

J.S. Bach - Church

Form: Chorus/Fantasia - Aria (B) - Chorale/Recit (T) - Aria (A) - Chorale/Recit (B) - Aria (T) - Aria (S) - Chorale.
 The structure can be seen as symmetrical with the alto aria (no. 4) forming the center. Bach often used chiasmic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). In cantata 94, the alto aria acts as the keystone movement, identifying the antithesis between the world and Jesus, which relates to the Gospel reading of the day—Jesus' parable of the dishonest steward who uses worldly wealth to prepare for the future.

Introduction & updates at melvinunger.com.

NBA I/19; BC A115
 9. S. after Trinity (BWV 105, 94, 168)
 *1 Corinthians 10:6–13 (Consider and avoid the sins of the Israelites in the wilderness)
 *Luke 16:1–9 (Parable of the dishonest steward)
 Librettist: Unknown
 FP: 6 August 1724 (St. Thomas); later revived.

Instrumentation:
 Flauto traverso
 Ob I, II; also Ob da'more I, II
 Vln I, II
 Vla
 SATB
 Continuo (2 parts: organo tacet in nos. 2, 4, 7).

This cantata rejects the world "in the most worldly terms." (Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach*, 179–81.)

Regarding the underlying chorale, see notes at no. 8.

J.S. Bach Cantata No. 94

Was frag ich nach der Welt

Regarding the prominence of the flute part in this cantata, see side note.

(Chorale Verse 1) (See also 64/4.)

1. Chorus: chorale stanza 1 verbatim
2. B Aria: ideas from stanza 2
3. T Recit: stanza 3 verbatim + troping
4. A Aria: ideas from stanza 4
5. B Recit: stanza 5 verbatim + troping
6. T Aria: ideas from stanza 6
7. S Aria: ideas from stanza 6
8. Chorus: chorale stanzas 7 & 8 verbatim.

(Coro.)

94/1. (Tempo ordinario ♩ = 72.) • World and its treasures rejected in favor of Christ (94/1).

The first movement is like a flute concerto with embedded chorale. In style, it approaches the galant (major key, sparkling transverse flute, slow harmonic rhythm, clear phrase structure, triplets)—a "worldly" style appropriate to the text.

1. Flute

Ritornello *mf* The flute theme appears related to chorale phrase 7 ("Thou, thou art my rest").

Oboes & Str.

The Ob I/Vln I melody appears related to chorale phrases 1 & 5, implying the conjoined words "Was frag ich einzig mir?" ("What is the one thing I ask myself?").

D major

frag ich, ein - zig mir

D7 G major A(7) D major

E7 A major (D major)

D7 G major B7 E major

(E7) A7 D7 G major A7 D major D7

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Cantus firmus im Sopran. (Mel: „O Gott, du frommer Gott“)

11. Soprano.

Alto. Was frag ich
Tenore. Was
Basso. Was
Was

G major D major G major D major D major D major
G major D pedal... 14.

nach der Welt
frag'ich nach der Welt
frag'ich nach der Welt
frag'ich nach der Welt

G major G7 C major D major

16.
und al - - len ih - - - ren
und al - len ih - - -
und al - - - len
und al - len ih - - - ren

G major B7 E minor E minor A major A7

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18.

Schät - - - zen,
- - ren Schät - - - zen,
ih - - - ren Schät - - - zen,
Schät - - - - - zen,

D major D major D major D major

20.

wenn ich mich nur an
wenn ich mich nur an
wenn ich mich nur an
wenn ich mich nur an

D7 G major A major A7

22.

dir,
dir,
dir,
dir,

Chorale: Herr **mein**

D major E7 A major

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24.

Je - su, kann er - göt - zen!
mein Je - su, kann er - göt - zen!
mein Je - su, kann er - göt - zen!
mein Je - su, kann er - göt - zen!

D major E7 A major A major A major A7

26.

D major E7 A major A7 D major

28.

Dich
Dich

F#7 B minor C#7 F# minor A7

A 30.

hab' ich ein - zig mir zur
 hab' ich ein - zig mir, - ein - zig mir zur
 Dich hab' ich ein - zig mir
 Dich hab' ich ein - zig mir

D major D7 G major B(7)

32. NBA: fürgestellt

Freu - de vor - ge - stellt,
 Freu - de vor - ge - stellt,
 zur Freu - de vor - ge - stellt,
 zur Freu - de vor - ge - stellt,

E minor E major E7 A major E7

34.

