


COMPLETE CANTATAS

VOLUME 3

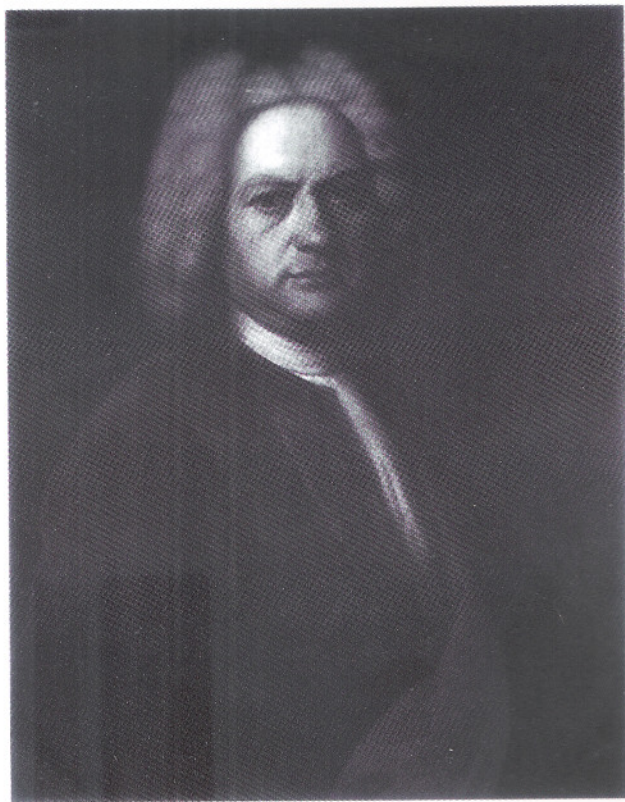


BACH

TON KOOPMAN

THE AMSTERDAM BAROQUE ORCHESTRA & CHOIR





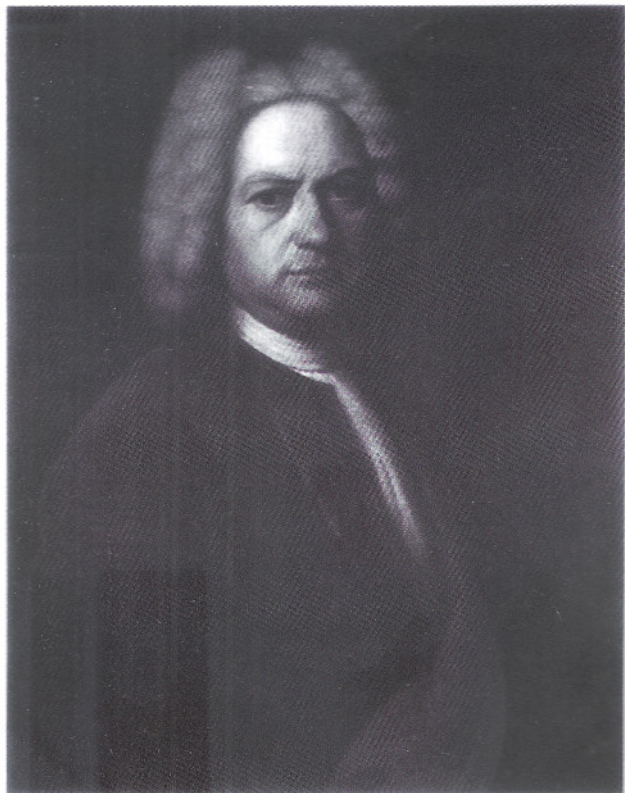
Johann Sebastian Bach
(1685-1750)
Portrait von Johann Jakob
Ihle (1702-1774)
Eisenach, Bachhaus
(Archiv für Kunst
und Geschichte)

Johann Sebastian BACH (1685-1750)
COMPLETE CANTATAS/L'INTÉGRALE DES CANTATES
DAS KANTATENWERK

VOLUME 3

BARBARA SCHLICK, CAROLINE STAM, RUTH HOLTON, ELS BONGERS, *soprano*
ELISABETH VON MAGNUS, *soprano II, alto*
ANDREAS SCHOLL, *alto (BWV 54)*
PAUL AGNEW, *tenor*
KLAUS MERTENS, *bass*

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THE AMSTERDAM BAROQUE ORCHESTRA & CHOIR
TON KOOPMAN

COMPACT DISC 1

70'13

**Page/
Seite**

"Christen, ätzet diesen Tag" BWV 63

Feria 1 Nativitatis Christi

For the 1st day of Christmas/Pour le 1^{er} jour de Noël/Erster Weihnachtstag

Text: Anon., Johann Michael Heineccios (?), 1718

Ruth Holton, soprano

28'20

- | | | | |
|---|--|------|------|
| 1 | Chorale (Chorus): "Christen, ätzet diesen Tag"
<i>Violins, Violas, Cello, Double bass, Oboes, Trumpets, Timpani, Bassoon, Organ</i> | 4'48 | [43] |
| 2 | Recitative (Alto): "O selger Tag! o ungemeines Heute"
<i>Violins, Violas, Cello, Double bass, Organ</i> | 3'15 | [43] |
| 3 | Duet (Soprano, Bass): "Gott, du hast es wohl gefüget"
<i>Oboe, Cello, Organ</i> | 6'50 | [45] |
| 4 | Recitative (Tenor): "So kehret sich nun heut das bange Leid"
<i>Cello, Organ</i> | 0'54 | [45] |
| 5 | Duet (Alto, Tenor): "Ruft und fleht den Himmel an"
<i>Violins, Violas, Celli, Double bass, Organ</i> | 4'08 | [45] |
| 6 | Recitative (Bass): "Verdoppelt euch demnach"
<i>Violins, Violas, Celli, Double bass, Oboes, Bassoon, Organ</i> | 0'57 | [45] |
| 7 | Chorale (Chorus): "Höchster, schau in Gnaden an"
<i>Violins, Violas, Celli, Double bass, Oboes, Trumpets, Timpani, Bassoon, Organ</i> | 7'13 | [47] |

"Ach, ich sehe, itzt, da ich zur Hochzeit gehe" BWV 162

Dominica 20 post Trinitatis

For the 20th Sunday after Trinity/Pour le 20^e Dimanche après la Trinité/

Am 20. Sonntag nach Trinitatis

Text: Salomo Franck, 1715 [8-12]; Johann Rosenmüller, 1652 [13]

Barbara Schlick, soprano

16'22

- | | | | |
|---|--|------|------|
| 8 | Aria (Bass): "Ach, ich sehe, itzt, da ich zur Hochzeit gehe"
<i>Violins, Viola, Violone, Bassoon, Organ</i> | 3'49 | [47] |
| 9 | Recitative (Tenor): "O großes Hochzeitfest"
<i>Violone, Organ</i> | 1'35 | [47] |

10	Aria (Soprano): "Jesu, Brunnquell aller Gnaden" <i>Violone, Organ</i>	3'25	[49]
11	Recitative (Alto): "Mein Jesu, laß mich nicht zur Hochzeit unbekleidet kommen" <i>Violone, Organ</i>	1'38	[49]
12	Aria (Duet) (Alto, Tenor): "In meinem Gott bin ich erfreut" <i>Cello, Organ</i>	4'35	[51]
13	Chorale (Chorus): "Ach, ich habe schon erblicket" <i>Violins, Viola, Cello, Violone, Bassoon, Organ</i>	1'06	[51]
"Mein Gott, wie lang', ach lange" BWV 155		13'14	
Dominica 2 post Epiphaniias For the 2nd Sunday after Epiphany/Pour le 2 ^e Dimanche après l'Épiphanie Am 2. Sonntag nach Epiphaniias Text: Salomon Franck, 1715 (14-17); Paul Speratus, 1524 (18) Caroline Stam, <i>soprano</i>			
14	Recitative (Soprano): "Mein Gott, wie lang, ach lange?" <i>Caroline Stam, soprano</i> <i>Violins, Violas, Violone, Organ</i>	1'55	[51]
15	Aria (Duet) (Alto, Tenor): "Du mußt glauben, du mußt hoffen" <i>Violone, Bassoon, Organ</i>	5'30	[53]
16	Recitative (Bass): "So sei, o Seele, sei zufrieden" <i>Violone, Organ</i>	1'57	[53]
17	Aria (Soprano): "Wirf, mein Herze, wirf dich noch" <i>Violins, Viola, Violone, Organ</i>	2'51	[55]
18	Chorale (Chorus): "Ob sichs anließ, als wollt er nicht" <i>Violins, Viola, Violone, Bassoon, Organ</i>	0'46	[55]
"Christen, ätzet diesen Tag" (Appendix) BWV 63			
19	Duet (Soprano, Bass): "Christen, ätzet diesen Tag" <i>Ruth Holton, soprano</i> <i>Cello, Organ</i>	6'42	[55]

	"Ach, ich sehe, itzt, da ich zur Hochzeit gehe" (Appendix) BWV 162	5'31	
[20]	Aria (Bass): "Ach, ich sehe, itzt, da ich zur Hochzeit gehe" <i>Violins, Viola, Violone, Corno da tirarsi, Bassoon, Organ</i>	4'14	[57]
[21]	Chorale (Chorus): "Ach, ich habe schon erblicket" 1'13 <i>Violins, Viola, Cello, Violone, Corno da tirarsi, Bassoon, Organ</i>		[57]
	COMPACT DISC 2	61'43	
	"Jesus nahm zu sich die Zwölfe" BWV 22		
	Dominica Estomihi For Quinquagesima/Pour le Dimanche Estomihi/Am Sonntag Estomihi Text: Anon. (2-4); Luke 18, 31 and 34 (1); Elisabeth Kreuziger, "Herr Christ, der einig Gottes Sohn", 1524 (5)	16'24	
[1]	Arioso & Chorus (Tenor, Bass, Chorus): "Jesus nahm zu sich die Zwölfe" <i>Oboe, Violins, Violas, Celli, Double bass, Organ</i>	4'49	[57]
[2]	Aria (Alto): "Mein Jesu, ziehe mich nach dir" <i>Oboe, Celli, Organ</i>	4'43	[59]
[3]	Recitative (Bass): "Mein Jesu, ziehe mich" <i>Violins, Violas, Celli, Double bass, Organ</i>	2'20	[59]
[4]	Aria (Tenor): "Mein Alles in Allem" <i>Violins, Violas, Celli, Double bass, Organ</i>	2'56	[59]
[5]	Chorale (Chorus): "Ertöt uns durch dein Güte" <i>Oboe, Violins, Violas, Celli, Double bass, Bassoon, Organ</i>	1'24	[61]
	"Du wahrer Gott und Davids Sohn" BWV 23	16'40	
	Dominica estomihi For Quinquagesima/Pour le Dimanche d'Estomihi/Am Sonntag Estomihi Text: Anon. (6-8); Agnus dei, German, 1528 (9) Barbara Schlick, <i>soprano</i>		
[6]	Duet (Soprano, Alto): "Du wahrer Gott und Davids Sohn" <i>Oboes d'amore, Cello, Double bass, Bassoon</i>	7'11	[61]

