

NBA I/13; BC A84

Pentecost (BWV 172, 59, 74, 34)

\*Acts 2:1-13 (Outpouring of the Holy Spirit)

\*John 14:23-31 (Jesus' farewell; he promises to send the  
Holy Spirit and promises his disciples peace.)

Librettist: Unknown. BWV 34 is related to a 7-movement  
wedding cantata BWV 34a (1725-1726?), which  
has in common the music for 34/1, 34/3, and 34/5.

Time of Composition: ca. 1727. (See note.)

FP: 1727? Also perhaps 21 May 1747 at  
the Marktkirche in Halle under Wilhelm  
Friedemann Bach. In Leipzig, it would have  
been performed at St. Nicholas in the  
morning and at St. Thomas in the  
afternoon Vespers service. See  
Petzoldt, "Bach-Kommentar" 2:993.

Festive Orchestration:

Tromba I, II, III

Timpani

Flauto traverso I, II

Ob I, II

Vln I, II

Vla

SATB

Continuo

Dramatic da capo movement with festive  
orchestration to depict divine fire

"yet transparent" 3.

(Dürr/Jones,

356)

J.S. Bach

## Cantata No. 34

### O ewiges Feuer, o Ursprung der Liebe

Chorus

(Same music as BWV 34a/1) • Prayer: Send love's fire  
into our hearts, thy temple (34/1).

(Moderato  $\text{♩} = 72$ )

34/1.

Trp I

Word painting: Held notes for  
"eternal" (see bass entry).

Trumpet  
signals divinity  
triple meter  
perhaps Trinity.

Word painting: Vln I has "tongues of fire" figure  
reflecting the Pentecost account, also referenced  
in the wedding cantata (see side note).

For a comparison of BWV 34a and BWV 34, see  
Petzoldt, *Bach-Kommentar* 2:994. See side  
notes for the libretto of BWV 34a.

No. 2 (T recit): God  
chooses human  
hearts for indwelling.  
No. 1 (chorus): Prayer  
for divine fire to  
indwell the soul.

No. 3 (A aria):  
Great salvation and  
blessing for hearts  
that God indwells.

No. 4 (B)  
God blesses hearts  
dedicated to him.

No. 6 (chorus): God  
blesses Israel, his  
people, with peace.

Piano  
Reduction

Regarding cantatas that Bach wrote for special occasions during his Leipzig tenure, see side note.

6.

Trp I

D major

9.

Held A (marked as trill in timpani) See NBA.

A major pedal...

Trp I & II

11.

Vln II & Vla: held A (see NBA)

A7 D major

# J.S. Bach - Church Cantatas

Oboes in imitation on sustained-note suspensions (cf. m. 109ff.), associated with text "fount of love" (m. 51–56).

14. Ob I Trps tacet... Ob II

17.

20. D major Trps & Timp Vln I flickering flames

23. D major L.H. \*climax B minor G major E7 A major A7

26. A Soprano Text Phrase 1. O e - wi - ges Feu - O fire - ev - er - last -

Alto Word painting: Long melismas for "fire." O e - wi - ges Feu - O fire - ev - er - last -

Tenor The rhyme scheme of the libretto is ABCBC. Bach sets it as AB-CBC, extending the first 2 lines for 102 measures (which also constitute the da capo). Since the final 3 lines are covered in 41 measures, followed by the da capo, the first 2 lines comprise 4/5 of the music. O e - wi - ges O fire - ev - er -

Bass O e - wi - ges O fire - ev - er -

CHORUS

Ob I Ob I & II

D major D major

For biblical background, see note.



For word-for-word translations, see Unger, Handbook to Bach's Sacred Cantata Texts.

# J.S. Bach - Church Cantatas BWV 34

30.

er,  
ing,

er,  
ing,

Feu  
last er,  
ing,

wi-ges Feu er,  
ev-er last ing,

Trp I

+Str

D major

33.

o e - - -  
o fire

o e - wi-ges  
o fire - ev-er -

o e - wi-ges  
o fire - ev-er -

o e - wi-ges  
o fire - ev-er -

+Trp II

Held D  
in continuo,  
see NBA.

D major

36.

wi - ges, e - wi - ges Feuer, o Ursprung der  
 ev - er, fire ev - er - last-ing, o well-spring of  
 Feu - er, er,  
 last - ing,  
 Feu - er,  
 last - ing,  
 Feu - er, o Ur -  
 last - ing, o well-

Trp I  
 Trill is editorial.

40.

