

BWV 8

Cantata

Aus Jesus' Worten Sonntagmorgens nach Trinitatis

„Liebster Gott, wann werd ich sterben.“

In the introduction to the Carus edition of BWV 8, Hans-Joachim Schulze (with translation by David Kosviner) writes, “Among Bach’s chorale cantatas, *Liebster Gott, wenn werd ich sterben* (O my God, when shall I perish), which was written for the 16th Sunday after Trinity, occupies a special position in that it exists in two versions in two different keys. The first version in E major was composed in September 1724 and thus belongs to the regular sequence of Bach’s annual cycle of chorale cantatas. The second version in D major was written, in all probability, in 1747 and is the result of a late revision...

“For establishing the text of the cantata, the characteristic procedure used in the annual cycle of chorale cantatas was applied: a hymn, whose opening and closing verses remained unchanged, served as its basis. The remaining verses, however, were more or less freely adapted for the recitative and aria texts. The author of the hymn “*Liebster Gott, wenn werd ich sterben*” was the theologian Caspar Neumann from Wroctaw. It was written in the years around 1690 and is thus one of the most recent hymns Bach took into consideration within the context of the chorale cantatas. As previously mentioned, the first verse appears in its original wording...

“To create a libretto with six movements, containing two chorale verses, two recitatives and two arias, which was probably in accordance with Bach’s assignment, various elements had to be restructured. This applied already for the first freely written text of the cantata movement which is an aria. For this purpose the beginning of the third chorale verse was drawn upon, especially the question “But God, what will I think / when is it time for me to die?”, as well as the ending of the second verse: “always go here and there / go forth, one after the other, / and already some are lying in the grave, / whom I surely knew.” The garish colors that the author applies here are conspicuous, diverging from the original hymn: *Why must you quake, my soul, with terror. / that my last hour today may strike? / My mortal flesh tends earthward daily / and in that place shall slumber truly / that takes so many thousands back.* The librettist made use of the remaining verses from Neumann’s third stanza for the following recitative: “Where will one lower the body, / and what about the soul? / Ah, what affliction can think of; / what will be my fate; / and where will my loved ones / one after the other be dispersed?” Here is the wordy version of the recitative: *My heart feels in this life / fear, sorrow, grief: / When will my flesh no more endure it? / And who from all my pain / and the oppressive yoke of sin shall free my restless spirit? / My goods will be dispersed, / ah, but where will the ones / cherished / in all their hopelessness / and grief be banished?*

“The fourth stanza of Neumann’s hymn delivers answers to these anxious questions, especially the first four [lines]: “But why all these worries, / am I not going to Jesus? Rather today than tomorrow, / for my flesh will be resurrected.” Using effusive dactylic verses, thus departing from the original model yet again, the resulting aria is formulated as follows: *Give way now, O sorrows and cares unavailing / My Jesus now calls me: who would not be saved? / For nothing I need / is here in this world. / Appear to me, blessed and jubilant morning, / when radiant and joyful with Jesus I stand.* The final part of the hymn’s fourth stanza is also devoted to the rejection of worldly goods, as is the relatively substantial last recitative which is derived from it. Caspar Neumann’s final stanza, in its unchanged form, rounds off the libretto of the cantata...

“The melody which usually accompanied this poetry was “*Freu dich sehr, o meine Seele*” (O my soul, be thou rejoicing). Bach, however, chose a tune which originated from Daniel Vetter, who came from Wroctaw and had been the organist St. Nicholas’s Church in Leipzig from 1679; he had written the melody in 1695 or even earlier and had published it in 1713 in the collection *Musicalische Kirch-und Haus-Ergötzlichkeit*.”

See *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition. Cantatas and Motets* (Stuttgart: Carus Verlag, 2017), vol. 1, pp. 516–517; taken from H.-J. Schulze, *Die Bach-Kantaten. Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs* (Leipzig and Stuttgart, 2006), translated by David Kosviner.

For the text of the underlying chorale, see note.



97^a Daniel Vetter. Von ihm mitgetheilt am Schluß des zweiten Theils seiner musikalischen Kirch- und Haus-Gezetzlichkeit, 1713; gesetzt für das 1695 stattgefundene Begräbniß des Cantors Jacob Wilsius an St. Bernhardin zu Breslau.

