

NBA I/9; BC A55a/b

Easter Sunday (BWV 4, 31, 249)

*1 Corinthians 5:6–8 (Christ, our paschal lamb, has been sacrificed)

*Mark 16:1–8 (The resurrection of Christ)

Librettist: Salomo Franck (see notes)

FP: 21 April 1715 (Weimar Palace Chapel)

Performed again in Leipzig 9 April 1724 (St. Nicholas in the morning and St. Thomas at afternoon Verspers), after the St. John Passion on Good Friday. Also 1731.

In Weimar, it was notated in Tief Kammerton, where A = ca. 390, so notated in E-flat major.

Instrumentation (changed in later versions, though details are unclear. See Dürr/Jones, 269):

Tromba I, II, III 1/1, 2/1, 3/1
Timpani
Ob I, ad lib. Ob. d'amore
Ob II, or ob. d'amore ad lib.
Tromba ad lib. Trba. I, II, III
Bassoon ad lib. Timp.
Vln I, II Ob. I, II, III
Vla I, II Taille ad lib. Taille ♯, Fag.
Cello in ripieno Viol. I, II
SSATB Va. I, II, Vc. I, II
Continuo Continuo

Despite the full, festive orchestration, the music is given a light character with 6/8 meter.

J.S. Bach Cantata No. 31 Der Himmel lacht, Die Erde jubiliert

For additional notes on the cantata's literary theme, see side note.

In contrast to the earnest beginning of Cantata 4, BWV 31 begins directly with the full joy of Easter. The full orchestration reinforces the mood of celebration, encompassing 3 choirs of instruments: trumpets and timpani, double reeds (in 5 parts!), strings (with divided violas, likewise in 5 parts) with continuo. A unison fanfare-like theme (very much like Vivaldi) leads into a second, more figurative one; next the two are combined and, at the end, the opening sections reappear in reverse order (also something Vivaldi does). It ends with the unison, Vivaldi-like theme. The movement is a kind of free concerto.

1. Sonata Allegro

Figura corta (see note)

tutti

C major (The work was conceived in Weimar in Chorton (see note). The prevalence of C major in the work is significant (see note).

Theme 1: Fanfare theme (Intrada) is like a wakeup call, its rising theme perhaps a representation of resurrection. All instruments in unison, like Vivaldi.

For more about intrada themes, see note.

C major

The interplay inherent in concerto style suggests the comprehensive involvement in celebrating Easter, as referenced in the libretto of the opening choral movement: heaven and earth rejoice.

Ob., Viol.

Trp I

Trp II

Trp III

C major

C major

Trp.

Ob., Viol.

16th-note theme passed to oboes and violins.

Two themes are combined.

C major

C major

J.S. Bach - Church Cantatas BWV 31

13

Trps & Timp

A minor
E major

B major

E minor

C major

16

C major

D pedal...

19

Trumpets & Timp tacet...

G major

22

Trb. Trps

G major

G7

C major

C7

25

Ob., Viol., Va.

F major

A7

D minor

A pedal...

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28

Trps & Timp tacet...

Ob., Viol.

tr

D minor D7 G major G7

This musical score shows measures 28 through 31 of 'The Rose Tree'. The score is written for three staves: a top staff (likely for woodwinds or strings), a middle staff (labeled 'Ob., Viol.'), and a bottom staff (bass line). The key signature changes from D minor to G major between measures 30 and 31. The bottom staff includes harmonic markings: 'D minor' under measure 28, 'D7' under measure 29, 'G major' under measure 30, and 'G7' under measure 31. The top staff has a red annotation 'Trps & Timp tacet...' above measures 29 and 30. The middle staff features a trill (tr) in measure 31. The bottom staff shows a melodic line with various intervals and rests.

[illegible]

The image shows a musical score for the song "The Rose Tree". It features three staves: a Treble staff at the top, and a grand staff (Treble and Bass) at the bottom. The Treble staff begins with a treble clef and a key signature of one sharp (F#), indicating C major. The grand staff begins with a bass clef and a key signature of one sharp (F#), indicating A minor. The score is marked with measure numbers 34, 35, 36, and 37. Above the Treble staff, the instrument "Trb." (Trumpet) is indicated. The music includes various notes, rests, and articulations such as trills (tr) and triplets (7). A section labeled "B" is marked above the Treble staff in measure 36. The key signature changes from C major to E major in measure 37, indicated by two sharps (F# and C#) in the Treble staff. The overall style is a simple, melodic arrangement suitable for a classroom or small ensemble.

37

Trb.

A minor

A minor

This musical score shows measures 37 through 40. Measure 37 begins with a treble clef and a key signature of one sharp (F#). The melody in the treble staff features a series of eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment. Measures 38 and 39 continue this pattern, with the melody moving up and down the scale. Measure 40 is marked with a red bracket and the label 'Trb.' above it, indicating a transition or a specific instruction for the trumpet part. The key signature changes to A minor (no sharps or flats) for measures 38, 39, and 40, as indicated by the red text 'A minor' below the staff.

40

A minor

B7

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Trb.

43

E major A minor A7 C# dim.7 A7

46

Trps & Timp tacet...

D minor D7 G minor D minor G7 C major

Ob., Viol., Va.

Trb. Trp I: Theme 2

49

C7 F major C major

The 2 themes appear in reverse order.

52

+Trp II

+Trp III

Trb.

Ob., Viol.

C major C major C major

J.S. Bach - Church Cantatas BWV 31

55

Theme 1.

Trps in unison.

C major D7 G major A minor E major B7

58

E minor (G7) C major F major G7

61

All intruments in unison on Fanfare theme (like Vivaldi).

C major C major

65

C major

The mood continues in the opening chorus, where Bach adds a vocal choir in 5 parts to the full orchestra. The opening words are set fugally. After some intervening material, the opening music reappears for "Der Schöpfer lebt" ("the Creator lives"). The tempo slows abruptly at "He who chose the grave for his rest...", then returns to allegro at "The most holy One cannot experience decay." At the close, the instruments repeat the initial phrase (without voices) to round out the structure.

2. Coro

Allegro

• Resurrection of Christ: Heaven and earth rejoice (31/2).