Lie - be, der Lie - be,  
 rap - ture, of rap - ture,  
 o Ursprung der Lie - be, der Lie - be,  
 o well - spring of rap - ture, of rap - ture,  
 o Ursprung der Lie - be,  
 o well - spring of rap - ture,  
 sprung der Lie - be,  
 spring of rap - ture,

Ob I  
 Ob I & II  
 Trp I

D major  
 E7  
 A major

Meaning of held note in vocal bass is made more explicit by not doubling in continuo.

# J.S. Bach - Church Cantatas BWV 34

44.

B

+Strings (see full score)

A major pedal...

Upper A held in continuo, lower A with trill in timpani. See NBA.

47.

o e - wi - ges Feu -  
o fire - ev - er last

e - wi - ges Feu -  
fire - ev - er - last

o e - wi - ges Feu -  
o fire - ev - er - last

o e - wi - ges Feu -  
o fire - ev - er - last

Trps & Timp tacet...

A7 pedal...

A major E7

A pedal...



# J.S. Bach - Church Cantatas BWV 34

51.

Text painting: Long notes with suspensions for "fount of love" (same text in BWV 34 and 34a).

er, o Ur - - - - - sprung der Lie - - - - -  
 ing, o well - - - - - spring of rap - - - - -

er, o Ur - - - - - sprung der  
 ing, o well - - - - - spring of

er, o Ur - sprung der Lie - be,  
 ing, o well - spring of rap - ture,

er, o Ur - sprung der Lie - be, o Ur - sprung der  
 ing, o well - spring of rap - ture, o well - spring of

F#7  
 B minor B minor

54.

Text Phrase 2.

be, der Lie - - - - - be, ent - - - - -  
 ture, of rap - - - - - ture, en - - - - -

Lie - - - - - be, ent - - - - -  
 rap - - - - - ture, en - - - - -

o Ur - sprung der Lie - - - - - be, ent - - - - -  
 o well - spring of rap - - - - - ture, en - - - - -

Lie - - be o Ur - sprung der Lie - be, ent - - - - -  
 rap - - ture, o well - spring of rap - ture, en - - - - -

+Trps & Timp

E7  
 A major

# J.S. Bach - Church Cantatas BWV 34

57.

zün - de die Her - zen und wei - he sie  
kin - dle our hearts with de - vo - tion to

A major C#7 F# minor D major A7 D major

60.

ein, Thee; ent - zün - de die Her - zen und wei - he sie  
en - kin - dle our hearts with de - vo - tion to

ein, Thee; ent - zün - de die Her - zen und wei - he sie  
en - kin - dle our hearts with de - vo - tion to

ein, Thee; ent - zün - de die Her - zen und wei - he sie  
en - kin - dle our hearts with de - vo - tion to

ein, Thee; ent - zün - de die Her - zen und wei - he sie  
en - kin - dle our hearts with de - vo - tion to

Climax Trp I +Trps II, III, Timp

B7 E major E7 A major

# J.S. Bach - Church Cantatas BWV 34

63.

C

Instead of going on with the next phrases of text, Bach repeats the first phrases with a fugue, employing the first phrase of text as fugue subject and the second phrase as countersubject (which begins immediately, resulting in duet textures), eventually ending on the tonic (D major) to end the A section of the Da capo form.

m.65	m.70	m.76	m.77	m.80	m.84	mm. 90-102
B(T)	S(A)	S	T	A(S)	T(B)	Coda
A major	D major	A major	D major	A major	E major	A major to D major

Martin Petzoldt notes that by combining the two phrases of text, Bach is reflecting the causal relationship between the the origin of the Holy Spirit's fire and love and its effect. See *Bach-Kommentar* 2:995.

ein, Thee; entzün - de die Her - zen und en - kin - dle our hearts with de -

Vla (alone) has flickering figure.

A major A major A7

67.

Subject answer in D major

wei - he sie ein, yo - tion to thee, - wi - ges Feu - er, o Ur - sprung der Lie - be, ent - ev - er last - ing, o well - spring of rap - ture, en -

Ob I/Vln I Ob II/Vln II

D major E7 A7 A7 D major



# J.S. Bach - Church Cantatas BWV 34

71.

- wi-ges Feu - er, o Ur - sprung der  
ev - er - last - ing, o well - spring rap -

Her - zen und wei - he sie  
hearts with de - vo - tion, to

ent-zün - de die Her - zen und wei - he sie, wei - he sie  
en - kin - dle our hearts with de - vo - tion, de - vo - tion to

zün - de die Her - zen und wei - he sie  
kin - dle our hearts with de - vo - tion to

D7 G major E7

75.

