

Pianoforte.

49/1. **Sinfonia.**

(Allegro $\text{♩} = 132$.)

(Taken from a lost work that Bach later revised as the finale of the E major harpsichord concerto BWV 1053.)

Ob d'amore + Vln I

Instrumental tutti, organ tacet

mf

Vla

Triadic & scalar figures in E major are related to the opening of the final chorale ("Wie schön leuchtet der Morgenstern") and establish a joyful mood.

E major

E major E^7

B7
A major

E major

E major

Octave displacement down an octave adds charming surprise.

Instrumental Tutti

E major

E major

F# major

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34

L.H. L.H. -Ob I/Vln I, Vln II dim. -Vla

G# minor E major F#(7) B major

40

Instrumental Tutti, organ tacet

B major B major

47

Org obbligato

B major B7 E major F#7

53

B major B7 E major F#7

59

Ob d'am -Vlns, Vla

B major B major B7 (E major) A major

65

+Strings

B major E major

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71

Org. obbligato alone

cresc.

E major E7 A major B major E major

77

Instrumental tutti

f

E major

84

tr

f

p

E major E7

90

A major

E major

97

E major E7 A major B major C# minor

Organ

103

Organ

Tutti

F#7 B major B7 E major

Note the counterpoint between tutti Ob/Vln I and Organ obbligato.

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109

115

E major E7 B7 A major E major

121

Ob I, Vln I
-Org obbligato
E major

128

Instrumental tutti
cresc.
E major E7 A major B major

134

hemiola
Organ obbligato
mf
-Instruments
Instruments unison
B7 E major E major B# dim.7 C# minor E# dim.7 F# minor

141

Organ alone
mf
-Instruments
+Inst
p
+Inst
F# minor B minor A# dim.7 D# dim.7 E major G#(7)

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148

Organ obbligato alone

E# dim.7 F# minor F# minor

154

+Inst Org obbligato alone

C# minor F# minor E# dim.7 A# dim.7 B minor B minor B minor E minor D# dim.7 G# dim.7 A major

161

+Inst Org alone

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

167

G major C# minor F# major B(7) E minor C# dim.7 F#7 B minor (E# dim.7)

173

+Org obbligato

f Instrumental tutti, organ tacet

E# dim.7 F# minor F# minor, F# pedal... C# pedal...

180

-Org obbligato

F# minor (B7) E major C# minor

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186

+Org obbligato

P

B pedal...

B7

E major

-Org obbligato

193

+Org obbligato

p -Inst

Instrumental tutti, organ tacet

E major

E7

200

Org obbligato

-Inst *p*

Inst tutti *f*

A major

C#7

F# minor

B major

208

mf L.H.

cresc. L.H.

E major

E7

A major

E# dim.7

F# minor

B major

212

-Inst *f*

G# minor

A major

G# minor

Fx dim.7

D#7

G# minor

218

Inst tutti *p*

D#7

G# minor

G#7

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224 *tr* *f* *C# minor*

G#7

230 *-Inst* *mf* *E# dim.7* *C# minor*

E7 (A major) G#7 G# pedal...

236 *-Inst* *mf* *F# major* *Fx dim.7* *G# minor* *B# dim.7* *C# minor* *C# minor* *C# minor* *E# dim.7*

242 *f* *+Inst* *p* *-Inst* *+Inst* *Org obbligato alone to end...* *-Inst* *F# minor* *F# minor* *G# major* *E# dim.7* *F# minor* *B major*

248 *cresc.* *E major* *Fx dim.7* *(D#7)*

253 *hemiola* *E# dim.7* *Fx dim.7* *G# minor* **Da Capo.** *G# minor*

The text alludes to passages from the Song of Solomon such as 2:14, 5:2, 6:9 ("I sought..."), 5:6 ("I opened to my beloved"), 6:1 ("Whither has your beloved gone?"). Some phrases originally spoken by the bride are here used by the bridegroom (i.e., Christ).

The fluttering line of the organ obbligato is related to the "dove" melismas (see mm. 53–58).

Form (quasi-rondo of concerto):
Mm. 1-24. Rit. C#m
25-60. L1&2. AM-G#m
61-72. Rit. G#m
73-98. L3&4. C#m
99-102 Rit. C#m
103-118 (=25-40). L1&2. C#m
118-152. L3&4 with Rit interjections. C#m-F#m
153-172. L1&2. F#m-C#m
173-196. Rit. C#m

Aria.

