

Form: Chorus - Recit (B) - Chorus/Aria (B) - Recit (A) - Aria (T) - Chorale. The chorale was added to the libretto later so the 3rd movement was originally the center movement. The Gospel reading consists of only one verse: "And at the end of eight days, when he was circumcised, he was called Jesus, the name given by the angel before he was conceived in the womb." The cantata's libretto explores the significance of Jesus' name—the expression of a salvation planned from eternity by a triune God, whose love, goodness, and faithfulness call for prayer and trust/faith. (Petzoldt, "Bach-Kommentar," vol. 2, p. 299.)

## Introduction & updates at melvinunger.com

NBA I/4; BC A23

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: Georg Christian Lehms (see notes)

FP: 1 Jan. 1726 (St. Nicholas and St. Thomas at Vespers)

In Bach's third cantata cycle (1725–1727), he set 8 texts by Georg Lehms: BWV 110, 57, 151, 16, 32, 13, 170, 35). See Christoph Wolff, "Johann Sebastian Bach. The Learned Musician," p. 283.

Instrumentation:

Corno da caccia

Oboe I, II

Oboe da caccia

Vln I, II

Vla; also Violetta (see 16/5)

SATB

Continuo, Organo

**Pianoforte.**

Continuo bass is largely independent, characterized by figura corta

Figura corta

"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde"  
Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732]

("...consists of 3 fast notes, of which one has the same value as the other two taken together.")

The tonality of the first movement keeps switching between A minor and C major, apparently influenced by the traditional chant tune.

(Chorale - German Te Deum, first four lines; see also 190/1 & 190/2. Relatively short chorale-based movement, like a moto statement for the cantata.

•Te Deum: Lord, we praise thee! (16/1).

In the score, Ob I doubles Vln I; Ob II doubles Vln II (but the movement begins with continuo alone).

The tonal plan of this cantata suggests that Bach regarded the first 3 movements (which stress praising God for his goodness and faithfulness in the past) as a cognate unit. Movements 1 & 2 both end on the dominant (G major), leading to C major for the beginning of the following movements. The 4th movement then looks to the future.

# J.S. Bach Cantata No. 16

## Herr Gott, dich loben wir

16/1. (Coro.)  
(Vivace  $\text{♩} = 12$ .)



C major Continuo motive (characterized by figura corta) becomes "praise" motive.

A minor

D minor

C major



transcribed by Arthur Stammet

Phrase 1 of Luther's German Te Deum. Soprano doubled by corno da caccia

**Soprano.**

Herr  
Lord

**Alto.**

Gott,  
God,

dich  
Thy

**Tenor**

Herr Gott, dich  
Lord God, Thy

**Basso**

Herr Gott, dich lo -  
Lord God, Thy praise

Herr Gott, dich lo -  
Lord God, Thy praise

ben  
we

Alfred Dürr writes, "The three lower parts, doubled by instruments, furnish lively counterpoint.... The continuo, which is assigned a four-bar introduction, remains largely independent throughout the movement. Also independent are oboe I and violin I in unison: leaving the strengthening of the soprano part to the horn, they form a contrapuntal part of their own, whose character in no way differs from that of the vocal counterpoints. Indeed, if this part did not lie exceptionally high for the human voice, the movement might easily be converted into a piece for five voice parts with independent continuo." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 153.

Bach has the continuo begin alone, allowing its prevailing motive and the cantus firmus to stand out prominently.

Ascending 3rd of counterpoint opening derived from chant.

Chains of 16ths become "thanks motive" later.



E7 A minor



13

dan - - - ken dir!  
thanks we bring.

Gott, wir dan - - - ken dir, Herr Gott, wir dan -  
God, our thanks we bring, Lord God, our thanks

Gott, wir dan - - - ken dir, Herr Gott, wir  
God, our thanks we bring, Lord God, our

- - - ken, wir dan - - - ken  
Thee; our thanks we

G major C major

15

- - - ken dir, Herr Gott, wir dan - ken dir, wir dan -  
we bring, Lord God, our thanks we bring, we thank

dan - - - ken dir, wir dan - - - ken dir, Herr  
thanks we bring, our thanks we bring, Lord

dir. Herr Gott, wir dan  
bring. Lord God, our thanks

C major

17

**A**

Dich, Gott Va - - -  
Our Fa - - - ther,

- - - ken, danken dir! Dich, Gott Va - ter in E -  
Thee, we thank Thee! Our Fa - ther, God for ev -

Gott, wir dan - - - ken, danken dir! Dich, Gott Va - ter in  
God, we thank Thee, we thank Thee! Our Fa - ther, God for

- - - ken dir, Herr Gott, wir danken dir! Dich,  
we bring, Lord God, our thanks we bring. Our

**A**

C major C7 F major

20

ter in E - - wig - - - keit,  
God for ev - - er - - more,

- - wig - keit, dich, Gott Va - ter in E - - wig - keit, in E - wigkeit, in E -  
- - er - more, our Fa - ther, God for ev - - er - more, for ev - er - more, for ev -

E - - wig - keit, dich, Gott Va - ter in E - wigkeit, in E -  
ev - - er - more, our Fa - ther, God for ev - er - er - more, for ev -

Gott Va - ter in E - wigkeit, dich, Gott Va - ter in E - wigkeit,  
Fa - ther, God for ev - er - more, our Fa - ther, God for ev - er - more, Ob II/Vln II

E7 A minor A7 D minor A7 D minor

# J.S. Bach - Church Cantatas BWV 16

23

"Praise" motive (with figura corta) now on "Ewigkeit" (eternity).

