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NBA I/8; BC A50

Estomihi (Quinquagesima) (BWV 23, 22, 127, 159)

Estohmihi is the last Sunday before Lent during which no cantatas were performed.

*1 Corinthians 13:1-13 (In praise of love)

*Luke 18:31-43 (Jesus and the twelve go to Jerusalem, healing of a blind man)

Librettist: Picander (Christian Friedrich Henrici). See note.

FP: Probably 27 February 1729

(Leipzig: St. Nicholas)

This cantata is part of the Picander cycle (see note).

It is noteworthy that Bach apparently declined

to include Picander's recitative "Herr Jesu, dein

verdienstlich Leiden," which came

after the bass aria, Alto.

(Believing Disciple - see note.)

Basso.
(Jesus)

Instrumentation:

Oboe I, II

Vln I, II

Vla

SATB

Continuo

For biblical background, see note.

Recitativo.**Recitativo.****Arioso.**Komm, schaue doch mein Sinn, wo geht dein Jesus hin?
Come, see [ponder] - (O) my mind, where goes thy Jesus - ?

Reversing the procedure that he used in the St. Matthew Passion, Bach sets the words of Jesus as secco recitative (with a marching continuo line that shows determination) while the believer's questioning response is given a "halo" of strings. In this way, objective determination is contrasted with subjective response.

Strings - het,

wir

For word-for-word English translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

C minor

Phrygian cadence, often used for questions.

7.

gehn hin - auf, wir gehn hin - auf, wir gehn hin - auf, wir gehn hin -

are-going up, we are-going up, we are-going up, we are-going up,

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Chromatic saturation in the vocal part is incomplete.

10. **Recit.** E-flat C F# D F G D-flat

O harter Gang! Hin _ auf? O unge _ heuer Berg, den meine Sünden
 O hard course! Up? O monstrous mountain, to-which my sins

auf
 Strings

C minor F# dim.7 B dim.7 C7

13. **Arioso.**

zeigen! Wie sau _ er wirst du müs _ sen steigen!
 point! How ardously wilt thou have to-climb!

gen Je _ ru _ salem, se _
 to Jerusalem,

F7 A dim.7 B-flat 7 E-flat major E-flat major

16.

het, wir gehn hin _ auf, hin _ auf, gen Je _ ru _ salem, gen _ Je _
 E-flat 7 A-flat major F7 B-flat major G7

19.

ru _ sa _ lem, hin _ auf gen Je _ ru _ sa _ lem, wir gehn hin _ auf gen Je _ ru _ sa _
 C minor B-flat 7 A-flat major B dim.7 G7 C minor

The continuo figure is now inverted, moving successively lower, the inversion perhaps alluding to Luther's Theology of the Cross (see note at no. 4).

23. G-flat Recit. E-flat C A B-flat D-flat F A-flat C-flat

Chromatic saturation in the vocal part in 7 mm.

Ach, gehe nicht! Dein Kreuz ist dir schon zuge richt't, wo du dich sollst zu Tode

Ah, go not! Thy cross is for thee already prepared, where thou - must to death

lem!

Strings

Extreme keys and unexpected, chromatic chord progressions color the text.

C minor A-flat 7 A-flat 7 F7 B-flat minor B-flat major

26. G E

blut'en; hier sucht man Geisseln für, dort bindt man Ruthen; die Bande warten dein, ach, gehe

bleed; here seek they scourges - , there bind they rods; - Bonds await thee, ah, go

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

29. D

selber nicht hinein! Doch, blie best du zu rücke stehen, so müsst' ich selbst nicht

not in! Yet wouldst thou stay-back, then I-myself-would-be-forced not

D7

G minor

C7

E dim.(7)

The alto ends on C in the same octave as the bass's first note.

32.

nach Je ru sa lem. ach. lei der in die Hölle ge hen!

to Jerusalem, ah, alas (down) into hell go!

(but)

F minor

B dim.7

C minor

C minor

The pause appears to depict a dawning realization. Having stated that if Jesus were to forego traveling to Jerusalem, the disciple would himself be spared the danger, he realizes that avoiding the cross would mean eternal perdition.

The aria's euphonious harmonies coupled with an inexorable rhythm and a meandering melody projects sweet resignation.

Aria mit Choral.

159/2. (Andante con moto $\text{♩} = 66$) •Accompanying Christ through humiliation & death (159/2).

For biblical background, related to nos. 2 and 3, see note.



1. Ritornello *mf*. Continuo alone.

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

5. Alto.

"Ich folge dir nach" ("I will follow you") is depicted with imitation between singer and continuo. A meandering melody illustrates a commitment to follow Christ in various circumstances, including "Speichel und Schmach" ("spittle and humiliation")—a reference to the events of Jesus' Passion.

Ich fol - ge dir nach, ich

E-major A-flat major E-flat major E-flat major

10. Soprano.

The 6th stanza of 10 in 1656 chorale "O Haupt voll Blut und Wunden" by Paul Gerhardt (1607–1676) provides an added layer of commentary. Its sedate rhythm serves to contrast "stehen" ("stand") with the steady, ascending figure in alto and continuo for "folgen" ("follow").

