

NBA I/3; BC A15

3. Day of Christmas (BWV 64, 133, 151, 248-III)
Odd years: *Hebrews 1:1–14 (God spoke through his Son, who is superior to the angels)

Odd years: *John 1:1–14 (Prologue: In the beginning was the Word...and the Word became flesh)

Even years (celebrated as Feast of St. John the Apostle):

*John 21:20–24 (Jesus' words to Peter about John)

*1 John 1:1–10 (God is light, the blood of Christ cleanses from sin)

Librettist: Johann Knauer (Libretto shortened from a 12-movement

"double cycle"/two-part work, then expanded with 2 chorales.

see Wolff, "Learned Musician, 269),
Johann Sebastian Bach. *The Learned Musician* (New York: W. W.

pp. 206–13.)

FP: 27 December 1723

(St. Nicholas),

For an overview of Bach's packed performance schedule, Christmas 1723–24, see Christoph Wolff, *Johann Sebastian Bach. The Learned Musician* (New York: W. W. Norton, 2000), Table 8.6 (p. 265).

Traditional motet-style fugue; first subject entrance reinforced by other voices like a motto, emphasizing the imperative to see. The antique flavor of the first movement is balanced, however, by dance-like arias for soprano and alto.

Instrumentation of no. 1:

Doublings:

S: Cornetto & Vln I

A: Trombone I & Vln II

T: Trombone II & Vla

B: Trombone III

Organo & Continuo

Note: The original oboe d'amore part is marked "tacet" in the first movement as well as in the chorale movements (2, 4, 8). "Perhaps the oboist was employed in a different capacity in these movements." See Dürr/Jones, p. 123.

J.S. Bach

Cantata No. 64

Sehet, welch eine Liebe hat uns der Vater erzeiget

(Coro) • God's love shown: we are God's children: 1 John 3:1 (64/1).

For Alfred Dürr's comments, see note.

64/1. (Moderato $\text{♩} = 60$) This chorale also used in Cantata 91.

Soprano Fugue subject

Cornetto & Vln I Se - het! welch ei - ne Lie - be hat uns der Va - ter er - zeig -
See now! what great affec - tion on us the Fa - ther hath show -

Alto

Tbn I & Vln II Se - het! welch ei - ne Lie - be hat uns der Va - ter er - zeig -
See now! what great affec - tion on us the Fa - ther hath show -

Tenore

Tbn II & Vla Se - het! welch ei - ne Lie - be hat uns der Va - ter er - zeig -
See now! what great affec - tion on us the Fa - ther hath show -

Basso

Tbn III, Organ & Continuo (continuo is sometimes independent) Se - het! welch ei - ne Lie - be hat uns der Va - ter er - zeig -
See now! what great affec - tion on us the Fa - ther hath show -

Traditional motet style is characterized by successive points of imitation, alla breve meter, and cornetto and trombones playing colla parte. Here Bach uses this retrospective church style to underscore the timelessness of the text. For maximum impact, the cantata begins without instrumental introduction, the homophonically reinforced command to see (which is repeated episodically beyond its appearance as head motive of the fugue subject in an urgent, syncopated pattern) reminiscent of Jesus' repeated statements about receptivity, e.g., "For this people's heart has grown dull, their ears are heavy of hearing, and their eyes they have closed, lest they should perceive with their eyes, and hear with their ears, and understand with their heart, and turn for me to heal them." But blessed are your eyes, for they see, and your ears, for they hear" (Matthew 13:15–16). The text alludes to the day's Epistle (3rd day of Christmas), 1 John 1:12: "But to all who received him, who believed in his name, he gave power to become children of God."

For comments on the cantata by Karin Wollschläger, see note.

(Allegro ma non troppo)

E minor B minor

6

get, daß wir Got - tes Kin - der
ered, sons of God He deigns to

Se - het! welch ei - ne Lie - be hat uns der Va - ter er -
See now! what great affec - tion on us the Fa - ther hath

For an analysis of BWV 64 as a theological exposition on the Incarnation's purpose, namely, the "benefits for humanity" (as encapsulated in 1 John 3:1, the text of the opening movement), see Eric Chafe, "Two 'Johannine' Cantatas" in *Compositional 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 Rowman and Littlefield, 2018), especially pp. 24–27, 39–46..