- wig - keit, dich, Gott Va - ter in E - wig -  
 - er - more, our Fa - ther, God for ev - er -  
 - wig - keit, in E - wig - keit, dich, Gott  
 - er - more, for ev - er - more, our Fa -  
 in E -  
 for ev -  
 D major E7 A minor A minor A minor D7 G major C major

Te Deum Phrase 4. The accompanying voices continue the third line of text (with its counterpoint) even after the cantus firmus sings the fourth line of text, thereby emphasizing to whom the praise and thanks is due.

26

eh -  
 all -  
 keit, in E - wig - keit, in E - wigkeit, dich, Gott Va -  
 more, for ev - er - more, for ev - er - more, our Fa - ther,  
 Va - ter in E - wig - keit, in E - wig -  
 ther, God for ev - er - more, for ev - er -  
 wigkeit, in E - wig - keit,  
 - er - more, for ev - er - more,  
 E7 A minor



29

The counterpoint finally begins the fourth line of text.

ret the die world doth Thee a -

ter in E - wig - keit, eh - ret die Welt weit und  
God for ev - er - more, all the world doth Thee a -

keit, dich, Gott Va - ter in E - wig - keit, eh - ret die Welt weit und  
more, our Fa - ther, God for ev - er - more, all the world doth Thee a -

dich, Gott Va - ter in E -  
our Fa - ther, God for ev -

(G7) C major

32

Text painting: Extent of praise ("far and wide") depicted with octave scale in alto, octave leaps in bass.

Bass finally gets to 4th line of text.

breit. dore.

breit, eh - ret die Welt weit und breit, weit und breit.  
dore, all the world doth Thee a - dore, Thee a - dore.

breit, eh - ret die Welt weit und breit, weit und breit, weit und breit.  
dore, all the world doth Thee a - dore, Thee a - dore, Thee a - dore.

- wigkeit, in E - wig - keit, eh - ret die Welt weit und breit, weit und breit.  
- er - more, for ev - er - more, all the world doth Thee a - dore, Thee a - dore.

C major C major G major (ends on dominant).

Secco 16/2. **Recitativo.** •Praise God with ardent songs for blessings to Zion (16/2). The just-concluded chorus is called the first offering of the heart in the New Year.

Chromatic saturation in the vocal part in 14 mm.

For biblical background, see note



**Basso.** C E F G A D B

So stimmen wir bei die-ser fro-hen Zeit mit heisser Andacht an und  
In warm de - vo - tion here on New Year's Day with joy we sing to Thee, and

C major C7 F major (G7) C major

For an exact translation see Melvin Unger, "Handbook to Bach's Sacred Cantata Texts."

le-gen dir, o Gott, auf die-ses neu-e Jahr das er-ste Herzens-op-fer dar.  
at this hap-py time on Thee our gifts be-stow, our hearts' first fe-al-ty to show.

D7 G major C major F#

Was hast du nicht von Ewig-keit für Heil an uns gethan, und was muss unsre Brust noch jetzt vor  
For hast Thou not, since time be-gan, sal - va-tion wrought for man? and can it be that we may not with-  
Or: vor

G major E7 A minor A7 B-flat

Martin Petzoldt argues that the crux of the matter is God's actions from eternity until now, a salvation that is the expression of God's goodness and faithfulness (see "Bach-Kommentar," vol. 2, p. 300). Thus, he argues that the theme of the cantata is not just praise and thanks as suggested by Alfred Dürr (see Petzoldt, 299).

10 Lieb' und Treu' ver-spü-ren! Dein Zi-on sieht voll-komm-ne Ruh', es fällt ihm  
in our hearts per-ceive it? Thy grace has made our trou-bles cease, and brought us  
Blessings of Zion (the "homeland") are enumerated.

D minor E major A major

The sentence is treated as a question and therefore Bach writes a Phrygian cadence.

# J.S. Bach - Church Cantatas BWV 16

Fanfare motive for "the temple resounds..."

12 **C#**

Glück und Se-gen zu; der Tempel schallt von Psaltern und von Har-fen, und unsre See-le  
rest and wel-come peace. Thy tem-ples ring with psal-te-ry and cym-bal, and all our spir-its

**D#**

15

wallt, wenn wir nur An-dachts-gluth in Herz und Mun-de füh-ren. O!  
sing, with deep de-vo-tion filled for Thine un-grudg-ing boun-ty. Ah!

