

J.S. Bach - Church Cantatas BWV 49

Form: Sinfonia - Aria (B) - Recit/Arioso (S/B) - Aria (S) - Recit (S/B) - Aria/Chorale (S/B). In both Old and New Testaments, the relationship between God and his people is described in matrimonial terms. See passages such as Hosea 2:19, Ephesians 5:22-33. Christian theologians also interpreted the Song of Solomon as an expression of the relationship between Christ and the individual believer. The cantata is in chiasmatic form, in which the middle movement explores the paradox of Christ's providing the garment and adornment that makes the believer attractive to him. See more in side notes. No movement is in fewer than 3 sharps.

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NBA I/25; BC A150

20. S. after Trinity (BWV 162, 180, 49)

*Ephesians 5:15-21 (Exhortation to walk carefully, be filled with the Spirit)

*Matthew 22:1-14 (Parable of the royal wedding feast)

Librettist: Possibly Christoph Birkmann (see side note).

FP: 3 November 1726 (St. Thomas) (Third annual cantata cycle)

J.S. Bach Cantata No. 49

This cantata is designated "Daoligus." See side notes for more.

Ich geh und suche mit Verlangen



49/1 **Sinfonia.** (Taken from a lost work that Bach later revised as the finale of the E major harpsichord concerto BWV 1053.)

(Allegro ♩ = 132.)

Ob d'amore + Vln I

Instrumentation:

Oboe d'amore

Vln I, II

Vla

SB

Organ obbligato e continuo

Pianoforte.

Instrumental tutti, organ tacet

mf

Vln II

Vla

Triadic & scalar figures in E major are related to the opening of the final chorale ("Wie schön leuchtet der Morgenstern") and establish a joyful mood.

E major

E major E7

B7
A major

E major

E major

Octave displacement down an octave adds charming surprise.

E major

E major

F# major

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34

L.H. L.H. -Ob I/Vln I, Vln II dim. -Vla

G# minor E major F#(7) B major

40

Instrumental Tutti, organ tacet

B major B major

47

Org obbligato

B major B7 E major F#7

53

Ob d'am -Vlns, Vla

B major B major B7 (E major) A major

59

+Strings

B major E major

65

B major E major

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71 *Org. obbligato alone*

cresc.

E major E7 A major B major E major

77 *Instrumental tutti*

E major

84

E major E7

90

A major E major

97

E major E7 A major B major C# minor

103

Organ

Tutti

F#7 B major B7 E major

Note the counterpoint between tutti Ob/Vln I and Organ obbligato.

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109

tr

115

E major E7 A major E major

121

Ob I, Vln I
-Org obbligato

128

Instrumental tutti
cresc.

E major E7 A major B major

134

hemiola
Organ obbligato
Instruments unison

B7 E major E major B# dim.7 C# minor E# dim.7 F# minor

141

Organ alone
mf Instruments
+Inst
p

F# minor B minor A# dim.7 D# dim.7 E major G#(7)

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148

Organ obbligato alone

E# dim.7 F# minor F# minor

154

+Inst Org obbligato alone +Inst

C# minor F# minor E# dim.7 A# dim.7 B minor B minor B minor E minor D# dim.7 G# dim.7 A major

161

+Inst Org alone

A major C# major C#7 A# dim.7 F# major B minor E minor A major D7

167

G major C# minor F# major B(7) E minor C# dim.7 F#7 B minor (E# dim.7)

173

+Org obbligato

f Instrumental tutti, organ tacet

E# dim.7 F# minor F# minor, F# pedal... C# pedal...

180

f -Org obbligato

F# minor (B7) E major C# minor

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186

+Org obbligato

B pedal...

B7

E major

-Org obbligato

193

+Org obbligato

-Inst

E major

E7

Instrumental tutti, organ tacet

200

Org obbligato

-Inst

Inst tutti

A major

C#7

F# minor

B major

p

f

206

L.H.

cresc.

