

J.S. Bach - Church Cantatas BWV 68

Form: Chorus/fantasia - Aria (S) - RECIT (B) - Aria (B) - Chorus. The cantata centers on the B recitative. In such chiasmic forms, center movements (where the mirror image begins), antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text).

For Alfred Dürr's comments regarding the cantata as a whole, see side note. Concerning the first movement, he writes, "In the large-scale opening chorus, Bach adopts the melody by Gottfried Vopelius (1682) that belongs to the hymn, stating it in the soprano (supported by horn) and reshaping it in a remarkably expressive manner, with the result that—particularly to the modern listener who no longer knows the original melody—it hardly seems like a chorale any more. The introduction and episodes for strings, supported by oboes, develop a theme in siciliano rhythm which is independent of the chorale; and even the lower vocal parts—chordal or lightly broken up into polyphony—are largely unrelated to the chorale melody. In this way a cheerfully relaxed and amiably buoyant movement (despite the minor mode of the chorale melody) emerges that gives expression to our joy over the Pentecost miracle. As a chorale arrangement, it probably belongs among the freest that Bach ever wrote." See "The Cantatas of J. S. Bach," translated by Richard Jones, p. 361. The chorale stanza is the first of nine in a 1675 hymn by Salomo Liscow; see below for p. 619 of the "Neu Leipziger Gesangbuch" (1682).

J.S. Bach

Cantata No. 68

Also hat Gott die Welt geliebt



Introduction & updates at melvinunger.com.

NBA I/14; BC A86

2. Day of Pentecost (BWV 173, 68, 174)

*Acts 10:42–48 (The Holy Spirit descends on the Gentiles at Cornelius' house while Peter preaches)

*John 3:16–21 (God sent his Son so that the world might be saved through him.)

Librettist: Christiane Mariane von Ziegler (Libretto modified). The libretto is one of 9 that Bach used at the end of his chorale cantata cycle (BWV 103, 108, 87, 128, 183, 74, 68, 175 and 176). Only BWV 128 & 68 open with a chorale-based chorus and were later kept in the chorale cantata cycle.

FP: 21 May 1725 (St. Thomas in the morning & St. Nicholas at afternoon Vespers)

Instrumentation:

Corno, also Cornetto

Trombone I, II, III

Oboe I, II

Taille

Violin I, II

Viola

Violoncello piccolo (see 2 side notes)

SATB

Continuo, Organo

Martin Petzoldt argues that alterations to the text (here from Scripture and in 68/2 from von Ziegler's original words) give the cantata a more subjective cast. See "Bach Kommentar" 2:1020, 1023. **Pianoforte.**

•God sent his Son so all might have eternal life:
John 3:16 (rhymed paraphrase & application) (68/1).

68/1. **(Coro.) (Nach Evangelium St. Johannis, Cap. 3, V. 16.)**
(Larghetto ♩ = 50.)

For the significance of D minor, see side note. The tonality and chromatic writing give the movement a somber cast.



The instrumental introduction and interludes are thematically unrelated from the chorale tune. Most of the writing for the lower voices (which is homophonic or lightly imitative) is also unrelated. The siciliano rhythm, often associated with pastoral texts, links this movement to no. 4. While the opening chorus speaks of the Incarnation generally, no. 4 mentions Jesus' birth specifically (which naturally evokes images of shepherds).

The chorale stanza is the first of nine in a 1675 hymn by Salomo Liscow; see p. 619 of the "Neu Leipziger Gesangbuch" (1682).



Stollen 1 of chorale's bar form. Chorale line 1.
Embellished chorale tune (doubled by horn)

5.

so hat Gott die Welt ge - - liebt,
God has loved the world so well,

Al-so hat Gott die Welt ge - - liebt,
For God has loved the world so well,

Al-so hat Gott die Welt ge - - liebt,
For God has loved the world so well,

Al-so hat Gott die Welt ge - - liebt,
For God has loved the world so well,

Ob I/Vln I
Ob II/Vln II

D minor D minor D7

7.

dass
and

dass er uns
and all the

G minor E-flat major C# dim.7 D minor D minor

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Chorale line 2 departs significantly from the chorale tune at the beginning.

9.

er uns seinen Sohn gegeben,
and all the souls of His creation,

dass er uns seinen Sohn gegeben,
and all the souls of His creation,

dass er uns seinen Sohn gegeben,
and all the souls of His creation,

seinen Sohn gegeben, und alle Seelen seiner Schöpfung.

D minor C7 F major

11.

ben,
tion,

ben, dass er uns seinen Sohn gegeben,
tion, and all the souls of His creation.

ben, dass er uns seinen Sohn gegeben,
tion, and all the souls of His creation.

ben, dass er uns seinen Sohn gegeben,
tion, and all the souls of His creation.

F major F7 B-flat major C major F major

13.

D minor D7 G minor A7 D minor D minor B-flat major

Stollen 2
Chorale line 3.

