

J.S. Bach - Church Cantatas BWV 31

Introduction and updates at melvinunger.com.

Form: Sonata/Sinfonia - Chorus - Recit (B) - Aria (B) - RECIT (T) - Aria (T) - Recit (S) - Aria/Chorale (S) - Chorale
This is a chastic form. For the significance of chastic form for Bach, see note at movement 5.

Bach composed this work after his promotion in Weimar to "Konzertmeister," which required providing a church cantata every four weeks. For background, including Vivaldi's influence on Bach during Bach's Weimar years, see side note.

J.S. Bach

Cantata No. 31

For additional notes on the cantata's literary theme, see side note.

Der Himmel lacht, Die Erde jubiliert

In contrast to the earnest beginning of Cantata 4, BWV 31 begins directly with the full joy of Easter. The full orchestration reinforces the mood of celebration, encompassing 3 choirs of instruments: trumpets and timpani, double reeds (in 5 parts!), strings (with divided violas, likewise in 5 parts) with continuo. A unison fanfare-like theme (very much like Vivaldi) leads into a second, more figurative one; next the two are combined and, at the end, the opening sections reappear in reverse order (also something Vivaldi does). It ends with the unison, Vivaldi-like theme. The movement is a kind of free concerto.

NBA I/9; BC A55a/b
Easter Sunday (BWV 4, 31, 249)
*1 Cor. 5:6-8 (Christ, our paschal lamb, has been sacrificed)
*Mk. 16:1-8 (The resurrection of Christ)
Librettist: Salomo Franck
FP: 21 April 1715 (Weimar Palace Chapel)
Performed again in Leipzig 9 April 1724 (St. Nicholas in the morning and St. Thomas at afternoon Vespers), after the St. John Passion on Good Friday. Also 1731.
In Weimar, it was notated in Tief Kammerton, where A = ca. 390, so notated in E-flat major.

Instrumentation (changed in later versions, though details are unclear. See Dürr/Jones, 269):
Tromba I, II, III 1/1,
Timpani

Ob I, ad lib. Ob. d'amore
Ob II, or ob. d'amore ad. lib.
Taille ad lib. Trba. I, II, III
Bassono ad lib. Timp.
Vln I, II Ob. I, II, III
Vla I, II Taille*, Fag.
Cello in ripieno Viol. I, II
SSATB Va. I, II, Vc. I, II
Continuo Continuo

1. Sonata Allegro

tutti

C major (The work was conceived in C major at Weimar Chorton. The prevalence of C major in the work is significant. See side note.)

Despite the full, festive orchestration, the music is given a light character with 6/8 meter.

4 Theme 1: Fanfare theme is like a wakeup call, its rising theme perhaps a representation of resurrection. All instruments in unison, like Vivaldi.

C major

The interplay inherent in concerto style suggests the comprehensive involvement in celebrating Easter, as referenced in the libretto of the opening choral movement: heaven and earth rejoice.

7 Ob., Viol.

Theme 2: Trumpets lead; the theme's busy, animated character suggesting excitement.

C major

10 Trb.

16th-note theme passed to oboes and violins.

Two themes are combined.

Ob., Viol.

C major

C major

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13

Musical score for measures 13-15. The score is written for a single melodic line and a keyboard accompaniment. The key signature has one sharp (F#). The melody starts with a trill (tr) on the first measure. The keyboard accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Chord labels are placed below the keyboard staff: A minor, E major, B major, E minor, and C major.

A minor
E major B major E minor C major

16

Musical score for measures 16-18. The melody continues with eighth-note patterns. The keyboard accompaniment maintains its rhythmic texture. Chord labels are placed below the keyboard staff: C major and D pedal... (indicating a sustained D note in the bass).

C major D pedal...

19

Musical score for measures 19-21. The melody features a prominent A note in the first measure of this system. The keyboard accompaniment continues. A chord label 'A' is placed above the melody staff, and 'G major' is placed below the keyboard staff.

A
G major

22

Musical score for measures 22-24. The melody includes a trill (Trb.) in the second measure. The keyboard accompaniment continues. Chord labels are placed below the keyboard staff: G major, G7, C major, and C7.

Trb.
7
G major G7 C major C7

25

Musical score for measures 25-27. The score includes a part for Oboe, Violin, and Viola (Ob., Viol., Va.) in the upper staff. The keyboard accompaniment continues. Chord labels are placed below the keyboard staff: F major, A7, D minor, and A pedal... (indicating a sustained A note in the bass).

Ob., Viol., Va.
F major A7 D minor A pedal...

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28

Ob., Viol. *tr*

D minor D7 G major G7

Detailed description: This system covers measures 28, 29, and 30. It features three staves: a top staff for Oboe and Violin, a middle staff for the right hand of the keyboard, and a bottom staff for the left hand. The Oboe and Violin parts have a trill (tr) in measure 30. The keyboard part has a steady eighth-note accompaniment. Chord labels are placed below the keyboard staff.

31

Trb. Trb. Viol., Va.

C major E7 E pedal...

Detailed description: This system covers measures 31, 32, and 33. It features four staves: a top staff for Trumpet, a middle staff for the right hand of the keyboard, a bottom staff for the left hand of the keyboard, and a fourth staff for Violin and Viola. The Trumpet part has a trill (tr) in measure 33. The keyboard part continues with eighth-note accompaniment. Chord labels are placed below the keyboard staff.

34

Trb. *tr* B

A minor A minor

Detailed description: This system covers measures 34, 35, and 36. It features three staves: a top staff for Trumpet, a middle staff for the right hand of the keyboard, and a bottom staff for the left hand of the keyboard. The Trumpet part has a trill (tr) in measure 35. The keyboard part continues with eighth-note accompaniment. Chord labels are placed below the keyboard staff.

37

Trb.

A minor A minor

Detailed description: This system covers measures 37, 38, and 39. It features three staves: a top staff for Trumpet, a middle staff for the right hand of the keyboard, and a bottom staff for the left hand of the keyboard. The keyboard part continues with eighth-note accompaniment. Chord labels are placed below the keyboard staff.

