

Hi, Loved ones! (Part II)

Commentary and theological testament on J. S. Bach Cantatas with German Urtext and English Translated Texts, links for listening, and bold texts for Chorales including author and composer information

John Kaye Gottschall

Corbin City (Champion's Landing) , New Jersey 08270-257129

2025

Table of Contents:

Cantatas by liturgical function, II 2-4

Index of Cantatas by BWV number, II 160-167

Index of Cantatas by Scriptural Reference, II 167-175

**Bach Cantatas' use of the corno da caccia, oboe da caccia,
and oboe d'amore, II 175-177**

Epilogue, II 178

Cantatas by liturgical function:

Part I

First Sunday of Advent, I 5-9

Fourth Sunday of Advent, I 9-10

Christmas Oratorio: Parts I-VI, I 11-20

**Christmas Day I (25 December): Nativity of Our LORD,
I 20-22**

Christmas Day I and II, I 22-28

**Christmas Day II (Stephen, Deacon and Martyr) and III,
I 28-34**

First Sunday after Christmas Day, I 34-38

New Year's Day, Name of Jesus, I 38-46

Sunday after New Year, I 46-50

Epiphany Day (06 January), I 50-53

First Sunday after Epiphany Day, I 53-58

Second Sunday after Epiphany Day, I 58-62

Third Sunday after Epiphany Day, I 62-69

Fourth Sunday after Epiphany Day, I 69-72

Presentation of Our LORD, I 72-77

Septuagesima, Third Sunday before Lent, I 77-82

Sexagesima, Second Sunday before Lent, I 82-87

Quinquagesima (Esto mihi),

Fifty days before Resurrection Day, I 87-93

Third Sunday in Lent, I 93-94

Annunciation of Our LORD, I 94-96

Palm/Passion Sunday, I 96-97

Resurrection of Our LORD: Easter Sunday, I 97-102

Easter Monday, I 102-105

Easter Tuesday, I 106-109

Second Sunday of Easter (Quasi modo géniti), I 109-114

Third Sunday of Easter (Misericordias Domini),

I 114-117

Fourth Sunday of Easter (Jubiláte), I 117-122

Fifth Sunday of Easter (Cantáte), I 122-126

Sixth Sunday of Easter (Rogate), I 126-130

Ascension of our LORD, I 130-137

Seventh Sunday of Easter,

(Sunday after Ascension Day, Exáudi), I 137-141

Visit of Mary to Elizabeth, 31 May, I 141-146

Pentecost Day, I 146-151

Pentecost Monday, I 151-155

Pentecost Tuesday, I 155-159

The Holy Trinity, I 159-167

John the Baptist, I 167-173

Part II

First Sunday after The Holy Trinity, II 5-12

Second Sunday after The Holy Trinity, II 12-17

Third Sunday after The Holy Trinity, II 17-21

Fourth Sunday after The Holy Trinity, II 22-28

Fifth Sunday after The Holy Trinity, II 28-33

Sixth Sunday after The Holy Trinity, II 33-36

Seventh Sunday after The Holy Trinity, II 37-43

Eighth Sunday after The Holy Trinity, II 43-48
Ninth Sunday after The Holy Trinity, II 48-54
Tenth Sunday after The Holy Trinity, II 54-59
Eleventh Sunday after The Holy Trinity, II 59-64
Twelfth Sunday after The Holy Trinity, II 64-69
Thirteenth Sunday after The Holy Trinity, II 69-74
Fourteenth Sunday after The Holy Trinity, II 74-79
Fifteenth Sunday after The Holy Trinity, II 79-85
Michael and All Angels, II 85-90
Sixteenth Sunday after The Holy Trinity, II 90-97
Seventeenth Sunday after The Holy Trinity, II 97-102
Eighteenth Sunday after The Holy Trinity, II 102-106
Nineteenth Sunday after The Holy Trinity, II 106-112
Reformation Day (31 October), II 112-117
Twentieth Sunday after The Holy Trinity, II 117-123
Twenty-first Sunday after The Holy Trinity, II 123-129
Twenty-second Sunday after The Holy Trinity, II 129-135
Twenty-third Sunday after The Holy Trinity, II 135-142
Twenty-fourth Sunday after The Holy Trinity, II 142-143
Twenty-fifth Sunday after The Holy Trinity, II 144
Twenty-sixth Sunday after The Holy Trinity, II 144-146
Twenty-seventh Sunday after The Holy Trinity, II 146
Funeral, II 146-149
Inauguration of Leipzig City Council, II 149-155
Inauguration of the Mühlhausen Town Council, II 155
Unspecified occasion, II 155-156
Wedding, II 156-160

First Sunday after The Holy Trinity

BWV_75 opens Bach's first Leipzig cantata and Bach's first cycle of cantatas on 30 May 1723 with a masterful French Overture opening with dotted rhythms underlining the Psalms 22: 26 text that the afflicted shall eat and be satiated in asking for the Lord, praising God, and ends the movement completing the overture with a lively fugue describing the heart which eternally lives thereby! Movement 2 Bass Recitative with accompaniment asks us three questions describing the perishing of purple's majesty, the uselessness of the greatest superabundance of everything earthly since it passes away, and the uselessness of all bodily titillations of futile feelings which must go away! How quickly it happens that wealth, sensual pleasure, and pomp take the spirit to hell! Movement 3 Tenor Aria follows with the polonaise dance celebrating that Jesus shall our all be! The costly Blood of Jesus will be our Purple, and our sweetest Joy Wine will be the highest Good of Jesus and the Holy Spirit's Passion of Love for all people. The Tenor Recitative responds in movement 4 that it is God Who overthrows and elevates in time and eternity. All who seek heaven from worldly things will be confounded, and all who here overcome hell via the Good News will rejoice there. Note especially the continuo chords underpinning the word "overcomes". The Soprano Aria movement 5 unites the resources of the minuet dance and oboe of love to celebrate the taking with joy one's affliction, since one who patiently bears the plagues of Lazarus, them the angels will take to themselves! So the Soprano Recitative movement 6 reminds us that in the meantime, God bestows upon mortals good consciences giving great delight in the enjoyment of small blessings, and God leads through long need including death so that all is well done. To which the congregational Chorale declares in movement 7 that what God does is well done even when I must taste the bitter Cup because of my errors, I encourage myself not to fear, while yet at last we will delight with sweet Comfort in the heart, all sorrows vanishing! Sinfonia movement 8 begins with the festive strings with all sorrows vanished accompanied by the trumpet chorale melody underpinning that what God does is well done! Aria Recitative movement 9 reminds us that only one thing worries the spirit reflecting on her own poverty, as it believes certainly in God's Goodness which creates everything new, however the spirit worries about growth and producing fruit in the spiritual life. Alto Aria movement 10 declares that Jesus makes one spiritually rich, and that all mortals can receive the Spirit of Jesus and nothing further desire, for our lives increase along with that spiritual reception, made musically richer by the hemiola in the strings as a rhythmic addition to the phrase. Movement 11 Bass Recitative asserts that all who continue life in Jesu while promoting self denial are practicing faith, and have, when all earthly things have passed away, found both themselves and God. Bass Aria movement 12 continues with trumpet ablaze and upbeat tempo that for the heart the only two things left in life are trust and love, because the sweet flames of Jesus, out of which our flames of trust and love originate, flow over us altogether as a result of Jesus being devoted to us, and for emphasis Bach repeats the last phrase over and over. Movement 13 Tenor Recitative declares that this is a poverty with which no earthly wealth can equal! It is here that the heart escapes the whole world, and Jesus alone rules. There the mortal will be led to God! God grant that everyone not forfeit that gift! Responding energetically, the congregation Chorale movement 14 reiterates that what God does is well done, and by that we will abide. The path may be rough with need, death, and want driving us, even so God will all of us with full parental powers be holding us in God's Arms, and for that reason alone we let God do the governing in our lives.

BWV_75, Die Elenden sollen essen

Erster Sonntag nach Der Heiligen Dreifaltigkeit

Brief: 1. Johannes 4: 16-21

Evangelium: Lukas 16: 19-31

1. [CHOR] Psalm 22: 27; Französische Ouvertüre, punktierte Rhythmen
'Die Elenden sollen essen, daß sie satt werden,
und die nach dem HERRN fragen, werden ihn preisen.
Euer Herz soll ewiglich leben.' Fuge Terz de Picardie
2. RECITATIVO 1 col *accompagnamento*; mit Begleitung Baß
Was hilft des Purpurs Majestät,

First Sunday after The Holy Trinity

Epistle: 1 John 4: 16-21

Gospel: Luke 16: 19-31

1. [CHORUS] Psalms 22: 26; French Overture, dotted rhythms
'The afflicted shall eat, that they satisfied become,
and those for the LORD asking, will [God] praise.
All of your heart(s) shall eternally live.' fugue tierce de Picardie
2. RECITATIVE 1 col *accompagnamento*; with accompaniment Bass
What use is purple's majesty,

da sie vergeht?
Was hilft der größte Überfluß,
weil alles, so wir sehen,
verschwinden muß?
Was hilft der Kitzel eitler Sinnen,
denn unser Leib muß selbst von hinnen?
Ach, wie geschwind ist es geschehen,
daß Reichtum, Wollust, Pracht
den Geist zur Hölle macht!

3. [ARIA] Tenor Polonäise
Mein Jesus soll mein alles sein!
Mein Purpur ist sein teures Blut,
er selbst mein allerhöchstes Gut,
und seines Geistes Liebesglut
mein allersüßster Freudenwein.
4. RECITATIVO Tenor
Gott stürzt und erhöhet
in Zeit und Ewigkeit.
Wer in der Welt den Himmel sucht,
wird dort verflucht.
Wer aber hier die Hölle überstehet,
wird dort erfreut.
5. [ARIA] Sopran Oboe d'amore Menuett
Ich nehme mein Leiden mit Freuden auf mich.
Wer Lazarus' Plagen
geduldig ertragen, Lukas 16: 22
den nehmen die Engel zu sich.
6. RECITATIVO Sopran
Indes schenkt Gott ein gut Gewissen,
dabei ein Christe kann
ein kleines Gut mit großer Lust genießen.
Ja, führt er auch durch lange Not
zum Tod,
so ist es doch am Ende wohlgetan.
7. CHORAL
**Was Gott tut, das ist wohlgetan;
muß ich den Kelch gleich schmecken,
der bitter ist nach meinem Wahn,
laß ich mich doch nicht schrecken,
weil doch zuletzt
ich werd ergötzt
mit süßem Trost im Herzen;
da weichen alle Schmerzen.**
Was Gott tut, das ist wohlgetan Samuel Rodigast (1675) Strophe 5
Melodie: Was Gott tut, das ist wohlgetan Severus Gastorius (1674)

Seconda parte/Zweiter Teil

8. SINFONIA Trompete Choral Melodie
9. RECITATIVO Alt
Nur eines kränkt
ein christliches Gemüte:
wenn es an seines Geistes Armut denkt.
Es gläubt zwar Gottes Güte,
die alles neu erschafft;
doch mangelt ihm die Kraft,
dem überirdischen Leben
das Wachstum und die Frucht zu geben.
10. [ARIA] Alt Menuett quasi Passepied
Jesus macht mich geistlich reich.
Kann ich seinen Geist empfangen,

since it perishes?
What use is the greatest superabundance,
while everything, which we see,
must pass away?
What use is the titillation of futile feelings,
for our body must itself from here go away?
Ah, how quickly is it happening,
that wealth, sensual pleasure, pomp
the spirit to hell causes!

3. [ARIA] Tenor polonaise
My Jesus shall my all be!
My Purple is [Christ's] costly Blood,
[Jesus Her/]Himself my all highest Good,
and [Jesus'] Spirit's Love's Passion
my sweetest Joy Wine.
4. RECITATIVE Tenor
God overthrows and elevates
in time and eternity.
Whoever in this world the heaven seeks,
will there be confounded.
But who here the hell overcomes,
will there rejoice.
5. [ARIA] Soprano oboe d'amore minuet
I take my affliction with joy upon myself.
Who Lazarus' plagues
patiently bears, Luke 16:22
them the angels take to themselves.
6. RECITATIVE Soprano
In the meantime God bestows a good conscience,
thereby a [mortal] can
a small blessing with great delight enjoy.
Indeed, [God] leads also through long need
along with the death,
so it is though after all well done.
7. CHORALE
**What God does, that is well done;
must I the Cup alike taste,
that bitter is by my error,
let I myself however not fear,
while yet at last
I will delight
with sweet Comfort in the heart;
there vanish all sorrows.**
Was Gott tut, das ist wohlgetan Samuel Rodigast (1675) Stanza 5
Melodie: Was Gott tut, das ist wohlgetan Severus Gastorius (1674)

Seconda parte/Second part

8. SINFONIA trumpet chorale melody
9. RECITATIVE Alto
Only one thing worries
a [mortal] soul:
when it upon its spirit's poverty reflects.
It believes certainly [in] God's Goodness,
which everything new creates;
however needs to her/him the efficacy,
for the spiritual life
the growth and the fruit to produce.
10. [ARIA] Alto minuet quasi passepied
Jesus makes me spiritually rich.
Can I [Christ's] Spirit receive,

will ich weiter nichts verlangen;
denn mein Leben wächst zugleich. Hemiola
Jesus macht mich geistlich reich.

11. RECITATIVO Baß

Wer nur in Jesu bleibt,
die Selbstverleugnung treibt,
daß er in Gottes Liebe
sich gläubig übe,
hat, wenn das Irdische verschwunden,
sich selbst und Gott gefunden.

12. [ARIA] Baß

Mein Herze glaubt und liebt.
Denn Jesu süße Flammen,
aus den' die meinen stammen,
gehn über mich zusammen,
weil er sich mir ergibt.

13. RECITATIVO Tenor

O Armut, der kein Reichtum gleicht!
wenn aus dem Herzen
die ganze Welt entweicht
und Jesus nur allein regiert.
So wird ein Christ zu Gott geführt!
Gib, Gott, daß wir es nicht verscherzen!

14. CHORAL

**Was Gott tut, das ist wohlgetan,
dabei will ich verbleiben.
Es mag mich auf die rauhe Bahn
Not, Tod und Elend treiben;
so wird Gott mich
ganz väterlich
in seinen Armen halten;
drum laß ich ihn nur walten.**

Was Gott tut, das ist wohlgetan Samuel Rodigast (1675) Strophe 6
Melodie: Was Gott tut, das ist wohlgetan Severus Gastorius (1674)

I will further nothing desire;
for my life increases along with it. hemiola
Jesus makes me spiritually rich.

11. RECITATIVE Bass

Who only in Jesu continues,
and self denial promotes,
that [they] in God's Love
themselves full of faith practice,
[have], when the earthly has passed away,
themselves and God found.

12. [ARIA] Bass

My heart trusts and loves.
Because Jesu's sweet flames,
out of which mine originate,
flow over me all together,
because [Jesu] Her/Himself to me devotes.

13. RECITATIVE Tenor

O poverty, that no wealth equals!
when from the heart
the whole world escapes
and Jesus only alone rules.
So will a [mortal] to God be led!
Grant, God, that we it not forfeit!

14. CHORALE

**What God does, that is well done,
thereby will I abide.
It may me on the rough path
need, death and want be driving;
so will God me
full [parentally]
in [God's] Arms be holding;
for that reason let I [God] alone govern.**

Was Gott tut, das ist wohlgetan Samuel Rodigast (1675) Stanza 6
Melodie: Was Gott tut, das ist wohlgetan Severus Gastorius (1674)

Three years later, Bach presented **BWV_39**, shortest of Bach's extant cantatas for the Sunday after The Holy Trinity on 23 June 1726, opens with Isaiah 58: 7-8 which encourages all people to break bread with the hungry and bring into your house all who are in need. Clothe the naked, and do not forsake your own family. Then the Light will break forth as the sunrise, and your reformation will bring about a new harvest as Jesus leads you, and the LORDliness of the Lord you will receive. All of this text is profoundly introduced by Bach musically within the breaking of bread musical motive of recorders, oboes, and strings echoing each other, and voices echoing each other flowing into the bringing into one's house the needy with the breaking of bread motive accompaniment. The second section follows in a lively common time contrapuntal section. The third section, a fugue as a gigue dance, explicates the Light breaking forth as the sunrise, the reformed soul quickly sprouting as Jesus the vindicator leads, giving the LORDliness of the LORD to all. Movement 2 Bass Recitative reminds us that our bounteous God's super surplus of blessings of life are upon us, giving us every new breath we take in, giving treasures comfort, even the treasure of poverty as God provides the necessities with an abundant Hand for which we are to bring the tributes to God for all the lent goods God gives us, even as compassion and usefulness for the neighbor can, more than all other gifts to God, penetrate to the heart! Movement 3 Alto Aria peacefully presents the scattering of the blessing seeds by way of a delightful minuet dance. Although only being able to merely be a shadow of God the Creator, we are nudged to imitate God's compassion in scattering God's blessing seeds to others. The second half of BWV_39 opens with a different biblical verse found in Hebrews 13: 16, which calls upon everyone not to forget to do good and share with others, these being to God well pleasing offerings. Recorders return in movement 5 Soprano Aria with a flowing and serene prayer to the Creator of being mindful that all we have is God's Gift, and that as we live our lives mindful of this no further offering before God is necessary other than to be thankful. Alto Recitative movement 6 ponders how one shall

sufficiently repay the Lord for the body and soul we have the benefit of. We can only surrender our Spirit in the eager desire to become useful to our neighbor, to the poor give what God has not grudgingly given to us, and finally our frail body that it may be pleasing and producing what the Lord has promised. The congregation Chorale movement 7 completes the cantata with an affirmation that blessed are those who through compassion are servicing strangers in need, and are compassionate with the poor as they pray faithfully for them to God while being helpful with means, and also where possible with deeds, those same blessings returning to each of us as we take help and receive mercy!

BWV_39, Brich dem Hungrigen dein Brot

Erster Sonntag nach Der Heiligen Dreifaltigkeit

Brief: 1. Johannes 4: 16-21 Evangelium: Lukas 16: 19-31

1. [CHOR] Jesaja 58: 7-8
 'Brich dem Hungrigen dein Brot, und die, so im Elend sind, führe ins Haus! So du einen nacktet Fuge siehst, so kleide ihn und entzeuch dich nicht von deinem Fleisch. Alsdenn wird dein Licht herfürbrechen wie die Morgenröte, und deine Besserung wird schnell wachsen, und deine Gerechtigkeit wird für dir hergehen, und die HERRlichkeit des HERRN wird dich zu sich nehmen.'

Hemiola und Terz de Picardie

2. RECITATIVO Baß
 Der reiche Gott wirft seinen Überfluß auf uns, die wir ohn ihn auch nicht den Odem haben.
 Sein ist es, was wir sind;
 er gibt nur den Genuß,
 doch nicht, daß uns allein nur seine Schätze laben.
 Sie sind der Probestein,
 wodurch er macht bekannt,
 daß er der Armut auch die Notdurft ausgespendet,
 als er mit milder Hand,
 was jener nötig ist, uns reichlich zugewendet.
 Wir sollen ihm für sein gelehntes Gut die Zinse nicht in seine Scheuren bringen;
 Barmherzigkeit, die auf dem Nächsten ruht,
 kann mehr als alle Gab ihm an das Herze dringen.

3. ARIA Alt Menuett
 Seinem Schöpfer noch auf Erden nur im Schatten ähnlich werden,
 ist im Vorschmack selig sein.
 Sein Erbarmen nachzuahmen,
 streuet hier des Segens Samen,
 den wir dorten bringen ein.

Seconda parte/Zweiter Teil

4. [BAß SOLO] Hebräer 13: 16
 'Wohlzutun und mitzuteilen vergesst nicht; denn solche Opfer gefallen Gott wohl.'

5. ARIA Sopran
 Höchster, was ich habe,
 ist nur deine Gabe. Hemiolen
 Wenn vor deinem Angesicht ich schon mit dem meinen dankbar wollt erscheinen,
 willst* du doch kein Opfer nicht.

6. RECITATIVO Alt

First Sunday after The Holy Trinity

Epistle: 1 John 4: 16-21 Gospel: Luke 16: 19-31

1. [CHORUS] Isaiah 58: 7-8
 'Break with the hungry your bread, and those, that in need are, bring into the house! As you a naked fugue one see, so clothe them and forsake you not [anyone from] your family. Then will your Light herefrom break out as the sunrise, and your reformation will swiftly sprout, and your vindicator will before you be going on, and the LORDliness of the LORD will you to yourself receive.'

hemiola and tierce de Picardie

2. RECITATIVE Bass
 The bounteous God brings forth [God's] super surplus upon us, who without [God] also not even the breath have.
 [God] is there, what we are;
 only [God] gives the gratification,
 yet not, that us solely alone [God's] treasures comfort.
 They are the proof stone,
 whereby [God] makes known,
 that [God] the poverty also the necessaries bestows,
 as [God] with abundant Hand,
 whatever that needful is, to us amply devotes.
 We should to [God] for [God's] lent goods the tributes not into [God's] barns bring;
 compassion, which for the neighbor [is useful],
 can more than all gifts to [God] to the heart penetrate.

3. ARIA Alto minuet
 One's Creator still on earth merely in the shadows resembling to become,
 is in the foretaste blessed to be.
 [God's] compassion to imitate,
 scatters here the blessing seeds,
 which we there harvest.

Seconda parte/Second part

4. [BASS SOLO] Hebrews 13: 16
 'Doing good and sharing forget not; for such offerings please God well.'

5. ARIA Soprano
 [Creator], what I have is only Your Gift. hemiolas
 When before Your Countenance I certainly with [all that is] Yours thankful would appear,
 want You though any offering not.

6. RECITATIVE Alto

Wie soll ich dir, o HERR! denn sattsamlich vergelten,
 was du an Leib und Seel mir
 hast zugut getan?
 Ja, was ich noch empfang,
 und solches gar nicht selten,
 weil ich mich jede Stund noch deiner rühmen kann?
 Ich hab nichts als den Geist,
 dir eigen zu ergeben,
 dem Nächsten die Begierd, daß ich
 ihm dienstbar werd,
 der Armut, was du mir gegönnt
 in diesem Leben,
 und, wenn es dir gefällt, den schwachen Leib
 der Erd.
 Ich bringe, was ich kann, HERR, laß es dir behangen,
 daß ich, was du versprichst, auch** einst davon
 mög tragen.

7. CHORAL

**Selig sind, die aus Erbarmen
 sich annehmen fremder Not,
 sind mitleidig mit den Armen,
 bitten treulich für sie Gott.
 Die behülflich sind mit Rat,
 auch, wo möglich, mit der Tat,
 werden wieder Hülff empfangen
 und Barmherzigkeit erlangen.**

Kommt, laßt euch den Herren lehren David Denicke (1648) Strophe 6
 zur Choralmelodie „Freu dich sehr, o meine Seele“

*willst in der BGA und Gardiner CD; willt in der NBA und Dürr

**noch in der BGA

How shall I to You, O LORD! then sufficiently repay,
 what You upon body and soul to me
 have for benefit done?
 Truly, what I still receive,
 and such entirely not seldom,
 while I myself every hour still of You boasting can?
 I have nothing except the Spirit,
 to You specifically to surrender,
 to the neighbor the eager desire, that I
 to [them all] useful become,
 to the poor, what You to me have not grudged
 in this life,
 and, when it to You pleases, the frail body
 to the earth.
 I bring what I can, LORD, let it to You be pleasing,
 that I what You promised, also** one day therefrom
 may produce.

7. CHORALE

**Blessed are, those who out of compassion
 themselves service strangers' need,
 are compassionate with the poor,
 pray faithfully for them to God.
 Who helpful are with means,
 also, where possible, with the deed,
 will again Help take
 and Mercy receive.**

Kommt, laßt euch den Herren lehren David Denicke (1648) Stanza 6
 to the Chorale melody "Freu dich sehr, o meine Seele"

**noch=yet or still in BGA

Composed during Bach's second year at Leipzig and as part of the Chorale cantata cycle, **BWV_20** begins with a French Overture Chorale movement, accompanied first by the typical slow dotted introduction for the first three lines of chorale text of long held notes, followed by a fast contrapuntal section accompanying the next three lines, and the final two lines of text accompanied by the returning to the slow dotted rhythmic accompaniment. The regal tromba da tirarsi or slide trumpet accompanies the Soprano section of the chorus reinforcing the melody for the entire chorale. The endlessness of the Thunder Word, the Sword of which bores through the soul of the mortal has no beginning or ending, Time without Time, as the mortal knows not how to turn oneself around and is so entirely frightened that the heart trembles and the tongue cleaves (even longer held note) on the palate! Tenor Recitative movement 2 declares that any misfortune one has in this world has an end and finally with time vanishes, but in endlessness there is no end to the play of torture and no way out of it is any deliverance. In Tenor Aria movement 3 as the soul reflects that endlessness makes her afraid, endless is too long, and certainly no joke. Flames which burn endlessly are no fire like any on earth, the thought of which frightens and shakes the heart when it considers that pain and consciousness turns itself to hell. Bass Recitative movement 4 declares that it is established that condemnation's affliction after death is a thousand million years endured with all devils and even then unending, every eyeblink of soul's eternal distress is always new. Bass Aria movement 5 reminds that God is just in all God's deeds, as Bach brings a welcome breath of fresh air in this upbeat movement, words accompanied in the Gardiner version with bassoon continuo and no less than three oboes! The text continues that for brief sins of the world God has appointed temporary pain, ah that the world would notice this, that short is pain's time and death wastes pain away, mortals ponder this! Somberness returns in Alto Aria movement 6 as mortals are called to rescue their souls and escape Satan's slavery and make themselves free from sin and the death which worries and gnaws at the soul. Part I of cantata BWV_20 ends with the congregational chorale affirming that so long as God lives in Heaven and soars over the clouds, such torments will last because of sin, bringing plague cold and heat, anger, hunger fright, fire and lightning bolt never to be wasted away, as long as God will be

eternal this pain and will not be ended by any mortal endeavor. Part II of BWV_20 continues the unabated explication of our mortal existence with a superb trumpet call for us to wake up from our sins' sleep, with the vigorous trumpet call throughout movement 8 Bass Aria. The Alto Recitative movement 9 pleads with us to forsake the pleasure, pomp, pride, riches, honor and gold of this world and to ponder on the sprouts of the Tree of Life (the Cross) which serves everyone to bring peace! Ponder that this might be the Last Day of our lives, therefore ponder all things which bring your souls' salvation! The Alto and Tenor Duet Aria movement 10 takes us to the gloomy, depressed underworld where weeping and gnashing of teeth afflict everyone eternally. This is aided musically by the addition of the double bass to the basso continuo. All this aids in one's reflection upon the story of the rich mortal who at no time is allowed even a drop of water! The final congregational Chorale movement 11 brings a ray of joy musically in its major key, but not textually until the final two lines of the stanza praying that if it may please You, Lord Jesu, take all of us into Your Joy Tent! This Joy is increased musically by the forte playing of the trumpet in the last line, not for the purpose of calling to the Judgment, but for the bringing of all people into the Tent of Jesu's Joy!

BWV_20, O Ewigkeit, du Donnerwort I

Erster Sonntag nach Der Heiligen Dreifaltigkeit

Brief: 1. Johannes 4: 16-21

Evangelio: Lukas 16: 19-31

First Sunday after The Holy Trinity

Epistle: 1 John 4: 16-21

Gospel: Luke 16: 19-31

1. [CHORAL] Französische Ouvertüre
**O Ewigkeit, du Donnerwort,
o Schwert, das durch die Seele bohrt,
o Anfang sonder Ende!
O Ewigkeit, Zeit ohne Zeit,
ich weiß vor großer Traurigkeit
nicht, wo ich mich hinwende.
Mein ganz erschrocken Herz erbebt,
daß mir die Zung am Gaumen klebt.**
O Ewigkeit, du Donnerwort Johann Rist (1642) Strophe 1
Melodie: Wach auf, mein Geist, erhebe dich Johann Schop (1642)
2. RECITATIVO Tenor Strophe 2
Kein Unglück ist in aller Welt zu finden,
das ewig dauernd sei:
Es muß doch endlich mit der Zeit
einmal verschwinden.
Ach! aber ach! die Pein der Ewigkeit
hat nur kein Ziel;
sie treibet fort und fort ihr
Marterspiel,
ja, wie selbst Jesus spricht,
aus ihr ist kein Erlösung nicht. Lukas 16: 26
3. ARIA Tenor Strophe 3
**Ewigkeit, du machst mir bange,
ewig, ewig ist zu lange!
Ach, hier gilt fürwahr kein Scherz.**
Flamen, die auf ewig brennen,
ist kein Feuer gleich zu nennen;
es erschrickt und bebt mein Herz,
wenn ich diese Pein bedenke
und den Sinn zur Höllen lenke.
4. RECITATIVO Baß Strophe 5
Gesetzt, es dau'rte der Verdammten Qual
so viele Jahr, als an der Zahl
auf Erden Gras, am Himmel Sterne wären;
gesetzt, es sei die Pein so weit hinaus gestellt,
als Menschen in der Welt
von Anbeginn gewesen,
so wäre doch zuletzt
derselben Ziel und Maß gesetzt:

1. [CHORALE] French Overture
**O Endlessness, You Thunder Word,
O Sword, that through the soul bores,
O Beginning without End!
O Endlessness, Time without time,
I know [from] great depression
not, where I turn myself around.
My entirely frightened heart trembles,
that my tongue on the palate cleaves.**
O Ewigkeit, du Donnerwort Johann Rist (1642) Stanza 1
Melody: Wach auf, mein Geist, erhebe dich Johann Schop (1642)
2. RECITATIVE Tenor Stanza 2
No misfortune is in all the world to [be] found,
which endless enduring is:
It must though finally with the time
one day vanish.
Alas! but alas! the pain of endlessness
has only no goal;
[it] sets in motion forward and forward its
play of torture,
indeed, as Jesus's self says,
out of it is not any deliverance. Luke 16: 26
3. ARIA Tenor Stanza 3
**Endlessness, you make me afraid,
endless, endless is too long!
Ah, here means truly not any joke.**
Flames, which endlessly burn,
are no fire similar to be named;
it frightens and shakes my heart,
when I this pain consider
and the consciousness to hell turns.
4. RECITATIVE Bass Stanza 5
Established, it endures the condemned affliction
so many years, as in the number
of earth's grass, with the heaven's stars would be;
established, it be the pain so widely placed,
as mortals in the world
from earliest beginning lived,
so would be though in the end
the same boundary and measurement placed:

- Sie müßte doch einmal aufhören.
Nun aber, wenn du die Gefahr, Strophe 6
Verdammt! tausend Millionen Jahr
mit allen Teufeln ausgestanden,
so ist doch nie der Schluß vorhanden;
die Zeit, so niemand zählen kann,
fängt jeden Augenblick
zu deiner Seelen ewgem Ungelück
sich stets von neuem an.
5. ARIA Baß Strophe 9
Gott ist gerecht in seinen Werken:
Auf kurze Sunden diese Welt
hat er **so lange Pein bestellt;**
ach wollte doch die Welt dies merken!
Kurz ist die Zeit, der Tod geschwind,
bedenke dies, o Menschenkind!
6. ARIA Alt Strophe 10
O Mensch, errette deine Seele,
entfliehe Satans Sklaverei
und mache dich von Sünden frei,
damit in jener Schwefelhöhle
der Tod, so die Verdammten plagt,
nicht deine Seele ewig nagt.
O Mensch, errette deine Seele!
7. CHORAL Strophe 11
Solang ein Gott im Himmel lebt
und über alle Wolken schwebt,
wird solche Marter wahren:
Es wird sie plagen Kält und Hitz,
Angst, Hunger, Schrecken, Feu'r und Blitz
und sie doch nicht verzehren.
Denn wird sich enden diese Pein,
wenn Gott nicht mehr wird ewig sein.
- Seconda parte/Zweiter Teil
8. ARIA Baß kraftvoller Trompetenruf Strophe 13
Wacht auf, wacht auf, verlorenen Schafe,
ermuntert euch vom Sündenschlafe
und bessert euer Leben bald!
Wacht auf, eh die Posaune schallt,
die euch mit Schrecken aus der Gruft
zum Richter aller Welt vor das Gerichte ruft!
9. RECITATIVO Alt Strophe 14
Verlaß, o Mensch, die Wollust dieser Welt,
Pracht, Hoffart, Reichtum, Ehr und Geld;
bedenke doch
in dieser Zeit annoch,
da dir der Baum des Lebens grünet,
was dir zu deinem Friede dienet!
Vielleicht ist dies der letzte Tag, Strophe 13
kein Mensch weiß, wenn er sterben mag.
Wie leicht, wie bald
ist mancher tot und kalt!
Man kann noch diese Nacht
den Sarg vor deine Türe bringen.
Drum sei vor allen Dingen
auf deiner Seelen Heil bedacht!
10. DUETTO, ARIA Alt und Tenor Strophe 15
O Menschenkind,
hör auf geschwind,
- It would have to though one day cease.
But now, when you the danger, Stanza 6
condemned one! thousand million years
with all devils has been endured,
so is though at no time the end existing;
the Time, then no one can count,
begins every eyeblink
to your soul's eternal distress
itself is becoming new.
5. ARIA Bass Stanza 9
God is just in [God's] deeds:
For brief sins of this world
has [God] **so long pain appointed;**
ah would though the world this notice!
Short is the time, the death wastes it away,
ponder this, O child of mortals!
6. ARIA Alto Stanza 10
O mortal, rescue your soul,
escape satan's slavery
and make yourself from sins free,
therewith in that sulfur cave
the death, that the condemned worries,
not your soul endless gnaws.
O mortal, rescue your soul!
7. CHORALE Stanza 11
So long as God in Heaven lives
and over all clouds soars,
will such torments last:
It will them plague cold and heat,
anger, hunger, fright, fire and lightning bolt
and they though not wasted away.
Then will selves ending this pain,
when God no more will eternal be.
- Seconda parte/Second part
8. ARIA Bass vigorous trumpet call Stanza 13
Wake up, wake up, forlorn sheep,
awake yourselves from the sin's sleep
and amend your lives soon!
Wake up, ere the trumpet sounds,
which you with fright out of the grave
to the Judge of all the earth for the judgment calls!
9. RECITATIVE Alto Stanza 14
Forsake, O mortal, the pleasure of this world,
pomp, pride, riches, honor and gold; Stanza 14
ponder though
within this time as yet,
While to you the Tree of Life sprouts,
what to you unto your peace serves!
Perhaps is today the Last Day, Stanza 13
no mortal knows, when they might die.
How nimble, how soon
is many a one dead and cold!
One could yet this night
the coffin to your door bring.
Therefore be with all things
towards your soul's salvation pondering!
10. DUETTO, ARIA Alto and Tenor Stanza 15
O child of mortals,
cease quickly,

die Sünd und Welt zu lieben,
daß nicht die Pein,
wo Heulen und Zähnkappen sein,
dich ewig mag betrüben!
Ach spiegle dich am reichen Mann, Lukas 16: 22b-23
der in der Qual
auch nicht einmal
ein Tröpflein Wasser haben kann!

11. CHORAL

Strophe 16

**O Ewigkeit, du Donnerwort,
o Schwert, das durch die Seele bohrt,
o Anfang sonder Ende!
O Ewigkeit, Zeit ohne Zeit,
ich weiß vor großer Traurigkeit
nicht, wo ich mich hinwende.
Nimm du mich, wenn es dir gefällt,
HERR Jesu, in dein Freudenzelt!**

the sin and world to love,
that not the pain,
where weeping and gnashing of teeth are,
you eternally may be afflicted!
Ah be reflected in you the rich mortal, Luke 16: 22b-23
who in the torment
not even one day
a drop of water can have!

11. CHORALE

Stanza 16

**O Endlessness, You Thunder Word,
O Sword that through the soul bores,
O Beginning without End!
O Endlessness, Time without time,
I know [from] great depression
not, where I turn myself around.
You take me, if it You pleases,
LORD Jesu, into Your Joy Tent!**

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_75 at 0:00; BWV_39 at 29:29; and BWV_20 at 50:35:

www.youtube.com/watch?v=4PmqUQsko9A

Second Sunday after The Holy Trinity

The second cantata Bach composed for the Second Sunday after The Holy Trinity, **BWV_2** was first presented on 18 June 1724 as part of the second cycle of cantatas all of which were composed on chorale texts. This chorale, based on Psalms 12 and authored by Martin Luther in 1524, is the fifth chorale in the *Achtliederbuch* (Eight songs book), the first Lutheran Hymnal, created by Martin Luther and Paul Speratus in 1523-24. The Epistle text for the day calls for love in truth and action, or “**love-living**”. The Parable of the Great Supper is the Gospel passage for the day. The opening movement, imploring God to see from Heaven the current state of the church and to have mercy on the forsaken poor ones, is a Cantus Firmus Motet, the chorale melody being in long held notes in the Alto. The Soprano, Tenor, and Bass present the melody fugue-like in the fore-imitation or “Pachelbel” style, followed by the Alto. The four trombones double each vocal part sequentially. We are all “forsaken poor ones” since God's Word is not kept true and Faith is quite dead among all mortals on earth. The Tenor Recitative movement 2 laments that the frivolous false cunning which is against God while God's truth is invented in the wit of mortals, causing a wretchedness where the Church is painfully injured, and is expected to stand in place of the Bible. One mortal selects this and another that as foolish intellect is now their compass. They resemble the graves of the dead in that from the outside they are very beautiful, but only stink, decay and pure filth are inside. The libretto of this *Recitativo secco* is presented in “dry” chords in the Basso Continuo accompanying the Tenor. The bold texts are accompanied by Adagio arioso. Alto Aria movement 3 calls on God to extinguish all the intellectual precepts which would reverse God's Word, and to restrain heresy and all rogue spirits speaking defiance of God Who would master them. This first aria of the cantata is a *Concertante Aria*. The obbligato solo violin part is of equal importance with the independent Alto voice and Basso Continuo, together forming a trio. Bass Recitative movement 4 prays further to God that the poor are distraught, as their sighing and anxious laments are burdened and needful, as enemies plague the gentle souls. May their laments penetrate into the gracious ear of the Creator. And God speaks: I must be their Helper because I have heard their entreaty! God is the help's sunrise, the pure truth's brilliant Son-shine, giving new strength, comforting, creating life, refreshing and gladdening. So God will have mercy upon the needs of all people. God's healing Word will be the strength of the poor. A

string “halo” accompanies the Bass voice (Vox Christi?) the words of which explicate the plight of the poor. The librettist replaces the word **Klag’** (lamentation) used by Luther with **Fleh’n** (prayers) or as found in ψ 12: 5 as the “needy groan”. The Tenor Aria movement 5 proclaims that silver is purified through fire, and the Word is proven discovered through the Cross. Note the chromatic musical depiction of “cross” in the A Section, and appoggiaturas found in B Section. Therefore everyone at all times of burden and need are reminded to be patient, with the final promised relief of the musical tierce de Picardie (sunshine major chord after mourning minor). And the cantata closes with the congregational Chorale plea that God ordain to keep pure the Word for this evil generation, letting us be commended to God, that evil intent not entwine in us, because the godless crowd all around where loose people are found is also because of sin elevated in all of us. The instrumental accompaniment is enhanced by the use of the same instruments found in the first movement. Bach uses the Phrygian ending cadence here which incorporates both the major ending in a minor key and the feeling of ending on the dominant of the key giving the feeling of lack of closure as the struggle continues!

BWV_2, Ach Gott, vom Himmel sieh darein

Zweiter Sonntag nach der Heiligen Dreifaltigkeit

Brief: 1. Johannes 3: 13-18

Evangelium: Lukas 14: 16-24

(adaption of Psalms 12)

Second Sunday after The Holy Trinity

Epistle: 1 John 3: 13-18

Gospel: Luke 14: 16-24

1. CHORAL

**Ach Gott, vom Himmel sieh darein
und laß dichs doch erbarmen,
wie wenig sind der Heiligen dein,
verlassen sind wir Armen.
Dein Wort man nicht läßt haben wahr,
der Glaub ist auch verloschen gar
bei allen Menschenkindern.**

Ach Gott, vom Himmel sieh darein Martin Luther (1524) Strophe 1
Melodie: Ach Gott, vom Himmel sieh darein anonymer Komponist
(ca. 1410)

2. RECITATIVO Tenor

Sie lehren eitel falsche List, Strophe 2
was wider Gott und seine Wahrheit ist;
und was der eigen **Witz** erdenket,
–o Jammer! der* die Kirche schmerzlich kränket–
das muß anstatt der Bibel stehn.
Der eine wählet dies, der andre das,
die törichte Vernunft ist ihr Kompaß;
sie gleichen denen Totengräbern,
die, ob sie zwar **von außen schön,**
nur Stank und Moder in sich fassen
und lauter Unflat sehen lassen. Matthäus 23: 27

3. ARIA Alt

Strophe 3
Tilg, o Gott, die Lehren,
so dein Wort verkehren!
Wehre doch der Ketzerei
und allen Rottengeistern;
denn sie sprechen ohne Scheu:
Trotz dem, **der uns will meistern!**

4. RECITATIVO Baß

Strophe 4
Die Armen sind verstört,
ihr seufzend Ach, ihr ängstlich Klagen
bei soviel Kreuz und Not,
wodurch die Feinde fromme Seelen plagen,
dringt in das Gnadenohr des Allerhöchsten ein.
Darum spricht Gott: Ich muß ihr Helfer **sein!**
Ich hab ihr Flehn **erhört,**
der Hilfe Morgenrot,
der reinen Wahrheit heller Sonnenschein
soll sie mit neuer Kraft,

1. CHORALE

**Ah God, from Heaven look therein
and let You however have mercy,
how few are the Saints of You,
forsaken are we poor ones.
Your Word they let not having true,
the Faith is also quite dead
among all the children of people.**

Ach Gott, vom Himmel sieh darein Martin Luther (1524) Stanza 1
Melody: Ach Gott, vom Himmel sieh darein anonymous composer
(ca. 1410)

2. RECITATIVE Tenor

Stanza 2
They learn frivolous false cunning,
what against God and [God’s] Truth is;
and what their own **wit** invents,
–O wretchedness! that* the Church painfully is injured–
that [it] must in place of the Bible stand.
The one selects this, the other that,
the foolish intellect is their compass;
they resemble the dead’s graves,
which, over them indeed **from the outside beautiful,**
only stink and decay in them contain
and pure filth seeing allow. Matthew 23: 27

3. ARIA Alto

Stanza 3
Extinguish, O God, the precepts,
that Your Word reverse!
Restrain though the heresy
and all rogue spirits;
for they speak without shyness:
defy [God], **Who us would master!**

4. RECITATIVE Bass

Stanza 4
The poor are distraught,
their sighing Ah, their anxious laments
with so much burden and need,
where through the enemies gentle souls are plagued,
penetrate into the gracious ear of the [Creator].
Therefore God says: I must their Helper **be!**
I have their entreaty **heard,**
the Help’s sunrise,
the pure truth’s brilliant “Son”-shine
shall them with new strength,

die Trost und Leben schafft,
 erquicken und erfreuen.
 Ich will mich** ihrer Not erbarmen,
mein heilsam Wort
 soll sein die Kraft der Armen.

the comfort and life create,
 refresh and gladden.
 I will Myself** of their need have mercy,
My healing Word
 shall be the strength of the poor.

5. ARIA Tenor Strophe 5

Durchs Feuer wird **das Silber** rein,
durchs Kreuz das Wort bewährt erfunden.
 Drum soll ein Christ zu allen Stunden
 in Kreuz und Not geduldig sein. Terz de Picardie

5. ARIA Tenor Stanza 5

Through fire becomes **the silver** pure,
through Cross the Word is proven discovered.
 Therefore shall [all people] at all times
 in burden and need patient be. tierce de Picardie

6. CHORAL Strophe 6

Das wollst du, Gott, bewahren rein
für diesem arg'n Geschlechte,
und laß uns dir befohlen sein,
daß sichs in uns nicht flechte.
Der gottlos Hauf sich umher findt,
wo solche lose Leute sind
in deinem Volk erhaben. phrygische Kadenz

6. CHORALE Stanza 6

[The Word] ordain You, God, to keep pure
for this evil generation,
and let us to You commended be,
that [evil intent] in us not entwine.
The godless crowd all round is found,
where such loose people are
in Your Folk elevated. phrygian cadence

*da, in John Eliot Gardiner CD in Paris, 2. und 3. Juli 2000

*there, in John Eliot Gardiner's CD in Paris, 2 and 3 July 2000

**So will ich, in John Eliot Gardiner CD

**So will I, in John Eliot Gardiner CD

BWV_76 was the second cantata by Bach, presented on 06 June 1723, after having recently moved to Leipzig, and in movement 1 Bach immediately provides a permutation fugue for the words: "There is no speech nor words, when one not their voice hears." All of this demonstrates that even when we do not understand through words what is happening, the Honor of God is declared and the Handiwork of God is made known in the Firmament! Movement 2 Tenor Recitative declares that God is attested to in Nature and Grace, animating the Universe as spirit and body stir themselves. God has inclined to each one of us calling through messengers numberless for us to "Get up!" and come to God's Meal of Love! Soprano Aria movement 3 urges all to hear God's Voice and hurry to the Way of Grace, turning to Jesus the Cause and End of all things. Bass Recitative movement 4 reminds us that all of us follow other gods, especially individual pleasure which rules over the mortal breast. Belial sits happily in all places including in the House of God where we run from Jesus. The response of Bass Aria movement 5 is a rebuke of this idolatrous clique, and a desire to follow the Light of Good Sense in Jesus even though the whole world be turned to another way. Alto Recitative movement 6 declares that the Lord has called us from all paths especially when we are sitting in darkness, reviving and refreshing us with light and air, pouring out Body, Blood and Spirit, making our spirits soar, and so the prayer to God is humbly sent in the congregational Luther chorale affirmation response movement 7: God wills to be merciful to us and to give blessings as God's Face brilliantly shines enlightening all to endless Life, so that we recognize God's Work and what is beloved to God on earth, and that the Salvation and Strength of Jesus be made known to all! In the second part of BWV_76, Bach uses in the Sinfonia movement 8 the newly invented oboe d'amore with the Renaissance viola da gamba to wed the new with the old, as movement 9 Bass Recitative proclaims that God blesses all people as they are shown faith, love and holiness in honoring God and propagating the Good News. This is Heaven on earth, always being refined in constant strife with hate and danger in the world. Movement 10 Tenor Aria asserts that as the soul is greatly hated by an unfriendly generation it will embrace Christ full of faith and would relinquish all joy in doing so. Movement 11 Alto Recitative confesses that the soul feels already in the Spirit how Christ renders the sweetness of love and is fed, continually strengthened, and renewed with all sisters and brothers in the Faith. Alto Aria movement 12 with the accompaniment of the oboe d'amore and viola da gamba encourages all people to be active in love, dying for each other and being united with all people as Christ did. Tenor Recitative movement 13 declares that all people shall render praise in the Love of God as gentle souls declare God's Praise in endlessness. And the congregational chorale culminates and explicates the message of the whole cantata in movement 14 declaring that all people thank and praise God in good actions as even the land itself brings forth fruit and improves itself through the Word of God. All of us mortals bless the MotherFather, DaughterSon, Holy Spirit God as fearing God we all speak from our hearts: "Amen!"

BWV_76, Die Himmel erzählen die Ehre Gottes

Zweiter Sonntag nach der Heiligen Dreifaltigkeit

Brief: 1. Johannes 3: 13-18

Evangelium: Lukas 14: 16-24

Second Sunday after The Holy Trinity

Epistle: 1 John 3: 13-18

Gospel: Luke 14: 16-24

Prima parte/Erster Teil

1. [CHOR] Psalm 19: 2 und 4
'Die Himmel erzählen die Ehre Gottes, und die
Feste verkündiget seiner Hände Werk.
Es ist keine Sprache noch Rede, Permutationsfuge
da man nicht ihre Stimme höre.'
2. RECITATIVO Tenor
So läßt sich Gott nicht unbezeuget!
Natur und Gnade redt alle Menschen an:
Dies alles hat ja Gott getan,
daß sich die Himmel regen
und Geist und Körper sich bewegen.
Gott selbst hat sich zu euch geneiget
und ruft durch Boten ohne Zahl:
Auf! kommt zu meinem Liebesmahl!
3. ARIA Sopran
Hört, ihr Völker, Gottes Stimme,
eilt zu seinem Gnadenthron!
Aller Dinge Grund und Ende
ist sein eingeborner Sohn,
daß sich alles zu ihm wende.
4. RECITATIVO Baß
Wer aber hört,
da sich der größte Haufen
zu andern Göttern kehrt?
Der älteste Götze eigner Lust
beherrscht der Menschen Brust.
Die Weisen brüten Torheit aus,
und Belial sitzt wohl in Gottes Haus,
weil auch die Christen selbst von Christo laufen.
5. ARIA Baß
Fahr hin, abgöttische Zunft!
Sollt sich die Welt gleich verkehren,
will ich doch Christum verehren,
er ist das Licht der Vernunft.
6. RECITATIVO Alt
Du hast uns, HERR, von allen Straßen
zu dir geruft,
als wir im Finsternis der Heiden saßen,
und, wie das Licht die Luft
belebet und erquickt,
uns auch erleuchtet und belebet,
ja mit dir selbst gespeiset und getränkt
und deinen Geist geschenkt,
der stets in unserm Geiste schwebet.
Drum sei dir dies Gebet demütigst zugeschickt:
7. CHORAL Psalm 67
**Es woll uns Gott genädig sein
und seinen Segen geben;
sein Antlitz uns mit hellem Schein
erleucht zum ewgen Leben,
daß wir erkennen seine Werk
und was ihm lieb auf Erden,
und Jesus Christus Heil und Stärk
bekannt den Heiden werden**

Prima parte/First part

1. [CHORUS] Psalms 19: 1 and 3
'The [Universe] declares the Honor of God, and the
Firmament makes known the Handiwork [of God].
There is no speech nor words, Permutation Fugue
when one not their voice hears.'
2. RECITATIVE Tenor
So leaves God [God's] Self not unattested!
Nature and Grace speak to all mortals:
This all has indeed God done,
that [God] the [Universe] animates
and spirit and body stir themselves.
God [God's] Self has [God] to you inclined
and calls through messengers without number:
Get up! come to my Meal of Love!
3. ARIA Soprano
Hear, you people, God's Voice,
hurry to [God's] Grace [Way]!
All things' Cause and End
is [God's] only begotten [Child],
that they all to [God] turn.
4. RECITATIVE Bass
But who hears,
that yourselves the greatest multitude
to other gods follow?
The oldest idol individual pleasure
rules over the mortal's breast.
The wise plot folly,
and Belial sits happily in God's House, while even
the christians themselves from Christ are running.
5. ARIA Bass
Go hence, idolatrous clique!
Should itself the world alike be turned the wrong way,
will I though Christ worship,
[Jesus] is the Light of Good Sense.
6. RECITATIVE Alto
You have us, LORD, from all paths
to You called,
when we the heathen in darkness are sitting,
and, as the light the air
revives and refreshes,
to us also it enlightens and revives,
indeed with You Yourself body and blood
and Your Spirit poured out,
Who always in our spirit soars.
Therefore be to You this prayer humbly sent:
7. CHORALE Psalms 67
**It wills to us God merciful to be
and [God's] blessings to give;
[God's] Face to us with brilliant shine
enlightens to the endless Life,
that we recognize [God's] Work
and what to [God is] beloved on earth,
and Jesus Christ's Salvation and Strength
become known to the heathen**

und sie zu Gott bekehren. phrygische Kadenz
Es woll uns Gott genädig sein Martin Luther (1523) Strophe 1
Melodie: Es woll uns Gott gnädig sein Matthias Greiter (1524)

Seconda parte/Zweiter Teil
Nach der Predigt

8. SINFONIA Oboe d'amore und Viola da Gamba
9. RECITATIVO ACCOMPAGNATO Baß
Gott segne noch die treue Schar,
damit sie seine Ehre
durch Glauben, Liebe, Heiligkeit
erweise und vermehre.
Sie ist der Himmel auf der Erden
und muß durch steten Streit
mit Haß und mit Gefahr
in dieser Welt gereinigt werden.
10. ARIA Tenor
Hasse nur, hasse mich recht,
feindlichs Geschlecht!
Christum gläubig zu umfassen,
will ich alle Freude lassen.
11. RECITATIVO Alt
Ich fühle schon im Geist,
wie Christus mir
der Liebe Süßigkeit erweist
und mich mit Manna speist,
damit sich unter uns allhier
die brüderliche Treue
stets stärke und erneue.
12. ARIA Alt Oboe d'amore und Viola da Gamba
Liebt, ihr Christen, in der Tat!
Jesus stirbet für die Brüder,
und sie sterben für sich wieder,
weil er sich verbunden hat.
13. RECITATIVO Tenor
So soll die Christenheit
die Liebe Gottes preisen
und sie an sich erweisen:
bis in die Ewigkeit
die Himmel frommer Seelen
Gott und sein Lob erzählen.
14. CHORAL
**Es danke, Gott, und lobe dich
das Volk in guten Taten;
das Land bringt Frucht und bessert sich,
dein Wort ist wohlgeraten.
Uns segne Vater und der Sohn,
uns segne Gott, der Heilige Geist,
dem alle Welt die Ehre tu,
für ihm sich fürchte allermeist
und sprech von Herzen: Amen!** phrygische Kadenz
Es woll uns Gott genädig sein Martin Luther (1523) Strophe 3
Melodie: Es woll uns Gott gnädig sein Matthias Greiter (1524)

and they to God converted. phrygian cadence
Es woll uns Gott genädig sein Martin Luther (1523) Stanza 1
Melody: Es woll uns Gott gnädig sein Matthias Greiter (1524)

Seconda parte/Second part
After the sermon

8. SINFONIA oboe d'amore and viola da gamba
9. RECITATIVE ACCOMPANIED Bass
God blesses still the generous multitude,
therewith it [God's] Honor
through Faith, Love, and Holiness
is shown and propagated.
It is the Heaven on the earth
and must through constant strife
with hate and with danger
in this world become refined.
10. ARIA Tenor
Hate alone, hate me greatly,
unfriendly generation!
Christ full of faith to embrace,
I would all joy relinquish.
11. RECITATIVE Alto
I feel already in the Spirit,
how Christ to me
the sweetness of Love renders
and me with manna feeds,
therewith it among all of us here
the [sisterly/]brotherly faithfulness
continually strengthens and renews.
12. ARIA Alto oboe d'amore and viol da gamba
Love, you christians in the action!
Jesus died for the [sisters/]brothers,
and they die for themselves anew,
since Christ's Self [all people] has united.
13. RECITATIVE Tenor
So shall the christendom
the Love of God praise
and it in themselves render:
until in the Endlessness
the [Universe] of gentle souls
God and [God's] Praise declare.
14. CHORALE
**They thank, God, and praise You
the folk in good actions;
the land brings fruit and improves itself,
Your Word is well thriving.
Us blesses [Mother]Father and [Daughter]Son,
us blesses God, the Holy Spirit,
the entire world the honor performs,
for [God] itself fears all the most
and speaks from hearts: Amen!** phrygian cadence
Es woll uns Gott genädig sein Martin Luther (1523) Stanza 3
Melody: Es woll uns Gott gnädig sein Matthias Greiter (1524)

Please see if you can find Bach Cantatas BWV_2, BWV_10 (see above Visitation of Mary to Elizabeth), and BWV_76 with John Eliot Gardiner conducting the Monteverdi Choir and English Baroque Period Instrument Soloists on the internet, or possibly purchase a copy of the CD 28 #843183021420 recorded at the Basilique Saint-Denis, Paris, 2 and 3 July 2000.
Here is a recording of
BWV_2:

<https://www.youtube.com/watch?v=W5aMSz3LPEE>

Here is a video of the Netherlands Bach Society in

BWV_10:

<https://www.youtube.com/watch?v=MrSAMOojQo8>

Here is a recording of

BWV_76:

<https://www.youtube.com/watch?v=t3UofTP4Pyo>

Third Sunday after The Holy Trinity

In the Spring of 1971 as an audacious young adult and while in the Army at Fort Carson, CO, I intrepidly presented Bach Cantata **BWV_21** at St. Andrew's Episcopal Church in Manitou Springs, serving as organist and choirmaster with Vicar Robert K. Giffin, pastor of the small congregation there. Having gathered musicians from the 4th Division Army Band, and with the help of Kevin Kennedy procuring vocalists and instrumentalists, we presented the cantata in English! **BWV_21** movement 1 is a somber Sinfonia filled with plaintive oboe, walking continuo and shocking deceptive cadence. Movement 2 Chorus is a fugue setting of Psalms 94: 19, in minor key it is the relative of the G Major Fugue for Organ, **BWV_541**. The Adagio "aber" of the text is followed by a Vivace section which is likewise interrupted by an Andante section with a final triumphant tierce de Picardie major chord ending! Soprano Aria movement 3 is a lament describing the sighing, tears, sorrow, need, and anxious longing of fear and death that gnaw at the oppressed heart, bringing the experience of distress and suffering. All this is superbly accompanied by the plaintive oboe obbligato and continuo with many accented appoggiaturas and deceptive cadences all ending on a final unison. Tenor Recitative movement 4, which John Eliot Gardiner substitutes with a Soprano, in which the soul confronts God for turning away from the fear and trepidation which the soul feels. The soul reminds God of the covenant and faithfulness which relate the soul to God. God the delight has become cruel, as the soul seeks God in all places, calling and crying after God with woe and lament, as it seems that God is quite unaware of the soul's distress. Tenor Aria movement 5 floods us forth as streams of salty tears are rushing constantly with accented appoggiaturas breaking forth injuring storm and surges, then returning to the more placid spirit and life impairing trouble filled sea, as mast and anchor break and I sink into the ground, looking into the the abyss of hell. To all of this the Chorus movement 6 inquires plaintively through Psalms 42: 11 "Why are you so distressed, my soul" and are unsettling in a spiritoso section, followed by the abrupt Adagio "in mir", and serene "Harre auf Gott! (Wait for God!) and determination to thank God, breaking forth in a permutation fugue declaring that God helps my countenance and is my God!, assisted by a final tierce de Picardie cadence as Part One of the cantata ends. The second portion of the cantata is presented after the sermon and is introduced with a Soprano and Bass Recitative movement 7 and Aria movement 8 dialogue between the soul (feminine in German) and Jesus. The soul asks Jesus where Jesus stays, to which Jesus responds that Jesus stays "with you"! To every question of the soul filled with worry, Jesus responds with reassurance of being the soul's constant Friend, Who watches in the darkness where genuine rascals are! Jesus closes the recitative with the wonder filled statement that the hour certainly comes when the crown of struggle will be sweet comfort to the soul! In the Aria Jesus asserts that Jesus will indeed come and revive the soul in all the little deaths of life, with their affliction caves filled with worry as Jesus brings salvation through the Sap of the Vines of grace which choose the forlorn, bring Love in hate, and bring disappearance of sorrow and make pains vanish! The Chorus plus congregational Chorale movement 9 is a soothing call of Psalms 116: 7 to be content for the Lord does good to all of us, musically portrayed with hemiolas' readjusting of rhythm as we readjust our prejudices to question of what use are our heavy worries, woe and sighs? What use is it that each morning we bemoan our trouble, making cross and sorrow only greater through that depression? The second chorale stanza, stanza 5 of the chorale, encourages all not to think that God has forsaken us in

our distress, or that God places in God's bosom those who feed constantly on prosperity. The following time alters much and fixes to each person their goal! To which the Tenor Aria movement 10 responds energetically with the call to rejoice in heart and soul as suffering disappears. Transfigure your weeping into the pure Wine of the Sacrament! Groans become shouts of joy. Through trouble burns and flames the purest candle of Love and Comfort in both soul and breast as Jesus comforts with heavenly Joy! The cantata concludes with a Prelude and Fugue Chorus movement 11 using the words of Revelation 5: 12-14. The slaughtered Lamb is worthy to receive power and wealth and wisdom and strength and honor and praise and blessing. A final fugue of blessing, honor, praise, authority and in Endlessness Amen and alleluias!

BWV_21, Ich hatte viel Bekümmernis in meinem Herzen

Dritter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: 1. Petrus 5: 6-11

Evangelium: Lukas 15: 1-10

Third Sunday after The Holy Trinity

Epistle: 1 Peter 5: 6-11

Gospel: Luke 15: 1-10

1. SINFONIA betonte trügerische Kadenz
2. CHORUS Psalm 94: 19
'Ich hatte viel Bekümmernis in meinem Herzen;
aber deine Tröstungen erquickten meine Seele.'
Tierce de Picardie
3. ARIA Sopran betonte trügerische Kadenzen
Seufzer, Tranen, Kummer, Not,
ängstlichs Sehnen, Furcht und Tod
nagen mein beklemmtes Herz,
ich empfinde Jammer, Schmerz.
Seufzer, Tranen, Kummer, Not!
4. RECITATIVO Tenor Sopran in Gardiners CD
Wie hast du dich, mein Gott, in meiner Not,
in meiner Furcht und Zagen
denn ganz von mir gewandt?
Ach! kennst du nicht dein Kind?
Ach! hörst du nicht das* Klagen
von denen, die dir sind
mit Bund und Treu verwandt?
Du warest meine Lust
und bist mir grausam worden:
Ich suche dich an allen Orten;
ich ruf und schrei dir nach,
allein: mein Weh und Ach!
scheint itzt, als sei es dir ganz unbewußt.
*die in BGA und Gardiners CD 8 und 9 Juli 2000
5. ARIA Tenor
Bäche von gesalznen Zähren,
Fluten rauschen stets einher.
Sturm und Wellen mich versehren,
und dies trübsalsvolle Meer
will mir Geist und Leben schwächen,
Mast und Anker wollen brechen,
hier versink ich in den Grund,
dort seh in der Hölle Schlund.
6. CHORUS Psalm 42: 11
'Was betrübst du dich, meine Seele,
und bist so unruhig in mir?
Harre auf Gott! Denn ich werde ihm noch danken,
*daß er meines Angesichtes Hülfe und mein Gott ist.'

*Permutationsfugue mit Terz de Picardie

Nach der Predigt

7. RECITATIVO
Sopran

1. SINFONIA emphasized deceptive cadence
2. CHORUS Psalms 94: 19
'I had many cares in my heart;
but Your comfortings refresh my soul.'
tierce de Picardie
3. ARIA Soprano emphasized deceptive cadences
Sighing, tears, sorrow, need,
anxious longing, fear and death
gnaw my oppressed heart,
I experience distress, suffering.
Sighing, tears, sorrow, need!
4. RECITATIVE Tenor
How have You Yourself, my God, in my need,
in my fear and trepidation
then entirely from me turned away?
Ah! know You not your child?
Ah! hear You not the lamentations
of those, who to You are
with covenant and faithfulness related?
You were my delight
and have to me cruel become:
I seek You in all places;
I call and cry after You,
alone: my woe and lament!
it seems now, as it is to You quite unaware.
5. ARIA Tenor
Streams of salty tears,
floods rushing constantly forth.
Storm and surges me injure,
and this trouble filled sea
will my spirit and life impair,
mast and anchor will break,
here I sink into the ground,
there I look into the hell abyss.
6. CHORUS Psalms 42: 11
'Why are you yourself distressed, my soul,
and are so unsettled in me?
Wait for God! Then I will [God] still thank,
*that [God] my countenance helps and my God is.'

*permutation fugue with tierce de Picardie

Nach der Predigt/After the sermon

7. RECITATIVE
Soprano

Ach Jesu, meine Ruh,
mein Licht, wo bleibest du?
Baß vox Christi/Stimme Christi
O Seele, sieh! ich bin bei dir.

Sopran

Bei mir?

Hier ist ja lauter Nacht.

Baß

Ich bin dein treuer Freund,
der auch im Dunkeln wacht,
wo lauter Schalken sind.

Sopran

Brich doch mit deinem Glanz
und Licht des Trostes ein!

Baß

Die Stunde kömmt schon,
da deines Kampfes Kron
dir wird ein süßes Labsal sein.

8. ARIA

Sopran: Komm, mein Jesu, und erquicke

Baß: Ja, ich komme und erquicke

S: und erfreu mit deinem Blicke!

B: dich mit meinem Gnadenblicke.

S: Diese Seele,

B: Deine Seele,

S: die soll sterben

B: die soll leben

S: und nicht leben,

B: und nicht sterben,

S: und in ihrer Unglückshöhle

B: hier aus dieser Wunden Höhle

S: ganz verderben.

B: sollst du erben

S: Ich muß stets in Kummer schweben,

B: Heil durch diesen Saft der Reben,

S: ja, ach ja, ich bin verloren,

B: nein, ach nein, du bist erkoren,

S: nein, ach nein, du hassest mich.

B: ja, ach ja, ich liebe dich.

S: Ach, Jesu, durchsüße mir Seele und Herze!

B: Entweichet, ihr Sorgen, verschwinde,
du Schmerze!

S: Komm, mein Jesu, und erquicke

B: Ja, ich komme und erquicke

S: mich mit deinem Gnadenblicke!

B: dich mit meinem Gnadenblicke!

9. CHORUS [+ CHORAL]

'Sei nun wieder zufrieden, meine Seele, Psalms 116: 7
denn der HERR tut dir Guts.' Hemiolen

Tenor

**Was helfen uns die schweren Sorgen,
was hilft uns unser Weh und Ach?
Was hilft es, daß wir alle Morgen
beseufzen unser Ungemach?**

Wir machen unser Kreuz und Leid

nur größer durch die Traurigkeit. Terz de Picardie

Wer nur den lieben Gott läßt walten Georg Neumark (1657) Strophe 2
Melodie: Wer nur den lieben Gott läßt walten Georg Neumark (1657)

Sopran

**Denk nicht in deiner Drangsalshitze, Strophe 5
daß du von Gott verlassen seist,**

Ah Jesu, my rest,
my light, where stay you?

Bass vox Christi/voice of Christ

O soul, see! I am with you.

Soprano

With me?

Here is truly only night.

Bass

I am your constant Friend,
Who also in the darkness watches,
where genuine rascals are.

Soprano

Break open for all Your Splendor
and Light of Comfort!

Bass

The hour comes certainly,
then your struggle crown
to you will a sweet comfort be.

8. ARIA

Soprano: Come, my Jesu, and revive

Bass: Indeed, I come and revive

S: and comfort with Your appearance!

B: you [all] with my Graces Appearance.

S: This soul,

B: Your soul,

S: who shall die

B: who shall live

S: and not live,

B: and not die,

S: and in its affliction cave

B: here from this wounds cave

S: entirely decay.

B: shall you inherit

S: I must constantly in worry be suspended,

B: salvation through this Sap of the Vines,

S: yes, ah yes, I am forlorn,

B: no, ah no, you are chosen,

S: no, ah no, You hate me.

B: yes, ah yes, I love you.

S: Ah, Jesu, sweeten my soul and heart!

B: Disappear, you sorrows, vanish,
you pains!

S: Come, my Jesu, and revive

B: Yes, I come and revive

S: me with Your Graces Appearance!

B: you with My Graces Appearance!

9. CHORUS [+ CHORALE]

'Be now again content, my soul, Psalms 116: 7
for the LORD does to you good.' hemiolas

Tenor

**What use to us the heavy worries,
what use to us our woe and sighs?
What use is it, that we all mornings
bemoan our trouble?**

We make our cross and sorrow

only greater through the depression. tierce de Picardie

Wer nur den lieben Gott läßt walten Georg Neumark (1657) Stanza 2
Melodie: Wer nur den lieben Gott läßt walten Georg Neumark (1657)

Soprano

**Think not in your heat of distress, Stanza 5
that you from God are forsaken,**

**und daß Gott der im Schoße sitze,
der sich mit stetem Glücke speist.
Die folgend Zeit verändert viel
und setzt jeglichem sein Ziel.** Terz de Picardie

**and that God in [God's] bosom places,
the One Who with constant prosperity feeds.
The following time alters much
and fixes to each their goal.** tierce de Picardie

10. ARIA Tenor Hemiolien
Erfreue dich, Seele, erfreue dich, Herze,
entweiche nun, Kummer, verschwinde, du Schmerze!
Verwandle dich, Weinen, in lauterem Wein!
Es wird nun mein Ächzen ein Jauchzen mir sein.
Es brennet und flammet die reineste Kerze
der Liebe, des Trostes in Seele und Brust,
weil Jesus mich tröstet mit himmlischer Lust.

10. ARIA Tenor hemiolas
Rejoice you, soul, rejoice you, heart,
vanish now, sorrow, disappear, you suffering!
Transfigure you, weeping, into pure Wine!
It will now my groans a shout of joy to me be.
It burns and flames the purest candle
the Love, of Comfort in soul and breast,
while Jesus me comforts with heavenly Joy.

11. CHORUS Präludium und Fuge
'Das Lamm, das erwürget ist, Offenbarung 5: 12-14
ist würdig zu nehmen Kraft
und Reichtum und Weisheit und Stärke
und Ehre und Preis und Lob.
Lob und Ehre und Preis und Gewalt
sei unserm Gott von Ewigkeit
zu Ewigkeit, amen alleluja!
Amen, alleluja, Lob!
Amen, alleluja!'

11. CHORUS Prelude and Fugue
'The Lamb, that was slaughtered, Revelation 5: 12-14
is worthy to receive power
and wealth and wisdom and strength
and honor and praise and blessing.
Blessing and honor and praise and authority
be to our God from Endlessness
to Endlessness, amen, alleluia!
Amen, alleluia, Praise!
Amen, alleluia!'

BWV_135 is a chorale cantata based on the paraphrase of Psalms 6 by Cyriakus Schneegaß (1597), and presented in Leipzig on 25 June 1724. The first and sixth stanzas of the chorale are presented with their entire texts using the melody *Herzlich tut mich verlangen* (Hearty do I with longing) better known as *O Sacred Head now wounded* (*O Haupt voll Blut und Wunden* literally: O Head full of blood and wounds.) This chorale was used by Bach in eleven different cantatas and passions, including being the first and last chorales in the Christmas Oratorio! Movement 1 of BWV_135 calls for the Lord not to punish in passion, and ease away from severe anger lest one be totally forlorn. God is begged to choose forgiveness of sin and be merciful that one may escape the hell pain and may for ever live. The Phrygian cadence at the end of both the first and last movements gives the feeling of incompleteness, ending on the dominant major E chord in a chorale melody based in the key of a-minor. Tenor Recitative movement 2 begs the Lord and Physician of Souls to heal the sick and weak, some of whom might count their very bones in their discomfort with swift floods of tears rolling down their face, from fright afraid and anxious as the soul asks, "Lord, why so long?" In Tenor Aria movement 3, the soul asks for Jesu to comfort and through goodness to help out of the soul's great spiritual need, reminding Jesu that in death's stillness no one is able to think on Jesu, so the soul requests that the loving Jesu gladden its countenance! The Alto Recitative movement 4 continues with the explication of the spirit's lack of strength and might, since the whole night often without rest and peace one is lying in great sweat and tears, worrying almost to death and old through grief all because of the soul's manifold anxiety. Help comes in Bass Aria movement 5 with the comfort of Jesus making evil-doers withdraw. It is Jesus Who lets the Joy Sun (Son!) shine again. Enemies' arrows ricochet backward! In the congregational chorale response found in movement 6 all honor, glory and praise are given to the Creator, the Redeemer, and in like manner the Holy Spirit in all Eternity, Who wills to all of us to bestow the Endless Salvation.

BWV_135, Ach HERR, mich armen Sünder

Dritter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: 1. Petrus 5: 6-11 Evangelium: Lukas 15: 1-10

Third Sunday after The Holy Trinity
Epistle: 1 Peter 5: 6-11 Gospel: Luke 15: 1-10

1. [CHORAL] freie Wiedergabe von Psalm 6
**Ach HERR, mich armen Sünder
straf nicht in deinem Zorn,
dein ernsten Grimm doch linder,
sonst ist mit mir verlor.**
Ach HERR, wollst mir vergeben

1. [CHORALE] paraphrase of Psalms 6
**Ah LORD, me poor sinner
punish not in Your Passion,
Your severe anger yet ease,
else [I am] forlorn.**
Ah LORD, choose me to forgive

**mein Sünd und gnädig sein,
daß ich mag ewig leben,
entfliehn der Höllenpein.** phrygische Kadenz

Ach Herr, mich armen Sünder Cyriakus Schneegaß (1597) Strophe 1
Melodie: Befiehl du deine Wege Hans Leo Hassler (1601)

2. RECITATIVO Tenor

Ach heile mich, du Arzt der Seelen,
ich bin sehr krank und schwach;
man möchte die Gebeine zählen,
so jämmerlich hat mich mein Ungemach,
mein Kreuz und Leiden zugericht; das Angesicht
ist ganz von Tränen aufgeschwollen, die schnellen
Fluten gleich, von Wangen abwärts rollen.
Der Seelen ist vor Schrecken angst und bange;
ach, du HERR, wie so lange? Strophe 2, Zeile 8
Terz de Picardie

3. ARIA Tenor

Tröste mir, Jesu, mein Gemüte,
sonst versink ich in den Tod,
hilf mir, hilf mir durch deine Güte
aus der großen Seelennot.
Denn **im Tod ist alles stille,** Strophe 3, Zeilen 5 und 6
da gedenkt man deiner nicht.
Liebster Jesu, ists dein Wille,
so erfreu mein Angesicht!

4. RECITATIVO Alt

Ich bin von Seufzen müde, Strophe 4, Zeile 1
mein Geist hat weder Kraft noch Macht,
weil ich die ganze Nacht
oft ohne Seelenruh und Friede
in großem Schweiß und Tränen liege.
Ich gräme mich fast tot und bin vor*
Trauern alt;
denn meine Angst ist mannigfalt.

*von in Gardiners CD 8 und 9 Juli 2000

5. ARIA Baß

Weicht, all ihr Übeltäter, Strophe 5, Zeile 1
mein Jesus tröstet mich!
Er läßt nach Tränen und nach Weinen
die Freudensonne wieder scheinen.
Das Trübsalswetter ändert sich,
die Feinde müssen plötzlich fallen,
und ihre Pfeile rückwärts prallen.

6. CHORAL

Ehr sei ins Himmels Throne Strophe 6
mit hohem Ruhm und Preis
dem Vater und dem Sohne
und auch zu gleicher Weis
dem heiligen Geist mit Ehren
in alle Ewigkeit,
der woll uns alln bescheren
die ewge Seligkeit. phrygische Kadenz

**my sin and merciful to be,
that I may forever live,
escaping the hell pain.** Phrygian cadence

Ach Herr, mich armen Sünder Cyriakus Schneegaß (1597) Stanza 1
Melody: Befiehl du deine Wege Hans Leo Hassler (1601)

2. RECITATIVE Tenor

Ah heal me, You Physician of Souls,
I am very sick and weak;
one might the bones count,
so deplorably has mine discomfort,
my cross and suffering prepared [me]; the face
is quite by tears swollen up, which
like swift floods, from cheeks roll down.
The soul is from fright afraid and anxious;
ah, You LORD, why so long? Stanza 2, line 8
terce de Picardie

3. ARIA Tenor

Comfort to me, Jesu, my soul,
else I sink into death,
help me, help me through Your goodness
out of the great spiritual need.
Because **in death all is still,** Stanza 3, lines 5 and 6
there thinks one of You not.
Loving Jesu, it is Your Will,
so gladden my countenance!

4. RECITATIVE Alto

I am from sighing weary, Stanza 4, line 1
my spirit has neither strength nor might,
because I the whole night
often without soul's rest and peace
in great sweat and tears lie.
I worry myself almost to death and am through
grief old;
because my anxiety is manifold.

5. ARIA Bass

Withdraw, all you evil-doers, Stanza 5, line 1
my Jesus comforts me!
[Jesus] lets after tears and after weeping
the Joy Sun(Son!) again shine.
The trouble's storm alters itself,
the enemies must all at once fall,
and their arrows backward ricochet.

6. CHORALE

Honor be in the Heaven's [Realm] Stanza 6
with high Glory and Praise
to the [Creator] and the [Redeemer]
and also in like manner
to the Holy Spirit with Honor
in all Eternity,
Who wills to us all to bestow
the Endless Salvation. Phrygian cadence

May the all inclusive blessing of salvation in these texts be a blessing to all!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_21 at 0:00 and BWV_135 at 39:19:

www.youtube.com/watch?v=1Oq8CCPYmBk

Fourth Sunday after The Holy Trinity

BWV_24 was first presented on 20 June 1723 during Bach's first month at Leipzig with text following closely to Gospel for the day Luke 6: 36-42 with the addition of the Golden Rule Matthew 7: 12 as the text in the third movement. The cantata answers the question as to how are all people to live before God and in the presence of all people we meet. Movement 1 Alto Aria begins as a minuet dance with others and God as an untinged disposition towards inclusivity in sincerity and kindness which makes all people fine before God and mortals alike, as their whole life's Way is situated on such footing. Tenor Recitative movement 2 states that sincerity is one of God's gifts, and that when we find we do not have it, it is because we do not ask God for it! To do any good it is necessary for God through the Holy Spirit to reign and guide everyone upon life's path of virtue, desiring God as well as neighbor as a friend and not an enemy. Make out of yourself such an image which you have willed your neighbor to have! All of this leads to the Golden Rule text found in its entirety in the Tutti movement 3 Prelude and Fugue with Matthew 7: 12 as the text. Bass Recitative movement 4 explicates hypocrisy and prays to God for everyone's protection from it! The movement 5 Tenor Aria with two oboes d'amore lovingly presents faithfulness and truth to be the basis of all of our senses, as our mouths and hearts are being kind and virtuous making one like God and angels. The congregational response in Chorale movement 6 describes God as the serene Spring Source of all giving. Without God nothing is, what is, and from God we all things have. The chorale and the cantata end with the plea that God give a healthy body and uninjured soul with clear conscience to everyone!

BWV_24, *Ein ungefärbt Gemüte*

Am vierter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Römer 8: 18-23 Evangelium: Lukas 6: 36-42

1. ARIA Alt wandelndes Glück Menuett
Ein ungefärbt Gemüte
an deutscher Treu und Güte
macht uns vor Gott und Menschen schön.
 Der Christen Tun und Handel,
 ihr ganzer Lebenswandel
 soll auf dergleichem Füße stehn.
2. RECITATIVO Tenor
Die Redlichkeit
ist eine von den Gottesgaben.
Daß sie bei unsrer Zeit
so wenig Menschen haben,
das macht, sie bitten Gott nicht drum.
Denn von Natur geht unsers Herzens Dichten
mit lauter Bösem um;
soll's seinen Weg auf etwas Gutes richten,
so muß es Gott durch seinen Geist regieren
und auf der Bahn der' Tugend führen.
Verlangst du Gott zum Freunde,
so mache dir den Nächsten nicht zum Feinde
durch Falschheit, Trug und List.
Ein Christ
soll sich der Tauben Art bestreben
und ohne falsche* Tücke leben.
Mach aus dir selbst ein solches Bild,
wie du den Nächsten haben willst.

*in BGA, NBA und Gardiners CD 16 Juli 2000

Fourth Sunday after The Holy Trinity
Epistle: Romans 8: 18-23 Gospel: Luke 6: 36-42

1. ARIA Alto walking happiness minuet
An untinged disposition
towards [inclusive] sincerity and kindness
makes us before God and mortals fine.
 The [peoples'] actions and affairs,
 their whole life's [Way]
 shall of such kind footing be situated.
2. RECITATIVE Tenor
The sincerity
is one of God's gifts.
That it in our time
so few mortals have,
that means, they ask God not therefore.
For by nature our heart's dictates
with only evil proceed around;
shall there its Way upon anything good be directed,
so must it God through [God's] Spirit reign
and upon the path of virtue guide.
Desire you God for the Friend,
so make you not the neighbor for the enemy
through falseness, deceit and cunning!
A [mortal]
shall themself of the dove nature strive
and without deceitful malice live.
Make out of you yourself such an image,
as you the neighbor have willed.

3. TUTTI Präludium und Fuge; Matthäus 7: 12
'Alles nun, das ihr wollet, daß euch Hemiolien
die Leute tun sollen, das tut ihr ihnen.' Terz de Picardie

4. RECITATIVO Baß
Die Heuchelei
ist eine Brut, die Belial gehecket;
wer sich in ihre Larve steckt,
der trägt des Teufels Liberei.
Wie? lassen sich denn Christen
dergleichen auch gelüsten?
Gott sei's geklagt! die Redlichkeit ist teuer.
Manch teuflisch Ungeheuer
sieht wie ein Engel aus:
Man kehrt den Wolf hinein,
den Schafspelz kehrt man raus.
Wie könnt es ärger sein?
Verleumden, Schmähn und Richten,
Verdammen und Vernichten
ist überall gemein.
So geht es dort, so geht es hier.
Der liebe Gott behüte mich dafür!

5. ARIA Tenor Oboen d'amore
Treu und Wahrheit sei der Grund
aller deiner Sinnen;
wie von außen Wort und Mund,
sei das Herz von innen.
Gütig sein und tugendreich,
macht uns Gott und Engeln gleich.

6. CHORAL
**O Gott, du frommer Gott,
du Brunnquell aller Gaben,
ohn den nichts ist, was ist,
von dem wir alles haben,** ref. 3. TUTTI
**gesunden Leib gib mir,
und daß in solchem Leib
ein unverletzte Seel
und rein Gewissen bleib.**

O Gott, du frommer Gott Johann Heermann (1630) Strophe 1
Melodie 2: O Gott, du frommer Gott anonymen Komponist (ca. 1670)

3. TUTTI Prelude and Fugue; Matthew 7: 12
'All things then, that you would, that to you hemiolas
people should do, that do you to them.' tierce de Picardie

4. RECITATIVE Bass
The hypocrisy
is a brood, that belial produces;
whoever themself in its specter hides,
that [one] wears the devil's livery.
How? allow themselves then [mortals]
of such kind also to desire?
God be it lamented! the discourse is costly.
Many [a] devilish monster
appears as an angel:
A mortal turns the wolf inwards,
the sheep's skin turns a [mortal] outwards.
How can it worse be?
Slandering, abuse and judging,
condemning and destroying
is everywhere common.
So goes it there, so goes it here.
Loving God protect [everyone] from it!

5. ARIA Tenor oboes d'amore
Faithfulness and truth be the basis
of all your senses;
as from without word and mouth,
be the heart from within.
Being kind and virtuous,
makes us like God and angels.

6. CHORALE
**O God, You gentle God,
You Spring Source of all giving,
without Whom nothing is, what is,
from Whom we all things have,** ref. 3. TUTTI
**[a] healthy body give to [all],
and that in such [a] body
an uninjured soul
and clear conscience remain.**

O Gott, du frommer Gott Johann Heermann (1630) Stanza 1
Melodie 2: O Gott, du frommer Gott anonymous composer (ca. 1670)

In **BWV_185** Bach uses the melody of the chorale *Ich ruf zu dir*, the chorale used in the closing movement 6, presented in the first movement line by line as a trumpet accompaniment to the Soprano and Tenor Duet. The compassionate Heart of Eternal Love is called upon to agitate each persons' heart, allowing each person to soften their hearts through the mercy and graciousness of the Flame of Love. In Alto Recitative movement 2, stone and rock hard perverted hearts are called upon to melt and become pliant in love as they ponder what the Saviour teaches, with emphasis on practicing compassion. All are called upon to avoid seizing the forbidden judgment of others, which is only for God to decide. All are called upon to forgive others and give love to others which produces a principal which one day God will administer with interest! Godly capitalism! For as you measure, so others will measure you! Alto Aria movement 3 calls upon us to strive to plentifully spread the seeds of forgiveness which will gladden all in the harvest of eternity, where blessings sown will bring the joyful harvest. Bass Recitative movement 4 warns that self-love flatters itself, so strive always to first remove the log which is in one's own eye so that one may remove the speck found in another's eye! If the neighbor is not entirely genuine, be aware first that you are no angel and correct your own flaws! If you don't remove the log in your eye, both you and your neighbor fall into the ditch of your judgment. Bass Aria movement 5 underlines the Art we all need to practice learning to discern by looking only to God where true love burns, and not following forbidden condemning of the self and the neighbor, bringing favor between God and all people...this is the mortal's Art! The congregational

response in Chorale movement 6 brings the focus of the cantata to the prayer to Lord Jesu Christ to hear our lamenting, conferring upon us Grace at this set time, letting us not despair, and showing us the real Way of living which makes us useful to the neighbor and the ability to hold exactly to God's Word of Love!

BWV_185, *Barmherziges Herze der ewigen Liebe*

Vierter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: Römer 8: 18-23

Evangelium: Lukas 6: 36-42

Fourth Sunday after The Holy Trinity

Epistle: Romans 8: 18-23

Gospel: Luke 6: 36-42

1. ARIA DUETTO Sopran und Tenor Choral *Ich ruf zu dir*
Barmherziges Herze der ewigen Liebe,
errege, bewege mein Herze durch dich;
damit ich Erbarmen und Gütigkeit übe,
o Flamme der Liebe, zerschmelze du mich!
 2. RECITATIVO Alt
Ihr Herzen, die ihr euch
in Stein und Fels verkehret,
zerfließt und werdet weich;
erwägt, was euch der Heiland lehret,
übt, übt Barmherzigkeit
und sucht noch auf der Erden
dem Vater gleich zu werden.
Ach! greifet nicht
durch das verbotne Richten
dem Allerhöchsten ins Gericht,
sonst wird sein Eifer euch zernichten.
Vergebt, so wird euch auch vergeben;
gebt, gebt in diesem Leben;
macht euch ein Kapital,
das dort einmal
Gott wiederzahlt mit reichen Interessen;
denn wie ihr meßt, wird man euch wieder messen.
 3. ARIA Alt
Sei bemüht in dieser Zeit,
Seele, reichlich auszustreuen,
soll die Ernte dich erfreuen
in der reichen Ewigkeit,
wo, wer Gutes ausgesäet,
fröhlich nach den Garben gehet.
 4. RECITATIVO Baß
Die Eigenliebe schmeichelt sich.
Bestrebe dich,
erst deinen Balken auszuziehen,
dann magst du dich um Splitter auch bemühen,
die in des Nächsten Augen sein.
Ist gleich dein Nächster nicht vollkommen rein,
so wisse, daß auch du kein Engel,
verbeßere deine Mängel!
Wie Kann ein Blinder mit dem andern
doch recht und richtig wandern?
Wie, fallen sie zu ihrem Leide
nicht in die Gruben alle beide?
 5. ARIA Baß
Das ist der Christen Kunst:
nur Gott und sich erkennen,
von wahrer Liebe brennen,
nicht unzulässig richten,
noch fremdes Tun vernichten,
des Nachsten nicht vergessen,
mit reichem Maße messen,
1. ARIA DUETTO Soprano and Tenor Chorale *Ich ruf zu dir*
Compassionate Heart of The Eternal Love,
agitate, stir my heart through You;
therewith I mercy and graciousness practice,
O Flame [of] the Love, soften You me!
 2. RECITATIVE Alto
You hearts, who you [yourselves]
into stone and rock pervert,
melt and become pliant;
ponder, what you the Saviour teaches,
practice, practice compassion
and seek still on the earth
like the [Creator] to become.
Ah! seize not
through that forbidden judgment
the Most High in the Court of Justice,
otherwise [God's] fervor you will bring to naught.
Forgive, so you also will be forgiven;
give, give in this life;
produce to you a principal,
which there one day
God again administers with interest;
for such as you measure, to you one will again measure.
 3. ARIA Alto
Strive in this time,
soul, plentifully to spread [seeds],
shall the harvest gladden you
in the abundance of eternity,
where, whoever blessings has sown,
joyfully towards the [harvest] goes.
 4. RECITATIVE Bass
The self-love flatters itself.
Strive you,
first your beam to take out,
then you yourself over splinters also may strive,
which in the neighbor's eyes are.
Is alike your neighbor not entirely genuine,
so be aware, that also you [are] no angel,
correct your flaws!
How can one [without judgment] with another
though justly and properly walk?
How, falling they to their harm
not in the ditch both of them?
 5. ARIA Bass
This is the [mortal's] Art:
only God and oneself to discern,
from true love to burn,
not forbidden condemning,
further of unknown actions annulling,
the neighbor not forgetting,
with reaching proportions measured,

das macht bei Gott und Menschen Gunst,
das ist der Christen Kunst.