16.

Wer sich _____ im Glau - ben
He sent _____ His Son on

Wer sich im Glau - ben
He sent His Son on

Wer sich im Glau - ben
He sent His Son _____ on

Wer sich _____ im Glau - ben
He sent _____ His Son on

E7 A minor A major D minor

18.

ihm er - giebt,
earth to dwell,

ihm er - giebt,
earth to dwell,

ihm er - giebt,
earth to dwell,

ihm er - giebt,
earth to dwell,

D minor D7 G minor E-flat major C# dim.7

20. **D**

Chorale line 4.

der soll dort e - wig
to earn for - e - ver

der soll dort e - wig
to earn for - e - ver

der soll dort
to earn for -

der soll dort e - wig, e - wig, e -
to earn for - e - ver, e - ver, e -

D

D minor D minor D minor

22.

bei ihm le - - - - - ben.
 their sal - va - - - - - tion.

bei ihm le - - - - - ben, der soll dort e - - wig
 their sal - va - - - - - tion, to earn for - e - - ver

e - wig, e - wig bei ihm le - - - - - ben, der soll dort e - - wig
 e - ver, e - ver their sal - va - - - - - tion, to earn for - e - - ver

- wig bei ihm le - - - - - ben, der soll dort e - - wig
 - ver their sal - va - - - - - tion, to earn for - e - - ver

C7 F major F major F7

For significance of F major, see side note.



Abgesang of chorale's bar form.

24.

E

bei ihm le - ben. Wer glaubt, dass Je - sus ihm ge - bo - -
 their sal - va - tion. Who - so his faith in Him will cher - -

bei ihm le - ben. Wer glaubt, dass Je - sus ihm ge - bo - ren, ihm ge - bo - -
 their sal - va - tion. Who - so his faith in Him - will cher - ish, Him will cher - -

bei ihm le - ben. Wer glaubt, dass Je - sus
 their sal - va - tion. Who - so his faith in

B-flat major C major F major A7 D minor

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Chorale line 5 is embellished more intensely.

Chorale tune has B-flats

27. *tr*

glaubt, dass Je - sus ihm ge - bo -
so his faith in Him will cher -

ren, wer glaubt, dass Je - sus ihm ge - bo -
ish, who-so his faith in Him will cher -

ren, wer glaubt, dass Je - sus ihm ge - bo -
ish, who-so his faith in Him will cher -

ihm ge - bo - ren, dass Je - sus ihm ge - bo -
Him will cher - ish, his faith in Him will cher -

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

29. **F**

ren,
ish,

ren,
ish,

ren,
ish,

ren,
ish,

A minor A7 D minor D minor B-flat major E7 A minor

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Chorale tune has B-flat.

37.

e - wig un - ver - lo - ren,
ne - ver, ne - ver per - ish,

lo - ren, un - ver - lo - ren,
ne - ver, ne - ver per - ish, ne - ver per - ish,

lo - ren, un - ver - lo - ren,
ne - ver, ne - ver per - ish, ne - ver per - ish,

E7 A major A7 D minor A minor

Chorale line 7.

40.

und ist kein Leid, das
but free from earth - ly

und ist kein Leid, das den be-
but free from earth - ly care and

und ist kein Leid, das den be-
but free from earth - ly care and

und ist kein Leid, das
but free from earth - ly

A7 D minor D minor E7 A minor F# dim.7 G minor A7

42. *tr*

den be - trübt, und ist kein Leid, das den be-trübt, kein Leid,
 care and strife, strife, and strife, but free from earth - ly care and strife, from earth -

trübt, betrübt, und ist kein Leid, das den be-trübt,
 strife, and strife, but free from earth - ly care and strife.

den be - trübt, und ist kein Leid, das den be-trübt, kein
 care and strife, but free from earth - ly care and strife, from

Chromatic inflection for "betrübt."

D minor

F7

B-flat 7

44. Text painting: Chromaticism for "Leid das den betrübt" (sorrow that grieves).

das den be - trübt, das den be - trübt,
 ly care and strife, from care and strife,

kein Leid, das den be - trübt,
 from earth - ly care and strife,

Leid, das den be - trübt,
 earth - ly care and strife,

B dim.7

B-flat minor

F minor

F major

F# dim.7

Move to the major chord reflects the comfort referenced in the text.

46.

D7 G minor G minor E-flat major C# dim.7

48. **H** Chorale line 8.

den Gott und auch sein Je - sus
through Him gain ev - - er - last - - ing

den Gott und auch sein Je - sus
through Him gain ev - - er - last - - ing

den Gott und auch sein Je - sus, auch sein Je - sus
through Him gain ev - er - last - ing, ev - er - last - ing

den Gott und auch sein Je - - sus, auch sein Je - sus
through Him gain ev - er - last - - ing, ev - er - last - ing

H

D minor D minor C7 F major D7 G minor D minor A(7)

50.

liebt. _____
life. _____

liebt, den Gott und auch sein Je - sus liebt.
life, through Him gain ev - er - last - ing life.

liebt, den Gott und auch sein Je - sus liebt.
life, through Him gain ev - er - last - ing life.

liebt, den Gott und auch sein Je - sus liebt.
life, through Him gain ev - er - last - ing life.

