Arie unbekannter Bestimmung (Mariae Reinigung?)

Bekennen will ich seinen Namen

BWV 200

Violino I, II

Alto

Continuo

Introduction & updates at melvinunger.com.

An Alto Aria by Gottfried Heinrich Stölzel (1690–1749), Reworked by J. S. Bach.

Last changed: 4 May 2026.

(Fragment?)
NBA I/28; BC A192
Perhaps for Mary's Purification (Candlemas, February 2) (BWV 83, 125, 82, 157, 158, [161], [200])
*Malachi 3:1–4 (The Lord will suddenly come to his temple and purify his people)
*Luke 2:22–32 (Mary presents Jesus at the temple; Nunc Dimittis)
Librettist: Unknown
FP: Perhaps 2 February 1743 (Leipzig: St. Thomas in the morning and St. Nicholas at afternoon Vespers)

Less likely:
Epiphany (BWV 65, 123, 248-VI, [200])
+Isaiah 60:1–6 (Prophecy: the Lord will shine upon you and nations will come to your light)
+Matthew 2:1–12 (The Magi come from the East)

Peter Wollny has demonstrated that the aria is an arrangement of an aria "Dein Kreuz, o Bräutgam meiner Seelen" from the 1720 passion-oratorio *Die leidende und am Creuz sterbende Liebe Jesu* (incipit: "Ein Lämmlein geht und trägt die Schuld) by Gottfried Heinrich Stölzel (1690–1749). Stölzel scored the aria for alto, two violins and continuo. See Peter Wollny, "Bekennen will ich seinen Namen: Authentizität, Bestimmung und Kontext der Arie BWV 200. Anmerkungen zu Johann Sebastian Bachs Rezeption von Werken Gottfried Heinrich Stölzels," *Bach-Jahrbuch* 2008:123–158, especially pp. 129, 134. Stölzel's passion-oratorio was performed on Good Friday in 1734 (23 April) at St. Thomas Church in Leipzig.

With reference to Konrad Küster, ed., *Bach Handbuch* (Kassel: Bärenreiter, 1999), pp. 377–378, Martin Petzoldt writes, "[Even before recent research established Stölzel as the composer], the song-like style seemed to identify the movement stylistically as a late work. Bach's arrangement, however, manages to open up the meaning of the text musically. The first four lines are conceived as a pair of Stollen, the first line of each being presented once, the second line of each, presented twice. This accentuates the essence of the confession regarding the "Lord" and "Christ" and, parallel to this, emphasizes blessing and redemption, all essential focal points of the theology of the Gospel of the day. In the Abgesang, the aria is musically more expansive (K. Küster). The six lines of the text bind together Old Testament promise and New Testament fulfillment in an extraordinarily dense form. The reference to the promise to Abraham is expressed uniquely and unambiguously at (Genesis 12:3b): 'In you all the families of the earth shall be blessed,' and points to the equally unambiguous fulfillment in Christ." See *Bach-Kommentar* 3:37–38, translated from German (see note for German original).

Martin Petzoldt writes, "The fulfillment of the promise refers to Christ the Lord, which is evidently borrowed consciously from the angelic proclamation in Luke 2:11 ("Glory to God in the highest and on earth peace among men with whom he is pleased"). Indeed, the proclamation of the fulfillment is associated with the two figures portrayed in the Gospel of the day: Simeon and Hannah. However, in contrast, their prophecy is here fulfilled prophecy. Choosing the alto voice is reminiscent of Bach's practice of using this voice to symbolize the believing soul, which is not simply represented here by Hannah (perhaps because of the use of a female voice, an unrealistic combination for Bach's time in any case!), but is just as clearly represented by Simeon. Believers confessing the name of the Lord and Christ materializes the redemption of all peoples and of those who were 'waiting for redemption in Jerusalem' (Luke 2:25b, 31, 38b). The Abgesang calls to mind Romans 8:38–39 in the sense that 'neither death nor life...can separate us from the love of God,' only to conclude with another confessional statement that again takes up the Gospel of the day (Luke 2:32a). See *Bach-Kommentar* 3:38, translated from German (see note for German original).

