

Sweet are the thoughts by John Amner

*Sweet are the thoughts that harbor full content,
Delightful be the joys that know no care,
Such those sweet thoughts that on heavens joys are bent,
And on celestial bliss still thinking are,
These joys delight these thoughts content do send,
All earthly thoughts and joys in sorrow end.*

Elizabethan England (1533–1603) was a relatively tranquil interstice between the religious and social chaos wreaked by the Queen’s father Henry VIII—who renounced Papal authority and founded the Church of England—and the 1642 Civil Wars led by Oliver Cromwell (1599–1658). Henry created social upheaval by destroying Roman Catholic monasteries, abolishing all celebrations of Mass, and looting and sacking many holy, sacred, and wealthy sites. Furthermore, there was the problem of Elizabeth’s half-sister Mary Tudor (1516–1558), who earned her moniker “Bloody” by turning the country on its head: Mary outlawed the nascent Anglican church in favor of a return to Papist practices. Elizabeth irrevocably restored the country to her father’s tepid embrace—albeit one that suited his own purposes—of the Protestant Revolution that was then sweeping the continent.

One outcropping of Elizabeth’s return to Anglicanism was the 1559 Act of Uniformity, which outlawed all Latin church music. Puritanical Protestants, suspicious of the necessity of church music, wanted Her Majesty to abolish singing in church entirely; instead, the decree allowed for music sung in English only, to simple tunes of rhythms no more complex than natural speech, and with one note per syllable (unlike the incomprehensible melisma of Gregorian chant). Thus was born for the English speaking world an entirely new repertoire of anthems, motets, and, later on, secular madrigals.

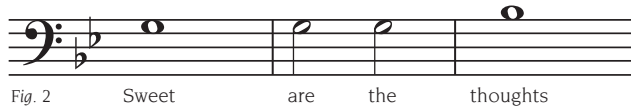
The rise of the English madrigal in the last decades of the 16th century coincided with the heyday of the English sonnet sequence, which reached its zenith in the work of William Shakespeare (1564–1616). English composers, however, did not adopt the extravagant styles then popular in Italy. Rather, Thomas Morley (1558–1602)—with his light, Italianate “madrigels” and canzonets, some of them transcriptions of Italian masters—became the guiding force of the English school. Morely inspired an entire school of English composers in the late 1590s; but it was left to the likes of Thomas Weelkes (1576–1623)—the most original madrigalist—and John Wilbye (1574–1638)—the most polished—to emulate the more serious Italian madrigal for five or six voices in an imaginative and individual style. In 1601, 21 Englishmen contributed to Morley’s *The Triumphes of Oriana*, a collection in praise of Queen Elizabeth I.

This is the world in which **John Amner** (1579–1641) lived and worked. Organist of Ely Cathedral (1610–1641), Amner is remembered today primarily as a composer of Anglican service music. He also composed secular

in the style of the day, though, of which *Sweet are the thoughts* is but one example. Sectionalized musically by the form of the verse, Amner employs imitative writing throughout the work [Fig. 1].



The opening motive in the alto and soprano is elongated in the bass into a miniature *cantus firmus* [Fig. 2].



For the textual phrase *delightful be the joys*, Amner responds with a more appropriate motive with upward leaps and running notes [Fig. 3].



Later, when the mood of the text becomes more somber—*All earthly thoughts and joys in sorrow end*—Amner uses a descending melodic figure [Fig. 4].



These examples of word painting are typical of Elizabethan madrigal writing. Sung originally by a quartet—or at most an octet—such works were often sung at home, for entertainment, in an age when keeping one’s self occupied was more challenging than modern times. Although Amner is not considered to be one of the finer madrigalists, his skill is evident in this short, musically and emotionally satisfying work.

