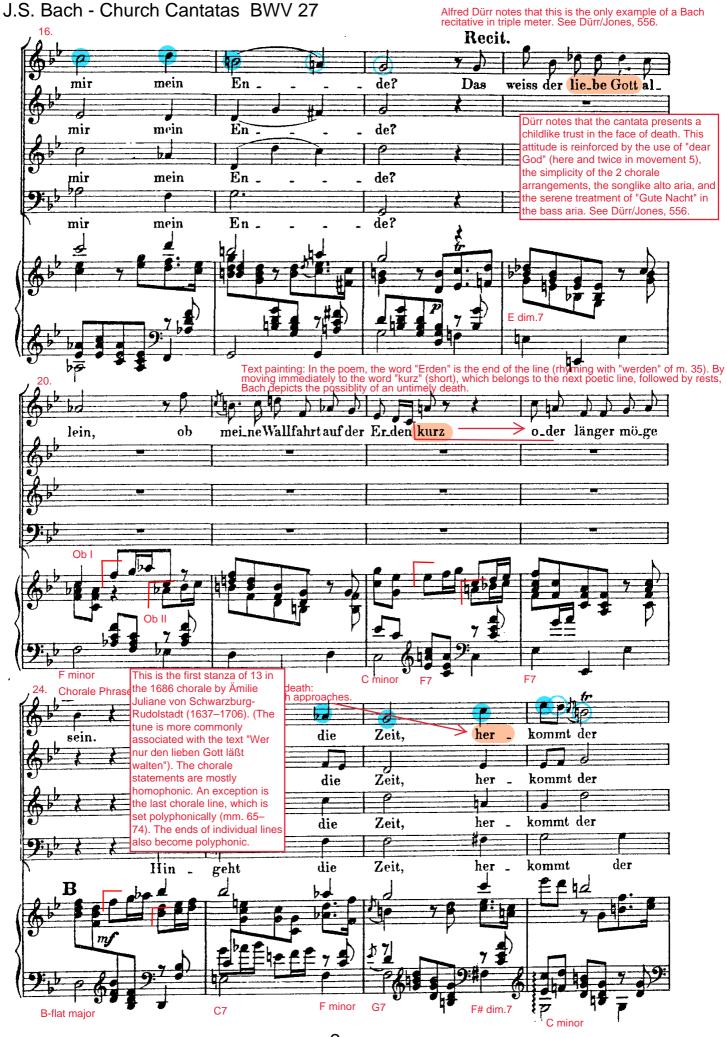
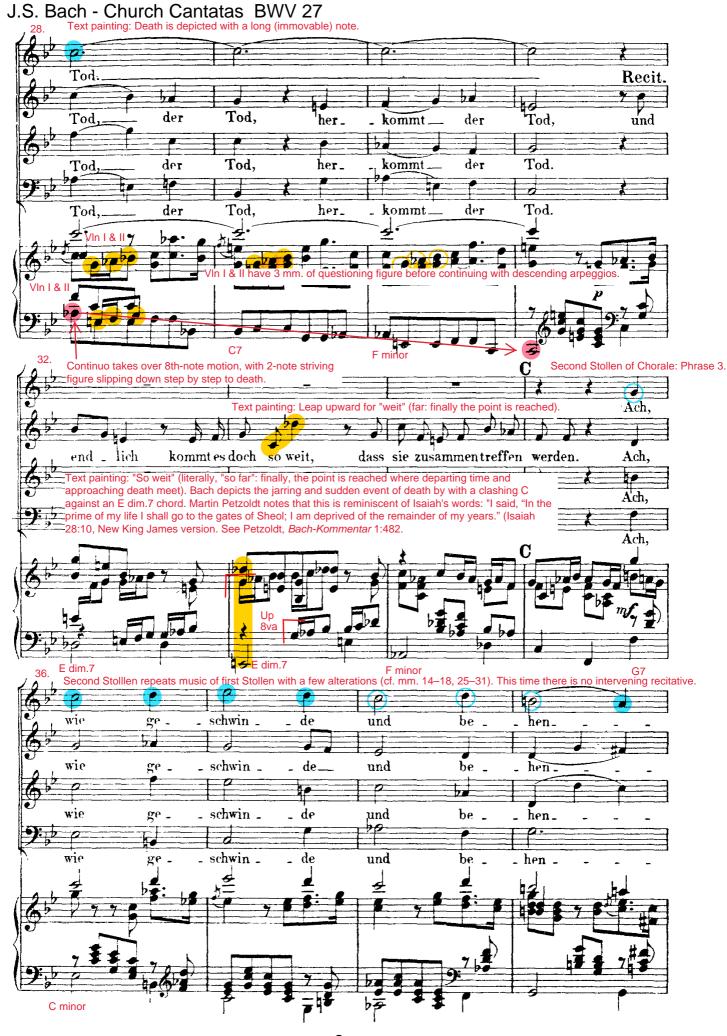
Form: Chorale + Recit (SAT) - Recit (T) - Aria (Alto) - Recit (S) - Aria (B) - Chorale Last changed 9 September 2025. Jrch Cant A Meditation on Death (See side note for more.) Motivic material unifying the movement: Introduction and updates at melvinunger.com. 1) descending arpeggios (mostly in Vln I & II), 2) dotted "questioning figure (mostly in oboes), 3) chains of 2-note upwardly "striving" figure. NBA I/23; BC A138 J.S. Bach 16. S. after Trinity (BWV 161, 95, 8, 27=meditations on death) Chorale lines are troped with recitatives.
The connection to the Gospel lesson lies in the (unexpected?) death of the young man.

