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NBA I/28; BC A169/a-d

Mary's Purification (Candlemas) (BWV 83, 125, 82, 157, 158, [161], [200])

*Malachi 3:1-4 (The Lord will suddenly come to his temple and purify his people)

*Luke 2:22-32 (Mary presents Jesus at the temple; Nunc Dimittis)

Librettist: Perhaps Christoph Birkmann (see side note). The libretto is almost identical to one acquired by Bach's cousin, Johann Elias Bach in Schweinfurt before he returned to Leipzig. This libretto may, in turn, be a revision of a libretto by Johann Jacob Rambach. See Martin Petzoldt citing Peter Wollny, "Bach-Kommentar," vol. 3, pp. 31-33.

FP: 2 February 1727 (St. Nicholas and St. Thomas at Vespers). This cantata is part of Bach's third annual cycle in Leipzig (see note). Bach revised the cantata numerous times. The last revision (for bass) was very similar to the first one. For more, see notes below.

No chorus at all, not even a closing chorale. The fact that Bach created another version for soprano and one for mezzo-soprano, along with the fact that Anna Magdalena copied the recitative "Ich habe genug" and the following aria ("Schlummert ein") into her 2nd "Clavierbüchlein (1725; the "Anna Magdalena Bach Notebook") demonstrates the works's wide appeal even in Bach's day.

The primary motive with its expressive leap of a 6th is derived from the opening vocal phrase. To see how Bach transforms his motive and unifies the movement, see Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 663-664.

J.S. Bach Cantata No. 82

Ich habe genug

Instrumentation:
Oboe
Vln I, II
Vla
B
Continuo

82/1. 1. ARIE Ritornello

Oboe carries tune in ritornello. Oboe.

Vlins in parallel 3rds & 6ths

piano sempre

Ritornello derived from vocal line.

C-minor

The pulsing bass line, with its repeated notes, contributes to a sense of calm resignation.

For the significance of C, see side note.

6. Ob

11.

C minor

15.

B-flat 7

J.S. Bach - Church Cantatas BWV 82

19.

E-flat major

23.

avoiding F minor...

C minor

28.

C minor

Simeon's statement (see note) echoes that of Jacob, after he learned that his son Joseph was alive. See Genesis 45:28: "It is enough; Joseph my son is still alive; I will go and see him before I die."



33. **BASS.**

NBA (following the autograph score) has the old German "genung."

Ich ha - be ge - nug,
I ask for no more,

Ob

C minor

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.

40.

ich ha - be ge - nug, ge -
in peace I de - part, de -

For biblical background, see note.



C minor

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

43.

nug, ich ha - be ge - nug, ich
part, in peace I de - part, mine

47.

ha - be den Hei - land, das Hof - fen der Frommen, auf mei - ne be -
eyes have be - held Him, have seen Thy sal - va - tion, the hope and the -

Ob

F7 F7

52.

gle - ri - gen Ar - me ge - nom - men; ich ha - be ge -
Sav - iour of all Thy cre - a - tion in peace I de -

Ob

B-flat major

57.

nug, ich ha - be den Heiland, das Hoffen,
part, mine eyes have be - held Him, have seen Him, Ob

Ob

D major D7 G minor N6 G major

63. 

68. 

73. 

79. 

85. 

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90.

F7

B-flat major

94.

B-flat major

B-flat 7

(E-flat major)

C minor

G7

C minor

98.

Figura corta

G minor

"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die andern 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"]

Figura corta

103.

D7

G minor

107.

Ich hab' ihn er - blickt,
Mine eyes have be - held,

mein Glau - be hat
be - held the sal -

Contrasting middle section.
Opening motive modified to "look upward."

Ob

G minor

G7

C7

F minor

J.S. Bach - Church Cantatas BWV 82

112.

Je - sum an's Her - ze ge - drückt, ich
va - tion that - Thou hast pre - pared, mine

Ob

E-flat major B-flat 7 E-flat major

117.

hab' ihn er - blickt, mein Glau - be hat Je - sum an's
eyes have be - held, be - held the sal - va - tion that

Ob

E-flat 7 F minor F minor

122.