Let down the bars, O Death, Op. 8, No. 2 by Samuel Barber

To Emily Dickinson (1830–1886) poetry was the expression of vital meanings, the transfer of passionate feeling and of deep conviction. Because her work is essentially lyric, it lacks the slow, retreating harmonies of epic measures—it does not seek to present leisurely details of any sort. Its purpose is to objectify the swiftly-passing moments and to give

them poignant expression; her work is often cryptic in thought and un-melodious in expression. Almost all of her poems are written in short measures, in which the effect of curt brevity is increased by her verbal penuriousness. Compression and epigrammatical ambush are her aids; she proceeds, without preparation or apology, by sudden, sharp zigzags.

Lyric melody finds many forms in her work. Her repressed and austere verses, inexpansive as they are, have persistent appeal. Slow, serene movement gives enduring beauty to these elegiac stanzas:

<i>Let down the bars, O Death!</i>	<i>Thine is the stillest night,</i>
<i>The tired flocks come in</i>	<i>Thine the surest fold;</i>
<i>Whose bleating ceases to repeat,</i>	<i>Too near thou art for seeking thee,</i>
<i>Whose wandering is done.</i>	<i>Too tender to be told.</i>

Dickinson included this poem, with its images of sheep returning home to their shepherd Death, in correspondence with Elizabeth Holland c. 1865. In his quest for poetry that suited his lush, romantic harmonies and lyrical melodies, **Samuel Barber** (1910–1981) found a worthy ally in Dickinson. Composed in 1936 and premiered in 1950 in his hometown of West Chester, Pennsylvania with the composer conducting, Barber is known today primarily for his *Adagio for Strings* Op. 11—a work that has been given repeated performances and served as thematic material for a number of films. Indeed, Barber himself re-set it as a choral work in 1967—*Agnus Dei*, Op. 11.

Choral works make up a significant part of Barber’s opera. *Sure on this shining night* Op. 13, No. 3 (1938), *Reincarnations* Op. 16 (1940), *A Nun Takes the Veil* Op. 13, No. 1 (1937) and *God’s Grandeur* (1938)—all dating from the same period as *Let down the bars, O Death*—are examples of pure, unaccompanied choral writing. The *Violin Concerto* Op. 14 (1939), is also from this same fecund period; widely performed, it is considered an important part of the violin repertoire.

Winner of two Pulitzer Prizes and the American Prix de Rome, Barber knew from childhood that he would compose. In a note to his mother at age nine, Barber said he “was meant to be a composer and will be I’m sure... Don’t ask me to try to forget this unpleasant thing and go play football—please.” He composed a wide range of stage, orchestral, chamber, piano, choral, and vocal works in what he unassumingly insisted was a personal style “born of what I feel... I am not a self-conscious composer.”

His discipline and use of traditional forms earned him the reputation of a classicist. Virgil Thomson (1896–1989) once wrote that Barber was laying to rest the ghost of Romanticism without violence, though in light of the composer’s lush lyricism, deft dramatic sense, and inclination toward Romantic poetic sources (especially in his vocal writing), this comment ultimately proved to be off-mark. Throughout his catalogue of works, Barber adhered stubbornly to his own inner voice—a voice rich in subtlety and sumptuousness that relied deeply on melody, polyphony, and complex musical tex-

tures—all fused with an unerring instinct for graceful proportion and an unabashed affinity for Romantic thought and emotion.

Let down the bars, O Death, with its romantic, close harmonies, is a fitting emotional vehicle for Dickinson’s melancholy poem. Harmonically, Barber roams through several minor tonalities, perhaps a reference to the roaming sheep called home by Dickinson’s shepherd Death. The homophonic texture showcases the poet’s verse without the distraction of imitative writing; likewise, he adjusts the time signatures to reflect the natural speech patterns of Dickinson’s verse. Although brief—an example of what some critics describe as Barber’s “minimalist style”—the work successfully conveys the emotional longing and inherent yearning for peace that are the hallmarks of this poem, and indeed of the bulk of Dickinson’s considerable output.