6. CHORAL

**Ich ruf zu dir, HERR Jesu Christ,
ich bitt, erhör mein Klagen,
verleih mir Gnad zu dieser Frist,
laß mich doch nicht verzagen;
den rechten Weg, o HERR, ich mein,
den wollest du mir geben,
dir zu leben,
mein'm Nächsten nütz zu sein,
dein Wort zu halten eben.**

Terz de Picardie

Ich ruf zu dir, HERR Jesu Christ Johann Agricola (ca. 1526) Strophe 1
Melodie: Ich ruf zu dir, HERR Jesu Christ anonymen Komponist
Wittenberg (1529)

that it makes between God and people favor,
this is the [mortal's] Art.

6. CHORALE

**I call to You, LORD Jesu Christ,
I beg, hear my lamenting,
confer to me Grace at this set time,
let me though not despair;
the real Way, O LORD, I mean,
this will You to me give,
to You in living,
my neighbor's use to be,
Your Word to hold exactly.**

tierce de Picardie

Ich ruf zu dir, HERR Jesu Christ Johann Agricola (ca. 1526) Stanza 1
Melodie: Ich ruf zu dir, HERR Jesu Christ anonymous composer
Wittenberg (1529)

BWV_177 was first performed in Leipzig, Germany on 06 July 1732 with unchanged chorale text ca. 1526 of Johann Agricola, containing two choral movements and three solo voice arias. Johann Agricola was a friend and secretary of Martin Luther at the Leipzig disputation with Johann Eck in 1519. Agricola parted ways with Luther over the rôle of the law in Christian living. Agricola distills the Christian's response to God's grace by being of use to the neighbor, and holding the Word of God exactly. **BWV_177** presents the complete text, all five stanzas of Johann Agricola's 1530 chorale which was used yearly on this Sunday in Bach's day. The text perfectly reflects on the Luke 6: 36-42 Gospel for the day expressing how to relate to all people we meet daily. Movement 1 Chorus cries out to LORD Jesu Christ to give Grace and genuine Faith in order to live a useful life to the neighbor (everyone in our lives) and to perform Jesu's Word of love for all people. The chorale melody is found here in long held notes in the Soprano, while the lower voices prepare each entrance with upward leaps for petitions "I call", "I ask", "grant", and "let me". "The true faith" is prepared in upward scale-wise entrances for the lower three voices. Lines six and seven of the chorale are prepared by exact imitation of the chorale melody in the lower three voices. Lines eight and nine present all voices simultaneously (unprepared). The movement 2 Alto Aria with Basso Continuo forms a duet, presenting the chorale which begs God to give the gift of trusting in God and not regularly regret building on our own doings. The hunt for love continues in Soprano stanza 3 as the oboe of the hunt accompanies the plea for God's endowment of the heart's foundation to forgive enemies, and to forgive me for not loving and to give me a new life, all within a musical trio formed by soloist, oboe da caccia (of the hunt), and basso continuo. God please let Your Word be my food in all Ways, and to restrain me when distress goes with living and leads me astray from love. Hunt for me God! Stanza 4 sung by the Tenor as God is requested to let no pleasure or fear in life in this world bring one to a desertion of God, all as a quartet consisting of Tenor, violin solo, playful bassoon obbligato, and basso continuo. God has it alone in God's Hands to give steadfastness to the end in constant loving, and all this free of charge! What a lifelong coupon of Grace!, which no one can inherit nor earn through works, rescuing all of us from death. The final choral stanza, accompanied by "tutti" (full) instrumental resources found in movement 1, confesses that we resist loving in this strife, and need LORD Christ's help for our weakness! As we cleave to Christ's Grace, Jesus makes us stronger. Temptation to do otherwise certainly comes, and it is only the LORD Who defends from being overthrown, and measures that it does not bring danger which Jesus will not allow. All musically ending with a grand tierce de Picardie (major chord ending a minor key movement)!

BWV_177, Ich ruf zu dir, HERR Jesu Christ

Vierter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: Römer 8: 18-23

Evangelium: Lukas 6: 36-42

Fourth Sunday after The Holy Trinity

Epistle: Romans 8: 18-23

Gospel: Luke 6: 36-42

1. CHOR [Versus 1]

**Ich ruf zu dir, HERR Jesu Christ,
ich bitt, erhör mein Klagen,
verleih mir Gnad zu dieser Frist,**

1. CHORUS [Versus 1]

**I cry out to You, LORD Jesu Christ,
I beg You, hear my laments,
give to me Grace at this appointed time,**

**laß mich doch nicht verzagen;
den rechten Glauben, HERR, ich mein,
den wollest du mir geben,
dir zu leben,
mein'm Nächsten nützlich zu sein,
dein Wort zu halten eben.**

Terz de Picardie

Ich ruf zu dir, HERR Jesu Christ Johann Agricola (ca. 1526) Strophe 1
Melodie: Ich ruf zu dir, HERR Jesu Christ anonymen Komponist
Wittenberg (1529)

2. VERSUS 2 Alt

**Ich bitt noch mehr, o HERRE Gott,
du kannst es mir wohl geben:
daß ich werd nimmermehr zu Spott;
die Hoffnung gib darneben,
voraus, wenn ich muß hier davon,
daß ich dir mög vertrauen
und nicht bauen
auf alles mein Tun;
sonst wird mich's ewig reuen.**

Einklang

3. VERSUS 3 Sopran Oboe da caccia

**Verleih, daß ich aus Herzens Grund
mein' Feinden mög vergeben,
verzeih mir auch zu dieser Stund,
gib mir ein neues Leben;
dein Wort mein Speis laß allweg sein,
damit mein Seel zu nähren,
mich zu wehren,
wenn Unglück geht daher,
das mich bald möcht abkehren.**

Hemiolen

4. VERSUS 4 Tenor cooles Fagottsolo

**Laß mich kein Lust noch Furcht von dir
in dieser Welt abwenden,
Beständigkeit ans End gib mir,
du hast's allein in Händen;
und wem du's gibst, der hat's
umsonst:
es kann niemand ererben
noch erwerben
durch Werke deine Gnad,
die uns errett' vom Sterben.**

5. VERSUS 5

**Ich lieg im Streit und widerstreb,
hilf, o HERR Christ, dem Schwachen!
An deiner Gnad allein ich kleb,
du kannst mich stärker machen.
Kömmt nun Anfechtung, HERR, so wehr,
daß sie mich nicht umstoßen.
Du kannst maßen,
daß mir's nicht bring Gefahr;
ich weiß, du wirst's nicht lassen.**

Terz de Picardie

**let me after all not lose courage;
the genuine Faith, LORD, I mean,
that would You to me give,
to You in order to live,
my neighbor's use to be,**

Your Word to perform quite certainly. tierce de Picardie

Ich ruf zu dir, HERR Jesu Christ Johann Agricola (ca. 1526) Stanza 1
Melodie: Ich ruf zu dir, HERR Jesu Christ anonymen composer
Wittenberg (1529)

2. VERSUS 2 Alto

**I beg in addition more, O LORD God,
You can it to me indeed give:
that I become nevermore unto scorn,
the Hope give therewith,
in advance, when I must [go] here hence,
that I in You may trust
and not build
on all my doings;
else will I it ever regret.**

unison

3. VERSUS 3 Soprano oboe da caccia

**Endow, that I from heart's foundation
my enemies I may forgive,
forgive me also at this hour,
give to me a new life;
Your Word my food let all Ways be,
therewith my soul to feed,
me to restrain,
when distress goes there,
which soon might lead me astray.**

hemiolas

4. VERSUS 4 Tenor cool bassoon solo

**Let me no pleasure nor fear from You
in this world desert,
steadfastness to the end give to me,
You have it alone in [Your] Hands;
and whom You it give, that one has it
free of charge:
it can no one inherit
nor earn
through works Your Grace,
which us rescues from death.**

5. VERSUS 5

**I lie in the strife and resist,
help, O LORD Christ, the weak one!
On Your Grace alone I cleave,
You can me stronger make.
Comes now temptation, LORD, so defend,
that it me not overthrow.
You can measure,
that it to me not brings danger;
I know, You will it not allow.**

tierce de Picardie

BWV_71 was composed by Bach in Mühlhausen, Germany in 1708 when Bach was 23 years old, and is the only cantata that was published during Bach's lifetime!

Notice the genius and youthful playfulness Bach demonstrates in the textual musical presentation and the use of musical timbres of the various voices and instruments in forte and piano presentation in the biblical, chorale, and poetic texts to celebrate the newly elected City Council! Movement 1 Tutti opens with three declarations that God is the Creator with trumpets and full instrumentation, including superb recorder ending. Movement 2 Tenor Air opens with organ continuo as the Tenor presents the 2 Samuel 19: 35 and 37 biblical text with the superb Soprano presentation of the sixth stanza of the chorale as sung by Joanne Lunn all ending with a tremendous tierce de Picardie.

Movement 3 is a Fugue declaring the Deuteronomy and Genesis biblical texts ending with the tierce de Picardie. Movement four Bass Arioso starts with a placid trio with Bass, changing to an Allegro second section and placid da capo ending. Trumpets return to accompany the Alto Air movement 5 declaring the mighty strength with which the Creator upholds our boundaries with glistening peace as crown and scepter shake, salvation is created through mighty strength. The turtle dove love birds (the poor) of God are artistically ornamented by the recorders in movement 6 Chorus. The final movement 7 Tutti is segmented bringing emphasis on the peace, tranquility and well-being which must constantly accompany this new government in Mühlhausen! Prosperity, salvation and great victory delighting daily Kaiser Joseph I in all places and lands quite constantly, all of which delightfully ends with a final recorder alone *Finis!*

BWV_71, *Gott ist mein König*

Ratswahl

1. [TUTTI] Psalm 74: 12
 'Gott ist mein König von altersher;
 der alle Hulfe tut, so auf Erden geschicht.'
2. AIR [+ CHORAL] Tenor und Sopran 2. Samuel 19: 35 und 37
 'Ich bin nun achtzig Jahr', warum soll
 dein Knecht sich mehr beschweren, warum?
**Soll ich auf dieser Welt
 mein Leben höher bringen,
 durch manchen sauren Tritt
 hindurch ins Alter dringen,**
 Ich will 'umkehren, daß ich sterbe in meiner Stadt,
**so gib Geduld, für Sünd
 und Schanden mich bewahr,
 auf daß ich tragen mag**
 bei meines Vaters und meiner Mutter Grab.'
mit Ehrn, mit Ehren graues Haar. Terz de Picardie
 O Gott, du frommer Gott Johann Heermann (1630) Strophe 6
 Melodie 2: O Gott, du frommer Gott anonymen Komponist (ca. 1670)
3. FUGA
 'Dein Alter sei wie deine Jugend', Deuteronomium 33: 25
 und 'Gott ist mit dir in allem, das du tust.' Genesis 21: 22
Terz de Picardie
4. ARIOSO Baß Psalm 74: 16-17
 'Tag und Nacht ist dein.
 Du machest, daß beide, Sonn und Gestirn,
 ihren gewissen Lauf haben,
 du setzest einem jeglichen Lande seine Grenze.'
5. AIR Alt
 Durch mächtige Kraft
 erhältst du unsre Grenzen,
 hier muß der Friede glänzen,
 wenn Mord und Krieges Sturm sich
 aller Ort erhebt,
 wenn Kron und Zeppter bebt,
 hast du das Heil geschafft
 durch mächtige Kraft.
6. [CHOR] Psalm 74: 19
 'Du wollest dem Feinde nicht geben
 die Seele deiner Turteltauben.'
7. [TUTTI]
 Das neue Regiment
 auf jeglichen Wegen
 bekröne mit Segen;
 Friede, Ruh und Wohlergehen
 müsse stets zur Seiten stehen
 dem neuen Regiment.

Council Election

1. [TUTTI] Psalms 74: 12
 'God is my [Creator] from elders here;
 Who all help does, as on earth happens.'
2. AIR [+ CHORALE] Tenor and Soprano 2 Samuel 19: 35 and 37
 'I am now eighty years old', why should
 Your servant her/himself further complain, why?
**Shall I in this world
 my life longer lead,
 through many a hard step
 through out into old age pressing,**
 I want 'to return, that I die in my town,
**so give patience, from sin
 and shame me protect,
 in that I may wear**
 near my mother and father's grave.'
with honor, with honor gray hair. tierce de Picardie
 O Gott, du frommer Gott Johann Heermann (1630) Stanza 6
 Melody 2: O Gott, du frommer Gott anonymous composer (ca. 1670)
3. FUGUE
 'Your old age be as your youth', Deuteronomy 33: 25
 and 'God is with you in all, that you do.' Genesis 21: 22
tierce de Picardie
4. ARIOSO Bass Psalms 74: 16-17
 'Day and night are Yours.
 You make sure, that both, sun and stars,
 have their certain course,
 You set to each country its boundary.'
5. AIR Alto
 Through mighty strength
 You uphold our boundaries,
 here must peace glisten,
 when murder and storm of war itself
 [in] every region arise,
 when crown and scepter shake,
 You have salvation created
 through mighty strength.
6. [CHORUS] Psalms 74: 19
 'You don't want to give to the enemy
 the soul of Your lovebirds [the poor].'
7. [TUTTI]
 The new government
 in every way
 crown with blessings;
 peace, tranquility and well-being
 must constantly accompany
 this new government.

Glück, Heil und großer Sieg
muß täglich von neuen
dich, Joseph, erfreuen, [Kaiser Joseph I]
daß an allen Ort und Landen
ganz beständig sei vorhanden
Glück, Heil und großer Sieg.

*Dies ist die einzige Kantaten, die zu Bachs Lebzeiten veröffentlicht wurde.

Prosperity, salvation and great victory
must daily anew
you, Joseph, delight, [Kaiser Joseph I]
that in all places and lands
quite constantly exist
prosperity, salvation and great victory.

*This is the only cantata which was published during Bach's lifetime.

May all turtle dove Loved birds of God live in peace and harmony with themselves and all of God's creation.

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_24 at **0:00**; **BWV_185** at **17:09**; **BWV_177** at **31:56**; and **BWV_71** at **57:30**:

www.youtube.com/watch?v=BRD-YTPatHg

Fifth Sunday after The Holy Trinity

BWV_131 is a penitential text for which Bach composed at the request of Dr. Georg Christian Eilmars in 1707-8 when Bach was organist in Mühlhausen, and recorded below by John Eliot Gardiner et al at the Blasiuskirche, Mühlhausen on 23 July 2000. The cantata is based on Psalms 130 and the second and fifth stanzas of the chorale *HERR Jesu Christ, du höchstes Gut* written by Bartholomäus Ringwaldt in 1588. There was a disastrous fire which took place in Mühlhausen shortly before Bach served there leaving many people homeless. The service for which this cantata was composed might possibly have been in response to that devastation. After a plaintive prelude Sinfonia of oboe and string alternation, movement 1 continues with choral explication of the first sentence of Psalms 130, fugue following invoking the Lord to hear with ears the voice of our prayers. The Bass solo with chorale movement 2 explicates the third and fourth verses of the Psalm with the accompaniment insertion of the second Stanza of the Ringwaldt chorale. (Please note the various textual discrepancies between what is transmitted in the Bach-Gesellschaft, Neue Bach-Ausgabe, and this performance, not least of which are in the title for this cantata!) Movement 3 calls us all to trust confidently in the Lord, as our souls wait and hope in God's Word. The Tenor solo in movement 4 calls all to wait for the Lord from one morning watch until the next, even as each sinner is distressed by the gnawing conscience, and eager to be cleansed by the Lord's Blood even as David and Manasseh were! The final movement 5 calls us with Israel to hope in the Lord, Who brings Grace and much Redemption. God will redeem us with Israel from all Sins even as musically minor yields to a final major cadence!

BWV_131, Aus der Tiefe rufe ich, HERR, zu dir

'Auff Begehren Tit: Herrn D: Georg Christ: Eilmars in die Music gebracht von Joh. Seb. Bach Org. Molhusino'

"At the desire of Dr. Georg Christian Eilmars set in music by Johann Sebastian Bach, Organist at Mühlhausen"

1. SINFONIA [+ CHOR] Präludium und Fuge
'Aus der Tiefe rufe ich, HERR, zu dir. Psalm 130: 1-2
HERR, höre meine Stimme, laß deine Ohren merken
auf die Stimme meines Flehens!'
2. [BAß SOLO + CHORAL]
'So du willst*, HERR, Sünden zurechnen, Psalm 130: 3-4
HERR, wer wird bestehen?
**Erbarm dich mein in solcher Last,
nimm sie aus meinem Herzen,
dieweil du sie gebüßet hast**

1. SINFONIA [+ CHORUS] Prelude and Fugue
'Out of the depth call I, LORD, to You. Psalms 130: 1-2
LORD, hear my voice, let Your ears heed the voice
of my prayers!'
2. [BASS SOLO + CHORALE]
'As You intend, LORD, sins to ascribe, Psalms 130: 3-4
LORD, who could stand?
**Have mercy You on me in such a burden,
take it from my heart,
for You have atoned for it**

am Holz mit Todesschmerzen,

Denn bei dir ist die Vergebung, daß man dich fürchte.'

**auf daß ich nicht mit großem Weh
in meinen Sünden untergeh,
noch ewiglich verzage.**

Strophe 2

HERR Jesu Christ, du höchstes Gut Bartholomäus Ringwaldt (1588)
Melodie: HERR Jesu Christ, du höchstes Gut Bartholomäus Ringwaldt

*willst in BGA; willt in NBA und Gardiner CD

3. [CHOR + TUTTI] Präludium und Fuge
'Ich harre des HERRN, Psalm 130: 5
meine Seele harret, und ich hoffe auf sein Wort.'
Terz de Picardie

4. [TENOR SOLO + CHORAL]
'Meine Seele wartet auf den HERRN Psalm 130: 6
**Und weil ich denn in meinem Sinn,
wie ich zuvor geklaget,
auch ein betrübter Sünder bin,
den sein Gewissen naget,**
von einer Morgenwache bis zu der andern.'
**und wollte gern im Blute dein
von Sünden abgewaschen sein
wie David und Manasse.**

Psalm 51: 2-3

Strophe 5

2. Könige 24: 3-4

5. [CHOR + TUTTI]
'Israel, hoffe auf den HERRN; denn bei Psalm 130: 7-8
dem HERRN ist die Gnade und viel Erlösung bei
ihm. Und er wird Israel erlösen aus allen seinen
Sünden.' Terz de Picardie

on the Tree with death's sufferings,

For with You is forgiveness, that You may be feared.'

**in order that I not with great woe
in my sins perish,
nor eternally lose heart.**

Stanza 2

HERR Jesu Christ, du höchstes Gut Bartholomäus Ringwaldt (1588)
Melody: HERR Jesu Christ, du höchstes Gut Bartholomäus Ringwaldt

3. [CHORUS + TUTTI] Prelude and Fugue
'I trust confidently in the LORD, Psalms 130: 5
my soul awaits, and I hope in [God's] Word.'
tierce de Picardie

4. [TENOR SOLO + CHORALE]
'My soul waits for the LORD Psalms 130: 6
**And because I then in my sense,
as I previously lamented,
also a distressed sinner I am,
this its conscience gnaws,**
from one morning watch until the next.'
**and would willingly in Your Blood
from sins cleansed be
just as David and Manasseh.**

Psalms 51: 2-3

Stanza 5

2 Kings 24: 3-4

5. [CHORUS + TUTTI]
'Israel, hope in the LORD; for with Psalms 130: 7-8
the LORD is the Grace and much Redemption with
[God]. And [God] will redeem Israel from all its
Sins.' tierce de Picardie

BWV_93 movement 1 is a verbatim presentation of the first stanza of Georg Neumark's 1641 chorale which declares that all, who let the loving God govern and always and in all Ways hope in God, will be upheld by God in every burden and sorrow, and that their trust in God is built on firm ground! Each successive movement quotes the corresponding chorale stanza with a combination of exact quotations and paraphrases, except for movements 4, 5, and 7 which like the first movement are verbatim presentations of the chorale stanzas. Movement 2 Bass Recitative asks us what help are our severe sorrows, and what help are our doleful outcries when every morning and evening we have sighing and tearful faces? Does this not just make our burden and harm greater? Christlike calmness centers us to carry our burdens! Movement 3 Tenor Aria explains that it is only a little time that one keeps still until God's gracious Will provides ways, means, and deeds to turn worry away and send help to God's children, because God knows God's creatures as God names us as a Parent loving parent does! Movement 4 Soprano and Alto Duet reminds us that God knows what is useful for us and brings the joyful hours at the right time, when God finds us faithful and perceives no hypocrisy in us, so comes God even before we ourselves could provide it, and lets to us much good be done. Movement 5 Tenor Recitative encourages us not to think that in the heat of our tribulation that God has forsaken us. God remains with us in the greatest need, indeed even in death, and we are fed constant prosperity as we respond to God's directions in our lives even as Peter followed Jesu's Word to put out the net on the other side of the boat (Luke 5: 3-6), setting to each one of us our objective! Movement 6 Soprano Aria beautifully sung by Joanne Lunn presents only one line of the chorale verbatim, explaining that God is the Genuine Being! Congregational Chorale response movement 7 encourages all to sing, pray, and walk towards God's Ways, and asks God's guidance for us to accomplish those Ways faithfully trusting in heaven's rich blessings, which makes God become new to us always in the confidence God sets in each one of us where God never abandons us!

BWV_93, Wer nur den lieben Gott läßt walten

Fünfter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: 1. Petrus 3: 8-15

Evangelium: Lukas 5: 1-11

Fifth Sunday after The Holy Trinity

Epistle: 1 Peter 3: 8-15

Gospel: Luke 5: 1-11

1. CHOR Wiegenlied
**Wer nur den lieben Gott läßt walten,
und hoffet auf ihn allezeit,
den wird er wunderbarlich erhalten
in allem Kreuz und Traurigkeit.
Wer Gott, dem Allerhöchsten, traut,
der hat auf keinen Sand gebaut.** Strophe 1
Wer nur den lieben Gott läßt walten Georg Neumark (1657)
Melodie: Wer nur den lieben Gott läßt walten Georg Neumark (1657)
2. RECITATIVO Baß Strophe 2
Was helfen uns die schweren Sorgen? Zeile 1
Sie drücken nur das Herz
mit Zentner Pein,
mit tausend Angst und Schmerz.
Was hilft uns unser Weh und Ach? Zeile 2
Es bringt nur bittres Ungemach.
**Was hilft es? daß wir alle
Morgen** Zeile 3
mit Seufzen von dem Schlaf aufstehn
und mit betränntem Angesicht
des Nachts zu Bette gehn?
Wir machen unser Kreuz und Leid Zeile 5
durch bange Traurigkeit nur größer.
Drum tut ein Christ viel besser,
er trägt sein Kreuz
mit christlicher Gelassenheit.
3. ARIA Tenor Strophe 3
Man halte nur ein wenig stille, Zeile 1
wenn sich die Kreuzesstunde naht,
denn unsres Gottes Gnadenwille Zeile 3
verläßt uns nie mit Rat und Tat.
Gott, der die Auserwählten kennt,
Gott, der sich uns ein Vater nennt,
wird endlich allen Kummer wenden
und seinen Kindern Hilfe senden.
4. ARIA DUETTO Sopran und Alt Strophe 4
Dritter Schübler-Organchoral, BWV_647
**Er kennt die rechten Freudenstunden,
er weiß wohl, wenn es nützlich sei.
Wenn er uns nur hat treuerfunden
und merket keine Heuchelei:
so kömmt Gott, eh wir uns versehn,
und lässet uns viel Gut's geschehn.**
5. RECITATIVO Tenor Strophe 5
Denk nicht in deiner Drangsalshitze, Zeile 1
wenn Blitz und Donner kracht
und dir ein schwüles Wetter bange macht,
daß du von Gott verlassen seist. Zeile 2
Gott bleibt auch in der größten Not,
ja gar bis in den Tod
mit seiner Gnade bei den Seinen.
Du darfst nicht meinen,
daß dieser Gott im Schoße sitze, Zeile 3
der täglich, wie der reiche Mann,
in Lust und Freuden leben kann. Lukas 16: 19-31
**Der sich mit stetem Glücke
speist,** Zeile 4
bei lauter guten Tagen,
muß oft zuletzt,
nachdem er sich an eitler Lust ergötzt:
1. CHORUS lullaby
**[All] who only the Loving God let govern,
and hope in God always,
to these [God] will wonderfully uphold
in every burden and sorrow.
[All] who God, the All Highest, trust,
[those] have not on sand built.** Stanza 1
Wer nur den lieben Gott läßt walten Georg Neumark (1657)
Melody: Wer nur den lieben Gott läßt walten Georg Neumark (1657)
2. RECITATIVE Bass Stanza 2
What helps to us the severe sorrows? Line 1
They only oppress the heart
with hundredweight [of] pain,
with [a] thousand angsts and griefs.
What help to us our doleful outcry? Line 2
It brings only bitter hardship.
**What good is it? that we every
morning** Line 3
with sighs from sleep rise
and with tearful face
[at] night to bed go?
We make our burden and harm Line 5
through anxious sadness only greater.
Therefore do [all people] much better,
[who] carry [their] burden
with Christ-like calmness.
3. ARIA Tenor Stanza 3
One keeps still only a little [time], Line 1
whenever to them the burden hour nears,
then our God's gracious Will Line 3
forsakes us never with ways, means, and deed.
God, Who knows [all creatures],
God, Who God's self to us a [Parent] names,
will finally all worry turn away
and [God's] children help send.
4. ARIA DUETTO Soprano and Alto Stanza 4
Third Schübler Organ Chorale, BWV_647
**[God] knows the right joyful hours,
[God] knows well, when it useful is.
When [God] us only faithful has found
and perceives no hypocrisy:
so comes God, before we ourselves provide,
and lets to us much good be done.**
5. RECITATIVE Tenor Stanza 5
Think not in your tribulation heat, Line 1
when lightning and thunder crack
and to you a sultry storm anxious makes,
that you by God are forsaken. Line 2
God remains likewise in the greatest need,
indeed entirely even into death
with [God's] grace among [God's] own.
You dare not believe,
that this God in the bosom places, Line 3
who daily, as the rich [mortal],
in pleasure and joy can live. Luke 16: 19-31
**[The one] who with constant prosperity
feeds,** Line 4
with only good days,
must often ultimately,
hereafter [they] in empty pleasure amuse:

| | | | |
|---|---|--|---|
| <p>“Der Tod in Topfen!” sagen. Die Folgezeit verändert viel! Hat Petrus gleich die ganze Nacht mit leerer Arbeit zugebracht und nichts gefangen: auf Jesu Wort kann er noch einen Zug erlangen. Drum traue nur in Armut, Kreuz und Pein auf dienes Jesus Güte mit gläubigem Gemüte. Nach Regen gibt er Sonnenschein und setzet Jeglichem sein Ziel.</p> | <p>2. Könige 4: 40 Zeile 5 Lukas 5: 5</p> | <p>“the death in pots!” say. The following time alters much! Had Peter alike the entire night with vacant work spent and nothing caught: on Jesu’s Word can [Peter] still a shoal attain. Therefore only trust in poverty, burden and pain in your Jesus’s goodness with believing soul. After rain gives [Jesus] sunshine and sets to each one [their] objective.</p> | <p>2 Kings 4: 40 Line 5 Luke 5: 5</p> |
| <p>6. ARIA Sopran Ich will auf den HERREN schaun und stets meinem Gott vertraun. Er ist der rechte Wundersmann, der die Reichen arm und bloß und die Armen reich und groß nach seinem Willen machen kann.</p> | <p>Zeile 6 Strophe 6</p> | <p>6. ARIA Soprano I will upon the LORD behold and always in my God trust. [God] is the Genuine Being, Who the rich poor and destitute and the poor rich and important according to [God’s] Will can make.</p> | <p>Line 6 Stanza 6</p> |
| <p>7. CHORAL Sing, bet und geh auf Gottes Wegen, verrichtet das Deine nur getreu und trau des Himmels reichem Segen, so wird er bei dir werden neu; denn welcher seine Zuversicht auf Gott setzt, den verläßt er nicht.</p> | <p>Zeile 5 Strophe 7</p> | <p>7. CHORALE Sing, pray and walk towards God’s Ways, accomplish those of Yours only faithfully and trust in heaven’s rich blessings, so [God] with you will become new; because whoever [their] confidence in God sets, to these [God] abandons not.</p> | <p>Line 5 Stanza 7</p> |
| <p>Terz de Picardie</p> | | <p>tierce de Picardie</p> | |

Two years later, Bach composed **BWV_88** and it was presented for the first time on 21 July 1726. Using the text from Jeremiah 16: 16, the Lord says that God will send out fishers and hunters to find every last one of us in the fishing and hunting expedition in the love of God which Bach emphasizes with the accompaniment of the two oboes of love in movement 1. Movement 2 Tenor Recitative reminds us that very easily the Creator could dispense with us and sweep us from God's Grace whenever our evil selves separate us from God with our impenitent mood, racing us toward ruin. The questions are asked, "What does God do with the motherly-fatherly Feeling of God? Does the Goodness of God step back from us, just as we step back from God? Does God relinquish us to the evil one's cunning and malignity?" To which movement 3 Tenor Aria responds with the help of the oboe of love, No, No! God is always diligent that we know through the shine of Grace how to follow the right Way. Yes, yes! when we are lost and forsake the Grace path, God wants to allow us to seek it again after losing it, to which Bach adds the tierce de Picardie in affirmation! Movement 4 Tenor and Bass Recitative introduces Jesus saying to Simon (Peter) "Fear not, for from now on you will catch mortals" Luke 5: 10 at the end of the Gospel for the day. The Alto and Soprano Duet with oboes of love accompaniment affirms that as God appoints, it brings the blessing upon all of mortal endeavors in superabundance, even if worry and fear would have us believe otherwise! We are reminded not to bury the abilities with which God has created us. God then helps us be fruitful with those abilities. The Soprano Recitative movement 6 asks us "What can frighten our hearts, when God's own Hands are extended to us in love?" A mere Wink from God foils all distress, as God mightily protects and covers us. The Work we are given in life, as God decides, will not ever be too difficult for us. Go joyful forth and we will see in the end that all affliction has happened to be of use to us! With the aid of the oboe of love, the congregational Chorale accompanied by oboes of love movement 7, which Bach also used in BWV_93 without oboes of love, encourages us all to sing, pray and walk upon God's Ways and to do that which to God alone is faithful, trusting in the rich blessings God gives which are forever new. Set your confidence upon God Who never forsakes anyone, allowing all of our minor movements to end with a grand tierce de Picardie! Joanne Lunn sings all the solo Soprano passages in all three of the above cantatas, but note especially her superb declamation of every word in the movement 6 Soprano Recitative in BWV_88!

BWV_88, Siehe, ich will viel Fischer aussenden

Fünfter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: 1. Petrus 3: 8-15

Evangelium: Lukas 5: 1-11

Parte prima/Erster Teil

1. ARIA Baß Jeremia 16: 16 Oboen d'amore Wiegenlied
'Siehe, ich will viel Fischer aussenden, wellenförmige Figuren
spricht der HERR, die sollen sie fischen;
und darnach will ich viel Jäger aussenden, Jagdhörner
die sollen sie fangen auf allen Bergen
und auf allen Hügeln und in allen Steinritzen.'
2. RECITATIVO Tenor
Wie leichtlich könnte doch der Höchste uns entbehren
und seine Gnade von uns kehren,
wenn der verkehrte Sinn sich bösllich
von ihm trennt
und mit verstocktem Mut
in sein Verderben rennt.
Was aber tut
sein vater-treu Gemüte?
Tritt er mit seiner Güte
von uns, gleich so wie wir von ihm, zurück?
Und überläßt er uns der Feinde
List und Tück?
3. ARIA Tenor Oboen d'amore
Nein, nein!
Gott ist allezeit geflissen,
uns auf gutem Weg zu wissen
unter seiner Gnaden Schein. Hemiolien
Ja, ja! wenn wir verirret sein
und die rechte Bahn verlassen,
will er uns gar suchen lassen. Terz de Picardie

Parte seconda/Zweiter Teil

4. RECITATIVO Lukas 5: 10
Tenor
'Jesus sprach zu Simon:.'
Baß Stimme Christi
'Fürchte dich nicht; denn von nun an
wirst du Menschen fangen.'
5. ARIA DUETTO Alt und Sopran Oboen d'amore
Beruft Gott selbst, so muß der Segen
auf allem unsern Tun
in Übermaße ruhn,
stünd' uns gleich Furcht und Sorg entgegen.
Das Pfund, so er uns ausgetan, Lukas 19: 20
will er mit Wucher wieder haben;
wenn wir es nur nicht selbst vergraben,
so hilft er gern, damit es fruchten kann.
6. RECITATIVO Sopran
Was kann dich denn in deinem Wandel schrecken,
wenn dir, mein Herz,
Gott selbst die Hände reicht?
Vor dessen bloßem Wink schon alles Unglück weicht,
und der dich mächtiglich
kann schützen und bedecken.
Kommt Mühe, Überlast, Neid, Plag
und Falschheit her
und trachtet, was du tust, zu stören und zu hindern,
laß kurzes Ungemach den Vorsatz nicht vermindern.
Das Werk, so er bestimmt,
wird keinem je zu schwer.

Fifth Sunday after The Holy Trinity

Epistle: 1 Peter 3: 8-15

Gospel: Luke 5: 1-11

Parte prima/First part

1. ARIA Bass Jeremia 16: 16 oboes d'amore lullaby
'Notice, I will many fishers send out, wavelike figures
says the LORD, who shall them fish;
and after that will I many hunters send out, hunting horns
who shall them hunt on all mountains
and on all hills and in every stone crevice.'
2. RECITATIVE Tenor
How lightly could though the [Creator] us dispense with
and [God's] Grace from us sweep,
whenever the changed sense itself evilly
from [God] separates
and with impenitent mood
in its ruin races.
What though does
[God's] [motherly/] fatherly Feeling?
Does [God] step back with [God's] Goodness
from us, just as we from [God] step back?
And relinquishes [God] us to the evil one's
cunning and malignity?
3. ARIA Tenor oboes d'amore
No, no!
God is always diligent,
us on the right Way to know
under [God's] Grace Shine. hemiolas
Yes, yes! when we are lost
and the right path forsake,
[God] even wants to allow us to seek. tierce de Picardie

Parte seconda/Second part

4. RECITATIVE Luke 5: 10
Tenor
'Jesus said to Simon:.'
Bass vox Christi
'Fear you not; for from now on
will you mortals catch.'
5. ARIA DUETTO Alto and Soprano oboes d'amore
As God appoints, so must the blessing
upon all our doings
in superabundance be based,
stands alike to us fear and worry contrary.
The pound, as [God] to us gives out, Luke 19: 20
will [God] with interest back again have;
provided we only ourselves not bury it,
so helps [God] gladly, in order that it can be fruitful.
6. RECITATIVE Soprano
What can you in that case within your way frighten,
when to you my heart,
[God's] own Hands God extends?
Before whose mere Wink indeed all distress gives way,
and [God] you mightily
can protect and cover.
Comes trouble, overload, jealousy, misery
and falseness here
and tries to set, what you do, to disturb and to hinder,
let brief privation the design not diminish.
The Work, as [God] decides,
will be [for] no one ever too difficult.

Geh allzeit freudig fort, du wirst am Ende sehen,
daß, was dich eh' gequält, dir sei zu Nutz' geschehen.

7. CHORAL Oboen d'amore

**Sing, bet und geh auf Gottes Wegen,
verrichtet das Deine nur getreu
und trau des Himmels reichem Segen,
so wird er bei dir werden neu:
denn welcher seine Zuversicht
auf Gott setzt, den verläßt er nicht.**

Terz de Picardie
Wer nur den lieben Gott läßt walten Georg Neumark (1657) Strophe 7
Melodie: Wer nur den lieben Gott läßt walten Georg Neumark (1657)

Go at all times joyous forth, you will at the end see,
that, what before afflicted, to you has for use happened.

7. CHORALE oboes d'amore

**Sing, pray and walk upon God's Ways,
do which to [God] alone [is] faithful
and trust in the Heaven's rich Blessing,
as it will with you become new:
for whoever their confidence
upon God sets, to these forsakes [God] not.**

tierce de Picardie
Wer nur den lieben Gott läßt walten Georg Neumark (1657) Stanza 7
Melodie: Wer nur den lieben Gott läßt walten Georg Neumark (1657)

May all of us sing, pray, and walk in God's Ways together!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period
Instrument Soloists in

BWV_131 at **0:00**; **BWV_93** at **23:17**; and **BWV_88** at **42:49**:

www.youtube.com/watch?v=LidqN_2gSP8

Sixth Sunday after The Holy Trinity

On the Sixth Sunday after The Holy Trinity, Bach presented **BWV_9**, in Leipzig, Germany, based on the Achtliederbuch 1524 chorale of Paul Speratus, as part of Bach's second year cycle of cantatas all based on chorales. Now three hundred years after that presentation of the cantata on 16 July 1724 and 500 years after the publication of the chorale it is sent with love to you! Joyfully with a skip in its step, movement 1 begins with the verbatim text of stanza one of the chorale text line by line in long held notes in the Soprano accompanied by the contrapuntal three lower sung parts and the omnipresent joy of the transverse flute and oboe of love, reminding us that Salvation is coming to us all the time through the Grace and Goodness of God, without the help of our own actions which are not able to protect us. We are reminded that Faith looks at Jesus Christ Who has done enough for all people and has become the Mediator between God and mortals. Thus begins the explication of the Good News set forth by the whole chorale, that salvation is not something which we find by our own actions, but which is given to us by Grace and pure Goodness! Bass Recitative movement 2 tells us that God gave us the Law, but we are too weak to keep it. No one could be called gentle as the spirit is stuck to the flesh in badly behaved natures, with no one strong enough to relinquish sin's bad behavior, even if we might contain all strength! With deep toned musical morbidity, Tenor Aria movement 3 describes the abyss into which we sink in sin, the depths of which threaten death, with no one able to be helpful. Therefore, the Bass Recitative movement 4 declares that Salvation came to earth as Jesus Who has stilled God's wrath, opening the Universe for all who in Faith firmly entwine around Jesu's Arms here using the musical arioso! Accompanied by the oboe of love, the Soprano and Alto Duet movement 5 is a playful dance, after the desolation of sin presented in movement 3, reflecting the help which shining Faith can give as the unison ending of the B section cadence returns to the Da Capo dance. This movement is an especially poignant playfully joyful explication of the gospel! Bass Recitative movement 6 reminds us that when the Law allows us to discern sin, it also strikes down our Conscience, yet through the Gospel we are comforted becoming glad and joyful again as our Faith is strengthened through repeated use. This allows us to be satisfied in whatever life deals us knowing that God knows us and gives us what is needful. We may then build on God and trust God alone. The final movement 7 congregational Chorale encourages us that if it appears that God does not will our best, at that point we need not be frightened for where God is best

with us, God does not disclose it! God's Word needs to be undoubted, but even if our hearts speak only "No!", don't let that vex you! All still Good News after 500 years!

BWV_9, *Es ist das Heil uns kommen her*

Sechster Sonntag nach Der Heiligen Dreifaltigkeit

Brief: Römer 6: 3-11

Evangelium: Matthäus 5: 20-26

Sixth Sunday after The Holy Trinity

Epistle: Romans 6: 3-11

Gospel: Matthew 5: 20-26

1. [CHORAL] Oboe d'amore
**Es ist das Heil uns kommen her
von Gnad' und lauter Güte;
die Werk' die helfen nimmermehr,
sie mögen nicht behüten;
der Glaub' sieht Jesum Christum an,
der hat g'nug für uns all getan,
er ist der Mittler worden.**

Es ist das Heil uns kommen her Paul Speratus (1523) Strophe 1
Melodie: Es ist das Heil uns kommen her anonymer Komponist

2. RECITATIVO Baß
Gott gab uns ein Gesetz,
doch waren wir zu schwach,
daß wir es hätten halten können.
Wir gingen nur den Sünden nach,
kein Mensch war fromm zu nennen;
der Geist blieb an dem Fleische kleben
und wagte nicht zu widerstreben.
Wir sollten in Gesetze gehn
und dort als wie in einem Spiegel sehen,
wie unsere Natur unartig sei:
Und dennoch blieben wir dabei.
Aus eigener Kraft war niemand fähig,
der Sünden Unart zu verlassen,
er mocht' auch alle Kraft zusammenfassen.
3. ARIA Tenor
Wir waren schon zu tief gesunken,
der Abgrund schluckt uns völlig ein, Vorschlag
die Tiefe drohte schon den Tod,
und dennoch konnt in solcher Not
uns keine Hand behülflich sein.

4. RECITATIVO Baß
Doch mußte das Gesetz erfüllet werden;
deswegen kam das Heil der Erden,
des Höchsten Sohn, der hat es selbst erfüllt
und seines Vaters Zorn gestillt.
Durch sein unschuldig Sterben
ließ er uns Hülf' erwerben;
wer nun demselben traut,
wer auf sein Leiden baut,
der gehet nicht verloren.
Der Himmel ist vor den erkoren,
der wahren Glauben mit sich bringt
und fest um Jesu Armen schlingt.

5. ARIA Sopran und Alt Oboe d'amore
HERR, du siehst statt guter Werke
auf des Herzens Glaubensstärke,
nur den Glauben nimmst du an.
Nur der Glaube macht gerecht,
alles andre scheint zu schlecht,
als daß es uns helfen kann.

6. RECITATIVO Baß
Wenn wir die Sund' aus dem Gesetz erkennen,
so schlägt es das Gewissen nieder;

1. [CHORALE] oboe d'amore
**It is the Salvation to us coming here
by Grace and pure Goodness;
[our] actions, they help no more,
they are not able to protect [us];
the Faith looks at Jesus Christ,
Who has enough for us all done,
[Christ] has the Mediator become.**

Es ist das Heil uns kommen her Paul Speratus (1523) Stanza 1
Melody: Es ist das Heil uns kommen her anonymous composer

2. RECITATIVE Bass
God gave us a Law,
yet were we too weak,
that we it would have been able to keep.
We went only according to the sin,
no one could be called gentle;
the spirit remained to the flesh stuck
and did not venture to struggle against [it].
We should within the Law go
and there so as in a mirror seen,
how our nature badly behaved is:
And yet we remained in it.
From one's own strength was no one able,
the sin's bad behavior to relinquish,
might [they] even contain all strength together.
3. ARIA Tenor
We were already too deeply sunken,
the abyss swallowed us completely, appoggiatura
the depths threatened already the death,
and yet could in such need
to us no hand helpful be.

4. RECITATIVE Bass
Yet must the Law fulfilled become;
therefore came the Salvation of the earth,
the [Creator's] [Child], Who has it [Jesus] fulfilled
and [Christ's Parent's] wrath stilled.
Through [Christ's] innocent Death
[Christ] lets us help obtain;
whoever now [Christ] trusts,
whoever on [Christ's] Passion builds,
that one goes not forsaken.
The [Universe] is for that one chosen,
who true Faith with [them] brings
and firm around Jesu's Arms entwines.

5. ARIA Soprano and Alto oboe d'amore
LORD, You look in the place of good works
upon the heart's Faith's strength,
only the Faith You accept.
Only the Faith makes righteous,
all else shines too badly,
as that it to us helping can.

6. RECITATIVE Bass
When we the sin on account of the Law discern,
so strikes it the Conscience down;

doch ist das unser Trost zu nennen,
 daß wir im Evangelio
 gleich wieder froh
 und freudig werden:
 dies, dies stärket unsern Glauben wieder.
 Drauf hoffen wir der Zeit,
 die Gottes Gültigkeit
 uns zugesaget hat,
 doch aber auch aus weisem Rat
 die Stunde uns verschwiegen.
 Jedoch, wir lassen uns begnügen;
 er weiß es, wenn es nötig ist,
 und brauchet keine List an uns:
 Wir dürfen auf ihn bauen
 und ihm allein vertrauen.

7. CHORAL Oboe d'amore
**Ob sichs anließ, als wollt' er nicht,
 laß dich es nicht erschrecken,
 denn wo er ist am besten mit,
 da will er's nicht entdecken;
 sein Wort laß dir gewisser sein,
 und ob dein Herz spräch lauter Nein,
 so laß doch dir nicht grauen.**

Es ist das Heil uns kommen her Paul Speratus (1523) Strophe 12
 Melodie: Es ist das Heil uns kommen her anonymer Komponist

yet is this our Comfort named,
 that we in the Gospel
 alike again glad
 and joyful become:
 this, this strengthens our Faith again.
 Afterwards hope we the time,
 that God's Goodness
 to us has promised,
 though however also out of wise counsel
 the hour to us is secret.
 Nevertheless, we let ourselves be satisfied;
 [God] knows it, when it is needful,
 and employs no trick on us:
 We may on [God] build
 and [God] alone trust.

7. CHORALE oboe d'amore
**If it appears, as [God] wills not,
 let you not of it be frightened,
 for where [God] is at best with you,
 there will [God] it not disclose;
 [God's] Word let to you undoubted be,
 and if your heart speaks only No,
 so let though you not dread [it].**

Es ist das Heil uns kommen her Paul Speratus (1523) Stanza 12
 Melody: Es ist das Heil uns kommen her anonymous composer

BWV_170 is a solo Alto cantata performed so sensitively and expressively by Michael Chance in the recording directed by John Eliot Gardiner at St. Gumbertus in Ansbach, Germany on 30 July 2000. This is found below along with a substitute by the Netherlands Bach Society. In movement 1 Aria, with the accompaniment of the oboe of love, the contented rest, the delight of the beloved soul, cannot be found in hell's sins, but only in the harmony of Heaven in the heart and mild breast's virtuous God given gifts residing in each one of us! Recitative movement 2 is an exegesis of the hell's sin house and songs which seek through hate and jealousy satan's likeness on us to produce. The mouth is full of viper poison and often fatally affects the purity of love through speaking words of derision, (Racha, Racha), even in the far off presence of the Righteous God's Love, as we the curse and hatred make known and will ourselves only to tread with our feet on our neighbor, all offenses which are difficult to forbid! Aria movement 3 with its absence of the basso continuo, absence of Love, and sharp dissonances musically describes how God pities the perverted hearts in their spiritual desolation including laughter at gentleness! Movement 4 Recitative describes the desire of the soul to leave this world of hate and hardship in the face of God Who observes in Love. In the midst of the call to love our enemy and our best friend, we yearn for the harmony filled spirit which God's Heavenly Zion gives. With the accompaniment of the oboe of love, Aria movement 5 describes the yearning of the soul to find the peaceful dwelling-place and be taken hence to live with Jesu.

BWV_170, Vergnügte Ruh, beliebte Seelenlust!

Sechster Sonntag nach Der Heiligen Dreifaltigkeit
 Brief: Römer 6: 3-11 Evangelium: Matthäus 5: 20-26

Sixth Sunday after The Holy Trinity
 Epistle: Romans 6: 3-11 Gospel: Matthew 5: 20-26

Alt-Solokantate

1. [ARIA] Oboe d'amore
 Vergnügte Ruh, beliebte Seelenlust!
 Dich kann man nicht bei Höllensünden,
 wohl aber Himmelseintracht finden,
 du stärkst allein die schwache Brust,
 vergnügte Ruh, beliebte Seelenlust!
 Drum sollen lauter Tugendgaben
 in meinem Herzen Wohnung haben.

2. RECITATIVO

Alto Solo Cantata

1. [ARIA] oboe d'amore
 Contented rest, beloved soul's delight!
 You can a mortal not with hell's sins,
 well again Heaven's Harmony find,
 you strengthen alone the mild breast,
 contented rest, beloved soul's delight!
 Therefore shall only virtue's gifts
 in my heart residence have.

2. RECITATIVE

Die Welt, das Sündenhaus,
bricht nur in Höllenlieder aus
und sucht durch Haß und Neid
des Satans Bild an sich zu tragen.
Ihr Mund ist voller Ottergift,
der oft die Unschuld tödlich trifft,
und will allein von Racha, Racha sagen. Matthäus 5: 22
Gerechter Gott, wie weit
ist doch der Mensch von dir entfernt;
du liebst, jedoch sein Mund
macht Fluch und Feindschaft kund
und will den Nächsten nur mit Füßen treten.
Ach! diese Schuld ist schwerlich zu verbeten.

The world, the sins' house,
breaks forth only in hell's songs
and seeks through hate and jealousy
satan's likeness on itself to produce.
Its mouth is full of viper poison,
which often the purity fatally affects,
and will only about Raca, Raca speak. Matthew 5: 22
Righteous God, how far off
is though the mortal from You removed;
You love, however [mortal's] mouth
makes curse and hatred known
and will the neighbor only with feet tread upon.
Ah! this offense is difficult to forbid.

3. ARIA kein Bassett, kein Boden unter den Füßen, scharfe Dissonanzen
Wie jammern mich doch die verkehrten Herzen,
die dir, mein Gott, so sehr zuwider sein:
Ich zittre recht und fühle tausend Schmerzen,
wenn sie sich nur an Rach und Haß erfreuen.
Gerechter Gott, was magst du doch gedenken,
wenn sie allein mit rechten Satansränken
dein scharfes Strafgebot so frech
verlacht!

3. ARIA no basso continuo, no ground underfoot, sharp dissonances
How pity Me though the perverted hearts,
who to You, my God, so very offensive are:
I rightly tremble and experience [a] thousand sorrows,
whenever they themselves upon revenge and hate rejoice.
Righteous God, what may you though think of,
whenever they only with real satan's schemes
Your well focused punishment command so shamelessly
laugh at!

Ach! ohne Zweifel hast du so gedacht:
Wie jammern mich doch die verkehrten Herzen!

Ah! without [a] doubt have You so thought:
How pity Me though the perverted hearts!

4. RECITATIVO
Wer sollte sich demnach
wohl hier zu leben wünschen,
wenn man nur Haß und Ungemach
vor seine Liebe sieht?
Doch, weil ich auch den Feind
wie meinen besten Freund
nach Gottes Vorschrift lieben soll,
so flieht
mein Herze Zorn und Groll
und wünscht allein bei Gott zu leben,
der selbst die Liebe heißt.
Ach! eintrachtvoller Geist,
wenn wird er dir doch nur
sein Himmelszion geben?

4. RECITATIVE
Who shall themselves consequently
indeed here desire to live,
when one only hate and hardship
in return for [God's] Love observes?
For all that, while I also the enemy
just as my best friend
according to God's instruction shall love,
so flees
my heart [from] anger and animosity
and wishes only with God to live,
who [God's] Self the Love is named.
Ah! harmony filled spirit,
when will [God] to you by all means
[God's] Heavenly Zion give?

5. ARIA Oboe d'amore
Mir ekelt mehr zu leben,
drum nimm mich, Jesu, hin.
Mir graut vor allen Sünden,
laß mich dies Wohnhaus finden,
wo selbst ich ruhig bin.

5. ARIA oboe d'amore
It disgusts me more to live,
therefore take me, Jesu, hence.
It terrorizes me on account of all sins,
let me this dwelling-house find,
where I myself peaceful am.

May these cantatas bring us words of comfort and contented rest just as appropriately today as they did 300 years ago!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_9 at **0:00**; and **BWV_170** at **22:42**:
www.youtube.com/watch?v=4AFes_swYE8

Here is a presentation of **BWV_9** directed by Ton Koopman with the Amsterdam Baroque Ensemble:
www.youtube.com/watch?v=fU2InSCBAzo

Here is a video for **BWV_170** presented by the Netherlands Bach Society:
www.youtube.com/watch?v=zQgOMClbGfc

Seventh Sunday after The Holy Trinity

BWV_186 started its life as a cantata Bach wrote for the Third Sunday in Advent in Weimar in 1716, and expanded it here to two parts, one before and one after the Sermon. Bach also used the 12th and 11th Stanzas of the Achtliederbuch of 1524 chorale by Paul Speratus as the congregational response ending to each part of the revised cantata, presented for the first time on 11 July 1723 in Leipzig. Movement 1 Chorus calls upon the mortal soul not to annoy themselves that God Creator Light has chosen to be disguised in Servant form. Movement 2 Bass Recitative reminds us that the Servant form of need and want does not come upon us as Christ's branches alone, since the Vine Christ was also poor and distressed! Riches and superabundance are satan's fishing tackle which one must take care in avoiding. When life deals you lemons of despair don't feel forgotten by the Lord. A biblical reference to God being Jacob's Light is presented in movement 3 Bass Aria to remind us not to let reason ensnare us into doubting and thinking that our prayers are rejected. Your Helper and Light are in the Scriptures. The Tenor in movement 4 Recitative proclaims that the mortal greatly worries about the body, forgetting that the body is an earthly edifice and nothing more than a borrowed garb. Jesus is however the Salvation of souls as vision is found in scriptures and spiritual manna is sent. An Arioso, as found in all the Recitatives of this cantata, is soothingly found here encouraging all that when worry gnaws at and devours the heart, then taste and see how friendly Jesus is! Tenor Aria movement 5 reminds us that the Saviour lets God be remembered in the Grace Deeds of Jesu. This nourishment is sent in the Lord's Supper to teach the frail spirit and nurse the exhausted body, satisfying both body and spirit! The congregational response found in Chorale movement 6 reminds all of us that if it seems that God does not will something, do not be frightened, for where God is at best with you is when it seems that God is not there. Let the Word of God be undoubted, and even when your heart speaks to you only the word NO, don't be afraid of that either! Following the Sermon, the Bass Recitative movement 7 explicates that the world is barren but becoming to iron the heavenly ore, and it is the greatest wealth to be shown through Faith Christ's Word. The food blessing seems to nearly flee from them as the continual need of food is mourned, but it is right there where the Saviour's Word is found to be the utmost wealth in the hearts' space. Christ pities people there, and in arioso with Christ's broken Heart a blessing declares! The final solo Aria movement 8 sung by Soprano declaring that the Lord hugs the poor with Grace now and hereafter, giving all people on account of compassion the utmost wealth of the Life's Word. In other arias, Bach uses the melodic motive in the strings found here representing the "umarmen" (hugging) of Jesu, to represent the waves of the sea in other passages. The lust of the world vanishes, but in the need's emptiness the soul can be joyful. If the passage through the vale of woe is too difficult and too long, the Word of Jesu is Salvation and Blessing, a Lamp to the feet and a Light by the Way. As one travels through the wilderness of the world, the Word gives drink and food, and Jesu sets the crown on all people in the gates of paradise in the completed Way. Then everyone may strike up the Gigue dance of joy in movement 10 Soprano and Alto Duet letting no affliction separate one's soul from Jesu in being faithful! By Grace the reward remains the Crown when one is free from the body's bonds! And the final congregational Chorale movement 11 reminds us that hope is on the look-out for the right time which is promised by God's Word when joy shall happen, and to which God sets no certain day. God knows when it is best and wants no wicked trick to us, therefore we trust God.

BWV_186, *Ärgre dich, o Seele, nicht*

Siebter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: Römer 6: 19-23

Evangelium: Markus 8: 1-9

Seventh Sunday after The Holy Trinity

Epistle: Romans 6: 19-23

Gospel: Mark 8: 1-9

1. CHOR Rondeau
Ärgre dich, o Seele, nicht,

Matthäus 11: 6

1. CHORUS rondeau
Annoy yourself, O soul, not,

Matthew 11: 6

daß das allerhöchste Licht,
Gottes Glanz und Ebenbild,
sich in Knechtsgestalt verhüllt;
ärgre dich, o Seele, nicht!

2. RECITATIVO Baß

Die Knechtsgestalt, die Not, der Mangel
trifft Christi Glieder nicht allein,
es will ihr Haupt selbst arm und elend sein.
Und ist nicht Reichtum, ist nicht Überfluß
des Satans Angel,
so man mit Sorgfalt meiden muß?
Wird dir im Gegenteil
die Last zu viel zu tragen,
wenn Armut dich beschwert,
wenn Hunger dich verzehrt,
und willst sogleich verzagen,
so denkst du nicht an Jesum, an dein Heil.
Hast du wie jenes Volk nicht bald zu essen,
so seufzest du:

Ach HERR, wie lange willst du mein vergessen?

3. ARIA Baß

Bist du, der mir helfen soll,
eilst du nicht, mir beizustehen?
Mein Gemüt ist zweifelsvoll,
du verwirfst vielleicht mein Flehen;
doch, o Seele, zweifle nicht,
laß Vernunft dich nicht bestriicken.
Deinen Helfer, Jakobs Licht,
kannst du in der Schrift erblicken.

Genesis 32: 27

4. RECITATIVO Tenor

Ach, daß ein Christ so sehr
vor seinen Körper sorgt!
Was ist er mehr?
Ein Bau von Erden,
der wieder muß zur Erde werden,
ein Kleid, so nur geborgt.
Er könnte ja das beste Teil erwählen,
so seine Hoffnung nie betrügt:
das Heil der Seelen,
so in Jesu liegt.
O selig! wer ihn in der Schrift erblickt,
wie er durch seine Lehren
auf alle, die ihn hören,
ein geistlich Manna schickt!
Drum, wenn der Kummer gleich
das Herze nagt und frißt,
so schmeckt und sehet doch,
wie freundlich Jesus ist.

Genesis 3: 19

Psalms 34: 9

5. ARIA Tenor

Mein Heiland läßt sich merken
in seinen Gnadenwerken.
Da er sich kräftig weist,
den* schwachen Geist zu lehren,
den matten Leib zu nähren,
dies sättigt Leib und Geist.

*die in Gardiner CD; den in BGA, NBA, und Dürr

6. CHORAL

**Ob sichs anließ, als wollt er nicht,
laß dich es nicht erschrecken;
denn wo er ist am besten mit,
da will ers nicht entdecken.**

that the [Creator] Light,
God's Splendor and Image,
[God's] Self in servant form disguises;
annoy yourself, O soul, not!

2. RECITATIVE Bass

The servant form, the need, the want
come upon Christ's branches not alone,
it will their Head Itself poor and distressed be.
And is not riches, is not superabundance
the satan's fishing tackle,
which one with care must avoid?
Comes to be to you in the opposite
the burden too much to carry,
when poverty you burdens,
when hunger you wastes away,
and [you] will forthwith despair,
so think you not upon Jesus, upon your Salvation.
Have you as those folk not soon to eat,
so you sigh:

Ah LORD, how long will You forget about me?

3. ARIA Bass

Are You, Who to me shall help,
hasten You not, to me to stand near?
My feeling is full of doubt,
You perhaps reject my prayers;
yet, O soul, doubt not,
let reason not you ensnare.
Your Helper, Jacob's Light,
can you in the Scriptures see.

Genesis 32: 26

4. RECITATIVE Tenor

Ah, that a [mortal] so greatly
for [their] body worries!
What [are they] more?
An edifice of earth,
who must again to earth become,
a garb, that only is borrowed.
[They are] able truly the best part to choose,
so [their] hope never is deceived:
the Salvation of souls,
that in Jesu is placed.
Oh blessed! who [Jesu] in the Scriptures sees,
how [they] through [Jesu's] teachings
for all, who hear [Jesu],
a spiritual manna sends!
Therefore when the worry alike
the heart gnaws and devours,
so taste and see though,
how friendly Jesus is.

Genesis 3: 19

Psalms 34: 8

5. ARIA Tenor

My Saviour lets [God] be remembered
in [Jesu's] Grace Deeds.
There [Jesu God's Self] nourishing sent,
the frail spirit to teach,
the exhausted body to nurse,
this satisfies body and spirit.

6. CHORALE

**If it appears, as if [God] is not willing,
let you not [of] it be frightened;
for where [God] is at best with [you],
there will [God] it not disclose.**

**Sein Wort laß dir gewisser sein,
und ob dein Herz spräch lauter Nein,
so laß dir doch nicht grauen!**

Es ist das Heil uns kommer her Paul Speratus (1523) Strophe 12
Melodie: Es ist das Heil uns kommen her anonym Komponist

Nach der Predigt

7. RECITATIVO Baß

Es ist die Welt die große Wüstenei;
der Himmel wird zu Erz, die Erde wird zu Eisen,
wenn Christen durch den Glauben weisen,
daß Christi Wort ihr größter Reichtum sei;
der Nahrungssegen scheint
von ihnen fast zu fliehen,
ein steter Mangel wird beweint,
damit sie nur der Welt sich
desto mehr entziehen;
da findet erst des Heilands Wort,
der höchste Schatz,
in ihren Herzen Platz:
Ja, jammert ihn des Volkes dort, Markus 8: 2
so muß auch hier sein Herze brechen
und über sie den Segen sprechen.

8. ARIA Sopran

Die Armen will der HERR umarmen
mit Gnaden hier und dort;
er schenket ihnen aus Erbarmen
den höchsten Schatz, das Lebenswort.

9. RECITATIVO Alt

Nun mag die Welt mit ihrer Lust vergehen;
bricht gleich der Mangel ein,
doch kann die Seele freudig sein.
Wird durch dies Jammertal der Gang
zu schwer, zu lang,
in Jesu Wort liegt Heil und Segen.
Es ist ihres Fußes Leuchte und
ein Licht auf ihren Wegen.
Wer gläubig durch die Wüste reist,
wird durch dies Wort getränkt, gespeist;
der Heiland öffnet selbst, nach diesem Worte,
ihm einst des Paradieses Pforte,
und nach vollbrachtem Lauf
setzt er den Gläubigen die Krone auf.

10. ARIA Sopran und Alt

Gigue

Laß, Seele, kein Leiden
von Jesu dich scheiden,
sei, Seele, getreu!
Dir bleibet die Krone
aus Gnaden zu Lohne,
wenn du von Banden des Leibes nun frei.

11. CHORAL

**Die Hoffnung wart' der rechten Zeit,
was Gottes Wort zusaget.
Wenn das geschehen soll zur Freud,
setzt Gott kein gewisse Tage.
Er weiß wohl, wenns am besten ist,
und braucht an uns kein arge List,
des solln wir ihm vertrauen.**

Es ist das Heil uns kommen her Paul Speratus (1523) Strophe 11
Melodie: Es ist das Heil uns kommen her anonym Komponist

**[God's] Word let to you undoubted be,
and if your heart speaks only No,
so let you though not be afraid!**

Es ist das Heil uns kommen her Paul Speratus (1523) Stanza 12
Melody: Es ist das Heil uns kommen her anonymous composer

Nach der Predigt/After the Sermon

7. RECITATIVE Bass

There is the world that great barren place;
the heaven becomes to ore, the earth becomes to iron,
when Christians through the Faith are shown,
that Christ's Word their greatest wealth is;
the food blessing seems
from them nearly to flee,
a continual need is mourned,
therewith they merely the world themselves
so much more forsake;
there finds best the Saviour's Word,
the utmost wealth,
in their hearts' space:
Truly, pities [Christ] the people there, Mark 8: 2
so must also here [Christ's] Heart break
and upon them the blessing declare.

8. ARIA Soprano

The poor the LORD will hug
with Grace [both] here and there;
[Jesu] gives them on account of Compassion
the utmost wealth, the Life's Word.

9. RECITATIVE Alto

Now may the world with the lust of it vanish;
alike begins the need,
yet can the soul joyful be.
Becomes through this vale of woe the passage
too difficult, too long,
in Jesu's Word is Salvation and Blessing.
It is their feet's Lamp and
a Light by their Way.
Whoever full of faith through the wilderness travels,
is through this Word given drink, fed;
the Saviour opens yourself, in this Word,
to [all] in days to come the gates of paradise,
and in completed Way
sets [Jesu] the crown on [all people].

10. ARIA Soprano and Alto

Gigue

Let, soul, no affliction
from Jesu you separate,
be, soul, faithful!
To you remains the crown
by Grace to reward,
when you from bonds of the body now [are] free.

11. CHORALE

**The hope is on the look-out for the right time,
that which God's Word promises.
When that shall happen for joy,
sets God no certain day.
[God] knows well, when it to the best is,
and wants to us no wicked trick,
of which shall we [God] trust.**

Es ist das Heil uns kommen her Paul Speratus (1523) Stanza 11
Melody: Es ist das Heil uns kommen her anonymous composer

BWV_107 was presented by Bach in Leipzig on 23 July 1724 and is a chorale cantata using the unaltered chorale text of 1630 by Johann Heermann. With the accompaniment of the oboes of love, the first movement assures us that we are beloved souls of God Who is with us every breath of our life. Trusting God brings benefit in our concerns, and is a blessing! Bass Recitative movement 2 reassures us that God forsakes no one as they rely on God, remaining faithful in trusting God firmly. Don't sweat it if things appear strange in your life because with joy you will behold how God sets you free. Bass Aria movement 3 asserts that we may presume with fearless courage that God is with us in the hunt for what is useful and good in our lives, and that as God's created children no one can hinder what God has resolved, and that everything goes according to God's Ways and Means. Tenor Aria movement 4 reminds us that satan from hell would try to counteract and rampage against us, but in the end satan with scorn must all plots leave with which satan has seized us, for God furthers our work. The oboes of love return in Soprano Aria movement 5 to remind us that God sets right to God's Honor our blessedness in all events of life and what God wills, that happens. Therefore the Tenor Aria movement 6 reminds us that in submitting to God, we are disposed to strive for nothing else, except only what pleases God, bringing waiting and stillness! God's Will is the best, and we can believe firmly and solidly to implore that God make it as God will! The final movement 7 Chorale chorus asks the LORD to give that we our entire life long propagate God's Honor with heartfelt praise and thanks, all accompanied by oboes of love! It is the Grace of God which averts need and prejudice as a result of which God be always praised especially with a grand tierce de Picardie!

BWV_107, Was willst du dich betrüben

Siebter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: Römer 6: 19-23

Evangelium: Markus 8: 1-9

Seventh Sunday after Trinity

Epistle: Romans 6: 19-23

Gospel: Mark 8: 1-9

1. [CHORAL] Oboen d'amore in den Sätzen 1, 2, 5 und 7

**Was willst du dich betrüben,
o meine liebe Seel?
Ergib dich, den zu lieben,
der heißt Immanuel!
Vertraue ihm allein,
er wird gut alles machen
und fördern deine Sachen,
wie dirs wird selig sein!**

Was willst du dich betrüben Johann Heermann (1630) Strophe 1
Melodie: Von Gott will ich nicht lassen anonymer Komponist (1557)

2. RECITATIVO Baß Strophe 2

**Denn Gott verlässet keinen,
der sich auf ihn verläßt,
er bleibt getreu den Seinen,
die ihm vertrauen fest.
Läßt sichs an wunderbarlich,
so laß dir doch nicht grauen!
Mit Freuden wirst du schauen,
wie Gott wird retten dich.**

3. ARIA Baß Strophe 3

**Auf ihn magst du es wagen
mit unerschrocknem Mut,
du wirst mit ihm erjagen,
was dir ist nütz und gut.
Was Gott beschlossen hat,
das kann niemand hindern
aus allen Menschenkindern,
es geht nach seinem Rat.**

4. ARIA Tenor Strophe 4

**Wenn auch gleich aus der Höllen
der Satan wollte sich
dir selbst entgegen stellen
und toben wider dich,** Hemiolien

1. [CHORALE] oboes d'amore in movements 1, 2, 5 and 7

**Whatever you will grieve you,
O my beloved soul?
Devote yourself, [God] to be loving,
Who is called Emmanuel!
Trust [God] alone,
[God] will good all things make
and benefit your concerns,
as to you it will blessed be!**

Was willst du dich betrüben Johann Heermann (1630) Stanza 1
Melody: Von Gott will ich nicht lassen anonymous composer (1557)

2. RECITATIVE Bass Stanza 2

**For God forsakes no one,
who themselves on [God] rely,
[God] remains faithful to [God's creatures],
who [in God] trust firmly.
If it appears strange,
so let you though not dread [it]!
With joy will you behold,
how God will set you free.**

3. ARIA Bass Stanza 3

**On [God] may you it presume
with fearless courage,
you will with [God] hunt for,
what to you is useful and good.
What God has resolved,
that can no one hinder
among all [created] children,
it goes according to [God's] Ways and Means.**

4. ARIA Tenor Stanza 4

**When also even from hell
satan would
you counteract
and rampage against you,** hemiolias

| | | | | | |
|---|-------------------|-----------|---|--------------------|----------|
| <p>so muß er doch mit Spott von seinen Ränken lassen, damit er dich will fassen; denn dein Werk fördert Gott.</p> | 5. ARIA Sopran | Strophe 5 | <p>so must [satan] though with scorn from [satan's] plots leave, with which [satan] will seize you; for your work furthers God.</p> | 5. ARIA Soprano | Stanza 5 |
| <p>Er richts zu seinen Ehren und deiner Seligkeit; solls sein, kein Mensch kanns wehren, und wärs ihm noch so leid. Wills denn Gott haben nicht, so kanns niemand forttreiben, es muß zurücke bleiben, was Gott will, das geschieht.</p> | 6. ARIA Tenor | Strophe 6 | <p>[God] sets right to [God's] Honor and your blessedness; should it be, no mortal can prevent it, and would be it [to them] further so disagreeable. Will it then God to not have it, so can it no one force forward, it must behind remain, what God wills, that happens.</p> | 6. ARIA Tenor | Stanza 6 |
| <p>Drum ich mich ihm ergebe, ihm sei es heimgestellt; nach nichts ich sonst mehr strebe, denn nur was ihm gefällt. Drauf wart ich und bin still, sein Will der ist der beste, das glaub ich steif und feste, Gott mach es, wie er will!</p> | 7. [CHORAL] Gigue | Strophe 7 | <p>Therefore I myself to [God] submit, to [God] be it disposed; towards nothing I otherwise more strive, except only what [God] pleases. Thereon wait I and am still, [God's] Will, that is the best, this I believe firmly and solidly, God make it, as [God] will!</p> | 7. [CHORALE] gigue | Stanza 7 |
| <p>HERR, gib, daß ich dein Ehre ja all mein Leben lang von Herzengrund vermehre, dir sage Lob und Dank! O Vater, Sohn und Geist, der du aus lauter Gnaden abwendest Not und Schaden, sei immerdar gepreist! Terz de Picardie</p> | | | <p>LORD, give, that I Your Honor truly all my life long from heart's foundation propagate, to You say praise and thanks! O [Spring-Source, Saviour] and Spirit, Who You out of pure Grace avert need and prejudice, be always praised! tierce de Picardie</p> | | |

One month before **BWV_187** was presented by Bach in Leipzig on 04 August 1726, Bach's 3 years old daughter Christiana Sophia Henrietta died on 29 June 1726. Choral movement 1 of the cantata is based on Psalms 104: 27-28 with the musical underpinning of a fantastic fugue, all ending on a final grand tierce de Picardie. Movement 2 Recitative Bass ruminates on how many creatures of God the great sphere of the world must hold! The air is filled with the great multitude of birds as well as the rivers and seas swarming with God's creatures. The poet asks, "Can any [government] with all its gold pay for even a single meal?" Alto Aria movement 3 answers that God alone exalts the year with Goodness. Fat and blessing drip from the feet of God along the Way, with Grace and all Good. Following the Sermon, the words of Jesus answers, "Therefore you shall not be anxious" about anything (Matthew 6: 31). God knows what we need. Soprano Aria movement 5 answers that God provides for everything on earth that has breath. This is accompanied by the dotted rhythms and slow stately tempo of the opening section of all French Overtures, which is followed by a faster section for worries to withdrawal because daily God's Faithfulness is given in Motherly/Fatherly Love Gifts. A brief orchestral restatement of the original dotted section closes the movement. But it is Soprano Recitative movement 6 which seems to speak directly of and to Bach's loss of Christiana. Having had many children, Bach knew about childlike trust, and it was Bach's firm faith that spoke the words of thankfulness for what God intended no matter how deep the pain. Further, Bach states that God has taken everything into account, so worry is useless, and trouble is wasted living. God has selected both our cares, but also chosen our portion! Wow! The final two stanzas of congregational Chorale response opens wide the broader perspective of the superabundant feeding by God of the whole world! And finally in Stanza 6 the congregation thanks greatly and prays that God gives to all the Spirit's Sense to comprehend such things well, to go forth fixed in God's Commandments, and to make God's Name great in Christly concern for all of God's creation, and sing a true Thanksgiving to God!

BWV_187, *Es wartet alles auf dich*

Siebter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: Römer 6: 19-23

Evangelium: Markus 8: 1-9

1. [CHOR] Psalm 104: 27-28
'Es wartet alles auf dich, daß du ihnen Speise gebest zu seiner Zeit. Wenn du ihnen gibest, so sammeln sie, wenn du deine Hand aufstust, so werden sie mit Güte gesättigt.' Terz de Picardie
2. RECITATIVO Baß
Was Kreaturen halt das große Rund der Welt!
Schau doch die Berge an,
da sie bei tausend gehen;
was zeuget nicht die Flut?
Es wimmeln Ström und Seen.
Der Vögel großes Heer zieht durch die Luft zu Feld.
Wer nähret solche Zahl,
und wer vermag ihr wohl die Notdurft abzugeben?
Kann irgendein Monarch nach solcher Ehre streben?
Zahlt aller Erden Gold ihr wohl ein einig Mal?
3. ARIA Alt Hemiolen Psalm 65: 12
Du HERR, du krönst allein das Jahr mit deinem Gut.
Es träufet Fett und Segen
auf deinen Fußes Wegen,
und deine Gnade ists, die allen Gutes tut.

Parte 2

4. [BAß SOLO] Stimme Christi Matthäus 6: 31-32
'Darum sollt ihr nicht sorgen noch sagen:
Was werden wir essen, was werden wir trinken?
womit werden wir uns kleiden? Nach solchem allen
trachten die Heiden. Denn euer himmlischer Vater
weiß, daß ihr dies alles bedürftet.'
5. ARIA Sopran
Gott versorget alles Leben,
was hienieden Odem hegt.
Sollt er mir allein nicht geben,
was er allen zugesagt?
Weicht, ihr Sorgen seine Treue
ist auch meiner eingedenk
und wird ob mir täglich neue Klagelieder 3: 22-23
durch manch Vaterliebs Geschenk.
6. RECITATIVO Sopran
Halt ich nur fest an ihm mit kindlichem Vertrauen
und nehm mit Dankbarkeit, was er mir zgedacht,
so werd ich mich nie ohne Hülfe schauen,
und wie er auch vor mich die Rechnung hab gemacht.
Das Grämen nützet nicht, die Mühe ist verloren,
die das verzagte Herz um seine Notdurft nimmt;
der ewig reiche Gott hat sich die Sorge auserkoren,
so weiß ich, daß er mir auch meinen Teil bestimmt.
7. CHORAL
Gott hat die Erde zugericht', Strophe 4
läßt an Nahrung mangeln nicht;
Berg und Tal, die macht er naß,
daß dem Vieh auch wächst sein Gras:
aus der Erden Wein und Brot
schaffet Gott und gibts uns satt,
daß der Mensch sein Leben hat. Terz de Picardie

Wir danken sehr und bitten ihn, Strophe 6

Seventh Sunday after The Holy Trinity

Epistle: Romans 6: 19-23

Gospel: Mark 8: 1-9

1. [CHORUS] Psalms 104: 27-28
'They all wait on You, that You may give them food in [their] season. When You give it to them, so they gather it up, when You open Your Hand, so they become with good things satiated.' tierce de Picardie
2. RECITATIVE Bass
What creatures holds the great sphere of the world!
Contemplate though the mountains,
there they by thousands go;
what produces not the flood?
There swarm rivers and seas.
The great bird multitude moves through air to field.
Who feeds such a number,
and Who is able to them to give well the necessities?
Can any [government] after such an honor strive?
Pays all of earth's gold to them well a single meal?
3. ARIA Alto hemiolas Psalms 65: 11
You, LORD, You alone exalt the year with Your Goodness.
There drips fat and blessing
upon Your Foot's Way,
and Your Grace it is, which all Good does.

Parte 2/Part 2

4. [BASS SOLO] vox Christi Matthew 6: 31-32
'Therefore shall you not be anxious further saying:
What will we eat, what will we drink?
with what will we ourselves clothe? After all such [things]
strive for the [folks who do not trust God]. For your
heavenly [Mother/]Father knows, that you all this need.'
5. ARIA Soprano
God provides for all life,
what here on earth breath contains.
Shall [God] to me alone not give,
what [God] to all has promised?
Withdraw, you worries [God's] Faithfulness
is also of me mindful
and is for my behalf daily new Lamentations 3: 22-23
through many [Motherly/]Fatherly Love Gift[s].
6. RECITATIVE Soprano
Cling I only to [God] with childlike trust
and take with thankfulness, what [God] to me intended,
so will I me never without help behold,
and how [God] also of me the account has made.
The worry is not useful, the trouble is wasted,
that the discouraged heart because of its necessaries takes;
the ever giving God has [your] cares selected,
so I know, that [God] also my portion chosen.
7. CHORALE
God has the earth in good order, Stanza 4
[God] leaves it not to lack feeding;
mount and vale, [God] makes them wet,
that to the cattle also sprouts [their] grass;
from the earth wine and bread
God creates and gives us sate,
that [all] mortals their life [have]. tierce de Picardie

We thank greatly and pray [God], Stanza 6

**daß er uns geb des Geistes Sinn,
daß wir solches recht verstehn,
stets in sein' Geboten gehn,
seinen Namen machen groß
in Christo ohn Unterlaß:
so singn wir recht das Gratias.** Terz de Picardie
Singen wir aus Herzensgrund Hans Vogel (1563)
Melodie: anonymen Komponist

**that [God] to us gives of the Spirit's Sense,
that we such well comprehend,
fixed in [God's] Commandments go,
[God's] Name making great
in Christ without cessation:
so sing we truly the Thanksgiving.** tierce de Picardie
Singen wir aus Herzensgrund Hans Vogel (1563)
Melody: anonymous composer

May these cantatas help in proclaiming God's Faithfulness and Love in every situation we face and give us hope and peace.

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_186 at **0:00**; **BWV_107** at **27:50**; and **BWV_187** at **44:40**:

www.youtube.com/watch?v=SqDek42IvTg

Eighth Sunday after The Holy Trinity

First performed on 30 July 1724, **BWV_178** is a *Chorale Cantata* based on the Justus Jonas 1524 paraphrase of ψ 124. Jonas accompanied Luther to the Diet of Worms in April 1521, sided with Luther after the Leipzig Debate with John Eck in 1519, and was Dean of Wittenberg University from 1523-35. He participated in the Parish Visitations in Saxony 1526-28, the Marburg Colloquy in 1529, the Diet of Augsburg in 1530, co-authored the eyewitness account of Luther's death in Eisleben, Germany on 18 February of 1546, and penned the words "**the door of Your [God's] mercy is never closed**" Stanza 6, line 3 of the chorale *Wo Gott der HERR nicht bei uns hält*. Bach begins BWV_178 with a verbatim choral Chorale presentation of the first stanza of one of the earliest (1524) Lutheran chorales. The text of movement 1 affirms that all is lost without God's shelter to protect from all that would harm us. The chorale melody sung in the Soprano is doubled by the horn. Dotted rhythms add to the intensity of the text. Movement 2 Recitative and Chorale remind us not to be frightened because all is in God's Hands. God is leading the folk with a mighty hand through the sea of the cross into the promised land. With the help of the musical interpretation of the wild sea waves and the raging of foes' fury, Christ's little ship of Faith is threatened in movement 3 by the widening of Satan's realm. Movement 4 returns to a second verbatim presentation of the chorale text, this time Stanza 4 rendered by the Tenor Solo with oboes of love accompaniment which depicts the inevitability of God's Love awakening in everyone. Stanza 4 is a reflection on the historical state of Christianity in the early 16th century. Movement 5 reminds that no matter what happens, for all people to give praise and thanks to God at all times. God will not be hindered. Chordal triad ascending and descending arpeggiations in the *basso continuo* depict the "gaping jaws" pictured in the chorale text. Affliction's comfort is the cross, not a staggering reason, all ending with a grand tierce de Picardie. Tenor Aria 6 advises everyone just to keep silence, for to all who hope on Jesus, Grace's door is always open, and when afflicted with cross and distress, comfort follows with refreshment. Movement 7 closes the cantata with the seventh and eighth Stanzas of the chorale presented verbatim, affirming that though reason fights against Faith, God's comfort comes to all people eventually. The LORD God has established the Universe with the brilliance of God's Light, enkindling the heart in true Love of God given Faith constantly through to the end, no matter what the world murmurs!

BWV_178, Wo Gott der HERR nicht bei uns hält

Achter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: Römer 8: 12-17

Evangelium: Matthäus 7: 15-23

Eighth Sunday after The Holy Trinity

Epistle: Romans 8: 12-17

Gospel: Matthew 7: 15-23

1. [CHORAL] Choral nach Psalm 124
**Wo Gott der HERR nicht bei uns hält,
wenn unsre Feinde toben,
und er unser Sach nicht zufällt
im Himmel hoch dort oben,
wo er Israel Schutz nicht ist
und selber bricht der Feinde List,
so ists mit uns verloren.** Terz de Picardie
Wo Gott der HERR nicht bei uns hält Justus Jonas (1524) Strophe 1
Melodie: Wo Gott der HERR nicht bei uns hält
anonymer Komponist (1529)
2. RECITATIVO [UND CHORAL] Alt Strophe 2
**Was Menschenkraft und -witz anfäht,
soll uns billig nicht schrecken;**
denn Gott der Höchste steht uns bei
und machet uns von ihren Stricken frei.
**Er sitzt an der höchsten Stätt,
er wird ihrn Rat aufdecken.**
Die Gott im Glauben fest umfassen,
will er niemals versäumen noch verlassen;
er stürzet der Verkehrten Rat
und hindert ihre böse Tat.
**Wenn sie's aufs klügste greifen an,
auf Schlangenlist und falsche Ränke sinnen,
der Bosheit Endzweck zu gewinnen;
so geht doch Gott ein ander Bahn:**
er führt die Seinigen mit starker Hand
durchs Kreuzesmeer in das gelobte Land,
da wird er alles Unglück wenden.
Es steht in seinen Händen.
3. ARIA Baß
Gleichwie die wilden Meereswellen
mit Ungestüm ein Schiff zerschellen,
so raset auch der Feinde Wut
und raubt das beste Seelengut.
Sie wollen Satans Reich erweitern,
und Christi Schiffllein soll zerscheitern.
4. CHORAL Tenor Oboen d'amore Strophe 4
**Sie stellen uns wie Ketzern nach,
nach unserm Blut sie trachten;
noch rühmen sie sich Christen auch,
die Gott allein groß achten.
Ach Gott, der teure Name dein
muß ihrer Schalkheit Deckel sein,
du wirst einmal aufwachen.**
5. CHORAL ET RECITATIVO A TEMPO GIUSTO Strophe 5
Baß
nach Löwenart mit brüllendem Getöse;
sie fletschen ihre Mörderzähne
und wollen uns verschlingen.
Tenor
Jedoch,
Lob und Dank sei Gott allezeit;
Tenor
der Held aus Juda schützt uns noch,
es wird ihn' nicht gelingen.
Alt
Sie werden wie die Spreu vergehn,
wenn seine Gläubigen wie grüne Bäume stehn.
Er wird ihrn Strick zerreißen gar
1. [CHORALE] Chorale based on Psalms 124
**Where God the LORD not near us holds,
when our foes fume,
and [God] our cause not fall upon
in heaven high there above,
where [God] Israel's shelter is not
and [God's Self not] breaks what foes devise,
thus it is with us [all] lost.** tierce de Picardie
Wo Gott der HERR nicht bei uns hält Justus Jonas (1524) Stanza 1
Melody: Wo Gott der HERR nicht bei uns hält
anonymous composer (1529)
2. RECITATIVE [AND CHORALE] Alto Stanza 2
**What mortal might and mortal sense do,
shall us justly not frighten;**
for God the [Creator] stands with us
and makes us from their cords free.
**[God] sits in the [universal] home,
[God] will [everyone's] counsel reveal.**
All who God in the faith constantly hug,
will [God] never neglect nor abandon;
[God] plows up the wrongheaded counsel
and hinders their evil deeds.
**When they it towards us cleverly assail,
in serpent cunning and false plotters scheming,
that malice aim to produce;
so walks after all God another Way:**
[God] leads [all mortals] with strong Hand
through cross's sea into the Promised Land,
there will [God] all distress turn around.
It is in [God's] Hands.
3. ARIA Bass
Just as the wild sea waves
with violence a ship dash to pieces,
so rages also the foes' fury
and robs the best soul's blessing.
They would satan's realm widen,
and Christ's little ship shall founder.
4. CHORALE Tenor oboes d'amore Stanza 4
**They place us as heretics,
after our blood they strive;
yet they boast themselves christians too,
who God alone greatly respect.
Ah God, that dear Name of Yours
must their roguery cover be,
You will one day awaken.**
5. CHORALE AND RECITATIVE AT REGULAR TEMPO Stanza 5
Baß
as lions with roaring noises;
they snarl their destroyer teeth
and would us devour.
Tenor
However,
praise and thanks be to God at all times;
Tenor
the Hero out of Judah shelters us still,
it will to them not succeed.
Alto
They will as the chaff perish,
when [God's] faithful as green trees stand.
[God] will their cord rip up entirely

und stürzen ihre falsche Lahr.

Baß

Gott wird die törichten Propheten
mit Feuer seines Zornes töten,
und ihre Ketzerei verstören.

Sie werdens Gott nicht wehren. Terz de Picardie

6. ARIA Tenor

Schweig, schweig nur, taumelnde Vernunft!

Sprich nicht: Die Frommen sind verlorn,
das Kreuz hat sie nur neu geboren.

Denn denen, die auf Jesum hoffen,
steht stets die Tür der Gnaden offen;
und wenn sie Kreuz und Trübsal drückt,
so werden sie mit Trost erquickt. Terz de Picardie

7. CHORAL

Die Feind sind all in deiner Hand, Strophe 7**darzu all ihr Gedanken;****ihr Anschläg sind dir, HERR, bekannt,
hilf nur, daß wir nicht wanken.****Vernunft wider den Glauben ficht,****aufs Künftge will sie trauen nicht,****da du wirst selber trösten.** Terz de Picardie**Den Himmel und auch die Erden** Strophe 8**hast du, HERR Gott, gegründet;****dein Licht laß uns helle werden,****das Herz uns werd entzündet****in rechter Lieb des Glaubens dein,****bis an das End beständig sein.****Die Welt laß immer murren.** Terz de Picardie**and overthrow their false teaching.**

Bass

God will the foolish prophets
with fire of [God's] wrath destroy,
and their heresy disturb.

They will God not hinder. tierce de Picardie

6. ARIA Tenor

Keep silence, only keep silence, reeling reason!

Say not: The gentle are lost,
the Cross has them only new birth given.

