

# Church Cantatas B

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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 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.  $mf$

C major

Corno fanfare-like passage.

5.  $mf$

F major D minor B-flat major

7.  $cresc.$

G minor F major

# J.S. Bach - Church Cantatas BWV 1

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.** 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.

**Tenore.** Tenor doubled by Ob da caccia II & Vln Rip II. Wieschön leuchtet der Mor - gen -  
How bright and fair the morn - ing

**Basso.** Bass doubled by Vla. Wieschön leuch -  
How bright and

**A**

F major F7

# J.S. Bach - Church Cantatas BWV 1

15.

tet der Mor - gen -  
fair the morn - ing -

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

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

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

17.

B-flat major

G7

stern  
star,

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

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

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

tr

mf

C major

C7

F major

C major

# J.S. Bach - Church Cantatas BWV 1

19.

Chorale Phrase 2, prepared with canonic counterpoint in lower voices based on violin theme with 2 presentations of the cantus firmus in diminution.

on violin theme with 2 presentations of the cantus firmus in diminution.

Alto doubled by Vln Rip I.

Tenor, presenting the cantus firmus in diminution, doubled by Ob da caccia.

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.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with chords and single notes. The voice part consists of a single line of music. The score is divided into two systems. The first system has a piano (p) dynamic marking. The second system has a mezzo-forte (mf) dynamic marking. The title 'The Rose Tree' is written in a decorative font at the bottom of the page.

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 -

mf

5 F major

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 B-flat major



31.

33. G minor C major F major

Chorale Phrase 3. Soprano begins, doubled by Corno I after embellished pickup. followed by accompanying counterpoint.

**B**

die sü - sse  
to hail the

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

die sü - sse Wur -  
to hail the seed

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

die sü - sse  
to hail the

Bass doubled by Vla.

die sü - sse Wur - zel Jes - se, die  
to hail the seed of Jes - se, to

**B**

35.

Wur - zel Jes - se, die sü - sse Wur - zel Jes - se, die  
seed of of Jes - se, to hail the seed of Jes - se, to

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



J.S. Bach - Church Cantatas BWV 1

39.

*mf*

41.

C major

F major

43.

D minor

B-flat major

G minor

F major

*cresc.*

45.

F major

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.

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

mf

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.

G7

C major

C7

F major

Stamm,  
line,

Stamm,  
line,

Stamm,  
line,

Ritornello

G7 C major

# J.S. Bach - Church Cantatas BWV 1

57.

Chorale Phrase 5 (=2), prepared with canonic counterpoint, with two statements of the cantus firmus in diminution.

Alto doubled by Vln Rip I (no Ob da caccia).

Tenor doubled by Ob da caccia II & Vln Rip II, presenting the chorale phrase in diminution. The double presentation of the cantus firmus is perhaps intended to indicate the dual titles: king and bridegroom or mystic union between Christ and believer.

Bass doubled by Vla.

C7 F major

59.

B-flat major

# J.S. Bach - Church Cantatas BWV 1

61.

Soprano doubled by Corno I (with pickup embellished).

mei - n Kö - nig  
be - lov - ed

gam, mei - n Kö - nig und mei - n Bräu - ti - gam,  
mine, be - lov - ed Lord and Mas - ter mine,

gam, mei - n Kö - nig und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -  
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

gam, mei - n Kö - nig und mei - n Bräu - ti - gam, mei - n Kö - nig  
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed

63. D minor F major

und mei - n Bräu - ti -  
Lord and Mas - ter

mei - n Kö - nig und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -  
be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

gam, mei - n Kö - nig und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -  
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -  
Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

F major G7

# J.S. Bach - Church Cantatas BWV 1

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

*mf* F major

Corno duet  
Ob da caccia duet.

Solo Vlns duet.

67. *cresc.* G minor F major

69. D minor F7 B-flat major

**hast  
my**

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

**hast  
my**

D F major



# J.S. Bach - Church Cantatas BWV 1

71. Soprano doubled by Corno I (with embellished pickup).

mir heart      mein and      Herz soul      be - - - -  
pos - - - -

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

hast mir      mein Herz      be - ses - - - sen, hast mir  
my heart      and soul      pos - sess - - - ing, my heart

Tenor doubled by Ob da caccia & Vln Rip II.

hast mir      mein Herz      be - ses - - - sen, hast mir  
my heart      and soul      pos - sess - - - ing, my heart

Bass doubled by Vla.

mir mein Herz be - ses - - sen, hast mir mein Herz be - ses - - sen, hast  
heart and soul pos - sess - - ing, my heart and soul pos - sess - - ing, my

73.

A7

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 be - ses - - sen,      hast mir mein Herz be - ses - -  
and soul pos - sess - - ing,      my heart and soul pos - sess - -

mir mein Herz be - ses - - sen, hast mir mein Herz be - ses - -  
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

75.

sen,  
ing,

sen,  
ing,

sen,  
ing,

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

Ritornello

F major

D minor

77.

