

The cantata survived in fragments. Of the autograph score, only movements 3 to 7 survive and instrumentation is often unspecified. A set of parts cover all seven movements but include only SATB, Violin I, and Violin II. The NBA reproduces these parts without reconstructing the others. Issues regarding reconstruction are discussed in the foreword to the Carus Verlag edition (see notes).

Introduction & updates at melvinunger.com.
 NBA I/4; BC A21
 New Year/Circumcision and Name of Jesus
 (BWV 143, 190, 41, 16, 171, 248-IV)
 *Galatians 3:23-29 (Through faith we are heirs of the promise)
 *Luke 2:21 (Circumcision and naming of Jesus)
 Librettist: Unknown
 FP: 1 January 1724 (St. Thomas in the morning and
 St. Nicholas at afternoon Vespers)
 Performed again 25 June 1730, with
 altered text by Picander (BWV 190a).
 See note.

J.S. Bach
Cantata No. 190
 Singet dem Herrn ein neues Lied

Chorus (Chorale lines: see also 16/1, 190/2) • Praise the Lord with music: Psalm 149:1, 150:4, 6 (190/1).

1. **Vivace** $\text{♩} = 96$ **A. Concerted Passage**

Instrumentation (see note):
 Tromba I, II, III
 Timpani
 Oboe I, II, III
 (also Oboe d'amore)
 Fagotto
 Vln I, II
 Vla
 SATB
 Continuo

No. 1 survives as a set of non-autograph parts that includes only SATB, Violin I, and Violin 2. The rest of this reconstruction is by Bernhard Todt (1822-1907).

No. 1 combines concerted style ("a new song") with the timeless Te Deum.

Form:
 A. Concerted passage ("Singet dem Herrn...") (mm. 1-78)
 Te Deum line 1 (79-85)
 B. Choral fugue ("Alles, was Odem hat...") (85-120)
 Te Deum line 2 (120-130)
 A'. Choral insertion into opening rit ("Alleluia") (128-152)

The musical score is presented in a multi-staff format. The top staff is the vocal line (SATB). Below it are staves for Tromba, Oboe, Fagotto, Violins, Viola, and Continuo. The score begins with a Ritornello in D major, marked 'Vivace' and '♩ = 96'. A 'Figura corta' is indicated in the first few measures. The score continues with various musical textures and dynamics, including a section marked 'mf'. The key signature remains D major for most of the excerpt, with a brief excursion to B minor. Measure numbers 4, 12, and 16 are clearly marked.

*) Über den Eingangschor und das folgende Recitativ vgl. das Vademecum durch die Bachschen Cantaten von B. Todt, letztes Stück.

Alfred Dürr writes, "The text, by an anonymous librettist, refers to the Gospel reading only by allusion: at the end of the fourth movement, where 'Jesus's Name' is

Musical score for measures 19-21, featuring a piano accompaniment in D major. The texture is dense with sixteenth-note patterns in both hands. A dynamic marking of *p* is present in measure 21.

Musical score for measures 22-24, continuing the piano accompaniment in D major. A trill (tr) is indicated in measure 24.

Psalm 149:1 ("Singing a new song" is appropriate for the new year. Bach used the same text in his motet, BWV 225.

Vocal score for measures 25-27, featuring Soprano, Alto, Tenor, and Bass parts. The lyrics are: "Sin - get, sin - get dem Herrn, sin - get, sin - get dem Herrn ein neu - es". The piano accompaniment is in D major.

Vocal score for measures 28-30, featuring four vocal parts (Soprano, Alto, Tenor, Bass) each with the text "Lied!". The piano accompaniment is in D major.

In the context of the day's Gospel reading (which recounts the naming of Jesus), the exhortation to praise God, taken from the book of Psalms (with the first 2 lines of the German Te Deum as response) seeks to clarify a Christian understanding of God's name—as demonstrated in the final chorale and explored in movements 3 to 6. See Martin Petzoldt *Bach-Kommentar* 2:283.

32/

Sin - get dem Herrn ein neu - es Lied, sin - get dem Herrn ein
 Sin - get dem Herrn ein neu - es Lied, sin - get dem Herrn ein
 Sin - get dem Herrn ein neu - es Lied, sin - get dem Herrn ein
 Sin - get dem Herrn ein neu - es Lied, sin - get dem Herrn ein

mf

36/

neu - es Lied, sin - get, sin - get dem Herrn, sin - get, sin - get dem
 neu - es Lied, sin - get, sin - get dem
 neu - es Lied, sin - get, sin - get dem Herrn, sin - get, sin - get dem
 neu - es Lied, sin - get dem

A *A* *A*

D major E major

39/

Herrn ein neu - es Lied!
 Herrn ein neu - es Lied!
 Herrn ein neu - es Lied!
 Herrn ein neu - es Lied!