Bach's changes to the Stölzel original:
1) He adapted a model conceived for 4 lines to fit a 6-line poem.
2) He changed the instrumentation from 3 obbligato lines (oboe, violin, bassoon) to 2 violin lines and modified the ranges to create 2 equal parts.
3) He changed the key from G major to E major.

Form (Rhyme: ABABCC)
Ritornello (mm. 1-10) EM
A. Lines 1-2 (10-13) EM-BM
Rit (14-17) EM
A'. Lines 3-4 (18-21) EM-BM
Rit (21-26) EM-BM
B. Lines 5-6 (2x: 26-31) BM-C#m
Rit (31-32) C#m
C. Lines 5-6 (with repetitions: 33-43) C#m-EM
Rit (43-48) EM

Peter Wollny identifies Bach's steps in reworking the Stölzel oritinal:
"[1] A section from the original is first adapted to a new instrumentation and key and slightly revised (mm. 1–13),
[2] then the material is varied in the sense of a contrapuntal permutation; the harmonic structure remains untouched (mm. 13–21)….
[3] The third step then consists of the free processing of the given musical material, whose compositional potential is systematically explored and exploited (mm. 26–43). Here we can now observe a far-reaching detachment from the formal, harmonic and technical requirements of the model and at the same time the artistic appropriation of the foreign material with the means of an individual personal style." See Wollny below, p. 131.

Bekennen will ich seinen Namen

Aria

BWV 200

●Christ is light of salvation to all who confess him (200/?).

Violino I

Violino II

Alto

Continuo

Pervasive use of the figura corta (see note).

Ritornello

Parallel 3rds suggest sweetness...

E major

F#7

The piece shows the influence of the Italian cantabile style, as is also evident in Handel's music.

3

B major

5

Peter Wollny notes "the development of the caesura after the cadence in bar 4, where Bach motivically enlivens the return to the tonic by means of a sequential figure in double counterpoint…. The sustained dominant sound in m. 7 is made more individual by the added top notes in the violins on the first sixteenth note of each beat. The omission of the accented eighth-notes in the bass is a fashionable move characteristic of the 1740s." See below, p. 130.

E major

E7

A major

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7

B7

E major

E major

9

Lines 1–2.

For word-for-word English translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

Stollen 1 of bar form.

Be - ken - nen will ich sei - nen

E major

E major

For biblical background, see note.

11

Na - men, er ist der Herr, er ist der Christ, er ist der Herr, er ist der

F#7

B major

13

Ritornello

Herr, er ist der Christ,

B major

E major

E7

Peter Wollny writes, "Here Bach intervenes more strongly for the first time. He first extends the short interlude to an intermediate ritornello of no less than four bars (bars 13b–17a), drawing on bars 4b–8b, and then adds a second vocal section which is a varied repetition of the first (bars 17b–21a). Changes are achieved by exchanging voices and double counterpoint, and the movement is condensed by adding new voices; the actual basic harmonic substance remains untouched. For this reason, Bach's second vocal section also leads to the dominant—and not, as would have been expected in an aria, back to the tonic. The subsequent ritornello (mm. 21–26a) is accordingly in B major; it is therefore a transposed repetition of the intermediate ritornello, which has been extended by one bar and varied using the techniques just described." See Wollny below, p. 130.

15

A major

B7

E major

Treating the second pair of lines as equivalent to the first pair is odd. "The rapprochement with bar form (A A' B C) described by Dürr has no precedent in Stölzel's original." See Wollny below, p. 132.

17

Music of the first Stollen (mm. 10–13. is reworked.

Lines 3–4.

Cf. m. 10.

Cf. m. 11.

Stollen 2.

in wel - chem al - ler Völ - ker Sa - men ge - seg - net

E major

19

Cf. m. 12.

