

J.S. Bach

Cantata No. 34

O ewiges Feuer, o Ursprung der Liebe

Chorus

(Same music as BWV 34a/1) • Prayer: Send love's fire into our hearts, thy temple (34/1).

(Moderato $\text{♩} = 72$)

For a comparison of BWV 34a and BWV 34, see Petzoldt, *Bach-Kommentar* 2:994. See side notes for the libretto of BWV 34a.

Piano Reduction

Festive Orchestration:
Tromba I, II, III
Timpani
Flauto traverso I, II
Ob I, II
Vln I, II
Vla
SATB
Continuo

Dramatic da capo movement with festive orchestration to depict divine fire "yet transparent" 3. and buoyant." (Dürr/Jones, 356)

Regarding cantatas that Bach wrote for special occasions during his Leipzig tenure, see side note.

J.S. Bach - Church Cantatas

Oboes in imitation on sustained-note suspensions (cf. m. 109ff.), associated with text "fount of love" (m. 51-56).

14. Ob I Trps tacet... Ob II

17.

20. Trps & Timp Vln I flickering flames

23. D major L.H. *climax

26. A Soprano Alto Tenor Bass

Text Phrase 1. O e - wi - ges Feu - - - -
O fire - ev - er - last - - - -

Word painting: Long melismas for "fire."

The rhyme scheme of the libretto is ABCBC. Bach sets it as AB-CBC, extending the first 2 lines for 102 measures (which also constitute the da capo). Since the final 3 lines are covered in 41 measures, followed by the da capo, the first 2 lines comprise 4/5 of the music.

Ob I Ob I & II

D major D major

For biblical background, see note.



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

J.S. Bach - Church Cantatas BWV 34

30.

er,
ing,

er,
ing,

Feu
last er,
ing,

wi-ges Feu er,
ev-er last ing,

Trp I

+Str

D major

33.

o e -
o fire

o e - wi-ges
o fire - ev-er -

o e - wi-ges
o fire - ev-er -

o e - wi-ges
o fire - ev-er -

+Trp II

Held D
in continuo,
see NBA.

D major

36.

wi - ges, e - wi - ges Feuer, o Ursprung der
 ev - er, fire ev - er - last-ing, o well-spring of
 Feu - er, er,
 last - ing,
 Feu - er,
 last - ing,
 Feu - er, o Ur -
 last - ing, o well-

Trp I
Trill is editorial.

40.

Lie - be, der Lie - be,
 rap - ture, of rap - ture,
 o Ursprung der Lie - be, der Lie - be,
 o well - spring of rap - ture, of rap - ture,
 o Ursprung der Lie - be,
 o well - spring of rap - ture,
 sprung der Lie - be,
 spring of rap - ture,

Meaning of held note in vocal bass is made more explicit by not doubling in continuo.

Ob I
Ob I & II
Trp I

D major E7 A major

J.S. Bach - Church Cantatas BWV 34

44.

B

+Strings (see full score)

A major pedal...

Upper A held in continuo, lower A with trill in timpani. See NBA.

47.

o e - wi - ges Feu -
o fire - ev - er last -

e - wi - ges Feu -
fire - ev - er - last -

o e - wi - ges Feu -
o fire - ev - er - last -

o e - wi - ges Feu -
o fire - ev - er - last -

Trps & Timp tacet...

A7 pedal...

A major E7

A pedal...

J.S. Bach - Church Cantatas BWV 34

51.

Text painting: Long notes with suspensions for "fount of love" (same text in BWV 34 and 34a).

er, o Ur - - - - - sprung der Lie - - - - -
 ing, o well - - - - - spring of rap - - - - -

er, o Ur - - - - - sprung der
 ing, o well - - - - - spring of

er, o Ur - sprung der Lie - be,
 ing, o well - spring of rap - ture,

er, o Ur - sprung der Lie - be, o Ur - sprung der
 ing, o well - spring of rap - ture, o well - spring of

B minor F#7 B minor

54.

