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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.

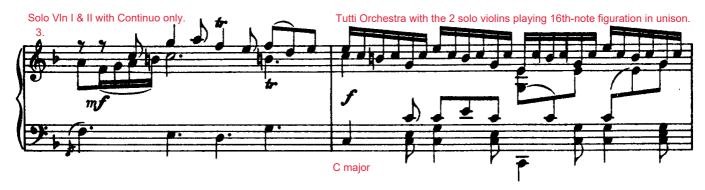
J. S. Bach Bach's later chorale cantatas are presumed to have been written Musician," 280, and Wolff, "Bach's Musical Universe," 126–27. See also side note. Falling during Cantata No. In penitential season of Lent (a "tempus "clausum," when no cantatas were performed in Leipzig), this cantata would have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

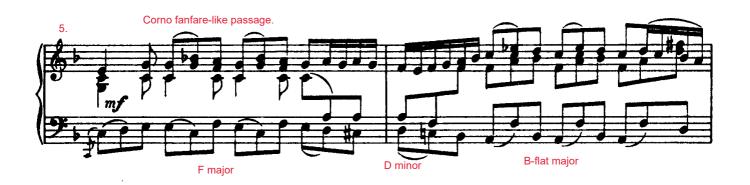
Wie schön leuchtet der Morgenstern

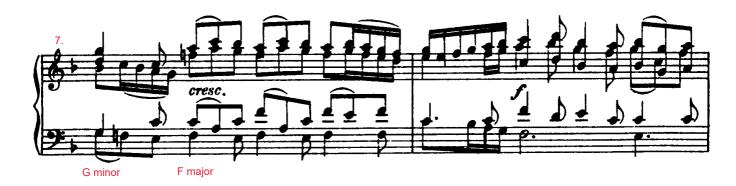
This chorale was usually associated with Advent and its "Abgesang" (i.e., closing phrases) served as the closing chorale in Bach's advent cantata "Nun komm, der Heiden Heiland," BWV 61 (see Eric Chafe, "Analyzing Bach Cantatas," 262, n.12). Several text phrases can be interpreted as allusions to the 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 the lawer voices. Harmonic deviations & moderate the effect of the chorale tune's emphasis on the 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



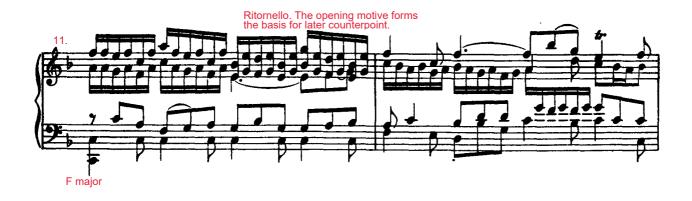
Bach's choice of the siciliano rhythm and oboes da caccia (both having pastoral associations) appears to be an allusion to Christ's lineage (noted in the chorale text), which traced back to the patriarch Jacob and David, the shepherd king. The concerto-like texture contrasts various instrumental groups. Delicate figurations by the 2 solo violins (often in unison) perhaps represen 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).



