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NBA I/13; BC A82

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)

Librettist: Erdmann Neumeister

TC: 16 May 1723; FP: 28 May 1724 (with BWV 172 at St. Nicholas).

Note: Bach began official church duties in Leipzig on 30 May, the first Sunday after Trinity, when he presented BWV 75.

Perhaps he wrote BWV 59 earlier because he was

expecting to be working at the main churches by Pentecost (11 May, 1723).

Alternatively, he may have performed

BWV 59 at the University

Church on that day, since he

began work there at that time.

See "New Bach Reader," 119c;

Wolff, "J. S. Bach, the Learned

Musician," 242-43, 269.

Instrumentation:

Tromba I, II

Timp

Vln I, II

Vla

SB

Continuo

Organo

See note for Alfred Dürr's description of the first movement.

Bach re-used movements
1 & 4 in BWV 74/1 & 2
(different text in 74/2).

J.S. Bach

Cantata No. 59

Wer mich liebet, der wird mein Wort halten

1. Duetto

59/1.

Trps & Timp

mf Ritornello's head motive is derived from vocal line ("He who loves me")

Strings

C major (for the significance of C, see side note). Continuo has walking bass.

D7 G major G7 C major (D7) G(7) C major

3

Vln I & 2 have sequentially descending lines.

C major D7 G major

6

Trps & Timp

G major G7

8

Soprano.

Statement 1: CM-GM

Wer mich liebet,

Basso.

Wer mich liebet,

wer mich liebet,

wer mich

The text is the opening statement in the day's Gospel reading (see side note). Bach sets the complete text 5 times, the first 4 times as canons. Whereas Bach often used canons to depict discipleship (the *imitatio Christi*), here they are perhaps better understood as a representation of the interdependency of the relationship.

The soprano (Soul) often leads the bass (the Vox Christi), emphasizing the initiative of the soul (which, however, needs constant reminding). See Petzoldt, *Bach-Kommentar* 2:977.

editorial realization of continuo

Trp I

Strings (Vln I with head motive)

C major D7 G major G(7) C major (D7) G major G(7)

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Word painting: Sustained notes for "hold."

11

der wird mein Wort hal - - - ten, und mein Va - ter wird ihn lie - ben, und wir
lie - bet, der wird mein Wort hal - - - ten, und mein. Vater wird ihn

C major D(7) G(7)

14

wer - den zu ihm kommen und Wohnung bei ihm ma - - - chen;
lie - ben, und wir wer - den zu ihm kommen und Wohnung bei ihm ma - - - chen;

C major D(7) G major

16

wer mich - - - liebet, der wird mein Wort
wer mich - - - liebet, der wird mein Wort hal - - - -

G major G7 C major D(7) G(7) C major

Statement 2. CM-Am.
The bass (Vox Christi)
leads, as if to remind
the Soul.

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19 B - - A - - - - C - H

hal - - - - - cross relation - ten, und mein Va - ter wird ihn lie - ben, und wir

- ten, und mein Va - ter wird ihn lie - ben, und wir wer - den zu ihm

+Vln II Trp I

D7 G major A(7) D minor A minor E major A minor

22

wer - den zu ihm kommen und Wohnung bei ihm ma - - - - - chen.

kom - - - - - men und Wohnung bei ihm ma - - - - - chen.

Str mf

A minor A minor

24 Trp I Str Trp I

A minor A minor

27

Statement 3.
Am-Dm. Wer mich - - - - - liebet, der wird mein Wort

Wer mich - - - - - liebet, Trp I Vln I

A minor A minor G major

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30

hal - - - ten, und mein Va - - - ter wird ihn lie - ben, und wir
der wird mein Wort hal - - - ten, und mein Va - - - ter wird ihn

Vln II

C major F major

33

wer - den zu ihm kom - - - men und Wohnung bei ihm ma -
lie - ben, und wir wer - den zu ihm kommen und Wohnung bei ihm ma -

F major A7 D minor D minor

35

chen. Wer mich -

Statement 4. FM-CM.