Text Phrase 2.

be, der Lie - - - - - be, ent - - -
 ture, of rap - - - - - ture, en - - -

Lie - - - - - be, ent - - -
 rap - - - - - ture, en - - -

o Ur - sprung der Lie - - - - - be, ent - - -
 o well - spring of rap - - - - - ture, en - - -

Lie - - be o Ur - sprung der Lie - be, ent - - -
 rap - - ture, o well - spring of rap - ture, en - - -

+Trps & Timp

E7 A major

J.S. Bach - Church Cantatas BWV 34

57.

zün - de die Her - zen und wei - he sie
kin - dle our hearts with de - vo - tion to

A major C#7 F# minor D major A7 D major

60.

ein, ent - zün - de die Her - zen und wei - he sie
Thee; en - kin - dle our hearts with de - vo - tion to

ein, ent - zün - de die Her - zen und wei - he sie
Thee; en - kin - dle our hearts with de - vo - tion to

ein, ent - zün - de die Her - zen und wei - he sie
Thee; en - kin - dle our hearts with de - vo - tion to

ein, ent - zün - de die Her - zen und wei - he sie
Thee; en - kin - dle our hearts with de - vo - tion to

Climax Trp I +Trps II, III, Timp

B7 E major E7 A major

J.S. Bach - Church Cantatas BWV 34

63.

ein,
Thee;

ein,
Thee;

ein,
Thee;

entzün - de die Her - zen und
en - kin - dle our hearts with de -

o e - - - - -
o fire

Via (alone) has flickering figure.

A major

A major

A7

Instead of going on with the next phrases of text, Bach repeats the first phrases with a fugue, employing the first phrase of text as fugue subject and the second phrase as countersubject (which begins immediately, resulting in duet textures), eventually ending on the tonic (D major) to end the A section of the Da capo form.

m.65	m.70	m.76	m.77	m.80	m.84	mm. 90-102
B(T)	S(A)	S	T	A(S)	T(B)	Coda
A major	D major	A major	D major	A major	E major	A major to D major

Martin Petzoldt notes that by combining the two phrases of text, Bach is reflecting the causal relationship between the the origin of the Holy Spirit's fire and love and its effect. See *Bach-Kommentar* 2:995.

67. Subject answer in D major

The musical score is for a piece in D major, 4/4 time. It features five staves. The first staff is a vocal line with a yellow circle on the first measure. The second staff is a vocal line with a yellow circle on the first measure. The third staff is a vocal line with a yellow circle on the first measure. The fourth staff is a vocal line with a yellow circle on the first measure. The fifth staff is a piano accompaniment with a red line indicating a melodic line. The score includes German lyrics and English translations. The key signature is D major (two sharps). The tempo is marked 'Allegretto'. The score is divided into measures by bar lines. The first measure of the first staff is circled in yellow. The first measure of the second staff is circled in yellow. The first measure of the third staff is circled in yellow. The first measure of the fourth staff is circled in yellow. The first measure of the fifth staff is circled in yellow. The score includes the following lyrics:
German:
wei - - - he sie ein,
vo - - - tion to thee,
- - wi-ges Feu - er, o Ur - sprung der Lie - be, ent -
ev - er last - ing, o well - spring of rap - ture, en -
English:
o e - - -
o fire
entzün - de die
en - kin - die our
wei - - - he sie ein,
vo - - - tion to thee,
- - wi-ges Feu - er, o Ur - sprung der Lie - be, ent -
ev - er last - ing, o well - spring of rap - ture, en -

D major E7 A7 A7 D major

J.S. Bach - Church Cantatas BWV 34

71.

- wi-ges Feu - er, o Ur - sprung der
ev - er - last - ing, o well - spring rap -

Her - zen und wei - he sie
hearts with de - vo - tion, to

ent-zün - de die Her - zen und wei - he sie, wei - he sie
en - kin - dle our hearts with de - vo - tion, de - vo - tion to

zün - de die Her - zen und wei - he sie
kin - dle our hearts with de - vo - tion to

D7 G major E7

75.

Subject in A major

Lie - be, o e - wi - ges Feu - er, o
rap - ture, o fire ev - er last - ing, o

ein,
Thee;

ein, o e - wi - ges
Thee; o fire ev - er

ein,
Thee;

Vln I has flickering figure

A major A major A7 D major

J.S. Bach - Church Cantatas BWV 34

79.