Cf. m. 13.

und er - lö - set ist, ge - seg - - - - - net und er - lö - set

F#7

B major

21

Ritornello

ist.

B major

E major

F#7

B major

B major

E major

Peter Wollny writes, "Bach composed the two following vocal sections largely anew, drawing on individual phrases from the B section of the original, whereby he deliberately traversed the wider harmonic environment of the home key of E major: the first section leads from B major to C sharp minor, the second from C sharp minor back to E major. While Stölzel's B-flat section is very concise and is characterized above all by a reduction in the density of the movement (oboe and violin pause in 4 out of 7 bars), we find a clear intensification of the motivic and contrapuntal development in Bach. The widely sweeping arcs of the vocal part are constantly interwoven by the instruments with a fine mesh of motif fragments and related to the preceding sections. The widely sweeping arcs of the vocal part are constantly interwoven by the instruments with a fine mesh of motif fragments and related to the preceding sections." See Wollny below, pp. 130–131.

24

F#7

B major

26

Lines 5–6 (with repetitions).

Abgesang of bar form.

Kein Tod raubt _ mir die Zu - ver - sicht, der Herr ist mei - nes Le - - bens

B major

G#7

C# minor

28

Licht, der Herr ist mei - nes Le - - bens Licht, kein Tod raubt

C# minor

C# minor

C# minor

30

Ritornello

mir die Zu - ver - sicht, der Herr ist mei - nes Le - bens Licht,

C# minor

Stylistic inconsistency: Lines 5–6 are repeated to different music. "Small splintered motivic cells in the violins accompany a long, well-proportioned and calmly flowing cantilena in the voice part." Wollny, p. 128 (see below).

32

Lines 5–6 (with repetitions).