G minor

G7

C major

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

79.

dimin.

cresc.

F major

D minor

A pedal...

A7

Horns join.

81.

D minor

A7

D minor

Horns join.

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

87.

lich,  
ly,

lich,  
ly,

lich,  
ly,

Ritornello

A pedal...

Corno I prefigures final Chorale Phrase

Chorale  
Phrase 8.

89.

Soprano doubled by Corno II while Corno I plays lilting rhythm above, prefiguring the final chorale phrase.

[illegible]

D minor

F major

C7

# J.S. Bach - Church Cantatas BWV 1

91.

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

gross und ehr - lich,  
rich in boun - ty,

Alto doubled by Vln Rip I (Ob da caccia play lilting figure in unison).  
ehr - lich, gross und ehr - lich, 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 herr - lich, gross und ehr - lich, reich, reich,  
fair and no - ble, rich in boun - ty, rich, rich,

Bass doubled by Vla.  
herr - lich, gross  
no - ble, rich

Ob da caccia in unison

93. F major

F7

B-flat major

F major

reich von Ga -  
faith less nev -

Alto doubled by Vln Rip I and Ob da caccia I.  
reich von Ga -  
faith less nev -

Tenor doubled by Vln Rip II and Ob da caccia II.  
reich von Ga - ben, von Ga - ben,  
faith - less nev - er, no nev - er,

und ehr - lich, reich von  
in boun - ty, faith less

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

**F**

Chorale Phrase 9, prepared with counterpoint in the other voices.

99. Choral I phrase 3, prepared with counterpoint in the other voices.

hoch und sehr prächt -  
reign-ing in glo -

hoch und sehr prächt - tig er -  
reign-ing in glo - ry for -

Bass doubled (with a few alterations) by Vla.

hoch und sehr prächt - tig er. ha -  
reign-ing in glo - ry for-ev -

Upper instruments play lifting figure (largely doubling each other) for one measure. Voices enter with ascending motive in ascending order to depict the text ("high and magnificently elevated"). This is an allusion to Isaiah 52:13.

101. C major D7 E7 A major D minor

Soprano doubled by Corno I.

hoch und sehr prächt -  
high en - - - throned a - - -

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

- tig er. ha - - - - ben, hoch und sehr prächt -  
- ry for-ev - - - - er, reign - ing in glo -

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

ha -  
ev - - - -

ben, hoch und sehr prächtiger. ha - - - ben, hoch und sehr prächtiger. ha -  
er, reign-ing in glo-ry for-ev - - - er, reign-ing in glo-ry for-ev -

D minor C7 F major B-flat major C7 D minor

Descending fifths...

21

# J.S. Bach - Church Cantatas BWV 1

103.

tig er - ha -  
 bove for - ev -

- tig er ha -  
 - ry for - ev -

- ben, sehr prächtig er ha -  
 - er, in glo - ry for - ev -

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

- ben, hoch und  
 - er, reign - ing

- ben, hoch und  
 - er, reign - ing

G minor C major F major C7

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

105.

ben.  
 er.

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

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

sehr prächtig er ha - ben.  
 in glo - ry for - ev - er.

Ritornello

F major F7 B-flat major F major

107.

*mf*

G7

109.

*f*

*mf*

C major

C7

A7

111.

*cresc.*

D minor

F7

D major G minor

C major

F major

113.

*f*

*mf*

F major

115.

C pedal...

117.

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

# J.S. Bach - Church Cantatas BWV 1

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

11.

Grab, Ge - fahr, noch Tod aus un - sern Her - zen rei - ssen.  
 doub't, 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.

(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.

## Aria. 1. (Moderato $\text{♩} = 72$ )

Ob da caccia obbligato  
 Ritornello *mf* figura corta

pizzicato

B-flat major

Bach 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.

7.

**Soprano.**

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

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



15.

Er - fül - let, ihr himmlischen, gött -  
Come kin - dle, thou heav - en - ly bright -

F major B-flat major E-flat major

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

18.

li - chen Flam - men, ihr himmlischen, gött - li - chen Flam - men, die  
- shin - ing bea - con, - thou heav - en - ly bright - shin - ing bea - con, this

B-flat major

Text painting: Flames in parallel 6ths that suggest two lovers.

21.

nach euch ver - lan - gende gläu - bi - ge Brust, die nach euch ver - lan -  
heart that - is long - ing - ly crav - ing - for love, this heart that - is long -

Voice & Ob da caccia in parallel 6ths...

24.

- gende gläu - bige Brust! Er -  
- ing - ly crav - ing for love. Come

F major

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.

*mf* 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 -

*p*

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

C minor

Possibly a Eucharistic reference.

40.

Er - den\_ die himm - lische Lust.  
joys that a - wait me a - bove.

C minor C minor

Ritornello

42.