Ur - sprung der Liebe, ent-zün - de die Her - zen und wei -
well - spring of rap-ture, en-kin - dle our hearts with de -

o e - wi-ges
o fire ev - er -

Feu - er, o Ur - sprung der Lie - be,
last - ing, o well - spring our rap - ture,

ent-zün - de die Her - zen und
en - kin - dle our hearts with de -

D major E7

83.

he sie ein, ent-zün - de die
tion to Thee; en - kin - dle our

Feu - er, o Ur - sprung der Lie - be, ent - zün - de die
last - ing, o well - spring of rap - ture, en - kin - dle our

o e -
o fire

wei - he sie ein, ent-zün - de die Her - zen und
vo - tion to Thee; en - kin - dle our hearts with de -

Vln I & Continuo have flickering figure.
Flickering reaches continuo.

(B7) B7 E7 A major

87.

Her - zen und - wei - he sie ein,
 hearts with de - vo - tion to Thee;

Her - zen und - wei - he sie, wei - he sie ein, o Ur -
 hearts with de - vo - tion, de - vo - tion to Thee, o well -

- wi - ges Feu - er, o Ur - sprung der Liebe, o Ursprung der
 ev - er - last - ing, o well spring of rap - ture, o well - spring of

wei - he sie ein,
 vo - tion to Thee;

B7 E major E7 A major

Long notes with suspensions to depict "fount of love."

91.

o Ur - sprung der Lie -
 o well - spring of rap -

- sprung der Lie - be, der Lie -
 - spring of rap - ture, of rap -

Lie - be, o Ursprung der Lie - be, o Ursprung der
 rap - ture, o well - spring of rap - ture, o well - spring of

o Ursprung der Lie - be, o Ursprung der Liebe, o Ursprung der
 o well - spring of rap - ture, o well - spring of rap - ture, o well - spring of

E minor B minor D major A7

J.S. Bach - Church Cantatas BWV 34

95.

be, ent - zünde die Her - zen und wei - he sie
ture, en - kin - dle our hearts with de - vo - tion to

Lie-be, ent - zünde die Her - zen und wei - he sie
rap - ture, en - kin - dle our hearts with de - vo - tion to

Lie-be, ent - zünde die Her - zen und wei - he sie
rap - ture, en - kin - dle our hearts with de - vo - tion to

Trps & Timp

Vln I

L.H.

D major B minor..harmonic ambiguity G major

B Section of the da capo form. The rhyme scheme of the libretto is ABCBC. Bach sets it as AB-CBC, extending the first 2 lines for 102 measures (which also constitute the da capo). In the B section of the da capo form, Bach covers lines 3–5, at first employing thematic and rhythmic material that he used for the second text line in the A part (mm. 56–63), featuring duets. See side note for more on the structure of the B section of the da capo form.

ein, ent - zün - de die Her - zen und wei - he sie ein! Lass
Thee; en - kin - dle our hearts with de - vo - tion to Thee! With

ein, ent. zün - de die Herzen und wei - he sie ein! Lass
Thee; en - kin - dle our hearts with de - vo - tion to Thee! With

ein, ent - zün - de die Her - zen und wei - he sie ein! Lass
Thee; en - kin - dle our hearts with de - vo - tion to Thee! With

ein, ent - zün - de die Her - zen und wei - he sie ein! D Lass
Thee; en - kin - dle our hearts with de - vo - tion to Thee! With

E7 A major A7 D major D major

Text line 3.

S/B duet

Compare mm. 56–63.

Strings alone...

J.S. Bach - Church Cantatas BWV 34

103.

himm-li - sche Flammen durch - dringen und wallen,
 ho - ly light glow - ing with love o - ver - flow - ing,

himm - li - sche Flam - men durch - drin - gen und wal - len,
 ho - ly light glow - ing with love o - ver - flow - ing,

himm - li - sche Flam - men durch - drin - gen und wal - len,
 ho - ly light glow - ing with love o - ver - flow - ing,

himm-li - sche Flammen durch - dringen und wal - len,
 ho - ly light glow - ing with love o - ver - flow - ing,

Vln I
 Ob 1, II

B minor

107.

lass himmli - sche
 with ho - ly light

S/T duet

lass
 with

lass himmli - - sche
 with ho - ly light

lass
 with

Vln I has flickering figure...

Ob II and I in imitation (see NBA, Cf. m. 15ff.)

B minor

111.

