

J.S. Bach - Church Cantatas BWV 111

Form: Chorus/Fantasia - Aria (B) - Recit (A) - Duet (A/T) - Recit (S) - Chorale. The underlying chorale appears to have been one of Bach's favorites (see note).

Introduction & updates at melvinunger.com.

NBA I/6; BC A36

3. S. after Epiphany (BWV 73, 111, 72, 156)

*Romans 12:16-21 (Overcoming evil with good)

*Matthew 8:1-13 (Jesus heals a leper; the centurion from Capernaum comes to Jesus)

Librettist: Unknown

FP: 21 January 1725

(Leipzig: St. Nicholas) This cantata belongs to his chorale cantata cycle (see note).

The alla breve meter & large-scale formal repetitions produce an underlying steadiness and uniformity (enlivened by pervasive use of the figura corta), which reflect the affirmation of the text (more in note).

The cantata's point of departure derives from the day's Gospel reading, in which Jesus agrees to heal. The focus is not on the miracle themselves, however, but on whether they align with God's will: "A leper came to him and knelt before him, saying, 'Lord, if you will, you can make me clean.' And he stretched out his hand and touched him, saying, 'I will....' ... [And] a centurion came forward to him, beseeching him and saying, 'Lord, my servant is lying paralyzed at home, in terrible distress.' And he said to him, 'I will come and heal him.'" Submitting to God's will appears to have been an important life principle for Bach (see notes).

J.S. Bach

Cantata No. 111

Nº 1. Coro. 111/1. Was mein Gott will, das gscheh allzeit

(Tempo ordinario ♩ = 88.)

(Chorale Verse 1) (See also 72/5, 144/6.)

• God's will trusted & accepted, building on him (111/1).

Instrumentation:

Ob I, II

Vln I, II

Vla

SATB

Continuo

Ritornello (thematically independent with prominent figura corta—see note)

1. "Al - les" (See BWV 72/1.)

Al - les

Oboes & upper strings in concerto-like exchange...

A minor Sequential bass D7

4 (123)

G major G7 C major C7 F major E7

7 (126)

A minor A minor

Vln I & continuo enter with figura corta theme (in parallel 3rds).

10 (129)

E7 F major G7 C major A7 D minor G7

13 (132)

C major E7 A minor

The librettist for the following Sunday (28 January 1725) chose a chorale that employed the same melody—the 12-stanza chorale "Ich hab in Gottes Herz und Sinn," of 1647 by Paul Gerhardt (1607–1676). Whether this duplication was intentional or whether it would have struck composer and congregation as unusual is unclear.

BWV 111 and 92 (performed on consecutive Sundays in 1725) are based on the same chorale melody but on different texts (and in different meters in their first movements).

16 (135) Soprano. **A** Line 1. In this cantata, there is no horn reinforcing the cantus firmus, as is often the case.

Alto. **Stollen 1 of chorale's bar form.** Was mein Gott

Tenore. The lower voices prefigure the cantus firmus with imitation based on the chorale phrase. Was mein Gott

Basso. Was mein Gott will, das g'scheh' all

A Oboes tacet, upper strings unison play a traveling figure...

19 A minor A minor C major

will, das g'scheh' all - zeit,

will, das g'scheh' all - zeit, das g'scheh' all - zeit, was mein Gott

zeit, was mein Gott will, das g'scheh' all - zeit, was mein Gott

Was mein Gott will, das g'scheh' all - zeit, was mein Gott

Bass repeats the chorale phrase in quarter notes.

Oboes

C major

will, das g'scheh' all - zeit,

will, das g'scheh' all - zeit,

will, das g'scheh' all - zeit,

Ritornello

C major D major G major

J.S. Bach - Church Cantatas BWV 111

25

B

Line 2.

sein Will', der ist der
 sein Will', der ist der be - ste, sein
 sein Will', der
 sein

B

Upper strings unison...

mf

28

D7

G major

D minor

E7

be - - - ste;
 Will', der ist der be - - - ste, sein Will', der
 ist der be - - - ste, sein Will', der
 Will', der ist der be - - - ste, sein Will', der

Oboes tacet...

Alto repeats the chorale phrase in quarter notes.

31

A minor

A minor

ist der be - - - ste;
 ist der be - - - ste;
 ist der be - - - ste;
 ist der be - - - ste;
 +Obs

Oboes & upper strings in concerto-like exchange...

