Last changed: 3 December 2025. hurch Canta Beloved Solo Cantata for Bass. Symmetrical Form: Aria (B) - Recit (B) - Aria (B) - Aria (B).

Introduction & updates at melvinunger.com.

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)

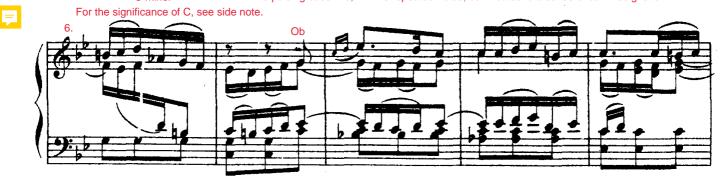
Librettist: Perhaps Christoph Birkmann (see side note). The libretto is almost identical to one acquired by Bach's cousin, Johann Elias Bach in Schweinfurt before he returned to Leipzig. This libretto may, in turn, be a revision of a libretto by Johann Jacob Rambach. See Martin Petzoldt citing Peter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

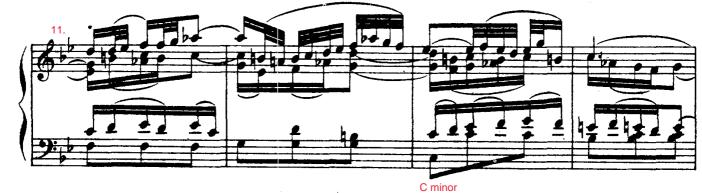
FP: 2 February 1727 (St. Nicholas and St. Thomas at Vespers). This cantata is part of Bach's third annual cycle in Leipzig (see note). Bach revised the cantata numerous times. The last revision (for bass) was very similar to the first one. For more, see notes below.

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.