This syncopation is editorial realization of the continuo.

B minor E minor

11

hei - - - - - Ben, welch ei - ne Lie - be hat
call - - - - - us, what great aff - ec - tion on

zei - - - - - get, daß wir
show - - - - - ered, sons of

Se - het! welch ei - ne Lie - be hat
See now! what great aff - ec - tion on

B minor

Opening motto is syncopated in accompanying materialn (later the episodic material), creating urgency.

16

uns der Va - ter er - ze - get, se - het, se - het! welch ei - ne Lie -
us the Fa - ther hath show - - - - - ered, see now, see now! what great aff - ec -

Got - tes Kin - der hei - - - - - Ben, welch ei - ne
God Hedeigns to call - - - - - us, what great aff -

uns der Va - ter er - ze - - - - -
us the Fa - ther hath show - - - - -

Se - het! welch ei - ne
See now! what great aff -

E minor

21

A

be hat uns der Va - ter er - zei - get, se - het,
tion on us the Fa - ther hath show - ered! see see now,

Lie - be hat uns der Va - ter er - zei - get, se - het, se - het!
ec - tion on us the Fa - ther hath show - ered, see now, see now!

get, daß wir Got - tes Kin - der hei - den, daß wir
ered, sons of God He deigns to call us, sons of

Lie - be hat uns der Va - ter er - zei -
ec - tion on us the Fa - ther hath show -

A

A minor

26

se - het! se - het, se - het! welch ei - ne Lie -
see now! see now, see now! what great aff - ec -

se - het, se - het!
see now, see now!

se - het!
see now!

Got - tes Kin - der hei -
God He deigns to call

D major G major E minor

31.

behat uns der Va - ter er - zei - get,
tion on us the Fa - ther hath show - - - - - ered,
welch ei - ne Lie - be hat uns der Va - ter er - zei -
what great aff - ec - tion on us the Fa - ther hath show - - - - -
- - - - - sen, daß wir Got - tes Kin - der hei -
us sons of God He deigns to call - - - - -
- - - - - get, daß wir
- - - - - ered, sons of

E minor

E minor

36

se - het! welch ei - ne Lie - be hat uns der Va - ter er - zei -
see now! what great aff - ec - tion on us the Fa - ther hath shov -

Ben, se - het, se - het! daß wir Got - tes Kin - der hei -
us, see now, see now! sons of God He deigns to call

Got - tes Kin - der hei - Ben, se - het, se - het! welch
God He deigns to call us, see now, see now! what

D minor A minor

J.S. Bach - Church Cantatas BWV 64

41

Ben, se - het, se - het! se - het! se - het!
us, see now, see now! see now! see now!

ei - ne Lie - be, se - het, se - het! se - het! welch ei - ne
great aff - ec - tion, see now, see now! see now! what great aff -

A minor D major G major E minor

46

B

get, ered, welch ei - ne
get, daß wir Got - tes Kin - der
ered, sons of God He deigns to

Lie - be hat uns der Va - ter er -
ec - tion on us the Fa - ther hath

Lie - be, se - het, se - het! welch ei - ne Lie - be,
ec - tion, see now, see now! what great aff - ec -

E minor A major B minor

51

Lie - be, se - het, se - het! welch ei - ne Lie - be hat uns der
 ec - tion see now, see now! what great aff - ec - tion on us the

hei - ßen, welch ei - ne Lie - be hat
 call us, what great aff - ec - tion on

8 zei - get, daß wir
 show - ered, sons of

be, se - het! welch ei - ne Lie - be hat
 tion see now! what great aff - ec - tion on

E minor

56

Va - ter er - zei - get, hat uns der Va - ter er - zei - get, daß wir
 Fa - therhath show - ered, on us the Fa - therhath showered, sons of

uns der Va - ter er - zei - get, se - het! welch ei - ne Lie - be hat
 us the Fa - therhath showered, see now! what great aff - ec - tion on

8 Got - tes Kin - der hei - call
 God He deigns to

uns der Va - ter er - zei -
 us the Fa - therhath show -

A major

61

Parallel 3rds and 6ths to denote affection.