**A7** **D major** **D7** **B major** **D# dim.7**

17

soll-te dar-um nicht ein neues Lied er-klin-gen und wir in heis-ser Lie-be sin-gen?  
let us all then hear our joy-ful song re-sound-ing to greet this year with love a-bound-ing.

**E7** **A minor** **B7** **E minor** **G# dim.7 (colors the exclamation "O").**

Fanfare motive in diminution.

**E7** **A minor (D7)** **G major (Phrygian cadence for singer's question).**

Martin Petzoldt notes that the lyrics follow ideas found in Psalm 33:1-3: "Rejoice in the Lord, O you righteous! Praise befits the upright. Praise the Lord with the lyre, make melody to him with the harp of ten strings! Sing to him a new song, play skilfully on the strings, with loud shouts" (Bach-Kommentar 2:300). See also Psalm 96:1: "O sing to the Lord a new song...."

16/3. **Coro ed Aria.** Praise God for blessings that are new each morning (16/3). The "new song" referenced in the preceding movement is now begun immediately (without ritornello). This is a "hybrid movement," in "new" concerted style, combining aria and chorus. It is in free da capo form with the contrasting (middle) section featuring solo bass.

Form (rhyme: ABBCCB)  
A. Line 1 on a (mm. 1-5) CM-GM  
Orch answer on b (5-9) CM  
L1. Fugato on a (9-16) CM-GM  
L2-3. Choral insertion into b (16-20) GM  
Orch episode on b (20-24) GM  
B. L4-6. Bass solo c (24-32) GM-Am  
Choral interjection on a (32-34) Am  
L4-6. Bass solo c1 (34-43) Am-Em  
Orch interlude (43-47) Em  
A'. L1 on a (47-51) CM-GM  
Orch answer on b (51-53) CM-GM  
L1 (choral fugato on a: 53-62) GM  
L2-3. Choral insertion into b (62-66) GM-CM  
Orch conclusion on b (66-70) CM

The repeated figura corta suggests a fanfare (especially in the corno da caccia) and/or laughter.

**Section A.**

Choral Motto-like Introduction "a" (mm. 1-5)

**TUTTI.** Bach has "Aria tutti." This measure presumably solo. Figura corta in manner of a fanfare.

**Basso.**

**Corno da caccia**

**Instruments tacet.**

**C major**

The corno da caccia underscores the festive nature of this movement, which is in concerted ("new") style answering the call in the previous movement for a "new song."

The bass voice functions as the voice of authority, like a pastor, exhorting the people (congregation) to praise. The absence of accompaniment serves to highlight the leading role of the bass.

Corno da caccia  
Ob I/Vln I  
Ob II/Vln II  
Vla





Figura corta

"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde"  
 Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732]  
 {"...consists of 3 fast notes, of which one has the same value as the other two taken together."}

3II

Text painting: Melismas for "jauchzen" and "freuen."

lasst uns freu - en,  
 glad re - joic - ing,

lasst uns freu - en,  
 glad re - joic - ing,

lasst uns freu - en,  
 glad re - joic - ing,

freu - en, lasst uns jauchzen, lasst uns freuen,  
 joic - ing, come with shout - ing, glad re - joic - ing,

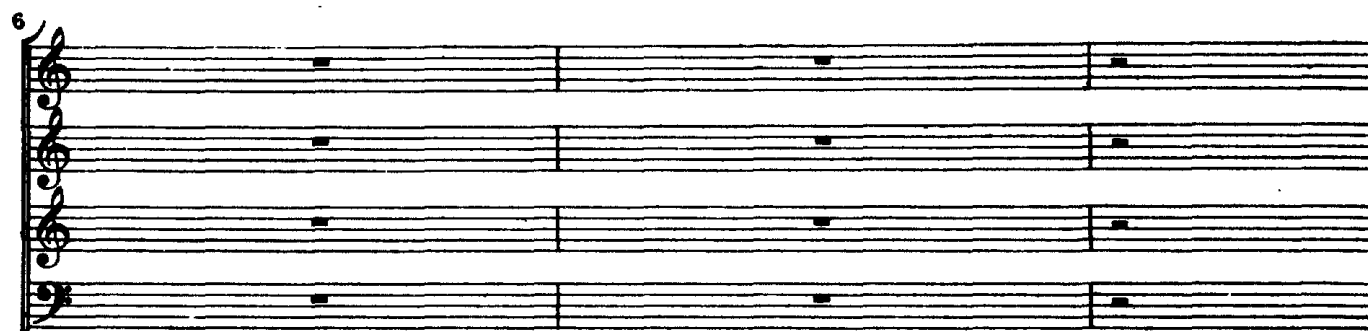
Orchestral sequel "b" (mm. 5-9), probably representing the resounding instruments mentioned in the previous recitative.

