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NBA I/13; BC A81a-c
Pentecost (BWV 172, 59, 74, 34)
*Acts 2:1-13 (Outpouring of the Holy Spirit)
*John 14:23-31 (Jesus' farewell: He promises to send the Holy Spirit)
Librettist: probably Salomo Franck (see side notes)
FP: 20 May 1714 (Weimar Palace Chapel). For repeat performances, see note. In these performances Bach sometimes chose the key of C major, sometimes D major (see note).
NB: Weimar used Chorton pitch (see note).
Regarding the tonal scheme of the work, see note at the very end.

Bach had become Konzertmeister 2 March 1714, with the duty of composing one cantata per month. Extant cantatas for Bach's new responsibilities as Konzertmeister include BWV 182 (25 March 1714), BWV 12 (22 April), and BWV 172 (20 May). Cantata 12 perhaps reflects that this may have still been a time of grieving for Bach—about a year earlier, he and his wife had lost twins: Johann Christoph at birth (23 February 1713) and Maria Sophia at 3 weeks (15 March 1713). In any case, Martin Petzoldt argues that the three cantatas are similar in a number of respects, including their structures, their focus on a primary metaphor (here the dwelling of the Spirit), and ending with chorales that function more as catechismal response than as a response by the congregation. See "Bach-Kommentar," vol. 2, 822, 965. All of the movements relate in some way to the Trinity (a prominent theme of Pentecost). Regarding Bach's use of chiastic form, see note.

J.S. Bach

No. 172

Erschallet ihr Lieder, erklinget, ihr Saiten

Nº 1 Coro

(Allegro moderato)

Festive Instrumentation:

Tromba I, II, III
Timpani
Flauto traverso (in D major version)
Oboe (also Oboe d'amore in D major version)
Vln I, II
Vla I, II
Fagotto
SATB
Violoncello
Continuo
(Loss of autograph score and many ms. parts make it difficult to know the exact instrumentation for various performances.)

Divided violas suggest it's an early work (not yet Italian instrumentation).

Short Ritornello 1. Ascending triad Trp I

Ritornello C major

Trps & Timp

Strings & winds play off-beats.

Parallel 3rds portray sweetness

Trp I & Vln I alternate wave-like figure.

Bach employs festive orchestration, reflecting text references to singing and strings, with antiphonal/echo effects (trumpets - winds & strings - choir) suggested by the word "erschallet" (resound). This close connection to the text may also be the reason that there is no opening sinfonia (unlike BWV 182 and BWV 12, his previous 2 cantatas). See Dürr/Jones, "The Cantatas of J. S. Bach," 348, Petzoldt, "Bach-Kommentar," 966. The triple meter suggests a joyful dance.

6.

Like the 2 previous cantatas composed in Bach's new position as "Konzertmeister" in Weimar (BWV 182 & 12), Cantata 172 begins with a spiritual metaphor, in this case, the Spirit's indwelling of the believer, which ushers in the "blessed time," a reference to such scriptures as 2 Corinthians 6:2: "Behold, now is the acceptable time; behold, now is the day of salvation." See Petzoldt, "Bach-Kommentar," vol. 2, 967.

12. Soprano

Er-schallet, ihr Lie-der, er-kin-get, ihr Sai-ten, er-

Alto.

Er-schallet, ihr Lie-der, er-kin-get, ihr Sai-ten,

Tenore.

Er-schallet, ihr Lie-der, er-kin-get, ihr Sai-ten, er-

Basso.

Er-schallet, ihr Lie-der, er-kin-get, ihr Sai-ten,

Choir alternates with Trp and Strings.

A

Trp

Strings

mf

C major

C major

C major

19.

schal - let, er - klin - get, er - schal - let, ihr Lie - der, er -
 er - schal - let, er - klin - get, er - schal - let, er -
 schal - let, er - klin - get, er - schal - let, ihr Lie - der, er -
 er - schal - let, er - klin - get, er - schal - let, er -

G major D7

25.

klin - get, ihr Sai - ten! Er - schal - let, ihr
 klin - get, ihr Sai - ten! Er - schal - let, ihr
 klin - get, ihr Sai - ten! Er - schal - let, ihr
 klin - get, ihr Sai - ten! Er - schal - let, ihr

G major G major G major B C major

32.

Lie - der, er - klinget, ihr Sai - ten, er - schal - let, ihr Lie - der, er - klin - get, ihr
 Lie - der, er - klinget, ihr Sai - ten, er - schal - let, ihr Lie - der, er - klin - get, ihr
 Lie - der, er - klinget, ihr Sai - ten, er - schal - let, ihr Lie - der, er - klin - get, ihr
 Lieder, er - klinget, ihr Sai - ten, er - schal - let, ihr Lie - der, er - klin - get, ihr

A minor A minor D minor C major

38.