Trp I & II

Trps & Timp

mf p

D minor D minor C major F major

The 4th statement essentially repeats the first one on the subdominant, though the order of voices is not the always same and the instrumental lines are different. It acts as a kind of reprise, with the 5th statement functioning like a coda (see note at beginning).

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38

liebet, wer mich liebet, Wer mich liebet, wer mich liebet, der wird mein Wort

Compare m. 10, where the soprano leads. Here the Vox Christi leads, as if to remind the soul.

Trp I with head motive Vln I

Trp II +Vln II

F major G7 C major C(7) F major C(7) F major

41

der wird mein Wort hal - - - ten, und mein Va - ter wird ihn lie - ben, und wir hal - - - ten, und mein Va - ter wird ihn lie - ben, und wir wer - den zu ihm

F major G7 C major

44

wer - den zu ihm kommen und Wohnung bei ihm ma - chen. kommen und Wohnung bei ihm ma - - - chen.

Trps & Timp

C major D7 G major G(7)

46

Wer mich lie-bet, der wird mein Wort hal-ten, und mein

Wer mich lie-bet, der wird mein Wort hal-ten, und mein

Trps

Str

C major D7 G major G(7) C major

49

Va-ter wird ihn lie-ben, und wir wer-den zu ihm kommen und Woh-

Va-ter wird ihn lie-ben, und wir wer-den zu ihm kommen und Woh-

C major

51

-nung bei ihm ma-chen.

-nung bei ihm ma-chen.

In the bass performing part, this movement ends at the bottom of a page with a note that the soprano sings a recitative next and the word "Volti" to turn the page. A similar marking appears at the end of no. 4 (see below), with the remaining 10 staves empty. In each case, 9 measures of rest are incorrectly indicated. The tenor part consists of the chorale (no. 3) then, at the end, "Basso solo tacet" and "Volti" below that (see below). The next page of the tenor part is numbered and lined but blank. There is no autograph alto part. These markings may suggest that the piece was intended to have more than 4 movements.

Ritornello extended; concerto-like interplay between strings and trumpets. See full score.

+Timp

C major D7 G major (A7) D minor A minor G7

54

+Timp

Avoiding C major... G major C(7)

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56

+Timp

F major

G(7)

E minor

A minor

59

+Timp

F major

G7

C major

C major

59/2. 2. Recitativo •Pentecost: God honors mortals by indwelling them (59/2).

Chromatic saturation in the vocal part in 10 mm.

A question of amazement (related to the day's Gospel reading of Jesus' promise for divine indwelling and the Pentecost account of the Holy Spirit's descent on the believers in Jerusalem) is asked, then repeated in some form 3 more times, ending with a wish related to the previous movement's text ("He who loves me...").

Viol. I, II
Va.
Cont.

1. Soprano

Exclamatio

O! was sind das für Ehren, wo-zu uns Je-sus setzt? Der uns so würdig

Translation: O, what kind of honors are those, to which Jesus places us?

NBA: vor

NBA: worzu

"Halo" of strings to suggest God's presence. The Vln I rises to C major, suggest heavenly honors.

A minor

G7

C major

The first person plural of the preceding movement's text is understood trinitarily, a doctrine reinforced by biblical passages such as Ephesians 3:14-19 (see side note). The following Sunday is Trinity Sunday, beginning the Trinity season. Bach emphasizes the concept by giving the highest note to the word "and."; descending line for entering human hearts.

For biblical background, see note.



4

C#

schätzt, daß er verheißt, samt Vater und dem heiligen Geist, in unsre Herzen einzukehren.

that he promises, with Father and the Holy Ghost, into our hearts to enter.

