

Bach Choruses for General Use

Also hat Gott die Welt geliebt *(from BWV 68)*

Johann Sebastian Bach
(1685 - 1750)

Arranged for
SATB chorus and organ
by Gary Harney

Text and Translation

Also hat Gott die Welt geliebt,
Dass er uns seinen Sohn gegeben.
Wer sich im Glauben ihm ergibt,
Der soll dort ewig bei ihm leben.
Wer glaubt, dass Jesus ihm geboren,
Der bleibt ewig unverloren,
Und ist kein Leid, das den betrübt,
Den Gott und auch sein Jesus liebt.

God so loved the world
that he gave his son to us.
Who gives himself to him in faith
will live there [in heaven] with him for ever.
Who believes that Jesus has been born for him
is never abandoned,
and there is no sorrow that troubles the person
who is loved by God and his Jesus also..

*Text: John 3:16, paraphrased by Salomo Viscow
Translation by Francis Browne. Used by permission*

Presented by *Bach on a Budget*
<http://www.immanuelbachconsort.org>

“Also hat Gott die Welt geliebt” (from *BWV 68*)

The Cantata

Also hat Gott die Welt geliebt (God so loved the world) was part of the “chorale cantata cycle” of 1724-5, receiving its first performance on Whit Monday, 9 May 1725. It is based on a text by Christiane Mariane von Ziegler, using quotations from the day’s Gospel (John 3:16-21) for the opening and closing choruses. These two movements could hardly be more different. We will take up the opening chorus below, but mention should also be made of the closing chorus (“Wer an ihn gläubet”). For this movement, Bach uses a fugue, with voices doubled by trombones. The text warns that there is a choice to make - to believe and be saved, or not to believe and be condemned. Such a stern text drew an equally stern response from Bach.

This cantata is one which reuses material from other cantatas. In the case of BWV 68, the soprano and bass arias are taken from the “Hunt Cantata”, BWV 208. Many listeners will know the soprano aria “Mein gläubiges Herze” from the well-known English version “My Heart Ever Faithful.”

The Chorus

“Also hat Gott die Welt geliebt” is as elegant as it is simple. Bach starts with a chorale melody by Gottfried Vopelius (1682), but proceeds to change the meter from Common time to 12/8, and to provide sufficient graces to the melody that if one doesn’t know the original, it would be hard to recognize. He also returns to his favored siciliano pattern:



The chorale tune is sung throughout by the sopranos, with the other three parts providing harmonic support not generally derived from the chorale. Alfred Dürr describes the movement as “cheerfully relaxed and amiably buoyant”, noting that “As a choral arrangement, it probably belongs among the freest that Bach ever wrote.” If there is a chorus in the Bach cantatas that is not known today but should be, or that is not sung in churches today but should be, it might well be this one.

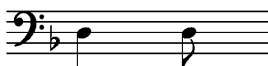
The Accompaniment

As noted above, Bach’s accompaniment for BWV 68 was reasonably lavish (though remember that the trombones were only used to double voices in the closing fugue, and the cornett only used to double soprano in the two choruses). In the original version of our chorus, oboe I and violin I are in unison, oboe II and violin II in unison, and viola and oboe da caccia are in unison, along with the obligatory continuo. Oboe I and violin I have an obbligato line throughout, supported by the other instrumental parts.

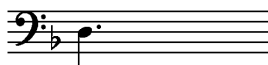
For this organ version the obbligato line is presented on a solo stop, nearly unaltered. The bass line of the continuo is generally preserved in the pedal, with adjustments in order to make the line more idiomatic for organ. In particular, the siciliano pattern



is often replaced by



or



Between the obbligato and pedal lines, the left hand completes the harmony as needed. Since the left hand is essentially playing the role of the continuo, the player should feel free to add or subtract voices as suits the instrument and room.

Created for performance by the Immanuel Bach Consort,
and dedicated to Dr. Gerre Hancock (1934-2012)

Also hat Gott die Welt geliebt

(BWV 68)

Salomo Liscow (1675)

Johann Sebastian Bach
(1685-1750)

Musical score for Soprano, Alto, Tenor, Bass, Manuals, and Pedal. The score is in 12/8 time and B-flat major. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by a horizontal line with a '7' time signature. The keyboard parts (Manuals and Pedal) feature a 'Solo stop' marking. The Manuals part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The Pedal part consists of a simple bass line.

4
Al - so hat Gott die
Al - so hat Gott die
Al - so hat Gott die Welt
Al - so hat Gott die

Musical score for the vocal parts and keyboard accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are shown with their respective lyrics. The keyboard parts (Manuals and Pedal) provide accompaniment. The score is in 12/8 time and B-flat major. The lyrics are: "Al - so hat Gott die", "Al - so hat Gott die", "Al - so hat Gott die Welt", "Al - so hat Gott die".

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6

Welt ge - liebt,

Welt ge - liebt,

ge - liebt,

Welt ge - liebt,

This musical system contains measures 6 and 7. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with grand staff notation. The lyrics are: 'Welt ge - liebt,'. The piano part includes triplet markings in both hands.

8

daß er uns sei - nen

daß er uns sei - nen

daß er uns

daß er uns sei - nen Sohn ge - ge -

This musical system contains measures 8 and 9. It features four vocal staves and a piano accompaniment. The lyrics are: 'daß er uns sei - nen', 'daß er uns sei - nen', 'daß er uns', and 'daß er uns sei - nen Sohn ge - ge -'. The piano part continues with accompaniment for the vocal lines.

10

Sohn ge - ge - ben.

Sohn ge - ge - ben, daß er uns sei - nen

sei - nen Sohn ge - ge - ben, daß er uns sei - nen

- ben, ge - ge - ben, daß er uns sei - nen

12

Sohn ge - ge - ben.

