Last changed: 23 June 2025. Church Cantatas Introduction & updates at melvinunger.com.

NBA I/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 character and a series and a series of character and the prophesion of the prophesion of character and will be proposed 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/

Although there is no "keystone movement" in this cantata, the work is nevertheless symmetrical/

this cantata (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's later chorale cantata sare presumed to have been written 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 the work is nevertheless symmetrical/

Although there is no "keystone movement" in this cantata, the work is nevertheless symmetrical/

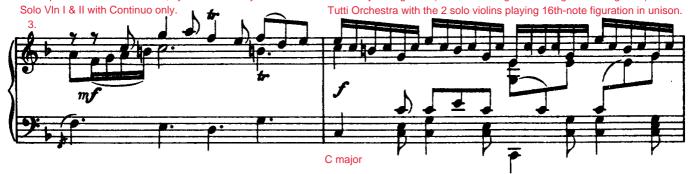
Although there is no "keystone movements" in this cantata, the work is nevertheless to hearthly lustre" vs. "heavenly light" are presented. Still, all movements are in major keys. This cantata the work is nevertheless to hearthly lustre" vs. "heavenly light" are presented. Still, all movements are in major keys. This cantata the work is nevertheless to hear

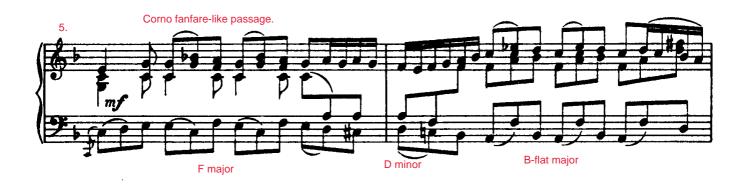
Wie scnön leuchtet der Morgenstern

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 counterproint (in some phrases the cantus firmus begins in others, it is not affect of the chertle ture," and 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

(Chorale v. 1) • Christ the morning star, root of Jesse, bridegroom (1/1). Allusion to Numbers 24:17, Matthew Coro. Full orchestra with 2 solo violins playing 8th-note figuration in Festive Instrumentation: (Maestoso Corno I, II unison (flickering star?) Ob da caccia I, II VIn Concertante I, II VIn Ripieno I, II The opening chord SATB progression is a Continuo traditional one (e.g., exchange in a concerto grosso see opening measures of the first prelude in WTC I) while the melody here outlines the triadic opening of the chorale F major represent the magi riding.

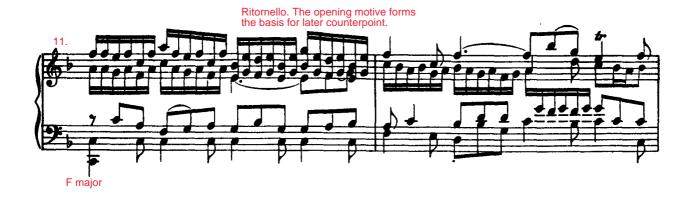
Bach's choice of the siciliano rhythm and oboes da caccia (both having pastoral associations) appears to be an allusion to Christ's lineage (noted in the chorale text), which traced back to the patriarch Jacob and David, the shepherd king. The concerto-like texture contrasts various instrumental groups.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