(Andante = 104.)

49/2. **Ritornello** *mf*

1. **Organ alone**

C# minor Organ obbligato and continuo alone.

Sequential repetition introduces tension with unexpected chromaticism, probably related to the anxious searching referenced in the text (reminiscent of 49/1 at m. 37).

5

C# minor

C# major

F# minor

B7

D#7

G# minor

9

G# minor

G# minor

G#7

C# minor B(7)

14

E major

F#7

B major

G# dim.7

E major

18

cresc.

A major

B major

A# dim.7

F# major

B major

B# dim.7

G#7

F# minor

22 **Basso.**

The same singer presumably performed the prior week's bass solo cantata, BWV 56.

Lines 1 & 2 (couplet 1), two times with internal repetitions

Ich geh' und su - che -

Neapolitan 6 chord introduces tension.

p

D major (N6 in C# minor)

B# dim.(7)

C# minor

C# minor

E major

A major

B7 (C# major)

F# minor

27

mit Ver - lan - gen - dich, mei - ne Tau - be, schön - ste Braut, dich,

Individual words are emphasized rhetorically; see for example the repetition of the word "dich," often on a relatively high pitch.

B# dim.7 C# minor C# minor B7 E major E major

33

mei - ne Tau - be, schön - - - ste Braut, dich, dich, - - - mei - ne -

G#7 C# minor B# dim.7

38

Tau - - - be, schön - ste Braut; ich geh' und su - - che

G#7 C# minor C# minor F#7

43

mit Ver - lan - - gen, und su - - - che mit Ver - -

Large leaps and wandering chromaticism suggest more desperate, disoriented searching, as suggested by the text.

B major B minor E7 A major E# dim.7 (B minor) F# minor F# minor F#(7)

48

lan - - - gen, dich, mei-ne Tau - be, dich, mei - ne

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

The dove melisma is related to the the ritornello. Petzoldt suggests that the line suggests flying back and forth, escaping, seeking refuge. See "Bach-Kommentar" 1:583.

53

Tau - - - - -

G# minor E major B major B# dim.7 C# minor

57

be, schön-ste Braut!

C# minor D#7 Fx dim.7 G# minor G# minor G# minor

Ritornello

62

G# minor G#7

66

F#7 G# major C# minor D# minor D#7 G# minor

In the B section, the bridegroom is addressed to the bride. See Song of Solomon 6:1: "Whither has your beloved gone, O fairest among women? Whither has your beloved turned, that we may seek him with you?" Compare the alto aria "Ach, nun mein Jesus hin" in the St. Matthew Passion.

70

Lines 3 & 4 (couplet 2), two times with internal repetitions

The aria adopts a speech-like urgency, corresponding to the urgency of the wedding invitation in the Gospel reading, e.g., Matthew 22:8-9: "The wedding is ready...Go therefore to the thoroughfares, and invite to the marriage feast as many as you find."

Sag' an, wo bist du hin-ge-gan - -

non legato

p Continuo alone

Fx dim.7 G# minor G# minor

75

- - gen, sag' an, wo bist du hin-ge-gan-gen,

mf +Org obbligato

B major E major E major

80

dass dich mein Au - - - ge nicht mehr

G#(7) C# minor B(7) E major E major F#7

84

schauf? sag' an, wo bist du? wo bist du hin-gegan-gen?

p

B major B7 E major E major F#7

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89

sag' an, wo bist du hin?

B minor E# dim.7 F# minor

93

wo bist du hingen-gangen, dass dich mein Au - ge nicht mehr

Continuo alone...

F# minor B# dim.7 C# minor

98

schaat? Ich

+Organ obbligato

Ritornello

C# minor

103

geh' und su - che mit Ver - lan - gen dich, mei - ne Tau - be, schönste

Continuo alone...

modified

C# minor C# minor C# minor B7 E major

Lines 1 & 2 (= mm. 25-40 repeated.)

J.S. Bach - Church Cantatas BWV 49

110

Braut,dich, meine__ Tau-be, schön - - - ste Braut,dich, dich, — meine_

+Organ obbligato

E major G#(7) C# minor

116

Tau - - - be, schön-ste__ Braut! Sag' an, wo bist du hin-ge-gan

Continuo alone...

