

CANTATA CLVII. ICH LASSE DICH NICHT, DU
SEGNEST MICH DENN. Purification of the
B.V.M.¹ (1727)

The words and melody of the concluding Choral are those of Christian Keimann's Hymn, "Meinen Jesum lass' ich nicht" (see Cantata 70).

The words are the sixth stanza of the Hymn :

Meinen Jesum lass' ich nicht²,
Geh' ihm ewig an der Seiten;
Christus lässt mich für und für
Zu dem Lebensbächlein leiten;
Selig, wer mit mir so spricht:
Meinen Jesum lass' ich nicht!

B.G. xxxii. 140.

Form. Simple (*Flauto, Oboe, Strings, Continuo*).
Choralgesange, No. 245.

CANTATA CLVIII. DER FRIEDE SEI MIT DIR.
Purification of the B.V.M. and Easter Tuesday³
(c. 1708-17)

(a)

The Choral in the second movement is Johann Georg Albinus' Hymn, "Welt, ade! ich bin dein müde" (Cantata 27). For Johann Rosenmüller's melody, see Cantata 27.

¹ See Spitta, II. 411. Bach performed the Cantata at a funeral four days after using it at the Feast of the Purification.

² 1659 Jesum lass ich nicht von mir.

³ See Spitta, II. 687, on the Cantata.

The words of the Choral are the first stanza of the Hymn :

Welt, ade ! ich bin dein mude,
 Ich will nach dem Himmel zu ;
 Da wird sein der rechte Friede
 Und die ew'ge Seelenruh'¹.
 Welt, bei dir ist Krieg und Streit,
 Nichts denn lauter Eitelkeit,
 In dem Himmel allezeit
 Friede, Ruh'² und Seeligkeit. B.G. xxxii. 144.

Form. "Arie mit Choral," i.e. *Duetto*, for Soprano and Bass. The Soprano has the *cantus* (*Oboe, Violino solo, Continuo*).

(b)

The words and melody of the concluding Choral are Luther's "Christ lag in Todesbanden" (see Cantata 4).

The words are the fifth stanza of the Hymn :

Hier ist das rechte Osterlamm,
 Davon hat Gott³ geboten,
 Das ist hoch an⁴ des Kreuzes Stamm
 In heisser Lieb' gebraten :
 Dess Blut zeichnet uns're Thur,
 Das halt der Glaub' dem Tode fur,
 Der Wurger kann uns nicht ruhren.
 Halleluja !

B.G. xxxii. 154.

Form. Simple (*Continuo*). *Choralgesange*, No. 40.

¹ 1668 stoltze Ruh. Bach follows the 1672 text.

1668 Freud. Bach follows the 1672 text.

³ 1524 Gott hat.

* 1524 Das ist an.

(c)

The words of the concluding Choral are part of the twelfth stanza of the Hymn :

Erhalt' mein Herz im Glauben rein,
So leb' und sterb' ich dir allein.
Jesu, mein Trost, hor' mein Begier'.
O mein Heiland, war' ich bei dir!

B.G. i. 94.

Form. Simple (2 *Ob. d'amore*, *Corno*, *Strings*, *Continuo*). *Choralgesange*, No. 8.

CANTATA IV. CHRIST LAG IN TODESBANDEN¹.
Easter Day (1724²)

Melody: "Christ lag in Todesbanden"

Anon. 1524

(1)



¹ English versions of the Cantata are published by Novello & Co., "Christ lay in Death's dark prison," and Breitkopf & Haertel, "Christ lay fast bound in Death's harsh chain."

² Perhaps founded on an earlier work.

(2)



A Choral Cantata, on Luther's Easter Hymn, "Christ lag in Todesbanden¹," described in 1524 as "'Christ ist erstanden' improved." In fact only slight traces of the latter ancient Hymn are found in Luther's version, stanzas iv and v of which are based on the Sequence "Victimae paschali." The Hymn, with the tune, was published in 1524, in Johann Walther's *Geystliche gesangk Buchleyn* (Wittenberg), and in *Enchiridion Oder eyn Handbuchlein* (Erfurt). The tune, like the words, is based on old material ("Christ ist erstanden": see Cantata 66), and probably owes its reconstruction to Johann Walther, who gives it in the two versions printed above, the second of which excludes the "Hallelujah!" A version of (1) appears in every movement of this Cantata.

