

Bach Choruses for General Use

Also hat Gott die Welt geliebt *(from S. 68)*

Johann Sebastian Bach
(1685 - 1750)

Arranged for
SATB chorus and organ
by Gary Harney

Text and Translation

Also hat Gott die Welt geliebt,
Dass er uns seinen Sohn gegeben.
Wer sich im Glauben ihm ergibt,
Der soll dort ewig bei ihm leben.
Wer glaubt, dass Jesus ihm geboren,
Der bleibt ewig unverloren,
Und ist kein Leid, das den betrübt,
Den Gott und auch sein Jesus liebt.

God so loved the world
that he gave his son to us.
Who gives himself to him in faith
will live there [in heaven] with him for ever.
Who believes that Jesus has been born for him
is never abandoned,
and there is no sorrow that troubles the person
who is loved by God and his Jesus also..

*Text: John 3:16, paraphrased by Salomo Viscow
Translation by Francis Browne. Used by permission*

Presented by *Bach on a Budget*
<http://www.immanuelbachconsort.org>

“Also hat Gott die Welt geliebt” (from S. 68)

The Cantata

Also hat Gott die Welt geliebt (God so loved the world) was part of the “chorale cantata cycle” of 1724-5, receiving its first performance on Whit Monday, 9 May 1725. It is based on a text by Christiane Mariane von Ziegler, using quotations from the day’s Gospel (John 3:16-21) for the opening and closing choruses. These two movements could hardly be more different. We will take up the opening chorus below, but mention should also be made of the closing chorus (“Wer an ihn gläubet”). For this movement, Bach uses a fugue, with voices doubled by trombones. The text warns that there is a choice to make - to believe and be saved, or not to believe and be condemned. Such a stern text drew an equally stern response from Bach.

This cantata is one which reuses material from other cantatas. In the case of S. 68, the soprano and bass arias are taken from the “Hunt Cantata”, S. 208. Many listeners will know the soprano aria “Mein gläubiges Herze” from the well-known English version “My Heart Ever Faithful.”

The Chorus

“Also hat Gott die Welt geliebt” is as elegant as it is simple. Bach starts with a chorale melody by Gottfried Vopelius (1682), but proceeds to change the meter from Common time to 12/8, and to provide sufficient graces to the melody that if one doesn’t know the original, it would be hard to recognize. He also returns to his favored siciliano pattern:



The chorale tune is sung throughout by the sopranos, with the other three parts providing harmonic support not generally derived from the chorale. Alfred Dürr describes the movement as “cheerfully relaxed and amiably buoyant”, noting that “As a choral arrangement, it probably belongs among the freest that Bach ever wrote.” If there is a chorus in the Bach cantatas that is not known today but should be, or that is not sung in churches today but should be, it might well be this one.

The Accompaniment

As noted above, Bach’s accompaniment for S. 68 was reasonably lavish (though remember that the trombones were only used to double voices in the closing fugue, and the cornett only used to double soprano in the two choruses). In the original version of our chorus, oboe I and violin I are in unison, oboe II and violin II in unison, and viola and oboe da caccia are in unison, along with the obligatory continuo. Oboe I and violin I have an obbligato line throughout, supported by the other instrumental parts.

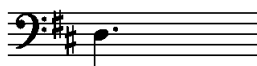
For this organ version the obbligato line is presented on a solo stop, essentially unaltered. The bass line of the continuo is generally preserved in the pedal, with adjustments in order to make the line more idiomatic for organ. In particular, the Siciliano pattern



is often replaced by



or



Between the obbligato and pedal lines, the left hand completes the harmony as needed. Since the left hand is essentially playing the role of the continuo, the player should feel free to add or subtract voices as suits the instrument and room.

Created for performance by the Immanuel Bach Consort,
and dedicated to Dr. Gerre Hancock (1934-2012)

Also hat Gott die Welt geliebt

(S. 68)

Salomo Liscow (1675)

Johann Sebastian Bach
(1685-1750)

Soprano

Alto

Tenor

Bass

Manuals

Pedal

Solo stop

4

Al - so hat Gott die

Al - so hat Gott die

Al - so hat Gott die Welt

Al - so hat Gott die

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6

Welt ge - liebt,

Welt ge - liebt,

ge - liebt,

Welt ge - liebt,

8

daß er uns sei - nen

daß er uns sei - nen

daß er uns

daß er uns sei - nen Sohn ge - ge -

10

Sohn ge - ge - ben.

Sohn ge - ge - ben, daß er uns sei - nen

sei - nen Sohn ge - ge - ben, daß er uns sei - nen

- ben, ge - ge - ben, daß er uns sei - nen

12

Sohn ge - ge - ben.

Sohn ge - ge - ben.

Sohn ge - ge - ben.

15

Wer

This musical system covers measures 15 and 16. It features a vocal line with a treble clef and a key signature of one flat. The vocal line begins with a whole rest in measure 15 and a half note in measure 16. The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand has a complex melodic line with triplets and slurs, while the left hand provides a steady bass line with chords and single notes.

