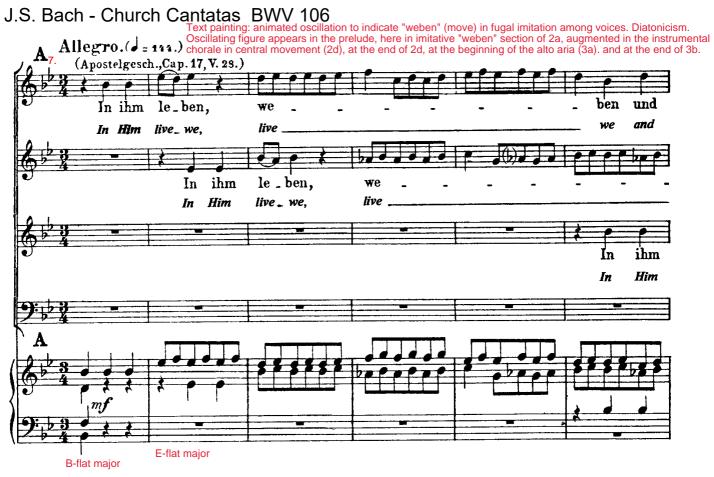




6-measure introduction

E-flat major



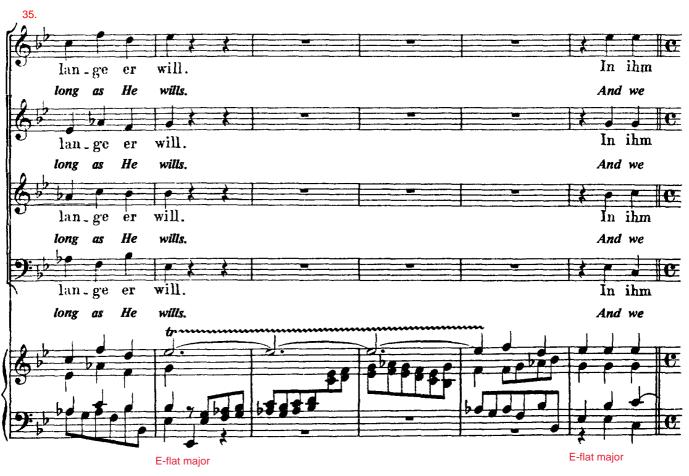










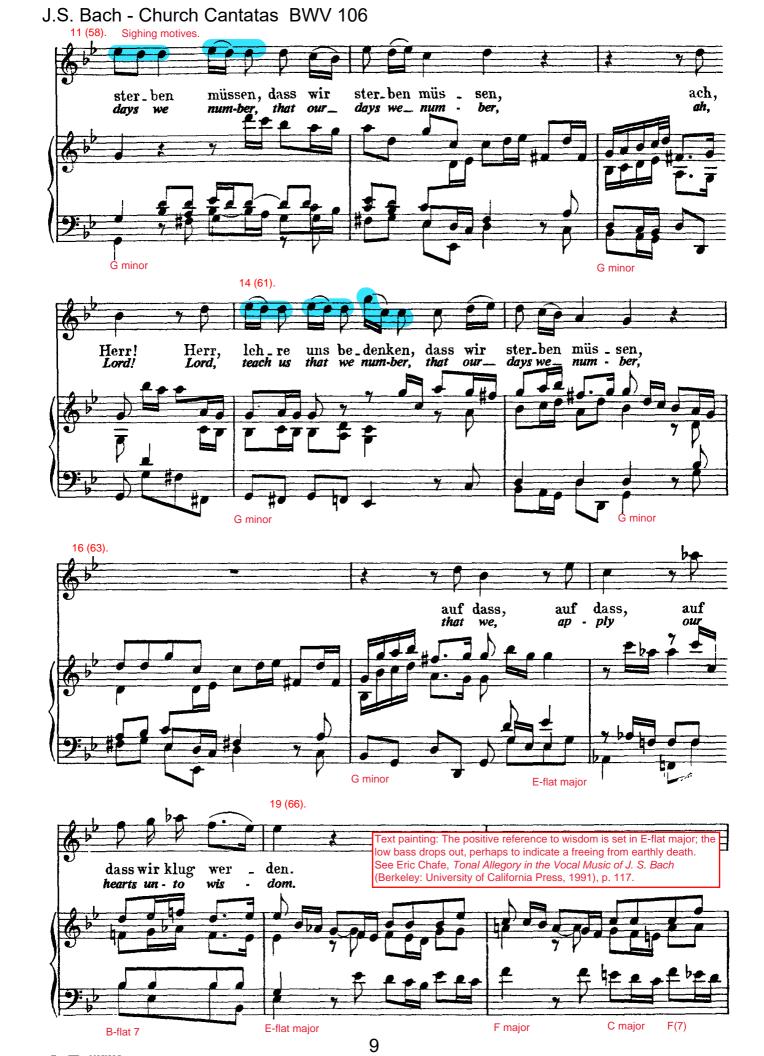




Descending steps to C minor, the preferred