

BWV 43

Form: Part 1: Corus (T) - Aria (T) - Recit (S) - Aria (S)
Part 2: Recit (B) - Aria (B) - Recit (A) - Aria (A) - Recit (S) - Chorale

Introduction and updates at melvinunger.com

NBA I/12; BC A77

Ascension (BWV 37, 128, 43, 11)

*Acts 1:1-11 (Holy Spirit promised, Christ's ascension)

*Mark 16:14-20 (Great commission, Christ's ascension)

Librettist: perhaps Christoph Helm

FP: 30 May 1726 (St. Nicholas in the morning & St. Thomas
at afternoon Vespers)Bach's cantatas on Meiningen-style librettos favor galant elements (here major keys, scalar or triadic
melodies, syllabic declamation), apparently influenced by the Enlightenment/Pietistic emphases in their
texts. See side note for more.Festive Instrumentation:
Tromba I, II, III (see note)

Timp

Ob I, II

Vln I, II

Vla

SATB

Continuo, Organo

Cantata No. 43
Gott fähret auf mit Jauchzen

J.S. Bach

This is a Meiningen-style libretto (see side note for more). Martin Petzoldt notes that the libretto
turns itself less with the actual ascension account and more with the relevant line from the
creed: "He ascended into Heaven and is seated at the right hand of God
the Father Almighty." Movements 1-4 are more objective, movements
5-10 (successive stanzas of a strophic poem) adopt a more
subjective tone. Movements 5, 6, and 7 end with exhortations to
the "heavens," "powers," and thrones," respectively, followed by
3 movements that end respectively with subjective statements
about standing on the path and gazing after Jesus
happily, yearningly, and thankfully. See "Bach-
Kommentar" 2:910. Regarding the biographical context
of the cantata and its overall style, see note at 43/11.

(Coro.)

Adagio. (♩ = 72.)

43/1. Vins doubled
1. by oboes.

Trps & Timp. tacet.

Ob I imitates
continuo.

Piano

Prima Parte.

God has gone up with a shout: Psalm 47:5-6 (43/1). It was
typical of Meiningen librettos to start part 1 with an Old
Testament text. "In accordance with old Christian tradition, the Old Testament words...are
interpreted as a reference to Christ's ascension." (Dürr/Jones, 334).For the significance
of C, see side note.

C major

Ascending motives relate to the "ascension" text.

Trumpets do not enter until after a lyrical introduction by the oboes and strings, which appears to reflect the
disciples' wonder and perplexity at Jesus' disappearance, as recorded in the Epistle reading of the day.

Fugue: Trumpet I introduces the subject and countersubject.

Alla breve. (♩ = 72.)

Unison strings play descending arpeggio (inversion of the fanfare motive of sopranos in mm. 35-36).

C major

Trp I continues with the countersubject, the repeated notes
associated with the text "und der Herr mit heller Posaunen"
(and the Lord with ringing trumpets (see bass, m. 27-28).

double cadence

Vln I & II
in unison.Continuo
returns.

G major G7 C major

21. **Soprano.**
Gott fäh - - - ret auf, - - - Gott fäh - - - ret auf mit
God go - - - eth up, - - - God go - - - eth up with

Alto.
Gott fäh - - - ret auf, - - - Gott fäh - - - ret auf mit
God go - - - eth up, - - - God go - - - eth up with

Tenore.
Gott fäh - - - ret auf, - - - Gott fäh - - - ret auf mit Jauch -
God go - - - eth up, - - - God go - - - eth up with shout -

Basso.
Gott fäh - - - ret auf - - - mit Jauch -
God go - - - eth up - - - with shout -

Text painting: Rising series of fugal entries to depict ascension.
First exposition, using first sentence of psalm text.

For biblical background, see note.

Trps & Timp play this 4-note figure repeatedly, perhaps suggesting "lobsinghet."

+Vla

C major D7

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

26. **Jauch** - - - zen,
shout - - - ing,

Jauch - - - zen,
shout - - - ing,

- - - zen, Gott fäh - - - ret auf -
- - - ing, God go - - - eth up -

- - - zen und der Herr mit hel - ler Po - sau -
- - - ing, and the Lord with sound of a trum -

double cadence +Trps & Timp

G major G major

Fanfare motive

G7 C major

C major

C major

D7 G major

41. **A**

Gott fäh - - - ret auf - - - mit -
 God go - - - eth up - - - with -

- - - zen und der Herr mit hel - ler Po - sau -
 - - - ing, and the Lord with sound of a trum -

- - - ne, Gott fähret auf mit Jauch - - -
 - - - pet, God go - eth up with shout - - -

+Trps & Timp

G major

46.

Jauch - - - zen und der Herr mit hel - ler Po -
 shout - - - ing, and the Lord with sound of a

- - - ne, - - - Gott
 - - - pet, - - - God

zer, Gott fähret auf mit
 ing, God go - eth up with

+Trps & Timp Trp I ends first exposition.

G major G7 C major

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51.

sau -
trum -

ne, Gott fäh-ret auf mit Jauch -
pet, God go-eth up with shout -

fäh-ret auf mit Jauch - zen, Gott fäh-ret auf mit
go-eth up with shout - ing, God go-eth up with

Jauch -
shout -

Trp I (Trp II, III, Timp tacet)

C major C7 F major

56.

zen,
ing,

Gott fäh-ret auf
God go-eth up

Jauch - zen, Gott fäh-ret
shout - ing, God go-eth

zen, Gott fäh-ret auf mit Jauch - zen, mit Jauch -
ing, God go-eth up with shout - ing, with shout -

C# dim.7 A7 D minor D minor

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61.

ne, und der Herr mit heller Po - sau -
pet, and the Lord with sound of a trum -

mit Jauch -
with shout

auf mit Jauch - zen, Gott fäh - ret auf mit
up with shout - ing, God go - eth up with

Trp I ends... Trps and Timp tacet.

