

# **Hi, Loved ones! (Part I)**

**Commentary and theological testament on J. S. Bach Cantatas with German Urtext and English Translated Texts, links for listening, and bold texts for Chorales including author and composer information**

**John Kaye Gottschall**

**Corbin City (Champion's Landing) , New Jersey 08270-257129**

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# First Sunday of ADVENT

We are greeted to this new year with the French Overture (from French opera, opening music played as the King entered the royal box), movement 1 (slow dotted rhythmic patterns-fast gigue like contrapuntal section-ending with another slow dotted section) of **BWV\_61**, composed in Weimar (Saxony), Germany in 1714. Here, however, it is not the coming of an earthly ruler to sit in their box, but by the coming of the Creator to be with us daily (movement 2 declamatory Tenor Recitative ending with arioso flowing presentation of the text on the last two lines) indeed in every breath we take as we marvel ever anew at this entrance of Love into our blood, and living with us and having empathy toward all mortals, brought by the Light of the Creator with countless blessings! In Tenor movement 3 dance like Aria indeed and in deeds here a different kind of king comes and is greeted! In the coming daily of the Saviour, all people are brought new blessings and joys. And in our renewed commitment to all people we meet in our daily lives, we pray not just for the church, but for all people to practice the deeds of loving the neighbor, and asking the Light of the Creator to bless our pulpit of consciousness and altar of God's home in our hearts to love everyone equally in this New Year! The movement 4 Recitativo is one of many high points of the Cantata with soft dynamics in plucked strings (ref. "knocking"), and soft textual singing in the Bass, a marvel of music and text painted exquisitely in just 10 measures, as we picture Jesus knocking at our door to offer all who would open that door to the Evening Meal of Love. In movement 5 Soprano Aria is a prayer of the Soul that Jesus comes into the heart, as it pairs off with movement 6 congregational Choral as individual and corporate responses to the gracious, tender, and respectful knocking at our door by Jesus. Joanne Lunn superbly (in excellent acoustics underlining her highest notes) provides the individual response with her yearningly declamatory nudging of the heart to receive the Creator of the Universe into our hearts, which is followed by the congregational response in a 5-part Chorale: SATB+Violin Solo soaring to highest note on the continuo organ, i.e. g3, and of the welcoming assembly of the faithful to receive Jesus in longed for awaiting. BWV\_61 shows us the music of early Bach in crafting this theologically significant text of Erdmann Neumeister, Orthodox Lutheran Pastor, Poet, and Professor at the University of Leipzig (Germany), creating a masterpiece of musical presentation of the text. The Leipzig liturgy (order of service) is written down in the score in Bach's handwriting. Advent, for Neumeister, was the time of year to thank God Who for the whole previous year preserved Word and Sacraments (Preaching, Lord's Supper, and Baptism) for all of us.

## **BWV\_61, Nun komm, der Heiden Heiland I**

Erster Adventssonntag

Brief: Römer 13: 11-14

Evangelium: Matthäus 21: 1-9

First Sunday of Advent

Epistle: Romans 13: 11-14

Gospel: Matthew 21: 1-9

1. OUVERTURE Übersetzung von **Veni redemptor gentium**

**Nun komm, der Heiden Heiland,  
der Jungfrauen Kind erkannt,**

**des sich wundert alle Welt, Hemiolen  
Gott solch Geburt ihm bestellt.**

Nun komm, der Heiden Heiland Martin Luther (1524) Strophe 1  
übersetzung von *Veni redemptor gentium* Ambrose (4. Jahrhunderts)  
Melodie: Nun komm, der Heiden Heiland anonymen Komponist

2. RECITATIVO Tenor

Der Heiland ist gekommen,  
hat unser armes Fleisch und Blut  
an sich genommen  
und nimmet uns zu Blutsverwandten an.  
O allerhöchstes Gut,  
was hast du nicht an uns getan?

1. OVERTURE Translation of **Veni redemptor gentium**

**Now come, heathen's Saviour,  
Child of the Virgin known,  
of Whom wonders all the world, hemiolas  
God ordains for [God] such a birth.**

Nun komm, der Heiden Heiland Martin Luther (1524) Stanza 1  
translation of *Veni redemptor gentium* Ambrose (4th century)  
Melody: Nun komm, der Heiden Heiland anonymous composer

2. RECITATIVE Tenor

The Saviour has come,  
has our needy flesh and blood  
[God] taken upon [God]  
and takes us into service as blood relations.  
O [Only] Good,  
what have You not done for us?

Was tust du nicht  
noch täglich an den Deinen?  
Du kömst und läßt dein Licht  
mit vollem Segen scheinen.

Römer 13: 12

What do You not do  
still daily for [all] Your [created ones]?  
You come and let Your light  
with complete blessing shine.

Romans 13: 12

3. ARIA Tenor  
Komm, Jesu, komm zu deiner Kirche  
und gib ein selig neues Jahr!  
Befördre deines Namens Ehre,  
erhalte die gesunde Lehre  
und segne Kanzel und Altar!

3. ARIA Tenor  
Come, Jesu, come to Your Church  
and give a blessed New Year!  
Promote Your Name's Honor,  
uphold the beneficial teaching  
and bless pulpit and altar!

4. RECITATIVO Baß Stimme Christi Offenbarung 3: 20  
'Siehe, ich stehe vor der Tür und klopfe an.  
So jemand meine Stimme hören wird und die Tür  
auftun, zu dem werde ich eingehen und  
das Abendmahl mit ihm halten, und er mit mir.'

4. RECITATIVE Bass vox Christi Revelation 3: 20  
'Look, I AM standing at the door knocking.  
So [all who] my voice will hear and that door  
will open, to them will I come in and  
the Evening Meal with [you] eat, and [you] with Me.'

5. ARIA Sopran Antwort der Seele auf Brief: Römer 13: 11-14  
Öffne dich, mein ganzes Herze,  
Jesus kömmt und ziehet ein.  
Bin ich gleich nur Staub und Erde,  
will er mich doch nicht verschmähn,  
seine Lust an mir zu sehn,  
daß ich seine Wohnung werde.  
O wie selig werd' ich sein!

5. ARIA Soprano response of the Soul to Epistle: Romans 13: 11-14  
Open you, my whole heart,  
Jesus comes and enters in.  
I am alike only dust and earth,  
yet [Christ] will not reject me,  
[Christ's] pleasure in me to see,  
that I [Christ's] dwelling become.  
Oh how blessed I am becoming!

6. [CHORAL]  
**Amen, amen!**  
**Komm, du schöne Freudenkrone,**  
**(komm und)\* bleib nicht lange!**  
**Deiner wart' ich mit Verlangen.**

6. [CHORALE]  
**Amen, amen!**  
**Come, You beautiful Joy's Crown,**  
**(come and)\* stay away no longer!**  
**You I await with desire.**

( )\* Alt, Tenor  
Wie schön leuchtet der Morgenstern Philipp Nicolai (1599) Strophe 7  
Melodie: Wie schön leuchtet der Morgenstern Philipp Nicolai (1599)

( )\* Alto, Tenor  
Wie schön leuchtet der Morgenstern Philipp Nicolai (1599) Stanza 7  
Melodie: Wie schön leuchtet der Morgenstern Philipp Nicolai (1599)

**BWV\_62** was composed by Bach in 1724 as part of the second year cycle of cantatas, all of which were composed on chorale texts. This cantata contains the robust reflection of the significance of the incarnation by Martin Luther in the first through eighth stanzas of Luther's expansion of the first stanza Latin hymn which Luther translated into the German *Nun komm, der Heiden Heiland* from the Latin *Veni, redemptor gentium* written by Ambrose, Bishop of Milan. The essence of Luther's robustness is found most acutely in the strong and active plea for God to make our weak capabilities nourished as found in the bold and energetic fourth movement Bass Aria, having burst forth previously in the fore-imitation (Pachelbel style chorale presentation) of the first movement chorus. But the nourishment at the feeding trough prepared for us by God in Jesus keeps us enlightened in the Love of God as we experience daily the darkest places of the world, the obscurity not disturbing us as we see the unending Light of Jesus's Love, the text of which is sung elegantly in the Recitativo Duetto movement 5. Congregational praise concludes in the eighth stanza of Luther's hymn.

## **BWV\_62, Nun komm, der Heiden Heiland II**

Erster Adventssonntag  
Brief: Römer 13: 11-14

Evangelio: Matthäus 21: 1-9

First Sunday of Advent  
Epistle: Romans 13: 11-14

Gospel: Matthew 21: 1-9

1. [CHORAL]  
**Nun komm, der Heiden Heiland,**  
**der Jungfrauen Kind erkannt,**  
**des sich wundert alle Welt,**  
**Gott solch Geburt ihm bestellt.**  
Nun komm, der Heiden Heiland Martin Luther (1524) Strophe 1  
übersetzung von *Veni redemptor gentium* Ambrose (4. Jahrhunderts)  
Melodie: Nun komm, der Heiden Heiland anonymer Komponist

1. [CHORALE]  
**Now come, heathen's Saviour,**  
**Child of the Virgin known,**  
**of Whom wonders all the world,**  
**God delivers for [God] such a birth.**  
Nun komm, der Heiden Heiland Martin Luther (1524) Stanza 1  
Translation of *Veni redemptor gentium* Ambrose (4th century)  
Melodie: Nun komm, der Heiden Heiland anonymous composer

- |   |  |
|---|--|
| <p>2. ARIA Tenor Menuett<br/>Bewundert, o Menschen, dies große Geheimnis:<br/>der höchste Beherrscher erscheint der Welt.<br/>Hier werden die Schätze des Himmels entdeckt,<br/>hier wird uns ein göttliches Manna bestellt,<br/>o Wunder! die Keuschheit wird gar nicht beflecket.</p> <p>3. RECITATIVO Baß<br/>So geht aus Gottes Herrlichkeit und Thron<br/>sein eingeborener Sohn.<br/>Der Held aus Juda bricht herein,<br/>den Weg mit Freudigkeit zu laufen<br/>und uns Gefallen zu erkaufen.<br/>O heller Glanz, o wunderbarer Segensschein!</p> <p>4. ARIA Baß<br/>Streite, siege, starker Held!<br/>Streite, siege, starker Held,<br/>sei vor uns im Fleische kräftig!<br/>Sei geschäftig,<br/>das Vermögen in uns Schwachen<br/>stark zu machen!</p> <p>5. RECITATIVO [DUETTO] Sopran und Alt<br/>Wir ehren diese HERRlichkeit<br/>und nahen nun zu deiner Krippen<br/>und preisen mit erfreuen Lippen,<br/>was du uns zubereit;<br/>die Dunkelheit verstört uns nicht<br/>und sahen dein unendlich Licht.</p> <p>6. CHORAL<br/><b>Lob sei Gott, dem Vater, ton,<br/>Lob sei Gott, sein'm ein'gen Sohn,<br/>Lob sei Gott, dem Heiligen Geist,<br/>immer und in Ewigkeit!</b> Terz de Picardie<br/>Nun komm, der Heiden Heiland Martin Luther (1524) Strophe 8</p> | <p>2. ARIA Tenor minuet<br/>Wonder, O mortals, on this great mystery:<br/>this unlimited [Creator] is manifested in the world.<br/>Here the Love of the Heavens is found alive,<br/>here a God Manna is for us prepared,<br/>O Surprise! the Virginity is entirely not polluted.</p> <p>3. RECITATIVE Bass<br/>So goes out of God's LORDliness and [Way]<br/>[God's] only begotten [Child].<br/>The [Principal Being] out of Judah dawns,<br/>[God's] Way with joyousness to run<br/>and us fallen ones to purchase.<br/>O Clear Gleam, O Wondrous Blessing's Light!</p> <p>4. ARIA Bass<br/>Struggle, triumph, strong [Life Center]!<br/>Struggle, triumph, strong [Life Center],<br/>be hearty [nourishing] for us in the flesh!<br/>Be active,<br/>the ability within us weak ones<br/>to make [useful]!</p> <p>5. RECITATIVE [DUETTO] Soprano and Alto<br/>We honor this LORDliness<br/>and draw near to Your feeding trough<br/>and praise with comforted lips,<br/>what You for us finished;<br/>the obscurity did not disturb us<br/>as we saw Your unending Light.</p> <p>6. CHORALE<br/><b>Praised be God, the [Creator], toned,<br/>Praised be God, [God's] only [Saviour],<br/>Praised be God, the Holy Ghost,<br/>all ways and in endlessness!</b> tierce de Picardie<br/>Nun komm, der Heiden Heiland Martin Luther (1524) Stanza 8</p> |
|---|--|

The literal Dominant note of A in the newly developed oboe of Love (d'amore) is the first note of the oboe part in the Chorus movement 1 of **BWV\_36**, the third and final extant cantata for the First Sunday of Advent. All of God's creation soars with uplifted encouragement to the Love of God in sending God's Child to show that Love. Movement 3 Tenor Aria with soft oboe d'amore accompaniment underlines the soft steps of God drawing gradually all of God's creation into Loving. Movement 4 congregational Chorale compels the strings of Cythera, where Greeks worshiped the goddess of love Aphrodite, to let sweet music joyously resound in the desire of all for little Jesu to constantly simmer with the Love God gives in the newborn Child of God. Movement 5 Bass Aria asks Jesu to move in with me in my heart of genuine Love and Faith. Congregational Chorale 6 asks Jesu to effect Love in the flesh of all mortals. Indeed, Bach uses the oboe d'amore in all movements of this cantata, except the 5th and 7th movements, and it is to the 7th movement that I would nudge you to experience the expressive echoes of this lullaby sung so playfully and expressively presented by Joanne Lunn. The superb reverberant acoustic found at St. Maria im Kapitol, Koln, Germany is so perfect for this Aria, and the "*schall*" echo or sound of our cries to God which reach all the way to Heaven, to God's awaiting ears. Four chorale stanzas in this cantata keep us simmering on the stove of the Love of God, bringing in the New Year on an expectant appetite of and for loving!

### **BWV\_36, *Schwingt freudig euch empor***

Erster Adventssonntag First Sunday of Advent  
Brief: Römer 13: 11-14 Evangelium: Matthäus 21: 1-9

Epistle: Romans 13: 11-14

Gospel: Matthew 21: 1-9

1. CHOR Oboen d'amore  
Schwingt freudig euch empor  
zu den erhabenen Sternen,  
ihr Zungen, die ihr itzt in Zion frohlich seid!  
Doch haltet ein! Der Schall darf sich nicht  
weit entfernen,  
es naht sich selbst zu euch der HERR  
der HERRlichkeit.
2. CHORAL Alt und Sopran Oboen d'amore  
**Nun komm, der Heiden Heiland,  
der Jungfrauen Kind erkannt,  
des sich wundert alle Welt,  
Gott solch Geburt ihm bestellt.**  
Nun komm, der Heiden Heiland Martin Luther (1524) Strophe 1  
übersetzung von *Veni redemptor gentium* Ambrose (4. Jahrhunderts)  
Melodie: Nun komm, der Heiden Heiland anonymer Komponist
3. ARIA Tenor Oboe d'amore  
Die Liebe zieht mit sanften Schritten  
sein Treugeliebtes allgemach.  
Gleichwie es eine Braut entzückt,  
wenn sie den Bräutigam erblicket,  
so folgt ein Herz auch Jesu nach.
4. CHORAL Oboen d'amore  
**Zwingt die Saiten in Cythara  
und laßt die süße Musica  
ganz freudereich erschallen,  
daß ich möge mit Jesulein,  
dem wunderschönen Bräut'gam mein  
in steter Liebe wallen!  
Singet, springet, jubilieret, triumphieret,  
dankt dem HERREN!  
Groß ist der König der Ehren.**  
Wie schön leuchtet der Morgenstern Philipp Nicolai (1599) Strophe 6  
Melodie: Wie schön leuchtet der Morgenstern Philipp Nicolai (1599)

Secunda pars/Zweiter Teil

5. ARIA Baß  
Willkommen, werter Schatz!  
Die Lieb und Glaube machet Platz  
vor dich in meinem Herze rein,  
zieh bei mir ein!
6. CHORAL Tenor Oboen d'amore  
**Der du bist dem Vater gleich,  
führ hinaus den Sieg im Fleisch,  
daß dein ewig Gott's Gewalt  
in uns das krank Fleisch enthält.**  
Nun komm, der Heiden Heiland Martin Luther (1524) Strophe 6
7. ARIA Sopran Wiegenlied  
Auch mit gedämpften, schwachen Stimmen  
wird Gottes Majestät verehrt.  
Denn schallet nur der Geist darbei,  
so ist ihm solches ein Geschrei,  
das er im Himmel selber hört. Hemiolen
8. CHORAL Oboen d'amore  
**Lob sei Gott dem Vater ton,  
Lob sei Gott, sein'm eing'en Sohn,  
Lob sei Gott, dem Heiligen Geist,  
immer und in Ewigkeit!** Terz de Picardie  
Nun komm, der Heiden Heiland Martin Luther (1524) Strophe 8

1. CHORUS oboes d'amore  
Soar joyfully you upwards  
to the lofty stars,  
you tongues, you who now in Zion are cheerful!  
Though stop! The sound may not  
have to go far away,  
there is joined to each of you the LORD  
of LORDliness.
2. CHORALE Alto and Soprano oboes d'amore  
**Now come, heathen's Saviour,  
Child of the Virgin known,  
of Whom wonders all the world,  
God such a birth for [Jesu] delivers.**  
Nun komm, der Heiden Heiland Martin Luther (1524) Stanza 1  
translation of *Veni redemptor gentium* Ambrose (4th century)  
Melody: Nun komm, der Heiden Heiland anonymous composer
3. ARIA Tenor oboe d'amore  
The Love draws with soft steps  
[God's] true loved ones gradually.  
Even as a [spouse] is delighted,  
when they [each other] see,  
so follows a heart likewise after Jesu.
4. CHORALE oboes d'amore  
**Compel the strings in Cythera  
and let the sweet music  
full joyously resound,  
that I desire with Jesu small,  
to Whom [is] my wondrous beautiful [spouse]  
in constant love simmering!  
Sing, spring, rejoice, triumph,  
thank the LORD!  
Great is the [LORD] of the Honors.**  
Wie schön leuchtet der Morgenstern Philipp Nicolai (1599) Stanza 6  
Melodie: Wie schön leuchtet der Morgenstern Philipp Nicolai (1599)

Secunda pars/ Second part

5. ARIA Bass  
Welcome, worthy Treasure!  
The love and faith make place  
for You in my genuine heart,  
move in with me!
6. CHORALE Tenor oboes d'amore  
**You Who are equal to the [Creator],  
hence put into effect triumph in the flesh,  
so that Your eternal God Power [for Love]  
in us the sick flesh be included.**  
Nun komm, der Heiden Heiland Martin Luther (1524) Stanza 6
7. ARIA Soprano lullaby  
Also with subdued, faint voices  
becomes the majesty of God honored.  
Because sounds only the spirit thereby,  
so is to [God] such a cry,  
that [God] in heaven hears. hemiolas
8. CHORALE oboes d'amore  
**Praised be God the [Creator] toned,  
Praised be God, God's only [Child],  
Praised be God, the Holy Ghost,  
all ways and in endlessness!** tierce de Picardie  
Nun komm, der Heiden Heiland Martin Luther (1524) Stanza 8

May all of this be a blessing to and for us as Love finds residence in us!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_61** at **0:00**, **BWV\_62** at **15:12**, and **BWV\_36** at **34:50**:

<https://www.youtube.com/watch?v=WF98-Lg4AVQ>

## Fourth Sunday of ADVENT

Here is the only extant cantata for the Fourth Sunday of Advent and was inscribed by Bach in 1715 in Weimar, Germany. No closing chorale exists, but the librettist Salomo Franck prescribed the fifth stanza to be used of the chorale *HERR Jesu Christ, der einig Gotts Sohn* composed by Elisabeth Creutziger in 1524, and was used by Bach in Cantata BWV\_164 and is found in this recording as movement 6. The opening movement of **BWV\_132** is a dance of joy, with dotted rhythms and amazing oboe part combining with the superb breath control of Soprano Brigitte Geller to provide a call to celebration in the preparation of the coming of Messiah. All are called in the subsequent Tenor Recitative movement 2 to roll away the heavy sin stones and receive the Saviour of Love in Faith. The movement 3 Bass Aria which follows may well be a vox Christi, the very voice of Jesus asking every mortal "Who are you?" The Law gives the answer, we are all children of anger caught in satan's net. And Alto Recitative movement 4 follows with a true confession of the broken Spirit and Water Bath Baptismal Covenant, asking for God's mercy to help everyone to constantly renew their Grace Covenant with God, neighbor, and self. Movement 5 calls all to bring forward (Greek: ἀνάμνησιν Luke 22: 19) what Jesus has given, and to put on daily the purple garment Love finery of all the baptised, paid for in blood. The congregational Chorale movement 6 response follows which is the plea that the old mortal be killed and buoyed in Baptismal bath so that all may be ever directed to the gift of loving others in Christ, not merely at Christmas but every moment of one's life.

### **BWV\_132, *Bereitet die Wege, bereitet die Bahn!***

Vierter Adventssonntag

Brief: Philipper 4: 4-7

Evangelium: Johannes 1: 19-28

Fourth Sunday of Advent

Epistle: Philippians 4: 4-7

Gospel: John 1: 19-28

1. ARIA Sopran

Bereitet die Wege, bereitet die Bahn! Jesaja 40: 3-4  
Bereitet die Wege  
und machet die Stege  
im Glauben und Leben  
dem Höchsten ganz eben,  
Messias kömmt an!

2. RECITATIVO Tenor

Willst du dich Gottes Kind  
und Christi Bruder nennen,  
so müssen Herz und Mund den Heiland  
frei bekennen.  
Ja, Mensch, dein ganzes Leben  
muß von dem Glauben Zeugnis geben!  
Soll Christi Wort und Lehre  
auch durch dein Blut versiegelt sein,  
so gib dich willig drein!  
Denn dieses ist der Christen Kron und Ehre.  
Indes, mein Herz, bereite  
noch heute

1. ARIA Soprano

Make ready the Ways, make ready the Road! Isaiah 40: 3-4  
Make ready the Ways  
and make the footpaths  
into the Faith and Life  
[toward] the [Creator] entirely open,  
Messiah arrives!

2. RECITATIVE Tenor

Will you yourself God's Child  
and Christ's [Sibling] name,  
so must heart and mouth the Saviour  
freely confess.  
Yes, mortal, your whole life  
must in the Faith evidence give!  
Shall Christ's Word and Teaching  
also through your blood sealed be,  
so give yourself willingly therein!  
For this is the [mortal's] Crown and Honor.  
Meanwhile, my heart, make ready  
yet today

dem HERRN die Glaubensbahn  
und räume weg die Hügel und die Höhen,  
die ihm entgegen stehen!  
Wälz ab die schweren Sündensteine,  
nimm deinen Heiland an,  
daß er mit dir im Glauben sich vereine!

3. ARIA Baß

Wer bist du? Frage dein Gewissen, Johannes 1: 19  
da wirst du sonder Heuchelei,  
ob du, o Mensch, falsch oder treu  
dein rechtes Urteil hören müssen.  
Wer bist du? Frage das Gesetze,  
das wird dir sagen, wer du bist,  
ein Kind des Zorns in Satans Netze,  
ein falscher, heuchlerischer Christ.

4. RECITATIVO Alt

Ich will, mein Gott, dir frei heraus bekennen,  
ich habe dich bisher nicht recht bekannt.  
Ob Mund und Lippen gleich dich HERR  
und Vater nennen,  
hat sich mein Herz doch von dir abgewandt.  
Ich habe dich verleugnet mit dem Leben!  
Wie kannst du mir ein gutes Zeugnis geben?  
Als, Jesu, mich dein Geist und Wasserbad  
gereinigt von meiner Missetat,  
hab ich dir zwar stets  
feste Treu versprochen;  
ach! aber ach! der Taufbund ist gebrochen.  
Die Untreu reuet mich!  
Ach Gott, erbarme dich,  
ach hilf, daß ich mit unverwandter Treue  
den Gnadenbund im Glauben stets erneue!

5. ARIA Alt

Christi Glieder, ach bedenket,  
was der Heiland euch geschenkt  
durch der Taufe reines Bad!  
Bei der Blut- und Wasserquelle  
werden eure Kleider helle,  
die befleckt von Missetat.  
Christus gab zum neuen Kleide  
roten Purpur, weiße Seide,  
diese sind der Christen Staat.

6. CHORAL

**Ertöt uns durch dein Güte,  
erweck uns durch dein Gnad;  
den alten Menschen kränke,  
daß der neu leben mag  
wohl hie auf dieser Erden,  
den Sinn und all Begierden  
und Gdanken habn zu dir.**

Strophe 5

HERR Christ, der einig Gott's Sohn Elisabeth Creutziger (1524)

Melodie: HERR Christ, der einig Gott's Sohn anonymer Komponist (1455)

for the LORD the Faith Path  
and clear away the hills and the heights,  
which to [God] opposed stand!  
Roll away the heavy sins stones,  
receive your Saviour,  
that [Christ] with you in the Faith yourself unite!

3. ARIA Bass

Who are you? Ask your conscience, John 1: 19  
there you without hypocrisy,  
if you are, O mortal, false or true  
in your right judgment must hear.  
Who are you? Ask the Law,  
that will to you say, who you are,  
a child of anger in satan's net,  
a false, hypocritical christian..

4. RECITATIVE Alto

I will, my God, to You freely from within acknowledge,  
I have You not ever rightly acknowledged.  
If mouth and lips alike You LORD  
and [Creator] name,  
has itself my heart after all that from You turned away.  
I have You renounced by the living!  
How can You to me a good witness give?  
By Way of, Jesu, me Your Spirit and Water Bath  
cleansed from my sins,  
I have to You indeed continually  
firm faithfulness promised;  
ah! but ah! the Baptismal Covenant is broken.  
The faithlessness I am sorry for!  
Ah God, have mercy,  
ah help, that I with resolute Fidelity  
the Grace Covenant in Faith always renew!

5. ARIA Alto

Christ Branches, ah bear in mind,  
what the Saviour to you poured out  
through the Baptism cleansing Bath!  
With this Blood and Water Spring Source  
become your clothes bright,  
which are stained by sins.  
Christ gave to the new garments  
Scarlet Purple, [all colors] Silk,  
these are the [mortals'] finery.

6. CHORALE

**Deaden us through Your Goodness,  
arouse us through Your Grace;  
the old mortal weaken,  
that [all] new life may live  
well here on this earth,  
the sense and all eager desires  
and thoughts having towards You.**

Stanza 5

HERR Christ, der einig Gott's Sohn Elisabeth Creutziger (1524)

Melodie: HERR Christ, der einig Gott's Sohn anonymous composer (1455)

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period

Instrument Soloists in

**BWV\_132 at 23:02:**

<https://www.youtube.com/watch?v=sGG3ninFM8o>

# Christmas Oratorio BWV\_248, Parts I-VI

This magnificent masterwork needs no explication except that found in the texts below for throughout Christmas and Epiphany Day.

## BWV\_248 Part I, *Jauchzet, frohlocket, auf, preiset die Tage*

Geburt Unseres HERRN: Weihnachtstag

Brief: Titus 2: 11-14

Evangelium: Lukas 2: 1-14

Nativity of Our LORD: Christmas Day

Epistle: Titus 2: 11-14

Gospel: Luke 2: 1-14

### 1. CHOR

Jauchzet, frohlocket, auf, preiset die Tage,  
rühmet, was heute der Höchste getan!  
Lasset das Zagen, verbannet die Klage,  
stimmet voll Jauchzen und Fröhlichkeit an!  
Dienet dem Höchsten mit herrlichen Chören,  
laßt uns den Namen des Herrschers verehren!

### 2. EVANGELIST Tenor

Lukas 2: 1, 3-6

‘Es begab sich aber zu der Zeit,  
daß ein Gebot von dem Kaiser Augusto ausging,  
daß alle Welt geschätzt würde.  
Und jedermann ging, daß er sich schätzen ließe, ein  
jeglicher in seine Stadt. Da machte sich auch Joseph  
aus Galiläa, aus der Stadt Nazareth,  
in das jüdische Land zur Stadt David,  
die da heißet Bethlehem; darum, daß er  
von dem Hause und Geschlechte David war: auf daß  
er sich schätzen ließe mit Maria, seinem vertrauten  
Weibe, die war schwanger. Und als sie daselbst  
waren, kam die Zeit, daß sie gebären sollte.’

### 3. RECITATIVO Alt

Oboen d’amore

Nun wird mein liebster Bräutigam,  
nun wird der Held aus Davids Stamm  
zum Trost, zum Heil der Erden  
einmal geboren werden.  
Nun wird der Stern aus Jakob scheinen,  
sein Strahl bricht schon hervor.  
Auf, Zion, und verlasse nun das Weinen,  
dein Wohl steigt hoch empor!

### 4. ARIA Alt

Oboe d’amore

Bereite dich, Zion, mit zärtlichen Trieben,  
den Schönsten, den Liebsten bald bei dir zu sehn!  
Deine Wangen  
müssen heut viel schöner prangen,  
eile, den Bräutigam sehlichst zu lieben!

### 5. CHORAL

**Wie soll ich dich empfangen  
und wie begegn’ ich dir?  
O aller Welt Verlangen,  
o meiner Seelen Zier!  
O Jesu, Jesu, setze  
mir selbst die Fackel bei,  
damit, was dich ergötze,  
mir kund und wissend sei!**

Wie soll ich dich empfangen Paul Gerhardt (1653) Strophe 1  
Melodie: Befiehl du deine Wege Hans Leo Hassler (1601)

### 6. EVANGELIST Tenor

Lukas 2:7

‘Und sie gebar ihren ersten Sohn

### 1. CHORUS

Rejoice, triumph, get up, praise the day,  
glorify what today the [Creator] has done!  
Abandon being afraid, banish complaint,  
tune up to full rejoicing and gladness!  
Serve the [Creator] with glorious choirs,  
let us the Name of the Sovereign adore!

### 2. EVANGELIST Tenor

Luke 2: 1, 3-6

‘And in those days went out,  
a decree from Emperor Augustus,  
that all the world should be registered.  
And all went to be assessed,  
each to their own city. And also Joseph went  
from Galilee, out of the town Nazareth,  
into Judea, to the city of David,  
called Bethlehem; because, he was descended from  
the house and family of David: in order  
to be assessed with Mary, to whom he was engaged  
and who was expecting a child. And while they were  
there, the time came for her to deliver her child.’

### 3. RECITATIVE Alto

oboes d’amore

Now shall my beloved [Spouse],  
now shall the Hero out of David’s family  
for the comfort, for the Salvation of the earth  
suddenly be born.  
Now the Star out of Jacob shall shine,  
its rays break already forth.  
Get up, Zion, and forsake now the weeping,  
your welfare ascends high upwards!

### 4. ARIA Alto

Oboe d’amore

Prepare yourself, Zion, with loving desire,  
the most beautiful, the loveliest soon with you to see!  
Your cheeks  
must today very beautifully fine look,  
hasten, the [Spouse] most ardently to love!

### 5. CHORALE

**How shall I You receiving  
and how encounter I You?  
O all the world’s desiring,  
O my soul’s Grace!  
O Jesu, Jesu, set  
by me Yourself the flaming torch,  
therewith, what You delights,  
to me known and understood be!**

Wie soll ich dich empfangen Paul Gerhardt (1653) Stanza 1  
Melody: Befiehl du deine Wege Hans Leo Hassler (1601)

### 6. EVANGELIST Tenor

Luke 2:7

‘And She gave birth to Her first [Child]

und wickelte ihn in Windeln  
und legte ihn in eine Krippen,  
denn sie hatten sonst keinen Raum in der Herberge.'

7. CHORAL Sopran und Baß Oboen d'amore  
**Er ist auf Erden kommen arm,**  
Gelobet seist du, Jesu Christ Martin Luther (1524) Strophe 6  
Melodie: Gelobet seist du, Jesu Christ anonymen Komponist (1370)

Wer will die Liebe recht erhöhen,  
die unser Heiland vor uns hegt?

**daß er unser sich erbarm**  
Ja, wer vermag es einzusehen,  
wie ihn der Menschen Leid bewegt?

**und in dem Himmel mache reich**  
Des Höchsten Sohn kömmt in die Welt,  
weil ihm ihr Heil so wohl gefällt,  
**und seinen lieben Engeln gleich.**  
so will er selbst als Mensch geboren werden.

**Kyrieleis! (HERR, erbarme dich!)**

8. ARIA Baß  
Großer HERR, o starker König,  
liebster Heiland, o wie wenig  
achtetest du der Erden Pracht!  
Der die ganze Welt erhält,  
ihre Pracht und Zier erschaffen,  
muß in harten Krippen schlafen.

9. CHORAL  
**Ach mein herzliebes Jesulein,  
mach dir ein rein sanft Bettelein,  
zu ruhn in meines Herzens Schrein,  
daß ich nimmer vergesse dein!**

Vom Himmel hoch da komm' ich her Martin Luther (1534) Strophe 13  
überarbeitet von Pastor José Escalera und John Kaye Gottschall, 2020  
Melodie: Vom Himmel hoch da komm' ich her Martin Luther (1534)

and wrapped [Jesu] in swaddling clothes  
and laid [Jesu] in a feeding trough,  
for they had otherwise no place in the Inn.'

7. CHORALE Soprano and Bass oboes d'amore  
**[God] has come on earth poor,**  
Gelobet seist du, Jesu Christ Martin Luther (1524) Stanza 6  
Melody: Gelobet seist du, Jesu Christ anonymous composer (1370)

Who will rightly the Love extol,  
with which our Saviour for us takes care?

**that [Jesu] to us is merciful**  
Indeed, who is able to comprehend,  
how the pain of everyone moves God?

**and in the [Universe] makes [all] rich**  
Whose only [Child of the God of all] comes into the  
world, because Salvation pleases [God] so well.  
**and become like [God's] beloved angels.**  
so will [God] being in flesh be born.

**Kyrieleis! (LORD have mercy!)**

8. ARIA Bass  
Great LORD, O Stronger [Way],  
loving Saviour, oh how little  
You regard earthly luxury!  
Who saves the whole world,  
its magnificence and decoration created,  
must in a crude feeding trough sleep.

9. CHORALE  
**The little Jesus [loves my heart],  
and makes of it a small bed clean and soft,  
to rest in my heart a sanctuary,  
that I never forget what's Yours!**  
Vom Himmel hoch da komm' ich her Martin Luther (1534) Stanza 13  
revised by Pastor José Escalera and John Kaye Gottschall, 2020  
Melody: Vom Himmel hoch da komm' ich her Martin Luther (1534)

## **BWV\_248 Part II, Und es waren Hirten in derselben Gegend**

Zweiter Weihnachtstag

Brief: Titus 3: 4-7 Evangelium: Lukas 2: 15-20

10. SINFONIA Oboen d'amore und da caccia  
11. EVANGELIST Tenor Lukas 2: 8-9  
'Und es waren Hirten in derselben Gegend auf dem  
Felde bei den Hürden, die hüteten des Nachts  
ihre Herde. Und siehe, des HERRN Engel trat zu  
ihnen, und die Klarheit des HERRN leuchtet um sie,  
und sie fürchten sich sehr.'

12. CHORAL  
**Brich an, o schönes Morgenlicht,  
und laß den Himmel tagen!  
Du Hirtenvolk, erschrecke nicht,  
weil dir die Engel sagen,  
daß dieses schwache Knäbelein  
soll unser Trost und Freude sein,  
dazu den Satan zwingen  
und letztlich Friede bringen!**  
Ermuntre dich, mein schwacher Geist Johann Rist (1641) Strophe 9  
Melodie: Ermuntre dich, mein schwacher Geist Johann Schop (1641)

13. EVANGELIST Tenor und Sopran  
'Und der Engel sprach zu ihnen:' Lukas 2: 10a  
Engel  
'Fürchtet euch nicht, Lukas 2: 10b-11  
siehe, ich verkündige euch große Freude,  
die allem Volke widerfahren wird.

Second Day of Christmas

Epistle: Titus 3: 4-7

Gospel: Luke 2: 15-20

10. SINFONIA oboes d'amore and da caccia  
11. EVANGELIST Tenor Luke 2: 8-9  
'And there were shepherds in the same region in the  
field with their flocks, they kept watch over their  
flock by night. And see, the angel of the LORD  
appeared to them, and the brightness of the LORD  
shone around them, and they were very afraid.'

12. CHORALE  
**Break on, O lovely morning light,  
and let the heavens be dawning!  
You shepherd folk, be startled not,  
while to you the Angels say,  
that this frail [child] so small  
shall our comfort and gladness be,  
thereby the satan ending  
and unendingly peace is bringing!**  
Ermuntre dich, mein schwacher Geist Johann Rist (1641) Stanza 9  
Melody: Ermuntre dich, mein schwacher Geist Johann Schop (1641)

13. EVANGELIST Tenor and Soprano  
'And the angel spoke to them:' Luke 2: 10a  
Angel  
'Fear you not, Luke 2: 10b-11  
see, I announce to you all great joy,  
which shall happen for all the people.

Denn euch ist heute der Heiland geboren,  
welcher ist Christus, der HERR,  
in der Stadt David.'

For to you is today the Saviour born,  
who is Christ, the LORD,  
in the city of David.'

14. RECITATIVO Baß Oboen d'amore und da caccia  
Was Gott dem Abraham verheißen,  
das läßt er nun dem Hirtenchor  
erfüllt erweisen.  
Ein Hirt hat alles das zuvor  
von Gott erfahren müssen.  
Und nun muß auch ein Hirt die Tat,  
was er damals versprochen hat,  
zuerst erfüllet wissen.

14. RECITATIVE Bass oboes d'amore and da caccia  
What God to [Sarah and] Abraham promised,  
[God] lets it now fulfilled to the choir of the  
shepherds be shown.  
First a shepherd had all  
from God to be told.  
And now must also a shepherd the deed,  
with which [God] at the time had engaged,  
at first fulfilled to be informed.

15. ARIA Tenor  
Frohe Hirten, eilt, ach eilet,  
eh ihr euch zu lang verweilet,  
eilt, das holde Kind zu sehn!  
Geht, die Freude heißt zu schön,  
sucht die Anmut zu gewinnen,  
geht und labet Herz und Sinnen!

15. ARIA Tenor  
Joyful shepherds, hurry, ah hurry,  
in case you too long linger,  
hurry, the gracious Child to see!  
Go, the joy calls beautifully,  
seek that grace to gain,  
go and comfort your hearts and senses!

16. EVANGELIST Tenor Lukas 2: 12  
'Und das habt zum Zeichen:  
Ihr werdet finden das Kind in Windeln gewickelt  
und in einer Krippe liegen.'

16. EVANGELIST Tenor Luke 2: 12  
'And this is for the sign:  
You will find the Child in strips of cloth wrapped  
and in a feeding trough lying.'

17. CHORAL  
**Schaut hin, dort liegt im finstern Stall,  
des HERRSchaft gehet überall!  
Da Speise vormals sucht ein Kind,  
da ruhet itzt der Jungfrau'n Kind.**

17. CHORALE  
**See hence, there lies in the dark stall,  
this Ruler reaching over all!  
There food formerly sought a cow,  
where rests now the Virgin's Child.**

Schaut, welch ein Wunder stellt sich dar Paul Gerhardt (1667?) Strophe 9  
Melodie: Vom Himmel hoch da komm' ich her Martin Luther (1534)

Schaut, welch ein Wunder stellt sich dar Paul Gerhardt (1667?) Stanza 9  
Melody: Vom Himmel hoch da komm' ich her Martin Luther (1534)

18. RECITATIVO Baß Oboen d'amore und da caccia  
So geht denn hin, ihr Hirten, geht,  
daß ihr das Wunder seht:  
Und findet ihr des Höchsten Sohn  
in einer harten Krippe liegen,  
so singet ihm bei seiner Wiegen  
aus einem süßen Ton  
und mit gesamtem Chor  
dies Lied zur Ruhe vor!

18. RECITATIVE Bass oboes d'amore and da caccia  
So then go forth, you shepherds, go,  
that you the wonder see:  
And finding the the [Creator's Baby]  
in a crude feeding trough lying,  
then sing [to Jesu] while rocking gently  
in a sweet tone  
and with the entire choir  
this song for peace!

19. ARIA Alt Oboen d'amore und da caccia Wiegenlied  
Schlafe, mein Liebster, genieße der Ruh,  
wache nach diesem vor aller Gedeihen!  
Labe die Brust,  
empfinde die Lust,  
wo wir unser Herz erfreuen!

19. ARIA Alto oboes d'amore and da caccia lullaby  
Sleep, my most beloved, enjoy the rest,  
wake after this for all growth!  
Refresh the breast,  
experience the longing,  
where we have our heart gladdened!

20. EVANGELIST Tenor Lukas 2: 13  
'Und alsobald war da bei dem Engel  
die Menge der himmlischen Heerscharen,  
die lobten Gott und sprachen:'

20. EVANGELIST Tenor Luke 2: 13  
'And immediately was there with the angel  
the multitude of the heavenly host,  
who praised God and declared:'

21. CHOR Oboen d'amore und da caccia Lukas 2: 14  
'Ehre sei Gott in der Höhe und Friede  
auf Erden und den Menschen ein Wohlgefallen.'

21. CHORUS oboes d'amore and da caccia Luke 2: 14  
'Glory be to God in the [universe] and peace  
on earth among God's created ones satisfaction.'

22. RECITATIVO Baß  
So recht, ihr Engel, jauchzt und singet,  
daß es uns heut so schön gelingt!  
Auf denn! wir stimmen mit euch ein,  
uns kann es so wie euch erfreuen.

22. RECITATIVE Bass  
So true, you angels, rejoice and sing,  
that it to us today so beautifully succeeded!  
Get up then! we will join in with you,  
to us it can as how you rejoice.

23. CHORAL Oboen d'amore und da caccia  
**Wir singen dir in deinem Heer  
aus aller Kraft Lob, Preis und Ehr,  
daß du, o lang gewünschter Gast,**

23. CHORAL oboes d'amore and da caccia  
**We sing to You in Your host  
from all Strength Praise, Glory and Honor,  
that You, O long desired Guest,**

**dich nunmehr eingestellet hast.**

Wir singen dir, Immanuel Paul Gerhardt (1656) Strophe 2  
 Melodie: Vom Himmel hoch da komm' ich her Martin Luther (1534)

**You then through now it has appeared.**

Wir singen dir, Immanuel Paul Gerhardt (1656) Stanza 2  
 Melody: Vom Himmel hoch da komm' ich her Martin Luther (1534)

**BWV\_248 Part III, HERRScher des Himmels, erhöre das Lallen**

Dritter Weihnachtstag

Brief: Hebräer 1: 1-14

Evangelium: Johannes 1: 1-14

Third Day of Christmas

Epistle: Hebrews 1: 1-14

Gospel: John 1: 1-14

## 24. CHOR

HERRScher des Himmels, erhöre das  
 Lallen, laß dir die matten Gesänge gefallen,  
 wenn dich dein Zion mit Psalmen erhöht!  
 Höre der Herzen frohlockendes Preisen,  
 wenn wir dir itzo die Ehrfurcht erweisen,  
 weil unsre Wohlfahrt befestigt steht!

## 25. EVANGELIST Tenor Lukas 2: 15a

'Und da die Engel von ihnen gen Himmel fuhren,  
 sprachen die Hirten untereinander.'

## 26. CHOR Oboen d'amore Lukas 2: 15b

'Lasset uns nun gehen gen Bethlehem  
 und die Geschichte sehen, die da geschehen ist,  
 die uns der HERR kundgetan hat.'

## 27. RECITATIVO Baß

Er hat sein Volk getröst',  
 er hat sein Israel erlöst,  
 die Hülf aus Zion hergesendet  
 und unser Leid geendet.  
 Seht, Hirten, dies hat er getan;  
 geht, dieses trifft ihr an!

## 28. CHORAL

**Dies hat er alles uns getan,  
 sein groß Lieb zu zeigen an;  
 des freu sich alle Christenheit  
 und dank ihm des in Ewigkeit.  
 Kyrieleis! (HERR, erbarme dich!)**

Gelobet seist du, Jesu Christ Martin Luther (1524) Strophe 7  
 Melodie: Gelobet seist du, Jesu Christ anonymer Komponist (1370)

## 29. ARIA DUETT Sopran und Baß Oboen d'amore

HERR, dein Mitleid, dein Erbarmen  
 tröstet uns und macht uns frei.  
 Deine holde Gunst und Liebe,  
 deine wundersamen Triebe  
 machen deine Vätertreu  
 wieder neu.

## 30. EVANGELIST Tenor Lukas 2: 16-19

'Und sie kamen eilend und funden beide,  
 Mariam und Joseph, dazu das Kind in der  
 Krippe liegen. Da sie es aber gesehen hatten,  
 breiteten sie das Wort aus, welches zu ihnen  
 von diesem Kind gesaget war. Und alle,  
 vor die es kam, wunderten sich der Rede,  
 die ihnen die Hirten gesaget hatten.  
 Maria aber behielt alle diese Worte  
 und bewegte sie in ihrem Herzen.'

## 31. ARIA Alt

Schließe, mein Herze, dies selige Wunder  
 fest in deinem Glauben ein!  
 Lasse dies Wunder, die göttlichen Werke  
 immer zur Stärke  
 deines schwachen Glaubens sein!

## 32. RECITATIVO Alt

## 24. CHORUS

[Creator] of the [Universe], favorably hear [our]  
 indistinct speech, let the subdued songs please You,  
 when Your Zion You with psalms exalts!  
 Hear the hearts' Exultations,  
 when to You now the respect pay,  
 because our welfare established stands!

## 25. EVANGELIST Tenor Luke 2: 15a

'And there the angels from them heavenwards went,  
 spoke the shepherds among themselves.'

## 26. CHORUS Oboes d'amore Luke 2: 15b

'Let us now go to Bethlehem  
 and the event see, which there has happened,  
 which to us the LORD has declared.'

## 27. RECITATIVE Bass

[God] has [God's] people comforted,  
 [God] has [God's] Israel redeemed,  
 the Help out of Zion here sent  
 and our harm ended.  
 See, shepherds, this [God] has done;  
 go, this One you meet!

## 28. CHORALE

**[All] has [God] for us all done,  
 [God's] great Love to announce;  
 for this rejoice [everyone]  
 and thank [God] for this in Eternity.  
 Kyrieleis! (LORD have mercy!)**

Gelobet seist du, Jesu Christ Martin Luther (1524) Stanza 7  
 Melody: Gelobet seist du, Jesu Christ anonymous composer (1370)

## 29. ARIA DUETT Soprano and Bass oboes d'amore

LORD, Your compassion, Your mercy  
 comforts us and makes us free.  
 Your gracious Kindness and Love,  
 Your amazing impulses  
 make Your [Parental] Faithfulness  
 again new.

## 30. EVANGELIST Tenor Luke 2: 16-19

'And they came with haste and found both,  
 Mary and Joseph, moreover the Child in the  
 feeding trough lying. But as soon as they had seen it,  
 they spread abroad the Word which was spoken  
 to them about this Child. And all those,  
 to whom it came, wondered at the report,  
 which the shepherds had told to them.  
 But Mary remembered all these Words  
 and put them in motion in her heart.'

## 31. ARIA Alto

Enclose, my heart, this blessed Wonder  
 firmly in the Faith [God has given you]!  
 Let this Surprise, these Godly Works  
 ever to the Strength  
 of your weak Faith be!

## 32. RECITATIVE Alto

Ja, ja, mein Herz soll es bewahren,  
was es an dieser holden Zeit  
zu seiner Seligkeit  
für sicheren Beweis erfahren.

Yes, yes, my heart shall it keep,  
what it at this gracious time  
for its Salvation  
for the sake of its proof experienced.

33. CHORAL

**Ich will dich mit Fleiß bewahren,  
ich will dir  
leben hier,  
dir will ich abfahren,  
mit dir will ich endlich schweben  
voller Freud  
ohne Zeit  
dort im andern Leben.**

Strophe 15

Fröhlich soll mein Herze springen Paul Gerhardt (1653/56)  
Melodie: Warum sollt' ich mich den grämen Johann Georg Ebeling (1666)

34. EVANGELIST Tenor

Lukas 2: 20

‘Und die Hirten kehrten wieder um,  
preiseten und lobten Gott um alles,  
das sie gesehen und gehöret hatten,  
wie denn zu ihnen gesaget war.’

35. CHORAL

**Seid froh dieweil, seid froh  
dieweil, daß euer Heil  
ist hie ein Gott und auch ein Mensch  
geboren,  
der, welcher ist  
der HERR und Christ  
in Davids Stadt, von vielen auserkoren.**

Laßt Furcht und Pein Christoph Runge (1653) Strophe 4  
Melodie: Wir Christenleut anonymen Komponist (1589)

24. CHOR [Reprise des Eröffnungschors]

33. CHORALE

**I will You intentionally keep,  
I will to You  
live here,  
to You will I set off to,  
with You will I finally soar  
full of joy  
without time  
there in the next life.**

Stanza 15

Fröhlich soll mein Herze springen Paul Gerhardt (1653/56)  
Melodie: Warum sollt' ich mich den grämen Johann Georg Ebeling (1666)

34. EVANGELIST Tenor

Luke 2: 20

‘And the shepherds turned again around,  
praising and glorifying God for all,  
which they had heard and seen,  
as then to them was said.’

35. CHORALE

**Everyone be glad meanwhile, be glad  
meanwhile, that your Welfare  
is here a God and also a mortal  
born,  
[Jesus], Who is  
the LORD and Christ  
in David's city, of many selected.**

Laßt Furcht und Pein Christoph Runge (1653) Stanza 4  
Melodie: Wir Christenleut anonymous composer (1589)

24. CHORUS [reprise of opening chorus]

## BWV\_248 Part IV, *Fallt mit Danken, fällt mit Loben*

New Year, Name of Jesus

Brief: Galater 3: 23-29; 4: 4-7 Evangelium: Lukas 2: 15-21

New Year, Name of Jesus

Epistle: Galatians 3: 23-29; 4: 4-7 Gospel: Luke 2: 15-21

36. CHOR\*

Fallt mit Danken, fällt mit Loben  
vor des Höchsten Gnadenthron!  
Gottes Sohn  
will der Erden  
Heiland und Erlöser werden,  
Gottes Sohn  
dämpft der Feinde Wut und Toben.

Hemiola

37. EVANGELIST Tenor

Lukas 2: 21

‘Und da acht Tage um waren,  
daß das Kind beschnitten würde,  
da ward sein Name genennet Jesus,  
welcher genennet war von dem Engel,  
ehe denn er im Mutterleibe  
empfangen ward.’

38. RECITATIVO MIT CHORAL Baß und Sopran

Immanuel, o süßes Wort!  
Mein Jesus heißt mein Hort,  
mein Jesus heißt mein Leben.  
Mein Jesus hat sich mir ergeben,  
mein Jesus soll mir immerfort  
vor meinen Augen schweben.  
Mein Jesus heißet meine Lust,  
mein Jesus labet Herz und Brust.

36. CHORUS\*

Fall with thanks, fall with praise  
before the [Creator's Way] of Grace!  
God's [Child]  
will of the earth  
Saviour and Redeemer become,  
God's [Child]  
quells the foe's rage and fury.

hemiola

37. EVANGELIST Tenor

Luke 2: 21

‘And after eight days,  
the Child was circumcised,  
and named Jesus,  
which was the name given by the Angel [Gabriel],  
before [Jesus] was conceived  
in the womb.’

38. RECITATIVE WITH CHORALE Bass and Soprano

Emmanuel, O sweet Word!  
[Our] Jesus means [our] Refuge,  
[our] Jesus means [our] Life.  
[Our] Jesus has each other [to us] devoted,  
[our] Jesus shall [to us] continually  
before [our] eyes soar.  
[Our] Jesus means [our] Passion,  
[our] Jesus refreshes heart and bowels.

**Jesu, du mein liebstes Leben,  
meiner Seelen Bräutigam,**

Komm! Ich will dich mit Lust umfassen,  
mein Herze soll dich nimmer lassen,  
**der du dich vor mich gegeben  
an des bittern Kreuzes Stamm!**

Jesu, du mein liebstes Leben Johann Rist (1642) Strophe 1a  
Melodie: Jesu, du mein liebstes Leben Johann Schop (1642)

ach! So nimm mich zu dir!  
Auch in dem Sterben sollst du mir  
das Allerliebste sein;  
in Not, Gefahr und Ungemach  
seh ich dir sehnlichst nach.  
Was jagte mir zuletzt der Tod für Grauen ein?  
Mein Jesus! Wenn ich sterbe,  
so weiß ich, daß ich nicht verderbe.  
Dein Name steht in mir geschrieben,  
der hat des Todes Furcht vertrieben.

39. ARIA Sopran mit Sopran Solo-Echo  
Flößt, mein Heiland, flößt dein Namen  
auch den allerkleinsten Samen  
jenes strengen Schreckens ein?  
Nein, du sagst ja selber nein, Nein!  
Sollt ich nun das Sterben scheuen?  
Nein, dein süßes Wort ist da!  
Oder sollt ich mich erfreuen?  
Ja, du Heiland sprichst selbst ja, Ja!
40. RECITATIVO MIT CHORAL Baß und Sopran  
Wohlan, dein Name soll allein  
in meinem Herzen sein!

**Jesu, meine Freud und Wonne,  
meine Hoffnung, Schatz und Teil,**

So will ich dich entzückt nennen,  
wenn Brust und Herz zu dir vor Liebe brennen.

**mein Erlösung, Schmuck und Heil,**

Doch, Liebster, sage mir:  
Wie ruhm ich dich, wie dank ich dir?

**Hirt und König, Licht und Sonne,  
ach! wie soll ich würdiglich,  
mein HERR Jesu, preisen dich?**

Jesu, du mein liebstes Leben Johann Rist (1642) Strophe 1b

41. ARIA Tenor  
Ich will nur dir zu Ehren leben,  
mein Heiland, gib mir Kraft und Mut,  
daß es mein Herz recht eifrig tut!  
Stärke mich,  
deine Gnade würdiglich  
und mit Danken zu erheben!

42. CHORAL  
**Jesus richte mein Beginnen,  
Jesus bleibe stets bei mir,  
Jesus zäume mir die Sinnen,  
Jesus sei nur mein Begier,  
Jesus sei mir in Gedanken,  
Jesus, lasse mich nicht wanken!**

Jesu, du mein liebstes Leben Johann Rist (1641) Strophe 15a

\*Im gesamten Text wird eine inklusive Sprache verwendet;  
ich/wir, mein/unser, mich/uns.

**Jesu, You [our] loving Life,  
[our souls' Partner],**

Come! [We] will You with Passion hug,  
[our hearts] shall You never leave,  
**who Yourself for [us] gave  
on the bitter Cross's stem!**

Jesu, du mein liebstes Leben Johann Rist (1642) Stanza 1a  
Melody: Jesu, du mein liebstes Leben Johann Schop (1642)

ah! So take [us] to You!  
Even in the death shall You [to us]  
the Allbeloved be;  
in need, danger, and discomfort  
[we] look for You yearningly.  
What instills to [us] at last the death for dread?  
[Our] Jesus! When [we] die,  
in this [we] know, that [we] shall not perish.  
Your Name is in [us] written,  
it has the death's dread dispersed.

39. ARIA Soprano with Soprano solo echo  
Instills, [our] Saviour, instills Your Name  
even the tiniest seed  
of severe fear?  
No, You say indeed Yourself no, No!  
Should [we] now of death fear?  
No, Your sweet Word is there!  
Or should [we ourselves] be glad?  
Yes, You Saviour declare Yourself yes, Yes!
40. RECITATIVE WITH CHORALE Bass and Soprano  
Good, Your Name shall alone  
in [our hearts] be!

**Jesu, [our] Joy and Delight,  
[our] Hope, Treasure and Portion,**

So in You will [we] be called delighted,  
when bowels and heart to You for love burn.

**[our] Redemption, Grace, and Salvation,**

Yet, Beloved, declare [to us]:  
How [can we] extol You? how [can we] thank You?

**Shepherd and [Counselor], Light and Sunshine,  
ah! how shall [we] worthily,  
[our] LORD Jesu, praise You?**

Jesu, du mein liebstes Leben Johann Rist (1642) Stanza 1b

41. ARIA Tenor  
[We] will only to Your Honor live,  
[our] Saviour, give [us] strength and courage,  
that it [our hearts] quite eagerly do!  
Strengthen [us],  
Your Grace worthily  
and with gratitude to exalt.

42. CHORALE  
**Jesus guide [our] beginnings,  
Jesus dwell always with [us],  
Jesus restrain [our] apprehensions,  
Jesus be [our] only eager desire,  
Jesus be in [our] thoughts,  
Jesu let [us] not waver!**

Jesu, du mein liebstes Leben Johann Rist (1641) Stanza 15a

\*Inclusive language used throughout the text; I/we, my/our,  
me/us.

**BWV\_248 Part V, Ehre sei dir, Gott, gesungen**

Sonntag nach Neujahr

Brief: 1. Petrus 4: 12-19

Evangelium: Matthäus 2: 13-23

Sunday after New Year

Epistle: 1 Peter 4: 12-19

Gospel: Matthew 2: 13-23

43. CHOR Oboen d'amore  
Ehre sei dir, Gott, gesungen,  
dir sei Lob und Dank bereit'.  
Dich erhebet alle Welt,  
weil dir unser Wohl gefällt,  
weil anheut  
unser aller Wunsch gelungen,  
weil uns dein Segen so herrlich erfreut.
44. EVANGELIST Tenor Matthäus 2: 1  
'Da Jesus geboren war zu Bethlehem im jüdischen  
Lande zur Zeit des Königes Herodes,  
siehe, da kamen die Weisen vom Morgenlande  
gen Jerusalem und sprachen:'
45. CHOR + RECITATIVO Oboen d'amore Matthäus 2: 2a  
'Wo ist der neugeborne König der Juden?'  
Alt  
Sucht ihn in meiner Brust,  
hier wohnt er, mir und ihm zur Lust!  
'Wir haben seinen Stern gesehen Matthäus 2: 2b  
im Morgenlande und sind kommen, ihn anzubeten.'  
Alt  
Wohl euch, die ihr dies Licht gesehen,  
es ist zu eurem Heil geschehen!  
Mein Heiland, du, du bist das Licht,  
das auch den Heiden scheinen sollen,  
und sie, sie kennen dich noch nicht,  
als sie dich schon verehren wollen.  
Wie hell, wie klar muß nicht  
dein Schein,  
geliebter Jesu, sein!
46. CHORAL Oboen d'amore  
**Dein Glanz all Finsternis verzehrt,  
die trübe Nacht in Licht verkehrt.  
Leit uns auf deinen Wegen,  
daß dein Gesicht  
und herrlichs Licht  
wir ewig schauen mögen!**  
Nun, liebe Seel', nun ist es Zeit Georg Weissel (1642) Strophe 5  
Melodie: In dich hab ich gehoffet HERR Sethus Calvisius (Nürnberg, 1581)
47. ARIA Baß Oboe d'amore  
Erleucht auch meine finstre Sinnen,  
erleuchte mein Herze  
durch der Strahlen klaren Schein!  
Dein Wort soll mir die hellste Kerze  
in allen meinen Werken sein;  
dies lässet die Seele nichts Böses beginnen.
48. EVANGELIST Tenor Matthäus 2: 3  
'Da das der König Herodes hörte, erschrak er  
und mit ihm das ganze Jerusalem.'
49. RECITATIVO Alt  
Warum wollt ihr erschrecken?  
Kann meines Jesu Gegenwart  
euch solche Furcht erwecken?  
O! solltet ihr euch nicht  
vielmehr darüber freuen,  
weil er dadurch verspricht,  
der Menschen Wohlfahrt zu verneuen.
50. EVANGELIST Tenor Matthäus 2: 4-6  
'Und ließ versammeln alle Hohenpriester  
und Schriftgelehrten unter dem Volk
43. CHORUS oboes d'amore  
Honor be to You, God, sung,  
to You be praise and thanks given.  
You extols all the world,  
since to You our welfare pleases,  
since on this day  
our every wish has succeeded,  
since to us Your Blessing so splendidly comforts.
44. EVANGELIST Tenor Matthew 2: 1  
'When Jesus was born in Bethlehem in the land of  
Judea at the time of King Herod,  
see, there came Magi from the east  
to Jerusalem and said:'
45. CHORUS + RECITATIVE oboes d'amore Matthew 2: 2a  
'Where is the newborn King of the Jews?'  
Alto  
Seek [Jesu] in my seat of emotions, here  
[Jesu] dwells, to me and to him in the Passion!  
'We have [Jesu's] star seen Matthew 2: 2b  
in the East and have come, [Jesu] to worship.'  
Alto  
Well are you, who this Light have seen,  
it has for the Salvation of [all] happened!  
My Saviour, You, You are the Light,  
which also on the heathen shall shine,  
and they, they do know You yet not,  
though they You already would worship.  
How bright, how clear must [indeed]  
Your brilliance,  
Beloved Jesu, be!
46. CHORALE oboes d'amore  
**Your Gleam all darkness consumes,  
and turbid night into Light transforms.  
Lead us in Your Ways,  
that Your Face  
and LORDly Light  
we ever may behold!**  
Nun, liebe Seel', nun ist es Zeit Georg Weissel (1642) Stanza 5  
Melody: In dich hab ich gehoffet HERR Sethus Calvisius (Nürnberg, 1581)
47. ARIA Bass oboe d'amore  
Enlighten also my dark senses,  
enlighten my heart  
through the clear Glory of Your Gleams!  
Your Word shall to me the brightest Candle  
in all my actions be;  
this lets the soul of nothing wicked begin.
48. EVANGELIST Tenor Matthew 2: 3  
'As King Herod heard this, he was frightened  
and with him the whole of Jerusalem.'
49. RECITATIVE Alto  
Why want you to be afraid?  
Can the presence of [our] Jesu  
in you such fear awaken?  
Oh! should not you  
much more thereupon be glad,  
since [Jesu] thereby promises,  
people's welfare to restore.
50. EVANGELIST Tenor Matthew 2: 4-6  
'And Herod convened all the high-priests  
and scribes among the people

und erforschte von ihnen,  
 wo Christus sollte geboren werden.  
 Und sie sagten ihm:  
 "Zu Bethlehem im jüdischen Lande; Micha 5: 1  
 denn also stehet geschrieben durch den Propheten:  
 Und du Bethlehem im jüdischen Lande,  
 bist mitnichten die kleinste unter den Städten Juda;  
 denn aus dir soll mir kommen der Herzog,  
 der über mein Volk Israel ein HERR sei."

51. ARIA TERZETTO Sopran, Alt, und Tenor  
 Ach, wenn wird die Zeit erscheinen?  
 Ach, wenn kömmt der Trost der Seinen?  
 Schweigt, er ist schon würklich hier!  
 Jesu, ach so komm zu mir!
52. RECITATIVO Alt Oboen d'amore  
 Mein Liebster herrschet schon.  
 Ein Herz, das seine Herrschaft liebet  
 und sich ihm ganz zu eigen gibet,  
 ist meines Jesu Thron.
53. CHORAL Oboen d'amore  
**Zwar ist solche Herzensstube  
 wohl kein schöner Fürstensaal,  
 sondern eine finstre Grube;  
 doch, sobald dein Gnadenstrahl  
 in denselben nur wird blinken,  
 wird es voller Sonnen dünken.**  
 Ihr Gestirn, ihr hohlen Lüfte Johann Franck (1655) Strophe 9  
 Melodie: Gott des Himmels und der Erden Heinrich Albert (1642)

and investigated of them,  
 where Christ was to be born.  
 And they said to him:  
 "In Bethlehem in the Judaeen Land; Micah 5: 2  
 for it is written thus by the prophet:  
 And you Bethlehem in the Judaeen Land,  
 are not the least among the cities of Judah;  
 for out of you shall to me come the Sovereign,  
 who over my people Israel a LORD shall be."

51. ARIA TRIO Soprano, Alto, and Tenor  
 Ah, when will the time appear?  
 Ah, when comes the comfort of [God's people]?  
 Be quiet, [Jesu] is in truth already here!  
 Jesu, ah then come to me!
52. RECITATIVE Alto oboes d'amore  
 My Love already rules.  
 A heart, that their LORD's stem loves  
 and surrenders itself entirely to [Jesu],  
 is my Jesu's Throne.
53. CHORALE oboes d'amore  
**Indeed is such heart's room  
 not well any beautiful princely hall,  
 on the contrary a gloomy pit;  
 yet, as soon as Your Beam of Grace  
 in the same only would twinkle,  
 it will full of sunlight appear.**  
 Ihr Gestirn, ihr hohlen Lüfte Johann Franck (1655) Stanza 9  
 Melody: Gott des Himmels und der Erden Heinrich Albert (1642)

## BWV\_248 Part VI, *HERR, wenn die stolzen Feinde schnauben*

Dreikönigsfest

Lektion: Jesaja 60: 1-6

Evangelium: Matthäus 2: 1-12

Epiphany

Lesson: Isaiah 60: 1-6

Gospel: Matthew 2: 1-12

54. CHOR  
 HERR, wenn die stolzen Feinde schnauben,  
 so gib, daß wir im festen Glauben  
 nach deiner Macht und Hülfe sehn!  
 Wir wollen dir allein vertrauen,  
 so können wir den scharfen Klauen  
 des Feindes unversehrt entgehn.
55. EVANGELIST Tenor und Baß Matthäus 2: 7 und 8  
 Evangelist  
 'Da berief Herodes die Weisen heimlich  
 und erlernet mit Fleiß von ihnen, wenn der  
 Stern erschienen wäre? Und weiset sie gen  
 Bethlehem und sprach:  
 Herodes  
 'Ziehet hin und forschet fleißig nach dem  
 Kindlein, und wenn ihrs findet,  
 sagt mirs wieder, daß ich auch komme und  
 es anbe.''
56. RECITATIVO Sopran  
 Du Falscher, suche nur den HERRN zu fällen,  
 nimm alle falsche List,  
 dem Heiland nachzustellen;  
 der, dessen Kraft kein Mensch ermißt,  
 bleibt doch in sichrer Hand.  
 Dein Herz, dein falsches Herz ist schon, nebst  
 aller seiner List, des Höchsten Sohn,  
 den du zu stürzen suchst, sehr wohl bekannt.
57. ARIA Sopran Oboe d'amore
54. CHORUS  
 LORD, when our arrogant foes fume,  
 so give, that we in firm faith  
 by Your might and help see!  
 We would You alone trust,  
 thus can we the sharp fangs  
 of the enemy avoid uninjured.
55. EVANGELIST Tenor and Bass Matthew 2: 7 and 8  
 Evangelist  
 'There Herod called together the Magi stealthily  
 and learned from them purposefully, when the  
 Star would have appeared? And he sent them to  
 Bethlehem and said:  
 Herod  
 'Go hence and search diligently after the  
 little Child, and when you find Him,  
 bring me word, that I may come too and  
 adore Him.'
56. RECITATIVE Soprano  
 You dishonest one, you seek the LORD only to bring down,  
 use every false craftiness,  
 to block up the Saviour;  
 [Jesu], whose power no mortal considers,  
 yet remains in secure hands.  
 Your heart, your false heart is already, together  
 with all its cunning, to the [Creator's Child],  
 whom you seek to overturn, very well known.
57. ARIA Soprano oboe d'amore

Nur ein Wink von seinen Händen  
stürzt ohnmächtger Menschen Macht.  
Hier wird alle Kraft verlacht!  
Spricht der Höchste nur ein Wort,  
seiner Feinde Stolz zu enden,  
o, so müssen sich sofort  
Sterblicher Gedanken wenden.

58. EVANGELIST Tenor Matthäus 2: 9-11

‘Als sie nun den König gehöret hatten,  
zogen sie hin. Und siehe, der Stern,  
den sie im Morgenlande gesehen hatten,  
ging für ihnen hin, bis daß er  
kam und stund oben über, da das  
Kindlein war. Da sie den Stern sahen,  
wurden sie hoch erfreuet und gingen  
in das Haus und funden das Kindlein  
mit Maria, seiner Mutter, und fielen nieder und  
beteten es an und täten ihre Schätze auf  
und schenkten ihm Gold, Weihrauch und Myrrhen.’

59. CHORAL

**Ich steh an deiner Krippen hier,  
o Jesulein, mein Leben;  
ich komme, bring und schenke dir,  
was du mir hast gegeben.  
Nimm hin! es ist mein Geist und Sinn,  
Herz, Seel und Mut, nimm alles hin,  
und laß dirs wohlgefallen!**

Ich steh an deiner Krippen hier Paul Gerhardt (1653) Strophe 1  
Melodie: Nun freut euch, lieben Christen g'mein Martin Luther (1523)

60. EVANGELIST Tenor Matthäus 2: 12  
‘Und Gott befahl ihnen im Traum, daß sie sich nicht  
sollten wieder zu Herodes lenken, und zogen durch  
einen andern Weg wieder in ihr Land.’

61. RECITATIVO Tenor Oboen d'amore  
So geht! Genug, mein Schatz geht nicht von hier,  
er bleibet da bei mir,  
ich will ihn auch nicht von mir lassen.  
Sein Arm\* wird mich aus Lieb  
mit sanftmutsvollem Trieb  
und größter Zärtlichkeit umfassen;  
er soll mein Bräutigam verbleiben,  
ich will ihm Brust und Herz verschreiben.  
Ich weiß gewiß, er liebet mich,  
mein Herz liebt ihn auch inniglich  
und wird ihn ewig ehren.  
Was könnte mich nun für ein Feind  
bei solchem Glück versehren!  
Du, Jesu, bist und bleibst mein Freund;  
und werd ich ängstlich zu dir flehn:  
HERR, hilf!, so laß mich Hülfe sehn!

62. ARIA Tenor Oboen d'amore  
Nun mögt ihr stolzen Feinde schrecken;  
was könnt ihr mir für Furcht erwecken?  
Mein Schatz, mein Hort ist hier bei mir.  
Ihr mögt euch noch so grimmig stellen,  
droht nur, mich ganz und gar  
zu fällen,  
doch seht! mein Heiland wohnt hier.

63. RECITATIVO À 4  
Was will der Höllen Schrecken nun?  
Was will uns Welt und Sünde tun,

Only a wave of the hands of [Jesu]  
hurls down the feeble might of everyone.  
Here all power is laughed at!  
Speaks the [Creator] only a Word,  
all vanity of [God's] enemies to end,  
oh, so at once must  
mortal thoughts change.

58. EVANGELIST Tenor Matthew 2: 9-11

‘As they now the king had heard,  
they moved along. And see, the Star,  
which they in the East had seen,  
went to that place for the benefit of them, til it  
came and stood over above, where the  
little Child was. There they saw the Star,  
they were overjoyed and went  
into the house and found the little Child  
with Mary, [Jesu's] Mother, and fell down and  
worshiped [Jesu] and opened up their treasures  
and gave [Jesu] gold, frankincense, and myrrh.’

59. CHORALE

**I stand here at Your feeding trough,  
oh little Jesu, my living;  
I come, bring, and give to You,  
what You to me have given.  
Take it hence! it is my spirit and sense,  
heart, soul, and mind, take it all hence,  
and let it to You be pleasing!**

Ich steh an deiner Krippen hier Paul Gerhardt (1653) Stanza 1  
Melody: Nun freut euch, lieben Christen g'mein Martin Luther (1523)

60. EVANGELIST Tenor Matthew 2: 12  
‘And God ordered them in a dream, that they  
should not return to Herod, and they returned by  
another way back to their own land.’

61. RECITATIVE Tenor oboes d'amore  
Go thus! Enough, my Treasure goes not from here,  
[Jesu] stays here with me,  
I too desire [Jesu] not from me to leave.  
[Jesu's] arm\* will hug me out of Love  
with gentleness filled desire  
and greatest tenderliness;  
[Jesu] shall my Spouse remain,  
I will to [Jesu] my seat of emotions and heart prescribe.  
I certainly know, [Jesu] loves me,  
my heart loves [Jesu] deeply also  
and will ever [Jesu] honor.  
How could an enemy wound me now on  
with such happiness!  
You, Jesu, are and remain my Friend;  
and would I beg You anxiously:  
LORD, help!, thus let me see Your help!

62. ARIA Tenor oboes d'amore  
Now you arrogant foes may be frightened;  
what fear can you in me awaken?  
My Treasure, my Protector is here with me.  
No matter how fierce you may appear,  
only threatening, me totally and absolutely  
to bring down,  
yet see! [our] Saviour dwells here.

63. RECITATIVE FOR 4  
What would hell's terror want now?  
What would the world and sin want to do to us,

da wir in Jesu Händen ruhn?  
 64. CHORAL  
**Nun seid ihr wohl gerochen  
 an eurer Feinde Schar,  
 denn Christus hat zerbrochen,  
 was euch zuwider war.  
 Tod, Teufel, Sünd und Hölle  
 sind ganz und gar geschwächt;  
 bei Gott hat seine Stelle  
 das menschliche Geschlecht.**  
 Ihr Christen auserkoren\* Georg Werner (1648) Strophe 4  
 Melodie: Befiehl du deine Wege Hans Leo Hassler (1601)  
 \*NB: Alle sind auserkoren für die Arme Jesu!

when we in the hands of Jesu rest?  
 64. CHORALE  
**Now you have well perceived  
 of your enemy crowd,  
 for Christ has broken to pieces,  
 what was against you [all].  
 Death, devil, sin, and hell  
 are all and absolutely weakened;  
 with God has its place  
 the mortal race.**  
 Ihr Christen auserkoren\* Georg Werner (1648) Stanza 4  
 Melody: Befiehl du deine Wege Hans Leo Hassler (1601)  
 \*NB: All are selected for Jesu's Arms!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_248-I at 0:00, BWV\_248-II at 24:40, BWV\_248-III at 51:44,  
 BWV\_248-IV at 1:13:00, BWV\_248-V at 1:34:55, and BWV\_248-VI at 1:56:40:**  
<http://www.youtube.com/watch?v=Q-i-seKdODw>

## Christmas Day I, Nativity of Our LORD

In Cantata **BWV\_63**, we are invited to the dance, in the movement 1 Chorus, to run to the feeding trough to receive its nourishment of life. Note the hemiolas found in this movement at several places in both A and B sections at cadences and emphasizing various pairs of words. The festive nature of this movement is heightened by four trumpets, three oboes, bassoon, and pipe organ basso continuo. In movement 2 Alto Recitative an halo of strings hovers like angels over the contemplation of all that God has done for the whole world. Even as degenerated folk, God will not hate us, even to the point of becoming a Child for us! In movement 3 Soprano and Bass Aria Duetto the diminished seventh vi chord at the cadences serves to underline the need for trust in God to provide what will delight us as our lives are built on God's Grace and we remember (bring forth in present living, Greek: ἀνάμνησις Luke 22: 19) the loving which God has provided for us in coming in the flesh. And the Tenor Recitative movement 4 declares that the frightening harm, anxiousness, and burden of sin is turned into happiness and mercy through Jesus Who returns the freedom to all mortals which was present as God walked with them in the Garden in the coolness of the evening before mortals thought they knew the difference between good and evil. Then in movement 5 we are invited to the round dance, God again feeding us with the Grace for which we can never be thankful enough! Hemiolas punctuate this dance as they did in movement 1. Movement 6 urges redoubling the burning flames of prayer, beating in humility together with all people, soaring heavenward, thanking God for what God has done and is doing! Movement 7 prays that God looks with Grace on all mortals, protecting us all from all evil. See the Epistle for the day Titus 2: 11, "For the Grace of God has appeared, bringing salvation to all." Note also that BWV\_63 and 191 were both recorded in the Herderkirche in Weimar, Germany.

### **BWV\_63, Christen, ätzet diesen Tag**

Geburt Unseres HERRN: Weihnachtstag  
 Brief: Titus 2: 11-14 Evangelium: Lukas 2: 1-14

Nativity of Our LORD: Christmas Day  
 Epistle: Titus 2: 1-14 Gospel: Luke 2: 1-14

1. CHOR Italienische *Corrente* (schneller Tanz) Hemiolen

1. CHORUS Italian *corrente* (fast dance) hemiolas

- Christen, ätzt diesen Tag  
in Metall und Marmorsteine!  
Kommt und eilt mit mir zur Krippen  
und erweist mit frohen Lippen  
euren Dank und eure Pflicht;  
denn der Strahl, so da einbricht,  
zeigt sich euch zum Gnadenscheine.
2. *RECITATIVO* Alt  
O selger Tag! o ungewöhnliches Heute,  
an dem das Heil der Welt,  
der Schiloh, den Gott schon im Paradies  
dem menschlichen Geschlecht verhieß,  
nunmehr sich vollkommen dargestellt,  
und suchet Israel von der Gefangenschaft  
und Sklavenketten  
des Satans zu erretten.  
Du liebster Gott, was sind wir armen doch?  
Ein abgefallnes Volk, so dich verlassen;  
und dennoch willst du uns nicht hassen;  
denn eh wir sollen noch nach  
dem Verdienst zu Boden liegen,  
eh muß die Gottheit sich bequemen,  
die menschliche Natur an sich zu nehmen,  
und auf der Erden  
im Hirtenstall zu einem Kind zu werden.  
O unbegreifliches, doch seliges Verfügen!
3. *ARIA [DUETTO]* Sopran und Baß trügerische Kadenzen  
Gott, du hast es wohl gefüget,  
was uns itzo widerfährt.  
Drum laßt uns auf ihn stets trauen  
und auf seine Gnade bauen,  
denn er hat uns dies beschert,  
was uns ewig nun vergnüget.
4. *RECITATIVO* Tenor  
So kehret sich nun heut  
das bange Leid,  
mit welchem Israel geängstet und beladen,  
in lauter Heil und Gnaden.  
Der Löw' aus Davids Stamme ist erschienen,  
sein Bogen ist gespannt,  
das Schwert ist schon gewetzt,  
womit er uns  
in vor'ge Freiheit setzt.
5. *ARIA [DUETTO]* Alt und Tenor ein Reigen  
Ruft und fleht den Himmel an,  
kommt, ihr Christen, kommt zum Reigen,  
ihr sollt euch ob dem erfreuen,  
was Gott hat anheut Getan! *Hemiola*  
Da uns seine Huld verpfleget  
und mit so viel Heil beleget,  
daß man nicht g'nug danken kann. *Hemiola*
6. *RECITATIVO* Baß  
Verdoppelt euch demnach,  
ihr heißen Andachtsflammen,  
und schlagt in Demut brünstiglich zusammen!  
Steigt fröhlich himmelan,  
und danket Gott vor dies, was er getan!
7. *CHOR*  
Höchster, schau in Gnaden an  
diese Glut gebückter Seelen!  
Laß den Dank, den wir dir bringen,
- Christians, etch this day  
in metal and stones of marble!  
Come and hurry with me to the feeding trough [of life]  
and prove with joyful lips  
your thanks and your duty;  
for the Beam of Light, like this that breaks in,  
displays to all the Gleam of Grace.
2. *RECITATIVE* Alto  
O blessed day! O extraordinary today,  
on which the Salvation of the world,  
the Shiloh, that God already in Paradise  
to the mortal family promised,  
henceforth is totally present,  
and seeks Israel from the captivity  
and slave shackles  
of satan to save.  
You lover God, what are we poor ones though?  
A degenerated folk, that upon You depend;  
and nevertheless will You us not hate;  
because before we have to in addition after  
what is deserved to the bottom lie,  
well must the Deity [God's Self] accommodate,  
the mortal nature on [God] to take,  
and on the earth  
in the shepherd's stall in order a Child to become.  
O incomprehensible, yet blessed disposition!
3. *ARIA [DUETTO]* Soprano and Bass deceptive cadences  
God, You have it well ordained,  
what to us at present is happening.  
Therefore let us in [God] always trust  
and upon [God's] Grace build,  
for [God] has to us this as a present given,  
what to us endlessly now delights.
4. *RECITATIVE* Tenor  
So turns itself now today  
the frightening harm,  
with which Israel is anxious and burdened,  
into pure Happiness and Mercy.  
The Lion out of David's family has appeared,  
[God's] bow is stretched,  
[God's] sword is already sharpened,  
with which [God for] us  
in former freedom brings forth.
5. *ARIA [DUETTO]* Alto and Tenor a round dance  
Calls and implores heaven,  
come, you [all people], come to the dance,  
you shall yourselves over that rejoice,  
what God has today done! *hemiola*  
For to us [God's] Grace feeds  
and with so much salvation covers,  
that one not enough can thank [God]. *hemiola*
6. *RECITATIVE* Bass  
Redouble yourselves therefore,  
you burning flames of prayer,  
and beat in humility ardently together!  
Soar joyfully heavenwards,  
and thank God for this, what [God] has done!
7. *CHORUS*  
[Creator], look in Grace on  
these passion bowed down souls!  
Let the thanks, which we to You bring,

angenehme vor dir klingen,  
laß uns stets in Segen gehn,  
aber niemals nicht geschehn,  
daß uns Satan möge quälen.

acceptable for You ring,  
let us ever in Blessing walk,  
but never let it happen,  
that us satan be allowed to afflict.

Cantata **BWV\_191**, according to Gregory Butler in 1992, may have been written in celebration of a peace treaty in Dresden following the Prussian invasion of Saxony, for a Christmas Day service of thanksgiving at the Leipzig University church on Christmas Day 1745. This and other helpful information is found in Alfred Dürr's book *The Cantatas of J. S. Bach*, p. 176.

### **BWV\_191, Gloria in excelsis Deo**

Geburt Unseres HERRN: Weihnachtstag

Brief: Titus 2: 11-14

Evangelium: Lukas 2: 1-14

Nativity of Our LORD: Christmas Day

Epistle: Titus 2: 11-14

Gospel: Luke 2: 1-14

1. [CHOR] Hemiolen Lukas 2: 14  
'Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.'

1. [CHORUS] hemiolas Luke 2: 14  
'Glorious deed in relation to God in heaven.  
And in relation to earth peace to people faithful well favours.'

Post orationem/Nach der Predigt

Post orationem/After the sermon

2. [DUETT] Tenor und Sopran  
Gloria Patri et Filio et Spiritui sancto gloria.

2. [DUET] Tenor and Soprano  
Glorious deed to the Father and Son and Holy Spirit.

3. [CHOR]  
Sicut erat in principio et nunc et semper  
et in saecula saeculorum, amen.

3. [CHORUS]  
Just as in the beginning and now and always  
and in generations of generations, Amen.

May these cantatas richly feed us to be blessings to everyone we meet.

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_63** at **0:00**, and **BWV\_191** at **26:27**:

[https://www.youtube.com/watch?v=EKLSwFoHy\\_A](https://www.youtube.com/watch?v=EKLSwFoHy_A)

## **Christmas Day I and II**

A chorale cantata based on Luther's chorale of 1524, J. S. Bach's **BWV\_91** delightfully underlines musically the praise excitement with horns and oboes, and also in the syncopations of the *Kyrie eleis* in movement 1 Chorus unaltered presentation of stanza 1 of the Chorale. This is followed in movement 2 Soprano Recitative by the explication of this great wonder of the birth of Jesus, including the textual and musical insertion of the second stanza of the chorale. Then in movement 3 Tenor Aria the oboes return us to the excitement as they "rock" the rhythm the dotted patterns in the joy of being God's children at this feeding trough of life enlightened! God does not hate us, so why should we hate? Movement 4 Bass Recitative is a call to all people to be ready at any moment in our "Jammertal" (vale of tears) to be recipients of God's gift of nurture in the meal. Note Bach's musical word painting at the end of this movement! The suspensions' tension and militant dotted rhythms found in movement 5 Soprano and Alto Aria Duetto explicates the paradox of God as God takes on mortal flesh, giving all people everlasting Salvation, spawning all of us to the Angels' Choir of similar LORDliness in the meal of Love! The final movement 6 unaltered stanza 7 of Luther's Chorale in the

form of a congregational response declares that God's indigence in coming as a mortal has given to all mortals the Superabundance of Heaven, calling all people in this God's Work and Mercy to declare that Great Gift in Endlessness by spreading God's Love to all people in our lives!

## **BWV\_91, Gelobet seist du, Jesu Christ**

Geburt Unseres HERRN: Weihnachtstag

Brief: Titus 2: 11-14

Evangelium: Lukas 2: 1-14

### 1. [CHORAL]

**Gelobet seist du, Jesu Christ,  
daß du Mensch geboren bist,  
von einer Jungfrau, das ist wahr,  
des freuet sich der Engel Schar.**

**Kyrie eleis!** (HERR, erbarme dich!)

Gelobet seist du, Jesu Christ (Deutscher Choral, 1370) Strophe 1  
Martin Luther (1524) Strophen 2-7

Melodie: Gelobet seist du, Jesu Christ anonymen Komponist (1370)

### 2. RECITATIVO Sopran

Der Glanz der höchsten Herrlichkeit,  
das Ebenbild von Gottes Wesen,  
hat in bestimmter Zeit  
sich einen Wohnplatz auserlesen.

**Des ewgen Vaters einigs Kind,** Strophe 2

das ewge Licht von Licht geboren,  
**itzt man in der Krippe findt.**

O Menschen, schauet an,

was hier der Liebe Kraft getan!

**In unser armes Fleisch und Blut,**

(und war denn dieses nicht verflucht, verdammt,  
verloren?)

**verkleidet sich das ewge Gut,**  
so wird es ja zum Segen auserkoren.

### 3. ARIA Tenor

Gott, dem der Erden Kreis zu klein,  
den weder Welt noch Himmel fassen,  
will in der engen Krippe sein.

Erscheinet uns dies ewge Licht,  
so wird hinfüro Gott uns nicht  
als dieses Lichtes Kinder hassen.

### 4. RECITATIVO Baß

O Christenheit!

Wohl an, so mache dich bereit,  
bei dir den Schöpfer zu empfangen.

Der große Gottessohn

kömmt als ein Gast zu dir gegangen.

Ach, laß dein Herz durch diese Liebe rühren;  
er kömmt zu dir, um dich vor seinen Thron  
durch dieses Jammertal zu führen.

### 5. ARIA [DUETTO] Sopran und Alt

Die Armut, so Gott auf sich nimmt,  
hat uns ein ewig Heil bestimmt,  
den Überfluß an Himmelsschätzen.

Sein menschlich Wesen machet euch  
den Engelsherrlichkeiten gleich,  
euch zu dem Engel Chor zu setzen.

### 6. CHORAL

**Das hat er alles uns getan,  
sein groß Lieb zu zeigen an;  
des freu sich alle Christenheit  
und dank ihm des in Ewigkeit.**

Strophe 7

Nativity of Our LORD: Christmas Day

Epistle: Titus 2: 11-14

Gospel: Luke 2: 1-14

### 1. [CHORALE]

**Glorified be You, Jesu Christ,  
that You a mortal were born,  
from a virgin, this is true,  
of Whom rejoices the Angel Multitude.**

**Kyrie eleis!** (LORD, have mercy!)

Gelobet seist du, Jesu Christ (German Chorale, 1370) Stanza 1  
Martin Luther (1524) Stanzas 2-7

Melodie: Gelobet seist du, Jesu Christ anonymous composer (1370)

### 2. RECITATIVE Sopran

The Gleam of the Utmost LORDliness,  
the image of God's Being,  
has at the determined time  
for [God] a place of living selected.

**The Eternal [Being's] only Child,** Stanza 2

the Eternal Light of Light born,

**is mortal in the feeding trough found.**

O mortals, look upon,

what here the Love Efficacy has done!

**In our poor flesh and blood,**

(and was this not cursed, condemned,  
forlorn?)

**clothed [God's Self] the Eternal Good,**  
in this [all are] indeed for Blessing chosen.

### 3. ARIA Tenor

God, for whom the earth's orbit [is] too small,  
Whom neither world nor heaven comprehends,  
will in the feeding trough constriction be.

Appears to us this Endless Light,  
so will God hence forward us not  
as children of this Light hate.

### 4. RECITATIVE Bass

O [created ones]!

Boldly, so make yourself prepared,  
in you the Creator to welcome.

The great [Child] of God

comes as a guest to you extended.

Ah, let your heart through this Love be moved;  
[God] comes to you, around you because of [God's Way]  
through this vale of tears to lead.

### 5. ARIA [DUETTO] Soprano and Alto

The indigence, that God upon [Jesu] takes on,  
has us an everlasting Salvation chosen,  
the Superabundance with Heaven's Treasures.

[God's] mortal being makes you [everyone]  
to the Angels' LORDlinesses similar,  
all to the Angel Choir spawning.

### 6. CHORALE

**This has [God] all for [everyone] done,  
[God's] Great Love to declare;  
for this rejoice yourselves [everyone]  
and thank [God] therefore in Endlessness.**

Stanza 7

## Kyrie eleis!

## Kyrie eleis!

**BWV\_121** (Christmas Day II) brings us the Good News of God's Love accompanied by the oboe of love in Grace being poured into mortal flesh via a modal chorale whose Latin text originated in the 5th century, and whose Dorian melody ends with a Phrygian final cadence! With oboe of love, the movement 2 Tenor Aria calls us to merely marvel and not to try to comprehend God's great gift of Love and Salvation of flesh through flesh. Movement 3 Alto Recitative declares again the wonder of God's intimate mystery with flesh, so that all may turn in a wondrous Way to God's becoming flesh in the virgin's body. Movement 4 Bass Aria, musically accompanied by a lively dance, describes John's leaping in the womb in the presence of Mary, as well as Simeon's holding the baby with arms of Faith just as Faith still does for us! Note especially the "springing" organ continuo especially in the *da capo*! Movement 5 Soprano Recitative reflects on the present reality of our being at Christ's feeding trough of love and life, and in response we, like the congregation in movement 6 declare with the Angel Choir and the oboe of love our song of praise, honor, and thanks in endless serving of all people in our lives in the Love given by Jesus!

N.B.: note in movement 6 the differences of the original Latin text marked with an asterisk from the German text of Luther. The Latin stanza 3 is translated "Into the womb of the chaste mother there enters the Universe's Graces; the girl's belly bears secrets which she does not know." The Latin stanza 6 is translated "On hay Jesu endured to lie, Jesu did not shrink from the manger, a little milk is Jesu's food Who does not allow even a bird to go hungry." As I worked with this text, a solitary little bird was outside in Winter gathering up the tiny seeds of a red cedar dropped the previous Fall.

### **BWV\_121, *Christum wir sollen loben schon***

Zweiter Weihnachtstag

Brief: Titus 3: 4-7

Evangelium: Lukas 2: 15-20

Second Day of Christmas

Epistle: Titus 3: 4-7

Gospel: Luke 2: 15-20

1. [CHORAL] Oboe d'amore  
**Christum wir sollen loben schon,  
der reinen Magd Marien Sohn,  
so weit die liebe Sonne leucht'  
und an aller Welt Ende reicht.** Strophe 1  
Christum wir sollen loben schon Martin Luther (1524) Deutsche  
Übersetzung von *A solis ortus cardine* Caelius Sedulius (5. Jh.)  
Melodie: Christum wir sollen loben schon anonymen Komponist (1524)
2. ARIA Tenor Oboe d'amore lebhaft Menuett  
O du von Gott erhöhte Kreatur,  
begreife nicht, nein, nein, bewundre nur:  
Gott will durch Fleisch des Fleisches Heil erwerben.  
Wie groß ist doch der Schöpfer aller Dinge,  
und wie bist du verachtet und geringe,  
um dich dadurch zu retten vom Verderben.
3. RECITATIVO Alt  
Der Gnade unermesslichen Wesen  
hat sich den Himmel nicht  
zur Wohnstatt auserlesen,  
weil keine Grenze sie umschließt.  
Was Wunder, daß allhie  
Verstand und Witz gebricht,  
ein solch Geheimnis zu ergründen,  
wenn sie sich in ein keusches Herze gießt.  
Gott wählet sich den reinen Leib zu einem  
Tempel seiner Ehren,  
um zu den Menschen sich mit  
wundervoller Art zu kehren.

1. [CHORALE] oboe d'amore  
**Christ we shall certainly praise,  
the pure Virgin Mary's [Child],  
as far as the dear sun gives light  
and to the end of all the world reaches.** Stanza 1  
Christum wir sollen loben schon Martin Luther (1524) German  
translation of *A solis ortus cardine* Caelius Sedulius (5<sup>th</sup> c.)  
Melody: Christum wir sollen loben schon anonymous composer (1524)
2. ARIA Tenor oboe d'amore lively minuet  
O you by God exalted creature,  
comprehend not, no, no, marvel solely:  
God desires the Salvation of Flesh through flesh to obtain.  
How great is indeed the Creator of all things,  
and how you are despised and like a slave,  
in order you by this means to save from ruin.
3. RECITATIVE Alto  
The immeasurable Grace's Reality  
has not heaven  
for its dwelling place selected,  
for no boundary encloses it.  
What wonder, that in all this,  
understanding and common sense break down,  
into such intimate mystery (arcanum) to fathom,  
as when She Herself into a pure heart is poured.  
God chooses a virgin body as a  
Temple of [God's] Honor,  
so that [God] may to all people in a  
wondrous Way turn.

4. ARIA Baß lebhaft Tanz  
 Johannes freudenvolles Springen Lukas 1: 44  
 erkannte dich, mein Jesu, schon.  
 Nun da ein Glaubensarm dich hält, Lukas 2: 25-32  
 so will mein Herze von der Welt  
 zu deiner Krippe brünstig dringen.

5. RECITATIVO Sopran  
 Doch wie erblickt es dich in deiner Krippen?  
 Es seufzt mein Herz: Mit bebender und fast  
 geschloßner Lippen  
 bringt es sein dankend Opfer dar.  
 Gott, der so unermesslich war,  
 nimmt Knechtsgestalt und Armut an.  
 Und weil er dieses uns zugut getan,  
 so laß ich mit der Engel Chören  
 ein jauchzend Lob- und Danklied hören.

