

# J.S. Bach - Church Cantatas BWV 64

Introduction & updates at [melvinunger.com](http://melvinunger.com).

NBA I/3; BC A15

3. Day of Christmas (BWV 64, 133, 151, 248-III)

\*Heb. 1:1-14 (God spoke through his Son, who is superior to the angels)

\*Jn. 1:1-14 (Prologue: In the beginning was the Word...and the Word became flesh)

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

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

"Learned Musician, 269), Petzoldt, "Bach Kommentar," vol. 2, pp. 206-13.)

This day also celebrated as the Feast of John the Apostle:

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

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

FP: 27 December 1723

(St. Nicholas)

Composed for the third day of Christmas of Bach's first year in Leipzig (December 27, 1723), the cantata is based on a modified version of a libretto by Johann Oswald Knauer, which had been published some years earlier for performance by the court musicians in the chapel of the Friedenstein palace in Gotha (see side note). It begins with a motet-like setting of a biblical text affirming the believer's identity as a child of the heavenly King. In Bach's musical setting, the instruments double the voices, which spin constantly like angels' wings (an effect also seen in the opening chorus of Bach's St. John Passion).

J.S. Bach Form: Chorus - Chorale - Recit (Alto) - Chorale - Aria (Sop) - Recit (Bass) - Aria (Alto) - Chorale.

## Cantata No. 64

Bach uses multiple, simple chorale settings in 2 other works during the 1723/24 Christmas/New Year season: BWV 40 (26 December), 64 (27 December), 153 (2 January).

### Sehet, welch eine Liebe hat uns der Vater erzeiget

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

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

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

Instrumentation:

Doublings:

S: Cornetto & Vln I

A: Trombone I & Vln II

T: Trombone II & Vla

B: Trombone III

Organo & Continuo

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

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

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

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

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

(Allegro ma non troppo)

E minor B minor

The homophonically reinforced command to see (which is repeated beyond its appearance as head motive of the fugue subject in an urgent, syncopated pattern) is reminiscent of Jesus' repeated statements about receptivity, e.g., "For this people's heart has grown dull, their ears are heavy of hearing, and their eyes they have closed, lest they should perceive with their eyes, and hear with their ears, and understand with their heart, and turn for me to heal them." But blessed are your eyes, for they see, and your ears, for they hear" (Mt. 13:15-16). Allusion to the Epistle (3rd day of Christmas), 1 Jn. 1:12: "But to all who received him, who believed in his name, he gave power to become children of God."

6  
- get, daß wir Got - tes Kin - der  
- ered, sons of God He deigns to

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

This syncopation is editorial realization of the continuo.

B minor E minor

# J.S. Bach - Church Cantatas BWV 64

Note: the original libretto followed Luther's translation of 1 Jn. 3:1 exactly: "daß wir Gottes Kinder \*sollen\* heißen." Martin Petzoldt argues that Bach's librettist omitted "sollen" to avoid the implication that the verse is referring to the completion of life in this world but rather to being named to the family of God under the conditions of life in this world. See "Bach Kommentar," vol. 2, p. 215.

11

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

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

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

B minor

16

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

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

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

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

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

E minor

21

**A**

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

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

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

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

**A**

A minor

26

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

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

se - het!  
see now!

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

D major G major E minor

[illegible]

36

se - het!  
see now!

welch ei - ne  
what great aff -

Lie - be hat  
ec - tion on

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

Ben, se - het,  
us, see now,

se - het! daß wir  
see now! sons of

Got - tes Kin - der  
God He deigns to

hei -  
call - -

Got - tes Kin - der  
God He deigns to

hei - Ben,  
call us,

se - het, se - het! welch  
see now, see now! what

D minor A minor

# J.S. Bach - Church Cantatas BWV 64

41

8

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

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

A minor D major G major E minor

46

**B**

8

- get, welch ei - ne  
- ered, what great aff -

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

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

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

E minor A major B minor



51

Lie - be, se - het, se - het! welch ei - ne Lie - be hat uns der  
 ec - tion see now, see now! what great aff - ec - tion on us the  
 hei - sen, welch ei - ne Lie - be hat  
 call us, what great aff - ec - tion on  
 zei - - - - - get, daß wir  
 show - - - - - eren, sons of  
 be, tion se - het! welch ei - ne Lie - be hat  
 see now! what great aff - ec - tion on