7	Recitative (Tenor): "Ach, gehe nicht vorüber" <i>Oboes d'amore, Violins, Violas, Celli, Double bass, Bassoon, Organ</i>	1'25	[61]
8	[Tenor, Bass, Chorus]: "Aller Augen warten, Herr" <i>Oboes d'amore, Violins, Violas, Celli, Double bass, Bassoon, Organ</i>	3'26	[63]
9	Chorale (Chorus): "Christe, du Lamm Gottes" <i>Oboes d'amore, Violins, Violas, Celli, Double bass, Bassoon, Cornett, Trombones, Organ</i>	4'25	[63]
"Nur Jedem das Seine" BWV 163		16'41	
<p>Dominica 23 post Trinitatis For the 23rd Sunday after Trinity/Pour le 23^e Dimanche après la Trinité/ Am 23. Sonntag nach Trinitatis Text: Salomon Franck, 1715 (10-14); Johann Heermann, 1630 (15) Els Bongers, soprano</p>			
10	Aria (Tenor): "Nur jedem das Seine" <i>Violins, Viola, Cello, Organ</i>	4'47	[63]
11	Recitative (Bass): "Du bist, mein Gott" <i>Cello, Organ</i>	1'27	[65]
12	Aria (Bass): "Laß mein Herz die Münze sein" <i>Cello, Violone, Organ</i>	3'46	[65]
13	Recitative (Soprano, Alto): "Ich wollte dir, o Gott" <i>Cello, Organ</i>	2'33	[65]
14	Aria (Soprano, Alto): "Nimm mich mir und gib mich dir" <i>Els Bongers, soprano Violins, Viola, Cello, Organ</i>	3'13	[67]
15	Chorale (Chorus): "Führ auch mein Herz und Sinn" <i>Violins, Viola, Cello, Violone, Organ</i>	0'42	[67]
"O heiliges Geist- und Wasserbad" BWV 165		11'56	
<p>Festo Trinitatis For the Feast of Trinity/Pour la Trinité/Am Trinitatisfest Text: Salomon Franck, 1715 (16-20); Ludwig Helmbold, 1575 (21)</p>			

- | | | | |
|-----------|---|------|------|
| 16 | Aria (Soprano): "O heiliges Geist- und Wasserbad"
Caroline Stam, <i>soprano</i>
<i>Violins, Viola, Cello, Bassoon</i> | 2'34 | [67] |
| 17 | Recitative (Bass): "Die sündige Geburt verdammter Adams Erben"
<i>Cello, Organ</i> | 1'17 | [69] |
| 18 | Aria (Alto): "Jesu, der aus großer Liebe"
<i>Cello, Organ</i> | 2'12 | [69] |
| 19 | Recitative (Bass): "Ich habe, ja, mein Seelenbräutigam"
<i>Violins, Viola, Cello, Bassoon, Organ</i> | 2'00 | [69] |
| 20 | Aria (Tenor): "Jesu, meines Todes Tod"
<i>Violin, Cello, Organ</i> | 3'07 | [71] |
| 21 | Chorale (Chorus): "Sein Wort, sein Tauf, sein Nachtmahl"
<i>Violins, Viola, Cello, Bassoon, Organ</i> | 0'41 | [71] |

COMPACT DISC 3

63'28

"Widerstehe doch der Sünde" BWV 54

11'06

Dominica Oculi

For the 3rd Sunday in Lent/Pour le Dimanche Oculi/Am Sonntag Oculi

text: Georg Christian Lehms, 1711

Andreas Scholl, *alto*

- | | | | |
|----------|--|------|------|
| 1 | Aria (Alto): "Widerstehe doch der Sünde"
<i>Violins, Violas, Violone, Organ</i> | 6'51 | [73] |
| 2 | Recitative (Alto): "Die Art verruchter Sünden"
<i>Violone, Organ</i> | 1'05 | [73] |
| 3 | Aria (Alto): "Wer Sünde tut, der ist vom Teufel"
<i>Violins, Violas, Violone, Organ</i> | 2'58 | [73] |

"Komm, du süße Todesstunde" BWV 161

18'48

Dominica 16 post Trinitatis/Festo Purificationis Mariae

For the 16th Sunday after Trinity/For the Feast of the Purification/Pour le 16^e Dimanche

après la Trinité et pour la Fête de la Purification de Marie/Am 16. Sonntag nach Trinitatis/

Zu Mariae Reinigung

Text: Salomon Franck, 1715 (4-8); Christoph Knoll, 1611 (9)

4	Aria (Alto): "Komm, du süße Todesstunde" <i>Recorders, Cello, Organ</i>	4'57	[75]
5	Recitativo (Tenor): "Welt, deine Lust ist Last" <i>Cello, Organ</i>	1'54	[75]
6	Aria (Tenor): "Mein Verlangen ist den Heiland zu umfassen" <i>Violins, Viola, Cello, Violone, Organ</i>	5'20	[75]
7	Recitative (Alto): "Der Schluß ist schon gemacht" <i>Recorders, Violins, Viola, Cello, Violone, Organ</i>	2'09	[77]
8	Chorus: "Wenn es meines Gottes Wille" <i>Recorders, Violins, Violas, Celli, Violone, Organ</i>	3'01	[77]
9	Chorale (Chorus): "Der Leib zwar in der Erden" <i>Recorders, Violins, Viola, Cello, Violone, Organ</i>	1'11	[77]

"Was mir behagt, ist nur die muntre Jagd" BWV 208

33'34

Hunting Cantata for the Birthday of Duke Christian of Saxe-Weissenfels/Cantate de la Chasse pour l'anniversaire du duc Christian de Saxe-Weissenfels/Jagdkantate zum Geburtstage des Herzog Christian zu Sachsen Weißenfels

Barbara Schlick, *soprano* / Elisabeth von Magnus, *soprano II*

10	Recitative (Soprano I): "Was mir behagt, ist nur die muntre Jagd" <i>Cello, Harpsichord</i>	0'32	[79]
11	Aria (Soprano I): "Jagen ist die Lust der Götter" <i>Cello, Double-bass, Horns, Bassoon, Harpsichord</i>	1'59	[79]
12	Recitative (Tenor): "Wie, schönste Göttin, wie?" <i>Cello, Harpsichord</i>	1'07	[79]
13	Aria (Tenor): "Willst du dich nicht mehr ergötzen" <i>Cello, Harpsichord</i>	4'59	[79]
14	Recitative (Soprano, Tenor): "Ich liebe dich zwar noch!" <i>Cello, Harpsichord</i>	2'14	[81]

15	Recitative (Bass): "Ich, der ich sonst ein Gott in diesen Feldern bin" <i>Cello, Harpsichord</i>	0'30	[81]
16	Aria (Bass): "Ein Fürst ist seines Landes Pan" <i>Oboes, Bassoon, Harpsichord</i>	2'59	[83]
17	Recitative (Soprano II): "Soll dann der Pales Opfer hier das letzte sein?" <i>Cello, Harpsichord</i>	0'36	[83]
18	Aria (Soprano II): "Schafe können sicher weiden wo ein guter Hirte wacht" <i>Recorders, Cello, Harpsichord</i>	4'08	[83]
19	Recitative (Soprano I): "So stimmt mit ein" <i>Cello, Harpsichord</i>	0'09	[83]
20	Chorus (Soprano I & II, Tenor, Bass, Chorus): "Lebe, Sonne dieser Erden" <i>Violins, Violas, Celli, Double bass, Oboes, Horns, Harpsichord</i>	2'30	[83]
21	Duet (Soprano I, Tenor): "Entzückt uns beide" <i>Violin, Cello, Harpsichord</i>	1'52	[85]
22	Aria (Soprano II): "Weil die wollenreichen Herden" <i>Cello, Harpsichord</i>	2'28	[85]
23	Aria (Bass): "Ihr Felder und Auen" <i>Cello, Harpsichord</i>	2'41	[85]
24	Chorus (Soprano I & II, Tenor, Bass): "Ihr lieblichsten Blicke" <i>Violins, Violas, Celli, Double bass, Oboes, Horns, Bassoon, Harpsichord</i>	4'44	[85]

THE AMSTERDAM BAROQUE ORCHESTRA & CHOIR

THE AMSTERDAM BAROQUE ORCHESTRA SOLOISTS:

Marcel Ponseele, *oboe & oboe d'amore*
Michel Henry, *oboe d'amore*
Margaret Faultless, *violin*
Foskien Kooistra, *violin*
Jaap ter Linden, *cello*
Nicholas Pap, *violone*
Jonathan Impett, *cornò da tirarsi*
Ton Koopman, *harpsichord & organ*

THE AMSTERDAM BAROQUE ORCHESTRA:

Margaret Faultless, *leader*
Barbara Klebel, Nicola Cleminson, Marc Cooper, Foskien Kooistra,
Carla Marotta, Tjamke Roelofs, Sebastiaan van Vucht, *violins*
Martin Kelly, Marina Ascherson, *violas*
Jaap ter Linden, Jonathan Manson, *celli*
Nicholas Pap, *violone & double bass*
Marcel Ponseele, Michel Henry, *oboes & oboes d'amore*
Ann Vanlancker, *oboe*
Marion Verbruggen, Reine Marie Verhagen, *recorders*
Sue Dent, François Mèrand, *horns*
Jonathan Impett, *cornò da tirarsi*
Sue Addison, Ole-Kristian Andersen, Henning Plumeyer, *trombones*
Gebhardt David, *cornett*
Stephen Keavy, Jonathan Impett, James Ghigi, Robert Vanryne, *trumpets*
Luuk Nagtegaal, *timpani*
Margreet Bongers, *bassoon*
Jan Kleinbussink, *organ continuo*

THE AMSTERDAM BAROQUE CHOIR SOLOISTS (Cantata BWV 22):

Anne Grimm, *soprano*

Peter de Groot, *alto*

Otto Bouwknecht, *tenor*

Donald Bentvelsen, *bass*

Simon Schouten, *chorus master*

THE AMSTERDAM BAROQUE CHOIR:

Els Bonger, Anne Grimm, Vera Lansink, Caroline Stam, Francine van der Heijden, *sopranos*

Richard Bryan, Annemieke Cantor, Stephen Carter, Peter de Groot, *altos*

Otto Bouwknecht, Henk Gunemann, Joost van der Linden, Geraint Roberts, Jeremy Ovenden, *tenors*

Donald Bentvelsen, Matthijs Mesdag, Mitchell Sandler, René Steur, Hans Wijers, *basses*

TON KOOPMAN, *organ, harpsichord & conductor*

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Sound engineer: Adriaan Verstijnen
Editing: Adriaan Verstijnen
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CONTENTS/TABLE/INHALT**Page/
Seite****Christoph Wolff**

From Konzertmeister to Thomaskantor: Bach's cantata production 1713-1723:	15
De Konzertmeister à Thomaskantor : La production des cantates de Bach de 1713 à 1723	24
Vom Konzertmeister zum Thomaskantor: Bachs Kantatenproduktion von 1713-1723	33

Sung text/textes chantés/Gesangstexte

Compact disc 1	42
Compact disc 2	56
Compact disc 3	72

**From konzertmeister to thomaskantor:
Bach's cantata production 1713-1723
CHRISTOPH WOLFF**

The third volume of our complete recording of Bach's cantatas comprises works drawn from three different categories. First comes a group of seven sacred cantatas from the years 1714-17, the majority of which were written for the Weimar Schloßkirche. Taken together with the cantatas contained in Volumes 1 and 2, these seven works – Cantatas 54, 63, 155, 161, 162, 163 and 165 – form the group of 23 sacred cantatas that have survived complete from the years leading up to the end of Bach's term of office as Konzertmeister to the Weimar court in 1717. The second category comprises Cantatas 22 and 23, the two works with which the composer – now Kapellmeister to the court of Cöthen – auditioned for the post of Thomaskantor in Leipzig in the spring of 1723 and which thus form the starting-point of the extended series of sacred cantatas that will be launched with Volume 6. The third and final category is made up of a single work, the hunting cantata BWV 208, which was written for a guest performance at the Weißenfels court in 1713. Like Cantatas 203 and 524 included in Volume 2, Cantata 208 is numbered among the secular works from Bach's pre-Leipzig period. Most of the Weimar cantatas included here were part of an annual cycle of works based on the *Evangelisches Andachts-Opffer* of the Weimar court poet, Salomo Franck, and were first performed in the town's Schloßkirche. The markedly chamber-like textures of these works made them ideally suited to the conditions of the Schloßkirche, an abnormally high-ceilinged building with a relatively small floor area and a musicians' gallery let into the roof. The chapel was known as the

"Himmelsburg" on account of its unusual architectural design. (For an illustration of the ducal chapel, see the booklet accompanying Volume 2, p. 36.)