C# minor B7

121

- - gen? Ritornello +Organ obbligato sag'

E major E7 A major E major B(7)

126

an, wo bist__ du hin-ge - gan-gen, +Organ obbligato dass

Continuo alone

E major E7 A major B7 E7 A major C#(7)

J.S. Bach - Church Cantatas BWV 49

131

dich mein Au - - - ge nicht mehr schaut? sag'

F# minor E(7) A major

135

an, wobist du? wo bist du hinge-gangen?

A major A major (B7)

140

Wandering harmonies illustrate the "searching" of the text.

sag' an, wo bist du hin? wo bist du hinge-

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

144

Continuo alone... +Organ obbligato

gan - gen, dass dich mein - Au - - ge - - nicht mehr schaut?

B minor E# dim.7 F# minor

Repetition of the opening lines of text at the end of the aria allow a literary transition to movements that explore Jesus' parable in the day's Gospel reading: A king invites people to a wedding banquet for his son.

Lines 1 & 2.

149

Ich geh' und

Continuo alone..

F# minor

F# minor

154

su - che mit Ver - lan - gen, und su - che

+Organ obbligato

B7

E minor

A7

D major

A# dim.7

B minor

159

mit Ver - lan - gen dich, mei - ne Tau - be, dich,

Chromatic harmonies and voice leading depict the longing referenced in the text.

+Organ obbligato

Continuo alone...

B7

E7

C#7

F# minor

D major

C#7

F# minor

B# dim.7

164

mei - ne Tau -

A major

G#7

C# minor

B# dim.7

A major

E major

C#(7)

F# minor

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168

be, schönste Braut!

F# minor F# minor G#7 B# dim.7 C# minor C# minor

Ritornello

173

C# minor C#7

178

D major C# major F# minor B7 D#7 G# minor

182

G# minor G# minor G#7 C# minor B(7) E major F#7

187

B7 E major E7 A major A# dim.7 F# major

192

B major B# dim.7 G#7 F# minor deceptive D major B# dim.7 C# minor C# minor

The text alludes to Jesus' parable in the day's Gospel reading: A king sends invitations to a wedding feast for his son but the guests are unworthy; many decline; one appears without a wedding garment. In this hybrid movement, the bridegroom woos the bride, who responds affirmatively and accepts the wedding garment.

49/3.

Recitativo. (Dialogue between Christ & Soul)

• Dialogue: Wedding banquet is ready for the bride (49/3).

This is a hybrid movement, in which Bach combines recitative and arioso.

1.

Basso.

Mein Mahl ist zube-reit't und meine Hochzeit-ta-fel fertig, nur meine Braut ist

My feast is prepared and my marriage-banquet (is) ready, only my bride is

String accompaniment heightens the drama of the text. Here a "halo of strings" for the words of Jesus, as in the St. Matthew Passion.

A major A major E# dim.7

Soprano. The soprano finally appears in dramatic manner...

Basso. Mein Je-sus red't von mir, o Stim-me, wel-che mich er -

My Jesus speaks of me; O voice, which me

noch nicht gegenwär-tig.

yet not present.

C#7 F# minor F#7 B major

(Andante) freut! Ich geh' und su - che mit Ver-langen dich, mei - ne Tau - be, schönste

gladdens! go and search with longing (for) thee, my dove, fairest

B major B7 E major E major F#7 B major

Recitativo. Mein Bräu - ti - gam! ich fal - le dir zu Fü - ssen.

My bridegroom, I fall (before) thee at (thy) feet.

Braut! Komm, Come,

bride!

B major B7 E major (C#7)

17 (Andante ♩ = 112.) After meeting, Jesus and the soul sing an operatic love duet in minuet-like triple meter.

Komm, Schön - ster, komm, und lass dich küs - sen, lass dich
Come, fairest, come, and let thyself be kissed, lass dich

Schönste, komm, komm, und lass dich küs - sen, lass dich
fairest, come, come, and let thyself be kissed, lass dich

(Andante.)

F# minor B7 E major

Allusion to biblical passages such as Isaiah 25:6: "On this mountain the Lord of hosts will make for all peoples a feast of fat things (Luther 1545: ein fettes Mahl), a feast of wine on the lees...." 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 and pure"—for the fine linen is the righteous deeds of the saints."

