J.S. Bach - Church Cantatas BWV 16

Introduction & updates at melvinunger.com

NBA I/4; BC A23
New Year/Circumcision and Name of Jesus
(BWV 143, 190, 41, 16, 171, 248-IV)
*Gal. 3:23–29 (Through faith we are heirs of the promise)
*Lk. 2:21 (Circumcision and naming of Jesus)
Librettist: Georg Christian Lehms
FP: 1 Jan. 1726 (St. Nicholas and St. Thomas at Vespers)

In Bach's third cantata cycle (1725–1727), he set 8 texts by Georg Lehms: BWV 110, 57, 151, 16, 32, 13, 170, 35). See Christoph Wolff, "Johann Sebastian Bach. The Learned Musician," p. 283.

Form: Chorus - Recit (B) - ARIA (B)/CHORUS - Recit (A) - Aria (T) - Chorale. The chorale was added to the libretto later so the 3rd movement was originally the center movement (see side note). The Gospel reading consists of only one verse: "And at the end of eight days, when he was circumcised, he was called Jesus, the name given by the angel before he was conceived in the womb." The cantata's libretto explores the significance of Jesus' name—the expression of a salvation planned from eternity by a triune God, whose love, goodness, and faithfulness call for prayer and trust/faith. (Petzoldt, "Bach Kommentar," vol. 2, p. 299.)

The tonal plan of this cantata suggests that Bach regarded the first 3 movements (which stress praising God for his goodness and faithfulness in the past) as a cognate unit. Movements 1 & 2 both end on the dominant (G major), leading to C major for the beginning of the following movements. The fourth movement then looks to the future.

J.S. Bach
Cantata No. 16
Herr Gott, dich loben wir

Instrumentation:
Corno da caccia
Oboe I, II
Oboe da caccia
Vln I, II
Vla; also Violetta (see 16/5)
SATB
Continuo, Organo

(Chorale - German Te Deum, first four lines; see also 190/1 & 190/2. Relatively short chorale-based movement, like a moto statement for the cantata.
●Te Deum: Lord, we praise thee! (16/1).

16/1. (Coro.) (Vivace ♩ = 92.)

In the score, Ob I doubles Vln I; Ob II doubles Vln II (but the movement begins with continuo alone).

Pianoforte.

Continuo alone.

This is an editorial realization. Upper strings/oboes enter m. 10ff.

Continuo bass is largely independent, characterzied by figura corta

C major

Continuo motive (characterized by figura corta) becomes "praise" motive.

A minor

D minor

C major

Figura corta

"...bestehet aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde" Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732]
{"...consists of 3 fast notes, of which one has the same value as the other two taken together."}

3. Te De - um lau - da - mus: * te Do - mi - num con - fi - te - mur. Te ae - ter - num Pa - trem
om - nis ter - ra ve - ne - ra - tur. Ti - bi om - nes An - ge - li, ti - bi Cae - li et u - ni - ver - sae Po - tes - ta - tes:

transcribed by Arthur Stammet

The tonality of the first movement keeps switching between A minor and C major, apparently influenced by the traditional chant tune.

Phrase 1 of Luther's German Te Deum. Soprano doubled by corno da caccia

Soprano. Herr (Lord) Gott, (God,) dich (Thy)

Alto. Herr Gott, dich (Lord God, Thy)

Tenore. Herr Gott, dich lo - - - (Lord God, Thy praise)

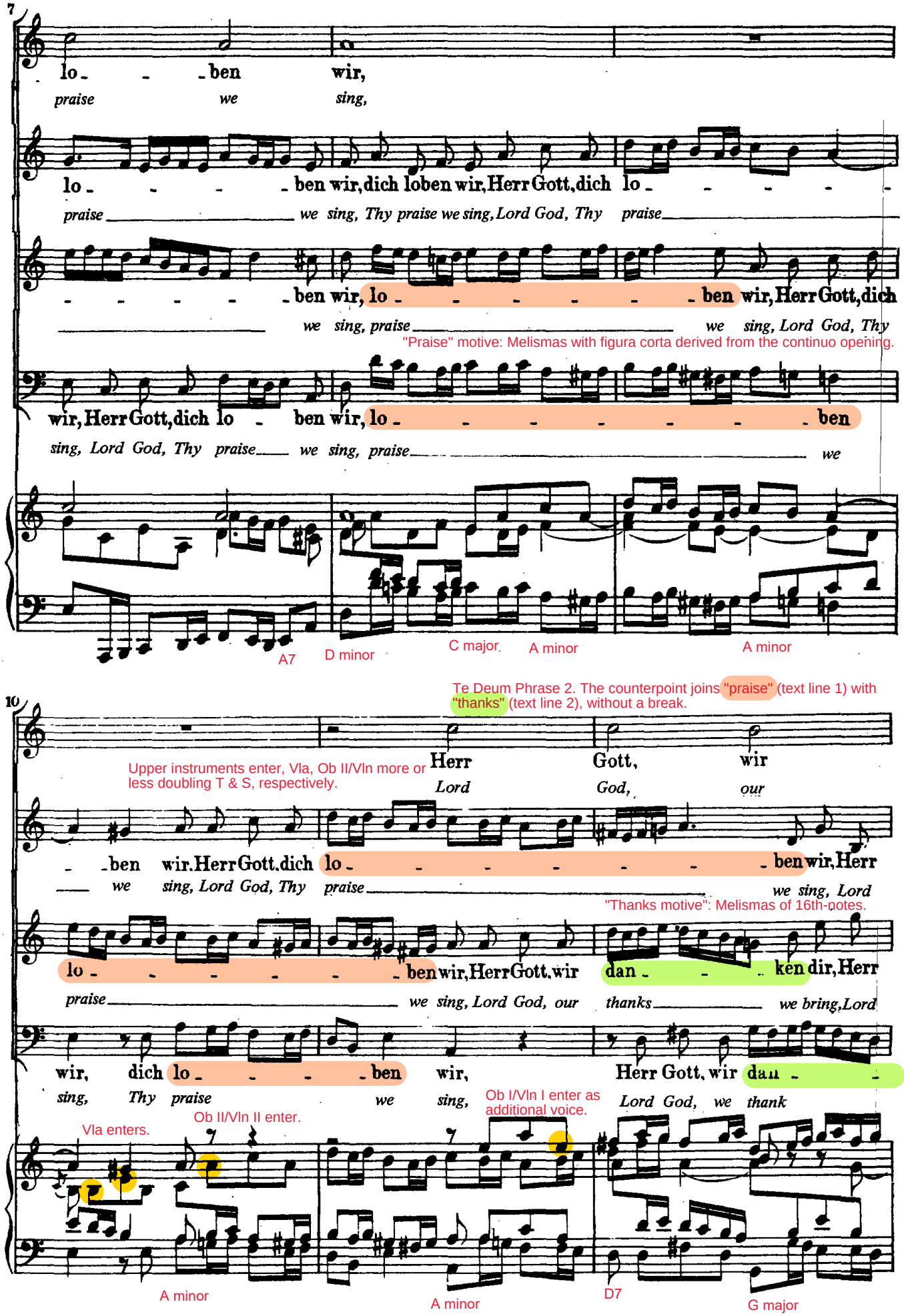
Ascending 3rd of counterpoint opening derived from chant.

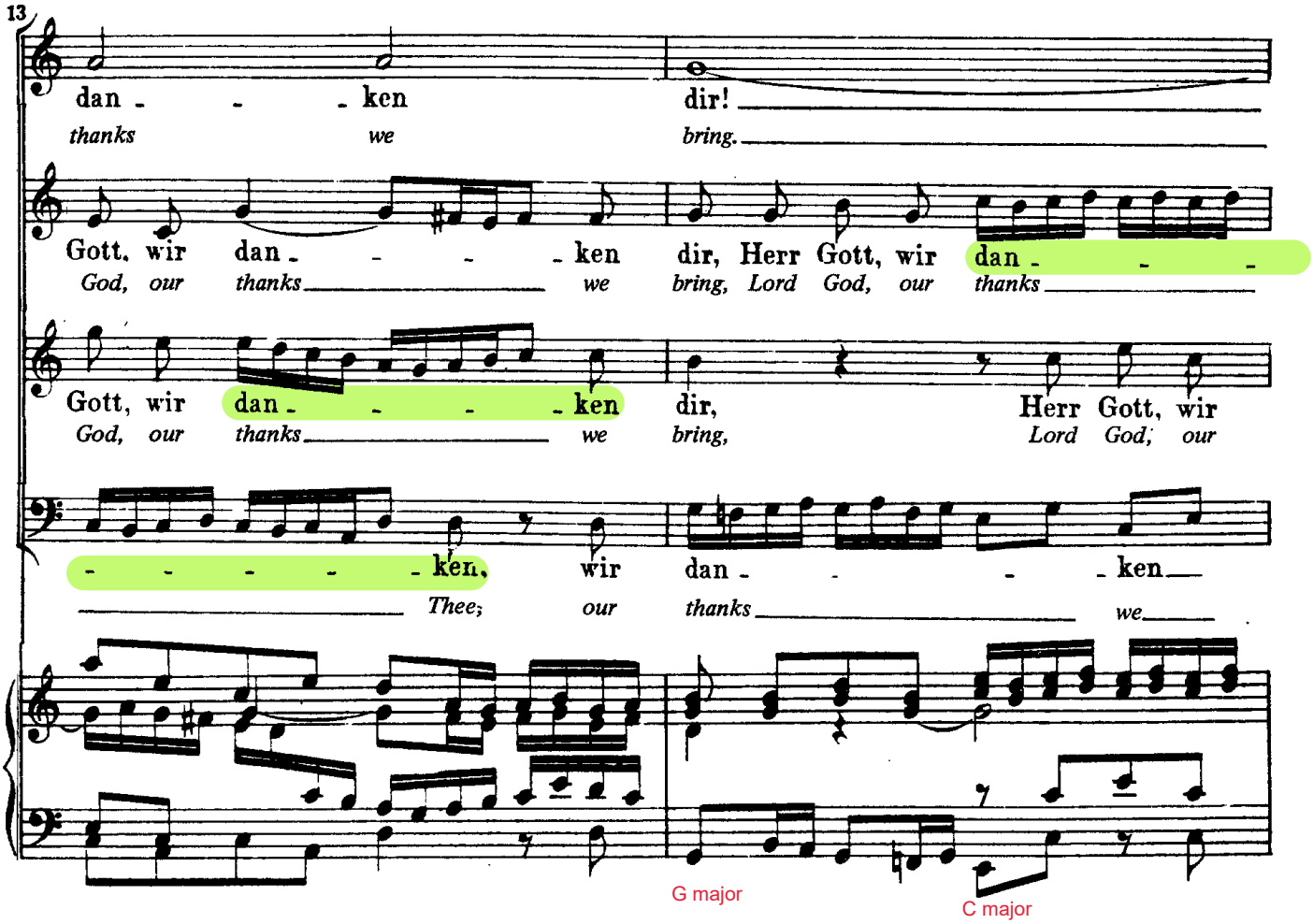
Basso. Herr Gott, dich lo - - - - ben (Lord God, Thy praise we)

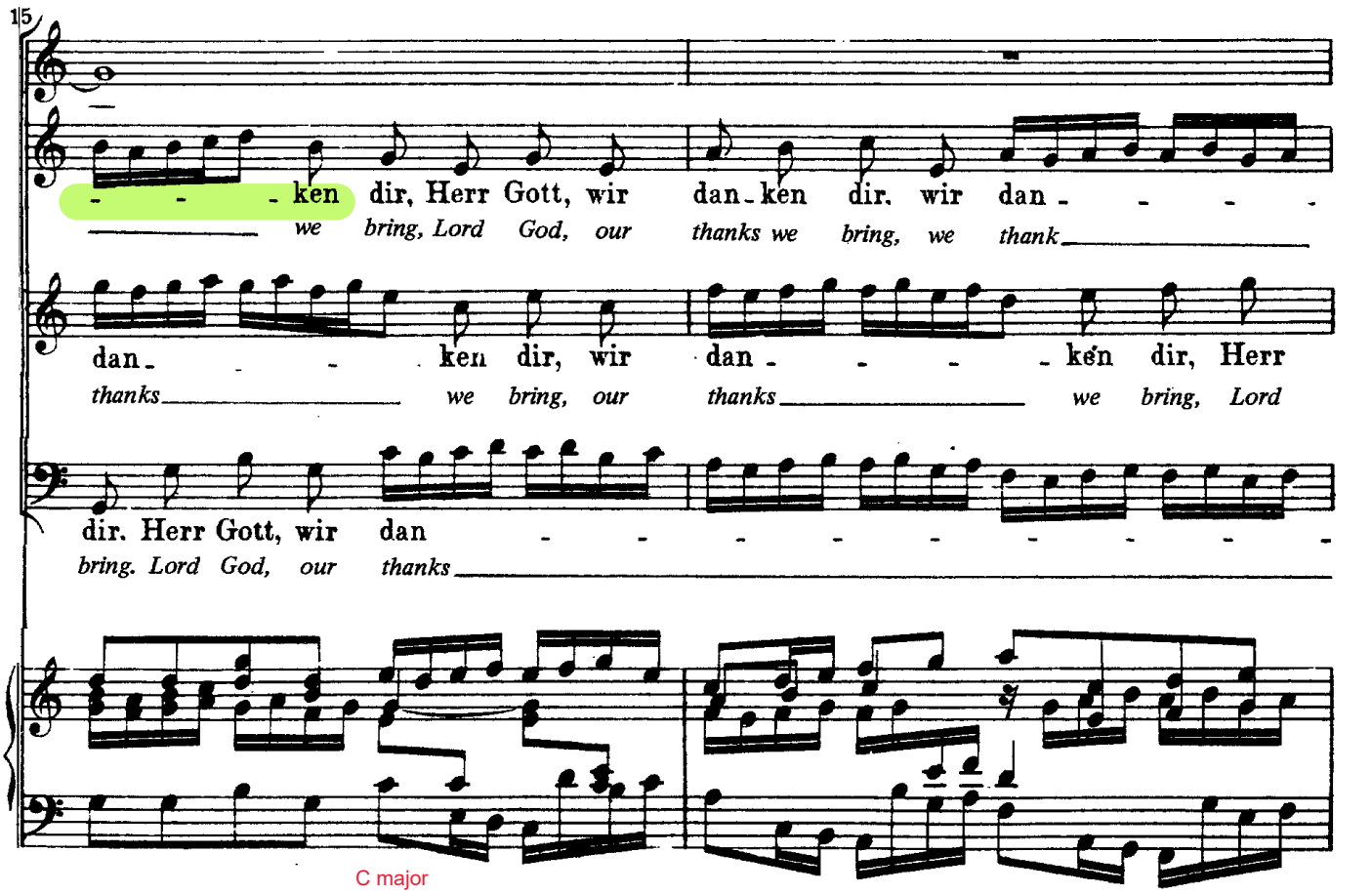
Chains of 16ths become "thanks motive" later.

mf R.H.

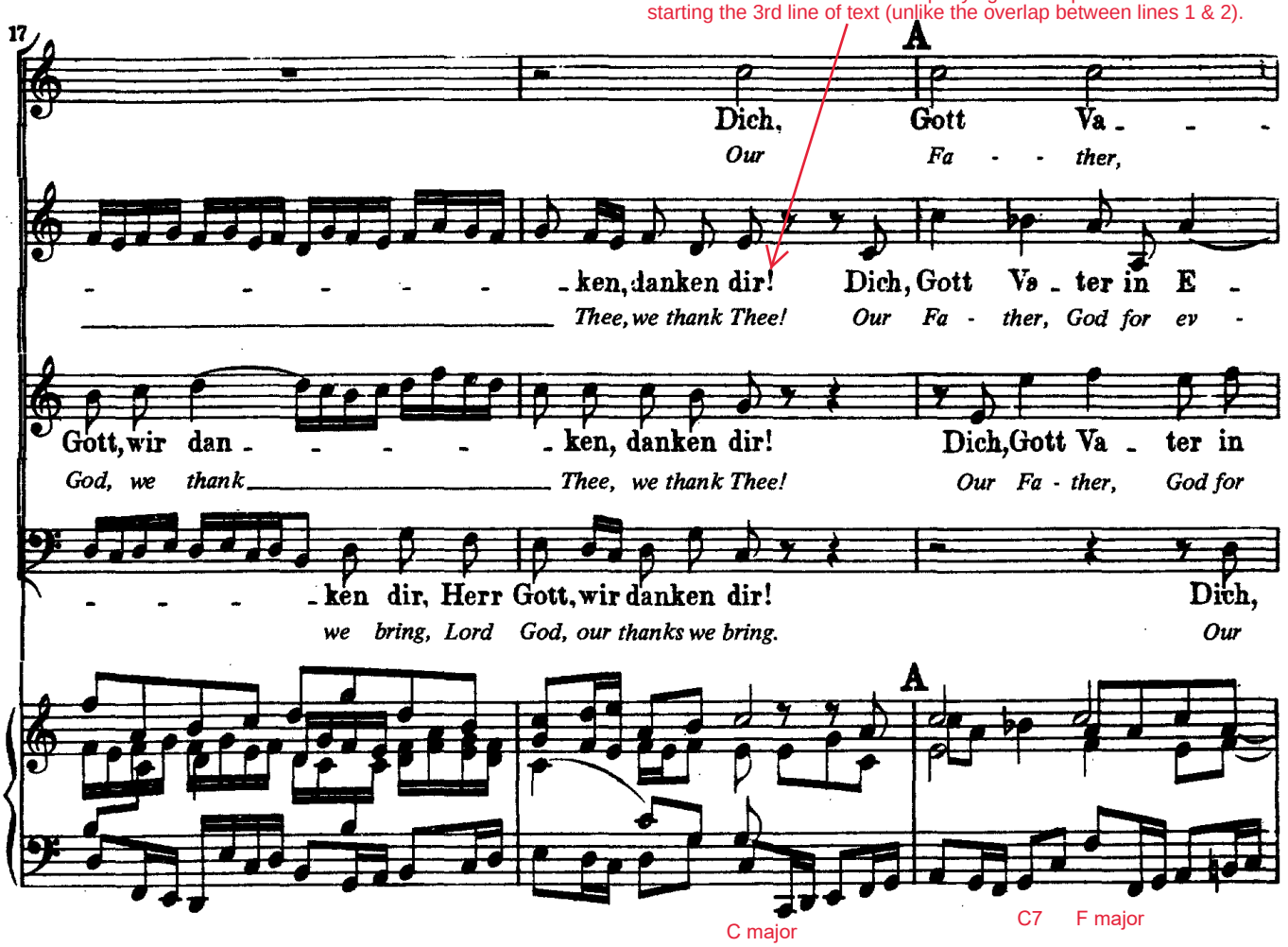
E7 A minor

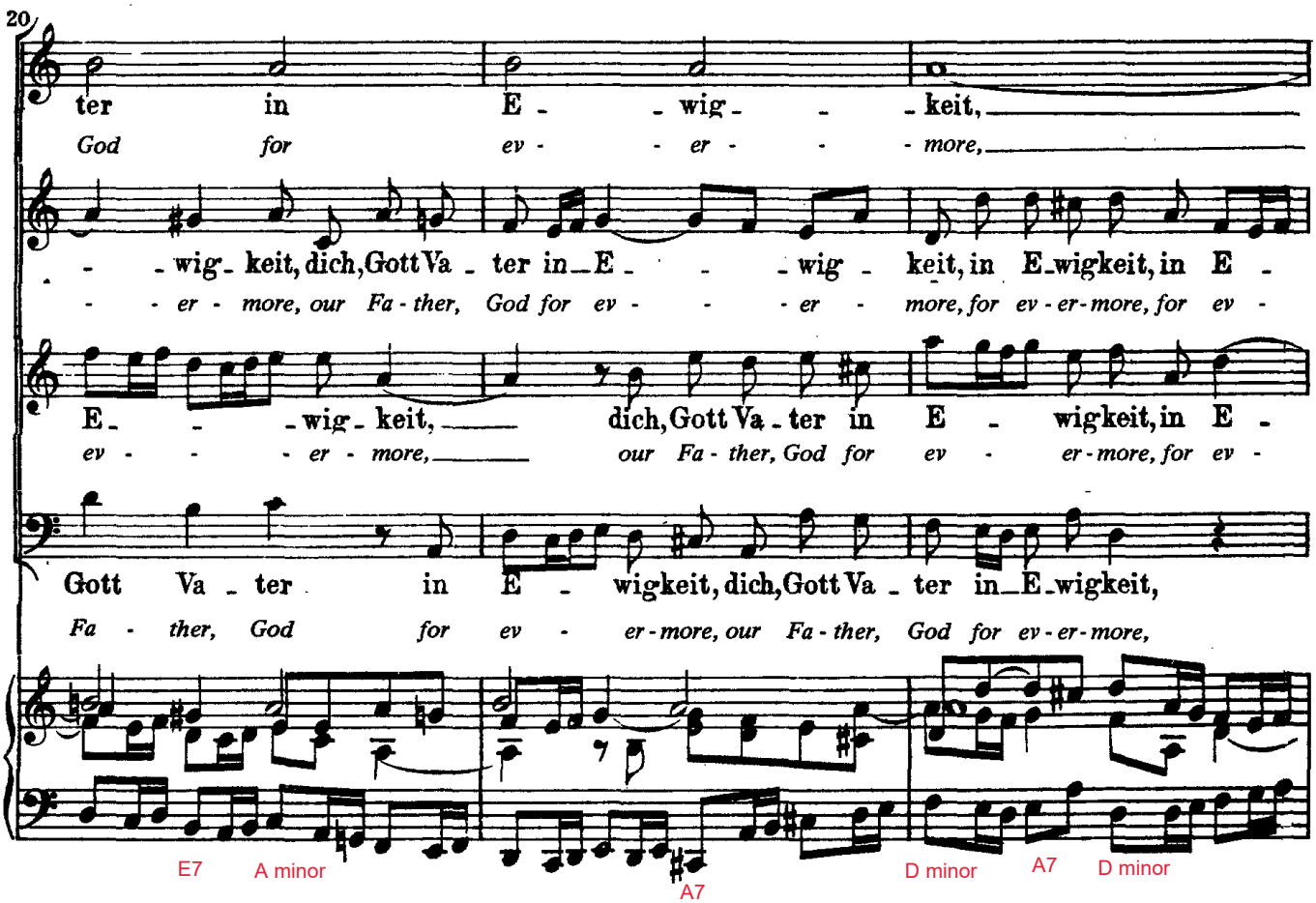

7
lo - - - ben wir,
praise we sing,
lo - - - - ben wir, dich loben wir, Herr Gott, dich lo - - - - -
praise we sing, Thy praise we sing, Lord God, Thy praise
- - - - - ben wir, lo - - - - - - ben wir, Herr Gott, dich
we sing, praise we sing, Lord God, Thy
"Praise" motive: Melismas with figura corta derived from the continuo opening.
wir, Herr Gott, dich lo - ben wir, lo - - - - - - - ben
sing, Lord God, Thy praise we sing, praise we
A7
D minor
C major
A minor
A minor
Te Deum Phrase 2. The counterpoint joins "praise" (text line 1) with "thanks" (text line 2), without a break.
10
Herr Gott, wir
Lord God, our
Upper instruments enter, Vla, Ob II/Vln more or less doubling T & S, respectively.
- ben wir. Herr Gott. dich lo - - - - - - ben wir, Herr
we sing, Lord God, Thy praise we sing, Lord
"Thanks motive": Melismas of 16th-notes.
lo - - - - - - ben wir, Herr Gott, wir dan - - - ken dir, Herr
praise we sing, Lord God, our thanks we bring, Lord
wir, dich lo - - - ben wir, Herr Gott, wir dan - -
sing, Thy praise we sing, Lord God, we thank
Vla enters.
Ob II/Vln II enter.
Ob I/Vln I enter as additional voice.
A minor
A minor
D7
G major


