

NBA I/28; BC A169/a-d

Mary's Purification (Candlemas) (BWV 83, 125, 82, 157, 158, [161], [200])

*Malachi 3:1-4 (The Lord will suddenly come to his temple and purify his people)

*Luke 2:22-32 (Mary presents Jesus at the temple; Nunc Dimittis)

Librettist: Perhaps Christoph Birkmann (see side note). The libretto is almost identical to one acquired by Bach's cousin, Johann Elias Bach in Schweinfurt before he returned to Leipzig. This libretto may, in turn, be a revision of a libretto by Johann Jacob Rambach. See Martin Petzoldt citing Peter Wollny, "Bach-Kommentar," vol. 3, pp. 31-33.

FP: 2 February 1727 (St. Nicholas and St. Thomas at Vespers). The cantata is part of Bach's third annual cycle in Leipzig (see note). Bach revised the cantata numerous times. The last revision (for bass) was very similar to the first one. For more, see notes below.

J.S. Bach

Cantata No. 82

Ich habe genug

•Voice of Simeon (Nunc Dimittis): Luke 2:29-32 (82/1).

Instrumentation:

Oboe

Vln I, II

Vla

B

Continuo

82/1.

1. ARIE

Ritornello

Oboe carries tune in ritornello.

Oboe.

Vlins in parallel 3rds & 6ths
piano sempre

Ritornello derived from vocal line.

C-minor

The pulsing bass line, with its repeated notes, contributes to a sense of calm resignation.

For the significance of C, see side note.

6.

11.

15.

C minor

B-flat 7

19.

E-flat major

23.

avoiding F minor...

C minor

28.

C minor

Simeon's statement (see note) echoes that of Jacob, after he learned that his son Joseph was alive. See Genesis 45:28: "It is enough; Joseph my son is still alive; I will go and see him before I die."

33. **BASS.**

NBA (following the autograph score) has the old German "genung."

Ich ha - be ge - nug,
I ask for no more.

Ob

C minor

40.

ich ha - be ge - nug, ge -
in peace I de - part, de -

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.

C minor

43.

nug, ich ha - be ge - nug, ich
part, in peace I de - part, mine

47.

ha - be den Hei - land, das Hof - fen der Frommen, auf mei - ne be -
eyes have be - held Him, have seen Thy sal - va - tion, the hope and the

F7 F7

B-flat major

52.

gle - ri - gen Ar - me ge - nom - men; ich ha - be ge -
Sav - iour of all Thy cre - a - tion in peace I de -

57.

nug, ich ha - be den Heiland, das Hoffen,
part, mine eyes have be - held Him, have seen Him,

D major D7 G minor N6 G major

63.

das Hoffen der From - men, ich ha - be den Hei - land, das
have - seen Thy sal - va - tion, mine eyes have be - held Him, have

C minor

68.

Hof - fen der From - men, auf mei - ne be - gie - ri - gen Ar - me ge -
seen Thy sal - va - tion, the hope and the Sav - iour of all Thy cre -

D7

G minor

73.

nommen; ich ha - be ge - nug!
a - tion; in peace I - de - part!

Ritornello

G minor

79.

G minor

85.

G minor

G7

C minor

90.

F7

B-flat major

94.

B-flat major

B-flat 7

(E-flat major)

C minor

G7

C minor

98.

G minor

Figura corta

"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die andern beyde"
Johann Gottfried Walther "Musicalisches Lexicon." [Leipzig, 1732]
["...consists of 3 fast notes, of which one has the same value as the other two taken together"]

103.

D7

G minor

107.

G minor

G7

C7

F minor

Ich hab' ihn er - blickt,
Mine eyes have be - held,
Contrasting middle section.
Opening motive modified to "look upward."

mein Glau - be hat
be - held the sal -

112.

Je - sum an's Her - ze ge - drückt, ich
va - tion that - Thou hast pre - pared, mine

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

117.

hab' ihn er - blickt, mein Glau - be hat Je - sum an's
eyes have be - held, be - held the sal - va - tion that

E-flat 7 F minor F minor

122.