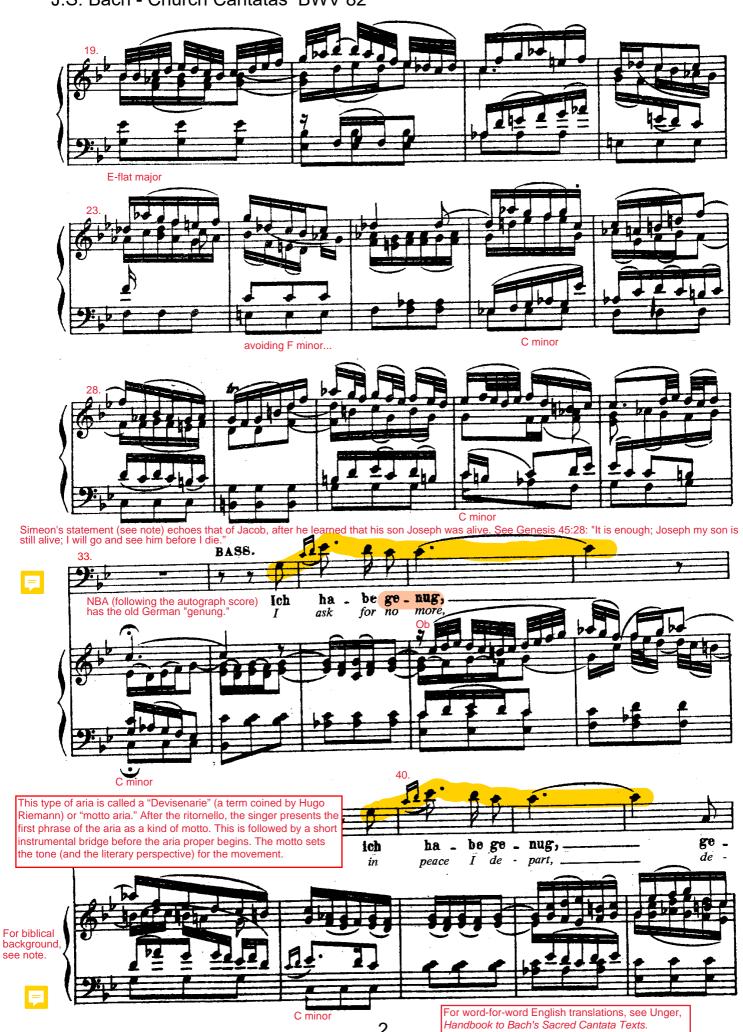








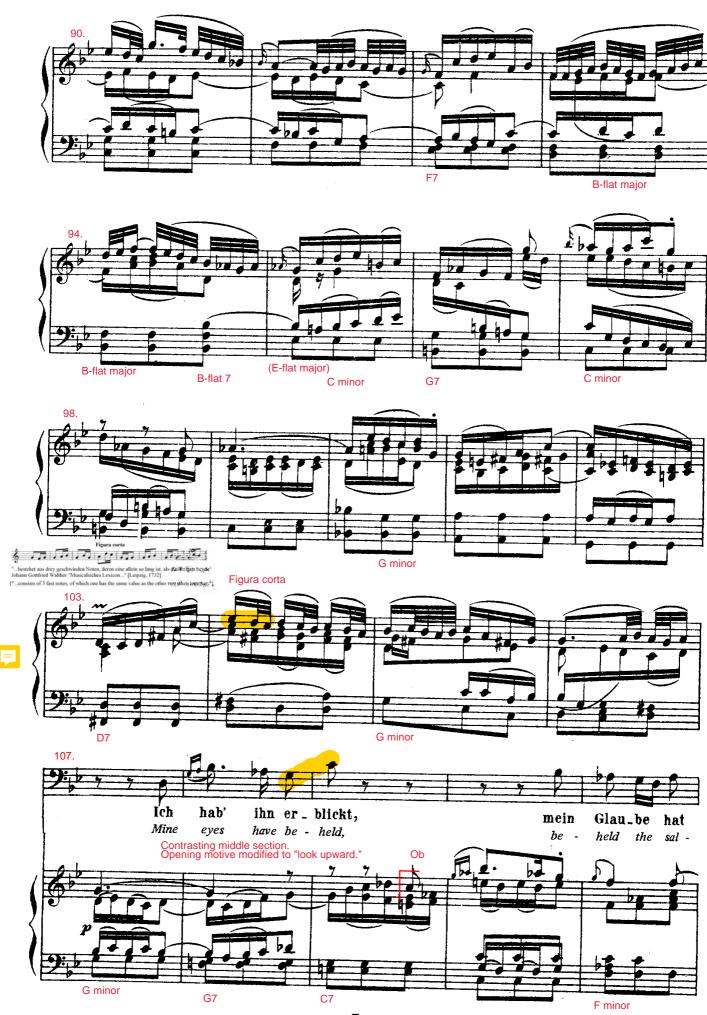
B-flat 7

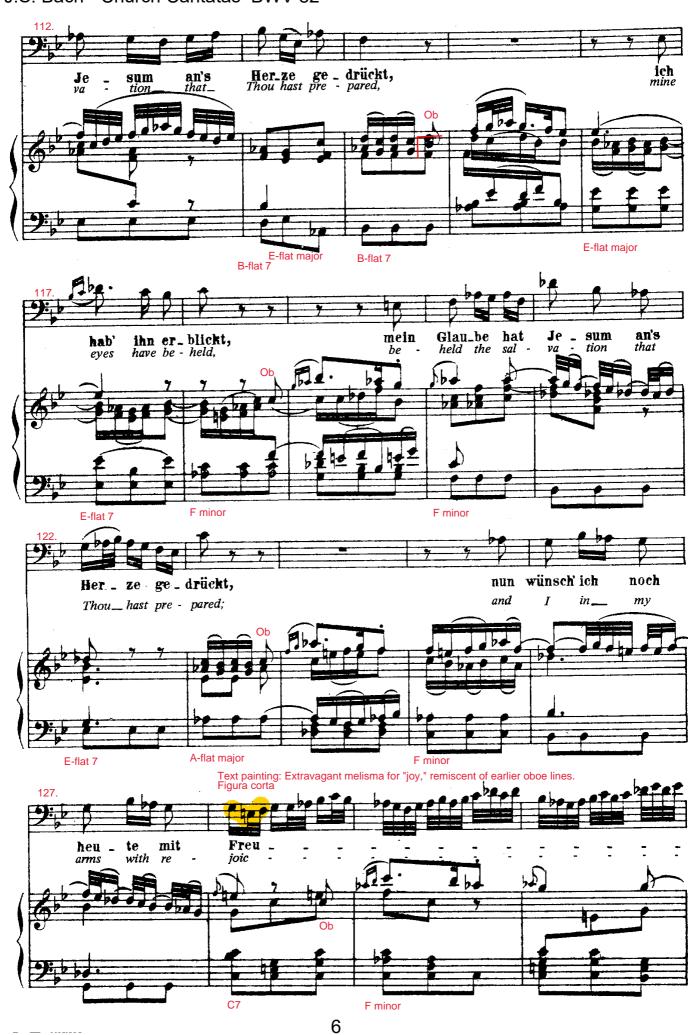




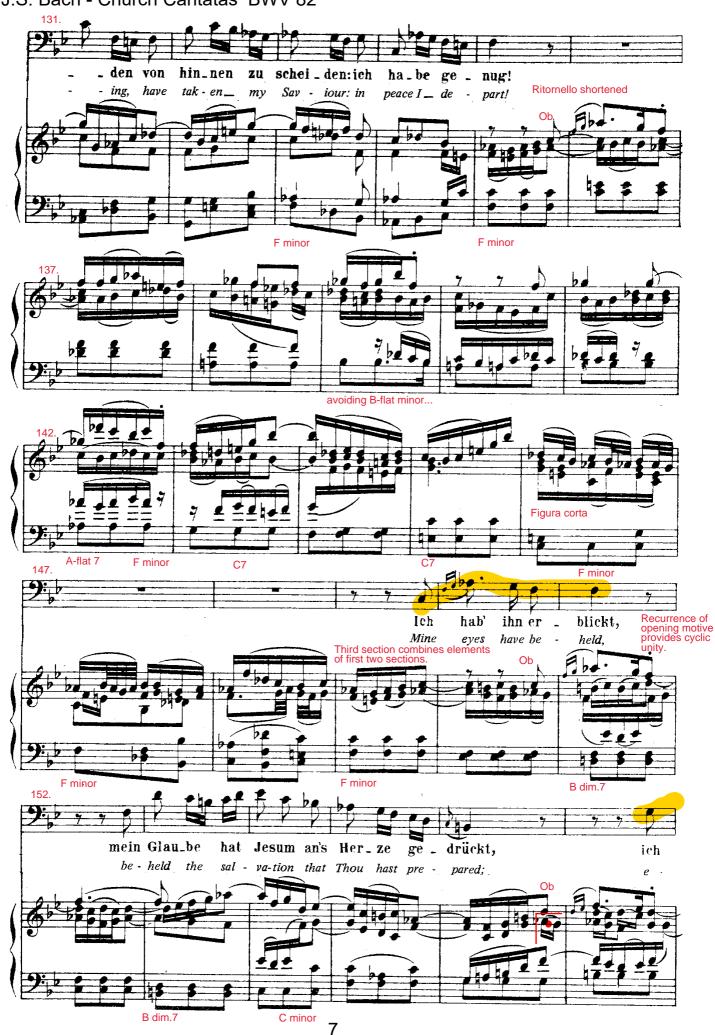


J.S. Bach - Church Cantatas BWV 82