NBA: unsern

D minor

iv

E major

C# dim.7

The text is reminiscent of the day's Gospel and Epistle readings (see above), but also to biblical passages such as Psalm 144:3-4. O Lord, what is man that thou dost regard him, or the son of man that thou dost think of him: Man is like a breath, his days are like a passing shadow; Psalm 103:14. [God] knows our frame; he remembers that we are dust; Ecclesiastes 2:23. All [man's] days are full of pain, and his work is a vexation...

8

Exclamatio

O! was sind das für Eh-ren?

O, what kind of honors are those?

NBA: vor

Der Mensch ist Staub, der Eitelkeit ihr

Man is (but) dust, of futility the prey.

Diminished 7th chord for "dust."

Phrygian cadence, commonly used for questions.

7

Diminished 7th chord for "care."

F# dim. 7th chord for "miser's object."

10

Raub, der Müh' und Arbeit Trauerspiel, und allen Elends Zweck und Ziel.

of care and toil the tragic drama, and of all misery the object and goal.

NBA: alles

D minor F# dim.7 D7 G minor F# dim.7 G minor

13

Wie nun? Der Allerhöchste spricht: er will in unsern Seelen die Wohnung sich er-

How then? The Most High says: He desires in our souls a dwelling for himself to elect.

G minor G7 C major C(7) F major

16

wählen. Ach! was tut Gottes Lie-be nicht? Ach, daß doch, wie er wollte, ihn

Ah, what does God's love not all do? Ah, if only, as he would wish, him

G7 C major G minor A major D7

(Arioso)

Related to Jesus' conditional promise in the previous movement: "He who loves me..."

Continuo alone (left hand here is editorial). Omitting the strings (symbolic of divine presence) may indicate the conditional nature Jesus' promise (see above).

19

auch ein jeder lie-ben, ihn auch ein je-der lie - ben, ihn auch ein

every one would love him.

G major G7 C major

22

je - der lie - ben soll - te!

D(7) G major G major G major

●Pentecost: Prayer & praise for Holy Ghost (59/3). This stanza reverses the causal relationship between love for God and divine indwelling by asking the Holy Spirit to come and fill the believer's heart with love, which then brings together a people from all nations.

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Hymn by Martin Luther

¶ Der gefangt Veni sancte spiritus.

Dem Berliner gesalbene Gott erlul mi.

berner anaben cull berner aleba? bern maz

In the *Erfurt Enchiridion*, 1524 (first of three pages)

Alto & Tenor join the soloists.

Viol. I, II
Va.
Cont.

For biblical background, see note.

G major

D major G major

D major G major

(A7)



5

Gnaden Gut deiner Gläu - bi - gen Herz, Mut___ und Sinn! Dein' brünstig' Lieb'___

Gnaden Gut deiner Gläu - bigen Herz, Mut ____ und Sinn! Dein' brünstig' Lieb' ____

Gnaden-Gut deiner Gläu - bi - gen Herz, Mut__ und Sinn! Dein' brünstig' Lieb'__

Gnaden Gut deiner Gläu - bi - gen Herz, Mut _____ und Sinn! Dein' brünstig' Lieb _____

G major

G major

A major

D major

B minor

- E minor

D major

11

entzünd in ihm! O Herr, durch deines Lichtes Glanz zu dem Glauben versammelt

Phrygian cadence

B minor

E7 A minor A minor B major E minor D major G major D major G(7) C major G major

The reference to God's people coming from all the world and from all languages is reminiscent of the Pentecost account and of other biblical passages (see note).

17

hast das Volk aus aller Welt Zungen; das sei dir, Herr, zu

hast das Volk aus aller Welt Zungen; das sei dir, Herr, zu

hast das Volk aus aller Welt Zungen; das sei dir, Herr, zu

hast das Volk aus aller Welt Zungen; das sei dir, Herr, zu

G major A(7) D major G major E7 A minor



Text painting: Wide-ranging part-writing for "from all the world and tongues."

23

Lob gesungen. Alleluja, alleluja!