Her - ze ge - drückt, nun wünsch' ich noch
Thou - hast pre - pared; and I in - my

E-flat 7 A-flat major F minor

127.

heu - te mit Freu -
arms with re - joic

C7 F minor

Text painting: Extravagant melisma for "joy," reminiscent of earlier oboe lines. Figura corta

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131.

131.

den von hin-nen zu schei-den: ich ha-be ge-nug!
ing, have tak-en my Sav-iour: in peace I-de-part!

Ritornello shortened

F minor

F minor

F minor

F minor

Ritornello shortened

137.

137.

Handwritten musical score for 'The Rose Tree'. The score is written on five staves, with the first two staves for each system. The key signature is one flat (B-flat). The time signature is 3/4. The music features a melody in the upper voice and a bass line in the lower voice. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The score is divided into five measures, each with a repeat sign at the end. The first measure is marked with a red '137.' and a 'T minor' annotation. The second measure is marked with a 'T minor' annotation. The third measure is marked with a 'T minor' annotation. The fourth measure is marked with a 'T minor' annotation. The fifth measure is marked with a 'T minor' annotation.

avoiding B-flat minor...

142.

142.  avoiding B-flat minor...
Figura corta

Figura corta

147.

A-flat 7

F minor

C7

C7

F minor

147. A-flat 7 F minor C7 F minor

Ich hab' ihn er - blickt,
 Mine eyes have be - held,

Third section combines elements of first two sections.

Recurrent opening provides unity.

Ich hab' ihn er - blickt,
Mine eyes have be - held,

Third section combines elements of first two sections.

Recurrence of opening motive provides cyclic unity.

F minor

F minor

B dim.7

152. F minor F minor B dim.7

mein Glau-be hat Jesum an's Her-ze ge-drückt, ich
be-held the sal-va-tion that Thou hast pre-pared; e-

This musical score is for a hymn in F minor, marked with a tempo of 152. The key signature has two flats (Bb and Eb). The score is written for voice and piano. The voice part is in the upper system, with a treble clef and a key signature of two flats. The piano accompaniment is in the lower system, with a grand staff (treble and bass clefs) and a key signature of two flats. The lyrics are in German and English. The German lyrics are: 'mein Glau-be hat Jesum an's Her-ze ge-drückt, ich'. The English lyrics are: 'be-held the sal-va-tion that Thou hast pre-pared; e-'. The score includes various musical notations such as notes, rests, and accidentals. There is a yellow highlight on the final note of the voice part in the first system.

mein Glau-be hat Jesum an's Her-ze ge - drückt,
be - held the sal - va-tion that Thou hast pre - pared;

ich
e

B dim.7

C minor

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Recurrence of opening
motive provides
cyclic unity.

158.

ha - be ge - nug, ich ha - be ge - nug,
nough have I here, e - nough have I here,

C minor C7 F minor

163.

ich ha - be ge - nug, nun wünsch ich noch
in peace_ I de - part, and I in my

D7 G7 C minor

Extravagant melisma for "joy."
Figura corta

168.

heu - te mit Freu -
arms, with re - joic

G7 C minor

172.

- den von hin - nen zu scheiden: ich ha - be ge - nug!
ing, have tak - en - my Sav - iour: in peace I - de - part.

C minor C minor

D. S. al

J.S. Bach - Church Cantatas BWV 82

Secco

• Yearning to depart with Simeon & be with Christ (82/2).

The secco recitative moves into arioso on two occasions.

82/2. RECITATIV.

Repeating the motto text (the words of both Simeon & Jacob) from the first movement at beginning and end of the movement provides cyclic unity.

1. BASS.

Major tonality at beginning and end signals a positive affect.

Ich habe genug! Mein Trost ist nur allein, dass Jesus mein und ich sein eigen möchte
I ask for no more, for I am whol-ly Thine, my joy, O Je - sus, is that I may call Thee

A-flat major

4.

sein. Im Glauben halt' ich ihn, da seh' ich auch mit Si-me-on die Freude jenes Lebens
mine. By faith am I sus-tained, that I may know, like Si-me-on, the joy that lies in heav-en

A-flat major B-flat 7

7. E-flat major

Arioso. Andante.

Text painting: Vocal bass imitates continuo in canon to illustrate "ziehn" (to follow) = "imitatio Christi."