A major 7 F# minor C#7 F# minor F#7 B minor B minor

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NBA: Du, du

36.

denn du bist mei - ne
denn du
denn du bist mei - ne
denn du, denn

A7 D major D7 G major

38.

Ruh':
bist mei - ne Ruh', mei - ne Ruh':
Ruh', denn du bist mei - ne Ruh':
du bist mei - ne Ruh':

G major D major

40.

Ob I & Vln I hold F#.
Ob I & Vln I hold B.

D major F#7 B minor B minor B major E minor

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42.

was
was
was
was

E minor E(7) A minor A minor A7 D major

44.

frag' ich nach der Welt!
frag' ich nach der Welt!
frag' ich nach der Welt!
frag' ich nach der Welt!

D major D7 G major

46.

G major C# dim.7 D major D7 G major Dal Segno. ♯

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.

Aria.

(Based on Chorale Verse 2)

94/2. (Moderato $\text{♩} = 80$.)

•World passes away but Christ remains my confidence (94/2).

Bass is often the voice of authority.

Continuo only (right hand is editorial realization).

1. Basso.

Ritornello

B minor

The ostinato-like bass figure suggests the ephemeral nature of the world, as referenced 4. in the text, probably also its fallen nature.

4. Die Welt ist wie ein Rauch und Schatten, wie ein

Text painting: Short-lived motives that flit upwards depict the world as smoke and shadow.

B minor

B minor

7. Rauch und Schat-ten, die

Allusions to biblical passages such as Psalm 102:3, 11. My days pass away like smoke, and my bones burn like a furnace ... My days are like an evening shadow; I wither away like grass. Isaiah 51:6. Lift up your eyes to the heavens, and look at the earth beneath; for the heavens will vanish like smoke, the earth will wear out like a garment, and they who dwell in it will die like gnats; but my salvation will be for ever, and my deliverance will never be ended.

B minor

B minor

10. Welt ist wie ein Rauch und Schat-ten, der bald, bald

B minor

B minor

13. verschwindet und ver-geht, der bald ver-schwin-det und ver-

A(7)

D major

Allusion to biblical passages such as Matthew 24:35 [Jesus]: "Heaven and earth will pass away, but my words will not pass away." (Also Mark 13:31, Luke 21:33.)

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15. geht, weil sie nur kur-ze Zeit be-steht, nur kur-ze

Word painting: Extended note for "besteht" ("last")

D major D major

18. Zeit be-steht.

D major D major

20. Wenn a-ber Al-les fällt und bricht, wenn a-ber Al-

Word painting: Fast scalar melismas for "Alles" ("all").

D major F#7 B minor C#7

23. -les fällt und bricht, bleibt Je-sus mei-ne Zu-ver-

F# minor N6 A# dim.7 F#7 B minor E# dim.7 F# minor B7

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26.

sicht, bleibt Je - sus mei - ne Zu - ver - sicht, an

E major A major A major

29.

dem sich meine See - - - le hält, an dem - - - sich mei - ne See - le

A major B7 E minor

32.

hält. - - - - - Da - rum, was frag' ich nach der Welt, was,

Word painting: Extended note for "hält" ("hold").

E minor E minor E minor

35.

da - rum, was frag' ich nach der Welt, - - - - -

Word painting: Long, all-encompassing melisma for "Welt" ("world").

A(7) D major F#(7)

37. *tr*
 was frag' ich nach der Welt, nach der Welt, was

B minor B minor

iv V
 Phrygian cadence often used for questions.

40.
 frag' ich nach der Welt, darum, was frag' ich, was frag' ich, was

B minor D# dim.7 E minor F#(7)

42. frag'

Word painting: Long, sequential melismatic duet with continuo bass marked by rhythmic pauses (as if listening) for "frag" ("ask").

B minor B minor

45. ich nach der Welt!

B minor B minor B minor

A courtly, minuet-like dance depicts "the world with its "honor, fame, and highly prominent people," as referenced in the chorale text, which is tropped with recitatives. It is perhaps a caricatured minuet for "Wollust" ("pleasure"), which is transformed when the text speaks of finding one's pleasure in Jesus. The text is strikingly long.