Ritornello = m. 1. = m. 2.

A minor

J.S. Bach - Church Cantatas BWV 111

31 = m. 3. = m. 4. = m. 5.

D7 G major G7 C major C7 F major

Detailed description: This system contains measures 31 through 36. The upper staff features a complex rhythmic pattern of eighth and sixteenth notes. The lower staff provides harmonic support with chords. Measure numbers 3, 4, and 5 are indicated in red above the notes. Chord symbols D7, G major, G7, C major, C7, and F major are written in red below the staff.

37 *mf* = m. 6. = m. 7. = m. 8.

E7 A minor

Detailed description: This system contains measures 37 through 42. The upper staff continues the rhythmic pattern. The lower staff has chords. Measure numbers 6, 7, and 8 are indicated in red above the notes. Chord symbols E7 and A minor are written in red below the staff. The dynamic marking *mf* is present at the start of measure 37.

10 = m. 9. = m. 10. = m. 11.

Vln I & continuo enter with figura corta heme (in parallel 3rds).

A minor E7 F major G7 C major A7

Detailed description: This system contains measures 43 through 48. The upper staff has a circled passage in measure 9. The lower staff has chords. Measure numbers 9, 10, and 11 are indicated in red above the notes. A red annotation reads "Vln I & continuo enter with figura corta heme (in parallel 3rds)". Chord symbols A minor, E7, F major, G7, C major, and A7 are written in red below the staff.

43 = m. 12. = m. 13. = m. 14.

D minor G7 C major E7

Detailed description: This system contains measures 49 through 54. The upper staff has a circled passage in measure 12. The lower staff has chords. Measure numbers 12, 13, and 14 are indicated in red above the notes. Chord symbols D minor, G7, C major, and E7 are written in red below the staff.

46 C Line 3. Stollen 2. zu zu hel - fen

= m. 15. = m. 16. = m. 17.

A minor A minor A minor

Oboes tacet, upper strings unison...

Detailed description: This system contains measures 55 through 60. The upper staff shows vocal lines with lyrics "Stollen 2. zu", "zu", and "hel - fen". The lower staff has chords. Measure numbers 15, 16, and 17 are indicated in red above the notes. Chord symbols C, A minor, and A minor are written in red below the staff. A red annotation reads "Oboes tacet, upper strings unison...".

J.S. Bach - Church Cantatas BWV 111

49

hel - fen den'n er ist be -
 zu hel - fen den'n er ist be - reit, er ist be -
 den'n er ist be - reit, zu hel - fen - den'n er ist be -

= m. 18. = m. 19. = m. 20.

C major

52

reit,
 reit, zu hel - fen den'n er ist be - reit,
 reit, zu hel - fen den'n er ist be - reit,
 reit, zu hel - fen den'n er ist be - reit,

Obs = m. 21.
 = m. 22. Ritornello = m. 23

Oboes & upper strings in concerto-like exchange...

C major C major

55

die an ihn
 die an ihn

= m. 24. = m. 25. = m. 26.

Upper strings unison

D major G major D7 G major D minor

Bass repeats the chorale phrase in quarter notes

J.S. Bach - Church Cantatas BWV 111

58

glau - - - - - ben fe - - - - -

glau - ben fe - ste, die an ihn - glau - - - - - ben fe - - - - -

die an ihn glau - - - - - ben fe - - - - -

die an ihn - glau - - - - - ben fe - - - - -

= m. 27. = m. 28. Oboes tacet... = m. 29.

E7 A minor

61

ste.

ste, die an ihn - glau - ben fe - - - - - ste.

ste, die an ihn - glau - ben fe - - - - - ste.

ste, die an ihn - glau - ben fe - - - - - ste.

= m. 30. = m. 31. Obs

Oboes & upper strings in concerto-like exchange...

Ritornello

A minor A minor

64

A7 D minor

J.S. Bach - Church Cantatas BWV 111

67

D minor F major C(7) F major 7 F7

71

B-flat major A7 D minor

74

Line 5.

Er hilft aus Noth,

Er hilft aus Noth, aus

Er hilft aus Noth, aus

Er hilft aus Noth, er

Oboes & upper strings in concerto-like exchange... Chromatic inflection leading briefly to minor for "Not" ("trouble").

