

# J.S. Bach - Church Cantatas BWV 162

Form: Recit (T) - Aria (S) - Recit (A) - Duet (A/T) - Chorale.  
 Martin Petzoldt outlines the cantata's symmetrical form (*Bach-Kommentar* 1:568-569); See note for more.

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

NBA I/25; BC A148

20. S. after Trinity (BWV 162, 180, 49)

\*Ephesians 5:15-21 (Exhortation to walk carefully, be filled with the Spirit)

\*Matthew 22:1-14 (Parable of the royal wedding feast)

Librettist: Salomon Franck (see notes).

FP: 25 October 1716 (Weimar Palace Chapel)

Revised in Leipzig for same liturgical Sunday,

10 October 1723 (changed to

Kammerton tuning and added

cornu da tirarsi in no. 1.

1. B aria. Realization of simultaneous weal and woe
2. T recit. The Son of God's acceptance of human nature
3. S aria. The soul's request for union with Jesus
4. A recit. Human acceptance of the wedding garment of faith
5. AT duet. Joy over the garment of righteousness and that of heaven
6. Chorale. Beholding the great glory

A chamber cantata concerning worthiness to attend the Heavenly Wedding Feast.

## Bach Cantata No. 162

For Alfred Dürr's summary of the libretto's relationship to the Gospel of the day, see note.

Ach, ich sehe, itzt, da ich zur Hochzeit gehe

### Aria.

This motive permeates the movement.

•Life & death confront me on way to heavenly wedding (162/1).

Instrumentation (Weimar version):  
 Vln I, II  
 Vla  
 SATB  
 Continuo (see note for more)

Form (Rhyme: AAABCCCA)  
 Ritornello (mm. 1-8) Am  
 Lines 1-3 (2x: 8-18) Am-Em  
 Rit (18-25) Em  
 Lines 4-7 (25-30) Em-Dm  
 Rit (30-33) Dm  
 Lines 4-7 (34-43) Dm-CM  
 Line 8 (3x: 43-49) CM  
 Rit dal segno

1. Vln I  
 Ritornello (Ach, I se-he)  
 Canon  
 Vln II  
 Strings *mf*

A minor D minor G major C7 F major E7  
 C major  
 Descending 5th progression, perhaps suggesting melancholy.

4 (52)  
 tr  
 Vln II  
 Canon  
 Vla

A minor iv6 V Phrygian cadence A minor D minor G major G7

6II (54II)

### Basso.

The first movement alludes to both Gospel and Epistle readings. As the poet travels to the heavenly wedding banquet pictured in the Gospel reading, he sees both good and evil and prays for help to obey the exhortation of the Epistle: "Look carefully then how you walk, not as unwise men but as wise, making the most of the time, because the days are evil (Ephesians 5:15-16). Rhyming words underscore the two ideas: "sehe-gehe-Wehe-bestehe" ("see-go-woe-endure").

Ah, I see

Ach, ich se - he, itzt, da  
 Saints and sin - ners to the

For a literal translation, see note.

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

9  
 ich zur Hochzeit ge - he, ach, ich se - he, itzt, da ich zur Hochzeit  
 ban - quet all - are bid - den, Saints and sin - ners to the ban - quet God - has

G(7) C major A minor D7

The librettist is known for liking opposites (often with alliteration). Here they include: Wohl und Wehe (Weal and woe), Seelengift und Lebensbrot (soul's poison and bread of life), Himmel, Hölle, Leben, Tod (Heaven, hell, life, death), Himmelsglanz und Höllenflammen (Heaven's radiance and hell's flames).

11

ge - he, wohl und we - Sustained note leading to a stretching, - he,  
 bid - den, good and ev - chromatic melisma for "woe." - ü, -

G major (D7) E minor Exclamation, then plunge for "woe."