D major D7 G minor D minor D7 G minor A7

53.

D minor G minor E-flat major C# dim.7 D minor D major

...the adaptation of this aria, Alfred Dürr writes, "The ostinato, originally in the continuo, is now entrusted to the violoncello piccolo, and the continuo is given a new bass part made up largely of supporting notes. The most radically altered part, however, is that of the soprano: the original, simple song-like melody turns into an extremely lively part characterized by wide intervallic leaps and embellished by numerous small melismas. Finally, Bach appends to the aria a 'ritornello' which the violoncello piccolo is joined by oboe and violin, and supported by continuo, in a spirited terzetto based on the instrumental theme of the aria. This ritornello was also present in the score of the Hunt Cantata as an independent instrumental piece." See *The Cantatas of J. S. Bach*, trans. Richard Jones, p. 360.

Presto. (♩ = 88) Aria (Adapted from BWV 208–13) • Rejoice, O my heart, because thy Jesus has come! (68/2).

68/2. Editorial realization.

Oboe & Violin tacet to m. 53.

NBA: ♯

For dance characteristics, see side note.

Violoncello piccolo

mf Il Tenore marcato.

1)

F major (regarding the significance of F major, see side note).

This movement was originally an aria by Pales (the Greek god of shepherds, flocks and livestock) in Bach's "Hunt Cantata," BWV 208, presumably composed in 1713 for the birthday on February 23 of Duke Christian of Saxe-Weissenfels. The oboe, violin, and continuo "ritornello" (starting at m. 53) was not part of the original movement but was appended to the end of the score. Perhaps it was played at another point in the celebration.

Soprano. 4. von Ziegler 1728 publication: "Getröstetes"

See side note for formal scheme.

Bach modified the original text by Mariane von Zielger (as published in 1728), which itself had replaced the secular text about gamboling sheep by Salomon Franck. See side note for details.

Mein gläu - bi - ges Her - ze, froh -
With faith ne - ver fail - ing, and

p

2)

F major

F major

In 208/13 a 4-measure ostinato (a+b) is repeated 9 times with nos. 4, 5, 7 being constructed out of only the "b" part of the ostinato. In 68/2, the ostinato is repeated 13 times with nos. 6, 9, and 12 consisting of only the "b" part. (See full scores of both.)

The concluding 6. "ritornello" treats the ostinato material imitatively.

BWV 208/13, mm. 4–5.

Weil die wol - len -

The first part of the text is presented as a kind of "Devise" or motto. See side note for more.

6.

lok - ke, — sing', scher - ze,
joy - ful — heart hail - ing,

mf

Bach completely rewrites the vocal line and adds a continuo line.

9.

mein gläu - bi - ges Her - ze, froh - lok - ke, — sing', scher - ze, froh -
with faith ne - - ver fail - ing, and joy - ful — heart hail - ing, and

3)

F major

F major

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11.
lok - ke, — sing; scher - ze, — dein Je - sus ist da; mein gläubi - ges Her - ze, froh -
joy - ful — heart hail - ing, — I see — Je - sus near; with faith ne - ver fail - ing, and

F major F major

14.
lok - ke, — sing; scher - ze, froh - lok - ke, — sing; scher - ze, dein Je - sus — ist
joy - ful — heart hail - ing, and joy - ful — heart hail - ing, I see Je - sus

G(7) C major

B Section.

17.
da!
near!

R.H. 5)
C major C major

19.
Weg Jam - mer, weg
Out, trou - ble, out,

p 6)
C major C7

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22.

Kla - - gen, weg Jam - mer, weg Kla - gen, ich will_ euch nur sa - gen: mein
sor - - row, out, trou - ble, out, sor - row, e - nough_ for the mor - row: that

F major F7 B-flat major A7

24.

Je - - sus ist nah; weg Jam - mer, weg Kla - gen, ich will_ euch nur
Je - - sus is here; out, trou - ble, out, sor - row, e - nough_ for the

D minor D minor

27.

sa - - gen: mein Je - sus_ ist nah, mein_ Je - sus_ ist nah.
mor - row: that Je - sus_ is here, that_ Je - sus_ is here.

D minor D minor

29.

8)

D minor

32.

Weg Jam - mer, weg Kla - gen, weg
Out, trou - ble, out, sor - row, out,

D minor D minor G7

34.