Corno

G major

G major

C major



Corno da caccia plays descending syncopated line.

(D7)

G major

G7

C major

C7

F major

G7

C major

C major

8<sup>II</sup>

**A**

+Ob I/Vln I

lasst uns jauch - zen, lasst uns freu -  
come with shout - ing, glad re - joic -

figura corta

+ObII/Vln II

lasst uns jauch - zen, lasst uns freu -  
come with shout - ing, glad re - joic -

lasst uns jauch - zen,  
come with shout - ing,

lasst uns jauch - zen,  
come with shout - ing,

The second entry of the theme (alto) uses the next phrase of text (with Ob II/Vln II doubling); the soprano accompanies with running figurations (Ob I/Vln I doubling).

**A**

-Corno...

C major

G major

11

- en. lasst uns freu -  
- ing, glad re - joic -

lasst uns jauch - zen, lasst uns freu -  
come with shout - ing, glad re - joic -

The third entry of the theme is accompanied by the running figuration in the alto, while the soprano continues with a new motive "characterized by jumping syncopations". See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), pp. 6-9.

lasst uns jauch -  
come with shout -

G major

C major

C major

G major

13

en, lasst uns jauchzen, lasst uns freuen, lasst uns  
-ing, come with shout - ing, glad re - joic - ing, glad re -

en, lasst uns jauchzen, lasst uns freuen, lasst uns  
- ing, glad re - joic - ing, glad re - joic - ing, glad re -

en, lasst uns jauchzen, lasst uns  
- ing, come with shout - ing, come with

zen, lasst uns freuen - en, lasst uns jauch  
- ing, glad re - joic - ing, come with shout -

+Corno

G major C major

15

"Choreinbau" (chorus embedded) into orchestral "b" (mm. 16-20)

freu - en: Got - tes Güt' und Treu. Got - tes Güt' und  
joic - ing, God's good-will to - you, God's good-will to

freu - en: Got - tes Güt' und Treu, Got - tes Güt' und  
joic - ing, God's good-will to - you, God's good-will to

jauchzen, lasst uns freuen: Got - tes Güt' und Treu, Got - tes Güt' und  
shout-ing, glad re - joic-ing, God's good - will to you, God's good - will to

zen, lasst uns freuen, lasst uns jauchzen, lasst uns  
- ing, glad re - joic - ing, come with shout-ing, glad re -

-Corno

mf  
Via

(D7) G major

18

Treu' blei - bet al - le, al - le Mor - gen neu. Orchestral interlude "b" (mm. 20-24)

you com - eth ev - 'ry, ev - 'ry morn - a - new.

Rhetorical emphasis on "alle" with melisma.

Treu' blei - bet al - le, al - le Mor - gen neu.

you com - eth ev - 'ry, ev - 'ry morn a - new.

Treu' blei - bet al - le, al - le, al - le Mor - gen neu.

you com - eth ev - 'ry, ev - 'ry, ev - 'ry morn a - new.

freuen: Got - tes Güt - und Treu' blei - bet al - le Mor - gen neu.

joic - ing, God's good-will to you com - eth ev - 'ry morn a - new. -Corno

+Corno

G major G7 C major D7 G major Corno G major

21

L.H.

23

Text painting: Corona figure for the verb "crowns." BASSO SOLO. Bass solo "c" (mm. 24-32). Allusion to Psalm 103:1, 4: "Bless the Lord...who crowns you with steadfast love and mercy."

Virtuosic corno part reaches high C. Section B.

Krönt und seg - net sei - ne

Bless - ings show - er from His

Continuo alone.

G major

25

Hand, krönt und seg - net sei - ne Hand, ach, so glaubt, ach, so glaubt,

hand, bless - ings show - er from His hand, joy to us, Ob I/Vln I interjection, perhaps symbolizing the crowning hand of God referenced in the text.

C7 F major E7 A7

C major

# J.S. Bach - Church Cantatas BWV 16

27

ach, so glaubt, dass un-ser Stand e-wig, e-wig glücklich  
joy to us at His com-mand ev-er, ev-er will ac-

Continuo alone

D minor E7 A minor A minor

29

Text painting: Sustained note for "eternal."

sei, e-wig glücklich  
crue, ev-er will ac-

Instruments enter.

L.H. L.H.

E dominant pedal... E7 A minor

32 **B** Choral interjection "a" (mm. 32-34)

Lasst uns jauch-zen, lasst uns freu-  
Come with shout-ing, glad re-joic-

Lasst uns jauch-zen, lasst uns freu-  
Come with shout-ing, glad re-joic-

Lasst uns jauch-zen, lasst uns jauch-zen, lasst uns  
Come with shout-ing, come with shout-ing glad re-

**TUTTI.**

sei! Lasst uns jauch-zen, lasst uns  
crue. Come with shout-ing, glad re-

**B**

Corno da caccia trill...