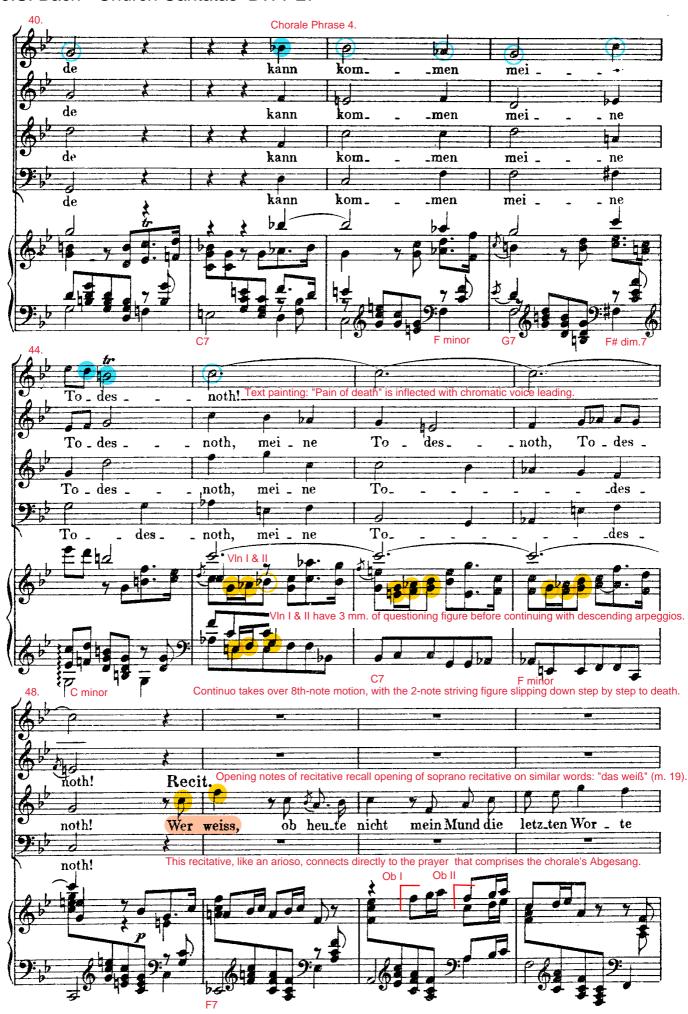
See side note for more on hybrid movements. \*Ephesians 3:13–21 (Paul's prayer for the Ephesians; that they be Cantata No. 27 spiritually strengthened)
\*Luke 7:11–17 (Jesus raises young man of Nain from the dead) Librettist: Unknown. Movement 6 is borrowed from Wer weiß, wie nahe mir mein Ende Johann Rosenmüller. See notes below at individual (Coro.)

1. Chorale & Soprano, Alto, & Tenor Recits. (Chorale: see also 166/6).

•Death comes at any time, only God knows how soon (27/1). Our time (on earth) and death are contrasted. movements for apparent sources of individual lines FP: 6 October 1726 (St. Thomas) Larghetto = 60.) Oboe figure is apparently derived from the opening of the chorale tune. (See Dürr/Jones, Instrumentation (NBA): Ob I (also Ob da caccia, Ob II) VIn I, II Vla **SATB** Basso Cembalo o Organo obligato Continuo (see notes here and Note clashes (pain at no. 3) C minor of death referenced in the text?) Strings play unifying figure of descending 8th arpeggios, perhaps depicting slipping down to impending death (see also continuo, mm. 28–31), while the oboes play a questioning figure (Dürr/Jones, 555). 厚 Oboes play chains of 2-note sighing figure. 'In I & II (see full score) C minor Continuo takes over the 8th-note arpeggio figure, this time ascending, violins play previous oboe motive. Chorale Phrase 1 +Horn Soprano. Chorale tune Wer weiss. he wie na. doubled by horn  $\operatorname{Wer}$ weiss, wie he na Tenore. Wer weiss, wie he na Basso Wer weiss, wie he na C minor