Recitativo und Choral. (Mel: „O Gott, du frommer Gott“ in veränderter Weise.)

94/3. **Arioso.** (♩ = 50.) (Verse 3) • Worldly success is temporal; I choose Jesus (94/3).

Chromatic saturation in the vocal part of the first recitative in 10 mm.

1. **Tenore.**

Ob d'amore I
mf
Ritornello related to vocal line.
Ob d'amore II

G major

6. **(Choral.)**

Die Welt sucht Ehr' und Ruhm

p

G major G7 C major

12.

bei hoch er hab' nen Leu ten.

D7 G major G7 C major

18. **Recit. F#**

Ein Stolzer baut die prächtigsten Paläste, er sucht das höchste Ehren.

f

F# D# B A G E C#

20.

amt. er kleidet sich aufs Beste in Purpur, Gold, in Silber, Seid' und

A# B(7) D C

A# dim.7 F#7 B minor (D7)

The text alludes to Jesus' parable of the rich man and Lazarus in Luke 16 (see side note).

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23.

Sammt. Sein Name soll vor Allen in jedem Theil der Welt erschallen. Sein Hochmuths-

G major A7 D major F

Word painting:
high note
for "Hochmuths-
Turm" (tower
of pride/
hauteur").



26.

Thurm soll durch die Luft bis an die Wolken reichen, er trachtet nur nach hohen

The text alludes to the tower of Babel in Genesis 11 (see side note).

E7 A minor G# dim.7

28. (Arioso.) (Choral.)

Din - gen, und

Ob'd'amore I & II Ritornello

A minor F major G(7)

32.

denkt... nicht ein - mal dran... wie bald doch

C major D7 G major E minor (B7) E minor

37.

die - se glei - ten!

D(7) A7 D major A7 D major D7 G major

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42. (Recit.)

Text painting: Descending line for a wind blowing the proud body into the grave.

Oft **blä**.set ei-ne schale Luft den stolzen Leib auf einmal in die Gruft, und da ver-

NBA: bläst uns

The text appears to allude to Jesus' parable in Luke 12 of the rich man who died suddenly (see note).

D major

F# dim.7

G major

B dim.7

C minor

C minor

Word painting:
High note for
"Pracht"
("grandeur").

schwindet al-le **Pracht**. womit der arme Erden-wurm hier in der Welt so grossen Staat ge-

NBA: wormit

D7

F# dim.7

D7

F# dim.7

D7

47.

macht. Ach! solcher **eitle** Tand wird weit von mir aus mei-ner Brust ver-bannt.

NBA: eitler Word painting: Leap to high note for "far."

G minor

A7

D# dim.7

E minor B minor

B minor

50. (Arioso.)

Ob d'amore I

Ob d'amore II

P Ritornello

Das a-ber, was mem-Herz vor

B minor

B minor

55.

(Choral.)

Chorale: Das
NBA: Dies

Das a-ber, was mem-Herz vor

D7

G major

G7

C major

E7

A minor

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60.

An - - dern rühm - - lich hält,

cresc.

A major A7 D major F#7 B minor

64. (Recit.)

was Chri-sten wah-ren Ruhm und wah-re Eh-re gie-bet, und was mein

B minor D# dim.7 E minor

66.

Geist, der sich der Ei-tel-keit ent-reisst, an-statt der Pracht und Hoffahrt

E7 G# dim.7 A7

68. (Arioso.) (Choral.)

lie - bet: ist

Ob'd'amore I & II

p Ritornello

D major D7 G major

72.

Je - - sus - nur al - - - lein.

cresc.

(G7) A minor E minor G7 C major

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76. (Recit.)

Chromaticism for "mich...töricht hält" ("considers me foolish").

Und dieser soll's a^uch e^wig sein. Gesetzt, dass mich die Welt da^rum für thöricht

NBA: vor

G7 C major A7

79. (Arioso.)

hält:

Ob d'amore I

Ritornello

Ob d'amore II

D minor G7 C minor

84.

(Choral.)

was frag' ich

D7 G(7) C minor D(7) G major G7 C major D7

89.

nach der Welt!

Ob d'amore II

Ritornello

G major G major G major

94.