Stollen 1 of the chorale's bar form.

Ich will hier bei dir

fol - - - - ge dir nach, ich fol - - - -

E-flat major A meandering melody illustrates a commitment to follow Christ in various circumstances, including "Speichel und Schmach" ("spittle and humiliation")—a reference to the events of Jesus' Passion.

15.

ste - - hen,

ge, ich fol - ge dir nach, ich fol - ge dir nach durch Spei -

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20.

ver - ach - te mich __ doch nicht!
chel und Schmach, ich fol - - - ge dir nach durch Spei - chel und Schmach.

C7 F major G7 C minor C7 F major F dim.7

25.

ich fol - - - ge dir nach __ durch Spei - chel und

B-flat 7 E-flat major G7 C minor B-flat 7 E-flat major F7 B-flat major B-flat major

30.

Schmach;

Ritornello

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

35.

After an emphatic leap to "Kreuz" ("cross"), harmonized with a B-flat minor chord, the singer presents a winding melisma on "empfangen" ("to embrace") while the continuo persists with flowing 8ths to depict ongoing "Nachfolge" ("discipleship").

Stollen 2 has different accompanying lines.

Von dir will ich nicht

am Kreuz will ich dich noch umfan -

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

Martin Petzoldt notes that the choice of the chorale is particularly apt in view of Peter's vow to follow Jesus to death and by its allusion to Simeon's embrace of the baby Jesus in the temple (Bach-Kommentar 2:632; see note for biblical passages).

40.

ge - - - hen,
gen, am Kreuz will ich dich noch um fan - - -

E-flat major G7 C minor C7 F7

45.

bis dir dein Her - ze bricht.
gen, am Kreuz will ich dich noch um fan - - - gen, am Kreuz will

B-flat 7 G7 C minor D7 G7 A-flat major B-flat 7

50.

ich dich noch um fan - - - gen, am Kreuz will ich dich noch umfan - - -

E-flat major E-flat 7 A-flat major (G7) C minor C minor B-flat major E-flat major

55.

gen, will ich dich noch umfan - - - gen.

B dim.7 (C minor) C minor C7 F7

Ritornello

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60. Abgesang of chorale's bar form.

Wenn dein Haupt wird er -
Dich lass' ich nicht aus meiner Brust, dich lass' ich nicht aus meiner

B-flat 7 E-flat major F7 B-flat major B-flat 7 E-flat major

65.

blas - sen
Brust, aus meiner Brust, dich lass' ich nicht aus mei_ner Brust, dich lass' ich

E-flat 7 A-flat major B-flat 7 E-flat 7 A-flat major B-flat 7 E-flat major

70.

im letz - ten To - des - stoss,
nicht aus meiner Brust, dich lass' ich nicht aus meiner Brust,-

E-flat major E-flat 7 A-flat major C7 F minor G major C minor

75.

Breaks in the vocal line suggest the ebbing of life referenced in the text.

und wenn du end.lich scheiden musst, und wenn du end.lich scheiden

C minor D7 G minor G7 C minor

Herze, rein." Both texts see the heart as Christ's tomb (See *Bach-Kommentar* 2:632). Alfred Dürr notes, "If [27 February 1729 for the performance of this cantata] is correct ... [it] would have been Bach's last cantata before the performance of the St Matthew Passion on Good Friday 1729; for during the intervening Lenten period there was no figural music in Leipzig." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 252.

80.

NBA: alsdenn als - dann will ich dich
musst, und wenn du endlich scheiden musst, und wenn du end-

D7 G minor D7 G7 C minor F7 B-flat major

85.

fas - sen (rit.) (a tempo)
- lich schei - den musst, sollst du dein Grab in mir er - lan - gen, in
(rit.) (a tempo)

B-flat 7 E-flat major E-flat 7 A-flat major B-flat 7

90.

Low note for "Grab" ("grave"). in mei - nen Arm und
mir dein Grab, dein Grab, sollst du in mir dein Grab er - lan - gen, und

E-flat major A-flat major B-flat 7 E-flat major

95.

Schoss.

wenn du end - lich scheiden musst, und wenn du end - lich scheiden musst, sollst du in

E-flat major E-flat 7 A-flat major B-flat 7

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100. Low note for "Grab" ("grave").

mir dein Grab, in mir dein Grab erлан - gen. Ritornello

E-flat major Ascending bass E-flat major

105.

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

159/3. **Recitativo.** •Mourning for Jesus; deferring pleasure till heaven (159/3).

Secco 1. Tenore. C A F D E-flat

Nun will ich mich mein Je - su, ü - ber dich in

Now would I -, my Jesus, for thee in

Secco

Chromatic saturation in the vocal part in 7 mm.

Picander's libretto included another recitative before the final chorale. Its omission in this transmission of the cantata creates a symmetrical structure in which no. 3 forms the center. Martin Petzoldt understands it as representative of Peter's conversion (see below).

For biblical background, see previous note.

3. F#

meinem Winkel grämen; die Welt mag immerhin das Gift der Wollust zu sich nehmen, ich

my little-corner grieve; the world may evermore the poison of wantonness to itself take, I

Sharp dissonance for "poison."