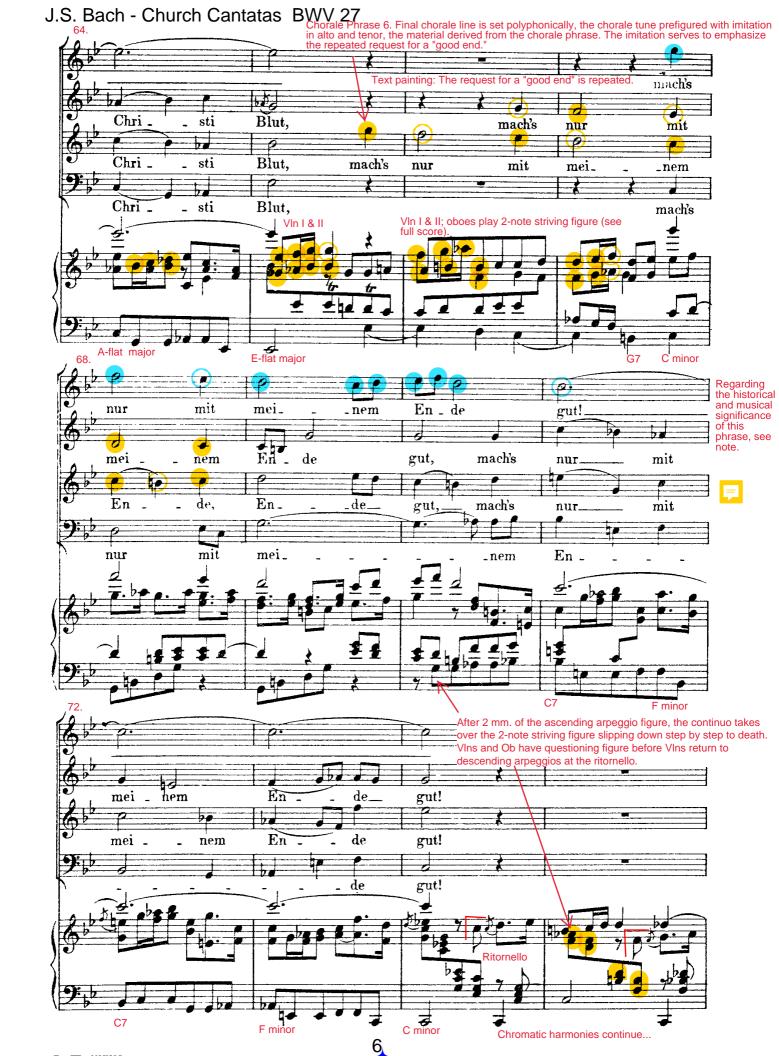


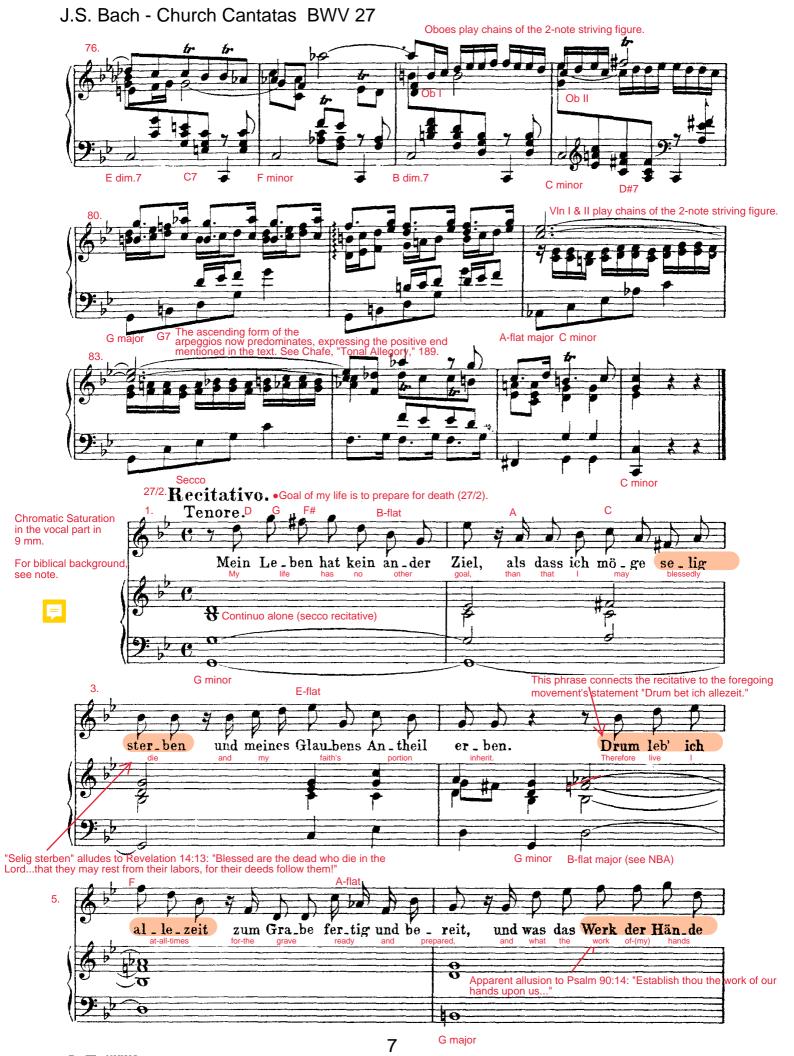