40

A minor B7


Detailed description: This system covers measures 40, 41, and 42. It features three staves: a top staff for the right hand of the keyboard, a middle staff for the left hand of the keyboard, and a bottom staff for the left hand of the keyboard. The keyboard part continues with eighth-note accompaniment. Chord labels are placed below the keyboard staff.

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Trb.




43




E major A minor A7 C# dim.7 A7

46



D minor D7 G minor D minor G7 C major

49



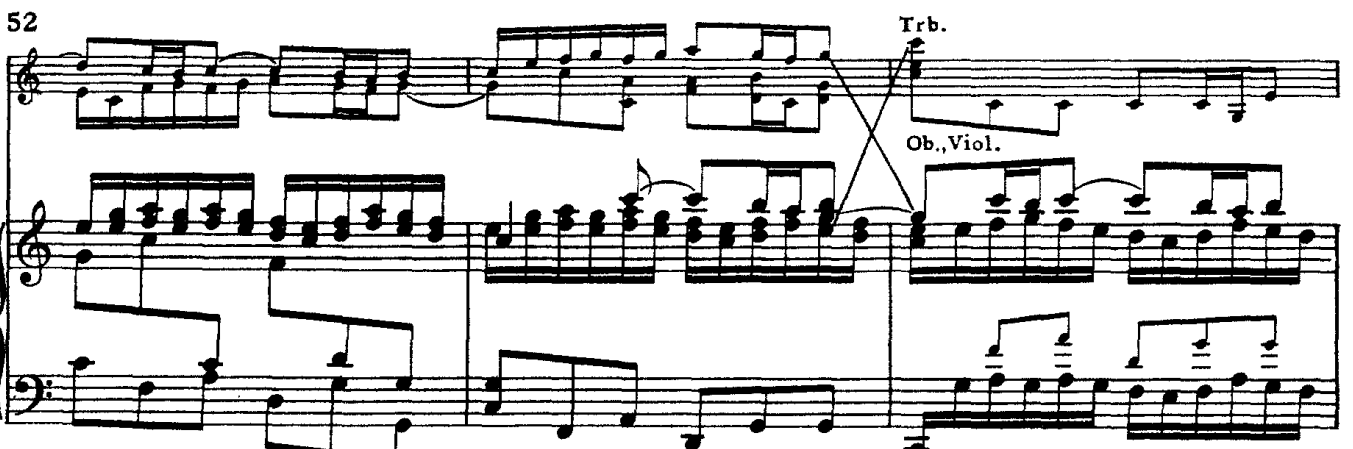
C7 F major C major

Ob., Viol., Va.

Trb. Theme 2

The 2 themes appear in reverse order.

52



C major C major C major

Trb.

Ob., Viol.

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55

Theme 1.

Trps in unison.

C major D7 G major A minor E major B7

58

E minor (G7) C major F major G7

61

All intruments in unison on Fanfare theme (like Vivaldi).

C major C major

65

C major

The mood continues in the opening chorus, where Bach adds a vocal choir of 5 parts to the full orchestra. The opening words are set fugally. After some intervening material, the opening music reappears for "Der Schöpfer lebt" ("the Creator lives"). The tempo slows abruptly at "He who chose the grave for his rest...", then returns to allegro at "The most holy One cannot experience decay." At the close, the instruments repeat the initial phrase (without voices) to round out the structure.

2. Coro • Resurrection of Christ: Heaven and earth rejoice (31/2).

Permutation Fugue Subject Part B

31/2.

Allegro

Rhyme Scheme:
ABABCC

Soprano I

Der Him - mel lacht, die Er -
 Permutation Fugue Subject Part A the earth

Musical Form (bar form with reprise but relatively independent sections like a motet):

- A (mm. 1-21, text lines 1 & 2).
Permutation fugue **Soprano II** with free polyphony at end
- A (mm. 22-42, text lines 3 & 4). Fugue section repeated
- B (mm. 42-50, text lines 5 & 6).
Adagio, mostly homophonic
- C (mm. 51-63, text line 6).
Allegro, canonic texture
- A' (mm. 63-71).
Reprise of mm. 1-8.
The instrumental parts are partly independent but do not lead in the vocal sections.

Soprano II

Der Him - mel lacht, der Him - mel lacht,
 The heavens re - joice, the heavens re - joice,

Alto

Der Him - mel lacht,
 The heavens re - joice,

Five-part choral writing is unusual in Bach's cantatas.

Tenore

Der Him - mel lacht,
 The heavens re - joice,

Basso

Der Him - mel lacht,
 The heavens re - joice,

Allegro

Trba. I, II, III, Timp.
 Ob. I, II, III, Taille, Fag.
 Viol. I, II, Va. I, II
 Vc. I, II, Continuo

tutti Continuo

C major

D7 G major

3

- de ju - bi - lie - - - - - ret, der Him - mel lacht,
 is filled with glad - - - - - ness, the heavens re - joice,
 die Er - - de ju - bi - lie ret, der Him - mel lacht, die Er - - de ju - bi -
 the earth is filled with gladness, the heavens re - joice, the earth is filled with
 der Him - mel lacht,
 the heavens re - joice,
 der Him - mel lacht,
 the heavens re - joice,
 der Him - mel lacht,
 the heavens re - joice,

(A7) D minor

C major

D7

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6

Permutation Fugue Subject Part C

der Him - mel lacht, die Er - de ju - bi - lie - ret, der Him - mel lacht, der Him - mel
 the heavens re - joice, the earth - is filled with gladness, the heavens rejoice, the heavens re -
 lie - ret, der Him - mel lacht, der Him - mel
 glad - ness, the heavens rejoice, the heavens re -
 - die Er - de ju - bi - lie - ret, der Him - mel lacht, der Him - mel
 - the earth - is filled with glad - ness, the heavens rejoice, the heavens re -
 der Him - mel lacht,
 the heavens re - joice,
 der Him - mel lacht,
 the heavens re - joice,
 Trb.
 (Ob., Fag., Viol., Va. col Coro)