Christ lag in Todesbanden, BWV 4 by Johann Sebastian Bach

At an age when most young adults of today are graduating from college or starting families, **Johann Sebastian Bach** (1685–1750) was already in the middle of what would prove to be one of Western history’s most productive and remarkable careers. Born into a musical family, Sebastian was exposed to music-making of every kind from an early age: he learned singing, had keyboard instruction, played the violin, and began composing.

Born and raised in Thuringia, he never went farther north than Hamburg and Lübeck, or farther south than Carlsbad. In a similarly confined way, his east-west range stretched from Dresden (east) to Kassel (west). When Sebastian was nine, both his mother Elisabeth and his father Johann Ambrosius died. Orphaned, Sebastian and his brother Jacob both went to live with their eldest brother Johann Cristoph, organist in Ohrdruf.

The organ at Michaelskirche, where Cristoph played, was undergoing major renovations when Sebastian arrived. Participating in and learning from this rebuilding gave him the profound expertise upon which he would continually draw; indeed, he was widely acclaimed as a consultant on organ design and was repeatedly engaged to test newly installed instruments. He also went to the Lyceum in Ohrdruf, learned Latin, and sang in the school choir. When his brother could no longer support him, he left for Lüneburg on 15 March 1700.

According to tradition, children of poor parents could earn their keep at the Latin school by singing in Lüneburg’s Michaelskirche. Bach’s choice of the Lüneburg school was not accidental; it was planned to advance his musical career. The school had an impressive musical tradition and a famous music library that contained 1102 titles of about 175 composers by 1621. Possibly, the foundation was laid here for Bach’s legendary musical erudition and certainly for his almost cellular familiarity with the 17th century German choral tradition.

An important influence on young Sebastian was Johan Adam Reinken (1623–1722), the 78 year old organist of the Katharinenkirche in Hamburg

and perhaps the former teacher of Georg Böhm (1661–1733) (who certainly was in Hamburg for some years). Bach went to Hamburg several times in order to become familiar with Reinken’s work; in the summer vacation of 1701, for instance, Johann Sebastian walked to Hamburg (about 30 miles to the North) to hear Reinken and others in Hamburg.

Bach left Lüneburg around Easter of 1702 and spent one year as a court violinist and “lackey” to the Duke of Weimar. Then in 1703 he was appointed organist of the Neue Kirche in Arnstadt. Obviously, Johann Sebastian already had a certain market value as organist because he got a relatively high salary: twice as much as his successor in 1707, his cousin Johann Ernst.

During his tenure in Arnstadt, Bach had several run-ins with town officials. He often left for extended periods without leave; he was reputedly irascible and impatient; most significantly, his virtuoso organ playing was not well received by the congregation, which was accustomed to traditional chorale accompaniments and organ works. Thus, when the organist of the Blasiuskirche in Mühlhausen died in December 1706, Bach wasted no time pursuing the position.

On Easter Sunday 1707 (24 April), Johann Sebastian Bach gave a test performance as organist. As was customary, he also supplied the church fathers with two original compositions, one of which was *Christ lag in Todesbanden*, BWV 4. Successful in his candidacy (the town council considered no other applicants) Bach assumed his duties as organist in June of the same year.

Christ lag in Todesbanden is one of Bach’s earliest vocal compositions. Written for SATB chorus (sopranos were pre-pubescent boys and altos adolescents with changing voices), it employs a chamber orchestra consisting of two violin parts, two viola parts and basso continuo.

The text is Martin Luther’s (1483–1546) eponymous hymn in its entirety; the music is derived from the German hymn *Christ ist erstanden* (Christ is risen) [Fig. 5].



Fig. 5 Christ ist er - stand - en von der Mar - ter al - len

Christ ist erstanden is itself derived from the plainsong sequence *Victimae Paschali laudes* (To the Pascal victim praises bring) [Fig. 6].



Fig. 6 Agn - us re - dem - it o - ves: Christ - us in - no - cens Pa - tri

The final chorale tune, *Christ lag in Todesbanden*, is consequently an amalgam of the two [Fig. 7].

