

J.S. Bach - Church Cantatas B

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NBA I/28; BC A173

The Annunciation: Mar. 25 (BWV [182], 1). In 1725, Annunciation coincided with Palm Sunday.

*Is. 7:10-16 (The Messiah's birth prophesied)

*Lk. 1:26-38 (The angel Gabriel announces birth of Jesus to Mary.)

Librettist: Unknown

FP: 25 March 1725 (St. Nicholas)

Form: Chorale-Fantasia-Recit (T)-Aria (S)-Recit (B)-Aria (T)-Chorale
 Although there is no "keystone movement" in this cantata, the work is nevertheless symmetrical/chiastic. At the beginning of the form's mirror image (no. 4), antithetical ideas of "earthly lustre" vs. "heavenly light" are presented. Still, all movements are in major keys. This cantata represents the abrupt end to Bach's chorale cantata cycle, which had begun before June 11, 1724, and which consisted of 41 newly composed cantatas in 37 weeks. For more, see Christoph Wolff, "Bach the Learned Musician," 278, and Wolff, "Bach's Musical Universe," 126, 145-46.

Bach's later chorale cantatas are presumed to have been written to fill gaps in chorale cantata cycle. See Wolff, "Bach the Learned Musician," 280, and Wolff, "Bach's Musical Universe," 126-27. See also side note. Falling during the penitential season of Lent (a "tempus clausum," when no cantatas were performed in Leipzig), this cantata would have represented a striking exception.

J.S. Bach Cantata No. 1

Wie schön leuchtet der Morgenstern

This chorale was usually associated with Advent and its "Abgesang" (i.e., closing phrases) served as the closing chorale in Bach's advent cantata "Nun komm, der Heiden Heiland," BWV 61 (see Eric Chafe, "Analyzing Bach Cantatas," 262, n.12). Several text phrases can be interpreted as allusions to the Eucharist: "O Himmelsbrot" (no. 2), "schmecken himmlische Lust" (no. 3), "Heilands Leib und Blut" (no. 4). Despite the chorale's repetition of the first three phrases (the "Stollen" of bar form), Bach sets them differently upon their repetition here in BWV 1/1. He achieves variety through varying the counterpoint (in some phrases the cantus firmus begins, in others, it is pre-figured with counterpoint in the lower voices). Harmonic deviations & modulations moderate the effect of the chorale tune's emphasis on the tonic.

Festive Instrumentation:

- Corno I, II
- Ob da caccia I, II
- Vln Concertante I, II
- Vln Ripieno I, II
- Vla
- SATB
- Continuo

The opening chord progression is a traditional one (e.g., see opening measures of the first prelude in WTC I), while the melody here outlines the triadic opening of the chorale tune.

1/1. **Coro.** (Chorale Vs. 1) • Christ the morning star, root of Jesse, bridegroom (1/1). Allusion to Numbers 24:17, Matthew 2:2, Revelation 22:16, 2 Peter 1:19.

(Maestoso) ♩ = 58.
Solo Vln II with Continuo

Full orchestra with 2 solo violins playing 8th-note figuration in unison.

Bach's choice of the siciliano rhythm and oboes da caccia (both having pastoral associations) appears to be an allusion to Christ's lineage (noted in the chorale text), which traced back to the patriarch Jacob and David, the shepherd king. The concerto-like texture contrasts various instrumental groups. Delicate figurations by the 2 solo violins (often in unison) perhaps represent the the intimate image of Christ as twinkling morning star and bridegroom. Magnificent tutti textures in which the horns and oboes da caccia provide heraldic fanfares, symbolize the royal station of the heavenly bridegroom (the text naming him as king and bridegroom).

Solo Vln I & II with Continuo only.

Tutti Orchestra with the 2 solo violins playing 16th-note figuration in unison.

Corno fanfare-like passage.

J.S. Bach - Church Cantatas BWV 1

9.

mf

C major C7

11.

Ritornello. The opening motive forms the basis for later counterpoint.

F major

13. **A**

Soprano.

Wie schön leuch - - -
How bright and

Alto.

Tenore.

Wie schön leuchtet der Mor - gen -
How bright and fair - the morn - ing

Basso.

Wie schön leuch -
How bright and

Chorale Phrase 1. Soprano begins with chorale tune in long tones, doubled by Corno I (after first two embellished notes), followed by accompanying canonic counterpoint based on opening solo violin theme. Corno I doubles

Biblical names for the Messiah include morning star (Rev. 22:16) and root of Jesse (King David's father; Is. 11:1). For Old Testament prophecy foretelling the coming of a star from Jacob, see Num. 24:17.

Tenor doubled by Ob da caccia II & Vln Rip II.

Bass doubled by Vla.

F major F7

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15.

tet der Mor - gen -
fair the morn - ing -

Alto doubled by Ob da caccia I & Vln Rip I.