Ob d'amore I

G major G major

This is the central (pivot) movement in the cantata's chiastic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the riches of the world are contrasted with the soul's wealth in Jesus.

The virtuosic flute part suggests Bach had a fine player at his disposal (see note at no. 1).

Aria. (Based on Chorale Verse 4)
 94/4. (Adagio $\text{♩} = 60.$)
 ● World deluded by Mammon; Jesus is true wealth (94/4). For Alfred Dürr's comments on this movement of "remarkable bitter beauty," see note.

Foreshortened da capo form (Rhyme: AabccbBA)
 Adagio
 Ritornello (mm. 2-6) Em
 Lines 1-3 (7-23) Em-Bm
 Rit (23-26) Bm
 Allegro
 Lines 4-5 (27-32) Em-DM
 Rit (32-33) DM
 Adagio
 Lines 6-7 (34-41) Am-Bm
 Rit (42-43) Em
 Line 1 (44-54) Em

Flute 1. *mf* Ritornello

E minor Text painting: Tortured, chromatic lines lament the "betörte Welt" ("beguiled/deceived world").
 Eric Chafe notes that this movement lies in the lowest key in a descending series, and that the middle section "marks the theological antithesis of the work." See *Tonal Allegory*, 180.

A minor B7 E minor F#7 B(7)

For peripheral biblical allusions, see note.

In the opening adagio, the alto laments the deluded world, alluding to the "unrighteous mammon" of the Gospel reading. An allegro section describes the contrasting riches to be found in Jesus. The adagio then returns, at first serene but then reprising the lament.

6. **Alto.** The slithering flute line may represent the snake that "beguiled/deceived" Eve and Adam.
 Text lines 1-3. Be - thör -

E minor E minor E minor F#7

8. - te Welt, be - thör - - te Welt, be.thör - - te -

B7 E minor E7 A minor B7 E minor

11. Welt! Auch dein Reichthum, Gut... und

E minor E minor

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13. *tr*
 Geld ist Be - trug und fal - scher Schein,
 D7 G major E7 A minor F#7

16.
 be - thör - - - te - Welt, be - thör - te Welt, auch dein Reichthum, Gut und
 B minor B minor

18.
 Geld, be - thör - - - te - Welt, dein Reichthum, Gut und Geld ist Be -
 A(7) D major E# dim.7 A major E# dim.7 F# minor
 Unexpected, deceptive harmonies to depict the false appeal of the world's riches.

20.
 trug und fal - - scher Schein, dein Reich - - - thum, Gut und
 C#7 A# dim.7 B7 E major A# dim.7 E minor

J.S. Bach - Church Cantatas BWV 94

22.

Geld ist Be-trug und fal-scher Schein!

Ritornello

A# dim.7 B minor B minor B7 E minor

24.

F#7 B minor B7 E major F#7 B minor

26.

Du

B minor B minor

Allegro.

27. (Poco più mosso ♩ = 72.) NBA: davor

magst den eitlen Mammon zählen, ich will dafür mir Jesum wäh -

Text lines 4-5.

E minor D7 G major G major

30.

- len, ich will da - für mir Je - sum wäh -

A(7)

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31. *len;*

mf Ritornello

D(7) G major A7

33. *Adagio. (Tempo I.)* 34. *Je - sus, Je - sus soll al -*

Text lines 6-7.

D major D major E7 A minor

35. *lein, Je - sus, Je - sus soll al - lein - mei - nei*

D# dim.7 E minor E minor D7 G major E7

37. *See - le Reich - thum sein. mei - ner See - le Reich - thum sein. Je -*

A minor B(7) E minor

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39.

- - sus, Je - - sus, soll al - lein meiner See - le Reich - - -

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

41.

- - thum sein.

Ritornello

B (minor) E minor E minor

44.

Be - thör - - - te Welt, be -

Text line 1.

E minor F#7 D# dim.7 B7 E minor

46.

thör - - - te Welt, be - thör - - - te Welt,

E7 A minor B7 E minor

48.

be - thör - - te Welt, be - thör - - te

E minor G# dim.7 E7 A minor D# dim.7 B7

51.

Welt, be - thör - - te, be - thör - te Welt!

E minor F#7 B7 E minor E minor

53.

