

Church Cantatas B

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NBA 1/28; BC A173. Regarding its BWV number, see note.

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

*Isaiah 7:10–16 (The Messiah's birth prophesied)

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

Librettist: Unknown

FP: 25 March 1725 (St. Nicholas). This cantata ended the series of chorale cantatas in Bach's second Leipzig cycle (see notes).

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 v. 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. Full orchestra with 2 solo violins playing 8th-note figuration in unison (flickering star?).

1. **(Maestoso)** $\text{♩} = 58$
Solo Vln II with Continuo

Concerto Style Setting

Pairs of instrument in concertante exchange in a concerto grosso.

Vln Rip I has repeated F.

Bass octaves perhaps represent the magi riding.

F major ii V I

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 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.

3.

C major

Corno fanfare-like passage.

5.

F major D minor B-flat major

7.

cresc.

G minor F major

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9.

mf

C major C7

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

11.

F major

The chorale stanza alludes to a wide range of biblical passages and themes (see note).



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.

13. **A**

Soprano. Wie schön leuch - - -
How bright and

Alto.

Tenore. Wieschön leuchtet der Mor - gen -
How bright and fair - the morn - ing

Basso. Wieschön leuch -
How bright and

Corno I doubles

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

Bass doubled by Vla.

Biblical names for the Messiah include morning star (Revelation 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 Numbers 24:17.

A

mf

F major F7



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 - gen - stern, der Mor - gen -
star, the morn - ing - star, how bright and fair the morn - ing - star, the morn - ing -

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

17.

B-flat major

G7

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

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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 -

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 -

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

F major

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 -

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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

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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

tr

This system contains measures 39 and 40. The music is in G major. Measure 39 features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line. Measure 40 continues this texture, ending with a trill in the right hand. A dynamic marking of *mf* is present in measure 40.

41.

C major

F major

This system contains measures 41 and 42. Measure 41 is in C major and features a sixteenth-note pattern in the right hand and a bass line with quarter notes. Measure 42 is in F major and features a sixteenth-note pattern in the right hand and a bass line with quarter notes.

43.

D minor

B-flat major

G minor

F major

cresc.

This system contains measures 43, 44, 45, and 46. Measure 43 is in D minor. Measure 44 is in B-flat major. Measure 45 is in G minor. Measure 46 is in F major and features a *cresc.* marking. The right hand has a sixteenth-note pattern, and the bass line has quarter notes.

45.

F major

This system contains measures 45 and 46. Measure 45 is in F major and features a sixteenth-note pattern in the right hand and a bass line with quarter notes. Measure 46 is also in F major and features a sixteenth-note pattern in the right hand and a bass line with quarter notes.

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

NBA: David 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

G7 C major C7 F major

G7 C major

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 F major

C pedal...

Corno duet
Ob da caccia duet.

Solo Vlns duet.

67. cresc. G minor F major

69. D minor

F7 B-flat major

D

hast
my

hast
my

D F major D

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

F major

J.S. Bach - Church Cantatas BWV 1

75.

sen,
ing,

sen,
ing,

sen,
ing,

Ritornello

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

F major

D minor

77.

G minor

G7

C major

Fuller texture with oboes da caccia, and strings playing figura corta (see note).



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.

lieblich,
kindly,

lieblich,
kindly,

lieblich,
kindly,

lieblich,
kindly,

E

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.

freundlich,
friendly,

freundlich,
friendly,

freundlich,
friendly,

freundlich,
friendly,

Solo violins

C major A7 D minor

J.S. Bach - Church Cantatas BWV 1

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

gross und ehrlich,
rich in boun - ty,

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

ehrlich, gross und ehrlich, reich, reich,
boun - ty, rich in boun - ty, 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 no - ble, rich in boun - ty, rich, rich,

Bass doubled by Vla.

herrlich, gross
no - ble, rich

Ob da caccia in unison

93. F major

F7

B-flat major

F major

reich von Ga - lessen
faith - less nev - er

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

reich von Ga - lessen
faith - less nev - er

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

reich von Ga - lessen, von Ga - lessen,
faith - less nev - er, no nev - er,

und ehrlich, reich von less
in boun - ty, faith

cresc.

C7

J.S. Bach - Church Cantatas BWV 1

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-ev-er

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

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

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

101.

C major

D7

E7

A major

D minor

Soprano doubled by Corno I.

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-ev-er, reign-ing in glo-ry for-ev-er

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

ha erhaben, hoch und sehr prächtig erhaben
ev - - -

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

D minor
Descending fifths...

C7

F major

B-flat major

C7

D minor

J.S. Bach - Church Cantatas BWV 1

103.

S: **tig** er - ha -
 A: **ry for - ev** - er, in glo - ry for - ev -
 T: **ben, hoch** und sehr prächt **ig er - ha** -
 B: **er, reign** - ing in glo - ry for - ev -
 C: **ben, hoch und** sehr prächt **ig er - ha** -
 C: **er, reign** - ing in glo - ry for - ev -
 C: **ben, hoch und** sehr prächt **ig er - ha** -
 C: **er, reign** - ing in glo - ry for - ev -

G minor C major F major C7

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

105.