The fugue culminates in two long pedal tones (mm. 69–73, 74–81) before a final bass statement of the complete fugue subject. Helmuth Rilling argues that "Bach uses this compositional technique to illustrate the idea that the love of God is eternal, that it will last forever." See *The Oregon Bach Festival*

71

C Stretto (canon)

Ben, daß wir Gottes Kin-der hei-ßen, se - het!
us, sons of God He deigns to call us, see now!

- get, daß wir Got-tes Kin-der hei - - - - - ßen,
- ered, sons of God He deigns to call - - - - - us,

welch ei - ne Lie - be hat uns der Va - ter er - zei -
what great aff - ec - tion on us the Fa - ther hath show -

Lie - be hat uns der Va - ter er - zei -
ec - tion on us the Fa - ther hath show -

C

E minor / E pedal A minor

76

welch ei - ne Lie - be hat uns der Va - ter er - zei -
what great aff - ec - tion on us the Fa - ther hath show -

se - het!
see now!

welch ei - ne Lie - be hat uns der Va - ter er - zei -
what great aff - ec - tion on us the Fa - ther hath show -

- get, daß wir Got-tes Kin-der hei - ßen, daß wir
- ered, sons of God He deigns to call us, sons of

- get, daß wir Got-tes Kin-der hei -
- ered, sons of God He deigns to call -

J.S. Bach - Church Cantatas BWV 64

81

- get, daß wir
- erd, sons of

- get, welch ei - ne Lie - be hat uns der
- erd, what great aff - ec - tion on us the

8 Got tes Kin - der hei - ßen, welch ei - ne Lie - be hat
God He deigns to call us, what great aff - ec - tion on

- Ben, se - het! welch ei - ne Lie - be hat
us, see now! what great aff - ec - tion on

Original score has E whole note.
E minor

85

Got tes Kin - der hei - ßen, daß wir
God He deigns to call us, sons of

Va - ter er - zeu - get, se - het, se - het!
Fa - ther hath show - erd, see now, see now!

8 uns der Va - ter er - zeu - get, se - het,
us the Fa - ther hath show - erd, see now,

uns der Va - ter er - zeu -
us the Fa - ther hath show -

E minor

89

Got - tes Kin - der hei - call
God He deigns to call

se - het, se - het, se - het, se - het,
see now, see now, see now, see now!

se - het! se - het, se - het! welch ei - ne
see now! see now, see now! what great aff -

D major G major

93

ben, daß wir Got - tes Kin - der
us, sons of God He deigns to

se - het! welch ei - ne Lie - be hat uns der Va -
see now! what great aff - ec - tion on us the Fa -

Lie - be hat uns der Va - ter er - zei -
ec - tion on us the Fa - ther hath show

E minor

97 Quasi-coda

hei - - - - - ben, das wir Got - tes Kin - der hei - - - - - ben.
call - - - - - us, sons of God He deigns - - - - - to call - - - - - us.

- - - - - ter er - zei - get, daß wir Got - tes Kin - der hei - - - - - ben.
- - - - - ther hath show - ered, sons of God He deigns - - - - - to call - - - - - us.

- - - - - get, daß wir Got - tes Kin - der hei - - - - - ben.
- - - - - ered, sons of God He deigns - - - - - to call - - - - - us.

- - - - - get, daß wir Got - tes Kin - der hei - - - - - ben.
- - - - - ered, sons of God He deigns to call - - - - - us.

Deceptive cadence in E minor E7 A minor B7 E minor E major

This is the final stanza of seven in the 1524 chorale "Gelobet seist du, Jesu Christ" by Martin Luther (1483–1546).

Chorale added to original libretto. Perhaps Bach inserted this Christmas hymn here since the opening movement is not necessarily associated with Christmas. Used also in 91/6, 248/28. It expresses the confidence of the gathered congregation. •God's love shown in Christ's birth: give thanks! (64/2).

64/2.

Choral (Mel: „Gelobet seist du, Jesus Christ“)

Chorale line's text connects directly to text of movement 1.