Of the Weimar cantatas recorded here, only BWV 54 and 63 are not based on words by Franck. Cantata 54 seems to predate the composer's intensive involvement with Franck's texts in 1715, while it remains far from clear whether Cantata 63 was written for Weimar at all, the lavish forces for which it is scored suggesting, rather, that it was intended to be performed outside the town. Certainly, both Cantatas 22 and 23 were composed and performed away from Bach's normal area of responsibility, inasmuch as they were first heard at Leipzig in the context of his candidature for the post of Thomaskantor. At that stage, it was still far from clear that the composer would be appointed to the post. In writing these two works he was required to adapt himself to unusual local conditions, conditions that evidently provided him with sufficient stimulus to inspire works of exceptional artistic merit.

Of Bach's many important guest appearances, one of the earliest of any significance was a visit to Weißenfels in 1713 for a performance of Cantata 208 that laid the foundations for his reputation at the local court, a reputation that was to culminate, in 1729, in his honorary appointment as Kapellmeister *von Haus aus*. Even as early as 1713, Bach's reputation was evidently already unchallenged, since he would otherwise hardly have received such a gratifying commission as one to write a cantata in celebration of Duke Christian's birthday. Even in such a remote centre as Hamburg, Bach was already held in high regard, as is clear from a reference to him in Johann Mattheson's treatise, *Das beschützte Orchestre*, of 1717: "I have seen things by the famous Weimar

organist, Herr Joh. Sebastian Bach, both for the church [i.e., vocal music] and for the fist [i.e., keyboard music], that are certainly such as must make one esteem the man highly."

Christen, ätzet diesen Tag BWV 63 was written in 1714 or 1715 for performance on Christmas Day. The librettist is believed to have been the pastor of the Marienkirche in Halle, Johann Michael Heineccius, who in 1713 is known to have taken an active interest in Bach's application for the post of organist of the Marienkirche in succession to Friedrich Wilhelm Zachow (see Volume 2). It is unclear whether the work was written for performance in Weimar or elsewhere. That it was written to be performed outside Weimar – perhaps in Halle itself – is suggested by the unusually lavish forces for which it is scored (four trumpets, timpani and three oboes, in addition to the usual strings) and for which there is no precedent among the works composed for the ducal chapel in Weimar. A festive, fanfare-like framework is provided by the two extended choral movements that begin and end the work. Both are in C major, and both are notable for their dynamic interplay between virtuoso instrumental writing and cantabile choral sections. With its clearly structured, often songlike character, the choral writing reveals a whole range of contrastive styles from purely chordal textures to subtle counterpoint and, finally, a choral fugue. In the final movement, the two lines "Laß es niemals nicht geschehn, / Daß uns Satan möge quälen" (Never let Satan torment us) depart abruptly from the underlying sense of gratitude and paint a portrait of Satan-induced suffering that is as surprising as it is effective. Movements 2-6 are all scored for

vocal soloists, with the cantata's festive character further underscored by the unusual inclusion of two duets, the first for soprano and bass, the second for alto and tenor. In keeping with the different ideas that they express, these duets are distinguished not only in terms of their tonality (no. 3 is in A minor, no. 5 in G major) but also in respect of their timbre (no. 3 is scored for oboe obbligato, no. 5 for full strings).

The principal source of Cantata 63 is Bach's autograph score from his years in Weimar, supplemented by parts from the performance material used in Weimar and Leipzig. Bach performed the cantata in Leipzig at Christmas 1723, during his first year in office in the city, and revived it on many subsequent occasions, frequently making minor and, from a musical point of view, generally insignificant changes to the score. For a performance in Leipzig around 1729 he replaced the solo oboe in the first duet with an obbligato organ, but without altering the nature of the solo writing. This later version is heard as an appendix to Cantata 63.

Ach! ich sehe, itzt, da ich zur Hochzeit gehe BWV 162 was written for the twentieth Sunday after Trinity and first performed on 25 October 1716. The words are by Salomo Franck (1715). Movement 6 is a harmonisation of a stanza from the chorale *Alle Menschen müssen sterben* by Johann Rosenmüller and Johann Georg Albinus of 1652. The four-part vocal ensemble appears only in this final movement. The earlier movements are all solo numbers and treat the four vocal soloists as equals (no. 1: bass; no. 3: soprano; no. 5: duet for alto and tenor). The accompanying instrumental ensemble consists exclusively of strings, with only a single bassoon to supplement the continuo group.

Whereas the first aria is accompanied by string ensemble, the other two are scored, unusually, for the continuo group alone. In the case of the duet (no. 5), this plainly reflects the composer's intentions, but in the case of the soprano aria (no. 3) the obbligato part is clearly missing. Since the full score is no longer extant and the parts appear to be incomplete, it is impossible to say for certain for what forces this movement was originally scored. In order to restore the sense of tonal balance, the present recording has sought to provide a solution to the missing part by improvising a part in the right hand of the organ accompaniment.

The principal sources of Cantata 162 are the original parts, some of which date back to Bach's days in Weimar, while the rest were prepared in Leipzig. Bach revived the piece during his first year as Thomaskantor in 1723, when he took the opportunity to add a slide trumpet in the opening movement to reinforce the viola and in the sixth movement to underpin the chorale melody. This version may be heard as an appendix to Cantata 162.

Mein Gott, wie lang, ach lange BWV 155 was written for the second Sunday after Epiphany and first performed in the Weimar Schloßkapelle on 19 January 1716. The words are by Salomo Franck (1715). The final chorale is a harmonisation of the twelfth verse of Paul Speratus's *Es ist das Heil uns kommen her* of 1524.

The principal source of BWV 155 is Bach's autograph score, the heading of which – "Concerto. à 5 strom. 4 Voci è Cont." – points to relatively modest instrumental resources but fails to indicate that the second movement includes an obbligato part for the bassoon. The forces on which this cantata calls are the same as those

required by BWV 162. Here, too, moreover, the four-part chorus is used only in the final chorale. In Weimar, the chorus was made up of students from the local grammar school.

Again as in Cantata 162, all four voice types have solo duties to perform, although the distribution of the parts reveals a dialogue principle at work, with Bach treating the voices in a traditional allegorical manner, even though Franck – in contrast to his normal practice – makes no such provisions: the soprano is the voice of the soul (*vox animae*) and the bass the voice of the Redeemer (*vox Christi*), while the alto and tenor represent Faith and Hope respectively. In Bach's setting, the opening words, "Mein Gott, wie lang, ach lange" (no. 1), thus become a cry of anguish uttered by the troubled soul. "Du mußt glauben, du mußt hoffen" (no. 2) is conceived as an admonition on the part of Faith and Hope (underlined by agile writing for the obbligato bassoon). "So sei, o Seele, sei zufriedent" (no. 3) may be interpreted as words of comfort spoken by the Redeemer, who has no qualms in adopting an urgently emotional tone (impressively so at the words "bei trüben Stunden weine"). "Wirf, mein Herze, wirf mich noch in des Höchsten Liebesarme" (no. 4), finally, is the response of the comforted soul, enfolded and borne aloft by a vibrant string accompaniment, as though entwined by loving arms.

Jesus nahm zu sich die Zwölfe BWV 22 was written and first performed on 7 February 1723 [Quinquagesima Sunday] in the context of Bach's application for the post of Thomaskantor in Leipzig. It was heard immediately before the sermon. The librettist is not known. The first movement is based on words taken from Luke 18:31 and 34, while the fifth movement is a

harmonisation of a strophe from Creutziger's *Herr Christ, der einig Gottes Sohn* of 1524.

The cantata is scored for four-part chorus (typical forces for Leipzig), together with three vocal soloists (alto, tenor and bass). A full complement of strings is supplemented by a single oboe. The opening movement, as already noted, is a setting of a passage from St Luke's Gospel skillfully adapted by Bach to suggest a sense of musical dramaturgy, with the alto functioning as the Evangelist reciting the narrative text ("Then he took unto him the twelve, and said unto them"), after which the bass enters as the vox Christi, declaiming the word of the Lord in the form of direct speech: "Behold, we go up to Jerusalem." The chorus then reacts to the Lord's words ("And they understood none of these things"), a reaction treated by Bach as a choral fugue. Bach's autograph score distinguishes between "concertists" and "ripienists" in the vocal writing, i.e., between solo and tutti singers, so that the first exposition of the fugue is heard on solo voices before the tutti singers enter. The alto aria, no. 2, features the oboe as a solo instrument in trio textures, while the tenor aria, no. 4, is accompanied by the full strings. In the final chorale (no. 5), oboe and first violins combine in a figured upper voice that provides a contrapuntal accompaniment to the four-part harmonisation.

Of the work's original sources, both the autograph score and the performing parts have survived. A copy of the full score prepared under Bach's supervision in 1723 includes the explicit note: "This is the Leipzig audition piece." A revival on 20 February 1724 is attested by an original copy of the printed libretto, but it is likely that the work was performed on subsequent occasions, too. Bach evidently made no further changes to the score.

Du wahrer Gott und Davids Sohn BWV 23 was written and performed in circumstances identical to those described above under BWV 22. It, too, was designed to be performed on Quinquagesima Sunday. Once again, the identity of the librettist is not known, although he is presumably one and the same as the author of Cantata 22. The first three movements are settings of lines from Luke 18:35-43, while the fourth borrows its text and melody from the German *Agnus Dei* of 1528, *Christe, du Lamm Gottes*. The same melody had already been quoted in the orchestra in the second movement, which takes the form of an accompanied recitative.

Bach brought Cantata 23 with him from Cöthen for his audition, whereas he appears to have written BWV 22 in Leipzig or at least to have completed it after his arrival in the city. Cantata 23 clearly reflects the sort of compositional style and performing practice associated with Cöthen. Among the principal features of this style are the chamber-like textures of the opening movement, the fact that it is cast in the form of a duet and the extended passages for vocal duet in the third movement, in which each such passage precedes a choral ritornello. All these elements may be found in the secular cantatas that have survived from Bach's years in Cöthen. The duet-like characteristics of the first movement are consciously underlined by Bach's decision to accompany the vocal duet of soprano and alto with an instrumental duo of two oboes, so that, together with the continuo, the movement unfolds in densely wrought five-part textures.

Bach's autograph score and the original parts provide us with important information on the genesis of Cantata 23. It would appear from these that Bach wrote the first three movements in Cöthen (they are all in the key of

C minor) and that it was only shortly before the first performance in Leipzig that he decided to add a fourth movement. This extended choral movement derives from an older work – most probably Bach's lost Weimar Passion of 1717. The cantata is scored for two oboes in addition to the usual strings, together with a cornett and three trombones to reinforce the choir in the final movement. Because of the tuning of the trombones, Bach had to perform the entire cantata in B minor and, in consequence, replace the normal oboes by oboes d'amore. The third movement distinguishes between solo and tutti sections in the choral writing. At later performances, the first of which is believed to date from around 1728, Bach reverted to the original key of C minor (with normal oboes) and omitted the extra brass from the final movement. The present recording prefers the B minor version of the work, but dispenses with the brass reinforcements in the final chorale.