13
dan - - - ken
thanks we
dir!
bring.
Gott, wir dan - - - - ken
God, our thanks we
dir, Herr Gott, wir dan - - -
bring, Lord God, our thanks
Gott, wir dan - - - - ken
God, our thanks we
dir,
bring,
Herr Gott, wir
Lord God, our
- - - - - ken,
Thee; our
wir
dan - - - - ken
thanks we
G major
C major

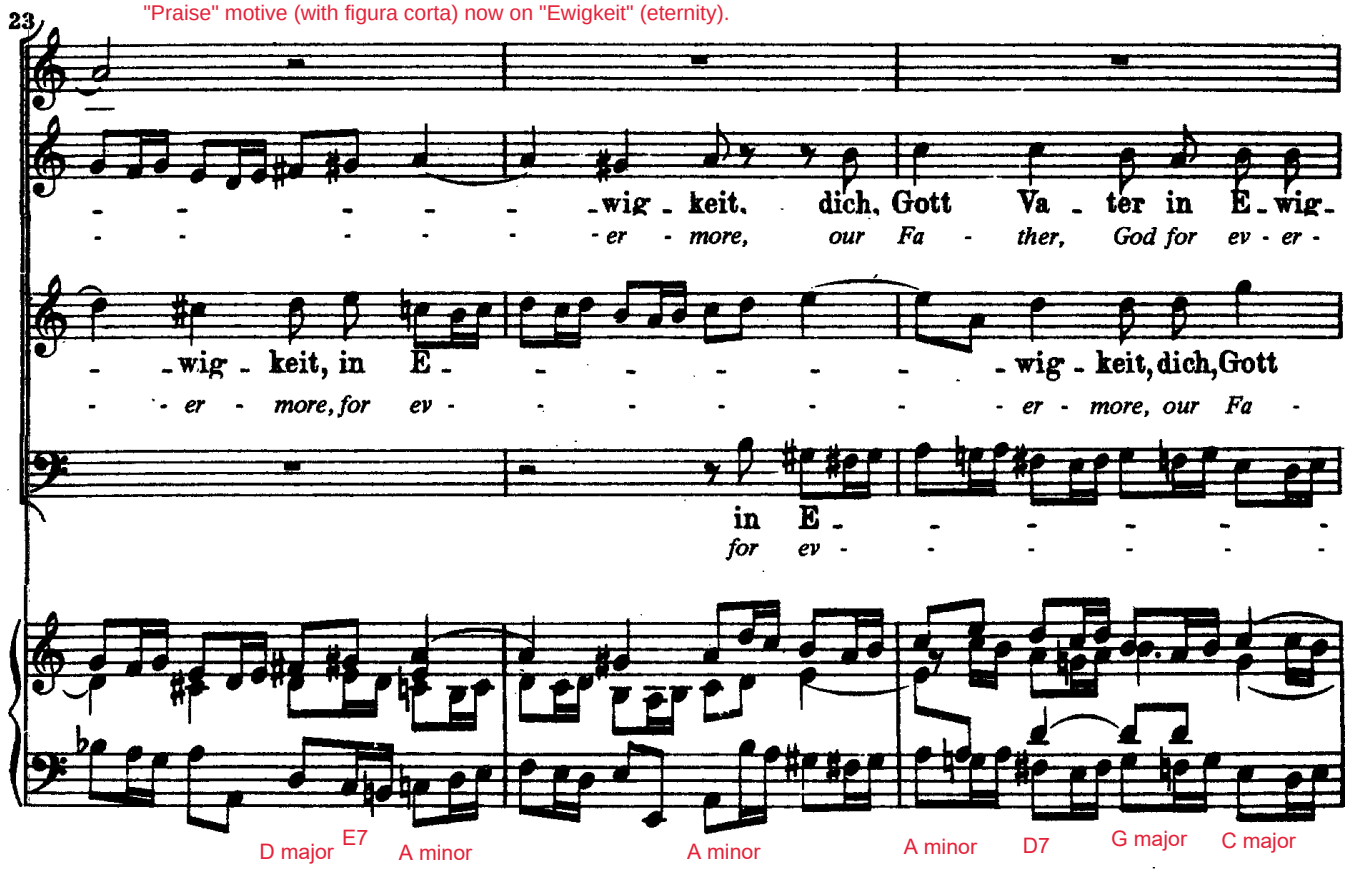

15
- - - ken
we
dir, Herr Gott, wir
bring, Lord God, our
dan - ken dir, wir dan - - - -
thanks we bring, we thank
dan - - - ken dir, wir
thanks we bring, our
dan - - - - ken dir, Herr
thanks we bring, Lord
dir, Herr Gott, wir dan
bring, Lord God, our thanks
C major

Te Deum Phrase 3. The accompanying counterpoint comes to a halt before starting the 3rd line of text (unlike the overlap between lines 1 & 2).

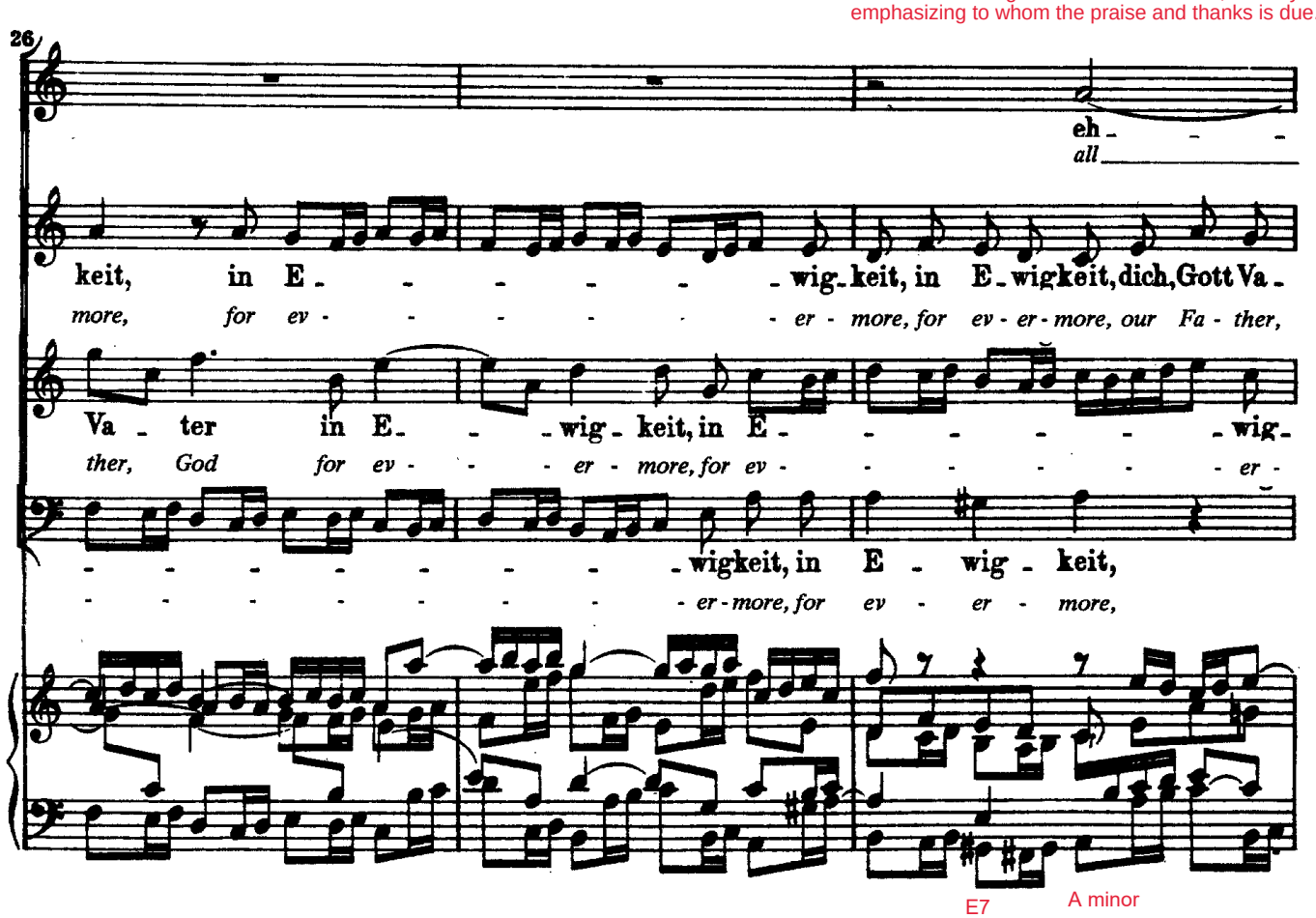


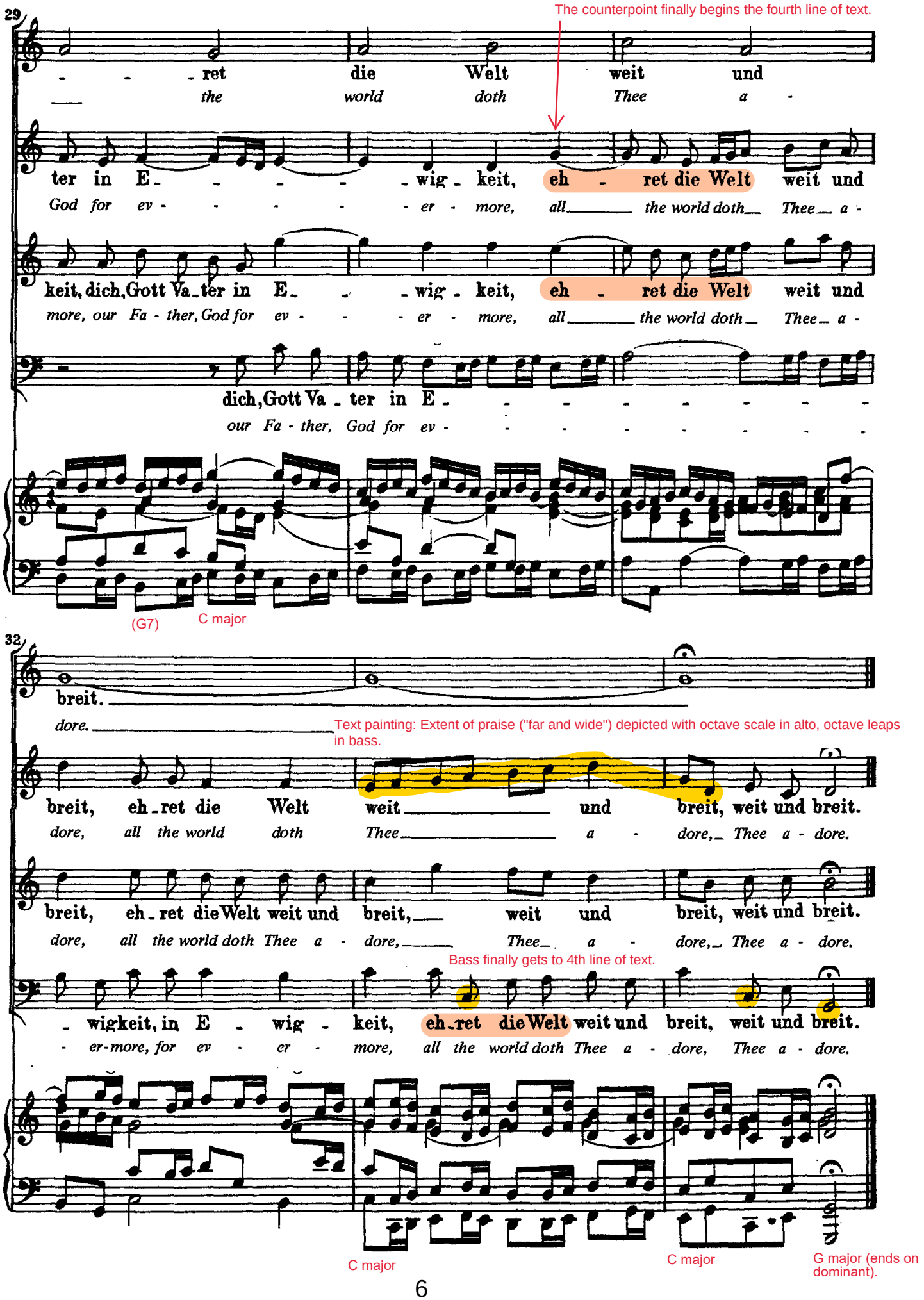


"Praise" motive (with figura corta) now on "Ewigkeit" (eternity).



Te Deum Phrase 4. The accompanying voices continue the third line of text (with its counterpoint) even after the cantus firmus sings the fourth line of text, thereby emphasizing to whom the praise and thanks is due.




The counterpoint finally begins the fourth line of text.
29
ret die Welt weit und
the world doth Thee a -
ter in E - wig - keit, eh - ret die Welt weit und
God for ev - er - more, all the world doth Thee a -
keit, dich, Gott Va - ter in E - wig - keit, eh - ret die Welt weit und
more, our Fa - ther, God for ev - er - more, all the world doth Thee a -
dich, Gott Va - ter in E -
our Fa - ther, God for ev -
(G7)
C major
32
breit.
dore.
Text painting: Extent of praise ("far and wide") depicted with octave scale in alto, octave leaps in bass.
breit, eh - ret die Welt weit und breit, weit und breit.
dore, all the world doth Thee a - dore, Thee a - dore.
breit, eh - ret die Welt weit und breit, weit und breit, weit und breit.
dore, all the world doth Thee a - dore, Thee a - dore, Thee a - dore.
Bass finally gets to 4th line of text.
- wigkeit, in E - wig - keit, eh - ret die Welt weit und breit, weit und breit.
- er-more, for ev - er - more, all the world doth Thee a - dore, Thee a - dore.
C major
C major
G major (ends on dominant).

Secco

16/2. **Recitativo.**

●Praise God with ardent songs for blessings to Zion (16/2). The just-concluded chorus is called the first offering of the heart in the New Year.

Chromatic saturation in the vocal part in 14 mm.

Basso. C E F G A D B

So stimmen wir bei die_ser fro_hen Zeit mit heisser Andacht an und

In warm de - vo - tion here on New Year's Day with joy we sing to Thee, and

C major C7 F major (G7) C major

For an exact translation see Melvin Unger, "Handbook to Bach's Sacred Cantata Texts."

4 F#

le_gen dir, o Gott, auf die_ses neu_e Jahr das er_ste Herzens_op_fer dar.

at this hap-py time on Thee our gifts be - stow, our hearts' first fe - al - ty to show.

D7 G major C major

7 G# B-flat

Was hast du nicht von Ewig_keit für Heil an uns gethan, und was muss unsre Brust noch jetzt vor

For hast Thou not, since time be-gan, sal - va-tion wrought for man? and can it be that we may not with-

G major E7 A minor A7

Martin Petzoldt argues that the crux of the matter is God's actions from eternity until now, a salvation that is the expression of God's goodness and faithfulness (see "Bach Kommentar," vol. 2, p. 300). Thus, he argues that the theme of the cantata is not just praise and thanks as suggested by Alfred Dürr (see Petzoldt, 299).

10

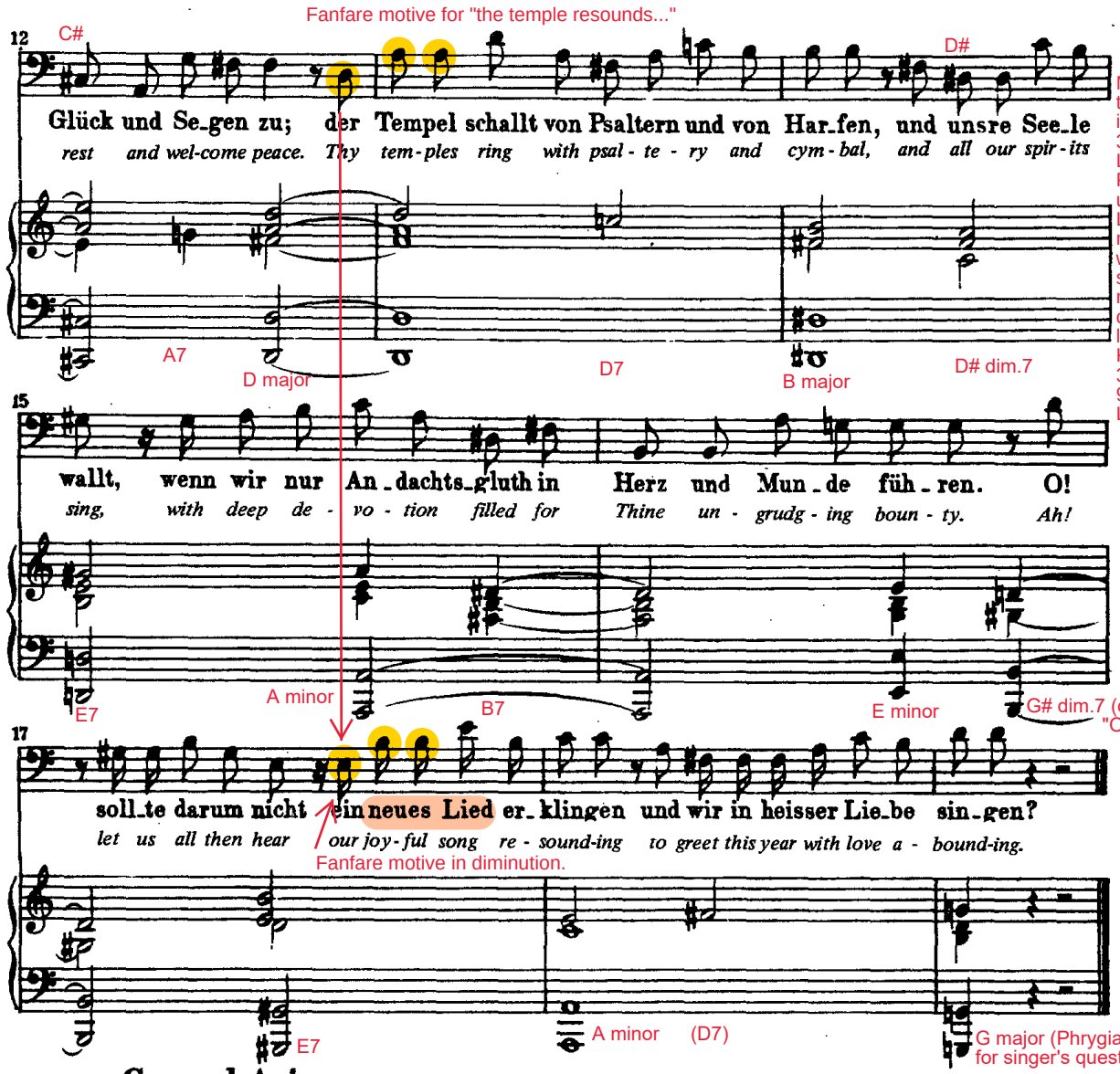
Lieb' und Treu' ver_spü_ren! Dein Zi_on sieht voll_komm_ne Ruh', es fällt ihm

in our hearts per-ceive it? Thy grace has made our trou - bles cease, and brought us

Blessings of Zion (the "homeland") are enumerated.

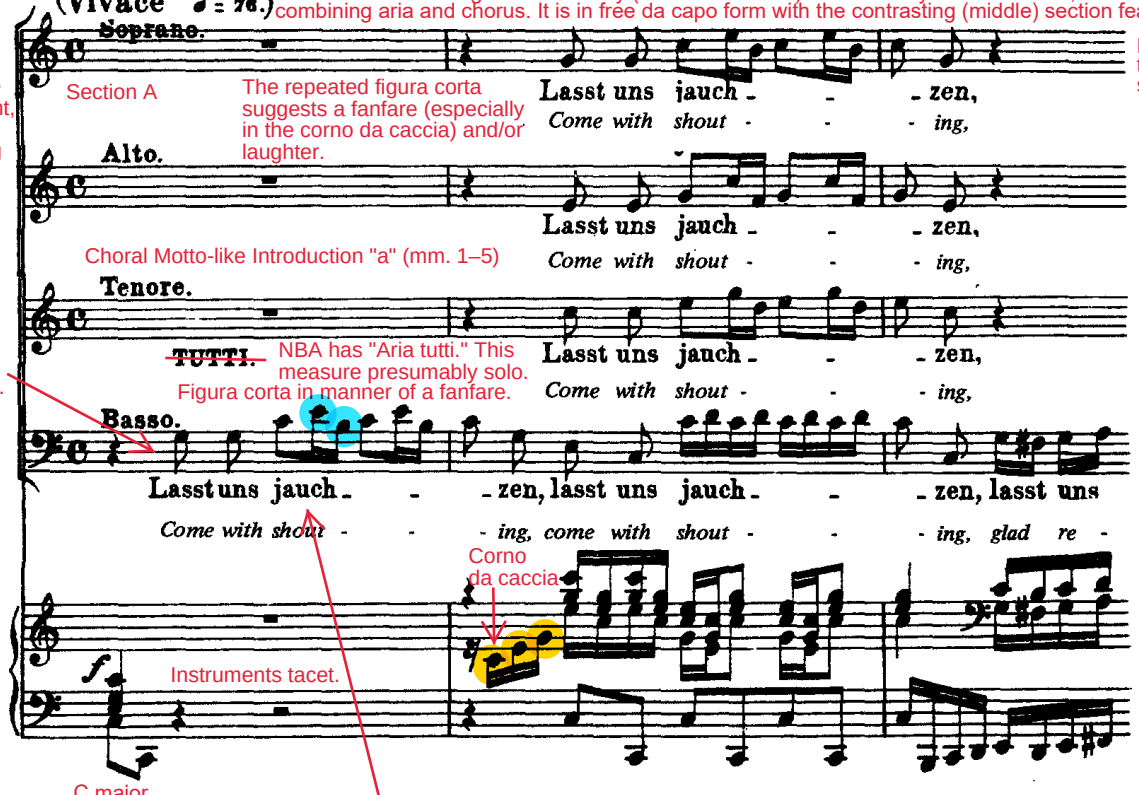
D minor E major A major

The sentence is treated as a question and therefore Bach writes a Phrygian cadence.



