

Church Cantatas BWV 68

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NBA I/14; BC A86

2. Day of Pentecost (BWV 173, 68, 174)

*Acts 10:42–48 (The Holy Spirit descends on the Gentiles at Cornelius's house while Peter preaches)

*John 3:16–21 (God sent his Son so that the world might be saved through him.)

Librettist: Christiane Mariane von Ziegler (Libretto modified). The libretto is one of 9 that Bach used at the end of his chorale cantata cycle (BWV 103, 108, 87, 128, 183, 74, 68, 175 and 176). Only BWV 128 & 68 open with a chorale-based chorus and were later kept in the chorale cantata cycle. For information on von Ziegler, see notes.

FP: 21 May 1725 (St. Thomas in the morning & St. Nicholas at afternoon Vespers)

Form: Chorus/fantasia - Aria (S) - RECIT (B) - Aria (B) - Chorus.

The cantata centers on the B recitative. In such chiasmic forms, center movements (where the mirror image begins), antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text).

For Alfred Dürr's comments regarding the cantata as a whole, see side note. Concerning the first movement, he writes, "In the large-scale opening chorus, Bach adopts the melody by Gottfried Vopelius (1682) that belongs to the hymn, stating it in the soprano (supported by horn) and reshaping it in a remarkably expressive manner, with the result that—particularly to the modern listener who no longer knows the original melody—it hardly seems like a chorale any more. The introduction and episodes for strings, supported by oboes, develop a theme in siciliano rhythm which is independent of the chorale; and even the lower vocal parts—chordal or lightly broken up into polyphony—are largely unrelated to the chorale melody. In this way a cheerfully relaxed and amiably buoyant movement (despite the minor mode of the chorale melody) emerges that gives expression to our joy over the Pentecost miracle. As a chorale arrangement, it probably belongs among the freest that Bach ever wrote." See "The Cantatas of J. S. Bach," revised and translated by Richard Jones, p. 361. The chorale stanza is the first of nine in a 1675 hymn by Salomo Liscow; see below for p. 619 of the "Neu Leipziger Gesangbuch" (1682).



J.S. Bach

Cantata No. 68

Also hat Gott die Welt geliebt

Cantata with Contrasting Moods, some borrowed material.



Instrumentation:
Corno, also Cornetto
Trombone I, II, III
Oboe I, II
Taille
Violin I, II
Viola
Violoncello piccolo (see 2 notes)
SATB
Continuo, Organo



• God sent his Son so all might have eternal life:
John 3:16 (rhymed paraphrase & application) (68/1).

68/1. **(Coro.)** (Nach Evangelium St. Johannis, Cap. 3, V. 16.)
(Larghetto) ♩ = 50.

Pianoforte.

Martin Petzoldt argues that alterations to the text (here from Scripture and in 68/2 from von Ziegler's original words) give the cantata a more subjective cast. See "Bach-Kommentar" 2:1020, 1023.

For the significance of D minor, see side note. The tonality and chromatic writing give the movement a bittersweet cast.



The instrumental introduction and interludes are thematically unrelated from the chorale tune. Most of the writing for the lower voices (which is homophonic or lightly imitative) is also unrelated. The siciliano rhythm, often associated with pastoral texts, links this movement to no. 4. While the opening chorus speaks of the Incarnation generally, no. 4 mentions Jesus' birth specifically (which naturally evokes images of shepherds).

The chorale stanza is the first of nine in a 1675 hymn by Salomo Liscow; see p. 619 of the "Neu Leipziger Gesangbuch" (1682).



Stollen 1 of chorale's bar form. Chorale line 1.

Embellished chorale tune (doubled by horn)

Bach increases the first interval of the melody to an expressive sixth for "also" ("thus" or "this much").

5.

so hat Gott die Welt ge - liebt,
 God has loved the world so well,

Al-so hat Gott die Welt ge - liebt,
 For God has loved the world so well,

Al-so hat Gott die Welt ge - liebt,
 For God has loved the world so well,

Al-so hat Gott die Welt ge - liebt,
 For God has loved the world so well,

Ob I/Vln I
 Ob II/Vln II

D minor D minor D7

For biblical background, see note.

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



7.

B

dass and

Bass leads in even-numbered lines of the Stollen, here perhaps representin God the Father, as referenced in the text.

dass er uns
 and all the

B

G minor N6 C# dim.7 D minor D minor

9.

er uns sei - nen Sohn ge - ge -
all the souls of His cre - a -

dass er uns sei - nen Sohn ge - ge -
and all the souls of His cre - a -

dass er uns sei - nen Sohn ge - ge -
and all the souls of His cre - a -

sei - nen Sohn - ge - ge - ben, ge - ge -
souls of His cre - a - tion, cre - a -

D minor C7 F major

11.

ben.
tion.

ben, dass er uns sei - nen Sohn ge - ge - ben.
tion, and all the souls of His cre - a - tion.

ben, dass er uns sei - nen Sohn ge - ge - ben.
tion, and all the souls of His cre - a - tion.

ben, dass er uns sei - nen Sohn ge - ge - ben.
tion, and all the souls of His cre - a - tion.