Nur jedem das Seine BWV 163 was written for the twenty-third Sunday after Trinity, which in 1715 fell on 24 November. Its words are taken from Salomo Franck's 1715 cycle of cantatas, with the final chorale a four-part harmonisation of a strophe from Johann Heermann's *Wo soll ich fliehen hin* of 1630. The previous movement (no. 5) quotes the melody of the chorale *Meinen Jesum laß ich nicht* in the instrumental writing.

Although the most reliable source is Bach's autograph score, this latter contains only the continuo part for the final chorale, together with the note: "Chorale. Semplice stilo." As with Cantatas 155, 162 and 165, all four vocal categories are used as soloists [the choir appears only in the final movement] and the instrumental accompaniment is limited to string

ensemble, albeit with the novel difference that two obbligato cellos are heard in the third movement. There is no documentary evidence that the work was revived in Leipzig, but it seems safe to assume that it was. The first aria is notable for the fact that the incipit of the text ("Nur jedem das Seine") is treated by Bach as a separate motif that is prefaced to the movement in the form of a motto that affects its style in general. In the second aria (no. 3), the listener will be struck in particular by the low-lying sonorities provided by bass, two cellos and continuo – a singular combination in Bach's cantatas. The key words in the text are "heart", "coin" and "beautiful lustre", which inspired Bach to indulge in an unusual display of colour and timbre. No less exceptional are the arioso for soprano and alto (no. 4), in which Bach explores previously uncharted territory, and the following duet (also for soprano and alto), which is based on an existing chorale tune, *Meinen Jesum laß ich nicht*, the melody of which is used to complement and comment on the words of the duet ("Nimm mich mir und gib mich dir"). The duet and concluding chorale are in D major, whereas the work had begun in B minor (no. 1) and modulated to E minor for the second aria (no. 3), a tonal scheme that Cantata 163 does not share with any of the works that are related to it.

O heiliges Geist- und Wasserbad BWV 165 is a setting of words by Salomo Franck (1715) and was written for Trinity Sunday, which in 1715 fell on 16 June. It concludes with a harmonisation of a strophe from Ludwig Helmbold's *Nun laßt uns Gott, dem Herren* of 1575. Like most of the cantatas written after Easter 1715, Cantata 165 dispenses with large-scale instrumental and vocal forces and is scored for

resources identical to those found in Cantatas 155, 162 and 163. The four-part vocal ensemble similarly appears only in the final chorale, whereas all four voice types are treated as soloists in the earlier movements. The principal source of Cantata 165 is a copy made by Johann Christian Köpping during Bach's years in Leipzig and prepared in connection with a revival of the work in 1724. The Weimar autograph has not survived, so that the date of composition – the summer of 1715 – must remain a matter for conjecture.

In terms of its formal structure, Cantata 165 consists of three arias (A), two recitatives (R) and a chorale (C) in the order A-R-A-R-A-C and is thus typical of the 1715 annual cycle. Bach underlines the symmetry of the five-part metrically free text by means of a tonal plan that treats the three arias as points of repose in G major, E minor and (again) G major, while the instrumental tutti from the opening aria (no. 1) is repeated in the final chorale. The second aria is accompanied by continuo alone, whereas the third is notable for its dense three-part writing for unison violins, tenor and continuo. The two extended recitatives are fine examples of Bach's Weimar style, with their effective interplay between simple narrative declamation and emotionally charged *arioso*. The final chorale illustrates the *stylus simplex*.

Widerstehe doch der Sünde BWV 54 was probably written for Oculi Sunday (the third Sunday in Lent) and first performed on 4 March 1714. The words are by Georg Christian Lehms and date from 1711. There are no biblical quotations and no chorale harmonisations. Bach simply set the text as a cantata for alto soloist – his first example of a solo cantata. The exceptional nature of the genre is underscored by the unusual

beginning of the composition inasmuch as it is launched by dissonant chords on tremolando strings. The string textures as a whole are modelled on the older French type of five-part writing (two violins, two violas and cello/violone), a type of writing that was gradually replaced in Bach's cantatas from the years between 1715 and 1717 by four-part writing for two violins, viola and cello.

Words and music go hand in hand in conveying the cantata's message. "Sin", "poison" and "curse" are the salient words of the opening aria, and they duly inspire the composer to strike a correspondingly graphic and vivid note, hence, for example, the dissonant harmonies of the opening bars. The second aria, with which this brief cantata concludes, is notable for the dense polyphonic textures of its four-part writing, with a chromatic subject combined with a rhythmically animated countersubject at the words "Wer Sünde tut, der ist vom Teufel" (He who sins is of the Devil). In its compositional style, Cantata 54 recalls the motet *Fürchte dich nicht* BWV 228, which may have been written at more or less the same time.

The principal manuscript source of Cantata 54 is a copy prepared jointly by Johann Tobias Krebs and Johann Gottfried Walther at some date before 1717. In consequence, the work can be dated only conjecturally. It is not known if it was revived in Leipzig.

Komm, du süße Todesstunde BWV 161 was written for the sixteenth Sunday after Trinity and is believed to have received its first performance on 27 September 1716. The equivalent date in 1715 coincided with a period of national mourning in Weimar. The words are by Salomo Franck. The final movement is a harmonisation of the fourth stanza of Knoll's *Herzlich tut*

mir verlangen of 1611, the melody of which had already been heard in the opening movement on a prominent register on the organ (Bach specifies a *Sesquialtera*). The first four movements are solo numbers and are followed by an extended choral movement and a final chorale with obligato writing for recorders.

Cantata 161 is one of the most delicate and jewel-like products of Bach's years in Weimar. The writing – in up to ten parts – is extraordinarily subtle, for all that it is based on typically Italian four-part string writing (two violins, viola and cello or violone). The addition of two recorders and (in the opening movement) obligato organ lends particular colour to the writing. The recorders additionally contribute in no small way to the spiritualised emotion and positive feelings associated with the "sweet hour of death" that is apostrophised in the title, while at the same time helping to produce the onomatopoeic effect of the striking of the hour in the fourth movement. The choral writing in the fifth movement reveals songlike qualities of a kind found in Thuringian motets of around 1700. With its reminiscence of the *cantus firmus* from the opening movement, the final simple chorale (with obligato recorders) provides the cantata with a solid sense of formal structure.

No original sources have survived from the period of the piece's composition, so that it is impossible to date it with any great accuracy. The most reliable source is a copy of the full score prepared during Bach's years in Leipzig, suggesting that he revived the cantata in the city. For revivals after 1735 he also altered its liturgical function by performing it on the Feast of the Purification of the Blessed Virgin Mary (2 February).

Was mir behagt, ist nur die muntre Jagd BWV 208

was written to celebrate the birthday of Duke Christian of Saxe-Weißenfels and is believed to have received its first performance in 1713: Bach is known to have visited the Weißenfels court on 21 and 22 February of that year. The words are by the Weimar court poet, Salomo Franck. A printed libretto of 1716 mentions a revival of the work "as *Tafelmusik* after a baiting of wild beasts on the royal huntsman's estates". As before, this performance was mounted to mark the Duke's birthday. There is also evidence of a revival in Leipzig in 1742 to celebrate the nameday of the Elector, Friedrich August II of Saxony.

Bach's autograph score from his Weimar years bears the title *Frolockender Goetter-Streit* (literally, "Triumphant Quarrel Between the Gods"), a title that reflects the fact that the piece is cast in the form of a dialogue between four mythological figures, Diana (Soprano I), Pales (Soprano II), Endymion (Tenor) and Pan (Bass). With its fifteen movements, this was the longest work that Bach had written until now. It contains multiple examples of each of its three vocal forms (recitative, aria and chorus), all of which are handled in a host of different ways, while the forces for which it is scored are variously combined to add to the sense of musical diversity. The accompaniments to the arias, for example, range from simple continuo writing (nos. 4, 13 and 14) to chamber-like textures with two horns (no. 2), three oboes (no. 7), two recorders (no. 9) and solo violin (no. 12). Sung by the four vocal soloists, the choral numbers, too, are textured in a wide variety of different ways, with cantabile, homophonic passages alternating with others that are elaborately polyphonic in style.

Cantata 208 is scored not only for two recorders, three oboes and the usual strings, it also includes for the first time in Bach's career two parts for hand horns.

References in the score to "Violons è Baßons" indicate a reinforced continuo group. It seems likely that when performed as a festive work, Cantata 208 began not with the modest recitative that would otherwise launch the piece but with a longer instrumental *sinfonia* of a kind represented by the early version of the First Brandenburg Concerto – a work which, it may be added, is scored for forces identical to those found in the present hunting cantata.

Johann Sebastian Bach (1685–1750): Chronology of the pre-Leipzig works

1703–07 Organist at the Neue Kirche, Arnstadt

1705–06 Three- to four-month trip to Lübeck to hear Dietrich Buxtehude

1707 24 April (Easter Day): Bach auditions for post as organist at Mühlhausen, probably with a performance of Cantata 4

1707–8 Organist at the Blasiuskirche in Mühlhausen

1708 4 February: Cantata 71 performed to mark the inauguration of the Mühlhausen town council

June: Bach appointed organist and chamber musician to the ducal court at Weimar

1708–17 Court organist and chamber musician in Weimar

1709 6 February: performance of a lost cantata to mark the inauguration of the town council

1713 February: Bach invited to perform at the Weißenfels court, where his programme includes Cantata 208

December: Bach auditions for the post of organist at the Marienkirche in Halle in succession to Friedrich Wilhelm Zachow; performance of a lost cantata

1714 2 March: Bach appointed Konzertmeister to the Weimar court with contractual obligation to perform cantatas every month

March: rehearsals of cantatas transferred from Kapellmeister's lodgings to Schloßkirche

25 March (Palm Sunday): Cantata 182 is the first cantata to be performed by the newly installed Konzertmeister

1715 Salomo Franck's *Evangelisches Andachts-Opffer* published in Weimar

August–October: period of national mourning following death of Prince Johann Ernst (no cantatas performed)

1717 Salomo Franck's *Evangelische Sonn- und Festtages-Andachten* published in Weimar

26 March: lost Passion performed in the Schloßkirche at Gotha

5 August: Bach appointed Hofkapellmeister at Cöthen

2 December: Bach dismissed from the service of the Weimar court following three weeks' incarceration for demanding to be released from his post

December: Bach takes up his new appointment in Cöthen

1717–23 Kapellmeister to the Princes of Cöthen

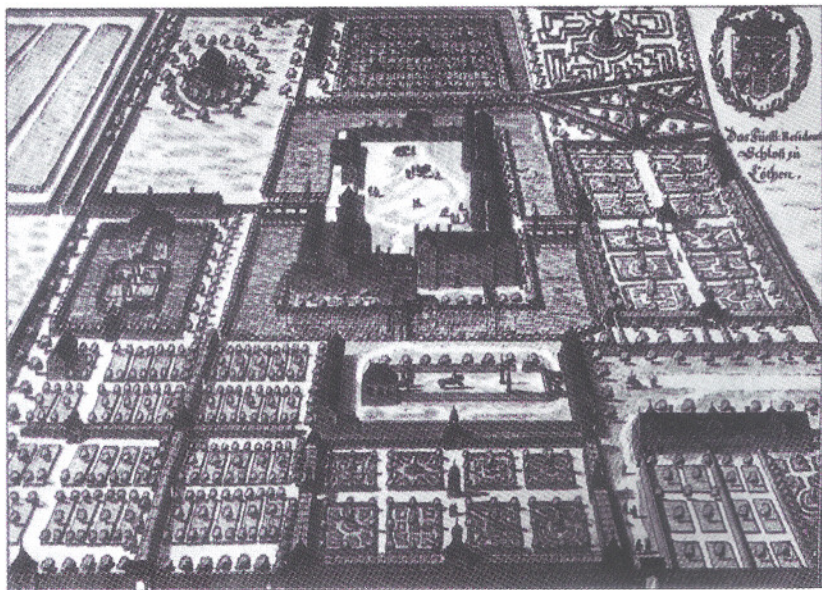
1718 May-June: Bach visits Karlsbad with Prince Leopold and members of the Cöthen Hofkapelle

1720 May-July: Bach visits Karlsbad with Prince Leopold and members of the Cöthen Hofkapelle

November: Bach auditions for the post of organist at the Jacobikirche in Hamburg with a revival of BWV 21(?)