G major G7 A7 D minor C major

9

lucht,
 joice,
 lacht,
 joice,
 lacht,
 joice,
 der Him - mel
 the heavens re -
 der Him - mel lacht, die Er - de ju - bi - lie - ret, der Him - mel
 the heavens re - joice, the earth - is filled with gladness, the heavens re -
 die Er - de ju - bi - lie - ret, der Him - mel
 the earth - is filled with glad - ness, the heavens re -
 A
 Va.
 tr

C major G major G7 (A7) D minor D minor C major

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12

der Him - mel lacht, die Er -
the heavens re - joice, the earth

lacht, die Er - de ju - bi - lie -
joice, the earth is filled with glad -

lacht, der Him - mel lacht,
joice, the heavens re - joice,

lacht, die Er - de ju - bi - lie - ret, der Him - mel lacht, die Er - de
joice, the earth is filled with glad - ness, the heavens re - joice, the earth is

(Va. col Tenore)

C major D7 G major G7 A7 D minor

15

der Him - mel lacht, die Er -
the heavens re - joice, the earth

- de ju - bi - lie - ret, der Him - mel lacht, die Er - de ju - bi - lie -
is filled with gladness, the heavens re - joice, the earth is filled with glad -

- ret, der Him - mel lacht, der Him - mel lacht, der Him - mel
- ness, the heavens re - joice, the heavens re - joice, the heavens re -

der Him - mel lacht,
the heavens re - joice,

ju - bi - lie - ret, der Him - mel lacht, der Him - mel lacht, der Him - mel
filled with glad - ness, the heavens re - joice, the heavens re - joice, the heavens re -

C major E7 D7 G major

Text phrase 2 (free polyphony).

de ju - bi - lie - ret und was sie trägt in ih - rem Schoß, -
 is filled with glad - ness, and all cre - a - tion shouts for joy, -
 ret, die Er - de ju - bi - lie - ret und was sie trägt in ih - rem
 ness, the earth is filled with gladness, and all cre - a - tion shouts for
 lacht, die Er - de ju - bi - lie - ret und was sie trägt in ih - rem
 joyce, the earth is filled with glad - ness, and all cre - a - tion shouts for
 die Er - de ju - bi - lie - ret und was sie trägt in ih - rem
 the earth is filled with glad - ness, and all cre - a - tion shouts for
 lacht, die Er - de ju - bi - lie - ret und was sie trägt in ih - rem
 joyce, the earth is filled with glad - ness, and all cre - a - tion shouts for

(Va. coll' Alto)

A minor D7 G major G7 C major D7

20 Text painting: 4 lower voices set homorhythmically against S1 to depict what the earth "carries in her bosom," perhaps a reference to Christ in the grave.

B Fugue repeats with text lines 3 & 4 (mm. 1-21 = mm. 22-42).

und was sie trägt in ih - rem Schoß; der Schöp - fer lebt,
 and all cre - a - tion shouts for joy. The Sav - iour lives,
 Schoß, und was sie trägt in ih - rem Schoß; der Schöp - fer lebt,
 joy, and all cre - a - tion shouts for joy. The Sav - iour lives,
 Schoß, und was sie trägt in ih - rem Schoß; der Schöp - fer lebt,
 joy, and all cre - a - tion shouts for joy. The Sav - iour lives,
 Schoß, und was sie trägt in ih - rem Schoß; der Schöp - fer lebt,
 joy, and all cre - a - tion shouts for joy. The Sav - iour lives,

tr Trb. tutti

G major G major C major

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23

der Höch - ste tri - um - phie - ret, der Schöpfer
 to glo - ry He as - cend - eth, the Sav - iour

der Schöpfer lebt,
 the Sav - iour lives,

der Höch - ste tri - um - phieret, der Schöpfer
 to glo - ry He as - cend - eth, the Saviour

der Schöpfer
 the Saviour

der Schöpfer
 the Saviour

der Schöpfer
 the Saviour

C major D7 G major G major A7 D minor G7 C major

26

lebt,
 lives,

der Schöp - fer lebt, der Höch - ste tri - um -
 the Sav - iour lives, to glo - ry He as -

lebt, der Höch - ste tri - um - phie -
 lives, to glo - ry He as - cend -

lebt,
 lives,

lebt,
 lives,

lebt,
 lives,

C major D7 G major 10 A7 D minor G7

12
35

37.

der Schöp-fer lebt,
the Sav-iour lives,

der Höch- - ste tri-um- phieret, der Schöp-fer lebt, der Höch- - ste tri-um-
to glo- - ry He as- cendeth, the Sav-iour lives, to glo- - ry He as-

phie-
cend- - - - - ret, der Schöp-fer lebt, der Schöp-fer lebt,
- eth, the Sav-iour lives, the Sav-iour lives,

der Schöp-fer lebt,
the Sav-iour lives,

lebt, der Höch- ste tri-um- phie - ret, der Schöp-fer lebt, der Schöpfer lebt,
lives, to glo- ry He as- cend - eth, the Sav-iour lives, the Sav-iour lives,

D minor G7 C major C major (D7)

37

Text line 4.

der Höch- - ste tri-um- phie - - - - ret und ist von
to glo- - ry He as- cend- - - - - eth, triumphant

phie-
cend- - - - - ret, der Höch- - ste tri-um- phieret und
- eth, to glo- - ry He as- cendeth, tri-

der Schöp-fer lebt, der Höch- - ste tri-um- phie - - - - ret und
the Sav-iour lives, to glo- - ry He as- cend- - - - eth, tri-

der Höch- ste tri-um- phie - - - - ret und
to glo- ry He as- cend- - - - eth, tri-

der Schöp-fer lebt, der Höch- ste tri- - um- phie - - - - ret und
the Sav-iour lives, to glo- ry He as- cend- - - - eth, tri-

(Va. coll' Alto)

E7 A minor D7 G major G7

Allusion to Psalm 16:10 "[O Lord,] thou dost not give me up to Sheol, or let thy godly one see the Pit (KJV: "neither wilt thou suffer thine Holy One to see corruption"; Luther 1545: "daß dein Heiliger verwese"), to which Peter refers in his Pentecost sermon (Acts 2:31): "[David] foresaw and spoke of the resurrection of the Christ, that he was not abandoned to Hades, nor did his flesh see corruption."