F major F7 B-flat major C major F major

13.

D minor D7 G minor A7 D minor D minor B-flat major

Stollen 2
Chorale line 3.

16.

Wer sich _____ im Glau - ben
He sent _____ His Son on

Wer sich im Glau - ben
He sent His Son on

Wer sich im Glau - ben
He sent His Son _____ on

Wer sich _____ im Glau - ben
He sent _____ His Son on

E7 A minor A major D minor

18.

ihm er - giebt,
earth to dwell,

ihm er - giebt,
earth to dwell,

ihm er - giebt,
earth to dwell,

ihm er - giebt,
earth to dwell,

D minor D7 G minor N6 C# dim.7

20. **D**

Chorale line 4.

der soll dort e - wig
to earn for - e - ver

der soll dort e - wig
to earn for - e - ver

der soll dort
to earn for -

der soll dort e - wig, e - wig, e -
to earn for - e - ver, e - ver, e -

D

D minor D minor D minor

Bass leads in even-numbered chorale lines...

22.

bei ihm le - ben.
their sal - va - tion.

bei ihm le - ben, der soll dort e - wig
their sal - va - tion, to earn for - e - ver

e - wig, e - wig bei ihm le - ben, der soll dort e - wig
e - ver, e - ver their sal - va - tion, to earn for - e - ver

- wig bei ihm le - ben, der soll dort e - wig
- ver their sal - va - tion, to earn for - e - ver

C7 F major F major F7

For significance of F major, see side note.

Abgesang of chorale's bar form.



24.

E

Wer
Who-

Text painting: Staggered entries depict the individuality of "whoever," referenced in the text.

bei ihm le - ben. Wer glaubt, dass Je - sus ihm ge - bo -
their sal - va - tion. Who - so his faith in Him will cher -

bei ihm le - ben. Wer glaubt, dass Je - sus ihm ge - bo - ren, ihm ge - bo -
their sal - va - tion. Who - so his faith in Him - will cher - ish, Him will cher -

bei ihm le - ben. Wer glaubt, dass Je - sus
their sal - va - tion. Who - so his faith in

E

B-flat major F major F major A7 D minor

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Chorale line 5 is embellished more intensely.

Chorale tune has B-flats

27.

glaubt, dass Je - sus ihm ge - bo -
so his faith in Him will cher -

ren, wer glaubt, dass Je - sus ihm ge - bo -
ish, who-so his faith in Him will cher -

ren, wer glaubt, dass Je - sus ihm ge - bo -
ish, who-so his faith in Him will cher -

ihm ge - bo - ren, dass Je - sus ihm ge - bo -
Him will cher - ish, his faith in Him will cher -

D minor C7 F major G# dim.7 A minor

29.

ren,
ish,

ren,
ish,

ren,
ish,

ren,
ish,

A minor A7 D minor D minor B-flat major E7 A minor

32.

Text painting: Repeated/sustained notes (derived from chorale melody) for "remains eternally," treated imitatively in the accompanying voices.

der blei - - - bet
that one - - - will

der blei - - - bet e - - - wig un - ver - lo - - -
that one - - - will ne - - - ver, ne - ver per - - -

A major A7 D minor D(7) G minor

34.

Chorale line 6.

der blei - - - bet
that one - - - will

der blei - - - bet e - - - wig, der blei - bet e - - -
that one - - - will ne - - - ver, that one will ne - - -

e - - - wig un - ver - lo - ren, un - ver - lo - - - ren, der blei - bet e - wig un - ver -
ne - - - ver, ne - ver per - ish, ne - ver per - - - ish, that one will ne - ver, ne - ver,

- ren, der blei - bet e - wig un - ver - lo - ren, der blei - bet e - wig un - ver -
- ish, that one will ne - ver, ne - ver per - ish, that one will ne - ver, ne - ver,

G major G7 C major C major E7 A minor A minor

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Chorale tune has B-flat.

37.

e - wig un - ver - lo - ren,
ne - ver, ne - ver per - ish,

Text painting: T & B have broken line for the second part of the word "not-perish"

lo - ren, un - ver - lo - ren,
ne - ver, ne - ver per - ish, ne - ver per - ish,

lo - ren, un - ver - lo - ren,
ne - ver, ne - ver per - ish, ne - ver per - ish,

E7 A major A7 D minor A minor

Chorale line 7.

Chromatic, uncertain harmonies reflect the text.

40.

und ist kein Leid, das
but free from earth - ly

und ist kein Leid, das den be-
but free from earth - ly care and

und ist kein Leid, das den be-
but free from earth - ly care and

und ist kein Leid, das
but free from earth - ly

A7 D minor D minor E7 A minor F# dim.7 G minor A7

42. *tr*

den be - trübt, und ist kein Leid, das den be-trübt, kein Leid,
 care and strife, strife, and strife, but free from earth - ly care and strife, from earth -

trübt, betrübt, und ist kein Leid, das den be-trübt,
 strife, and strife, but free from earth - ly care and strife,

den be - trübt, und ist kein Leid, das den be-trübt, kein
 care and strife, but free from earth - ly care and strife, from

Chromatic inflection for "betrübt."

