

Last changed: 31 December 2025.

Original Libretto: Aria (B). Recit (S). Aria (S). Dialogue (S/B). Recit (S). Aria (S). Chorale.
C: Bach's Form: 1. Aria (B) 2. Recit (S) 3. Aria (S) 4. Recit (B/S) 5. Aria (B) 6. Recit (B/S) 7. Aria (S) 8. Chorale.

In the original libretto, a central dialogue combined all the lines that constitute Bach's movements 4, 5, and the first two lines of 6 (which are spoken by the bass).

Bach typically preferred symmetrical structures with an odd number of movements so that the central movement is a pivot point coinciding with a literary turning point. In this case, however, Bach gave greater weight to Jesus' words "Ja, Ja, ich kann die Feinde schlagen" by creating a separate aria for them. He apparently also wanted a more immediate response by the Soul at the words "Ach! Jesu" and so started movement 6 with the previous two lines of Lehms's libretto (i.e., Jesus' words "In meiner Schoß..."). For more details, see Petzoldt 1:171–72.

Dialogue: Jesus & Soul re:
Stephen's Martyrdom.

Cantata No. 57 Selig ist der Mann

Bach labeled the cantata "Concerto in Dialogo" and identifies the partners as "Anima" and "Jesus."

See side note for Alfred Dürr's comments on the first movement.

• Trials: Whoever endures receives the crown: James 1:12 verbatim (57/1).

Aria.

(arioso)

(Voice of Christ)

57/1. (Lento $\text{♩} = 100$)

Instrumentation:

Ob I, II

Taille

Vln I, II

Vla

SATB

Organo and

Continuo

Pianoforte.

Form:

Introduction (mm. 1-20). Gm

A (Phrase 1: 21-48). Gm-DM

A' (Phrases 2-3: 48-85). DM-GM

B (Phrases 2-3: 85-104). GM

Commentators have noted that this cantata is one of his most personal and intense works. As explained in the side note, Bach was at this time mired in a dispute with the University.

A 3-measure head motive (sustained note followed by a circular figure) is repeated 3 times, descending sequentially by thirds. The sustained tone is used for the words "blessed," "endure," and "proven," to depict the steadfastness in trials that leads to blessedness. In the A section, the vocal descends one octave.

Jesus. Heu - - - reux; heu - - - reux.

21. Jesus. Se - - - lig, se - - - lig.

Section A.
Text

Phrase 1.

Later, this head motive inverted becomes the "crown of life" melisma (mm. 96–99). See side note for more.

Jesus. Se - - - lig, se - - - lig.

Ob I/Vln I Ob II/Vln II

Taille/Vla

B-flat 7 E-flat major

Instruments continue in concertante exchanges...

E-flat (7)

G minor

Martin Petzoldt points out that the blessing referenced in the text is expressed with a descending line in Section A (for enduring trials) and an ascending line in Section B (for receiving the crown of life). See *Bach-Kommentar* 1:172.

27. *heu - - - reux, heu - reux est ce - lui, est ce -*
se - - - lig, se - lig ist der Mann, ist der

E-flat major G7 C minor C minor

33. *lui qui sur - mon - - te, sur - mon - -*
Mann, der die An - fech - - tung er dul - -

Text painting: Sustained notes and chromaticism depict enduring the trials that come one's way.

C minor B-flat major F(7) D7

39. *- - - te la - - ten - ta - - ti - on, - la ten - ta - ti -*
- - - det, der die An - fech - tung er - dul - -

Ob I/Vln I

G minor A7 A pedal... D minor

45. *on - - - quand il au -*
det; denn, nach dem er be - wäh -

Chromatic descending scale associated with lament.

Section A'. Text Phrases 2-3.

Text painting: Rising diatonic scale to suggest exaltation after successfully enduring tribulation (eventually the line rises back up to D).

Ob II/Vln II Taille/Vla

D minor D7 G major C# dim.7 D pedal... D major B-flat major

For significance of D minor, see side note.

51. *sa foi, qu'il au - ra prou - vé*
ret ist, nach dem er be - wäh -

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

57. *sa foi, qu'il au - ra prou - vé*
ret ist, nach dem er be - wäh -

C minor A-flat major G minor D major G minor

R.H.

