

NBA I/28; BC A169/a-d

В

Introduction & updates at melvinunger.com.

Church Cantata One of Bach's most beloved solo cantatas; apparently a favorite also in Bach's day.

Symmetrical Form: Aria (B) - Recit (B) - Aria (B) - Recit (B) - Aria (B).

No chorus at all, not even a closing chorale. The fact that Bach created another version for soprano and one for mezzo-soprano, along with the fact that Anna Magdalena copied the recitative "Ich habe genug" and the following aria ("Schlummert ein") into her 2nd "Clavierbüchlein (1725; the "Anna Magdalena Bach Notebook") demonstrates the works's wide appeal even in Bach's day.





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 J.S. Bach

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.

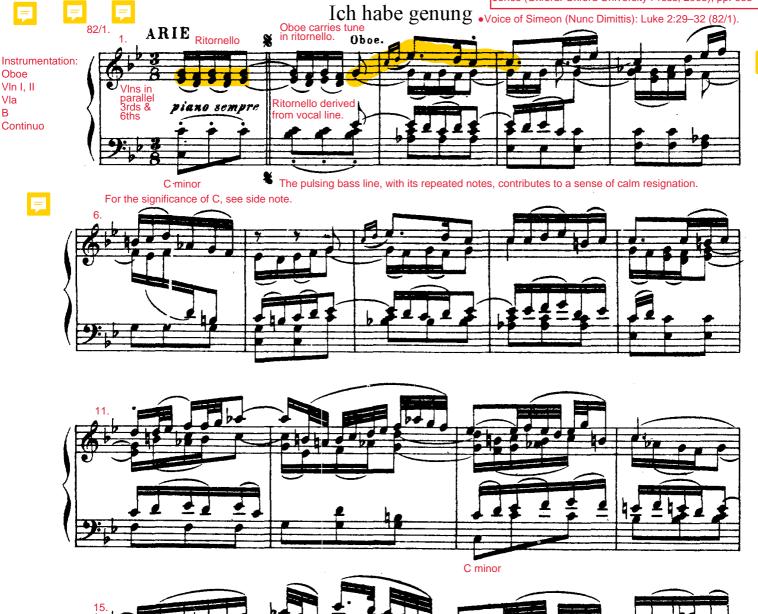
Mary's Purification (Candlemas) (BWV 83, 125, 82, 157, 158, [161], [200])

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

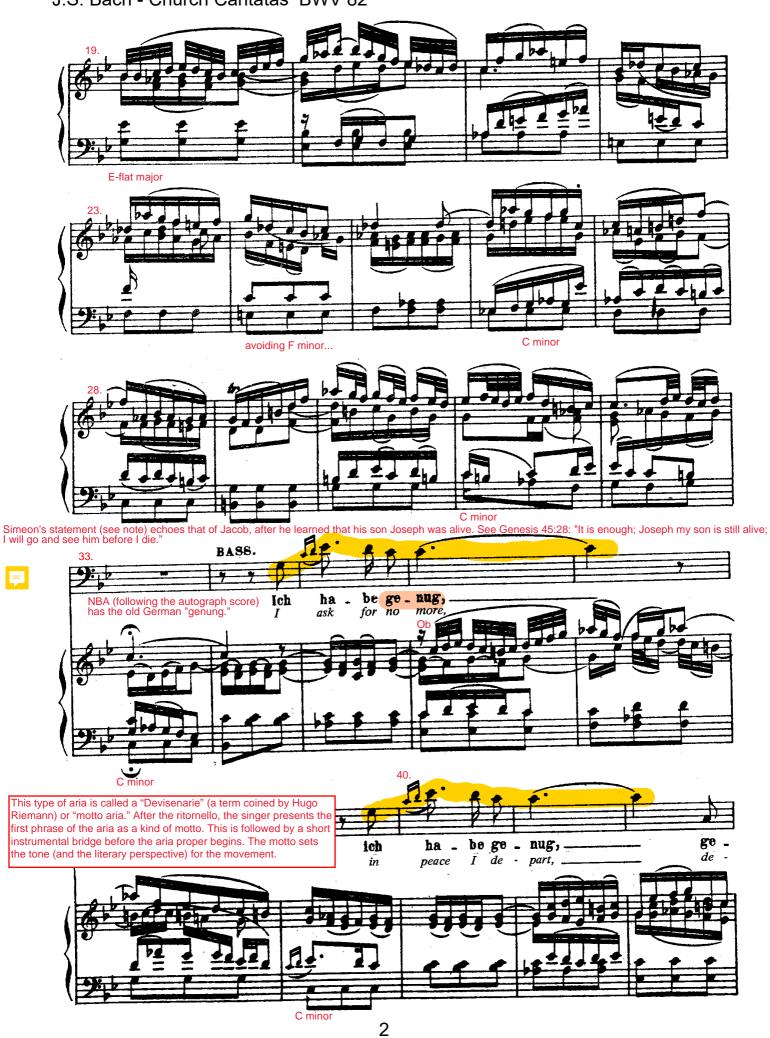
*Malachi 3:1-4 (The Lord will suddenly come to his temple and purify his people)