Bach uses the melody also in Cantata 158. Other harmonisations of the tune are in the

¹ See Spitta, II. 392.

died in 1706. About 600 hymns are attributed to her. The Hymn "Wer weiss" was published, to the above melody, in the Rudolstadt Hymn book of 1682 (Appendix, 1688) and in *M. Joh. Heinrich Haveckers ... Kirchen-Echo* (Leipzig, 1695). Its authorship is also claimed by Geörg Michael Pfefferkorn (1645-1732):

Wer weiss, wie nahe mir mein Ende?
 Hingebt die Zeit, herkommt der Tod.
 Ach, wie geschwinde und behende
 Kann kommen meine Todesnoth!
 Mein Gott, ich bitt' durch Christi Blut,
 Mach's nur mit meinem Ende gut.

B.G. v. (i) 219.

Translations of the Hymn into English are noted in the *Dictionary of Hymnology*, p. 330.

Form. Choral Fantasia The Chorus (S.A.T.B.) is intersected by *Recitativo* passages accompanying the orchestral *ritornelli* (2 *Ob.*, *Corno*, *Strings*, *Continuo*)¹.

Melody. "Welt, ade! ich bin dein mude"

Johann Rosenmuller 1682



pian. adagio



¹ See p. 44 *supra*,

forte allegro

(b)

The melody of the concluding Choral was composed by Johann Rosenmüller for the Hymn, "Welt, ade! ich bin dein müde" (1649).

Rosenmüller was born at Pelsnitz in Saxony in 1619. In 1642 he was assistant master in St Thomas' School, Leipzig, and a pupil of Tobias Michael, Cantor there. In 1651 he was appointed Organist of St Nicolas' Church, Leipzig. Imprisoned in 1655 for a grave offence, he lived thereafter in Hamburg and Italy. In 1674 he was appointed Kapellmeister at Wolfenbüttel, and died there in 1684.

The five-part setting of the melody which Bach uses here was published by Gottfried Vopelius in his *Neu Leipziger Gesangbuch* (Leipzig, 1682 [1681]¹). Vopelius was born in 1645, at Herwigsdorf, near Lobau, became Cantor of St Nicolas', Leipzig, in 1675, and died in 1715.

Bach uses the melody also in Cantata 158.

¹ The melody and Bass had appeared three years earlier in Johann Quirsfeld's *Geistlicher Harffen-Klang* (Leipzig, 1679).

The words of the concluding Choral are the first stanza of Johann Georg Albinus' funerary Hymn, "Welt, ade! ich bin dein müde." The Hymn was written in 1649 for the funeral of the daughter of Abraham Teller, Archidiaconus of St Nicolas'.

Albinus was born at Unter-Nessa, Saxony, in 1624. He was educated at Leipzig and in 1653 was appointed Rector of the Cathedral School, Naumburg. In 1657 he became pastor of St Othmar's Church there. He died in 1679. The Hymn was published first as a broadsheet in 1649 and later in the Brandenburg *Neu-Vollständigers Gesang-Buch* (Bayreuth, 1668) and *Geistliches Neu-vermehrtes Gesang-Buch* (Schleusingen, 1672):

Welt, ade! ich bin dein müde,
 Ich will nach dem Himmel zu,
 Da wird sein der rechte Friede
 Und die ew'ge, stolze Ruh.
 Welt, bei dir ist Krieg und Streit,
 Nichts denn lauter Eitelkeit;
 In dem Himmel allezeit
 Friede, Freud' und Seeligkeit.

B.G. v. (i) 244.

Translations of the Hymn into English are noted in the *Dictionary of Hymnology*, p. 37.

Form. Simple (2 *Ob.*, *Corno*, *Strings*, *Continuo*).
Choralgesänge, No. 350. Erk, No. 134, prints Vopelius' 1682 version¹.

¹ See Spitta, II. 452 n.