+Vln I Cornetto

+Vln II Tbn I

+Vla Tbn II

+Tbn III

Das hat er Al - les uns ge - tan, sein' groß' Lieb' zu
All this for us our God hath done, whose great love gave

Das hat er Al - les uns ge - tan, sein' groß' Lieb' zu
All this for us our God hath done, whose great love gave

Das hat er Al - les uns ge - tan, sein' groß' Lieb' zu
All this for us our God hath done, whose great love gave

Das hat er Al - les uns ge - tan, sein' groß' Lieb' zu
All this for us our God hath done, whose great love gave

mf

C major A minor G major

Original oboe d'amore part is marked "tacet" for this movement.

Streichorchester,
Horn, Posaunen,
Orgel und
Cembalo

J.S. Bach - Church Cantatas BWV 64

Christendom now synonymous with "Gotteskinder."

4

zei - gen an. Deß freu' sich al - le Chri - sten - heit und
us His son. So joy - ful let all Christ - ians be and

zei - gen an. Deß freu' sich al - le Chri - sten - heit und
us His son. So joy - ful let all Christ - ians be and

zei - gen an. Deß freu' sich al - le Chri - sten - heit und
us His son. So joy - ful let all Christ - ians be and

zei - gen an. Deß freu' sich al - le Chri - sten - heit und
us His son. So joy - ful let all Christ - ians be and

G major G major D major

7

Increased tension created with more eighth-note passing tones and an unexpected harmonic progression.

dank' ihm deß in E - wig - keit. Ky - ri - e - leis!
give Him thanks e - ter - nal - ly. Al - le - lu - ja!

dank' ihm deß in E - wig - keit. Ky - ri - e - leis!
give Him thanks e - ter - nal - ly. Al - le - lu - ja!

dank' ihm deß in E - wig - keit. Ky - ri - e - leis!
give Him thanks e - ter - nal - ly. Al - le - lu - ja!

dank' ihm deß in E - wig - keit. Ky - ri - e - leis!
give Him thanks e - ter - nal - ly. Al - le - lu - ja!

D7 G# dim. 7 A minor C major G major C major G major F major

Text painting: T & B have parallel rising lines for thanks offered to God.

Bass has repeated figura corta (see note).

J.S. Bach - Church Cantatas BWV 64

The librettist turns to ideas expressed in the previous biblical chapter from which the cantata's opening text was taken: "Do not love the world or the things in the world. The love of the Father is not in those who love the world; for all that is in the world—the desire of the flesh, the desire of the eyes, the pride in riches—comes not from the Father but from the world. And the world and its desire are passing away, but those who do the will of God live forever." A rapidly ascending motive played by the supporting bass instrument(s) underscores the dismissive sentiment of the words.

64/3.

Recitativo (Allegro)

Alto

• World rejected in view of possessing heaven's riches (64/3).

For word-for-word translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

Dynamics and articulation markings are editorial additions.

Orgel u. Cembalo

For biblical background, see note.

C major

[Original Knauer libretto: "An dem will ich mich laben" (in him I will find refreshment).]

G major

Allusion to 1 Peter 1:7: "...the genuineness of your faith, more precious than gold which though perishable,..."

A minor

[Original: "Dein Gold ist ein vergänglich Gut" (Thy gold is a transitory possession)].

D minor

Direction of the continuo motive is reversed, to show transitoriness of the world's goods.

E minor

[Original: "doch" (indeed)]

D major

attacca

•World rejected for pleasure of having Jesus (64/4).

64/4. **Choral** (Mel: „O Gott, du frommer Gott.“) (♩ = 96)

A chorale, added to the original libretto and following without pause, represents the congregation's response, to complete the declaration of faithfulness to Jesus.

+Vln I
Cornetto

+Vln II
Tbn I

+Vla
Tbn II

+Tbn III

Soprano

Was frag' ich nach der Welt und al - len ih - ren
I hold the world as nought, its vain and hol - low

Alto

Was frag' ich nach der Welt und al - len ih - ren
I hold the world as nought, its vain and hol - low

Tenore

Was frag' ich nach der Welt und al - len ih - ren
I hold the world as nought, its vain and hol - low

Basso

Was frag' ich nach der Welt und al - len ih - ren
I hold the world as nought, its vain and hol - low

Original oboe d'amore part is marked "tacet."