63. *sa foi, prou - vé sa*
ret ist, be - wäh - ret

G minor G minor

69. *foi Il re - ce - vra la cou - ron - ne de*
ist, wird er die Kro - ne des Le - bens em -

G minor E dim.7 C7 F minor B-flat 7

The "crown of life" is set chromatically to suggest a crown achieved after a struggle.

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Original:
empfangen

75. *vi - - - e, la cou - ron - ne de vi - e, de* hemiola

pfan - - - gen, wird er die Kro - ne des Le - bens em - Ob I/In I

81. *vi - e,* E-flat major C minor C minor D7 G minor Section B. Text Phrases 2-3. *quand il au - ra prou -*

- pfan - gen, Chromatic descending scale associated with lament. *denn, nach - dem er - be -*

The statement is repeated more sweetly.

87. *vè sa foi Il re - ce - vra la cou - ron - ne de vi - e, de vi -*

wäh - ret ist, wird er die Kro - ne des Le - bens em - pfan - gen, die Kro -

Word painting: The "Crown of Life" is emphasized with a melisma of 9 mm. It is based on the earlier head motive (long sustained note + circular figure (inverted)).

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

99. *- e, la cou - ron - ne de vi - - e.*

- ne des Le - bens empfan - gen. hemiola

G minor G minor G minor

105.

C7 F minor B-flat 7 E-flat major G7 C minor

110.

C minor F# dim.7 G minor D pedal... hemiola G major

The movement ends hopefully in major.

57/2. Recitativo.

Soprano

Chromatic saturation in the vocal part in 13 mm.

For biblical background, see note.

L'âme. 1. Ah! cet es-poir si doux vient a-pai-ser mon cœur, qui sans ta sain-te
E-flat B-flat C D-flat A-flat B F G A

Die Seele. Ach! dieser sü-sse Trost erquickt auch mir mein Herz, das sonst in Ach und

Secco

E-flat major E-flat 7 A-flat major E-flat major F7

4. *voix gé-mi-rait dans la pei-ne et se-rait comme un ver se tordant de souf-*
B F#

Schmerz sein e-wig Leiden fin-det und sich als wie ein Wurm in seinem Blu-te

B dim. B dim.7 C minor F# dim.7 D7 G minor

The graphic language is reminiscent of Stephen's martyrdom.

7. *france. Je dois comme un agneau vi-vre par-mi les loups cruels, Je suis u-*
windet.

Ich muss als wie ein Schaf bei tausend rauhen Wölfen leben; ich bin ein

G minor E dim.7 F minor

Allusion to the Jesus' words in Matthew. 10:16-18 ("Behold, I send you out as sheep in the midst of wolves") and presumably also to the epistle for the day when celebrated as St. Stephen's day (stoning of Stephen).

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10. *ne pauvre bre-bis qui doit se ré-sig-ner à cette hor-ri-ble vi-e.* Ce

recht verlassnes Lamm und muss mich ihrer Wuth und Grausamkeit er-geben. Was

6 flats suggests the distant key of E-flat minor (perhaps suggesting the forsaken lamb referenced in the text).

A-flat 7 B-flat 7 E-flat minor A dim.7 B-flat minor B-flat 7

13. *qu'Abel sup-por-ta, je le sup-porte aus-si a-vec des larmes. Ah! Jé-sus, si je*

Abel dort betraf, er-presset mir auch die-se Thränen-fluth. Ach! Je-su, wüsst'ich

The murder of Abel by Cain (Genesis 4:8, also referenced in Matthew 23:35 (the Gospel reading of the day when celebrated as St. Stephen's Day) is reminiscent of the murder of Stephen.

(C# dim.7) F# dim.7 D7

16. *ne sa-rais qu'en toi mon cœur bri-sé trouve un re-fu-ge je ne pourrais que di-re:*

hier nicht Trost von dir, so müsste Muth und Herze brechen und vol-ler Trauer sprechen: Original: Trauren

Original: Trauren

D7 C7 F minor C minor G major

(Voice of the believing soul) • Christ's love: I could not bear to live without it.

Alfred Dürr writes, "In the third movement . . . the contrasts inherent in the text are exploited for the thematic material of Bach's setting. In the string ritornello, two motives of divergent character may already be recognized. The first, characterized by an ascent followed by a large intervallic leap downwards, is later heard to the words 'I would wish upon myself death.' The second, an almost minuet-like figure, is later attached to the words 'If You, my Jesus, did not love me.'" See Dürr/Jones, 117.