L.H.

E major

E7

A major

E# dim.7

F# minor

B major

mf

L.H.

212

-Inst

G# minor

A major

G# minor

Fx dim.7

D#7

G# minor

f

7

218

Inst tutti

D#7

G# minor

G#7

p

f

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224 *tr*

G#7 C# minor

230

E7 (A major) G#7 G# pedal... E# dim.7 C# minor -Inst

236

F# major Fx dim.7 G# minor B# dim.7 C# minor C# minor C# minor E# dim.7 -Inst

242

F# minor F# minor G# major E# dim.7 F# minor B major +Inst -Inst Org obbligato alone to end... -Inst

248

E major Fx dim.7 (D#7)

253

E# dim.7 Fx dim.7 G# minor hemiola Da Capo. G# minor

The text alludes to passages from the Song of Solomon such as 2:14, 5:2, 6:9 (dove), 3:1-3 ("I sought..."), 5:6 ("I opened to my beloved"), 6:1 ("Whither has your beloved gone?"). Some phrases originally spoken by the bride are here used by the bridegroom (i.e., Christ).

The fluttering line of the organ obbligato is related to the "dove" melismas (see mm. 53-58).

Form (quasi-rondo of concerto):
 Mm. 1-24. Rit. C#m
 25-60. L1&2. AM-G#m
 61-72. Rit. G#m
 73-98. L3&4. C#m
 99-102 Rit. C#m
 103-118 (=25-40). L1&2. C#m
 118-152. L3&4 with Rit interjections. C#m-F#m
 153-172. L1&2. F#m-C#m
 173-196. Rit. C#m

49/2. **Aria.** (Andante) = 104.)
 (Vox Christi) • Bridegroom seeks bride, his perfect dove (49/2). "The wide intervallic leaps [and wandering chromaticism] of the opening ritornello, sometimes ascending and elsewhere descending, may be construed as the zealous searching of the bridegroom for his bride." See Dürr/Jones, 595. The triplets may represent the dove referenced in the text.

1. *Ritornello* *mf*
 Organ alone
 Organ obbligato and continuo alone.

Sequential repetition introduces tension with unexpected chromaticism, probably related to the anxious searching referenced in the text (reminiscent of 49/1 at m. 37).

5
 C# minor
 C# major F# minor B7 D#7 G# minor

9
 G# minor G# minor G#7 C# minor B(7)

14
 E major F#7 B major G# dim.7 E major
 Chromatic inflection produces tension.

18
 A major B major A# dim.7 F# major B major B# dim.7 G#7 F# minor deceptive
 cresc.

22 **Basso.**
 The same singer presumably performed the prior week's bass solo cantata, BWV 56.
 Lines 1 & 2 (couplet 1), two times with internal repetitions
 Ich geh' und suche
 Neapolitan 6 chord introduces tension.
 D major (N6 in C# minor) B# dim.(7) C# minor C# minor E major A major B7 (C# major) F# minor

27

mit Ver - lan - gen - dich, mei - ne Tau - be, schön - ste Braut, dich,

B# dim.7 C# minor C# minor B7 E major E major

Individual words are emphasized rhetorically; see for example the repetition of the word "dich," often on a relatively high pitch.

33

mei - ne Tau - be, schön - ste Braut, dich, dich, mei - ne

G#7 C# minor B# dim.7

38

Tau - be, schön - ste Braut; ich geh' und su - che

G#7 C# minor C# minor F#7

43

mit Ver - lan - gen, und su - che mit Ver -

B major B minor E7 A major E# dim.7 (B minor) C# major F# minor F# minor F#(7)

Large leaps and wandering chromaticism suggest more desperate, disoriented searching, as suggested by the text.

48

lan - - - gen, dich, mei - ne - Tau - be, dich, mei - ne -

mf

G#(7) C# minor A major G#7 C# minor Fx dim.7 E major D# major G# minor

The dove melisma is related to the the ritornello. Petzoldt suggests that the line suggests flying back and forth, escaping, seeking refuge. See "Bach Kommentar" 1:583.