Jam - mer, weg Kla - gen, ich will - euch nur sa - gen: - mein Je - sus - ist
trou - ble, out, sor - row, e - nough - for the mor - row: - that Je - sus - is

C minor F(7) B-flat major C7 F(7) B-flat major

37. von Ziegler 1728 does not have this da capo repetition of the opening text.

nah. Mein gläu - bi - ges Her - ze, froh - lok - ke, - sing; scher - ze,
here. With faith ne - ver fail - ing, and joy - ful - hegt hail - ing,

C(7) F major

39.

mein gläu - bi - ges
with faith ne - - ver

F major F major

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42.

Her - ze, froh - lok - ke, — sing', scher - ze, froh - lok - ke, — sing', scher - ze, — dein
 fail - ing, and joy - ful — heart hail - ing, and joy - ful — heart hail - ing, — I

44.

Je - sus ist da, froh - lok - ke, sing', scher - ze, froh -
 see — Je - sus near, and joy - ful heart hail - ing, and

12)

F major G(7) C major

47.

lok - ke, — sing', scher - ze, mein
 joy - ful — heart hail - ing, with

cresc. *mf*

A(7) B-flat major deceptive C7 F major

49.

gläu - bi - ges Her - ze, froh - lok - ke, — sing', scher - ze, froh -
 faith ne - ver fail - ing, and joy - ful — heart hail - ing, and

13)

F major

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51.

lok - ké, — sing', scher - ze, dein Je - sus — ist da!
 joy - ful — heart hail - ing, I see Je - sus near!

F major

This movement was originally an aria by Pales (the Greek god of shepherds, flocks and livestock) in Bach's "Hunt Cantata," BWV 208, presumably composed in 1713 for the birthday on February 23 of Duke Christian of Saxe-Weißenfels. The "ritornello" starting here was not part of the original movement but was appended to the end of the score. Perhaps it was played at another point in the celebration. See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones, p. 804.

Ritornello

Vin I enters (Concerto.)

Ob enters 1 octave up (see full score).s

53.

This "ritornello" treats the foregoing ostinato material imitatively in 3 instruments.

Violoncello piccolo

F major

The reason for Bach's decision to append this imitative trio (with thematic material based on the original bass ostinato) may lie in the prescribed biblical readings for the day. The Gospel reading (God sent his Son to give eternal life to all who believe) is taken from the longer account of Jesus' conversation with Nicodemus, in which Jesus asserts that one must be born "of water and the Spirit" (John 3:5). All three members of the Trinity are mentioned. Somewhat similarly, the Epistle of the day speaks of the interrelationship among God the Father, Son, and Spirit. Thus, the trio may represent the Trinity.

56.

p

cresc.

F major

G(7)

59.

Vc picc

Ob

Vln up octave (see full score)

C major

G(7)

C major

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62. *p* *cresc.*

C7 F major D7 G major E7 A minor

Detailed description: This system contains measures 62 through 65. The music is in G major. Measure 62 starts with a piano (*p*) dynamic and features a complex rhythmic pattern with many sixteenth notes. A *cresc.* (crescendo) marking is placed above the staff. The bass line consists of a steady eighth-note accompaniment. Chord labels C7, F major, D7, G major, E7, and A minor are written below the bass staff.

65. Ob Vln up an octave

G major C major E7 A minor A minor

Detailed description: This system contains measures 65 through 68. The music continues in G major. Measure 65 has a forte (*f*) dynamic. An Oboe (*Ob*) and Violin (*Vln up an octave*) are indicated above the staff. The piano accompaniment features a more active bass line with eighth notes. Chord labels G major, C major, E7, A minor, and A minor are written below the bass staff.

68. *mf* Vc picc

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

Detailed description: This system contains measures 68 through 71. The music continues in G major. Measure 68 has a mezzo-forte (*mf*) dynamic. A Piccolo Violin (*Vc picc*) is indicated above the staff. The piano accompaniment features a more active bass line with eighth notes. Chord labels A minor, D(7), C(7), and F major are written below the bass staff.

71. *mf*

F major

Detailed description: This system contains measures 71 through 74. The music continues in G major. Measure 71 has a mezzo-forte (*mf*) dynamic. The piano accompaniment features a more active bass line with eighth notes. A chord label F major is written below the bass staff.

74. *mf*

F major

Detailed description: This system contains measures 74 through 77. The music continues in G major. Measure 74 has a mezzo-forte (*mf*) dynamic. The piano accompaniment features a more active bass line with eighth notes. A chord label F major is written below the bass staff.

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77. *Vln*

F major

Martin Petzoldt notes that the third movement alludes to the seventh stanza of Liscow's hymn. See "Bach Kommentar" 2:1020.

F major

Liscow hymn, stanza 7:

Erschreckt mich auch das Gericht,
Vor welchen ich nicht kan bestehen,
Weil mein Gewissen selber spricht:
Ich soll hin zum Verdamten gehen.
Doch wird mein Jesus mich nicht richten,
Sein Blut wird meine Sünde schlichten.
Und ist kein Leid, das mich betrübt,
Den Gott und auch sein Jesus liebt.
("Neu Leipziger Gesangbuch," 1682, p. 622.)