Permutation Fugue Subject Part B

31/2.

Rhyme Scheme:
ABABCC

Soprano I

Musical Form (bar form with reprise but relatively independent sections like a motet):

A (mm. 1–21, text lines 1 & 2).

Permutation fugue **Soprano II** with free polyphony at end

A (mm. 22–42, text

lines 3 & 4). Fugue section repeated

B (mm. 42–50, text lines 5 & 6).

Adagio, mostly homophonic

C (mm. 51–63, text line 6).

Allegro, canonic texture **Alto**

A' (mm. 63–71).

Reprise of mm. 1–8.

The instrumental parts are partly independent but do not lead in the vocal sections.

See Dürr/Jones 269–70.

Tenore

Basso

For biblical background, see note.

Trba. I, II, III, Timp.
Ob. I, II, III, Taille, Fag.
Viol. I, II, Va. I, II
Vc. I, II, Continuo

Der Him - mel lacht, die Er -
the heavens re - joice, the earth

No opening ritornello. Text painting: Melisma for "laugh."

Der Him - mel lacht, der Him - mel lacht,
The heavens re - joice, the heavens re - joice,

Der Him - mel lacht,
The heavens re - joice,

Der Him - mel lacht,
The heavens re - joice,

Der Him - mel lacht,
The heavens re - joice,

Allegro

tutti Continuo

C major D7 G major

3

de ju - bi - lie - ret, der Him - mel lacht,
is filled with glad - ness, the heavens re - joice,

die Er - de ju - bi - lie - ret, der Him - mel lacht, die Er - de ju - bi -
the earth is filled with gladness, the heavens re - joice, the earth is filled with

der Him - mel lacht,
the heavens re - joice,

der Him - mel lacht,
the heavens re - joice,

der Him - mel lacht,
the heavens re - joice,

Tutti

(A7) D minor C major D7

6

Permutation Fugue Subject Part C

der Him - mel lacht, die Er - de ju - bi - lie - ret, der Him - mel lacht, der Him - mel
the heavens re - joice, the earth - is filled with gladness, the heavens rejoice, the heavens re -

lie - ret, der Him - mel lacht, der Him - mel
glad - ness, the heavens rejoice, the heavens re -

die Er - de ju - bi - lie - ret, der Him - mel lacht, der Him - mel
the earth - is filled with glad - ness, the heavens rejoice, the heavens re -

der Him - mel lacht,
the heavens re - joice,

der Him - mel lacht,
the heavens re - joice,

Trb.
(Ob., Fag., Viol., Va. col Coro)

Tutti

G major G7 A7 D minor C major

9

A

lacht,
joice,

lacht,
joice,

lacht,
joice, +Vla II, Taille ad lib.

+Vla I, Ob III ad lib.

der Him - mel
the heavens re -

der Him - mel lacht,
the heavens re - joice,

die Er - de ju - bi - lie - ret, der Him - mel
the earth is filled with gladness, the heavens re -

die Er - de ju - bi - lie - ret, der Him - mel
the earth is filled with gladness, the heavens re -

A Instruments double...

Trps & Timp

Va.

C major G major G7 (A7) D minor D minor C major

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12

+Vln II, Ob II ad lib.

der Him - mel lacht, die Er -
the heavens re - joice, the earth

lacht, die Er - de ju - bi - lie -
joice, the earth is filled with glad -

lacht, der Him - mel lacht,
joice, the heavens re - joice,

lacht, die Er - de ju - bi - lie - ret, der Him - mel lacht, die Er - de
joice, the earth is filled with glad - ness, the heavens re - joice, the earth is

(Va. col Tenore)

C major D7 G major G7 A7 D minor

15

15. +Vln I, Ob I ad lib.

der Him - mel lacht, die Er -
the heavens re - joice, the earth

- de ju - bi - lie - ret, der Him - mel lacht, die Er - de ju - bi - lie -
is filled with gladness, the heavens re - joice, the earth is filled with glad -

- ret, der Him - mel lacht, der Him - mel lacht, der Him - mel
- ness, the heavens re - joice, the heavens re - joice, the heavens re -

der Him - mel lacht,
the heavens re - joice,

ju - bi - lie - ret, der Him - mel lacht, der Him - mel lacht, der Him - mel
filled with glad - ness, the heavens re - joice, the heavens re - joice, Trps tacet... the heavens re -

C major E7 D7 G major

de ju - bi - lie - ret und was sie trägt in ih - rem Schoß, -
 is filled with glad - ness, and all cre-a-tion shouts for joy, -

ret, die Er - de ju - bi - lie - ret und was sie trägt in ih - rem
 ness, the earth is filled with gladness, and all cre-a-tion shouts for

lacht, die Er - de ju - bi - lie - ret und was sie trägt in ih - rem
 joyce, the earth is filled with glad - ness, and all cre-a-tion shouts for

die Er - de ju - bi - lie - ret und was sie trägt in ih - rem
 the earth is filled with glad - ness, and all cre-a-tion shouts for

lacht, die Er - de ju - bi - lie - ret und was sie trägt in ih - rem
 joyce, the earth is filled with glad - ness, and all cre-a-tion shouts for

(Va. coll' Alto)

A minor D7 G major G7 C major D7

Text painting: 4 lower voices set homorhythmically against S1 to depict what the earth "carries in her bosom," perhaps a reference to Christ in the grave.

