

J.S. Bach - Church Cantatas BWV 34

Form: Chorus - Recit (T) - Aria (A) - Recit (B) - Chorus [no chorale]
 The symmetrical form places the aria in the center position. In the 7-movement wedding cantata (BWV 34a), the aria is not the central movement but rather movement no. 5 (34a/5), while the chorus that ends BWV 34 is no 4 (34a/4).

Introduction & updates at melvinunger.com.



J.S. Bach

Cantata No. 34

Symmetrical/Parallel Structure (reflecting the day's Gospel and Epistle: promise/coming of Holy Spirit and peace, though the Holy Spirit is never explicitly mentioned). See Petzoldt 2:993.

No. 3 (A aria): Great salvation and blessing for hearts that God indwells.

No. 4 (B recit): God blesses hearts dedicated to him.

No. 2 (T recit): God chooses human hearts for indwelling.
 No. 1 (chorus): Prayer for divine fire to indwell the soul.

No. 6 (chorus): God blesses Israel, his people, with peace.

NBA I/13; BC A84

Pentecost (BWV 172, 59, 74, 34)

*Acts 2:1-13 (Outpouring of the Holy Spirit)

*Jn. 14:23-31 (Jesus' farewell; he promises to send the Holy Spirit and promises his disciples peace.)

Librettist: Unknown. BWV 34 is related to a 7-movement wedding cantata BWV 34a (1725-1726?), which has in common the music for 34/1, 34/3, and 34/5.

Time of Composition: ca. 1727. (See side note.)

FP: 1727? Also perhaps 21 May 1747 at

the Marktkirche in Halle under Wilhelm Friedemann Bach. In Leipzig, it would have been performed at St. Nicholas in the morning and at St. Thomas in the afternoon Vespers service. See Petzoldt, "Bach Kommentar" 2:993.

Festive Orchestration:

Tromba I, II, III
 Timpani
 Flauto traverso I, II
 Ob I, II
 Vln I, II
 Vla
 SATB
 Continuo

Dramatic da capo movement with festive orchestration to depict divine fire

"yet transparent and buoyant."
 (Dürr/Jones, 356)

O ewiges Feuer, o Ursprung der Liebe

Chorus

(Same music as BWV 34a/1) • Prayer: Send love's fire into our hearts, thy temple (34/1).

(Moderato $\text{♩} = 72$)

34/1. Trp I

Word painting: Held notes for "eternal" (see bass entry).

Word painting: Vln I has "tongues of fire" figure reflecting the Pentecost account, also referenced in the wedding cantata (see side note).

Trumpet signals divinity triple meter perhaps Trinity.

D major

For a comparison of BWV 34a and BWV 34, see Petzoldt, "Bach Kommentar" 2:994. See side notes for the libretto of BWV 34a.

Piano Reduction

3.

D major

6. Trp I

D major

9.

Held A (marked as trill in timpani) See NBA.

A major pedal...

11.

Vln II & Vla: held A (see NBA)

A7 D major

14. Ob I

Ob II

17.

20. D major

Vln I flickering flames

23. D major

L.H.

*climax

B minor G major E7 A major A7

26. A Soprano

Text Phrase 1. O e - wi - ges Feu - - - -
O fire - ev - er - last - - - -

Alto

Tenor

Bass

CHORUS

Word painting: Long melismas for "fire."

The rhyme scheme of the libretto is ABCBC. Bach sets it as AB-CBC, extending the first 2 lines for 102 measures (which also constitute the da capo). Since the final 3 lines are covered in 41 measures, followed by the da capo, the first 2 lines comprise 4/5 of the music.

O e - wi - ges
O fire - ev - er -

Word painting: Held note for "eternal," made more prominent by not doubling in continuo.

D major D major

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30.

er,
ing,

er,
ing,

Feu
last er,
last ing,

wi-ges Feu er,
ev-er last ing,

Trp I

D major

33.

o e - - -
o fire

o e - wi-ges
o fire - ev-er -

o e - wi-ges
o fire - ev-er -

o e - wi-ges
o fire - ev-er -

Held D
in continuo,
see NBA.