D minor F7 B-flat 7

44. Text painting: Chromaticism for "Leid das den betrübt" (sorrow that grieves).

das den be - trübt, das den be - trübt,
 - ly care and strife, from care and strife,

kein Leid, das den be - trübt,
 from earth - ly care and strife,

Leid, das den be - trübt,
 earth - ly care and strife,

B dim.7 B-flat minor F minor F major F# dim.7

Move to the major chord
 reflects the comfort referenced in the text.

46.

D7 G minor G minor N6 C# dim.7

48. **H** Chorale line 8.

den Gott und auch sein Je - sus
through Him gain ev - er - last - ing

den Gott und auch sein Je - sus
through Him gain ev - er - last - ing

den Gott und auch sein Je - sus, auch sein Je - sus
through Him gain ev - er - last - ing, ev - er - last - ing

den Gott und auch sein Je - sus, auch sein Je - sus
through Him gain ev - er - last - ing, ev - er - last - ing

D minor D minor C7 F major D7 G minor D minor A(7)

50.

liebt. _____
life. _____

liebt, den Gott und auch sein Je - sus liebt.
life, through Him gain ev - er - last - ing life.

liebt, den Gott und auch sein Je - sus liebt.
life, through Him gain ev - er - last - ing life.

liebt, den Gott und auch sein Je - sus liebt.
life, through Him gain ev - er - last - ing life.

D major D7 G minor D minor D7 G minor A7

53.

liebt, den Gott und auch sein Je - sus liebt.
life, through Him gain ev - er - last - ing life.

liebt, den Gott und auch sein Je - sus liebt.
life, through Him gain ev - er - last - ing life.

liebt, den Gott und auch sein Je - sus liebt.
life, through Him gain ev - er - last - ing life.

D minor G minor N6 C# dim.7 D minor D major

concerning the adaptation of this aria, Alfred Dürr writes, "The ostinato theme, originally in the continuo, is now entrusted to the continuo, and the continuo is given a new bass part made up largely of supporting notes. The most radically altered part, however, is that of the soprano: the original, simple song-like melody turns into an extremely lively part characterized by wide intervallic leaps and embellished by numerous small melismas. Finally, Bach appends to the aria a 'ritornello' which the violoncello piccolo is joined by oboe and violin, and supported by continuo, in a spirited terzetto based on the instrumental theme of the aria. This ritornello was also present in the score of the Hunt Cantata as an independent instrumental piece." See *The Cantatas of J. S. Bach*, rev. and trans. Richard Jones, p. 360.

Aria.

68/2. **Presto.** (♩ = 88)

Aria (Adapted from BWV 208/13) • Rejoice, O my heart, because thy Jesus has come! (68/2).

Editorial realization.

Oboe & Violin
acet to m. 53.

NBA: ♪
For dance
characteristics, see
side note.

Violoncello
piccolo

mf **Il Tenore marcato.**

F major (regarding the significance of F major, see side note).

This movement was originally an aria by Pales (the Greek god of shepherds, flocks and livestock) in Bach's "Hunt Cantata," BWV 208, presumably composed in 1713 for the birthday on February 23 of Duke Christian of Saxe-Weißenfels. The oboe, violin, and continuo "ritornello" (starting at m. 53) was not part of the original movement but was appended to the end of the score. Perhaps it was played at another point in the celebration.

Soprano.

4.

von Ziegler 1728 publication: "Getröstetes"

See side
note for
formal
scheme.

Bach modified the original text by Mariane von Zielger (as published in 1728), which itself had replaced the secular text about gamboling sheep by Salomon Franck. See side note for details.

Mein gläu - bi - ges Her - ze, froh -
With faith ne - ver fail - ing, and

In 208/13 a 4-measure ostinato (a+b) is repeated 9 times with nos. 4, 5, 7 being constructed out of only the "b" part of the ostinato. In 68/2, the ostinato is repeated 13 times with nos. 6, 9, and 12 consisting of only the "b" part. (See full scores of both.)

The
concluding
"ritornello"
treats the
ostinato
material
imitatively.

F major

BWV 208/13, mm. 4-5.

Weil die wol - len -

6. **lok - ke, — sing', scher - ze,**
joy - ful — heart hail - ing,

The first part of the text is presented as a kind of "Devise" or motto. See side note for more.

For biblical
background,
see note.

Bach completely rewrites
the vocal line and adds a
continuo line.