A7 D major D7 G major G7

77

der from - me Gott,

Noth, er hilft aus Noth, der from - me Gott, er hilft aus

Noth, er hilft aus Noth, der from - me Gott, er hilft aus

hilft aus Noth, aus Noth, der from - me Gott, er hilft aus

Text painting: Rising lines in imitation for "He helps out of trouble."

Bass repeats the line chant-like for emphasis.

C minor F# dim.7 D7 G major

80

Noth, der from - me - Gott,
 Noth, der from - me - Gott,
 Noth, der from - me - Gott, Vln I & continuo have figura corta theme in parallel 3rds...

Ritornello

C minor D7 G major

83

Oboes & upper strings in concerto-like exchange...

G7 C major A minor D(7) G major

86

G major

89

F

Line 6.

und züch - ti - get mit
 und züch - ti - get mit Ma -
 und züch - ti - get mit Ma - ssen, und züch - ti -
 und züch - ti -

Upper strings unison
 Oboes tacet...

F

mf

G major G7 C major A minor E7 A minor G major C major

The text alludes to Jeremiah 30:11 "For I will save you, says the Lord; I will make a full end of all the nations among whom I scattered you, but of you I will not make a full end. I will chasten you in just measure (Luther 1545: züchtigen...mit Maßen), and I will by no means leave you unpunished. (Also Jeremiah 4:27, 5:10, 5:18, 46:28, Ezekiel 20:17.) For this text phrase Bach animates the polyphony with rhythms that depart from the measured rhythm, apparently to reference the words, "chasten with measure" ("i.e., "chasten with moderation")."

92 Chromatic inflection for "chastises with measure."

Ma - - - ssen: - - -

ssen, und züch - ti - get mit Ma - - -

get mit Ma - - -

get mit Ma - - ssen, mit Ma - - -

Obs. e

Oboes and upper strings in concerto-like exchange...

D7 D# dim,7 E minor

95

ssen: - - -

ssen: - - -

ssen: - - -

f Ritornello

Oboes and continuo in parallel 3rds...

E minor E minor

98

Oboes & upper strings in concerto-like exchange...

E7 A minor D7

101

G major B7 E minor

J.S. Bach - Church Cantatas BWV 111

104

G

Line 7.

Wer Gott ver - - -

Wer Gott ver -

Wer Gott ver - traut, fest auf. ihn

G

Oboes tacet...

= m. 17b.

= m. 18.

mf Upper strings unison...

107

traut, fest auf ihn baut, baut,

traut, fest auf ihn baut, fest auf ihn baut, wer Gott ver -

baut, wer Gott ver - traut, fest auf ihn baut, wer Gott ver -

Wer Gott ver - traut, fest auf ihn baut, wer Gott ver -

= m. 19.

= m. 20.

Obs

= m. 21

C major

110

traut, fest auf ihn baut,

traut, fest auf ihn baut,

traut, fest auf ihn baut,

= m. 22.

Oboes & upper strings in concerto-like exchange...

Ritornello = m. 23.

= m. 24.

C major

D major

G major

J.S. Bach - Church Cantatas BWV 111

113

H

Line 8.

den will er nicht ver -
den will er nicht ver - las - sen, den
den will er

H

= m. 25.

= m. 26.

= m. 27.

den

mf Upper strings in unison...

116

D7

G major

D minor

E7

las -
will er nicht ver - las -
nicht ver - las -
will er nicht ver - las -

= m. 28.

Oboes tacet...

= m. 29.

118

A minor

sen.
sen, den will er nicht ver - las - sen.
sen, den will er nicht ver - las - sen.
sen, den will er nicht ver - las - sen.

= m. 30.

= m. 31.

+Obs.

= m. 1.

A minor

A minor

Dal Segno. %

Alto repeats the chorale phrase in quarter notes.

No. 2 is a continuo line (with quasi-ostinato bass character) for a halting rhythm, with the first line of the chorale repeated twice in the vocal line, each time with one text phrase taken verbatim from the hymn.

No. 2. Aria. (Based on Chorale Verse 2) • Fear not but trust God; no one can stop his plans! (111/2).