D minor D7 E7 A minor

67.

zen, mit Jauch
ing, with shout

Jauch
shout

zen, ing, Gott fäh - ret auf mit
ing, God go - eth up with

A minor B7 E minor D# dim.7 B7

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72.

ne, mit hel·ler Po - sau -
pet, with sound of a trum -

zen und der Herr mit hel - - - ler Po - sau -
ing, and the Lord with sound of a trum -

zen, Gott fäh - ret auf mit Jauch - - - zen und -
ing, God go - eth up with shout - - - ing, and -

Jauch - - - zen und der Herr mit hel - ler Po -
shout - - - ing, and the Lord with sound of a

Trp I, II

+Trps & Timp

E minor A major A7 D minor G major G7 C major C7

77.

ne, und der Herr mit hel·ler Po - sau -
pet, and the Lord with sound of a trum -

der Herr mit hel - ler Po - sau -
the Lord with sound of a trum -

sau - - - ne, Gott fäh - ret auf mit
trum - - - pet, God go - eth up with

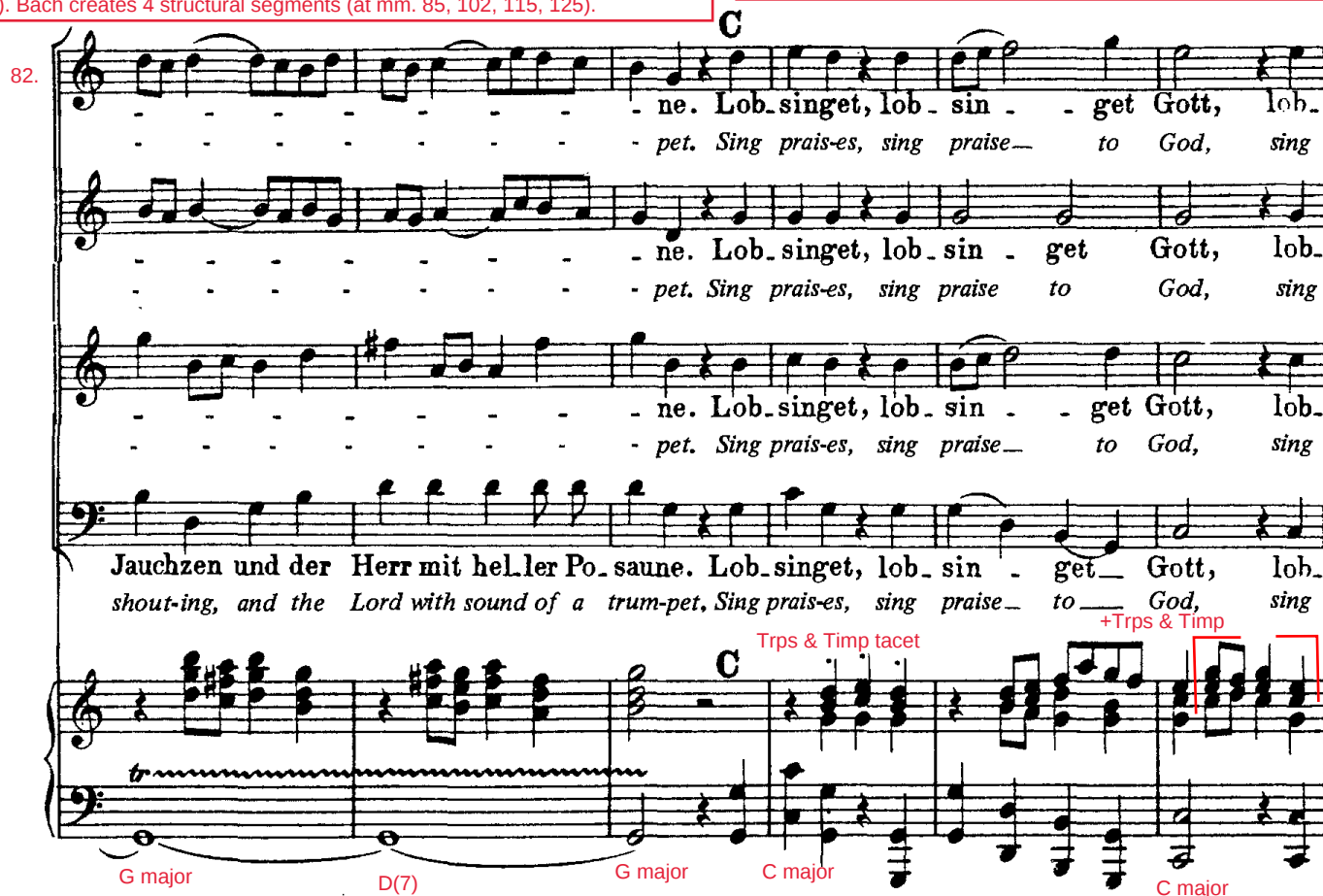
Trp I

+Trp II, III, Timp.

F major G7 C major G major C major

The 4-fold repetition of "lobsinget" in the psalm verse was interpreted to signify the 4 "corners" of the world (see Petzoldt citing Johannes Olearius in *Bach-Kommentar* 2:911). Bach creates 4 structural segments (at mm. 85, 102, 115, 125).

Homophonic section (motivically related to opening choral block at m. 22) & instrumental interlude, using second sentence of psalm text.

82. 

ne. Lob_singet, lob_sin - get Gott, lob_pet. Sing prais-es, sing praise—to God, sing

Jauchzen und der Herr mit hel-ler Po_sau-ne. Lob_singet, lob_sin - get Gott, lob_shout-ing, and the Lord with sound of a trum-pet, Sing prais-es, sing praise—to God, sing

Trps & Timp tacet

+Trps & Timp

G major D(7) G major C major C major

88. 

singet, lob_sin - get Gott, lob_sin-get, lob_sin-get_unserm Kö_ni_prais-es, sing praise—to God, sing prais-es, sing prais-es—to our might-y

singet, lob_sin - get Gott, lob_sin-get, lob_sin-get_unserm Kö_ni_prais-es, sing praise—to God, sing prais-es, sing prais-es—to our might-y

singet, lob_sin - get Gott, lob_sin - get, lob_sin-get_unserm Kö_ni_prais-es, sing praise—to God, sing prais - es, sing prais-es—to our might-y

singet, lob_sin - get Gott, lob_sin - get, lob_sin-get_unserm Kö_ni_prais-es, sing praise—to God, sing prais - es, sing prais-es—to our might-y

C7 F major A7 D minor D minor

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94.

