

J.S. Bach - Church Cantatas BWV 68

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NBA I/14; BC A86

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

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

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

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

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

Instrumentation:

Corno, also Cornetto

Trombone I, II, III

Oboe I, II

Taille

Violin I, II

Viola

Violoncello piccolo (see 2 side notes)

SATB

Continuo, Organo

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

Pianoforte.

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

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

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

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



Stollen 1 of chorale's bar form. Chorale line 1.

Embellished chorale tune (doubled by horn)

5.

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

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

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

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

Ob I/Vln I
Ob II/Vln II

D minor D minor D7

7.

dass
and

dass er uns
and all the

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

B B

J.S. Bach - Church Cantatas BWV 68

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

9.

er uns sei - nen Sohn ge - ge -
all the souls of His cre - a -

dass er uns sei - nen Sohn ge - ge -
and all the souls of His cre - a -

dass er uns sei - nen Sohn ge - ge -
and all the souls of His cre - a -

sei - nen Sohn - ge - ge - ben, ge - ge -
souls of His cre - a - tion, cre - a -

D minor C7 F major

11.

ben.
tion.

ben, dass er uns sei - nen Sohn ge - ge - ben.
tion, and all the souls of His cre - a - tion.

ben, dass er uns sei - nen Sohn ge - ge - ben.
tion, and all the souls of His cre - a - tion.

ben, dass er uns sei - nen Sohn ge - ge - ben.
tion, and all the souls of His cre - a - tion.

F major F7 B-flat major C major F major

13.

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

Stollen 2
Chorale line 3.

16.

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

Wer sich im Glau - ben
He sent His Son on

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

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

E7 A minor A major D minor

18.

ihm er - giebt,
earth to dwell,

ihm er - giebt,
earth to dwell,

ihm er - giebt,
earth to dwell,

ihm er - giebt,
earth to dwell,

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

20. **D**

Chorale line 4.

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

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

der soll dort
to earn for -

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

D

D minor D minor D minor

Bass leads in even-numbered chorale lines...

22.

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

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

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

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

C7 F major F major F7

For significance of F major, see side note.

Abgesang of chorale's bar form.



24.

E

Wer
Who-

Text painting: Staggered entries depict the individuality of "whoever," referenced in the text.

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

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

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

E

B-flat major F major F major A7 D minor

J.S. Bach - Church Cantatas BWV 68

Chorale line 5 is embellished more intensely.

Chorale tune has B-flats

27.

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

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

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

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

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

29.

ren,
ish,

ren,
ish,

ren,
ish,

ren,
ish,

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

32.

Text painting: Repeated notes (derived from chorale melody) for "remains eternally," treated imitatively in the accompanying voices.

der blei - - - bet
that one will

der blei - - - bet e - - - wig un - ver - lo - - -
that one will ne - - - ver, ne - ver per - - -

A major A7 D minor D(7) G minor

34.

Chorale line 6.

der blei - - - bet
that one will

der blei - - - bet e - - - wig, der blei - bet e - - -
that one will ne - - - ver, that one will ne - - -

e - - - wig un - ver - lo - ren, un - ver - lo - - - ren, der blei - bet e - wig un - ver -
ne - - - ver, ne - ver per - ish, ne - ver per - - - ish, that one will ne - ver, ne - ver,

- ren, der blei - bet e - wig un - ver - lo - ren, der blei - bet e - wig un - ver -
- ish, that one will ne - ver, ne - ver per - ish, that one will ne - ver, ne - ver,

G major G7 C major C major E7 A minor A minor

J.S. Bach - Church Cantatas BWV 68

Chorale tune has B-flat.

37.

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

E7 A major A7 D minor A minor

Chorale line 7.

40.

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

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

42. *tr*

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

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

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

Chromatic inflection for "betrübt."

D minor F7 B-flat 7

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

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

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

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

B dim.7 B-flat minor F minor F major F# dim.7

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

46.

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

48. **H** Chorale line 8.

den Gott through Him und gain ev - er - last - ing

den Gott through Him und gain ev - er - last - ing

den Gott through Him und gain ev - er - last - ing, ev - er - last - ing

den Gott through Him und gain ev - er - last - ing, ev - er - last - ing

H

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

50.

liebt. _____
life. _____

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

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

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

D major D7 G minor D minor D7 G minor A7

53.

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

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

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

68/2. Editorial realization.

Oboe & Violin tacet to m. 53.

NBA: ♢ For dance characteristics, see side note.

Violoncello piccolo

mf **Il Tenore marcato.**

1)

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

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

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

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

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

F major

2)

F major

Bach BWV 208/13, mm. 4–5.

Weil die wol-len-

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

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

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

mf

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

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

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

3)

F major

F major

J.S. Bach - Church Cantatas BWV 68

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

mf

4)

F major F major

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

G(7) C major

B Section.

17.
da!
near!

R.H.

5)

C major C major

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

p

6)

C major C7

J.S. Bach - Church Cantatas BWV 68

22.

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

F major F7 B-flat major A7

24.

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

D minor D minor

27.

sa - - gen: mein Je - sus - ist nah', mein - Je - sus - ist nah'.
mor - row: that Je - sus - is here, that - Je - sus - is here.

D minor D minor

29.

8)

D minor D minor

32.

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

p 9)

D minor D minor G7

34.

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

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

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

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

mf 10)

C(7) F major

39.

mein gläu - bi - ges
with faith ne - ver

p 11)

F major F major

J.S. Bach - Church Cantatas BWV 68

42.