E minor E minor

Recitativo und Choral. (Mel: „O Gott, du frommer Gott“ in veränderter Weise.)
Adagio. (♩ = 72.)

The 8 phrases of chorale stanza 5, in embellished form, are troped with recitatives. The text is strikingly long.

94/5. 1. Basso. **Secco Recit.** (Verse 5) •World's ridicule accepted for sake of heaven's honor (94/5).

Die Welt be - küm - mert sich. Was muss doch wohl der Kummer sein? O Thorheit!

The bass often represents the voice authority. Here he offers a sermon that contrasts the world's care to avoid ridicule with Christ's willingness to suffer disgrace, and ends with a commitment to emulate Christ for eternal reward.

Continuo alone: Lamento bass (see side note on descending chromatic 4th).

D7 G major A major D# dim.(7)



Adagio. Allusion to the Gospel reading: "The steward said to himself, "What shall I do...I am ashamed to beg..."

4. **Recit.** D# dim.(7)

die - ses macht ihr Pein: im Fall sie wird ver - ach - tet. Welt, schäme

D# dim.7 B dim. E7 Am DM A7 DM E# dim.7

7. NBA: vor

dich! Gott hat dich ja so sehr ge - liebet, dass er sein einge_bor_nes Kind für dei.ne

F# minor A(7)

10.

Sünd'zur grössten Schmach um dei.ne Eh.re giebet, und du willst nicht um Je.su willen

A7 D major G major

12. Adagio.

leiden?! Die Traurigkeit der Welt ist niemals grösser, als wenn man ihr mit List nach

Chromatic bass for "when one strives with artifice for its worldly honors."

F#7 B7 Em E7 AM A# dim.7 Bm E7 A7

15. Chorale: ihrer Ehre Recit. Adagio.

ihren Ehren trach - - - tet. Es ist ja besser: ich trage Chri.sti Schmach, so

DM Am B7 E7 AM A major A7 DM Dm D7 GM A7 B7

Ascending chromatic continuo bass for "I carry Christ's disgrace."

18. Recit.

lang es ihm ge.fällt. Es ist ja nur ein Leiden dieser Zeit! Ich weiss ge.wiss, dass mich die

EM Em E7 AM E# dim.7 F minor

Allusion to biblical themes as expressed in passages such as 1 Peter 2:21: "To this you have been called, because Christ also suffered for you, leaving you an example, that you should follow in his steps." (See note for Jesus' words.) Romans 8:18: "I consider that the sufferings of this present time are not worth comparing with the glory that is to be revealed to us." (Also 2 Corinthians 4:17.)

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21. *Ewigkeit dafür mit Preis und Eh-ren krönet. Ob mich die Welt verspottet und ver-höhnet, ob*

B(7) E major G#(7) C#7

Adagio. 25. *sie mich gleich verächtlich hält, wenn mich mein Jesus ehrt: was frag'ich nach der Welt!*

F#7 D7 GM G7 DM D7 GM DM A major D major

Aria. (Based on Chorale Verse 6) •Worldly pleasures are empty illusions (94/6).

Nos. 6 & 7 have the same poetic structure: iambic meter with lines 8-8-7-9-9-9 and rhyme scheme AABCCB.

94/6. (Moderato $\text{♩} = 80$)

1. *Gigue-like dance.*

Strings *Ritornello* *mf*

A major

4. *Strings introduce the "mole-like digging" figure sung by the tenor in m. 35.*

E7 A major

7. **Tenore.** *Die Welt kann ih-re*

D major 7 B(7) E7 A major

The movement's dance rhythm and patter diction reflects the light-hearted "Lust und Freud" ("pleasure and joy") that the world pursues, as referenced in the text.

10. *3* *3*

Lust und Freud, _____ das Blendwerk schnöder Eitelkeit, nicht hoch genug er. hö

A major

13. *3*

hen.

Ritornello

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

16.

Die Welt kann ih. re Lust und Freud, _____ das

E7 A major A major

19. *3*

Blendwerk schnöder Ei. telkeit, nicht hoch ge. nug er. hö _____ hen; die Welt kann ih. re

Vin I

A major A major

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22.

Lust und Freud', das Blendwerk schnöder' Ei . . tel.keit, nicht hoch ge.nug er.