48.

— kann nicht ver - we - sen, der Hei - lig - ste kann nicht
 — hath now a - ris - en, the King of Kings hath now

ste kann nicht ver - we - sen, der Hei - lig - ste kann nicht ver -
 Kings hath now a - ris - en, the King of Kings hath now a -

ste kann nicht ver - we - sen, der Hei - lig - ste kann
 Kings hath now a - ris - en, the King of Kings hath

ste kann nicht ver - we - sen, der Hei - lig - ste kann
 Kings hath now a - ris - en, the King of Kings hath

ste kann nicht ver - we - sen, der Hei - lig - ste kann
 Kings hath now a - ris - en, the King of Kings hath

D minor D minor

For the significance of D minor, see side note.

48

— ver - we - sen, der sich das Grab zur Ruh er - le - sen,
 — a - ris - en, no long - er is the grave His pris - on.

we - sen, der sich das Grab zur Ruh er - le - sen,
 ris - en, no long - er is the grave His pris - on.

nicht ver - we - sen, der sich das Grab zur Ruh er - le - sen,
 now a - ris - en, no long - er is the grave His pris - on.

nicht ver - we - sen, der sich das Grab zur Ruh er - le - sen,
 now a - ris - en, no long - er is the grave His pris - on.

nicht ver - we - sen, der sich das Grab zur Ruh er - le - sen,
 now a - ris - en, no long - er is the grave His pris - on.

D minor G major C major

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Bach expounds repeats the last line of text, repeating it in an allegro fugato. The opposition to the natural process of decay (as referenced in the text) is depicted with accents opposed to the meter: syncopated accents on beats 2 and 4. The fast tempo suggests life in opposition to the natural decomposition of death. The order of entries is downward, until the last, extended statement in the top voice.

51 **E Allegro** 51.

der Heiligste kann nicht werden, der
The King of Kings hath now arisen, the

der Heiligste kann nicht werden

der The

E Allegro

Ob. I, Viol. I
(col Sopr. I)

Ob. II, Viol. II
(col Sopr. II)

Ob. III, Va. I
(col Alto)

C major

C7 F major

G7 C major

54

Heiligste kann nicht, kann nicht werden,
King of Kings hath now arisen - en from the grave, sen, kann

sen, hath

Heiligste kann nicht werden,
King of Kings hath now arisen

der Heiligste kann nicht werden,
The King of Kings hath now a

Ob. III, Va. I
(col Alto)
Taille, Va. II
(col Tenore)

C major

C7

F major

56

der Heilig - ste kann nicht ver - we -
 the King of Kings hath now a - ris - en, from the
 we -
 ris - en, the King of Kings, hath now a - ris -

(Fag., Vc. I col Basso)

G7 C major C7

58.

58

ste kann nicht ver - we -
 Kings hath now a - ris - en, der Heilig - ste kann nicht ver - we -
 en, the King of Kings hath now a - ris - en, der Heilig - ste kann nicht ver - we -
 grave, the King of Kings hath now a - ris - en, der Heilig - ste kann nicht ver - we -
 en, the King of Kings hath now a - ris - en, der Heilig - ste kann nicht ver - we -
 - sen, kann nicht ver - we -
 - en, hath now a - ris -

F major G major C major

61

en, a - ris - sen. en from the grave.
 sen, kann nicht ver - we - sen.
 en, a - ris - en from the grave.
 sen, kann nicht ver - we - sen.
 en, a - ris - en from the grave.
 sen, kann nicht ver - we - sen.
 en, a - ris - en from the grave.
 sen, kann nicht ver - we - sen.
 en, a - ris - en from the grave.

Instrumental coda: The opening repeats without voices (only minor alterations), perhaps to depict the wordless rejoicing of creation (heaven and earth) referenced in the opening text.

C major C major

64

Viol. I

D major G major G7 A7 D minor G7 C major

67

Trb. II, Viol. I Trb. I

69

A7 D minor G major C major C major

The alternation of fast and slow tempos continues in the lengthy (even operatic?) recitative for bass, reflecting the antithetical concepts expressed in the text (continuo recitative with *arioso* sections). Allusion to Revelation 1:8, 11, 17-18, 22:13, Colossians 1:18, etc.

3. Recitativo

•Resurrection: Alpha & Omega has keys to death & hell (31/3).

Text painting: 16th-note melismas for "happy" treated imitatively between continuo and singer.

Secco **Basso** *tr* **Allegro**

Erwünschter Tag! Sei, See. le, wie. der froh, sei wie. der froh,
O wel. come day! My heart now sings with joy, now sings with joy,

Vc. II Continuo
Continuo alone.

C major C7 F major

Adagio

sei wie. der froh, sei wie. der froh! Erwünschter Tag! Sei, See. le,
now sings with joy, now sings with joy. O wel. come day! My heart now

col 8 bassa ad lib. C major C major

Allegro **Adagio**

wie. der froh! sings with joy. Das A und O, der Erst' und auch der Letz. te, den
The First and Last, the Be. ginn. ing and the End. ing, who

Fanfare-like allusion to passages such as Revelation 22:13: "I am the Alpha and the Omega, the first and the last, the beginning and the end."

C major E7 A minor

Allegro

uns. re schwe. re Schuld in To. des. ker. ker setz. te, ist nun ge.
bore our heav. y sin and suf. fered on the cross, is now a.

Chromatic inflection of "death's dungeon."