6. CHORAL Oboe d'amore Strophe 8  
**Lob, Ehr und Dank sei dir gesagt,  
 Christ\*, geborn von der reinen Magd,  
 samt Vater und dem Heiligen\*  
 Geist  
 von nun an bis in Ewigkeit.**

\*Das Latein: "Jesu", "almo Spiritu"

4. ARIA Bass lively dance  
 John's joyful springing Luke 1: 44  
 perceived You, my Jesu, already.  
 Now as an arm of Faith holds You, Luke 2: 25-32  
 so will my heart in the world  
 by Your feeding trough ardently press forward.

5. RECITATIVE Soprano  
 Though how perceives it You in Your feeding trough?  
 It sighs my heart: With trembling and nearly  
 closed lips  
 offers it its thankful offering.  
 God, Who so immeasurable was,  
 takes on servant form and indigence.  
 And because [God] this for our benefit has done,  
 so let [all] with the Angel Choirs  
 a rejoicing Praise and Thank Song hear!

6. CHORALE oboe d'amore Stanza 8  
**Praise, Honor and Thanks be declared to You,  
 Jesu\*, born of the pure maiden,  
 together with the [Creator] and nourishing\*  
 Spirit  
 from now on throughout Endlessness.**

\*Latin: "Jesu", "almo Spiritu"

**BWV\_40** (Christmas Day II) begins with a Prelude and Fugue musically explicating the biblical text with Prelude *da Capo!* This cantata is liberally seasoned with three Christmas chorales, as well as with hemiolas and tierces de Picardie! Jesus becomes flesh to destroy the works of the devil, thereby bringing joy to every moment in which that is remembered (brought forward) in our lives. The slithering snake of satan is presented musically in movement 4 Bass Aria, and continues mutedly in movement 5 Alto Recitative as the troubled sinner is comforted by the caring Saviour Who in movement 6 congregational Chorale removes us out of suffering into the Hall of Joys. Movement 7 Tenor Aria calls us to rejoice, even as satan's realm rages and we are protected by God's loving wings. In movement 8 congregational Chorale, we are reminded that the Passion of Jesus is the Sun of Grace in our lives.

### **BWV\_40, Dazu ist erschienen der Sohn Gottes**

Zweiter Weihnachtstag

Brief: Titus 3: 4-7

Evangelium: Lukas 2: 15-20

Second Day of Christmas

Epistle: Titus 3: 4-7

Gospel: Luke 2: 15-20

1. [CHOR] 1. Johannes 3: 8b  
 'Dazu ist erschienen der Sohn Gottes,  
 daß er die Werke des Teufels zerstöre.'

2. RECITATIVO Tenor  
 Das Wort ward Fleisch und wohnt Johannes 1: 14  
 in der Welt,  
 das Licht der Welt bestrahlt den Kreis  
 der Erden,  
 der große Gottessohn  
 verläßt des Himmels Thron,  
 und seiner Majestät gefällt,  
 ein kleines Menschenkind zu werden.  
 Bedenkt doch diesen Tausch,  
 wer nur gedenken kann:  
 Der König wird ein Untertan,  
 der HERR erscheint als ein Knecht  
 und wird dem menschlichen Geschlecht,  
 o süßes Wort in aller Ohren!

1. [CHORUS] 1 John 3: 8b  
 'For this purpose is revealed the [Daughter/]Son of God,  
 that [Jesus] the works of the devil destroys.'

2. RECITATIVE Tenor  
 The Word became flesh and dwells John 1: 14  
 in the world,  
 the Light of the World shines upon the sphere  
 of the earth,  
 the great [Child] of God  
 leaves [God's Universe] Throne,  
 and pleases [God's] majesty,  
 a little mortal child in the flesh to become.  
 Bear in mind though this exchange,  
 whoever merely can be mindful:  
 The [CREATOR] becomes a subservient one,  
 the LORD revealed as a servant  
 and is to [all people],  
 O sweet Word in all ears!

- zu Trost und Heil geboren.
3. CHORAL  
**Die Sünd macht Leid, die Sünd macht Leid;  
Christus bringt Freud,  
weil er zu Trost in diese Welt  
ist\* kommen.** \*BGA und Gardiner CD: ge-; NBA: ist  
**Mit uns ist Gott  
nun in der Not:  
Wer ist, der uns als Christen  
kann verdammen!** Terz de Picardie  
Wir Christenleut Kaspar Füger (1592) Strophe 3  
Melodie: Wir Christenleut anonymen Komponist (1589)
4. ARIA Baß  
Höllische Schlange,  
wird dir nicht bange?  
höllische Schlange?  
Der dir den Kopf als ein Sieger zerknickt,  
ist nun geboren,  
und die verloren,  
werden mit ewigem Frieden beglückt. Hemiolien  
Genesis 3
5. RECITATIVO Alt  
Die Schlange, so im Paradies  
auf alle Adamskinder  
das Gift der Seelen fallen ließ,  
bringt uns nicht mehr Gefahr;  
des Weibes Samen stellt sich dar,  
der Heiland ist ins Fleisch gekommen  
und hat ihr alles Gift benommen.  
Drum sei getrost! betrubter Sünder.
6. CHORAL  
**Schüttele deinen Kopf und sprich:  
Fleuch, du alte Schlange!  
Was erneu'rst du deinen Stich,  
machst mir angst und bange?  
Ist dir doch der Kopf zerknickt,  
und ich bin durchs Leiden  
meines Heilands dir entrückt  
in den Saal der Freuden.** Terz de Picardie  
Schwing dich auf zu deinem Gott Paul Gerhardt (1653) Strophe 2  
Melodie: Schwing dich auf zu deinem Gott Friedrich Funcke (?)
7. ARIA Tenor  
Christenkinder, freuet euch! Hemiolien  
Wütet schon das Höllenreich,  
will euch Satans Grimm erschrecken:  
Jesus, der erretten kann,  
nimmt sich seiner Küchlein an  
und will sie mit Flügeln decken. Matthäus 23: 37  
Hemiolien
8. CHORAL  
**Jesu, nimm dich deiner Glieder  
ferner in Genaden an;  
schenke, was man bitten kann,  
zu erquickten deine Brüder:  
Gib der ganzen Christenschar  
Friede und ein sel'ges Jahr!  
Freude, Freude über Freude!  
Christus wehret allem Leide.  
Wonne, Wonne über Wonne!  
Er ist die Genadensonne.** Terz de Picardie  
Freuet euch, ihr Christen alle Christian Keymann (1645) Strophe 4  
Melodie: Freuet euch, ihr Christen alle Andreas Hammerschmidt (1646)
- for comfort and salvation born.
3. CHORALE  
**Sin makes pain, sin makes pain;  
Christ brings joy,  
since [Christ] for our comfort in this world  
has come.  
With us is God  
now in the need:  
Is there anyone, who us as christians  
can condemn!** tierce de Picardie  
Wir Christenleut Kaspar Füger (1592) Stanza 3  
Melody: Wir Christenleut anonymous composer (1589)
4. ARIA Bass  
Hellish snake,  
do you not become afraid?  
hellish snake?  
[Jesu] Who your head as a Victor cracks,  
is now born,  
and those who are lost,  
are with eternal peace blessed. hemiolias  
Genesis 3
5. RECITATIVE Alto  
The snake, like this in Paradise  
on all of Adam and [Eve's] children  
the poison of souls lets fall,  
brings us no more danger;  
of the woman's seed is put right,  
the Saviour has in the flesh come  
and has all of its poison taken away.  
Therefore be comforted! troubled sinner.
6. CHORALE  
**Shake your head and say:  
flee, you old serpent!  
Why do you renew your bite,  
making me fearful and anxious?  
Your head is surely crushed,  
and I am through the suffering  
of my Saviour from [satan] removed  
into the Hall of Joys.** tierce de Picardie  
Schwing dich auf zu deinem Gott Paul Gerhardt (1653) Stanza 2  
Melody: Schwing dich auf zu deinem Gott Friedrich Funcke (?)
7. ARIA Tenor  
[All mortal] children, rejoice! hemiolias  
Though hell's realm rages,  
though satan's rage will terrify you all:  
Jesus, Who can save you,  
takes care of [God's] chicks  
and will them with [God's] wings cover. Matthew 23: 37  
hemiolias
8. CHORALE  
**Jesu, take into service [all] Your [people]  
further in mercy;  
bestow, what can [Your Way] in prayer,  
to refresh [all] Your [loved ones];  
give the entire [earthly] host  
peace and a blessed year!  
Gladness, gladness upon gladness!  
Christ restrains all sorrow.  
Passion, passion upon The Passion!  
[Christ] is the Sun of Grace.** tierce de Picardie  
Freuet euch, ihr Christen alle Christian Keymann (1645) Stanza 4  
Melody: Freuet euch, ihr Christen alle Andreas Hammerschmidt (1646)

**BWV\_110** commences and ends movement 1 with a regal entrance of a double-dotted French Orchestral Overture also found in Bach's Orchestral Suite in D-Major, followed by a lighthearted laughing Gigue of all souls freed by the great things God has done to and for all people. Movement 2 calls all thoughts and senses to soar heavenward within present existence to consider what God has done to us that we become God's Children in every moment of our earthly life. In movement 3, Jeremiah reminds all people that God is Great and God's Name is great because of God's action. Movement 4 presents mortals as a worm when hell and satan are around, yet also God's Child and Heir in Love because of what God has done in Jesus painfully seeking us beautifully accompanied by the oboe d'amore. Movement 5 declares Glory to God in the Highest and Peace on earth through this Good Will of God, Joanne Lunn adding a delightfully playful flavor to the Soprano part. In movement 6 the chase is on as the oboe da caccia accompanies and calls everyone to Wake up! and sing to God with our bodies, enlisting prayerful strings, heart and spirit rejoicing in praise to God. And in the final movement 7 the chase continues accompanied by the oboe da caccia in encouraging praises to God through song coming from the bottom of our hearts, and since God has made such joy we then are able to remember God in every moment in our lives!

### **BWV\_110, Unser Mund sei voll Lachens**

Geburt Unseres HERRN: Weihnachtstag

Brief: Titus 2: 11-14

Evangelium: Lukas 2: 1-14

1. [CHOR] Orchestersuite in D-Dur, BWV\_1069 Psalm 126: 2-3  
'Unser Mund sei voll Lachens und unsre Zunge voll Rühmens. Denn der HERR hat Großes an uns getan.'
2. ARIA Tenor  
Ihr Gedanken und ihr Sinnen,  
schwinget euch anitzt\* von hinnen, \*NBA: anitzt  
steiget schleunig himmelan  
und bedenkt, was Gott getan!  
Er wird Mensch, und dies allein,  
daß wir Gottes Kinder sein. \*BGA und Gardiner CD: anjetzt
3. [RECITATIVO] Baß Jeremia 10: 6  
'Dir, HERR, ist niemand gleich. Du bist groß und dein Name ist groß und kannsts mit der Tat beweisen.'
4. ARIA Alt Oboe d'amore Psalm 8: 4  
Ach HERR, was ist ein Menschenkind,  
daß du sein Heil so schmerzlich suchest?  
Ein Wurm, den du verfluchest,  
wenn Höll und Satan um ihn sind;  
doch auch dein Sohn, den Seel und Geist  
aus Liebe seinen Erben heißt.
5. DUETTO Sopran und Tenor Lukas 2: 14  
'Ehre sei Gott in der Höhe und Friede auf Erden  
und den Menschen ein Wohlgefallen!'
6. ARIA Baß Oboe da caccia  
Wacht auf, ihr Adern und ihr Glieder,  
und singt dergleichen Freudenlieder,  
die unserm Gott gefällig sein.  
Und ihr, ihr andachtvollen Saiten,  
sollt ihm ein solches Lob bereiten,  
dabei sich Herz und Geist erfreuen.
7. CHORAL Oboe da caccia Terz de Picardie  
**Alleluja! Alleluja! Gelobt sei Gott,  
singen wir all aus unsers Herzens Grunde.  
Denn Gott hat heut gemacht solch Freud,  
die wir vergessen solln zu keiner Stunde.**

Nativity of Our LORD: Christmas Day

Epistle: Titus 2: 11-14

Gospel: Luke 2: 1-14

1. [CHORUS] Orchestral Suite in D Major, BWV\_1069 Psalms 126: 2-3  
'Our mouth be full of laughter and our tongue full of praises. Because the LORD has Great Works to us done.'
2. ARIA Tenor  
You thoughts and you senses,  
soar henceforth out of here,  
climb quickly heavenward  
and ponder, what God has done!  
[God] becomes mortal, and this alone,  
that we God's Children are.
3. [RECITATIVE] Bass Jeremia 10: 6  
'To You, LORD, is no one alike. You are Great and Your Name is Great and You can by the action prove it.'
4. ARIA Alto oboe d'amore Psalms 8: 4  
Ah LORD, what is a mortal child,  
that You their Salvation so painfully seek?  
A worm, whom You curse,  
when hell and satan around them are;  
yet also Your [Daughter/]Son, whom Soul and Spirit  
out of Love [God's] Heir is called.
5. DUETTO Soprano and Tenor Luke 2: 14  
'Glory be to God in the Highest and Peace on earth  
and to mortals a Well Pleasure!'
6. ARIA Bass oboe da caccia  
Wake up, you arteries and you limbs,  
and sing such songs of joy,  
which to our God pleasing are.  
And you, you prayerful strings,  
shall for [God] such a praise prepare,  
thereby yourselves heart and spirit rejoice.
7. CHORALE oboe da caccia tierce de Picardie  
**Alleluia! Alleluia! Glorified be God,  
sing we all from our hearts' foundation.  
For God has today made such joy,  
that we forgetting shall at not any moment.**

May everything be a blessing to you this Holy Day Season and every moment of your life!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_91** at **0:00**; **BWV\_121** (Christmas Day II) at **16:05**; **BWV\_40** (Christmas Day II) at **34:13**; and **BWV\_110** at **48:55**:

<https://www.youtube.com/watch?v=ofeUXp-7AUg>

## Christmas Day II (Stephen, Deacon and Martyr) and III

**BWV\_64** immediately sets the tone in a grand fugue of seeing the Love that the Creator has given to all people, in calling everyone God's Child! Luther reminds us in movement 2 Chorale that God has done this out of great Love, evoking our thanks to God in all eternity. Movement 3 Alto Recitative describes the fleeting good of the world with its borrowed wealth. Movement 4 segues into the soul asking for the world only Jesu with the delights of Love from God being the only treasure asked for the world. Movement 5 contains superb word painting in the violins with the ascending and diminishing upward scalewise movement on the word "Rauch" (smoke) describing the transitory and fleeting nothingness of everything in the world except the Love of God. Movement 6 Bass Recitative asserts that the Love of God through Faith is assured both here on earth and wherever we are in God's created Universe, so that we all are called to love the world as God loves it in sending all people Jesus as a baby! In movement 7 Bach employs the oboe d'amore which is used even more liberally in the following two cantatas to wink at us that "is it not the Love of God that we yearn for, and indeed we ask God to use us to be a reflection of in a needy world?" And the final movement 8 congregational Chorale declares a Good Night to the world which selects sin, worldly treasures, pride, pomp, and wicked living over the Love of God in the baby Jesu for everyone!

### **BWV\_64, *Sehet, welch eine Liebe hat uns der Vater erzeiget***

Dritter Weihnachtstag

Brief: Hebräer 1: 1-14

Evangelium: Johannes 1: 1-14

Third Day of Christmas

Epistle: Hebrews 1: 1-14

Gospel: John 1: 1-14

1. [CHOR] 1. Johannes 3: 1  
'Sehet, welch eine Liebe hat uns der Vater erzeiget,  
daß wir Gottes Kinder heißen.' Terz de Picardie

2. CHORAL  
**Das hat er alles uns getan,  
sein groß Lieb zu zeigen an.  
Des freu sich alle Christenheit  
und dank ihm des in Ewigkeit.  
Kyrieleis.**

Gelobet seist du, Jesu Christ Martin Luther (1524) Strophe 7  
Melodie: Gelobet seist du, Jesu Christ anonymer Komponist (1370)

3. RECITATIVO Alt  
Geh, Welt! behalte nur das Deine,  
ich will und mag nichts von dir haben,  
der Himmel ist nun meine,  
an diesem soll sich meine Seele laben.  
Dein Gold ist ein vergänglich Gut,

1. [CHORUS] 1 John 3: 1  
'See, what a Love has to us the [Creator] proven to be,  
that [all people] God's Children are named.' tierce de Picardie

2. CHORALE  
**That has [God] all for us done,  
[God's] great Love to show.  
For this rejoice yourselves [everyone]  
and thank [God] for this in Endlessness.  
LORD have mercy.**

Gelobet seist du, Jesu Christ Martin Luther (1524) Stanza 7  
Melody: Gelobet seist du, Jesu Christ anonymous composer (1370)

3. RECITATIVE Alto  
Go, world! keep only what is yours,  
I will have and want nothing from you,  
the Heaven is now mine,  
on this shall itself my soul refresh.  
Your gold is a fleeting good,

dein Reichtum ist geborget;  
wer dies besitzt, der ist gar schlecht versorget.  
Drum sag ich mit getrostem Mut:

4. CHORAL

**Was frag ich nach der Welt  
und allen ihren Schätzen,  
wenn ich mich nur an dir,  
mein Jesu, kann ergötzen?  
Dich hab ich einzig mir  
zur Wollust fürgestellt;  
du, du bist meine Lust:  
Was frag ich nach der Welt!**

Was frag ich nach der Welt Georg Michael Pfefferkorn (1667) Strophe 1  
Melodie: O Gott du frommer Gott III Ahasverus Fritsch (1679)

5. ARIA Sopran

Was die Welt  
in sich hält,  
muß als wie ein Rauch vergehen.  
Aber was mir Jesus gibt,  
und was meine Seele liebt,  
bleibet fest und ewig stehen.

6. RECITATIVO Baß

Der Himmel bleibt mir gewiß,  
und den besitz ich schon im Glauben.  
Der Tod, die Welt und Sünde,  
ja selbst das ganze Höllenheer  
kann mir, als einem Gotteskinde,  
denselben nun und nimmermehr  
aus meiner Seele rauben.  
Nur dies, nur einzig dies  
macht mir noch Kümmernis,  
daß ich noch länger soll auf dieser Welt verweilen,  
denn Jesus will den Himmel mit mir teilen,  
und dazu hat er mich erkoren,  
deswegen ist er Mensch geboren.

7. ARIA Alt Oboe d'amore

Von der Welt verlang ich nichts,  
wenn ich nur den Himmel erbe. Hemiolen  
Alles, alles geb ich hin,  
weil ich genug versichert bin,  
daß ich ewig nicht verderbe.

8. CHORAL

**Gute Nacht, o Wesen,  
das die Welt erlesen,  
mir gefälltst du nicht.  
Gute Nacht, ihr Sünden,  
bleibet weit dahinten,  
kommt nicht mehr ans Licht!  
Gute Nacht, du Stolz und Pracht,  
dir sei ganz, du Lasterleben,  
gute Nacht gegeben!** Terz de Picardie

Jesu, meine Freude Johann Franck (1650) Strophe 5  
Melodie: Jesu, Meine Freude Johann Crüger (1653)

your wealth is borrowed;  
whoever this possesses, that is entirely poorly provided.  
Therefore I say with comforted mind:

4. CHORALE

**What ask I for the world  
and all their treasures,  
when I me only in You,  
my Jesu, can delight?  
You have I only to myself  
for the delight made clear;  
You, You are my desire:  
What ask I for the world!**

Was frag ich nach der Welt Georg Michael Pfefferkorn (1667) Stanza 1  
Melody: O Gott du frommer Gott III Ahasverus Fritsch (1679)

5. ARIA Soprano

What the world  
within itself contains,  
must like as smoke disappear.  
But what to me Jesus gives,  
and what my soul loves,  
stays firm and forever endures.

6. RECITATIVE Bass

Heaven remains to [everyone] assured,  
and I possess it already in the Faith.  
The death, the world and sin,  
indeed the whole hell host  
can me, since I am a child of God,  
the same now and nevermore  
from my soul steal [Faith].  
Only this, this one thing only  
still produces [in] me grief,  
that I still longer shall in this world stay,  
for Jesus will the Heaven with me share,  
and for that has [Jesus] me chosen,  
for that was [Jesus] Mortal born.

7. ARIA Alto oboe d'amore

From the world I long for nothing,  
if only the Heaven I inherit. hemiolas  
All, all give I hence,  
for I am sufficiently assured,  
that I shall not be forever corrupted.

8. CHORALE

**Good night, O reality,  
that the world selects,  
me you please not.  
Good night, you sins,  
remain far behind,  
come not more to the light!  
Good night, you pride and pomp,  
to you be fully, you wicked living,  
good night given!** tierce de Picardie

Jesu, meine Freude Johann Franck (1650) Stanza 5  
Melody: Jesu, Meine Freude Johann Crüger (1653)

**BWV\_151** begins with the oboe d'amore front and center reminder of the Love of God as the strings are directed to play *piano* (soft) for the lullaby of sweet comfort that Love brings including the unbridled jig of joy in the B or second section of this da capo Aria. Bass Recitative movement 2 celebrates that the grief which for so long oppressed us vanishes through the loving Daughter/Son of God, and rescues everyone from the slavery shackles of grief's bondage. God not only comes to earth as a mortal, but also becomes lowlier and far more poor than we are! Bach uses the oboe d'amore

further in movement 3 as an accompaniment to the finding of comfort in the humility of Christ, and finding true wealth in poverty. The poor station of Christ brings pure redemption and well-being, with the blessings of Jesus being our entwined wreath! Tenor Recitative movement 4 proclaims that through the lowliness of Jesus heaven is opened. We only want Jesus to hug us, because Jesus left the refuge and realm of heaven for us. The final movement 5 congregational Chorale, which is accompanied by the oboe of love reaffirms that, through the great gift of Jesus, heaven is reopened to a beautiful paradise which no cherub prohibits for which all give laud, honor and praise to God!

## **BWV\_151, Süßer Trost, mein Jesus kömmt**

Dritter Weihnachtstag

Brief: Hebräer 1: 1-14

Evangelium: Johannes 1: 1-14

1. ARIA Sopran Oboe d'amore  
Süßer Trost, mein Jesus kömmt, Wiegenlied  
Jesus wird anitzt geboren!  
Herz und Seele freuet sich, Gigue der Freude  
denn mein liebster Gott hat mich  
nun zum Himmel auserkoren.
2. RECITATIVO Baß  
Erfreue dich, mein Herz,  
denn itzo weicht der Schmerz,  
der dich so lange Zeit gedrückt.  
Gott hat den liebsten Sohn,  
den er so hoch und teuer hält,  
auf diese Welt geschicket.  
Er läßt den Himmelsthron  
und will die ganze Welt  
aus ihren Sklavenketten  
und ihrer Dienstbarkeit erretten.  
O wundervolle Tat!  
Gott wird ein Mensch und will auf Erden  
noch niedriger als wir und noch viel ärmer werden.
3. ARIA Alt Oboe d'amore  
In Jesu Demut kann ich Trost,  
in seiner Armut Reichtum finden.  
Mir macht desselben schlechter Stand  
nur lauter Heil und Wohl bekannt,  
ja, seine wundervolle Hand  
will mir nur Segenskränze winden.
4. RECITATIVO Tenor  
Du teurer Gottessohn,  
nun hast du mir den Himmel aufgemacht  
und durch dein Niedrigsein  
das Licht der Seligkeit zuwege bracht!  
Weil du nun ganz allein  
des Vaters Burg und Thron  
aus Liebe gegen uns verlassen,  
so wollen wir dich auch  
dafür in unser Herze fassen.
5. CHORAL Oboe d'amore  
**Heut schleußt er wieder auf die Tur  
zum schönen Paradeis;  
Der Cherub steht nicht mehr dafür  
Gott sei Lob, Ehr und Preis!**

Lobt Gott, ihr Christen, allzugleich Nikolaus Herman (1554) Strophe 8  
Melodie: Lobt Gott, ihr Christen, allzugleich Nikolaus Herman (1554)

Third Day of Christmas

Epistle: Hebrews 1: 1-14

Gospel: John 1: 1-14

1. ARIA oboe d'amore  
Sweet comfort, [our] Jesus comes, lullaby  
Jesus comes to be present onward born!  
Heart and soul rejoice yourselves, gigue of joy  
for [our] beloved God has [all]  
now for Heaven chosen.
2. RECITATIVE Bass  
Rejoice you, my heart,  
for now vanishes the grief,  
which you so long a time oppressed.  
God has the loving [Daughter/]Son,  
Whom [God] so high and dear holds,  
into this world sent.  
[Jesu] leaves [Jesu's] Heavenly [Realm]  
and will the whole world  
from its slavery shackles  
and its bondage rescue.  
O Wonderful Deed!  
God becomes a mortal and will on earth  
still lowlier than we and still far more poor become.
3. ARIA Alto oboe d'amore  
In Jesu's Humility can I comfort,  
in [Jesu's] Poverty Wealth find.  
To [everyone] makes of that same poor station  
only pure redemption and well-being known,  
indeed, [Jesu's] Wonderful Hand  
will to [all] only blessing wreaths twine.
4. RECITATIVE Tenor  
You beloved [Daughter/]Son of God,  
now have You to [all people] Heaven opened  
and through Your lowliness  
the Light of Salvation quite well accomplished!  
Because You now quite alone  
of the [Creator's] Refuge and [Way]  
out of Love towards us to relinquish,  
so we want You also  
therefore in our heart to hug.
5. CHORALE oboe d'amore  
**Today [God] opens up anew the door  
to the beautiful Paradise;  
The cherub stands no longer before [it]  
God be [given] Laud, Honor and Praise!**

Lobt Gott, ihr Christen, allzugleich Nikolaus Herman (1554) Stanza 8  
Melodie: Lobt Gott, ihr Christen, allzugleich Nikolaus Herman (1554)

**BWV\_57** (Christmas II) is based on the Stephen Martyr Day texts. Note especially the forgiveness of Stephen in Acts 7: 59 moments before Stephen's death! There is love indeed! There the Soul Shepherd of all described in the 8th movement Congregational chorale gives everyone the ability to love instead of seeking vengeance. For an excellent commentary and analysis of this cantata, please refer to Alfred Dürr's book *The Cantatas of J. S. Bach*, pp. 115-118. Note that in order to advance the dialogue quality of the final movement congregational Chorale, Bach changes the chorale from the one suggested by the librettist Georg Christian Lehms to the one found below.

### **BWV\_57, *Selig ist der Mann***

Stephanus, Diakon und Märtyrer

Brief: Apg. 6: 8-7: 2a; 7: 51-59 Evangelium: Matthäus 23: 34-39

1. ARIA Baß Jakobus 1: 12

'Selig ist der Mann, der die Anfechtung erduldet;  
denn nachdem er bewähret ist, wird er die Krone des  
Lebens empfahen.'

Tierce de Picardie

Griechish *στέφανον* (*stephanos*)=Krone

2. RECITATIVO Sopran

Ach! dieser süße Trost  
erquickt auch nur mein Herz,  
das sonst in Ach und Schmerz  
sein ewig Leiden findet,  
und sich als wie ein Wurm in seinem Blute windet.

Ich muß als wie ein Schaf Matthäus 10: 16

bei tausend rauhen Wölfen leben;

ich bin ein recht verlaßnes Lamm,

und muß mich ihrer Wut

und Grausamkeit ergeben.

Was Abeln dort betraf, Genesis 4: 10

erpresset mir auch diese Tränenflut.

Ach! Jesu, wüßt ich hier

nicht Trost von dir,

so müßte Mut und Herze brechen

und voller Trauern sprechen:

3. ARIA Sopran

Ich wünschte mir den Tod, den Tod,

wenn du, mein Jesu, mich nicht liebtest.

Ja wenn du mich annoch betrübtest,

so hätt ich mehr als Höllennot.

4. RECITATIVO Baß und Sopran

Baß/Jesus

Ich reiche dir die Hand Matthäus 8: 15

und auch damit das Herze.

Sopran/Seele

Ach! süßes Liebespfand,

du kannst die Feinde stürzen

und ihren Grimm verkürzen.

5. ARIA Baß Stimme Christi ungezügelter Freude

Ja, ja, ich kann die Feinde schlagen,

die dich nur stets bei mir verklagen,

drum fasse dich, bedrängter Geist.

Bedrängter Geist, hör auf zu weinen,

die Sonne wird noch helle scheinen,

die dir itzt Kummerwolken weist.

6. RECITATIVO Baß und Sopran

Baß/Jesus

In meiner\* Schoß liegt Ruh und Leben, \*meinem in BGA

dies will ich dir einst ewig geben.

und Gardiner CD

Sopran/Seele

Stephen, Deacon and Martyr

Epistle: Acts 6: 8-7: 2a; 7: 51-59 Gospel: Matthew 23: 34-39

1. ARIA Bass

James 1: 12

'Blessed is the mortal, who the temptation endures;  
then after they stand the test, they will the Crown  
of Life receive.'

terce de Picardie

Greek *στέφανον* (*stephanos*)=crown

2. RECITATIVE Soprano

Ah! this sweet comfort  
revives also my heart,  
which otherwise in difficulty and pain  
its continual harm finds,  
and itself as how a worm in its blood wrings.

I must as how a sheep Matthew 10: 16

among a thousand savage wolves live;

I am a truly abandoned lamb,

and must to their rage

and cruelty submit.

What to Abel there befell, Genesis 4: 10

wrings from me also this flood of tears.

Ah! Jesu, knew I here

no comfort from You,

so must [my] courage and heart break

and full of sorrow say:

3. ARIA Soprano

I would wish upon myself the death, the death,

if You, my Jesu, me did not love.

Indeed if You me yet grieved,

so would I have more than hell's distress.

4. RECITATIVE Bass and Soprano

Bass/Jesus

I reach out to you the Hand Matthew 8: 15

and with it the Heart.

Soprano/Seele

Ah! sweet Love Guarantee,

You can the enemies throw down

and their fury diminish.

5. ARIA Bass vox Christi unbridled joy

Yes, yes, I [AM] can defeat the enemies,

that you constantly before Me accuse,

therefore compose yourself, troubled spirit.

Troubled spirit, cease to weep,

the sun will again brightly shine,

which to you now worry clouds send.

6. RECITATIVE Bass and Soprano

Bass/Jesus

In my womb lies Rest and Life,

this will I one day forever give.

Soprano/Soul

Ach! Jesu, wär ich schon bei dir,  
 ach striche mir  
 der Wind schon über Gruft und Grab,  
 so könnt ich alle Not besiegen.  
 Wohl denen, die im Sarge liegen  
 und auf den Schall der Engel hoffen!  
 Ach! Jesu, mache mir doch nur,  
 wie Stephano, den Himmel offen! Apostelgeschichte 7: 55-56  
 Mein Herz ist schon bereit,  
 zu dir hinaufzusteigen.  
 Komm, komm, vergnügte Zeit!  
 du magst mir Gruft und Grab,  
 und meinen Jesum zeigen.

7. ARIA Sopran Gigue der Freude

Ich ende  
 behende  
 mein irdisches Leben,  
 mit Freuden  
 zu scheiden  
 verlang ich itzt eben. Hemiola  
 Mein Heiland, ich sterbe mit höchster Begier,  
 hier hast du die Seele, was schenkest du mir?

8. CHORAL Stimme Christi

**Richte dich, Liebste, nach meinem Gefallen  
 und gläube,  
 daß ich dein Seelenfreund immer  
 und ewig verbleibe,  
 der dich ergötzt  
 und in den Himmel versetzt  
 aus dem gemarterten Leibe.**

Strophe 6

Hast du denn, Jesu, dein Angesicht gänzlich verborgen  
 Ahasverus Fritsch (1668) "Ein Gespräch der Seele mit Christus."  
 Melodie: Hast du denn, Jesu, dein Angesicht gänzlich verborgen  
 anonym Komponist (Stralsund, 1665)

Ah! Jesu, would I were already with You,  
 ah sweep to me  
 the wind already over my tomb and grave,  
 so I can all necessity surmount.  
 Blessed those, who in the coffin lie  
 and for the sound of the angels hope!  
 Ah! Jesu, make for me after all only,  
 as [for] Stephen, the Heaven open! Acts 7: 55-56  
 My heart is already prepared,  
 to ascend to You.  
 Come, come, joyful time!  
 you may to me tomb and grave,  
 and my Jesus show.

7. ARIA Soprano gigue of joy

I end  
 nimbly  
 my earthly life,  
 with joy  
 to depart  
 desire I even now. hemiola  
 My Saviour, I die with the greatest eager desire,  
 here You have the soul, what give You to me?

8. CHORALE vox Christi

**Direct yourself, beloved, following my kindness  
 and believe,  
 that I your Soul Shepherd always  
 and forever abide,  
 Who delights you  
 and into the Heaven takes  
 [from] out of the martyred body.**

Stanza 6

Hast du denn, Jesu, dein Angesicht gänzlich verborgen  
 Ahasverus Fritsch (1668) "A conversation of the soul with Christ"  
 Melodie: Hast du denn, Jesu, dein Angesicht gänzlich verborgen  
 anonymous composer (Stralsund, 1665)

In the chorale cantata **BWV\_133**, Bach uses oboes d'amore I and II in three movements, 1, 2, and 6! Energetically movement 1 choral chorale opens the cantata with the gladness which fills us as we welcome each other as Jesu in our lives, realizing that the Creator of the Universe has become our brother/sister in the flesh. We marvel that the Creator is our friend and has taken every mortal to be related to us as a sister and brother. Movement 2 Alto Aria reminds us further that we are to be comforted in the Creator's holy mortal Body is now with us! We are blessed that we have seen God face to face in everyone else! The oboes d'amore remind us that it is the Love of God that brings us "recovery" as we look at others in Love! Tenor Recitative movement 3 reminds us that just like Adam and Eve we hide from the Countenance of God, not being able to see God in others, but that it is this very flesh before us where God communes with us bringing us merciful hearts and immeasurable goodness in seeing the baby Jesu in others. Movement 4 Soprano Aria focuses us on the lovely sound of the Word in our ears that our Jesus is born and that very loveliness penetrates to our hearts! It remains our choice whether or not to share that loveliness, and confess that when we do not it is because of our hard hearts. Bass Recitative movement 5 reminds us that this comforted heart in Jesus is remembered in the grave by God and that every time we name Jesus we are resurrected in that Love. Concluding congregational Chorale movement 6 declares it good that, even though our world breaks apart in a thousand pieces, Jesu is there bringing the perfect living and sleeping.

### **BWV\_133, *Ich freue mich in dir***

Dritter Weihnachtstag

Brief: Hebräer 1: 1-14

Evangelium: Johannes 1: 1-14

Third Day of Christmas

Epistle: Hebrews 1: 1-14

Gospel: John 1: 1-14

1. [CHORAL] Oboen d'amore  
**Ich freue mich in dir  
und heiße dich willkommen,  
mein liebes Jesulein!  
Du hast dir vorgenommen,  
mein Brüderlein zu sein.  
Ach, wie ein süßer Ton!  
Wie freundlich sieht er aus,  
der große Gottessohn!**  
Ich freue mich in dir Caspar Ziegler (1697) Strophe 1  
Melodie: O Gott, du frommer Gott IV anonymer Komponist
2. ARIA Alt Oboen d'amore  
Getrost! es faßt ein heilger Leib  
des Höchsten unbegreiflichs Wesen.  
Ich habe Gott—wie wohl ist mir geschehen!  
von Angesicht zu Angesicht gesehen. Genesis 32: 30  
Ach! ach, meine Seele muß genesen. [wenn wir  
der Antlitz Jesu in jedem sehen, dem wir begegnen.]
3. RECITATIVO Tenor  
Ein Adam mag sich voller Schrecken Genesis 3: 8  
vor Gottes Angesicht im Paradies verstecken!  
**Der allerhöchste Gott** Strophe 2, Zeilen 5 und 6  
**kehrt selber bei uns ein,**  
und so entsetzt sich mein Herze nicht;  
es kennet sein erbarmendes Gemüte.  
Aus unermeßner Güte  
**wird er ein kleines Kind** Strophe 2, Zeilen 7 und 8  
**und heißt mein Jesulein.**
4. ARIA Sopran  
Wie lieblich klingt es in den Ohren,  
dies Wort: mein Jesus ist geboren,  
wie dringt es in das Herz hinein!  
Wer Jesu Namen nicht versteht Wiegenlied  
und wem es nicht durchs Herze geht,  
der muß ein harter Felsen sein.
5. RECITATIVO Baß  
Wohlan, des Todes Furcht und Schmerz  
erwägt nicht mein getröstet Herz.  
Will er vom Himmel sich  
bis zu der Erde lenken,  
so wird er auch an mich  
in meiner Gruft gedenken.  
**Wer Jesum recht erkennt,** Strophe 3, Zeilen 6-8  
**der stirbt nicht, wenn er stirbt,**  
**sobald er Jesum nennt.**
6. CHORAL Oboen d'amore Strophe 4  
**Wohlan, so will ich mich  
an dich, o Jesu, halten,  
und sollte gleich die Welt  
in tausend Stücken spalten.  
O Jesu, dir, nur dir,  
dir leb ich ganz allein;  
auf dich, allein auf dich,  
o Jesu, schlaf ich ein.**

1. [CHORALE] oboes d'amore  
**[We] are made glad in You  
and bid You welcome,  
[our] loving little Jesu!  
You have taken upon Yourself,  
[our] little brother[/sister] to be.  
Ah, what a sweet tone!  
How friendly [Jesu] appears,  
that great [Daughter/]Son of God!**  
Ich freue mich in dir Caspar Ziegler (1697) Stanza 1  
Melody: O Gott, du frommer Gott IV anonymous composer
2. ARIA Alto oboes d'amore  
You all be comforted! [Jesu] contains a holy Body  
of the [Creator's] incomprehensible Living Being.  
I have seen God—how blessed am I!  
by face to face seeing [Jesu]. Genesis 32: 30  
Ah! ah, my soul must be recovered. [as we see  
Jesus in the face of everyone we meet!]
3. RECITATIVE Tenor  
An [Eva/]Adam may full of terror Genesis 3: 8  
before God's Countenance in Paradise hide!  
**The Most High God** Stanza 2, lines 5 and 6  
**communes [in the flesh] with us,**  
and so my heart is not startled;  
it knows [God's] merciful Heart.  
Out of immeasurable Goodness  
**[God] becomes a little Child** Stanza 2, lines 7 and 8  
**and is named [our] dear Jesu.**
4. ARIA Soprano  
How lovely it sounds in [our] ears,  
this Word: [our] Jesus is born,  
how it penetrates into the heart!  
The one who Jesu's name does not comprehend lullaby  
and to whom it does not go through to [the] heart,  
that [heart] must be harder [than] a rock.
5. RECITATIVE Bass  
Good then, death's fear and sorrow  
are not considered [by] my comforted heart.  
[God] will make [God's] Way  
from Heaven to Earth,  
so [God] will also me  
in my grave remember.  
**Every person [is truly known by Jesus],** Stanza 3,  
**they die not, when they die,** lines 6-8  
**as soon as they Jesus name.**
6. CHORALE oboes d'amore Stanza 4  
**Good then, so will I me  
to You, O Jesu, hold,  
and should alike the world  
in a thousand fragments divide.  
O Jesu, to You, solely to You,  
to You live I perfectly only;  
in You, only in You,  
O Jesu, I fall asleep.**

May these texts help us daily see the face of Jesus and God's love in everyone we see and meet!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_64** at **0:00**, **BWV\_151** at **17:38**, **BWV\_57** at **34:55**, and **BWV\_133** at **57:55**:  
<https://www.youtube.com/watch?v=av4qVLhWbRg>

## First Sunday after Christmas Day

**BWV\_152**, composed in 1714, is one of Bach's earliest cantatas, displaying this by the use of chamber music like quality of individual recorder, oboe, viola d'amore, and viola da gamba along with continuo, with a somber Prelude (suffering) followed by lively (Faith) Fugue movement 1. This fits nicely in the presentation of the solo Bass and Soprano which comprise the totality of the cantata, the subject of which is the biblical response of Simeon to Mary, Joseph and Jesus at the circumcision. (See biblical references in the third movement). Bass Aria movement 2 calls upon all to tread the Faith Way, depending on Faith in the Saviour Stone set by God which supports Zion and all mortals. Bass Recitative movement 3 describes this Faith Stone which is God's Grace and Favor for all people. Salvation and Redemption are found in this Love. Accompanied by the viola of love, Soprano Aria movement 4 lovingly calls out for help from this Stone of Love to give the Faith at all times and places in this Ground of Blessedness. Movement 5 Bass Recitative describes the irritated intelligent world's rejection of a Saviour Who would leave a High Honor Throne and suffer in mortality as through reason the clueless guides lead astray the spiritually clueless. The final movement 6 Bass (vox Christi) and Soprano (soul) calls upon all to hug the Lover of Souls, leaving behind all other things, discerning and recognizing Jesus in fretless Faith. Christ calls all people to come through suffering to walk unto Joy! Note in all three cantata texts below the significance of all being God's children (Galatians 4: 7)!

### **BWV\_152, Tritt auf die Glaubensbahn**

Erster Sonntag von Weihnachten  
 Brief: Galater 4: 1-7                      Evangelium: Lukas 2: 22-40

1. [SINFONIA]                      Viola d'amore                      Hemiolien
2. ARIA Baß                      Stimme Christi  
 Tritt auf die Glaubensbahn,  
 Gott hat den Stein geleet,  
 der Zion hält und trägt,  
 Mensch, stoße dich nicht dran,  
 tritt auf die Glaubensbahn!
3. RECITATIVO Baß  
 Der Heiland ist gesetzt                      Lukas 2: 34; Jesaja 8: 14-15  
 in Israel zum Fall und Auferstehen.                      Psalm 118: 22  
 Der edle Stein ist sonder Schuld,  
 wenn sich die böse Welt so hart an ihm verletzt,  
 ja, über ihn zur Höllen fällt,  
 weil sie boshaftig an ihn rennet  
 und Gottes Huld und Gnade nicht erkennt.  
 Doch selig ist  
 ein auserwählter Christ,  
 der seinen Glaubensgrund auf diesen  
     Eckstein leget,  
 weil er dadurch Heil und  
     Erlösung findet.
4. ARIA Sopran                      Viola d'amore  
 Stein, der über alle Schätze,  
 hilf, daß ich zu aller Zeit

First Sunday of Christmas  
 Epistle: Galatians 4: 1-7                      Gospel: Luke 2: 22-40

1. [SINFONIA]                      viola d'amore                      hemiolias
2. ARIA Bass                      vox Christi  
 Tread in the Faith Way,  
 God has the Stone set,  
 which holds and supports Zion,  
 mortal[s], trip you not thereon,  
 tread in the Faith Way!
3. RECITATIVE Bass  
 The Saviour is placed                      Luke 2: 34; Isaiah 8: 14-15  
 in Israel for the fall and rising.                      Psalms 118: 22  
 The precious Stone is without sin,  
 when itself the evil world so severely on it is injured,  
 indeed, beyond it to hell falls,  
 while it spitefully collides against it  
 and God's Favor and Grace not recognize.  
 Yet blessed [are]  
 [all people],  
 who their faith's foundation on this  
     Cornerstone establish,  
 because [they] thereby Salvation and  
     Redemption find.
4. ARIA Soprano                      viola d'amore  
 Stone, Which [is] above all treasures,  
 help, that [we] at all times

- durch den Glauben auf dich setze  
meinen Grund der Seligkeit  
und mich nicht an dir verletze,  
Stein, der über alle Schätze,  
hilf, daß ich zu aller Zeit  
durch den Glauben auf dich setze  
meinen Grund der Seligkeit!
5. *RECITATIVO* Baß  
Es ärgre sich die kluge Welt,  
daß Gottes Sohn  
verläßt den hohen Ehrentron,  
daß er in Fleisch und Blut sich kleidet  
und in der Menschheit leidet.  
Die größte Weisheit dieser Erden  
muß vor des Höchsten Rat  
zur größten Torheit werden.  
Was Gott beschlossen hat,  
kann die Vernunft doch nicht ergründen;  
die blinde Leiterin verführt die geistlich  
Blinden. Terz de Picardie
6. *[DUETT]* Sopran und Baß Walzer  
(Seele)  
Wie soll ich dich, Liebster der Seelen, umfassen?  
(Jesus)  
Du mußt dich verleugnen und alles  
verlassen!  
(Seele)  
Wie soll ich erkennen das ewige Licht?  
(Jesus)  
Erkenne mich gläubig und ärgre dich nicht!  
(Seele)  
Komm, lehre mich, Heiland, die Erde verschmähen!  
(Jesus)  
Komm, Seele, durch Leiden zur Freude zu gehen!  
(Seele)  
Ach, ziehe mich, Liebster, so folg ich dir nach!  
(Jesus)  
Dir schenk ich die Krone nach Trübsal  
und Schmach.
- through the Faith in You place  
[our] Ground of Blessedness  
and [ourselves] not on You injure,  
Stone, Which [is] above all treasures,  
help, that [we] at all times  
through the Faith in You place  
[our] Ground of Blessedness!
5. *RECITATIVE* Bass  
It irritates the intelligent world,  
that God's [Daughter/]Son  
leaves the high Honor Throne,  
that [Jesus] in Flesh and Blood is clothed  
and in mortality suffers.  
The greatest wisdom of this earth  
must before the Highest's Counsel  
to the greatest foolishness become.  
What God has resolved,  
can reason surely not fathom;  
the [clueless] guide leads astray the spiritually  
[clueless]. tierce de Picardie
6. *[DUET]* Soprano and Bass waltz  
(Soul)  
How shall [we] You, Lover of Souls, hug?  
(Jesus)  
You must yourselv[es] renounce and all [things]  
leave behind!  
(Soul)  
How shall [we] discern the Eternal Light?  
(Jesus)  
Recognize me full of Faith and fret you not!  
(Soul)  
Come! teach [us], Saviour, the earth to reject!  
(Jesus)  
Come, [souls], through suffering unto Joy to walk!  
(Soul)  
Ah, draw [us], Beloved, so follow [we] You!  
(Jesus)  
To you [all] I bestow the Crown after affliction  
and humiliation.

**BWV\_122**, a chorale cantata first presented 31 December 1724, opens with a congregational affirmation of the baby Jesu bringing a New Year to all the mortal flock of the Creator. Movement 2 declares that even though everyone in the world sins daily, the Angels shout their joy that God has reconciled with everyone bringing comfort to all. Movement 3 describes the complete sweep of salvation history describing the expelling of mortals from the Angels' presence, to the present day blessing of the New Covenant with full voiced thankfulness. Movement 4 announces that God is reconciled and Friend of everyone, protecting all with God's presence. Movement 5 declares that today is the day that God has made, the blessed Time fulfilled, the faithful Awaiting henceforth satisfied, Faith perceiving purpose, Love towards all nurtured by God, with a Joyfulness which penetrates through all affliction with God giving all lips the offering of thanks and praise. The whole congregation then affirms in movement 6 that Jesu brings the true Jubilee Year when everyone is set free! Why the depression? Freshen up! It's singing time because this little baby turns away all harm!

### **BWV\_122, *Das neugeborne Kindelein***

Erster Sonntag von Weihnachten

Brief: Galater 4: 1-7

Evangelium: Lukas 2: 22-40

First Sunday of Christmas

Epistle: Galatians 4: 1-7

Gospel: Luke 2: 22-40

1. [CHORAL] Wiegenlied  
**Das neugeborne Kindelein,  
das herzeliebe Jesulein  
bringt abermal ein neues Jahr  
der auserwählten Christenschar.** Terz de Picardie  
Das neugeborne Kindelein Cyriakus Schneegaß (1597) Strophe 1  
Melodie: Das neugeborne Kindelein Cyriakus Schneegaß (1597)
2. ARIA Baß  
O Menschen, die ihr täglich sündigt,  
ihr sollt der Engel Freude sein.  
Ihr jubilierendes Geschrei,  
daß Gott mit euch versöhnet sei,  
hat euch den süßen Trost verkündigt.
3. RECITATIVO Sopran  
Die Engel, welche sich zuvor  
vor euch als vor Verfluchten scheuen,  
erfüllen nun die Luft im höhern Chor,  
um über euer Heil sich zu erfreuen.  
Gott, so euch aus dem Paradies  
aus englischer Gemeinschaft stieß,  
läßt euch nun wiederum auf Erden  
durch seine Gegenwart vollkommen selig werden:  
So danket nun mit vollem Munde  
vor die gewünschte Zeit im neuen Bunde!
4. ARIA Choral in Alt; Arientex in Sopran und Tenor Strophe 3  
**Ist Gott versöhnt und unser Freund,** Gigue  
O wohl uns, die wir an ihn glauben,  
**was kann uns tun der arge Feind?**  
sein Grimm kann unsern Trost nicht rauben;  
**Trotz Teufel und der Höllen Pfort,**  
ihr Wüten wird sie wenig nützen:  
**das Jesulein ist unser Hort.**  
Gott ist mit uns und will uns schützen. Matthäus 1: 23
5. RECITATIVO Baß  
Dies ist ein Tag, den selbst der HERR  
gemacht, Psalm 118: 24  
der seinen Sohn in diese Welt gebracht.  
O selge Zeit, die nun erfüllt!  
o gläubig's Warten, das nunmehr gestillt!  
o Glaube, der sein Ende sieht!  
o Liebe, die Gott zu sich zieht!  
o Freudigkeit, so durch die Trübsal dringt  
und Gott der Lippen Opfer bringt! Terz de Picardie
6. CHORAL Strophe 4  
**Es bringt das rechte Jubeljahr,  
was trauren wir denn immerdar?  
Frisch auf! itzt ist es Singens Zeit,  
das Jesulein wendt alles Leid.** Terz de Picardie
1. [CHORALE] lullaby  
**The newborn baby Child,  
the heart loving little Jesu  
brings once more a New Year  
to the chosen [mortal] flock.** tierce de Picardie  
Das neugeborne Kindelein Cyriakus Schneegaß (1597) Stanza 1  
Melody: Das neugeborne Kindelein Cyriakus Schneegaß (1597)
2. ARIA Bass  
O mortals, who [all] daily sin,  
to you shall the Angel Joy be.  
Their jubilation shout,  
that God with you all is reconciled,  
has to [everyone] the sweet Comfort preached.
3. RECITATIVE Soprano  
The angels, who themselves previously  
from you all as from [the] denounced avoid,  
fill up now the air in the lofty choir, round  
about over your Salvation themselves to rejoice.  
God, Who you from Paradise  
out of the communion of angels expelled,  
allows you all now afresh on earth  
through [Jesu's] presence perfectly blessed to become:  
So thank now with full voice  
for the desired time within the New Covenant!
4. ARIA Chorale in Alto; Aria text in Soprano and Tenor Stanza 3  
**God is reconciled and our Friend,** gigue  
O blessed are [all], who we have faith in [Jesu],  
**what can to us do the wicked devil?**  
[Satan's] anger our Comfort cannot rob;  
**Despite devil and the hell's gates,**  
their raging will to them be of little use:  
**the little Jesu is our Protection.**  
God is with us and will us shelter. Matthew 1: 23
5. RECITATIVE Bass  
This is a day, that [Jesu] the LORD  
has made, Psalms 118: 24  
that [God's Daughter/]Son into this world brought.  
O blessed Time, which now is fulfilled!  
O faithful Awaiting, which henceforth is satisfied!  
O Faith, which its purpose perceives!  
O Love, which God towards [all] nurtures!  
O Joyfulness, that through the afflictions penetrates  
and God the lips' offerings brings! tierce de Picardie
6. CHORALE Stanza 4  
**[Jesu] brings the true Jubilee Year,  
what are we depressed then always?  
Freshen up! now it's singing time,  
the little Jesu turns away all harm.** tierce de Picardie

In **BWV\_28** movement 1, Joanne Lunn immediately implores God's praise! All are called upon to reflect upon everything God's Hands have done in the old year, and to sing forth a joyful Hymn of Thanksgiving! God will continue to remember all of God's creation in the New Year, and to bestow on everyone countless blessings! In movement 2 the whole congregation reminds us never to forget God's blessings, as God saves us poor sinful ones even by taking all into God's Lap! Further, God creates justice and guards all suffering ones along God's Way. Movement 3 reminds all through a biblical text that it is a pleasure for God to do Good. Movement 4 explicates God as a Fountain where pure Goodness flows, a Light where pure Grace shines, a Treasure Who is pure Blessing, and that whoever has God, has everything! In movement 5 the Alto and Tenor musically dance a gigue of

thankfulness for all God has done, and a request for God's blessings in the New Year. Movement 6 is the congregation's response praising God for the Goodness of giving Jesus to all, and praying for a peaceful New Year in which God nurses us tenderly.

## **BWV\_28, Gottlob! nun geht das Jahr zu Ende**

Erster Sonntag von Weihnachten

Brief: Galater 4: 1-7

Evangelium: Lukas 2: 22-40

First Sunday of Christmas

Epistle: Galatians 4: 1-7

Gospel: Luke 2: 22-40

### 1. ARIA Sopran

Gottlob! nun geht das Jahr zu Ende,  
das neue rücket schon heran.  
Gedenke, meine Seele, dran,  
wieviel dir deines Gottes Hände  
im alten Jahre Guts getan!  
Stimm ihm ein frohes Danklied an!  
So wird er ferner dein gedenken  
und mehr zum neuen Jahre schenken.

### 2. CHORAL

**Nun lob, mein Seel, den HERREN,  
was in mir ist, den Namen sein!  
Sein Wohltat tut er mehren,  
vergib es nicht, o Herze mein!  
Hat dir dein Sünd vergeben  
und heilt dein Schwachheit groß,  
errett' dein armes Leben,  
nimmt dich in seinen Schoß,  
mit reichem Trost beschüttet,  
verjüngt, dem Adler gleich. Psalms 103: 5  
Der Kön'g schafft Recht, behütet,  
die leiden in seinem Reich.**

Nun lob, mein Seel, den HERREN Johann Gramann (1530) Strophe 1  
Melodie: Nun lob, mein Seel, den HERREN Johann Kugelmann (1541)

### 3. RECITATIVO ED ARIOSO Baß Jeremia 32: 41

'So spricht der HERR: Es soll mir eine Lust sein, daß  
ich ihnen Gutes tun soll; und ich will sie in diesem  
Lande pflanzen treulich, von ganzem Herzen und  
von ganzer Seelen.'

### 4. RECITATIVO Tenor Heiligenschein aus Saiten

Gott ist ein Quell, wo lauter Güte fließt,  
Gott ist ein Licht, wo lauter Gnade scheint,  
Gott ist ein Schatz, der lauter Segen heißt,  
Gott ist ein HERR, der's treu  
und herzlich meinet.

Wer ihn im Glauben liebt, in Liebe  
kindlich ehrt,

sein Wort von Herzen hört  
und sich von bösen Wegen kehrt,  
dem gibt er sich mit allen Gaben:  
Wer Gott hat, der muß alles haben.

### 5. ARIA DUETTO Alt und Tenor Gigue Hemiola

Gott hat uns im heurigen Jahre gesegnet,  
daß Wohltun und Wohlsein einander begegnet.  
Wir loben ihn herzlich und bitten darneben,  
er woll auch ein glückliches neues Jahr geben.  
Wir hoffen's von seiner beharrlichen Güte  
und preisen's im voraus mit dankbarm Gemute.

### 6. CHORAL

**All solch dein Güt wir preisen,  
Vater in's Himmels Thron,  
die du uns tust beweisen,**

### 1. ARIA Soprano

God praise! now passes away the year to an end,  
the new one draws already near.  
Think of it, my soul,  
how much to you of your God's Hands  
in the old year good have done!  
Begin to sing to [God] a joyful Hymn of Thanksgiving!  
For [God] will continue to remember you  
and more in addition [in the] New Year bestow.

### 2. CHORALE

**Now praise, my soul, the LORD,  
whatever in me is, to [God's] Name to be.  
[God's] Good Deeds does [God] multiply,  
forget it not, O my heart!  
[God] has to you your sin pardoned  
and heals your great debility,  
saves your poor life,  
takes you into [God's] lap,  
with rich comfort covers,  
renewed, like the eagle. Psalms 103: 5**

**The [LORD] creates Justice, guards,  
the suffering ones in [God's Way].**

Nun lob, mein Seel, den HERREN Johann Gramann (1530) Stanza 1  
Melody: Nun lob, mein Seel, den HERREN Johann Kugelmann (1541)

### 3. RECITATIVE AND ARIOSO Bass Jeremiah 32: 41

'So speaks the LORD: It shall to Me a pleasure be, that  
I shall do Good to them; and I will them in this  
land plant faithfully, with [My] whole Heart and  
[My] whole Soul.'

### 4. RECITATIVE Tenor halo of strings

God is a Fountain, where pure Goodness flows,  
God is a Light where pure Grace shines,  
God is a Treasure, Who is called pure Blessing,  
God is a LORD, Who that intends faithfully  
and willingly.

Whoever [God] in the Faith loves, in child-like  
love honors [God],

[God's] Word in [the] heart hears  
and from evil ways turns,  
to them [God] gives [Jesus] with all Gifts:  
Whoever has God, that one must have everything.

### 5. ARIA DUETTO Alto and Tenor gigue hemiola

God has us in the current year blessed,  
that well-doing and well-being one another meets.  
We praise [God] heartily and pray there in addition,  
that [God] will also a [blessed] New Year give.  
We hope there from [God's] constant Goodness  
and praise [God] in advance with a thankful spirit.

### 6. CHORALE

**All such Your Goodness we praise,  
[Mother/]Father in Heaven's Throne,  
which You to us do manifest,**

**durch Christum, deinen Sohn,  
und bitten ferner dich:  
Gib uns ein friedsam\* Jahre,  
für allem Leid bewahre  
und nähr uns mildiglich!**

Terz de Picardie  
Helft mir Gotts Güte preisen Paul Eber (c. 1580) Strophe 6  
Melodie: Von Gott will ich nicht lassen anonymen Komponist (1557)  
\*BGA "friedlich's"

**through Christ, Your [Daughter/]Son,  
and pray You further:  
Give us a peaceful year,  
from all harm protect  
and nurse us tenderly!**

terce de Picardie  
Helft mir Gotts Güte preisen Paul Eber (c. 1580) Stanza 6  
Melody: Von Gott will ich nicht lassen anonymous composer (1557)

May these texts help us to be nursed by the God Who tenderly feeds us and supports us!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_152 at 13:05, BWV\_122 at 31:12, and BWV\_28 at 46:15:**

<http://www.youtube.com/watch?v=1apvUSYvfgg>

## New Year's Day, Name of Jesus

Bach bursts forth in song and praise in the New Year with **BWV\_190**, using Luther's *Te Deum* and Herman's *Jesu, nun sei gepreiset* as bookends for his first year at Leipzig in seldom matched enthusiasm and vigor, punctuated with references to Psalms 149 and 150, as well as three trumpets and three oboes (Holy Trinity?) in movement 1 Chorus. Movement 2 intersperses the *Te Deum* text with recitative passages by Bass, Tenor, and Alto. A dance of praise Alto Aria movement 3 follows in praise of the Shepherd's green pastures in which every person may feed! Bass Recitative movement 4 states that even though the world seeks only what is pleasing to flesh and blood, the soul seeks only Jesus the faithful Shepherd, the Comfort, the Salvation as the best portion, desiring the Care hug found in the arms of Jesus. The intimacy of the oboe d'amore in movement 5 Aria Duet of Tenor and Bass expresses the Love relationship God gives us in Jesus, since Jesus is our Beginning, Brilliance of Joy, Blood helper, and Goal good maker, all in the key of joy D major! A supplication to Jesus in movement 6 Tenor Recitative asks blessings over church and school, faithful teachers, Word Hearers, council and tribunal, and every house be filled with Fountains of Blessing in Peace and Faithfulness throughout the whole year! In movement 7 congregational Chorale, praise is lifted up to the Name of Jesus as Peace is given at every End, as the Word remains unadulterated, and all things contrary to the Will of God are foiled. Note the inclusivity in all of the New Year's Day cantatas reflected in the Epistle, Galatians 3: 28-29!

### **BWV\_190, Singet dem HERRN ein neues Lied!**

Neujahr, Name Jesu

Brief: Galater 3: 23-29; 4: 4-7

Evangelium: Lukas 2: 15-21

#### 1. [CHOR]

'Singet dem HERRN ein neues Lied! Psalm 149: 1b  
Die Gemeinde der Heiligen soll ihn loben!

Lobet ihn mit Pauken und Reigen,  
lobet ihn mit Saiten und Pfeifen! Psalm 150: 4

**HERR Gott, dich loben wir!**

Alles, was Odem hat, lobe den HERRN! Psalm 150: 6  
Alleluja!

**HERR Gott, wir danken dir!**

HERR Gott, dich loben wir Martin Luther Übersetzer des

New Year, Name of Jesus

Epistle: Galatians 3: 23-29; 4: 4-7

Gospel: Luke 2: 15-21

#### 1. [CHORUS]

'Sing to the LORD a new song! Psalms 149: 1b  
The [whole universe] shall praise [God]!

Praise [God] with drums and round dances,  
praise [God] with strings and pipes! Psalms 150: 4

**LORD God, You we praise!**

All, that has breath, praise the LORD! Psalms 150: 6  
Alleluia!

**LORD God, we thank You!**

HERR Gott, dich loben wir Martin Luther Translator of the Latin text

lateinischen Textes ins Deutsche (1529)  
Der lateinischer Text und die Melodie: Nicetas von Remesiana (4. Jahrh.)

2. CHORAL UND RECITATIVO

**HERR Gott, dich loben wir!**

Baß

daß du mit diesem neuen Jahr  
uns neues Glück und neuen Segen schenkest  
und noch in Gnaden an uns denkst.

**HERR Gott, wir danken dir!**

Tenor

daß deine Gütigkeit  
in der vergangnen Zeit  
das ganze Land und unsre werthe Stadt  
vor Teurung, Pestilenz und Krieg behütet hat.

**HERR Gott, dich loben wir!**

Alt

denn deine Vätertreu  
hat noch kein Ende,  
sie wird bei uns noch alle Morgen neu. Klagelieder 3: 22-23  
Drum falten wir,  
barmherzger Gott, dafür  
in Demut unsre Hände  
und sagen lebenslang  
mit Mund und Herzen Lob und Dank.

**HERR Gott, wir danken dir!**

3. ARIA Alt Reigen

Lobe, Zion, deinen Gott,  
lobe deinen Gott mit Freuden,  
auf! erzähle dessen Ruhm,  
der in seinem Heiligtum  
fernerhin dich als dein Hirt  
will auf grüner Auen weiden.

4. RECITATIVO Baß

Es wunsche sich die Welt,  
was Fleisch und Blute wohlgefällt;  
nur eins, eins bitt ich von dem HERRN,  
dies eine hätt ich gern,  
daß Jesus, meine Freude,  
mein treuer Hirt, mein Trost und Heil  
und meiner Seelen bestes Teil,  
mich als ein Schäflein seiner Weide  
auch dieses Jahr mit seinem Schutz umfasse  
und nimmermehr aus seinen Armen lasse.  
Sein guter Geist,  
der mir den Weg zum Leben weist,  
regier und führe mich auf ebner Bahn,  
so fang ich dieses Jahr in Jesu Namen an.

5. [ARIA DUETT] Baß und Tenor Oboe d'amore

Jesus soll mein alles sein,  
Jesus soll mein Anfang bleiben,  
Jesus ist mein Freudenschein,  
Jesu will ich mich verschreiben. Hemiola  
Jesus hilft mir durch sein Blut,  
Jesus macht mein Ende gut. Hemiola

6. RECITATIVO Tenor

Nun, Jesus gebe,  
daß mit dem neuen Jahr auch  
sein Gesalbter lebe;  
er segne beides, Stamm und Zweige,  
auf daß ihr Glück bis an die Wolken steige.  
Es segne Jesus Kirch und Schul,

into the German (1529)

Latin text and Melody: Nicetas of Remesiana (4th century)

2. CHORALE AND RECITATIVE

**LORD God, You we praise!**

Bass

that You with this New Year  
us new success and new blessing give  
and still in Grace on us You think.

**LORD God, we thank You!**

Tenor

that Your goodness  
in the bygone time  
the entire [world] and our dear city  
from famine, plague and war has guarded against.

**LORD God, You we praise!**

Alto

for Your [Motherly/]Fatherly Faithfulness  
has still no end,  
it is with us still all mornings new. Lamentations 3: 22-23  
Therefore fold we,  
merciful God, for it  
in humility our hands  
and declare lifelong  
with mouth and hearts [our] praise and thanks.

**LORD God, we thank You!**

3. ARIA Alto round dance

Praise, Zion, your God,  
praise your God with joy,  
get up! tell of that Glory,  
[God] in [God's] Holy Place  
henceforth you (all) as your Shepherd  
will in green pastures feed.

4. RECITATIVE Bass

There wishes itself the world,  
what flesh and blood it well pleases;  
only one, one [thing] ask I of the LORD,  
this one [thing] would I have with pleasure,  
that Jesus, my joy,  
my faithful Shepherd, my Comfort and Salvation  
and my soul's best portion,  
(all) as a little sheep of the pasture [of Jesus]  
even this year with [Jesus's] Care hug  
and nevermore from [Jesus's] Arms leave.  
[Jesus'] Good Spirit,  
which to me the Way unto Life sends,  
govern and lead me on [a] level path,  
so begin I this year in the Name of Jesu.

5. [ARIA DUET] Bass and Tenor oboe d'amore

Jesus shall my All be,  
Jesus shall my Beginning remain,  
Jesus is my Joy Brilliance,  
Jesu I will assign myself. hemiola  
Jesus helps me through [Jesus's] Blood,  
Jesus makes my Goal good. hemiola

6. RECITATIVE Tenor

Now, Jesus give,  
that along with the New Year also  
[Jesus'] salved one live;  
[Jesus] bless both, stem and branches,  
in that their success over the clouds ascends.  
There Jesus bless church and school,

er segne alle treue Lehrer,  
 er segne seines Wortes Hörer;  
 er segne Rat und Richterstuhl;  
 er gieß auch über jedes Haus  
 in unsrer Stadt die Segensquellen aus;  
 er gebe, daß aufs neu  
 sich Fried und Treu  
 in unsern Grenzen küssen mögen.  
 So leben wir dies ganze Jahr im Segen.

7. CHORAL

**Laß uns das Jahr vollbringen  
 zu Lob dem Namen dein,  
 daß wir demselben singen  
 in der Christen Gemein;  
 wollst uns das Leben fristen  
 durch dein allmächtig Hand,  
 erhalt deine lieben Christen  
 und unser Vaterland.  
 Dein Segen zu uns wende,  
 gib Fried an allem Ende;  
 gib unverfälscht im Lande  
 dein seligmachend Wort.  
 Die Heuchler mach zuschanden  
 hier und an allem Ort!**

Jesu, nun sei gepreiset Johannes Herman (1593) Strophe 2  
 Melodie: Jesu, nun sei gepreiset anonymer Komponist (Jena, 1609)

[Jesus] bless all faithful teachers,  
 [Jesus] bless those Word Hearers;  
 [Jesus] bless council and tribunal;  
 [Jesus] fill up also upon every house  
 in our city [God's] Blessing Fountains;  
 [Jesus] give, that in the new [year]  
 [everyone] Peace and Faithfulness  
 within our borders might kiss.  
 In this we live this whole year in the Blessing.

7. CHORALE

**Let to us the year be fulfilled  
 in praise to Your Name,  
 that we to [You] sing  
 in the [whole universe];  
 will to us the Life Grace Days  
 through Your Almighty Hand,  
 uphold [all] Your cherished [creation]  
 and [all nations].  
 Your Blessing towards us turn,  
 give Peace at every End;  
 give unadulterated in the land  
 Your blessing making Word.  
 The dissemblers cause to ruin  
 here and in every place!**

Jesu, nun sei gepreiset Johannes Herman (1593) Stanza 2  
 Melody: Jesu, nun sei gepreiset anonymous composer (Jena, 1609)

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_190 at 1:00:38:**

[www.youtube.com/watch?v=1apvUSYvfgg](http://www.youtube.com/watch?v=1apvUSYvfgg)

**BWV\_143** uses verses from Psalms 146 in movements 1, 3, 5, and 7, interspersed with the Prince of Peace chorale in movement 2, and free verse in movements 4 and 6. Note especially the "cool" bassoon in movement 6! Movement 1 Chorus blasts forth with three horns, bassoon and strings. Movement 2 Chorale is beautifully sung and distinctly resounds proclaiming the Prince of Peace, LORD Jesu Christ. Movement 3 proclaims the blessings of Jacob whose hope is situated in the LORD. Movement 4 thankfully addresses the blessings of God in the previous year ending with a glorious major chord. The instrumental ensemble found in movement 1 returns here in Bass Aria movement 5 declaring the endlessness of God's creative activity for the blessing of all people. As the mercy drops of God fall on everyone portrayed by the downward passages found in the strings and bassoon, the words of movement 6 Tenor of Jesus as Redeemer and Protector are reflected in the chorale melody played by the unison strings. Did Bach possibly want the congregation to be thinking of the upcoming stanza 3 words of the concluding movement 7 congregational Chorale? In that Chorale another year of peace is yearned for.

**BWV\_143, Lobe den HERRN, meine Seele II**

Neujahr, Name Jesu

Brief: Galater 3: 23-29; 4: 4-7 Evangelium: Lukas 2: 15-21

1. CORO

'Lobe den HERRN, meine Seele.' Psalm 146: 1

2. CHORAL Sopran

**Du Friedefürst, HERR Jesu Christ,**

New Year, Name of Jesus

Epistle: Galatians 3: 23-29; 4: 4-7 Gospel: Luke 2: 15-21

1. CHORUS

'Praise the LORD, my soul.' Psalms 146: 1

2. CHORALE Soprano

**You Prince of Peace, LORD Jesu Christ,**

**wahr' Mensch und wahrer Gott,  
ein starker Nothelfer du bist  
im Leben und im Tod;  
drum wir allein  
in Namen dein  
zu deinem Vater schreien.**

Du Friedefürst, HERR Jesu Christ Jakob Ebert (1601) Strophe 1  
Melodie: Du Friedefürst, HERR Jesu Christ anonymen Komponist (1601)

3. RECITATIVO Tenor  
'Wohl dem, des Hülfe der Gott Psalm 146: 5  
Jakobs ist, des Hoffnung auf dem HERRN,  
seinem Gotte, stehet.'

4. ARIA Tenor  
Tausendfaches Unglück, Schrecken,  
Trübsal, Angst und schneller Tod,  
Völker, die das Land bedecken,  
Sorgen und sonst noch mehr Not  
sehen andre Länder zwar,  
aber wir ein Segensjahr. Terz de Picardie

5. ARIA Baß Psalm 146: 10a  
'Der HERR ist König ewiglich, dein Gott,  
Zion, für und für.' Hemiola

6. [ARIA] Tenor Choralmelodie im Unisono der Streicher  
Jesu, Retter deiner Herde,  
bleibe ferner unser Hort,  
daß dies Jahr uns glücklich werde,  
halte Wacht an jedem Ort.  
Führ, o Jesu, deine Schar  
bis zu jenem neuen Jahr.

7. CORO [+ CHORAL] Hemiola Psalm 146: 10b  
'Halleluja.'  
**Gedenk, HERR, jetzund an dein Amt,  
daß du ein Friedfürst bist,  
und hilf uns gnädig alle samt  
jetzund zu dieser Frist;  
laß uns hinfort  
dein göttlich Wort  
im Fried noch länger schallen.**

Du Friedefürst, HERR Jesu Christ Jakob Ebert (1601) Strophe 3  
Melodie: Du Friedefürst, HERR Jesu Christ anonymen Komponist (1601)

**true mortal and true God,  
a strong need helper You are  
in the life and in the death;  
therefore we only  
in Your Name  
to Your [Mother/]Father cry.**

Du Friedefürst, HERR Jesu Christ Jakob Ebert (1601) Stanza 1  
Melodie: Du Friedefürst, HERR Jesu Christ anonymous composer (1601)

3. RECITATIVE Tenor  
'Blessed [all], whose help the God of Psalms 146: 5  
Jacob is, whose hope in the LORD,  
[their] God, is situated.'

4. ARIA Tenor  
Of a thousandfold distresses, fears,  
afflictions, anguish and [unprepared] death,  
folks, who the land cover,  
griefs and moreover yet more need  
see [in] other lands indeed,  
but we [see] a year of blessings. tierce de Picardie

5. ARIA Bass Psalms 146: 10a  
'The LORD is [Creator] for ever, your God,  
Zion, for ever and ever.' hemiola

6. [ARIA] Tenor chorale melody in unison strings  
Jesu, Redeemer of Your flock,  
remain further our Protector,  
that this year to us is successful,  
keep Watch upon every place.  
Lead, O Jesu, Your Multitude  
until in addition to next New Year.

7. CHORUS [+ CHORALE] hemiola Psalms 146: 10b  
'Hallelujah.'  
**Think upon, LORD, now Your Concern,  
that You a Prince of Peace are,  
and help us mercifully along with all  
now at this time;  
let to us henceforth  
Your Godly Word  
in Peace still longer resound.**

Du Friedefürst, HERR Jesu Christ Jakob Ebert (1601) Stanza 3  
Melodie: Du Friedefürst, HERR Jesu Christ anonymous composer (1601)

**BWV\_41** is part of Bach's Chorale Cantata cycle, being first presented on 1 January 1725. Herman's chorale is presented with stanzas 1 and 3 (last) unaltered as movements 1 and 6. Segments of stanza 2 are to be found in the remaining movements 2 through 5. Movement 1 Choral Chorale is introduced with full instrumental resources including three trumpets, three oboes, strings, and basso continuo, as the full resources of Bach's creative imagination are used to present the chorale in section 1 presentation line by line of the chorale, in section 2 by the word painting musically of the pleasant calm (lines 9 and 10), in section 3 by a fugal portion, all followed by a return of the line by line presentation of the last few lines. Note especially the intimate dance of movement 2 Soprano Solo accompanied by three oboes! It is prayed that the ever present God fulfill this New Year like the old year in God's Superabundance of Blessings for which an Hallelujah is sung. The Alto Recitative secco movement 3 declares that God is the  $\text{A}$  and  $\text{\Omega}$ , the Beginning and the Ending, carrying all our lives in God's Hand, counting our Welfare and suffering as God's Wisdom wills and Mercy propels! Movement 4 Tenor Aria confesses that God apportions Peace and allows God's saving causing Word in Jesus, and when this Salvation happens we are blessed here and a loved one there! And Bass Recitative movement 5 reminds that since satan is looking by day and night to damage our stillness, God is always listening to the call of the congregation for God to tread satan underfoot. All people are

God's beloved community who following our cross and suffering here on earth, look forward to the LORDliness of life after death. And so in the final movement 6 the congregation sings its Chorale of honor and glory to God, asking for Patience in cross bearing while we look forward to the heavenly Way both here and there as we long for a blessed New Year!

## **BWV\_41, Jesu, nun sei gepreiset**

Neues Jahr, Name Jesu

Brief: Galater 3: 23-29; 4: 4-7

Evangelium: Lukas 2: 15-21

New Year, Name of Jesus

Epistle: Galatians 3: 23-29; 4: 4-7

Gospel: Luke 2: 15-21

### 1. [CHORAL]

**Jesu, nun sei gepreiset  
zu diesem neuen Jahr  
für dein Güt, uns beweiset  
in aller Not und Gefahr,  
daß wir haben erlebt  
die neu fröhliche Zeit,  
die voller Gnaden schwebet  
und ew'ger Seligkeit;  
daß wir in guter Stille  
das alt Jahr hab'n erfüllet.  
Wir wollen uns dir ergeben  
itzund und immerdar,  
behüt Leib, Seel und Leben  
hinfort durchs ganze Jahr!**

Jesu, nun sei gepreiset Johannes Herman (1593) Strophe 1  
Melodie: Jesu, nun sei gepreiset anonymen Komponist (Jena, 1609)

### 2. ARIA Sopran

Laß uns, o höchster Gott, das Jahr vollbringen,  
damit das Ende so wie dessen Anfang sei.  
Es stehe deine Hand uns bei,  
daß künftig bei des Jahres Schluß  
wir bei des Segens Überfluß  
wie itzt ein Halleluja singen.

### 3. RECITATIVO Alt

Ach! deine Hand, dein Segen muß allein  
das A und O [Ω], der Anfang und das Ende sein.  
Das Leben trägest du in deiner Hand,  
und unsre Tage sind bei dir geschrieben;  
dein Auge steht auf Stadt und Land;  
du zähltest unser Wohl und kennest unser Leiden,  
ach! gib von beiden, was deine Weisheit will,  
wozu dich dein Erbarmen angetrieben.

### 4. ARIA Tenor

Woferne du den edlen Frieden  
vor unsern Leib und Stand beschieden,  
so laß der Seele doch dein selig machend Wort.  
Wenn uns dies Heil begegnet,  
so sind wir hier gesegnet  
und Auserwählte dort!

### 5. RECITATIVO Baß

Doch weil der Feind bei Tag und Nacht  
zu unserm Schaden wacht  
und unsre Ruhe will verstören,  
so wollest du, o HERRE Gott, erhören,  
wenn wir in heiliger Gemeinde beten:  
**Den Satan unter uns're Füße  
treten.**

Die Litanei Martin Luther (1528)  
Melodie: Die Litanei Martin Luther (1528)

So bleiben wir zu deinem Ruhm  
dein auserwähltes Eigentum

### 1. [CHORALE]

**Jesu, now be praised  
in this New Year  
for Your Goodness to us shown  
in all need and danger,  
that we have experienced  
the new joyful time,  
which full of Grace soars  
and eternal Blessedness;  
that we in pleasant calm  
the old year have fulfilled.  
We are willing to surrender ourselves to You  
now and always,  
defend body, soul and life  
henceforth through the whole year!**

Jesu, nun sei gepreiset Johannes Herman (1593) Stanza 1  
Melody: Jesu, nun sei gepreiset anonymous composer (Jena, 1609)

### 2. ARIA Soprano

Let us, O [Ever-present] God, the year to fulfill,  
thereby the end so as whose beginning be.  
That Your Hand is with us,  
that with the future year's end  
we with the Blessing's Superabundance  
as now an Hallelujah sing.

### 3. RECITATIVE Alto

Ah! Your Hand, Your Blessing must alone  
the A and Ω, the Beginning and Ending be.  
You carry the Life in Your Hand,  
and our days by You are written;  
Your Eye is upon city and country;  
You count our welfare and know our suffering,  
ah! give from both, what Your Wisdom wills,  
wherein Your Mercy propels You.

### 4. ARIA Tenor

In so far as You the precious Peace  
for our body and standing apportion,  
so allow the soul still Your saving causing Word.  
When to us this Salvation happens,  
so are we here blessed  
and [a loved one] there!

### 5. RECITATIVE Bass

Yet because the foe by day and night  
unto our damage watches  
and our stillness will disquiet,  
so You choose, O LORD God, to listen,  
when we pray in the holy community:  
**The satan under our feet  
to tread.**

Die Litanei Martin Luther (1528)  
Melody: Die Litanei Martin Luther (1528)

So we remain for Your Glory,  
Your [beloved] property

und können auch nach Kreuz und Leiden  
zur Herrlichkeit von hinnen scheiden.

6. CHORAL

**Dein ist allein die Ehre,  
dein ist allein der Ruhm;  
Geduld im Kreuz uns lehre,  
regier all unser Tun,  
bis wir fröhlich abscheiden  
ins ewig Himmelreich,  
zu wahren Fried und Freude,  
den Heil'gen Gottes gleich.  
Indes machs mit uns allen  
nach deinem Wohlgefallen:  
solch's singet heut ohn Scherzen  
die christgläubige Schar  
und wünscht mit Mund und Herzen  
ein selig's neues Jahr.**

Jesu, nun sei gepreiset Johannes Herman (1593) Strophe 3  
Melodie: Jesu, nun sei gepreiset anonymen Komponist (Jena, 1609)

and can also after the cross and sorrow  
unto the LORDliness away from here to depart.

6. CHORALE

**Yours is alone the Honor,  
Yours is alone the Glory;  
Patience in the cross to us teach,  
govern all our deeds,  
till we joyfully depart  
into eternal Heaven [Way],  
to true peace and joy,  
the [justified] of God alike.  
Meanwhile make it with us all  
according to Your satisfaction:  
such sings today without joke  
the christ faithful flock  
and longs for with mouth and hearts  
a blessed New Year.**

Jesu, nun sei gepreiset Johannes Herman (1593) Stanza 3  
Melody: Jesu, nun sei gepreiset anonymous composer (Jena, 1609)

In **BWV\_16** (1726), Bach reintroduces Luther's *Te Deum*, using the first four lines verbatim as movement 1, a year after referring to it in BWV\_41 movement 5. The horn of the hunt is used by Bach to strengthen the Soprano in movements 1 and 6, as well as in the obbligato accompaniment found in movement 3. The oboe of the hunt accompanies the Tenor solo in movement 5. The Chorale movement 6 is not found in the libretto originally written for the cantata! Bach's exuberance towards the text is especially felt in movement 1 as the bassoon accompanies the basso continuo, as well as the strengthening of the Soprano part by the horn of the hunt mentioned above. Bass Recitative movement 2 explicates the fervid joyful singing in thanksgiving for all God has done faithfully in bringing Salvation, and pumps up the faithful to sing an even more fervid Love song which bursts forth with help from the horn of the hunt in the choral shout of joy in movement 3 proclaiming the Goodness and Faithfulness of God which is new every morning! Alto Recitative movement 4 calls upon God the faithful Protector to uphold Word, Way, and Peace, to water, reform and cultivate the land making all people blessed forever. Included in the lovingly flowing Tenor Aria movement 5, the oboe of the hunt is the constant companion Jesu calling all to the Way of Love, and even when the Life Band tears to pieces we will be content in God's Spirit harmonizing with loving lips of song. The concluding congregational Chorale movement 6 lifts praise to God in Heaven's Way for Jesu, and asks in addition that God protect in the presence of harm, and nurse all people tenderly.

### **BWV\_16, HERR Gott, dich loben wir**

Neues Jahr, Name Jesu

Brief: Galater 3: 23-29; 4: 4-7

Evangelium: Lukas 2: 15-21

New Year, Name of Jesus

Epistle: Galatians 3: 23-29; 4: 4-7

Gospel: Luke 2: 15-21

1. [CHORAL] Corno da caccia

**HERR Gott, dich loben wir,  
HERR Gott, wir danken dir.  
Dich, Gott Vater in Ewigkeit,  
ehret die Welt weit und breit.**

HERR Gott, dich loben wir Martin Luther (vor 1535)  
Der lateinischer Text und die Melodie: Nicetas of Remesiana  
(4. Jahrhundert)

2. RECITATIVO Baß

So stimmen wir  
bei dieser frohen Zeit  
mit heißer Andacht an  
und legen dir,

1. [CHORALE] corno da caccia

**LORD God, You we praise,  
LORD God, we thank You.  
You, God [Creator] in eternity,  
honors the world wide and broad.**

HERR Gott, dich loben wir Martin Luther (before 1535)  
Latin text and Melody: Nicetas of Remesiana (4th century)

2. RECITATIVE Bass

So sing we  
during this joyful time  
with more fervid prayers  
and to lay [out] to You,

- o Gott, auf dieses neue Jahr  
das erste Herzensopfer dar.  
Was hast du nicht von Ewigkeit  
für Heil an uns getan,  
und was muß unsre Brust  
noch jetzt vor Lieb und Treu verspüren!  
Dein Zion sieht vollkommne Ruh,  
es fällt ihm Glück und Segen zu;  
der Tempel schallt  
von Psaltern und von Harfen,  
und unsre Seele wallt,  
wenn wir nur Andachtsglut in  
in Herz und Munde führen.  
O, sollte darum nicht  
ein neues Lied erklingen  
und wir in heißer Liebe singen?
3. ARIA TUTTI Corno da caccia  
[Chor]  
Laßt uns jauchzen, laßt uns freuen:  
Gottes Güt und Treu  
bleibet alle Morgen neu. Klagelieder 3: 22-23  
[Baß]  
Krönt und segnet seine Hand,  
ach so glaubt, daß unser Stand  
ewig, ewig glücklich sei.
4. RECITATIVO Alt  
Ach treuer Hort,  
beschütz auch fernerhin dein wertest Wort,  
beschütze Kirch und Schule,  
so wird dein Reich vermehrt,  
und Satans arge List gestört;  
erhalte nur den Frieden  
und die beliebte Ruh,  
so ist uns schon genug beschieden,  
und uns fällt lauter Wohlsein zu.  
Ach! Gott, du wirst das Land  
noch ferner wässern,  
du wirst es stets verbessern,  
du wirst es selbst mit deiner Hand  
und deinem Segen bauen.  
Wohl uns, wenn wir  
dir für und für,  
mein Jesus und mein Heil, vertrauen.
5. ARIA Tenor Oboe da caccia  
Geliebter Jesu, du allein  
sollst unser\* Seelen Reichtum sein.  
Wir wollen dich vor allen Schätzen  
in unser treues Herze setzen,  
ja, wenn das Lebensband zerreißt,  
stimmt unser gottvergnügter Geist  
noch mit den Lippen sehnlich ein:  
Geliebter Jesu, du allein  
sollst unser\* Seelen Reichtum sein.
6. CHORAL [dieser Choral wurde von Bach zum Libretto  
Hinzugefügt] Corno da caccia  
**All solch dein Güt wir preisen,  
Vater ins Himmels Thron,  
die du uns tust beweisen  
durch Christum, deinen Sohn,  
und bitten ferner dich,  
gib uns ein friedlich Jahre,**
- O God, in this New Year  
the first Hearts' Offering there.  
What have You not from Endlessness  
for Salvation towards us done,  
and what must our breast now in addition  
on account of [Your] Love and Faithfulness feel!  
Your Zion sees perfect peace,  
that falls to it Happiness and Blessing;  
the temple resounds  
with Psalms and upon harps,  
and our soul flows,  
whenever we merely [a] Prayer Glow  
into heart and mouth bring.  
Oh, should not therefore  
a new song ring out  
and we in more fervid love sing?
3. ARIA TUTTI corno da caccia  
[Choir]  
Let us shout with joy, let us be glad:  
God's Goodness and Faithfulness  
remain all mornings new. Lamentations 3: 22-23  
[Bass]  
Crowns and Blesses [God's] Hand,  
ah, so believe that our standing  
for ever, ever [blessed] be.
4. RECITATIVE Alto  
Ah most faithful Protector,  
protect also henceforth Your worthy Word,  
defend church and school,  
so Your [Way] will be increased,  
and satan's evil cunning disordered;  
only uphold the Peace  
and the beloved calm,  
so to us already enough is allotted,  
and to us falls pure well-being.  
Ah! God, You will the land  
still further water,  
You will constantly reform it,  
You will with Your own Hand  
and Your Blessing cultivate it.  
Blessed are we, when we  
to You for ever and ever,  
[our] Jesus and [our] Salvation, rely upon.
5. ARIA Tenor oboe da caccia  
Beloved Jesu, You alone  
shall our Souls' [Way] be.  
We will place You before all treasures  
in our faithful hearts to plant,  
indeed, when the Life Band tears to pieces,  
harmonizes our God-contented spirit  
still with the lips longingly:  
Beloved Jesus, You alone  
shall our Souls' [Way] be.
6. CHORALE [this chorale added by Bach to the libretto]  
corno da caccia  
**All such Your Goodness we praise,  
[Mother/]Father in Heaven's [Way],  
which You to us do manifest  
through Christ, Your [Daughter/]Son,  
and pray You further,  
give to us a peaceful year,**

**vor allem Leid bewahre  
und nähr uns mildiglich.** Terz de Picardie  
Helft mir Gotts Güte preisen Paul Eber (c. 1580) Strophe 6  
Melodie: Von Gott will ich nicht lassen anonymen Komponist (1557)

**in presence of harm protect  
and nurse us mildly.** tierce de Picardie  
Helft mir Gotts Güte preisen Paul Eber (c. 1580) Stanza 6  
Melody: Von Gott will ich nicht lassen anonymous composer (1557)

\*Gardiner CD und BGA: meiner

**BWV\_171** movement 1 chorus proclaims Psalms 48: 10 in choral fugal form flowing almost seamlessly into the Tenor Aria movement 2 which declares that the Glory of God's Name in Jesus is so vast that it goes to the World's End in the vastness of the clouds' travel. Movement 3 Alto Recitative calms us down in the sweet stillness of the Name of Jesus, our Comfort in our cross, our Habitation, Standard, Life, Light, Honor, Confidence, and Supporter in danger as well as our Present in the New Year. The fourth movement declares the Name of Jesus to be the first Word of the New Year, and the last and final Word at our death or last hour, leading us forth and forth with the laughter which the Name brings. This movement is a delightful dialogue as the violin and voice interact in a dance of Word and soul! Bass Recitative movement 5 asks Jesus for the blessing of the Name of Jesus throughout the New Year. Movement 6 congregational Chorale wraps the entire cantata in a song of praise, asking God's giving genuineness through the blessing making Word, bringing the devil's cause to ruin.

### **BWV\_171, Gott, wie dein Name, so ist auch dein Ruhm**

Neujahr, Name Jesu

Brief: Galater 3: 23-29; 4: 4-7

Evangelium: Lukas 2: 15-21

New Year, Name of Jesus

Epistle: Galatians 3: 23-29; 4: 4-7

Gospel: Luke 2: 15-21

- |   |   |
|---|---|
| <p>1. [CORO] <span style="float: right;">Psalm 48: 11</span><br/>'Gott, wie dein Name, so ist auch dein Ruhm<br/>bis an der Welt Ende.'</p> <p>2. ARIA Tenor die Geigen schildern musikalisch Wolken am Himmel<br/>HERR, so weit die Wolken gehen,<br/>gehst deines Namens Ruhm.<br/>Alles, was die Lippen rührt,<br/>alles, was noch Odem führt, <span style="float: right;">Psalm 150: 6a</span><br/>wird dich in der Macht erhöhen.</p> <p>3. RECITATIVO Alt Gebet<br/>Du süßer Jesus-Name du,<br/>in dir ist meine Ruh,<br/>du bist mein Trost auf Erden,<br/>wie kann denn mir<br/>im Kreuze bange werden?<br/>Du bist mein festes Schloß und mein Panier,<br/>da lauf ich hin,<br/>wenn ich verfolgt bin.<br/>Du bist mein Leben und mein Licht,<br/>mein Ehre, meine Zuversicht,<br/>mein Beistand in Gefahr<br/>und mein Geschenk zum neuen Jahr.</p> <p>4. ARIA Sopran<br/>Jesus soll mein erstes Wort<br/>in dem neuen Jahre heißen.<br/>Fort und fort<br/>lacht sein Nam in meinem Munde,<br/>und in meiner letzten Stunde<br/>ist Jesus auch mein letztes Wort.</p> <p>5. RECITATIVO Baß Gebet<br/>Und da du, HERR, gesagt:<br/>Bittet nur in meinem Namen, <span style="float: right;">Johannes 14: 13-14; 16:23</span><br/>so ist alles Ja! und Amen!</p> | <p>1. [CHORUS] <span style="float: right;">Psalms 48: 10</span><br/>'God, as Your Name, so is also Your Glory<br/>even to the World's End.'</p> <p>2. ARIA Tenor violins musically depict clouds overhead<br/>LORD, so vast as the clouds go,<br/>goes Your Name's Glory.<br/>All, whatever the lips stirs,<br/>all, whatever still breathes, <span style="float: right;">Psalms 150: 6a</span><br/>will You in [Your Love] extol.</p> <p>3. RECITATIVE Alto prayer<br/>You sweet Jesus Name You,<br/>in You is [our] stillness,<br/>You are [our] Comfort on earth,<br/>how can then [we]<br/>in the cross be afraid?<br/>You are [our] strong [Habitation] and [our] Standard,<br/>there do [we] run hence,<br/>when [we are] prosecuted.<br/>You are [our] Life and [our] Light,<br/>[our] Honor, [our] Confidence,<br/>[our] Supporter in danger<br/>and [our] Present for the New Year.</p> <p>4. ARIA Soprano<br/>Jesus shall be my first Word<br/>in the New Year named.<br/>Onward and onward<br/>laughs [Jesus's] Name in my mouth,<br/>and in my last hour<br/>is Jesus also my final Word.</p> <p>5. RECITATIVE Bass prayer<br/>And there You LORD, said:<br/>Ask solely in My Name, <span style="float: right;">John 14: 13-14; 16: 23</span><br/>so is all Indeed! and Amen!</p> |
|---|---|

So flehen wir,  
 du Heiland aller Welt, zu dir:  
 Verstoß uns ferner nicht,  
 behüt uns dieses Jahr  
 für Feuer, Pest und Kriegsgefahr!  
 Laß uns dein Wort, das helle Licht,  
 noch rein und lauter brennen;  
 gib unsrer Obrigkeit  
 und dem gesamten Lande  
 dein Heil des Segens zu erkennen;  
 gib allezeit  
 Glück und Heil zu allem Stande.  
 Wir bitten, HERR, in deinem Namen,  
 sprich: ja! darzu, sprich: "Amen, amen." Amen.

6. CHORAL gemeinsames Gebet  
**Laß uns das Jahr vollbringen  
 zu Lob dem Namen dein,  
 daß wir demselben singen  
 in der Christen Gemein.  
 Wollst uns das Leben fristen  
 durch dein allmächtig Hand,  
 erhalt dein liebe Christen  
 und unser Vaterland!  
 Dein Segen zu uns wende,  
 gib Fried an allem Ende,  
 gib unverfälscht im Lande  
 dein seligmachend Wort,  
 die Teufel mach zuschanden  
 hier und an allem Ort!**

Jesu, nun sei gepreiset Johannes Herman (1593) Strophe 2  
 Melodie: Jesu, nun sei gepreiset anonym Komponist (Jena, 1609)

In it implore we,  
 You Saviour of all the world, to You:  
 Reject us not from afar,  
 watch over us this year  
 against fire, plague and danger of war!  
 Let to us Your Word, that bright Light,  
 still genuine and undefiled burn;  
 give our authorities  
 and the entire land  
 Your Salvation of Blessing to discern;  
 give always  
 success and wholeness to all standings.  
 We ask, LORD, in Your Name,  
 declare: yes! to that, declare: "Amen, amen." Amen.