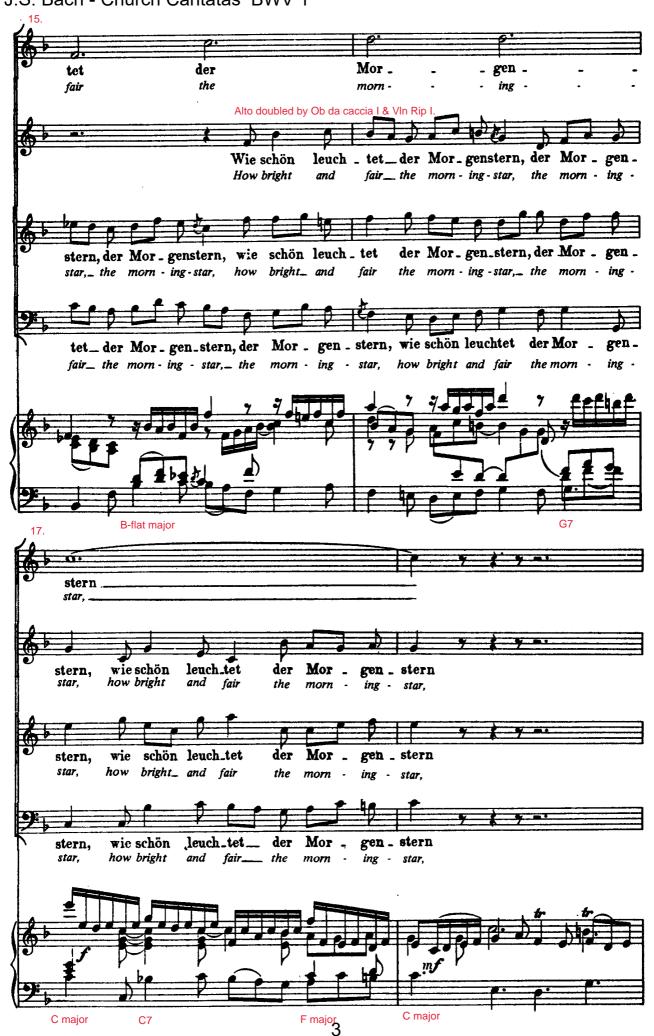


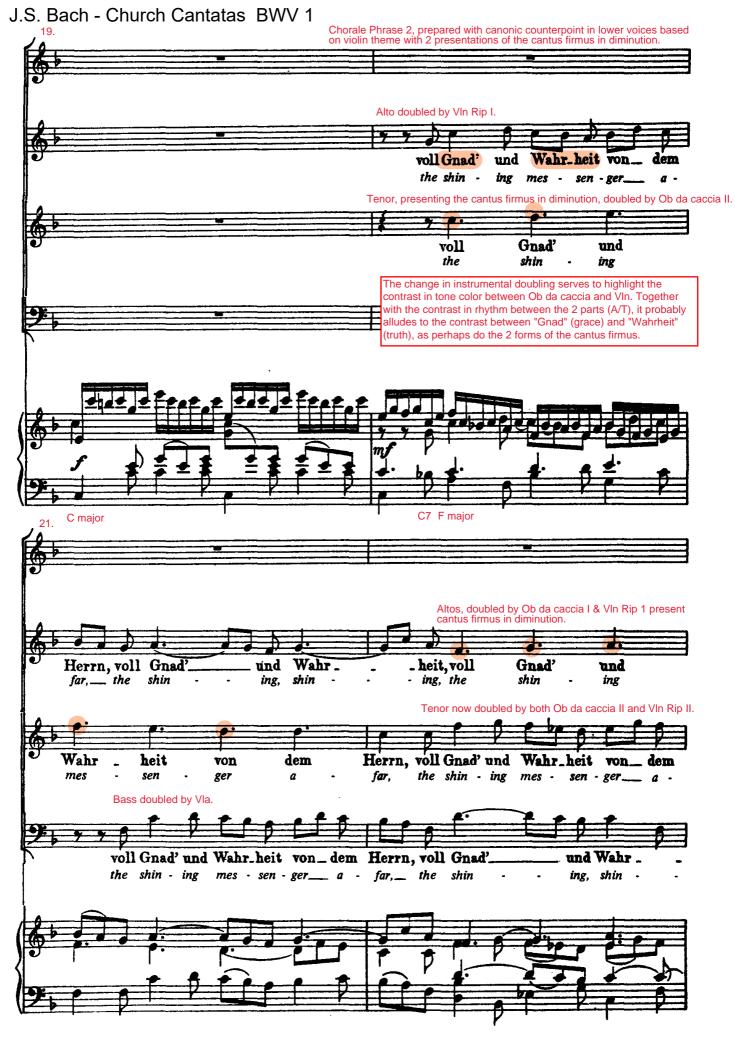


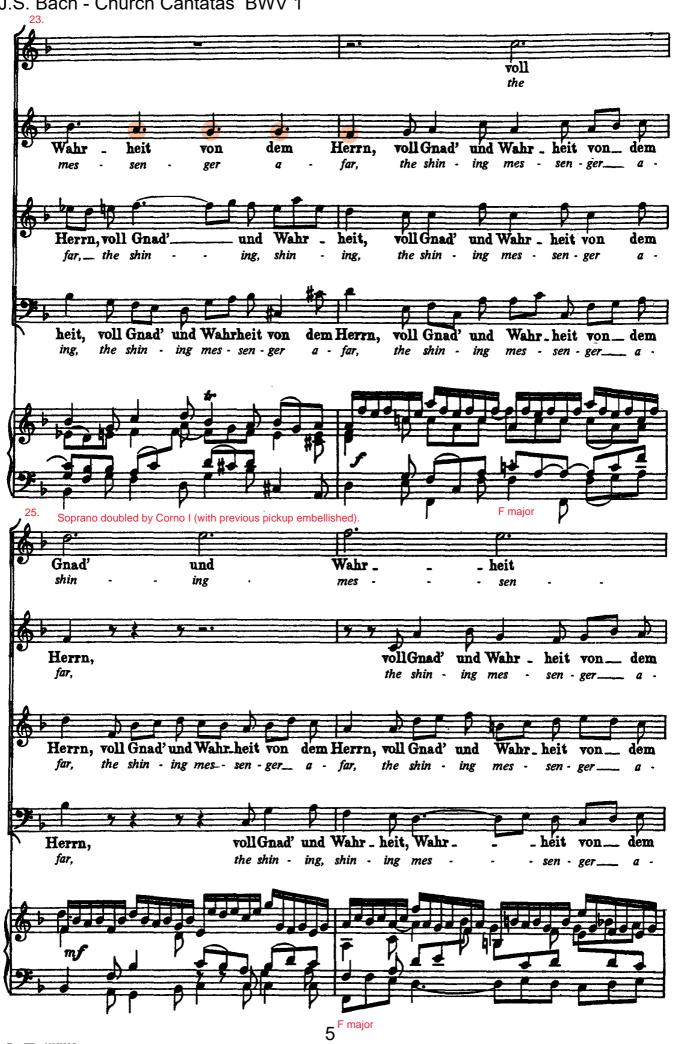


The chorale stanza alludes to a wide range of biblical passages and themes (see note).