kein Tod raubt mir die Zu - ver -

C# minor B7 E major

34

sicht, kein Tod raubt mir die Zu - ver - sicht, der

E major C#7 F# minor

36

Herr ist mei - nes Le - - bens Licht, der Herr ist mei - nes

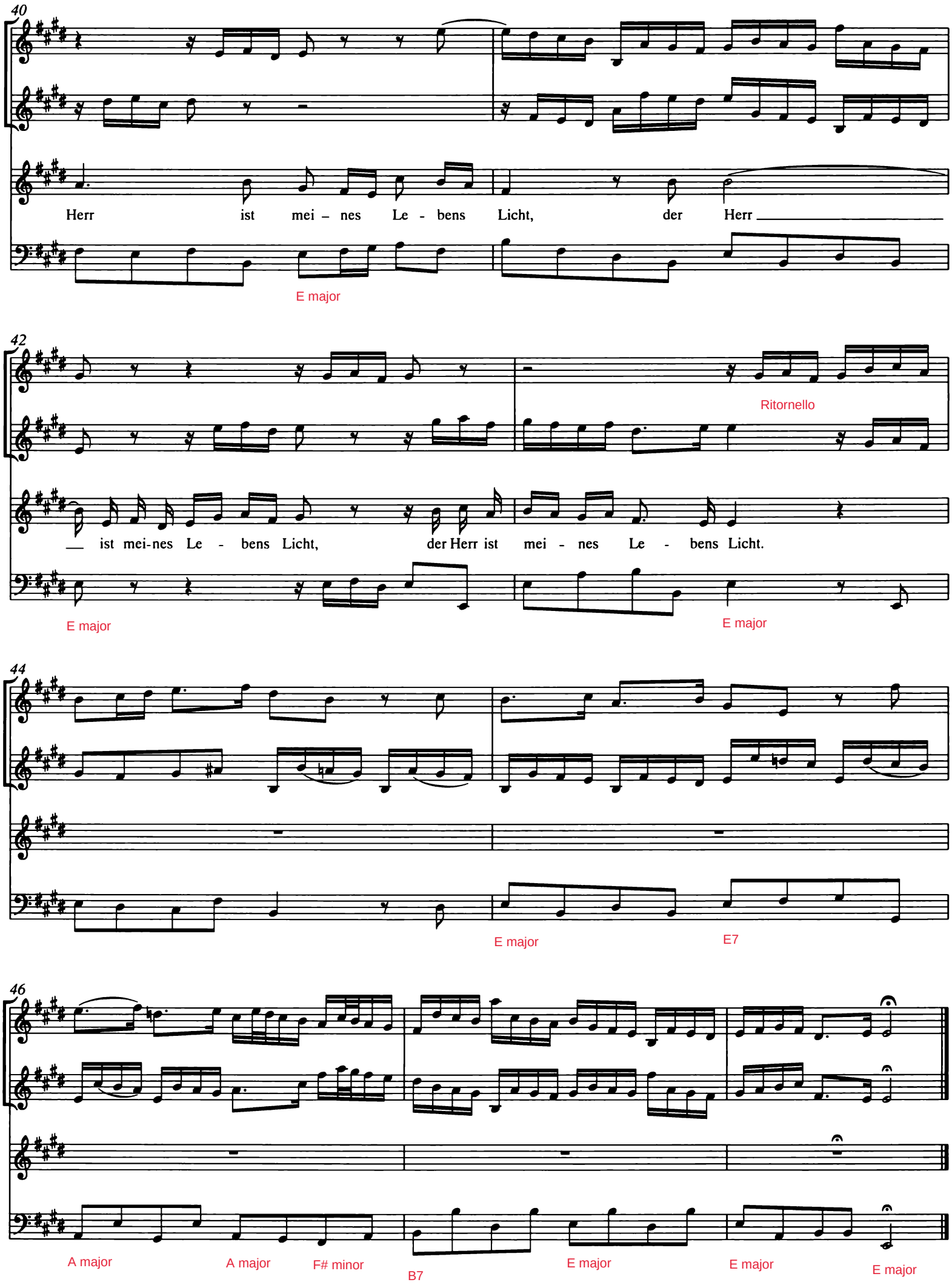
F# minor B major E major B7 C# minor B7

38

Word painting: Melisma for "Leben."

Le - - - - - - - - bens Licht, mei-nes Le - bens Licht, der

E major E7 A major F# minor E major

Peter Wollny writes, "Towards the end of the fourth and longest vocal section (from m. 40b), Bach achieves a reprise-like effect by returning to the home key of E major. He actually approaches his model again here: from the fourth beat of m. 40, he takes up the second vocal section of Stölzel's aria—not far from the place where he had gone his own way from m. 15: BWV 200, m. 40, beat 4 forms a contraction of the second half of m. 17 in Stölzel. Bars 41–48 in BWV 200 (end of fourth vocal section, final ritornello) then correspond exactly to the corresponding passage in the A section of Stölzel's aria (bars 18–25), so Bach leaves only bars 16 and 17a of the A section of his original unconsidered." See Wollny below, p. 131.

Peter Wollny analyzes BWV 200 in “Bekennen will ich seinen Namen: Authentizität, Bestimmung und Kontext der Arie BWV 200. Anmerkungen zu Johann Sebastian Bachs Rezeption von Werken Gottfried Heinrich Stölzels,” *Bach-Jahrbuch* 2008:123–158.

Translation:
[P. 127.]
It should be noted that the invention and presentation of the thematic material show no characteristics of the style current around 1740; indeed, for the first half of the work it is even difficult to identify any unmistakable characteristics of Bach’s tonal language: There are no galant turns of phrase (such as suspensions, syncopations), nor any kind of differentiated use of performance markings, nor even the elegant, often slightly melancholy tone so typical of the period around 1740. Similarly, the natural flow characteristic of Bach’s mature style with its rich, yet always purposeful harmony, the vivid and expressive shaping of independent melodies, the careful contrapuntal elaboration of the musical movement are missing.[16] Instead, in the first bar we encounter an old formula for movement that has been in use since the early 17th century, which combines the structural principles of canon, sequence, and double counterpoint in the simplest way. This suggests a certain erudition combined with a dignity appropriate to the church style, which is why—apart from the examples in the textbooks on counterpoint—it was often used in the early days of the madrigalian cantata as a kind of musical justification for a genre that was not yet fully established. We encounter movement models of this kind