Form (Rhyme: AABCCB)
 Ritornello (mm. 1-4) Em
 Lines 1-3 (5-15) Am-Bm
 Rit (15-18) Bm-DM
 Lines 4-6 (19-27) DM-BM
 Rit (37-41) BM-Em
 Lines 1-3 (41-51) Em
 Rit (52-55) Em

Plus continuo interludes that modulate?? check??

111/2. (Moderato $\text{♩} = 88$) 1.

Ritornello derived from vocal line.

Continuo alone...

5-beat phrase.

E minor D7 G major D# dim.7

4 **Basso.**

The resolute, "chopped" ostinato-like line emphasizes the word "not" in the exhortation not to be frightened.

Ent-set-ze dich, mein Herze; nicht, ent-set-ze dich, mein

Be-frightened -, my heart, not,

mf 5-beat phrases ending with high notes for emphasis. Singer and continuo in imitative duet..

B7 E minor E minor (Ent-set-ze) dich, mein D major G major

7

Herze, nicht, mein Herze, nicht, ent-setze dich, mein Herze, nicht, Gott

God

meine Her-ze nicht, mein Her-ze nicht, ent-set-ze dich, mein Her-ze nicht, ent-set-ze dich

D# dim.7 B7 E minor D major G major

Chorale lines 1 & 2, with text of line 1 almost verbatim (Chorale: "Gott ist dein Trost und Zuversicht").

10

ist dein Trost und Zuversicht und deiner

is thy consolation and confidence and thy

Continuo now without breaks for verbatim chorale text (reference to hope and refuge).

D major D major G major A# dim.7

Her-ze nicht, mein Her-ze nicht, mein Her-ze nicht, mein ent-set-ze dich mein Her-ze

13

See-le-Le-ben.

sou's life.

ent-set-ze dich mein Her-ze ent-set-ze dich, ent-set-ze

B minor F# major

"Seele Leben" is given a rhythmically animated melisma.

Martin Petzoldt suggests the attention given to the quoted chorale line together with the special treatment given to the first phrase of the Abgesang (line 5) in the preceding movement point to Psalm 46:1: God is our refuge (Luther 1545: Zuversicht) and strength, a very present help in trouble (Luther 1545: Nöten). See Bach Kommentar 2:477-478.

J.S. Bach - Church Cantatas BWV 111

16

The B section of the aria alludes to the centurion's declaration of faith in the Gospel reading (that Jesus' word alone is sufficient). Matthew 8:8-9: The centurion answered [Jesus], "Lord, I am not worthy to have you come under my roof; but only say the word, and my servant will be healed. For I am a man under authority, with soldiers under me; and I say to one, 'Go,' and he goes, and to another, 'Come,' and he comes, and to my slave, 'Do this,' and he does it."

Ja,
Yes,

E(7) Ent - set - ze (continued...)(A major D major D major

19

B

was sein weiser Rath be - dacht, ja, was sein weiser Rath be - dacht, ja,
whatever his wise counsel hath-decided,

D major (G7) E7

22

was sein wei-ser Rath be - dacht, dem kann die Welt und
That can the world and

A minor B7 E minor

25

Menschenmacht, die Welt und Menschenmacht, dem kann die Welt und Menschen-
human-might

A7 D major D7 G major

J.S. Bach - Church Cantatas BWV 111

Word painting: Long, rhythmically and harmonically erratic melismas for "widerstreben" ("resist").

28

macht un - mög - lich wi - der - stre - - - -

impossibly resist.

G major E7 A minor A minor C7 D minor G# dim.7

31

- ben, un - mög - lich wi - der - stre - - - -

E7 A minor A# dim.7 B minor B7 E7

34

- - - - - ben, un - mög - lich wi - der - stre - - -

A minor D# dim.7 B(7) E minor A# dim.7 B minor

37

ben.

B (minor) E minor E minor E7 A minor

40 **D** Modified da capo

Entsetze dich, — mein Herze, nicht, entsetze

mf *f* *mf*

D# dim.7 (B7) E minor D major

43

dich, mein Herze, nicht, mein Herze, nicht, entsetze dich, — mein Herze, nicht,

mf *f* *mf*

G major D# dim.7 B7 E minor D major G major

Chorale lines 1 & 2, with text of line 1 almost verbatim (Chorale: "Gott ist dein Trost und Zuversicht").