17

sich im Glau - ben ihm er - gibt,

Wer sich im Glau - ben ihm er - gibt,

Wer sich im Glau - - ben ihm er - gibt,

Wer sich im Glau - ben ihm er - gibt,

This musical system covers measures 17 and 18. It features four vocal lines with lyrics in German. The first line is in a higher register, while the others are in a lower register. The piano accompaniment continues with a grand staff, featuring triplets and slurs in the right hand and a steady bass line in the left hand.

19

der

der soll dort

Detailed description: This block contains the musical notation for measures 19 and 20. The vocal line is in a soprano or alto clef, with lyrics 'der' at the end of measure 19 and 'der soll dort' at the end of measure 20. The piano accompaniment consists of a right-hand part with triplets and a left-hand part with chords and single notes. The key signature has one flat (B-flat).

21

soll dort e - wig bei ihm le - - -

der soll dort e - wig bei ihm le - - -

der soll dort e - wig, e - wig bei ihm le - - -

e - wig, e - - wig, e - - wig bei ihm le - - -

Detailed description: This block contains the musical notation for measures 21 through 24. The vocal line has four parts with lyrics: 'soll dort e - wig bei ihm le - - -' (measures 21-22), 'der soll dort e - wig bei ihm le - - -' (measures 23-24), 'der soll dort e - wig, e - wig bei ihm le - - -' (measures 25-26), and 'e - wig, e - - wig, e - - wig bei ihm le - - -' (measures 27-28). The piano accompaniment continues with a right-hand part featuring sixteenth-note patterns and a left-hand part with chords. The key signature remains one flat.

23

ben, der soll dort e - wig bei ihm le - ben. Wer

ben, der soll dort e - wig bei ihm le - ben. Wer

ben, der soll dort e - wig bei ihm le - ben.

25

Wer glaubt, daß Je - sus ihm ge - bo -

glaubt, daß Je - sus ihm ge - bo - ren, ihm ge - bo -

Wer glaubt, daß Je - sus

27

glaubt, daß Je - sus ihm ge - bo - ren,
ren, wer glaubt, daß Je - sus ihm ge - bo - ren,
ren, wer glaubt, daß Je - sus ihm ge - bo - ren,
ihm ge - bo - ren, daß Je - sus ihm ge - bo - ren,

29

ren,
ren,
ren,
ren,

31



der blei - - - bet e - - -

33



der blei - - - wig un - ver -

- wig un - ver - lo - - - ren, der blei - bet

35

der blei - - - bet
- bet e - - - wig, der blei - bet e - - -
lo - ren, un - ver - lo - - - ren, der blei - bet e - wig un - ver -
e - wig, un - ver - lo - ren, der blei - bet e - wig un - ver -

Detailed description: This block contains the musical notation for measures 35 and 36. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest in measure 35, followed by the lyrics 'der blei - - - bet' in measure 36. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line. The key signature has one flat (B-flat).

37

e - wig un - ver - lo - - - ren,
- - - wig un - ver - lo - ren, un - ver - lo -
lo - - - ren, un - ver -
lo - - - ren, un - ver - lo - - -

Detailed description: This block contains the musical notation for measures 37 and 38. It continues the vocal line and piano accompaniment from the previous block. The vocal line has lyrics 'e - wig un - ver - lo - - - ren,' in measure 37 and '- - - wig un - ver - lo - ren, un - ver - lo -' in measure 38. The piano accompaniment continues with similar rhythmic patterns. The key signature remains one flat.

39

und ist
- ren, und
lo - ren, und
- ren, und

41

kein Leid, das den be - trübt,
ist kein Leid, das den be - trübt, be - trübt, und ist kein
ist kein Leid, das den be - trübt, be - trübt, und ist kein
ist kein Leid, das den be - trübt, be - trübt, und ist kein

43

Leid, das den_ be - trübt, kein Leid, das den be - trübt, das den_ be -
Leid, das den_ be - trübt, kein Leid, das den_ be -
Leid, das den_ be - trübt, kein Leid, das den be -

Musical score for measures 43-44. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are: "Leid, das den_ be - trübt, kein Leid, das den be - trübt, das den_ be -". The piano accompaniment includes triplets and sustained chords.

45

trübt,
trübt,
trübt,

Musical score for measures 45-46. It features four vocal staves and two piano staves. The lyrics are: "trübt,", "trübt,", "trübt,". The piano accompaniment continues with rhythmic patterns and chords.

47

den Gott und_____

den Gott und

den Gott und

den Gott und auch sein.

49

auch sein. Je - sus liebt.

auch sein Je - sus liebt, den Gott und auch sein Je - sus

auch sein Je - sus, auch sein Je - sus liebt, den Gott und auch sein Je - sus

Je - - - sus, auch sein Je - sus liebt, den Gott und auch sein Je - sus

51

liebt.
liebt.
liebt.

Detailed description: This system contains measures 51 and 52. The vocal line consists of a single note with a fermata, followed by a rest. The piano accompaniment features a triplet of eighth notes in the right hand and eighth notes in the left hand. The key signature has one flat (B-flat).

53

Detailed description: This system contains measures 53 and 54. The piano accompaniment continues with triplets and eighth notes in both hands. The key signature remains one flat (B-flat).