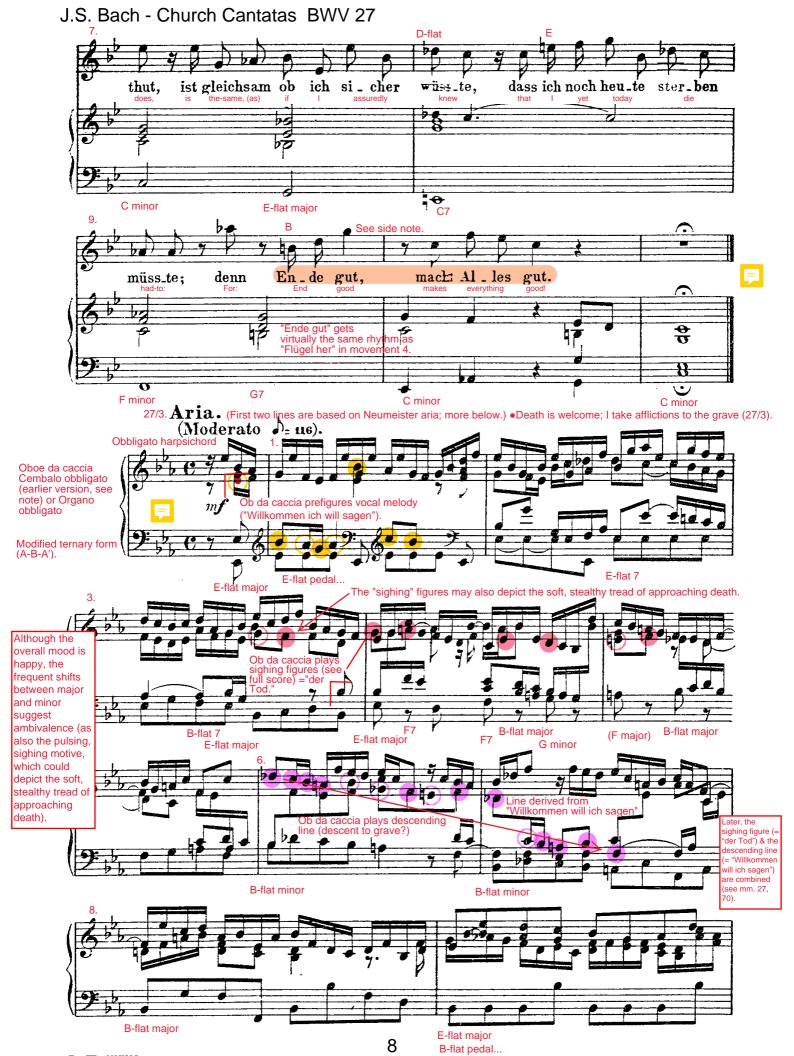
blood."