B Fugue repeats with text lines 3 & 4 (mm. 1-21 = mm. 22-42).

und was sie trägt in ih - rem Schoß; der Schöp-fer lebt,
 and all cre-a-tion shouts for joy. The Sav-iour lives,

Schoß, und was sie trägt in ih - rem Schoß; der Schöp-fer lebt,
 joy, and all cre-a-tion shouts for joy. The Sav-iour lives,

Schoß, und was sie trägt in ih - rem Schoß; der Schöp-fer lebt,
 joy, and all cre-a-tion shouts for joy. The Sav-iour lives,

Schoß, und was sie trägt in ih - rem Schoß; der Schöp-fer lebt,
 joy, and all cre-a-tion shouts for joy. The Sav-iour lives,

Schoß, und was sie trägt in ih - rem Schoß; der Schöp-fer lebt,
 joy, and all cre-a-tion shouts for joy. The Sav-iour lives,

tr Trb. tutti

G major G major C major

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23

der Höch - ste tri - um - phie - ret, der Schöpfer
to glo - ry He as - cend - eth, the Sav - iour

der Schöpfer lebt,
the Sav - iour lives,

der Höch - ste tri - um - phieret, der Schöpfer
to glo - ry He as - cend - eth, the Saviour

der Schöpfer
the Saviour

der Schöpfer
the Saviour

der Schöpfer
the Saviour

Tutti

C major D7 G major G major A7 D minor G7 C major

26

lebt,
lives,

der Schöp - fer lebt, der Höch - ste tri - um -
the Sav - iour lives, to glo - ry He as -

lebt, der Höch - ste tri - um - phie -
lives, to glo - ry He as - cend -

lebt,
lives,

der Höch - ste tri - um - phie -
to glo - ry He as - cend -

lebt,
lives,

C major D7 G major A7 D minor G7

29

C

phie-ret, der Schöpfer lebt, der Schöp-fer lebt,
ce-nd-eth, the Sav-iour lives, the Sav-iour lives,

- ret, der Schöpfer lebt, der Schöp-fer lebt,
 - *eth, the Sav-iour lives, the Sav-iour lives,*

- ret, der Schöpfer lebt, der Schöpfer lebt,
 - *eth, the Sav-iour lives, the Sav-iour lives,* +Vla II, Taille ad lib.

der Schöpfer lebt, der Schöpfer lebt, der Höch-
the Sav-iour lives, the Saviour lives, to glo-

der Schöpfer lebt, der Höch- ste tri-um- phie -
the Sav-iour lives, to glo- - ry He as-cend -

Tutti

C major C major D major G major (A7)
 D minor

32

+Vln II, Ob II ad lib.

+Vla I, Ob III ad lib.

der Schöpfer lebt, der Höch- ste tri-um-
the Saviour lives, to glo- ry He as-

der Schöp-fer lebt, der Höch- ste tri-um-
the Sav-iour lives, to glo- ry He as-

- ste tri-um- phieret, der Schöp-fer lebt, der Schöp-fer lebt,
 - *ry He as-cend-eth, the Sav-iour lives, the Sav-iour lives,*

- - - ret, der Schöp-fer lebt, der Höchste tri-um- phie - ret, der Schöpfer
 - - - *eth, the Sav-iour lives, to glo-ry He as-cend-eth, the Saviour*

Trps & Timp *tr* Trps & Timp tacet...
 (Va. col Tenore)

C major C major D major G major A7
 G major

J.S. Bach - Church Cantatas BWV 31

12

35

+Vln I, Ob I ad lib.

37.

der Schöp-fer lebt,
the Sav-iour lives,

der Höch- - ste tri-um- phieret, der Schöp-fer lebt, der Höch- - ste tri-um-
to glo- - ry He as- cendeth, the Sav-iour lives, to glo- - ry He as-

phie- - - - - ret, der Schöp-fer lebt, der Schöp-fer lebt,
cend- - - - - eth, the Sav-iour lives, the Sav-iour lives,

der Schöp-fer lebt,
the Sav-iour lives,

lebt, der Höch- ste tri-um- phie - ret, der Schöp-fer lebt, der Schöpfer lebt,
lives, to glo- ry He as- cend - eth, the Sav-iour lives, the Sav-iour lives,

Trps & Timp

Trps & Timp tacet...

D minor G7 C major C major (D7)

Text line 4.

der Höch- - ste tri-um- phie - - - - - ret und ist von
to glo- - ry He as- cend- - - - - eth, triumphant

phie- - - - - ret, der Höch- - ste tri-um- phieret und
cend- - - - - eth, to glo- - ry He as- cendeth, tri-

der Schöp-fer lebt, der Höch- - ste tri-um- phie - - - - - ret und
the Sav-iour lives, to glo- - ry He as- cend- - - - - eth, tri-

der Höch- ste tri-um- phie - - - - - ret und
to glo- ry He as- cend- - - - - eth, tri-

der Schöp-fer lebt, der Höch- ste tri- - um- phie - - - - - ret und
the Sav-iour lives, to glo- ry He as- cend- - - - - eth, tri-

(Va. coll' Alto)

E7 A minor D7 G major G7

C major

D7

G major

G major

Trps & Timp

43

Based on IS Adagio

Martin Petzoldt notes that the altar in the St. Nicholas church (until 1789) had an altar with the inscription "Requies ejus gloriosa," a phrase based on Isaiah 11:10 ("his rest/resting place will be glory"). See "Bach-Kommentar" 2:681–82. *Adagio*, with instruments doubling *Adagio* (motet-style) used to depict the grave. The tonality is in minor, trumpets and timpani are silent.

G major

G# dim.7 A minor

A minor

A7

Soprano leads with an arioso-like line.

text painting:
descending
pass line to
depict Christ
choosing to
rest in the
grave. (For
a general trans-
lation of the
text, see
Finger,
Handbook
to Bach's
Sacred
Antata
texts.")

46

kann nicht ver - we - sen, der Hei - lig - ste kann nicht
hath now a - ris - en, the King of Kings hath now

ste kann nicht ver - we - sen, der Hei - lig - ste kann nicht ver -
Kings hath now a - ris - en, the King of Kings hath now a -

ste kann nicht ver - we - sen, der Hei - lig - ste kann
Kings hath now a - ris - en, the King of Kings hath

ste kann nicht ver - we - sen, der Hei - lig - ste kann
Kings hath now a - ris - en, the King of Kings hath

ste kann nicht ver - we - sen, der Hei - lig - ste kann
Kings hath now a - ris - en, the King of Kings hath

D minor

D minor

For the significance of D minor, see side note.

48

ver - we - sen, der sich das Grab zur Ruh er - le - sen,
a - ris - en, no long - er is the grave His pris - on.

we - sen, der sich das Grab zur Ruh er - le - sen,
ris - en, no long - er is the grave His pris - on.

nicht ver - we - sen, der sich das Grab zur Ruh er - le - sen,
now a - ris - en, no long - er is the grave His pris - on.

nicht ver - we - sen, der sich das Grab zur Ruh er - le - sen,
now a - ris - en, no long - er is the grave His pris - on.

nicht ver - we - sen, der sich das Grab zur Ruh er - le - sen,
now a - ris - en, no long - er is the grave His pris - on.