D major

36.

wi-ges, e-wi-ges Feuer, o Ursprung der
ev-er, fire ev-er-last-ing, o well-spring of

Feu-last-er,
Feu-last-er,
Feu-last-er, o Ursprung der
Feu-last-er, o well-spring of

Trp I Trill is editorial.

40.

Lie-be, der Lie-be, rap-ture, of rap-ture,
o Ursprung der Lie-be, der Lie-be, o well-spring of rap-ture, of rap-ture,
o Ursprung der Lie-be, o well-spring of rap-ture,
spring der Lie-be, spring of rap-ture,

Meaning of held note in vocal bass is made more explicit by not doubling in continuo.

D major E7 A major

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44.

B

A major pedal...

Upper A held in continuo,
lower A with trill in timpani. See NBA.

47.

A7 pedal...

A major E7

A pedal...

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51.

Text painting: Long notes with suspensions for "fount of love" (same text in BWV 34 and 34a).

er, o Ur - - - - sprung der Lie - - - -
ing, o well - - - - spring of rap - - - -

er, o Ur - - - - sprung der
ing, o well - - - - spring of

er, o Ur - sprung der Lie - be,
ing, o well - spring of rap - ture,

er, o Ur - sprung der Lie - be, o Ur - sprung der
ing, o well - spring of rap - ture, o well - spring of

F#7
B minor B minor

54.

Text Phrase 2.

be, der Lie - - - - be, ent - -
ture, of rap - - - - ture, en - -

Lie - - - - be, ent - -
rap - - - - ture, en - -

o Ur - sprung der Lie - - - - be, ent - -
o well - spring of rap - - - - ture, en - -

Lie . . be o Ur - sprung der Lie - be, ent - -
rap - - ture, o well - spring of rap - ture, en - -

E7 A major

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57.

zün - de die Her - zen und wei - he sie
kin - dle our hearts with de - vo - tion to

zün - de die Her - zen und wei - he sie
kin - dle our hearts with de - vo - tion to

zün - de die Her - zen und wei - he sie
kin - dle our hearts with de - vo - tion to

zün - de die Her - zen und wei - he sie
kin - dle our hearts with de - vo - tion to

A major C#7 F# minor D major A7 D major

60.

ein, ent - zün - de die Her - zen und wei - he sie
Thee; en - kin - dle our hearts with de - vo - tion to

ein, ent - zün - de die Her - zen und wei - he sie
Thee; en - kin - dle our hearts with de - vo - tion to

ein, ent - zün - de die Her - zen und wei - he sie
Thee; en - kin - dle our hearts with de - vo - tion to

ein, ent - zün - de die Her - zen und wei - he sie
Thee; en - kin - dle our hearts with de - vo - tion to

Climax

B7 E major E7 A major

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63.

C

Instead of going on with the next phrases of text, Bach repeats the first phrases with a fugue, employing the first phrase of text as fugue subject and the second phrase as countersubject (which begins immediately, resulting in duet textures), eventually ending on the tonic (D major) to end the A section of the Da capo form.

| | | | | | | |
|---------|---------|---------|---------|---------|---------|--------------------|
| m.65 | m.70 | m.76 | m.77 | m.80 | m.84 | mm. 90-102 |
| B(T) | S(A) | S | T | A(S) | T(B) | Coda |
| A major | D major | A major | D major | A major | E major | A major to D major |

Martin Petzoldt notes that by combining the two phrases of text, Bach is reflecting the causal relationship between the the origin of the Holy Spirit's fire and love and its effect. See "Bach Kommentar" 2:995.

67.

Subject answer in D major

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71.

- wi-ges Feu - er, o Ur - sprung der
 ev - er - last - ing, o well - spring rap -

Her - zen und wei - he sie
 hearts with de - vo - tion, to

ent - zün - de die Her - zen und wei - he sie, wei - he sie
 en - kin - dle our hearts with de - vo - tion, de - vo - tion to

zün - de die Her - zen und wei - he sie
 kin - dle our hearts with de - vo - tion to

D7 G major E7

75.

Subject in A major

Lie - be, o e - wi - ges Feu - er, o
 rap - ture, o fire ev - er - last - ing, o

ein,
 Thee;

ein, o e - wi - ges
 Thee; o fire ev - er -

ein,
 Thee;

Vln I has flickering figure

A major A major A7 D major

J.S. Bach - Church Cantatas BWV 34

79.