6. CHORALE corporate prayer  
**Let to us the year be fulfilled  
 in praise to Your Name,  
 that we to [You] sing  
 in the [whole world].  
 You will to us the Living Grace Days  
 through Your Almighty Hand,  
 uphold [all] Your loved [creation]  
 and [all nations]!  
 Your Blessing towards us turn,  
 give Peace at every End,  
 give genuineness in the land  
 Your blessing making Word,  
 the devils cause to ruin  
 here and in every place!**

Jesu, nun sei gepreiset Johannes Herman (1593) Stanza 2  
 Melody: Jesu, nun sei gepreiset anonymous composer (Jena, 1609)

May our voices praise God in all times and in all places and in all Ways as Alpha and Omega,  
 Beginning and End!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period  
 Instrument Soloists in

**BWV\_143 at 0:00, BWV\_41 at 12:38, BWV\_16 at 38:02, and BWV\_171 at 53:46:**

<http://www.youtube.com/watch?v=t7f3u67Tj3s>

## Sunday after New Year

**BWV\_153** opens in movement 1 with the first of five "plain" chorale stanzas found in this cantata. Here the soul implores the loving God to see how mighty one's foes are, and confesses its helplessness without God's Grace upholding the mortal. Recitative movement 2 implores the loving God to have mercy, to which in movement 3 the Word of God responds as found in Isaiah that God will strengthen with God's righteous Hand of God's Justification. Recitative movement 4 is the soul's response recognizing God's comforting Word, but the vexations of life lead to crying out for further help! In movement 5 the whole congregation gives assurance to the soul that all the devils are no match for God, and that God will resolve everything to God's design and goal! Using the great phrygian mode passion chorale tune *Herzlich tut mich verlangen* (My heart is filled with longing), calling all mortals

to trust in God's purpose and goal, the final cadence seems to end on the unsettled yet hopeful Dominant Major chord. Movement 6 displays the soul as saying "bring it on" through the assurance of God that God, I AM, is the Protector and Saviour. Connected to the Gospel text for the day, movement 7 reminds the soul that Jesus was a baby refugee from Herod's hand, and that the Way of the cross leads to the Way of Heaven. In movement 8 the soul is convinced that the way of the cross and distress are mixed up in the pure jubilation of suffering and blessed delight and everlasting joys of Jesus. Movement 9 ends the cantata with three stanzas of congregational responses in the prayer of the soul to God that we gladly endure, and be prepared to serve God's Will at all times. Take note especially of the intensity with which Bach musically paints each word of the texts of this cantata!

## **BWV\_153, *Schau, lieber Gott, wie meine Feind***

Sonntag nach Neujahr

Brief: 1. Petrus 4: 12-19

Evangelium: Matthäus 2: 13-23

Sunday after New Year

Epistle: 1 Peter 4: 12-19

Gospel: Matthew 2: 13-23

### 1. [CHORAL]

**Schau, lieber Gott, wie meine Feind,  
damit ich stets muß kämpfen,  
so listig und so mächtig seind,  
daß sie mich leichtlich dämpfen!  
HERR, wo mich deine Gnad nicht hält,  
so kann der Teufel, Fleisch und Welt  
mich leicht in Unglück stürzen.**

Schau, lieber Gott David Denicke (1646) Strophe 1  
Melodie: Ach Gott, vom Himmel sieh' darein Martin Luther (1524)

### 2. RECITATIVO Alt

Mein liebster Gott, ach laß dich doch erbarmen,  
ach hilf doch, hilf mir Armen!  
Ich wohne hier bei lauter Löwen  
und bei Drachen,  
und diese wollen mir durch Wut und Grimmigkeit  
in kurzer Zeit  
den Garaus völlig machen.

### 3. ARIOSO Baß

Jesaja 41: 10

'Fürchte dich nicht, ich bin mit dir. Weiche nicht,  
ich bin dein Gott; ich stärke dich, ich helfe dir auch  
durch die rechte Hand meiner Gerechtigkeit.'

### 4. RECITATIVO Tenor

Du sprichst zwar, lieber Gott, zu meiner Seelen Ruh  
mir einen Trost in meinem Leiden zu.  
Ach, aber meine Plage  
vergrößert sich von Tage zu Tage,  
denn meiner Feinde sind so viel,  
mein Leben ist ihr Ziel,  
ihr Bogen wird auf mich gespannt,  
sie richten ihre Pfeile zum Verderben,  
ich soll von ihren Händen sterben;  
Gott! meine Not ist dir bekannt,  
die ganze Welt wird mir zur Marterhöhle;  
hilf, Helfer, hilf! errette meine Seele!

### 5. CHORAL

**Und ob gleich alle Teufel  
dir wollten widerstehn,  
so wird doch ohne Zweifel  
Gott nicht zurücke gehn;  
was er ihm fürgenommen  
und was er haben will,  
das muß doch endlich kommen  
zu seinem Zweck und Ziel.** Terz de Picardie

### 1. [CHORALE]

**See, loving God, how my foes,  
therewith I ever must combat,  
so cunning and so mighty are,  
that they me easily dampen!  
LORD, where me Your Grace not holds,  
there can the devil, flesh and world  
me easily into distress plunge.**

Schau, lieber Gott David Denicke (1646) Stanza 1  
Melody: Ach Gott, vom Himmel sieh' darein Martin Luther (1524)

### 2. RECITATIVE Alto

My loving God, ah let You yet have mercy,  
ah help surely, help me poor one!  
I dwell here among nothing but lions  
and among dragons,  
and these will to me through fury and grimness  
in a short time  
the utter ruin full making.

### 3. ARIOSO Bass

Isaiah 41: 10

'Fear you not, I AM with you. Weaken not,  
[I AM] your God: I strengthen you, I help you also  
by the righteous Hand of MY Justification.'

### 4. RECITATIVE Tenor

You encourage certainly, loving God, in my soul's peace  
to me a comfort in my suffering.  
Ah, but my vexation  
enlarges itself from day to day,  
for my foes are so many,  
my life is their objective,  
their bows are upon me drawn,  
they direct their arrows for the destruction,  
I shall by their hands die;  
God! my need is to You known,  
the whole world becomes to me the torment cave;  
help, Helper, help! save my soul!

### 5. CHORALE

**And though alike all devils  
to you would be opposing,  
so will yet without doubt  
God not retreating go;  
what [God to you] it resolved  
and what [God] will have,  
that must yet at last come  
to [God's] design and goal.** tierce de Picardie

Befiehl du deine Wege Paul Gerhardt (1653) Strophe 5  
Melodie: Herzlich tut mich verlangen Hans Leo Hassler (1601)

6. ARIA Tenor

Stürmt nur, stürmt, ihr Trübsalswetter,  
wallt, ihr Fluten, auf mich los!  
Schlagt, ihr Unglücksflammen,  
über mich zusammen,  
stört, ihr Feinde, meine Ruh,  
spricht mir doch Gott tröstlich zu:  
Ich bin dein Hort und Erretter.

7. RECITATIVO Baß

Getrost! mein Herz,  
erdulde deinen Schmerz,  
laß dich dein Kreuz nicht unterdrücken!  
Gott wird dich schon  
zu rechter Zeit erquicken;  
muß doch sein lieber Sohn,  
dein Jesus, in noch zarten Jahren  
viel größere Not erfahren,  
da ihm der Wüterich Herodes  
die äußerste Gefahr des Todes  
mit mörderischen Fäusten droht!  
Kaum kömmt er auf die Erden,  
so muß er schon ein Flüchtling werden!  
Wohlan, mit Jesu tröste dich,  
und glaube festiglich:  
Denjenigen, die hier mit Christo leiden,  
will er das Himmelreich bescheiden.

8. ARIA Alt

Soll ich meinen Lebenslauf  
unter Kreuz und Trübsal führen,  
hört es doch im Himmel auf.  
Da ist lauter Jubilieren,  
dasselbsten verwechselt mein Jesus das Leiden  
mit seliger Wonne, mit ewigen Freuden.

9. CHORAL

**Drum will ich, weil ich lebe noch,  
das Kreuz dir fröhlich tragen nach;  
mein Gott, mach mich darzu bereit,  
es dient zum Besten allezeit!**

**Hilf mir mein Sach recht greifen an,  
daß ich mein Lauf vollenden kann,  
hilf mir auch zwingen Fleisch und Blut,  
für Sünd und Schanden mich behüt!**

**Erhalt mein Herz im Glauben rein,  
so leb und sterb ich dir allein;  
Jesu, mein Trost, hör mein Begier,  
o mein Heiland, wär ich bei dir!**

Ach Gott, wie manches herzeleid Martin Moller (1587) Strophen 16-18  
Melodie: HERR Jesu Christ, meins Lebens Licht II  
anonymer Komponist (Nürnberg, 1455)

Befiehl du deine Wege Paul Gerhardt (1653) Stanza 5  
Melodie: Herzlich tut mich verlangen Hans Leo Hassler (1601)

6. ARIA Tenor

Be stormy only, be violent, you affliction's storm,  
boil, you floods, onto me freely!  
Beat, you distress flames,  
upon me all together,  
disturb, you foes, my rest,  
encourages me after all God comforting:  
I AM your Protector and Deliverer.

7. RECITATIVE Bass

Trust! my heart,  
put up with your suffering,  
let you not your cross repress!  
God will indeed you  
in the right time revive;  
must then [God's] loving [Child],  
your Jesus, in still fragile years  
very great stress bear,  
because the ruthless tyrant Herod  
[Jesus] with the extreme risk of death  
by murderous fists threatened!  
[Jesus] had hardly come to the earth,  
that [Jesus] must a refugee become!  
Boldly, with Jesu comfort you,  
and believe firmly:  
To each one, who here with Christ suffers,  
will [Christ] the [Way] of Heaven assign.

8. ARIA Alto

Should I my life's Way  
under cross and distress carry,  
it ends though in heaven.  
There is pure jubilation,  
in that very place mixes up my Jesus the suffering  
with blessed delight, with everlasting joys.

9. CHORALE

**Therefore will I, while I live still,  
the cross after You gladly endure;  
my God, make me thereto prepared,  
it serves for the best all times!**

**Help me my action[s] right seizing hold of,  
that I my Way can complete,  
help me also master flesh and blood,  
from sin and shame me defend!**

**Uphold my heart in belief pure,  
so live and die I to You alone;  
Jesu, my comfort, hear my eager desire,  
O my Saviour, would I be with You!**

Ach Gott, wie manches herzeleid Martin Moller (1587) Stanzas 16-18  
Melodie: HERR Jesu Christ, meins Lebens Licht II  
anonymous composer (Nürnberg, 1455)

**BWV\_58** takes up similar themes found in the cantata above, but with even more intimacy with God as our Friend in movement 2. Movement 1 reminds us of the need for patience in the face of tribulation and movement 2 goes into more detail concerning Jesus as refugee in Egypt than is found in BWV\_153. In movement 3, God is our confidence, letter and seal, and strong Cross-bar which even hell cannot break. Movement 4 describes God's Hand (wounded) showing us another land, which in

movement 5 is paid for in God's blood, bringing comfort to everyone, past angst here to LORDliness there.

## BWV\_58, *Ach Gott, wie manches Herzeleid II*

Sonntag nach Neujahr

Brief: 1. Petrus 4: 12-19

Evangelium: Matthäus 2: 13-23

Sunday after New Year

Epistle: 1 Peter 4: 12-19

Gospel: Matthew 2: 13-23

1. [CHORAL + ARIA] Sopran und Baß  
**Ach Gott, wie manches Herzeleid**  
Nur Geduld, Geduld, mein Herze, Stimme Christi  
**begegnet mir zu dieser Zeit!**  
es ist eine böse Zeit!

**Der schmale Weg ist Trübsals voll,**  
Doch der Gang zur Seligkeit  
führt zur Freude nach dem Schmerze,  
**den ich zum Himmel wandern soll.**

Ach Gott, wie manches Herzeleid Martin Moller (1587) Strophe 1  
Melodie: HERR Jesu Christ, meins Lebens Licht II  
anonymer Komponist (Nürnberg, 1455)

nur Geduld, Geduld, mein Herze,  
es ist eine böse Zeit!

2. RECITATIVO Baß  
Verfolgt dich gleich die arge Welt,  
so hast du dennoch Gott zum Freunde,  
der wider deine Feinde  
dir stets den Rücken hält.  
Und wenn der wütende Herodes  
das Urteil eines schmähen Todes  
gleich über unsern Heiland fällt,  
so kommt ein Engel in der Nacht,  
der lässet Joseph träumen, Matthäus 2: 13  
daß er dem Würger soll entfliehen  
und nach Ägypten ziehen.  
Gott hat ein Wort, das dich vertrauend macht.  
Er spricht: Wenn Berg und Hügel niedersinken,  
wenn dich die Flut des Wassers will ertrinken,  
so will ich dich doch nicht verlassen noch versäumen.  
Terz de Picardie

3. ARIA Sopran  
Ich bin vergnügt in meinem Leiden,  
denn Gott ist meine Zuversicht.  
Ich habe sichern Brief und Siegel,  
und dieses ist der feste Riegel,  
den bricht auch selbst die Hölle nicht.

4. RECITATIVO Sopran  
Kann es die Welt nicht lassen,  
mich zu verfolgen und zu hassen,  
so weist mir Gottes Hand  
ein andres Land.  
Ach! könnt es heute noch geschehen,  
daß ich mein Eden möchte sehen!

5. ARIA Sopran und Baß  
**Ich hab für mir ein schwere Reis,**  
Nur getrost, getrost, ihr Herzen, Stimme Christi  
**zu dir ins Himmels Paradeis,**  
hier ist Angst, dort Herrlichkeit!  
**da ist mein rechtes Vaterland,**  
Und die Freude jener Zeit  
überwieget alle Schmerzen.  
**daran du dein Blut hast gewandt.**

1. [CHORALE + ARIA] Soprano and Bass  
**Ah God, of how many a heartbreak**  
Only patience, patience, My heart, vox Christi  
**befalls me in this time!**  
it is an evil time!

**The narrow Way is full of tribulation,**  
Still the Course of Blessedness  
leads to Joy after the pain,  
**which I towards Heaven shall walk.**

Ach Gott, wie manches Herzeleid Martin Moller (1587) Stanza 1  
Melody: HERR Jesu Christ, meins Lebens Licht II  
anonymous composer (Nürnberg, 1455)

only patience, patience, My heart,  
it is an evil time!

2. RECITATIVE Bass  
Persecutes you equally the wicked world,  
so have you nevertheless God for the Friend,  
Who against your enemies  
[for] you always observes the back.  
And when the enraged Herod  
the sentence of a despised death  
instantly upon our Saviour falls,  
thus comes an angel in the night,  
who lets Joseph dream, Matthew 2: 13  
that [they] from the murderer shall escape  
and to Egypt [emigrate].  
God has a Word, which trusting makes.  
[God] says: When mountain and hill sink down,  
when you the flood waters will drown,  
so I will you surely neither leave nor neglect.  
tierce de Picardie

3. ARIA Soprano  
I am content in my pain,  
because God is my confidence.  
I have a secure letter and seal,  
and this is the strong Cross-bar,  
that breaks even itself the hell not.

4. RECITATIVE Soprano  
It can the world not refrain,  
me to persecute and to hate,  
so shows to me God's Hand  
another Land.  
Ah! could it yet today happen,  
that I my Eden may see!

5. ARIA Soprano and Bass  
**I have ahead of me a difficult voyage,**  
Only be comforted, be comforted, you hearts, vox Christi  
**to You in Heaven's Paradise,**  
here is angst, there LORDliness!  
**there is my true [Home] Land,**  
And the Joy of that Time  
outweighs all griefs.  
**on which You Your Blood have spent.**

O Jesu Christ, meus Lebens Licht Martin Behm (1610) Strophe 2  
Melodie: HERR Jesu Christ, meus Lebens Licht anonymen Komponist (?)  
Nur getrost, getrost,  
hier ist Angst, dort Herrlichkeit, dort Herrlichkeit!

O Jesu Christ, meus Lebens Licht Martin Behm (1610) Stanza 2  
Melody: HERR Jesu Christ, meus Lebens Licht anonymous composer (?)  
Only be comforted, be comforted,  
here is angst, there LORDliness, there LORDliness!

May our voices praise God in all times and in all places and in all Ways as Alpha and Omega,  
Beginning and End!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period  
Instrument Soloists in

**BWV\_153** at **0:00** and **BWV\_58** at **12:45**:

<http://www.youtube.com/watch?v=D52U5VRvNxQ>

## Epiphany Day

Cantata **BWV\_65**, composed in Leipzig (Saxony, Germany) and first presented 06 January 1724, begins with the total vocal and instrumental resources including the oboes of the hunt in movements 1, 2, 4, 6, and possibly 7! All texts are from a libretto by an unknown librettist, all proclaiming the praise of the LORD, and Love hunting all of us! Firmly “rooted” in Isaiah, Bach, in movement 1, musically depicts the walk of the camels bearing the Magi to the manger of Jesus in Bethlehem, gradually increasing the number of instrumentalists, and dynamic mf-to-forte of the choir to emphasize **all** people being drawn to and experiencing Christ’s love. Movement 2 is the congregational response giving praise for the three gifts depicted in Matthew’s Chapter 2 proclamation. “Praise the Lord” sung twice concludes the chorale with a reflection by the congregation also on the Isaiah 60: 6 text. Movement 3 contains the complete historical sweep of events from those recorded by Isaiah through to what happened at the birth of Jesus, to the present day reflection of what each one of us can bring to offer in response to God’s Gracious Gift. This Recitative text begins with the Magi (μάγοι=wise folk, experts in astrology and interpretation of dreams) who have read the stars and come to Jesus’s manger. In thankful joy we too come to the feeding trough (Lord’s Supper) and offer our hearts, humbly asking Jesus to accept our gifts of love to others if they are not “too small”! After reflecting, the soul declares that there is no more precious gift to give than the gift of one’s heart in love to others. In the hunt for this perfect gift for others in this New Year, the oboes of the hunt are front and center in movement 4 that our hearts of love for others are that perfect gift! Away with idle gifts that are torn from the earth! Jesus would rather have our hearts! Gold and whatever else we quarry from our earthly treasures are all too poor a gift to bring, and we are encouraged to bring the gift of our hearts for Jesus in loving others! Movement 5 proclaims the humbly presented fruits of God’s Spirit of **Faith** like gold, **Prayer** like incense, and **Patience** like myrrh, but our richest superabundance is the gift of Jesu. The hunt continues in movement 6 in the incense of prayer requesting that God receive us and take our hearts as the gift, and that all we are, all we do, all we say, and all we think be in service to God consecrated. The hunt concludes in movement 7, accompanied possibly with oboes of the hunt doubling vocal lines, in the congregation realizing the **Faith** and **Prayer** that we all fall confidently into God’s Hands, requesting **Patience** that every moment of our lives be in service to God and for God’s Honor.

**BWV\_65, Sie werden aus Saba alle kommen**

1. [CHOR] Oboen da caccia Jesaja 60: 6  
'Sie werden aus Saba alle kommen,  
Gold und Weihrauch bringen  
und des HERREN Lob verkündigen.'
2. CHORAL Oboen da caccia  
**Die Kön'ge aus Saba kamen dar,  
Gold, Weihrauch, Myrrhen brachten sie dar,  
alleluja, alleluja!** Terz de Picardie  
Puer natus in Bethlehem Deutsche Fassung (1545) Strophe 4  
Ein Kind geboren zu Bethlehem anonymer Autor
3. RECITATIVO Baß  
Was dort Jesaias vorhergesehn,  
das ist zu Bethlehem geschehn.  
Hier stellen sich die Weisen  
bei Jesu Krippen ein  
und wollen ihn als ihren König preisen.  
Gold, Weihrauch, Myrrhen sind  
die köstlichen Geschenke,  
womit sie dieses Jesuskind  
zu Bethlehem im Stall beehren.  
Mein Jesu, wenn ich itzt an meine  
Pflicht gedenke, (Griechisch: ανάμνησιν) Lukas 22: 19  
muß ich mich auch zu deiner Krippen kehren  
und gleichfalls dankbar sein:  
Denn dieser Tag ist mir ein Tag der Freuden,  
da du, o Lebensfürst,  
das Licht der Heiden  
und ihr Erlöser wirst.  
Was aber bring ich wohl, du Himmelskönig?  
Ist dir mein Herze nicht zuwenig,  
so nimm es gnädig an,  
weil ich nichts Edlers bringen kann.
4. ARIA Baß Oboen da caccia  
Gold aus Ophir ist zu schlecht,  
weg, nur weg mit eitlen Gaben,  
die ihr aus der Erde brecht!  
Jesus will das Herze haben.  
Schenke dies, o Christenschar,  
Jesu zu dem neuen Jahr!
5. RECITATIVO Tenor  
Verschmähe nicht,  
du, meiner Seelen Licht,  
mein Herz, das ich in Demut zu dir bringe.  
Es schließt ja solche Dinge  
in sich zugleich mit ein,  
die deines Geistes Früchte sein.  
Des Glaubens Gold, der Weihrauch des Gebets,  
die Myrrhen der Geduld sind meine Gaben,  
die sollst du, Jesu, für und für  
zum Eigentum und zum Geschenke haben.  
Gib aber dich auch selber mir,  
so machst du mich zum Reichsten auf der Erden;  
denn, hab ich dich, so muß  
des größten Reichtums Überfluß  
mir dermaleinst im Himmel werden.
6. [ARIA] Tenor Oboen da caccia  
Nimm mich dir zu eigen hin,  
nimm mein Herze zum Geschenke.

1. [CHORUS] oboes da caccia Isaiah 60: 6  
'All those out of Sheba shall come,  
gold and incense bearing  
and of the LORD's praise proclaiming.'
2. CHORALE oboes da caccia  
**The [astrologers] out of Sheba came there,  
gold, incense, myrrh bearing they there,  
alleluia, alleluia!** tierce de Picardie  
Puer natus in Bethlehem German version (1545) Stanza 4  
Ein Kind geboren zu Bethlehem anonymous author
3. RECITATIVE Bass  
What there Isaiah had before here seen,  
that in Bethlehem has occurred.  
Here appear themselves the [magi]  
by Jesu's feeding trough  
and ordain [Jesu] as their [Way] to praise.  
Gold, incense, myrrh are  
the costly gifts,  
by which they this Jesus Child  
at Bethlehem in the [animal] stall honor.  
My Jesu, whenever I now upon my duty  
call to mind, (Greek: ανάμνησιν) Luke 22: 19  
must I myself also to your feeding trough turn  
and likewise grateful be:  
Then this day is to me a day of gladness,  
where You, O Life's [Provider],  
the Light of the heathen  
and their Redeemer become.  
But what bring I of value, You Heaven's [Designer]?  
Is to You my heart not too little,  
so take it into Your service mercifully,  
since I nothing more precious can bring.
4. ARIA Bass oboes da caccia  
Gold out of Ophir is too poor,  
away, only away with vain gifts,  
which you from the earth quarry!  
Jesus chooses the heart to have.  
Give this, O [mortal] host,  
to Jesu in the New Year!
5. RECITATIVE Tenor  
Do not reject,  
You, my Soul's Light,  
my heart, which I in humility to You bring.  
It comprises truly such things  
in itself together with,  
which of Your Spirit's Fruits are.  
Of Faith's Gold, the Incense of Prayer,  
the Myrrh of Patience are my gifts,  
which You shall, Jesu, forever and ever  
for the property and for the gift have.  
But give also You Yourself to me,  
so You make me unto the richest on the earth;  
then, have I You, so must  
the greatest wealth's superabundance  
to me hereafter in heaven become.
6. [ARIA] Tenor oboes da caccia  
Receive me to You for Your own henceforth,  
take my heart for the gift.

Alles, alles, was ich bin,  
was ich rede, tu und denke,  
soll, mein Heiland, nur allein  
dir zum Dienst gewidmet sein. Hemiolen

7. CHORAL Oboen da caccia  
**Ei nun, mein Gott, so fall ich dir  
getrost in deine Hände.  
Nimm mich und mach es so mit mir  
bis an mein letztes Ende,  
wie du wohl weißt, daß meinem Geist  
dadurch sein Nutz entstehe,  
und deine Ehr je mehr und mehr  
sich in mir selbst erhöhe.** Terz de Picardie

Ich hab in Gottes Herz und Sinn Paul Gerhardt (1647) Strophe 10  
Melodie: Was mein Gott will, das g'scheh allzeit Claudin de Sermisy  
(1528)

All, all, whatever I am,  
whatever I speak, do and think,  
shall, my Saviour, only alone  
to You in the service consecrated be. hemiolas

7. CHORALE oboes da caccia  
**Indeed now, my God, thus fall I to You  
confident into Your Hands.  
Receive me, and make it so with me  
until my last end,  
as You well understand, that my spirit  
thereby its use arises,  
and Your Honor ever more and more  
itself in me myself be extolled.** tierce de Picardie

Ich hab in Gottes Herz und Sinn Paul Gerhardt (1647) Stanza 10  
Melody: Was mein Gott will, das g'scheh allzeit Claudin de Sermisy  
(1528)

**BWV\_123** opens with a "gigue-like" movement 1 with the first stanza of the chorale being part of Bach's second cycle of Leipzig cantatas all of which were based on chorale texts. The entire first movement is also the unaltered first stanza text of the chorale presented as a chorus. The lovely oboes of love have a wonderful exchange with the flutes before each chorale line. In movement 2 the parched land and present danger of the heart are turned to joy through Jesu's remembrance. The oboes of love return entwining to affirm that even the hard Way of the cross and bitter food of tears' flood do not frighten, and when storms bluster, Jesus sends Salvation and Light from above as sung in the third movement Tenor Aria. The fourth movement reminds that no enemy of hell, including death, has any might as it shows my Helper Jesus has been there too. The fifth movement affirms that even in sad solitude, Jesus has come in the flesh to take us into joyful service, remaining with us at all times. Notice especially in the last movement 6, that the second half of the chorale (*Abgesang*) is repeated and clearly marked **piano** (soft) by Bach! See also BWV\_68 movement 5, BWV\_71 movements 1 and 7, and BWV\_106 movements 2, 3, and 4 for similar usages of soft endings of movements.

### **BWV\_123, *Liebster Immanuel, Herzog der Frommen***

Offenbarung

Lektion: Jesaja 60: 1-6

Evangelium: Matthäus 2: 1-12

Epiphany

Lesson: Isaiah 60: 1-6

Gospel: Matthew 2: 1-12

1. [CHOR] Oboen d'amore Gigue  
**Liebster Immanuel, Herzog der Frommen,  
du, meiner Seelen Heil,  
komm, komm nur bald!  
Du hast mir, höchster Schatz,  
mein Herz genommen,  
so ganz vor Liebe brennt  
und nach dir wallt.  
Nichts kann auf Erden  
mir liebers werden,  
als wenn ich meinen Jesum stets behalt.**  
Liebster Immanuel, Herzog Ahasverus Fritsch (1679) Strophe 1  
Melodie: Liebster Immanuel, Herzog anonymer Komponist (1698)

2. RECITATIVO Alt  
Die Himmels-süßigkeit, der Auserwählten Lust,  
erfüllt auf Erden schon mein Herz und Brust,  
wenn ich den Jesusnamen nenne  
und sein verborgnes Manna kenne:  
Gleichwie der Tau ein dürres Land erquickt,  
so ist mein Herz

1. [CHORUS] oboes d'amor gigue  
**Loving Emmanuel, [Guide] of the gentle ones,  
You, my soul's Salvation,  
come, come only soon!  
You have [from] me, [dearest] Treasure,  
my heart captured,  
so entirely [it] through Love burns  
and towards You flows.  
Nothing can on earth  
to me more beloved become,  
than when I my Jesus always remember.**  
Liebster Immanuel, Herzog Ahasverus Fritsch (1679) Stanza 1  
Melody: Liebster Immanuel, Herzog anonymous composer (1698)

2. RECITATIVE Alto  
The Heavenly sweetness, the Passion of [all creation],  
already on earth fills up my heart and seat of emotion,  
when I the Name of Jesus call  
and [Jesu's] hidden Manna know:  
Just as the dew a parched land revives,  
so is my heart

- auch bei Gefahr und Schmerz  
in Freudigkeit durch Jesu Kraft entzückt.
3. ARIA Tenor Oboen d'amore  
Auch die harte Kreuzesreise  
und der Tränen bittere Speise  
schreckt mich nicht.  
Wenn die Ungewitter toben,  
sendet Jesus mir von oben  
Heil und Licht. Terz de Picardie
4. RECITATIVO Baß  
Kein Höllenfeind kann mich verschlingen,  
das schreiende Gewissen schweigt.  
Was sollte mich der Feinde Zahl umringen?  
Der Tod hat selbst keine Macht,  
mir aber ist der Sieg schon zgedacht,  
weil sich mein Helfer mir, mein Jesus, zeigt.
5. ARIA Baß Gehender Basso Continuo  
Laß, o Welt, mich aus Verachtung  
in betrubter Einsamkeit!  
Jesus, der ins Fleisch gekommen  
und mein Opfer angenommen,  
bleibet bei mir allezeit. Matthäus 28: 20
6. CHORAL Oboen d'amore Strophe 6  
**Drum fahrt nur immer hin, ihr Eitelkeiten,  
du, Jesu, du bist mein, und ich bin dein;  
ich will mich von der Welt zu dir bereiten;  
du sollst in meinem Herz und Munde sein.  
Mein ganzes Leben  
sei dir ergeben,  
bis man mich einsten legt ins Grab hinein.**  
Terz de Picardie
- likewise in the presence of danger and pain  
into joyfulness through Jesu's strength overjoyed.
3. ARIA Tenor oboes d'amore  
Even the hard [Way] of the cross  
and the bitter food of tears  
frighten me not.  
When the storms bluster,  
sends Jesus to me from above  
Salvation and Light. tierce de Picardie
4. RECITATIVE Bass  
No hell enemy can me devour,  
the crying conscience is silent.  
What shall me the enemy's number enclose?  
Death has itself no might,  
to me though is the victory destined,  
when it my Helper to me, my Jesus, shows.
5. ARIA Bass walking basso continuo  
Leave, O world, me for scorn  
in sorrowful solitude!  
Jesus, Who in the Flesh has come  
and my offering taken into service,  
remains with me at all times. Mathew 28: 20
6. CHORALE oboes d'amore Stanza 6  
**Therefore go away forever, you futilities,  
You, Jesu, You are mine, and I am Yours;  
I will myself from the world to You make ready;  
You shall in my heart and mouth be.  
My total life  
be to You devoted,  
till mortals one day lay me into the grave.**  
tierce de Picardie

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_65** at **40:09** and **BWV\_123** at **55:27**:

[http://www.youtube.com/watch?v=EKLSwFoHy\\_A](http://www.youtube.com/watch?v=EKLSwFoHy_A)

## First Sunday after Epiphany Day

In Bach's day, the Gospel for the First Sunday after Epiphany was Luke 2: 41-52 where Jesus at 12 years old is in the Temple and is separated (lost) from his parents and family as they travel on their journey home.

**BWV\_154** opens with wrenching suspensions as the Tenor Aria explains the "lost" Jesus and the despair which that brings to the soul, especially to Mary and Joseph. Movement 2 Tenor Recitative explains that we are never so tender in our Path's Way as when we seemingly have lost Jesus. Movement 3 congregational Chorale in "plain" four part harmony confesses that Jesu is our Refuge, Rescuer, Confidence, strong serpent Treader, and Life's Light. Without Jesu, our hearts ache and pray for Jesus to come. This is experienced especially in the 4th movement Aria, superbly sung by Michael Chance! Since God has interest in all of us, movement 5, voice of Christ, affirms biblically that Jesu is therefore in all of us! In movement 6, the voice of Jesus is celebrated in praise and thanks to God. And, like good Boy Scouts, whose motto is "Be Prepared", the Tenor encourages every soul to

be prepared in the receiving of the Sacrament at the Altar in the nourishment of the body and blood of Jesus, kissing Jesus in repentance and faith. Humbly submitted to you are the inclusive texts of the seventh movement barn dance of Joy and Love and congregational Chorale movement 8 affirming that we do not leave Jesus because Jesus first decided not to ever leave us, leading us sheep to the brooklet of Life in loving others!

## **BWV\_154, *Mein liebster Jesus ist verloren***

Erster Sonntag nach dem Dreikönigstag

Brief: Römer 12: 1-6

Evangelium: Lukas 2: 41-52

First Sunday after Epiphany

Epistle: Romans 12: 1-6

Gospel: Luke 2: 41-52

1. ARIA Tenor  
Mein liebster Jesus ist verloren:  
O Wort, das mir Verzweiflung bringt,  
o Schwert, das durch die Seele dringt,  
o Donnerwort in meinen Ohren.
2. RECITATIVO Tenor  
Wo treff ich meinen Jesum an,  
wer zeit mir die Bahn,  
wo meiner Seelen brünstiges Verlangen,  
mein Heiland, hingegangen?  
Kein Unglück kann mich so empfindlich rühren,  
als wenn ich Jesum soll verlieren.
3. CHORAL Oboen d'amore  
**Jesu, mein Hort und Erretter,  
Jesu, meine Zuversicht,  
Jesu, starker Schlangentreter,  
Jesu, meines Lebens Licht!  
Wie verlanget meinem Herzen,  
Jesulein, nach dir mit Schmerzen!  
Komm, ach komm, ich warte dein,  
komm, o liebstes Jesulein!**  
Jesu, meiner Seelen Wonne Martin Jahn (1661) Strophe 2  
Melodie: Werde munter, mein Gemüte Johann Schop (1642)
4. ARIA Alt Oboen d'amore  
Jesu, laß dich finden,  
laß doch meine Sünden  
keine dicke Wolken sein,  
wo du dich zum Schrecken  
willst für mich verstecken,  
stelle dich bald wieder ein!
5. ARIOSO Baß Stimme Christi Lukas 2: 49b  
'Wisset ihr nicht, daß ich sein muß in dem,  
das meines Vaters ist?'
6. RECITATIVO Tenor  
Dies ist die Stimme meines Freundes,  
Gott Lob und Dank!  
Mein Jesu, mein getreuer Hort,  
läßt durch sein Wort  
sich wieder tröstlich hören;  
ich war vor Schmerzen krank,  
der Jammer wollte mir das Mark  
in Beinen fast verzehren;  
nun aber wird mein Glaube wieder stark  
nun bin ich höchst erfreut;  
denn ich erblicke meiner Seelen Wonne,  
den Heiland, meine Sonne,  
der nach betrübter Trauernacht  
durch seinen Glanz mein Herze fröhlich macht.  
Auf, Seele, mache dich bereit!
1. ARIA Tenor  
My loving Jesus is lost:  
O Word, that [us] despair brings,  
oh Sword, that through [our] soul[s] penetrates,  
oh Thunder-word in [our] ears.
2. RECITATIVE Tenor  
Where encounter [we] [our] Jesus,  
who will show [us] the Path-Way,  
where [our] souls' most burning desire,  
[our] Saviour, has gone there?  
No unhappiness can [us] so tenderly stir,  
as when [we] Jesus shall lose.
3. CHORALE oboes d'amore  
**Jesu, [our] Refuge and Rescuer,  
Jesu, [our] Confidence,  
Jesu, strong serpent Treader,  
Jesu, [our] Life's Light!  
How desire [our] hearts,  
Jesu small, towards You with aching!  
Come, ah come, [we] wait for You,  
come, oh loving Jesu small!**  
Jesu, meiner Seelen Wonne Martin Jahn (1661) Stanza 2  
Melody: Werde munter, mein Gemüte Johann Schop (1642)
4. ARIA Alto oboes d'amore  
Jesu, let [us] You find,  
let though [our] sins  
no thick cloud be,  
where You to [our] fright  
will against [us] hide,  
appear You soon again!
5. ARIOSO Bass vox Christi Luke 2: 49b  
'Know you not, that I must be in whom,  
which my [Creator's interests] are?'
6. RECITATIVE Tenor  
This is the Voice of [our] Friend,  
God praise and thank!  
[Our] Jesu, [our] faithful Safe House,  
let through Your Word  
Yourself again consoling be heard;  
I was because of griefs sick,  
the distress would to me the marrow  
in [the] bones nearly waste away;  
but now will be my Faith again strong,  
now I am highly comforted;  
for I behold my soul's Joy,  
the Saviour, my Sunshine,  
Who after [a] troubled night of grief  
through Whose Gleam my heart joyful makes.  
Up, soul, make yourself prepared!

Du mußt zu ihm  
in seines Vaters Haus, hin in den Tempel ziehn;  
da läßt er sich in seinem Wort erblicken,  
da will er dich im Sakrament erquicken;  
doch, willst du würdiglich sein  
Fleisch und Blut genießen,  
so mußt du Jesum auch in Buß und Glauben küssen.

7. ARIA [DUETT] Alt und Tenor Oboen d'amore Bauerntanz  
Wohl mir, Jesus ist gefunden,  
nun bin ich nicht mehr betrübt.  
Der, den meine Seele liebt,  
zeigt sich mir zur frohen Stunden.  
Ich will dich, mein Jesu, nun nimmermehr lassen,  
ich will dich im Glauben beständig umfassen.

8. CHORAL  
**Meinen Jesum laß ich nicht,  
geh ihm ewig an der Seiten;  
Christus läßt mich für und für  
zu den Lebensbächlein leiten.  
Selig, wer mit mir so spricht:  
Meinen Jesum laß ich nicht.**  
Meinen Jesum laß ich nicht Christian Keymann (1658) Strophe 6  
Melodie: Meinen Jesum laß ich nicht Andreas Hammerschmidt (1658)

7. ARIA [DUETT] Inklusive Text  
Wohl jedermann, Jesus findet uns,  
nun sind wir nicht mehr betrübt.  
Jesus, der unsere Seelen liebt,  
zeigt uns unser ganzes Leben lang.  
Jesus wird uns niemals verlassen,  
Jesus wird uns in den Armen Glaubens  
ständig umarmen. JKG, 2023

You must through [Jesus]  
in [God's] House, over there in the Temple be nurtured;  
there lets [Jesus] through [God's] Word be seen,  
there will [Jesus] you in the Sacrament revive;  
yet, if you would worthily [Christ's]  
Flesh and Blood eat and drink,  
so must you Jesus also in Repentance and Faith kiss.

7. ARIA [DUET] Alto and Tenor oboes d'amore barn dance  
Welfare to me, Jesus is found,  
now I am no longer grieved.  
[Jesus], Who my soul loves,  
manifests [God] to me at this joyful time.  
I will You, my Jesu, now nevermore leave,  
I will You in Faith continually hug.

8. CHORALE  
**My Jesus leave I not,  
go to [Christ] always at the side;  
Christ lets me forever and ever  
to the brooklet of life be led.  
Blessed, are all who with me say:  
[Our] Jesus will not let go [of us].\***  
Meinen Jesum laß ich nicht Christian Keymann (1658) Stanza 6  
Melody: Meinen Jesum laß ich nicht Andreas Hammerschmidt (1658)  
\*In the original text: **My Jesus let go I not.**

7. ARIA [DUET] Inclusive text  
Blessed is everyone, Jesus finds us,  
now we are no longer grieved.  
Jesus, Who loves our souls,  
appears to us throughout our lives.  
Jesus will us not ever leave,  
Jesus will us in Faith's Arms  
continually hug. JKG, 2023

The virtuoso oboe d'amore part is front and center in the first movement of **BWV\_124** where Bach's buoyant music through word painting serves to exemplify the text such as the holding of the word "kleben" to cleave onto or stick to with a long held note! It is said that Kate Luther's last words were about sticking to Christ like a burr! Movement 2 affirms that so long as a blood drop of Jesus stirs the believer, (one might extend in the sacrament!), then Jesus alone is our life and our all. In movement 3 the fear and fright of strident strings' punctuations is constantly ameliorated by the comforting enwrapping of the oboe d'amore signifying loving confidence in living and dying. Movement 4 reminds that the soul still experiences the torment of losing Jesus, but faith and hope shine the light, enabling always hugging Jesus! The gigue movement 5 declares that the pleasure and satisfaction of living are found in Jesus. Movement 6 reaffirms that the ever present Jesus leads all to brooklets of living waters!

## **BWV\_124, Meinen Jesum laß ich nicht**

Erster Sonntag nach dem Dreikönigstag  
Brief: Römer 12: 1-6 Evangelium: Lukas 2: 41-52

First Sunday after Epiphany  
Epistle: Romans 12: 1-6 Gospel: Luke 2: 41-52

1. [CHORAL] Oboe d'amore  
**Meinen Jesum laß ich nicht,  
weil er sich für mich gegeben,  
so erfordert meine Pflicht,  
klettenweis an ihm zu kleben.  
Er ist meines Lebens Licht,  
meinen Jesum laß ich nicht.**  
Meinen Jesum laß ich nicht Christian Keymann (1658) Strophe 1

1. [CHORALE] oboe d'amore  
**My Jesus leave I not,  
because [Jesus] has for me been given,  
thus requires my duty,  
burr-like near to [Jesus] to cleave.  
[Jesus] is my Life's Light,  
my Jesus leave I not.**  
Meinen Jesum laß ich nicht Christian Keymann (1658) Stanza 1

- Melodie: Meinen Jesum laß ich nicht Andreas Hammerschmidt (1658)
2. RECITATIVO Tenor  
Solange sich ein Tropfen Blut  
in Herz und Adern reget,  
soll Jesus nur allein  
mein Leben und mein alles sein.  
Mein Jesus, der an mir so große Dinge tut:  
ich kann ja nichts als meinen Leib und Leben  
ihm zum Geschenke geben.
3. ARIA Tenor Oboe d'amore  
Und wenn der harte Todesschlag  
die Sinnen schwächt, die Glieder rühret,  
wenn der dem Fleisch verhaßte Tag  
nur Furcht und Schrecken mit sich führet,  
doch tröstet sich die Zuversicht:  
ich lasse meinen Jesum nicht.
4. RECITATIVO Baß  
Doch ach!  
welch schweres Ungemach  
empfindet noch allhier die Seele?  
Wird nicht die hart gekränkte Brust  
zu einer Wüstenei und Marterhöhle  
bei Jesu schmerzlichstem Verlust?  
Allein mein Geist sieht gläubig auf  
und an den Ort, wo Glaub und Hoffnung prangen,  
allwo ich nach vollbrachtem Lauf  
dich, Jesu, ewig soll umfassen.
5. ARIA DUETTO Sopran und Alt Walzer  
Entziehe dich eilends, mein Herze, der Welt,  
du findest im Himmel dein wahres Vergnügen.  
Wenn künftig dein Auge den Heiland erblickt,  
so wird erst dein sehndes Herze erquickt,  
so wird es in Jesu zufriedengestellt.
6. CHORAL Oboe d'amore Strophe 6  
**Jesum laß ich nicht von mir,** Matthäus 28: 20  
**geh ihm ewig an der Seiten;**  
**Christus läßt mich für und für**  
**zu den Lebensbächlein leiten.** Psalm 23: 2  
**Selig, der mit mir so spricht:**  
**Meinen Jesum laß ich nicht.**
- Melody: Meinen Jesum laß ich nicht Andreas Hammerschmidt (1658)
2. RECITATIVE Tenor  
So long as [Jesus] a Blood Drop  
in [the] heart and artery stirs,  
shall Jesus only alone  
my life and my all be.  
My Jesus, Who towards me so great things does:  
I can indeed nothing other than my body and life  
to [Jesus] as the gift give.
3. ARIA Tenor oboe d'amore  
And when the hard death shock  
the senses dims, the limbs affects,  
when it the flesh hated day  
only fear and fright with it leads,  
yet comforts [Jesus] this confidence:  
[Jesus will not let go of us].
4. RECITATIVE Bass  
Nevertheless ah!  
what difficult trouble  
experiences still all here the soul?  
Becomes not the obstinately grieved breast  
toward a wilderness and torment den  
with Jesu's grievous loss?  
My spirit alone stirs up believing  
and towards the place, where Faith and Hope shine,  
all where after finishing [my] way  
You, Jesu, always I shall hug.
5. ARIA DUETTO Soprano and Alto waltz  
Evade you [in] haste, my heart, the world,  
you find in Heaven your true pleasure.  
When to come your eye the Saviour beholds,  
so will first your ardent heart revive,  
that it will in Jesu be in peace put right.
6. CHORALE oboe d'amore Stanza 6  
**[Jesus leaves not from us,** Matthew 28: 20  
**Jesus goes ever at our side];**  
**Christ lets [us] forever and ever**  
**to the Brooklet of Life be led.** Psalms 23: 2  
**Blessed, who with [us] so speaks:**  
**[Jesus leaves not from us].**

In BWV\_32 movement 1 the somber soul and yearning oboe's appoggiaturas implore Jesus to reveal where one might find the loving Jesus. In movement 2, Jesus reveals that Jesus will always be found in the interests of God, and in movement 3 describes that God's workshop is the afflicted spirit, and that we bind with Jesus in serving all afflicted others! In the afflicted other is Jesus' indwelling. Movement 4 is a dialogue between the soul and Jesus. The soul promises to comfort and help the afflicted other, forsaking the trifles of the world, thus the soul can be happy when service to others inflames our lives, tearing us from the Babel of our own desires, and binding us to full devotion to Jesus in the service of others. The Auricle of Jesus receives our blood and through the blood of Jesus forces us out in service to all. Movement 5 frolicsome leaps joyfully declare the vanishing of all vexations through the constant hugging of Jesus. The final movement 6 is a congregational prayer that God opens to all the Grace and Goodness which is brought into all times and places in the sweetness of loving others, imploring God to urge us into being the best we can in loving and hugging others and not to grieve God anymore!

## BWV\_32, *Liebster Jesu, mein Verlangen*

Erster Sonntag nach Dreikönigstag, Dialog

Brief: Römer 12: 1-6

Evangelium: Lukas 2: 41-52

1. ARIA Sopran  
Liebster Jesu, mein Verlangen,  
sage mir, wo find ich dich?  
Soll ich dich so bald verlieren  
und nicht ferner bei mir spüren?  
Ach! mein Hort, erfreue mich,  
laß dich höchst vergnügt umfassen. Terz de Picardie
2. RECITATIVO Baß Stimme Christi  
'Was ist's, daß du mich gesuchet? Lukas 2: 49  
Weißt du nicht, daß ich sein muß in dem,  
das meines Vaters ist?'
3. ARIA Baß Stimme Christi  
Hier, in meines Vaters Stätte,  
findt mich ein betrübter Geist. Hemiola  
Da kannst du mich sicher finden  
und dein Herz mit mir verbinden,  
weil dies meine Wohnung heißt.
4. RECITATIVO  
Sopran Seele  
Ach! heiliger und großer Gott,  
so will ich mir  
denn hier bei dir  
beständig Trost und Hülfe suchen.  
Baß Stimme Christi  
Wirst du den Erdentand verfluchen  
und nur in diese Wohnung gehen,  
so kannst du hier und dort bestehn.  
Sopran  
Wie lieblich ist doch deine Wohnung, Psalm 84: 1-2  
HERR, starker Zebaoth;  
mein Geist verlangt  
nach dem, was nur in deinem Hofe prangt.  
Mein Leib und Seele freuet sich  
in dem lebendigen Gott:  
Ach! Jesu, meine Brust liebt dich nur ewiglich.  
Baß  
So kannst du glücklich sein,  
wenn Herz und Geist  
aus Liebe gegen mich entzündet heißt.  
Sopran  
Ach! dieses Wort, das itzo schon  
mein Herz aus Babels Grenzen reißt,  
faß ich mir andachtsvoll in meiner Seele ein.
5. ARIA DUETTO Scheunentanz  
Sopran, Baß  
Nun verschwinden alle Plagen,  
nun verschwindet Ach und Schmerz.  
Sopran  
Nun will ich nicht von dir lassen,  
Baß  
und ich dich auch stets umfassen.  
Sopran  
Nun vergnügt sich mein Herz,  
Baß  
und kann voller Freude sagen:  
Sopran, Baß  
Nun verschwinden alle Plagen,  
nun verschwindet Ach und Schmerz!

First Sunday after Epiphany, Dialogue

Epistle: Romans 12: 1-6

Gospel: Luke 2: 41-52

1. ARIA Soprano  
Loving Jesu, my desire,  
say to me, where do I find You?  
Shall I You so soon lose  
and not further by me experience?  
Ah! my Protector, comfort me,  
let You [me] utmost satisfied embrace. tierce de Picardie
2. RECITATIVE Bass vox Christi  
'Why is it, that you Me sought? Luke 2: 49  
Know you not, that I must be in that,  
which are My [Parent's] interests?'
3. ARIA Bass vox Christi  
Here, in My [Mother /]Father's workshop,  
finds Me an afflicted spirit. hemiola  
There you can Me surely find  
and your heart with Me bind,  
since this is called My Indwelling.
4. RECITATIVE  
Soprano Soul  
Ah! holy and great God,  
in this I will to me  
then here with You  
constantly comfort and help seek.  
Bass vox Christi  
If you curse earthly trifles  
and only into this Indwelling go,  
thus can you here and there overcome.  
Soprano  
How lovely is though Your Indwelling, Psalms 84: 1-2  
LORD, strong Sabaoth;  
my spirit longs  
towards that, which only in Your Auricle displays.  
My body and soul rejoice themselves  
in the living God:  
Ah! Jesu, my breast loves You only forever.  
Bass  
Thus can you be happy,  
when heart and spirit  
out of love towards Me directed inflames.  
Soprano  
Ah! this Word, which now already  
my heart out of Babel's boundary tears,  
bind I to me full of devotion in my soul.
5. ARIA DUET barn dance  
Soprano, Bass  
Now disappear all vexations,  
now disappears [despair] and grief.  
Soprano  
Now I will not let go of You,  
Bass  
and I will also constantly hug you.  
Soprano  
Now my heart is delighted,  
Bass  
and [it] can full of joy say:  
Soprano, Bass  
Now disappear all vexations,  
now disappears [despair] and grief!

6. CHORAL\*

**Mein Gott, öffne mir die Pforten  
solcher Gnad und Gütigkeit,  
laß mich allzeit allerorten  
schmecken deine Süßigkeit!  
Liebe mich und treib mich an,  
daß ich dich, so gut ich kann,  
wiederum umfang und liebe  
und ja nun nicht mehr betrübe.**

Weg, mein Herz, mit den Gedanken Paul Gerhardt (1647) Strophe 12  
Melodie: Freu dich sehr, o meine Seele Louis Bourgeois (1550)

\*6. Choral, nicht im Original-Libretto enthalten,  
von Bach aufgenommen.

6. CHORALE\*

**[Our] God, open to [us] the entrance  
[to] such Grace and Goodness,  
let [us] all times [in] all places  
taste Your Sweetness!  
Love [us] and urge [us] on,  
that [we], as good [as we] can,  
afresh hug and love  
and indeed now not more grieve You.**

Weg, mein Herz, mit den Gedanken Paul Gerhardt (1647) Stanza 12  
Melodie: Freu dich sehr, o meine Seele Louis Bourgeois (1550)

\*6. Chorale, not part of original libretto,  
included by Bach.

May all of these cantatas bring more of the Light of Jesus to all always.

Here is John Eliot Gardiner conducting The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_154 at 0:00, BWV\_124 at 16:01, and BWV\_32 at 29:20:**

<http://www.youtube.com/watch?v=6TuqLyCUG-E>

## Second Sunday after Epiphany Day

In **BWV\_155**, the soul is on its journey of reconciling the misery, in which the soul sinks, with nearly all confidence in God's Mercy being drowned in a flood of tears (movement 1). With the superb bassoon solo, movement 2 encourages all to trust and hope, being "cool" that all is indeed well in God. The third movement encourages the soul to be in peace even when it seems that God is nowhere to be found. The soul is encouraged to let God in all things govern, and to trust God especially in troubled times. Movement 4 encourages us to fling ourselves into God's loving Arms, the Arms that always show mercy, laying your yoke of worries and whatever else burdens us upon the shoulders of God's Grace! The final movement 5 encourages everyone in the midst of despair not to be frightened out of the assurance that God knows what is best, and even if we do say No to that, don't be afraid, cause God can take it!

Note: the Gospel text used in Bach's day for the Second Sunday after Epiphany, deals with the wedding in Cana of Galilee, where Jesus was invited and attended with Jesus' mother Mary and all the disciples. The writer of John is keen on the word Hour, in the German "Stunde", see footnote in attached English translation, and references to the wine of joy in movements 1 and 3. Noted with joy also are the gifts of Joanne Lunn given generously in movements 1 and 4!

### **BWV\_155, *Mein Gott, wie lang, ach lange?***

Zweiter Sonntag nach dem Dreikönigstag

Brief: Römer 12: 6-16

Evangelium: Johannes 2: 1-11

Second Sunday after Epiphany

Epistle: Romans 12: 6-16

Gospel: John 2: 1-11

1. RECITATIVO Sopran

Mein Gott, wie lang, ach lange?  
Des Jammers ist zuviel!  
Ich sehe gar kein Ziel  
der Schmerzen und der Sorgen.  
Dein süßer Gnadenbilck

1. RECITATIVE Soprano

My God, how long, ah long?  
Whereof misery is too much!  
I see no end  
of pain and worry.  
Your sweet Grace Glance

hat unter Nacht und Wolken sich verborgen,  
die Liebeshand zieht sich, ach! ganz zurück;  
um Trost ist mir sehr bange.  
Ich finde, was mich Armen täglich kränket,  
das Tränenmaß wird stets voll eingeschenkt,  
der Freudenwein gebriecht;  
mir sinkt fast alle Zuversicht. Terz de Picardie

2. ARIA [DUETT] Alt und Tenor

Du mußt glauben, du mußt hoffen,  
du mußt Gott gelassen sein!  
Jesus weiß die rechten Stunden\*,  
dich mit Hülfe zu erfreun.  
Wenn die trübe Zeit verschwunden,  
steht sein ganzes Herz dir offen.

3. RECITATIVO Baß

So sei, o Seele, sei zufrieden!  
Wenn es vor deinen Augen scheint,  
als ob dein liebster Freund  
sich ganz von dir geschieden;  
wenn er dich kurze Zeit verläßt,  
Herz! glaube fest,  
es wird ein kleines sein,  
da er für bittere Zähren  
den Trost- und Freudenwein  
und Honigseim für Wermut will gewähren!  
Ach! denke nicht,  
daß er von Herzen dich betrübe,  
er prüfet nur durch Leiden deine Liebe;  
er machet, daß dein Herz bei trüben Stunden\*  
weine,  
damit sein Gnadenlicht  
dir desto lieblicher erscheine;  
er hat, was dich ergötzt,  
zuletzt  
zu deinem Trost dir vorbehalten;  
drum laß ihn nur, o Herz, in allem walten!

4. ARIA Sopran

Wirf, mein Herze, wirf dich noch  
in des Höchsten Liebesarme,  
daß er deiner sich erbarme.  
Lege deiner Sorgen Joch,  
und was dich bisher beladen,  
auf die Achseln seiner Gnaden.

5. CHORAL

**Ob sichs anließ, als wollt er nicht,  
laß dich es nicht erschrecken,  
denn wo er ist am besten mit,  
da will ers nicht entdecken.  
Sein Wort laß dir gewisser sein,  
und ob dein Herz spräch lauter Nein,  
so laß doch dir nicht grauen.**

Es ist das Heil uns kommen her Paul Speratus (1523) Strophe 12  
Melodie: Es ist das Heil uns kommen her anonymer Komponist

\*Stunde: auf Griechisch ὥρα; auf Englisch hour;  
siehe Johannes 2: 4; 7: 30; 8: 20; 12: 23, 27; 13: 1; und 17: 1.

is under night and clouds obscured,  
love's hand draws itself, ah! fully back;  
alternately with trust I am very anxious.  
I find, what my poorness daily ails,  
the full measure of tears becomes regularly poured out,  
the wine of joy broken;  
to me sinks nearly all confidence. tierce de Picardie

2. ARIA [DUET] Alto and Tenor

You must trust, you must hope,  
you must in God be "cool"!  
Jesus knows the right hours\*,  
you with help to delight.  
When the gloomy time disappears,  
stands the whole heart of [Jesus] to you open.

3. RECITATIVE Bass

So be, O soul, be content!  
When it before your eyes seems,  
as if your loving Friend  
from you completely has departed;  
when [Jesus] you for a little while leaves,  
heart! trust firmly,  
it will only a short while be,  
there will in place of bitter tears  
the wine of comfort and joy  
and liquid honey in place of wormwood will endure!  
Ah! do not think,  
that [God] from [God's] Heart you afflicts,  
[God] is only examining through suffering your love;  
[God] effects, that your heart in troubled hours\*  
weeps,  
therewith [God's] Light of Grace  
to you more lovelier appears;  
[God] has, what pleases you,  
ultimately  
for your consolation to you withheld;  
then let [God] only, O heart, in all things govern!

4. ARIA Soprano

Fling, my heart, fling yourself further  
into the [Creator's] loving arms,  
that [God] on you yourself shows mercy.  
Lay your yoke of worries,  
and whatever you till now has burdened,  
upon the shoulders of [God's] Grace.

5. CHORALE

**If it appears, as [God] is not willing,  
let you of it not be frightened,  
for where [God] is at best with you,  
there will [God] not disclose it.  
[God's] Word let to you undoubted be,  
and if your heart speaks only No,  
so let though yourself not be afraid.**

Es ist das Heil uns kommen her Paul Speratus (1523) Stanza 12  
Melodie: Es ist das Heil uns kommen her anonymous composer

\*In German Stunde: in Greek ὥρα; in English hour;  
see John 2: 4; 7: 30; 8: 20; 12: 23, 27; 13: 1; and 17: 1.

**BWV\_3** opens with a magnificent oboes d'amore theme heavily seasoned with the musical sign of the cross, all of which is underpinned by the cantus firmus of the chorale in the Bass and continuo

supported by the trombone. The oboes d'amore return to grace with the Love of God the fifth and sixth movements of BWV\_3. Movement 2 reiterates the narrow Way of the Cross and that the only Way is to turn to Jesus and experience the Saviour's Friendliness and Goodness. Movement 3 affirms that through hell's angst and pain, the soul has the authority to call upon Jesus' Name which can dissolve boundless griefs as a light mist! Movement 4 further confirms Jesus' endless love which further obtains the first Covenant of Jesus, quieting death's fear and dread of the grave. In need and want, Jesus is treasures and riches. Oboes d'amore penetrate with Love the duet in movement five as the souls are penetrated by cares but joyously sing to Jesus, as Jesus helps carry the cross, and those full of Faith can say it serves for the best at all times. The congregational response in the final movement 6 is a plea for Jesus to uphold the heart of the believer so that living or dying, the believer asks Jesus the Comforter to be always with them!

### **BWV\_3, Ach Gott, wie manches Herzeleid I**

Zweiter Sonntag nach Dreikönigstag

Brief: Römer 12: 6-16

Evangelium: Johannes 2: 1-11

Second Sunday after Epiphany

Epistle: Romans 12: 6-16

Gospel: John 2: 1-11

1. [CHORAL] Oboen d'amore  
**Ach Gott, wie manches Herzeleid  
 begegnet mir zu dieser Zeit!  
 Der schmale Weg ist trübsalvoll,  
 den ich zum Himmel wandern soll.**  
 Ach Gott, wie manches Herzeleid Martin Moller (1587) Strophe 1  
 Melodie: HERR Jesu Christ, meins Lebens Licht anonym. Komp. (c. 1455)

2. RECITATIVO  
**Wie schwerlich läßt sich  
 Fleisch und Blut** Strophe 2

Tenor  
 so nur nach Irdischem und Eitlem trachtet  
 und weder Gott noch Himmel achtet,  
**zwingen zu dem ewigen Gut.**

Alt  
 Da du, o Jesu, nun mein Alles bist,  
 und doch mein Fleisch so widerspenstig ist.  
**Wo soll ich mich denn wenden hin?**

Sopran Markus 14: 38  
 Das Fleisch ist schwach, doch will der Geist;  
 so hilf du mir, der du mein Herze weißt.

**Zu dir, o Jesu, steht mein Sinn.**  
 Baß  
 Wer deinem Rat und deiner Hülfe traut,  
 der hat wohl nie auf falschen Grund gebaut.  
 Da du der ganzen Welt zum Trost gekommen  
 und unser Fleisch an dich genommen,  
 so rettet uns dein Sterben  
 vom endlichen Verderben.  
 Drum schmecke doch ein gläubiges Gemüte  
 des Heilands Freundlichkeit und Güte.

3. ARIA Baß  
 Empfind ich Höllenangst und Pein,  
 doch muß beständig in dem Herzen  
 ein rechter Freudenhimmel sein.  
 Ich darf nur Jesu Namen nennen,  
 der kann auch unermeßne Schmerzen  
 als einen leichten Nebel trennen.

4. RECITATIVO Tenor  
 Es mag mir Leib und Geist verschmachten,  
 bist du, o Jesu, mein  
 und ich bin dein,

1. [CHORALE] oboes d'amore  
**Ah God, how many a painful heart  
 befalls me at this time!  
 The narrow Way is full of affliction,  
 through which I to heaven shall wander.**  
 Ach Gott, wie manches Herzeleid Martin Moller (1587) Stanza 1  
 Melodie: HERR Jesu Christ, meins Lebens Licht anon. composer (c. 1455)

2. RECITATIVE  
**How hard to part with itself for  
 flesh and blood** Stanza 2

Tenor  
 that only for earthly and empty things strives  
 and neither God nor Heaven regards,  
**to be compelled to the eternal Good.**

Alto  
 There You, O Jesu, now my all are,  
 and yet my flesh so rebellious is.

**Where shall I me then turn hence?**  
 Sopran Mark 14: 38  
 The flesh is weak, though wills the spirit;  
 so help You me, Who my heart knows.

**In You, O Jesu, is my sense.**  
 Bass  
 Whoever Your counsel and help marries,  
 that one has indeed never on false ground built.  
 There You for the comfort of the whole world have come  
 and our flesh upon Yourself have taken,  
 so delivers us Your Dying  
 from final corruption.  
 Therefore tastes surely a believing heart  
 the Saviour's Friendliness and Goodness.

3. ARIA Bass  
 Experience I hell's angst and pain,  
 though [there] must constantly in the heart  
 a true heavenly joy be.  
 I have authority merely on Jesu's Name to call,  
 which can even boundless griefs  
 as a light mist dissolve.

4. RECITATIVE Tenor  
 It may to me body and spirit languish,  
 as You are, O Jesu, mine  
 and I am Yours,

will ichs nicht achten.  
 Dein treuer Mund  
 und dein unendlich Lieben,  
 das unverändert stets geblieben,  
 erhält mir noch dein' ersten Bund,  
 der meine Brust mit Freudigkeit erfüllet  
 und auch des Todes Furcht,  
 des Grabes Schrecken stillet.  
 Fällt Not und Mangel gleich von allen Seiten ein,  
 mein Jesus wird mein Schatz und Reichtum sein.

5. ARIA DUETTO Alt und Sopran Oboen d'amore  
 Wenn Sorgen auf mich dringen,  
 will ich in Freudigkeit zu meinem Jesu singen.

Mein Kreuz hilft Jesus tragen,  
 drum will ich gläubig sagen:

**Es dient zum besten allezeit.** Strophe 16, Zeile 4

6. CHORAL Oboen d'amore Strophe 18  
**Erhalt mein Herz im Glauben rein,  
 so leb und sterb ich dir allein.  
 Jesu, mein Trost, hör mein Begier,  
 o mein Heiland, wär ich bei dir.**

I will pay no regard to it.  
 Your faithful mouth  
 and Your endless Love,  
 which have always endured unchanged,  
 further obtains for me Your first Covenant,  
 which my breast with joyfulness fills  
 and also death's fear,

the dread of the grave quiets.

As occurs in need and want alike from all sides,  
 my Jesus will my treasure and riches be.

5. ARIA DUETTO Alto and Soprano oboes d'amore  
 When cares into me penetrate,  
 will I in joyfulness to my Jesu sing.

My cross helps Jesus to carry,  
 therefore will I say full of Faith:

**It serves for the best at all times.** Stanza 16, line 4

6. CHORALE oboes d'amore Stanza 18  
**Uphold my heart in belief pure,  
 so live and die I to You alone.  
 Jesu, my Comfort, hear my eager desire,  
 O my Saviour, were I with You.**

**BWV\_13** movement 1 begins the cantata with a solo comforting hunting note along the Way where the sighs and pains prepare all for the little and final deaths, all this provided and accompanied by the recorders and consoling oboe of the chase (da cassia)! In movement 2 our Loving God seems to let us in vain cry out in our weeping with no comfort appearing. However the hour of God's vindication can be seen from afar, but we must in the meantime persevere in prayer. Movement 3 is a congregational response that God's promised help seems to be sought in vain, and ends with a question of whether God might this time not have mercy on the poor ones. In movement 4, the description of grief growing worse, with the cup of distress crammed with tears and the night anxiety of grief is answered with the assurance that God can and will replace the bitterness juice entirely into the wine of joy! Movement 5 reaffirms that groaning pitiful weeping does not help the sickness of grief, but all who look to their Creator for comfort can a gentle Joy Light in the midst of their mourning appear. Movement 6 is a congregational response encouraging everyone to trust their Mother/Father Creator Who has Ways and Means in all situations!

### **BWV\_13, Meine Seufzer, meine Tränen**

Zweiter Sonntag nach Dreikönigstag  
 Brief: Römer 12: 6-16 Evangelium: Johannes 2: 1-11

Second Sunday after Epiphany  
 Epistle: Romans 12: 6-16 Gospel: John 2: 1-11

1. ARIA Tenor Oboe da caccia Wiegenlied  
 Meine Seufzer, meine Tränen trügerische Kadenz  
 können nicht zu zählen sein.  
 Wenn sich täglich Wehmut findet  
 und der Jammer nicht verschwindet,  
 ach! so muß uns diese Pein  
 schon den Weg zum Tode bahnen.

1. ARIA Tenor oboe da caccia lullaby  
 My sighs, my tears deceptive cadence  
 can not be numbered.  
 When yourself daily sadness finds  
 and the distress not disappears,  
 ah! so must to us this pain  
 already the Way unto the death prepare.

2. RECITATIVO Alt  
 Mein liebster Gott läßt mich  
 annoch vergebens rufen  
 und mir in meinem Weinen  
 noch keinen Trost erscheinen.  
 Die Stunde lässet sich Johannes 2: 4  
 zwar wohl von ferne sehen,  
 allein ich muß doch noch vergebens flehen. Römer 12: 12

2. RECITATIVE Alto  
 My loving God lets me  
 as yet in vain to cry out  
 and to me in my weeping  
 still no comfort to appear.  
 The hour lets itself John 2: 4  
 indeed well from afar be seen,  
 only I must though yet in vain implore. Romans 12: 12

3. CHORAL Alt Freu dich sehr, o meine Seele Oboe da caccia  
**Der Gott, der mir hat versprochen  
 seinen Beistand jederzeit,  
 der läßt sich vergebens suchen  
 itzt in meiner Traurigkeit.  
 Ach! Will er denn für und für  
 grausam zürnen über mir,  
 kann und will er sich der Armen  
 itzt nicht wie vorhin erbarmen?**

Strophe 2

Zion klagt mit Angst und Schmerzen Johann Heermann (1636)  
 Melodie: Freu dich sehr, o meine Seele Louis Bourgeois (1550)

4. RECITATIVO Sopran  
 Mein Kummer nimmet zu  
 und raubt mir alle Ruh.  
 Mein Jammerkrug ist ganz  
 mit Tränen angefüllet,  
 und diese Not wird nicht gestillet,  
 so mich ganz unempfindlich macht.  
 Der Sorgen Kummernacht  
 drückt mein beklemmtes Herz darnieder,  
 drum sing ich lauter Jammerlieder.  
 Doch, Seele, nein,  
 sei nur getrost in deiner Pein:  
 Gott kann den Wermutsaft  
 gar leicht in Freudenwein verkehren  
 und dir alsdenn viel tausend Lust gewähren.

Johannes 2: 10

5. ARIA Baß  
 Ächzen und erbärmlich Weinen  
 hilft der Sorgen Krankheit nicht.  
 Aber wer gen Himmel siehet  
 und sich da um Trost bemühet,  
 dem dann leicht ein Freudenlicht  
 in der Trauerbrust erscheinen.

6. CHORAL  
**So sei nun, Seele, deine  
 und traue dem alleine,  
 der dich erschaffen hat.  
 Es gehe, wie es gehe,  
 dein Vater in der Höhe,  
 der weiß zu allen Sachen Rat.**

In allen meinen Taten Paul Fleming (1641) Strophe 9  
 Melodie: O Welt, ich muß dich lassen Heinrich Isaac (ca. 1490)

3. CHORALE Alto Freu dich sehr, o meine Seele oboe da caccia  
**The God, Who to me has promised  
 [God's] help every time,  
 lets [God] in vain be sought  
 now in my depression.  
 Ah! Will [God] then forever  
 cruelly be angry about me,  
 can and will [God] on the poor  
 now not as before have mercy?**

Stanza 2

Zion klagt mit Angst und Schmerzen Johann Heermann (1636)  
 Melody: Freu dich sehr, o meine Seele Louis Bourgeois (1550)

4. RECITATIVE Soprano  
 My grief grows worse  
 and robs me of all rest.  
 My cup of distress is quite  
 with tears crammed,  
 and this need is not calmed,  
 that makes me quite insensitive.  
 The anxiety night of grief  
 depresses my oppressed heart there low,  
 therefore I sing pure songs of misery.  
 Nevertheless, soul, no,  
 be only comforted in your pain:  
 God can the bitterness juice  
 entirely easily into wine of joy transform  
 and to you then many thousand joys give.

John 2: 10

5. ARIA Bass  
 Groaning and pitiful weeping  
 helps the grief sickness not.  
 But whoever towards [the Creator] looks  
 and themself there for comfort applies,  
 to them can gently a Joy Light  
 in the mourning breast appear.

6. CHORALE  
**So be now, soul, your part  
 and trust the One alone,  
 Who you created has.  
 It goes, as it goes,  
 your [Creator] in the [Universe],  
 Who knows unto all things Ways and Means.**

In allen meinen Taten Paul Fleming (1641) Stanza 9  
 Melody: O Welt, ich muß dich lassen Heinrich Isaac (ca. 1490)

May these cantatas by Bach bring us once again the new wine of joy in the living loving lavishing God.

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period  
 Instrument Soloists in

**BWV\_155 at 0:00, BWV\_3 at 11:40, and BWV\_13 at 34:43:**

<http://www.youtube.com/watch?v=Ni2LCHFmWeY>

## Third Sunday after Epiphany Day

If you can, obtain the CD or else find a recording containing all of these cantatas for the Third Sunday  
 after Epiphany Day on the internet of John Eliot Gardiner directing The Monteverdi Choir and The

English Baroque Period Instrument Soloists, note the superb cantata **BWV\_72**, and please focus especially on the 4th movement Aria sung by Joanne Lunn. Bach's genius, with the gentle dancing and restorative gentle rocking of this movement is expressively presented through to the last phrase, which is also the first phrase, delightfully repeated by Bach and interpreted by Joanne Lunn!

Movement 1 of BWV\_72 explicates the central premise of all of living which is in conformity with the Will of God. God's Will, nothing more, nothing less, nothing else in joy as well as sadness, in both good and evil times as God satisfies us with both clouds bringing life giving rain and sunshine bringing energy from the sun and Son of Life, depicted musically by the inner connection of groups of two and three with its hemiola bringing its musical rhythmic entwining alternation of groups of three where formerly there were two, or groups of two where formerly there were three, as well as the tierce de Picardie which musically depicts the Latin *mollis* or German *moll* meaning rounded, soft, calm, sensitive, or compliant minor musical key center followed by the Latin *durus* or German *Dur* meaning square, hard, and hardy major chord bringing forth from the rain of the minor the sunshine of the Major Chord. All only in conformity with God's Will! In the blessedness of C-Major's calm, the Alto Recitative movement 2 continues the cantata with the faith statement that as the LORD wills everyone fits together in Love, Jesus delights us, pain passes away, life becomes healthy and genuine, sadness becomes joy, thorns bring pasture, we grow in blessedness, the soul is satisfied in comprehended Faith, and even when body and life leaves us we die not when the Word speaks to us in the heart. Alto Aria movement 3 affirms that whatever we have and are is best left to Jesus! My spirit and sense is unable to comprehend the Counsel of God Creator, however Jesus leads all people on streets of thorns and also streets of roses! Bass Recitative movement 4 encourages all to believe now that the Saviour declares that "I will do it!" The nursing Grace Hand of Jesus outstretches to all when cross and suffering frighten us, and loosens the cross band of everyone and enters every poor and lowly heart! Movement 5 Soprano Aria with its gentle dance of reassurance in the lovely lullaby that Jesus will do the work of sweetening our cross, as we are burdened with so many griefs, our hearts can gently and silently find rest in the Arms of Jesus through Faith's comprehension. Jesus will do it! Movement 6 congregational Chorale affirms the will of God is the best at all times, God always being prepared to help all who trust in God. The Gentle God helps in need and corrects with measure. Whoever trusts in God will not be abandoned.

### **BWV\_72, *Alles nur nach Gottes Willen***

Dritter Sonntag nach Dreikönigstag  
Brief: Römer 12: 17-21      Evangelium: Matthäus 8: 1-13

Third Sunday after Epiphany  
Epistle: Romans 12: 17-21      Gospel: Matthew 8: 1-13

1. [CHOR]  
Alles nur nach Gottes Willen,  
so bei Lust als Traurigkeit,  
so bei gut als böser Zeit.      Hemiola  
Gottes Wille soll mich stillen  
bei Gewölk und Sonnenschein.  
Alles nur nach Gottes Willen,  
dies soll meine Losung sein.      Terz de Picardie
2. RECITATIVO Alt  
O selger Christ,  
der allzeit seinen Willen  
in Gottes Willen senkt,  
es gehe, wie es gehe,  
bei Wohl und Wehe!  
HERR, so du willst, so muß sich alles fügen!  
HERR, so du willst, so kannst du mich vergnügen!

1. [CHORUS]  
All only in conformity with God's Will,  
so along with joy as sadness,  
so along with good as evil times.      hemiola  
God's Will shall me satisfy  
along with clouds and sunshine.  
All only in conformity to God's Will,  
this shall my watchword be.      tierce de Picardie
2. RECITATIVE Alto  
O blessed [mortal],  
who all times one's will  
in God's Will subsumes,  
it goes, as it goes,  
along with well-being and woe!  
LORD, as You will, so must everyone fit together!  
LORD, as You will, so can You delight me!

HERR, so du willst, verschwindet meine Pein!  
HERR, so du willst, werd ich gesund und rein!  
HERR, so du willst, wird Traurigkeit zur Freude!  
HERR, so du willst, find ich auf Dornen Weide!  
HERR, so du willst, werd ich einst selig sein!  
HERR, so du willst, laß mich dies Wort

im Glauben fassen  
und meine Seele stillen!

HERR, so du willst, so sterb ich nicht,  
ob Leib und Leben mich verlassen,  
wenn mir dein Geist dies Wort ins Herze spricht!

3. ARIA Alt

Mit allem, was ich hab und bin,  
will ich mich Jesu lassen,  
kann gleich mein schwacher Geist und Sinn  
des Höchsten Rat nicht fassen.  
Er führe mich nur immerhin  
auf Dorn- und Rosenstraßen.

4. RECITATIVO Baß

So glaube nun!  
Dein Heiland saget: Ich wills tun! Matthäus 8: 3  
Er pflegt die Gnadenhand  
noch willigst auszustrecken,  
wenn Kreuz und Leiden dich erschrecken.  
Er kennet deine Not, und löst dein Kreuzesband!  
Er stärkt, was schwach,  
und will das niedre Dach  
der armen Herzen nicht verschmähen,  
darunter gnädig einzugehen.

5. ARIA Sopran sanfter Tanz, sanft wiegendes Schlaflied  
Mein Jesus will es tun, er will dein Kreuz versüßen.  
Obgleich dein Herze liegt in viel Bekümmernissen,  
soll es doch sanft und still  
in seinen Armen ruhn,  
wenn es der Glaube faßt;  
mein Jesus will es tun.

6. CHORAL

**Was mein Gott will, das g'scheh allzeit,  
sein Will, der ist der beste,  
zu helfen den' er ist bereit,  
die an ihn glauben feste.  
Er hilft aus Not, der fromme Gott,  
und züchtiget mit Maßen.  
Wer Gott vertraut, fest auf ihn baut,  
den will er nicht verlassen.** Terz de Picardie Strophe 1

Was mein Gott will, das g'scheh allzeit Duke Albrecht von Prussia (1547)  
Melodie: Was mein Gott will, das g'scheh allzeit Claudin de Sermisy  
(1547)

LORD, as You will, passes away my pain!  
LORD, as You will, I become healthy and genuine!  
LORD, as You will, sadness becomes joy!  
LORD, as You will, I find in thorns pasture!  
LORD, as You will, I grow one day blessed to be!  
LORD, as You will, let me this Word

in Faith comprehend  
and my soul satisfy!

LORD, as You will, so die I not,  
whether body and life leave me,  
when to me Your Spirit this Word in the heart speaks!

3. ARIA Alto

With all, whatever I have and am,  
will I myself to Jesu leave,  
can alike my weaker spirit and sense  
the [Creator's] Counsel not comprehend.  
[Jesu] leads me only always hence  
on thorns' and roses' streets.

4. RECITATIVE Bass

So believe now!  
Your Saviour declares: I will do it! Matthew 8: 3  
[Jesu] nurses [with] the Grace Hand  
still willingly outstretching,  
when cross and suffering frighten you,  
[Jesu] knows your need, and loosens your cross's band!  
[Jesu] strengthens, what [is] weak,  
and will the lowly shelter  
to the poor hearts not disdain,  
thereunder graciously to enter.

5. ARIA Soprano gentle dance, gently rocking lullaby  
My Jesus will do it, [Jesus] will your cross sweeten.  
Although your heart lies in many griefs,  
it shall nevertheless gently and silently  
in [Jesus's] Arms rest,  
whenever the Faith comprehends it;  
my Jesus will do it.

6. CHORALE

**What my God wills, that be done all times,  
[God's] Will, that is the best,  
to help them [all God] is prepared,  
who in [God] trust firmly.  
[God] helps in need, that Gentle God,  
and corrects with measure.  
Whoever God trusts, firmly on [God] builds,  
to these will [God] not abandon.** tierce de Picardie Stanza 1

Was mein Gott will, das g'scheh allzeit Duke Albrecht of Prussia (1547)  
Melodie: Was mein Gott will, das g'scheh allzeit Claudin de Sermisy  
(1547)

Here is Emmanuel Music Boston's video of

**BWV\_72:**

<https://www.youtube.com/watch?v=QbWjrxq7M6Q>

Composed for Bach's first year at Leipzig, Germany, **BWV\_73** is Bach's testimony of faith in life as in death, "Lord how You will". Movement 1 Chorale is troped with Recitative Tenor, Bass, and Soprano insertions. The prayerful entreaties of the Recitatives show firstly the depth of abandonment felt by the soul in both life and death, and secondly the affirmation that the LORD is our Helper, Comfort, and Safe House Who numbers the tears of the distressed, and thirdly affirms that even if the Will of

God seems to us like a curse it is nonetheless God's Will of Healing for all people. LORD how you will! Movement 2 Tenor Aria calls on God to bury the Joy Spirit into the heart where, with the spiritual sickness, joyfulness and hope will often waver with fear all entwined and embraced musically with oboe obbligato and bassoon basso continuo! Based on biblical text, movement 3 Bass Recitative realizes fully that our will remains reversed in being easily and equally defiant and disheartened and does not bear in mind death, and only through the Spirit of Christ immerses itself segue saying in movement 4 "LORD as You will." Bach was acquainted with death throughout Bach's life! Hear especially the initial sighing appoggiaturas of the strings melting later into the plucked funeral bells gently stilling the lament and affirming "Lord as You will." Movement 5 congregationally affirms, in the "plain" Chorale ninth stanza of Ludwig Helmbold's *Von Gott ich will nicht lassen*, the Parental Will of the Creator, the fullness of Goodness and Mercy in Jesus, and the governing Faith given to all by the Holy Spirit deserving all Glory, Honor, and Praise!, ending with a grand tierce de Picardie.

### **BWV\_73, HERR, wie du willst, so schick's mit mir**

Dritter Sonntag nach Dreikönigstag

Brief: Römer 12: 17-21

Evangelium: Matthäus 8: 1-13

Third Sunday after Epiphany

Epistle: Romans 12: 17-21

Gospel: Matthew 8: 1-13

#### 1. [CHORAL + RECITATIVO]

**HERR, wie du willst, so schick's mit mir  
im Leben und im Sterben!**

Tenor

Ach! aber ach! wieviel

läßt mich dein Wille leiden!

Mein Leben ist des Unglücks Ziel,

da Jammer und Verdruß

mich lebend foltern muß,

und kaum will meine Not im Sterben

von mir scheiden.

**Allein zu dir steht mein Begier,**

**HERR, laß mich nicht verderben!**

Baß

Du bist mein Helfer, Trost und Hort,

so der Betrübten Tränen zählet,

und ihre Zuversicht,

das schwache Rohr, nicht gar zerbricht; Jesaja 42: 3

und weil du mich erwählet,

so sprich ein Trost- und Freudenwort.

**Erhalt mich nur in deiner Huld,**

**sonst wie du willst, gib mir Geduld,**

**denn dein Will ist der beste.**

Sopran

Dein Wille zwar ist ein versiegelt Buch,

da Menschenweisheit nichts vernimmt.

Der Segen scheint uns oft ein Fluch,

die Züchtigung ergrimmt Strafe,

die Ruhe, so du in dem Todesschlaf

uns einst bestimmt,

ein Eingang zu der Hölle.

Doch macht dein Geist uns dieses Irrtums frei,

und zeigt, daß uns dein Wille heilsam sei.

**HERR, wie du willst!** Terz de Picardie Strophe 1

HERR, wie du willst, so schicks mit mir Kaspar Bienemann (1582)

Melodie: Wo Gott der HERR nicht bei uns hält anonymen Komponist

(1529) Beachten Sie die andere Melodie in BWV\_156.6.

#### 2. ARIA Tenor

Ach senke doch den Geist der Freuden

dem Herzen ein.

#### 1. [CHORALE + RECITATIVE]

**LORD, how You will, so send it along with me  
in the life and in the death!**

Tenor

Ah! again ah! how much

Your Will abandons me to suffer!

My life is affliction's goal,

where distress and discontent

my living must torment,

and barely will my need in death

from me depart.

**Alone in You rests my desire,**

**LORD, let me not be dragged down!**

Bass

You are my Helper, Comfort and Safe House,

thus Who numbers the tears of the distressed,

and their confidence,

[that] the weak reed, not quite breaks; Isaiah 42: 3

and since You have chosen [us],

so speak a Word of Comfort and Joy.

**Support [us] only in Your kindness,**

**moreover how You will, give [us] patience,**

**because Your Will is the best.**

Soprano

Your Will indeed is a sealed Book,

where mortal wisdom nothing understands.

The Blessing often appears to us a curse,

the correction gets angry judgment,

the rest, that You in death's sleep

to us some day appointed,

an entry into the hell.

Yet makes Your Spirit of us this error free,

and shows, that to us Your Will healing is.

**LORD, how You will!** tierce de Picardie Stanza 1

HERR, wie du willst, so schicks mit mir Kaspar Bienemann (1582)

Melodie: Wo Gott der HERR nicht bei uns hält anonymous composer

(1529) Note the different melody used in BWV\_156.6.

#### 2. ARIA Tenor

Ah [Jesu] sink the Spirit of Joy

into the heart.

Es will oft bei mir geistlich Kranken  
die Freudigkeit und Hoffnung wanken  
und zaghaft sein.

There will often with spiritual sickness  
the joyfulness and hope waver  
and fearful be.

3. RECITATIVO Baß  
Ach, unser Wille bleibt verkehrt,  
bald trotzig, bald verzagt,                      Jeremia 17: 9  
des Sterbens will er nie gedenken!  
Allein ein Christ, in Gottes Geist gelehrt,  
lernt sich in Gottes Willen senken  
und sagt:

3. RECITATIVE Bass  
Ah, our will remains reversed,  
easily defiant, easily disheartened,                      Jeremiah 17: 9  
the death it will never bear in mind!  
Only a [mortal], in God's Spirit shown,  
itself is taught in God's Will to be immersed  
and says:

4. ARIA Baß  
HERR, so du willst,  
so preßt, ihr Todesschmerzen,  
die Seufzer aus dem Herzen,  
wenn mein Gebet nur vor dir gilt.  
HERR, so du willst,  
so lege meine Glieder  
in Staub und Asche nieder,  
dies höchst verderbte Sündenbild.  
HERR, so du willst,  
so schlagt, ihr Leichenglocken,  
ich folge unerschrocken,  
mein Jammer ist nunmehr gestillt.  
HERR, so du willst.

4. ARIA Bass  
LORD, as You will,  
so press, you death-pains,  
the sighs out of the heart,  
whenever my prayer only before You is of worth.  
LORD, as You will,  
thus lay down my limbs  
in dust and ashes,  
this most spoiled picture of sin.  
LORD, as You will,  
so strike, you funeral bells,  
I follow unafraid,  
my lament henceforth stilled.  
LORD, as You will.

5. CHORAL  
**Das ist des Vaters Wille,  
der uns erschaffen hat;  
sein Sohn hat Guts die Fülle  
erworben und Genad;  
auch Gott, der Heilige Geist,  
im Glauben uns regieret,  
zum Reich des Himmels führet:  
ihm sei Lob, Ehr und Preis.**                      Terz de Picardie  
Von Gott will ich nicht lassen Ludwig Helmbold (1563) Strophe 9  
Melodie: verwendet mit heiligem Text von Ludwig Helmbold (1563)

5. CHORALE  
**That is the [Mother/]Father's Will,  
Who us has created;  
[God's Child] has the fullness of Goodness  
gained and Mercy;  
also God, the Holy Spirit,  
in the Faith us governs,  
to the [Way] of Heaven leads:  
to [God] be Glory, Honor and Praise.**                      tierce de Picardie  
Von Gott will ich nicht lassen Ludwig Helmbold (1563) Stanza 9  
Melody: first use of secular tune with sacred text by Ludwig Helmbold (1563)

Here is a recording directed by Ton Koopman in  
**BWV\_73:**  
<https://www.youtube.com/watch?v=fa6tecUDie8>

**BWV\_111** was composed in Bach's second year chorale cantata cycle at Leipzig, based on the chorale *Was mein Gott will*. Movement 1 contains the unaltered text of the first stanza of the chorale in which the mortal asks that God's Will be done at all times, reflecting the words of the first part of the Lord's Prayer "Your Will be done". This Gentle God disciplines us with measure so that whoever trusts in God firmly will not be abandoned by God. Movement 2 Bass Aria assures all people with the reference from the second stanza of the chorale that God is our Comfort and Confidence Whom mortal might cannot oppose. Alto Recitative movement 3 reminds us that we are silly when we, like Jonah, try to remove ourselves from God's Countenance! God knows every hair of our head and knows all our thoughts. Blessed are all who choose the refuge of God, and in believing confidence behold in Hope and Patience God's Determination and Word. In movement 4 Tenor and Alto Duet we are reminded that especially along the path to death (which is our lifetime path!), we can proceed along it with encouraged steps, because God leads us with Jesus. The blessed and desired end of death can be through Faith victorious. Movement 5 declares and implores that when our spirit is extracted from the body after our final breath God takes it with Maternal Hands of Faith victorious to

a desired and blessed end. Movement 6 congregational Chorale stanza 4 reflects Abraham's discussion with God found in Genesis 18: 22-33 as here the faithful ask one more thing of God, that, when the evil spirit afflicts, we do not despair as God helps, steers, and controls to the Honor of the Name of Jesus as all creation declares a joyful Amen!

## **BWV\_111, Was mein Gott will, das g'scheh allzeit**

Dritter Sonntag nach Dreikönigstag

Brief: Römer 12: 17-21

Evangelium: Matthäus 8: 1-13

Third Sunday after Epiphany

Epistle: Romans 12: 17-21

Gospel: Matthew 8: 1-13

### 1. [CHORAL]

**Was mein Gott will, das g'scheh allzeit,  
sein Will, der ist der beste,  
zu helfen den' er ist bereit,  
die an ihn glauben feste.  
Er hilft aus Not, der fromme Gott,  
und zuchtiget mit Maßen.  
Wer Gott vertraut, fest auf ihn baut,  
den will er nicht verlassen.**

Strophe 1

Was mein Gott will, das g'scheh allzeit Duke Albrecht of Prussia (1547)  
Melodie: Was mein Gott will, das g'scheh allzeit Claudin de Sermisy (1547)

### 2. ARIA Baß

Entsetze dich, mein Herze, nicht,  
**Gott ist dein Trost und Zuversicht**  
und deiner Seelen Leben.

Strophe 2,

Zeile 1

Ja, was sein weiser Rat bedacht,  
dem kann die Welt und Menschenmacht  
unmöglich widerstreben.

### 3. RECITATIVO Alt

O Törichter, der sich von Gott entzieht,  
und wie ein Jonas dort  
vor Gottes Angesichte flieht;  
auch unser Denken ist ihm offenbar,  
und unsers Hauptes Haar  
hat er gezählet.  
Wohl dem, der diesen Schutz erwählet  
im gläubigen Vertrauen,  
auf dessen Schluß und Wort  
mit Hoffnung und Geduld zu schauen.

Jona 1:3

### 4. ARIA [DUETT] Tenor und Alt

So geh ich mit beherzten Schritten,  
auch wenn mich Gott zum Grabe führt.  
Gott hat die Tage aufgeschrieben,  
so wird, wenn seine Hand mich rührt,  
des Todes Bitterkeit vertrieben.

### 5. RECITATIVO Sopran

Drum wenn der Tod zuletzt den Geist  
noch mit Gewalt aus seinem Körper reißt,  
so nimm ihn, Gott, in treue Vaterhände;  
wenn Teufel, Tod und Sünde mich bekriegt  
und meine Sterbekissen  
ein Kampfplatz werden müssen,  
so hilf, damit in dir mein Glaube siegt.  
O seliges, gewünschtes Ende!

### 6. CHORAL

Strophe 4

**Noch eins, HERR, will ich bitten dich,  
du wirst mir's nicht versagen:  
Wenn mich der böse Geist anficht,  
laß mich doch nicht verzagen!  
Hilf, steur und wehr, ach Gott, mein HERR,**

### 1. [CHORALE]

**What my God wills, that be done all times,  
[God's] Will, that is the best,  
to help them [all God] is prepared,  
who in [God] trust firmly.  
[God] helps in need, that Gentle God,  
and brings up with measure.  
Whoever God trusts, firmly on [God] builds,  
to these will [God] not abandon.**

Stanza 1

Was mein Gott will, das g'scheh allzeit Duke Albrecht of Prussia (1547)  
Melody: Was mein Gott will, das g'scheh allzeit Claudin de Sermisy (1547)

### 2. ARIA Bass

Frighten you, my heart, not,  
**God is your Comfort and Confidence**  
and your soul's Life.

Stanza 2,

line 1

Indeed, what [God's] wise Counsel considers,  
to Whom can the world and mortal might  
impossibly oppose.

### 3. RECITATIVE Alto

O silly one! who yourself from God removes,  
and like a Jonah there  
before God's Countenance flees;  
even our thinking is to [God] evident,  
and our head's hair  
has God numbered.  
Blessed is the one, who this refuge chooses  
in the believing confidence,  
in whose Determination and Word  
with Hope and Patience to behold.

Jonah 1: 3

### 4. ARIA [DUETT] Tenor and Alto

So proceed I with encouraged steps,  
even when God me to the grave leads.  
God has the days recorded,  
so will, when [God's] Hand affects me,  
death's bitterness be dispersed.

### 5. RECITATIVE Sopran

When therefore the death eventually the spirit  
in addition with force out of its body extracts,  
so takes it, God, in faithful [Maternal\*] Hands;  
when devil, death, and sin me wage war upon  
and my death cushion  
a battle field must become,  
so help, therewith in You my faith be victorious.  
O blessed, desired end!

### 6. CHORALE

Strophe 4

**In addition one thing, LORD, will I ask You,  
You will me it not deny:  
When me the evil spirit afflicts,  
let me though not despair!  
Help, steer, and control, ah God, my LORD,**

**zu Ehren deinem Namen.  
Wer das begehrt, dem wird's gewährt;  
drauf sprech ich fröhlich: Amen!**

**to [the] Honor of Your Name.  
Whoever that desires, to whom it will be granted:  
then declare I joyfully: Amen!**

\*NB: "Der Dienst einer Mutter ist der intimste, willigste und verlässlichste aller Dienste, weil er der wahrhaftigste von alle ist... Die sterbliche Mutter wird ihr Kind mit ihrer eigenen Milch säugen, aber unsere geliebte Mutter, Jesus, ernährt uns mit [sich selbst], und zwar mit der zärtlichsten Höflichkeit, durch das Allerheiligste Sakrament, die kostbare Speise allen wahren Lebens."

*Offenbarung der göttlichen Liebe,*  
Julian von Norwich, 14. Jahrhundert

\*NB: "A mother's is the most intimate, willing, and dependable of all services, because it is the truest of all... The mortal mother will suckle her child with her own milk, but our beloved Mother, Jesus, feeds us with [herself], and with the most tender courtesy, does it by means of the Blessed Sacrament, the precious food of all true life."