Wie schön leuch - tet der Mor - genstern, der Mor - gen -
How bright and fair the morn - ing - star, the morn - ing -

stern, der Mor - genstern, wie schön leuch - tet der Mor - genstern, der Mor - gen -
star, the morn - ing - star, how bright and fair the morn - ing - star, the morn - ing -

tet der Mor - genstern, der Mor - genstern, wie schön leuchtet der Mor - gen -
fair the morn - ing - star, the morn - ing - star, how bright and fair the morn - ing -

B-flat major G7

17.

stern
star,

stern, wie schön leuch.tet der Mor - gen - stern
star, how bright and fair the morn - ing - star,

stern, wie schön leuch.tet der Mor - gen - stern
star, how bright and fair the morn - ing - star,

stern, wie schön leuch.tet der Mor - gen - stern
star, how bright and fair the morn - ing - star,

C major C7 F major C major

3

19.

Chorale Phrase 2, prepared with canonic counterpoint in lower voices based on violin theme with 2 presentations of the cantus firmus in diminution.

Alto doubled by Vln Rip I.

voll Gnad' und Wahr_heit von dem
the shin - ing mes - sen - ger a -

Tenor, presenting the cantus firmus in diminution, doubled by Ob da caccia II.

voll Gnad' und
the shin - ing

The change in instrumental doubling serves to highlight the contrast in tone color between Ob da caccia and Vln. Together with the contrast in rhythm between the 2 parts (A/T), it probably alludes to the contrast between "Gnad" (grace) and "Wahrheit" (truth), as perhaps do the 2 forms of the cantus firmus.

21. C major

C7 F major

Altos, doubled by Ob da caccia I & Vln Rip 1 present cantus firmus in diminution.

Herrn, voll Gnad' und Wahr_heit, voll Gnad' und
far, the shin - ing, shin - ing, the shin - ing

Tenor now doubled by both Ob da caccia II and Vln Rip II.

Wahr_heit von dem Herrn, voll Gnad' und Wahr_heit von dem
mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Bass doubled by Vla.

voll Gnad' und Wahr_heit von dem Herrn, voll Gnad' und Wahr_heit
the shin - ing mes - sen - ger a - far, the shin - ing, shin - ing

23.

voll
the

Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, voll Gnad' und Wahr - heit von dem
far, the shin - ing, shin - ing, the shin - ing mes - sen - ger a -

heit, voll Gnad' und Wahrheit von dem Herrn, voll Gnad' und Wahr - heit von dem
ing, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

F major

25. Soprano doubled by Corno I (with previous pickup embellished).

Gnad' und Wahr - heit
shin - ing mes - sen -

Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, Wahr - heit von dem
far, the shin - ing, shin - ing mes - sen - ger a -

F major

27.

von dem Herrn,
ger a far

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' un' Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, voll Gnad' und Wahr - heit von dem
far, the shin - ing, shin - ing, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

G7 C major C7 F major

29.

Herrn,
far

Herrn,
far

Herrn,
far

Ritornello

mf

D minor F7 B-flat major

6

31.

Musical score for measures 31-32. The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff (Piano). The vocal parts are mostly silent, with only a few notes visible. The piano accompaniment is also mostly silent, with a few notes in the bass line.

33.

G minor C major F major

Chorale Phrase 3. Soprano begins, doubled by Corno I after embellished pickup, followed by accompanying counterpoint.

B

Musical score for measures 33-38. The score features four vocal staves with lyrics and a grand staff. The lyrics are: "die süsse Wurzel Jesse, die to hail the seed of Jesse, to". The vocal parts are: Soprano (die süsse Wurzel Jesse), Alto (die süsse Wurzel), Tenor (die süsse), and Bass (die süsse Wurzel Jesse, die to hail the seed of Jesse, to). The piano accompaniment is in the grand staff, with a *cresc.* marking in measure 33 and a *mf* marking in measure 38.

Alto doubled by Ob da caccia I & Vln Rip I.

Tenor doubled by Ob da caccia II & Vln Rip II.

Bass doubled by Vla.

B

Musical score for measures 39-42. The score consists of a grand staff (Piano). The piano accompaniment is in the grand staff, with a *mf* marking in measure 39.

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35.

Wur - zel Jes - se, die sü - sse Wur - zel Jes - se,
 seed of Jes - se, to hail the seed of Jes - se,

Wur - zel Jes - se, die sü - sse Wur - zel Jes - se,
 seed of Jes - se, to hail the seed of Jes - se,

sü - sse Wur - zel Jes - se, die sü - sse Wur - zel Jes - se, die
 hail the seed of Jes - se, to hail the seed of Jes - se, to

D minor

37.

se!
 se!

se, die sü - sse Wur - zel Jes - se!
 se, to hail the seed of Jes - se!

die sü - sse Wur - zel Jes - se!
 to hail the seed of Jes - se!

sü - sse Wur - zel Jes - se!
 hail the seed of Jes - se!

Ritornello

F major

B-flat major

F major

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39.

mf

41.

C major

F major

43.

D minor

B-flat major

G minor

F major

cresc.

45.

F major

47.

C pedal...

49. **Soprano.** **C**

Du
Thou

F major F major

Chorale Phrase 4 (=1). Soprano begins, doubled by Corno I after first two cantus firmus pitches embellished, followed by accompanying canonic counterpoint.

51.