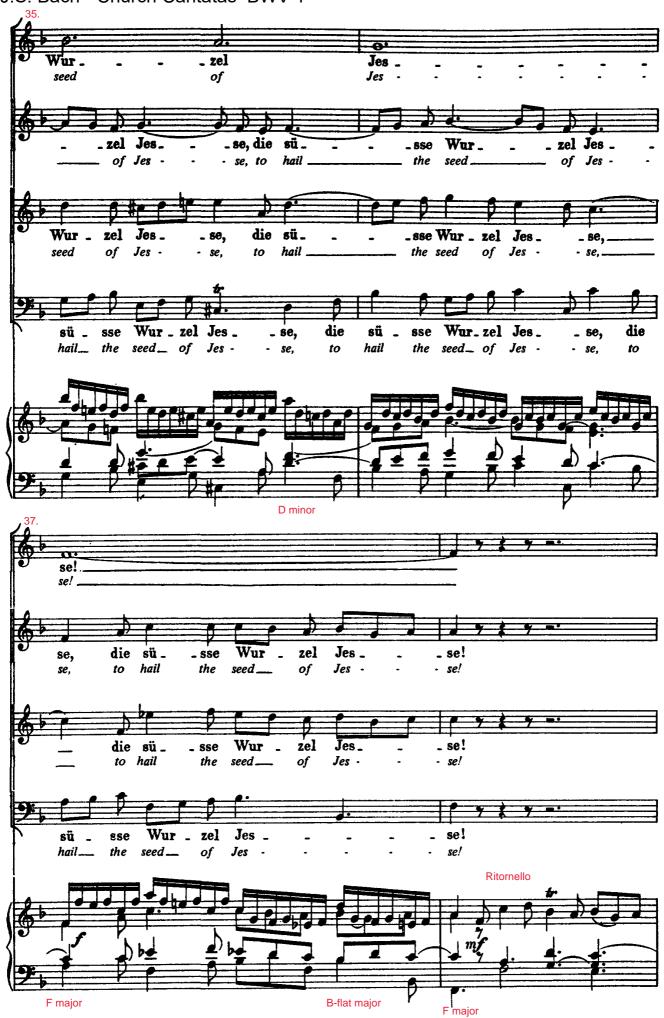








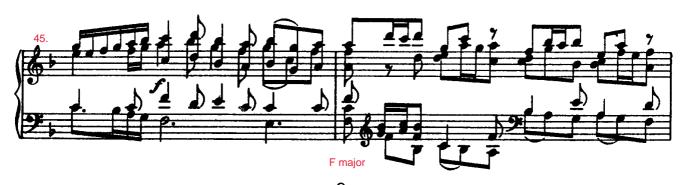


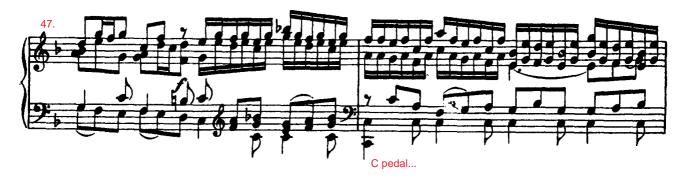


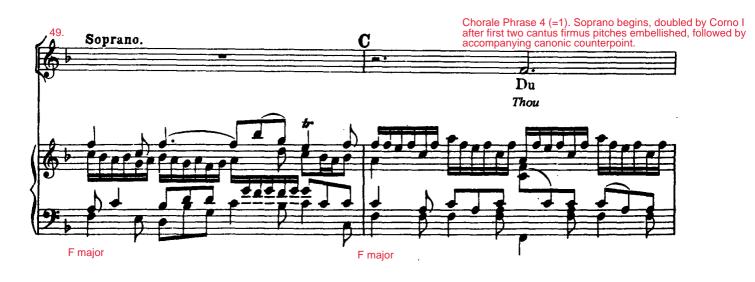




















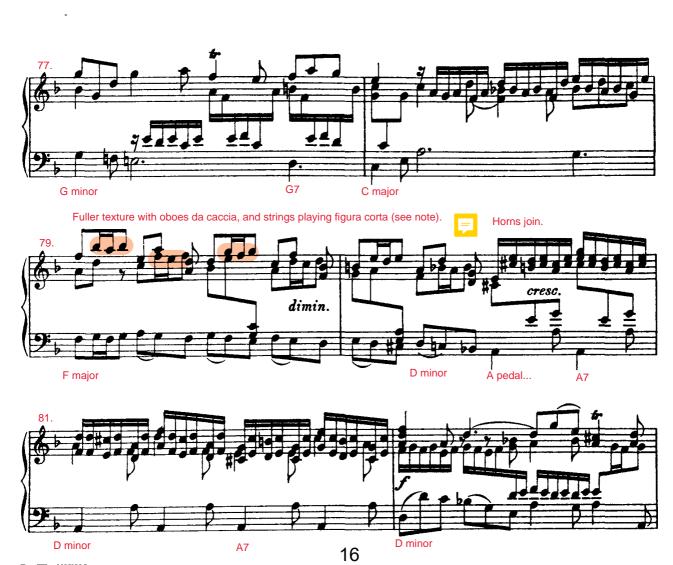
J.S. Bach - Church Cantatas BWV 1 gam, mine, und_mein Bräu mein Kö nig gam, gam, mine, be - lov ed Lord__ and Mas mine, Kö mein Bräu nig und gam, gam, mine, - lov edLord and Mas ter mine, gam, mein Kö - nig und mein Bräu gam, Duets probably depict the love/mystic union of mine, be - lov ed Lord and Mas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