Flam-men durch - drin - gen und wal -
 glow - ing with love o - ver flow -

himm-li - sche Flam - men durch - dringen und wal -
 ho - ly light glow - ing with love o - ver flow -

Flam-men durch drin - gen und wal -
 glow - ing with love o - ver flow -

himm-li - sche Flam-men durch - drin - gen und
 ho - ly light glow - ing with love o - ver

A7 D major

114.

Text line 4.

len, wir wünschen, o Höchster, dein
 ing, would that our hearts, Fa - ther, Thy

len;
 ing.

len;
 ing.

wal len, wir wünschen, o Höchster, dein
 flow ing, would that our hearts, Fa - ther, Thy

A# dim.7 F#7 B minor F# minor

S/B duet

Strings unison

J.S. Bach - Church Cantatas BWV 34

118.

Tem - - pel zu sein, wir wünschen,
tem - - ple may be, would that our

Obs unison

Strings

C#7...

121.

o Höch - ster, dein Tem - - pel zu sein;
hearts, Fa - - ther, Thy tem - - ple may be.

Text Line 5 set in imitation,
the text rhetorically emphasized
with declamatory quarter notes.

o Höch - ster, dein Tem - - pel zu sein; ach!
hearts Fa - - ther, Thy tem - - ple may be. Ah,

Obs

Vln I

F# minor

C#7...

124.

E

ach!
Ah,

ach! lass dir die See - len - im
Ah, grant that our faith - in - Thy -

ach! lass dir die
Ah, grant that our

lass dir die See - len - im Glau -
grant that our faith - in - Thy - sight

Oboes play 3-note flickering figures in parallel thirds, suggesting sweetness.

E

127.

lass dir die See - len - im Glau -
grant that our faith - in - Thy - sight

Glau - ben ge - fal - len, die See - len - im
sight - may be pleas - ign, our faith in Thy

See - len - im Glau - ben ge - fal - len - im
faith - in - Thy - sight - may be pleas - ing, - Thy -

- ben, ach! lass dir die See - len ge -
may, ah, grant that our faith - may be -

B minor **B minor** **E7**

130.

ben ge - fal - len; wir wün - schen, o
may be pleas - ing; would that our hearts,

Glau - ben ge - fal - len; wir wünschen, o
sight may be pleas - ing; would that our hearts,

Glau - ben ge - fal - len; wir wün - schen, o
sight may be pleas - ing; would that our hearts,

fal - len; wir wün - schen, o
pleas - ing; would that our hearts,

A major F# minor

133.

Höch - ster, dein Tem - pel, dein Tem - pel zu
Fa - ther, Thy tem - ple, Thy tem - ple may

Höch - ster, dein Tem - pel, dein Tem - pel zu
Fa - ther, Thy tem - ple, Thy tem - ple may

Höch - ster, dein Tem - pel, dein Tem - pel zu
Fa - ther, Thy tem - ple, Thy tem - ple may

Höc - ster, dein Tem - pel, dein Tem - pel zu
Fa - ther, Thy tem - ple, Thy tem - ple may

F# minor D major B minor G#7

Climax

136.

seiner, be, ach! lass dir die See - len im
ah, grant that our faith in Thy

seiner, be, ach! lass dir die See - len im
ah, grant that our faith in Thy

seiner, be, ach! lass dir die See - len im
ah, grant that our faith in Thy

seiner, be, ach! lass dir die See - len im
ah, grant that our faith in Thy

C# major C#7 F# minor

139.

ach! lass dir die See - len im Glau - ben ge - fal - len!
ah, grant that our faith in Thy sight may be pleas - ing!

Glau - ben ge - fal - len!
sight may be pleas - ing!

Glau - ben ge - fal - len!
sight may be pleas - ing!

Glau - ben ge - fal - len, im Glau - ben ge - fal - len!
sight may be pleas - ing, to Thee may be pleas - ing!

Dal Segno.

F# minor

J.S. Bach - Church Cantatas BWV 34

For a word-for-word translation, see Unger, "Handbook to Bach's Sacred Cantata Texts."

34/2. Recitative (Newly composed)

• Prayer: Take up residence in our heart as promised (34/2).

1. Tenor Tenor begins with high note

Word painting: Held bass pedal to signify the sure promise of God, as referenced in the opening words (for a word-for-word translation, see Unger, "Handbook to Bach's Sacred Cantata Texts.")