Instrumental interlude

ge!
King!

ge!
King!

ge!
King!

ge!
King!

Figura corta

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

Trp I Trp II Trumpet I and II exchange figura corta.

D minor F major C major C7 F major

Third exposition, using second sentence of psalm text, minus trumpets and timpani.

100.

D

Lob - sin - get, lob - sin - get Gott, lob -
Sing prais - es, sing praise to God, sing

Lob - sin - get, lob -
Sing prais - es, sing

Lob - sin - get, lob - sin - get
Sing prais - es, sing praise to

Lob - sin - get, lob - sin - get
Sing prais - es, sing praise to

D

A7 B-flat major D minor A7 D minor D major A minor (D7) G major

105.

sin - get, lob - sin - get unserm Kö - ni - ge, lob - sin - get
 prais - es, sing prais - es to our might - y King, sing praise to
 sin - get Gott, lob - sin - get unserm Kö - ni - ge, lob - sin - get
 praise to God, sing prais - es to our might - y King sing praise to
 Gott,
 God,
 sing prais - es, sing
 Gott, lob - sin - get Gott, lob - sin - get unserm Kö - ni - ge, lob -
 God, sing praise to God, sing prais - es to our might - y King, sing

G major G major

110.

Gott, lob - sin - get Gott, lob - sin - get unserm Kö - ni - ge, lob -
 God, sing praise to God, sing prais - es to our might - y King, sing
 Gott, lob - sin - get Gott, lob - sin - get unserm Kö - ni - ge, lob -
 God, sing praise to God, sing prais - es to our might - y King, sing
 sin - get Gott, lob - sin - get unserm Kö - ni - ge, lob -
 praise to God, sing prais - es to our might - y King, sing
 sin - get, lob - sin - get, lob - sin - get, lob -
 prais - es, sing prais - es, sing prais - es, es, +Trp & Timp with 4-note motive.

G7 A minor G7 C major E

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Homophonic ending to fugal section.

115.

singet, lob_sin_get, lob_sin - get, lob - singet
 prais-es, sing prais-es, sing prais - es, sing - praise to

singet, lob_sin_get, lob_singet unserm Kö - ni - ge, lob_sin_get
 prais-es, sing prais-es, sing prais-es to our might - y King, sing praise to

singet. lob_sin_get, lob_singet unserm Kö - ni - ge, lob_sin - get
 prais-es, sing prais-es, sing prais-es to our might - y King, sing praise - to -

- singet Gott, lob_sin_get unserm Kö - ni - ge, lob_sin -
 praise to God, sing prais-es to our might - y King, sing praise

C major D7 G major G major C major

121.

Homophonic Coda

Gott, lob_singet unserm Kö - ni - ge, lob_sin -
 God, sing prais-es to our might - y King, sing prais -

Gott. lob_singet unserm Kö - ni - ge, lob_sin -
 God, sing prais-es to our might - y King, sing prais -

Gott. lob_singet unserm Kö - ni - ge, lob_singet Gott, lob_singet unserm
 God, sing prais-es to our might - y King, sing praise to God, sing prais-es to our

- get Gott, lob_singet unserm Kö - ni - ge, unserm Kö -
 to God, sing prais-es to our might - y King, to our might -

G7 C major C7 F major C major

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127.

get, lob sin.get, lob sin.get unserm Kö ni ge!
 es, sing prais-es, sing prais-es to our might y King!

get, lob sin.get, lob sin.get unserm Kö ni ge!
 es, sing prais-es, sing prais-es to our might y King!

Kö ni ge, lob singet Gott, lob sin.get unserm Kö ni ge!
 might y King, sing praise to God, sing prais-es to our might y King!

ni ge, lob singet Gott, lob sin.get unserm Kö ni ge!
 y King, sing praise to God, sing prais-es to our might y King!

G7 C major C major

The recitative alludes to several biblical passages, e.g., Psalm 68:18. [O Lord,] thou didst ascend the high mount, leading captives in thy train, and receiving gifts among men, even among the rebellious, that the Lord God may dwell there.

Ephesians 4:8. Therefore it is said, "When he ascended on high he led a host of captives, and he gave gifts to men."

Revelation 5:11-12. Then I looked, and I heard around the throne and the living creatures and the elders the voice of many angels, numbering myriads of myriads and thousands of thousands, saying with a loud voice, "Worthy is the Lamb who was slain, to receive power and wealth and wisdom and might and honor and glory and blessing!"

Secco

Recitativo.

43/2. 1. Tenore. • Christ as victor: The heavenly host praises him (43/2).

For biblical background, see note.



Es will der Höch.ste sich ein Siegsgepräng' be.rei ten, da die Ge.
 Here see the Vic - tor in tri - um - phal march re - turn - ing, fresh from the

No melismas.

Secco

A minor

3.

fängnisse er selbst ge.fangen führt. Wer jauchzt ihm zu? Wer ist's, der die Po.sau.ne
 lib - er - a - tion of man-kind He comes. Who shouts His praise with blar - ing bu - gles, beat - ing

B7 D# dim.7 E minor A major

Continuo plays transposed/retrograde B-A-C-H at the end of the recitative's 3 questions. Whether this is self-referential is open to debate.

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6.

rührt? Wer ge - het ihm zur Sei - te? Ist es nicht Got - tes
drums? Who march - es with His ban - ners? Who but the hosts of

NBA: Seiten

D minor G major

8.

Heer, das sei - nes Namens Ehr', Heil, Preis, Reich, Kraft und Macht mit lau - ter Stimme
God, which glo - ry in His pow'r, His king - dom and His might, with loud ex - ult - ing

C major A minor D major D7

11.

sin - get und ihm nun e - wig - lich ein Hal - le - lu - ja brin - get?
voic - es they one and all u - nite, in might - y hal - le - lu - jas?

G major G7 C major D7 G major G major (preparing for the following aria).

Form: Bach sets the poem (with its rhyme scheme of AABB) in three sections, each section repeating the entire text, but with a slightly different emphasis. The third statement is interrupted by a ritornello.