14

F major

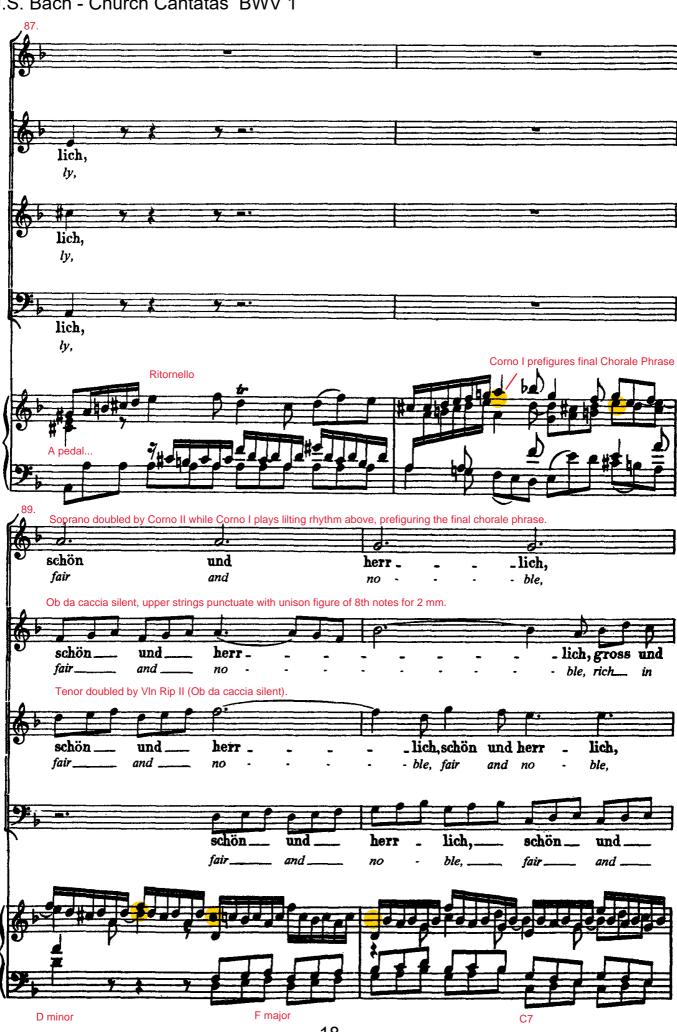
J.S. Bach - Church Cantatas BWV 1 Soprano doubled by Corno I (with embellished pickup). Herz mir mein be _ heart and soul pos -Alto doubled by Ob da caccia I & VIn Rip I. be _ ses. hast mir mein Herz sen,hast mir my heart __ _ and soul __ pos - sess -- ing, my heart ___ Tenor doubled by Ob da caccia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







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, ehr _ lich, gross und _ lich, reich, ehr _ ty, rich__ in rich, 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