1722 December: Bach applies for the post of Thomaskantor in Leipzig in succession to Johann Kuhnau

1723 7 February (Quinquagesima): Bach auditions for the post as Thomaskantor with performances of Cantatas 22 and 23



Köthen. Schloß

(Residenz der Herzöge von Anhalt-Köthen; nach Brand 1547 Wiederaufbau 1597-1606).

Photo: AKG, Paris.

COMPACT DISC 1

CHORUS

Christians, mark ye all this day,
Carve it well in bronze and marble!
At His cradle man rejoices,
Hasten there with happy voices,
Thanks to God for Him convey!
See the ray from Heaven darts,
'tis the sign of grace and mercy.

RECITATIVE

O blissful Day! O day of great rejoicing,
On which the world was saved;
The Shiloh, whom the Lord, from Paradise,
Already had assured to man,
At last appeared among us in the Flesh,
That he might ransom us from our captivity, and rend
our fetters;
From Satan's power save us. Ah! dearest God!
What sorry folk are we!
A faithless people which have quite forgot Thee.
And yet Thou dost not now despise us!
That mortals might not all, as well-deserved, be left to
perish,
His Godhead has the Lord divested,
A mortal form and figure manifested,
And in a stable
been born a child
To compass our salvation.
O unbelievable, yet blessed,
Consummation!

COMPACT DISC 1

Christen, ätzet diesen Tag BWV 63

1 CHOR

Christen, ätzet diesen Tag
In Metall und Marmosteine!
Kommt und eilt mit mir zur Krippen
Und erweist mit frohen Lippen
Euren Dank und eure Pflicht!
Denn der Strahl, so da einbricht,
Zeigt sich euch zum Gnadenschein.

2 RECITATIV

O selger Tag! o ungemeines Heute,
An dem das Heil der Welt,
Der Schilo, den Gott schon im Paradies
Dem menschlichen Geschlecht verhieß,
Nunmehr sich vollkommen dargestellt
Und suchet Israel von der Gefangenschaft und
Sklavenketten
Des Satans zu erretten.
Du liebster Gott! was sind wir Arme doch?
Ein abgefallnes Volk, so dich verlassen.
Und dennoch willst du uns nicht hassen!
Denn eh wir sollen noch nach dem Verdienst zu
Boden liegen,
Eh muß die Gottheit sich bequemen,
Die menschliche Natur an sich zu nehmen
Und auf der Erden,
Im Hirtenstall, zu einem Kind zu werden.
O unbegreifliches, doch seliges Vergnügen!

DUET

God we thank Thee for our Saviour
Who was born to us today.
So let us, in Him confiding,
Trust His Saving Grace abiding;
Which shall be our Guide and Stay,
Bringing peace and joy forever.

RECITATIVE

Today the fear and dread
Was swept away
Which once to Israel was woe and consternation.
Today brought our salvation.
The Lion, sprung from David's line, appeareth.
His bow is ready drawn, the sword is in His hand
With which, for us, our Freedom to command.

DUET

Come, ye Christians, praise and pray,
Praise the Lord with song and dancing;
Joyfully your praise enhancing
For His gift to us today;
Thanks that life itself He gave us,
Thanks for Christ who came to save us,
Thanks for more than tongue can say.

RECITATIVE

So fan ye hotter yet the flames of your devotion,
Inspired with humble yet with deep emotion.
Come joyful ev'ryone
And thank your God for all that He has done.

3 DUET

Gott, du hast es wohl gefüget,
Was uns jetzo widerfährt.
Drum laßt uns auf ihn stets trauen
Und auf seine Gnade bauen;
Denn er hat uns dies beschert,
Was uns ewig nun vergnüget.

4 REZITATIV

So kehret sich nun heut
Das bange Leid,
Mit welchem Israel geängstet und beladen,
In lauter Heil und Gnaden.
Der Löw aus Davids Stamme ist erschienen,
Sein Bogen ist gespannt, das Schwert ist schon
gewetzt,
Womit er uns in vor'ge Freiheit setzt.

5 DUET

Ruft und fleht den Himmel an,
Kommt, ihr Christen, Kommt zum Reih'n,
Ihr sollt euch ob dem erfreuen,
Was Gott hat anheut getan!
Da uns seine Huld verpfleget
Und mit so viel Heil belegen,
Daß man nicht gnug danken kann.

6 REZITATIV

Verdoppelt euch demnach, ihr heißen
Andachtsflammen
Und schlagt in Demut brünstiglich zusammen!
Steig fröhlich himmelnan
Und danket Gott vor dies, was er getan!

CHORUS

Master, pray with pity view
All the warmth of our affection.
Let our thanks, in love abounding,
In Thy gracious ears be sounding,
Make us in abundance thrive,
Never may the Fiend contrive
To reduce us to subjection.

ARIA

Saints and sinners
To the banquet all are bidden.
Ah yeal and sinners, good and evil.
High and lowly, small and great,
Blessing Cursing, Love and Hate,
Souls exalted, spirits blighted,
All invited.
Jesus, help, that I be steadfast, help.

RECITATIVE

O wondrous Feast of Love
To which the King of Heaven
Has called us from above!
But are not we, poor souls
Of clay and common clod,
By far too mean and humble
To sit at table with the Son of God?
O wondrous Feast of Love,
How can it be that mortal flesh as lowly
May be the honoured guest of Him of all most holy?
For Heaven is His Throne,
And Earth beneath but serves him for a footstool;
And yet He bids us come

7 CHOR

Höchster, schau in Graden an
Diese Glut gebückter Seelen!
Laß den Dank, den wir dir bringen,
Angenehme vor dir klingen,
Laß uns stets in Segen gehn,
Aber niemals nicht geschehn
Daß uns Satan möge quälen.

Ach, ich sehe, itzt, da ich zur Hochzeit gehe BWV 162

8 ARIE

Ach, ich sehe,
Itzt, da ich zur Hochzeit gehe,
Wohl und Wehe.
Seelengift und Lebensbrot,
Himmel, Hölle, Leben, Tod,
Himmelsglanz und Höllenflammen
Sind beisammen.
Jesu, hilf, daß ich bestehel

9 REZITATIV

O großes Hochzeitfest,
Darzu der Himmelskönig
Die Menschen rufen läßt!
Ist denn die arme Braut,
Die menschliche Natur, nicht viel zu schlecht und
wenig,
Daß sich mit ihr der Sohn des Höchsten traut?
O großes Hochzeitfest,
Wie ist das Fleisch zu solcher Ehre kommen,
Daß Gottes Sohn
Es hat auf ewig angenommen?
Der Himmel ist sein Thron,
Die Erde dient zum Schemel seinen Füßen,

And welcome us with honour!
The Feast of Love is richly spread,
The viands all provided,
Complete are all the sumptuous preparations!
How blest the Faithful as they take their stations,
But thrice accursed he
Who has this Feast derided!

ARIA

Jesus, fount of ev'ry blessing,
Feed me tho' I be the least
Thou hast bidden to Thy feast!
I am faint, weak, heavyladen,
Quicken Thou the soul within me,
Ah, how I hunger so for Thee.
Bread of life which I would win me,
Come and be Thou one with me.

RECITATIVE

Lord Jesus, let me not appear in
Unbefitting garments,
lest I disgrace Thy Holy Place;
For I observe with perturbation
How once a bold, presumptuous guest
Incurred Thine indignation
When he appeared not fitly dressed.
I know my own unworthiness:
Let Love and Faith then be my banquet dress,
let loyalty and service be my jewels,
My cloak be Thy salvation,
And Innocence my coat of whitest satin.
Ah, when Thou died it wiped out ev'ry blemish
With which old Adam's curse bespotted my apparel,
And left me fair and pure,
And of Thy welcome sure;

Noch will er diese Welt
Als Braut und Liebste küssen!
Das Hochzeitmahl ist angestellt.
Das Mastvieh ist geschlachtet;
Wie herrlich ist doch alles zubereitet!
Wie selig ist, den hier der Glaube leitet,
Und wie verflucht ist doch, der dieses Mahl
verachtet!

10 ARIE

Jesu, Brunnquell aller Gnaden,
Labe mich elenden Gast,
Weil du mich berufen hast!
Ich bin matt, schwach und beladen,
Ach! erquickte meine Seele,
Ach! wie hungert mich nach dir!
Lebensbrot, das ich erwähle,
Komm, vereine dich mit mir!

11 REZITATIV

Mein Jesu, laß mich nicht
Zur Hochzeit unbekleidet kommen.
Daß mich nicht treffe dein Gericht;
Mit Schrecken hab ich ja vernommen,
Wie du den kühnen Hochzeitgast,
Der ohne Kleid erschienen,
Verworfen und verdammet hast!
Ich weiß auch mein Unwürdigkeit:
Ach! schenke mir des Glaubens Hochzeitkleid;
laß dein Verdienst zu meinem Schmucke dienen!
Gib mir zum Hochzeitkleide
Den Rock des Heils, der Unschuld weiße Seide!
Ach! laß dein Blut, den hohen Purpur, decken
Den alten Adamsrock und seine Lasterflecken,
So werd ich schön und rein
Und dir willkommen sein,

So may I come in worthy garb to share Thy banquet.

ARIA

In God the Lord is my delight
Through my life His Grace has blest me,
Moved by His Love's triumphant might;
In brightest garments He has dressed me
Spotlessly clothed in Righteousness.
Assured am I of Life Eternal
Arrayed in whitest dress,
And joy in Heav'n supernal.

CHORALE

Now the Lord's eternal kingdom
In its glory I will view,
Clad in rich and fair apparel,
Heaven's garb of brightest hue,
With a golden Crown upon me,
By the Throne of God Almighty,
Ah, what joy will fill me then,
Joy beyond all mortal ken.

RECITATIVE

Ah, God, my way is weary,
My troubles are too great
It seems that cruel fate
To chasten me is bidden.
Thy kindly glance is gone,
In blackest night and clouds of darkness hidden,

So werd ich würdigich das Mahl des Lammes
schmecken.

1.2 ARIE

In meinem Gott bin ich erfreut!
Die Liebesmacht hat ihn bewogen,
Daß er mir in der Gnadenzeit
Aus lauter Huld hat angezogen
Die Kleider der Gerechtigkeit.
Ich weiß, er wird nach diesem Leben
Der Ehre weißes Kleid
Mir auch im Himmel geben.