A

A major

45

Sin - get dem Herrn ein neu - es Lied,
Sin - get dem Herrn ein neu - es Lied,
Sin - get dem Herrn ein neu - es Lied,
Sin - get dem Herrn ein neu - es Lied,

mf

47

sin - get dem Herrn ein neu - es Lied! Die Ge - mei - neder
sin - get dem Herrn ein neu - es Lied! Die Ge - mei - neder
sin - get dem Herrn ein neu - es Lied! Die Ge - mei - neder
sin - get dem Herrn ein neu - es Lied! Die Ge - mei - neder

B

A major

50

Hei - ligen soll ihn lo -
Hei - ligen soll ihn lo -
Hei - ligen soll ihn lo -
Hei - ligen soll ihn lo -

A major

54

-ben!
-ben, soll ihn lo - -ben!
-ben, soll ihn lo - -ben!
-ben, soll ihn lo - -ben!

A major

58

Sin - - get dem Herrn ein neu - es Lied, die Gemei - neder Hei - ligen soll ihn lo - -
Sia - - get dem Herrn ein neu - es Lied, die Gemei - neder Hei - ligen soll ihn lo - -
Sin - - get dem Herrn ein neu - es Lied, die Gemei - neder Hei - ligen soll ihn lo - -
Sin - - get dem Herrn ein neu - es Lied, die Gemei - neder Hei - ligen soll ihn lo - -

A major

mf

61

ben! Lo - - - bet ihn mit
ben! Lo - - - bet ihn mit
ben! Lo - - - bet ihn mit
ben! Lo - - - bet ihn mit

Psalm 150:4.

A major

A major

64

Pau - ken und Reigen, lo - bet ihn mit

Pau - ken und Reigen, lo - bet ihn mit

Pau - ken und Reigen, lo - bet ihn mit

Pau - ken und Reigen, lo - bet ihn mit

mf *ff*

A7 D major D major

68

Sai - ten und Pfei - fen, lo - bet ihn mit

Sai - ten und Pfei - fen, lo - bet ihn mit

Sai - ten und Pfei - fen, lo - bet ihn mit

Sai - ten und Pfei - fen, lo - bet ihn mit

mf

D7 G major G major

72

Pau - ken und Rei - gen, lo - bet ihn mit

Pau - ken und Rei - gen, lo - bet ihn mit

Pau - ken und Rei - gen, lo - bet ihn mit

Pau - ken und Rei - gen, lo - bet ihn mit

mf

E7 A major A7 D major

76

Sai - - ten und Pfei - fen! Herr
 Sai - - ten und Pfei - fen! Herr
 Sai - - ten und Pfei - fen! Herr
 Sai - - ten und Pfei - fen! Herr

mf *cresc.*

D major D major

In response to the exhortation to praise and thank God (a combination of Psalm 149:1 and 150:4), the first line of the German Te Deum is sung. A second exhortation (employing Psalm 150:6, the last verse in the book of Psalms, set as a fugue) is answered by the second line of the Te Deum. The connecting word in both cases is "loben."

80

Gott, dich lo - - ben
 Gott, dich lo - - ben
 Gott, dich lo - - ben
 Gott, dich lo - - ber

ff *2.*

D major B7

84

wir!
 wir!
 wir!
 wir!

f *f*

E minor B minor

B. Choral Fugue

D Fugue

87

Exposition 1: B-T-A-S.

The aggregation inherent in fugue form aptly represents "all who have breath" praising the Lord.

Psalm 150:6.

Al - les, was O - dem hat, lo - - - - - be den

dimin. *p* *mf*

B minor A7 D major E7

90

Bach often associates the ascending diatonic fourth with the offering of praise to God (see note).

Al - les, was O - dem hat, lo - - - - - be den Herr! Al - le - lu - ja,

Herrn, lo - - - - - be den Herr! Al - le - lu - - ja! lo - - - - -

A major A major A7 D major

94

O - dem hat, lo - - - - - be den Herr! Al - le - lu - ja,

Al - le - lu - - ja! lo - - - - - be den

beden Herr! Al - le - lu - - ja!