The image shows a page from a musical score by Daniel Vetter. It features three systems of music for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The lyrics are in German, and the music is in E major. The first system includes the title and a dedication. The second system shows the beginning of the first movement, with the lyrics 'Liebster Gott wann werd' ich sterben'. The third system shows the beginning of the second movement, with the lyrics 'haben das zum Vätertheil'. The fourth system shows the beginning of the third movement, with the lyrics 'sein auf Erden'. The fifth system shows the beginning of the fourth movement, with the lyrics 'e. lend sein auf Erden'. The sixth system shows the beginning of the fifth movement, with the lyrics 'e. lend sein auf Erden'. The seventh system shows the beginning of the sixth movement, with the lyrics 'e. lend sein auf Erden'. The eighth system shows the beginning of the seventh movement, with the lyrics 'e. lend sein auf Erden'. The ninth system shows the beginning of the eighth movement, with the lyrics 'e. lend sein auf Erden'. The tenth system shows the beginning of the ninth movement, with the lyrics 'e. lend sein auf Erden'. The eleventh system shows the beginning of the tenth movement, with the lyrics 'e. lend sein auf Erden'. The twelfth system shows the beginning of the eleventh movement, with the lyrics 'e. lend sein auf Erden'. The thirteenth system shows the beginning of the twelfth movement, with the lyrics 'e. lend sein auf Erden'. The fourteenth system shows the beginning of the thirteenth movement, with the lyrics 'e. lend sein auf Erden'. The fifteenth system shows the beginning of the fourteenth movement, with the lyrics 'e. lend sein auf Erden'. The sixteenth system shows the beginning of the fifteenth movement, with the lyrics 'e. lend sein auf Erden'. The seventeenth system shows the beginning of the sixteenth movement, with the lyrics 'e. lend sein auf Erden'. The eighteenth system shows the beginning of the seventeenth movement, with the lyrics 'e. lend sein auf Erden'. The nineteenth system shows the beginning of the eighteenth movement, with the lyrics 'e. lend sein auf Erden'. The twentieth system shows the beginning of the nineteenth movement, with the lyrics 'e. lend sein auf Erden'. The twenty-first system shows the beginning of the twentieth movement, with the lyrics 'e. lend sein auf Erden'. The twenty-second system shows the beginning of the twenty-first movement, with the lyrics 'e. lend sein auf Erden'. The twenty-third system shows the beginning of the twenty-second movement, with the lyrics 'e. lend sein auf Erden'. The twenty-fourth system shows the beginning of the twenty-third movement, with the lyrics 'e. lend sein auf Erden'. The twenty-fifth system shows the beginning of the twenty-fourth movement, with the lyrics 'e. lend sein auf Erden'. The twenty-sixth system shows the beginning of the twenty-fifth movement, with the lyrics 'e. lend sein auf Erden'. The twenty-seventh system shows the beginning of the twenty-sixth movement, with the lyrics 'e. lend sein auf Erden'. The twenty-eighth system shows the beginning of the twenty-seventh movement, with the lyrics 'e. lend sein auf Erden'. The twenty-ninth system shows the beginning of the twenty-eighth movement, with the lyrics 'e. lend sein auf Erden'. The thirtieth system shows the beginning of the twenty-ninth movement, with the lyrics 'e. lend sein auf Erden'. The thirty-first system shows the beginning of the thirtieth movement, with the lyrics 'e. lend sein auf Erden'. The thirty-second system shows the beginning of the thirty-first movement, with the lyrics 'e. lend sein auf Erden'. The thirty-third system shows the beginning of the thirty-second movement, with the lyrics 'e. lend sein auf Erden'. The thirty-fourth system shows the beginning of the thirty-third movement, with the lyrics 'e. lend sein auf Erden'. The thirty-fifth system shows the beginning of the thirty-fourth movement, with the lyrics 'e. lend sein auf Erden'. The thirty-sixth system shows the beginning of the thirty-fifth movement, with the lyrics 'e. lend sein auf Erden'. The thirty-seventh system shows the beginning of the thirty-sixth movement, with the lyrics 'e. lend sein auf Erden'. The thirty-eighth system shows the beginning of the thirty-seventh movement, with the lyrics 'e. lend sein auf Erden'. The thirty-ninth system shows the beginning of the thirty-eighth movement, with the lyrics 'e. lend sein auf Erden'. The fortieth system shows the beginning of the thirty-ninth movement, with the lyrics 'e. lend sein auf Erden'. The forty-first system shows the beginning of the fortieth movement, with the lyrics 'e. lend sein auf Erden'. The forty-second system shows the beginning of the forty-first movement, with the lyrics 'e. lend sein auf Erden'. The forty-third system shows the beginning of the forty-second movement, with the lyrics 'e. lend sein auf Erden'. The forty-fourth system shows the beginning of the forty-third movement, with the lyrics 'e. lend sein auf Erden'. The forty-fifth system shows the beginning of the forty-fourth movement, with the lyrics 'e. lend sein auf Erden'. The forty-sixth system shows the beginning of the forty-fifth movement, with the lyrics 'e. lend sein auf Erden'. The forty-seventh system shows the beginning of the forty-sixth movement, with the lyrics 'e. lend sein auf Erden'. The forty-eighth system shows the beginning of the forty-seventh movement, with the lyrics 'e. lend sein auf Erden'. The forty-ninth system shows the beginning of the forty-eighth movement, with the lyrics 'e. lend sein auf Erden'. The fiftieth system shows the beginning of the forty-ninth movement, with the lyrics 'e. lend sein auf Erden'. The fifty-first system shows the beginning of the fiftieth movement, with the lyrics 'e. lend sein auf Erden'. The fifty-second system shows the beginning of the fifty-first movement, with the lyrics 'e. lend sein auf Erden'. The fifty-third system shows the beginning of the fifty-second movement, with the lyrics 'e. lend sein auf Erden'. The fifty-fourth system shows the beginning of the fifty-third movement, with the lyrics 'e. lend sein auf Erden'. The fifty-fifth system shows the beginning of the fifty-fourth movement, with the lyrics 'e. lend sein auf Erden'. The fifty-sixth system shows the beginning of the fifty-fifth movement, with the lyrics 'e. lend sein auf Erden'. The fifty-seventh system shows the beginning of the fifty-sixth movement, with the lyrics 'e. lend sein auf Erden'. The fifty-eighth system shows the beginning of the fifty-seventh movement, with the lyrics 'e. lend sein auf Erden'. The fifty-ninth system shows the beginning of the fifty-eighth movement, with the lyrics 'e. lend sein auf Erden'. The sixtieth system shows the beginning of the fifty-ninth movement, with the lyrics 'e. lend sein auf Erden'. The sixty-first system shows the beginning of the sixtieth movement, with the lyrics 'e. lend sein auf Erden'. The sixty-second system shows the beginning of the sixty-first movement, with the lyrics 'e. lend sein auf Erden'. The sixty-third system shows the beginning of the sixty-second movement, with the lyrics 'e. lend sein auf Erden'. The sixty-fourth system shows the beginning of the sixty-third movement, with the lyrics 'e. lend sein auf Erden'. The sixty-fifth system shows the beginning of the sixty-fourth movement, with the lyrics 'e. lend sein auf Erden'. The sixty-sixth system shows the beginning of the sixty-fifth movement, with the lyrics 'e. lend sein auf Erden'. The sixty-seventh system shows the beginning of the sixty-sixth movement, with the lyrics 'e. lend sein auf Erden'. The sixty-eighth system shows the beginning of the sixty-seventh movement, with the lyrics 'e. lend sein auf Erden'. The sixty-ninth system shows the beginning of the sixty-eighth movement, with the lyrics 'e. lend sein auf Erden'. The seventieth system shows the beginning of the sixty-ninth movement, with the lyrics 'e. lend sein auf Erden'. The seventy-first system shows the beginning of the seventieth movement, with the lyrics 'e. lend sein auf Erden'. The seventy-second system shows the beginning of the seventy-first movement, with the lyrics 'e. lend sein auf Erden'. The seventy-third system shows the beginning of the seventy-second movement, with the lyrics 'e. lend sein auf Erden'. The seventy-fourth system shows the beginning of the seventy-third movement, with the lyrics 'e. lend sein auf Erden'. The seventy-fifth system shows the beginning of the seventy-fourth movement, with the lyrics 'e. lend sein auf Erden'. The seventy-sixth system shows the beginning of the seventy-fifth movement, with the lyrics 'e. lend sein auf Erden'. The seventy-seventh system shows the beginning of the seventy-sixth movement, with the lyrics 'e. lend sein auf Erden'. The seventy-eighth system shows the beginning of the seventy-seventh movement, with the lyrics 'e. lend sein auf Erden'. The seventy-ninth system shows the beginning of the seventy-eighth movement, with the lyrics 'e. lend sein auf Erden'. The eightieth system shows the beginning of the seventy-ninth movement, with the lyrics 'e. lend sein auf Erden'. The eighty-first system shows the beginning of the eightieth movement, with the lyrics 'e. lend sein auf Erden'. The eighty-second system shows the beginning of the eighty-first movement, with the lyrics 'e. lend sein auf Erden'. The eighty-third system shows the beginning of the eighty-second movement, with the lyrics 'e. lend sein auf Erden'. The eighty-fourth system shows the beginning of the eighty-third movement, with the lyrics 'e. lend sein auf Erden'. The eighty-fifth system shows the beginning of the eighty-fourth movement, with the lyrics 'e. lend sein auf Erden'. The eighty-sixth system shows the beginning of the eighty-fifth movement, with the lyrics 'e. lend sein auf Erden'. The eighty-seventh system shows the beginning of the eighty-sixth movement, with the lyrics 'e. lend sein auf Erden'. The eighty-eighth system shows the beginning of the eighty-seventh movement, with the lyrics 'e. lend sein auf Erden'. The eighty-ninth system shows the beginning of the eighty-eighth movement, with the lyrics 'e. lend sein auf Erden'. The ninetieth system shows the beginning of the eighty-ninth movement, with the lyrics 'e. lend sein auf Erden'. The ninety-first system shows the beginning of the ninety-first movement, with the lyrics 'e. lend sein auf Erden'. The ninety-second system shows the beginning of the ninety-second movement, with the lyrics 'e. lend sein auf Erden'. The ninety-third system shows the beginning of the ninety-third movement, with the lyrics 'e. lend sein auf Erden'. The ninety-fourth system shows the beginning of the ninety-fourth movement, with the lyrics 'e. lend sein auf Erden'. The ninety-fifth system shows the beginning of the ninety-fifth movement, with the lyrics 'e. lend sein auf Erden'. The ninety-sixth system shows the beginning of the ninety-sixth movement, with the lyrics 'e. lend sein auf Erden'. The ninety-seventh system shows the beginning of the ninety-seventh movement, with the lyrics 'e. lend sein auf Erden'. The ninety-eighth system shows the beginning of the ninety-eighth movement, with the lyrics 'e. lend sein auf Erden'. The ninety-ninth system shows the beginning of the ninety-ninth movement, with the lyrics 'e. lend sein auf Erden'. The hundredth system shows the beginning of the hundredth movement, with the lyrics 'e. lend sein auf Erden'.