Martin Petzoldt notes that the lyrics follow ideas found in Psalm 33:1–3: "Rejoice in the Lord, O you righteous! Praise befits the upright. Praise the Lord with the lyre, make melody to him with the harp of ten strings! Sing to him a new song, play skilfully on the strings, with loud shouts" ("Bach Kommentar," vol. 2, p. 300). See also Ps. 96:1: "O sing to the Lord a new song...."

16/3. **Coro ed Aria.** (Vivace ♩ = 76.) •Praise God for blessings that are new each morning (16/3). The "new song" referenced in the preceding movement is now begun immediately (without ritornello). This is a "hybrid movement," in "new" concerted style, combining aria and chorus. It is in free da capo form with the contrasting (middle) section featuring solo bass.



Section A

The repeated figura corta suggests a fanfare (especially in the corno da caccia) and/or laughter.

Choral Motto-like Introduction "a" (mm. 1–5)

NBA has "Aria tutti." This measure presumably solo.

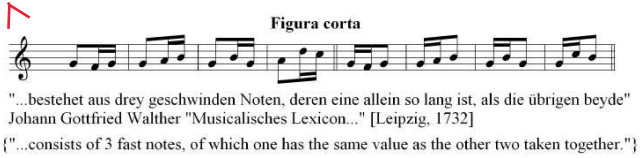
Figura corta in manner of a fanfare.

The corno da caccia underscores the festive nature of this movement, which is in concerted ("new") style answering the call in the previous movement for a "new song."

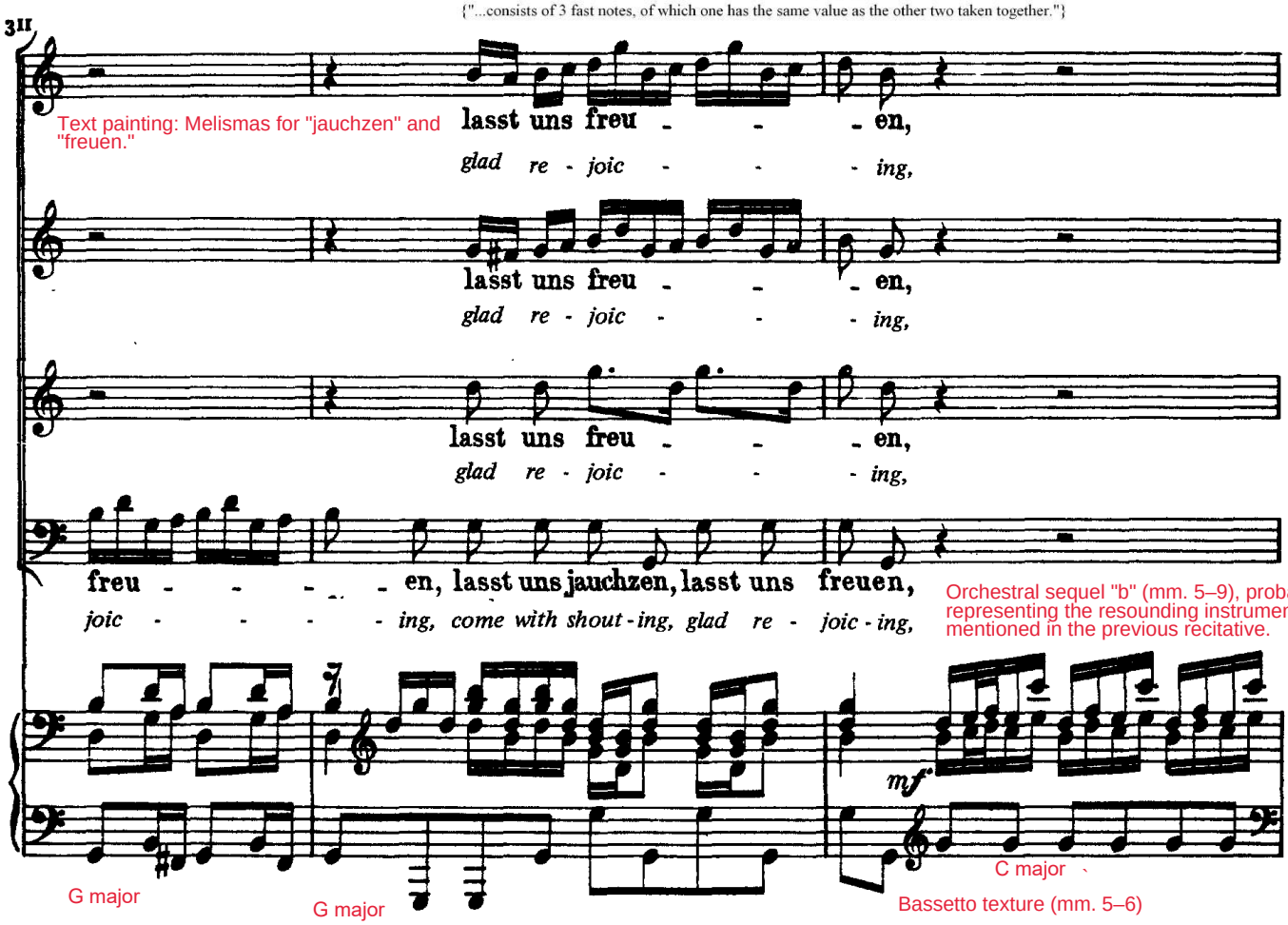
Bass voice functions as the voice of authority, like a pastor, exhorting the people (congretation) to praise. The absence of accompaniment serves to highlight the leading role of the bass.

Corno da caccia
Ob I/Vln I
Ob II/Vln II
Vla

For formal design of this movement, see side note.



"...bestehet aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde"
Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732]
{"...consists of 3 fast notes, of which one has the same value as the other two taken together."}



Text painting: Melismas for "jauchzen" and "freuen."

Orchestral sequel "b" (mm. 5–9), probably representing the resounding instruments mentioned in the previous recitative.

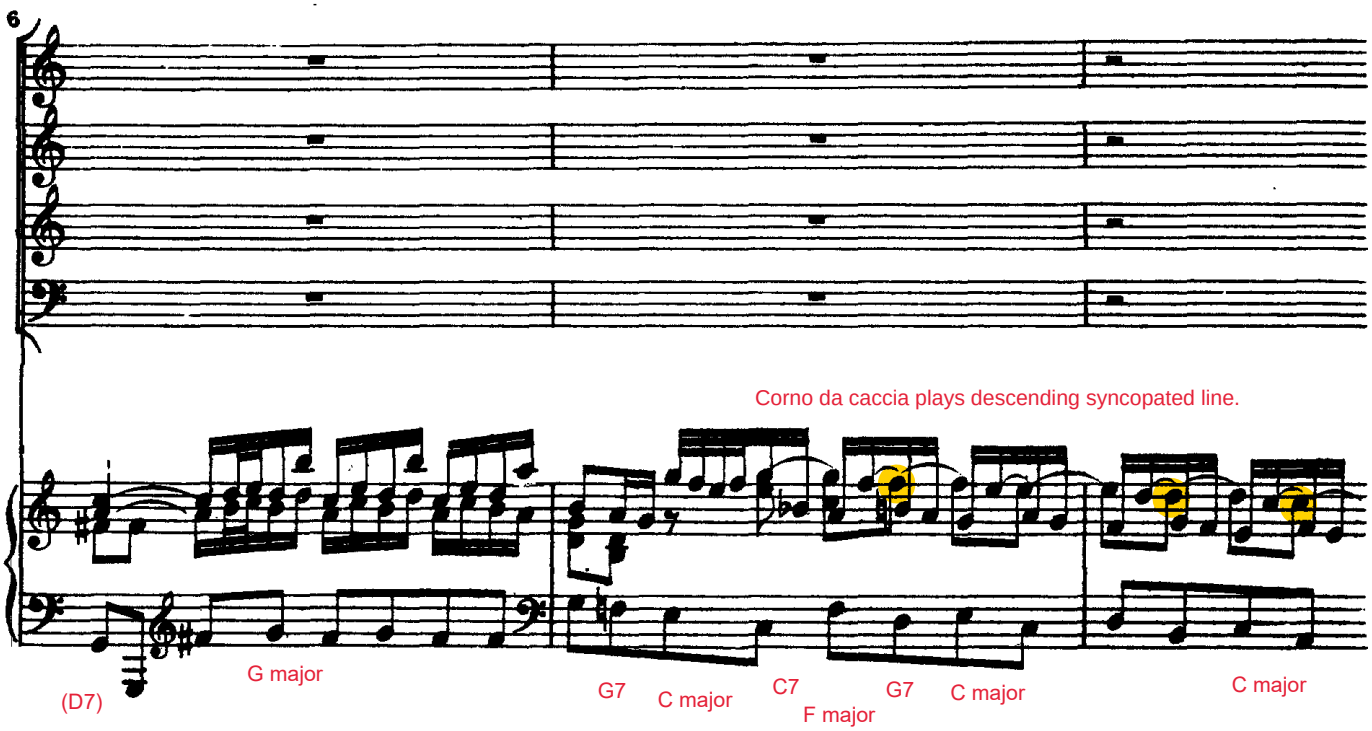
G major

G major

C major

Bassetto texture (mm. 5–6)

Bassetto technique (removing continuo support) is often used by Bach to depict something heavenly, unearthly, incomprehensible, or without foundation. Examples include 105/3 (25 July 1723), 46/5 (1 August 1723), 77/1 (22 August 1723), 194/1 (ca. 2 November 1723), 64/5 (27 December 1723), 173/4 (perhaps 29 May 1724), 135/1 (25 June 1724), 133/4 (27 December 1724), 170/3 (28 July 1726), 29/5 (27 August 1731), 11/8 (19 May 1735), also the trio “Denn das Gesetz” in the motet Jesu, meine Freude, BWV 227, and the soprano aria “Aus Liebe” in the St. Matthew Passion.



Corno da caccia plays descending syncopated line.

(D7)