A7 C# dim7 D minor

Text painting: Fast ascending octave scale for "torn from the grave"; fast descending scale in continuo leading to "the Lord was dead."

A Adagio

ris. sen aus der Not. Der Herr war tot, und sieh! er le. bet wieder; lebt
ris. en from the tomb. He who was dead, be. hold! now lives for ev. er. Our

Allusion to Revelation 1:18: "I died and behold I am alive..."

E7 E7 A minor

Text painting: Continuo shudders downward.

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Text painting: Canons between singer & continuo (with figura corta) to depict that the resurrection of Christ (head) is followed by that of his members ("Glieder"). For word-for-word translation see Unger "Handbook."

Canons at the interval of 2 beats

15 **Andante**

un - ser Haupt, so le - ben auch die Glied - er, lebt
 glorious Head pre - pares for us a path - way, our

Canonic voice shifts up a second.

A minor G major C major

19

un - ser Haupt, so le - ben auch die Glied - er, so
 glorious Head pre - pares for us a path - way, pre -

figura corta (see side note).

C major C major A7 D minor F major C7

22 **B Adagio**

le - ben auch die Glied - er. Der Herr hat in der Hand des To - des und der Höl - len
 pares for us a path - way, The keys of death and hell un - to our Lord and King are

Allusion to Revelation 1:18: "I have the keys of Death and Hades..."

F major G7 C major C major C# dim.7 (colors "death") A7

25

Schlüssel! Der sein Gewand blut - rot be - spritzt in seinem bit - tern Leiden, will heute sich mit
 giv - en. He who for us the bit - ter shame and ag - o - ny en - dur - ed, to - day is throned a -

D minor E7 D# dim.7 (colors "suffering") B7

28 **Andante** Text painting: *Suave arioso* melody for "being clothed with adornment and honors."

Schmuck und Eh - ren klei - den, mit Schmuck und Eh - ren klei - den.
 above in heavenly - glo - ry, is throned a - bove in - glo - ry.

E minor E minor

The bass vocalist continues with a da capo aria, which is accompanied by a lively continuo line alone—repeated as an “ostinato” for the sake of unity. The rhetorical significance of the aggressive “jerking” rhythm played by the instrumental bass may be inferred—Bach used it in the St. Matthew Passion to signify the action of scourging (by the soldiers); here it appears to depict the triumph of a princely warrior. The very presence of recitatives and arias in this work makes it more “modern” than Cantata 4, composed some seven or eight years earlier. The style seems operatic in its exaggeration.

31/4. **Molto adagio** • Christ exalted because he suffered and died (31/4).

Vc. II
Continuo

Continuo alone. Bass line treated quasi ostinato in the aria.
Ritornello

C major G major G7 C major

Of the three titles for Christ, Bach concentrates on the first two.

F major C major G7 C major

5 **Basso** Text painting: Energetic melisma for "life."

Fürst des Le - bens, star. ker Strei - ter, Fürst des Le -
King of glo - ry, strong De - fend - er, King of glo -

C major Bass line quasi ostinato. G major G7 C major

7 8. Text painting: Rising scale for "highly exalted."

- bens, star. ker Strei - ter, Fürst des Lebens, hochgelobter, hochge -
ry, strong De - fend - er, King of glo - ry, strong Defender, God the

F major G7 C major G7

Pause in the continuo serves to underscore that the question is perhaps not entirely rhetorical but awaiting an answer.

8

lob - ter Got - tes - sohn,
Fa - ther's on - ly Son.

C major D7 G major

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Contrasting B section poses 3 rhetorical questions depicting the cross as the path to Christ's glorification (essentially, Luther's theology of the cross).

10

1) he - bet dich des Kreuzes Lei - ter auf den höch - - - - - sten Eh - ren.
Through a cross He has as - cend - ed to His ev - - - - - er last - ing

Text painting: Ascending scale for "ladder of the cross." Text painting: Ascending melisma for "highest throne of honor."

12

thron?
throne.

2) Second question is asked twice in complete form.

wird, was dich zu - vor - - - ge - bun -
Gone the - - - cru - el cords - that bound -

Text painting: Ascending, twisting line for the cords that bound Christ becoming his adornment.

D7 Pause in the continuo serves to underscore that the question is perhaps not entirely rhetorical but awaiting an answer. G major G7

14

- den, nun dein Schmuck und E - del - stein? wird, was dich zuvor ge - bun -
Him, gone the pur - ple robe - of shame, gone the cru - el cords that bound

(C major) E7 A minor B7 E major

Text painting: The paradox of the cords that bound Christ becoming his adornment shown now by a descending, twisting line (in contrast to the previous ascending line).

16

- den, nun dein Schmuck und E - del - stein?
Him, gone the pur - ple robe of shame.

Continuo has descending sequence to low C.

A minor

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18

Text painting: Descending arpeggio for "wounds of purple."

3) müs - sen dei - ne Pur - pur - wun - den dei - ner Klar - heit Strah - len -
Now the crown of thorns that pierced Him is be - come a di - a -

A minor

C7

F major

G7

For Johann Mattheson's view of the significance of F major, see side note.



20

sein, dei - ner Klar - heit Strah - len sein?
 dem, is be - come a di - a - dem.

Petzoldt notes the connection to 2 Corinthians 3:18: "We all, with unveiled face, beholding the glory of the Lord, are being changed into his likeness from one degree of glory to another..." (See "Bach Kommentar" 2:684.)

C major

D7 G major

G7 C major

22

F major

C major

G7

C major

24 **B** A Section returns, modified to stay in C major.

Fürst des Le - bens, starker Strei - ter, Fürst des Le -
King of glo - ry, strong De - fend - er, King of glo -

C major

C7

F major

26

bens, star. ker Strei. ter, Fürst des Lebens, hoch ge. lob. ter, hoch ge.
 ry, strong De. fend. er, King of glo. ry, strong De. fend. er, God the

G7 C major G7

Pause in the continuo serves to underscore that the question is perhaps not entirely rhetorical but awaiting an answer.