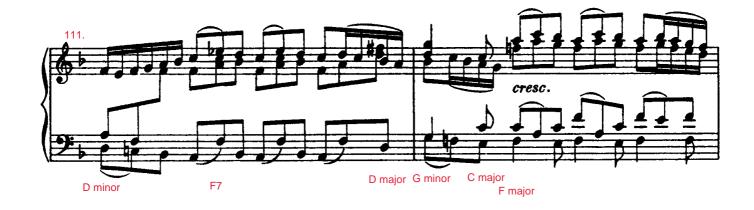


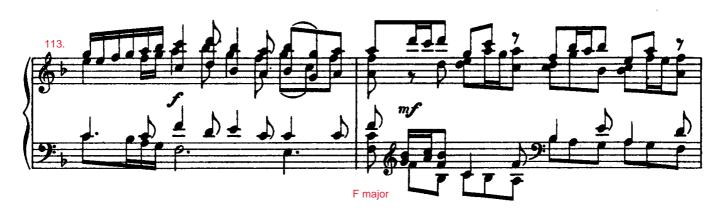
J.S. Bach - Church Cantatas BWV 1 tig er _ bove for tig er ha . _ ben, sehr prächtig er ha _ - ry for-ev glo · ry for · ev · - ben, hoch und sehr präch ing in glo er, reign _ben,hoch und sehr prächtig er _ ha _ _ ben, hoch und - er, reign-ing in glo - ry for - ev -- er, reign - ing Text painting: Ascending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