24

küs - sen, lass mich dein fet - tes
let me thy (sumptuous)

küs - sen, du sollst mein fet - tes Mahl ge - nie - ssen.
thou shalt my (sumptuous) meal enjoy.

E major E7 A major A major C#7 F# minor

The modulation to A major foreshadows the bride's following aria: "Ich bin herrlich, ich bin schön" (I am magnificent, I am beautiful.)

31

Mahl - ge - niessen! Mein Bräu - ti - gam!
meal enjoy! My bridegroom!

Komm, lie - be Braut, und ei -
Come, dear bride, and hasten

B7 C#7 F# minor F# minor F#7 B major E major

37

mei - n Bräu - ti - gam, ich ei - -
 my bridegroom, I hasten
 - le nun, komm, lie - be Braut, und ei - -
 now,
 E7 A major A major

44

- le - nun, mein Bräuti - gam, ich ei - - le -
 - le - nun, komm, lie - be Braut, komm, komm, komm, komm, und ei - - le -

50

nun, die Hoch - zeit - klei - der, die Hochzeit - klei - der - an - zu -
 (My) wedding garments, (my) wedding garments to-put-on.
 nun, die Hoch - zeit - klei - der, die Hochzeit - klei - der an - zu -
 A major

56

thun, die Hoch-zeit - klei - der, die Hoch-zeit - klei - der an - zu - thun.

thun, die Hoch-zeit - klei - der. die Hochzeit - klei-der an-zu - thun!

A major

Martin Petzoldt notes the similarity of the text to the first stanza of the hymn "Christi Blut und Gerechtigkeit" (see side note and more below).

A major

A major

A major

49/4. **Aria.** (Believing Soul) • Bride is lovely in salvation's garment of righteousness (49/4). This is the center movement in a chiasmic form. Here the paradox is that the beauty that attracts the bride to the bridegroom is the beauty that the bridegroom provides. For more on Bach's use of chiasmic form see note at 49/1.

1. (Tempo giusto ♩ = 12.)

Ritornello derived related to *m f* vocal theme.

Violoncello piccolo R. H.

A major

Regarding the violoncello piccolo, see side note.



Form.
Mm. 1-12. Rit
13-29. L1&2. AM-EM
29-40. Rit. EM
41-48. L3&4. EM-F#m
48-50. Rit. F#m
51-58. L5&6. F#m-C#m
59-76. L1&2. AM
76-88. Rit. AM



A major B7 E major

Ob d'amore E major E major

E major E major E7



10

A major A7 D major E7 A major

13 **Soprano.** Lines 1 & 2.

Ich bin herr-lich, ich bin schön. ich bin

The syncopated rhythm reinforces the quasi-coquettish text.

R.H. p A major A7

15II A major

herr-lich, ich bin schön, mei - nen Hei-land zu ent - zün-den,

A major E major

Note: Since the text explains that Christ's "garment of righteousness" is the essence of the bride's beauty, it is likely that Bach wanted to show that the singer derives her melody from the theme presented first by the instruments in imitation. If so, perhaps the 3-line imitative instrumental texture represents the Trinity.

18 The theme is presented imitatively among 4 lines.

Ob d'amore The theme is intensified with a larger leap.

ich bin herr-lich, ich bin schön,

A major A7 F# major B minor

20II

ich bin herr-lich, ich bin schön,

E7 A major A major

J.S. Bach - Church Cantatas BWV 49

23



ich bin herr-lich, ich bin schön, mei-nen Hei-land zu-ent-

A major (B7)

Word painting: Melisma with figura corta to depict "entzünd" (impassion).

Regarding the figura corta, see side note.