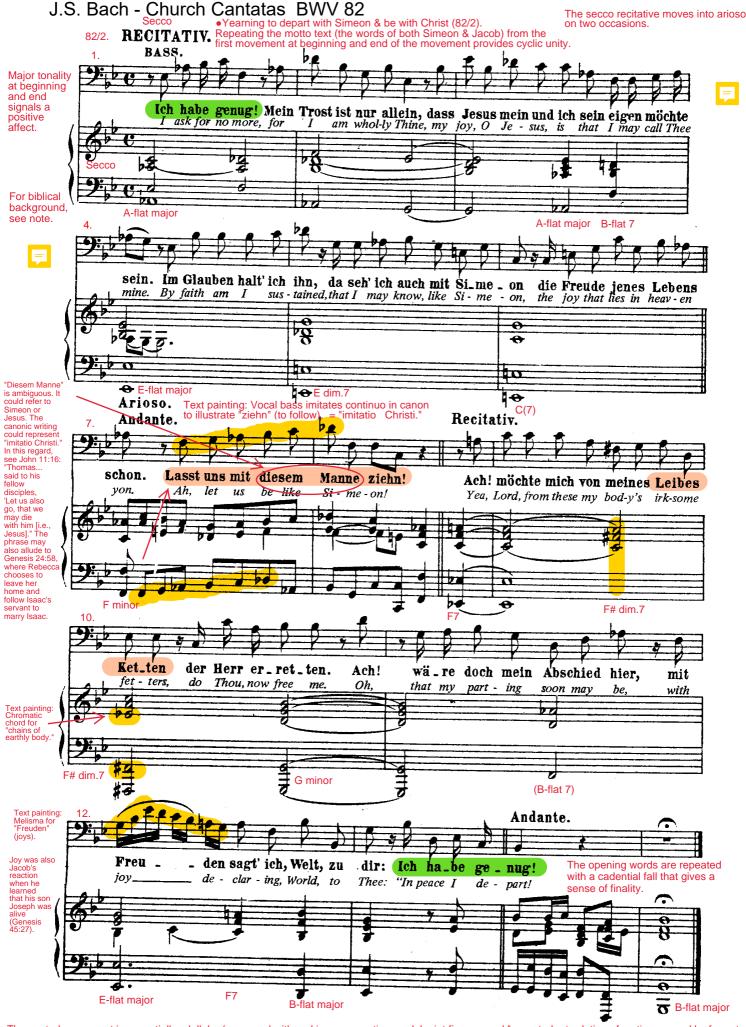


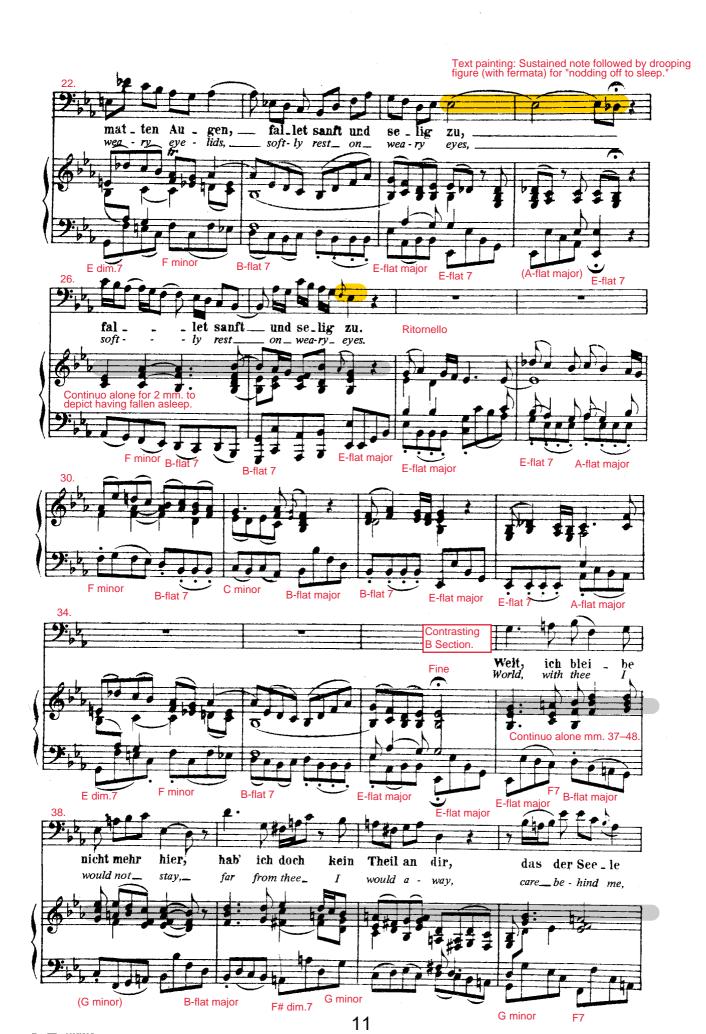
J.S. Bach - Church Cantatas BWV 82



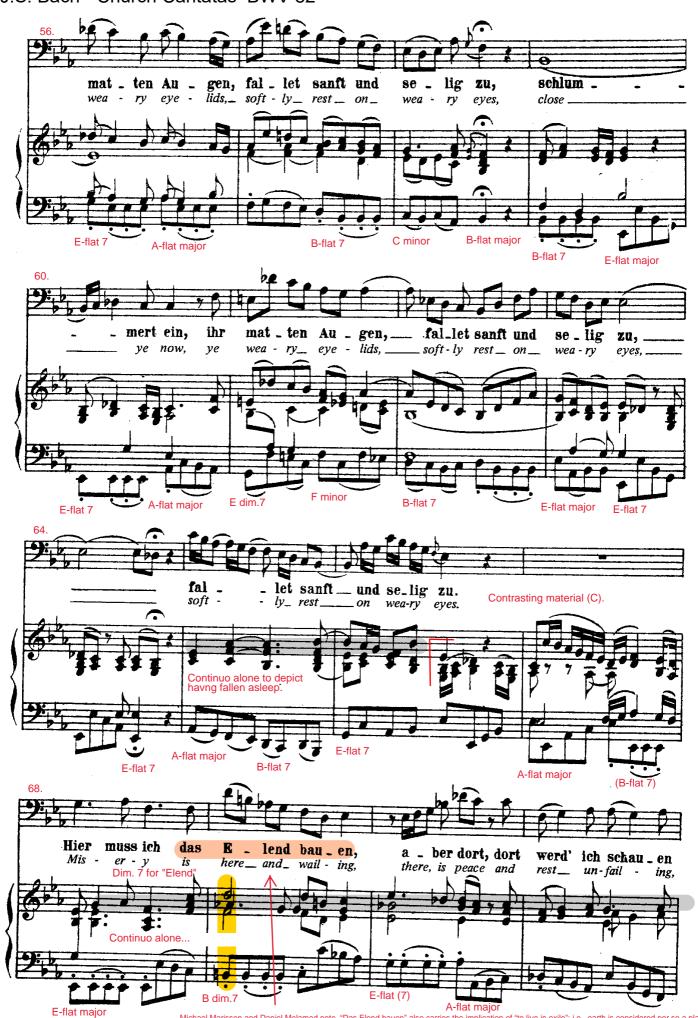
J.S. Bach - Church Cantatas BWV 82
Recurrence of opening motive provides cyclic unity.

158. be ge - nug, have I here, ha _ be ge _ nug, nough have I here, ich ha nough C7 F minor C minor 163. wünsch' ich noch ich ha be ge nug, nun in peace_ I de part, my D7 G7 C minor Extravagant melisma for "joy." Figura corta 168. mit Freu heu te arms, with re joic C minor G7 172. ha_be peace I_ hin nen zu tak en my den scheiden: ich nug! von ing, have_ Sav - iour: in C minor C minor D. S. al







