

J.S. Bach - Church Cantatas BWV 56

Form: Aria (B) - Recit (B) - Aria (B) - Chorale (SATB). Bach often used chiastic (chiastic) form. Bach often used chiastic (x-shaped/symmetrical) forms to portray Luther's theologia crucis, which stressed the inverted order of God's revelation: that God chose to reveal himself through suffering rather than through glory and the corollary that the Christian disciple must likewise accept—and even choose—cross-bearing over self-exaltation. In Bach's chiastic forms, center movements (where the mirror image begins) often provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Some examples include BWV 4/5, 5/4, 7/4, 9/4, 17/4, 19/4, 24/3, 28/3, 29/5, 31/5, 45/4, 47/3, 48/4, 58/1, 63/4, 65/4, 75/4, 75/11, 78/4, 140/4, among many others. In Cantata 56, the central movement describes the moment when the believer's situation will finally turn.

Introduction & updates at melvinunger.com.

NBA I/24; BC A146

19. S. after Trinity (BWV 48, 5, 56)

*Ephesians 4:22–28 (Exhortation to put on the new nature)

*Matthew 9:1–8 (Jesus heals the paralytic)

Librettist: Presumably Christoph Birkmann (see side note).

FP: 27 October 1726 (St. Nicholas). From Cycle III (see side note)

Instrumentation (oboes in first & last movements, to reinforce vlns):

- Ob I, II
- Taille
- Vln I, II
- Vla
- Violoncello
- SATB
- Continuo

The "Kreuzstab" theme may also depict the crutch with which the paralytic of the Gospel reading pulls himself up (see more in note at m. 17).

J.S. Bach

Cantata No. 56

Ich will den Kreuzstab gerne tragen

See side note for Alfred Dürr's comments on movement no. 1.

Form (rhyme scheme ABABCC):
 Ritornello (mm. 1-17). Gm
 A: Lines 1-2 (17-54). Gm-Dm
 Rit (54-70). Dm
 A': Lines 3-4 (70-111). Dm-Cm
 Rit (111-127). Cm
 B: Lines 5-6 (127-151). Cm-Gm
 Rit. (151-167). Gm

While the libretto's emphasis on "the way of the cross" might seem depressing at first glance, each movement ends with comfort and hope.

Woodwinds double the string lines, adding their color to the line.

Ritornello derived from vocal line. Intertwined counterpoint forms a cross.

The bass motive, which includes the figura corta, may depict a nautical navigational instrument (see side note).

The same singer presumably performed the following week's bass solo cantata, BWV 49.

In the score, Bach writes "Kreuzstab" with a "chi/cross" figure, signifying Christ.

Allusion to Jesus' words that his disciples must be willing to deny themselves and take up their cross; see side note for other possible allusions for "Kreuzstab."

Upper Instruments play limping rhythm, to depict carrying the cross.

Word painting: Chromaticism (augmented 2nd with a sharp ("Kreuz")) to depict "Kreuzstab," then sighing motives for "tragen"; both suggest the pain of carrying the cross.

56/1. **Arie.** Vln I & Ob I • Carrying the cross: it leads me to paradise (56/1).
 1. Aug. 2nd with a sharp ("Kreuz")

Ritornello derived from vocal line. Intertwined counterpoint forms a cross.

The bass motive, which includes the figura corta, may depict a nautical navigational instrument (see side note).

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Allusion to Jesus' words that his disciples must be willing to deny themselves and take up their cross; see side note for other possible allusions for "Kreuzstab."

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Word painting: Chromaticism (augmented 2nd with a sharp ("Kreuz")) to depict "Kreuzstab," then sighing motives for "tragen"; both suggest the pain of carrying the cross.

Chromatically descending sequence (traversing a tritone).

Section A (Lines 1-2: rhyme ab).

figura corta followed by 2-note slurs (see NBA).