Aria. (Larghetto ♩ = 80.)

Highly chromatic soprano aria with plodding bass depicts great sadness ("I could wish for death..."). Many dim.7 chords.

Vin I
Strings
Ritornello *mf*
Motive 1 (Despair)
Sarabande-like rhythm.

C minor B-flat 7 E dim.7 F minor C minor

For the significance of C, see side note.

Motive 2 (Love/Dance)

G major E-flat major B-flat major/minor F minor B dim.7 C minor

Martin Petzoldt argues that the two headmotives are further contrasted by their respective minor and major modes. See *Bach-Kommentar* 1:174.

For biblical background, see note.



A mediant tonal shift expresses the suddenly freeing conditional relationship between the two opposing realities. (See Petzoldt 1:174.)

13. *G(7) G pedal...* *C minor* *A-flat major* *G7*

19. *Soprano* *L'âme. J'ap-pel-le-rai la mort,— j'ap-pel-le-rai la mort,—*
Die Seele. Ich wünschte mir den Tod,— ich wünschte mir den Tod,—

Section A (Lines 1-2)

pp

C minor *C minor* *C minor* *B-flat 7* *C minor*

25. *j'ap-pel-le-rai la mort, la mort,— j'ap-pel-le-rai la*
ich wünschte mir den Tod,— den Tod,— ich wünschte mir den

Vln I *mf*

C minor *B-flat 7* *E dim.7 C7* *F minor* *B dim.7* *C minor*

31. *mort, la mort,— si tu ne m'ai-mais Sei-gneur Jé-sus,*
Tod,— den Tod,— wenn du, mein Je-su, mich nicht liebtest,

p

D7 *G major* *E-flat major* *B-flat major* *E dim.7* *F minor* *C minor*

37. *j'ap-pel-le-rai la mort, j'ap-pel-le-rai la mort,— j'ap-pel-le-rai la*
ich wünschte mir den Tod, ich wünschte mir den Tod,— ich wünschte mir den

mf

G minor *G minor* *F7*

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43. *mort, — la mort, — j'ap - pel - le - rais la mort, la mort, —*
Tod, — den Tod, — ich wünschte — mir den Tod, — den Tod, —

49. *si tu ne m'aimais Sei - gneur Jé - sus, j'ap - pel - le - rais la mort, — la*
wenn du, mein Je - su, mich nicht liebtest, ich wünschte mir den Tod, — den

55. *mort, — la mort, — si toi mon Jé - sus, mon Jésus tu ne m'aimais plus.*
Tod, — den Tod, — wenn du, mein Je - su, mein Jesu, mich nicht lieb - test.

61. *Ritornello*

67. *Ô Jé - sus si tu me — dé - lais - - sais*
Ja, wenn du mich an - noch — be - trüb - test,

Section B (Lines 3–4)

Annotations: A mediant tonal shift expresses the suddenly freeing conditional relationship between the two opposing realities. (See Petzoldt 1:174.)

Annotations: hemiola

Annotations: Voice & Vln I in sweet parallel 3rds & 6ths, while continuo plays motive 1 (despair).

Annotations: *pp*

Chord progressions: B dim.7, C minor, F# dim.7, G minor, D major, B-flat major, F minor, B dim.7, C minor, F# dim.7, G minor, D pedal..., G minor, E-flat major, D7, G minor, G minor, G minor, F7, B dim.7, C minor, A-flat major, D7, G minor, G minor, E dim.7, C7, F minor.

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73. *je res - sen - ti - rais un sup - pli - ce plus fort que ce - lui des*
ja, wenn du mich an - noch be - trüb - test, so hätt' ich mehr als Höl -

79. *En - fers! Je sen - ti - rais, je senti - rais un sup - pli - ce*
- len - noth, ja, wenn du mich an - noch be - trüb - test,

85. *plus fort que ce C(7) lui des En - fers.*
so hätt' ich mehr als Höl - len - noth.