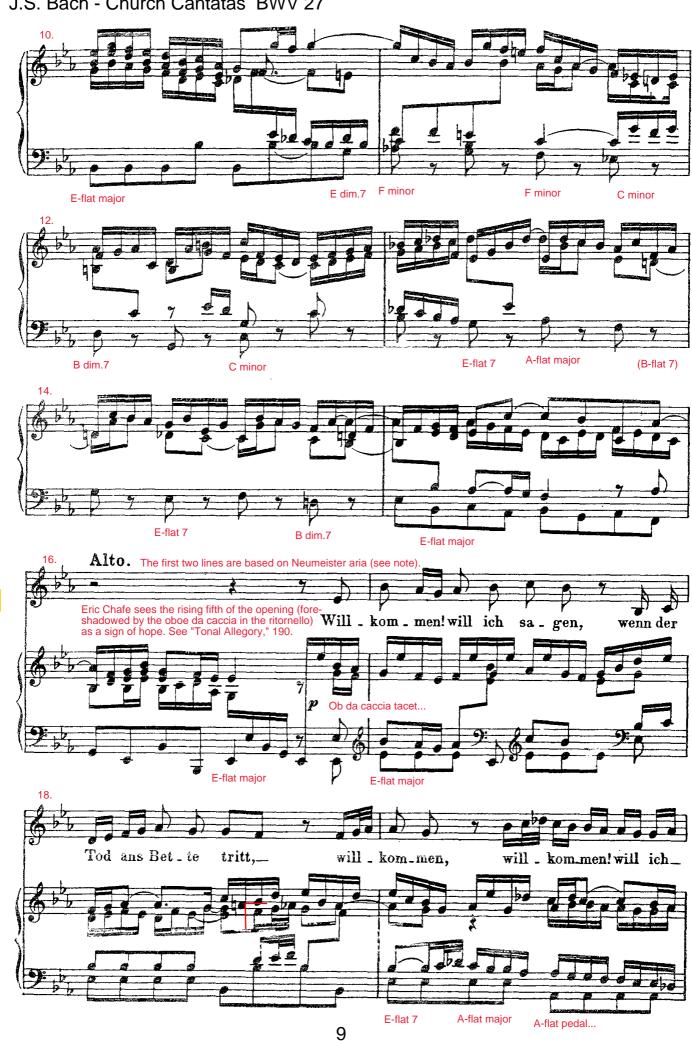


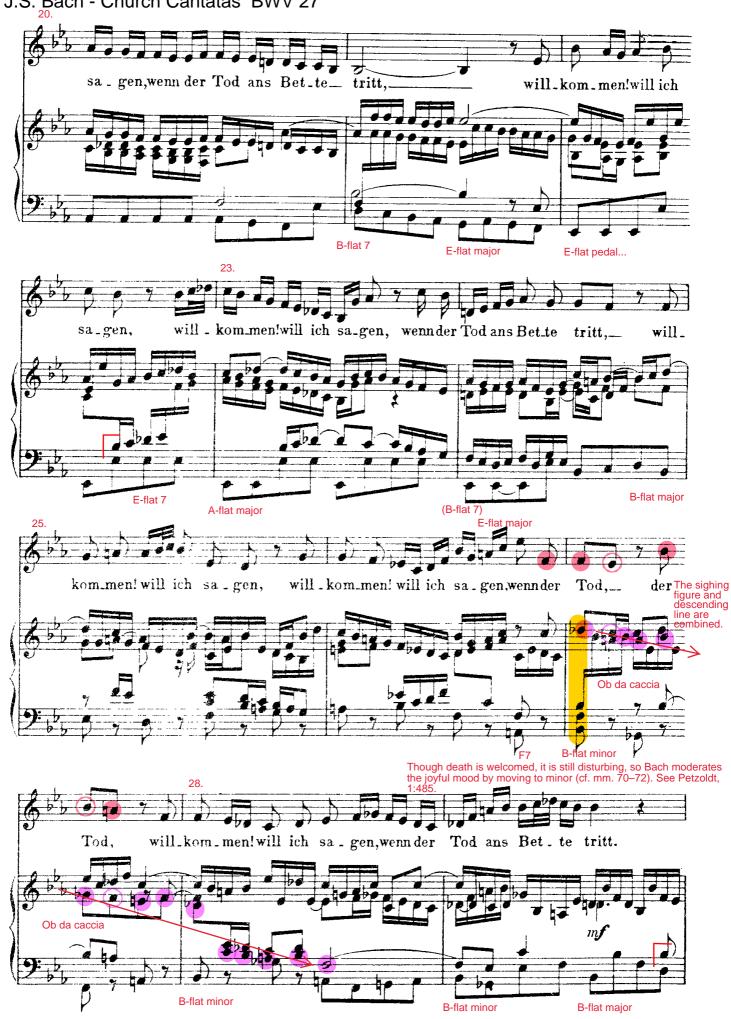
Continuo takes over 8th-note motion, with 2-note striving figure slipping down step by step to death. VIn I & II have 4 mm. of questioning figure before continuing with descending arpeggios.