Cantata No. 82

The primary motive with its expressive leap of a 6th is derived from the opening vocal phrase. To see how Bach transforms his motive and unifies the movement, see Alfred Dürr, The Cantatas of J. S. Bach, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 663-664.

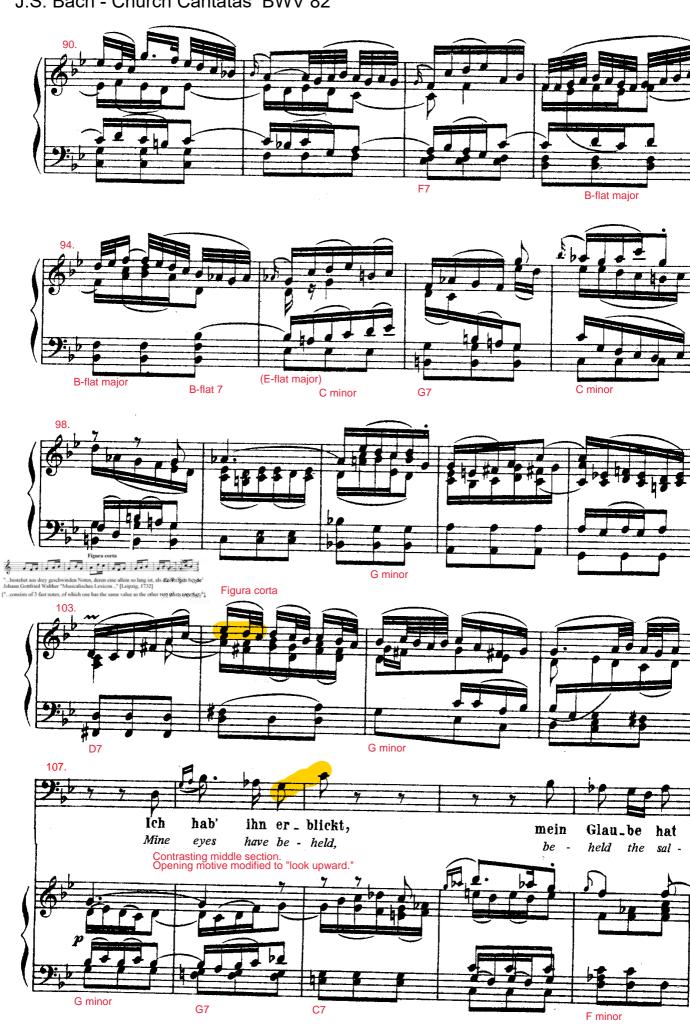


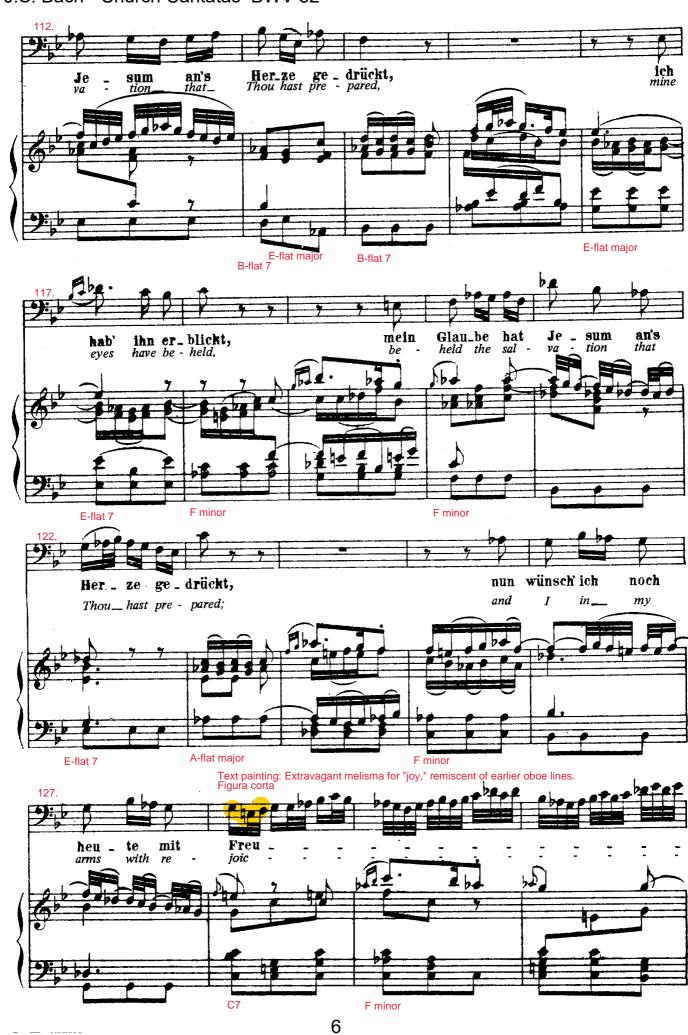
B-flat 7

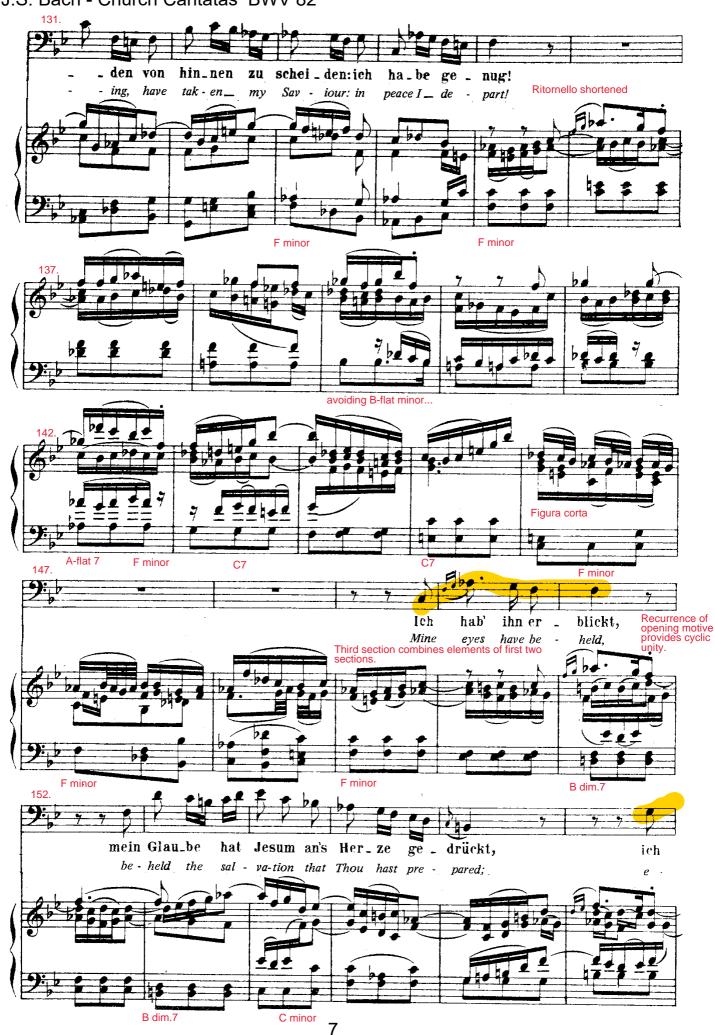












J.S. Bach - Church Cantatas BWV 82
Recurrence of opening motive provides cyclic unity.

158 be ge - nug, have I here, ich ha _ be ge _ nug, nough have I here, ha nough **C7** F minor C minor 163. wünsch' ich noch ich ha be ge nug, nun in peace_ I de part, my D7 G7 C minor Extravagant melisma for "joy." Figura corta 168. mit Freu heu te arms, with re joic C minor G7 172. ha_be peace I_ hin nen zu tak en my den scheiden: ich nug! von ing, have_ Sav - iour: in

