

Ich habe genug

J. S. Bach, BWV 82*

[1. Aria]

Flute

[f]

Violin 1

p sempre

Violin 2

p sempre

Viola

p sempre

[Basso continuo]

Org.: 7 7 etc.

p sempre

4/2 7/5 6 9 8 7 6/4/2

Detailed description: This system contains the first six measures of the score. The Flute part has a dynamic marking of [f] in the second measure. The Violin 1 and Violin 2 parts are marked *p sempre*. The Viola part is also marked *p sempre*. The Bass continuo part is marked *p sempre* and includes figured bass notation: 4/2, 7/5, 6, 9, 8, 7, and 6/4/2.

fl.

vn 1

vn 2

va

B.c.

9 7/5 6 9/7 8/6 [7/5] 9/8 9/8 4+/2

Detailed description: This system contains measures 7 through 12. The Flute part (fl.) has a dynamic marking of [f] in measure 7. The Violin 1 (vn 1) and Violin 2 (vn 2) parts continue with their *p sempre* markings. The Viola (va) and Bass continuo (B.c.) parts also continue with their *p sempre* markings. The Bass continuo part includes figured bass notation: 7/5, 6, 9/7, 8/6, [7/5], 9/8, 9/8, and 4+/2.

*Version in E minor for soprano from D B Mus. mss. Bach P 114 and St 54/2 (S, 1731), 54/3 (fl, 1735), and 54/4 (str and org, ca. 1746-7). This edition (c) copyright 2017 by David Schulenberg. All rights reserved.

15

fl.

vn 1

vn 2

va

B.c.

7 6

4 2

6

7 6

22

fl.

vn 1

vn 2

va

B.c.

6

6 \sharp [5] 6

6 \sharp

7 \sharp 6

7 6

4 2

6 5

30

fl.

vn 1

vn 2

va

B.c.

p

Ich ha - be ge - nung,

9 8 6 6 6 5 4 5 4 2 7 5 6

37

fl.

vn 1

vn 2

va

B.c.

tr

ich ha - be ge - nung, ge - nung, ich

9 8 9 8 4 2 7 5 6 6 5

44

fl. *(p)*

vn 1

vn 2

va

B.c.

ha - be ge - nung, Ich ha-be den Hei - land, das Hof - fender

9 8 7 6 6 #

50

fl.

vn 1

vn 2

va

B.c.

From-men, Auf mei-ne be - gie - ri - gen Ar - me ge - nom - men, ich ha - be ge -

4+ 6 [5 6] 7 6 6 [4] 7 5

2 [5] 5

57

fl.

vn 1

vn 2

va

nung, ich ha-be den Hei-land, das Hof-fen, das

B.c.

9# 8, 4+ 2, 6, 6 [5], 7 6, 6

(p)

64

fl.

vn 1

vn 2

va

Hof-fen der From - men, ich ha-be den Hei-land, das Hof-fen der From-men, auf

B.c.

7 6, [9] 4, [8] 3, 6 [4] 2, 6 5b, 6 4, 7 5

70

fl.

vn 1

vn 2

va

mei-ne be - gie-ri - gen Ar-me ge - nom-men: Ich ha-be ge - nung!

B.c.

f

7
#

4
2

5

6
5

6
4

5
#

4
2

77

fl.

vn 1

vn 2

va

B.c.

7
5

6

9
8

9
8
#

4
2

7
5

84 *(tr)*

fl.

vn 1

vn 2

va

B.c.

6 9/7 8/6 [7/5] 9/# 8 9 8 4+/2

89

fl.

vn 1

vn 2

va

B.c.

7 6 # 4/2 6

94

fl.

vn 1

vn 2

va

B.c.

7 6 6 5 6 [5] 6 5 6

100

fl.

vn 1

vn 2

va

B.c.