Herr! unsre Herzen halten dir dein Wort der Wahrheit für. Du willst bei
Lord! Truth and right Thy word in parts, up-hold-ing all our hearts. To mor-tals

Allusion to Gospel reading of the day: [Jesus]: "If a man loves me, he will keep my word, and my Father will love him, and we will come to him and make our home with him." (John 14:23). Gospel Connections: Word and Indwelling.

Secco

Highest range for tenor

B minor

For biblical background, see note.



4. Menschen ger-ne sein, drum sei das Herze dein; Herr, zie-he gnädig ein!
now Thy fav-or show, and by Thy grace di-vine, make Thou our hearts Thy shrine.

D major D7 B major E major A major

7. Ein solch' erwähltes Heilig - thum hat selbst den grössten Ruhm.
A sanc-tu - a - ry hon-ored so, with glo-ry bright must glow.

The idea of God's elect is taken up in the next movement.

A major E# dim.7 F# minor F# minor

(Same music as BWV 34a/5, which opened the second part of that wedding cantata, after the union. See side note for pastoral text in BWV 34a.

34/3. Aria (Larghetto ♩ = 100.)

• God indwells the elect: what greater blessing is there? (34/3). An idyllic, pastoral mood is attained by mixing the tone color of the flutes with that of the violins, supported by a walking rhythm characterized by a repeated syncopated figure and repeated pedal tones in the bass.

1. Fl I Vln I (con sordino). Tenths between Vln I & II suggest sweetness.

Ritornello Vln II

A major Throbbing tonic pedal suggests rootedness and assurance.

Here Fl I and II double Vln I and II, respectively, at the upper octave. See NBA full score.

Form:
Rit: mm. 1-8
A (lines 1-2): 9-23
Rit: 23-29
B (lines 3-5): 30-44
Rit: 45-48
A' (lines 1-2): 49-66
Rit: 66-72

4. cresc.

E major E major

J.S. Bach - Church Cantatas BWV 34

(Cascade of blessing; see later.)

6.

E major

The movement is dominated by a "stroking" or "caressing" gesture, associated with the words "Wohl euch" (blessed are you).

For biblical background, see note.



9.

Alto

Wohl euch, ihr aus - er - wähl - ten See - len, die Gott zur Woh - nung
Bless - ed ye - hearts - whom God - has chos - en, to - be His fav - ored

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

Flutes & Vln I double the voice, then Vln II doubles.

PP

A major

The aria's theme of God's indwelling reflects the Gospel reading, in which Jesus promises to indwell his disciples (using the plural "we," after saying that he was in the Father and the Father was in him) and the Epistle reading, which presents the Pentacost account of the Holy Spirit's descent.

12.

aus - er - sehn, wohl euch, ihr aus - er - wähl - ten
dwell - ing place, bless - ed, ye - hearts whom God - has -

Vln II

E major

15.

See - len, wohl euch, wohl euch, wohl euch, - ihr aus - er -
chos - en, how blest, - how blest, - how blest - ye hearts where -

Descending lines in 3rds & 6ths like a cascade of divine blessing.

E major

J.S. Bach - Church Cantatas BWV 34

17.

wähl - ten See - len, wohl euch, ihr aus-er-wähl - ten, ihr aus - er-wähl - ten
 God is - chos - en, bless - ed ye hearts whom God has, ye hearts whom God has

Continuo alone for text repetition (realization here is editorial).

E major E7 A major

20.

See - len, die Gott zur Wohnung, Gott zur Woh - nung aus - seh'n, zur Woh -
 chos - en, to be His dwell-ing, be His fav - ored dwell-ing place, His dwell -

+ Instruments

B major E major E7

22.

- nung, zur Woh - nung aus - seh'n!
 ing, His - fav - ored dwell - ing place! Ritornello

Continuo alone for text repetition

+ Instruments

A major E major E major E7 A major E major

24.

Series of descending lines in 3rds and 6ths

E major G#7 C# minor E7

27.

cresc.

A major A# dim.7 B7 E major

J.S. Bach - Church Cantatas BWV 34

29. B Section encompasses lines 3 to 5 of the poem (presented twice), containing 2 rhetorical questions and ending with biblical allusion.