Christ lag in To - des - band - en, er ist wie - der er - stand - en
Für uns - re Sünd ge - ge - ben, Und hat uns bracht das Le - ben.
Des wir sol - len fröh - lich sein, Gott lo - ben und ihm dank - bar sein,
Und sing - en hal - le - lu - ja. hal - le - lu - ja.

This cantata is believed to be one of Bach's first; its form is equally early, being similar to organ chorale variations in the manner of Georg Böhm and Johann Pachelbel (1653–1706). Although the young Bach's mastery of counterpoint is evident, the tune itself is presented relatively unadorned in each of the verses, thus making it unique in his opus.

The overall structure of the cantata is symmetrical, or mirrored, excepting the string sinfonia [Fig. 8].

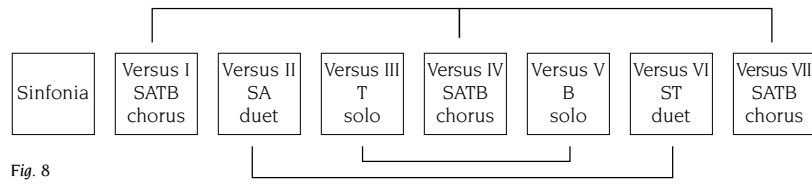


Fig. 8

Sinfonia

For strings only, it is built on first two notes of the chorale—interval of a minor 2nd—the so-called sighing rhetorical figure.

Versus I—SATB chorus

Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen Halleluja!

*Christ lay in the bonds of death,
For our sin was given;
He is risen again
And has brought us life;
Thus we should be joyful,
Praise God and be thankful to him
And sing hallelujah.*

In this movement, Sopranos have the chorale melody in held notes, redolent of a *cantus firmus*. The other contrapuntal parts are comprised of various fragments of the chorale tune [Fig. 9].

Fig. 9 Christ lag in To - des, in To - des - band - den, Christ lag

A particularly good example of Bach's word painting occurs at the text *fröhlich* (joyful) [Fig. 10].

Fig. 10 Des wir sol - len fröh - lich sein, Gott lo - ben und ihm dank - bar sein,
Und sing - en hal - le - lu - ja. hal - le - lu - ja.

In addition to Bach's use of fragments of the chorale melody in the contrapuntal writing, he also quotes it outright, as at the beginning of the final line, *Gott loben und ihm dankbar sein* (Praise God and be thankful to Him) [Fig. 11].

Fig. 11 Gott lo - ben und ihm dank - bar sein

and *und singen hallelujah* (and sing hallelujah) [Fig. 12].

Fig. 12 und sin - gen Hal - le - lu - ja!

Bach concludes the movement on the word *Halleluja!* in double time (*alla breve*) with ascending scale figures and a pedal point and an inverted pedal point.

Versus II—Soprano/Alto duet

Den Tod niemand zwingen kunnt
Bei allen Menschenkindern,
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!

*Death could capture no one
Among all mankind;
[But] As a result of our sin,
There was no innocence to be found.
Thereby death quickly came,
And seized power over us,
Held us captive in his kingdom.
Hallelujah!*

Soprano and alto soloist commence the movement with the minor-2nd interval that characterizes the beginning of the chorale melody. As a student

of Rhetoric, Bach understood the importance of rhetorical gestures; indeed, he incorporates them regularly into his music. In the Western tradition, the descending minor-2nd represents a sigh—a melancholic utterance that is specific in use and declamation. Using this sighing motive, Bach paints the text *Der Tod* (Death) and creates a conversational effect between the solo voices [Fig. 13].

Fig. 13

Den Tod, den Tod, den Tod nie - mand

Den Tod, den Tod, den Tod nie-mand

He repeats the same idea verbatim at the words *das macht* (the sin). Bach continues to use the first few notes of each phrase and create a conversational feel between the voices. Following the text *hielt uns in seinem Reich gefangen* ([Death] held us captive in his kingdom) Bach resumes the sustained minor-2nds—even to the *Halleluja!*, which, rather than exulting continually descends to the movement's somber end [Fig. 14].