Even if the judgment frightens me,
Before which I cannot stand,
Since my conscience itself says:
I shall go to the condemned.
Yet my Jesus will not judge me,
His blood shall mediate my sin.
And there is no sorrow that grieves me,
Whom God loves, and also his Jesus.

This is the central (pivot) movement in the cantata's chiasmic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Divine judgment is averted through the mediation of Christ. The reference to Peter's lack of presumptuousness may allude to the Epistle reading of the day, in which Peter has come to accept the idea that gentiles, too, can come to God through faith in Jesus, a truth confirmed by the Spirit "falling on Peter's listeners." Some writers think the text alludes to Peter's refusal to be worshiped, saying, "I too am a man." See side note for more.



68/3. **Recitativo.** •Christ came not to judge but save; no one excluded (68/3). Melisma for "joyful."

1. **Basso.**

Ich bin mit Pe-tro nicht ver-messen, was mich getrost und freu-dig macht, dass
Like Pe-ter I am not pre-sump-t'ous, it makes me glow with joy ——— to know that

D minor D major E7

von Ziegler 1728: "Ist,

Text painting: the reference to "Jesus not forgetting" is depicted with a figure reminiscent of the first movement's ritornello.

mich mein Je-sus nicht ver-gessen. Er kam nicht nur, die Welt zu richten, nein,
Je-sus ne-ver-will for-get me. He came not to the world to judge us; no,
dass mein Heyland mich ohnmöglich kan vergessen" Literally: "He came not only to judge the world." See side note.

A minor A minor C7



nein! er wollte Sünd'und Schuld als Mittler zwischen Gott und Mensch für diesmal schlichten.
no, when paths of sin we've trod be-tween us and our God, He is the Me-di-a-a-tor.

A major D7 G major G7 C7 (D7) G major G major

C# dim.7

von Ziegler 1728: "Durch die besondere Lieb und Huld, Als Mittler zwischen Gott und Menschen, völlig schlichten."

Bach's libretto shortens von Ziegler's 1728 published text by one line and modifies the end.

A chromatically descending bass is traditionally associated with lament; here it points to the Passion of Christ as mediator, as referenced in the text.

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The text of the original, secular model is very different in content and poetic structure. As a result, Bach had to alter the music greatly in the B section (see below). To compare the two texts and to identify allusions to Lisow's hymn stanzas 8 & 9, see side note.

68/4. **Aria.** (Taken from BWV 208/7)
 • Confession of faith: sufficiency of Christ's salvation (68/4).
(Maestoso) ♩ = 80.

Ob I, II, Taille 1.

The woodwind trio and the siciliano-like rhythm suit the pastoral text of the original secular model (BWV 208/7, an aria sung by Pan, the god of shepherds and flocks) as well as the new text, which references Jesus' birth (an event associated with shepherds).

C major (for the significance here of C, see side note). D7 G major

A7 D minor G7 C major C7 F major D7

G(7) C major C major

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

10. **Basso.**

C major C major C major

13.

Continuo alone...

C major

16. *tr*

Gu - te, **das glaub' ich,** mir ist wohl zu Mu - the, das glaub' -
sent me, this know I; well does this con - tent me, this know
von Ziegler 1728: "Ich glaub es" Ob I, II, Taile

C major E major A minor D(7) G major

19.

ich, mir ist wohl zu Mu - the, weil du -
I; well does this con - tent me, for Thou

G major A7 D major

NBA: "vor" and "genung" (each time)

22.

für mich ge - nug ge - than, weil du für mich genug ge -
art all in all to me, for Thou art all in all to
Literally: "For you have done enough for me." See side note for more.

E7 A minor D7 G major

25.

than, genug, genug, weil du für mich ge - nug ge - than, für mich genug ge -
me, art all in all, for Thou art all in all to me, art all in all to

G major G major

B Section. This section is derived from the original secular model and is extended by reworking the closing ritornello of 208/7 into a da capo (with opening text, starting at m. 62), modified to end in C major.

28.

than. This section is greatly reworked from its model. Compare BWV 208/7, m. 28ff. Das Rund der
Though all the

me. Continuo alone...

G major G7 C major D7 G major G major G7

31.

Er - den mag gleich bre - chen, das Rund der
world should meet dis - as - ter, though all the

Ob I, II, Taille

Chromaticism for "though the earth's circle may break"

C major Cs7 B-flat major E major A minor A minor

34.

Er - den mag gleich bre - - - - -
world should meet dis - as - - - - -

A minor F#7 G# dim.7

The reference to Satan as accuser is reminiscent of biblical passages such as Revelation 12:10 and Job 1:1-10, 20. See side note.

37.

- chen, will mir der Sa - tan wi - der spre - - - - - chen, so bet' -
- ter, and tho' the Fiend would be my mas - - - - - ter, still, Sa - -

E7 A minor E pedal...