1.3 CHORAL

Ach, ich habe schon erblicket
Diese große Herrlichkeit.
Itzund werd ich schön geschmücket
Mit dem weißen Himmelskleid;
Mit der guldnen Ehrenkrone
Steh ich da für Gottes Throne,
Schau' solche Freude an,
Die kein Ende nehmen kann.

Mein Gott, wie lang, ach lange BWV 155

1.4 REZITATIV

Mein Gott, wie lang, ach lange?
Des Jammers ist zuviel,
Ich sehe gar kein Ziel
Der Schmerzen und der Sorgen'
Dein süßer Gnadenblick
Hat unter Nacht und Wolken sich verborgen,

The loving hand which helped me is withdrawn:
My life and hope are dreary!
Each day my cares and many woes are growing,
My tears in endless streams are ever flowing,
The joy of life has fled,
And sinking hope will soon be dead!

ARIA

We must trust Him, we must heed Him,
We must hear the Saviour's voice,
Jesus knows when we shall need Him,
In His Mercy we rejoice.
Care and trouble may assail us,
His compassion will not fail us.

RECITATIVE

Fret not, my soul, nor be downhearted!
Although at times it may appear
That God, thy dearest Friend,
Has quite from thee departed;
Far better times are near,
Fear not, heart, persevere,
In but a little while
Thy bitter lamentation
Will be a happy smile,
Thy bitterness will turn to jubilation!
Ah! fancy not that God
In truth intends to grieve us;
'Tis merely that, before He can receive us,
He tries our faith
And proves our hearts by trial and trouble,
Whereby the glory of His Grace
May shine with splendour double.
Thy God reserves for thee at last my soul's most
precious joy and pleasure,
So yield thy heart to Him in fullest measure.

Die Liebeshand zieht sich, ach! ganz zurück,
Um Trost ist mir sehr bange.
Ich finde, was mich Armen täglich kränket,
Der Tränen Maß wird stets voll eingeschenket
Der Freuden Wein gebracht;
Mir sinkt fast alle Zuversicht.

15 ARIE

Du mußt glauben, du mußt hoffen,
Du mußt Gott gelassen sein!
Jesus weiß die rechten Stunden,
Dich mit Hilfe zu erfreun.
Wenn die trübe Zeit verschwunden,
Steht sein ganzes Herz dir offen.

16 REZITATIV

So sei, o Seele, sei zufrieden!
Wenn es vor deinen Augen scheint,
Als ob dein liebster Freund
Sich ganz von dir geschieden;
Wenn er dich kurze Zeit verläßt,
Herz! glaube fest,
Es wird ein kleines sein,
Da er für bittere Zähren
Den Trost- und Freudenwein
Und Honigseim für Wermut will gewähren!
Ach! denke nicht,
Daß er von Herzen dich betrübe,
Er prüfet nur durch Leiden deine Liebe,
Er machet, daß dein Herz bei trüben Stunden
weine,
Damit sein Gnadenlicht
Dir desto lieblicher erscheine;
Er hat, was dich ergötzt,
Zuletzt
Zu deinem Trost dir vorbehalten;

ARIA

Up my heart and give thyself
Wholly to the Lord's protection,
Rest secure in His affection;
Cast thy burden on the Lord,
Let Him shoulder thine affliction,
Seek His saving Benediction.

CHORALE

Tho' God at times may chasten you,
Be not then ye affrighted,
For He remains forever true,
In love with us united.
So hold ye steadfast to His Word,
Let not your hearts with doubt be stirred,
Nor think that you are slighted.

CHORUS

Christians, mark ye all this day,
Carve it well in bronze and marble!
At His cradle man rejoices,
Hasten there with happy voices,
Thanks to God for Him convey!
See the ray from Heaven dart,
'tis the sign of grace and mercy.

Drum laß ihn nur, o Herz, in allem walten!

- 17 ARIE
Wirf, mein Herze, wirf dich noch
In des Höchsten Liebesarme,
Daß er deiner sich erbarme.
lege deiner Sorgen Joch,
Und was dich bisher beladen,
Auf die Achseln seiner Gnaden.

- 18 CHORAL
Ob sichs anließ, als wollt er nicht,
Laß dich es nicht erschrecken,
Denn wo er ist am besten mit,
Da will ers nicht entdecken.
Sein Wort laß dir gewisser sein,
Und ob dein Herz spräch lauter Nein,
So laß doch dir nicht grauen.

Christen, ätzet diesen Tag (Appendix) BWV 63

- 19 CHOR
Christen, ätzet diesen Tag
In Metall und Marmorsteine!
Kommt und eilt mit mir zur Krippen
Und erweist mit frohen Lippen
Euren Dank und eure Pflicht!
Denn der Strahl, so da einbricht,
Zeigt sich euch zum Gnadenscheine.

**Ach, ich sehe, itzt, da ich zur Hochzeit gehe
(Appendix) BWV 162**

ARIA

Saints and sinners
To the banquet all are bidden.
Ah yeal and sinners, good and evil.
High and lowly, small and great,
Blessing Cursing, Love and Hate,
Souls exalted, spirits blighted,
All invited.
Jesus, help, that I be steadfast, help.

CHORALE

Now the Lord's eternal kingdom
In its glory I will view,
Clad in rich and fair apparel,
Heaven's garb of brightest hue,
With a golden Crown upon me,
By the Throne of God Almighty,
Ah, what joy will fill me then,
Joy beyond all mortal ken.

COMPACT DISC 2

ARIA AND CHORUS

Jesus calling then the twelve to Him, said: come now,
we go up hence to Jerusalem and thuswise all things
will happen which were prophesied of the Son of
Man.
But they understood not His meaning, nor did they
know what things He spoke to them.

20 ARIE

Ach, ich sehe,
Itzt, da ich zur Hochzeit gehe,
Wohl und Wehe.
Seelengift und Lebensbrot,
Himmel, Hölle, Leben, Tod,
Himmelsglanz und Höllenflammen
Sind beisammen.
Jesu, hilf, daß ich bestehe!

21 CHORAL

Ach, ich habe schon erblicket
Diese große Herrlichkeit.
Itzund werd ich schön geschmücket
Mit dem weißen Himmelskleid;
Mit der güldnen Ehrenkrone
Steh ich da für Gottes Throne,
Schau'e solche Freude an,
Die kein Ende nehmen kann.

COMPACT DISC 2

Jesus nahm zu sich die Zwölfe BWV 22

1 ARIE UND CHOR

Jesus nahm zu sich die Zwölfe und sprach: Sehet,
wir gehn hinauf gen Jerusalem, und es wird alles
vollendet werden, das geschrieben ist von des
Menschen Sohn.
Sie aber vernahmen der keines und wußten nicht,
was da gesaget war.

ARIA

My Saviour take me, take Thou me,
I would away with Thee today
And in Jerusalem would share Thy Cross with Thee.
Ah me! I were well I knew the price
That Thou hast paid, Thy sacrifice,
To gain me Paradise,
Ah! this were well for me.

RECITATIVE

Lord Jesus, bid me go, and I will hasten,
Thou' flesh and blood cannot well apprehend,
As Thy disciples the, all that Thy words portend.
They yearn still for the world, the rabble's acclamation,
And hoped that Thou might rear,
When Thou wert glorified,
A mighty fortress here on Tabor's lofty mountain.
Golgotha all abhor, so fraught with pain and woe,
Where Thou wert brought so low, in shameful degradation.
Ah! crucifixion in me, in my benighted heart,
This world of ill repute, with its forbidden fruit!
Then will I, unlike them, know well what Thou art saying,
And seek Jerusalem, Thy call with joy obeying.

ARIA

My blest benefactor, forever my friend,
Refresh Thou my courage, my failings amend;
Put down my temptations,
And help me renounce all my base inclinations.
And when my ill nature at last I forswear,
Then take me to Heaven in peace with Thee There.

2 ARIE

Mein Jesu, ziehe mich nach dir,
Ich bin bereit, ich will von hier
Und nach Jerusalem zu deinen Leiden gehn.
Wohl mir, wenn ich die Wichtigkeit
Von dieser Leid- und Sterbenszeit
Zu meinem Troste kann durchgehends wohl
verstehn!

3 REZITATIV

Mein Jesu, ziehe mich, so werd ich laufen,
Denn Fleisch und Blut verstehet ganz und gar,
Nebst deinen Jüngern nicht, was da gesagt war.
Es sehnt sich nach der Welt und nach dem
größten Haufen;
Sie wollen beiderseits, wenn du verkläret bist,
Zwar eine feste Burg auf Tabors Berge bauen,
Hingegen Golgotha, so voller Leiden ist,
In deiner Niedrigkeit mit keinem Auge schauen.
Ach kreuzige bei mir in der verderbten Brust
Zuvörderst diese Welt und die verbotne Lust,
So werd ich, was du sagst, vollkommen wohl
verstehen
Und nach Jerusalem mit tausend Freuden gehen.

4 ARIE

Mein Alles in Allem, mein ewiges Gut,
Verbessere das Herze, verändere den Mut;
Schlag alles darnieder,
Was dieser Entsagung des Fleisches zuwider!
Doch wenn ich nun geistlich ertötet da bin,
So ziehe mich nach dir in Friede dahin!

CHORALE

Transform us by Thy kindness,
Awake us through Thy Grace,
That we put on the New Man,
The Old Man's pow'r efface.
While here as mortals live we,
Our hearts and thanks we give Thee,
Our trust in Thee we place.

ARIA

Thou very God and David's Son,
Thou who, ere Adam was, or time had yet begun,
Foresaw my woes, my bitter mortal plight
Who all my sorrow knows; be kind to me!
Do Thou with Thy Magician's hand help me all evil to
withstand,
And give me Faith and Hope and Comfort.

RECITATIVE

Ah, pass Thou not now by me,
Thou who of all mankind
Hast been the Saviour,
For Thou didst come to heal the sick and not the
healthy.
I pray Thee likewise of Thy strength give me a share.
When I with manmade ills am coping,
And in the dark am blindly groping,
Then may I find Thee there.
Receive Thou me,

5 CHORAL

Eriöt uns durch dein Güte,
Erweck uns durch dein Gnad;
Den alten Menschen kränke,
Daß der neu' leben mag
Wohl hie auf dieser Erden,
Den Sinn und all Begehren
Und Gedanken haben zu dir.

Du wahrer Gott und Davids Sohn BWV 23

6 ARIE

Du wahrer Gott und Davids Sohn,
Der du von Ewigkeit in der Entfernung schon
Mein Herzeleid und meine Leibespein
Umständlich angesehen, erbarm dich mein!
Und laß durch deine Wunderhand,
Die so viel Böses abgewandt,
Mir gleichfalls Hilf und Trost geschehen.

7 REZITATIV

Ach, gehe nicht vorüber;
Du aller Menschen Heil,
Bist ja erschienen,
Die Kranken und nicht die Gesunden zu
bedienen.
Drum nehm ich ebenfalls an deiner Allmacht teil;
Ich sehe dich auf diesen Wegen,
Worauf man
Mich hat wollen legen,
Auch in der Blindheit an.

Nor leave I Thee
Until Thou shalt have blest me.

CHORUS

All men's eyes are waiting, Lord,
Waiting, mighty God, Lord, on Thee,
Mine of all most eagerly.
Give us of Thy strength, and light,
Leave us not
Evermore to be in darkness.
Thine approval is the prize,
Cynosure of all men's eyes,
Their delight, which comforteth.
Bide with us until in death
One day Thou shalt will to close them.