Footnotes
16. Cf. also the vivid description of Bach’s compositional style in Johann Abraham Birnbaum’s reply to Johann Adolph Scheibe’s attacks; see Doc II, no. 409 (p. 300).

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therefore regularly in sacred arias from the period around 1710–1720, for example in Johann Kuhnau.[17] With the progressive homophonization of the movement and the individualization of the thematic invention in the course of the 1720s and 1730s, the formula became rarer, but did not disappear completely: after all, it still appears in a cantata aria by Gottfried Heinrich Stölzel in 1736,[18] significantly, then, in the work of a master who was particularly appreciated by his contemporaries for his mastery of the “bound writing style.”[19]

Another feature of at least the first part of BWV 200 is the conspicuous smallness of the thematic invention; the formula just mentioned, for example, is already abandoned before it is properly established. We find a motif and figuration that changes with almost every bar, which no longer seems to be in keeping with the melodic ideal of the galant style of the 1730s and 1740s, which aimed for expansiveness.

The change in the writing on the second page of the autograph also noticeably alters the treatment of the musical material: from m. 33 onwards, small splintered motivic cells in the violins accompany a long, well-proportioned and calmly flowing cantilena in the voice part. Clearly recognizable divergent compositional, creative, and aesthetic principles (“satztechnische, gestalterische und ästhetische Prinzipien”) are at work here—principles that are familiar to us in every detail from Bach’s other vocal works.

The oddities of BWV 200 do not end there. At least as strange as the stylistic inconsistency is the treatment of the text. Alfred Dürr has recognized this with a sure instinct: “The arrangement is close to the bar form, since a text of the structure a b c c was underlaid with the musical form A A' B C.” [20] The incongruence of textual and musical progression means that the second pair of lines (“In welchem aller Völker Samen / Gesegnet und erlöset ist”)—

Footnotes
17. Cf. for example the duet “Saul hat tausend Mann geschlagen” from Kuhnau’s cantata “Wenn ihr fröhlich seid an euren Festen” (before 1716). New edition in: *Sebastian Knüpfer, Johann Schelle, Johann Kuhnau. Ausgewählte Kirchenkantaten*, ed. by A. Schering, Leipzig 1918 (DDT 58/59), pp. 244–291, especially p. 279.
18. This refers to the aria “Herrlich und in Freuden leben” from the cantata “Selig seid ihr Armen” (preserved in D-SHm, A 15:223). The aria is published in full in F. Hennenberg, *Das Kantatenschaffen von Gottfried Heinrich Stölzel*, Leipzig 1976 (Beiträge zur musikwissenschaftlichen Forschung in der DDR. 8.), pp. 234–238.
19. See J. A. Hiller, *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit*, Leipzig 1784, p. 264.
20. Dürr, *Die Kantaten von Johann Sebastian Bach*, p. 545. The letters a, b, and c each denote pairs of lines in the poem.

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simply put—is set to the same music as the first (“Bekennen will ich seinen Namen, / Er ist der Herr, er ist der Christ”). The third pair of lines (“Kein Tod raubt mir die Zuversicht: / Der Herr ist meines Lebens Licht”) finally sounds twice to different music. Such a formal disposition is unusual in arias of the period and seems to indicate that the musical substance was first conceived with a different text in mind.