Soprano doubled by Corno I with previous notes embellished.

Sohn Da - - - vid's aus
Son of Da - - - vid's

Alto doubled by Vln Rip. I.

Du Sohn —
Thou Son —

Tenor doubled by Ob da caccia II & Vln Rip II.

Du Sohn — David's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da -
Thou Son — of Da-vid's roy - al line, — his roy - al line, thou Son — of

Bass doubled by Ob da caccia I & Vla.

Du Sohn — David's aus Ja - kob's Stamm, aus Ja - kob's
Thou Son — of Da-vid's roy - al line, — his roy - al

F7 B-flat major

53.

Ja - - - kob's Stamm,
roy - - - al line,

David's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
of Da - vid's roy - al line, his roy - al line, thou Son of Da - vid's roy - al

vid's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
Da - vid's roy - al line, his roy - al line, thou Son of Da - vid's roy - al

Stamm, du Sohn Da - vid's aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
line, thou Son of Da - vid's roy - al line, thou Son of Da - vid's roy - al

55.

Stamm,
line,

Stamm,
line,

Stamm,
line,

Ritornello

mf

G7 C major C7 F major

G7 C major

J.S. Bach - Church Cantatas BWV 1

57.

Chorale Phrase 5 (=2), prepared with canonic counterpoint, with two statements of the cantus firmus in diminution.

Alto doubled by Vln Rip I (no Ob da caccia).

Tenor doubled by Ob da caccia II & Vln Rip II, presenting the chorale phrase in diminution. The double presentation of the cantus firmus is perhaps intended to indicate the dual titles: king and bridegroom or mystic union between Christ and believer.

Bass doubled by Vla.

mein Kō - nig und mein Bräu - ti - gam, mein Kō - nig und mein
 be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and

me in Kō - nig und mein Bräu - ti -
 be - lov - ed Lord and Mas - ter

me in Kō - nig und mein Bräu - ti -
 be - lov - ed Lord and Mas - ter

mf

C7 F major

59.

Bräu - ti - gam, mein Kō - nig und mein Bräu - ti -
 Mas - ter mine, be - lov - ed Lord and Mas - ter

gam, mein Kō - nig und mein Bräu - ti - gam, mein Kō - nig und mein Bräu - ti -
 mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

gam, mein Kō - nig und mein Bräu - ti - gam, mein Kō - nig und mein Bräu - ti -
 mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

mf

B-flat major

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61.

Soprano doubled by Corno I (with pickup embellished).

mei - n Kö - nig
be - lov - ed

gam, mei - n Kö - nig und mei - n Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

gam, mei - n Kö - nig und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

gam, mei - n Kö - nig und mei - n Bräu - ti - gam, mei - n Kö - nig
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed

63.

D minor

F major

und mei - n Bräu - ti -
Lord and Mas - ter

mei - n Kö - nig und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -
be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

gam, mei - n Kö - nig und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -
Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

F major

G7

65.

gam,
mine,

gam, mein Kö - nig und mein Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

gam, mein Kö - nig und mein Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

gam, mein Kö - nig und mein Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

Duets probably depict the love/mystic union of Christ & believer.

Corno I & II in parallel thirds.

C pedal... C7

mf F major

C pedal...

Corno duet
Ob da caccia duet.

Solo Vlns duet.

67. *cresc.* F major

69. D minor

F7
B-flat major

G minor
Chorale Phrase 6 (=3). Soprano begins with cantus firmus (doubled by Corno I after embellished first note), followed by accompanying counterpoint.

hast
my

hast
my

D

F major

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71. Soprano doubled by Corno I (with embellished pickup).

mir mein Herz be - - -
heart and soul pos - - -

Alto doubled by Ob da caccia I & Vln Rip I.

hast mir mein Herz be ses - sen, hast mir
my heart and soul pos - sess - - ing, my heart

Tenor doubled by Ob da caccia & Vln Rip II.

hast mir mein Herz be ses - sen, hast mir
my heart and soul pos - sess - - ing, my heart

Bass doubled by Vla.

mir mein Herz be ses - sen, hast mir mein Herz be ses - sen, hast
heart and soul pos - sess - - ing, my heart and soul pos - sess - - ing, my

mf

73.

A7 D minor

ses - - - - sen,
sess - - - - ing,

mein Herz be ses - sen, hast mir mein Herz be ses -
and soul pos - sess - - ing, my heart and soul pos - sess -

mein Herz be ses - sen, hast mir mein Herz be ses -
and soul pos - sess - - ing, my heart and soul pos - sess -

mir mein Herz be ses - sen, hast mir mein Herz be ses -
heart and soul pos - sess - - ing, my heart and soul pos - sess -

C7 F major F7 B-flat major

J.S. Bach - Church Cantatas BWV 1

75.

sen,
ing,

sen,
ing,

sen,
ing,

Intimate texture of solo violins plus punctuating strings, suggesting the intimacy of the text.
Ritornello

F major

D minor

77.

G minor

G7

C major

Fuller texture with oboes da caccia, and strings playing figura corta.

Horns join.

79.

dimin.

cresc.

F major

D minor

A pedal...