For to those, who on Jesus hope,
stands always the door of Grace open;
and when them cross and distress afflict,
so become they with comfort refreshed. tierce de Picardie

7. CHORALE

The foes are all in Your Hand, Stanza 7**thereby all their conceptions;****their attacks are to You, LORD, known,
help only, that we not waver.****Reason fights against Faith,****in future it will not be trusted,****for You [Jesus] will comfort [us].** tierce de Picardie**The [Universe] and also the earth** Stanza 8**have You, LORD God, established;****Your Light let to us brilliant become,****the heart to us be enkindled****in true Love of Your Faith,****through to the end constant be.****The world let ever murmur.** tierce de Picardie

In **BWV_136**, the introduction to movement 1 Chorus begins with an upward, and later downward arpeggiation in the oboe of love, resembling the love of God searching, examining, and knowing how to bring out loving in God's entire created folk. Psalm 139: 23 is the text and roots on which Cantata 136 is based in the call for God to examine all people. Of importance theologically and musically is the oboe of love embedded in the instrumental ensemble. The music was later re-worked for inclusion in Bach's Lutheran Missa in A Major BWV_234. Movement 2 Tenor Recitative describes the curse of sin in mortals which hampers hope of good fruit of love as sin's thorns bring vice's thistles and an intolerable day befalls all who do not love. Movement 3 Alto Aria describes the judgment day which will come when God's Ardor Anger annuls what hypocrisy and stratagem imagine, accompanied musically with the return of the oboe of love. These movements (2 and 3) reveal the judgment, first presented in "secco" or dry recitative, and then presented in an expressive aria with obligato oboe of love. The second pair of recitative and aria explicate the cleansing, strength, and power of the blood of the wounds of Jesus. Even a tiny drop of that blood cleanses the entire world. Bach's use of the "oboe d'amore" or "oboe of love" underpins the love judgement of God in Jesus. The second pair of movements (4 and 5) explicate a judgment which is not harsh when the length and depth of God's love is known in the blood of Jesus. Although sin persists in the deficiency of deeds, yet in Christ there is righteousness and strength. The musical expression of falling notes for "Adam's fall", and stream of notes (melisma) for "stream full of blood", with the obligato unison violins in the Aria provide musical text painting. Bass Recitative movement 4 shines the light of the Good News that all are cleansed through the Blood of Jesu, which brings through Faith constant Justification and Vigor. Tenor and Bass Aria Duet movement 5 affirms that sin's stains befall every mortal, but anyone found in Jesu's Wounds becomes made clean by those Wounds. The congregation affirms in the Chorale of final movement 6 that Jesu's Blood is a noble and precious sap, which has such Strength and Efficacy that even a little teensy drop can cleanse the whole Universe, freeing everyone from the devil's jaws from which they are loose, exempt, and free!

BWV_136, *Erforsche mich, Gott, und erfahre mein Herz*

Achter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: Römer 8: 12-17 Evangelium: Matthäus 7: 15-23

Eighth Sunday after The Holy Trinity

Epistle: Romans 8: 12-17 Gospel: Matthew 7: 15-23

1. [CHOR] Oboe d'amore Psalm 139: 23
'Erforsche mich, Gott, und erfahre mein Herz;
prüfe mich und erfahre, wie ich's meine!'

2. RECITATIVO Tenor
Ach, daß der Fluch, so dort die Erde schlägt,
auch derer Menschen Herz getroffen!
Wer kann auf gute Früchte hoffen,
da dieser Fluch bis in die Seele dringet,
so daß sie Sündendornen bringet
und Lasterdisteln trägt.
Doch wollen sich oftmals die Kinder der Höllen
in Engel des Lichtes verstellen;
man soll bei dem verderbten Wesen
von diesen Dornen Trauben lesen. Genesis 3: 17-18
Ein Wolf will sich mit reiner Wolle decken,
doch bricht ein Tag herein,
der wird, ihr Heuchler, euch ein Schrecken,
ja unerträglich sein.

3. ARIA Alt Oboe d'amore
Es kömmt ein Tag,
so das Verborgne richtet,
vor dem die Heuchelei erzittern mag.
Denn seines Eifers Grimm vernichtet,
was Heuchelei und List erdichtet.

4. RECITATIVO Baß
Die Himmel selber sind nicht rein, Hiob 15: 15
wie soll es nun ein Mensch vor diesem Richter sein?
Doch wer durch Jesu Blut gereinigt,
im Glauben sich mit ihm vereinigt,
weiß, daß er ihm kein hartes Urteil spricht.
Kränkt ihn die Sünde noch,
der Mangel seiner Werke,
er hat in Christo doch
Gerechtigkeit und Stärke.

5. ARIA [DUETT] Tenor und Baß
Uns treffen zwar der Sünden Flecken,
so Adams Fall auf uns gebracht.
Allein, wer sich zu Jesu Wunden,
dem großen Strom voll Blut gefunden,
wird dadurch wieder rein gemacht.

6. CHORAL
**Dein Blut, der edle Saft,
hat solche Stärk und Kraft,
daß auch ein Tröpflein kleine
die ganze Welt kann reine,
ja, gar aus Teufels Rachen
frei, los und ledig machen.** Terz de Picardie
Wo soll ich fliehen hin Johann Heermann (1630) Strophe 9
Melodie: Wo soll ich fliehen hin/Auf meinen lieben Gott
aus Jacob Regnarts weltlichem Lied *Venus, du und dein Kind*
Nürnberg, 1574

1. [CHORUS] oboe d'amore Psalms 139: 23
'Search into me, God, and know my heart;
examine me and know, how I am me!'

2. RECITATIVE Tenor
Ah, that the curse, that there fells the earth,
also of the mortals' heart affected!
Who can for good fruit hope,
when this curse even in the soul pierces,
so that it sin's thorns brings
and vice's thistles yields.
Yet will themselves often the children of [darkness]
within angels of light disguise;
[a mortal] shall among the corrupt being
from these thorns grapes gather. Genesis 3: 17-18
A wolf will itself with pure wool cover,
yet a day befalls,
which will, you dissemblers, to you a fear,
truly intolerable be.

3. ARIA Alto oboe d'amore
There comes a day,
that the hidden is judged,
before which the hypocrisy may shudder.
For [God's] Ardor Anger annuls,
what hypocrisy and stratagem imagine.

4. RECITATIVE Bass
The heavens themselves are not clean, Job 15: 15
how shall there now a mortal before this Judge be?
Yet who through Jesu's Blood is cleansed,
in the Faith themselves with [Jesu] united,
know, that [Jesu] to [them] no harsh decision declares.
Sickens them the sin further,
the defect of [their] works,
[they have] in Christ surely
Justification and Vigor.

5. ARIA [DUET] Tenor and Bass
To us befalls indeed the sin's stains,
which Adam's Fall upon us brought.
Alone, anyone themself in Jesu's Wounds,
to the great Broad River full of Blood is found,
becomes thereby again clean made.

6. CHORALE
**Your Blood, that precious sap,
has such Strength and Efficacy,
that even a little teensy drop
the whole world can cleanse,
yes, entirely from devil's jaws
free, loose and exempt making.** tierce de Picardie
Wo soll ich fliehen hin Johann Heermann (1630) Stanza 9
Melodie: Wo soll ich fliehen hin/Auf meinen lieben Gott
from Jacob Regnart's secular song *Venus, du und dein Kind*
Nürnberg, 1574

The plumb-line of God's Word for all people is presented in **BWV_45** Chorus movement 1. The definition of what is good and the claims on all of us as created ones of God is that we perform God's Word, practice Love, and remain humble in God's presence. Tenor Recitative movement 2 explains that God lets all people understand what is pleasing to God, and that the plumb-line of life is well represented about how our feet shall be diligent in traveling with fear, humility and love as the tests

of obedience in order for faithful servants of God some day to stand steadfast. The third movement Tenor Aria questions whether we know God's justice in order to give an exact account of ourselves, and how our trespass is further threatened by affliction and insult! The opening of the second half of the cantata with the Bass Arioso voice of Christ reminds all of us that it is not what we think we have done for God that makes any difference in our lives, but that, as the Alto Aria movement 5 tells us, it is not what we acknowledge with only our mouths, but the burning desire of our hearts to acknowledge Jesus as Lord which makes the only difference. Movement 6 Alto Recitative declares that heart and mouth declare God to be the only Judge of our lives. The Lord's Will must happen in all of our lives, and God's help is assured all through our lives, as God's Work through us is seen to be well achieved! The final movement 7 congregational Chorale with the accompaniment of the oboe of love asks that God give all people intentionality in our doing what is proper in God's eyes, as God guides this mandate in whatever station God provides us. God is asked to make known soon what we are supposed to do, and God is further asked that it all turns out well.

BWV_45, *Es ist dir gesagt, Mensch, was gut ist*

Achter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: Römer 8: 12-17

Evangelio: Matthäus 7: 15-23

Eighth Sunday after The Holy Trinity

Epistle: Romans 8: 12-17

Gospel: Matthew 7: 15-23

1. [CHOR] Oboe II d'amore Micha 6: 8; Ref. 5. Mose 10.12
'Es ist dir gesagt, Mensch, was gut ist und I Sam 15.22
und was der HERR von dir fordert, nämlich:
Gottes Wort halten und Liebe üben
und demütig sein vor deinem Gott.'

2. RECITATIVO Tenor
Der Höchste läßt mich seinen Willen wissen
und was ihm wohlgefällt;
er hat sein Wort zur Richtschnur dargestellt,
wornach mein Fuß soll sein geflissen
allzeit einherzugehn
mit Furcht, mit Demut und mit Liebe
als Proben des Gehorsams, den ich übe,
um als ein treuer Knecht dereinsten zu besteh'n.

3. ARIA Tenor
Weiß ich Gottes Rechte,
was ist's, das mir helfen kann,
wenn er mir als seinem Knechte
fordert scharfe Rechnung an?
Seele! denke dich zu retten,
auf Gehorsam folget Lohn;
Qual und Hohn
drohet deinem Übertreten! Hemiola

Parte seconda/Zweiter Teil

4. ARIOSO Baß Stimme Christi Matthäus 7: 22 und 23
'Es werden viele zu mir sagen an jenem Tage: HERR,
HERR, HERR, haben wir nicht in deinem Namen
geweissaget, haben wir nicht in deinem Namen
Teufel ausgetrieben? haben wir nicht in deinem
Namen viel Taten getan? Denn werde ich ihnen
bekennen: Ich habe euch noch nie erkannt,
weichet alle von mir, ihr Übeltäter!'

5. ARIA Alt
Wer Gott bekennt
aus wahren Herzensgrund,
den will er auch bekennen.
Denn der muß ewig brennen,
der einzig mit dem Mund
ihn HERREN nennt.

1. [CHORUS] oboe II d'amore Micah 6: 8; ref. Deut. 10: 12 and I Sam. 15: 22
'It has to you been said, mortal, what good is
and what the LORD of you claims, namely;
God's Word to perform and Love to practice
and humble to be in the presence of your God.'

2. RECITATIVE Tenor
The [Creator] lets me [God's] Will understand
and what [God] well pleases;
[God] has [God's] Word as a plumb-line represented,
about which my foot shall be diligent
all times forth to go
with Fear, with Humility and with Love
as tests of the obedience, which I practice,
towards a faithful servant some day to stand steadfast.

3. ARIA Tenor
Know I God's Justice,
what it is, there that can help me,
when [God] of me as [God's] servant
claims an exact account?
Soul! think yourself to set free,
upon obedience follows reward;
affliction and insult
threaten your trespass! hemiola

Parte seconda/Second part

4. ARIOSO Bass vox Christi Matthew 7: 22 and 23
'Many will to me say on that day:
LORD, LORD, LORD, have we not in Your Name
prophesied, have we not in Your Name demons
cast out? have we not in Your Name many
deeds done? Then will I [AM] to them
declare: I have you nevertheless never understood,
depart all from me, you evil-doers!'

5. ARIA Alto
Whoever acknowledges God
from heart's true foundation,
to these will [God] also acknowledge.
For they must burn forever,
who merely with their mouth
[Jesus] name as LORD.

6. RECITATIVO Alt
 So wird denn Herz und Mund selbst von mir
 Richter sein,
 und Gott will mir den Lohn nach
 meinem Sinn erteilen:
 Trifft nun mein Wandel nicht nach
 seinen Worten ein,
 wer will hernach der Seelen Schaden heilen?
 Was mach ich mir denn selber
 Hindernis?
 Des HERREN Wille muß geschehen,
 doch ist sein Beistand auch gewiß,
 daß er sein Werk durch mich mög
 wohl vollendet sehen.

7. CHORAL Oboe II d'amore
**Gib, daß ich tu mit Fleiß,
 was mir zu tun gebühret,
 worzu mich dein Befehl
 in meinem Stande führet!
 Gib, daß ich's tue bald,
 zu der Zeit, da ich soll;
 und wenn ich's tu, so gib,
 daß es gerate wohl!**

O Gott, du frommer Gott Johann Heermann (1630) Strophe 2
 Melodie III: O Gott, du frommer Gott Ahasverus Fritsch (1679)

6. RECITATIVE Alto
 So will then heart and mouth themselves
 about me Judge to be,
 and God will to me the reward according to
 my inclination grant:
 happens now my conduct not according to
 [God's] Words,
 who will hereafter the soul's wrongs heal?
 What make I to me then to myself [other than]
 a hindrance?
 The LORD'S Will must happen,
 surely is [God's] help also assured,
 that [God's] Work through me wants
 well achieved to be seen.

7. CHORALE oboe II d'amore
**[God] give, that I do intentionally,
 what for me to do is proper,
 where to me Your mandate
 in my station guides!
 [God] give, that I do it soon,
 at the time, when I am supposed to;
 and when I do it, so [God] give,
 that it turns out well!**

O Gott, du frommer Gott Johann Heermann (1630) Stanza 2
 Melodie III: O Gott, du frommer Gott Ahasverus Fritsch (1679)

In all of the uncertainties of our lives, may God give to us the Grace of it all turning out well for all of us! May these cantatas bring into focus more clearly what God intends in each and every living being!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_178 at 0:00; BWV_136 at 19:30; and BWV_45 at 35:25;

www.youtube.com/watch?v=F13HHIRYclQ

Ninth Sunday after The Holy Trinity

BWV_94 opens with a verbatim presentation of the first stanza of the Chorale Balthasar Kindermann wrote in 1664, and Bach bases the cantata on all of the stanzas more or less with exception of the final two stanzas 7 and 8 which are rendered verbatim for four-part congregational response to the whole cantata text. Movement 1 Chorale Chorus flits along like a butterfly in the delight made by Jesu for everyone's rest, so What ask I for the world?! The flute solo starts us on this path of delight, continued by the flute virtuoso part throughout the movement, and ends with a downward arpeggiation with the final flute note without any other instrumental or choral accompaniment! The Bass Aria movement 2, with its dark colored and somber interplay of voice and continuo, depicts the world as a haze and shade which disappears and perishes, lasting only a brief time. Jesus remains, however, when all falls and breaks, to Whom all souls hold on. Therefore they ask themselves what they ask for the world?! The mood changes with a light-hearted waltz depicting the first two lines of the entire third stanza of the chorale with insertions of Recitative textual reflections upon the chorale. The world seeks honor and fame among sublime people as in vain mortals build the most magnificent palaces, as they seek the most revered office, while clothing themselves in the best purple, gold, silver, silk and velvet. Their names resound in every part of the world, and their pride-towers must aspire even to the clouds forcing their way, reaching to only high things as they think not one time how soon and surely all these things slip away. And, the proud body

accompanied by a spiritless breeze disappears with all the pomp into the realm of the earthworm! Here the lighthearted music switches its accompaniment from the pomp of the world, and attaches itself to the heart held praiseworthy focus on Jesus only alone and What ask I for the world! Lament and somberness return as the Alto Aria movement 4 quotes only the wealth and gold from stanza 4, line 1, depicting the befooled world which wants only riches in the fraud and false show of emptiness. Again the flute and change of tempo emphasize the difference in the soul who chooses Jesus as its riches. The befooled world is lamented again ending the movement. Movement 5 Bass Recitative and Chorale is a reflection upon a world afflicting itself in decay caused future disdain. The shame of the world is that God so greatly loved the world to give God's only Child Jesus in response to everyone's sin in order to honor everyone, and yet the world prefers its own honor in the cunning endeavors of the world. It is, however, better to endure with Christ the disgrace Christ suffered as long as Christ pleases. The mocking and derision of the world will be replaced in eternity with honor held for all of us by Jesus, so What ask I for the world! The Tenor Aria movement 6 continues to explicate this in a gigue dance which the world dances in its desire, joy, and delusion, resembling the mole who prefers the yellow muck of the earth with total disregard for heaven! The Soprano Aria movement 7 with its oboe of love accompaniment explains the kernel of significance for our response in the compassion we are called to show to all people. Only in the love of Jesus, which we fail again and again to practice, can in repentance and faith practice and become rich in God given blessedness. Finally, the congregational Chorale stanzas 7 and 8, in movement 8, declare that we all ask for the world a realization that everything worldly will pass away in a trice, with all its authority, and die. Everything will be gone, including goods and joy, with only Jesus remaining. We ask for the world that Jesus is our life, our belonging, our total heavenly realm and whatever else pleases us. Jesus is our belonging, buoyant Baptismal Water, and broad boundless perspective which enables and encourages us to love every met mortal in our life's journey. Therefore say we once more: What ask we for the world?!

BWV_94, *Was frag ich nach der Welt*

Neunter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: 1. Korinther 10: 6-13

Evangelium: Lukas 16: 1-9

Ninth Sunday after The Holy Trinity

Epistle: 1 Corinthians 10: 6-13

Gospel: Luke 16: 1-9

1. [CHORAL] Fantastische Querflöte in den Sätzen 1 und 4

**Was frag ich nach der Welt
und allen ihren Schätzen,
wenn ich mich nur an dir,
mein Jesu, kann ergötzen!
Dich hab ich einzig mir
zur Wollust vorgestellt,
du, du bist meine Ruh:**

Was frag ich nach der Welt!

Was frag ich nach der Welt Balthasar Kindermann (1664)

Melodie III: O Gott, du frommer Gott Ahasverus Fritsch (1679)

2. ARIA Baß Strophe 2

Die Welt ist wie ein Rauch und Schatten, Zeilen 1,3

der bald verschwindet und **vergeht,** Zeile 2

weil sie nur **kurze Zeit besteht.** Zeile 4

Wenn aber alles fällt und bricht,

bleibt Jesus meine Zuversicht, Zeile 5

an dem sich meine Seele hält.

Darum: **Was frag ich nach der Welt!** Zeile 8

3. RECITATIVO [+CHORAL] Tenor Oboen d'amore Strophe 3

Die Welt sucht Ehr und Ruhm Zeile 1

bei hoherhabnen Leuten. Zeile 2

Ein stolzer baut die prächtigsten Paläste,

er sucht das höchste Ehrenamt,

er kleidet sich aufs beste

in Purpur, Gold, in Silber, Seid und Samt.

Sein Name soll vor allen

in jedem Teil der Welt erschallen.

Sein Hochmuts-Turm Genesis 11

1. [CHORALE] Fantastic Transverse Flute in Movements 1 and 4

**What ask I for the world
and all their treasures,
when I me only in You,
my Jesu, can delight!
You have I only to myself
for delight placed before,
You, You are my rest:**

What ask I for the world!

Was frag ich nach der Welt Balthasar Kindermann (1664)

Melody III: O Gott, du frommer Gott Ahasverus Fritsch (1679)

2. ARIA Bass Stanza 2

The world is as a haze and shade, Lines 1,3

which soon disappears and **perishes,** Line 2

because it only [a] **brief time lasts.** Line 4

When again all falls and breaks,

remains Jesus [our] confidence, Line 5

to Whom [themselves all souls] hold.

Therefore: **What ask [we] for the world!** Line 8

3. RECITATIVE [+CHORALE] Tenor oboes d'amore Stanza 3

The world seeks honor and fame Line 1

among sublime people. Line 2

Vain [mortals] build the most magnificent palaces,

[they] seek the most revered office,

[they] clothe [themselves] in the best

in purple, gold, in silver, silk and velvet.

[Their names shall] before all

in every part of the world resound.

[Their] pride-tower Genesis 11

| | | | |
|--|---|--|--|
| soll durch die Luft bis an die Wolken dringen, er trachtet nur nach hohen Dingen und denkt nicht einmal dran, wie bald doch diese gleiten. | Zeile 3 Zeile 4 | must through the air even to the clouds force a way, [they] aspire to only high things and think not one time thereon, how soon surely these slip away. | Line 3 Line 4 |
| Oft bläst uns eine schale Luft den stolzen Leib auf einmal in die Gruft, und da verschwindet alle Pracht, wormit der arme Erdenwurm hier in der Welt so großen Staat gemacht. Ach! solcher eitler Tand wird weit von mir aus meiner Brust verbannt. | | Often blows to us a spiritless breeze the proud body at one time into the grave, and there disappears all pomp, where with the poor earthworm here in the world so great [a] show made. Ah! such idle trifles would far from me out of my breast dispel. | |
| Dies* aber, was mein Herz vor anderm rühmlich hält, was Christen wahren Ruhm und wahre Ehre gibet, und was mein Geist, der sich der Eitelkeit entreißt, anstatt der Pracht und Hoffart liebet, ist Jesus nur allein, und dieser solls auch ewig sein. Gesetzt, daß mich die Welt darum für töricht hält: Was frag ich nach der Welt! | Zeile 5 Zeile 6 Zeile 7 Zeile 8 | This though, what my heart ahead of others praiseworthy holds, what one who follows Christ true renown and true honor give, and what my spirit, which itself the conceit is rescued from, instead of the pomp and arrogance loves, is Jesus only alone, and this shall also endless be. Granted, that me the world therefore for foolish holds: What ask I for the world! | Line 5 Line 6 Line 7 Line 8 |
| *Das im Gardiner CD | | | |
| 4. ARIA Alt Betörte Welt, betörte Welt! Auch dein Reichtum, Gut und Geld ist Betrug und falscher Schein. Du magst den eitlen Mammon zählen, ich will dafür mir Jesum wählen; Jesus, Jesus soll allein meiner Seelen Reichtum sein. Betörte Welt, betörte Welt! | Strophe 4, Zeile 1 | 4. ARIA Alto Befooled world, befooled world! Also your riches, wealth and gold are fraud and false show. You may the empty worldly riches reckon, I will therefore to me Jesus choose; Jesus, Jesus shall alone my soul's riches be. Befooled world, befooled world! | Stanza 4, Line 1 |
| 5. RECITATIVO [+CHORAL] Baß Die Welt bekümmert sich. Was muß doch wohl der Kummer sein? O Torheit! dieses macht ihr Pein: im Fall sie wird verachtet. Welt, schäme dich! Gott hat dich ja so sehr geliebet, daß er sein eingebornes Kind für deine Sünd zur größten Schmach um deine Ehre gibet, und du willst nicht um Jesu willen leiden? Die Traurigkeit der Welt ist niemals größer, als wenn man ihr mit List nach ihren Ehren trachtet. Es ist ja besser, ich trage Christi Schmach, solang es ihm gefällt. Es ist ja nur ein Leiden dieser Zeit, ich weiß gewiß, daß mich die Ewigkeit dafür mit Preis und Ehren krönet; ob mich die Welt verspottet und verhöhnet, ob sie mich gleich verächtlich hält, wenn mich mein Jesus ehrt: Was frag ich nach der Welt! | Strophe 5 Zeile 1 Zeile 2 Johannes 3: 16 Zeile 3 Zeile 4 Zeile 5 Zeile 6 Zeile 7 Zeile 8 | 5. RECITATIVE [+CHORALE] Bass The world afflicts itself. What must though indeed that worry be? O foolishness! this makes its pain: in the decay it will be disdained. World, for shame! God has you truly so greatly loved, that [God] [God's] only-begotten Child because of your sin in the greatest insult because of your honor gives, and you will not for Jesu's sake suffer? The sadness of the world is never greater, as when [a] mortal you with cunning for its honors endeavors. It is truly better, [that] I endure Christ's disgrace, so long [as] it [Christ] pleases. It is truly only a suffering of this time, I know indeed, that me the eternity on behalf of it with praise and honor crowns; if me the world mocks and derides, if it me alike scornful holds, when me my Jesus honors: What ask I for the world! | Stanza 5 Line 1 Line 2 John 3: 16 Line 3 Line 4 Line 5 Line 6 Line 7 Line 8 |
| 6. ARIA Tenor Die Welt kann ihre Lust und Freud, das Blendwerk schnöder Eitelkeit, | Strophe 6 Zeile 1 | 6. ARIA Tenor The world can its desire and joy, the delusion of base conceit, | Stanza 6 Line 1 |

nicht hoch genug erhöhen.

Zeile 2

Sie wühlt, nur gelben Kot zu finden,
gleich einem Maulwurf in den Gründen
und läßt dafür den Himmel stehen.

7. ARIA Sopran Oboe d'amore
Es halt es mit der blinden Welt,
wer nichts auf seine Seele hält,
mir ekelt vor der Erden.

Ich will nur meinen Jesum lieben
und mich in Buß und Glauben üben,
so kann ich reich und selig werden.

8. CHORAL

**Was frag ich nach der Welt!
Im Hui muß sie verschwinden,
ihr Ansehn kann durchaus
den blassen Tod nicht binden.
Die Güter müssen fort,
und alle Lust verfällt;
bleibt Jesus nur bei mir:
Was frag ich nach der Welt!**

Strophe 7

**Was frag ich nach der Welt!
Mein Jesus ist mein Leben,
mein Schatz, mein Eigentum,
dem ich mich ganz ergeben,
mein ganzes Himmelreich
und was mir sonst gefällt.
Drum sag ich noch einmal:
Was frag ich nach der Welt!**

Strophe 8

not highly enough extol.

Line 2

It stirs up, only yellow muck to find,
resembling a mole in the ground
and leaves alone therefore heaven to stand.

7. ARIA Soprano oboe d'amore
They hold there with the [compassionless] world,
who nothing for one's soul performs,
to me sickens because of the earth.

I will only my Jesus love
and me in repentance and faith practice,
thus can I rich and blessed become.

8. CHORALE

**What ask I for the world!
In trice must it pass away,
its authority can through
the pallid death not bind.
Its goods must be gone,
and all [its] joy decay;
remains Jesus alone by me:
What ask I for the world!**

Stanza 7

**What ask I for the world!
My Jesus is my life,
my love, my belonging,
to whom I have quite submitted myself,
my total heavenly realm
and what me else pleases.
Therefore say I once more:
What ask I for the world!**

Stanza 8

Bach begins **BWV_168**, with one of the most spirited triplet pattern (The Holy Trinity?) movements in all of the cantata musical literature, explicating the parable of the manager who was squandering the rich owner's property from the Gospel for the day, a paradigm for our squandering the call to love. How does the manager respond? The manager responds by forgiving others of the debt they have toward God for all of the goods, body, and life God gives to everyone! Tenor Recitative movement 2 with its hemiolas and oboe of love instrumental accompaniment is a confession of God's Blessings in life, including soul, life, humor, blood, concern for all, and position in life, all of which are God's Gifts. All of life is for everyone to administer those gifts while faithfully "keeping house" entrusted by God's Hands. But ah, how I shudder when I go into my conscience and see my reckonings so full of deficiencies! Day and night I have indifferently squandered the kindnesses lent to me by God. I cannot in righteousness flee to God, so I cry out for the mountains to fall, and the hills to conceal me from the enlightening and lightning flash of God's Countenance! Movement 3 Tenor Aria with oboes of love accompaniment declare that capital and interest must one day be reckoned up for my great and small sins, with musical hemiola, because all my indebtedness remains written as with steel and diamond in God's Book. Movement 4 Bass Recitative encourages the frightened heart to live and not to lose heart! Since I am a biker, I can pedal joyfully because of my judgment, with my conscience convicting me, as all I can do is remain speechless, contemplating the Guarantor Who lays all sins aside! All is repaid and fully purged by the great Love of the Lamb's Blood which has "Crossed out" the sin and reconciled all people with God. That is the receipt we have as we endeavor to live in love, doing good to the poor, not forgetting God's Blessings and, as time and life end, to rest in heaven's trustworthy tent! Movement 5 Aria Alto and Soprano Duet admonishes all hearts to break up the mammon bondage while our hands disseminate everything good, and make soft our deathbed, building a fixed house which remains endlessly when earthly goods vanish. The congregational Chorale response movement 6 prays to God that all people be strengthened with the Joys Spirit healing with the Wounds of Christ, washing in the Death Sweat of Christ in the final hours, and taking everyone in true trust from the world unto Jesu's Universal Creation of Love.

BWV_168, Tue Rechnung! Donnerwort

Neunter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: 1. Korinther 10: 6-13

Evangelium: Lukas 16: 1-9

Ninth Sunday after The Holy Trinity

Epistle: 1 Corinthians 10: 6-13

Gospel: Luke 16: 1-9

1. ARIA Baß

Tue Rechnung! Donnerwort, Lucas 16: 2b
das die Felsen selbst zerspaltet,
Wort, wovon mein Blut erkaltet!
Tue Rechnung! Seele, fort!
Ach, du mußt Gott wiedergeben
seine Güter, Leib und Leben!
Tue Rechnung! Donnerwort!

2. RECITATIVO Tenor Oboen d'amore

Es ist nur fremdes Gut,
was ich in diesem Leben habe;
Geist, Leben, Mut und Blut
und Amt und Stand ist meines Gottes Gabe,
es ist mir zum Verwalten
und treulich damit hauszuhalten
von hohen Händen anvertraut.
Ach! aber ach! mir graut,
wenn ich in mein Gewissen gehe
und meine Rechnungen so voll Defekte sehe!
Ich habe Tag und Nacht
die Güter, die mir Gott verliehen,
kaltsinnig durchgebracht! Terz de Picardie
Wie kann ich dir, gerechter Gott, entfliehen?
Ich rufe flehentlich:
Ihr Berge fällt! ihr Hügel, decket mich Lukas 23: 30
vor Gottes Zorngerichte
und vor dem Blitz
von seinem Angesichte!

3. ARIA Tenor Hemiolen Oboen d'amore

Kapital und Interessen,
meine Schulden groß und klein
müssen einst verrechnet sein. Hemiola
Alles, was ich schuldig blieben,
ist in Gottes Buch geschrieben
als mit Stahl und Demantstein. Hemiola

4. RECITATIVO Baß

Jedoch, erschrocknes Herz, leb und verzage nicht!
Tritt freudig vor Gericht!
Und überführt dich dein Gewissen,
du werdest hier verstummen müssen,
so schau den Bürgen an,
der alle Schulden abgetan!
Es ist bezahlt und völlig abgeführt,
was du, o Mensch, in Rechnung schuldig blieben;
des Lammes Blut, o großes Lieben!
hat deine Schuld durchstreichen
und dich mit Gott verglichen!
Es ist bezahlt, du bist quittiert!
Indessen, weil du weißt,
daß du Haushalter seist,
so sei bemüht und unvergessen,
den Mammon klüglich anzuwenden,
den Armen wohlzutun, Lukas 16: 8-9
so wirst du, wenn sich Zeit und Leben enden,
in Himmelshütten sicher ruhn.

5. ARIA [DUETT] Alt und Sopran Herz, zerreiß des Mammons Kette!

1. ARIA Bass

Do a reckoning! Thunder Word, Luke 16: 2b
which the cliffs itself cleaves,
[a] Word, whereof my blood grows cold!
Do a reckoning! Soul, forward!
Ah! you must give back to God
[God's] goods, body and life!
Do a reckoning! Thunder Word!

2. RECITATIVE Tenor oboes d'amore

They are only [God's] Blessings,
whatever I in this life have;
soul, life, humor and blood
and concern and position are [our] God's Gifts,
they are for me to administer
and faithfully therewith to keep house
by [God's] Hands entrusted.
Ah! but ah! I shudder,
when I into my conscience go
and my reckonings so full [of] deficiencies see!
I have day and night
the kindnesses, which to me God lent,
indifferently squandered! tierce de Picardie
How can I to You, righteous God, flee?
I cry out imploringly:
You mountains fall! you hills, conceal me Luke 23: 30
from God's wrathful Judgment
and in the presence of the lightning flash
of [God's] Countenance!

3. ARIA Tenor hemiolas oboes d'amore

Capital and interest,
my sins great and small
must one day reckoned up be. hemiola
Everything, what I indebted remains,
is in God's Book written
as with steel and diamond. hemiola

4. RECITATIVE Bass

However, frightened heart, live and do not lose heart!
Pedal joyfully because of [your] judgment!
And convicts you your conscience,
you must become here speechless,
so contemplate the Guarantor,
Who all sins lays aside!
It is repaid and fully purged,
what you, O mortal, in reckoning indebted remains;
the Lamb's Blood, O great Love!
has your sin Crossed out
and you with God reconciled!
It is repaid, you are given a receipt!
Meanwhile, since you know
that you [a] housekeeper are,
so be endeavoring and unforgetting,
[all God's Blessings] wisely to make use of,
to the poor to do good, Luke 16: 8-9
so will you, when to you time and life end,
in heaven's tent trustworthy rest.

5. ARIA [DUET] Alto and Soprano Heart, break up the mammon bondage!

Hände, streuet Gutes aus!
 Machet sanft mein Sterbebette,
 bauet mir ein festes Haus,
 das im Himmel ewig bleibt,
 wenn der Erden Gut zerstäubet. Hemiola

6. CHORAL Oboen d'amore
**Stärk mich mit deinem Freudengeist,
 heil mich mit deinen Wunden,
 wasch mich mit deinem Todesschweiß
 in meiner letzten Stunden;
 und nimm mich einst, wenn dirs gefällt,
 in wahrem Glauben von der Welt
 zu deinen Auserwählten.**

Terz de Picardie
 Strophe 8
 HERR Jesu Christ, du höchstes Gut Bartholomäus Ringwaldt (1588)
 Melodie: HERR Jesu Christ, du höchstes Gut Bartholomäus Ringwaldt
 (Jahr ?)

Hands, disseminate everything good!
 Make soft my death bed,
 build me a fixed house,
 which in heaven endless remains,
 when the earthly goods vanish. hemiola

6. CHORALE oboes d'amore
**Strengthen me with Your Joys Spirit,
 heal me with Your Wounds,
 wash me with Your Death Sweat
 in my final hours;
 and take me one day, when to You it pleases,
 in true trust from the world
 unto Your [Universal Creation].** tierce de Picardie

Stanza 8
 HERR Jesu Christ, du höchstes Gut Bartholomäus Ringwaldt (1588)
 Melody: HERR Jesu Christ, du höchstes Gut Bartholomäus Ringwaldt
 (year ?)

BWV_105 is the earliest extant cantata for this Sunday opening with a Psalms 143 verse 2 text in a Prelude and Fugue musical setting. Movement 2 Alto Recitative beginning with verse 11 of Psalms 51 is a plea of the soul begging God not to throw away the soul as it is bowed before God's Countenance, knowing how Great both one's crime and God's Anger is to a righteous Judge. The soul's free confession continues in order not to fall into the danger of trying to hide and deny one's faults. Soprano Aria movement 3 is an explication, with no instrumental underpinning of any basso continuo, of the sinner's trembling and wavering thoughts as they accuse one another and try to justify themselves as will an anxious conscience through its own torture dismember itself. But, Bass Recitative movement 4 continues, happy are all who understand that their Guarantor Jesus will replace all offense and the sentence of death erase when Jesus sprinkles them with the Blood of Jesus, nailing all offense to the Cross. And Jesus will remit that to the Creator so that when the body is carried to the grave and covered with sand and dust, the Saviour opens to all the eternal shelters. Triumphantly the Tenor Aria movement 5 proclaims that since Jesus is the Friend of everyone, mammon has no value to anyone as no pleasure is found here in the idle world and earthly things. The congregational Chorale movement 6 affirms a universal inclusive love of Jesus for all mortals in faith so that no one will be lost, and the conscience which plagues everyone will be stilled as the instrumental accompaniment musically stills the soul in Faith starting with sixteenth notes, then triplet eighths, then duple eights, then quarter note-eighth note triplets, and finally simply quarter notes in only the instruments with a tierce de Picardie last chord!

BWV_105, HERR, gehe nicht ins Gericht mit deinem Knecht

Neunter Sonntag nach Der Heiligen Dreifaltigkeit
 Brief: 1. Korinther 10: 6-13 Evangelium: Lukas 16: 1-9

1. [CHOR] Psalm 143: 2
 'HERR, gehe nicht ins Gericht mit deinem Knecht.
 Denn vor dir wird kein Lebendiger gerecht.'
 Terz de Picardie
2. RECITATIVO Alt Psalm 51: 13
 Mein Gott, verwirf mich nicht,
 indem ich mich in Demut vor dir beuge,
 von deinem Angesicht.
 Ich weiß, wie groß dein Zorn und mein Verbrechen ist,
 daß du zugleich ein schneller Zeuge
 und ein gerechter Richter bist.
 Ich lege dir ein frei Bekenntnis dar
 und stürze mich nicht in Gefahr,
 die Fehler meiner Seelen
 zu leugnen, zu verhehlen.
3. ARIA Sopran kein Basso continuo (Bassettchen)

Ninth Sunday after The Holy Trinity
 Epistle: 1 Corinthians 10: 6-13 Gospel: Luke 16: 1-9

1. [CHORUS] Psalms 143: 2
 'LORD, do not enter into judgment with Your servant.
 For before You no one living is righteous.'
 tierce de Picardie
2. RECITATIVE Alto Psalms 51: 13
 My God, throw me not away,
 since I in humility before You bow,
 in Your Countenance.
 I know, how great Your anger and my crime is,
 that You both a swift witness
 and a righteous Judge are.
 I set forth to You a free confession
 and do not fall into [this] danger,
 the faults of my soul
 to deny, to hide.
3. ARIA Soprano no basso continuo (Bassettchen marked "basset")

Wie zittern und wanken
der Sünder Gedanken,
indem sie sich untereinander verklagen
und wiederum sich zu entschuldigen wagen.
So wird ein geängstigt Gewissen
durch eigene Folter zerrissen.

4. RECITATIVO Baß

Wohl aber dem, der seinen Bürgen weiß,
der alle Schuld eraset,
so wird die Handschrift ausgetan,
wenn Jesus sie mit Blute netzet.
Er heftet sie ans Kreuze selber an,
er wird von deinen Gütern, Leib und Leben,
wenn deine Sterbestunde schlägt,
dem Vater selbst die Rechnung übergeben.
So mag man deinen Leib, den man zum Grabe trägt,
mit Sand und Staub beschütten,
dein Heiland öffnet dir die ewgen Hütten.

5. ARIA Tenor triumphierend mit dem Horn der Erlösung

Kann ich nur Jesum mir zum Freunde machen,
so gilt der Mammon nichts bei mir.
Ich finde kein Vergnügen hier
bei dieser eitlen Welt und irdischen Sachen.

6. CHORAL*

**Nun, ich weiß, du wirst mir stillen
mein Gewissen, das mich plagt.
Es wird deine Treu erfüllen,
was du selber hast gesagt:
daß auf dieser weiten Erden
keiner soll verloren werden,
sondern ewig leben soll,
wenn er nur ist Glaubens voll.**

Terz de Picardie
Jesu, der du meine Seele Johann Rist (1641) Strophe 11
Melodie: Jesu, der du meine Seele Johann Rist (1641)

*Diese Choral-Instrumentalbegleitung ist eine wunderbare
"Seelenberuhigung" im Glaube, beginnend mit Sechzehntelnoten, dann
Triolen Achtel, dann Doppelachtel, dann Viertel-Achtel-Triolen und
schließlich nur Viertelnoten nur in den Instrumenten mit Tierce de
Picardie letzter Akkord..

How tremble and waver
the sinner's thoughts,
as they themselves one another accuse
and again themselves to justify attempt.
So will an anxious conscience
through [its own] torture dismember.

4. RECITATIVE Bass

But happy [are all], who their Guarantor understand,
[Jesus] all offense replaces,
so will the [sentence of death] erase,
when Jesus it with Blood sprinkles.
[Jesus nails] it to the Cross,
[Jesus] will concerning your [goods], body and life,
when your death hour strikes,
to the [Mother/]Father the account remit.
So may your own body, to the grave [be] carried,
with sand and dust [be] covered,
your Saviour opens to you the eternal shelters.

5. ARIA Tenor triumphant with the horn of salvation

Can I only Jesus to me for the Friend make,
so mammon has no value to me.
I find no pleasure here
with this idle world and earthly things.

6. CHORALE*

**Now, I understand, You will me still
my conscience, which me plagues.
There will Your faithfulness fulfill,
what You Yourself have said:
that on this wide earth
no one shall be lost,
but shall forever live,
whenever [they] merely are full of faith.**

tierce de Picardie
Jesu, der du meine Seele Johann Rist (1641) Stanza 11
Melodie: Jesu, der du meine Seele Johann Rist (1641)

*This Chorale instrumental accompaniment is a wonderful "stilling of
the soul" in Faith, starting with sixteenth notes, then triplet eighths,
then duple eighths, then quarter note-eighth note triplets, and finally
simply quarter notes in only the instruments with tierce de Picardie
last chord.

May these Cantatas bring to us the message of Good News for all to still our anxious consciences!

Unable to find online the CD of John Eliot Gardiner directing these cantatas, herewith are submitted to you the cantatas directed by T. Koopman with the Netherlands Bach Society in

BWV_94:

www.youtube.com/watch?v=EaZWuXsLbTo

BWV_168:

www.youtube.com/watch?v=sy3rkJ7iVxE

BWV_105:

www.youtube.com/watch?v=hT3RLTfuTdk

Tenth Sunday after The Holy Trinity

BWV_46 is awash with water waves of musical and textual significance, and you are encouraged to refer to the excellent notes in Alfred Dürr's *The Cantatas of J. S. Bach* pp. 478-481. There you will find that Bach used all musical resources at hand to depict the biblical and other texts of this cantata.

First performed 01 August 1723 at Leipzig, Germany, this cantata by an unknown librettist reflects upon Jerusalem's rejection of Jesus found in the Gospel of the day, and rejection of Jesus by all of us daily by reason of our sins. Note Bach's use of the oboe *da caccia* (of the hunt) in movements 1, 5, and 6 as Jesus hunts for and loves especially when we fail to be loving to each other! Movement 1 chorus uses the words of Lamentations 1: 12b, the sorrow of which is reflected in Jesus weeping over Jerusalem's cold heartedness (Luke 19: 41). The first sentence of the Lamentations passage is a freely polyphonic musical setting, while the second sentence is a fugue. In movement 2 Tenor Recitative, these tears of Jesus become tidal waves of zeal as God cuts the Shepherd's staff in judgement. One dramatic high point of the cantata comes in movement 3 Bass Aria as "storm flashes" from afar enkindle to become a lightning storm of the Vengeance due to sins. Movement 4 Alto Recitative links Jerusalem's corporate sin with the sins of all of us. "Yet" (*Doch* in German) and also "But" in the Alto Aria movement 5 Jesus is the faithful and loving Shepherd and Mother gathering the sheep and chicks even amidst the chastisement (Matthew 23: 37)! All ending with a superb congregational Chorale (Stanza 9) movement 6 with its affirmation that God's wrath is stilled by the wounds, torture, angst and severe pain of Jesus stilling the storm of life inside and around us, all accompanied and supported by one of Bach's most significant chorale harmonization's genius!
 NB: Stanza 9 of the chorale was composed by Johann Matthäus Meyfart in 1633. The first eight stanzas of the chorale, as well as the chorale melody, were written by Balthasar Schnurr in 1632.

BWV_46, *Schaut doch und seht, ob irgendein Schmerz ist* Luther-Übersetzung (Luther translation)

Zehnter Sonntag nach Der Heiligen Dreifaltigkeit
 Brief: 1. Korinther 12: 1-11 Evangelium: Lukas 19: 41-48

Tenth Sunday after The Holy Trinity
 Epistle: 1 Corinthians 12: 1-11 Gospel: Luke 19: 41-48

1. [CHOR] Oboen da caccia I, II Klagelieder 1: 12b
 'Schaut doch und seht, ob irgendein Schmerz ist wie
 mein Schmerz, der mich getroffen hat; denn der
 HERR hat Jammer über mich gebracht am Tage
 seines grimmigen Zorns.' Terz de Picardie

1. [CHORUS] oboes da caccia I, II Lamentations 1: 12b
 'Behold surely and see, if there is any suffering
 such as my suffering, which has me befallen; for the
 LORD has brought me more than misery on the day
 of [God's] bitter passion.' tierce de Picardie

2. RECITATIVO Tenor
 So klage, du zerstörte Gottesstadt,
 du armer Stein- und Aschenhaufen!
 Laß ganze Bäche Tränen laufen,
 weil dich betroffen hat
 ein unersetzlicher Verlust
 der allerhöchsten Huld,
 so du entbehren mußst
 durch deine Schuld.
 Du wurdest wie Gomorra zugerichtet,
 wiewohl nicht gar vernichtet.
 O besser wärest du in Grund zerstört,
 als daß man Christi Feind jetzt in dir lästern hört.

2. RECITATIVE Tenor
 So bewail, you ruined city of God,
 you poor stone and ashes heap!
 Let whole streams of tears flow,
 because it has befallen you
 an irreplaceable loss
 of the [most creative] grace,
 so you must want
 owing to your offense.
 You become as Gomorrah maltreated,
 although not entirely destroyed.
 Oh better you into [the] ground were overthrown,
 than that [a] mortal enemy of Christ now in you
 slander hears.

Du achtest Jesu Tränen nicht,
 so achte nun des Eifers Wasserwogen,
 die du selbst über dich gezogen,
 da Gott, nach viel Geduld,
 den Stab zum Urteil bricht. Levitikus 26: 26

You do not heed tears of Jesu,
 so heed now the ardor's water waves,
 which you yourself upon you have drawn,
 there God, after much patience,
 the Shepherd's Staff in Judgment breaks. Leviticus 26: 26

3. ARIA Baß
 Dein Wetter zog sich auf von weiten,
 doch dessen Strahl bricht endlich ein
 und muß dir unerträglich sein,
 da überhäufte Sünden
 der Rache Blitz entzünden
 und dir den Untergang bereiten.

3. ARIA Bass
 Your storm grows itself on from afar,
 yet its flash at last approaches
 and must for you unbearable be,
 there overwhelming sins
 the vengeance lightning flash ignites
 and to you the downfall causes.

4. RECITATIVO Alt
 Doch bildet euch, o Sünder, ja nicht ein,
 es sei Jerusalem allein
 vor andern Sünden voll gewesen!

4. RECITATIVE Alto
 Yet think you, O sinner, indeed not,
 it is Jerusalem alone
 through other sins full to have been!

Man kann bereits von euch dies Urteil lesen:
Weil ihr euch nicht bessert
und täglich die Sünden vergrößert,
so müsset ihr alle so schrecklich umkommen. Lukas 13: 5

5. ARIA Alt Oboen da caccia I, II
Doch Jesus will auch bei der Strafe
der Frommen Schild und Beistand sein,
er sammet sie als seine Schafe,
als seine Küchlein liebeich ein. Matthäus 23: 37
Wenn Wetter der Rache die Sünder belohnen,
hilft er, daß Fromme sicher wohnen.

6. CHORAL
**O großer Gott von Treu,
weil vor dir niemand gilt
als dein Sohn Jesus Christ,
der deinen Zorn gestillt,
so sieh doch an die Wunden sein,
sein Marter, Angst und schwere Pein;
um seinetwillen schone,
uns nicht nach Sünden lohne.** Strophe 9

Phrygische Kadenz
O großer Gott von Macht Johann Matthäus Meyfart (1633)
Melodie: O großer Gott von Macht Balthasar Schnurr (1632)

[A] mortal can already of you all this judgment read:
Because yourselves you all are incorrigible
and daily the sins increase,
so must you all dreadfully die. Luke 13: 5

5. ARIA Alto oboes da caccia I, II
Yet Jesus will also in the judgment
the gentle one's Shield and Supporter be,
[Jesus] collects them as sheep [of Jesus],
as chicks [of Jesus] lovingly. Matthew 23: 37
Whatever storms of vengeance the sinners repay,
helps [Jesus], that gentle ones securely dwell.

6. CHORALE
**O great God of Fidelity,
because in the presence of You no one
is valued as Your [Child] Jesus Christ,
Who Your Wrath has stilled,
so see surely on the Wounds [of Jesus],
[Christ's] Torture, Angst and severe Pain;
for [Jesus's] own sake save [us],
to us not as regards our sins repay.** Strophe 9

Phrygian cadence
O großer Gott von Macht Johann Matthäus Meyfart (1633)
Melodie: O großer Gott von Macht Balthasar Schnurr (1632)

BWV_101 was presented by Bach for the first time on 13 August 1724, and is based upon Martin Moller's chorale with verbatim usage of the first, third, fifth and seventh stanzas, while referencing all other stanzas in their numerically corresponding movements. Luther's transcribed and reworked tune of an earlier possibly secular melody is used throughout the cantata, even wafting in and out of the accompaniment of freely versified texts. Your special attention is suggested in the movements sung by Joanne Lunn Soprano, Daniel Taylor Alto, Christoph Genz Tenor, and Gotthold Schwarz Bass. Other noteworthy insights are to be found in Alfred Dürr's superb book on all of the Bach Cantatas on pp. 483-5, continuing on pp. 487-489 for BWV_102.

BWV_101, Nimm von uns, HERR, du treuer Gott

Zehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: 1. Korinther 12: 1-11 Evangelium: Lukas 19: 41-48

Tenth Sunday after The Holy Trinity
Epistle: 1 Corinthians 12: 1-11 Gospel: Luke 19: 41-48

1. CHOR
**Nimm von uns, HERR, du treuer Gott,
die schwere Straf und große Not,
die wir mit Sünden ohne Zahl
verdienen haben allzumal.
Behüt für Krieg und teurer Zeit,
für Seuchen, Feur und großem Leid!** Strophe 1
Nimm von uns, HERR, du treuer Gott Martin Moller (1584)
Melodie: Vater unser im Himmelreich Martin Luther (1538)

2. ARIA Tenor Strophe 2
Handle nicht nach deinen Rechten
mit uns **bösen** Sündenknechten,
laß das Schwert der Feinde ruhn!
Höchster, höre unser Flehen,
daß wir nicht durch sündlich **Tun**
wie Jerusalem vergehen!

3. RECITATIVO [+CHORAL] Sopran Strophe 3
Ach! HERR Gott, durch die Treue dein
wird unser Land in Fried und Ruhe sein.
Wenn uns ein Unglückswetter droht,
so rufen wir,
barmherzger Gott, zu dir
in solcher Not:

1. CHOIR
**Take away from us, LORD, You faithful God,
the severe judgment and great need,
which we with sins without number
have deserved altogether.
Protect against war and famine time,
against diseases, fire and great injury!** Stanza 1
Nimm von uns, HERR, du treuer Gott Martin Moller (1584)
Melodie: Vater unser im Himmelreich Martin Luther (1538)

2. ARIA Tenor Stanza 2
Deal not as regards Your Right
with us **ill** sins **servants**,
let the sword of the foes rest!
[Creator], hear our prayers,
that we not through sinful **actions**
as Jerusalem transgress!

3. RECITATIVE [+CHORALE] Soprano Stanza 3
Ah! LORD God, through the faithfulness of You
will [Your] land in peace and stillness be.
Whenever to us a storm of misfortune menaces,
so we cry out,
compassionate God, to You
in such need:

mit Trost und Rettung uns erschein!

Du kannst dem feindlichen Zerstören
durch deine Macht und Hülfe wehren.
**Beweis an uns deine große Gnad,
und straf uns nicht auf frischer Tat,**
wenn unsre Füße wanken wollten,
und wir aus Schwachheit straucheln sollten.

Wohn uns mit deiner Güte bei

und gib, daß wir
nur nach dem Guten streben,
damit allhier
und auch in jenem Leben

dein Zorn und Grimm fern von uns sei!

4. ARIA Baß Strophe 4

Warum willst du so zornig sein?

Es schlagen deines Eifers Flammen
schon über unserm Haupt zusammen.
Ach, stelle doch die Strafen ein
und trag aus väterlicher Huld
mit unserm schwachen Fleisch Geduld!

5. RECITATIVO [+CHORAL] Tenor Strophe 5

Die Sünd hat uns verderbet sehr.

So müssen auch die Frömmsten sagen
und mit betränten Augen klagen:

Der Teufel plagt uns noch viel mehr.

Ja, dieser böse Geist,
der schon von Anbeginn

ein Mörder heißt, Johannes 8: 44

sucht uns um unser Heil zu bringen
und als ein Löwe zu verschlingen. 1. Petrus 5: 8

**Die Welt, auch unser Fleisch und Blut
uns allezeit verführen tut.**

Wir treffen hier auf dieser schmalen Bahn
sehr viele Hindernis im Guten an.

Solch Elend kennst du, HERR, allein:

hilf, Helfer, hilf uns Schwachen,
du kannst uns stärker machen!

Ach, laß uns dir befohlen sein! Terz de Picardie

6. ARIA [DUETTO] Alt und Sopran Oboe da caccia Strophe 6

Gedenk an Jesu bitterm Tod!

Nimm, Vater, deines Sohnes Schmerzen
und seiner Wunden Pein zu Herzen!

**Die sind ja für die ganze Welt
die Zahlung und das Lösegeld;**

erzeig auch mir zu aller Zeit,
barmherzger Gott, Barmherzigkeit!

Ich seufze stets in meiner Not,
ich seufze stets:

Gedenk an Jesu bitterm Tod!

7. CHORAL Strophe 7

**Leit uns mit deiner rechten Hand
und segne unser Stadt und Land;
gib uns allzeit dein heiliges Wort,
behüt fürs Teufels List und Mord;
verleih ein selges Stündlein,
auf daß wir ewig bei dir sein!** Terz de Picardie

with comfort and rescue to us appear!

You can the destruction of the foe
through Your might and help restrain.
**Establish to us Your great Grace,
and rebuke us not in the very deed,**
when our feet will waver,
and we on account of weakness shall fail.

Attend to us with Your Goodness

and give, that we
only after the beneficial struggle,
therewith here
and also in that life [coming]

Your ire and anger far from us be!

4. ARIA Bass Stanza 4

Why will You so irate be?

There strike Your Furor's Flames
already over our head all together.
Ah, stop though the judgments
and uphold out of parental Grace
with our frail flesh Patience!

5. RECITATIVE [+CHORALE] Tenor Stanza 5

The sin has us corrupted greatly.

So must also the gentle say
and with tearful eyes lament:

The devil plagues us still much more.

Indeed, this wicked spirit,
who already from earliest beginning

a murderer named, John 8: 44

seeks us in exchange for our Salvation to bring
and as a lion to swallow up. 1 Peter 5: 8

**The world, also our flesh and blood
us always does lead astray.**

We fall in with here on this narrow path
very many hindrances to the Goodness.

Such misery know You, LORD, only:

help, Helper, help us weak ones,
You can us stronger make!

Ah, let us to You commended be! tierce de Picardie

6. ARIA [DUET] Alto and Soprano oboe da caccia Stanza 6

Remember [Jesu's] bitter Death!

Embrace, [Mother/]Father, Your [Child's] sufferings
and [Jesu's] wounds' pain to heart!

**They are indeed for the whole world
the payment and the ransom;**

show also [to all] at all times,
compassionate God, Mercy!

I sigh regularly in my need,
I sigh regularly:

Remember [Jesu's] bitter Death!

7. CHORALE Stanza 7

**Lead us with Your [Righteous] Hand
and bless our town and land;
give us always Your Holy Word,
defend us from devil's trick and murder;
bestow a blessed hour of death,
so that we always in Your Presence are!** tierce de Picardi

BWV_102 opens with a fantastic first contrapuntal Chorus then fugal Chorus explicating Jeremiah 5: 3, with God's Eyes considering only Faith as God guides and challenges all mortals, but those same mortals have only a cliff hard Will which prevents them from following the Way of Love requiring

Faith ending on the Picardy third of the Way! Movement 2 Bass Recitative asks all of us where is God's image imprinted on all of us when our will sets us contrary to God's Love, contrary to God's Word and all betterment then withdrawals away from our hearts. Yet still the Creator seeks us always through gentleness to tame our will, hoping that all errant spirits will desire to conform themselves, and when it remains impenitent, surrenders it to the heart's self-conceit of each individual. Daniel Taylor sings a superb woeful Alto Aria movement 3, as the soul no longer discerns its own self inflicted willful injury of separation from God's Grace. Bass Arioso movement 4 presents literally Paul's letter to the Romans 2: 4-5 which warns all of us that scorning the Patience and Forbearance in the Richness of God's Grace, heaps up by our stubborn and impenitent hearts the anger, through our impenitent hearts, of God when the Righteousness of God is manifested in the Judgment of God. Movement 5 Tenor Aria and movement 6 Alto Recitative warn of the danger of trusting in our own works as payment for all of the sins we have committed. There is danger in waiting and wasting time as we tarry in repenting. There is only a blink of the eye which separates earthly time and endlessness, so don't be caught unprepared! Bach concludes the cantata with two stanzas of the congregational Chorale movement 7. Repentance is important as Jesu is called upon to help all of us to do penance preparing us for our eventual Home Journey!

BWV_102, HERR, deine Augen sehen nach dem Glauben

Zehnter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: 1. Korinther 12: 1-11

Evangelium: Lukas 19: 41-48

Tenth Sunday after The Holy Trinity

Epistle: 1 Corinthians 12: 1-11

Gospel: Luke 19: 41-48

1. [CHOR] Jeremia 5: 3

'HERR, deine Augen sehen nach dem Glauben!

Du schlägest sie, aber sie fühlen nicht;

du plagest sie, aber sie bessern sich nicht.

Sie haben ein härter Angesicht denn ein Fels
und wollen sich nicht bekehren.' Terz de Picardie

2. RECITATIVO Baß

Wo ist das Ebenbild, das Gott uns eingepreget,
wenn der verkehrte Will sich ihm zuwider leget?

Wo ist die Kraft von seinem Wort,
wenn alle Besserung weicht aus dem Herzen fort?

Der Höchste sucht uns durch Sanftmut

zwar zu zähmen,

ob der verirrt Geist sich wollte noch bequemem;

doch, fährt er fort in dem verstockten Sinn,

so gibt er ihn ins Herzens Dünkel hin.

3. ARIA Alt

Weh der Seele, die den Schaden
nicht mehr kennt

und, die Straf auf sich zu laden,

störrig rennt,

ja von ihres Gottes Gnaden

selbst sich trennt.

4. ARIOSO Baß Hemiolen Römer 2: 4-5

'Verachtest du den Reichtum seiner Gnade,

Geduld und Langmütigkeit?

Weißest du nicht, daß dich Gottes Güte zur

Buße locket? Du aber nach deinem verstockten

und unbußfertigen Herzen häufest dir selbst

den Zorn auf den Tag des Zorns und der

Offenbarung des gerechten Gerichts Gottes.'

Parte seconda/Zweiter Teil

5. ARIA Tenor

Erschrecke doch,

du allzu sichere Seele!

Denk, was dich würdig zähle

1. [CHORUS] Jeremiah 5: 3

'LORD, Your eyes see considering the faith!

You [guide] them, but they are aware of it not;

You [challenge] them, but they better themselves not.

They have a harder Will than a cliff
and will not follow the [Way].' tierce de Picardie

2. RECITATIVE Bass

Where is the image, which God on us has imprinted,
when the inverted Will contrary to [God] sets itself?

Where is the strength of [God's] Word,
when all betterment away from the heart withdrawals?

The [Creator] seeks us through gentleness

indeed to tame,

[hoping] the errant spirit desires still to conform itself;

though, goes it forth in its impenitent sense,

thus [God] surrenders it into the heart's self-conceit.

3. ARIA Alto

Woeful the soul, who the injury

no longer discerns

and, the penalty upon itself to invite,

stubbornly races,

truly from their God's Grace

themselves separate.

4. ARIOSO Bass hemioles Romans 2: 4-5

'Scorn you the Richness of [God's] Grace,

Patience and Forbearance?

Realize you not, that God's Goodness for

repentance attracts you? But you by your stubborn

and impenitent heart heap on yourself

the anger on the day of wrath and the

manifestation of the Righteous Judgment of God.'

Parte seconda/Second part

5. ARIA Tenor

Be frightened though,

you all too sure soul!

Think, what you deserving counts

der Sünden Joch.
Die Gottes Langmut geht auf einem Fuß von Blei,
damit der Zorn
hernach dir desto schwerer sei.

6. RECITATIVO Alto
Bei Warten ist Gefahr;
willst du die Zeit verlieren?
Der Gott, der ehemals gnädig war,
kann leichtlich dich vor seinen Richtstuhl führen.
Wo bleibt sodann die Buß? Es ist ein Augenblick,
der Zeit und Ewigkeit, der Leib
und Seele scheidet;
verblendter Sinn, ach kehre doch zurück,
daß dich dieselbe Stund nicht finde unbereitet!

7. CHORAL Strophe 6
**Heut lebst du, heut bekehre dich!
Eh morgen kömmt, kanns ändern sich;
wer heut ist frisch, gesund und rot,
ist morgen krank, ja wohl gar tot.
So du nun stirbest ohne Buß,
dein Leib und Seel dort brennen muß.**

**Hilf, o HERR Jesu, hilf du mir
daß ich noch heute komm zu dir
und Buße tu den Augenblick,
eh mich der schnelle Tod hinrück,
auf daß ich heut und jederzeit
zu meiner Heimfahrt sei bereit.** Terz de Picardie Strophe 7
So wahr ich lebe, spricht dein Gott Johann Heermann (1630)
Choralmelodie: *Vater unser im Himmelreich* anonymen Komponist

of sin's load.
The Long-suffering of God walks on a foot of lead,
in order that the Wrath
afterwards to you the more heavy be.

6. RECITATIVE Alto
Along with waiting is danger;
will you waste the time?
The God, Who formerly was gracious,
can easily you before [God's] Judgment Seat bring.
[Why] tarries there the repentance? It is an eye blink,
which time and endlessness, the body
and soul separates;
deluded sense, ah turn back,
that this moment not find you unprepared!

7. CHORALE Stanza 6
**Today you live, today mend your ways!
Ere tomorrow comes, it can change itself;
who today is fresh, healthy and red,
is tomorrow sick, yes even dead.
So you now die without repentance,
your body and soul there must burn.**

**Help, O LORD Jesu, help You me,
that I today in addition come to you
and do penance in the eye blink,
ere me the speedy death overtakes,
in order that I today and at all times
for my Home Journey be prepared.** tierce de Picardie Stanza 7
So wahr ich lebe, spricht dein Gott Johann Heermann (1630)
Chorale melody: *Vater unser im Himmelreich* anonymous composer

May these texts help us experience the penance necessary in this life, preparing us for our final Home Journey!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_46 at 0:00; BWV_101 at 19:00; and BWV_102 at 44:10:
www.youtube.com/watch?v=f87nR7QjUPI

Eleventh Sunday after The Holy Trinity

BWV_179 fugal Chorus movement 1 immediately pulls no punches concerning the hypocrisy of being the recipient of God's Boundless Love, and then looking down upon others we are called to love. Tenor Recitative movement 2 singles out christianity for proud self-glorification, going into God's House to perform all of the outward duties while neglecting to love others. Tenor Aria movement 3 uses the metaphor of Sodom's Apples describing hypocrisy. Bass Recitative 4 calls upon us all to acknowledge before God in humbleness our sins, giving God the time to find us in Grace and Help from God, and in giving others grace and help in how we live our lives! Soprano Aria movement 5 text accompanied by the oboes of the hunt asks the loving God to have mercy as comfort and grace can then appear! Jesu, God's Lamb, is asked to help us out of the sin causing puss injury in our bones which makes us sink into the deep slime of hypocrisy. Congregational Chorale movement 6 brings us all into focus as meager mortals as well as meager sinners, imploring God to proceed leniently and be sparing in judgment! God have mercy, our merciful God, upon all of us!

BWV_179, Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei

Elfte Sonntag nach Der Heiligen Dreifaltigkeit

Brief: 1. Korinther 15: 1-11

Evangelium: Lukas 18: 9-14

1. CHOR

Sirach 1: 34

‘Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei,
und diene Gott nicht mit falschem Herzen!’

2. RECITATIVO Tenor

Das heutge Christentum

ist leider schlecht bestellt:

Die meisten Christen in der Welt

sind laulichte Laodizäer

Offenbarung 3: 14

und aufgeblasne Pharisäer,

die sich von außen fromm bezeigen

und wie ein Schilf den Kopf zur Erde beugen;

im Herzen aber steckt ein stolzer Eigenruhm.

Sie gehen zwar in Gottes Haus

und tun daselbst die äußerlichen Pflichten;

macht aber dies wohl einen Christen aus?

Nein! Heuchler könnens auch verrichten! Terz de Picardie

3. ARIA Tenor

Falscher Heuchler Ebenbild

können Sodomsäpfel heißen,

calotropis procera

die mit Unflat angefüllt

und von außen herrlich gleißen.

Heuchler, die von außen schön,

können nicht vor Gott bestehn.

4. RECITATIVO Baß

Wer so von innen wie von außen ist,

der heißt ein wahrer Christ.

So war der Zöllner in dem Tempel:

der schlug in Demut an die Brust,

er legte sich nicht selbst ein heilig Wesen bei;

und diesen stelle dir,

o Mensch, zum rühmlichen Exempel

in deiner Buße für!

Bist du kein Räuber, Ehebrecher,

kein ungerechter Ehrenschwächer:

ach, bilde dir doch ja nicht ein,

du seist deswegen engelrein!

Bekenne Gott in Demut deine Sünden,

so kannst du Gnad und Hülfe finden!

5. ARIA Sopran

Oboen da caccia

Liebster Gott, erbarme dich:

laß mir Trost und Gnad erscheinen!

Meine Sünden kränken mich

als ein Eiter in Gebeinen,

Habakuk 3: 16

hilf mir, Jesu, Gottes Lamm,

ich versink in tiefen Schlamm!

6. CHORAL

Ich armer Mensch, ich armer Sünder

steh hier vor Gottes Angesicht.

Ach Gott, ach Gott, verfahr gelinder

und geh nicht mit mir ins Gericht!

Erbarme dich, erbarme dich,

Gott, mein Erbarmen, über mich! Terz de Picardie

Ich armer Mensch, ich armer Sünder Christoph Tietze (1663) Strophe 1

Melodie: Wer nur den lieben Gott läßt walten Georg Neumark (1657)

Eleventh Sunday after The Holy Trinity

Epistle: 1 Corinthians 15: 1-11

Gospel: Luke 18: 9-14

1. CHORUS

Sirach 1: 34

‘Look to [it], that your fear of God not hypocrisy be,
and your God not with false heart [fear]!’

2. RECITATIVE Tenor

Christianity presently

is unfortunately poorly disposed:

The most christians in the world

are tepid Laodiceans

Revelation 3: 14

and arrogant Pharisees,

who themselves outwardly pious show

and like a reed the head to the earth bend;

in the heart though [they] set a proud self-glorification.

They go indeed into God’s House

and perform there the outward duties;

constitutes though this well a Christian?

No! Hypocrites can that also accomplish! tierce de Picardie

3. ARIA Tenor

False hypocrites’ images

can Sodom’s Apples be called,

calotropis procera

which with filth are crammed

and from without deliciously glisten.

Hypocrites, who are outwardly fine,

cannot before God stand.

4. RECITATIVE Bass

Whosoever [the same] inside and outside is,

that one is called a real Christian.

So was the tax collector in the Temple:

who beats in humbleness upon the breast,

[who] ascribes not to themselves a holy demeanor;

and places this [before] you,

O mortal, for the praiseworthy example

in your presence!

Are you are no robber, adulterer,

no unjust slanderer:

ah, fancy you though indeed not,

[that] you are therefore angel-pure!

Acknowledge [to] God in humbleness your sins,

so you can Grace and Help find!

5. ARIA Soprano

oboes da caccia

Loving God, have mercy:

let to me Comfort and Grace appear!

My sins injure me

as puss in the bones,

Habakkuk 3: 16

help me, Jesu, God’s Lamb,

I sink into deep slime!

6. CHORALE

I meager mortal, I meager sinner

stand here before God’s Countenance.

Ah God, ah God, proceed leniently

and go not with me into judgment!

Have mercy, have mercy,

God, my Merciful [God], upon me! tierce de Picardie

Ich armer Mensch, ich armer Sünder Christoph Tietze (1663) Stanza 1

Melodie: Wer nur den lieben Gott läßt walten Georg Neumark (1657)

BWV_199 is a Soprano Solo cantata which stands in the present day sinner's reflection upon the Gospel for the day which addresses all who trust in themselves as righteous and regard others with

contempt. When this is done, the heart swims in blood because of the hatched sins which makes a monster out of us, leaving our conscience in agony knowing that the sins are nothing except hell's hangmen. These are the seeds of Adam which rob the soul of all peace and lock up the heavens. These cause the heart to be parched, no longer moistened with consolation, hiding from God in whose presence the angels cover their faces. Aria movement 2 declares that our silent sighs and moans express our sufferings because our mouth is closed by the realization of who we are. Wet tears of repentance can supply a testimony of the sinful heart. Recitative movement 3 affirms that God must be gracious to the heart which full of repentance, sorrow, and sadness says: "God to me a sinner be merciful!" Aria movement 4 appeals for the loving God to have yet patience with all who confess their sins. The ray of light following the rain of tears is the Word, declared in Recitative movement 5 which comes in response to suffering repentance, as the congregational Chorale movement 6 confesses that all, who are sin afflicted children of God, fling their sins within God's deep Wounds, where Salvation is always found. Recitative movement 7 declares that all lie down in these Wounds which are the right Rock Resting Place where Faith soars and delighted and joyful singing is the result! The final Aria movement 8 declares with a gigue that the heart is joyous which has been reconciled in God, opening the heart to unending repentance and suffering in the Blessedness of God's Heart.

BWV_199, *Mein Herze schwimmt im Blut*

Elfter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: 1. Korinther 15: 1-11

Evangelium: Lukas 18: 9-14

1. RECITATIVO Sopran
 Mein Herze schwimmt im Blut,
 weil mich der Sünden Brut
 in Gottes heiligen Augen
 zum Ungeheuer macht;
 und mein Gewissen fühlet Pein,
 weil mir die Sünden nichts als Höllenhenker sein.
 Verhaßte Lasternacht,
 du, du allein
 hast mich in solche Not gebracht!
 und du, du böser Adamssamen,
 raubst meiner Seelen alle Ruh
 und schließest ihr den Himmel zu!
 Ach! unerhörter Schmerz!
 Mein ausgedorrtes Herz
 will ferner mehr kein Trost befeuchten;
 und ich muß mich vor dem verstecken,
 vor dem die Engel selbst ihr Angesicht verdecken.

Terz de Picardie

2. ARIA Sopran
 Stumme Seufzer, stille Klagen,
 ihr mögt meine Schmerzen sagen,
 weil der Mund geschlossen ist.
 Und ihr nassen Tränenquellen
 könnt ein sichres Zeugnis stellen
 wie mein sündlich Herz gebüßt.
 Mein Herz ist itzt ein Tränenbrunn,
 die Augen heiße Quellen.
 Ach Gott! Wer wird dich doch zufriedenstellen?

3. RECITATIVO Sopran
 Doch Gott muß mir genädig sein,
 weil ich das Haupt mit Asche,
 das Angesicht mit Tränen wasche,
 mein Herz in Reu und Leid zerschlage
 und voller Wehmut sage:
 'Gott sei mir Sünder gnädig!'

Eleventh Sunday after The Holy Trinity

Epistle: 1 Corinthians 15: 1-11

Gospel: Luke 18: 9-14

1. RECITATIVE Soprano
 My heart swims in the blood,
 because me the hatching of sins
 in God's Holy Eyes
 into the monster makes;
 and my conscience is in agony,
 because my sins are nothing except hell's hangmen.
 Hated depravity night,
 you, you alone
 have brought me into such want!
 and you, you evil seeds of Adam,
 rob my soul of all peace
 and lock up you the heavens to it!
 Ah! incredible suffering!
 My parched heart
 will no longer with consolation be moistened;
 and I must myself from [God] hide,
 in whose presence the angels their faces cover.

tierce de Picardie

2. ARIA Soprano
 Silent sighs, silent moans,
 you may my sufferings express,
 because the mouth is closed.
 And you wet tears' sources
 can a sure testimony supply
 of how my sinful heart has repented.
 My heart is now a tears' spring,
 the eyes hot fountain-heads.
 Oh God! Who will You surely satisfy?

3. RECITATIVE Soprano
 But God must to me gracious be,
 because the head with ashes,
 the face with tears I wash,
 my heart in repentance and sorrow brakes
 and full of sadness says:
 'God to me a sinner be merciful!'

- Ach ja! sein Herze bricht,
und meine Seele spricht:
4. ARIA Sopran Hemiolen
Tief gebückt und voller Reue
lieg ich, liebster Gott, vor dir.
Ich bekenne meine Schuld,
aber habe doch Geduld,
habe doch Geduld mit mir!
5. RECITATIVO Sopran
Auf diese Schmerzensreue
fällt mir alsdenn dies Trostwort bei:
6. CHORAL Sopran
**Ich, dein betrübtes Kind,
werf alle meine Sünd',
so viel ihr' in mir stecken
und mich so heftig schrecken,
in deine tiefen Wunden,
da ich stets Heil gefunden.**
Wo soll ich fliehen hin Johann Heermann (1630) Strophe 3
Melodie: Wo soll ich fliehen hin/Auf meinen lieben Gott
aus Jacob Regnarts weltlichem Lied *Venus, du und dein Kind*
Nürnberg, 1574
7. RECITATIVO Sopran
Ich lege mich in diese Wunden
als in den rechten Felsenstein;
die sollen meine Ruhstatt sein.
In diese will ich mich im Glauben schwingen
und drauf vergnügt und fröhlich singen.
8. ARIA Sopran Gigue
Wie freudig ist mein Herz,
da Gott versöhnet ist
und mir auf Reu und Leid
nicht mehr die Seligkeit
noch auch sein Herz verschließt.

- Ah indeed! [God's] Heart breaks,
and my soul speaks:
4. ARIA Soprano hemiolas
Bowed low and full of repentance
lay I, loving God, before You.
I confess my sin,
but have yet patience,
have yet patience with me!
5. RECITATIVE Soprano
In response to this suffering repentance
comes to me thereupon this comfort Word:
6. CHORALE Soprano
**I, Your afflicted child,
fling all my sins,
as many of them in me lie hidden
and me so intensely frighten,
within Your deep Wounds,
where I always Salvation have found.**
Wo soll ich fliehen hin Johann Heermann (1630) Stanza 3
Melodie: Wo soll ich fliehen hin/Auf meinen lieben Gott
from Jacob Regnart's secular song *Venus, du und dein Kind*
Nürnberg, 1574
7. RECITATIVE Soprano
I lie myself down in these Wounds
as in the right Rock;
they shall my Resting Place be.
In these will I myself in Faith soar
and thereby delighted and joyful sing.
8. ARIA Soprano gigue
How joyous is my heart,
where God has been reconciled
and me to repentance and suffering
no longer the Blessedness
nor [God's] Heart closes.

On 20 August 1724 (300 years ago in 2024!) Bach followed up the previous two cantatas presented on 08 August 1724 with **BWV_113** based on Ringwaldt's 1588 chorale extolling the limitless Good of Lord Jesu Christ as the Spring Source of all Grace, all accompanied with the oboes of love joining the string, continuo, and vocal resources! Jesu is asked to see though how the poor sinner is afflicted with the burden of griefs, which like many arrows pierce the poor conscience. The second verbatim stanza is superbly sung with serenely stirring and unembellished tones by Alto William Towers for Jesu to have mercy on all, taking from them the load on their hearts, for which Jesu suffered for it in dying on the Tree. All of this is in order that all of us not perish in great woe of our sins, nor eternally despair. In Bass Aria movement 3 which only briefly refers with the exact words of stanza 3 of the chorale, the oboes of love with bassoon return to frolic in a gigue in the realization that when it appears to all that they have not rightly walked with God, and have further done wrong, causing the heart to break in pieces because of the worries, trembling, fear and pain, God's Word will bind our hearts in comfort. Bass Recitative and Chorale movement 4 reminds us that God's healing Word makes sweet singing in the breast where previously only angst awareness was. How blessed are our souls! The gnawing conscience can no longer agonize us because of the promise of God's Grace. If we only come to Jesu with our broken spirits, in faith and gentleness all will feed on Heaven's Manna Jesu! It is this Jesus Who the Tenor Aria movement 5 affirms accepts all sinners which is the Sweet Word to all for comfort and life! Jesus gives true rest to all souls and exclaims to everyone consolingly that your sin is forgiven! The Word of Jesu's Grace rings out in the biblical passages of Tenor Recitative movement 6 as Jesus accepts sinners, and calls everyone who is weary and burdened to the Spring Source of all Grace. We are all the friends of Jesus, and will tread with all of humble spirit who say with the Publican, "God be gracious to me a sinner". Through the heavy lifting of the contrapuntal melismas of Aria Duet fugal movement 7, the Alto and Soprano remind us once again that God will forgive us as

we in child-like obedience live before God giving praise and glory to God for God's Word of forgiveness which shatters sin's yoke inflicted on us by satan, giving peace to the heart. The concluding verbatim Chorale stanza 8 asks for Jesus to strengthen all people with the Joy Spirit which heals through Christ's Wounds washing us with Jesus' Death Sweat as we spend our last hours on earth, taking us one day as it pleases God in true Faith out of the world to be with all of God's created ones!

BWV_113, *HERR Jesu Christ, du höchstes Gut*

Elfter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: 1. Korinther 15: 1-11

Evangelium: Lukas 18: 9-14

Eleventh Sunday after The Holy Trinity

Epistle: 1 Corinthians 15: 1-11

Gospel: Luke 18: 9-14

1. [CHORAL] Oboen d'amore Strophe 1

**HERR Jesu Christ, du höchstes Gut,
du Brunnquell aller Gnaden,
sieh doch wie ich in meinem Mut
mit Schmerzen bin beladen
und in mir hab der Pfeile viel,
die im Gewissen ohne Ziel
mich armen Sünder drücken.**

HERR Jesu Christ, du höchstes Gut Bartholomäus Ringwaldt (1588)
Melodie: HERR Jesu Christ, du höchstes Gut Bartholomäus Ringwaldt
(Jahr ?)

2. [CHORAL] Alt Strophe 2

**Erbarm dich mein in solcher Last,
nimm sie aus meinem Herzen,
dieweil du sie gebüßet hast
am Holz mit Todesschmerzen,
auf daß ich nicht für großem Weh
in meinen Sünden untergeh,
noch ewiglich verzage.**

3. ARIA Baß Oboen d'amore Gigue

**Fürwahr, wenn mir
das kömmet ein,**

Strophe 3, Zeile 1

daß ich nicht recht vor Gott gewandelt
und täglich wider ihn mißhandelt,
so quält mich Zittern, Furcht und Pein. Hemiola
Ich weiß, daß mir das Herz zerbräche,
wenn mir dein Wort nicht Trost verspräche.

4. RECITATIVO [+ CHORAL] Baß Strophe 4

Jedoch dein heilsam Wort, das macht Zeile 1

mit seinem süßen Singen,
daß meine Brust,
der vormals lauter Angst bewußt,
sich wieder kräftig kann erquicken.
Das jammervolle Herz
empfindet nun nach tränenreichem Schmerz
den hellen Schein von Jesu Gnadenblicken;
sein Wort hat mir so vielen Trost gebracht,
daß mir das Herze wieder lacht,
als wenss beginnt zu springen.
Wie wohl ist meiner Seelen!
Das nagende Gewissen

kann mich nicht länger quälen,
dieweil **[Gott] alle Gnad verheißt,** Zeile 5

hiernächst die Gläubigen und Frommen
mit Himmelsmanna speist,

wenn wir nur **mit zerknirschem Geist** Zeile 6
zu unserm [Jesu] kommen. Zeile 7

5. ARIA Tenor
Jesus nimmt die Sünder an: Lukas 15: 2

1. [CHORALE] oboes d'amore Stanza 1

**LORD Jesu Christ, You [limitless] Good,
You Spring Source of all Grace,
see though how I in my state of mind
with griefs am burdened
and in me have many arrows,
which in the conscience without limit
me poor sinner afflict.**

HERR Jesu Christ, du höchstes Gut Bartholomäus Ringwaldt (1588)
Melody: HERR Jesu Christ, du höchstes Gut Bartholomäus Ringwaldt
(year ?)

2. [CHORALE] Alto Stanza 2

**Have mercy my [Jesu] in such a load,
take it from my heart,
as You have suffered for it
on the Tree with death's sufferings,
in order that I not from great woe
in my sins perish,
nor eternally despair.**

3. ARIA Bass oboes d'amore gigue

**Truly, when to me
it appears,**

Stanza 3, line 1

that I not rightly [with] God have walked
and daily against [God] do wrong,
so worries me trembling, fear and pain. hemiola
I know, that to me the heart would break in pieces,
in case to me Your Word not Comfort bind.

4. RECITATIVE [+ CHORALE] Bass Stanza 4

However **Your healing Word,** which makes line 1

with its sweet singing,
that my breast,
which formerly only angst was aware,
itself again strongly can revive.

The distress filled heart
experiences now after tears' rich suffering
the bright light from Jesu's Grace Glimpses;
[Jesu's] Word has to me so much comfort brought,
that for me the heart again laughs,
as if it begins to spring.

How blessed is my soul!
The gnawing conscience

can me no longer agonize,
while **[God] all Grace promises,** line 5

hereafter the faithful and gentle ones
with Heaven's Manna feeds,

if we only **with broken spirit** line 6
to our [Jesu] come. line 7

5. ARIA Tenor
Jesus accepts the sinners: Luke 15: 2

- Süßes Wort voll Trost und Leben!
 Er schenkt die wahre Seelenruh
 und ruft jedem tröstlich zu:
 Dein Sünd ist dir vergeben! Lukas 7: 48
6. RECITATIVO Tenor Strophe 5
 Der Heiland nimmt die Sünder an: Lukas 15: 2
 Wie lieblich klingt das Wort in meinen Ohren!
 Er ruft: "Kommt her zu mir, Matthäus 11: 28
 die ihr mühselig und beladen,
 kommt her zum Brunnquell aller Gnaden,
 ich hab euch mir zu Freunden auserkoren."
 Auf dieses Wort will ich zu dir
 wie der bußfertige Zöllner treten Lukas 18: 13
 und mit demutgem Geist:
 "Gott, sei mir gnädig!" beten.
 Ach, tröste meinen blöden Mut
 und mache mich durch dein vergoßnes Blut
 von allen Sünden rein,
 so werd ich auch
wie David und Manasse, Zeile 7 2. Samuel 12: 13
 wenn ich dabei 2. Chronik 33: 12-13
 dich stets in Lieb und Treu
 mit meinem Glaubensarm umfasse,
 hinfort ein Kind des Himmels sein.
7. ARIA DUETTO Alt und Sopran Strophe 7
Ach HERR, mein Gott, vergib mirs doch, Zeile 1
 wormit ich deinen Zorn erreget,
 zerbrich das schwere Sündenjoch,
 das mir der Satan auferleget,
daß sich mein Herz zufriedengebe Zeile 5
 und dir zum Preis und Ruhm hinfort
 nach deinem Wort
in kindlichem Gehorsam lebe. Zeilen 6 und 7
8. CHORAL Strophe 8
**Stärk mich mit deinem Freudengeist,
 heil mich mit deinen Wunden,
 wasch mich mit deinem Todesschweiß
 in meiner letzten Stunden;
 und nimm mich einst, wenn dirs gefällt,
 in wahren Glauben von der Welt
 zu deinen Auserwählten!** Terz de Picardie

- Sweet Word full of comfort and life!
 [Jesus] gives the true souls' Rest
 and exclaims to everyone consolingly:
 Your sin is to you forgiven! Luke 7: 48
6. RECITATIVE Tenor Stanza 5
 The Saviour accepts the sinners: Luke 15: 2
 How lovely rings the Word in my ears!
 [Jesus] calls: 'Come here to me, Matthew 11: 28
 all you who are weary and burdened,
 come here to the Spring Source of all Grace,
 I have you all to me for friends chosen.'
 At this Word I will with You
 as the repentant tax collector tread Luke 18: 13
 and with humble spirit:
 'God be gracious to me!' pray.
 Ah, comfort my weak state of mind
 and make me through Your poured out Blood,
 from all sins clean,
 so will I also
like David and Manasseh, line 7 2 Samuel 12: 13
 when I thereby 2 Chronicles 33: 12-13
 You constantly in love and loyalty
 with my faith's arm hug,
 henceforth a child of heaven to be.
7. ARIA DUETTO Alto and Soprano Stanza 7
Ah LORD, my God, forgive it to me though, line 1
 by which I Your anger provoked,
 shatter the heavy sin yoke,
 which on me satan inflicts,
so that my heart itself is given peace line 5
 and to You for the Praise and Glory henceforth
 according to Your Word
in child-like obedience I live. lines 6 und 7
8. CHORALE Stanza 8
**Strengthen me with Your Joy Spirit,
 heal me with Your Wounds,
 wash me with Your Death Sweat
 in my last hours;
 and take me one day, when it to You pleases,
 in true Faith out of the world
 to [all] Your [created] ones!** tierce de Picardie

May these texts open to us a deeper understanding of our own sin, lifting us up and dusting us off to continue on the Way of loving ourselves and all others in the love we have been shown in Jesus.

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_179:

[Johann Sebastian Bach: Cantata BWV 179 - Magdalena Kožená, John Eliot Gardiner \(Full HD 1080p\)](#)

BWV_199:

[Johann Sebastian Bach: Cantata BWV 199 - Magdalena Kožená, John Eliot Gardiner \(Full HD 1080p\)](#)

and **BWV_113:**

www.youtube.com/watch?v=KcosBkNGjPI

Twelfth Sunday after The Holy Trinity

BWV_69a movement 1 Chorus is one of those times that Bach bursts forth with spectacular setting including triple trumpets, triple oboes with bassoon with basso continuo joining Choir and Soloists in an energetic double fugue presentation of the text, leaving one unable to take it all in except to give thanks and praise to God for such a marvelous and wonder filled gift as God loosens our tongues for thanksgiving and gratitude for the wonderful gift of life! The Soprano Recitative movement 2 reflects the desire to have a thousand tongues to express praise to God, and a mouth void of idle words saying nothing at all except about God's Praise and Goodness all lifelong for all of us not being able to give in Eternity the praise that is owed! The Tenor Aria movement 3 encourages each one of us to Get Up! and tell what God has done for us in celebration with praise for all of God's wonderful deeds, letting our lips press forward with a God pleasing joyful singing! The Tenor (note especially Christoph Genz's superb enunciation and declamation) is joined by delightful recorder, oboe of the hunt, and continuo in their quartet joy gigue in Aria movement 3! The following Alto Recitative movement 4 calmly and in reflection that we remember only late what God has done for all of us from our youth through this moment, being more in number than the stars! God's Love never rests. Our mouths are unable and meager and our tongue speechless for God's Praise and Glory, but Jesus is asked to be near us and speak the Gospel's Ephphatha to open our mouths full of thankfulness! Followed by the Bass Aria movement 5 minuet of love accompanied by the oboe of love, strings and continuo calling upon Jesus as Redeemer and Upholder to take us all always into the Care and Watch of Jesus Who alone knows what it means to be a mortal Who loves everyone. Further, Jesus is asked to give us comfort on our cross and pain freeing our mouths to sing with Joy, God has all things well done! The congregational Chorale concluding movement 6 affirms that whatever God does is well done, and we abide and thrive thereby. It may lead us on the roughest path with need, death and distress afflicting, however God leads us like a Mother/Father, holding us in God's Arms, therefore we can assuredly let God alone govern.