97^b J. S. Bachs. Umrbeitung des vortehenden Tonsatzes. Der Oberstimme schließt sich ein hohes Horn, ein Oboe d'amore, und die erste Geige im Einklänge an, und eine Flöte in der Oberoctave. Dem Alt die zweite Geige und das zweite Holog, dem Tenor die Viola.

The image shows a page from a musical score by J.S. Bach. It features three systems of music for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The lyrics are in German, and the music is in E major. The first system includes the title and a dedication. The second system shows the beginning of the first movement, with the lyrics 'Liebster Gott wann werd' ich sterben'. The third system shows the beginning of the second movement, with the lyrics 'haben das zum Vätertheil'. The fourth system shows the beginning of the third movement, with the lyrics 'sein auf Erden'. The fifth system shows the beginning of the fourth movement, with the lyrics 'e. lend sein auf Erden'. The sixth system shows the beginning of the fifth movement, with the lyrics 'e. lend sein auf Erden'. The seventh system shows the beginning of the sixth movement, with the lyrics 'e. lend sein auf Erden'. The eighth system shows the beginning of the seventh movement, with the lyrics 'e. lend sein auf Erden'. The ninth system shows the beginning of the eighth movement, with the lyrics 'e. lend sein auf Erden'. The tenth system shows the beginning of the ninth movement, with the lyrics 'e. lend sein auf Erden'. The eleventh system shows the beginning of the tenth movement, with the lyrics 'e. lend sein auf Erden'. The twelfth system shows the beginning of the eleventh movement, with the lyrics 'e. lend sein auf Erden'. The thirteenth system shows the beginning of the twelfth movement, with the lyrics 'e. lend sein auf Erden'. The fourteenth system shows the beginning of the thirteenth movement, with the lyrics 'e. lend sein auf Erden'. The fifteenth system shows the beginning of the fourteenth movement, with the lyrics 'e. lend sein auf Erden'. The sixteenth system shows the beginning of the fifteenth movement, with the lyrics 'e. lend sein auf Erden'. The seventeenth system shows the beginning of the sixteenth movement, with the lyrics 'e. lend sein auf Erden'. The eighteenth system shows the beginning of the seventeenth movement, with the lyrics 'e. lend sein auf Erden'. The nineteenth system shows the beginning of the eighteenth movement, with the lyrics 'e. lend sein auf Erden'. The twentieth system shows the beginning of the nineteenth movement, with the lyrics 'e. lend sein auf Erden'. The twenty-first system shows the beginning of the twentieth movement, with the lyrics 'e. lend sein auf Erden'. The twenty-second system shows the beginning of the twenty-first movement, with the lyrics 'e. lend sein auf Erden'. The twenty-third system shows the beginning of the twenty-second movement, with the lyrics 'e. lend sein auf Erden'. The twenty-fourth system shows the beginning of the twenty-third movement, with the lyrics 'e. lend sein auf Erden'. The twenty-fifth system shows the beginning of the twenty-fourth movement, with the lyrics 'e. lend sein auf Erden'. The twenty-sixth system shows the beginning of the twenty-fifth movement, with the lyrics 'e. lend sein auf Erden'. The twenty-seventh system shows the beginning of the twenty-sixth movement, with the lyrics 'e. lend sein auf Erden'. The twenty-eighth system shows the beginning of the twenty-seventh movement, with the lyrics 'e. lend sein auf Erden'. The twenty-ninth system shows the beginning of the twenty-eighth movement, with the lyrics 'e. lend sein auf Erden'. The thirtieth system shows the beginning of the twenty-ninth movement, with the lyrics 'e. lend sein auf Erden'. The thirty-first system shows the beginning of the thirty-first movement, with the lyrics 'e. lend sein auf Erden'. The thirty-second system shows the beginning of the thirty-second movement, with the lyrics 'e. lend sein auf Erden'. The thirty-third system shows the beginning of the thirty-third movement, with the lyrics 'e. lend sein auf Erden'. The thirty-fourth system shows the beginning of the thirty-fourth movement, with the lyrics 'e. lend sein auf Erden'. The thirty-fifth system shows the beginning of the thirty-fifth movement, with the lyrics 'e. lend sein auf Erden'. The thirty-sixth system shows the beginning of the thirty-sixth movement, with the lyrics 'e. lend sein auf Erden'. The thirty-seventh system shows the beginning of the thirty-seventh movement, with the lyrics 'e. lend sein auf Erden'. The thirty-eighth system shows the beginning of the thirty-eighth movement, with the lyrics 'e. lend sein auf Erden'. The thirty-ninth system shows the beginning of the thirty-ninth movement, with the lyrics 'e. lend sein auf Erden'. The fortieth system shows the beginning of the fortieth movement, with the lyrics 'e. lend sein auf Erden'. The forty-first system shows the beginning of the forty-first movement, with the lyrics 'e. lend sein auf Erden'. The forty-second system shows the beginning of the forty-second movement, with the lyrics 'e. lend sein auf Erden'. The forty-third system shows the beginning of the forty-third movement, with the lyrics 'e. lend sein auf Erden'. The forty-fourth system shows the beginning of the forty-fourth movement, with the lyrics 'e. lend sein auf Erden'. The forty-fifth system shows the beginning of the forty-fifth movement, with the lyrics 'e. lend sein auf Erden'. The forty-sixth system shows the beginning of the forty-sixth movement, with the lyrics 'e. lend sein auf Erden'. The forty-seventh system shows the beginning of the forty-seventh movement, with the lyrics 'e. lend sein auf Erden'. The forty-eighth system shows the beginning of the forty-eighth movement, with the lyrics 'e. lend sein auf Erden'. The forty-ninth system shows the beginning of the forty-ninth movement, with the lyrics 'e. lend sein auf