53

Tau - - -

p

G# minor E major B major B# dim.7 C# minor

57

- - - be, schön - ste Braut!

Ritornello

mf

C# minor D#7 Fx dim.7 G# minor G# minor G# minor

62

G# minor G#7

66

F#7 G# major C# minor D# minor D#7 G# minor

In the B section, the bridegroom words originally addressed to the bride. See Song of Solomon 6:1: "Whither has your beloved gone, O fairest among women? Whither has your beloved turned, that we may seek him with you?" Compare the alto aria "Ach, nun mein Jesus hin" in the St. Matthew Passion.

70

Lines 3 & 4 (couplet 2), two times with internal repetitions

The aria adopts a speech-like urgency, corresponding to the urgency of the wedding invitation in the Gospel reading, e.g., Matthew 22:8-9: "The wedding is ready...Go therefore to the thoroughfares, and invite to the marriage feast as many as you find."

Sag' an, wo bist du hin-ge-gan - -

non legato

Continuo alone

P

Fx dim.7 G# minor G# minor

75

- - gen, sag' an, wo bist du hin-ge-gan-gen,

mf

+Org obbligato

B major E major E major

80

dass dich mein Au - - - ge nicht mehr

G#(7) C# minor B(7) E major E major F#7

84

schaut? sag' an, wo bist du? wo bist du hin-ge-gan-gen?

P

B major B7 E major E major F#7

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89

sag' an, wo bist du hin?

B minor E# dim.7 F# minor

93

wo bist du hinge-gangen, dass dich mein Au - - ge nicht mehr

Continuo alone...

F# minor B# dim.7 C# minor

98

schaut? Ich

+Organ obbligato
Ritornello

C# minor

Lines 1 & 2 (= mm. 25-40 repeated.)

103

geh' und su - che mit Ver - lan - gen dich, mei - ne Tau - be, schönste

Continuo alone...

modified

C# minor C# minor C# minor B7 E major

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110

Braut, dich, meine... Tau... be, schön - - - ste Braut, dich, dich, - - - meine

+Organ obbligato

E major G#(7) C# minor

116

Tau - - - be, schön... ste... Braut! Sag' an, wo bist du hin-ge-gan

Lines 3 & 4 with internal interjections of ritornello passages.

Continuo alone...

C# minor B7

121

- - gen? Ritornello +Organ obbligato sag'

E major E7 A major E major B(7)

126

an, wo bist - - - du hin-ge-gan-gen, dass

Continuo alone +Organ obbligato

E major E7 A major B7 E7 A major C#(7)

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131

dich mein Au - - - ge nicht mehr schaut? sag'

F# minor E(7) A major

135

an, wobist du? wo bist du hinge-gangen?

A major A major (B7)

140.

sag' an, wo bist du hin? wo bist du hinge-

Wandering harmonies illustrate the "searching" of the text.

E minor A# dim.7 B minor C major A# dim.7 B minor

144

gan - gen, dass dich mein - Au - - ge - - nicht mehr schaut?

Continuo alone... +Organ obbligato

B minor E# dim.7 F# minor

Repetition of the opening lines of text at the end of the aria allow a literary transition to movements that explore Jesus' parable in the day's Gospel reading: A king invites people to a wedding banquet for his son.

Lines 1 & 2.

149

Ich geh' und

Continuo alone..

F# minor

F# minor

154

su - che mit Ver - lan - gen, und su - che

+Organ obbligato

B7 E minor A7 D major A# dim.7 B minor

159

mit Ver - lan - gen dich, mei - ne Tau - be, dich,

Chromatic harmonies and voice leading depict the longing referenced in the text.

+Organ obbligato

Continuo alone...

B7 E7 C#7 F# minor D major C#7 F# minor B# dim.7

164

mei - ne Tau -

A major G#7 C# minor B# dim.7 F# minor

A major E major C#(7)

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168

be, schönste Braut!