27

lob. ter Got. tes. sohn!
 Fa. ther's on. ly. Son.

C major G major G7 C major

30

F major C major G7 C major C major

Set syllabically for the most part, the tenor recitative highlights the words "flieht" ("flees") and "eilend" ("speedily") with melismas as the thought turns to the response of the individual believer, with textual references to John 15 ("I am the vine, ye are the branches..."), and the "stone" and "burial cloths" of Christ's grave (used metaphorically).

5. Recitativo

Resurrected with Christ: We flee sin and bear fruit (31/5).

Secco

Tenore E# G# A B C D F

So ste. he denn, du Gott en. geb. ne See. le, mit Chri. sto geist. lich auf, tritt an den
 A new I dcd. i. cate my. self to Him who gave Him. self for me. How can I

Chromatic saturation in the vocal part in 10 mm.: Text painting: rising line for rising with Christ; falling lines for fleeing the grave.

Coninuo alone. Allusion to biblical passages such as Colossian-2:12, 3:1, Romans 6:1-5, 12, Hebrews 9:14.

This is the central (pivot) movement in a chiasmic form (see note at 31/1). Here antithetical concepts of death and life meet. It is also marks the center pair of recitative/aria movements, which are framed by 2 choruses.

Vc. II Continuo
 For the significance of chiasmic form for Bach, see side note.

Martin Petzoldt notes that this recitative, like 31/3, alludes to various biblical passages. For a literal translation, see Unger "Handbook to Bach's Sacred Cantata Texts."

4

neu. en Le. benslauf, auf! von den to. ten Wer. ken! Laß, daß dein Hei. land in dir
 else the debt re. pay? Rise! rise my soul from dark. ness. Rise! and go forth with strength re.

G major C major C7 A major A7

Antithesis between new life and dead works: Allusion to Hebrews 9:14: "The blood of Christ [shall]...purify your conscience from dead works to serve the living God."

7

lebt, an dei-nem Le-ben mer-ken! Der Weinstock, der jetzt blüht, trägt
newed to fol-low in His foot-steps. Be fruit-ful, as a vine with

D minor G# dim.7 D minor F major

The metaphor of Christ as the grape vine alludes to biblical passages such as John 15:1, 6, 8. [Jesus said,] "I am the true vine, and my Father is the vinedresser....If a man does not abide in me, he is cast forth as a branch and withers....By this my Father is glorified, that you bear much fruit, and so prove to be my disciples."

10

kei-ne to-ten Re-ben: der Lebensbaum läßt sei-ne Zweige le-ben. Ein Chri-ste
heav-y clusters lad-en, in deeds of lov-ing scr-vice and of mer-cy. Wake! Christian,

F7 D major G minor F major F major

Text painting: Melismas for "flees hastily."

Text painting: Ascending line of one octave for "leaving the grave of sin."

13

flieht ganz ei-lend von dem Gra-be, er läßt den Stein, er läßt das Tuch der
wake! e'er death o-ver-take thee. Re-pent the sins that long to earth have

Allusion to the day's Gospel reading: "[The women] went out and fled from the tomb.... (Mark 16:8).

The stone and grave cloths are mentioned in John 20 (Luther 1545, John 20:7: "Schweistuch.")

G7 C major

Tritone for "sins."

16

Sün-den da-hin-ten, und will mit Chri-sto, mit Chri-sto le-bend sein.
bound thee in fet-ters. Re-turn to Him, and He will free-ly pardon.

D7 G major G major

After 3 movements accompanied by strings alone, the strings (in 4/4) join the tenor in an aria (e.g., material in the first two mm. is freely inverted in the following two, and the overall structure of this 2-part aria reveals symmetrical correspondences) perhaps symbolize the textual idea of the divine image reflected in humankind. Style: Vivaldi-like "string sawing" with many pedal points and scales.

•Spiritual resurrection after death: old life vs. new life in Christ (31/6).

Rhyme Scheme
AAB-CCB
Bach sets each 3-line unit twice.

Form:
Rit
Lines 1-3 x 2
Rit
Lines 4-6 x 2
Rit

V. Aria

31/6

Viol. I,II
Va. I,II
Vc. I,II
Continuo

divided vlas.

G major

Vln I leads with animated 16th notes, apparently depicting a flourishing new life.

Material from mm. 1-2 is inverted in mm. 3-4, signifying the antithesis: the old man (Adam) must die for the new one to live.

Possible text painting:
Putting down the old nature.

Martin Petzoldt argues that "soll der neue Mensch genesen" is an allusion to Jacob's speech after wrestling with God: "I have seen God face to face, and yet my life is preserved" (Luther 1545: "meine Seele ist genesen." (Genesis 32:30). See "Bach Kommentar 2:685.

7 Tenore

F natural inflects the line (the old Adam must die).

A - dam muß in uns ver - we - sen, soll der neu - e Mensch ge - ne - sen, der nach
All thy sins will be - for - giv - en, If a - new thy life is giv - en un - to

piano sempre

G major

Generally, the sentiment alludes to biblical passages such as Colossians 3:5, 9-10: "Put to death therefore what is earthly in you...seeing that you have put off the old nature with its practices and have put on the new nature, which is being renewed in knowledge after the image of its creator."

9

Gott ge - schaf - fen ist, A - dam muß in uns ver -
God, whose son thou art. All thy sins will be for -

forte

piano

G major G7 C major

12

we - sen, soll der neu - e Mensch ge - ne - sen, der nach Gott ge - schaf - fen
giv - en, If a - new thy life is giv - en un - to God, whose son thou

C major A7 D major

14 **B**

ist, der nach Gott ge - schaf - fen ist.
art, un - to God, whose son — thou art.

tr Ritornello
forte

D major

17

tr

A7

Text painting: Descending lines for fleeing sin's grave; ascending, struggling line for rising (and being recreated) with Christ.