CHORALE

Lamb of God, Lord Jesus,
Thou who bore the sins of Man,
Have mercy on us!
Lamb of God, Lord Jesus,
Thou who bore the sins of Man
Grant us Thy peace, Lord. Amen.

ARIA

Do justice to all men.
So pay what thou owest
To highest or lowest,
To duty be true,
Give Caesar his due,
Thy heart shalt thou render to God in the Highest, none
other.

Ich fasse mich
Und lasse dich
Nicht ohne deinen Segen.

8 CHOR

Aller Augen warten, Herr,
Du allmächtiger Gott, auf dich,
Und die meinen sonderlich.
Gib denselben Kraft und Licht,
Laß sie nicht
Immerdar in Finsternissen!
Künftig soll dein Wink allein
Der geliebte Mittelpunkt
Aller ihrer Werke sein,
Bis du sie einst durch den Tod
Wiederum gedenkst zu schließen.

9 CHORAL

Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Erbarm dich unser!
Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Gib uns dein' Frieden. Amen

Nur jedem das Seine BWV 163

10 ARIE

Nur jedem das Seine!
Muß Obrigkeit haben
Zoll, Steuern und Gaben,
Man weigre sich nicht
Der schuldigen Pflicht!
Doch bleibet das Herze dem Höchsten alleine.

RECITATIVE

Thou art, my God, the source of ev'ry blessing;
 The treasures that we cherish
 Are owing all to Thee,
 Life, home and daily ration,
 Heart, body, soul, and station,
 All we possess, or hope to be.
 What is there then that we
 With thankful hearts may lay before Thee
 To show how we adore Thee?
 Our all is not our own but Thine.
 Yet this one thing Thou mayest wish of mine,
 My heart I offer Thee,
 Lord let Thou this my tribute be.
 Ah, woe is me! for Satan's fiendish face
 Is stamped thereon, and worthless coin
 Will make it.
 Nor will the Lord as tribute take it.

ARIA

Let my heart my tribute be,
 All to Thee, to Thee I pay it.
 It is not from alloy free,
 Smelt it, work it, new assay it,
 Lustre bright to it impart.
 Come, my tribute Thee I render,
 Stamp Thine image on my heart
 Deep engraved in brightest splendour.

RECITATIVE

To give to Thee
 My heart, I strive, O Lord, forever,
 With spirit ready, yet the flesh is

11 REZITATIV

Du bist, mein Gott, der Geber aller Gaben;
 Wir haben, was wir haben,
 Allein von deiner Hand.
 Du, du hast uns gegeben
 Geist, Seele, Leib und Leben
 Und Hab und Gut und Ehr und Stand!
 Was sollen wir
 Denn dir
 Zur Dankbarkeit dafür erlegen,
 Da unser ganz Vermögen
 Nur dein und gar nicht unser ist?
 Doch ist noch eins, das dir, Gott, wohlgefällt:
 Das Herze soll allein,
 Herr, deine Zinsenmünze sein.
 Ach! aber ach! ist das nicht schlechtes Geld?
 Der Satan hat dein Bild daran verletzt,
 Die falsche Münz ist abgesetzt.

12 ARIE

Laß mein Herz die Münze sein,
 Die ich dir, mein Jesu, steure
 Ist sie gleich nicht allzu rein,
 Ach, so komm doch und erneure,
 Herr, den schönen Glanz bei ihr!
 Komm, arbeite, schmelz und præge,
 Daß dein Ebenbild bei mir
 Ganz erneuert glänzen möge!

13 REZITATIV

Ich wolte dir,
 O Gott, das Herze gerne geben;
 Der Will ist zwar bei mir,

Weak and thwarts my best endeavour.
The world today
Has snatched my heart away,
Nor will the world release me tho' I hate it,
And deep abominate it.
Let me be wholly Thine,
My heart to Thee resign,
And fill me with Thy Grace the world to face, and
scorn its empty pleasure
That I may true to Christian stature measure.

ARIA

Take Thou me, Thine own to be!
Take my will in full subjection,
I am Thine for Thy direction.
Nothing Thee from me dividing,
Let my spirit be abiding,
Ever, evermore with Thee.
Take Thou me, Thine own to be!

CHORALE

Lead Thou my heart and will,
Thy bidding to fulfil,
And grant that nothing ever
Can me from Thee dis sever;
In love forever plighted
With Thee as one united.

ARIA

O holy fountain, sanctified,
Which opens God's eternal Kingdom
And in the Book of Life inscribe us!

Doch Fleisch und Blut will immer widerstreben.
Dieweil die Welt,
Das Herz gefangen hält,
So will sie sich den Raub nicht nehmen lassen;
Jedoch ich muß sie hassen,
Wenn ich dich lieben soll.
So mache doch mein Herz mit deiner Gnade voll;
Leer es ganz aus von Welt und allen Lüsten
Und mache mich zu einem rechten Christen.

14 ARIE

Nimm mich mir und gib mich dir!
Nimm mich mir und meinem Willen,
Deinen Willen zu erfüllen;
Gib dich mir mit deiner Güte,
Daß mein Herz und mein Gemüte
In dir bleibe für und für,
Nimm mich mir und gib mich dir!

15 CHORAL

Führ auch mein Herz und Sinn
Durch deinen Geist dahin,
Daß ich mög alles meiden,
Was mich und dich kann scheiden,
Und ich an deinem Leibe
Ein Gliedmaß ewig bleibe.

O heiliges Geist- und Wasserbad BWV 165

16 ARIE

O heiliges Geist- und Wasserbad,
Das Gottes Reich uns einverleibet
Und uns ins Buch des Lebens

O Fount, which swallows sin and pride,
Whose magic drowns all evil doing,
Our strength and hope and life renewing!
O holy fountain, sanctified.

RECITATIVE

The awful aftermath of Adam's base seduction
Was God's eternal wrath, our death and our
destruction!

All that is born of Adam's flesh
Is naught but flesh, from evil foully rotted,
Envenomed, and bespotted!
How blest we Christians all!
Baptised into Christ we dress
In whitest silk of blessedness
We put on Christ Himself,
And His unsullied purity,
And so will we be dressed
In brightest purple raiment,
And glory manifest.

ARIA

Jesus, who has loved me dearly
Who through baptism promised clearly
Life ad hope and blessed peace;
Let us, in this rite rejoicing,
Faith and firm allegiance voicing,
Our devotion never cease.

RECITATIVE

Thou art indeed beloved of my soul,
Through Thee am I reborn
And true to Thee forever sworn,
Thou holy Lamb of God!
Yet have I, oft, baptismal pledges broken,

schreibet!

O Flut, die alle Missetat
Durch ihre Wunderkraft ertränket
Und uns das neue Leben schenket,
O heiliges Geist- und Wasserbad!

17 REZITATIV

Die sündige Geburt verdammter Adams Erben
Gebietet Gottes Zorn, den Tod und das
Verderben.

Denn was vom Fleisch geboren ist,
ist nichts als Fleisch, von Sünden angestecket,
Vergiftet und beflecket.

Wie selig ist ein Christ!
Er wird im Geist- und Wasserbade
Ein Kind der Seligkeit und Gnade,
Er ziehet Christum an
Und seiner Unschuld weiße Seide,
Er wird mit Christi Blut, der Ehre Purpurkleide,
Im Taufbad angetan.

18 ARIE

Jesu, der aus großer Liebe
In der Taufe mir verschriebe
Leben, Heil und Seligkeit,
Hilf, daß ich mich dessen freue
Und den Gnadenbund erneure
In der ganzen Lebenszeit.

19 REZITATIV

Ich habe ja, mein Seelenbräutigam,
Da du mich neu geboren,
Dir ewig treu zu sein geschworen,
Hochheiliges Gotteslamm!
Doch hab ich, ach, den Taufbund oft gebrochen

Nor have fulfilled the vows bespoken.
In pity, Lord, be merciful to me!
Forgive my faults and indiscretions,
Thou who dost know, my sorrowful transgressions,
Pluck out the serpent's sting,
Whose evil venom taints my soul and body,
Keep Thou me steadfast, true and trusting,
so likewise, on the Cross,
The Son of man was lifted up to save us.

ARIA

Jesus, Saviour of my soul,
Through my life preserve me,
When I near my final goal
Let not anguish swerve me;
Keep me ever true to Thee;
Foil the evil Schmer,
Help and heal and comfort me,
Be Thou my Redeemer.

CHORALE

Thy Word, communion, sacrament,
Will ward off all disaster;
Our faith in The unshaken,
Direct Thou us, dear Master.

Und nicht erfüllt, was ich versprochen.
Erbarme dich aus Gnaden über mich!
Vergib mir die begangne Sünde,
Du weißt, mein Gott, wie schmerzlich ich
empfinde
Der alten Schlange Stich;
Das Sündengift verderbt mir Leib und Seele,
hilf, daß ich gläubig dich erwähle,
Blutrotes Schlangenbild,
Das an dem Kreuz erhöht,
Das alle Schmerzen stillt
Und mich erquickt, wenn alle Kraft vergehet.

20 ARIE

Jesu, meines Todes Tod,
Laß in meinem Leben
Und in meiner letzten Not
Mir für Augen schweben,
Daß du mein Heilschlinglein seist
Vor das Gift der Sünde.
Heile, Jesu, Seel und Geist,
Daß ich Leben finde!

21 CHORAL

Sein Wort, sein Tauf, sein Nachtmahl
Dient wider allen Unfall,
Der heilige Geist im Glauben
Lehrt uns darauf vertrauen.

COMPACT DISC 3

ARIA

Hold thou firm against all evil,
Lest thy life envenomed be.
He whom Satan's wile deceiveth,
Who God's Majesty aggrieveth
Is accursed eternally.

RECITATIVE

The way of sin is subtle;
At first we find it wondrous fair;
At last, when all is done, by sorrow
And remorse the sinner is afflicted.
Tho' sin be gilded o'er,
If we but look within
We see there but an empty shadow,
A whited sepulchre.
Whoso to wed with sin would deign
As in Gomorrah and in Sodom
May not abide in God's domain.
For sin is like a sword of steel,
To cleave the frame from head to heel!

ARIA

All evil deeds begin with Satan,
Tis he that causeth all our woes;
But if, with firm devotion striving,
We but withstand his fell contriving,
In full retreat away he goes!

COMPACT DISC 3

Widerstehe doch der Sünde BWV 54

1 ARIE

Widerstehe doch der Sünde,
Sonst ergreifet dich ihr Gift.
Laß dich nicht den Satan blenden;
Denn die Gottes Ehre schänden,
Trifft ein Fluch, der tödlich ist.

2 REZITATIV

Die Art verruchter Sünden
Ist zwar von außen wunderschön,
Allein man muß
Hernach mit Kummer und Verdruß
Viel Ungemach empfinden.
Von außen ist sie Gold, doch will man weiter
gehn,
So zeigt sich nur ein leerer Schatten
Und übertünchtes Grab.
Sie ist den Sodomsäpfeln gleich,
Und die sich mit derselben gatten,
Gelingen nicht in Gottes Reich.
Sie ist als wie ein scharfes Schwert,
Das uns durch Leib und Seele fährt.

3 ARIE

Wer Sünde tut, der ist vom Teufel,
Denn dieser hat sie aufgebracht;
Doch wenn man ihren schnöden Banden
Mit rechter Andacht widerstanden,
Hat sie sich gleich davongemacht.