7 6 [5] 6 4 2# 6 5 7 6 6 5#

106

fl.

vn 1

vn 2

va

B.c.

p

Ich hab ihn er - blickt, Mein Glau - be hat

6/4 5# 4/2 6/5 7#

112

fl.

vn 1

vn 2

va

B.c.

f

Je - sum ans Her - ze ge - drückt, ich hab ihn er -

4/2 6/5 6/5 4/2 6 7#

118

fl. *(p)*

vn 1

vn 2

va

blickt, mein Glau - be hat Je - sum ans Her - ze ge -

B.c.

9 [5#] 8 [6] 7 [5#] 6 7 7

123

fl.

vn 1

vn 2

va

drückt; Nun wünsch ich noch heu - te mit

B.c.

7 5 6 4 6 5 7 5

128

fl.

vn 1

vn 2

va

B.c.

Freu - - - den Von hin-nen zu

7 # 6 4 5 # [4+ 3#] 7 5 6 5# 7 6 7 #

133

fl.

vn 1

vn 2

va

B.c.

schei - den: Ich ha - be ge - nung!

f

5 6 5# 6 7 # 6 5 6 5 6 5

139

fl.

vn 1

vn 2

va

B.c.

6 \flat 5 6 5 6 \flat 7 \flat 6 7 6 6 \flat 4

145

fl.

vn 1

vn 2

va

B.c.

p

Ich hab ihn er -

6 5 7 [6 5] 6 4 [4] 5 4 2

151

fl.

vn 1

vn 2

va

B.c.

blickt, Mein Glau - be hat Je - sum ans Her - ze ge - drückt,

(p)

6 5 6 4 7 5 6 6 5 7 6 9 8

157

fl.

vn 1

vn 2

va

B.c.

ich ha - be ge - nung, ich ha - be ge - nung,

6 5 9 8 4 2 7 6 6 4 [3]

163

fl.

vn 1

vn 2

va

ich ha - be ge - nung, Nun wünsch ich noch heu - te mit

B.c.

6/5 # 5/4 3 6/4 6/5 7/5

169

fl.

vn 1

vn 2

va

Freu - - - - - den Von hin - nen zu

B.c.

7 # 6/4 7 # 6/4+ 7/2 7/6 7/6

174

fl.

vn 1

vn 2

va

B.c.

schei-den: Ich ha - be ge - nung!

[f]

6 5 6 6 4 5 4 2 7 5 6 9 8

181

fl.

vn 1

vn 2

va

B.c.

7 6 4 2 7 5 6 9 8 [7 5]

187

fl.

vn 1

vn 2

va

B.c.

9 8 9 8 4+ 7 6
2

192

fl.

vn 1

vn 2

va

B.c.

4 6 7 6
2

197

fl.

vn 1

vn 2

va

B.c.

6/5 6 4 [5] 6/5 6 4 7 4 6 7 6

203

fl.

vn 1

vn 2

va

B.c.

4/2 6/5 9 8 6 5 6 4 5

[2.] Recit[ativo]

Ich ha-be ge-nung! Mein Trost ist nur al-lein, Daß Je-sus mein und ich sein ei-gen möch-te

B.c.

5 3 6 4 \sharp 4 \sharp 2 \sharp 6 5 \sharp - 5 3 4 \sharp 2 \sharp

sein. Im Glau-ben halt ich ihn, Da seh ich auch mit Si-me-

B.c.

4 5 4 3 7 \sharp 5 \sharp

on Die Freu-de je-nes Le-bens schon. Laßt uns mit die-sem Man-ne ziehn! Ach!

B.c.

6 6 5 6 6 6 6 6 6 6 5 4 \sharp 4 \sharp 2 \sharp

arioso
andante
recit.

möch-te mich von mei-nes Lei-bes Ket-ten Der Herr er-ret-ten; Ach! wä-re doch mein Ab-schied hier, Mit

B.c.

9 4 \sharp 2 \sharp 7 5 6

Freu - - - den sagt ich, Welt, zu dir: Ich ha-be ge-nung!

B.c.

12 5 6 4 \sharp 2 \sharp 6 7 \sharp 5 7 4 2 6 4 \sharp 5 \sharp

arioso
andante

[3.] Aria

fl.

vn 1

vn 2

va

B.c.