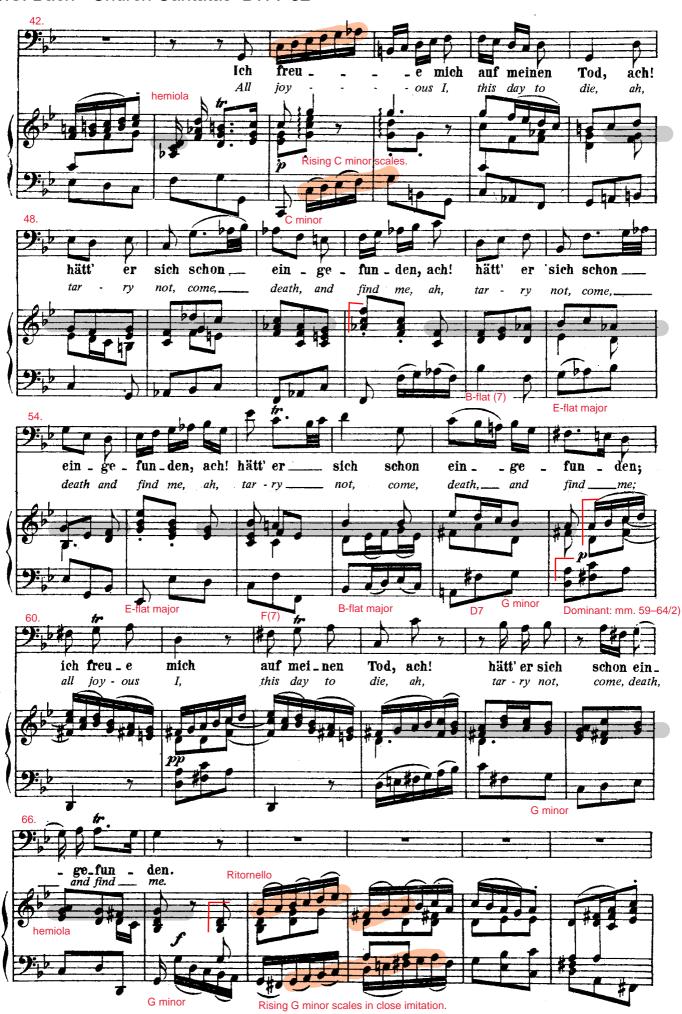


Michael Marissen and Daniel Melamed note, "Das Elend bauen" also carries the implication of "to live in exile"; i.e., earth is considered per se a place of exile, before one moves on to one's true home, heaven. See https://bachcantatatexts.org/BWV82.htm, accessed 11 March 2023.

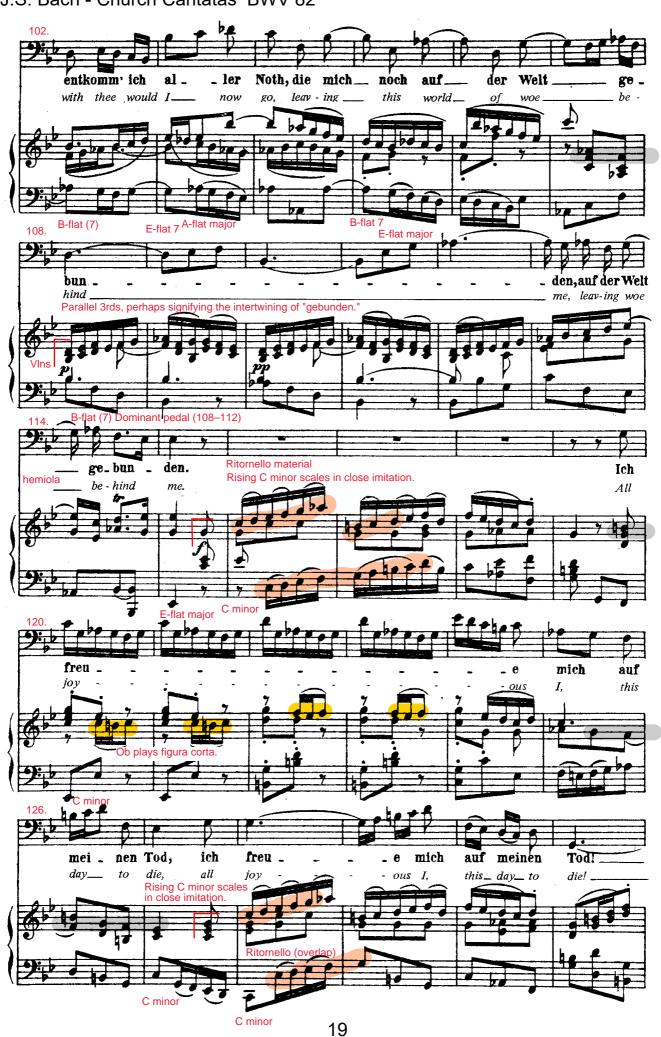


In contrast to the opening movement, where the text speaks of clinging (to Jesus), this text speaks of loosening (the bonds of earth). The circling motions of movement 1 are here contrasted with centrifugal, dance movement in the instruments. See Martin Petzoldt, *Bach-Kommentar* 3:36.

This movement demonstrates that minor keys could be associated with positive affects (see note for the significance of major vs. minor). F 12. Ich All G major Text painting: Melisma for "joy. For biblical background, see note. F auf mich _ e freu -- ous *I*,__ this Oboe plays figura corta Tod! ich *all* freu auf_mei_nen Tod, mich mei _ nen day_ to die, Rising C minor scales in close imitation. 30 Ritornello E-flat major F minor B-flat 7 E-flat major C minor G major 16









J.S. Bach - Church Cantatas BWV 82