A7

81.

D minor

A7

D minor

83.

E Abgesang begins with homophony: Ripieno strings play repeated 8th notes on F major chord.

lieb - - - lich,
kind - - - ly,

lieb - - - lich,
kind - - - ly,

lieb - - - lich,
kind - - - ly,

lieb - - - lich,
kind - - - ly,

mf

D minor F major

85.

Ripieno strings play repeated 8th notes, outlining the chords, while solo violins continue figuration; lower voices embellish the chords.

freund - - - lich,
friend - - - ly,

freund - - - lich,
friend - - - ly,

freund - - - lich,
friend - - - ly,

freund - - - lich,
friend - - - ly,

C major A7 D minor

87.

lich,
ly,
lich,
ly,
lich,
ly,

Ritornello

Corno I prefigures final Chorale Phrase

A pedal...

Chorale
Phrase 8.

89.

Soprano doubled by Corno II while Corno I plays lilting rhythm above, prefiguring the final chorale phrase.

schön und herr lich,
fair and no - - - ble,

Ob da caccia silent, upper strings punctuate with unison figure of 8th notes for 2 mm.

schön und herr lich, gross und
fair and no - - - ble, rich in

Tenor doubled by Vln Rip II (Ob da caccia silent).

schön und herr lich, schön und herr lich,
fair and no - - - ble, fair and no - ble,

schön und herr lich, schön und
fair and no - ble, fair and

D minor

F major

C7

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91. Corno I takes over the doubling the chorale tune (soprano) from Corno II

gross und ehrlich,
rich in bounty,

Alto doubled by Vln Rip I (Ob da caccia play lilting figure in unison).

ehrlich, gross und ehrlich, reich, reich,
bounty, rich in bounty, rich, rich,

Tenor doubled by Vln Rip II (Ob da caccia play lilting figure in unison).

schön und herrlich, gross und ehrlich, reich, reich,
fair and noble, rich in bounty, rich, rich,

Bass doubled by Vla.

herrlich, gross,
noble, rich

Ob da caccia in unison

93. F major F7 B-flat major F major

reich von Gaubens, von Gaubens,
faithless never

Alto doubled by Vln Rip I and Ob da caccia I.

reich von Gaubens, von Gaubens,
faithless never

Tenor doubled by Vln Rip II and Ob da caccia II.

reich von Gaubens, von Gaubens,
faithless never

und ehrlich, reich, von
in bounty, faithless

cresc.

C7

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95.

ben,
er,

ben, reich von Ga - - - ben,
er, faith - - - less nev - - - er,

gross und ehr - lich, reich von Ga - - - ben,
rich in boun - ty, faith - less nev - - - er,

Ga - - - - - ben,
nev - - - - - er,

Ritornello

F major B-flat major

97.

B-flat major D7 G major C major

J.S. Bach - Church Cantatas BWV 1

99.

F

Chorale Phrase 9, prepared with counterpoint in the other voices.

hoch und sehr prächtig erhaben
reign-ing in glo-ry for-ever

hoch und sehr prächtig erhaben
reign-ing in glo-ry for-ever

hoch und sehr prächtig erhaben
reign-ing in glo-ry for-ever

hoch und sehr prächtig erhaben
reign-ing in glo-ry for-ever

Bass doubled (with a few alterations) by Vla.

Upper instruments play lilting figure (largely doubling each other) for one measure. Voices enter with ascending motive in ascending order to depict the text ("high and magnificently elevated"). This is an allusion to Isaiah 52:13.

101.

C major

Soprano doubled by Corno I.

D7

E7

A major

D minor

hoch und sehr prächtig erhaben
high en - - - throned a - - -

Alto doubled by Ob da caccia I and Vln Rip. I.

- tig erhaben, hoch und sehr prächtig erhaben
- ry for-ever - - - er, reign-ing in glo-ry for-ever

Tenor doubled by Ob da caccia II and Vln Rip. II.

ha erhaben, hoch und sehr prächtig erhaben
ev - - - er, reign-ing in glo-ry for-ever

ben, hoch und sehr prächtig erhaben, hoch und sehr prächtig erhaben
er, reign-ing in glo-ry for-ever - - - er, reign-ing in glo-ry for-ever

D minor

C7

F major

B-flat major

C7

D minor

J.S. Bach - Church Cantatas BWV 1

103.

- **tig** er - ha - **ben, sehr prächtig** er - ha - **ben, hoch** und sehr prächtig er - ha - **ben, hoch und**
 - *ry* for - ev - *er, in glo - ry* for - ev - *er, reign - ing in glo - ry* for - ev - *er, reign - ing*

G minor C major F major C7

Text painting:
Ascending
scale for
"high and
magnificently
elevated."

105.

ben.
er.

ben, hoch und sehr prächtig er - ha - **ben.**
er, in glo - ry, reign - ing for - ev - *er.*

ben, hoch und sehr prächtig er - ha - **ben.**
er, in glo - ry, reign - ing for - ev - *er.*

sehr prächtig er - ha - **ben.**
in glo - ry for - ev - *er.*

F major F7 B-flat major F major

Ritornello

mf

J.S. Bach - Church Cantatas BWV 1

107.

mf

G7

Detailed description: This system shows measures 107 and 108. Measure 107 features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line. Measure 108 continues with similar textures, including a dynamic marking of *mf*. A red chord label 'G7' is positioned at the end of the system.