Recitativ.

C(7)

schon. Lasst uns mit diesem Manne ziehn!
yon. Ah, let us be like Si-me-on!

Ach! möchte mich von meines Leibes
Yea, Lord, from these my bod-y's irk-some

F minor F7 F# dim.7

10.

Ket-ten der Herr er-ret-ten. Ach! wä-re doch mein Abschied hier, mit
fet-ters, do Thou, now free me. Oh, that my part-ing soon may be, with

F# dim.7 G minor (B-flat 7)

12.

Freu - den sagt' ich, Welt, zu dir: Ich ha-be ge-nug!
joy de-clar-ing, World, to Thee: "In peace I de-part!"

Andante.

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

"Diesem Manne" is ambiguous. It could refer to Simeon or Jesus. The canonic writing could represent "imitatio Christi." In this regard, see John 11:16:

"Thomas... said to his fellow disciples, 'Let us also go, that we may die with him [i.e., Jesus].' The phrase may also allude to Genesis 24:58, where Rebecca chooses to leave her home and follow Isaac's servant to marry Isaac.

Text painting: Chromatic chord for "chains of earthly body."

Text painting: Melisma for "Freuden" (joys).

Joy was also Jacob's reaction when he learned that his son Joseph was alive (Genesis 45:27).

The opening words are repeated with a cadential fall that gives a sense of finality.

The central movement is essentially a lullaby (conveyed with rocking syncopation, pedalpoint figures, and "repeated retardation of motion caused by fermatas (long pauses)." See Dürr, *The Cantatas of J. S. Bach*, p. 665). It is a ritornello aria in which the contrasting B section incorporates the opening material.



Quasi-galant style:
-song-like melody
-major harmonies
-periodic phrases
-courtly, syncopated rhythm

Instrumentation:
Vln 1, II
Vla
Continuo & Organ

82/3. **ARIE.** • Yearning for the sleep of death: Here is only misery, there peace (82/3).

1.

Vln I

Ritornello derived from vocal line.

E-flat major

E-flat 7

A-flat major

B-flat 7

C minor

B-flat 7

Repeatedly, movement to the flat side of the circle of fifths, perhaps to signify weariness.

5.

E-flat major

E-flat 7

A-flat major

C7

F minor

B-flat 7

E-flat major

10. **BASS.**

Text painting: Descending line and sustained notes for "falling asleep."

Schlummertein, ihr mat - ten Au - gen, fal - let sanft und se - lig zu, schlum -
Close ye now, ye wea - ry eye - lids, soft - ly rest on - wea - ry eyes, close -

Text painting:
Descending lines that constantly slip to the subdominant (followed by a fermata) for "nodding off."

E-flat major

E-flat 7

A-flat major

B-flat 7

C minor

B-flat major

14.

- - mert ein, schlum - mert ein, schlummert ein, ihr mat - ten Au - gen,
in sleep, close in sleep, close ye now, ye wea - ry eye - lids -

E-flat major

E-flat 7

A-flat major

B-flat 7

C minor

E-flat 7

A-flat major

18.

Text painting: Sustained note for "sleeping."

fal - let sanft und se - lig zu, schlum - - - - - mert ein, ihr
soft - ly rest on wea - ry eyes, close ye now, ye

B-flat 7

B-flat major

B-flat 7

E-flat major

E-flat 7

A-flat major

Text painting: Sustained note followed by drooping figure (with fermata) for "nodding off to sleep."

22. mat - ten Au - gen, — fal - let sanft und se - lig zu, —
wea - ry eye - lids, — soft - ly rest on — wea - ry eyes, —

26. fal - let sanft — und se - lig zu. Ritornello
soft - ly rest on — wea - ry eyes.

30. F minor B-flat 7 B-flat 7 E-flat major E-flat major E-flat 7 A-flat major

34. Contrasting B Section. Fine Welt, ich blei - be
World, with thee - I

38. nicht mehr hier, hab' ich doch kein Theil an dir, das der See - le
would not stay, far from thee I would a - way, care be - hind me,

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

Continuo alone for 2 mm. to depict having fallen asleep.

Continuo alone mm. 37-48.