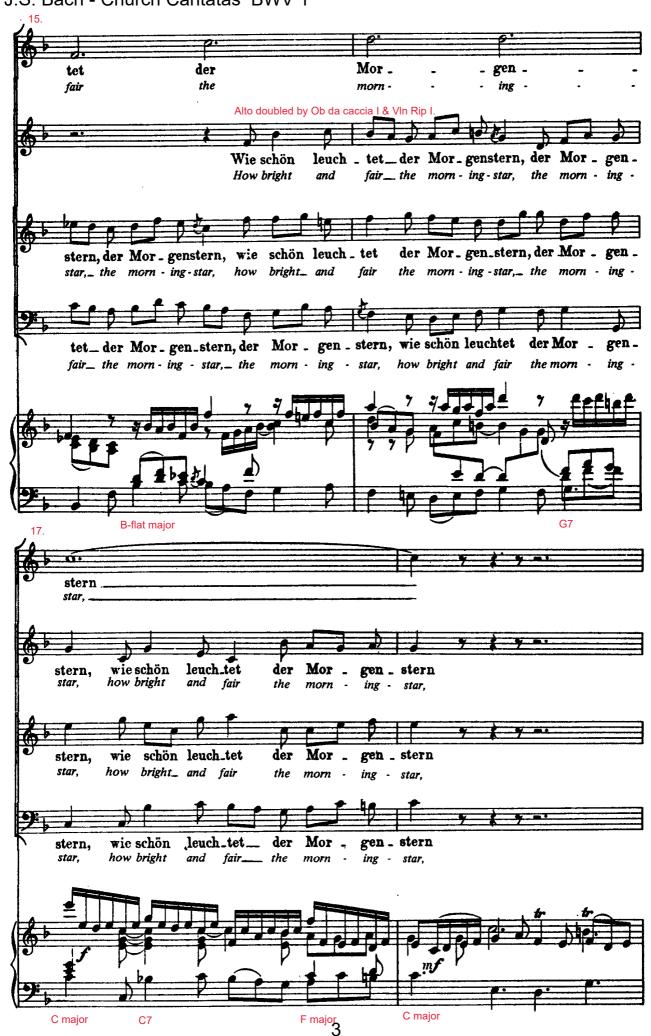


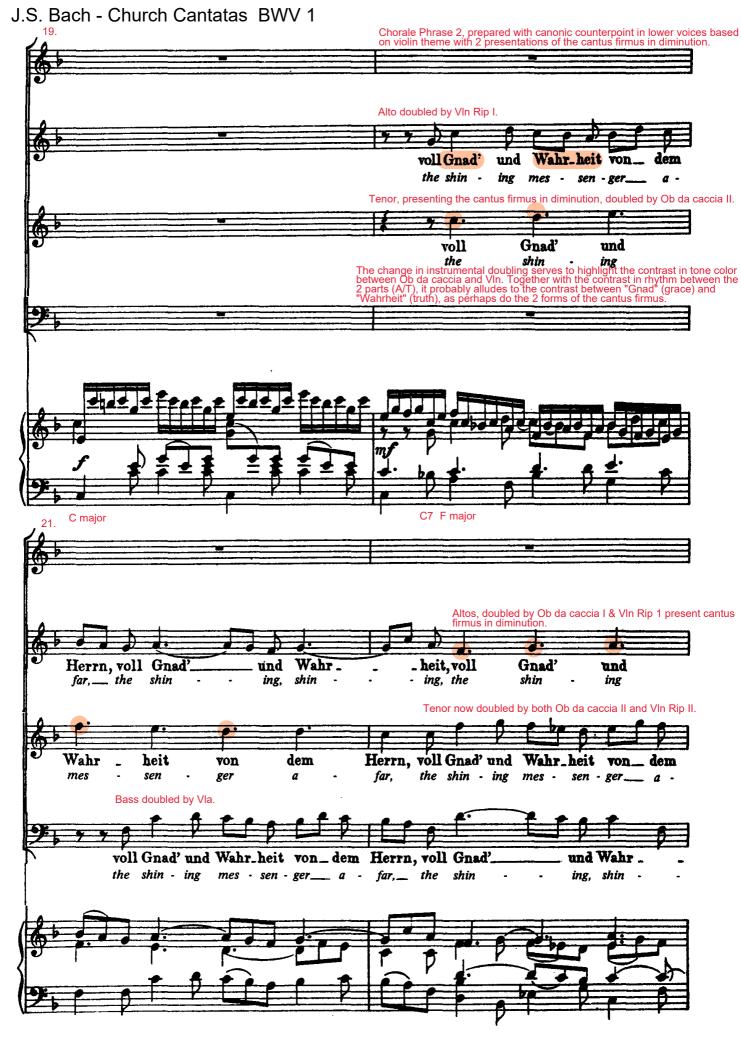


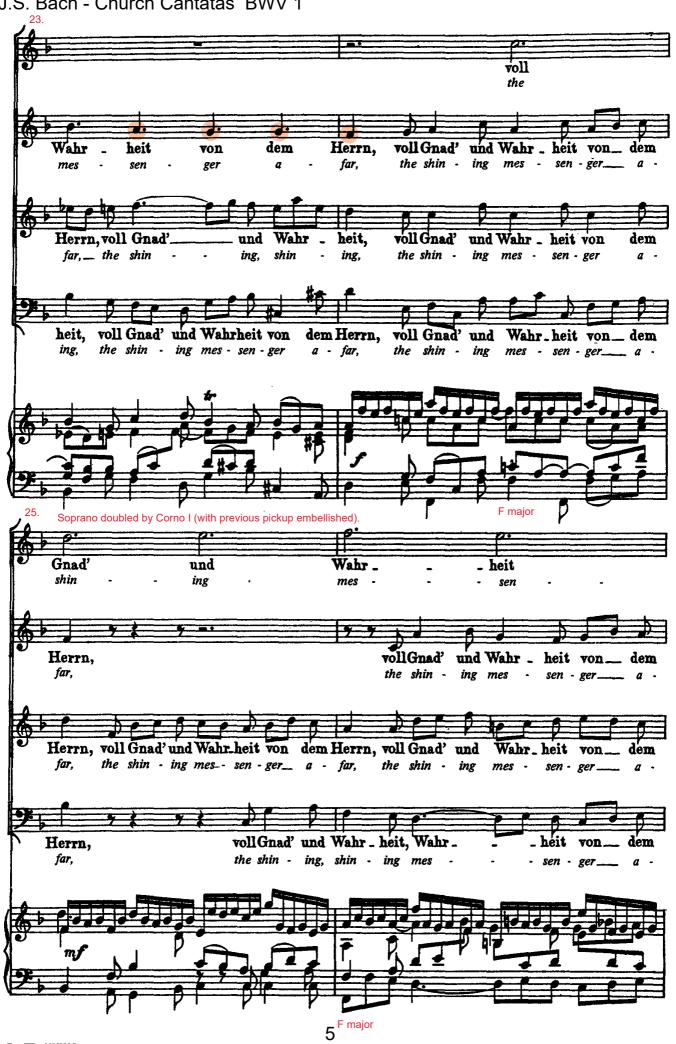






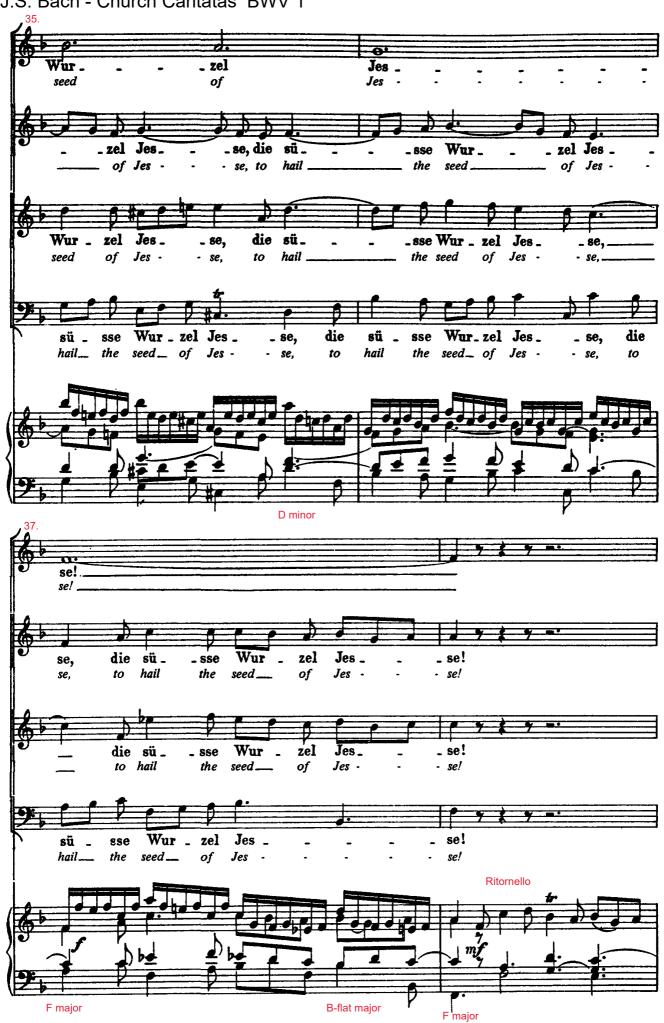








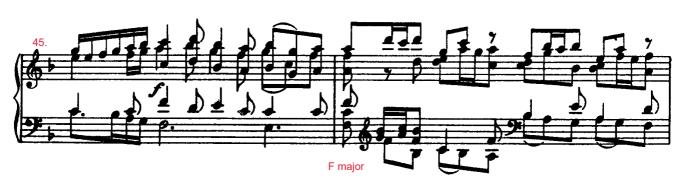


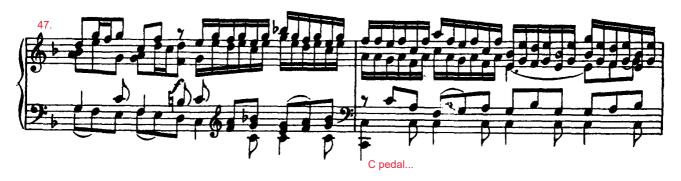


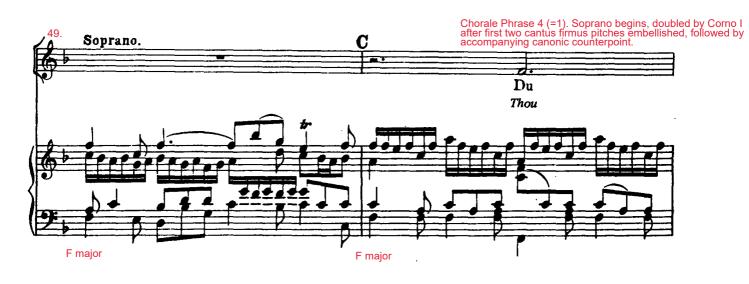






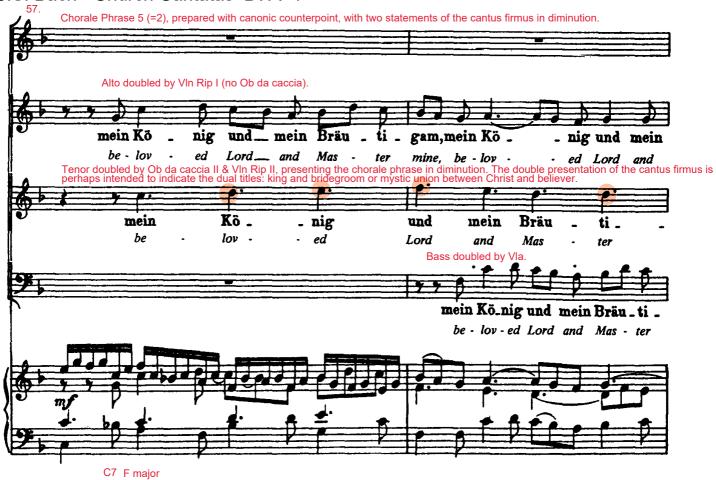


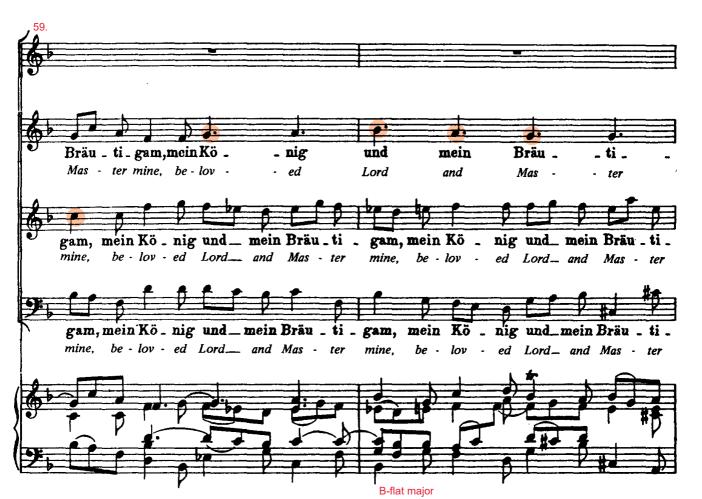












J.S. Bach - Church Cantatas BWV 1 gam, mine, und_mein Bräu mein Kö nig gam, gam, mine, be - lov ed Lord__ and Mas mine, ter mein Kö nig und mein Bräu gam, gam, mine, be - lov ed Lord and Mas ter mine, gam, mein Kö - nig und mein Bräu ti gam, Duets probably depict the love/mystic union