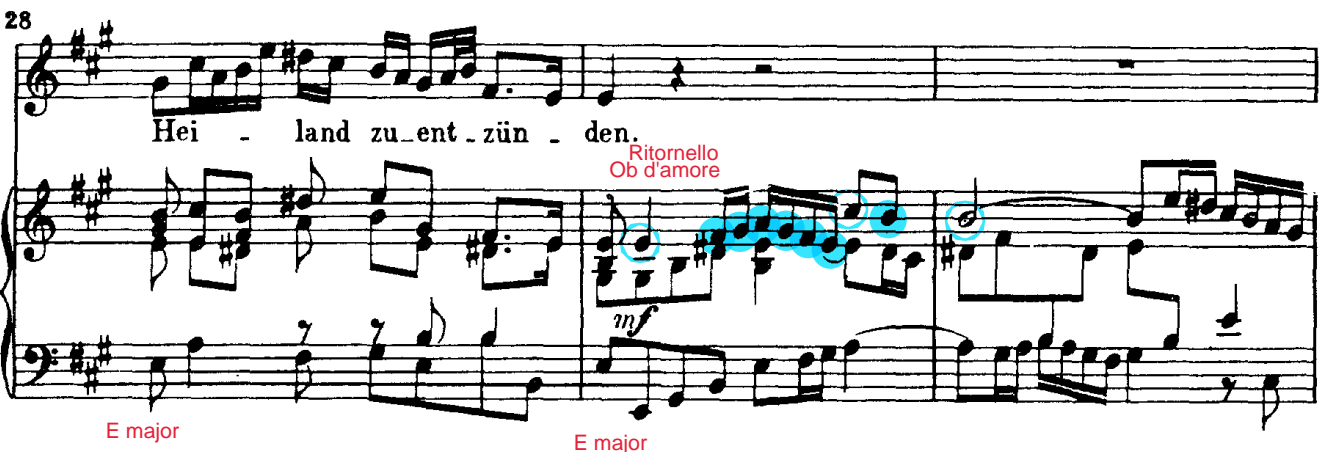
25 II



zün-den, meinen

E major E7 A major B7

28

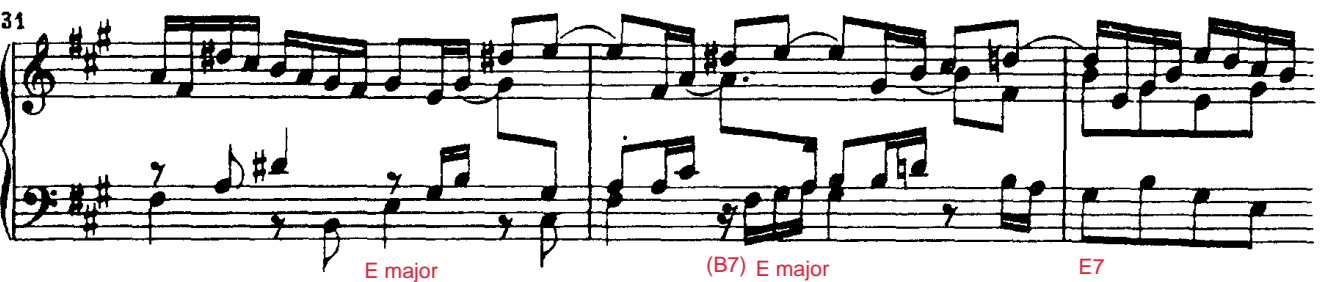


Hei-land zu-ent-zün-den.

Ritornello Ob d'amore

E major E major

31



E major (B7) E major E7

33 II



Violoncello piccolo

A major

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Violoncello piccolo and oboe d'amore/continuo alternate.

36

A major B7 E major E major

38 II

E7 A major B7 E major

Lines 3 & 4. Subsequent lines begin with the same syncopated beginning as the main theme ("I am glorious, I am lovely"), connecting the positive self-image to its source. See Petzoldt 1:585.

41

Sei - nes Heils Gerechtig - keit ist mein Schmuck und Eh - ren - kleid,

E7 A major C#7 F# minor

For allusion to biblical passages, see side note.

43 II

sei - nes Heils Gerechtig - keit ist mein Schmuck und Ehren -

E major F# minor B7 E major E7 A major

The text of lines 3-6 are almost a verbatim quotation of the first stanza of a chorale by Count Nikolaus Ludwig von Zinzendorf (1700-1760), see note here and note above).

46

kleid, ist mein Schmuck, mein Schmuck und Eh - ren - kleid,

A major F# minor F# minor F# minor

Ritornello Oboe d'amore and violoncello/continuo alternate.

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49

F#7

B minor C#7 F# minor

51

Lines 5 & 6.

Word painting: Held note for "bestehn" (stand).

und da - mit will ich be - stehn.

p

cresc.

53II

F# minor (G#7) C# minor C# minor

und da - mit will ich bestehn, wenn ich werd' in Him - mel geh'n, wenn ich

Continuo alone...

mf

cresc.