*Revelation of Divine Love,*  
Julian of Norwich, 14th century

Here is Emmanuel Music's video of

**BWV\_111:**

<https://www.youtube.com/watch?v=Rnig79UY4G8>

**BWV\_156** movement 1 instrumental Sinfonia is borrowed from the second movement of BWV\_1056 and its use in the 23 January 1729 presentation of this cantata reflects Bach's need of using instruments instead of voices and ends with a musical question on the Dominant C! Movement 2 is a prayer of faith, based on the Gospel for the day that God in God's goodness makes the diseased mortal's ending good. Movement 3 proceeds with the prayer of the afflicted who is reconciled with God's will, asking that even if the affliction not be healed, that the affliction will not last long, because the longer here on earth, the later the fuller presence of God. Movement 4 continues with the prayer that God's Will be done in joy or suffering, dying, prayer and entreaty, God's Will be done! Movement 5 affirms that in possible healing, thankfulness to God will follow, and also in sickness God will be the Comforter and every heart's Portion. Movement 6 concludes the cantata with a congregational Chorale prayer reflecting the previous movements, praying to God for God's Will in life and death, that God alone be in the soul's desire, and in the hope of not perishing. The congregation petitions God for patience in awaiting God's Will, and the affirmation that God's Will is the best.

### **BWV\_156, *Ich steh mit einem Fuß im Grabe***

Dritter Sonntag nach dem Dreikönigstag  
Brief: Römer 12: 17-21      Evangelium: Matthäus 8: 1-13

Third Sunday after Epiphany  
Epistle: Romans 12: 17-21      Gospel: Matthew 8: 1-13

1. SINFONIA      Cembalokonzert, BWV\_1056, Satz 2
2. ARIA [+ CHORAL]      Tenor und Sopran  
Ich steh mit einem Fuß im Grabe,  
**Mach's mit mir, Gott,  
nach deiner Güt,  
bald fällt der kranke Leib hinein.  
hülff mir in meinen Leiden,**  
Komm, lieber Gott, wenn dir's gefällt,  
**was ich dich bitt, versag mir nicht.**  
ich habe schon mein Haus bestellt,  
**Wenn sich mein Seel soll scheiden,  
so nimm sie, HERR, in deine Händ.**  
komm, lieber Gott, komm wenn dir's gefällt,  
nur laß mein Ende selig sein!  
**Ist alles gut, wenn gut das End.**      Strophe 1  
Machs mit mir, Gott, nach deiner Güt      Johann Hermann Schein (1628)  
Melodie: Machs mit mir, Gott, nach deiner Güt      Johann Hermann Schein (1628)
3. RECITATIVO      Baß  
Mein Angst und Not,

1. SINFONIA      Harpsichord Concerto, BWV\_1056, movement 2
2. ARIA [+ CHORALE]      Tenor and Soprano  
I stand with one foot in the grave,  
**Make it with me, God,  
following Your Goodness,  
soon slumps the sick body herein.  
help me in my loathsomeness,**  
Come, loving God, when to You it pleases,  
**what I ask You, deny to me not.**  
I have already my house set in order,  
**When herself\* my soul shall depart,  
so take her, LORD, into Your Hands.**  
come, loving God, come when to You it pleases,  
only let my end blessed be!  
**Is all good, when good the end.**      Stanza 1  
Machs mit mir, Gott, nach deiner Güt      Johann Hermann Schein (1628)  
Melody: Machs mit mir, Gott, nach deiner Güt      Johann Hermann Schein (1628)
3. RECITATIVE      Bass  
My angst and need,

mein Leben und mein Tod  
steht, liebster Gott, in deinen Händen;  
so wirst du auch auf mich  
dein gnädig Auge wenden.  
Willst du mich meiner Sünden wegen  
ins Krankenbette legen,  
mein Gott, so bitt ich dich,  
laß deine Güte größer sein  
als die Gerechtigkeit!  
Doch hast du mich darzu versehn,  
daß mich mein Leiden soll verzehren,  
ich bin bereit,  
dein Wille soll an mir geschehn,  
verschone nicht und fahre fort,  
laß meine Not nicht lange währen,  
je länger hier, je später dort!

4. ARIA Alt

HERR, was du willst, soll mir gefallen,  
weil doch dein Rat am besten gilt.

In der Freude,  
in dem Leide,  
im Sterben, in Bitten und in Flehn  
laß mir allemal geschehn,  
HERR, wie du willst.

5. RECITATIVO Baß

Und willst du, daß ich nicht soll kranken,  
so werd ich dir von Herzen danken.  
Doch aber gib mir auch dabei,  
daß auch in meinem frischen Leibe  
die Seele sonder Krankheit sei  
und allezeit gesund verbleibe.  
Nimm sie durch Geist und Wort in acht,  
denn dieses ist mein Heil,  
und wenn mir Leib und Seel verschmacht',  
so bist du, Gott, mein Trost und meines Herzens Teil.

6. CHORAL

**HERR, wie du willst, so schick's mit mir  
im Leben und im Sterben,  
allein zu dir steht mein Begier,  
HERR, laß mich nicht verderben!  
Erhalt mich nur in deiner Huld,  
sonst wie du willst, gib mir Geduld;  
dein Will der ist der beste.**

Strophe 1

HERR, wie du willst, so schicks mit mir Kaspar Bienemann (1582)  
Melodie: Aus tiefer Not (II) Samuel Scheidt (Görlitz, 1650)  
Beachten Sie die andere Melodie in BWV\_73.1.

my life and my death  
are, loving God, in Your Hands;  
so will You also upon me  
Your Gracious Eye turn.  
Will You me because of my sins  
into the sick-bed lay,  
my God, so beg I You,  
let Your Goodness greater be  
than the Justice!  
However have You me thereto provided,  
that me my loathsomeness shall consume,  
I am ready,  
Your Will shall to me be done,  
exempt not [me] and go forward,  
let my need not be protracted long,  
always longer here, always later there!

4. ARIA Alto

LORD, what You will, shall please me, as long as  
though Your Counsel considers [it] for the best.

In the joy,  
in the loathsomeness,  
in the dying, in prayer and in entreaty  
let [it] to me always happen,  
LORD, as You will.

5. RECITATIVE Bass

And will You, that I shall not be sick,  
so will I to You, from [my] heart thank.  
But though give me also therewith,  
that also in my vigorous body  
the soul without sickness be  
and all times healthy remain.  
Take her through Spirit and Word in regard,  
because this is my Salvation,  
and when to me body and soul languish,  
thus are You, God, my comfort and my heart's portion.

6. CHORALE

**LORD, how You will, so suits it with me  
in the life and in the death,  
alone to You stands my eager desire,  
LORD, let me not perish!  
Uphold me only in Your Grace,  
moreover how You will, give to me patience;  
Your Will that is the best.**

Stanza 1

HERR, wie du willst, so schicks mit mir Kaspar Bienemann (1582)  
Melodie: Aus tiefer Not (II) Samuel Scheidt (Görlitz, 1650)  
Note the different melody used in BWV\_73.1.

\*Soul in German is feminine.

May these texts gently and silently rock you in the dance of life in the arms of Jesus!

Here is the Netherlands Bach Society's video of

**BWV\_156:**

[https://www.youtube.com/watch?v=drFch\\_WwK7Y](https://www.youtube.com/watch?v=drFch_WwK7Y)

## Fourth Sunday after Epiphany Day

Few, if any, of Bach's other cantatas can match the intense word painting by Bach of the storms which surround us, and the ability of Jesus to calm those storms with the little Faith which each one of us has been given by the Creator, as described in **BWV\_81**! We are all in the boat described in the Gospel for the day, and turn pale at the seeming sleeping of Jesus while we see death's open abyss with the pale frightened face described in movement 1. Like the Magi in the Matthew 2: 2 text, movement 2 is a prayer that the Way we travel may likewise be illumined by the light of Jesus' Star. Even as the devil's streams of foaming waves redouble their fury to weaken our faith (movement 3), Jesus reminds us in movement 4 that we all have the little Faith in Jesus' Love Word which it takes to silence the swelled sea within and around us, and hear again the single Word of Jesus' name (God saves) which will silence the storm of afflictions, all of which is accompanied by the oboes of love in movement 5, and bring blessedness as Jesus awakes with a Love Word (movement 6). The congregational response of movement 7 brings all of us under the umbrella of Love's (accompanied by oboes of love) shelter of Jesus in all times of fear and need, reminding everyone again in the last line that Jesus will protect us, since as we are reminded in the melody that Jesus is our (Love) Friend! See Romans 13: 8 for our traveling of the Way instructions!

### **BWV\_81, *Jesus schläft, was soll ich hoffen?***

Vierter Sonntag nach Dreikönigstag

Brief: Römer 13: 8-10

Evangelium: Matthäus 8: 23-27

Fourth Sunday after Epiphany

Epistle: Romans 13: 8-10

Gospel: Matthew 8: 23-27

1. ARIA Alt

Jesus schläft, was soll ich hoffen?  
Seh ich nicht  
mit erblaßtem Angesicht  
schon des Todes Abgrund offen?

2. RECITATIVO Tenor

HERR, warum trittest du so ferne?  
Warum verbirgst du dich zur Zeit der Not,  
da alles mir ein kläglich Ende droht?  
Ach, wird dein Auge nicht durch meine Not bewegt,  
so\* sonst nie zu schlummern pfleget? \*BGA "das"  
Du wiesest ja mit einem Sterne Matthäus 2: 2b  
vordem den neubekehrten Weisen  
den rechten Weg zu reisen.  
Ach, leite mich durch deiner Augen Licht,  
weil dieser Weg nichts als Gefahr verspricht.

3. ARIA Tenor

Die schäumenden Wellen von Belials Bachen  
verdoppeln die Wut.  
Ein Christ soll zwar wie [Felsen]\* stehn,  
wenn Trübsalswinde um ihn gehn,  
doch suchet die stürmende Flut  
die Kräfte des Glaubens zu schwächen.

\*Der St. Petersburger Drucktext lautet: "wie Wellen".

4. ARIOSO Baß Stimme Christi Matthäus 8: 26  
'Ihr Kleingläubigen, warum seid ihr so furchtsam?'

5. ARIA Baß (Stimme Christi) Oboen d'amore

Schweig, aufgetürmtes Meer!  
Verstumme! Sturm und Wind!  
Dir sei dein Ziel gesetzt,  
damit mein auserwähltes Kind  
kein Unfall je verletzt.

6. RECITATIVO Alt

Wohl mir, mein Jesus spricht ein Wort,

1. ARIA Alto

Jesus sleeps, what shall I hope?  
See I not  
along with turned pale face  
surely death's abyss open?

2. RECITATIVE Tenor

LORD, why do You tread so far off?  
Why do You hide Yourself in the time of need,  
where all for me a miserable end threatens?  
Ah, would not your Eye by my need stir,  
that otherwise never to slumber tends?  
You directed indeed by a Star Matthew 2: 2b  
of old ahead of the neophytes Magi  
the correct Way to journey.  
Ah, lead me by Your Eyes' Light,  
since that Way not any danger promises.

3. ARIA Tenor

The foaming waves of Belial's streams  
redouble their fury.  
A christian shall indeed stand like [rocks]\*,  
when woe's winds around [them] go,  
nevertheless seeks the storming flood  
the strength of Faith to weaken.

\*St. Petersburg printed text reads: "wie Wellen", "as waves".

4. ARIOSO Bass vox Christi Matthew 8: 26  
'You of little faith, why are you so fearful?'

5. ARIA Bass (vox Christi) oboes d'amore

Silence, up swelled sea!  
Be still! storm and wind!  
To you be your course so set,  
that [all] my Child[ren]  
[are] not ever hurt by disaster.

6. RECITATIVE Alto

Blessed [are all], [our] Jesus speaks a Word,

mein Helfer ist erwacht,  
so muß der Wellen Sturm, des Unglücks Nacht  
und aller Kummer fort.

7. CHORAL Oboen d'amore

**Unter deinen Schirmen  
bin ich für den Stürmen  
aller Feinde frei.**

**Laß den Satan wüttern,  
laß den Feind erbittern,  
mir steht Jesus bei.**

**Ob es itzt gleich kracht und blitzt,  
ob gleich Sünd und Hölle schrecken:**

**Jesus will mich decken.** Terz de Picardie

Jesu, meine freude Johann Franck (1653) Strophe 2  
Melodie: Jesu, meine freude Johann Crüger (1653)

[our] helper has awakened,  
so must the waves' storm, of the affliction's night  
and all grief [be] gone.

7. CHORALE oboes d'amore

**Under Your shelter  
[are all] from the storms  
of all foes free.**

**Let satan pick up [our] scent,  
let the foe be embittered,  
Jesus stands with [us].**

**If it now even crashes and flashes,  
if even sin and hell frighten [us]:**

**Jesus will [us] protect.** tierce de Picardie

Jesu, meine freude Johann Franck (1653) Stanza 2  
Melody: Jesu, meine freude Johann Crüger (1653)

**BWV\_14** is a chorale cantata, based upon Martin Luther's Psalm 124 chorale of 1524, first presented in 1735. The first and second movements reflect upon the necessity of God's help in all struggles we face in life. Note in movement 2 the alacrity, precision and intensity with which Joanne Lunn skillfully interprets both text and music! Movements 3 and 4 interject the imagery of the wild storm tossed sea waves found in the Gospel for the day, the Bass Aria accompanied with the energetic and electric basso continuo part of the acoustic bassoon. Without God's help, the power of all that threatens us would hem us in. But the fifth movement is a congregational song of thanking and praising the God of Heaven and earth Who helps us and frees us from all shackles!

### **BWV\_14, Wär Gott nicht mit uns diese Zeit**

Vierter Sonntag nach Dreikönigstag

Brief: Römer 13: 8-10 Evangelium: Matthäus 8: 23-27

Fourth Sunday after Epiphany

Epistle: Romans 13: 8-10 Gospel: Matthew 8: 23-27

1. [CHORAL] Salmos 124

**Wär Gott nicht mit uns diese Zeit,  
so soll Israel sagen, Hemiola  
wär Gott nicht mit uns diese Zeit,  
wir hätten müssen verzagen,  
die so ein armes Häuflein sind,  
veracht' von so viel Menschenkind,  
die an uns setzen alle.** Terz de Picardie

Wär Gott nicht mit uns diese Zeit Martin Luther (1524) Strophe 1  
Melodie: Wär Gott nicht mit uns diese Zeit Johann Walther (1524)

2. ARIA Sopran

Unsre Stärke heißt zu schwach,  
unserm Feind zu widerstehen.  
Stünd uns nicht der Höchste bei,  
würd uns ihre Tyrannei  
bald bis an das Leben gehen.

3. RECITATIVO Tenor

Ja, hätt es Gott nur zugegeben,  
wir wären längst nicht mehr am Leben,  
sie rissen uns aus Rachgier hin,  
so zornig ist auf und ihr Sinn.  
Es hätt uns ihre Wut  
wie eine wilde Flut  
und als beschäumte Wasser überschwemmet,  
und niemand hätte die Gewalt gehemmet.

4. ARIA Baß

Gott, bei deinem starken Schützen  
sind wir vor den Feinden frei.  
Wenn sie sich als wilde Wellen

1. [CHORALE] Psalms 124

**Were God not with us this time,  
so shall Israel say, hemiola  
were God not with us this time,  
we must have had to be despairing,  
who such a poor little bunch are,  
despised by so many mortal children,  
who all set against us.** tierce de Picardie

Wär Gott nicht mit uns diese Zeit Martin Luther (1524) Stanza 1  
Melody: Wär Gott nicht mit uns diese Zeit Johann Walther (1524)

2. ARIA Soprano

Our strength [is] towards weak[ness],  
our enemy to stand against.  
Succors us not the [Creator],  
would us their tyranny  
soon throughout the living extend.

3. RECITATIVE Tenor

Indeed, had it God merely allowed,  
we would long not more life [have],  
they [would] overpower us out of vindictiveness,  
so angry is upon us their sense.  
It would have to us their rage  
as a wild flood  
and as foaming water inundated,  
and no one would have the power hemmed in.

4. ARIA Bass

God, by Your strong protection  
are we from the foes free.  
When they like wild waves

uns aus Grimm entgegenstellen,  
 stehn uns deine Hände bei.

5. CHORAL Strophe 3

**Gott Lob und Dank, der nicht zugab,  
 daß ihr Schlund uns möcht fangen.  
 Wie ein Vogel des Stricks kömmt ab,  
 ist unsre Seel entgangen.  
 Strick ist entzwei und wir sind frei,  
 des HERREN Name steht uns bei,  
 des Gottes Himmels und Erden.** Tierce de Picardie

out of anger set against us,  
 Your Hands help us.

5. CHORALE Stanza 3

**God laud and thank, Who did not grant,  
 that their abyss might take us prisoner.  
 As a bird from the [shackle] it gets away,  
 has our soul escaped.  
 [The shackle] is torn in two and we are free,  
 the LORD's Name helps us,  
 the God of Heaven and Earth.** tierce de Picardie

Here is John Eliot Gardiner conducting The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_26** at **0:00** (see commentary under the Twenty-fourth Sunday after The Holy Trinity),

**BWV\_81** at **15:28**, and **BWV\_14** at **31:45**:

[www.youtube.com/watch?v=OIybDqUl5Gk](http://www.youtube.com/watch?v=OIybDqUl5Gk)

## Presentation of Our LORD

Please refer for your listening to the Deutsche Grammophon recording 843183019427, recorded at Priory Church, Christchurch, Dorset on 02 February 2000, John Eliot Gardiner directing the Monteverdi Choir and English Baroque Period Instrument Soloists as part of their Bach Cantata Pilgrimage recordings of all of the Bach Cantatas.

**BWV\_83** immediately weds death with the "glad [party!] time". In the New Covenant (neuen Bunde, nuevo Convenio), the faith of Simeon, through the Holy Spirit, holds Jesus in our arms, and is given peace and joy in the last hour, and every hour of living. What we fear in death is actually the entry into Life. Death as a pledge of God that after struggle comes peace. The Saviour is consolation and refreshment. In this Alto Aria movement 1, the festive scoring of instruments includes two horns, two oboes, Violin obbligato including *bariolage*, (German for) figures which alternate open and stopped strings on a1 and d1 denoting the tolling of bells to signify death, strings, and basso continuo. All mortals are given the gift of faith that comes with the gift of Jesus as given to Simeon in the Gospel reference in movement 2. The *Nunc dimittis* (Latin) is the Canticle of Simeon sung at Compline (Night Prayers) the last service of the day. It is also sung some Sundays at the close of the Lord's Supper, *Abendmahl* in German=Evening Meal, (Holy Communion, or Eucharist). And in the final biblical quote of movement 2, Simeon declares that God has prepared Jesus "κατὰ πρόσωπον πάντων τῶν λαῶν" in the presence of all peoples, or more specifically "wherever one is present, there Jesus is!" All hearts hastening in the text of movement 3 is presented musically by the hastening strings playing triplet patterns, full of joyfulness, treading to the Grace Seat receiving comfort and compassion even in the midst of grievous times in the midst of Spirit strengthened prayer. Movement 4 reiterates this recognizing the bright light of Jesus in death itself in the relative minor key modulating to the Dominant A chord's tierce de Picardie! The congregational response of movement 5 in e minor depicts the light of the Saviour (Luke 2: 32) being for the heathen and Israel alike fed by Jesus in praise, honor, joy and gladness all of which ends musically in the E- Major chord (tierce de Picardie) resolution depicting reconciliation through God's great work of Love in giving Jesus to the whole world! What a tremendous gift Bach gave to the congregation in Leipzig, Germany

in Bach's first year there on 02 February 1724, 301 years ago (2025), when this cantata was first presented at Divine Worship!

## **BWV\_83, Erfreute Zeit im neuen Bunde**

Darstellung Unseres HERRN

Brief: Maleachi 3: 1-4

Evangelium: Lukas 2: 22-40

1. ARIA Alt  
Erfreute Zeit im neuen Bunde,  
da unser Glaube Jesum hält.  
Wie freudig wird zur letzten Stunde  
die Ruhestatt, das Grab bestellt!
2. ARIA [CHORAL + RECITATIVO] Baß  
'HERR, nun lässest du deinen Diener in Friede fahren,  
wie du gesaget hast.' Psalmton VIII Lukas 2: 29  
Was uns als Menschen schrecklich scheint,  
ist uns ein Eingang zu dem Leben.  
Es ist der Tod  
ein Ende dieser Zeit und Not,  
ein Pfand, das uns der HERR gegeben  
zum Zeichen, daß er's herzlich meint  
und uns will nach vollbrachtem Ringen  
zum Frieden bringen.  
Und weil der Heiland nun  
der Augen Trost, der Herzen Labsal ist,  
was Wunder, daß ein Herz des\* Todes Furcht vergißt?  
Es kann erfreut den Ausspruch tun: Lukas 2: 30-31  
'Denn meine Augen haben deinen Heiland gesehen,  
welchen du bereitet hast vor allen Völkern.'

\*"der" im BGA und Gardiner CD; "des" im NBA

3. ARIA Tenor  
Eile, Herz, voll Freudigkeit Hebräer 4: 16  
vor den Gnadenstuhl zu treten!  
Du sollt deinen Trost empfangen  
und Barmherzigkeit erlangen,  
ja, bei kummervoller Zeit,  
stark am Geiste kräftig beten.
4. RECITATIVO Alt  
Ja, merkt dein Glaube noch viel Finsternis,  
dein Heiland kann  
der Zweifel Schatten trennen;  
ja, wenn des Grabes Nacht  
die letzte Stunde schrecklich macht,  
so wirst du doch gewiß  
sein helles Licht  
im Tode selbst erkennen. Terz de Picardie
5. CHORAL  
**Er ist das Heil und selig Licht  
für die Heiden,  
zu erleuchten, die dich kennen nicht,  
und zu weiden.  
Er ist deins Volks Israel  
der Preis, Ehr, Freud und Wonne.** Terz de Picardie  
Mit Fried und Freud ich fahr dahin Martin Luther (1524) Strophe 4  
Melodie: Mit Fried und Freud ich fahr dahin Martin Luther (1524)

Presentation of Our LORD

Epistle: Malachi 3: 1-4

Gospel: Luke 2: 22-40

1. ARIA Alto  
Rejoice Time in the New Covenant,  
as our Faith holds Jesus.  
How joyful will to the last hour  
the fixed peace place, the grave prepare!
2. ARIA [CHORALE + RECITATIVE] Bass  
'LORD, now let You Your servant in Peace depart,  
as You have said.' Psalm tone VIII Luke 2: 29  
What to us as mortals terrible seems,  
is for us an entrance into the Life.  
It is the death  
an end of this time and need,  
a pledge, that the LORD gave to us  
for the sign, that [God] it heartfelt means  
and to us will after completed struggle  
to the Peace bring.  
And because the Saviour now  
the eyes' Comfort, the heart's Refreshment is,  
what surprise, that a heart of death's fear forgets?  
It can rejoice this saying making: Luke 2: 30-31  
'For my eyes have Your Saviour seen,  
whom You have prepared in the presence of all folks.'
3. ARIA Tenor  
Hasten, heart, full of joyfulness Hebrews 4: 16  
in the presence of the Grace Seat to tread!  
You shall your Comfort receive  
and Compassion obtain,  
yes, at grievous times,  
strong in the Spirit strengthening pray.
4. RECITATIVE Alto  
Indeed, perceives your Faith still much darkness,  
your Saviour can  
the doubt spirits divorce;  
indeed, whenever the grave's night  
makes the last hour terrible,  
then will you though surely  
[Jesus'] Clear Light  
in death itself recognize. tierce de Picardie
5. CHORALE  
**[Jesus] is the Salvation and Blessed Light  
for the sake of the heathen,  
to enlighten, those [who] do not know You,  
and [all] to feed.  
[Jesus] is Your folk's Israel  
the Praise, Glory, Joy and Delight.** tierce de Picardie  
Mit Fried und Freud ich fahr dahin Martin Luther (1524) Stanza 4  
Melody: Mit Fried und Freud ich fahr dahin Martin Luther (1524)

Here is a video by the Netherlands Bach Society of

**BWV\_83:**

<https://www.youtube.com/watch?v=Rkj2IWR8C3A>

**BWV\_82** brings the Gospel lesson of Simeon's receiving the baby Jesus within the personal reflection of the believer stating that "I have sufficiently", accompanied by plaintive oboe and wafting strings, when I too have the Saviour of Hope in my arms of Faith perceiving Jesus as I press Jesus to my heart. This leads to the joy of looking forward to death and the fuller presence of God's saving Grace for all of us all within the first movement of this cantata! The following Recitative movement 2 further explicates the only solace of a mortal being that Jesus is their Saviour and they are Jesus' child. Like Simeon we too in faith hold to Jesus and see the joy of the Life to come. We are encouraged to draw toward Jesus just as Simeon did that the Lord may rescue us from our bodies' shackles as we too depart with joy from this world and declare: "I have sufficiently!" As part of this cantata's third revision between its first presentation in 1727 and third revision in 1747, this superb Aria movement 3 must have had special personal significance for Bach as Bach struggled with eye cataracts and eventually died as a result of eye surgery in 1750. What a blessed benediction this movement is in its peaceful presentation. Accompanied by the rich tones of the oboe da caccia (oboe of the chase), this masterful third movement depicts perfectly the exhausted eyes closing softly and blessedly in sweet peace and silent rest. In movement 4 the final "Good Night" to the world is sung, followed in movement 5 by the dance of delight in death.

### **BWV\_82, *Ich habe genug***

Darstellung Unseres HERRN

Brief: Maleachi 3: 1-4

Evangelium: Lukas 2: 22-40

Presentation of Our LORD

Epistle: Malachi 3: 1-4

Gospel: Luke 2: 22-40

1. [ARIA] Baß/Sopran Wiegenlied

Ich habe genug,  
ich habe den Heiland, das Hoffen der Frommen,  
auf meine begierigen Arme genommen;  
Ich habe genug!  
Ich hab ihn erblickt,  
mein Glaube hat Jesum ans Herze gedrückt,  
nun wünsch ich noch heute mit Freuden  
von hinnen zu scheiden:  
Ich habe genug!

2. RECITATIVO Baß/Sopran

Ich habe genug!  
Mein Trost ist nur allein,  
daß Jesus mein und ich sein eigen möchte sein.  
Im Glauben halt ich ihn,  
da seh ich auch mit Simeon  
die Freude jenes Lebens schon.  
Laßt uns mit diesem Manne ziehn!  
Ach! möchte mich von meines Leibes Ketten  
der HERR erretten;  
ach! wäre doch mein Abschied hier,  
mit Freuden sagt ich, Welt, zu dir:  
Ich habe genug!

3. ARIA Baß/Sopran Oboe da caccia

Schlummert ein, ihr matten Augen,  
fallet sanft und selig zu!  
Welt, ich bleibe nicht mehr hier,  
hab ich doch kein Teil an dir,  
das der Seele könnte taugen.  
Schlummert ein, ihr matten Augen,  
fallet sanft und selig zu!  
Hier muß ich das Elend bauen,

1. [ARIA] Bass/Soprano lullaby

I have sufficiently,  
I have the Saviour, the Hope of the gentle ones,  
into my eager arms received;  
I have sufficiently!  
I have [Jesus] perceived,  
my faith has Jesus to the heart pressed,  
now wish I yet today with joy  
away from here to leave:  
I have sufficiently!

2. RECITATIVE Bass/Soprano

I have sufficiently!  
My solace is only merely,  
that Jesus mine and I [Jesus's] may be.  
In the Faith hold I to [Jesus],  
that I too see with Simeon  
the joy of the other Life already.  
Let us with this mortal draw toward!  
Ah! may me from my body's shackles  
the LORD rescue;  
ah! were at least my parting here,  
with joy I declare, world to you:  
I have sufficiently!

3. ARIA Bass/Soprano oboe da caccia

Pass quietly away, you exhausted eyes,  
close softly and blessedly!  
World, I remain no longer here,  
I have after all no part in you,  
that the soul could serve.  
Pass quietly away, you exhausted eyes,  
close softly and blessedly!  
Here I must the misery count on,

- aber dort, dort werd ich schauen  
süßen Friede, stille Ruh.  
Schlummert ein, ihr matten Augen,  
fallet sanft und selig zu!
4. RECITATIVO Baß/Sopran  
Mein Gott, wenn kömmt das schöne: Nun!,  
da ich im Friede fahren werde  
und in dem Sande kühler Erde  
und dort bei dir im Schoße ruhn?  
Der Abschied ist gemacht:  
Welt, gute Nacht!
5. ARIA Baß/Sopran Hemiolen  
Ich freue mich auf meinen Tod,  
ach! hätt er sich schon eingefunden! Terz de Picardie  
Da entkomm ich aller Not,  
die mich noch auf der Welt gebunden.

- but there, there I shall behold  
sweet peace, silent rest.  
Pass quietly away, you exhausted eyes,  
close softly and blessedly!
4. RECITATIVE Bass/Soprano  
My God, when comes that beautiful: Now!  
there I in peace will depart  
and in the sand of cool earth  
and there with You in the bosom sleep?  
The parting is made:  
World, good night!
5. ARIA Bass/Soprano hemiolas  
I delight in my death,  
ah! had it itself already arrived! tierce de Picardie  
There shall escape I from all need,  
which me still in the world has bound.

Here is a video by the Netherlands Bach Society of  
**BWV\_82:**

[https://www.youtube.com/watch?v=Q\\_5DG9BD-SU](https://www.youtube.com/watch?v=Q_5DG9BD-SU)

**BWV\_125** was composed for presentation on 02 February 1725 as part of the chorale cantata cycle in Bach's second year at Leipzig. This wonderful Luther chorale filled with Grace and good news fills us with an "inexhaustible Treasure of Goodness" (Alto Recitative movement 5). The second movement, accompanied by the oboe of Love reminds us that the Love of the faithful Saviour may be seen even through refracted eyes, bringing a similar theme of broken or exhausted eyes as found in BWV\_82 movement 3 Aria, and BWV\_125 ends with the same congregational chorale affirmation as found in BWV\_83 (the fourth stanza of Luther's chorale) of the inconceivable Light of Jesus filling up the entire Universe with Word and Promise!

### **BWV\_125, *Mit Fried und Freud ich fahr dahin***

Darstellung Unseres HERRN

Brief: Maleachi 3: 1-4

Evangelium: Lukas 2: 22-40

Presentation of Our LORD

Epistle: Malachi 3: 1-4

Gospel: Luke 2: 22-40

1. [CHORAL]

**Mit Fried und Freud ich fahr dahin  
in Gottes Willen;  
getrost ist mir mein Herz und Sinn,  
sanft und stille;  
wie Gott mir verheißen hat,  
der Tod ist mein Schlaf worden.**

Mit Fried und Freud ich fahr dahin Martin Luther (1524) Strophe 1  
Melodie: Mit Fried und Freud ich fahr dahin Martin Luther (1524)

2. ARIA Alt

Oboe d'amore

Ich will auch mit gebrochnen Augen  
nach dir, mein treuer Heiland, sehn.  
Wenngleich des Leibes Bau zerbricht,  
doch fällt mein Herz und Hoffen nicht.  
Mein Jesus sieht auf mich im Sterben  
und lässet mir kein Leid geschehn.

3. RECITATIVO [+ CHORAL] Baß

Strophe 2

O Wunder, daß ein Herz  
vor der dem Fleisch verhaßten Gruft  
und gar des Todes Schmerz  
sich nicht entsetzet!

1. [CHORALE]

**With Peace and Joy I go there hence  
in God's Will;  
comforted are to me my heart and sense,  
soft and still;  
as God to me has promised,  
that death has my sleep become.**

Mit Fried und Freud ich fahr dahin Martin Luther (1524) Stanza 1  
Melody: Mit Fried und Freud ich fahr dahin Martin Luther (1524)

2. ARIA Alto

oboe d'amore

I will also with refracted eyes  
towards You, my faithful Saviour, see.  
Although the body's frame decays,  
though sinks my heart and hope not.  
My Jesus looks towards me in death  
and lets to me no harm happen.

3. RECITATIVE [+ CHORALE] Bass

Stanza 2

O Surprise, that a heart  
before this flesh hated grave  
and even the death's pain  
itself not terrify!

**Das macht Christus, wahr' Gottes Sohn,  
der treue Heiland,**  
der auf dem Sterbebette schon  
mit Himmelssüßigkeit den Geist ergötzet,  
**den du mich, HERR, hast sehen lan,**  
da in erfüllter Zeit  
ein Glaubensarm das Heil des HERRN umfinge;  
**und machst bekannt**  
von dem erhabnen Gott, dem Schöpfer aller Dinge,  
**daß er sei das Leben und Heil,**  
der Menschen Trost und Teil,  
ihr Retter vom Verderben  
**im Tod\* und auch im Sterben.**

4. ARIA DUETTO Tenor und Baß  
Ein unbegreiflich Licht erfüllt  
den ganzen Kreis der Erden.  
Es schallet kräftig fort und fort  
ein höchst erwünscht Verheißungswort:  
Wer glaubt, soll selig werden.

5. RECITATIVO Alt  
O unerschöpfter Schatz der Güte,  
so sich uns Menschen aufgetan:  
Es wird der Welt,  
so Zorn und Fluch auf sich geladen,  
ein Stuhl der Gnaden  
und Siegeszeichen aufgestellt,  
und jedes gläubige Gemüte  
wird in sein Gnadenreich geladen.

6. CHORAL Strophe 4  
**Er ist das Heil und selge Licht  
für die Heiden,  
zu erleuchten, die dich kennen nicht,  
und zu weiden.  
Er ist deins Volks Israel  
der Preis, Ehr, Freud und Wonne.** Terz de Picardie  
\*Siehe Originaltext von Strophe 2, Zeilen 4 und 5:  
**daß er sei das Leben und Heil  
in Not und Sterben.**

**This causes Christ, true God's [Child],  
the faithful Saviour,**  
Who at the deathbed already  
with heavenly sweetness the spirit delights,  
**the One You, LORD, have let me see,**  
there in fullness of time  
a faith's arm the LORD's Salvation hugged;  
**and makes well-known**  
from the exalted God, the Creator of all things,  
**that [Jesus] is the Life and Salvation,**  
the mortals' Solace and Share,  
their Saviour from destruction  
**in need\* and also in dying.**

4. ARIA DUETTO Tenor and Bass  
An inconceivable Light fills up  
the entire sphere of the earth.  
It efficaciously sounds continually  
an [universally] desirable Promised Word:  
Whoever faith receives, shall blessed become.

5. RECITATIVE Alto  
O inexhaustible Treasure of Goodness,  
that itself to us mortals discloses:  
It becomes for the world,  
that anger and malediction upon itself invited,  
a Seat of Grace  
and Triumphal Sign erected,  
and every believing spirit  
becomes into [Jesus'] Grace [Way] invited.

6. CHORALE Stanza 4  
**[Jesus] is the Salvation and Blessed Light  
for the sake of the heathen,  
to enlighten, those [who] do not know You,  
and [all] to feed.  
[Jesus] is Your folk's Israel  
the Praise, Honor, Joy and Delight.** tierce de Picardie  
\*See original text of Stanza 2, lines 4 and 5:  
**that [Jesus] is the Life and Salvation  
in Need and in Death.**

Here is a recording by the Bach-Collegium Stuttgart of  
**BWV\_125:**

<https://www.youtube.com/watch?v=YB1OkdqvyIA>

**BWV\_200** is an Aria recently discovered in 1924, originating around 1742 toward the end of Bach's life, and is a superb affirmation of faith! It also is the affirmation of all peoples' source of blessedness and redemption being Jesus as LORD the confidence of which death cannot rob anyone of Jesus as Life's Light!

### **BWV\_200, *Bekennen will ich seinen Namen***

Darstellung Unser HERRN  
Brief: Maleachi 3: 1-4 Evangelium: Lukas 2: 22-40

Presentation of Our LORD  
Epistle: Malachi 3: 1-4 Gospel: Luke 2: 22-40

ARIA Alt  
Bekennen will ich seinen Namen,  
er ist der HERR, er ist der Christ,  
in welchem aller Völker Samen

ARIA Alto  
Confess will I [Jesus's] Name,  
[Jesus] is the LORD, [Jesus] is the Christ,  
in Whom all peoples' source

gesegnet und erlöst ist.  
Kein Tod raubt mir die Zuversicht,  
der HERR ist meines Lebens Licht.

blessed and redeemed is.  
No death robs [anyone] of the confidence,  
the LORD is [our] Life's Light.

May our tiredness and brokenness be given hope and comfort in these treasures of Faith!

Here is an Academy of Ancient Music video of

**BWV\_200:**

<https://www.youtube.com/watch?v=eN3ka3A5jPI>

## Septuagesima, Third Sunday before Lent

Because Lent falls early this year (2024), this coming Sunday is both the Fourth Sunday after Epiphany and also the Third Sunday before Lent. Bach presented **BWV\_144** at Leipzig during the first cantata cycle on 6 February 1724. The first movement with its word painting on the words "gehe hin" is contrapuntal in contrast to the homophonic second movement which calls on everyone not to murmur, but be content with what God has allotted as beneficial. The congregation response in movement 3 affirms God's doings as well done, and God's Will is righteous, calling on everyone to remain still as God acts in our lives. God well knows how to uphold us in our needs, and therefore we let God govern us. Movement 4 affirms that contentedness regulates and steers to the Way in that which God ordains, but discontentment's judgment leads to grief and worry, and not thinking thereon that what God does is well done! The Soprano Aria movement 5 reaffirms contentedness which can give delight in the midst of great sorrow because everything God dispenses is well regulated by contentment. Here is another wink from Bach as the oboe of Love accompanies only this movement in BWV\_144! In movement 6 the congregation gives the benediction that the gentle God helps in need and disciplines with measure. All who trust in God will build firmly on God, and God will not abandon them!

### **BWV\_144, Nimm, was dein ist, und gehe hin**

Septuagesima, Dritter Sonntag vor der Fastenzeit  
Brief: 1. Korinther 9: 24-10: 5    Evangelium: Matthäus 20: 1-16

1. [CHOR] Matthäus 20: 14  
'Nimm, was dein ist, und gehe hin.' Terz de Picardie
2. ARIA Alt  
Murre nicht,  
lieber Christ,  
wenn was nicht nach Wunsch geschieht;  
sondern sei mit dem zufrieden,  
was dir dein Gott hat beschieden,  
er weiß, was dir nützlich ist.
3. CHORAL  
**Was Gott tut, das ist wohl getan,  
es bleibt gerecht sein Wille;  
wie er fängt meine Sachen an,  
will ich ihm halten stille.  
Er ist mein Gott,  
der in der Not  
mich wohl weiß zu erhalten:**

Septuagesima, Third Sunday before Lent  
Epistle: 1 Corinthians 9: 24-10: 5    Gospel: Matthew 20: 1-16

1. [CHORUS] Matthew 20: 14  
'Take, what yours is, and go hence.' tierce de Picardie
2. ARIA Alto  
Murmur not,  
beloved [mortal],  
when what not according to [your] wish happens;  
but be with that content,  
that which your God has allotted for you,  
[God] knows, what to you useful is.
3. CHORALE  
**What God does, that is well done,  
it remains righteous [God's] Will;  
as [God] is occupied with my actions,  
I will in [God] hold still.  
[God] is my [LORD],  
who in the need  
well knows me in upholding:**

### **drum lass' ich ihn nur walten.**

Was Gott tut, das ist wohlgetan Samuel Rodigast (1675) Strophe 1  
Melodie: Severus Gastorius (1675)/Werner Fabricius (1659)

4. RECITATIVO Tenor  
Wo die Genügsamkeit regiert  
und überall das Ruder führt,  
da ist der Mensch vergnügt  
mit dem, wie es Gott fügt.  
Dagegen, wo die Ungenügsamkeit  
das Urteil spricht,  
da stellt sich Gram und Kummer ein,  
das Herz will nicht zufrieden sein,  
und man gedenket nicht daran:

**Was Gott tut, das ist wohlgetan.** Strophe 1, Zeile 1

5. ARIA Sopran Oboe d'amore  
Genügsamkeit  
ist ein Schatz in diesem Leben,  
welcher kann Vergnügung geben  
in der größten Traurigkeit,  
Genügsamkeit.  
Denn es lässet sich in allen  
Gottes Fügung wohl gefallen  
Genügsamkeit.

### 6. CHORAL

**Was mein Gott will, das gscheh allzeit,  
sein Will, der ist der beste.  
Zu helfen den'n er ist bereit,  
die an ihn glauben feste.  
Er hilft aus Not, der fromme Gott,  
und züchtigt mit Maßen.**

**Wer Gott vertraut, fest auf ihn baut,  
den will er nicht verlassen.** Terz de Picardie Strophe 1

Was mein Gott will, das gscheh allzeit Duke Albrecht of Prussia (1547)  
Melodie: Was mein Gott will, das gscheh allzeit  
Claudin de Sermisy (1528)

### **therefore allow I [God] solely to govern.**

Was Gott tut, das ist wohlgetan Samuel Rodigast (1675) Stanza 1  
Melody: Severus Gastorius (1675)/Werner Fabricius (1659)

4. RECITATIVE Tenor  
Where contentedness regulates  
and everywhere steers the [Way],  
there [all are] contented  
with that, which God ordains.  
On the other hand, where discontentment  
judgment pronounces,  
there grief and worry engage,  
that heart will not be content,  
and [all] do not keep in mind thereon:

**What God does, that is well done.** Stanza 1, line 1

5. ARIA Soprano oboe d'amore  
Contentedness  
is a treasure in this life,  
that can delight give  
in the great sorrow,  
contentedness.  
Because it lets itself in everything  
of God's dispensation be well pleased  
contentedness.

### 6. CHORALE

**What my God wills, that be done at all times,  
[God's] will, that is the best.  
To help everyone [God] is prepared,  
who in [God] believes firmly.  
[God] helps in need, the gentle God,  
and disciplines with measure.**

**Who trusts in God, firmly on [God] builds,  
these will [God] not abandon.** tierce de Picardie Stanza 1

Was mein Gott will, das gscheh allzeit Duke Albrecht of Prussia (1547)  
Melody: Was mein Gott will, das gscheh allzeit  
Claudin de Sermisy (1528)

Three years later, Bach wrote **BWV\_84**, which is focused on being content with the blessings God disposes on all of us, while thanking God for small gifts. Movement 2 affirms that mortals' impatience leads often to grief in thinking that God does not seemingly give superabundantly! It is enough that we do not go to bed hungry. Movement 3 continues that a quiet conscience, a joyful spirit, and a grateful heart which praises and lauds increases the blessing and sweetens the need! Movement 4 affirms that the daily bread and the Grace gift are all that are needed (ref. 2 Corinthians 12: 9). The congregation emphasizes in the words of Amelia Julian (written one year after Bach's birth) found in movement 5 that in the meanwhile we are satisfied to die without anxiety, trusting that God's Grace and Christ's Blood make the ending (and all) of life good!

## **BWV\_84, Ich bin vergnügt mit meinem Glücke**

Septuagesima, Dritter Sonntag vor der Fastenzeit  
Brief: 1. Korinther 9: 24-10:5 Evangelium: Matthäus 20: 1-16

1. ARIA Sopran  
Ich bin vergnügt mit meinem Glücke,  
das mir der liebe Gott beschert.  
Soll ich nicht reiche Fülle haben,  
so dank ich ihm für kleine Gaben  
und bin auch nicht derselben wert.
2. RECITATIVO Sopran  
Gott ist mir ja nichts schuldig,

Septuagesima, Third Sunday before Lent  
Epistle: 1 Corinthians 9: 24-10: 5 Gospel: Matthew 20: 1-16

1. ARIA Soprano  
I am content with my happiness,  
which to me the loving God bestows.  
Shall I not riches' fullness have,  
so I thank [God] for small gifts  
and [I] am not even of the same worthy.
2. RECITATIVE Soprano  
God is to me indeed nothing owing,

und wenn er mir was gibt,  
so zeigt er mir, daß er mich liebt;  
ich kann mir nichts bei ihm verdienen,  
denn was ich tu, ist meine Pflicht.  
Ja! wenn mein Tun gleich  
noch so gut geschienen,  
so hab ich doch nichts Rechtes ausgericht'.  
Doch ist der Mensch so ungeduldig,  
daß er sich oft betrübt,  
wenn ihm der liebe Gott  
nicht überflüssig gibt.  
Hat er uns nicht so lange Zeit  
umsonst ernähret und gekleidet  
und will uns einsten seliglich  
in seine HERRlichkeit erhöh'n?  
Es ist genug für mich,  
daß ich nicht hungrig darf zu Bette gehn. Terz de Picardie

3. ARIA Sopran Gigue Hemiola  
Ich esse mit Freuden mein weniges Brot  
und gönne dem Nächsten von Herzen das Seine.  
Ein ruhig Gewissen, ein fröhlicher Geist,  
ein dankbares Herze, das lobet und preist,  
vermehret den Segen, verzuckert die Not.

4. RECITATIVO Sopran  
Im Schweiß meines Angesichts Genesis 3: 19  
will ich indes mein Brot genießen,  
und wenn mein Lebenslauf,  
mein Lebensabend wird beschließen,  
so teilt mir Gott den Groschen aus,  
da steht der Himmel drauf.  
O! wenn ich diese Gabe  
zu meinem Gnadenlohne habe,  
so brauch ich weiter nichts. Terz de Picardie

5. CHORAL  
**Ich leb indes in dir vergnüget  
und sterb ohn alle Kümmeris,  
mir gnüget, wie es mein Gott füget,  
ich glaub und bin es ganz gewiß:  
durch deine Gnad und Christi Blut  
machst du's mit meinem Ende gut.** Terz de Picardie

Wer weiß, wie nahe mir mein Ende Ämilie Juliane of Schwarzburg-  
Rudolstadt (1686) Strophe 12  
Melodie: Wer nur den lieben Gott läßt walten Georg Neumark (1657)

and when [God] to me something gives,  
so demonstrates [God] to me, that [God] loves me;  
I can to me nothing with [God] earn,  
because what I do, is my obligation.  
Indeed! when my actions immediately  
in addition so good seemed,  
so have I for all that nothing of right accomplished.  
For all that is the mortal so impatient,  
that [they themselves] often [are] grieved,  
when [to them] the Loving God  
does not superabundantly give.  
Has [God] to us not so long [a] time  
for nothing fed and clothed  
and will to us one day blessedly  
into [God's] LORDliness raise?  
It is enough for me,  
that I not hungry be allowed to go to bed. tierce de Picardie

3. ARIA Soprano gigue hemiola  
I eat with joy my little bread  
and envy not the neighbor from [the] heart what [is] theirs.  
A quiet conscience, a joyful spirit,  
a grateful heart, which lauds and praises,  
increases the blessing, sweetens the need.

4. RECITATIVE Soprano  
In the sweat of my brow Genesis 3: 19  
will I meanwhile my bread eat,  
and when my life's path,  
my life's evening will end,  
so God distributes to me the pennies,  
there stands the Heaven thereupon.  
Oh! if I this gift  
along with my Grace reward have,  
so need I further nothing. tierce de Picardie

5. CHORALE  
**I live meanwhile in You satisfied  
and die without any anxiety,  
to me enough, as it my God wills,  
I trust and am there quite sure:  
through Your Grace and Christ's Blood  
make You there with my ending good.** tierce de Picardie

Wer weiß, wie nahe mir mein Ende Ämilie Juliane of Schwarzburg-  
Rudolstadt (1686) Stanza 12  
Melodie: Wer nur den lieben Gott läßt walten Georg Neumark (1657)

**BWV\_92** is a chorale cantata based on the twelve stanza chorale composed by Paul Gerhardt in 1647. Note especially how the gentle and supportive oboes d'amore embrace and effect the entire cantata, as they are used in movements 1, 4, 8 and 9, reminding and emphasizing musically God's Love for all and in all times of life! Movement 1 reminds us that death itself is life! The evil we encounter in life is all to our profit, since we are children of Jesus. Using the complete unaltered troped second stanza of the chorale, movement 2 affirms that God's Hand raises us up out of every situation life may bring us. Tenor Aria movement 3 reminds us that all falls that God's Arm does not hold, and that what God embraces is insurmountable to everything else. Verbatim Chorale stanza 5 sung by Alto(s) accompanied by oboes of love in movement 4 declare the wisdom and understanding of God is beyond measure as God gives joy as well as pain which is all good. Movement 5 Tenor Recitative reminds us of Jesus' thousandfold pains on the cross as our fountain-head of eternal joy through which we can have patience. Bass Aria movement 6 declares that raw winds produce the full ears of corn, and that in our distressed lives we can kiss the Hand of Jesus in honor of the faithful training of



zu rechter Zeit

**mich wieder zu erhöhen.**

Strophe 2

3. ARIA Tenor

Seht, seht! wie reißt, wie bricht, wie fällt,  
was Gottes starker Arm nicht hält.

Seht aber fest und unbeweglich prangen,  
was unser Held mit seiner Macht umfängen.

Laßt Satan wüten, rasen, krachen,  
der starke Gott wird uns unüberwindlich machen.

4. CHORAL Alt Oboen d'amore

**Zudem ist Weisheit und Verstand**

**bei ihm ohn alle Maßen,  
Zeit, Ort und Stund ist ihm bekannt,  
zu tun und auch zu lassen.**

**Er weiß, wenn Freud,**

**er weiß, wenn Leid**

**uns, seinen Kindern, diene,**

**und was er tut,**

**ist alles gut,**

**ob's noch so traurig schiene.**

Strophe 5

5. RECITATIVO Tenor

Wir wollen nun nicht länger zagen  
und uns mit Fleisch und Blut,

weil wir in Gottes Hut,  
so furchtsam wie bisher befragen.

Ich denke dran,

wie Jesus nicht gefürcht' das tausendfache Leiden;  
er sah es an

als eine Quelle ewger Freuden.

Und dir, mein Christ,

wird deine Angst und Qual, dein bitter Kreuz und Pein  
um Jesu willen Heil und Zucker sein.

Vertraue Gottes Huld

und merke noch, was nötig ist:

Geduld! Geduld!

6. ARIA Baß

Das Brausen von den rauhen Winden  
macht, daß wir volle Ähren finden.

Des Kreuzes Ungestüm schafft

bei den Christen Frucht,

drum laßt uns alle unser Leben

dem weisen HERRScher ganz ergeben.

Küßt seines Sohnes Hand, verehrt die treue Zucht.

7. [CHORAL + ] RECITATIVO

**Ei nun, mein Gott, so fall ich dir  
getrost in deine Hände.**

Baß

So spricht der Gott gelass'ne Geist,

wenn er des Heilands Brudersinn

und Gottes Treue gläubig preist.

**Nimm mich, und mache es mit mir**

**bis an mein letztes Ende.**

Tenor

Ich weiß gewiß,

daß ich ohnfelbar selig bin,

wenn meine Not und mein Bekümmernis

von dir so wird geendigt werden:

**Wie du wohl weißt,**

**daß meinem Geist**

**dadurch sein Nutz entstehe,**

Alt

at [the] right time

**me again to raise.**

Stanza 2

3. ARIA Tenor

Look, look! how it rips, how it breaks, how it falls,  
what God's strong Arm not holds.

But see firmly and fixed displayed,  
what our [Way] with [God's] Might embraces.

Let satan rage, rave, crack,  
the strong God will us insurmountable make.

4. CHORALE Alto oboes d'amore

**Moreover is wisdom and understanding**

**with [God] without all measurement,  
time, place and hour are to [God] known,  
to do and also to refrain from.**

**[God] knows, when joy,**

**[God] knows, when pain**

**to us, [God's] Children, serves,**

**and what [God] does,**

**is all good,**

**whether it now so sad appears.**

Stanza 5

5. RECITATIVE Tenor

We will now not longer be afraid  
and to us with flesh and blood,

because we in God's pasture,  
so fearful as before question.

I think thereon,

how Jesus did not fear the thousandfold pains;

[Jesus] regarded it

as a fountain-head of eternal joy.

And to you, my [mortal],

your angst and agony, your bitter cross and pain  
for Jesu's sake Salvation and sweetness will be.

Trust God's Graciousness

and observe now, what is needful:

Patience! Patience!

6. ARIA Bass

The blustering of the raw winds

produces, that we full ears of corn find.

The Cross's violence creates

in the [mortal ones] fruit,

therefore let us all our life

to the wise [Creator] altogether deliver up.

Kiss [God's Child's] Hand, honor that faithful training.

7. [CHORALE + ] RECITATIVE

**Indeed now, my God, so fall I to You  
confidently into Your Hands.**

Bass

So says to God the patient spirit,

when it the Saviour's [Loving] Sense

and God's Fidelity full of faith praises.

**Take me, and make it with me**

**until my final end.**

Tenor

I know certainly,

that I without fail am blessed,

when my need and my affliction

by You thus will ended become:

**As You well know,**

**that my spirit**

**by this means its use results,**

Alto

daß schon auf dieser Erden,  
dem Satan zum Verdruß,  
dein Himmelreich sich in mir zeigen muß  
**und deine Ehr  
je mehr und mehr  
sich in ihr selbst erhöhe.**

Strophe 10

Sopran

So kann mein Herz nach deinem Willen  
sich, o mein Jesu, selig stillen,  
und ich kann bei gedämpften Saiten  
dem Friedensfürst ein neues Lied bereiten.

8. ARIA Sopran Oboe d'amore Menuett

Meinem Hirten bleib ich treu.  
Will er mir den Kreuzkelch füllen,  
ruh ich ganz in seinem Willen,  
er steht mir im Leiden bei.  
Es wird dennoch nach dem Weinen,  
Jesu Sonne wieder scheinen. Hemiola  
Meinem Hirten bleib ich treu.  
Jesu leb ich, der wird walten,  
freu dich, Herz, du sollst erkalten,  
Jesus hat genug getan.  
Amen, amen, amen: Vater, nimm mich an!

9. CHORAL Oboen d'amore

**Soll ich denn auch des Todes Weg  
und finstre Straße reisen,  
wohlan! ich tret auf Bahn und Steg,  
den mir dein' Augen weisen.  
Du bist mein Hirt,  
der alles wird  
zu solchem Ende kehren,  
daß ich einmal  
in deinem Saal  
dich ewig möge ehren.** Terz de Picardie Strophe 12

that already on this earth,  
to satan's vexation,  
Your heavenly [Way] itself in me must manifest  
**and Your Honor  
ever more and more  
itself in [everyone] increases.**

Stanza 10

Soprano

So can my heart through Your Will  
Yourself, O my Jesu, blessedly be gratified,  
and I can with muted strings  
to the Peace Prince a new song prepare.

8. ARIA Soprano oboe d'amore minuet

To my Shepherd remain I faithful.  
Will [God] to me the Cross Cup fill,  
I rest entirely in [God's] Will,  
[God] is with me in suffering.  
There will nevertheless after the weeping,  
Jesu's Sun again afresh shine. hemiola  
To my Shepherd remain I faithful.  
I live [in] Jesu, Who will govern,  
rejoice yourself, heart, you shall grow cold,  
Jesus has done enough.  
Amen, amen, amen: [Creator], receive me!

9. CHORALE oboes d'amore

**Shall I then also the mortal way  
and threatening streets travel,  
well on! I tread upon path and narrow Way,  
which to me Your Eyes direct.  
You are my Shepherd,  
Who all will  
to such an end turn,  
that I one day  
in Your Hall  
You forever may honor.** tierce de Picardie Stanza 12

May these texts help to bring contentedness to you in the midst of everything which may vex as well as enliven us!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_144** at **0:00**, **BWV\_84** at **12:38**, and **BWV\_92** at **25:49**:

<http://www.youtube.com/watch?v=Lcz61nvIVc>

## Sexagesima, Second Sunday before Lent

**BWV\_18** was performed in g-minor possibly as early as 1713 in Weimar, Germany, then later a second setting was composed in Leipzig, Germany in the key of a-minor. The libretto was written by Erdmann Neumeister (see notes for Cantata 61) on the Gospel text for the day, the Parable of the Sower found in Luke 8: 4-15, and explores the source and efficacy of the Word in the world. Alfred Dürr suggests the first presentation by Bach to be on 19 February 1713 when Bach was 27 years old, and displays both Bach's exceptional gifts for Bach's age, and also reflects an earliness with the use of recorders in all movements except the recitative second movement where the promise of the

prospering Word is addressed in the biblical passage of Isaiah 55: 10-11. The first movement sinfonia demonstrates Bach's use of instrumental music as a prayer without words! Using insertions of Luther's *Te Deum*, the third movement Tenor and Bass recitatives explicate the struggles of living faithful to the Word, and the fervent prayer that God will provide the needed help for all to follow the Word. The request is made that the heart be good soil, and that the many distractions and perversions of the world which make the soil not receptive be avoided. The only Aria found in the cantata in movement 4 follows with the explication of the Word being the only Treasure of the soul, and the prayer that all other things that ensnare the soul be taken away in Bach's playful wedding of text and music! The concluding congregational Chorale movement 5 is a corporate prayer that begs that the Word not be taken out of the mouth, and that through God's Grace all will confidently trust that they will not see death! This chorale not only expresses the well-spring of the heart's desire, but also comes from the spring-source of Lutheranism in the 1524 chorale written by Lazarus Spengler!

## **BWV\_18, *Gleichwie der Regen und Schnee vom Himmel fällt***

Sexagesima, Zweiter Sonntag vor der Fastenzeit  
Brief: 2. Korinther 11: 19-12: 9      Evangelium: Lukas 8: 4-15

Sexagesima, Second Sunday before Lent  
Epistle: 2 Corinthians 11: 19-12: 9      Gospel: Luke 8: 4-15

### 1. SINFONIA

2. RECITATIVO Baß      Jesaja 55: 10-11  
'Gleichwie der Regen und Schnee vom Himmel fällt und nicht wieder dahin kommet, sondern feuchtet die Erde und macht sie fruchtbar und wachsend, daß sie gibt Samen zu säen und Brot zu essen: also soll das Wort, so aus meinem Munde gehet, auch sein; es soll nicht wieder zu mir leer kommen, sondern tun, das mir gefällt, und soll ihm gelingen, dazu ich's sende.'

### 3. RECITATIVO [+ LITANEI]

Tenor

Mein Gott, hier wird mein Herze sein:  
ich öffne dir's in meines Jesu Namen; so  
streue deinen Samen als in ein gutes Land hinein.  
Mein Gott, hier wird mein Herze sein:  
laß solches Frucht und hundertfältig bringen.  
O HERR, HERR, hilf! o HERR, laß wohlgelingen.

**Du wollest deinen Geist und Kraft  
zum Worte geben.**

**Erhör uns, lieber HERRE Gott!**

Baß

Nur wehre, treuer Vater, wehre,  
daß mich und keinen Christen nicht  
des Teufels Trug verkehre.      Terz de Picardie  
Sein Sinn ist ganz dahin gericht',  
uns deines Wortes zu berauben  
mit aller Seligkeit.

**Den Satan unter unsre Füße treten.**

**Erhör uns, lieber HERRE Gott!**

Tenor

Ach! viel' verleugnen Wort und Glauben  
und fallen ab wie faules Obst,  
wenn sie Verfolgung sollen leiden.  
So stürzen sie in ewig Herzeleid,  
da sie ein zeitlich Weh vermeiden.

**Und uns für des Turken und des Papsts\*  
grausamen Mord und Lästerungen,  
Wüten und Toben**

### 1. SINFONIA

2. RECITATIVE Bass      Isaiah 55: 10-11  
'Even as the rain and snow fall from heaven and never return there, but moisten the earth and make it fruitful and growing, that it gives seeds to sow and bread to eat: so shall the Word, that comes out of My Mouth, also be; it shall not return to Me empty again, but do, what pleases Me, and it shall prosper, for the purpose I send it.'

### 3. RECITATIVE [+ LITANY]

Tenor

My God, here becomes my heart to be:  
I open it to You in my Jesu's Name; so  
disseminate Your seeds into it as on good ground.  
My God, here becomes my heart to be:  
let such fruit and a hundredfold yield.  
O LORD, LORD, help! O LORD, let it well prosper!

**You ordain Your Spirit and Strength  
to the Word be given.**

**Hear us, loving LORD God!**

Bass

Only prevent, faithful [Creator], prevent,  
that I or any [mortal]  
by the devil's deceit be perverted.      tierce de Picardie  
[Satan's] mind is entirely set on,  
depriving us of Your Word  
together with all Salvation.

**Satan under our feet trample.**

**Hear us, loving LORD God!**

Tenor

Ah! many deny Word and Faith  
and fall away like rotten fruit,  
when they persecution ought to suffer.  
So they fall into eternal sorrow,  
there they a temporal pain shun.

**And from all [imagined] enemies and pride's\*  
cruel murder and slanders,  
furies and storms, like a loving**

**väterlich behüten.**

**Erhör uns, lieber HERRE Gott!**

Baß

Ein anderer sorgt nur für den Bauch;  
inzwischen wird der Seele ganz vergessen;  
der Mammon auch hat vieler Herz besessen.  
So kann das Wort zu keiner Kraft gelangen.  
Und wieviel Seelen hält  
die Wollust nicht gefangen?  
So sehr verführet sie die Welt, die Welt,  
die ihnen muß anstatt des Himmels stehen,  
darüber sie vom Himmel irreführen.

**Alle Irrige und Verführte  
wiederbringen.**

**Erhör uns, lieber HERRE Gott!**

Die Litanei Autor und Komponist: Martin Luther (1528)

4. ARIA Sopran

Mein Seelenschatz ist Gottes Wort;  
außer dem sind alle Schätze  
solche Netze,  
welche Welt und Satan stricken,  
schöne Seelen zu berücken.  
Fort mit allen, fort, nur fort!  
mein Seelenschatz ist Gottes Wort.

5. CHORAL

**Ich bitt, o HERR, aus Herzens Grund,  
du wollst nicht von mir nehmen  
dein heiliges Wort aus meinem Mund;  
so wird mich nicht beschämen  
mein' Sünd und Schuld,  
denn in dein' Huld  
setz ich all mein Vertrauen:  
Wer sich nur fest darauf verläßt,  
der wird den Tod nicht schauen.**

Terz de Picardie

Durch Adams Fall ist ganz verderbt Lazarus Spengler (1524) Strophe 8  
Melodie: *Geistliche Lieder* herausgegeben von Klug Wittenberg (1529)

\*NB: **Feinde und Stolz** ersetzen **Türken und Papst**.

Referenz.: Römer 11: 20c.

**Parent protect everyone.**

**Hear us, loving LORD God!**

Bass

Another is anxious only for the stomach;  
meanwhile the soul is totally forgotten;  
mammon also has of many hearts taken possession.  
So can the Word to no strength attain.  
And how many souls does  
sensual pleasure not hold captive?  
So greatly does the world lead them astray, the world,  
which to them must in place of Heaven stand,  
over which they from Heaven go astray.

**All who err and are led astray,  
bring back.**

**Hear us, loving LORD God!**

Die Litanei Author and Composer: Martin Luther (1528)

4. ARIA Soprano

My Soul's Treasure is God's Word.  
All other treasures are  
such nets,  
which world and satan knit,  
unfriendly souls to ensnare.  
Away with them all, away, only away!  
my Soul's Treasure is God's Word.

5. CHORALE

**I beg, O LORD, from the bottom of the heart,  
You ordain to take not from me  
Your Holy Word out of my mouth;  
so I not become ashamed of  
my sin and indebtedness,  
then in Your Grace  
I place all my confidence:  
Whoever only firmly upon it trusts,  
will not the death see.**

terce de Picardie

Durch Adams Fall ist ganz verderbt Lazarus Spengler (1524) Stanza 8  
Melody: *Geistliche Lieder* edited by Klug Wittenberg (1529)

\*NB: **[imagined] enemies and pride** replace **Turks and Pope**.

Ref.: Romans 11: 20c.

**BWV\_181** begins with an Aria depicting the light-minded fluttering spirits depicted musically with the well articulated fluttering of the string accompaniment. Movements 2 through 4 explicate the Gospel for the day, specifically Luke 8: 12-14. And in movement 2 for the words "Es werden Felsenherzen (It occurs for rocky hearts)" Bach uses a musical motive which was previously used in BWV\_21 movement 2 and also in the major key for the fugue of BWV\_541. The Soprano Recitative movement 4 reminds all farmers and gardeners of the necessity of pulling out the thorny choking plants which can inhibit and destroy the good seed, and also at this time of year to prepare the soil for a bountiful harvest in the new season of growth, all found within the preparation of the soil of our hearts to receive the good seeds of God's Word! Movement 5 concludes the cantata corporately praying that God allow everyone to have the comfort of God's Word, and requesting that God, Who alone is able, prepare the hearts of every mortal with the good soil to receive the Word, all within the musically rousing trumpet accompanied Chorus.

### **BWV\_181, Leichtgesinnte Flattergeister**

Sexagesima, Zweiter Sonntag vor der Fastenzeit

Brief: 2. Korinther 11: 19-12: 9 Evangelium: Lukas 8: 4-15

Sexagesima, Second Sunday before Lent

Epistle: 2 Corinthians 11: 19-12: 9 Gospel: Luke 8: 4-15

1. ARIA Baß

1. ARIA Bass

Leichtgesinnte Flattergeister rauben sich des Wortes Kraft. Belial mit seinen Kindern suchet ohnedem zu hindern, daß es keinen Nutzen schafft.		Light-minded fluttering spirits rob themselves of the Word's Strength. Belial with [Belial's] children seeks anyhow to prevent it, so that it nothing of use creates.	
2. <i>RECITATIVO</i> Alt O unglückselger Stand verkehrter Seelen,	Lukas 8: 12	2. <i>RECITATIVE</i> Alto Oh unblessed standing of misguided souls,	Luke 8: 12
so gleichsam an dem Wege sind; und wer will doch des Satans List erzählen, wenn er das Wort dem Herzen raubt, das, am Verstande blind, den Schaden nicht versteht noch glaubt. Es werden Felsenherzen, so boshaft widerstehn, ihr eigen Heil verscherzen und einst zugrunde gehn. Es wirkt ja Christi letztes Wort, daß Felsen selbst zerspringen; des Engels Hand bewegt des Grabes Stein,	Matthäus 27: 52 Matthäus 28: 2	so as though off the Way are; and who choose nevertheless of satan's trick to tell, when [satan] the Word from the heart steals, which, [has no good judgment], the damage neither understands nor imagines. It occurs for rocky hearts, that wickedly oppose, their own salvation will lose and some day to brokenness go. It affected truly Christ's Last Word, that rocks themselves split; the angel's hand moved the stone of the tomb,	Matthew 27: 51b Matthew 28: 2
ja, Mosis Stab kann dort aus einem Berge Wasser bringen. Willst du, o Herz, noch härter sein?	Exodus 17: 6	truly, the staff of Moses can there out of the mountain water bring. Will you, O heart, still harder be?	Exodus 17: 6
3. <i>ARIA</i> Tenor Hemiolen Der schädlichen Dornen unendliche Zahl, die Sorgen der Wollust, die Schätze zu mehren, die werden das Feuer der höllischen Qual in Ewigkeit nähren.	Lukas 8: 14	3. <i>ARIA</i> Tenor hemiolas The destructive thorns unending number, the anxieties for pleasure, the treasures to increase, these shall become the fire of hellish affliction in eternity nourished.	Luke 8: 14
4. <i>RECITATIVO</i> Sopran Von diesen wird die Kraft erstickt, der edle Same liegt vergebens, wer sich nicht recht im Geiste schickt, sein Herz beizeiten zum guten Lande zu bereiten, daß unser Herz die Süßigkeiten schmecket, so uns dies Wort entdeckt die Kräfte dieses und des künft'gen Lebens.		4. <i>RECITATIVE</i> Soprano From these will the power be choked, the noble seed lies fruitless, for anyone who is not well in the Spirit conforming, their heart[s] in good season for the good soil to prepare, so that our heart[s] the sweets may taste, so that to us this Word is disclosed the strengths of this and of the coming life.	
5. <i>CHOR</i> Laß, Höchster, uns zu allen Zeiten des Herzens Trost, dein heilig Wort. Du kannst nach deiner Allmachtshand allein ein furchtbar gutes Land in unsern Herzen zubereiten.		5. <i>CHORUS</i> Allow us, [Creator], at all times the heart's comfort, Your Holy Word. You can by Your Almighty Hand alone a fruitful good soil in our hearts to prepare.	

**BWV\_126** is part of the second year chorale cantata cycle which Bach wrote at Leipzig, this one presented on 04 February 1725 with virtuoso trumpet accompaniment in movement 1 choral chorale presentation. Based on two chorales written by Martin Luther, the second chorale of which included a second stanza composed by Johann Walther in 1566. All movements are in the form of a corporate prayer of all children of God to their Creator.

Note especially the plea of movement 4 which reflects the struggles that Paul was having with the Corinthians in the Epistle text for the day. We all yearn for the Peace sought corporately in the final movement 6 chorale!

And note further the instrumental and vocal word painting in movements 2 and 4, but especially with the woodwind trio of two oboes and bassoon in movement 2.!

**BWV\_126, Erhalt uns, HERR, bei deinem Wort**

1. [CHORAL]

**Erhalt uns, HERR, bei deinem Wort,  
und steur' des Papsts und Türken Mord,  
die Jesum Christum, deinen Sohn,  
stürzen wollen von seinem Thron.**

Erhalt uns, HERR, bei deinem Wort Martin Luther (1542) Strophe 1  
Melodie: Johann Walther (1543)

2. ARIA Tenor

Sende deine Macht von oben,  
HERR der Herren, starker Gott!  
Deine Kirche zu erfreuen  
und der Feinde bitterm Spott  
augenblicklich zu zerstreuen.

3. RECITATIVO [+ CHORAL] Alt und Tenor

Alt

Der Menschen Gunst und Macht wird wenig nutzen,  
wenn du nicht willst das arme Häuflein schützen,  
Duetto

**Gott Heilger Geist, du Tröster wert.** Strophe 3

Tenor

Du weißt, daß die verfolgte Gottesstadt  
den ärgsten Feind nur in sich selber hat  
durch die Gefährlichkeit der falschen Brüder.

Duetto

**Gib dein'm Volk einerlei Sinn auf Erd,**

Alt

daß wir, an Christi Leibe Glieder,  
im Glauben eins, im Leben einig sei'n.

Duetto

**Steh bei uns in der letzten Not!**

Tenor

Es bricht alsdann der letzte Feind herein  
und will den Trost von unsern Herzen trennen;  
doch laß dich da als unsern Helfer kennen,

Duetto

**g'leit uns ins Leben aus dem Tod!** Terz de Picardie

4. ARIA Baß

Stürze zu Boden schwülstige Stolze!  
Mache zunichte, was sie erdacht!

Laß sie den Abgrund plötzlich verschlingen,  
wehre dem Toben feindlicher Macht,  
laß ihr Verlangen nimmer gelingen!

5. RECITATIVO Tenor

So wird dein Wort und Wahrheit offenbar,  
und stellet sich im höchsten Glanze dar,  
daß du vor deine Kirche wachst,  
daß du des heiligen Wortes Lehren  
zum Segen fruchtbar machst;  
und willst du dich als Helfer zu uns kehren,  
so wird uns denn in Frieden  
des Segens Überfluß beschieden.

6. CHORAL

**Verleih uns Frieden gnädiglich,  
HERR Gott, zu unsern Zeiten;  
es ist doch ja kein anderer nicht,  
der für uns könnte streiten,  
denn du, unser Gott, alleine.**

Strophe 1

Strophe 2

**Gib unsern Fürst'n und aller Obrigkeit  
Fried und gut Regiment,**

1. [CHORALE]

**Uphold us, LORD, by Your Word,  
and control [all seeking to harm],  
who Jesus Christ, Your [Child],  
intend to overthrow from God's [Authority].**

Erhalt uns, HERR, bei deinem Wort Martin Luther (1542) Stanza 1  
Melodie: Johann Walther (1543)

2. ARIA Tenor

Send Your Might from above,  
LORD of Lords, Stronger God!  
Your [children] to gladden  
and the biting scorn of foes  
immediately to banish.

3. RECITATIVE [+ CHORALE] Alto and Tenor

Alto

People's favor and strength would be of little use,  
if You would this poor small group not protect,  
Duet

**God Holy Spirit, You worthy Comforter.** Stanza 3

Tenor

You know, that the persecuted City of God  
in itself the deceitful foe only has  
through the peril of untrue siblings.

Duet

**Give Your Folk single-mindedness on earth,**

Alto

that we, [as Branches] on Christ's Trunk,  
in Faith one, in Living one be.

Duet

**Stand by us in the last need!**

Tenor

There befalls [us] as then the last foe herein  
and will the comfort of our hearts dissolve;  
nevertheless let Yourself there as our helper be known,  
Duet

**lead us into Life out of the death!** tierce de Picardie

4. ARIA Bass

Throw to [the] ground arrogant pride!  
Bring to naught, what it has conceived!

Let it by the abyss all at once be devoured,  
restrain the rage of hostile power,  
let its longings never prosper!

5. RECITATIVE Tenor

So will Your Word and Truth be evident,  
and itself displayed in the highest splendor there,  
that You for Your [children] keep watch,  
that You of the Holy Word's Teachings  
in the Blessings fruitful make;  
and if You will Yourself as helper to us turn,  
so to us it will then in Peace  
of the Blessing's Superabundance be assigned.

6. CHORALE

**Bestow to us Peace mercifully,  
LORD God, unto our times;  
there is surely of course not any other,  
Who for us would fight,  
except You, our God, alone.**

Stanza 1

Stanza 2

**Give to our [governors] and all authorities  
peace and good power,**

**daß wir unter ihnen  
ein geruh'g und stilles Leben führen mögen  
in aller Gottseligkeit und Ehrbarkeit.**

**Amen.** Terz de Picardie

Verleih uns Frieden gnädiglich Martin Luther (1529) Strophe 1  
Gib unsern Fürst'n und aller Obrigkeit Johann Walther (1566) Strophe 2  
Melodie: Martin Luther (1529), and Johann Walther (1566)

**that we among them  
a perfectly calm and peaceful Life may conduct  
in all Godblessedness and Honesty.**

**Amen.** tierce de Picardie

Verleih uns Frieden gnädiglich Martin Luther (1529) Stanza 1  
Gib unsern Fürst'n und aller Obrigkeit Johann Walther (1566) Stanza 2  
Melody: Martin Luther (1529), and Johann Walther (1566)

May the prayer of the final chorale in BWV\_126 be our prayer this and every day!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_18** at **0:00**, **BWV\_181** at **13:35**, and **BWV\_126** at **25:30**:

[www.youtube.com/watch?v=JQXW5HU602c](http://www.youtube.com/watch?v=JQXW5HU602c)

## Quinquagesima (Esto mihi), Fifty days before Resurrection Day

What a marvelous gift Bach gives us in all four of the extant cantatas Bach wrote for the Sunday before Lent (fifty days before Resurrection Day), but most especially **BWV\_22** opening with its grand Prelude and Fugue describing Jesus gathering the disciples and explaining the purpose for and journey to Jerusalem. The walking minuet of movement 2 Aria is the personal reflection of all of us as disciples requesting of Jesus that we be brought up according to Jesus, being prepared to journey to Jerusalem and witness Jesus's Passion, suffering, and death for our consolation, the consolation of every mortal being! Movement 3 reflects on the first two movements, and requests that we not only yearn to build the strong refuge on Mount Tabor, but also more deeply understand the crucifixion necessary for our yearnings for forbidden desires, freeing us for understanding the thousand joys of Jerusalem's journey significance. Movement 4 Aria breaks out in the joy of God's everlasting Goodness gigue, which reforms the heart, changes the courage, defeats down to renunciate all that contradicts God, and brings us to the spiritual mortification which brings us to Peace in that place, our all in all, God's everlasting Goodness! The concluding movement 5 congregational Chorale *HERR Christ, der einig Gotts Sohn* stanza 5 text by Elisabeth Creutziger joyfully implores God to kill us with God's Goodness which turn all thoughts toward God and Jesus with all our senses and desires.

### **BWV\_22, *Jesus nahm zu sich die Zwölfe***

Quinquagesima (Esto mihi), Sonntag vor der Fastenzeit  
Brief: 1. Korinther 13: 1-13      Evangelium: Lukas 18: 31-43

1. [ARIOSO + CHOR] Präludium und Fuge  
Tenor      Lukas 18: 31  
'Jesus nahm zu sich die Zwölfe und sprach:  
Baß  
Sehet, wir gehen hinauf gen Jerusalem,  
und es wird alles vollendet werden,  
das geschrieben ist von des Menschen Sohn.'  
Chor      Lukas 18: 34  
'Sie aber vernahmen der keines  
und wußten nicht, was das gesaget war,'

Quinquagesima (Esto mihi), Sunday before Lent  
Epistle: 1 Corinthians 13: 1-13      Gospel: Luke 18: 31-43

1. [ARIOSO + CHORUS] Prelude and Fugue  
Tenor      Luke 18: 31  
'Jesus gathered together the Twelve and said:  
Bass  
Look, we are going upwards towards Jerusalem,  
and it all will become completed,  
what is written concerning the mortals' Son.'  
Choir      Luke 18: 34  
'They however understood none of this  
and did not know, what this saying was.'

2. ARIA Alt wandelndes Menuett  
 Mein Jesu, ziehe mich nach dir,  
 ich bin bereit, ich will von hier  
 und nach Jerusalem zu deinen Leiden gehn.  
 Wohl mir, wenn ich die Wichtigkeit  
 von dieser Leid- und Sterbenszeit zu meinem  
 Troste kann durchgehends wohl verstehn.
3. RECITATIVO Baß  
 Mein Jesu, ziehe mich,  
 so werd ich laufen,  
 denn Fleisch und Blut versteht ganz  
 und gar  
 nebst deinen Jüngern nicht, was das gesaget war.  
 Es sehnt sich nach der Welt  
 und nach dem größten Haufen.  
 Sie wollen beiderseits,  
 wenn du verkläret bist, Markus 9: 2-9  
 zwar eine feste Burg auf Tabors Berge bauen.  
 Hingegen Golgatha, so voller Leiden ist,  
 in deiner Niedrigkeit mit keinem Auge schauen.  
 Ach! kreuzige bei mir in der verderbten Brust  
 zuvörderst diese Welt und die verbotne Lust,  
 so werd ich, was du sagst, vollkommen wohl  
 verstehen  
 und nach Jerusalem mit tausend Freuden gehen.
4. ARIA Tenor Gigue Gottes Güte  
 Mein alles in allem, mein ewiges Gut,  
 verbeßre das Herze, verändere den Mut,  
 schlag alles darnieder,  
 was dieser Entsagung des Fleisches zuwider,  
 mein ewiges Gut.  
 Doch wenn ich nun geistlich ertötet da bin,  
 so ziehe mich nach dir in Friede dahin.  
 Mein alles in allem, mein ewiges Gut.
5. CHORALE freudiges Flehen  
**Ertöt uns durch dein Güte,  
 erweck uns durch dein Gnad;  
 den alten Menschen kränke,  
 daß der neu leben mag  
 wohl hie auf dieser Erden,  
 den Sinn und all Begehren  
 und G'danken hab'n zu dir.** Strophe 5  
 HERR Christ, der einig Gotts Sohn Elisabeth Creutziger (1524)  
 Melodie: HERR Christ, der einig Gotts Sohn anonymer Komponist (1455)
2. ARIA Alto walking minuet  
 My Jesu, bring me up according to You,  
 I am prepared, I will from here  
 and towards Jerusalem to Your Passion go.  
 I am contented, if I the importance of this time  
 of suffering and dying for my  
 consolation can throughout well understand.
3. RECITATIVE Bass  
 My Jesu, bring me up in You,  
 so will I walk [the Way],  
 for flesh and blood do not understand entirely  
 and fully  
 with Your disciples, what this was declared.  
 [We all] yearn for the world  
 and for the largest crowd.  
 [We] would mutually,  
 when You are transfigured, Mark 9: 2-9  
 certainly a strong refuge on Mount Tabor build.  
 On the contrary Golgotha, so full of suffering is,  
 in Your lowliness with no eye beholds.  
 Ah! crucify with me in the dissolute breast  
 firstly this world and its forbidden desire,  
 so will I, what You speak, entirely well  
 comprehend  
 and to Jerusalem with a thousand joys go.
4. ARIA Tenor God's goodness gigue  
 My all in all, my everlasting Goodness,  
 reform the heart, change the courage,  
 defeat all else down,  
 which this renunciation of the flesh contradicts,  
 my everlasting Goodness.  
 After all when now spiritually mortified here I am,  
 so nurture me towards You into Peace to that place.  
 My all in all, my everlasting Goodness.
5. CHORALE joyful imploring  
**Kill us with Your Goodness,  
 arouse us through Your Grace;  
 the old mortal sicken,  
 that [all] new life may live  
 well here on this earth,  
 the sense and all desires  
 and thoughts having towards You.** Stanza 5  
 HERR Christ, der einig Gotts Sohn Elisabeth Creutziger (1524)  
 Melody: HERR Christ, der einig Gotts Sohn anonymous composer (1455)

**BWV\_23** movement 1 places all people in the position of the blind beggar, imploring the true God and David's Heir Who from eternity knows our hearts' grief and our bodies' pain in every detail considered to have mercy on us. The soul begs God, Whose Hand has prevented so many evils to help and comfort us! Movement 2 Recitative explicates Luke 18: 35-43, begging Jesus not to pass over us. Jesus the Salvation of all beings has appeared to make the sick useful! The soul, just as Jacob in Genesis 32: 26, refuses to let Jesus go without a blessing. The third movement Chorus begins with the words of Psalms 145: 15 which Luther used as part of The Table Blessings in the Small Catechism, praying that Almighty God give everyone's eyes efficacy and light to focus on God's Sign alone for every work we do until one day God closes our eyes in death. The congregational response in movement 4 is a grand choral explication of the chorale *Christe, du Lamm Gottes* imploring Mercy and Peace. This cantata along with BWV\_22 was presented by Bach for the audition for the position of cantor at St. Thomaskirche, Leipzig, Germany on 7 February 1723. Erbarm dich unser!

## BWV\_23, *Du wahrer Gott und Davids Sohn*

Quinquagesima (Esto mihi), Sonntag vor der Fastenzeit  
Brief: 1. Korinther 13: 1-13      Evangelium: Lukas 18: 31-43

1. ARIA DUETTO Sopran und Alt  
Du wahrer Gott und Davids Sohn,  
der du von Ewigkeit, in der Entfernung schon,  
mein Herzeleid und meine Leibespein  
umständlich angesehen, erbarm dich mein.  
Und laß durch deine Wunderhand,  
die so viel Böses abgewandt,  
mir gleichfalls Hülf und Trost geschehen!

2. RECITATIVO Tenor      Lukas 18: 35-43  
Ach! gehe nicht vorüber,  
du aller Menschen Heil  
bist ja erschienen,  
die Kranken und nicht die Gesunden zu bedienen.  
Drum nehm ich ebenfalls an deiner Allmacht teil;  
ich sehe dich auf diesen Wegen,  
worauf man  
mich hat wollen legen,  
auch in der Blindheit an.  
Ich fasse mich  
und lasse dich  
nicht ohne deinen Segen.      Genesis 32: 26

3. CHOR Hemiolen      Psalm 145: 15  
Aller Augen warten, HERR,  
du allmächtiger Gott, auf dich,  
und die meinen sonderlich.  
Gib denselben Kraft und Licht,  
laß sie nicht  
immerdar in Fünsternüssen.  
Künftig soll dein Wink allein  
der geliebte Mittelpunkt  
aller ihrer Werke sein,  
bis du sie einst durch den Tod  
wiederum gedenkst zu schließen.  
Aller Augen warten, HERR,  
du allmächtiger Gott, auf dich.

4. CORAL  
**Christe, du Lamm Gottes,  
der du trägst die Sünd der Welt,  
erbarm dich unser!**  
**Christe, du Lamm Gottes,  
der du trägst die Sünd der Welt,  
erbarm dich unser!**  
**Christe, du Lamm Gottes,  
der du trägst die Sünd der Welt,  
gib uns dein' Frieden! Amen.**      Terz de Picardie

Christe, du Lamm Gottes  
Wortlaut: Johannes Bugenhagens *Kirchenordnung* Braunschweig (1528)  
Melodie: Möglicherweise von Martin Luther arrangiert (1526)

Quinquagesima (Esto mihi), Sunday before Lent  
Epistle: 1 Corinthians 13: 1-13      Gospel: Luke 18: 31-43

1. ARIA DUETTO Soprano and Alto  
You True God and David's [Heir],  
Who You from eternity, at the distance surely,  
my heart's grief and my body's pain  
every detail considered, have mercy on me.  
And by Your marvelous Hand,  
which so many evils prevented,  
to me also help and comfort let occur!

2. RECITATIVE Tenor      Luke 18: 35-43  
Ah! do not pass over me,  
You Salvation of all beings  
have indeed appeared,  
the sick and not the healthy to make useful.  
Therefore I take part in Your own omnipotence;  
I see You on these paths,  
whereupon they  
have wanted me to lay on,  
even in the blindness.  
I collect myself  
and part with You  
not without Your Blessing.      Genesis 32: 26

3. CHORUS hemiolas      Psalms 145: 15  
All eyes are waiting, LORD,  
You Almighty God, for You,  
and these of mine in particular.  
Give them efficacy and light,  
leave them not  
forever in darkness.  
Henceforth Your Sign alone  
the beloved focus  
of all their works shall be,  
till You one day through the death  
again intend to close them.  
All eyes are waiting, LORD,  
You Almighty God, for You.

4. CHORALE  
**Christ, You Lamb of God,  
that You carry the sin of the world,  
have mercy on us!**  
**Christ, You Lamb of God,  
that you carry the sin of the world,  
have mercy on us!**  
**Christ, You Lamb of God,  
that You carry the sin of the world,  
grant us Your Peace! Amen.**      tierce de Picardie

Christe, du Lamm Gottes  
Text: Johannes Bugenhagens's *Kirchenordnung* Braunschweig (1528)  
Melody: Possibly arranged by Martin Luther (1526)

**BWV\_127** movement 1 weaves the melody of the chorale *Christe, du Lamm Gottes* with the complete first stanza of the chorale *HERR Jesu Christ, wahr' Mensch und Gott* upon which the cantata is based, being part of Bach's second cycle of cantatas, this one presented on 11 February 1725 in Leipzig. The second movement affirms that in death the Faith knows that Jesus stands by us and prepares with patience the promised rest. The heart of this cantata is found in movement 3, where the soul

rests in Jesu's Hands as the soul awakens after our death making us fearless of death, and is beautifully presented by Ruth Holton! Movement 4 affirms that Jesus takes us past judgment and eternal death, breaking death's shackle with strong and helping Hand. The final movement 5 is a congregational prayer that asks the Lord to forgive our sins as we wait with patience until our last hour, and begs for brave Faith to trust securely God's Word until we fall asleep blessedly.

## BWV\_127, *HERR Jesu Christ, wahr' Mensch und Gott*

Quinquagesima (Esto mihi), Sonntag vor der Fastenzeit  
Brief: 1. Korinther 13: 1-13      Evangelium: Lukas 18: 31-43

Quinquagesima (Esto mihi), Sunday before Lent  
Epistle: 1 Corinthians 13: 1-13      Gospel: Luke 18: 31-43

### 1. [CHORAL]

**HERR Jesu Christ, wahr' Mensch und Gott,  
der du littst Marter, Angst und Spott,  
für mich am Kreuz auch endlich starbst  
und mir deins Vaters**

**Huld erwarbst,  
ich bitt durchs bittre Leiden dein,  
du wollst mir Sünder gnädig sein.** Terz de Picardie  
Strophe 1

HERR Jesu Christ, wahr' Mensch und Gott Paul Eber (1562)  
Melodie: On a beau son maison bastir Louis Bourgeois (ca. 1510-1559)  
Sinfonie: Christe, du Lamm Gottes  
Melodie: Agnus Dei Braunschweig (1528)

### 2. RECITATIVO Tenor

Wenn alles sich zur letzten Zeit entsetzet,  
und wenn ein kalter Todesschweiß  
die schon erstarrten Glieder netzet,  
wenn meine Zunge nichts als nur  
durch Seufzer spricht  
und dieses Herze bricht:  
genung, daß da der Glaube weiß,  
daß Jesus bei mir steht,  
der mit Geduld zu seinem Leiden geht  
und diesen schweren Weg auch mich geleitet  
und mir die Ruhe zubereitet. Terz de Picardie

### 3. ARIA Sopran Todesglocken der Blockflöten und gezapfte Saiten

Die Seele ruht in Jesu Händen,  
wenn Erde diesen Leib bedeckt.  
Ach ruft mich bald, ihr Sterbeglocken,  
ich bin zum Sterben unerschrocken,  
weil mich mein Jesus wieder weckt. Terz de Picardie

### 4. RECITATIVO Baß

Wenn einstens die Posaunen schallen,  
und wenn der Bau der Welt  
nebst denen Himmelfesten  
Zerschmettert wird zerfallen,  
so denke mein, mein Gott, im besten;  
wenn sich dein Knecht einst vors  
Gerichte stellt,  
da die Gedanken sich verklagen,  
so wollest du allein, o Jesu, mein Fürsprecher sein  
und meiner Seele tröstlich sagen:  
**Fürwahr, fürwahr, euch sage ich:** Strophe 6, Zeile 1  
Wenn Himmel und Erde im Feuer vergehen,  
so soll doch ein Gläubiger ewig bestehen.  
**Er wird nicht kommen ins Gericht** Zeilen 3 und 4  
**und den Tod ewig schmecken nicht.**  
Nur halte dich, mein Kind, an mich,  
nur halte dich an mich:  
Ich breche mit starker und helfender Hand

### 1. [CHORALE]

**LORD Jesu Christ, true mortal and God,  
You Who suffered torture, anguish and scorn,  
for me on the cross after all died  
and [for] me Your [Mother's/]Father's  
graciousness obtained,  
I ask that through it Your bitter Passion,  
You will to me a sinner merciful be.** tierce de Picardie  
Stanza 1

HERR Jesu Christ, wahr' Mensch und Gott Paul Eber (1562)  
Melodie: On a beau son maison bastir Louis Bourgeois (ca. 1510-1559)  
Sinfonia: Christe, du Lamm Gottes  
Melodie: Agnus Dei Braunschweig (1528)

### 2. RECITATIVE Tenor

When everyone on the last day is horrified,  
and when a cold death sweat  
which already stiff limbs soaks,  
when my tongue nothing except only  
through sighs speaks  
and this heart breaks:  
enough, that there Faith knows,  
that Jesus by me stands,  
Who with patience to [Christ's] Passion itself goes  
and on this grievous Way also me accompanies  
and for me the rest prepares. tierce de Picardie

### 3. ARIA Soprano recorders and plucked strings as death bells

The soul rests in Jesu's Hands,  
when earth this body covers.  
Ah call me soon, you death bells,  
I am of dying fearless,  
because my Jesus once more me awakes. tierce de Picardie

### 4. RECITATIVE Bass

When one day the trumpets resound,  
and when the structure of the world  
including to them the firmaments  
will be shattered to pieces,  
so remember me, my God, in the best [way];  
when Your servant one day before  
judgment stands,  
since [my] thoughts me accuse,  
so would You alone, O Jesu, my advocate be  
and to my soul comfortingly declare:  
**Truly, truly, to you [all] declare I:** Stanza 6, line 1  
When heaven and earth in fire perish,  
so shall surely a faithful one forever endure.  
**That one shall come into the judgment** lines 3 and 4  
**and everlasting death experience not.**  
Only hold on you, My child, to Me,  
only hold on you to Me:  
I break with strong and helping Hand

des Todes gewaltig geschlossenes Band.

5. CHORAL

**Ach, HERR, vergib all unsre Schuld,  
hilf, daß wir warten mit Geduld,  
bis unser Stündlein kömmt herbei,  
auch unser Glaub stets wacker sei,  
dein'm Wort zu trauen festiglich,  
bis wir einschlafen seliglich.**

Strophe 8

the death's powerful closed shackle.

5. CHORALE

**Ah, LORD, forgive all our sin;  
help, that we wait with patience,  
until our last hour comes here,  
also our Faith always brave be,  
Your Word to trust in securely,  
until we fall asleep blessedly.**

Stanza 8

The libretto for **BWV\_159** was written by Christian Friedrich Henrici, pen named Picander, who studied law at the Universities of Wittenberg and Leipzig, Germany. This cantata was probably performed for the first time on 27 February 1729 on Quinquagesima or *Esto mihi* (from the Latin Introit  $\psi$  31: 3 for the Sunday before Lent), following libretto publication in 1728. That would have made it the last cantata to be performed before Good Friday 1729 when the Saint Matthew Passion was presented. BWV\_159 is based on Luke 18: 31, setting our souls in the steps of the disciples, starting with the disciples imploring Jesus not to go up to Jerusalem and the mountain of our sin where whips, birch switches, and shackles await Jesus, but realizing that if Jesus does not travel this Way, that our only way is painfully into Hell to go. In movement 1 Arioso and Recitativo, the soul contemplates the unthinkable journey of going up to Jerusalem as Jesus meets certain death, and the alternative is realized, understood, and proclaimed in this dialogue between the Soul and Jesus. Quintessential monody is used here with *arioso* for the words of Jesus and recitative for the soul which is the opposite technique used in the St. Matthew Passion. In movement 2 Aria Duetto Libretto and Chorale, Jesus finds the grave in every created being. The texts of the chorale and the libretto are interwoven in the *gloss* of libretto and chorale, i.e. each interpreting the other. Movement 2 focuses on stanza 6 of Paul Gerhardt's chorale *O Haupt voll Blut und Wunden* with the soul following Jesus through the Way of spitting and shame, embracing Jesus on the Cross, not departing from Jesus as Jesus' Heart breaks, keeping Jesus on our breast even as Jesus becomes pale in death's final blow and Jesus' grave is procured in each of us as we lay hold of Jesus in our arm and bosom. Movement 3 explicates that it is not through earthly sensual pleasures that joy is attained, but through the perception of the LORDliness of Jesus' crucifixion bringing our redemption, thus reviving us! In this Recitativo movement 3, the mortal response refuses to find any solace except for the joy of seeing Jesus in glory. Movement 4 Aria looks to the future as the future perfect passive verb of the Greek text in Luke 18: 31  $\tau\epsilon\lambda\epsilon\sigma\theta\eta\sigma\epsilon\tau\alpha\ \pi\acute{\alpha}\nu\tau\alpha$  is replaced here by the German text of John 19: 30 *Es ist vollbracht* (It is finished, Está terminado) perfect passive in Greek text  $\tau\epsilon\tau\acute{\epsilon}\lambda\epsilon\sigma\tau\alpha$ . Calm serenity is found in the string *halo* and oboe intertwining melodies. At the word "eilen" (German) or "hasten", sixteenth notes are used to depict the text metrically. Using the text of John 19: 30 "It is finished", all pain is gone, we are into God made right, eliciting giving gratitude and saying Good Night to the world. This aria is a superb example of the master craft's-mortal Bach in musical interpretation of the text. In the final movement 5, the congregation and individual believer proclaim that it is in Jesu's Passion where we are given genuine gladness! The Wounds, Crown, and Scorn Jesu received are the pasture of our hungry hearts. Our souls proceed as on roses when what Jesus has done for us is brought forward in our lives, and our Heavenly Abode is poured out!