Rit. mm. 1-20
A1&2. mm. 21-64
Rit. mm. 64-68
B1&2. mm. 69-84
Rit. mm. 84-92
C1. mm. 93-100
Rit. mm. 100-104
C2. mm. 104-116

Aria.

43/3. **Vivace.** (♩ = 144.) • Christ as victor over all: thousands praise him (43/3).

Vln I, II
unison

1. Heil, Preis, Reich, Kraft und Macht mit lau - ter Stimme
God, which glo - ry in His pow'r, His king - dom and His might, with loud ex - ult - ing

Ritornello

G major

The gigue-like ritornello theme descends 2 octaves, then rises again. It is derived from the vocal opening, with notes doubled, the rhythmic values halved. It presumably depicts the text (Christ subduing all enemies and ascending to the right hand of God the Father).

Gigue-like

6.

G major A7

12.

(D7) G major

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement: here it projects a triumphant celebration.

18. Tenore.

Section A1&2.

Text painting: Repeated triadic fanfare figure for "thousand times a thousand," ascending scale for "begleiten" (accompany).

Ja tau-send-mal Tau-send be - gleiten den

A thou-sand-ten - thou-sand ride af - ter His

Biblical allusions: Psalm 68:17: With mighty chariotry, twice ten thousand, thousands upon thousands, the Lord came from Sinai into the holy place. Daniel 7:10. ...A thousand thousands served him, and ten thousand times ten thousand stood before him.

G major

For biblical background, see note.



Sequentially repeated figure for "King of Kings."

24.

Wa-gen, dem Kö-nig der Kön'-ge lob - sing- end zu - sagen,

char - iot, - the - King of all kings, and re - joice in - His - glo - ry,

The doubling of the notes in the fanfare motive may allude to the "thousands upon thousands" participating in the victory celebration.

G major

30.

ja tausendmal Tau-send be - glei - - - - -
a thou-sand-ten - thou-sand ride af - - - - -

36.

- - - - - ten den Wa-gen, dem Kö-nig der
- - - - - ter - His - char - iot, the King of all

G major

42.

Kön'ge lob - singend zu sa - gen, lob - sin - - - - - gend zu
kings, and re - joice in His glo - ry, - re - joice - - - - - in His

G major A7

48.

sa - gen: dass Er - - - - de und Him - - - - mel sich un - ter ihm
glo - ry: the earth - - - - and the heav - - - - ens - are un - der His

A7 D major

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54.

schmieg, und, was er be-zwungen, nun gänzlich er-liegt.

sway, for all He-has van-quished, and all Him o-bey.

D major D7 G major A7 D major D major

61. Word painting: Long note for "erliegt" (lies defeated).

Ritornello

D major

67.

Section B1 & 2: Emphasis is on the scalar figures prompted by the word "begleiten" (accompany).

Ja tausendmal Tau-send be-gleiten den Wa-gen, dem Kö-nig der

A thou-sand-ten-thou-sand ride af-ter His char-iot, the King of all

D major D7 G major

74.

Könge lob-singend zu sa-gen: dass Er-de und Himmel sich un-ter ihm

kings, and re-joice in His glo-ry: the earth and the heav-ens are un-der His

B7 E minor E minor

80.

schmiegt und, was er be - zwungen, nun gänzlich er - liegt.
 sway, for all He - has - van-quished, and all Him - o - bey.

E minor E minor

86.

E minor F#7 B major B7 E minor

92.

Section C1.

Ja tau-sendmal Tau-send be - gleiten den Wa-gen, dem Kö-nig der
 A thou-sand-ten - thou-sand ride af - ter - His cha - riot, the King of all

E minor D major D7 G major G7 D7

98.

Kön'-ge lob-sin-gend zu - sa - gen:
 kings, and re - joice in - His - glo - ry:

D7 E minor G major D7 G major

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104. Section C2. dramatic leaps

dass Er - de und Him - mel sich un - ter ihm schmiegt und, was er be -
 the earth and the heav - ens are un - der His sway; for all He has -

D7 G7 A minor 7 D(7)

110. Word painting: Descending lines to depict vanquishing of earth and heaven, with a long note for "erliegt" (lies defeated).

zwungen, nun gänzlich er - liegt. _____
 van - quished, and all Him o - bey. _____

E minor D7 G major G major G7 C major

116. Ritornello

G7 C major D7

122.

G major A7 D major D7 G major G major

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Secco

43/4. **Recitativo.** (Ev. St. Marci, Cap. 16, V. 19.) • Ascension of Christ: Mark 16:19 (43/4).

1. **Soprano.**

The account of the ascension from the day's Gospel reading is presented not by the Evangelist (tenor) but by the soprano, so that the preceding tenor pair of movements is followed by a soprano pair.

No melismas.

Und der Herr, nach - dem er mit ih - nen ge - re - det
Then the Lord, when He in this wise un - to them had

Secco

B major D# dim.7

For biblical background, see note.



3. Ascending scale for "lifted up to heaven" and octave leap up for "at the right hand of God." syncopation

hat-te, ward er auf-ge-ho-ben gen Himmel und sitzt zur rechten Hand Got-tes.
spo-ken, was re-ceive-d up in - to heav-en, and sat on the right hand of God.

NBA: aufgehoben

E minor G7 E7 A minor D# dim.7 E minor

E minor (preparing for the following aria).

The libretto continues with 6 verses of a strophic poem with a rhyme scheme of ABAB-CDC:
Movement 5. Soprano aria
Movements 6 & 7. Bass recitative & aria
Movements 8 & 9. Alto recitative & aria
Movement 10. Soprano recitative.

Despite the unvarying poetic scheme, Bach composes differentiated movements.

Poem Verse 1.

Aria.

43/5. **Andante.** (♩ = 72.)

• Ascension of Christ: Jesus has finished his work (43/5).

This figure becomes accompaniment. See below.

Ritornello is derived from vocal opening.

1. Vln I
Ob I doubles Vln I
Ob II doubles Vln II

E minor E minor

The ritornello theme keeps returning to the note B, perhaps illustrating the text: "Mein Jesus...nimmt die Wiederkehr zu dem, der ihn gesendet" (My Jesus returns to him who sent him). The frequent ascending motives appear to be related. The ritornello is tonally open (see note for more). The melancholic atmosphere suggests sadness at Jesus' leaving.