Wer kann ein grö - sser Heil er - wählen? wer kann des Segens
How could there great - er joy at - tend us? How could a Fa-ther

Continuo alone for contrasting B section. This realization is editorial.

E major A# dim. F#7 B minor B minor E# dim. F# minor

32. Allusion to Psalm 118:23: "This is the Lord's doing (Luther 1545: das ist vom Herrn geschehen); it is marvelous in our eyes." Jesus quotes this verse; see Matthew 21:42-43.

Men - ge zäh - len? und die - ses ist vom Herrn geschehn.
more be - friend us? Or bless us by His love and grace?

Instruments are layered in.

F# minor F# minor

B major B7 C# major C#7 F# minor F# major F#7 B minor F# minor

Wer kann ein grö - sser
How could there great - er

Continuo alone

+ IVla C#7 F# minor F# minor F# minor

J.S. Bach - Church Cantatas BWV 34

41.

Heil er - wäh - len? wer kann des Segens Men - ge - zäh - len? und
joy at - tend us? How could a Fa - ther more be - friend - us? Or

E7 A major A major C#7 F# minor G#7 C# minor

43.

die - ses, dieses ist vom Herrn ge - scheh'n.
bless us, bless us by His love and grace?

Ritornello
+Instruments

C# minor C# minor A major

46.

49. A Section returns, altered.

Wohl euch, ihr aus - er - wähl - ten See - len, die Gott zur Woh - nung
Bless - ed ye - hearts whom God has chos - en, to - be His fav - ored

FI I/Vln I doubles the voice at first.

A major

52.

aus - er - sehn!
dwell - ing place!

A# dim.7 F#7 B minor

54.

Wohl euch, ihr
Bless - ed ye

Descending lines in parallel 3rds and 6ths (suggesting a cascade of divine blessing) appears more frequently, also in final ritornello.

(E7) A major A major

57.

aus - er - wähl - ten See - len, wohl euch, wohl euch, wohl
hearts whom God has chos - en, how blest, how blest, how

59.

euch, - ihr aus - er - wähl - ten - See - len, wohl euch ihr aus er - wählten, ihr
blest - ye hearts where God is - chos - en, bless - ed ye hearts whom God has, ye

J.S. Bach - Church Cantatas BWV 34

62.

aus-erwählten See-len, die Gott zur Wohnung, Gott zur Woh-nung ausersehn, zur Woh-
hearts whom God has chos-en, to de His dwell-ing, be His fav-ored dwell-ing place, His dwell-

Continuo alone for text repetition

+ Instruments

A major A7

65.

- nung, zur-Wohnung aus-er-sehn!
- ing, His-fav-ored dwell-ing place!

Continuo alone for text repetition

Ritornello + Instruments

D major A major A major A7 D major A major

68.

cresc. cresc.

A major A7 D major

70.

cresc. cresc.

D# dim.7 E7 A major A major

Allusion to Gospel reading of the day: [Jesus]: "If a man loves me, he will keep my word, and my Father will love him, and we will come to him and make our home with him." (John 14:23). Gospel Connection: Divine indwelling.

34/4. **Recitative** (Newly composed)
 • God's chosen dwelling receives his blessing (34/4).

1. **Secco Bass**

The bass voice is often the voice of authority such as the minister (or God).

For biblical background, see note.

Erwählt sich Gott die heiligen Hütten, die er mit Heil be - wohnt: so muss er auch den
 Our God has chos-en as His dwell-ing the hearts of all man - kind; - so must He ev - er

F# minor E# dim.7 C#7

The concept that salvation ("Heil") and blessing ("Segen") inevitably come to God's chosen people ("auserwählten Seelen") for his chosen dwelling place ("erwähltes Heiligtum," "erwählte Hütten") connects this recitative to the previous aria (no. 3) as well as the previous recitative (no. 2).

4.

Segen auf sie schüt - ten, so wird der Sitz des Heilighthums be - lohnt. Der
 bless with joy ex - cell - ing, the sa - cred place where He is thus en - shrined. And

F# minor F# minor

Word painting: God pouring down blessing depicted with 4 consecutive descending thirds.

Bi-partite Form (perhaps more suited to the text in BWV 34a):

Mm. 1–2. Motto (Text line 1: Psalm 128:6b).

3–14. A. Instruments alone.