Her - ze ge - drückt, nun wünsch' ich noch
Thou - hast pre - pared; and I in - my

Ob

E-flat 7 A-flat major F minor

127.

heu - te mit Freu -
arms with re - joic

Ob

C7 F minor

Text painting: Extravagant melisma for "joy," reminiscent of earlier oboe lines.
Figura corta

J.S. Bach - Church Cantatas BWV 82

131.

den von hin-nen zu schei-den: ich ha-be ge-nug!
ing, have tak-en my Sav-iour: in peace I-de-part!

Ritornello shortened

Ob.

F minor F minor

137.

avoiding B-flat minor...

142.

Figura corta

A-flat 7 F minor C7 C7 F minor

147.

Ich hab' ihn er-blickt, Mine eyes have be-held,

Third section combines elements of first two sections.

Recurrence of opening motive provides cyclic unity.

Ob.

F minor F minor B dim.7

152.

mein Glau-be hat Jesum an's Her-ze ge-drückt, be-held the sal-va-tion that Thou hast pre-pared; ich e-

B dim.7 C minor

Ob.

J.S. Bach - Church Cantatas BWV 82

Recurrence of opening
motive provides
cyclic unity. 158.

158.

ha - be ge - nug, ich ha - be ge - nug,
nough have I here, e - nough have I here,

C minor C7 F minor

163.

ich ha - be ge - nug, nun wünsch ich noch
in peace - I de - part, and I in my

D7 G7 C minor

168.

Extravagant melisma for "joy."
Figura corta

heu - te mit Freu - arms, with re - joic

G7 C minor

172.

den von hin - nen zu scheiden: ich ha - be ge - nug!
ing, have tak - en - my Sav - iour: in peace I - de - part.

C minor C minor

D. S. al

J.S. Bach - Church Cantatas BWV 82

82/2. RECITATIV. BASS.

Secco
 • Yearning to depart with Simeon & be with Christ (82/2).
 Repeating the motto text (the words of both Simeon & Jacob) from the first movement at beginning and end of the movement provides cyclic unity.

The secco recitative moves into arioso on two occasions.

Major tonality at beginning and end signals a positive affect.

For biblical background, see note.

1. **BASS.**

Ich habe genug! Mein Trost ist nur allein, dass Jesus mein und ich sein eigen möchte
I ask for no more, for I am whol-ly Thine, my joy, O Je - sus, is that I may call Thee

Secco

A-flat major

4. **BASS.**

sein. Im Glauben halt' ich ihn, da seh' ich auch mit Si-me-on die Freude jenes Lebens
mine. By faith am I sus-tained, that I may know, like Si-me-on, the joy that lies in heav-en

A-flat major B-flat 7

"Diesem Manne" is ambiguous. It could refer to Simeon or Jesus. The canonic writing could represent "imitatio Christi." In this regard, see John 11:16: "Thomas... said to his fellow disciples, 'Let us also go, that we may die with him [i.e., Jesus].'" The phrase may also allude to Genesis 24:58, where Rebecca chooses to leave her home and follow Isaac's servant to marry Isaac.

7. **BASS.**

schon. Lasst uns mit diesem Manne ziehn!
yon. Ah, let us be like Si-me-on!

Ach! möchte mich von meines Leibes
Yea, Lord, from these my bod-y's irk-some

E-flat major E dim.7 C(7)

Recitativ.

F minor F7 F# dim.7

Text painting: Chromatic chord for "chains of earthly body."

10. **BASS.**

Ket-ten der Herr er-ret-ten. Ach! wä-re doch mein Abschied hier, mit
fet-ters, do Thou, now free me. Oh, that my part-ing soon may be, with

F# dim.7 G minor (B-flat 7)

Text painting: Melisma for "Freuden" (joys).

12. **BASS.**

Freu - den sagt' ich, Welt, zu dir: Ich ha-be ge-nug!
joy de - clar-ing, World, to Thee: "In peace I de-part!"

Andante.

E-flat major F7 B-flat major B-flat major

Joy was also Jacob's reaction when he learned that his son Joseph was alive (Genesis 45:27).

The opening words are repeated with a cadential fall that gives a sense of finality.

The central movement is essentially a lullaby (conveyed with rocking syncopation, pedalpoint figures, and "repeated retardation of motion caused by fermatas (long pauses)." See Dürr, *The Cantatas of J. S. Bach*, p. 665). It is a ritornello aria in which the contrasting B section incorporates the opening material.