E7 A major

98

lo - - - - - beden Herrn! Al - le - lu - ja,
 Al - le - lu - ja,
 Herrn! Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - -
 lo - - - - - be den

A major A7 D major

101

Al - le - lu - ja! lo - - - - - beden Herrn! Al -
 Al - le - lu - ja, Al - le - lu - ja! lo - - - - - beden
 ja, Al - le - lu - ja, Al - le - lu - -
 Herrn! Al - le - lu - ja,

D major E7 A major B7 E7 F#7

104

le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - -
 Herrn! Al - le - lu - ja, Al - le - lu - ja, Al - le -
 ja! lo - - - - - beden Herrn! Al - le - lu - ja,
 Al - le - lu - ja! lo - - - - -

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

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107

E Exposition 2: S-A-T-B.

ja, Al - le lu - ja! Al - les was O - dem hat, lo - - - - be den
 - lu - ja!
 Alle - - lu - - ja!
 - - - - - be den Herrn!

B minor E7 A major C#7

Herrn, lo - - - - - be, lo - - - - be den
 Al - - les, was O - dem hat, lo - - - - be den

F# minor E7 F#(7)

114

Herrn. lo - - - - - be, lo - - - - - be den
 Herrn, lo - - - - - be, lo - - - - - be den
 Al - - les, was O - - dem hat, lo - - - - be den

B minor B major C# minor B7

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117.

-be, lo - - be. lo - - be den -
 Herrn, lo - - be, lo - be den
 Herrn, lo - - be, lo - - be den
 Al - - les, was O - - dem hat, lo - - be den

E major E7 F# minor E7

120.

Herrn!
 Herrn!
 Herrn!
 Herrn!

cresc. *tr*

A(7) D major

123.

Herr Gott, wir
 Herr Gott, wir
 Herr Gott, wir
 Herr Gott, wir

German Te Deum
 Line 2 (unison).

f *cresc. sempre*

D major (E7) F# minor

A': Opening Section shortened. Choral insertion of the final word of Psalm 150:6 ("Alleluia") into the ritornello.

126

dan - - - ken dir!
 dan - - - ken dir!
 dan - - - ken dir!
 dan - - - ken dir!

ff

E7 A major

130

Al - - - le - lu -

Psalm 150:6.

A major D major

134

ja, Al - le - lu - ja! Al - le - lu - ja, Al -
 Al - le - lu - ja! Al - le - lu - ja, Al -
 Al - le - lu - ja! Al - le - lu - ja, Al -
 Al - le - lu - ja! Al - le - lu - ja, Al -

mf

D major D major

137

le - lu - ja! Al - le - lu - ja. Al - le - lu - ja!
le - lu - ja! Al - le - lu - ja, Al - le - lu - ja!
le - lu - ja! Al - le - lu - ja, Al - le - lu - ja!
le - lu - ja! Al - le - lu - ja, Al le - lu - ja!

The score for measures 137-139 features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the keyboard. The lyrics are 'le - lu - ja! Al - le - lu - ja. Al - le - lu - ja!' for measure 137, and 'le - lu - ja! Al - le - lu - ja, Al - le - lu - ja!' for measures 138 and 139. The music is in D major and 4/4 time.

140

Al - le - lu - ja, Al - le - lu - ja! Al - les, was O -
Al - le - lu - ja, Al - le - lu - ja! Al - les, was O -
Al - le - lu - ja, Al - le - lu - ja! Al - les, was O -
Al - le - lu - ja, Al - le - lu - ja! Al - les, was O -

The score for measures 140-142 continues with the same four vocal staves and grand staff. The lyrics are 'Al - le - lu - ja, Al - le - lu - ja! Al - les, was O -' for measures 140, 141, and 142. The music is in D major and 4/4 time.

143

-dem hat, lo -
-dem hat, lo -
-dem hat, lo -
-dem hat, lo -

The score for measures 143-145 continues with the same four vocal staves and grand staff. The lyrics are '-dem hat, lo -' for measures 143, 144, and 145. The music is in D major and 4/4 time.

146

- beden Herrn! Al-le - lu - ja, Al - le - lu - ja!

- beden Herrn! Al - le - lu - ja, Al - le - lu - ja!

- beden Herrn! Al - le - lu - ja!

- beden Herrn! Al - le - lu - ja!

mf

149

Al - les, was O - dem hat, lo - beden Herrn! Al - le - lu - ja!