Subject in A major

Lie - be, o e - wi - ges Feu - er, o  
rap - ture, o fire ev - er last - ing, o

ein,  
Thee;

ein, o e - wi - ges  
Thee; o fire ev - er

ein,  
Thee;

Vln I has flickering figure

A major A major A7 D major

# J.S. Bach - Church Cantatas BWV 34

79.

Ur - sprung der Liebe, ent - zün - de die Her - zen und wei -  
well - spring of rap - ture, en - kin - dle our hearts with de -

o e - wi - ges  
o fire ev - er -

Feu - er, o Ur - sprung der Lie - be,  
last - ing, o well - spring our rap - ture,

ent - zün - de die Her - zen und  
en - kin - dle our hearts with de -

D major E7

83.

he sie ein, ent - zün - de die  
- tion to Thee; en - kin - dle our

Feu - er, o Ur - sprung der Lie - be, ent - zün - de die  
last - ing, o well - spring of rap - ture, en - kin - dle our

o e -  
o fire

wei - he sie ein, ent - zün - de die Her - zen und  
vo - tion to Thee; en - kin - dle our hearts with de -

Vln I & Continuo have flickering figure.  
Flickering reaches continuo.

(B7) B7 E7 A major

87.

Her - zen und - wei - he sie ein,  
 hearts with de - vo - tion to Thee;

Her - zen und - wei - he sie, wei - he sie ein, o Ur -  
 hearts with de - vo - tion, de - vo - tion to Thee, o well -

- wi - ges Feu - er, o Ur - sprung der Liebe, o Ursprung der  
 ev - er - last - ing, o well spring of rap - ture, o well - spring of

wei - he sie ein,  
 vo - tion to Thee;

B7 E major E7 A major

Long notes with suspensions to depict "fount of love."

91.

o Ur - sprung der Lie -  
 o well - spring of rap -

- sprung der Lie - be, der Lie -  
 - spring of rap - ture, of rap -

Lie - be, o Ursprung der Lie - be, o Ursprung der  
 rap - ture, o well - spring of rap - ture, o well - spring of

o Ursprung der Lie - be, o Ursprung der Liebe, o Ursprung der  
 o well - spring of rap - ture, o well - spring of rap - ture, o well - spring of

E minor B minor D major A7

# J.S. Bach - Church Cantatas BWV 34

95.

be, ent - zünde die Her - zen und wei - he sie  
ture, en - kin - dle our hearts with de - vo - tion to

Lie-be, ent - zünde die Her - zen und wei - he sie  
rap - ture, en - kin - dle our hearts with de - vo - tion to

Lie-be, ent - zünde die Her - zen und wei - he sie  
rap - ture, en - kin - dle our hearts with de - vo - tion to

Trps & Timp

Vln I

L.H.

D major B minor..harmonic ambiguity G major

B Section of the da capo form. The rhyme scheme of the libretto is ABCBC. Bach sets it as AB-CBC, extending the first 2 lines for 102 measures (which also constitute the da capo). In the B section of the da capo form, Bach covers lines 3–5, at first employing thematic and rhythmic material that he used for the second text line in the A part. 56–63), featuring duets. See side note for more on the structure of the B section of the da capo form.

ein, ent - zün - de die Her - zen und wei - he sie ein! Lass  
Thee; en - kin - dle our hearts with de - vo - tion to Thee! With

ein, ent. zün - de die Herzen und wei - he sie ein! Lass  
Thee; en - kin - dle our hearts with de - vo - tion to Thee! With

ein, ent - zün - de die Her - zen und wei - he sie ein! Lass  
Thee; en - kin - dle our hearts with de - vo - tion to Thee! With

ein, ent - zün - de die Her - zen und wei - he sie ein! D Lass  
Thee; en - kin - dle our hearts with de - vo - tion to Thee! With

E7 A major A7 D major D major

Text line 3.

S/B duet

Compare mm. 56–63.

Strings alone...

# J.S. Bach - Church Cantatas BWV 34

103.

himm-li - sche Flammen durch - dringen und wallen,  
 ho - ly light glow - ing with love o - ver - flow - ing,

himm - li - sche Flam - men durch - drin - gen und wal - len,  
 ho - ly light glow - ing with love o - ver - flow - ing,

himm - li - sche Flam - men durch - drin - gen und wal - len,  
 ho - ly light glow - ing with love o - ver - flow - ing,

himm-li - sche Flammen durch - dringen und wal - len,  
 ho - ly light glow - ing with love o - ver - flow - ing,

Vln I  
 Ob I, II

B minor

107.

lass himmli - sche  
 with ho - ly light

S/T duet

lass  
 with

lass himmli - - sche  
 with ho - ly light

lass  
 with

Vln I has flickering figure...