A minor



34

en!  
ing,

en!  
ing,

freu.en!  
joic - ing,

Bass solo "c" modified (mm. 34-43)

Word painting: Fingura circulatio (circular motive for "krönt" (to "crown")). See note.

**SOLO.**

freu.en! Krönt und seg-net sei - ne Hand, ach, so glaubt,  
joic - ing, Bless - ings show - er from His hand, joy to us,

Ob I/Vln I interjection

Continuo alone

A minor D7 G major

36

— ach, so glaubt, krönt und seg-net sei - ne Hand, ach, so  
— joy to us, bless - ings show - er from His hand, joy to

B7 E minor E minor

38

glaubt, krönt und seg-net sei - ne Hand, ach, so glaubt, dass un-ser  
us, bless - ings show - er from His hand, joy to us at His com -

Instruments enter, marked "p."

B dominant pedal; Bass line here is voice only (no continuo).

# J.S. Bach - Church Cantatas BWV 16

Text painting: Sustained note for "eternal."

40

Stand e - - wig, e - - - wig glück - lich  
mand. ev er, ev er will ac -

Ob I/VlnI interjection

B7 E minor D7 G major B7 E minor

Text painting: Octave scale followed by a large leap downward, perhaps to symbolize the extent of God's eternal blessing (from earthly present to heavenly eternity).

42

sei, e - - - wig glück - lich sei!  
crue. ev er will ac - crue.

Orchestral interlude (mm. 43-47). Instruments enter in staggered fashion.

Ob I/Vln I

E minor

44

Ob II/Vln II (octave up)

Vla

E minor D7 G major

46

Section A'.  
Chorus "a" (mm. 47-51) figura corta

Marked "tutti" (see NBA).  
Come with shout

The bass voice functions as the voice of authority, exhorting the people to praise. The absence of accompaniment serves to highlight the leading role of the bass.

TUTTI.

Lasst uns jauch - - -  
Come with shout

B7 E minor E minor C major

# J.S. Bach - Church Cantatas BWV 16

48

Lasst uns jauch - zen. lasst uns  
Come with shout - ing, glad - re -

Lasst uns jauch - zen. lasst uns  
Come with shout - ing, glad - re -

Lasst uns jauch - zen,  
Come with shout - ing, glad re -

Text painting: Melismas for "jauchzen" and "freuen."

- zen, lasst uns jauch - zen. lasst uns freu - en, lasst uns  
- ing, come with shout - ing, glad - re - joic - ing, come with

Corno

C major G major G major

50 II

freu - en,  
joic - ing,

freu - en,  
joic - ing,

freu - en,  
joic - ing,

jauchzen, lasst uns freuen.  
shout - ing, glad re - joic - ing,

Orchestral sequel "b" (mm. 51-53)  
-Corno

G major C major (D7) G major

53

**D**

Choral fugato on "a" modified (mm. 53–62). This time there is an ascending order of entries (B-T-A-S), perhaps symbolizing ascending praise.

+ Via

lasst uns jauch - zen, lasst uns freu -  
come with shout - ing, glad re - joic -

Instruments enter in staggered fashion.

R. H. Continuo alone

G major C major

55

Text painting: Long melismas for "freuen" and "jauchzen."

+Ob I/Vln I

lasst uns jauch - zen, lasst uns  
come with shout - ing, glad re -

+Ob I/Vln II

lasst uns jauch - zen, lasst uns freu -  
come with shout - ing, glad re - joic -

zen, lasst uns freu - en,  
ing, glad re - joic - ing,

en, lasst uns  
ing, come with

G major C major

# J.S. Bach - Church Cantatas BWV 16

57 II

freu - en, lasst uns jauch - zen, lasst uns freu -  
 joic - ing, come with shout - ing, glad re - joic -

lasst uns jauchzen, lasst uns freu - en, lasst uns jauchzen,  
 come with shout-ing, glad re - joic - ing, come with shout-ing,

jauch - zen, lasst uns freu - en, lasst uns jauch -  
 shout - ing, glad re - joic - ing, come with shout -

F major D minor D7 G major

Corno doubles.

- en, lasst uns jauch-zen, lasst uns freu -  
 - ing, come with shout - ing, glad re - joic -

lasst uns freu - en, lasst uns  
 glad re - joic - ing, come with

- zen, lasst uns freu - en, lasst uns jauch-zen, lasst uns  
 ing, glad re - joic - ing, come with shout - ing, glad re -

Corno

C major G major



# J.S. Bach - Church Cantatas BWV 16

Choreinbau (chorus embedded) into "b" (mm. 62-66)

62

- en: Got - tes Güt' und Treu', Got - tes Güt' und  
- ing, God's - good - will to you, God's good - will to

- en: Got - tes Güt' und Treu', Got - tes Güt' und  
- ing, God's - good - will to you, God's - good - will to

jauchzen: Got - tes Güt' und Treu', Got - tes Güt' und  
shout - ing, God's good - will to you, God's good - will to

Bass voice (voice of authority), exhorts people to praise.

freu.en, -Corno lasst uns jauchzen, lasst uns  
joic - ing, come with shout - ing, glad re -

G major (D7) G major

64

Treu' blei - - bet al - - le, al - - le Morgen neu.  
you com - - eth ev - - ry, ev - - ry morn a - new.