Fig. 14

Hal - - - le - lu - ja

Hal - - - le - lu - ja

Versus III—Tenor solo

Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibt nichts denn Tods Gestalt,
Den Stachel hat er verloren.
Halleluja!

Jesus Christ, God's own Son,
Has come to our abode
And has cleared away the sins,
Thereby from death is taken
All his rule and all his power;
Here nothing remains but death's shell,
He has lost his sting.
Halleluja!

In contrast to the sad, weeping nature of the previous duet, verse three of the chorale is energetic—filled with *brechnung* (broken) passages in the violin obbligato [Fig. 15].

Fig. 15

Drawing upon his dramatic flair, Bach makes the most of the text *all sein Recht und sein Gewalt; da bleibt nichts denn Tods Gestalt* (All his rule and all his power; here nothing remains but Death's shell) and creates a crescendo by employing double stops in the violin; he then brings the music to an abrupt halt followed by a short recitative-like cadenza [Fig. 16].

Fig. 16

adagio

da blei - bet nichts denn Tods

The coloratura passages for the tenor on the word *Halleluja* bring the movement to a climactic conclusion [Fig. 17].

Fig. 17

Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja.

Versus IV—SATB chorus

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern frass
Ein Spott aus dem Tod ist worden.
Halleluja!

*It was a wondrous struggle,
When death and life battled;
Life seized the victory,
It has devoured death.
The Scripture has proclaimed,
How one death ate another;
Death has been made a mockery.
Halleluja!*

This unique chorus is in reality a fughetto for soprano, tenor and bass. Each fugal exposition begins with a short subject comprised of chorale melody motifs [Figs. 18 and 19].

Fig. 18 Es war ein wun - der - li - cher Krieg

Fig. 19 Die Schrift hat ver - kün - - di - get das

Ostensibly the movement is in e-minor; however, the altos, who sing the unadorned chorale melody, are pitched in the dominant key of b-minor. Bach accomplishes this harmonic sleight of hand by sounding the chorale melody in the middle of a fugal exposition rather than at the cadence point. By doing so, he can maintain the overall tonality while simultaneously demonstrating his technical prowess in both compositional techniques and harmonic structure [Fig. 20].

Fig. 20 an - dern fraßwie ein Tod den an - dern fraßwie ein Tod den an - dem

Versus V—Bass solo

Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
in heisser Lieb gebraten,
Das Blut zeichnet unsere Tür,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden.
Halleluja!

*Here is the true Easter lamb
Of which God has commanded;
It is high on the cross's trunk
Burning in ardent love;
The blood makes a sign on our door,
That the faith regards as death,
The murderer can no longer harm us.
Halleluja!*

Numerology was an important concept to Bach, who played on numbers for symbolic reasons and employed *gematria*, the ancient practice of assigning numerical values to the letters of an alphabet (i.e., A=1, B=2, C=3, etc.) throughout his music. As a devout Lutheran and an avid student of Luther and Reformation theology, Bach knew well the significance of the Holy Trinity, as represented in $\frac{3}{4}$ triple meter, the so-called “perfect” meter.

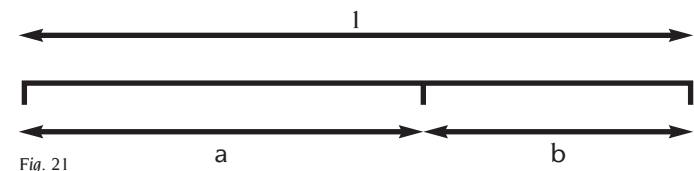
Indeed, there are multiples of three everywhere in his opus: the 6 French Suites, the 6 English Suites, the 6 Partitas, the 15 Inventions, the 15 Sinfonias (three-part inventions), the 30 Goldberg Variations.