D minor

G major

C major

Bach expounds repeats the last line of text, repeating it in an allegro fugato, instruments doubling. The opposition to the natural process of decay (as referenced in the text) is depicted with accents opposed to the meter: syncopated accents on beats 2 and 4. The fast tempo suggests life in opposition to the natural decomposition of death. The order of entries is downward, until the last, extended statement in the top voice.

51 **E Allegro** 51.

der Hei - lig - ste kann nicht ver - we - - - - - sen, der
The King of Kings hath now a - ris - - - - - en, the

Instruments doubling... der Hei - lig - ste kann nicht ver - we - - - - -
The King of Kings hath now a - ris - - - - -

der -
The -

E Allegro
 Ob. I, Viol. I (coll' Sopr. I)
 Ob. II, Viol. II (coll' Sopr. II)
 Ob. III, Va. I (coll' Alto)

C major C7 F major G7 C major

54

Hei - lig - ste - kann nicht, kann nicht ver - we - - sen,
King of - Kings hath now a - ris - - - en - from the grave,

sen, kann
 en, hath

Hei - lig - ste kann nicht ver - we - - - - -
King of Kings hath now - a - ris - - - - -

der Hei - lig - ste kann nicht ver -
The King of Kings hath now - a -

Ob. III, Va. I (coll' Alto)
 Taille, Va. II (coll' Tenore)

C major C7 F major

58.

56

der Hei - lig -
the King of

nicht ver - we - sen, kann nicht ver - we -
now a - ris - en, hath now a - ris -

sen, der Hei - lig - ste kann nicht, kann nicht ver - we -
en, the King of Kings hath now a - ris - en, from the

we ris - en, the King of Kings, hath now a - ris -

der Hei - lig - ste kann nicht ver - we -
the King of Kings hath now a - ris -

(Fag., Vc. I col Basso)

G7 C major C7

58

ste kann nicht ver - we -
Kings hath now a - ris -

sen, der Hei - lig - ste kann nicht ver - we -
en, the King of Kings hath now a - ris -

sen, der Hei - lig - ste kann nicht ver - we -
grave, the King of Kings hath now a - ris -

sen, der Hei - lig - ste kann nicht ver - we -
en, the King of Kings hath now a - ris -

sen, kann nicht ver - we -
en, hath now a - ris -

F major G major C major

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61

en, a - ris - sen.
 en from the grave.

sen, kann nicht ver - we - sen.
 en, a - ris - en from the grave.

sen, kann nicht ver - we - sen.
 en, a - ris - en from the grave.

sen, kann nicht ver - we - sen.
 en, a - ris - en from the grave.

sen, kann nicht ver - we - sen.
 en, a - ris - en from the grave.

sen, kann nicht ver - we - sen.
 en, a - ris - en from the grave.

Instrumental coda: The opening repeats without voices (only minor alterations), perhaps to depict the wordless rejoicing of creation (heaven and earth) referenced in the opening text.

C major C major

64 Viol. I

D major G major G7 A7 D minor G7 C major

67 Trb. II, Viol. I Trb. I

Tutti

69

A7 D minor G major C major C major

17

3. Recitativo

•Resurrection: Alpha & Omega has keys to death & hell (31/3).

Text painting: 16th-note melismas for "happy" treated imitatively between continuo and singer.

Secco

Basso

tr Allegro

For biblical background, see note.



Vc. II Continuo

Continuo alone.

C major

C7

F major

Adagio

4

— sei wie - der froh, — sei wie - der froh! — Erwünschter Tag! Sei, See - le, —
— now sings with joy, — now sings with joy. — O wel - come day! My heart now

col 8 bassa ad lib. C major C major

G major

Allegro

Adagio

C major

7

wie - der froh! Das A und O, der Erst' und auch der Letz - te, den
sings with joy. The First and Last, the Be - ginn - ing and the End - ing, who

C major E7 A minor

Fanfare-like allusion to passages such as Revelation 22:13: "I am the Alpha and the Omega, the first and the last, the beginning and the end."

10

Allegro

uns - re schwe - re Schuld in To - des - ker - ker setz - te, ist nun ge -
bore our heav - y sin and suf - fered on the cross, is now a -

C# dim7 D minor

Chromatic inflection of "death's dungeon."

12

A Adagio

D minor

ris - sen aus der Not. Der Herr wart tot, und sieh! er le - bet wieder; lebt
ris - en from the tomb. He who was dead, be - hold! now lives for ev - er. Our

E7 A minor

Allusion to Revelation 1:18: "I died and behold I am alive..."

Text painting: Fast ascending octave scale for "torn from the grave"; fast descending scale in continuo leading to "the Lord was dead."

Text painting: Continuo shudders downward.

J.S. Bach - Church Cantatas BWV 31

Text painting: Canons between singer & continuo (with figura corta) to depict that the resurrection of Christ (head) is followed by that of his members ("Glieder"). For word-for-word translation see Unger "Handbook."

15 Andante

Canons at the interval of 2 beats

un-ser Haupt, so le-ben auch die Glie-der, lebt
glori-ous Head pre-pares for us a path-way, our

Canonic voice shifts up a second.

A minor G major C major

19

un-ser Haupt, so le-ben auch die Glie-der, so
glori-ous Head pre-pares for us a path-way, pre-

figura corta (see side note).

C major C major A7 D minor F major C7

22

B Adagio

le-ben auch die Glie-der. Der Herr hat in der Hand des To-des und der Höl-len
pre-pares for us a path-way. The keys of death and hell un-to our Lord and King are

Allusion to Revelation 1:18: "I have the keys of Death and Hades..."

F major G7 C major C major A7 C# dim.7 (colors "death")

25

Schlüssel! Der sein Gewand blut-rot be-spritzt in seinem bit-tern Leiden, will heute sich mit
giv-en. He who for us the bit-ter shame and ag-o-ny en-dur-ed, to-day is throned a-

D minor E7 D# dim.7 (colors "suffering") B7

28 Andante

Text painting: Suave arioso melody for "being clothed with adornment and honors."

