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Early "Council
Election" Cantata

NBA I/32; BC B1

Change of Town Council in Mühlhausen (BWV 71, 119, 193, 120, 29, 69) The sitting council was replaced by a dormant council (see notes).

No specific lessons

Librettist: Unknown; perhaps Georg Christian Eilmar

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

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

Large Instrumentation:

Tromba I, II, III

Timpani

Vln I, II

Vla

Violone

Oboe I, II

Bassoon

Flauto dolce I, II

Violoncello

SATB + ripieno

Organ obbligato

With regard to ripieno parts, see note.

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

The printed libretto has the title "Motetto." Features (typical of Bach's early period and much like Buxtehude's works) include motet-like sectionalization of the movements, no recitatives, and no da capo arias. It was the only church cantata published in Bach's own time (by the Mühlhausen town Council). It is explicitly polychoral (with ripieno parts) but not so in the version published during Bach's time. Several movements are in C major, although 71/6, a chorus that imitates the turtledoves of its mournful text, is in C minor. Like Bach's other Mühlhausen cantatas, BWV is built on a psalm as backbone. Bach is not yet influenced by Italian recitative or ritornello principle. For comments by Alfred Dürr, see note.

J.S. Bach

Cantata No. 71

Gott ist mein König

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

1. Coro (Divisi a due Cori)

71/1. Animoso

Coro pleno

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

Soprano

Alto

Tenore

Basso

For a discussion of the tradition of *Ratstück* (cantata for change of town council) that Bach inherited in Mühlhausen, see "In Honor of God and the City" in *Choices and Meaning in the Vocal Music of J. S. Bach*, edited by Mark A. Peters and Reginald L. Sanders (Lanham, Maryland: Lexington Books, an imprint of and Littlefield, 2018), pp. 3-22.

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

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

Regarding Chorton, see note.

A minor

F major

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

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

A

Senza Ripieni

the first time phrase is set apart by strings doubling the voices.
soprano sings long, repeated notes (similar to a chorale), to signify the eternal nature of God.

This musical score is for the hymn "Ist mein König". It features four vocal staves (Soprano, Alto, Tenor, Bass) and a string section. The lyrics are in German and English. The score includes a section where the vocal parts sing long, repeated notes, which is noted as being similar to a chorale and signifying the eternal nature of God. The string section provides harmonic support, doubling the vocal parts at times. The key signature changes from C major to A minor.

ist mein Kö - nig
Lord my King is

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

ist mein Kö - nig
Lord my King is

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

ist mein Kö - nig
Lord my King is

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

ist mein Kö - nig
Lord my King is

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

A
Viol., Va.

C major

A minor

Strings double the voices.

10

al - - - ters her, von al - - - ters her,
a - - - ges past, from a - - - ges past,
von alters her, von al - - - ters her,
from a-ges past, from a - - - ges past,
von alters her, von al - - - ters her,
from a-ges past, from a - - - ges past,
von alters her, von al - - - ters her,
from a-ges past, from a - - - ges past,
von al - - - ters her, von al - - - ters her,
from a-ges past, from a-ges past, from a-ges past, Trumpet fanfare
Trb.
Timp.
D minor F major C major

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

14

Coro pleno
Un poco allegro
B Senza Ripieni

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

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

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

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

Fl., Ob. Tutti

Un poco allegro Viol.

Strings double voices.
 Va., Violone, Org.

C major

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

17II

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

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

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

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

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

Va.

C major

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

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

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

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

A minor C major

that emphasizes helping coming down "on earth."

The musical score is arranged in two systems. The first system contains three staves: a soprano staff, an alto staff, and a bass staff. Each vocal staff has two lines of lyrics underneath it. The piano accompaniment consists of a grand staff (treble and bass clefs) located below the vocal staves. The second system continues the music with similar vocal and piano parts. The key signature changes from G major to C major at the end of the piece.

le Hil - fe tut, so auf Er-den, so auf Er-den, auf Er-den, auf
eth, work - eth He for all peo-ples, for all peo-ples, all peo-ples, all

le Hil - fe tut, so auf Er-den, so auf Er-den, so auf Er-den, so auf
eth, work - eth He for all peo-ples, for all peo-ples, for all peo-ples, for all

le Hil - fe tut, so auf Er-den, so auf Er-den, auf Er-den,
eth, work - eth He for all peo-ples, for all peo-ples, all peo-ples,

al - le Hil - fe tut, so auf Er-den, so auf Er-den, so auf
work - eth, work - eth He for all peo-ples, for all peo-ples, for all

G major

C major

C Coro pleno

31

Gott,
God,

Gott,
God,

Gott,
God,

Gott,
God,

Gott,
God,

Gott,
God,

Gott,
God,

Gott,
God,

Ob.