91. *Jap - pel - le - rais la mort, Jap - pel - le - rais la mort, Jap - pel - le - rais la*
Ich wünschte mir den Tod. — ich wünschte mir den Tod, — ich wünschte mir den

97. *Jap - pel - le - rais la mort, Jap - pel - le - rais la mort, Jap - pel - le - rais la*
Ich wünschte mir den Tod. — ich wünschte mir den Tod, — ich wünschte mir den

Section A' (shortened)

pp

C minor B-flat 7 C minor C minor B-flat 7

Ritornello

Vln I switches back to motive 1 for a repeat of lines 3 & 4.

Vln I

Vln II

F7 B-flat minor C7 F minor N6

+Vla

F minor E-flat 7 A dim. 7 B-flat minor

G(7) C(7) F minor F minor B dim. 7 C minor

C minor N6 G7 C minor C minor

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103. *mort, la mort, j'ap-pel-le-rai la mort, la mort,—*
Tod, den Tod,— ich wünsch-te mir den Tod, den Tod,—

109. *si tu ne m'aimais Sei-gneur Jé-sus, j'ap-pel-le-rai la mort, la*
wenn du, mein Je-su, mich nicht liebtest, ich wünsch-te mir den Tod, den

115. *mört, la mort,— si toi mon Jé-sus, mon Jésus, tu ne*
Tod, den Tod,— wenn du, mein Je-su, mein Jesu, mich nicht lieb-test.

121. *Ritornello (shortened)*

127.

A mediant tonal shift expresses the suddenly freeing conditional relationship between the two opposing realities. (See Petzoldt 1:174.)

Highest note of the movement suggests desperation on the word "nicht."

E dim.7 F minor B dim.7 C minor G major

Vln I p Vln II

E-flat major B-flat major/minor F minor B dim.7 C minor G pedal...

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

E-flat major B-flat minor E dim.7 F minor B dim.7 C minor G pedal...

G7 A-flat major G7 C minor C minor

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In the original libretto, movements 4, 5, and the first two lines of 6 were all part of a central dialogue movement. This is the turning point in the cantata.

For biblical background, see note.

Recitativo.

(Dialogue of Christ & believer)

• Dialogue (Christ and Believer): Christ extends hand (57/4).

57/4. **Jesus.** Bass

1. **Jésus.**

Ich rei_che dir die Hand, und auch da_mit das Herze. Ach! süßes, liebes
J'étends vers toi la main, je fais ces-ser ta plainte. Jé-sus, mon doux Sau-

Secco

D major D7 G minor B-flat major B-flat 7

Possible allusions to biblical passages such as Matthew 14:31: "Jesus immediately reached out his hand and caught [Peter]..." and 1 Corinthians 1:22: "[Christ] has put his seal upon us..."

4. **Pfand,** du kannst die Fein-de stür-zen und ih-ren Grimm ver-kür-zen.
veur, l'en-ne-mi tu peux vain-cre, ré-duit-à rien sa-ra-ge.

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

In the original libretto, movements 4, 5, and the first two lines of 6 were all part of a central dialogue movement.

Aria.

(Vox Christi)

• Christ promises to defeat enemies; the sun will shine again (57/5).

See side note for Alfred Dürr's description of this aria.

57/5. **Vivace.** (♩ = 60.)

1. **Ritornello**

B-flat major

A battle figure in the instruments is reminiscent of Monteverdi's "stile concitato." It may also be regarded as a figura bomba (see side note). The overall style is reminiscent of Handel.

4. B-flat major C7 F major

8.

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement. With the da capo, the A section constitutes 80% of the movement.

For biblical background, see note.



Rhyme Scheme:
AAB-CCB

12. *Jésus.* Bass *Oui, je bat-trai les en-ne-mis,*
Jesus. Ja, ja, ich kann die Fein-de schla-

15. *gen,*
gen,
Ritornello
B-flat major *B-flat 7* *E-flat major* *F(7)*

18.

22. *B-flat major* *oui, je bat-trai les en-ne-mis, les en-*
ja, ja, ich kann die Feinde schla-

26. *ne-mis,* *B-flat major* *tous les en-ne-mis qui t'ac-ca-blent tous*
gen, *die dich nur stets bei mir ver-kla-gen, die*
Text painting: chromatic inflection for "constantly accuse."
The strings stop suddenly, then play jabbing duples to depict the accusations referenced in the text (or the blows that defeat them).
B-flat major *B-flat major* *B dim.7* *G7*

Allusion to biblical passages such as Psalm 3:8: "Thou dost smite all my enemies on the cheek...." and Revelation 2:10: "The accuser of our brethren has been thrown down, who accuses them day and night before our God." The text is also reminiscent of the false accusations against Stephen in the day's Epistle reading.