## E minor

56

Va - ter er - zei - get, hat uns der Va - ter er - zei - get, daß wir  
 Fa - therhath show - ered, on us the Fa - therhath showered, sons of  
 uns der Va - ter er - zei - get, se - het! welch ei - ne Lie - be hat  
 us the Fa - therhath showered, see now! what great aff - ec - tion on  
 8 Got - tes Kin - der hei - call - - - -  
 God He deigns to call - - - -  
 uns der Va - ter er - zei - - - - -  
 us the Fa - therhath show - - - - -

A major

# J.S. Bach - Church Cantatas BWV 64

61

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

uns der Va - ter er - zei - - - - -  
us the Fa - ther hath shov - - - - -

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

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

E minor A minor D major

66

Parallel 3rds and 6ths to denote affection.

tes Kin - der he - - - - -  
He deigns to call - - - - -

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

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

Stretto (canon)

E minor B pedal

71

C Stretto (canon)

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

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

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

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

E minor / E pedal A minor

76

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

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

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

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



81

- get, daß wir  
- erd, sons of

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

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

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

Original score has E whole note.

E minor

85

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

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

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

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

E minor

89

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

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

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

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

D major G major

93

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

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

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

E minor

97 Quasi-coda

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

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

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

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

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

Chorale added to original libretto. Used also in 91/6, 248/28. It expresses the confidence of the gathered congregation.  
• God's love shown in Christ's birth: give thanks! (64/2).

64/2. Choral (Mel: „Gelobet seist du, Jesus Christ“)

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

Soprano

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

Alto

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

Tenore

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

Basso

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

mf

C major A minor G major

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

Streichorchester,  
Horn, Posaunen,  
Orgel und  
Cembalo

# J.S. Bach - Church Cantatas BWV 64

Christendom now synonymous with "Gotteskinder."

4

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

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

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

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

G major G major D major

7

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

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

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

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

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

Bass has repeated figura corta.

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

# J.S. Bach - Church Cantatas BWV 64

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

## 64/3. Recitativo (Allegro)

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

**Alto**

Dynamics and articulation markings are editorial additions.

Geh', Welt! be-hal-te nur das Dei-ne, ich will und  
Hence, world! Thyself keep earth's poor riches, to them and

Orgel u. Cembalo

C major

mag-nichts von dir ha-ben, der Him-mel ist nur mei-ne, an die-sem soll sieh  
thee no thought at-tracts me, on hea-ven are fixed my rishes, on it my soul is

G major

D minor

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

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

mei-ne See-le la-ben. Dein Gold ist ein ver-gäng-lich  
set nought can di-vert me. Thy gold is dross of pas-sing

A minor

C# dim.7

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

Gut, dein Reich-tum ist ge-borget; wer dies be-sitzt, der  
worth, thy king-dom ne'er en-dureth, who thee pos-sess ill

D minor

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

D# dim. 7

B7

ist gar-schlecht ver-sor-get. Drum sag' ich mit ge-tro-stem Mut:  
foun-ded hope all-ur-eth. And so I sing des-pi-sing earth:

[Original: "doch" (indeed)]

E minor

D major

attacca



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

64/4.

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

**Soprano**

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

**Alto**

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

**Tenore**

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

**Basso**

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

**Streichorchester, Horn, Posaunen, Orgel und Cembalo**

*mf*

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

D major

Allusion to Ps. 73:25-26.

4

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

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

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

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

D major D major D major



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

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

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

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

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

A major D major G major E major

12



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

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

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

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

A major G major D major D major

# J.S. Bach - Church Cantatas BWV 64

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

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

Gavotte rhythm.

Streichorchester,  
Orgel u. Cembalo

Vln I  
mf Viol.

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

E7 A major D7 G major

7 **Soprano** **A**

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

p

E major F#7 B minor

10 hält, earth, was die  
Litt - le -

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

mf p

B minor

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

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

16

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

B minor D major B minor E major

20

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

A major D major

23

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

Ritornello

*mf*

D major F# minor E minor

26

Was die  
Litt - le -

*p*

D major D major

# J.S. Bach - Church Cantatas BWV 64

29

Welt in sich hält, was die Welt in sich hält, muß als  
*worth's found on earth, Litt - le worth's found on earth, for 'tis*

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

33

wie ein Rauch ver - ge - hen, was die Welt in sich  
*born like smoke to per - ish, Litt - le worth's found on*

B minor F# major F# major

36

hält, muß als wie ein Rauch ver - ge -  
*earth, for 'tis born like smoke to per -*

F# major B minor E minor

39

- - - - - hen, wie ein Rauch ver - ge - hen.  
 - - - - - ish for - 'tis born to per - ish.