Ur - sprung der Liebe, ent-zün - de die Her - zen und wei - - -
 well - spring of rap-ture, en-kin - dle our hearts with de - vo - - -

o e - - - - - wi-ges
 o fire - - - - - ev - er - -

Feu - er, o Ur - sprung der Lie - be,
 last - ing, o well - spring our rap - ture,

ent-zün - de die Her - zen und
 en - kin - dle our hearts with de -

D major E7

83.

- he sie ein, ent-zün - de die
 - tion to Thee; en - kin - dle our

Feu - er, o Ur - sprung der Lie - be, ent - zün - de die
 last - ing, o well - spring of rap - ture, en - kin - dle our

o e - - - - -
 o fire - - - - -

wei - he sie ein, ent-zün - de die Her - zen und
 vo - tion to Thee; en - kin - dle our hearts with de - -

Vln I & Continuo have flickering figure.
 Flickering reaches continuo.

(B7) B7 E7 A major

87.

Her - zen und wei - he sie ein,
 hearts with de - vo - tion to Thee;

Her - zen und wei - he sie, wei - he sie ein, o Ur -
 hearts with de - vo - tion, de - vo - tion to Thee, o well -

- wi - ges Feu - er, o Ur - sprung der Liebe, o Ursprung der
 - ev - er - last - ing, o well spring of rap - ture, o well - spring of

wei - he sie ein,
 vo - tion to Thee;

B7 E major E7

A major

Long notes with suspensions to depict "fount of love."

91.

o Ur - sprung der Lie -
 o well - spring of rap -

- sprung der Lie - be, der Lie -
 - spring of rap - ture, of rap -

Lie - be, o Ursprung der Lie - be, o Ursprung der
 rap - ture, o well - spring of rap - ture, o well - spring of

o Ursprung der Lie - be, o Ursprung der Liebe, o Ursprung der
 o well - spring of rap - ture, o well - spring of rap - ture, o well - spring of

E minor

B minor

D major

A7

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95.

be-ent-zünde die Her-zen und wei-he sie tie-ure, en-kin-dle our hearts with de-vo-tion to

Lie-be, ent-zünde die Her-zen und wei-he sie rap-ture, en-kin-dle our hearts with de-vo-tion to

Vln I

D major B minor..harmonic ambiguity G major

B Section of the da capo form. The rhyme scheme of the libretto is ABCBC. Bach sets it as AB-CBC, extending the first 2 lines for 102 measures (which also constitute the da capo). In the B section of the da capo form, Bach covers lines 3-5, at first employing thematic and rhythmic material that he used for the second text line in the A part (mm. 56-63), featuring duets. See side note for more on the structure of the B section of the da capo form.

ein, ent-zün-de die Her-zen und wei-he sie ein! Lass Thee; en-kin-dle our hearts with de-vo-tion to Thee! With

ein, ent-zün-de die Her-zen und wei-he sie ein! Lass Thee; en-kin-dle our hearts with de-vo-tion to Thee! With

ein, ent-zün-de die Her-zen und wei-he sie ein! Lass Thee; en-kin-dle our hearts with de-vo-tion to Thee! With

D

E7 A major A7 D major D major

Text line 3 S/B duet Compare mm. 56-63.

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103.

himm-li - sche — Flammen — durch - dringen — und — wallen, —
 ho - ly — light — glow - ing — with — love o - ver - flow - ing, —

himm - li - sche Flam - men durch - drin - gen und wal - len,
 ho - ly light glow - ing with love o - ver - flow - ing,

himm - li - sche Flam - men durch - drin - gen und wal - len,
 ho - ly light glow - ing with love o - ver - flow - ing,

himm-li - sche — Flammen — durch - dringen — und — wal - len,
 ho - ly — light — glow - ing — with — love o - ver - flow - ing,

Ob 1, II

B minor

107.

lass — himmli - sche —
 with — ho - ly — light —

S/T duet

lass —
 with —

lass — himmli - - sche
 with — ho - ly — light

lass —
 with —

Vln I has flickering figure...

Ob II and I in imitation (see NBA) Cf. m. 15ff.

B minor

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111.