Ob II and I in imitation (see NBA, Cf. m. 15ff.)

B minor



111.

Flam-men durch - drin - gen und wal -  
 glow - ing with love o - ver flow -

himm-li - sche Flam - men durch - dringen und wal -  
 ho - ly light glow - ing with love o - ver flow -

Flam-men durch drin - gen und wal -  
 glow - ing with love o - ver flow -

himm-li - sche Flam-men durch - drin - gen und  
 ho - ly light glow - ing with love o - ver

A7 D major

114.

Text line 4.

len, wir wünschen, o Höchster, dein  
 ing, would that our hearts, Fa - ther, Thy

len;  
 ing.

len;  
 ing.

wal - len, wir wünschen, o Höchster, dein  
 flow - ing, would that our hearts, Fa - ther, Thy

A# dim.7 F#7 B minor F# minor

S/B duet

Strings unison

# J.S. Bach - Church Cantatas BWV 34

118.

Tem - - pel zu sein, wir wünschen,  
tem - - ple may be, would that our

Obs unison

Strings

C#7...

121.

o Höch - ster, dein Tem - - pel zu sein;  
hearts, Fa - - ther, Thy tem - - ple may be.

Text Line 5 set in imitation,  
the text rhetorically emphasized  
with declamatory quarter notes.

o Höch - ster, dein Tem - - pel zu sein; ach!  
hearts Fa - - ther, Thy tem - - ple may be. Ah,

Obs

Vln I

F# minor

C#7...

# J.S. Bach - Church Cantatas BWV 34

124.

**E**

ach!  
Ah,

ach! lass dir die See - len - im -  
Ah, grant that our faith - in - Thy -

ach! lass dir die  
Ah, grant that our

lass grant dir die See - len - im - Glau -  
grant that our faith - in - Thy - sight

Oboes play 3-note flickering figures in parallel thirds, suggesting sweetness.

**E**

127.

lass dir die See - len - im - Glau -  
grant that our faith - in - Thy - sight

Glau - ben ge - fal - len, die See - len - im  
sight - may be pleas - ign, our faith in Thy

See - len - im - Glau - ben ge - fal - len - im  
faith - in - Thy - sight - may - be pleas - ing, - Thy -

- ben, ach! lass dir die See - len ge -  
may, ah, grant that our faith - may - be -

**B minor** **B minor** **E7**

# J.S. Bach - Church Cantatas BWV 34

Text Line 4 with its thematic material (derived originally from A section, mm. 56-63) returns.

130.

ben ge - fal - len; wir wün - schen, o  
may be pleas - ing; would that our hearts,

Glau - ben ge - fal - len; wir wünschen, o  
sight may be pleas - ing; would that our hearts,

Glau - ben ge - fal - len: wir wün - schen, o  
sight may be pleas - ing; would that our hearts,

fal - len; wir wün - schen, o  
pleas - ing; would that our hearts,

A major

A major

F# minor

133.

Höch - ster, dein Tem - pel, dein Tem - pel zu  
Fa - ther, Thy tem - ple, Thy tem - ple may

Höchster, dein Tem - pel, dein Tem - pel zu  
Fa - ther, Thy tem - ple, Thy tem - ple may

Höch - ster, dein Tem - pel, dein Tem - pel zu  
Fa - ther, Thy tem - ple, Thy tem - ple may

Höc - ster, dein Tem - pel, dein Tem - pel zu  
Fa - ther, Thy tem - ple, Thy tem - ple may

Climax

F# minor

D major

B minor

G#7

# J.S. Bach - Church Cantatas BWV 34

136.

sein,  
be,

Text Line 5 built on F# pedal in B, then A/T.

sein,  
be, ach! - lass dir die See - len im  
ah, - grant that our faith in Thy

sein,  
be, ach! - lass dir die See - len im  
ah, - grant that our faith in Thy

sein,  
be, ach! lass dir die See - len im  
ah, grant that our faith in Thy

C# major C#7 F# minor

139.

ach! - lass dir die See - len im Glau - ben ge - fal - len!  
ah, - grant that our faith in Thy sight - may be pleas - ing!

Glau - ben ge - fal - len!  
sight - may be pleas - ing!

Glau - ben ge - fal - len!  
sight - may be pleas - ing!

Glau - ben ge - fal - len, im Glau - ben ge - fal - len!  
sight - may be - pleas - ing, to Thee - may be pleas - ing!