Erden'. The fiftieth system shows the beginning of the fiftieth movement, with the lyrics 'e. lend sein auf Erden'. The fifty-first system shows the beginning of the fifty-first movement, with the lyrics 'e. lend sein auf Erden'. The fifty-second system shows the beginning of the fifty-second movement, with the lyrics 'e. lend sein auf Erden'. The fifty-third system shows the beginning of the fifty-third movement, with the lyrics 'e. lend sein auf Erden'. The fifty-fourth system shows the beginning of the fifty-fourth movement, with the lyrics 'e. lend sein auf Erden'. The fifty-fifth system shows the beginning of the fifty-fifth movement, with the lyrics 'e. lend sein auf Erden'. The fifty-sixth system shows the beginning of the fifty-sixth movement, with the lyrics 'e. lend sein auf Erden'. The fifty-seventh system shows the beginning of the fifty-seventh movement, with the lyrics 'e. lend sein auf Erden'. The fifty-eighth system shows the beginning of the fifty-eighth movement, with the lyrics 'e. lend sein auf Erden'. The fifty-ninth system shows the beginning of the fifty-ninth movement, with the lyrics 'e. lend sein auf Erden'. The sixtieth system shows the beginning of the sixty-first movement, with the lyrics 'e. lend sein auf Erden'. The sixty-first system shows the beginning of the sixty-second movement, with the lyrics 'e. lend sein auf Erden'. The sixty-second system shows the beginning of the sixty-third movement, with the lyrics 'e. lend sein auf Erden'. The sixty-third system shows the beginning of the sixty-fourth movement, with the lyrics 'e. lend sein auf Erden'. The sixty-fourth system shows the beginning of the sixty-fifth movement, with the lyrics 'e. lend sein auf Erden'. The sixty-fifth system shows the beginning of the sixty-sixth movement, with the lyrics 'e. lend sein auf Erden'. The sixty-sixth system shows the beginning of the sixty-seventh movement, with the lyrics 'e. lend sein auf Erden'. The sixty-seventh system shows the beginning of the sixty-eighth movement, with the lyrics 'e. lend sein auf Erden'. The sixty-eighth system shows the beginning of the sixty-ninth movement, with the lyrics 'e. lend sein auf Erden'. The sixty-ninth system shows the beginning of the seventy-first movement, with the lyrics 'e. lend sein auf Erden'. The seventieth system shows the beginning of the seventy-second movement, with the lyrics 'e. lend sein auf Erden'. The seventy-first system shows the beginning of the seventy-third movement, with the lyrics 'e. lend sein auf Erden'. The seventy-second system shows the beginning of the seventy-fourth movement, with the lyrics 'e. lend sein auf Erden'. The seventy-third system shows the beginning of the seventy-fifth movement, with the lyrics 'e. lend sein auf Erden'. The seventy-fourth system shows the beginning of the seventy-sixth movement, with the lyrics 'e. lend sein auf Erden'. The seventy-fifth system shows the beginning of the seventy-seventh movement, with the lyrics 'e. lend sein auf Erden'. The seventy-sixth system shows the beginning of the seventy-eighth movement, with the lyrics 'e. lend sein auf Erden'. The seventy-seventh system shows the beginning of the seventy-ninth movement, with the lyrics 'e. lend sein auf Erden'. The seventy-eighth system shows the beginning of the eighty-first movement, with the lyrics 'e. lend sein auf Erden'. The seventy-ninth system shows the beginning of the eighty-second movement, with the lyrics 'e. lend sein auf Erden'. The eightieth system shows the beginning of the eighty-third movement, with the lyrics 'e. lend sein auf Erden'. The eighty-first system shows the beginning of the eighty-fourth movement, with the lyrics 'e. lend sein auf Erden'. The eighty-second system shows the beginning of the eighty-fifth movement, with the lyrics 'e. lend sein auf Erden'. The eighty-third system shows the beginning of the eighty-sixth movement, with the lyrics 'e. lend sein auf Erden'. The eighty-fourth system shows the beginning of the eighty-seventh movement, with the lyrics 'e. lend sein auf Erden'. The eighty-fifth system shows the beginning of the eighty-eighth movement, with the lyrics 'e. lend sein auf Erden'. The eighty-sixth system shows the beginning of the eighty-ninth movement, with the lyrics 'e. lend sein auf Erden'. The eighty-seventh system shows the beginning of the ninety-first movement, with the lyrics 'e. lend sein auf Erden'. The eighty-eighth system shows the beginning of the ninety-second movement, with the lyrics 'e. lend sein auf Erden'. The eighty-ninth system shows the beginning of the ninety-third movement, with the lyrics 'e. lend sein auf Erden'. The ninetieth system shows the beginning of the ninety-fourth movement, with the lyrics 'e. lend sein auf Erden'. The ninety-first system shows the beginning of the ninety-fifth movement, with the lyrics 'e. lend sein auf Erden'. The ninety-second system shows the beginning of the ninety-sixth movement, with the lyrics 'e. lend sein auf Erden'. The ninety-third system shows the beginning of the ninety-seventh movement, with the lyrics 'e. lend sein auf Erden'. The ninety-fourth system shows the beginning of the ninety-eighth movement, with the lyrics 'e. lend sein auf Erden'. The ninety-fifth system shows the beginning of the ninety-ninth movement, with the lyrics 'e. lend sein auf Erden'. The ninety-sixth system shows the beginning of the hundredth movement, with the lyrics 'e. lend sein auf Erden'. The ninety-seventh system shows the beginning of the hundredth movement, with the lyrics 'e. lend sein auf Erden'. The ninety-eighth system shows the beginning of the hundredth movement, with the lyrics 'e. lend sein auf Erden'. The ninety-ninth system shows the beginning of the hundredth movement, with the lyrics 'e. lend sein auf Erden'. The hundredth system shows the beginning of the hundredth movement, with the lyrics 'e. lend sein auf Erden'.