13 II

ach, ich se - he, itzt, da ich zur Hochzeit ge - he, ach, ich se - he, ach  
 Saints and sin - ners to the ban-quet God has bid - den, Saints and sin - ners, Ah

A minor D minor G major C major C7 F major

16

weh, und we - - he, wohl und we - - he.  
 yea! and sin - - ners, good and ev - - ü. Ritornello

B7 E minor F#7 B7 E minor N6 E minor E minor A minor

19

D(7) G major G7 C major D# dim.7 B7 E minor iv6 Phrygian cadence

21 II

Vln I  
 Vla  
 V E minor A minor D major D7 G major G7

2

24

In his librettos, Salomon Franck liked to use compound words (sometimes with alliteration) as exemplified here.

Seelengift und Le-bens-brot, Him-mel,  
High and low - ly, small and - great, bless - ing, -

C major D# dim.7 E minor E minor A7 D major D7

26 II

Höl-le, Le-ben, Tod, Him-melsglanz und Höl-len-flam-men sind bei-  
curs-ing, love - and hate, souls - ex - alt - ed, spir - its - blight - ed, all in -

Descending plunges for "death" and "hell." Flickering, chromatic melisma for "hell's flames."

Tritone Technically difficult melisma.

G major G7 C7 F7 D7 G minor A7

29

sam - men, sind beisammen!  
- vit - ed, all in - vit - ed!

Vln I  
Vln II  
mf Ritornello

D minor D minor G minor C major C7

32

Seelengift und Le-bensbrot, Himmel,  
High and low - ly, small and great, blessing, -

F major F7 B-flat major C# dim.7 D minor D minor G7 E7

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35

Höl-le, Le-ben, Tod. Him-melsglanz und Höl-len-flam-  
 curs-ing, love and hate, souls-ex-alt-ed, spir-its- blight-

A minor B(7) E minor G# dim.7 A minor D minor

37 II

-men sind bei-sam- -men, sind bei-sammen, sind bei-sam-  
 -ed, all in-vit- -ed, all in-vit-ed, all in-vit-

E major A minor iv6 Phrygian cadence V A minor

40

-men, sind bei-sammen, sind bei-  
 -ed, all in-vit-ed, all in-

D minor G major G7 C major C7 F major C major G major

42 II

sam-men. Je-su, hilf, dass ich be-ste-he- hilf, hilf,  
 vit-ed, Je-sus, help, that I be-stead-fast- help, help,  
 The short prayer that ends the poem is treated expansively.

C major D(7) G major A7 D minor

45

Je - su, hilf, dass ich be - ste - he, Je - su,  
 Je - sus, help, that I be - stead - fast, Je - sus,

Sustained notes for "endure."

G major G7 C major C7 F major (B dim.7) E(7) iv6 Phrygian cadence

47II

helf, dass ich be - ste - he, be - ste - he!  
 help, that I be - stead - fast, be - stead - fast!

V A minor A minor D minor Dal Segno.

Jesus' parable about the wedding feast finds its place in a long line of biblical passages referring to mystic union of divine bridegroom and human bride. The recitative explores these ideas while incorporating allusions to other biblical passages (see note).

Martin Petzold sees 7 sections, which Bach divides into 2: theological issues and exposition for the following movement (*Bach-Kommentar* 1:569, translated from German original)

**Section - Key Concepts - Biblical Reference - Theological Aspects**

1. O great wedding feast - Matthew 22:2-3 - God summons mankind
2. [Question] - Rev 21:9c, etc. - God takes on human nature
3. O great wedding feast - Matthew 22:2(-3) - God summons mankind
4. [Question] - Hebrews 1:2: 2:7, 9, 14 - Man is honored by God
5. Heaven/Earth, World/Man - Isaiah 66,1; Song of Solomon 1:2 - Functions of world and man
6. Wedding Banquet - Matthew 22:4 - God's prepared meal
7. [Wedding] Banquet - Matthew 22:5 - Blessing and curse

•Wedding of heaven is great honor for earthly bride (162/2).

**Recitativo.**

1. Tenore. G C E B A D F#

Secco 1. O grosses Hochzeit - fest, da - zu der Himmels - kö - nig die Menschen rufen  
 O won - d'rous Feast of Love to which the King of Heav - en has called us from a -  
 O great wedding-feast, to-which the king-of-heaven - people summons!

Chromatic saturation in the vocal part in 23 mm.

Theological concepts related to the Incarnation, i.e., the human/divine nature of Christ.