BWV_69a, *Lobe den HERRN, meine Seele*

Zwölfter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: 2. Korinther 3: 4-11

Evangelium: Markus 7: 31-37

Twelfth Sunday after The Holy Trinity

Epistle: 2 Corinthians 3: 4-11

Gospel: Mark 7: 31-37

1. [CHOR] Psalm 103: 2
'Lobe den HERRN, meine Seele, und vergiß nicht,
was er dir Gutes getan!'
2. RECITATIVO Sopran
Ach, daß ich tausend Zungen hätte!
Ach wäre doch mein Mund
von eitlen Worten leer!
Ach, daß ich gar nichts redete,
als was zu Gottes Lob gerichtet wär!
So machte ich des Höchsten Güte kund;
denn er hat lebenslang so viel an mir getan,
daß ich in Ewigkeit ihm nicht verdanken kann.
3. ARIA Tenor Oboe da caccia
Meine Seele,
auf, erzähle,
was dir Gott erwiesen hat!
Rühme seine Wundertat,
laß ein Gott gefällig Singen
durch die frohen Lippen dringen!
4. RECITATIVO Alt
Gedenk ich nur zurück,
was du, mein Gott, von zarter Jugend an
bis diesen Augenblick
an mir getan,
so kann ich deine Wunder, HERR,
so wenig als die Sterne zählen.
Vor deine Huld, die du an meiner Seelen

1. [CHORUS] Psalms 103: 2
'Praise the LORD, my soul, and forget not,
what [God] to you Good Things [has] done!'
2. RECITATIVE Soprano
Ah, that I [a] thousand tongues had!
Ah were though my mouth
of idle words void!
Ah, that I nothing at all said,
other than what to God's Praise was directed!
So make I of the [Creator's] Goodness known;
for [God] has lifelong so much for me done,
that I in Eternity to [God] cannot give what I owe.
3. ARIA Tenor oboe da caccia
My soul,
get up, tell,
what to you God has done!
Celebrate with praise [God's] wonderful deeds,
let a God pleasing singing
through the joyful lips press forward!
4. RECITATIVE Alto
Remember I only late,
what You, my God, from frail youth on
through this moment
for me have done,
so I can Your wonders, LORD,
so little as the stars count.
For Your Grace, which You on my soul

noch alle Stunden tust,
indem du nie von deiner Liebe ruhst,
vermag ich nicht vollkommen Dank zu weihn.
Mein Mund ist schwach, die Zunge stumm
zu deinem Preis und Ruhm.

Ach sei mir nah
und sprich dein kräftig Hephata,
so wird mein Mund voll Dankens sein!

5. ARIA Baß Oboe d'amore Menuett

Mein Erlöser und Erhalter,
nimm mich stets in Hut und Wacht!
Steh mir bei in Kreuz und Leiden,
alsdenn singt mein Mund mit Freuden:
Gott hat alles wohlgemacht!

6. CHORAL

**Was Gott tut, das ist wohlgetan,
darbei will ich verbleiben.
Es mag mich auf die rauhe Bahn
Not, Tod und Elend treiben:
so wird Gott mich
ganz väterlich
in seinen Armen halten.
Drum laß ich ihn nur walten.**

Was Gott tut, das ist wohlgetan Samuel Rodigast (1675) Strophe 6
Melodie: Was Gott tut, das ist wohlgetan Severus Gastorius (1674)

still [at] all hours perform,
while You out of Your Love never rest,
I am unable perfect thanks to devote [to You].
My mouth is meager, the tongue speechless
for Your Praise and Glory.

Ah be to me near
and say Your strong 'Be Opened', Ephphatha
so will my mouth full of thanks be!

5. ARIA Bass oboe d'amore minuet

My Redeemer and Upholder,
take me always in [Your] Care and Watch!
Comfort me in Cross and pain,
then sings my mouth with Joy:
God has all things well done!

6. CHORALE

**Whatever God does, that is well done,
thereby will I abide.
There may me on the roughest path
need, death and distress afflict:
so will God me
quite parentally
in [God's] Arms be holding.
Therefore let I [God] alone govern.**

Was Gott tut, das ist wohlgetan Samuel Rodigast (1675) Stanza 6
Melody: Was Gott tut, das ist wohlgetan Severus Gastorius (1674)

In **BWV_35** Bach demonstrates the central role which instruments without text can play in the praise of God. Drawing from a previously composed Concerto oboe and instruments, Bach reworks the original oboe part into an obbligato Organ part for the movement 1 of the cantata. Notice especially the abundance of accented appoggiaturas effectively signifying the confusion of the mind and soul as presented in movement 2 Aria where three oboes (two soprano and one tenor) are in a glorious interplay with the Organ part in describing the confused contemplation with the Alto over the miracles of God causing lack of feeling and silence after people name the miracles with shouts. Recitative 3 reflects the wonder that everything one sees must produce wonder. The contemplation of the true Child of God makes reason and intellect flee! The baby in the feeding trough makes even the simple things a miracle! This miracle in Name, Deeds, and Ministries is behind a foremost miracle realm not alike to any other thing on earth. To the deaf Jesu gives hearing, to the speechless their speaking, and with a Word opening the eyes of the blind. These are miracles the strength of which even the Angels' Choir is not mighty enough to express! Even so, with a solo voice accompanied by a playful obbligato Organ, the major key Aria movement 4 breaks forth in a dance of joy praising God for making all things well! God's Love and God's Faithfulness are every day renewed and playfully celebrated in the rhymed words and dancing music. When we are afflicted with worry and trouble, God sends abundant Comfort to all of us because God daily watches us and has all things well made. What is probably the final movement of the original oboe concerto is reworked by Bach for Organ obbligato and becomes movement 5 Sinfonia for the cantata, a dance in triple meter filled with hemiolas and ornamented happiness ending with a grand tierce de Picardie! Thus movement 6 introduces the application portion of the cantata in which the soul prays to God to let it continually bear in mind God's Love and Faithfulness, every moment of every day to delightedly settle the soul in God's Comfort. Then turning to the Gospel text for the day, the soul asks God to let God's sweet Ephphatha move my entirely impenitent heart, laying the Grace Finger in my ears, otherwise I am entirely forlorn. God is also asked to touch the tongue frenulum with God's strong Hand proving always and in all ways this Wonder Sign in holy prayer praise to God as God's child and heir. The quartet of two soprano oboes, tenor oboe, Organ obbligato along with Alto Aria return in movement 7 with a grand minuet dance of joy declaring the soul's wish to live only with God in a joyous Alleluia with all the Angels lifting up. Further the soul asks the beloved Jesu to loosen the woe rich pains'

yoke and in the Hands of Jesu to end the torment-filled life! One might add, let us do so now in this delightful dance of joy!

BWV_35, Geist und Seele wird verwirret

Zwölfter Sonntag nach Der Heiligen Dreifaltigkeit

Brief: 2. Korinther 3: 4-11

Evangelium: Markus 7: 31-37

Prima parte/Erster Teil

1. CONCERTO Terz de Picardie
2. ARIA Alt
Geist und Seele wird verwirret,
wenn sie dich, mein Gott, betracht'. Hemiolen
Denn die Wunder, so sie kennet
und das Volk mit Jauchzen nennet,
hat sie taub und stumm gemacht.
3. RECITATIVO Alt
Ich wundre mich;
denn alles, was man sieht,
muß uns Verwundrung geben.
Betracht ich dich, du teurer Gottessohn,
so fliehet Vernunft und auch Verstand davon.
Du machst es eben,
daß sonst ein Wunderwerk vor dir
was Schlechtes ist.
Du bist dem Namen, Tun und Amte nach
erst wunderreich;
dir ist kein Wunderding auf dieser Erde gleich.
Den Tauben gibst du das Gehör,
den Stummen ihre Sprache wieder;
ja, was noch mehr, du öffnest auf ein Wort
die blinden Augenlider.
Dies, dies sind Wunderwerke, und ihre Starke ist
auch der Engel Chor nicht mächtig auszusprechen.
4. ARIA Alt
Gott hat alles wohlgemacht.
Seine Liebe, seine Treu
wird uns alle Tage neu. Klagelieder 3: 22-23
Wenn uns Angst und Kummer drücket,
hat er reichen Trost geschicket,
weil er täglich für uns wacht:
Gott hat alles wohlgemacht.

Seconda parte/Zweiter Teil

5. SINFONIA Terz de Picardie Hemiolen
6. RECITATIVO Alt
Ach, starker Gott, laß mich
doch dieses stets bedenken,
so kann ich dich vergnügt in meine Seele senken.
Laß mir dein süßes Hephatha Markus 7: 34
das ganz verstockte Herz erweichen;
ach, lege nur den Gnadenfinger in die Ohren,
sonst bin ich gleich verloren.
Rühr auch das Zungenband mit deiner starken
Hand, damit ich diese Wunderzeichen in heilger
Andacht preise und mich als Kind und Erb erweise.
7. ARIA Alt Menuett
Ich wünsche nur, bei Gott zu leben.
Ach! wäre doch die Zeit schon da!
ein fröhliches Halleluja mit allen Engeln anzuheben!
Mein liebster Jesu, löse doch

Twelfth Sunday after The Holy Trinity

Epistle: 2 Corinthians 3: 4-11

Gospel: Mark 7: 31-37

Prima parte/First part

1. CONCERTO tierce de Picardie
2. ARIA Alto
Mind and soul become confused
when they You, my God, contemplate. hemiolas
Because the miracles, as they are known,
and the people with shouts name,
has them unfeeling and silent made.
3. RECITATIVE Alto
I wonder myself;
provided everything, what one sees,
must to us produce wonder.
I contemplate You, You true [Child] of God,
so flees reason and intellect therefrom.
You make it even,
that otherwise a miracle from You
that which is simple.
You are in Name, Deeds, and Ministries behind
a foremost miracle realm;
to You is no wonderful thing on this earth alike.
To the deaf You give hearing,
to the speechless their speech again;
yes, what is more, You open in a Word
the blind ones' eyelids.
These, these are miracles, and their strength is
likewise the Angels' Choir not mighty to express.
4. ARIA Alto
God has all things well made.
[God's] Love, [God's] Faithfulness
are to us all days renewed. Lamentations 3: 22-23
When to us worry and trouble afflict,
[God] has abundant Comfort sent,
because [God] daily for the benefit of us watches:
God has all things well made.

Seconda parte/Second part

5. SINFONIA tierce de Picardie hemiolas
6. RECITATIVE Alto
Ah, strong God, let me
though this continually bear in mind,
so I can You delightedly in my soul settle.
Let to me Your sweet Ephphatha Mark 7: 34
the entirely impenitent heart move;
ah, lay the Grace Finger in the ears,
otherwise I am entirely forlorn.
Touch also the tongue frenulum with Your
strong Hand, that I this Wonder Sign in holy
prayer praise and myself as child and heir prove.
7. ARIA Alto minuet
I wish only, with God to live.
Ah! would that the time were already here!
a joyous Alleluia with all the Angels to lift up!
My beloved Jesu, loosen however

**Er ist dein Licht,
Seele, vergiß es ja nicht;
Lobende, schließe mit Amen!**

**[God] is your Light,
soul, forget it indeed not;
[everything] praising [God], finish with Amen!**

May these texts and marvelous music help our tongues and spirits to Praise the Lord at all times and in all places!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_69a at **0:00**; **BWV_35** at **17:27**; and **BWV_137** at **42:05**:

www.youtube.com/watch?v=s-5Ijckjbb8

Thirteenth Sunday after The Holy Trinity

BWV_77 was first presented in Leipzig, Germany on 22 August 1723, and the unknown librettist closely follows the Gospel text for the day emphasizing the love of God and the love of neighbor as oneself. Bach opens **BWV_77** with a spectacular movement 1 which uses the Mixolydian mode melody of Luther's 1524 chorale *Dies sind die heil'gen zehn Gebot'* (These are the Holy Ten Commandments) played in canon by the corno da tirarsi (slide trumpet) highest pitch and continuo lowest pitch accompanying the contrapuntal presentation of the text by the choir. All of this serves to underline the Gospel text for the day which describes the lawyer's answer to a conversation with Jesus as to what must be done in order to inherit eternal life. All of the Law is summed up by loving the LORD our God with all our heart, and soul, and mind, and strength while also loving everyone we meet the same as we love ourselves, and all introduced by Bach's gentle introduction! Bass Recitative movement 2 assures us that it must be so that God will have all hearts for God's Self, and that only God's help through the Spirit assures us of the favor and goodness of God. For the sake of our soul, all must passionately choose to no longer rejoice in themselves, but in the Grace and Goodness assured when God ignites our mind in love for others. The following movement 3 Soprano Aria explains that when we love God with all our heart, our whole life then depends on God. The prayer is made to God that we all recognize God's Commandment to love, and be kindled to forever love God. Movement 3 is a confession of love for God, and prayer that God instruct the soul in the commandment to love, and inflame with love the ability to love. The text in Tenor Recitative movement 4 turns to the second half of the Gospel for the day, and prayerfully requests that God give everyone the heart found in the response of the Samaritan in love for the neighbor, bringing us to grieve over the neighbor's pain and not to pass by them with no feeling, abandoning their need. Further, God is asked to grant to us the Grace to experience the Joy Life found in loving others. Alto Aria movement 5 explains with the aid of the valveless trumpet accompaniment the reality of the unmixed imperfection of our loving others. We have the will to fulfill what God says, but the possibility of doing it is lacking! The final congregational Chorale movement 6 two stanzas affirm to God that it is our desire to fulfill God's Right and Holy Will, though feeling what fails us is the ability to do the loving by our own power. Therefore, The Holy Trinity is asked first to God Creator for Grace and Strength in the Creator's Way, to Jesu for the ability to do right works, and to the Holy Spirit for help in the loving the neighbor from the whole heart without falsehood, using the chorale tune of Luther's *Ach Gott vom himel sih darein* of 1524 to accompany our pilgrim's journey in love for others as we love ourselves.

BWV_77, Du sollt Gott, deinen HERREN, lieben

Dreizehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Galater 3: 15-22 Evangelium: Lukas 10: 23-37

Thirteenth Sunday after The Holy Trinity
Epistle: Galatians 3: 15-22 Gospel: Luke 10: 23-37

1. [CHOR]

Stimme Christi

Lukas 10: 27

1. [CHORUS]

vox Christi

Luke 10: 27

Choral "Dies sind die heil'gen zehn Gebot" in der höchsten Tonlage
Tromba da tirarsi und tiefstönigem Continuo im Kanon.

'Du sollt Gott, deinen HERREN,
lieben von ganzem Herzen, von ganzer Seele,
von allen Kräften und von ganzem Gemüte,
und deinen Nächsten als dich selbst.'

2. RECITATIVO Baß

So muß es sein!
Gott will das Herz vor sich alleine haben.
Man muß den HERRN von ganzer Seelen
zu seiner Lust erwählen
und sich nicht mehr erfreu'n,
als wenn er das Gemüte
durch seinen Geist entzündt,
weil wir nun seiner Huld und Güte
alsdenn erst recht versichert sind.

3. ARIA Sopran

Mein Gott, ich liebe dich von Herzen,
mein ganzes Leben hängt dir an.
Laß mich doch dein Gebot erkennen
und in Liebe so entbrennen
daß ich dich ewig lieben kann.

4. RECITATIVO Tenor

Gib mir dabei, mein Gott! ein Samariterherz,
daß ich zugleich den Nächsten liebe
und mich bei seinem Schmerz
auch über ihn betrübe,
damit ich nicht bei ihm vorübergeh
und ihn in seiner Not nicht lasse.
Gib, daß ich Eigenliebe hasse,
so wirst du mir dereinst das Freudenleben
nach meinem Wunsch, jedoch aus Gnaden geben.

5. [ARIA] Alt

Ach, es bleibt in meiner Liebe lauter Unvollkommenheit!
Hab ich oftmals gleich den Willen,
was Gott saget, zu erfüllen,
fehlt mirs doch an Möglichkeit. Terz de Picardie

6. CHORAL [ohne Text übertragen; dieser Melodie in BG gefunden]

**Ach Gott, vom Himmel sieh darein
und laß dich des erbarmen!
Wie wenig sind der Heiligen dein,
verlassen sind wir Armen.
Dein wort man läßt nicht haben wahr,
der Glaub ist auch verloschen gar
bey allen Menschenkindern.**

Ach Gott vom himel sih darein Martin Luther (1524) Strophe 1
Melodie: Ach Gott vom himel sih darein anonym Komponist (ca. 1410)

6. CHORAL [WAHL]

**Ach! HERR, ich wollte ja dein Recht',
und deinen heil'gen Willen,
wie mir gebührt, als deinem Knecht,
ohn Mangel gern erfüllen,
so fühl ich doch, was mir gebricht,
und wie ich das Geringste nicht
vermag aus eig'nen Kräften.**

**Drum gib du mir von deinen [Weg],
Gott Vater[Mutter], Gnad und Stärke;
verleih, o Jesu, Gottes [Kind],
daß ich thu rechte Werke;
O heil'ger Geist, hilf, daß ich dich
von ganzem Herzen, und als mich**

Chorale "Dies sind die heil'gen zehn Gebot" in the highest pitched
Tromba da tirarsi and the lowest pitched Continuo in Canon.

'You shall God, your LORD,
love with all [your] heart, with all [your] soul,
with all [your] strength and with all [your] mind,
and your neighbor as you yourself.'

2. RECITATIVE Bass

So must it be!
God will the heart for [God's] Self have.
One must the LORD for the sake of all souls
in their passion choose
and yourself no longer rejoice in,
as when [God] the mind
through [God's] Spirit ignites,
because we only [God's] Grace and Goodness
thereupon first truly are assured.

3. ARIA Soprano

My God, I love You with [all my] heart,
my whole life on You depends.
Please let me though Your Commandment recognize
and with love so be kindled
that I You forever can love.

4. RECITATIVE Tenor

Give me therewith, my God! a Samaritan heart,
that I at the same time the neighbor love
and myself by [their] pain
also over [them] be grieved,
in order that I do not pass by [them]
and [them] in [their] need abandon.
Give, that I self-love hate,
thus You will to me some day the Joy Life
according to my desire, yet out of Grace give.

5. [ARIA] Alto

Ah, there remains in my love unmixed imperfection!
Have I often alike the will,
what God says, to fulfill,
lacks it to me though as far as possibility. tierce de Picardie

6. CHORALE [transmitted without text; this melody found in BG]

**Ah God, from heaven see thereto
and let You there show mercy!
How few are Your holy ones,
forsaken are we poor ones.
Your Word mortals let not having true,
the Faith is also extinguished entirely
among all mortal children.**

Ach Gott vom himel sih darein Martin Luther (1524) Stanza 1
Melody: Ach Gott vom himel sih darein anonymous composer (ca. 1410)

6. CHORALE [ALTERNATIVE]

**Ah! LORD, I would yes Your Right,
and Your Holy Will,
as befits me, as Your servant,
willingly without lack fulfill,
so I feel though, what fails me,
and how I am unable to do
the least thing of my own power.**

**Therefore give me from Your [Way],
God [Creator], grace and strength;
grant, oh Jesu, God's own [Child],
that I do right works;
O Holy Spirit, help, that I You
from [the] whole heart, and as myself**

ohn falsch, den Nächsten liebe. Phrygische Kadenz
Herr, deine Recht und dein Gebot David Denicke (1637)
Strophen 11 und 12
Melodie: Ach Gott vom himel sih darein anonymer Komponist (c. 1410)
[Dieser Choraltext wird von Martin Pätzold
im Bach-Kommentar empfohlen.]

without falsehood, the neighbor love. Phrygian cadence
Herr, deine Recht und dein Gebot David Denicke (1637)
Stanzas 11 and 12
Melody: Ach Gott vom himel sih darein anonymous composer (ca. 1410)
[This chorale text is recommended by Martin Pätzold
in the Bach Commentary.]

With a short instrumental introduction **BWV_164** with lullaby walking the Way motion calls for all who would follow Christ and name themselves Christ's members to consider their hearts harder than stone to become Love rich in loving others. Bass Recitative movement 2 reminds us that Love speaks that those who with mercy surround their neighbor shall reach mercy for the neighbor and not judgment. But we all too often like the priest and Levite in the Gospel for the day, hear Love knocking on our heart but with hand wringing we do not open our hearts to mercy for the other, the outsider, the alien! Indeed by doing this we become the image of loveless Christians, acting like we know nothing of the stranger's misery and hold back on pouring out oil and wine on the neighbor's wounds. Alto Aria movement 3 reminds us that only through Love and through Mercy do we become resembling God's child! Samaritan-like hearts let the "other's" pain distress us as we become rich with pity! Tenor Recitative movement 4 implores Jesus to melt our cold hearts' steel into becoming daily practicing Love in response to the neighbor's woe, whether they be friend or foe, non-Christian or Christian, always and in all ways having their pain become our pain going to our heart. May our hearts be Love rich, gentle, soft, and mild, as we become transfigured in the Image of Christ. Soprano and Bass Aria Duet explain that Hands which do not to others close, will Heaven disclose! Those eyes will flow with sympathy, as our Saviour regards us graciously, as our Hearts which strive towards Love will be given by God God's own Heart! The congregational Chorale response movement 6 closes with the 5th stanza of Elisabeth Creutziger's 1524 *Herr Christ, der einig Gotts Sohn*, which asks Christ to mortify us through the Kindness of Christ and arouse us through Christ's Grace! It asks Jesus to weaken the old mortal's way of doing things so that new living may sprout in us in the fertile dirt of this earth, while all our sense, desires, and thoughts being directed towards Love in Jesus.

BWV_164, *Ihr, die ihr euch von Christo nennet*

Dreizehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Galater 3: 15-22 Evangelium: Lukas 10: 23-37

Thirteenth Sunday after The Holy Trinity
Epistle: Galatians 3: 15-22 Gospel: Luke 10: 23-37

1. [ARIA] Tenor
Ihr, die ihr euch von Christo nennet,
wo bleibet die Barmherzigkeit,
daran man Christi Glieder kennet?
Sie ist von euch, ach, allzu weit.
Die Herzen sollten liebe reich sein,
so sind sie härter als ein Stein.
2. RECITATIVO Baß
Wir hören zwar, was selbst die Liebe spricht:
Die mit Barmherzigkeit den Nächsten hier umfängen,
die sollen vor Gericht
Barmherzigkeit erlangen.
Jedoch, wir achten solches nicht!
Wir hören noch des Nächsten Seufzer an!
Er klopft an unser Herz; doch wirds nicht aufgetan!
Wir sehen zwar sein Händeringen,
sein Auge, das von Tränen fließt;
doch läßt das Herz sich nicht zur Liebe zwingen.
Der Priester und Levit,
der hier zur Seite tritt,
sind ja ein Bild liebloser Christen;
sie tun, als wenn sie nichts von fremdem
Elend wüßten,
sie gießen weder Öl noch Wein
ins Nächsten Wunden ein.

1. [ARIA] Tenor
You, who yourselves after Christ name,
where continues the mercy,
by which one [a] Christ Limb is known?
It is from all people, ah, all too distant.
The hearts must Love rich be,
in this they are harder than a stone.
2. RECITATIVE Bass
We hear indeed, what Love itself speaks:
Those with mercy the neighbor here surround,
these shall in place of judgment
mercy reach.
However, we pay no attention to this!
We hear further the neighbor's sighs!
[S]he knocks on our heart; yet it will not be opened!
We indeed see [her] hand-wringing,
[her] eye, that flows with tears;
yet lets the heart itself not to Love be overcome.
The priest and Levite,
who here step aside,
are indeed an image of loveless Christians;
they act, as if they nothing of [a] stranger's
misery would be acquainted with,
they pour out neither oil nor wine
into the neighbor's wounds.

3. ARIA Alt
Nur durch Lieb und durch Erbarmen
werden wir Gott selber gleich.
Samaritergleiche Herzen
lassen fremden Schmerz sich schmerzen
und sind an Erbarmung reich.
4. RECITATIVO Tenor
Ach! schmelze doch durch deinen Liebesstrahl
des kalten Herzens Stahl,
daß ich dir wahre Christenliebe,
mein Heiland, täglich übe,
daß meines Nächsten Wehe,
er sei auch, wer er ist,
Freund oder Feind, Heid oder Christ,
mir als mein eignes Leid zu Herzen allzeit gehe!
Mein Herz sei liebeich, sanft und mild,
so wird in mir verklärt dein Ebenbild.
5. ARIA [DUETT] Sopran und Baß
Händen, die sich nicht verschließen,
wird der Himmel aufgetan.
Augen, die mitleidend fließen,
sieht der Heiland gnädig an.
Herzen, die nach Liebe streben,
will Gott selbst sein Herze geben.
6. CHORAL
**Ertöt uns durch dein Güte,
erweck uns durch dein Gnad!
Den alten Menschen kränke,
daß der neu leben mag
wohl hier auf dieser Erden,
den Sinn und all Begehren
und Gdanken habn zu dir.**

HERR Christ, der einig Gotts Sohn Elisabeth Creutziger (1524) Strophe 5
Melodie: HERR Christ, der einig Gotts Sohn anonymen Komponist (1455)

3. ARIA Alto
Only through Love and through Mercy
do we become God's Self resembling.
Samaritan-like hearts
let foreigner pain themselves distress
and are with pity rich.
4. RECITATIVE Tenor
Ah! melt though through Your beam of Love
the cold heart's steel,
that I to You [a] true Christian Love,
my Saviour, daily practice,
that my neighbor's woe,
[s]he be too, whoever [s]he is,
friend or foe, heathen or Christian,
to me as my own pain to heart always go!
My heart be Love rich, gentle and mild,
so will in me be transfigured Your Image.
5. ARIA [DUET] Soprano and Bass
Hands, which themselves not close,
will Heaven disclose.
Eyes, which with sympathy flow,
regards the Saviour graciously.
Hearts, which towards Love strive,
God will [God's] Self's Heart give.
6. CHORALE
**Mortify us through Your Kindness,
arouse us through Your Grace!
The old mortal weaken,
that [all] new life may live
well here on this earth,
the sense and all desires
and thoughts having towards You.**

HERR Christ, der einig Gotts Sohn Elisabeth Creutziger (1524) Stanza 5
Melodie: HERR Christ, der einig Gotts Sohn anonymen composer (1455)

Written by Bach in Bach's second year at Leipzig, **BWV_33** movement 1 opens with a festive musical affirmation of the first stanza of Konrad Hubert's 1540 chorale *Allein zu dir, HERR Jesu Christ* as part of Bach's Chorale Cantata cycle. One's hope while living on earth rests only in LORD Jesu Christ as the only Comforter. No mortal on earth has the power to help when called upon in Whom one can have total confidence except Jesus. Bass Recitative movement 2 explains that because of severe and abundant sin, one's conscience cannot answer even one of the questions about the Law before God as Judge, as only through God's word of Forgiveness following repentance can gladden afresh! The fearfully wavering steps of the sinner are musically depicted in Alto Aria movement 3 with slow pizzicato punctuation as one's sins' load depress, yet helps Jesu's Comfort Word of being sufficient redemption and acknowledgment by Jesus to God the Creator. The debt is paid in full! The Tenor Recitative movement 4 asks God not to reject as we daily violate God's Commandment to love, and for God in God's Mercy to grant one a genuine Christian Faith! Through this God engages everyone with good fruits all active in Love. A confession commences in Aria Duet movement 5 declaring that God is Love incarnate which ignites the spirits of everyone to vigorously press forward in loving self and others. When others might seem like foes and disturb one's rest, God is asked to send help! The cantata concludes with the congregational Chorale movement 6 stanza 4 by honoring God Creator's all inclusive Way of loving in Goodness, as we are all protected by Jesu Christ God's loving Child, and fulfilled by the Holy Spirit so that we are pleasing to God here on earth and in the following eternity with grand final tierce de Picardie!

BWV_33, *Allein zu dir, HERR Jesu Christ*

Dreizehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Galater 3: 15-22 Evangelium: Lukas 10: 23-37

Thirteenth Sunday after The Holy Trinity

Epistle: Galatians 3: 15-22 Gospel: Luke 10: 23-37

1. [CHORAL]

Allein zu dir, HERR Jesu Christ, Hemiolen
mein Hoffnung steht auf Erden;
ich weiß, daß du mein Tröster bist,
kein Trost mag mir sonst werden.
Von Anbeginn ist nichts erkorn,
auf Erden war kein Mensch geboren,
der mir aus Nöten helfen kann.
Ich ruf dich an,
zu dem ich mein Vertrauen hab'. Terz de Picardie

Allein zu dir, HERR Jesu Christ Konrad Hubert (1540) Strophe 1
 Melodie: Allein zu dir, HERR Jesu Christ anonymen Komponist (1541)

2. RECITATIVO Tenor

Mein Gott und Richter, willst du mich
 aus dem Gesetze fragen,
 so kann ich nicht,
 weil mein Gewissen widerspricht,
 auf tausend eines sagen. An Seelenkräften arm
 und an der liebe bloß, Strophe 2, Zeile 1
und meine Sünd ist schwer und übergroß;
 doch weil sie mich von Herzen reuen,
 wirst du, mein Gott und Hort,
 durch ein Vergebungswort
 mich wiederum erfreuen.

3. ARIA Alt

Wie furchtsam wankten meine Schritte,
 doch Jesus hört auf meine Bitte
und zeigt mich seinem Vater an.

Strophe 2, Zeile 5

Mich drückten Sündenlasten nieder,
 doch hilft mir Jesu Trostwort wieder,
 daß er für mich genug getan.

4. RECITATIVO Tenor

Mein Gott, verwirf mich nicht,
 wiewohl ich dein Gebot noch täglich übertrete,
 von deinem Angesicht!
 Das kleinste ist mir schon zu halten viel zu schwer;
 doch, wenn ich um nichts mehr
 als Jesu Beistand bete,
 so wird mich kein Gewissensstreit
 der Zuversicht berauben;
gib mir nur aus Barmherzigkeit
den wahren Christenglauben! Strophe 3,
 Zeilen 1 und 2

So stellt er sich mit guten Früchten ein
 und wird durch Liebe tätig sein.

5. ARIA [DUETTO] Tenor und Baß

Gott, der du die Liebe heißt,
 ach, entzünde meinen Geist,
 laß zu dir vor allen Dingen
 meine Liebe kräftig dringen!
 Gib, daß ich aus reinem Triebe
 als mich selbst den Nächsten liebe; Lukas 10: 27
 stören Feinde meine Ruh,
 sende du mir Hülfe zu!

6. CHORAL

Strophe 4

Ehr sei Gott in dem höchsten Thron,
dem Vater aller Güte,
und Jesu Christ, sein'm liebsten Sohn,
der uns allzeit behüte,
und Gott, dem Heiligen Geiste,

1. [CHORALE]

Only in You, LORD Jesu Christ, hemiolas
my hope rests on earth;
I know, that You are my Comforter,
no comfort may to me otherwise become.
From the beginning was nothing chosen,
on earth was no mortal born,
who me out of needs has the power to help.
I call to You,
in Whom I have my confidence. terce de Picardie

Allein zu dir, HERR Jesu Christ Konrad Hubert (1540) Stanza 1
 Melody: Allein zu dir, HERR Jesu Christ anonymous composer (1541)

2. RECITATIVE Tenor

My God and Judge, would You me
 in the Law question,
 then I can not,
 because my conscience contradicts it,
 of one in a thousand answer. With soul strength poor
 and with love bare, Stanza 2,
 line 1
and my sin is severe and abundant;
 yet while of it I heartily repent,
 will You, my God and Refuge,
 by a Word of Forgiveness
 me afresh gladden.

3. ARIA Alto

How fearfully wavered my steps,
 yet Jesus hears into my prayer
and acknowledges me to [Jesu's Mother/Father].

Stanza 2, line 5

Sins' loads depress me,
 yet helps me Jesu's Comfort Word again,
 that [Jesu] for me enough has done.

4. RECITATIVE Tenor

My God, reject me not,
 although I Your Commandment still daily violate,
 from Your Presence! The smallest
 is for me already too difficult to live out;
 yet, if I for nothing more
 than Jesu's support pray,
 so will no conscience struggle
 of the confidence rob;
give me only in [Your] Mercy
the genuine Christian Faith! Stanza 3,
 lines 1 and 2
 So engages [God everyone] with good fruits
 and will through Love be active.

5. ARIA [DUET] Tenor and Bass

God, Who You the Love means,
 ah, ignite my spirit,
 let to You for all things
 my love vigorously press forward!
 Give, that I out of pure desire
 as myself the neighbor love; Luke 10: 27
 [when] foes disturb my rest,
 send You on to me help!

6. CHORALE

Stanza 4

Honored be God in the [all inclusive Way],
to the [Mother/Father] of all Goodness,
and Jesu Christ, [God's] loving [Child],
Who us at all times protects,
and God, the Holy Spirit,

**der uns sein Hülf allzeit leiste,
damit wir ihm gefällig sein,
hier in dieser Zeit
und folgens in der Ewigkeit.** Terz de Picardie

**Who to us [God's] help at all times fulfills,
so that we to [God] are pleasing,
here in this time
and following in eternity.** tierce de Picardie

May these texts bring us comfort in the unconditional love of God in forgiving us, and renew our commitment to love others as well as ourselves!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_77 at 0:00; BWV_164 at 17:55; and BWV_33 at 34:20:

www.youtube.com/watch?v=6hM2qVqb47k

Fourteenth Sunday after The Holy Trinity

A doleful contrapuntal choral movement 1 based on Psalms 38: 3 opens **BWV_25** with mourning appoggiaturas and minor key tonality with the accompaniment of trombones playing the chorale melody cadencing with the Phrygian mode Dominant major chord conclusion. That movement perfectly sets the stage for the Tenor Recitative movement 2 which explicates the condition of the sin sick world being merely a hospital since it was defiled by the first Fall of mortals, ending in the question of who is our doctor, and who brings us help again? Movement 3 Bass Aria answers the question of where we get counsel and the scented oil of Gilead for the leprosy and boils of sin, and in the end affirms that LORD Jesu is our Doctor, knowing the best cure for our souls. Movement 4 Soprano Recitative is a prayer to Jesu our loving Master to strengthen our weakened living spirits imploring our Saviour to have mercy and not cast us away from Christ's presence, curing us from our leprosy, calling us to constantly offer our total hearts as our offering all our life long because of Jesu's help to fill our lips with thanksgiving to God for the gift of Jesu to us. A delightful minuet filled with conversation between recorders and oboes introduces and accompanies the Soprano Aria movement 5 which asks Jesu to open the Ears of Grace of Jesu to our poor songs. The use of hemiolas throughout this movement is especially enriching in its musical depiction of the former solitude in sin, followed by the new rhythm of the Love of God in Jesu, opening our voices to sing with the choir of Angels on high our song ringing with thanks! The twelfth and last stanza of Johann Heermann's Chorale of 1630 brings the congregational response in movement 6 as it dedicates ourselves to praise God's Jesu for the strong Hand that averts our torment and complaint, singing not only in our mortality of God's Glory and spreading it abroad, but also praising God forever in the hereafter!

BWV_25, *Es ist nichts Gesundes an meinem Leibe*

Am vierzehnten Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Galater 5: 16-24

Evangelium: Lukas 17: 11-19

Fourteenth Sunday after The Holy Trinity

Epistle: Galatians 5: 16-24

Gospel: Luke 17: 11-19

1. [CHOR] Choralmelodie: *O Haupt voll Blut und Wunden* Psalm 38: 3
'Es ist nichts Gesundes an meinem Leibe
vor deinem Dräuen und ist kein Friede
in meinen Gebeinen vor meiner Sünde.' Phrygische Kadenz
2. RECITATIVO Tenor
Die ganze Welt ist nur ein Hospital,
wo Menschen von unzählbar großer Zahl
und auch die Kinder in der Wiegen
an Krankheit hart darniederliegen.
Den einen quälet in der Brust
ein hitzges Fieber böser Lust;
der andre lieget krank
1. [CHORUS] Chorale melody: *O Haupt voll Blut und Wunden* Psalms 38: 3
'There is no soundness in my body
because of Your threats and is no peace
in my bones because of my sin.' Phrygian cadence
2. RECITATIVE Tenor
The whole world is merely a hospital,
where mortals of countless great numbers
and also the children in the cradles
are lying down severely ill.
One agonizes in the breast
a heated fever of wicked pleasure;
the other lies sick

an eigner Ehre häßlichen Gestank;
den dritten zehrt die Geldsucht ab
und stürzt ihn vor der Zeit ins Grab.
Der erste Fall hat jedermann beflecket
und mit dem Sündenaussatz angestecket.
Ach! dieses Gift durchwühlt auch meine Glieder.
Wo find ich Armer Arznei?
Wer stehet mir in meinem Elend bei?
Wer ist mein Arzt, wer hilft mir wieder?

3. ARIA Baß
Ach, wo hol ich Armer Rat?
Meinen Aussatz, meine Beulen
kann kein Kraut noch Pflaster heilen
als die Salb aus Gilead. Jeremia 8: 22; 46: 11
Du, mein Arzt, HERR Jesu, nur
weißt die beste Seelenkur.

4. RECITATIVO Sopran
O Jesu, lieber Meister,
zu dir flieh ich;
ach, stärke die geschwächten Lebensgeister!
Erbarme dich, du Arzt und Helfer aller Kranken,
verstoß mich nicht von deinem Angesicht!
Mein Heiland, mache mich von Sündenaussatz rein,
so will ich dir mein ganzes Herz dafür
zum steten Opfer weihn
und lebenslang vor deine Hülfe
danken.

5. ARIA Sopran Menuett Hemiolen
Öffne meinen schlechten Liedern,
Jesu, dein Genadenohr!
Wenn ich dort im höhern Chor
werde mit den Engeln singen,
soll mein Danklied besser klingen.

6. CHORAL
**Ich will alle meine Tage
rühmen deine starke Hand,
daß du meine Plag und Klage
hast so herzlich abgewandt.
Nicht nur in der Sterblichkeit
soll dein Ruhm sein ausgebreit':
ich wills auch hernach erweisen
und dort ewiglich dich preisen.**

Treuer Gott, ich muß dir klagen Johann Heermann (1630) Strophe 12
Melodie: Freu dich sehr, o meine Seele Louis Bourgeois (1550)

from honor's hateful stench;
a third is consumed by lust for wealth, which
hurls [them] into the grave before [their] time.
The first Fall has every mortal defiled
and with sin's leprosy infected.
Ah! this poison ransacks also my limbs.
Where find I needy one medicine?
Who stands by me in my distress?
Who is my doctor, who [brings] help to me again?

3. ARIA Bass
Ah, where do I needy one get counsel?
My leprosy, my boils
can neither herb nor plaster heal
as only the scented oil of Gilead. Jeremiah 8: 22; 46: 11
You, my Doctor, LORD Jesu, only
know the best cure of the souls.

4. RECITATIVE Soprano
O Jesu, loving Master,
to You [we] flee;
ah, strengthen the weakened living spirits!
Have mercy, You Doctor and Helper of all the sick,
do not expel [us] from Your Countenance!
[Our] Saviour, make [us] from the leprosy of sin clean,
then will [we] to You [our] total hearts in return
as a constant offering dedicate
and all [our] life long because of Your help
thank [You].

5. ARIA Soprano minuet hemiolas
Open to [our] poor songs,
Jesu, Your Ear of Grace!
When there in the choir on high
[we] will sing with the angels,
[our] song[s] of thanks shall ring better.

6. CHORALE
**[We] will all [our] days
praise Your strong Hand,
that You [our] torment and complaint
have so willingly averted.
Not only in the mortality
shall Your Glory be spread abroad:
[we] will also hereafter show it
and there forever praise You.**

Treuer Gott, ich muß dir klagen Johann Heermann (1630) Stanza 12
Melodie: Freu dich sehr, o meine Seele Louis Bourgeois (1550)

BWV_78 was first presented on 10 September 1724 as part of Bach's second year at Leipzig cycle of chorale cantatas. Bach uses the verbatim texts of only the first and last stanzas of Johann Rist's 1641 chorale in movement 1 and movement 7 with the other stanza references as noted in the revised texts of the cantata found attached below. A grand Passacaglia is musically used for movement 1 with *vorimitation* (pre-imitation) used in the presentation of each line of the text in the three lower voices ending with the long held note presentation in the Soprano explicating that Jesu through crucifixion tears out our souls from the devil's gloomy hole and severe need, and through God's agreeable Word is known that Jesu is our refuge affirmed musically by a final grand tierce de Picardie major chord! The playful movement 2 Soprano and Alto Aria Duet musically explicates the hastening weak yet eager steps of all asking Jesu as Master for help. It is Jesu Who faithfully seeks the sick straying ones who now pray that Jesu hear how we lift up our voices, eager to see Jesu's gracious gratifying Face, while Bach is playful with the text right to the ending two syllables "to You." Tenor Recitative movement 3 reflects upon our being children of sins far and wide, powerless to accomplish any good by our own power, needing to take up all the sins' burden and hand them over to Jesu, requesting that

Jesu not reckon the iniquity that has angered the LORD! A lighthearted minuet follows in Tenor Aria movement 4 which describes Jesu's Blood Crossing out sin, making us free! Jesus stands by us when hells host struggles with us, heartening us and making us triumphant. Heavenly strings accompany the Bass Recitative movement 5 in the beginning enumerating the Wounds, Spikes, Crown, Grave and Blows given to Jesu from then forward Victory Signs giving renewed strengths. Forceful strings punctuate the dreadful judgment curse, but heavenly strings return to musically accompany the turning of judgment into Blessing where our sorrow and pain are known by the Saviour, Whose Heart burns with Love so that we can lay all down, all God has given us, before Jesus Who understands and has experienced everything about Life so that we can give praise, our hearts, mingled with the pain we have felt sprinkled with the costly Blood poured out on the Cross, given to Lord Jesu Christ. An energetic final Aria sung by the Bass movement 6 dances with us a Bourrée to still the conscience even when vengeance cries, because the Word of Hope of Jesus cannot allow any foe to steal us out of the Hands of Jesu! The congregational Chorale movement 7 presents a prayer to the Lord to help our weakness and let us not despair. The Lord can make us stronger when sin and death afflict and give us trust in the Goodness of God until joyfully we will behold Jesu after the strife in the sweet life afterlife tierce de Picardie!

BWV_78, Jesu, der du meine Seele

Vierzehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Galater 5: 16-24 Evangelium: Lukas 17: 11-19

1. [CHORAL] Passacaglia
**Jesu, der du meine Seele
 hast durch deinen bitteren Tod
 aus des Teufels finstern Höhle
 und der schweren Seelennot
 kräftiglich herausgerissen
 und mich solches lassen wissen
 durch dein angenehmes Wort,
 sei doch itzt, o Gott, mein Hort!** Terz de Picardie
 Jesu, der du meine Seele Johann Rist (1641) Strophe 1
 Melodie: Jesu, der du meine Seele Johann Rist (1641)
2. ARIA DUETTO Sopran und Alt
 Wir eilen mit schwachen, doch emsigen Schritten,
 o Jesu, o Meister zu helfen zu dir.
 Du suchest die Kranken und Irrenden treulich.
 Ach höre, wie wir
 die Stimmen erheben, um Hülfe zu bitten!
 Es sei uns dein gnädiges Antlitz erfreulich!
3. RECITATIVO Tenor
Ach! ich bin ein Kind der Sünden, Strophe 3, Zeilen 1
ach! ich irre weit und breit. und 2
 Der Sünden Aussatz, so an mir zu finden,
 verläßt mich nicht in dieser Sterblichkeit.
 Mein Wille trachtet nur nach Bösen.
 Der Geist zwar spricht: ach! wer wird mich erlösen?
Aber Fleisch und Blut zu zwingen Strophe 4, Zeilen 5
und das Gute zu vollbringen, und 6
 ist über alle meine Kraft.
 Will ich den Schaden nicht verhehlen,
 so kann ich nicht, wie oft ich fehle, zählen.
 Drum nehm ich nun der Sünden Schmerz und Pein
 und meiner Sorgen Bürde,
 so mir sonst unerträglich würde,
 und* liefre sie dir, Jesu, seufzend ein.
Rechne nicht die Missetat, Strophe 5, Zeilen 7
die dich, HERR, erzürnet hat! und 8
 *BG und Gardiner CD; NBA und Dürr "ich"
4. ARIA Tenor Strophe 8

Fourteenth Sunday after The Holy Trinity
Epistle: Galatians 5: 16-24 Gospel: Luke 17: 11-19

1. [CHORALE] passacaglia
**Jesu, Whom You my soul
 has through Your bitter Death
 out of the devil's gloomy hole
 and severe need of the soul
 strongly torn out
 and [us all] of such let know
 through Your agreeable Word,
 be even now, O God, [our] Refuge!** tierce de Picardie
 Jesu, der du meine Seele Johann Rist (1641) Stanza 1
 Melody: Jesu, der du meine Seele Johann Rist (1641)
2. ARIA DUETTO Soprano and Alto
 We hasten with weak, yet eager steps,
 O Jesu, O Master for help to You.
 You seek the sick and straying faithfully.
 Ah hear, how we
 the voices lift up, for help in praying!
 It be to us Your gracious Face gratifying!
3. RECITATIVE Tenor
Ach! I am a child of sins, Stanza 3, lines 1
ah! I am wrong far and wide. and 2
 The sins' leprosy, as in me is found,
 leaves me not in this mortality.
 My will strives only for evil.
 The spirit indeed speaks: ah! who will redeem me?
But flesh and blood to master Stanza 4, lines 5
and the good to accomplish, and 6
 is more than all my power.
 Will I the damage not hide,
 then can I not, how often I do wrong, count.
 Therefore take up I now the sins' sorrow and pain
 and my griefs' burden,
 thus to me moreover intolerable would be,
 and* hand over them to You, Jesu, in sighing.
Reckon not the iniquity, Stanza 5, lines 7
that You, LORD, has angered! and 8
 *BG and Gardiner CD; NBA and Dürr "I"
4. ARIA Tenor Stanza 8

- Dein** Blut, so meine Schuld durchstreicht,
macht mir das Herze wieder leicht
und spricht mich frei. *Hemiola*
Ruft mich der Höllen Heer zum Streite,
so stehet Jesus mir zur Seite,
daß ich beherzt und sieghaft sei. *Hemiola*
5. RECITATIVO *Baß*
Die Wunden, Nägel, Kron und Grab, *Strophe 8, Zeilen 1-2*
die Schläge, so man dort dem Heiland gab,
sind ihm nunmehr Siegeszeichen
und können mir verneute Kräfte reichen.
Wenn ein erschreckliches Gericht
den Fluch vor die Verdammten spricht,
so kehrst du ihn in Segen.
Mich kann kein Schmerz und keine Pein bewegen,
weil sie mein Heiland kennt;
und da dein Herz vor mich in Liebe brennt,
so lege ich hinwieder
das meine vor dich nieder. *Strophe 10, Zeilen 5-8*
**Dies mein Herz, mit Leid vermengenget,
so dein teures Blut besprenget,
so am Kreuz vergossen ist,
geb ich dir, HERR Jesu Christ.**
6. ARIA *Baß*
Nun du wirst mein Gewissen stillen, *Strophe 11, Zeilen 1-2a*
so wider mich um Rache schreit,
ja, deine Treue wirds erfüllen,
weil mir dein Wort die Hoffnung beut.
Wenn Christen an dich glauben,
wird sie kein Feind in Ewigkeit
aus deinen Händen rauben.
7. CHORAL *Strophe 12*
HERR, ich glaube, hilf mir Schwachen, *Markus 9: 24*
**laß mich ja verzagen nicht;
du, du kannst mich stärker machen,
wenn mich Sünd und Tod anficht.
Deiner Güte will ich trauen,
bis ich fröhlich werde schauen
dich, HERR Jesu, nach dem Streit
in der süßen Ewigkeit.** *Terz de Picardie*
- Your** Blood, thus my sin Crosses out,
makes my heart again light
and declares me free. *hemiola*
Calls me the hell host to the struggle,
there stands Jesus by my side,
that I am heartened and triumphant. *hemiola*
5. RECITATIVE *Bass*
The Wounds, Spikes, Crown and Grave, *Stanza 8, lines 1-2*
the Blows, as mortals there to the Saviour gave,
are to [Jesus] [then] forward Victory Signs
and can to me renewed strengths give.
When a dreadful judgment
the curse for the condemned declares,
so You turn it into Blessing.
Me can neither sorrow nor pain move,
because them my Saviour knows;
and there Your Heart for me in Love burns,
so lay I again hence
[all God has given] me before You. *Stanza 10, lines 5-8*
**This my heart, with pain mingles,
as Your costly Blood sprinkled,
as on the Cross was poured out,
give I to You, LORD Jesu Christ.**
6. ARIA *Bass*
Now You will my conscience still, *Stanza 11, lines 1-2a*
as against me for vengeance cries,
yes, Your faithfulness will it fulfill,
because Your Word the Hope supplies.
When [mortals] in You believe,
will them no foe in eternity
out of Your Hands steal.
7. CHORALE *Stanza 12*
LORD, I believe, help my weaknesses, *Mark 9: 24*
**let me in deed despair not;
You, You can me stronger make,
when me sin and death afflict.
Your Goodness will I trust in,
until I joyfully will behold
You, LORD Jesu, after the strife
in the sweet life afterlife.** *terce de Picardie*

BWV_17 opens with energetic strings and downward progression of strings and oboe followed by upward progression musically depicting the choral depiction of the redemption of God followed by the offering of thanks and praise in the Way. Alto Recitative movement 2 follows depicting the whole world's speechless witness of God's Infinite Majesty in Air, Water, Universe, and Earth as strings of beads go. Nature praises God with Her innumerable gifts, including those which God plants, and gives breath especially to their tongues as they stir in winging forth God's Glory. A delightful dance follows in Soprano Aria movement 3 proclaiming the Lord's Goodness reaching as wide as Heaven is, God's Truth reaching as wide as the clouds extend. Constant thanks to God is the gift given by God showing all people the Way of Salvation. Tenor Recitative movement 4 makes direct contact with the Gospel for the day depicting the Samaritan who had become healthy turning around and praising God with a loud voice falling down at Jesus' feet thanking Jesus. Tenor Aria movement 5 Bourrée dances with the Superabundance of Goodness that God pours out on all of God's Creation. What can we bring other than the Thanks and Praise of our singing! Bass Recitative movement 6 enumerates the abundance of God's Goodness in body, life, understanding, health, strength, sense, and a joyful mouth, streams of God's Grace which we pray God lets flow upon all. God's Gifts of Love, Peace, Righteousness, and Joy in God's Spirit are treasures which God has sent all of us as an example of God's intention to heal all people in body and soul! Closing congregational Chorale movement 7

affirms that God shows the Motherly/Fatherly Mercy upon all of us as we stand in genuine awe of God's Goodness. God knows we are but dust like raked grass, falling flower and leaf, over which the wind blows and it is no longer there. That end is all too near to all of us!

BWV_17, *Wer Dank opfert, der preiset mich*

Vierzehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Galater 5: 16-24 Evangelium: Lukas 17: 11-19

Fourteenth Sunday after The Holy Trinity
Epistle: Galatians 5: 16-24 Gospel: Luke 17: 11-19

1. [CHOR] Psalm 50: 23
'Wer Dank opfert, der preiset mich, und das ist
der Weg, daß ich ihm zeige das Heil Gottes.'

1. [CHORUS] Psalms 50: 23
[All] who offer up thanks, [they] praise Me, and this
is the Way, that I to [them] demonstrate
the redemption of God.'

2. RECITATIVO Alt
Es muß die ganze Welt ein stummer Zeuge werden
von Gottes hoher Majestät,
Luft, Wasser, Firmament und Erden,
wenn ihre Ordnung als in Schnuren geht; Psalm 19: 4
ihn preiset die Natur mit ungezählten Gaben,
die er ihr in den Schoß gelegt,
und was den Odem hegt, Psalm 150: 6
will noch mehr Anteil an ihm haben,
wenn es zu seinem Ruhm so Zung als Fittich regt.

2. RECITATIVE Alto
There must the whole world a speechless witness
become by God's [Infinite] Majesty,
Air, Water, [Universe] and Earth,
when their order as in strings of beads go; Psalms 19: 4
the Nature praises [God] with innumerable gifts,
which [God] in Her Womb plants,
and whatever has breath, Psalms 150: 6
will still more portion in [God] have,
when it to [God's] Glory so tongue as a wing stirs.

3. ARIA Sopran
HERR, deine Güte reicht, so weit
der Himmel ist, Psalm 36: 5
und deine Wahrheit langt, so weit
die Wolken gehen.
Wüßt ich gleich sonst nicht,
wie herrlich groß du bist,
so könnt ich es gar leicht aus deinen Werken sehen.
Wie sollt man dich mit Dank dafür
nicht stetig preisen?
Da du uns willst den Weg des Heils hingegen weisen.

3. ARIA Soprano
LORD, Your Goodness reaches, so wide [as]
the Heaven is, Psalms 36: 5
and Your Truth reaches, so wide [as]
the clouds extend to.
Know I alike in other ways not,
how LORDly Great You are,
so can I it quite easily by Your Works see.
How shall one You with thanks therefore
not constantly praise?
There You to us will the Way of Salvation whereas show.

Parte seconda/Zweiter Teil

Parte seconda/Second part

4. RECITATIVO Tenor Lukas 17: 15-16
'Einer aber unter ihnen, da er sahe, daß er
gesund worden war, kehrte um und preisete Gott
mit lauter Stimme und fiel auf sein Angesicht zu
seinen Füßen und dankete ihm, und das war ein
Samariter.'

4. RECITATIVE Tenor Luke 17: 15-16
'But one among them, then [she/he] had become
healthy, turned around and praised God with a loud
voice and fell down on [her/his] face at [Jesus']
feet and thanked [Jesus], and that one was a
Samaritan.'

5. ARIA Tenor
Welch Übermaß der Güte
schenkst du mir!
Doch was gibt mein Gemüte
dir dafür?
HERR, ich weiß sonst nichts zu bringen,
als dir Dank und Lob zu singen.

5. ARIA Tenor
What Superabundance of Goodness
pour out You to me!
Yet what gives my soul
to You therefore?
LORD, I know not else to bring,
except to You Thanks and Praise to sing.

6. RECITATIVO Baß
Sieh meinen Willen an, ich kenne was ich bin:
Leib, Leben und Verstand,
Gesundheit, Kraft und Sinn,
der du mich läßt mit frohem Mund genießen,
sind Ströme deiner Gnad,
die du auf mich läßt fließen.
Lieb, Fried, Gerechtigkeit
und Freud in deinem Geist Römer 14: 17
sind Schätz, dadurch du mir schon
ein Vorbild weist,
was Gutes du gedenkst

6. RECITATIVE Bass
Regard my will, I know what I am:
body, life and understanding,
health, strength and sense,
which You let me with joyful mouth enjoy,
are streams of Your Grace,
which You upon [all] let flow.
Love, Peace, Righteousness
and Joy in Your Spirit Romans 14: 17
are treasures, thereby You to me already
here an example send,
what Good You intend

mir dorten zuzuteilen und mich
an Leib und Seel vollkommentlich zu heilen.

7. CHORAL

**Wie sich ein Vatr erbarmet
übr seine junge Kindlein klein:
So tut der HERR uns Armen,
so wir ihn kindlich fürchten rein.
Er kennt das arme Gemächte,
Gott* weiß, wir sind nur Staub.
Gleich wie das Gras vom Rechen,
ein Blum und fallendes Laub,
der Wind nur drüber wehet,
so ist es nimmer da:
also der Mensch vergehet,
sein End, das ist ihm nah.**

Strophe 3

Nun lob, mein Seel, den HERREN Johann Gramann (1530)
Melodie: Nun lob, mein Seel, den HERREN Johann Kugelmann (1540)

*NBA und Dürr; BG und Gardiner "er"

to me there assign and me
in body and soul completely to heal.

7. CHORALE

**As themselves a mother/father show mercy
upon their young children small:
So does the LORD to us poor ones, as we
to [God] childlike stand in awe of genuinely.
[God] knows the poor creature,
God* knows, we are only dust.
Like as the grass from raking,
a flower and falling leaf,
the wind merely thereover blows,
so it is no longer there:
as the mortal perishes,
[their] end, that is near to [them].**

Stanza 3

Nun lob, mein Seel, den HERREN Johann Gramann (1530)
Melodie: Nun lob, mein Seel, den HERREN Johann Kugelmann (1540)

*NBA and Dürr; BG and Gardiner "he"

May these texts help us to see the Superabundance of God's Grace and Mercy, as we measure the days of our lives in singing thanks and praise to God!

Here is John Eliot Gardiner directing tTe Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_25 at 0:00; BWV_78 at 17:50; and BWV_17 at 40:55:

www.youtube.com/watch?v=L4BOBIH74io

Fifteenth Sunday after The Holy Trinity

Here in **BWV_138**, in Bach's first year at Leipzig, the Nuremberg chorale text of 1561 is prominently and skillfully presented in the first, second, and sixth movements. Movement 1 opens with the Tenor voice calling out to each one of us the question of why we harass ourselves in afflicting ourselves in suffering sorrow only about temporal goods, reflecting the Gospel of Matthew 6: 24 declaration of Jesus that we cannot serve God and temporal goods at the same time! The Alto Recitative follows calling out to God to help us who afflict ourselves with worries, wishing to be dead. But the congregation responds with the imperative to trust in the Lord God Who has created everything! No musical reflection of the text is neglected as Bach accompanies the congregational responses throughout the cantata with two oboes d'amore (of love). Movement 2 continues the dialogue between the soul and the congregation, but this time the soul is sung by the Bass stating that the supply to keep house is becoming small, making it impossible to administer with peace one's office with sighs the food and tears the drink. Again the congregation responds with the oboes of love that God cannot and will not leave us, knowing full well what we gather since the Universe and the Earth are God's Creation. The next reflection comes by the Soprano who realizes that God looks after cattle, gives birds food, satisfies young ravens, but the soul returns to worrying about oneself, a theme reflected next by the Alto Recitative, but each time the congregation affirms that the Mother/Father God is the Lord God Who helps us in all need. The soul comes to itself in the Tenor Recitative movement 3 which savors the sweet consolation that assures that God will neither leave nor neglect us, we can then in stillness patiently compose ourselves, so that we can put under our pillow the sorrows of the day and know comfort in our sleep. In movement 4 the Bass Aria D major dance of confidence in God continues, as God given Faith lets God govern, ending sorrows' gnawing, poverty plaguing as in the greatest grief God remains the Mother/Father in our joy surprisingly upholding! Movement 5 Alto Recitative gives worries the farewell letter because right now we may live as in

heaven! The final movement 6 congregational Chorale reminds us that although we are merely a clod of earth, unable to know any comfort, we however are a child of the Mother/Father God Who has a motherly/fatherly heart!

BWV_138, Warum betrübst du dich, mein Herz?

Fünftehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Galater 5: 25-6: 10 Evangelium: Matthäus 6: 24-34

Fifteenth Sunday after The Holy Trinity
Epistle: Galatians 5: 25-6: 10 Gospel: Matthew 6: 24-34

1. [CHORAL + RECITATIVO] Oboen d'amore
**Warum betrübst du dich, mein Herz?
bekümmerst dich und trägest Schmerz
nur um das zeitliche Gut?**
Alt
Ach! ich bin arm,
mich drücken schwere Sorgen.
Vom Abend bis zum Morgen
währt meine liebe Not.
Daß Gott erbarm!
Wer wird mich noch erlösen
vom Leibe dieser bösen
und argen Welt?
Wie elend ists um mich bestellt?
Ach! wär ich doch nur tot!
**Vertrau du deinem HERREN Gott,
der alle Ding erschaffen hat.** Terz de Picardie
Warum betrübst du dich, mein Herz Nuremberg (1561) Strophe 1
Melodie: Warum betrübst du dich, mein Herz anonymen Komponist

1. [CHORALE + RECITATIVE] oboes d'amore
**Why harass you yourself, my heart?
afflict yourself and suffer sorrow
only about the temporal goods?**
Alto
Ah! I am poor,
me afflict severe worries.
From evening through the morning
lasts my dear need.
God help us!
Who will me still redeem
from [the] body of this evil
and wicked world?
How miserable it towards me appoints!
Ah! were I though only dead!
**Trust you in your LORD God,
Who every thing has created.** tierce de Picardie
Warum betrübst du dich, mein Herz Nuremberg (1561) Stanza 1
Melody: Warum betrübst du dich, mein Herz anonymous composer

2. RECITATIVO E CORO
Baß
Ich bin veracht', der HERR hat mich zum Leiden
am Tage seines Zorns gemacht;
der Vorrat, hauszuhalten, ist ziemlich klein;
man schenkt mir vor den Wein der Freuden
den bitteren Kelch der Tränen ein.
Wie kann ich nun mein Amt mit Ruh verwalten,
wenn Seufzer meine Speise und Tränen
das Getränke sein?

2. RECITATIVE AND CHORUS
Bass
I am depressed, the LORD has made me mourning
on the day of [God's] wrath;
the supply, to keep house, is becoming small;
one pours out to me for the wine of joy
the bitter cup of tears.
How can I now my office with peace administer,
when sighs my food and tears
the drink are?

Oboen d'amore
**Er kann und will dich lassen nicht,
er weiß gar wohl, was dir gebricht,
Himmel und Erd ist sein!** Strophe 2
Sopran
Ach, wie?
Gott sorget freilich vor das Vieh,
er gibt den Vögeln seine Speise,
er sättiget die jungen Raben,
nur ich, ich weiß nicht, auf was Weise ich armes Kind
mein bißchen Brot soll haben,
wo ist jemand, der sich zu meiner Rettung findet?
**Dein Vater und dein HERRE Gott,
der dir beisteht in aller Not.**

oboes d'amore
**[God] cannot and will not leave you,
[God] knows full well, what you gather,
the [Universe] and the Earth are [God's]!** Stanza 2
Soprano
Ah, in what way?
God looks after of course for the cattle,
[God] gives the birds their food,
[God] satisfies the young ravens,
only I, I do not know, in what way I poor child
my morsel of bread shall have,
where is anyone, who for my rescue her/himself finds?
**Your [Mother/]Father and your LORD God,
Who helps you in all need.**

Alt
Ich bin verlassen, es scheint,
als wollte mich auch Gott bei meiner Armut hassen,
da er's doch immer gut mit mir gemeint.
Ach Sorgen, ach werdet ihr denn alle Morgen
und alle Tage wieder neu?
So klag ich immerfort:
Ach! Armut! hartes Wort,
wer steht mir denn in meinem Kummer bei?
Dein Vater und dein HERRE Gott,

Alto
I am abandoned, it seems
as though me also God in my poverty hates,
there [God] it though always good by me means.
Ah sorrows, ah become you then all mornings
and all days again new?
So I bewail continually:
Ah! Poverty! harsh word,
who helps me then in my worry?
Your [Mother/]Father and your LORD God,

- der steht dir bei in aller Not.** Terz de Picardie
3. RECITATIVO Tenor
Ach süßer Trost! Wenn Gott mich nicht verlassen
und nicht versäumen will,
so kann ich in der Still
und in Geduld mich fassen.
Die Welt mag immerhin mich hassen,
so werf ich meine Sorgen
mit Freuden auf den HERRN,
und hilft er heute nicht,
so hilft er mir doch morgen.
Nun leg ich herzlich gern
die Sorgen unters Kissen
und mag nichts mehr als dies
zu meinem Troste wissen:
4. ARIA Baß
Auf Gott steht meine Zuversicht,
mein Glaube läßt ihn walten.
Nun kann mich keine Sorge nagen,
nun kann mich auch kein Armut plagen.
Auf Gott steht meine Zuversicht!
Auch mitten in dem größten Leide
bleibt er mein Vater, meine Freude,
er will mich wunderbarlich erhalten.
5. RECITATIVO Alt
Ei nun!
so will ich auch recht sanfte ruhn.
Euch, Sorgen! sei der Scheidebrief gegeben.
Nun kann ich wie im Himmel leben.
6. CHORAL Oboen d'amore Strophe 3
**Weil du mein Gott und Vater bist,
dein Kind wirst du verlassen nicht,
du väterliches Herz!
Ich bin ein armer Erdenkloß,
auf Erden weiß ich keinen Trost.**
- Who helps you in all need.** tierce de Picardie
3. RECITATIVE Tenor
Ah sweet consolation! Provided God will neither leave
nor neglect me,
so can I in stillness
and in patience myself compose.
The world may ever hence hate me,
then I fling my sorrows
with joy upon the LORD,
and helps [God] today not,
then helps [God] me though tomorrow.
Now I lay heartily willingly
the sorrows under the pillow
and want not more than this
for my comfort to know:
4. ARIA Bass
In God is my confidence,
my faith lets [God] govern.
Now can at me not any sorrow gnaw,
now can me also not any poverty plague.
In God is my confidence!
Likewise amidst the greatest grief
[God] remains my [Mother/]Father, my joy,
[God] will me surprisingly uphold.
5. RECITATIVE Alto
Indeed now!
so I will also quite peacefully rest.
To you, worries! be the farewell letter given.
Now I can as in heaven live.
6. CHORALE oboes d'amore Stanza 3
**Because You my God and [Mother/]Father are,
Your child will You leave not,
You [motherly/]fatherly heart!
I am a poor earth clod,
on earth know I no comfort.**

BWV_99 opens with a delightful choral presentation as the Sopranos present the chorale in long held notes accompanied by contrapuntal vocal lines in the Alto, Tenor and Bass parts, and heavenly flute, oboe of love, and continuo introduction as backdrop to movement 1. Movement 2 Bass Recitative affirms that God's Word of Truth stands firm and will not deceive us, because all who believe it will not fall or fail, indeed because it directs to the Way of Life in loving others as one loves oneself. And so the heart pulls itself together and lets itself be satisfied in the Motherly/Fatherly faithfulness and favor, as the soul has patience whenever it is affected by a mishap because God can with God's Creative Hands change that affliction. Amidst the flute solo's quaking rapid notes, the Tenor soloist Aria movement 3 encourages us not to quake when our souls are discouraged, and the cross's cup tastes so bitter to us. God is our souls' wise Doctor and Surprise Being Who does not fill us with deadly poison, even though the sweetness of the cross remains hidden to us. The Alto Recitative movement 4 faithfully declares that the covenant which God has from eternity contracted with us remains our faith's foundation. With confidence it declares in death and life that God is our Light, and to God we will be submissive. Salvation time finally comes after all the days of trouble and endured sorrow and after enough days having wept, and the faithfulness of God's Sense appears. The flute and oboe of love return to punctuate in the Alto and Soprano Duet movement 5 the enduring covenant of the love of God functioning throughout the flesh's weakness struggling as the well done Will of God. Anyone who through false delusion regards the cross as unbearable will not enjoy the future! Then accompanied by the oboe of love, the congregational Chorale movement 6 affirms that we will abide by whatever God does because it is well done. Even the roughest path of need, death

and distress driven, in all of that God will be loving us, holding us in parental Arms, enabling us to let God alone govern our lives.

BWV_99, *Was Gott tut, das ist wohlgetan II*

Fünfzehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Galater 5: 25-6: 10 Evangelium: Matthäus 6: 24-34

Fifteenth Sunday after The Holy Trinity
Epistle: Galatians 5: 25-6: 10 Gospel: Matthew 6: 24-34

1. [CHORAL] Flöte und Oboe d'amore in den Sätzen 1, 5, und 6
**Was Gott tut, das ist wohlgetan,
es bleibt gerecht sein Wille;
wie er fängt meine Sachen an,
will ich ihm halten stille.
Er ist mein Gott,
der in der Not
mich wohl weiß zu erhalten,
drum laß ich ihn nur walten.**
Was Gott tut, das ist wohlgetan Samuel Rodigast (1675) Strophe 1
Melodie: Was Gott tut, das ist wohlgetan Severus Gastorius (1674)
2. RECITATIVO Baß Strophe 2
Sein Wort der Wahrheit stehet fest
und **wird mich nicht betrügen,** Zeile 2
weil es die Gläubigen nicht fallen noch verderben läßt.
Ja, weil es mich den Weg zum Leben führet,
so faßt mein Herze sich und lasset sich begnügen
an Gottes Vatern treu und Huld
und **hat Geduld,** Zeile 5
wenn mich ein Unfall rühret.
Gott kann mit seinen Allmachtshänden
mein Unglück wenden.
3. ARIA Tenor Flöte solo Strophe 3
Erschüttere dich nur nicht, verzagte Seele,
wenn dir der Kreuzeskelch so bitter schmeckt. Hemiola
Gott ist dein weiser Arzt und Wundermann,
so dir kein tödlich Gift einschenken kann,
obgleich die Süßigkeit verborgen steckt.
4. RECITATIVO Alt Strophe 4
Nun, der von Ewigkeit geschloßne Bund
bleibt meines Glaubens Grund.
Er spricht mit Zuversicht
im Tod und Leben:
Gott ist mein Licht,
ihm will ich mich ergeben. Zeile 4
Und haben alle Tage gleich ihre eigne Plage, Matthäus 6: 34
doch auf das überstandne Leid,
wenn man genug geweinet,
kommt endlich die Errettungszeit,
da Gottes treuer Sinn erscheint.
5. ARIA DUETTO Alt und Sopran Oboe d'amore Strophe 5
Wenn des Kreuzes Bitterkeiten
mit des Fleisches Schwachheit streiten,
ist es dennoch wohlgetan.
Wer das Kreuz durch falschen Wahn
sich vor unerträglich schätzt,
wird auch künftig nicht ergötzet.
6. CHORAL Oboe d'amore Strophe 6
**Was Gott tut, das ist wohlgetan,
dabei will ich verbleiben;
es mag mich auf die rauhe Bahn
Not, Tod und Elend treiben,
so wird Gott mich
ganz väterlich**
1. [CHORALE] flute and oboe d'amore in movements 1, 5, and 6
**Whatever God does, that is well done,
it remains righteous [God's] Will;
just as [God] does my affairs,
will I to [God] hold still.
[God] is my God,
Who in the need
me well knows in upholding,
therefore let I [God] alone govern.**
Was Gott tut, das ist wohlgetan Samuel Rodigast 1675) Stanza 1
Melody: Was Gott tut, das ist wohlgetan Severus Gastorius (1674)
2. RECITATIVE Bass Stanza 2
[God's] Word of Truth stands firm
and **will me not deceive,** Line 2
because it lets the believer not fall nor fail.
Yes, because it me the Way to Life directs,
so pulls itself my heart together and lets itself be satisfied
with God's [Motherly/]Fatherly faithfulness and favor
and **has patience,** Line 5
whenever me a mishap affects.
God can with [God's Creative] Hands
my affliction change.
3. ARIA Tenor Flute Solo Stanza 3
Quake you only not, discouraged soul,
when to you the cross's cup so bitter tastes. hemiola
God is your wise Doctor and Surprise Being,
Who to you no deadly poison can fill,
although the sweetness hidden remains.
4. RECITATIVE Alto Stanza 4
Now, the from eternity contracted covenant
remains my faith's foundation.
It declares with confidence
in death and life:
God is my Light,
to [God] will I be submissive. Line 4
And have all days alike their own trouble, Matthew 6: 34
but after the endured sorrow,
when one enough has wept,
comes finally the salvation time,
when God's faithful Sense appears.
5. ARIA DUETTO Alto and Soprano oboe d'amore Stanza 5
When the cross's bitternesses
with the flesh's weakness struggle,
it is nevertheless well done.
Anyone who the cross through false delusion
still unbearable regards,
will also the future not enjoy.
6. CHORALE oboe d'amore Stanza 6
**Whatever God does, that is well done,
thereby will I abide;
there may me on the roughest path
need, death and distress drive,
in these will God me
entirely [as a loving parent]**

**in seinen Armen halten,
drum laß ich ihn nur walten.**

**in [God's] Arms be holding,
so let I [God] alone govern.**

BWV_51 is a cantata for Solo Soprano which commences in movement 1 with an exuberant trumpet, Soprano and continuo concerto da capo Aria filled with trumpet trills and leaping vocal and instrumental motives shouting with joy their praises in all lands, by whatever means in Heaven and Earth to include all creatures contained therein to exalt God! At the same time realizing that God succors us all at all times in every Cross and Need, enabling us to bring an offering of thanksgiving, all in C Major. In Recitative movement 2 the mood turns somber in the relative key of a-minor, expressing our worship of God's Honor in the Temple celebrating God's faithfulness which brings daily to everyone new blessings of reward. In both Major and minor keys, God is praised for what God has done. Our weak mouths merely babble that which even a wretched praise to God can nevertheless well please God. In the minuet movement 3, the Soprano Aria gently, delicately and flowingly musically word paints the word "Highest" starting in the high range held note descending to the octave below in making God's Goodness henceforth all mornings new, and throughout word paints the gentle life which God gives us in the thankful spirit in response to God's Parental Faithfulness, as all people are named God's Children. The fifth stanza of Johann Gramann's chorale *Nun lob, mein Seel, den Herren* (Now praise, my Soul, the Lord) is presented line by line by the Soprano in Chorale movement 4, and is accompanied by a lively and joyful minuet instrumental celebration of the Parental Faithfulness of God with praise, glory with honor given to the Creator, Saviour and Holy Spirit Who would increase in us what out of Grace promises to all, constantly opening our hearts which leave ourselves completely to God and God's Work enabling all hearts to firmly hang on to God through courage and sense, and so sing to God at all hours of our life the AMEN! All this is obtained through God's gift of Faith allowing us to sing to God upon our heart's foundation a glorious trumpet accompanied ALLELUIA!

BWV_51, Jauchzet Gott in allen Landen!

Fünfzehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Galater 5: 25-6: 10 Evangelium: Matthäus 6: 24-34

Fifteenth Sunday after The Holy Trinity
Epistle: Galatians 5: 25-6: 10 Gospel: Matthew 6: 24-34

1. [ARIA] Sopran
Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
an Geschöpfen in sich hält,
müssen dessen Ruhm erhöhen,
und wir wollen unserm Gott
gleichfalls itzt ein Opfer bringen,
daß er uns in Kreuz und Not
allezeit hat beigestanden.
 2. RECITATIVO Sopran
Wir beten zu dem Tempel an,
da Gottes Ehre wohnt;
da dessen Treu,
so täglich neu, Klagelieder 3: 22-23
mit lauter Segen lohnet.
Wir preisen, was er an uns hat getan.
Muß gleich der schwache Mund
von seinen Wundern lallen,
so kann ein schlechtes Lob ihm
dennoch wohlgefallen.
 3. ARIA Sopran
Höchster, mache deine Güte
ferner alle Morgen neu. Klagelieder 3: 22-23
So soll vor die Vätertreu
auch ein dankbares Gemüte
durch ein frommes Leben weisen,
daß wir deine Kinder heißen.
1. [ARIA] Soprano
Shout with joy to God in all lands!
Whatever the Heaven and the Earth
by means of creatures contains,
must of that Glory [God] exalt,
and we will to our God
likewise now an offering bring,
that [God] for us in Cross and Need
at all times has succored.
 2. RECITATIVE Soprano
We worship in the Temple,
where God's Honor dwells;
where that faithfulness,
so daily new, Lamentations 3: 22-23
with pure blessing rewards [all].
We praise, what [God] for us has done.
Must alike the weak mouth
of [God's] Wonders babble,
thus can a wretched praise to [God]
nevertheless well please.
 3. ARIA Soprano
Highest, make Your Goodness
henceforth all mornings new. Lamentations 3: 22-23
So shall for the [Parental] Faithfulness
also a thankful spirit
through a gentle life show,
that we Your Children are named.

4. CHORAL Sopran
**Sei Lob und Preis mit Ehren
 Gott Vater, Sohn, Heiligem Geist!
 Der woll in uns vermehren,
 was er und aus Gnaden verheißt,
 daß wir ihm fest vertrauen,
 gänzlich uns lassn auf ihn,
 von Herzen auf ihn bauen,
 daß unsr Herz, Mut und Sinn
 ihm festiglich anhangen;
 drauf singen wir zur Stund:
 Amen! Wir werdns erlangen,
 glaubn wir aus Herzensgrund.**

Nun lob, mein Seel, den HERREN Johann Gramann (1530) Strophe 5
 Melodie: Nun lob, mein Seel, den HERREN Johann Kugelmann (1540)
 Alleluja!

4. CHORALE Soprano
**Be Praise and Glory with Honor
 [to Creator, Saviour,] Holy Spirit!
 Who would in us increase,
 what [God] to us from Grace promises,
 that we to [God] constantly open our hearts,
 completely leave ourselves to [God],
 from hearts on [God] building,
 that our heart, courage and sense
 to [God] firmly hang on;
 of this we sing at this hour:
 Amen! We will attain it,
 [as] we have Faith upon heart's foundation.**

Nun lob, mein Seel, den HERREN Johann Gramann (1530) Stanza 5
 Melody: Nun lob, mein Seel, den HERREN Johann Kugelmann (1540)
 Alleluia!

Accompanying **BWV_100**, there are two other cantatas BWV_98 and BWV_99 which bear the same title using the first stanza of the chorale as their first movements. BWV_100 is a verbatim presentation of the text which is also used, in addition to BWV_98 and BWV_99, in BWV_12 6th stanza; BWV_69a 6th stanza; BWV_75 5th and 6th stanzas; and BWV_144 1st stanza. The unbridled instrumental depth and rhythmic joy of the first movement of BWV_100 sets it apart even from its identical musical twin found in BWV_99 as the first movement. The love of God for us is punctuated in BWV_100 movement 1 by Bach's use of the oboe of love also found in movements 5 and 6, even and especially when the cup of life tastes bitter to us (Versus 5). With only a walking bass accompaniment in the continuo, the Tenor and Alto Duet movement 2 explains the Creating God Who leads on the just pathWay of Graciousness, so that in patience we may all await God's turning around of misfortune, all being in the Hands of God. A beautiful flute solo accompanies the following Soprano Aria movement 3. God will keep us in mind, being our Doctor and Surprise Being Who does not prescribe poison medicine. God is faithful, emphasized by Bach's multiple musical repeats of those words, so everyone can rely on God's Grace, all done in a minor key! A dance movement 4 Bass Aria follows celebrating the God of Light Who is our Life, Who nothing evil allows, enabling all to surrender ourselves in both the joys and pains of life! The time comes when what God truly means comes openly to be clear to us. A lullaby minor key Alto Aria follows in movement 5 accompanied by the oboe of love describing how it is only a delusion when the cup of life is bitter to us, because after all eventually we will be delighted with sweet comfort in the heart as all pains withdraw. The final Chorale congregational response movement 6 with oboe of love accompaniment affirms, with Tutti musical and choral resources, that what God creates causes rest for us. Our Way may be rough with need, death, and distress, but God will parentally completely hold all of us in God's Arms. Therefore we all let God do the governing of our lives!

BWV_100, Was Gott tut, das ist wohlgetan III

Immer und überall

At all times and in all places

1. VERSUS 1 [CHORAL + TUTTI] Flöte und Oboe d'amore
**Was Gott tut, das ist wohlgetan,
 es bleibt gerecht sein Wille;
 wie er fängt meine Sachen an,
 will ich ihm halten stille.
 Er ist mein Gott,
 der in der Not
 mich wohl weiß zu erhalten,
 drum laß ich ihn nur walten.**
 Was Gott tut, das ist wohlgetan Samuel Rodigast (1675)
 Melodie: Was Gott tut, das ist wohlgetan Severus Gastorius (1674)
2. VERSUS 2 DUETTO Tenor und Alt
Was Gott tut, das ist wohlgetan,

1. VERSUS 1 [CHORALE + TUTTI] flute and oboe d'amore
**What God creates, that is well created,
 it remains righteous [God's] Will;
 as [God] sets about my concerns,
 I will to [God] hold still.
 [God] is my God,
 Who in the need
 me well knows to sustain,
 therefore let I [God] alone govern.**
 Was Gott tut, das ist wohlgetan Samuel Rodigast (1675)
 Melody: Was Gott tut, das ist wohlgetan Severus Gastorius (1674)
2. VERSUS 2 DUETTO Tenor and Alto
What God creates, that is well created,

- er wird mich nicht betrügen;
er führet mich auf rechter Bahn,
so laß ich mich begnügen
an seiner Huld
und hab Geduld,
er wird mein Unglück wenden,
es steht in seinen Händen.
3. VERSUS 3 [ARIA] Sopran Flöte solo
Was Gott tut, das ist wohlgetan,
er wird mich wohl bedenken;
er, als mein Arzt und Wundermann,
wird mir nicht Gift einschenken
vor Arznei.
Gott ist getreu,
drum will ich auf ihn bauen
und seiner Gnade trauen.
4. VERSUS 4 [ARIA] Baß
Was Gott tut, das ist wohlgetan,
er ist mein Licht, mein Leben,
der mir nichts Böses gönnen kann,
ich will mich ihm ergeben
in Freud und Leid!
Es kommt die Zeit,
da öffentlich erscheinet,
wie treulich er es meint.
5. VERSUS 5 [ARIA] Alt Oboe d'amore solo Wiegenlied
Was Gott tut, das ist wohlgetan,
muß ich den Kelch gleich schmecken,
der bitter ist nach meinem Wahn,
laß ich mich doch nicht schrecken,
weil doch zuletzt
ich werd ergötzt
mit süßem Trost im Herzen;
da weichen alle Schmerzen.
6. VERSUS 6 ULTIMUS [CHORAL + TUTTI] Oboe d'amore
Was Gott tut, das ist wohlgetan,
darbei will ich verbleiben.
Es mag mich auf die rauhe Bahn
Not, Tod und Elend treiben,
so wird Gott mich
ganz väterlich
in seinen Armen halten,
drum laß ich ihn nur walten.
- [God] will me not deceive;
[God] leads me on the just pathWay,
so let I myself be satisfied
with [God's] Graciousness
and have patience,
[God] will my misfortune turn round,
it is in [God's] Hands.
3. VERSUS 3 [ARIA] Soprano flute solo
What God creates, that is well created,
[God] will me well bear in mind;
[God], as my Doctor and Surprise Being,
will to me not poison prescribe
with medicine.
God is faithful,
therefore will I upon [God] build
and [God's] Grace rely upon.
4. VERSUS 4 [ARIA] Bass
What God creates, that is well created,
[God] is my Light, my Life,
Who to me nothing evil can allow,
I will myself to [God] surrender
in joy and pain!
It comes the time,
there open appears,
how truly [God] means it.
5. VERSUS 5 [ARIA] Alto oboe d'amore solo lullaby
What God creates, that is well created,
must I the cup alike taste,
which bitter is according to my delusion,
I let myself though not be afraid,
because after all eventually
I will be delighted
with sweet comfort in the heart;
there withdraw all pains.
6. VERSUS 6 ULTIMUS [CHORALE + TUTTI] oboe d'amore
What God creates, that is well created,
thereby will I rest.
It may me on the rough pathWay
need, death and distress drive,
so will God me
completely [parentally]
in [God's] Arms hold,
therefore let I [God] alone govern.

In our grieving, need, distress and death, may our Parental God affirm us more fully in these texts and music of comfort and love.

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_138 at **0:00**; **BWV_99** at **17:14**; **BWV_51** at **34:10**; and **BWV_100** at **50:55**:

www.youtube.com/watch?v=tskAMMANFQQ

Michael and All Angels

BWV_50 begins the cantatas for this day with a double chorus drumroll of timpani, three trumpets and three oboes to accompany the text of Revelation 12 declaring that the now in everyone's life has God rejected the one who accuses us, bringing Salvation, Efficacy, the Way, and the might of God in Christ. William Scheide suggests that this cantata was used in Leipzig on 29 September 1723.

BWV_50, Nun ist das Heil und die Kraft

Michael und alle Engel (29. September)

Brief: Offenbarung 12: 7-12 Evangelium: Matthäus 18: 1-11

Michael and All Angels (29 September)

Epistle: Revelation 12: 7-12 Gospel: Matthew 18: 1-11

[CHOR] Hemiolen Offenbarung 12: 10
'Nun ist das Heil und die Kraft und
das Reich und die Macht unsers Gottes
seines Christus worden, weil der
verworfen ist, der sie verklagete
Tag und Nacht vor Gott.'

[CHORUS] hemiolas Revelation 12: 10
'Now have the Salvation and the Efficacy and
the [Way] and the Might of our God
become [God's] Christ, because [God]
has rejected, the one who accused them
day and night before God.'

BWV_130 follows with its exuberant opening Chorale movement 1 of the first stanza of Paul Eber's text of 1554 declaring the praise of the Lord God and the thanks of all for God's having created all the angels who soar around God's Way of Love, accompanied by timpani, trumpets, oboes and continuo. Eber's German text is a paraphrase of Philip Melancthon's Latin text *Dicimus grates tibi* written in 1539. By that year Melancthon had written both the *Augsburg Confession* and its *Apology* of 1530, formulated the *Wittenberg Concord* of 1536, and successfully sided with Luther concerning the importance of preaching the Law which ended the Antinomian controversy in 1539. The shining splendor and great wisdom of those soaring angels displays how God's Self leans to us, that such heroes and weapons are created by God. These angels do not pause in honoring God, and their total diligence is focused around the little flock of Jesus which is needed considering satan's wrath and might! All this is sung by Richard Wyn Roberts in the Alto Recitative movement 2, which includes a verbatim quote of Eber's chorale stanza 3, lines 3 and 4. Movement 3 Bass Aria depicts the old dragon burning with jealousy as it invents always new ways for suffering in separating the little flock of Jesus, accompanied musically by the slithering rhythm of the strings, trumpets and timpani. Satan destroys with pleasure what is of God, soon requiring deceit in satan's un-resting and calm-less state of being. Calmness however returns in the wellness brought to all of us in the day and night watching over us of the multitude of angels as they destroy satan's assault in movement 4 Soprano and Tenor Duet Recitative, especially with use by Bach of the repetition of the German word *wohl*, that it is *well* for all of us! The example of Daniel receiving shelter at the hand of the angels while sitting amidst lions, eliciting from all faithful ones that a song of thankfulness be heard, as we are reminded again that in addition angels help us in all present dangers! A flute and continuo dance introduces Tenor Aria movement 5 prayer that the Prince of the cherubim let all the heroes in this high horde always serve the faithful ones so that they may be carried on Elijah's wagon to heaven in every moment that is lived on earth, and the congregational Chorale movement 6 response in two stanzas praising God evermore for the dear angels' multitude today (right now) and forever. The prayer ends with a request that God bid these same angels to be prepared to shelter the little herd of the faithful, so that it keeps God's divine Word as Bach's instrumental accompaniment takes us heavenward!