While the figura corta suggests joy ("gerne"), the chain of sighing figures suggests lament and the lengthy period the cross must be borne.

While the libretto's emphasis on "the way of the cross" might seem depressing at first glance, each movement ends with comfort and hope.

23.

gen, den
ry, my

G minor G minor A7 D minor

28.

Kreuz-stab, ich will den Kreuzstab, den Kreuz-stab ger-ne tra-
cross-staff, I will my cross-staff, my cross-staff-glad-ly car-

G(7) C minor F# dim.7 G minor

33.

gen, er kommt, er kommt von Got-tes lie-ber Hand,
ry; it comes, it comes from God's be-lov-ed hand

D minor F7 G minor

Text painting: Major mode to signify that the cross comes from God's dear hand. For Johann Mattheson's comment about the significance of minor vs. major mode, see side note.

38.

er kommt von Got-tes lie-ber Hand, ich will den
it comes from God's be-lov-ed hand, I will my

F(7) G minor D(7) E-flat major

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Word painting: Long melisma, descending sequence for "carrying" (the cross). Compare mm. 102-105.

43.

Kreuz - stab — ger - - ne tra - - - -
cross - staff — glad - - ly - car - - - -

E-flat major F7 (B-flat major) E7 A minor D7 G minor

48.

NBA: kömmt

- - - - - gen, er kömmt von Go -
- - - - - ry; it comes from God's

F# dim.7 G minor A7 D minor

53.

tes lie - ber Hand;
be - lov - ed hand;

Ob. I, Vln I
Ritornello

D minor D minor G# dim.7 A minor F major

58.

Responsorial exchanges among instruments.

Ob II,
Vln II

B-flat major C# dim.7 D minor D minor E7

63.

D7 (G minor) C7 F# dim.7 A7 D minor

Section A'
(Lines 3-4:
rhyme ab).

The new text couplet is set with a somewhat extended version of the "Kreuzstab" theme, with the chains of sighing duples (used earlier for the word "tragen," i.e., carry) now used on "Plagen" (troubles).

68.

der füh-ret mich nach mei-nen
it leads me safe through all-my-

F# dim.7 D7

D minor

Word painting: Long melisma for "Plagen" (troubles).

73.

Pla-trou

G minor C# dim.7 D minor

78.

gen, der füh-ble, it leads me-safe-

E7 A minor A minor F(7) D7 G minor (E-flat major) (B-flat G minor) major

Clash

Text painting: Chromaticism and harmonic ambiguity for "leads me, after my tribulations"

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83.

nach meinen Pla - - - - - gen, zu Gott, zu Gott, in das
 through all my_ trou - - - - - ble to God, to God in His_

D minor
 C# dim.7
 D minor
 C7
 F major

89.

ge - lob - te Land, der füh.ret mich nach meinen Pla - - -
 long prom - ised land, it leads me_ safe through all_ my_ trou - - -

Ascending sequence, rising a diatonic fourth. This figure is repeated in the next movement, m. 9, on the words "is die Barmherzigkeit" (is the compassion [of God]).

F major
 C(7)
 F major
 E-flat major
 D major
 G minor

95.

- gen zu Gott, in das ge.lobte Land, der füh.ret mich nach -
 - ble_ to_ God in His long prom-ised land, it leads me safe through -

E-flat 7
 A-flat major
 F7
 B-flat (7)
 E-flat major

101.

- mei - nen Pla - - - - -
 - all - my - trou - - - - -

Word painting: Long melisma, descending sequence with sighing duples, falling chromatically, for "troubles" (compare mm. 45-48).

D7 G minor
 C7
 B-flat 7
 E dim.7

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107.

gen zu Gott, in das ge-lob-te Land.
ble-to-God-in-His-long-prom-ised land.

Ritornello

C7 F minor G major C minor C minor G minor F# dim.7

Responsorial exchanges among instruments.

113.

G minor A-flat major B dim.7 C minor

118.