Quasi-galant style.
-song-like melody
-major harmonies
-periodic phrases
-courtly,
syncopated
rhythm

82/3. **ARIE.** • Yearning for the sleep of death: Here is only misery, there peace (82/3).

1. Vln I

Ritornello derived from vocal line.

Instrumentation:

Vln 1, II
Via
Continuo & Organ

5.

E-flat major

E-flat 7

A-flat major

B-flat 7

C minor

B-flat 7

Repeatedly, movement to the flat side of the circle of fifths, perhaps to signify weariness.

Form: (Rhyme
Scheme: ABCCADDA)
Ritornello (mm. 1-9) E M
A. Lines 1-2 (10-27) E M
Rit. (28-36) E M (Fine)
B Lines 3-5 (37-48) E M
A Lines 1-2 (49-66) E M
C Lines 6-8 (67-85) A M
da capo

E-flat major

E-flat 7

A-flat major

C7

F minor

B-flat 7

E-flat major

10. **BASS.**

Text painting: Descending line and sustained notes for "falling asleep."

Schlummertein, ihr mat - ten Au - gen, fal - let sanft und se - lig zu, schlum -
Close ye now, ye wea - ry eye - lids, soft - ly rest on - wea - ry eyes, close -

Text painting:
Descending
lines that
constantly
slip to the
subdominant
(followed by a
fermata) for
"nodding off."

E-flat major

E-flat 7

A-flat major

B-flat 7

C minor

B-flat major

14.

- - mert ein, schlum - mert ein, schlummert ein, ihr mat - ten Au - gen,
in sleep, close in sleep, close ye now, ye wea - ry eye - lids -

For biblical
background,
see note.

E-flat major

E-flat 7

A-flat major

B-flat 7

C minor

E-flat 7

A-flat major

4 fermatas (mm. 19, 25,
58, 64) appear to signify
nodding off to sleep.

18.

Text painting: Sustained note for "sleeping."

fal - let sanft und se - lig zu, schlum - - - - mert ein, ihr
soft - ly rest on wea - ry eyes, close ye now, ye

B-flat 7

B-flat major

B-flat 7

E-flat major

E-flat 7

A-flat major

Text painting: Sustained note followed by drooping figure (with fermata) for "nodding off to sleep."

22. mat - ten Au - gen, — fal - let sanft und se - lig zu,
 wea - ry eye - lids, — soft - ly rest on — wea - ry eyes,

26. fal - let sanft — und se - lig zu.
 soft - ly rest on — wea - ry eyes. Ritornello

30. F minor B-flat 7 B-flat 7 E-flat major E-flat major E-flat 7 A-flat major

34. Contrasting B Section. Fine Welt, ich blei - be
 World, with thee - I

38. nicht mehr hier, hab' ich doch kein Theil an dir, das der See - le
 would not stay, far from thee I would a - way, care be - hind me,

(G minor) B-flat major F# dim.7 G minor G minor F7

Continuo alone for 2 mm. to depict having fallen asleep.

Continuo alone mm. 37-48.

E dim.7 F minor B-flat 7 E-flat major E-flat 7 (A-flat major) E-flat 7

F minor B-flat 7 B-flat 7 E-flat major E-flat major E-flat 7 A-flat major

E dim.7 F minor B-flat 7 E-flat major E-flat major F7 B-flat major

42.

könn - te tau - gen, das - der Seele könnte tau - - gen; Welt, ich
rest - to find me, care - be - hind me, rest to find - me; World, with

(B-flat major) D (7) G minor G minor

45.

bleibe nicht mehr hier, hab' ich doch kein Theil an dir, - das - der Seele könn - te -
thee I would not stay, far - from thee I would a - way, - care - be - hind me, rest - to -

G7 C7 D7

48.

"A" material is inserted in the middle of contrasting middle section.

tau - - gen. Schlummert ein, - - - - - Voice drops out as if fallen asleep.
find - me. slum - ber on, - - - - - Ritornello mm. 1-4 returns.

G minor E-flat 7 E-flat major E-flat 7 A-flat major F minor B-flat 7

52.