F# minor F# minor G#7 B# dim.7 C# minor C# minor

173

Ritornello

C# minor C#7

178

D major C# major F# minor B7 D#7 G# minor

182

G# minor G# minor G#7 C# minor B(7) E major F#7

187

B7 E major E7 A major A# dim.7 F# major

192

B major B# dim.7 G#7 F# minor deceptive D major B# dim.7 C# minor C# minor

The text alludes to Jesus' parable in today's Gospel reading: A king sends invitations to a wedding feast for his son but the guests are unworthy; many decline; one appears without a wedding garment. In this hybrid movement, the bridegroom woos the bride, who responds affirmatively and accepts the wedding garment.

49/3.

Recitativo. (Dialogue between Christ & Soul)

• Dialogue: Wedding banquet is ready for the bride (49/3).

This is a hybrid movement, in which Bach combines recitative and arioso.

1.

Basso.

Mein Mahl ist zube-reit't und meine Hochzeit-ta-fel fertig, nur meine Braut ist

String accompaniment heightens the drama of the text. Here a "halo of strings" for the words of Jesus, as in the St. Matthew Passion.

A major A major E# dim.7

Soprano. The soprano finally appears in dramatic manner...

Basso. Mein Je-sus red't von mir, o Stim-me, wel-che mich er -
noch nicht gegenwä-r-tig.

C#7 F# minor F#7 B major

7 (Andante ♩ = 112.) Switching to a minuet-like triple meter heightens the drama of the text. The bridegroom's phrase with dove imagery from 49/2, mm. 25-32, reappears (for dramatic purposes, now in the major mode), transposed and modified slightly. For more, see above.

freut!

(Andante.) Ich geh und su - che - mit Ver-lan-gen dich, mei - ne Tau - be, schönste

B major B7 E major E major F#7 B major

15 **Recitativo.**

Mein Bräu - ti - gam! ich fal - le dir zu Fü - ssen.

Braut! Komm,

Text painting: Descending arpeggios for "fall at your feet."

B major B7 E major (C#7)

17 (Andante $\text{♩} = 112$)

Komm, Schön - ster, komm, und lass dich küs - sen, — lass dich

After meeting, Jesus and the soul sing an operatic love duet in minuet-like triple meter.

Schönste, komm, komm, und lass dich küs - sen, — lass dich

(Andante.)

F# minor B7 E major

Allusion to biblical passages such as Isaiah 25:6: "On this mountain the Lord of hosts will make for all peoples a feast of fat things (Luther 1545: ein fettes Mahl), a feast of wine on the lees...." Revelation 19:7-8: "Let us rejoice and exult and give him the glory, for the marriage of the Lamb has come, and his Bride has made herself ready; it was granted her to be clothed with fine linen, bright and pure"—for the fine linen is the righteous deeds of the saints."

24

küs - sen, lass mich dein fet - tes

küs - sen, du sollst mein fet - tes Mahl ge - nie - ssen.

E major E7 A major A major C#7 F# minor

The modulation to A major foreshadows the bride's following aria: "Ich bin herrlich, ich bin schön" (I am magnificent, I am beautiful.)

31

Mahl - ge - niessen! Mein Bräu - ti - gam! —

Komm, — lie - be Braut, und ei - - -

B7 C#7 F# minor F# minor F#7 B major E major

37

mein Bräu - ti - gam, ich ei - - -
 - le nun, komm, lie-be Braut, und ei - - -

E7 A major A major

44

- le nun, mein Bräuti - gam, ich ei - - le -
 - - le nun, komm, lie-be Braut, komm, komm, komm, komm, und ei - - le -

50

nun, die Hoch - zeit - klei - der, die Hoch-zeit - klei - der an - zu -
 nun, die Hoch - zeit - klei - der, die Hochzeit - klei - der an - zu -

A major

56

thun, die Hoch - zeit - klei - der, die Hochzeit - klei - der an - zu - thun.

thun, die Hoch - zeit - klei - der. die Hochzeit - klei - der an - zu - thun!