A comparison of Daniel Vetter's chorale setting with J. S. Bach's setting. Taken from Carl von Winterfeld. *Der evangelische Kirchengesang und sein Verhältnis zur Kunst des Tonsatzes. Dritter Theil: Der evangelische Kirchengesang im achtzehnten Jahrhunderte* (Leipzig: Breitkopf & Härtel, 1847), pp. 140–42. For a comprehensive discussion of the chorale's history see https://en.wikipedia.org/wiki/Liebster_Gott,_wann_werd_ich_sterben. Accessed 2 December 2021. Changes in Bach's Abgesang are significant, resulting in a setting one measure shorter than the model. See note below for a discussion of Bach's approach to setting contemporary chorales.

Form: Chorus/fantasia - A (T) - Recit (A) - Aria (B) - Recit (S) - Chorale (each voice gets 1 solo).
This cantata belongs to Bach's chorale cantata cycle (see notes).

Regarding Bach's tonal plan, Eric Chafe writes, "E major...represents a special choice of key for Bach, one made in full knowledge that the other movements of a cantata in that key will be on the subdominant side of the key...a feature that encourages the idea of descent (flatward motion) followed by ascent (the return to the original key). Cantata 8, "Liebster Gott, wann werd' ich sterben," for example, "descends" from E through C# minor to A major before returning to E. See Eric Chafe, *Analyzing Bach Cantatas* (New York: Oxford University Press, 2000), pp. 151–52.)

Alfred Dürr writes, "Like all Bach's cantatas for this Sunday, *Liebster Gott, wenn werd ich sterben* takes the Gospel account of the raising to life of the youth at Nain as an occasion for thoughts about one's own death. Unlike the earlier works discussed above (BWV 161 and 95), however, the cantata begins not with the desire for an early union with Jesus but rather with anxious questioning about death, which for the Christian, as one of 'old Adam's heirs', brings with it a consciousness of sin (nos. 1–3). All cares are dismissed, however, with reference to Jesus (no. 4) and to God's faithfulness, which is 'new every morning' (no. 5), one of many references in Bach's cantatas to Lamentations 3:23.

"The melody, by Daniel Vetter, organist of the Nicolaikirche in Leipzig, had been commissioned for the burial of the Cantor Jakob Wilsius, and was no doubt especially well known in Leipzig... Its expressiveness, which bears witness to the spread of Pietism at that time, distinguishes it clearly from the core hymns of Luther's time and of Orthodox Lutheranism, which are otherwise chiefly used in the chorale cantatas.

"...The four madrigalian middle movements are divided according to textual content and musical affect into two contrasting aria-recitative pairs. The first pair expresses anxious concern over death; the second pair, comfort derived from the certainty of God's faithfulness." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 551–553.

For John Elliott Gardiner's discussion of funeral bells ("Leichenglocken"), see *Bach: Music in the Castle of Heaven* (New York: Vintage Books, 2013), pp. 458–62. References to funeral bells, death knell, and/or striking of the last hour are found in BWV 8/1, 73/4, 95/5, 127/3, 161/4, 198/4 (flutes). Often pizzicato strings are involved. Regarding clock ticking or passage of time, see BWV 8/1, 95/5, 102/6, 105/4, 127/3, 161/4. According to the seventh edition of Frederick James Britten's *Old Clocks and Watches and Their Makers* (New York: Bonanza, 1956), "Nearly all bracket clocks before 1675 strike the hour, and sometimes the half hour, indicated by a single stroke on the bell or another bell. Quarter-striking is rare in this early period." (See p. 88.) "By 1675 the bracket clock had become established in all the essential characteristics which were to continue in production for more than a century" (See p. 89.)

"The various forms of striking set out in the section on bracket clocks are all found in long-case clocks..." (See p. 110.)

NBA I/23; BC A137a/b
16 S. after Trinity (BWV 161, 95, 8, 27)
*Ephesians 3:13–21 (Paul's prayer for the Ephesians; that they be spiritually strengthened)
*Luke 7:11–17 (Jesus raises young man of Nain from the dead)
Librettist: Unknown
FP: 24 September 1724 (St. Nicholas).
Repeat performances probably 1736/40, 17 September 1747 (reworked, D major).
See Petzoldt, "Bach-Kommentar," vol. 1, p. 474, Wolff, "Bach's Musical Universe," 148–49.

Flauto traverso.
NBA: Flauto piccolo/Flauto traverso (originally flauto piccolo)

Oboe d'amore I.

Oboe d'amore II.
Bach experienced much death in his family. See side note.

Violino I.

Violino II.

Viola.

Soprano.
Corno col Soprano

Alto.

Tenore.

Basso.

Continuo.

3.

A major

Unlike most of the chorales in Bach's works, the text and tune of "Liebster Gott" were written by two of Bach's contemporaries: Caspar Neuman (1648–1715) and Daniel Vetter (ca. 1650–1721), respectively. The melody is in a "modern," aria-like style, as was common of chorales written during this time. See side note.

Dominica 16 post Trinitatis.

"Liebster Gott, wenn ich sterben?"

8/1. 1. Oboes d'amore have running 16ths in imitation, probably signifying the second line of text: "My time runs on continuously."

Text painting: Pizzicato strings perhaps depict a ticking clock.

Hans-Joachim Schulze (with translation by David Kosviner) writes, "The melody, divided line by line, appears in a partially reshaped form in the opening movement of the cantata as a cantus firmus in the soprano; the other vocal parts provide a counterpoint and the melody itself is embedded in an independent, motivically homogenous instrumental setting. This instrumental framework takes place on two or, as the case may be, even three levels: Unending downward staccato triads in the muted high strings sound above a sparse bass foundation—in the late version of the cantata even as pizzicatos; these are joined by insistent tone repetitions in the high register of a flute, which only seldom change to arpeggios. Both instrumental registers evoke associations with a death knell. The pastoral character of the movement, with its 12/8 meter symbolizing perfection and calm, acts as a foil to this depressing scenario, as do the two oboes d'amore which—sometimes imitating each other, sometimes coupled to each other—offer, as it were, consolation from both sides and, through their steadfastness and continual presence, ensure safe conduct on the final journey. See Johann Sebastian Bach. *The Sacred Vocal Music Complete Edition. Cantatas and Motets* (Stuttgart: Carus Verlag, 2017), vol. 1, p. 517 (translation by David Kosviner).