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Word-painting: Sustained note suggesting deference for "anbeten" (worship).

40.

ich dich, mein Heiland, an.
viour mine, I wor-ship Thee.

A minor A minor D major

Detailed description: This system shows measures 40-42. The vocal line (bass clef) has a sustained note on 'an' in measure 40, which is highlighted in red. The piano accompaniment (treble and bass clefs) features a complex texture with many triplets. The key signature changes from A minor to D major at the end of measure 42.

43.

Das Rund der Er - den mag gleich
Though all the world should meet dis -

Continuo alone...

A minor A minor B(7) E minor

Detailed description: This system shows measures 43-45. The vocal line (bass clef) has a sustained note on 'dis' in measure 43, highlighted in red. The piano accompaniment (treble and bass clefs) features a complex texture with many triplets. A section labeled 'Continuo alone...' is indicated in measure 44. The key signature changes from A minor to E minor at the end of measure 45.

46.

bre - chen, will mir der Sa - tan wi - der - spre - chen, so bet' ich
as - ter, and tho' the Fiend would be my mas - ter, still, Sa - viour

E minor E minor

Detailed description: This system shows measures 46-48. The vocal line (bass clef) has a sustained note on 'still' in measure 46, highlighted in red. The piano accompaniment (treble and bass clefs) features a complex texture with many triplets. The key signature remains E minor throughout this system.

49.

dich. mein Hei - land, an; das Rund der Er - den mag gleich bre -
mine, I wor - ship Thee, tho' all the world should meet dis - as -

Ob I, II, Taille

E minor E minor

Detailed description: This system shows measures 49-51. The vocal line (bass clef) has a sustained note on 'as' in measure 49, highlighted in red. The piano accompaniment (treble and bass clefs) features a complex texture with many triplets. A section labeled 'Ob I, II, Taille' is indicated in measure 50. The key signature remains E minor throughout this system.

J.S. Bach - Church Cantatas BWV 68

52.

Chromaticism for "though the earth's circle may break."

chen, - ter,

B7 E minor A7 D major

55.

Word painting: Voice leading fighting against E minor to depict Satan's opposition ("widersprechen").

will mir der Sa - tan wi - der - spre - - chen, wi - der - spre -
and tho' the Fiend would be my mas - - - ter, be_ my mas -

C# dim.7 F# major B7 E minor

58.

- chen, so bet' ich dich, mein Hei - land, an, so bet' ich dich, mein
- ter, still, Sa - viour mine, I wor - ship Thee, still, Sa - viour mine, - I

E minor

The closing ritornello of the model (208/7) is reworked into a modified da capo, ending in C major.

61.

Hei - land, an. Du bist ge - bo - ren mir zu - Gu - te, -
wor - ship Thee. For my sal - va - tion Thou wast sent me, -
Ob I, II, Taille

E minor E minor C major

Continuo alone...

64.

du bist ge - bo - ren mir zu
for my sal - va - tion Thou wast

Continuo alone... *p*

C major

67.

Gu - te, das glaub' ich, mir ist wohl zu Mu - the, das glaub'
sent me, this know I; well does this con - tent me, this know

Ob I, II, Taille

C major

70.

ich, mir ist wohl zu Mu - the, weil du
I; well does this con - tent me, for Thou

C major D7 G major

73.

für mich ge - nug ge - than, weil du für mich genug ge -
art all in all to me, for Thou art all in all to

A7 D minor G7 C major C7 F major G(7)

76.

than, genug, ge-nug, weil du für mich ge-nug ge-than, für mich genug ge-me, art all in all, for Thou art all in all to me, art all in all to

79. C major

than.
me.

C major C7 F major G7 C major C major

Alfred Dürr writes, "The work concludes with a motet-like chorus in which the voices are reinforced not only by the strings and oboes used beforehand but also by a choir of trombones, with the cornett as their treble instrument. It takes the form of a double fugue, opening with the first subject [S1] on 'Wer an ihn gläubet, der wird nicht gerichtet', after which, sixteen bars later, we hear the former countersubject [CS] as an independent second subject [S2] to the words 'wer aber nicht gläubet, der ist schon gerichtet'; the two subjects are then combined. Finally, in the last bars of the movement, the first subject is sung to a new text, 'denn er gläubet nicht an den Namen des eingebornen Sohnes Gottes'. Like many early cantatas or cantata movements by Bach, the chorus ends piano, according to Bach's explicit instruction." See "The Cantatas of J. S. Bach," translated by Richard Jones, 361–62.

•Judgment escaped by faith in the Son: John 3:18 (68/5).

68/5. **Coro. (Evangelium St. Johannis, Cap. 3, V. 18.)**
(Tempo ordinario ♩ = 72.)

Musical Form:
1-16: S1 + CS. Am-Dm
17-32: S2=CS. Dm
33-45: S1 + S2. B M-Am
45-56: homophonic + S1. Am-DM

Form in relation to text distribution: see Petzoldt, "Bach Kommentar" 2:1025.