A major A major A major

Martin Petzoldt notes the similarity of the text to the first stanza of the hymn "Christi Blut und Gerechtigkeit" (see side note).

49/4. **Aria.** (Believing Soul) • Bride is lovely in salvation's garment of righteousness (49/4). This is the center movement in a chiasmic form. Here the paradox is that the beauty that attracts the bride to the bridegroom is the beauty that the bridegroom provides. For more on Bach's use of chiasmic form see note at 49/1.

1. (Tempo giusto $\text{♩} = 72$.)

Ritornello derived related to *mf* vocal theme.

Violoncello piccolo R. H.

Regarding the violoncello piccolo, see side note.

A major

Form. Mm. 1-12. Rit. 13-29. L1&2. AM-EM 29-40. Rit. EM 41-48. L3&4. EM-F#m 48-50. Rit. F#m 51-58. L5&6. F#m-C#m 59-76. L1&2. AM 76-88. Rit. AM

A major B7 E major

Ob d'amore E major E major

E major E major E7

10

A major A7 D major E7 A major

13 **Soprano.** Lines 1 & 2.

Ich bin herr-lich, ich bin schön. ich bin

The syncopated rhythm reinforces the quasi-coquettish text.

R.H. *p*

A major

15II

herr-lich, ich bin schön, mei - nen Hei-land zu ent - zün-den,

Violoncello piccolo R.H.

A major E major

Note: Since the text explains that Christ's "garment of righteousness" is the essence of the bride's beauty, it is likely that Bach wanted to show that the singer derives her melody from the theme presented first by the instruments in imitation. If so, perhaps the 3-line imitative instrumental texture represents the Trinity.

18

The theme is presented imitatively among 4 lines.

Ob d'amore The theme is intensified with a larger leap.

ich bin herr-lich, ich bin schön,

Violoncello piccolo

A major A7 F# major B minor

20II

ich bin herr-lich, ich bin schön,

E7 A major A major

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23

ich bin herr-lich, ich bin schön, mei-nen Hei-land zu-ent-

A major (B7)

Word painting: Melisma with figura corta to depict "entzünd" (impassion).

Regarding the figura corta, see side note.

25 II

zün-den, meinen

E major E7 A major B7

28

Hei-land zu-ent-zün-den.

Ritornello Ob d'amore

E major E major

31

E major (B7) E major E7

33 II

Violoncello piccolo

A major

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Violoncello piccolo and oboe d'amore/continuo alternate.

36

A major B7 E major E major

38 II

E7 A major B7 E major

Lines 3 & 4. Subsequent lines begin with the same syncopated beginning as the main theme ("I am glorious, I am lovely"), connecting the positive self-image to its source. See Petzoldt 1:585.

41

Sei - nes Heils Gerechtig - keit ist mein Schmuck und Eh - ren - kleid,

E7 A major C#7 F# minor

For allusion to biblical passages, see side note.

43 II

sei - nes Heils Gerechtig - keit ist mein Schmuck und Ehren -

F# minor B7 E major E7 A major

46

kleid, ist mein Schmuck, mein Schmuck und Eh - ren - kleid,

A major F# minor F# minor F# minor

Ritornello Oboe d'amore and violoncello/continuo alternate.

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49

F#7 B minor C#7 F# minor

51

Lines 5 & 6.

Word painting: Held note for "bestehn" (stand).

und da - mit will ich be - stehn.

F# minor (G#7) C# minor C# minor

53II

und da - mit will ich be - stehn, wenn ich werd' in Him - mel geh'n, wenn ich

C#7 F# minor G#7 C# minor

Continuo alone...

55

Text painting: Ascending scale to high G# for "go to heaven."

werd' in Him - mel geh'n, wenn ich werd' in Him - mel geh'n.