46

Gott ist dein Trost, dein Zuversicht und

p *mf*

G major A7 D major

49

deiner See - le - ben.

p *f*

B7 E minor E minor

52

Secco D(7) G major D# dim.7 B7 E minor

No. 3. Recitativo.

111/3.

1. Alto.

(Based on Chorale Verse 2) • God as refuge; fleeing him like Jonah did is foolish (111/3).

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

O Thöricher! der sich von Gott entzieht und wie ein Jonas dort vor Gottes

O foolish-one, who himself from God withdraws and like a Jonah there from God's

B minor A# dim. B minor G# dim.

Text painting: The fool's flight from God is depicted with descending lines (like Jonah going "down to Joppa" and "down into the inner part of the ship").

An_ ge_ sichte flieht: auch un_ ser Den_ ken ist ihm of_ fen_ bar, und unsres Hauptes

face does-flee; even our thinking is to-him manifest, and our head's

C# major F# minor

Haar hat er ge_ zählet. Wohl dem, der die_ sen Schutz er_ wäh_ let im gläu_ bigen Ver_

hair has he counted. Happy-is he who this refuge chooses in believing reliance

D7 B major E7 A major A# dim.

trau_ en, auf dessen Schluss und Wort mit Hoff_ nung und Geduld zu schauen.

upon his conclusion and word with hope and patience to look.

F# major B minor F#7 B minor

Alfred Dürr calls no. 4 "a sonorous, dancelike duet, whose extended string ritornello, with its dotted rhythms and calm continuo pedal-points, illustrates the 'spirited steps' of the text. Occasional harmonic overclouding on words such as 'zum Grabe' ('to the grave') or 'des Todes Bitterkeit' ('death's bitterness') are swiftly dissolved again and serve only to strengthen the impression of joyful determination." See *The Cantatas of J. S. Bach*, 206.

No. 4. Duetto. (Based on Chorale Verse 3) • God's will accepted & followed, even to death (111/4).

111/4. (Andante con moto ♩ = 92.)

Strings
Rising lines suggest heavenward ascent.

G major (for significance, see note).
G pedal...

The continuo bass alternates between skipping dotted rhythms and striding quarter notes.

D major D7
D pedal...

Traveling figure

G7 C major A7 D major B7

24 **A Tenore.**

So geh' ich mit beherz-ten Schrit-ten, mit be-herz-ten
So walk I with emboldened steps,

p

G major, G pedal...

28 **Alto.**

So geh' ich mit beherz-ten Schrit-ten, mit be-herz-ten
Schritten, auch wenn mich Gott zum Grabe führt, mich Gott zum Gra-be-

A7 D major, D pedal...

32

Schritten, auch wenn mich Gott zum Grabe führt, mich Gott zum Gra-be
Even if me God to-the grave does-lead.

führt, so geh' ich mit be-herz-ten Schritten, mit be-herz-ten

D7 G major

36 **B**

führt, auch wenn mich Gott zum Gra-be, auch wenn mich Gott zum Gra-be
Schrit-ten, so geh' ich mit beherzten Schrit-ten, auch wenn mich Gott zum Gra-be

A7 D major

J.S. Bach - Church Cantatas BWV 111

The voices come together, as if to stress the concord.

40

führt, so geh' ich mit beherz - ten Schritten, auch wenn mich Gott zum Gra - be
führt, so geh' ich mit beherz - ten Schritten, auch wenn mich Gott zum Gra - be

D major D7
D pedal... G major

44

führt, so geh' ich mit beherz - ten
führt, so geh' ich mit beherz - ten Schrit - ten, so
Schrit - ten, so geh' ich mit beherz - ten Schrit - ten, auch wenn mich

Vln I
Traveling figure... E7

47

geh' ich mit beherz - ten Schrit - ten, so geh' ich mit beherz - ten

A minor D7 G major

J.S. Bach - Church Cantatas BWV 111

50

Gott zum Gra - be - führt, zum Gra - be führt, so
Schrit - ten, mit be - herz - ten Schrit - ten, auch wenn mich

G7

53

geh' ich mit beherz - ten Schrit - ten, mit be - herz - ten Schritten, auch wenn mich
Gott - zum Gra - be führt, mich Gott zum Gra - be - führt,

C major
C pedal... C7 F major C major F major (G7) C major (D7)

57

Gott - zum Grabe führt, mich Gott zum Gra - be - führt, auch wenn mich
so geh' ich mit be - herz - ten Schritten, mit be - herz - ten Schrit - ten, auch wenn mich

G major G7

J.S. Bach - Church Cantatas BWV 111

The voices end in concord.