### **BWV\_159, *Sehet! wir gehn hinauf nach Jerusalem***

Quinquagesima (Esto mihi), Sonntag vor der Fastenzeit  
Brief: 1. Korinther 13: 1-13      Evangelium: Lukas 18: 31-43

Quinquagesima (Esto mihi), Sunday before Lent  
Epistle: 1 Corinthians 13: 1-13      Gospel: Luke 18: 31-43

1. ARIOSO E RECITATIVO    Baß und Alt  
‘Sehet!’                      Stimme Christi                      Lukas 18: 31  
Komm, schaue, doch, mein Sinn,  
wo geht dein Jesus hin?  
‘wir gehn hinauf’  
O harter Gang! hinauf?  
O ungeheurer Berg, den meine Sünden zeigen!  
Wie sauer wirst du müssen steigen!

1. ARIOSO AND RECITATIVE    Bass and Alto  
‘See!’                                      vox Christi                                      Lucas 18: 31  
Come, behold at least, my sense,  
where goes your Jesus hence?  
‘we’re going up’  
Oh hard way! up?  
Oh immense mountain, which my sins show!  
How painful becomes what You must climb!

‘nach\* Jerusalem.’

Ach, gehe nicht!  
Dein Kreuz ist dir schon zugericht’,  
wo du dich sollt zu Tode bluten,  
hier sucht man Geißeln für, dort bind man Ruten;  
die Bande warten dein,  
ach! gehe selber nicht hinein!  
Doch, bliebest du zurücke stehen,  
so müßt ich selbst nicht nach Jerusalem,  
ach! leider in die Hölle gehen.

\*Gardiner CD, BGA, und NBA: gen Die Bibel Luther-Übersetzung: nach

2. ARIA DUETTO [+CHORAL] [O Haupt voll Blut und Wunden  
Ich folge dir nach Alt und Sopran Paul Gerhardt (1656) Strophe 6]

**Ich will hier bei dir stehen,**  
durch Speichel und Schmach;  
**verachte mich doch nicht!**  
am Kreuz will ich dich noch umfassen,  
**Von dir will ich nicht gehen,**  
**bis dir dein Herze bricht.**  
dich laß ich nicht aus meiner Brust,  
**Wenn dein Haupt wird erblasen**  
**im letzten Todesstoß,**  
und wenn du endlich scheiden müßt,  
**alsdenn will ich dich fassen,**  
sollst du dein Grab in mir erlangen.  
**in meinen Arm und Schoß.**

Melodie: Befiehl du deine Wege Hans Leo Hassler (1601)

3. RECITATIVO Tenor  
Nun will ich mich,  
mein Jesu, über dich  
in meinem Winkel grämen.  
Die Welt mag immerhin  
den Gift der Wollust zu sich nehmen,  
ich labe mich mit meinen Tränen  
und will mich eher nicht  
nach einer Freude sehnen,  
bis dich mein Angesicht  
wird in der HERRlichkeit erblicken,  
bis ich durch dich erlöset bin;  
da will ich mich mit dir erquicken.

4. ARIA Baß  
Es ist vollbracht,  
das Leid ist alle,  
wir sind von unserm Sündenfalle  
in Gott gerecht gemacht.  
Es ist vollbracht,  
nun will ich eilen  
und meinem Jesu Dank erteilen,  
Welt, gute Nacht!  
Es ist vollbracht!

Johannes 19: 30

5. CHORAL  
**Jesu, deine Passion**  
**ist mir lauter Freude,**  
**deine Wunden, Kron und Hohn**  
**meines Herzens Weide.**  
**Meine Seel auf Rosen geht,**  
**wenn ich dran gedenke;**  
**in dem Himmel eine Stätt**  
**mir deswegen schenke.**

Jesu Leiden, Pein und Tod Paul Stockmann (1633) Strophe 33  
Melodie: Jesu Kreuz, Leiden und Pein Melchior Vulpius (1609)

‘towards Jerusalem.’

Ah, go not!  
Your Cross is for You already prepared,  
where You are bound to death to bleed,  
here seeks one whips before, there they bind birch switches;  
the shackles await You,  
alas! go Yourself not into that!  
But, if You stay behind,  
so must I myself not to Jerusalem,  
alas! painfully into the hell go.

2. ARIA DUO [+CHORALE] [O Haupt voll Blut und Wunden  
I follow behind you Alto and Soprano Paul Gerhardt (1656) Stanza 6]

**I will here by You stand,**  
through spitting and shame;  
**despise me though not!**  
on the Cross will I You still embrace,  
**From You will I not go away**  
**even when to You Your heart breaks.**  
You let go I not out of my breast,  
**When Your head becomes pale**  
**in the last death blow,**  
and when You finally must depart,  
**then will I You lay hold of,**  
shall You Your grave in me procure.  
**in my arm and bosom.**

Melody: Befiehl du deine Wege Hans Leo Hassler (1601)

3. RECITATIVE Tenor  
Now will I myself,  
my Jesu, upon You  
in my corner grieve.  
The world may still to itself  
the poison of sensual pleasure consume,  
I revive myself by my tears  
and will myself rather not  
after any joy expect,  
until You by sight  
become in LORDliness perceived,  
until I through You am redeemed;  
here will I myself by You be revived.

4. ARIA Bass  
It is finished,  
the pain is all gone,  
we are from our sins’ fall  
into God made right.  
It is finished,  
now I will hasten  
and my Jesu gratitude give,  
world, Good Night!  
It is finished!

John 19: 30

5. CHORALE  
**Jesu, Your Passion**  
**is to me genuine gladness,**  
**Your Wounds, Crown, and Scorn**  
**my heart’s pasture.**  
**My soul upon roses proceeds,**  
**when I thereon remember;**  
**in the Heaven an abode**  
**to me therefore is poured out.**

Jesu Leiden, Pein und Tod Paul Stockmann (1633) Stanza 33  
Melody: Jesu Kreuz, Leiden und Pein Melchior Vulpius (1609)

May all of these pre-Lenten cantatas be paths of roses where all hearts may proceed as Heaven is poured out to you in their textual and musical pre-Paradise!

Here for your listening pleasure is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_22** at **0:00**, **BWV\_23** at **16:06**, **BWV\_127** at **31:50**, and **BWV\_159** at **52:00**:

<http://www.youtube.com/watch?v=DIHs9Atq6vw>

## Third Sunday in Lent

There is only one extant cantata for the Third Sunday in Lent, dating from when Bach served in Weimar, possibly 1715. This is due to the fact that no concerted music was allowed to be presented in Leipzig during Lent.

The opening chord of **BWV\_54** paves the way for many chords which follow which use discord to musically word paint the tension between sin and following the Way of God. Movement 1 encourages all to oppose sin before its poison takes hold. Let not God's Honor be violated by the deadly encounter of satan's deceit, bringing death. Movement 2 explicates that the nature of wicked sins is outwardly very beautiful and even like gold, however upon further exploration it is a whitewashed tomb like a Sodom apple which outwardly looks delicious, but inside is a dry powder preventing the walking in the Way of God, and is like a sharp sword thrust through body and soul. Movement 3 describes that the one who sins is reared by satan, however true devotion to the opposition of sins causes the devil to flee!

### **BWV\_54, Widerstehe doch der Sünde**

Dritter Sonntag in der Fastenzeit (Oculi)

Brief: Epheser 5: 1-9

Evangelium: Lukas 11: 14-28

Third Sunday in Lent (Oculi)

Epistle: Ephesians 5: 1-9

Gospel: Luke 11: 14-28

1. ARIA Alt

Widerstehe doch der Sünde,  
sonst ergreift dich ihr Gift.  
Laß dich nicht den Satan blenden;  
denn die Gottes Ehre schänden,  
trifft ein Fluch, der tödlich ist.

2. RECITATIVO Alt

Die Art verruchter Sünden  
ist zwar von außen wunderschön;  
allein man muß  
hernach mit Kummer und Verdruß  
viel Ungemach empfinden.  
Von außen ist sie Gold;  
doch, will man weiter gehn,  
so zeigt sich nur ein leerer Schatten  
und übertünchtes Grab.  
Sie ist den Sodomsäpfeln gleich,  
und die sich mit derselben gatten,  
gelangen nicht in Gottes Reich.  
Sie ist als wie ein scharfes Schwert,  
das uns durch Leib und Seele fährt.

1. ARIA Alto

Oppose surely the sin,  
lest takes hold of you its poison.  
Let you not by satan be deceived;  
because whoever God's Honor violates,  
encounters a curse, which deadly is.

2. RECITATIVE Alto

The nature of wicked sins  
is of course outwardly very beautiful;  
but one must  
afterwards with worry and discontent  
much trouble feel.  
On the outside it is gold;  
but, as one goes further,  
so manifests itself only as a vain shadow  
and a whitewashed tomb.  
It is the same as Sodom's apples,  
and those who with them unite,  
enter not into the [Way] of God.  
It is as how a sharp sword,  
which us through body and soul is thrust.

3. [ARIA] Alt  
Wer Sünde tut, der ist vom Teufel, 1. Johannes 3: 8  
denn dieser hat sie aufgebracht;  
doch wenn man ihren schnöden Banden  
mit rechter Andacht widerstanden,  
hat sie sich gleich davon gemacht.

3. [ARIA] Alto  
The one who sins, is of the devil, 1 John 3: 8  
because this has [the devil] reared;  
however if one their base bands  
with true devotion opposes,  
[the devil flees].

May this cantata help guide our Lenten Way as we follow God Saves!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_54** at **26:35**:

[J. S. Bach - Cantatas BWV 182, BWV 54, BWV 1 - J. E. Gardiner \(Vol.21 CD2\)](#)

## Annunciation of Our LORD

This one cantata, **BWV\_1**, is the only extant cantata for Annunciation of Our Lord, and is the last of Bach's chorale cantatas composed for Bach's second year serving at Leipzig. In movement 1, the horns and oboes of the chase or hunt are front and center in the musical sonority depicting the beauty of the morning star (bright planet Venus reflecting the brilliance of the Sun) which here is a metaphor for Jesus the root of Jesse, heir of David out of Jacob's stem Who is our Lord and Spouse Who holds our hearts lovely, friendly, and rich in Gifts. This movement is similar in ambience to the first movement of BWV\_65 due in no small part to the similar instrumental resources, identical meter signature, proximity of first presentation, and textual searching for and presence of the Star on our earthly Way! Movement 2 more deeply explicates Who Jesus is as child of both God and Mary, ruler of all people as promised by Gabriel, Who neither danger, death, nor grave can ever tear from our hearts. Movement 3 invites the heavenly godly flames of this gift to fill the longing of faithful breasts which experience robust burning love as a foretaste of heavenly pleasure. Movement 4 affirms that temporal glitter and material light cannot affect the Joyful Shine which God has begun in us for the complete Good of the Saviour's body and blood for our comfort. This superabundant blessing is for all people eternally allotted, and stirs Faith in Thanksgiving and Praise to God. Aria movement 5 affirms that our mouths and string sounds ought to forever and ever prepare us for Thanksgiving toward God and Sacrifice for neighbor. Heart and sense are lifted up lifelong in singing to praise God the Creator of all. The final movement 6 is the congregational hymn of praise proclaiming the gladness and treasure that Christ is the beginning and the ending, Who will at costly price receive all into paradise. The final phrase implores Jesus to come soon!

### **BWV\_1, *Wie schön leuchtet der Morgenstern***

Mariä Verkündigung Unseres HERRN (25. März)  
Brief: Jesaja 7: 10-17      Evangelium: Lukas 1: 26-38

Annunciation of Our LORD (25 March)  
Epistle: Isaiah 7: 10-17      Gospel: Luke 1: 26-38

1. [CHORAL]      Oboen da caccia  
**Wie schön leuchtet der Morgenstern  
voll Gnad und Wahrheit von dem HERRN,  
die süße Wurzel Jesse.  
Du Sohn David aus Jakobs Stamm,**

1. [CHORALE]      oboes da caccia  
**How beautifully shines the Morning Star  
full Grace and Truth by the LORD,  
the sweet Root of Jesse.  
You [Heir] of David out of Jacob's stem,**

**mein König und mein Bräutigam,  
hast mir mein Herz besessen,  
lieblich,  
freundlich,  
schön und herrlich, groß und ehrlich,  
reich von Gaben,  
hoch und sehr prächtig erhaben.**

Wie schön leuchtet der Morgenstern Philipp Nicolai (1597) Strophe 1  
Melodie: Wie schön leuchtet der Morgenstern Philipp Nicolai (1599)

2. RECITATIVO Tenor

Du wahrer Gottes und Marien Sohn,  
du König derer Auserwählten,  
wie süß ist uns dies Lebenswort,  
nach dem die ersten Vater schon  
so Jahr' als Tage zählten,  
das Gabriel mit Freuden dort  
in Bethlehem verheißen;  
o Süßigkeit, o Himmelsbrot,  
das weder Grab, Gefahr noch Tod  
aus unsern Herzen reißen!

3. ARIA Sopran Oboe da caccia

Erfüllet, ihr himmlischen göttlichen Flammen,  
die nach euch verlangende gläubige Brust!  
Die Seelen empfinden die kräftigsten Triebe  
der brünstigsten Liebe,  
und schmecken auf Erden die himmlische Lust.

4. RECITATIVO Baß

Ein ird'scher Glanz, ein leiblich Licht  
rührt meine Seele nicht;  
ein Freudenschein ist mir von Gott entstanden,  
denn ein vollkommnes Gut,  
des Heilands Leib und Blut,  
ist zur Erquickung da.  
So muß uns ja  
der überreiche Segen,  
der uns von Ewigkeit bestimmt  
und unser Glaube zu sich nimmt,  
zum Dank und Preis bewegen.

5. ARIA Tenor

Unser Mund und Ton der Saiten  
sollen dir  
für und für  
Dank und Opfer zubereiten.  
Herz und Sinnen sind erhoben,  
lebenslang  
mit Gesang,  
großer König, dich zu loben.

6. CHORAL Oboen da caccia

**Wie bin ich doch so herzlich froh,  
daß mein Schatz ist das A und O [Ω],  
der Anfang und das Ende;  
er wird mich doch zu seinem Preis  
aufnehmen in das Paradeis,  
des klopf ich in die Hände.  
Amen!  
Amen!  
Komm, du schöne Freudenkrone,  
bleib nicht lange,  
deiner wart ich mit Verlangen.**

Wie schön leuchtet der Morgenstern Philipp Nicolai (1597) Strophe 7  
Melodie: Wie schön leuchtet der Morgenstern Philipp Nicolai (1599)

**my [Way] and my promised and trusted one,  
have to me my heart held,  
lovely,  
friendly,  
beautiful and splendid, important and honest,  
rich in Gifts,  
high and greatly glorious exalted.**

Wie schön leuchtet der Morgenstern Philipp Nicolai (1597) Stanza 1  
Melodie: Wie schön leuchtet der Morgenstern Philipp Nicolai (1599)

2. RECITATIVE Tenor

You true [Child] of God and Mary,  
You [Ruler] of the Elect,  
how sweet to us is this Word of Life,  
after which the first forebears already  
so years as days numbered,  
which Gabriel with Joy there  
in Bethlehem promised;  
O Sweetness, O Bread of Heaven,  
which neither grave, danger nor death  
from our hearts tear!

3. ARIA Soprano oboe da caccia

Fill up, you heavenly, godly flames,  
towards you [all] the longing faithful breast!  
These souls experience the robust instincts  
of burning Love  
and taste on earth the heavenly delight.

4. RECITATIVE Bass

A temporal glitter, a material light  
affects my soul not;  
a Joyful Shine is in me from God begun,  
for a complete Good,  
the Saviour's Body and Blood,  
is for refreshment there.  
So must to us truly  
the superabundant blessing  
for us from Eternity allotted  
and our Faith in itself receives,  
to Thanks and Praise stir.

5. ARIA Tenor

Our mouth and sound of strings  
ought to You  
for ever and ever  
Thanksgiving and Sacrifice prepare.  
Heart and sense are lifted up,  
lifelong  
with singing,  
Great [Creator], You to praise.

6. CHORALE oboes da caccia

**How am I though so heartily glad,  
that my Treasure is the A and O [Ω],  
the Beginning and the Ending;  
[Christ] will after all at [costly] price  
receive [all] into the Paradise,  
of Whom clap I the hands.  
Amen!  
Amen!  
Come, You lovely Gladness Crown,  
tarry not longer,  
You await I with longing.**

Wie schön leuchtet der Morgenstern Philipp Nicolai (1597) Stanza 7  
Melodie: Wie schön leuchtet der Morgenstern Philipp Nicolai (1599)

May this cantata bring the Light of Jesus to Holy Week (2024) and every moment of our lives!!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_1** at **38:47**:

<https://www.youtube.com/watch?v=mnRzHqV26s8>

## Palm/Passion Sunday

Bach Cantata **BWV\_182** is the only extant cantata for Palm/Passion Sunday, and was first presented in 1714, replete with recorders in movements 1, 2, 5, and 7! The splendid Sonata stately procession movement 1 is followed by Recitative movement 2 quoting Psalms 40: 7 and 8. Movements 3-5 are all superb Arias, the first depicting the vigorous loving of God in the Child Jesus in bringing redemption to all mortals making everyone blood relatives in the blood of Jesus, followed by the second Aria subdued at first depicting the submitting of the self to the Saviour then enlivened by Faith to devote body, living and resources to the Creator of all, and finally Aria 3 as an entreaty that Jesu lets us be drawn to God not only in well being but also in woe, not fleeing the Cross when others cry "crucify", remaining under the banner of the Cross with Crown and palms. Movement 6, which was also used by Bach as the final plain chorale 50 days previously in BWV\_159 for Quinquagesima Sunday, is here presented by Bach with the full regalia of a chorale chorus with the chorale prominently proclaimed by the sopranos in longer held notes accompanied by the other three voices in active accompaniment! All this is brought to a dance-like ending with the call to gladly go to Salem accompanying the Saviour in loving and suffering as God Saves goes in front and reveals the Way!

### **BWV\_182, Himmelskönig, sei willkommen**

Sonntag der Passion/Palmsonntag

Brief: Philipper 2: 5-11

Evangelium: Matthäus 21: 1-9

oder 1. Korinther 11: 23-32

1. SONATA

2. CHOR

Himmelskönig, sei willkommen,  
laß auch uns dein Zion sein!

Komm herein!

Du hast uns das Herz genommen,

Himmelskönig, sei willkommen,

laß auch uns dein Zion sein!

3. RECITATIVO Baß

Stimme Christi

‘Siehe, ich komme; im Buch ist von mir  
geschrieben; deinen Willen, mein Gott, tu ich gerne.’

Psalm 40: 8-9

4. ARIA Baß

Starkes Lieben,

das dich, großer Gottessohn,

von dem Thron

deiner HERRlichkeit getrieben!

Starkes Lieben,

daß du dich zum Heil der Welt

als ein Opfer ffüggestellt,

Sunday of the Passion/Palm Sunday

Epistle: Philippians 2: 5-11

Gospel: Matthew 21: 1-9

or 1 Corinthians 11: 23-32

1. SONATA

2. CHORUS

Heaven's [Creator], be welcome,  
let even us Your Zion be!

Come in here!

You have our heart captured,

Heaven's [Creator], be welcome,

let even us Your Zion be!

3. RECITATIVE Bass

vox Christi

‘See, I come; in the Book it is of me  
written; Your Will, my God, do I willingly.’

Psalms 40: 7-8

4. ARIA Bass

Vigorous Loving,

that You, Great God's [Child],

from the [Universe]

of Your LORDliness propelled!

Vigorous Loving,

that You Yourself for the redemption of [all]

as an Offering set forth,

- daß du dich mit Blut verschrieben!
5. ARIA Alt  
 Leget euch dem Heiland unter,  
 Herzen, die ihr christlich seid!  
 Tragt ein unbeflecktes Kleid  
 eures Glaubens ihm entgegen;  
 Leib und Leben und Vermögen  
 sei dem König itzt geweiht.
6. ARIA Tenor  
 Jesu, laß durch Wohl und Weh  
 mich auch mit dir ziehen!  
 Schreit die Welt nur 'Kreuzige!',  
 so laß mich nicht fliehen,  
 HERR, vor deinem Kreuzpanier,  
 Kron und Palmen find ich hier.
7. CHORAL  
**Jesu, deine Passion  
 ist mir lauter Freude,  
 deine Wunden, Kron und Hohn  
 meines Herzens Weide;  
 meine Seel auf Rosen geht,  
 wenn ich dran gedenke.  
 In dem Himmel eine Stätt  
 uns deswegen schenke.**  
 Jesu Leiden, Pein und Tod Paul Stockmann (1633) Strophe 33  
 Melodie: Jesu Kreuz, Leiden und Pein Melchior Vulpius (1609)
8. CHOR Hemiola  
 So lasset uns gehen in Salem der Freuden!  
 Begleitet den König in Lieben und Leiden!  
 Er gehet voran  
 und öffnet die Bahn.
- that You Yourself with Blood prescribed!
5. ARIA Alto  
 Submit yourselves to the Saviour,  
 hearts, you that christlike are!  
 Wear an unblemished garment  
 of your Faith towards [Jesus];  
 body and living and resources  
 be to the [Creator] now devoted.
6. ARIA Tenor  
 Jesu, let through well-being and woe  
 me also with You to be drawn!  
 Shouts the world only 'Crucify!',  
 in this let me not flee,  
 LORD, for Your Cross Banner,  
 Crown and Palms I find here.
7. CHORALE  
**Jesu, Your Passion  
 is to me genuine gladness,  
 Your Wounds, Crown and Scorn  
 my heart's pasture;  
 my soul upon roses goes,  
 when I thereon remember.  
 In the Heaven an abode  
 to us therefore is presented.**  
 Jesu Leiden, Pein und Tod Paul Stockmann (1633) Stanza 33  
 Melody: Jesu Kreuz, Leiden und Pein Melchior Vulpius (1609)
8. CHORUS hemiola  
 Thus let us be going into Salem with that gladness!  
 Accompany the [LORD] in loving and suffering.  
 [Jesus, God Saves] goes in front  
 and reveals the Way.

May we all be blessed by this magnificent cantata as we follow God Saves in loving, caring for, serving and suffering with all people!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_182** at **0:00:**

<http://www.youtube.com/watch?v=mnRzHqV26s8>

## Resurrection of Our LORD: Easter Sunday

The Easter Oratorio, **BWV\_249**, opens with trumpets, oboes, bassoon, and strings frolicking in a gigue of joy, joking and laughing to guide hearts filled with the wonder of the empty tomb. Movement 2 follows with a plaintive oboe solo and strings, all of which are full of the angst and pathos of the b-minor key. D-Major returns in the hastening and running fleeting feet of the disciples to the cave where Jesus was buried, but instead of mourning, it is the laughing and joking guiding the hearts for Salvation is restored to us as we return home to treat all people with love as we see the face of Jesus in them! Mary Magdalene asks us in movement 4 Recitative, where, O cold minded mortals, has the love gone which is due to be given to Jesus? Another disadvantaged one, Mary the mother of James reminds us in movement 5 that the myrrh of death will no longer sadden us, but it will be the living

laurel wreath of sharing the love of Jesus with all people which stills our anxiousness and brings purpose to our lives! So, where along with Mary Magdalene may we find Jesus today, to be hugged and comforted (movement 9) and to hug and comfort, if it is not in the love from Jesus in finding us to love every living mortal? And Bach punctuates this musically with the accompaniment of the oboe of Love! And movement 11 celebrates that the hell and devil of viewing others as less than oneself finds redemption in the vaults of the love God has provided in the world for us and all others in making the Lion of Judah triumphant, resulting in the praise song of Glory and Thanks to the LORD!

## **BWV\_249, Kommt, eilet und laufet, Easter Oratorio**

Auferstehung Unseres HERRN: Ostertag

Brief: 1. Korinther 5: 6-8

Evangelium: Markus 16: 1-8

Resurrection of Our LORD: Easter Day

Epistle: 1 Corinthians 5: 6-8

Gospel: Mark 16: 1-8

1. SINFONIA Hemiola

2. ADAGIO

3. CHOR

Kommt, eilet und laufet, ihr flüchtigen Füße,  
erreicht die Höhle, die Jesum bedeckt!

Lachen und Scherzen

begleitet die Herzen,

denn unser Heil ist auferweckt. Hemiola

4. RECITATIVO

Maria Magdalena

O kalter Männer Sinn!

wo ist die Liebe hin,

die ihr dem Heiland schuldig seid?

Maria Jacobi

Ein schwaches Weib muß

euch beschämen!

Lukas 24: 22

Petrus

Ach, ein betrübtes Grämen

Johannes

und banges Herzeleid

Petrus; Johannes

hat mit gesalzenen Tränen

und wehmutsvollem Sehnen

ihm eine Salbung zgedacht,

Maria Jacobi; Maria Magdalena

die ihr, wie wir, umsonst gemacht.

5. ARIA

Maria Jacobi

Seele, deine Spezereien

sollen nicht mehr Myrrhen sein.

Denn allein

mit dem Lorbeerkranze schmücken,

stillt dein ängstliches Verlangen.

6. RECITATIVO

Petrus

Hier ist die Gruft

Johannes

und hier der Stein,

der solche zugedeckt;

wo aber wird mein Heiland sein?

Maria Magdalena

Er ist vom Tode auferweckt!

Wir trafen einen Engel an,

der hat uns solches kundgetan.

Petrus

Hier seh ich mit Vergnügen

1. SINFONIA hemiola

2. ADAGIO

3. CHORUS

Come, hasten and run, you fleeting feet,  
arrive at the cave, which Jesus shelters!

Laughing and joking

guiding the hearts,

for our Salvation is restored to life! hemiola

4. RECITATIVE

Mary Magdalene

O cold mind of mortals!

where has the love gone,

which from you to the Saviour is due?

Mary, Mother of James

A [disadvantaged person]

must baffle you!

Luke 24: 22

Peter

Ah, an afflicted grieving

John

and anxious heart pain

Peter; John

has with salted tears

and sad filled longing

for [Jesus] an anointing was intended,

Mary, Mother of James; Mary Magdalene

which you, as we, in vain have made.

5. ARIA

Mary, Mother of James

Soul, your spices

shall no longer myrrh be.

Because only

with the laurel wreath adorned,

stills your anxious desires.

6. RECITATIVE

Peter

Here is the grave

John

and here the stone,

which was intended for it;

but where will my Saviour be?

Mary Magdalene

[Jesus] is from death raised!

We met an Angel,

who has to us of such declared.

Peter

Here I see with delight

das Schweiß Tuch abgewickelt liegen.

7. ARIA

Petrus

Sanfte soll mein Todeskummer  
nur ein Schlummer,  
Jesu, durch dein Schweiß Tuch sein.  
Ja, das wird mich dort erfrischen  
und die Zähren meiner Pein  
von den Wangen tröstlich wischen.

8. RECITATIVO DUETT

Maria Jacobi; Maria Magdalena

Indessen seufzen wir  
mit brennender Begier:  
Ach, könnt es doch nur bald geschehen,  
den Heiland selbst zu sehen!

9. ARIA

Oboe d'amore

Maria Magdalena

Saget, saget mir geschwinde,  
saget, wo ich Jesum finde,  
welchen meine Seele liebt!  
Komm doch, komm, umfasse mich,  
denn mein Herz ist ohne dich  
ganz verwaist und betrübt.

10. RECITATIVO

Johannes

Wir sind erfreut,  
daß unser Jesus wieder lebt,  
und unser Herz,  
so erst in Traurigkeit zerflossen uns geschwebt,  
vergißt den Schmerz  
und sinnt auf Freudenlieder;  
denn unser Heiland lebet wieder.

11. CHOR

Preis und Dank

bleibe, HERR, dein Lobgesang!  
Höll und Teufel sind bezwungen,  
ihre Pforten sind zerstört.  
Jauchzet, ihr erlösten Zungen,  
daß man es im Himmel hört!  
Eröffnet, ihr Himmel, die prächtigen Bogen,  
der Löwe von Juda kömmt siegend gezogen!

the shroud unwound lying.

7. ARIA

Peter

Gently shall my death worry  
only a slumber,  
Jesu, through Your Shroud be.  
Yes, it will me there refresh  
and the tears of my pain  
from the cheeks comfortingly wipe.

8. RECITATIVE DUET

Mary, Mother of James; Mary Magdalene

Meanwhile we sigh  
with burning desire:  
Ah, could it though only soon happen,  
the Saviour's self to see!

9. ARIA

oboe d'amore

Mary Magdalene

Tell, tell me quickly,  
tell, where I Jesus find,  
Whom my soul loves!  
Come surely, come, hug me,  
for my heart is without You  
wholly abandoned and afflicted.

10. RECITATIVE

John

We are comforted,  
that our Jesus lives again,  
and our heart,  
so at first in sadness melted and suspended,  
forgets its grief  
and plans songs of joy;  
for our Saviour lives again.

11. CHORUS

Glory and thanks

remain, LORD, Your Praise song!  
Hell and devil are overcome,  
their gates are destroyed.  
Rejoice, you redeemed tongues,  
that [all] may it in Heaven hear!  
Open, you heavens, the magnificent vaults,  
the Lion of Judah comes triumphant made!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_249 at 19:08:**

<https://www.youtube.com/watch?v=oZkAbVlocsQ>

**BWV\_4** *Christ lag in Todesbanden* was possibly written and presented by Bach as early as a 23 year old musician at Weimar, Germany in 1708 and uses verbatim all seven stanzas of Martin Luther's chorale based on the 11th century Latin sequence *Victimae paschali laudes* (To the paschal victim Christians sacrifice praise). The whole purpose of Bach's ministry of music in the Lutheran gatherings for worship was to do just that! The Movement 1 somber Sinfonia reflects the alarm of the three women at that first Easter's empty tomb, a person dressed in white telling them not to be afraid, but still they flee from the tomb in terror and amazement saying nothing to anyone because of their fear. But Bach does not leave the present day listener without the hope found in the tierce de Picardie, the major chord after an a-minor movement! This tension between fear and joy is continued

in Movement 2 pitting the e-minor key with the hope found in the text where Christ lay in death's shackles for our sin, but is risen bringing all to life, making all joyful in the Praise of God, with the outbreak of joyful contrapuntal hallelujahs, followed by one last one ending on the tierce de Picardie! Movement 3 praises God for the understanding that sin brings death. Movement 4 praises God that God's Child Jesus has removed the sin, leaving only the husk of death. In Movement 5, Life and death struggled but Life kept the victory with the destruction of death in the rising of Jesus from the grave of death. Movement 6 celebrates the presence of Jesus which God has ordered roasting high on the stem of the cross to display to all the Love of God. The blood of Jesus brands our door, as Faith holds against death, and the destroyer can harm us no more, ending the movement musically as in Movement 4 with the tierce de Picardie! Movement 7 celebrates this high Festival with joy and delight in our hearts, Jesus being the Sun which enlightens our hearts totally with mercy brightness vanishing all the night of sin. Movement 8 culminates the whole cantata with a reflection that we are living and eating well on the diet of the Easter Bread the Word of Grace which will alone be the "SOUL FOOD" of Faith, fittingly ending with the tierce de Picardie!

### **BWV\_4, Christ lag in Todesbanden**

Auferstehung Unseres HERRN: Ostersonntag  
Brief: 1. Korinther 5: 6-8      Evangelium: Markus 16: 1-8

Resurrection of Our LORD: Easter Sunday  
Epistle: 1 Corinthians 5: 6-8      Gospel: Mark 16: 1-8

- |  |  |
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| <p>1. SINFONIA Terz de Picardie</p> <p>2. VERSUS 1<br/><b>Christ lag in Todesbanden<br/>für unsre Sünd gegeben,<br/>er ist wieder erstanden<br/>und hat uns bracht das Leben.<br/>Des wir sollen fröhlich sein,<br/>Gott loben und ihm dankbar sein<br/>und singen halleluja.<br/>Halleluja.</b> Terz de Picardie<br/>Christ lag in Todesbanden Martin Luther (1524)<br/>Melodie: Martin Luther und Johann Walter (1524)</p> <p>3. VERSUS 2 Sopran und Alt<br/><b>Den Tod niemand zwingen kunnt<br/>bei allen Menschenkindern;<br/>das macht' alles unser Sünd,<br/>kein Unschuld war zu finden.<br/>Davon kam der Tod so bald<br/>und nahm über uns Gewalt,<br/>hielt uns in seinem Reich gefangen.<br/>Halleluja.</b></p> <p>4. VERSUS 3 Tenor<br/><b>Jesus Christus, Gottes Sohn,<br/>an unser Statt ist kommen<br/>und hat die Sunde weggetan,<br/>damit dem Tod genommen<br/>all sein Recht und sein Gewalt;<br/>da bleibet nichts denn Tods Gestalt,<br/>den Stachel hat er verloren.</b> Jesaja 25: 8; Hosea 13: 14<br/><b>Halleluja.</b> 1. Korinther 15: 55</p> <p>5. VERSUS 4<br/><b>Es war ein wunderlicher Krieg,<br/>da Tod und Leben rungen;<br/>das Leben da behielt den Sieg,<br/>es hat den Tod verschlungen.<br/>Die Schrift hat verkündiget das,<br/>wie ein Tod den andern fraß,</b></p> | <p>1. SINFONIA tierce de Picardie</p> <p>2. VERSUS 1<br/><b>Christ lay in death's shackles<br/>for our sin given,<br/>[Christ] is again risen<br/>and has us brought the Living.<br/>Of whom we must joyful be,<br/>God praising and [God] thanking be<br/>and singing hallelujah,<br/>Hallelujah.</b> tierce de Picardie<br/>Christ lag in Todesbanden Martin Luther (1524)<br/>Melody: Martin Luther and Johann Walter (1524)</p> <p>3. VERSUS 2 Soprano and Alto<br/><b>The death nobody could overcome<br/>among all mortal children;<br/>this all is made by our sin,<br/>no innocence was to be found.<br/>Therefrom came death so soon<br/>and took control over us,<br/>it held us prisoner in its kingdom.<br/>Hallelujah.</b></p> <p>4. VERSUS 3 Tenor<br/><b>Jesus Christ, God's [Child],<br/>has come in the place of us<br/>and has the sin removed,<br/>therewith from death seizing<br/>all its claim and its dominion;<br/>there remains nothing except death's husk,<br/>the sting has [death] lost.</b> Isaiah 25: 8; Hosea 13: 14<br/><b>Hallelujah.</b> 1 Corinthians 15: 55</p> <p>5. VERSUS 4<br/><b>It was a wonderful warfare,<br/>there death and Life struggled;<br/>the Life kept the victory,<br/>it has death devoured.<br/>The Scripture has preached this,<br/>how One Death the other destroyed,</b></p> |
|--|--|

- ein Spott aus dem Tod ist worden.**  
**Halleluja.** Terz de Picardie
6. VERSUS 5 Baß  
**Hier ist das rechte Osterlamm,** 1. Korinther 5: 7b  
**davon Gott hat geboten,**  
**das ist hoch an des Kreuzes Stamm**  
**in heißer Lieb gebraten.**  
**Das Blut zeichnet unser Tür,** 2. Mose 12: 7  
**das hält der Glaub dem Tode für,**  
**der Würger kann uns nicht mehr schaden.**  
**Halleluja.** Terz de Picardie
7. VERSUS 6 Sopran und Tenor  
**So feiren wir das hohe Fest**  
**mit Herzensfreud und Wonne,**  
**das uns der HERR erscheinen läßt.**  
**Er ist selber die Sonne,**  
**der durch seiner Gnaden Glanz**  
**erleuchtet unsre Herzen ganz,**  
**der Sünden Nacht ist verschwunden.**  
**Halleluja.**
8. CHORAL VERSUS 7  
**Wir essen und leben wohl**  
**in rechten Osterfladen;**  
**der alte Sauerteig nicht soll** 1. Korinther 5: 7a  
**sein bei dem Wort der Gnaden.**  
**Christus will die Koste sein**  
**und speisen die Seel allein,**  
**der Glaub will keins andern leben.**  
**Halleluja.** Terz de Picardie

- a disgrace of death exists.**  
**Hallelujah.** tierce de Picardie
6. VERSUS 5 Bass  
**Present is the true Easter Lamb,** 1 Corinthians 5: 7b  
**thereof God has ordered,**  
**which is high at the Cross's Stem**  
**in ardent Love roasted.**  
**This Blood brands our Door,** Exodus 12: 7  
**the Faith holds this against death,**  
**the destroyer can harm us no more.**  
**Hallelujah.** tierce de Picardie
7. VERSUS 6 Soprano and Tenor  
**In this we celebrate the high Festival**  
**with the Joy and Delight of [all] hearts,**  
**which to us the LORD lets appear.**  
**[Christ] is alone the Sun,**  
**Who through [Christ's] Mercy Brightness**  
**enlightens our Hearts totally,**  
**the night of sin has vanished.**  
**Hallelujah.**
8. CHORALE VERSUS 7  
**We are eating and living well**  
**on true Easter Bread;**  
**the old yeast shall not exist** 1 Corinthians 5: 7a  
**with the Word of Grace.**  
**Christ will be the only food**  
**and alone feed the Soul,**  
**the Faith on nothing else will live.**  
**Hallelujah.** tierce de Picardie

**BWV\_31** from the beginning of the Sonata with its rich musical pallet of trumpets, oboes, taille, bassoon, and string ripieno and concertino groupings, through the final congregational chorale Movement 9 is a stretching out of the arms of music in the laughter of the universe and jubilation of the earth in praise to the living Creator Christ Jesus!

### **BWV\_31, Der Himmel lacht! Die Erde jubiliert**

Auferstehung Unseres HERRN: Ostersonntag  
 Brief: 1. Korinther 5: 6-8                      Evangelio: Markus 16: 1-8

Resurrection of our LORD: Easter Sunday  
 Epistle: 1 Corinthians 5: 6-8                      Gospel: Mark 16: 1-8

1. SONATA
2. CHOR  
 Der Himmel lacht! Die Erde jubiliert  
 und was sie trägt in ihrem Schoß.  
 Der Schöpfer lebt! der Höchste triumphiert  
 und ist von Todesbanden los.  
 Der sich das Grab zur Ruh erlesen,  
 der Heiligste kann nicht verwesen.                      Psalm 16: 10
3. RECITATIVO Baß  
 Erwünschter Tag! Sei, Seele, wieder froh!  
 Das A und O [Ω],                      Offenbarung 1: 8  
 der erst und auch der letzte,  
 den unsre schwere Schuld  
 in Todeskerker setzte,  
 ist nun gerissen aus der Not!  
 Der HERR war tot,  
 und sieh, er lebet wieder!  
 Lebt unser Haupt, so leben auch die Glieder!  
 Der HERR hat in der Hand

1. SONATA
2. CHORUS  
 The [Universe] laughs! The Earth exults,  
 and what she carries in her bosom.  
 The Creator lives! the Highest triumphs  
 and is from the shackles of death released.  
 [Jesus] Who the grave in rest chooses,  
 the Holiest cannot decay.                      Psalms 16: 10
3. RECITATIVE Bass  
 Desired Day! Be Soul, again glad!  
 The A and O [Ω],                      Revelation 1: 8  
 the first and also the last,  
 Whom our difficult sin  
 in death's dungeon placed,  
 is now ripped from the misery!  
 The LORD was dead,  
 and see, [Jesus] lives again!  
 Our Head lives, so live also the limbs!  
 The LORD has in the Hand

- des Todes und der Höllen Schlüssel! Offenbarung 1: 18  
 Der sein Gewand Jesaja 63: 2-3  
 blutrot bespritzt in seinen bitteren Leiden,  
 will heute sich mit Schmuck und Ehren kleiden.
4. ARIA Baß  
 Fürst des Lebens, starker Streiter,  
 Fürst des Lebens, hochgelobter Gottessohn!  
 hebet dich des Kreuzes Leiter  
 auf den höchsten Ehrentron?  
 Wird, was dich zuvor gebunden,  
 nun dein Schmuck und Edelstein?  
 Müssen deine Purpurwunden  
 deiner Klarheit Strahlen sein?
5. RECITATIVO Tenor  
 So stehe dann, du gottergebne Seele,  
 mit Christo geistlich auf!  
 Tritt an den neuen Lebenslauf!  
 Auf! von den toten Werken! Hebräer 9: 14  
 Laß, daß dein Heiland in dir lebt,  
 an deinem Leben merken!  
 Der Weinstock, de jetzt blüht,  
 trägt keine tote Reben!  
 Der Lebensbaum läßt seine Zweige leben!  
 Ein Christe flieht  
 ganz eilend von dem Grabe!  
 Er läßt den Stein,  
 er läßt das Tuch der Sunden dahinten  
 und will mit Christo lebend sein!
6. ARIA Tenor  
 Adam muß in uns verwesen, Epheser 4: 22-24  
 soll der neue Mensch genesen, 1. Korinther 15: 42-49  
 der nach Gott geschaffen ist!  
 Du mußt geistlich auferstehen  
 und aus Sündengräbern gehen,  
 wenn du Christi Gliedmaß bist.
7. RECITATIVO Sopran  
 Weil dann das Haupt sein Glied  
 natürlich nach sich zieht,  
 so kann mich nichts von Jesu scheiden.  
 Muß ich mit Christo leiden,  
 so werd ich auch nach dieser Zeit  
 mit Christo wieder auferstehen  
 zur Ehr und Herrlichkeit  
 und Gott in meinem Fleische sehen! Hiob 19: 26
8. ARIA Sopran Unisono-Saiten *Wenn mein Stündlein*  
 Letzte Stunde, brich herein,  
 mir die Augen zuzudrücken!  
 Laß mich Jesu Freudenschein  
 und sein helles Licht erblicken!  
 Laß mich Engeln ähnlich sein!  
 Letzte Stunde, brich herein!
9. CHORAL  
**So fahr ich hin zu Jesu Christ,  
 mein Arm tu ich ausstrecken;  
 so schlaf ich ein und ruhe fein;  
 kein Mensch kann mich aufwecken  
 denn Jesus Christus, Gottes Sohn,  
 der wird die Himmelstür auftun,  
 mich führn zum ewgen Leben.** Strophe 5  
 Wenn mein Stündlein vorhanden ist Nikolaus Herman (1575)  
 Melodie: Wenn mein Stündlein vorhanden ist Nikolaus Herman (?)
- the Key of death and the hell! Revelation 1: 18  
 [Jesus] Whose garment Isaiah 63: 2-3  
 blood red was bespattered in [Christ's] bitter Passion,  
 will today in Finery and Honor be clothed.
4. ARIA Bass  
 [Sovereign] of Life! stronger Champion,  
 [Sovereign] of Life, highly praised [Child] of God!  
 lifts You the Cross's Ladder  
 in the [Widest Way] of Honor?  
 Becomes, what previously shackled You,  
 now Your Adornment and Precious Stone?  
 Must Your Crimson Wounds  
 of Your Clearness Flashes be?
5. RECITATIVE Tenor  
 So recover! thereupon, you God-given soul,  
 with Christ spiritually!  
 Begin the new Life Way!  
 Up! from dead works! Hebrews 9: 14  
 Let, that your Saviour in you lives,  
 towards your Life remembering!  
 The Wine Vine, Who now blossoms,  
 produces no dead branches!  
 The Tree of Life lets its boughs live!  
 A Christian flees  
 completely urgently from the grave!  
 [That one] leaves the stone,  
 [that one] leaves the material of sins behind  
 and wills with Christ alive to be!
6. ARIA Tenor  
 Adam must in us rot, Ephesians 4: 22-24  
 shall the new mortal recover, 1 Corinthians 15: 42-49  
 who according to God is created!  
 You must spiritually be risen  
 and the sin graves depart,  
 when you of Christ a branch are.
7. RECITATIVE Sopran  
 Because then the Head its limb  
 innately to itself draws,  
 so can me nothing from Jesus separate.  
 Must I with Christ suffer,  
 so will I also after this time  
 with Christ again rise [from the dead]  
 in Honor and LORDliness  
 and God in my flesh see! Job 19: 26
8. ARIA Soprano unison strings *Wenn mein Stündlein*  
 Final hour, break in here,  
 my eyes to close!  
 Let me Jesu's Joy Brilliance  
 and [Jesu's] Shining Light behold!  
 Let me like angels be!  
 Final hour, break in here!
9. CHORALE  
**So go I hence to Jesu Christ,  
 my arm[s] do I outstretch;  
 so I fall asleep and rest fine;  
 no mortal can me awaken  
 for Jesus Christ, God's [Child],  
 Who will heaven's door open,  
 me leads to endless Life.** Strophe 5  
 Wenn mein Stündlein vorhanden ist Nikolaus Herman (1575)  
 Melodie: Wenn mein Stündlein vorhanden ist Nikolaus Herman (?)

# Easter Monday

Following on the heels of the laughter and jubilation of the universe and earth found in BWV\_31, Movement 1 of **BWV\_66** breaks forth in the musical unbridled joy of rapid scale passages of the violins depicting this joy throughout God's creation accompanied by trumpet, oboes, and bassoon in celebration of the Saviour's reviving the Spiritual Way! Movements 2 and 3 follow with the Bass solo Recitative and Aria declaring the breaking of death and need by the proclamation of the mouth of God's deeds. Since the Saviour lives, so succeeds faith in need and in death! In the Aria all are called to sing to God a song of gratitude for God's perpetual compassion and fidelity with a minuet of mutual joy! Jesus appears giving peace and calling all daily to live with God as we receive God's mercy anew. And the final pairing of Recitative and Aria in Movements 4 and 5 explicate the life journey's struggle of hope responding to fear. At the heart of the Recitative are the words of Jesus that the grave and death of Jesus bears life to everyone, and the resurrection of Jesus gives everyone comfort. Movement 5 is a joy jig of the heart full of comfort, and the realization that whatever provokes us will end in God's triumph! The congregation responds in movement 6 Chorale with three praises of God for the Christ comfort which brings joy in God's mercy!

## **BWV\_66, Erfreut euch, ihr Herzen**

Am zweiten Ostertag

Brief: Apostelgeschichte 10: 34-43 Evangelium: Lukas 24: 13-35

On the Second Day of Easter

Epistle: Acts 10: 34-43

Gospel: Luke 24: 13-35

### 1. [CHOR]

Erfreut euch, ihr Herzen,  
entweicht, ihr Schmerzen,  
es lebet der Heiland und herrschet in euch.  
Ihr könnet verjagen  
das Trauren, das Fürchten, das ängstliche Zagen,  
der Heiland erquicket sein geistliches Reich.

### 2. RECITATIVO Baß

Es bricht das Grab und damit unsre Not,  
der Mund verkündigt Gottes Taten;  
der Heiland lebt, so ist in Not und Tod  
den Gläubigen vollkommen wohl geraten.

### 3. ARIA Baß Hemiolien

Lasset dem Höchsten ein Danklied erschallen  
für sein Erbarmen und ewige Treu.

Jesus erscheinet, uns Friede zu geben,  
Jesus berufet uns, mit ihm zu leben, Klagelieder 3:  
täglich wird seine Barmherzigkeit neu! 22-23

### 4. RECITATIVO à 2 Tenor und Alt

Hoffnung  
Bei Jesu Leben freudig sein  
ist unsrer Brust ein heller Sonnenschein.  
Mit Trost erfüllt auf seinen Heiland schauen  
und in sich selbst ein Himmelreich erbauen,  
ist wahrer Christen Eigentum.  
Doch weil ich hier ein himmlisch Labsal habe,  
so sucht mein Geist hier seine Lust und Ruh,  
mein Heiland ruft mir kräftig zu:  
'Mein Grab und Sterben bringt euch Leben,  
mein Auferstehen ist euer Trost.' Stimme Christi  
Mein Mund will zwar ein Opfer geben,  
mein Heiland, doch wie klein,  
wie wenig, wie so gar geringe,

### 1. [CHORUS]

Rejoice you, you Hearts,  
vanish, you griefs,  
there lives the Saviour and exists within you all.  
You all can dispel  
the mourning, the fear, the anxious irresolution,  
the Saviour revives [God's] spiritual [Way].

### 2. RECITATIVE Bass

There breaks the grave and therewith our need,  
the mouth proclaims God's deeds;  
the Saviour lives, so in need and death  
the faith full well succeeds.

### 3. ARIA Bass hemiolias

Let the [Creator] a song of gratitude hear  
for [God's] compassion and perpetual fidelity.

Jesus appears, us peace to give,  
Jesus calls us, with [God] to live,  
daily will [God's] mercy be new! Lamentations 3: 22-23

### 4. RECITATIVE a 2 Tenor and Alto

Hope  
Considering Jesu's joyful life to be  
is to our breast a brilliant sunshine.  
With comfort filled on their Saviour beholding  
and in themselves an [eternal realm] building up,  
is [a] true [mortal] possession.  
Surely while I here an heavenly refreshment have,  
so seeks my spirit here its desire and rest,  
my Saviour calls me efficaciously:  
'My Grave and Death bears [everyone] life,  
My Resurrection is your comfort.' vox Christi  
My mouth is willing certainly an offering to give,  
my Saviour, though how small,  
how little, how so entirely humble,

wird es vor dir, o großer Sieger, sein,  
wenn ich vor dich ein Sieg- und Danklied bringe.

Hoffnung

Mein Auge sieht den Heiland auferweckt,  
es hält ihn nicht der Tod in Banden.

Furcht

Kein Auge sieht den Heiland auferweckt,  
es hält ihn noch der Tod in Banden.

Hoffnung

Wie, darf noch Furcht in einer Brust entstehn?

Furcht

Läßt wohl das Grab die Toten aus?

Hoffnung

Wenn Gott in einem Grabe lieget,  
so halten Grab und Tod ihn nicht.

Furcht

Ach Gott! der du den Tod besieget,  
dir weicht des Grabes Stein, das Siegel bricht,  
ich glaube, aber hilf mir Schwachen, Markus 9: 24  
du kannst mich stärker machen;  
besiege mich und meinen Zweifelmuth,  
der Gott, der Wunder tut,  
hat meinen Geist durch Trostes Kraft gestärket,  
daß er den auferstandnen Jesum merket.

5. ARIA [DUETTO] Alt und Tenor Gigue

Furcht

Ich fürchte zwar des Grabes Finsternissen  
und klagete, mein Heil sei nun entrissen.

Hoffnung

Ich fürchte nicht des Grabes Finsternissen  
und hoffete, mein Heil sei nicht entrissen.

Furcht, Hoffnung

Nun ist mein Herze voller Trost,  
und wenn sich auch ein Feind erbost,  
will ich in Gott zu siegen wissen.

6. [CHORAL]

**Alleluja! Alleluja! Alleluja!**  
**Des solln wir alle froh sein,**  
**Christus will unser Trost sein.**

**Kyrie, eleis.**

Christ ist erstanden Martin Luther (1533) Strophe 3  
Melodie: Martin Luther und Johann Walter (1533)

it would before You, O great [Comforter], be,  
when I before You a song of victory and thanks bring.

Hope

My eye sees the Saviour raised from the dead,  
there holds [Jesu] not the death in shackles.

Fear

No eye sees the Saviour raised from the dead,  
there holds [Jesu] still the death in shackles.

Hope

How, can fear yet in a breast arise?

Fear

Releases indeed the grave the dead?

Hope

When God in a grave lies,  
so holds grave and death [God] not.

Fear

Ah God! You Who conquer Death,  
to You yields the grave's stone, the seal breaks,  
I believe, but help my weakness, Mark 9: 24

You can me stronger make;

overcomes me and my uncertainty,

the God, Who does wonders,

has my spirit through the comfort's power strengthened,  
that it the risen Jesus bears in mind.

5. ARIA [DUETTO] Alto and Tenor gigue

Fear

I fear indeed the grave's darkness  
and complained, my Salvation be now snatched away.

Hope

I fear not the grave's darkness  
and hope, my Salvation be not snatched away.

Fear, Hope

Now is my heart full of comfort,  
and whenever an enemy also be provoked,  
I will in God to triumph know.

6. [CHORALE]

**Alleluia! Alleluia! Alleluia!**  
**Of whom we all shall joyful be,**  
**Christ will our comfort be.**

**LORD, have mercy.**

Christ ist erstanden Martin Luther (1533) Stanza 3  
Melodie: Martin Luther and Johann Walter (1533)

A special gift to the listener is that all six cantatas including Resurrection Day, Easter Monday, and Easter Tuesday were recorded in the church which Martin Luther attended as a youth, and where Johann Sebastian Bach was Baptized!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_4 at 0:00, BWV\_31 at 21:45, and BWV\_66 at 40:15:**

<http://www.youtube.com/watch?v=so4h6CHjGMQ>

Movement 1, **BWV\_6**, begins the explication of one of my favorite biblical texts which immediately brings all of us into the presence of Jesus along with the two disciples on their way home to Emmaus after experiencing the suffering and death of Jesus, who implore Jesus to stay with them to stay the night, not expecting that Jesus turns the table on them by becoming their host at the table breaking bread with them and opening their eyes as to the reality that it is Jesus Who sits in front of them offering the Bread of Life to them! The welcome and hunting (oboe da caccia!) continue with the Alto Aria Movement 2 in which present day disciples lay down their prayer for the light of Jesus even as

darkness falls. This is followed by the first two stanzas of the 1551 chorale text by Luther's Greek teacher Phillip Melanchthon sung by Sopranos as Movement 3. Movement 4 declares the darkness experienced is a result of all both small and great not walking in justice, and as a result the candlestick which enlightens our lives being knocked down, eliciting from the continuo player the seldom used minor v-i chord cadence ending the movement. Movement 5 is our plea to Jesus, that we on our sinful way like the disciples in Emmaus perceive the Light of Your Word which is faithful to us at all times. The sixth movement is a congregational plea that Jesus protect all people, enabling all to sing praises to God in endlessness.

## **BWV\_6, *Bleib bei uns, denn es will Abend werden***

Am Zweiten Ostertag

Brief: Apostelgeschichte 10: 34-43

Evangelium: Lukas 24: 13-35

On the Second Day of Easter

Epistle: Acts 10: 34-43

Gospel: Luke 24: 13-35

1. [CORO] Oboe da caccia Hemiolen  
'Bleib bei uns, denn es will Abend werden, und der Tag hat sich geneiget.' Lukas 24: 29  
Terz de Picardie

2. ARIA Alt Oboe da caccia  
Hochgelobter Gottessohn,  
laß es dir nicht sein entgegen,  
daß wir itzt vor deinem Thron  
eine Bitte niederlegen:  
Bleib, ach bleibe unser Licht,  
weil die Finsternis einbricht.

3. CHORAL Sopran Fünfter Schübler-Organchoral, BWV\_649  
**Ach bleib bei uns, HERR Jesu Christ,  
weil es nun Abend worden ist,  
dein göttlich Wort, das helle Licht,  
laß ja bei uns auslöschen nicht.**

**In dieser letzt'n betrübten Zeit  
verleih uns, HERR, Beständigkeit,  
daß wir dein Wort und Sacrament  
rein b'halten bis an unser End.**

Strophen 1 und 2

Ach bleib bei uns, HERR Jesu Christ Philipp Melanchthon (1551)  
Melodie: Komponist Sethus Calvisius (1594) basierend auf einer Melodie  
aus dem 13. Jahrhundert

4. RECITATIVO Baß  
Es hat die Dunkelheit  
an vielen Orten überhand genommen.  
Woher ist aber dieses kommen?  
Bloß daher, weil sowohl die Kleinen als die Großen  
nicht in Gerechtigkeit  
vor dir, o Gott, gewandelt Micha 6: 8  
und wider ihre Christenpflicht gehandelt.  
Drum hast du auch den Leuchter  
umgestoßen. Offenbarung 2: 5

5. ARIA Tenor  
Jesu, laß uns auf dich sehen,  
daß wir nicht auf den Sündenwegen gehen.  
Laß das Licht deines Worts uns helle scheinen  
und dich jederzeit treu meinen.

6. CHORAL Oboe da caccia Terz de Picardie  
**Beweis dein Macht, HERR Jesu Christ,  
der du HERR aller Herren bist;  
beschirm dein arme Christenheit,  
daß sie dich lob' in Ewigkeit.** Strophe 2  
Erhalt uns, HERR, bei deinem Wort Martin Luther (1542)  
Melodie: Erhalt uns, HERR, bei deinem Wort Johann Walter (1543)

1. [CHORUS] oboe da caccia hemiolas  
'Stay among us, because it will evening become, and the day has itself ended.' Luke 24: 29  
tierce de Picardie

2. ARIA Alto oboe da caccia  
Highly praised [Child] of God,  
let it to You not be unwelcome,  
that we now before Your [Presence]  
a prayer lay down:  
Remain, ah remain our Light,  
while the darkness falls.

3. CHORALE Soprano Fifth Schübler Organ Chorale, BWV\_649  
**Ah stay by us, LORD Jesu Christ,  
while it now evening is becoming,  
Your divine Word, that bright Light,  
let indeed among us be extinguished not.**

**In this final afflicted time  
grant us, LORD, persistence,  
that we Your Word and Sacrament  
maintain pure till as far as our end.**

Stanzas 1 and 2

Ach bleib bei uns, HERR Jesu Christ Philipp Melanchthon (1551)  
Melody: Composer Sethus Calvisius (1594) based on a melody from the  
13th century

4. RECITATIVE Bass  
There has the darkness  
in many places the upper hand seized.  
From where though has this come?  
Merely thus, because both the small as the great  
not in justice  
before You, O God, have walked Micah 6: 8  
and against their christian duty behaved.  
Therefore have You likewise the candlestick  
knocked down. Revelation 2: 5

5. ARIA Tenor  
Jesu, let us upon You perceive,  
that we not upon the way of sinners walk.  
Let the Light of Your Word to us brightly appear  
and You at all times faithfulness mean.

6. CHORALE oboe da caccia tierce de Picardie  
**Show Your might, LORD Jesu Christ,  
Who You LORD of all lords are;  
protect Your poor Christendom,  
that it You praises in endlessness.** Stanza 2  
Erhalt uns, HERR, bei deinem Wort Martin Luther (1542)  
Melody: Erhalt uns, HERR, bei deinem Wort Johann Walter (1543)

# Easter Tuesday

The entire cantata **BWV\_134** is a composition of two believing souls experiencing the goodness of the living Jesus and responding in praise songs in the delight of blessed times! The entire choir of singers join with the two soloists in the final movement, a resounding barn dance of the Universe and Earth singing praises to the Creator, and in that praise beholding the inclusive Holy Spirit Who comforts and provides for all people!

## **BWV\_134, Ein Herz, das seinen Jesum lebend weiß**

Am dritten Ostertag

Brief: Apostelgeschichte 13: 26-33 Evangelium: Lukas 24: 36-47

On the Third Day of Easter

Epistle: Acts 13: 26-33

Gospel: Luke 24: 36-47

### 1. RECITATIVO

Tenor

Ein Herz, das seinen Jesum lebend weiß,  
empfindet Jesu neue Güte  
und dichtet nur auf seines Heilands Preis.

Alt

Wie freuet sich ein gläubiges Gemüte.

### 2. ARIA Tenor Gigue

Auf, Gläubige! singet die lieblichen Lieder,  
euch scheint ein herrlich verneuetes Licht.  
Der lebende Heiland gibt selige Zeiten,  
auf! Seelen, ihr müsset ein Opfer bereiten,  
bezahlet dem Höchsten mit Danken die Pflicht.

### 3. RECITATIVO

Tenor

Wohl dir, Gott hat an dich gedacht,  
o Gott geweihtes Eigentum;  
der Heiland lebt und siegt mit Macht  
zu deinem Heil, zu seinem Ruhm  
muß hier der Satan furchtsam zittern  
und sich die Hölle selbst erschüttern.  
Es stirbt der Heiland dir zu gut  
und fährt für dich zu der Höllen,  
sogar vergießet er sein kostbar Blut,  
daß du in seinem Blute siegst,  
denn dieses kann die Feinde fällen,  
und wenn der Streit dir an die Seele dringt,  
daß du alsdann nicht überwinden liegst.

Alt

Der Liebe Kraft ist vor mich ein Panier  
zum Heldenmut, zur Stärke in den Streiten:  
Mir Siegeskronen zu bereiten,  
nahmst du die Dornenkrone dir,  
mein HERR, mein Gott, mein auferstandnes Heil,  
so hat kein Feind an mir zum Schaden teil.

Tenor

Die Feinde zwar sind nicht zu zählen.

Alt

Gott schützt die ihm getreuen Seelen.

Tenor

Der letzte Feind ist Grab und Tod.

Alt

Gott macht auch den zum Ende unsrer Not.

### 4. ARIA [DUETT] Alt und Tenor

Wir danken und preisen dein brünstiges Lieben

### 1. RECITATIVE

Tenor

A heart, that its Jesus living knows,  
experiences Jesu's latest Goodness  
and composes only upon its Saviour's praise.

Alto

How delights itself a believing person.

### 2. ARIA Tenor gigue

Up believers! sing the lovely songs,  
in you all shines a glorious renewed Light.  
The living Saviour grants blessed times,  
up! souls, you must an offering prepare,  
pay the [Creator] with gratitude the duty.

### 3. RECITATIVE

Tenor

Blessed are you, God has thought about you,  
O God sacred belongings;  
the Saviour lives and triumphs with might  
for your salvation, to God's praise  
must here satan fearful tremble  
and hell itself be convulsed.  
There dies the Saviour for your benefit  
and for you journeys to hell,  
[Christ] even sheds [Christ's] precious Blood,  
so you in that Blood triumph,  
for this can fell the enemies,  
and when the struggle your soul penetrates,  
that you then not lie vanquished.

Alto

The Love Strength is for me a banner  
to the Heroic Spirit, to the intensity in the struggle:  
To me Triumph's Crown to procure,  
accepted You the Crown of Thorns to You,  
my LORD, my God, my Risen Salvation,  
so has no enemy upon me injury dealt.

Tenor

The enemies certainly cannot be counted.

Alto

God protects [all created] souls.

Tenor

The last enemy is the grave and death.

Alto

God also makes that the end of our need.

### 4. ARIA [DUETT] Alto and Tenor

We thank and praise Your ardent Love

und bringen ein Opfer der Lippen vor dich.  
Der Sieger erwecket die freudigen Lieder,  
der Heiland erscheint und tröstet uns wieder  
und stärket die streitende Kirche durch sich.

5. RECITATIVO

Tenor  
Doch würke selbst den Dank in unserm Munde,  
indem er allzu irdisch ist;  
ja schaffe, daß zu keiner Stunde  
dich und dein Werk kein menschlich Herz vergißt;  
ja, laß in dir das Labsal unsrer Brust  
und aller Herzen Trost und Lust,  
die unter deiner Gnade trauen,  
vollkommen und unendlich sein.  
Es schließe deine Hand uns ein,  
daß wir die Wirkung kräftig schauen,  
was uns dein Tod und Sieg erwirbt  
und daß man nun nach deinem Auferstehen  
nicht stirbt, wenn man gleich zeitlich stirbt,  
und wir dadurch zu deiner Herrlichkeit eingehen.

Alt

Was in uns ist, erhebt dich, großer Gott,  
und preiset deine Huld und Treu;  
dein Auferstehen macht sie wieder neu,  
dein großer Sieg macht uns von Feinden los  
und bringet uns zum Leben;  
drum sei dir Preis und Dank gegeben.

6. CHOR Scheunentanz Hemiolen

Erschallet, ihr Himmel, erfreue dich, Erde,  
lobsinge dem Höchsten, du glaubende Schar.  
Es schauet und schmecket ein jedes Gemüte  
des lebenden Heilands unendliche Güte,  
er tröstet und stellet als Sieger sich dar.

and bring an offering of the lips before You.  
The Victor awakens the joyful songs,  
the Saviour appears and comforts us again  
and strengthens the [caring for others] through [Jesus].

5. RECITATIVE

Tenor  
However accomplishes Yourself the thanks in our mouths,  
while it is far too earthly;  
indeed create, that at no time  
You and Your Work one mortal heart forgets;  
indeed, let in You the Holy Communing of our breasts  
and all of the hearts' solace and longing,  
which under Your Grace have confidence,  
finished and unending be.  
There Your Hand us encircles,  
that we the result nourishing may see,  
what to us Your Death and Triumph obtained  
and that [all] now after Your Resurrection  
not die, when one alike earthly dies,  
and we in that way unto Your LORDliness enter.

Alto

Whatever in us is, extols You, Great God,  
and praises Your Steadfast Love and Faithfulness;  
Your Resurrection makes [all] again new,  
Your great Victory makes us of enemies free  
and brings us to Life;  
therefore be to You Praise and Thanks given.

6. CHORUS barn dance hemiolas

Resound, you [Universe], rejoice you, Earth,  
sing praises to the [Creator], you believing flock.  
There behold and taste an inclusive Spirit  
of the Living Saviour's unending Goodness,  
Who comforts and provides as Victor Yourself presents.

**BWV\_145** opens with a delightfully joyful violin solo flowing into the Tenor (Jesus) and Soprano (Soul) duet explaining the life giving delight as Jesus lifts the soul up to heaven since Jesus has completely torn up in indicting signature of sin, bringing sinners in peace to the open gate of heaven! In the assurance of this, movement 2 Tenor Recitative reflects the certainty of the blood and wounds of Jesus underwriting any offense brought forth by the law as the soul is rescued and set free to be at peace with God since the accuser comes to nothing because God is arisen! The soul is urged to bear that in mind! Movement 3, accompanied by two oboes of Love!, reaffirms and encourages the soul to continually and only remember that Jesus lives which is the one and only foundation and fortress enduring to certainty. The soul responds in faith in movement 4 that Jesus lives, bringing confidence without grief henceforth and at the time of death that Jesus lifts up out of the grave of death, bringing the desire to go yet today to see Jesus in heaven. The cantata concludes with the congregational affirmation and praise that we are rightly joyful in singing the fine hallelujah, which praises Jesus for the comfort of the risen Saviour. Hallelujah!

**BWV\_145, Ich lebe, mein Herze, zu deinem Ergötzen**

Am dritten Ostertag

Brief: Apostelgeschichte 13: 26-33 Evangelium: Lukas 24: 36-47

On the Third Day of Easter

Epistle: Acts 13: 26-33

Gospel: Luke 24: 36-47

[CHORAL] Der Choral ist im Text der neuesten Forschung nicht zu finden.

**Auf, mein Herz, des HERREN Tag  
hat die Nacht der Furcht vertrieben:  
Christus, der im Grabe lag,  
ist im Tode nicht geblieben.  
Nunmehr bin ich recht getröst,**

[CHORALE] Chorale not found in the text of the latest research.

**Up, my heart, the LORD's Day  
has the night of fear dispersed:  
Christ, who in the grave lay,  
has in death not remained.  
Henceforth am I quite comforted,**

## Jesus hat die Welt erlöst.

Strophe 1

Auf, mein Herz, des HERREN Tag Caspar Neumann (c. 1700)  
Melodie: Jesus, meine Zuversicht Johann Crüger (Berlin, 1653)

### 1. ARIA DUETTO

Tenor Stimme Christi

Ich lebe, mein Herze, zu deinem Ergötzen,  
mein Leben erhebet dein Leben empor.

Sopran

Du lebest, mein Jesu, zu meinem Ergötzen,  
dein Leben erhebet mein Leben empor.

Sopran, Tenor

Die klagende Handschrift ist völlig zerrissen,  
der Friede verschaffet ein ruhig Gewissen  
und öffnet den Sündern das himmlische Tor.

### 2. RECITATIVO Tenor

Nun fordre, Moses, wie du willst,  
das dräuende Gesetz zu üben,  
ich habe meine Quittung hier  
mit Jesu Blut und Wunden unterschrieben.  
Dieselbe gilt,  
ich bin erlöst, ich bin befreit  
und lebe nun mit Gott in Fried und Einigkeit,  
der Kläger wird an mir zuschanden,  
denn Gott ist auferstanden.  
Mein Herz, das merke dir!

### 3. ARIA Baß Oboen d'amore Scheunentanz

Merke, mein Herze beständig nur dies,  
wenn du alles sonst vergißt,  
daß dein Heiland lebend ist;  
merke, mein Herze beständig nur dies.  
Lasse dieses deinem Gläuben  
einen Grund und Feste bleiben,  
auf solchem besteht er gewiß.  
Merke, mein Herze, merke nur dies.

### 4. RECITATIVO Sopran

Mein Jesus lebt,  
das soll mir niemand nehmen,  
drum sterb ich sonder Grämen.  
Ich bin gewiß  
und habe das Vertrauen,  
daß mich des Grabes Finsternis  
zur Himmelsherrlichkeit erhebt;  
mein Jesus lebt,  
ich habe nun genug,  
mein Herz und Sinn  
will heute noch zum Himmel hin,  
selbst den Erlöser anzuschauen.

### 5. CHORAL

**Drum wir auch billig fröhlich sein,  
singen das Halleluja fein  
und loben dich, HERR Jesu Christ;  
zu Trost du uns erstanden bist.**

**Halleluja!** Terz de Picardie Strophe 14  
Erschienen ist der herrlich Tag Nikolaus Herman (1560)  
Melodie: Erscheinen ist der herrlich Tag Nikolaus Herman (1560)

## Jesus has the world redeemed.

Stanza 1

Auf, mein Herz, des HERREN Tag Caspar Neumann (c. 1700)  
Melody: Jesus, meine Zuversicht Johann Crüger (Berlin, 1653)

### 1. ARIA DUET

Tenor vox Christi

I live, My heart, to your delight,  
My life lifts up your life on high.

Soprano

You live, my Jesus, to my delight,  
Your Life lifts up my life on high.

Soprano, Tenor

The indicting signature is totally torn to pieces,  
the Peace procures a restful conscience  
and opens to the sinners the heavenly gate.

### 2. RECITATIVE Tenor

Now demand, Moses, as you will,  
the threatening law to practice,  
I have my receipt here  
with Jesu's Blood and Wounds underwritten.  
The same has value,  
I am rescued, I am set free  
and now live with God in peace and harmony,  
the accuser against me comes to nothing,  
because God has risen.  
My heart, bear that in mind!

### 3. ARIA Bass oboes d'amore barn dance

Remember, my heart, continually only this,  
when you forget all else,  
that your Saviour is alive;  
remember, my heart, continually only this.  
Let this your faith form into  
one foundation and fortress remain,  
on such it endures certainly.  
Remember, my heart, remember only this.

### 4. RECITATIVE Soprano

My Jesus is alive,  
that shall no one take from me,  
on account of that I die without grief.  
I am assured  
and have the confidence,  
that the grave's darkness  
to the [Creator's] LORDliness lifts me up;  
my Jesus is alive,  
I have now enough,  
my heart and sense  
want to go yet today to heaven,  
[Jesus] the Redeemer to look at.

### 5. CHORALE

**Therefore we too rightly joyful are,  
singing the Hallelujah fine  
and lauding You, LORD Jesu Christ;  
for our comfort You are arisen.**

**Hallelujah!** tierce de Picardie Stanza 14  
Erschienen ist der herrlich Tag Nikolaus Herman (1560)  
Melody: Erscheinen ist der herrlich Tag Nikolaus Herman (1560)

May these cantatas help us all to sing daily the fine Hallelujah!

A special gift to the listener is that all six cantatas including Resurrection Day, Easter Monday, and Easter Tuesday were recorded in the church which Martin Luther attended as a youth, and where Johann Sebastian Bach was Baptized!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_6** at **0:00**; **BWV\_134** at **19:20**; and **BWV\_145** at **43:17**:

<http://www.youtube.com/watch?v=s8eqhV8TTgU>

## Second Sunday of Easter (Quasi modo géniti)

**BWV\_150** might possibly have been composed by Bach for an unspecified occasion as early as 1703-7 when Bach was aged 18 to 22 and organist at Arnstadt, Germany. Movement 1 Sinfonia's sighing motive begins the cantata in a contemplative and somber mood. The longing continues with the second movement text longing for God, hoping to be placed in God, and pleading to God that one's enemies not exult over anyone, as the clouds break with the last chord tierce de Picardie! In movement 3 the mortal remains content as in time rages cross, storms, trials, death, hell and whatever it wills, as disaster strikes the faithful, justice remains justice! In movement 4, prayer follows on the heels of reflection for the Lord to lead and teach that God delivers all people, and to daily look eagerly to God for that deliverance. The movement opens on earth and ascending entrances taking one musically into heaven! Movement 5 reflects that even though massive cedars become uprooted by the wind, meanwhile counsel and deed in God set in order pay no attention to this, enabling God's Word to teach no matter whatever barks against one. In movement 6, eyes are fixed upon God because God pulls every foot out of the net of distress, and allows them to dance the gladness gigue! Movement 6 ends this superb cantata with a grand chaconne declaring that days of sorrow are ended by God in joy, as all are carried through thorns' Way in heaven's efficacy and blessing. God remains our faithful shelter so that we do not have to pay any attention to the offenses of others, because Christ Who stands by you helps you daily triumphantly struggling, as musically Bach sets this text with one last grand tierce de Picardie! Note at link below where this cantata was presented and see also a second presentation of this cantata on pp. 138-139.

### **BWV\_150, *Nach dir, HERR, verlanget mich***

Zu jeder Zeit und an allen Orten

At all times and in all places

1. SINFONIA

2. CORO [TUTTI]

Psalm 25: 1-2

'Nach dir, HERR, verlanget mich. Mein Gott, ich hoffe auf dich; laß mich nicht zu Schanden werden, daß sich meine Feinde nicht freuen über mich.'

Terz de Picardie

3. ARIA Sopran

Doch bin und bleibe ich vergnügt,  
obgleich hier zeitlich toben  
Kreuz, Sturm und andre Proben,  
Tod, Höll und was sich fügt.  
Ob Unfall schlägt den treuen Knecht,  
Recht ist und bleibet ewig Recht.

4. CORO [TUTTI]

Psalm 25: 5

'Leite mich in deiner Wahrheit und lehre mich;  
denn du bist der Gott, der mir hilft;  
täglich harre ich dein.'

Terz de Picardie

5. ARIA [TERZETTO] Alt, Tenor und Baß

Hemiolen

Zedern müssen von den Winden  
oft viel Ungemach empfinden,  
oftmals werden sie verkehrt.  
Rat und Tat auf Gott gestellet,

1. SINFONIA

2. CHORUS [TUTTI]

Psalms 25: 1-2

'With You, LORD, I desire [to be]. My God, I hope in You; let me not to shame become, that themselves my enemies do not exult over me.'

tierce de Picardie

3. ARIA Soprano

Yet I am and remain content,  
although here in time rages  
cross, storm, and other trials,  
death, hell, and whatever itself wills.  
If disaster strikes the faithful servant,  
justice is and remains ever justice.

4. CHORUS [TUTTI]

Psalms 25: 5

'Lead me in Your Truth and teach me;  
because You are the God, Who [us] delivers; tierce de Picardie  
daily look I eagerly for You.'

5. ARIA [TRIO] Alto, Tenor and Bass

hemiolas

Cedars must from the winds  
often much affliction experience,  
often they become uprooted.  
Counsel and deed in God set in order,

- achtet nicht, was widerbellet,  
denn sein Wort ganz anders lehrt.
6. CORO [TUTTI] Psalm 25: 15  
‘Meine Augen sehen stets zu dem HERRN;  
denn er wird meinen Fuß aus dem Netze ziehen.’  
Hemiolen und Terz de Picardie
7. CIACCONA\* [TUTTI]  
Meine Tage in dem Leide  
endet Gott dennoch zur Freude.  
Christen auf den Dornenwegen  
führen Himmels Kraft und Segen.  
Bleibet Gott mein treuer Schutz, Schatz in BGA und Gardiner  
achte ich nicht Menschentrutz. kreuz in BGA und Gardiner  
Christus, der uns steht zur Seiten,  
hilft mir täglich sieghaft streiten.

Terz de Picardie

\*Diese Ciaccona wurde im Finale von Brahms' 4. Symphonie verwendet.

- pay no attention, whatever barks against [them],  
because [God's] Word entirely different teaches.
6. CHORUS [TUTTI] Psalms 25: 15  
‘My eyes are steady on the LORD;  
for [God] will my foot out of the net pull.’  
hemiolas and tierce de Picardie
7. CHACONNE\* [TUTTI]  
My days in sorrow  
ends God nevertheless in joy.  
[All people] on their thorns Ways  
are carried in heaven's efficacy and blessing.  
Remains God my faithful shelter,  
regard I not mortals' offenses.  
Christ, Who stands at [your] side,  
helps [everyone] daily triumphantly struggling.

tierce de Picardie

\*This chaconne was used in the finale of Brahms's 4th Symphony.

My paternal grandparents were members of the Schwenkfelder Church in Norristown, and all of the then five churches in the Schwenkfelder Church celebrated "*Gedächtnstag*" (day of remembrance) at the end of September every year, but movement 1 and indeed every movement of Bach cantata **BWV\_67** reminds us to hold in remembrance Jesus every moment of our lives! *Gedächtnis* is the German translation for the Greek word "*ἀνάμνησις*" meaning reminder or remembrance bringing forward Jesus in the present reality by Paul 1 Corinthians 11: 24-25 and Luke 22: 19. The oboes of love punctuate musically the texts of movements 1, 2, 4, 6, and 7. Movement 2 Aria reminds us that Faith knows the Saviour's triumph, but our heart feels struggle and fear, needing the re-appearance of Jesus amid the struggles along our Way. Movement 3 reminds us that Jesus puts the song of praise on our tongue every time we encounter danger and fear. The congregational response of movement 4 declares the ever present triumph of Jesus over all the foes encountered by everyone. Recitative movement 5 declares that the enemies' vestige brings fear, but that the Supreme Peace of Jesus is found in Faith. In movement 6 the voice of Jesus brings the declaration of Peace amid and within the whirlwind of life, and the final movement 7 congregational Chorale response proclaims the Supreme Peace Jesus Christ Mortal and God, the strong need helper in life and death where all cry out the name of Jesus to the Mother/Father God!

### **BWV\_67, Halt im Gedächtnis Jesum Christ**

Quasi modo geniti 1. Petrus 2: 2/Zweiter Ostersonntag  
Brief: 1. Johannes 5: 4-10      Evangelium: Johannes 20: 19-31

1. [CHOR] Oboen d'amore 2. Timotheus 2: 8  
‘Halt im Gedächtnis Jesum Christ, Griechisch: ἀνάμνησις  
der auferstanden ist von den Toten.’
2. ARIA Tenor Oboe d'amore  
Mein Jesus ist erstanden,  
allein, was schreckt mich noch?  
Mein Glaube kennt des Heilands Sieg,  
doch fühlt mein Herze Streit und Krieg,  
mein Heil, erscheine doch!
3. RECITATIVO Alt Hosea 13: 14  
Mein Jesu, heißest du des Todes Gift  
und eine Pestilenz der Hölle,  
ach, daß mich noch Gefahr und Schrecken trifft?  
Du legtest selbst auf unsre Zungen  
ein Loblied, welches wir gesungen:
4. CHORAL Oboen d'amore  
**Erschienen ist der herrlich Tag,  
dran sich niemand gnug freuen mag:  
Christ, unser HERR, heut triumphiert,**

Quasi modo geniti 1 Peter 2: 2/Second Sunday of Easter  
Epistle: 1 John 5: 4-10      Gospel: John 20: 19-31

1. [CHORUS] oboes d'amore 2 Timothy 2: 8  
‘Hold in memory Jesus Christ, Greek: ἀνάμνησις  
Who rose from the dead.’
2. ARIA Tenor oboe d'amore  
[Our] Jesus has risen,  
only, what frightens [us] still?  
[Our] Faith knows the Saviour's Triumph,  
but feels [our] heart struggle and strife,  
[our] Salvation, please appear!
3. RECITATIVE Alto Hosea 13: 14  
[Our] Jesu, are You called death's poison  
and a pestilence of hell,  
ah, that [we] still danger and fear encounter?  
You Yourself put on our tongues  
a song of praise, which we sang:
4. CHORALE oboes d'amore  
**Appearing is the Glorious Day,  
in which no one can rejoice enough:  
Christ, our LORD, today triumphs,**

**all sein Feind er gefangen führt.**

**Alleluja!** Terz de Picardie

Erscheinen ist der herrlich Tag Nikolaus Herman (1560) Strophe 1  
Melodie: Erscheinen ist der herrlich Tag Nikolaus Herman (1560)

5. RECITATIVO Alt  
Doch scheint fast,  
daß mich der Feinde Rest,  
den ich zu groß und allzu schrecklich finde,  
nicht ruhig bleiben läßt.  
Doch, wenn du mir den Sieg erworben hast,  
so streite selbst mit mir,  
mit deinem Kinde:  
Ja, ja, wir spüren schon im Glauben,  
daß du, o Friedefürst,  
dein Wort und Werk an uns erfüllen wirst.
6. ARIA [+ CHOR] Oboen d'amore  
Baß Stimme Christi  
'Friede sei mit euch!' Johannes 20: 19-20  
Sopran, Alt, Tenor  
Wohl uns! Wohl uns, Jesus hilft uns kämpfen  
und die Wut der Feinde dämpfen,  
Hölle, Satan, weich!
- Baß  
'Friede sei mit euch!'  
Sopran, Alt, Tenor  
Jesus holet uns zum Frieden  
und erquicket in uns Müden  
Geist und Leib zugleich.
- Baß  
'Friede sei mit euch!'  
Sopran, Alt, Tenor  
O HERR! O HERR, hilf und laß gelingen,  
durch den Tod hindurch zu dringen  
in dein Ehrenreich!
- Baß  
'Friede sei mit euch!'
7. CHORAL Oboen d'amore  
**Du Friedefürst, HERR Jesu Christ,  
wahr' Mensch und wahrer Gott,  
ein starker Nothelfer du bist  
im Leben und im Tod:  
drum wir allein  
im Namen dein  
zu deinem Vater schreien.**  
Du Friedefürst, HERR Jesu Christ Jakob Ebert (1601) Strophe 1  
Melodie: Du Friedefürst, HERR Jesu Christ anonymen Komponist

**all [Christ's] foes [Christ] leads captive.**

**Alleluia!** tierce de Picardie

Erscheinen ist der herrlich Tag Nikolaus Herman (1560) Stanza 1  
Melody: Erscheinen ist der herrlich Tag Nikolaus Herman (1560)

5. RECITATIVE Alto  
But it seems almost,  
that the enemies' vestige,  
whom [we] too great and far too fearful find,  
won't peaceful let [us] remain.  
But, provided You for [us] the victory have won,  
so struggle even with [us],  
with Your [children]:  
Indeed, yes, we experience already in Faith,  
that You, O Peace Supreme,  
Your Word and Work in us will accomplish.
6. ARIA [+ CHORUS] oboes d'amore  
Bass vox Christi  
'Peace be with [everyone]!' John 20: 19-20  
Soprano, Alto, Tenor  
Blessed are we! Blessed are we, Jesus helps us fight  
and the fury of the enemies dampen,  
hell, satan, withdraw!
- Bass  
'Peace be with [everyone]!'  
Soprano, Alto, Tenor  
Jesus fetches us to Peace  
and revives in us tired ones  
Spirit and Body at the same time.
- Bass  
'Peace be with [everyone]!'  
Soprano, Alto, Tenor  
O LORD! O LORD, help and let [us] succeed,  
through the death throughout to pass  
into Your [Way] of Honor!
- Bass  
'Peace be with [everyone]!'
7. CHORALE oboes d'amore  
**You Peace Supreme, LORD Jesus Christ,  
true Mortal and true God,  
a strong Need Helper You are  
in Life and in Death:  
therefore we only  
in Your Name  
to Your [Mother/]Father cry out.**  
Du Friedefürst, HERR Jesu Christ Jakob Ebert (1601) Stanza 1  
Melody: Du Friedefürst, HERR Jesu Christ anonymous composer

The full accompaniment of energetic strings and woodwinds (note especially the trills in the bassoon) open cantata **BWV\_42** da capo Sinfonia movement 1 with joy, expectation, and reflection upon the ominous shadows by the disciples meeting on the same Sabbath that Jesus was resurrected. The Tenor Recitative sets the historical scene of the assembled fearful faithful in movement 2, and the assuring Alto Aria movement 3 sung by Daniel Taylor using words from the Gospel of Matthew declares that Jesus does not need a crowd in order to be present! The Tenor and Soprano cChorale Duet movement 4 gives the congregation a "pep talk" that the experienced fear will not last long, accompanied musically with a "cool" bassoon obbligato. The Bass Recitative movement 5 gives us the historic perspective of Jesus appearing amidst the ominous shadows experienced by the first disciples. Bass Aria movement 6 affirms that Jesus is the shield against persecution. Finally, in movement 7 the congregational Chorale prays the prayer of Martin Luther and Johann Walther that the Peace of God be bestowed to everyone, and that good government be bestowed for all to live in blessedness and honorableness!

## BWV\_42, Am Abend aber desselbigen Sabbats

Quasi modo geniti 1. Petrus 2: 2/Zweiter Ostersonntag  
Brief: 1. Johannes 5: 4-10      Evangelium: Johannes 20: 19-31

1. SINFONIA  
2. RECITATIVO Tenor      Johannes 20: 19

‘Am Abend aber desselbigen Sabbats,  
da die Jünger versamlet und die Türen  
verschlossen waren aus Furcht [vor] den Jüden,  
kam Jesus und trat mitten ein.’

3. ARIA Alt  
Wo zwei und drei versamlet sind      Matthäus 18: 20  
in Jesu teuren Namen,  
da stellt sich Jesus mitten ein  
und spricht darzu das Amen.

Denn was aus Lieb und Not geschicht,  
das bricht des Höchsten Ordnung nicht.

4. CHORAL DUETTO Tenor und Sopran  
**Verzage nicht, o Häuflein klein,  
obgleich die Feinde willens sein,  
dich gänzlich zu verstören,  
und suchen deinen Untergang,  
davon dir wird recht angst und bang,  
es wird nicht lange wahren.**

Verzage nicht, o Häuflein klein      Jacob Fabricius (1632) Strophe 1  
Melodie: Kommt her zu mir, spricht Gottes Sohn      anonymen Komponist  
(Nürnberg, 1534)

5. RECITATIVO Baß  
Man kann hiervon ein schön Exempel sehen  
an dem, was zu Jerusalem geschehen;  
denn da die Jünger sich versamlet hatten  
in finstern Schatten  
aus Furcht für denen Jüden,  
so trat mein Heiland mitten ein,  
zum Zeugnis, daß er seiner Kirche Schutz will sein.  
Drum laßt die Feinde wüten!

6. ARIA Baß  
Jesus ist ein Schild der Seinen,  
wenn sie die Verfolgung trifft.  
Ihnen muß die Sonne scheinen  
mit der güldnen Überschrift:  
Jesus ist ein Schild der Seinen,  
wenn sie die Verfolgung trifft.

7. CHORAL  
**Verleih uns Frieden gnädiglich,  
HERR Gott, zu unsern Zeiten,  
es ist doch ja kein ander nicht,  
der für uns könnte streiten,  
denn du, unser Gott, alleine.**      Strophe 1

**Gib unsern Fürsten und aller Obrigkeit  
Fried und gut Regiment,  
daß wir unter ihnen  
ein geruhig und stilles Leben führen mögen  
in aller Gottseligkeit und Ehrbarkeit.**

**Amen.**      Terz de Picardie      Strophe 2  
Verleih uns Frieden gnädiglich      Martin Luther (1529) Strophe 1

Gib unsern Fürst'n und aller Obrigkeit      Johann Walther (1566) Strophe 2  
Melodie: Martin Luther (1529), and Johann Walther (1566)

Quasi modo geniti 1 Peter 2: 2/Second Sunday of Easter  
Epistle: 1 John 5: 4-10      Gospel: John 20: 19-31

1. SINFONIA  
2. RECITATIVE Tenor      John 20: 19

‘Again in the evening of the same Sabbath,  
while the disciples were assembled and the doors  
were locked out of fear of the Judeans,  
Jesus came and appeared at their center.’

3. ARIA Alto  
Where two or three are assembled      Matthew 18: 20  
in Jesu's costly Name,  
there Jesus appears at their center  
and speaks to them the Amen.

Because what happens out of love and need,  
that breaks not the [Creator's] order.

4. CHORALE DUET Tenor and Soprano  
**Despair not, O little flock,  
although the enemies are willing,  
you to disturb entirely,  
and desire your destruction,  
thereof you will be greatly anxious and afraid,  
it will not last long.**

Verzage nicht, o Häuflein klein      Jacob Fabricius (1632) Stanza 1  
Melodie: Kommt her zu mir, spricht Gottes Sohn      anonymous composer  
(Nürnberg, 1534)

5. RECITATIVE Bass  
[Mortals] can herein a fine example see  
with which, what in Jerusalem happened;  
for there the disciples themselves had assembled  
in ominous shadows  
out of fear to them of Judeans,  
so appears [our] Saviour at their center,  
for the evidence, that [Jesus] a shelter [for all] will be.  
So let the enemies rage!

6. ARIA Bass  
Jesus is a shield of [everyone],  
when persecution befalls them.  
For them the sun must shine  
with the golden inscription:  
Jesus is a shield of [everyone],  
when persecution befalls them.

7. CHORALE  
**Bestow to us Peace mercifully,  
LORD God, for our times,  
there is surely of course not any other,  
who for us is able to struggle,  
except You, our God, alone.**      Stanza 1

**Bestow to our [governors] and all authorities  
Peace and Good Government,  
that we among them  
a perfectly calm and peaceful life may conduct  
in all God Blessedness and Honorableness.**

**Amen.**      tierce de Picardie      Stanza 2  
Verleih uns Frieden gnädiglich      Martin Luther (1529) Stanza 1

Gib unsern Fürst'n und aller Obrigkeit      Johann Walther (1566) Stanza 2  
Melodie: Martin Luther (1529), and Johann Walther (1566)

The final cantata of this recording session for the Third Day of Easter is **BWV\_158** opening with a Recitative declaring the Peace of Jesus to everyone! Movement 2 Aria and Chorale follow with a farewell to the world and the desire to go to Salem's Shelter where one finds splendid Rest and true Peace, Joy and Blessedness. Recitative 3 is a prayer for God to govern our sense so that as long as we are in the world we may be at Peace and from suffering depart just like Simeon (Luke 2: 29) there remaining and delighting to dwell! Movement 4 Chorale presents the congregational response in Luther's 5th Stanza of *Christ lag in Todesbanden* with its final Alleluia and grand tierce de Picardie!

## **BWV\_158, Der Friede sei mit dir**

Am dritten Ostertag

Brief: Apostelgeschichte 13: 26-33 Evangelium: Lukas 24: 36-47

On the Third Day of Easter

Epistle: Acts 13: 26-33

Gospel: Luke 24: 36-47

### 1. RECITATIVO Baß

Der Friede sei mit dir,  
du ängstliches Gewissen!  
Dein Mittler stehet hier,  
der hat dein Schuldenbuch  
und des Gesetzes Fluch  
verglichen und zerrissen.  
Der Friede sei mit dir,  
der Fürste dieser Welt,  
der deiner Seele nachgestellt,  
ist durch des Lammes Blut bezwungen und gefällt.  
Mein Herz, was bist du so betrübt,  
da dich doch Gott durch Christum liebt?  
Er selber spricht zu mir:  
Der Friede sei mit dir!

### 2. ARIA CON CORALE Baß mit Soprane

Welt, ade, ich bin dein müde,  
Salems Hütten stehn mir an,  
**Welt, ade, ich bin dein müde,  
ich will nach dem Himmel zu;**  
wo ich Gott in Ruh und Friede  
ewig selig schauen kann.  
**da wird sein der rechte Friede  
und die stolze Seelenruh.**

Da bleib ich, da hab ich Vergnügen zu wohnen,  
**Welt, bei dir ist Krieg und Streit,  
nichts denn lauter Eitelkeit;**  
da prang ich gezieret mit himmlischen Kronen.  
**in dem Himmel allezeit  
Friede, Freud und Seligkeit.**

Welt, ade, ich bin dein müde Johann Georg Albinus (1649)  
Melodie: Johann Rosenmüller (1649)

### 3. RECITATIVO Baß

Nun, Herr, regiere meinen Sinn,  
damit ich auf der Welt,  
solang es dir mich hier zu lassen noch gefällt,  
ein Kind des Friedens bin,  
und laß mich zu dir aus meinen Leiden  
wie Simeon in Frieden scheiden! Lukas 2: 29  
Da bleib ich, da hab ich Vergnügen zu wohnen,  
da prang ich gezieret mit himmlischen Kronen.

### 4. CHORAL

**Hier ist das rechte Osterlamm,  
davon Gott hat geboten;  
das ist hoch an des Kreuzes Stamm  
in heißer Lieb gebraten.  
Des Blut zeichnet unsre Tür,  
das hält der Glaub dem Tode für;**

### 1. RECITATIVE Bass

The Peace be with you,  
you anxious conscience!  
Your Mediator stands here,  
Who has your sin book  
and the Law's curse  
reconciled and torn to pieces.  
The Peace be with you,  
the prince of this world,  
who your soul has waylaid,  
is through the Lamb's Blood felled and conquered.  
My heart, why are you so grieved,  
when you after all God through Christ loves?  
[Christ God's Self] speaks to me:  
The Peace be with you!