of Christ & mine, be - lov ed Lord and Mas mine, Corno I & II in parallel thirds. C7 C pedal... Solo VIns duet. Corno duet Ob da caccia duet 67. minor r major Chorale Phrase 6 (=3). Soprano begins with cantus firmus (doubled by Corno I after embellished first note), followed by accompanying counterpoint. B-flat major hast my hast

14

F major

J.S. Bach - Church Cantatas BWV 1 Soprano doubled by Corno I (with embellished pickup). Herz mir mein be _ heart and soul pos -Alto doubled by Ob da caccia I & VIn Rip I. be_ses. hast mir mein Herz sen,hast mir my heart __ _ and soul __ pos - sess -- ing, my heart ___ Tenor doubled by Ob da caccia & Vln Rip II. mir. mein Herz hast _sen, mir be _ ses _ my heart_ __ and soul pos - sess -- ing, my heart_ Bass doubled by Vla. mein Herz be ses mir mir mein Herz hast _ sen, be _ ses _ _ sen, hast heart and soul__ pos - sess - ing, my heart_ and soul_ pos - sess -- ing, my 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 hast mir mein Herz be _ ses _ be _ ses _ _sen,. - ing,_ and soul pos - sess my heart and soul_ pos - sess mir mein Herz be ses hast mir mein Herz be _ ses _ sen, 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 Chorale Phrase 7.



Chorale Phrase 8.



J.S. Bach - Church Cantatas BWV 1 Corno I takes over the doubling the chorale tune (soprano) from Corno II _lich, gross und ehr _ rich in boun - ty, Alto doubled by VIn Rip I (Ob da caccia play lilting figure in unison). reich, _ lich, reich, ehr _ lich, gross und ehr _ rich, ty, rich__ in boun rich, boun - ty, Tenor doubled by VIn Rip II (Ob da caccia play lilting figure in unison). reich, und herr _ lich, gross und ehr _ lich, reich, schön rich, fair and no - ble, rich boun - ty, rich, Bass doubled by Vla. herr _ lich, gross. no - ble, rich . F major F major B-flat major reich von Ga faith less nev -Alto doubled by VIn Rip I and Ob da caccia I. von Ga . reich faith less nev-Tenor doubled by VIn Rip II and Ob da caccia II. von Ga. ben, Ga . reich von ben, faith - less nev er, no nev er, und ehr - lich, reich von in boun - ty, faith less