Sohn ge - ge - ben.

Sohn ge - ge - ben.

15

Wer

This musical system covers measures 15 and 16. It features a vocal line with a single note on measure 15 and a short phrase on measure 16. The piano accompaniment includes a complex texture with triplets in both the right and left hands, and a bass line with eighth notes.

17

sich im Glau - ben ihm er - gibt,

Wer sich im Glau - ben ihm er - gibt,

Wer sich im Glau - - ben ihm er - gibt,

Wer sich im Glau - ben ihm er - gibt,

This musical system covers measures 17 and 18. It features four vocal staves with lyrics in German. The piano accompaniment continues with triplets in the right hand and a bass line with eighth notes.

19

der

der soll dort

Detailed description: This block contains the musical notation for measures 19 and 20. The vocal line (top staff) has a treble clef and a key signature of one flat. It contains the lyrics 'der' at the end of measure 19 and 'der soll dort' at the end of measure 20. The piano accompaniment (middle and bottom staves) includes a piano part with triplets in both hands and a bass line. The piano part features a melodic line with triplets and a bass line with chords and single notes.

21

soll dort e - wig bei ihm le - - -

der soll dort e - wig bei ihm le - - -

der soll dort e - wig, e - wig bei ihm le - - -

e - wig, e - - wig, e - - wig bei ihm le - - -

Detailed description: This block contains the musical notation for measures 21 through 24. The vocal line (top four staves) has a treble clef and a key signature of one flat. It contains the lyrics 'soll dort e - wig bei ihm le - - -' at the start of measure 21, 'der soll dort e - wig bei ihm le - - -' at the start of measure 22, 'der soll dort e - wig, e - wig bei ihm le - - -' at the start of measure 23, and 'e - wig, e - - wig, e - - wig bei ihm le - - -' at the start of measure 24. The piano accompaniment (bottom two staves) includes a piano part with a melodic line and a bass line. The piano part features a melodic line with eighth notes and a bass line with chords and single notes.

23

ben, der soll dort e - wig bei ihm le - ben. Wer

ben, der soll dort e - wig bei ihm le - ben. Wer

ben, der soll dort e - wig bei ihm le - ben.

25

Wer glaubt, daß Je - sus ihm ge - bo -

glaubt, daß Je - sus ihm ge - bo - ren, ihm ge - bo -

Wer glaubt, daß Je - sus

27

glaubt, daß Je - sus ihm ge - bo - ren,
ren, wer glaubt, daß Je - sus ihm ge - bo - ren,
ren, wer glaubt, daß Je - sus ihm ge - bo - ren,
ihm ge - bo - ren, daß Je - sus ihm ge - bo - ren,

29

ren,
ren,
ren,
ren,

31

der blei - - - bet e - - -

This block contains the musical notation for measures 31 and 32. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are "der blei - - - bet e - - -".

33

der blei -
der blei - - - bet e - - - wig un - ver -
- wig un - ver - lo - - - ren, der blei - bet

This block contains the musical notation for measures 33 and 34. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are "der blei -", "der blei - - - bet e - - - wig un - ver -", and "- wig un - ver - lo - - - ren, der blei - bet".

35

der blei - - - bet
- bet e - - - wig, der blei - bet e - - -
lo - ren, un - ver - lo - - - ren, der blei - bet e - wig un - ver -
e - wig, un - ver - lo - ren, der blei - bet e - wig un - ver -

Detailed description: This block contains the musical notation for measures 35 and 36. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a whole rest in measure 35, followed by the lyrics 'der blei - - - bet' in measure 36. The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with a steady eighth-note bass line. The key signature has one flat (B-flat).

37

e - wig un - ver - lo - - - ren,
- - - wig un - ver - lo - ren, un - ver - lo -
lo - - - ren, un - ver -
lo - - - ren, un - ver - lo - - -

Detailed description: This block contains the musical notation for measures 37 and 38. It continues the vocal line and piano accompaniment from the previous block. The vocal line has lyrics 'e - wig un - ver - lo - - - ren,' in measure 37 and '- - - wig un - ver - lo - ren, un - ver - lo -' in measure 38. The piano accompaniment continues with the same rhythmic patterns. The key signature remains one flat.

39

und ist
- ren, und
lo - ren, und
- ren, und

41

kein Leid, das den be - trübt,
ist kein Leid, das den be - trübt, be - trübt, und ist kein
ist kein Leid, das den be - trübt, be - trübt, und ist kein
ist kein Leid, das den be - trübt, be - trübt, und ist kein

43

Leid, das den_ be - trübt, kein Leid, _____ das den be - trübt, das den_ be -

Leid, das den_ be - trübt, _____ kein Leid, _____ das den_ be -

Leid, das den_ be - trübt, _____ kein Leid, _____ das den be -

45

trübt,

trübt,

trübt,

47

den Gott und_____

den Gott und

den Gott und

den Gott und auch sein.

49

auch sein. Je - sus liebt.

auch sein Je - sus liebt, den Gott und auch sein Je - sus

auch sein Je - sus, auch sein Je - sus liebt, den Gott und auch sein Je - sus

Je - - - sus, auch sein Je - sus liebt, den Gott und auch sein Je - sus

51

liebt.

liebt.

liebt.

Detailed description: This system contains measures 51 and 52. The vocal line (soprano, alto, and tenor parts) consists of a single note, 'liebt.', in each part. The piano accompaniment is in 3/4 time. The right hand features a triplet of eighth notes in the first measure of each system, followed by eighth and quarter notes. The left hand plays a steady eighth-note bass line.

53

Detailed description: This system contains measures 53 and 54. The vocal parts are silent, indicated by horizontal lines. The piano accompaniment continues with the same rhythmic patterns as in the previous system, including triplets and eighth notes in both hands.