4.

E minor A# dim. B minor

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A Section.
Text lines 1-4 (Rhyme scheme ABAB)

Soprano.

7.

For biblical background, see note.



Poem Verse 1.

Ritornello material for accompaniment.

Mein Je - - sus hat nunmehr das Heilandswerk voll - en - - det und nimmt die Wieder -
The task - - the Fa - ther planned, the Son has now com - plet - - ed, and soon at God's right

B major E minor E minor

10.

kehr - - zu dem, der ihn ge - sen - det, und nimmt die Wieder - kehr zu dem, der
hand, - - will He a - gain be seat - ed, and - soon at God's right hand, will He a -

E minor A# dim.7 F#7

13.

ihn ge - sen - - det.
gain be seat - - ed.

mf Ritornello

B minor

Text lines 1-4 repeated.

15.

Mein Je - - - sus hat nunmehr das Hei - lands.werk voll -
The task - - the - Fa - ther planned, the Son has now com -

B minor E(7) A minor G major G major

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17.

en - det und nimmt die Wieder - kehr - zu dem, der ihn ge - sen - det, und
plet - ed, and soon at God's right hand, - will He a - gain be seat - ed, and -

G major G7 C major (D7) G major D7 G major G7

20.

nimmt die Wie - der - kehr zu dem, der ihn ge - sen - . det.
soon at God's right hand, will He - a - gain be - seat - - ed.

C major D7 G major G major

mf Ritornello

22.

A7 D7 (D7) G major D7 G major

B Section

Text lines 5-7 (Rhyme CDC).

Text painting: Melismas for "Erde Lauf" (earthly race).

25.

Er schliesst der Er - de Lauf, - er schliesst der Er - de
From earth He would a - way, - from earth he would a -

G major D# dim.7 B7 E minor E minor G major G# dim.7 A minor

Text painting: Two melismas (one ascending 1 octave and one descending) for Christ's earthly "race" apparently represent the incarnational aspect of his earthly mission as "true God and true man." See Petzoldt, *Bach-Kommentar* 2:914.

The last 2 text lines are repeated three times: 1) with an ascending scale of 1 octave, beginning with whole tones, 2) with hovering line in the high range, and 3) with a descending scalar figure of 1 octave. This is a musical parallel to the music of the foregoing line. See Petzoldt *Bach-Kommentar* 2:915.

28. Lauf, _____ ihr Him - mel, öff - net euch und
way, _____ ye heav - - ens, - o - pen ye, and

A minor A minor D# dim.7 B7 E minor

31. Text painting:
nehmt ihn wie - der auf, _____ ihr Himmel, öff - net euch und nehmt ihn wie - der
take Him back to - day, _____ ye heav - ens, o - pen ye, and take Him back to -

E minor E minor

33. auf, ihr Him - mel, öff - net euch und nehmt ihn wie - der auf!
day, ye heav - - ens, o - pen - ye, and take Him back to - day!

D# dim.7 B(7) E minor E minor

36. The ritornello theme keeps returning to the note E, perhaps illustrating the text: "Mein Jesus...
nimmt die Wiederkehr zu dem, der ihn gesendet" (My Jesus returns to him who sent him).

A7 G major (B7) E minor E minor E major E7 A minor

39. Fine della prima parte.

E7 A minor D# dim.7 E minor E minor E minor

The second part of the cantata would have been performed after the sermon ("sub communione"). It was typical in setting Meiningen librettos to start the second part with a New Testament text. Bach replaces this traditional shape with "a general pairing of recitative and aria throughout the cantata." See

Recitativo. (♩=66.)

Seconda Parte.

43/6. 1. Basso. • Christ as victor over Satan, death, and sin (43/6).

Poem Verse 2.

Bach divides the poetic stanza contrary to the rhyme scheme: ABABC-DC.

Es kommt der Helden Held, des Satans Fürst und
Be-hold our He-ro comes, He puts to flight death's

Martial fanfare

Stile concitato (see side note).

Text painting: Fanfare alternating with agitated figures (stile concitato) to depict Christ's victory.

C major

(G7)

4. Schrecken, der selbst den Tod ge-fällt, ge-tilgt der Sünden Flek-ken, zer-
ter-rors, the dev-il's might be-numbs, and can-cels all our er-rors, de-

C major

D7

C# dim.7

7. streut der Feinde Hauf?
stroyed is Sa-tan's horde.

Text painting: Arpeggio figure for "scatter" passed between voice and strings.

D7

G major

D7

G major

The last two lines of the poetic stanza are given special prominence with a vigorous arpeggio for "Kräfte" (powers) and a rising, energetic melisma for "raising up the victor," accompanied by the agitated string figure.

9.

Ihr Kräf-te, eilt her-bei und holt
Ye strong-ones, haste ye here, to glo-

G7

C7

(D7)

A minor 7

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11.

den Sieger auf!
ri - fy your Lord.

Opening fanfare in the strings repeats.

C major (preparing for the following aria). For the significance of C, see the side note at 43/1.

D7 C major G major C7 F major B dim.7

Form:
Rit. (mm. 1–7)
Text lines 1–5 (mm. 7–30)
Rit. (mm. 30–35)
Text lines 6–7 (mm. 35–42)
Rit. (mm. 42–44)
Text lines 6–7 (mm. 44–56)
Rit. (mm. 56–62)

Konrad Küster notes, "The scoring of the arias in Part 2 is...dominated by the winds (in Part 1 by the strings); and the keys of the arias in the first part (G major and E minor) are a 5th higher than those in the second part (C major and A minor). As if to compensate for this, the final chorale, 'Du Lebens-fürst, Herr Jesu Christ,' is in a key (G major) a 5th higher than that of the opening chorus. Thus Bach gave the strict structure of the original libretto a totally different, but equally plausible, shape." See J. S. Bach. *Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 199.

Aria. Poem Verse 3.

43/7. **Vivace.** (♩ = 80.)

Again Bach divides the poetic stanza contrary to the rhyme scheme: ABABC-DC.
• Christ as victor trod the winepress to save the lost (43/7). The trumpet line in the second measure is somewhat reminiscent of the trumpet figure in movement 1 at mm. 9–10.