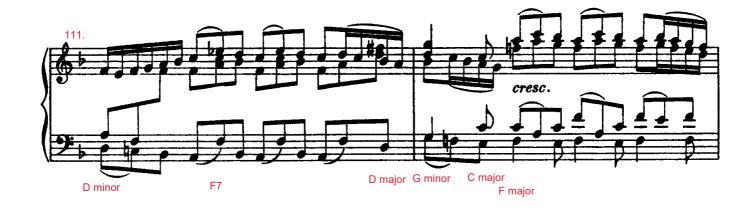


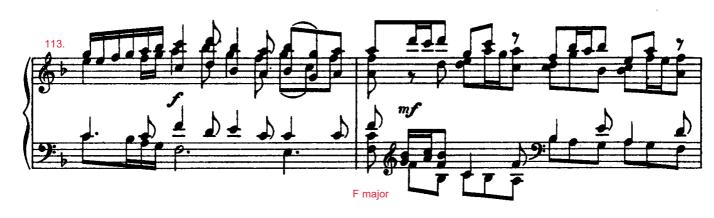


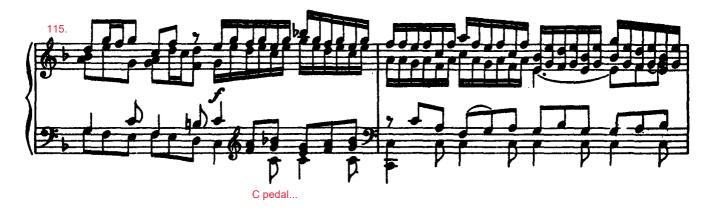
J.S. Bach - Church Cantatas BWV 1 tig er_ bove for -_ tig er_ha_ _ ben, sehr prächtig er_ ha _ - ry for-ev glo · ry for · ev · - ben, hoch und sehr präch - er, reign ing in glo _ben,hoch und sehr prächtig er _ ha _ _ ben, hoch und - er, reign-ing in glo - ry for - ev -- er, reign - ing Text painting: Ascending scale for "high and magnificently elevated." F major C major G minor 105. ben. ben, sehr präch_tig er _ ha_ _ben. hoch und in glo ry, reign - ing for - ev ben. hoch und sehr präch_tig er _ ha _ _ ben. glo ry, reign - ing for - ev .-_ präch_tig er _ ha . ben. in _____ glo - ry for er. Ritornello B-flat major F major F major 22

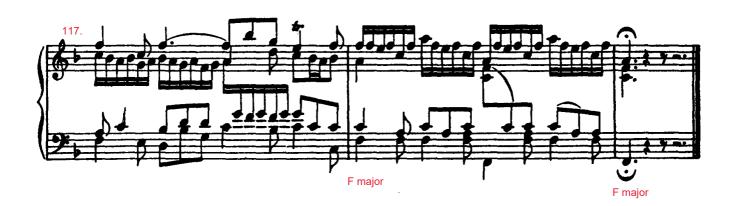






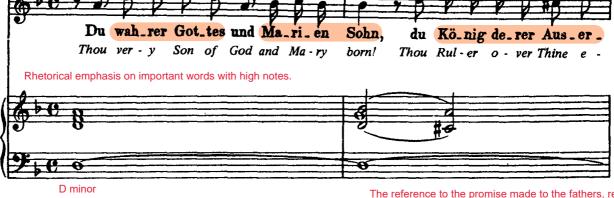






(Based on Chorale Vs. 2.)

•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.



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."

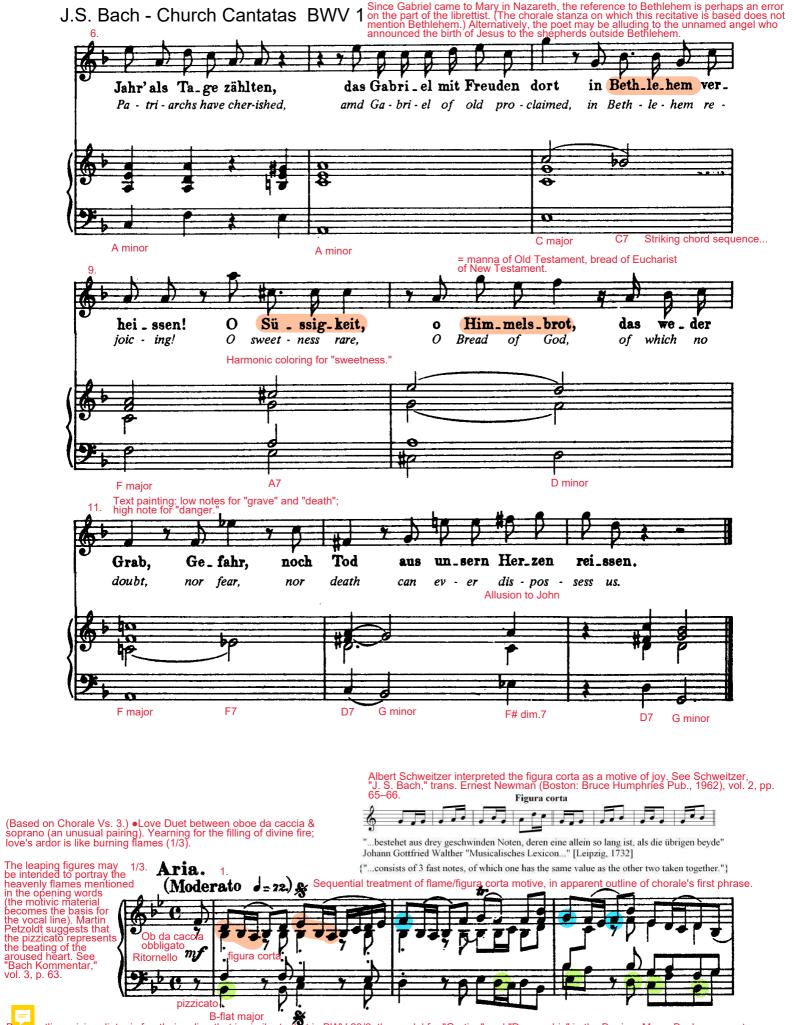
wählten, wie süss ist uns dies Lebens-wort, nach dem die er_sten Vä_ter schon so lect - ed! How sweet to us the liv - ing word, that through the swift-ly pass - ing years the