7 6 6 5 / 5 4 3 5 6 6 6 7 6 5 / 3 4 3 5 6 8 7

fl.

vn 1

vn 2

va

B.c.

5 7 4 - 6 6 6 6 7 6 6 4 / 5 7 6 7 6 7 6

10

fl. *p*

vn 1 *p*

vn 2 *p*

va *p*

B.c. *p*

Schlum - mert ein, ihr mat - ten Au - gen, Fal - let sanft und se - lig zu, schlum -

7 6 5 $\frac{6}{5}$ [6 5] 4 3 5 6 6 6 7 6 5 4 3 5 - 6 5

14

fl.

vn 1

vn 2

va

B.c.

mert ein, schlum - mert ein, schlum - mert ein, ihr mat - ten au - gen,

8 7 [6 4] 6 - 7 $\frac{6}{5}$ 6 6 5 7 6 5 4 3

18

fl. *(tr)* *(pp)* *(tr)*

vn 1 *tr* *pp* *tr*

vn 2 *pp*

va *pp*

B.c.

fal - let sanft und se - lig zu, schlum - - - mert ein, ihr mat - ten Au - gen,

7 6 6 6 7 6 5 5 6 5 8 7 8 7 6 6 6 6 6 7 6 5

23

fl.

vn 1

vn 2

va

B.c.

fal - let sanft und se - lig zu, fal - let sanft und se - lig zu!

6 5 7 6 5 6 5 8 7 6 6 7 6 6 6 5 4 3 8 7 6 5 5 5 6 5 6 6 5

28

fl. *f*

vn 1 *f*

vn 2 *f*

va *f*

B.c. *f*

f 7 6 5 3 6 6 5 7 6 6 6 7 6 5 5 - 6

5 4 - 3 6 7 6 5 5 - 6

(tr)

32

fl. *f*

vn 1 *f*

vn 2 *f*

va *f*

B.c. *f*

8 7 8 7 5 6 6 6 7 6 6 7 6 5 6

6 6 6 7 4 [6 6] 5 7 6 7 6 5

(tr)

Fine

37

Welt, ich blei - be nicht mehr hier, Hab ich doch kein Teil an dir,

B.c.

p - 6 6 6 7 7 - 6 4 3 5 6 7 5 5 #

41

Das der See - le könn - te tau - gen, das der See-le könn-te tau - gen, Welt, ich

B.c.

5 7 7 6 4 3 6 7 # 7 6 7 # 6 6 6 4 # 6

45

blei-be nicht mehr hier, hab ich doch kein Teil an dir, das der See-le könn - te tau - gen.

B.c.

4+ 6 6 6 6 4+ 6 7 5 6 [6] 6 5 [4 4+] 6 5 6 4 # 6 6 5 5

49

(poco p) (poco f) poco p

fl.

(tr)

vn 1

poco p poco f poco p

vn 2

poco p poco f poco p

va

poco p poco f poco p

B.c.

Schlum - mert ein, schlum - mert ein, schlum -

poco p *poco f* *poco p*

7 5 5 6 6 5 7 6 6 6 7 6 5 5 6 8 7

54

fl. *pp* (*tr*)

vn 1 *pp* (*tr*)

vn 2 *pp*

va *pp*

B.c. *pp*

mert ein, schlum-mert ein, ihr mat-ten Au-gen, fal-let sanft und se-lig zu,

8 7 $\frac{6}{4}$ $[\frac{6}{4}]$ $\frac{6}{4}$ 6 5 7 — $\frac{6}{5} \frac{6}{4}$ 5 3 7 6 6 6 7 6 5 6 5

59

fl. (*tr*)

vn 1 (*tr*)

vn 2

va

B.c.

schlum - - - mert ein, ihr mat-ten Au-gen, fal-let sanft und

8 7 8 7 $\frac{6}{4}$ 6 $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ 7 $\frac{6}{4}$ 5 7 $\frac{6}{5}$ 7

63

fl.

vn 1

vn 2

va

B.c.

se - lig zu, fal - - - let sanft und se - lig zu!

pp

pp

pp

pp

pp

6 5 8 7 6 5 7 6 6 6 5 4 3 8 7 5 5 5 6 5 6 5 6 5 7 6 5

67

fl.

vn 1

vn 2

va

B.c.