key in this cantata for the sleep of death. See Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991). p. 109.



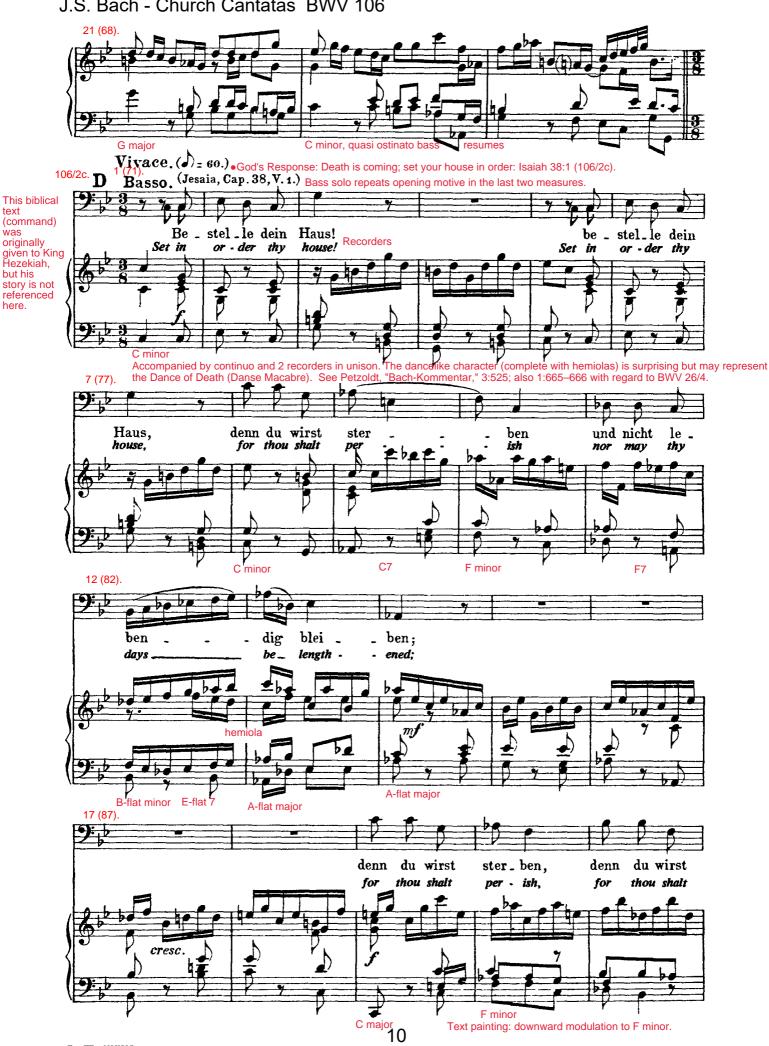




text

originally

but his story is not referenced here.