S: **ben.**
 A: **er.**
 T: **ben, hoch und** sehr prächt **ig er - ha** - **ben.**
 T: **er, in glo** - ry, reign - ing for - ev - **er.**
 B: **ben, hoch und** sehr prächt **ig er - ha** - **ben.**
 B: **er, in glo** - ry, reign - ing for - ev - **er.**
 C: **sehr** prächt **ig er - ha** - **ben.**
 C: **in** glo - ry for - ev - **er.**

F major F7 B-flat major F major

Ritornello

J.S. Bach - Church Cantatas BWV 1

107.

mf

G7

Detailed description: This system shows measures 107 and 108. The music is in G major. Measure 107 features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand. Measure 108 continues this texture, with a dynamic marking of *mf*. A red 'G7' chord symbol is placed at the end of the system.

109.

f

mf

C major

C7

A7

Detailed description: This system shows measures 109 and 110. The music is in C major. Measure 109 begins with a dynamic marking of *f*. Measure 110 has a dynamic marking of *mf*. Red chord symbols 'C major', 'C7', and 'A7' are placed below the staff at the beginning, middle, and end of the system respectively.

111.

cresc.

D minor

F7

D major G minor

C major

F major

Detailed description: This system shows measures 111 and 112. The music is in D minor. Measure 111 has a dynamic marking of *cresc.*. Measure 112 continues the texture. Red chord symbols 'D minor', 'F7', 'D major G minor', 'C major', and 'F major' are placed below the staff at the beginning, middle, and end of the system respectively.

113.

f

mf

F major

Detailed description: This system shows measures 113 and 114. The music is in F major. Measure 113 has a dynamic marking of *f*. Measure 114 has a dynamic marking of *mf*. A red 'F major' chord symbol is placed below the staff at the end of the system.

115.

C pedal...

117.

F major F major

(Based on Chorale stanza 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* 3:57, 63.

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

The recitative alludes to a wide range of biblical passages and themes (see note).

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 Luke 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

(could be harmonized as F# dim.7)

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.

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

Ob da caccia obbligato *mf* figura corta

pizzicato

B-flat major

(Based on Chorale v. 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.

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.

J.S. Bach - Church Cantatas BWV 1

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* 3:57.

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

7.

Soprano.

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

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* 3:63.

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.

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

Secco

(Based on Chorale vv. 4 & 5.)

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

1/4. **Recitativo.**

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.

The text alludes to a wide range of biblical passages and themes (see note).



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

D minor F major B-flat major

Figura corta for "light of joy" reappears in next movement.

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."

(G) 6. A-flat B

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

A-flat B-flat major D7

Eucharistic reference emphasized harmonically.

Figura corta for "refreshment/revival"

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 v. 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 & strings (alone) 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.

Aria

1/5. (Andante) $\text{♩} = 100$

Two solo violins lead, sometimes in unison (doubled by Violin Rip I), 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.

Ritornello
 Strings only
 mf
 2+2:
 F major
 2+2:

C major
 4:

C major
 2+2: C7 F major
 2+2:

G minor
 2+2: D minor F major F major

23.
 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 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

J.S. Bach - Church Cantatas BWV 1

77.

ten.
ing.

mf Ritornello

F major C major

This system contains measures 77 through 82. It features a vocal line at the top with the lyrics "ten." and "ing." and a piano accompaniment below. The piano part includes a section labeled "Ritornello" in red. The key signature changes from F major to C major between measures 81 and 82.

83.

p *mf*

C major

This system contains measures 83 through 88. The piano accompaniment features a dynamic shift from *p* to *mf*. The key signature remains C major throughout this system.

89.

p *mf*

C7 F major C major

This system contains measures 89 through 94. The piano accompaniment features a dynamic shift from *p* to *mf*. The key signature changes from C major to F major between measures 92 and 93, and then back to C major between measures 94 and 95.

95.

G minor D minor F major

This system contains measures 95 through 100. The piano accompaniment features a dynamic shift from *p* to *mf*. The key signature changes from C major to G minor between measures 95 and 96, then to D minor between measures 97 and 98, and finally back to F major between measures 99 and 100.

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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 corta 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 corta figure reappears from last movement.

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 corta for "praise."

119.

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

2 Solo violins

Continuo alone

(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.

Text painting: upward leap for "erhoben."

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

J.S. Bach - Church Cantatas BWV 1

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 - nig
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

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

168.

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

Continuo alone

(Chorale v. 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 Revelation 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.

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

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

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

Alto doubled by Ob da caccia I, Vln II.

Tenore doubled by Ob da caccia II, Vla.

The text alludes to a wide range of biblical passages and themes (see note).



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

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

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* 3:67.