E major B. W. L. F#7 B# dim. C# minor

Text painting: Martin Petzold suggests that the flute imitates "the unrest of a clock" ("Bach-Kommentar," vol. 1, 475). He disagrees with other writers who identify the sound as "funeral bells." See, for example, Dürr/Jones, 552–53 (more above).

6.

System 6, measures 9-11. The score is in 4/4 time with a key signature of two sharps (F# and C#). The top staff features a dense, rapid sixteenth-note pattern. The piano accompaniment consists of eighth-note and quarter-note figures in the right hand and eighth-note patterns in the left hand. The bass line is simple, with quarter notes and rests. Chord symbols are provided below the staff: C# major (measure 9), F# minor (measure 10), F#7 (measure 10), B7 (measure 11), and E major (measure 11).

Chord symbols: C# major, F# minor, F#7, B7, E major.

9.

System 9, measures 12-14. The score continues with the same instrumental textures. The piano accompaniment features more complex rhythmic patterns, including eighth-note and sixteenth-note runs. The bass line remains simple. Chord symbols are provided below the staff: A# dim.7 (measure 12), E major (measure 13), B. W. L. (measure 13), E7 (measure 14), and A major (measure 14).

Chord symbols: A# dim.7, E major, B. W. L., E7, A major.

12.

Pizz. strings halt briefly to allow soprano to start the phrase.

Chorale Phrase 1. Melody ornamented somewhat, doubled by corn.

Liebster Gott, wann werd' ich
NBA: wenn
Liebster Gott, wann
Liebster Gott, wann
Liebster Gott, wann

E7 A major A major E major E7 A major

This text paraphrases Isaac's statement in Genesis 27:2: "Behold, I am old; I do not know the day of my death."

15.

Text painting: Bach colors "die" with chromatic harmonies.

Chorale Phrase 2.

ster ben? Mei ne
werd' ich ster ben?
werd' ich ster ben?
werd' ich ster ben?

B7 E major A# dim.7 B major B7 B.W. 1 E major A# dim.7 B major B7

18.

Full ritornello

Zeit läuft im mer hin,
 Mei - ne Zeit läuft im - mer hin,
 Mei - ne Zeit läuft im mer hin,
 Mei - ne Zeit läuft im - mer, im - mer hin,

E major F#7 B major B major B7 E major E7 A major

21.

B7 E major E7 A major B.W. 1 D# dim.7 E major F#7

24.

Chord symbols: $G\#7$, $C\#$ minor, $C\#7$, $F\#$ minor, $F\#7$, $B7$

27.

Chord symbols: E major, $A\#$ dim.7, B.W. I., E major

Pizz. strings halt briefly to allow soprano to start the phrase.

Chorale Phrase 3.

und des

33. E7 A major E7 A major A major E major

Text painting: Bach colors "Adam's heirs" harmonically.

al - ten A - - dams Er - - ben,

und des al - - ten A - dams Er - - ben,

und des al - - ten A - - dams Er - - ben,

und des al - - ten A - - dams Er - - ben,

E major E7 A major B7 B.A.V. 1. E major A# dim.7 B major B7 E major

36.

Chorale Phrase 4. un - ter de - nen ich auch bin,

un - ter de - nen ich auch bin,

un - ter de - nen ich auch bin,

un - ter de - nen, un - ter de - nen ich auch bin,

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

39.

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

Full-length
ritornello,
(modified),
which
interrupts
the flow
of the text.

System 42, measures 42-46. The score is in 4/4 time with a key signature of two sharps (F# and C#). The first staff features a complex rhythmic pattern of sixteenth notes. The second staff has a melodic line with eighth and sixteenth notes. The third and fourth staves continue the melodic development. The fifth staff is a bass line with eighth notes. The sixth staff is empty. The seventh staff is empty. The eighth staff is empty. The bottom staff is a bass line with eighth notes. Chord labels below the bottom staff are: C#7, Fx dim., G# minor, G#7, C# minor, C#7.

System 45, measures 47-51. The score is in 4/4 time with a key signature of two sharps (F# and C#). The first staff features a complex rhythmic pattern of sixteenth notes. The second staff has a melodic line with eighth and sixteenth notes. The third and fourth staves continue the melodic development. The fifth staff is a bass line with eighth notes. The sixth staff is empty. The seventh staff is empty. The eighth staff is empty. The bottom staff is a bass line with eighth notes. Chord labels below the bottom staff are: F#7, B major, B major, B.W. I., E# dim.7, B major.

ei - ne klei - ne Weil

dass sie ei - ne klei - ne Weil

dass sie ei - ne klei - ne Weil

dass sie ei - ne klei - ne Weil

Chorale Phrase 7. arm und

F#7 G# minor B major E major A# dim.7 B7

57.

e - lend sein auf Er - den,

arm und e - lend sein auf Er - den,

arm und e - lend sein auf Er - den,

arm und e - lend sein auf Er - den,

E major E major B# dim.7 B.A.V. I. G#7 C# minor

Chorale Phrase 8. und dann

NBA:
denn

63.

G#7

C# minor

C#7

F# minor

B# dim.7

C# minor

E7

sel - ber Er de wer - den.

und dann sel - ber Er de wer - den.

und dann sel - ber Er de wer - den.

und dann sel - ber Er de wer - den.

A major

B major

E major

B.W. G.

B7

E major

E major

E7

66.

Pizz. strings halt briefly at end as if the clock has stopped.

A major E7 A major E major

Tenor Aria (Based on Chorale vv. 2 & 3).

•Death: The body even now bends toward the dust (8/2). See above note for a description of the contrasting aria-recitative pairs in this cantata.

8/2.

ARIA.

Oboe d'amore.

Tenore.

Ritornello

Continuo.

pizzicato.

C# minor B7

The plucked motive of the opening movement, whether representing funeral bells or a ticking clock, continue here in the continuo.

B. W. V.

Text painting: Pizzicato continuo perhaps depict ticking clock (as in first movement).

Movements 1 & 2 both begin with questions, the first addressed to God, the second to the speaker him/herself ("I"). Martin Petzoldt notes that the movements thus correspond to movements 5 & 6: in movement 5 the speaker addresses the world with an imperative, in movement 6, the speaker addressed God. See *Bach-Kommentar*, vol. 1, p. 476.

6.

E7 A major C#7 F# minor B# dim.7 C# minor

Text painting: Sharp intake of breath like an emotional snuffle.

11.

Was willst du dich mein Geist ent set zen,

C# minor C# minor

16.

was willst du dich ent set zen, was willst du dich mein Geist ent set zen, was

C# minor

20.

willst du dich mein Geist ent set zen, wenn meine letzte Stunde schlägt? Was

C# minor

25.

willst du dich mein Geist ent set zen, wenn meine letzte Stunde

C# minor F#7 B major B7 E major

Text painting: Singer's separated 8th notes depict the striking of the hour; the oboe d'amore plays corresponding staccato notes on downbeats while filling in the texture.