9.

mein gläu - bi - ges Her - ze, froh - lok - ke, — sing', scher - ze, froh -
with faith ne - - ver fail - ing, and joy - ful — heart hail - ing, and

F major

F major

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11.

lok - ke, — sing, scher - ze, — dein Je - sus ist da; mein gläubi - ges Her - ze, froh -
 joy - ful — heart hail - ing, — I see — Je - sus near; with faith ne - ver fail - ing, and

mf

4)

F major

F major

14.

lok - ke, — sing, scher - ze, froh - lok - ke, — sing, scher - ze, dein Je - sus — ist
 joy - ful — heart hail - ing, and joy - ful — heart hail - ing, I see Je - sus

G(7)

C major

B Section.

17.

da!
 near!

R.H.

5)

C major

C major

19.

Weg Jam - mer, weg
 Out, trou - ble, out,

p

6)

C major

C7

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22. Chromatic inflection.

Kla - - gen, weg Jam - mer, weg Kla - gen, ich will_ euch nur sa - gen: mein
sor - - row, out, trou - ble, out, sor - row, e - nough_ for the mor - row: that

F major F7 B-flat major A7

24. Je - - sus ist nah'; weg Jam - mer, weg Kla - gen, ich will_ euch nur
Je - - sus is here; out, trou - ble, out, sor - row, e - nough_ for the

D minor D minor

27. sa - - gen: mein Je - sus_ ist nah', mein_ Je - sus_ ist nah'.
mor - row: that Je - sus_ is here, that_ Je - sus_ is here.

D minor

29.

8) D minor

32.

Weg Jam - mer, weg Kla - gen, weg
Out, trou - ble, out, sor - row, out,

p

9)

D minor D minor G7

34.

Jam - mer, weg Kla - gen, ich will euch nur sa - gen: mein Je - sus ist
trou - ble, out, sor - row, e - nough for the mor - row: that Je - sus is

C minor F(7) B-flat major C7 F(7) B-flat major

37. von Ziegler 1728 does not have this da capo repetition of the opening text.

nah. here. Mein gläu - bi - ges Her - ze, froh - lok - ke, sing; scher - ze,
With faith ne - ver fail - ing, and joy - ful heart hail - ing,

mf

10)

C(7) F major

39.

mein gläu - bi - ges
with faith ne - ver

p

11)

F major F major

42.

Her - ze, froh - lok - ke, — sing', scher - ze, froh - lok - ke, — sing', scher - ze, — dein
 fail - ing, and joy - ful — heart hail - ing, and joy - ful — heart hail - ing, — I

44.

Je - - sus ist da, froh - lok - ke, sing', scher - ze, froh -
 see — Je - sus near, and joy - ful heart hail - ing, and

12)

F major G(7) C major

47.

lok - - ke, — sing', scher - - - - ze, mein
 joy - - - ful — heart hail - - - - ing, with

cresc. mf

A(7) B-flat major deceptive C7 F major

49.

gläu - bi - - ges Her - - ze, froh - lok - ke, — sing', scher - - ze, froh -
 faith ne - - ver fail - - ing, and joy - ful — heart hail - - ing, and

13)

F major

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51.

lok - ke, — sing', scher - ze, dein Je - sus — ist da!
joy - ful — heart hail - ing, I see Je - sus near!

F major

This movement was originally an aria by Pales (the Greek god of shepherds, flocks and livestock) in Bach's "Hunt Cantata," BWV 208, presumably composed in 1713 for the birthday on February 23 of Duke Christian of Saxe-Weißenfels. The "ritornello" starting here was not part of the original movement but was appended to the end of the score. Perhaps it was played at another point in the celebration. See Alfred Dürr, *The Cantatas of J. S. Bach*, rev. and trans. Richard Jones, p. 804.

Ritornello

Vln I enters 53. (Concerto.) Ob enters 1 octave up (see full score)s

Oboe & Violin suddenly enter.

This "ritornello" treats the foregoing ostinato material imitatively in 3 instruments.

Violoncello piccolo

F major

The reason for Bach's decision to append this imitative trio (with thematic material based on the original bass ostinato) may lie in the prescribed biblical readings for the day. The Gospel reading (God sent his Son to give eternal life to all who believe) is taken from the longer account of Jesus' conversation with Nicodemus, in which Jesus asserts that one must be born "of water and the Spirit" (John 3:5). All three members of the Trinity are mentioned. Somewhat similarly, the Epistle of the day speaks of the interrelationship among God the Father, Son, and Spirit. Thus, the trio may represent the Trinity.

56.

F major

G(7)

59.

C major

C major

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62. *p* *cresc.*

C7 F major D7 G major E7 A minor

65. Ob Vln up an octave

G major C major E7 A minor A minor

68. *mf* *f* Vc picc

A minor D(7) C(7) F major

71. *mf*

F major

74. *f*

F major

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Vln

77.

p

F major

F major

Martin Petzoldt notes that the third movement alludes to the seventh stanza of Liscow's hymn. See "Bach-Kommentar" 2:1020.