Hier muß ich das E - lend bau - en.

p

6 4 5 3 6 7 4 2 5 3 6 4 2 7 5 6 5 4 3

70

fl.

vn 1

vn 2

va

B.c.

poco p

poco p

poco p

poco p

A - ber dort, dort werd ich schau - en sü - ßen Frie - den, stil - le Ruh;

6 5 \flat 4 \sharp 3 6 6 5 4 4 6 [6 \sharp] 7 \flat 5 6 6 6 4 6 5 7 6 5 [6 \sharp]

74

fl.

vn 1

vn 2

va

B.c.

p

p

p

p

poco p

p

hier muß ich das

6 \sharp 6 \flat 7 \sharp 4 2 6 4 6 7 6 5 4 \sharp 2 6 7 6 4 5 7 6

78

fl.

vn 1

vn 2

va

B.c.

E - lend bau - en, a - ber dort, dort werd ich schau - en sü - ßen Frie - den,

[7] 5 [6] 5 4 [6] 3 — 6 7 4 6 6 6 5 6 5 6 5 4 6 6 4 3 4

82

adagio

Da capo

fl.

pp

vn 1

pp

vn 2

pp

va

pp

B.c.

stil - le Ruh, sü - ßen Frie - den, stil - le Ruh.

5 6 5 4 # # 6 4 6 7 # 4 2 6 6 4 5 6 7 # 6 5 7 #

9

fl. *(p)* *(f)*

vn 1 *p* *f*

vn 2 *p* *f*

va *p* *f*

B.c. *p* *f*

7 6 6 5 # 6 6 7 6 # 6 7 6 # 6 6 # 6 6 6 5 #

17

fl. *p*

vn 1 *p*

vn 2 *p*

va *p*

B.c. *p*

Ich freu - e mich auf mei - nen

6 6 6 6 7 6 5

25

fl. *(p)* *(f)*

vn 1 *p* *f*

vn 2 *p* *f*

va *p* *f*

Tod, ich freu - - e mich auf mei - nen Tod, *f*

B.c. *f*

6 6 6 # 6 7 6 # 5 7 6 7 6 7+ 6 [#] 6 7 4 7 5+

33

fl. [*p*]

vn 1 *p*

vn 2 *p*

va *p*

B.c. *p*

6 6 7 6 7 5 6 7 6 6 5 # 7 6 4 # 7 6 4

41

fl. *[f]* *[tr]* *(p)*

vn 1 *f* *p*

vn 2 *f* *p*

va *f* *p*

B.c. *f* *p*

ich freu - - e mich auf mei - nen Tod, Ach! hätt er

6 4+ 6 6 5 # 6 5 # 6 5 6

49

fl.

vn 1

vn 2

va

B.c.

sich schon ein - ge fun - den, ach! hätt er sich schon ein - ge fun - den, ach! hätt er

6 6 # 6 # 6 6 5 6 6 4 7 5 #

57

fl.

vn 1

vn 2

va

vcl.

sich schon ein - ge - fun - den, ich freu - e mich auf mei - nen Tod, ach!

(p) *[pp]* *p* *pp* *p* *pp* *pp* *pp*

tr *tr*

5 6 6 5 7 6 7 6 7 6 5 6

64

fl.

vn 1

vn 2

va

vcl.

hätt er sich schon ein - ge - fun - den!

(f) *f* *f* *f*

tr

4+ 6 6 5 6 5 4 # 6 6 6 6 5 # 6 # 7 5

72

fl.

vn 1

vn 2

va

B.c.

7 6 7
4 5+

[5_b]

6 6 7
5 4 5+

6 6 7
5 4 5

6 7 6 7 5
6 7 6 5 # 6 4 3

80

fl.

vn 1

vn 2

va

B.c.