G major

G7

C major

C7

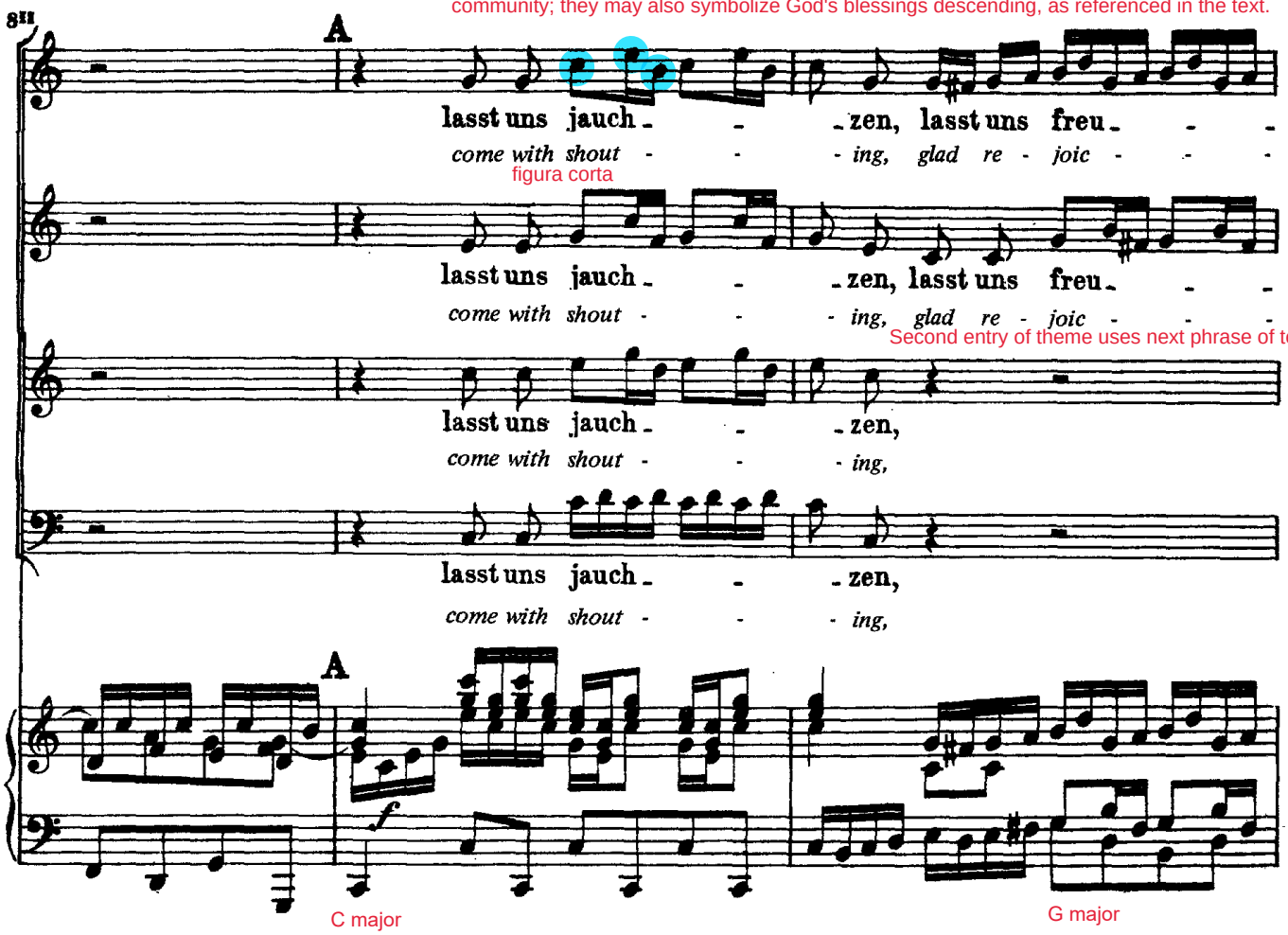
F major

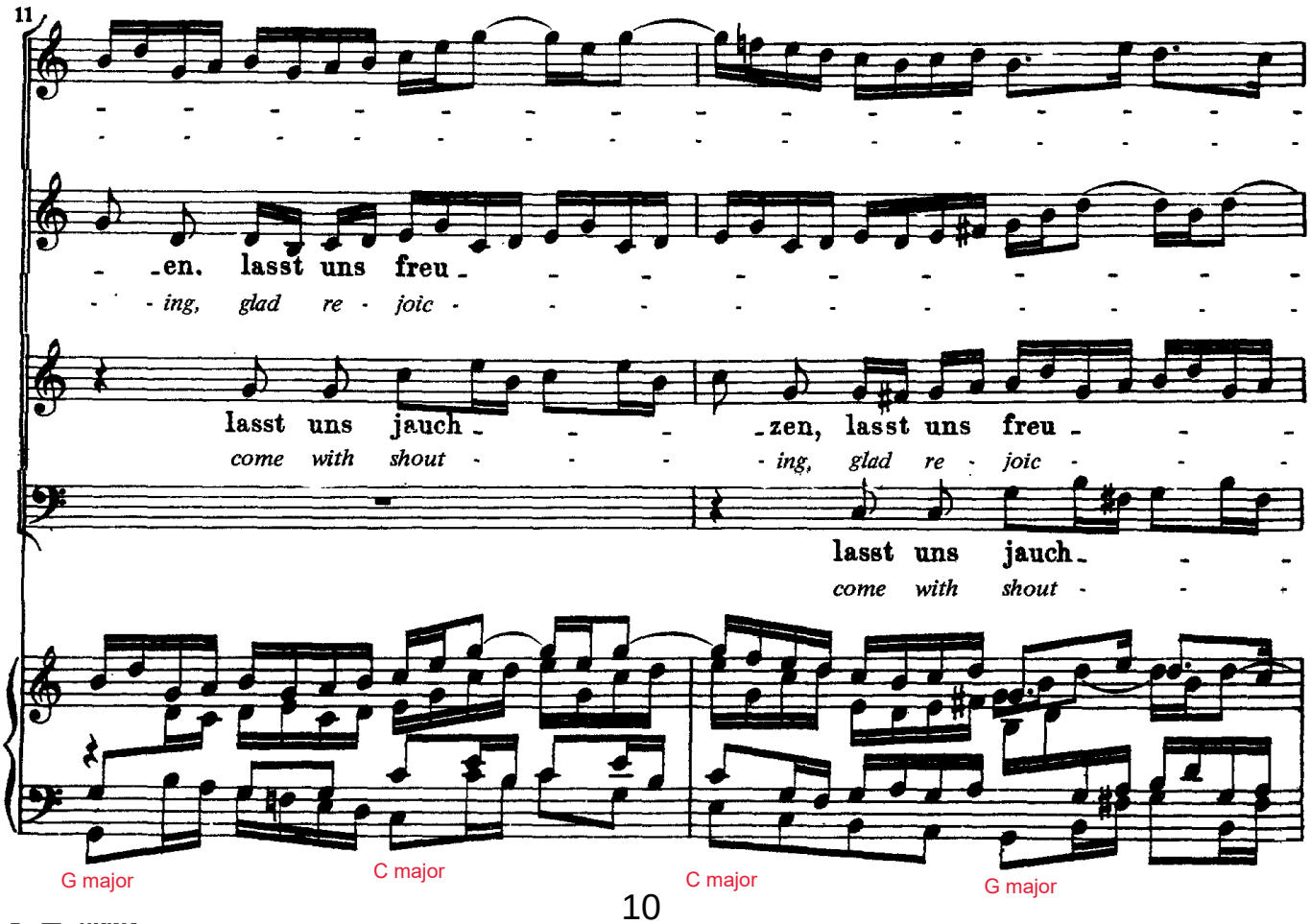
G7

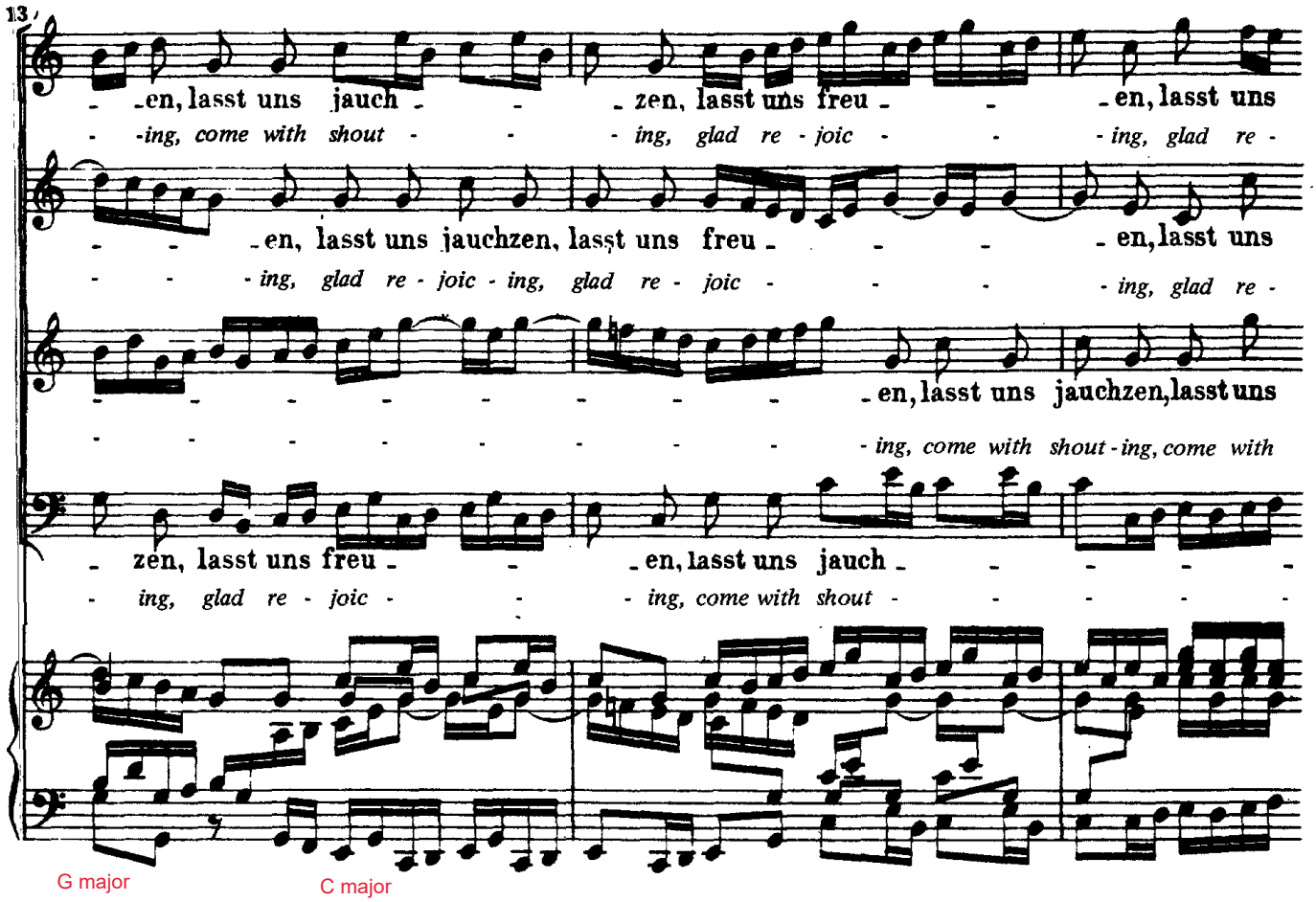
C major

C major

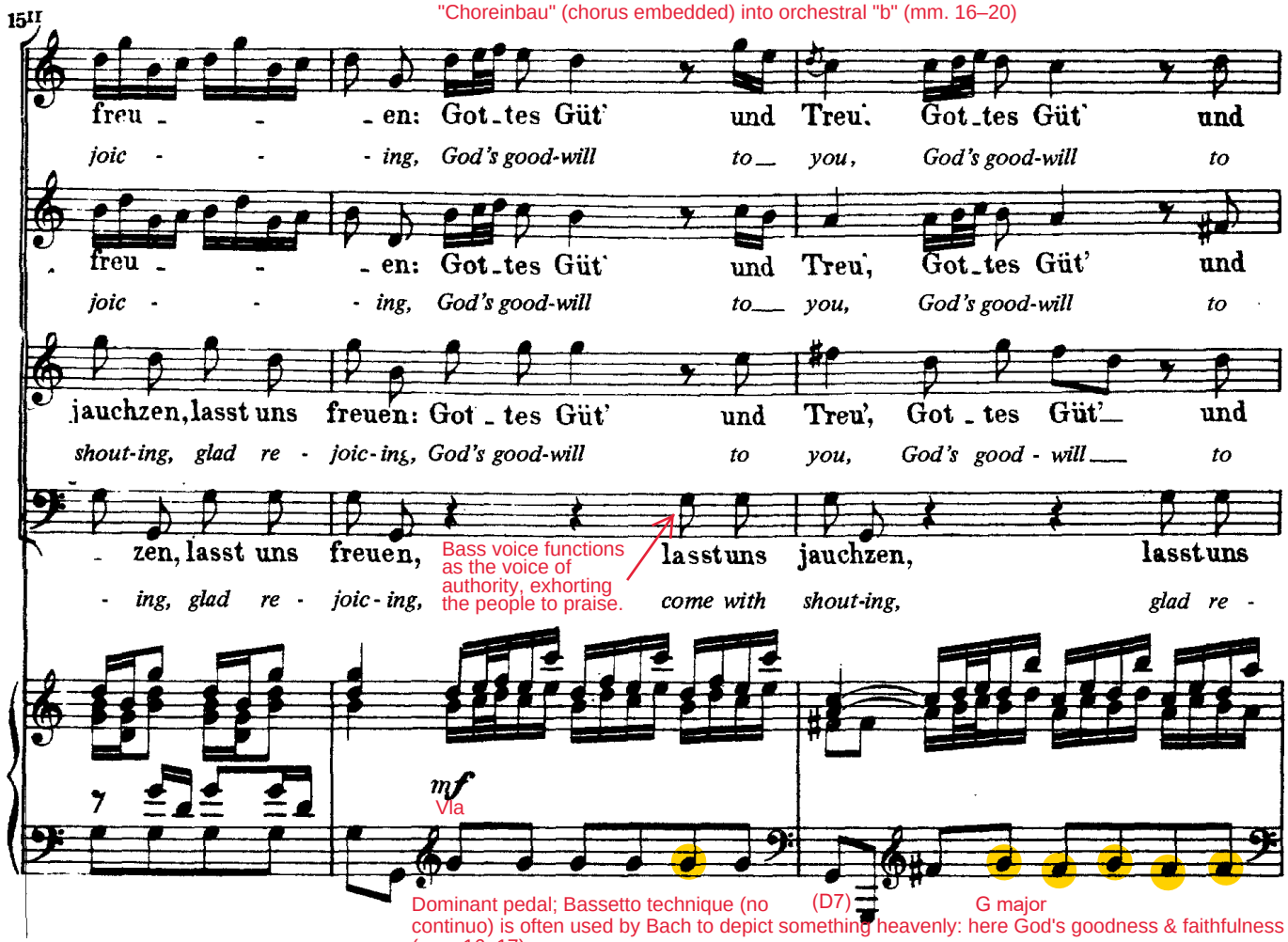
Choral fugato on "a" (mm. 9–16). A motto statement incorporates the first of a descending series of entries (S-A-T-B), which suggest the interactions of the community; they may also symbolize God's blessings descending, as referenced in the text.




11
- - - -

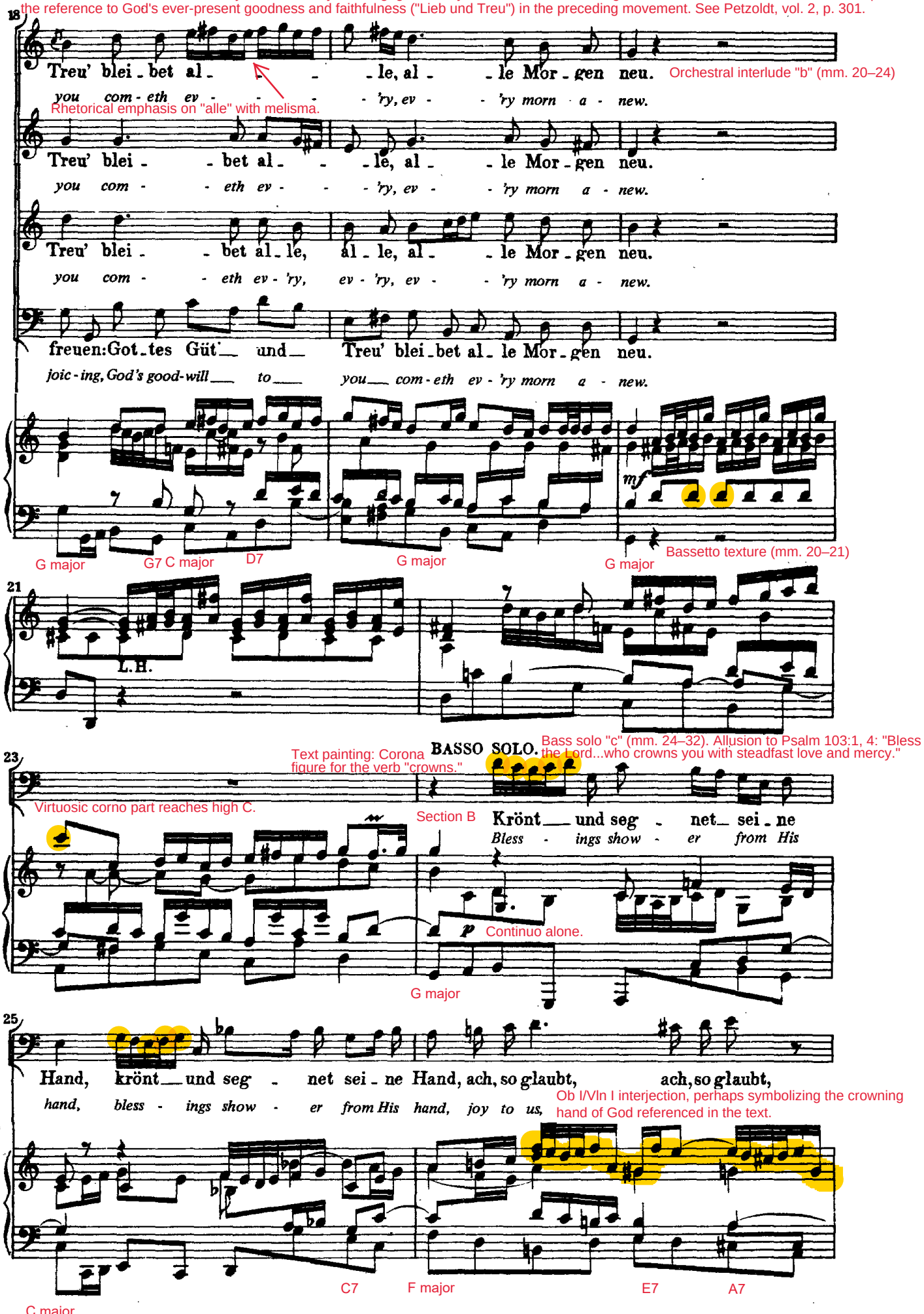


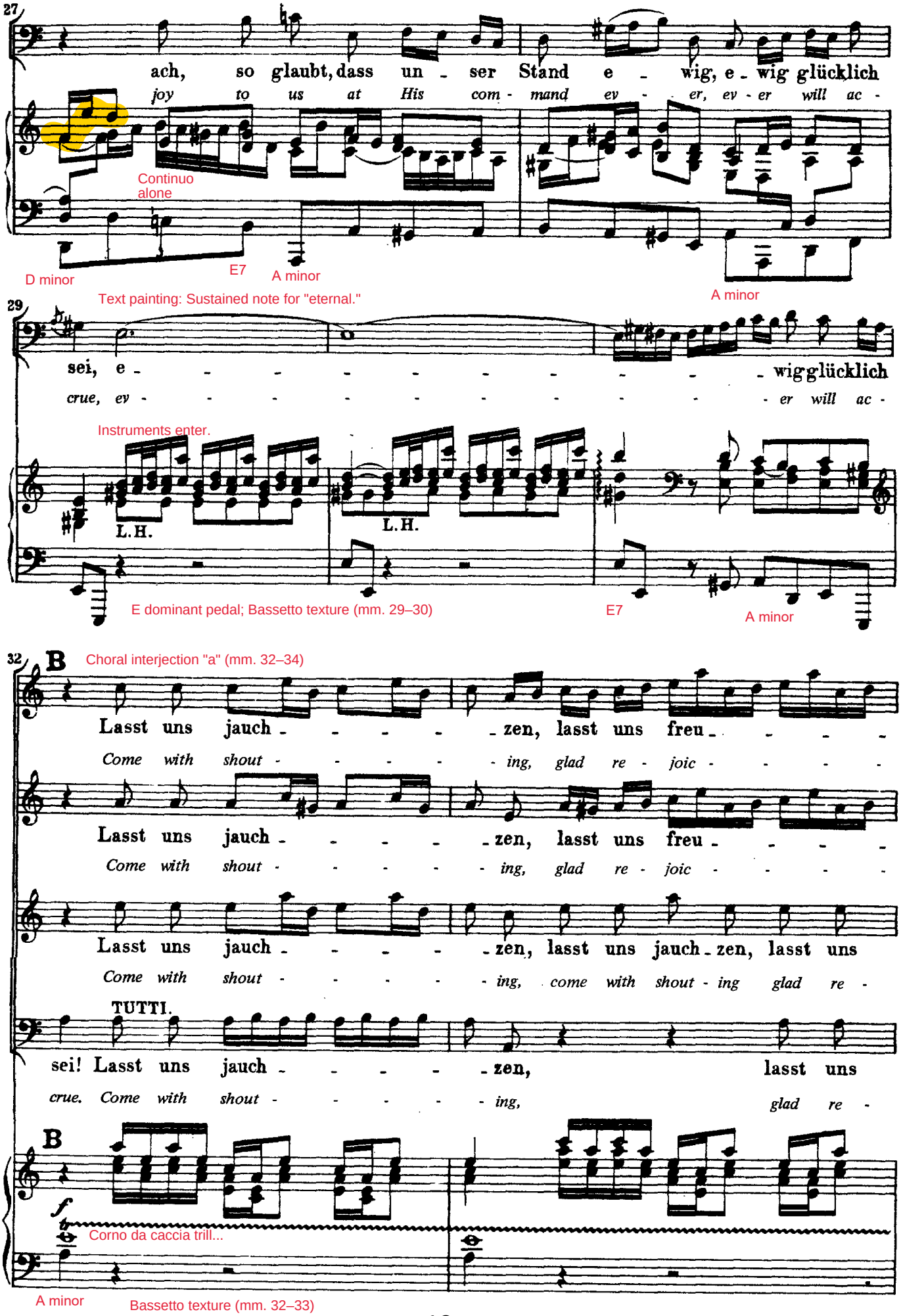
"Choreinbau" (chorus embedded) into orchestral "b" (mm. 16–20)

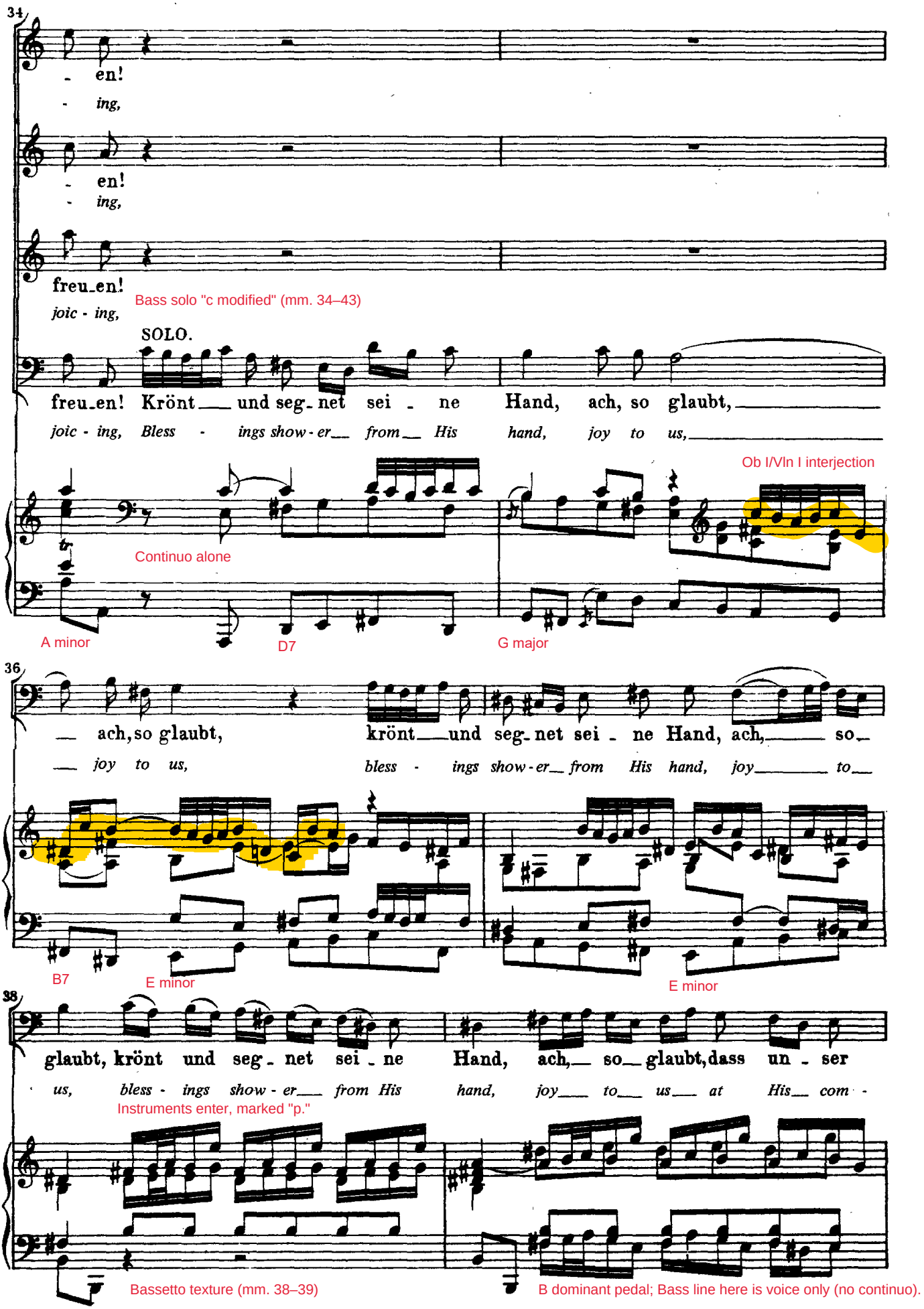


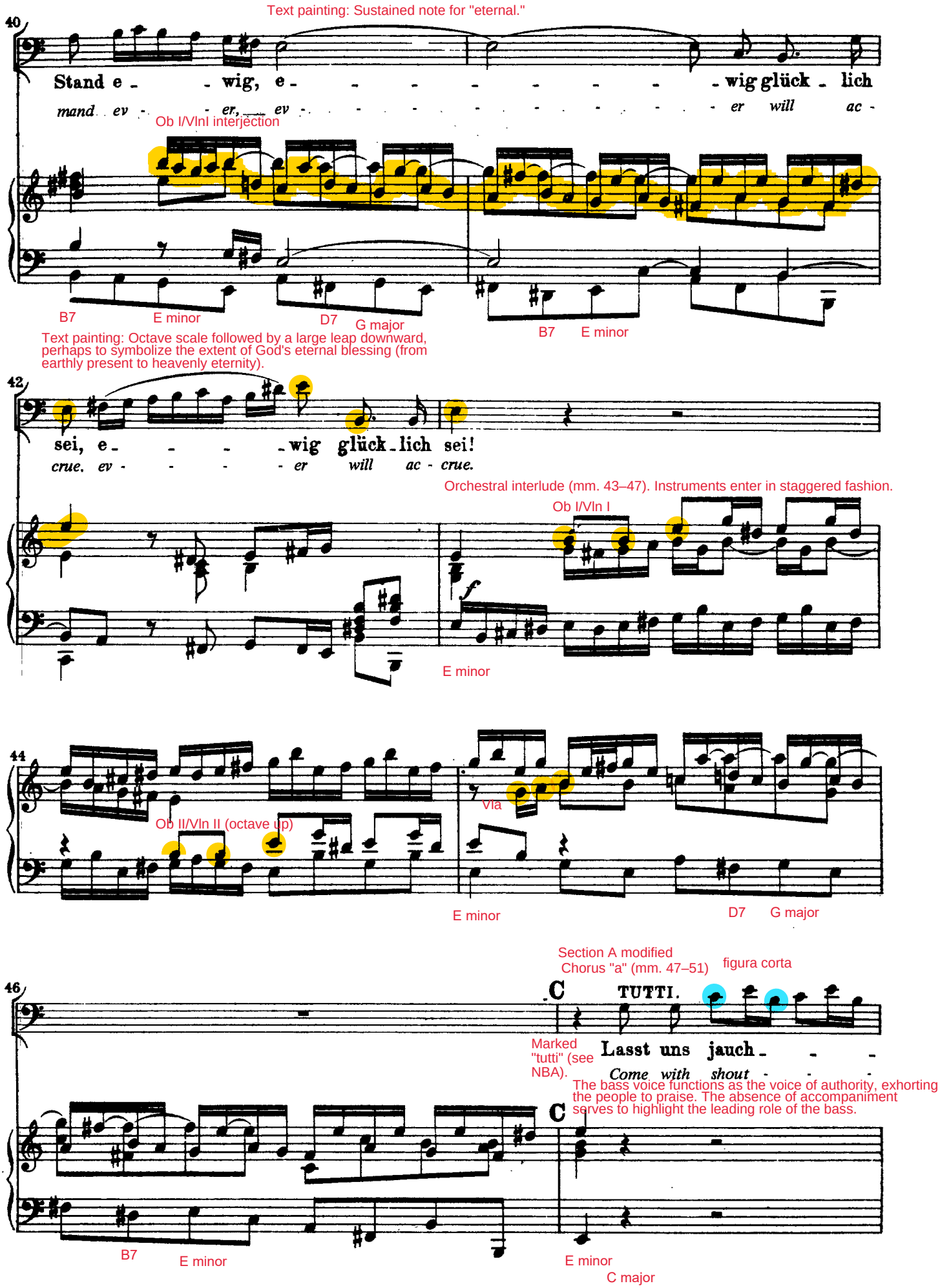
Dominant pedal; Bassetto technique (no continuo) is often used by Bach to depict something heavenly: here God's goodness & faithfulness (mm. 16–17).

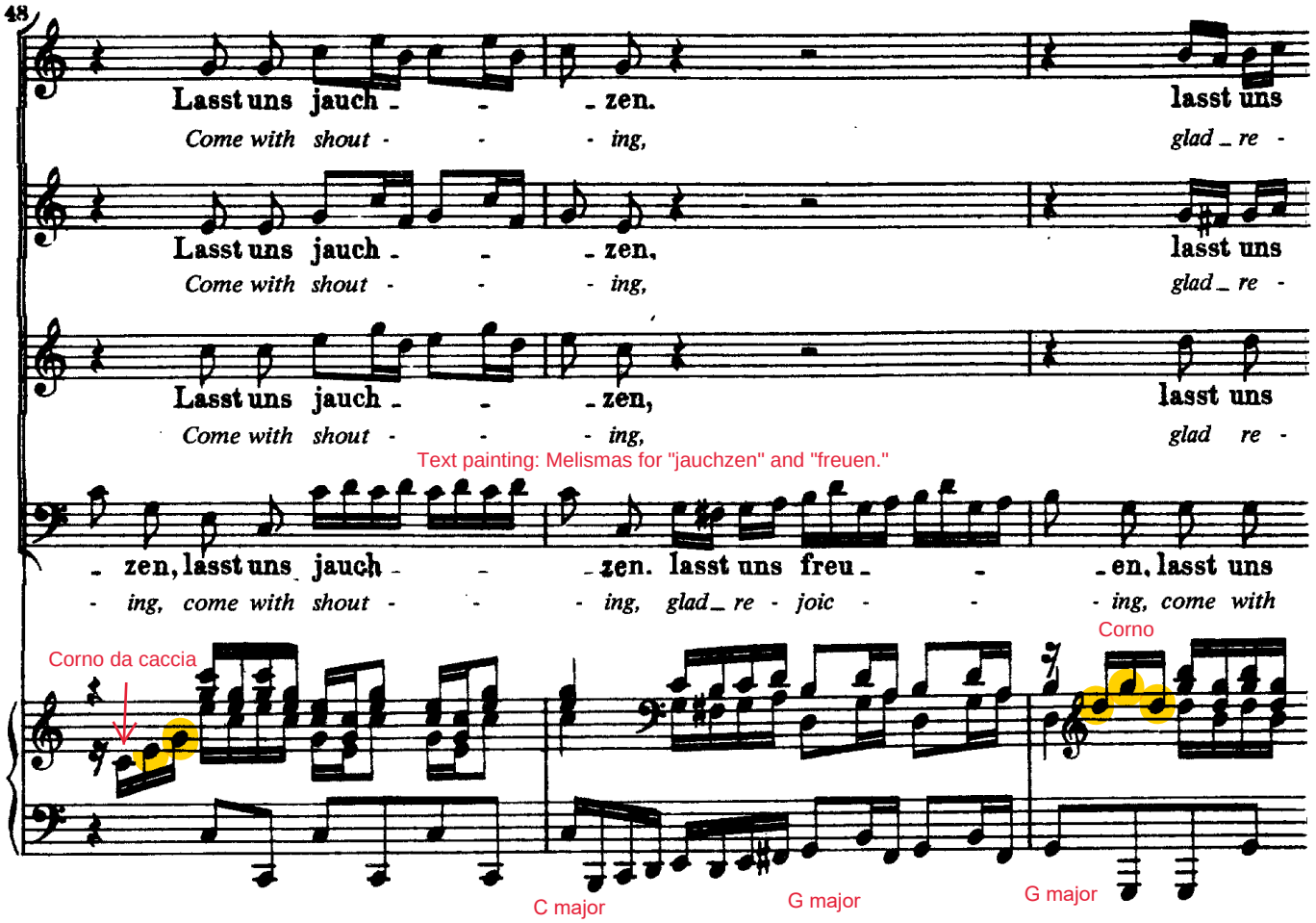
Allusion to Lamentations 3:22–23: "The steadfast love of the Lord never ceases, his mercies never come to an end; they are new every morning; great is thy faithfulness." Introducing this common formulation is a natural step from the reference to God's ever-present goodness and faithfulness ("Lieb und Treu") in the preceding movement. See Petzoldt, vol. 2, p. 301.