Dal Segno.

F# minor



# J.S. Bach - Church Cantatas BWV 34

For a word-for-word translation, see Unger, "Handbook to Bach's Sacred Cantata Texts."

## 34/2. Recitative (Newly composed)

•Prayer: Take up residence in our heart as promised (34/2).

1. Tenor Tenor begins with high note

Word painting: Held bass pedal to signify the sure promise of God, as referenced in the opening words (for a word-for-word translation, see Unger, "Handbook to Bach's Sacred Cantata Texts.")

Herr! unsre Herzen halten dir dein Wort der Wahrheit für. Du willst bei  
Lord! Truth and right Thy word in parts, up-hold-ing all our hearts. To mor-tals

Allusion to Gospel reading of the day: [Jesus]: "If a man loves me, he will keep my word, and my Father will love him, and we will come to him and make our home with him." (John 14:23). Gospel Connections: Word and Indwelling.

Secco

Highest range for tenor

B minor

For biblical background, see note.



4. Menschen ger-ne sein, drum sei das Herze dein; Herr, zie-he gnädig ein!  
now Thy fav-or show, and by Thy grace di-vine, make Thou our hearts Thy shrine.

D major D7 B major E major A major

7. Ein solch' erwähltes Heilig - thum hat selbst den grössten Ruhm.  
A sanc-tu - a - ry hon-ored so, with glo-ry bright must glow.

The idea of God's elect is taken up in the next movement.

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

(Same music as BWV 34a/5, which opened the second part of that wedding cantata, after the union. See side note for pastoral text in BWV 34a.

## 34/3. Aria (Larghetto ♩ = 100.)

•God indwells the elect: what greater blessing is there? (34/3). An idyllic, pastoral mood is attained by mixing the tone color of the flutes with that of the violins, supported by a walking rhythm characterized by a repeated syncopated figure and repeated pedal tones in the bass.

1. Fl I Vln I (con sordino). Tenths between Vln I & II suggest sweetness.

Ritornello Vln II

A major Throbbing tonic pedal suggests rootedness and assurance.

Here Fl I and II double Vln I and II, respectively, at the upper octave. See NBA full score.

Form:  
Rit: mm. 1-8  
A (lines 1-2): 9-23  
Rit: 23-29  
B (lines 3-5): 30-44  
Rit: 45-48  
A' (lines 1-2): 49-66  
Rit: 66-72

4. cresc.

E major E major

# J.S. Bach - Church Cantatas BWV 34

(Cascade of blessing; see later.)

6.

E major

The movement is dominated by a "stroking" or "caressing" gesture, associated with the words "Wohl euch" (blessed are you).

For biblical background, see note.



9.

**Alto**

Wohl euch, ihr aus - er - wähl - ten See - len, die Gott zur Woh - nung  
 Bless - ed ye - hearts - whom God - has chos - en, to - be His fav - ored

Alto is often the voice of the believing soul. See Petzoldt, "Bach-Kommentar" 1:541.

Flutes & Vln I double the voice, then Vln II doubles.

PP

A major

The aria's theme of God's indwelling reflects the Gospel reading, in which Jesus promises to indwell his disciples (using the plural "we," after saying that he was in the Father and the Father was in him) and the Epistle reading, which presents the Pentacost account of the Holy Spirit's descent.

12.

aus - er - sehn, wohl euch, ihr aus - er - wähl - ten  
 dwel - ing place, bless - ed, ye - hearts whom God - has -

Vln II

E major

E major

15.

See - len, wohl euch, wohl euch, wohl euch, - ihr aus - er -  
 chos - en, how blest, - how blest, - how blest - ye hearts where -

Descending lines in 3rds & 6ths like a cascade of divine blessing.

E major

# J.S. Bach - Church Cantatas BWV 34

17.

wähl - ten, See - len, wohl euch, ihr aus - er - wähl - ten, ihr aus - er - wähl - ten  
 God is - chos - en, bless - ed ye hearts whom God has, ye hearts whom God has

Continuo alone for text repetition (realization here is editorial).

E major E7 A major

20.

See - len, die Gott zur Wohnung, Gott zur Woh - nung aus - er - sehn, zur Woh -  
 chos - en, to be His dwell - ing, be His fav - ored dwell - ing place, His dwell -

+ Instruments

B major E major E7

22.

- nung, zur - Woh - nung aus - er - sehn!  
 ing, His - fav - ored - dwell - ing - place! Ritornello

Continuo alone for text repetition

+ Instruments

A major E major E major E7 A major E major

24.