Liscow hymn, stanza 7:

Erschreckt mich auch das Gericht,
Vor welchen ich nicht kan bestehen,
Weil mein Gewissen selber spricht:
Ich soll hin zum Verdamten gehen.
Doch wird mein Jesus mich nicht richten,
Sein Blut wird meine Sünde schlichten.
Und ist kein Leid, das mich betrübt,
Den Gott und auch sein Jesus liebt.
("Neu Leipziger Gesangbuch," 1682, p. 622.)

Even if the judgment frightens me,
Before which I cannot stand,
Since my conscience itself says:
I shall go to the condemned.
Yet my Jesus will not judge me,
His blood shall mediate my sin.
And there is no sorrow that grieves me,
Whom God loves, and also his Jesus.

This is the central (pivot) movement in the cantata's chiastic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Divine judgment is averted through the mediation of Christ. The phrase "I am not presumptuous with Peter" may allude to Peter's predilection for presumptuous statements (see note). On the other hand, it could be understood to mean that Peter rejected presumptuousness, thus alluding to the day's Epistle, in which Peter realizes that the gift of the Holy Spirit is not for Jewish believers alone, a truth confirmed by the Spirit "falling on Peter's listeners." Some writers think the text alludes to Peter's refusal to be worshiped, saying, "I too am a man." See note.

68/3. **Recitativo.** • Christ came not to judge but save; no one excluded (68/3). Melisma for "joyful."

For biblical background, see note.

1. Basso.

Ich bin mit Pe-tro nicht ver-messen, was mich getrost und freu-dig macht, dass

Like Pe-ter I am not pre-sump-t'ous, it makes me glow with joy to know that

Secco

D minor

D major

E7

Text painting: the reference to "Jesus not forgetting" is depicted with a figure reminiscent of the first movement's ritornello. Here it is "remembered" by the singer, then by the continuo.

2.

mich mein Je-sus nicht ver-gessen. Er kam nicht nur, die Welt zu richten, nein,

Je-sus ne-ver will for-get me. He came not to the world to judge us; no,

daß mein Heyland mich ohnmöglich kan vergessen" Literally: "He came not only to judge the world." = John 3:17. See side note.

A minor

A minor

NBA: "vor"

C major

C7

3.

nein! er wollte Sünd'und Schuld als Mittler zwischen Gott und Mensch für diesmal schlichten.

no, when paths of sin we've trod be-tween us and our God. He is the Me-di-a-tor.

von Ziegler 1728: "Durch die besondere Lieb und Huld, Als Mittler zwischen Gott und Menschen, völlig schlichten."

A major

D7

G major G7

C7

(D7) G major

G major

4.

nein! er wollte Sünd'und Schuld als Mittler zwischen Gott und Mensch für diesmal schlichten.

no, when paths of sin we've trod be-tween us and our God. He is the Me-di-a-tor.

von Ziegler 1728: "Durch die besondere Lieb und Huld, Als Mittler zwischen Gott und Menschen, völlig schlichten."

A major

D7

G major G7

C7

(D7) G major

G major

A chromatically descending bass is traditionally associated with lament; here it points to the Passion of Christ as mediator, as referenced in the text.

The woodwind trio and the siciliano-like rhythm suit the pastoral text of the original secular model (BWV 208/7, an aria sung by Pan, the god of shepherds and flocks) as well as the new text, which references Jesus' birth (an event associated with shepherds) and perhaps also reminded listeners of Jesus' words, "I am the good shepherd."

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68/4.

(Taken from BWV 208/7)

Aria. • Confession of faith: sufficiency of Christ's salvation (68/4).

(Maestoso ♩ = 80.)

The text of the original, secular model is very different in content and poetic structure. As a result, Bach had to alter the music greatly in the B section (see below). To compare the two texts and to identify allusions to Liscow's hymn stanzas 8 & 9, see side note.

1. Ob I, II, Taille

C major (for the significance here of C, see side note). D7 G major

4.

A7 D minor G7 C major C7 F major D7

7.

G(7) C major C 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.

10. Basso.

Du bist ge - bo - ren mir zu Gu - te,
For my sal - va - tion Thou wast sent me,

C major C major C major

For biblical background, see note.

13.

du bist ge - bo - ren mir zu
for my sal - va - tion Thou wast

Continuo alone...

C major

16. *tr*

Gu - te, **das glaub' ich,** mir ist wohl zu Mu - the, das glaub' —
 sent — me, this know I; well does this con - tent me, this know —
 von Ziegler 1728: "Ich glaub es" Ob I, II, Taile

19.

— ich, mir — ist wohl zu Mu - the, weil — du —
 — I; well — does this con - tent — me, for — Thou —

22.

für mich ge - nug ge - than, — weil du für mich genug ge -
 — art all — in all — to me, — for Thou art all in all to
 Literally: "For you have done enough for me." Bach repeats the word "genug" ("enough"). See side note for more.

25.

than, genug, genug, weil du für mich ge - nug ge - than, für mich genug ge -
 me, art all in all, for Thou art all in all — to me, art all — in all to

Chord progressions and annotations:

- Measures 16-19: C major, E major, A minor, A7, D(7), G major
- Measures 19-22: G major, A7, D major
- Measures 22-25: E7, A minor, D7, G major
- Measures 25-28: G major

B Section. This section is reworked from the original secular model and is extended by reworking the closing ritornello of 208/7 into a da capo (with opening text, starting at m. 62), modified to end in C major.