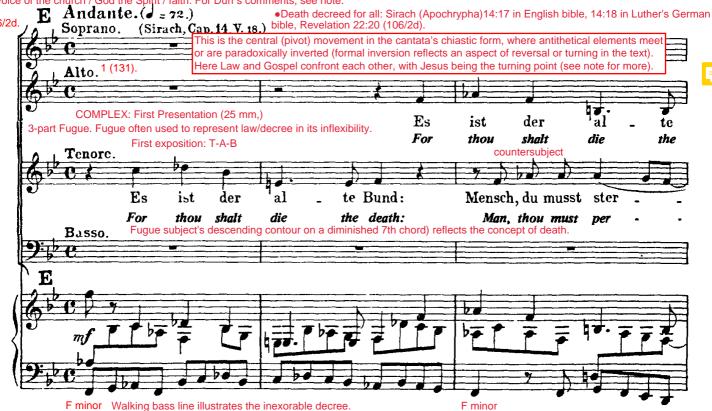








Center movement (2d) has 3 successive components: 1) ATB chorus (fugue with countersubject illustrating the inexorable decree that all must die) accompanied by continuo alone, 2) S arioso (prayer) accompanied by recorders, gambas, and continuo, and 3) instrumentally played chorale tune. This 3-part complex occurs 4 times (mm. 1–25, 26–37, 38–43, 44–55). The role of the fugue subject diminishes: in the second section there are only 2 entries of the subject and in the third section the subject is absent. Meanwhile, the countersubject gains significance and transforms gradually (by the coda) into the shape of the chorale "Herzlich," which also resembles the beginning of the S solo ("Ja, komm") in m. 16. See Dürr. "The Cantatas of J. S. Bach," 762. Chafe ("Tonal Allegory," 99, 101) sees the 3 elements of the complex synchronically as •the voice of Old Testament Israel / Law / God the Father, •the voice of the New Testament individual believer / Gospel / God the Son, and •the voice of the church / God the Spirit / faith. For Dürr's comments, see note.



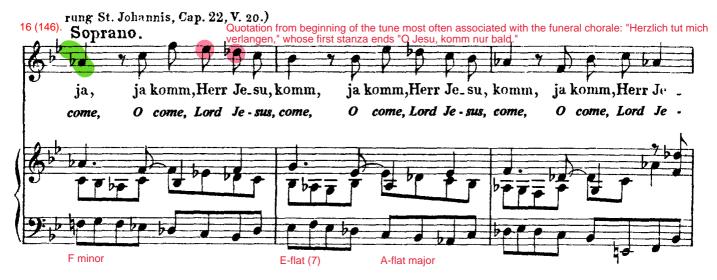




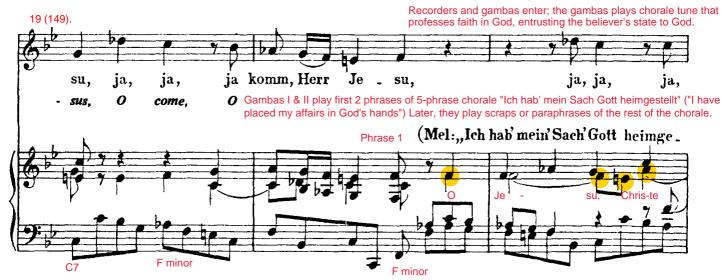




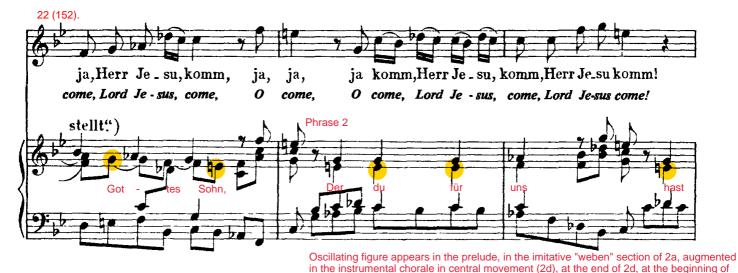
Soprano (voice of the believer) enters with a prayer from