Flam-men durch drin-gen und wal-
 glow-ing with love o-ver flow

himm-li-sche Flam-men durch dringen und wal-
 ho-ly light glow-ing with love o-ver flow

Flam-men durch drin-gen und wal-
 glow-ing with love o-ver flow

himm-li-sche Flam-men durch drin-gen und
 ho-ly light glow-ing with love o-ver

A7

D major

114.

Text line 4.

len, wir wünschen, o Höchster, dein
 ing, would that our hearts, Fa-ther, Thy

len;
 ing.

len;
 ing.

wal-len, wir wünschen, o Höchster, dein
 flow-ing, would that our hearts, Fa-ther, Thy

Same thematic material as text line 3 (derived from mm. 56-63).

S/B duet

A# dim.7

F#7

B minor

F# minor

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118.

Tem - pel zu sein, wir wünschen,
tem - ple may be, would that our

Tem - pel zu sein, wir wünschen,
tem - ple may be, would that our

C#7...

121.

o Höch - ster, dein Tem - pel zu sein;
hearts, Fa - ther, Thy tem - ple may be.

o Höch - ster, dein Tem - pel zu sein; ach!
hearts Fa - - ther, Thy tem - ple may be. Ah,

Text Line 5 set in imitation, the text rhetorically emphasized with declamatory quarter notes.

F# minor

C#7...

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124.

E

ach!
Ah,

lass dir die See - len im -
grant that our faith in Thy

ach! lass dir die
Ah, grant that our

lass dir die See - len im - Glau - - - - -
grant that our faith in Thy sight

E

127.

lass dir die See - len im - Glau - - - - -
grant that our faith in Thy sight

Glau - ben ge - fal - - len, die See - len im
sight - may be pleas - ing, our faith in Thy

See - len im - Glau - ben ge - fal - - len, im -
faith in Thy sight - may be pleas - ing, Thy

- ben, ach! lass dir die See - len ge - -
may, ah, grant that our faith may be

B minor B minor E7

130.

- - - ben - ge - fal - len; wir - wün - schen, o
 may - be - pleas - - ing; would - that our - hearts, -
 Glau - - - ben ge - fal - - len; wir - wünschen, o
 sight may be pleas - ing; would - that our hearts, -
 Glau - - - ben ge - fal - - len: wir - wün - - schen, o
 sight may be pleas - - ing; would - that - our hearts,
 fal - - - - - len; wir - wün - - schen, o
 pleas - - - - - ing; would that our hearts, -

A major

A major F# minor

133.

Höch - ster, dein Tem - pel, dein Tem - - pel zu
 Fa - ther, Thy tem - ple, Thy tem - - ple may -
 Höchster, dein Tem - pel, dein Tem - - pel zu
 Fa - ther, Thy tem - ple, Thy tem - - ple may
 Höch - - ster, dein Tem - pel, dein Tem - - pel zu
 Fa - - ther, Thy tem - ple, Thy tem - - ple may
 Höch - - ster, dein Tem - - pel, dein Tem - - pel zu
 Fa - - ther, Thy tem - - ple, Thy tem - - ple may

Climax

F# minor D major

B minor 17

G#7

136.

Text Line 5 built on F# pedal in B, then A/T.

C# major C#7 F# minor

139.

tr

Dal Segno. F# minor

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For a word-for-word translation, see Unger, "Handbook to Bach's Sacred Cantata Texts."

34/2. Recitative (Newly composed)

Secco

Prayer: Take up residence in our heart as promised (34/2).

1. Tenor Tenor begins with high note

Word painting:
Held bass pedal to signify the sure promise of God, as referenced in the opening words (for a word-for-word translation, see Unger, "Handbook to Bach's Sacred Cantata Texts.")

Herr! unsre Herzen halten dir dein Wort der Wahrheit für. Du willst bei
 Lord! Truth and right Thy word im-parts, up-hold-ing all our hearts. To mor-tals

Highest range for tenor

B minor

Allusion to Gospel reading of the day: [Jesus]: "If a man loves me, he will keep my word, and my Father will love him, and we will come to him and make our home with him." (John 14:23). Gospel Connections: Word and Indwelling.

4.

Menschen ger-ne sein, drum sei das Herze dein; Herr, zie-he gnädig ein!
 now Thy fav-or show, and by Thy grace di-vine, make Thou our hearts Thy shrine.