The unaccompanied trumpet opening perhaps links to the text: "he alone..."

1. Trp I

In a later performance, Bach replaced the highly virtuosic trumpet part with violin.

Typical organ pedal figure. Continuo realization is editorial.

C major C7 F major

The energetic continuo line appears to be prompted by the image in the text of Christ "treading the wine press of God's wrath" in his crucifixion—an interpretation by early Christian theologians of biblical passages such as Isaiah 63:2–3: Why is thy apparel red, and thy garments like his that treads in the wine press? I have trodden the wine press alone, and from the peoples no one was with me; I trod them in my anger and trampled them in my wrath; their lifeblood is sprinkled upon my garments, and I have stained all my raiment. Revelation 14:10, 19–20. [He who worships the beast and his image] shall drink the wine of God's wrath... So the angel swung his sickle on the earth and gathered the vintage of the earth, and threw it into the great wine press of the wrath of God; and the wine press was trodden outside the city...

4.

Figura corta. See 43/1 at m. 94.

G major G7 C major

For biblical background, see note.

Text lines 1 & 2.

7. Basso.

Er ist's, er ist's, er ist's, der ganz al-lein, er
'tis He, 'tis He, 'tis He and He a-lone, 'tis

Voice alone with continuo to depict the text.

C major

Text painting: "Trampling in the wine press" is depicted in the vocal line with suspended quarter notes followed by groups of 3 descending sixteenth notes, as if alternating the feet.

10.

ist's, der ganz al - lein die Kel -
He and He a - lone the wine

B-A-C-H motive

Trp enters again.

C major C7 F major

12.

ter hat ge - tre -
- press here hath tread -

Long melisma for "treading" the wine press.

G major C major

15.

ten, - er ist's, der ganz al - lein, ganz al -
ed, - 'tis He and He a - lone, He a -

C major D7 G major G major

Text painting: Lone Cs for "all alone."

Long melisma for "treading" the wine press.

18.

lein, der ganz al - lein die Kelter hat ge - tre -
lone, and He a - lone the wine-press here hath tread -

D7 G major G7 C major

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Text line 3 (commences without pause).

Chromaticism and slower rhythm for "Schmerzen, Qual, und Pein" (suffering, torment, pain).

20.

ten, voll Schmerzen,
ed, with sor - row,

D7 E minor deceptive D7 G minor E-flat major

Text lines 4 & 5.

Wandering chromaticism for "rescuing lost ones."

23.

Qual und Pein, Ver - lor'
pain and woe, the lost

E-flat major F# dim.7 D7 C# dim.7 A major A half dim.7 G minor

"Theuren Kauf" (expensive purchase) set with repeated notes, emphasizing the text phrase rhetorically.

26.

ne zu er - ret - ten durch ei - nen theu - ren Kauf, Ver -
ones to de - liv - er and pay the debt they owe, the

A7 G major D7 E minor D7

29.

lor' - ne zu - er - ret - ten durch einen theuren Kauf.
lost ones to de - liv - er and pay the debt they owe.
Allusion to biblical passages such as 1 Peter 1:18-19. You know that you were ransomed...with the precious blood of Christ.

lor' - ne zu - er - ret - ten durch einen theuren Kauf.
lost ones to de - liv - er and pay the debt they owe.

Ritornello

D7 G major

31.

D7 G major

Descending (bowing?) figures for the command that
Text lines 6 & 7 (2x). "thrones" should now crown Christ.

34.

Note: Bach devotes half of the aria to the last 2 text lines.

Ihr Thro - - - ne, ihr
So crown Him, so

G major B7 E minor

37.

Hammering motive reappears.

Thro - - - ne, mü - het euch und setzt ihm Krän - ze auf, ihr
crown Him Lord of all in God's great judg - ment hall, so

E minor E minor D7 G major E minor

39.

Thro - ne, mü - het euch und setzt ihm Krän - - ze auf, - - - setzt
crown Him Lord of all in God's great judg - - ment hall, - - - God's

Trp plays figura corta (see 43/1 at m. 94).

(A minor) F major B7 E minor

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42.

ihm Krän-ze auf!
great judg - ment hall.

Ritornello

E minor D7 G major

Text lines 6 & 7 repeated (3x).

44.

Ihr Thro - ne, mü - het euch und setzt ihm Krän-ze auf, und
So crown Him Lord of all in God's great judg - ment hall, in

p

D minor G major G7 C major

47.

setzt ihm Kränze auf, ihr Thro - ne, mü - het
God's great judg - ment hall, so crown Him Lord of

Singer adopts the ritornello material.

B-A-C-H motive

C major C7

49.

euch und setzt ihm Krän-ze, Krän - ze auf, ihr
all in God's great judg - ment, judg - ment hall, so

F major G major E minor A minor

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Long, sequentially descending melisma for "thrones."

52.

Thro - - - - - ne, mü_het
crown - - - - - Him Lord of

G7 C major

54.

euch und setzt ihm Krän - - - ze, setzt ihm Krän - ze auf!
all in God's great judg - - - ment, God's great judg - ment hall.

C major C major

Ritornello

57.

C7 F major G major

60.

G7 C major C major C major

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Recitativo.

Secco

Alto is often the voice of the believing soul. See Martin Petzoldt, "Bach-Kommentar" 1:541, 2:917.

43/8.

1. Alto.

•Ascension: Christ receives the appointed kingdom (43/8).

For biblical background, see note.

Poem Verse 4.

Der Va-ter hat ihm ja ein e - - wig Reich be - stimmt: nun ist die Stunde

The Fa-ther gives to Him an ev - - er - last - ing king - dom; now is His ho - ur

Only 1 melisma (in mm. 7-8).

Word-painting: "ewig" is set with lengthened note and movement in the continuo.

Secco

E major E7 A minor

4.

nah', da er die Kro-ne nimmet für tausend Un-ge - mach. Ich ste-he hier am
nigh, when af - ter count-less hard-ships He will be crowned on high. I stand be - side the

C major

D7

B7

E7

The text alludes to parallel accounts of Jesus' ascension:.

Acts 1:10: And while [the disciples] were gazing into heaven as he went...