C minor D7 G minor C7 F minor B-flat 7 E dim.7

Section B
(Lines 5-6:
rhyme cc).

The final couplet (in dactylic poetic meter as opposed to the previous iambic meter), with rhyme scheme CC, is like a quasi-coda.

123.

Da leg'ich den Kummer auf
There will I en-tomb all my

(C major) F minor C minor G major C minor C minor

"The third section, the 'Abgesang' of the Bar form, brings with it an entirely new and highly declamatory vocal theme in "skipping" triplets to the words 'There I lay my sorrows all at once in the grave.' Only the instruments refer to the A-sections by quoting the sigh figures mentioned above in the caesuras of the voice part, and this also establishes a connection with the concluding ritornello statement." Alfred Dürr, "The Cantatas of J. S. Bach," trans. Richard Jones, 583.

The text alludes to biblical passages such as Revelation 21:3-4. [Then] God himself will be with them; he will wipe away every tear from their eyes, and death shall be no more, neither shall there be mourning nor crying nor pain any more, for the former things have passed away. (Also Revelation 7:15-17, Isaiah 25:8.) While the skipping rhythm of the vocal line (following the dactylic meter of the poem) and major keys portray the joyous freedom anticipated by the poet, the continuation of sighing duples in the instrumental lines depict the continuing present reality of suffering.

128.

einmal in's Grab, da wischt mir die Thränen mein Heiland selbst ab,
 sor-row and sighs, my Sav-iour will wipe all the tears from my eyes,

F7 B-flat minor E-flat 7

131.

da leg'ich den Kummer auf einmal in's Grab, da wischt mir die Thränen mein Heiland selbst
 there will I en-tomb all my sor-row and sighs, my Sav-iour will wipe all the tears from my

A-flat major F minor B-flat 7 E-flat major

134.

ab;
 eyes;

Even when the voice (with its triplets) ceases momentarily, a positive mood is retained with the major keys of E-flat and A-flat.

E-flat major

139.

da leg'ich den Kummer auf einmal in's Grab, da wischt mir mein Heiland die
 there will I en-tomb all my sor-row and sighs, my Sav-iour will wipe all the

E-flat major E dim.7 C7 F minor

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142.

Thränen selbst ab, da leg' ich den Kummer auf einmal in's Grab, da wischt
 tears from my eyes, there will I en-tomb all my sor-row and sighs, - my Sav -

C minor A-flat major D7

145.

mir die Thränen mein Heiland selbst ab, da wischt
 iour will wipe all the tears from my eyes, my Sav

G minor G7 C minor

148.

mir die Thränen mein Heiland selbst
 iour will wipe all the tears from my

Word painting: Chromaticism for "tears."

D7 G minor N6 D7

151.

ab.
 eyes.

Ob II, Vln II Ritornello

Ob I, Vln I

G minor C# dim.7 D minor B-flat major

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156.

G minor
F# dim.7
G minor
A7 D minor
G7 C minor
F7

162.

B dim.7
(C minor)
D7 G minor
G minor
G minor

56/2. **Recitativ.** •Life is like a journey by ship through stormy seas (56/2).

1. Bass. F B-flat D G C E-flat

Mein Wan - del auf der Welt ist ei - ner Schiffahrt

My jour - ney through the world is like a ship - at

The poetic image of life's pilgrimage being like a journey by ship recalls the Gospel reading of the day: Matthew 9:1: "Getting into a boat [Jesus] crossed over and came to his own city." The cello plays gentle arpeggiated figures to depict the waves, while the continuo plays repeated, pulsing 8ths, perhaps to depict the anchor of God's compassion referenced in the text (see full score).

Chromatic saturation in the vocal part in 8 mm.

con Pedale.
Vcl.

3. B-flat major A F# B

gleich; Ue - trüb - - niss, Kreuz und Noth sind
sea. Af - flic - - tion, woe, and want are

Word painting: Words such as "sadness," "cross," and "waves [of trouble] are set with diminished 7th chords.