Al - les, was O - dem hat, lo - beden Herrn! Al - le - lu - ja!

Al - les, Al - les, was O - dem hat, lo - beden Herrn! Al - le - lu - ja!

lo - beden Herrn! Al - le - lu - ja!

ff

D major

D major

190/2. **Chorale** Chorale (German Te Deum) & Alto, Tenor, & Bass Recits. (Chorale: see also 16/1, 190/1)
 • Praise to God for renewed national blessings (190/2).

♩ = 66

Soprano **Recitative**

Alto Herr - Gott, dich - lo - - ben wir!

Herr **Tenor** Gott, dich - lo - - ben wir!

Herr **Bass** Gott, dich - lo - - ben wir!

Herr Gott, dich lo - - ben wir, dass that

D major

No. 2 survives as a set of non-autograph parts that includes only SATB, Violin I, and Violin 2. The rest of this reconstruction is by Bernhardt Todt (1822-1907).

This keyboard reduction is an editorial realization.

In the second movement, the two opening lines of the German Te Deum are repeated, now harmonized in the manner of a chorale, the lines interspersed (troped) with alto, tenor, and bass recitatives enumerating national blessings that serve as grounds for praise at the start of a new year.

du mit diesem neuen Jahr uns neu-es Glück und neu-en Se-gen schenkest und noch in
 thou with this new year to-us new prosperity and new blessing dost-grant and still with

E7 A major

Chorale (Recit.)

Herr Gott, wir dan - ken dir!
 Herr Gott wir dan - ken dir!
 Herr Gott wir dan - ken dir, dass deine
 that thy
 Gnaden an uns denkest. Herr Gott wir dan - ken dir!
 favor on us dost-think.

F#7 B minor E7 A major A major

Gü - tig-keit in der ver-gangnen Zeit das gan - ze Land und uns - re wer - the
 kindness in - time-past the entire land and our fair

E# dim.7 F# minor B7

Chorale

10/

Herr Gott, dich
Herr Gott, dich
Stadt vor Theurung, Pesti - lenz und Krieg be - huetet hat. Herr Gott, dich
city from famine, pestilence, and war protected hath. Herr Gott, dich
Herr Gott, dich

E major G#7 E# dim.7 F# minor F#7

13/ (Recit.)

lo - ben wir!
lo - ben wir, denn dei - ne Va - ter.treu' hat noch kein
lo - ben wir!
lo - ben wir!
For thy paternal-faithfulness hath yet no

B minor B7 E major E major

15/

En - de; sie wird bei uns noch al - le Morgen neu. Drum fal - ten wir. harm.
end; it becomes for us still every morning new. Therefore fold we, merciful

Allusion to Lamentations 3:22-23: The steadfast love of the Lord never ceases, his mercies never come to an end; they are new every morning; great is thy faithfulness (Luther 1545: Treue).

A major A major D major A7

18

herz'ger Gott, dafür in Demuth uns-re Hände und sa-gen lebens-lang mit Mund und
 God, for-this in humility our hands and say lifelong with mouth and

Allusion to Psalm 65:4-5: So I will bless thee as long as I live (Luther 1545: mein Leben lang); I will lift up my hands and call on thy name...my mouth praises thee with joyful lips.

F#7 B minor E7 A major

20

Chorale

Herr Gott, wir dan-ken dir!
 Herzen Lob und Dank. Herr Gott, wir dan-ken dir!
 heart (our) praise and thanks.
 Herr Gott, wir dan-ken dir!
 Herr Gott, wir dan-ken dir!

A major A major E7 A major

Aria „Lobe, Zion, deinen Gott!“
 190/3. Moderato ♩=80 •Praise God who leads us to pasture like a shepherd (190/3).

No. 3 survives in the autograph score but instrumentation is not indicated.

Ritornello derived from vocal line.

Figura corta (see note at no. 1).

A major B7 G# minor

Form (Rhyme: ABCDDB)
 Ritornello (mm. 1-20) AM
 Lines 1-3 (21-30) AM
 Rit (31-32) A7-DM
 Lines 3-6 (33-43) E7-F#m
 Rit (43-47) F#m
 Lines 3-6 (48-56) AM
 Rit (1-20) AM

4 (60)

E major A major A major B7 G# minor

J.S. Bach - Church Cantatas BWV 190

8(64)

mf

E major E7 F# minor A7

12(68)

p

D major E7 A major A major A major

16(72)

mf

A major

20(76) **Alto** The somewhat awkward text underlay raises the question as to whether this movement might be a parody.