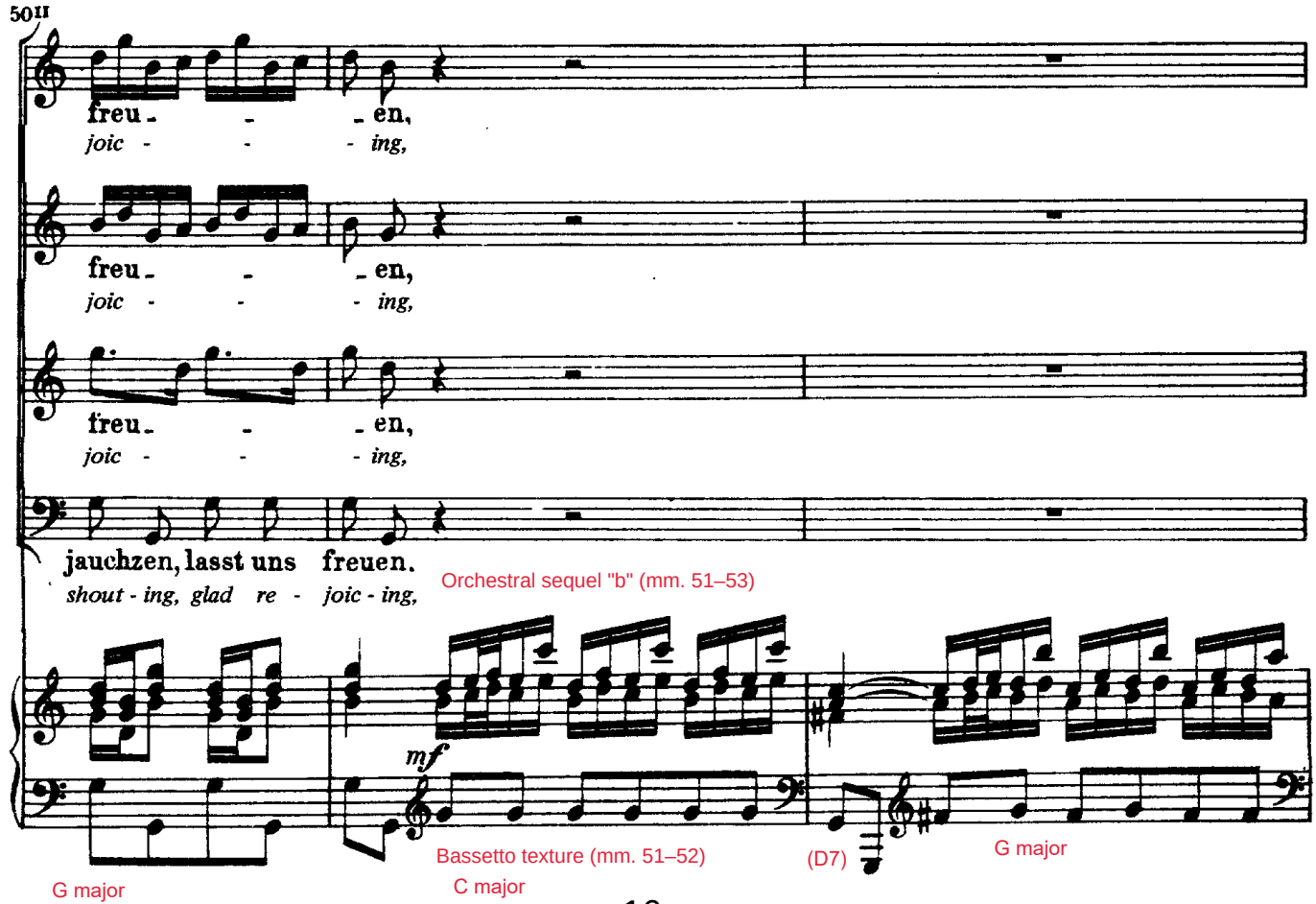


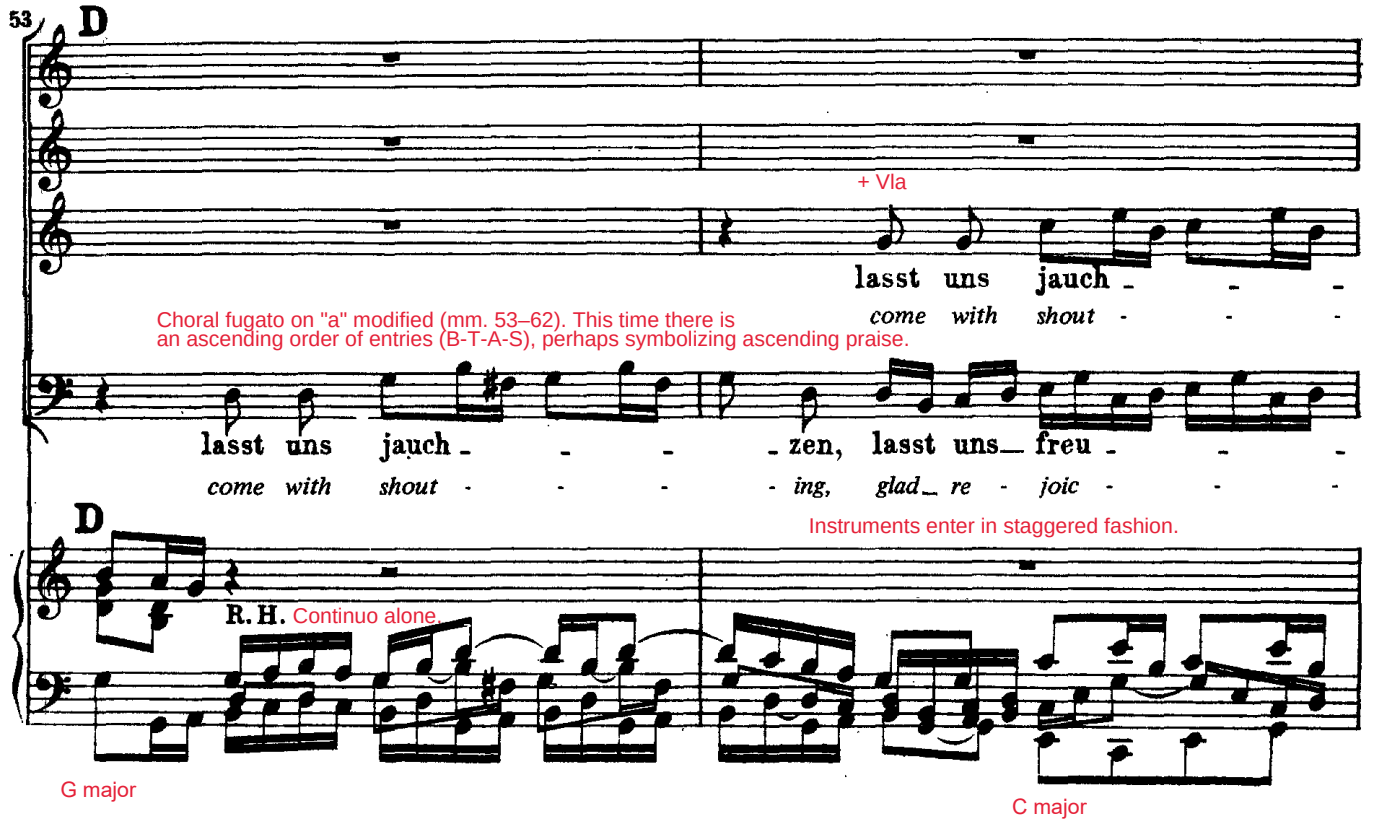

27
ach, so glaubt, dass un - ser Stand e - wig, e - wig glücklich
joy to us at His com - mand ev - er, ev - er will ac -
Continuo alone
D minor
E7
A minor
A minor
Text painting: Sustained note for "eternal."
29
sei, e - - - - - - - - - wigglücklich
crue, ev - - - - - - - - - er will ac -
Instruments enter.
L.H.
L.H.
E dominant pedal; Bassetto texture (mm. 29–30)
E7
A minor
32
B
Choral interjection "a" (mm. 32–34)
Lasst uns jauch - - - - - zen, lasst uns freu - - - -
Come with shout - - - - - ing, glad re - joic - - - -
Lasst uns jauch - - - - - zen, lasst uns freu - - - -
Come with shout - - - - - ing, glad re - joic - - - -
Lasst uns jauch - - - - - zen, lasst uns jauch - zen, lasst uns
Come with shout - - - - - ing, come with shout - ing glad re -
TUTTI.
sei! Lasst uns jauch - - - - - zen, lasst uns
crue. Come with shout - - - - - ing, glad re -
B
f
Corno da caccia trill...
A minor
Bassetto texture (mm. 32–33)

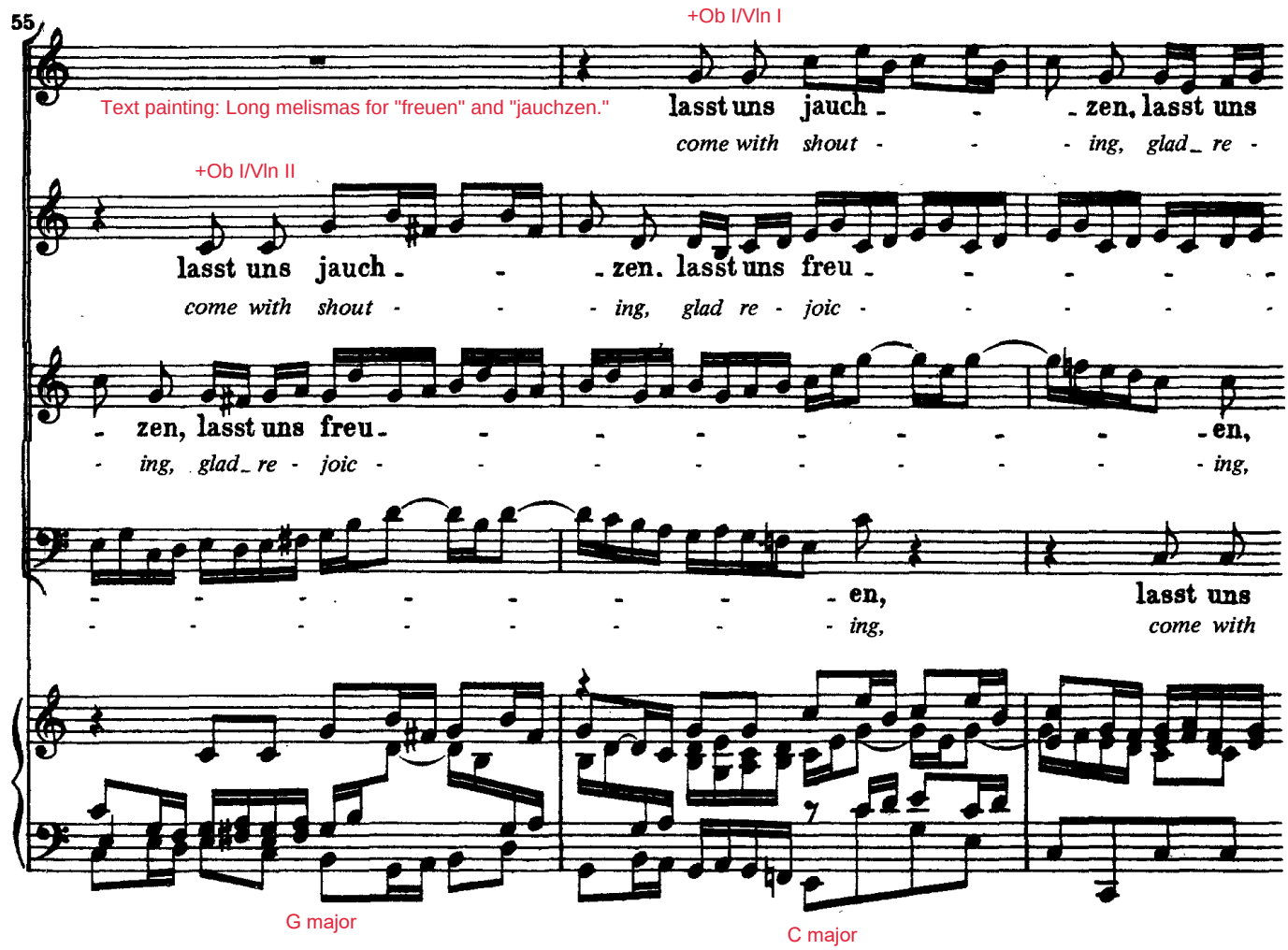

34
en!
ing,
en!
ing,
freu_en!
joic - ing,
SOLO.
freu_en! Krönt und seg_net sei ne Hand, ach, so glaubt,
joic - ing, Bless - ings show - er from His hand, joy to us,
Bass solo "c modified" (mm. 34–43)
Ob I/Vln I interjection
Continuo alone
A minor
D7
G major
36
ach, so glaubt, krönt und seg_net sei ne Hand, ach, so_
joy to us, bless - ings show - er from His hand, joy to
B7
E minor
E minor
38
glaubt, krönt und seg_net sei ne Hand, ach, so glaubt, dass un_ser
us, bless - ings show - er from His hand, joy to us at His com -
Instruments enter, marked "p."
Bassetto texture (mm. 38–39)
B dominant pedal; Bass line here is voice only (no continuo).

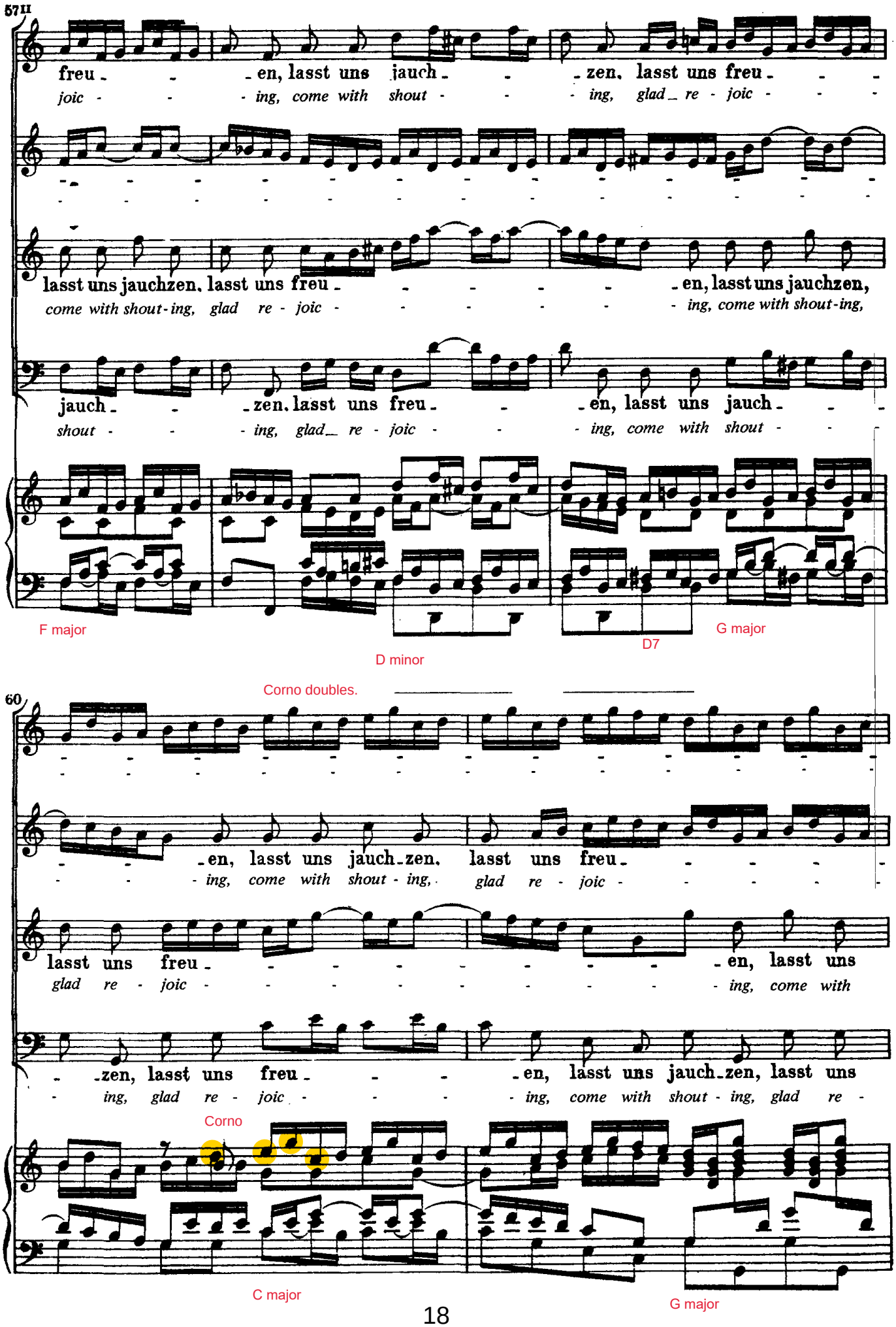

Text painting: Sustained note for "eternal."
40
Stand e - - wig, e - - - - - - - - wig glück - lich
mand ev - - er, ev - - - - - - - - - - er will ac -
Ob I/VlnI interjection
B7
E minor
D7
G major
B7
E minor
Text painting: Octave scale followed by a large leap downward, perhaps to symbolize the extent of God's eternal blessing (from earthly present to heavenly eternity).
42
sei, e - - - - wig glück - lich sei!
crue. ev - - - - er will ac - crue.
Orchestral interlude (mm. 43–47). Instruments enter in staggered fashion.
Ob I/Vln I
f
E minor
44
Ob II/Vln II (octave up)
Vla
E minor
D7
G major
Section A modified
Chorus "a" (mm. 47–51)
figura corta
46
C
TUTTI.
Marked "tutti" (see NBA).
Lasst uns jauch - - -
Come with shout - - -
The bass voice functions as the voice of authority, exhorting the people to praise. The absence of accompaniment serves to highlight the leading role of the bass.
C
B7
E minor
E minor
C major

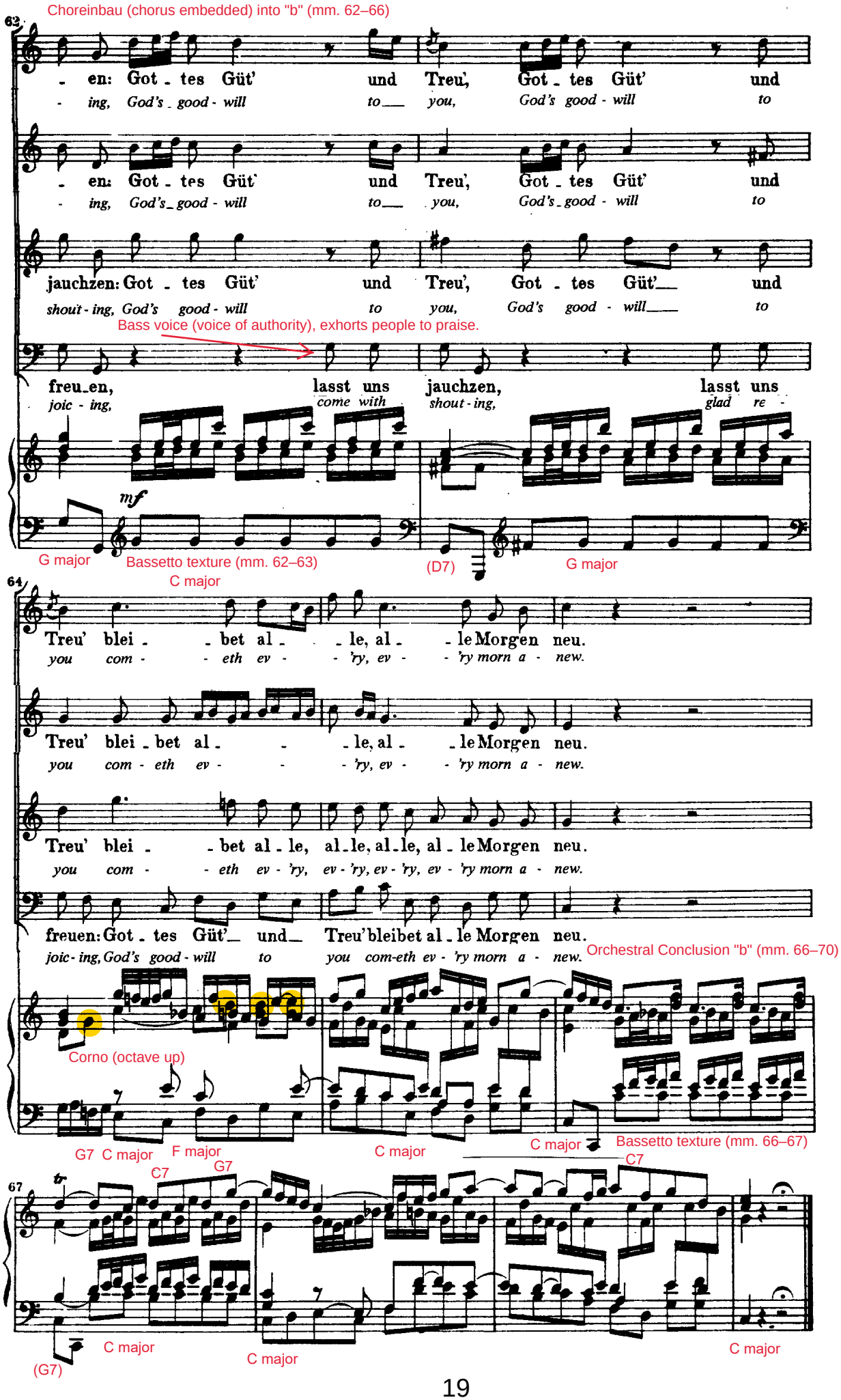

48
Lasst uns jauch - - - zen. lasst uns
Come with shout - - - ing, glad re -
Lasst uns jauch - - - zen, lasst uns
Come with shout - - - ing, glad re -
Lasst uns jauch - - - zen, lasst uns
Come with shout - - - ing, glad re -
Text painting: Melismas for "jauchzen" and "freuen."
- zen, lasst uns jauch - - - zen. lasst uns freu - - - en, lasst uns
- ing, come with shout - - - ing, glad re - joic - - - ing, come with
Corno da caccia
Corno
C major
G major
G major