D major D7 B major E major A major

7.

Ein solch' erwähltes Heilig - thum hat selbst den grössten Ruhm.
 A sanc-tu - a - ry hon-ored so, with glo-ry bright must glow.

The idea of God's elect is taken up in the next movement.

A major E# dim.7 F# minor F# minor

(Same music as BWV 34a/5, which opened the second part of that wedding cantata, after the union. See side note for pastoral text in BWV 34a.)

34/3. Aria (Larghetto $\text{♩} = 100.$)

God indwells the elect: what greater blessing is there? (34/3). An idyllic, pastoral mood is attained by mixing the tone color of the flutes with that of the violins, supported by a walking rhythm characterized by a repeated syncopated figure and repeated pedal tones in the bass.

Flauto traverso I, II
 Vln I (con sordino),
 II (con sordino?)
 Continuo

Here Fl I and II double
 Vln I and II, respectively
 at the upper octave.
 See NBA full score.

1. Fl I Vln I (con sordino). Tenths between Vln I & II suggest sweetness.

Ritornello Vln II

A major Throbbing tonic pedal suggests rootedness and assurance.

Form:
 Rit: mm. 1-8
 A (lines 1-2): 9-23
 Rit: 23-29
 B (lines 3-5): 30-44
 Rit: 45-48
 A' (lines 1-2): 49-66
 Rit: 66-72

4. *cresc.*

E major E major

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(Cascade of blessing; see later.)

6.

E major

The movement is dominated by a "stroking" or "caressing" gesture, associated with the words "Wohl euch" (blessed are you).

9.

Alto

Wohl euch, ihr aus - er - wähl - ten See - len, die Gott zur Woh - nung
 Bless - ed ye - hearts - whom God - has chos - en, to - be His fav - ored

Alto is often the voice of the believing soul. See Petzoldt, "Bach Kommentar" 1:541.

Flutes & Vln I double the voice, then Vln II doubles.

PP

A major

The aria's theme of God's indwelling reflects the Gospel reading, in which Jesus promises to indwell his disciples (using the plural "we," after saying that he was in the Father and the Father was in him) and the Epistle reading, which presents the Pentacost account of the Holy Spirit's descent.

12.

aus - er - sehn, wohl euch, ihr aus - er - wähl - ten
 dwel - ling place, bless - ed, ye - hearts whom God - has -

Vln II

E major E major

15.

See - len, wohl euch, wohl euch, wohl euch, - ihr aus - er -
 chos - en, how blest, - how blest, - how blest - ye hearts where -

Descending lines in 3rds & 6ths like a cascade of divine blessing.

E major

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17.

wähl - ten... See - len, wohl euch, ihr aus - er - wähl - ten, ihr aus - er - wähl - ten
 God is - chos - en, bless - ed ye hearts whom God has, ye hearts whom God has

Continuo alone for text repetition (realization here is editorial).

E major E7
A major

20.

See - len, die Gott zur Wohnung, Gott zur Woh - - nung aus - er - seh'n, zur Woh -
 chos - en, to be His dwell - ing, be His fav - - ored dwell - ing place, His dwell -

+ Instruments

B major E major E7

22.

- nung, zur - Woh - nung aus - er - seh'n!
 - ing, His - fav - ored - dwell - ing - place! Ritornello

Continuo alone for text repetition

mf + Instruments

A major E major E major E7 A major E major

24.

Series of descending lines in 3rds and 6ths

E major G#7 C# minor E7

27.

cresc.

A major A# dim.7 B7 E major

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29. B Section encompasses lines 3 to 5 of the poem (presented twice), containing 2 rhetorical questions and ending with biblical allusion.

Wer kann ein grö - sser Heil er - wählen? wer kann des Segens
How could there great - er joy - at - tend us? How could a - Fa-ther

Continuo alone for contrasting B section. This realization is editorial.

E major A# dim. F#7 B minor B minor E# dim. F# minor

32. Allusion to Psalm 118:23: "This is the Lord's doing (Luther 1545: das ist vom Herrn geschehen); it is marvelous in our eyes." Jesus quotes this verse; see Matthew 21:42-43.