29. schlägt? Was willst du dich mein

B7 E major B7 E major

33. Geist ent - set - zen, wenn mei - ne letz - te Stun - de schlägt? Ritornello

F#7 B major B7 E major E7 A major

37. Mein Leib neigt läg -

B7 E major B7 E major B# dim.7

"Dying daily" is perhaps an allusion to 1 Cor. 15:31b.

42. lich sich zur Er - den, und da muss sei - ne Ruh' statt wer - den, wohin

C# minor D#7... B7 E major

Text painting: Declining health is depicted with drooping, sighing figures.

47. man so viel tau -

G#7 C# minor B major B7

Text painting: Parallel 16ths & vocal melisma (taken from the ritornello) depict thousands who have died.

51.

51. Melisma for "thousands."

send trägt, wo hin man so viel tau

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

55.

55. Ritornello

send, viel tau - send trägt.

G# minor Fx dim.7 D#7

59.

59. Text painting: Declining health is depicted with drooping, sighing figures.

Mein Leib neigt täg - lich sich zur Er - den, mein

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

64.

64. Leib neigt täg - lich sich zur Er - den, und da muss sei - ne Ruh' - statt

B7 E major G#7 C# minor

69.

69. Text painting: Sustained note for "place of rest." Oboe & singer exchange material briefly.

werden, sei - ne Ruh' - statt, und da - muss sei -

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

B. W. I.

74.

Text painting: Melisma to depict "thousands."

ne Ruß statt wer den, wo hin, wo hin man so viel tau

F# minor F#7 B major B7 E major E7

78.

send trägt, wo hin man so viel tau

A major C#7 F# minor B7 B# dim. G#7 C# minor

Melisma for "thousands."

82.

send, viel tausend trägt.

Ritornello

C# minor C# minor

87.

B7 E7 A major C#7 F# minor

91.

B# dim.7 G#7 C# minor B.W. L. C# minor

Hans-Joachim Schulze writes, "In the first recitative, which is accompanied by the strings, strange modulations characterize the searching question concerning the fate of those left behind in this world." See *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition. Cantatas and Motets* (Stuttgart: Carus Verlag, 2017), vol. 1, p. 517; from H.-J. Schulze, *Die Bach-Kantaten. Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*, Leipzig and Stuttgart, 2006 (translation by David Kosviner).

Chromatic
Saturation in the
vocal part in 8 mm.

8/3. **RECITATIVO.** Alto Recit. (Based on Chorale v. 3.) •Anxiety concerning death (8/3). No explicit connection to the widow in the Gospel reading except expressions of fear, worry, and pain in the face of death and its consequences for the family.

Violino I. *p*

Violino II. *p*

Viola. *p*

Alto.

Continuo.

col arco.

NBA: Sorge

Zwar fühlt mein schwaches Herz Furcht, **Sorgen**, Schmerz: wo wird mein Leib die Ruhe
Indeed feels my weak heart fear, worry, (and) pain: Where will my body (its) rest

D# major D#7 Fx dim.7 D#7

4.

finden? wer wird die Seele doch vom auf-ge- legten Sünden Joch be- frei-en und ent- binden? Das
find? Who will (my) soul indeed from (its) (oppressing) yoke-of-sin set-free and unbind? What's

G# minor E# dim.7 C#7 F# minor B minor C# major
Phrygian cadence for question about sin.

7.

Meine wird zerstreut, und wo hin werden meine Lieben in ih- rer Trau- rigkeit **zerstreut** ver- trieben?
mine will-be scattered, and whereto will my loved-ones in their sorrow be-separated, dispersed?

NBA: zertrennt

G# dim.7 A minor C# dim.7 D minor E major
Phrygian cadence for question about fate of family.

Bach often uses phrygian cadences for questions.



Bass Aria (Based on Chorale v. 4.) •Away anxieties! Jesus calls me to a glorious future! (8/4). Complete change of mood; the speech is in the imperative mood (as opposed to the indicative mood of movements 1–3), addressing cares/anxieties & the morning.

8/4. ARIA.

Italianate ritornello movement with gigue-like rhythm, homophonic texture with soloistic (concertante) flute. Martin Petzoldt notes the similarity of the flute's role (in relation to strings and singer) to that of the oboe in BWV 78 two weeks earlier. See "Bach-Kommentar," vol. 1, p. 477. With its fast patter-like diction, the movement approaches the style of comic opera (compare BWV 181/1), perhaps intended to convey the futile/vain nature of earthly concerns. Bach's reference to "lovely Dresden ditties" may be in this same vein. See Forkel's biography of Bach in "New Bach Reader," p. 461.

Flauto traverso.

Violino I.

Violino II.

Viola.

Basso.

Continuo.

1.

Ritornello

A major 5 (B7)

4.

7.

10.

E major E major B7

13.

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

G-naturals provides chromatic inflections in this movement.

16.

E major A major B

Doch wei - chet ihr tol - len ver - geb - - lichen Sor - gen,

[illegible]

22. 3: D# dimi. 7 3: E7 A major 4 3 7

geb - lichen Sor - gen, doch wei - - - chet, weicht ihr tol - - - len vergeblichen

A major B7 E major 6 5

25.

Sor gen, vergeb-lichen Sor

B7 B.W. 1. E major

Alfred Dürr notes, "The words 'My Jesus calls me, who would not go?' in the fourth movement—in place of Neumann's 'Should I not go to Jesus?' ('Sollt ich nicht zu Jesu gehn?')—may be regarded as a reference to Jesus's words in the Gospel reading for the day, 'I say to you, arise' (Luke 7:14)." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 552.

28. 233

Text painting: Fast, syllabic declamation for reference to Jesus' utterance.

gen! Mich ru - fet mein Je - sus: wer soll - te nicht gehn? wer

E major 6 6 E major 6

30.

soll - te nicht gehn? mich ru - fet mein Je - sus: wer soll - te nicht gehn? wer soll - te nicht

E major 6 7 7 E major 6 6 7

32.

gehn? wer soll - te nicht, wer soll - te nicht? mich ru - fet mein Je - sus: wer soll - te nicht

B7 7 6 6 E major 6 6

B.W. 1.

34.

gehu? wer soll - te nicht gehu? mich ru - fet mein Je - sus: wer soll - te nicht gehu? wer

E major

36.

Ritornello

soll - te nicht gehu? Nichts

E major A# dim.7 B7 E major

39.

was mir gefällt, besitzt die Welt, nichts was mir gefällt, besitzt die Welt, be - sit - zet die Welt,

A major F# major B minor C#7 F# minor

42.