Treu' blei - bet al - - le, al - - le Morgen neu.  
you com - eth ev - - ry, ev - - ry morn a - new.

Treu' blei - - bet al - le, al - le, al - le, al - le Morgen neu.  
you com - - eth ev - 'ry, ev - 'ry, ev - 'ry, ev - 'ry morn a - new.

freuen: Got - tes Güt' und Treu'bleibet al - le Morgen neu.  
joic - ing, God's good - will to you com - eth ev - 'ry morn a - new. Orchestral Conclusion "b" (mm. 66-70)

Corno

G7 C major F major C major C major C7

67

C major C major C major

(G7)

# J.S. Bach - Church Cantatas BWV 16

Secco

•Future protection and blessing requested on agents for the proclamation of God's Word (church & school) and on the (16/4). The focus changes from past blessings to the future (in light of New Year's Day). This is the only solo aria in the work and it now focuses on the poet's individual response.

16/4.

## Recitativo.

Alto. A

G F# E C

D#

F

B

Ach treu-er Hort, be-schütz' auch fernerhin dein werthes Wort, beschütze Kirch' und

Ah, Sav - iour mine. pro - tect Thy word from Sa-tan's fell de - sign, pro-tect Thy church and

Request #1.

Secco

E minor

Robin Leaver writes, "Movement 4 is an alto recitative that calls for the protection of church and school, the overlapping spheres of Bach's activity in Leipzig and the interconnected institutions necessary for the continuance of the Lutheran tradition of church music." See J. S. Bach. *Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 217.

4

D G# B-flat

Schule, so wird dein Reich ver-mehrt und Satans ar-ge List ge-stört; or -

peo - ple. So may Thy king - dom come, and so at last Thy will be done... Grant

Text painting: N6 chord for "evil" Request #2.

G# dim.7 A minor N6 G# dim.7 A minor...

7

C#

hal-te nur den Frieden und die be-lieb-te Ruh', so ist uns schon ge-nug beschieden und

us, be-lov - ed Mas - ter, that we in peace re-main, 'til, far re - moved from war's dis-as - ter, pro -

C major A major A7 D minor

Allusion to Psalm 65:9 (65:10 in German bible): "Thou visitest the earth and waterest it, thou greatly enrichest it; the river of God is full of water; thou providest their grain, for so thou hast prepared it."

10

uns fällt lauter Wohl-sein zu...

sper - i - ty we may re - gain...

Ach Gott! du wirst das Land noch ferner wässern, du

Oh, Lord, en-rich our lands with fer-tile show-ers, for

Implied Request #3.

Text painting: Tritone leap and diminished 7th chord for "Ah, God!"

C# dim.7 D minor D minor F# dim.7 D7

13

wirst es stets verbessern, du wirst es selbst mit deiner Hand und deinem Segen bauen.  
in Thy might-y pow-ers we place our trust, and at Thy hands we hope for grace un-bound-ed.

G minor (C7) F major F major

Martin Petzoldt argues that here petition changes to self-address (see "Bach-Kommentar," vol. 2, p. 302. However, Jesus is still being addressed here. For a literal translation, see Unger "Handbook to Bach's Sacred Cantata Texts."

16

Wohl uns, wenn wir dir für und für. mein Je-sus und mein Heil, vertrauen.  
Bless us, — for we re - ly on Thee, O Lord, let not us be — con-found-ed.

G7 C major C7 F major C major

•Future blessing: Jesus alone shall be our wealth (16/5). Marting Petzoldt argues that this movement is a counterpart to the opening chorus: there the theme was praise and thanks to God the Father in eternity, here it is the soul's riches through Jesus in the here and now. See "Bach-Kommentar," vol. 2, p. 302. This da capo aria takes up about half of the cantata's entire duration, indicating that Bach wanted to emphasize this text. The steady, walking bass suggests a settled composure, perhaps prompted by the words "gottvergnügter Geist" (spirit satisfied with God). Bach wrote this cantata at the time he was complaining to the king about being denied some of the duties and the compensation related to the directorship of music at the University Church (letters to the king are dated 14 September, 3 November, and 31 December 1725: see "New Bach Reader," no. 119). The aria probably expresses some of Bach's own feelings at the time.

### Aria.

16/5. (Andante ♩ = 60.)