Streichorchester,
Horn, Posaunen,
Orgel und
Cembalo

8th notes in the bass continue the motion of the previous movement.

mf

D major

Allusion to Psalm 73:25–26.

4

Schät - zen, wenn ich mich nur an dir, mein Je - su, kann er -
pleas - ures, Je - su my love for Thee con - temns its emp - ty

Schät - zen, wenn ich mich nur an dir, mein Je - su, kann er -
pleas - ures, Je - su my love for Thee con - temns its emp - ty

Schät - zen, wenn ich mich nur an dir, mein Je - su, kann er -
pleas - ures, Je - su my love for Thee con - temns its emp - ty

Schät - zen, wenn ich mich nur an dir, mein Je - su, kann er -
pleas - ures, Je - su my love for Thee con - temns its emp - ty

D major D major D major

göt - zen? Dich hab' ich ein - zig mir zur Wol - lust vor - ge -
 treas - ures. On Thee al - one on Thee, my e - very thought is

göt - zen? Dich hab' ich ein - zig mir zur Wol - lust vor - ge -
 treas - ures. On Thee al - one on Thee, my e - very thought is

göt - zen? Dich hab' ich ein - zig mir zur Wol - lust vor - ge -
 treas - ures. On Thee al - one on Thee, my e - very thought is

göt - zen? Dich hab' ich ein - zig mir zur Wol - lust vor - ge -
 treas - ures. On Thee al - one on Thee, my e - very thought is

Two (sequential) phrases outline ascending fourths in the bass, set with eighth-note duets: B/A, B/T, whose parallel thirds probably depict the sweetness of the text (companionship with Jesus).

A major D major G major E major

12

stellt: Du, du bist mei - ne Lust; was frag' ich nach der Welt!
 stayed: While on Thee I re - pose, how can I be dis - mayed?

stellt: Du, du bist mei - ne Lust; was frag' ich nach der Welt!
 stayed: While on Thee I re - pose, how can I be dis - mayed?

stellt: Du, du bist mei - ne Lust; was frag' ich nach der Welt!
 stayed: While on Thee I re - pose, how can I be dis - mayed?

stellt: Du, du bist mei - ne Lust; was frag' ich nach der Welt!
 stayed: While on Thee I re - pose, how can I be dis - mayed?

A major G major D major D major

A major da capo for soprano follows. It is set in the form of a gavotte (a courtly dance, here depicting the transitory world), in which the rapid passage-work of Vln I apparently depicts tendrils of smoke vanishing into thin air (reminiscent of the dismissive figure for the renunciation of the world in the previous movement).

Aria
(Allegro) • World's riches pass away; Jesus' gifts are eternal (64/5).

Gavotte rhythm.

Streichorchester,
Orgel u. Cembalo

For biblical background,
see note.

Ritornello theme based on vocal opening. Wobbling bass probably intended to indicate lack of a firm foundation.

4

E7 A major D7 G major

7

Soprano

Was die Welt in sich
Litt - le - worth's found on

E major F#7 B minor

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

hält, earth, was die
Litt - le -

B minor B minor

Text painting: 16th-note rising scale passages in Vln I (related to the continuo motive from no. 3) illustrate "Rauch" (smoke) dissipating.

13

Welt in sich hält, muß als wie ein Rauch ver -
worth's found on earth, for 'tis born like smoke to

B minor B minor

[Original: "Muß mit ihr zugleich vergehen" (must perish along with it).]

J.S. Bach - Church Cantatas BWV 64

16

ge - hen, was die Welt in sich hält, muß als wie ein Rauch ver-
per - ish, litt - le - worth's found on earth, for 'tis born like smoke to

B minor D major B minor E major

20

ge - hen, wie ein Rauch, als wie ein Rauch, muß als wie ein
per - ish, for 'tis born, for it is born, for 'tis born like

Vln I

A major D major

23

Rauch ver - ge - hen.
smoke to per - ish.

mf Ritornello

D major F# minor E minor

26

Was die
Litt - le -

p

D major D major

J.S. Bach - Church Cantatas BWV 64

29

Welt in sich hält, was die Welt in sich hält, muß als
world's found on earth, Little world's found on earth, for 'tis

B minor E major A# dim. 7 A# dim. 7 F#7

33

wie ein Rauch vergehen, was die Welt in sich
born like smoke to perish, Little world's found on

B minor F# major F# major

36

hält, muß als wie ein Rauch vergehen
earth, for 'tis born like smoke to perish

F# major B minor E minor

Melsima for "pass away."

