

# J.S. Bach - Church Cantata

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

NBA I/20; BC A120a-c)

11. S. after Trinity (BWV 199, 179, 113)

\*1 Corinthians 15:1-10 (Paul writes of his apostleship and lists post-resurrection appearances of Jesus)

\*Luke 18:9-14 (Parable of the Pharisee and the tax collector in the temple to pray)

Librettist: Georg Christian Lehms (see note).

FP: 12 August 1714 (Weimar

palace chapel). See note.

Performed again several

times (see note).

Soprano

An early chamber cantata for soprano; a dramatic soliloquy tracing the progression from remorse to reconciliation.

Form: Recit - Aria - Recit - Aria - Recit - Chorale - Recit - Aria.

The cantata is in chiastic form. Bach often used chiastic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text).

## J.S. Bach (Weimar version) Cantata No. 199

### Mein Herze schwimmt im Blut

•Depravity of my heart makes me utterly wretched (199/1).

4. Aria. Deeply bowed and full of remorse
5. Recit./6. Chorale. On this painful remorse
3. Recit. But God must to me
7. Recitative. I lay myself in these wounds.
2. Aria and Recit. Silent sighs, quiet lamentations
8. Aria. How joyful is my heart.
1. Recit. My heart swims in blood.

See note for more.

#### 199/1. 1. Recitativo

Mein Her - ze schwimmt im Blut, weil mich der  
My heart swims in blood, because me (my)

Concerning the relationship between recitative and aria in this cantata, see note.

Strings *p*

C minor

(Leipzig version is notated in D minor.)

The theme of remorse over sin in the face of God's holiness (recognizing that the origin of sin lies in Adam's fall) recalls a range of biblical passages (see note).

Sünden Brut in Gottes heiligen Augen zum Un-ge-heu-er macht. Und mein Ge-  
sin's brood in God's holy eyes into-a monster makes; and my

D7 G minor A7 D major

wis-sen füh - let Pein, weil mir die Sün-den nichts als Höl-len-hen-ker  
conscience feels pain, because to-me (my) sins nought but hell's-hangmen

F# dim.7 G(7) G minor

sein. Ver-haß-te Lasternacht! Du, du al - lein hast mich in sol-che Not ge-  
are. (O) hated night-of-depravity! Thou, thou alone hast me into such distress

G minor E-flat 7 A-flat major A-flat 7

# J.S. Bach - Church Cantatas BWV 199

11

bracht! Und Du, du bö-ser A-dams-sa-men raubst mei-ner  
brought! And thou, thou wicked seed-of-Adam, dost-rob my

F major A dim.7 B-flat minor

13

See-len al-le Ruh, und schlie-Best ihr den Himmel zu! Ach!  
soul of-all rest and dost-lock-up to-it - heaven - ! Ah!

E-flat minor F(7) B-flat minor C major

16

Un-er-hör-ter Schmerz! Mein aus-ge-dorr-tes Herz will fer-ner  
Unheard-of pain! My dried-up heart will furthermore

E dim.7 F# dim.7 G minor

18

mehr kein Trost be-feuch-ten; und ich muß mich vor dem ver-  
no consolation moisten; and I must myself from him

D7

20

stecken, vordem die En-gel selbst ihr An-ge-sicht ver-dek-ken.  
hide, before whom the angels themselves their face(s) cover.

C7 F major C minor C major

3

# J.S. Bach - Church Cantatas BWV 199

13  
(58)

Kla - gen, ihr mögt mei - ne Schmerzen sa - gen, weil der Mund ge - schlos -

E-flat major F7

15  
(60)

sen ist; stum - me Seuf - zer, stil - le -

E-flat major E-flat 7 A-flat major F7

17  
(62)

Kla - gen, ihr mögt mei - ne Schmerzen sa - gen, weil der Mund ge - schlos - sen

B-flat major 2 G7 C minor E-flat 7

19  
(64)

ist, weil der Mund ge - schlos - sen ist.

Silence depicts "Mund geschlossen."

C minor C minor

# J.S. Bach - Church Cantatas BWV 199

[illegible]

24  
(69)

6  
5

6  
5

6  
4

6  
4

6  
5

7  
5

4  
3

6  
4

E-flat 7

26  
(71)

E-flat major

B Section.