Luke 24:51-53. While he was blessing them, he left them and was taken up into heaven. Then they worshiped him and returned to Jerusalem with great joy. And they stayed continually at the temple, praising God.

7.

Weg und schau' ihm freudig nach!
way, with joy as He goes by!

Text painting: Upward melisma for joyful gaze upward.

Joy is tinged with sadness (cadence in minor).

G# dim.7 A minor F major A minor A minor A minor (preparing for the following aria).

Aria.

43/9. (Allegro moderato $\text{♩} = 72$.)

•Christ victorious can be seen at God's right hand (43/9).

Poem Verse 5

1.

Ob I, II

Parallel 3rds suggest sweetness. Figura corta suggests joy (see above at 43/1).

A minor A minor

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4.

C major C major A7

Alfred Dürr notes, "The text...is notably undramatic compared with the earlier movements nos. 6 and 7, and Bach sets it almost meditatively, in a dance-like style with two oboes in thirds.... Despite its expressive chromaticism on 'Jammer, Not und Schmach' ('distress, need, and dishonour') and 'sehnlich' ('longingly'), the movement reflects a vision of achieved victory in blessed joy rather than the destruction of Christ's enemies." See Dürr/Jones, "The Cantatas of J. S. Bach," 335-36.

7.

D minor E7 A minor

10.

A minor A minor

For biblical background, see note.



13. **Alto.** Text line 1 (2x).

Ich se - - he schon - im Geist, ich se - - he schon im
As in - - a vi - sion bright, as in - - a vi - sion

p figura corta

A minor G7

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

17. **Geist, bright, -**

Instead of following the rhyme scheme of ABAB-CDC, Bach sets the poetic lines in an additive way:
 [Rit] - 1 - 1,2,3 (2x) - 4 - [Rit] - 5 - [Rit] - 5 - [Rit] - 4,5 - [Rit] - 6,7 (2x) - [Rit].

Rhyme:	A	ABA	B	C	C	BC	DC						
Mm.	1	13	22	41	43	46	48	52	54	57	60	63	75

mf

C major A7 D minor E7 A minor

21. Text lines 1-3 (2x with internal repeats).

ich se - - he schon im Geist, ich se - - - he schon im
 as in a vi - sion bright, as in a vi - sion

p

A minor A minor C major

25. Gottes Rechten Gottes Rechten

Geist, wie er zur Rechten Gottes auf seine Feinde schmeisst, wie er zur Rechten
 bright, at God's right hand I see Je - sus stand, His foes to smite, at God's right hand I

f *p*

C major E major E7 A minor

Allusion to biblical passages such as Acts 7:55-56. [Stephen], full of the Holy Spirit, gazed into heaven and saw the glory of God, and Jesus standing at the right hand of God; and he said, "Behold, I see the heavens opened, and the Son of man standing at the right hand of God." Psalm 110:1. The Lord says to my lord: "Sit at my right hand, till I make your enemies your footstool."

29. ~~Gottes~~ auf seine Feinde schmeisst, ich se - - - he schon im
 .see Je - sus stand, His foes to smite, as in a vi - sion

Ob II Ob I

f *p*

B major B7 E minor

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33.

Geist, ich se - he schonim Geist, wie er zu Gottes
bright, as in a - vi - sion bright, at God's right hand I

E minor D(7) G major

Word painting: Sequentially ascending melisma for "schmeisst" (hurls).

Text line 4.

37.

Rech - ten auf sei - ne Feinde schmeisst, zu
see Je - sus stand, His foes to smite, and

B7 E minor

41.

hel - fen sei - nen Kneeh - ten
save His faith - ful serv - ants

E minor

Ob I
Ob II
Ritornello

45.

Text line 5 (2x separated by ritornello).

aus Jam - mer, Noth und Schmach
from woe and mis - er - y

E minor C# dim.7 A7 D minor F7

Ob I

J.S. Bach - Church Cantatas BWV 43

49

aus from Jam woe

Rit

Ob I

Ob II

B-flat major D7 G minor (B-flat 7) E-flat major G7 C minor

53

mer, Noth und Schmach;
and mis-er-y,

Ob I

Ob II

F# dim.7 D7 G minor (B-flat 7) E-flat major G7 C minor

57. Text lines 4 & 5.

zu helfen seinen Knechten aus Jam-mer, Noth und Schmach.
and save His faith-ful serv-ants from woe and mis-er-y.

Descending chromatic tetrachord, traditional symbol of lament.

Ritornello

Ob II up 8va

A major Ascending chromatic fourth (see side note for more). D minor D7 G major D minor A major D minor D7

Text painting: Ascending oboe scales to depict gazing upward.

61. Text lines 6 & 7 (2x).

Ich ste-he hier am
I stand be-side the

Text painting: Transfixed note for "standing on the path."

Ob I

G minor A major D minor

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65. Chromatic ascending line of one octave for "gazing yearningly after him" with partly parallel chromatic continuo. NBA has D.

Weg und schau' ihm sehn - lich nach, ich
way, and watch Him lov - ing - ly, I

D minor A minor E7

69. Text painting: Transfixed note for "standing on the path."

ste - he hier am Weg und schau' ihm
stand be - side the way, and watch Him

A minor

Oboes tacet

Continuo realization here is editorial.

73. sehn - lich nach!
lov - ing - ly.

The repetition of the text is set with dramatic chromatic leaps and diminished chords over continuo pedal on the word "longingly."

Continuo realization here is editorial until oboes enter in m. 76.

Ob I, II

Ritornello

E7 A minor G major A minor A minor D# dim.7 A minor G7

E pedal...

77.

C major E7 A minor C major C major

J.S. Bach - Church Cantatas BWV 43

81.

A7 D minor A minor

85.

A minor A minor

Secco

Recitativo.

43/10.

Soprano.

•Ascension: Christ goes to prepare a place for me (43/10): a statement of personal faith.

1. **Poem Verse 6.** Er will mir ne.ben sich die Wohnung zu.be . reiten, damit ich e . .

Be-side Him there will He pre-pare for me my dwell-ing, where I may live—

Allusion to biblical passages such as John 14:1–3. [Christ]: Let not your hearts be troubled; believe in God, believe also in me. In my Father's house are many rooms; if it were not so, would I have told you that I go to prepare a place for you? And when I go and prepare a place for you, I will come again and will take you to myself, that where I am you may be also.