Fl.

Viol., Va.

Vc., Violone, Fag., Org.

Echo-like statement

A minor

35

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

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

F major

71/2.

2. Aria con Corale in Canto

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

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

Andante

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

Tenore

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

Ich bin nun acht-zig
Now four score years am

E minor Organ continuo alone. E minor

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



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

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

E minor

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

war.um soll dein Knecht
where fore should thy slave

sich mehr be-schwe-ren, war-den, where

Organ Obbligato

E minor G major B minor

10 **Soprano**

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

Leap (complaint) is bigger.

B minor

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

13

This is the 6th verse of 9 in the 1630 chorale "O Gott, du frommer Gott" by Johann Heermann (1585–1647).

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

Bach overlays this chorale in a syntactically seamless manner.

Embellished chorale in G major embedded in E minor movement.

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

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

Note: This chorale melody is different from the one usually associated with it. It is used also in BWV 24/6.

Organ obbligato triplets begin (see later).

B major B major G major

16

2.

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

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

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

G major

J.S. Bach - Church Cantatas BWV 71

19

3. durch walk

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

E minor B minor B major

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

22

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

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

E minor E minor G major

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

25

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

G major G major

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

J.S. Bach - Church Cantatas BWV 71

28

5.

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

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

E minor G major A minor

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

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

31

6.

Sünd und Schan-den mich be - wahr,
sin and shame my soul pro - tect,

be in mei - ner Stadt, daß ich ster -
cit-y let me die, in mine own

E minor D minor

34

7.

auf daß ich tra - gen
so shall I bear with

be in mei - ner Stadt,
cit-y let me die,

A minor G major G major C major

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

37 **C**

mag
pride,

Organ triplets reappear and increase (see end)

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

C major

A minor

40

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

mit Ehr'n, mit
with pride, my

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

G major

E minor

E minor

G major

A minor

42 II

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

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

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

G major

E minor

G major

45

E minor

•Old age: Blessing to/on old age: Deuteronomy 33:25b; Genesis 21:22 (71/3). In the context of commemorating the change of the Leipzig town council, this text may be addressed to the newly elected mayors. It would have had relevance for the listeners as well.

71/3.

3. Coro

3 Expositions:

T-B-S-A

T-A-S-B

T-A-S-B

Coro senza Ripieni

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

Soprano

Alto

Tenore

Basso

Exposition 1: T-B-S-A.

Text painting: Quarter notes for old age; eighth notes for youth; descending steps for old age, ascending steps for youth.

Subject Part A (Deuteronomy 33:25b)

Subject Part B (Gen 21:22)

Dein Al - ter
And as thy

sei wie dei - ne Ju -
days so shall thy strength

gend, und - Gott ist mit dir in
be, for - God is with thee in

Dein Al - ter
And as thy

Organ continuo alone.

E minor

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

4

Dein Al - ter
And as thy

sei wie dei - ne Ju -
days so shall thy strength

Subject Part C (Genesis 21:22)

Text painting: Circular melisma for "allem."

al - lem, das
all that thou

du
doest

tust, und Gott ist mit dir in
do, for God is with thee in

al - lem, in al -
all, in all

sei wie dei - ne Ju -
days so shall thy strength

gend, und - Gott ist mit dir in
be, for - God is with thee in

al - lem, das
all that thou

du
doest

A minor

E minor

7

Exposition 2: B-T-A-S.

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

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

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

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

10

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

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

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

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

E minor E major A minor

E minor

E major A minor

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

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

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

"Allem" melisma now longer

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

A minor C major A minor

19

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

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

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

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

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

A minor

22

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

tust, das du tust; dein Al - ter sei wie dei - ne
do, thou doest do, and as thy days so shall thy

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

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

E minor

A minor

E minor

E maior

A minor

28

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

A minor

[illegible]

3311 Text painting: "Allem" melisma now extended in both S & A.

in al -
in all

lem, in
in

dir in
thee in

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

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

al.lem, in
all, in

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

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

A minor

C major

A minor

36

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

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

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

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

Bass has melisma last.

A major

•God ordains course of whole universe: Psalm 74:16–17 (71/4).

71/4. 4. Arioso

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

No upper strings!
Woodwind orchestration suggests a pastoral scene.

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

Lento

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

Vc., Fag., Org.

F major

F major

Konrad Küster argues that this is not a true da capo aria but "another sequence of short, song-like refrains, with a radically contrasting middle section setting a considerable amount of text." See J. S. Bach. *Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), 199.