F# dim.7 D7 (G major) C minor

6. E G B-flat C#

la - be mich an meinen Thränen und will mich e - her nicht nach ei - ner Freude

refresh myself in my tears and would - ere-that not for any joy

C7 C# dim.7 A7

The tears here can perhaps be understood also as tears of repentance, reminiscent of Peter's tears of remorse after denying Jesus. They convert to healing tears after a look from Jesus (see note for biblical account).



13. alle; wir sind von un_serm Sün_den_falle in Gott ge_recht, ge_recht ge-

Ob & Vln I interject two-note sighs.

F major D7 G minor D7 G minor F7 B-flat major C major

17. macht, in Gott ge_recht ge_macht, in Gott gerecht, wir sind von un_serm

F major C7 D minor (G7) C major C7 F major

Ob

21. Sün_den_falle in Gott ge_recht, in Gott ge_recht ge_macht.

Ob

Ritornello

F major F# dim.7 D7 G minor C7 F major F major F7 B-flat major

25. F7 B-flat major G7 C minor C major C7 F major

29. Alfred Dürr writes, "In the second half of the aria, the style of setting changes: at the words 'Now I will hasten...' semiquaver motion increases and violin I joins the oboe and bass voice in an imitative texture. At the final words 'Welt, gute Nacht!' ('World, good night!') a brief quasi-da capo is initiated by the resumption of the opening motive." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 253.

Es ist vollbracht, es

Ob

G# dim.7 A minor F major F major F major F7 B-flat major

As a transition to the B section of the aria, Bach interpolates the first line of text, "Es ist vollbracht." Here, too, it is repeated in inversion.

Word painting: A melisma introduced with 3 repeated 8th notes (suggesting determination) is followed by a coloratura for "eilen" ("hasten"). The line is imitated by oboe and violin I.

33.

ist vollbracht, nun will ich ei

Ob

Vln II & Vla tacet.

(C7) F major F7 D(7) G minor G minor

36.

len und mei nem Je su Dank er

Ob

Vln I

G major C minor

39.

Quarter-note leaps with syllabic declamation ending on a sustained low note give emphatic syllabic declaration to "World, good night!"

thei len. Welt, gu te Nacht,

Strings

C minor C7 F minor B dim.

42.

nun will ich ei

Ob

Vln II & Vla tacet...

C minor F# dim.7 D7 G minor E-flat major F7

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Quarter note leaps for the emphatic declaration, "World, good night!"

45.

len und mei nem Je su _ Dank er thei len,
Vln Ob Vln I

B-flat major B-flat 7 G7 C minor A7 D major

48.

Welt, gu te Nacht, Welt, Welt,
Strings

G minor G7 C minor F# dim.(7) G minor E-flat 7

52.

gu te Nacht. Welt, gu te Nacht, es ist voll - bracht
Es ist voll - bracht

Quasi-da capo

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

57.

bracht, es ist voll - bracht!

mf

E-flat major A dim.7 B-flat major B-flat 7 E-flat major F# dim.7 G minor B-flat 7

61.

E-flat major C7 F minor F7 B-flat major B-flat major



159/5. **Choral. (Mel.: „Jesu Leiden, Pein und Tod“.)**

1. Soprano.

+Ob i
Vln I

Je_su, dei_ne Pas_si_on ist mir lau_ter Freu_de, dei_ne Wunden,

+Vln II

Je_su, dei_ne Pas_si_on ist mir lau_ter Freu_de, dei_ne Wunden,

+Vla

Je_su, dei_ne Pas_si_on ist mir lau_ter Freu_de, dei_ne Wunden,

Basso.

Je_su, dei_ne Pas_si_on ist mir lau_ter Freu_de, dei_ne Wun -



The harmonization
is unusual at times.
For biblical
background,
see note.

E-flat major

D-flat major
E-flat major

A-flat major

E-flat major

6.

Kron' und Hohn mei_nes Herzens Wei_de; meine Seel' auf Ro_sen geht,

Kron' und Hohn mei_nes Herzens Wei_de; meine Seel' auf Ro_sen geht,

Kron' und Hohn mei_nes Herzens Wei_de; meine Seel' auf Ro_sen geht,

den, Kron' und Hohn mei_nes Herzens Wei_de; meine Seel' auf Ro_sen geht,

The bass
lags as if
pondering
Jesus'
"Wunden"
("wounds"),

Chromaticism
colors "Rosen,"
perhaps to
indicate the
thorns.

11. C minor G major C minor

E-flat major C minor

C7 F minor C major

wenn ich d'ran ge_den_ke; in dem Himmel ei_ne Stätt'mir des we_gen schen_ke!

wenn ich d'ran ge_den_ke; in dem Himmel ei_ne Stätt'mir des we_gen schen_ke!

wenn ich d'ran ge_den_ke; in dem Himmel ei_ne Stätt'mir des we_gen schen_ke!

wenn ich d'ran ge_den_ke; in dem Himmel ei_ne Stätt'mir des we_gen schen_ke!

F minor

B-flat major

B-flat major

E-flat major

E-flat major

B-flat major

E-flat major