30. *les en-ne-mis qui t'ac-ca-blent, es-prit troublé res-sai-sis-toi re-prends.*
 dich nur stets bei mir ver-klagen, drum fas-se dich, bedrängter Geist, fas-se

C minor C# dim.7 A7 C7 F major F7

The battle figures cease for 3 mm. to depict divine comfort for the Soul.

34. *toi, es-prit trou-blé, es-prit trou-blé, oui! Es-prit troublé res-sai-sis.*
 dich, bedräng-ter Geist, bedräng-ter Geist, drum, drum fas-se dich, bedräng-ter

G7 C major A7 D minor C7 F major

38. *toi!*
 Geist!

Ritornello

F major F7 B-flat major C(7) F major

41.

44. *Oui, je bat-trai les en-ne-mis, les en-*
 Ja, ja, ich kann die Fein-de schla-

The first 3 lines of the poem (AAB) are repeated.

pp

F major F major F7 dominant preparation...

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48. *ne-mis,* tous les en-ne-mis qui t'ac - ca -
- gen, die dich nur stets bei mir ver - kla -

f *p*

B-flat major B-flat 7

52. - - - - - blent, tous les en-ne-mis qui t'ac -
- - - - - gen, die dich nur stets bei mir ver -

f

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

56. ca - blent, tous les en-ne-mis qui t'ac - ca - blent, es - prit troublé res-sai-sis -
kla - gen, die dich nur stets bei mir ver - kla - gen, drum fas-se dich, bedrängter
Text painting: Rising sequence for "constantly accuse you."

p

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

60. toi, re - prends-toi, es - prit trou - blé, es - prit trou - blé, oui es -
Geist, fas - se dich, bedräng - ter Geist, bedräng - ter Geist, drum, drum
Text painting: Rising line for "oppressed spirit."

The battle figures cease for 3 mm. to depict divine comfort for the Soul.

B-flat major B-flat 7 E-flat major C7 F major D7 G minor F7

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64. *prittroublé, res_sai_sis - toi!*

fas_se dich, bedrängter Geist!

Ritornello

B-flat major

B-flat major

68.

B-flat major G(7) C minor

72.

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

76.

Musical score for 'The Rose Tree' (Meisterlied). The score is in 2/4 time, key of B-flat major (two flats). It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a simple accompaniment with quarter and eighth notes. The score is divided into four measures by vertical bar lines. The first measure starts with a treble clef and a key signature of two flats. The second measure has a '7' below the bass staff. The third measure has a double bar line in the middle. The fourth measure ends with a double bar line.

80. *Es-prit trou-blé* *ces-se de dé-ses-pé-rer,* "Cease" is followed by rests. *ces-se de dé-ses-pe-rer,*

Bedräng'ter Geist, hör' auf zu wei-nen, hör' auf, hör' auf zu wei-nen, hör' auf,

Sorrow is depicted with chromaticism in the vocal line, 2-note sighing figures in Vln I (reminiscent of the soprano aria), and repeated 8th notes in the bass (suggesting resignation).

+Vln I

Change of Affect Continuo alone

B-flat major C7 F minor (G7)... E dim.7 C7

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85. *ces-se tes lar-mes, as-sez de pleurs, ces-se tes lar-mes, le*
hör' auf zu wei-nen, bedrängter Geist, hör' auf zu wei-nen, die

F minor *B-flat 7* *E dim. 7* *F minor C7*

Allusion to passages such as Psalm 30:5: "Weeping may tarry for the night, but joy comes with the morning"; Tobit (long version) 3:22, v. 23 in German bible (Apocrypha): "For after the storm (Luther 1545: Ungewitter) you let the sun shine again."

89. *so-leil main-te-nant cou-vert de nu-a-ges bril-le-ra pour toi ra-di-eux.*
Sonne wird noch hel-le schei-nen, die dir jetzt Kum-mer-wol-ken weist.

Continuo alone *f Ritornello*

F minor *G major* *C minor* *C minor*

Weeping figures of Vln I cease at "the sun will shine."