Series of descending lines in 3rds and 6ths

E major G#7 C# minor E7

27.

cresc.

A major A# dim.7 B7 E major

# J.S. Bach - Church Cantatas BWV 34

29. B Section encompasses lines 3 to 5 of the poem (presented twice), containing 2 rhetorical questions and ending with biblical allusion.

Wer kann ein grö - sser Heil er - wählen? wer kann des Segens  
How could there great - er joy at - tend us? How could a Fa-ther

Continuo alone for contrasting B section. This realization is editorial.

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

32. Allusion to Psalm 118:23: "This is the Lord's doing (Luther 1545: das ist vom Herrn geschehen); it is marvelous in our eyes." Jesus quotes this verse; see Matthew 21:42-43.

Men - ge zäh - len? und die - ses ist vom Herrn geschehn.  
more be - friend us? Or bless us by His love and grace?

Instruments are layered in.

F# minor

Wer kann ein grö - sser  
How could there great - er

B major B7 C# major C#7 F# minor F# major F#7 B minor F# minor

Wer kann ein grö - sser  
How could there great - er

Continuo alone

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



# J.S. Bach - Church Cantatas BWV 34

41.

Heil er - wäh - len? wer kann des Segens Men - ge zäh - len? und  
joy at - tend us? How could a Fa - ther more be - friend us? Or

E7 A major A major C#7 F# minor G#7 C# minor

43.

die - ses, dieses ist vom Herrn ge - scheh'n.  
bless us, bless us by His love and grace?

Ritornello  
+Instruments

C# minor C# minor A major

46.

49. A Section returns, altered.

Wohl euch, ihr aus - er wähl - ten See - len, die Gott zur Woh - nung  
Bless - ed ye - hearts whom God has chos - en, to be His fav - ored

FI I/Vln I doubles the voice at first.

pp

A major



# J.S. Bach - Church Cantatas BWV 34

52.

aus - er - sehn!  
dwell - ing place!

A# dim.7 F#7 B minor

54.

Wohl euch, ihr  
Bless - ed ye

Descending lines in parallel 3rds and 6ths (suggesting a cascade of divine blessing) appears more frequently, also in final ritornello.

Fl I alone doubles voice for about 2 mm.

(E7) A major A major

57.

aus - er - wähl - ten See - len, wohl euch, wohl euch, wohl  
hearts whom God has chos - en, how blest, how blest, how

59.

euch, ihr aus - er - wähl - ten See - len, wohl euch ihr aus er - wählten, ihr  
blest ye hearts where God is chos - en, bless - ed ye hearts whom God has, ye

# J.S. Bach - Church Cantatas BWV 34

62.

aus - erwählten See - len, die Gott zur Wohnung, Gott zur Woh - nung ausersehn, zur Woh -  
 hearts whom God has chos - en, to de His dwell-ing, be His fav - ored dwell-ing place, His dwell -

Continuo alone  
 for text repetition

+ Instruments

A major A7

65.

- nung, zur Wohnung aus - er - sehn!  
 - ing, His fav - ored dwell-ing place!

Continuo  
 alone  
 for text repetition

Ritornello  
 + Instruments

*mf* *cresc.*

D major A major A major A7 D major A major

68.

*cresc.*

A major A7 D major

70.

D# dim.7 E7 A major A major

Allusion to Gospel reading of the day: [Jesus]: "If a man loves me, he will keep my word, and my Father will love him, and we will come to him and make our home with him." (John 14:23). Gospel Connection: Divine indwelling.

34/4. **Recitative** (Newly composed)  
 • God's chosen dwelling receives his blessing (34/4).

1. **Secco Bass**

The bass voice is often the voice of authority such as the minister (or God).

For biblical background, see note.

**Erwählt sich Gott die heiligen Hütten, die er mit Heil be - wohnt: so muss er auch den**  
*Our God has chos-en as His dwell-ing the hearts of all man - kind; - so must He ev - er*

F# minor E# dim.7 C#7

The concept that salvation ("Heil") and blessing ("Segen") inevitably come to God's chosen people ("auserwählten Seelen") for his chosen dwelling place ("erwähltes Heiligtum," "erwählte Hütten") connects this recitative to the previous aria (no. 3) as well as the previous recitative (no. 2).

4.

**Segen auf sie schüt-ten, so wird der Sitz des Heilighthums be - lohnt. Der**  
*bless with joy ex - cell - ing, the sa - cred place where He is thus en - shrined. And*

F# minor F# minor

Word painting: God pouring down blessing depicted with 4 consecutive descending thirds.