Psalm 147:12. Lo - - be, Zion, deinen Gott, lo - - be dei - nen Gott mit Freu -

Vin I alone...

p

A major A major B7 E major

24

- den, lo - - be, Zion, deinen Gott, lo - - be deinen Gott mit Fren

E major E7 A major B7 G# minor

J.S. Bach - Church Cantatas BWV 190

28

- den, auf! er-zähle des-sen Ruhm, —

Ritornello

E major E7 A major A7

Bach repeats the previous line to introduce the last 3 lines, which are repeated in 2 sections to give them greater weight.

32

auf! er-zähle des-sen Ruhm, —

D major E# dim.7 C#7 F# minor

36

auf! er-zähle des-sen Ruhm, — dar- in-seinem Hei-

F# minor F# minor F# minor

40

- lighthum ferner-hin dich als dein Hirt will auf grü- - ner. Au-er.

J.S. Bach - Church Cantatas BWV 190

43
 wei - den; Ritornello
 F# minor F# minor A# dim.7 F#7 B minor F# minor
 mf

47
 auf! er - zäh - le des - sen Ruhm, er - zäh -
 F# minor A major A7 D major C# minor
 p

50
 le - des - sen Ruhm, der in sei - nem Hei -
 A major A major A major

The text alludes to Psalm 23:1-2: The Lord is my shepherd, I shall not want; he makes me lie down in green pastures (Luther 1545: weidet mich auf einer grünen Aue). See also Isaiah 40:11: He will feed his flock like a shepherd (Luther 1545: seine Herde weiden wie ein Hirte).

53
 - lighum fernerhin dich als dein Hirt will auf grü - ner Au - en wei - den.
 A7 D major A major A major
 Dal Segno
 mf

J.S. Bach - Church Cantatas BWV 190

Secco

Recitative

190/4. 1. Bass • New Year's wish: Only to have Jesus as shepherd (190/4).

No. 4 survives in the autograph score but instrumentation is not indicated.

The text incorporates phrases and ideas from a wide range of biblical passages, ending with a reference to the day's Gospel reading. (see note).

Es wünsch(e) sich die Welt, was Fleisch und Blut(e) wohl-ge-
(Let the world desire) what flesh and blood is-well-pleased-by;

Right hand is editorial realization...

F# minor

Psalm 27:4 verbatim.



fällt; nur eins, eins bitt' ich von dem Herrn, dies Ei-ne hätt' ich gern: dass
only one-thing, one-thing ask I of the Lord; this one-thing would-I-gladly-have: that

F# minor B minor E7

Je-sus, mei-ne Freu-de, mein treu-er Hirt, mein Trost und Heil und
Jesus, my joy, my faithful shepherd, my consolation and salvation and

A major

meiner Seelen be-stes Theil, mich als ein Schäflein sei-ner Wei-de auch dieses
my soul's best portion, me as a little-sheep of-this pasture also this

F#7 B minor

Jahr mit seinem Schutz um-fas-se und nimmermehr aus seinen Armen las-se.
year with his protection would-embrace and nevermore from his arms release.

N6 D7 G major A7 D major

(Arioso)

Text painting: "Path motive" (see below).

Andante $\text{♩} = 72$

13

Sein gu-ter Geist, der mir den Weg zum Le-ben weist, re-gier und füh-re
 (May) his good Spirit, who me the way to life does show, rule and lead

D major F#7 B minor (E7)

15II

mich auf eb-ner Bahn: so fang ich die-ses Jahr in Je-su Namen an.
 me on (a) level path: thus begin I this year in Jesus' name

A motivic sequence in the continuo (imitating the voice) illustrates "following the Spirit on a "level path."

F# minor E7 A major A major A major

Duet • Jesus shall be everything to me; my beginning & end (190/5).

1. Lento $\text{♩} = 50$

No. 5 survives in the autograph score but instrumentation is not indicated.

Ritornello related to vocal theme *mf*

D major Dance-like...