Und ihr

A-flat major  
6  
4  
2 F7

B-flat major  
6  
4  
2 G7

C minor  
6  
5

8  
4 7 6  
5

6  
5 4 4

(Fine)

C minor

A musical score for a piano and voice. The piano part is written in E-flat major (three flats) and 2/4 time. It features a complex melody with many beamed sixteenth and thirty-second notes, and a bass line with chords and single notes. The voice part is a single line with lyrics. The score is divided into measures by bar lines. Chord symbols are written below the piano part. The piece ends with a 'Fine' marking and a final C minor chord.

29 *major*

nassen Trä-nen-quel-len könnt ein sich-res Zeug-nis stel-len, wie mein

*piano*

6 4 2b  
(E-flat 7)

A-flat major

7 5b  
F(7)

31 (E-flat 7) 7 (F7)

sündlich Herz gebüßt. Und ihr

B-flat minor B-flat minor B-flat 7



# J.S. Bach - Church Cantatas BWV 199

33

nas-sen Trä-nen-quellen könnt ein sich-res Zeug-nis stellen, wie mein

E-flat major  
E dim.7  
F minor  
D7  
G minor  
B-flat 7

35

sünd-lich Herz ge-büßt, mein sünd-lich Herz ge-büßt, wie mein

E-flat major  
C7  
F major  
D7  
G minor  
F# dim.7

37

sünd-lich Herz ge-büßt, ... meinsündlichHerzge-

G minor

39

**Recitativo**

büßt. Mein Herz ist itzt ein Trä-nen-brunn, die Au-gen

My heart is now a well-of-tears, (my) eyes

The momentum stops as the singer ponders weepingly how reconciliation with God can be accomplished.

Continuo

G minor  
E-flat major  
E-flat 7  
E dim.7  
C7

See note for more.



# J.S. Bach - Church Cantatas BWV 199

42. *hei-ße Quellen. Ach Gott! Wer wird dich doch zu frie-den stellen?*  
*hot springs. Ah God! Who will thee indeed satisfy?* *Pregnant, apprehensive pause.*

*Phrygian cadence often used for questions.*

199/3. **3. Recitativo** • Mercy will be shown to me by God for I repent (199/3).

Soprano *Doch Gott muß mir ge-nä-dig sein, weil ich das Haupt mit Asche,*  
*Yet God must to-me merciful be, for I (my) head with ashes,*

*"Halo" of strings. p*

4. *das An-ge-sicht mit Trä-nen wasche, mein Herz in Reu und Leid zer-schla-ge und*  
*(My) face with tears do-bathe, my heart in remorse and sorrow do-batter and*

7. *vol-ler Weh-mut sa-ge: Gott sei mir Sün-der gnä-*  
*full-of melancholy (I) say: God be to-me, (a) sinner, merciful!*

*Verbatim quotation from the Sunday's Gospel (Luke 18:13), set quasi-ariowso.*

10. *dig! Ach ja! Sein Her-ze bricht, und mei-ne See-le spricht:*  
*dig! Ah, yes! His heart breaks, and my soul says:*

*Here the text alludes to Jeremiah 31:20 (see note).*

*The recitative sets up the following aria, just as no. 5 sets up the following chorale setting.*

199/4. **Andante** • Confession: I confess my guilt; have patience! (199/4).

Italianate melody, reminiscent of Handel.

Strings

Ritornello derived from vocal theme, its beginning derived from the chorale.

In light of the syntactical construction (colon at the end of the previous movement), the lengthy ritornello at the beginning of the aria is rhetorically significant—the soprano appears to have been rendered speechless. Intended perhaps as a biblical allusion (Romans 8:26: "sighs too deep for words"), the effect is strengthened by unison trills toward end of the ritornello.

Martin Petzold argues that the music of the A section of the aria depicts the comfort of forgiveness, even if it is absent in Lehms's text. "What Lehms's text does not achieve, Bach achieves through his music." See *Bach-Kommentar* 1:270, translated from the German original.

The opening motive is derived from the chorale, no. 6, and is related to it theologically.

The text alludes to a range of biblical passages, including the Gospel reading and Jesus parable about the unrepentant servant (see note).

Tief ge - bückt  
In the dust,  
Deeply bowed,

und vol. ler Reu -  
bowed down with weep  
and filled with remorse,



# J.S. Bach - Church Cantatas BWV 199

(174) 30.