15–26. A. Instruments with voices on text lines 2–3.

27–57. B(-A)'. Instruments alone; at m. 46, Section A, modified to stay in D major.

58–88. B(-A)'. Instruments with voices on lines 4–5 + 1 [motto];

at m. 77, reprise of A with text lines 2–3, modified to stay in D major.

Same music as BWV 34a/4.

• Peace be upon Israel; God blesses his chosen abode with peace (34/5).
 For a comparison with the text in BWV 34a, see side note.

34/5. **Chorus** No closing chorale

Adagio (♩ = 56)

Soprano & Alto

(Attacca.)

7.

Herr ruft ü - ber sein ge - weihtes Haus das Wort des Segens aus:
 o'er the por - tal of that hal - lowed house, this bless - ed mot - to stands:
 Frie - de über Is - ra - el!
 Peace be un - to all man - kind!

F#7 B minor A major D major E7 A major A major

The "Word of Blessing" over God's consecrated dwelling is Psalm 128:6b ("Peace be upon Israel"), is rendered by the chorus. The order of movements is the reverse of that in Cantata 34a. In Cantata 34a, the chorus closes part 1 (before the sermon and the marriage vows). There the chorus follows a tenor aria with interpolated alto recitatives that quote Psalm 128:4–6. In both cantatas, the text of the chorus begins with Psalm 128:6b and continues with lines that trope this verse. See Martin Petzoldt, "Bach-Kommentar" 2:998–99.

In the employ of a cantata for Pentecost, this movement alludes to the day's Gospel reading, in which Jesus says, "The Counselor, the Holy Spirit, whom the Father will send in my name, he will teach you all things...Peace I leave with you; my peace I give to you; not as the world gives do I give to you. Let not your hearts be troubled, neither let them be afraid (John 14:26–27).

Petzoldt provides contemporary theological commentary (by Johann Olearius) on the extensive biblical concept of peace.

The two outer, framing choral movements thus bind together the Pentecost themes of the Holy Spirit's arrival (God choosing his people for indwelling) and the coming of peace.

Line 1 (motto)
 Tenor & Bass

Psalm 128:6b, followed immediately by lines that trope this verse.

Full festive orchestration, choir in high range.

For biblical background, see note.

J.S. Bach - Church Cantatas BWV 34

Section A (Instruments Only)

Trps & Timp

3. (Allegro $\text{♩} = 80$.)

Ob I, II
Vln I

Ritornello
derived from
vocal opening

D major

Continuo

D major

Writing is largely homophonic.

8.

E7

A major

A major

Word painting: Rapid ascending runs for "dankt," i.e., to give thanks; in BWV 34a the word is "eilt," i.e., hasten (to the holy steps).

13.

Dankt den höchsten
Give ye thanks to

Dankt den höchsten
Give ye thanks to

Dankt den höchsten
Give ye thanks to

Dankt den
Give ye

Trps & Timp

Ob I, II, Vln I

A major

D major

D major

18.

Wun - der - hän - den, dankt, dankt, dankt, Gott hat an euch, —
 God al - might - y, thanks, thanks, thanks, that He de - nies, —

Wun - der - hän - den, — dankt, dankt, dankt, dankt, dankt, Gott hat an
 God — al - might - y, — thanks, thanks, thanks, thanks, thanks, that He de -

Wun - der - hän - den, dankt, dankt, dankt, dankt, dankt, Gott hat an
 God al - might - y, thanks, thanks, thanks, thanks, thanks, that He de -

höch - sten Wunder - händen, dankt, dankt, dankt, dankt, dankt, Gott hat an
 thanks — to God al - might - y, thanks, thanks, thanks, thanks, thanks, that He de -

D major E7 A major

23.

— an euch ge - dacht, dankt, Gott hat an euch ge - dacht!
 — de - nies us naught, thanks, that He de - nies us naught!

euch ge - dacht, dankt, Gott hat an euch ge - dacht!
 nies us naught, thanks, that He de - nies us naught!

euch ge - dacht, dankt, Gott hat an euch ge - dacht!
 nies us naught, thanks, that He de - nies us naught!

euch ge - dacht, dankt, Gott hat an euch ge - dacht!
 nies — us naught, thanks, that He de - nies us naught!