Schmuck und Eh-ren klei-den, mit Schmuck und Eh-ren klei-den.
bove in heavenly-glo-ry, is throned a-bove in-glo-ry.

E minor E minor

The bass vocalist continues with a da capo aria, which is accompanied by a lively continuo line alone—repeated as an "ostinato" for the sake of unity. The

rhetorical significance of the aggressive dotted rhythm played by the instrumental bass may be inferred; while Bach used it in the St. Matthew Passion to signify the action of scourging (by the soldiers, here it depicts the triumph of a princely warrior. The very presence of recitatives and arias in this work makes it more "modern" than Cantata 4, composed some seven or eight years earlier. The style seems operatic in its exaggeration.

4. Aria

Molto adagio

• Christ exalted because he suffered and died (31/4).

31/4.

Vc. II
Continuo

Continuo alone. Bass line treated quasi ostinato in the aria.

Ritornello

C major

G major

G7 C major

Of the three titles for Christ, Bach concentrates on the first two.

For biblical background, see note.

3

F major

C major

G7

C major

5 Basso

Text painting: Energetic melisma for "life."

Fürst des Le - bens, star - ker Strei - ter,
King of glo - ry, strong De - fend - er,

Fürst des Le -
King of glo -

C major

Bass line quasi ostinato.

G major

G7

C major

7

8.

bens, star - ker Strei - ter, Fürst des Lebens, hochgelobter, hochge -
ry, strong De - fend - er, King of glo - ry, strong Defender, God the

Text painting:
Rising scale
for "highly
exalted."

F major

G7

C major

G7

Pause in the continuo serves to underscore that the question is perhaps not entirely rhetorical but awaiting an answer.

8

lob - ter Got - tes - sohn,
Fa - ther's on - ly Son.

C major

D7

G major

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Contrasting B section poses 3 rhetorical questions depicting the cross as the path to Christ's glorification (essentially, Luther's theology of the cross).

10

1) he . bet dich des Kreuzes Lei . ter auf den höch . - - - - - sten Eh . ren .
Through a cross He has as . cend . ed to His ev - - - - - er last - ing
 Text painting: Ascending scale for "ladder of the cross." Text painting: Ascending melisma for "highest throne of honor."

Martin Petzoldt argues that the "ladder of the cross" alludes to Jacob's ladder in Genesis 28:12 and that Luther already made that connection. Furthermore, Petzoldt notes that the theologian Johann Olearius interpreted the stone that Jacob used as a pillow as pointing to Christ, the cornerstone of the church. See *Bach-Kommentar* 2:684.

12

throne?
 throne.

2) Second question is asked twice in complete form. wird, was dich zu . vor ge . bun .
Gone the cru . el cords that bound
 Text painting: Ascending, twisting line with suspensions (ties) for the cords that bound Christ becoming his adornment.

D7 Pause in the continuo serves to underscore that the question is perhaps not entirely rhetorical but awaiting an answer. G major G7

14

- den, nun dein Schmuck und E . del . stein? wird, was dich zuvor ge . bun .
Him, gone the pur - ple robe of shame, gone the cru . el cords that bound

(C major) E7 A minor B7 E major

Text painting: The paradox of the cords that bound Christ becoming his adornment shown now by a descending, twisting line with ties (in contrast to the previous ascending line).

16

- den, nun dein Schmuck und E . del . stein?
Him, gone the pur - ple robe of shame.

Continuo has descending sequence to low C. A minor

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18

Text painting: Descending arpeggio for "wounds of purple."

3) müs-sen dei-ne Pur-pur-wun-den dei-ner Klar-heit Strah-len-
Now the crown of thorns that pierced Him is be-come a di-a-

A minor

C7

F major

G7

For Johann Mattheson's view of the significance of F major, see side note.

20

sein, dei-ner Klar-heit Strah-len sein?
dem, is be-come a di-a-dem.

Petzoldt notes the connection to 2 Corinthians 3:18: "We all, with unveiled face, beholding the glory of the Lord, are being changed into his likeness from one degree of glory to another..." (See Bach-Kommentar 2:684.)

C major

D7 G major

G7 C major

22

F major

C major

G7

C major

24 **B** A Section returns, modified to stay in C major.

Fürst des Le-bens, starker Strei-ter, Fürst des Le-
King of glo-ry, strong De-fend-er, King of glo-

C major

C7

F major

26

bens,star. ker Strei. ter, Fürst des Lebens, hoch ge. lob. ter, hoch ge. ry, strong De. fend. er, King of glo- ry, strong De. fend. er, God the

G7 C major

27.

G7 Pause in the continuo serves to underscore that the question is perhaps not entirely rhetorical but awaiting an answer.

27

lob. ter Got. tes. sohn!
Fa. ther's on. ly. Son.

C major G major G7 C major

30

F major C major G7 C major C major

Set syllabically for the most part, the tenor recitative highlights the words "flieht" ("flees") and "eilend" ("speedily") with melismas as the thought turns to the response of the individual believer, with textual references to John 15 ("I am the vine, ye are the branches..."), and the "stone" and "burial cloths" of Christ's grave (used metaphorically).

5. Recitativo

Resurrected with Christ: We flee sin and bear fruit (31/5).

Secco

Tenore

This is the central (pivot) movement in a chiastic form (see note at 31/1). Here antithetical concepts of death and life meet. It is also marks the center pair of recitative/aria movements, which are framed by 2 choruses.

Vc. II Continuo

For the significance of chiastic form for Bach, see side note.

So ste. he denn, du Got. te. geb. ne See. le, mit Chri. sto geist. lich auf, tritt an den
A new I dcd. cate my self to Him who gave Him self for me. How can I

Chromatic saturation in the vocal part in 10 mm.; Text painting: rising line for rising with Christ; falling lines for fleeing the grave.

Coninuo alone. Allusion to biblical passages such as Colossian-2:12, 3:1, Romans 6:1-5, 12, Hebrews 9:14.

A minor A minor

Martin Petzoldt notes that this recitative, like 31/3, alludes to various biblical passages. For a word-for-word translation, see Unger, "Handbook to Bach's Sacred Cantata Texts."