39

- - - - hen, wie ein Rauch vergehen.
 - - - - ish for 'tis born to perish

A minor D7 G major B minor

mf Ritornello

43

B minor

J.S. Bach - Church Cantatas BWV 64

E7 A major D7 G major E minor F#7

B Section.

D Strikingly, Bach removes continuo support for a time, evidently intending this bassetto technique to signify a removal from "earthliness." The "smoke" figures also cease.

A - ber was mir Je - sus gibt, und was mei - ne See - le
But the - boun - ty Je - sus gives, and His spir - it - lov - eth,
[Original: "Gott mir." For significance, see side note.]

p Upper strings unison for 4 mm., no bass until m. 64.

(Fine) B minor A major

Vln I & voice in parallel 6ths (the sweetness probably depicting companionship with Jesus), then sustained notes for "eternally remaining" and "firm."

liebt, bleibet fest und e - wig ste - hen, blei - bet
lives, e'er end - ures to hold and cher - ish, e'er end -

Vln I
Vla

fest und e - wig ste - hen, blei - bet
ures to hold and cher - ish, e'er end -

B minor A major

fest und e - wig ste - hen.
ures to hold and cher - ish.

Ritornello

cresc. mf

A major +Continuo

67 **E**

A - ber was mir Je - sus gibt,
But the boun - ty Je - sus gives,

A major B minor

70II

und was mei - ne See - le liebt, blei - bet fest und e - wig
and His - spir - it lov - eth, lives, e'er end - ures to hold and

F# minor

74

ste - hen, blei - bet fest
cher - ish, e'er end - ures

B minor

78

und e - wig ste - hen, blei - bet
to hold and cher - ish, e'er end -

E7 A major D major

81

fest und e - wig ste - hen, a - ber was mir Je - sus gibt, und was
ures to hold and cher - ish, but the boun - ty Je - sus gives, and His -

F# minor F# minor

J.S. Bach - Church Cantatas BWV 64

85 Voice sings psalm-tone-like chant, and sustained tone for "remaining firm and eternal."

mei - ne See - le - liebt, blei - bet fest und e - wig ste -
 spir - it lov - eth - lives, e'er end - ures to hold and cher -

F# minor

89

- hen, blei - bet fest - und e - wig ste - hen.
 - ish, e'er end - ures - to hold - and cher - ish.

F# minor

The bass now restates the confident stance of the believer, ending with an allusion to Jesus' words at his trial: "Pilate asked him, "So you are a king?" Jesus answered, "You say that I am a king. For this I was born, and for this I came into the world" (John 18:37a, NRSV). Here the previous movement's focus on the world changes to an emphasis on heaven.

64/6. **Recitativo** • Christ's birth makes heaven certain; yearning for it (64/6).

Chromatic saturation in the vocal line in 10 mm.



Basso A D F# C B G

Der Him - mel blei - bet mir ge - wiß, und den be - sitz' ich schon im
 In heaven ab - ove one day I'll rest, by faith al - rea - dy I pos -

[Original Knauer text: See side note to see how widespread the text revisions were.]

Orgel und Cembalo Secco mf

D major

G major

For biblical background, see note.



Karin Wollschläger notes that movements 6 and 7 are "the only ones in the cantata that make reference to the Christmas narrative: the secco recitativo for bass...with its final line "Jesus will den Himmel mit mir teilen, [...] deswegen ist er Mensch geboren" (Jesus is for me in heaven waiting [...] for this has God mankind created) and the following da capo aria for contralto...which shows characteristics of a pastorale with its tranquil 6/8 meter and the oboe d'amore as obbligato instrument." See Johann Sebastian Bach. *The Sacred Vocal Music Complete Edition. Cantatas and Motets* (Stuttgart: Carus Verlag, 2017), vol. 5, p. 428 (Karin Wollschläger, translation by David Kosviner).