(p)

(f)

p

f

p

f

p

f

p

Da ent -

7 6
4

6 6
3 4

7 6
4

[4₊]

6 6
2 3

6 #
5 #

p

87

fl.

vn 1

vn 2

va

B.c.

p

p

p

p

tr

tr

komm ich al - ler Not, da ent - komm ich al - ler Not, Die

$\frac{4^+}{2}$ — 6 $\frac{4}{2+}$ # — 6 $\frac{4^+}{2}$ 6 6 7 7

93

fl.

vn 1

vn 2

va

B.c.

tr

mich noch auf der Welt ge - bun - - - - -

7 6 $\frac{7}{5}$ $\frac{6\sharp}{4}$ $\frac{6}{5}$ 7 # 5 3 7 $\frac{7}{\sharp}$ 7 7 3

100

fl.

vn 1

vn 2

va

B.c.

den, da ent-komm ich al - ler Not, die mich noch auf der Welt ge -

p

7 6 5 4/2 — 6 6 7/5/3 9/6/4 — 6 4/2 4/2 6/2 7/6/4

108

fl.

vn 1

vn 2

va

B.c.

bun - - - den, auf der Welt ge-bun - den.

p *pp* *pp* *p* *f*

7 — 7/3/6/4 4/2/6/6 [7/3/6/4] 7/9/7/5 6 7/5

130

fl.

vn 1

vn 2

va

B.c.

auf mei - nen Tod,

f

f

f

f

6 5 # 6 4 6 7 6 7 # 6 7 # 6 7 6 7 5+ 6 7 # 6 7 4 5+ 6 6 5 7 4 5 6

138

fl.

vn 1

vn 2

va

B.c.

[p]

[f]

p

f

p

f

p

f

7 6 5 # 6 - # 6 4 # 6 - # 6 4 # [4+] 4+ 6

145

fl. *[tr]*

vn 1 *[p]*

vn 2 *p*

va *p*

ich freu - - e mich auf mei - nen Tod, Ach! hätt er sich schon

B.c. *p*

6 5 # 6 7 6 5 # 6 6 # 5 6 7

152

fl.

vn 1

vn 2

va

ein - ge fun - den, ach! hätt er sich schon ein - ge fun - den, ach! hätt er

B.c.

6 4 2 6 6 5 6 5 6 # 6

159

fl.

vn 1

vn 2

va

sich schon ein - ge - fun - den, ich freu - e mich auf mei - nen

B.c.

5 7 5+ 6 6 5 # 7 6 4 # 7 6 4

165

fl.

vn 1

vn 2

va

Tod, ach! hätt er sich schon ein - ge - fun - den.

B.c.

7 6 7 4+ 4 3 2 6 5 6 6 5 6 5 5 6 5 # f 6 # 6 6

172

fl.

vn 1

vn 2

va

B.c.

[5] 6 5 # 6 5 7 6 7 5+ 6 7 6 6 5 6 4 5 6 5 3 7 6 5

181

fl.

vn 1

vn 2

va

B.c.

(p) (f)

p *f*

p *f*

p *f*

6 6 7 6 # 6 6 7 6 # 7 6 6 4+ 5 5 5

J. S. Bach: *Ich habe genug* BWV 82
Version in E minor for soprano, flute, strings, and continuo (reconstruction)

A favorite not only among listeners and musicians today but also probably of Bach himself, this work has a complicated history which can only be summarized here. At least three distinct versions are clearly documented: (1) the original in C minor for bass voice with oboe as the solo wind instrument; (2) an E-minor version substituting soprano and flute; and (3) a late, revised version again for bass voice and oboe, in C minor. In addition, at least two distinct states of each of the last two versions appear to be documented, and the second and third movements are also preserved in a reduced form for voice and continuo in the second Little Keyboard Book for Anna Magdalena Bach.

The existence of this last form of the work raises the possibility that the soprano version of the entire cantata might have been created for Bach's second wife, who had been a professional court singer prior to their marriage and who continued to perform with her husband after their marriage in 1721, although possibly only when traveling away from Leipzig. This raises the further possibility that, although composed originally as a church piece for the Leipzig liturgy, one or more of the work's subsequent adaptations was for private domestic or court use. Further use within the family is suggested by the fact that the vocal part of the late, revised version is mainly in the hand of Johann Christoph Altnickol, Bach's pupil and eventual son-in-law (after his marriage to Elisabeth Juliana Friderica Bach early in 1749) who was also a singer and organist.