- e, und voll-er Reu-e lieg-ich,

4 3 9 7 3 6 6 6 6 F7 9 7 5 B-flat major 7 6

35  
(179)

lieb-ster Gott, vor Dir. Tief ge-bücht und voll-er

hemiola tutti p sempre

4 3 9 7 5 4 B-flat major 6 4 7 6 4

40  
(184)

Reu-e, und voller Reu-e

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

46  
(190)

- e, tief ge-bücht und voll-er Reu-e lieg

Cont. tutti tr

B-flat 7 E-flat major 6 6 6 E-flat major E-flat major

# J.S. Bach - Church Cantatas BWV 199

52  
(196)

— ich, lieg — ich lieb - ster Gott vor Dir. Tief ge-

E-flat major  
B-flat pedal...

58  
(202)

bückt, tief gebückt und vol - ler Reu - e lieg — ich, liebster

Simultaneous trills for violins and viola.

E-flat major

64  
(208)

Gott, lieg ich, lieb - ster Gott, — vor — Dir.

hemiola Ritornello

*forte*

E-flat major

E-flat major

69  
(213)

E-flat major

E-flat major

74  
(218)

hemiola

F major

F7

B-flat major

# J.S. Bach - Church Cantatas BWV 199

79  
(223)

B-flat major E-flat major B-flat 7 B-flat pedal... E-flat major

84  
(228)

Simultaneous trills for violins and viola.

E-flat major

89  
(233)

B Section.

Ich be - ken - ne mei - ne

hemiola tr Cont.

Continuo alone...

E-flat major C minor G(7) 7/4 C minor 6/4 5

94

Schuld; a - ber ha - be doch - Ge - duld,

(Fine) E-flat major

C minor F# dim.7 G minor 6/4 5

99

ha - be doch — Geduld mit mir!

Ritornello Vln II tr Vln I

G minor 7/5 6/4 5

# J.S. Bach - Church Cantatas BWV 199

104

G minor F7 B-flat major G minor D major D pedal...

109

Simultaneous trills for violins and viola.

G minor

114

Ich be - ken - ne

hemiola

Cont.

Continuo alone...

G minor G minor 6 6/5 - 6/4

119

mei - ne Schuld; a - ber ha - be doch Ge -

tutti

Cont.

Continuo alone...

B-flat 7 E-flat major 6 6/5 7 6 6 6/4 5/b 6

124

duld, ha - be doch Geduld mit mir, Ge - duld,

tutti

p

sempre

G major C minor C minor C minor B-flat 7

129

habe doch Ge-duld! Ich be - ken - ne mei - ne Schuld;

B dim.7 G major C minor  
G pedal...

134

**Adagio**

a - ber ha - be doch Ge - duld, Ge - duld, Ge - duld!

"Patience" is depicted with a dramatic pause, then repetition in a slow tempo.

C minor G7

140

Ha - be doch Ge-duld mit mir!

Strings interject a double statement of "tief gebückt" as if to remind God of the singer's remorse.

hemiola

*più piano*

E-flat 7 A-flat major

*da capo*  
A-flat major

199/5. **5. Recitativo** • Repentance brings God's word of comfort (199/5).

Soprano

1. Auf die-se Schmerzens - reu fällt mir alsdann dies Trostwort bei:  
Upon this pain-of-remorse occurs to-me then this word-of-consolation - :

The opening phrase recalls the opening of the cantata, "Mein Herze schwimmt im Blut."

*Cont.*

6 5 5 6 6 4 2 6 8 6 7 5 6 4 # G minor  
G(7) C minor G minor D7



his is stanza 3 of 11 in the chorale "Wo soll ich fliehen hin" by Johann Heermann (1585–1647). In contemporary hymnals, the chorale was often called a "Trostwort" ("word of consolation"). For example, the title in the Dresden hymnal is "Trost=Gesängelein, darinnen ein betrübtes Hertz all seine Sünde mit wahren Glauben auf Christum leget: aus Taulero" ["Little song of comfort, in which a sorrowful heart lays all its sins on Christ with true faith: from Taulero"]. See *Bach-Kommentar* 1:270.

199/6.

## 6. Choral Andante

• Christ's wounds provide salvation for sinners (199/6).