C# minor C# minor C# minor

57

Lines 1 & 2 repeat.

Oboe d'amore

Violoncello piccolo

Ich bin herrlich, ich bin schön,

A major

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62

— ich bin herrlich, ich bin schön, mei - nen Heiland zu ent - zünden,

A major E major

65

ich bin herrlich, ich bin schön,

Oboe d'amore
Editorial realization
Violoncello piccolo

A major (A7) D major F#(7) B minor B7

68

ich bin herrlich, ich bin schön, mei - nen Heiland zu ent - zün -

Ob d'amore
cresc.
Violoncello piccolo

E(7) A major A major A7 D major

Word painting: Melisma with figura corta for "impassion."

71

- den, ich bin

E7 A major A7 D major E7 A major

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74

herr-lich, ich binschön, mei - nen Hei-land zu ent-zün - - den.

Ritornello

Violoncello piccolo
R.H.
mf

A major

A major

Detailed description: This system contains measures 74, 75, and 76. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. A Ritornello section begins in measure 75, featuring a Violoncello piccolo part on the right-hand staff, marked *mf*. Yellow circles highlight specific notes in the cello part. Chord labels 'A major' are placed below the piano staves for measures 75 and 76.

77

B7

Detailed description: This system contains measures 77 and 78. The piano accompaniment is on two staves. A yellow circle highlights a note in the right-hand staff of measure 77. A chord label 'B7' is placed below the piano staves for measure 78.

78 II

Oboe d'amore

E major

Detailed description: This system contains measures 79, 80, and 81. The piano accompaniment is on two staves. A blue circle highlights a note in the right-hand staff of measure 81. A chord label 'E major' is placed below the piano staves for measure 81.

82

E major

Detailed description: This system contains measures 82 and 83. The piano accompaniment is on two staves. A chord label 'E major' is placed below the piano staves for measure 83.

84

Ob d'amore & violoncello piccolo/continuo alternate...

E7

A major

Detailed description: This system contains measures 84 and 85. The piano accompaniment is on two staves. A chord label 'E7' is placed below the piano staves for measure 84, and 'A major' is placed below for measure 85.

86

A7

D major

E7

A major

A major

Detailed description: This system contains measures 86, 87, and 88. The piano accompaniment is on two staves. Chord labels 'A7', 'D major', 'E7', 'A major', and 'A major' are placed below the piano staves for measures 86, 87, 87, 88, and 88 respectively.

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Secco

49/5. **Recitativo.** • Dialogue: Bridegroom & Bride (Christ & Believer) (49/5). See side note for more.

Chromatic saturation in the vocal part in 10 mm.



1. **Soprano.** F# A E# G# B **Basso.**

Mein Glaube hat mich selbst so an-ge-zo-gen! So bleibt mein

Chromatic saturation in the vocal part in 10 mm.

3

Her-ze dir ge-wogen, so will ich mich mit dir in E-wig-keit ver-trauen und ver-lo-ben.

Allusion to Hosea 2:19: "I will betroth you to me for ever...."

6 **Sopra** A# . B-sharp E major

Wie wohl ist mir! Der Himmel ist mir auf-ge-hoben, die Ma-je-stät ruft

Word painting: C# ascending triad in high range for "the (divine) Majesty."

9

selbst und sendet ih-re Knechte, dass das ge-fal-le-ne Geschlech-te im Himmels-

Text painting: Descending line for "fallen race"; ascending line for "in heaven's hall."

Allusion to the Gospel reading of the day: the parable of the wedding banquet.

11

saal beidem Er-lösungsmahl zu Gaste mö-ge sein; hier komm ich, Je-su, lass mich

Text painting: Rising line for "Here I come, Jesus."

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Revelation 2:10 almost verbatim: "Be faithful unto death, and I will give you the crown of life." (See also Revelation. 3:11.) Text painting: "Laying on of the crown of life" depicted with leading tone falling to tonic.