Bi-partite Form (perhaps more suited to the text in BWV 34a):

Mm. 1–2. Motto (Text line 1: Psalm 128:6b).

3–14. A. Instruments alone.

15–26. A. Instruments with voices on text lines 2–3.

27–57. B(-A)'. Instruments alone; at m. 46, Section A, modified to stay in D major.

58–88. B(-A'). Instruments with voices on lines 4–5 + 1 [motto];

at m. 77, reprise of A with text lines 2–3, modified to stay in D major.

Same music as BWV 34a/4.

• Peace be upon Israel; God blesses his chosen abode with peace (34/5).  
 For a comparison with the text in BWV 34a, see side note.

34/5. **Chorus** No closing chorale

**Adagio** (♩ = 56)

**Soprano & Alto**

(Attacca.)

7.

**Herr ruft ü-ber sein geweihtes Haus das Wort des Segens aus:**  
*o'er the por-tal of that hal-low-ed house, this bless-ed mot-to stands:*

**Frie - de über Is-ra-el!**  
*Peace be un-to all man-kind!*

F#7 B minor A major D major E7 A major A major

The "Word of Blessing" over God's consecrated dwelling is Psalm 128:6b ("Peace be upon Israel"), is rendered by the chorus. The order of movements is the reverse of that in Cantata 34a. In Cantata 34a, the chorus closes part 1 (before the sermon and the marriage vows). There the chorus follows a tenor aria with interpolated alto recitatives that quote Psalm 128:4–6. In both cantatas, the text of the chorus begins with Psalm 128:6b and continues with lines that trope this verse. See Martin Petzoldt, "Bach-Kommentar" 2:998–99.

In the employ of a cantata for Pentecost, this movement alludes to the day's Gospel reading, in which Jesus says, "The Counselor, the Holy Spirit, whom the Father will send in my name, he will teach you all things...Peace I leave with you; my peace I give to you; not as the world gives do I give to you. Let not your hearts be troubled, neither let them be afraid (John 14:26–27).

Petzoldt provides contemporary theological commentary (by Johann Olearius) on the extensive biblical concept of peace.

The two outer, framing choral movements thus bind together the Pentecost themes of the Holy Spirit's arrival (God choosing his people for indwelling) and the coming of peace.

**Frie - de über Is-ra-el!**  
*Peace be un-to all man-kind!*

Psalm 128:6b, followed immediately by lines that trope this verse.

Line 1 (motto)

**Tenor & Bass**

**Frie - de über Is - ra-el!**  
*Peace be un-to all man-kind!*

Full festive orchestration, choir in high range.

For biblical background, see note.

# J.S. Bach - Church Cantatas BWV 34

Section A (Instruments Only)

Trps & Timp

3. (Allegro  $\text{♩} = 80$ .)

Ob I, II  
Vln I

Ritornello  
derived from  
vocal opening

D major

Continuo

D major

Writing is largely homophonic.

8.

E7

A major

A major

Word painting: Rapid ascending runs for "dankt," i.e., to give thanks; in BWV 34a the word is "eilt," i.e., hasten (to the holy steps).

13.

Dankt den höch - sten  
Give ye thanks to

Dankt den höch - sten  
Give ye thanks to

Dankt den höchsten  
Give ye thanks to

Dankt den  
Give ye

Trps & Timp

Ob I, II, Vln I

A major

D major

D major

18.

Wun - der - hän - den, dankt, dankt, dankt, Gott hat an euch, —  
 God al - might - y, thanks, thanks, thanks, that He - de - nies, —

Wun - der - hän - den, — dankt, dankt, dankt, dankt, dankt, Gott hat an  
 God — al - might - y, — thanks, thanks, thanks, thanks, thanks, that He de -

Wun - der - hän - den, dankt, dankt, dankt, dankt, dankt, Gott hat an  
 God al - might - y, thanks, thanks, thanks, thanks, thanks, that He de -

höch - sten Wunder - händen, dankt, dankt, dankt, dankt, dankt, Gott hat an  
 thanks — to God al - might - y, thanks, thanks, thanks, thanks, thanks, that He de -

D major E7 A major

23.

— an euch ge - dacht, dankt, Gott hat an euch ge - dacht!  
 — de - nies us naught, thanks, that He de - nies us naught!

euch ge - dacht, dankt, Gott hat an euch ge - dacht!  
 nies us naught, thanks, that He de - nies us naught!

euch ge - dacht, dankt, Gott hat an euch ge - dacht!  
 nies us naught, thanks, that He de - nies us naught!

euch ge - dacht, dankt, Gott hat an euch ge - dacht!  
 nies — us naught, thanks, that He de - nies us naught!