B-flat major F# dim.7 D major G7

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5. A-flat

D-flat

Wel - - - - - len, welche mich be - de - cken und auf den Tod mich
 bil - - - - - lows ris - ing high to smite me, and which with death each

Text painting: "Waves" [that cover me] set with a wave-like melisma.

7. B dim.7 G7 C minor E F minor N6

täg - lich schrecken. Mein Anker a - ber, der mich hält,
 day af - fright me. The an - chor that will hold me fast

The "anchor" reference is a possible allusion to Hebrews 6:19-20 (see side note).
 Text painting: held note for "hält."

9. B dim.7 C minor C7 F minor

ist die Barm - her - zig - keit, womit mein Gott mich oft er - freut.
 is His com - pas - sion vast, where - by He oft de - lights my soul.

This figure was introduced and repeated in the first movement, mm. 91-100,
 on the text "He leads me, after my troubles, to God into the promised land."

C7 F minor B-flat 7 E-flat major

11.

Der ru - fet so zu mir : Ich bin bei dir, ich
 He calls out thus to me: "I stand by Thee, and

E-flat major A dim. D7

13.

will dich nicht ver - las - sen, noch ver - säu - men! Und wenn das
I will nev - er leave thee nor for - sake thee." And when at

Reference to biblical passages such as Hebrews 13:5: "[God] has said, "I will never fail you nor forsake you (Luther 1545: dich nicht verlassen noch versäumen)." Hence we can confidently say, "The Lord is my helper, I will not be afraid; what can man do to me?" See Joshua 1:1, 5: "The Lord said to Joshua... "No man shall be able to stand before you all the days of your life; as I was with Moses, so I will be with you; I will not fail you or forsake you." (Also Deuteronomy 31:6-8, Is. 41:10.)

G minor G minor G minor

15.

wü - then - vol - le Schäumen sein En - de hat, so tret' ich aus dem
length is calmed the an - gri - ly rag - ing foam my trust - y ship will

Diminished chord (arpeggiated in cello and rising to high E in the vocal line) to depict foaming waves.

The cello's arpeggios (waves) stop as the singer arrives, steps off the ship and enters the city (representative of heaven). The remainder of the movement is secco, suggestive of the timelessness of heaven. Note: It is very unusual for Bach to move from *accompagnato* to *secco*!

C# dim.7 A7 D minor

17.

Schiff in mei - ne Stadt, da ist das Himmel - reich, wo - hin ich mit den
sail me safe - ly home, home there in heav - en high, where right - eous ones are

Allusion to biblical passages such as Hebrews 11:13, 16. These [heroes] all died in faith...having acknowledged that they were strangers and exiles on the earth...As it is, they desire a better country, that is, a heavenly one. Therefore God is not ashamed to be called their God, for he has prepared for them a city." Hebrews 13:14. For here we have no lasting city, but we seek the city which is to come."

F major B-flat major

20.

Frommen aus vie - - - - - ler Trüb - sal wer - de kommen.
dwell - ing care - free, in joy - all - joy ex - cell - ing.

Text painting: Melisma and chromaticism for "much tribulation." Allusion to such biblical passages as Revelation 7:14: "These are they who have come out of the great tribulation." Acts 14:22: "Through many tribulations we must enter the kingdom of God."

A-flat major D dim. C-flat major A dim.7 B-flat major

This is the central movement in the cantata's chiasmic form. In Bach's chiasmic forms, center movements (where the mirror image begins) often provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the central movement describes the moment when the believer's situation will finally turn. As seen below, Bach devotes most of the aria to the first 2 lines of text.

Da capo **Arie**. •Heaven anticipated; freed like an eagle (56/3).

56/3. 1. Oboe.

Virtuosic trio for oboe, bass singer, and continuo.