93.

98. *Es-prit trou-blé ces-se tes lar-mes, ces-se tes pleurs, ces-se tes*
Bedräng-ter Geist, hör' auf zu weinen, be-drängter Geist, hör' auf zu

p

C minor *F# dim. 7* *G minor*

103. *lar-mes, le ges bril-le-ra pour*
wei-nen, die Sonne wird noch hel-le schei-nen, die dir jetzt Kum-mer-wol-ken

Continuo alone to end.

G minor

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107. *toi, bril - le - ra, bril - le - ra pour toi ra - di - eur.*
weist, Kum - mer - wol - - ken, die dir jetzt Kum - mer wol - ken weist.

G minor N6 D major F# dim.7 G minor G minor

Da Capo.

57/6. Recitativo.

1. *Jé - sus. Au - pris de moi est le - pos, je veux te le don -*
B-flat D A-flat G E-flat C D-flat

→ *Jesus. In mei - nem Schoss liegt Ruh' und Le - ben, dies will ich dir einst*
 Original: meiner

Secco

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

3. *ner, chère â - me. L'âme. Ah! Jé - sus, dans le froid tombeau que ne suis-je ex - po - sée à*
e - wig ge - ben. Die Seele. Ach! Je - su, wär' ich schon bei dir, ach! striche mir der Wind schon

End of Jesus' words. Flourish (exclamation) for "Ah, Jesus."

A-flat major E-flat major G major G7 C minor

6. *la bi - se gla - ma peine a - lors se - E t fi - ni - e. Heu - reux qui sont dans la*
über Gruft und Grab, so könnt' ich alle Noth besiegen. Wohl denen, die im Sarge

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

9. *tom - be en at - tendant l'appel des anges. Ah! Jé - sus fais - moi, comme Etienne, voir de mes*
lie - gen und auf den Schall der Engel hoffen. Ach! Je - su, ma - che mir doch nur, wie Stepha -

Allusion to Stephen's glimpse of heaven as he was being killed, recounted in the day's Epistle (see note on biblical background).

D7 G minor B-flat (7) E-flat major E-flat 7

Chromatic saturation in the vocal part in 8 mm.

In the original libretto, Jesus' words were part of a previous dialogue movement that included all of movements 4 & 5. The reference to rest and life is reminiscent of biblical passages such as Luke 16:19-25, Hebrews 4:1, 11, Revelation 14:13, and John 3:16 (see side note).

For biblical background, see note.

Allusion to biblical passages such as 1 Thessalonians 4:16 & 1 Corinthians 15 (see side note).

Martin Petzoldt notes that the librettist (Lehms) divided the soprano's recitative into 2 sections of 6 phrases (each one beginning with "Ach!, Jesu") Bach, however, divided the 12 text phrases into 3 groups, each group having 4 lines of text. See *Bach-Kommentar* 1:177. While Lehms's division stresses the believer's lament ("Ach Jesu"), Bach's division puts more emphasis on Stephen as an example for believers.

12. yeux le ciel ou - vert! Mon cœur est dé - ja prêt à s'en - vo - ler vers toi.

no, den Himmel offen! Mein Herz ist schon bereit zu dir hinauf zu steigen. Komm,

Text painting: Rising line for "ascend to thee."

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

15. nez temps dé - si - ré. Où, à tra - vers la mort je ver - rai Dieu lui-même.

komm, vergnügte Zeit! du magst mir Gruft und Grab und meinen Je - sum zeigen.

Text painting: Descending line for "tomb and grave"; ascending line for "show me Jesus."

G minor

(D7) E-flat major A7 D minor C# dim.7 D minor D minor

Score has unfigured D.

Aria.

(Voice of the Believing Soul)

• Yearning for death: Prayer offering soul to God (57/7). The final aria is characterized by a wild virtuosity and impetuosity (typified by the syncopated violin line, which always "arrives" ahead of the beat). The Soul declares her eager desire to fling herself into death (i.e., the arms of Jesus). Key words are "behende" (quickly) and "Begier" (eagerness). For Dürr's comments, see note.

57/7. Allegro. (♩ = 60.)

The violin plays a constantly syncopated line that effectively superimposes a counter rhythm of

on the underlying meter, which contributes to the sense of impetuous imbalance exhibited by the Soul. Bach sets the 4-line poem in two unequal sections.