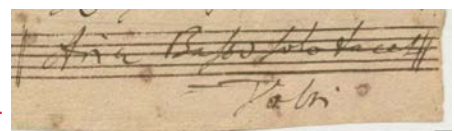
Lob gesungen. Alleluja, alleluja!

Lob gesungen. Alleluja, alleluja!

Lob gesungen. Alleluja, alleluja!

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

At this point, the tenor performing part notes the bass aria and has the word "Voli," suggesting that something will follow the bass aria (see below).



4. Aria • Pentecost: God's indwelling is greater than all earthly kingdoms; some day we shall dwell with him in heaven (59/4).

59/4. (Andante $\text{♩} = 66$)

A final trio setting (solo violin, bass, and continuo), makes the cantata seem incomplete.

Form (Rhyme: ABAB-CC-DD-EE)
Ritornello (mm. 1-8) CM
Lines 1-2 (8-12) CM-GM
Lines 3-4 (12-16) CM-GM
Lines 5-6 (16-20) CM-Am
Rit. (20-24) Am-GM
Lines 7-8 (23-30) (GM)-G7
Lines 9-10 (31-34) CM
Rit. (34-42) CM

1. Solo Vln.

mf Ritornello Figura corta (see note below).

The long text of 10 lines with rhyme scheme of ABAB-CC-DD-EE, is structured in 2 parts: the first 6 lines being treated like the 2 Stollen and Abgesang of bar form (AAB). This first part "derives its thematic material strictly from the opening ritornello, whereas the second is more freely structured." See "The Cantatas of J. S. Bach," trans. Richard Jones, p. 351.

3

D7 G major G major

6

B-flat major A7 D minor G7 C major

For biblical background, see note.



8 Basso Line 1.

Die Welt mit al - len Kö - nig - rei - chen,

C major C major

Line 2. 11 Line 3.

die Welt mit al - ler Herr - lich - keit kann die - ser

D(7) G major (G7) C major

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13 Line 4.

Herr - - - - - lich - keit nicht glei - chen, wo - mit uns

C major

15 Line 5.

un - ser Gott er - - freut: daß er in -

D(7) G major G major G7 C major C7

17 Line 6.

un - sern Her - zen thro - - - - - net und wie in -

D minor D minor

19

ei - nem Him - mel woh - - - - - net.

E7 A minor E major A minor

mf Ritornello

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21

A minor D major D7 G major

Line 7 begins with a preemptive interjection (before the ritornello finishes), which then repeats...

Ach! ach Gott, ach! ach Gott, wie se - lig sind wir

Chromatic inflection flatward for the exclamation "ah!"

G major C7 F major G7

Word painting: Long melisma with figura corta for "how blessed we are."

doch, wie se - lig sind wir

Regarding the figura corta, see side note.

A7 D minor G7 C major

Line 8.

doch, wie se - lig wer - den wir erst noch, wie se - lig

Melodic flourish for "how blessed we will be."

D minor (C7)

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Line 9.

30

wer - den wir erst noch, wenn wir nach die - ser Zeit der Er -

(D minor) G7 C major E7 A minor

The bass performing part ends with the words "Choräle Segue." See the note at the end of no. 1.

32

den bei dir im Himmel woh-nen werden, im Him - mel wohnen wer - den.

Text painting: Ascending scales for "shall dwell with thee in heaven."

See full score.

G major C major C major

35

Figura corta permeates the texture...

C major D7 G major

38

G major B-flat major A7 D minor

40

D minor G major G7 C major C major

At this point, Neumester's libretto has "Gott heil'ger Geist" (the 3rd stanza of Luther's hymn *Erhalt uns, Herr, bei deinem Wort*). One could "complete" the cantata with Bach's setting in Cantata 6/6, transposed from G minor to A minor, though that would give the sopranos a high G. See Petzoldt, *Bach-Kommentar* 2:975, 980.