BWV_130, HERR Gott, dich loben alle wir

Michael und Alle Engel (29. September)

Brief: Offenbarung 12: 7-12 Evangelium: Matthäus 18: 1-11

Michael and All Angels (29 September)

Epistle: Revelation 12: 7-12 Gospel: Matthew 18: 1-11

1. [CHORAL]
**HERR Gott, dich loben alle wir
und sollen billig danken dir
für dein Geschöpf der Engel schon,
die um dich schwebn um deinen Thron.**
HERR Gott, dich loben alle wir Paul Eber (1554) Strophe 1
Paraphrase des lateinischen *Dicimus grates tibi*
von Philip Melancthon (1539)

1. [CHORALE]
**LORD God, You we all praise
and shall rightly thank You
for Your Creation of the angels indeed,
who around You soar around Your [Way].**
HERR Gott, dich loben alle wir Paul Eber (1554) Stanza 1
Paraphrase of the Latin *Dicimus grates tibi*
by Philip Melancthon (1539)

Melodie: HERR Gott, dich loben alle wir anonymen Komponist (1551)

Melody: HERR Gott, dich loben alle wir anonymous composer (1551)

2. RECITATIVO Alt
Ihr heller Glanz und hohe Weisheit zeigt,
wie Gott sich zu uns Menschen neigt,
der solche Helden, solche Waffen
vor uns geschaffen.
Sie ruhen ihm zu Ehren nicht;
ihr ganzer Fleiß ist nur dahin gerichtet,
daß sie, HERR Christe, um dich sein Strophe 3,
und um dein armes Häuflein: Zeilen 3 und 4
Wie nötig ist doch diese Wacht
bei Satans Grimm und Macht?
3. ARIA Baß glitschende Bewegung des Drachen
Der alte Drache brennt vor Neid
und dichtet stets auf neues Leid,
daß er das kleine Häuflein trennet.
Er tilgte gern, was Gottes ist,
bald braucht er List,
weil er nicht Rast noch Ruhe kennt.
4. RECITATIVO [DUETTO] Sopran und Tenor
Wohl aber uns, daß Tag und Nacht
die Schar der Engel wacht,
des Satans Anschlag zu zerstören!
Ein Daniel, so unter Löwen sitzt, Daniel 6: 23 und 3: 25
erfährt, wie ihn die Hand des Engels schützt.
Wenn dort die Glut
in Babels Ofen keinen Schaden tut,
so lassen Gläubige ein Danklied hören.
So stellt sich in Gefahr
noch itzt der Engel Hülfe dar.
5. ARIA Tenor
Laß, o Fürst der Cherubinen,
dieser Helden hohe Schar immerdar
deine Gläubigen bedienen,
daß sie auf Elias Wagen
sie zu dir gen Himmel tragen.
6. CHORAL Strophe 11
**Darum wir billig loben dich
und danken dir, Gott, ewiglich,
wie auch der lieben Engel Schar
dich preisen heut und immerdar.**
Strophe 12
**Und bitten dich, wollst allezeit
dieselben heißen sein bereit,
zu schützen deine kleine Herd,
so hält dein göttlichs Wort in Wert.**

2. RECITATIVE Alto
Their shining splendor and great wisdom displays,
how God's Self to us mortals leans,
that such heroes, such weapons
for us has created.
They pause not in honoring [God];
their total diligence is only there hence focused,
that they, LORD Christ, around You are Stanza 3,
and around Your poor little flock: lines 3 and 4
To what extent needful is though this watch
considering satan's wrath and might?
3. ARIA Bass slithering motion of the dragon
The old dragon burns with jealousy
and invents always for new suffering,
that [satan] the tiny little flock separates.
[Satan] destroys with pleasure, what of God is,
soon [satan] needs deceit,
because [satan] neither rest nor calm knows.
4. RECITATIVE [DUETTO] Soprano and Tenor
It is well for us, that day and night
the multitude of angels watches,
of satan's assault to destroy!
A Daniel, who among lions sits, Daniel 6: 22 and 3: 25
experiences, how [her/]him the angels' hand shelters.
When there the fire
in Babel's furnace no injury does,
so let the faithful a thanks song hear.
So presents itself in danger
in addition now the angels' help.
5. ARIA Tenor
Let, O Prince of the cherubim,
this heroes high horde always
your faithful ones serve,
so that they on Elijah's wagon
[everyone] to You in heaven carry.
6. CHORALE Stanza 11
**Therefore we justly praise You
and thank You, God, evermore,
just as the dear angels' multitude
praise You today and forever.**
Stanza 12
**And we beg You, would all times
these same ones bid to be prepared,
to shelter Your little herd,
so that it keeps Your divine Word in Worth.**

BWV_19 opens with a Choral movement 1 of monumental proportion plunging immediately into a fugue presentation of the conflict which arose between the dragon and heaven, but Michael and the multitude that surrounds Michael overthrows satan's cruelty. Trumpets and timpani punctuate the triumph of that conflict. Movement 2 Bass Recitative thanks God for the defeat of the dragon by Michael and the Angels. We stand safe and secure that the dragon lies in the darkness bound in shackles no longer found in the Way of Heaven, and even though the dragon's roaring still frightens us, our body and soul are covered by angels! With the accompaniment of oboes of love, Soprano Aria movement 3 reassures us that like Jacob in Genesis 32: 2, God sends us Mahanaim (God's camp), so that whether we stand or walk, we are securely calm before our enemies. The Angel of Our LORD encamps itself for us far and near with fire, horse and wagon. The Tenor Recitative movement 4

reminds us that we are scornful mortal dust children, worms and poor sinners. But Surprise, the LORD loves us so much that Jesus does not value us as too lowly, but places around us the seraphim multitude to guard, defend, and protect us, musically ending with a grand tierce de Picardie (major third chord)! A lovely lullaby Tenor Aria movement 5 accompanied by trumpet playing the chorale *Herzlich lieb hab ich dich* (*Heartfelt love have I for You, O LORD*). Angels are implored to remain near us! They are asked to guide us on both sides, so that our feet do not slip! Also, teach us here to sing the great angels' Sanctus, and also the Creator's Thanks to sing! Soprano Recitative movement 6 prays that we love the gentle face of the angels, and not to drive them away or distress them by our sins. They will be there when the LORD commands us to say farewell to the world, together with our Salvation and also our wagon of Heaven! The final movement 7 congregational Chorale asks God to let the angels travel with us in Elijah's red wagon and keep our souls safe as was done for Lazarus. God, let our souls rest in Your Womb, and fill us with joy and consolation until the body comes out of the earth and is united with our souls, with the trumpets' accompaniment taking us all the way up into heaven!

BWV_19, *Es erhob sich ein Streit*

Michael und alle Engel (29. September)

Brief: Offenbarung 12: 7-12 Evangelium: Matthäus 18: 1-11

Michael and All Angels (29 September)

Epistle: Revelation 12: 7-12 Gospel: Matthew 18: 1-11

1. [CHOR] die schlängelnde, rhythmische Bewegung des Drachen
Es erhob sich ein Streit.
Die rasende Schlange, der höllische Drache
stürmt wider den Himmel mit wütender Rache.
Aber Michael bezwingt, und die Schar, die ihn
umringt, stürzt des Satans Grausamkeit.
2. RECITATIVO Baß
Gottlob! der Drache liegt. Der unerschaffne
Michael und seiner Engel Heer hat ihn besiegt.
Dort liegt er in der Finsternis mit Ketten
angebunden, und seine Stätte wird nicht mehr im
Himmelreich gefunden. Wir stehen sicher und
gewiß, und wenn uns gleich sein Brüllen schreckt,
so wird doch unser Leib und Seel mit Engeln
zudeckert.
3. ARIA Sopran Oboen d'amore
Gott schickt uns Mahanaim zu; Genesis 32: 2
wir stehen oder gehen, so können wir
in sichrer Ruh vor unsern Feinden stehen.
Es lagert sich so nah als fern,
um uns der Engel Unsers HERRN Psalm 34: 7
mit Feuer, Roß und Wagen. 2. Könige 6: 17
4. RECITATIVO Tenor Psalm 8: 4; 144: 3
Was ist der schnöde Mensch, das Erdenkind?
Ein Wurm, ein armer Sünder.
Schaut, wie ihn selbst der HERR so liebgewinnt,
daß er ihn nicht zu niedrig schätzt
und ihm die Himmelskinder,
der Seraphinen Heer,
zu seiner Wacht und Gegenwehr,
zu seinem Schutze setzt. Tierce de Picardie
5. ARIA Tenor *Herzlich lieb hab ich dich, o HERR* Trompete
Bleibt, ihr Engel, bleibt bei mir! Wiegenlied
Führet mich auf beiden Seiten,
daß mein Fuß nicht möge gleiten!
Aber lernt mich auch allhier euer großes Heilig
singen und dem Höchsten Dank zu singen!
6. RECITATIVO Sopran
Laßt uns das Angesicht der frommen Engel lieben
und sie mit unsern Sünden nicht vertreiben oder

1. [CHORUS] dragon's slithering rhythmic motion
There arose itself a conflict.
The raging serpent, the infernal dragon
storms against heaven with furious vengeance.
But Michael vanquishes, and the multitude, that
surrounds [Michael], overthrows satan's cruelty.
2. RECITATIVE Bass
Thank God! [there] the dragon lies.
The uncreated Michael and his multitude of angels
has it defeated. There it lies in the darkness
with shackles bound, and its place will no longer
in the [Way] of Heaven be found. We stand safe
and secure, and even though its roaring frightens us,
then will though our body and soul by angels
be covered.
3. ARIA Soprano oboes d'amore
God sends on to us Mahanaim; Genesis 32: 2
[whether] we stand or walk, so can we
in secure calm before our enemies stand.
There encamps itself, so near and far,
around us the Angel of Our LORD Psalms 34: 7
with fire, horse and wagon. 2 Kings 6: 17
4. RECITATIVE Tenor Psalms 8: 4; 144: 3
What is the scornful mortal, that dust child?
A worm, a poor sinner.
Surprise, how [you] the LORD's Self so much loves,
that [Jesus] [you] not too lowly values
and places the children of heaven,
the seraphim multitude,
at [your] guard and defense,
to protect [you]. tierce de Picardie
5. ARIA Tenor *Heartfelt love have I for You, O LORD* Trumpet
Remain, you angels, remain near me! lullaby
Guide me on both sides,
that my foot may not slip!
But teach me also all here your great Sanctus
to sing and the [Creator's] Thanks to sing!
6. RECITATIVE Soprano
Let us the face of gentle angels love and
them with our sins not drive away or also distress.

auch betrüben. So sein sie, wenn der der HERR
gebaut, der Welt Valet zu sagen, zu unser Seligkeit
auch unser Himmelswagen.

7. CHORAL

**Laß dein Engel mit mir fahren
auf Elias Wagen rot
und mein Seele wohl bewahren,
wie Lazrum nach seinem Tod.
Laß sie ruhn in deinem Schoß,
erfüll sie mit Freud und Trost,
bis der Leib kommt aus der Erde
und mit ihr vereinigt werde.**

2. Könige 2: 11

Freu dich sehr, o meine Seele Christoph Demantius (1620) Strophe 9
Melodie: Louis Bourgeois (ca. 1550)

There they are, when the LORD commands,
to the world farewell to say, along with our Salvation
also our wagon of Heaven.

7. CHORALE

**Let Your angels travel with me
on Elijah's red wagon
and my soul safe keep,
as Lazarus after his death.
Let her rest in Your Womb,
fill her with joy and consolation,
until the body comes out of the earth
and with her will be united.**

2 Kings 2: 11

Freu dich sehr, o meine Seele Christoph Demantius (1620) Stanza 9
Melody: Louis Bourgeois (ca. 1550)

BWV_149 movement 1 contains the noticeable presence of the bassoon to add to the trumpets, oboes, timpani and strings, accompanying with exuberance the voices in a grand barn dance of joy in the Victory which is found in the tents of the righteous that the Righteous Hand of the LORD keeps the Victory and also is exalted! quoting Psalms 118: 15 verbatim. This is followed by the Bass Aria movement 2 that references Revelation 12: 10 that the efficacy and strength be sung to God, to the Lamb, Who has restrained and expelled the satan who accuses us day and night. Honor and Victory have come for all gentle ones through the Blood of the Lamb, all accompanied this time by a virtuoso bassoon accompaniment! Movement 3 Alto Recitative beginning in e minor proclaims with the words of Psalms 34: 7 that God's Angels encamp all around us enabling us not to fear even if we have a thousand foes, and furthermore, when all falls and breaks, that one is able to rest in a major key which finally cadences in the key of D Major, the key of Joy as it is realized that God sends horse and wagon in addition to whole multitudes of angels! Now in movement 4 Soprano Aria minuet lullaby, Bach switches gears musically to proclaim that God's Angels will never depart from us, and are with us everywhere, including watching us in our sleep, and when we walk or stand the Angels carry us in their hands. Tenor Recitative movement 5 opens with thanks to our loving God, and the request that we all repent of our sinful deeds over which our individual angel for each of us may rejoice, and that on our death day will carry us into God's Lap! A final personal admonition for all of us, whoever we might be, is sung by the Aria Tenor and Alto Duet movement 6 reminding us to be watchful that the night is almost past, and not to rest in our watchfulness, desiring to be in the end before the Face of our loving Mother/Father God! The congregational Chorale movement 7 requests that our individual small angel on our last earthly day carry our feminine soul into Abraham's (and Sarah's) lap, as we slumber in our little sleep chamber softly and without any torment and pain in rest until that final day! And finally Jesus is asked to awaken each of us as our Saviour and Creator of Grace, as we request for Jesus to hear us and be able to praise Jesus endlessly!

BWV_149, Man singet mit Freuden vom Sieg

Michael und alle Engel (29. September)

Brief: Offenbarung 12: 7-12 Evangelium: Matthäus 18: 1-11

Michael and All Angels (29 September)

Epistle: Revelation 12: 7-12 Gospel: Matthew 18: 1-11

1. CORO Scheunentanz Psalm 118: 15

'Man singet mit Freuden vom Sieg
in den Hütten der Gerechten:
Die Rechte des HERRN behält den Sieg,
die Rechte des HERRN ist erhöhtet,
die Rechte des HERRN behält den Sieg.'

1. CHORUS barn dance Psalms 118: 15

'Mortals sing with joy of the Victory
in the tents of the righteous:
The Righteous Hand of the LORD keeps the Victory,
the Righteous Hand of the LORD is exalted,
the Righteous Hand of the LORD keeps the Victory.'

2. ARIA Baß Fagott Offenbarung 12: 10

Kraft und Stärke sei gesungen
Gott, dem Lamme, das bezwungen
und den Satanas verjagt,
der uns Tag und Nacht verklagt.
Ehr und Sieg ist auf die Frommen
durch des Lammes Blut gekommen.

2. ARIA Bass bassoon Revelation 12: 10

Efficacy and strength be sung
to God, to the Lamb, Who has restrained
and the satan expelled,
who us day and night accused.
Honor and Victory have for the gentle ones
through the Lamb's Blood come.

3. RECITATIVO Alt
 Ich fürchte mich vor tausend Feinden nicht,
 denn Gottes Engel lagern sich Psalm 34: 8
 um meine Seiten her;
 wenn alles fällt, wenn alles bricht,
 so bin ich doch in Ruhe.
 Wie wär es möglich zu verzagen?
 Gott schickt mir ferner Roß und Wagen
 und ganze Herden Engel zu.

4. ARIA Sopran Wiegenlied
 Gottes Engel weichen nie,
 sie sind bei mir allerenden. Hemiolen
 Wenn ich schlafe, wachen sie,
 wenn ich gehe, wenn ich stehe,
 tragen sie mich auf den Händen.

5. RECITATIVO Tenor
 Ich danke dir, mein lieber Gott, dafür;
 dabei verleihe mir,
 daß ich mein sündlich Tun bereue,
 daß sich mein Engel drüber freue,
 damit er mich an meinem Sterbetage
 in deinen Schoß zum Himmel trage.

6. ARIA [DUETT] Tenor und Alt Fagott
 Seid wachsam, ihr heiligen Wächter,
 die Nacht ist schier dahin. trügerische Kadenz
 Ich sehne mich und ruhe nicht,
 bis ich vor dem Angesicht
 meines lieben Vaters bin.

7. CHORAL
**Ach HERR, laß dein lieb Engelein
 am letzten End die Seele mein
 in Abrahams Schoß tragen,
 den Leib in seim Schlafkämmerlein
 gar sanft ohn einge Qual und Pein
 ruhn bis am jüngsten Tage!
 Alsdann vom Tod erwecke mich,
 daß meine Augen sehen dich
 in aller Freud, o Gottes Sohn,
 mein Heiland und Genadenthron!
 HERR Jesu Christ, erhöre mich, erhöre mich,
 ich will dich preisen ewiglich!**

Herzlich lieb hab ich dich, o HERR Martin Schalling (1569) Strophe 3
 Melodie: Herzlich lieb hab ich dich, o HERR Mathias Gastritz (1571)

3. RECITATIVE Alto
 I myself fear because of a thousand foes not,
 because God's Angels encamp themselves Psalms 34: 7
 around my sides here;
 when all falls, when all breaks,
 there am I though at rest.
 How would it be possible to lose heart?
 God sends on to me furthermore horse and wagon
 and whole multitudes of angels.

4. ARIA Soprano lullaby
 God's Angels depart never,
 they are with me everywhere. hemiolas
 When I sleep, watch they,
 when I walk, when I stand,
 carry they me in [their] hands.

5. RECITATIVE Tenor
 I thank You, my loving God, therefore;
 therewith grant to me,
 that I my sinful deeds repent,
 that my angel over it rejoices,
 so that [s/]he me on my death day
 into Your Lap in Heaven carries.

6. ARIA [DUET] Tenor and Alto bassoon
 You all be watchful, you holy watchers,
 the night is almost past. deceptive cadence
 I myself desire and rest not,
 until I before the Face
 of my loving [Mother/]Father am.

7. CHORALE
**Ah LORD, let Your loving angel small
 at the final End the soul of me
 into Abraham's[/Sarah's] lap carry,
 the body into its little sleep chamber
 quite softly without any torment and pain
 rest until the final day!
 Then from death awaken me,
 that my eyes may see You
 in all joy, O God's [Child],
 my Saviour and [Creator] of Grace!
 LORD Jesu Christ, hear me, hear me,
 I will You praise endlessly!**

Herzlich lieb hab ich dich, o HERR Martin Schalling (1569) Stanza 3
 Melodie: Herzlich lieb hab ich dich, o HERR Mathias Gastritz (1571)

May All of God's Angels keep in the peace and love of God all others and ourselves!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period
 Instrument Soloists in

BWV_50 at **0:00**; **BWV_130** at **3:16**; **BWV_19** at **18:55**; and **BWV_149** at **39:25**:

[www.youtube.com/watch?v= Y3 fs3 86w](http://www.youtube.com/watch?v=Y3_fs3_86w)

Sixteenth Sunday after The Holy Trinity

By the time of the presentation by Bach of **BWV_161** on the 27th of September 1718 when Bach was 33, the text of this cantata and the Gospel for the day from Luke 7: 11-17 must have been cathartic for Bach who was so acquainted with the death of loved ones! The following close relatives had already

died for Bach including sister Johanna Juditha aged 6 on 3 May 1686; mother Elisabeth aged 50 on 1 May 1694; father Ambrosius aged 49 on 20 February 1695; elder cousin Johann Christoph aged 61 in 1703; uncle Tobias Lämmerhirt aged 68 in 1707; son Johann Christoph at birth on 23 February 1713; and daughter Maria Sophia, twin of Johann Christoph, one month later. Therefore it is reasonable to assume that the plight of the widow of Nain in the death of her only son, as well as the compassion felt by Jesus Who focused totally on her condition by telling her not to weep, must have moved Bach to deal with this cantata text by Salomo Franck in Bach's deeply heartfelt desires pouring forth in the musical interpretation Bach gives to all of us in this early masterpiece of grace given in love. In contrast to our 21st century proclivity to not talk about death, Bach immediately confronts us with the sweetness of our own hour of death using the same calmness of compassion with the musical use of two recorders and lilting appoggiaturas in a slow tempo, mirroring the reassurance of Jesus to the widow of Nain in the face of the multiple deaths she had faced. This Alto Aria movement 1 could not be more musically doctoring and pastoral in its concern for the condition of all of God's children. Tenor Recitative movement 2 immediately declares the burden caused by the misdirected dependence on the creature and created rather than the Creator! This causes the burdens of any sugar of life to turn into hateful poison, and any light of life to be a comet of calamity. But the LORDliness of Jesus brings the major key of heavenly joy, and the sigh from the heart's foundation for finality. The desire directed to Christ is the only pasture worth munching on! Tenor Aria movement 3 returning to the longing and yearning of the soul, musically depicted by the slow appoggiaturas, explicating the longing to hug the Saviour and be with Christ, affirms that even though death pulverizes the body to ash and dust, it only makes the soul shine purer and be resplendent exactly like the angels. The Alto Recitative movement 4 bids a good night to the world, and the desiring for the only consolation to be found in Jesu's Arms at death, making it but a gentle sleep. Jesus will in the end raise all of God's sheep from the dead, leading to the final sweet pasture of life from which death cannot separate. So bring it on, death, and bring the joyful musical major key striking of the death bell. But not so fast, the Chorus movement 5 reminds us, it is only in God's time and Will. When that is so, then Jesu come!, and take us forth. This is our last word. All of this set musically by Bach in a delightful Minuet. A final movement 6 of congregational Chorale affirmation proclaims in the Phrygian mode the fourth stanza of Christoph Knoll's hymn introduced to us in the first movement of the cantata. The tune *O Haupt voll Blut und Wunden* is well known to many as *O Sacred Head now wounded*, and restates the affirmation of the last three movements that the body will be wasted away by worms, but it will be raised by Christ beautifully transfigured, shining like the sun! The final question of the cantata asks us "what harm to all of us then is death?", all ending on what musically sounds like a cadence on the dominant major chord, leaving the question for all of us to answer! All of this accompanied by the heavenly sounds of the recorders!

BWV_161, *Komm, du süße Todesstunde*

Sechzehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Epheser 3: 13-21 Evangelium: Lukas 7: 11-17

Sixteenth Sunday after The Holy Trinity
Epistle: Ephesians 3: 13-21 Gospel: Luke 7: 11-17

1. ARIA [+ CHORAL] Alt Himmlische Blockflöten, Sätzen 1,4,5,6
Komm, du süße Todesstunde,
da mein Geist
Honig speist
aus des Löwen Munde. Richter 14: 8-9
Herzlich tut mich verlangen Fassung B Sopran
nach einem selgen End, Fassung A Orgel
weil ich hie bin umfängen Gardiner CD Trompete
mit Trübsal und Elend.
Mache meinen Abschied süße,
säume nicht,
letztes Licht,
daß ich meinen Heiland küsse.
Ich hab Lust, abzuschneiden
von dieser bösen Welt,
seh'n mich nach himmelschen Freuden.

1. ARIA [+ CHORALE] Alto Heavenly Recorders,,movements 1,4,5,6
Come, you sweet hour of death,
there my spirit
[on] honey feeds
out of the lion's mouth. Judges 14: 8-9
Heartfelt do I desire Setting B Soprano
towards a blessed end, Setting A Organ
while I here am encircled Gardiner CD Trumpet
by affliction and misery.
Make my farewell sweet,
delay not,
last light,
that I my Saviour kiss.
I have [a] desire, to separate
from this evil world,
yearn I for heavenly joys.

O Jesu, komm nur bald!

Herzlich tut mich verlangen Christoph Knoll (1611) Strophe 1
Melodie: Befiehl du deine Wege Hans Leo Hassler (1601)

2. RECITATIVO Tenor

Welt! deine Lust ist Last!
Dein Zucker ist mir als ein Gift verhaßt!
Dein Freudenlicht
ist mein Komete,
und wo man deine Rosen bricht,
sind Dornen ohne Zahl
zu meiner Seelen Qual.
Der blasse Tod ist meine Morgenröte,
mit solcher geht mir auf die Sonne,
die Herrlichkeit und Himmelswonne.
Drum seufz ich recht von Herzensgrunde
nur nach der letzten Todesstunde!
Ich habe Lust, bei Christo bald
zu weiden, Psalm 23: 2 und Philipper 1: 23
ich habe Lust, von dieser Welt zu scheiden.

3. ARIA Tenor

Mein Verlangen
ist, den Heiland zu umfassen
und bei Christo bald zu sein.
Ob ich sterblich' Asch und Erde
durch den Tod zermalmet werde,
wird der Seele reiner Schein
dennoch gleich den Engeln prangen.

4. RECITATIVO Alt

Der Schluß ist schon gemacht,
Welt, gute Nacht!
Und kann ich nur den Trost erwerben,
in Jesu Armen bald zu sterben;
er ist mein sanfter Schlaf.
Das kühle Grab wird mich mit Rosen decken,
bis Jesus mich wird auferwecken,
bis er sein Schaf
führt auf die süße Lebensweide,
daß mich der Tod von ihm nicht scheidet.
So brich herein, du froher Todestag,
so schlage doch, du letzter Stundenschlag!

5. [CHOR] Hemiolen

Wenn es meines Gottes Wille,
wünsch ich, daß des Leibes Last
heute noch die Erde fülle
und der Geist, des Leibes Gast,
mit Unsterblichkeit sich kleide
in der süßen Himmelsfreude.
Jesu, komm und nimm mich fort!
Dieses sei mein letztes Wort.

6. CHORAL

**Der Leib zwar in der Erden
von Würmern wird verzehrt,
doch auferweckt soll werden,
durch Christum schön verklärt,
wird leuchten als die Sonne
und leben ohne Not
in himmlischer Freud und Wonne.**

Was schadt mir denn der Tod? Phrygische Kadenz
Herzlich tut mich verlangen Christoph Knoll (1611) Strophe 4
Melodie: Befiehl du deine Wege, oder, O Haupt voll Blut und Wunden
Hans Leo Hassler (1601)

O Jesu, come only soon!

Herzlich tut mich verlangen Christoph Knoll (1611) Stanza 1
Melodie: Befiehl du deine Wege Hans Leo Hassler (1601)

2. RECITATIVE Tenor

World! your desire is [a] burden!
Your sugar is to me as a poison hateful!
Your joy light
is my comet [of calamity],
and where mortals your roses pick,
are thorns without number
to my soul torment.
The pale death is my sunrise,
with such [means] to me towards the Sunshine,
of LORDliness and heavenly joy.
Therefore I sigh from [the] heart's foundation
only for the final hour of death!
I have [a] desire, with Christ soon
to pasture, Psalms 23: 2 and Philipians 1: 23
I have [a] desire, from this world to separate.

3. ARIA Tenor

My longing
is, the Saviour to [hug]
and with Christ soon to be.
Although I deathly ash and dust
through the death become pulverized,
will the soul purer shine
nevertheless exactly as the angels to be resplendent.

4. RECITATIVE Alto

The termination is already made,
world, good night!
And can I only the consolation obtain,
in Jesu's Arms soon to die;
it is my gentle sleep.
The cool grave will me with roses cover,
until Jesus me will raise from the dead,
until [Jesus] [all] sheep
leads to the sweet pasture of life,
that [all] the death from [Christ] not separate.
So break through in here, you joyful death day,
so strike yet, you final chime of the hour!

5. [CHORUS] hemiolas

When it [is] of my God's Will,
wish I, that of the body's burden
today yet the earth fills
and the spirit, the body's guest,
with immortality itself be clothed
in the sweet heaven's joy.
Jesu, come and take me forth!
This be my last word.

6. CHORALE

**The body indeed in the earth
by worms will waste away,
yet raised from the dead shall become,
by Christ beautifully transfigured,
will shine as the sun
and live without need
in heavenly joy and delight.**

What harm to [all] then the death? Phrygian cadence
Herzlich tut mich verlangen Christoph Knoll (1611) Stanza 4
Melodie: Befiehl du deine Wege, or, O Haupt voll Blut und Wunden
Hans Leo Hassler (1601)

BWV_27 wrestles with the length and objective of life. Movement 1 is a triple decker sandwich starting with the bread (chorale) first line questioning the length of life, and the meat Soprano Recitative proclaiming that the loving God alone knows how short or long our pilgrimage on earth is. The second line of the chorale (bread) declares that the time goes by and the death comes, and the Alto meat declares that finally our time goes so far that it meets with death. The third and fourth lines of the chorale (bread) state that that the need of death comes quickly and agilely, and the Tenor meat questions who knows that today the mouth speaks the last words, and therefore always prays to God the Bread of Life the last two lines of the chorale (bread) that Christ's Blood may make all of our endings good! Note especially the effective use of musical deceptive cadences at the end of the second and fourth lines of chorale text both of which are on the word death. Also notice the ominous nature of the music culminating in a grand ending by means of Christ's Blood making all of our endings good. Tenor Recitative movement 2 calls us to be prepared for death at any time knowing that our life has no other objective than to blessedly die and receive faith's objective to love God, others, and ourselves. What other blessed death is there but to end life following the One Who loved to the end of life! Alto Aria movement 3 accompanied by the oboe of the hunt welcomes death on our deathbed and joyfully to follow death when it comes after a life of struggles in loving. Soprano Recitative movement 4 expresses the desire to go to heaven and be with the Lamb Jesus like Paul expresses in Philippians 1: 23. But Paul also reminds us that it is more important to stay here and love! Bass Aria movement 5 declares that we are all already with one foot in the grave as our lives are lived with the loving God. The congregational Chorale movement 6 states the tiredness of all who struggle with the world's war and strife and ones' desire to be with God in peace, joy, and blessedness. But what3 about right now, right where we are living? Bach helps us in the few last measures of the chorale, taking us from the pure vanity of striving after worldly things, to the peace, joy, and blessedness of loving as Christ loved!

BWV_27, *Wer weiß, wie nahe mir mein Ende?*

Am sechzehnten Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Epheser 3: 13-21

Evangelium: Lukas 7: 11-17

Sixteenth Sunday after The Holy Trinity

Epistle: Ephesians 3: 13-21

Gospel: Luke 7: 11-17

1. [CHORAL + RECITATIVO]

Wer weiß, wie nahe mir mein Ende?

Sopran

Das weiß der liebe Gott allein,
ob meine Wallfahrt auf der Erden
kurz oder länger möge sein.

Hin geht die Zeit, her kömmt der Tod.

Alt

Und endlich kommt es doch so weit,
daß sie zusammentreffen werden.

Ach, wie geschwinde und behende kann kommen meine Todesnot!

Tenor

Wer weiß, ob heute nicht
mein Mund die letzten Worte spricht!
Drum bet ich alle Zeit:

Mein Gott, ich bitt durch Christi Blut, mach's nur mit meinem Ende gut!

Wer weiß, wie nahe mir mein Ende Ämilie Juliane (1686) Strophe 1
Melodie: Wer nur den lieben Gott läßt walten Georg Neumark (1657)

2. RECITATIVO Tenor

Mein Leben hat kein ander Ziel,
als daß ich möge selig sterben
und meines Glaubens Anteil erben;
drum leb ich allezeit
zum Grabe fertig und bereit,
und was das Werk der Hände tut,
ist gleichsam, ob ich sicher wüßte,
daß ich noch heute sterben müßte;

1. [CHORALE + RECITATIVE]

Who knows, how near to me my end?

Soprano

That knows the loving God alone,
if my pilgrimage on the earth
short or longer may be.

Hence goes the time, here comes the death.

Alto

And finally it comes though so far,
that they will meet each other.

Ah, how quickly and agilely can come my need of death!

Tenor

Who knows, if not today
my mouth the last words speaks!
Therefore I pray always:

My God, I pray by means of Christ's Blood, make it only with my end good!

Wer weiß, wie nahe mir mein Ende Ämilie Juliane (1686) Stanza 1
Melody: Wer nur den lieben Gott läßt walten Georg Neumark (1657)

2. RECITATIVE Tenor

My life has no other objective,
than that I may blessed die
and my faith's portion inherit;
therefore I live always
unto the grave ready and prepared,
and what the work of the hands does,
is as though, if I positively knew,
that I must die yet today;

- denn: Ende gut, macht alles gut.
3. ARIA Alt Oboe da caccia
Willkommen! will ich sagen,
wenn der Tod ans Bette tritt.
Fröhlich will ich folgen, wenn er ruft in die Gruft.
Alle meine Plagen nehm ich mit.
4. RECITATIVO Sopran
Ach, wer doch schon im Himmel wär!
Ich habe Lust zu scheiden
und mit dem Lamm, Philipper 1: 23
das aller Frommen Bräutigam,
mich in der Seligkeit zu weiden. Flügel her!
Ach, wer doch schon im Himmel wär!
5. ARIA Baß
Gute Nacht, du Weltgetümmel!
Jetzt mach ich mit dir Beschluß,
ich steh schon mit einem Fuß
bei dem lieben Gott im Himmel. Hemiola
6. CHORAL
**Welt, ade! Ich bin dein müde,
ich will nach dem Himmel zu,
da wird sein der rechte Friede
und die ewge stolze Ruh.
Welt, bei dir ist Krieg und Streit,
nichts denn lauter Eitelkeit,
in dem Himmel allezeit
Friede, Freud und Seligkeit.**
Welt, ade! Ich bin dein müde Johann Georg Albinus (1649) Strophe 1
Melodie: Welt, ade! Ich bin dein müde Johann Rosenmüller ((1649)

- for: End well, makes all well!
3. ARIA Alto oboe da caccia
Welcome! will I say,
when the death to the bed treads.
Joyfully will I follow, when it calls into the tomb.
All my plagues I take with me.
4. RECITATIVE Soprano
Ah, if only one though already in Heaven were!
I have [a] desire to depart
and with the Lamb, Philippians 1: 23
that [Spouse] of all [the] gentle ones,
myself in the Blessedness to graze. Wings here!
Ah, if only one though already in Heaven were!
5. ARIA Bass
Good night, you worldly turmoil!
Now I make [an] end with you,
I am already with one foot
with the loving God in Heaven. hemiola
6. CHORALE
**World, farewell! I am tired [of] you,
I will go to Heaven,
there will be the Real Peace
and the Eternal Splendid Rest.
World, with you is war and strife,
nothing except pure vanity,
in the Heaven always
Peace, Joy and Blessedness.**
Welt, ade! Ich bin dein müde Johann Georg Albinus (1649) Stanza 1
Melody: Welt, ade! Ich bin dein müde Johann Rosenmüller ((1649)

BWV_8 was first presented in Leipzig on 24 September 1724 and is part of the second year chorale cantatas cycle. Oboes of love and piccolo instrumentally present movement 1 as God is asked "when will I die?" Our time runs ever hence for all of the heirs of old Adam, among whom we all are, as a minute of time we are poor and needy on earth and then become earth itself! Plucked strings punctuate the passage of time. Tenor Aria movement 2 continues with the accompaniment of plucked strings and oboe d'amore flowing as the passage of time is tolled in our final hour. Our bodies decline daily towards the earth, and there in the earth we return like so many billions of other mortals who have been carried to their resting place. Accompanied Alto Recitative movement 3 describes the frail heart feeling fright, griefs, and pain. Where though shall our body find rest, as our souls are inflicted by the yoke of sin. Where will the liberation and release come from, as we are all divided and dispersed in our sadness? Bass Aria movement 4 enlivens us with a piccolo gigue which declares that Jesus calls us in a blessed, joyful morning to be transfigured and splendid to stand in front of Jesus! Soprano Recitative movement 5 asks the world to keep our flesh and bones as well as our poverty. It is enough for us to have God's Superabundance of the highest good always becoming every morning new in unending life! The congregational Chorale movement 6 response with oboe d'amore accompaniment prays to God as Ruler over death and living to make our endings good, teaching all to surrender their spirits with well-conceived courage! God helps us to have an honorable grave next to everyone else God has created and nevermore come to nothing!

BWV_8, Liebster Gott, wenn werd ich sterben?

Sechzehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Epheser 3: 13-21 Evangelium: Lukas 7: 11-17

Sixteenth Sunday after The Holy Trinity
Epistle: Ephesians 3: 13-21 Gospel: Luke 7: 11-17

1. [CHORAL] Oboen d'amore
**Liebster Gott, wenn werd ich sterben?
Meine Zeit läuft immer hin,
und des alten Adams Erben,
unter denen ich auch bin,**

1. [CHORALE] oboes d'amore
**Most loving God, when will I die?
My time runs ever hence,
and the heirs of old Adam,
among whom I also am,**

**haben dies zum Vaterteil,
daß sie eine kleine Weil
arm und elend sein auf Erden
und denn selber Erde werden.**

Strophe 1

Liebster Gott, wenn werd ich sterben Caspar Neumann (ca. 1690)
Melodie: Liebster Gott, wenn werd ich sterben Daniel Vetter (1690)

**have this for the [inheritance],
that they a minute time
poor and needy are on earth
and then themselves become earth.**

Stanza 1

Liebster Gott, wenn werd ich sterben Caspar Neumann (ca. 1690)
Melodie: Liebster Gott, wenn werd ich sterben Daniel Vetter (1690)

2. ARIA Tenor Oboe d'amore
Was willst du dich, mein Geist, entsetzen,
wenn meine letzte Stunde schlägt?
Mein Leib neigt täglich sich zur Erden,
und da muß seine Ruhstatt werden,
wohin man soviel tausend trägt.
3. RECITATIVO ACCOMPAGNATO Alt
Zwar fühlt mein schwaches Herz
Furcht, Sorge*, Schmerz.
Wo wird mein Leib die Ruhe finden?
Wer wird die Seele doch
vom aufgelegten Sündenjoch
befreien und entbinden?
Das Meine wird zerstreut,
und wohin werden meine Lieben
in ihrer Traurigkeit
zertrennt, vertrieben?
4. ARIA Baß Piccolo Gigue
Doch weichet, ihr tollen, vergeblichen Sorgen!
Mich rufet mein Jesus, wer sollte nicht gehn? Lukas 7:
Nichts, was mir gefällt, 14-15
besitzt die Welt.
Erscheine mir, seliger, fröhlicher Morgen,
verkläret und herrlich vor Jesu zu stehn.
5. RECITATIVO Sopran
Behalte nur, o Welt, das Meine!
Du nimmst ja selbst mein Fleisch und mein Gebeine;
so nimm auch meine Armut hin!
Genug, daß mir aus Gottes Überfluß
das höchste Gut noch werden muß;
genug, daß ich dort reich und selig bin.
Was aber ist von mir zu erben
als meines Gottes Vattertreu?
Die wird ja alle Morgen neu Klagelieder 3: 23
und kann nicht sterben.
6. CHORAL Oboen d'amore
**HERRscher über Tod und Leben,
mach einmal mein Ende gut,
lehre mich den Geist aufgeben
mit recht wohlgefaßtem Mut!
Hilf, daß ich ein ehrlich Grab
neben frommen Christen hab
und auch endlich in der Erde
nimmermehr zuschanden werde!** Strophe 5
Liebster Gott, wenn werd ich sterben Caspar Neumann (ca. 1690)
Melodie: Liebster Gott, wenn werd ich sterben Daniel Vetter (1690)

*Sorgen in BGA und Gardiner CD

2. ARIA Tenor oboe d'amore
What, will you, my spirit, be frightened,
when my last hour tolls?
My body declines daily itself towards the earth,
and there must its rest place become,
where hence so many mortals [billions] are carried.
3. RECITATIVE ACCOMPANIED Alto
Of course feels my frail heart
fright, grief*, pain.
Where will my body the rest find?
Who the soul though
from sin's yoke inflicted
will be liberated and released?
This of me will be scattered,
and where hence become my loved ones
in their sadness
divided, dispersed?
4. ARIA Bass piccolo gigue
Yet grow tender, you frantic, vain worries!
My Jesus calls me, who shall not go? Luke 7: 14-15
Nothing, whatever me pleases,
owns the world.
Appear to me blessed, joyful morning,
transfigured and splendid in front of Jesus to stand.
5. RECITATIVE Soprano
Keep alone, O world, that which [is] mine!
You take indeed even my flesh and my bones;
so take also my poverty hence!
Enough, that to me out of God's Superabundance
the highest good still must become;
enough, that there rich and blessed I am.
What though is upon me to inherit
other than my God's Parental Faithfulness?
That becomes indeed all mornings new Lamentations 3: 23
and cannot die.
6. CHORALE oboe d'amore
**Ruler over death and living,
make one day my ending good,
teach me the spirit to surrender
with [a] rightly well-conceived courage!
Help, that I [have] an honorable grave
next to [everyone You] have [created]
and also finally in the earth
nevermore to come to nothing!** Stanza 5
Liebster Gott, wenn werd ich sterben Caspar Neumann (ca. 1690)
Melody: Liebster Gott, wenn werd ich sterben Daniel Vetter (1690)

*griefs in BGA and Gardiner CD

With joyful music in movement 1 of **BWV_95**, Bach introduces the first of four cantatas written for this Sunday in the liturgical year dealing with dying. It is joyful because Christ our life is with us now and evermore! After a Tenor Recitative in movement 1 which explicates the joy and delight with which I away from here depart, we are ready to depart this garb of mortality, singing the already composed death song which is the first stanza of Martin Luther's chorale setting of the words of Simeon. Soprano Recitative movement 2 declares wanting to have nothing to do with the false world, with its lust salt by the rivers of Babylon's pleasure quarter which gives only the fruit of Sodom's

apples, and gives us the courage to sing, in the words of the third chorale of this cantata, the farewell to the false world, and the eager desire to embrace serving God both here and in the good dwelling of Heaven in which we only love, accompanied by the oboe of love! Tenor Recitative movement 4 turns reflective in the desire for death and the end of all need, counting the hours until the striking of the blessed hour found in the only Aria movement 5, also sung by the Tenor, with its plucked strings measuring the time until death. The soul reaches out its hands welcoming the end of need and the arrival of the long sighed for day of death! All of this is possible because Jesus as the good Shepherd will find every last one of the straying sheep! Joy comes in Bass Recitative movement 6 because all of this is established by the Head which is Jesus, and we as the limbs of love. The oboes of love return in movement 7, the fourth and final Chorale, which declares that since Jesus has arisen from death, all will not remain in the grave. The last Word of Jesus is our Ascension, dispersing the fear of death. For, where Jesus is, there we will with all God's creation of children dwell in joy!

BWV_95, *Christus, der ist mein Leben*

Sechzehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Epheser 3: 13-21 Evangelium: Lukas 7: 11-17

Sixteenth Sunday after The Holy Trinity
Epistle: Ephesians 3: 13-21 Gospel: Luke 7: 11-17

1. [CHORAL + RECITATIVO] Oboen d'amore in den Sätzen 1,3,5,7

**Christus, der ist mein Leben,
Sterben ist mein Gewinn;
dem tu ich mich ergeben,
mit Freud fahr ich dahin.**

Strophe 1

Christus, der ist mein Leben anonym Autor Jena (vor 1609)
Melodie: Christus, der ist mein Leben Melchior Vulpius (1609)
Tenor

Mit Freuden,
ja, mit Herzenslust
will ich von hinnen scheiden.
Und hieß es heute noch: Du mußt!
so bin ich willig und bereit,
den armen Leib, die abgekehrten Glieder,
das Kleid der Sterblichkeit
der Erde wieder
in ihren Schoß zu bringen.
Mein Sterbelied ist schon gemacht;
ach, dürft ichs heute singen!
**Mit Fried und Freud ich fahr dahin
nach Gottes Willen,
getrost ist mir mein Herz und Sinn,
sanft und stille.**

Wie Gott mir verheißten hat:

Der Tod ist mein Schlaf worden.

Strophe 1

Terz de Picardie

Mit Fried und Freud ich fahr dahin Martin Luther (1524)
basierend auf dem *Nunc Dimittis* (Simeons Gebet in Lukas 2:29)
Melodie: Mit Fried und Freud ich fahr dahin Martin Luther

2. RECITATIVO Sopran

Nun, falsche Welt!
nun hab ich weiter nichts mit dir zu tun;
mein Haus ist schon bestellt,
ich kann weit sanfter ruhn,
als da ich sonst bei dir,
an deines Babels Flüssen,
das Wollustsalz verschlucken müssen,
wenn ich an deinem Lustrevier
nur Sodomsäpfel konnte brechen.
Nein, nein! nun kann ich mit
gelaßnerm Mute sprechen:

Psalm 137

3. CHORAL Sopran Oboen d'amore

Valet will ich dir geben,

1. [CHORALE + RECITATIVE] oboes d'amore in Movements 1,3,5,7

**Christ, Who is my Life,
dying is my gain;
to Whom do I myself surrender,
with joy go I there hence.**

Stanza 1

Christus, der ist mein Leben anonymous author Jena (before 1609)
Melody: Christus, der ist mein Leben Melchior Vulpius (1609)
Tenor

With Joy,
yes, with heart's delight
will I away from here depart.
And directs it today further: You must!
so I am willing and ready,
the poor body, the consumed limbs,
the garb of mortality
the earth again
into its bosom to bring.
My death song is already [composed];
ah, might I it today sing!
**With Peace and Joy I go there hence
according to God's Will,
hope filled is to me my heart and sense,
gentle and silent.**

As God has promised to me:

The death has my sleep become.

Stanza 1

tierce de Picardie

Mit Fried und Freud ich fahr dahin Martin Luther (1524)
based on the *Nunc Dimittis* (Simeon's prayer in Luke 2: 29)
Melody: Mit Fried und Freud ich fahr dahin Martin Luther

2. RECITATIVE Sopran

Now, false world!
now have I further nothing with you to do;
my house is already set in order,
I can far more calmly rest,
than there I otherwise with you,
[where] by your rivers of Babylon,
the lust salt must swallow,
when I in your pleasure quarter
only Sodom's apples can pick.
No, no! now can I with
composed courage speak:

Psalms 137

3. CHORALE Sopran oboes d'amore

Farewell will I give to you,

**du arge, falsche Welt,
dein sündlich böses Leben
durchaus mir nicht gefällt.
Im Himmel ist gut wohnen,
hinauf steht mein Begier.
Da wird Gott ewig lohnen
dem, der ihm dient allhier.**

Valet will ich dir geben Valerius Herberger (1613) Strophe 1
Melodie: Valet will ich dir geben Melchior Teschner

4. RECITATIVO Tenor

Ach könnte mir doch bald so wohl geschehn,
daß ich den Tod,
das Ende aller Not,
in meinen Gliedern könnte sehn,
ich wollte ihn zu meinem Leibgedinge wählen
und alle Stunden nach ihm zählen.

5. ARIA Tenor Oboen d'amore

Ach, schlage doch bald, selge Stunde,
schlage doch bald den allerletzten Glockenschlag!
Komm, komm, ich reiche dir die Hände,
komm, mache meiner Not ein Ende,
du längst erseufzter Sterbenstag!

6. RECITATIVO Baß

Denn ich weiß dies
und glaub es ganz gewiß,
daß ich aus meinem Grabe
ganz einen sichern Zugang zu dem Vater habe.
Mein Tod ist nur ein Schlaf,
dadurch der Leib, der hier von Sorgen abgenommen,
zur Ruhe kommen.
Sucht nun ein Hirte sein verlornes Schaf,
wie sollte Jesus mich nicht wieder finden,
da er mein Haupt und ich sein Gliedmaß bin!
So kann ich nun mit frohen Sinnen
mein selig Auferstehn auf meinen Heiland gründen.

7. CHORAL

**Weil du vom Tod erstanden bist,
werd ich im Grab nicht bleiben;
dein letztes Wort mein Auffahrt ist,
Todsforcht kannst du vertreiben.
Denn wo du bist, da komm ich hin,
daß ich stets bei dir leb und bin;
drum fahr ich hin mit Freuden.**

Strophe 4
Wenn mein Stündlein vorhanden ist Nikolaus Herman (1560)
Melodie: Wenn mein Stündlein vorhanden ist Nikolaus Herman

**you wicked, false world,
your sinful evil life
thoroughly to me not pleases.
In Heaven is good dwelling,
above is my eager desire.
There will God ever reward
[the one], who serves [God] here.**

Valet will ich dir geben Valerius Herberger (1613) Stanza 1
Melody: Valet will ich dir geben Melchior Teschner

4. RECITATIVE Tenor

Ah could to me though soon so well happen,
that I the death,
the end of all need,
in my limbs could see,
I would it for my settlement choose
and all hours towards it count.

5. ARIA Tenor oboes d'amore

Ah, strike though soon, blessed hour,
strike though soon the very last bell chime!
Come, come, I reach to you the hands,
come, make of my need an end,
you long sighed [for] death's day!

6. RECITATIVE Bass

For I know this
and believe it quite surely,
that I from out of my grave
[a] complete sure access to the [Creator] have,
My death is only a sleep,
thereby the body, which here from worries decays,
to the repose comes.
Seeks now a Shepherd [Jesus'] stray sheep,
how should Jesus me not again find,
where [Jesus is] my Head and I [Jesus's] limb am!
So can I now with joyful sense
my blessed Resurrection upon my Saviour establish.

7. CHORALE

**Since You from death are arisen,
[all] will not remain in the grave;
Your last Word [our] Ascension is,
death's fear can You disperse.
For where You are, there come I hence,
that I always with You dwell and am;
therefore depart I hence with joy.**

Stanza 4
Wenn mein Stündlein vorhanden ist Nikolaus Herman (1560)
Melody: Wenn mein Stündlein vorhanden ist Nikolaus Herman

May the fear of death be dispersed in all of us as we live in the Love of God for others.

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_161 at 0:00; BWV_27 at 21:35; BWV_8 at 36:05; and BWV_95 at 54:50:

www.youtube.com/watch?v=TS-tz_ChSTE

Seventeenth Sunday after The Holy Trinity

Trumpets herald the holy Adornment which the loving God provides for all in Faith, Love, Patient

Endurance, and Hoping in movement 1 of **BWV_148**. The response to this gracious and loving God is the hastening to the teachings of the Living Flesh in movement 2 Tenor Aria. We hasten to seek with joy all holy places where the praise of the Creator rings out in blessings as we love God, others and self! We are all like deer crying out for fresh water explained by Alto Recitative movement 3 where all of us children of darkness find the rest and pleasantness of the God Who dwells in and loves all! Oboes of love and hunt declare in movement 4 Alto Aria that mouths and hearts stand open in love for God to sink God's Self into. This brings the bed of rest of Faith, Love, Patient Endurance, and Hoping! Tenor Recitative movement 5 asks God to remain in us, giving God's Spirit so that only God's Word governs us, and that this may be pleasing to all in receiving the Great Sabbath rest of the loving God! The congregation responds in the closing Chorale movement 6 that in our own loving God we trust even in fear and need, calling upon God to rescue all people from trouble, fear and need, turning around all distress, in God's Own Hands holding everyone forever!

BWV_148, Bringet dem HERRN Ehre seines Namens

Siebzehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Epheser 4: 1-6 Evangelium: Lukas 14: 1-11

Seventeenth Sunday after The Holy Trinity
Epistle: Ephesians 4: 1-6 Gospel: Luke 14: 1-11

1. [CHOR] Psalm 29: 2
‘Bringet dem HERRN Ehre seines Namens,
betet an den HERRN im heiligen Schmuck!’
2. [ARIA] Tenor
Ich eile, die Lehren* (in NBA)
des Lebens zu hören,
und suche mit Freuden das heilige Haus.
Wie rufen so schöne
das frohe Getöne
zum Lobe des Höchsten die Seligen aus!

*Lehre in BG

3. [RECITATIVO] Alt Psalm 42: 2
So, wie der Hirsch nach frischem
Wasser schreit,
so schrei ich, Gott, zu dir.
Denn alle meine Ruh
ist niemand außer du.
Wie heilig und wie teuer
ist, Höchster, deine Sabbatsfeier!
Da preis ich deine Macht
in der Gemeinde der Gerechten.
O! wenn die Kinder dieser Nacht
die Lieblichkeit bedächten!
Denn Gott wohnt selbst in mir.
4. [ARIA] Alt Oboen d’amore und Oboe da caccia
Mund und Herze steht dir offen,
Höchster, senke dich hinein!
Ich in dich, und du in mich;
Glaube, Liebe, Dulden, Hoffen
soll mein Ruhebette sein.
5. RECITATIVO Tenor
Bleib auch, mein Gott, in mir
und gib mir deinen Geist,
der mich nach deinem Wort regiere,
daß ich so einen Wandel führe,
der dir gefällig heißt,
damit ich nach der Zeit
in deiner HERRlichkeit,
mein lieber Gott, mit dir
den großen Sabbat möge halten!
6. [CHORAL]*
Auf meinen lieben Gott

1. [CHORUS] Psalms 29: 2
‘Bring forth to the LORD [the] Glory of [God’s] Name,
worship the LORD in the holy Adornment!’
2. [ARIA] Tenor
[We] hasten, the teachings
of the Living Flesh to hear,
and seek with joy that holy House.
How proclaims so beautifully
that joyful ringing
unto the praise of the [Creator] Blessings!

3. [RECITATIVE] Alto Psalms 42: 1
So, as the hart for fresh
water cries,
so cry [we], God, to You.
For all [our] stillness
is no one besides You.
How holy and how beloved
is, [Creator], Your Sabbath Rest!
There praise [we] Your [blessings]
in the commonness of [love’s] judgment.
Oh! whenever the children of this darkness
that pleasantness think of [it]!
For God dwells in [all].
4. [ARIA] Alto oboes d’amore and oboe da caccia
Mouth and heart stand to You open,
[Creator], sink Yourself inside [them]!
[We] in You, and You in [us];
Faith, Love, Patient Endurance, Hoping
shall be [our] bed of rest.
5. RECITATIVE Tenor
Remain also, [our] God, in [us]
and give to [us] Your Spirit,
that by Your Word it govern [us],
so that [we] a change manage,
which to You is pleasing,
therewith [we] after this time
in Your LORDliness,
[our] loving God, with You
the Great Sabbath may observe!
6. [CHORALE]*
In [our] own loving God

**trau' ich in Angst und Not;
Der kann mich allzeit retten
aus Trübsal, Angst und Nöten,
mein Unglück kann er wenden,
steht all's in seinen Händen.**

Terz de Picardie
Auf meinen lieben Gott Anonym (vor 1603) Strophe 1
Melodie: Auf meinen lieben Gott Jacob Regnart
*NB: Choral nach John Eliot Gardiner, CD 44,
Bach Cantata Wallfahrt.

**trust [we] in fear and need;
[God] can [us] always rescue
from trouble, fear and need,
[our] distress can [God] turn round,
stands it all in [God's own] hands [held].**

tierce de Picardie
Auf meinen lieben Gott Anonymous (before 1603) Stanza 1
Melody: Auf meinen lieben Gott Jacob Regnart
*NB: Chorale used by John Eliot Gardiner, CD 44,
Bach Cantata Pilgrimage.

BWV_114 hails from Bach's second year at Leipzig chorale cantata cycle with a text written by the first generation of Lutherans living at the time of Luther. All of us are called upon to be comforted so that we do not despair! The Lord does punish us, however let us from the heart say that the judgment is deserved since no one may be exempted from it. Chorale movement 1 thus introduces the theme of the cantata in the minor mode, ending with a major Picardie third phrygian chord cadence! Only the third movement is composed in the major key. The longest movement, movement 2 Tenor Aria, asks the question "Where, in this vale of tears, will our spirits find refuge?" This text is punctuated by the Lombardy style short-long rhythmic snap. The second half of the movement is a gigue declaring that it is only in the Parental Hands of Jesu that we can weakly wend our way through life, besides that, not knowing which is out or in! Movement 3 Bass Recitative encourages all to bear with patience what our sin has caused. We all have drunk like water the sinful fluid which only brings destruction and death. Our pride is the forbidden fruit which we all have eaten in the delusion of becoming equal with God, and such puffed up airs require us to become humble. And so we must now prepare our breasts to be unafraid of death and grave, welcoming in our own blessed death out of this sinful destruction to be ushered into innocence and also LORDliness of loving everyone. Movement 4, which is the third stanza of the chorale is sung by soprano voices and declares that there is no fruit whose tiny wheat kernel brings, except it falls into the earth, thus our earthly body must turn to dust and ashes as it comes into the LORDliness of LORD Christ prepared for us in our Way to the loving Creator. Alto Aria movement 5 affirms that death no longer makes us afraid when our freedom is procured only through death. We will follow with Simeon and depart in peace, our Saviour saving us in the grave and calling us transfigured and pure one day to God. In the meantime, Tenor Recitative movement 6 encourages us to bear in mind our soul and present it to the Saviour, yielding our body and members to God, Who gave them to us. God cares and watches, so that God's Love Might is manifested in both death and life. Congregational Chorale movement 7, which is the sixth stanza of the chorale, declares that awake or asleep we are the LORD's as we are baptized into Christ, Who restrains satan. Through Adam comes the death, but praise to the LORD, Christ helps us out of all need!

BWV_114, Ach, lieben Christen, seid getrost

Siebzehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Epheser 4: 1-6 Evangelium: Lukas 14: 1-11

Seventeenth Sunday after The Holy Trinity
Epistle: Ephesians 4: 1-6 Gospel: Luke 14: 1-11

1. [CHORAL] Hemiolien

**Ach, lieben Christen, seid getrost,
wie tut ihr so verzagen!
Weil uns der HERR heimsuchen tut,
laßt uns von Herzen sagen:
Die Straf wir wohl verdient han,
solchs muß bekennen jedermann,
niemand darf sich ausschließen.**

Terz de Picardie
Ach, lieben Christen, seid getrost bei David Spaiser (1521) Strophe 1
Melodie: Wo Gott der HERR nicht bei uns hält anonymen Komponist (1529)

2. ARIA Tenor

Wo wird in diesem Jammertale Lombardischer Stil
für meinen Geist die Zuflucht sein?
Allein zu Jesu Vaterhänden Gigue
will ich mich in der Schwachheit wenden,

1. [CHORALE] hemiolas

**Ah, beloved Christians, be comforted,
how you do so despair!
While us the LORD does punish,
let us from hearts say:
The judgment we well have deserved,
such it must confess everyone,
no one may themself exempt.**

tierce de Picardie
Ach, lieben Christen, seid getrost David Spaiser, ed. (1521) Stanza 1
Melody: Wo Gott der HERR nicht bei uns hält anonymous composer (1529)

2. ARIA Tenor

Where will in this vale of tears Lombardy style
for my spirit the refuge be?
Only in Jesu's Parental Hands gigue
will I me in the weakness wending,

sonst weiß ich weder aus noch ein.

3. RECITATIVO Baß
 O Sünder, trage mit Geduld,
 was du durch deine Schuld
 dir selber zugezogen!
 Das Unrecht säufst du ja
 wie Wasser in dich ein,
 und diese Sünden-Wassersucht
 ist zum Verderben da
 und wird dir tödlich sein.
 Der Hochmut aß vordem von der verbotnen Frucht,
 Gott gleich zu werden; Genesis 2: 6
 wie oft erhebst du dich mit schwülstigen Gebärden,
 daß du erniedrigt werden muß.
 Wohlan, bereite deine Brust,
 daß sie den Tod und Grab nicht scheut,
 so kömmt du durch ein selig Sterben
 aus diesem sündlichen Verderben
 zur Unschuld und zur HERRlichkeit.

4. CHORAL Sopran Strophe 3
**Kein Frucht das Weizenkörnlein bringt,
 es fall denn in die Erden;
 so muß auch unser irdscher Leib
 zu Staub und Aschen werden,
 eh er kömmt zu der HERRlichkeit,
 die du, HERR Christ, uns hast bereit'
 durch deinen Gang zum Vater.**

Ach, lieben Christen, seid getrost Johann Gigas (1561) Strophen 2-6

5. ARIA Alt
 Du machst, o Tod, mir nun nicht ferner bange,
 wenn ich durch dich die Freiheit nur erlange,
 es muß ja so einmal gestorben sein.
 Mit Simeon will ich in Friede fahren, Lukas 2: 29
 mein Heiland will mich in der Gruft bewahren
 und ruft mich einst zu sich verklärt und rein.

6. RECITATIVO Tenor
 Indes bedenke deine Seele
 und stelle sie dem Heiland dar;
 gib deinen Leib und deine Glieder
 Gott, der sie dir gegeben, wieder.
 Er sorgt und wacht,
 und so wird seiner Liebe Macht
 im Tod und Leben offenbar.

7. CHORAL Strophe 6
**Wir wachen oder schlafen ein,
 so sind wir doch des HERREN;
 auf Christum wir getauft sein,
 der kann dem Satan wehren.
 Durch Adam auf uns kömmt der Tod,
 Christus hilft uns aus aller Not.
 Drum loben wir den HERREN.** Terz de Picardie

besides know I neither out nor in.

3. RECITATIVE Bass
 O sinner, bear with patience,
 what you through your sin
 to you yourself have caused!
 The injustice drink you indeed
 like water into you,
 and this sinful fluid
 is for the destruction there
 and will to you deadly be.
 The pride ate formerly from the forbidden fruit,
 God equal to become; Genesis 2: 6
 how often do you exalt yourself with puffed up airs,
 that you humbled must become.
 Now then, prepare your breast,
 that it the death and grave not fear,
 so come you through a blessed death
 out of this sinful destruction
 into innocence and into LORDliness.

4. CHORALE Soprano Strophe 3
**No fruit the tiny wheat kernel brings,
 except it falls into the earth;
 so must also our earthly body
 to dust and ashes turn,
 well it comes to the LORDliness,
 that You, LORD Christ, for us have prepared
 through Your Way to the [Mother/]Father.**

Ach, lieben Christen, seid getrost Johann Gigas (1561) Stanzas 2-6

5. ARIA Alto
 You make, O death, me now no longer afraid,
 when I through you the freedom only procure,
 so I must indeed one day dead be.
 With Simeon will I in peace depart, Luke 2: 29
 my Saviour will me in the grave save
 and call me one day to [God] transfigured and pure.

6. RECITATIVE Tenor
 Meanwhile bear in mind your soul
 and present it to the Saviour;
 yield your body and your members
 to God, Who them to you gave, anew.
 [God] cares and watches,
 and so will [God's] Love Might
 in death and life be manifest.

7. CHORALE Stanza 6
**We wake up or fall asleep,
 so are we though the LORD's;
 into Christ we baptized are,
 [Christ] can satan restrain.
 Through Adam upon us comes the death,
 Christ helps us out of all need.
 Then praise we the LORD.** tierce de Picardie

BWV_47 movement 1 opens with a grand fugue with appoggiaturas and uplifting of the humble Christ being the salvation of all people, with deceptive cadences depicting the false pride that is most common in all of us, but ending in a great tierce de Picardie of Christ's humility. Movement 2 Soprano Aria continues in the minor with a lovely waltz accompanied by a superb violin obbligato trio with the continuo explicating the Way of Jesu which brings all humility. The second portion of movement 2 bursts like a slap in the face into the explication of arrogance's similarity to the devil, with God tending to all who hate, and who do not abandon this pride. Bass Recitative movement 3 declares emphatically that arrogance is of the devil's brood. Jesus, God's Child and Creator of all

things, became lowly and small on account of us mortal dung, stench, ash and earth, patiently bearing humiliation and scorn. Do we then continue to boast? Turning to the key of E-flat major, the movement implores us to do penance and follow the footsteps of Christ, flinging ourselves down before God in faithful spirit, awaiting God's time to raise us up again! Oboe and violin entwine with continuo and Bass in the lovely major movement 4 which asks Jesu to humble our hearts under the strong hand of Jesu so that we do not fritter away our lives and salvation. Let us seek the humility of Jesu, execrating all pride, granting us the lowly sense by which we are pleasing to the crucified one! In movement 5 congregational Chorale the temporal honors are gladly given up for all that is granted through the harsh and bitter death of Jesus. That is what is our prayer to Jesus our LORD and God, all of which ends in a grand tierce de Picardie!

BWV_47, *Wer sich selbst erhöhet, der soll erniedriget werden*

Siebzehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Epheser 4: 1-6 Evangelium: Lukas 14: 1-11

Seventeenth Sunday after The Holy Trinity
Epistle: Ephesians 4: 1-6 Gospel: Luke 14: 1-11

1. [CHOR] Lukas 14:11
'Wer sich selbst erhöhet, der soll erniedriget werden,
und wer sich selbst erniedriget, der soll erhöht
werden.' Terz de Picardie

1. [CHORUS] Luke 14:11
'For all who exalt themselves shall be humbled,
and those who humble themselves, [they] shall be
exalted.' tierce de Picardie

2. ARIA Sopran
Wer ein wahrer Christ will heißen,
muß der Demut sich befleißigen,
Demut stammt aus Jesu Reich.
 Hoffart ist dem Teufel gleich.
 Gott pflegt alle die zu hassen,
 so den Stolz nicht fahren lassen. Terz de Picardie

2. ARIA Soprano
Whoever a genuine christian will be named,
must the humility themself apply.
Humility originates from the [Way] of Jesu.
 Arrogance is to the devil alike.
 God tends to all who hate,
 if this pride they do not abandon. tierce de Picardie

3. RECITATIVO Baß
Der Mensch ist Kot, Staub, Asch und Erde;
ists möglich, daß vom Übermut,
als einer Teufelsbrut,
er noch bezaubert werde?
Ach, Jesus, Gottes Sohn,
der Schöpfer aller Dinge,
ward unseretwegen niedrig und geringe,
er duld'te Schmach und Hohn;
und du, du armer Wurm, suchst dich zu brüsten?
Gehört sich das vor einen Christen?
Geh, schäme dich, du stolze Kreatur,
tu Buß und folge Christi Spur;
wirf dich vor Gott im Geiste gläubig nieder!
Zu seiner Zeit erhöht er dich auch wieder.

3. RECITATIVE Bass
The mortal is dung, stench, ash and earth;
is it possible, that by arrogance,
as a devil's brood,
[one] still will be attracted?
Ah, Jesus, God's [Child],
the Creator of all things,
became on account of us lowly and small,
[Jesus] bore patiently humiliation and scorn;
and you, you poor worm, seek you to boast?
Is that proper for a [follower on the Way]?
Go, shame on you, you arrogant creature,
do penance and follow the footsteps of Christ;
fling yourself down before God in the faithful spirit!
In [God's] time [God] raises you also again.

4. ARIA Baß
Jesu, beuge doch mein Herze
unter deine starke Hand,
daß ich nicht mein Heil verscherze
wie der erste Höllenbrand. Genesis 3: 5; Jesaja 14: 14-15
Laß mich deine Demut suchen
und den Hochmut ganz verfluchen.
Gib mir einen niedern Sinn,
daß ich dir gefällig bin!*

4. ARIA Bass
Jesu, humble yet my heart
under Your strong hand,
so that I do not fritter away my salvation
as did that first hell-hound. Genesis 3: 5; Isaiah 14:14-15
Let me Your humility seek
and the pride wholly execrate.
Grant to me a lowly sense,
that I am to You pleasing!*

5. CHORAL
**Der zeitlichen Ehrn will ich gern entbehren,
du wollst mir nur das Ew'ge gewähren,
das du erworben hast
durch deinen herben, bittern Tod.
Das bitt ich dich, mein HERR und Gott.**

5. CHORALE
**The temporal honors I will gladly lack,
You want only to grant that [which is] endless,
what You have obtained
through Your harsh, bitter death.
That ask I of You, mine LORD and God.**

Warum betrübst du dich, mein Herz anonym Autor 1561 Strophe 11
Melodie: Warum betrübst du dich, mein Herz anonym Komponist
*[wie Du jedem das Hochzeitsgewand deiner Liebe angelegt hast]

Warum betrübst du dich, mein Herz anonymous author 1561 Stanza 11
Melody: Warum betrübst du dich, mein Herz anonymous composer
*[as You have placed on everyone Your Wedding Robe of love]

May the love and humility of Jesus guide us in every breath and step of our living with others.

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_148 at **0:00**; **BWV_114** at **16:15**; and **BWV_47** at **40:27**:

www.youtube.com/watch?v=De_7-hVrAY4

Eighteenth Sunday after The Holy Trinity

With a delightful piccolo accompaniment, Bach introduces in the Choral Chorale movement 1 the verbatim first stanza text of Elisabeth Kreuziger's chorale upon which the whole cantata **BWV_96** was presented in Leipzig on 08 October 1724 during the second year of Bach's tenure there. This lightly dancing lullaby delicately describes the LORD Christ, the only Child of God in Endless sprouting out of God's Heart as the Morning Star which spreads its gleam clearly beyond all other stars of the Universe. The Alto Recitative movement 2 defines the Morning Star in all our lives as the Wonder Efficacy of Love! This Wonder Efficacy of Love settles towards the earth with the incomprehensible and hidden strength being born in one selected womb as the Great Child of God Whom David worships in spirit as LORD. The blessed woman Mary remains for eternity in inviolate virginity, bringing the rich Efficacy of Blessing of Love to open Heaven and lock up hell. Movement 3 Tenor Aria explicates the central issue of Jesu nurturing the soul with Bands of Love, showing the soul (her) powerfully in humility, patience, gentleness, and compassion which give her light, knowing Jesu faithfully, and kindling the Holy Flames of Love in a thirst for Jesu! All of this is accompanied by a joyful, gentle flute obbligato! Simply and in a major key, the Soprano Recitative movement 4 asks God to lead us to the True Way, because without God we are unenlightened and are habitually erring, failing to love. However, with God at our side, and with God's Eyes leading us, thus begins our path to Heaven here and following in the hereafter. Because, as Bass Aria movement 5 in d minor reminds us, our straying staggering steps can only be corrected by the Saviour walking with us, is punctuated with pizzicato strings. We all ask the Saviour to not let us sink into danger, and thereby save us through the Saviour's wise guidance to enable us to perceive and practice love gaining Heaven's Entrance. The congregational Chorale movement 6 requests that God kill the old Adam in us with the Goodness and Grace of the Love of Jesus, bringing about the new Life of loving others well here on this earth, turning our sense, desires, and thoughts towards Jesus, using the verbatim words of the 5th and final stanza of that chorale. NB: Note also how this entire cantata text explicates beautifully the path toward the love of others called for by Paul in the Epistle for the day found in 1 Corinthians 1: 4-9!

BWV_96, HERR Christ, der einge Gottessohn

Achtzehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: 1. Korinther 1: 4-9 Evangelium: Matthäus 22: 34-46

Eighteenth Sunday after The Holy Trinity
Epistle: 1 Corinthians 1: 4-9 Gospel: Matthew 22: 34-46

1. [CHORAL] entzückend Piccoloflöte Wiegenlied
HERR Christ, der einge Gottessohn
Vaters in Ewigkeit,
aus seinem Herzn entsprossen,
gleichwie geschrieben steht,
er ist der Morgensterne,
sein' Glanz streckt er so ferne
vor andern Sternen klar. Strophe 1
HERR Christ, der einge Gottessohn Elisabeth Kreuziger (1524)

1. [CHORALE] delightful piccolo lullaby
LORD Christ, the only [Child] of God
of the [Creator] in Endlessness,
out of [God's] Heart is sprouting,
even as written it stands,
[Jesus] is the Morning Star,
[Christ's] gleam spreads it so far
in front of other stars clear. Stanza 1
HERR Christ, der einge Gottessohn Elisabeth Kreuziger (1524)

Melody: HERR Christ, der einge Gottessohn anonymous composer (1455)

2. RECITATIVO Alt Strophe 2

O Wunderkraft der Liebe,
wenn Gott an sein Geschöpfe denket,
wenn sich die Herrlichkeit
im letzten Teil der Zeit Zeile 2
zur Erde senket.

O unbegreifliche, geheime Macht!
Es trägt ein auserwählter Leib
den großen Gottessohn, 2. Samuel 7: 11b-16
den David schon

im Geist als seinen HERRN verehrte, Psalm 110: 1
da dies ebenedeite Weib
in unverletzter Keuschheit bliebe.

O reiche Segenskraft! So sich auf uns ergossen,
da er **den Himmel auf-** Zeile 6
die Hölle zugeschlossen.

3. ARIA Tenor Strophe 3
Ach ziehe die Seele mit Seilen der Liebe, Hosea 11: 4
o Jesu, ach zeige dich kräftig in ihr.

Erleuchte sie, daß sie dich gläubig erkenne,
gib, daß sie mit heiligen Flammen entbrenne,
ach würke ein gläubiges Dürsten nach dir. Zeile 7

4. RECITATIVO Sopran
Ach führe mich, o Gott, zum rechten Wege,
mich, der ich unerleuchtet bin,
der ich nach meines Fleisches Sinn
so oft zu irren pflege,
jedoch gehst du nur mir zur Seiten,
willst du mich nur mit deinen Augen leiten,
so gehet meine Bahn
gewiß zum Himmel an.

5. ARIA Baß
Bald zur Rechten, bald zur Linken
lenkt sich mein verirrter Schritt,
gehe doch, mein Heiland, mit,
laß mich in Gefahr nicht sinken,
laß mich ja dein weises Führen
bis zur Himmelspforte spüren.

6. CHORAL Strophe 5

**Ertöt uns durch dein Güte,
erweck uns durch dein Gnad;
den alten Menschen kränke,
daß er neu Leben hab
wohl hier auf dieser Erden,
den Sinn und all Begierden
und Gdanken habn zu dir.**

Melody: HERR Christ, der einge Gottessohn anonymous composer (1455)

2. RECITATIVE Alto Stanza 2

O Wonder Efficacy of Love,
when God towards [God's] creatures thinks,
when [God's] LORDliness
in the final portion of time Line 2
towards the earth settles.

O incomprehensible, hidden strength!
It bears a selected womb
the Great [Child] of God, 2 Samuel 7: 11b-16
Whom David already

in spirit as [David's] LORD worships, Psalms 110: 1
there this blessed woman
in inviolate virginity remained.

O rich Efficacy of Blessing! So itself upon us overflowed,
there [God] **the Heaven has opened,** Line 6
the hell has locked up.

3. ARIA Tenor Stanza 3
Ah nurture the soul with Bands of Love, Hosea 11: 4
O Jesu, ah show Yourself powerfully in her.

NB: "soul" in German is feminine!

Give her light, that she faithfully knows You,
give, that she with Holy Flames is kindled,
ah effect a thirst of faith towards You. Line 7

4. RECITATIVE Soprano
Ah lead me, O God, to the True Way (of Loving all),
me, who I unenlightened am,
who I in my sense of flesh
so often to err habitually,
however [as] You go only by my side,
[and] You will only with Your Eyes lead me,
so begins my path
surely to Heaven.

5. ARIA Bass
Soon to the right, soon to the left
turns itself my straying step,
walk though, my Saviour, with [me],
let me not into danger sink,
let me indeed Your wise guidance
until in the Heaven's (Loving) Entrance perceive.

6. CHORALE Stanza 5

**Kill us through Your Goodness,
awaken us through Your Grace;
the old mortal sicken,
that [all] new Life have
well here on this earth,
the sense and all desires
and thoughts having towards You.**

The unknown librettist of this cantata **BWV_169** inspired J. S. Bach to, according to John Eliot Gardiner, produce "the last and most consistently beautiful of Bach's cantatas for solo alto", as the "music matched every gesture and inflection of the text". The opening Sinfonia using organ obbligato combines with a variety of other instrumental musical textures in this cantata similar to BWV_35, 49, and 146, all of which were composed between 12 May and 03 November 1726. This cantata was first presented on 20.10.1726. BWV_169 is a superb explication of the essence of the gospel found in the Matthew 22: 34-46 text as Jesus describes the command to love both God and neighbor. With its joy packed instrumental organ and oboes of love, the first movement Sinfonia starts us out toe tapping the happiness found in God's Love. Movement 1 is Bach's own transcription of BWV_1053 Harpsichord Concerto movement 1, transposed to D-Major, demonstrating the profoundness of

textless instrumental music's ability to depict loving hearts and praising God! Movements 2-5 focus on the love of God, while movements 6 and 7 focus on the love of neighbor. The Alto Solo voice carries us through movements 2-6, with continuo accompaniment in movements 2, 4, and 6, and organ obbligato accompaniment with continuo in movements 3 and 5. Movement 3 is a distillation of the previous arioso-recitativo. Movement 4 is a reflection on what exactly the "love of God" is, and includes the reference to Elijah's chariot from 2 Kings 2: 11. Please consider for your closer examination and pleasure especially the 5th movement Aria siciliano which uses the second movement of BWV_1053, again using the organ as the obbligato solo instrument. Notice how Bach uses chords with false relation to describe the love the world has to offer, and also the eyes' lust. Note also the short but effective reminder of Recitative movement 6 to be conscientious in the love of God and neighbor. The final movement 7 congregational Chorale calmly and softly describes the sweet Love and Favor of God, with the plea to let all experience God's Love Ardor so that we may love one another from our hearts and in the Peace of one Sense remain. Lord have mercy!

BWV_169, Gott soll allein mein Herze haben

Achtzehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: 1. Korinther 1: 4-9 Evangelium: Matthäus 22: 34-46

Eighteenth Sunday after The Holy Trinity
Epistle: 1 Corinthians 1: 4-9 Gospel: Matthew 22: 34-46

1. SINFONIA Oboen d'amore Cembalokonzert BWV_1053, Satz 1

1. SINFONIA oboes d'amore Harpsichord Concerto BWV_1053, movement 1

2. ARIOSO Alt

Gott soll allein mein Herze haben.
Zwar merk ich an der Welt,
die ihren Kot unschätzbar hält,
weil sie so freundlich mit mir tut,
sie wollte gern allein
das Liebste meiner Seelen sein;
doch nein: Gott soll allein mein Herze haben,
ich find in ihm das höchste Gut.
Wir sehen zwar
auf Erden hier und dar
ein Bächlein der Zufriedenheit,
das von des Höchsten Güte quillet:
Gott aber ist der Quell, mit Strömen angefüllet,
da schöpf ich, was mich allezeit
kann sattsam und wahrhaftig laben.
Gott soll allein mein Herze haben.

2. ARIOSO Alto

God shall alone my heart have.
In fact observe I towards the world,
which its excrement invaluable considers,
while it so friendly to me acts,
it would gladly alone
the beloved of my soul be;
yet no: God shall alone my heart have,
I find in [God] the [only] Good.
We see indeed
on earth here and there
a brooklet of satisfaction,
which from the [Creator's] Goodness originates:
but God is the Source, with streams crammed,
there draw I, what me all times
can sufficiently and truly refresh.
God shall alone my heart have.

3. ARIA Alt

Gott soll allein mein Herze haben,
ich find in ihm das höchste Gut.
Er liebt mich in der bösen Zeit
und will mich in der Seligkeit
mit Gütern seines Hauses laben.

3. ARIA Alto

God shall alone my heart have.
I find in [God] the [only] Good.
[God] loves me in this angry time
and will me into the Blessedness
with [the] Goodness of [God's] House refresh.

4. RECITATIVO Alt

Was ist die Liebe Gottes?
Des Geistes Ruh,
der Sinnen Lustgenieß,
der Seele Paradies,
sie schließt die Hölle zu,
den Himmel aber auf;
sie ist Elias Wagen,
da werden wir im Himmel nauf
in Abrahms Schoß getragen.

2. Könige 2: 11

4. RECITATIVE Alto

What is the Love of God?
The spirit's rest,
of the senses edible joy,
the soul's paradise,
she locks up the hell,
but the Heaven opens up;
she is Elijah's Wagon,
there we are into Heaven up
in Abraham's [and Sarah's] bosom carried.

2 Kings 2: 11

5. ARIA Alt

Stirb in mir,
Welt und alle deine Liebe,
stirb in mir,
daß die Brust
sich auf Erden für und für
in der Liebe Gottes übe,

Siehe: BWV_1053, Satz 2
1. Johannes 2: 15-16

5. ARIA Alto

Die in me,
world and all your love,
die in me,
that the breast
herself on earth forever
in the Love of God practices,

See: BWV_1053, movement 2
1 John 2: 15-16

stirb in mir,
Hoffart, Reichtum, Augenlust,
ihr verworfnen Fleishestriebe,
stirb in mir.

6. RECITATIVO Alt

Doch meint es auch dabei
mit eurem Nächsten treu;
denn so steht in der Schrift geschrieben:

Du sollst Gott und den Nächsten Matthäus 22: 37-39;
lieben. Markus 12: 30-31; Lukas 10: 27

7. CHORAL

**Du süße Liebe, schenk uns deine Gunst,
laß uns empfinden der Liebe Brunst,
daß wir uns von Herzen einander lieben
und in Friede auf einem Sinn bleiben.**

Kyrie eleis. [HERR erbarme dich.]

Nun bitten wir den Heiligen Geist Martin Luther (1524) Strophe 3
Melodie: Nun bitten wir den Heiligen Geist Johann Walter
(Wittenberg, 1524) basierend auf 13. Jahrhundert Melodie

die in me,
arrogance, riches, eyes lust,
you vile flesh urges,
die in me.

6. RECITATIVE Alto

However means it also thereby
with your neighbor conscientious;
for so it is in the scriptures written:

You shall God and the neighbor Matthew 22: 37-39;
love. Mark 12: 30-31; Luke 10: 27

7. CHORALE

**You sweet Love, grant us Your Favor,
let us experience the Love Ardor,
that we [all] from hearts one another love
and in Peace of one Sense remain.**

Kyrie eleis. [LORD have mercy.]

Nun bitten wir den Heiligen Geist Martin Luther (1524) Stanza 3
Melodie: Nun bitten wir den Heiligen Geist Johann Walter
(Wittenberg, 1524) based on 13th century melody

Amidst the severe biblical texts for the 25th Sunday after The Holy Trinity, **BWV_116** movement 1 bursts forth in the exuberance of the literal first stanza of Jakob Ebert's 1601 chorale depicting the love of God sending us Jesu the strong Need Helper in life and death for all the world, instrumentally aided by the oboes of love! With the plaintive and palliative oboe of love and continuo aided accompaniment, movement 2 Alto Aria immediately describes the unspeakable need we have in the irritated Judge's threats as we hardly are able to cry out to God in Jesu's Name. Tenor Recitative movement 3 aided by the chorale melody implores Jesu to remember that Jesu is called the Peace Prince! Out of Love You want to send all people Your Word, but will You then Your Heart at once from us turn away, which otherwise shows to us such great Help? Soprano, Tenor, and Bass Trio movement 4 confesses our sin and prays for not only the patience of Jesus, but for the immeasurable Love given on the cross. It must have broken the Heart of Jesu as soon as the pain of the fallen had driven Jesu to us in the world. Alto Recitative movement 5 prays that the sharp sin lashes not let us and the world too much severely bleed. God knows as a God of Order how enemies rage for cruelty and injustice brings disorder. God is implored to stretch out God's Hand (the Hands of Jesu on the Cross) on the terrified and plagued land. Only God's Love can conquer all the enemies' might, and bring to all lasting Peace! With the oboes of love the congregational Chorale movement 6 presents the literal 7th and final stanza of this Chorale Cantata, imploring Jesu to enlighten our senses and hearts through the Spirit of the Grace of God, that we not practice a joke which would bring harm to our souls. Jesu Christ is the only one Who can accomplish such well-being in us.

BWV_116, Du Friedefürst, HERR Jesu Christ

Fünfundzwanzigster Sonntag nach Der Heiligen Dreifaltigkeit Twenty-fifth Sunday after The Holy Trinity

Brief: 1. Thessalonicher 4: 13-18 Evangelium: Matthäus 24: 15-28 Epistle: 1 Thessalonians 4: 13-18 Gospel: Matthew 24: 15-28

[1. CHORAL] Oboen d'amore

**Du Friedefürst, HERR Jesu Christ,
wahr' Mensch und wahrer Gott,
ein starker Nothelfer du bist
im Leben und im Tod.
Drum wir allein
im Namen dein
zu deinem Vater schreiben.**

Du Friedefürst, HERR Jesu Christ Jakob Ebert (1601) Strophe 1
Melodie: Du Friedefürst, HERR Jesu Christ anonymer Komponist

2. ARIA Alt Oboe d'amore

Ach, unaussprechlich ist die Not
und des erzürnten Richters Dräuen!
Kaum, daß wir noch in dieser Angst,

[1. CHORALE] oboes d'amore

**You Peace Prince, LORD Jesu Christ,
true mortal and true God,
a strong Need Helper You are
in life and in death.
Thus we alone
in Your Name
to Your [Mother/]Father cry out.**

Du Friedefürst, HERR Jesu Christ Jakob Ebert (1601) Stanza 1
Melodie: Du Friedefürst, HERR Jesu Christ anonymous composer

2. ARIA Alto oboe d'amore

Ah, unspeakable is the need
and the irritated Judge's threats!
Hardly, that we yet in this angst,

- wie du, o Jesu, selbst verlangst,
zu Gott in deinem Namen schreien.
3. RECITATIVO Tenor
Gedenke doch,
o Jesu, daß du noch
ein Fürst des Friedens heißest!
Aus Liebe wolltest du dein Wort uns senden.
Will sich dein Herz auf einmal von uns wenden,
der du so große Hülfe sonst beweisest?
4. TERZETTO Tenor, Baß, und Sopran
Ach, wir bekennen unsre Schuld
und bitten nichts als um Geduld
und um dein unermesslich Lieben.
Es brach ja dein erbarmend Herz,
als der Gefallnen Schmerz
dich zu uns in die Welt getrieben.
5. RECITATIVO Alt
Ach, laß uns durch die scharfen Ruten
nicht allzu heftig bluten!
O Gott, der du ein Gott der Ordnung bist,
du weißt, was bei der Feinde Grimm
für Grausamkeit und Unrecht ist.
Wolan, so strecke deine Hand
auf ein erschreckt geplagtes Land,
die kann der Feinde Macht bezwingen
und uns beständig Friede bringen!
6. CHORAL Oboen d'amore
**Erleucht auch unser Sinn und Herz
durch den Geist deiner Gnad,
daß wir nicht treiben draus ein Scherz,
der unsrer Seelen schad.
O Jesu Christ,
allein du bist,
der solchs wohl kann ausrichten.**
Du Friedefürst, HERR Jesu Christ Jakob Ebert (1601) Strophe 7
Melodie: Du Friedefürst, HERR Jesu Christ anonymer Komponist

- as You, O Jesu, Yourself desire,
to God in Your Name cry out.
3. RECITATIVE Tenor
Remember after all,
O Jesu, that You still
a Prince of Peace are called!
Out of Love You want Your Word us to send.
Will You Your Heart at once from us turn away,
which You such great Help otherwise show?
4. TERZETTO Tenor, Bass, und Soprano
Ah, we confess our sin
and pray for nothing but patience
and for Your immeasurable Love.
It broke certainly Your merciful Heart,
as soon as the pain of the fallen
drove You to us into the world.
5. RECITATIVE Alto
Ah, let us through the sharp rods [lashes]
not too much severely bleed!
O God, Who You a God of Order are,
You know, what by the enemies' rage
for cruelty and injustice is [done].
Well then, so stretch out Your Hand
on a terrified [and] plagued land,
which can the enemies' might conquer
and us lasting peace bring!
6. CHORALE oboes d'amore
**Enlighten also our sense and heart
through the Spirit of Your Grace,
that we not practice hence a joke,
which our souls harms.
O Jesu Christ,
only You are,
Who such well-being can accomplish.**
Du Friedefürst, HERR Jesu Christ Jakob Ebert (1601) Stanza 7
Melody: Du Friedefürst, HERR Jesu Christ anonymous composer

May these texts help bring Peace to us as we navigate these troubled times in our world.

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

Cantatas for the 18th Sunday after the Holy Trinity

BWV_96 at 0:00; BWV_169 at 19:28;

and Cantata for the 25th Sunday after The Holy Trinity

BWV_116 at 43:11:

www.youtube.com/watch?v=qgo-ESaXAg

NB: note the beautiful blooming acoustic of Thomaskirche, Leipzig in this 22 October 2000 recording.

Nineteenth Sunday after The Holy Trinity

BWV_48 is introduced by the Chorus in movement 1 presenting the words of Paul found in Romans 7: 24 which asks the question how the body of all wretched mortals will be redeemed from the death we all face, accompanied by the penetrating trumpet answering the question with the words "Lord Jesus Christ, You highest Good", all ending with the tierce de Picardie major third affirmation! The

Alto Recitative movement 2 explicates that the pain and misery as sins' poison rages in our breast and veins through the cross's cup's bitter taste is expelled by the soul in ardent sighing. The congregational Chorale movement 3 affirms the repentance needed here in light of the punishment and pain of sin which must follow us in our earthly living. Alto Aria movement 4 follows with the plea to God that amidst the destruction of the body destroyed in the ground, that the soul be made pure as a sacred Zion for God. But Tenor Recitative movement 5 reminds us that the Saviour's Surprise Hand is found among the dead, and though our bodies are weakened and ruined, the strength of Jesu will be found in making our bodies healthy again, and our souls strong again. Tenor Aria movement 6 asks Jesus to forgive our sins so that our bodies and souls will be healthy. Jesus makes the dead alive, and shows God's strength in the weak, keeping God's long contracted Covenant with all people so that we may all in Faith find Help! The final movement 7 congregational Chorale affirms that Lord Jesu Christ is our only Comfort, and that Jesu can and will end all heart pain. We place ourselves in the loving and pleasing Will of God, and remain there forever accompanied by a final major chord ending!

BWV_48, *Ich elender Mensch! wer wird mich erlösen*

Neunzehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Epheser 4: 22-28 Evangelium: Matthäus 9: 1-8

Nineteenth Sunday after The Holy Trinity
Epistle: Ephesians 4: 22-28 Gospel: Matthew 9: 1-8

1. [CHOR] Luther Bibel 1545, Römer 7: 24
'Ich elender Mensch! wer wird mich erlösen von
dem Leibe dieses Todes?' Tierce de Picardie
Melodie **HERR Jesu Christ, du höchstes Gut** in der Trompete

1. [CHORUS] Romans 7: 24
'I wretched mortal! Who will me redeem from
the body of this death?' tierce de Picardie
Melody **HERR Jesu Christ, du höchstes Gut** in the trumpet

2. RECITATIVO Alt
O Schmerz, o Elend, so mich trifft,
indem der Sünden Gift
bei mir in Brust und Adern wütet:
Die Welt wird mir ein Siech- und Sterbehaus,
der Leib muß seine Plagen
bis zu dem Grabe mit sich tragen.
Allein die Seele fühlet
den stärksten Gift,
damit sie angestecket; NB: "Seele" ist im Deutschen weiblich.
drum, wenn der Schmerz den Leib des Todes trifft,
wenn ihr der Kreuzkelch bitter schmecket,
so treibt er ihr ein brünstig Seufzen aus.