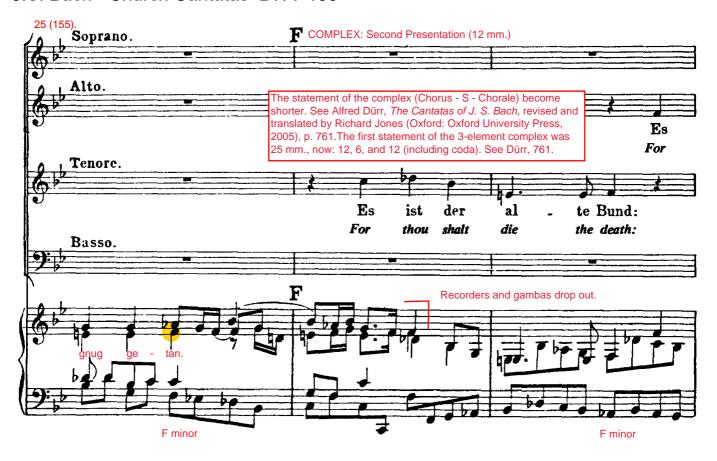
Eric Chafe argues that the solos have steadily reduced instrumentation: T solo accompanied by 4 real parts, B solo accompanied by 3 parts (continuo and recorders), and S solo often accompanied just by continuo, and finally by nothing. See *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), p. 110.



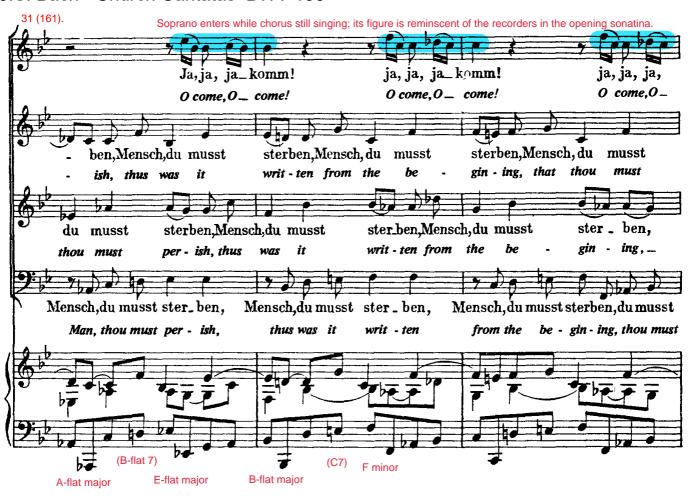
In the prayer book source of this libretto by Johann Olearius, the text to this (instrumentally rendered) chorale tune is not included; instead, Olearius has the text "Ich habe Lust abzuscheiden und bey Christo zu seyn. Ja Komm Herr Jesu," which Bach's cantata omits. See Eric Chafe, *Analyzing Bach Cantatas* (New York: Oxford University Press, 2000), p. 243n10; Martin Petzoldt, *Bach-Kommentar* 3:520. In place of the Olearius text, Bach incorporates a textless chorale. Petzoldt suggests that Bach may have been thinking here of chorale stanza #17 (inserted here), since its syllable division and textual context fit best: it bridges the gap between the two sung texts: Sirach 14:18 (representing Old Testament law) and Revelation 22:20 (representing New Testament gospel) with the the inferred text "O Jesu Christe. Gottes Sohn...." See *Bach-Kommentar* 3:526–27.



the alto aria (3a). and at the end of 3b.