Extant primary sources for the work (all now held in the Berlin Staatsbibliothek with shelf marks beginning "Bach Mus. ms.") include Bach's composing score (P 114), Anna Magdalena's *Clavierbüchlein* (P 225), and fifteen performing parts (St 54). The score and three of the parts were prepared shortly before the first performance on Feb. 2, 1727 (the Feast of Purification), but the greatest number of surviving parts, including autograph parts for oboe, viola, and organ, as well as Altnickol's bass part, have been dated to about 1746–47. Even later is an autograph part for oboe da caccia, an addition to the third movement (the aria "Schlummert ein") that could be from as late as 1748.

Only the late version for bass and oboe survives complete. The loss of most of the original performing parts means that Bach's annotations for the first presentation, which would have included continuo figures, dynamics, and other essential performance directions absent from his composing score, are also lost. For the soprano version we have only copies of the vocal part from about 1731, made by Bach's pupil Johann Ludwig Krebs, and the flute part from about 1735, by an unidentified copyist. Anna Magdalena's copy, which probably dates from the second half of the 1730s, is really an adaptation, consisting of the recitative "Ich habe genug" and the aria "Schlummert ein" without its string parts or ritornellos (and without its bass line except within a second, incomplete copy). Sebastian at some point altered Krebs's copy of the soprano part, effecting a change of key back to C minor by altering the key signature and converting the original soprano clef to the rare mezzo-soprano clef. Whether this was intended for what we would call a mezzo-soprano voice is uncertain. Bach's additional heading "mezo" (*sic*) might have been meant merely to point to the unusual clef. The part, meant to sound an octave higher than the original for bass voice, does not extend beyond Bach's usual alto range.

Although scholars had long been aware of the E-minor version, it was not published until 1994, together with the two C-minor versions in volume I/28 of the *Neue Bach-Ausgabe* (Kassel: Bärenreiter). Unfortunately, this “reconstruction” by the editor Matthias Wendt, although naturally based on the 1731 soprano part and 1735 flute part, incorporated only transposed versions of the string parts from Bach’s original score. It therefore lacks most of Bach’s performance markings, of which many are likely to have been already present in Bach’s original set of parts. Wendt’s reconstruction also excludes occasional small refinements that Bach added (especially to the bass line) in the late, revised version. Moreover, the transposition of the string parts, although by only a major third, occasionally places them (especially the continuo) unusually high despite the low tessitura of the soprano part (which often descends to b).

For these reasons a more flexible reconstruction that incorporates elements from the late version is desirable. Unfortunately, there is no entirely reliable way to do this without introducing subjective elements to the score. This is because even Bach’s late autograph parts contain clear errors in the basso continuo figuration as well as inconsistencies in slurs and dynamics. Evidently Bach added at least some of these markings without checking the score or other parts. In addition, Bach’s late organ part, which as usual is both transposed (from C minor to B-flat minor) and figured, adds occasional small melodic and rhythmic variants to the bass line. These, although attractive, cannot always be copied to the bass of the E-minor version due to considerations of octave register.

Unlike Wendt’s, the present reconstruction is not claimed to represent any authentic version of the work, except for the soprano part, which appears to have undergone no substantive changes subsequent to Krebs’s copy. The flute, string, and continuo parts incorporate markings for articulation, ornaments, and dynamics from the late revised parts for oboe and strings; continuo figures have been adapted from those of Bach’s organ part, silently correcting apparent mistakes. Although there is no separate organ part for the first movement, the score includes a cue for the latter, which, if following the same principles as the existing organ part, would have substituted rests for the last two repeated notes in each group of three). Within the flute part, parentheses and dotted slurs indicate additions or alternate readings from the autograph oboe part of ca. 1746–47; brackets indicate editorial conjectures. No attempt has been made to indicate similar additions and emendations within the string parts, whose E-minor version has left no trace.

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David Schulenberg
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