Form (Rhyme ABCCDDA):
 Ritornello (mm. 1-10). B M
 Lines 1-2 (11-26). B M-FM
 Rit. (26-31). FM-B M
 Lines 1-2 (32-53). B M
 Rit. (53-63) B M-Gm
 Lines 3-6 (64-71). Gm-B M
 Line 7 (72-80). B M-Dm
 da capo. (1-63)

Text Repetitions:

- A. Line 1: 8 times ("Endlich, endlich wird mein Joch")
- B. Line 2: 8 times ("Wieder von mir weichen müssen")
- C. Line 3: 1 time ("Da krieg ich in dem Herren Kraft")
- C. Line 4: 1 time ("Da hab ich Adlers Eigenschaft")
- D. Line 5: 1 time ("Da fahr ich auf von dieser Erden")
- D. Line 6: 1 time ("Und laufe sonder matt zu werden")
- A. Line 7: 6 times ("O gescheh es heute noch!")

E-flat major

B-flat 7

See side note for comments by Alfred Dürr.



The head motive of the ritornello is associated with the opening line of text ("Finally, finally my yoke [will be lifted]. It appears in both oboe and voice lines throughout the movement as a unifying device.

Vocal line begins with the head motive of the ritornello.

Point of arrival in the ritornello, as if to say "endlich" (finally).

Line 1. Bass.

End-lich, end - - lich
 Joy - ful, — joy - - ful,

B-flat major

The vocal line departs from the ritornello line with an upward arpeggio, apparently to depict the "lifting of the yoke," referenced in the text. Compare the reversal of roles at m. 38.

12.

wird mein Joch,
now am I,

Oboe plays the opening motive of the ritornello line in canon with the singer, then continues with its material. The use of canon reflects the word "wieder" (again), i.e. "my yoke will again be lifted."

15.

Line 1. B-flat major
Line 2. B-flat 7

end - - - lich, end - - - lich wird mein Joch wieder
joy - - - ful, joy - - - ful, now am I, for the

E-flat major F7 B-flat major

18.

Galant-like patter diction. Line 2.

you mir wei - chen müs - sen, wieder von mir wei - chen müs - sen,
yoke is light up - on me, for the yoke is light up - on me,

Oboe Oboe

B-flat major G7 C major

Leap to high note for "yoke," as if it is being thrown off.

20. Line 1.

Line 2.

end - lich, end - - - lich wird mein Joch wie - - - der
joy - ful, joy - - - ful, now am I, for the

Allusion to biblical passages such as Isaiah 10:27: "And in that day his burden will depart (Luther 1545: weichen müssen) from your shoulder, and his yoke will be destroyed from your neck. (Also Leviticus 26:13, Isaiah 9:4, 14:25.)

Head motive of the ritornello in close canon. The use of canon reflects the word "again" ("my yoke will again be lifted").

F major

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22.

von mir wei-
yoke is light

Text-painting: Long melisma for "weichen" (withdraw, i.e., finally the yoke will be lifted).

F major

F7

25.

chen müs - sen.
up - on me.

Ritornello

B-flat major

C7

F major

28.

F major

Text painting: Sustained, increasingly desperate yearning is depicted with repeated dominant 7th chords in a phrase that is then repeated a tone higher.

31.

Line 1.

Line 2.

Endlich, end - lich wird mein Joch wie - der
Joy - ful, joy - ful, now am - I, for - the -

F major B-flat major B-flat 7

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34. Line 1. Line 2.

von mir weichen müssen, endlich, endlich wird mein Joch wie der
yoke is light up on me, joy-ful, joy-ful, now am I, for the

37. Line 1.

von mir weichen müssen, endlich, endlich
voke is light up on me, joy-ful, joy-ful, joy-ful, joy-ful

Text painting: As in mm. 11-12, the oboe and voice are in brief canon but here the roles are reversed. It is the oboe that leads (departing from the ritornello line after one measure with an upward arpeggio). The voice enters in canon, but continues with the ritornello material. The long, energetic melismas reflect the Gospel reading of the day: the paralytic being healed, given new life (a metaphor for the renewed life that awaits the believer after life's journey is ended).