D# half dim.7 (G# minor) C# minor 7 F# minor 7 (B7) E minor

24.

hö

Word painting: Long, glittering melisma with internal rising figures for "erhöhen" ("exalt").

Strings

B(7) E major

26.

hen; die Welt kann ih - re Lust und Freud, das

B7 C# minor B7

29.

Blendwerk schnöder Ei . tel.keit.nicht hoch — ge - nug er. hö

Word painting: Melisma with internal rising figures for "erhöhen" ("exalt").

E major F#(7) B7 E major

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31. *hen.* *Ritornello*

E major E major

For a citation likening gold to yellow mud, see note.



The patter diction, with its secular, operatic associations, get more pronounced.

35. Text painting: Digging motive for "Sie wühlt...gleich einme Maulwurf" ("It [i.e., the world] digs around like a mole.")

Sie wühlt nur, gel-ben Koth zu finden, gleich ei-nem Maulwurf in-den

E major E7 A major

Strings in unison "dig" downwards...

Text painting: Rising line in voice and leaps in strings to depict "Himmel" ("heaven").

37. *3* Gründen und lässt da-für den Him-mel ste-hen. *Ritornello*

C#7 F# minor C# minor C# minor G# major G# minor Chromatically descending 4th (lamento bass).

Leaps upward in strings reflect the warning of the text.

40. *5*

F# minor G#7 G#7 C# minor

42. *3* Sie wühlt nur, gel-ben Koth zu finden, gleich ei-nem Maulwurf in-den

C# minor F#7 B minor

44. *tr*
 Gründen und lässt da für den Himmel ste - hen, und lässt da für den Himmel ste -

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

47. *tr*
 hen.

Ritornello

D major A major A major

51. *p* *cresc.*

E7 A major D major 7 B(7)

54. *p* *Strings unison*

Die Welt kann ihre Lust und Freud', das

E7 A major A major V-I alternating...

57. *mf* *Ritornello*

Blendwerk schöner Eitelkeit, nicht hoch genug erhö - hen.

*) Kürzung in der autographen Orgelstimme bis zum Zeichen ⊕.

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60.

E7 A major D major 7 B(7) E7 A major

63.

Die Welt kann ih - re Lust und Freud', _____ das Blendwerk schnöder

A major A major A major

66.

Ei - telkeit, nicht hoch ge - nug er - hö - - - - - hen; die Welt kann ih - re

Vln I alone. A major

68.

Lust und Freud', das Blend - werk schnö - der Ei - telkeit, nicht hoch ge - nug er -

70. Long rising melisma for "erhöhen" (to exalt, lift up, praise.)

hö -

Strings E7 A major A7

72.

hen; die Welt kann ih . re Lust und Freud, das Blendwerk schnöder Ei . tel . keit, nicht

D major E7 A major

75.

hoch ge . nug er . hö . . hen!

Ritornello

B7 E major E7 A major A major A major

Dal Segno.

Aria. (Based on Chorale Verse 6)
 World rejected as loathsome; true riches in Jesus (94/7).

Nos. 6 & 7 have the same poetic structure: iambic meter with lines 8-8-7-9-9-9 and rhyme scheme AABCCB.

94/7. (Tempo ordinario ♩ = 72.)

1.

Ob d'amore

Ritornello

Bourée as "Totentanz"?

F# minor F#7

With syncopated dance rhythm, written-out ornaments, and patter diction, the soprano continues the previous movement's characterization of the world's hedonism, while claiming a loathsome regard for it.

Bourée as Totentanz? (Compare also BWV 26/4.) Portion of "Totentanz" by Bernt Notke (ca. 1460) in St. Mary's Church, Lübeck (destroyed in 1942 air raid): representatives of all ages and ranks have death as their final destiny.



The choice of oboe d'amore may be related to the reference to "loving Jesus" (m. 20ff.).

3.

B minor B minor B7 E# dim.7 F# minor E# dim.7

Johann Mattheson characterization of F-sharp minor as somewhat "misanthropic" aligns with the idea of interpreting this bourée as a "Totentanz." See note.

5.

F# minor F#7 B minor

7. Soprano.

Es

F# minor F# minor F# minor

9.

halt' es mit der blinden Welt, wer nichts auf seine Seele hält, es

Word painting: The oboe d'amore holds a note to depict the singer's word "halt" ("hold").