4

neu. en Le. benslauf, auf! von den to. ten Wer. ken! Laß, daß dein Hei. land in dir
else the debt re. pay? Rise! rise my soul from dark. ness. Rise! and go forth with strength re.

G C major C7 A major A7

Antithesis between new life and dead works: Allusion to Hebrews 9:14: "The blood of Christ [shall]...purify your conscience from dead works to serve the living God."

For biblical background, see note.

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7

C#

lebt, an dei-nem Le-ben mer-ken! Der Weinstock, der jetzt blüht, trägt
newed to fol-low in His foot-steps. Be fruit-ful, as a vine with

D minor G# dim.7 D minor F major

The metaphor of Christ as the grape vine alludes to biblical passages such as John 15:1, 6, 8. [Jesus said,] "I am the true vine, and my Father is the vinedresser....If a man does not abide in me, he is cast forth as a branch and withers....By this my Father is glorified, that you bear much fruit, and so prove to be my disciples."

10

E-flat

kei-ne to-ten Re-ben: der Lebensbaum läßt sei-ne Zweige le-ben. Ein Chri-ste
heav-y clusters lad-en, in deeds of lov-ing ser-vice and of mer-cy. Wake! Christian,

F7 D major G minor F major F major

Text painting: Melismas for "flees hastily."

Text painting: Ascending line of one octave for "leaving the grave of sin."

13

flieht ganz ei-lend vonden Gra-be, er läßt den Stein, er läßt das Tuch der
wake! e'er death o-ver-take thee. Re-pent the sins that long to earth have

Allusion to the day's Gospel reading: "[The women] went out and fled from the tomb.... (Mark 16:8).

The stone and grave cloths are mentioned in John 20 (Luther 1545, John 20:7: "Schweistuch.")

G7 C major

16 Tritone for "sins."

Sün-den da-hin-ten, und will mit Chri-sto, mit Chri-sto le-bend sein.
bound thee in fet-ters. Re-turn to Him, and He will free-ly pardon.

D7 G major G major

After 3 movements accompanied by continuo alone, the strings (in 5 parts) join the tenor in an aria. Aspects of symmetry and inversion (e.g., material in the first two mm. is freely inverted in the following two, and the overall structure of this 2-part aria reveals symmetrical correspondences) perhaps symbolize the textual idea of the divine image reflected in humankind. Style: Vivaldi-like "string sawing" with many pedal points and scales.

•Spiritual resurrection after death: old life vs. new life in Christ (31/6).

6. Aria
31/6
Viol. I, II
Va. I, II
Vc. I, II
Continuo

Ritornello

G major

Vln I leads with animated 16th notes, apparently depicting a flourishing new life."

Material from mm. 1-2 is inverted in mm. 3-4, signifying the antithesis: the old man (Adam) must die for the new one to live.

Rhyme Scheme
AAB-CCB
Bach sets each 3-line unit twice.

Form:
Rit
Lines 1-3 x 2
Rit
Lines 4-6 x 2
Rit

For biblical background, see note.

Possible text painting:
Putting down the old nature.

Martin Petzoldt argues that "soll der neue Mensch genesen" is an allusion to Jacob's speech after wrestling with God: "I have seen God face to face, and yet my life is preserved" (Luther 1545: "meine Seele ist genesen." (Genesis 32:30). See "Bach-Kommentar 2:685.

7 A Tenore

F natural inflects the line (the old Adam must die).

A - dam muß in uns ver - we - sen, soll der neu - e Mensch ge - ne - sen, der nach
All thy sins will be - for - giv - en, If a - new thy life is giv - en un - to

piano sempre

G major

Generally, the sentiment alludes to biblical passages such as Colossians 3:5, 9-10: "Put to death therefore what is earthly in you...seeing that you have put off the old nature with its practices and have put on the new nature, which is being renewed in knowledge after the image of its creator."

Gott ge - schaf - fen ist, A - dam muß in uns ver -
God, whose son thou art. All thy sins will be for -

forte

piano

G major G7 C major

we - sen, soll der neu - e Mensch ge - ne - sen, der nach Gott ge - schaf - fen
giv - en, If a - new thy life is giv - en un - to God, whose son thou

C major A7 D major

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Helmuth Rilling writes, "The text seems to convey a rather harsh commandment Adam muß in uns verwesen, soll der neue Mensch genesen [Adam must decay within us so the new man can flourish], yet Bach writes very sweet music to this text. The wailing melody of the first violins is accompanied by simple chords of the other string instruments....The whole movement sounds like the type of music Bach writes when the text speaks of shepherds and their flock. We may think of Christ as the Good Shepherd, who with His resurrection has taken away all sorrows, soothing His flock with the vision of their own resurrection." See *The Oregon Bach Festival Master Class Lectures*, vol. 2 (Dayton, Ohio: Roger Dean Publishing, 2001), pp. 212, 215.

14 **B**

ist, der nach Gott ge - schaf - fen ist.
art, un - to God, whose son — thou art.

forte Ritornello

D major

17

tr

A7

20 **C**

Du mußst geist - lich auf - er - stehen und aus Sün - den grä - bern ge - hen, wenn du
In the strength that He will give thee, by His just commandments live ye, hide them

piano

D major D7 G major G major G7 C major C major

Text painting: Descending lines for fleeing sin's grave; ascending, struggling line for rising (and being recreated) with Christ.

The sentiment alludes to biblical passages such as Romans 6:11: "So you also must consider yourselves dead to sin and alive to God in Christ Jesus."

22

Chri - sti Gliedmaß bist, wenn du Chri - sti Glied - maß bist.
ev - er in thy heart, hide them ev - er in — thy — heart.

forte Ritornello

B7 E minor E minor E minor

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25 **D**

Du mußt geist - lich auf - er - ste - hen und aus
In the strength that He will give thee, by His

piano

E minor D7 G major

27

Sün - den - grä - bern ge - hen, wenn du Chri - sti Gliedmaß bist, wenn du Chri - sti Glied -
just commandments live ye, hide them ev - er in thy heart, hide them ev - er in thy

G7 C major C major D7 G major

30 **E**

- maß, wenn du Chri - sti Glied - maß bist.
heart, — hide them ev - er in thy heart. *Ritornello*

forte

G major G major

32 *tr*

35 *tr*

G major

In the soprano recitative, the soprano introduces the thought of the necessity for the believer to identify with Christ in his death and resurrection.