With the Gospel reading's account of the naming of Jesus as a point of departure, the text explores the significance of Jesus' name for the believer,

D major

7

Tenor

Bass

Je - sus soll mein

D major D major

Alfred Dürr writes, "The unspecified obbligato part is probably intended for oboe d'amore, though solo violin is another possibility. The vocal parts are mostly treated in imitation; and, as in the first aria, the concise bipartite structure forgoes a da capo." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 147. Martin Petzoldt notes that "the first line, "Jesus soll mein alles sein," has the character of a heading, while the second and last lines refer individually to the one who says he is the beginning and the end, Revelation. 1:8 [I am the Alpha and the Omega,] (Luther 1545: das A und das O, der Anfang und das Ende) says the Lord God'." See *Bach-Kommentar* 2:285].

Lines 1-4. Canonic imitation...

Each text line begins with the name of Jesus.

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10

Je - sus soll mein Al - les sein, mein

Al - les sein, soll mein Al - les sein,

E7

13

Al - les sein, Je - sus soll mein

mein Al les sein, Je - sus soll

A major A major

16

An - fang blei - ben, Je - sus ist mein Freu - denschein,

mein An - fang blei - ben, Je - sus ist mein Freu - denschein, mein

Parallel 3rds and 6ths suggest sweetness... A7 D major

E7 A major D major D major

19

mein Freu - den - schein, Je - su will

Freu - den - schein, Je - su will ich

D major F#7 B minor

J.S. Bach - Church Cantatas BWV 190

22 hemiola

ich mich ver - schrei - - - - - ben, mich verschrei -
mich ver - schrei - - - - - ben, mich verschrei -

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

25

ben.
ben. Ritornello

B minor B minor

29 Lines 5-6.

Je - sus hilft mir durch sein
Je - sus hilft mir durch sein Blut, durch sein Blut,

B minor E7 A major A7 B7 E minor

32

Blut, durch sein Blut, durch sein Blut, Je - sus macht mein
Je - sus hilft mir durch sein Blut, Je - sus macht mein En -

E minor E minor

J.S. Bach - Church Cantatas BWV 190

35
En - de gut, Je - sus hilft mir durch sein Blut, durch sein Blut,
- de gut, Je - sus hilft mir

38
Je - sus hilft mir durch sein Blut, Je - sus
durch sein Blut, Je - sus hilft mir durch sein Blut,

41
hilft mir durch sein Blut, durch sein Blut, Je - sus macht mein En -
Je - sus hilft mir durch sein Blut, Je - sus macht mein

44
- de gut, Je - sus macht mein En - de gut.
En - de gut, Je - sus macht mein En - de gut. Ritornello

Chord annotations: E minor, A major, D major, D major, E7, A minor, A minor, D7, G major, E minor, A7, D major, D major, D major.

J.S. Bach - Church Cantatas BWV 190

D major

D major

Recitative

190/6. 1. Tenor

• Blessing sought on anointed one and entire land (190/6).

Jesus' name is emphasized with ornamentation.

No. 3 survives in the autograph score but instrumentation is not indicated.

The text incorporates phrases and metaphors from a wide range of biblical passages, ending with a reference to the start of the new year. (see note).

Nun, Je - sus ge - be, dass mit dem neuen Jahr auch sein Ge - salb - ter
 Now, (may) Jesus grant that with the new year also his anointed-one

Strings

B minor

A# dim.7

The "anointed one" refers to the Elector and his house.



le - be; er seg - ne beides, Stamm und Zweige, auf dass ihr Glück bis an die Wol - ken
 may-live; (may) he bless both, trunk and branches, so that their prosperity up-to the clouds

B minor

G# dim.

C#7

F# minor

N6

E# dim.7

stei - ge Es segne Jesus Kirch' und Schul', er seg - ne al - le treuen Lehrer, er
 may-climb. (Now) may Jesus bless church and school, (may) he bless all faithful teachers, (may) he

C#7

F# minor

E7

A major

The prayer continues with a request for blessing on all institutions and functions of community life, ending with a formulation based on Psalm 85:11.

seg - ne sei - nes Wor - tes Hö - rer; er seg - ne Rath und Richter - stuhl; er
 bless his Word's hearers; (may) he bless council and judge's bench, (may) he

A# dim.7

F#7

B minor

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12
 g-riess' auch ü-ber ie-des Haus in unsrer Stadt die Segensquel-le aus; er
 'pour-out also upon every house in our city, the springs-of-blessing - ; (may) he

G major A major A7 D major

14
 ge-be, dass auf's Neu' sich Fried' und Treu' in un- sern
 grant, that anew - peace and faithfulness within our

E7 A major

16
 Grenzen kü-sen mögen. So le-ben wir dies gan-ze Jahr im Se-gen.
 borders might-kiss. Thus live we this entire year in blessing.