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

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

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

42.

könn - te tau - gen, das - der Seele könnte tau - - gen; Welt, ich
rest - to find me, care - be - hind me, rest to find - me; World, with

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

45.

bleibe nicht mehr hier, hab' ich doch kein Theil an dir, - das - der Seele könn - te -
thee I would not stay, far - from thee I would a - way, - care - be - hind me, rest - to -

G7 C7 D7

48.

"A" material is inserted in the middle of contrasting middle section.

tau - - gen. Schlummert ein, - - - - - Voice drops out as if fallen asleep.
find - me. slum - ber on, - - - - - Ritornello mm. 1-4 returns.

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

52.

Vocal Part A, mm. 14-27, returns.

schlum - mert ein, schlum - mert ein, schlummert ein, ihr
slum - ber on, slum - ber on, close - ye now, ye

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

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56.

mat - ten Au - gen, fal - let sanft und se - lig zu, schlum -
wea - ry eye - lids, soft - ly rest on wea - ry eyes, close

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

60.

- - mert ein, ihr mat - ten Au - gen, fal - let sanft und se - lig zu,
ye now, ye wea - ry eye - lids, soft - ly rest on wea - ry eyes,

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

64.

fal - let sanft und se - lig zu.
soft - ly rest on wea - ry eyes.

Contrasting material (C).

Continuo alone for 2 mm. to depict having fallen asleep.

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

68.

Hier muss ich das E - lend bau - en, a - ber dort, dort werd' ich schau - en
Mis - er - y is here and - wail - ing, there, is peace and rest un - fail - ing,

Dim. 7 for "Elend"

Continuo alone mm. 68/2-73/2

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

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72.

sü - - ssen Frie - den, stil - le Ruh;
 bless - - ed rest and per - fect peace;

pp Strings enter.

E dim.7 F minor F7 B minor C7

75.

hier muss ich das
 mis - er - y is

F minor F minor

78.

E - lend bau - en, a - ber dort, dort werd' ich schauen sü - - ssen Frie - den,
 here and - wail - ing, there, is peace and rest un - fail - ing bless - - ed rest and

E-flat 7 (A-flat major) C7 F minor G7 C minor C minor

82.

stil - le Ruh, süßen Frieden, stil - le Ruh.
 per - fect peace, bless - ed rest and per - fect peace.

Adagio.

p

C major (positive affect) F minor G7 C minor A-flat major A-flat major Da Capo.

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Secco recitative that ends with arioso section (like 82/2).

The recitative focuses on the word "now" in the Gospel reading (Luke 2:29, Cantic of Simeon): "Lord, now lettest thou thy servant depart in peace."

82/4. **RECITATIV.** •Yearning to die and begin rest; farewell to world (82/4).

NBA: im Friede

1. **BASS.** Tritone NBA: wenn kömmt

Mein Gott! wann kommt das schö-ne: Nun! da ich in Frie-den fah-ren
Oh Lord, when may my trou-bles cease? when may I from this world be

B dim.7 G7 C minor G dim.7

3.

wer-de, und in dem San-de küh-ler Er-de, und dort, bei dir, im Schoosse
fly-ing? my bod-y in the cool earth ly-ing; when, safe with Thee, may I find

E dim.7 F minor B dim.7

"Dort bei dir im Schoße ruhn" ("there with thee in the bosom rest") borrows language from Jesus' parable of the rich man and Lazarus, who (in contrast to the rich man) "was carried by the angels to Abraham's bosom." See Luke 16:19-31.

5. **Arioso. Andante.** Text painting: Descending continuo scale of 2 octaves to depict earthly farewell.

ruhn? Der Abschied ist ge-macht. Welt! gu-te Nacht!
peace? With Thee, Lord, would I dwell. World fare-thee-well

Text painting: major for "ruhn" (rest).

up 8va (see full score).

G major C minor C minor

82/5. **ARIE. Vivace.** •Yearning for death as escape from woe (82/5).

1. Ritornello

Oboe returns, mostly doubling Vn I.

Rising C minor scale in close imitation, probably signifying ascent to heaven. For the significance of C, see note at no. 1.

6.