1. **Soprano.**
+Ob I, Vln I, Cornetto

Alto.
+Ob II, Vln II, Tbn I

Tenore
+Taille. Vla, Tbn II

Basso.
+Tbn III

Subject 1. NBA: gläubet

Wer an ihn gläubet, der wird nicht ge- rich -
He that be - lie - veth will es - cape dam- na

The rising order of entries (B-T-A-S) suggests ascent into paradise (compare the reverse order of entries for the opposite text at m. 17).

A minor Independent Continuo bass

	A	B	C	D
Text Division	Wer an ihn gläubet	Wer aber nicht gläubet Wer an ihn gläubet	Wer an ihn gläubet Wer aber nicht gläubet Denn er gläubet nicht	Denn er gläubet nicht
Measures	1–16	17–36	37–48	49–56
Order of voices in relation to text division	B-T-A-S	S-A (17ff.), T-B (25ff.) T-B (17ff.)	A-S (37ff.) T-B (37ff.), A-S (42ff.) T-A (41ff.)	SATB (homophonic)

4.

Subject 1.

Wer an ihn glau bet, der wird
He th Countersubject on same text. veth will es -

- tet, wer an ihn glau - bet,
- tion, he that be - lie - veth,

A minor A major D minor

7.

nicht ge - rich -
cape dam - na

der wird nicht ge - rich -
not suf - fer dam - na

D minor

9.

Wer an ihn glaubet, der wird nicht ge - rich -
 He that be - lie - veth will es - cape dam - na -

tet, wer an ihn glau - bet, der wird nicht ge - rich -
 tion, he that be - lie - veth, not suf - fer dam - na -

tet, wer an ihn glau - bet, wer an ihn glau - - - bet, der wird nicht ge -
 tion, he that be - lie - veth, he that be - lie - - - veth will es - cape dam -

D minor A minor E7 A minor

12.

Wer an ihn glau - bet, der wird
 He that be - lie - veth will es -

- tet, wer an ihn glau - bet,
 - tion, he that be - lie - veth,

- tet, wer an ihn glau - bet, wer an ihn
 - tion, he that be - lie - veth, he that be -

rich - - - tet, der wird nicht ge -
 na - - - tion, will es - cape dam -

A(7) D minor

15.

nicht ge - rich - cape dam - na
 der wird nicht ge - rich - not suf - fer dam - na
 glau - bet, der wird nicht ge - rich - lie - veth will es - cape dam - na
 rich - tet, wer an ihn glaubet, der wird nicht ge - rich - na - tion, he that be - lie - veth will es - cape dam - na

Countersubject becomes Subject 2 for the opposite sentiment, reflected in the reverse order of entries (S-A-T-B suggests descent into perdition).

17.

tet, wer a - ber nicht glau - bet, der ist schon ge - rich - tion, but all un - be - lie - vers, are dam - ned al - read -
 tet, wer a - ber nicht glaubet, der ist schon ge - rich - tion, but all un - be - lie - vers, are con - demned al - read -
 tet, der wird nicht ge - rich - tet, wer an ihn glau - bet, tion, will es - cape dam - na - tion, he that be - lie - veth
 tet, wer an ihn glau - bet, der wird nicht ge - rich - tion, he that be - lie - veth will es - cape dam - na

D minor E7 A minor

20.

- tet, wer a - bernicht glau - bet, der ist
 - y, are dam - ned al - read - y, are con -

- tet, wer a - bernicht glau - bet,
 - y, but all un - be - lie - vers,

der wird nicht ge - rich - tet, wird nicht ge - richtet,
 will es - cape dam - na - tion, es - cape dam - na - tion,

- tet, wird nicht ge - richtet,
 - tion, es - cape dam - na - tion,

A minor A major D minor

22.

schon ge - rich - tet, ist schon ge -
 demned al - read - y, are damned al -

der ist schon ge - rich - tet, wer a - bernicht
 are dam - ned al - read - y, but all un - be -

D minor D major D minor

25.

rich -
read -

glau - - - - - bet, der ist schon ge - rich -
lie - - - - - vers, are con - demned al - read -

wer a - bernicht glau - bet, der ist schon ge - rich -
but all un - be - lie - vers, are dam - ned al - read -

G minor G minor A dim.

28.

- - - - - tet, wer a - bernicht glau - - - - -
- - - - - y, but all un - be - lie - - - - -

- - - - - tet, ist schon ge - rich - - - - -
- - - - - y, are damned al - read - - - - -

- - - - - tet, wer a - bernicht glau - - - - - bet, der ist
- - - - - y, but all un - be - lie - - - - - vers, are con -

wer a - bernicht glau - bet,
are dam - ned al - read - y,

G minor G minor G7 E dim. D minor

30.

- bet, der ist -
 - vers, are con -
 schon ge - rich -
 demned al - read -
 der ist schon ge - rich -
 are dam - ned al - read -

D minor

32.