A major A major A major (A7)

Section B(-A'). Instruments alone; at m. 46, Section A modified to stay in D major)

Trps & Tmp tacet...



# J.S. Bach - Church Cantatas BWV 34

28.

D major D major B7 E minor

33.

D7 G major E minor E minor

Trps & Timp interject...

38.

A7 D major

43.

D major D major A' (A modified to remain in D major) D major

48.

D7 G major A7 D major

53.

D major

Section B(-A). Instruments with voices on text lines 4-5; at m. 77, reprise of A on text lines 2-3, modified to stay in D major.

58.

A

Ja, sein Segen wirkt mit Macht, ja, sein Se-gen wirkt mit  
Thanks for won-ders He has wrought, thanks for won-ders He has

Ja, sein Segen wirkt mit Macht, ja, sein Segen wirkt mit  
Thanks for won-ders He has wrought, thanks for won-ders He has

Ja, sein Segen wirkt mit Macht, ja, sein Se-gen wirkt mit  
Thanks for won-ders He has wrought, thanks for won-ders He has

Ja, sein Segen wirkt mit Macht, ja, sein Se-gen wirkt mit  
Thanks for won-ders He has wrought, thanks for won-ders He has

Trps & Timp tacet...

D major

D major

B7

63.

Word painting: Sustained notes for "peace" (the same text in BWV 34 and BWV 34a).

Macht, Frie - - - de ü - ber Is - ra -  
wrought, Peace be un - - to all man -

Macht, Frie - - - de ü - ber Is - ra -  
wrought, Peace be un - - to all man -

Macht, Frie - - - de ü - ber Is - ra -  
wrought, Peace be un - - to all man -

Macht, Frie - de, Frie - de ü - ber Is - ra -  
wrought, Peace be, peace be un - to all man -

E minor

D7

G major

E minor

68.

el, kind! Frie - de ü - ber euch, Frie - de ü - ber  
Peace \_\_\_\_\_ be un - to you, peace \_\_\_\_\_ be un - to

el, kind! Frie - de ü - ber euch zu sen - den,  
Peace be un - to you for - ev - er,

el, kind! Frie - de ü - ber euch zu sen - den,  
Peace be un - to you for - ev - er,

el, kind! Frie - de ü - ber euch zu sen - den,  
Peace be un - to you for - ev - er,

Trps & Timp interject...

E minor A7 D major

73.

Text line 1, opening motto (Psalm 128:6b) returns.

B

euch zu sen - den, Frie - de ü - ber Is - ra - el! Dankt \_\_\_\_\_  
you for - ev - er, peace be un - to all man - kind! Give \_\_\_\_\_

Frie - de ü - ber Is - ra - el!  
peace \_\_\_\_\_ be un - to all man - kind!

Frie - de ü - ber Is - ra - el!  
peace \_\_\_\_\_ be un - to all man - kind!

Frie - de ü - ber Is - ra - el!  
peace \_\_\_\_\_ be un - to all man - kind!

A'. Reprise with lines 2-3, modified to stay in D major.

B

D major

78.

den höch - sten Wun - der - hän - den, dankt, dankt,  
 ye thanks to God al - might - y, thanks, thanks,

Dankt den höch - sten Wun - der - hän - den, dankt, dankt,  
 Give ye thanks to God al - might - y, thanks, thanks,

Dankt den höchsten Wun - der - hän - den, dankt, dankt,  
 Give ye thanks to God al - might - y, thanks, thanks,

Dankt den höch - sten Wunder - händen. dankt, dankt,  
 Give ye thanks to God al - might - y, thanks, thanks,

D major D7 A major D major  
 Music modified to stay in D major.

83.

dankt, Gott hat an euch, an euch gedacht, dankt, Gott hat an euch ge - dacht!  
 thanks, that He de - nies, de - nies us naught, thanks, that He de - nies us naught!

dankt, dankt, dankt, Gott hat an euch ge - dacht, dankt, Gott hat an euch ge - dacht!  
 thanks, thanks, thanks, that He de - nies us naught, thanks, that He de - nies us naught!

dankt, dankt, dankt, Gott hat an euch gedacht, dankt, Gott hat an euch ge - dacht!  
 thanks, thanks, thanks, that He de - nies us naught, thanks, that He de - nies us naught!

dankt, dankt, dankt, Gott hat an euch ge - dacht, dankt, Gott hat an euch ge - dacht!  
 thanks, thanks, thanks, that He de - nies us naught, thanks, that He de - nies us naught!

D major D major