7. Recitativo • Union with Christ in suffering and exaltation (31/7).

The poetry changes to the first person perspective.

For biblical background, see note.



Vc. II
Continuo

Soprano Ascending line and diminished 7th chord for "the head pulling its limbs/members," i.e., Christ drawing believers.

31/7. Weil denn das Haupt sein Glied na_türlich nach sich zieht, so kann mich
From Christ, who is the Head and Found-er of our faith, no power on

Martin Petzoldt suggests that this text alludes to Jesus' words in John 12:32: "I, when I am lifted up from the earth, will draw all men to myself." See "Bach-Kommentar" 2:686.

Chromatic inflection for "pull" / "draw."

Secco

E minor D# dim.7
Werner Neuman ("Johann Sebastian Bach Sämtliche Kantatentexte," 117), notes that the sentiment of the risen Christ as the head drawing his members occurs in the second stanza of the chorale "Jesus meine Zuversicht" (in the Abgesang of the chorale).

3 nichts von Je-su schei-den. Muß ich mit Christo lei-den, so werd' ich auch, nach die-ser
earth shall e'er di- vide us. What-ev-er may be-tide us, if faith-ful we re-main and

The sentiment here alludes to biblical passages such as 2 Timothy 2:11-12: "The saying is sure: If we have died with him, we shall also live with him; if we endure, we shall also reign with him...." Also 1 Peter 4:13, Romans 8:17, etc.

Chromatic inflection for "suffer."

E minor G# dim.7

6 Zeit, mit Chri-sto wie-der auf-er-ste-hen
stead-fast, we at the last shall see Him crown-ed

Ascending line for "resurrected"

High note for "splendor"

zur Ehr und Herr-lich-keit
in power and maj-es-ty

A minor G major C major

Changes to arioso: Continuo becomes animated to depict the resurrection life anticipated by the believer, with a rising arpeggiated figure. The singer imitates the bass to suggest the believer's resurrection follows that of Christ.

9 und Gott in mei-nem Flei-sche se-hen.
where high in heaven He reigns in glo-ry.

Deep descending line for "seeing God in my flesh"

Continuo finishes alone, as if to suggest that the singer's anticipation continues.

C major C major

The soprano now sings a mystical aria of yearning for death. In contrast to the warm accompaniment of strings in the earlier tenor aria, this aria—with its

accompaniment of oboe d'amore, high vocal range, strings in low range—achieves an otherworldly, mystical tone (Dür/Jones, 270). The chorale presumably represents congregational agreement. The words imagined by Bach's listeners might have been the title stanza, "Wenn mein Stündlein vorhanden ist" ("When my final hour is come") or, as Petzoldt suggests, the final stanza (the same one as the one sung in the next (final) movement).

•Yearning for death and light of heaven (31/8).

Rhyme Scheme of ABABAA allows for the bar form (Stollen-Absang) of the instrumental chorale.

31/8.

Ob. I
Viol. I, II
Va. I, II
Vc. II
Continuo

8. Aria

Ritornello motive from vocal opening: "Letzte Stunde."

Ob.

echo *piano*

forte

piano

pizz. C major

Style: Lots of echo-like repetitions: oboe/oboe; soprano/oboe, with cello and violone pizzicato—for striking of death's hour. The descending eighth-note motive in the oboe: C-G-A-F is somewhat like the swinging of a clock's pendulum, the ringing of bells (though cast in the lilt of triple meter with hemiolas) or perhaps a clock's chime (e.g., the 4th quarter in one of the versions of Whittington chimes). Its descending cross-like shape is an approximate inversion of the figure ending no. 7.

forte

piano

forte

piano

forte

piano

E major A minor

C major

C major

The interval of a descending 4th inverts the continuo/bass figure of the previous movement.

See note regarding clocks.

13. Soprano

It seems significant that the "letzte Stunde" figure is cross-like, the phrase is reminiscent of 1 John 2:18: "Children, it is the last hour (Luther 1545: 'letzte stund'); and as you have heard that antichrist is coming, so now many antichrists have come; therefore we know that it is the last hour." For the possible significance of C major and F major, see notes at 31/1 & 31/4.

For biblical background, see note.

Cross figure

Lines 1 & 2 presented twice.

Letzte Stun - de, brich her -
Soon my jour - ney will be -

Ob imitates singer.

piano

C major pedal (like a dominant for F major)...

19

ein, done, letzte Stun.de, brich her. ein, letzte Stun.de, brich her.ein mir die soon my jour.ney will be. done, soon my jour.ney will be done, death's dark

Choral here in 3/4 meter.

Chorale Stollen 1:

Strings unison Viol., Va. So

fahr ich

[So depart I,

C major

Martin Petzoldt suggests that consonances between the aria text and the chorale's last stanza (the one used to end the cantata) suggest that it is this same stanza that should be imagined here (more below). He argues that the biblical source for both texts (whose theme is to die blessedly) is the Nunc dimittis (Luke 2:29–30: "Now let thy servant depart in peace..." See Petzoldt, "Bach-Kommentar" 2:687–88.

25

Au - gen zu - zu - drück - ken, mir die Au - gen zu - zu - drück - ken! Letzte shad - ow hov - ers o'er me, death's dark shad - ow hov - ers o'er me, soon my

hemiola stresses pressing eyes shut.

hin *forte* zu Je - su Christ, *piano* *forte*

to Jesus Christ, E major A minor C major

G major (G pedal...)

31

Stun - de, brich her - ein, letz - te Stun - de, brich her - ein, mir die -
 jour - ney will be - done, soon my jour - ney will be - done, death's da - k

piano *forte* *piano*

G major G7

37

Au - gen zu - zu - drük - ken, mir die Au - gen zu - zu -
 shad - ow hov - ers o'er me, death's dark shad - ow hov - ers

forte *piano*

Mein Viol., Va. Arm tu lich aus - strek -

[My arm I stretch out,]

C major A minor G major G7 C major

43

drük ken, mir die Au - gen, die Au - gen zu - zu - drük - ken!
 o'er me, but my Sav - iour, my Sav - iour has gone be - fore me.

ken, *forte*

Ritornello

E7 A minor A minor

49

B

Lines 3 & 4 presented twice.