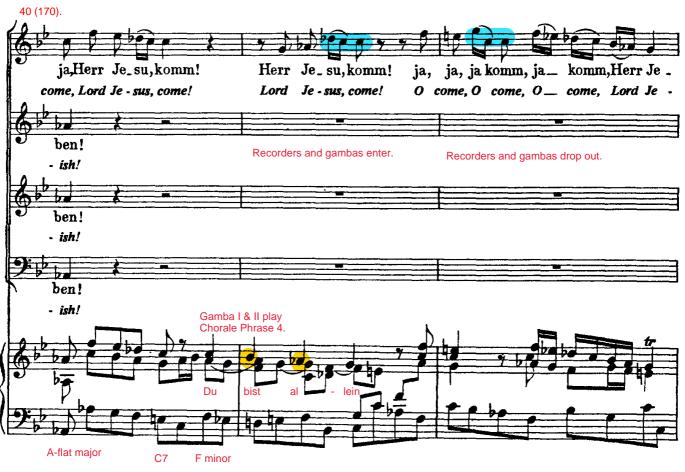














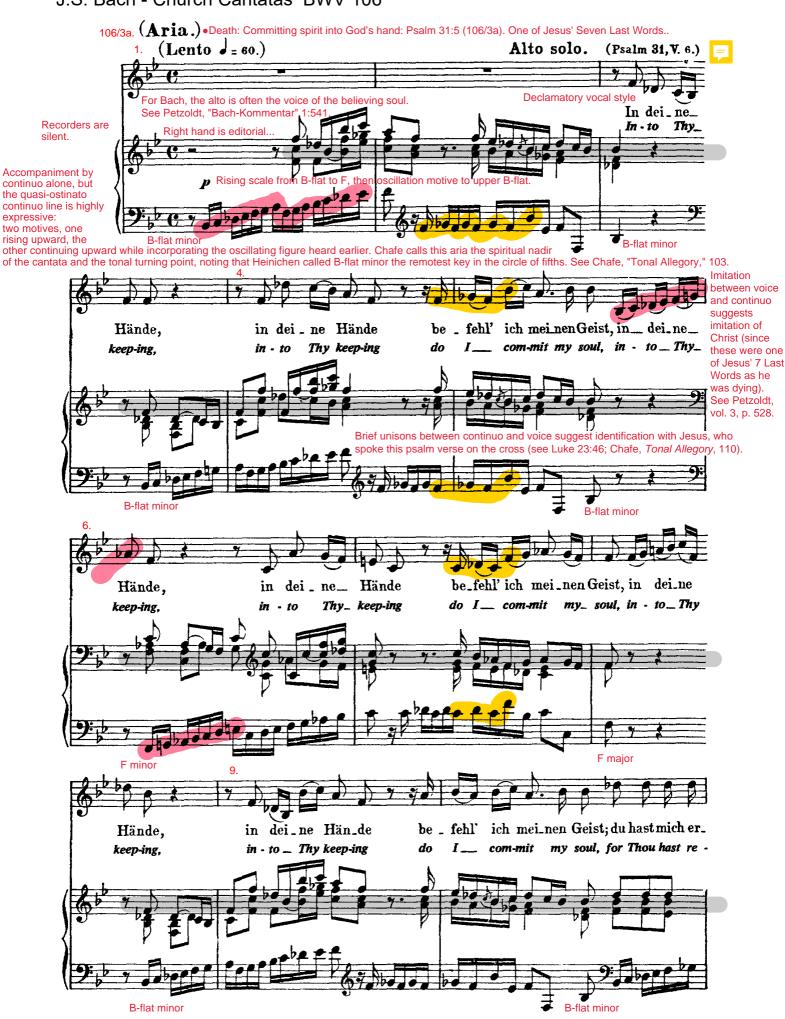




at the beginning of the alto aria (3a). and at the end of 3b.

Full bar of silence with fermata. pianissimo ending Recorders, gambas, and voices drop out, then even continuo drops out, 52 (182). leaving soprano abandoned with this melisma Jakomm, Herr Je Je\_su! O come, Lord Je Je - sus! sus, Lord ben! ish! ben! ish! ben! ish!