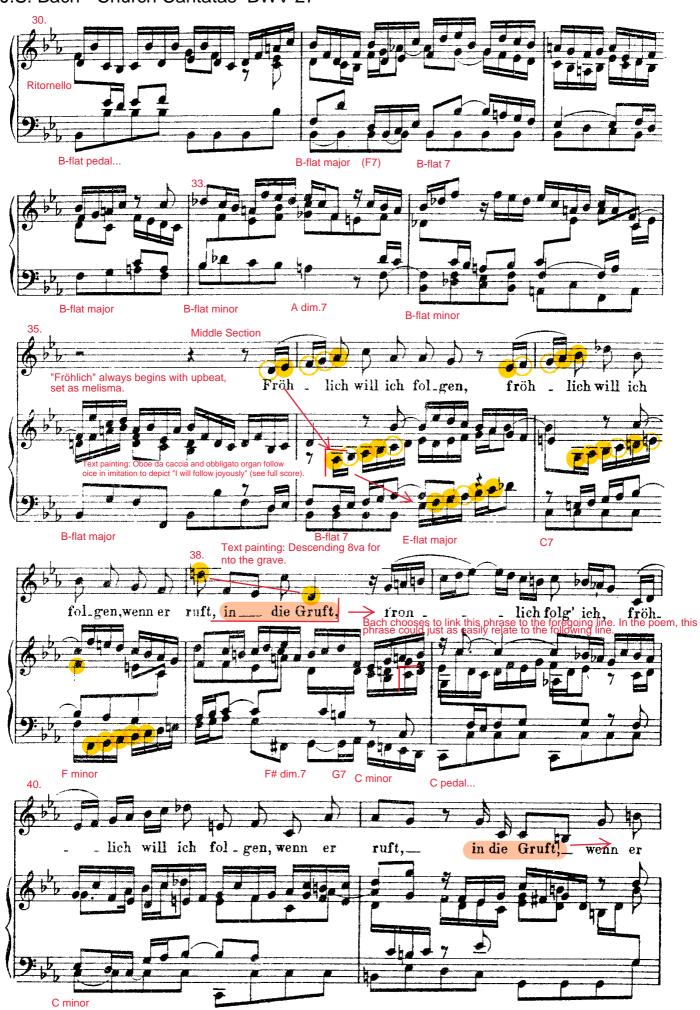












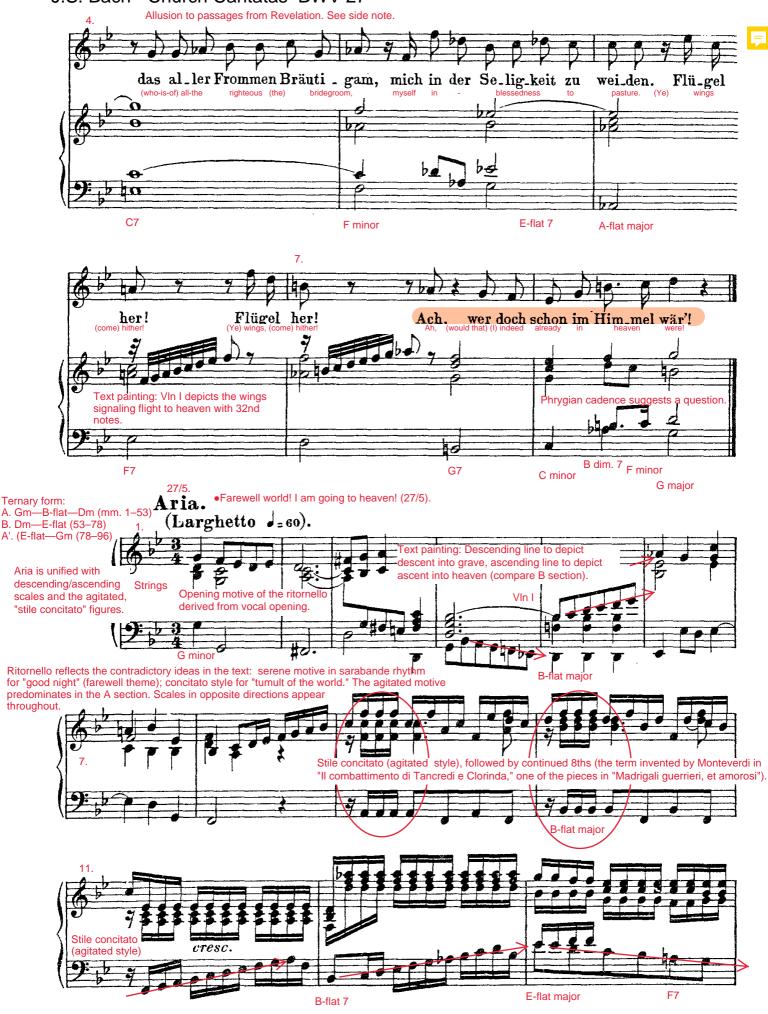


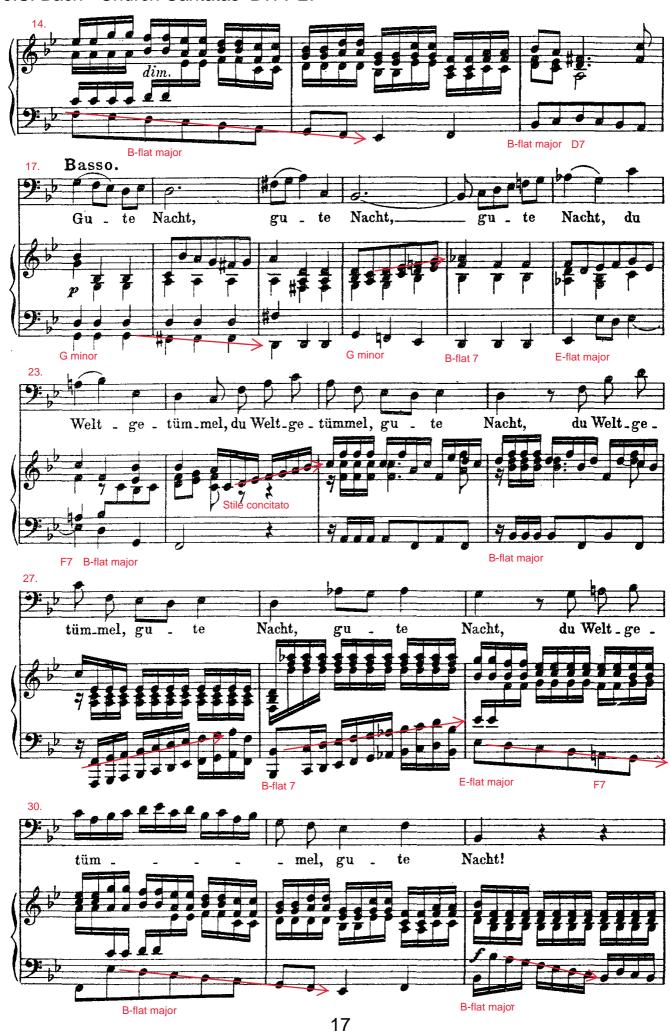


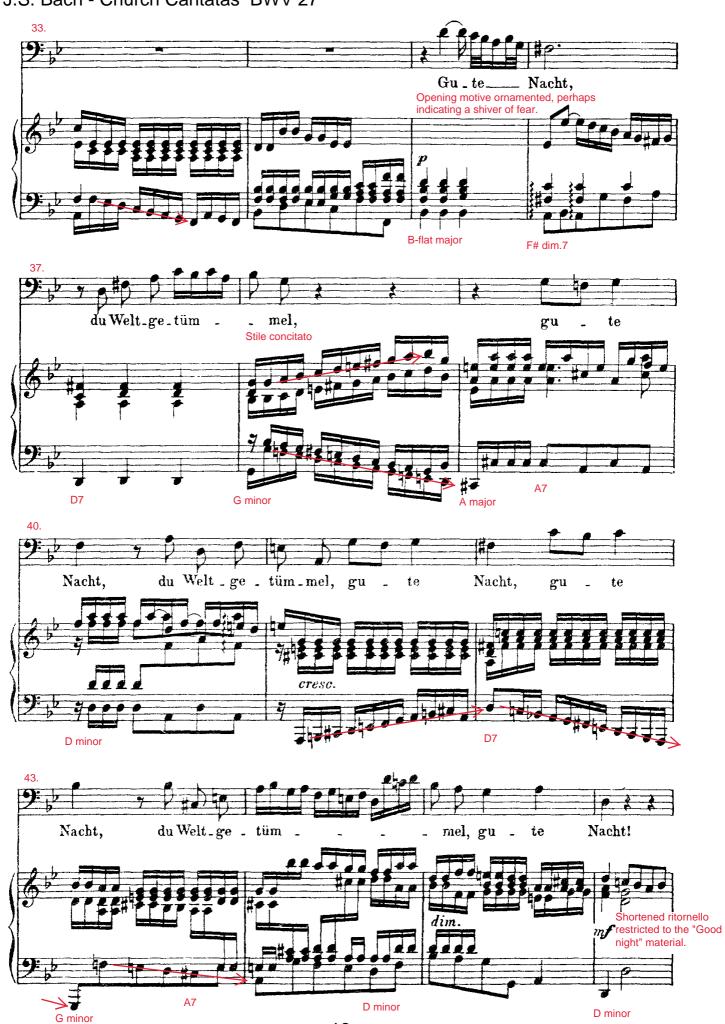


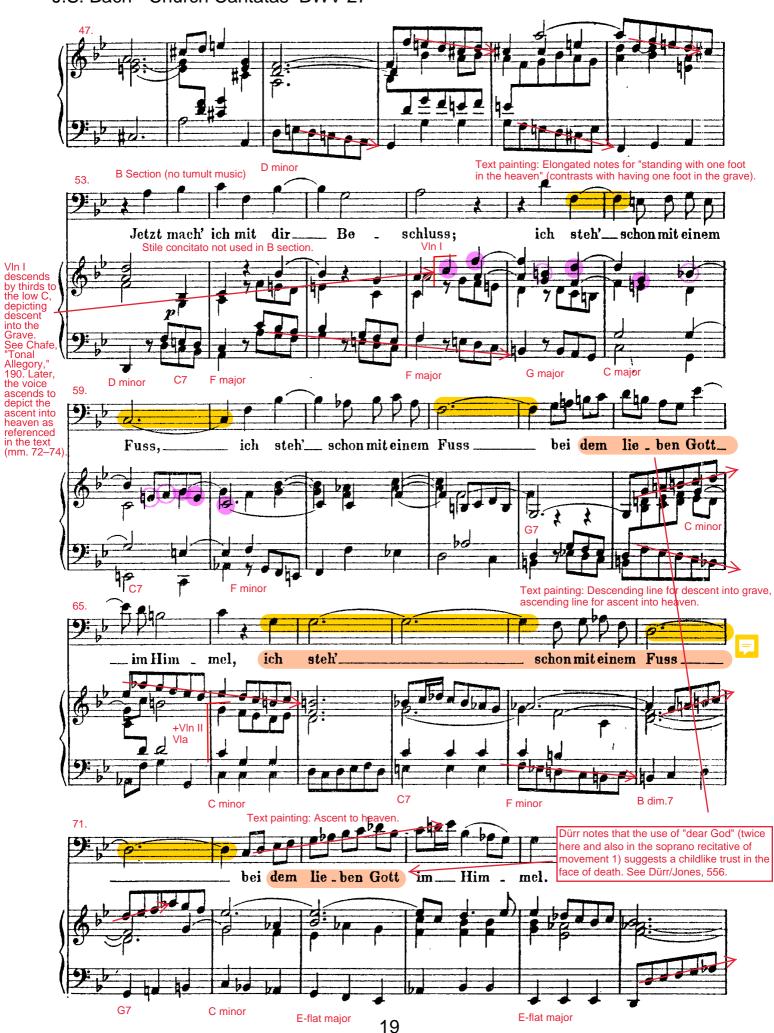
Though death is welcomed, it is still disturbing, so Bach moderates the joyful mood by moving to minor (cf. m. 29). See Petzoldt, 1:485.













#### J.S. Bach - Church Cantatas BWV 27 G minor Choral. This five-voice movement is borrowed verbatim from a 1652 setting by Johann Rosenmüller (ca. 1619–1684). See Soprano I side note for more. • Farewell to the world; comparing world and heaven (27/6). Previous ideas are summed up: farewell to world, yearning for heaven. There is Welt, a \_ de! ich bin dein mü \_ de, also a parallel to Soprano II. movement 1, which presented a contrast between time and death; here the ich will nach dem Welt, a mü \_ de, Alto. contrast is between the tiresome world (with its war, strife, and vanity) and dem Welt, a mü \_ de, ich will nach bin dein restful heaven (with its peace, joy, and Tenore. blessedness). The contrast between world and heaven is Welt bin dein mentioned twice. Basso Chafe notes that Bach this Rosenmüller setting is appropriate because of the Welt, a de! ichmü - de, ich will nach bin dein dem antiphonal (low vs. high) beginning and the archaic switch to triple meter at the end. This is the first stanza of seven in the 1649 chorale by Johann Georg Albinus (1624-1679). As noted, the B-flat major musical setting is by Johann Rosenmüller. de und die ew' da wird sein der rech\_te ge, stol ze de und die ew' da wird sein der rech\_te Frie ge, stol ze Himmel zu, de da wird sein der rech.te Frie und die ew'\_ ge,stol\_ze de da wird sein der rech\_te Frie de Himmel zu, und die

B-flat major

G minor

F7 B-flat major