Virtually no melismas.

Secco

D major D7 G major G7

For biblical background, see note.



4.

Text painting: Sighing motives in arioso for being freed from "woe and ah."

— wiglich ihm ste . he an der Seiten, be . freit von Weh und Ach.

— with Him in joy all joy ex - cell-ing, from pain— and woe— set free—

In anticipating joining Christ in paradise, the poet adopts a more positive tone than in the previous movement. Martin Petzoldt notes that contemporary theologians (such as Johann Olearius) stressed that the fulfillment of Jesus promise begins already in this life. See "Bach-Kommentar" 2:918. Thus, the stanza's closing lines (the same for 3 consecutive movements, except for an adverb) end with "I gaze after him *thankfully"— compare no. 9 ("I gaze yearningly") or no. 8 ("I gaze happily").

C major C7 F major D7 (G7) C major G major

Following the poem's pattern, Bach gives emphasis to the last 2 lines of each stanza with a V-I cadence in C major. The words "I stand here on the way" find a parallel in the earlier "I stand beside him eternally" (m. 4), perhaps suggesting a reinterpretation of the earlier phrase, so that the poet's gratefulness (expressed at the end) is prompted partly by a belief in Jesus' abiding (eternal) presence in this life. See Petzoldt, *Bach-Kommentar* 2:918–19.

7.

Ich ste. he hier am Weg und ruf' ihm dank . bar nach!
I stand be - side the way and praise him thank - ful - ly.—

C major (E7) A minor D# dim.7 E minor E minor

The closing chorale (with its two stanzas) is unusually plain, lacking Bach's usual flowing voice leading with its rich harmonic language. Bach adopted the musical setting by Christoph Peter (1626–1689) from the 1682 *Neu Leipziger Gesangbuch*. Martin Petzoldt speculates that the reason for such simplicity may lie in the fact that Jesus' departure elicits both joy and yearning, so that the most appropriate response is a simple expression of gratitude. See *Bach-Kommentar* 2:919. Another possibility is that Bach was aiming for a more galant style with its associated simplicity. For more on Bach's personal circumstances at the time of this cantata's composition and their possible influence on the cantata's style, see side note.

Stanzas 1 & 13 of 14 in the 1641 chorale "Du Lebensfürst, Herr Jesu Christ" by Johann Rist (1607–1667).

43/11. **Choral.** (Mel.: „Ermunt're dich, mein schwacher Geist.“) •Ascension: Christ victorious; yearning to join him (43/11).

1/9. Soprano.

+ Tromba I, II, Ob I, II, Vln I

1. { Du Le-bens-fürst, — Herr Je-su Christ, der du bist auf - ge-nom-men }
{ gen Himmel, da — dein Va-ter ist und die Ge-mein' der From-men: }

1. { Lord Je-sus Christ, — Thou Prince of Love, past now Thy res - ur - rec - tion, }
{ Thou hast re - turned — to God a - bove, and those of His e - lec - tion. }

Alto.

+ Tromba III Vln II

1. { Du Le-bens-fürst, — Herr Je-su Christ, der du bist auf - ge-nom-men }
{ gen Himmel, da — dein Va-ter ist und die Ge-mein' der From-men: }

1. { Lord Je-sus Christ, — Thou Prince of Love, past now Thy res - ur - rec - tion, }
{ Thou hast re - turned — to God a - bove, and those of His e - lec - tion. }

Tenore.

+ Vla

2. { Zieh' uns dir nach, — so lau-fen wir, gieb uns des Glau-bens Flü - gel! }
{ Hilf, dass wir flie - hen weit von hier auf I - sra - e - lis Hü - gel! }

2. { Draw us to Thee, — and draw Thou near, give us an ea - gle's pin - ions, }
{ that we may soar — a - way from here to heav-en's high do - min - ions! }

Basso.

2. { Zieh' uns dir nach, — so lau-fen wir, gieb uns des Glau-bens Flü - gel! }
{ Hilf, dass wir flie - hen weit von hier auf I - sra - e - lis Hü - gel! }

2. { Draw us to Thee, — and draw Thou near, give us an ea - gle's pin - ions, }
{ that we may soar — a - way from here to heav-en's high do - min - ions! }

G major D major G major G major

For biblical background, see note.

17.

wie soll ich dei-nen gro-ssen Sieg, den du durch ei-nen schweren
For Thy stu-pen-dous vic-to-ry o-ver a might-y en-e-

wie soll ich dei-nen gro-ssen Sieg, den du durch ei-nen schweren
For thy stu-pen-dous vic-to-ry o-ver a might-y en-e-

Mein Gott! wann fahr' ich doch da-hin, wo selbst ich e-wig fröhlich
O Lord, when may I come to Thee where I may ev-er joy-ful
NBA: wenn

Mein Gott! wann fahr' ich doch da-hin, wo selbst ich e-wig fröhlich
O Lord, when may I come to Thee where I may ev-er joy-ful

(E7) A minor A minor E major A minor B major

The question at the end of the second stanza, "When will I stand before thee, to see thy countenance?" relates to the closing lines of the three previous movements, "I stand here on the way and gaze...."

24.

Climactic note in the melody matches literary points of arrival in the 2 stanzas, respectively, "obtained" and "when" [shall I stand].

Krieg er-wor-ben hast, recht prei-sen und dir g'nug Ehr' er-wei-sen?
my which Thou hast gained, in splen-dor, our heart-y praise we ren-der.

Krieg er-wor-ben hast, recht prei-sen und dir g'nug Ehr' er-wei-sen?
my which Thou hast gained, in splen-dor, our heart-y praise we ren-der.

bin? wann werd' ich vor dir ste-hen, dein An-ge-sicht zu se-hen?
be? When shall I stand be-fore Thee to wor-ship and a-dore Thee?
NBA: wenn

bin? wann werd' ich vor dir ste-hen, dein An-ge-sicht zu se-hen?
be? When shall I stand be-fore Thee to wor-ship and a-dore Thee?

E minor D major G major D major G major G major