F# minor

11.

halt' es mit der blinden Welt, wer nichts auf seine Seele hält, mir

F# minor F# minor F# minor F#7

13.

e_kelt vor der Er-den, mir e_kelt vor der Er-

Word painting: Descending chromatic melisma for "earth" ("I find the earth loathsome.")

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

J.S. Bach - Church Cantatas BWV 94

15. den.

Ritornello

C# minor C# minor C#7

17.

F# minor G#7 C# minor

19. Ich will nur mei-nen Je-sum lie-ben,

C# minor C# minor C# major F# minor

21. und mich in Buss'und Glau-ben ü-ben, so kann ich

F# minor F# major B minor B minor A major

23.

reich und se - lig wer - den, so kann ich reich und se -

A major A major A major

26.

lig, reich und se - lig wer - den.

Ritornello

mf

A major A major A7

28.

Ich will nur

p

D major E7 A major A major

31.

meinen Je - sum lie - ben, — und mich in Buss'und Glau - ben ü - ben, — so

G#7 C# minor

J.S. Bach - Church Cantatas BWV 94

33.

kann ich reich und se - - - - - lig, se - - -

C# minor C# minor C# minor C#7

35.

- lig, reich und se - - -

F# minor G#7 C# minor

37.

- lig wer - den. Es

C# minor C# minor F# minor F# minor F# minor

Ritornello

40.

halt' es - - mit der blinden Welt, wer nichts auf - sei - ne See - le - hält, es

Word painting: The oboe d'amore holds a note to depict the singer's word "halt" ("hold").

F# minor

J.S. Bach - Church Cantatas BWV 94

42.

halt' es mit der_blin_den Welt, wer_nichts auf sei_ne_See_le hält, mir

F# minor F# minor

Word painting: The continuo holds a note to depict the singer's word "halt" ("hold").

44.

e_kelt vor der Er_den.

mf Ritornello

F# minor F# minor

47.

F# minor F#7 B minor B minor B7

49.

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

52.

C#7 F# minor F# minor F# minor

94/8. **Choral.** (Mel.: „O Gott, du frommer Gott!“) (Verses 7 & 8) • World rejected for pleasure of having Jesus (94/8).

Soprano.

1. Tune: 1693. See Wolff, *Bach's Musical Universe* (New York: W. W. Norton, 2020), 129. Sven Hiemke dates the tune 1675. See *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition. Cantatas* (Stuttgart: Carus Verlag, 2017), vol. 8, p. 542 (translated by David Kosviner).

+Flauto traverso
in 8va
Vln I, Ob I

+Vln II
Ob II d'amore

+Vla

Alto. 1. Was frag' ich nach der Welt! im Hui muss sie ver - schwin - den, ihr

Tenore. 2. Was frag' ich nach der Welt! mein Je - sus ist mein Le - - ben, mein

Basso. 1. Was frag' ich nach der Welt! im Hui muss sie ver - schwin - den, ihr
2. Was frag' ich nach der Welt! mein Je - sus ist mein Le - - ben, mein

D major G major E7 A major A7 D major D major

5. Anseh'n kann durch - aus den blas - sen Tod nicht bin - den. Die Gü - ter müs - sen
Schatz, mein Ei - gen - thum, dem ich mich ganz er - - ge - - ben, mein gan - zes Himmel.
Anseh'n kann durch - aus den blas - sen Tod nicht bin - den. Die Gü - ter müs - sen
Schatz, mein Ei - gen - thum, dem ich mich ganz er - - ge - - ben, mein gan - zes Himmel.

D major D major A major E7 A major D major D7

10. fort, und al - le Lust ver - fällt; bleibt Jesus nur bei mir: was frag' ich nach der Welt!
reich, und was mir sonst ge - fällt. Drum sag' ich noch ein mal: was frag' ich nach der Welt!
fort, und al - le Lust ver - fällt; bleibt Jesus nur bei mir: was frag' ich nach der Welt!
reich, und was mir sonst ge - fällt. Drum sag' ich noch ein mal: was frag' ich nach der Welt!

Georg Michael Pfefferkorn

G major B7 E major E7 A major D major A# dim.7 B minor A major D major D major