

CANTATA CLXII. ACH, ICH SEHE, JETZT DA
 ICH ZUR HOCHZEIT GEHE. Twentieth Sun-
 day after Trinity (1715)

Melody: "Alle Menschen müssen sterben"

Bach's version 1715

Three staves of musical notation in treble clef, common time (C). The first staff begins with a trill (tr) over a half note G4. The second staff also begins with a trill (tr) over a half note G4. The third staff concludes the melody with a double bar line.

Melody: "Jesu, der du meine Seele"

Johann Schop 1641

Three staves of musical notation in treble clef, common time (C). The first staff begins with a half note G3. The second and third staves continue the melody, ending with a double bar line.

Melody: "Herr, ich habe missgehandelt"

Johann Cruger 1649



Melody: "Alle Menschen müssen sterben"

Johann Rosenmüller 1652

The melody of the concluding Choral is one of two which appear for the first time in Bach's Church Cantatas¹. Erk², who prints it, describes it as Johann Schop's "Jesu, der du meine Seele" (1641) "nachgebildet." Spitta³ declares it to be

¹ See Cantata 133 ² Vol. II. No 159.

³ Vol. III. 115.

“nothing more than a compound produced by the fusion of the melodies, ‘Herr, ich habe missgehandelt’ (1649) and ‘Jesu, der du meine Seele’ (1641).” He adds: “I am now thoroughly convinced of Bach being the author of this melody, which occurs nowhere else.” Spitta’s confidence is inadequately grounded. The Hymn, “Alle Menschen müssen sterben,” received in 1652 a five-part setting, by Johann Rosenmüller¹, of which the tune printed *supra* is the descant melody. It is clear that the tune is a derivative, and with great probability may be regarded as the Tenor of an original setting now lost. The German Hymn books between 1652 and 1715, the date of Bach’s Cantata, contain a large number of tunes to the Hymn. One of them, dated 1674², is, as to the first half of it, certainly constructed upon the Bass of Rosenmüller’s setting. Whether Bach’s is an original variation or not, Spitta’s suggestion that he formed it by dissecting two other tunes by well known composers may be discarded. König prints in 1738 two versions of a tune closely related to Bach’s. All three probably are derived from a common source. It was not in accordance with Bach’s rule to set a Hymn to a tune not in

¹ Another tune printed by Erk, No. 158, as Rosenmüller’s is in fact by Jakob Hintze (1622–1702).

² Zahn, IV. No. 6777.

customary use with it. It is therefore improbable that he should have gone out of his way to invent a tune for a Hymn which had its own melody, with one of which, too, he was familiar¹. The circumstances surrounding this case are, in fact, very similar to those attending the doubtful melody in Cantata 133. Of both tunes a large number of variations exist in the Hymn books, evidencing either their composite origin, or their derivation from some common original.

The melody does not occur elsewhere in the Cantatas, Oratorios, or Motetts. In the *Orgelbuchlein*, N. xv. 119, Bach treats a melody found first in the Darmstadt *Das grosse Cantional* (Darmstadt, 1687).

The words of the concluding Choral of the Cantata are the seventh stanza of Johann Georg Albinus' funeral Hymn, "Alle Menschen müssen sterben." It was written and published for the funeral of Paul von Henssberg, a burgher of Leipzig, and was sung to Rosenmüller's setting on that occasion (June 1, 1652). The broadsheet states that both words and music were composed in Henssberg's honour by Johann Rosenmüller. The statement would appear to be conclusive. On the other hand, Rosenmüller is not known as a Hymn writer, and hymnologists unhesitatingly ascribe

¹ *Orgelbuchlein*, N. xv. 119.

the Hymn to Albinus, to whose other Hymn for the Dying, "Welt, ade!" Rosenmüller also wrote the music (see Cantata 27):

Ach, ich habe schon erblicket
 Diese grosse¹ Herrlichkeit!
 Jetzund werd' ich schon geschmucket -
 Mit dem weissen Himmelskleid,
 Mit² der guld'nen Ehrenkrone;
 Steh' ich da fur³ Gottes Throne,
 Schau' solche Freude an,
 Die kein Ende nehmen kann⁴!

B.G. xxxiii. 46.

Translations of the Hymn into English are noted in the *Dictionary of Hymnology*, p. 36.

Form. Simple (*Corno da tirarsi, Fagotto, Strings, Continuo*). *Choralgesange*, No. 18.

CANTATA CLXIII. NUR JEDEM DAS SEINE.

Twenty-third Sunday after Trinity (1715)

Melody: "Wo soll ich fliehen hin" ? Caspar Stieler 1679



¹ 1652 Alle diese. ² 1652 Und. ³ 1652 Stehe da fur.
⁴ 1652 Die ich nicht beschreiben kan.