A major A major A major (A7)

Section B(-A'). Instruments alone; at m. 46, Section A modified to stay in D major)

Trps & Timp tacet...

J.S. Bach - Church Cantatas BWV 34

28.

D major D major B7 E minor

33.

D7 G major E minor E minor

Trps & Timp interject...

38.

A7 D major

43.

D major D major A' (A modified to remain in D major) D major

48.

D7 G major A7 D major

53.

D major

Section B(-A'). Instruments with voices on text lines 4-5; at m. 77, reprise of A on text lines 2-3, modified to stay in D major.

58.

A

Ja, sein Segen wirkt mit Macht, ja, sein Se-gen wirkt mit
Thanks for won-ders He has wrought, thanks for won-ders He has

Ja, sein Segen wirkt mit Macht, ja, sein Segen wirkt mit
Thanks for won-ders He has wrought, thanks for won-ders He has

Ja, sein Segen wirkt mit Macht, ja, sein Se-gen wirkt mit
Thanks for won-ders He has wrought, thanks for won-ders He has

Ja, sein Segen wirkt mit Macht, ja, sein Se-gen wirkt mit
Thanks for won-ders He has wrought, thanks for won-ders He has

Trps & Timp tacet...

D major

D major

B7

63.

Word painting: Sustained notes for "peace" (the same text in BWV 34 and BWV 34a).

Macht, Frie - - - de ü - ber Is - ra -
wrought, Peace be un - - to all man -

Macht, Frie - - - de ü - ber Is - ra -
wrought, Peace be un - - to all man -

Macht, Frie - - - de ü - ber Is - ra -
wrought, Peace be un - - to all man -

Macht, Frie - de, Frie - de ü - ber Is - ra -
wrought, Peace be, peace be un - to all man -

E minor

D7

G major

E minor

68.

el, kind! Frie - de ü - ber euch, Frie - de ü - ber
Peace _____ be un - to you, peace _____ be un - to

el, kind! Frie - de ü - ber euch zu sen - den,
Peace be un - to you for - ev - er,

el, kind! Frie - de ü - ber euch zu sen - den,
Peace be un - to you for - ev - er,

el, kind! Frie - de ü - ber euch zu sen - den,
Peace be un - to you for - ev - er,

Trps & Timp interject...

E minor A7 D major

73.

Text line 1, opening motto (Psalm 128:6b) returns.

B

euch zu sen - den, Frie - de ü - ber Is - ra - el! Dankt _____
you for - ev - er, peace be un - to all man - kind! Give _____

Frie - de ü - ber Is - ra - el!
peace _____ be un - to all man - kind!

Frie - de ü - ber Is - ra - el!
peace _____ be un - to all man - kind!

Frie - de ü - ber Is - ra - el!
peace _____ be un - to all man - kind!

A'. Reprise with lines 2-3, modified to stay in D major.

B

D major

78.

den höch - sten Wun - der - hän - den, dankt, dankt,
 ye thanks to God al - might - y, thanks, thanks,

Dankt den höch - sten Wun - der - hän - den, dankt, dankt,
 Give ye thanks to God al - might - y, thanks, thanks,

Dankt den höchsten Wun - der - hän - den, dankt, dankt,
 Give ye thanks to God al - might - y, thanks, thanks,

Dankt den höch - sten Wunder - händen. dankt, dankt,
 Give ye thanks to God al - might - y, thanks, thanks,

D major D7 A major
 Music modified to stay in D major. D major

83.

dankt, Gott hat an euch, an euch gedacht, dankt, Gott hat an euch ge - dacht!
 thanks, that He de - nies, de - nies us naught, thanks, that He de - nies us naught!

dankt, dankt, dankt, Gott hat an euch ge - dacht, dankt, Gott hat an euch ge - dacht!
 thanks, thanks, thanks, that He de - nies us naught, thanks, that He de - nies us naught!

dankt, dankt, dankt, Gott hat an euch gedacht, dankt, Gott hat an euch ge - dacht!
 thanks, thanks, thanks, that He de - nies us naught, thanks, that He de - nies us naught!

dankt, dankt, dankt, Gott hat an euch ge - dacht, dankt, Gott hat an euch ge - dacht!
 thanks, thanks, thanks, that He de - nies us naught, thanks, that He de - nies us naught!

D major D major