109.

f

mf

C major

C7

A7

Detailed description: This system shows measures 109 and 110. Measure 109 begins with a dynamic marking of *f*. Measure 110 features a dynamic marking of *mf*. Red chord labels 'C major', 'C7', and 'A7' are placed below the bass staff to indicate the harmonic progression.

111.

cresc.

D minor

F7

D major G minor

C major

F major

Detailed description: This system shows measures 111 and 112. Measure 111 includes a *cresc.* marking. Red chord labels 'D minor', 'F7', 'D major G minor', 'C major', and 'F major' are placed below the bass staff to indicate the harmonic progression.

113.

f

mf

F major

Detailed description: This system shows measures 113 and 114. Measure 113 starts with a dynamic marking of *f*. Measure 114 has a dynamic marking of *mf*. A red chord label 'F major' is placed below the bass staff.

115.

C pedal...

117.

F major F major

(Based on Chorale Vs. 2.)

•Annunciation: Joyous, long-awaited news (1/2), sung by tenor in a quasi-evangelist role. The text alludes to the Gospel lesson of the Sunday, the account of Gabriel's announcement to Mary. The opening words (reminiscent of BWV 23/1: "Du wahrer Gott und Davids Sohn") list several titles: True God, Son of Mary, King of the Elect, Word of Life, Bread of Heaven. Martin Petzoldt sees the tenor as quasi-Evangelist. See "Bach Kommentar," vol. 3, pp. 57, 63.

1/2. **Recitativo.**
1. *Secco* **Tenore.**

Du wah-rer Got-tes und Ma-ri-en Sohn, du Kö-nig de-rer Aus-er-
Thou ver-y Son of God and Ma-ry born! Thou Rul-er o-ver Thine e-

Rhetorical emphasis on important words with high notes.

D minor

The reference to the promise made to the fathers, recalls Mary's Magnificat, especially Lk. 1:55: "As he spoke to our fathers, to Abraham and to his posterity for ever."

3.

wähl-ten, wie süß ist uns dies Le-bens-wort, nach dem die er-sten Vä-ter schon so
lect-ed! How sweet to us the liv-ing word, that through the swift-ly pass-ing years the

D minor G minor G# dim.7

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Since Gabriel came to Mary in Nazareth, the reference to Bethlehem is perhaps an error on the part of the librettist. (The chorale stanza on which this recitative is based does not mention Bethlehem.) Alternatively, the poet may be alluding to the unnamed angel who announced the birth of Jesus to the shepherds outside Bethlehem.

6.

Jahr' als Ta-ge zählten, das Gabri-el mit Freuden dort in Beth-le-hem ver-
Pa - tri - archs have cher-ished, and Ga - bri - el of old pro - claimed, in Beth - le - hem re -

A minor A minor C major C7 Striking chord sequence...

9.

hei - ssen! O Sü - ssig-keit, o Him - mels - brot, das we - der
joic - ing! O sweet - ness rare, O Bread of God, of which no

Harmonic coloring for "sweetness."

F major A7 D minor = manna of Old Testament, bread of Eucharist of New Testament.

11.

Grab, Ge - fahr, noch Tod aus un - sern Her - zen rei - ssen.
doubt, nor fear, nor death can ev - er dis - pos - sess us.

Allusion to John

F major F7 D7 G minor F# dim.7 D7 G minor

Albert Schweitzer interpreted the figura corta as a motive of joy. See Schweitzer, "J. S. Bach," trans. Ernest Newman (Boston: Bruce Humphries Pub., 1962), vol. 2, pp. 65-66.

Figura corta

"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde" Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732]

("...consists of 3 fast notes, of which one has the same value as the other two taken together.")

Sequential treatment of flame/figura corta motive, in apparent outline of chorale's first phrase.

(Based on Chorale Vs. 3.) Love Duet between oboe da caccia & soprano (an unusual pairing). Yearning for the filling of divine fire; love's ardor is like burning flames (1/3).

The leaping figures may be intended to portray the heavenly flames mentioned in the opening words (the motivic material becomes the basis for the vocal line). Martin Petzoldt suggests that the pizzicato represents the beating of the aroused heart. See "Bach Kommentar," vol. 3, p. 63.

1/3. **Aria.** 1. (Moderato $\text{♩} = 72$)

Ob da caccia obbligato *mf* Ritornello *mf* figura corta

pizzicato

B-flat major

Bass outlines rising diatonic fourth, in a line that is similar to that in BWV 20/2, the model for "Gratias" and "Dona nobis" in the B-minor Mass. Bach appears to associate the ascending diatonic fourth with offering of praise to God (perhaps, more specifically, to the "Benedicamus Domino" that ended the Lutheran liturgy). See side note.

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4.

Sequential treatment of flame "melisma."