14 **Basso.**

ein! Sei bis zum Tod getreu, so leg' ich dir die Lebenskrone bei.

A major B7 E major E7 A major B7 E major E major

49/6. **Duetto.** (Christ & Believer) (See also 1/6.)

•Dialogue (Christ & Believer): United in paradise (49/6). The movement functions as 1) dialogue counterpart to movement 2: there longing of the bridegroom, here longing of the bride, and 2) closing chorale.

The wedding union

(Allegretto $\text{♩} = 72$.)

Organ 1.

Ob d'amore/Vln I
Vln II, Vla,
SB,
Organo obligato
& continuo

Ritornello is embellished version of vocal theme; both are related to the opening of the chorale.

Periodic 5-bar phrases and frequent 2-note/half-bar up-beats suggest a gavotte.

E major (a return to the opening key)

Wedding Music

See side note for more.

5

E major (F#7) B major

10

B major

The text merges a poem with rhyme scheme ABCBCA with 9 lines of a chorale, the delineated with a ritornello.

14 **Soprano.**

Basso.

Poem line 1 (Jeremiah 31:3) + Chorale Stollen 1 (lines 1-3): mm. 17-55.

Poem line 1: Jeremiah 31:3 verbatim.

Dich hab' ich je und

B major E major

19

je ge - lie - bet, dich hab' ich je und je, dich hab' ich

E major

First Stollen of the chorale's bar form. Martin Petzoldt notes that it is interpreted with the first part of the quotation in Jeremiah 31:3.

23

(Choral, Mel: „Wie schön leuchtet der Morgenstern.“)

Chorale line 1. Wie bin ich doch
The chorale phrases overlap the periodic, dance-like phrases of the bass line.

je und je ge - lie - bet, dich hab' ich je und

E major

27

so herzlich froh, je ge - lie - bet, dich

F#(7)

B major

B major

B7

J.S. Bach - Church Cantatas BWV 49

31

Chorale line 2.

dass mein
hab'ich je und je, dich hab'ich je und je ge - liebet,

E major

Allusion to such biblical passages as Song of Solomon 6:3: "I am my beloved's and my beloved is mine." Revelation 1:8: "I am the Alpha and the Omega" (Luther 1545: das A und das O, der Anfang und das Ende), says the Lord God." (Also Revelation 21:6, 22:18.)

36

Schatz ist das A
dich hab'ich je und je, dich hab'ich

E major D#7 G# minor C# major Fx dim.7 A# dim.7

40

und O
je und je ge - lie - bet, dich hab'ich je und je, je und

D#7 G# minor E major B major

Chorale line 3.

44

der
je ge - lie - - - - - bet, dich

B major B major B7 E major

48

An - - - - fang und das
hab' ich je und je ge - lie - - - - bet, je und je ge - lie - -

G#7 C# minor

52

En - - - - - de. - - - - -
- - bet, je - - - - - und je ge - lie - - - - - bet,

E major E major

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Ritornello: mm. 56-71.

56

E major

61

E major (F#7) B major

66

B major B major

Poem lines 2 & 1 + Chorale Stollen 2 (lines 4-6): mm. 72-110.

70 **Basso.**

und dar - - - um zieh' - - - ich

B major B7 E major E major

74

dich - - - zu mir, - - - und dar - um zieh' ich dich, zieh'

78

Chorale line 4.

Er wird mich doch
ich dich zu mir; dich hab' ich je und

E major

82

zu sei - - - nem Preis
je - - - ge - lie - bet, und

F#(7) B major B major B7

86

Chorale line 5.

auf - - -
dar - - - um zieh' ich dich zu mir.