A minor D7 G major B minor

*mf*

43

B minor



# J.S. Bach - Church Cantatas BWV 64

E7 A major D7 G major E minor F#7

**D** Strikingly, Bach removes continuo support for a time, evidently intending this bassetto technique to signify a removal from "earthliness."

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

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

(Fine) B minor A major

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

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

Vln I  
Vla

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

B minor A major

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

cresc. mf

A major +Continuo

67 **E**

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

A major B minor

70II

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

F# minor

74

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

B minor

78

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

E7 A major D major

81

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

F# minor F# minor

# J.S. Bach - Church Cantatas BWV 64

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

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

F# minor

89

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

F# minor

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

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

Chromatic saturation in the vocal line in 10 mm.



**Basso** D F# C B G

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

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

Orgel und Cembalo mf

D major G major

3 C# B-flat E

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

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

C# dim. 7 B minor

# J.S. Bach - Church Cantatas BWV 64

6 G# E#

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

E7 A major C#7 F# minor

8

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

D# F# major

10

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

12

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

cresc. - - - - - mf

G7 C major (D7)

Text painting: Downward line to depict Jesus sharing heaven with the believer. The 2 octave leaps suggest an equivalency: Jesus chose believers to make heaven available to them.

14

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

G major G major

J.S. Bach - Church Cantatas BWV 64 A second da capo aria for alto with oboe d'amore obbligato, is in courtly style reinforcing the idea of the believer's royal identity. Its positive and confident mood is portrayed stylistically with concertante oboe d'amore, flowing 6/8 meter, and major tonality (the first extended movement to be in a major key).

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

hemiola rhythms in oboe d'amore

(Andante con moto)

Ob. d'amore,  
Orgel und  
Cembalo

*mf* Ritornello theme  
derived from vocal opening.

G major

D major

G major

C major

G major

Text painting: Rests for "nothing."

13 **A** Alto

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

G major

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

Hemiola rhythm

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



19

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

Ob.

D major

22

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

25

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

cresc.

G major A minor G major

28

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

mf p

D7 G major

**B**

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

# J.S. Bach - Church Cantatas BWV 64

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

*tr* (*tr*)

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

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

Continuo alone.

*mf* Obbligato Ritornello

*tr*

40

D major

D major

44

G major

48

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

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

*p*

(Fine)

G major E minor

52

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

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

55

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

A minor E minor A minor E minor

59

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

62

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

E minor A minor

# J.S. Bach - Church Cantatas BWV 64

65

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

E minor B minor

68

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

B minor Da Capo

The cantata ends with a stanza from a hymn Bach had used a few months before as the basis for his longest motet, Jesu, Meine Freude (BWV 227).

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

**Soprano**

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

**Alto**

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

**Tenore**

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

**Basso**

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

**Streichorchester, Horn, Posaunen, Orgel und Cembalo**

f

E minor E minor B major

Trudging rhythm of 2 eighths, quarter in the bass.

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

5

mir ge - fällt du nicht. } Gu - te Nacht, du Stolz und Pracht!  
 kommt nicht mehr ans Licht! }  
 all its woe and wail. }  
 me no more as sail. }

mir ge - fällt du nicht. } Gu - te Nacht, du Stolz und Pracht!  
 kommt nicht mehr ans Licht! }  
 all its woe and wail. }  
 me no more as sail. }

mir ge - fällt du nicht. } Gu - te Nacht, du Stolz und Pracht!  
 kommt nicht mehr ans Licht! }  
 all its woe and wail. }  
 me no more as sail. }

mir ge - fällt du nicht. } Gu - te Nacht, du Stolz und Pracht!  
 kommt nicht mehr ans Licht! }  
 all its woe and wail. }  
 me no more as sail. }

E minor E minor E minor G major

9

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

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

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

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

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