ARIA

Come, sweet death,
Thou blessed Healer,
Welcome rest, perfect peace,
Quiet everlasting.
Make my passing swift and easy,
Tarry not, Come O come!
Take me to my final haven.

RECITATIVE

World, all thy joys are brief,
A sugared poison bringing naught but grief,
A flashing star,
That burns to cinder,
Thy roses filled with hidden thorns,
Unnumbered, which will prick
My soul to touch the quick.
To me pale death is like a rosy morning,
When, over gloomy night victorious,
The sun arises bright and glorious.
So, tho' I sigh, I eager welcome
The final hour when death shall take me.
Ah, what a joy to leave this Vale of Sorrow,
And join my Saviour on that happy morrow.

ARIA

Ah what rapture mine,
At last to gain salvation,
There with Christ so soon to be.
Tho' to earthly dust and ashes
This my body I must render,
Yet my soul will then be free,
With the Angels clad in splendor.

4 ARIE

Komm, du süße Todesstunde,
Da mein Geist
Honig speist
Aus des Löwen Munde;
Mache meinen Abschied süße,
Säume nicht,
Letztes Licht,
Daß ich meinen Heiland kisse.

5 REZITATIV

Welt, deine Lust ist Last,
Dein Zucker ist mir als ein Gift verhaßt,
Dein Freudenlicht
Ist mein Komete,
Und wo man deine Rosen bricht,
Sind Dornen ohne Zahl
Zu meiner Seele Qual.
Der blasse Tod ist meine Morgenröte,
Mit solcher geht mir auf die Sonne
Der Herrlichkeit und Himmelswonne.
Drum seuz ich recht von Herzensgrunde
Nur nach der letzten Todesstunde.
Ich habe Lust bei Christo bald zu weiden,
Ich habe Lust von dieser Welt zu scheiden.

6 ARIE

Mein Verlangen,
Ist, den Heiland zu umfängen
Und bei Christo bald zu sein.
Ob ich sterblich' Asch und Erde
Durch den Tod zermalmet werde,
Wird der Seele reiner Schein
Dennoch gleich den Engeln prangen.

RECITATIVE

I hear my last hour knell;
World, fare thee well!
And so for solace sweet I sigh
In Jesus' loving arms to die,
And there in peace to sleep.
Upon my grave a bed of roses make me,
Where I may lie till He awake me
To lead His sheep
Through heavens far and fertile meadows,
There to be one with Him forever.
So come thou soon, thou Day of my release,
And strike the hour when I may rest in Peace!

CHORUS

If my God today shall will it
Would I that my body rest
Quiet with the earth around me;
That my soul, my body's guest,
Rise to Heav'n for life eternal,
clad in majesty supernal.
Jesus, come, and take Thou me!
This my final word shall be.

CHORALE

Tho' worms our flesh devour
deep buried in the earth,
Our souls will all awaken
Through Christ assured rebirth;
With God in radiant glory,
From care forever free,
In heav'nly joy and rapture.
What fear has Death for me?

7 REZITATIV

Der Schluß ist schon gemacht,
Welt, gute Nacht!
Und kann ich nur den Trost erwerben,
In Jesu Armen bald zu sterben:
Er ist mein sanfter Schaf.
Das kühle Grab wird mich mit Rosen decken,
Bis Jesus mich wird auferwecken,
Bis er sein Schaf
Führt auf die süße Lebensweide,
Daß mich der Tod von ihm nicht scheidet.
So brich herein, du froher Todestag,
So schlage doch, du letzter Stundenschlag!

8 CHOR

Wenn es meines Gottes Wille,
Wünsch ich, daß des Leibes Last
Heute noch die Erde fülle,
Und der Geist, des Leibes Gast,
Mit Unsterblichkeit sich kleide
In der süßen Himmelsfreude.
Jesu, komm und nimm mich fort!
Dieses sei mein letztes Wort.

9 CHORAL

Der Leib zwar in der Erden
Von Würmern wird verzehrt,
Doch auferweckt soll werden,
Durch Christum schön verklärt,
Wird leuchten als die Sonne
Und leben ohne Not
In himmlischer Freud und Wonne.
Was schad mir denn der Tod?

HUNTING CANTATA

RECITATIVE (S I)

What gives me pleasure
Is the merry chase alone!
Ere Aurora dawns in her glory
And dares ascend to heavens' heights,
This arrow has brought down a welcome catch.

ARIA (S I)

Hunting is the gods' delight,
Hunting is fit for heroes.
Away, you who mock my nymphs,
Away from Diana's path!

RECITATIVE (T)

What, fairest goddess, what?
You no longer know him who once shared your life?
Did you not give Endymion
Many a sweet kiss
In his gentle repose?
Fairest of women, are you now
Free from love's bonds
And follow only the chase?

ARIA (T)

Will you no longer delight
In the snares
That Cupid lays for you?
Where, when one is captured

JAGDKANTATE

10 REZITATIV (S I)

Was mir behagt,
Ist nur die muntre Jagd!
Eh' noch Aurora pranget,
Eh' sie sich an den Himmel wagt,
hat dieser Pfeil schon angenehme Beur' erlanget.

11 ARIE (S I)

Jagen ist die Lust der Götter,
Jagen steht den Helden an.
Weichet, meiner Nymphen Spötter,
Weichet von Dianen Bahn!

12 REZITATIV (T)

Wie, schönste Göttin, wie?
Kennst du nicht mehr dein vormals halbes Leben?
Hast du nicht dem Endymion
In seiner sanften Ruh'
So manchen Zuckerkuß gegeben?
Bist du dann, Schönste, nur
Von Liebesbänden frei,
Und folgest nur der Jägerei?

13 ARIE (T)

Willst du dich nicht mehr ergötzen
An den Netzen,
Die dir Amor legt?
Wo man auch, wenn man gefangen,

And held in chains, one may still indulge
In pleasure and love to one's heart's content.

RECITATIVE (S, T)

Indeed I love you still!
But
A great light has appeared today
That I, above all,
Must welcome and serve
With my loving kiss.

Beloved Christian,
Woodland Pan,
May now celebrate his natal day
Amidst the prosperity that we wish for him.

Then allow me,
Diana, to join
With you now
And make a joyful sacrifice.

Yes, yes! Let us unite
Our flames in desire and joy.

RECITATIVE (B)

I, who am otherwise a god
In these fields,
I lay down my shepherd's staff
Before Christian's ruling sceptre!
Since august Pan makes the land so happy
That woods and fields and all else lives and laughs!

Nach Verlangen
Lust und Lieb' in Banden pflegt.

14 REZITATIV (S, T)

Ich liebe dich zwar noch!
Jedoch
Ist heut' ein hohes Licht erschienen,
Das ich vor allem muß
Mit meinem Liebeskuß
Empfangen und bedienen!

Der teure Christian,
der Wälder Pan,
Kann in erwünschtem Wohlergehen
Sein hohes Ursprungsfest jetzt sehen.

So gönne nur,
Diana, daß ich mich mit dir
Jetztund verbinde
Und an "ein Freudenopfer" zünde.

Ja, ja! Mir tragen unsre Flammen
Mit Wunsch und Freuden jetzt zusammen.

15 REZITATIV (B)

Ich, der ich sonst ein Gott
In diesen Feldern bin,
Ich lege meinen Schäferstab
Vor Christian's Regierungs-Zepter hin!
Weil der durchlauchte Pan das Land so glücklich
machtet,
Daß Wald und Feld und alles lebt und lachet!

ARIA (B)

A prince is Pan in his own country,
 Just as the body cannot live
 Or move without a soul,
 So a land without sovereign and princes
 Is a vale of death,
 And its finest part is missing.

RECITATIVE (S II)

Shall Poles' sacrifice be the last?
 No! No!
 I too shall do my duty,
 And, when the whole land rings with the cry of "Vivat"
 Shall rouse this fair land, too,
 To joy and delight
 In honour of our Saxon hero.

ARIA (S II)

Sheep may safely graze
 Where a good shepherd keeps watch.
 Where rulers rule well,
 One can feel peace and calm
 And all that makes nations happy.

RECITATIVE (S I)

So join with us in song
 And let the day's delight be perfect!

ARIA (Chorus)

Live, sun of the earth,
 While Diana watches by night
 Over heaven's citadel,

16 ARIE (B)

Ein Fürst ist seines Landes Pan,
 Gleichwie der Körper ohne Seele
 Nicht leben, noch sich regen kann,
 So ist das Land die Totenhöhle,
 Das sonder Haupt und Fürsten ist,
 Und so das beste Teil vermißt.

17 REZITATIV (S II)

Soll dann der Poles Opfer hier das letzte sein?
 Nein! nein!
 Ich will die Pflicht auch niederlegen,
 Und da das ganze Land vom Vivat schallt,
 Auch dieses schöne Feld
 Zu Ehren unserm Sachsenheld
 Zur Freud' und Lust bewegen!

18 ARIE (S II)

Schafe können sicher weiden,
 Wo ein guter Hirte wacht.
 Wo Regenten wohl regieren,
 Kann man Ruh' und Frieden spüren,
 Und was Länder glücklich macht.

19 REZITATIV (S I)

So stimmt mit ein
 Und laßt des Tages Lust vollkommen sein!

20 ARIE (Chor)

Lebe, Sonne dieser Erden,
 Weil Diana bei der Nacht
 An der Burg des Himmels wacht,

As long as the woods will turn green,
Live, sun of the earth!

ARIA (Duet) (S I, T)

Transport us both,
You rays of joy,
And deck the heavens with diamonds,
May Prince Friedrich gaze
On the loveliest roses, free from care.

ARIA (S II)

As long as the fleecy flocks
Are gaily herded
Through these far-famed pastures,
So long may the Saxon hero live!

ARIA (B)

You fields and meadows,
Let us see you verdant,
Now cry out "Vivat!"
Long live the Duke amid blessings and peace!

CHORUS

Most lovely sights,
You joy-filled hours,
May good fortune always
Attend you.
May Heaven reward you with sweetest delight!
Long live Prince Christian! May he ever know
What rejoices the heart
And vanquishes sadness!

Translated by Stewart Spencer

Weil die Wälder grünen werden,
Lebe, Sonne dieser Erden!

21 ARIE (Duet) (S I, T)

Entzückt uns beide,
Ihr Strahlen der Freude,
Und zieret den Himmel mit Demantgeschmeide,
Fürst Christian weide
Auf lieblichsten Rosen, befreiet vom Leide!

22 ARIE (S II)

Weil die wollenreichen Herden
Durch dies weitgeprie'ne Feld
Lustig ausgetrieben werden,
Lebe dieser Sachsenheld!

23 ARIE (B)

Ihr Felder und Auen,
Laßt grünend euch schauen,
Ruft Vivat jetzt zu!
Es lebe der Herzog in Segen und Ruh'.

24 CHOR

Ihr lieblichsten Blicke,
Ihr freudigen Stunden,
Euch bleibe das Glücke
Auf ewig verbunden!
Euch kröne der Himmel mit süßester Lust!
Fürst Christian lebe! Ihm bleibe bewußt,
Was Herzen vergnügt,
Was Trauern besieget!

The recordings of The Complete Bach Cantatas are organised in three groups. The order of works within these groups is, however, not strictly chronological.

- I Church and secular cantatas from Arnstadt, Mühlhausen, Weimar, and Cöthen periods (ca. 1706-1723): Volumes 1, 2, 3.*
- II Secular cantatas from the Leipzig period: Volumes 4, 5.*
- III Church cantatas from the Leipzig period (1723-1750) Vols 6-20.*

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