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

Basso

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

Tag und Nacht,
Day and night,

Tag und Nacht ist
Day and night are

+ Ob.

Ob.

Fl.

Fl., Ob.

F major

12

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

Vc.

F major

18

Ob.
Fl.
F major

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

23

A

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

Figura corta rhythm (see note).

F major Woodwinds drop out. Only organ continuo. G minor

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

26

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

F major B-flat major

28

ha-ben. ed course.

G minor G minor

31

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

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

F major

33

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

D minor D minor

35

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

B-flat major F major

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

37

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

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

39

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

F major F major
Da Capo dal Segno

J.S. Bach - Church Cantatas BWV 71

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

71/5.

5. Aria

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

Vivace

Alto

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

Durch mächt_i-ge Kraft
Through pow_er and might!

Continuo alone

Trumpets & timpani suggest martial strength.

Trb.

Timp.

C major

Text painting: Fanfare-like interludes by 3 trumpets and timpani represent the mighty (military-like) power of God just mentioned.

6 Andante

Motive repeated sequentially for rhyming text.

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

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

C major

G major

G minor

9

NBA: aller Ort

Middle section in common meter.

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

sturm sich allerorts er - hebt.
strife in all the world are rife. (storm of war). Wenn Kron und Zepter bebt, wenn
While crowns and sceptres shake, while

Trb.

Timp.

G major

A minor

Text painting: 16th notes for "Kriegessturm" (storm of war).

Text painting: Energetic, ornamented, rising melisma to depict God's intervention/salvation. ("Heil geschafft").

12II

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

E minor

J.S. Bach - Church Cantatas BWV 71

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

15

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

G major

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

17 (Vivace) **B**

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

C major

21

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

Trumpet/Timpani interlude

Timp.

C major

Trumpet & timpani fanfares return, suggesting martial strength.

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

25

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

26

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

31

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

D minor

C major

C major

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

71/6. 6. Coro

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

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

Larghetto

Ob. tr. 80 and 80n.39. Fl. tr. Vc. Fag. C minor Violone, Org. staccato

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

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

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

3 Coro pleno

Soprano tr. Vln I doubles S. Du wol - lest dem Fein - de, dem Fein - de nicht ge - ben,
Alto De - liv - er not, de - liv - er not to the mul - ti - tude of the wick - ed,
Vln II doubles A. Du wol - lest dem Fein - de, dem Fein - de nicht ge - ben,
Tenore De - liv - er not, de - liv - er not to the mul - ti - tude of the wick - ed,
Vla doubles T. Du wol - lest dem Fein - de, dem Fein - de nicht ge - ben,
Basso De - liv - er not, de - liv - er not to the mul - ti - tude of the wick - ed,

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

tr. Viol. Va. tr. * Fl., Ob. tr. Viol., Va. tr. Ob.

continued implied C minor...

For comments by Sven Hiemke, see note. du wol - lest dem Fein - de, dem Fein - de nicht
de - liv - er not, de - liv - er not to the mul - ti - tude of the
A few measures of imitative counterpoint. du wol - lest dem Fein - de nicht ge -
de - liv - er not, de - liv - er not to the wick -
du wol - lest dem Fein - de nicht
de - liv - er not to the wick - ed, the

tr. Fl. Viol., Va. tr.

8

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

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

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

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

Ob.

C minor E-flat major E-flat major

10

Fl. Ob. + Fl. tr. Rec. + Ob.

C minor B dim. A-flat major

13

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

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

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

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

Fl., Ob. Viol., Va.

E-flat major

15

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

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

ge - ben, du
wick - ed, de -

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

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

ge - ben, du
wick - ed, de -

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

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

ge - ben, du
wick - ed, de -

F minor

G minor

17 II

wol - lest
liv - er not

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

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

wol - lest
liv - er not

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

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

wol - lest
liv - er not

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

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

wol - lest
liv - er not

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

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

D-flat major

(E-flat 7) A-flat major

20

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

C7 F minor F minor A-flat major

22II

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

B-flat major D7 G minor D7

25

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

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

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

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

G major implied C minor...

27

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

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

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

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

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

29

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

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

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

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

G major C minor

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

31

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

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

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

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

Ob. Fl.

C major F minor

J.S. Bach - Church Cantatas BWV 71

33

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

Ob. Fl. + Viol., Va.

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

35

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

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

Ob.

D-flat major C minor B-flat minor Phrygian cadence in F minor C major 28 F minor C major F minor C major

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

J.S. Bach - Church Cantatas BWV 71

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

71/7.

7. Coro

Arioso

Section 1: Chordal, motto-like statement

Senza Ripieni

Soprano

Alto

Tenore

Basso

First stanza is designated arioso and performed by vocal soloists.

