

The melody of the concluding Choral was first published in Caspar Stieler's *Der Bussfertige Sunder, Oder Geistliches Hand-Buchlein* (Nurnberg, 1679). It is set there to Johann Heermann's Lenten Hymn, "Wo soll ich fliehen hin" (see Cantata 5). Spitta¹ describes the melody as Pachelbel's². Zahn, on the other hand, is of opinion that the anonymous tunes in the *Hand-Buchlein* are by Stieler himself.

Of Stieler, beyond the fact that he calls Ahashuerus Fritsch his "Patron und Gevatter," nothing is known.

The melody occurs also in Cantata 199. The tune, "Wo soll ich fliehen hin," which Bach treats in the Organ Works, is more correctly styled, "Auf meinen lieben Gott" (see Cantata 5).

The MS. of the Cantata and the B.G. Score give no Hymn stanza. Spitta³ is responsible for the insertion of the eleventh stanza of Johann Heermann's Lenten Hymn, "Wo soll ich fliehen hin" (see Cantata 5), in the vocal Score :

Fuhr auch mein Herz und Sinn
Durch deinen Geist dahin,
Dass ich mog' Alles meiden,
Was mich von dir⁴ kann scheiden,
Und ich an deinem Leibe
Ein Gliedmass ewig bleibe. [B.G. xxxiii. 64.]

¹ Vol. I. 557.

² Spitta incorrectly supposes that the melody is that of Cantata 5 in the major.

³ Vol. I. 557.

⁴ 16,30 und dich.

Form. Simple¹. The melody is neither in Erk nor the *Choralgesange*.

In the fifth movement of the Cantata (B.G. xxxiii. 61), a *Duetto* ("Arie") for Soprano and Alto, the melody of Andreas Hammerschmidt's (?) "Meinen Jesum lass' ich nicht" (see Cantata 70) accompanies the singers. It is played by the "Violini e Viola all' unisono." The melody is suggested by the words of the movement, which, however, are not a stanza of Christian Keimann's Hymn.

CANTATA CLXIV. IHR, DIE IHR EUCH VON
CHRISTO NENNET. Thirteenth Sunday after
Trinity (1723 or 1724)

The words and melody of the concluding Choral are from Elisabethe Cruciger's Christmas Hymn, "Herr Christ, der einig' Gott's Sohn" (see Cantata 22).

The words are the fifth stanza of the Hymn:

Ertodt' uns durch dein' Gute,
Erweck' uns durch dein' Gnad'!
Den alten Menschen kranke,
Dass der neu leben mag,
Wohl hier auf dieser Erden
Der Sinn und all Begehden,
Nur G'danken² hab' zu dir. B.G. xxxiii. 88.

¹ Only the figured Bass, under the title "Choral. In semplice stylo," is given.

² 1524 Und dancken.

Louis Bourgeois' "Ainsi qu'on oit le cerf," see Cantata 13.

The words of the Choral are the tenth stanza of the Hymn, "Freu' dich sehr, O meine Seele" (see Cantata 19):

Freu' dich sehr, O meine Seele,
 Und vergiss all' Noth und Qual,
 Weil dich nun Christus, dein Herre,
 Ruft aus diesem Jammerthal.
 Seine Freud' und Herrlichkeit
 Sollst du sehn in Ewigkeit,
 Mit den Engeln jubiliren,
 In Ewigkeit triumphiren.

B.G. xvi. 354.

Form. Simple (*Tromba, Oboe, Fagotto, Strings, Continuo*). *Choralgesange*, No. 98.

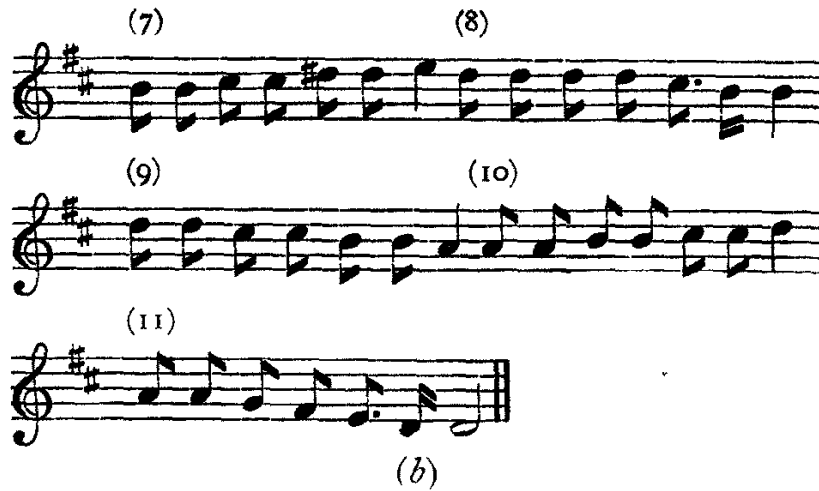
Melody: "Meinen Jesum lass' ich nicht"

? Andreas Hammerschmidt 1659

(1) (2)

(3) (4)

(5) (6)



The melody of the concluding Choral of Part II, "Meinen Jesum lass' ich nicht," was first published, with Christian Keimann's Hymn, in Part IV of Andreas Hammerschmidt's *Fest- Bus- und Danck-Lieder, Mit 5 Vocal Stimmen* (Zittau, 1659 [1658]). The melody appears there in an elongated form (eleven phrases) owing to the repetition of lines 3, 4, 5, 6, of the stanza, followed by another repetition of line 6. For use as a Hymn tune the melody has several forms.

The melody occurs also in Cantatas 124, 154, 157, 163. Bach used it also for the discarded closing Choral of Part I of the "St Matthew Passion" (*Choralgesänge*, No. 247), and there is another harmonisation of it in the *Choralgesänge*, No. 242.

Bach's version, which has not earlier sanction, is built up of phrases 1-4, 9, 11, of the original

(1658) text. In Cantata 124 and in two other harmonisations of the tune in the *Choralgesänge*, Nos. 242, 247, he substitutes phrase 10 for phrase 9. There is another melody in the *Choralgesänge*, No. 241, to the same Hymn. It is by Peter Sohren (1676).

The words of the Choral are the fifth stanza of Christian Keimann's Hymn, an acrostic upon the words of the dying Elector Johann Georg of Saxony (d. 1656): "Meinen Jesum lass' ich nicht." The first words of stanzas i-v supply these five words, while their last lines repeat the sentence in full. The initial letters of the first five lines of stanza vi stand for: J[ohann] G[eorg] C[hurfürst] Z[u] S[achsen], i.e. Johann Georg Elector of Saxony:

Nicht nach Welt, nach Himmel nicht
 Meine Seele wunscht und sehnet¹:
 Jesum wunsch' ich² und sein Licht:
 Der mich hat mit Gott versöhnet,
 Der mich frei macht³ vom Gericht,
 Meinen Jesum lass' ich nicht.

B.G. xvi. 368.

English translations of the Hymn are noted in the *Dictionary of Hymnology*, p. 614.

Form. Embellished (*Tromba, Oboe, Fagotto, Strings, Continuo*). *Choralgesänge*, No. 243.

¹ 1658 stohnet.

² 1658 wunscht sie.

³ 1658 freyet.