### 2. ARIA WITH CHORALE Bass with Sopranos

World, goodbye, I am tired of you,  
Salem's Shelters suit me,  
**World, goodbye, I am tired of you,  
I want to go to Heaven,**  
where I God in rest and peace  
forever blessed can see.  
**there will be the true peace  
and the eternal souls' rest.**

There remain I, there have I delight to dwell,  
**World, with you is war and struggle,  
nothing except for pure vanity;**  
there I am emblazoned with heavenly crowns.  
**in the Heaven at all times  
Peace, Joy and Blessedness.**

Welt, ade, ich bin dein müde Johann Georg Albinus (1649)  
Melody: Johann Rosenmüller (1649)

### 3. RECITATIVE Bass

Now, LORD, govern my sense,  
in order that I in the world,  
so long as it You me here to let further pleases,  
a child of Peace am,  
and let me to You from my suffering  
just as Simeon in Peace depart! Luke 2: 29  
There I remain, there have I delight to dwell,  
there I am emblazoned with heavenly crowns.

### 4. CHORALE

**On earth is the real Easter Lamb,  
of which God has commanded;  
that is high on the Cross's Stem  
in ardent Love roasted.  
Whose Blood brands our door,  
this holds the Faith in return for the death;**

## der Würger kann uns nicht rühren.

**Alleluja!** Terz de Picardie

Christ lag in Todes Banden Martin Luther (1524) Strophe 5  
Melodie: Martin Luther und Johann Walter (1524)

## the destroyer can us not affect.

**Alleluia!** tierce de Picardie

Christ lag in Todes Banden Martin Luther (1524) Stanza 5  
Melody: Martin Luther and Johann Walter (1524)

Thus, may we have Peace always!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists at the Johann-Sebastian-Bach-Kirche in Arnstadt, Germany 29 and 30 April 2000 in **BWV\_150** (Unspecified occasion) at **0:00**; **BWV\_67** at **14:35**; **BWV\_42** at **27:32**; and **BWV\_158** (Third Day of Easter) at **54:27**:

<http://www.youtube.com/watch?v=jYkGUorvynM>

## Third Sunday of Easter (Misericordias Domini)

Good Shepherd Sunday shines forth with a glorious minuet Chorus in **BWV\_104**. In Bach's calendar Good Shepherd Sunday was celebrated on the Third not the Fourth Sunday of Easter as in our calendar. Movement 1 dances with the peaceful joy of the Saviour Shepherd leading the sheep! Movement 2 reasons that since the Supreme Shepherd is concerned for the welfare of all, why worry? Since the Shepherd's loving kindness is every morning new, our hearts are encouraged to be calm. God is Faithful! Movement 3 states that if in the wilderness of worries it seems like Jesus is hidden too long, still we with feeble steps hasten forward. After our mouths cry out for God, the Shepherd works in us the "Daddy" of belief through God's Word. All this is accompanied by the oboes of Love and delightful bassoon representing the Love of God in Jesus for all people! Movement 4 Recitative reflects that the Word is our Soul Food, nourishing us to realize that everything we experience along our earthly journey is a foretaste of Heaven underlined in Movement 5 and the lullaby of love where all may taste the goodness of Jesu and hope for faith's reward following the gentle sleep of death musically portrayed by a Neapolitan sixth chord. I can still picture the sheep grazing on the hills outside of Leipzig as I traveled there by train! The congregational confirmation follows with a confession of faith that Jesus is the Good Shepherd in Whom all may completely trust as the faithful Shepherd Who nourishes the sheep with lovely green pastures leading them to fresh waters after a good meal, restoring our souls vigorously through the blessed Word of Grace!

### **BWV\_104, Du Hirte Israel, höre**

Misericórdia Dómini Psalm 33: 5 /Dritter Ostersonntag  
Brief: 1. Petrus 2: 21-25 Evangelium: Johannes 10: 11-16

1. [CHOR] Psalm 80: 1  
'Du Hirte Israel, höre, der du Joseph hütet wie der Schafe, erscheine, der du sitzt über Cherubim.'
2. RECITATIVO Tenor  
Der höchste Hirte sorgt vor mich,  
was nützen meine Sorgen?  
Es wird ja alle Morgen  
des Hirtens Güte  
neu. Klagenlieder 3: 22-23  
Mein Herz, so fasse dich,  
Gott ist getreu. 1. Korinther 10: 13
3. ARIA Tenor Oboen d'amore  
Verbirgt mein Hirte sich zu lange,  
macht mir die Wüste allzu bange,  
mein schwacher Schritt eilt dennoch fort.  
Mein Mund schreit nach dir,

Misericórdia Dómini Psalms 33: 5 /Third Sunday of Easter  
Epistle: 1 Peter 2: 21-25 Gospel: John 10: 11-16

1. [CHORUS] Psalms 80: 1  
'You Shepherd of Israel, hear, You Who lead Joseph like sheep, shine forth, You Who sit above the Cherubim.'
2. RECITATIVE Tenor  
The [Supreme] Shepherd is concerned for [all],  
of what use are my worries?  
There will be indeed every morning  
the Shepherd's loving kindness  
new. Lamentations 3: 22-23  
My heart, so calm yourself,  
God is faithful. 1 Corinthians 10: 13
3. ARIA Tenor oboes d'amore  
Hides my Shepherd [Jesus] too long,  
makes me the wilderness all too afraid,  
my feeble step hastens still forward.  
My mouth cries out for You,

und du, mein Hirte, wirkst in mir  
ein gläubig Abba durch dein  
Wort. Römer 8: 15 und  
Galater 4: 6

and You, my Shepherd, work in me  
a believing 'Daddy' through Your  
Word. Romans 8: 15 and  
Galatians 4: 6

4. RECITATIVO Baß  
Ja, dieses Wort ist meiner Seelen Speise,  
ein Labsal meiner Brust,  
die Weide, die ich meine Lust,  
des Himmels Vorschmack, ja mein alles heiße.  
Ach, sammle nur, o guter Hirte,  
uns Arme und Verirrte;  
ach, laß den Weg nur bald geendet sein  
und führe uns in deinen Schafstall ein.

4. RECITATIVE Bass  
Truely, this Word is my Soul Food,  
a refreshment for my breast,  
the Pasture, which I my delight,  
Heaven's Foretaste, indeed my everything name.  
Ah, just gather, O Good Shepherd,  
us poor and lost ones;  
ah, let the Way only soon ended be  
and usher us into Your sheep-fold.

5. ARIA Baß Wiegenlied  
Beglückte Herde, Jesu Schafe,  
die Welt ist euch ein Himmelreich.  
Hier schmeckt ihr Jesu Güte schon  
und hoffet noch des Glaubens Lohn  
nach einem sanften Todesschlafe.

5. ARIA Bass lullaby  
Blessed Flock, Jesu's Sheep,  
the world is to [everyone] a Heavenly [Way].  
Here taste you Jesu's Goodness already  
and hope further for faith's reward  
after a gentle death's sleep.

6. CHORAL Psalm 23: 1-3a  
**Der HERR ist mein getreuer Hirt,  
dem ich mich ganz vertraue;  
zur Weid er mich,  
sein Schäflein, führt  
auf schöner, grünen Aue;  
zum frischen Wasser leit er mich,  
mein Seel zu laben kräftiglich  
durchs selig Wort der Gnaden.**

6. CHORALE Psalms 23: 1-3a  
**The LORD is my faithful Shepherd  
in whom I me completely trust;  
to the pasture [Christ] me,  
[Christ's] small sheep, carries  
on lovely, green meadows;  
to the fresh Water [Christ] leads me,  
my soul to restore vigorously  
through the blessed Word of Grace.**

Der HERR ist mein getreuer Hirt Cornelius Becker (1598) Strophe 1  
Choralmelodie: *Allein Gott in der Höh sei Ehr* Nikolaus Decius (1522)

Der HERR ist mein getreuer Hirt Cornelius Becker (1598) Stanza 1  
Chorale melody: *Allein Gott in der Höh sei Ehr* Nikolaus Decius (1522)

Here is the Netherlands Bach Society in

**BWV\_104:**

[www.youtube.com/watch?v=eZaL8XakQLo](http://www.youtube.com/watch?v=eZaL8XakQLo)

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period  
Instrument Soloists in

**BWV\_104** at 0:00; **BWV\_85** at 16:39; and **BWV\_112** at 32:30:

<https://www.youtube.com/watch?v=wZ8bUanbb48>

**BWV\_85** movement 1 opens with the Bass solo singing one of the "I AM" declarations in the Gospel of John, stating that Jesus is the Good Shepherd and ending with a graceful tierce de Picardie. Movement 2 Alto Aria affirms that Jesus is the Good Shepherd Who has already given Jesus' total life on the Cross, a gift which no one will take away from anyone, which theme the Soprano affirms in movement 3 as the congregational response also found in the sixth movement of BWV\_104, so that we may completely trust in the Faithful Shepherd Who nourishes the sheep with lovely green pastures leading them to fresh waters after their good meal, restoring vigorously the souls of all through the blessed Word of Grace! Even when we sleep, movement 4 Tenor Recitative declares that the Good Shepherd does not sleep, and gives everyone in desired stillness the meadow and pasture from which to be nourished. Even if the hell wolf breaks in by force to devour the sheep, the Shepherd keeps shut the wolf's jaws! Movement 5 Tenor Aria calls all to see what love does in the tender protection of Jesus Who poured out to all on the Cross the costly blood for everyone, bringing Good News for all! The closing congregational response affirms that God is our constant Protector and Shepherd Who prevents all distress and concern. Any angst and pain is told to withdraw because God is our Friend!

**BWV\_85, Ich bin ein guter Hirt**

Misericórdias Dómini Psalm 33: 5/Dritter Ostersonntag  
Brief: 1. Petrus 2: 21-25 Evangelium: Johannes 10: 11-16

Misericórdias Dómini Psalms 33: 5/Third Sunday of Easter  
Epistle: 1 Peter 2: 21-25 Gospel: John 10: 11-16

1. ARIA Baß Stimme Christi Johannes 10: 11

‘Ich bin ein guter Hirt, ein guter Hirt  
läßt sein Leben für die Schafe.’ Terz de Picardie

2. ARIA Alt

Jesus ist ein guter Hirt,  
denn er hat bereits sein Leben  
für die Schafe hingegeben,  
die ihm niemand rauben wird.  
Jesus ist ein guter Hirt.

3. CHORAL Sopran

**Der HERR ist mein getreuer Hirt,  
dem ich mich ganz vertraue,  
zur Weid er mich,  
sein Schäflein, führt  
auf schöner, grünen Aue,  
zum frischen Wasser leit er mich,  
mein Seel zu laben kräftiglich  
durchs selig Wort der Gnaden.**

Der HERR ist mein getreuer Hirt Cornelius Becker (1598) Strophe 1  
Choralmelodie: *Allein Gott in der Höh sei Ehr* Nikolaus Decius (1522)

4. RECITATIVO Tenor

Wenn die Mietlinge schlafen,  
da wachet dieser Hirt bei seinen Schafen,  
so daß ein jedes in gewünschter Ruh  
die Trift und Weide kann genießen,  
in welcher Lebensströme fließen.  
Denn, sucht der Höllenwolf gleich  
einzudringen,  
die Schafe zu verschlingen,  
so hält ihm dieser Hirt doch  
seinen Rachen zu.

5. ARIA Tenor

Seht, was die Liebe tut.  
Mein Jesus hält in zarter Hut  
die Seinen feste eingeschlossen  
und hat am Kreuzesstamm vergossen  
für sie sein teures Blut.

6. CHORAL

**Ist Gott mein Schutz und treuer Hirt,  
kein Unglück mich berühren wird.  
Weicht, alle meine Feinde,  
die ihr mir stiftet Angst und Pein,  
es wird zu eurem Schaden sein,  
ich habe Gott zum Freunde.** Terz de Picardie

Ist Gott mein Schild und Helfersmann Ernst Christoph Homburg  
(1658) Strophe 4

Melodie: Ist Gott mein Schild und Helfersmann Dresden (1694)

1. ARIA Bass vox Christi John 10: 11

‘I AM a good Shepherd, a good Shepherd  
lays down their Life for [all] the sheep.’ tierce de Picardie

2. ARIA Alto

Jesus is a good Shepherd,  
because [Jesus] already gave [Jesus’s] Life  
for [all] the sheep,  
which from [Jesus] no one will take away.  
Jesus is a good Shepherd.

3. CHORALE Sopran

**The LORD is my Faithful Shepherd,  
in whom I me completely trust,  
to the pasture [Jesus] me,  
[Christ’s] small sheep, carries  
on lovely, green meadows,  
to the fresh water [Jesus] guides me,  
my soul to restore vigorously  
through the blessed Word of Grace.**

Der HERR ist mein getreuer Hirt Cornelius Becker (1598) Stanza 1  
Chorale melody: *Allein Gott in der Höh sei Ehr* Nikolaus Decius (1522)

4. RECITATIVE Tenor

When the hirelings are asleep,  
there keeps watch this Shepherd over [all] sheep,  
so that everyone in desired stillness of  
the meadow and pasture can take nourishment,  
in which Living Streams flow.  
Because, even if seeks the hell wolf alike  
to break in by force,  
the sheep to devour,  
so this Shepherd keeps shut  
the [wolf’s] jaws.

5. ARIA Tenor

See, what Love does.  
My Jesus holds in tender protection  
[everyone] firmly enclosed  
and has on the Cross’s Trunk poured out  
for [all] [Jesu’s] costly Blood.

6. CHORALE

**God is my Protector and constant Shepherd,  
no distress will concern me.  
Withdraw, all my foes,  
you who to me cause angst and pain,  
it will to your loss be,  
I have God for the Friend.** tierce de Picardie

Ist Gott mein Schild und Helfersmann Ernst Christoph Homburg  
(1658) Stanza 4

Melodie: Ist Gott mein Schild und Helfersmann Dresden (1694)

Here is a recording of **BWV\_85**:

[www.youtube.com/watch?v=TGMosnmEsh4](http://www.youtube.com/watch?v=TGMosnmEsh4)

With blazing horns and oboes of love, **BWV\_112** written in Leipzig in 1731 follows the verses of Psalms 23, with movement 1 including verses 1 and 2a, movement 2 including verses 2b and 3, and movement 3 and all movements subsequent taking a verse each of the psalm. Notice the copious use of the oboes d'amore in movements 1, 2 (running pure water in oboe of love), and 5, instrumentally depicting the Love of God for all mortals!

**BWV\_112, Der HERR ist mein getreuer Hirt**

Misericórdia Dómini Psalm 33: 5/Dritter Ostersonntag

Misericórdia Dómini Psalms 33: 5/Third Sunday of Easter

## 1. [CHORAL] Oboen d'amore Psalm 23

Versus 1

**Der HERR ist mein getreuer Hirt,  
hält mich in seiner Hute,  
darin mir gar nichts mangeln wird  
irgend an einem Gute.  
Er weidet mich ohn Unterlaß,  
darauf wächst das wohlschmeckend Gras  
seines heilsamen Wortes.**

Der HERR ist mein getreuer Hirt Wolfgang Meuslin (1530) Strophe 1  
Melodie: Allein Gott in der Höh sei Ehr Nikolaus Decius (1522)

## 2. ARIA Alt Oboe d'amore

Versus 2

**Zum reinen Wasser er mich weist,  
das mich erquicken tue. Hemiola  
Das ist sein fronheiliger Geist,  
der macht mich wohlgemute.  
Er führet mich auf rechter Straß  
seiner Geboten ohn Ablaß  
von wegen seines Namens willen.**

## 3. RECITATIVO Baß

Versus 3

**Und ob ich wandert im finstern Tal,  
fürcht ich doch kein Ungelücke  
in Verfolgung, Leiden, Trübsal  
und dieser Welte Tücke:  
denn du bist bei mir stetiglich,  
dein Stab und Stecken trösten mich,  
auf dein Wort ich mich lasse.**

## 4. [DUETTO] Tenor und Sopran

Versus 4

**Du bereitest für mir einen Tisch  
für mein' Feinden allenthalben,  
machst mein Herze unverzagt und frisch,  
mein Haupt tust du mir salben  
mit deinem Geist, der Freuden Öl,  
und schenkst voll ein meiner Seel  
deiner geistlichen Freuden.**

## 5. CHORAL Oboen d'amore

Versus [5] ultimus

**Gutes und die Barmherzigkeit  
folgen mir nach im Leben,  
und ich werd bleiben allezeit  
im Haus des HERREN eben,  
auf Erd in christlicher Gemein,  
und nach dem Tod da werd ich sein  
bei Christo, meinem HERREN.**

## 1. [CHORALE] oboes d'amore Psalms 23

Versus 1

**The LORD is my faithful Shepherd,  
who holds me in [God's] keeping,  
therein to me entirely nothing will lack  
ever as far as a Blessing.  
[Jesus] feeds me without ceasing,  
thereupon grows the savory grass  
of [God's] wholesome Word.**

Der HERR ist mein getreuer Hirt Wolfgang Meuslin (1530) Stanza 1  
Melody: Allein Gott in der Höh sei Ehr Nikolaus Decius (1522)

## 2. ARIA Alto oboe d'amore

Versus 2

**To the pure water [Jesus] sends me,  
which me does revive. hemiola  
It is [God's] compulsory Holy Spirit,  
Who makes me joyous.  
[Jesus] leads me on the right [Way]  
of [God's] Commands without end  
because of [Jesus's] Name's desire.**

## 3. RECITATIVE Bass

Versus 3

**And though I wander in the dark valley,  
fear I after all no distress  
in persecution, suffering, affliction  
and this world's perils:  
for You are with me continually,  
Your Staff and Stick comfort me,  
to Your Word I submit myself.**

## 4. [DUET] Tenor and Soprano

Versus 4

**You make ready for me a table  
for the sake of my foes everywhere,  
You make my heart encouraged and fresh,  
my head do You to me anoint  
with Your Spirit, the Joy Oil,  
and fill full my soul  
[with] Your Spiritual Joys.**

## 5. CHORALE oboes d'amore

Versus [5] ultimus

**Good things and the Mercy  
follow after me in life,  
and I will remain always  
in the House of the LORD quite certainly,  
on earth in [Creator's] Community,  
and after death there will I be  
with Christ, my LORD.**

Here is a recording of BWV\_112:

[www.youtube.com/watch?v=KxTAvkDFaRQ](http://www.youtube.com/watch?v=KxTAvkDFaRQ)

## Fourth Sunday of Easter (Jubiláte)

One of the earliest extant cantatas of Bach originally presented in April 1714 in Weimar, Germany, and ten years later in Leipzig, **BWV\_12** weds the earthly difficulties of all who would follow Jesus with the wounds of Jesus. The opening movement Sinfonia sets the stage for the whole cantata in the mournfully plaintive oboe accompanied by strings in sighing appoggiaturas and soul rending discords. Movement 2 Choral setting must have been particularly dear to Bach, having repurposed it for the b minor Mass in the last decade of Bach's life. This movement's biblical text from Acts weds everyone to the Way of God as we enter into many afflictions. Movement 4 Cross and Crown are connected as struggle and treasure are combined, as every hour with our torments and enemies we are comforted by the Wounds of Christ. And so the Bass Aria movement 5 reminds us that we follow after Christ in well-being and woe, Life and Dying, kissing the humiliation of Christ and clasping the Cross. The clouds break in movement 6 as the accompaniment rings forth in the trumpet with the chorale melody of *Jesu, meine Freude* (Jesus, my Joy) in the trumpet accompanied by the "cool" bassoon" basso continuo calling us to be faithful, realizing that the pain (rain) blossoms the Blessing as all weather passes in blessing, so faithful ones be faithful. And, as the trumpet obligato soars over the congregational chorale movement 7, we all declare that God's loving arms are holding us in every rough path, need, distress and finally death just like our Jesus, our Joy.

### **BWV\_12, Weinen, Klagen, Sorgen, Zagen**

Jubiláte Déo ómnis terra Psalm 66: 1/Vierter Ostersonntag  
Brief: 1. Petrus 2: 11-20 Evangelium: Johannes 16: 16-23

Jubiláte Déo Psalms 66: 1/Fourth Sunday of Easter  
Epistle: 1 Peter 2: 11-20 Gospel: John 16: 16-23

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| <ol style="list-style-type: none"> <li>1. SINFONIA</li> <li>2. [CHOR] Chaconne (siehe das Crucifixus in der h-Moll-Messe)<br/>Weinen, Klagen, <span style="float: right;">Johannes 16: 20</span><br/>Sorgen, Zagen,<br/>Angst und Not<br/>sind der Christen Tränenbrot,<br/>die das Zeichen Jesu tragen. Tanz der freudigen Traurigkeit</li> <li>3. RECITATIVO Alt <span style="float: right;">Apostelgeschichte 14: 22</span><br/>'Wir müssen durch viel Trübsal in das<br/>Reich Gottes eingehen.'</li> <li>4. ARIA Alt<br/>Kreuz und Kronen sind verbunden,<br/>Krampf und Kleinod sind vereint.<br/>Christen haben alle Stunden<br/>ihre Qual und ihren Feind,<br/>doch ihr Trost sind Christi Wunden.</li> <li>5. ARIA Baß<br/>Ich folge Christo nach,<br/>von ihm will ich nicht lassen<br/>im Wohl und Ungemach,<br/>im Leben und Erblassen.<br/>Ich küsse Christi Schmach,<br/>ich will sein Kreuz umfassen.<br/>Ich folge Christo nach,<br/>von ihm will ich nicht lassen.</li> <li>6. ARIA Tenor <span style="float: right;">Jesu meine Freude, Trompete</span><br/>Sei getreu, alle Pein <span style="float: right;">Offenbarung 2: 10</span><br/>wird doch nur ein Kleines sein.<br/>Nach dem Regen<br/>blüht der Segen,<br/>alles Wetter geht vorbei,<br/>so getreu, sei getreu.</li> <li>7. CHORAL obligate Trompete<br/><b>Was Gott tut, das ist wohlgetan,<br/>dabei will ich verbleiben,<br/>es mag mich auf die rauhe Bahn<br/>Not, Tod und Elend treiben,</b></li> </ol> | <ol style="list-style-type: none"> <li>1. SINFONIA</li> <li>2. [CHORUS] chaconne (see the Crucifixus in the b minor Mass)<br/>Weeping, lamenting, <span style="float: right;">John 16: 20</span><br/>worrying, fearing,<br/>angst and need<br/>are [everyone's] Bread of Tears,<br/>who the sign of Jesu bear. dance of joyous sadness</li> <li>3. RECITATIVE Alto <span style="float: right;">Acts: 14: 22</span><br/>'We must through many afflictions in the<br/>[Way] of God enter into.'</li> <li>4. ARIA Alto<br/>Cross and crowns are connected,<br/>struggle and treasure are combined.<br/>[All] have at every hour<br/>their torment and their enemy,<br/>yet their comfort are Christ's Wounds.</li> <li>5. ARIA Bass<br/>I follow after Christ,<br/>of [Christ] will I not let go.<br/>in well-being and woe,<br/>in Life and Dying.<br/>I kiss Christ's humiliation,<br/>I will [Christ's] Cross clasp,<br/>I follow after Christ,<br/>of [Christ] will I not let go.</li> <li>6. ARIA Tenor <span style="float: right;">Jesu meine Freude, trumpet</span><br/>Be faithful, all pain <span style="float: right;">Revelation 2: 10</span><br/>will yet only a little one be.<br/>After the rain<br/>blossoms the Blessing,<br/>all weather goes past,<br/>so faithful, be faithful.</li> <li>7. CHORALE trumpet obligato<br/><b>Whatever God does, that is well done,<br/>thereby will I abide,<br/>there may me on the roughest path<br/>difficulty, death and distress drive,</b></li> </ol> |
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**so wird Gott mich  
ganz väterlich  
in seinen Armen halten,  
drum laß ich ihn nur walten.**

Was Gott tut, das ist wohlgetan Samuel Rodigast (1675) Strophe 6  
Melodie: Severus Gastorius (1679)/Werner Fabricius (1659)

**in these will God me  
entirely as a loving [parent]  
in [God's] arms be holding,  
therefore let I [God] alone govern.**

Was Gott tut, das ist wohlgetan Samuel Rodigast (1675) Stanza 6  
Melody: Severus Gastorius (1679)/Werner Fabricius (1659)

**BWV\_103** is the first in a series of nine cantatas whose texts were written by Christiana Mariana Romanus von Ziegler, b. 28/06/1695 Leipzig, d. 01/May/1760 Frankfurt an der Oder. She was active societally, and played several musical instruments accompanying her own singing at the keyboard. The series of Christiana's cantatas extended to and ended with BWV\_176 for The Holy Trinity on 25 May 1725. The musical key of b-minor (pathos) introduces this cantata. BWV\_103 opens with a Choral direct quote taken from the Gospel for the day (John 16: 20), with Jesus predicting the impending sorrow for all who would follow Jesus, and the assurance that the sorrow will be turned into Joy! Movement 1 is elaborately constructed with Concertante (sinfonia) sections alternating with Motet (fugal) sections, the "heart" being the Recitative Solo words of Jesus. Oboes of Love punctuate the texture of movements 1, 5, and 6, and in movement 1 the German verb "verkehren" (turn upside down) replaces the verb "verwandeln" (transform) found in the "Luther Bible" translation. The theme of sorrow turning into Joy (note Bach's use of the flauto piccolo on the German word *Freude*) becomes the basis for the entire cantata, with movement two the soul asks itself "who is it that would not be submerged in lamentations when the Loved One is snatched away?" It might even reason that the soul's Salvation and Refuge of sick hearts does not care about the hearts' griefs! But upon further reasoning in movement 3, no other physician in all of Gilead is to be found, because "who heals the wounds of sins" except Jesus? There is no other balm to be found! The elaborate flauto piccolo part in movement 3 musically depicts chromatically a mood of lamentation. Since Jesus does not seek our destruction, so hopes the heart. Recitative movement 4 is a confession of Faith stating that Jesus will revive all after the angst, so the soul prepares the arrival of Jesus, trusting in the Promised Word that sorrow will be turned into Joy! Bach altered the libretto especially in this movement. A breakthrough of hope comes in the coloratura "*Freude*" (joy) fulfilling the tonal change from b-minor (pathos) to D-Major (the key of joy). Movement 5 Aria is a triumphant declaration of Joy replete with energetic music topped off by the trumpet! The tonal center of D-Major continues with the dancelike theme in the trumpet and strings combined in triad motives with momentary disturbed dissonances. Based on the "promised Word of Jesus" found in movement 4, the heart is offered in response in movement 5. Afflicted senses in their worrying too much are called to recover, leaving their sorrowful beginnings which would sink one into tears. Jesus lets the truth of God again be seen with a Joy with which nothing else can compare with the well-being Jesus brings, so that Jesus is asked to receive our hearts as the offering of praise and thanksgiving. Note that the Love of God represented by the oboes of Love accompanies us in both sadness and joyfulness! The final movement 6 (*vox Christi*) is a congregational proclamation that even though Jesus seems to forsake us for a moment, great happiness and comfort beyond all measure will be the Crown of Joy set on us to honor us by Jesus. The brief suffering will be transformed into the Joy and endless Well-being of the gospel promise, punctuated musically by the tierce de Picardie final cadence!

### **BWV\_103, *Ihr werdet weinen und heulen***

Jubilaté Déo Psalm 66: 1/Vierter Ostersonntag

Brief: 1. Petrus 2: 11-20 Evangelium: Johannes 16: 16-23

1. CHORUS Oboen d'amore Johannes 16: 20  
CHOR  
'Ihr werdet weinen und heulen, wie eine  
aber die Welt wird sich freuen. versammelte Menge  
BAß Stimme Christi  
'Ihr aber werdet traurig sein.'  
CHOR  
'Doch eure Traurigkeit

Jubilaté Déo Psalms 66: 1/Fourth Sunday of Easter

Epistle: 1 Peter 2: 11-20 Gospel: John 16: 16-23

1. CHORUS Oboes d'amore John 16: 20  
CHOIR  
'You will weep and howl, like a gathering mob  
but the world will rejoice.'  
BASS vox Christi  
'But you will be sad.'  
CHOIR  
'However your sadness

- soll in Freude verkehret werden.' Terz de Picardie
2. RECITATIVO Tenor  
Wer sollte nicht in Klagen untergehn,  
wenn uns der Liebste wird entrissen?  
Der Seele Heil, die Zuflucht kranker Herzen  
acht' nicht auf unsre Schmerzen.
3. ARIA Alt  
Kein Arzt ist außer dir zu finden,  
ich suche durch ganz Gilead;  
wer heilt die Wunden meiner Sünden,  
weil man hier keinen Balsam hat? Jeremia 8: 22  
Verbirgst du dich, so muß ich sterben.  
Erbarme dich, ach, höre doch!  
Du suchest ja nicht mein Verderben,  
wohlan, so hofft mein Herze noch.
4. RECITATIVO Alt  
Du wirst mich nach der Angst auch wiederum  
erquicken;  
so will ich mich zu deiner Ankunft schicken,  
ich traue dem Verheißungswort,  
daß meine Traurigkeit  
in Freude soll verkehrt werden.
5. ARIA Tenor Trompete triumphierende Freude Oboen d'amore  
Erholet euch, betrübte Sinnen,  
ihr tut euch selber allzu weh.  
Laßt von dem traurigen Beginnen,  
eh ich in Tränen untergeh.  
Mein Jesus läßt sich wieder sehen,  
o Freude, der nichts gleichen kann:  
wie wohl ist mir dadurch geschehen,  
nimm, nimm mein Herz zum Opfer an.
6. CHORAL Oboen d'amore Stimme Christi  
**Ich hab dich einen Augenblick,  
o liebes Kind, verlassen;  
sieh aber, sieh mit großem Glück  
und Trost ohn alle Maßen  
will ich dir schon die Freudenkron  
aufsetzen und verehren.  
Dein kurzes Leid soll sich in Freud  
und ewig Wohl verkehren.** Terz de Picardie
- Barmherzger Vater, höchster Gott Paul Gerhardt (1653) Strophe 9  
Choralmelodie: Was mein Gott will, das gscheh allzeit  
Claudin de Sermisy (1528)

- shall into Joy be turned.' tierce de Picardie
2. RECITATIVE Tenor  
Who should not in lamentations be submerged,  
when from us the Loved One is snatched away?  
The soul's Salvation, the Refuge of sick hearts  
cares not for our griefs.
3. ARIA Alto  
No physician is other than You to be found,  
I search through all Gilead;  
who heals the wounds of my sins,  
because there is no balm here? Jeremiah 8: 22  
If You Yourself hide, so must I die.  
Have mercy, ah, hear at least!  
You seek indeed not my destruction,  
well then, so hopes my heart still.
4. RECITATIVE Alto  
You will me after the angst also again  
revive;  
so will I me to Your Arrival prepare,  
I trust the Promised Word,  
that my sorrow  
into Joy shall be turned.
5. ARIA Tenor trumpet triumphant joy oboes d'amore  
Recover you, afflicted senses,  
which cause you too much worry.  
Leave from the sorrowful beginnings,  
ere I into tears sink.  
My Jesus lets [God's truth] again be seen,  
O Joy, with Whom nothing can compare:  
what good has to me thereby been done,  
receive, receive my heart as the offering.
6. CHORALE oboes d'amore vox Christi  
**I have you for an eyes' blink,  
O loved child, forsaken;  
but see, see with great happiness  
and comfort beyond all measure  
will I certainly the Crown of Joy  
set on you and honor you.  
Your brief suffering shall to you in Joy  
and endless Well-being be transformed.** tierce de Picardie
- Barmherzger Vater, höchster Gott Paul Gerhardt (1653) Stanza 9  
Chorale melody: Was mein Gott will, das gscheh allzeit  
Claudin de Sermisy (1528)

**BWV\_146** opens with a fantastic Sinfonia which really rocks! After the stunning introduction of movement 1, movement 2 Chorus plunges us into the slow wrenching of the trouble all have to go through in order to walk the Way of God. The movement 3 Alto Aria follows with the individual commitment of the follower of Jesus in the assurance that such commitment leads to heaven. Expertly presented by Alto William Towers and the obligato Violin part accompanied with continuo, the movement depicts the severance of any possibility of residing in harmony with the inhospitable Sodom. Soprano Recitative movement 4 explicates the yearning of the soul to be with Jesu through all of the difficulties of the world, and movement 5 Soprano Aria assures that, with the support of Love as instrumentally portrayed by the oboes of love, the tears of earthly existence will yield the harvest of being born into the Lordliness of Jesu. Tenor Recitative movement 6 depicts the soul prepared to patiently bear their cross, since that is not worth comparing to the Lordliness of Jesus which God has given to all created flocks and will be manifested in the life to come. The world is joyful at our distress, but God sustains everyone with Hands into heaven, where Tenor and Bass Duet movement 7 joyfully describes all rejoicing, being refreshed with all fleeting affliction gone! Chorale

movement 8 is the congregational affirmation that whoever is blessed into that state of being, there death knocks no more, and all is well granted. All are in the strong City of God's Habitation, a Castle where not any affliction ever affects! The pipe organ, which was used by John Eliot Gardiner for the historic Bach Pilgrimage and recorded at the Schlosskirche (Castle Church), Altenburg, Germany on 14 May 2000, was built by the Thuringian organ builder Tobias Heinrich Gottfried Trost between the years of 1735 and 1739 and is in its restored to original condition!

### **BWV\_146, Wir müssen durch viel Trübsal in das Reich Gottes eingehen**

Jubilaté Déo Psalm 66: 1 /Vierter Ostersonntag  
Brief: 1. Petrus 2: 11-20 Evangelium: Johannes 16: 16-23

Jubilaté Déo Psalms 66: 1 /Fourth Sunday of Easter  
Epistle: 1 Peter 2: 11-20 Gospel: John 16: 16-23

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| <p>1. [SINFONIA] Siehe: Konzert Nr. 1 in d-Moll für Klavier,<br/>BWV_1052, erster Satz.</p> <p>2. [CHOR] Apostelgeschichte 14: 22b<br/>'Wir müssen durch viel Trübsal<br/>in das Reich Gottes eingehen.' Terz de Picardie</p> <p>3. ARIA Alt<br/>Ich will nach dem Himmel zu,<br/>schnödes Sodom, ich von dir<br/>sind nunmehr geschieden.<br/>Meines Bleibens ist nicht hier,<br/>denn ich lebe doch bei dir<br/>nimmermehr in Frieden.</p> <p>4. [RECITATIVO] Sopran<br/>Ach! wer doch schon im Himmel wär,<br/>wie drängt mich nicht die böse Welt.<br/>Mit Weinen steh ich auf,<br/>mit Weinen leg ich mich zu Bette,<br/>wie trüglich wird mir nachgestellt.<br/>HERR! merke, schaue drauf.<br/>Sie hassen mich, und ohne Schuld,<br/>als wenn die Welt die Macht<br/>mich gar zu töten hätte;<br/>und leb ich denn mit Seufzen und Geduld,<br/>verlassen und veracht,<br/>so hat sie noch an meinem Leide<br/>die größte Freude.<br/>Mein Gott, das fällt mir schwer.<br/>Ach! wenn ich doch,<br/>mein Jesu, heute noch<br/>bei dir im Himmel wär!</p> <p>5. ARIA Sopran Oboen d'amore<br/>Ich säe meine Zähren Psalm 126: 5<br/>mit bangem Herzen aus.<br/>Jedoch mein Herzeleid<br/>wird mir die Herrlichkeit<br/>am Tage der seligen Ernte gebären.</p> <p>6. RECITATIVO Tenor<br/>Ich bin bereit,<br/>mein Kreuz geduldig zu ertragen,<br/>ich weiß, daß alle meine Plagen Römer 8: 18<br/>nicht wert der Herrlichkeit,<br/>die Gott an den erwählten Scharen<br/>und auch an mir wird offenbaren.<br/>Jetzt wein ich, da das Weltgetümmel<br/>bei meinem Jammer fröhlich scheint;<br/>bald kommt die Zeit,<br/>da sich mein Herz erfreut<br/>und da die Welt einst ohne Tröster weint.<br/>Wer mit dem Feinde ringt und schlägt,</p> | <p>1. [SINFONIA] See: Concerto #1 in d minor for Clavier,<br/>BWV_1052, first movement.</p> <p>2. [CHORUS] Acts 14: 22b<br/>'We must through much affliction<br/>in the [Way] of God to enter.' tierce de Picardie</p> <p>3. ARIA Alto<br/>I will toward Heaven to [go],<br/>inhospitable Sodom, I from you<br/>[am] henceforth divorced.<br/>Here is no place for me,<br/>for I indeed live with you<br/>nevermore in harmony.</p> <p>4. [RECITATIVE] Soprano<br/>Ah! would I be who is already in heaven,<br/>how does the evil world not afflict me.<br/>With weeping I get up,<br/>with weeping I lay myself in bed,<br/>how deceitfully I am pursued.<br/>LORD! notice, look thereon.<br/>They hate me, and without cause,<br/>as if the world had the might<br/>even to kill me;<br/>and though I live with sighs and patience,<br/>abandoned and disdained,<br/>so has it still in my harm<br/>the greatest joy.<br/>My God, this is hard for me.<br/>Ah! if only I,<br/>my Jesu, still today<br/>with You in heaven would be!</p> <p>5. ARIA Soprano oboes d'amore<br/>I sow my tears Psalms 126: 5<br/>with a fearful heart.<br/>However my heartache<br/>will to me the LORDliness<br/>on the day of the blessed harvest be born.</p> <p>6. RECITATIVE Tenor<br/>I am prepared,<br/>my cross patiently to bear,<br/>I know, that all my troubles Romans 8: 18<br/>[are] not worth [comparing] to the LORDliness,<br/>which God to [all created] flocks<br/>and also to me will manifest.<br/>Now I weep, there the world turmoil<br/>at my distress joyful appears;<br/>soon comes the time,<br/>there my heart itself rejoices<br/>and there the world one day without a comforter weeps.<br/>[All who] with the foe struggles and strikes,</p> |
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dem wird die Krone beigelegt,  
denn Gott trägt keinen nicht mit Händen  
in den Himmel.

7. DUETTO Tenor und Baß  
Wie will ich mich freuen, wie will ich mich laben,  
wenn alle vergängliche Trübsal vorbei.  
Da glänz ich wie Sterne und leuchte wie Sonne,  
da störet die himmlische, selige Wonne  
kein Trauren, Heulen und Geschrei.

8. CHORAL  
**[Denn wer selig dahin fährt,  
da kein Tod mehr klopfet an,  
dem ist alles wohl gewähret,  
was er ihm nur wünschen kann.  
Er ist in der festen Stadt,  
da Gott seine Wohnung hat;  
er ist in das Schloß geführt,  
das kein Unglück nie berührt.]\***

Lasset ab von euren Tränen Gregorius Richter (1658) Strophe 9  
Melodie: Werde munter, mein Gemüte oder Freu dich sehr, o meine Seele  
Johann Schop (1642)

\*Siehe: *The Cantatas of J. S. Bach* von Alfred Dürr, S. 313-314.

to [them] will the Crown [of Christ] be given,  
for God sustains everyone with [angels'] hands  
into heaven.

7. DUET Tenor and Bass  
As will [all] rejoice, as will [all] refresh [themselves],  
when all fleeting affliction [is] gone.  
There [all] shine as stars and glow as the sun,  
there troubles the heavenly, blessed joy  
not any sorrows, cries and screams.

8. CHORALE  
**[For whoever blessed is taken to that state of being,  
there not any more death knocks,  
[to them] all is well granted,  
what [they themselves] only can wish for.  
[They are] in the strong City,  
there God has [God's] Habitation;  
[they are] into the Castle taken,  
which not any affliction ever affects.]\***

Lasset ab von euren Tränen Gregorius Richter (1658) Stanza 9  
Melodie: Werde munter, mein Gemüte or Freu dich sehr, o meine Seele  
Johann Schop (1642)

\*See: *The Cantatas of J. S. Bach* by Alfred Dürr, pp. 313-314.

May these masterpieces of musical genius wedded to comforting texts bring you great Joy today!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period  
Instrument Soloists in

**BWV\_12 at 0:00; BWV\_103 at 23:00; and BWV\_146 at 38:02:**

[www.youtube.com/watch?v=X3kAgIymcGs](http://www.youtube.com/watch?v=X3kAgIymcGs)

## Fifth Sunday of Easter (Cantáte)

In the Gospel of John 16: 5-15, the disciples do not ask Jesus where Jesus is going, and we are asked by Jesus in **BWV\_166** movement 1 where we are going...and equally important upon whom and what are we focused? The Tenor Aria movement 2 declares that we will think about heaven and not give our hearts over to what the world would have us believe to be important, so we lodge in our minds the question "where are we going?!" Note especially Bach's musical usage of the Neapolitan sixth chord and diminished seventh chords to depict the fallen world. The congregational Chorale response is sung by the Soprano in movement 3, as we beg Jesus to hold our thoughts and not let us waver in the belief that the soul out of its nest will come into Heaven both here and henceforth! The Bass vocalist reminds us in the Recitative movement 4 that the joy of the affairs of the world with wished for successes fade and flow away at a quite unforeseen last hour strike. The Alto vocalist sings in movement 5 Aria that in the evening of the day can become otherwise what was laughed about in the morning. The vocal and instrumental figurations playfully laugh throughout this delightful presentation of the text. And the congregational Chorale response of movement 6 reflects that our time is short and death comes rapidly and nimbly, but only what we ask through Christ's Blood makes our end (beginning and middle also) good! How tenderly and gently Bach musically calls us to consider these living and dying considerations!

### **BWV\_166, Wo gehest du hin?**

Cantáte Dómino Psalm 98: 1 / Fünfter Ostersonntag

Brief: Jakobus 1: 17-21

Evangelium: Johannes 16: 5-15

Cantáte Dómino Psalms 98: 1 / Fifth Sunday of Easter

Epistle: James 1: 17-21

Gospel: John 16: 5-15

1. [BAß SOLO]  
‘Wo gehest du hin?’  
Johannes 16: 5
2. ARIA Tenor  
Ich will an den Himmel denken  
und der Welt mein Herz nicht schenken.  
Denn ich gehe oder stehe,  
so liegt mir die Frag im Sinn:  
Mensch, ach Mensch, wo gehst du hin?
3. CHORAL Sopran  
**Ich bitte dich, HERR Jesu Christ,  
halt mich bei den Gedanken  
und laß mich ja zu keiner Frist  
von dieser Meinung wanken,  
sondern dabei verharren fest,  
bis daß die Seel aus ihrem Nest  
wird in den Himmel kommen.**  
Strophe 3  
HERR Jesu Christ, ich weiß gar wohl Bartholomäus Ringwaldt (1592)  
Melodie: HERR Jesu Christ, du höchstes Gut Bartholomäus Ringwaldt (?)
4. RECITATIVO Baß  
Gleichwie die Regenwasser bald verfließen  
und manche Farben leicht verschließen,  
so geht es auch der Freude in der Welt,  
auf welche mancher Mensch so viele  
Stücken hält;  
denn ob man gleich zuweilen sieht,  
daß sein gewünschtes Glücke blüht,  
so kann doch wohl in besten Tagen  
ganz unvermut’ die letzte Stunde schlagen.
5. ARIA Alt  
Man nehme sich in acht,  
wenn das Gelücke lacht.  
Denn es kann leicht auf Erden  
vor abends anders werden,  
als man am Morgen nicht gedacht.
6. CHORAL  
**Wer weiß, wie nahe mir mein Ende!  
Hin geht die Zeit, her kommt der Tod;  
ach wie geschwinde und behende  
kann kommen meine Todesnot.  
Mein Gott, ich bitt durch Christi Blut:  
Machs nur mit meinem Ende gut!** Terz de Picardie  
Wer weiß, wie nahe mir mein Ende Ämilie Juliane  
von Schwarzburg-Rudolstadt (1686) Strophe 1  
Melodie: Wer nur den lieben Gott läßt walten Georg Neumark (1657)
1. [BASS SOLO]  
‘Where go you hence?’  
John 16:5
2. ARIA Tenor  
I will about heaven think  
and will to the world my heart not give.  
Then if I go or stay,  
so is lodged to me the question in the mind:  
Mortal, ah mortal, where go you hence?
3. CHORALE Soprano  
**I beg You, LORD Jesu Christ,  
hold me in these thoughts  
and let me indeed at no time  
in this belief waver,  
but thereby remain fixed,  
till that the soul out of its nest  
will into Heaven come.**  
Stanza 3  
HERR Jesu Christ, ich weiß gar wohl Bartholomäus Ringwaldt (1592)  
Melody: HERR Jesu Christ, du höchstes Gut Bartholomäus Ringwaldt (?)
4. RECITATIVE Bass  
Even as the rainwater soon flows away  
and some colors feebly fade,  
so goes there also the joy in the world,  
upon which many mortals in so many  
affairs celebrate;  
because although one presently sometimes sees,  
that one’s wished for success blooms,  
so can though indeed in the best days  
quite unforeseen the last hour toll.
5. ARIA Alto  
Mortal be careful,  
when the good fortune laughs.  
Because it can easily on earth  
before evening otherwise become,  
as one in the morning did not think of.
6. CHORALE  
**Who knows, how near to me is my end!  
Hence goes the time, here comes the death;  
ah how rapidly and nimbly  
can come my death’s need.  
My God, I ask through Christ’s Blood:  
Make it only with my end good!** tierce de Picardie  
Wer weiß, wie nahe mir mein Ende Ämilie Juliane  
of Schwarzburg-Rudolstadt (1686) Stanza 1  
Melody: Wer nur den lieben Gott läßt walten Georg Neumark (1657)

**BWV\_108**, the second in a series of cantata texts written by Christiana Mariana von Ziegler, shifts the focus on Jesus' departure from the question asked in the previous cantata BWV\_166 as to where Christ is going into an explanation of why Christ's departure is necessary for the world. Movement 1 Bass Solo vox Christi is taken from John 16:7 where Jesus states that it is good that I should go hence from you in order that Jesus may send the (in Greek παράκλητος) "helper", or in the German "Comforter". Note the use of the oboe(s) of love in movements 1, 4, and 6. Movement 2 states that not one doubt can disturb anyone when God's Word is heard. Belief follows that Jesus goes forth to heaven so that the "helper" can help, giving everyone the same desired outcome of arriving at the same Port of Heaven. Movement 3 Recitative affirms that the Spirit of Jesus will so guide that one walks upon the right path, and asks if the helper is not already here? To which the Chorus responds with a fantastic fugue in the words of Christ in movement 4 that the helper, the Spirit of Truth will come and guide all people in the truth which God gives the helper to proclaim. The individual in Aria movement 5 responds that they be covered with Blessings and led in God's Ways, always being able to see God's LORDliness! The final movement 6 congregational Chorale

response asks God to set and direct our feet that they do not tread anywhere but where Blessing is found, i.e. in every perceived evil and goodness of living and dying!

### **BWV\_108, *Es ist euch gut, daß ich hingehe***

Cantate Dómino Psalm 98: 1 / Fünfter Ostersonntag  
Brief: Jakobus 1: 17-21      Evangelium: Johannes 16: 5-15

1. [BAß SOLO] Oboe d'amore Stimme Christi Johannes 16: 7  
'Es ist euch gut, daß ich hingehe; denn so ich nicht hingehe, kömmt der Tröster nicht zu euch.  
So ich aber gehe, will ich ihn zu euch senden.'

2. ARIA Tenor  
Mich kann kein Zweifel stören,  
auf dein Wort, HERR, zu hören.  
Ich glaube, gehst du fort,  
so kann ich mich getrösten,  
daß ich zu den Erlösten  
komm an gewünschten Port.

3. RECITATIVO Tenor  
Dein Geist wird mich also regieren,  
daß ich auf rechter Bahne geh;  
durch deinen Hingang kommt er  
ja zu mir,  
ich frage sorgensvoll:  
Ach, ist er nicht schon hier?

4. CHOR Oboen d'amore Johannes 16: 13  
'Wenn aber jener, der Geist der Wahrheit, kommen wird, der wird euch in alle Wahrheit leiten. Denn er wird nicht von ihm selber reden, sondern was er hören wird, das wird er reden; und was zukünftig ist, wird er verkündigen.'

5. ARIA Alt  
Was mein Herz von dir begehrt,  
ach, das wird mir wohl gewährt.  
Überschütte mich mit Segen,  
führe mich auf deinen Wegen,  
daß ich in der Ewigkeit  
schaue deine HERRlichkeit! Hemiola

6. CHORAL Oboen d'amore  
**Dein Geist, den Gott vom Himmel gibt,  
der leitet alles, was ihn liebt,  
auf wohl gebähntem Wege.  
Er setzt und richtet unsren Fuß,  
daß er nicht anders treten muß,  
als wo man findet den Segen.** Terz de Picardie  
Gott Vater, sende deinen Geist Paul Gerhardt (1653) Strophe 10  
Melodie: Kommt her zu mir, spricht Gottes Sohn anonymen Komponist  
(ca. 1490)

Cantate Dómino Psalms 98: 1 / Fifth Sunday of Easter  
Epistle: James 1: 17-21      Gospel: John 16: 5-15

1. [BASS SOLO] oboe d'amore vox Christi John 16: 7  
'It is [for] you all good, that I go there; for if I do not go there, comes the Comforter not to you.  
So I but go, will I [the Comforter] to you all send.'

2. ARIA Tenor  
Me can not one doubt disturb,  
in Your Word, LORD, to hear.  
I believe, go You forth,  
so can I myself console,  
that I with [everyone]  
come to the desired Port.

3. RECITATIVE Tenor  
Your Spirit will me so guide,  
that I upon the correct path walk;  
through Your departure comes [the Comforter]  
indeed to me,  
I ask full of concern:  
Ah, is [the Comforter] not already here?

4. CHORUS oboes d'amore John 16: 13  
'But when [the Comforter], the Spirit of Truth, will come, [the Comforter] will you all in all truth guide. Then [the Comforter] will not of [Her/Himself] speak, but what [the Comforter] will hear, that will [the Comforter] speak; and what henceforth is, will [the Comforter] proclaim.'

5. ARIA Alto  
What my heart from You desires,  
ah, that becomes to me well be granted.  
Cover me with Blessings,  
lead me upon Your Ways,  
so that I in Eternity  
behold Your LORDliness! hemiola

6. CHORALE oboes d'amore  
**Your Spirit, Whom God from Heaven gives,  
Who leads all those, who love [God],  
on well paved Paths.  
[God] sets and directs our foot,  
that it nowhere else must tread,  
than where is found the Blessing.** tierce de Picardie  
Gott Vater, sende deinen Geist Paul Gerhardt (1653) Stanza 10  
Melody: Kommt her zu mir, spricht Gottes Sohn anonymous composer  
(ca. 1490)

**BWV\_117**, of unspecified occasion, explicates that the wedding of all souls are in the unencumbered blessing, praise, thankfulness, and singing to give God the honor for all God's Kindness, Surprises, Comfort, Creative Might, Grace Governance, Help in need and death, Salvation, Peace, Superabundance, inclined Fatherly/Motherly Eyes, and constant Presence! Consider especially Bach's use of the oboes of love to describe God's Grace Governance over the whole Creative Realm in Versus 3 Tenor Aria!

### **BWV\_117, *Sei Lob und Ehr dem höchsten Gut***

Immer und überall

At all times and in all places

1. VERSUS 1 [CHORAL + TUTTI] Hemiolen  
**Sei Lob und Ehr**  
dem höchsten Gut,  
dem Vater aller Güte,  
dem Gott, der alle Wunder tut,  
dem Gott, der mein Gemüte  
mit seinem reichen Trost erfüllt,  
dem Gott, der allen Jammer stillt.  
**Gebt unserm Gott die Ehre!**  
Sei Lob und Ehr dem höchsten Gut Johann Jakob Schütz (1673)  
Melodie: Es ist das Heil uns kommen her anonymer Komponist
2. VERSUS 2 RECITATIVO Baß  
**Es danken dir die Himmelsheer,**  
**o HERRscher aller Thronen,**  
**und die auf Erden, Luft und Meer**  
**in deinem Schatten wohnen,**  
**die preisen deine Schöpfersmacht,**  
**die alles also wohl bedacht.**  
**Gebt unserm Gott die Ehre!** Hemiolen
3. VERSUS 3 [ARIA] Tenor Oboen d'amore Hemiolen  
**Was unser Gott geschaffen hat,**  
**das will er auch erhalten;**  
**darüber will er früh und spat**  
**mit seiner Gnade walten.**  
**In seinem ganzen Königreich**  
**ist alles recht und alles gleich.**  
**Gebt unserm Gott die Ehre!**
4. VERSUS 4 CHORALITER  
**Ich rief dem HERRN in meiner Not:**  
**Ach Gott, vernimm mein Schreien!**  
**Da half mein Helfer mir vom Tod**  
**und ließ mir Trost gedeihen.**  
**Drum dank, ach Gott, drum dank ich dir;**  
**ach danket, danket Gott mit mir!**  
**Gebt unserm Gott die Ehre!**
5. VERSUS 5 RECITATIVO Alt  
**Der HERR ist noch und nimmer nicht**  
**von seinem Volk geschieden,**  
**er bleibet ihre Zuversicht,**  
**ihr Segen, Heil und Frieden;**  
**mit Mutterhänden leitet er**  
**die Seinen stetig hin und her.**  
**Gebt unserm Gott die Ehre!**
6. VERSUS 6 [ARIA] Baß  
**Wenn Trost und Hülf ermangeln muß,**  
**die alle Welt erzeiget,**  
**so kömmt, so hilft der Überfluß,**  
**der Schöpfer selbst, und neiget**  
**die Vateraugen denen zu,**  
**die sonst nirgend finden Ruh.**  
**Gebt unserm Gott die Ehre!**
7. VERSUS 7 [ARIA] Alt  
**Ich will dich all mein Leben lang,**  
**o Gott, von nun an ehren;**  
**man soll, o Gott, den Lobgesang**  
**an allen Orten hören.**  
**Mein ganzes Herz ermuntre sich,**  
**mein Geist und Leib erfreue sich.**  
**Gebt unserm Gott die Ehre!**
8. VERSUS 8 RECITATIVO Tenor  
**Ihr, die ihr Christi Namen nennt,**
1. VERSUS 1 [CHORALE + TUTTI] hemiolas  
**Be Praise and Honor**  
to the [all encompassing] Blessing,  
to the [Creator] of all Kindness,  
to the God, Who all Surprises does,  
to the God, Who my spirit fills up  
with [God's] abundant Comfort,  
to the God, Who all lament stills.  
**Give to our God the honor!**  
Sei Lob und Ehr dem höchsten Gut Johann Jakob Schütz (1673)  
Melody: Es ist das Heil uns kommen her anonymous composer
2. VERSUS 2 RECITATIVE Bass  
**[The Universe] thanks You,**  
**O [Designer] of all [creatures],**  
**and those in earth, air and sea**  
**in Your Shadow dwelling,**  
**they praise Your Creative Might,**  
**which all also well considers.**  
**Give to our God the honor!** hemiolas
3. VERSUS 3 [ARIA] Tenor oboes d'amore hemiolas  
**What our God has created,**  
**that will [God] also uphold;**  
**there over will [God] early and late**  
**with [God's] Grace govern.**  
**In [God's] whole [Creative] Realm**  
**is all real and all alike.**  
**Give to our God the honor!**
4. VERSUS 4 CHORALITER  
**I called to the LORD in my need:**  
**Ah God, perceive my crying!**  
**There helped me my Helper from death**  
**and let to me comfort grow.**  
**Therefore thank, ah God, therefore thank I You;**  
**ah thank, thank God with me!**  
**Give to our God the honor!**
5. VERSUS 5 RECITATIVE Alto  
**The LORD is not now nor ever**  
**from [God's] Folk separated,**  
**[God] remains their Confidence,**  
**their Blessing, Salvation and Peace;**  
**with Motherly[/Fatherly] Hands [God] leads**  
**[everyone] continually hence and here.**  
**Give to our God the honor!**
6. VERSUS 6 [ARIA] Bass  
**When comfort and help must fail,**  
**which all the world displays,**  
**so comes, so helps the Superabundance,**  
**the Creator's Self, and inclines**  
**the Fatherly[/Motherly] Eyes to those,**  
**who otherwise nowhere at all find rest.**  
**Give to our God the honor!**
7. VERSUS 7 [ARIA] Alto  
**I intend You all my life long,**  
**O God, from now on to honor;**  
**people shall, O God, the praise song**  
**at all places hear.**  
**My whole heart enlivens itself,**  
**my spirit and body rejoice themselves.**  
**Give to our God the honor!**
8. VERSUS 8 RECITATIVE Tenor  
**You, who Christ's Name call yourselves,**

geb't unserm Gott die Ehre!  
Ihr, die ihr Gottes Macht bekennt,  
geb't unserm Gott die Ehre!  
Die falschen Götzen macht zu Spott,  
der HERR ist Gott, der HERR ist Gott:  
Geb't unserm Gott die Ehre!

9. VERSUS 9 [CHORAL + TUTTI] Hemiolen

So kommet vor sein Angesicht  
mit jauchzenvollem Springen;  
bezahl't die gelobte Pflicht  
und laßt uns fröhlich singen:  
Gott hat es alles wohl bedacht  
und alles, alles wohl gemacht.  
Geb't unserm Gott die Ehre!

give to our God the honor!  
You, who your God's Might confess,  
give to our God the honor!  
The false idols put to scorn,  
the LORD is God, the LORD is God:  
Give to our God the honor!

9. VERSUS 9 [CHORALE + TUTTI] hemiolas

So come before [God's] Presence  
with rejoicing filled leaping;  
pay the pledged obligation  
and let us joyfully sing:  
God has it all well considered  
and all, all well made.  
Give to our God the honor!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_166** at **0:00**; **BWV\_108** at **17:10**; and **BWV\_117** at **31:09**:

[www.youtube.com/watch?v=nOLzpfyr5Ww](http://www.youtube.com/watch?v=nOLzpfyr5Ww)

## Sixth Sunday of Easter (Rogate)

This Sunday has been historically referred to as "Rogate" Sunday, from the Latin verb "rogare" meaning to ask. Thus appropriately **BWV\_86** begins with the words of Jesus as found in the Gospel of John 16: 23b, stating if anyone asks the Mother/Father God anything in the name of Jesus, God will give it to them. The believer, as presented in the Alto Aria movement 2 declares confidence in continuing to pick the roses of prayer requests even though the thorns of delay or denial might stab the believer. Still the believer remains confident that all prayers and supplications go to the Heart of God, since it is what Jesus has promised. The Soprano Aria movement 3 gives the congregational affirmation that the eternally gracious God has promised and sworn that God keeps and grants God's Word surely in truth, and requests the help of the Angel Host and Jesus Christ as through thorns and being patient all believers wait for God's promise! The Tenor Recitative movement 4 reminds everyone that God is not like the world, which promises much and delivers little! The longing and joy of God may be seen in the promises of God which must happen. The Tenor Aria movement 5 affirms this declaring that God will certainly help, and that even if it seems that help is deferred, it is not annulled. God will certainly help! Congregational Chorale movement 6 completes the cantata with the affirmation that the hoping waits for the right time, for what God's Word promises, when its occurrence means joy, God sets no time limit! God knows the best time, and God is not playing games! Therefore God is trusted.

### **BWV\_86, *Wahrlich, wahrlich, ich sage euch***

Rogate\* Johannes 16: 24 /Sechster Ostersonntag

Brief: Jakobus 1: 22-27      Evangelium: Johannes 16: 23-30

1. [BAß SOLO] Stimme Christi Oboen d'amore Johannes 16: 23b  
'Wahrlich, wahrlich, ich sage euch, so ihr den  
Vater etwas bitten werdet in meinem Namen,  
so wird ers euch geben.'

2. ARIA Alt  
Ich will doch wohl Rosen brechen,  
wenn mich gleich die Dornen stechen.  
Denn ich bin der Zuversicht,  
daß mein Bitten und mein Flehen

Rogate\* John 16: 24 /Sixth Sunday of Easter

Epistle: James 1: 22-27      Gospel: John 16: 23-30

1. [BASS SOLO] vox Christi oboes d'amore John 16: 23b  
'Truly, truly, I tell [everyone], if you the  
[Mother/]Father something will ask in My Name,  
so will [God] it to you [all] give.'

2. ARIA Alto  
I will surely Roses pick,  
when me even the thorns stab.  
For I am confident,  
that my prayers and my supplications

Gott gewiß zu Herzen gehen,  
weil es mir sein Wort verspricht.

3. CHORAL Sopran Oboen d'amore

**Und was der ewig güt'ge Gott  
in seinem Wort versprochen hat,  
geschworn bei seinem Namen,  
das hält und gibt er gewiß fürwahr.  
Der helf uns zu der Engel Schar  
durch Jesum Christum! Amen.**

Strophe 7

Kommt her zu mir, spricht Gottes Sohn Georg Grünwald (1530)  
Melodie: Kommt her zu mir, spricht Gottes Sohn anonym Komponist  
(ca. 1490)

4. RECITATIVO Tenor

Gott macht es nicht gleich wie die Welt,  
die viel verspricht und wenig hält;  
denn was er zusagt, muß geschehen,  
daß man daran kann seine Lust und Freude sehen.

5. ARIA Tenor

Gott hilft gewiß,  
wird gleich die Hülfe aufgeschoben,  
wird sie doch drum nicht aufgehoben.  
Denn Gottes Wort bezeugt dies:  
Gott hilft gewiß!

6. CHORAL

**Die Hoffnung wart' der rechten Zeit,  
was Gottes Wort zusaget;  
wenn das geschehen soll zur Freud,  
setzt Gott kein gewisse Tage.  
Er weiß wohl, wenns am besten ist,  
und braucht an uns kein arge List;  
des solln wir ihm vertrauen.**

Es ist das Heil uns kommen her Paul Speratus (1523) Strophe 11  
Melodie: Es ist das Heil uns kommen her anonym Komponist

God surely to Heart goes,  
since it to me [God's] Word promises.

3. CHORALE Soprano oboes d'amore

**And what the eternally gracious God  
in [God's] Word has promised,  
sworn by [God's] Name,  
[the Word God] keeps and grants surely in truth.  
May [God] help us by the Angel Host  
through Jesus Christ! Amen.**

Stanza 7

Kommt her zu mir, spricht Gottes Sohn Georg Grünwald (1530)  
Melodie: Kommt her zu mir, spricht Gottes Sohn anonymous composer  
(ca. 1490)

4. RECITATIVE Tenor

God is not like the world,  
which much promises and and little delivers;  
for what [God] promises, must happen,  
so [all] thereon can [God's] Longing and Joy see.

5. ARIA Tenor

God helps certainly,  
even if the help is deferred,  
it is nevertheless not annulled.  
For God's Word shows this:  
God will certainly help!

6. CHORALE

**The hoping waits for the right time,  
what God's Word promises;  
when the occurrence means joy,  
sets God no certain day.  
[God] knows well, when the best [time] is,  
and wants to us no arrant cunning;  
in that shall we [God] trust.**

Es ist das Heil uns kommen her Paul Speratus (1523) Stanza 11  
Melodie: Es ist das Heil uns kommen her anonymous composer

\*Vom lateinischen Verb *rogare*=fragen.

\*From the Latin verb *rogare*=to ask.

The text of the second cantata for "Rogate" Sunday **BWV\_87** is the third in a series of nine texts written by Christiane Mariane von Ziegler, poet and writer born in Leipzig, Germany. The series started on the 4th Sunday of Easter and ended on Holy Trinity 1725. Note especially Bach's use of the oboes da caccia, oboes of the hunt or chase in movements 1, 3, and 7! These oboes have a delightful somber and penetrating character. One might ask how Bach's use of these oboes in these specific movements was influenced by the texts found there! Movement 1 Bass solo comes from the Gospel for the day, in which Jesus declares that until now the disciples had not prayed anything in the name of Jesus. Movement 2 Alto Recitative calls all people to notice the call of Christ to pray in atonement and devotion for which movement 3 Alto Aria calls all to pray for the Mother/Father God to forgive our sins and have patience with us when we pray for help as we respond to God's love to represent Jesus as disciples on earth. Movement 4 seeks comfort from Jesus, to which Jesus responds in the Bass solo movement 5 that all people indeed have angst in the world, but all are to find comfort in that Jesus has overcome the world. The soul responds in movement 6 that all indeed suffer, but remember in the silence that Jesus will bring help, for the comfort of Jesus comes after the grief. Chill out! When worries, griefs and complaints are addressed "why despair"? Distressed hearts are encouraged to pull themselves together! The congregational response movement 7 accompanied by the two oboes of the hunt declare that as affliction comes to remember the love Jesus has for each one of us that even in the grief Jesus presses to our hearts a "thousand sugar kisses"! A final affirmation encourages that when pain comes, the love of Jesus creates joy even in the bitter pain. Thanks be to God.

**BWV\_87, Bisher habt ihr nichts gebeten in meinem Namen**

Rogate\* Johannes 16: 24 /Sechster Ostersonntag

Rogate\* John 16: 24 /Sixth Sunday of Easter

1. [BAß SOLO] Oboe da caccia Stimme Christi Johannes 16: 24  
'Bisher habt ihr nichts gebeten in meinem Namen.'  
Tierce de Picardie
2. RECITATIVO Alt  
O Wort, das Geist und Seel erschreckt!  
Ihr Menschen, merkt den Zuruf,  
was dahinter steckt!  
Ihr habt Gesetz und Evangelium  
vorsätzlich übertreten,  
und diesfalls möcht' ihr ungesäumt  
in Buß und Andacht beten.
3. ARIA Alt Oboen da caccia  
Vergib, o Vater, unsre Schuld,  
und habe noch mit uns Geduld,  
wenn wir in Andacht beten  
und sagen: HERR, auf dein Geheiß,  
ach rede nicht mehr sprüchwordsweis, Johannes 16: 25  
hilf uns vielmehr vertreten!
4. RECITATIVO Tenor  
Wenn unsre Schuld bis an den Himmel steigt,  
du siehst und kennest ja mein Herz,  
das nichts vor dir verschweigt;  
drum suche mich zu trösten!
5. [BAß SOLO] Johannes 16: 33  
'In der Welt habt ihr Angst;  
aber seid getrost, ich habe die Welt überwunden.'
6. ARIA Tenor (Schönes Wiegenlied von Jesus, das wiegt und tröstet.)  
Ich will leiden, ich will schweigen,  
Jesus wird mir Hülff erzeigen,  
denn er tröst' mich nach dem Schmerz.  
Weicht, ihr Sorgen, Trauer, Klagen,  
denn warum sollt ich verzagen?  
Fasse dich, betrübtes Herz!
7. CHORAL Oboen da caccia  
**Muß ich sein betrübet?**  
**So mich Jesus liebet,**  
**ist mir aller Schmerz**  
**über Honig süße,**  
**tausend Zuckerküsse**  
**drücket er ans Herz.**  
**Wenn die Pein sich stellet ein,**  
**seine Liebe macht zur Freuden**  
**auch das bittere Leiden.** Terz de Picardie  
Selig ist die Seele Heinrich Müller (1659) Strophe 9  
Melodie: Jesu, meine Freude Johann Crüger (1653)  
\*Lateinische richtige Gebete zu Johannes 16: 24b;  
Lateinisches Verb *rogare*=fragen.
1. [BASS SOLO] oboe da caccia vox Christi John 16: 24  
'Till now you all have nothing prayed in My Name.'  
tierce de Picardie
2. RECITATIVE Alt  
O Word, that spirit and soul frightens!  
All you people, notice this call,  
what is behind it!  
[We] all have Law and Gospel  
willfully trespassed,  
and in that case [we] want without delay  
in atonement and devotion to pray.
3. ARIA Alto oboes da caccia  
Forgive, O [Mother/]Father, our sins,  
and still have with us patience,  
when we in devotion pray  
and speak: LORD, at your command,  
ah talk no longer proverbially, John 16: 25  
but rather help us to represent [You]!
4. RECITATIVE Tenor  
When our offense up to the Heaven ascends,  
You see and know indeed my heart,  
which nothing from You conceals;  
therefore seek me to comfort!
5. [BASS SOLO] John 16: 33  
'In the world have you all angst;  
but be comforted, I have the world overcome.'
6. ARIA Tenor (Lovely lullaby of Jesus rocking and comforting.)  
I will suffer, I will keep silent,  
Jesus will to me Help render,  
for [Jesus] comforts me after the grief.  
Chill, you worries, griefs, complaints,  
for why shall I despair?  
Pull yourself together, distressed heart!
7. CHORALE oboes da caccia  
**Must I be afflicted?**  
**So me Jesus loves,**  
**is to me all grief**  
**over honey sweeter,**  
**thousand sugar kisses**  
**presses [Jesus] to the heart.**  
**When the pain comes upon you,**  
**[Jesu's] Love creates to Joy**  
**even the bitter pain.** tierce de Picardie  
Selig ist die Seele Heinrich Müller (1659) Stanza 9  
Melody: Jesu, meine Freude Johann Crüger (1653)  
\*Latin Proper Prayers on John 16: 24b;  
Latin verb *rogare*=to ask.

In 1734, nine years after Bach composed the previous cantata, Bach composed **BWV\_97** for an unspecified occasion. Every word of Paul Fleming's 1642 chorale text is presented in this nine movement cantata which opens with a French Overture instrumental introduction to the fugal presentation of the chorale text in the slow note Soprano soaring above the contrapuntal underpinning of the lower voices. Gone are the oboes da caccia of the previous cantata, but Bach more than makes up for their absence in the delightfully somber bassoon obbligato solo playing the continuo bass as used by John Eliot Gardiner in movement 2, accompanying the supportive text stating that worry over one's early or late trouble is for naught. All is placed in God's Good Will to direct one's actions according to that Will. Succinctly and clearly the Tenor intones in movement 3

that nothing happens other than what God has foreseen and blessed, whatever God chooses of us we take it as God gives it. In movement 4 the violin solo with its double stopping (two strings playing simultaneously) and continuo strings enwrap us musically with the Grace of God sheltering from harm and providing all useful things to us in every injury. The halo of strings in movement 5 musically cross out, in God's desired Grace, all of our offenses, offering God's Patience in not immediately declaring judgment against all our crimes. The upbeat strings in the 6th movement musically depict God's comforting Word late going to bed and early waking, in weakness and in bonds, and whatever buffets us. The use of the bassoon in movement 7 adds to the musical trio of voices and instruments in the upbeat determination of the persevering believer going to one's destiny, having faith that no accident among all will in harshness fall, surviving it all! The musical quartet in movement 8 featuring oboes, Soprano, and continuo depict the text of major key surrender to die and live as God commands, today or tomorrow God provides and knows the right time for everything. And in the congregational chorale final movement of the cantata, the faithful encourage each other to be themselves and trust everything to God alone Who has created everything. It goes as it goes, and the Mother/Father God Creator of the Universe knows all actions' advice!

### **BWV\_97, In allen meinen Taten**

Für alle Zeiten und an allen Orten

For all times and in all places

#### 1. VERSUS 1 [CHOR]

**In allen meinen Taten  
laß ich den Höchsten raten,  
der alles kann und hat,  
er muß zu allen Dingen,  
solls anders wohl gelingen,  
selbst geben Rat und Tat.**

In allen meinen Taten Paul Fleming (1642)  
Melodie: O Welt ich muß dich lassen Heinrich Isaac (1490)

#### 2. VERSUS 2 [ARIA] Baß

**Nichts ist es spät und frühe  
um alle meine Mühe,  
mein Sorgen ist umsonst.  
Er mag mit meinen Sachen  
nach seinem Willen machen,  
ich stells in seine Gunst.**

#### 3. VERSUS 3 RECITATIVO Tenor

**Es kann mir nichts geschehen,  
als was er hat versehen  
und was mir selig ist;  
ich nehm es, wie ers gibet;  
was ihm von mir beliebt,  
das hab ich auch erkiest.**

#### 4. VERSUS 4 ARIA Tenor

**Ich traue seiner Gnaden,  
die mich vor allem Schaden,  
vor allem Übel schützt.  
Leb ich nach seinen Gesetzen,  
so wird mich nichts verletzen,  
nichts fehlen, was mir nützt.**

#### 5. VERSUS 5 RECITATIVO Alt

**Er wolle meiner Sünden  
in Gnaden mich entbinden,  
durchstreichen meine Schuld!  
Er wird auf mein Verbrechen  
nicht stracks das Urteil sprechen  
und haben noch Geduld.**

#### 6. VERSUS 6 ARIA Alt

**Leg ich mich späte nieder,  
erwache frühe wieder,**

#### 1. VERSUS 1 [CHORUS]

**In all my actions  
let I the [Creator] advise,  
Who all knows and has,  
[God] must in all things,  
shall it next prosper,  
[God's] Self give Ways and Means.**

In allen meinen Taten Paul Fleming (1642)  
Melody: O Welt ich muß dich lassen Heinrich Isaac (1490)

#### 2. VERSUS 2 [ARIA] Bass

**Nothing is it late or early  
about all my trouble,  
my worry is for naught.  
[God] may it with my actions  
according to [God's] Will create,  
I place it in [God's] Good Will.**

#### 3. VERSUS 3 RECITATIVE Tenor

**It can to me nothing happen,  
other than what [God] has foreseen  
and what is blessed to me;  
I take it, as [God] gives it;  
whatever [God] of me chooses,  
that have I also chosen.**

#### 4. VERSUS 4 ARIA Tenor

**I trust [God's] Grace,  
She me through all harm,  
through all evil shelters.  
Live I according to [God's] Commandments,  
so will me nothing injure,  
nothing be wanting, what to me is of use.**

#### 5. VERSUS 5 RECITATIVE Alto

**[God] desires my sins  
in Grace me to set free,  
to Cross out my offense!  
[God] will for my crimes  
not immediately the judgment declare  
and have further Patience.**

#### 6. VERSUS 6 ARIA Alto

**Lie I myself down late,  
awake early again,**

- |  |   |
|--|---|
| <p><b>lieg (ich) oder ziehe fort,<br/>in Schwachheit und in Banden,<br/>und was mir stößt zuhanden,<br/>so tröstet mich sein Wort.</b></p> <p>7. VERSUS 7 DUETTO Sopran und Baß<br/><b>Hat er es denn beschlossen,<br/>so will ich unverdrossen<br/>an mein Verhängnis gehn!<br/>Kein Unfall unter allen<br/>wird mir zu harte fallen,<br/>ich will ihn überstehn.</b></p> <p>8. VERSUS 8 [ARIA] Sopran<br/><b>Ihm hab ich mich ergeben<br/>zu sterben und zu leben,<br/>sobald er mir gebeut.<br/>Es sei heut oder morgen,<br/>dafür laß ich ihn sorgen,<br/>er weiß die rechte Zeit.</b></p> <p>9. VERSUS [9] ULTIMUS CHORAL<br/><b>So sei nun, Seele, deine<br/>und traue dem alleine,<br/>der dich erschaffen hat;<br/>es gehe, wie es gehe,<br/>dein Vater in der Höhe<br/>weiß allen Sachen Rat.</b></p> | <p><b>rest or move forth,<br/>in weakness and in bonds,<br/>and whatever me buffets close at hand,<br/>so comforts me [God's] Word.</b></p> <p>7. VERSUS 7 DUETTO Soprano and Bass<br/><b>Has [God] it then determined,<br/>so will I persevering<br/>to my destiny go!<br/>No accident among all<br/>will to me in harshness fall,<br/>I will it survive.</b></p> <p>8. VERSUS 8 [ARIA] Soprano<br/><b>To [God] I have myself surrendered<br/>to die and to live,<br/>as soon as [God] to me commands.<br/>It be today or tomorrow,<br/>in return I let [God] provide,<br/>[God] knows the right time.</b></p> <p>9. VERSUS [9] ULTIMUS CHORAL<br/><b>So be now, soul, yours<br/>and trust [God] alone,<br/>Who you has created;<br/>it goes, as it goes,<br/>your [Mother/]Father in the [Universe]<br/>knows all actions advice.</b></p> |
|--|---|

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_86** at **0:00**; **BWV\_87** at **13:11**; and **BWV\_97** at **30:32**:  
[www.youtube.com/watch?v=T2cqHioJOts](http://www.youtube.com/watch?v=T2cqHioJOts)

## Ascension of Our LORD

**BWV\_43** was presented by Bach at the end of Bach's third year in Leipzig. The short instrumental introduction in movement 1 opens with a pastoral setting followed by a fugal section made more energetic by the addition of trumpets, breaking and blazing forth with total vocal and instrumental resources for the choral exposition of the text from Psalm 47: 5-6. The Tenor Recitative movement 2 turns reflective with description of what the Creator will do as Jesus leads the captive and even captivity to a victory pageant. The question is asked, "Who shouts to Jesus and blows the trumpets and goes at Jesus's side?" The answer comes that it is the Host of God that honors Jesus's Name, singing Salvation, Praise, [Way], Power and Might with loud voices, now and ever bringing an Hallelujah to Jesus. Referencing the biblical texts in Daniel and Psalms movement 3 further declares the praises to the Way of ways, all Creation nestling under gentle Jesus Who has overcome and defeated everything contrary to God's Way. In the Soprano Recitative movement 4, the focus zooms down into the disciples' situation as described in Mark, and the Soprano Aria movement 5 describes the accomplished work of the Saviour Jesus, closing the earth path, and directing the heavens to open themselves and receive Jesus anew! The second half of the cantata is introduced immediately and energetically with the Bass Recitative movement 6 describes the coming of the Way of ways, the Sovereign and Dread of Satan, Who has felled death, and canceled sins' stains, dispersing foes' hoard. All powers are encouraged to hasten here and hoist up the Conqueror Who the Bass Aria movement seven states has quite alone the winepress trodden, full of suffering, torment and pain in order to rescue the lost and purchase the release of everyone. All are called to take the trouble to crown Jesus

with triumphal wreaths! In Alto Recitative movement 8, the soloist declares that the Creator has in Deed appointed for Jesus an eternal Way to receive the Crown in exchange for the thousand hardships, the disciple standing along the Way, gazing joyfully after Jesus. In Alto Aria movement 9, two oboes now join the celebration that in the Spirit one sees the Creating Hand of God dashing all foes to pieces, helping all out of misery, need and disgrace. This is followed by the final Soprano Recitative movement 10 which describes everyone being prepared by Jesus for a new Habitation with Jesus forever, set free from misery and doleful crying, standing on the Way, and calling after Jesus thankfully that (in the final congregational Chorale movement 11 affirmation) Jesus is the Life Leader Who has been received into all Creation in the community of the gentle ones. But how shall sufficient honor be paid to rightly praise Jesus for the severe strife Jesus achieved? We only run with Faith's Wings as we are drawn by and to Jesus! Help us, Jesus, flee far up to Israel's Hill! The question is left for everyone to answer for themselves when they will fly to that place where there is eternal joy, standing before and seeing the Face of Jesus. What about right now?

### **BWV\_43, Gott fährt auf mit Jauchzen**

Himmelfahrt Unseres HERRN

Brief: Apostelgeschichte 1: 1-11      Evangelio: Markus 16: 14-20

1. [CHOR] Psalm 47: 6-7

'Gott fährt auf mit Jauchzen und der HERR  
mit heller Posaunen. Lobsinget, lobsinget Gott,  
lobsinget, lobsinget unserm Könige.'

2. RECITATIVO Tenor

Es will der Höchste sich  
ein Siegsgepräng bereiten,  
da die Gefängnisse er selbst gefangen führt.

Psalm 68: 19; Epheser 4: 8

Wer jauchzt ihm zu? Wer ists, der die Posaunen  
rührt?

Wer gehet ihm zur Seiten?

Ist es nicht Gottes Heer,  
das seines Namens Ehr,  
Heil, Preis, Reich, Kraft und Macht  
mit lauter Stimme singet  
und ihm nun ewiglich ein Halleluja bringet.

3. ARIA Tenor

Ja tausend mal tausend begleiten den Wagen,

Daniel 7: 10; Psalm 68: 18

dem König der Kön'ge lobsingend zu sagen,  
daß Erde und Himmel sich unter ihm schmiegt  
und was er bezwungen,  
nun gänzlich erliegt.

4. RECITATIVO Sopran Markus 16: 19

'Und der HERR, nachdem er mit ihnen  
geredet hatte, ward er aufgehoben gen Himmel,  
und sitzt zur rechten Hand Gottes.'

5. ARIA Sopran

Mein Jesus hat nunmehr  
das Heilandwerk vollendet  
und nimmt die Wiederkehr  
zu dem, der ihn gesendet.  
Er schließt der Erde Lauf,  
ihr Himmel, öffnet euch,  
und nehmt ihn wieder auf!

Seconda parte/Zweiter Teil

6. RECITATIVO Baß  
Es kommt der Helden Held,

Ascension of Our LORD

Epistle: Acts 1: 1-11

Gospel: Mark 16: 14-20

1. [CHORUS] Psalms 47: 5-6

'God ascends with triumph, and the LORD  
with brilliant trumpets. Sing praises, sing praises  
to God, sing praises, sing praises to our [Way].'

2. RECITATIVE Tenor

There will the [Creator] [for Jesus]  
a victory pageant prepare,  
because the captivity itself captive [Jesus] leads.

Psalms 68: 18; Ephesians 4: 8

Who shouts to [Jesus]? Who is it, that the trumpets  
blows?

Who goes at [Jesus's] side?

Is it not God's Host,  
that [Jesus's] Name Honor,  
Salvation, Praise, [Way], Power and Might  
with a loud voice sings  
and to [Jesus] now and ever an Hallelujah brings.

3. ARIA Tenor

Indeed thousand times thousand escort the wagon,

Daniel 7: 10; Psalms 68: 17

the [Way] of [ways] praise singing to declare,  
that earth and heaven themselves under [Jesus] nestle  
and what [Jesus] has overcome,  
[is] now completely defeated.

4. RECITATIVE Soprano Mark 16: 19

'And the LORD, after [Jesus] with them  
had spoken, was [Jesus] taken up into Heaven,  
and is [active] in the [Creating] Hand of God.'

5. ARIA Soprano

[Our] Jesus has now  
the work of the Saviour accomplished  
and receives the return  
to [God], Who sent [Jesus].  
[Jesus] closes the earth path,  
you heavens, open yourselves,  
and receive [Jesus] anew!

Seconda parte/Second part

6. RECITATIVE Bass  
There comes the [Way] of [ways],

des Satans Fürst und Schrecken,  
der selbst den Tod gefällt,  
getilgt der Sünden Flecken,  
zerstreut der Feinde Hauf;  
ihr Kräfte, eilt herbei  
und holt den Sieger auf.

the Sovereign and Dread of satan,  
who death itself felled,  
canceled the sins' stains,  
dispersed the foes' hoard;  
you Powers, hasten here  
and hoist the Conqueror up.

7. ARIA Baß

Er ists, der ganz allein  
die Kelter hat getreten  
voll Schmerzen, Qual und Pein,  
Verlorne zu erretten  
durch einen teuren Kauf.  
Ihr Thronen, mühet euch und setzt  
ihm Kränze auf!

Jesaja 63: 3

7. ARIA Bass

It is [Jesus], Who quite alone  
the winepress has trodden  
full of suffering, torment and pain,  
[the] lost to rescue  
through a beloved purchase.  
You [peoples], trouble yourselves and crown  
[Jesus with] triumphal wreaths!

Isaiah 63: 3

8. RECITATIVO Alt

Der Vater hat ihm ja  
ein ewig Reich bestimmt:  
Nun ist die Stunde nah,  
da er die Krone nimmt  
vor tausend Ungemach.  
Ich stehe hier am Weg und schau  
ihm freudig nach.

8. RECITATIVE Alto

The [Creator] has for [Jesus] indeed  
an eternal [Way] appointed:  
Now the hour is near,  
when [Jesus] the Crown receives  
for a thousand hardships.  
I stand here on the Way and gaze after  
[Jesus] joyfully.

9. ARIA Alt

Ich sehe schon im Geist,      Apostelgeschichte 7: 56, 59-60  
wie er zu Gottes Rechten  
auf seine Feinde schmeißt,  
zu helfen seinen Knechten  
aus Jammer, Not und Schmach.  
Ich stehe hier am Weg und schau  
ihm sehlich nach.      Apostelgeschichte 1: 9-10

9. ARIA Alto

I see already in the Spirit,      Acts 7: 56, 59-60  
how [Jesus] at God's [Creating] Hand  
into [pieces God's] foes dashes,  
to help [Jesus's] servants  
out of misery, need and disgrace.  
I stand here on the Way and gaze after  
[Jesus] passionately.      Acts 1: 9-10

10. RECITATIVO Sopran

Er will mir neben sich  
die Wohnung zubereiten,  
damit ich ewiglich  
ihm stehe an der Seiten,  
befreit von Weh und Ach!  
Ich stehe hier am Weg,  
und ruf ihm dankbar nach.

10. RECITATIVE Soprano

[Jesus] will for [all] next to [Jesus]  
the Habitation prepare,  
so that [we] forever  
to [Jesus] stand at the Side,  
set free from misery and doleful cry!  
I stand here on the Way,  
and call after [Jesus] thankfully.

11. CHORAL Hemiolien

**Du Lebensfürst, HERR Jesu Christ,  
der du bist aufgenommen  
gen Himmel, da dein Vater ist  
und die Gemein der Frommen,  
wie soll ich deinen großen Sieg,  
den du durch einen schweren Krieg  
erworben hast, recht preisen  
und dir g'nug Ehr erweisen?**

11. CHORALE hemiolas

**You Leader of Life, LORD Jesu Christ,  
Who You have been received heavenwards,  
where Your [Mother/]Father is  
and the community of the gentle ones,  
how shall [we] Your great victory,  
which You through a severe strife  
have achieved, rightly praise  
and to You sufficient honor pay?**

**Zieh uns dir nach, so laufen wir,  
gib uns des Glaubens Flügel!  
Hilf, daß wir fliehen weit von hier  
auf Israelis Hügel!  
Mein Gott! wann fahr ich doch dahin,  
woselbst ich ewig fröhlich bin?  
Wann werd ich vor dir stehen,  
dein Angesicht zu sehen?**

Strophen 1 und 13  
Du Lebensfürst, HERR Jesu Christ      Johann Rist      (1641)  
Melodie: Du Lebensfürst, HERR Jesu Christ      Johann Schop (1641)

**Draw us to You , thus run we,  
give us the Faith's Wings!  
Help, that we flee far from here  
up to Israel's Hill!  
My God! when do I fly there to that place,  
where I ever joyful am?  
When will I before You stand,  
Your Face to see?**

Stanzas 1 and 13  
Du Lebensfürst, HERR Jesu Christ      Johann Rist      (1641)  
Melody: Du Lebensfürst, HERR Jesu Christ      Johann Schop (1641)

**BWV\_37**, presented in Bach's first year in Leipzig, firmly establishes the present fulfillment of the Ascension to all people. Movement 1 Chorus establishes the blessedness which results from believing

and baptism, with the oboes of love accompanying the text to underscore that it is the Love of God which makes it all possible. Note also the oboes of love return in movements 5 and 6 to underscore the Love of God which makes Faith possible! Movement 2 affirms that Faith is the Pledge of Love that comes through the realization that Jesus cares for everyone. Therefore it is Love's practice which writes everyone into the Book of Life, conferring to them all the treasure of Jesus' care. Movement 3 presents the Soprano and Alto bringing the congregational affirmation of the Creator as our strong Hero, bringing to all the Love of the Creator in the Creator's Child. This makes Jesus our Spouse, bringing great comfort, with the response of hooping it up! Heavenly Life is a present reality given to everyone, and in response praise is forever in our hearts. Movement 4 Bass Recitative affirms that Faith alone makes justification and blessedness before God, enabling us to see the Face of God in the present in everyone we meet, which is the earnest Will of God. Movement 5 Bass Aria asserts that Faith creates Soul Wings, for all to soar to Heaven, with Baptism as the Grace Seal, bringing the Blessing of God in belief and baptism. The final movement 6 brings the congregational chorale plea for God to bestow this Faith in Jesus to everyone, bringing removal of sin to all in these days of grace. We know that God keeps God's promises, and that Christ carries our sin, and frees us from sin's load!

### **BWV\_37, *Wer da gläubet und getauft wird***

Himmelfahrt Unseres HERRN

Brief: Apostelgeschichte 1: 1-11 Evangelium: Markus 16: 14-20

Ascension of Our LORD

Epistle: Acts 1: 1-11

Gospel: Mark 16: 14-20

1. [CHOR] Oboen d'amore Markus 16: 16

'Wer da gläubet und getauft wird,  
der wird selig werden.' Hemiola

2. ARIA Tenor

Der Glaube ist das Pfand der Liebe,  
die Jesus für die Seinen hegt.  
Drum hat er bloß aus Liebestriebe,  
da er ins Lebensbuch mich schriebe,  
mir dieses Kleinod beigelegt.

3. CHORAL Sopran und Alt

**HERR Gott Vater, mein starker Held!  
du hast mich ewig vor der Welt  
in deinem Sohn geliebet.  
Dein Sohn hat mich ihm selbst vertraut,  
er ist mein Schatz, ich bin  
sein' Braut,  
sehr hoch in ihm erfreuet.  
Eia, eia!  
Himmlisch Leben wird er geben  
mir dort oben;  
ewig soll mein Herz ihn loben.**

Wie schön leuchtet der Morgenstern Philipp Nicolai (1599) Strophe 5  
Melodie: Wie schön leuchtet der Morgenstern Philipp Nicolai (1599)

4. RECITATIVO Baß

Ihr Sterblichen, verlanget ihr mit mir  
das Antlitz Gottes anzuschauen?  
So dürft ihr nicht auf gute Werke bauen;  
denn ob sich wohl ein Christ  
muß in den guten Werken üben,  
weil es der ernste Wille Gottes ist,  
so macht der Glaube doch allein,  
daß wir vor Gott gerecht und selig sein.

5. ARIA Baß Oboe d'amore

Das Glaube schafft der Seele Flügel,  
daß sie sich in den Himmel schwingt,  
die Taufe ist das Gnadensiegel,  
das uns den Segen Gottes bringt;  
und daher heißt ein selger Christ,  
wer gläubet und getauft ist.

1. [CHORUS] oboes d'amore Mark 16: 16

'Who there shall believe and become baptized,  
that one shall become blessed.' hemiola

2. ARIA Tenor

The Faith is the Pledge of the Love,  
that Jesus for [all people] cares.  
Therefore has [Jesus] only out of Love's practice,  
there into the Book of Life [everyone] written,  
to [all] this Treasure has conferred.

3. CHORALE Soprano and Alto

**LORD God [Creator], [our] strong Hero!  
You have [all] eternally before the world  
in Your [Child] Loved.  
Your [Child] has [all] to [Themself] entrusted,  
[Jesus] is my Treasure, [we are]  
[Christ's Spouse],  
greatly in [Jesus] comforted.  
Hey, hey-day!  
Heavenly Life becomes [Jesus] giving  
to [all] there above;  
forever shall [all] heart[s] [Jesus] praise.**

Wie schön leuchtet der Morgenstern Philipp Nicolai (1599) Stanza 5  
Melodie: Wie schön leuchtet der Morgenstern Philipp Nicolai (1599)

4. RECITATIVE Bass

You mortals, do you desire with me  
the Face of God to look upon?  
So must you not on good works rely;  
for if you well as a christian  
must in the good Works use,  
because it the earnest Will of God is,  
Faith alone makes it possible,  
that we before God justified and blessed are.

5. ARIA Bass oboe d'amore

The Faith creates the Soul Wings,  
so that [all] soar into Heaven;  
the Baptism is the Grace Seal,  
which to us the Blessing of God brings;  
and thus is called a blessed christian,  
who believes and is baptized.

6. CHORAL Oboen d'amore  
**Den Glauben mir verleihe  
an dein' Sohn, Jesum Christ,  
mein Sund mir auch verzeihe  
allhier zu dieser Frist.  
Du wirst mir nicht versagen,  
was du verheißen hast,  
daß er mein Sund tu tragen  
und lös mich von der Last.**  
Ich dank dir, lieber HERRE Johann Kolrose (c. 1535) Strophe 4  
Melodie: Ich dank dir, lieber HERRE anonym Komponist (1662)

6. CHORALE oboes d'amore  
**The Faith to [all] bestow  
in Your [Child], Jesus Christ,  
[our] sin [from us] also remove  
all here in these days of grace.  
You will to [us] not refuse,  
what You have promised,  
that [Christ our] sin does carry  
and frees [everyone] from the load.**  
Ich dank dir, lieber HERRE Johann Kolrose (c. 1535) Stanza 4  
Melody: Ich dank dir, lieber HERRE anonymous composer (1662)

The exciting instrumental introduction of **BWV\_128** with its upward scale wise and sequential motives festively portray the congregational chorale texts in the cantata composed by Bach for 10 May 1725, the fourth in a series of cantatas that year from the textual pen of poet Christiane Mariane von Ziegler. The text of movement 1 declares that Christ's Ascension alone establishes my coming journey and hereby overcomes all doubt, angst and pain, since Jesus is in Heaven and is the Head of the body of which all mortals are and which Jesus will retrieve at the right time. Take note of this Loving and Hunting Jesus being instrumentally underscored by the oboe of Love and oboe of the Hunt. Movement 2 asks for the retrieval from the distress, angst and pain, to be transfigured there in Salem's Tent where one will see God Face to face as to us God's Holy Word promises. Movement 3 weds the transfiguration story in Mark 9: 5 with the Ascension wish of the earthbound pilgrim to build a tent, which is only another vain wish! Jesus dwells not only on a mountain or valley, but is displayed everywhere, so just be silent! With the loving help of the oboe d'amore and lullaby motion of movement 4 Aria Alto and Tenor duet, it is realized that no mortal is able to fathom the LORDliness of Jesus, making my mouth grow dumb and finally keeping silent. It affirms that through the stars Jesus is shown by the Creative Hand of God from afar musically depicted by upward resolving appoggiaturas. The final and congregational chorale movement 5 affirms, punctuated instrumentally with the oboe of the Hunt, that we are all placed at God's Creative Hand where a merciful Sentence is passed, bringing all to joy in contemplating in all eternity the Loving LORDliness of God!