Vln 1. *mf*

G minor

7.

G minor F7 B-flat major B-flat major

14.

B dim.7 G# dim.7 G7 C minor

21.

F# dim.7 D7 G minor A7 D(7) G minor

Form:
Ritornello (mm. 1-34)
Gm
Lines 1-2 (mm. 35-95)
Gm-B M
Rit (96-107) B M
Lines 1-2 (108-137)
B M-Dm
Rit (138-151) Dm
B. Lines 3-4 (152-230)
Gm-B M

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28.

hemiola

G minor

For biblical background, see note.

34.

Syllabic patter diction suggests operatic style.

L'âme. En - fin je ter - mi - ne ma triste e - xis - ten - ce, en - fin je ter - mi - ne ma

Die Seele. Ich en - de be - hen - de mein ir - disches Le - ben, ich en - de be - hen - de mein

G minor G minor G minor

41.

triste e - xis - ten - ce, et jo - yeu - se - ment pour toi je l'a - ban - don - ne, je

ir - di - sches Leben, mit Freuden zu scheiden ver lang'ich jetzt e - ben, ich

F7 B-flat major G(7) C minor D(7) G minor G minor

48. *quit - te*

la vi - e, en - fin je ter - mi - ne ma triste e - xis - ten - ce, je

en - de be - hen - de, ich en - de be - hen - de mein ir - disches Le - ben, mit

G minor

The text becomes more fragmented, suggesting increased agitation, impetuosity...

55. *quit - te*

la vi - e, je quit - te la vi - e,

Freuden zu schei - den, mit Freuden zu schei - den,

C minor G(7) C minor F major B-flat major

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62. *et joy -*
mit Freu
Text painting: Diatonic, sequentially ascending melisma for "departing with joy."
cresc. *f*
B-flat major B-flat major

69. *eu - se - ment pour toi je*
den zu scheiden ver - lang'
Word painting: Long note for "verlang" (to desire).
p *mf*

76. *l'a - ban - don - ne, en - fin je ter - mi - ne ma triste e - xis - ten - ce, je*
ich jetzt e - ben, ich en - de be - hen - de mein ir - di - sches Le - ben, mit
B-flat major

82. *quit - te la vi - e, je*
Freu den zu scheiden ver -
Text painting: Diatonic, sequentially ascending melisma for "departing with joy."
tr *tr*
B-flat major D(7) G minor

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89. *quit - - - - - te la vi - tr - e.*
lang' Word painting: Long note for "verlang" (to desire). *ich jetzt e - ben.* *hemiola*

96. *Ritornello*
C7 *F major* *B-flat major*

102. *F7* *B-flat major* *B-flat 7* *E-flat major* *F7* *B-flat major*

107. *Mon â - me ra - vi - e près de toi s'en - vo - le,*
Ich en - de be - hen - de mein ir - di - sches Le - ben,
p *B-flat major* *D7* *G minor*

114. *mon â - me ra - vi - e, mon â - me*
mit Freu - den zu scheiden, mit Freu - den
Singer adopts the syncopated rhythm. *G minor* *F7* *B-flat major* *B-flat major* *G(7)*

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120. *s'en - vo - le. En - fin je ter - mi - ne ma triste e - xis -*
zu scheiden! Ich en - de be - hen - de mein ir - di - sches

C major A7 D minor D minor

126. *ten - ce, mon â - - - me ra - vi - - e s'en - vo -*
Le - ben, mit Freu - - den zu schei - - den ver - lang'

D minor C major F major (A7)

132. *le vers - - - toi!*
ich jetzt e - ben.

Word painting: Long note for "verlang" (to desire).

hemiola

D minor D minor

138. *Ritornello*

D minor

144. *hemiola*

D minor C# dim.7 A7 D minor

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B Section (Lines 3 & 4). The text is more fragmented, suggesting increased agitation, impetuosity....

151. *Je meurs a - vec joi - e,*
Mein Hei - land, ich ster - be,

Text painting: Sustained sighing figures with chromaticism for "My Savior, I die."

The violin resumes its syncopated rhythm in the interludes...