E major

90

neh - - - men in das
und dar-um zieh'

E major D#7 G# minor B major

94

Pa - - - ra - - - deis,
ich dich zu mir, und dar-um zieh' ich dich zu

C#7 Fx dim.7 D#7 G# minor G# minor E major B major

98

mir, dar - um zieh' ich - dich zu - mir;

B major B major B7

102

Chorale line 6.

dess klopf' ich in
dich hab' ich je und je ge - lie - - - bet, je und

E major E major

106

die Hän - - - - - de.
je ge - lie - - - bet, und dar - um zieh' ich

G#7 C# minor B7 E(7) A major

110

dich zu mir.

Ritornello: mm. 111-114.

E major C# minor

Abgesang of the chorale's bar form.
Correspondences between the two texts are carefully planned.

114

Poem lines 3-5 + Chorale Abgesang (lines 7-9): mm. 115-161.

Chorale line 7 (split into 2 segments).

Revelation 3:11 and 22:20 verbatim: "I am coming soon," depicted with descending scales.

A - - - -

Ich kom - - me bald, bald, bald, ich kom - me -

C# minor E major

118

- - - - - men, - - - -

bald, ich kom - - - me bald, bald, bald, ich

C# minor B# dim.7 C# minor

122

Operatic patter diction for "soon, soon, soon."

kom - - me bald, bald, bald, bald, bald, ich kom - -

C# minor C# minor

126

A - - - -

- - me bald, ich kom - - me bald, bald, bald, ich - kom - me

C# minor B7 E major E major

130

- - - - men. ——— Beginning of Revelation 3:20 verbatim: "Behold, I stand at the door and knock; if any one hears my voice and opens the door, I will come in to him and eat with him, and he with me."

bald, Word painting: Sustained note for "standing." ich ste - - -

poco a poco

C# minor B# dim.7

134

Chorale line 8.

Komm, du schö - - -

- he vor der Thür, ich ste - - he vor der

cresc.

C# minor C# minor

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138

ne Freu - - - den - - - kro - - -
Thür, vor - - - der Thür, ich ste - - -

C# minor B7

Detailed description: This system contains measures 138 through 141. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Chord markings 'C# minor' and 'B7' are placed below the piano part.

142

ne, bleib' nicht lan - - -
- - - he vor der Thür, ich ste - - -

C#7 deceptive F# minor B7 E major

Detailed description: This system contains measures 142 through 145. The vocal line continues with the lyrics. The piano accompaniment maintains the rhythmic pattern. Chord markings 'C#7 deceptive', 'F# minor', 'B7', and 'E major' are placed below the piano part.

146

- - - ge!
- - he - - vor der Thür, mach' auf, mach' auf, mach' auf, mach'

B minor E7 A major

Detailed description: This system contains measures 146 through 149. The vocal line has a short phrase 'ge!' followed by the lyrics. The piano accompaniment continues. Chord markings 'B minor', 'E7', and 'A major' are placed below the piano part.

Aufenthalt=abode. The reference is to the indwelling of Christ as promised by Jesus in John 14: 23: "If a man loves me, he will keep my word, and my Father will love him, and we will come to him and make our home with him."

Chorale line 9.

150

dei - - - ner

auf, mein Auf-ent - halt, mach' auf, mein Auf - - - ent -

A major E major G#7 C# minor B7 E major

154

wart' ich mit Ver - - -

halt, mach' auf, mein Auf - - - ent - halt, mach' auf, mein Auf - - -

B7 E major G#7 C# minor

158

lan - - - gen.

- - - ent - halt, mach' auf, mein Auf - - - ent - halt! Dich

cresc.

F# minor B7 E(7) A major E major

162

hab' ich je und je ge - lie - bet, und

Vocal insertion of the opening text in a reprise of the ritornello. Dürr calls it "a technique doubly effective as a concluding enhancement and a hint of da capo form." (Dürr/Jones 596).

Ritornello

E major

166

dar - - - um zieh - - - ich dich - - - zu mir; dich

E major

170

hab' ich je und je ge - lie - - - bet, und

E major E major

Word painting: Anticipated note for "draw" (you to me).

174

dar - - - um zieh - - - ich dich - - - zu mir.

E major E major E major