F majo

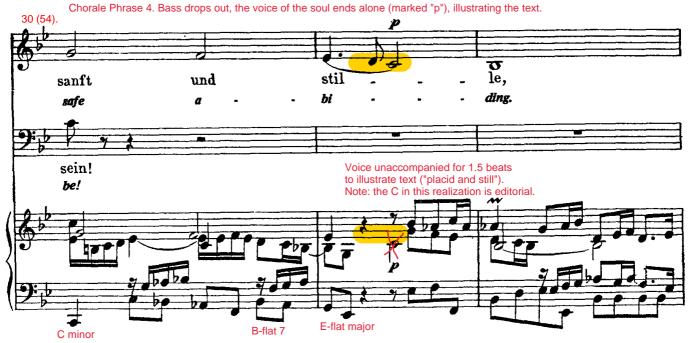






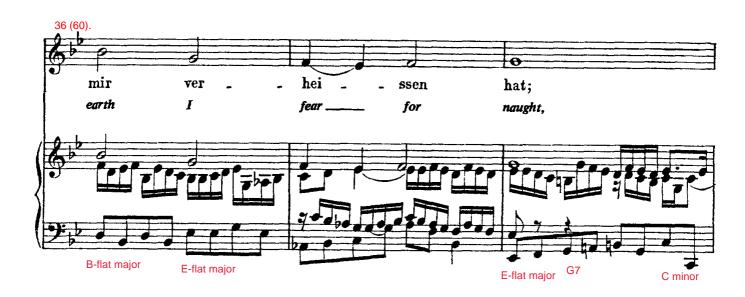


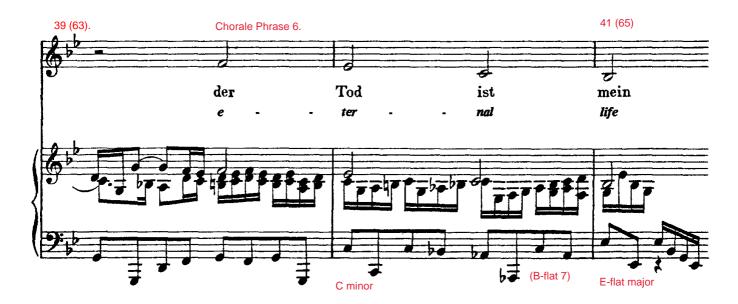




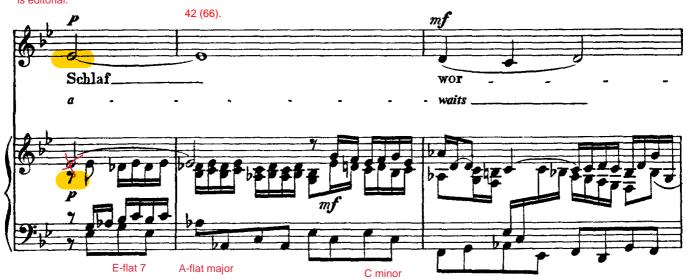
Eric Chafe argues that here the era of the Church ends and the eschatological sense dominates. See *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), p. 100.



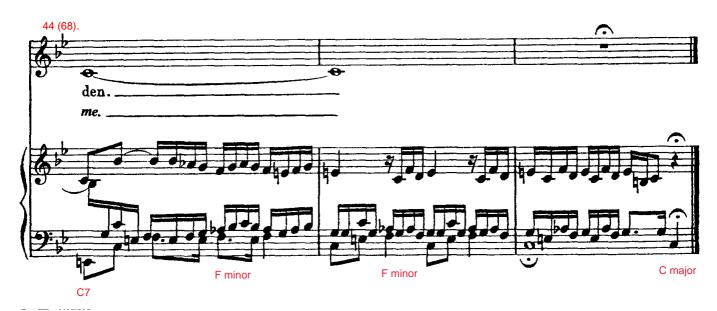




"Sleep" is marked "p" to illustrate the sleep of death. The voice is unaccompanied for one eighth note to further illustrate text.Note: the E-flat in this realization is editorial.



Oscillating figure appears in the prelude, in the imitative "weben" section of 2a, augmented in the instrumental chorale in central movement (2d), at the end of 2d, at the beginning of the alto aria (3a). and at the end of 3b.