20 **C**

Du mußt geist - lich auf - er - ste - hen und aus Sün - den - grä - bern ge - hen, wenn du
In the strength that He will give thee, by His just commandments live ye, hide them

tr

piano

D major D7 G major G major G7 C major C major

The sentiment alludes to biblical passages such as Romans 6:11: "So you also must consider yourselves dead to sin and alive to God in Christ Jesus."

22

Chri - sti Gliedmaß bist, wenn du Chri - sti Glied - maß bist.
ev - er in thy heart, hide them ev - er in — thy — heart.

tr

forte

B7 E minor E minor E minor

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25 **D**

Du mußt geist - lich auf - er - ste - hen und aus
In the strength that He will give thee, by His

piano

E minor D7 G major

27

Sün - den - grä - bern ge - hen, wenn du Chri - sti Gliedmaß bist, wenn du Chri - sti Glied -
just commandments live ye, hide them ev - er in thy heart, hide them ev - er in thy

G7 C major C major D7 G major

30 **E**

- maß, wenn du Chri - sti Glied - maß bist.
heart, — hide them ev - er in thy heart. *Ritornello forte*

G major G major

32

35

G major

In the soprano recitative, the soprano introduces the thought of the necessity for the believer to identify with Christ in his death and resurrection.

7. Recitativo • Union with Christ in suffering and exaltation (31/7).
Soprano

The poetry changes to the first person perspective.

Ascending line and diminished 7th chord for "the head pulling its limbs/members," i.e., Christ drawing believers.

31/7. Weil denn das Haupt sein Glied na_türlich nach sich zieht, so kann mich
From Christ, who is the Head and Found.er of our faith, no power on

Martin Petzoldt suggests that this text alludes to Jesus' words in John 12:32: "I, when I am lifted up from the earth, will draw all men to myself." See "Bach Kommentar" 2:686.

Chromatic inflection for "pull" / "draw."

E minor

D# dim.7

Werner Neuman ("Johann Sebastian Bach Sämtliche Kantatentexte," 117), notes that the sentiment of the risen Christ as the head drawing his members occurs in the second stanza of the chorale "Jesus meine Zuversicht" (in the Abgesang of the chorale).

3 nichts von Je_su schei_den. Muß ich mit Chri_sto lei_den, so werd' ich auch, nach die_ser
earth shall e'er di_vide us. What_ev_er may be_tide us, if faith_ful we re_main and

The sentiment here alludes to biblical passages such as 2 Timothy 2:11-12: "The saying is sure: If we have died with him, we shall also live with him; if we endure, we shall also reign with him...." Also 1 Peter 4:13, Romans 8:17, etc.

Chromatic inflection for "suffer."

E minor

G# dim.7

6 Zeit, mit Chri_sto wie_der auf_er_ste_hen
stead_fast, we at the last shall see Him_crown.ed

zur Ehr und Herrlich_keit
in power and maj_es_ty

Ascending line for "resurrected"

High note for "splendor"

A minor

G major

C major

Changes to arioso: Continuo becomes animated to depict the resurrection life anticipated by the believer, with a rising arpeggiated figure. The singer imitates the bass to suggest the believer's resurrection follows that of Christ.

9 und Gott in mei_nem Flei_sche se_hen.
where high in heaven He reigns in glo_ry.

Deep descending line for "seeing God in my flesh"

Continuo finishes alone, as if to suggest that the singer's anticipation continues.

C major

C major

The soprano now sings a mystical aria of yearning for death. In contrast to the warm accompaniment of strings in low range—achieves an otherworldly, mystical tone (Dürr/Jones, 270). The words of the chorale would have been imagined by Bach's listeners: "Wenn mein Stündlein vorhanden ist" ("When my final hour is come"). Petzoldt suggests the same stanza as that for the final movement, where the chorale is sung.

• Yearning for death and light of heaven (31/8).

Rhyme Scheme of ABABAA allows for the bar form (Stollen-Abgesang) of the instrumental chorale.

Style: Lots of echo-like repetitions: oboe/oboe; soprano/oboe, with cello and violone pizzicato—for striking of death's hour. The descending eighth-note motive in the oboe: C-G-A-F is somewhat like the swinging of a clock's pendulum (though cast in the lilt of triple meter with hemiolas) or perhaps a clock's chime (e.g., the 4th quarter in one of the versions of Whittington chimes). Its descending, cross-like shape is an approximate inversion of the figure ending no. 7.

The interval of a descending 4th inverts the continuo/bass figure of the previous movement. See side note on clocks.

13. Soprano

It seems significant that the "letzte Stunde" figure is cross-like, the phrase is reminiscent of 1 John 2:18: "Children, it is the last hour (Luther 1545: 'letzte stunde'); and as you have heard that antichrist is coming, so now many antichrists have come; therefore we know that it is the last hour." For the possible significance of C major and F major, see notes at 31/1 & 31/4.

C major pedal (like a dominant for F major)...

19

Martin Petzoldt suggests that consonances between the aria text and the chorale's last stanza (the one used to end the cantata) suggest that it is this same stanza that should be imagined here (more below). He argues that the biblical source for both texts (whose theme is to die blessedly) is the Nunc dimittis (Luke 2:29-30: "Now let thy servant depart in peace...") See Petzoldt, "Bach Kommentar" 2:687-88.

25

31

Stun - de, brich her - ein, letz - te Stun.de, brich her - ein, mir die -
 jour - ney will be - done, soon my jour.ney will be done, death's da:k

piano *forte* *piano*

G major G7

37

Au - gen zu - zu - drük - ken, mir die Au - gen zu - zu -
 shad - ow hov - ers o'er me, death's dark shad - ow hov - ers

forte *piano*

Mein Viol., Va. Arm tu lich aus - strek -

[My arm I stretch out.]

C major A minor G major G7 C major

43

drük ken, mir die Au - gen, die Au - gen zu - zu - drük - ken!
 o'er me, but my Sav.iour, my Sav - iour has gone be - fore - me.

forte

ken,

E7 A minor A minor

49

B Higher tessitura, embellishment and melisma for Jesus' "ray of gladness."