28.

than. This section is greatly reworked from its model. Compare BWV 208/7, m. 28ff.

me. Das Rund der
Though all the

Continuo alone...

G major G7 C major D7 G major G major G7

31.

Er den mag gleich bre chen, das Rund der
world should meet dis as ter, though all the

Ob I, II, Taille

Chromaticism for "though the earth's circle may break"

C major C7 B-flat major E major A minor A minor

34.

Er den mag gleich bre
world should meet dis as

A minor F#7 G# dim.7

The reference to Satan as accuser is reminiscent of biblical passages such as Revelation 12:10 and Job 1:1–10, 20. See note.

37.

- chen, will mir der Sa-tan wi-der spre - - - chen, so bet'
- ter, and tho' the Fiend would be my mas - - - ter, still, Sa - -

E7 A minor E pedal...

J.S. Bach - Church Cantatas BWV 68

Word-painting: Sustained note suggesting deference for "anbeten" (worship).

40.

ich dich, mein Heiland, an.
viour mine, I wor-ship Thee.

A minor A minor D major

43.

Das Rund der Er - den mag gleich
Though all the world should meet dis -

Continuo alone...

A minor A minor B(7) E minor

46.

bre - chen, will mir der Sa - tan wi - der spre - chen, so bet' ich
as - ter, and tho' the Fiend would be my mas - ter, still, Sa - viour

E minor E minor

49.

dich. mein Hei - land, an; das Rund der Er - den mag gleich bre -
mine, I wor - ship Thee, tho' all the world should meet dis - as

Ob I, II, Taille

E minor E minor

J.S. Bach - Church Cantatas BWV 68

52.

Chromaticism for "though the earth's circle may break."

B7 E minor A7 D major

55.

will mir der Sa - tan wi - der - spre - - - chen, wi - der - spre - - -
and tho' the Fiend would be my mas - - - ter, be my mas -

Word painting: Voice leading fighting against E minor to depict Satan's opposition ("widersprechen").

C# dim.7 F# major B7 E minor

58.

- chen, so bet' ich dich, mein Hei - land, an, so bet' - - - ich dich, mein
- ter, still, Sa - viour mine, I wor - ship Thee, still, Sa - - - viour mine, - I

E minor

The closing ritornello of the model (208/7) is reworked into a modified da capo, ending in C major. Thus the opening words are re-emphasized.

61.

Hei - land, an. Du bist ge - bo - ren mir zu Gu - te, -
wor - ship Thee. For my sal - va - tion Thou wast sent me, -

Ob I, II, Taille

Continuo alone...

E minor E minor C major

64.

du bist ge - bo - ren mir zu
for my sal - va - tion Thou wast

Continuo alone... *p*

C major

67.

Gu - te, das glaub' ich, mir ist wohl zu Mu - the, das glaub'
sent me, this know I; well does this con - tent me, this know

Ob I, II, Taille

C major

70.

— ich, mir — ist wohl zu Mu - the, weil du
— I; well — does this con - tent me, for Thou

C major D7 G major

73.

— für mich ge - nug — ge - than, — weil du — für mich genug ge -
— art all in all — to me, — for Thou art all in all to

A7 D minor G7 C major C7 F major G(7)

76. *than, genug, ge-nug, weil du für mich ge-nug ge-than, für mich genug ge-*
me, art all in all, for Thou art all in all to me, art all in all to

79. *than. me.*

C major C7 F major G7 C major C major

Alfred Dürr writes, "The work concludes with a motet-like chorus in which the voices are reinforced not only by the strings and oboes used beforehand but also by a choir of trombones, with the cornett as their treble instrument. It takes the form of a double fugue, opening with the first subject [S1] on 'Wer an ihn gläubet, der wird nicht gerichtet', after which, sixteen bars later, we hear the former countersubject [CS] as an independent second subject [S2] to the words 'wer aber nicht gläubet, der ist schon gerichtet'; the two subjects are then combined. Finally, in the last bars of the movement, the first subject is sung to a new text, 'denn er gläubet nicht an den Namen des eingebornen Sohnes Gottes'. Like many early cantatas or cantata movements by Bach, the chorus ends piano, according to Bach's explicit instruction." See "The Cantatas of J. S. Bach," revised and translated by Richard Jones, 361–62.

•Judgment escaped by faith in the Son: John 3:18 (68/5). Like the opening movement, the text is taken from the day's Gospel reading.

68/5. **Coro. (Evangelium St. Johannis, Cap. 3, V. 18.)**
 (Tempo ordinario ♩ = 12.)

Form in relation to text distribution: see Petzoldt, "Bach-Kommentar" 2:1025.