I had already compiled my observations on BWV 200 up to this point some time ago, when by chance I became aware of the musical sources of the Passion oratorio “Ein Lämmlein geht und trägt die Schuld” by Gottfried Heinrich Stölzel. In this work, following the description of the Simeson episode, there is an aria of the “believing soul” for tenor, oboe, violin, bassoon, and basso continuo with the text “Dein Kreuz, o Bräutgam meiner Seelen.” The juxtaposition with BWV 200 immediately shows that we have tracked down the model used by Bach for his aria (see the complete reproduction of the two pieces in the appendix).[21]

The transformation of Stölzel’s composition in BWV 200 is unusually profound. The starting point was evidently the not entirely easy task of applying a six-line text to a musical structure that was conceived for four lines of text. This is probably why Bach devised a four-part formal disposition that left the conventions of the da capo aria behind, but nevertheless led to a modified reprise of the opening section. What is astonishing here is the boldness and independence of the formal reorganization while at the same time remaining closely linked to the existing musical material.

First, Bach decided to reduce the colorful instrumentation with three different obbligato instruments to a regular trio. The part of the oboe was assigned to a violin and the bassoon was combined with the continuo to form a single part. Stölzel’s rather large violin range (g-e''') was reduced by octaves or part exchanges in order to create two equal parts. The reassignment of the vocal part from tenor to alto made a transposition of the work unavoidable. Instead of the obvious fifth interval (from G major to D major), however, Bach chose the more remote, more difficult, but presumably also more appealing key of E major.

Footnotes
21. Stölzel also used the head motif of his aria in a choral movement (“Ich habe Lust abzuscheiden”) of the 1721 cantata “So nimm doch nun, Herr, meine Seele” for the Feast of the Purification of Mary (preserved in D-B, Mus. ms. 21412 IV, no. 12, and D-Hs, ND VI 965.10).

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The smaller alterations—they serve to refine the voice leading and to achieve an even density of movement—are easily apparent from looking at the notes; they do not need to be described in detail here. The development of the caesura after the cadence in bar 4, where Bach motivically enlivens the return to the tonic by means of a sequential figure in double counterpoint, is worth mentioning. The sustained dominant sound in m. 7 is made more individual by the added top notes in the violins on the first sixteenth note of each beat. The omission of the accented eighth-notes in the bass is a fashionable move characteristic of the 1740s.

However, these retouchings do not affect the actual substance of the ritornello and first vocal section; up to m. 13, BWV 200 thus follows the original exactly in terms of structure. In Stölzel’s aria, the first presentation of the text of part A is concluded at this point with a cadence on the dominant. The second presentation—which corresponds to the conventions of the da capo aria—follows after a one-bar instrumental interlude; it begins in m. 14b again with the main motif, but then takes a different path and finally ends in m. 20 with a cadence on the tonic. Here Bach intervenes more strongly for the first time. He first extends the short interlude to an intermediate ritornello of no less than four bars (bars 13b–17a), drawing on bars 4b–8b, and then adds a second vocal section which is a varied repetition of the first (bars 17b–21a).[23] Changes are achieved by exchanging voices and double counterpoint, and the movement is condensed by adding new voices; the actual basic harmonic substance remains untouched. For this reason, Bach’s second vocal section also leads to the dominant—and not, as would have been expected in an aria, back to the tonic. The subsequent ritornello (mm. 21–26a) is accordingly in B major; it is therefore a transposed repetition of the intermediate ritornello, which has been extended by one bar and varied using the techniques just described.

Bach composed the two following vocal sections largely anew, drawing on individual phrases from the B section of the original, whereby he deliberately traversed the wider harmonic environment of the home key of E major: the first section leads from B major to C sharp minor, the second from C sharp minor back to E major. While Stölzel’s B-flat section is very concise and is characterized above all by a reduction