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

44.

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

12)

F major G(7) C major

47.

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

cresc. mf

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

49.

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

13)

F major

J.S. Bach - Church Cantatas BWV 68

51.

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

F major

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

Ritornello

Vln I enters 53. (Concerto.)

Ob enters 1 octave up (see full score)s

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

Violoncello piccolo

F major

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

56.

p

cresc.

F major

G(7)

59.

Vc picc

Ob

Vln up octave (see full score)

C major

C major

J.S. Bach - Church Cantatas BWV 68

62. *p* *cresc.*

C7 F major D7 G major E7 A minor

65. Ob Vln up an octave

G major C major E7 A minor A minor

68. *mf* *f* Vc picc

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

71. *mf*

F major

74. *f*

F major

J.S. Bach - Church Cantatas BWV 68

77. Vln

F major

F major

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

Liscow hymn, stanza 7:

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

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

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

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

1. **Basso.**

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

D minor

D major

E7

von
Ziegler
1728:
"Ist,

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

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

A minor

A minor

NBA: "vor"

C major

C7

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

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

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

C# dim.7

A major

D7

G major G7

C7

(D7) G major

G major

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

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

J.S. Bach - Church Cantatas BWV 68

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

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

Ob I, II, Taille 1.

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

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

A7 D minor G7 C major C7 F major D7

G(7) C major C major

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

10. **Basso.**

C major C major C major

13.

C major

16. *tr*

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

19.

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

22.

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

25.

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

Chord progressions: C major, E major, A minor, D(7), G major, G major, A7, D major, E7, A minor, D7, G major, G major.

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

28.

than. This section is greatly reworked from its model. Compare BWV 208/7, m. 28ff.

me. Das Rund der
Though all the

Continuo alone...

G major G7 C major D7 G major G major G7

31.

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

Ob I, II, Taille

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

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

34.

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

A minor F#7 G# dim.7

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

37.

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

E7 A minor E pedal...

J.S. Bach - Church Cantatas BWV 68

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

40.

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

A minor A minor D major

43.

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

A minor A minor B(7) E minor

Continuo alone...

46.

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

E minor E minor

49.

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

E minor E minor

Ob I, II, Taille

J.S. Bach - Church Cantatas BWV 68

52.

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

B7 E minor A7 D major

55.

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

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

C# dim.7 F# major B7 E minor

58.

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

E minor

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

61.

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

Continuo alone...

E minor E minor C major

64.

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

Continuo alone... *p*

C major

67.

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

Ob I, II, Taille

C major

70.

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

C major D7 G major

73.

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

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

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

79. *than. me.*

C major C7 F major G7 C major C major

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

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

68/5. **Coro. (Evangelium St. Johannis, Cap. 3, V. 18.)**
 (Tempo ordinario ♩ = 12.)

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

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

1. **Soprano.**
Alto.
Tenore
Basso. NBA: gläubet

+Ob I, Vln I, Cornetto
 +Ob II, Vln II, Tbn I
 +Taille. Vla, Tbn II
 +Tbn III

Subject 1.

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

The strict contrapuntal writing (instruments colla parte), reinforced with syncopations, reflects the dogmatic character of the text, a warning that contrasts directly with the opening movement.

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

A minor Independent Continuo bass

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

4.

Subject 1.

Wer an ihn glau.bet, der wird
He th. veth will es -

Countersubject on same text.

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

A minor A major D minor

7.

nicht ge - rich -
cape dam - na

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

D minor

9.

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

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

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

D minor A minor E7 A minor

12.

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

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

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

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

A(7) D minor

15.

nicht ge - rich -
 cape dam - na

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

glau - bet, der wird nicht ge - rich -
 lie - veth will es - cape dam - na

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

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

17.

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

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

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

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

D minor E7 A minor

20.

A

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

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

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

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

A minor A major D minor

22.

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

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

D minor D major D minor

25.

rich -
read -

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

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

G minor G minor A dim.

28.

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

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

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

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

G minor G minor G7 E dim. D minor

30.

bet, der ist -
- vers, are con -

schon ge - rich -
demned al - read -

der ist schon ge - rich -
are dam - ned al - read -

D minor

32.

B

schon ge - richtet. Wer an ihn glau - bet, wer an ihn glau -
demned al - read - y. He that be - lie - veth, he that be - lie -

- tet. Wer an ihn glau -
- y. He that be - lie -

Subject 1

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

- tet, wer a - bernicht glaubet, der ist schon gerich -
- y, but all un - be - lie - vers, are dam - ned al - read -

B

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

35.

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

C7 (tr) G minor D minor

38.

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

F major F major

40.

wer an ihn glaubet, der wird
he that be - lie - veth will es -

- tet, wird nicht gerichtet, wer a - ber nicht glau - bet,
- tion, es - cape dam - na - tion, but all un - be - lie - vers,

- tet, denn er glau - bet nicht an den Na - men des ein - ge -
- y since they have not faith in the On - ly be - got - ten

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

43.

nicht ge - rich -
cape dam - na -

der ist schon ge - rich -
are dam - ned al - read

bor' - nen - Soh - nes - Got -
Son - of - God Al - migh -

wer
but

Subject 1 to words of Subject 2.

C major D7 E7

46.

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

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

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

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

A minor

48.

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

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

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

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

A minor

A major

A7 B-flat major
 deceptive

51.

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

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

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

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

A7 D minor D minor D minor

54.

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

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

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

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

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