Musical Form:
 1-16: S1 + CS. Am-Dm
 17-32: S2=CS. Dm
 33-45: S1 + S2. B M-Am
 45-56: homophonic + S1. Am-DM

+Ob I, Vln I, Cornetto
 +Ob II, Vln II, Tbn I
 +Taille. Vla, Tbn II
 +Tbn III

1. Soprano.
Alto.
Tenore
Basso.

Subject 1. NBA: gläubet

Wer an ihn gläubet, der wird nicht ge- rich -
 He that be - lie - veth will es - cape dam- na

The rising order of entries (B-T-A-S) suggests ascent into paradise (compare the reverse order of entries for the opposite text at m. 17).

A minor
 Independent Continuo bass

	A	B	C	D
Text Division	Wer an ihn gläubet	Wer aber nicht gläubet Wer an ihn gläubet	Wer an ihn gläubet Wer aber nicht gläubet Denn er gläubet nicht	Denn er gläubet nicht
Measures	1–16	17–36	37–48	49–56
Order of voices in relation to text division	B-T-A-S	S-A (17ff.), T-B (25ff.) T-B (17ff.)	A-S (37ff.) T-B (37ff.), A-S (42ff.) T-A (41ff.)	SATB (homophonic)

4.

Subject 1.

Wer an ihn glau.bet, der wird
He th Countersubject on same text. veth will es -

- tet, wer an ihn glau - bet,
- tion, he that be - lie - veth,

A minor A major D minor

7.

nicht ge - rich -
cape dam - na

der wird nicht ge - rich -
not suf - fer dam - na

D minor

9.

Wer an ihn glaubet, der wird nicht ge - rich -
 He that be - lie - veth will es - cape dam - na -

tet, wer an ihn glau - bet, der wird nicht ge - rich -
 tion, he that be - lie - veth, not suf - fer dam - na -

tet, wer an ihn glau - bet, wer an ihn glau - bet, der wird nicht ge -
 tion, he that be - lie - veth, he that be - lie - veth will es - cape dam -

D minor A minor E7 A minor

12.

Wer an ihn glau - bet, der wird
 He that be - lie - veth will es -

- tet, wer an ihn glau - bet,
 - tion, he that be - lie - veth,

- tet, wer an ihn glau - bet, wer an ihn
 - tion, he that be - lie - veth, he that be -

rich - der wird nicht ge -
 na - tion, will es - cape dam -

A(7) D minor

15.

nicht ge - rich -
 cape dam - na

der wird nicht ge - rich -
 not suf - fer dam - na

glau - bet, der wird nicht ge - rich -
 lie - veth will es - cape dam - na

rich - tet, wer an ihn glaubet, der wird nicht ge - rich -
 na - tion, he that be - lie - veth will es - cape dam - na

Countersubject becomes Subject 2 for the opposite sentiment, reflected in the reverse order of entries (S-A-T-B suggests descent into perdition).

17.

tet, wer a - ber nicht glau - bet, der ist schon ge - rich -
 tion, but all un - be - lie - vers, are dam - ned al - read -

tet, wer a - ber nicht glaubet, der ist schon ge - rich -
 tion, but all un - be - lie - vers, are con - demned al - read -

tet, der wird nicht ge - rich - tet, wer an ihn glau - bet,
 tion, will es - cape dam - na - tion, he that be - lie - veth

tet, wer an ihn glau - bet, der wird nicht ge - rich -
 tion, he that be - lie - veth will es - cape dam - na

D minor E7 A minor

20.

A

- tet, wer a - ber nicht glau - bet, der ist
 - y, are dam - ned al - read - y, are con -

- tet, wer a - ber nicht glau - bet,
 - y, but all un - be - lie - vers,

der wird nicht ge - rich - tet, wird nicht ge - richtet,
 will es - cape dam - na - tion, es - cape dam - na - tion,

- tet, wird nicht ge - richtet,
 - tion, es - cape dam - na - tion,

Instruments somewhat independent...

A minor A major D minor

22.

schon ge - rich - tet, ist schon ge -
 demned al - read - y, are damned al -

der ist schon ge - rich - tet, wer a - ber nicht
 are dam - ned al - read - y, but all un - be -

D minor D major D minor

25.

rich -
read -

glau - bet, der ist schon ge - rich -
lie - vers, are con - demned al - read -

wer a - ber nicht glau - bet, der ist schon ge - rich -
but all un - be - lie - vers, are dam - ned al - read -

G minor G minor A dim.

28.

- tet, wer a - ber nicht glau -
- y, but all un - be - lie -

- tet, ist schon ge - rich -
- y, are damned al - read -

- tet, wer a - ber nicht glau - bet, der ist
- y, but all un - be - lie - vers, are con -

wer a - ber nicht glau - bet,
are dam - ned al - read - y,

G minor G minor G7 E dim. D minor

30.

bet, der ist -
- vers, are con -

schon ge - rich -
demned al - read -

der ist schon ge - rich -
are dam - ned al - read -

D minor

32.