C major (for significance, see note). D7 G major D7

2. lässt! Ist denn die ar - me Braut, die menschliche Natur, nicht viel zu schlecht und wenig, dass  
 - bove! But are not we, poor souls of clay and common clod, by far too mean and hum - ble to  
 Is then the poor bride, (our) human nature, not much too inferior and little, that

G major E(7) A minor

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7

sich mit ihr der Sohn des Höchsten traut? O grosses Hoch-zeit - fest, wie ist das Fleisch zu  
*sit at tab - le with the Son of God? O won-d'rous Feast of Love, how can it be that*  
 - (to) her the Son of-the Most-High be-wed? O great wedding-feast, how is the flesh to

iv6 V A major  
 Phrygian cadence, often used for questions.

10

solcher Eh-re kommen, dass Got-tes Sohn es hat auf e - - wig an-ge-nommen! Der  
*mor - tal flesh so low-ly may be the hon - ored guest of Him of all most ho - ly? For*  
 such (an) honor come, that God's Son it has - forever accepted?

B-flat C# Chromatic inflection for "ewig."  
 C# dim.7 D minor G minor iv6 V  
 Expressive leaps distinguish heaven's throne and earth.  
 Phrygian cadence, often used for questions.

13

Himmel ist sein Thron, die Er - de dient zum Schemel seinen Füßen, noch will er die-se  
*Heav - en is His Throne, and earth be - neath but serves Him for a footstool; and yet He bids us*  
 Heaven is his throne, - earth serves as-a footstool for-his feet, Yet desires he this

D minor (G7) C major

16

Welt als Braut und Liebste küssen, das Hoch-zeit - mahl ist an - ge-stellt, das  
*come and wel - comes us with hon - or! The Feast of Love is rich - ly spread, the*  
 world as bride and beloved to-kiss! The wedding-feast is prepared, the

C7 F major F major G7

19 7. 7. Large leap up for rhetorical emphasis.

Mastvieh ist geschlachtet, wie herrlich ist doch ALles zu-be-rei-tet! Wie se-lig ist, den  
*vi - ands all pro - vi - ded, com - plete are all the sumptuous prepar - a - tions! How blest the Faith-ful*  
*fattened-cattle have-been slaughtered, How gloriously is indeed everything made-ready! How blessed is he-whom*

C major E7 A minor A7

22 E-flat

hier der Glau-be lei-tet, und wie ver-flucht ist doch, der dieses Mahl ver-achtet!  
*as they take their sta-tions, but thrice ac - curs - ed he who has this Feast de - rid - ed!*  
*here - faith leads, And how cursed is, indeed, he-who this feast scorns!*

C# dim.7 D minor F# dim.7 G7 C# dim.7 D minor (for significance, see note)

Chromaticism to depict the cursed end of those who reject the invitation.



The aria refers to Christ as "fount of all mercies" (in its opening line) and laster as the "Bread of Life. Bach focuses on the first of these descriptors, writing a pastorale in flowing 12/8 meter. He sets the first line ("fount of all mercies") as a kind of motto in what is called a "Devisenarie" (see below).

An obbligato part is apparently lost. Here is an editorial realization. **Aria.** • Prayer: Bread of Life, revive my soul, I hunger for thee (162/3). Note: The lost obbligato part may have played the soprano's first phrase above the continuo in m. 1 and elsewhere.

162/3.1. (Moderato ♩ = 72.)

Form (Rhyme: ABBACDCD)  
 Ritornello (mm. 1-9) Dm  
 Lines 1-3 (2x: 9-24) Dm-Am  
 Rit (24-26) Am-CM  
 Lines 4-6 (25-35) CM-Gm  
 Rit (35-37) Gm  
 Lines 7-8 (37-45) G7-Dm  
 Rit dal segno

Ritornello *mf*

8va up (see NBA) D minor C major F major G7

(As noted above, D minor often signified "poor weak sinner." Several text lines reinforce this view: "elenden Gast" ("wretched guest") and "Ich bin matt, schwach und beladen" ("I am faint, weak, and burdened").