### **BWV\_128, Auf Christi Himmelfahrt allein**

Himmelfahrt Unseres HERRN

Brief: Apostelgeschichte 1: 1-11 Evangelium: Markus 16: 14-20

Ascension of Our LORD

Epistle: Acts 1: 1-11

Gospel: Mark 16: 14-20

1. [CHOR] Oboe, Oboe d'amore, Oboe da Caccia  
**Auf Christi Himmelfahrt allein  
ich meine Nachfahrt gründe  
und allen Zweifel, Angst und Pein  
hiermit stets überwinde;  
denn weil das Haupt im Himmel ist,  
wird seine Glieder Jesus Christ  
zu rechter Zeit nachholen.**

Auf Christi Himmelfahrt allein Ernst Sonnemann (1661) Strophe 1  
Melodie: Allein Gott in der Höh sei Ehr Nikolaus Decius (1522)

2. RECITATIVO Tenor  
Ich bin bereit, komm, hole mich!  
Hier in der Welt  
ist Jammer, Angst und Pein;  
hingegen dort in Salems Zelt,  
werd ich verkläret sein.  
Da seh ich Gott von Angesicht zu Angesicht,  
wie mir sein heilig Wort verspricht.

3. ARIA Baß  
Auf, auf, mit hellem Schall  
verkündigt überall:  
Mein Jesus sitzt zur Rechten!  
Wer sucht mich anzufechten?

1. [CHORUS] oboe, oboe d'amore, oboe da caccia  
**In Christ's Ascension alone  
I my coming journey establish  
and all doubt, angst and pain  
hereby ever overcome;  
for since the Head in Heaven is,  
will its limbs Jesus Christ  
at the right Time retrieve.**

Auf Christi Himmelfahrt allein Ernst Sonnemann (1661) Stanza 1  
Melody: Allein Gott in der Höh sei Ehr Nikolaus Decius (1522)

2. RECITATIVE Tenor  
I am ready, come, retrieve me!  
Here in the world  
is distress, angst and pain;  
whereas there in Salem's Tent,  
will I transfigured be.  
There see I God Face to face,  
as to me [God's] Holy Word promises.

3. ARIA Bass  
Up, up, with a clear sound  
announce everywhere:  
[Our] Jesus sits at [God's Creative] Hand!  
Who seeks me to trouble?

Ist er von mir genommen,  
ich werd einst dahin kommen,  
wo mein Erlöser lebt. (Recitativo)  
Mein Augen werden ihn in größter  
Klarheit schauen.  
O könnt ich im voraus mir  
eine Hütte bauen!

Markus 9: 5

Wohin? Vergebner Wunsch!  
Er wohnet nicht auf Berg und Tal,  
sein Allmacht zeigt sich überall,  
so schweig, verwegner Mund,  
und suche nicht dieselbe zu ergründen!

4. ARIA [DUETTO] Alt und Tenor  
(Wiegenlied der Liebe) Oboe d'amore  
Sein Allmacht zu ergründen,  
wird sich kein Mensche finden,  
mein Mund verstummt und schweigt.  
Ich sehe durch die Sterne,  
daß er sich schon von ferne  
zur Rechten Gottes zeigt.

5. CHORAL Oboe da caccia  
**Alsdann so wirst du mich  
zu deiner Rechten stellen  
und mir als deinem Kind  
ein gnädig Urteil fällen,  
mich bringen zu der Lust,  
wo deine HERRlichkeit  
ich werde schauen an  
in alle Ewigkeit.**

O Jesu, meine Lust Matthäus Avenarius (1673) Strophe 4  
Melodie: O Gott, du frommer Gott Ahasverus Fritsch (1679)

Is [Jesus] from me taken,  
I will one day to that place come,  
where my Redeemer lives. (Recitativo)  
My eyes will [Jesus] in greatest  
clearness behold.  
Oh could I in advance to me a  
tent build!

Mark 9: 5

Where? Vain wish!  
[Jesus] dwells not on mountain and valley,  
[Jesus' LORDliness] displays itself everywhere,  
so be silent, audacious mouth,  
and seek not this to fathom!

4. ARIA [DUETTO] Alto and Tenor  
(Lullaby of Love) oboe d'amore  
[Jesus' LORDliness] to fathom,  
will it no mortal find,  
my mouth grows dumb and keeps silent.  
I see through the stars,  
that [Jesus] already from afar  
at the [Creative] Hand of God is shown.

5. CHORALE oboe da caccia  
**Then so will You me  
at Your [Creative] Hand place  
and to me as Your child  
a merciful Sentence pass,  
me to bring to the joy,  
where Your LORDliness  
I will contemplate  
in all eternity.**

O Jesu, meine Lust Matthäus Avenarius (1673) Stanza 4  
Melodie: O Gott, du frommer Gott Ahasverus Fritsch (1679)

Approximately ten years after performing the above described cantatas, Bach bursts forth with trumpets, flute, oboes and strings blazing in movement 1 of **BWV\_11** on 19 May 1735. All three verbs in German meaning "praise" are used to call everyone to worship God in God's Ways, Honors, and Glory! With united choirs, make a song to God's Honor, seeking to Praise rightly God's reconciliation with all people. Using the continuo to musically word paint the text, the Evangelist is supported in describing the lifting up of Jesus' Hands in blessing the disciples and subsequent departure from them as accounted in Luke 24: 50-51. Similar use of the instrumental accompaniment is used to describe the disciples feelings in movement 3 Bass recitative, that the departure is premature, eliciting responses of hot tears rolling down from pale cheeks, and all comfort being lost in their ardent desire that Jesus not withdraw so soon! The same feelings are underlined in movement 4 Alto Aria, which are accompanied by music which is so deeply profound that Bach used it later in the *Qui tollis peccata mundi* in the Agnus Dei of the b minor Mass, and here are followed by the Evangelist's Good News in movement 5 that the disciples witnessed Jesus taken up heavenward by a cloud, and sitting at the Creating Hand of God. The succeeding congregational chorale affirms that all things, princes, Air, Water, Fire, Earth are now the subjects and servants of Jesus. Movement 7 Recitative Evangelist is from scripture found in Acts 1: 10-12 and Luke 24:52 along with an Alto Recitative inserted in between which expresses that hope that Jesus will return soon. Aria movement 8 describes the reviving Spirit which constantly allows us to perceive the touches of the grace of Jesus as we stand in Jesus' LORDliness every day of our lives. And in the final movement 9 Chorale, the blazing trumpets, flute, oboes and strings return in a final appeal that Jesus come and appear soon...how about in the next person Jesus has called us to love?

### **BWV\_11, Lobet Gott in seinen Reichen**

Oratorium, Himmelfahrt unseres HERRN  
Brief: Apostelgeschichte 1: 1-11 Evangelium: Markus 16: 14-20

Oratorio, Ascension of Our LORD  
Epistle: Acts 1: 1-11 Gospel: Mark 16: 14-20

1. [CHOR]  
Lobet Gott in seinen Reichen,  
preiset ihn in seinen Ehren,  
rühmet ihn in seiner Pracht.  
Sucht sein Lob recht  
zu vergleichen,  
wenn ihr mit gesamten Chören  
ihm ein Lied zu Ehren macht.

2. EVANGELIUM Tenor Lukas 24: 50-51  
'Der HERR Jesus hub seine Hände auf  
und segnete seine Jünger, und  
es geschah, da er sie segnete,  
schied er von ihnen.'

3. REZITATIV Baß  
Ach, Jesu, ist dein Abschied schon so nah?  
Ach, ist denn schon die Stunde da,  
da wir dich von uns lassen sollen?  
Ach, siehe, wie die heißen Tränen  
von unsern blassen Wangen rollen,  
wie wir uns nach dir sehnen,  
wie uns fast aller Trost gebricht.  
Ach, weiche doch noch nicht!

4. ARIA Alt  
Ach, bleibe doch, mein liebstes Leben,  
ach, fliehe nicht so bald von mir!  
Dein Abschied und dein frühes Scheiden  
bringt mir das allergrößte Leiden,  
ach ja, so bleibe doch noch hier;  
sonst werd ich ganz von Schmerz umgeben.

5. EVANGELIUM Tenor Apostelgeschichte 1: 9; Markus 16: 19  
'Und ward aufgehoben zusehends und  
fuhr auf gen Himmel, eine Wolke  
nahm ihn weg vor ihren Augen,  
und er sitzt zur rechten Hand Gottes.'

6. CHORAL  
**Nun lieget alles unter dir,  
dich selbst nur ausgenommen;  
die Engel müssen für und für  
dir aufzuwarten kommen.  
Die Fürsten stehn auch auf der Bahn  
und sind dir willig untertan;  
Luft, Wasser, Feuer, Erden  
muß dir zu Dienste werden.**

Du Lebensfürst, HERR Jesu Christ Johann Rist (1641) Strophe 4  
Melodie: Du Lebensfürst, HERR Jesu Christ Johann Schop (1641)

7. REZITATIV EVANGELIUM Apostelgeschichte 1: 10-11  
Tenor  
'Und da sie ihm nachsahen gen  
Himmel fahren, siehe, da stunden  
bei ihnen zwei Männer in weißen Kleidern,  
welche auch sagten:'  
Tenor, Baß  
'Ihr Männer von Galiläa, was stehet ihr  
und sehet gen Himmel?  
Dieser Jesus, welcher von euch ist aufgenommen  
gen Himmel, wird kommen, wie ihr ihn  
gesehen habt gen Himmel fahren.'

REZITATIV

Alt

Ach ja! so komme bald zurück:

1. [CHORUS]  
Praise God in [God's Ways],  
praise [God] in [God's] Honors,  
praise [God] in [God's] Glory.  
Seek [God's] Praise rightly  
to become reconciled,  
when you with united choirs  
to [God's] Honor a song make.

2. EVANGELIST Tenor Luke 24: 50-51  
'The LORD Jesus lifted [Jesus'] Hands up  
and was blessing [Jesus'] disciples,  
and it happened, [as Jesus] was them blessing,  
departed [Jesus] from them.'

3. RECITATIVE Bass  
Ah, Jesu, is Your departure already so near?  
Ah, is the hour already here,  
[when] we You from us must let go?  
Ah, see, how the hot tears  
from our pale cheeks roll,  
how we ourselves for You desire ardently,  
how to us almost all comfort is lost.  
Ah, withdraw though yet not!

4. ARIA Alto  
Ah, stay though, my loving Life,  
ah, do not flee so soon from me!  
Your farewell and Your premature separation  
brings me the greatest of all suffering,  
ah indeed, so remain though yet here;  
otherwise I will quite by sorrow be surrounded.

5. EVANGELIST Tenor Acts 1: 9; Mark 16: 19  
'And [Jesus] was witnessed taken up and  
went up heavenwards, a cloud  
took [Jesus] away before their eyes,  
and [Jesus] sits at the [Creating] Hand of God.'

6. CHORALE  
**Now lie all things under You,  
You Yourself only excepted;  
the angels must forever and ever  
to You serving come.  
The princes stand also on the path  
and are to You willing subjects;  
Air, Water, Fire, Earth  
must to You servants be.**

Du Lebensfürst, HERR Jesu Christ Johann Rist (1641) Stanza 4  
Melody: Du Lebensfürst, HERR Jesu Christ Johann Schop (1641)

7. RECITATIVE EVANGELIST Acts 1: 10-11  
Tenor  
'And there they watched [Jesus] heavenward  
going, behold, there stood  
with them two mortals in white clothes,  
who also said:'  
Tenor, Bass  
'You mortals of Galilee, why stand you  
and look heavenward?  
This Jesus Who from you is received  
heavenwards, will come, as you [Jesus]  
have seen heavenward going.'

RECITATIVE

Alto

Ah indeed! so come back soon:

Tilg' einst mein trauriges Gebärden,  
sonst wird mir jeder Augenblick  
verhaßt und Jahren ähnlich werden.

REZITATIV EVANGELIUM Tenor

'Sie aber beteten ihn an, wandten  
um gen Jerusalem von dem Berge,  
der da heißet der Ölberg, welcher ist  
nahe bei Jerusalem und liegt einen  
Sabbater-Weg davon, und sie  
kehrten wieder gen Jerusalem  
mit großer Freude.'

Lukas 24: 52

Apostelgeschichte 1: 12

wipe away my sorrowful attitude,  
otherwise will to me every moment  
hated and like years become.

RECITATIVE EVANGELIST Tenor

'But they prayed to [Jesus], turned  
towards Jerusalem from the mountain,  
which is there called the Mount of Olives, which is  
near by Jerusalem and lies a  
Sabbath's journey away, and they  
returned again to Jerusalem  
with great joy.'

Luke 24: 52

Acts 1: 12

8. ARIA Sopran

Jesu, deine Gnadenblicke  
kann ich doch beständig sehn.  
Deine Liebe bleibt zurücke,  
daß ich mich hier in der Zeit  
an der künft'gen HERRlichkeit  
schon voraus im Geist erquicke,  
wenn wir einst dort vor dir stehn.

9. CHORAL

**Wenn soll es doch geschehen,  
wenn kömmt die liebe Zeit,  
daß ich ihn werde sehen  
in seiner HERRlichkeit?  
Du Tag, wenn wirst du sein,  
daß wir den Heiland grüßen,  
daß wir den Heiland küssen?  
Komm, stelle dich doch ein!**

Strophe 7

Gott fährt auf gen Himmel Gottfried Wilhelm Sacer (1697)  
Melodie: Von Gott will ich nicht lassen anonym Komponist (1557)

8. ARIA Soprano

Jesu, Your touches of grace  
I can surely constantly perceive.  
Your Love stays behind,  
so that I myself within this time  
to that future LORDliness  
already in advance in the Spirit revive,  
when we one day in front of You stand.

9. CHORALE

**When shall it yet happen,  
when comes the beloved Time,  
that I [Jesus] will see  
in [God's] LORDliness?  
You Day, when will you be,  
that we the Saviour greet,  
that we the Saviour kiss?  
Come, appear You surely!**

Stanza 7

Gott fährt auf gen Himmel Gottfried Wilhelm Sacer (1697)  
Melodie: Von Gott will ich nicht lassen anonymous composer (1557)

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period  
Instrument Soloists in

**BWV\_43 at 0:00; BWV\_37 at 18:10; BWV\_128 at 33:31; and BWV\_11 at 49:21:**

[www.youtube.com/watch?v=YtY3o5DVpKM](http://www.youtube.com/watch?v=YtY3o5DVpKM)

## Seventh Sunday of Easter (Sunday after Ascension Day, Exáudi)

The first and second movements of **BWV\_44** are an exposition of the words of Jesus in the last portion of the Gospel for the day, these words found in John 16: 2, presented by a duet of Bass and Tenor, followed by the energetic choral movement ending with a grand tierce de Picardie or major chord ending! Movement 3 features the words explaining what the followers of the Way may expect before the blessed overcoming of all the torment, ban and severe pain. Daniel Taylor presents the Alto Aria with superb angst and excellent declamation of the text! In movement 4 the tenors hold forth with the congregational chorale reflecting on the heartbreak befalling everyone now as they travel the narrow Way which is full of distress as the travel is made to heaven. The raw and abrasive interpretation of the text by the Bass in Recitative movement 5 explains the persecution, of those who teach love, by the antichrist, the great monster, using sword and fire to show their repugnance. They think that their conduct is pleasant to God, but followers of the Way are like palm branches, bending in the wind and not breaking, only to be able to rise higher under the burden! The people of the Way are comforted that God watches over all of God's creation, so that as the weather storms pile up, and

through the tribulation of the storms, the sun of joy soon laughed, all made possible by Bach's dance of joy superbly sung by soprano Joanne Lunn! The final movement congregational chorale response encourages each soul to alone trust God the Creator. It goes, as it goes and God Motherly/Fatherly knows how to counsel in all actions!

### **BWV\_44, Sie werden euch in den Bann tun I**

Exáudi Dómine\*/Siebter Ostersonntag

Brief: 1. Petrus 4: 8-11

Evangelio: Johannes 15: 26-16: 4

1. [DUETTO] Baß und Tenor Johannes 16: 2a  
'Sie werden euch in den Bann tun.' Hemiolen
2. [CHOR] Johannes 16: 2b  
'Es kömmt aber die Zeit, daß, wer euch tötet,  
wird meinen, er tue Gott einen Dienst daran.'  
Terz de Picardie
3. ARIA Alt  
Christen müssen auf der Erden  
Christi wahre Jünger sein.  
Auf sie warten alle Stunden,  
bis sie selig überwunden,  
Marter, Bann und schwere Pein.
4. CHORAL Tenor  
**Ach Gott, wie manches Herzeleid  
begegnet mir zu dieser Zeit.  
Der schmale Weg ist trübsalvoll,  
den ich zum Himmel wandern soll.**  
Ach Gott, wie manches Herzeleid Martin Moller (1587) Strophe 1  
Melodie: HERR Jesu Christ, meins Lebens Licht anonymer Komponist  
(ca, 1455)
5. RECITATIVO Baß  
Es sucht der Antichrist,  
das große Ungeheuer,  
mit Schwert und Feuer  
die Glieder Christi zu verfolgen,  
weil ihre Lehre ihm zuwider ist.  
Er bildet sich dabei wohl ein,  
es müsse sein Tun Gott gefällig sein.  
Allein, es gleichen Christen denen Palmenzweigen,  
die durch die Last nur desto höher steigen.
6. ARIA Sopran  
Es ist und bleibt der Christen Trost,  
daß Gott für seine Kirche wacht.  
Denn wenn sich gleich  
die Wetter türmen,  
so hat doch nach den Trübsalstürmen  
die Freudensonne bald gelacht.
7. CHORAL  
**So sei nun, Seele, deine,  
und traue dem alleine,  
der dich erschaffen hat.  
Es gehe, wie es gehe,  
dein Vater in der Höhe,  
der weiß zu allen Sachen Rat.**  
In allen meinen Taten Paul Fleming (1642) Strophe 9  
Melodie: O Welt ich muß dich lassen Heinrich Isaac (1490)

\*Lateinischer Introitus nach Psalm 27: 7.

Exáudi Dómine\*/Seventh Sunday of Easter

Epistle: 1 Peter 4: 8-11

Gospel: John 15: 26-16:4

1. [DUETTO] Bass and Tenor John 16: 2a  
'They will you within the ban place.' hemiolas
2. [CHORUS] John 16: 2b  
'There comes though the time, that, whoever kills you,  
shall [think, they], do God a service thereby.'  
tierce de Picardie
3. ARIA Alto  
Christians must on the earth  
Christ's true Disciples be.  
Awake they await all hours,  
until they blessed overcome,  
torment, ban and severe pain.
4. CHORALE Tenor  
**Ah God, how many a heartbreak  
befalls me at this time.  
The narrow Way is of distress full,  
which I unto Heaven am supposed to wander.**  
Ach Gott, wie manches Herzeleid Martin Moller (1587) Stanza 1  
Melody: HERR Jesu Christ, meins Lebens Licht anonymous composer  
(ca, 1455)
5. RECITATIVE Bass  
There desires the antichrist,  
the great monster,  
with sword and fire  
the members of Christ to persecute,  
because their teaching to him is repugnant.  
It imagines that,  
its conduct must be pleasant to God.  
But, christians are like palm branches,  
which by the burden only the higher rise.
6. ARIA Soprano  
It is and remains for the christian's comfort,  
that God watches for the sake of [all God's creation].  
Then when immediately  
the weather storms pile up,  
so has after all the storms of tribulation  
the sun of joy soon laughed.
7. CHORALE  
**So be now, Soul, yourself,  
and trust [God] alone,  
Who you created has.  
It goes, as it goes,  
your [Mother/]Father in the [Universe],  
knows in all actions counsel.**  
In allen meinen Taten Paul Fleming (1642) Stanza 9  
Melody: O Welt ich muß dich lassen Heinrich Isaac (1490)

\*Latin Introit based on Psalms 27: 7.

A cantata for all times and places follows with one of Bach's earliest extant cantatas **BWV\_150** (see also pp. 109-110 above, Second Sunday of Easter) composed in 1703-1707, and performed and recorded by John Eliot Gardiner directing the Monteverdi Choir and English Baroque Period

Instrument Soloists first in Arnstadt in April of 2000 and this recording made in Sherborne Abbey, England in June of 2000. The yearning and soulful strings Sinfonia movement 1 introduces the cantata which movement 2 immediately presents the desire and longing of everyone to be with the Lord, with the words of Psalms 25: 1-2. The energy increases immediately with the imploring of God that the hope which the soul finds in God not let the soul to become shamed, nor have the enemies exult over the soul, the result of which ends in a grand major third of hope! Joanne Lunn then sings the soprano Aria movement 3 expressing the soul which remains content as in time rages cross, storm, other trials, death, hell, and whatever life wills. Even if disaster strikes the faithful servant of God, justice is and remains justice. Movement 4 continues the focus on God with the plea that God lead and teach the soul in God's Truth, because God is the One Who delivers, as daily the soul eagerly looks for God. The descriptive Trio Aria movement 5 musically presents the cedars (palms: BWV\_44-5) blowing in the wind as they experience affliction, even to the point of becoming uprooted, but the soul is reminded that counsel and deed are set in order by God, and to pay no attention to whatever barks against you because God's Word teaches entirely differently from others' desires. Psalms 25: 15 follows here in the chorus movement 6 (following the pleas found in movement 4 based on Psalms 25: 5) that the eyes of the soul are steady on the Lord, for God pulls the foot out of any net in which it is caught! The final movement 7, a grand Chaconne with total instrumental and vocal resources affirming that sorrow ends in God in joy. People on thorns' Ways are carried in heaven's efficacy and blessing. God remains our faithful shelter, so we can disregard our and others' offenses. Christ stands at our side, and helps us all as we daily struggle but also triumph in God's Love with a grand major chord ending!

### **BWV\_150, *Nach dir, HERR, verlanget mich***

Zu jeder Zeit und an allen Orten

At all times and in all places

- |   |                              |  |                                |
|---|------------------------------|--|--------------------------------|
| 1. SINFONIA   |                              | 1. SINFONIA  |                                |
| 2. CORO [TUTTI]   | Psalms 25: 1-2               | 2. CHORUS [TUTTI]  | Psalms 25: 1-2                 |
| ‘Nach dir, HERR, verlanget mich. Mein Gott, ich hoffe auf dich; laß mich nicht zu Schanden werden, daß sich meine Feinde nicht freuen über mich.’   |                              | ‘With You, LORD, I desire [to be]. My God, I hope in You; let me not to shame become, that themselves my enemies do not exult over me.’  |                                |
|   | Terz de Picardie             |  | terce de Picardie              |
| 3. ARIA Sopran  |                              | 3. ARIA Soprano  |                                |
| Doch bin und bleibe ich vergnügt, obgleich hier zeitlich toben Kreuz, Sturm und andre Proben, Tod, Höll und was sich fügt. Ob Unfall schlägt den treuen Knecht, Recht ist und bleibet ewig Recht. |                              | Yet I am and remain content, although here in time rages cross, storm, and other trials, death, hell, and whatever itself wills. If disaster strikes the faithful servant, justice is and remains ever justice.                  |                                |
| 4. CORO [TUTTI]   | Psalms 25: 5                 | 4. CHORUS [TUTTI]  | Psalms 25: 5                   |
| ‘Leite mich in deiner Wahrheit und lehre mich; denn du bist der Gott, der mir hilft; täglich harre ich dein.’   | Terz de Picardie             | ‘Lead me in Your Truth and teach me; because You are the God, Who [us] delivers; tierce de Picardie daily look I eagerly for You.’   |                                |
| 5. ARIA [TERZETTO] Alt, Tenor und Baß   |                              | 5. ARIA [TRIO] Alto, Tenor and Bass  |                                |
| Zedern müssen von den Winden oft viel Ungemach empfinden, oftmals werden sie verkehrt. Rat und Tat auf Gott gestellet, achtet nicht, was widerbellet, denn sein Wort ganz anders lehrt.           |                              | Cedars must from the winds often much affliction experience, often they become uprooted. Counsel and deed in God set in order, pay no attention, whatever barks against [them], because [God's] Word entirely different teaches. |                                |
| 6. CORO [TUTTI]   | Psalms 25: 15                | 6. CHORUS [TUTTI]  | Psalms 25: 15                  |
| ‘Meine Augen sehen stets zu dem HERRN; denn er wird meinen Fuß aus dem Netze ziehen.’   |                              | ‘My eyes are steady on the LORD; for [God] will my foot out of the net pull.’  |                                |
|   | Hemiola und Terz de Picardie |  | hemiola and tierce de Picardie |
| 7. CIACCONA* [TUTTI]  |                              | 7. CHACONNE* [TUTTI]   |                                |
| Meine Tage in dem Leide endet Gott dennoch zur Freude. Christen auf den Dornenwegen führen Himmels Kraft und Segen.   |                              | My days in sorrow ends God nevertheless in joy. [All people] on their thorns Ways are carried in heaven's efficacy and blessing.   |                                |

Bleibet Gott mein treuer Schutz\*\*,  
achte ich nicht Menschentrutz.  
Christus, der uns steht zur Seiten,  
hilft mir täglich sieghaft streiten.

Terz de Picardie

\*Diese Ciaccona wurde im Finale von Brahms' 4. Symphonie verwendet.  
\*\*Schatz in BG und Gardiner CD

Remains God my faithful shelter\*\*,  
regard I not mortals' offenses.  
Christ, Who stands at [your] side,  
helps [everyone] daily triumphantly struggling.

tierce de Picardie

\*This chaconne was used in the finale of Brahms's 4th Symphony.  
\*\*Schatz (Love) in BG and Gardiner CD

**BWV\_183** introduces us to the fifth in the series of nine cantata texts written by Christiane Mariane von Ziegler of Leipzig for after Easter Day 1725. The Epistle for the day stresses the importance of each person maintaining constant love for one another, serving without complaint, and using the gifts which each one has received. Movement 1 Recitative Bass presents the complete text of John 16: 2 which was also presented in the first two movements of BWV\_44 (ref. above). They will place you under a "*Bann*" (excommunication order) replaces "*ausstoßen*" (being tossed out of the synagogue) found in the biblical text. Notice, however, Bach's use here of the oboes d'amore and oboes da caccia, love hunting and being hunted, in somber tones, but in the end a major chord outcome! In movement 2 it is the somber tones of the violoncello piccolo which introduce and accompany the somber singing of the tenor who bravely states that they fear not death's dread, and do not shrink completely from any trouble, because the Shelter Arm of Jesus will protect, allowing all to follow gladly and willingly, that even if one's life is taken because people believe they are doing God a service and God will reward them, then so be it! Ready to be killed, relying on the protecting arm of Jesus, and acceptance of God's will in the lives of others are the main points of this first Aria (second movement). Note especially the expressive word painting of tenor Paul Agnew accompanied by the piccolo violoncello, with the unison final cadence resolution. The clouds break with Bach's use of the major key of movement 3, oboes d'amore and da caccia accompaniment, and the text which affirms that the soul is ready to surrender blood and a poor life for the Saviour, devoting everything to Jesus. What brings comfort is that the Holy Spirit stands with the soul established, even if it is too much for the mortal. The Soprano Aria movement 4 is a lively dance accompanied by oboes of the hunt, and proclaiming the Holy Spirit to be the highest Comforter, Who directs one to walk in the Way, helping by interceding in weakness, knowing that the Spirit is concerned for one's well-being! Movement 5 congregational Chorale with oboes d'amore and oboes da caccia affirm that the Spirit teaches everyone how to pray properly, and that those prayers are heard, Songs sounding well, as they rise to Heaven, ever rising, not letting go until God has helped, Who alone is able to help, ending with a grand major chord!

### **BWV\_183, Sie werden euch in den Bann tun II**

Exáudi Dómine\*/Siebter Ostersonntag

Brief: 1. Petrus 4: 8-11

Evangelio: Juan 15: 26-16: 4

Exáudi Dómine\*/Seventh Sunday of Easter

Epistle: 1 Peter 4: 8-11

Gospel: John 15: 26-16: 4

#### 1. RECITATIVO Baß

Oboen d'amore, Oboen da caccia Johannes 16: 2

‘Sie werden euch in den Bann tun. Es kömmt  
aber die Zeit, daß, wer euch tötet, wird meinen,  
er tue Gott einen Dienst daran.’ Terz de Picardie

#### 2. ARIA Tenor

Ich fürchte nicht des Todes Schrecken,  
ich scheue ganz kein Ungemach.

Denn Jesus' Schutzarm wird mich decken,  
ich folge gern und willig nach;  
wollt ihr nicht meines Lebens schonen  
und glaubt, Gott einen Dienst zu tun,  
er soll euch selben noch belohnen,  
wohlan, es mag dabei beruhn.

#### 3. RECITATIVO Alt Oboen d'amore, Oboen da caccia

Ich bin bereit, mein Blut und armes Leben  
vor dich, mein Heiland, hinzugeben,  
mein ganzer Mensch soll dir gewidmet sein;

#### 1. RECITATIVE Bass

oboes d'amore, oboes da caccia John 16: 2

‘They will you within the ban place. There comes  
though the time, that whoever kills you, will believe,  
[they] do God a service thereby.’ tierce de Picardie

#### 2. ARIA Tenor

I fear not the death's dread,  
I shrink from completely no trouble.

For Jesus's Shelter Arm will me protect,  
I follow [Jesus] gladly and willingly;  
would you not my life spare  
and believe, God a service you do,  
in addition [God] shall you yourselves reward,  
well, may it thereon rest upon.

#### 3. RECITATIVE Alto oboes d'amore, oboes da caccia

I am ready, my blood and poor life  
for You my Saviour, to surrender,  
my total mortality shall to You devoted be:

ich tröste mich, dein Geist wird bei mir stehen,  
gesetzt, es sollte mir vielleicht zuviel geschehen.

4. ARIA Sopran Oboen da caccia  
Höchster Tröster, Heilger Geist,  
der du mir die Wege weist,  
darauf ich wandeln soll,  
hilf meine Schwachheit mit vertreten, Römer 8: 26  
denn von mir selber kann ich nicht beten,  
ich weiß, du sorgest vor mein Wohl! Hemiolen

5. CHORAL Oboen d'amore, Oboen da caccia  
**Du bist ein Geist, der lehret,  
wie man recht beten soll;  
dein Beten wird erhört,  
dein Singen klinget wohl.  
Es steigt zum Himmel an,  
es steigt und läßt nicht abe,  
bis der geholfen habe,  
der allein helfen kann.** Terz de Picardie  
Zeuch ein zu deinen Toren Paul Gerhardt (1653) Strophe 5  
Melodie: Helft mir Gotts Güte preisen Wolfgang Figulus (1569?)

I comfort myself, Your Spirit will with me stand,  
established, it shall to me perhaps too much be done.

4. ARIA Soprano oboes da caccia  
Highest Comforter, Holy Spirit,  
Who You to me the Ways direct,  
thereon I shall walk,  
help my weakness by interceding, Romans 8: 26  
because on my own I can not pray,  
I know, You are concerned for my well-being! hemiolas

5. CHORALE oboes d'amore, oboes da caccia  
**You are a Spirit, Who teaches,  
how [everyone] properly praying shall;  
Your prayers are heard,  
Your Songs sound well.  
They rise to the Heaven,  
they rise and do not let go,  
till [God] has helped,  
Who alone helping can.** tierce de Picardie  
Zeuch ein zu deinen Toren Paul Gerhardt (1653) Stanza 5  
Melody: Helft mir Gotts Güte preisen Wolfgang Figulus (1569?)

\*Lateinischer Introitus nach Psalm 27: 7.

\*Latin Introit based on Psalms 27: 7.

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_44** at **0:00**; **BWV\_150** at **16:57**; and **BWV\_183** at **31:30**:

[www.youtube.com/watch?v=gyOd4X\\_CpUk](http://www.youtube.com/watch?v=gyOd4X_CpUk)

## Visit of Mary to Elizabeth, 31 May

Here are the two extant cantatas Bach wrote for the Visit of Mary to Elizabeth. This was celebrated on 02 July when Bach wrote them, but is now celebrated by Lutherans on 31 May! For BWV\_147, see the CD link after the text below or CD 53 of 56. This CD was recorded at the Michaeliskirche in Lüneburg where J. S. Bach was a student in the school there in 1700-1702. For BWV\_10 see CD 28 of 56 which along with CD 53 was part of the Bach Pilgrimage with John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists.

The odd-numbered movements of **BWV\_147** were originally set to music by Bach for the Fourth Sunday in Advent, 1716, however since no concerted music was allowed in Leipzig on that Sunday, Bach reworked it for use in celebration of Mary's Visit to Elizabeth. The sixth and tenth movements' music is most familiar to us in the words of *Jesu joy of mortal (man's) desiring*, but your possible interest is directed also to other movements as well. Movement 1 calls the heart, mouth, response and life to witness without fear and hypocrisy to the Lord God, Saviour Jesus. And in this cantata it is clear in movement 2 that the blessed mouth that does this includes Mary, who through gratitude and praise makes her innermost soul known as she tells of the Saviour's Surprises in what God has done for her the handmaid of God. The poet here opens up the blessing of God to include the entire mortal family, which is set free from satan, sin and its load by the comforting presence of Jesus. Movement 3 encourages us not to be afraid but to confess Jesus and see the Creator's Face of love. All who do not avoid this or deny this are blessed in seeing the Lordliness of Love, all accompanied by the oboe of love! Movement 4 Bass Recitative calls everyone to abandon the delusion that a hardness of heart brings. This love lifts up the needy, as all are called to give everything including body and spirit and fervently desire through Faith to conceive love! Soprano Aria movement 5 asks Jesu to prepare the Way, and look upon all with the Eyes of Grace. The congregational Chorale movement 6 affirms that all people have Jesus, Who revives sick and sad hearts, so that we remain in Love even if the heart

breaks! The post-Sermon Second Part Tenor Aria movement 7 asks Jesu's help in being able to confess Jesu in weal and woe, joy and sorrow, and for the faith and patience to enable the heart to steadily burn with the Love of Jesu, help, Jesu, help! The oboes of the hunt accompany the eighth movement Alto Recitative which announces that the surprising Hand of the Creator works in the unnoticed of the earth! The Surprise of God is that even though our mouths do not confess the Saviour, God is there in us inspiring others even and especially when we do not know it! The Spirit nurtures John with the Love Bond which makes John able in Elizabeth's womb to know the Saviour, stirring John to jump and leap in speechless speaking! God will do the same with you enabling by the power of the Spirit to inspire you to thank and praise God with your life and tongue. Bass Aria movement 9 declares the mortal's will to sing of the Surprises of Jesu as lips' offering is brought and Surprises sung! Jesu brings this about through the Love Covenant with weak flesh, overcoming the mortal mouth through the strength of the holy Fire. Congregational Chorale movement 10 affirms that Jesus remains our joy, our hearts' consolation and sap, restraining all suffering, giving life Strength, the Delight and Sunshine of our eyes, our souls' Treasure and Joy. Therefore we do not leave Jesus out of our heart and sight!

### **BWV\_147, Herz und Mund und Tat und Leben**

Besuch Mariens bei Elisabeth [31. Mai (2. Juli)]  
Brief: Jesaja 11: 1-5; 1. Samuel 2: 1-10 Evangelium: Lukas 1: 39-57

Visit of Mary to Elizabeth [31 May (2 July)]  
Epistle: Isaiah 11: 1-5; 1 Samuel 2: 1-10 Gospel: Luke 1: 39-57

#### 1. CHOR

Herz und Mund und Tat und Leben  
muß von Christo Zeugnis geben  
ohne Furcht und Heuchelei, *Hemiolen*  
daß er Gott und Heiland sei.

#### 2. RECITATIVO ACCOMPAGNATO Tenor

Gebenedeiter Mund!  
Maria macht ihr Innerstes der Seelen  
durch Dank und Rühmen kund;  
sie fänget bei sich an,  
des Heilands Wunder zu erzählen,  
was er an ihr als seiner Magd getan. O! menschliches  
Geschlecht, des Satans und der Sünden Knecht,  
du bist befreit durch Christi tröstendes Erscheinen  
von dieser Last und Dienstbarkeit!  
Jedoch dein Mund und dein verstockt Gemüte  
verschweigt, verleugnet solche Güte;  
doch wisse, daß dich nach der Schrift  
ein allzu scharfes Urteil trifft. *Terz de Picardie*

#### 3. ARIA Alt *Oboe d'amore*

Schäme dich, o Seele, nicht,  
deinen Heiland zu bekennen,  
soll er dich die Seine nennen  
vor des Vaters Angesicht!  
Doch wer ihn auf dieser Erden  
zu verleugnen sich nicht scheut,  
soll von ihm verleugnet werden,  
wenn er kömmt zur Herrlichkeit.

#### 4. RECITATIVO Baß

Verstockung kann Gewaltige verblenden,  
bis sie des Höchsten Arm vom Stuhle stößt;  
doch dieser Arm erhebt,  
obschon vor ihm der Erden Kreis erbebt,  
hingegen die Elenden, so er erlöst.  
O hochbeglückte Christen,  
auf, machet euch bereit,  
itzt ist die angenehme Zeit,  
itzt ist der Tag des Heils: Der Heiland heißt

#### 1. CHORUS

Heart and mouth and response and life  
must of Christ a witness give  
without fear and hypocrisy, *hemiolias*  
that [Jesus] God and Saviour is.

#### 2. RECITATIVE ACCOMPANIED Tenor

Blessed mouth!  
Mary makes her innermost of the soul  
through gratitude and praise known;  
she begins with herself,  
of the Saviour's Surprises to tell,  
what [God] to her as [God's] handmaid has done.  
O! mortal family, of satan and sin servant, you are  
set free through Christ's comforting presence  
from this load and bondage!  
However your mouth and your impenitent mind  
is silent, denies such Goodness;  
yet know, that you according to the Scriptures  
an all too sharp judgment encounter. *tierce de Picardie*

#### 3. ARIA Alto *oboe d'amore*

Be you ashamed, O soul, not,  
your Saviour to confess,  
shall [Jesus] you [Jesus'] self name  
before the [Creator's] Face!  
Yet whoever [Jesus] on this earth  
to deny [Jesus] does not avoid,  
shall by [Jesus] be denied,  
when [Jesus] comes in the LORDliness.

#### 4. RECITATIVE Bass

Hardness of heart can the powerful delude,  
till them the [Creator's] Arm from the seat shoves;  
yet this Arm lifts up,  
although before it the earth's sphere shakes,  
on the other Hand the needy, so [God] redeems.  
O highly fortunate [mortals],  
up, make yourselves prepared,  
at present is the pleasant time,  
at present is the Day of Salvation: The Saviour calls

euch Leib und Geist  
mit Glaubensgaben rüsten,  
auf, ruft zu ihm in brünstigem Verlangen,  
um ihn im Glauben zu empfangen.

5. ARIA Sopran  
Bereite dir, Jesu, noch itzo die Bahn,  
mein Heiland, erwähle die gläubende Seele  
und siehe mit Augen der Gnaden mich an.

6. CHORAL  
**Wohl mir, daß ich Jesum habe,  
o wie feste halt ich ihn,  
daß er mir mein Herze labe,  
wenn ich krank und traurig bin.  
Jesum hab ich, der mich liebet  
und sich mir zu eigen gibet;  
ach drum laß ich Jesum nicht,  
wenn mir gleich mein Herze bricht.**

Jesu, meiner Seelen Wonne Martin Jahn (1661) Strophe 6  
Melodie: Werde munter, mein Gemüte Johann Schop (1642)

you all body and spirit  
with Faith's Gifts to prepare,  
up, call to [God] in fervent desire,  
because of [Jesus] in the Faith to conceive.

5. ARIA Soprano  
Prepare to You, Jesu, in addition now the Way,  
my Saviour, choose the faithful soul  
and consider with Eyes of Grace [all people].

6. CHORALE  
**Blessed [are all], that have Jesus,  
oh how firmly I hold [Jesus],  
that [Jesus] to me my heart revives,  
when I sick and sad am.  
Jesus have I, Who loves [everyone]  
and [Jesus] to [all] to belong to gives;  
ah therefore [we] leave Jesus not,  
even if to me though my heart breaks.**

Jesu, meiner Seelen Wonne Martin Jahn (1661) Stanza 6  
Melody: Werde munter, mein Gemüte Johann Schop (1642)

Parte seconda  
Nach der Predigt

7. ARIA Tenor  
Hilf, Jesu, hilf, daß ich auch dich bekenne,  
in Wohl und Weh, in Freud und Leid,  
daß ich dich meinen Heiland nenne  
im Glauben und Gelassenheit,  
daß stets mein Herz von deiner Liebe brenne,  
hilf, Jesu, hilf!

8. RECITATIVO Alt Oboen da caccia  
Der höchsten Allmacht Wunderhand  
würkt im Verborgenen der Erden.  
Johannes muß mit Geist erfüllet werden,  
ihn zieht der Liebe Band  
bereits in seiner Mutter Leibe,  
daß er den Heiland kennt,  
ob er ihn gleich noch nicht  
mit seinem Munde nennt,  
er wird bewegt, er hüpfet und springet,  
indem Elisabeth das Wunderwerk ausspricht,  
indem Mariae Mund der Lippen Opfer bringet.  
Wenn ihr, o Gläubige, des Fleisches  
Schwachheit merkt,  
wenn euer Herz in Liebe brennet,  
und doch der Mund den Heiland nicht bekennet,  
Gott ist es, der euch kräftig stärkt,  
er will in euch des Geistes Kraft erregen,  
ja, Dank und Preis auf eure Zunge legen.

9. ARIA Baß  
Ich will von Jesu Wundern singen  
und ihm der Lippen Opfer bringen,  
ich will von Jesu Wundern singen.  
Er wird nach seiner Liebe Bund  
das schwache Fleisch, den irdschen Mund  
durch heiliges Feuer kräftig zwingen.

10. CHORAL  
**Jesus bleibt meine Freude,  
meines Herzens Trost und Saft,  
Jesus wehret allem Leide,  
er ist meines Lebens Kraft,**

Parte seconda Second Part  
Nach der Predigt After the Sermon.

7. ARIA Tenor  
Help, Jesu, help, that I also You confess,  
in weal and woe, in joy and sorrow,  
that I You my Saviour name  
in faith and patience,  
that steadily my heart by Your Love burns,  
help, Jesu, help!

8. RECITATIVE Alto oboes da caccia  
The [Creator's Universal] Surprise Hand  
works in the unnoticed of the earth.  
John must with Spirit become filled,  
nurtures [God] the Love Bond  
already in [John's] mother's womb,  
that [John] knows the Saviour,  
though [John] does not yet  
with [John's] mouth [Jesus] name,  
[John] is stirred, [John] jumps and leaps,  
while Elizabeth the Surprise Work speaks,  
while Mary's mouth the lips' offering brings.  
If you, O faithful ones, the flesh's  
weakness marks,  
if your heart within Love burns,  
and yet the mouth does not the Saviour confess,  
God is there, Who you effectively strengthens,  
[God] will in you the power of the Spirit inspire,  
yes, thanks and praise on your tongue are sown.

9. ARIA Bass  
I will of Jesu's Surprises sing  
and to [Jesu] the lips' offering bring,  
I will of Jesu's Surprises sing.  
[Jesu] will according to [Jesu's] Love Covenant  
the weak flesh, the mortal mouth  
through holy Fire's strength overcome.

10. CHORALE  
**Jesus remains my joy,  
my heart's consolation and sap,  
Jesus restrains all suffering,  
[Jesus] is my life's Strength,**

**meiner Augen Lust und Sonne,  
meiner Seele Schatz und Wonne;  
darum laß ich Jesum nicht,  
aus dem Herzen und Gesicht.**

Jesu, meiner Seelen Wonne Martin Jahn (1661) Strophe 16  
Melodie: Werde munter, mein Gemüte Johann Schop (1642)

**my eyes' Delight and Sunshine,  
my soul's Treasure and Joy;  
therefore leave I Jesus not,  
out of the heart and sight.**

Jesu, meiner Seelen Wonne Martin Jahn (1661) Stanza 16  
Melody: Werde munter, mein Gemüte Johann Schop (1642)

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_147 at 40:54:**

<https://www.youtube.com/watch?v=sGG3ninFM8o>

The second cantata for the Visit of Mary to Elizabeth **BWV\_10**, written by Bach one year later, leaves the listener almost breathless in hearing the youthful energy of Mary describing her feelings about God as she visits Elizabeth, all of which is based on the biblical explanation of the visitation of Mary to Elizabeth. Considering Mary's energy, it's almost no wonder that John jumped in Elizabeth's womb as Mary entered the house! The text is presented by way of the Ninth Psalm tone and the minor presentation yields finally with the tierce de Picardie ending the movement, but not before Mary explains her glorification of the Lord as her spirit rejoices in God our Saviour, for God has regarded the needy virgin as all are called upon to perceive that from now on all children's children will be and call her to be blessed. The wonder-surprising Works of God are energetically presented by the Soprano Aria movement 2. Notice the three declamations of *HERR* and also the three presentations of the following phrase! God considers our needs, and has done so much for everyone that we cannot count or make note of all of it! In Tenor Recitative movement 3 the Creator's Goodness and Faithfulness are presented as in Lamentations that they are every morning new and lasting forever, along with God's Help for all who trust through hearing, God showing Power with God's Arm to all who are neither cold nor warm in faith, but are naked, weak, false, full of vanity and arrogance, but all of that God's Hand will disperse as chaff in all of us. Bass Aria movement 4 continues that God shoves the powerful from their seats, and raises up the inferior ones in care for them so that they stand like the stars in heaven. God leaves the rich bare and empty while filling up the hungry with Gifts from the Grace Sea of riches and abundance. Bach used the fifth movement Duetto and Chorale for Bach's fourth Schübler Organ Chorale, BWV\_648. This movement reminds us that God thinks of Compassion and helps up God's servant Israel as the text turns back to the verbatim Magnificat text. Tenor Recitative movement 6 reminds us that what God spoke and promised to the mothers and fathers of old God also fulfills in Response and Work, since what God promised and swore to Abraham in Sarah's tent was fulfilled in giving them offspring as numerous as the sand of the sea and the stars of the Universe, as the Saviour was born, the eternal Word in flesh appearing to redeem out of pure love the entire mortal family from death, evil, and satan's slavery, all remaining through the present as God's Word full of Grace and Truth. To which the congregation responds in the Chorale movement 7 with laud and praise to God Creator, Redeemer and Holy Spirit Who was at the Beginning, is now and always through Eternity to Eternity. Amen.

### **BWV\_10, Meine Seel erhebt den HERREN**

Besuch Marias bei Elisabeth [31. Mai (2. Juli)]  
Brief: Jesaja 11: 1-5; 1. Samuel 2: 1-10 Evangelium: Lukas 1: 39-57

1. [CHORAL]

**Meine Seel erhebt den HERREN,** Lukas 1: 46b-48  
**und mein Geist freuet sich Gottes, meines  
Heilandes; denn er hat seine elende Magd  
angesehen. Siehe, von nun an werden mich  
selig preisen alle Kindeskind.** Neunten Psalmtons  
Terz de Picardie

2. ARIA Sopran

HERR, der du stark und mächtig bist,

Visit of Mary to Elizabeth [31 May (2 July)]

Epistle: Isaiah 11: 1-5; 1 Samuel 2: 1-10 Gospel: Luke 1: 39-57

1. [CHORALE]

**My soul glorifies the LORD,** Luke 1: 46b-48  
**and my spirit rejoices in God, my Saviour;  
for [God] has [God's] needy virgin regarded.  
Perceive, from now on will call me blessed  
all children's children.** Ninth Psalm tone  
tierce de Picardie

2. ARIA Soprano

LORD, You Who strong and mighty are,

Gott, dessen Name heilig ist,  
wie wunderbar sind deine Werke!  
Du siehst mich Elenden an,  
du hast an mir so viel getan,  
daß ich nicht alles zähl und merke.

3. RECITATIVO Tenor  
Des Höchsten Güt und Treu  
wird alle Morgen neu Klagelieder 3: 23  
und währet immer für und für  
bei denen, die allhier auf seine Hilfe schau  
und ihm in wahrer Furcht vertraun,  
hingegen übt er auch Gewalt  
mit seinem Arm  
an denen, welche weder kalt  
noch warm  
im Glauben und im Lieben sein. Offenbarung 3: 16  
Die naked, bloß und blind,  
die voller Stolz und Hoffart sind,  
will seine Hand wie Spreu zerstreun.

4. ARIA Baß  
Gewaltige stößt Gott vom Stuhl  
hinunter in den Schwefelpfuhl;  
die Niedern pflegt Gott zu erhöhen,  
daß sie wie Stern am Himmel stehen.  
Die Reichen läßt Gott bloß und leer,  
die Hungrigen füllt er mit Gaben,  
daß sie auf seinem Gnadenmeer  
stets Reichtum und die Fülle haben.

5. DUETTO E CORALE\* Tenor und Alt Lukas 1: 54  
**Er denket der Barmherzigkeit  
und hilft seinem Diener Israel auf.**

6. RECITATIVO Tenor  
Was Gott den Vätern alter Zeiten  
geredet und verheißen hat,  
erfüllt er auch im Werk und in der Tat.  
Was Gott dem Abraham, Genesis 18: 6  
als er zu ihm in seine Hütten kam,  
versprochen und geschworen,  
ist, da die Zeit erfüllet war, geschehen.  
Sein Same mußte sich so sehr wie  
Sand am Meer und Stern am Firmament ausbreiten;  
der Heiland ward geboren,  
das ewge Wort ließ sich im Fleische sehen,  
das menschliche Geschlecht  
von Tod und allem Bösen  
und von des Satans Sklaverei  
aus lauter Liebe zu erlösen.  
Drum bleibt's dabei,  
daß Gottes Wort voll Gnad und Wahrheit sei.

7. CHORAL  
**Lob und Preis sei Gott  
dem Vater und dem Sohn  
und dem Heiligen Geiste,  
wie es war im Anfang itzt und immerdar  
und von Ewigkeit zu Ewigkeit. Amen.**

Vierstimmige Vertonung des neunten Psalmtons  
Johann Hermann Schein (1627)

\*Vierter Schübler-Organchoral, BWV\_648

God, Whose Name is holy,  
how wonder-surprising are Your Works!  
You consider my needs,  
You have for me so much done,  
that I cannot count it all and make note of it.

3. RECITATIVE Tenor  
Of the [Creator's] Goodness and Faithfulness  
is every morning new Lamentations 3: 23  
and always lasts forever  
with them, who here for [God's] Help look  
and [God] in true fear trust,  
whereas [God] shows also Power  
with [God's] Arm  
to those, who neither cold  
nor warm  
in faith and in love are. Revelation 3: 16  
The naked, weak and false,  
those full of vanity and arrogance are,  
will [God's] Hand as if chaff disperse.

4. ARIA Bass  
The powerful shoves God from their seat  
down into the sulfur slough;  
the inferior ones God cares for to raise,  
that they like stars in heaven stand.  
God leaves the rich bare and empty,  
the hungry fills [God] with Gifts,  
that they upon [God's] Grace Sea  
always riches and abundance have.

5. DUETTO and CHORALE\* Tenor and Alto Luke 1: 54  
**[God] thinks of Compassion  
and helps up [God's] servant Israel.**

6. RECITATIVE Tenor  
What God to the [mothers/]fathers of old times  
has spoken and promised,  
[God] also fulfills in Work and in the Response.  
What God to Abraham, Genesis 18: 6  
when [God] to [Abraham] in [Sarah's] tent came,  
promised and swore,  
has, when the time was fulfilled, happened.  
[Abraham and Sarah's] offspring must so much as  
sand at the sea and stars in the [Universe] extend;  
the Saviour was born,  
the eternal Word in the flesh appeared,  
the mortal family  
from death and all evil  
and from satan's slavery  
out of pure love to redeem.  
Therefore it remains thereby,  
that God's Word full of Grace and Truth is.

7. CHORALE  
**Laud and praise be to God  
the [Creator and the Redeemer]  
and to the Holy Spirit,  
as it was at the Beginning now and always  
and from Eternity to Eternity. Amen.**

Four-part setting of the ninth Psalm tone  
Johann Hermann Schein (1627)

\*Fourth Schübler Organ Chorale, BWV\_648

Here is the Netherlands Bach Society performing  
**BWV\_10:**

## Pentecost Day

With trumpets and full instrumental resources Bach opens **BWV\_172** Chorus movement 1 calling for resounding songs, ringing strings for these blessed times in which God prepares souls for Temples (places of worship or synagogues)! Bass Recitative movement 2 follows with the words of Christ from John 14:23 promising to be with all who observe the Word, coming to them to make Habitation with them all the way down to a low CC#! The Bass Aria movement 3 celebrates the Holy Trinity and Great Honor of God in all Grace Time facing all of us with trumpet punctuated accompaniment. God is begged to come into our hearts' huts, humble and narrow minded though they be, to commune with us and move in with us! In movement 4 Tenor Aria, the souls' paradise is depicted with the wafting of the strings, as God's Spirit wafts through us. This is the same Spirit, Hebrew "*ruach*", which blew during creation and never passes away. The soul is encouraged to rise up and make oneself ready because the Comforter draws near! The last Aria movement 5 is a Soprano Soul and Alto Holy Spirit duet, with the soul not wanting to wait any longer for the gentle Heaven Wind to waft in the garden of the heart. The pietistic flavor of the words is revealed in the sweetness and overflowing delight, the receiving from the Holy Spirit the Grace Kiss, the soul's heart being taken in Faith, and the final declamation of the Holy Spirit that the Holy Spirit is ours, and we are the Holy Spirit's, accompanied by the oboe of Love playing the melody of the chorale Come Holy Spirit! Movement 6, stanza 4 of the Philipp Nicolai chorale *How brightly shines the Morning Star* affirms by the congregation the joyful shine which comes to the soul when God's loving eyes are cast upon all people. God's Word, Spirit, Body and Blood revive everyone. A final request of the soul is that God take us friendly in God's Arms, becoming warm by Grace, being invited by God's Word. The seventh movement is a rousing reprise of the first movement giving wonderful book ends to this spectacular early Bach cantata!

### **BWV\_172, *Erschallet, ihr Lieder, erklinget, ihr Saiten!***

Pfingsttag

Brief: Apostelgeschichte 2: 1-21 Evangelium: Johannes 14: 8-31

Day of Pentecost

Epistle: Acts 2: 1-21

Gospel: John 14: 8-31

1. CORO

Erschallet, ihr Lieder, erklinget, ihr Saiten!  
O seligste Zeiten!

God will sich die Seelen zu Tempeln bereiten.

2. RECITATIVO Baß Stimme Christi Johannes 14: 23

‘Wer mich liebet, der wird mein Wort halten, und  
mein Vater wird ihn lieben, und wir werden zu ihm  
kommen und Wohnung bei ihm machen.’

3. ARIA Baß

Heiligste Dreieinigkeit,  
großer Gott der Ehren,  
komm doch in der Gnadenzeit  
bei uns einzukehren,  
komm doch in die Herzenshütten,  
sind sie gleich gering und klein,  
komm und laß dich doch erbitten,  
komm und kehre bei uns ein,  
komm und ziehe bei uns ein!

4. ARIA Tenor

O Seelenparadies,  
das Gottes Geist durchwehet,  
der bei der Schöpfung blies,  
der Geist, der nie vergehet; Hemiola

1. CHORUS

Resound, you songs, ring out, you strings!  
O most blessed times!

God desires souls for places of worship to prepare.

2. RECITATIVE Bass vox Christi John 14: 23

‘Whoever Me loves, that [one] will My Word observe, and  
My [Mother/]Father will [them] love, and We will be to  
[them] coming and an Habitation with [them] making.’

3. ARIA Bass

Most Holy Three Oneness,  
Great God of Honor,  
come surely in the Grace Time  
among us to face,  
come surely in the hearts' huts,  
though they are humble and narrow minded,  
come and let You though be begged,  
come and commune with us,  
come and move in with us!

4. ARIA Tenor

O souls' paradise,  
that God's Spirit through wafts,  
Who during the creation blew,  
the Spirit, that never passes away; hemiola

- auf, auf, bereite dich,  
der Tröster nahet sich.
5. ARIA [DUETT] Oboe d'amore spielt *Komm heiliger Geist*  
Seele Sopran  
Komm, laß mich nicht länger warten,  
komm, du sanfter Himmelswind,  
wehe durch den Herzengarten!  
Heiliger Geist Alt  
Ich erquickte dich, mein Kind.  
Seele  
Liebste Liebe, die so süße,  
aller Wollust Überfluß!  
ich vergeh, wenn ich dich misse.  
Heiliger Geist  
Nimm von mir den Gnadenkuß.  
Seele  
Sei im Glauben mir willkommen,  
höchste Liebe, komm herein!  
Du hast mir das Herz genommen.  
Heiliger Geist  
Ich bin dein, und du bist mein!
6. CHORAL  
**Von Gott kömmt mir ein Freudenschein,  
wenn du mit deinen Äugelein  
mich freundlich tust anblicken.  
O HERR Jesu, mein trautes Gut,  
dein Wort, dein Geist, dein Leib und Blut  
mich innerlich erquickten.  
Nimm mich freundlich in dein Arme,  
daß ich warme werd von Gnaden:  
Auf dein Wort komm ich geladen.**
- Wie schön leuchtet der Morgenstern Philipp Nicolai (1599) Strophe 4  
Melodie: Wie schön leuchtet der Morgenstern Philipp Nicolai (1599)
7. Chorus repetatur ab initio

- up, rise up, make yourself ready,  
the Comforter draws near yourselves.
5. ARIA [DUET] oboe d'amore plays the chorale *Komm heiliger Geist*  
Soul Soprano  
Come, let me wait no longer,  
come, You gentle Heaven Wind,  
waft through the garden of the heart!  
Holy Spirit Alto  
I revive you, My child.  
Soul  
Dearest Love, Who [is] so sweet,  
all Overflowing Delight!  
I perish, when I am without You.  
Holy Spirit  
Receive from Me the Grace Kiss.  
Soul  
Be in Faith welcome to me,  
Highest Love, come in here!  
You have my heart taken.  
Holy Spirit  
I AM yours, and you are Mine!
6. CHORALE  
**From God comes to me a joyful shine,  
when You with Your Eyes Loving  
[upon] me friendly cast viewing.  
O LORD Jesu, my beloved Good,  
Your Word, Your Spirit, Your Body and Blood  
me inwardly revive.  
Take me friendly in Your Arms,  
that I warm become by Grace:  
At Your Word come I invited.**
- Wie schön leuchtet der Morgenstern Philipp Nicolai (1599) Stanza 4  
Melody: Wie schön leuchtet der Morgenstern Philipp Nicolai (1599)
7. Chorus repetatur ab initio/Initial Chorus repeated

**BWV\_59** opens with the trumpet triumphant accompaniment to the Soprano and Bass Duet singing the words of Jesus from John 14: 23 promising the indwelling of the Holy Spirit in all who love Jesus and keep God's Word. The subsequent Soprano Recitative movement 2 reflects on the Honors Jesus bestows, asking "what does God's Love not do", that God is desiring the love that Jesus gives freely. The congregational chorale response in movement 3 entreats God Holy Spirit to fill up everyone God has created with courage and feeling, so that God's Love catches fire within us all. The Lord's Light Splendor has gathered in Faith folk of all world languages, to sing the praise song Alleluia! The placidly delightful and plainly proclaimed Bass Aria movement 4 declares that the world with all its splendor cannot compare to the LORDliness of the comforting God that reigns in Heaven and dwells in our hearts! The contemplation of God's comfort brings us to realize the blessedness which we experience in that comfort here on earth and the superior blessedness to come in Heaven's habitation! John Eliot Gardiner adds the third and final stanza of *Komm heiliger Geist, HERRE Gott* as the concluding fifth movement congregational prayer that God's holy Passion and sweet Comfort keep all of us remaining in joyful and confident service to God throughout every tribulation of life, asking God to strengthen the stupidity of the flesh to valiantly struggle and press forward through death and life bringing all to gloriously sing Hallelujah!

### **BWV\_59, Wer mich liebet, der wird mein Wort halten I**

Pfingsttag  
Brief: Apostelgeschichte 2: 1-21 Evangelium: Johannes 14: 8-31

Day of Pentecost  
Epistle: Acts 2: 1-21

Gospel: John 14: 8-31

1. DUETTO Sopran und Baß triumphierend Johannes 14: 23  
'Wer mich liebet, der wird mein Wort halten,  
und mein Vater wird ihn lieben, und wir werden zu

1. DUETTO Soprano and Bass triumphant John 14: 23  
'Whoever loves Me, [they] will My Word keep, and My  
[Mother/]Father will love [her/]him, and We will

ihm kommen und Wohnung bei ihm machen.'

2. RECITATIVO Sopran  
O, was sind das vor Ehren,  
worzu uns Jesus setzt?  
Der uns so würdig schätzt,  
daß er verheißt,  
samt Vater und dem heiligen Geist  
in unsern Herzen einzukehren.  
O, was sind das vor Ehren?  
Der Mensch ist Staub,  
der Eitelkeit ihr Raub,  
der Müh und Arbeit Trauerspiel  
und alles Elends Zweck und Ziel.  
Wie nun? Der Allerhöchste spricht,  
er will in unsern Seelen  
die Wohnung sich erwählen.  
Ach, was tut Gottes Liebe nicht?  
Ach, daß doch, wie er wollte,  
ihn auch ein jeder lieben sollte. *Arioso*

3. CHORAL  
**Komm, Heiliger Geist, HERRE Gott,  
erfüll mit deiner Gnaden Gut  
deiner Gläubigen Herz,  
Mut und Sinn.  
Dein brünstig Lieb entzünd in ihn'n.  
O HERR, durch deines Lichtes Glanz  
zu dem Glauben versammelt hast  
das Volk aus aller Welt Zungen;  
das sei dir, HERR, zu Lob gesungen.  
Alleluja, Alleluja.**

Komm, Heiliger Geist deutscher Dichter des 15. Jahrhunderts Strophe 1  
Melodie: Komm, Heiliger Geist anonymer Komponist

4. ARIA Baß ruhig entzückend, klar verkündet  
Die Welt mit allen Königreichen,  
die Welt mit aller Herrlichkeit  
kann dieser HERRlichkeit nicht gleichen,  
womit uns unser Gott erfreut:  
daß er in unsern Herzen thronet  
und wie in einem Himmel wohnt.  
Ach! ach Gott, wie selig sind wir doch,  
wie selig werden wir erst noch,  
wenn wir nach dieser Zeit der Erden  
bei dir im Himmel wohnen werden.

5. CHORAL\* Strophe 3  
**Du heilige Brunst, süßer Trost,  
nun hilf uns fröhlich und getrost  
in deinem Dienst beständig bleiben,  
die Trübsal uns nicht abtreiben.  
O HERR, durch dein' Kraft uns bereit'  
und stärk' des Fleisches Blödigkeit,  
daß wir hier ritterlich ringen, durch  
Tod und Leben zu dir dringen.  
Halleluja! Hallelujah!**

Komm, Heiliger Geist Martin Luther Stanza 3  
Melodie: Komm, heiliger Geist anonymer Komponist

\*Strophe 3 von *Heiliger Geist, Herre Gott* in CD von John Eliot Gardiner

come to [them] and [Our] Dwelling with [them] make.'

2. RECITATIVE Soprano  
Oh, what are these Honors,  
to which Jesus sets us?  
Who us so worthily values,  
that [Jesus] promises,  
together with [Creator] and the Holy Spirit,  
in our hearts to enter.  
Oh, what are these Honors?  
The mortal is dust,  
the conceits of their plundering,  
the trouble and work tragedy drama  
and of all misery aim and end.  
In what way now? The [Creator] says:  
He/She will in our souls  
the Dwelling choose.  
Ah, what does God's Love not [do]?  
Ah, that though, as [God] is desiring,  
each one also shall love [God]. *Arioso*

3. CHORALE  
**Come, Holy Spirit, LORD God,  
fill up with Your Grace Goodness  
[all] Your [created ones] Heart,  
Courage and Feeling.  
Your burning Love catch fire within them.  
O LORD, through Your Light's Splendor  
in whom in Faith has gathered  
the folk of all world languages;  
this be to You, LORD, in praise sung.  
Alleluia, Alleluia.**

Komm, Heiliger Geist German poet of the 15th century Stanza 1  
Melodie: Komm, Heiliger Geist anonymous composer

4. ARIA Bass placidly delightful, plainly proclaimed  
The world with all [governing] realms,  
the world with all splendor  
can [with Your] LORDliness not compare,  
with which to us our God comforts:  
that [God] in our hearts reigns  
and as in Heaven dwells.  
Ah! ah God, how blessed are we for all that,  
how blessed we become superior further,  
when we after this time of earth  
with You in Heaven will dwell.

5. CHORALE\* Stanza 3  
**You holy Passion, sweet Comfort,  
now help us joyfully and confidently  
in Your Service confirmed remain,  
the tribulations will not drive us away.  
O LORD, through Your Strength us prepare  
and strengthen the stupidity of the flesh,  
that we here valiantly struggle, through  
death and living through You pressing forward.  
Hallelujah! Hallelujah!**

Komm, Heiliger Geist Martin Luther Stanza 3

Melodie: Komm, heiliger Geist anonymous composer

\*Stanza 3 of *Heiliger Geist, Herre Gott* added by John Eliot Gardiner

**BWV\_74** opens with the same words from the Gospel as found in the first movement of **BWV\_59**, but this time sung by the choir accompanied by the oboe of the chase or hunt and trumpet

punctuation, the sixth cantata in the series of nine cantatas post Easter Day authored by Christiane

Mariane von Ziegler of Leipzig. The delightful Soprano Aria movement 2 is intertwined with the plaintively penetrating and supporting oboe of the hunt. The soul calls the Spirit to the open heart for its Home! Christ's Word is fulfilled in me and everyone who hunts, chases after, seeks, fears, loves and honors Jesus, the Creator is to them devoted, bringing absence of doubt, realization of being heard, and consolation in Christ. So in movement 3 the soul declares the home of Jesus the Word in the heart to be devoted and ready, and therefore let it never happen that Jesus from anyone leaves. To which Christ responds in movement 4 that "I go hence and come back" to everyone, and everyone who loves Jesus will all rejoice. Movement 5 bursts forth with lively strings and tenor songs in a glad tone. Jesus goes presently, and comes again as highly praised Child of God. Meanwhile satan tests and curses the flock of Jesus in order to hinder the trusting in the Lord. Movement 6 Bass Recitative affirms that there is no condemnation of those who are in Christ Jesu, here accompanied by the hunting oboe! Which returns in Alto Aria Movement 7 in a passionate and energetic text proclaiming that only the Blood of Jesu can deliver all from satan's shackles. Jesu's Passion and Dying make everyone heirs to the Way of God, enabling them to laugh at satan's rage. Derek Lee Ragin delivers the text with an alacrity, declamation, and focus which are perfect in musical text painting, leading the way to a final violin flourish on the final chord. The final congregational Chorale movement 8 declares the unworthiness of every mortal child on earth as no one is deserving or worthy of the gracious gift of Jesu. On earth nothing counts but Love and Grace, earned by Christ by atonement and expiation, with a grand musical major third ending the chorale and the cantata!

### **BWV\_74, *Wer mich liebet, der wird mein Wort halten II***

Pfingsttag

Brief: Apostelgeschichte 2: 1-21 Evangelium: Johannes 14: 8-31

Day of Pentecost

Epistle: Acts 2: 1-21

Gospel: John 14: 8-31

- |  |   |
|--|---|
| <p>1. [CHOR] Oboe da caccia* Johannes 14: 23<br/>         'Wer mich liebet, der wird mein Wort halten,<br/>         und mein Vater wird ihn lieben,<br/>         und wir werden zu ihm kommen<br/>         und Wohnung bei ihm machen.'</p> <p>2. ARIA Sopran Oboe da caccia<br/>         Komm, komm, mein Herze steht dir offen,<br/>         ach, laß es deine Wohnung sein!<br/>         Ich liebe dich, so muß ich hoffen:<br/>         dein Wort trifft itzo bei mir ein;<br/>         denn wer dich sucht, fürcht', liebt und ehret,<br/>         dem ist der Vater zugetan.<br/>         Ich zweifle nicht, ich bin erhöret,<br/>         daß ich mich dein getrösten kann.</p> <p>3. RECITATIVO Alt<br/>         Die Wohnung ist bereit.<br/>         Du findest ein Herz, das dir allein ergeben,<br/>         drum laß mich nicht erleben,<br/>         daß du gedenkst von mir zu gehn.<br/>         Das laß ich nimmermehr,<br/>         ach, nimmermehr geschehen!</p> <p>4. ARIA Baß Stimme Christi Johannes 14: 28<br/>         'Ich gehe hin und komme wieder zu euch.<br/>         Hättet ihr mich lieb,<br/>         so würdet ihr euch freuen.'</p> <p>5. ARIA Tenor<br/>         Kommt, eilet, stimmt Sait und Lieder<br/>         in muntern und erfreuten Ton.<br/>         Geht er gleich weg, so kömmt er wieder,<br/>         der hochgelobte Gottessohn.<br/>         Der Satan wird indes versuchen,<br/>         den Deinigen gar sehr zu fluchen.<br/>         Er ist mir hinderlich,<br/>         so glaub ich, HERR, an dich.</p> | <p>1. [CHORUS] oboe da caccia* John 14: 23<br/>         'All who love me, they will my Word observe,<br/>         and My [Mother/]Father will them love,<br/>         and we will to them come<br/>         and [we will Our] Dwelling with them make.'</p> <p>2. ARIA Soprano oboe da caccia<br/>         Come, come, my heart is to You open,<br/>         ah, let it Your Home be!<br/>         I love You, so I must hope:<br/>         Your Word is fulfilled now in me;<br/>         for everyone who You seeks, fears, loves and honors,<br/>         to [them] the [Creator] is devoted.<br/>         I doubt not, I am heard,<br/>         that with You I can myself console.</p> <p>3. RECITATIVE Alto<br/>         The home is ready.<br/>         You find a heart, which to You alone is devoted,<br/>         therefore let me not experience,<br/>         that You intend, from me to go.<br/>         That let I nevermore,<br/>         ah, nevermore happen!</p> <p>4. ARIA Bass vox Christi John 14: 28<br/>         'I go hence and come back to you all.<br/>         If you all loved Me,<br/>         so would you all yourselves rejoice.'</p> <p>5. ARIA Tenor<br/>         Come, hasten, tune strings and songs<br/>         in a lively and glad tone.<br/>         Goes [Jesus] presently away, so comes [Jesus] again,<br/>         the highly praised [Child] of God.<br/>         Satan will meanwhile test,<br/>         Your [Flock] quite greatly to curse.<br/>         [Satan] is to me hindering,<br/>         so I trust, LORD, in You.</p> |
|--|---|

6. RECITATIVO Baß Oboe da caccia Römer 8: 1  
'Es ist nichts Verdammliches an denen,  
die in Christo Jesu sind.'

7. ARIA Alt Oboe da caccia  
Nichts kann mich erretten  
von höllischen Ketten  
als, Jesu, dein Blut.  
Dein Leiden, dein Sterben  
macht mich ja zum Erben:  
Ich lache der Wut.

8. CHORAL Oboe da caccia  
**Kein Menschenkind hier auf der Erd  
ist dieser edlen Gabe wert,  
bei uns ist kein Verdienen;  
hier gilt gar nichts als Lieb und Gnad,  
die Christus uns verdienet hat  
mit Büßen und Versöhnen.** Terz de Picardie  
Gott Vater, sende deinen Geist Paul Gerhardt (1653) Strophe 2  
Melodie: Kommt her zu mir, spricht Gottes Sohn anonymer Komponist  
\*Oboe da caccia verwendet in den Sätzen 1, 2, 6-8.

6. RECITATIVE Bass oboe da caccia Romans 8: 1  
'There is no condemnation for those,  
who in Christ Jesu are.'

7. ARIA Alto oboe da caccia  
Nothing can me deliver  
from [satan's shackles]  
except, Jesu, Your Blood.  
Your Passion, Your Dying  
make me indeed an heir:  
I laugh at [satan's] rage.

8. CHORALE oboe da caccia  
**No mortal's child here on earth  
is of this [gracious] gift worthy,  
among us is no one deserving;  
here nothing counts but Love and Grace,  
which Christ for us has earned  
by atonement and expiation.** tierce de Picardie  
Gott Vater, sende deinen Geist Paul Gerhardt (1653) Stanza 2  
Melody: Kommt her zu mir, spricht Gottes Sohn anonymous composer  
\*Oboe da caccia used in movements 1, 2, 6-8.

Few of Bach's cantata movements can match the energy found in the opening and closing movements of **BWV\_34**, a cantata reworked by Bach in the last few years of Bach's life (ca. 1746) using portions of an earlier wedding cantata BWV\_34a. From the opening perfect fourth trumpet call of movement 1, the blazing trumpets take us to the heights and depths of God's created universe, as the God of all things ignites God's starting leap of love in our hearts, ordaining all to let the heavenly Flames penetrate them and go on a pilgrimage. Creator God wishes our hearts to be our place of worship of God, allowing God to be pleasing in Faith for everyone! The following movement 2 Tenor Recitative declares to the Lord that our hearts hold to God for the benefit of the Word of Truth. Our hearts belong to God because God is willing to be with all mortals, and for that reason the heart is for God! The Lord is implored to take merciful possession of the heart. The greatest Honor is that God chooses such as a holy place! Movement 3 is a description of blessed created ones, God's chosen souls, God's chosen dwelling! This movement in its peaceful contentment could not contrast more with the opening and closing movements. In movement 3 the soul is asked, "Who can choose a greater Salvation? Who can count the multitude of blessings done by the Lord?" Psalms 118: 23. Movement 3 is superbly and beautifully sung by Alto Derek Lee Ragin. Movement 4 Bass Recitative declares that God God's self chooses the holy huts in which God with Salvation lives, showering all people with the blessings of being rewarded with the seat of the Holy Place of God. So then it is the Lord that proclaims upon God's sacred House the Word of Blessing: as Bach bursts forth with "Peace upon Israel!" Psalms 128: 6 introducing universally the call in the final Tutti movement 5 giving thanks to the Creator's Wonder Hands, and giving thanks that God has remembered all of us! Indeed, God's Blessing works with strength in each of us the Peace upon Israel, the Peace in which we are all sent to live! Note the exceptionally fine "unearthly calm" of movement 3 as described by Dürr!

## **BWV\_34, O ewiges Feuer, o Ursprung der Liebe**

Pfingsttag  
Brief: Apostelgeschichte 2: 1-21 Evangelium: Johannes 14: 8-31

Day of Pentecost  
Epistle: Acts 2: 1-21 Gospel: John 14: 8-31

1. [CHOR] musikalische Phrasen, die eine P4 aufflammen  
O ewiges Feuer, o Ursprung der Liebe,  
entzünde die Herzen und weihe sie ein.  
Laß himmlische Flammen  
durchdringen und wallen,  
wir wünschen, o Höchster, dein Tempel zu sein,  
ach, laß dir die Seelen im Glauben gefallen.

1. [CHORUS] musical phrases flaming up P4  
O Endless Fire, O Starting Leap of Love,  
ignite [all] hearts and ordain them.  
Let heavenly Flames  
penetrate and go on a pilgrimage,  
we wish, O [Creator], Your place of worship to be,  
ah, let to You [all] souls in Faith be pleasing.

2. RECITATIVO Tenor  
HERR, unsre Herzen halten dir

2. RECITATIVE Tenor  
LORD, our hearts hold to You for the

- dein Wort der Wahrheit für:  
 Du willst bei Menschen gerne sein,  
 drum sei das Herze dein;  
 HERR, ziehe gnädig ein.  
 Ein solch erwähltes Heiligtum  
 hat selbst den größten Ruhm.
3. ARIA Alt friedliche Zufriedenheit, himmlische Flöten 8va  
 Wohl euch, ihr auserwählten Seelen,  
 die Gott zur Wohnung ausersehn.  
 Wer kann ein größer' Heil erwählen?  
 Wer kann des Segens Menge zählen?  
 Und dieses ist vom HERRN gescheh'n. Psalm 118: 23
4. RECITATIVO Baß  
 Erwählt sich Gott die heiligen Hütten,  
 die er mit Heil bewohnt,  
 so muß er auch den Segen auf sie schütten,  
 so wird der Sitz des Heiligtums belohnt.  
 Der HERR ruft über sein geweihtes Haus  
 das Wort des Segens aus:
5. TUTTI voller Energie  
 'Friede über Israel!.' Psalm 128: 6  
 Dankt den höchsten Wunderhänden,  
 dankt, Gott hat an euch gedacht.  
 Ja, sein Segen wirkt mit Macht,  
 Friede über Israel,  
 Friede über euch zu senden.
- benefit of Your Word of Truth:  
 You would with mortals willingly be,  
 for that reason is the heart Yours;  
 LORD, take possession mercifully.  
 Such a chosen holy place  
 itself has the greatest Honor.
3. ARIA Alto peaceful contentment, heavenly flutes 8va  
 Blessed you [all created ones], you chosen souls,  
 whom God for a dwelling chooses.  
 Who can a greater Salvation choose?  
 Who can the multitude of blessings count?  
 And this by the LORD is done. Psalms 118: 23
4. RECITATIVE Bass  
 God [God's self] chooses the holy huts,  
 which [God] with Salvation lives in,  
 so must [God] also the blessing on them shower,  
 so will the seat of the Holy Place be rewarded.  
 The LORD proclaims upon [God's] sacred House  
 the Word of Blessing:
5. TUTTI full of energy  
 'Peace upon Israel!' Psalms 128: 6  
 Give thanks to the [Creator's] Wonder Hands,  
 give thanks, God has you all remembered.  
 Indeed, [God's] Blessing works with strength,  
 Peace upon Israel,  
 Peace upon you all to send.

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_172 at 0:00; BWV\_59 at 18:28; BWV\_74 at 30:13; and BWV\_34 at 50:52:**  
[www.youtube.com/watch?v=pctUmJ2OKBg](http://www.youtube.com/watch?v=pctUmJ2OKBg)

## Pentecost Monday

**BWV\_173** was composed at the end of Bach's first year at Leipzig, and opens with the Tenor Recitative declaring that all are elevated Flesh and Blood, because we are embraced and embodied by Jesus here on earth and ordained to a heavenly Salvation as children of the Creator's Child to become exalted as Jesus is! Movement 2 breaks into an Aria gigue dance as the hallowed soul sees and tastes God's Goodness, glorifying, singing, tuning the strings, all in service to spread Word of the Faithfulness and Goodness of God. The Alto solo movement 3 affirms that God wants all children of mortals to do great things, since we cannot rest in the happiness of such holy Joy! This movement reminds me of the Hebrew scripture text of the angel arousing Elijah to get up and eat the freshly baked bread in order to give Elijah strength for the journey, found in 1 Kings 19: 5-7. Here however it is our mouths, hearts, ears and insights that God wants to use, and Jesus is the one preparing and nourishing us for the journey (movement 4 Aria Duet) with the Gifts of Grace to eat and drink from the Saviour's meal from which rich streams flow for the active renewal of our mortal hearts and mouths all musically portrayed by a lullaby minuet. But the soprano reminds calmly that the renewed Grace Covenant is active, becoming efficacious in the mortal heart and mouth through the teaching of God's Spirit, leading to the gigue of urgency sung by Soprano and Bass that now we let our duty, offering bringing, and thankfully singing that offering in response to God's bowing to us in the proclaimed Light of God and making all of us efficacious in reflecting that Light! The Soprano and Tenor Recitative Duet declares that the Unlimited One, Whom Jesus and thereby all of us mortals call "Daddy", respond by bringing our hearts as the offering, since our breasts burn for prayers, and shall

as the cello line at the end of movement 5 musically describes, soar in the ardor of our sighs to Heaven as well as earth! The final movement 6 Chorus bids the Creator touch our spirits, so that the Spirit's Gifts have worked in us, and that since Jesus bids us to pray, it will pierce the clouds of our existence and bring a favorable hearing of our prayers!

## **BWV\_173, Erhöhtes Fleisch und Blut**

Pfingstmontag

Brief: Apostelgeschichte 10: 42-48 Evangelium: Johannes 3: 16-21

Monday of Pentecost

Epistle: Acts 10: 42-48

Gospel: John 3: 16-21

1. *RECITATIVO* Tenor  
Erhöhtes Fleisch und Blut,  
das Gott selbst an sich nimmt,  
dem er schon hier auf Erden  
ein himmlisch Heil bestimmt,  
des Höchsten Kind zu werden,  
erhöhtes Fleisch und Blut!
  2. *ARIA* Tenor  
Ein geheiligtes Gemüte  
sieht und schmecket Gottes Güte.  
Rühmet, singet, stimmt die Saiten,  
Gottes Treue\* auszubreiten!
  3. [ALT-SOLO]  
Gott will, o ihr Menschenkinder,  
an euch große Dinge tun.  
Mund und Herze, Ohr und Blicke  
können nicht bei diesem Glücke  
und so heilger Freude ruhn.
  4. *ARIA [DUETT]*  
Baß Wiegenlied Menuett  
So hat Gott die Welt geliebt, Johannes 3: 16  
sein Erbarmen  
hilft uns Armen,  
daß er seinen Sohn uns gibt,  
Gnadengaben zu genießen,  
die wie reiche Ströme fließen.  
Sopran  
Sein verneuter Gnadenbund  
ist geschäftig  
und wird kräftig  
in der Menschen Herz und Mund,  
daß sein Geist zu seiner Ehre  
gläubig zu ihm rufen lehre.  
Sopran, Baß Gigue der Dringlichkeit  
Nun wir lassen unsre Pflicht  
Opfer bringen,  
dankend singen,  
da sein offenbartes Licht  
sich zu seinen Kindern neiget  
und sich ihnen kräftig zeigt.
  5. *RECITATIVO [DUETT]* Sopran und Tenor  
Unendlichster, den man doch Vater\*\* nennt,  
wir wollen dann das Herz zum Opfer bringen,  
aus unsrer Brust, die ganz vor Andacht brennt,  
soll sich der Seufzer Glut zum Himmel schwingen.
  6. *CHORUS*  
Rühre, Höchster, unsern Geist,  
daß des höchsten Geistes Gaben  
ihre Wirkung in uns haben! Hemiola  
Da dein Sohn uns beten heißt,  
wird es durch die Wolken dringen
1. *RECITATIVE* Tenor  
Elevated Flesh and Blood,  
which God [Jesus] embodies,  
for whom [God] already here on earth  
an heavenly Salvation ordains,  
the [Creator's] Child to become,  
exalted Flesh and Blood!
  2. *ARIA* Tenor  
An hallowed soul  
sees and tastes God's Goodness.  
Glorify, sing, tune the strings,  
the Faithfulness\* of God to spread!
  3. [ALTO SOLO]  
God wants, O you children of mortals,  
for you all great things to do.  
Mouth and heart, ear and insight  
can not with this Happiness  
and such holy Joy rest in.
  4. *ARIA [DUET]*  
Bass lullaby minuet  
So much has God the world loved, John 3: 16  
[God's] Mercy  
helps us poor ones,  
that [God] to us [Jesus] gives,  
Gifts of Grace to eat and drink,  
which [to us] as rich Streams flow.  
Soprano  
[God's] renewed Grace Covenant  
is active  
and becomes efficacious  
in the mortal heart and mouth,  
that [God's] Spirit to [God's] Honor  
faithfully to [God] to call teaches.  
Soprano, Bass gigue of urgency  
Now we let our duty  
offering bringing,  
thankfully singing,  
since [God's] proclaimed Light  
[God] to [God's] children bows  
and [God] to them efficacious comes to light.
  5. *RECITATIVE [DUET]* Soprano and Tenor  
Unlimited One, whom mortals though Daddy\*\* call,  
we want then the heart as offering to bring,  
from our breast, which quite for prayers burns,  
shall itself the sighs ardor to the Heaven soar.
  6. *CHORUS*  
Touch, O [Creator], our spirit,  
that of the [Creator's] Spirit's Gifts  
their working in us have! hemiola  
Since Your [Child] us to pray bids,  
will it through the clouds pierce

und Erhörung auf uns bringen. Hemiola  
\*Neue Bach-Ausgabe; Bach-Gesellschaft Ausgabe und John  
Eliot Gardiner-CD 12. Juni 2000: Güte  
\*\*Markus 14: 36: Abba auf Aramäisch oder Papa

and favorable hearing for us bring. hemiola  
\*Neue Bach-Ausgabe; Bach-Gesellschaft Ausgabe und John  
Eliot Gardiner CD 12 June 2000: Goodness  
\*\*Mark 14: 36: Abba in Aramaic

**BWV\_68** is the seventh in the series of nine post Easter Day cantatas by Christiane Mariane von Ziegler presented in 1725. Of these nine, Bach later retained only BWV\_68 and BWV\_128 (for Ascension Day) after revisions of the Chorale Cantata Cycle used during Bach's second year at Leipzig, since both 68 and 128 have large scale chorale choruses as the first movement of each cantata. The opening movement of BWV\_68 is a siciliano with its d minor key, 12/8 meter signature, Neapolitan-sixth chord cadences, flowing accompaniment, dotted rhythms, and gentle lyrical lullaby melodies depicting a pastoral scene of God so loving the world as to give it the only begotten Child of God, so that everyone who submits in the Faith given by God will believe that Jesus was born for them, enabling them to remain ever hopeful, so that distress does not follow after the griefs that will surely come in living, and will indeed know that God and Jesus loves them, and that they love God. Unbridled joy follows in movement 2 Soprano Aria, with the faith filled heart rejoicing, singing, joking because Jesus is ever present right here, right now! The faith filled heart says away with lamentation and complaints, and only wishes to say to itself, "My Jesus is near." In Bass Recitative movement 3, the faith filled heart realizes that it is not bold like Peter, but it is comforted and joyful in that Jesus does not forget anyone, and realizes that Jesus came not only to set right the world but wanted to put right mortals separated from God because of sin and guilt, Jesus ever being the Mediator between God and mortals. All are free to dance with the Bass in Aria movement 4, because they can believe that Jesus has been born for the benefit of everyone, and are in good being because Jesus has done enough for everyone! The globe of the earth may break, satan may continue to speak against one, but all may serenely worship our Saviour. Chorus movement 5 ends the cantata with the words of John 3: 18 in fugal musical form, that the faithful heart will only learn to love the world as God loves it, and will not be judged. Any judging will come only as we judge ourselves, God, and Jesus! Note Bach's explicit instruction that the last entry of the final phrase is to be sung softly, always inviting self and others to love as the Faith God has given for all directs us.

### **BWV\_68, Also hat Gott die Welt geliebt**

Pfingstmontag

Brief: Apostelgeschichte 10: 42-48 Evangelium: Johannes 3: 16-21

Monday of Pentecost

Epistle: Acts 10: 42-48

Gospel: John 3: 16-21

1. CHORAL (Pastoral/Wiegenlied) Siciliano-Rhythmus

**Also hat Gott die Welt geliebt,  
daß er uns seinen Sohn gegeben.  
Wer sich im Glauben ihm ergibt,  
der soll dort ewig bei ihm leben.  
Wer glaubt,  
daß Jesus ihm geboren,  
der bleibt ewig unverloren,  
und ist kein Leid, das den betrübt,  
den Gott und auch sein Jesus liebt.** Terz de Picardie

Also hat Gott die Welt geliebt Salomo Liscow (1675) Strophe 1  
Melodie: Also hat Gott die Welt geliebt Gottfried Vopelius (1682)

2. ARIA Sopran (ungezügelter Freude)

Mein gläubiges Herze,  
frohlocke, sing, scherze,  
dein Jesus ist da!  
Weg Jammer, weg Klagen,  
ich will euch nur sagen:  
Mein Jesus ist nah.

3. RECITATIVO Baß Apostelgeschichte 10: 44-48

Ich bin mit Petro nicht vermessen,  
was mich getrost und freudig macht,  
daß mich mein Jesus nicht vergessen.

1. CHORALE (pastoral/lullaby) siciliano rhythm

**God has so the world loved,  
that [God] to us [God's Child has] given.  
Whoever in the Faith [to God] submits,  
that one shall there forever with [God] live.  
Whoever believes,  
that Jesus for [them was] born,  
[they] remain ever hopeful,  
and [there] is no grief, that [them] distresses,  
whom God and also [God's] Jesus loves.** tierce de Picardie

Also hat Gott die Welt geliebt Salomo Liscow (1675) Stanza 1  
Melody: Also hat Gott die Welt geliebt Gottfried Vopelius (1682)

2. ARIA Soprano (unbridled joy)

My faith filled heart,  
rejoice, sing, joke,  
your Jesus is here!  
Away lamentation, away complaints,  
I will to you all only say:  
My Jesus is near.

3. RECITATIVE Bass Acts 10: 44-48

I am not like Peter bold,  
what me comforted and joyful makes,  
that me my Jesus [will] not forget.

Er kam nicht nur, die Welt zu richten,  
nein, nein, er wollte Sünd und Schuld  
als Mittler zwischen Gott und Mensch  
vor diesmal schlichten.

4. ARIA Baß (es tanzt!)  
Du bist geboren mir zugute,  
das glaub ich, mir ist wohl zumute,  
weil du vor mich genug getan.  
Das Rund der Erden mag gleich brechen,  
will mir der Satan widersprechen,  
so bet ich dich, mein Heiland, an.
5. CHOR (Fuge mit Terz de Picardie) Johannes 3: 18  
'Wer an ihn gläubet, der wird nicht  
gerichtet; wer aber nicht gläubet, der  
ist schon gerichtet; denn er  
gläubet nicht an den Namen des  
eingebornen Sohnes Gottes.'\* Terz de Picardie

\*Bachs ausdrückliche Anweisung: *piano* (leise) Schlußphrase

[Jesus] came not only, the world to set right,  
no, no, [Jesus] wanted sin and guilt  
as Mediator between God and mortals  
as ever now to put right.

4. ARIA Bass (it dances!)  
You have been born for my benefit,  
that I believe, I am in good being,  
since You for me enough have done.  
The globe of the earth may at once break,  
will of me satan speak against,  
so I worship You, my Saviour.
5. CHORUS (Fugue with tierce de Picardie) John 3: 18  
'Whoever in [Jesus] believes, [they] will not  
be judged; but whoever does not believe, [that one]  
has already been judged; for [they do]  
not believe in the Name of the  
only begotten [Child] of God.'\* tierce de Picardie

\*Bach's explicit instruction: *piano* final phrase

**BWV\_174** opens with an instrumental movement, the first movement of the Brandenburg Concerto BWV\_1048, to which Bach added two horns and a full choir of oboes, strings, including an oboe da caccia (oboe of the hunt or the chase), possibly signifying God's constant hunt for us and all the world God loves? This marvelous movement is followed by movement 2, a beautiful lullaby of goodness describing the love of God for the whole world, and God's being alone the wealth of souls, the endless Spring Source of Goodness. With the use of hemiola and unequal notes in groupings of two, the instruments and voice describe musically the love of God in this lovely lullaby! The Tenor Recitative movement 3 attests to the Love which no other love equals in that God has given God's only Child Jesus' Life for sinners in death, all this for all who have dissipated and lost the Heaven Realm, and has chosen them for Salvation! That is how God has loved the world! All are called to mark this in their hearts, and be strengthened with the mighty Banner of these Words before which even the hell gates tremble! The energy level increases further in the Bass Aria movement 4 which encourages everyone to grasp and comprehend this Salvation with the hands Faith provides. Jesus gives God's Heavenly State and desires from everyone only one thing, that is to believe it faithfully to the end! The final movement 5 congregational Chorale responds with the heartfelt love in response to God's Love, and the prayer that God's Help and Grace are not far from anyone. The whole world is of no comfort, Heaven and earth are not asked for when one can have God! Lord, even when our hearts break, Jesus is though our Confidence, Salvation, and heart's Comfort through Jesus' redeeming Blood. My God and Lord, my God and Lord nevermore leave me in shame!

### **BWV\_174, *Ich liebe den Höchsten von ganzem Gemüte***

Pfingstmontag

Brief: Apostelgeschichte 10: 42-48 Evangelium: Johannes 3: 16-21

Monday of Pentecost

Epistle: Acts 10: 42-48

Gospel: John 3: 16-21

1. SINFONIA Brandenburgisches Konzert BWV\_1048.1  
2. ARIA Alt Wiegenlied der Güte Hemiolen  
Ich liebe den Höchsten von ganzem Gemüte,  
er hat mich auch am höchsten lieb.  
Gott allein  
soll der Schatz der Seelen sein,  
da hab ich die ewige Quelle der Güte.
3. RECITATIVO Tenor  
O liebe, welcher keine gleich!  
O unschätzbare Lösegeld!  
Der Vater hat des Kindes Leben  
vor Sünder in den Tod gegeben  
und alle, die das Himmelreich  
verscherzet und verloren,

1. SINFONIA Brandenburg Concerto BWV\_1048.1  
2. ARIA Alto lullaby of goodness hemiolas  
I love the [Creator] from full being,  
[God] has me also at the highest loved.  
God alone  
shall the wealth of souls be,  
there have I the endless Spring Source of Goodness.
3. RECITATIVE Tenor  
O Love, which none equals!  
O invaluable Ransom!  
The [Mother/]Father has of the Child's Life  
for sinners in the death given  
and all, who the Heaven Realm  
dissipated and lost,

zur Seligkeit erkoren.

Also hat Gott die Welt geliebt!

Johannes 3: 16

Mein Herz, das merke dir,

und stärke dich mit diesen Worten;

vor diesem mächtigen Panier

erzittern selbst die Höllenportnen.

4. ARIA Baß

Greifet zu,

faßt das Heil, ihr Glaubenshände,

Jesus gibt sein Himmelreich

und verlangt nur das von euch:

Gläubt getreu bis an das Ende!

5. CHORAL

**Herzlich lieb hab ich dich, o HERR.**

**Ich bitt, wollst sein von mir nicht fern  
mit deiner Hülff und Gnaden.**

**Die ganze Welt erfreut mich nicht,  
nach Himml und Erden frag ich nicht,  
wenn ich dich nur kann haben.**

**Und\* wenn mir gleich mein Herz zerbricht,**

**so bist du doch mein Zuversicht,**

**mein Heil und meines Herzens Trost,**

**der mich durch sein Blut hat erlöst.**

**HERR Jesu Christ,**

**mein Gott und HERR, mein Gott und HERR,**

**in Schanden laß mich nimmermehr!**

Strophe 1

Herzlich lieb hab ich dich, o HERR Martin Schalling (1569)

Melodie: Herzlich lieb hab ich dich, o HERR Komponist Mathias Gastritz (1571)

\*HERR, auf John Eliot Gardiners CD vom 12. Juni 2000

to the Salvation chosen.