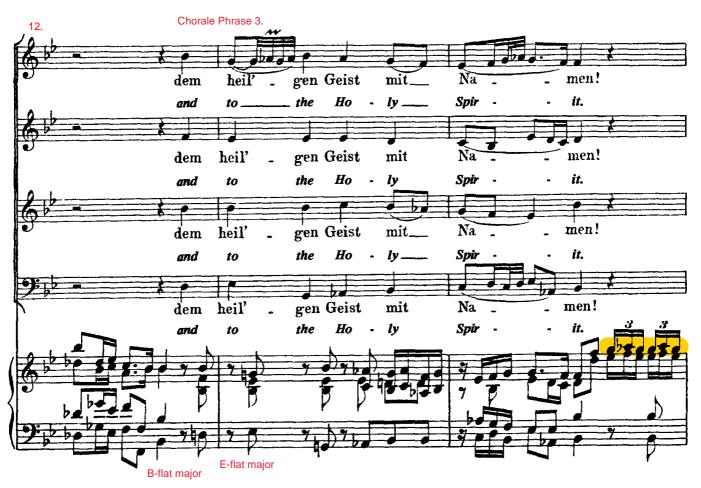


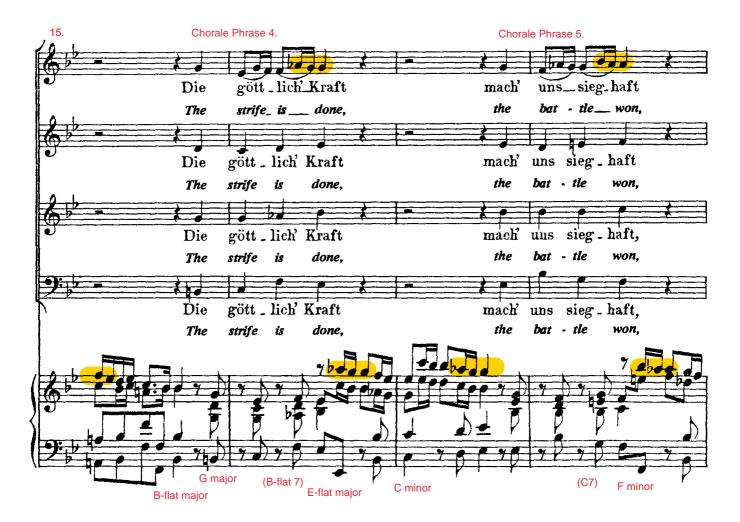
Recorders double the chorale tune in ornamented fashion and provide interludes with the gambas between chorale phrases that echo the line endings in embellished fashion. See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 764).



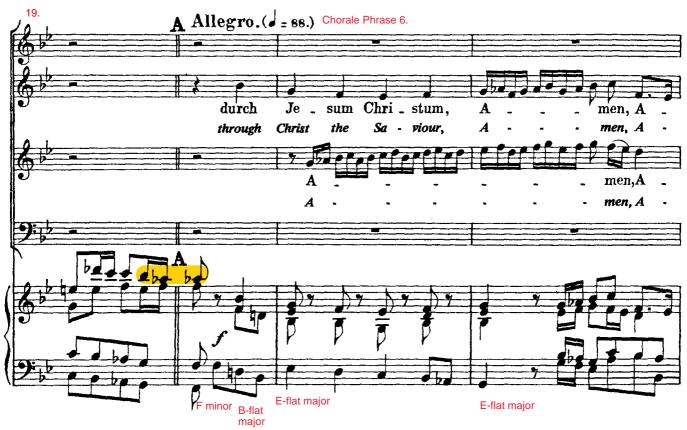
The first 5 phrases of the chorale are presented in cantional, four-part scoring with some instrumental embellishment and embellished echoes of the line endings (interludes) by the recorders. See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 764.







Bach extends the final phrase of the chorale tune into a lengthy, joyful fugue, with "Amen" countersubject, so that this section comprises the majority of the movement. The cantata thus ends with a joyful contemplation of the heavenly world.



















Fugue subject in augmentation. Eric Chafe says this was the ending of the chorale in the pre-Leipzg version that Bach knew. See *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), p. 120.)