2. RECITATIVE Alto
O pain, O misery, that me strikes,
while the sin poison
with me in breast and veins rages:
The world becomes to me a house of sickness and death,
the body must its vexations
with it to the grave carry.
Only the soul feels
the strongest poison,
therewith she is infected; NB: "Soul" is feminine in German.
therefore, when the pain this body of death strikes,
when [to the soul] the cross's cup bitter tastes,
so expels she from her an ardent sighing.

3. CHORAL
**Solls ja so sein,
daß Straf und Pein
auf Sünde folgen müssen,
so fahr hie fort
und schone dort
und laß mich hie wohl büßen.**
Ach Gott und HERR Martín Rutilius (1604) Strophe 4
Melodie: Ach Gott und HERR anonymen Komponist

3. CHORALE
**Shall it indeed so be,
that punishment and pain
for sin must follow,
so carry on here forth
and spare [me] there
and let me here indeed repent.**
Ach Gott und HERR Martin Rutilius (1604) Stanza 4
Melody: Ach Gott und HERR anonymous composer

4. ARIA Alt
Ach lege das Sodom der sündlichen Glieder,
wofern es dein Wille, zerstöret darnieder!
Nur schone der Seelen und mache sie rein,
um vor dich ein heiliges Zion zu sein.

4. ARIA Alto
Ah lay [down] the Sodom of the sinful limbs,
if it [is] Your Will, destroy [them in the ground]!
Only preserve the soul and make her pure,
so that she a sacred Zion [for You] to be.

5. RECITATIVO Tenor
Hier aber tut des Heilands Hand
auch unter denen Toten Wunder.
Scheint deine Seele gleich erstorben,
der Leib geschwächt und ganz verdorben,
doch wird uns Jesu Kraft bekannt.
Er weiß im geistlich Schwachen
den Leib gesund, die Seele stark zu machen.

5. RECITATIVE Tenor
But here does the Saviour's Hand
even among the dead surprise.
Seems your soul equally to have died,
[the] body weakened and quite ruined,
yet will to us Jesu's strength be known.
[Jesu] understands in the spiritually weak
the body healthy, the soul strong to make.

6. ARIA Tenor
Vergibt mir Jesus meine Sünden,

6. ARIA Tenor
Forgive me Jesus my sins,

so wird mir Leib und Seel gesund. Hemiola
Er kann die Toten lebend machen
und zeigt sich kräftig in den Schwachen;
er hält den längst geschloßnen Bund,
daß wir im Glauben Hilfe finden.

so will to me body and soul be healthy. hemiola
[Jesus] can the dead alive make
and shows [God's] strength in the weak;
[God] keeps the long contracted Covenant,
that we in Faith Help find.

7. CHORAL

**HERR Jesu Christ, einiger Trost,
zu dir will ich mich wenden;
mein Herzleid ist dir wohl bewußt,
du kannst und wirst es enden.
In deinen Willen seis gestellt,
machs, lieber Gott, wie dirs gefällt:
Dein bin und will ich bleiben.**

Terz de Picardie
HERR Jesu Christ, ich schrei zu dir (Freiberg, 1620) Strophe 12
Melodie: HERR Jesu Christ, ich schrei zu dir Bartholomäus Ringwaldt (?)

7. CHORALE

**LORD Jesu Christ, only Comfort,
to You will I me turn;
my heart pain is to You well known,
You can and will end it.
Within Your Will may it [all] be placed,
make it, loving God, as to You it pleases:
Yours am and will I remain.**

tierce de Picardie
HERR Jesu Christ, ich schrei zu dir (Freiberg, 1620) Stanza 12
Melodie: HERR Jesu Christ, ich schrei zu dir Bartholomäus Ringwaldt (?)

BWV_5 likewise follows the theme of Matthew 9: 1-8, comparing our sin to the paralytic being healed by Jesus, and at the command of Jesus to be able to stand up, picking up our bed and returning home. The opening movement 1 congregational Chorale asks us all where shall we flee encumbered with our many and great sins? Our fears are not removed even if the whole world were to come to us and try to help! Movement 2 Bass Recitative reminds us that Wonders are done in every one of us in one Sacred Blood Drop of Jesus, as all of our sins are sunk in the open sea of the Wounds of Christ, clearing us from the flaws of all sin. The Tenor Aria movement 3 asks Jesus as Godly Fountain-head to overflow the Blood streams upon us all, where our hearts feel the consolation of Christ's love, and our sinful flaws are washed into the ground of our oppressive burdens. Movement 4 Alto Recitative accompanied by the chorale melody upon which the whole cantata is based, reminds us of the consolation that all the sins we have committed and ever will commit are buried in Christ's grave. Here the oboe accompanies the movement with the chorale melody as we are further reminded that Jesus makes us free and released, always finding refuge in the faithfulness of Jesus, as the priceless Blood of Jesus which is our souls' treasure and highest Good is our shelter in the presence of the devil, death, and sins which are all overcome by Jesus. The upbeat mood of Bass Aria movement 5 tells hell's host to be silent!, because the shown Blood of Jesus is God's ventured gift to all. Soprano Recitative sung by Joanne Lunn transports us to heaven as we remember that we are only the smallest part of the world, but the Blood's Precious Sap brings proven unlimited great efficacy to us, and that every drop can make the whole world clean of sin, as we all inherit heaven through its remembrance! This do in remembrance of Jesus! Movement 7 congregational Chorale is a prayer that Jesus would lead all of our hearts and senses through the Spirit of God every moment of our lives so that we may flee all things that separate us from God and remain ever limbs of Jesu's Body serving all people. Lord have mercy!

BWV_5, Wo soll ich fliehen hin

Neunzehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Epheser 4: 22-28 Evangelium: Matthäus 9: 1-8

Nineteenth Sunday after The Holy Trinity
Epistle: Ephesians 4: 22-28 Gospel: Matthew 9: 1-8

1. [CHORAL]

**Wo soll ich fliehen hin,
weil ich beschweret bin
mit viel und großen Sünden,
wo soll ich Rettung finden?
Wenn alle Welt herkäme,
mein Angst sie nicht wegnähme.**

Wo soll ich fliehen hin Johann Heermann (1630) Strophe 1
Melodie: Wo soll ich fliehen hin Jacob Regnart

2. RECITATIVO Baß

Der Sünden Wust hat mich nicht nur befleckt,
er hat vielmehr den ganzen Geist bedeckt,
Gott müßte mich als unrein von sich treiben;

1. [CHORALE]

**Where shall I flee hence,
while I encumbered am
with many great sins,
where can I find rescue?
If all the world came here,
my fear it would not remove.**

Wo soll ich fliehen hin Johann Heermann (1630) Stanza 1
Melodie: Wo soll ich fliehen hin Jacob Regnart

2. RECITATIVE Bass

The chaos of sin has me not only defiled,
it has much more the whole spirit covered,
God would have to drive me as unclean
away from [God];

- doch weil ein Tropfen heiliges Blut
so große Wunder tut,
kann ich noch unverstoßen bleiben.
Die Wunden sind ein offnes Meer,
dahin ich meine Sünden senke,
und wenn ich mich zu diesem Strome lenke,
so macht er mich von meinen Flecken leer.
3. ARIA Tenor Wiegenlied
Ergieße dich reichlich, du göttliche Quelle,
ach, walle mit blutigen Strömen auf mich.
Es fühlet mein Herze die tröstliche Stunde,
nun sinken die drückenden Lasten zu Grunde,
es wäschet die sündlichen Flecken von sich.
- Psalm 51: 2, 7
4. RECITATIVO A TEMPO Alt Choralmelodie in der Oboe
Mein treuer Heiland tröstet mich,
es sei verscharrt in seinem Grabe,
was ich gesündigt habe; Strophe 5, Zeile 3
ist mein Verbrechen noch so groß,
er macht mich frei und los.
Wenn Gläubige die Zuflucht bei ihm finden,
muß Angst und Pein
nicht mehr gefährlich sein
und alsobald verschwinden;
ihr Seelenschatz, ihr höchstes Gut
ist Jesu unschätzbare Blut,
es ist ihr Schutz vor Teufel, Tod und Sünden,
in dem sie überwinden.
4. RECITATIVE A TEMPO Alto Chorale melody in the oboe
My constant Saviour consoles me,
there be buried in [Christ's] Grave,
what sins I have committed; Stanza 5, line 3
is my misdeed ever so great,
[Christ] makes me free and released.
When faithful-ones the refuge in [Christ] find,
must angst and pain
no longer be dangerous
and also soon vanish;
their souls' treasure, their highest Good
is Jesu's priceless Blood,
it is their shelter in the presence of devil, death and sins,
within which they overcome.
5. ARIA Baß
Verstumme Höllenheer,
du machst mich nicht verzagt! trügerische Kadenz
Ich darf dies Blut dir zeigen,
so mußt du plötzlich schweigen,
es ist in Gott gewagt.
5. ARIA Bass
Be silent, hell's host,
you make me not lose heart! deceptive cadence
I can this Blood to you show,
so must you all at once be silent,
it is in God ventured.
6. RECITATIVO Sopran
Ich bin ja nur das kleinste Teil der Welt,
und da des Blutes edler Saft
unendlich große Kraft bewährt erhält,
daß jeder Tropfen, so auch noch so klein,
die ganze Welt kann rein von Sünden machen,
so laß dein Blut ja nicht an mir verderben,
es komme mir zu gut,
daß ich den Himmel kann ererben.
6. RECITATIVE Soprano
I am truly only the smallest part of the world,
and there the Blood's Precious Sap
unlimited great efficacy is proven,
that every drop, so also yet so small,
the whole world can clean of sin be made,
so let Your Blood truly not upon me be ruined,
it benefits me,
that I the Heaven can inherit.
7. CHORAL Strophe 11
**Führ auch mein Herz und Sinn
durch deinen Geist dahin,
daß ich mög alles meiden,
was mich und dich kann scheiden,
und ich an deinem Leibe
ein Gliedmaß ewig bleibe.** Terz de Picardie
7. CHORALE Stanza 11
**Lead also my heart and sense
through Your Spirit there hence,
that I may all [things] flee,
what me and You can separate,
and I on Your Body
a limb forever remain.** tierce de Picardie

The gorgeous flower of the blooming loving Hand of God is beautifully instrumentally depicted in movement 1 Bass Aria of **BWV_56**. The Cross Staff of life is gladly carried as God leads all people through their troubles into the Promised Land. All our griefs are buried in the grave as Jesus wipes away all our tears with the loving Hand of God. Movement 2 Bass Recitative depicts our Way in the world being like a ship journey through the waves of Grief, Burden, and Need, waves which cover us until death in daily fear, but the compassion of God holds us like an anchor bringing often gladness. God calls us saying I AM with you, neither neglecting or leaving us through the fury filled foaming of death's waves ending in our stepping out of the ship of life into the town which is the Way of Heaven,

where we with all the gentle ones come out of distress with a grand tierce de Picardie leading to the Bass Aria movement 3 which affirms at last that all our burdens must yield as all people obtain the LORD's efficacy, as we travel like an eagle up from the earth and run without exhaustion. Oh may it happen yet today! Bass Recitative movement 4 declares that we are all prepared for the inheritance of our Salvation, longing and desiring from the Hands of Jesus to receive the gracious gift of Salvation. The movement ends with a reprise from the first movement of the declaration that Jesus will wipe away all our griefs and tears with a grand tierce de Picardie! This prepares nicely the declaration of the congregational Chorale movement 5 for death, sleep's sibling, to come and lead us forth, loosening our little ship's rudder to bring us forth into a secure Port. So dear ones, let us not shrink from but be gladdened by death, for through it comes to all the loveliest Jesu dear with tierce de Picardie!

BWV_56, *Ich will den Kreuzstab gerne tragen*

Neunzehnter Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Epheser 4: 22-28 Evangelium: Matthäus 9: 1-8

Nineteenth Sunday after The Holy Trinity
Epistle: Ephesians 4: 22-28 Gospel: Matthew 9: 1-8

- | | |
|--|--|
| <p>1. ARIA Baß Ich will den Kreuzstab gerne tragen, er kömmt von Gottes lieber Hand. Der führet mich nach meinen Plagen zu Gott in das gelobte Land. Da leg ich den Kummer auf einmal ins Grab, da wischt mir die Tränen mein Heiland selbst ab.</p> <p style="text-align: right;">Offenbarung 7: 17</p> | <p>1. ARIA Bass I will the Cross Staff gladly carry, it comes from God's loving Hand. It leads me in my troubles to God in the Promised Land. There I lay the grief all at once in the grave, there wipes my tears my Saviour's Self away.</p> <p style="text-align: right;">Revelation 7: 17</p> |
| <p>2. RECITATIVO Baß Mein Wandel auf der Welt ist einer Schifffahrt gleich: Betrübnis, Kreuz und Not sind Wellen, welche mich bedecken und auf den Tod mich täglich schrecken; mein Anker aber, der mich hält, ist die Barmherzigkeit, womit mein Gott mich oft erfreut. Der rufet so zu mir: ICH BIN bei dir, ich will dich nicht verlassen noch versäumen! Und wenn das wütenvolle Schäumen sein Ende hat, so tret ich aus dem Schiff in meine Stadt, die ist das Himmelreich, wohin ich mit den Frommen aus vieler Trübsal werde kommen.</p> <p style="text-align: right;">Matthäus 9: 1 Genesis 28: 15 Josua 1: 5 Offenbarung 7: 14 Terz de Picardie</p> | <p>2. RECITATIVE Bass My Way in the world is like a ship journey: Grief, Burden and Need are waves, which cover me and up to death daily frighten me; but my anchor, which holds me, is the Compassion, with which my God often gladdens me. [God] calls thus to me: I AM with you, I will neither leave nor neglect you! And when the fury filled foaming has its end, so step I out of the ship into my town, which is the [Way] of Heaven, wherein with the gentle ones out of much distress will come.</p> <p style="text-align: right;">Matthew 9: 1 Genesis 28: 15 Joshua 1: 5 Revelation 7: 14 tierce de Picardie</p> |
| <p>3. ARIA Baß Endlich, endlich wird mein Joch wieder von mir weichen müssen. Da krieg ich in dem HERREN Kraft, da hab ich Adlers Eigenschaft, da fahr ich auf von dieser Erden und laufe, sonder matt zu werden. O gescheh es heute noch!</p> <p style="text-align: right;">Jesaja 40: 31</p> | <p>3. ARIA Bass At last, at last will my burdens again from me must grow tender. There I obtain in the LORD Efficacy, there I have [the] quality of an eagle, there I travel up from this earth and run, without becoming exhausted. Oh may it happen yet today!</p> <p style="text-align: right;">Isaiah 40: 31</p> |
| <p>4. RECITATIVO Baß Ich stehe fertig und bereit, das Erbe meiner Seligkeit mit Sehnen und Verlangen von Jesu* Händen zu empfangen. Wie wohl wird mir geschehn, wenn ich den Port der Ruhe werde sehn: Da leg ich den Kummer auf einmal ins Grab,</p> | <p>4. RECITATIVE Bass I am ready and prepared, the inheritance of mine Salvation with longing and desiring from Jesu's Hands to receive. How well it will happen to me, when I the Port of Rest will see: There I lay the grief all at once in the grave,</p> |

da wischt mir die Tränen mein Heiland selbst ab.
Terz de Picardie

there wipes away my tears my Saviour's Self.
tierce de Picardie

*Jesu BGA und Gardiner CD; Jesus NBA

5. CHORAL

**Komm, o Tod, du Schlafes Bruder,
komm und führe mich nur fort;
löse meines Schiffeins Ruder,
bringe mich an sichern Port.
Es mag, wer da will, dich scheuen,
du kannst mich vielmehr erfreuen;
denn durch dich komm ich herein
zu dem schönsten Jesulein.** Terz de Picardie

Du, o schönes Weltgebäude Johann Franck (1653) Strophe 6
Melodie: Du geballtes Weltgebäude Johann Crüger (1649)

5. CHORALE

**Come, O death, you sleep's [sibling],
come and lead me only forth;
loosen my little ship's rudder,
bring me to a secure Port.
So may, who there will, shrink from you,
you can me much more gladden;
for through you I come in here
to the loveliest Jesu dear.** tierce de Picardie

Du, o schönes Weltgebäude Johann Franck (1653) Stanza 6
Melody: Du geballtes Weltgebäude Johann Crüger (1649)

The CD linked below also contains **BWV_90** for the Twenty-fifth Sunday after The Holy Trinity, with a rousing movement 1 Tenor Aria containing strident strings, Luftpausen (air breaks), and deceptive cadences depicting musically the end of time carried along with heaps of sin from sinful scorners impenitently sensing neglected repentance. The Good News of the Tenor Evangelist has been totally forgotten! But this Good News of the Creator becomes new to us from day to day, as our ingratitude and wickedness leads always to Grace! Despairing evil leads us to harm and ruin. Ah!, sighs the Alto in Recitative movement 2, does our heart not stir as a result of God's Superabundant Goodness and lead us to genuine repentance? God's Faithful Heart lets us behold the endless blessings of God. See!, God lets a Temple be built and soon prepares a pasture upon which the Word's Manna falls to support all! Yet, oh!, the wickedness of this life brings the Blessing of God to seemingly no purpose! An energetic Bass Aria movement 3 accompanied by the trumpet call directs and rouses us out of our apathy to see that our ingratitude extinguishes the Passion of the avenging Judge to Judgment, bringing to us the enduring of the abomination against the Holy Places of Love and Compassion in our lives, making out of the Temple of our Hearts a mere bloody house! Yet, Tenor Recitative Evangelist movement 4 reminds everyone that God's Eye still looks upon all of us as the elect, sending to all the Hero in Israel whose Arm helps us up out of the enemy's course, making the Word's Strength so much more discerned and manifest in danger! Concluding congregational Chorale movement 5 explicates praying that Jesus lead us all through Christ's Just and Loving Hand blessing our town and land in giving us at all times God's Holy Word, defending us from the devil's trick and murder, granting everyone a blessed last hour of God's Presence endlessly with grand tierce de Picardie! Note the chorale melody *Vater unser im Himmelreich* as we pray this prayer to God!

BWV_90, Es reißet euch ein schrecklich Ende

Fünfundzwanzigster Sonntag nach Der Heiligen Dreifaltigkeit Twenty-fifth Sunday after The Holy Trinity
Brief: 1. Thessalonicher 4: 13-18 Evangelium: Matthäus 24: 15-28 Epistle: 1 Thessalonians 4: 13-18 Gospel: Matthew 24: 15-28

1. [ARIA] Tenor
Es reißet euch ein schrecklich Ende,
ihr sündlichen Verächter, hin.
Der Sünden Maß ist voll gemessen,
doch euer ganz verstockter Sinn
hat seines Richters ganz vergessen. Hemiola
2. RECITATIVO Alt
Des Höchsten Güte wird von
Tag zu Tage neu, Klagelieder 3: 22-23
der Undank aber sündigt stets
auf Gnade. Römer 6: 1
O, ein verzweifelt böser Schade,
so dich in dein Verderben führt.
Ach! wird dein Herze nicht gerührt?
daß Gottes Güte dich
zur wahren Buße leitet? Römer 2: 4
Sein treues Herze lasset sich

1. [ARIA] Tenor
It carries you [all to] a frightful end,
you sinful scorners, along.
The heap of [your] sin is full measured,
yet your entirely impenitent sense
has its Judge totally neglected. hemiola
2. RECITATIVE Alto
The [Creator's] Goodness becomes from
day to day new, Lamentations 3: 22-23
the ingratitude though wicked always
to Grace. Romans 6: 1
Oh, a despairing evil harm,
as you in your ruin lead.
Ah! becomes your heart not stirred?
that God's Goodness you
to the genuine repentance leads? Romans 2: 4
[God's] Faithful Heart lets itself

- | | |
|--|---|
| <p>zu ungezählter Wohltat schauen: Bald läßt er Tempel aufzubauen, bald wird die Aue zubereitet, auf die des Wortes Manna fällt, so dich erhält. Jedoch, o! Bosheit dieses Lebens, die Wohltat ist an dir vergebens.</p> <p>3. ARIA Baß Trompete obligat So löschet im Eifer der rächende Richter den Leuchter des Wortes zur Strafe doch aus. Nahum 1: 2 und Offenbarung 2: 5 Ihr müsset, o Sünder, durch euer Verschulden den Greuel an heiliger Stätte erdulden, ihr machet aus Tempeln ein mörderisch Haus. Matthäus 21: 13</p> <p>4. RECITATIVO Tenor Doch Gottes Auge sieht auf uns als Auserwählte: Matthäus 24: 22 Und wenn kein Mensch der Feinde Menge zählte, so schützt uns doch der Held in Israel, es hemmt sein Arm der Feinde Lauf und hilft uns auf; des Wortes Kraft wird in Gefahr um so viel mehr erkannt und offenbar.</p> <p>5. CHORAL Melodie Vater unser im Himmelreich Leit uns mit deiner rechten Hand und segne unser Stadt und Land; gib uns allzeit dein heiliges Wort, behüt fürs Teufels List und Mord; verleih ein selges Stündlein, auf daß wir ewig bei dir sein! Terz de Picardie Nimm von uns, HERR, du Treuer Gott Martin Moller (1584) Strophe 7 Melodie: Vater unser im Himmelreich anonymen Komponist</p> | <p>unto endless blessings beholding: Soon lets [God] a Temple be built, soon becomes the pasture prepared, upon which the Word's Manna fell, so you it supports. Yet, oh! wickedness of this life, the Blessing is to you to no purpose.</p> <p>3. ARIA Bass trumpet obbligato So is extinguished in the Passion of the avenging Judge the Light of the Word to the Judgment for all that. Nahum 1: 2 and Revelation 2: 5 You must, O sinners, through your faults the abomination against the Holy Places endure, you make out of the Temple a bloody house. Matthew 21: 13</p> <p>4. RECITATIVE Tenor Yet God's Eye looks upon us as the elect: Matthew 24: 22 And when no mortal the enemy multitude counts, so shelters us though the Hero in Israel, so hinders [Christ's] Arm the enemy's course and helps us up; the Word's Strength becomes in danger for so much more discerned and manifest.</p> <p>5. CHORALE melody Vater unser im Himmelreich Lead us with Your Just Hand and bless our town and land; give to us [at] all times Your Holy Word, defend it from the devil's trick and murder; grant [everyone] a blessed last hour, in that we are by You endlessly! tierce de Picardie Nimm von uns, HERR, du Treuer Gott Martin Moller (1584) Stanza 7 Melodie: Vater unser im Himmelreich anonymous composer</p> |
|--|---|

May we all be blessed by the Word and music of these cantatas bringing us endless transformational presence musically and spiritually always and in all ways!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

Cantatas for the Nineteenth Sunday after The Holy Trinity
BWV_48 at 0:00; BWV_5 at 16:00; and BWV_56 at 50:40;
 and Cantata for the Twenty-fifth Sunday after The Holy Trinity
BWV_90 at 37:45:
www.youtube.com/watch?v=zrCPE57TPQI

Reformation Day (31 October)

With horns and oboes blazing, Bach opens **BWV_79** with full instrumental and vocal resources singing and rejoicing in the words of Psalms 84:11. God is the Sun and Shield, the Lord gives Grace and Honor, and God will not withhold any good thing from the gentle ones! Alto Aria movement 2 restates the opening affirmation of movement 1 that God is **our** (everyones') Sun and Shield! Therefore our grateful soul praises God's Goodness which protects God's family of the whole Creation! Even if enemies sharpen arrows and hounds bark blasphemy, God will further shelter us. Blazing

horns, oboes, and full resources proclaim in movement 3 Chorale our thanks with our hearts, mouth and hands to the God of all for the great things God does upon us and in all places. From our mother's womb onward through infancy uncountable abundance in goodness is done by God extending through the present time! Bass Recitative movement 4 thanks God for guiding us to the Way of Salvation Jesus through the Word which has been shown, and praises God's Name for that. But since others still at this time bear clueless another yoke, God's gracious Mercy is asked for all so that all may discern the true Way, the only Mediator Jesus. A delightful Duet Aria movement 5 follows asking God to never forsake all created ones, letting the Word of God brightly shine for and in all people, and even though enemies may fume, so strengthen us to stay focused so our mouth praises God! The closing congregational Chorale movement 6 asks God to uphold all in the Truth, giving all eternal freedom to glorify God's Name through Jesus Christ. Amen.

BWV_79, Gott der HERR ist Sonn und Schild

Reformationstag (31. Oktober)

Brief: Römer 3: 19-28

Evangelium: Johannes 8: 31-36

Reformation Day (31 October)

Epistle: Romans 3: 19-28

Gospel: John 8: 31-36

1. [CHOR] Psalm 84: 12
 'Gott der HERR ist Sonn und Schild. Der HERR gibt Gnade und Ehre, er wird kein Gutes mangeln lassen den Frommen.'

2. ARIA Alt
 Gott ist unsre Sonn und Schild!
 Darum rühmet dessen Güte
 unser dankbares Gemüte,
 die er für sein Häuflein hegt.
 Denn er will uns ferner schützen,
 ob die Feinde Pfeile schnitzen
 und ein Lästerhund gleich billt. Hemiola

3. CHORAL
**Nun danket alle Gott
 mit Herzen, Mund und Händen,
 der große Dinge tut
 an uns und allen Enden,
 der uns von Mutterleib
 und Kindesbeinen an
 unzählig viel zugut
 und noch itzund getan.**
 Nun danket alle Gott Martin Rinckart (1636) Strophe 1
 Melodie: Nun danket alle Gott Johann Crüger

4. RECITATIVO Baß
 Gottlob, wir wissen
 den rechten Weg zur Seligkeit;
 denn, Jesu, du hast ihn uns
 durch dein Wort gewiesen,
 drum bleibt dein Name jederzeit gepriesen.
 Weil aber viele noch
 zu dieser Zeit
 an fremdem Joch
 aus Blindheit ziehen müssen,
 ach! so erbarme dich
 auch ihrer gnädiglich,
 daß sie den rechten Weg erkennen
 und dich bloß ihren Mittler nennen.

5. ARIA [DUETTO] Sopran und Baß
 Gott, ach Gott, verlaß die Deinen
 nimmermehr!
 Laß dein Wort uns helle scheinen;
 obgleich sehr
 wider uns die Feinde toben,

1. [CHORUS] Psalms 84: 11
 'God the LORD is Sun and Shield. The LORD gives Grace and Honor, [God] will not any good thing withhold from the gentle ones.'

2. ARIA Alto
 God is our Sun and Shield!
 Therefore praises [God's] Goodness
 our grateful soul,
 which [God] for [God's] little family protects.
 For [God] will us further shelter,
 if the enemies sharpen arrows
 and a blasphemy hound alike bark. hemiola

3. CHORALE
**Now thank the God of all
 with hearts, mouth and hands,
 Who great things does
 upon us and in all places,
 Who to us from mother's womb
 and from infancy on
 uncountable much in goodness
 and still at present has done.**
 Nun danket alle Gott Martin Rinckart (1636) Stanza 1
 Melody: Nun danket alle Gott Johann Crüger

4. RECITATIVE Bass
 Thank God, we know
 the right Way to Salvation;
 because, Jesu, You have it to us
 through Your Word shown,
 therefore remains Your Name always praised.
 But since many still
 at this time
 at someone else's yoke
 out of [cluelessness] must pull,
 ah! so have mercy
 also on them graciously,
 that they the right Way discern
 and You only their Mediator name.

5. ARIA [DUETTO] Soprano and Bass
 God, ah God, forsake Your own [people]
 never!
 Let Your Word on us brightly shine;
 although greatly
 against us the foes fume,

so soll unser Mund dich loben.

6. CHORAL

**Erhalt uns in der Wahrheit,
gib ewigliche Freiheit,
zu preisen deinen Namen
durch Jesum Christum. Amen.**

Nun laßt uns Gott dem HERREN Ludwig Helmbold (1575) Strophe 8
Melodie: Nun laßt uns Gott dem HERREN Nikolaus Selnecker
(Leipzig, 1587)

so shall our mouth praise You.

6. CHORALE

**Uphold us in the Truth,
give [all] eternal freedom,
to glorify Your Name
through Jesus Christ. Amen.**

Nun laßt uns Gott dem HERREN Ludwig Helmbold (1575) Stanza 8
Melody: Nun laßt uns Gott dem HERREN Nikolaus Selnecker
(Leipzig, 1587)

Bach wrote **BWV_192** for an unspecified but probable wedding occasion using the verbatim text of the complete three stanza chorale *Now thank the God of all* written by Martin Rinckart in 1636 at the height of the 30 years war in Europe. Bach uses the happiest tempo and instrumental ensemble of flutes, oboe and strings with contrapuntal introduction of each line entry of the chorale by long held notes in the Soprano. All are called to thank the God of all people with hearts, mouth and hands. God is to be thanked for the great things God does to us at all times, granting us uncountable amounts of goodness from the time in our mothers' wombs through earliest childhood and throughout our lives to the present. Bach ends this first movement with the clipped declaration of all thanking God! Movement 2 Bass and Soprano Aria Duet is superbly sung by Peter Harvey and Joanne Lunn in contrapuntal contentedness with its long held notes artfully word painting the German word "ewig" eternally, explicating the endless bounty of God's Goodness in God's desire for our lives to have a German "uns" in us always joyful heart, God's Grace giving us a noble peace in that Grace which continually upholds us, redeeming us out of all need both here and there! Movement 3 Chorale concludes the cantata with a contrapuntal gigue explication of the Laud, Honor, and Praise being given to God, Creator, Communer, and Comforter [Holy Spirit] all throughout the Universe, the ever Three in One God, Source Springing us in enduring Love then, now and forever!

BWV_192, Nun danket alle Gott

Unspecified occasion, possibly for a Wedding

1. CHOR [VERSUS 1]

**Nun danket alle Gott
mit Herzen, Mund und Händen,
der große Dinge tut
an uns und allen Enden,
der uns von Mutterleib
und Kindesbeinen an
unzählig viel zugut
und noch jetzund getan.**

Nun danket alle Gott Martin Rinckart (1636)
Melodie: Nun danket alle Gott Johann Crüger

2. [ARIA DUETT] VERSUS 2 Baß und Sopran

**Der ewig reiche Gott
woll uns bei unserm Leben
ein immer fröhlich Herz
und edlen Frieden geben
und uns in seiner Gnad
erhalten fort und fort
und uns aus aller Not
erlösen hier und dort.**

3. [CHORAL] VERSUS 3

**Lob, Ehr und Preis sei Gott,
dem Vater und dem Sohne
und dem, der beiden gleich
im hohen Himmelsthron,
dem dreieinigen Gott,
als der ursprünglich war
und ist und bleiben wird
jetzund und immerdar.**

1. CHORUS [VERSUS 1]

**Now thank God all people
with hearts, mouth and hands,
Who great things does
to us and at all times,
Who to us from mother's womb
and from earliest childhood on
uncountable much in goodness
and still at present does.**

Nun danket alle Gott Martin Rinckart (1636)
Melody: Nun danket alle Gott Johann Crüger

2. [ARIA DUET] VERSUS 2 Bass and Soprano

**The eternally bounteous God
desires for us in our lives
an always joyful heart
and noble peace to give
and in us in [God's] Grace
to uphold [us] continually
and us out of all need
to redeem here and there.**

3. [CHORALE] VERSUS 3

**Laud, Honor and Praise be to God,
the [Creator] and the [Communer]
and the [Comforter], Who is to both equal
[throughout the Universe],
to the Three ever One God,
as [God] Source Springing was
and is and will endure
at present and forever.**

BWV_80, based on Martin Luther's well known chorale *Ein feste Burg ist unser Gott* (A solid Stronghold is our God), begins bursting with blazing Tenors presenting the contrapuntal depiction of the text along with blazing Bass sackbuts and bold instrumental accompaniment. Movement 1 affirms that God is our solid Stronghold and beneficial Bulwark and Arms, delivering all of us out of every need we have. Our strength alone is not equal to the earnestness, great might, and cunning of Satan's inhuman armaments. In movement 2 Aria, textual tropes in the Bass and verbatim presentation of the second stanza of the chorale in the Soprano affirm that all created people of God are chosen by God because of the Blood soaked Banner of Baptism Jesus received in the Jordan, giving the victory to all in the living field of action of every Child of God. Bass Recitative movement 3 calls us to ponder as God's children the great Love that God gives us in the life and blood of Jesus in order to defeat the sin in and around us. We are urged to give no place in our souls to Satan and all vices, allowing our hearts to be God's Heaven on earth. Repentance for our offenses with genuine sorrow makes effective Christ's Spirit to be joined with us. A striking Soprano Aria lullaby movement 4 follows superbly sung by Joanne Lunn whose voice is so child-like yet so soaring, underscoring the desire of the individual to have our hearts be the home of Lord Jesus. Cleaning that house by expelling the world and Satan allows the image of love to shine renewed and scornful sins' horror to flee away! Oboes of love and full instrumental resources accompany the bravura unison presentation of the third stanza of the Chorale in movement 5. We are reminded that one little Word Jesus fells Satan and sets all to the right Way. Tenor Recitative movement 6 renews the call to stand by Christ's Blood dyed Flag, which drives out the foe of sin, with only the Salvation and Protecting of the Saviour remaining. The oboe of the hunt in movement 7 chases us all to remember how blessed all are who bear these truths in the mouth, but more importantly we are blessed by the Faith God gives us in the heart! All foes are felled by this, all will be crowned in this, and death will be slain by this. The final stanza 4 of the Chorale is congregationally presented in movement 8. God is indeed with us in the Word as we experience strife, and with God's Spirit and Gifts we may suffer the loss of our lives, our goods, our honor, our children, and/or our spouse, letting them all go, as the Way of Love in Christ must to us though remain!

BWV_80, *Ein feste Burg ist unser Gott*

Reformationstag (31. Oktober)

Brief: Römer 3: 19-28

Evangelium: Johannes 8: 31-36

Reformation Day (31 October)

Epistle: Romans 3: 19-28

Gospel: John 8: 31-36

1. [CHORAL] Baß Sackbut

**Ein feste Burg ist unser Gott,
ein gute Wehr und Waffen;
er hilft uns frei aus aller Not,
die uns itzt hat betroffen.**

**Der alte böse Feind,
mit Ernst ers itzt meint,
groß Macht und viel List
sein grausam Rüstung ist,
auf Erd ist nicht seinsgleichen.**

Ein feste Burg ist unser Gott Martin Luther (1528/9) Strophe 1
Melodie: Ein feste Burg ist unser Gott Martin Luther (1529)

2. ARIA [+ CHORAL] Baß und Sopran

Alles, was von Gott geboren,

Mit unser Macht ist nichts getan, Strophe 2
ist zum Siegen auserkoren;
wir sind gar bald verloren.

**Es streit' vor uns der rechte Mann,
den Gott selbst hat erkoren.**

Fragst du, wer er ist?

Wer bei Christi Blutpanier
in der Taufe Treu geschworen,

**Er heißt Jesus Christ,
siegt im Geister für und für.**

1. [CHORALE] Bass sackbut

**A solid Stronghold is our God,
a beneficial Bulwark and Arms;
[God] delivers us freely out of all need,
which to us now has befallen.**

**The old evil fiend,
with earnestness it is now meant,
great might and much cunning
[satan's] inhuman armaments are,
on earth is not [satan's] equal.**

Ein feste Burg ist unser Gott Martin Luther (1528/9) Stanza 1
Melody: Ein feste Burg ist unser Gott Martin Luther (1529)

2. ARIA [+ CHORALE] Bass and Soprano

All, what of God is born,

With our might is nothing done, Stanza 2
are to the Victory chosen;
we are quite soon lost.

**There struggles for us the Righteous Mortal,
Whom God's Self has selected.**

Ask you, Who is that One?

Whoever by Christ's Blood Banner
the Baptism faithfulness has sworn,

**That One is called Jesus Christ,
triumphs in the Spirit forever and ever.**

**Der HERRE Zebaoth,
und ist kein anderer Gott,
das Feld muß er behalten.**

Alles, was von Gott geboren,
ist zum Siegen auserkoren.

3. RECITATIVO Baß
Erwäge doch,
Kind Gottes, die so große Liebe,
da Jesus sich
mit seinem Blute dir verschriebe,
wormit er dich
zum Kriege wider Satans Heer
und wider Welt und Sünde
geworben hat!
Gib nicht in deiner Seele
dem Satan und den Lastern statt!
Laß nicht dein Herz,
den Himmel Gottes auf der Erden,
zur Wüste werden!
Bereue deine Schuld mit Schmerz,
daß Christi Geist mit dir sich fest verbinde!
4. ARIA Sopran Wiegenlied
Komm in mein Herzenshaus,
HERR Jesu, mein Verlangen!
Treib Welt und Satan aus,
und laß dein Bild in mir erneuert prangen!
Weg, schnöder Sündengraus!
5. CHORAL Oboen d'amore Strophe 3
**Und wenn die Welt voll Teufel wär
und wollten uns verschlingen,
so fürchten wir uns nicht so sehr,
es soll uns doch gelingen.
Der Fürst dieser Welt,
wie saur er sich stellt,
tut er uns doch nichts,
das macht, er ist gericht',
ein Wörtlein kann ihn fällen.**
6. RECITATIVO Tenor
So stehe denn* *BGA und Gardiner CD; NBA "dann"
bei Christi blutgefärbten Fahne,
o Seele, fest
und glaube, daß dein Haupt dich nicht verläßt,
ja, daß sein Sieg
auch dir den Weg zu deiner Krone bahne!
Tritt freudig an den Krieg!
Wirst du nur Gottes Wort
so hören als bewahren,
so wird der Feind gezwungen auszufahren,
dein Heiland bleibt dein Heil,
dein Heiland bleibt dein Hort.
7. DUETTO Alt und Tenor Oboe da caccia Wiegenlied
Wie selig sind doch die,
die Gott im Munde tragen,
doch selger ist das Herz,
das ihn im Glauben trägt!
Es bleibt unbesiegt und kann die Feinde schlagen
und wird zuletzt gekrönt, wenn es den Tod erlegt.
8. CHORAL Strophe 4
**Das Wort sie sollen lassen stahn
und kein Dank dazu haben.
Er ist bei uns wohl auf dem Plan**

**the LORD of Multitudes,
and [there] is no other God,
the field of action must [Jesus] retain.**

All, what of God is born,
are to Victory chosen.

3. RECITATIVE Bass
Ponder though,
Child of God, that Love so great,
there Jesus' Self
with [Jesus'] own Blood to you assigns,
wherewith [Jesus] you
for the war against satan's multitude
and against the world and sin
has enrolled!
Give no place in your soul
to satan and the vices!
Let not your heart,
God's Heaven on earth,
in the desert become!
Repent your sin with sorrow,
that Christ's Spirit with you [Jesus] firmly is joined!
4. ARIA Soprano lullaby
Come into my heart's home,
LORD Jesu, my desire!
Expel the world and satan,
and let Your Image in me renewed shine!
Away, scornful sins horror!
5. CHORALE oboes d'amore Stanza 3
**And if the world were full of devils
and wanted to swallow us,
so fear we ourselves not so much,
it shall us though prosper.
The prince of this world,
however sour [satan's self] appears,
does [satan] to us though nothing,
that means, [satan] is set right,
a little Word can fell [satan].**
6. RECITATIVE Tenor
So stand thereupon
in connection with Christ's Blood dyed Flag,
O soul, fixed
and believe, that your Head does not forsake you,
yes, that [Christ's] Victory
likewise to you the Way for your crown makes a way!
Tread joyfully to the strife!
If you will only God's Word
so hear as [well as] keep,
so will the foe be forcibly driven out,
your Saviour remains your Salvation,
your Saviour remains your Protector.
7. DUETTO Alto and Tenor oboe da caccia lullaby
How blessed are those though,
who God in the mouth bear,
though more blessed is the heart,
that [God] bears in faith!
It remains unconquered and can the foes fell
and will at last be crowned, when [God] the death slays.
8. CHORALE Stanza 4
**The Word they shall let stand
and no thanks therefore have.
[God] is indeed with us [in the strife]**

**mit seinem Geist und Gaben.
Nehmen sie uns den Leib,
Gut, Ehr, Kind und Weib,
laß fahren dahin,
sie habens kein Gewinn;
Das Reich muß uns doch bleiben.**

**with [God's] Spirit and Gifts.
Take they from us the body,
goods, honor, child, and [spouse],
let [them] go away,
they have there no gain;
The [Way] must to us though remain.**

May these cantatas with their texts depicting the Lord as our Sun and Shield, nudge everyone to give thanks to the God of all in the realization that God is a strong Fortress of Love and Compassion, and bring us the reforming Love of God through both music and text!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_79 at **0:00**; **BWV_192** (Unspecified occasion) at **15:00**; and **BWV_80** at **25:40**:

www.youtube.com/watch?v=1ZwPjER1KEY

Note the superb acoustics of this recording at the Schlosskirche, Wittenberg, Germany on 31 October 2000!

Twentieth Sunday after The Holy Trinity

BWV_162 opening Bass Aria movement 1 calls out for the help of Jesus in seeing life as a call to the Wedding Feast of God's love for all of us, with Jesus showing us the totality of life in its Weal and woe, its Soul's poison as we forget that Love, and its Life's Bread as it is remembered. Do we see the Love of God as being central to our everyday living with others in this lifelong journey of ours? Movement 2 Tenor Recitative takes up what a great gift it is that we as mere mortals are called to the Feast every moment of our lives. Are we mortals not too inferior and little the text asks? How have we all come into such Honor that we are called to this Feast that God has embraced for all mortals? The whole Universe is the creation of Jesu's Creation of Love, but the tiny earth serves as the birthplace of the Way experiencing the Partnership and Loved One kiss of Jesu for all of us. The Night Meal is instituted and the fattened cattle are slaughtered for a deliciously cooked meal of Love! Is this a meal we want to neglect? By way of a lovely gigue dance, Bach masterfully sets the words of the Soprano Aria movement 3 with the accompaniment of oboe and flute in its lilting Way! Ah!, how our exhausted, weak and burdened selves may find revived souls as Jesu chooses to be the Bread of Life and unite with us in Holy Life Giving Union! In Alto Recitative movement 4 the mortal asks Jesu that we not be like we have been so often in our lives as uncovered ones depending on our own deeds who in fright understand that each one of us has been the self-sufficient uncovered guest appearing at the Love Feast of Life without love! We ask Jesu to give everyone the Covering of Faith, the Garb of Salvation in the innocence of God's Love! Let the Purple cover of Jesu's Blood be the covering for the old Adam garb and vice, so that we all may worthily taste the Meal of the Lamb. The movement 5 Aria Tenor and Alto Duet joyfully dances in the rejoicing which Love's Influence by God has been stirred, which because of God's pure benevolence has given us the benevolence clothing necessary for living Love in relationship with all people we encounter in this life and also the Purple Garb which covers us all in the Heaven to come (the next second)! The congregational Chorale movement 6 ends the cantata with the seventh stanza of Johann Rosenmüller's hymn *Alle Menschen müssen sterben*. We have all perceived the Great Lordliness of God's Love which covers us even when we fail to show love to others! In the Life following our own deaths, we will be covered by the Multicolored Garb of Heaven with its Golden Honor Crown when we stand before God's Presence contemplating such Joy brought to each one of us here in our mortal lives, and everyone receiving without End!

BWV_162, Ach! ich sehe, itzt, da ich zur Hochzeit gehe

des Lammes schmecken. Offenbarung 19: 9
 5. ARIA DUETTO Tenor und Alt
 In meinem Gott bin ich erfreut; Hemiola
 die Liebesmacht hat ihn bewogen,
 daß er mir in der Gnadenzeit
 aus lauter Huld hat angezogen Jesaja 61: 10
 die Kleider der Gerechtigkeit.
 In meinem Gott bin ich erfreut.
 Ich weiß, er wird nach diesem Leben
 der Ehren weißes Kleid
 mir auch im Himmel geben.

6. CHORAL
**Ach, ich habe schon erblicket
 diese große HERRlichkeit!
 Itzund werd ich schön geschmücket
 mit dem weißen Himmelskleid.
 Mit der güldnen Ehrenkrone
 steh ich da für Gottes Throne,
 schaue solche Freude an,
 die kein Ende nehmen kann.** Terz de Picardie
 Alle Menschen müssen sterben Johann Rosenmüller (1652) Strophe 7
 Melodie: Jesu, der du meine Seele I anonymen Komponist

of the Lamb taste. Revelation 19: 9
 5. ARIA DUET Tenor and Alto
 In [our] God [all are] rejoicing; hemiola
 the Love's Influence has [God] stirred,
 that [God to all] in this time of Grace
 out of pure benevolence has clothed Isaijah 61: 10
 [in] the garments of Righteousness.
 In [our] God [all are] rejoicing.
 [All] know, [God] will after this life
 the Honor of the [Purple] Garb
 to [all] also in Heaven give.

6. CHORALE
**Ah, [we] have already perceived
 this Great LORDliness!
 Now [we] shall be beautifully covered
 with the Garb of Heaven of [all colors].
 With the golden Honor Crown
 stand [we] there before God's [Presence],
 contemplating such Joy,
 [everyone] without End can receive.** tierce de Picardie
 Alle Menschen müssen sterben Johann Rosenmüller (1652) Stanza 7
 Melodie: Jesu, der du meine Seele I anonymous composer

BWV_49 is a Dialogue between Jesus and our souls, as Bach musically presents the text with the accompaniment of the oboe of love in three of the six movements of this cantata graphically depicting the Good News of God Loving individually and corporately inviting all created ones to the Partner Meal Table! The opening Sinfonia movement 1 represents the final of five movements composed by Bach between 12 May and (this one) 03 November of 1726, the fourth year of Bach's tenure at Leipzig. This cantata is yoked with BWV_169 in which Bach used the first two movements of harpsichord concerto BWV_1053 in a Sinfonia (movement 1) and Alto Aria (movement 5) there both with obbligato pipe organ. In BWV_169 two oboes of love are used in the opening Sinfonia, whereas here in the opening movement Sinfonia BWV_49 only one! The festive gigue nature of this movement underscores Bach's belief in the importance of instruments proclaiming the Love of God at the great Feast we are all called to in declaring this Good News given to all of us! Hemiolas and octave leaps add to the festivities with bravura passages in the continuo! Movement 2 Bass Aria describes the Desire of Jesu to search out all of the carrier pigeon fairest partners in the call to spread the Good News of God's Love. Recitative movement 3 continues the call of Jesu to all people with the message that the Wedding Night Meal is prepared with a finished Table, the only thing missing is the Spouse, who responds with the realization that they are of whom Jesu speaks, bringing delight! Jesu then sings the exact words of the second movement, telling of the going and seeking with Desire the Soul carrier pigeon and fairest partner, to which the Soul responds by falling at the feet of Jesu. Both Jesu and the Soul respond by desiring their fairest One to come and allow them to embrace in a kiss so that the Soul may enjoy the fat Meal of Love which provides the Marriage Garments for the Soul to wear. Because of sin, it is necessary for Jesu to seek us out again and again so that the baptismal covenant may be renewed and lived out in Faith. Soprano Aria movement 4 follows accompanied by violoncello piccolo and oboe of love, as the Soul realizes in this exchange how LORDly and beautiful we all are when the Saviour enkindles this realization in us! The gentle upbeat loveliness of this musical movement underlines that Christ is our Salvation Righteousness, our finery and honor Garment with which we will all overcome our inability to love. Here Bach reveals real mastery in the wedding of both theological and musical insights, bringing to us sight in understanding the second and last section of the Gospel for the day by the gift of Jesu in the Soul's realization of the blessing of God in reserving love and the ability to love to all of us, calling us and sending us fallen ones into the Heavenly Hall along with all other guests, to which the Soul responds, "Here I come, Jesu, let me in!" Jesu responds, "Be until in death faithful, so confer I to you the Crown of Life." Bach ends the cantata

with the twirling figures of the wedding dress using troped freely composed words sung by Jesu proclaiming God's love ever and always for all of us! This is joined by the Soprano singing the literal seventh stanza of the chorale *Wie schön leuchtet der Morgenstern* (How beautifully shines the Morning Star) by Philipp Nicolai. Bach emphasizes this always and ever Love of God by repeating it again in the final two lines of the cantata! The Chorale in movement 6 underlines this through a congregational affirmation of joy in the Love which is our Alpha and Omega, our Beginning and our Goal! The Chorale further affirms that through the Cost Christ paid, Jesu will receive all into Paradise. So may we all clap our hands, shouting two grand Amens! Come, dearly Loved Ones, receive this beautiful Crown of Joy in the Love of Jesu and delay no longer that which we await with desire!

BWV_49, *Ich geh und suche mit Verlangen*

Zwanzigster Sonntag nach Ter Heiligen Dreifaltigkeit
Brief: Epheser 5: 15-21 Evangelio: Matthäus 22: 1-14

1. SINFONIA Siehe: Konzert Nr. 2 in E-Dur für Klavier,
Hemiolen Oboe d'amore BWV_1053, dritter Satz.
2. ARIA Baß Stimme Christi
Ich geh und suche mit Verlangen
dich, meine Taube, schönste Braut. Hoheslied 6: 9
Sag an, wo bist du hingegangen,
daß dich mein Auge nicht mehr schaut?
3. RECITATIVO Baß und Sopran
Baß
Mein Mahl ist zubereit'
und meine Hochzeitstafel fertig,
nur meine Braut ist noch nicht gegenwärtig.
Sopran
Mein Jesu redt von mir;
o Stimme, welche mich erfreut!
Baß
Ich geh und suche mit Verlangen
dich, meine Taube, schönste Braut.
Sopran
Mein Bräutigam, ich falle dir zu Füßen.
Sopran, Baß
Komm, Schönste, komm und laß dich küssen,
Baß
du sollst mein fettes Mahl genießen. Jesaja 25:6
Sopran
laß mich dein fettes Mahl genießen.
Baß
Komm, liebe Braut, und eile nun,
Sopran
Mein Bräutigam, ich eile nun,
Sopran, Baß
die Hochzeitskleider anzutun.
4. ARIA Sopran Oboe d'amore
Ich bin herrlich, ich bin schön,
meinen Heiland zu entzünden.
Seines Heils Gerechtigkeit
ist mein Schmuck und Ehrenkleid;
und damit will ich bestehn,
wenn ich werd in Himmel gehn.
5. RECITATIVO Sopran und Baß
Sopran
Mein Glaube hat mich selbst so angezogen.
Baß
So bleibt mein Herze dir gewogen,

Twentieth Sunday after The Holy Trinity
Epistle: Ephesians 5: 15-21 Gospel: Matthew 22: 1-14

1. SINFONIA See: Concerto #2 in E Major for Clavier,
hemioles oboe d'amore BWV_1053, third movement.
2. ARIA Bass vox Christi
I go and seek with Desire
you, My [carrier] pigeon, fairest [partner]. Song of Solomon 6: 9
Notify [Me], where have you hence gone,
that you My Eye no longer sees?
3. RECITATIVE Bass and Soprano
Bass
My [Night] Meal is prepared
and My [Partnering] Table finished,
only My [spouse] is still not present.
Soprano
My Jesu speaks of me;
O Voice, Who delights me!
Bass
I go and seek with Desire
you, My [carrier] pigeon, fairest [partner].
Soprano
My [Spouse], I fall at Your feet.
Soprano, Bass
Come, fairest One, come and let [me] kiss you,
Bass
you shall My fat Meal enjoy. Isaiah 25: 6
Soprano
let me Your fat Meal enjoy.
Bass
Come, loving [spouse], and hasten now,
Soprano
My [Spouse], I hasten now,
Soprano, Bass
the Marriage Garments to wear.
4. ARIA Soprano oboe d'amore
I am LORDly, I am beautiful,
my Saviour to enkindle.
[Christ's] Salvation Righteousness
is my finery and honor Garment;
and therewith I will overcome,
when I will go into Heaven.
5. RECITATIVE Soprano and Bass
Soprano
My faith itself has thus me clothed.
Bass
Thus my Heart remains to you moved gently,

so will ich mich mit dir
in Ewigkeit vertrauen und verloben.

Hosea 2: 19-20

Sopran

Wie wohl ist mir!

Der Himmel ist mir aufgehoben,
die Majestät ruft selbst und sendet ihre Knechte,
daß das gefallene Geschlechte
im Himmelssaal
bei dem Erlösungsmal
zu Gaste möge sein.

Hier komm ich, Jesu, laß mich ein!

Baß

Sei bis im Tod getreu,

so leg ich dir die Lebenskrone bei. Offenbarung 2: 10b

6. ARIA [+CHORAL] Baß und Sopran Oboe d'amore

Dich hab ich je und je geliebet, Jeremia 31: 3

Wie bin ich doch so herzlich froh, Psalm 45

daß mein Schatz ist das A und O [Ω],

der Anfang und das Ende.

und darum zieh ich dich zu mir.

Er wird mich doch zu seinem Preis

aufnehmen in das Paradeis,

des klopf ich in die Hände.

Ich komme bald,

Amen! Amen!

ich stehe vor der Tür, Offenbarung 3: 20; Hoheslied 5: 2

Komm, du schöne Freudenkrone,

bleib nicht lange!

mach auf, mein Aufenthalt!

Deiner wart ich mit Verlangen.

Wie schön leuchtet der Morgenstern Philipp Nicolai (1599) Strophe 7
Melodie: Wie schön leuchtet der Morgenstern Philipp Nicolai (1599)

Dich hab ich je und je geliebet,

und darum zieh ich dich zu mir.

thus I will Myself with you
in eternity open my Heart and be engaged.

Hosea 2: 19-20

Soprano

How blessed am I!

Heaven is to me reserved,
the Majesty [of Jesus] calls and sends [God's] servants,
that the fallen race
into [the] Heavenly Hall
at the Meal of Redemption
along with guests may be.

Here I come, Jesu, let me in!

Bass

Be until in death faithful,

so confer I to you the Crown of Life. Revelation 2: 10b

6. ARIA [+CHORALE] Bass and Soprano oboe d'amore

You have I always and ever loved, Jeremia 31: 3

As am I though so heartily joyful, Psalms 45

that my Love is the Alpha and Omega,

the Origin and the Goal.

and therefore I draw you to Me.

[Christ] will though at [Christ's] Cost

receive [all] into Paradise,

[for] that clap I with the hands.

I come soon,

Amen! Amen!

I stand before the door, Revelation 3: 20; Song of Solomon 5: 2

Come, You beautiful Crown of Joy,

delay no longer!

open up, my Residence!

You await I with desire.

Wie schön leuchtet der Morgenstern Philipp Nicolai (1599) Strophe 7
Melodie: Wie schön leuchtet der Morgenstern Philipp Nicolai (1599)

You have I always and forever loved,

and therefore I draw you to Me.

On 22 October 1724 Bach turned to the chorale *Schmücke dich, o liebe Seele* of 1649 by Johann Franck to be the basis for **BWV_180** used in the second year of Bach's tenure at Leipzig. The first movement Chorale uses the unaltered text of the first stanza of the cantata to skip along in a lilting lullaby to depict the leaving of sins' hole in order to come into the brilliant light of the Love Gift of God in Jesu. John Eliot Gardiner brilliantly increases the dynamic of the music on the fifth line word of the Lord full of Health and Grace for all people to which we are all invited as guests. Jesu Who has helped create and can supervise the Universe, wants to have lodging within each one of us as we are guided to and become reflectors of God's Love. Tenor Aria movement 2 energetically arouses us to awaken to hear the knocking hand of Jesu at the gate of our hearts, even as we in overjoyed longing are able to use only half-broken joy words to speak to Jesu. Soprano Recitative and Chorale movement 3 remind us of the costly Redemption Meal's Gifts in the wounds, crown of thorns, and scorn born by Jesu for all people, the like of which is not found in anything to be found in the trifles and vanities of the world's existence. So a child of God wishes for that Treasure of Jesu and declares in the words of stanza four of the Chorale: Ah, how our souls hunger for the Friend of Mortals' Goodness! Ah, how often even with tears we may yearn for the Food of the Goodness of Jesu. We thirst for a Drink from this Way of Life, wishing ever for a reunion of our bones through God and with God! Alto Recitative movement 4 confesses that our hearts both fear and rejoice. We fear because there is no way for us to ponder this Supreme Power and find our way into the arcanum (mysterious knowledge) by reason able to ascertain the high Deed of God in Jesu. It is only through God's Spirit that we can be informed by God's Word and have our souls fed as Faith is consigned to us! Joy to us is strengthened, however, when the Saviour's Heart of Love is beheld, and God's Great Love perceived. Joy and energy filled, movement 5 Soprano Aria bursts forth with Life's Sun, the Light of

our Senses, the LORD Who is our all! Jesu sees our faithfulness, and does not disdain the Faith given to us, however weak and fearful it is! Bass Recitative movement 6 begs the Lord to "set going" to all of us God's faithful Love, procured from the Universe by Jesu. Stoke up our spirits in the Love of Jesu, that we constantly reflect upon Love and in Faith which is directed toward God. The congregational Chorale movement 7 uses stanza 9 to proclaim Jesu, real Bread of Living. Help, God, that we not vainly or to prejudice come to the Table of Love. Jesu grant that Your Love is rightly considered so that as yet on earth we might weakly reflect that Love toward others, and become a guest of that Love both here and in the hereafter!

BWV_180, *Schmücke dich, o liebe Seele*

Zwanzigster Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Epheser 5: 15-21 Evangelium: Matthäus 22: 1-14

1. [CHORAL]
**Schmücke dich, o liebe Seele,
laß die dunkle Sündenhöhle,
komm ans helle Licht gegangen,
fange herrlich an zu prangen;
denn der HERR voll Heil und Gnaden
läßt dich itzt zu Gaste laden.
Der den Himmel kann verwalten,
will selbst Herberg in dir halten.**
Schmücke dich, o liebe Seele Johann Franck (1649) Strophe 1
Melodie: Schmücke dich, o liebe Seele Johann Crüger (1649)
2. ARIA Tenor
Ermuntre dich, dein Heiland klopft,
ach, öffne bald die Herzenspforte!
Ob du gleich in entzückter Lust
nur halbgebrochne Freudenworte
zu deinem Jesu sagen muß.
3. RECITATIVO [UND CHORAL] Sopran
Wie teuer sind des heiligen Mahles Gaben!
Sie finden ihresgleichen nicht.
Was sonst die Welt
vor kostbar hält,
sind Tand und Eitelkeiten;
ein Gotteskind wünscht diesen Schatz zu haben
und spricht:
Ach, wie hungert mein Gemüte, Strophe 4
Menschenfreund, nach deiner Güte!
**Ach, wie pfleg ich oft mit Tränen
mich nach dieser Kost zu sehnen.
Ach, wie pfleget mich zu dürsten
nach dem Trank des Lebensfürsten!
Wünsche stets, daß mein Gebeine
sich durch Gott mit Gott vereine.**
4. RECITATIVO Alt
Mein Herz fühlt in sich Furcht und Freude;
es wird die Furcht erregt,
wenn es die Hoheit überlegt,
wenn es sich nicht in das Geheimnis findet,
noch durch Vernunft dies hohe Werk ergründet.
Nur Gottes Geist kann durch sein Wort uns lehren,
wie sich allhier die Seelen nähren,
die sich im Glauben zugeschickt.
Die Freude aber wird gestärket,
wenn sie des Heilands Herz erblickt
und seiner Liebe Größe merket.
5. ARIA Sopran
Lebenssonne, Licht der Sinnen,

Twentieth Sunday after The Holy Trinity
Epistle: Ephesians 5: 15-21 Gospel: Matthew 22: 1-14

1. [CHORALE]
**Bedeck you, O loved spirit,
leave the dusky sins hollow,
come in that brilliant light be going,
occupied magnificently with shining;
for the LORD full of Health and Grace
lets you be as a guest invited.
[Jesu] Who the [Universe] can supervise,
wants [Jesu's Self] lodging in you to hold.**
Schmücke dich, o liebe Seele Johann Franck (1649) Stanza 1
Melody: Schmücke dich, o liebe Seele Johann Crüger (1649)
2. ARIA Tenor
Awaken yourself, your Saviour knocks,
ah, open soon the heart's gate!
Although you alike in overjoyed longing
only half-broken joy words
to your Jesu must speak.
3. RECITATIVE [AND CHORALE] Soprano
How costly are the Redemption Meal's Gifts!
[All] find of their equal not.
Whatever else the world
as costly observes,
are trifles and vanities;
a child of God wishes this Treasure to have
and declares:
Ah, how hungers my soul, Stanza 4
Mortals' Friend, for Your Goodness!
**Ah, how I often tend with tears
me for this Food to yearn.
Ah, how I tend to thirst
for the Drink of the [Way] of Life!
Wishing ever, that my bones
themselves through God with God unite.**
4. RECITATIVE Alto
My heart feels within itself fear and joy;
it will the fear cause,
when it the Supreme Power ponders,
when it itself no way into the arcanum finds,
merely through reason this high Deed ascertains.
Only God's Spirit can through [God's] Word us inform,
how themselves all here the souls are fed,
who are themselves in Faith consigned.
The joy, however, is strengthened,
when it the Saviour's Heart beholds
and [God's] Great Love perceives.
5. ARIA Soprano
Life's Sun, Light of the Senses,

HERR, der du mein alles bist.
Du wirst meine Treue sehen
und den Glauben nicht verschmähen,
der noch schwach und furchtsam ist.

6. RECITATIVO Baß

HERR, laß an mir dein treues Lieben,
so dich vom Himmel abgetrieben,
ja nicht vergeblich sein.
Entzünde du in Liebe meinen Geist,
daß er sich nur nach dem, was himmlisch heißt,
im Glauben lenke
und deiner Liebe stets gedenke.

7. CHORAL

**Jesu, wahres Brot des Lebens,
hilf, daß ich doch nicht vergebens
oder mir vielleicht zum Schaden
sei zu deinem Tisch geladen.
Laß mich durch dies Seelenessen
deine Liebe recht ermessen,
daß ich auch, wie jetzt auf Erden,
mög ein Gast im Himmel werden.**

Strophe 9

LORD, Who You my all are.
You will my faithfulness see
and the Faith not disdain,
that still weak and fearful is.

6. RECITATIVE Bass

LORD, set going to me Your faithful Love,
thus You from [Universe] procured,
indeed not fruitless to be.
Enkindle You in Love my spirit,
that it only after to which, what is heavenly called,
in Faith turns
and Your Love ever reflects upon.

7. CHORALE

**Jesu, real Bread of Living,
help, that I though not vainly
or to me perhaps to prejudice
be to Your Table invited.
Let me through this Spirits' Supper
Your Love rightly consider,
that I too, as yet on earth,
may a guest in Heaven become.**

Stanza 9

May these texts adorn our souls with the refreshment of the Good News of God's Love for you and all people we meet!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_162 at 0:00; BWV_49 at 16:10; and BWV_180 at 42:00.

www.youtube.com/watch?v=O513-KYNY8s

Twenty-first Sunday after The Holy Trinity

In Bach's first year in Leipzig Bach presented **BWV_109** which addresses belief and unbelief in the Gospel text for the day from John 4: 46-54, but the opening Chorus movement 1 uses a similar story from Mark 9: 24. Soprano and Alto solos present the complete text followed by a presentation by Tenor and Bass Duet! Note especially the clear and perfectly penetrating opening voice of Soprano Joanne Lunn! Tenor Recitative movement 2 follows with the struggle of the belief in the delivering Hand of the Lord entwined with the sinking into worry which sends us hurled to the bottom of living. Hope encourages that God's Parent Heart does break, but unbelief states God hears sinners not! Hope declares that God hastens with help to the need for healing, but unbelief keeps us anxious with a final "ah Lord, how long?" Tenor Aria movement 3 confesses one's doubting hope and wavering anxious heart! Belief's wick scarcely glimmers forth in us while our reed of belief bruises and nearly breaks with fear causing ever new pain. All of this is swept away by the C Major chord of Alto Recitative movement 4 calling us to "get a grip on it!", because Jesus does Wonders with the eyes of Faith beholding the Salvation of the Lord as it far too distant shines, but upon which all may build upon its Promise. Alto Aria movement 5 continues in a lively minuet dance explicating that the Saviour truly knows everyone even as our hope lies helpless. When our flesh and spirit struggles inside of us, Jesus stands by our side enabling Faith to ultimately triumph! Note especially the playful hemiolas in both the instrumental and vocal parts. The final movement 6 Choral Chorale declares through the seventh stanza of the chorale *Durch Adams fall ist ganz verderbt* by Lazarus Spengler (1524) that all who hope and trust in God will never be frustrated, for whoever builds upon that Rock

will never fall, always depending on God's Comfort helping everyone in Faith with a grand instrumental Major Picardie third ending!

BWV_109, Ich glaube, lieber HERR, hilf meinem Unglauben!

Einundzwanzigster Sonntag nach Der Heiligen Dreifaltigkeit Twenty-first Sunday after The Holy Trinity

Brief: Epheser 6: 10-17

Evangelium: Johannes 4: 46-54

Epistle: Ephesians 6: 10-17

Gospel: John 4: 46-54

- | | |
|--|--|
| <p>1. [CHOR] 'Ich glaube, lieber HERR, hilf meinem Unglauben!' Markus 9: 24</p> | <p>1. [CHORUS] 'I believe, loving LORD, help my unbelief!' Mark 9: 24</p> |
| <p>2. RECITATIVO Tenor Des HERREN Hand ist ja noch nicht verkürzt; Nueri 11: 23; Jesaja 59: 1 mir kann geholfen werden. Ach nein! Ich sinke schon zur Erden vor Sorge, daß sie mich zu Boden stürzt. Der Hochste will, sein Vaterherze bricht. Jeremia 31: 20 Ach nein! Er hört die Sünder nicht. Er wird, er muß dir bald zu helfen eilen, um deine Not zu heilen. Ach nein! Es bleibt mir um Trost sehr bange, ach HERR, wie lange? Psalm 6: 4</p> | <p>2. RECITATIVE Tenor The Hand of the LORD is truly not yet diminished; Numbers 11: 23; Isaiah 59: 1 I can be delivered. Ah no! I sink already to the earth because of worry, that it me to [the] bottom hurls. The [Creator] wills, [God's Parent] Heart breaks. Jeremiah 31: 20 Ah no! [God] hears the sinners not. [God] will, [God] must to you to help hasten, because of your need to be healed. Ah no! It remains to me for comfort very anxious, ah LORD, how long? Psalms 6: 3</p> |
| <p>3. ARIA Tenor Wie zweifelhaftig ist mein Hoffen, wie wanket mein geängstigt Herz! Des Glaubens Docht glimmt kaum hervor, es bricht dies fast zerstoßne Rohr, Jesaja 42: 3 die Furcht macht stetig neuen Schmerz.</p> | <p>3. ARIA Tenor How doubting is my hope, how wavers my anxious heart! The belief's wick glimmers scarcely forth, it nearly breaks this bruised reed, Isaiah 42:3 the fear causes ever new pain.</p> |
| <p>4. RECITATIVO Alt O fasse dich, du zweifelhafter Mut, weil Jesus itzt noch Wunder tut! Die Glaubensaugen werden schauen das Heil des HERRN; scheint die Erfüllung allzu fern, so kannst du doch auf die Verheißung bauen.</p> | <p>4. RECITATIVE Alto O take hold of yourself, you doubt-filled courage, because Jesus now still Wonders does! The Eyes of Faith shall behold the Salvation of the LORD; shines the fulfillment far too distant, so can you though upon the Promise build.</p> |
| <p>5. ARIA Alt Der Heiland kennet ja die Seinen, 2. Timotheus 2: 19 Johannes 10: 14 und 27 wenn ihre Hoffnung hülflos liegt. Hemiolen Wenn Fleisch und Geist in ihnen streiten, so steht er ihnen selbst zur Seiten, damit zuletzt der Glaube siegt.</p> | <p>5. ARIA Alto The Saviour truly knows [everyone], 2 Timothy 2: 19 John 10: 14 and 27 when their hope helpless lies. hemiolias When flesh and spirit in them struggle, so stands [Christ] at [their] side, therewith ultimately the Faith triumphs.</p> |
| <p>6. CHORAL Wer hofft in Gott und dem vertraut, der wird nimmer zu Schanden; denn wer auf diesen Felsen baut, ob ihm gleich geht zu Handen viel Unfalls hie, hab ich doch nie den Menschen sehen fallen, der sich verläßt auf Gottes Trost; er hilft sein' Gläubgen allen. Terz de Picardie Durch Adams fall ist ganz verderbt Lazarus Spengler (1524) Strophe 7 Melodie: Durch Adams fall ist ganz verderbt anonymen Komponist</p> | <p>6. CHORALE Whoever hopes in God and [in God] trusts, [that one] will never be frustrated; for whoever upon this Rock builds, upon them alike proceeds to set to work many an accident here, have I yet never that [mortal] seen fall, who depends upon God's Comfort; [God] helps [everyone] in Faith. tierce de Picardie Durch Adams fall ist ganz verderbt Lazarus Spengler (1524) Stanza 7 Melody: Durch Adams fall ist ganz verderbt anonymous composer</p> |

In Bach's second year at Leipzig, **BWV_38** was presented as part of the Chorale Cantata cycle. This chorale is based on Martin Luther's *Aus tiefer Not* of 1524 paraphrasing ψ 130, and was the seventh of eight hymns found in the *Achtliederbuch*, the first Lutheran hymnal, published in 1524. The opening movement is a verbatim presentation of the first stanza in the Pachelbel style of

"vorimitation", here presented in Motet Style, as a fugal introduction of each chorale phrase in the three lowest voices followed by the Soprano presentation of the corresponding Phrygian melody phrase in long note values all of which is doubled by all instruments. Chromaticism musically underlines the sixth line. The Alto Recitative *secco* (i.e. accompanied only by the continuo) movement 2 affirms that it is Jesu's Grace alone which will be our Comfort and Forgiveness, because through satan's deceit and cunning our lives are an abomination of sin before God. Jesu's Spirit and Word are performing Wonders given in prayer. Tenor Aria movement 3 joyfully attests further that in the middle of our sorrow Jesus speaks a Comfort Word to the anguished spirit that God's Goodness can be trusted since God's Word endures and does no wrong, and God's Comfort will never depart from us! All reflecting and presented in the Gospel for the day where the Word of Christ is efficacious. In movement 3 the chorale melody is found only in the basso continuo. Movement 4 Soprano Recitative encourages all of us weak in faith to trust solely the Hand of the Creator and God's Truthful Mouth! This is an exquisite exposition of hope in God's deliverance. Movement 5 Aria Trio proclaims that when affliction's shackles distress us Salvation saves, Comfort's Morning appearing in the night of need and troubling! Congregational Chorale movement 6 reminds us in the verbatim words of the 5th stanza of the chorale that if by us the sinning is much, by God is much more Grace given. God's Helping Hand has no End no matter how great the damage is. God is alone the Good Shepherd Who redeems Israel, and people, out of all our sins!

BWV_38, Aus tiefer Not schrei ich zu dir

Einundzwanzigster Sonntag nach Der Heiligen Dreifaltigkeit Twenty-first Sunday after The Holy Trinity
 Brief: Epheser 6: 10-17 Evangelium: Johannes 4: 46-54 Epistle: Ephesians 6: 10-17 Gospel: John 4: 46-54

- | | |
|---|--|
| <p>1. [CHORAL] Psalm 130</p> <p>Aus tiefer Not schrei ich zu dir, HERR Gott, erhöre mein Rufen; dein' gnädig Ohr' neig her zu mir und meiner Bitt sie öffne. Denn so du willst das sehen an, was Sünd und Unrecht ist getan, wer kann, HERR, vor dir bleiben? Phrygische Kadenz Aus tiefer Not schrei ich zu dir Martin Luther (1524) Strophe 1 Melodie: Aus tiefer Not schrei ich zu dir Martin Luther (1524)</p> <p>2. RECITATIVO Alt</p> <p>In Jesu Gnade wird allein der Trost vor uns und die Vergebung sein, weil durch des Satans Trug und List der Menschen ganzes Leben vor Gott ein Sündengreuel ist. Was könnte nun die Geistesfreudigkeit zu unserm Beten geben, wo Jesu Geist und Wort nicht neue Wunder tun?</p> <p>3. ARIA Tenor</p> <p>Ich höre mitten in den Leiden ein Trostwort, so mein Jesus spricht. Drum, o geängstigtes Gemüte, vertraue deines Gottes Güte, sein Wort besteht und fehlet nicht, sein Trost wird niemals von dir scheiden!</p> <p>4. RECITATIVO Sopran Choralmelodie im Basso continuo</p> <p>Ach! daß mein Glaube noch so schwach, und daß ich mein Vertrauen auf feuchtem Grunde muß erbauen! Wie oft müssen neue Zeichen Johannes 4: 54 mein Herz erweichen! Wie? kennst du deinen Helfer nicht, der nur ein einzig Trostwort spricht,</p> | <p>1. [CHORALE] Psalms 130</p> <p>Out of deep need cry I to You, LORD God, hear my cries; Your Gracious Ears incline here to me and to my prayer them open. Because as You will that consider, whatever sin and wrong has been done, who can, LORD, before You remain? Phrygian cadence Aus tiefer Not schrei ich zu dir Martin Luther (1524) Stanza 1 Melody: Aus tiefer Not schrei ich zu dir Martin Luther (1524)</p> <p>2. RECITATIVE Alto</p> <p>In Jesu's Grace will alone the Comfort for us and the Forgiveness be, for through satan's deceit and cunning [all] mortals whole life before God an abomination of sin is. What can now the Spirit's Joyfulness to our prayers give, if Jesu's Spirit and Word not new Wonders perform?</p> <p>3. ARIA Tenor</p> <p>I hear in the middle of sorrow a Comfort Word, in this my Jesus speaks. Therefore, O anguished spirit, trust Your God's Goodness, [God's] Word endures and does no wrong, [God's] Comfort will never from you depart!</p> <p>4. RECITATIVE Soprano chorale melody in the basso continuo</p> <p>Ah! that my faith still [is] so weak, and that I my confidence on moist ground must build! How often must new Signs John 4: 54 my heart soften! What? know you your Helper not, Who only a single Word of Comfort speaks,</p> |
|---|--|

und gleich erscheint,
eh deine Schwachheit es vermeint,
die Rettungsstunde.
Vertraue nur der Allmachtshand und
seiner Wahrheit Munde!

5. ARIA TERZETTO Alt, Sopran, und Baß
Wenn meine Trübsal als mit Ketten
ein Unglück an dem andern hält,
so wird mich doch mein Heil erretten,
daß alles plötzlich von mir fällt.
Wie bald erscheint des Trostes Morgen
auf diese Nacht der Not und Sorgen!

6. CHORAL
**Ob bei uns ist der Sünden viel,
bei Gott ist viel mehr Gnade;
sein Hand zu helfen hat kein Ziel,
wie groß auch sei der Schade.
Er ist allein der gute Hirt,
der Israel erlösen wird
aus seinen Sünden allen.** Phrygische Kadenz
Aus tiefer Not, schrei ich zu dir Martin Luther (1524) Strophe 5

and always appears,
before your weakness it imagines,
the Hour of Deliverance.
Trust solely the Hand of the [Creator] and
[Jesus'] Truthful Mouth!

5. ARIA TRIO Alto, Soprano, and Bass
When my affliction as with shackles
one distress to the other holds,
in this will me though my Salvation save,
that all abruptly from me falls.
How soon appears the Comfort's Morning
in this night of need and troubling!

6. CHORALE
**If by us is the sinning much,
by God is much more Grace [given];
[God's] Hand to help [us] has no End,
how great even be the damage.
[God] is alone the Good Shepherd,
Who Israel will redeem
out of their sins all [of them].** Phrygian cadence
Aus tiefer Not, schrei ich zu dir Martin Luther (1524) Stanza 5

Two years later after the previous cantata, Bach opens **BWV_98** with the unaltered first stanza of the Samuel Rodigast 1675 chorale *Was Gott tut* which emphasizes that all things done by God are well done in God's righteous Will. In whatever way God sets about my concerns, I will hold still to God. God is our God, Who in whatever need we have, knows how to uphold us, therefore we let God alone govern our lives. The Tenor Recitative movement 2 replies with the lament, "ah God! When will you set us free from our angst about life and our harmful affliction?" What's the expiration date for our crying to You for help, with no apparent deliverer there? Hope immediately responds that the Lord Jesu is near to all who trust God's Might and God's Favor. God does not forsake anyone, therefore we all may build our confidence in God. A delightful lullaby waltz follows in Soprano Aria superbly sung by Joanne Lunn! The child in us is cradled to believe that patience is necessary to bear any yoke since the Mother/Father God still lives and abandons no one. Cease to weep, you eyes, cease to weep! The Alto Recitative movement 4 continues to encourage hope with the Good News that God has a Heart Which has a Superabundance of Mercy. God's Heart breaks when our mouths lament before God's Ears, and tell God of our cross's pain in faith and trust. So therefore let us henceforth, when we are in the greatest need and suspense, our hearts to God alone lift up a cry. Finally the Bass Aria movement 5 responds that the cry is that our Jesus we leave not until we hear the Countenance of Jesus blessing us! Jesus shall alone be our Shelter in every situation, and in every evil happening.

BWV_98, Was Gott tut, das ist wohlgetan I

Einundzwanzigster Sonntag nach Der Heiligen Dreifaltigkeit Twenty-first Sunday after The Holy Trinity
Brief: Epheser 6: 10-17 Evangelium: Johannes 4: 46-54 Epistle: Ephesians 6: 10-17 Gospel: John 4: 46-54

1. [CHORAL]
**Was Gott tut, das ist wohlgetan,
es bleibt gerecht sein Wille.
Wie er fängt meine Sachen an,
will ich ihm halten stille.
Er ist mein Gott,
der in der Not
mich wohl weiß zu erhalten;
drum laß ich ihn nur walten.**
Was Gott tut, das ist wohlgetan Samuel Rodigast (1675) Strophe 1
Melodie: Was Gott tut, das ist wohlgetan Severus Gastorius (1679)

2. RECITATIVO Tenor
Ach Gott! Wenn wirst du mich einmal
von meiner Leiden Qual,

1. [CHORALE]
**Whatever God does, that is well done,
it remains righteous [God's] Will.
As [God] sets about my concerns,
I will to [God] hold still.
[God] is my God,
Who in the need
me well knows in upholding;
therefore I let [God] solely govern.**
Was Gott tut, das ist wohlgetan Samuel Rodigast (1675) Stanza 1
Melodie: Was Gott tut, das ist wohlgetan Severus Gastorius (1679)

2. RECITATIVO Tenor
Ah God! When will You me one day
from my harm affliction,

- | | |
|--|--|
| <p>von meiner Angst befreien? Wie lange soll ich Tag und Nacht um Hülfe schreien? Und ist kein Retter da! Der HERR ist denen allen nah, die seiner Macht und seiner Huld vertrauen. Drum will ich meine Zuversicht auf Gott alleine bauen, denn er verläßt die Seinen nicht.</p> <p>3. ARIA Sopran Walzer, Wiegenlied Hört, ihr Augen, auf zu weinen! Trag ich doch mit Geduld mein schweres Joch. Gott der Vater, lebet noch; von den Seinen läßt er keinen. Hört auf zu weinen! Hört, ihr Augen, auf zu weinen!</p> <p>4. RECITATIVO Alt Gott hat ein Herz, das des Erbarmens Überfluß. Und wenn der Mund vor seinen Ohren klagt und ihm des Kreuzes Schmerz im Glauben und Vertrauen sagt, so bricht in ihm das Herz, daß er sich über uns erbarmen muß. Er hält sein Wort; er saget: Klopfet an, so wird euch aufgetan. Drum laßt uns alsofort, wenn wir in höchsten Nöten schweben, das Herz zu Gott allein erheben.</p> <p>5. ARIA Baß Meinen Jesum laß ich nicht Christian Keymann (1658) Melodie: Andreas Hammerschmidt (1658) Meinen Jesum laß ich nicht, bis mich erst sein Angesicht wird erhöhen oder segnen. Er allein soll mein Schutz in allem sein, was mir Übels kann begegnen.</p> | <p>from my angst set free? How long shall I day and night for help be crying? And is no deliverer there! The LORD is all those near who [God's] Might and [God's] Favor trust. Therefore I will my confidence on God alone build, for [God] does not forsake [anyone].</p> <p>3. ARIA Soprano waltz, lullaby Cease, you eyes, to weep! Bear I surely with patience my heavy yoke. God the [Mother/]Father, still lives; of [everyone] abandons [God] no one. Cease to weep! Cease, you eyes, to weep!</p> <p>4. RECITATIVE Alto God has a Heart, Which [is] of Mercy's Superabundance. And when the mouth before [God's] Ears laments and to [God] of the cross's pain in faith and trust tells, so breaks in [God] the Heart, that [God's] Self on us mercy must show. [God] keeps [God's] Word; [God] says: Knock, so to you all [it] will become visible. Therefore let us henceforth, when we in the greatest need are in suspense, the heart to God alone lifts up [a cry].</p> <p>5. ARIA Bass Meinen Jesum laß ich nicht Christian Keymann (1658) Melody: Andreas Hammerschmidt (1658) My Jesus leave I not, until first [Jesus'] Countenance will hear or [will] bless me. [Jesus] alone shall my Shelter in everything be, what to me of evil can happen.</p> |
|--|--|

Matthäus 7: 7

Matthew 7: 7

Strophe 1, Zeile 1

Stanza 1, Line 1

Genesis 32: 27

Genesis 32: 26

And another two years after the previous cantata, in **BWV_188** Bach bursts forth with a magnificent organ obbligato and instrument concerto movement, the third movement of BWV_1052 for Clavier and instruments in d minor. This thrilling first movement dance of the cantata is followed by the Tenor Aria movement 2, calmly presenting the confidence directed toward one's faithful God upon Whom rests firmly all hope. The German word "Zuversicht" (confidence) is also found prominently in the cantata Bach composed two years previously in the second movement of BWV_98. When all breaks and falls in one's life when no one in good faith keeps their word, God is indeed the best of all! Bass Recitative movement 3 reminds us that God means well with *everyone*, especially in our greatest needs of all, even if God seems to hide presently God's Love, God nevertheless thinks of the well being of all. Even if it seems like God changes into a cruel Lord, the LORD soon appears so much more comforting! Since God will not, and cannot intend evil, therefore we will not let go of God, and the blessing of God ensues in all cases! Note especially how the continuo accompanies the German word *Sonnenschein* (sunshine)! All this is to say that the Way of the LORD leads God's created people, our pain and cross must for our best be and to God's Name's Praise, all musically lovingly presented in Alto Aria movement 4. Soprano Recitative movement 5 reminds us that the might of the world disappears. Who is it that can upon station and high rank build? God however endures eternally.

Blessed are all who trust in God! The congregational Chorale movement 6 declares that we trust in our loving God in angst and need. At all times God saves us out of tribulation, angst and needs, turning around all distress since all stands in God's Hands with a glorious final tierce de Picardie!

BWV_188, *Ich habe meine Zuversicht*

Einundzwanzigster Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Epheser 6: 10-17 Evangelium: Johannes 4: 46-54

1. [SINFONIA] Siehe: Klavierkonzert Nr. 1 in d-Moll, BWV_1052, dritter Satz.
2. ARIA Tenor
Ich habe meine Zuversicht
auf den getreuen Gott gericht',
da ruhet meine Hoffnung feste.
 Wenn alles bricht, wenn alles fällt,
 wenn niemand Treu und Glauben hält,
 so ist doch Gott der allerbeste.
3. RECITATIVO Baß
Gott meint es gut mit jedermann,
auch in den allergrößten Nöten.
Verbirget er gleich seine Liebe,
so denkt sein Herz doch heimlich dran;
das kann er niemals nicht entziehen,
und wollte mich der HERR auch töten,
so hoff ich doch auf ihn.
Denn sein erzürntes Angesicht
ist anders nicht
als eine Wolke trübe,
sie hindert nur den Sonnenschein,
damit durch einen sanften Regen
der Himmelssegen
um so viel reicher möge sein.
Der HERR verwandelt sich in einen Grausamen,
um desto tröstlicher zu scheinen;
er will, er kanns nicht böse meinen.
Drum laß ich ihn nicht,
 er segne mich denn. Genesis 32: 27
4. ARIA Alt
Unerforschlich ist die Weise,
wie der HERR die Seinen führt.
 Selber unser Kreuz und Pein
 muß zu unserm Besten sein
 und zu seines Namens Preise.
5. RECITATIVO Sopran
Die Macht der Welt verlieret sich.
Wer kann auf Stand und Hoheit bauen?
Gott aber bleibet ewiglich.
Wohl allen, die auf ihn vertrauen!
6. CHORAL
**Auf meinen lieben Gott
trau ich in Angst und Not;
er kann mich allzeit retten
aus Trübsal, Angst und Nöten,
mein Unglück kann er wenden,
steht alls in seinen Händen.** Terz de Picardie
Auf meinen lieben Gott (Lübeck, vor 1603) Strophe 1
Melodie: Auf meinen lieben Gott Jacob Regnart

Twenty-first Sunday after The Holy Trinity
Epistle: Ephesians 6: 10-17 Gospel: John 4: 46-54

1. [SINFONIA] See: Concerto #1 in d minor for Clavier, BWV_1052, third movement.
2. ARIA Tenor
I have my confidence
in the faithful God directed,
there rests my hope firmly.
 When all breaks, when all falls,
 when no one in good faith keeps their word,
 thus is indeed God the best of all.
3. RECITATIVE Bass
God means it well with everyone,
even in the greatest needs of all.
Hides [God] presently [God's] Love,
in this thinks [God's] Heart surely secretly thereon,
that can [God] never remove,
and even [if] the LORD wanted to kill me,
so hope I surely in [God].
For [God's] angered countenance
is nothing else
than a dreary cloud,
it only hinders the sunshine,
therewith through a gentle shower
the Heaven's Blessings
for so much richer may be.
The LORD changes into a cruel [LORD],
toward so much more comforting to appear;
[God] will [not], [God] cannot it evil intend.
Therefore I will not let go of [God],
 [God] blesses me in that case. Genesis 32: 26
4. ARIA Alto
Inexplicable is the Way,
how the LORD [God's created people] leads.
 Our same cross and pain
 must for our best be
 and to [God's] Name's Praise.
5. RECITATIVE Soprano
The might of the world disappears.
Who can upon station and high rank build?
God however endures eternally.
Blessed [are] all, who in [God] trust!
6. CHORALE
**In my loving God
trust I in angst and need;
[God] can me at all times save
out of tribulation, angst and needs,
my distress can [God] turn round,
stands it all in [God's] Hands.** tierce de Picardie
Auf meinen lieben Gott (Lübeck, before 1603) Stanza 1
Melodie: Auf meinen lieben Gott Jacob Regnart

May we, as the chorale author, be on the Way trusting God in all angst, need, tribulation and distress, as God brings blessing to every situation we face in life and death!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_109 at **0:00**; **BWV_38** at **25:15**; **BWV_98** at **41:50**; and **BWV_188** at **55:15**:

www.youtube.com/watch?v=XvTrUmI5fNQ

Twenty-second Sunday after The Holy Trinity

With the accompaniment of the oboe of love, movement 1 Aria of Bach Cantata **BWV_55**, first presented 17 November 1726, describes the condition of the servant in the Gospel for the day as a poor mortal sin's servant, always going in God's Presence with fear and quaking to the judgment where God is righteous and I am unrighteous. In movement 2 Recitative, the sinner realizes that their behavior has been contrary to the Will of God and the path God would have us travel, and that there is nowhere on earth or in the Universe where God is not there. The first four movements of this cantata are sung by solo Tenor, reflecting the viewpoint of the individual to God, and movement 3 Aria is a plea to God for mercy for the sake of Jesu Christ. Movement 4 Recitative reflects the individual realizing that they may now have comfort because we will not stand trial in the presence of God because of the gentleness of God through the Passion and Redemption of Jesus which God exchanges with us in full payment for our sins. The individual begs God for patience, hoping to henceforth not sin again, as God receives all into Grace again! The final congregational Chorale movement 5 declares that we do not deny our sin, and know that the Grace and Favor of God is greater than the sins of the whole world in which we all find ourselves! Thus the whole cantata is one grand confession of sins with absolution of all sins for the sake of Jesu Christ.