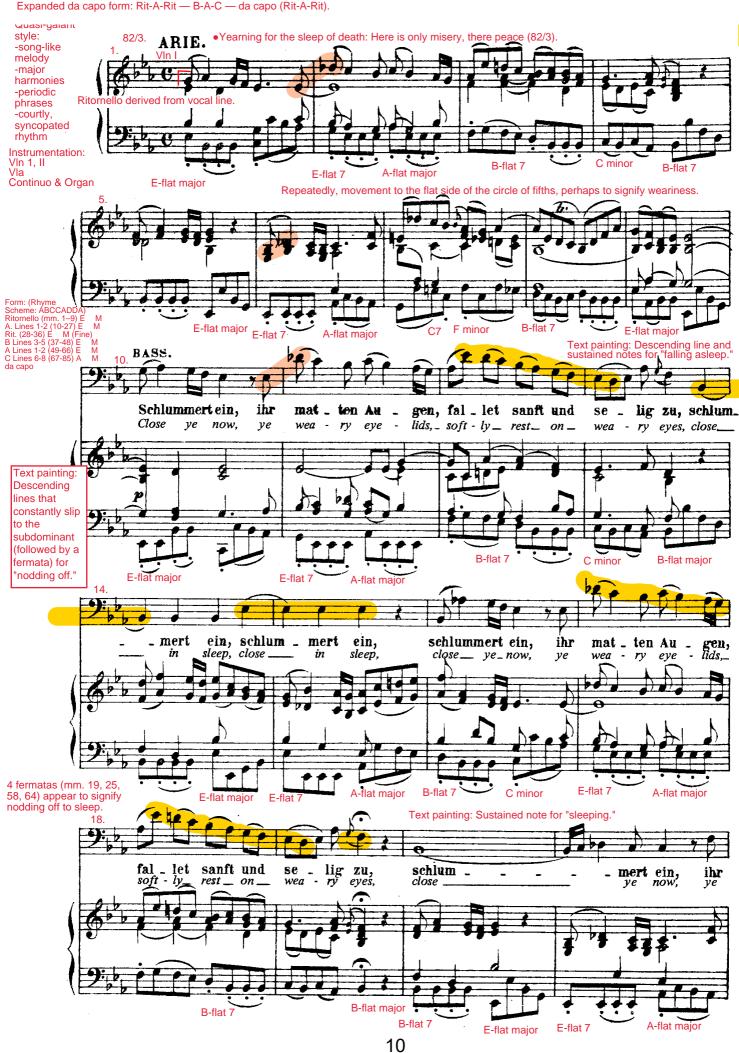
C minor

J.S. Bach - Church Cantatas BWV 82 The secco recitative moves into arioso Secco

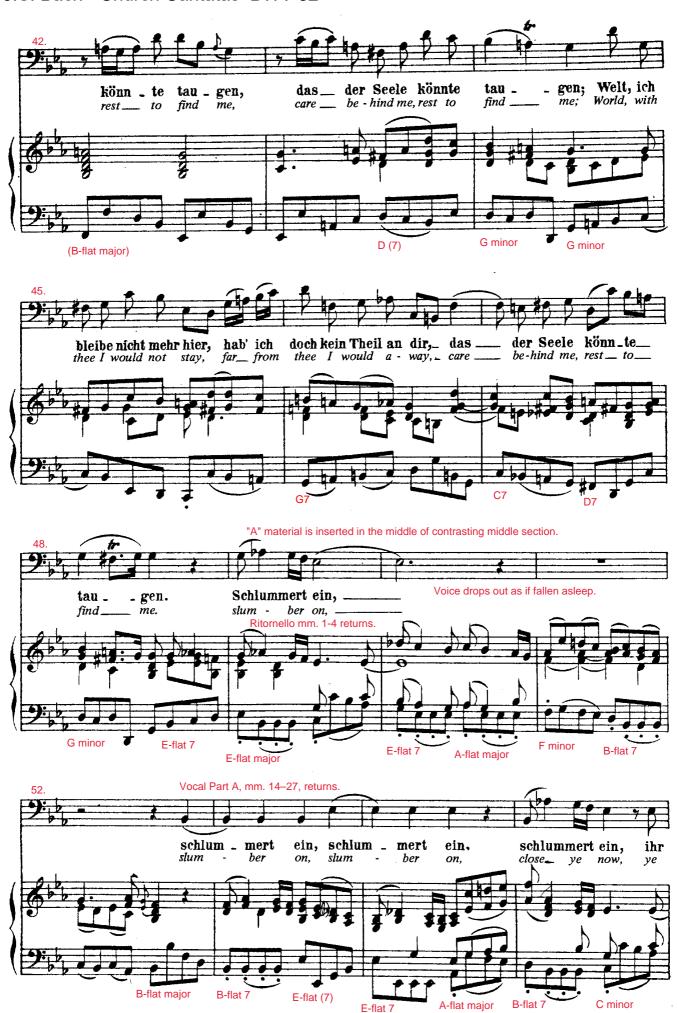
•Yearning to depart with Simeon & be with Christ (82/2).