61

Gott zum Gra - be führt, so geh' ich mit beherz.ten

Gott zum Gra - be führt, auch wenn mich Gott zum

C major F# dim.7 (D7) G major G7 C major

Chromatic inflection for "Grabe" ("grave").

E

65

Schrit.ten, auch wenn mich Gott zum Grabe führt, so geh' ich mit beherz.ten

Gra.be, auch wenn mich Gott zum Gra - be - führt, so geh' ich mit beherz.ten

D7 G major G major G7 G pedal...

69

Schritten, auch wenn mich Gott zum Gra - be führt, so geh' ich mit beherzten

Schritten, auch wenn mich Gott zum Gra - be führt, so geh' ich mit beherzten

C major

J.S. Bach - Church Cantatas BWV 111

73 **F**

Schrit-ten, auch wenn mich Gott zum Gra-be führt.

Schrit-ten, auch wenn mich Gott zum Gra-be führt.

Ritornello

C major D7 G major G major G pedal...

77

G major (A7) A7 D major

82

D major D7 D pedal... G major

86

G7 C major A7 D major B7

90

E minor D(7) G7 C major D7 G major

J.S. Bach - Church Cantatas BWV 111

95 **Alto.** G

Apparent allusion to Psalm 139:16: [O Lord]...in thy book were written, every one of them, the days that were formed for me, when as yet there was none of them.

Gott

G major G7 C major F# dim.7 G major E minor

99 **Tenore.**

hat die Ta-ge auf-ge-schrie - - ben, hat die Ta-ge auf-ge-schrie - -

Gott hat die Ta-ge aufge-schrie - -

God has (my) days recorded

E minor D major G major

Word painting:
"Scrolling"
16th-note
coloraturas for
"recorded" my
days.

103

- - ben, so wird, wenn sei - ne Hand mich - rührt, des To - des -

- - ben, so wird, wenn sei - ne Hand mich rührt, des To - des -

so shall, if his hand me touches, - death's

G# dim.7 E7 A minor B7, B pedal...

106

Bit - - ter - keit, des To-des Bit-terkeit ver-trie - ben.

Bit - - ter - keit, des To-des Bit-terkeit ver-trie - ben.

bitterness, - death's bitterness be-driven-away. tr

Ritornello *mf*

E minor E minor E7

J.S. Bach - Church Cantatas BWV 111

110 Tenore. H

Gott

A minor D# dim.7 A minor B7 E minor E minor

114 Alto.

Gott hat die Ta - ge auf - ge - schrie

hat die Ta - ge auf - ge - schrie - - ben, hat die Ta - ge auf - ge - schrie

E minor A major D major

118

- - ben, so wird, wenn sei - ne Hand mich rührt, des To - des -

- - ben, so wird, wenn sei - ne Hand mich rührt, des To - des -

B7 E minor F#7, F# pedal...

121

Bit - - ter - keit, des To - des Bit - terkeit ver - trie - - ben.

Bit - - ter - keit, des To - des Bit - terkeit ver - trie - - ben.

B minor

Da Capo.

Unison to depict that the bitterness of death has been driven away, as referenced in the text.

Nº 5. Recitativo. (Based on Chorale Verse 3)

111/5.

1. **Soprano.**

•Death: Prayer that faith may conquer in death's hour (111/5).

Drum wenn der Tod zu-letzt den Geist noch mit Ge-walt aus sei-nem Kör-per

Therefore when death at-last (my) spirit yet with f orce out-of its body

Oboe I
Oboe II

C major C7 C major C# dim.7

reist, so nimm ihn, Gott, in treue Va-ter-hän-de; wenn Teufel, Tod und Sün-de mich be-

tears, then take it, God in (thy) faithful father's-hands! wWhen devil, death, and sin, (against) me make-war

Allusion to Psalm 31:5: Into thy hand I commit my spirit. (Also Jesus' dying words in Luke 23:46.)

D minor F7 D7 G7 E7

kriegt, und mei-ne Ster-be-kis-sen ein Kampfplatz wer-den müssen, so

and my deathbed's-pillow a battlefield become must, then

A minor B7 E minor

Adagio. (♩ = 88.)