Martin Petzoldt sees the soprano as representing the individual believer, who mirrors the sentiments of Simeon in the Nunc dimittis. See "Bach Kommentar," vol. 3, p. 57.

7.

Soprano.

The reference to heavenly, divine flames recalls the story of Pentecost (Acts 2:1-3).

The oboe da caccia and soprano interact in what is essentially a love duet, one voice often presenting the figura corta motive sequentially, the other the 16th-note "melisma," with frequent exchange of roles and with short passages in parallel 6ths.

Er - fül - let, ihr himmlischen, gött -
Come kin - dle, thou heav - en - ly bright —

B-flat major

10.

- li - chen Flam - men, die nach euch ver - lan - gende gläu - bi - ge
— shin - ing bea - con, this heart that is long - ing - ly crav - ing — for

Voice & Ob da caccia in parallel 6ths.

13.

Brust!
love.

Ritornello

B-flat major

C minor

15.

Er - fül - let, ihr himmlischen, gött -
Come kin - dle, thou heav - en - ly bright -

F major B-flat major E-flat major

Text painting: In this repetition of the first phrase, Bach extends the passage describing the flames of passionate love.

18.

- li - chen Flam - - - men, ihr himmlischen, gött - - li - chen Flam - men, die
- shin - ing bea - - - con, - thou heav - en - ly bright - - shin - ing bea - con, this

B-flat major

Text painting: Flames in parallel 6ths that suggest two lovers.

21.

nach euch ver - lan - gende gläu - bige Brust, die nach euch ver - lan - - -
heart that - is long - ing - ly crav - ing - for love, this heart that - is long - - -

Voice & Ob da caccia in parallel 6ths...

24.

- gende gläu - bige Brust! Er -
- ing - ly crav - ing for love. Come

F major

27.

fül - let, — ihr himm - li - schen, gött - li - chen Flam - men, die nach euch ver -
 kin - dle, — thou heav - en - ly bright shin - ing bea - - con, this heart that is

Ob da caccia has sequential 16th-note "melisma."

F major G minor

30.

lan - - - - gende gläu - bi - ge Brust!
 long - - - - ing - ly crav - ing for love.

Ritornello

B-flat major F major

32.

B-flat major B-flat major

Contrasting Section.

35.

Die See - len — empfin - den die kräf - - tig - sten Trie - be — der
 My spir - it — with rap - ture is ar - - dent - ly burn - ing, — un -

G minor E-flat major

37.

brün-stig - sten Lie-be, der brün - stig - sten Lie-be und schmecken_ auf
ceas - ing - ly yearn-ing, un - ceas - ing - ly yearn-ing, to know all_ the

Possibly a Eucharistic reference.

C minor

40.

Er - den_ die himm - lische Lust.
joys that_ a - wait_ me a - bove.

Ritornello

C minor C minor

42.

F minor E-flat major C minor

Contrasting Section in minor key (the foregoing yearning is realized, now expanded beyond the individual to all believing souls). See Petzoldt, "Bach Kommentar, vol. 3, p. 63.

45.

Die See-len_ empfinden die kräf - tig - sten Trio - be_ der
My spir - it_ with rap - ture is ar - dent - ly burn - ing, un -

C minor B-flat major

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47.

brün - stig - sten Lie - be, der brün - stig - sten Lie - be und schmecken auf
ceas - ing - ly yearn - ing, un - ceas - ing - ly yearn - ing, to know all - the

G minor

50.

Er - den - die himm - li - sche Lust.
joys that - a - wait - me a - bove.

mf Ritornello

B-flat major

G minor

52.

F major

55.

F major

B-flat major

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58.

A Section returns.

Er - fül - let, - ihr himmlischen, gött - li - chen Flam - men, die
Come kin - dle, - thou heav - en - ly bright - - shin - ing bea - con, this

B-flat major

61.

nach euch - ver - lan - - gende gläu - bi - ge Brust!
heart that - is long - - ing - ly crav - ing - for love.

Voice & Ob da caccia in parallel 6ths.

B-flat major

64.

C minor

F major

66.

Er - fül - let, - ihr himmlischen, gött - li - chen Flam - - -
Come kin - dle, - thou heav - en - ly bright - - - bea - con flam - - -

Voice & Ob da caccia in parallel 6ths.

B-flat major

B-flat major

69.

- men, — ihr himm - li - schen, gött - li - chen Flam - men, die
- ing, — thou heav - en - ly bright — bea - con flam - ing, this

B-flat major

71.

nach euch — ver - lan - gen.de gläu - bi - ge Brust, er - fül - let, ihr
heart that — is long - ing - ly crav - ing — for love, come kin - dle, thou

Voice & Ob da caccia in parallel 6ths.

73.

Text painting: Long melisma for "flames."

himm - lischen, gött - li - chen Flam -
heav - en - ly bright bea - con flam

C minor

75.

- men, die nach euch ver - lan - gende gläu . bi . ge Brust!
- ing, — this heart that is long - ing - ly crav - ing for love.

B-flat major

B-flat major

Dal Segno.

B-flat major

Secco

(Based on Chorale Vv. 4 & 5.)

1/4.