Obbligato: Oboe da caccia (in a 1731 performance it was replaced with a Violetta). Johann Walther calls it "a violin for the middle part, which can be played either on violas or small violas da gamba." See "Musicalishes Lexicon," p. 637, trans. Unger. This movement is the only example in Bach's cantatas of a violetta being used as a solo substitute. See Karl Hochreither, trans. Unger, "Performance Practice of the Instrumental-Vocal Works of Johann Sebastian Bach," p. 86. Bach evidently wanted a particular tone color for this tender text.

Ritornello

F major

Frequent syncopations (and appoggiaturas) as well as the triple meter provide a lilt that reinforces the mood of courtly lightness and joy.

4

G7 C major

7

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

10

C7 C7 F major

13

F major

This type of aria is called a "Devisenarie" 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.

Frequent syncopations (and appoggiaturas) as well as the triple meter provide a lilt that reinforces the mood of courtly lightness and joy ("Jesu," "Seelen," "Reichthum," "allein.")

16 **Tenore.**

The flourish on "geliebter" gives rhetorical emphasis to that word. It is perhaps an allusion to Jesus' baptism, where the Spirit of God descended like a dove and a heavenly voice said, "This is my beloved Son, with whom I am well pleased." (Matthew 3:17).

Ge - lieb - ter Je - su, du, du al -  
Be - lov - ed Je - sus, Thou art a -

Text painting: Obbligato stops for "Jesus, you alone."

F major

19

lein,  
lone,

Instrumental interlude derived from ritornello.  
Obbligato

ge - lieb - ter  
be - lov - ed

*mf*

F major

22

Je - su, du, du al - lein sollst mei - ner See - len Reich - thum  
Je - sus, Thou, Thou a - lone more pre - cious far than all I

F major

F major

25

sein, ge - lieb - ter Je - su, du, du al - lein sollst meiner  
own, be - lov - ed Je - sus, Thou, Thou a - lone more pre - cious

C pedal... (G7) C major

(D7) G major G7

28

See - len Reichthum sein, du, du al - lein, ge - lieb - ter  
far than all I own, Thou, Thou a - lone, be - lov - ed

G7

C major



# J.S. Bach - Church Cantatas BWV 16

31

Je - su, du, du al - lein sollst mei - ner See - len Reichthum  
 Je - sus, Thou, Thou a - lone more pre - cious far than - all I

No obbligato tr

D7 G7 C major

34

sein!  
own.

Ritornello  
Obbligato

mf

C major

37

Ge - lieb - ter Je - su,  
Be - lov - ed Je - sus,

Parallel 3rds and 6ths suggest sweetness...

p

C major C7 F major

C pedal...

40

ge - lieb - ter Je - su, du, du al -  
be - lov - ed Je - sus, Thou, Thou a -

Text painting: Singer alone with continuo for "du allein."

F major F# dim. (F7) B-flat major

F major F pedal... G minor

# J.S. Bach - Church Cantatas BWV 16

43

lein\_ sollst mei\_ner See - len\_ Reichthum sein! Ge -  
 lone\_ more pre - cious far\_ than\_ all\_ I own. — Be -

Obbligato

G minor C7 C pedal... F major

46

lieb\_ter, ge - liebter Je - su, du, du al - lein sollst mei - ner  
 lov - ed, be - lov - ed Je - sus, Thou, Thou a - lone\_ more pre - cious

No obligato

F major C7

49

See - len Reichthum sein, du al - lein, gelieb - ter Je - su, du al -  
 far\_ than all\_ I own, Thou a - lone, be - lov - ed Je - sus, Thou a -

Text painting: Singer and continuo alone for "du allein."

F major F major F7 B-flat major F# dim.7 G minor

53

lein sollst mei\_ner See - len Reichthum sein!  
 lone more pre - cious far\_ than all I own. Ritornello

mf

C7 F major F major

56

G7 C major

59

C major C7 F major

62

F# dim.7 D7 G minor G minor C7 F major

65

F major

68

G7 C major (C7) F major

Contrasting B Section alludes to Matthew 6:21: "Where your treasure is, there will your heart be also." Though the prayer changes from first person singular to first person plural, the sentiments are still intensely personal.

71

Wir wol-len dich vor al-len Schätzen in un-ser  
Thy love, a - bove all earth - ly meas - ure, with thank - ful

Three-fold, ascending figura corta in parallel 3rds suggests insistence but also sweetness.

F major D minor

The minor mode provides contrast to the foregoing and suggests the tribulations of life and ultimately the sorrow of death (as mentioned in m. 90: "Lebensband zerreißt" [the thread of life breaks]).