Die See.len\_ empfinden die kräf - tig - sten Trio - be\_ der  
My spir - it with rap - ture is ar - dent - ly burn - ing, un -

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

# J.S. Bach - Church Cantatas BWV 1

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.

G minor

Ritornello

B-flat major

52.

G minor

55.

F major

B-flat major

# J.S. Bach - Church Cantatas BWV 1

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

69.

- men, — ihr himm - li - schen, gött - li - chen Flam - men, die  
 - ing, — thou heav - en - ly bright — bea - con flam - ing, this

B-flat major

71.

nach euch — ver - lan - gen - de gläu - bi - ge Brust, er - fül - let, ihr  
 heart that — is long - ing - ly crav - ing — for love, come kin - dle, thou

Voice & Ob da caccia in parallel 6ths.

73.

Text painting: Long melisma for "flames."

himm - lischen, gött - li - chen Flam -  
 heav - en - ly bright bea - con flam -

C minor

75.

- men, die nach euch ver - lan - gende gläu - bi - ge Brust!  
 - ing, — this heart that is long - ing - ly crav - ing for love.

B-flat major

B-flat major

Dal Segno.

B-flat major



# J.S. Bach - Church Cantatas BWV 1

Martin Petzoldt notes that the bass typically represents the voice of God and/or his messengers (the prophets and apostles). See *Bach-Kommentar* 3:57.

(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/chiastic. Here, at the beginning of the form's mirror image, antithetical ideas of "earthly lustre" vs. "heavenly light" are presented.

Secco  
1/4. **Recitativo.**

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

Chromatic Saturation in the vocal part in 8 mm. Perhaps the complete pitch set represents the "vollkommenes 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).

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 bless-ed

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.'"

D minor F major B-flat major

(G) 6. A-flat B-flat

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

Eucharistic reference emphasized harmonically. Figura corta for "refreshment/revival"

C minor D7

8. B

muss uns ja der überreichen 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

# J.S. Bach - Church Cantatas BWV 1

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 (Andante $\text{♩} = 100$ )

Two solo violins lead, sometimes in unison (doubled by Vln 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." 6. Frequent echoes.

1.  $\text{mf}$  Ritornello Strings only  $\text{p}$   $\text{mf}$

2+2: F major 2+2:

C major 4:

12. C major 2+2: C7 F major 2+2:

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

23. 4: F major

# J.S. Bach - Church Cantatas BWV 1

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 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 - blend - ing, loud and clear, far - and -

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.

Un - ser Mund und Ton der Sai -  
Harp and vi - ol, voic - es -

47.

Un - ser Mund und Ton der Sai -  
Harp and vi - ol, voic - es -

C major

C major

F major

53.

ten sol-len\_ dir für und für, für und für \_\_\_\_\_ Dank und Op- - -  
ing, loud and\_ clear, far and\_ near, far and near, \_\_\_\_\_ sing Thy prais - - -

G minor

G minor

[illegible]

65.

ten sol-len\_ dir für und für, für und für\_ Dank und Op-fer zu-ing, loud and\_ clear, far\_ and\_ near, far and near, sing Thy prais-es nev-

C7 F major

71.

The image shows a musical score for a vocal piece. The top staff is a vocal line with lyrics: "be-rei-ten, Dank und Op-fer-zu-be-rei-er-ende-ing, sing Thy prais-es-nev-er-ende". The bottom staff is a continuo line. The key signature is F major, indicated by a red 'F' and the text "F major" in red. The tempo is marked "Allegretto". The score is for a piece by J. S. Bach, BWV 102, "Nun danket alle Gott".

be-rei-ten, Dank und Op-fer-zu-be-rei-er-ende-ing, sing Thy prais-es-nev-er-ende

Accompanied by continuo alone to end of phrase, perhaps to signify the singer's individual preparation and to set off the following ritornello.

Continuo only

F major

J.S. Bach - Church Cantatas BWV 1

77.

ten.  
ing.

*mf* Ritornello

F major C major

83.

*p* *mf*

C major

89.

*p* *mf*

C7 F major C major

95.

G minor D minor F major



# J.S. Bach - Church Cantatas BWV 1

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.

*mf* *p* C major

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 -  
God Al - might -

+Ripieno strings.

*mf* *p* E7 A minor

A minor

Melisma with figura corta for "praise."

119.

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

2 Solo violins

Continuo alone

*mf* *p* (E pedal...)

(E pedal...)



# J.S. Bach - Church Cantatas BWV 1

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

Ritornello begins with 2 solo violins.

*mf*

A minor

+Ripieno strings

130.

136.

Solo Vln I

A minor

142.

Herz und Sin - nen sind er - ho - ben, le - bens -  
Joy - ful voic - es ev - er rais - ing, all - life -

Text painting: upward leap for "erhoben."

*p*

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 -  
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

168.

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

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

Alto doubled by Ob da caccia I, Vln II.

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

Tenor doubled by Ob da caccia II, Vla.

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

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

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

F major

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

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

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.