40.

wird mein Joch, now am I,

43. Line 1. Line 2.

endlich, endlich wird mein Joch wieder von mir weichen müssen, wieder
joy-ful, joy-ful, now am I, for the yoke is light up on me, for the

Syncopation emphasizes the word "endlich" (finally).

Oboe

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46.

Line 1.

Line 2.

von mir weichen müssen, endlich, endlich wird mein Joch wieder
yoke is light up - on me, joy - ful, joy - ful, now am I, for the

Voice & oboe have head motive of the ritornello in close canon. The use of canon reflects the word "again" ("my yoke will again be lifted").

Oboe

C7 F major B-flat major

49.

von mir wei -
yoke is - light

Text-painting: Long melisma for "weichen" (withdraw, i.e., finally the yoke will be lifted).

B-flat major

52.

chen müssen.
up - on me.

Oboe Ritornello

B-flat major

B-flat major

55.

B-flat major E-flat major C(7) F major

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58.

D(7) G minor C minor G7 C minor F7

Point of arrival in the ritornello, as if to say "endlich" (finally).

61.

B-flat major B-flat major B-flat major D7

Allusion to Isaiah 40:28–31. "Have you not known? Have you not heard? The Lord is the everlasting God, the Creator of the ends of the earth. He does not faint or grow weary, his understanding is unsearchable. He gives power to the faint, and to him who has no might he increases strength. Even youths shall faint and be weary, and young men shall fall exhausted; but they who wait for the Lord shall renew their strength, they shall mount up with wings like eagles, they shall run and not be weary, they shall walk and not faint."

B Section.

64. Line 3. Line 4.

Da krieg' ich in dem Herren Kraft, da hab' ich Adlers Eigen -
On God's de - fense do I - re - ly, with ea - gle's wings a - loft I

Oboe with ritornello's head motive.

G minor G minor

67. Line 5.

schaft, da fahr' ich auf von die - ser Er - den
fly, far up - a - bove the plan - ets soar - ing,

Oboe

Text painting: Rising scale for "then I mount up."

G minor G7 C minor

70. Line 6. Line 7.

im Lau.fe,sonder matt zu wer - den. O! gescheh es
 in tire - less ease, the world ig - nor - ing. O, O - may the

C minor F7 B-flat major B-flat major

73. Line 7. Line 7.

heu.te noch, o! ge.scheh' es heu.te noch, o! gescheh' es
 day be nigh, O, O - may the day be nigh, O, O - may the

D7 G minor

76. Line 7. Line 7.

heu.te, o! gescheh' es heu.te noch, o! ge.scheh' es
 day be_nigh, O may the day be nigh, May the_day be

G minor

79. Line 7.

heute, heu.te, ge.scheh' es heute noch!
 com-ing, com - ing, O may the day be nigh!

A major D minor D minor D minor

Da Capo.

56/4. Recitativ. • Yearning for heaven; my inheritance: rest & comfort (56/4).

1. Bass. D A F#

Ich stehe fertig und be -
 Here read-y and pre-pared I

Chromatic saturation in the vocal part in 7 mm.

D major

See side note for comments by Alfred Dürr.

Strings play sustained chords, reflecting the text: "I stand ready and prepared...to receive my inheritance; to see my harbor of rest."

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2. **C** **E-flat** **B** **G** **A-flat** **E** **B-flat**

reit, das Erbe meiner Selig - keit mit Sehnen und Ver - langen von Je - su Händen zu em - stand
 to take the boon from Je - sus' hand, the boon for which I yearn, and hope that one day I may

Word painting: Diminished 7th chord for "yearning." NBA: Jesus

D7 G7 B dim.7 C7 F# dim.7

5. **F** **D-flat**

pfangen. Wie wohl wird mir geschehn wenn ich den Port der Ruhe werde
 earn. Ah, how will I be blest when I at last shall find my port of

G minor E-flat 7 A-flat major E dim.7

8. Adagio.

sehn. Da leg ich den Kummer auf einmal in's Grab da wischt -

F minor D-flat major G7

11.

mir die Thränen mein Heiland selbst ab, da wischt mir die Thrä -
 - iour will wipe all the tears from my eyes, my Sav - iour will wipe -

The chains of sighing duples from movement 1 reappear.