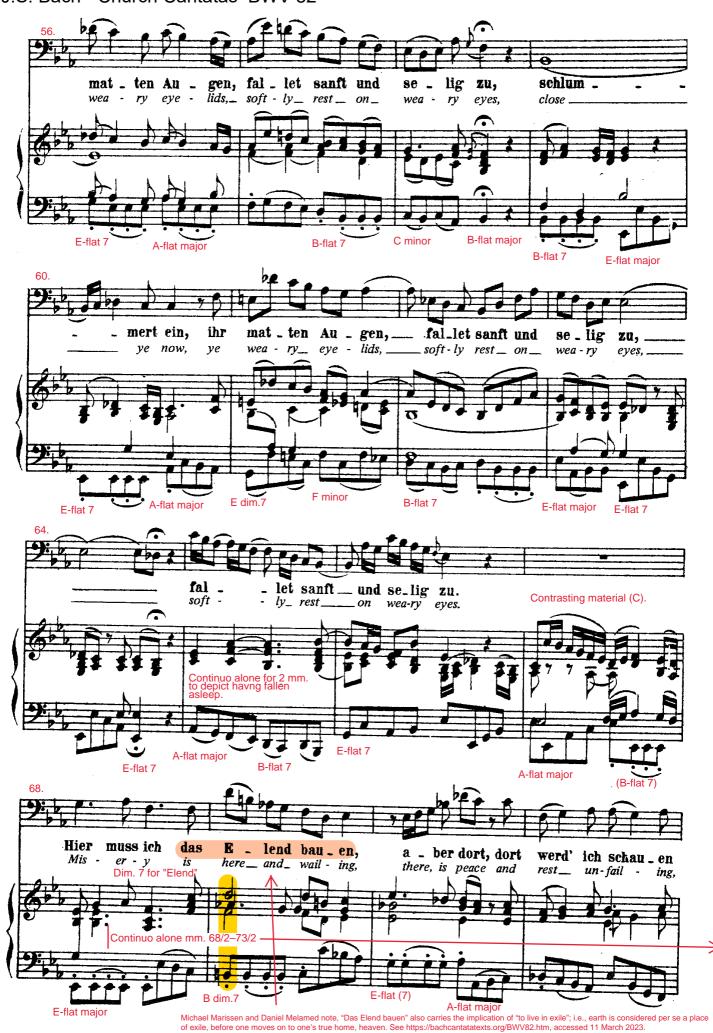
RECITATIV

Repeating the motto text (the words of both Simeon & Jacob) from the first movement at beginning and end of the movement provides cyclic unity on two occasions. Major tonality at beginning and end 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 signals a positive that I may call Thee affect. 711 A-flat major A-flat major B-flat 7 sein. Im Glauben halt' ich ihn, da seh' ich auch mit Si_me _ on mine. By faith am I sus-tained, that I may know, like Si-me - on, die Freude jenes Lebens the joy that hes in heav-en E-flat major "Diesem Manne' Arioso. is ambiguous. It could refer to Recitativ. Andante. Simeon or Jesus. The canonic writing could represent "imitatio Christi schon. Lasst uns mit diesem Manne ziehn! In this regard, Ach! möchte mich von meines Leibes see John 11:16 $\bigwedge Ah$, let be like us - me - on! Yea, Lord, from these my bod-y's irk-some '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 F# dim.7 10 Genesis 24:58 where Rebeccar chooses to leave her home and Ket_ten der Herr er_ret_ten. Ach! follow Isaac's wäre doch mein Abschied hier, mit fet - ters, servant to Thou, now free me. Oh. that my part - ing soon may marry Isaac Text painting Chromatic chord for "chains of earthly body F# dim.7 G minor (B-flat 7) Text painting: Andante. Melisma for "Freuden" (joys). Joy was also Freu _ - den sagt' ich, Welt, zu dir: Ich ha_be ge_nug! The opening words are repeated Jacob's joy, de - clar - ing, World, to with a cadential fall that gives a reaction "In peace I Thee: de sense of finality when he learned that his son Joseph was alive (Genesis 45:27). E-flat major B-flat major **T** B-flat major











joyful

include

"joy.

-full instrumentation -C minor

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