Recitativo.

Light from God promises blessing greater than earthly (1/4). Although there is no "keystone movement" in this cantata, the work is nevertheless symmetrical/chiastic. Here, at the beginning of the form's mirror image, antithetical ideas of "earthly lustre" vs. "heavenly light" are presented.

Chromatic Saturation in the vocal part in 8 mm. Perhaps the complete pitch set represents the "vollkommnes Gut" (perfect/complete gift) of Christ's body and blood mentioned in the text.

1. **Basso.** F# A D C B-flat E C#

Ein ird'scher Glanz, ein leiblich Licht, rührt meine Seele
Our hearts re-joice in no false light, nor empty earth-ly

D major G minor

3. F G E-flat

nicht; ein Freuden-schein ist mir von Gott entstanden, denn ein vollkommnes
Lure; a light of joy from God above is shining: of Christ's own blessed

Possible allusion here to the canticle of Simeon (Luke 2:28-32): "...He took [the baby Jesus] up in his arms and blessed God and said, "...Mine eyes have seen thy salvation...a light for revelation to the Gentiles, and for glory to thy people Israel."

D minor F major B-flat major

(G) 6. A-flat E-flat

Gut, des Heilands Leib und Blut, ist zur Erquickung da. So
blood and body we partake, and so restore our souls. We

Eucharistic reference emphasized harmonically.

Figura corta for "refreshment/revival"

C minor D7

8. B

muss uns ja der überreiche Segen, der uns von Ewigkeit be-
thus receive His all-abundant blessing, to which our faith has made us

G minor G7 C minor A-flat major

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10.

stimmt und un-ser Glau-be zu sich nimmt, zum Dank und Preis be-we-gen.
 heir, and which for-ev-er we will share, with songs our thanks ex-press-ing.

B-flat 7 E-flat major B-flat major

(Based on Chorale Vs. 6.)

• Praise to God: Music as thanksgiving and sacrifice (1/5). In minuet rhythm (more below), the aria is a song of praise for voice and strings as referenced in the text, comparable to Mary's Magnificat after the annunciation. The great length of the aria (277 mm.) apparently points to the text's emphasis on life-long, continuous praise. Bach perhaps chose the courtly minuet form to emphasize that the recipient of praise is the "mighty king" (as noted in the text). Like the opening fantasia, this movement is in F major and emphasizes some of the same structural pitches. The writing is reminiscent of the first movement.

1/5. Aria.

(Andante $\text{♩} = 100$)

Two solo violins lead, sometimes in unison (doubled by Violin Rip 1), sometimes in parallel motion.

Periodic, 2-bar phrases with accents on beats 1,3,4,5 (R-LRL-), characteristic of a "pas de minuet a deux movements." See "Grove Dictionary," s.vv. "Minuet." Frequent echoes.

1. *Ritornello* *mf* *p* *mf*

2+2 F major 2+2

p *mf*

C major 4

12. *p* *mf*

C major 2+2 C7 F major 2+2

18. *p* *mf*

G minor 2+2 D minor F major F major

23. *p* *mf*

4 F major

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The text alludes to Mary's Magnificat (following the Annunciation), made explicit in the B section. The singer's long, busy line (though in 2-bar bar units typical of the minuet) suggests the "continuous sacrifice of praise" mentioned in the text, an apparent reference to Hebrews 13:15-16 ("Let us continually offer up a sacrifice of praise to God"), also reflected in the great length of the aria.

Text changes to first person plural (from singular in previous movement).

29. Tenore.

Un - ser Mund und Ton der Sai - ten sol - len dir für und
Harp and vi - ol, voic - es - blind - ing, loud and clear, far - and -

pp 7

C major

35.

für, für und für Dank und Op - fer be - rei - ten.
near, far and near, sing Thy prais - es un - end - ing,

Ritornello

C major

41.

mf *p* *mf*

C major

47.

Un - ser Mund und Ton der Sai -
Harp and vi - ol, voic - es - blind -

p

C major C major F major

53.

ten sol-len_ dir für und für, für und für _____ Dank und Op- - -
 ing, loud and_ clear, far and_ near, far and near, _____ sing Thy prais - - -

G minor G minor

59.

- fer zu be - rei - - ten. Un-ser Mund und Ton _____ der Sai - - -
 - es nev-er - end - - - ing. Harp and vi - ol, voic - - - es - - - blind - - -

F major F7 B-flat major G7 C major

65.

ten sol-len_ dir für und für, für und für _____ Dank und Op - fer zu -
 ing, loud and_ clear, far_ and_ near, far and near, _____ sing Thy prais - es nev -

C7 F major

71.

- be - rei - ten, Dank und Op - - - - - fer - zu - be - rei -
 - er - end - ing, sing Thy prais - - - - - es - nev - er - end -

Accompanied by continuo alone to end of phrase, perhaps to signify the singer's individual preparation and to set off the following ritornello.