4 (48)

C7 D7 G minor C7 F major B-flat major E minor A7 D minor

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## 7<sup>II</sup> (51<sup>III</sup>) Soprano. 8.

The first line becomes a motto, and explains why Bach wrote a pastorale.

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.

Je - su, Brunnquell al - ler Gna - den,  
 Je - sus, fount of ev - 'ry bless - ing,

D minor F major

Displaced syllable accent.

Je - su, Brunnquell al - ler Gnaden, la - be mich e - len - den  
 Je - sus, fount of ev - 'ry bless - ing, feed me though I be - the

A7 D minor D minor D minor C7

Gast, la - be mich e - len - den Gast, la - be mich e - len - den Gast, la - be mich e -  
 least, feed me though I be - the least, feed me though I be - the least, feed - me though I

F major F major D7 G minor C7

lenden Gast, weil du mich beru - fen hast, weil du mich beru - fen hast!  
 be - the least Thou hast bid - den to - the feast, Thou hast bid - den to the feast!

F major G# dim.7 A minor A minor iv6 V  
 Phrygian cadence



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20

Je - - su, Brunnenquell al - ler Gnaden, la - be mich e - lenden Gast, la - be mich e - lenden  
 Je - - sus, found of ev - - ry bless-ing, feed me though I be - the least, feed me though I be - the

A7 D minor C major F major B minor E7 A minor

23

Gast, weil du mich be - ru - fen hast!  
 least Thou hast bid - den to - the feast!

A minor E minor A minor D minor G7

26

Ich bin matt, schwach und be - la - - - den, ich bin matt,  
 I am faint, weak, heav - y lad - - - en, I am faint,

C major C# dim.7 A major D minor D# dim.7 E minor (E7) A minor

At the words "Ich bin matt, schwach und beladen" [I am weary, weak and encumbered], chromatic modulations to more distant keys disturb the tranquility. See *The Sacred Vocal Music Complete Edition. Cantatas* (Stuttgart: Carus Verlag, 2017), vol. 13, p. 612 (Frauke Heinze, translated by David Kosviner).

29

schwach und be - la - - - den, ach, er - quik - ke meine See - le, ach, er - quik - ke meine  
 weak, heav - y lad - - - en, quick - en Thou the soul with - in - me, quick - en Thou the soul with -

A minor A# dim.7 B minor C major D7 G major C7



43II

brot, das ich erwähle, komm, komm, ver-eine dich mit mir!  
 life which I would win me, come, come and be Thou one with me!

Ritornello

A7 Secco D minor D minor Dal Segno.

Chromatic saturation in the vocal part in 7 mm.

162/4. 1. Alto. E B D F C

Alto is often the voice of faith.

Mein Je - su, lass mich nicht zur Hoch-zeit un-be-klei-det  
 Lord Je - sus, let me not ap-pear in un-be-fit-ting  
 My Jesus, let me not to-the wedding ungarbed

E major G# dim.7

The recitative applies the final lesson of Jesus' parable: only guests properly attired can attend the wedding feast. As usual, Franck (the librettist) incorporates many biblical allusions (see note).



3

kom-men, dass mich nicht tref-fe dein Ge-richt; mit Schrecken hab' ich ja ver-  
 gar-ments, lest I dis-grace Thy Ho-ly Place, for I ob-serve with per-tur-  
 come, that me not strike thy judgment; with terror did I indeed perceive,

Quick notes suggest urgency.

A minor iv6 Phrygian cadence, often used for questions. D# F# B7

5

nom-men, wie du den küh-nen Hoch-zeit-gast, der oh-ne Kleid er-  
 -ba-tion how once a bold, pre-sump-tuous guest in-curred Thine in-dig-  
 how thou that audacious wedding-guest, who without (a wedding) garment

E minor E7 A major

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7 A# C#

schienen, ver-wor-fen und verdammet hast. Ich weiss auch mein' Un-würdigkeit: Ach,  
 - na - tion when he ap-peared not fit - ly dressed. I know also my own un - worth-i - ness: Let  
did-appear, didst-reject and damn -!

