

CANTATA XXV. ES IST NICHTS GESUNDES AN
MEINEM LEIBE¹. Fourteenth Sunday after
Trinity (c. 1731)

For the melody of the concluding Choral,
"Ainsi qu'on oit le cerf," see Cantata 13.

The words of the concluding Choral are the
twelfth stanza of Johann Heermann's "Treuer Gott,
ich muss dir klagen," first published in his *Devoti
Musica Cordis* (Leipzig, 1630), to the above melody:

Ich will alle meine Tage
Ruhmen deine starke Hand,
Dass du meine Plag' und Klage
Hast so herzlich abgewandt.
Nicht nur in der Sterblichkeit
Soll dein Ruhm sein ausgebreit't :
Ich will's auch hernach erweisen,
Und dort ewiglich dich preisen.

B.G. v. (1) 188.

English translations of the Hymn are noted in
the *Dictionary of Hymnology*, p. 505.

Form. Simple (Cornetto, 3 Trombones, 3 Fl.,
2 Ob., Strings, Continuo). *Choralgesänge*, No. 101.

In the opening Chorus of the Cantata (B.G. v.
(i) 158) Bach introduces the melody of the peni-
tential hymn, "Ach Herr, mich armen Sünder."
The tune is more familiar as "Herzlich thut mich
verlangen" (see Cantata 135)².

¹ English versions of the Cantata are published by Novello & Co.,
"There is nought of soundness in all my body," and Breitkopf &
Haertel, "There is no more soundness in all my body."

² See Spitta, II. 466-7, on the movement.

Rodigast was born at Groben near Jena in 1649. He became Co-rector (1680) and Rector (1698) of the Greyfriars Gymnasium at Berlin. He died in 1708. The Hymn is said to have been written in 1675 at Jena for his sick friend, Severus Gastorius, Cantor there. It was published in *Das Hannoverische ordentliche Vollständige Gesangbuch* (Gottingen, 1676):

Was Gott thut, das ist wohlgethan,
 Dabei will ich verbleiben,
 Es mag mich auf die rauhe Bahn
 Noth, Tod und Elend treiben,
 So wird Gott mich ganz vaterlich
 In seinen Armen halten.
 Drum lass' ich ihn nur walten. B.G. ii. 78.

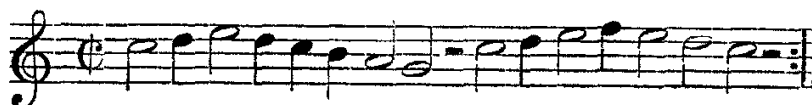
English translations of the Hymn are noted in the *Dictionary of Hymnology*, p. 972.

Form. Embellished ("Oboe o Tromba," Fagotto, Strings, Continuo). *Choralgesänge*, No. 340.

CANTATA XIII. MEINE SEUFZER, MEINE
 THRANEN. Second Sunday after the Epiphany
 (c. 1736)

Melody: "Ainsi qu'on oit le cerf bruire"

Louis Bourgeois 1542





(a)

The melody of the third movement is known as "Freu' dich sehr, O meine Seele," from its association with that Hymn. The latter, however, has its proper melody, first published, with the Hymn, in Christopher Demantius' *Threnodiae, Das ist: Ausserlesene Trostreiche Begrabniuss Gesange* (Freiberg, 1620), and probably composed, or adapted, by Demantius himself. Its opening three notes and its seventh line are identical with the opening line of the melody *supra*. The latter tune was first published in Bourgeois' *Psalms* (1542) and Jean Crespin's *Pseaumes octante trois de David* (Geneva, 1551), set to Beza's version of Psalm xlii. An extract from the Geneva Council archives of July 28, 1552, establishes Louis Bourgeois as the composer of "Ainsi qu'on oit" ("Wie nach einem Wasserquelle"), and the other tunes to Beza's *Psalms* in the *Psalter*. In the second edition of Schein's *Cantional* (1645) the tune is set to the anonymous Hymn, "Freu' dich sehr."

Bourgeois, born in Paris early in the 16th century, was invited to Geneva in 1541. In 1545 he succeeded Guillaume Franc (d. 1570) as Master of the children and music school there, on Franc's transference to Lausanne Cathedral. In December 1551 Bourgeois was imprisoned for having altered "without leave" the tunes of some of the Psalms, presumably those of the Psalter of 1551. He was released on Calvin's intervention, returned to Paris in 1557, and was living in 1561.

Bach uses the melody also in Cantatas 19, 25, 30, 32, 39, 70, and 194. There appears not to be an earlier example of Bach's treatment of the last phrase of the tune.

The words of the movement are the second stanza of Johann Heermann's "Zion klagt mit Angst und Schmerzen," first published in his *Devoti Musica Cordis* (second edition, Leipzig, 1636), to Bourgeois' tune (*supra*):

Der Gott, der mir hat versprochen
 Seinen Beistand jederzeit,
 Der lasst sich vergebens suchen
 Itzt in meiner Traurigkeit.
 Ach! will er denn fur und fur
 Grausam zurnen uber mir?
 Kann und will er sich des¹ Armen
 Itzt nicht wie vorhin erbarmen?

B.G. ii. 87.

¹ 1636 dei

(b)

The words of the concluding Choral are the fourth stanza of the Hymn :

Wohlan ! so will ich mich
An dich, O Jesu, halten,
Und sollte gleich die Welt
In tausend Stucke spalten.
O Jesu ! dir, nur dir,
Dir leb' ich ganz allein ;
Auf dich, allein auf dich,
O¹ Jesu, schlafe ich ein.

B.G. xxviii. 80.

Form. Simple (*Cornetto, 2 Ob. d'amore, Strings, Continuo*). *Choralgesange*, No. 181.

CANTATA CXXXV. ACH HERR, MICH ARMEN
SÜNDER. Third Sunday after Trinity (c. 1740)

Melody: "Herzlich thut mich verlangen"

Hans Leo Hassler 1601



A Choral Cantata, on Cyriacus Schneegass' Hymn on Psalm vi, "Ach Herr, mich armen Sünder," first published in his *Geistliche Lieder und Psalmen* (Erfurt, 1597).

¹ 1697 Mem.

The melody, "Herzlich thut mich verlangen," which Bach uses in the first and last movements of the Cantata, first occurs, as a secular song, in Hans Leo Hassler's *Lustgarten Neuer Teutscher Gesang* (Nürnberg, 1601). In 1613 it was attached to Christoph Knoll's (1563-1650) "Herzlich-thut mich verlangen," and in 1656 to Paul Gerhardt's "O Haupt voll Blut¹." Christopher Demantius, in his *Threnodiae* (Freiberg, 1620), set it to Schneegass' "Ach Herr, mich armen Sünder," and the Hymn is still generally sung to it.

The melody occurs also in Cantatas 25, 135, 153, 159, 161; in the "St Matthew Passion," Nos. 21, 23, 53, 63, 72; and in the "Christmas Oratorio," Nos. 5, 64. There are other harmonisations of the tune in the *Choralgesänge*, Nos. 157, 158. For the B flat which Bach substitutes for D at the eleventh note in the second part of the tune, and for the C natural in place of G at the penultimate note, there is early authority (1679 and 1694 respectively). Organ Works, N. xviii. 53.

(a)

The words of the opening movement are the first stanza of Schneegass' Hymn:

Ach Herr, mich armen Sunder
Straf' nicht² in deinem Zorn;

¹ See *Bach's Chorals*, Part I, p 8

² 1597 Nicht straff.