50II
freu - - - en,
joic - - - ing,
freu - - - en,
joic - - - ing,
freu - - - en,
joic - - - ing,
jauchzen, lasst uns freuen.
shout - ing, glad re - joic - ing,
Orchestral sequel "b" (mm. 51–53)
mf
Bassetto texture (mm. 51–52)
(D7)
G major
G major
C major


53
D
+ Vla
lasst uns jauch - - - - zen, lasst uns freu - - -
come with shout - - - - ing, glad re - joic - - -
Choral fugato on "a" modified (mm. 53–62). This time there is an ascending order of entries (B-T-A-S), perhaps symbolizing ascending praise.
D
R. H. Continuo alone.
Instruments enter in staggered fashion.
G major
C major


55
+Ob I/Vln I
Text painting: Long melismas for "freuen" and "jauchzen."
lasst uns jauch - - - zen, lasst uns
come with shout - - - ing, glad re -
+Ob I/Vln II
lasst uns jauch - - - zen, lasst uns freu - - - - - -
come with shout - - - ing, glad re - joic - - - - - -
zen, lasst uns freu - - - - - - - - - en,
ing, glad re - joic - - - - - - - - - ing,
en, lasst uns
ing, come with
G major
C major


57II
freu - - - en, lasst uns jauch - - - zen, lasst uns freu - - -
joic - - - ing, come with shout - - - ing, glad re - joic - - -
lasst uns jauchzen, lasst uns freu - - - - - - en, lasst uns jauchzen,
come with shout-ing, glad re - joic - - - - - - ing, come with shout-ing,
jauch - - - zen, lasst uns freu - - - en, lasst uns jauch - - -
shout - - - ing, glad re - joic - - - ing, come with shout - - -
F major
D minor
D7
G major
Corno doubles.
60
- - - en, lasst uns jauch - zen, lasst uns freu - - - - -
- - - ing, come with shout - ing, glad re - joic - - - - -
lasst uns freu - - - - - - - - en, lasst uns
glad re - joic - - - - - - - - ing, come with
- - zen, lasst uns freu - - - en, lasst uns jauch - zen, lasst uns
- ing, glad re - joic - - - ing, come with shout - ing, glad re -
Corno
C major
G major


Choreinbau (chorus embedded) into "b" (mm. 62–66)
62
- en: Got - tes Güt' und Treu', Got - tes Güt' und
- ing, God's - good - will to you, God's good - will to
- en: Got - tes Güt' und Treu', Got - tes Güt' und
- ing, God's - good - will to you, God's good - will to
jauchzen: Got - tes Güt' und Treu', Got - tes Güt' und
shout - ing, God's good - will to you, God's good - will to
Bass voice (voice of authority), exhorts people to praise.
freu - en, lasst uns jauchzen, lasst uns
joic - ing, come with shout - ing, glad re -
mf
G major
Bassetto texture (mm. 62–63)
C major
(D7)
G major
64
Treu' blei - bet al - le, al - le Morgen neu.
you com - eth ev - 'ry, ev - 'ry morn a - new.
Treu' blei - bet al - le, al - le Morgen neu.
you com - eth ev - 'ry, ev - 'ry morn a - new.
Treu' blei - bet al - le, al - le, al - le, al - le Morgen neu.
you com - eth ev - 'ry, ev - 'ry, ev - 'ry, ev - 'ry morn a - new.
freuen: Got - tes Güt' und Treu' bleibet al - le Morgen neu.
joic - ing, God's good - will to you com-eth ev - 'ry morn a - new.
Orchestral Conclusion "b" (mm. 66–70)
Corno (octave up)
G7 C major
F major
C major
C major
Bassetto texture (mm. 66–67)
C7
C7
G7
67
C major
C major
C major
(G7)

Secco

16/4. **Recitativo.**

●Future protection and blessing requested on agents for the proclamation of God's Word (church & school) and on the (16/4). The focus changes from past blessings to the future (in light of New Year's Day). This is the only solo aria in the work and it now focuses on the poet's individual response.

Chromatic saturation in the vocal part in 9 mm.

Alto. A G F# E C D# F B

Ach treu_er Hort, be_schütz' auch fernerhin dein werthes Wort, beschütze Kirch' und

Ah, Sav - iour mine. pro - tect Thy word from Sa-tan's fell de - sign, pro-tect Thy church and

Request #1.

E minor

4 D G# B-flat

Schule, so wird dein Reich ver_mehrt und Satans ar_ge List ge_stört; er_

peo - ple. So may Thy king - dom come, and so at last Thy will be done. Grant

Text painting: N6 chord for "evil"

Request #2.

G# dim.7 A minor N6 G# dim.7 A minor...

7 C#

hal_te nur den Frieden und die be_lieb_te Ruh', so ist uns schon ge_nug beschieden und

us, be-lov - ed Mas - ter, that we in peace re - main, 'til, far re - moved from war's dis - as - ter, pro -

C major A major A7 D minor

Allusion to Psalm 65:9 (65:10 in German bible): "Thou visitest the earth and waterest it, thou greatly enrichest it; the river of God is full of water; thou providest their grain, for so thou hast prepared it."

10

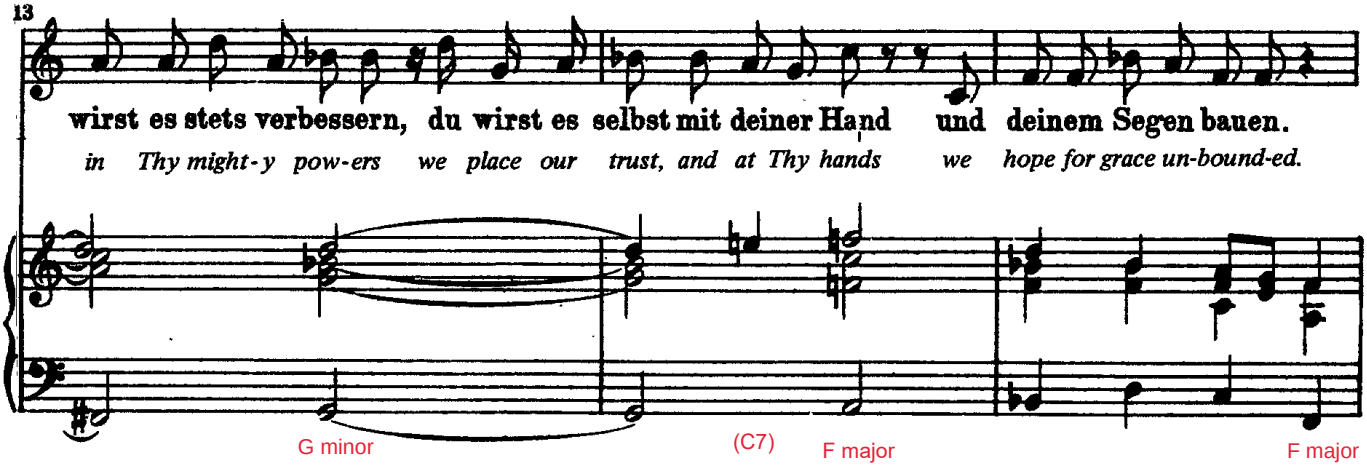
uns fällt lauter Wohl_sein zu. Ach Gott! du wirst das Land noch ferner wässern, du

sper - i - ty we may re - gain. Oh, Lord, en - rich our lands with fer-tile show-ers, for

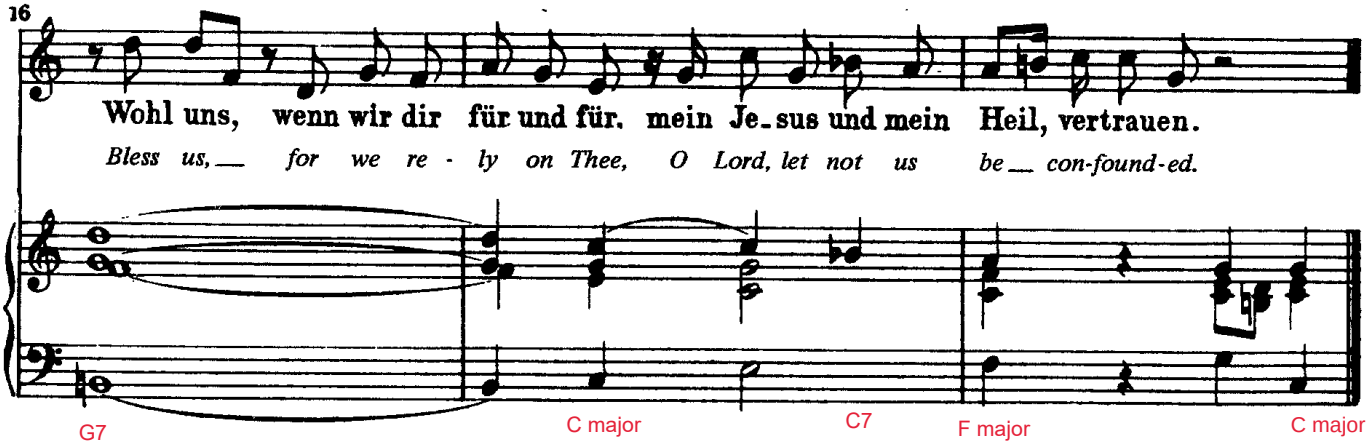
Implied Request #3.

Text painting: Tritone leap and diminished 7th chord for "Ah, God!"

C# dim.7 D minor D minor F# dim.7 D7

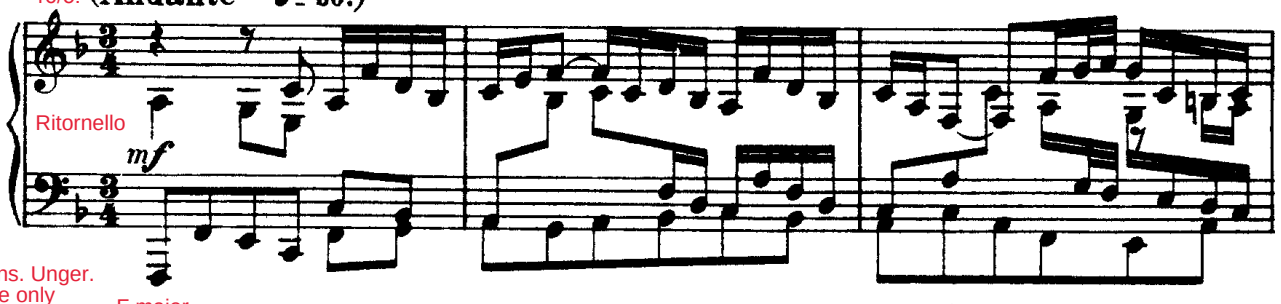


Martin Petzoldt argues that here petition changes to self-address (see "Bach Kommentar," vol. 2, p. 302. However, Jesus is still being addressed here. For a literal translation, see Unger "Handbook to Bach's Sacred Cantata Texts."



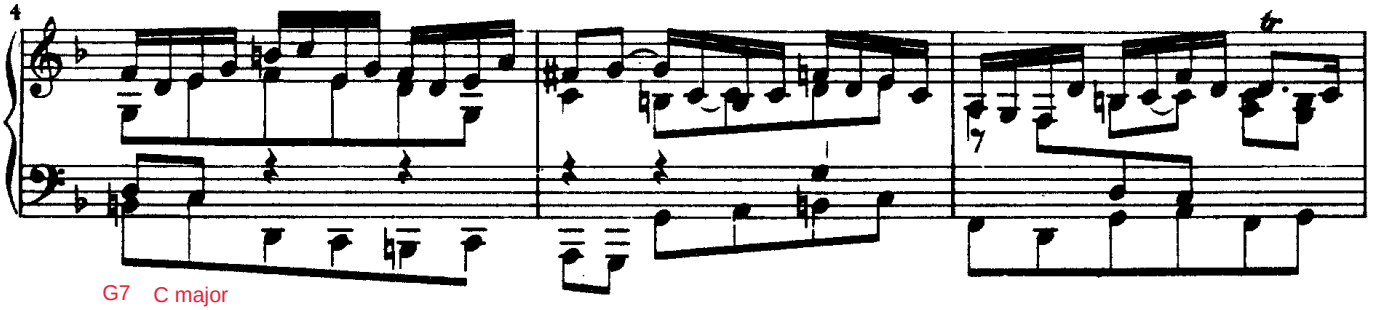
●Future blessing: Jesus alone shall be our wealth (16/5). Marting Petzoldt argues that this movement is a counterpart to the opening chorus: there the theme was praise and thanks to God the Father in eternity, here it is the soul's riches through Jesus in the here and now. See "Bach Kommentar," vol. 2, p. 302. This da capo aria takes up about half of the cantata's entire duration, indicating that Bach wanted to emphasize this text. The steady, walking bass suggests a settled composure, perhaps prompted by the words "gottvergnügter Geist" (spirit satisfied with God). Bach wrote this cantata at the time he was complaining to the king about being denied some of the duties and the compensation related to the directorship of music at the University Church (letters to the king are dated 14 September, 3 November, and 31 December 1725: see "New Bach Reader," no. 119). The aria probably expresses some of Bach's own feelings at the time.

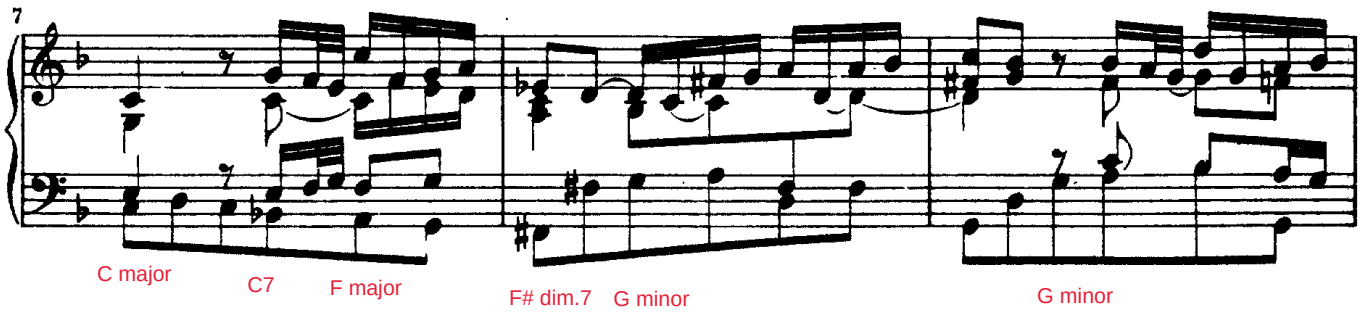
Aria. 16/5. (Andante ♩= 80.)

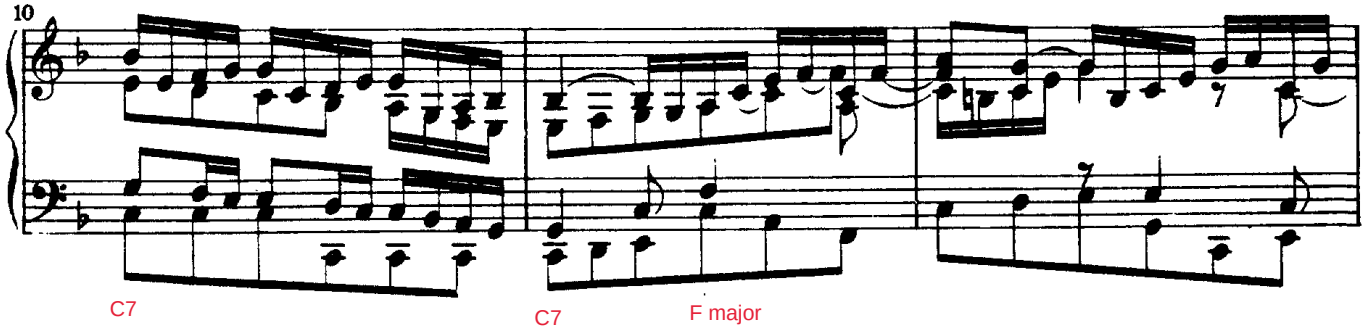


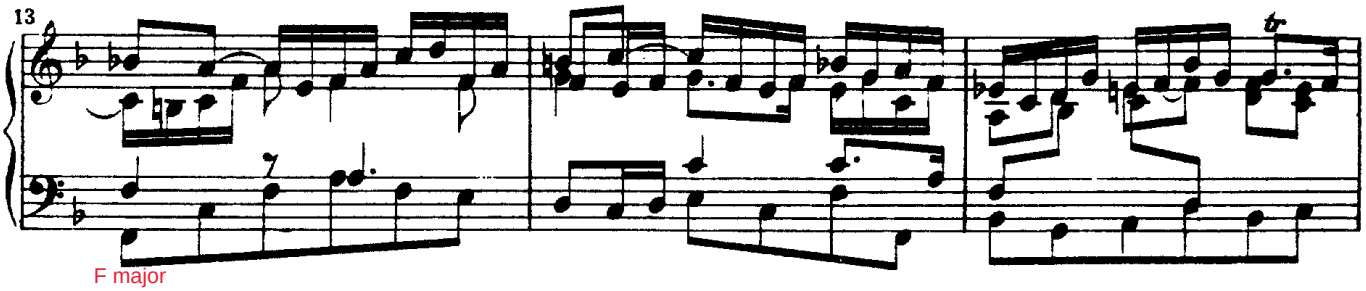
Obbligato: Oboe da caccia (in a 1731 performance it was replaced with a Violetta). Johann Walther calls it "a violin for the middle part, which can be played either on violas or small violas da gamba." See "Musicalishes Lexicon," p. 637, trans. Unger. This movement is the only example in Bach's cantatas of a violetta being used as a solo substitute. See Karl Hochreither, trans. Unger, "Performance Practice of the Instrumental-Vocal Works of Johann Sebastian Bach," p. 86.

Frequent syncopations (and appoggiaturas) as well as the triple meter provide a lilt that reinforces the mood of courtly lightness and joy.



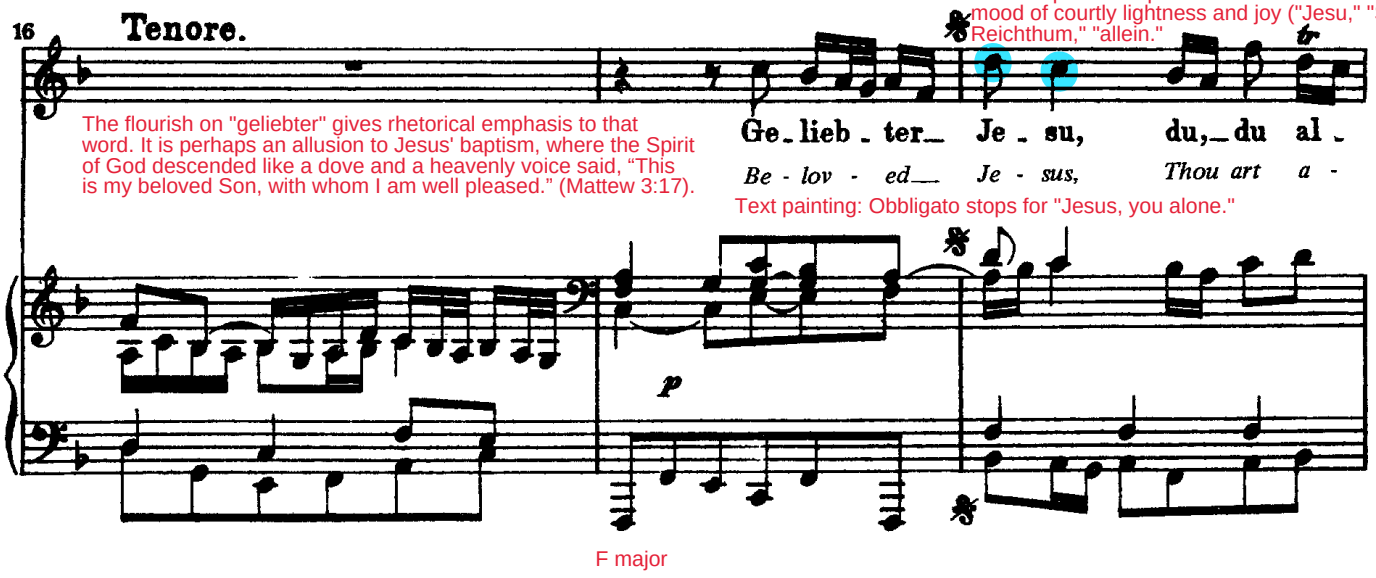






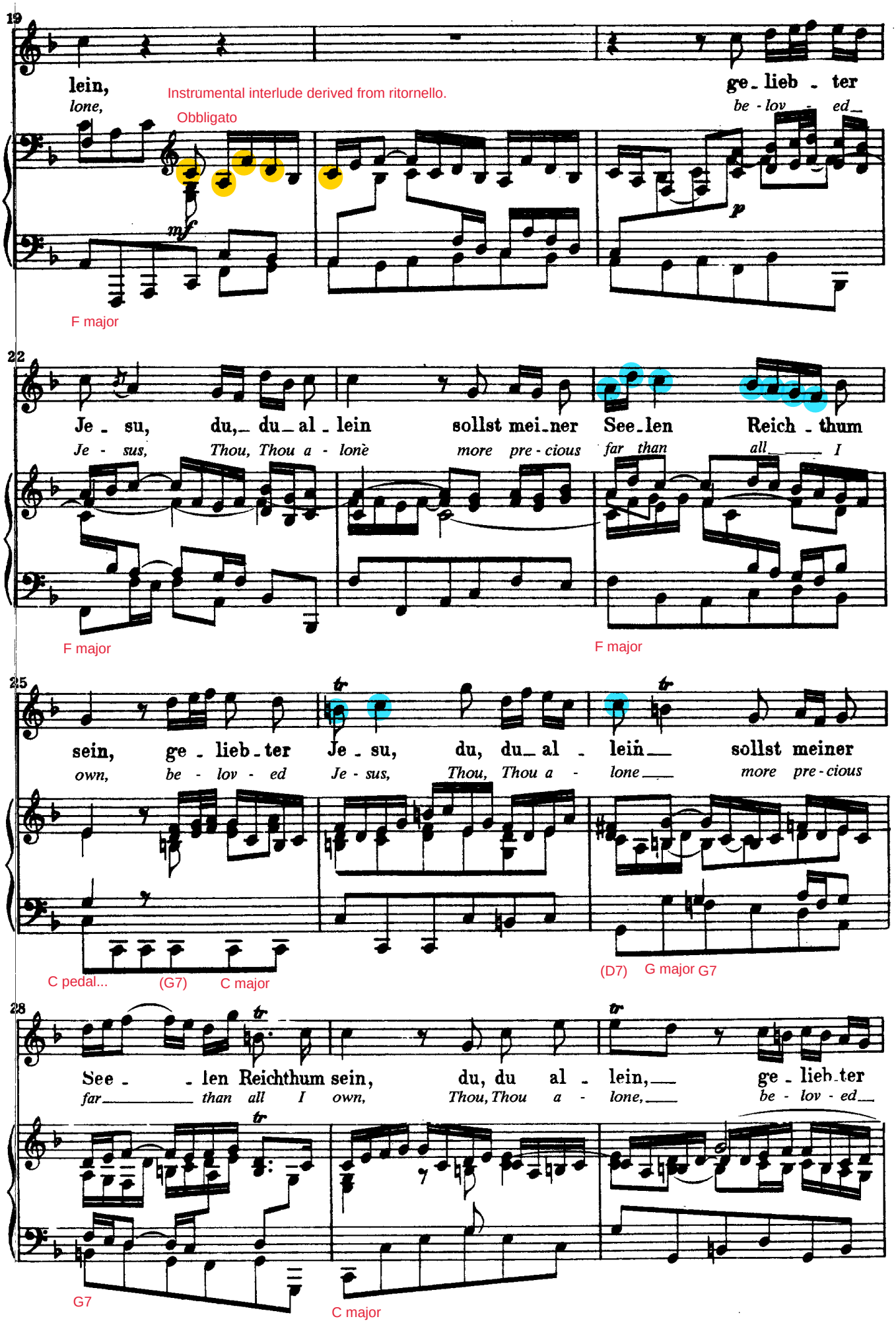
This type of aria is called a “Devisenarie” or “motto aria.” After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