C minor F7 B-flat major D major G minor

Ritornello Aria Joyous dance in triple meter instead of a closing chorale. The work has progressed psychologically, emotionally, and spiritually from lament and world-weariness to joyful anticipation. Connections to first movement include -fast tempo, -triple meter, -full instrumentation -C minor key, -Melisma on "joy."

In contrast to the opening movement, where the text speaks of clinging (to Jesus), this text speaks of loosening (the bonds of earth). The circling motions of movement 1 are here contrasted with centrifugal, dance movement in the instruments. See Martin Petzoldt, *Bach-Kommentar* 3:36.



12.

Ich
All

hemiola

p *f* *p*

G major

18.

freu - - - e mich auf
joy - - - ous I, this

Oboe

C minor

24.

mei - nen Tod, ich freu - - e mich auf mei-nen Tod!
day - to die, all joy - - ous I, this - day - to die!

Rit. 2.

C minor Rising C minor scales in close imitation.

30.

Ritornello

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

36.

G major C minor

42. Ich freu - - - e mich auf meinen Tod, ach!
All joy - - - ous I, this day to die, ah,

hemiola

Rising C minor scales.

48. hätt' er sich schon ein - ge - fun - den, ach! hätt' er sich schon
tar - ry not, come, death, and find me, ah, tar - ry not, come,

C minor

B-flat (7)

E-flat major

54. ein - ge - fun - den, ach! hätt' er sich schon ein - ge - fun - den;
death and find me, ah, tar - ry not, come, death, and find me;

E-flat major

F(7)

B-flat major

D7

G minor

Dominant: mm. 59-64/2)

60. ich freu - e mich auf mei - nen Tod, ach! hätt' er sich schon ein -
all joy - ous I, this day to die, ah, tar - ry not, come, death,

pp

G minor

66. - ge - fun - den.
and find me.

Ritornello

hemiola

G minor

Rising G minor scales in close imitation.

72.

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

78.

D7 Dominant pedal of G minor (mm. 79-83)

84.

Contrasting B section.

hemiola

Da ent-komm' ich al-ler Noth, da ent-For with thee-would I-now go, for-with

G minor G minor A7 D minor G7 C minor

90.

komm' ich al-ler Noth, die mich noch auf der Welt ge-thee would I-now go, leav-ing this world of-woe be-

F7 B-flat major B-flat major D7

96.

bun-den, da hind-me, for

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

102. entkomm' ich al - ler Noth, die mich noch auf der Welt ge -
with thee would I now go, leav - ing this world of woe be -

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

bun - den, auf der Welt
hind me, leav - ing woe
Parallel 3rds, perhaps signifying the intertwining of "gebunden."

114. B-flat (7) Dominant pedal (108-112)

ge - bun - den. Ich
hemiola be - hind me. Ritornello material Rising C minor scales in close imitation. All

120. E-flat major C minor

freu - e mich auf
joy - ous I, this

126. C minor

mei - nen Tod, ich freu - e mich auf meinen Tod!
day to die, all joy - ous I, this day to die!

Rising C minor scales in close imitation.

Ritornello (overlap)

C minor C minor

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132.

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

138.

C minor G major

144.

Ich freu - - - e mich auf mei-nen Tod, ach!
All joy - - - ous I, this day to die, ah,
hemiola Rising C minor in close imitation. C minor

150.

hätt' er sich schon - ein - ge - fun - den, ach! hätte' er sich schon -
tar - ry not, come, - death, and find me, ah, tar - ry not, come, -
C7 F minor F minor B-flat (7) E-flat major

156.

ein - ge - fun - den, ach! hätte' - er sich schon ein - ge - fun - den;
death, and find me, ah, - tar - ry not, - come, - death, - and - find - me;
E-flat major G major C minor C minor G major. Dominant pedal (mm. 161-166/1)

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162.

ich freu - e mich auf mei - nen Tod, ach! hätt' er sich
all joy - ous I, this day to dis, ah, tar - ry not,

pp

C minor

167.

schon ein - ge - fun - den. Ritornello
come, death, and find me.

Rising C minor scales in close imitation.

C minor

C minor

173.

C major C7 F minor F minor

178.

B-flat (7) E-flat major G(7). Dominant pedal (mm. 181-185/1) (C minor)

183.

(C minor) C minor hemiola C major