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

10

schenke mir des Glaubens Hochzeit - kleid, lass dein Verdienst zu meinem Schmucke dienen,  
 Love and Faith then be my ban - aet dress. let thy merit as my adornment serve,  
Grant me - faith's wedding-garment; Let thy merit as my adornment serve.

F# minor A7 D major G major D major

13

gieb mir zum Hochzeit - kleide den Rock des Heils, der Unschuld wei - sse Sei - de.  
 my cloak be Thy sal - va - tion. and In - no - cence my coat of whit - est sa - tin.  
Grant me as-my wedding-garment the cloak of Salvation, - innocence's white silk!

D major D major

16

Ach, lass dein Blut, den ho - hen Pur - pur, dek - ken den al - ten A - dams -  
 Ah, when Thou died, it wined out ev - ry blem - ish with which old A - dam's  
Ah, let thy blood, that noble purple, cover the old Adam's

E7 G# dim.7 E7 A minor C# dim.7

18

The line becomes more tranquil...

rock und sei - ne Lasterflek - ken, so werd' ich schön und rein und dir will - kommen  
 curse he - snot - ted my av - nar - el. and left me fair and pure. and of Thy wel - come  
cloak and its stains-of-iniquity, So will I fair and pure And to-thee acceptable

A7 D minor C major C7

20

sein, so werd' ich wür-diglich das Mahl des Lam-mes schmecken.  
 sure; so may I come in wor-thy gurb to share Thy ban-quet.  
 be, So will I worthily the meal of-the Lamb taste.

F major G7 C major D7 C major G major C major

162/5. **Duetto.**

(Allegro moderato ♩ = 100.)

•Garment of righteousness now; robe of glory later (162/5).

Form (rhyme: ABABAC)  
 Ritornello (mm. 1-13) CM  
 A. Line 1 (canonic: 13-34) CM  
 B. Lines 2-4 (homophonic: 35-43) GM-EM  
 Line 5 (canonic: 44-50) Am-Em  
 Rit (50-58) Em  
 B'. Lines 2-4 (homophonic: 58-66) Em  
 Line 5 (canonic: 67-73) Gm-Dm  
 C. Line 1 (homophonic: 73-81) Dm  
 Lines 6-8 (canonic: 81-94) Dm  
 Rit (94-97) Am  
 A'. Line 1 (canonic: 97-121) Am-GM  
 C. Lines 6-8 (canonic: 121-136) GM-CM  
 Rit dal segno

1. Ritornello

mf

C major

Bach gives special emphasis to the opening line, then groups subsequent lines together, alternating between imitative and homophonic textures (somewhat in the manner of a motet) with a quasi-ostinato bass. With repetitions, the overall form becomes AB'BCA'C'.

5 (140)

C major F# half-dim.7 B minor E minor 7 A minor D7 G major

Sequentially descending bass in which the figura corta features prominently (see note).

9 (144)

G major G7 C major

13 (148) **Alto.**

Line 1. **Tenore.** Canonic

Text painting: Melismas for "erfreut" ("gladdened").

In God is my joy, He my delight, In God is my joy, He my delight.

C major C major

Text painting: Extravagant melismas for "erfreut" ("gladdened").

18

Gott bin ich er - freut,  
joy, He my - de - light,

D7 G major

Detailed description: This system contains measures 18 through 21. It features a vocal line with German and English lyrics, a piano accompaniment, and a bass line. The key signature is G major. A red 'D7' is written below the piano part at measure 19. The word 'erfreut' is followed by a melisma of sixteenth notes.

22

in meinem Gott bin ich er - freut,  
in God the Lord is my de - light,

in meinem Gott bin ich er - freut,  
in God the Lord is my de - light,

tr

D7 E minor G major G major

Detailed description: This system contains measures 22 through 25. It features a vocal line with German and English lyrics, a piano accompaniment, and a bass line. The key signature is G major. A red 'D7' is written below the piano part at measure 23. A red 'hemiola' is written above the vocal line at measure 24. A red 'tr' is written above the piano part at measure 25. The word 'erfreut' is followed by a melisma of sixteenth notes.