A major A major

Chorale (Mel: „Jesu, nun sei gepreiset.“)

This is the 2nd stanza of three in the 1593 chorale "Jesu, nun sei gepreiset" by Johannes Herman/Italus (regarding dates, see note).

190/7. ♩ = 84 (See also 171/6.) • Prayer: Bless us this new year for thy name's sake (190/7).

(9) Soprano 1.
 Lass uns das Jahr vollbrin-gen zu Lob dem Na - men dein, dass
 wollst uns das Le-ben fri - sten durch dein' allmäch - tig' Hand, er -

Alto
 Lass uns das Jahr vollbrin-gen zu Lob dem Na - men dein, dass
 wollst uns das Le-ben fri - stendurch dein' allmäch - tig' Hand, er -

Tenor
 Lass uns das Jahr vollbrin-gen zu Lob dem Na - men dein, dass
 wollst uns das Le-ben fri - stendurch dein' allmäch - tig' Hand, er -

Bass
 Lass uns das Jahr vollbrin-gen zu Lob dem Na - men dein, dass
 wollst uns das Le-ben fri - stendurch dein' allmäch - tig' Hand, er -

D major (D7) G major C major F#7 B minor A major D major



No. 7 survives in the autograph score but instrumentation is only partially indicated.

Oboes & strings are largely double the vocal parts.

Alfred Dürr writes, "an obbligato trumpet choir marks the end of each line. In 1730 Bach reused the work with a different text for the bicentenary of the Augsburg Confession, but the music of that version has not survived. It may have been this adaptation that led to the mutilation of the score of the New Year cantata." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 147.

Trp I, II, III
Timp

The trumpets and timpani end choral phrases with fanfare motives to reinforce the festive tone associated with New Year's Day.

5 (13)

wir dem-sel-ben sin-gen in der Chri-sten-ge-mein;
halt' dein' lie-be Chri-sten und un-ser Va-ter-land.

wir dem-sel-ben sin-gen in der Chri-sten-ge-mein;
halt' dein' lie-be Chri-sten und un-ser Va-ter-land.

wir dem-sel-ben sin-gen in der Chri-sten-ge-mein;
halt' dein' lie-be Chri-sten und un-ser Va-ter-land.

wir dem-sel-ben sin-gen in der Chri-sten-ge-mein;
halt' dein' lie-be Chri-sten und un-ser Va-ter-land.

Trp I, II, III
Timp

E major A major F# major B minor (A7) D major D major

17

Dein'n Se-gen zu uns wen-de, gieb Fried' an al-lem

Dein'n Se-gen zu uns wen-de, gieb Fried' an al-lem

Dein'n Se-gen zu uns wen-de, gieb Fried' an al-lem

Dein'n Se-gen zu uns wen-de, gieb Fried' an al-lem

Trp I, II, III
Timp

Trp I, II, III
Timp

Since the first two phrases of the Abgesang are identical, both end with trumpet choir.

20

En-de; gieb un-ver-fälscht im Lan-de dein

En-de; gieb un-ver-fälscht im Lan-de dein

En-de; gieb un-ver-fälscht im Lan-de dein

En-de; gieb un-ver-fälscht im Lan-de dein

Trp I, II, III
Timp

A major D major A major

D major D major D7 G major A major D major B major

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23

se - lig - ma - chend Wort. Die Heuch - ler mach' zu

se - lig - ma - chend Wort. Die Heuch - ler mach' zu

se - lig - ma - chend Wort. Die Heuch - ler mach' zu

se - lig - ma - chend Wort. Die Heuch - ler mach' zu

Trp I, II, III
Timp

E minor E minor D major D7

26

Schan - de hier und an al - lem Ort, die

Schan - de hier und an al - lem Ort, die

Schan - de hier und an al - lem Ort, die

Schan - de hier und an al - lem Ort, die

Trp I, II, III
Timp

G major A7 D major B major E minor E minor F# major

29

Heuch - ler mach' zu Schan - de hier und an al - lem Ort.

Heuch - ler mach' zu Schan - de hier und an al - lem Ort.

Heuch - ler mach' zu Schan - de hier und an al - lem Ort.

Heuch - ler mach' zu Schan - de hier und an al - lem Ort.

Trp I, II, III
Timp

B minor (B7) E minor F#7 B minor E7 A major D major