D minor G minor G minor F# dim.7 D7

158. *je meurs a - vec joi - e,*
mein Hei - land, ich ster - be,

G major C minor

165. *je meurs a - vec joi - e, c'est mon seul dé -*
mein Hei - land, ich ster - be mit höch - ster Be -

C minor F minor 7 B-flat 7 E-flat major

171. *sir, c'est mon seul dé - sir, em - por - te mon*
gier, mit höch - ster Be - gier, hier hast du die

G7 C minor

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177. *â - me, em - por - te mon â - me, c'est mon seul dé - sir, oui,*
See - le, hier hast du die See - le, was schenkest du mir, was?

B-flat 7 E-flat major G(7) C minor B-flat 7 E-flat major

184. *oui, oui, em - por - te mon â - me, c'est mon seul dé - sir.*
was? was? hier hast du die See - le, was schenkest du mir?

E-flat major

191. *Sau - veur a - do - ra - - - ble,*
Mein Hei - - land, ich ster - - be,

C7 F minor

197. *sau - veur a - do -*
mein Hei - - land, ich

F minor D7 G minor

203. *ra - ble, je meurs a - vec*
ster - be, mein Heiland, ich

G minor

210. *joy - e, c'est mon seul dé - sir, c'est mon seul dé - sir, em -*
ster-be mit höchster Be - gier, mit höchster Be - gier, hier

F7 B-flat major D7 G minor

217. *por-te mon â - me, em - por - te mon â - me là - haut dans le*
hast du die See - le, hier hast du die See - le, was schenkest du

F7 B-flat major D(7) G minor F(7)

224. *ciel, oui, oui, oui em - por-te mon â - me là - haut dans le ciel.*
mir, was? was? was? hier hast du die See - le, was schenkest du - mir?

B-flat major B-flat major

The aria ends abruptly, without a sense of resolution (no da capo, no ritornello). The soprano jumps up to the 3rd of the chord to underscore the unsettled nature of the question.

The "choir" answers the foregoing question in the voice of Jesus, suggesting catechimsal agreement.

BWV 57

(Voice of Christ)

•Vox Christi: Eternal bliss assured (57/8).

57/8.

Choral. (Mel.: „Lobe den Herren, den mächtigen König“.)

Jesus.

Soprano.

The original libretto had the 4th stanza of the chorale "Gott lob! Die Stund ist kommen" (to be sung to the tune "O Welt ich muß dich lassen"), in which Lehms changed the words from the first person singular to second person singular. Bach chose instead the 6th stanza of 12 in the 1668 chorale "Hast du denn, Jesu, dein Angesicht" by Ahasverus Fritsch (1629–1701).

Fritsch's hymn is structured as a dialogue, in which odd-numbered stanzas are given to the "soul"; even-numbered stanzas are given to "Christ." This chorale stanza is thus the voice of Christ, answering the soul's question at the end of the preceding aria.

For biblical background, see note.



+Ob I
Vln I

Rich-te dich, Lieb-ste, nach mei-nem Ge-fal-len und gläu-be,
dass ich dein See-lenfreund im-mer und e-wig ver-blei-be,

Alto.

Bach changed from the original hymn, which had "Seelen=hirt" and "Belieben."

+Ob II
Vln II

A me choi-si-e re-dres-se-toi par ta croy-an-ce,
que je res-te à ja-mais ton a-mi sûr et fi-dè-le;

Tenore.

+Taille
Via

Rich-te dich, Lieb-ste, nach meinem Ge-fal-len und gläu-be,
dass ich dein See-lenfreund im-mer und e-wig ver-blei-be,

Basso.

A me choi-si-e re-dres-se-toi par ta croy-an-ce,
que je res-te à ja-mais ton a-mi sûr et fi-dè-le;

B-flat major

B-flat major

11.

"Gemarterten" is reminiscent of Stephen's martyrdom in the day's Epistle reading.

der dich er-götzt und in den Him-mel ver-setzt aus dem ge-mar-ter-ten Lei-be.

je t'af-fran-chis de ton corps mar-ty-ri-sé et dans mon ciel je t'ap-pel-le.

der dich er-götzt und in den Himmel ver-setzt aus dem ge-mar-ter-ten Lei-be.

je t'af-fran-chis de ton corps mar-ty-ri-sé et dans mon ciel je t'ap-pel-le.

Chromaticism for "martyred body."

B-flat major

F# dim.7 F major

G minor B-flat major

B-flat major