26

in mei - nem Gott bin ich er - freut,  
God is - my joy, He my - de - light,

C major C major

Detailed description: This system contains measures 26 through 29. It features a vocal line with German and English lyrics, a piano accompaniment, and a bass line. The key signature is C major. A red 'C major' is written below the piano part at measure 26. The word 'erfreut' is followed by a melisma of sixteenth notes.

30 hemiola

in meinem Gott bin ich er-  
in God the Lord is my de-

in meinem Gott bin ich er-  
in God the Lord is my de-

G7 A minor C major

34 Line 3.

Line 2. Parallel 3rds and 6ths suggest sweetness.

freut; die Lie-bes-macht hat ihn be-wo-gen, dass er mir  
-light; through-out my life His Grace has blest me, moved by His

freut; die Lie-bes-macht hat ihn be-wo-gen, dass er mir  
-light; through-out my life His Grace has blest me, moved by His

C major G major C major F major

39 Line 4.

in der Gnadenzeit aus lau-ter Huld hat ange-zo-gen  
Love's tri-umphant might; in bright-est gar-ments He has dressed me

in der Gnadenzeit aus lau-ter Huld hat ange-zo-gen  
Love's tri-umphant might; in bright-est gar-ments He has dressed me

F major C major F major A minor A minor E major

Line 5. Canonic

44

die Klei-der der Ge-rech-tig-keit,  
spot-less-ly clothed in Right-eous-ness,

die Klei-der der Ge-  
spot-less-ly clothed in

A minor E minor F# half-dim. 7 A minor

hemiola

49

der Ge-rech-tig-keit;  
clothed in Right-eous-ness.

rech-tig-keit;  
Right-eous-ness.

*mf* Ritornello

F# half-dim. 7 B7 E minor

53

E minor E minor



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57

Line 2.

Line 3.

die Lie - bes - macht hat ihn be - wo - gen, dass er mir  
through-out - my life His Grace has blest me, moved by His

die Lie - bes - macht hat ihn be - wo - gen, dass er mir  
throughout my life His Grace has blest me, moved by His

E minor E minor D7 G major

62

Line 4.

in der Gnaden - zeit aus lau - ter Huld hat ange - zo - gen  
Love's tri - umphant might; in bright - est gar - ments He has dressed me

in der Gnaden - zeit aus lau - ter Huld hat ange - zo - gen  
Love's tri - umphant might; in bright - est gar - ments He has dressed me

G7 C major E-flat major D major D7

67

The importance of the wedding garment in Jesus' parallel is identified as the garment of righteousness by means of allusions to **Isaiah 61:10**: "I will greatly rejoice in the Lord, my soul shall exult in my God; for he has clothed me with the garments of salvation, he has covered me with the robe of righteousness, as a bridegroom decks himself with a garland, and as a bride adorns herself with her jewels" and **Revelation 19:7-8**: "Let us rejoice and exult and give him the glory, for the marriage of the Lamb has come, and his Bride has made herself ready; it was granted her to be clothed with fine linen, bright pure—for the fine linen is the righteous deeds of the saints."

hemiola

die Klei - der der Ge -  
spot - less - ly clothed in -

die Klei - der der Ge - rech - tig - keit,  
spot - less - ly clothed in Right - eous - ness,

G minor D minor E half-dim.7 G minor D minor

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72 *tr* Line 1. hemiola

rech - tig - - keit; in mei - - nem Gott bin ich er -  
 Right - eous - - ness; in God the Lord is my de -  
 der Ge - rech - tig - keit; in mei - - nem Gott bin ich er -  
 clothed in Right - eous - ness; in God the Lord is my de -

*tr*

E half-dim.7 A major D minor C7 F major B-flat major 7 G minor

76

freut,  
 - light,  
 freut,  
 - light,  
 freut,  
 - light,

Text painting: Melismas for "erfreut" ("gladdened").