Lines 3 & 4 presented twice.

Laß mich Je - su Freu - den - schein
 His un - fail - ing guid - ing light

forte *piano*

Chorale Stollen 2: So schlaf ich

[Thus (I) fall-asleep

[Me A minor lead C major to e- C major (I) fall-asleep D major

55

— und sein hel-les Licht er - blicken, und sein hel - les Licht er - blik -
 — will my pathway dark il - lumine, will my path - way dark il - lum -

ein und ru- - he fein, forte piano

G major and rest E7 well,] A minor

60

- ken, er - blik - ken, laß mich Je - su Freu - den - schein
 - ine, il - lum - ine, His un - fail - ing guid - ing light

forte (piano) Kein

A minor G7 [No C major

66

und sein hel-les Licht er - blik - ken, sein - hel - les Licht er - blik -
 will my pathway dark il - lum - ine, will my path - way dark il - lum -

Mensch kann mich auf - - wek - - - - - ken,

person can me awaken,] hemiola

A major D minor

72

ken!
 ine.

forte piano (forte)

D minor D7 G minor

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78

Line 5 repeated several times, then line 6 (which rhymes with line 1) repeated several times.

C

Allusion to biblical passages such as Matthew 22:30: "In the resurrection they...are like angels in heaven."

The Abgesang of the chorale starts early, highlighting the word "denn," which serves to point to the foregoing ideas. Martin Petzoldt notes that the word in this case means "other than." See "Bach Kommentar" 2:688, 690.

Laß mich En - - geln ähn - lich sein,
Come, bright an - - gels, lead me home,

Chorale Abgesang: Denn Je - - sus Chris - *piano* tus, Got - - tes Sohn, *forte*

[Than Je - - sus Christ, God's son.]
A7 D minor D minor D minor G7 C major C7 F major

Martin Petzoldt notes the correspondence between a blessed death, in which "Christ opens heaven's gate" (chorale text), and "becoming like the angels" (aria text). See "Bach Kommentar" 2:690.

84

Rising lines to depict becoming like the angels.

laß mich En - - geln ähn - lich sein, laß mich
come, bright an - - gels, lead me home, come, bright

piano *forte* der [He G major]

C pedal...

90

hemiola

En - - geln ähn - lich, mich En - - geln ähn - lich sein!
an - - gels, lead me, bright an - - gels lead me home.

Letz - te Stun - de,
Soon my jour - ney

Final line of text (6 rhymes with 1).

wird *piano* die Him - - - mels - tür auf - - tun, *forte* *piano*

will heaven's gate open.] G major G major G pedal...

96

brich her - ein, ———— letz - te Stunde, brich her - ein, letz - te Stun - de,
will be done ———— soon my journey will be - done. Death's dark shad - ow

Mich fühn zum e - *piano*

G7 C major C major C major E major A minor

Petzoldt argues that the 5-fold repetition of the "letzte Stunde" figure occurring at just the point where the last stanza of the chorale has "eternal life" supports his contention that it was this stanza that Bach was implying with the instrumental citation. See "Bach Kommentar" 2:688.

102

Ending on the third of the chord suggests anticipation.

brich her - ein, letz - te Stun - de, brich her - ein!
hovers o'er - me, but my Sav - iour has gone - be - fore - me.

gen Letr - - ben. forte piano

G7 C major C major

108

forte piano forte piano

G pedal... A minor E major

115

C major C major C major

Having been prepared in the previous movement, the listeners now hear the chorale again, set in simple four-part harmony with "celestial" descant by trumpet and violin, depicting the transfigured soul (becoming like the angels as referenced in the previous movement). The chorale serves a catechismal function, even if the congregation did not sing along.

9. Choral (Mel.: „Wenn mein Stündlein vorhanden ist“)

Soprano I, II • Yearning for death's sleep: Christ will awaken me (31/9). This is the 5th (and final) stanza of the hymn.

Ob I,
Ob II or Ob d'amore ad lib.
Vln II

Ob III ad lib.
Vla I

Taille ad lib.
Vla II

Bassono ad lib.

Trba. I Viol. I

Descant by
Trp I, Vln I

Ob. I, II, III
Fagelle, Fag.
Viol. II
Va. I, II
Vc. I, II
Continuo

C major C major C major

So fahr ich hin zu Je - su Christ, mein' Arm' tu ich aus - strek - ken;
so schlaf ich ein und ru - he fein, kein Mensch kann mich auf - wek - ken;

I know that my Re - deem - er lives, in Him my - trust's un - shak - en.
Though for a time I sleep in death, with Him I shall a - wak - en.

So fahr ich hin zu - Je - su Christ, mein' Arm' tu - ich aus - strek - ken;
so schlaf ich ein und ru - he fein, kein Mensch kann mich auf - wek - ken;

I know that my Re - deem - er lives, in Him my trust's un - shak - en.
Though for a time I sleep in death, with Him I shall a - wak - en.

Octave jumps serve to emphasize the text: stretching out the arm / no person (other than Christ).

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5

denn Je - sus Chri - stus, Got - tes Sohn, der wird die Him - mels -
 Him - self, the on - ly Son of God, for us the way of

denn Je - sus Chri - stus, Got - tes Sohn, der wird die Him - mels -
 Him - self, the on - ly Son of God, for us the way of

C major D7 G major

Text painting: Martin Petzoldt notes that "entrance to eternal life" is depicted with an animated web of voice-leading (especially in the bass) supporting the [normal] elongated soprano line, while the descant holds a note, then ascends to high C. See "Bach Kommentar 2:690."

8

tür auf - tun, mich führn zum ew - - - gen Le - - - ben.
 death hath trod, and now He reigns in Heav - - - en.

tür auf - tun, mich führn zum ew - gen, zum ew - gen Le - - - ben.
 death hath trod, and now He reigns in Heav - - - en.

G major G7 C major C major