Vocal Part A, mm. 14-27, returns.

schlum - mert ein, schlum - mert ein, schlummert ein, ihr
slum - ber on, slum - ber on, close - ye now, ye

B-flat major B-flat 7 E-flat (7) E-flat 7 A-flat major B-flat 7 C minor

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56.

mat - ten Au - gen, fal - let sanft und se - lig zu, schlum -
wea - ry eye - lids, soft - ly rest on wea - ry eyes, close

E-flat 7 A-flat major B-flat 7 C minor B-flat major B-flat 7 E-flat major

60.

- - mert ein, ihr mat - ten Au - gen, fal - let sanft und se - lig zu,
ye now, ye wea - ry eye - lids, soft - ly rest on wea - ry eyes,

E-flat 7 A-flat major E dim. 7 F minor B-flat 7 E-flat major E-flat 7

64.

fal - let sanft und se - lig zu.
soft - ly rest on wea - ry eyes.

Contrasting material (C).

Continuo alone to depict having fallen asleep.

E-flat 7 A-flat major B-flat 7 E-flat 7 A-flat major (B-flat 7)

68.

Hier muss ich das E - lend bau - en, a - ber dort, dort werd' ich schau - en
Mis - er - y is here and - wail - ing, there, is peace and rest un - fail - ing,

Dim. 7 for "Elend"

Continuo alone...

E-flat major B dim. 7 E-flat (7) A-flat major

J.S. Bach - Church Cantatas BWV

72.

sü - - ssen Frie - den, stil - le Ruh;
bless - - ed rest and per - fect peace;

pp Strings enter.

E dim.7 F minor F7 B minor C7

75.

hier muss ich das
mis - er - y is

f F minor F minor

78.

E - lend bau - en, a - ber dort, dort werd' ich schauen sü - - ssen Frie - den,
here and - wail - ing, there, is peace and rest un - fail - ing bless - - ed rest and

E-flat 7 (A-flat major) C7 F minor G7 C minor C minor

82.

stil - le Ruh, süßen Frieden, stil - le Ruh.
per - fect peace, bless - ed rest and per - fect peace.

Adagio.

p

C major (positive affect) F minor G7 C minor A-flat major A-flat major Da Capo.

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Secco recitative that ends with arioso section (like 82/2).

The recitative focuses on the word "now" in the Gospel reading (Luke 2:29, Canticle of Simeon): "Lord, now lettest thou thy servant depart in peace."

For biblical background, see note.



82/4. RECITATIV. • Yearning to die and begin rest; farewell to world (82/4).

NBA: im Friede

1. BASS. Tritone NBA: wenn kömmt

Mein Gott! wann kommt das schö-ne: Nun! da ich in Frie-den fah-ren
Oh Lord, when may my trou- bles cease? when may I from this world be

Secco

B dim.7 G7 C minor G dim.7

3.

wer-de, und in dem San-de küh-ler Er-de, und dort, bei dir, im Schoosse
fly-ing? my bod-y in the cool earth ly-ing; when, safe with Thee, may I find

E dim.7 F minor B dim.7

"Dort bei dir im Schoße ruhn" ("there with thee in the bosom rest") borrows language from Jesus' parable of the rich man and Lazarus, who (in contrast to the rich man) "was carried by the angels to Abraham's bosom." See Luke 16:19–31.

5. Arioso. Andante. Text painting: Descending continuo scale of 2 octaves to depict earthly farewell.

ruhn? Der Abschied ist ge-macht. Welt! gu-te Nacht!
peace? With Thee, Lord, would I dwell. World fare-thee-well

Text painting: major for "ruhn" (rest).

G major C minor up 8va (see full score). C minor

Ritornello Aria
Joyous dance
in triple meter
instead of a
closing chorale.
The work has
progressed
psychologically,
emotionally,
and spiritually
from lament
and world-
weariness to
joyful an-
ticipation.
Connections to
first movement
include
-fast tempo,
-triple meter,
-full instru-
mentation
-C minor key,
-Melisma on "joy."

82/5. ARIE. • Yearning for death as escape from woe (82/5).

1. Vivace.

Ritornello

Oboe returns, mostly doubling Vn I.

Rising C minor scale in close imitation, probably signifying ascent to heaven. For the significance of C, see note at no. 1.

C minor F7 B-flat major D major G minor

In contrast to the opening movement, where the text speaks of clinging (to Jesus), this text speaks of loosening (the bonds of earth). The circling motions of movement 1 are here contrasted with centrifugal, dance movement in the instruments. See Martin Petzoldt, *Bach-Kommentar* 3:36.