74

treu - es Her-ze set - zen,  
lov - ing heart I treas - ure,

D minor

77

wir wol-len dich vor al-len Schätzen in un-ser  
thy love, a - bove all earth - ly meas - ure, with thank - ful

D minor C7 F major

80

treu - es Her-ze set - zen, wir wol-len dich vor al-len  
lov - ing heart I treas - ure, thy love, a - bove all earth - ly

A major 27<sup>A7</sup> D minor

# J.S. Bach - Church Cantatas BWV 16

83

Schätzen in un - ser treu - es Her - ze set - zen,  
meas - ure, with thank - ful, lov - ing heart I treas - ure,

*mf il Tenore poco marc.*

D minor D minor

86

D minor

89

Text painting: The obbligato drops out at the reference to death...

ja, ja, wenn das Le - bens - band zer - reisst, ja, wenn das  
Yea, and when the thread of life is snapp'd, and when the

D minor G7 E(7) A minor

92

Possible allusion to Ecclesiastes 12:1, 6: "Remember also your Creator in the days of your youth... before the silver cord is snapped."

Le - bens - band zer - reisst, stimmt un - ser  
thread of life is snapp'd, my soul con -

A minor E major



# J.S. Bach - Church Cantatas BWV 16

Perhaps Bach's decision to write a steady, walking bass in this movement was prompted by the image of a composed spirit, one "satisfied in God."

The A Section returns without intervening ritornello because it provides the utterance signaled by the colon. In the libretto's original form, this statement ("Geliebter Jesu...") provides the conclusion to the cantata. See Petzoldt, 303.

94

**gott-ver-gnüg-ter Geist noch mit den Lip-pen sehnlich ein: Ge-lieb-ter**  
*tent-ed will re-joice, and joy-ful sing-with ea-ger voice: Be-lov-ed*

A minor G7 C major C major (C7) F major

Added later to libretto by someone: J. S. Bach? This is the same stanza heard 2 days earlier (30 December 1725, the first Sunday after Christmas) to end Cantata 28, though the harmonization is altered somewhat here. It is the sixth (and last) stanza of "Helft mir Gott's Güte preisen." Evidently, the same sentiments apply for ending one year and beginning the next. As to Bach's personal circumstances at this time, see at 16/5. Thanks for blessings in Christ; prayer for new year (16/6). Martin Petzoldt argues that by adding this chorale stanza, Bach broadened the emphasis of the original libretto from a simple expression of praise and thanks for God's goodness and faithfulness as such to one praising God's actions from eternity, the salvation through Christ that is the expression of God's goodness and faithfulness which provides the soul's riches (see especially the second Stollen). See Petzoldt, "Bach-Kommentar 2:303.

## Choral. (Mel: „Helft mir Gott's Güte preisen“)

16/6.

Soprano.

+Cprno d caccia  
Ob I  
Vln I

All' solch' dein' Güt' wir prei-sen, Va-ter in's Him-mels Thron,  
 die du uns thust be-wei-sen durch Je-sum, dei-nen Sohn,  
*For all the good Thou gave us, Our Fa-ther throned a-bove,  
 who sent Thy Son to save us, we of-fer Thee our love.*

Alto.

+Ob II  
Vln II

All' solch' dein' Güt' wir prei-sen, Va-ter in's Him-mels Thron,  
 die du uns thust be-wei-sen durch Je-sum, dei-nen Sohn,  
*For all the good Thou gave us, Our Fa-ther throned a-bove,  
 who sent Thy Son to save us, we of-fer Thee our love.*

Tenore.

+Vla

All' solch' dein' Güt' wir prei-sen, Va-ter in's Him-mels Thron,  
 die du uns thust be-wei-sen durch Je-sum, dei-nen Sohn,  
*For all the good Thou gave us, Our Fa-ther throned a-bove,  
 who sent Thy Son to save us, we of-fer Thee our love.*

Basso.

All' solch' dein' Güt' wir prei-sen, Va-ter in's Him-mels Thron,  
 die du uns thust be-wei-sen durch Je-sum, dei-nen Sohn,  
*For all the good Thou gave us, Our Fa-ther throned a-bove,  
 who sent Thy Son to save us, we of-fer Thee our love.*

A minor C major D7 G major E major A minor A minor

This is the last stanza of 6 in the ca. 1580 New Year's chorale "Helft mir Gott's Güte preisen" by Paul Eber (1511-1569).

# J.S. Bach - Church Cantatas BWV 16

Abgesang of bar form, which asks for a peaceful new year.

5

und bit - ten fer - ner dich, gieb uns ein friedlich Jah - re, vor -  
We pray Thee, Fa - ther dear, from ev - 'ry per - il guard us, with

A minor A minor G7 C major

Possible allusion to such psalms as Psalm 12:7 and 17:7 ("Wondrously show thy steadfast love, O savior of those who seek refuge from their adversaries at thy right hand"). Petzoldt argues that "Leid" (harm) should not be understood as merely physical. See p. 303.  
Text painting: Although the melodic phrase that contains "Leid" (mm. 9–10) is almost identical (to the previous one (mm. 7–8), Bach harmonizes it differently to color "Leid" with a diminished seventh chord.

9

al - les Leid be - wah - re und nähr' uns mil - dig - lich!  
bless - ed peace re - ward us through - out the com - ing year!

NBA: allem

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