55

Text painting: Ascending scale to high G# for "go to heaven."

werd' in Him - mel geh'n, wenn ich werd' in Him - mel geh'n.

f

57

Lines 1 & 2 repeat.

Oboe d'amore

Violoncello piccolo

Ich bin herrlich, ich bin schön,

p

cresc.

A major

J.S. Bach - Church Cantatas BWV 49

62

ich bin herrlich, ich bin schön, mei - nen Heiland zu ent - zünden,

Violoncello piccolo R.H.

A major E major

65

ich bin herrlich, ich bin schön,

Oboe d'amore

Editorial realization

Violoncello piccolo

A major (A7) D major F#(7) B minor B7

68

ich bin herrlich, ich bin schön, mei - nen Heiland zu ent - zün -

Oboe d'amore

cresc.

Violoncello piccolo

E(7) A major A major A7 D major

Word painting: Melisma with figura corta for "impassion."

71

- den, ich bin

E7 A major A7 D major E7 A major

J.S. Bach - Church Cantatas BWV 49

74

herr-lich, ich binschön, mei - nen Hei-land zu ent-zün - - den.

Ritornello

Violoncello piccolo
R.H.
mf

A major

77

B7

A major

79 II

Oboe d'amore

E major

82

E major

84

Ob d'amore & violoncello piccolo/continuo alternate...

E7

A major

86

A7

D major

E7

A major

A major

J.S. Bach - Church Cantatas BWV 49

Secco

49/5. **Recitativo.** • Dialogue: Bridegroom & Bride (Christ & Believer) (49/5). See side note for more.

1. **Soprano.** F# A E# G# B **Basso.**

Chromatic saturation in the vocal part in 10 mm.

See note for allusions to biblical passages and themes.

Mein Glaube hat mich selbst so an-ge-zo-gen! So bleibt mein

My faith has (my) self thus clothed. Thus remains my

14 **Basso.** NBA: in

ein! Sei bis zum Tod getreu, so leg' ich dir die Lebenskrone bei.

in! Be unto death faithful, so confer I (on) thee the crown-of-life

A major B7 E major E7 A major B7 E major E major

49/6. **Duetto.** (Christ & Believer) (See also 1/6.)

The wedding union

(Allegretto $\text{♩} = 72$)

Organ 1.

Ob d'amore/Vln I
Vln II, Vla,
SB,
Organo obligato
& continuo

Ritornello is
embellished
version of
vocal theme;
both are related
to the opening
of the chorale.

Periodic 5-bar phrases and
frequent 2-note/half-bar
up-beats suggest a
gavotte.

Wedding Music

E major
(a return to the opening key)

See side
note for
more.

5

E major (F#7) B major

10

B major

The text merges a poem with rhyme scheme ABCBCA with 9 lines of a chorale, delineated with a ritornello. The text alludes to a range of biblical passages and themes (see note).

14 **Soprano.**

Basso.

Poem line 1 (Jeremiah 31:3) + Chorale Stollen 1 (lines 1-3): mm. 17-55.

Poem line 1: Jeremiah 31:3 verbatim.

Dich hab' ich je und

B major E major

19

je ge - lie - bet, dich hab' ich je und je, dich hab' ich

E major

First Stollen of the chorale's bar form. Martin Petzoldt notes that it is interpreted with the first part of the quotation in Jeremiah 31:3.

23

(Choral, Mel: „Wie schön leuchtet der Morgenstern.“)

Chorale line 1. Wie bin ich doch

The chorale phrases overlap the periodic, dance-like phrases of the bass line.

je und je ge - lie - bet, dich hab' ich je und

E major

27

so herz - lich froh,

je ge - lie - bet, dich

F#(7) B major B major B7

J.S. Bach - Church Cantatas BWV 49

31

Chorale line 2.

dass mein

hab'ich je und je, dich hab'ich je und je ge - liebet,

E major

Allusion to such biblical passages as Song of Solomon 6:3: "I am my beloved's and my beloved is mine." 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." (Also Revelation 21:6, 22:18.)