Continuo only

F major

J.S. Bach - Church Cantatas BWV 1

77.

ten.
ing.

mf Ritornello

F major C major

83.

p *mf*

C major

89.

p *mf*

C7 F major C major

95.

p

G minor D minor F major

J.S. Bach - Church Cantatas BWV 1

The B section is thematically related to the A section. It begins with an inversion of the original motive. However, the section is characterized by thinner textures, alternating with tutti. Here the allusion to Mary's canticle is more explicit.

101.

Herz — und Sin — nen
Joy — ful — voic — es

2 solo violins plus continuo only

mf *p* D minor

F major

Static bass perhaps to depict the constant, life-long praise referenced in the text; florid melisma with figura cotta for "song."

107.

Text painting; upward leap for "erhoben."

sind — er — ho — ben, le — bens — lang mit Ge — sang,
ev — er — rais — ing, all — life — long, in — a — song,

Figura cotta figure reappears from last movement.

mf *p*

C major

113.

Text painting: Sustained note for "mighty (immoveable?) king." Perhaps it is this phrase that made Bach choose the courtly minuet dance form for the movement.

gro-sser Kö — nig
God Al — might

+Ripieno strings.

mf *p*

E7

A minor

Melisma with figura cotta for "praise."

119.

- nig, dich zu lo — ben,
- y — we — are — prais — ing,

2 Solo violins

Continuo alone

mf *p*

(E pedal...)

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124.

le - bens - lang mit Ge - sang, gro - sser Kō - nig, dich - zu - lo - ben.
 all life long, in a song, God Al - might - y we - are - prais - ing.

+Ripieno strings

Continuo alone

mf

A minor

Ritornello begins with 2 solo violins.

130.

+Ripieno strings

136.

Solo Vln I

A minor

142.

Herz - und Sin - nen sind er - ho - ben, le - bens -
 Joy - ful - voic - es ev - er - rais - ing, all - life -

A7 D minor D major G minor G minor

Text painting: upward leap for "erhoben."

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147.

Text painting: Long melisma with figura corta for "life-long song."

lang mit Ge - sang, gro - sser
long, in - a - song, God Al -

Solo Vln II

F7 B-flat major

152.

Text painting: Sustained note for "mighty (immovable?) king."

Kö -
might

+Ripieno Strings

G minor G minor

158.

- nig, dich zu lo - ben. Herz und
- y we are prais - ing. Joy - ful

Solo Vln I Solo Vln II

Continuo alone

B-flat major B-flat major

163.

Sin - nen sind er - ho - ben, le - bens - lang mit Ge -
voic - es ev - er - rais - ing, all life - long, in - a -

+Ripieno strings punctuate phrases

J.S. Bach - Church Cantatas BWV 1

168.

Text painting: Sustained note for "mighty (immovable?) king."

sang, gro_sser Kö - nig, dich zu lo - ben.
 song, God Al - might - y we are prais - ing.

Continuo alone

F7 B-flat major B-flat major

Da Capo.

(Chorale Vs. 7) (See also 49/6.)
 •Christ, our Alpha and Omega, shall return for us (1/6). Representing the response of the congregation (the text again in the first person singular), the chorale reaffirms Christ as the mighty king referenced in the previous aria. The text alludes to Rev. 1:8: "I am the Alpha and the Omega" (Luther: das A und das O, der Anfang und das Ende), says the Lord God, who is and who was and who is to come, the Almighty." The second Stollen alludes to Jesus words to the thief on the cross.

Forid counter-melody of continuous 8th notes by Corno II adds splendor to the setting. It perhaps represents the "crown of joy" of m. 16 (see Petzoldt, "Bach Kommentar," vol. 3, p. 67.)

1/6. Choral.

Soprano. 1/7.

Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
 What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
 To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in

Soprano doubled by Corno I, Vln I. Corno II plays florid counter-melody.

Alto.

Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
 What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
 To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in

Alto doubled by Ob da caccia I, Vln II.

Tenore.

Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
 What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
 To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in

Tenor doubled by Ob da caccia II, Vla.

Basso.

Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
 What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
 To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in

F major F major

5/11.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
 klopf'ich in die Hän - de.
 gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
 bless - ed - ness trans - scend - ing.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
 klopf'ich in die Hän - de.
 gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
 bless - ed - ness trans - scend - ing.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
 klopf'ich in die Hän - de.
 gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
 bless - ed - ness trans - scend - ing.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
 klopf'ich in die Hän - de.
 gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
 bless - ed - ness trans - scend - ing.

F major

F major

Martin Petzoldt notes that contemporary theologian Johann Olearius interpreted the title "Freudenkrone" with Christ's adoption of human nature, a central theme for Annunciation, and the "Amen" indicates individual assent. See "Bach Kommentar," vol. 3, p. 67.

16.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart' ich mit Ver - lan - gen.
 crown of glad - ness, wait no long - er! Thou for whom the world is yearn - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart' ich mit Ver - lan - gen.
 crown of glad - ness, wait no - long - er! Thou for - whom the world is - yearn - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart' ich mit Ver - lan - gen.
 crown of glad - ness, wait no long - er! Thou for whom the world is - yearn - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart' ich mit Ver - lan - gen.
 crown of glad - ness, wait no - long - er! Thou for whom the world is - yearn - ing.

F major

F major