Men - ge zäh - len? und die - ses ist vom Herrn geschehn.
more - be - friend - us? Or bless us - by - His - love and grace?

Instruments are layered in.

F# minor F# minor

B major B7 C# major C#7 F# minor F# major F#7 B minor

Wer kann ein grö - sser
How could there great - er

Continuo alone

+ IVla C#7 F# minor F# minor F# minor

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41.

Heil er - wäh - len? wer kann des Segens Men - ge - zäh - len? und
 joy - at - tend us? How could a Fa - ther more be - friend - us? Or

E7 A major A major C#7 F# minor G#7 C# minor

43.

die - ses, dieses ist vom Herrn ge - scheh'n.
 bless - us, bless us by His love - and grace? Ritornello

+Instruments

C# minor C# minor A major

46.

49.

A Section returns, altered.

Wohl euch, ihr aus - er - wähl - ten See - len, die Gott zur Woh - nung
 Bless - ed ye - hearts whom God - has chos - en, to - be His fav - ored

FI I/Vln I doubles the voice at first.

A major

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52.

aus - er - sehn!
dwell - ing place!

A# dim.7 F#7 B minor

54.

Wohl euch, ihr
Bless - ed ye

Descending lines in parallel 3rds and 6ths (suggesting a cascade of divine blessing) appears more frequently, also in final ritornello.

FI I alone doubles voice for about 2 mm.

(E7) A major A major

57.

aus - er - wähl - ten See - len, wohl euch, wohl euch, wohl
hearts whom God has chos - en, how blest, how blest, how

59.

euch, ihr aus - er - wähl - ten - See - len, wohl euch ihr aus - er - wählten, ihr
blest - ye hearts where God is - chos - en, bless - ed ye hearts whom God has, ye

A major A7 A major

J.S. Bach - Church Cantatas BWV 34

62.

aus - erwählten See - len, die Gott zur Wohnung, Gott zur Woh - nung auserseh'n, zur Woh -
 hearts whom God has chos - en, to de His dwell-ing, be His fav - ored dwell-ing place, His dwell -

Continuo alone for text repetition

+ Instruments

A major A7

65.

- nung, zur - Wohnung aus - er - sehn!
 - ing, His - fav - ored dwell-ing place!

Ritornello + Instruments

Continuo alone for text repetition

m *cresc.*

D major A major A major A7 D major A major

68.

cresc.

A major A7 D major

70.

D# dim.7 E7 A major A major

Allusion to Gospel reading of the day: [Jesus]: "If a man loves me, he will keep my word, and my Father will love him, and we will come to him and make our home with him." (John 14:23). Gospel Connection: Divine indwelling.

34/4. **Recitative** (Newly composed)
 • God's chosen dwelling receives his blessing (34/4).

1. **Secco Bass**

The bass voice is often the voice of authority such as the minister (or God).

F# minor E# dim.7 C#7

The concept that salvation ("Heil") and blessing ("Segen") inevitably come to God's chosen people ("auserwählten Seelen") for his chosen dwelling place ("erwähltes Heiligtum," "erwählte Hütten") connects this recitative to the previous aria (no. 3) as well as the previous recitative (no. 2).

4.

Word painting: God pouring down blessing depicted with 4 consecutive descending thirds.

F# minor F# minor

Bi-partite Form (perhaps more suited to the text in BWV 34a):

Mm. 1–2. Motto (Text line 1: Psalm 128:6b).

3–14. A. Instruments alone.

15–26. A. Instruments with voices on text lines 2–3.

27–57. B(-A)'. Instruments alone; at m. 46, Section A, modified to stay in D major.

58–88. B(-A)'. Instruments with voices on lines 4–5 + 1 [motto];

at m. 77, reprise of A with text lines 2–3, modified to stay in D major.

Same music as BWV 34a/4.

• Peace be upon Israel; God blesses his chosen abode with peace (34/5). For a comparison with the text in BWV 34a, see side note.

34/5. **Chorus** No closing chorale

Adagio (♩ = 56)

Soprano & Alto

(Attacca.)

7.