B

schon ge - richtet. Wer an ihn glau - bet, wer an ihn glau -
 demned al - read - y. He that be - lie - veth, he that be - lie -
 - tet. Wer an ihn glau -
 Subject 1 - y. He that be - lie -
 - tet. Wer an ihn glaubet, der wird nicht ge - rich -
 - y. He that be - lie - veth will es - cape dam - na -
 - tet,
 - y, wer a .bernicht glaubet, der ist schon gerich -
 but all un - be - lie - vers, are dam - ned al - read -

B

D minor B-flat major F major (F7) B-flat major

35.

- bet, der wird nicht ge - rich - tet, nicht ge - richtet,
 - veth will es - cape dam - na - tion, not be dam - ned,
 - bet, der wird nicht ge - richt't, wer
 - veth, he is not con - demned; he
 - tet, wird nicht ge - richtet,
 - tion, es - cape dam - na - tion,
 - tet, wer a - ber nicht
 y, are dam - ned al -

C7 (tr) G minor D minor

38.

an ihn glaubet, der wird nicht ge - rich -
 that be - lie - veth will es - cape dam - na -
 wer a - ber nicht glau - bet, der ist schon ge - rich -
 but all un - be - lie - vers, are dam - ned al - read -
 glau - bet,
 read - y,

F major F major

40.

wer an ihn glaubet, der wird
 he that be - lie - veth will es -
 - tet, wird nicht gerichtet, wer a - bernicht glau - bet,
 - tion, es - cape dam - na - tion, but all un - be - lie - vers,
 - tet, denn er glau - bet nicht an den Na - men des ein - ge -
 - y since they have not - faith in the On - ly be - got - ten

(A7) D minor (F major) G(7) (C major)

43.

nicht ge - rich -
 cape dam - na -
 der ist schon ge - rich -
 are dam - ned al - read
 bor' - nen - Soh - nes - Got -
 Son - of - God Al - migh -

wer
 but

Subject 1 to words of Subject 2.

C major D7 E7

46.

tet, wer a - bernicht glau - bet, der ist schon ge - rich -
 tion, but all un - be - lie - vers, are dam - ned al - read -

tet, denn er glau - bet nicht an den Namen des ein - ge - bor - nen Soh -
 y, since they have not faith in the On - ly be - got - ten Son of God

tes, denn er glau - bet nicht an den Namen des ein - ge - bor - nen
 ty, since they have not faith in the On - ly be - got - ten Son of

a - ber nicht glaubet, der ist schon ge - rich -
 all un - be - lie - vers, are con - demned al - read -

A minor

48.

- - - - - tet, denner glau - bet nicht an den Na - men des
 - - - - - y since they have not faith in the On - ly be -

- - - - - nes Got - tes, denn er glau - bet nicht an den
 Al - migh - ty, since they have not faith in the

Soh - nes Got - tes, denn er glau - bet nicht an den
 God Al - migh - ty, since they have not faith in the

- - - - - tet, denn er glau - bet nicht an den
 - - - - - y, since they have not faith in the

A minor A major A7 B-flat major
 deceptive

Subject 1 sung to new text. The piano marking is original, giving the statement a threatening quality.

51.

ein-ge-bor'-nen Soh - nes Got - tes, denn er glau - bet
got-ten Son- of- God Al - migh - ty, since they have not

Na - men des ein-ge-bor'nen Sohnes Got - tes, denn'er glau - bet
On - ly be - got-ten Son of God Al - migh - ty, since they have not

Na - men des ein-ge-bor'nen Soh - nes Got - tes, denn er glau bet nicht an den
On - ly be - got-ten Son of God Al - migh - ty, since they have no faith in the

Na - men des ein-ge-bor'nen Sohnes Got - tes, denn er glau bet nicht an den
On - ly be - got-ten Son of God Al - migh - ty, since they have no faith in the

A7 D minor D minor D minor

54.

nicht an den Na - mendes einge - bor' - nen Sohnes Got - tes.
faith in the On - ly be-got-ten Son of God Al - migh - ty.

nicht an den Na-men des einge-bor' - nen Sohnes Got - tes.
faith in the On-ly be - got-ten Son of God Al - migh - ty.

Na-mendes ein - ge - bor'nen Soh - nes, des ein-ge-bor'nen Sohnes Got - tes.
On - ly be - got - ten Son, the On - ly be - got-ten Son of God Al - migh - ty.

Na - men des ein-ge-bor'nen Soh - nes Got - tes.
On - ly be - got-ten Son of God Al - migh - ty.

D minor A7 G# dim.7 A major D major

In Mariane von Ziegler's libretto as published in 1728, another aria follows at this point: "Weg mit der Welt und allen ihren Wesen." See Werner Neumann, *Johann Sebastian Bach Sämtliche Kantaten Texte* (Kassel: Bärenreiter, 1967), p. 172.