Laß mich Je - su Freu - den - schein
 His un - fail - ing guid - ing light

forte *piano*

Chorale Stollen 2: So schlaf ich

[Thus (I) fall-asleep]

[Me lead to e - C major D major]

55

— und sein hel-les Licht er - blicken, und sein hel - les Licht er - blik -
 — will my pathway dark il - lumine, will my path - way dark il - lum -

ein und ru- - he fein, *forte* Ritornello *piano*

G major and rest E7 well,] A minor

60

- ken, er - blik - ken, laß mich Je - su Freu - den - schein
 - ine, il - lum - ine, His un - fail - ing guid - ing light

forte (*piano*) Kein

A minor G7 [No C major

66

und sein hel-les Licht er - blik - ken, sein - hel - les Licht er - blik -
 will my pathway dark il - lum - ine, will my path - way dark il - lum -

Mensch kann mich auf - wek - - - - ken,

person can me awaken,] *hemiola*

A major D minor

72

ken!
 ine. Ritornello

forte *piano* (*forte*)

D minor D7 G minor

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Line 5 repeated several times, then line 6 (which rhymes with line 1) repeated several times.

Allusion to biblical passages such as Matthew 22:30: "In the resurrection they...are like angels in heaven."

78

C

Laß mich En - - geln ähn - lich sein,
Come, bright an - - gels, lead me home,

Ritornello

Chorale Abgesang: Denn Je - - sus Chris - piano tus, Got - - tes Sohn, forte

A7 D minor [Than Je - - sus Christ, G7 C major God's son,] F major

The Abgesang of the chorale starts early, highlighting the word "denn," which serves to point to the foregoing ideas. Martin Petzoldt notes that the word in this case means "other than." See "Bach-Kommentar" 2:688, 690.

Martin Petzoldt notes the correspondence between a blessed death, in which "Christ opens heaven's gate" (chorale text), and "becoming like the angels" (aria text). See "Bach-Kommentar" 2:690.

84

laß mich En - - geln ähn - lich sein, laß mich
come, bright an - - gels, lead me home, come, bright

der

[He

G major

Rising lines to depict becoming like the angels.

90

En - - geln ähn - lich, mich En - - geln ähn - lich sein!
an - - gels, lead me, bright an - - gels lead me home.

Letz - te Stun - de,
Soon my jour - ney

Final line of text (6 rhymes with 1).

wird piano die Him - - mels - tür auf - tun, forte piano

will C major heaven's D7 gate open,] G major G major G pedal...

96

brich her - ein, — — — — — letz - te Stunde, brich her - ein, letz - te Stun - de,
will be done — — — — — soon my journey will be done. Death's dark shad - ow

Mich führn zum e - - piano

[Me lead to eter -

G7 C major C major C major E major A minor

Cross motive

Petzoldt argues that the 5-fold repetition of the "letzze Stunde" figure occurring at just the point where the last stanza of the chorale has "eternal life" supports his contention that it was this stanza that Bach was implying with the instrumental citation. See "Bach-Kommentar" 2:688.

102

brich her - ein, letz-te Stun-de, brich her - ein!
hovers o'er - me, but my Sav-iour has gone - be-fore - me.

Ending on the third of the chord suggests anticipation.

Ritornello

gen Le-tr - ben. forte piano

G7 C major C major

108

forte piano forte piano

G pedal... A minor E major

115

C major C major C major

Having been prepared in the previous movement, the listeners now hear the chorale again, set in simple four-part harmony (an octave higher here) with "celestial" descant by trumpet and violin, depicting the transfigured soul (becoming like the angels as referenced in the previous movement). The chorale serves a catechismal function, even if the congregation did not sing along.

9. Choral (Mel.: „Wenn mein Stündlein vorhanden ist“)

Soprano I, II • Yearning for death's sleep: Christ will awaken me (31/9). This is the 5th (and final) stanza of the hymn.

+Ob I,
Ob II or Ob d'am ad lib.
Vln II

+Ob III ad lib.
Vla I

+Taille ad lib.
Vla II

+Bassono ad lib.

Descant by
Trp I, Vln I

For biblical
background,
see note.

Ob. I, II, III
Taille, Fag.
Viol. II
Va. I, II
Vc. I, II
Continuo

Alto

I know that my Re-deem-er lives, in Him my-trust's un-shak-en.
Though for a time I sleep in death, with Him I shall a-wak-en.

Tenore

So fahr ich hin zu Je-su Christ, mein' Arm' tu ich aus-strek-ken;
so schlaf ich ein und ru-he fein, kein Mensch kann mich auf-wek-ken;

Basso

I know that my Re-deem-er lives, in Him my trust's un-shak-en.
Though for a time I sleep in death, with Him I shall a-wak-en.

Trba. I Viol. I

Octave jumps serve to emphasize the text: stretching out the arm / no person (other than Christ).

C major C major C major

This is the fifth (supplementary) stanza to the 1560 chorale "Wenn mein Stündlein vorhanden ist" by Nikolaus Herman (1500–1561).

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5

denn Je - sus Chri - stus, Got - tes Sohn, der wird die Him - mels -
Him - self, the on - ly Son of God, for us the way of

denn Je - sus Chri - stus, Got - tes Sohn, der wird die Him - mels -
Him - self, the on - ly Son of God, for us the way of

C major D7 G major

Text painting: Martin Petzoldt notes that "entrance to eternal life" is depicted with an animated web of voice-leading (especially in the bass) supporting the [normal] elongated soprano line, while the descant holds a note, then ascends to high C. See *Bach-Kommentar* 2:690.

8

tür auf - tun, mich führn zum ew - gen Le - ben.
death hath trod, and now He reigns in Heav - en.

tür auf - tun, mich führn zum ew - gen, zum ew - gen Le - ben.
death hath trod, and now He reigns in Heav - en.

G major G7 C major C major