J.S. Bach - Church Cantatas BWV 50 Form (one movement): Permutation fugue of subject (A) and 3 countersubjects (BCD), each 7 mm. long in 2 sections for double choir, each 68 measures long. The

Introduction & updates at melvinunger.com.

die Kraft' (BWV 50)," "Bach-Jahrbuch" 2000, 85.

(Single movement; perhaps fragment of longer work) NBA I/30; BC A194

Perhaps St. Michael's Day: Sept. 29 (BWV 130, 19, 149, 50)

*Revelation 12:7-12 (The archangel Michael battles with the dragon, Satan)

*Matthew 18:1–11 (The kingdom of heaven belongs to children; their angels behold the face of God)

Librettist: Unknown. Perhaps an adaptation of an earlier work. FP: Time of composition and first performance are unknown. See side

*Regarding the oboe ranges in this work, see Joshua Rifkin,

"Siegesjubel und Satzfehler: zum Problem von 'Nun ist das Heil und

A Fugue (8 permutations) + Epilogue (antiphonal, imitative): 68 mm. A' Fugue (7 permutations) + Epilogue (antiphonal, imitative): 68 mm.

counterpoint is often homophonically thickened.

This work may have originated as the first movement of a much longer work. It survives only in copies and its unusual features have led to speculation that it was not written by Bach. For an extensive quotation about this work's origins and authorship from "The Cantatas of J.S. Bach" by Alfred Dürr, translated and updated by Richard Jones, see 2 attached comments below.

J. S. Bach

Cantata No. 50 Nun ist das Heil





ExtensiveInstrumentation: Tromba I, II, III Timp Ob I, II, III*

VIn I, II Vla

notes for background.

50/1. •Victory of Christ's kingdom over the dragon (Satan): Revelation 12:10 (modified somewhat) (50/1).

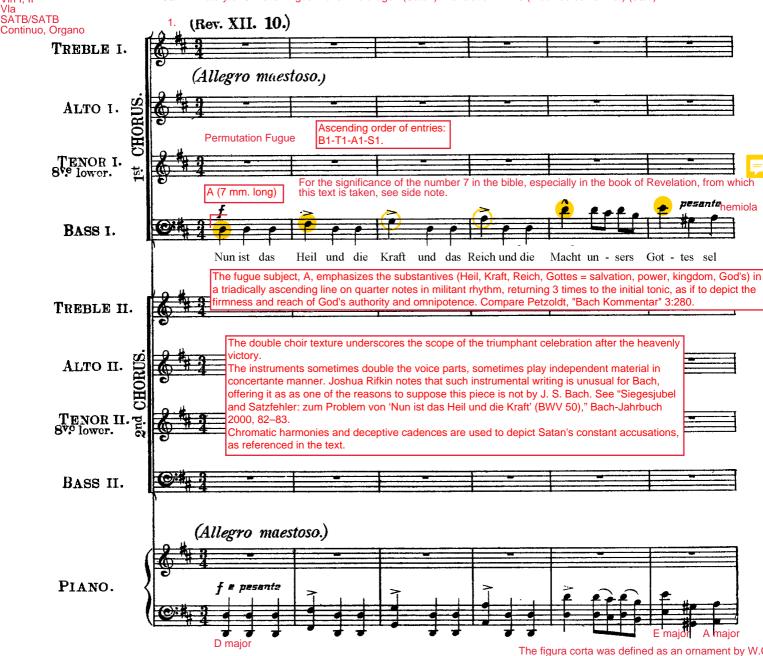


Figura corta

"...bestehet 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."} pp. 65-66. Bach's second cantata cycle (the chorale

The figura corta was defined as an ornament by W.C. Printz 1689 and by Johann Gottfried Walther in his lexicon of 1732. "Figura corta consists of three fast notes, one of which by itself is as long as the other ones." (Johann Walther, Lexikon, 1732. p. 244, translated). It could be long-short-short or short-shortlong. Albert Schweitzer interpreted it as a "joy motive." See Albert Schweitzer, J. S. Bach, trans. Ernest Newman (Boston: Bruce Humphries Pub., 1962), vol. 2, cantata cycle) has pervasive use of figura corta for joyous texts.

J.S. Bach - Church Cantatas BWV 50 The first countersubject, B, employs the figura corta in a jagged descending line of more than an octave to depict the "casting down" of the enemy described in the chapter from Revelation from which the text is taken, the dragon, i.e., Satan. Joshua Rifkin notes that Bach normally associates the figura corta with running 16ths when writing a chorus in 3/4 meter. See Siegesjubel and Satzfehler: zum Problem von 'Nun ist das Heil und die Kraft' (BWV 50)," "Bach-Jahrbuch" 2000, 85–86. The original biblical text (Revelation 12:10c) has these words inserted here: "Verkläger unserer Brüder" (accuser of our brethren). See side note to compare the two texts. und Kraft und ist das hemiola wor-den, weil der ver -Got - tes Chri - stus fen ist, kla ge - te The second countersubject, C, outlines a rising arpeggio (dominant 7th chord) in long notes, followed by faster ones in a jagged line with syncopation, ending with a hemiola to depict the complaints and energetic accusations of Satan, as referenced in the text.

*)The Bass part must always be played in octaves.

G major

D major





decpetive