Therefore has God the world loved!

John 3: 16

My heart, that mark you,

and strengthen yourself with these Words;

before this mighty Banner

tremble even the hell gates.

4. ARIA Bass

Grasp,

comprehend the Salvation, you hands of faith,

Jesus gives [God's] Heavenly State

and desires only this of you all:

Believe faithfully even to the end!

5. CHORALE

**Heartfelt love have I [for] You, O LORD.**

**I beg, [You] will be from me not far  
with Your Help and Grace.**

**The entire world comforts me not,  
for Heaven and earth ask I not,  
when I You alone can have.**

**And\* when to me alike my heart breaks,**

**so are You though my Confidence,**

**my Salvation and my heart's Comfort,**

**Who me through [Your] Blood has redeemed.**

**LORD Jesu Christ,**

**my God and LORD, my God and LORD,**

**in shame leave me nevermore!**

Stanza 1

Herzlich lieb hab ich dich, o HERR Martin Schalling (1569)

Melody: Herzlich lieb hab ich dich, o HERR Composer Mathias Gastritz (1571)

\*LORD, on John Eliot Gardiner's CD of 12 June 2000

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_173 at 0:00; BWV\_68 at 13:04; and BWV\_174 at 26:45:**

[www.youtube.com/watch?v=sK-JWcQJ8ka](http://www.youtube.com/watch?v=sK-JWcQJ8ka)

## Pentecost Tuesday

Bach cantata **BWV\_184** opens similarly to BWV\_175 described below, with a Tenor Recitative accompanied by flutes, giving the musical feeling of a peaceful pasture packed with good grass to munch on, the ever wanted Joy Light of a Good Shepherd Who leads through death's valleys all lost ones who experience plentifully now how God to us sends the long wanted Shepherd, Who feeds our souls and places our feet through Word and Spirit on the right Ways. All created people experience the efficacy of God in Jesus' comforting hand, taking nourishment and refreshment. Jesus loves all whom God has created and gives constant comfort and help through its remembrance! Jesus nurtures and spiritually suckles the sheep, helping and comforting through threatening valley's walk, allowing all to follow with joy even in the grave and to get up and stand transfigured because of Jesus. Movement 2 Aria Duet calls all people blessed, the radiant flock of the God Who has created them to present ourselves with gratitude before Jesus, see the flattering attraction of the earth for what it is, and have delight completed! Movement 3 Tenor Recitative calls all created souls to rejoice because this Joy which is established in the heart of Jesus is Comfort without mortal ability to tell about it, soars downwards and breaks our sinful bonds! God with strength the flock frees from foes, sheltering all through the bitter cross death from which God does not shrink, so that all souls have no further need, and can be comforted in the taste of that exalted meadow in hope of the full Comfort of Heaven! In movement 4 Tenor Aria, happiness and blessing are prepared for everyone as Jesus brings them to

familiarize themselves with this golden Season. The congregational Chorale movement 5 responds with a plea in hope to the Lord for everyone not to feel forsaken, and take hold of God's Word in heart and faith. God give us Your prepared blessedness, letting no one perish, and let us gladly and willingly die! The final Chorus movement 6 requests that the Good Shepherd comfort all of creation, leaving us only Your Holy Word! Let God's gracious Countenance shine, as God remains our Treasure, Who with omnipotent Hands turns the path of living around to the Life!

## **BWV\_184, *Erwünschtes Freudenlicht***

Pfingstdienstag

Brief: Apostelgeschichte 8: 14-17 Evangelium: Johannes 10: 1-11

Tuesday of Pentecost

Epistle: Acts 8: 14-17

Gospel: John 10: 1-11

1. *RECITATIVO* Tenor  
 Erwünschtes Freudenlicht,  
 das mit dem neuen Bund anbricht  
 durch Jesum, unsern Hirten!  
 Wir, die wir sonst in Todes Tälern irrten,  
 empfinden reichlich nun,  
 wie Gott zu uns den längst  
 erwünschten Hirten sendet,  
 der unsre Seele speist  
 und unsern Gang durch Wort und Geist  
 zum rechten Wege wendet.  
 Wir, sein erwähltes Volk, empfinden seine Kraft;  
 in seiner Hand allein ist, was uns Labsal schafft,  
 was unser Herze kräftig stärket.  
 Er liebt uns, seine Herde,  
 die seinen Trost und Beistand merket.\*  
 Er ziehet sie vom Eitlen, von der Erde,  
 auf ihn zu schauen  
 und jederzeit auf seine Huld zu trauen.  
 O Hirte, so sich vor die Herde gibt,  
 der bis ins Grab und bis in Tod sie liebt!  
 Sein Arm kann denen Feinden wehren,  
 sein Sorgen kann uns Schafe geistlich nähren,  
 ja, kömmt die Zeit, durchs  
 finstre Tal zu gehen, Psalm 23  
 so hilft und tröstet uns sein sanfter Stab.  
 Drum folgen wir mit Freuden bis ins Grab.  
 Auf! Eilt zu ihm, verklärt  
 vor ihm zu stehen.
  2. *ARIA [DUETT]* Sopran und Alt  
 Gesegnete Christen, glückselige Herde,  
 kommt, stellt euch bei Jesu mit Dankbarkeit ein!  
 Verachtet das Locken der schmeichlenden Erde,  
 daß euer Vergnügen vollkommen kann sein!
  3. *RECITATIVO* Tenor  
 So freuet euch, ihr auserwählten Seelen!  
 Die Freude gründet sich in Jesu Herz.  
 Dies Labsal kann kein Mensch erzählen.  
 Die Freude steigt auch unterwärts  
 zu denen, die in Sündenbanden lagen,  
 die hat der Held aus Juda schon zerschlagen.  
 Ein David steht uns bei.  
 Ein Heldenarm macht uns von Feinden frei.  
 Wenn Gott mit kraft die Herde schützt,  
 wenn er im Zorn auf ihre Feinde blitzt,  
 wenn er den bitteren Kreuzestod  
 vor sie nicht scheuet,  
 so trifft sie ferner keine Not,  
 so lebet sie in ihrem Gott erfreuet.
1. *RECITATIVE* Tenor  
 E'er wanted Joy Light,  
 that with the New Covenant dawns  
 through Jesus, our Shepherd!  
 We, we who otherwise in death's valleys are lost,  
 experience plentifully now,  
 how God to us the long  
 wanted Shepherd sends, ἀνάμνησιν\*  
 Who our soul feeds  
 and our path through Word and Spirit  
 to the right Ways turns around.  
 We, [God's] [created] people, experience [God's] efficacy;  
 in [Jesus's] Hand alone is, what to us Comfort creates,  
 what our heart effectively takes refreshment.  
 [Jesus] loves us, [Jesus's] flock,  
 who [Jesus'] Comfort and Help bear in mind.\*  
 [Jesus] nurtures them from vanities, from the earth,  
 upon [Jesus] to look at  
 and every time upon [Jesus's] Grace to trust.  
 O Shepherd, so Yourself for the flock gives,  
 [Jesus] until into the grave and even in death them loves!  
 [Jesus'] Arm can their enemies restrain,  
 [Jesus'] Care can us sheep spiritually suckle,  
 yes, comes the time, through  
 threatening valley to walk, Psalms 23  
 so helps and comforts us [Jesus'] soft staff.  
 Therefore follow we with joy even in the grave.  
 Get up! Hasten to [Jesus], transfigured  
 because of [Jesus] to stand.
  2. *ARIA [DUET]* Soprano and Alto  
 Blessed Christians, radiant flock,  
 come, present yourselves to Jesu with gratitude!  
 Despise the attraction of the flattering earth,  
 that your delight complete can be!
  3. *RECITATIVE* Tenor  
 So rejoice yourselves, you [created] souls!  
 The Joy is established in Jesu's Heart.  
 This comfort can no mortal tell.  
 The Joy soars also downwards  
 to those, who in sin's bonds lay,  
 which has the Hero out of Judah already broken.  
 A David stands with us.  
 A Hero's Arm sets us from foes free.  
 When God with strength the flock shelters,  
 when [God] in the Passion its foes flashes out in anger,  
 when [God] from the bitter cross death  
 for it not shrinks,  
 so befalls her further no need,  
 so she lives in her God comforted.

Hier schmecket sie die edle Weide  
und hoffet dort vollkommene Himmelsfreude.

4. ARIA Tenor

Glück und Segen sind bereit,  
die geweihte Schar zu krönen.  
Jesus bringt die güldne Zeit,  
welche sich zu ihm gewöhnen.

5. CHORAL

**HERR, ich hoff je, du werdest die  
in keiner Not verlassen,  
die dein Wort recht als treue Knecht  
im Herzn und Glauben fassen;  
gibst ihn' bereit die Seligkeit  
und läßt sie nicht verderben.  
O HERR, durch dich bitt ich, laß mich  
fröhlich und willig sterben.**

Strophe 8

O HERRE Gott, dein göttlich Wort Arnag von Wildenfels (1526)  
Melodie: O HERRE Gott, dein göttlich Wort anonymen Komponist (1526)

6. CHOR

Guter Hirte, Trost der Deinen,  
laß uns nur dein heilig\*\* Wort!  
Laß dein gnädig Antlitz scheinen,  
bleibe unser Gott und Hort,  
der durch allmachtvolle Hände  
unsern Gang zum Leben wende!

Here she tastes the exalted meadow  
and hopes there [for] full Comfort of Heaven.

4. ARIA Tenor

Happiness and blessing are prepared,  
the consecrated company to crown.  
Jesus brings the golden Season,  
which themselves to [Jesus] familiarize.

5. CHORALE

**LORD, I hope e'er, You will those  
in not one need forsake,  
who Your Word well as constant servants  
in heart and faith take hold;  
give them prepared the blessedness  
and let them not perish.  
O LORD, through You I beg, let me  
gladly and willingly die.**

Stanza 8

O HERRE Gott, dein göttlich Wort Arnag von Wildenfels (1526)  
Melodie: O HERRE Gott, dein göttlich Wort anonymous composer (1526)

6. CHORUS

Good Shepherd, Comfort of [all] Your [Creation],  
leave us only Your Holy Word!  
Let Your gracious Countenance shine,  
remain our God and Treasure,  
who by [Your] omnipotent Hands  
our path to the Life turns around!

\*bedenken oder erinnern auf Griechisch: ἀνάμνησις  
buchstäblich ein vergangenes Ereignis,  
das in die gegenwärtige Realität übertragen wird  
1. Korinther 11: 24-25 "Gedächtnis"  
auf Englisch "remembrance"

\*\*BGA und Gardiner CD heilsam

\*bear in mind or remember in Greek: ἀνάμνησις  
literally a past event brought forward in present reality  
1 Corinthians 11: 24-25 "remembrance" in German "Gedächtnis"

\*\*BGA and Gardiner CD Healing

**BWV\_175** is the eighth post Easter Day cantata written by Christiane Mariane von Ziegler, a Leipzig native, in the Chorale Cantata cycle of Bach's second year in Leipzig. The opening Tenor Recitative movement musically depicts the pastoral quietude of Jesus calling each sheep by name as Jesus leads them forth. This Bach successfully accomplished with the continuo and three recorders accompaniment. Alto Aria movement 2 is a lament of the soul, pleading with Jesus to come lead me! The soul yearns for the green pasture! The heart languishes in its groaning day and night for the Shepherd of Joy. The 7-8 and other appoggiaturas effectively musically depict the state of the soul. Tenor Recitative movement 3 continues the search of the soul for Jesus, eager to but not yet finding Jesus, and yearning for the dawn and desired morning of Jesus' presence! The Tenor Aria movement 4 is full of the joy and expectation of seeming to see Jesus coming, and indeed coming through the right gate, being received in faith Who must be the True Shepherd. The soul knows the gracious Voice of Jesus which is full of Love and Gentleness, and on that account laments for all who doubt that Jesus is the Saviour. What is significant here is the compassion which the soul has for all who do not understand the Word of God, (movement 5 Alto Recitative), and the confession of the soul (movement 5 Bass Recitative) that all mortals are oblivious to the Word, and that beguiled reason does not understand what Jesus said. We are all fools when we do not notice when Jesus speaks it is for our Salvation to happen. A solemn trumpets led procession calls in movement 6 Bass Aria for all to open both ears, Jesus has given solemn assurance that Jesus slays devil and death. Jesus gives everyone Grace, Sufficiency, and Full Life who follow the Spirit in their own cross bearing as they love all mortals! This movement is musically similar to the procession of the astrologers in BWV\_65-1 who follow the star in purpose filled determination to the feeding trough in the shed in Bethlehem where Jesus is found! The congregational Chorale movement 7 follows with recorders returning to lead the way for each individual to ask the worthy Spirit to lead so the soul may follow, and seek forever and ever to live according to the Spirit's Word which is given to all people by Grace.

This Word is the Morning Star which splendidly shines near and far. Therefore, any other teaching is not to be listened to. Praise God, Praise God!

### **BWV\_175, *Er rufet seinen Schafen mit Namen***

Pfingstdienstag

Brief: Apostelgeschichte 8: 14-17 Evangelium: Johannes 10: 1-11

Tuesday of Pentecost

Epistle: Acts 8: 14-17

Gospel: John 10: 1-11

1. RECITATIVO Tenor Stimme Christi Johannes 10: 3b  
'Er rufet seinen Schafen mit Namen  
und führet sie hinaus.'
2. ARIA Alt (Klage, Appoggiaturen, Pastoral/cool Blockflöten!)  
Komm, leite mich,  
es sehnet sich  
mein Geist auf grüner Weide!  
Mein Herze schmacht',  
ächzt Tag und Nacht,  
mein Hirte, meine Freude.
3. RECITATIVO Tenor  
Wo find' ich dich?  
Ach, wo bist du verborgen?  
O! Zeige dich mir bald!  
Ich sehne mich.  
Brich an, erwünschter Morgen!
4. ARIA Tenor  
Es dünket mich, ich seh dich kommen,  
du gehst zur rechten Türe ein.  
Du wirst im Glauben aufgenommen  
und mußt der wahre Hirte sein.  
Ich kenne deine holde Stimme,  
die voller Lieb und Sanftmut ist,  
daß ich im Geist darob ergimme,  
wer zweifelt, daß du Heiland seist.
5. RECITATIVO  
Alt  
'Sie vernahmen aber nicht, was es war, Johannes 10: 6b  
das er zu ihnen gesaget hatte.'  
Baß  
Ach ja! Wir Menschen sind oftmals den Tauben  
zu vergleichen:  
wenn die verblendete Vernunft nicht weiß,  
was er gesaget hatte.  
O! Törlin, merke doch, wenn Jesus mit dir spricht,  
daß es zu deinem Heil geschicht.
6. ARIA Baß (triumphierend/Trompeten/Hemiolen)  
Öffnet euch, ihr beiden Ohren,  
Jesus hat euch zugeschworen,  
daß er Teufel, Tod erlegt. Hemiola  
Gnade, Gnüge, volles Leben  
will er allen Christen geben,  
wer ihm folgt, sein Kreuz nachträgt.
7. CHORAL  
**Nun, werter Geist, ich folge dir;  
hilf, daß ich suche für und für  
nach deinem Wort ein ander Leben,  
das du mir willst aus Gnaden geben.  
Dein Wort ist ja der Morgenstern,  
der herrlich leuchtet nah und fern.  
Drum will ich, die mich anders lehren,  
in Ewigkeit, mein Gott, nicht hören.  
Alleluja, Alleluja!**  
O Gottes Geist, mein Trost und Rat Johann Rist (1651) Strophe 9
1. RECITATIVE Tenor vox Christi John 10: 3b  
[The Shepherd] calls [all] sheep by name  
and leads them forth.'
2. ARIA Alto (lament, appoggiaturas, pastoral/cool recorders!)  
Come, lead me,  
it yearns itself  
my spirit towards green pasture!  
My heart languishes,  
groans day and night,  
my Shepherd, my Joy.
3. RECITATIVE Tenor  
Where do I find You?  
Ah, where are you hidden?  
Oh! Manifest Yourself to me soon!  
I yearn [for You].  
Dawn, desired morning!
4. ARIA Tenor  
It seems to me, I see You coming,  
You come in through the right [gate].  
You are in Faith received  
and must the True Shepherd be.  
I know Your Gracious Voice,  
which full [of] Love and Gentleness is,  
that I in the Spirit on that account [lament],  
whoever doubts, that You [the] Saviour are.
5. RECITATIVE  
Alto  
'But they did not understand, John 10: 6b  
what it was, that [Jesus] to them had said.'  
Bass  
Ah yes! We mortals are often the [oblivious] ones  
to be compared to:  
whenever the [beguiled] reason not understands,  
what [Jesus] had said.  
O! Fool, notice surely, when Jesus to you speaks,  
that it for your Salvation [happens].
6. ARIA Bass (triumphant/trumpets/hemiolas)  
Open to you, your both ears,  
Jesus has to you given solemn assurance,  
that [Jesus] devil, death slays. hemiola  
Grace, Sufficiency, Full Life  
will [Jesus] [everyone] give,  
who [the Spirit] follow, [their] cross bearing.
7. CHORALE  
**Now, worthy Spirit, I follow You;  
help, that I seek forever and ever  
according to Your Word another Life,  
which You to me will by Grace give.  
Your Word is indeed the Morning Star,  
which splendidly shines near and far.  
Therefore, [those] who me otherwise teach,  
in eternity, my God, I will not listen to.  
Alleluia, alleluia!**  
O Gottes Geist, mein Trost und Rat Johann Rist (1651) Stanza 9

On my only journey by train to Leipzig, I looked out the window and there grazing on the verdant hillside was a flock of sheep! May these cantatas bring you some theological and musical verdant pastures to graze upon!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_184 at 12:09; and BWV\_175 at 34:09:**

[www.youtube.com/watch?v=APYowRSZhXg](http://www.youtube.com/watch?v=APYowRSZhXg)

## The Holy Trinity

**BWV\_194** started its life as a cantata in two parts for the Zacharias Hildebrandt Organ consecration at Störmthal near Leipzig after Bach tested the organ's construction in November of 1723, and Bach reused the cantata for Holy Trinity Sunday 04 June 1724! Some parts of this cantata also exist as a secular cantata from the time Bach was in Cöthen before going to Leipzig in 1723. Only the first six movements (a later version), of the original twelve movements in the German text, are found on the CD recording below. The choral Fugue of BWV\_194 movement 1 is part of a grand French Overture the first section of which is an instrumental introduction with descending scalewise string and oboe melodies with accompanied dotted rhythm harmonies, breaking forth into a second fugal choral section. The movement ends with a final dotted rhythm section and choral proclamation of the title of the cantata. Movement 2 Bass Recitative implores the infinitely great God to turn toward the prayers of God's servants in their ardent singing and offering of the lips, which come from the Thank Altar found in the breasts of all people in prayer, having no house, temple, or boundary limitation, asking that this house be pleasing to God's Face, the true Grace Way and Joy Light. Movement 3 continues with the Bass Aria lullaby extolling all that the Most High's Splendor fills, which no night can cover! Soprano Recitative movement 4 ruminates on the marvel that the Universal Countenance of God's infinitely brilliant Light descends down into the obscure motives of mortals and sees a pleasing house! Mortal conceit creeps in at all ends, but where God's LORDliness enters, the house must be pure and worthy of This Guest! The poet now turns to two biblical references, one in 1 Kings 8: 29 where God's eyes are open night and day heeding prayer, and Hosea 14: 2b where God is asked to accept what is good from our lips, which the poet interprets as our offerings of young steers in our offering of songs born as a wish before the Presence of God in devotion. A third biblical reference follows in movement 5 Soprano Aria as a Gavotte dance asking for God's help that all prosper in the Fire of God which presses us forward as the live coal which touched the mouth and lips of Isaiah in Isaiah 6: 6-8, the voice of the Lord asking "Whom shall I send, and who will go for us?", with Isaiah's response, "Here am I; send me!" to be a reality in this present hour its Might Efficacy upholding, and us holy before God placing. The sixth and final movement of this version of BWV\_194 presents two stanzas of Trinitarian affirmation that the Holy Spirit in the heavenly Way is equal God with the Creator and Redeemer, bringing comfort and joy to all the afflicted, Who has all Faith that is found ignited in us, governing and upholding us in Grace. The congregation further asks for the Holy Spirit's Help. The Holy Spirit is our noble heart Guest, Who enables all to finish what has been begun, inflating a little spark, until after a completed Way we along with all people may Faith's Goal reach!

### **BWV\_194, *Höchsterwünschtes Freudenfest***

Kirchen- und Orgelweihe

Brief: Offenbarung 21: 2-8

Evangelium: Lukas 19: 1-10

Church and Organ Consecration

Epistle: Revelation 21: 2-8

Gospel: Luke 19: 1-10

Prima parte/Erster Teil

1. [CHOR] Französische Ouvertüre

Prima parte/First part

1. [CHORUS] French Overture

- Höchsterwünschtes Freudenfest,      Hemiolen  
das der HERR zu seinem Ruhme  
im erbauten Heiligtume  
uns vergnügt begehen läßt.  
Höchsterwünschtes Freudenfest!
2. RECITATIVO    Baß  
Unendlich großer Gott,  
ach wende dich  
zu uns, zu dem erwählten Geschlechte,  
und zum Gebete deiner Knechte!  
Ach, laß vor dich  
durch ein inbrünstig Singen  
der Lippen Opfer bringen!  
Wir weihen unsre Brust dir offenbar  
zum Dankaltar.  
Du, den kein Haus, kein Tempel faßt,  
da du kein Ziel noch Grenzen hast,  
laß dir dies Haus gefällig sein,  
es sei dein Angesicht  
ein wahrer Gnadenstuhl, ein Freudenlicht.
3. ARIA    Baß    Wiegenlied    Hemiolen  
Was des Höchsten Glanz erfüllt,  
wird in keine Nacht verhüllt.  
Was des Höchsten heiliges Wesen  
sich zur Wohnung auserlesen,  
wird in keine Nacht verhüllt,  
was des Höchsten Glanz erfüllt.
4. RECITATIVO    Sopran  
Wie könnte dir, du höchstes Angesicht,  
da dein unendlich helles Licht  
bis in verborgne Gründe siehet,  
ein Haus gefällig sein?  
Es schleicht sich Eitelkeit allhie an allen Enden ein.  
Wo deine HERRlichkeit einziehet,  
da muß die Wohnung rein  
und dieses Gastes würdig sein.  
Hier wirkt nichts Menschenkraft,  
drum laß dein Auge offenstehen      1. Könige 8: 29  
und gnädig auf uns gehen;  
so legen wir in heilger Freude dir      Hosea 14: 3b  
die Farren und die Opfer unsrer Lieder  
vor deinem Throne nieder  
und tragen dir den Wunsch in Andacht für.
5. ARIA    Sopran    Gavotte      Jesaja 6: 6-8  
Hilf, Gott, daß es uns gelingt,  
und dein Feuer in uns dringt.  
    Daß es auch in dieser Stunde  
    wie in Esaiäe Munde  
    seiner Wirkung Kraft erhält  
    und uns heilig vor dich stellt.
6. CHORAL  
**Heiliger Geist ins Himmels Throne,  
gleicher Gott von Ewigkeit  
mit dem Vater und dem Sohne,  
der Betrübten Trost und Freud!  
Allen Glauben, den ich find,  
hast du in mir angezündt,  
über mir in Gnaden walte,  
ferner deine Gnad'\* erhalte.**
- Deine Hilfe zu mir sende,
- [Universally] desired Joy Fest,      hemiolas  
which the LORD for [God's] Glory  
in the built sanctuary  
allows us to happily celebrate.  
[Universally] desired Joy Fest!
2. RECITATIVE    Bass  
Infinitely great God,  
ah turn You  
to us, to the [inclusive] generation,  
and to the prayers of Your servants!  
Ah, let in Your presence  
through an ardent singing  
the lips' offering be brought!  
We dedicate our breast to you publicly  
as the Thank Altar.  
You, Whom no house, no temple limits,  
where You no boundary nor limitation have,  
let to You this house be pleasing,  
that it be to Your Face  
a true Grace [Way], a Joy Light.
3. ARIA    Bass    lullaby    hemiolas  
What the Most High's Splendor fills,  
will in no night be covered.  
What the Most High's Holy Being  
for Its House selects,  
will in no night be covered,  
what the Most High's Splendor fills.
4. RECITATIVE    Sopran  
How can to You, You [Universal] Countenance,  
there Your infinitely brilliant Light  
down into obscure motives see,  
a house pleasing to be?  
Conceit creeps in here at all ends.  
Where Your LORDliness enters,  
there must the house pure  
and of This Guest worthy be.  
Here works no mortal efficacy,  
therefore let Your Eye be open      1 Kings 8: 29  
and graciously upon us reach;  
so lay we down in holy joy to You      Hosea 14: 2b  
the young steers and the offering of our songs  
before Your [Presence]  
and bear before You [our] wish in devotion.
5. ARIA    Soprano    Gavotte      Isaiah 6: 6-8  
Help, God, that it to us prospers,  
and Your Fire in us presses forward.  
    That it also in this hour  
    as in Isaiah's mouth  
    its Might Efficacy upholds  
    and us holy before You places.
6. CHORALE  
**Holy Spirit in the heavenly [Way],  
equal God from eternity  
with the [Creator] and the [Redeemer],  
to the afflicted comfort and joy!  
All Faith, that I find,  
have You in me ignited,  
over me in Grace governs,  
further Your Grace\* upholds.**
- Your Help to me send,

**o du edler Herzensgast!  
 Und das gute Werk vollende,  
 das du angefangen hast.  
 Blas in mir das Fünklein auf,  
 bis daß nach vollbrachtem Lauf  
 ich den Auserwählten gleiche  
 und des Glaubens Ziel erreiche.** Strophen 6 und 7  
 Treuer Gott, ich muß dir klagen Johann Heermann (1630)  
 Melodie: Freu dich sehr, o meine Seele anonymen Komponist (ca. 1510)

**O You noble heart Guest!  
 And the good work finish,  
 that You have begun.  
 Inflate in me the little spark,  
 until after a completed Way  
 I along with [all people]  
 and the Faith's Goal reach.** Stanzas 6 and 7  
 Treuer Gott, ich muß dir klagen Johann Heermann (1630)  
 Melody: Freu dich sehr, o meine Seele anonymous composer (ca. 1510)

Parte seconda/Zweiter Teil  
 Post concionem/Nach der Rede

Parte seconda/Second part  
 Post concionem/After the address

7. *RECITATIVO* Tenor  
 Ihr Heiligen, erfreuet euch,  
 eilt, eilet, euren Gott zu loben;  
 Das Herze sei erhoben  
 zu Gottes Ehrenreich,  
 von dannen er auf dich,  
 du heilige Wohnung, siehet  
 und ein gereinigt Herz zu sich  
 von dieser eitlen Erde ziehet.  
 Ein Stand, so billig selig heißt:  
 man schaut hier Vater, Sohn und Geist.  
 Wohlan, ihr gotterfüllte Seelen!  
 Ihr werdet nun das beste Teil erwählen;  
 die Welt kann euch kein Labsal geben,  
 ihr könnt in Gott allein vergnügt und selig leben.
8. *ARIA* Tenor  
 Des Höchsten Gegenwart allein  
 kann unsrer Freuden Ursprung sein.  
 Vergehe, Welt, mit deiner Pracht,  
 in Gott ist, was uns glücklich macht!
9. *RECITATIVO DUETTO*  
 Baß  
 Kann wohl ein Mensch zu Gott in Himmel steigen?  
 Sopran  
 Der Glaube kann den Schöpfer zu ihm neigen.  
 Baß  
 Er ist oft ein zu schwaches Band.  
 Sopran  
 Gott führet selbst und stärkt des Glaubens Hand,  
 den Vorsatz zu erreichen.  
 Baß  
 Wie aber, wenn des Fleisches Schwachheit  
 wollte weichen?  
 Sopran  
 Des Höchsten Kraft wird mächtig in den Schwachen.  
 Baß  
 Die Welt wird sie verlachen.  
 Sopran  
 Wer Gottes Huld besitzt, verachtet solchen Spott.  
 Baß  
 Was wird ihr außer diesen fehlen?  
 Sopran  
 Ihr einzger Wunsch, ihr Alles ist in Gott.  
 Baß  
 Gott ist unsichtbar und entfernt:  
 Sopran  
 Wohl und, daß unser Glaube lernet,  
 im Geiste seinen Gott zu schauen.

7. *RECITATIVE* Tenor  
 [All people], rejoice yourselves,  
 make haste, hasten, your God to glorify:  
 The heart be lifted up  
 to God's Honor [Way],  
 from which [God] upon you,  
 you holy dwelling, sees  
 and a cleansed heart to [God's Self]  
 from this vain earth nurtures.  
 A station, so justly called blessed:  
 mortals see here [Creator], [Redeemer] and [Counselor].  
 Come on, you God-filled souls!  
 You will now the best part elect;  
 the world can you no refreshment give,  
 you can in God alone satisfied and blessed live.
8. *ARIA* Tenor  
 The Presence of the [Universal God] alone  
 can our Joy Source be.  
 Vanish, world, with your pomp,  
 in God is, what us prosperous makes!
9. *RECITATIVE DUET*  
 Bass  
 Can well a mortal to God in heaven soar?  
 Soprano  
 The Faith can the Creator to [all] incline.  
 Bass  
 It is often a too frail bond.  
 Soprano  
 God's Self leads and strengthens faith's hand,  
 the design to attain.  
 Bass  
 But how, when the flesh's frailty  
 would fall back?  
 Soprano  
 The [Creator's Craft] is mighty in the weaknesses.  
 Bass  
 The world will them deride.  
 Soprano  
 Whoever God's Grace possesses, scorns such mockery.  
 Bass  
 What will they beyond this be missing?  
 Soprano  
 Their sole wish, their all is in God.  
 Bass  
 God is invisible and far off:  
 Soprano  
 Good for us, that our faith teaches,  
 in the Spirit our God to see.

Baß  
Ihr Leib hält sie gefangen.

Sopran  
Des Höchsten Huld befördert ihr Verlangen,  
denn er erbaut den Ort,  
da man ihn HERRlich schaut.

Sopran, Baß  
Da er den Glauben nun belohnt  
und bei uns wohnt,  
bei uns als seinen Kindern,  
so kann die Welt und Sterblichkeit  
die Freude nicht vermindern.

10. ARIA [DUETT] Sopran und Baß  
O wie wohl ist uns geschehn,  
daß sich Gott ein Haus ersehnt!  
Schmeckt und sehet doch zugleich, Psalm 34: 2  
Gott sei freundlich gegen euch.  
Schüttet eure Herzen aus  
hier vor Gottes Thron und Haus!

11. RECITATIVO Baß  
Wohlan demnach, du heilige Gemeinde,  
bereite dich zur heiligen Lust!  
Gott wohnt nicht nur in einer jeden Brust,  
er baut sich hier ein Haus.  
Wohlan, so rüset euch mit Geist und Gaben aus,  
daß ihm sowohl dein Herz als auch dies Haus gefalle!

12. CHORAL  
**Sprich Ja zu meinen Taten,  
hilf selbst das Beste raten;  
den Anfang, Mittl und Ende,  
ach HERR, zum Besten wende!**

**Mit Segen mich beschütte,  
mein Herz sei deine Hütte,  
dein Wort sei meine Speise,  
bis ich gen Himmel reise!** Strophen 9 und 10  
Wach auf, mein Herz, und singe Paul Gerhardt (1647/53)  
Melodie: Nun laßt uns Gott dem HERREN Nikolaus Selnecker (1587)

Bass  
Their body holds them captive.  
Soprano  
The Most High's Grace encourages their desire,  
then [God] builds the place,  
where one [God] LORDly sees.

Soprano, Bass  
There [God] the Faith now rewards  
and with us dwells,  
with us as [God's] children,  
so can the world and mortality  
the joy not lessen.

10. ARIA [DUET] Soprano and Bass  
Oh how well it is to us happening,  
that God's Self an House longs for!  
Taste and see though together, Psalms 34: 8  
God is friendly towards [all].  
Give freely your hearts  
here in God's [Way] and House!

11. RECITATIVE Bass  
Now then therefore, you [inclusive people],  
prepare yourselves for [universal] desire!  
God dwells not only in every single [mortal],  
[God's] Self builds here a House.  
Now then, so equip yourselves with Spirit and Gifts,  
that to [God] your heart[s] as well as also this House please!

12. CHORALE  
**Say Yes to my actions,  
help Yourself the best to advise;  
the beginning, middle and end,  
ah, LORD, for the best turn round!**

**With blessing me shower,  
my heart be Your Tent,  
Your Word be my food,  
until I heavenwards travel!** Stanzas 9 and 10  
Wach auf, mein Herz, und singe Paul Gerhardt (1647/53)  
Melodie: Nun laßt uns Gott dem HERREN Nikolaus Selnecker (1587)

\*BGA und John Eliot Gardiner-CD 18 Juni 2000

\*Bach-Gesellschaft Ausgabe and John Eliot Gardiner CD 18 June 2000

**BWV\_176** is the ninth and final cantata in the series of cantatas written by poet Christiane Mariane von Ziegler. This cantata was presented in Leipzig on 27 May 1725. Movement 1 fugal Chorus launches immediately into the musically defiant, hardly faint hearted, energetic explication of Jeremiah 17: 9. The oboe of the hunt found in the accompaniment asserts God's constant chase after us all, loving us, as we defiantly resist and faint-heartedly follow God's Word of Love. In movement 2 Alto Recitative Daniel Taylor presents perfectly in the CD link the poet's use of the Gospel text from John introducing us to the faint-hearted Nicodemus, and contrasting the darkness for which Nicodemus wished and the extension of daylight for which Joshua longed for. Movement 3 Soprano Aria reflects upon the otherwise bright Light of Jesus becomes clouded whenever we inquire for the Master, being frightened during the day. God's Spirit rests on Jesu. By way of movement 4 Bass Recitative, Nicodemus asks Jesus not to wonder why Nicodemus comes to Jesu by night, because it is out of fear that by day the weakness cannot endure, yet Nicodemus takes comfort in that Jesus receives and embraces into life the heart and spirit of everyone, and Bach adds in arioso music, because all who only trust in Jesu will not be lost! The movement 5 minuet Alto Aria with the oboe of the chase or hunt calls all fearful and timid spirits to rouse themselves, take rest and hear what Jesus promises, that all through Faith gain the Way. When this Promise is fulfilled and happens, all will be there with thanks and praise for the triune God Creator, Redeemer and Holy Spirit. With the congregational Chorale and oboe of the hunt proclaimed in movement 6, all together to Heaven's

Opening press forward and hereafter in God's Way sing without end, that You God alone are the Comforter, far surpassing all gods, MotherFather, DaughterSon and Holy Spirit, Protector and Saviour of gentle ones, One Being, Three Indivisables!

## BWV\_176, *Es ist ein trotzig und verzagt Ding*

Die Heilige Dreieinigkeit

Brief: Römer 11: 33-36

Evangelium: Johannes 3: 1-17

The Holy Trinity

Epistle: Romans 11: 33-36

Gospel: John 3: 1-17

1. [CHOR] Oboe da caccia Jeremiah 17: 9  
 'Es ist ein trotzig und verzagt Ding  
 um aller Menschen Herze.' Terz de Picardie

2. RECITATIVO Alt  
 Ich meine, recht verzagt,  
 daß Nikodemus sich bei Tage nicht,  
 bei Nacht zu Jesu wagt.  
 Die Sonne mußte dort bei Josua Josua 10: 12f.  
 so lange stille stehn,  
 so lange bis der Sieg vollkommen war geschehn;  
 hier aber wünschet Nikodem:  
 O sah ich sie zu Rüste gehn!

3. ARIA Sopran Gavotte  
 Dein sonst hell beliebter Schein  
 soll vor mich umnebelt sein, Markus 9: 7  
 weil\* ich nach dem Meister frage,  
 denn ich scheue mich bei Tage.  
 Niemand kann die Wunder tun,  
 denn sein Allmacht und sein Wesen,  
 scheint, ist göttlich auserlesen,  
 Gottes Geist muß auf ihm ruhn.

4. RECITATIVO Baß  
 So wundre dich, o Meister, nicht,  
 warum ich dich bei Nacht ausfrage!  
 Ich fürchte, daß bei Tage  
 mein Ohnmacht nicht bestehen kann.  
 Doch tröst ich mich,  
 du nimmst mein Herz und Geist  
 zum Leben auf und an,  
 weil alle, die nur an dich glauben,  
 nicht verloren werden. Johannes 3: 16

5. ARIA Alt Menuett Oboe da caccia  
 Ermuntert euch, furchtsam und schüchterne Sinne,  
 erholet euch, höret, was Jesus verspricht:  
 daß ich durch den Glauben den Himmel gewinne.  
 Wenn die Verheißung erfüllend geschicht,  
 werd ich dort oben  
 mit Danken und Loben  
 Vater, Sohn und heiligen Geist  
 preisen, der dreieinig heißt.

6. CHORAL Oboe da caccia  
**Auf daß wir also allzugleich  
 zur Himmelsporten dringen  
 und dermaleinst in deinem Reich  
 ohn alles Ende singen,  
 daß du alleine König seist,  
 hoch über alle Götter,  
 Gott Vater, Sohn und heilger Geist,  
 der Frommen Schutz und Retter,  
 ein Wesen, drei Personen.** Terz de Picardie  
 Was alle Weisheit in der Welt Paul Gerhardt (1653) Strophe 8  
 Melodie: Christ unser HERR zum Jordan kam anonymer Komponist

\*wenn (weil in NBA) in Bach-Gesellschaft Ausgabe und auch

1. [CHORUS] oboe da caccia Jeremiah 17: 9  
 'It is a defiant and faint-hearted thing  
 about every mortal heart.' tierce de Picardie

2. RECITATIVE Alto  
 I mean, truly faint-hearted,  
 that Nicodemus [alone] not by day,  
 by night to Jesu ventures.  
 The sun must there with Joshua Joshua 10: 12f.  
 so long [remain shining],  
 so long till the victory was fully happening;  
 but here wishes Nicodemus:  
 Oh would I see [the sun] setting!

3. ARIA Soprano gavotte  
 Your otherwise bright beloved Light  
 shall for me clouded be, Mark 9: 7  
 whenever\* I for the Master inquire,  
 for I am frightened during [the] day.  
 No one can the Wonders perform,  
 except [God's] Omnipotence and [God's] Being,  
 it seems, is Godly selected,  
 God's Spirit must on [Jesu] rest.

4. RECITATIVE Bass  
 So wonder You, O Master, not,  
 why I You by night examine!  
 I fear, that by day  
 my weakness cannot endure.  
 Yet I comfort myself,  
 You my heart and spirit  
 into Life receive and embrace,  
 because all, who only in You trust,  
 will not be lost. John 3: 16

5. ARIA Alto minuet oboe da caccia  
 Rouse yourselves, fearful and timid spirits,  
 take rest, hear, what Jesus promises:  
 that [all] through the Faith the [Way] gain.  
 When the Promise fulfilled happens,  
 I will there above  
 with thanks and praise  
 [Creator, Redeemer] and Holy Spirit,  
 glorify, Who triune is called.

6. CHORALE oboe da caccia  
**In that we also all together  
 to Heaven's Opening press forward  
 and hereafter in Your [Way]  
 without end singing,  
 that You alone [Comforter] are,  
 [far surpassing] all gods, God [Mother/  
 Father, [Daughter/]Son and Holy Spirit,  
 the gentle ones's Protector and Saviour,  
 One Being, Three Indivisables.** tierce de Picardie  
 Was alle Weisheit in der Welt Paul Gerhardt (1653) Stanza 8  
 Melodie: Christ unser HERR zum Jordan kam anonymous composer

\*wenn (weil in NBA) in Bach Gesellschaft Ausgabe and also

**BWV\_165** was first presented in Weimar, Germany on 16 June 1715, and again in Leipzig, Germany in 1724. Solomo Franck wrote the libretto, after having studied law and theology at Jena, Germany. This cantata follows the “recitativo-aria” format developed by Erdmann Neumeister in Cantata 61 found above under the First Sunday of Advent. BWV\_165 opens serenely with the Soprano Aria explication of what is necessary for Baptism, i.e. the Word of God or Holy Spirit and water in the form of a bath which encapsulates the message of John 3: 3-5, the water and Spirit rebirth. This flood drowns all sin, and as musically Bach depicts it through melismatas, gives the New Life in Baptism. Movement 2 Bass Recitative explains that the sinful birth of the condemned offspring of Adam and Eve brings forth God's Passion providing Jesu to all people. This Recitativo is a recapitulation of the story of the physical birth of mortals under their conviction in the transgression of Adam and Eve in disobeying God, followed by God's gift of Salvation and Grace through water and Spirit. What is born of flesh is nothing but sin infected flesh needing Faith's Water Bath of Blessedness and Grace, absorbing Christ and clothed anew in Christ's Blood, the scarlet Honor clothing of the Baptismal Bath. Movement 3 Alto Aria is a loving lullaby of prayer to Jesu sung superbly by Daniel Taylor asking for Jesu's help in constantly rejoicing in this renewed Grace Covenant within the whole Time of Life! This second Aria is a prayer to Jesu, Physician prescriber and recipient of the Great Love given in baptism, to help all people rejoice over this great gift. Movement 4 Bass Recitative accompanied by instruments confesses the vows made at Baptism, and the reality that the Baptism Covenant has not been kept due to further committed Sin. The life long renewal of the Covenant of Grace is described in this second recitativo. Constant awareness of, and repentance for committed sins requires Faith supplied by the blood red serpent image of the crucified Saviour. Jesu knows how grievous the soul feels at the old snake's sting, as the sin poison demoralizes the body and soul. And when all strength ceases, the soul asks for help from Jesu so that the soul faithfully chooses Jesu again, the Blood-red Serpent's Image describes the wedding of two biblical references found in Numbers 21: 8 and John 3: 14-15. Jesu is the one Who through the raised Cross calms pains and refreshes when mortal strength ceases, depicted by Bach with a unison musical ending. Note also the musical "halo" of strings throughout this movement reflecting upon all of the text. The Tenor Aria movement 5 reflects joyfully on Jesu, our death's death, and prays that Jesu allows us throughout our entire life and also our last need (death) to see Jesu hover before our eyes as our Salvation Serpent in place of the poison of sin, healing us in both Soul and Spirit to bring Life! The death of Jesus is everyone's death's death. Each person prays for Jesus to heal their soul and spirit in the last agony of sin, finding Life by the recognition of Jesus as the serpent of Salvation. The congregational Chorale movement 6 proclaims that Jesu's Word, Jesu's Baptism, and Jesu's Night Meal (Mass, Holy Communion, Evening meal or Lord's Supper) serves all mortals against all disaster in the Holy Spirit Faith as we are taught to thereon trust! In the meantime, all are given the Word, Bath, and Night Meal to protect against all disgraces, praying that the Holy Spirit teaches us to rely on Jesu in Faith.

### **BWV\_165, O heil'ges Geist- und Wasserbad**

Die Heilige Dreieinigkeit

Brief: Römer 11: 33-36

Evangelium: Johannes 3: 1-17

The Holy Trinity

Epistle: Romans 11: 33-36

Gospel: John 3: 1-17

- |  |   |
|--|---|
| <p>1. [ARIA] Sopran<br/> O heil'ges Geist- und Wasserbad,<br/> das Gottes Reich uns einverleibet<br/> und uns ins Buch des Lebens schreibt!<br/> O Flut, die alle Missetat<br/> durch ihre Wunderkraft ertränket<br/> und uns das neue Leben schenket!<br/> O heiliges Geist- und Wasserbad!</p> <p>2. RECITATIVO Baß<br/> Die sündige Geburt verdammter Adamserben<br/> gebietet Gottes Zorn, den Tod und das Verderben.<br/> Denn was vom Fleisch geboren ist,</p> | <p>1. [ARIA] Soprano<br/> O Holy Spirit- and Water Bath,<br/> that [Way] of God us incorporates<br/> and us in the Book of Life writes!<br/> O Flood, which all sin<br/> through its wonderful strength drowns<br/> and to [everyone] the New Life gives!<br/> O Holy Spirit- and Water Bath!</p> <p>2. RECITATIVE Bass<br/> The sinful birth of condemned offspring of Adam<br/> brings forth God's Passion, the death and the corruption.<br/> For what from flesh is born,</p> |
|--|---|

ist nichts als Fleisch, von Sünden\* angestecket,  
vergiftet und beflecket.  
Wie selig ist ein Christ!  
Er wird im Geist- und Wasserbade  
ein Kind der Seligkeit und Gnade.  
Er ziehet Christum an  
und seiner Unschuld weiße Seide,  
er wird mit Christi Blut, der Ehren Purpurkleide,  
im Taufbad angetan.

3. ARIA Alt Wiegenlied

Jesu, der aus großer Liebe  
in der Taufe mir verschriebe  
Leben, Heil und Seligkeit,  
hilf, daß ich mich dessen freue  
und den Gnadenbund erneue  
in der ganzen Lebenszeit.

4. RECITATIVO CON STROMENTI Baß

Ich habe ja, mein Seelenbräutigam,  
da du mich neu geboren,  
dir ewig treu zu sein geschworen,  
hochheiliges Gotteslamm;  
doch hab ich, ach! den Taufbund oft gebrochen  
und nicht erfüllt, was ich versprochen,  
erbarme, Jesu, dich  
aus Gnaden über mich!  
Vergib mir die begangne Sünde,  
du weißt, mein Gott, wie schmerzlich ich empfinde  
der alten Schlangen Stich;  
das Sündengift verderbt mir Leib und Seele,  
hilf, daß ich gläubig dich erwähle,  
blutrotes Schlangenbild, Numeri 21: 8  
das an dem Kreuz erhöht, Johannes 3: 14-15  
das alle Schmerzen stillt  
und mich erquickt, wenn alle Kraft vergehet.

5. ARIA Tenor

Jesu, meines Todes Tod,  
laß in meinem Leben  
und in meiner letzten Not  
mir für Augen schweben,  
daß du mein Heilschlänglein seist  
vor das Gift der Sünde!  
Heile, Jesu, Seel und Geist,  
daß ich Leben finde!

6. CHORAL

**Sein Wort, sein Tauf, sein  
Nachtmahl  
dient wider allen Unfall,  
der heilige Geist im Glauben  
lehrt uns darauf vertrauen.**

Nun laßt uns Gott dem HERREN Ludwig Helmbold (1575) Strophe 5  
Melodie: Nun lob, mein' Seel', den HERREN Johann Kugelmann (1540)

is nothing but flesh, by sin infected,  
poisoned and stained.  
How blessed is a christian!  
[All] will be in the Spirit- and Water Bath  
a child of Blessedness and Grace.  
[One] absorbs Christ  
and [Christ's] innocence clean silk,  
[they are] with [Christ's] Blood, the Honor Scarlet Clothes,  
in Baptism Bath clothed.

3. ARIA Alto lullaby

Jesu, Who by greater love  
in the Baptism to [all] assigned  
Life, Salvation, and Blessedness,  
help, that I myself in that rejoice  
and the Grace Covenant renew  
within the whole Time of Life.

4. RECITATIVE WITH INSTRUMENTS Bass

I have truly, my Soul's [Spouse],  
since You me new birth,  
to You endless truly to be sworn,  
Most Holy Lamb of God;  
however I have, alas! the Baptism Covenant often broken  
and not fulfilled, what I promised,  
have mercy, Jesu, You  
out of Grace upon me!  
Forgive me the committed Sin,  
You know, my God, how grievous I feel  
the old snake's sting;  
the sin poison demoralizes my body and soul,  
help, that [everyone] faithfully You chooses,  
Blood-red Serpent's Image, Numbers 21: 8  
which on the Cross is raised, John 3: 14-15  
Who all pains stills  
and [all] refreshes, when all strength ceases.

5. ARIA Tenor

Jesu, my death's death,  
allow in my life  
and in my last need  
to me before eyes hovering,  
that You my Salvation Serpent are  
in place of the poison of sin!  
Heal, Jesu, Soul and Spirit,  
that I Life find!

6. CHORALE

**Christ's Word, Christ's Baptism, Christ's  
Night Meal  
serves against all disaster,  
the Holy Spirit in Faith  
teaches us thereon to trust.**

Nun laßt uns Gott dem HERREN Ludwig Helmbold (1575) Stanza 5  
Melodie: Nun lob, mein' Seel', den HERREN Johann Kugelmann (1540)

\*Sünde in der Bach-Gesellschaft Ausgabe und CD von John Eliot Gardiner vom 18. Juni 2000, jedoch nimmt die Präposition "von" immer den Dativ "Sunden" an.

**BWV\_129** bursts forth with a chorale cantata praise song to the Trinity with Trumpets blazing with flute, oboes, strings and continuo accompanying the chorus consisting of Sopranos singing the chorale melody soaring over contrapuntal motifs in the three other voices, extolling God our Light, Life, and Creator Who has given us our bodies and souls sheltered from the Womb onwards with Good Things to us being done at every blink of the eye! All of this is done in the festively bright key of

Joy D-major, making the three trumpets triumph with only 7 accidentals in the whole movement, since for D Trumpets their key signature is C-major! This is followed by the A-major presentation of movement 2 by Bass Aria in a skipping minuet dance extolling the Child of God Who has redeemed us with costly Blood their very Life, and also gives us the utmost Blessing of Faith! Movement 3 Soprano Aria follows with a bourée in c minor praising the Lord our God, our Comfort, Life, of the MotherFather's worthy Spirit, Who gives the DaughterSon to revive our hearts, giving new Efficacy, and in all Need bestowing Counsel, Comfort and Help. Movement 4 Alto Aria follows with Daniel Taylor singing a minuet of Love accompanied by the oboe d'amore in a beautiful love triangle with continuo extolling the Holy Trinity Who lives everlastingly, to Whom are all praises, and whatever in all the Universe hovers. Praised be the Lord, Whose Name Holy is called, MotherFather, DaughterSon, and Holy Spirit first in bravura octave style followed by a repeat containing full harmonic accompaniment. Movement 5 congregational Chorale completes the cantata with Joy ringing out with everyone singing Holy to the Lord along with the Angel Multitude singing the Holy, Holy. The entire Creation heartily lauds and praises The Trinity, our God in all Eternity!

## **BWV\_129, Gelobet sei der HERR**

Die Heilige Dreieinigkeit

Brief: Römer 11: 33-36

Evangelium: Johannes 3: 1-17

The Holy Trinity

Epistle: Romans 11: 33-36

Gospel: John 3: 1-17

### 1. CHOR [STROPHE 1]

**Gelobet sei der HERR,  
mein Gott, mein Licht, mein Leben,  
mein Schöpfer, der mir hat  
mein' Leib und Seel gegeben,  
mein Vater, der mich schützt  
von Mutterleibe an,  
der alle Augenblick  
viel Guts an mir getan.**

Gelobet sei der HERR, mein Gott Johann Olearius (1665) Strophe 1  
Melodie: O Gott, du frommer Gott Ahasverus Fritsch (1679)

### 2. ARIA VERSUS 2 Baß Menuett überspringen

**Gelobet sei der HERR,  
mein Gott, mein Heil, mein Leben,  
des Vaters liebster Sohn,  
der sich für mich gegeben,  
der mich erlöset hat  
mit seinem teuren Blut,  
der mir im Glauben schenkt  
sich selbst, das höchste Gut.**

### 3. ARIA VERSUS 3 Sopran Bourée

**Gelobet sei der HERR,  
mein Gott, mein Trost, mein Leben,  
des Vaters werter Geist,  
den mir der Sohn gegeben,  
der mir mein Herz erquickt,  
der mir gibt neue Kraft,  
der mir in aller Not  
Rat, Trost und Hülfe schafft.**

### 4. ARIA VERSUS 4 Alt Oboe d'amore Menuett

**Gelobet sei der HERR,  
mein Gott, der ewig lebet,  
den alles lobet, was  
in allen Lüften schwebet;  
gelobet sei der HERR,  
des Name heilig heißt,  
Gott Vater, Gott der Sohn  
und Gott der Heilge Geist.**

### 5. CHORAL VERSUS 5

**Dem wir das Heilig itzt**

### 1. CHORUS [STANZA 1]

**Praised be the LORD,  
[our] God, [our] Light, [our] Life,  
[our] Creator, Who to [us] has  
[our] body and soul given,  
[our] [Mother/]Father, Who [us] shelters  
from the Womb on[wards],  
Who every eye blink  
many Good Things to [us] has done.**

Gelobet sei der HERR, mein Gott Johann Olearius (1665) Stanza 1  
Melodie: O Gott, du frommer Gott Ahasverus Fritsch (1679)

### 2. ARIA VERSUS 2 Bass skipping minuet

**Praised be the LORD,  
[our] God, [our] Salvation, [our] Life,  
of the [Mother/]Father's beloved [Child],  
Who [Her/Himself] for [us] gave,  
Who [us] has redeemed  
with [Her/His] costly Blood,  
Who to [us] in Faith gives  
[Her/Himself], the utmost Blessing.**

### 3. ARIA VERSUS 3 Soprano bourée

**Praised be the LORD,  
[our] God, [our] Comfort, [our] Life,  
of the [Mother/]Father's worthy Spirit,  
Who to [us] the [Daughter/]Son gave,  
Who to [us our] heart[s] revive,  
Who to [us] gives new Efficacy,  
Who to [us] in all Need  
Counsel, Comfort and Help bestows.**

### 4. ARIA VERSUS 4 Alto oboe d'amore minuet

**Praised be the LORD,  
[our] God, Who everlastingly lives,  
Whom all praises, whatever  
in all the skies hovers;  
praised be the LORD,  
Whose Name Holy is called,  
God [Mother/]Father, God the [Daughter/]Son  
and God the Holy Spirit.**

### 5. CHORALE VERSUS 5

**To Whom we the Holy now**

mit Freuden lassen klingen  
und mit der Engel Schar  
das Heilig, Heilig singen,  
den herzlich lobt und preist  
die ganze Christenheit:  
Gelobet sei mein Gott  
in alle Ewigkeit!

with Joy let ring out  
and with the Angel Multitude  
the Holy, Holy sing,  
Whom heartily lauds and praises  
the entire [Creation]:  
Praised be [our] God  
in all Eternity!

May the dances found in these cantatas, especially BWV\_129, put a skip in our steps as we begin a new season in our lives with love in our hearts and on our lips!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_194 at 0:00; BWV\_176 at 18:54; BWV\_165 at 29:30; and BWV\_129 at 42:30:**  
[www.youtube.com/watch?v=M9tkEZWj3R4](http://www.youtube.com/watch?v=M9tkEZWj3R4)

## John the Baptist

**BWV\_167** opens as a gentle wafting call to all people to celebrate God's Love, and glorify God's Goodness, from pure hearts' impulses that God to all people at the appointed time the Horn of Salvation, the Way to Life has given God's very Child Jesu. Movement 2 Alto Recitative continues with a blessing of the Lord God of Israel, Who turns to all people in Grace with God's Child from the Universe as Redeemer of the World. First appeared John preparing the Saviour's Way and Course for the arrival of Jesu, Who for poor mortal children lost in sin with Grace and Love comforts and them in genuine repentance leads. Movement 3 Soprano and Alto Duet is accompanied by the oboe of the hunt, and heavenly describes God's Word which does not deceive, Whose promises happen, with the celestial voices of Joanne Lunn and Wilke te Brummelstroete. All have been blessed with the Word God gave Abraham and Sarah centuries ago. And, movement 4 Bass Recitative continues that the woman's seed came after the fulfilled time, the promised Blessing that God gave Abraham and Sarah, which has dawned the brightness of Sunshine and stilled sorrow. Zechariah praises God with loud voice after the Surprise Action God has shown, and all people are called upon to ponder what God has done for everyone, and to begin to sing a Praise Song to God! To which exuberantly the whole congregation responds with a Chorale movement 5, blessing, praising, and honoring God Creator, Redeemer, and Holy Spirit, Who wills in all people to increase what God out of Grace promised, that we firmly trust and totally depend upon God from our hearts, and that our heart, mood and sense tightly join in the AMEN every present moment of our lives trusting God out of the foundation of every heart.

### **BWV\_167, *Ihr Menschen, rühmet Gottes Liebe***

Johannes der Täufer (24. Juni)

Brief: Jesaja 40: 1-5; Maleachi 3: 1-4 Evangelium: Lukas 1: 57-80

1. ARIA Tenor  
Ihr Menschen, rühmet Gottes Liebe  
und preiset seine Güteigkeit!  
Lobt ihn aus reinem Herzenstriebe,  
daß er uns zu bestimmter Zeit  
das Horn des Heils, den Weg zum Leben  
an Jesu, seinem Sohn, gegeben.
2. RECITATIVO Alt  
Gelobet sei der HERR Gott Israel,  
der sich in Gnaden zu uns wendet

John the Baptist (24 June)

Epistle: Isaiah 40: 1-5; Malachi 3: 1-4 Gospel: Luke 1: 57-80

1. ARIA Tenor  
You mortals, celebrate God's Love  
and glorify [God's] Goodness!  
Praise [God] from pure hearts' impulse,  
that [God] to us at the appointed time  
the Horn of Salvation, the Way to Life  
in Jesu, [God's Child], gave.
2. RECITATIVE Alto  
Blessed be the LORD God of Israel,  
Who [God] in Grace to us turns

und seinen Sohn  
vom hohen Himmelsthron  
zum Welterlöser sendet.  
Erst stellte sich Johannes ein  
und mußte Weg und Bahn  
dem Heiland zubereiten,  
hierauf kam Jesus selber an,  
die armen Menschenkinder  
und die verlornen Sünder  
mit Gnad und Liebe zu erfreun  
und sie zum Himmelreich  
in wahrer Buß zu leiten.

Terz de Picardie

3. ARIA [DUETT] Sopran und Alt Oboe da caccia  
Gottes Wort, das trüget nicht,  
es geschieht, was er verspricht.  
Was er in dem Paradies  
und vor so viel hundert Jahren  
denen Vätern schon verheiß,  
haben wir gottlob erfahren.

4. RECITATIVO Baß  
Des Weibes Samen kam,  
nachdem die Zeit erfüllet;  
der Segen, den Gott Abraham,  
dem Glaubensheld, versprochen,  
ist wie der Glanz der Sonne angebrochen,  
und unser Kummer ist gestillet.  
Ein stummer Zacharias preist  
mit lauter Stimme Gott  
vor seine Wundertat,  
die er dem Volk erzeiget hat.  
Bedenkt, ihr Christen, auch,  
was Gott an euch getan,  
und stimmet ihm ein Loblied an!

Lukas 1: 64

5. CHORAL  
**Sei Lob und Preis mit Ehren,  
Gott Vater, Sohn, Heiliger Geist!  
Der woll in uns vermehren,  
was er uns aus Genad'n verheißt,  
daß wir ihm fest vertrauen,  
gänzlich verlassen auf ihn,  
von Herzen auf ihn bauen,  
daß unsr Herz, Mut und Sinn  
ihm festiglich anhangen;  
darauf singn wir zur Stund:  
Amen, wir werdens erlangen,  
gläubn wir aus Herzens Grund.**

Nun lob, mein' Seel', den HERREN Johann Gramann (1549) Strophe 5  
Melodie: Nun lob, mein' Seel', den HERREN Johann Kugelman (1540)

and [God's Child]  
from the [Universe Way]  
as the Redeemer of the World sends.  
First appeared John  
and must Way and Course  
for the Saviour prepare,  
after that arrived Jesus,  
Who poor mortal children  
and the lost sinners  
with Grace and Love to comfort  
and them to the [Universal Realm]  
in genuine repentance to lead.

tierce de Picardie

3. ARIA [DUET] Soprano and Alto oboe da caccia  
God's Word, which deceives not,  
it happens, what [God] promises.  
What [God] in the Paradise  
and for so many hundred years  
to the forebears already promised,  
have we God blessed experienced.

4. RECITATIVE Bass  
The woman's seed came,  
after the time was fulfilled;  
the Blessing, that God to Abraham [and Sarah],  
[those] Faith Hero[es], promised,  
has as the Brightness of the Sunshine dawned,  
and our sorrow is stilled.

Luke 1: 64

- A silent Zechariah praises  
God with a loud voice  
for [God's] Surprise Action,  
which God the folk has shown.  
Ponder, [all people], also,  
what God for you [all] has done,  
and begin to sing to [God] a Praise Song!

5. CHORALE  
**Be Blessing and Praise with Honor,  
to God [Creator, Redeemer], Holy Spirit!  
Who wills in us to increase,  
what [God] to us out of Grace promises,  
that we [God] firmly trust,  
totally depend upon [God],  
from hearts upon [God] building,  
that our heart, mood and sense  
to [God] tightly join;  
thereupon we sing at this hour:  
Amen, we grow reaching it,  
trusting we out of hearts' foundation.**

Nun lob, mein' Seel', den HERREN Johann Gramann (1549) Stanza 5  
Melody: Nun lob, mein' Seel', den HERREN Johann Kugelman (1540)

Bach brings out the oboes d'amore in movements 1, 6 and 7 of **BWV\_7** urging everyone to understand, see, and believe in this Love accompanied Grace of God grasped by Faith alone which heals all harms in the red flood of Christ's Blood. Movement 1 is introduced with the disjunct motion of the concise motives in the strings and continuo giving the uneasy feeling of the turbulent waves of the Baptismal Waters, accentuated all the more with the bravura first measure passage of the strings and oboes d'amore. The Tenors present the chorale in long held notes while the other three parts present the chorale in shorter contrapuntal motives. It was God's Will that Jesus went to the Jordan River to receive the Baptism by John, fulfilling the Work and Ministry of Jesus. In wonderful wording by Luther, now Jesus wants to give us all a Bath, washing us from sins, and drowning the bitter death of our lives through the Blood and Wounds, meaning new Life for all. The following five stanzas of

the original chorale are paraphrased by the librettist. Movement 2 Aria calls upon each mortal to mark and hear what God God's Self means in Baptism. There must be water, but also God's Word and Spirit which baptizes and cleanses sinners. Tenor Recitative movement 3 retains verbatim Stanza 3, line 5 of the original text, which states clearly with Words and Events what God's voice said plainly at Christ's Baptism at the Jordan. God is well pleased with Jesus, as Jesus has come from the Universe to benefit everyone in humble form of flesh and blood, and embraced us all thereby. We are now called upon to embrace Jesus as Saviour and listen to the costly teachings of Jesus! A little gigue dance follows in movement 4 Tenor Aria in the joy of God's voice being heard in the proclamation of the Blood of Jesus purchasing all of us out of the slavery of sin. The voice of God, the Spirit in the Image of a Dove, and Jesus all give trust without doubt in the Trinity, and the prepared Baptism for Jesus and for all! The salvation history continues in movement 5 Bass Recitative that after the Passion and Resurrection, Jesus gives all new life who would follow the declaration to go out into all the world and teach others that all who believe and are baptized on earth will be justified and blessed. With the oboes of love returning to accompany Alto Aria movement 6, all mortals are encouraged to believe in this Grace so that we do not remain in death's sin, and accept that the value of living before God is not found in our work and holiness which is by nature lost to sin, but in Faith in the Spirit, and Baptism to make us clean and free from any condemnation. The verbatim presentation of the congregational four-part singing of the final stanza of Luther's Chorale brings home the final message that the mortal eye only sees the water poured out, but in the Spirit Faith grasps the power of the Blood of Jesu Christ, which for Faith is a red Flood of Christ's Blood, Which heals well all harms in sin, not only of ours, but of Adam and Eve and all people having lived since them! Thanks be to God for the inclusivity Luther expresses here!

### **BWV\_7, Christ unser HERR zum Jordan kam**

Johannes der Täufer (24. Juni)

Brief: Jesaja 40: 1-5; Maleachi 3: 1-4 Evangelium: Lukas 1: 57-80

John the Baptist (24 June)

Epistle: Isaiah 40: 1-5; Malachi 3: 1-4 Gospel: Luke 1: 57-80

1. [CHORAL] Oboen d'amore  
**Christ unser HERR zum Jordan kam  
nach seines Vaters Willen,  
von Sankt Johannis die Taufe nahm,  
sein Werk und Amt zu erfüllen;  
da wollt er stiften uns ein Bad,  
zu waschen uns von Sünden,  
ersäufen auch den bittern Tod  
durch sein selbst Blut und Wunden;  
es galt ein neues Leben.** Terz de Picardie  
Christ unser HERR zum Jordan kam Martin Luther (1541) Strophe 1  
Melodie: Christ unser HERR zum Jordan kam anonymous Komponist

2. ARIA Baß  
Merk und hört, ihr Menschenkinder,  
was Gott selbst die Taufe heißt!  
Es muß zwar hier Wasser sein,  
doch schlecht Wasser nicht allein.  
Gottes Wort und Gottes Geist  
tauft und reiniget die Sünder.
3. RECITATIVO Tenor  
Dies hat Gott klar  
mit Worten und Bildern dargetan,  
am Jordan ließ der Vater offenbar  
die Stimme bei der Taufe Christi hören;  
**Er sprach: Dies ist mein lieber Sohn,**  
Strophe 3, Zeile 5  
an diesem hab ich Wohlgefallen,  
er ist vom hohen Himmelsthron  
der Welt zugut in niedriger Gestalt gekommen  
und hat das Fleisch und Blut  
der Menschenkinder angenommen;

1. [CHORALE] oboes d'amore  
**Christ our LORD to the Jordan came  
according to [Jesu's Mother/]Father's Will,  
by Saint John the Baptism was received,  
[Jesu's] Work and Ministry to fulfill;  
there wills [Christ] originate to us a Bath,  
to wash us from sins,  
drowning also the bitter death  
by [Christ's] own Blood and Wounds;  
it means a new Life.** tierce de Picardie  
Christ unser HERR zum Jordan kam Martin Luther (1541) Stanza 1  
Melody: Christ unser HERR zum Jordan kam anonymous composer
2. ARIA Bass  
Mark and hear, you mortal children,  
what God [God's] Self the Baptism means!  
There must indeed here be water,  
though plain water not alone.  
God's Word and God's Spirit  
baptizes and cleanses sinners.
3. RECITATIVE Tenor  
This has God clearly  
with Words and with Events there done,  
at the Jordan let the [Mother's/]Father's  
voice plainly at Christ's Baptism be heard;  
**[God] said: This is my Beloved [Daughter/]Son,**  
Stanza 3, line 5  
with Whom I am well pleased,  
[Christ] has from the [Universe]  
for the world's benefit in humble form come  
and has the flesh and blood  
of the children of mortals embraced;

den nehmet nun als euren Heiland an  
und höret seine teuren Lehren!

4. ARIA Tenor Gigue Tanz  
Des Vaters Stimme ließ sich hören,  
der Sohn, der uns mit Blut erkaufte,  
ward als ein wahrer Mensch getauft.  
Der Geist erschien im Bild der Tauben,  
damit wir ohne Zweifel glauben,  
es habe die Dreifaltigkeit  
uns selbst die Taufe zubereit’.
5. RECITATIVO Baß  
Als Jesus dort nach seinen Leiden  
und nach dem Auferstehn  
aus dieser Welt zum Vater wollte gehn,  
sprach er zu seinen Jüngern: Matthäus 28: 19-20a  
Geht hin in alle Welt und lehret alle Heiden,  
wer gläubet und getauft wird auf Erden,  
der soll gerecht und selig werden.
6. ARIA Alt Oboen d’amore  
Menschen, glaubt doch dieser Gnade,  
daß ihr nicht in Sünden sterbt,  
noch im Höllenpfehl verderbt!  
Menschenwerk und -heiligkeit  
gilt vor Gott zu keiner Zeit.  
Sünden sind uns angeboren, wir sind von Natur  
verloren; Glaub und Taufe macht sie rein,  
daß sie nicht verdammlich sein.
7. CHORAL Oboen d’amore Strophe 7  
**Das Aug allein das Wasser sieht,  
wie Menschen Wasser gießen,  
der Glaub (allein)\* die Kraft versteht  
des Blutes Jesu Christi,  
und ist für ihm ein rote Flut  
von Christi Blut gefärbet,  
die allen Schaden heilet gut,  
von Adam her geerbet,  
auch von uns selbst begangen.** Terz de Picardie

\*(im Geist) Originaltext und Francis Browne, Mai 2006

[Christ] embrace now as your Saviour  
and listen to [Christ’s] costly teachings!

4. ARIA Tenor gigue dance  
The [Mother/]Father’s Voice lets Itself be heard,  
the [Daughter/]Son, Who us with Blood bought,  
was as a true mortal baptized.  
The Spirit appeared in the Image of a Dove,  
thereby we without doubt trust,  
the Trinity there has  
for us Itself the Baptism prepared.
5. RECITATIVE Bass  
When Jesus there after [Jesus’s] Passion  
and after the Resurrection  
from this world to the [Mother/]Father would go,  
[Jesus] declared to [Jesus’s] disciples: Matthew 28: 19-20a  
Go out into all the world and teach all others,  
whoever believes and is baptized on earth,  
they shall be justified and blessed.
6. ARIA Alto oboes d’amore  
Mortals, believe in this Grace,  
that you do not in sins die,  
nor in the bottomless pit be dragged down!  
Mortals’ work and holiness  
has value before God at no time.  
Sins are inborn in us, we are by nature  
lost; Faith and Baptism make [all] clean,  
that they cannot be condemned.
7. CHORALE oboes d’amore Stanza 7  
**The eye only the water sees,  
as mortals water pour out,  
the Faith (alone)\* the Power grasps  
of the Blood of Jesu Christ,  
and is for [Faith] a red Flood  
by Christ’s Blood colored,  
Which all harms heals well,  
from Adam [and Eve] here inherited,  
likewise by ourselves committed.** tierce de Picardie

\*(in the Spirit) original text and Francis Browne May 2006

Rejoicing breaks forth in **BWV\_30** movement 1 Chorus, both in Zion's and in movement 8 Kedar's tents! All now may develop as mortals upon a firm foundation which covers us with well-being. Rest follows in movement 2 Bass Recitative as Law's load is removed and nothing upsets this peace for which our ancestors wished, longed and hoped for. Rejoice now by singing a praise song in God's honor joining with the universal choir in responsorial singing! Bass Aria movement 3 continues with a minuet of praise to God Who has kept God's promises, sending John to prepare the Way in the Lord for the arrival of Jesus. In Alto Recitative movement 4 the herald John tenderly calls, and the voice (feminine in German) shows the Way, and displays the Light through which all mortals are blessed in the nourishment of the water-meadows of the Good News now seen. The call goes out in Alto Aria 5 for all afflicted sinners, children of Adam and Sarah, to rise out of sin's sleep and wake up to Grace Time! The congregation Chorale then affirms in movement 6 that a lone voice lets herself be heard in all deserts far and wide and changes all mortals. Prepare the Lord's Way, making God an even road as all the world begins to make valleys rise and mountains fall. The individual then responds that if the Saviour is intent to keep faithfully the Covenant made with our ancestors and govern in Grace, then I will apply myself to that endeavor, and upon the bidding of Jesus, faithful God, to live in holiness and the fear of God. The Bass Aria movement 8 declares that the soul will hate [wait] and relinquish everything that is repugnant to God. After the long held notes on the German word *lassen*, note especially the musical word painting on the German words *zuwider ist*, with the 6/4/2 chord followed by the 7-flat 5 continuo chords wonderfully expressing repugnance! Note in the B section the

accompaniment of the oboe of Love depicting the promised love for God in response to God's Love! The Soprano Recitative movement 9 admits the impermanence which the weak mortal is related to, but also now promises that as day dawns so one will stiffly and firmly through God's Spirit live to God entirely and fully in honor. Heart and mouth are lifted up in praise according to the Covenant made with God Who well merits this praise. The water-meadows (green pastures) of movement 4 are remembered in Soprano Aria movement 10 superbly presented by Joanne Lunn with meaning-filled *Luftpausen* (air pauses) text declamations within a lively gigue to encourage the hours to hurry and come near which bring soon the water-meadows! The tents of Kedar are significant here because as the grandson of Hagar, Kedar signifies all of the estranged people in our lives, and the intent of the soul to build a thank altar to God right in their tents until I [we] am [are] eternally thankful for them! Therefore movement 11 Tenor Recitative supports us to wait, not hate, patiently for the acceptable day when our hearts will be set free in the universal redemption of the world in Jesus, where no need afflicts anyone and we all love in the Love of God. With this, the final movement Chorus 12 rejoices with the entire sanctified multitude in Zion and Kedar's water-meadows! Here the joy of the LORDliness of Christ, and final satisfaction with self will be unending.

### **BWV\_30, Freue dich, erlöste Schar**

Johannes der Täufer (24. Juni)

Brief: Jesaja 40: 1-5; Maleachi 3: 1-4 Evangelium: Lukas 1: 57-80

John the Baptist (24 June)

Epistle: Isaiah 40: 1-5; Malachi 3: 1-4 Gospel: Luke 1: 57-80

#### 1. CHOR

Freue dich, erlöste Schar,  
freue dich in Sions Hütten!  
Dein Gedeihen hat itzund  
einen rechten festen Grund,  
dich mit Wohl zu überschütten.

#### 2. RECITATIVO Baß

Wir haben Rast,  
und des Gesetzes Last  
ist abgetan.  
Nichts soll uns diese Ruhe stören,  
die unsre liebe Väter oft  
gewünscht, verlangt und gehofft.  
Wohlan,  
es freue sich, wer immer kann,  
und stimme seinem Gott zu Ehren  
ein Loblied an,  
und das im höhern Chor  
ja, singt einander vor!

#### 3. ARIA Baß Hemiolen Menuett

Gelobet sei Gott, gelobet sein Name,  
der treulich gehalten Versprechen und Eid!  
Sein treuer Diener ist geboren,  
der längstens darzu auserkoren,  
daß er den Weg dem Herrn bereit'.

#### 4. RECITATIVO Alt

Der Herold kömmt und meldt den König an,  
er ruft; drum säumet nicht,  
und macht euch auf  
mit einem schnellen Lauf,  
eilt dieser Stimme nach!  
Sie zeigt den Weg, sie zeigt das Licht,  
wodurch wir jene selge Auen  
dereinst gewißlich können schauen.

#### 5. ARIA Alt

Kommt, ihr angefochtenen Sünder,  
eilt und lauft, ihr Adamskinder,  
euer Heiland ruft und schreit!

#### 1. CHORUS

Rejoice you, redeemed flock,  
rejoice you in Zion's [and Kedar's] tents!  
Your development has now  
a quite firm foundation,  
you with well-being to cover.

#### 2. RECITATIVE Bass

We have rest,  
and the Law's load  
is removed.  
Nothing shall to us this peace upset,  
which our beloved ancestors often  
wished, longed and hoped for.  
Now then,  
there rejoice yourself, whoever can,  
and begin to sing in one's God's honor  
a praise song,  
and that in the [universal] choir,  
yes, sing to one another!

#### 3. ARIA Bass hemiolas minuet

Praised be God, praised be [God's] Name,  
Who has faithfully kept [God's] promises and oath!  
[God's] faithful servant is born,  
who has long been chosen,  
that [John] the Way in the LORD prepares.

#### 4. RECITATIVE Alto

The herald arrives and announces the [Way],  
[John] calls; therefore do not delay,  
and get you ready  
with a swift pace,  
hurry according to this voice!  
She shows the Way, she displays the Light,  
through which we will those blessed water-meadows  
one day certainly be able to see.

#### 5. ARIA Alto

Come, you afflicted sinners,  
hurry and run, you (all) children of Adam [and Eve],  
your Saviour calls and cries!

Kommet, ihr verirrtten Schafe,  
stehet auf vom Sündenschlafe,  
denn itzt ist die Gnadenzeit!

Come, you erring sheep,  
rise out of sin's sleep,  
for now is the Grace Time!

6. CHORAL

**Eine Stimme läßt sich hören  
in der Wüsten weit und breit,  
alle Menschen zu bekehren:  
Macht dem HERRN den Weg bereit,  
machtet Gott ein ebne Bahn,  
alle Welt soll heben an,  
alle Täler zu erhöhen,  
daß die Berge niedrig stehen.**

Tröstet, tröstet meine Lieben Johann Olearius (1671) Strophe 3  
Melodie: Freu dich sehr, o meine Seele anonymen Komponist (ca. 1510)

6. CHORALE

**A lone voice lets herself be heard  
in the desert far and wide,  
all mortals to change:  
Make the LORD's Way prepared,  
make God an even road,  
all the world shall begin,  
all valleys to be raising,  
that the mountains lowly are standing.**

Tröstet, tröstet meine Lieben Johann Olearius (1671) Stanza 3  
Melody: Freu dich sehr, o meine Seele anonymous composer (ca. 1510)

Secunda pars/Zweiter Teil

Secunda pars/Second part

7. RECITATIVO Baß

So bist du denn, mein Heil, bedacht,  
den Bund, den du gemacht  
mit unsern Vätern, treu zu halten  
und in Genaden über uns zu walten;  
drum will ich mich mit allem Fleiß  
dahin bestreben,  
dir, treuer Gott, auf dein Geheiß  
in Heiligkeit und Gottesfurcht zu leben. Terz de Picardie

7. RECITATIVE Bass

So if You are, my Saviour, intent,  
the Covenant, which You made  
with our ancestors, faithfully keeping  
and in Grace over us to govern;  
therefore will I myself with all application  
to that endeavor,  
to You, faithful God, upon Your bidding  
in holiness and fear of God to live. tierce de Picardie

8. ARIA Baß Oboe d'amore

Ich will nun hassen  
und alles lassen,  
was dir, mein Gott, zuwider ist.  
Ich will dich nicht betrüben,  
hingegen herzlich lieben,  
weil du mir so genädig bist.

8. ARIA Bass oboe d'amore

I will now [wait on the LORD]  
and everything relinquish,  
that to You, my God, is repugnant.  
I will You not grieve,  
on the contrary heartily love,  
because You to me so gracious are.

9. RECITATIVO Sopran

Und obwohl sonst der Unbestand  
den schwachen Menschen ist verwandt,  
so sie hiermit doch zugesagt:  
So oft die Morgenröte tagt,  
so lang ein Tag den andern folgen läßt,  
so lange will ich steif und fest,  
mein Gott, durch deinen Geist  
dir ganz und gar zu Ehren leben.  
Dich soll sowohl mein Herz als Mund  
nach dem mit dir gemachten Bund  
mit wohlverdientem Lob erheben.

9. RECITATIVE Soprano

And although the impermanence  
the weak mortal is related to,  
so be herewith though promised:  
So often as the day dawns,  
so long as one day the other lets follow,  
so long will I stiffly and firmly,  
my God, through Your Spirit  
to You entirely and fully in honor live.  
To You shall my heart as well as mouth  
according to the Covenant made with You  
with well-merited praise lift up.

10. ARIA Sopran Gigue

Eilt, ihr Stunden, kommt herbei,  
bringt mich bald in jene Auen! Psalm 23: 2  
Ich will mit der heiligen Schar  
meinem Gott ein' Dankaltar Psalm 120: 5;  
in den Hütten Kedar\* bauen, Genesis 25: 13 und  
bis ich ewig dankbar sei. 1. Chronik 1: 29

10. ARIA Soprano gigue

Hurry, you hours, come near,  
bring me soon into those water-meadows! Psalms 23: 2  
I will with the [total] multitude  
to my God a thank altar Psalms 120: 5;  
in the tents of Kedar\* build, Genesis 25: 13 and  
until I eternally thankful am. 1 Chronicles 1: 29

11. RECITATIVO Tenor

Geduld, der angenehme Tag  
kann nicht mehr weit und lange sein,  
da du von aller Plag  
der Unvollkommenheit der Erden,  
die dich, mein Herz, gefangen hält,  
vollkommen wirst befreit werden.  
Der Wunsch trifft endlich ein,  
da du mit den erlösten Seelen  
in der Vollkommenheit

11. RECITATIVE Tenor

Wait patiently, the acceptable day  
can no more far and longer be,  
there you from all trouble  
of the imperfection of the earth,  
which you, my heart, it imprisons,  
completely will you become set free.  
The desire is fulfilled finally,  
there you with the redeemed [all] souls  
in the completeness

von diesem Tod des Leibes bist befreit,  
da wird dich keine Not mehr quälen.

12. CHOR

Freue dich, geheiligte Schar,  
freue dich in Sions Auen!  
Deiner Freude HERRlichkeit,  
deiner Selbstzufriedenheit  
wird die Zeit kein Ende schauen.

\*Diese allumfassende Dankbarkeit erstreckt sich auf den Sohn Ismaels!

from this death of the body you are set free,  
where will you not any need more afflict.

12. CHORUS

Rejoice you, sanctified multitude,  
rejoice you in Zion's [and Kedar's] water-meadows!  
Of your joy LORDliness,  
of your self-satisfaction  
will at no time an end see.

\*This inclusive thankfulness extends to the son of Ishmael!

Here is John Eliot Gardiner directing The Monteverdi Choir and The English Baroque Period Instrument Soloists in

**BWV\_167** at **0:00**; **BWV\_7** at **18:23**; and **BWV\_30** at **40:49**:

[www.youtube.com/watch?v=y4fiSGOa1fU](http://www.youtube.com/watch?v=y4fiSGOa1fU)

Loved ones, here is a final flurry of facts recapitulating and enumerating the Bach cantatas containing Sinfonias, most using organ obbligato, in the year 1726. Because of new school regulations adopted by the school authorities, Bach was having problems getting the choral singers necessary for the proficiency required for the presentation of cantatas. Bach therefore leaned heavily on the use of instrumental Sinfonias to provide music to the Glory of God. Here is the list of some of the cantatas using Sinfonias that year. BWV\_146 using as a first movement the organ obbligato Sinfonia originally from Clavier Concerto BWV\_1052. BWV\_35 uses two organ obbligato movements, one from the first movement fragment of Clavier Concerto BWV\_1059, and a second organ obbligato movement presumed to be from the finale of BWV\_1059. BWV\_169 organ obbligato first movement is from the first movement of BWV\_1053, and BWV\_49 organ obbligato Sinfonia is from the 3rd movement of BWV\_1053 Clavier Concerto. Bach also uses on 24 November 1726 the first movement of the First Brandenburg Concerto movement 1. And on 27 August 1731, Bach used a Partita from the E-Major Solo Violin Sonata BWV\_1006 for the first movement Sinfonia of BWV\_29.

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**BWV\_2, *Ach Gott, vom Himmel sieh darein*, Second Sunday after The Holy Trinity, II 12-14**

**BWV\_3, *Ach Gott, wie manches Herzeleid I*, Second Sunday after Epiphany Day, I 59-61**

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**Ascension Oratorio:**

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**Matthew 2: 13-23; BWV\_58; BWV\_153; BWV\_248-V**  
**Matthew 5: 20-26; BWV\_9; BWV\_170**  
**Matthew 6: 24-34; BWV\_51; BWV\_99; BWV\_138; BWV\_187**  
**Matthew 7: 7; BWV\_98**  
**Matthew 7: 12; BWV\_24**  
**Matthew 7: 15-23; BWV\_45; BWV\_136; BWV\_178**  
**Matthew 8: 1-13; BWV\_72; BWV\_73; BWV\_111; BWV\_156**  
**Matthew 8: 15; BWV\_57**  
**Matthew 8: 23-27; BWV\_14; BWV\_81**  
**Matthew 9: 1-8; BWV\_5; BWV\_48; BWV\_56**  
**Matthew 9: 18-26; BWV\_26; BWV\_60**  
**Matthew 10: 16a; BWV\_139**  
**Matthew 11: 6; BWV\_186**  
**Matthew 11: 28; BWV\_113**  
**Matthew 14: 29-31; BWV\_92**  
**Matthew 18: 1-11; BWV\_19; BWV\_50; BWV\_130; BWV\_149**  
**Matthew 18: 20; BWV\_42**  
**Matthew 18: 21-35; BWV\_55; BWV\_89; BWV\_115**  
**Matthew 20: 1-16; BWV\_84; BWV\_92; BWV\_144**  
**Matthew 21: 1-9; BWV\_36; BWV\_61; BWV\_62; BWV\_182**  
**Matthew 21: 13; BWV\_90**  
**Matthew 22: 1-14; BWV\_49; BWV\_162; BWV\_180**  
**Matthew 22: 15-22; BWV\_52; BWV\_139; BWV\_163**  
**Matthew 22: 34-46; BWV\_96; BWV\_169**  
**Matthew 23: 27; BWV\_2**  
**Matthew 23: 34-39; BWV\_40; BWV\_46; BWV\_57; BWV\_137**  
**Matthew 24: 15-28; BWV\_90; BWV\_116**  
**Matthew 24: 31; BWV\_70**  
**Matthew 24: 35; BWV\_70**

**Matthew 25: 1-13; BWV\_140**  
**Matthew 25: 31-46; BWV\_70**  
**Matthew 26: 41; BWV\_70**  
**Matthew 27: 51b; BWV\_181**  
**Matthew 28: 2; BWV\_181**  
**Matthew 28: 20; BWV\_123; BWV\_124**  
**Mark 7: 31-37; BWV\_35; BWV\_69a; BWV\_137**  
**Mark 8: 1-9; BWV\_107; BWV\_186; BWV\_187**  
**Mark 9: 2-9; BWV\_22; BWV\_128; BWV\_176**  
**Mark 9: 24; BWV\_66; BWV\_78; BWV\_109**  
**Mark 12: 30-31; BWV\_169**  
**Mark 14: 38; BWV\_3**  
**Mark 16: 1-8; BWV\_4; BWV\_31; BWV\_249**  
**Luke 1: 26-38; BWV\_1**  
**Luke 1: 39-57; BWV\_10; BWV\_121; BWV\_147**  
**Luke 1: 57-80; BWV\_7; BWV\_30; BWV\_140; BWV\_167**  
**Luke 2: 1-14; BWV\_63; BWV\_91; BWV\_110; BWV\_191; BWV\_248-I; BWV\_248-II**  
**Luke 2: 15-20; BWV\_40; BWV\_121; BWV\_248-II; BWV\_248-III**  
**Luke 2: 15-21; BWV\_16; BWV\_41; BWV\_143; BWV\_171; BWV\_190; BWV\_248-IV**  
**Luke 2: 22-40; BWV\_82; BWV\_83; BWV\_121; BWV\_125; BWV\_200**  
**Luke 2: 29; BWV\_42; BWV\_114**  
**Luke 2: 33-40; BWV\_28; BWV\_122; BWV\_152**  
**Luke 2: 41-52; BWV\_32; BWV\_124; BWV\_154**  
**Luke 5: 1-11; BWV\_88; BWV\_93**  
**Luke 6: 36-42; BWV\_24; BWV\_177; BWV\_185**  
**Luke 7: 11-17; BWV\_8; BWV\_27; BWV\_95; BWV\_161**  
**Luke 7: 48; BWV\_113**  
**Luke 8: 4-15; BWV\_18; BWV\_126; BWV\_181**  
**Luke 10: 23-37; BWV\_33; BWV\_77; BWV\_164; BWV\_169**  
**Luke 11: 14-28; BWV\_54**  
**Luke 13: 5; BWV\_46**  
**Luke 14: 1-11; BWV\_47; BWV\_114; BWV\_148**  
**Luke 14: 16-24; BWV\_2; BWV\_76**  
**Luke 15: 1-10; BWV\_21; BWV\_113; BWV\_135**  
**Luke 16: 1-9; BWV\_94; BWV\_105; BWV\_168**  
**Luke 16: 19-31; BWV\_20; BWV\_39; BWV\_75; BWV\_93**  
**Luke 17: 11-19; BWV\_17; BWV\_25; BWV\_78**  
**Luke 18: 9-14; BWV\_113; BWV\_179; BWV\_199**  
**Luke 18: 31-43; BWV\_22; BWV\_23; BWV\_127; BWV\_159**  
**Luke 19: 1-10; BWV\_194**  
**Luke 19: 20; BWV\_88**  
**Luke 19: 41-48; BWV\_46; BWV\_101; BWV\_102**  
**Luke 22: 19; BWV\_65**  
**Luke 23: 30; BWV\_168**  
**Luke 23: 43; BWV\_106**  
**Luke 24: 13-35; BWV\_6; BWV\_66**

Luke 24: 22; BWV\_249  
 Luke 24: 36-47; BWV\_134; BWV\_145; BWV\_158  
 Luke 24: 50-52; BWV\_11  
 John 1: 1-14; BWV\_40; BWV\_64; BWV\_133; BWV\_151; BWV\_248-III  
 John 1: 19-28; BWV\_132  
 John 2: 1-11; BWV\_3; BWV\_13; BWV\_155  
 John 3: 1-17; BWV\_129; BWV\_165; BWV\_176  
 John 3: 16-21; BWV\_68; BWV\_94; BWV\_173; BWV\_174  
 John 3: 35; BWV\_70  
 John 4: 46-54; BWV\_38; BWV\_98; BWV\_109; BWV\_188  
 John 8: 44; BWV\_101  
 John 10: 1-11; BWV\_175; BWV\_184  
 John 10: 11-16; BWV\_85; BWV\_104; BWV\_112  
 John 10: 14, 27; BWV\_109  
 John 14: 8-31; BWV\_34; BWV\_59; BWV\_74; BWV\_171; BWV\_172  
 John 15: 26-16: 4; BWV\_44; BWV\_183  
 John 16: 5-15; BWV\_108; BWV\_166  
 John 16: 16-23; BWV\_12; BWV\_103; BWV\_146; BWV\_171  
 John 16: 23-30; BWV\_86; BWV\_87  
 John 19: 30; BWV\_159  
 John 20: 19-31; BWV\_42; BWV\_67  
 Revelation 14: 6-8; BWV\_79; BWV\_80

*Bach Cantatas' use of corno da caccia, oboe da caccia, and oboe d'amore by **BWV number-movement number(s)***

### **Corno da caccia**

14-1, 2, 5  
 16-1, 3, 5, 6  
 107-1, 7

### **Oboe da caccia**

1-1, 3, 6  
 6-1, 2, 6  
 13-1, 3  
 16-5  
 27-3  
 46-1, 5  
 65-1, 2, 4, 6, 7  
 69a-3  
 74-1, 2, 6, 7, 8  
 80-7  
 82-3

**87-1, 3, 7**  
**101-6**  
**110-6, 7**  
**119-3, 4**  
**128-1, 5**  
**147-8**  
**148-4**  
**167-3**  
**176-1, 5, 6**  
**177-3**  
**179-5**  
**183-1, 3, 4, 5**  
**248 II-10, 14, 18, 19, 21, 23**

## **Oboe d'amore**

**3-1, 5, 6**  
**7-1, 6, 7**  
**8-1, 2, 4 (or flute), 6**  
**9-1, 5, 7**  
**19-3**  
**24-5**  
**30-8**  
**36-1, 2, 3, 4, 6, 8**  
**37-1, 5, 6**  
**45-1, 7**  
**49-1, 4, 6**  
**55-1**  
**60-1, 3, 5**  
**64-7**  
**67-1, 2, 4, 6, 7**  
**69-5**  
**69a-5**  
**75-5**  
**76-8, 12**  
**80-5**  
**81-5, 7**  
**86-1, 3**  
**88-1,3,5,7**  
**92-1, 4, 8, 9**  
**94-3, 7**  
**95-1, 3, 5, 7**  
**99-1, 5, 6**  
**100-1, 5, 6**  
**103-1, 5, 6**  
**104-3**  
**107-1, 2, 5, 7**

**108-1, 4, 6**  
**110-4**  
**112-1, 2, 5**  
**113-1, 3**  
**115-1, 2, 6**  
**116-1, 2, 6**  
**117-3**  
**120-1, 2**  
**121-1, 2, 6**  
**123-1, 3, 6**  
**124-1, 3, 6**  
**125-2**  
**128-1, 4**  
**129-4**  
**133-1, 2, 6**  
**136-1, 3**  
**138-1, 2, 6**  
**139-1, 4, 6**  
**144-5**  
**145-3**  
**146-5**  
**147-3**  
**148-4**  
**151-1, 3, 5**  
**154-3, 4, 7**  
**157-1, 2**  
**168-2, 3, 6**  
**169-1**  
**170-1, 5**  
**172-5**  
**178-4**  
**183-1, 3, 5**  
**190-5**  
**195-4**  
**197-3, 8**  
**248 I-3, 4, 7**  
**248 II-10, 14, 18, 19, 21, 23**  
**248 III-26, 29**  
**248 V-43, 45, 46, 47, 52, 53**  
**248 VI-57, 61, 62**  
**249-9**

## Epilogue

Loved ones, here brings to a close for us a marvelous journey with God, Jesus, Holy Spirit, Martin Luther, Johann Sebastian Bach, and a host of contributors including theologians, musicians, authors, poets, composers, copyists, electronic wizards, printers, and supporting friends and family who have all made possible this complete study of Bach church cantatas, and previously two volumes of chorales, bringing to all their proclamation of the gospel. Bach must have totally blown the minds of the Leipzig churches where the cantatas and chorales were performed and subsequently presented in revised and unrevised form. The Way of the gospel is all here for all who will take the time and effort to hear, experience, and live it in their daily living and musical proclamation. Of special note is Bach's use of Bassettchen (see Dürr pp. 953 Glossary, 435 BWV\_170 movement 3, and 466 BWV\_105 movement 3) which is a musical device, i.e. without basso continuo, used by Bach in very special occasions to represent the groundless existence in sin. This and other countless insights found in this study has contained for me a superabundance of blessings in the good news of God's Love for all of us in our sin soaked existence on this fragile and also resilient orb we call home.

A final blessing, remember BWV\_159 movements 4 and 5 as everywhere you are and in every moment you experience it is very good because **you** are there. Soli Deo Gloria!

John Kaye Gottschall

19 June 2025 (Juneteenth!)