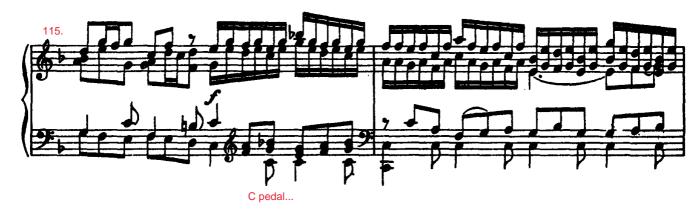
scale for "high and

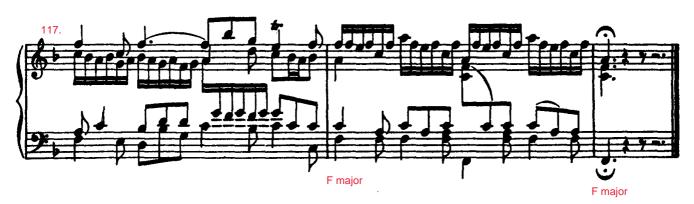






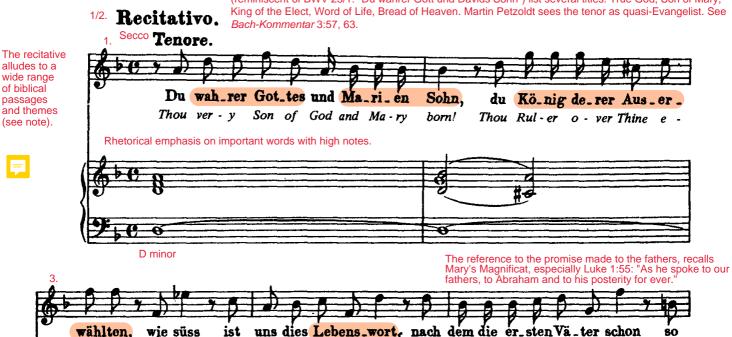




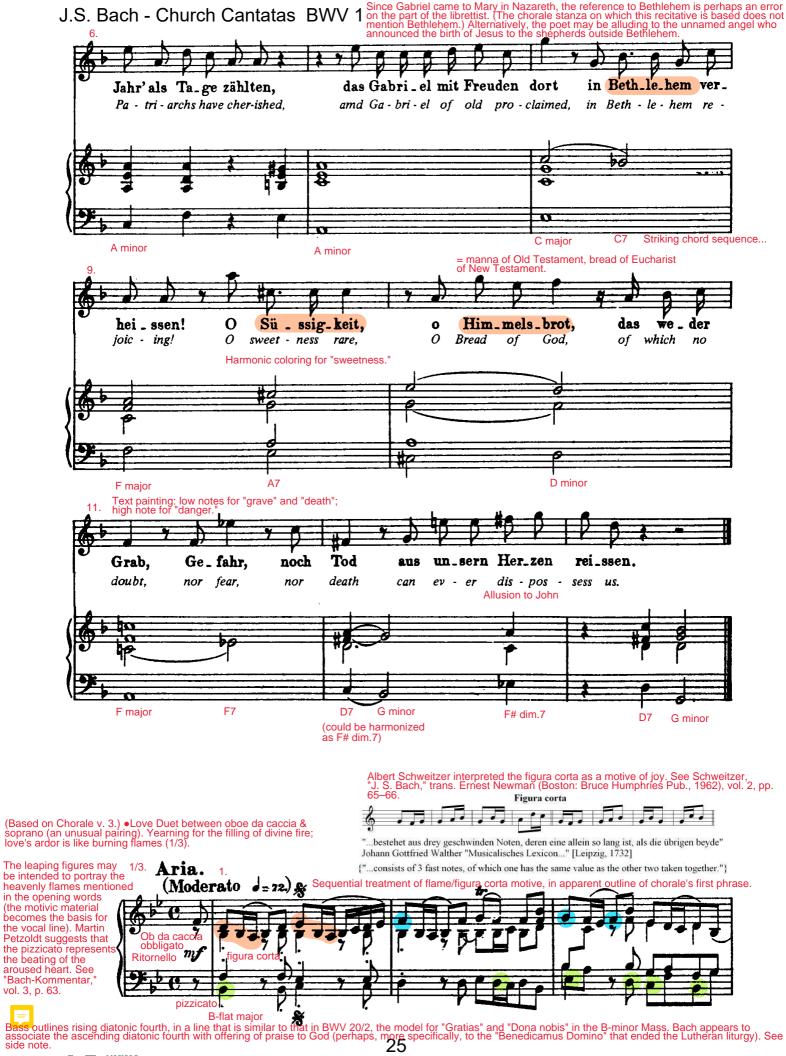


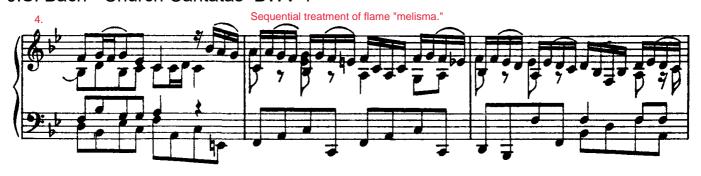
(Based on Chorale stanza 2.)

•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

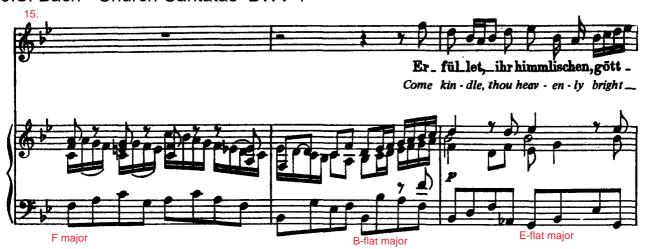






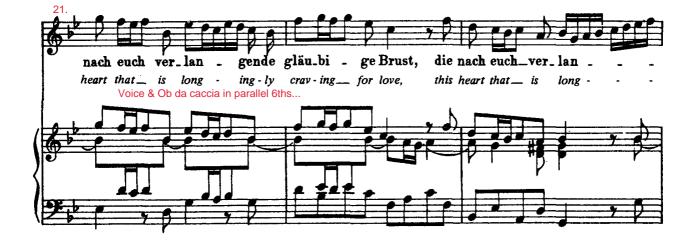






Text painting: In this repetition of the first phrase, Bach extends the passage describing the flames of passionate love.