BWV_55, *Ich armer Mensch, ich Sündenknecht*

Zweiundzwanzigster Sonntag nach Der Heiligen Dreifaltigkeit Twenty-second Sunday after The Holy Trinity

Brief: Philipper 1: 3-11

Evangelium: Matthäus 18: 21-35

Epistle: Philippians 1: 3-11

Gospel: Matthew 18: 21-35

1. ARIA Tenor Oboe d'amore
Ich armer Mensch, ich Sündenknecht,
ich geh vor Gottes Angesichte
mit Furcht und Zittern zum Gerichte.
Er ist gerecht, ich ungerecht,
ich armer Mensch, ich Sündenknecht!

2. RECITATIVO Tenor
Ich habe wider Gott gehandelt
und bin demselben Pfad,
den er mir vorgeschrieben hat,
nicht nachgewandelt.
Wohin? Soll ich der Morgenröte Flügel Psalm 139: 7-10
zu meiner Flucht erkiesen,
die mich zum letzten Meere wiesen,
so wird mich doch die Hand des Allerhöchsten finden
und mir die Sündenrute binden.
Ach ja!
wenn gleich die Hölle ein Bette
vor mich und meine Sünden hätte,
so wäre doch der Grimm des Höchsten da.
Die Erde schützt mich nicht,
sie droht, mich Scheusal zu verschlingen;
und will ich mich zum Himmel schwingen,
da wohnt Gott, der mir das Urteil spricht.

3. ARIA Tenor

1. ARIA Tenor oboe d'amore
I poor mortal, I sin's servant,
I go in God's Presence
with fear and quaking to the judgment.
[God] is righteous, I [am] unrighteous,
I poor mortal, I sin's servant!

2. RECITATIVE Tenor
I have against God behaved
and am that same path,
with which [God] to me has provided,
not changing toward.
Where hence? Shall I the morning red Psalms 139: 7-10
wings for my flight escape,
which me to the last sea sent,
so will me though the Hand of the [Creator] find
and to me the sins' rods bind.
Ah indeed!
if alike the hell a bed
for me and my sins had,
so would be though the anger of the [Creator] there.
The earth shelters me not,
it threatens, me horrible creature to devour;
and intend I me to the [Universe] to soar,
there dwells God, Who to me the verdict speaks.

3. ARIA Tenor

Erbarme dich,
laß die Tränen dich erweichen,
laß sie dir zu Herzen reichen,
erbarme dich!
Erbarme dich,
laß um Jesu Christi willen
deinen Zorn des Eifers stillen,
erbarme dich!

4. RECITATIVO Tenor

Erbarme dich!
Jedoch nun tröst ich mich,
ich will nicht für Gerichte stehen
und lieber vor dem Gnadenthron
zu meinem frommen Vater gehen.
Ich halt ihm seinen Sohn,
sein Leiden, sein Erlösen für,
wie er für meine Schuld
bezahlet und genug getan,
und bitt ihn um Geduld,
hinfüro will ich's nicht mehr tun.
So nimm mich Gott zu Gnaden wieder an.

5. CHORAL

**Bin ich gleich von dir gewichen,
stell ich mich doch wieder ein;
hat uns doch dein Sohn verglichen
durch sein Angst und Todespein.
Ich verleugne nicht die Schuld,
aber deine Gnad und Huld
ist viel größer als die Sünde,
die ich stets bei mir befinde.**

Werde munter, mein Gemüte Johann Rist (1642) Strophe 6
Melodie: Werde munter, mein Gemüte Johann Schop

Have mercy,
let the tears soften You,
let them to You to Heart reach,
have mercy!
Have mercy,
let for Jesu Christ's sake
Your Anger of Eagerness be stilled,
have mercy!

4. RECITATIVE Tenor

Have mercy!
Yet now I comfort myself,
I will not for trial stand
and rather before the Throne of Grace
to my gentle [Mother/]Father go.
I hold before [God] [God's] Son,
[Jesu's] Passion, [Jesu's] Redemption,
how [Jesu] for my sin
repaid and enough done,
and beg [God] for patience,
henceforth will I it not more do.
So receives God me into Grace again.

5. CHORALE

**Am I similarly from You falling away,
focus I me though again;
has to us though Your Son reconciled
through [Jesu's] Agony and Death's Pain.
I do not deny the sin,
but Your Grace and Favor
is far greater than the sin,
which I at all times within me find.**

Werde munter, mein Gemüte Johann Rist (1642) Stanza 6
Melodie: Werde munter, mein Gemüte Johann Schop

Similarly to the cantata described above, the text of **BWV_89** first presented on 24 October 1723 likewise reflects the theme of the Gospel for the day as well as ending with our dependence on the Blood of Jesus to bring the Good News of God's Love into our living! Opening with the Bass Aria movement 1 (voice of God!) presenting the 8th verse of the 11th chapter of Hosea where God explains the heart of God burning with compassion after the offenses of Ephraim and Israel. The Alto Recitative movement 2 declares that indeed God should certainly speak a Word of Verdict after God's Name has been scorned by all of us! Numberless are the sum of sins we have committed, after which God has indeed had patience! Do we then reject the offered Goodness of God by oppressing our neighbor who owes us a debt? If so, vengeance itself must be ignited! Alto Aria movement 3 declares that an unmerciful judgment will certainly happen to us if we fail to forgive our neighbor. This vengeance after unmerciful living will surely make us ruined like Sodom! The Soprano Recitative movement 4 moves us to the urgency of putting anger, quarreling, and discord away in order to fully forgive our neighbor. Living our sin filled lives frightens us as our sins are laid bare before God's presence! However, the Blood of Jesu makes the reckoning good, and turns us around for the law's end and the believing in the Goodness of God in Jesus. The gigue dance movement 5 Soprano Aria sung superbly by Joanne Lunn puts a "skip" in our step as we realize no one can ascertain our debt and sins' sum, but that we can depend on the Blood Drops of Jesu to cancel our debt! The final movement 6 congregational Chorale affirms that all of us are indeed lacking so very much in our sin filled living, but even this is to our benefit as we see what Jesus has procured for us through the Blood of Jesus overcoming for us death, devil, hell, and sin with a grand tierce de Picardie of living!

BWV_89, Was soll ich aus dir machen, Ephraim?

Zweiundzwanzigster Sonntag nach Der Heiligen Dreifaltigkeit Twenty-second Sunday after The Holy Trinity
Brief: Philipper 1: 3-11 Evangelium: Matthäus 18: 21-35 Epistle: Philippians 1: 3-11 Gospel: Matthew 18: 21-35

1. ARIA Baß Hosea 11: 8
 'Was soll ich aus dir machen, Ephraim? Soll ich dich schützen, Israel? Soll ich nicht billig an Adama aus dir machen und dich wie Zeboim zurichten? Aber mein Herz ist anders Sinnes, meine Barmherzigkeit ist zu brünstig.'
2. RECITATIVO Alt
 Ja, freilich sollte Gott ein Wort zum Urteil sprechen und seines Namens Spott an seinen Feinden rächen. Unzählbar ist die Rechnung deiner Sünden, und hätte Gott auch gleich Geduld, verwirft doch dein feindseliges Gemüte die angebotne Güte und drückt den Nächsten um die Schuld; so muß die Rache sich entzünden.
3. ARIA Alt Jakobus 2: 13
 Ein unbarmherziges Gerichte wird über dich gewiß ergehen.
 Die Rache fängt bei denen an, die nicht Barmherzigkeit getan, und machet sie wie Sodom ganz zunichte.
4. RECITATIVO Sopran
 Wohlan! mein Herz legt Zorn, Zank und Zwietracht hin; es ist bereit, dem Nächsten zu vergeben. Allein, wie schreckt mich mein sündenvolles Leben, daß ich vor Gott in Schulden bin! Doch Jesu Blut macht diese Rechnung gut, wenn ich zu ihm,
 als des Gesetzes Ende, Römer 10: 4 mich gläubig wende. Romans 10: 4
5. ARIA Sopran Gigue
 Gerechter Gott, ach rechnest du? so werde ich zum Heil der Seelen die Tropfen Blut von Jesu zählen. Hemiola
 Ach rechne mir die Summe zu!
 Ja weil sie niemand kann ergründen, bedeckt sie meine Schuld und Sünden. Hemiolen
6. CHORAL
**Mir mangelt zwar sehr viel,
 doch, was ich haben will,
 ist alles mir zugute
 erlangt mit deinem Blute,
 damit ich überwinde
 Tod, Teufel, Höll und Sünde.** Terz de Picardie
 Wo soll ich fliehen hin Johann Heermann (1630) Strophe 7
 Melodie: Wo soll ich fliehen hin Jacob Regnart
1. ARIA Bass Hosea 11: 8
 'What shall I out of you make, Ephraim? Shall I you shelter, Israel? Shall I not reasonably an Admah out of you make and you as Zeboiim* *NRSV spelling finish? But my heart is of different sense, my compassion is for burning.'
2. RECITATIVE Alto
 Indeed, certainly should God a Word of Verdict speak and [God's] Name's scorn on [God's] enemies take revenge. Numberless is the sum of your sins, and also God has had similar patience, rejects though your hostile heart the offered Goodness and oppresses the neighbor about the debt; so must the vengeance itself be ignited.
3. ARIA Alto James 2: 13
 An unmerciful judgment will upon you certainly happen.
 The Vengeance begins with those, who no mercy have done, and makes them as Sodom entirely ruined.
4. RECITATIVE Soprano
 Now then! my heart puts anger, quarreling and discord away; it is ready, the neighbor to forgive. Only, how frightens me my sin filled life, that I before God in offenses am! However Jesu's Blood makes this reckoning good, whenever I to [Christ],
 as the law's end, Romans 10: 4 believing turn me around.
5. ARIA Soprano gigue
 Righteous God, ah do you reckon? so will I to the Salvation of the Souls the Blood Drops of Jesu count. hemiola
 Ah put it to my account the sum!
 Certainly since it no one can ascertain, it provides for my debt and sins. hemiolas
6. CHORALE
**To me lacking indeed very much,
 yet, what I will have,
 is of all to my benefit
 procured with Your Blood,
 therewith I overcome
 death, devil, hell, and sin.** tierce de Picardie
 Wo soll ich fliehen hin Johann Heermann (1630) Stanza 7
 Melody: Wo soll ich fliehen hin Jacob Regnart

Bach uses the chorale *Mache dich, mein Geist, bereit* of Johann Burchard Freystein which was composed 10 years after the birth of Bach as the basis for **BWV_115** presented 05 November 1724 near the middle of Bach's second year at Leipzig series of chorale cantatas. Chorale movement 1 presents the unaltered complete first stanza of the chorale to set the stage for theme of the entire cantata in the individual's preparation of their spirit by watching, beseeching, and praying during the sure temptation to come through satan's cunning upon the gentle ones of the earth. Bach's use of the oboe of love in the first two movements is a wink to us as to the tool for us to use in watching, beseeching, and praying! Alto Aria movement 2 calls us slumbering souls to awaken in constant love in our lives which are suddenly awakened by judgment of self, God, and others! Bass Recitative

movement 3 consoles us that God watches for our souls, and has an abhorrence of sin's night in our lives, and God promises to open spiritual eyes to the possibility of love. But satan is constantly and without reason trying to captivate us and break the Grace Covenant. The text warns us not to be flattered by flesh and blood. In Soprano Aria movement 4, superbly and heavenly sung by Joanne Lunn, Bach calls for *molto adagio* tempo with intertwining flute, violoncello piccolo, Soprano and continuo quartet texture to give us one of the most touching and spell-binding arias in musical literature! Using lines 1 and 2 of the seventh stanza of the chorale, we are encouraged to pray with all people in the middle of our life-journey watch, asking the Righteous One for Patience as through love Christ sets us free from sin, and makes us purified for life! If all this brings tears to our eyes, Tenor Recitative movement 5 gives us the consoling words that God yearns for our crying, and inclines God's gracious ear at this. When others seem to rejoice in our hurt, we triumph in the strength of God's Love. God's Jesu, in Whom we pray, creates courage and strength in us, as Jesus our Helper will appear. The congregational Chorale movement 6, accompanied by the oboe of love, encourages us to evermore watch, beseech, and pray while angst, need and danger ever nearer appear to us in our life's journey. The time will not be long when God sets us right and annuls all that vexes us!

BWV_115, Mache dich, mein Geist, bereit

Zweiundzwanzigster Sonntag nach Der Heiligen Dreifaltigkeit
Brief: Philipper 1: 3-11 Evangelium: Matthäus 18: 21-35

Twenty-second Sunday after The Holy Trinity
Epistle: Philippians 1: 3-11 Gospel: Matthew 18: 21-35

1. [CHORAL] Oboe d'amore Strophe 1

**Mache dich, mein Geist, bereit,
wache, fleh und bete,
daß dich nicht die böse Zeit
unverhofft betrete;
denn es ist
Satans List
über viele Frommen
zur Versuchung kommen.**

Mache dich, mein Geist, bereit Johann Burchard Freystein (1695)
Melodie: Straf mich nicht in deinem Zorn anonymen Komponist (1681)

2. ARIA Alt Oboe d'amore
Ach schläfrige Seele, wie? ruhest du noch?
Ermuntre dich doch!

Es mochte die Strafe dich plötzlich erwecken
und, wo du nicht wachest,
im Schläfe des ewigen Todes bedecken.

3. RECITATIVO Baß
Gott, so vor deine Seele wacht,
hat Abscheu an der Sünden Nacht;
Er sendet dir sein Gnadenlicht
und will vor diese Gaben,
die er so reichlich dir verspricht,
nur offene Geistesaugen haben.
Des Satans List ist ohne Grund,
die Sünder zu bestücken;
brichst du nun selbst den Gnadenbund,
wirst du die Hilfe nie erblicken.
Die ganze Welt und ihre Glieder
sind nichts als falsche Brüder;
doch macht dein Fleisch und Blut hiebei
sich lauter Schmeichelei.

4. ARIA Sopran Strophe 7, Zeilen 1 und 2
**Bete aber auch dabei
mitten in dem Wachen!**

Bitte bei der großen Schuld
deinen Richter um Geduld,
soll er dich von Sünden frei
und gereinigt machen!

1. [CHORALE] oboe d'amore Stanza 1

**Make you, my spirit, prepared,
watch, beseech and pray,
that you not the harmful time
unexpectedly follows;
because it is
satan's cunning
upon many gentle ones
for the temptation to come.**

Mache dich, mein Geist, bereit Johann Burchard Freystein (1695)
Melodie: Straf mich nicht in deinem Zorn anonymous composer (1681)

2. ARIA Alto oboe d'amore
Ah slumbering soul, how? rest you still?
Awake you surely!

It may the judgment you suddenly awaken
and, where you are not awake,
in the sleep of eternal death cover.

3. RECITATIVE Bass
God, in this for your soul watches,
has an abhorrence of the sin's night;
[God] sends you [God's] Grace Light
and will for these gifts,
which [God] so richly promises you,
only open spiritual eyes have.
The satan's cunning is without reason,
the sinner to captivate;
break you now yourself the Grace Covenant,
will you the Help never behold.
The whole world and its members
are nothing other than false beings;
yet makes your flesh and blood hereby
to themselves pure flattery.

4. ARIA Soprano Stanza 7, lines 1 and 2
**But pray also with them
in the middle of your watch!**

Ask in your great debt
your Righteous One for Patience,
shall [Christ] you from sins free
and purified make!

5. RECITATIVO Tenor
 Er sehnet sich nach unserm Schreien,
 er neigt sein gnädig Ohr hierauf;
 wenn Feinde sich auf unsern Schaden freuen,
 so siegen wir in seiner Kraft:
 indem sein Sohn, in dem wir beten,
 uns Mut und Kräfte schaffft
 und will als Helfer zu uns treten.

6. CHORAL Oboe d'amore Strophe 10
**Drum so laßt uns immerdar
 wachen, flehen, beten,
 weil die Angst, Not und Gefahr
 immer näher treten;
 denn die Zeit
 ist nicht weit,
 da uns Gott wird richten
 und die Welt vernichten.**

5. RECITATIVE Tenor
 [God] yearns for our crying,
 [God] inclines [God's] gracious ear at this;
 when enemies themselves in our hurt rejoice,
 so triumph we in [God's] strength:
 by [God's Jesu], in whom we pray,
 to us courage and strength creates
 and will as Helper to us appear.

6. CHORALE oboe d'amore Stanza 10
**Therefore so let us evermore
 watch, beseech, pray,
 while the angst, need and danger
 ever nearer appear;
 then the time
 is not long,
 there us God will set right
 and the world annul.**

For the Twenty-fourth Sunday after The Holy Trinity in Bach's first year at Leipzig Bach presented **BWV_60**, a Dialog cantata on 07 November 1723 beginning with an unaltered first stanza of Johann Rist's chorale of 1642 *O Ewigkeit, du Donnerwort* in the movement 1 Alto Aria expressing the Angst of our souls. The accompaniment is filled with sixteenth note repeated patterns which heighten the feeling of unrest, however the two oboes of love bring a stability to the movement. The Evangelist Tenor insertions express the Hope of our souls in the words of Genesis 49: 18, "Lord, I wait upon Your Salvation." The two oboes of love bring to the end of movement 1 a peace amidst the angst. In movement 2 Recitativo, the Hope assures that even though Angst expresses the difficult process for all of us in the last fight and strife of life (death), our Helper (Jesus) is already there standing at our side to bring comfort to all, and laying down this body before God as an offering. Even though the affliction fire is hot, the presence of Jesus purifies us to Praise God. Even though our sins carry a great debt, Hope assures us that God will not for that reason pronounce the death sentence, giving an end to temptation's plagues so that everyone can endure them. In movement 3 with the constant accompaniment of the oboe of love, all of Fear's dreads are met with Hope's protecting Hand of the Saviour, Who carries our load with us, bringing us to a peaceable dwelling! Movement 4 Recitative contains the last statement of our Fear, followed by the Revelation 14: 13 affirmation that "Blessed are the dead, who die in the Lord from henceforth." Because of that, our Fear is able to say that from now on we will be blessed as Hope appears again, and our body may rest in sleep, and our spirit may make out a glimpse of Joy. The congregational Chorale movement 5 uses the fifth stanza of Franz Joachim Burmeister's chorale of 1662 *Es ist genug* with its far out opening whole-tone four note sequence, filled with the expectation of the coming of Jesus so that we may say Good Night to the world with all the great distress of our lives remaining below in the greater affirmation, "It is enough, it is enough."

BWV_60, O Ewigkeit, du Donnerwort II

Vierundzwanzigster Sonntag nach Der Heiligen Dreifaltigkeit Twenty-fourth Sunday after The Holy Trinity
 Brief: Kolosser 1: 9-14 Evangelium: Matthäus 9: 18-26 Epistle: Colossians 1: 9-14 Gospel: Matthew 9: 18-26

1. ARIA Oboen d'amore
 Alt, Angst
**O Ewigkeit, du Donnerwort,
 o Schwert, das durch die Seele bohrt,
 o Anfang sonder Ende!
 O Ewigkeit, Zeit ohne Zeit,
 ich weiß vor großer Traurigkeit
 nicht, wo ich mich hinwende;
 mein ganz erschrocknes Herze bebt,
 daß mir die Zung am Gaumen klebt.**
 O Ewigkeit, du Donnerwort Johann Rist (1642) Strophe 1
 Melodie: O Ewigkeit, du Donnerwort Johann Schop (1653)

1. ARIA oboes d'amore
 Alto, Fear
**O Endlessness, You Thunder Word,
 O Sword, that through the soul bores,
 O Beginning without Ending!
 O Endlessness, time without time,
 I know from great sorrow stress
 not, where I myself hence wending;
 my whole terrified heart trembles,
 that to me the tongue to the palate sticks.**
 O Ewigkeit, du Donnerwort Johann Rist (1642) Stanza 1
 Melodie: O Ewigkeit, du Donnerwort Johann Schop (1653)

- Tenor, Hoffnung
'HERR, ich warte auf dein Heil.' Genesis 49: 18
2. RECITATIVO
Alt, Angst
O schwerer Gang zum letzten Kampf und Streite!
Tenor, Hoffnung
Mein Beistand ist schon da,
mein Heiland steht mir ja
mit Trost zur Seite.
Alt, Angst
Die Todesangst, der letzte Schmerz
ereilt und überfällt mein Herz
und martert diese Glieder.
Tenor, Hoffnung
Ich lege diesen Leib vor Gott zum Opfer nieder.
Ist gleich der Trübsal Feuer heiß,
genung, es reinigt mich zu Gottes Preis.
Alt, Angst
Doch nun wird sich der Sünden große Schuld
vor mein Gesichte stellen.
Tenor, Hoffnung
Gott wird deswegen doch kein
Todesurteil fällen.
Er gibt ein Ende den Versuchungsplagen,
daß man sie kann ertragen.
3. ARIA Oboe d'amore Hemiolen
Alt, Angst
Mein letztes Lager will mich schrecken,
Tenor, Hoffnung
Mich wird des Heilands Hand bedecken,
Alt, Angst
des Glaubens Schwachheit sinket fast.
Tenor, Hoffnung
mein Jesus trägt mit mir die Last.
Alt, Angst
Das offene Grab sieht greulich aus!
Tenor, Hoffnung
Es wird mir doch ein Friedenshaus!
4. RECITATIVO
Alt, Angst
Der Tod bleibt doch der menschlichen
Natur verhaßt
und reißet fast
die Hoffnung ganz zu Boden.
Baß Stimme Christi
'Selig sind die Toten;' Offenbarung 14: 13
Alt, Angst
Ach! aber ach, wieviel Gefahr
stellt sich der Seele dar,
den Sterbeweg zu gehen!
Vielleicht wird ihr der Höllenrachen
den Tod erschrecklich machen,
wenn er sie zu verschlingen sucht;
vielleicht ist sie bereits verflucht
zum ewigen Verderben.
Baß
'Selig sind die Toten,
die in dem HERREN sterben.' Offenbarung 14: 13
Alt, Angst
Wenn ich im HERREN sterbe,
ist denn die Seligkeit mein Teil und Erbe?
- Tenor, Hope
'LORD, I wait upon Your Salvation.' Genesis 49: 18
2. RECITATIVE
Alto, Fear
O difficult process to the last fight and strife!
Tenor, Hope
My Helper is already there,
my Saviour stands [with] me indeed
with comfort at [my] side.
Alto, Fear
The death's angst, that last grief
overtakes and invades my heart
and torments these limbs.
Tenor, Hope
I lay down this body before God as an offering.
Is alike the affliction fire hot,
enough, it purifies me to God's Praise.
Alto, Fear
Yet now will [my] sins' great debt
before my sight appear.
Tenor, Hope
God will for that reason though no
death sentence pronounce.
[God] gives an end to the temptation's plagues,
that one can endure them.
3. ARIA oboe d'amore hemiolas
Alto, Fear
My last inventory will me frighten,
Tenor, Hope
Me will the Saviour's Hand protect,
Alto, Fear
the faith's weakness nearly sinks.
Tenor, Hope
my Jesus carries the load with me.
Alto, Fear
The open grave looks horrible!
Tenor, Hope
Surely it will be to me a peaceable dwelling!
4. RECITATIVE
Alto, Fear
The death remains though to the mortal
nature detested
and nearly pulls
the hope entirely to [the] ground.
Bass vox Christi
'Blessed are the dead;' Revelation 14: 13
Alto, Fear
Ah! but alas, how much danger
displays itself to the soul,
in walking in the path of death!
Perhaps will its hell jaws
the death make dreadful,
when [death] seeks to swallow the soul;
perhaps [the soul] is already confounded
to eternal ruin.
Bass
'Blessed are the dead,
who die in the LORD;' Revelation 14: 13
Alto, Fear
When I in the LORD die,
is then Salvation my portion and heritage?

Der Leib wird ja der Würmer Speise!
Ja, werden meine Glieder
zu Staub und Erde wieder,
da ich ein Kind des Todes heiße,
so schein ich ja im Grabe zu verderben.
Baß
'Selig sind die Toten, die in dem HERREN sterben,
von nun an.'

Offenbarung 14: 13

Alt, Angst
Wohlan!
soll ich von nun an selig sein:
so stelle dich, o Hoffnung, wieder ein!
Mein Leib mag ohne Furcht im Schlafe ruhn,
der Geist kann einen Blick in jene Freude tun.

5. CHORAL Oboen d'amore

Es ist genug;
HERR, wenn es dir gefällt,
so spanne mich doch aus!
Mein Jesus kömmt;
nun gute Nacht, o Welt!
Ich fahr ins Himmelshaus,
ich fahre sicher hin mit Frieden,
mein großer Jammer bleibt danieden.
Es ist genug, es ist genug.

Es ist genug Franz Joachim Burmeister (1662) Strophe 5
Melodie: Es ist genug Johann Rudolf Ahle (1662)

The body indeed becomes the food of worms!
Indeed, become my limbs
to dust and earth once more,
there I am a child of death called,
so I seem truly in the grave to decay.
Bass
'Blessed are the dead, who die in the LORD
from henceforth.'

Revelation 14: 13

Alto, Fear
Now then!
I shall from now on be blessed:
so appear you, O Hope, again!
My body may without fear in sleep rest,
my spirit can a glimpse in that Joy make [out].

5. CHORALE oboes d'amore

It is enough;
LORD, when it to You pleases,
so unyoke me surely!
My Jesus comes;
now Good Night, O world!
I go into the Heaven's Dwelling,
I travel secure hence with peace,
my great distress remains there below.
It is enough, it is enough.

Es ist genug Franz Joachim Burmeister (1662) Stanza 5
Melody: Es ist genug Johann Rudolf Ahle (1662)

May the Love of God in Jesus be enough for all of us as we experience all of the joys and sorrows of our lives, unyoking us to bring a reflection of God's love to everyone we meet!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists for the Twenty-second Sunday after The Holy Trinity in **BWV_55** at **0:00**, **BWV_89** at **14:40**, and **BWV_115** at **25:57**; and for the Twenty-fourth Sunday after The Holy Trinity in **BWV_60** at **52:00**:

www.youtube.com/watch?v=St_qsMWC5PA

Twenty-third Sunday after The Holy Trinity

These four final cantatas mark the end of a year-long journey together (16 October 2023 through 26 October 2024) completing all of the church cantatas of J. S. Bach. It has been an honor for me to take this journey with you, and to be humbly well blessed by these gems of gospel proclamation all while receiving your encouraging replies in having received them! Soli Deo Gloria!

Using the unaltered words of the first stanza of Johann Christoph Rube's chorale of 1692, Bach opens **BWV_139** with the oboes of love calmly accompanying the joyful first movement with the blessing of all who rely on God with truly childlike confidence. These childlike loved ones of God remain contented amidst their own and others' sin in a world filled with death and hate, realizing that the God of Love is their Friend! Movement 2 Tenor Aria asks "of what use is all the fuming in us and the world around us when God is our Friend of Love!" We may all be confident even among envy and hate, even as Jesus was confident in the Gospel for the day! All who speak scarcely the truth rarely, and in never ending falseness, are merely harmless scoffers who can do nothing to us because Love overcomes it all! The Alto Recitative movement 3 reminds us that our Saviour indeed sends us all out

in the middle of the wolf's rage. Jesus is placed in the middle of the horde of the wicked which means harm and scorn for Jesus, yet there Jesus in Love makes so wise an utterance, sheltering all from evil intentions. The oboes of love return again in the Bass Aria movement 4 skipping like an hart as distress entwines us on all sides with a hundred pounds of weight pulling us down, and also delicately helping us up as the Hand of God suddenly appears in our lives, musically interpreted in triplet patterns! Comfort's Light from far off shines in our lives as we learn first and foremost that God alone must be everyone's best Friend. Soprano Recitative movement 5 reflects in c#-minor that indeed we endure the greatest enemy within us as the oppressive load of sins, but this turns to B-Major in describing the Saviour's letting us find rest. God is indeed given what is already God's in our innermost soul, and as God chooses, sin's guilt softens collapsing satan's load with a grand cadence in E-Major! With the help of the oboes of love, the congregational Chorale final movement 6 encourages us to therefore defy hell's host! Defy even the yawning abyss of death! Defy all that is contrary to love in the world! Sorrow caused by all angst is dispersed since God is our refuge, our help in the Ways and Means of God. Well are all who God as the Friend have!

BWV_139, Wohl dem, der sich auf seinen Gott

Dreißigster Sonntag nach Der Heiligen Dreifaltigkeit Twenty-third Sunday after The Holy Trinity

Brief: Philipper 3: 17-21

Evangelium: Matthäus 22: 15-22

Epistle: Philippians 3: 17-21

Gospel: Matthew 22: 15-22

1. [CHOR CHORAL] Oboen d'amore
**Wohl dem, der sich auf seinen Gott
recht kindlich kann verlassen!
Den mag gleich Sünde, Welt und Tod
und alle Teufel hassen,
so bleibt er dennoch wohlvergnügt,
wenn er nur Gott zum Freunde kriegt.** Strophe 1
Wohl dem, der sich auf seinen Gott Johann Christoph Rube (1692)
Melodie: Machs mit mir, Gott, nach deiner Güt Johann Hermann Schein
(1628)

2. ARIA Tenor
Gott ist mein Freund; was hilft das Toben,
so wider mich ein Feind erhoben!
Ich bin getrost bei Neid und Haß.
Ja, redet nur die Wahrheit spärlich,
seid immer falsch, was tut mir das?
Ihr Spötter seid mir ungefährlich.

3. RECITATIVO Alt
Der Heiland sendet ja die Seinen Matthäus 10: 16a
recht mitten in der Wölfe Wut.
Um ihn hat sich der Bösen Rotte
zum Schaden und zum Spotte
mit List gestellt;
doch da sein Mund so weisen Ausspruch tut,
so schützt er mich auch vor der Welt.

4. ARIA Baß Oboen d'amore
Das Unglück schlägt auf allen Seiten
um mich ein zentnerschweres Band.
Doch plötzlich erscheint die helfende Hand.
Mir scheint des Trostes Licht von weiten;
**da lern ich erst, daß Gott allein
der Menschen bester Freund muß sein.**
Strophe 3, Zeilen 5 und 6

5. RECITATIVO Sopran
Ja, trag ich gleich den größten Feind in mir,
die schwere Last der Sünden,
mein Heiland läßt mich Ruhe finden.
Ich gebe Gott, was Gottes ist, Matthäus 22: 21
das Innerste der Seelen.
Will er sie nun erwählen,

1. [CHORUS CHORALE] oboes d'amore
**Well [are those], who on [their] God
truly childlike can rely!
These may alike sin, world and death
and all devils hate,
in this [they remain] nevertheless well contented,
when [they] only God as the Friend gain.** Stanza 1
Wohl dem, der sich auf seinen Gott Johann Christoph Rube (1692)
Melodie: Machs mit mir, Gott, nach deiner Güt Johann Hermann Schein
(1628)

2. ARIA Tenor
God is my Friend; what use is that fuming,
so in opposition to me an enemy raised!
I am confident among envy and hate.
Indeed, speaks scarcely the truth rarely,
[you all] be ever false, what does to me that?
You scoffers are to me harmless.

3. RECITATIVE Alto
The Saviour sends indeed those [of Jesus] Matthew 10: 16a
right into the middle of the wolf's rage.
Around [Jesus] has the horde of the wicked
for harm and for scorn
with cunning been placed;
yet there [Jesus'] mouth so wise [an] utterance makes,
so [Jesus] shelters me even in the presence of the world.

4. ARIA Bass oboes d'amore
Distress entwines on all sides
around me a hundred-weight binding.
Yet suddenly appears the helping Hand.
To me shines Comfort's Light from far off;
**there I learn first, that God alone
everyone's best Friend must be.**
Stanza 3, lines 5 and 6

5. RECITATIVE Sopran
Indeed, I endure the greatest enemy within me,
the oppressive load of sins,
my Saviour lets me find rest.
I give God, what God's is, Matthew 22: 21
the innermost of the soul.
Will [God] it now choose,

so weicht der Sünden Schuld, so fällt des Satans List.
 6. CHORAL Oboen d'amore
Dahero Trotz der Höllen Heer! Strophe 5
Trotz auch des Todes Rachen!
Trotz aller Welt! Mich kann nicht mehr
ihr Pochen traurig machen!
Gott ist mein Schutz, mein Hilf und Rat;
wohl dem, der Gott zum Freunde hat!

thus the sin's guilt softens, thus [collapses] satan's load.
 6. CHORALE oboes d'amore
Therefore defy the hell's host! Stanza 5
Defy even the yawning abyss of death!
Defy all the world! [We] can no longer
[by] their pounding sorrowful be made!
God is my refuge, my help and Ways and Means;
well [are all], who God as the Friend [have]!

BWV_163 opens with a quartet of parts including two upper strings, continuo, and Tenor Aria. The text makes clear from the very beginning that everything is from God and that the government must have tariffs, taxes and gifts!!! However, remains always our hearts to the Creator alone! Movement 2 Bass Recitative declares once more that God is the giver of all money, talents, and time, in other words all that we have! God has given us spirit, soul, body, and life as well as possessions, goods, honor, belongings, and vocation or standing in life! The one thing that we can give to God is our heart as a tribute coin, but alas that too due to sin and satan is inferior money with damaged Godly image...this coin is faulty. The Bass Aria movement 3 prays to God to let our hearts even in this damaged state be the coin we pay to Jesu. If it is too unclean, then come, Jesu, and restore it to the lovely brightness on it of the LORD! Come, Jesu, work it, smelt it, and stamp it with Your image in me entirely restored to shine! All of this is accompanied by two obbligato cellos, which along with the continuo and Solo Bass make up another quartet in lively up-beat joy! The Soprano and Alto voices in the movement 4 Recitative-Duet then affirm the Romans 7: 14-25 text that we intend to give God gladly our hearts, the will being in us to do so, but the flesh and blood will always be opposing that. As long as the world holds the heart captive, it will not let the booty of the heart be taken from it. As God is loved, sin is hated. Then the movement breaks forth in D-Major joy with the request to God that our hearts be made full with God's Grace, asking God to empty our hearts altogether out of the world and all its cravings, creating in us hearts for the true living beings of God's vocation. D-Major joy continues throughout the remainder of the cantata, first in the Aria Duet movement 5 with Alto and Soprano asking Jesu to take us to our true selves, giving us to Jesu to fulfill the will of Jesu, doing that which Jesu has asked us to do, "This do in remembrance of Me!" Congregational Chorale movement 6 completes the D-Major joy request by asking Jesu to guide our hearts and senses through the Holy Spirit, that we may flee everything that severs us from Jesus, and may remain a Limb on the Body of Christ forever.

BWV_163, Nur jedem das Seine!

Dreiundzwanzigster Sonntag nach Der Heiligen Dreifaltigkeit Twenty-third Sunday after The Holy Trinity
 Brief: Philipper 3: 17-21 Evangelium: Matthäus 22: 15-22 Epistle: Philippians 3: 17-21 Gospel: Matthew 22: 15-22

1. ARIA Tenor
 Nur jedem das Seine!
 Muß Obrigkeit haben
 Zoll, Steuern und Gaben,
 man weigre sich nicht
 der schuldigen Pflicht!
 doch bleibet das Herze dem Höchsten alleine.

2. RECITATIVO Baß
 Du bist, mein Gott, der Geber aller Gaben;
 wir haben, was wir haben,
 allein von deiner Hand.
 Du, du hast uns gegeben
 Geist, Seele, Leib und Leben
 und Hab und Gut und Ehr und Stand!
 Was sollen wir
 denn dir
 zur Dankbarkeit dafür erlegen,
 da unser ganz Vermögen

1. ARIA Tenor
 Only to each one that which is [God's]!
 Must government have
 tariffs, taxes and gifts,
 one refuses them not
 that debt obligation!
 yet remains the heart to the [Creator] alone.

2. RECITATIVE Bass
 You are, my God, the giver of all [money, talents, time];
 we have, [that] which we have,
 alone from Your Hand.
 You, You have given us
 spirit, soul, body and life
 and possessions and goods and honor and vocation!
 What should we
 then to You
 in thankfulness in return pay,
 since our entire means

nur dein und gar nicht unser ist?
 Doch ist noch eins, das dir, Gott, wohlgefällt:
 Das Herze soll allein,
 HERR, deine Zinsemünze sein.
 Ach! aber ach! ist das nicht schlechtes Geld?
 Der Satan hat dein Bild daran verletzt,
 die falsche Münz ist abgesetzt.

only Yours and entirely not ours is?
 Yet is still one thing, that to You, God, pleases:
 The heart shall alone,
 LORD, Your tributes coin be.
 Ah! but alas! is that not inferior money?
 Satan has Your Image thereon damaged,
 this false coin is faulty.

3. ARIA Baß

Laß mein Herz die Münze sein,
 die ich dir, mein Jesu, steure!
 Ist sie gleich nicht allzu rein,
 ach, so komm doch und erneure,
 HERR, den schönen Glanz bei* ihr!
 Komm! arbeite, schmelz und präge,
 daß dein** Ebenbild bei* mir
 ganz erneuert glänzen möge!

*"in" in BGA und Gardiner CD; "bei" in NBA
 **"dies" in BGA und Gardiner CD; "dein" in NBA

3. ARIA Bass

Let my heart the coin be,
 that I to You, my Jesu pay!
 Is it alike far too unclean,
 ah, so come and restore,
 LORD, the lovely brightness within it!
 Come! work, smelt and stamp it,
 that Your* image in me
 entirely restored may shine!

4. RECITATIVO [DUETT] Sopran und Alt Römer 7: 14-25

Ich wollte dir,
 o Gott, das Herze gerne geben;
 der Will ist zwar bei mir,
 doch Fleisch und Blut will immer widerstreben.
 Dieweil die Welt
 das Herz gefangen hält,
 so will sie sich den Raub nicht nehmen lassen;
 jedoch ich muß sie hassen,
 wenn ich dich lieben soll.
 So mache doch mein Herz mit deiner Gnade voll;
 leer es ganz aus von Welt und allen Lüsten,
 und mache mich zu einem rechten Christen.

4. RECITATIVE [DUETT] Soprano and Alto Romans 7: 14-25

I intend to You,
 O God, the heart gladly to give;
 the will is indeed in me,
 yet flesh and blood will always be opposing.
 As long as the world
 the heart captive holds,
 thus will it not let the booty be taken from it;
 however I must [the world] hate,
 if I shall love You.
 So make though my heart with Your Grace full;
 empty it altogether out of [the] world and all lustings,
 and create me for true [living being of God's vocation].

5. ARIA [DUETT] Alt und Sopran

Nimm mich mir
 und gib mich dir!
 Nimm mich mir und meinem Willen,
 deinen Willen zu erfüllen;
 Meinen Jesum laß ich nicht Choralmelodie im Unisono der Streicher,
 vom heiligen Abendmahl Melodie: Andreas Hammerschmidt (1658)
 gib dich mir mit deiner Güte,
 daß mein Herz und mein Gemüte
 in dir bleibe für und für.
 Nimm mich mir und gib mich dir!

5. ARIA [DUET] Alto and Soprano

Take me to me
 and give me to You!
 Take me to me and my will,
 Your Will to fulfill;
 Meinen Jesum laß ich nicht Chorale melody in unison strings,
 of the holy Evening Meal Melody: Andreas Hammerschmidt (1658)
 give You to me with Your Goodness,
 that my heart and my spirit
 in You remains forever.
 Take me to me and give me to You!

6. CHORAL

**Führ auch mein Herz und Sinn
 durch deinen Geist dahin,
 daß ich mög alles meiden,
 was mich und dich kann scheiden,
 und ich an deinem Leibe
 ein Gliedmaß ewig bleibe.**

Wo soll ich fliehen hin Johann Heermann (1630) Strophe 11
 Melodie: Wo soll ich fliehen hin Jacob Regnart

6. CHORALE

**Guide also my heart and sense
 through Your Spirit there hence,
 that I may all things flee,
 what me and You can sever,
 and I on Your Body
 a Limb forever stay.**

Wo soll ich fliehen hin Johann Heermann (1630) Stanza 11
 Melodie: Wo soll ich fliehen hin Jacob Regnart

For the final extant cantata for the Twenty-third Sunday after The Holy Trinity, Bach opens **BWV_52** first presented on 24 November 1726 with the first movement of the First Brandenburg Concerto BWV_1046. For Bach 1726 was a year filled with fantastic Sinfonias which have pipe organ obbligatos, the first of which was on the Fourth Sunday of Easter with BWV_146; the Twelfth Sunday after The Holy Trinity with BWV_35 (two Sinfonias); the Eighteenth Sunday after The Holy Trinity with BWV_169; the Twentieth Sunday after the Holy Trinity with BWV_49; and lastly the Twenty-first Sunday after the Holy Trinity with BWV_188! The upbeat movement 1 BWV_52, complete with horns and oboes blazing, is fast swept away by the initial diminished-seventh chord of

Soprano Recitative movement 2 describing the false world which cannot be trusted. Friendly faces mask plots of underhanded corruption. Even the best of worldly friends is disloyal in this wretched situation! Soprano Aria movement 3 immediately asserts that “Nevertheless!” God is our Friend Who means to honestly relate to us! Soprano Recitative movement 4 affirms that God is faithful and cannot forsake us. From the frenzied world's grasping snares, God brings the relief of help because God is faithful. Upon this Friendship we will build our soul, spirit, and sense and all that we are to trust God for God is faithful! Soprano Aria movement 5 declares we hold it all with the loving God, leaving the world alone to remain with its devices. God with us will enable us to carry on even in the scornful company of the false tongues of the world. The congregational Chorale movement 6 confesses in the words of the first stanza of Adam Reusner's 1533 hymn that we have hoped in the LORD. Jesus' help is not to become ensnared with shame or endlessly mocked. We ask for our LORD God to uphold us in God's Faithfulness.

BWV_52, *Falsche Welt, dir traue ich nicht!*

Dreißundzwanzigster Sonntag nach Der Heiligen Dreifaltigkeit Twenty-third Sunday after The Holy Trinity

Brief: Philipper 3: 17-21

Evangelio: Matthäus 22: 15-22

Epistle: Philippians 3: 17-21

Gospel: Matthew 22: 15-22

1. SINFONIA Brandenburgisches Konzert I, Satz 1

2. RECITATIVO Sopran
 Falsche Welt, dir traue ich nicht!
 Hier muß ich unter Skorpionen
 und unter falschen Schlangen wohnen.
 Dein Angesicht,
 das noch so freundlich ist,
 sinnt auf ein heimliches Verderben:
 Wenn Joab küßt, 2. Samuel 3: 27
 so muß ein frommer Abner sterben.
 Die Redlichkeit ist aus der Welt verbannt,
 die Falschheit hat sie fortgetrieben,
 nun ist die Heuchelei
 an ihrer Stelle geblieben.
 Der beste Freund ist ungetreu,
 o jämmerlicher Stand!

3. ARIA Sopran
 Immerhin, immerhin,
 wenn ich gleich verstoßen bin,
 immerhin, immerhin!
 Ist die falsche Welt mein Feind,
 o, so bleibt doch Gott mein Freund,
 der es redlich mit mir meint.

4. RECITATIVO Sopran
 Gott ist getreu!
 Er wird, er kann mich nicht verlassen;
 will mich die Welt und ihre Raserei
 in ihre Schlingen fassen,
 so steht mir seine Hilfe bei.
 Gott ist getreu!
 Auf seine Freundschaft will ich bauen
 und meine Seele, Geist und Sinn
 und alles, was ich bin,
 ihm anvertrauen.
 Gott ist getreu!

5. ARIA Sopran
 Ich halt es mit dem lieben Gott,
 die Welt mag nur alleine bleiben.
 Gott mit mir, und ich mit Gott,
 also kann ich selber Spott
 mit den falschen Zungen treiben.

6. CHORAL

1. SINFONIA Brandenburg Concerto I, movement 1

2. RECITATIVE Soprano
 False world, you I trust not!
 Here must I among scorpions
 and among false snakes dwell.
 Its face,
 which is besides so friendly,
 plots upon an underhanded corruption:
 Whenever Joab kisses, 2 Samuel 3: 27
 so must a gentle Abner die.
 Sincerity is from the world exiled,
 falsehood has it forced out,
 now is the hypocrisy
 in its place remaining.
 The best friend is disloyal,
 oh wretched situation!

3. ARIA Soprano
 Nevertheless, nevertheless,
 if I alike am pushed away,
 nevertheless, nevertheless!
 Is the false world my enemy,
 oh, so stays though God my Friend,
 Who it honestly with me means.

4. RECITATIVE Soprano
 God is faithful!
 [God] will [not], [God] cannot forsake me;
 will me the world and its frenzy
 in its snares grasp,
 so helps me [God's] relief.
 God is faithful!
 Upon [God's] Friendship will I build
 and my soul, spirit and sense
 and all, whatever I am,
 to [God] entrust.
 God is faithful!

5. ARIA Soprano
 I hold it with the loving God,
 the world may only alone remain.
 God with me and I with God,
 thus I can even scorn
 in company with the false tongues carry on.

6. CHORALE

**In dich hab ich gehoffet, HERR,
hilf, daß ich nicht zu Schanden werd
noch ewiglich zu Spotte.
Das bitt ich dich,
erhalte mich
in deiner Treu, HERR Gotte.**

In dich hab ich gehoffet, HERR Adam Reusner (1533) Strophe 1
Melodie: In dich hab ich gehoffet, HERR Sethus Calvisius
(Nürnberg, 1581)

**In You have I hoped, LORD,
help, that I not to shame become
nor endlessly to mockery.
This ask I You,
uphold me
in Your Faithfulness, LORD God.**

In dich hab ich gehoffet, HERR Adam Reusner (1533) Stanza 1
Melody: In dich hab ich gehoffet, HERR Sethus Calvisius
(Nürnberg, 1581)

Loved ones, to complete our cantata journey, we celebrate the one extant cantata by Bach **BWV_140** for the Twenty-seventh Sunday after The Holy Trinity first presented on 25 November 1731. Bach used the unaltered words of all three stanzas of Philipp Nicolai's 1599 chorale for the first, fourth, and seventh movements to serve as the book ends and meat of BWV_140, using the violino piccolo (a small sized violin of pungent and brilliant timber tuned a minor third above the violin) serving as a halo of hallowed sound in the odd numbered movements to punctuate all the more the voice of all watchers high up on the ramparts calling us at deepest midnight to awake and greet the brilliance of Love which God gives us every moment of our lives! With Love's marriage Feast words the Tenor Evangelist of the Good News Recitative movement 2 declares that Love wants to be our Partner in the Pairing Meal, so Wake up! and welcome Jesus. Aria Duet movement 3 combines the mortal soul Soprano and voice of Jesus Bass. Awaiting Love with ardent oil the soul asks "When come You, Salvation of Love?" Love responds "I come and am your Portion." Love opens the Hall to the Heavenly Meal. Tenor Evangelist in movement 4 declares that Zion hears the watchers singing and springing with hearts for Joy! These first responders of Love watch and stand up hastening to meet the need in the world of their Friend Who comes from the splendid Universe strong in Grace, mighty in Truth, and bright in Light! We all follow to the Joyful Hall and share with Jesus the Evening Meal of the Lord's Supper. Bass voice of Christ Recitative movement 5 opens the invitation to everyone to become affianced with Love, resting in its Left Hand and kissing with its Right Hand! Aria Duet movement 5 continues the dialogue of every soul with the voice of Jesus assuring us that Jesus is ours! Jesus is the Love that nothing shall separate! Aria Duet movement 6 is a dialogue of the Soprano soul with the Bass voice of Jesus. Congregational Chorale movement 7 closes this fantastic Gloria of Love for all with the third and final stanza of the chorale, as we the consorts of the angels all around us in God's Presence sing with tongues accompanied by harps and cymbals. No eye has ever seen, nor ear heard such Joy! All ending in the sweet sound of jubilation of which we are glad!

BWV_140, *Wachet auf, ruft uns die Stimme*

Siebenundzwanzigster Sonntag nach Der Heiligen Dreifaltigkeit Twenty-seventh Sunday after The Holy Trinity
Brief: 1. Thessalonicher 5: 1-11 Evangelium: Matthäus 25: 1-13 Epistle: 1 Thessalonians 5: 1-11 Gospel: Matthew 25: 1-13

1. CHORAL Violino piccolo

**Wachet auf, ruft uns die Stimme
der Wächter sehr hoch auf der Zinne,
wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde;
sie rufen uns mit hellem Munde;
wo seid ihr klugen Jungfrauen?
Wohl auf, der Bräutigam kömmt;
steht auf, die Lampen nehmt!
Alleluja!**

**Macht euch bereit
zu der Hochzeit,**

ihr müsset ihm entgegen gehn!

Wachet auf, ruft uns die Stimme Philipp Nicolai (1599) Strophe 1
Melodie: Wachet auf, ruft uns die Stimme Philipp Nicolai (1599)

2. RECITATIVO Tenor

Er kommt, er kommt, Matthäus 25: 6
der Bräutigam kömmt!
Ihr Töchter Zions, kömmt heraus, Hoheslied 3: 11

1. CHORALE violino piccolo

**Wake up, calls us the voice
of the watchers very high upon the rampart,
wake up, you city Jerusalem!
Midnight names this hour;
they call us with [a] bright voice;
where are you wise young [mortals]?
Cheer up, the [Spouse] comes;
stand up, those lamps take!
Alleluia!**

**Make yourselves prepared
toward the marriage,
you must [Jesus] to meet go!**

Wachet auf, ruft uns die Stimme Philipp Nicolai (1599) Stanza 1
Melody: Wachet auf, ruft uns die Stimme Philipp Nicolai (1599)

2. RECITATIVE Tenor

[Jesus] comes, [Jesus] comes, Matthew 25: 6
the [Partner] comes!
You [mortals] of Zion, come out, Song of Solomon 3: 11

- sein Ausgang eilet aus der Höhe Lukas 1: 78
in euer Mutter Haus. Hoheslied 3: 4; 8: 2
Der Bräutigam kommt, der einem Rehe
und jungen Hirsche gleich Hoheslied 2: 9, 17; 8: 14
auf denen Hügeln springt Hoheslied 2: 8
und euch das Mahl der Hochzeit bringt.
Wacht auf, ermuntert euch!
den Bräutigam zu empfangen!
Dort, sehet, kommt er hergegangen.
3. ARIA DUETTO Sopran und Baß Violino piccolo
Sopran
Wenn kömmt du, mein Heil? Jesaja 62: 11
Ich warte mit brennendem Öle. Genesis 49: 18 Matthäus 25: 4
Baß
Ich komme, dein Teil,
ich komme.
Baß
Ich öffne den Saal
Sopran
Eröffne den Saal
Sopran, Baß
zum himmlischen Mahl.
Sopran
Komm, Jesu!
Baß
Ich komme;
komm, liebliche Seele!
4. CHORAL Tenor Erster Schübler-Organchoral, BWV_645
**Zion hört die Wächter singen,
das Herz tut ihr vor Freude springen,
sie wachet und steht eilend auf.
Ihr Freund kommt vom Himmel prächtig,
von Gnaden stark, von Wahrheit mächtig,
ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werthe Kron,
HERR Jesu, Gottes Sohn!
Hosianna!
Wir folgen all
zum Freudensaal
und halten mit das Abendmahl.**
Wachet auf, ruft uns die Stimme Philipp Nicolai (1599) Strophe 2
Melodie: Wachet auf, ruft uns die Stimme Philipp Nicolai (1599)
5. RECITATIVO Baß Stimme Christi Violino piccolo
So geh herein zu mir,
du mir erwählte Braut!
Ich habe mich mit dir Hosea 2: 21-22
von Ewigkeit vertraut.
Dich will ich auf mein Herz, Hoheslied 8: 6
auf meinen Arm gleich wie ein Siegel setzen
und dein betrübtes Aug ergötzen.
Vergiß, o Seele, nun
die Angst, den Schmerz,
den du erdulden müssen;
auf meiner Linken sollst du ruhn, Hoheslied 2: 6
und meine Rechte soll dich küssen.
6. ARIA DUETTO Sopran und Baß
Sopran
Mein Freund ist mein, Hoheslied 2: 16; 6: 3
Baß
Und ICH BIN sein,
Sopran, Baß

- [Jesus's] departure hastens out of the Height Luke 1: 78
into your mother's house. Song of Solomon 3: 4; 8: 2
The [Partner] comes, Who like a deer
and young graceful hart Song of Solomon 2: 9, 17; 8: 14
upon the hills leaps Song of Solomon 2: 8
and brings you the Pairing Meal.
Wake up, encourage you [all]!
the [Partner] to welcome!
There, see, comes [Jesus] here.
3. ARIA DUET Soprano and Bass violino piccolo
Soprano
When come You, my Salvation? Isaiah 62: 11
I await with ardent oil. Genesis 49: 18 Matthew 25: 4
Bass
I come, your Portion,
I come.
Bass
I open the Hall
Soprano
Open the Hall
Soprano, Bass
to the Heavenly Meal.
Soprano
Come, Jesu!
Bass
I come;
come, Loved soul!
4. CHORALE Tenor First Schübler Organ Chorale, BWV_645
**Zion hears the watchers singing,
the heart does for [all] Joy springing,
they watch and stand up hastening.
Their Friend comes from Heaven splendid,
in Grace strong, in Truth mighty,
their Light becomes bright, their Star dawns.
Now come, You precious Crown,
LORD Jesu, God's [Child]!
Hosanna!
We follow all
to the Joyful Hall
and share with [all] the Evening Meal.**
Wachet auf, ruft uns die Stimme Philipp Nicolai (1599) Stanza 2
Melody: Wachet auf, ruft uns die Stimme Philipp Nicolai (1599)
5. RECITATIVE Bass vox Christo Violino piccolo
So go in here to Me,
you to Me chosen affianced!
I have Myself with you Hosea 2: 19-20
in eternity opened My Heart.
You I will set in My heart, Song of Solomon 8: 6
on My Arm equally as a seal to spawn
and your troubled eye to please.
Forget, O soul, now
the angst, the sorrow,
which you must endure;
upon My Left Hand shall you rest, Song of Solomon 2: 6
and My Right Hand shall you kiss.
6. ARIA DUET Soprano and Bass
Soprano
My Friend is mine, Song of Solomon 2: 16; 6: 3
Bass
And I AM yours,
Soprano, Bass

die Liebe soll nichts scheiden.

Sopran

Ich will mit dir

Baß

Du sollst mit mir

Sopran, Baß

in Himmels Rosen weiden, Hoheslied 2: 16; 6: 3

da Freude die Fülle, da Wonne

wird sein. Psalm 16:11 Jesaja 35: 10

7. CHORAL Violino piccolo

Gloria sei dir gesungen

mit Menschen- und englischen Zungen,

mit Harfen und mit Zimbeln schon.

Von zwölf Perlen sind die Pforten, Offenbarung 21:21

an deiner Stadt wir sind Konsorten

der Engel hoch um deinen Thron.

Kein Aug hat je gespürt,

kein Ohr hat je gehört

solche Freude.

Des sind wir froh,

io, io!

ewig in dulci jubilo.

Wachet auf, ruft uns die Stimme Philipp Nicolai (1599) Strophe 3

Melodie: Wachet auf, ruft uns die Stimme Philipp Nicolai (1599)

the Love shall nothing separate.

Soprano

I will with You

Bass

You shall with Me

Soprano, Bass

in Heaven's Roses feed, Song of Solomon 2: 16; 6: 3

there the fullness of Joy, there Delight

will be! Psalms 16: 11 Isaiah 35: 10

7. CHORALE violino piccolo

Glory be to You sung

with mortals' and angels' tongues,

with harps and with cymbals indeed.

Of twelve pearls are the gates, Revelation 21: 21

in Your City we are consorts

of the angels high around Your throne.

No eye has ever seen,

no ear has ever heard

such Joy.

Of which we are glad,

hurrah, yo!

endless in dulci jubilo.

Wachet auf, ruft uns die Stimme Philipp Nicolai (1599) Stanza 3

Melody: Wachet auf, ruft uns die Stimme Philipp Nicolai (1599)

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period

Instrument Soloists for the Twenty-third Sunday after The Holy Trinity in

BWV_139 at **0:00**; **BWV_163** at **17:33**; **BWV_52** at **32:10**;

and for the Twenty-seventh Sunday after The Holy Trinity in

BWV_140 at **47:15**:

www.youtube.com/watch?v=Qsp8uyB8L3g

Twenty-fourth Sunday after The Holy Trinity

BWV_60, see under **Twenty-second Sunday after The Holy Trinity**

The unrivaled musical genius found in **BWV_26** is the second cantata Bach wrote for the Twenty-fourth Sunday after The Holy Trinity, and is part of the chorale cantata series of Bach's second year of service at St. Thomas Church in Leipzig, Germany on 19 November 1724. Movement 1 opens with the upward minor scalewise passages denoting the fleeting and perishing mortal endeavors of this life which are so very similar to a fog arising and often quickly vanishing. This is accompanied with a downward arpeggiation of longer notes which could be interpreted as the descending love of God which brings the movement to a final major ending in the playful tierce de Picardie chord. The Tenor Aria movement 2 takes us to the C major thundering and rushing found in our hastening selves which like drops of water gather and separate in the cascading chasm rush of life. The Alto Recitative movement 3 reminds us that in life our joy soon becomes sadness, and our youthful beauty falls at our death like a bloom to be buried in the earth with all our mortal strivings for happiness, honor, renown, and knowledge which are in the end destroyed by death. The wafting Bourée of the Bass Aria movement 4, accompanied by three oboes, explains that the earthly treasures upon which we hang our hearts (and our hats) on is a seduction of a foolish world. Passionate embers inflame us along with the rushing and ripping of undulating floods of desire until all disintegrates and shatters in the wreckage of our deaths. Soprano Recitative movement 5, sung superbly by Joanne Lunn, reminds us that we are dust and to dust we shall return! But, the good news of the

congregational Chorale movement 6 reminds us that the fleeting and transitory nature of our mortal concerns falling and perishing are rectified by God in fearing God and standing on the promises!

BWV_26, Ach wie flüchtig, ach wie nichtig

Am vierundzwanzigsten Sonntag nach Der Heiligen Dreifaltigkeit Twenty-fourth Sunday after The Holy Trinity
Brief: Kolosser 1: 9-14 Evangelium: Matthäus 9: 18-26 Epistle: Colossians 1: 9-14 Gospel: Matthew 9: 18-26

1. [CHORAL]
**Ach wie flüchtig, ach wie nichtig
ist der Menschen Leben!
Wie ein Nebel bald entsteht
und auch wieder bald vergehet,
so ist unser Leben, sehet!** Terz de Picardie
Ach wie flüchtig, ach wie nichtig Michael Franck (1652) Strophe 1
Melodie: Ach wie flüchtig, ach wie nichtig Michael Franck (1652)
2. ARIA Tenor
So schnell ein rauschend Wasser schießt,
so eilen unser(s*) Lebenstage. *Gardiner CD und BGA
Die Zeit vergeht, die Stunden eilen,
wie sich die Tropfen plötzlich teilen,
wenn alles in den Abgrund schießt.
3. RECITATIVO Alt
Die Freude wird zur Traurigkeit,
die Schönheit fällt als eine Blume,
die größte Stärke wird geschwächt,
es ändert sich das Glücke mit der Zeit,
bald ist es aus mit Ehr und Ruhme,
die Wissenschaft und was ein Mensch dichtet,
wird endlich durch das Grab vernichtet.
4. ARIA Baß
An irdische Schätze das Herze zu hängen,
ist eine Verführung der törichten Welt.
Wie leichtlich entstehen verzehrende Gluten,
wie rauschen und reißen die wallenden Fluten,
bis alles zerschmettert in Trümmern zerfällt.
5. RECITATIVO Sopran
Die höchste Herrlichkeit und Pracht
umhüllt zuletzt des Todes Nacht.
Wer gleichsam als ein Gott gesessen,
entgeht dem Staub und Asche nicht,
und wenn die letzte Stunde schläget,
daß man ihn zu der Erde träget,
und seiner Hoheit Grund zerbricht,
wird seiner ganz vergessen.
6. CHORAL
**Ach wie flüchtig, ach wie nichtig
sind der Menschen Sachen!
Alles, alles, was wir sehen,
das muß fallen und vergehen.
Wer Gott fürcht, bleibt ewig stehen.** Terz de Picardie
Ach wie flüchtig, ach wie nichtig Michael Franck (1652) Strophe 13
Melodie: Ach wie flüchtig, ach wie nichtig Michael Franck (1652)
1. [CHORALE]
**Ah how fleeting, ah how perishing
is this mortal life!
As a fog soon arises
and also soon vanishes,
so is our life, see [it]!** tierce de Picardie
Ach wie flüchtig, ach wie nichtig Michael Franck (1652) Stanza 1
Melody: Ach wie flüchtig, ach wie nichtig Michael Franck (1652)
2. ARIA Tenor
Thus fast as a thundering [cascade] rushes [down],
so hastens our life's days.
The time elapses, the hours hasten,
as the drops suddenly separate themselves,
when all into the chasm rush [down].
3. RECITATIVE Alto
Joy becomes sadness,
beauty falls as a blossom,
the greatest strength is weakened,
happiness changes itself with time,
soon it is over with honor and renown,
knowledge and whatever a mortal invents,
will finally through death be destroyed.
4. ARIA Bass
On earthly treasures [your] heart to hang,
is a seduction of the foolish world.
How easily inflame passionate embers,
how rush and rip the undulating floods,
until all shatters in wreckage disintegrated.
5. RECITATIVE Soprano
The highest splendor and pomp
is covered ultimately by the night of death.
Whoever sat as if as a god,
avoids not the dust and ashes,
and when [their] last hour chimes,
that one to the soil is carried,
and [their] grandeur basis broken to pieces,
[and] will be entirely forgotten.
6. CHORALE
**Ah how fleeting, ah how transitory
are the mortal concerns!
All, all, what we see,
that must fall and perish.
Whoever fears God, remains always standing.** tierce de Picardie
Ach wie flüchtig, ach wie nichtig Michael Franck (1652) Stanza 13
Melody: Ach wie flüchtig, ach wie nichtig Michael Franck (1652)

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_26 at 0:00:

www.youtube.com/watch?v=OIybDqUl5Gk (included also above in CD for Fourth Sunday after Epiphany)

Twenty-fifth Sunday after The Holy Trinity

BWV_90, see under **Nineteenth Sunday after The Holy Trinity**

BWV_116, see under **Eighteenth Sunday after The Holy Trinity**

Twenty-sixth Sunday after The Holy Trinity

The last Sunday of the old year on 21 November 1723, Bach presented the masterpiece **BWV_70** with the fullest expression of Bach's enthusiasm and intensity found in the opening Chorus! The good news for us, and all created mortals, is found in movement 2 in God's "fetching" all of us in God's love when all else falls and breaks, bringing to everyone joy in loving in every moment and situation of our lives! Let us all flee the anger, revenge, and hate of Sodom. Jesus gives us the ability to love as we calm ourselves in the bringing forward, remembering or Greek ἀνάμνησιν, Jesus in every moment, remembrance of Jesus being always and in all ways a verb and a noun!. Movement 3 is elegantly presented by Alto Michael Chance in the rocking and comforting lullaby motion which comes every moment we remember Jesus. Tenor Recitative movement 4 states that this world holds the gentle ones imprisoned as the spirit is willing but the flesh is weak. Movement 5 Soprano Aria declares that the Word of Jesus must stand no matter what scoffers say! Movement 6 affirms in the Tenor Recitative that God's Hand saves, and sets God's created ones in a heavenly Eden. The congregational Chorale movement 7 concluding the first part of this cantata calls all of us to rejoice greatly! The whole second part of this cantata is summed up in the "souls' riot of blooms" found in the good news of God's love in the Tenor Aria movement 8. God's gracious arm forsakes no one in the turmoil of movement 9, followed by the "Most blessed Day of Comfort" in movement 10, and the fullness of Jesus's love which is the place where "Joy is the fullness". The second part movement 11 ends with the congregational Chorale affirmation that Jesus has reconciled us with the loving God, giving all people the promise of God in order to love everyone in our lives. Thanks be to God!

BWV_70, Wachet! betet! betet! wachet!

Sechszwanzigster Sonntag nach Der Heiligen Dreifaltigkeit Twenty-sixth Sunday after The Holy Trinity

Brief: 2. Petrus 3: 3-13

Evangelium: Matthäus 25: 31-46

Epistle: 2 Peter 3: 3-13

Gospel: Matthew 25: 31-46

1. CORO

Wachet! betet! betet! wachet!
seid bereit
allezeit,
bis der HERR der HERRlichkeit
dieser Welt ein Ende machet.

Matthäus 26: 41

Matthäus 25: 31

2. RECITATIVO Baß

Erschrecket, ihr verstockten Sünder!
Ein Tag bricht an,
vor dem sich niemand bergen kann:
Er eilt mit dir zum strengen Rechte,
o! sündliches Geschlechte,
zum ewgen Herzeleide.
Doch euch, erwählte Gotteskinder,
ist er ein Anfang wahrer Freude.
Der Heiland holet euch, wenn alles fällt und bricht,
vor sein erhöhtes Angesicht;
drum zaget nicht!

1. CHORUS

Watch! pray! pray! watch!
you [all] be ready
always,
even till the LORD of LORDliness
this world an end makes.

Matthew 26: 41

Matthew 25: 31

2. RECITATIVE Bass

Be frightened, you impenitent sinners!
A day breaks,
from which no one can be secure:
It hastens along with you to severe Justice,
O! sinful race,
unto the everlasting grief.
Yet to you, (all) children of God,
it is a beginning of genuine joy.
The Saviour fetches you, when all falls and breaks,
before [God's] exalted Face;
therefore do not be afraid!

3. ARIA Alt
 Wenn kömmt der Tag, an dem wir ziehen
 aus dem Ägypten dieser Welt?
 Ach! laßt uns bald aus Sodom fliehen, Genesis 19: 15
 eh uns das Feuer überfällt!
 Wacht, Seelen, auf von Sicherheit
 und glaubt, es ist die letzte Zeit!
4. RECITATIVO Tenor
 Auch bei dem himmlischen Verlangen
 hält unser Leib den Geist gefangen;
 es legt die Welt durch ihre Tücke
 den Frommen Netz und Stricke.
 Der Geist ist willig,
 doch das Fleisch ist schwach; Matthäus 26: 41
 dies preßt uns aus ein jammervolles Ach!
5. ARIA Sopran
 Laßt der Spötter Zungen schmähen, 2. Petrus 3: 3
 es wird doch und muß geschehen,
 daß wir Jesum werden sehen Apostelgeschichte 1: 9-11
 auf den Wolken, in den Höhen;
 es wird doch und muß geschehen!
 Welt und Himmel mag vergehen,
 Christi Wort muß fest bestehen. Matthäus 24: 34
 Laßt der Spötter Zungen schmähen,
 es wird doch und muß geschehen!
6. RECITATIVO Tenor
 Jedoch bei dem unartigen Geschlechte
 denkt Gott an seine Knechte,
 daß diese böse Art
 sie ferner nicht verletzt,
 indem er sie in seiner Hand bewahrt Johannes 3: 35
 und in ein himmlisch Eden setzt. Jesaja 51: 3
7. CHORAL
**Freu dich sehr, o meine Seele,
 und vergiß all Not und Qual,
 weil dich nun Christus, dein HERRE,
 ruft aus diesem Jammertal!
 Seine Freud und HERRlichkeit
 sollt du sehn in Ewigkeit,
 mit den Engeln jubilieren,
 in Ewigkeit triumphieren.**
 Freu dich sehr, o meine Seele Christoph Demantius (1620) Strophe 10
 Melodie: Freu dich sehr, o meine Seele Louis Bourgeois (1550)

Pars 2/Zweiter Teil

8. ARIA Tenor
 Hebt euer Haupt empor, Psalm 24: 9
 und seid getrost, ihr Frommen,
 zu eurer Seelen Flor!
 Ihr sollt in Eden grünen, Hesekiel 36: 35
 Gott ewiglich zu dienen.
 Hebt euer Haupt empor,
 und seid getrost, ihr Frommen!
9. RECITATIVO COL ACCOMPAGNAMENTO Baß
 Ach, soll nicht dieser große Tag,
 der Welt Verfall
 und der Posaunen Schall, Matthäus 24: 31
 (*Es ist gewißlich an der Zeit* auf der Trompete)
- der unerhörte letzte Schlag,
 des Richters ausgesprochne Worte,
 des Höllenrachens offne Pforte

3. ARIA Alto
 When comes the day, on which we are brought up
 out of the Egypt of this world?
 Ah! let us soon from Sodom flee, Genesis 19: 15
 before the fire overtakes us!
 Awake, souls, out of security
 and believe, it is the end of time!
4. RECITATIVE Tenor
 Even along with the heavenly longing
 holds our body the spirit imprisoned;
 it lays the world through its malice
 to the gentle ones net[s] and traps.
 The spirit is willing,
 yet the flesh is weak; Matthew 26: 41
 this presses out of us a moanful Ah!
5. ARIA Soprano
 Let the scoffer tongues insult, 2 Peter 3: 3
 it will and must happen,
 that we Jesus will see Acts 1: 9-11
 upon the clouds, in the heights;
 it will yet and must happen!
 World and heaven may pass away,
 Christ's Word must firmly stand. Matthew 24: 35
 Let the scoffer tongues insult,
 it will yet and must happen!
6. RECITATIVE Tenor
 However among the badly behaved generation
 thinks God upon [God's] servants,
 that this evil [people]
 further not offends [God],
 since [God] them in [God's] Hand saves John 3: 35
 and in a heavenly Eden sets [them]. Isaiah 51: 3
7. CHORALE
**Joy you much, O my spirit,
 and forget all need and pain,
 while you now Christ, your LORD,
 calls out of this Vale of Tears!
 [Jesu's] Joy and LORDliness
 shall you see in Eternity,
 with the Angels jubilating,
 in Eternity triumphing.**
 Freu dich sehr, o meine Seele Christoph Demantius (1620) Stanza 10
 Melodie: Freu dich sehr, o meine Seele Louis Bourgeois (1550)

Pars 2/Part 2

8. ARIA Tenor
 Heft your heads up, Psalms 24: 9
 and be comforted, you gentle ones,
 to your souls' riot of blooms!
 You shall in Eden sprout, Hesekiel 36: 35
 God always to serve.
 Heft your heads up,
 and be comforted, you gentle ones!
9. RECITATIVE WITH ACCOMPANIMENT Bass
 Ah, shall not this great Day,
 the world's ruin
 and the trumpet's sound, Matthew 24: 31
 (*Es ist gewißlich an der Zeit* "It is certainly near the time"
 chorale melody on the trumpet)
- the unheard last chime,
 the Judge's declared Word,
 the hell's yawning open entrance

in meinem Sinn
viel Zweifel, Furcht und Schrecken,
der ich ein Kind der Sünden bin,
erwecken?
Jedoch, es gehet meiner Seelen
ein Freudenschein, ein Licht des Trostes auf.
Der Heiland kann sein Herze nicht verhehlen,
so vor Erbarmen bricht,
sein Gnadenarm verläßt mich nicht.
Wohlan, so ende ich mit Freuden meinen Lauf.

10. ARIA Baß

Seligster Erquickungstag,
führe mich zu deinen Zimmern!
Schalle, knalle, letzter Schlag,
Welt und Himmel, geht zu Trümmern!
Jesus führet mich zur Stille,
an den Ort, da Lust die Fülle.

11. CHORAL

**Nicht nach Welt, nach Himmel nicht
meine Seele wünscht und sehnet,
Jesum wünsch ich und sein Licht,
der mich hat mit Gott versöhnet,
der mich freiet vom Gericht,
meinen Jesum laß ich nicht.**

Meinen Jesum laß ich nicht Christian Keymann (1658) Strophe 5
Melodie: Andreas Hammerschmidt (1658)

in my sense
much doubt, fear and fright,
that I a child of sin am,
arouse?
However, there dawns in my soul
a Joyful Shine, a Light of Comfort.
The Saviour can [Jesus's] Heart not conceal,
so on account of Mercy breaks through,
[Christ's] gracious arm forsakes [everyone] not.
Now then, so end I with Joy my path.

10. ARIA Bass

Most blessed Day of Comfort,
lead me to your chambers!
Sound, burst, last chime,
world and heaven, go to ruins!
Jesus leads me to the stillness,
at the Place, where Joy [is] the Fullness.

11. CHORALE

**Not for world, for heaven not
my spirit wishes and yearns,
Jesus wish I and [Jesus's] Light,
Who [everyone] has with God reconciled,
Who frees me from judgment,
my Jesus I let go [of] not.**

Meinen Jesum laß ich nicht Christian Keymann (1658) Stanza 5
Melody: Andreas Hammerschmidt (1658)

Here is John Eliot Gardiner directing the Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_70 at **0:00**:

<https://www.youtube.com/watch?v=sGG3ninFM8o>

Twenty-seventh Sunday after The Holy Trinity

BWV_140, see under **Twenty-third Sunday after The Holy Trinity**

Funeral

BWV_106 is early Bach at its best! Alfred Dürr states, “*Actus Tragicus* is a work of genius such as even great masters seldom achieve. Here, in one stroke, the twenty-two-year-old composer left all (Bach’s musical) contemporaries far behind...Of course, it could be argued that in later years Bach’s art became a great deal more mature, but it hardly grew more profound. The *Actus Tragicus* belongs to the great musical literature of the world.” This cantata was possibly written for the funeral for Bach’s uncle Tobias Lämmerhirt of Erfurt. Tobias died on 10 August 1707 when Bach was musically employed as organist in Mühlhausen, Germany. The text of the cantata is mainly biblical but infused with some free words as well as two significant uses of chorales, the first stanza from Martin Luther’s ***Mit Fried’ und Freud’ ich fahr’ dahin***, and the second the seventh stanza of Adam Reusner’s ***In dich hab’ ich gehoffet HERR***. Movement 1 Sonatina with two Viols da gamba accompanied by two Recorders calmly and pastorally sets the stage for this comfort filled cantata. Movement 2a Chorus

joyfully reassures all the bereaved that God's time is the best Time, reinforcing the Acts 17: 28 text of our lives lived in God active and as long as God wills, and that we die at the right Time as God wills. Movement 2b Tenor arioso continues with a prayer from Psalms 90: 12 asking the LORD to gently teach us to bear in mind that we must die in order to become wise. Movement 2c follows with the reminder to all, in the words of Isaiah 38: 1, to set our house in order; we will die and not remain living! Set our house in order! Using the words of Sirach 14:17, the Chorus reminds us that it is the old Covenant that tells us we must die, to which the Soprano implores LORD Jesu to come! With only the accompaniment of the basso continuo single stop on the organ, movement 3a Alto arioso declares the Psalms 31: 5 text that into the LORD's hands we commit our spirits and that Jesu has redeemed us, and that God is faithful. Using the Luke 23:43 text, the Bass declares the words of Jesus from the cross that today we will be with Jesus in Paradise followed by the entwining of those words with the comforting Luther chorale stanza 1 words superbly set with exquisite word painting! The final movement 4 brings a return of the two Recorders and two Viols da gamba for an energetic outpouring of praise and declaration of the efficacy of the triumph we all have in Jesus!

BWV_106, Gottes Zeit ist die allerbeste Zeit (Actus Tragicus)

Beerdigung

Funeral

- | | | | |
|------------------------|--|----------------------|--|
| 1. SONATINA | Blockflöten und Gamben | 1. SONATINA | Recorders and Violas da gamba |
| 2a. [CHOR] | Gottes Zeit ist die allerbeste Zeit. 'In ihm leben, weben und sind wir,' Apostelgeschichte 17: 28 solange er will. In ihm sterben wir zur rechter Zeit, wenn er will. | 2a. [CHORUS] | God's time is the all best Time. 'In [God] we live, are active and are,' Acts 17: 28 so long as [God] wills. In [God] we die at the right Time, when [God] wills. |
| 2b. Tenor | Psalms 90: 12 Ach, HERR, 'lehre uns bedenken, daß wir sterben müssen, auf daß wir klug werden.' | 2b. Tenor | Psalms 90: 12 Ah LORD, 'teach us to bear in mind, that we must die, in order that we become wise.' |
| 2c. Baß | Jesaja 38: 1 'Bestelle dein Haus; denn du wirst sterben und nicht lebendig bleiben!' Bestelle dein Haus! | 2c. Bass | Isaiah 38: 1 'Set your house in order; for you will die and not remain living!' Set your house in order! |
| 2d. [CHOR] | Sirach 14: 18 'Es ist der alte Bund:' Mensch, 'du mußt sterben!' Sopran 'Ja, komm, HERR Jesu!' Offenbarung 22: 20 Ich hab' mein' Sach' Gott Johann Leon (1589) in den Saiten | 2d. [CHORUS] | Sirach 14: 17 'It is the old Covenant:' Mortal, 'you must die!' Soprano 'Yes, come, LORD Jesu!' Revelation 22: 20 Ich hab' mein' Sach' Gott Johann Leon (1589) in the Strings |
| 3a. Alt | Psalms 31: 6 'In deine Hände befehl ich meinen Geist; du hast mich erlöset, HERR, du getreuer Gott.' | 3a. Alto | Psalms 31: 5 'Into Your hands I commit my spirit; You have me redeemed, LORD, You faithful God.' |
| 3b. Baß Stimme Christi | Lukas 23: 43 'Heute wirst du mit mir im Paradies sein.' | 3b. Bass vox Christi | Luke 23: 43 'Today you will with Me in Paradise be.' |
| | Alt Mit Fried und Freud ich fahr dahin in Gottes Willen, getrost ist mir mein Herz und Sinn, sanft und stille, wie Gott mir verheißten hat: Der Tod ist mein Schlaf worden. Strophe 1 Mit Fried' und Freud' ich fahr' dahin Martin Luther (1524) Melodie: Martin Luther | | Alto With peace and joy I go there hence in God's Will, hope filled is to me my heart and sense, soft and still, as God to me has promised: The death has my sleep become. Stanza 1 Mit Fried' und Freud' ich fahr' dahin Martin Luther (1524) Melody: Martin Luther |
| 4. [CHORAL] | Glorie, Lob, Ehr und HERRlichkeit sei dir, Gott Vater und Sohn bereit, dem Heiligen Geist mit Namen! Die göttlich Kraft macht uns sieghaft durch Jesum Christum, amen. In dich hab' ich gehoffet HERR Adam Reusner (1533) Strophe 7 Melodie: Sethus Calvisius (Nürnberg, 1581) | 4. [CHORALE] | Glory, Praise, Honor and LORDliness be to You, God [Mother/]Father and [Daughter/]Son given, to the Holy Spirit by Name! The divine Efficacy makes us triumphant through Jesus Christ, amen. In dich hab' ich gehoffet HERR Adam Reusner (1533) Stanza 7 Melody: Sethus Calvisius (Nürnberg, 1581) |

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

BWV_106 (Actus Tragicus) at 0:00:

<https://www.youtube.com/watch?v=oZkAbVlocsQ>

BWV_157 movement 1 presents the oboe of love in a clear instrumental affirmation that the blessing of Jesus for us all is the Love we share with all people we meet. This blessing is necessary for our daily living. Movement 2 Tenor Aria similarly with the oboe of love affirms that we hold tightly this Love Jesus has for us, making it an abode in us always grasping it in Faith. The Love of God in Jesus is both our rich blessing and also our consolation in every moment of our lives. Movement 3 Tenor Recitative states that in our suffering, the pleasure of the world perishes like chaff, and only the Love of Jesus remains for us at all times. All of the first three movements are then recapitulated in the festive flute and violin accompanied movement 4 Bass Aria and Recitative. The Recitative insertions in the Aria are reflective, describing what Heaven will be like and calling on sweet death to come and lead us forth to be guests of the Wedding with Jesus. The congregation then affirms in movement 5 plain Chorale that Jesus is always at our side, at all times blessing us in Love.

BWV_157, *Ich lasse dich nicht, du segnest mich denn*

Beerdigung

Funeral

- | | |
|---|---|
| <p>1. DUETTO Baß und Tenor Oboe d'amore Genesis 32: 27 'Ich lasse dich nicht, du segnest mich denn!'</p> <p>2. ARIA Tenor Oboe d'amore Ich halte meinen Jesum feste, ich laß ihn nun und ewig nicht. Er ist allein mein Aufenthalt, drum faßt mein Glaube mit Gewalt sein segensreiches Angesicht, denn dieser Trost ist doch der beste, ich halte meinen Jesum feste.</p> <p>3. RECITATIVO Tenor Mein lieber Jesu du, wenn ich Verdruß und Kummer leide, so bist du meine Freude, in Unruh meine Ruh und in der Angst mein sanftes Bette; die falsche Welt ist nicht getreu, der Himmel muß veralten, die Lust der Welt vergeht wie Spreu; wenn ich dich nicht, mein Jesu, hätte, an wen sollt ich mich sonst halten? Drum laß ich nimmermehr von dir, dein Segen bleibe denn bei mir.</p> <p>4. ARIA [+ RECITATIVO] Baß Ja, ja, ich halte Jesum feste, so geh ich auch zum Himmel ein, wo Gott und seines Lammes Gäste in Kronen zu der Hochzeit sein. Da laß ich nicht, mein Heil, von dir, da bleibt dein Segen auch bei mir. Ei, wie vergnügt ist mir mein Sterbekasten, weil Jesus mir in Armen liegt! So kann mein Geist recht freudig rasten! Ja, ja, ich halte Jesum feste, so geh ich auch zum Himmel ein! O schöner Ort!</p> | <p>1. DUETTO Bass and Tenor oboe d'amore Genesis 32: 26 'I will not let You go, unless You bless me!'</p> <p>2. ARIA Tenor oboe d'amore I hold my Jesus tightly, I will let go of [Jesus] never. [Jesus] is alone my abode, therefore grasps my faith with power [Jesus's] blessing rich Face, for this consolation is surely the best, I hold my Jesus tightly.</p> <p>3. RECITATIVE Tenor My loving Jesu You, when I grief and sorrow suffer, in this are You my joy, in unrest my rest and in the angst my soft bed; the false world is not true, heaven must grow stale, the pleasure of the world perishes like chaff; if I You not, my Jesu, have, to whom shall I myself else hold? Therefore leave I nevermore from You, Your blessing remains then with me.</p> <p>4. ARIA [+ RECITATIVE] Bass Yes, yes, I hold Jesus tightly, so enter I also into heaven, where God and [God's] guests of the Lamb in crowns at the Wedding are. There leave I not, my Salvation, from You, there will remain Your Blessing also with me. Indeed, how gratifying is to me my death coffin, since Jesus in my arms will lie! So can my spirit truly joyfully rest! Yes, yes, I hold Jesus tightly, so enter I also into heaven! O most beautiful place!</p> |
|---|---|

Komm, sanfter Tod, und führ mich fort,
 wo Gott und seines Lammes Gäste
 in Kronen zu der Hochzeit sein.
 Ich bin erfreut,
 das Elend dieser Zeit
 noch von mir heute abzulegen;
 denn Jesus wartet mein im Himmel mit dem Segen.
 Da laß ich nicht, mein Heil, von dir,
 da bleibt dein Segen auch bei mir.

5. CHORAL

**Meinen Jesum laß ich nicht,
 geh ihm ewig an der Seiten;
 Christus läßt mich für und für
 zu dem Lebensbächlein leiten.
 Selig, wer mit mir so spricht:
 Meinen Jesum laß ich nicht.**

Meinen Jesum laß ich nicht Christian Keymann (1658) Strophe 6
 Melodie: Andreas Hammerschmidt (1658)

Come, gentle death, and lead me forth,
 where God and [God's] Lamb's Guests
 in crowns at the Wedding are.
 I am comforted,
 the need of this time
 further from me today to lay down;
 for Jesus awaits me in heaven with the Blessing.
 There leave I not, my Salvation, from You,
 there remains Your Blessing also with me.

5. CHORALE

**My Jesus leave I not,
 go to [Jesus] endless by [Jesus's] side;
 Christ allows me for ever and ever
 to Life's Brooklet to be led.
 Blessed, who with me so speaks:
 My Jesus leave I not.**

Meinen Jesum laß ich nicht Christian Keymann (1658) Stanza 6
 Melody: Andreas Hammerschmidt (1658)

Here is Bachcantates Tilburg performing on 18 June 2023

BWV_157:

<https://www.youtube.com/watch?v=ZLxNM6nUKo4>

Inauguration of Leipzig City Council

BWV_29 breaks forth in movement 1 with a sensationally wonderful Pipe Organ Sinfonia with blazing three trumpets accompanied by two oboes and energetic strings including basso continuo. Dated by Bach's own hand it was first presented in Leipzig, Germany on 27 August of 1731, according to Alfred Dürr, and was additionally presented one 31 August 1739 and finally on 25 August 1949. The movement 2 fugal chorus text is drawn from Psalms 75: 1 and was subsequently used in Bach's B-minor Mass in the *Gratias agimus tibi* and the *Dona nobis pacem*. The reference to Zion in movement 3 Tenor Aria would have been understood by Lutherans as any city in which the Word is proclaimed and the Sacraments (Baptism and Lord's Supper) received and celebrated. Thanksgiving, praise, and prayer are the components of all the movements, and Bach uses the complete solo voice resources, i.e. Tenor Aria in movement 3, Bass Recitative in movement 4, Soprano Aria in movement 5, and Alto Recitative and Aria in movements 6 and 7! The congregation responds with the Chorale movement 8 to laud, praise and honor God!

BWV_29, Wir danken dir Gott, wir danken dir

Ratswahl

1. SINFONIA Aus Partita in E-Dur für Violine solo, BWV_1006
2. CHOR Luther-Übersetzung Psalm 75: 2
'Wir danken dir, Gott, wir danken dir
und verkündigen deine Wunder.'
3. ARIA Tenor
Halleluja, Stärk und Macht
sei des Allerhöchsten Namen.
Zion ist noch seine Stadt, 1. Chronik 23: 25
da er seine Wohnung hat,
da er noch bei unserm Samen
an der Väter Bund gedacht.
4. RECITATIVO Baß
Gott Lob! es geht uns wohl!

Council Election

1. SINFONIA From Partita in E Major, Solo Violin, BWV_1006
2. CHORUS NRSV Psalms 75: 1
'We thank you, God, we thank you
and proclaim Your Wondrous Deeds.'
3. ARIA Tenor
Hallelujah, Strength and Might
be to the Most High's Name.
Zion is still [God's] City, 1 Chronicles 23: 25
there [God] has [God's] Dwelling,
there [God] still among our seeds
with the forbears' covenant keeps in mind.
4. RECITATIVE Bass
God praise! it goes with us well!

Gott ist noch unsre Zuversicht; Psalm 65: 5
 sein Schutz, sein Trost und Licht Psalm 36: 7; Jesaja 51: 3
 beschirmt die Stadt und die Paläste; Psalm 48: 4
 sein Flügel hält die Mauern feste. Exodus 19: 4
 Er läßt uns aller Orten segnen;
 der Treue, die den Frieden küßt, Psalm 85: 11
 muß für und für Gerechtigkeit begegnen.
 Wo ist ein solches Volk wie wir,
 dem Gott so nah und gnädig ist!