The "Word of Blessing" over God's consecrated dwelling is Psalm 128:6b ("Peace be upon Israel"), is rendered by the chorus. The order of movements is the reverse of that in Cantata 34a. In Cantata 34a, the chorus closes part 1 (before the sermon and the marriage vows). There the chorus follows a tenor aria with interpolated alto recitatives that quote Psalm 128:4–6. In both cantatas, the text of the chorus begins with Psalm 128:6b and continues with lines that trope this verse. See Martin Petzoldt, "Bach Kommentar" 2:998–99.

In the employ of a cantata for Pentecost, this movement alludes to the day's Gospel reading, in which Jesus says, "The Counselor, the Holy Spirit, whom the Father will send in my name, he will teach you all things...Peace I leave with you; my peace I give to you; not as the world gives do I give to you. Let not your hearts be troubled, neither let them be afraid (John 14:26–27).

Petzoldt provides contemporary theological commentary (by Johann Olearius) on the extensive biblical concept of peace.

The two outer, framing choral movements thus bind together the Pentecost themes of the Holy Spirit's arrival (God choosing his people for indwelling) and the coming of peace.

Line 1 (motto)
Tenor & Bass

Full festive orchestration, choir in high range.

F#7 B minor A major D major E7 A major A major

J.S. Bach - Church Cantatas BWV 34

Section A (Instruments Only)

3. (Allegro $\text{♩} = 80$.)

Ob I, II
Vln I

Ritornello
derived from
vocal opening

Continuo

D major

D major

Writing is largely homophonic.

8.

E7

A major

A major

Word painting: Rapid ascending runs for "dankt," i.e., to give thanks; in BWV 34a the word is "eilt," i.e., hasten (to the holy steps).

13.

Dankt den höchsten
Give ye thanks to

Dankt den höchsten
Give ye thanks to

Dankt den höchsten
Give ye thanks to

Dankt den
Give ye

Ob I, II, Vln I

A major

D major

D major

18.

Wun - der - hän - den, dankt, dankt, dankt, Gott hat an euch, —
 God al - might - y, thanks, thanks, thanks, that He - de - nies, —

Wun - der - hän - den, — dankt, dankt, dankt, dankt, dankt, Gott hat an
 God — al - might - y, — thanks, thanks, thanks, thanks, thanks, that He de -

Wun - der - hän - den, dankt, dankt, dankt, dankt, dankt, Gott hat an
 God al - might - y, thanks, thanks, thanks, thanks, thanks, that He de -

höch - sten Wunder - händen, dankt, dankt, dankt, dankt, dankt, Gott hat an
 thanks — to God al - might - y, thanks, thanks, thanks, thanks, thanks, that He de -

D major

E7

A major

23.

— an euch ge - dacht, dankt, Gott hat an euch ge - dacht!
 — de - nies us naught, thanks, that He de - nies us naught!

euch ge - dacht, dankt, Gott hat an euch ge - dacht!
 nies us naught, thanks, that He de - nies us naught!

euch ge - dacht, dankt, Gott hat an euch ge - dacht!
 nies us naught, thanks, that He de - nies us naught!

euch ge - dacht, dankt, Gott hat an euch ge - dacht!
 nies — us naught, thanks, that He de - nies us naught!

Section B(-A). Instruments alone; at m. 46, Section A modified to stay in D major)

A major

A major

A major (A7)

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28.

D major D major B7 E minor

This system contains measures 28 through 32. The key signature is D major (two sharps). The music features a complex texture with many sixteenth-note passages in the right hand and a steady bass line in the left hand. Chords are indicated below the staff: D major for measures 28 and 29, B7 for measure 30, and E minor for measures 31 and 32.

33.

D7 G major E minor E minor

This system contains measures 33 through 37. Measure 33 has a *mf* dynamic marking. A red arrow points to a melodic line in the right hand starting in measure 35 and continuing through measure 37. Chords are indicated below the staff: D7 for measure 33, G major for measure 34, and E minor for measures 35, 36, and 37.

38.

A7 D major

This system contains measures 38 through 42. The music continues with similar rhythmic patterns. Chords are indicated below the staff: A7 for measure 38 and D major for measure 39.

43.

D major D major D major

A' (A modified to remain in D major)

This system contains measures 43 through 47. A red arrow points to a melodic line in the right hand starting in measure 45 and continuing through measure 47. Chords are indicated below the staff: D major for measures 43, 44, and 45, and D major for measures 46 and 47.