Footnotes
22. According to a statement by Ernst Ludwig Gerber (*Allgemeine Musikalische Zeitung* 1814, p. 157) quoted in C. Mennicke, *Hasse und die Brüder Graun als Symphoniker*, Leipzig 1906, p. 202, this is said to be an invention by Carl Heinrich Graun, which was particularly cultivated by Johann Friedrich Agricola. Even if this derivation is probably too simple, it nevertheless proves the topicality of the figure in the period from around 1740.
23. The letters a and b in bar numbers mark the first and second half of the bar respectively.
24. This is one of Bach’s fundamental compositional principles; see Peter Wollny, “On Johann Sebastian Bach’s Creative Process: Observations from his Drafts and Sketches”, in: *The Century of Bach and Mozart. Perspectives on Historiography, Composition, Theory, and Performance*, ed. by S. Gallagher and T. F. Kelly, Cambridge, Mass. 2008 (Isham Library Papers. 7; Harvard Publications in Music. 22.), pp. 217–238.

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in the density of the movement (oboe and violin pause in 4 out of 7 bars), we find a clear intensification of the motivic and contrapuntal development in Bach. The widely sweeping arcs of the vocal part are constantly interwoven by the instruments with a fine mesh of motif fragments and related to the preceding sections. Towards the end of the fourth and longest vocal section (from m. 40b), Bach achieves a reprise-like effect by returning to the home key of E major. He actually approaches his model again here: from the fourth beat of m. 40, he takes up the second vocal section of Stölzel's aria—not far from the place where he had gone his own way from m. 15: BWV 200, m. 40, beat 4 forms a contraction of the second half of m. 17 in Stölzel. Bars 41–48 in BWV 200 (end of fourth vocal section, final ritornello) then correspond exactly to the corresponding passage in the A section of Stölzel's aria (bars 18–25), so Bach leaves only bars 16 and 17a of the A section of his original unconsidered.[25]

The now comprehensible genesis of the aria "Bekennen will ich seinen Namen" allows remarkable insights into Bach's editing process. Several steps can be identified: A section from the original is first adapted to a new instrumentation and key and slightly revised (mm. 1–13),[26] then the material is varied in the sense of a contrapuntal permutation; the harmonic structure remains untouched (mm. 13–21). The alteration of the contrapuntal fabric corresponds to a technique described by Johann Philipp Kirnberger for composing from a model; this may be based on recommendations that Bach gave his pupils in class and practiced with them using concrete examples.[27] The third step then consists of the free processing of the given musical material, whose compositional potential is systematically explored and exploited (mm. 26–43). Here we can now observe a far-reaching detachment from the formal, harmonic and technical requirements of the model and at the same time the artistic appropriation of the foreign material with the means of an individual personal style.[28]

Footnotes
25. In BWV 200, the skipping of this passage results in the somewhat unmotivated ["unmotivierte"] appearance of a new figure in the final ritornello (mm. 45–46), as already mentioned above. Stölzel introduces this turn in his second vocal part in the voice part (m. 16) and takes it up again in the final ritornello (m. 22–23).
26. This arrangement technique can also be found in numerous works copied by Bach and arranged for performance purposes; see K. Beißwenger, "Bachs Eingriffe in Werke fremder Komponisten. Beobachtungen an den Notenhand-schriften aus seiner Bibliothek unter besonderer Berücksichtigung der lateinischen Kirchenmusik," *Bach-Jahrbuch* 1991, pp. 127–158.
27. Dok III, no. 881.
28. Bach's compositional process in BWV 200 is thus similar to the borrowing practice that has often been observed in Handel.—Similar features can also be found in Bach's arrangement of a lute suite by Silvius Leopold Weiss; see C. Wolff, "Das Trio A-Dur BWV 1025: Eine Lautensuite von Silvius Leopold Weiss, bearbeitet und erweitert von Johann Sebastian Bach," *Bach-Jahrbuch* 1993, pp. 47–67; and K.-E. Schröder, "Zum Trio A-Dur BWV 1025," *Bach-Jahrbuch* 1995, pp. 47–60. It should also be pointed out in this context that the enigmatic concerto movement BWV 1045 with its inconsistent stylistic findings (cf. the apt characterization in Hans-Joachim Schulze, *Die Bach-Kantaten. Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*, Leipzig & Stuttgart 2006 [Edition Bach-Archiv Leipzig], p. 573 f.) could likewise represent the profound reworking of a foreign model. In all three works (BWV 200, 1025 and 1045) Bach did not sign his transcriptions.