B

schon ge - richtet. Wer an ihn glau - bet, wer an ihn glau -
demned al - read - y. He that be - lie - veth, he that be - lie -

- tet. Wer an ihn glau -
- y. He that be - lie -

Subject 1

- tet. Wer an ihn glaubet, der wird nicht ge - rich -
- y. He that be - lie - veth will es - cape dam - na -

- tet, wer a - bernicht glaubet, der ist schon gerich -
- y, but all un - be - lie - vers, are dam - ned al - read -

B

D minor B-flat major F major (F7) B-flat major

35.

- bet, der wird nicht ge - rich - tet, nicht ge - richtet,
 - veth will es - cape dam - na - tion, not be dam - ned,

- bet, der wird nicht ge - richt't;
 - veth, he is not con - demned; wer he

- tet, wird nicht ge - richtet,
 - tion, es - cape dam - na - tion,

- tet, y, wer a - ber nicht
 are dam - ned al -

C7 (tr) G minor D minor

38.

an ihn glaubet, der wird nicht ge - rich -
 that be - lie - veth will es - cape dam - na -

wer a - ber nicht glau - bet, der ist schon ge - rich -
 but all un - be - lie - vers, are dam - ned al - read -

glau - bet,
 read - y,

F major F major

40.

wer an ihn glaubet, der wird
he that be-lie-veth will es-
- tet, wird nicht gerichtet, wer a-ber nicht glau- bet,
- tion, es-cape dam-na-tion, but all un-be-lie- vers,
- tet, denn er glau- bet nicht an den Na-men des ein-ge-
- y since they have not faith in the On-ly be-got-ten

(A7) D minor (F major) G(7) (C major)

43.

nicht ge-rich-cape dam-na-
der ist schon ge-rich-are dam-ned al-read
bor'-nen- Soh-nes- Got-Son- of- God Al-migh-
wer
but

C major D7 E7

Subject 1 to words of Subject 2.

46.

tet, wer a - ber nicht glau - bet, der ist schon ge - rich -
 tion, but all un - be - lie - vers, are dam - ned al - read -

tet, denn er glau - bet nicht an den Namen des ein - ge - bor - nen Soh -
 y, since they have not faith in the On - ly be - got - ten Son of God

tes, denn er glau - bet nicht an den Namen des ein - ge - bor - nen
 ty, since they have not faith in the On - ly be - got - ten Son of

a - ber nicht glaubet, der ist schon ge - rich -
 all un - be - lie - vers, are con - demned al - read -

A minor

48.

Homophonic ending.

- tet, denner glau - bet nicht an den Na - men des
 - y since they have not faith in the On - ly be -

- nes Got - tes, denn er glau - bet nicht an den
 Al - migh - ty, since they have not faith in the

Soh - nes Got - tes, denn er glau - bet nicht an den
 God Al - migh - ty, since they have not faith in the

- tet, denn er glau - bet nicht an den
 - y, since they have not faith in the

A minor

A major

A7

B-flat major
deceptive

51.

ein-ge-bor'-nen Soh - nes Got - tes, denn er glau - bet
got - ten Son - of God Al - migh - ty, since they have not

Na - men des ein-ge-bor'-nen Sohnes Got - tes, denn er glau - bet
On - ly be - got - ten Son of God Al - migh - ty, since they have not

Na - men des ein-ge-bor'-nen Soh - nes Got - tes, denn er glau bet nicht an den
On - ly be - got - ten Son of God Al - migh - ty, since they have no faith in the

Na - men des ein-ge-bor'-nen Sohnes Got - tes, denn er glau bet nicht an den
On - ly be - got - ten Son of God Al - migh - ty, since they have no faith in the

A7 D minor D minor D minor

Helmuth Rilling notes, "In comparing the opening line of the soprano from the first movement with this final phrase, there are evident similarities. Bach the theologian says in his music that while the statement 'one who does not believe will be judged' is harsh, he reminds us that there remains the hope of the opening chorus 'God so loved the world.' See *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 197.

54. Al - so hat Gott die Welt ge - liebt.

nicht an den Na - mendes einge - bor' - nen Sohnes Got - tes.
faith in the On - ly be - got - ten Son of God Al - migh - ty.

nicht an den Na - men des einge - bor' - nen Sohnes Got - tes.
faith in the On - ly be - got - ten Son of God Al - migh - ty.

Na - mendes ein - ge - bor'-nen Soh - nes, des ein-ge-bor'-nen Sohnes Got - tes.
On - ly be - got - ten Son, the On - ly be - got - ten Son of God Al - migh - ty.

Na - men des ein-ge-bor'-nen Soh - nes Got - tes.
On - ly be - got - ten Son of God Al - migh - ty.

D minor A7 G# dim.7 A major D major

In Mariane von Ziegler's libretto as published in 1728, another aria follows at this point: "Weg mit der Welt und allen ihren Wesen." See Werner Neumann, *Johann Sebastian Bach Sämtliche Kantaten Texte* (Kassel: Bärenreiter, 1967), p. 172.