The sum of the letters in “Bach” is 14, whereas the sum of the letters in “J. S. Bach” comes to 41. Scholars have unearthed the numbers 14 and 41 in all sorts of Bach works. In one of the better-known examples, Bach’s setting of the chorale *Vor deinem Thron* (Before Thy Throne), the first line of the melody contains 14 notes; the entire melody from beginning to end contains 41.

Another mathematical formula with which Bach was certainly familiar is the Fibonacci series, a sequence of numbers first created by Leonardo Fibonacci in 1202. Also known as the “Golden Mean” or “Golden Ratio,” it is a deceptively simple sequence, in which the last number in the sequence is the sum of the previous two:

$$0+1=1; 1+1=2; 2+1=3; 3+2=5; 5+3=8; 8+5=13; \text{ etc.}$$

The ratio of the two added numbers leads to both an algebraic and geometric representation of the Golden Mean. Numerically, it is 0.61803, rounded to 0.62 for ease. A simple graphical representation is shown in Fig. 21 where $a=1 \times 0.62$ and $b = a \times 0.62$. The resulting geometric proportion is used throughout Western art and architecture. A simple geometric representation is shown in Fig. 22.



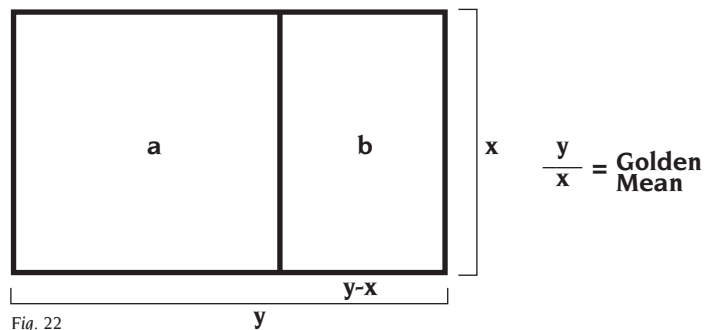


Fig. 22

This proportion is used in Renaissance buildings to determine the height of columns as they relate to the height of the structure; the height of a frieze in proportion to the pediment, etc. Leonardo knew of it and used it extensively in his painting and architectural drawings.

In music the Golden Mean appears at structurally significant points or where an emotional or musical climax occurs. For instance, the point at which most Classical symphonic first movements recapitulate the opening section is more often than not the Golden Mean. Examples can be found in music of composers from Bach to Beethoven to Liszt to Debussy. It is a mathematical phenomenon that composers incorporated into their works to aid in structural refinement.

The Golden Mean can be measured in one of two ways: either by multiplying the total number of measures or the duration of the work by 0.62. In *Christ lag in Todesbanden*, for instance, there are a number of Golden Means: one for the entire work and separate ones for three individual movements.

Although the structure of the work appears to be straightforward—a short Sinfonia followed by seven treatments of a chorale tune—there is a more subtle underlying formal organization, as shown in Fig. 23.

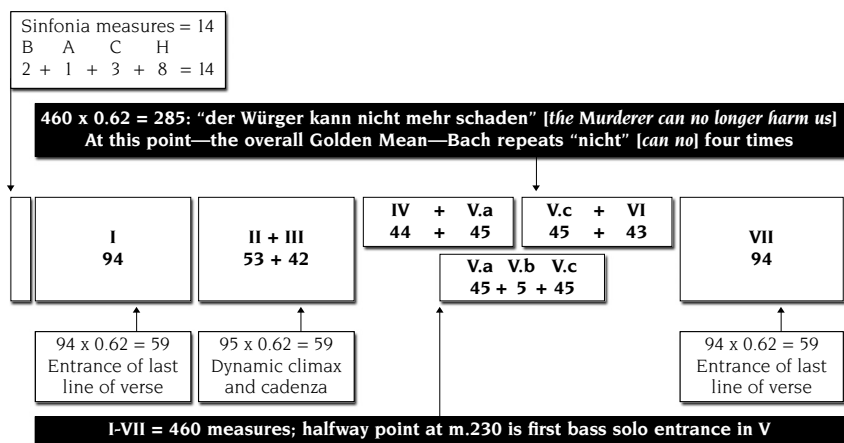


Fig. 23

Excepting the short Sinfonia—which, having fourteen measures is a surreptitious nod to his own name, whose letters, when added together following the principles of *gematria*, equals fourteen—Bach has created a work with five sections of more or less equal duration, as shown in Fig. 23.