A major A7

79 hemiola

in meinem Gott bin ich er - freut!  
 in God the Lord is my de - light!  
 in meinem Gott bin ich er - freut! Ich weiss, er wird nach diesem  
 in God the Lord is my de - light! As - sured am I of life E -

Line 6. Canonic

D minor D minor G# dim.7 E7

83

Ich weiss, er wird nach diesem Le - - - - -  
 As - - - - -  
 am I of life E - - - - -

Le - - - - -  
 - ter - - - - -

A minor B7 E minor E7

87

- ben der Eh - - ren weisses Kleid mir auch im  
 - nal - - - - - ar - rayed in whit - est dress, and joy in

- ben der Eh - - ren weisses Kleid mir auch im Himmel  
 - nal ar - rayed in whit - est dress, and joy in Heav'n su -

A minor A minor G7 A minor 7 F major 7 G# dim.7

Line 7. Line 8.

92

Himmel ge - ben, im Himmel ge - - ben.  
 Heav'n su - per - nal, in Heav'n su - per - - nal.

ge - ben, mir auch im Himmel ge - - ben.  
 - per - nal, and joy in Heav'n su - per - - nal.

A minor A minor E7

Ritornello

96

Line 1. Canonic

In meinem Gott bin ich erfreut,  
 God is my joy, He my delight,

*p*

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

101

Gott bin ich erfreut,  
 joy, He my delight,

C7 F major D minor C major A minor 7

105

*tr*

bin ich erfreut, in meinem Gott  
 He my delight, God is my joy,

G7 C major D7 G7 C major

109

bin ich er-  
He my de-

bin ich er - freut,  
He my - de - light,

C major F# minor 7 D7 G major

hemiola

Detailed description: This system contains measures 109 through 112. It features three staves: a vocal line, a tenor line, and a piano accompaniment. The vocal line has two parts with German and English lyrics. The piano accompaniment includes red text labels for chords: C major, F# minor 7, D7, and G major. A 'hemiola' annotation is placed below the piano staff between measures 110 and 111.

113

freut, in mei - - - nem Gott bin ich er - freut,  
- light, in God the Lord is my de - light,

in mei - - - nem Gott bin ich er - freut,  
in God the Lord is my de - light,

G major F# minor 7 D7 E minor 7 A7 D major hemiola

Detailed description: This system contains measures 113 through 116. It features three staves: a vocal line, a tenor line, and a piano accompaniment. The vocal line has two parts with German and English lyrics. The piano accompaniment includes red text labels for chords: G major, F# minor 7, D7, E minor 7, A7, and D major. A 'hemiola' annotation is placed below the piano staff between measures 115 and 116.

117

in meinem Gott bin ich er -  
in God the Lord is my de -

in meinem Gott bin ich er -  
in God the Lord is my de -

G major

Text painting: Melismas for "erfreut" ("gladdened").

Detailed description: This system contains measures 117 through 120. It features three staves: a vocal line, a tenor line, and a piano accompaniment. The vocal line has two parts with German and English lyrics. The piano accompaniment includes a red text label for a chord: G major. A red text annotation 'Text painting: Melismas for "erfreut" ("gladdened").' is placed above the vocal line between measures 117 and 118.

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121 Line 6.

freut, ich weiss, er wird nach diesem Le - ben, ich weiss, er wird nach diesem  
- light, as - sured am I of life E - ter - nal, as - sured am I of life E -

freut, ich weiss, er wird nach diesem  
- light, as - sured am I of life E -

G major C# dim.7 A(7) D minor G7

125

Le -  
- ter -

Le -  
- ter -

C major D7 G major G7

129 Line 7. Line 8.

- ben der Eh - ren weisses Kleid mir  
- nal ar - rayed in whit - est dress, and

- ben der Eh - ren weisses Kleid  
- nal ar - rayed in whit - est dress,

C major C major B half-dim.7 G major

33 133.

auch im Himmel ge - ben, mir auch im Himmel ge - ben.  
 joy in Heav'n su - per - nal, and joy in Heav'n su - per - nal.

mir auch im Himmel ge - ben, im Himmel ge - ben.  
 and joy in Heav'n su - per - nal, in Heav'n su - per - nal.

A minor 7 D minor 7 C major C major **Dal Segno.**

This stanza is the last of 7 in the chorale "Alle Menschen müssen sterben" by Johann Georg Albinus (d. 1679), *Dresdner Gesangbuch* 1725/1736. Martin Petzoldt notes that "except for its use in this cantata, the melody used by Bach can be documented only in Weimar, where it is also found in a chorale setting by Johann Gottfried Walther." See *Bach-Kommentar* 1:567-568 (translated from German original). The reference to the "heavenly garment" ties the movement to the foregoing, while the crown of righteousness recalls various scriptures (see note).