12.

hemiola

p *f* *p*

G major

Ich
All

For biblical background, see note.



18.

Text painting: Melisma for "joy."

fren - e mich auf
joy - ous I, this

Oboe plays figura corta

C minor

24.

mei - nen Tod, ich fren - e mich auf mei - nen Tod!
day - to die, all joy - ous I, this - day - to die!

Rit. 2.

C minor Rising C minor scales in close imitation.

30.

Ritornello

C major C7 F minor B-flat 7 E-flat major E-flat major

36.

G major C minor

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42. Ich freu - - - e mich auf meinen Tod, ach!
All joy - - - ous I, this day to die, ah,

48. hätt' er sich schon ein - ge - fun - den, ach! hätt' er sich schon
tar - ry not, come, death, and find me, ah, tar - ry not, come,

54. ein - ge - fun - den, ach! hätt' er sich schon ein - ge - fun - den;
death and find me, ah, tar - ry not, come, death, and find me;

60. ich freu - e mich auf mei - nen Tod, ach! hätt' er sich schon ein -
all joy - ous I, this day to die, ah, tar - ry not, come, death,

66. - ge - fun - den.
and find me.

Annotations:

- hemiola
- Rising C minor scales.
- C minor
- B-flat (7)
- E-flat major
- E-flat major
- F(7)
- B-flat major
- D7
- G minor
- Dominant: mm. 59-64/2)
- G minor
- Ritornello
- hemiola
- G minor
- Rising G minor scales in close imitation.

72.

G major G7 C minor C minor B-flat major F7

78.

D7 Dominant pedal of G minor (mm. 79-83)

84.

Contrasting B section.

hemiola

Da ent - komm' ich al - ler Noth, da ent -
For with thee - would I - now go, for - with

G minor G minor A7 D minor G7 C minor

90.

komm' ich al - ler Noth, die mich noch auf der Welt ge -
thee would I - now go, leav - ing - this world of woe be -

F7 B-flat major B-flat major D7

96.

bun - den, da
hind me, for

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

102. entkomm' ich al - - ler Noth, die mich noch auf der Welt ge -
with thee would I now go, leav - ing this world of woe be -

108. B-flat (7) E-flat 7 A-flat major B-flat 7 E-flat major

bun - - - - - den, auf der Welt
hind me, leav-ing woe

Parallel 3rds, perhaps signifying the intertwining of "gebunden."

Vlns *p*

114. B-flat (7) Dominant pedal (108-112)

ge - bun - den. Ritornello material
hemiola be - hind me. Rising C minor scales in close imitation. Ich All

120. E-flat major C minor

freu - - - - - e mich auf
joy - - - - - ous I, this

Ob plays figura corta.

126. C minor

mei - nen Tod, ich freu - - - - - e mich auf meinen Tod!
day to die, all joy - - - - - ous I, this day to die!

Rising C minor scales in close imitation.

Ritornello (overlap)

C minor C minor

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132.

C major F minor B-flat 7 E-flat major

138.

C minor G major

144.

Ich freu - - - e mich auf mei-nen Tod, ach!
All joy - - - ous I, this day to die, ah,
hemiola Rising C minor in close imitation.

C minor

150.

hätt' er sich schon - - - ein - ge - fun - den, ach! hätte' er sich schon - - -
tar - ry not, come, - - - death, and find me, ah, tar - ry not, come, - - -
C7 F minor F minor B-flat (7) E-flat major

156.

ein - ge - fun - den, ach! hätte' - - - er sich schon ein - ge - fun - den;
death, and find me, ah, - - - tar ry not, - - - come, - - - death, - - - and - - - find - - - me;
E-flat major G major C minor C minor G major. Dominant pedal (mm. 161-166/1)

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162.

ich freu - e mich auf mei - nen Tod, ach! hätt' er sich
all joy - ous I, this day to dis, ah, tar - ry not,

pp

C minor

167.

schon ein - ge - fun - den. Ritornello
come, death, and find me.

Rising C minor scales in close imitation.

C minor

C minor

173.

C major C7 F minor F minor

178.

B-flat (7) E-flat major G(7). Dominant pedal (mm. 181-185/1) (C minor)

183.

(C minor) C minor C major

hemiola