D minor

G minor

G minor

G minor



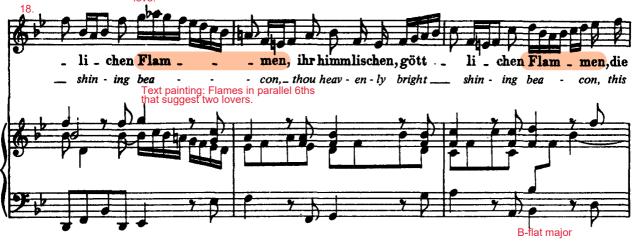
B-flat major
B-fla

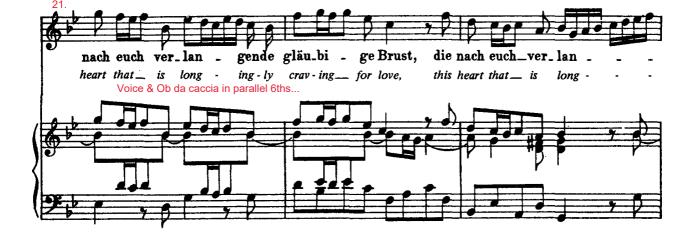






Text painting: In this repetition of the first phrase, Bach extends the passage describing the flames of passionate love.





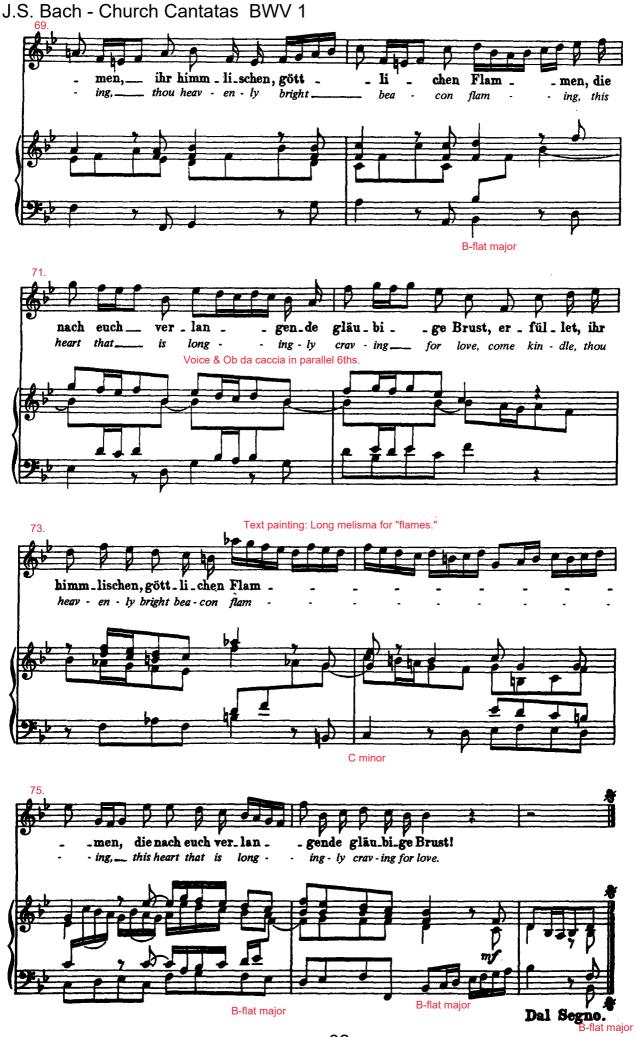


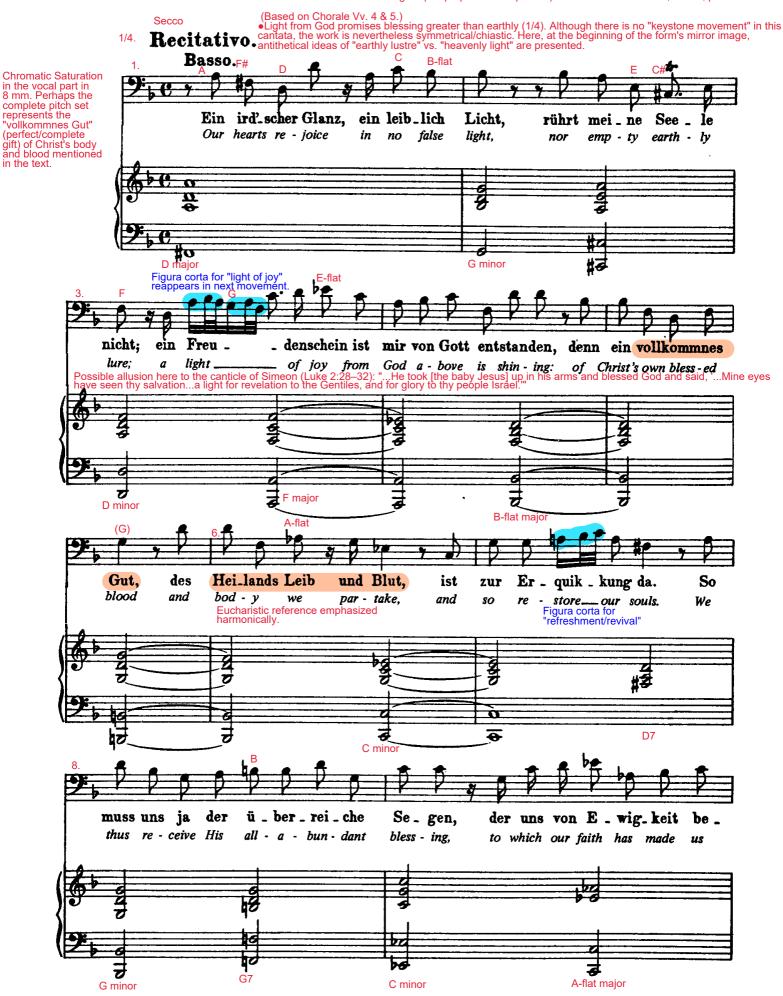


J.S. Bach - Church Cantatas BWV 1 brün_stig _ sten Lie_be, der brün_stig_sten Lie_be schmecken_ auf know all_ the un - ceas - ing - ly yearn-ing, ceas - ing - ly yearn-ing, Possibly a Eucharistic reference. C minor _ die lische Lust. den himm wait_ _ me a-bove. joys that ___ a -C minor C minor E-flat 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. Die _ tig _ sten Trie _ be __ der See_len __ empfinden die kräf _ spir - it ____with rap-ture is ar Мy - dent - ly burn - ing, ___ un -C minor B-flat major 29









motion.

echoes.



(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



previous

movement).