3

Glau - ben. Der Tod, die Welt und Sün - de, ja selbst das gan - ze Höl - len - heer kann
 sess it. Nordeath, nor earth, nor Sa - tan, nor all the might of hell's dark power 'gainst

C# dim. 7 A# dim. 7 B minor

The five enemies of Christ and Christians are world, sin, death, devil, and hell; set with some tritones. See Petzoldt "Bach-Kommentar," 2:219.

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6 G# E#

mir, als ei - nem Got - tes - kin - de, den - sel - ben nun und nim - mermehr aus
me, God's son and like - ness stor - ming, can e - ver, now and e - ver - more, pre -

E7 A major C#7 F# minor

8

mei - ner See - le rau - ben. Nur dies, nur ein - zig
vail or from it wrest me. And yet my soul by

D# F# major

10

dies macht mir noch Küm - mer - nis, daß ich noch län - ger soll auf die - ser Welt ver -
one dark thought is still op - pressed, that I must tar - ry here on earth a pil - grim

Text painting: Downward line to depict Jesus sharing heaven with the believer. The two leaps of an octave suggest an equivalency: Jesus chose believers to make heaven available to them.

12

wei - len: denn Je - sus will den Him - mel mit mir tei - len, und
near - y: Lord Je - sus waits a bove and beck - ons to me, but

cresc. *mf*

G7 C major (D7)

14

da - zu hat er mich er - ko - ren, deß - we - gen ist der Mensch ge - bo - ren.
'tis or - dained that man im - mor - tal must pass to Him througth death's dark portal.

tr

G major G major

A second da capo aria for alto with oboe d'amore obbligato, is in courtly style emblematic of the believer's royal identity and the "gifts of heaven" (Dürr/Jones, 124). Its positive and confident mood is portrayed stylistically with concertante oboe d'amore, flowing 6/8 meter, and major tonality (the first extended movement to be in a major key).

64/7. **Aria** • World surrendered for heaven and eternal life (64/7).

(Andante con moto)

hemiola rhythms in oboe d'amore

Ob. d'amore,
Orgel und
Cembalo

Oboe d'amore

Ritornello theme is derived
from vocal opening.

G major

Dance-like with characteristics of a pastorale.

D major G major C major

G major

13 **A** Alto

Text painting: Rests for "nothing."

Von der Welt ver-lang' ich nichts, nichts, nichts, nichts, ver-lang' ich
Of this world I ask for nought, nought, nought, nought, I ask for

Ob.

G major

Oboe d'amore imitates voice canonically, perhaps to indicate that the expected heavenly inheritance follows. See Petzoldt, "Bach-Kommentar," vol. 2, p. 219.

16

Hemiola rhythm

nichts, nichts, von der Welt ver-lang ich nichts, wenn ich nur den Him-mel
nought, nought, of this world I ask for nought, heaven is mine its joys su

tr

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Hemiola at cadence (6/8 meter to 3/4) is reverse of courante cadences (3/2 to 6/4).

19

er - be, wenn ich nur den Him - mel, den Him - mel er - be;
per - nal, heaven is mine its joys, its joys su - per - nal.

Ob.

D major

22

von der Welt ver - lang' ich nichts, von der Welt
Of this world I ask for nought, of this world

25

ver - lang' ich nichts, nichts, von der Welt ver - lang' ich nichts,
I ask for nought, nought, of this world I ask for nought,

cresc.

G major A minor G major

28

von der Welt ver - lang' ich nichts, wenn ich nur den Him -
of this world I ask for nought, heaven is mine its joys

mf p

D7 G major

Text painting: Voice stops on unresolved D7 chord and both continuo and oboe d'amore fall silent to depict "nothing."

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32 mel er - be, wenn ich nur den Him - mel er -
su - per - nal, heaven is mine its joys su - per -

tr (*tr*)

36 - be, wenn ich nur den Him - meler - be.
- nal, heaven is mine its joys su - per - nal.