5. ARIA Sopran

Gedenk an uns mit deiner Liebe,
 schleuß uns in dein Erbarmen ein.
 Segne die, so uns regieren,
 die uns leiten, schützen, führen,
 segne, die gehorsam sein.

6. RECITATIVO Alt

Vergiß es ferner nicht, mit deiner Hand
 uns Gutes zu erweisen,
 so soll dich unsre Stadt und unser Land,
 das deiner Ehre voll,
 mit Opfern und mit Danken preisen,
 'und alles Volk soll sagen: Amen!' Deuteronomium 27: 26b

7. ARIOSO Alt

Halleluja, Stärk und Macht
 sei des Allerhöchsten Namen.

8. CHORAL

**Sei Lob und Preis mit Ehren,
 Gott, Vater, Sohn, Heiligem Geist,
 der woll in uns vermehren,
 was er uns aus Gnaden verheißt,
 daß wir ihm fest vertrauen,
 gänzlich verlass'n auf ihn,
 von Herzen auf ihn bauen,
 daß uns'r Herz, Mut und Sinn
 ihm tröstlich soll'n anhangen,
 drauf singen wir zur Stund:
 Amen, wir werden's erlangen,
 glaub'n wir aus Herzens Grund.**

Strophe 5

Nun lob', mein' Seel', den HERRN Johann Gramann (Königsberg, 1549)
 Melodie: Johann Kugelman (1540)

God is still our confidence; Psalms 65: 5
 [God's] Refuge, [God's] Comfort Psalms 36: 7; Isaiah 51: 3
 and Light shelter the city and the palaces; Psalms 48: 4
 [God's] Wings hold the walls fixed. Exodus 19: 4
 [God] lets us all places be blessed;
 the faithfulness, which the peace kisses, Psalms 85: 10
 must for ever and ever justice meet.
 Where [else] is such a folk as we,
 to whom God so near and gracious is!

5. ARIA Soprano

Think upon us with Your Love,
 hug us in Your Compassion.
 Bless those, who us govern,
 who us lead, protect, and direct,
 bless, those who dutiful are.

6. RECITATIVE Alto

Forget it further not, with Your Hand
 us good things to show,
 so shall You our city and our country,
 which Your Honor fills,
 with offerings and with thanks praise,
 'and all folk shall say: Amen!' Deuteronomy 27: 26b

7. ARIOSO Alto

Hallelujah, Strength and Might
 be to the Most High's Name.

8. CHORALE

**Be laud and praise with honor,
 to God, [Creator], [Saviour], Holy Spirit,
 Who wills in us increasing,
 what [God] us out of Grace promises,
 that we to [God] fixed entrust,
 completely rely on [God],
 from hearts upon [God] building,
 that our heart, mind and sense
 to [God] consoling shall follow,
 then sing we in this hour:
 Amen, we will it acquire,
 believing we from heart's groundwork.**

Stanza 5

Nun lob', mein' Seel', den HERRN Johann Gramann (Königsberg, 1549)
 Melodie: Johann Kugelman (1540)

Here is Ton Koopman directing the Amsterdam Baroque Orchestra and Choir in

BWV_29 at **33:07**:

https://www.youtube.com/watch?v=44CG7tPb_XM

BWV_69 is the un-identical twin of BWV_69a composed for the Twelfth Sunday after The Holy Trinity (see above). BWV_69 was first presented on 26 August 1748 which was less than two years before the death of Bach in July of 1750. Retained in BWV_69 are movements 1 Chorus, as well as movements 3, and 5, both Arias, however not retained is the oboe of the hunt in movement 3 Alto Aria. Recitatives movements 2 and 4, both new, declare the wondrous deeds of God, calling for a worthy hymn of thanksgiving to be brought to God, and asking for God's continued direction of the Council to steer it away from causing any harm. Movement 5 Aria retains the oboe of love found in BWV_69a movement 5. The final congregational Chorale movement 6 is changed from that found in BWV_69a, using a stanza of a Martin Luther chorale and reflects the need for thankfulness to God, and God giving people joyful hearts to sing an abundantly hearty AMEN!

BWV_69, Lobe den HERRN, meine Seele

Ratswahl

1. [CHOR] Psalm 103: 2
'Lobe den HERRN, meine Seele, und vergiß nicht,
was er dir Gutes getan hat.'
2. RECITATIVO Sopran
Wie groß ist Gottes Güte doch!
Er bracht uns an das Licht,
und er erhält und noch!
Wo findet man nur eine Kreatur,
der es an Unterhalt gebricht?
Betrachte doch, mein Geist,
der Allmacht unverdeckte Spur,
die auch im Kleinen sich recht groß erweist.
Ach! möcht es mir, o Höchster, doch gelingen,
ein würdig Danklied dir zu bringen!
Doch, sollt es mir hierbei an Kräften fehlen,
so will ich doch, Herr, deinen Ruhm erzählen.
3. ARIA Alt
Meine Seele,
auf! erzähle,
was dir Gott erwiesen hat.
Rühme seine Wundertat,
laß, dem Höchsten zu gefallen,
ihm ein frohes Danklied schallen.
4. RECITATIVO Tenor
Der HERR hat große Ding an uns getan;
denn er versorget und erhält,
beschützt und regiert die Welt;
er tut mehr, als man sagen kann.
Jedoch, nur eines zu gedenken:
Was könnt uns Gott wohl bessers schenken,
als daß er unsrer Obrigkeit
den Geist der Weisheit gibet,
die denn zu jeder Zeit
das Böse straft, das Gute liebet?
Ja, der bei Tag und Nacht
vor unsre Wohlfahrt wacht.
Laßt uns dafür den Höchsten preisen;
auf, ruft ihn an,
daß er sich auch noch fernerhin
so gnädig woll' erweisen.
Was unserm Lande Schaden kann,
wirst du, o Höchster, von uns wenden
und uns erwünschte Hülfe senden.
Ja, ja, du wirst in Kreuz und Nöten
uns züchtigen, jedoch nicht töten.
5. ARIA Baß Oboe d'amore
Mein Erlöser und Erhalter,
nimm mich stets in Hut und Wacht!
Steh mir bei in Kreuz und Leiden,
alsdenn singt mein Mund mit Freuden,
Gott hat alles wohl gemacht.
6. CHORAL
**Es danke, Gott, und lobe dich
das Volk in guten Taten.
Das Land bringt Frucht und bessert sich,
dein Wort ist wohl geraten.
Uns segne Vater und der Sohn,
uns segne Gott der Heilige Geist,
dem alle Welt die Ehre tut,**

Council Election

1. [CHORUS] Psalms 103: 2
'Praise the LORD, my soul, and forget not,
what [God] to you Good has done.'
2. RECITATIVE Soprano
How great is God's Goodness after all!
[God] brought us to the Light,
and [God] upholds us still!
Where finds one just one creature,
who sustenance lacks?
Consider though, my spirit,
the Almighty unhidden footprint,
which even in little things really great turns out to be.
Ah! may it to me, O [Creator], though succeed,
a worthy hymn of thanksgiving to You bring!
But, should it to me hereby with strength lack,
so will I though, LORD, Your Glory tell.
3. ARIA Alto
My soul,
get up! narrate,
what to you God has done.
Boast about [God's] miracles,
let, the [Creator] to please,
to [God] a joyful hymn of thanksgiving resound.
4. RECITATIVE Tenor
The LORD has great things to us done;
for [God] provides and sustains,
protects and rules the world;
[God] does more, than a mortal can say.
Nevertheless, only one thing think upon:
What could God to us well better give,
than that [God] our ruling body
the spirit of wisdom give,
which then at all times
the evil punishes, the good loves?
Yes, Who by day and night
for our welfare watches.
Let us therefore the [Creator] praise;
get up, call upon [God],
that [God] also still further hence
merciful will be.
Whatever our land could harm,
will You, O [Creator], from us turn away
and to us desired help send.
Indeed, yes, You would in cross and need
us train, however not kill.
5. ARIA Bass oboe d'amore
My Redeemer and Upholder,
keep me ever in care and watchfulness!
Comfort me in cross and pain,
as then sings my mouth with joy,
God has all things well made.
6. CHORALE
**They thank, God, and praise You
the folk in good deeds.
The land yields fruit and betters itself,
Your Word is well advised.
Blesses us God [Creator] and [Saviour],
and blesses God, the Holy Spirit,
to Whom all the world gives honor,**

**für ihm sich fürchten allermeist;
und sprecht von Herzen: Amen!**

Es woll uns Gott genädig sein Martin Luther (1524) Strophe 3
Melodie: Matthias Greiter (1524)

**for [God] they're fearing most of all;
and speak from hearts: Amen!**

Es woll uns Gott genädig sein Martin Luther (1524) Stanza 3
Melody: Matthias Greiter (1524)

Here is the Netherlands Bach Society performing

BWV_69:

<https://www.youtube.com/watch?v=LSyMRrJ55r8>

Bach gives Leipzig (city of the linden trees from Slavic *lipa*) a meaty cantata gift in **BWV_119** presented Bach's first year at Leipzig on 30 August 1723, Bach having newly arrived in the city in May of that year. One would wonder whether they were not blown away by the magnificence of the cantatas of the "outsider" (not having a degree from a university) Bach! The Council elections in Leipzig were held annually on the 24th of August and the service for that election took place at the Nicolaikirche on the Monday following the election. The cantata opens with a grand French Overture chorus (see BWV_61 for First Sunday of Advent) accompanied by full instrumental resources of four trumpets, two recorders, three oboes, strings, and basso continuo! Movement 2 Tenor Recitative sets the scene of the blessed land and highly blessed city where the LORD God has blessed them with hearth and fire as well as honor. Goodness and faithfulness meet, and justice and peace kiss, making one come to the conclusion that it is a blessed land and city! In movement 3 a lovely triplet patterned lullaby embraces all of the blessed folk of the linden trees as they consider how blessed and beneficial life is for them in the superabundance of Love God has given them. Movement 4 explicates that this love is shown by God especially in the election of authorities who bring cleverness and wise government, and in response the people are encouraged to bring faithful thanksgiving to God, and even the bricks of the building they worship in cry out for thanksgiving to God! Movement 5 Alto Aria reminds us that earthly authority when it is just is a reflection of God. All who would ignore that authority also ignore God. In movement 6 the people get the point and understand that for some (those not elected) have a burden lifted, and for others who are elected the folk offer a collective sigh in movement 7 the joyful petition to God that the newly elected are given long terms of service in the government house, and for that giving praise to God! Movement 8 is the gentle and poor prayer humbly sighed in movement 9 that God LORD Jesu help, bless, keep, and tend all people at all times and in all places, raising them high in endlessness, Amen!

BWV_119, Preise, Jerusalem, den HERRN

Ratswahl

Council Election

1. [CHOR] Psalm 147: 12-14a
'Preise, Jerusalem, den HERRN, lobe, Zion, deinen
Gott; denn er machet fest die Riegel deiner Tore
und segnet deine Kinder drinnen, er schaffet deinen
Grenzen Friede.'
2. RECITATIVO Tenor
Gesegnet Land! glückselge Stadt!
wo selbst der HERR sein Herd und Feuer hat.
Wie kann Gott besser lohnen,
als wo er Ehre läßt in einem Lande wohnen; Psalm 85:
wie kann er eine Stadt 9-11
mit reicherm Nachdruck segnen,
als wo er Güt und Treu einander läßt begegnen.
Wo er Gerechtigkeit und Friede
zu küssen niemals müde,
nicht müde, niemals satt
zu werden teuer verheißen,
auch in der Tat erfüllet hat,
da ist der Schluß gemacht:

1. [CHORUS] Psalms 147: 12-14a
'Praise, Jerusalem, the LORD, laud, Zion, your
God; for [God] makes fixed the bolts of your gates
and blesses your children within, [God] procures within
your borders peace.'
2. RECITATIVE Tenor
Blessed land! highly blessed city!
where itself the LORD [God's] hearth and fire has.
How can God better reward, than where
[God] lets honor live in a land; Psalms 85: 9-11
how can [God] a city
with richer energy bless,
than where [God] lets goodness and faithfulness meet.
Where [God] justice and peace
to kiss never exhausts,
not tired, never satisfied
to be costly promised,
also in deed has fulfilled,
there is the conclusion made:

- Gesegnet Land! glückselge Stadt!
3. ARIA Tenor Oboen da caccia
Wohl dir, du Volk der Linden,
wohl dir, du hast es gut,
wie viel an Gottes Segen
und seiner Huld gelegen,
die überschwenglich tut,
kannst du an dir befinden,
wohl dir, du Volk der Linden,
wohl dir, du hast es gut.
4. RECITATIVO Baß Oboen da caccia
So herrlich stehst du, liebe Stadt!
Du Volk! das Gott zum Erbteil sich erwählet hat.
Doch wohl! und aber wohl! wo mans
zu Herzen fassen
und recht erkennen will,
durch wen der HERR den Segen wachsen lassen.
Ja!
was bedarf es viel,
das Zeugnis ist schon da,
Herz und Gewissen wird uns überzeugen,
daß, was wir Gutes bei uns sehn,
nächst Gott durch kluge Obrigkeit
und durch ihr weises Regiment geschehn.
Drum sei, geliebtes Volk,
zu treuem Dank bereit,
sonst würden auch davon nicht
deine Mauren schweigen.
5. ARIA Alt
Die Obrigkeit ist Gottes Gabe,
ja selber Gottes Ebenbild.
Wer ihre Macht nicht will ermessen,
der muß auch Gottes gar vergessen,
wie würde sonst sein Wort erfüllt.
6. RECITATIVO Sopran
Nun! wir erkennen es und bringen dir,
o höchster Gott, ein Opfer unsers Danks dafür.
Zumal nachdem der heute Tag,
der Tag, den uns der HERR gemacht, Psalm 118: 24
euch, teure Väter, teils von eurer
Last entbunden,
teils auch auf euch
schlaflose Sorgenstunden
bei einer neuen Wahl gebracht,
so seufzt ein treues Volk mit Herz
und Mund zugleich:
7. [CHOR]
Der HERR hat Guts an uns getan, Psalm 126: 3
des sind wir alle fröhlich.
Er seh die teuren Väter an
und halte auf unzählig
und späte, lange Jahre 'naus
in ihren Regimente Haus,
so wollen wir ihn preisen.
8. RECITATIVO Alt
Zuletzt!
Da du uns, HERR, zu deinem Volk gesetzt,
so laß von deinen Frommen
nur noch ein arm Gebet vor deine Ohren kommen;
und höre! ja, erhöere,
der Mund, das Herz und Seele seufzer sehre.
- Blessed land! highly blessed city!
3. ARIA Tenor oboes da caccia
Blessed you, you folk of the linden trees,
blessed you, you have it beneficial,
how much on God's Blessing
and [God's] Grace depends,
who do superabundantly,
you can in yourself find,
blessed you, you folk of the linden trees,
blessed you, you have it beneficial.
4. RECITATIVE Bass oboes da caccia
So splendidly stand you, loved city!
You folk! whom God to the inheritance has chosen.
Though blessed! and but well! where one
to the heart grasps
and rightly will know,
through whom the LORD the Blessing lets grow.
Yes!
what is needed more,
the witness is already there,
heart and conscience will persuade us,
that, what we beneficial with us see,
next to God through clever authorities
and through their wise government happens.
Therefore be, loved people,
in faithful thanksgiving prepared,
otherwise would even therefore not
your brick walls keep silence.
5. ARIA Alto
Authority is God's Gift,
yes itself God's Image.
Who its might will not consider,
that one must also of God entirely forget,
how else would [God's] Word be fulfilled.
6. RECITATIVE Soprano
Now! we understand it and bring to You,
O [Universal] God, an offering of our thanks for it.
Especially since here after the day today,
the day, that the LORD has made for us, Psalms 118: 24
you, dear civic rulers, some from your
burden are released,
some also upon you
sleepless hours of care
by a new election is brought,
so sighs a faithful folk with heart
and mouth together:
7. [CHORUS]
The LORD has done Good for us, Psalms 126: 3
of this we are all joyful.
[God] regard our dear civic rulers
and hold them for countless
and advanced, long years close
in their government house,
so we will praise [God].
8. RECITATIVE Alto
Finally!
Since You us, LORD, for Your Folk have made,
so let from Your gentle ones
only now a poor prayer come to Your ears;
and hear! yes grant,
the mouth, the heart and soul sigh deeply.

9. CHORAL

**Hilf deinem Volk, HERR Jesu Christ,
und segne, was dein Erbteil ist,
wart und pfleg ihr'r zu aller Zeit
und heb sie hoch in Ewigkeit.**

Amen.

Te Deum Martin Luther (1529)
Melodie: anonymen Komponist/Martin Luther (?)

9. CHORALE

**Help Your Folk, LORD Jesu Christ,
and bless, what Your inheritance is,
keep and tend them in all times
and raise them high in Endlessness.**

Amen.

Te Deum Martin Luther (1529)
Melody: anonymous composer/Martin Luther (?)

Here is the Netherlands Bach Society performing

BWV_119:

https://www.youtube.com/watch?v=aJAOE3d_YpI

Probably the latest of several cantatas containing similar elements of this cantata, the autograph score of **BWV_120** dates from around 1742, and opens with a solo voice accompanied by the oboe of (to!) love calling for everyone's praise of God in the "peace" of Zion. Gears switch immediately in Choir movement 2 with the D-Major delighted voices and upbeat exuberance of three trumpets, two oboes of love, strings, and basso continuo! Movement 3 Bass Recitative calls everyone to "Get up!" and prostrate before God's Hand of Love which saves, protects, and watches everyone! Pay the vow in songs of thanksgiving and humility. Soprano Aria movement 4 affirms that the redemption and blessing of God are channeled also to all mortals through the justice and faithfulness of our earthly authorities. Tenor Recitative movement 5 asks God to inaugurate this same earthly authority and government so that all wickedness may flee from us, justice flourish and God's Blessed Name may be glorified. As also found in the last movement of BWV_119, here in congregational Chorale movement 6 Martin Luther is given the last word in Luther's *Te Deum* of 1529. God is asked to deliver all mortals in the blood of Christ which redeems them, giving all people eternity nursed endlessly by God's Love.

BWV_120, Gott, man lobet dich in der Stille

Ratswahl

1. [ALT SOLO] Oboen d'amore Psalm 65: 2
'Gott, man lobet dich in der Stille zu Zion,
und dir bezahlet man Gelübde.'
2. CHOR Oboen d'amore
Jauchzet, ihr erfreuten Stimmen,
steiget bis zum Himmel 'nauf!
Lobet Gott im Heiligtum
und erhebet seinen Ruhm;
seine Güte,
sein erbarmendes Gemüte
hört zu keinen Zeiten auf.
3. RECITATIVO Baß
Auf! du geliebte Lindenstadt,
komm, falle vor dem Höchsten nieder;
erkenne, wie er dich
in deinem Schmuck und Pracht
so väterlich
erhält, beschützt, bewacht
und seine Liebeshand
noch über dir beständig hat.
Wohlan,
bezahle die Gelübde, die du dem Höchsten hast getan,
und singe Dank- und Demutlieder;
komm, bitte, daß er Stadt und Land
unendlich wolle mehr erquicken
und diese werthe Obrigkeit,

Council Election

1. [ALTO SOLO] oboes d'amore Psalms 65: 1
'God, mortals praise You in the peace in Zion,
and to You mortals pay vows.'
2. CHOIR oboes d'amore
Rejoice, you delighted voices,
climb up to heaven!
Praise God in the holy place
and lift up [God's] Glory;
[God's] Goodness,
[God's] Compassionate Mind
at no time ends.
3. RECITATIVE Bass
Get up! you loved lime-tree city*,
come, prostrate before the [Creator];
perceive, how [God] you
in your adornment and splendor
so parentally
saves, protects, watches
and [God's] Hand of Love
now over you holds fixed.
Now then,
pay the vows, which you to the [Creator] have made,
and sing songs of thanksgiving and humility;
come, pray, that [God] city and country
unending may more refresh
and this worthy authority,

so heute Sitz und Wahl verneut,
mit vielem Segen wolle schmücken.

4. ARIA Sopran
Heil und Segen
soll und muß zu aller Zeit
sich auf unsre Obrigkeit
in erwünschter Fülle legen,
daß sich Recht und Treue müssen
miteinander freundlich küssen. Psalm 85: 11

5. RECITATIVO Tenor
Nun, HERR, so weihe selbst das Regiment
mit deinem Segen ein,
daß alle Bosheit von uns fliehe
und die Gerechtigkeit in unsern Hütten blühe,
daß deines Vaters reiner Same
und dein gebenedeiter Name
bei uns verherrlicht möge sein.

6. CHORAL
**Nun hilf uns, HERR, den Dienern dein,
die mit dein'm Blut erlöset sein;
laß uns im Himmel haben Teil
mit den Heiligen im ewgen Heil.
Hilf deinem Volk, HERR Jesu Christ,
und segne, was dein Erbteil ist;
wart und pfleg ihr' zu aller Zeit
und heb sie hoch in Ewigkeit.**

Te Deum Martin Luther (1529)
Melodie: anonymer Komponist/Martin Luther (?)

*Leipzig von lat. "urbs Libzi", Lindenstadt

that today seat and election renews,
with many blessings be adorned.

4. ARIA Soprano
Redemption and Blessing
shall and must at all times
themselves to our authorities
in desired abundance apply,
that themselves justice and faithfulness must
one another friendly kiss. Psalms 85: 10

5. RECITATIVE Tenor
Now, LORD, so inaugurate this same government
with Your Blessing,
that all wickedness from us flees
and justice in our tents flourishes,
that Your Parent's pure seed
and Your Blessed Name
among us glorified may be.

6. CHORALE
**Now deliver us, LORD, Your servants,
who by Your Blood are redeemed;
let us in heaven have a share
with [all mortals] in eternal Salvation.
Deliver Your folk, LORD Jesu Christ,
and bless, what Your inheritance is;
keep and nurse them at all times
and lift them high in endlessness.**

Te Deum Martin Luther (1529)
Melody: anonymous composer/Martin Luther (?)

*Leipzig from Latin "urbs Libzi", city of lindens (lime trees)

Here is the Netherlands Bach Society performing

BWV_120:

<https://www.youtube.com/watch?v=wUVwYQCwYKc>

Inauguration of the Mühlhausen Town Council

BWV_71, see under **Fourth Sunday after The Holy Trinity**

Unspecified occasion

BWV_50, see under **Michael and All Angels**

BWV_97, see under **Sixth Sunday of Easter**

BWV_117, see under **Fifth Sunday of Easter**

BWV_131, see under **Fifth Sunday after The Holy Trinity**

BWV_150, see under **Second Sunday of Easter**, recorded at Johann-Sebastian-Bach-Kirche,
Arnstadt, Germany

BWV_150, see under **Sunday after Ascension**, recorded at Sherborne Abbey, England

BWV_158, see under **Second Sunday of Easter**

BWV_192, see under **Reformation Day (31 October)**

BWV_196 opens with a Sinfonia movement 1 accompanied by a cool archlute basso continuo as presented by the Netherlands Bach Choir and Baroque Period Instruments, the link for which is found below. The Choral movement 2 reminds us that the LORD is brought forward in time to us in the Abendmahl (Holy Communion, Lord's Supper, Mass), blessing us, the House of Israel, and the House of Aaron. Soprano Aria movement 3 reminds us that God blesses all who fear the LORD, children and adults alike. The Tenor and Bass Duet movement 4 states that the LORD blesses us ever more and more, both us and our children. Chorus movement 5 closes the cantata with the affirmation that all are the blessed ones of the LORD, who is the Creator of the Universe and earth alike. All living creatures are blessed by the LORD.

BWV_196, *Der HERR denkt an uns*

Lobpreis oder Thanksgiving-Feier

Psalm 115: 12-15

1. SINFONIA
2. [CHOR]
'Der HERR denkt an uns und segnet uns. Psalm 115: 12
Er segnet das Haus Israel,
er segnet das Haus Aaron.'
3. [ARIA] Sopran
'Er segnet, die den HERRN fürchten, Psalm 115: 13
beide, Kleine und Große.'
4. [DUETT] Tenor und Baß
'Der HERR segne euch je mehr und mehr, Psalm 115: 14
euch und eure Kinder.
Der HERR segne euch.'
5. CHOR
'Ihr seid die Gesegneten des HERRN, Psalm 115: 15
der Himmel und Erde gemacht hat; ihr seid
die Gesegneten des HERRN. Amen.'

Praise or Thanksgiving Celebration

Psalms 115: 12-15

1. SINFONIA
2. [CHORUS]
'The LORD remembers us and blesses us. Psalms 115: 12
[God] blesses the House of Israel,
[God] blesses the House of Aaron.'
3. [ARIA] Soprano
'[God] blesses, those who fear the LORD, Psalms 115: 13
both children and adults.'
4. [DUET] Tenor and Bass
'The LORD bless you ever more Psalms 115: 14
and more, [everyone] and your children.
The LORD bless you.'
5. CHORUS
'[All] are the blessed ones of the LORD, Psalms 115: 15
Who heaven and earth has made; you [all] are
the blessed ones of the LORD. Amen.'

Here is the Netherlands Bach Choir with Baroque Period Instruments in

BWV_196:

<https://www.youtube.com/watch?v=YNjAHgMMsFs>

Wedding

BWV_195 festively opens with an affirmation that faith in God dawns and brings joy for all of a gentle heart, and encourages righteous rejoicing in the LORD of all mortals, thanking God and praising God's Holiness. Both the wedding couple as well as we are reminded in the Bass Recitative movement 2 that the joyful Light of God steadily brings a newer growth, increasing a sense of well-being increasing a sense of prosperity in our orientation to all people as God blesses us in our lives. The second half of the Recitative focuses on the "new couple" that this joyful Light brings virtue in honoring the other, appointing an ever new well-being between them. This joyful Light and desirable bond brings new found happiness. Bass Aria movement 3 kicks up its heels in the celebration of God's Goodness and Faithfulness celebrated with active joy, highlighted by the Lombardy style Scottish snap rhythmic dance like underpinning of the text. Soprano Recitative movement 4 encourages the couple to boldly unite for a bond which prophesies the well-being based on God's joy Light. The couple is encouraged to always bring forth into the marriage the remembrance of the pastor's hands placed on their heads' top, bringing forth in every moment in the marriage a realization that it is God's Hand of blessing upon you that unites the love bond, bringing the desirable start and completion of marriage. All of this is affirmed by the outpouring of praise to God in the Chorus movement 5 that it is God's Hands that consummates and blesses the marriage in

every moment. Bach ends this late (ca. 1740's) reworking of BWV_195 with a four part congregational Chorale movement 6 response giving thanks and honor to God from all the mortals in the world who join with the angels in an endless praise announcement of God's Blessing! Note, loved ones, how often Bach used a "plain" four part chorale to punctuate the end of the vast majority of church cantatas, bringing just the right Word to end each of them!

BWV_195, Dem Gerechten muß das Licht

Hochzeitskantate

1. [CHOR] Psalm 97: 11-12
 'Dem Gerechten muß das Licht immer wieder
 aufgehen und Freude den frommen Herzen.
 Ihr Gerechten, freuet euch des HERRN
 und danket ihm und preiset seine Heiligkeit.'
2. RECITATIVO Baß
 Dem Freudenlicht gerechter Frommen
 muß stets ein neuer Zuwachs kommen,
 der Wohl und Glück bei ihnen mehrt.
 Auch diesem neuen Paar,
 an dem man so Gerechtigkeit
 als Tugend ehrt,
 ist heut ein Freudenlicht bereit,
 das stellet neues Wohlsein dar.
 O! ein erwünscht Verbinden!
 so können zwei ihr Glück eins an dem andern finden.
3. ARIA Baß
 Rühmet Gottes Güt und Treu,
 rühmet ihn mit reger Freude,
 preiset Gott, Verlobten beide!
 Denn eu'r heutiges Verbinden
 läßt euch lauter Segen finden,
 Licht und Freude werden neu.
4. RECITATIVO Sopran Oboen d'amore
 Wohlan, so knüpfet denn ein Band,
 das so viel Wohlsein prophezeihet.
 Des Priesters Hand
 wird jetzt den Segen
 auf euren Ehestand,
 auf eure Scheitel legen.
 Und wenn des Segens Kraft hinfort
 an euch gedeihet,
 so rühmt des Höchsten Vaterhand.
 Er knüpfte selbst eu'r Liebesband
 und ließ das, was er angefangen,
 auch ein erwünschtes End erlangen.
5. CHOR
 Wir kommen, deine Heiligkeit,
 unendlich großer Gott, zu preisen.
 Der Anfang rührt von deinen Händen,
 durch Allmacht kannst du en vollenden
 und deinen Segen kräftig weisen.

Post Copulationem/Nach der Kopplung

6. CHORAL
**Nun danket all und bringet Ehr,
 ihr Menschen in der Welt,
 dem dessen Lob der Engel Heer
 im Himmel stets vermeldt.**
 Nun danket all und bringet Ehr Paul Gerhardt (1647) Strophe 1
 Melodie: Lobt Gott, ihr Christen alle gleich Nikolaus Herman (1554)

Wedding Cantata

1. [CHORUS] Psalms 97: 11-12
 'On the righteous must the light always again
 dawn and joy for the gentle hearts.
 You righteous, rejoice you all in the LORD
 and thank [God] and praise [God's] Holiness.'
2. RECITATIVE Bass
 To the joyful Light of the righteous gentle ones
 must steadily a newer growth come,
 which well-being and prosperity among them increases.
 Also this new couple,
 upon whom thus righteousness
 as virtue one honors,
 is today a joyful light prepared,
 which appoints new well-being there.
 O! a desirable bond!
 in this can both their happiness in one another find.
3. ARIA Bass
 Celebrate God's Goodness and Faithfulness,
 celebrate [God] with active joy,
 praise God, coupled both!
 For your today's combining
 let you pure Blessing find,
 Light and Joy become new.
4. RECITATIVE Sopran oboes d'amore
 Boldly, thus unite for a bond,
 that so much well-being prophesies.
 The [pastor]'s hand
 will now the blessing
 upon your joining condition,
 upon your heads' top lay.
 And when the blessing's power henceforth
 upon you thrives,
 so celebrate the [Universal Creator's] Hand.
 [God's Self] united your love bond
 and lets that, which [God] started,
 also a desirable end reach.
5. CHORUS
 We come, Your Holiness,
 unendingly great God, to praise.
 The beginning touches by Your Hands,
 through omnipotence can You it consummate
 and Your Blessing effectively send.

Post Copulationem/After the Coupling

6. CHORALE
**Now give thanks all and bring honor,
 you mortals in the world,
 to [God] whose praise the angel multitude
 in heaven continually announces.**
 Nun danket all und bringet Ehr Paul Gerhardt (1647) Stanza 1
 Melody: Lobt Gott, ihr Christen alle gleich Nikolaus Herman (1554)

Here is a presentation of the Collegium Musicum des WDR, directed by Karl-Friedrich Beringer in **BWV_195** at **34:14**:
<https://www.youtube.com/watch?v=4UGO4qyvLSw>

BWV_197 opens with a marvelous fugue movement 1 Chorus affirmation of the confidence of the soul in realizing that it is the Hands of God which are blessing the marriage, indeed in all the times and places of everyone's life, accompanied by three trumpets and two oboes as well as strings and basso continuo. God guides our Way, governs our heart, blessing us in all places. Movement 2 Bass Recitative continues these thoughts by reminding us that God is the best Provider, keeping the best House and guiding all our doings even though to us it seems "sometimes strangely" yet still joyfully! God has the prosperity of all written on God's Hand (wounds of Christ) for all of us from birth through death! In movement 3 with the accompaniment of the oboe of love, the text asks all people to have their worries' sadness be dormant in the slumber of childlike confidence. In an allegro joyful section B, God's Eyes are watching and will be the guiding star for everyone. Echoing the words and spirit concerning the Way found in the first movement, we are reminded in movement 4 Bass Recitative that following what God desires is the right Way! God guides through danger into the promised land of Canaan, and we along with the couple are tested by God's Love leading us to the Holy Altar where we receive again the Love of God in Holy Communion which binds together not only the hearts of the married couple but binds together the hearts of all people as with the flames of Love the LORD are physically present. Congregational Chorale movement 5 asks that "You sweet Love" give to all of us the Kindness of God in order to experience the Love Passion and that all people love each other as we remain in God's Peace and in the same Sense of God, LORD have mercy! After the giving and receiving of the couple's vows to Love, Bass Aria movement 6 with bassoon obbligato describes them as an honored pair! In the Zion of Holy Communion God will bless and guide all people forever. Not only that but Soprano Recitative movement 7 affirms that God parentally is the best Friend and will hold back no good thing from the work of our hands. The superabundance of God prospering us is uncountable! Accompanied by two oboes of love (the Pair in God's Love?), Soprano Aria movement 8 gently and with a cradle like rocking asserts that, guided by God, pleasure, desire, growth, and salvation will thrive, strengthen, and refresh everyone. The eye and breast will continually have sweet contentment. And Bass Recitative movement 9 declares that this joyful life's path will continue into and last through the latter of our years because God's Goodness has no end, giving all a great deal and even more than the heart can crave! This is something we can rely upon! Congregational Chorale movement 10 encourages all to sing, pray, and walk for God's Ways, accomplishing ours only faithfully to God's Ways, always trusting in heaven's richest blessing as all things become new, because all who set their confidence in God, God will not abandon them, ending in a grand tierce de Picardie major chord!

BWV_197, Gott ist unsre Zuversicht
Hochzeitskantate

1. [CHOR]
Gott ist unsre Zuversicht,
wir vertrauen seinen Händen.
Wie er unsre Wege führt,
wie er unser Herz regiert,
da ist Segen aller Enden.
2. RECITATIVO Baß
Gott ist und bleibt der beste Sorger,
er halt am besten Haus.
Er führet unser Tun zuweilen wunderbarlich,
jedemnoch fröhlich aus.

Wedding Cantata

1. [CHORUS]
God is our confidence,
we trust [God's] Hands.
As [God] our Way guides,
as [God] our heart governs,
there is blessing [in] all places.
2. RECITATIVE Bass
God is and remains the best Provider,
[God] keeps the best House.
[God] guides our doings sometimes strangely,
yet still joyfully.

Wohin der Vorsatz nicht gedacht,
was die Vernunft unmöglich macht,
das füget sich.
Er hat das Glück der Kinder, die ihn lieben,
von Jugend an in seine Hand geschrieben.

3. ARIA Alt Oboe d'amore
Schläfert allen Sorgenkummer
in den Schlummer
kindlichen Vertrauens ein. Hemiola
Gottes Augen, welche wachen,
und die unser Leitstern sein,
werden alles selber machen.
4. RECITATIVO Baß
Drum folget Gott und seinem Triebe.
Das ist die rechte Bahn.
Die führet durch Gefahr
auch endlich in das Kanaan,
und durch von ihm geprüfte Liebe,
auch an sein heiliges Altar,
und bindet Herz und Herz zusammen,
HERR! sie du selbst mit diesen Flammen!
5. CHORAL
**Du süße Lieb, schenk uns deine Gunst,
laß uns empfinden der Liebe Brunst,
daß wir uns von Herzen einander lieben,
und in Fried auf einem Sinne bleiben.**
Kyrie eleis! (HERR, erbarme dich!)
Nun bitten wir den Heiligen Geist Martin Luther (1524) Strophe 3
Melodie: Johann Walter (1524)

Post Copulationem/Nach der Kopplung

6. ARIA Baß
O du angenehmes Paar,
dir wird eitel Heil begegnen,
Gott wird dich aus Zion segnen
und dich leiten immerdar,
o du angenehmes Paar!
7. RECITATIVO Sopran
So wie es Gott mit dir
getreu und väterlich
von Kindesbeinen an gemeint,
so will er für und für
dein allerbesten Freund
bis an das Ende bleiben.
Und also kannst du sicher gläuben,
er wird dir nie
bei deiner Hände Schweiß und Müh
kein Gutes lassen fehlen.
Wohl dir, dein Glück ist nicht zu zählen.
8. ARIA Sopran Oboen d'amore
Vergnügen und Lust,
Gedeihen und Heil
wird wachsen und stärken und laben.
Das Auge, die Brust
wird ewig sein Teil
an süßer Zufriedenheit haben. Hemiola
9. RECITATIVO Baß
Und dieser frohe Lebenslauf
wird bis in späte Jahre währen.
Denn Gottes Güte hat kein Ziel,

To which purpose not thought of,
what reason makes it impossible,
that itself fits together.
[God] has this prosperity of children, whom [God] loves,
from youth on in [God's] Hand written.

3. ARIA Alto oboe d'amore
Be dormant all worry sadness
into the slumber
of childlike confidence. hemiola
God's Eyes, which are watching,
and which are our guiding-star,
will do everything themselves.
4. RECITATIVE Bass
So follow God and [God's] desire.
This is the right Way.
It guides through danger
also finally into Canaan,
and through by [God's] tested Love,
also to [God's] Holy Altar,
and binds heart and heart all together,
LORD! be You Yourself with these flames!
5. CHORALE
**You sweet Love, give us Your Kindness,
let us experience the Love Passion,
that we from our hearts each other love,
and in peace from a same Sense remain.**
Kyrie eleis! (LORD have mercy!)
Nun bitten wir den Heiligen Geist Martin Luther (1524) Stanza 3
Melodie: Johann Walter (1524)

Post Copulationem/After the Coupling

6. ARIA Bass
O you honored pair (couple),
to you will only salvation befall,
God will you in Zion bless
and you guide forever,
O you honored pair!
7. RECITATIVE Soprano
Thus as there God with you
faithfully and parentally
from infancy onwards intended,
so will [God] forever and ever
your of all best Friend
until the end remain.
And thus can you yourselves believe,
[God] will to you never
by your hands' sweat and labor
any good thing let lack.
Blessed are you, your prosperity is uncountable.
8. ARIA Sopran oboes d'amore
Pleasure and desire,
growth and salvation
will thrive and strengthen and refresh.
The eye, the breast
will continually its portion
to sweet contentment have. hemiola
9. RECITATIVE Bass
And this joyful life's path
will even into latter years last.
For God's Goodness has no end,

die schenkt dir viel,
ja mehr, als selbst das Herze kann begehren.
Verlasse dich gewiß darauf.

10. CHORAL

**Sing, bet und geh auf Gottes Wegen,
verrichtet das Deine nur getreu
und trau des Himmels reichem Segen,
so wird er bei dir werden neu;
denn welcher seine Zuversicht
auf Gott setzt, den verläßt er nicht.**

Wer nur den lieben Gott läßt walten Georg Neumark (1657) Strophe 7
Melodie: Georg Neumark (1657)

it gives you a great deal,
yes more, than the heart itself can crave.
Rely you surely thereon.

10. CHORALE

**Sing, pray and walk for God's Ways,
accomplish those of yours only faithfully
and trust in heaven's rich blessing,
so [God] with you will become new;
because whoever [their] confidence
in God sets, to these [God] abandons not.**

Wer nur den lieben Gott läßt walten Georg Neumark (1657) Stanza 7
Melody: Georg Neumark (1657)

Here is Ton Koopman directing The Amsterdam Baroque Orchestra and Choir in

BWV_197 at **0:00**:

<https://www.youtube.com/watch?v=-tfqACzoeAA>

Loved ones, here is a final flurry of facts recapitulating and enumerating the Bach cantatas containing Sinfonias, most using organ obbligato, in the year 1726. Because of new school regulations adopted by the school authorities, Bach was having problems getting the choral singers necessary for the proficiency required for the presentation of cantatas. Bach therefore leaned heavily on the use of instrumental Sinfonias to provide music to the Glory of God. Here is the list of some of the cantatas using Sinfonias that year. BWV_146 using as a first movement the organ obbligato Sinfonia originally from Clavier Concerto BWV_1052. BWV_35 uses two organ obbligato movements, one from the first movement fragment of Clavier Concerto BWV_1059, and a second organ obbligato movement presumed to be from the finale of BWV_1059. BWV_169 organ obbligato first movement is from the first movement of BWV_1053, and BWV_49 organ obbligato Sinfonia is from the 3rd movement of BWV_1053 Clavier Concerto. Bach also uses on 24 November 1726 the first movement of the First Brandenburg Concerto movement 1. And on 27 August 1731, Bach used a Partita from the E-Major Solo Violin Sonata BWV_1006 for the first movement Sinfonia of BWV_29.

*Index of Cantatas by **BWV** number, title, liturgical year function, with Part (I or II) and page number(s)*

BWV_1, *Wie schön leuchtet der Morgenstern*, Annunciation of Our LORD (25 March), I 94-96

BWV_2, *Ach Gott, vom Himmel sieh darein*, Second Sunday after The Holy Trinity, II 12-14

BWV_3, *Ach Gott, wie manches Herzeleid I*, Second Sunday after Epiphany Day, I 59-61

BWV_4, *Christ lag in Todesbanden*, Resurrection of Our LORD: Easter Sunday, I 99-101

BWV_5, *Wo soll ich fliehen hin*, Nineteenth Sunday after The Holy Trinity, II 108-109

BWV_6, *Bleib bei uns, denn es will Abend werden*, On the Second Day of Easter, I 104-105

BWV_7, *Christ unser HERR zum Jordan kam*, John the Baptist (24 June), I 168-170

BWV_8, *Liebster Gott, wenn werd ich sterben?*, Sixteenth Sunday after The Holy Trinity, II 94-95

BWV_9, *Es ist das Heil uns kommen her*, Sixth Sunday after The Holy Trinity, II 33-35

BWV_10, *Meine Seel erhebt den HERREN*, Visit of Mary to Elizabeth [31 May (2 July)], I 144-146

Ascension Oratorio:

BWV_11, *Lobet Gott in seinen Reichen*, Ascension of Our LORD, I 135-137

BWV_12, *Weinen, Klagen, Sorgen, Zagen, Jubilâte Déo* Psalms 66: 1/Fourth Sunday of Easter, I 118-119

BWV_13, *Meine Seufzer, meine Tränen*, Second Sunday after Epiphany Day, I 61-62

BWV_14, *Wär Gott nicht mit uns diese Zeit*, Fourth Sunday after Epiphany Day, I 71-72

BWV_16, *HERR Gott, dich loben wir*, New Year, Name of Jesus, I 43-45

BWV_17, *Wer Dank opfert, der preiset mich*, Fourteenth Sunday after The Holy Trinity, II 77-79

BWV_18, *Gleichwie der Regen und Schnee vom Himmel fällt*, Sexagesima, Second Sunday before Lent, I 82-84

BWV_19, *Es erhub sich ein Streit*, Michael and All Angels (29 September), II 87-89

BWV_20, *O Ewigkeit, du Donnerwort I*, First Sunday after The Holy Trinity, II 9-12

BWV_21, *Ich hatte viel Bekümmernis in meinem Herzen*, Third Sunday after The Holy Trinity, II 17-20

BWV_22, *Jesus nahm zu sich die Zwölfe*, Quinquagesima (Esto mihi), Sunday before Lent, I 87-88

BWV_23, *Du wahrer Gott und Davids Sohn*, Quinquagesima (Esto mihi), Sunday before Lent, I 88-89

BWV_24, *Ein ungefärbt Gemüte*, Fourth Sunday after The Holy Trinity, II 22-23

BWV_25, *Es ist nichts Gesundes an meinem Leibe*, Fourteenth Sunday after The Holy Trinity, II 74-75

BWV_26, *Ach wie flüchtig, ach wie nichtig*, Twenty-fourth Sunday after The Holy Trinity, II 142-143

BWV_27, *Wer weiß, wie nahe mir mein Ende?*, Sixteenth Sunday after The Holy Trinity, II 93-94

BWV_28, *Gottlob! nun geht das Jahr zu Ende*, First Sunday after Christmas Day, I 36-38

BWV_29, *Wir danken dir Gott, wir danken dir*, Inauguration of Leipzig City Council, II 149-150

BWV_30, *Freue dich, erlöste Schar*, John the Baptist (24 June), I 170-173

BWV_31, *Der Himmel lacht! Die Erde jubilieret*, Resurrection of Our LORD: Easter Sunday, I 101-102

BWV_32, *Liebster Jesu, mein Verlangen*, First Sunday after Epiphany Day, Dialogue, I 56-58

BWV_33, *Allein zu dir, HERR Jesu Christ*, Thirteenth Sunday after The Holy Trinity, II 72-74

BWV_34, *O ewiges Feuer, o Ursprung der Liebe*, Day of Pentecost, I 150-151

BWV_35, *Geist und Seele wird verwirret*, Twelfth Sunday after The Holy Trinity, II 66-68

BWV_36, *Schwingt freudig euch empor*, First Sunday of Advent, I 7-9

BWV_37, *Wer da gläubet und getauft wird*, Ascension of Our LORD, I 132-134

BWV_38, *Aus tiefer Not schrei ich zu dir*, Twenty-first Sunday after The Holy Trinity, II 124-126

BWV_39, *Brich dem Hungrigen dein Brot*, First Sunday after The Holy Trinity, II 7-9

BWV_40, *Dazu ist erschienen der Sohn Gottes*, Second Day of Christmas, I 25-26

BWV_41, *Jesu, nun sei gepreiset*, New Year, Name of Jesus, I 41-43

BWV_42, *Am Abend aber desselbigen Sabbats, Quasi modo géniti* 1 Peter 2: 2/Second Sunday of Easter, I 111-112

BWV_43, *Gott fähret auf mit Jauchzen, Ascension of Our LORD, I 130-132*

BWV_44, *Sie werden euch in den Bann tun I, Exáudi Dómine/Seventh Sunday of Easter, I 137-138*

BWV_45, *Es ist dir gesagt, Mensch, was gut ist, Eighth Sunday after The Holy Trinity, II 46-48*

BWV_46, *Schaut doch und seht, ob irgendein Schmerz ist, Tenth Sunday after The Holy Trinity, II 54-56*

BWV_47, *Wer sich selbst erhöht, der soll erniedriget werden, Seventeenth Sunday after The Holy Trinity, II 100-102*

BWV_48, *Ich elender Mensch! wer wird mich erlösen, Nineteenth Sunday after The Holy Trinity, II 106-108*

BWV_49, *Ich geh und suche mit Verlangen, Twentieth Sunday after The Holy Trinity, II 119-121*

BWV_50, *Nun ist das Heil und die Kraft, Michael and All Angels (29 September), II 86*

BWV_51, *Jauchzet Gott in allen Landen!, Fifteenth Sunday after The Holy Trinity, II 83-84*

BWV_52, *Falsche Welt, dir trau ich nicht!, Twenty-third Sunday after The Holy Trinity, II 138-140*

BWV_54, *Widerstehe doch der Sünde, Third Sunday in Lent (Oculi), I 93-94*

BWV_55, *Ich armer Mensch, ich Sündenknecht, Twenty-second Sunday after The Holy Trinity, II 129-130*

BWV_56, *Ich will den Kreuzstab gerne tragen, Nineteenth Sunday after The Holy Trinity, II 109-111*

BWV_57, *Selig ist der Mann, Stephen, Deacon and Martyr, I 31-32*

BWV_58, *Ach Gott, wie manches Herzeleid II, Sunday after New Year, I 48-50*

BWV_59, *Wer mich liebet, der wird mein Wort halten I, Day of Pentecost, I 147-148*

BWV_60, *O Ewigkeit, du Donnerwort II, Twenty-fourth Sunday after The Holy Trinity, II 133-135*

BWV_61, *Nun komm, der Heiden Heiland I, First Sunday of Advent, I 5-6*

BWV_62, *Nun komm, der Heiden Heiland II, First Sunday of Advent, I 6-7*

BWV_63, *Christen, ätzt diesen Tag, Nativity of Our LORD, I 20-22*

BWV_64, *Sehet, welch eine Liebe hat uns der Vater erzeiget, Third Day of Christmas, I 28-29*

BWV_65, *Sie werden aus Saba alle kommen, Epiphany, I 50-52*

BWV_66, *Erfreut euch, ihr Herzen, On the Second Day of Easter, I 103-104*

BWV_67, *Halt im Gedächtnis Jesum Christ, Quasi modo géniti* 1 Peter 2: 2/Second Sunday of Easter, I 110-111

BWV_68, *Also hat Gott die Welt geliebt, Monday of Pentecost, I 153-154*

BWV_69, *Lobe den HERRN, meine Seele, Inauguration of Leipzig City Council, II 150-152*

BWV_69a, *Lobe den HERRN, meine Seele, Twelfth Sunday after The Holy Trinity, II 65-66*

BWV_70, *Wachet! betet! betet! wachet!, Twenty-sixth Sunday after The Holy Trinity, II 144-146*

BWV_71, *Gott ist mein König, Council Election, II 26-28*

BWV_72, *Alles nur nach Gottes Willen, Third Sunday after Epiphany Day, I 62-64*

BWV_73, *HERR, wie du willst, so schick's mit mir, Third Sunday after Epiphany Day, I 64-66*

BWV_74, *Wer mich liebet, der wird mein Wort halten II, Day of Pentecost, I 148-150*

BWV_75, *Die Elenden sollen essen*, First Sunday after The Holy Trinity, II 5-7
BWV_76, *Die Himmel erzählen die Ehre Gottes*, Second Sunday after The Holy Trinity, II 14-17
BWV_77, *Du sollt Gott, deinen HERREN, lieben*, Thirteenth Sunday after The Holy Trinity, II 69-71
BWV_78, *Jesu, der du meine Seele*, Fourteenth Sunday after The Holy Trinity, II 75-77
BWV_79, *Gott der HERR ist Sonn und Schild*, Reformation Day (31 October), II 112-114
BWV_80, *Ein feste Burg ist unser Gott*, Reformation Day (31 October), II 115-117
BWV_81, *Jesus schläft, was soll ich hoffen?*, Fourth Sunday after Epiphany Day, I 70-71
BWV_82, *Ich habe genug*, Presentation of Our LORD, I 74-75
BWV_83, *Erfreute Zeit im neuen Bunde*, Presentation of Our LORD, I 72-73
BWV_84, *Ich bin vergnügt mit meinem Glücke*, Septuagesima, Third Sunday before Lent, I 78-79
BWV_85, *Ich bin ein guter Hirt*, Misericórdias Dómini Psalms 33: 5/Third Sunday of Easter, I 115-116
BWV_86, *Wahrlich, wahrlich, ich sage euch*, Rogate John 16: 24 /Sixth Sunday of Easter, I 126-127
BWV_87, *Bisher habt ihr nichts gebeten in meinem Namen*, Rogate John 16: 24 /Sixth Sunday of Easter, I 127-128
BWV_88, *Siehe, ich will viel Fischer aussenden*, Fifth Sunday after The Holy Trinity, II 31-33
BWV_89, *Was soll ich aus dir machen, Ephraim?*, Twenty-second Sunday after The Holy Trinity, II 130-131
BWV_90, *Es reißet euch ein schrecklich Ende*, Twenty-fifth Sunday after The Holy Trinity, II 111-112
BWV_91, *Gelobet seist du, Jesu Christ*, Nativity of Our LORD, I 22-24
BWV_92, *Ich hab in Gottes Herz und Sinn*, Septuagesima, Third Sunday before Lent, I 79-82
BWV_93, *Wer nur den lieben Gott läßt walten*, Fifth Sunday after The Holy Trinity, II 29-31
BWV_94, *Was frag ich nach der Welt*, Ninth Sunday after The Holy Trinity, II 48-51
BWV_95, *Christus, der ist mein Leben*, Sixteenth Sunday after The Holy Trinity, II 95-97
BWV_96, *HERR Christ, der einge Gottessohn*, Eighteenth Sunday after The Holy Trinity, II 102-103
BWV_97, *In allen meinen Taten*, Unspecified occasion, see under Sixth Sunday of Easter, I 128-130
BWV_98, *Was Gott tut, das ist wohlgetan I*, Twenty-first Sunday after The Holy Trinity, II 126-127
BWV_99, *Was Gott tut, das ist wohlgetan II*, Fifteenth Sunday after The Holy Trinity, II 81-82
BWV_100, *Was Gott tut, das ist wohlgetan III*, At all times and in all places, II 84-85
BWV_101, *Nimm von uns, HERR, du treuer Gott*, Tenth Sunday after The Holy Trinity, II 56-57
BWV_102, *HERR, deine Augen sehen nach dem Glauben*, Tenth Sunday after The Holy Trinity, II 57-59
BWV_103, *Ihr werdet weinen und heulen*, Jubiláte Déo Psalms 66: 1/Fourth Sunday of Easter, I 119-120
BWV_104, *Du Hirte Israel, höre*, Misericórdia Dómini Psalms 33: 5/Third Sunday of Easter, I 114-115

BWV_105, *HERR, gehe nicht ins Gericht mit deinem Knecht*, Ninth Sunday after The Holy Trinity, II 53-54
BWV_106, *Gottes Zeit ist die allerbeste Zeit (Actus Tragicus)*, Funeral, II 146-147
BWV_107, *Was willst du dich betrüben*, Seventh Sunday after Trinity, II 40-41
BWV_108, *Es ist euch gut, daß ich hingehe*, Cantate Dómino Psalms 98: 1 /Fifth Sunday of Easter, I 123-124
BWV_109, *Ich glaube, lieber HERR, hilf meinem Unglauben!*, Twenty-first Sunday after The Holy Trinity, II 123-124
BWV_110, *Unser Mund sei voll Lachens*, Nativity of Our LORD, I 27-28
BWV_111, *Was mein Gott will, das g'scheh allzeit*, Third Sunday after Epiphany Day, I 66-68
BWV_112, *Der HERR ist mein getreuer Hirt*, Misericórdia Dómini Psalms 33: 5/Third Sunday of Easter, I 116-117
BWV_113, *HERR Jesu Christ, du höchstes Gut*, Eleventh Sunday after The Holy Trinity, II 62-64
BWV_114, *Ach, lieben Christen, seid getrost*, Seventeenth Sunday after The Holy Trinity, II 99-100
BWV_115, *Mache dich, mein Geist, bereit*, Twenty-second Sunday after The Holy Trinity, II 131-133
BWV_116, *Du Friedefürst, HERR Jesu Christ*, Twenty-fifth Sunday after The Holy Trinity, II 105-106
BWV_117, *Sei Lob und Ehr dem höchsten Gut*, Unspecified occasion, see under Fifth Sunday of Easter, I 124-126
BWV_119, *Preise, Jerusalem, den HERRN*, Inauguration of Leipzig City Council, II 152-154
BWV_120, *Gott, man lobet dich in der Stille*, Inauguration of Leipzig City Council, II 154-155
BWV_121, *Christum wir sollen loben schon*, Second Day of Christmas, I 24-25
BWV_122, *Das neugeborne Kindelein*, First Sunday after Christmas Day I, I 35-36
BWV_123, *Liebster Immanuel, Herzog der Frommen*, Epiphany, I 52-53
BWV_124, *Meinen Jesum laß ich nicht*, First Sunday after Epiphany Day, I 55-56
BWV_125, *Mit Fried und Freud ich fahr dahin*, Presentation of Our LORD, I 75-76
BWV_126, *Erhalt uns, HERR, bei deinem Wort*, Sexagesima, Second Sunday before Lent, I 85-87
BWV_127, *HERR Jesu Christ, wahr' Mensch und Gott*, Quinquagesima (Esto mihi), Sunday before Lent, I 89-91
BWV_128, *Auf Christi Himmelfahrt allein*, Ascension of Our LORD, I 134-135
BWV_129, *Gelobet sei der HERR, mein Gott*, The Holy Trinity, I 165-167
BWV_130, *HERR Gott, dich loben alle wir*, Michael and All Angels (29 September), II 86-87
BWV_131, *Aus der Tiefe rufe ich, HERR, zu dir*, "At the desire of Dr. Georg Christian Eilmar set in music by Johann Sebastian Bach, Organist at Mühlhausen", II 28-29
BWV_132, *Bereitet die Wege, bereitet die Bahn!*, Fourth Sunday of Advent, I 9-10
BWV_133, *Ich freue mich in dir*, Third Day of Christmas, I 32-34
BWV_134, *Ein Herz, das seinen Jesum lebend weiß*, On the Third Day of Easter, I 106-107
BWV_135, *Ach HERR, mich armen Sünder*, Third Sunday after The Holy Trinity, II 20-22
BWV_136, *Erforsche mich, Gott, und erfahre mein Herz*, Eighth Sunday after The Holy Trinity, II 45-46

BWV_137, *Lobe den HERREN, den mächtigen König der Ehren*, Twelfth Sunday after The Holy Trinity, II 68-69
BWV_138, *Warum betrübst du dich, mein Herz?*, Fifteenth Sunday after The Holy Trinity, II 79-81
BWV_139, *Wohl dem, der sich auf seinen Gott*, Twenty-third Sunday after The Holy Trinity, II 135-137
BWV_140, *Wachet auf, ruft uns die Stimme*, Twenty-seventh Sunday after The Holy Trinity, II 140-142
BWV_143, *Lobe den HERRN, meine Seele II*, New Year, Name of Jesus, I 40-41
BWV_144, *Nimm, was dein ist, und gehe hin*, Septuagesima, Third Sunday before Lent, I 77-78
BWV_145, *Ich lebe, mein Herze, zu deinem Ergötzen*, On the Third Day of Easter, I 107-109
BWV_146, *Wir müssen durch viel Trübsal in das Reich Gottes eingehen*, Jubiláte Déo Psalms 66: 1 /Fourth Sunday of Easter, I 120-122
BWV_147, *Herz und Mund und Tat und Leben*, Visit of Mary to Elizabeth [31 May (formerly 2 July)], I 141-144
BWV_148, *Bringet dem HERRN Ehre seines Namens*, Seventeenth Sunday after The Holy Trinity, II 97-99
BWV_149, *Man singet mit Freuden vom Sieg*, Michael and All Angels (29 September), II 89-90
BWV_150, *Nach dir, HERR, verlanget mich*, Unspecified occasion, see under **Second Sunday of Easter, recorded at Johann-Sebastian-Bach-Kirche, Arnstadt, Germany, **I 109-110**
BWV_150, *Nach dir, HERR, verlanget mich*, Unspecified occasion, see under **Sunday after Ascension, recorded at Sherborne Abbey, England, **I 138-140**
BWV_151, *Süßer Trost, mein Jesus kömmt*, Third Day of Christmas, I 29-30
BWV_152, *Tritt auf die Glaubensbahn*, First Sunday after Christmas Day I, I 34-35
BWV_153, *Schau, lieber Gott, wie meine Feind*, Sunday after New Year, I 46-48
BWV_154, *Mein liebster Jesus ist verloren*, First Sunday after Epiphany Day, I 53-55
BWV_155, *Mein Gott, wie lang, ach lange?*, Second Sunday after Epiphany Day, I 58-59
BWV_156, *Ich steh mit einem Fuß im Grabe*, Third Sunday after Epiphany Day, I 68-69
BWV_157, *Ich lasse dich nicht, du segnest mich denn*, Funeral, II 148-149
BWV_158, *Der Friede sei mit dir*, On the Third Day of Easter, I 113-114
BWV_159, *Sehet! wir gehn hinauf nach Jerusalem*, Quinquagesima (Esto mihi), Sunday before Lent, I 91-93
BWV_161, *Komm, du süße Todesstunde*, Sixteenth Sunday after The Holy Trinity, II 90-92
BWV_162, *Ach! ich sehe, itzt, da ich zur Hochzeit gehe*, Twentieth Sunday after The Holy Trinity, II 117-119
BWV_163, *Nur jedem das Seine!*, Twenty-third Sunday after The Holy Trinity, II 137-138
BWV_164, *Ihr, die ihr euch von Christo nennet*, Thirteenth Sunday after The Holy Trinity, II 71-72
BWV_165, *O heil'ges Geist- und Wasserbad*, The Holy Trinity, I 164-165
BWV_166, *Wo gehest du hin?*, Cantáte Dómino Psalms 98: 1 /Fifth Sunday of Easter, I 122-123
BWV_167, *Ihr Menschen, rühmet Gottes Liebe*, John the Baptist (24 June), I 167-168
BWV_168, *Tue Rechnung! Donnerwort*, Ninth Sunday after The Holy Trinity, II 51-53
BWV_169, *Gott soll allein mein Herze haben*, Eighteenth Sunday after The Holy Trinity, II 103-105
BWV_170, *Vergnügte Ruh, beliebte Seelenlust!*, Sixth Sunday after The Holy Trinity, II 35-36****

BWV_171, *Gott, wie dein Name, so ist auch dein Ruhm*, New Year, Name of Jesus, I 45-46
BWV_172, *Erschallet, ihr Lieder, erklinget, ihr Saiten!*, Day of Pentecost, I 146-147
BWV_173, *Erhöhtes Fleisch und Blut*, Monday of Pentecost, I 151-153
BWV_174, *Ich liebe den Höchsten von ganzem Gemüte*, Monday of Pentecost, I 154-155
BWV_175, *Er rufet seinen Schafen mit Namen*, Tuesday of Pentecost, I 157-159
BWV_176, *Es ist ein trotzig und verzagt Ding*, The Holy Trinity, I 162-164
BWV_177, *Ich ruf zu dir, HERR Jesu Christ*, Fourth Sunday after The Holy Trinity, II 25-26
BWV_178, *Wo Gott der HERR nicht bei uns hält*, Eighth Sunday after The Holy Trinity, II 43-45
BWV_179, *Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei*, Eleventh Sunday after The Holy Trinity, II 59-60
BWV_180, *Schmücke dich, o liebe Seele*, Twentieth Sunday after The Holy Trinity, II 121-123
BWV_181, *Leichtgesinnte Flattergeister*, Sexagesima, Second Sunday before Lent, I 84-85
BWV_182, *Himmelskönig, sei willkommen*, Sunday of the Passion/Palm Sunday, I 96-97
BWV_183, *Sie werden euch in den Bann tun II*, Exáudi Dómine/Seventh Sunday of Easter, I 139-141
BWV_184, *Erwünschtes Freudenlicht*, Tuesday of Pentecost, I 155-157
BWV_185, *Barmherziges Herze der ewigen Liebe*, Fourth Sunday after The Holy Trinity, II 23-25
BWV_186, *Ärgre dich, o Seele, nicht*, Seventh Sunday after The Holy Trinity, II 37-39
BWV_187, *Es wartet alles auf dich*, Seventh Sunday after The Holy Trinity, II 42-43
BWV_188, *Ich habe meine Zuversicht*, Twenty-first Sunday after The Holy Trinity, II 127-129
BWV_190, *Singet dem HERRN ein neues Lied!*, New Year, Name of Jesus, I 38-40
BWV_191, *Gloria in excelsis Deo*, Nativity of Our LORD, I 22
BWV_192, *Nun danket alle Gott*, Unspecified occasion, II 114
BWV_194, *Höchsterwünschtes Freudenfest*, Church and Organ Consecration, I 159-162
BWV_195, *Dem Gerechten muß das Licht*, Wedding, II 156-158
BWV_196, *Der HERR denket an uns*, Unspecified occasion, II 155-156
BWV_197, *Gott ist unsre Zuversicht*, Wedding (ca. 1736), II 158-160
BWV_199, *Mein Herze schwimmt im Blut*, Eleventh Sunday after The Holy Trinity, II 60-62
BWV_200, *Bekennen will ich seinen Namen*, Presentation of Our LORD, I 76-77

Christmas Oratorio:

BWV_248 Part I, *Jauchzet, frohlocket, auf, preiset die Tage*, Nativity of Our LORD, I 11-12
BWV_248 Part II, *Und es waren Hirten in derselben Gegend*, Second Day of Christmas, I 12-14
BWV_248 Part III, *Herrscher des Himmels, erhöre das Lallen*, Third Day of Christmas, I 14-15
BWV_248 Part IV, *Fallt mit Danken, fällt mit Loben*, New Year, Name of Jesus, I 15-16
BWV_248 Part V, *Ehre sei dir, Gott, gesungen*, Sunday after New Year, I 16-18
BWV_248 Part VI, *HERR, wenn die stolzen Feinde schnauben*, Epiphany, I 18-20

Easter Oratorio:

Index of Cantatas by Scriptural Reference; BWV number(s)

LESSON:

Genesis 2: 6; BWV_114

Genesis 3; BWV_40

Genesis 3: 5; BWV_47

Genesis 3: 8; BWV_133

Genesis 3: 17-18; BWV_136

Genesis 3: 19; BWV_84; BWV_186

Genesis 4: 10; BWV_57

Genesis 11; BWV_94

Genesis 18: 6; BWV_10

Genesis 19: 15; BWV_70

Genesis 25: 13; BWV_30

Genesis 28: 15; BWV_56

Genesis 32: 2; BWV_19

Genesis 32: 26; BWV_23; BWV_98; BWV_157; BWV_186; BWV_188

Genesis 32: 30; BWV_133

Genesis 49: 18; BWV_60

Exodus 17: 6; BWV_181

Exodus 19: 4; BWV_29; BWV_137

Leviticus 26: 26; BWV_46

Numbers 11: 23; BWV_109

Deuteronomy 27: 26b; BWV_29

Deuteronomy 33: 25; BWV_71

Joshua 1: 5; BWV_56

Joshua 10: 12f; BWV_176

Judges 14: 8; BWV_161

2 Samuel 3: 27; BWV_52

2 Samuel 12: 13; BWV_113

2 Samuel 17: 11b-16; BWV_96

1 Kings 8: 29; BWV_194

2 Kings 2: 11; BWV_19; BWV_169

2 Kings 4: 40; BWV_93

2 Kings 6: 17; BWV_19

2 Kings 24: 3-4; BWV_131

1 Chronicles 1: 29; BWV_30

1 Chronicles 23: 25; BWV_29

2 Chronicles 33: 12-13; BWV_113

Job 15: 15; BWV_136

Job 19: 26; BWV_31

Psalms 6 (paraphrase); BWV_135

Psalms 6: 3; BWV_109
Psalms 8: 4; BWV_19; BWV_110
Psalms 16: 10; BWV_31
Psalms 16: 11; BWV_140
Psalms 19: 1, 3; BWV_76
Psalms 19: 4; BWV_17
Psalms 23; BWV_112; BWV_184
Psalms 23: 1-3a; BWV_104
Psalms 23: 2; BWV_30; BWV_90; BWV_124; BWV_161
Psalms 24: 9; BWV_70
Psalms 25: 1-2, 5, 15; BWV_150
Psalms 29: 2; BWV_148
Psalms 31: 5; BWV_106
Psalms 34: 7; BWV_19; BWV_149
Psalms 34: 8; BWV_186; BWV_194
Psalms 36: 5; BWV_17
Psalms 38: 3; BWV_25
Psalms 40: 7-8; BWV_182
Psalms 42: 1; BWV_148
Psalms 42: 11; BWV_21
Psalms 45; BWV_49
Psalms 47: 5-6; BWV_43
Psalms 48: 4; BWV_29
Psalms 48: 10; BWV_171
Psalms 50: 23; BWV_17
Psalms 51: 2-3; BWV_131
Psalms 51: 2, 7; BWV_5
Psalms 51: 11; BWV_105
Psalms 65: 1; BWV_120
Psalms 65: 5; BWV_29
Psalms 65: 11; BWV_187
Psalms 68: 17-18; BWV_43
Psalms 74: 12; BWV_71
Psalms 74: 16-17; BWV_71
Psalms 74: 19; BWV_71
Psalms 75: 1; BWV_29
Psalms 80: 1; BWV_104
Psalms 84: 1-2; BWV_32
Psalms 84: 11; BWV_79
Psalms 85: 9-11; BWV_119
Psalms 85: 10; BWV_29; BWV_120
Psalms 90: 12; BWV_106
Psalms 94: 19; BWV_21
Psalms 97: 11-12; BWV_195
Psalms 103: 2; BWV_69; BWV_69a
Psalms 103: 5; BWV_28

Psalms 104: 27-28; BWV_187
Psalms 110: 1; BWV_96
Psalms 115: 12-15; BWV_196
Psalms 116: 7; BWV_21
Psalms 118: 15; BWV_149
Psalms 118: 22; BWV_152
Psalms 118: 23; BWV_34
Psalms 118: 24; BWV_119; BWV_122
Psalms 124; BWV_14
Psalms 126: 3; BWV_119
Psalms 126: 5; BWV_146
Psalms 128: 6; BWV_34
Psalms 130: 1-8; BWV_38; BWV_131
Psalms 137; BWV_95
Psalms 139: 7-10; BWV_55
Psalms 139: 23; BWV_136
Psalms 143: 2; BWV_105
Psalms 144: 3; BWV_19
Psalms 145: 15; BWV_23
Psalms 146: 4,6,10a,10b; BWV_143
Psalms 147: 12-14a; BWV_119
Psalms 149: 1b; BWV_190
Psalms 150: 4,6; BWV_17; BWV_190
Psalms 150: 6a; BWV_171
Song of Solomon 2: 6; BWV_140
Song of Solomon 2: 8; BWV_140
Song of Solomon 2: 9, 17; BWV_140
Song of Solomon 2: 16; BWV_140
Song of Solomon 3: 4; BWV_140
Song of Solomon 3: 11; BWV_140
Song of Solomon 5: 2; BWV_49
Song of Solomon 6: 3; BWV_140
Song of Solomon 6: 9; BWV_49
Song of Solomon 8: 2; BWV_140
Song of Solomon 8: 6; BWV_140
Song of Solomon 8: 14; BWV_140
Isaiah 6: 6-8; BWV_194
Isaiah 7: 10-14; BWV_1
Isaiah 8: 14-15; BWV_152
Isaiah 11: 1-5; BWV_10; BWV_147
Isaiah 14: 14-15; BWV_47
Isaiah 25: 6; BWV_49
Isaiah 25: 8; BWV_4
Isaiah 35: 10; BWV_140
Isaiah 38: 1; BWV_106
Isaiah 38: 17; BWV_109

Isaiah 40: 1-5; BWV_7; BWV_30; BWV_132; BWV_167
Isaiah 40: 31; BWV_56
Isaiah 41: 10; BWV_153
Isaiah 42: 3; BWV_73; BWV_109
Isaiah 49: 16; BWV_92
Isaiah 51: 3; BWV_29; BWV_70
Isaiah 54: 10; BWV_92
Isaiah 55: 10-11; BWV_18
Isaiah 58: 7-8; BWV_39
Isaiah 59: 1; BWV_109
Isaiah 60: 1-6; BWV_65; BWV_123; BWV_248-VI
Isaiah 61: 10; BWV_162
Isaiah 62: 11; BWV_140
Isaiah 63: 2-3; BWV_31; BWV_43
Isaiah 66: 1; BWV_162
Jeremiah 5: 3; BWV_102
Jeremiah 8: 22; BWV_25; BWV_103
Jeremiah 10: 6; BWV_110
Jeremiah 17: 9; BWV_73; BWV_176
Jeremiah 31: 3; BWV_49
Jeremiah 31: 20; BWV_109
Jeremiah 32: 41; BWV_28
Jeremiah 46: 11; BWV_25
Lamentations 1: 12b; BWV_46
Lamentations 3: 22-23; BWV_8; BWV_10; BWV_16; BWV_35; BWV_51; BWV_66;
BWV_90; BWV_104; BWV_187; BWV_190
Ezekiel 36: 35; BWV_70
Daniel 3: 25; BWV_130
Daniel 6: 22; BWV_130
Hosea 2: 19-20; BWV_49; BWV_140
Hosea 11: 4; BWV_96
Hosea 11: 8; BWV_89
Hosea 13: 14; BWV_4; BWV_67
Hosea 14: 2b; BWV_194
Jonah 1: 3; BWV_111
Jonah 1: 15; BWV_92
Jonah 2; BWV_92
Micah 5: 2; BWV_248-V
Micah 6: 8; BWV_6
Habakkuk 3: 16; BWV_179
Zechariah 6: 12-15; BWV_90
Malachi 3: 1-4; BWV_7; BWV_30; BWV_82; BWV_83; BWV_125; BWV_167; BWV_200
Sirach 1: 34; BWV_179
Sirach 14: 17; BWV_106
Acts 1: 1-11; BWV_11; BWV_37; BWV_43; BWV_128
Acts 1: 9-11; BWV_70

Acts 1: 12; BWV_11
Acts 2: 1-21; BWV_34; BWV_59; BWV_74; BWV_172
Acts 6: 8-7: 2a and 7: 51-59; BWV_57
Acts 7: 56, 59-60; BWV_43
Acts 8; 14-17; BWV_175; BWV_184
Acts 10: 34-43; BWV_6; BWV_66
Acts 10: 42-48; BWV_68; BWV_173; BWV_174
Acts 13: 26-33; BWV_134; BWV_145; BWV_158
Acts 14: 22; BWV_12
Acts 14: 22b; BWV_146
Acts 17: 28; BWV_106
Romans 2: 4-5; BWV_90; BWV_102
Romans 6: 1; BWV_90
Romans 6: 3-11; BWV_9; BWV_170
Romans 6: 19-23; BWV_107; BWV_186; BWV_187
Romans 7: 14-25; BWV_163
Romans 7: 24; BWV_48
Romans 8: 1; BWV_74
Romans 8: 12-17; BWV_45; BWV_136; BWV_178
Romans 8: 15; BWV_104
Romans 8: 18-23; BWV_24; BWV_146; BWV_177; BWV_185
Romans 8: 26; BWV_183
Romans 10: 4; BWV_89
Romans 11: 33-36; BWV_129; BWV_165; BWV_176
Romans 12: 1-6; BWV_32; BWV_124; BWV_154
Romans 12: 6-16; BWV_3; BWV_13; BWV_155
Romans 12: 17-21; BWV_72; BWV_73; BWV_111; BWV_156
Romans 13: 8-10; BWV_14; BWV_81
Romans 13: 11-14; BWV_36; BWV_61; BWV_62
Romans 14: 17; BWV_17
1 Corinthians 1: 4-9; BWV_96; BWV_169
1 Corinthians 5: 6-8; BWV_4; BWV_31; BWV_249
1 Corinthians 9: 24-10:5; BWV_84; BWV_92; BWV_144
1 Corinthians 10: 6-13; BWV_94; BWV_105; BWV_168
1 Corinthians 10: 13; BWV_104
1 Corinthians 11: 23-32; BWV_182
1 Corinthians 12: 1-11; BWV_46; BWV_101; BWV_102
1 Corinthians 13: 1-13; BWV_22; BWV_23; BWV_127; BWV_159
1 Corinthians 15: 1-11; BWV_113; BWV_179; BWV_199
1 Corinthians 15: 42-49; BWV_31
1 Corinthians 15: 55; BWV_4
2 Corinthians 3: 4-11; BWV_35; BWV_69a; BWV_137
2 Corinthians 11: 19-12: 9; BWV_18; BWV_126; BWV_181
Galatians 3: 15-22; BWV_33; BWV_77; BWV_164
Galatians 4: 1-7; BWV_28; BWV_122; BWV_152
Galatians 4: 4-7; BWV_16; BWV_41; BWV_143; BWV_171; BWV_190; BWV_248-IV

Galatians 4: 6; BWV_104
Galatians 5: 16-24; BWV_17; BWV_25; BWV_78
Galatians 5: 25-6: 10; BWV_51; BWV_99; BWV_138
Ephesians 3: 13-21; BWV_8; BWV_27; BWV_95; BWV_161
Ephesians 4: 1-6; BWV_47; BWV_114; BWV_148
Ephesians 4: 8; BWV_43
Ephesians 4: 22-28; BWV_5; BWV_31; BWV_48; BWV_56
Ephesians 5: 1-9; BWV_54
Ephesians 5: 15-21; BWV_49; BWV_162; BWV_180
Ephesians 6: 10-17; BWV_38; BWV_98; BWV_109; BWV_188
Philippians 1: 3-11; BWV_55; BWV_89; BWV_115
Philippians 1: 23; BWV_27; BWV_161
Philippians 2: 5-11; BWV_182
Philippians 3: 17-21; BWV_52; BWV_139; BWV_163
Philippians 4: 4-7; BWV_132
Colossians 1: 9-14; BWV_26; BWV_60
1 Thessalonians 4: 13-18; BWV_90; BWV_116
1 Thessalonians 5: 1-11; BWV_140
2 Thessalonians 2: 3-8; BWV_79; BWV_80
2 Timothy 2: 8; BWV_67
2 Timothy 2: 19; BWV_109
Titus 2: 11-14; BWV_63; BWV_91; BWV_110; BWV_191; BWV_248-I
Titus 3: 4-7; BWV_40; BWV_121; BWV_248-II
Hebrews 1: 1-14; BWV_64; BWV_133; BWV_151; BWV_248-III
Hebrews 4: 16; BWV_83
Hebrews 9: 14; BWV_31
Hebrews 13: 16; BWV_39
James 1: 12; BWV_57
James 1: 17-21; BWV_108; BWV_166
James 1: 22-27; BWV_86; BWV_87
James 2: 13; BWV_89
1 Peter 2: 11-20; BWV_12; BWV_103; BWV_146
1 Peter 2: 21-25; BWV_85; BWV_104; BWV_112
1 Peter 3: 8-15; BWV_88; BWV_93
1 Peter 4: 8-11; BWV_44; BWV_183
1 Peter 4: 12-19; BWV_58; BWV_153; BWV_248-V
1 Peter 5: 6-11; BWV_21; BWV_101; BWV_135
2 Peter 3: 3-13; BWV_70
1 John 2: 15-16; BWV_169
1 John 3: 1; BWV_64
1 John 3: 8; BWV_54
1 John 3: 8b; BWV_40
1 John 3: 13-18; BWV_2; BWV_76
1 John 4: 16-21; BWV_20; BWV_39; BWV_75
1 John 5: 4-10; BWV_42; BWV_67
Revelation 1: 8; BWV_31

Revelation 1: 18; BWV_31
Revelation 2: 5; BWV_6
Revelation 2: 10; BWV_12; BWV_49
Revelation 3: 14; BWV_179
Revelation 3: 16; BWV_10
Revelation 3: 20; BWV_61; BWV_49
Revelation 5: 12-14; BWV_21
Revelation 7: 14; BWV_56
Revelation 7: 17; BWV_56
Revelation 12: 7-12; BWV_19; BWV_50; BWV_130; BWV_149
Revelation 14: 13; BWV_60
Revelation 19: 9; BWV_162
Revelation 21: 2-8; BWV_194
Revelation 21: 21; BWV_140
Revelation 22: 20; BWV_106

GOSPEL:

Matthew 1: 23; BWV_122
Matthew 2: 1-12; BWV_65; BWV_81; BWV_123; BWV_248-V; BWV_248-VI
Matthew 2: 13-23; BWV_58; BWV_153; BWV_248-V
Matthew 5: 20-26; BWV_9; BWV_170
Matthew 6: 24-34; BWV_51; BWV_99; BWV_138; BWV_187
Matthew 7: 7; BWV_98
Matthew 7: 12; BWV_24
Matthew 7: 15-23; BWV_45; BWV_136; BWV_178
Matthew 8: 1-13; BWV_72; BWV_73; BWV_111; BWV_156
Matthew 8: 15; BWV_57
Matthew 8: 23-27; BWV_14; BWV_81
Matthew 9: 1-8; BWV_5; BWV_48; BWV_56
Matthew 9: 18-26; BWV_26; BWV_60
Matthew 10: 16a; BWV_139
Matthew 11: 6; BWV_186
Matthew 11: 28; BWV_113
Matthew 14: 29-31; BWV_92
Matthew 18: 1-11; BWV_19; BWV_50; BWV_130; BWV_149
Matthew 18: 20; BWV_42
Matthew 18: 21-35; BWV_55; BWV_89; BWV_115
Matthew 20: 1-16; BWV_84; BWV_92; BWV_144
Matthew 21: 1-9; BWV_36; BWV_61; BWV_62; BWV_182
Matthew 21: 13; BWV_90
Matthew 22: 1-14; BWV_49; BWV_162; BWV_180
Matthew 22: 15-22; BWV_52; BWV_139; BWV_163
Matthew 22: 34-46; BWV_96; BWV_169
Matthew 23: 27; BWV_2
Matthew 23: 34-39; BWV_40; BWV_46; BWV_57; BWV_137
Matthew 24: 15-28; BWV_90; BWV_116

Matthew 24: 31; BWV_70
Matthew 24: 35; BWV_70
Matthew 25: 1-13; BWV_140
Matthew 25: 31-46; BWV_70
Matthew 26: 41; BWV_70
Matthew 27: 51b; BWV_181
Matthew 28: 2; BWV_181
Matthew 28: 20; BWV_123; BWV_124
Mark 7: 31-37; BWV_35; BWV_69a; BWV_137
Mark 8: 1-9; BWV_107; BWV_186; BWV_187
Mark 9: 2-9; BWV_22; BWV_128; BWV_176
Mark 9: 24; BWV_66; BWV_78; BWV_109
Mark 12: 30-31; BWV_169
Mark 14: 38; BWV_3
Mark 16: 1-8; BWV_4; BWV_31; BWV_249
Luke 1: 26-38; BWV_1
Luke 1: 39-57; BWV_10; BWV_121; BWV_147
Luke 1: 57-80; BWV_7; BWV_30; BWV_140; BWV_167
Luke 2: 1-14; BWV_63; BWV_91; BWV_110; BWV_191; BWV_248-I; BWV_248-II
Luke 2: 15-20; BWV_40; BWV_121; BWV_248-II; BWV_248-III
Luke 2: 15-21; BWV_16; BWV_41; BWV_143; BWV_171; BWV_190; BWV_248-IV
Luke 2: 22-40; BWV_82; BWV_83; BWV_121; BWV_125; BWV_200
Luke 2: 29; BWV_42; BWV_114
Luke 2: 33-40; BWV_28; BWV_122; BWV_152
Luke 2: 41-52; BWV_32; BWV_124; BWV_154
Luke 5: 1-11; BWV_88; BWV_93
Luke 6: 36-42; BWV_24; BWV_177; BWV_185
Luke 7: 11-17; BWV_8; BWV_27; BWV_95; BWV_161
Luke 7: 48; BWV_113
Luke 8: 4-15; BWV_18; BWV_126; BWV_181
Luke 10: 23-37; BWV_33; BWV_77; BWV_164; BWV_169
Luke 11: 14-28; BWV_54
Luke 13: 5; BWV_46
Luke 14: 1-11; BWV_47; BWV_114; BWV_148
Luke 14: 16-24; BWV_2; BWV_76
Luke 15: 1-10; BWV_21; BWV_113; BWV_135
Luke 16: 1-9; BWV_94; BWV_105; BWV_168
Luke 16: 19-31; BWV_20; BWV_39; BWV_75; BWV_93
Luke 17: 11-19; BWV_17; BWV_25; BWV_78
Luke 18: 9-14; BWV_113; BWV_179; BWV_199
Luke 18: 31-43; BWV_22; BWV_23; BWV_127; BWV_159
Luke 19: 1-10; BWV_194
Luke 19: 20; BWV_88
Luke 19: 41-48; BWV_46; BWV_101; BWV_102
Luke 22: 19; BWV_65
Luke 23: 30; BWV_168

Luke 23: 43; BWV_106
 Luke 24: 13-35; BWV_6; BWV_66
 Luke 24: 22; BWV_249
 Luke 24: 36-47; BWV_134; BWV_145; BWV_158
 Luke 24: 50-52; BWV_11
 John 1: 1-14; BWV_40; BWV_64; BWV_133; BWV_151; BWV_248-III
 John 1: 19-28; BWV_132
 John 2: 1-11; BWV_3; BWV_13; BWV_155
 John 3: 1-17; BWV_129; BWV_165; BWV_176
 John 3: 16-21; BWV_68; BWV_94; BWV_173; BWV_174
 John 3: 35; BWV_70
 John 4: 46-54; BWV_38; BWV_98; BWV_109; BWV_188
 John 8: 44; BWV_101
 John 10: 1-11; BWV_175; BWV_184
 John 10: 11-16; BWV_85; BWV_104; BWV_112
 John 10: 14, 27; BWV_109
 John 14: 8-31; BWV_34; BWV_59; BWV_74; BWV_171; BWV_172
 John 15: 26-16: 4; BWV_44; BWV_183
 John 16: 5-15; BWV_108; BWV_166
 John 16: 16-23; BWV_12; BWV_103; BWV_146; BWV_171
 John 16: 23-30; BWV_86; BWV_87
 John 19: 30; BWV_159
 John 20: 19-31; BWV_42; BWV_67
 Revelation 14: 6-8; BWV_79; BWV_80

*Bach Cantatas' use of corno da caccia, oboe da caccia, and oboe d'amore by **BWV number-movement number(s)***

Corno da caccia

14-1, 2, 5
 16-1, 3, 5, 6
 107-1, 7

Oboe da caccia

1-1, 3, 6
 6-1, 2, 6
 13-1, 3
 16-5
 27-3
 46-1, 5
 65-1, 2, 4, 6, 7
 69a-3
 74-1, 2, 6, 7, 8

80-7
82-3
87-1, 3, 7
101-6
110-6, 7
119-3, 4
128-1, 5
147-8
148-4
167-3
176-1, 5, 6
177-3
179-5
183-1, 3, 4, 5
248 II-10, 14, 18, 19, 21, 23

Oboe d'amore

3-1, 5, 6
7-1, 6, 7
8-1, 2, 4 (or flute), 6
9-1, 5, 7
19-3
24-5
30-8
36-1, 2, 3, 4, 6, 8
37-1, 5, 6
45-1, 7
49-1, 4, 6
55-1
60-1, 3, 5
64-7
67-1, 2, 4, 6, 7
69-5
69a-5
75-5
76-8, 12
80-5
81-5, 7
86-1, 3
88-1,3,5,7
92-1, 4, 8, 9
94-3, 7
95-1, 3, 5, 7
99-1, 5, 6
100-1, 5, 6
103-1, 5, 6

104-3
107-1, 2, 5, 7
108-1, 4, 6
110-4
112-1, 2, 5
113-1, 3
115-1, 2, 6
116-1, 2, 6
117-3
120-1, 2
121-1, 2, 6
123-1, 3, 6
124-1, 3, 6
125-2
128-1, 4
129-4
133-1, 2, 6
136-1, 3
138-1, 2, 6
139-1, 4, 6
144-5
145-3
146-5
147-3
148-4
151-1, 3, 5
154-3, 4, 7
157-1, 2
168-2, 3, 6
169-1
170-1, 5
172-5
178-4
183-1, 3, 5
190-5
195-4
197-3, 8
248 I-3, 4, 7
248 II-10, 14, 18, 19, 21, 23
248 III-26, 29
248 V-43, 45, 46, 47, 52, 53
248 VI-57, 61, 62
249-9

Epilogue

Loved ones, here brings to a close for us a marvelous journey with God, Jesus, Holy Spirit, Martin Luther, Johann Sebastian Bach, and a host of contributors including theologians, musicians, authors, poets, composers, copyists, electronic wizards, printers, and supporting friends and family who have all made possible this complete study of Bach church cantatas, and previously two volumes of chorales, bringing to all their proclamation of the gospel. Bach must have totally blown the minds of the Leipzig churches where the cantatas and chorales were performed and subsequently presented in revised and unrevised form. The Way of the gospel is all here for all who will take the time and effort to hear, experience, and live it in their daily living and musical proclamation. Of special note is Bach's use of Bassettchen (see Dürr pp. 953 Glossary, 435 BWV_170 movement 3, and 466 BWV_105 movement 3) which is a musical device, i.e. without basso continuo, used by Bach in very special occasions to represent the groundless existence in sin. This and other countless insights found in this study has contained for me a superabundance of blessings in the good news of God's Love for all of us in our sin soaked existence on this fragile and also resilient orb we call home.

A final blessing, remember BWV_159 movements 4 and 5 as everywhere you are and in every moment you experience it is very good because **you** are there. Soli Deo Gloria!

John Kaye Gottschall

19 June 2025 (Juneteenth!)