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

Das neu.e Re-gi-ment,
All hail, the new Re-gime!

Das neu.e Re-gi-ment,
All hail, the new Re-gime!

Das neu.e Re-gi-ment,
All hail, the new Re-gime!

Konrad Küster notes that "Bach ignored the strophic layout of the text for the final chorus in the interests of a richer musical structure." See J. S. Bach. *Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 199.

Call and response beginning.

Arioso

Tutti (senza Trb.+Timp.)

Das neu.e Re-gi-ment,
All hail, the new Re-gime!

For comments by Sven Hiemke, see note.



C major

4

Allegro

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

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

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

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

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

Allegro

Viol., Va.

Vc., Fag., Violone, Org.

C major

9

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

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

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

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

Ob.

Text painting: corona shapes

14

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

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

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

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

Fl. I

A minor

A minor

20

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

Fl. II

23 **A** Andante

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

Frie-de, Ruh und Wohler- ge - hen
Peace and Or-der, Wel-fare reign-ing,

müs-se stets zur Sei-te
must their aid give in main.

Frie-de, Ruh und Wohler- ge - hen
Peace and Or-der, Wel-fare reign-ing,

müs-se stets zur Sei-te
must their aid give in main.

Frie-de, Ruh und Wohler- ge - hen
Peace and Or-der, Wel-fare reign-ing,

müs-se stets zur Sei-te
must their aid give in main.

Frie-de, Ruh und Wohler- ge - hen
Peace and Or-der, Wel-fare reign-ing,

müs-se stets zur Sei-te
must their aid give in main.

A Andante

Viol., Vc.

Org.

A minor A major D major G minor G minor

26

ste - hen,
tain-ing,

Frie-de, Ruh und Wohler- ge - hen
Peace and Or-der, Wel-fare reign-ing,

ste - hen,
tain-ing,

Frie-de, Ruh und Wohler- ge - hen
Peace and Or-der, Wel-fare reign-ing,

ste - hen,
tain-ing,

Frie-de, Ruh und Wohler- ge - hen
Peace and Or-der, Wel-fare reign-ing,

ste - hen,
tain-ing, Embellished response

Frie-de, Ruh und Wohler- ge - hen
Peace and Or-der, Wel-fare reign-ing,

Ob. 3 3

+ Fag.

Fl.

+ Vc.

F major

29

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

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

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

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

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

Org. obl. D minor D minor D minor

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

32

B Vivace Coro pleno Senza Ripieni

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

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

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

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

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

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

Trumpets & Timpani echo "Glück, Heil" motive.

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

C major C major

35

Tutti

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

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

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

C major

C major

37II

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

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

C major

J.S. Bach - Church Cantatas BWV 71

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

Allegro
Senza Ripieni
Soprano

40

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

Alto

muß So

Allegro

Organ continuo alone

Org.

C major

45

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

en, dich,
es, while

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

Tenore

muß täg - lich von
So lift up your

50

C major

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

en, dich,
es, while

Jo - seph, er -
Jo - seph re -

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

Basso

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

G major

C major

55

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

Ob. I, Viol. I

C major

60

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

D

Tutti

muß
so

Ob. II
Viol. II

G major

C major

C major

65

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

Tutti
 muß täg - lich von
 so lift up your

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

Fl. I Fl. II
 Viol. II

G major Org., Ob. II C major

70

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

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

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

+ Va., Vc.

75

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

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

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

Tutti

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

+ Fag., Violone

G major

80

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

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

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

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

+ Trb.

l. H.

C major

85

88

E Senza Ripieni

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

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

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

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

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

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

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

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

Ob.

Org. C major A minor

+ Fag.

Org. A minor

91

han-den, per-ish,

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

han-den, per-ish,

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

han-den, per-ish,

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

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

han-den, per-ish,

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

Fl. tr.

Ob.

+ Vc.

+ Fag.

Org. A minor G major

+ Fag.

94

Coro pleno

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

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

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

Org. + Violone

Ob. + Fag., Vc.

C major

C major

Trumpets & Timp. with "Glück Heil" motive

97

Senza Ripieni

Tutti

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

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

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

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

Fl.

Viol., Va.

Trb., Timp.

Ob.

Viol., Va., Fl.

Org. + Fag., Vc., Violone

G major

C major

99

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

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

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

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

Instruments exchange the "Glück, Heil" motive.

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

C major C major

101

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

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

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

Glück, Heil und großer Sieg!
Good luck and vic-to-ry!

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

Trumpets enter Tutti Trb. Viol., Va. Ob. Fl.

C major