Ob d'amore obbligato ends, ritornello delayed (see also BWV 40/4).

Continuo alone. *mf* Obbligato Ritornello

tr

40

D major D major

44

G major

48

C Contrasting Section: Greater agitation for rejection of the world (this reflects the change in text from the original libretto).

[Original: "Und ich geb mich selber hin" (And I give myself to him.)] Al - les, Al - les geb' ich hin,
Earth vain glor - ies do I scorn,

p

(Fine) E minor G major

52

Al - les, Al - les geb' ich hin, weil ich ge - nug ver - si - chert
Earth vain glor - ies do I - scorn, for well I know soon comes the

Normally a ritornello separates the two statements of the text; here it as if the singer "gives up" ("Alles geb ich hin") the expected intervening ritornello (Petzoldt citing Konrad Küster, "Bach Handbuch," p. 221).

55

bin, daß ich e - wig, e - wig nicht, nicht ver - der - be; Al - les, Al - les
dawn, shining e - ver, e - ver life e - ter - nal, earth vain glor -

A minor E minor A minor E minor

59

- les geb' ich hin, weil ich g'nug ver - si - chert bin, daß ich
- ies do I scorn, for well I know soon comes the dawn, shi - ning

62

e - wig nicht ver - der - be daß ich e - wig nicht ver - der -
e - ver life e - ter - nal, shi - ning e - ver life e - ter -

E minor A minor

65

be, weil ich ge-nug ver-si- chert bin, daß ich e-wig nicht,
nal, for well I know soon comes the dawn, shi-ning e-ver,

E minor B minor

68

e-wig nicht, daß ich e-wig nicht ver-der-be.
e-ver, shining e-ver life e-ter-nal.

B minor Da Capo

64/8. Choral (Mel: „Jesu, meine Freude“) • World and this life given farewell (64/8).

The cantata ends with the fifth stanza of six in the 1650 chorale "Jesu meine Freude" by Johann Franck (1618–1677). It summarizes the sentiments in the previous movements. A few months earlier, Bach had used the hymn as the basis for his longest motet, "Jesu, Meine Freude" (BWV 227). See note for more.

Soprano

+Vln I Gu - te Nacht, o We - sen, das die Welt er - le - sen!
Gu - te Nacht, ihr Sün - den, blei - bet weit da - hin - ten,
Fare thee well for e - ver, man's sin - la - den na - ture,
Fare - well, too, earth's bur - den, sin's ap - poin - ted guer - don,

Alto

+Vln II Gu - te Nacht, o We - sen, das die Welt er - le - sen!
Tbn I Gu - te Nacht, ihr Sün - den, blei - bet weit da - hin - ten,
Fare thee well for e - ver, man's sin - la - den na - ture,
Fare - well, too, earth's bur - den, sin's ap - poin - ted guer - don,

Tenore

+Vla Gu - te Nacht, o We - sen, das die Welt er - le - sen!
Tbn II Gu - te Nacht, ihr Sün - den, blei - bet weit da - hin - ten,
Fare thee well for e - ver, man's sin - la - den na - ture,
Fare - well, too, earth's bur - den, sin's ap - poin - ted guer - don,

Basso

+Tbn III Gu - te Nacht, o We - sen, das die Welt er - le - sen!
Gu - te Nacht, ihr Sün - den, blei - bet weit da - hin - ten,
Fare thee well for e - ver, man's sin - la - den na - ture,
Fare - well, too, earth's bur - den, sin's ap - poin - ted guer - don,

Streichorchester, Horn, Posaunen, Orgel und Cembalo

E minor E minor B major

Trudging rhythm of 2 eighths, quarter in the bass.

Original oboe d'amore part is marked "tacet."

5

mir ge-fällst du nicht, Licht!
all its woe and sail.

Gu-te Nacht, du Stolz und Pracht!
Fare-well wealth and pride and pelf,

E minor E minor E minor G major

9

dir sei ganz, o La-ster-le ben, gu-te Nacht ge-ge-ben!
Fare-well all that earth doth treasure, fare thee well for e-ver!

ben! ver! ben! ver!

G major B major E7 G# dim.7 A major E minor F#7 B major E major