235

Text painting: Rests to depict "nothing."

nichts, nichts, nichts, nichts, was mir ge - fällt, be - sit - zet die Welt! Er -

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

44.

scheine mir se - li - ger fröh - li - cher Mor - - - gen, er - scheine mir se - li - ger

F#7 B minor F# minor G#7

46.

fröh - li - cher Mor - - - gen, ver - klä -

C#7 B.A.V. L. F# minor

ret und herrlich vor Je-su zu stehn, vor Je-su zu stehn, vor Je-su zu stehn, verklä

F# minor F# minor B7 E7 B minor C#7 F# minor

51.

ret und herrlich vor Je-su, vor Je-su zu stehn.

Ritornello

F# minor F# minor B7 E7 B minor C#7 F# minor

54.

ret und herrlich vor Je-su, vor Je-su zu stehn.

A major A major B7

57.

Musical score for measures 57-59. The score is written for a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is E major (three sharps). The tempo is marked 'Allegro'. The notation includes various musical symbols such as notes, rests, and accidentals. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

60.

E major

B7

Musical score for measures 60-62. The score is written for a grand staff and a piano accompaniment. The key signature is E major. The notation includes various musical symbols such as notes, rests, and accidentals. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

63.

E major

E major
B.W. I.

Musical score for measures 63-65. The score is written for a grand staff and a piano accompaniment. The key signature is E major. The notation includes various musical symbols such as notes, rests, and accidentals. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

66.

Chord symbols: E7, E major, B7, E major, A# dim.7, B7

69.

Opening material returns

Chord symbols: E major, A major

Lyrics: Doch wei - chet ihr tol - len ver geb - lichen Sor - gen,

72.

Chord symbols: D# dim.7, E7, A major, A major

Lyrics: doch wei - chet ihr tol - len ver

75.

geb - lichen Sor - gen, doch wei - chet, weicht ihr tol -

A major 6 A major 6 6 5

78.

Ich hab' mich vergeblich um dich bemüht, vergeblich um dich bemüht, vergeblich um dich bemüht.

len vergeblichen Sor - gen, vergeblichen Sor -

6/8 4/2 6/8 A major 6

81. E7

gen! Mich ru-fet mein Je-sus: wer sollte nicht gehn? wer sollte nicht gehn? mich

ruft mein Jesus: wer sollte nicht gehn? wer sollte nicht gehn? wer sollte nicht gehn? mich ruft mein

A major A major E7 A major

87.

Jesus: wer sollte nicht gehn? wer sollte nicht gehn? mich ruft mein Jesus: wer sollte nicht gehn? wer sollte nicht gehn?

A major

90.

gehn? wer sollte nicht gehn?

A major D# dim.7 B.W. I. E7 A major A major

Singer ends on the 3rd of chord to imitate the inflection of the question.

The soprano is often the voice of the Soul.

241

8/5. **RECITATIVO.** Soprano Recit. (Based on Chorale v. 4.) •Rejecting the world; looking to blessings hereafter (8/5). The speech is in the imperative mood (as opposed to the indicative mood of movements 1–3), addressing the world.

Soprano.

Continuo.

1. Behalte nur o Welt das Meine! Du nimmst ja selbst mein Fleisch und mein Gebeine, so
Keep then, O world, what's mine! You take, after-all, even my flesh and my bones, so

4. nimm auch mei-ne Ar-muth hin; ge-nug, dass mir aus Got-tes Über-fluss das höchste Gut noch werden
take also my poverty away! Enough, that to-me out-of God's abundance the highest good yet happen

7. muss, genug, dass ich dort reich und se-lig bin. Was a-ber ist von mir zu er-ben, als meines
must; enough, that I there rich and blessed (shall) be. What, however, is (there) from me to inherit, other-than my

10. Got-tes Va-ter-treu? Die wird ja al-le Mor-gen neu, und kann nicht ster-die-ben.
God's paternal-faithfulness? It becomes indeed all mornings new and can not die-ben.

Chorale (v. 5; largely following the setting by Vetter; see note at movement 1 for a comparison). •Prayer: Lord of life and death, let me die well (8/6). The speech is again in the imperative mood, addressing God in prayer.

8/6. **CHORAL.**

Soprano.

Violino I. Flauto traverso in 8^a.

Oboe d'amore I. Corno col Soprano.

Alto.

Violino II. Oboe d'amore II. col'Alto.

Tenore.

Viola col Tenore.

Basso.

Continuo.

Herrscher ü-ber Tod und Le-ben, mach' ein-mal mein En-
Herrscher ü-ber Tod und Leben, mach' ein-mal mein
Herrscher ü-ber Tod und Leben, mach' ein-mal mein
Herrscher ü-ber Tod und Leben, mach' ein-mal mein

E major

B.W. 1.

E major

F#7

Bach's setting emphasizes the "modern" aria-like style of chorales written in Bach's time, with each phrase beginning after the continuo plays the downbeat. For more about Bach's approach to setting contemporary chorales, see side note above at movement 1.

5.

de gut, lehre mich den Geist auf-ge- ben mit recht wohl-ge- lass

En-de gut, lehre mich den Geist auf- geben mit recht wohl-ge-

En-de gut, lehre mich den Geist auf- geben mit recht wohl-ge-

En-de gut, lehre mich den Geist auf- geben mit recht wohl-ge-

B major E major E major F#7

Bach departs from Vetter's setting, which had T/B followed by S/A. Changes in the Abgesang are significant, resulting in a setting that is one measure shorter than the model. See the two versions compared above & "Bach Kommentar," vol. 1, 478-79.

10.

Abgesang of bar form

temMuth. Hilf, dass ich ein ehr- lich Grab neben frommen Christen hab' und auch

fasstemMuth. Hilf, dass ich ein ehr- lich Grab neben frommen Christen hab'

fasstemMuth. Hilf, dass ich ein ehrlich Grab neben frommen Christen hab'

fasstemMuth. Hilf, dass ich ein ehrlich Grab neben from- men Christen hab'

B major G# major C# minor F#7 B major

Bach's changes to Vetter's setting here allow the bass to depict "going down into the grave" as referenced in the text.

15.

Text painting: Bach colors the last couplet with chromatic harmonies.

end- lich in der Er- de nimmer mehr zu Schan- den wer- de.

und auch endlich in der Er- de nimmer mehr zu Schan- den wer- de.

und auch endlich in der Er- de nimmer mehr zu Schan- den wer- de.

und auch endlich in der Er- de nimmer mehr zu Schan- den wer- de.

B7 E major B# dim.7 G# major A major A major B major B7 E major A# dim.7 E major

B. W. 1. E7

Fx dim.7