48.

D7 G major A7 D major

This system contains measures 48 through 52. A *mf* dynamic marking is present in measure 49. Chords are indicated below the staff: D7 for measure 48, G major for measure 49, A7 for measure 50, and D major for measures 51 and 52.

53.

D major

This system contains measures 53 through 57. The music concludes with a final chord. The chord is indicated below the staff: D major for measure 53.

Section B(-A'). Instruments with voices on text lines 4-5; at m. 77, reprise of A on text lines 2-3, modified to stay in D major.

58.

A

Ja, sein Segen wirkt mit Macht, ja, sein Se-gen wirkt mit
 Thanks for won-ders He has wrought, thanks for won-ders He has

Ja, sein Segen wirkt mit Macht, ja, sein Se-gen wirkt mit
 Thanks for won-ders He has wrought, thanks for won-ders He has

Ja, sein Segen wirkt mit Macht, ja, sein Se-gen wirkt mit
 Thanks for won-ders He has wrought, thanks for won-ders He has

Ja, sein Segen wirkt mit Macht, ja, sein Se-gen wirkt mit
 Thanks for won-ders He has wrought, thanks for won-ders He has

D major

D major

B7

63.

Word painting: Sustained notes for "peace" (the same text in BWV 34 and BWV 34a).

Macht, Frie - de ü - ber Is - ra -
 wrought, Peace be un - to all man -

Macht, Frie - de ü - ber Is - ra -
 wrought, Peace be un - to all man -

Macht, Frie - de ü - ber Is - ra -
 wrought, Peace be un - to all man -

Macht, Frie - de, Frie - de ü - ber Is - ra -
 wrought, Peace be, peace be un - to all man -

E minor

D7

G major

E minor

68.

el, Frie - de ü - ber euch, Frie - de ü - ber
kind! *Peace* be un - to you, *peace* be un - to

el, Frie - de ü - ber euch zu sen - den,
kind! *Peace* be un - to you for - ev - er,

el, Frie - de ü - ber euch zu sen - den,
kind! *Peace* be un - to you for - ev - er,

el, Frie - de ü - ber euch zu sen - den,
kind! *Peace* be un - to you for - ev - er,

E minor

A7

D major

73.

Text line 1, opening motto (Psalm 128:6b) returns.

euch zu sen - den, Frie - de ü - ber Is - ra - el! Dankt
 you for - ev - er, *peace* be un - to all man - kind! *Give*

Frie - de ü - ber Is - ra - el!
peace be un - to all man - kind!

Frie - de ü - ber Is - ra - el!
peace be un - to all man - kind!

Frie - de ü - ber Is - ra - el!
peace be un - to all man - kind!

A'. Reprise with lines 2-3, modified to stay in D major.

D major

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78.

den höch - sten Wun - der - hän - den, dankt, dankt,
 ye thanks to God al - might - y, thanks, thanks,

Dank den höch - sten Wun - der - hän - den, dankt, dankt,
 Give ye thanks to God al - might - y, thanks, thanks,

Dank den höchsten Wun - der - hän - den, dankt, dankt,
 Give ye thanks to God al - might - y, thanks, thanks,

Dank den höch - sten Wunder - händen. dankt, dankt,
 Give ye thanks to God al - might - y, thanks, thanks,

D major

D7

A major

D major

Music modified to stay in D major.

83.

dankt, Gott hat an euch, an euch gedacht, dankt, Gott hat an euch ge - dacht!
 thanks, that He de - nies, de - nies us naught, thanks, that He de - nies us naught!

dankt, dankt, dankt, Gott hat an euch ge - dacht, dankt, Gott hat an euch ge - dacht!
 thanks, thanks, thanks, that He de - nies us naught, thanks, that He de - nies us naught!

dankt, dankt, dankt, Gott hat an euch gedacht, dankt, Gott hat an euch ge - dacht!
 thanks, thanks, thanks, that He de - nies us naught, thanks, that He de - nies us naught!

dankt, dankt, dankt, Gott hat an euch ge - dacht, dankt, Gott hat an euch ge - dacht!
 thanks, thanks, thanks, that He de - nies us naught, thanks, that He de - nies us naught!

D major

D major