Sai-ten, er - schal-let, ihr Lie-der, er - klin-get, ihr
 Sai-ten, er - schal-let, ihr Lie-der, er - klin-get, ihr
 Sai-ten, er - schal-let, ihr Lie-der, er - klin-get, ihr
 Sai-ten, er - schal-let, ihr Lie-der, er - klin-get, ihr

44.

C major

C major

C major

Saiten, er - schal - - let, er - klin - - get, er - schal-let, ihr Lieder, er -
 Saiten, er - schal - - let, er - klin - - get, er - schal-let, ihr Lieder, er -
 Saiten, er - schal - - let, er - klin - - get, er - schal-let, er -
 Saiten, er - schal - - let, er - klin - - get, er - schal-let, er -

51.

C

Text painting: Sustained chord for "most blessed of times."

klinget, ihr Sai-ten! O se - - ligste Zeiten, o se-lig-ste
 klinget, ihr Sai-ten! O se - - ligste Zeiten, o se-lig-ste
 klinget, ihr Sai-ten! O se - - ligste Zeiten, o se-lig-ste
 klinget, ihr Sai-ten! O se - - ligste Zeiten, o se-lig-ste

C7 F major C major

J.S. Bach - Church Cantatas BWV 172

58.

Zeiten, o se - ligste Zeiten, o se - lig - ste Zeiten!

Zeiten, o se - ligste Zeiten, o se - ligste Zeiten!

Zeiten, o se - ligste Zeiten, o se - lig - ste Zeiten!

Zeiten, o se - ligste Zeiten, o se - ligste Zeiten!

G7 C major

65.

C major

71.

C major

76.

D This contrasting middle section is in (motet-like) imitative polyphony. The strings/winds double the voices, the trumpets are silent. The plurality of souls and temples mentioned in the text apparently prompted Bach to employ imitative texture, where the vocal lines accumulate, one upon the other. In the bass & alto, the theme comes to a cadence with a hemiola rhythm; in the tenor and soprano (and later in the bass and alto), the syncopations are extended. The rhythmic and harmonic complexity of the texture depict the "cleansing" preparation of souls for divine indwelling. The text is rooted in biblical passages such as 1 Corinthians 6:9: "Do you not know that you are God's temple and that God's Spirit dwells in you?"

Gott

Descending theme; ascending series of entries, followed by descending entries (m. 104ff.). See side note for a possible interpretation.

Gott will sich die See - len zu

Gott will sich die See - len zu Tem - peln be - rei

hemiola

D

mf Trp tacet until da capo.

C major A minor A minor

As explained in the note about the librettist, Salomo Franck (above), the libretto makes much use of the alliterative of the "w/v" sound, which are highlighted here. The text references both Old and New Testaments (see note).

82.

Gott will sich die See-len zu Tempeln be-
will sich die See-len zu Tempeln be-rei-ten, die
Tempeln be-rei-ten, Gott will sich die
-ten, zu Tempeln be-rei-ten, Gott

88.

rei-ten, zu Tempeln be-rei-ten, Gott
See-len zu Tempeln be-rei-ten
See-len zu Tempeln be-rei-ten
will sich die See-len zu Tempeln be-rei-ten

A7 D minor E7 A minor A minor

94.

will sich die See-len zu Tempeln be-rei-ten, be-rei-ten, die See-len zu Tempeln be-rei-ten

harmonic clash

C major C major A minor C major E minor

Text painting:
Complex,
interconnected
melismas for
"bereiten"
("preparing"
souls for divine
indwelling).

100.

E

ten, Gott will sich die See-len zu
ten, Gott will sich die
ten,
ten,

G major E minor E7

106.

E minor

Tem-peln be-rei
Seelen zu Tem-peln be-rei harmonic ambiguity
Gott will sich die See-len zu Tem-peln be-rei
Gott will sich die See-len zu Tem-peln be-rei

A minor E minor E minor D7

Chromaticism and harmonic ambiguity for "bereiten" ("preparing" soul for divine indwelling).

112.

harmonic clash

harmonic ambiguity

ten.
ten.
ten.
ten.
ten.

G major G major E minor E minor

Da Capo

This biblical verse is part of the Gospel reading for the day (Pentecost).

•Vox Christi: Promise of divine indwelling: John 14:23 (172/2).

172/2.