(5) **Choral.** (Mel: „Alle Menschen müssen sterben.“) •Heaven glimpsed with its robe and crown (162/6).



Perhaps the instrument whose part in no. 3 no longer survives, played an upper line. See Martin Petzoldt, *Bach-Kommentar* 1:571 and Konrad Küster, ed., *Bach Handbuch* (Kassel: Bärenreiter, 1999), p. 173.

+Vln I

**Soprano.**

Ach, ich ha - be schon er - blik - ket die - se gro - sse Herr - lich - keit!  
 Jetztund werd' ich schön ge - schmücket mit dem wei - ssen Him - mels - kleid,  
 NBA: itzund  
 Now the Lord's e - ter - nal - king - dom in its glo - ry I will view,  
 clad in rich and fair ap - par - el, Heav - en's garb of bright - est hue,

+Vln II

**Alto.**

Ach, ich ha - be schon er - blik - ket die - se gro - sse Herr - lich - keit!  
 Jetztund werd' ich schön ge - schmücket mit dem wei - ssen Him - mels - kleid,  
 Now the Lord's e - ter - nal king - dom in its glo - ry I will view,  
 clad in rich and fair ap - par - el, Heav - en's garb of bright - est hue,

+Vla

**Tenore.**

Ach, ich ha - be schon er - blik - ket die - se gro - sse Herr - lich - keit!  
 Jetztund werd' ich schön ge - schmücket mit dem wei - ssen Him - mels - kleid,  
 Now the Lord's e - ter - nal king - dom in its glo - ry I will view,  
 clad in rich and fair ap - par - el, Heav - en's garb of bright - est hue,

+Fagotto  
 Violoncello  
 Violone  
 Organo

**Basso.**

Ach, ich ha - be schon er - blik - ket die - se gro - sse Herr - lich - keit!  
 Jetztund werd' ich schön ge - schmücket mit dem wei - ssen Him - mels - kleid,  
 Now the Lord's e - ter - nal king - dom in its glo - ry I will view,  
 clad in rich and fair ap - par - el, Heav - en's garb of bright - est hue,

A minor E major A minor E major

9

mit der <sup>(güld' - nen)</sup> guld' - nen Eh - ren - kro - ne steh' ich da <sup>(vor)</sup> für Got - tes Thro - ne,  
 with a gold - en Crown up - on me, by the Throne of God Al - migh - ty,

mit der <sup>(güld' - nen)</sup> guld' - nen Eh - ren - kro - ne steh' ich da <sup>(vor)</sup> für Got - tes Thro - ne,  
 with a gold - en Crown up - on me, by the Throne of God Al - migh - ty,

mit der <sup>(güld' - nen)</sup> guld' - nen Eh - ren - kro - ne steh' ich da <sup>(vor)</sup> für Got - tes Thro - ne,  
 with a gold - en Crown up - on me, by the Throne of God Al - migh - ty,

mit der <sup>(güld' - nen)</sup> guld' - nen Eh - ren - kro - ne steh' ich da <sup>(vor)</sup> für Got - tes Thro - ne,  
 with a gold - en Crown up - on me, by the Throne of God Al - migh - ty,

13

E major A minor D7 G7 C major D7 G major G major E minor B7 E minor E major

schau - e sol - che Freu - de an, die kein En - de neh - - men kann.  
 ah, what joy will fill me then, joy be - yond all mor - - tal ken.

schau - e sol - che Freu - de an, die kein En - de neh - men kann.  
 ah, what joy will fill me then, joy be - yond all mor - tal ken.

schau - e sol - che Freu - de an, die kein En - de neh - men kann.  
 ah, what joy will fill me then, joy be - yond all mor - tal - ken.

schau - e sol - che Freu - de an, die kein En - de neh - men kann.  
 ah, what joy will fill me then, joy be - yond all mor - tal ken.

E major A minor G7 C major C major C major A minor E7 A minor