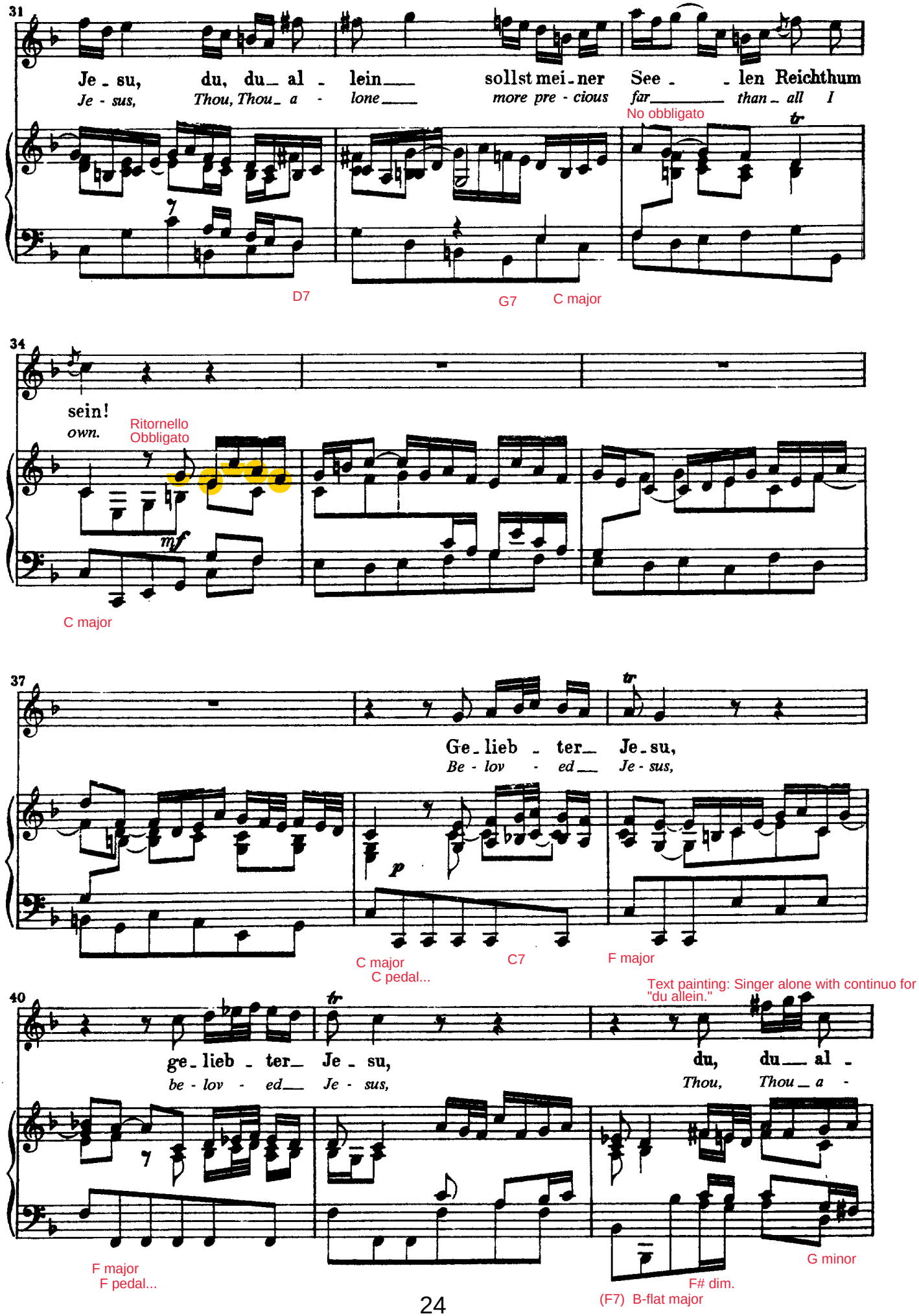
Frequent syncopations (and appoggiaturas) as well as the triple meter provide a lilt that reinforces the mood of courtly lightness and joy ("Jesu," "Seelen," Reichthum," "allein."

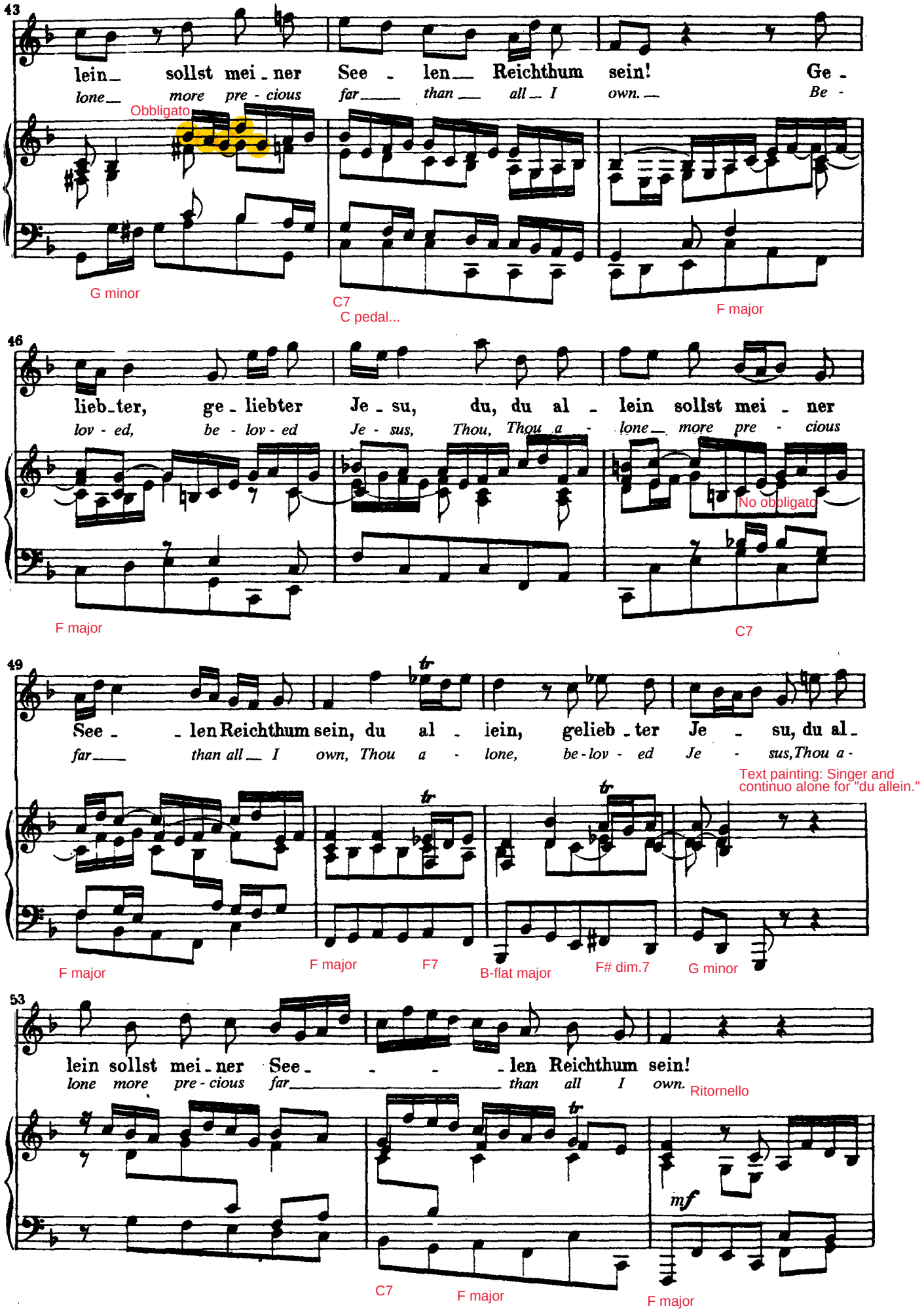


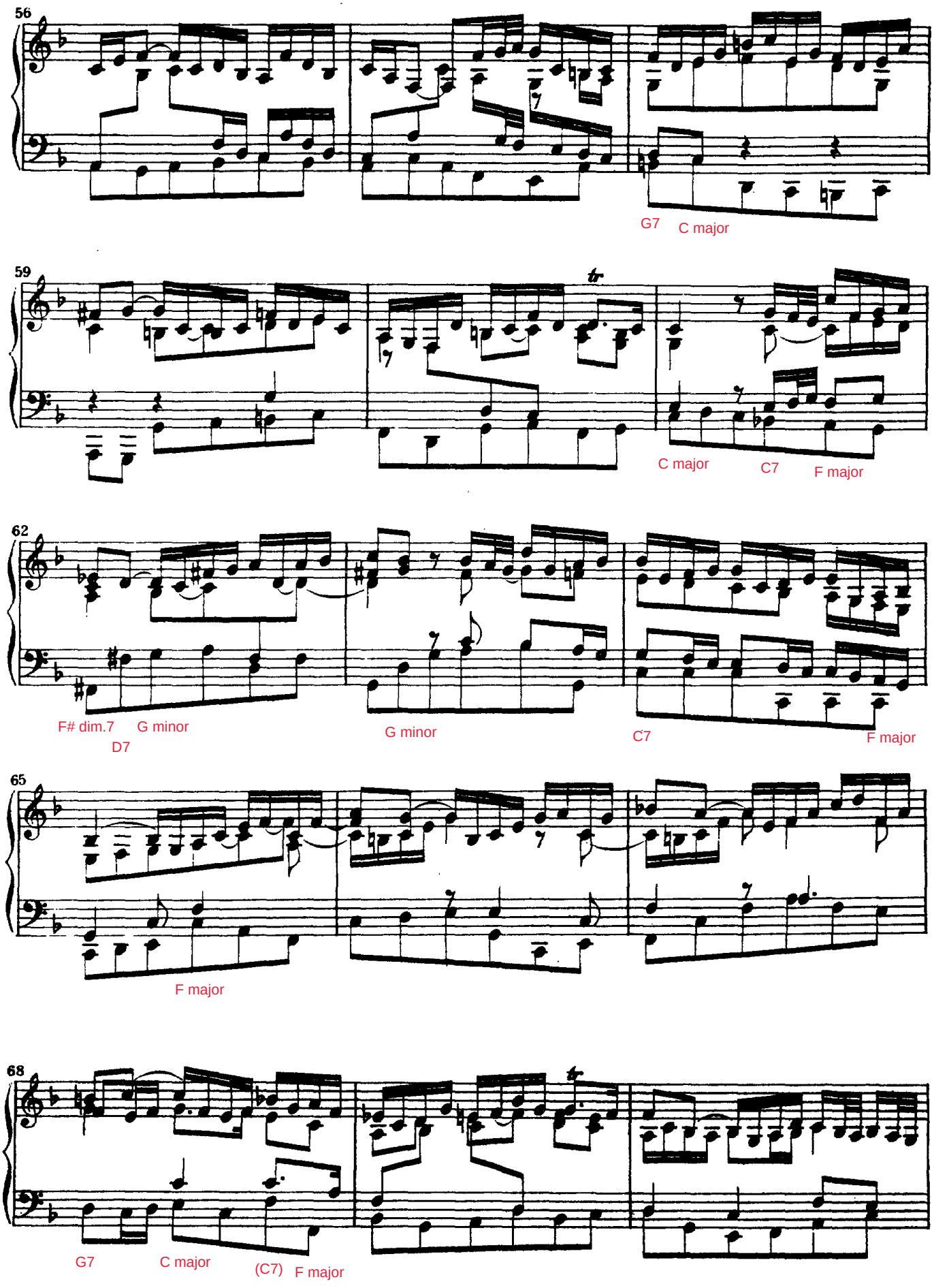
The flourish on "geliebter" gives rhetorical emphasis to that word. It is perhaps an allusion to Jesus' baptism, where the Spirit of God descended like a dove and a heavenly voice said, “This is my beloved Son, with whom I am well pleased.” (Mattew 3:17).

Text painting: Obbligato stops for "Jesus, you alone."

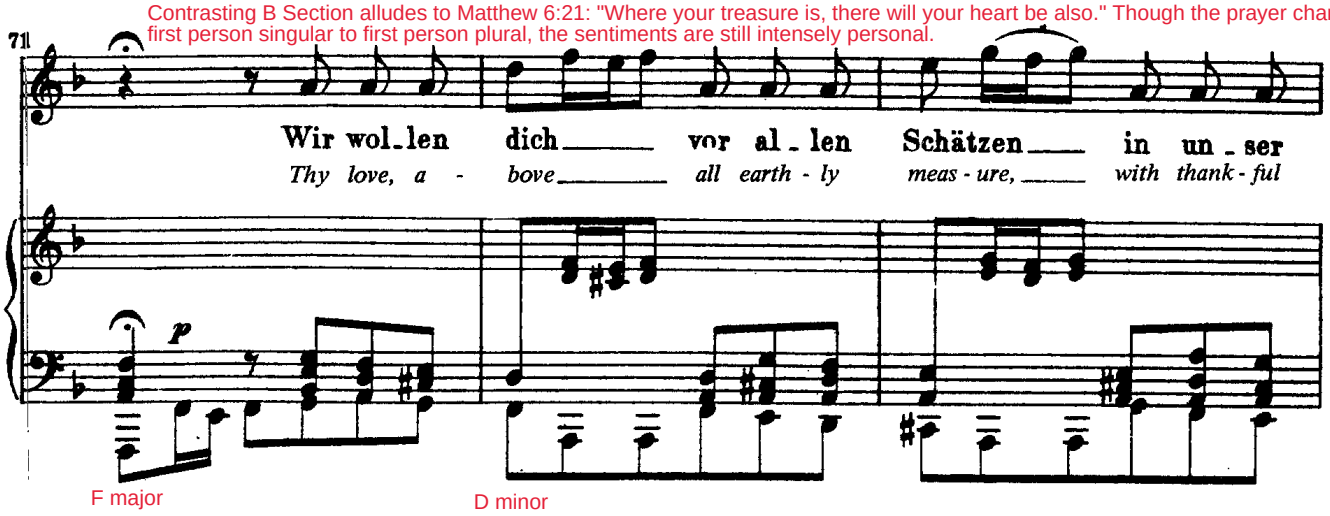

19
lein,
lone,
Instrumental interlude derived from ritornello.
Obbligato
ge_lieb_ter
be-lov_ed
mf
p
F major
22
Je_su, du,_ du_al_lein sollst mei_ner See_len Reich_thum
Je-sus, Thou, Thou a-lone more pre-cious far than all_____ I
F major
F major
25
sein, ge_lieb_ter Je_su, du, du_al_ lein___ sollst meiner
own, be-lov-ed Je-sus, Thou, Thou a- lone___ more pre-cious
C pedal... (G7) C major
(D7) G major G7
28
See_ _len Reichthum sein, du, du al_ lein,___ ge_lieb_ter
far_____ than all I own, Thou, Thou a- lone,___ be-lov-ed
G7
C major


31
Je - su, du, du - al - lein sollst mei - ner See - len Reichthum
Je - sus, Thou, Thou - a - lone more pre - cious far than all I
No obbligato
D7
G7
C major
34
sein!
own.
Ritornello
Obbligato
mf
C major
37
Ge - lieb - ter Je - su,
Be - lov - ed Je - sus,
p
C major
C pedal...
C7
F major
40
ge - lieb - ter Je - su,
be - lov - ed Je - sus,
du, du - al -
Thou, Thou - a -
Text painting: Singer alone with continuo for "du allein."
F major
F pedal...
F# dim.
(F7) B-flat major
G minor


43
lein sollst mei - ner See - len Reichthum sein! Ge -
lone more pre - cious far than all I own. Be -
Obbligato
G minor
C7
C pedal...
F major
46
lieb - ter, ge - liebter Je - su, du, du al - lein sollst mei - ner
lov - ed, be - lov - ed Je - sus, Thou, Thou a - lone more pre - cious
No obbligato
F major
C7
49
See - - len Reichthum sein, du al - lein, gelieb - ter Je - su, du al -
far than all I own, Thou a - lone, be - lov - ed Je - sus, Thou a -
Text painting: Singer and continuo alone for "du allein."
F major
F major
F7
B-flat major
F# dim.7
G minor
53
lein sollst mei - ner See - - - - len Reichthum sein!
lone more pre - cious far than all I own.
Ritornello
mf
C7
F major
F major

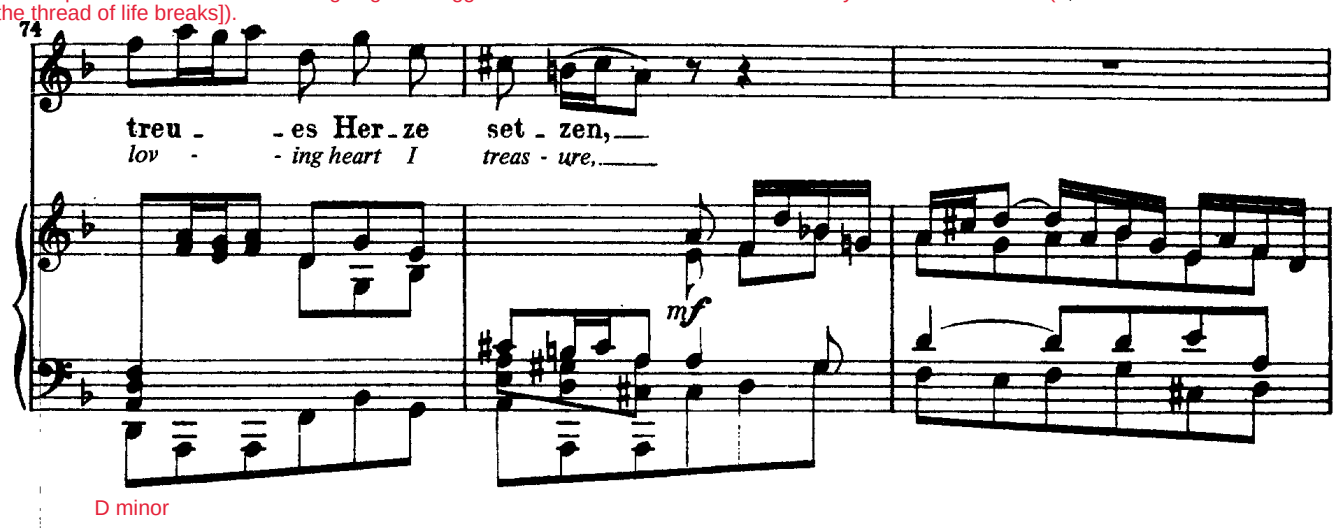

56
G7
C major
59
C major
C7
F major
62
F# dim.7
G minor
D7
G minor
C7
F major
65
F major
68
G7
C major
(C7)
F major

Contrasting B Section alludes to Matthew 6:21: "Where your treasure is, there will your heart be also." Though the prayer changes from first person singular to first person plural, the sentiments are still intensely personal.