Nº 2 Recitativo

1. Basso

Wer mich liebet, der wird mein Wort halten, und mein
Whoever me loves, he will my Word keep, and my

As explained in the note about the librettist, Salomo Franck (above), the libretto makes much use of the alliterative of the "w/v" sound, which are highlighted here.

A minor
Sustained continuo bass probably reflects the text's reference to holding or keeping Christ's word.

3.

Vater wird ihn lieben, und wir werden zu ihm kommen und Wohnung bei ihm
Father will him love, and we will to him come and (our) dwelling with him

Recitative adopts rhythmically fixed, arioso style for the promised coming of divine indwelling.

C major C major

6.

ma... chen, und wir
make. and we

Descending sequence in the voice (with energetic flourishes for the Holy Spirit) depicts the coming divine indwelling.

Extended figura corta motive (see note) appears 3 times, each time a step lower, apparently depicting the coming indwelling of the triune God. Since the animating Spirit is also traditionally represented with energetic melismas, the figure may also represent the Holy Spirit.

C major

G7

8.

wer den zu ihm kommen und Wohnung bei ihm ma... chen.
will to him come and (our) dwelling with him make.

Very low note for voice (to depict fulfillment Jesus promise in the Gospel reading that the Spirit would come.

The voice descends an octave. The continuo responds by ascending an octave.

Then voice and continuo end in unison. It is as if God and believer are in conversation.

C major

J.S. Bach - Church Cantatas BWV 172

172/3. **Aria** • Prayer to triune God for divine indwelling (172/3). Irregular da capo form. *Tempo giusto* *figura corta*

Bach's unusual choice of instrumentation (3 Trp, Timp & Continuo) was no doubt due its courtly associations, here symbolizing the sovereign power and glory of the triune God (the Trinity, a prominent theme of Pentecost, is explicitly mentioned). See Dürr/Jones, 348.

1. *Ritornello* *C major* *Triadic trumpet fanfare for Trinity*

3. *C major*

5. *Triadic figure = Trinity*

6. *C major* *mf*

7. *G major* *G major* *G7* *C major*

9. *C major* *mf*

Lyrics:
 Heiligste Dreifal - tig - keit, gro - sser Gott, gro - sser
 Gott, grosser Gott der Eh - ren,
 komm doch in der Gna - den -

Annotations:
 Bass now represents not the voice of Christ but that of the believer.
 NBA: "Dreieinigkeit"
 Allusion to biblical passages such as Deuteronomy 10:17: "The Lord your God is God of gods and Lord of lords, the great, the mighty, and the terrible God." The 32-note passages reinforce this picture of a frightening God.

In the B section of the aria, text repetitions suggest that Bach wanted to emphasize the pleading nature of the prayer ("please come"). Martin Petzoldt suggests that this aria has an eschatological air about it (as represented by the prayers for Jesus to come in Revelation 22:17, 20). See Petzoldt, vol. 2, 969, 970).

11.

zeit, **komm doch** in der Gna - den - zeit bei uns ein - zu - keh -

D major

13. A

Rhetorical emphasis with melismas on "come."

ren, **komm** doch, **komm doch** in die Her - zens -

G major G7 A7 D minor D minor A7 D minor

15.

Hütten, sind sie gleich gering und klein, **komm** doch, **komm** und -

C major F major C7

18.

Trp I

lass dich doch er - bit - ten, **komm** und keh - re bei - uns -

F major G7 C major

J.S. Bach - Church Cantatas BWV 172

19.

The prayer for God to indwell believers despite their shortcomings interprets the events of Pentecost with a range of biblical passages (see note).

Short contrasting section.

ein.

komm und lass dich doch er -

C major C7 D7 G minor

21.

Rhetorical emphasis with melismas on "komm" (come) and "einziehen" (enter).

bitten, komm und zie - he bei uns ein!

Opening material returns in a quasi-da capo.

G minor

G major C major

24.

The Trinity (an important emphasis of Pentecost) is mentioned explicitly.

Hei - lig - ste Drei - ei - nig - keit, gro - sser Gott, gro - sser

26.

Gott, gro - sser Gott der Eh - ren!

Ritornello

G7

C major

28.

30.

C major

172/4. N° 4 Aria

1 (Andante)

An obbligato of Vln I, II, Vla I, II in unison (plus flute in a later version) depicts the endless wafting of God's mysterious Spirit, which breathed at Creation, now wafting in the "soul's paradise." The triple meter and long-breathed lines reflect the heavenly joy experienced as a result. The overall effect is one of boundlessness. See Petzoldt, "Bach Kommentar," vol. 2, p. 970.