C minor F minor C7 F minor

The "skipping" triplet material (with allusion to Revelation 21:3-4, 7:17) from movement no. 1 (see m. 127ff.) reappears (now about half as long). Whether this was a decision made by the librettist or by Bach is unknown. Moving from an *accompaniato* to an *arioso* suggests reaching a definitive, final goal. See Martin Petzoldt, "Bach Kommentar," 558. For other cantata movements that repeat material from a previous movement, see side note.



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Long, chromatic melisma for "tears."

14.

nen mein Heiland selbst
all the tears from my

G7 C minor N6

17.

ab. eyes.

Chains of sighing duples from movement 1 (beginning with a strong dissonance) appear instead of a closing ritornello.

F minor F minor C major

C minor C pedal...

For the significance of C, see side note.

• Yearning for death: it brings me to port of rest (56/5). Bach's title (The cantata's designation as "Cantata à Voce Sola" suggests that the chorale may have been sung with one singer per part.)

56/5. Choral. (Nº 6 des Liedes: „Du, o schönes Weltgebäude“)

+Ob I, II, Vin I, Sopran. 1/7. The 6th stanza of eight in the chorale "Du, o schönes [schöndes] Weltgebäude" (Johann Franck, 1653).

The closing chorale functions as a catechismal response.

+Vin II Alt.

Komm, o Tod, du Schlafes Bruder, komm, und führe mich nun fort;
löse meines Schiffleins Ruder, bringe mich an sicheren Port.

Come, O death, and end my voyage, make my journey smooth and short,
furl my sails and drop my anchor, bring me safely in to port.

The reference to death as the brother to sleep originates in Greek mythology. Thanatos (god of death) and Hypnos (god of sleep) are twin brothers, sons of the Nyx (goddess of the night) and Erebus (god of darkness). Many biblical passages also refer to death as sleep (see side note). The second Stollen's reference to bringing life's ship safely to harbor connects to the day's Gospel reading: "Getting into a boat [Jesus] crossed over and came to his own city" (Matthew 9:1).

+Taille, Vla.

Bass.

Alfred Dürr writes, "Despite its plain four-part style, the concluding chorale is an exceptional masterpiece. The choice of text is itself felicitous, since the wish to be united with Jesus through death is associated with the image of the ship moored in a 'secure harbour,' a return to the metaphor of life as a voyage in the second movement. In Bach's setting, the alteration of the opening of Crüger's melody (Leipzig, 1649) from [two half notes to a half note on beat two], with its emphatic syncopation on the word 'Komm,' is truly inspired. So, too, is the setting of the penultimate line where, in the resolution of a diminished seventh onto a G major chord, we seem able to perceive directly the soul passing through the pain of death into glory." See "The Cantatas of J. S. Bach," trans. Richard Jones, p. 583.

C minor (D7) G minor C minor A-flat major C minor

13.

Es mag, wer da will, dich scheu - en, du kannst mich viel - mehr er -
 Oth - ers shun and dread to meet Thee, I with ea - ger joy will

C minor E-flat major C minor E-flat major E-flat major
 B-flat 7

18.

freu - en; denn durch dich komm' ich hin - ein zu dem schön - sten Je - su - lein.
 greet Thee; 'tis through death that I may be ev - er, Je - sus mine, with Thee.

See note above. NBA: herein

E-flat major F# dim.7 G major C minor C minor C major
 D7

For the significance of C, see side note above.