36

Schatz ist das A

dich hab'ich je und je, dich hab'ich

E major D#7 G# minor C# major Fx dim.7 A# dim.7

40

und O,

je und je ge - lie - bet, dich hab'ich je und je, je und

D#7 G# minor E major B major

J.S. Bach - Church Cantatas BWV 49

44 Chorale line 3.

der
je ge - lie - - - - - bet, dich

B major B major B7 E major

48

An - - - - fang und das
hab' ich je und je ge - lie - - - bet, je und je ge - lie - -

G#7 C# minor E major

52

En - - - - - de. - - - - -
- - bet, je - - - - - und je ge - lie - - - - - bet,

E major E major

J.S. Bach - Church Cantatas BWV 49

Ritornello: mm. 56-71.

56

E major

61

E major (F#7) B major

66

B major B major

Poem lines 2 & 1 + Chorale Stollen
2 (lines 4-6): mm. 72-110.

70 **Basso.**

und dar - - - um zieh' - - - ich

B major B7 E major E major

74

dich - - - zu mir, - - - und dar - um zieh' ich dich, zieh' - - -

78

Chorale line 4.

Er wird mich doch
ich dich zu mir; dich hab' ich je und

E major

82

zu sei - - - nem Preis
je - - - ge - lie - bet, und

F#(7) B major B major B7

86

Chorale line 5.

auf - - -
dar - - - um zieh' ich dich zu mir, -

E major

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90

neh - - - men in das

und dar-um zieh'

E major D#7 G# minor B major

94

Pa - - - ra - - - deis,

ich dich zu mir, und dar - um zieh' ich dich zu

C#7 Fx dim.7 D#7 G# minor G# minor E major B major

98

mir, dar - um zieh' ich - dich zu - mir;

B major B major B7

102

Chorale line 6.

dess klopf' ich in
dich hab' ich je und je ge-lie-bet, je und

E major

106

die Hän-de.
je ge-lie-bet, und dar-um zieh' ich

G#7 C# minor B7 E(7) A major

110

dich zu mir.

Ritornello: mm. 111-114.

E major C# minor

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Abgesang of the chorale's bar form.
Correspondences between the two texts are carefully planned.

114

Poem lines 3-5 + Chorale Abgesang
(lines 7-9): mm. 115-161.

Chorale line 7
(split into 2 segments).

Revelation 3:11 and 22:20 verbatim: "I am coming soon," depicted with descending scales.

A - - - -

Ich kom - - me bald, bald, bald, ich kom - me -

C# minor E major

118

- - - - men, - - - -

bald, ich kom - - me bald, bald, bald, ich

C# minor
B# dim.7 C# minor

122

Operatic patter diction for "soon, soon, soon."

kom - - me bald, bald, bald, bald, bald, ich kom - -

C# minor C# minor

126

me bald, ich kom me bald, bald, bald, ich kom-me

C# minor B7 E major E major

130

men. — Beginning of Revelation 3:20 verbatim: "Behold, I stand at the door and knock; if any one hears my voice and opens the door, I will come in to him and eat with him, and he with me."

bald, Word painting: Sustained note for "standing." ich ste

poco a poco

C# minor B# dim.7

134

Chorale line 8.

Komm, du schön he vor der Thür, ich ste he vor der

cresc.

C# minor C# minor

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138

ne Freu - - - den - - - kro - - -

Thür, vor - - - der Thür, ich ste - - - - -

C# minor

B7

142

ne, bleib' nicht lan - - -

- - - he vor der Thür, ich ste - -

C#7 deceptive F# minor B7 E major

146

ge!

he vor der Thür, mach' auf, mach' auf, mach' auf, mach'

B minor E7 A major

150 Chorale line 9.

dei - - - ner

auf, mein Auf - ent - halt, mach' auf, mein Auf - - - ent -

A major E major G#7 C# minor B7 E major

154

wart' ich mit Ver - - -

halt, mach' auf, mein Auf - - - ent - halt, mach' auf, mein Auf - - -

B7 E major G#7 C# minor

158

lan - - - - - gen.

- - ent - halt, mach' auf, mein Auf - - - ent - halt! Dich

cresc. F# minor B7 E(7) A major E major

Cantatas BWV 49

162

hab' ich je und je ge - lie - bet, und

Ritornello

E major

166

dar - um zieh ich dich zu mir; dich

E major

170

hab' ich je und je ge - lie - bet, und

E major

Word painting: Anticipated note for "draw" (you to me).

174

dar - um zieh ich dich zu mir.

E major