This structural *legerdemain* is accomplished through the division of Versus V into two components: two 45-measure sections interrupted by a five-measure string interlude. This movement is important for a number of reasons:

1. It is the only movement in triple meter $\frac{3}{4}$;
2. The first measure in which the bass sings is the exact midpoint of the entire work (again excepting the Sinfonia);
3. It contains the Golden Mean for the entire work: m. 76 at the text *der Würger kann uns nicht schaden* (the murderer can no longer harm us), which Bach sets with a dramatic leap upward followed by four repetitions of the word *nicht* [Fig. 24].



Bach anticipates the climactic moment by preceding the ascending leap—signifying the victory—with an even larger descending leap to the word *Tode* (death) [Fig 25].



Bach concludes the bass aria with disjointed leaps on the word *Hallelujah!*, continuing the virtuoso demands already placed on the soloist [Fig. 26].



Versus VI—Soprano/Tenor duet

So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herre scheinen lässt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Halleluja!

So let us celebrate the high feast
With heartfelt joy and pleasure,
Which the Lord places before us;
He is himself the sun,
And through His favorable brilliance,
He fully illuminates our hearts;
The sin-filled night has vanished.
Halleluja!

Even though this duet returns to a duple meter [4/4], triplets are introduced to convey the sense of joy that is inherent in the text. Bach takes the first few words of each phrase and sets them straightforward to the chorale tune. He then paints such words as *Wonne* (pleasure), *Sonne* (Sun), *Gnaden* [Favorable], *Herzen* (heart), *verschunden* (vanished) and *Halleluja* to flowing triplet figures [Fig. 27].

Fig. 27

Meanwhile, the *basso continuo* is providing more rhythmic variety with its constant use of jerky dotted rhythmic patterns in a *Courante*-like dance feel that incorporates both step-wise motion—similar to the walking basses to come in many organ choral preludes—and leaps as wide as those Bach demanded of the bass soloist in the previous movement [Fig. 28].

Fig. 28

The movement is closed with a series of flowing descending triplet patterns for both voices—both imitatively and in combination—on the word *Halleluja!* [Fig. 29].

Fig. 29

Versus VII—SATB Chorus

Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort Gnaden,
Christus will uns die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben.
Halleluja!

We eat and thrive
On this true Easter wafer;
The old leavening shall not
Remain in the grace of the Word;
Christ will be the sustenance
And feed the soul alone,
Faith will live on nothing else.
Halleluja!

At this point in the cantata, one would expect to hear the last stanza of the chorale tune in an SATB harmonized version—to be sung by the choir and congregation in the context of the service. I have opted to follow the lead of the German ensemble *Cantus Cölln*, directed by Konrad Junghänel and recapitulate the opening movement—replacing the more traditional hymn-like setting. The well-known Bach scholar Christoph Wolff also supports this theory.

Cantus Cölln presents sound and persuasive musicological evidence to support this radical departure:

1. No manuscript of the original Arnstadt version exists for Versus VII—only a single vocal part from the 1724 Leipzig revival;
2. Since Bach did not develop this style until 1714, there must have originally been a different setting of the last stanza of the chorale;
3. The strictly symmetrical design of the cantata leads to the conjecture that the last movement may have been a repetition of Versus I, albeit with different words;
4. There is no contemporaneous evidence that the Blasiuskirche in Mühlhausen sang the last verse of the chorale tune in cantatas.

Hence, I have concluded that the research is strong enough to warrant this alteration of Bach's later, revised version.

—David Friddle