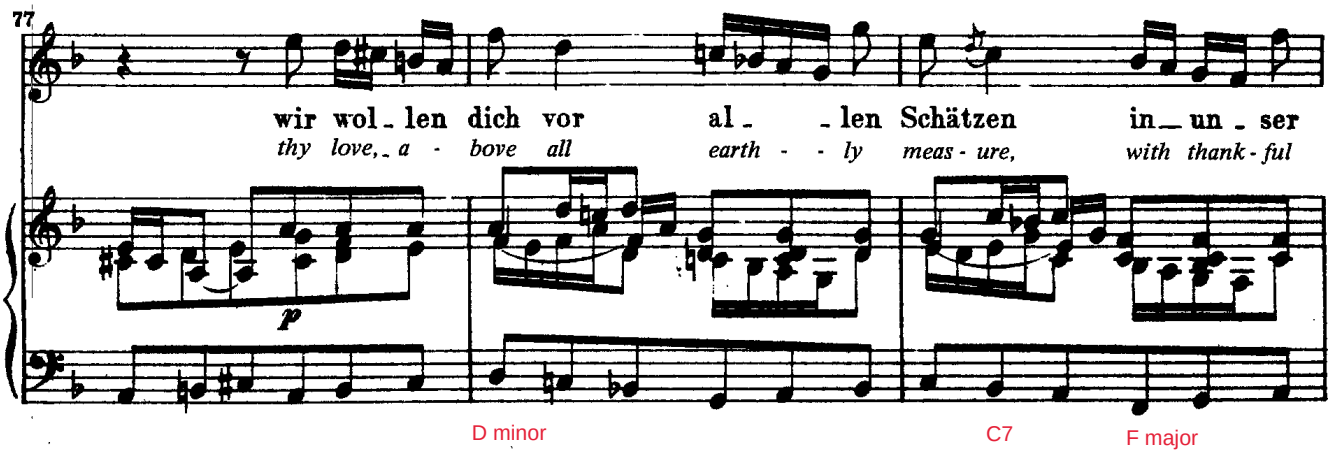


F major D minor

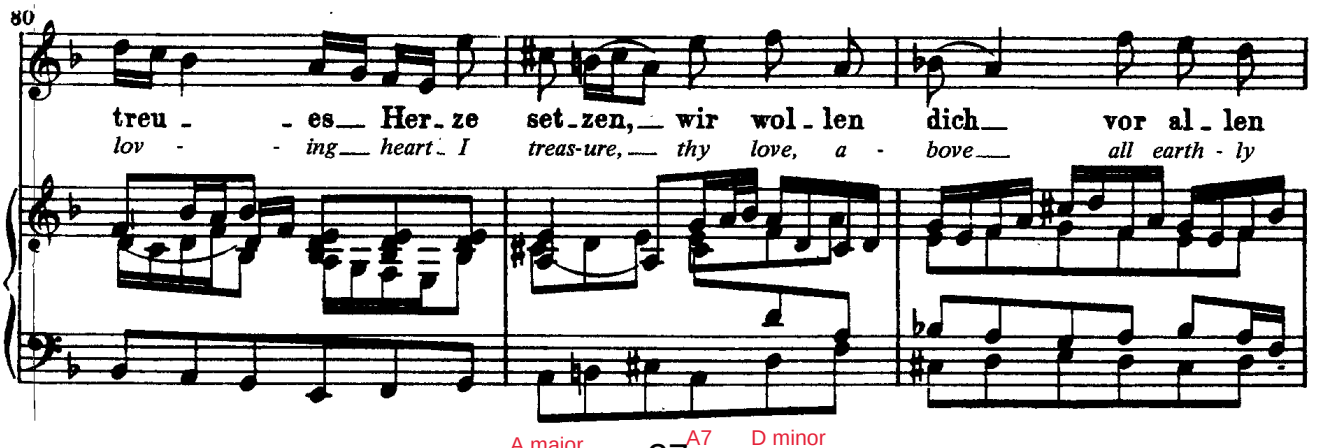
The minor mode provides contrast to the foregoing and suggests the tribulations of life and ultimately the sorrow of death (as mentioned in m. 90: "Lebensband zerreißt" [the thread of life breaks]).



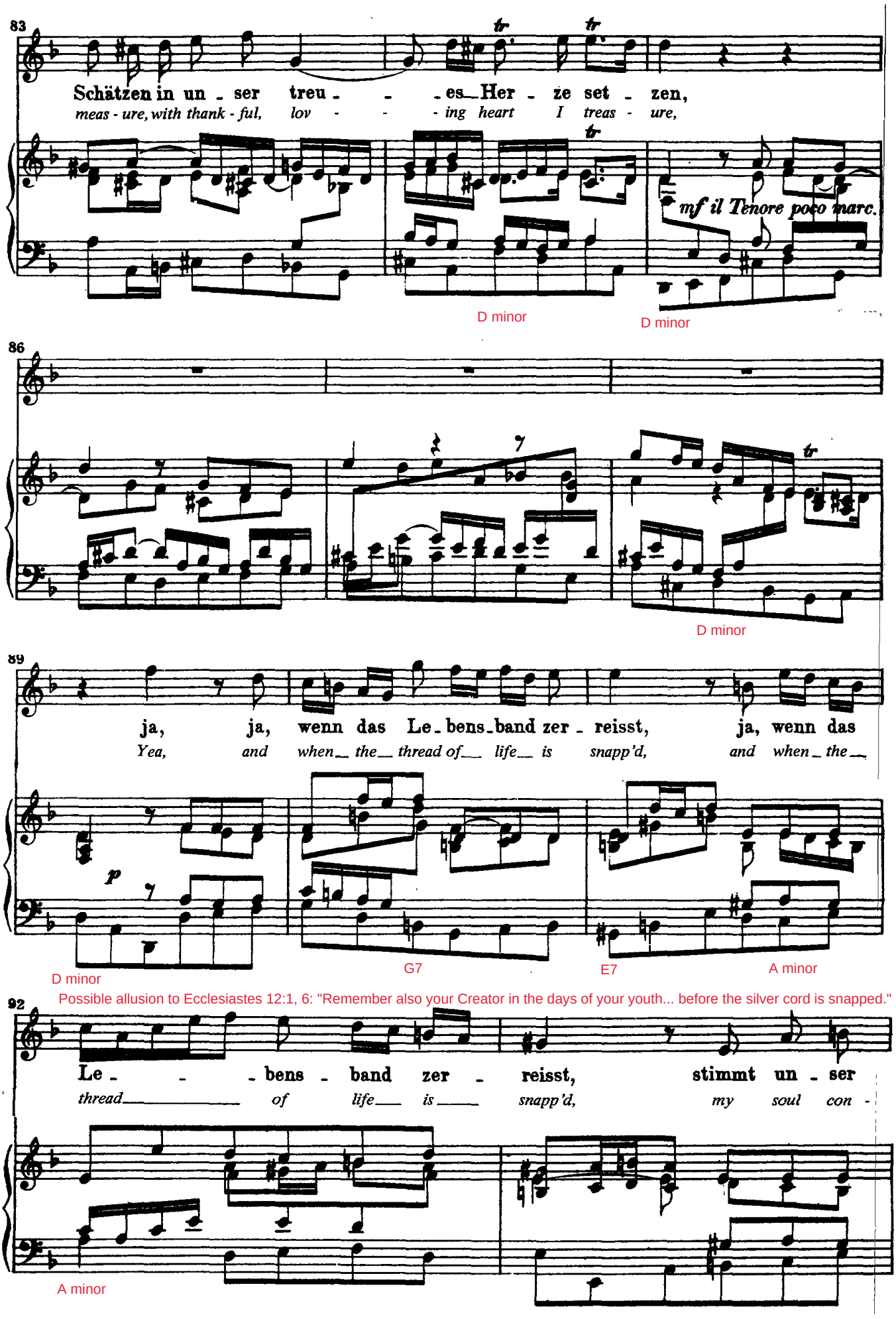
D minor



D minor C7 F major



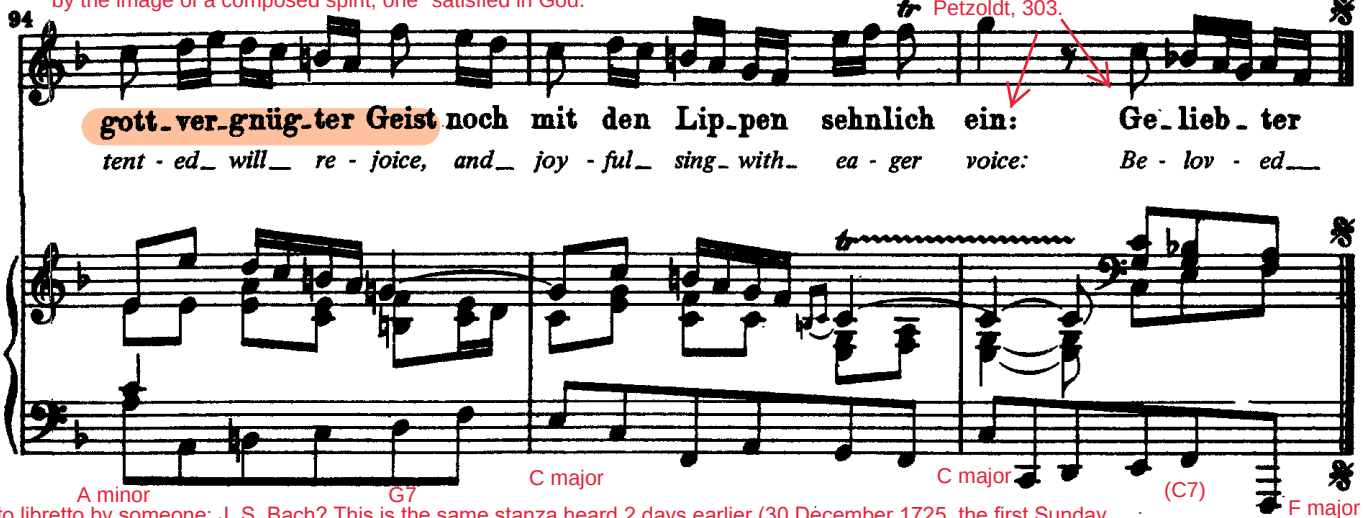
A major A7 D minor



Possible allusion to Ecclesiastes 12:1, 6: "Remember also your Creator in the days of your youth... before the silver cord is snapped."

Perhaps Bach's decision to write a steady, walking bass in this movement was prompted by the image of a composed spirit, one "satisfied in God."

The A Section returns without intervening ritornello because it provides the utterance signaled by the colon. In the libretto's original form, this statement ("Geliebter Jesu...") provides the conclusion to the cantata. See Petzoldt, 303.

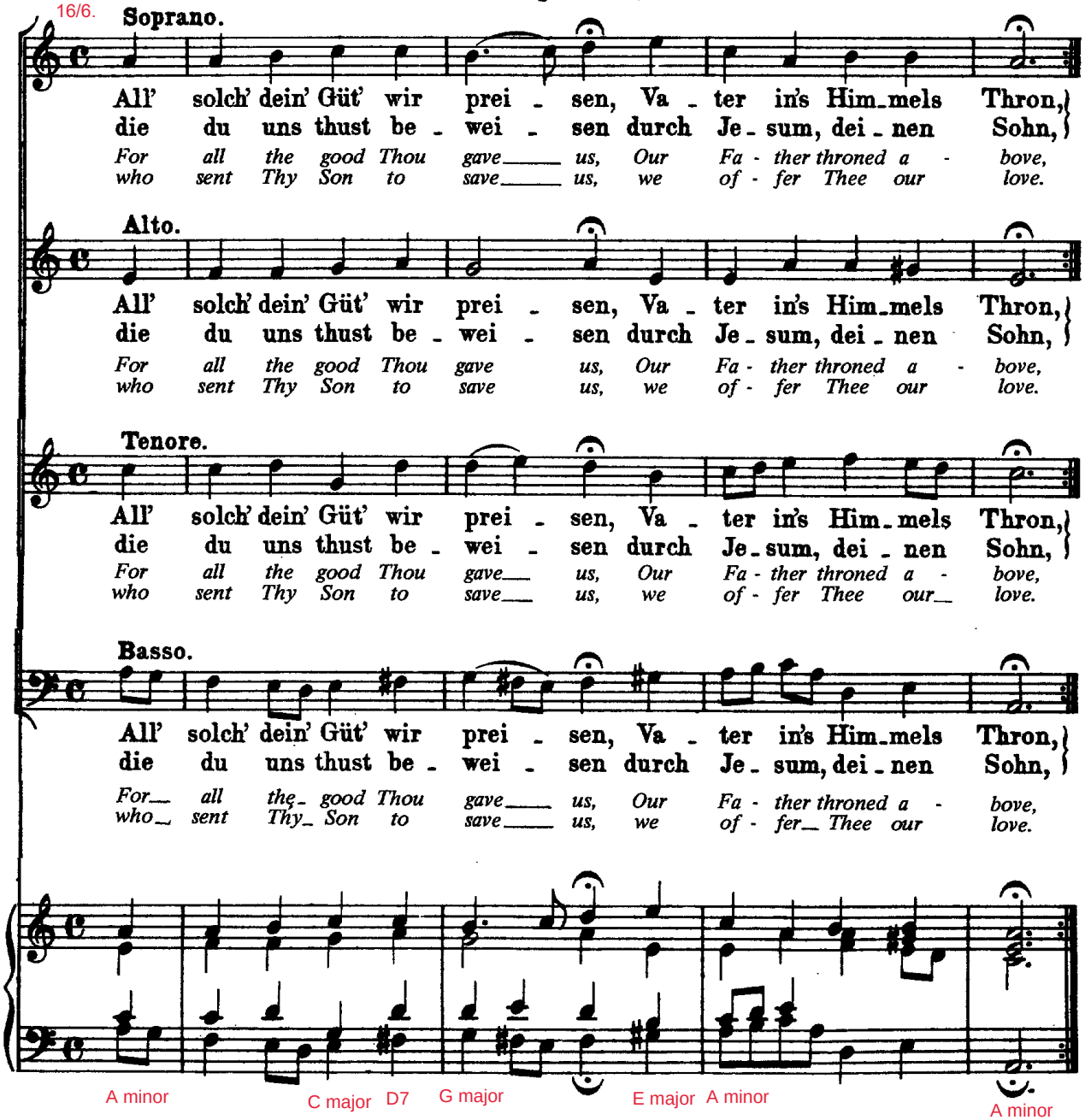


Added later to libretto by someone: J. S. Bach? This is the same stanza heard 2 days earlier (30 December 1725, the first Sunday after Christmas) to end Cantata 28, though the harmonization is altered somewhat here. It is the sixth (and last) stanza of "Helft mir Gotts Güte preisen." Evidently, the same sentiments apply for ending one year and beginning the next. As to Bach's personal circumstances at this time, see at 16/5.

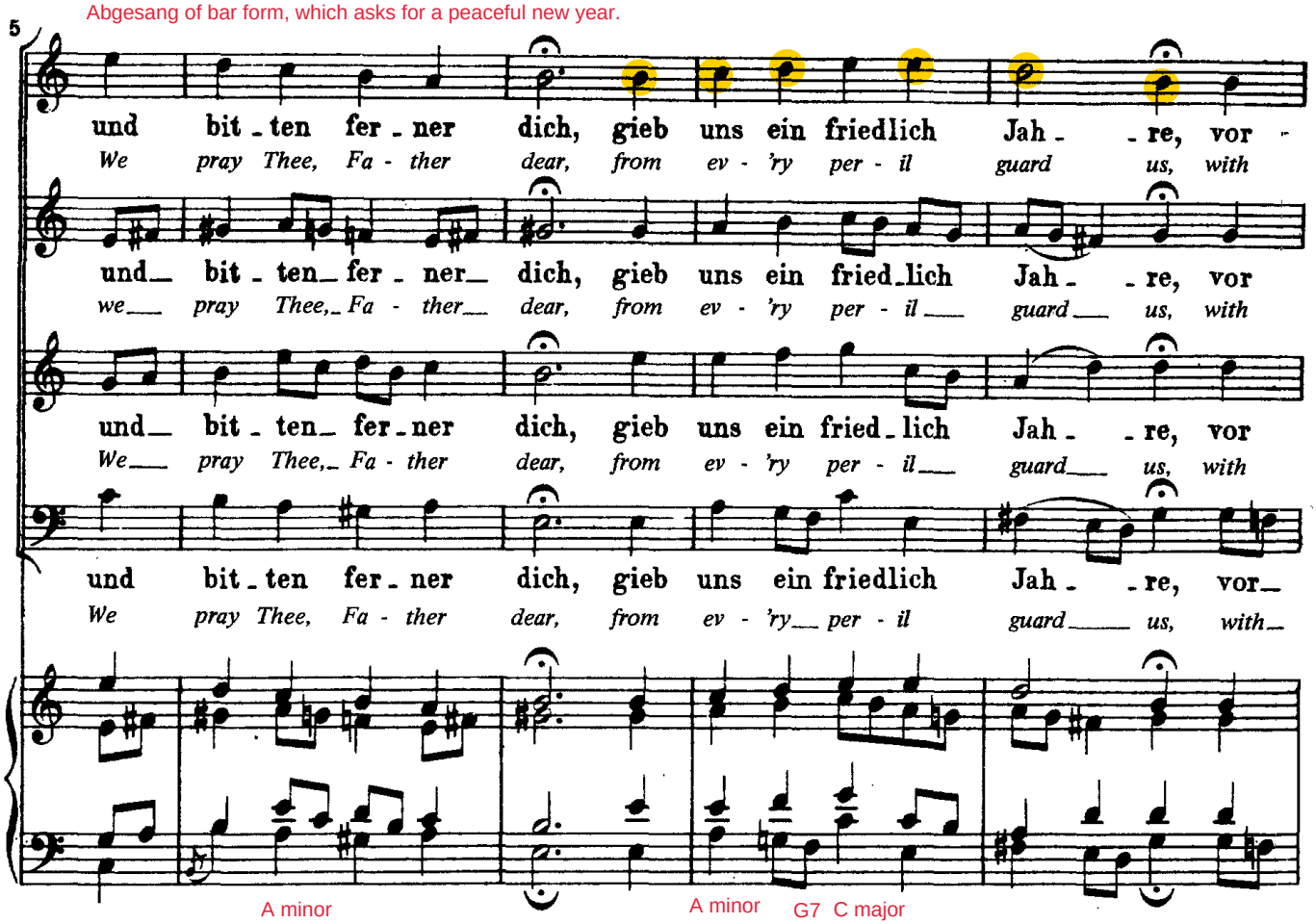
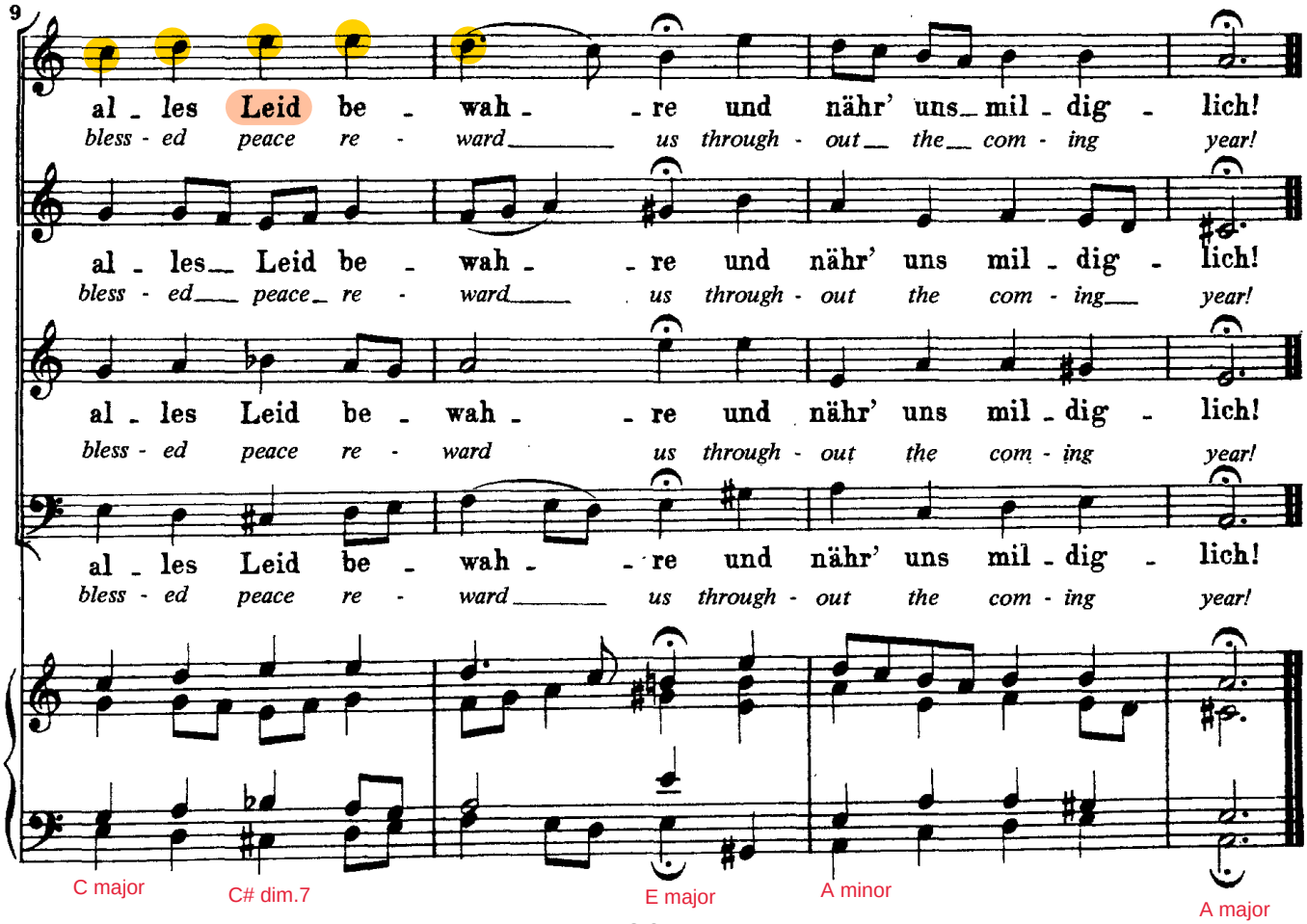
●Thanks for blessings in Christ; prayer for new year (16/6). Martin Petzoldt argues that by adding this chorale stanza, Bach broadened the emphasis of the original libretto from a simple expression of praise and thanks for God's goodness and faithfulness as such to one praising God's actions from eternity, the salvation through Christ that is the expression of God's goodness and faithfulness which provides the soul's riches (see especially the second Stollen). See Petzoldt, "Bach Kommentar," vol. 2, p. 303.

Choral. (Mel: „Helft mir Gott's Güte preisen".)

16/6.



Abgesang of bar form, which asks for a peaceful new year.



Possible allusion to such psalms as Ps. 12:7 and 17:7 ("Wondrously show thy steadfast love, O savior of those who seek refuge from their adversaries at thy right hand"). Petzoldt argues that "Leid" (harm) should not be understood as merely physical. See p. 303.
Text painting: Although the melodic phrase that contains "Leid" (mm. 9–10) is almost identical (to the previous one (mm. 7–8), Bach harmonizes it differently to color "Leid" with a diminished seventh chord.