

The words are the first stanza of the Hymn :

Ich ruf' zu dir, Herr Jesu Christ,  
 Ich bitt' : erhor' mein Klagen,  
 Verleih' mir Gnad' zu dieser Frist,  
 Lass mich doch nicht verzagen ;  
 Den rechten Weg, O Herr<sup>1</sup>, ich mein',  
 Den wollest du mir geben,  
 Dir zu leben,  
 Mein'm Nachsten nutz zu sein<sup>2</sup>,  
 Dein Wort zu halten eben.

B.G. xxxvii. 118.

*Form.* Embellished (*Tromba, Oboe, Fagotto, Strings, Continuo*). *Choralgesange*, No. 184.

In the opening movement of the Cantata (B.G. xxvii. 103), the Soprano-Tenor *Duetto* "Barmherziges Herze," the melody of the Choral is introduced upon the Tromba or Oboe. The insertion of the melody transforms the Cantata, whose burden otherwise is a lament over human frailty.

CANTATA CLXXXVI. ÄRGRE DICH, O SEELE,  
 NICHT. Seventh Sunday after Trinity (1723)<sup>3</sup>

The words and melody of the last movement of Part I of the Cantata are Paul Speratus' Hymn, "Es ist das Heil uns kommen her" (see Cantata 9).

<sup>1</sup> 1531 glauben, Herr.

<sup>2</sup> 1531 nutz sein.

<sup>3</sup> See Wustmann, p. 287.

The words are the twelfth stanza of the Hymn:

Ob sich's 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<sup>1</sup> gewisser sein,  
Und ob dein Herz<sup>2</sup> sprach' lauter Nein,  
So lass dir doch<sup>3</sup> nicht grauen.

B.G. xxxvii. 136.

*Form.* Extended (2 *Ob.*, *Strings*, *Continuo*)<sup>4</sup>.

CANTATA CLXXXVII. ES WARTET ALLES AUF  
DICH. Seventh Sunday after Trinity (1732)

*Melody:* "Da Christus geboren war"

Anon. 1544



<sup>1</sup> 1524 das las dir.      <sup>2</sup> 1524 fleisch.      <sup>3</sup> 1524 doch dir.

<sup>4</sup> On the analogy of Cantatas 75 and 76 Spitta (II. 360) holds that the Choral was repeated at the close of Part II of the Cantata. Schweitzer (II. 152) calls the movement "almost" a Choral Fantasia.

CANTATA IX. ES IST DAS HEIL UNS KOMMEN  
HER. Sixth Sunday after Trinity (? 1731)

*Melody:* "Es ist das Heil uns kommen her" Anon. 1524



A Choral Cantata<sup>1</sup>, on Paul Speratus' Hymn, "Es ist das Heil uns kommen her," founded on Romans iii. 28. It was published in the *Etlich Christlich liden Lobgesang, und Psalm* (Wittenberg, 1524) and repeated in the Erfurt *Enchiridion* of the same year.

Speratus (Hoffer or Offer) was born in Suabia in 1484. He was among the earliest and most able supporters of Luther and visited Wittenberg in 1523 to help him in the preparation of the first Lutheran Hymn book, the "Achtliederbuch" (*supra*), to which he contributed three hymns. He drafted the Prussian *Book of Church Order* (1526), became Bishop of Pomerania in 1529, and died in 1551.

<sup>1</sup> See p. 32 *supra*.

The melody of Speratus' Hymn, which Bach uses in the opening and closing movements of the Cantata, was published, along with the Hymn, in the "Achtliederbuch" of 1524. The tune originally was sung to the Easter Hymn, "Freu' dich du werthe Christenheit," which was in use in 1478.

Bach uses the melody in Cantatas 86, 117, 155, 186, and in the "Drei Chorale zu Trauungen" (*Choralgesange*, No. 89). Organ Works, N. xv. 109. There is traditional usage (1535 and 1586) for Bach's version of lines 5 and 6, and also for the C sharp in line 2.

## (a)

The words of the first movement are the first stanza of Speratus' Hymn :

Es ist das Heil uns kommen her  
 Von Gnad' und lauter Gute ;  
 Die Werk' die helfen nimmermehr,  
 Sie mögen nicht behuten ;  
 Der Glaub' sieht Jesum Christum an ;  
 Der hat g'nug fur uns all' gethan,  
 Er ist der Mittler worden.

B.G. i. 245.

English translations of the Hymn are noted in the *Dictionary of Hymnology*, p. 1074.

*Form.* Choral Fantasia (*Flauto, Oboe d'amore, Strings, Continuo*)