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The analytical comparison shows that Bach's arrangement largely takes place on a constructive musical level. The regularities of the text to be underlaid with the voice part are not completely ignored, but they are not the focus of compositional interest either. It is obvious that "the somewhat external pathos of the verses"[29] and their—perhaps deliberately—unspecific vocabulary did not provoke Bach to delicately trace nuances of expression and turns of phrase; rather, he was concerned with a clear and straightforward realization of the six verses, whereby he merely had to ensure that these did not clash with the musical fabric.

What is also remarkable is the certainty and independence with which Bach finds a new form in his arrangement. The rapprochement with bar form (A A' B C) described by Dürr has no precedent in Stölzel's original. Bach himself used this idiosyncratic four-part disposition once more in an aria, namely in the fourth movement (bass aria "Was Gott tut, das ist wohlgetan, er ist mein Licht, mein Leben") of his chorale cantata BWV 100. This work, composed between 1732 and 1735 and performed again around 1742—i.e. very close to the time of composition of BWV 200—is a chorale cantata "per omnes versus"; the bass aria mentioned is therefore not based on a poem in aria form, but on a chorale verse in unchanged wording. Although Bach only allows the chorale melody to shine through somewhat in the opening bars of the theme, but does not tie himself to it in any other way and also takes certain liberties with the distribution of the text, the bar form of the hymn nevertheless affects the disposition of the aria.[30] This draws attention once again to the text on which the aria BWV 200 is based. After the observations on BWV 100, it is hardly surprising that this is not actually an aria text, but rather a typical song verse:

Footnotes
29. Hans-Joachim Schulze, *Die Bach-Kantaten. Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*, Leipzig & Stuttgart 2006 (Edition Bach-Archiv Leipzig), p. 572.
30. Cf. Dürr, *Die Kantaten von Johann Sebastian Bach*, pp. 639 and 641.

[P. 133.]
Bekennen will ich seinen Namen,
Er ist der Herr, er ist der Christ,
In welchem aller Völker Samen
Gesegnet und erlöset ist.
Kein Tod raubt mir die Zuversicht:
Der Herr ist meines Lebens Licht.

…

However, the obvious conclusion that BWV 200 is actually a strophic aria—comparable to the Weimar aria "Alles mit Gott" BWV 1127[31] discovered in 2005—is contradicted by the fact that the text "Bekennen will ich seinen Namen" is not really suitable as the opening verse of a multi-strophic poem (which would then have once been attached to the autograph on a separate leaf). Thus the possibility— hitherto only considered—that BWV 200 is a fragment from a multi-movement cantata with song-like arias must also be taken into account.[32] However, the fragmentary character of the work should by no means be regarded as proven; the strophic form of the poem also opens up other perspectives: As a single short figural piece, it could be communion music, for example. But a performance outside the church, for example as an edifying song for private devotion (or at most for a small ceremony) in the "chamber," must also be considered. And finally, the possibility must not be ignored that this is an occasional or commissioned work which did not enter Bach's own repertoire at all, but was passed on directly to a dedicatee unknown to us. The apparently peripheral transmission of the autograph could also point in this direction.

Footnotes
31. M. Maul, "Alles mit Gott und nichts ohn' ihn" - Eine neu aufgefundene Aria von Johann Sebastian Bach, *Bach-Jahrbuch* 2005, pp. 7–34.
32. Lied-like arias (without da capo) can be found in the cantata volume "Das Saiten-Spiel des Hertzens" by the Silesian poet Benjamin Schmolck, discussed in the second section of this article.
33. Cf. U. Wolf, "Überlegungen zu Bachs Kommunionsmusiken," *Bach-Jahrbuch* 1999, p. 133 to 139.