8 hilf, da-mit in dir mein Glau-be siegt. O se-blessed, -li-

help, so-that in thee my faith may-conquer! O blessed,

Rocking arioso with pulsing bass for a blessed death (Ob II and singer in imitation).

G major G# dim.7 E7 A minor

10 ges, ge-wünsch-tes En-end-e!

desired end!

Voice expires first, then oboes, and finally the continuo.

A7 D minor D minor B7 A minor E7 A minor

This is the fourth stanza of the chorale, which was added anonymously in 1555* to the 1547 chorale by Brandt Albrecht of Brandenburg (1522-1557). See Martin Petzoldt, *Bach Kommentar* 2:476. The chorale melody is in *Reprisesbar* form (AABA). As in movement 1, the reprise is identical to the Stollen.

*Ulrich Leisinger gives the date as 1554. See *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition. Cantatas* (Stuttgart: Carus Verlag, 2017), vol. 10, p. 426.

Nº 6. Choral. (Mel.: „Was mein Gott will.“) (Verse 4)

•Prayer for victory when temptation assails (111/6).

111/6. (6) Soprano. 1/6.

+Ob I, II
+Vln I

NBA: wenn
Alto. parallel 5ths
+Vln II
Tenore.
+Vla
Basso.

Noch eins, Herr, will ich bit. ten dich, du wirst mir's nicht ver - sa - - - gen:}
wann mich der bö - se Geist anfiicht, lass mich doch nicht ver - za - - - gen!)

Noch eins, Herr, will ich bit. ten dich, du wirst mir's nicht ver - sa - - - gen:}
wann mich der bö - se Geist anfiicht, lass mich doch nicht ver - za - - - gen!)

Noch eins, Herr, will ich bit. ten dich, du wirst mir's nicht ver - sa - - - gen:}
wann mich der bö - se Geist anfiicht, lass mich doch nicht ver - za - - - gen!)

Noch eins, Herr, will ich bit. ten dich, du wirst mir's nicht ver - sa - - - gen:}
wann mich der bö - se Geist anfiicht, lass mich doch nicht ver - za - - - gen!)

11. Am CM CM D(7) E7 Am Am

"Hilf" (to "help") is a keyword, linking back to movement 5.

Hilf, steur' und wehr, ach Gott, mein Herr, zu Eh. ren dei - nem Na - men Wer

Hilf, steur' und wehr, ach Gott, mein Herr, zu Eh. ren dei - nem Na - men Wer

Hilf, steur' und wehr, ach Gott, mein Herr, zu Eh. ren dei - nem Na - men Wer

Hilf, steur' und wehr, ach Gott, mein Herr, zu Eh. ren dei - nem Na - men Wer

Hilf, steur' und wehr, ach Gott, mein Herr, zu Eh. ren dei - nem Na - men Wer

Am D7 GM GM CM (D7) Bm Am Em Am Em Am

das be. gehrt, dem wird's gewährt; draufsprech' ich fröh. lich: A - - - men!

das be. gehrt, dem wird's gewährt; draufsprech' ich fröh. lich: A - - - men!

das be. gehrt, dem wird's gewährt; draufsprech' ich fröh. lich: A - - - men!

das be. gehrt, dem wird's gewährt; draufsprech' ich fröh. lich: A - - - men!

das be. gehrt, dem wird's gewährt; draufsprech' ich fröh. lich: A - - - men!

das be. gehrt, dem wird's gewährt; draufsprech' ich fröh. lich: A - - - men!

das be. gehrt, dem wird's gewährt; draufsprech' ich fröh. lich: A - - - men!

das be. gehrt, dem wird's gewährt; draufsprech' ich fröh. lich: A - - - men!

CM CM DM Am E7 E7 Am Am

The last 2 lines are harmonized identically to the Stollen of the chorale's Reprisesbar form; here they provide a sense of finality.

Martin Petzoldt argues that the bass underscores the key petition with a string of moving eighth notes. Then the soprano and bass switch to stolid quarters while the inner voices add harmonic movement to express the theological truth that all divine help and healing are to bring glory to God. See *Bach Kommentar* 2:483.

The bass underscores the petition with a string of 8ths.