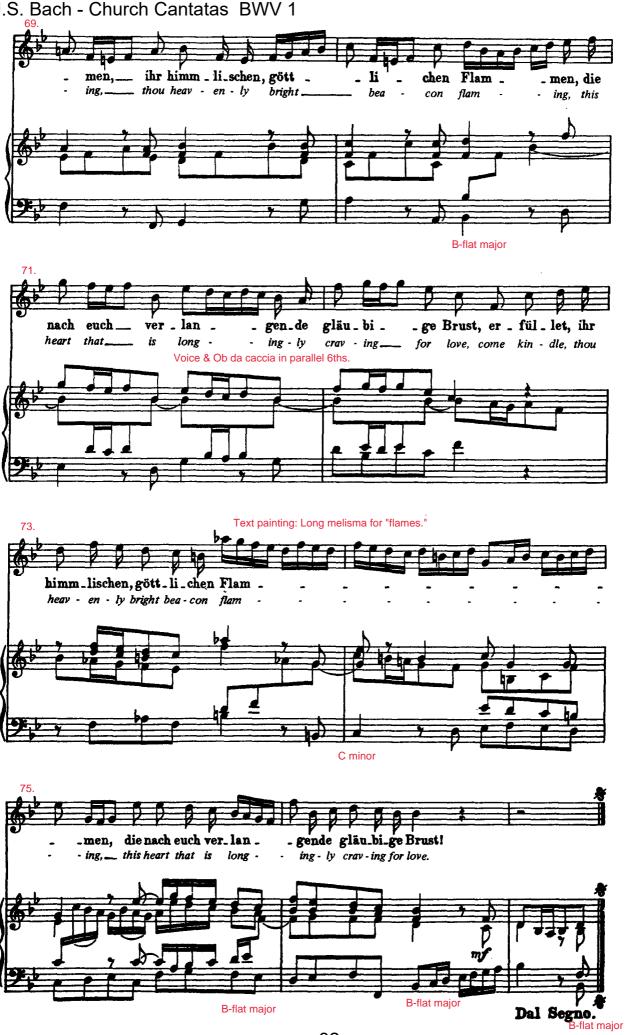




J.S. Bach - Church Cantatas BWV 1 brün_stig_ sten Lie_be, der brün_stig_sten Lie_be schmecken_ auf know all_ the un - ceas - ing - ly yearn-ing, ceas - ing - ly yearn-ing, Possibly a Eucharistic reference. C minor _ die lische Lust. den himm that___ a wait_ _ me a-bove. joys C minor C minor F minor E-flat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







G minor

C minor

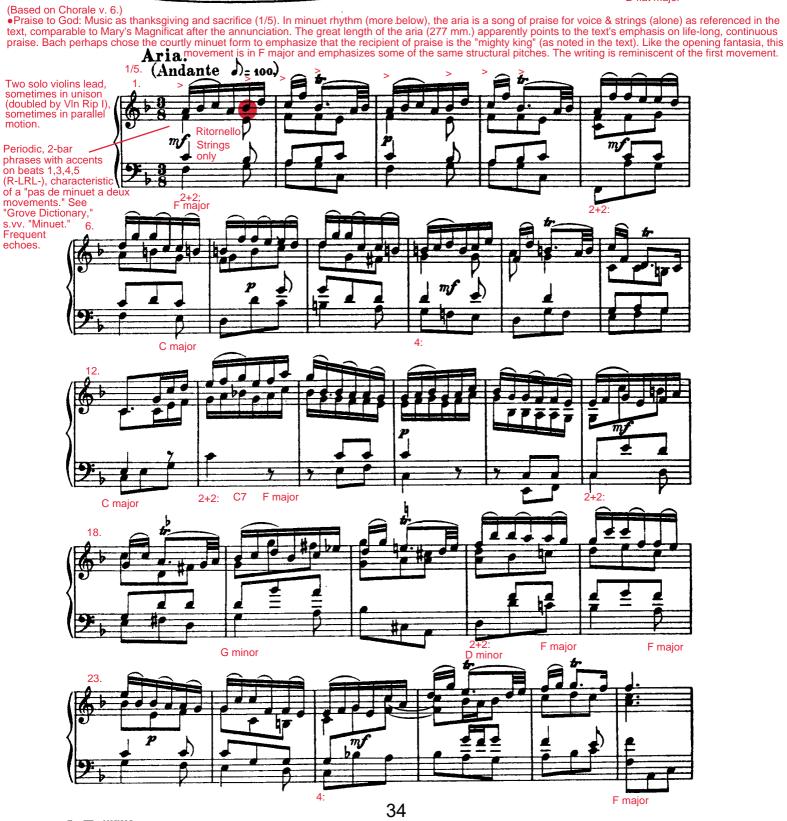
7

A-flat major



motion.

echoes.



previous

movement).