For Alfred Dürr's comments, see note.



Italianate writing, the obbligato derived from the chorale.

1. *Vla*

F major 6 6 5 8 7 6 6 5 C major 6 5

3 C major 6 7 D minor 6 5 D minor Soprano C major 6 5 F major 6 5 F major 6 6

6 Ich, dein be - trüb - tes Kind,

F major 6 6 6 6 6 6 5 F major 6 5 6 4 5 3 F major

9 werf' al - le mei - ne Sünd;

G7 C major 5 6 5 5 5 5 5 4 C major 6 7 F major F7

12 so viel ihr in mir stek - ken

B-flat major 9 6 6 5 6 6 5 6 5 7 4 5 D minor 6 5 6 5 A major

# J.S. Bach - Church Cantatas BWV 199

15

und mich so hef - tig schrek - ken,

18

in dei - ne tie - fen

Allusion to 1 Peter 2:24: "By his wounds you have been healed (Luther 1545: durch welches Wunden ihr seid heil worden)."

20

Wun - - - den, da ich stets Heil ge -

23

fun - den.

D minor

C major

F major

E-flat major

B-flat major

F7

G minor

C7

D minor

F major

G7

C major

C major

F7

D7

G minor

C7

D minor

F major

F major

F7

B-flat major

C7

F major

199/7. **7. Recitativo** • Christ's wounds become my resting place by faith (199/7).

Soprano

1.

Ich le-gemich in die-se Wunden, als in den rechten Fel-senstein; die  
I lay myself into these wounds, as into the (one) true rock; they

Strings  
*piano*

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

4.

sol-len mei-ne Ruh-statt sein. In die-se will ich  
shall my resting-place be. Into these would I

Text painting: Soaring, ascending line to for "schwingen."

B-flat 7 E-flat major E-flat major C minor

7.

mich im Glau-ben schwingen und drauf ver-gnügt und fröh-lich  
- in faith soar and thus contentedly and joyously

Word painting: Soaring melisma for "joyously" (accompanied by Violin I in parallel 3rds, suggesting sweetness) anticipates the extrovert joy of the final movement..

F7 B-flat major

9.

lich sin-gen:  
sng:

Vln I

B-flat major B-flat major

*attacca*

199/8. **8. Aria**

**Allegro (Vivace)**

•Reconciliation with God brings this song of joy (199/8).

Ob. 1. 12 8 7

Ob and Vln I in canon for 5 mm.

Vln I

Vln II  
Vla

Bass begins canon.

Gigue B-flat major

3 (32)

tr

6 (35)

tr

B-flat major

9 (38)

Soprano

Wie freu\_dig ist mein Herz, wie

tr

p Ob.

p Viol.

Vln I

B-flat major B-flat major

11 (40)

freu\_dig ist mein Herz, wie freu - - - dig, wie

l.H.

tr

Ob.



13  
(42)

freu - dig ist mein Herz, da Gott ver - söh - net ist; wie

*Viol.*  
*forte*

F7 B-flat major

15  
(44)

freu - di - ge ist - mein Herz, da Gott ver - söh - - - - - net, da

*Viol.*  
*l. H.*

17  
(46)

Gott ver - söh - net ist, da Gott, da Gott ver - söh - net ist. Und

*tr* *Ob.*  
*Va.*

B Section.  
The movement (and cantata) ends abruptly without closings ritornello.

B-flat major (Fine)  
B-flat major

19

mir nach Reu und Leid nicht mehr die Se - lig - keit noch

*Vln I* *tutti* *Ob.*  
*Va.*

E-flat major F major



J.S. Bach - Church Cantatas BWV 199

21

auch sein Herz ver.schließt, — noch auch sein Herz verschließt; und

*Viol.* *tutti* *tr* *Ob*

A7 D minor G major

23

mir nach Reu und Leid nicht mehr die Se . lig . keit — noch

*Ob* *Cont.*

C minor C minor F major B-flat major B-flat major B-flat 7

25

auch sein Herz ver.schließt: — und mir nach Reu und

*Ob* *tutti* *tr* *Cont.* Continuo alone...

E-flat major (D7) G minor

27

Leid nicht mehr die Se . lig . keit noch auch sein Herz — verschließt.

G minor G minor G minor da capo