•Soul, prepare thyself for the Spirit's entrance (172/4). Da capo aria (although the da capo marking is missing at the end). Complete change of mood. The tutti obbligato is restricted in range so that both violas and violins can play it, allowing the obbligato to swirl above, through, and below the vocal part, which is embedded in the ritornello material. The resulting texture symbolizes a soul infused by the Spirit of God.

Ritornello related p to the vocal line.

figura corta

A minor E7 A minor A7 D minor

Galant style: Triple meter with slow harmonic rhythm.

6.

B7 E major E7 A minor E7

11.

A minor E7

16. A Tenore

○ See - len - Pa - radies, o See - len - Pa - ra - dies, das Got - tes

Obbligato tacet.

Vokaleinbau (the vocal line is embedded in the ritornello material, the obbligato (the Spirit) infuses the voice (the Soul)).

pp p

A minor G# dim.7 A minor A7

Cantatas BWV 172

Text painting: Undulating melismas for "wafting."

22.

Geist durch we - - - - - het, o See - len - Pa - radies,

D minor

B7

E major

A minor

E7

28.

o See - len - Pa - - - - - ra - dies, das Gottes Geist durch we - - - - -

A major A7

34.

Text painting: Long undulating melisma for "wehet" (waft).

D minor

C# dim.7

A7

E7

A minor

40.

het;

Ritornello

A minor

A7

D minor

46.

B7

E major

E7

A minor

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51.

56. **B** Contrasting Section.

der bei der Schöp-fung blies, der bei der Schöp fung blies, der

Obbligato tacet. Voice a bit more animated with figura corta figures. Vokaleinbau (the vocal line is embedded in the string ritornello material).

Obbligato resumes.

A minor D7 G major B7

61.

Geist, der nie ver-ge - het: auf, auf, be -

E minor B7 E7 A minor F#7

66. "Nie vergehet" = never passes away, never ends.

rei - te dich! der Geist, der nie ver-ge -

B major B7 E minor

71. **C**

- - - het, der Geist, der nie ver-ge - het;

E minor E minor

Text painting: Short, emphatic commands to "rise" in preparation for the Spirit, whom Jesus called the "Tröster" (Comforter) in John 14:16. The obbligato stops

77.

Obbligato tacet

C major

C major

82.

Obbligato returns.

Vokaleinbau (the vocal line is embedded in the string ritornello material).

C major

Martin Petzold suggests that the modulation to major (mm. 77–99) reflects the new situation of the divinely indwelt believer. See *Bach-Kommentar* 2:970.

88.

D7

G major

G7

C major

94.

da capo (see NBA score)

C major (often used to represent Christ; see note)

J.S. Bach - Church Cantatas BWV 172

172/5. Alto Aria

This is the 3rd consecutive aria without intervening recitative.

• Dialogue: Love duet between Soul & Holy Spirit (172/5). The structure consists of 3 strophes (a Trinitarian reference?), which also contains a truncated, rhythmically altered, and highly embellished instrumental citation of the chorale "Komm, Heiliger Geist, Herre Gott" (Come Holy Ghost, Lord God), which also ends the motet "Der Geist hilft unsrer Schwachheit auf," BWV 226.

This is an editorial realization.

mf Ritornello

The continuo plays a "pleading/sighing" figure in descending sequence, presumably to express the yearning prayer of the Soul (Soprano), which is answered by the Alto. Martin Petzoldt notes that Bach often uses the alto voice to represent Mary's faith, the church, and also the Holy Spirit. See Petzoldt, "Bach Kommentar," vol. 1, p. 541; vol. 2, p. 824; vol. 3, pp. 101, 143.

Soprano

Soprano is voice of believing soul. Alto here is voice of the Holy Spirit (see above). The language is taken from Song of Solomon (see note for biblical references).

Stanza 1.

Komm, lass mich nicht län - ger - war - ten, komm, du -

4-part texture:
Soprano (soul)
Alto (Holy Spirit)
Oboe/Organ
(chorale)
Cello (Ostinato
continuo line)

F major

5.

sanf - ter Him - melswind, komm, lass mich nicht län - ger war - ten, komm, —
Alto.

Bach could have made the chorale recognizable. Perhaps he hid it to suggest the "hiddenness" of the "wind-like" Spirit. Compare Jesus' characterization in John 3:8 (see note).

Ich er - quik - ke - dich, mein Kind, —

Chorale Tune by Ob
or Obligato Organ

Choral (Mel.: „Komm, heiliger Geist“)

The chorale tune is hardly recognizable, perhaps to signify that the indwelling of the Spirit is hidden.

Chorale Phrase 1: Komm

7.

komm, komm, — du sanf - ter Him - melswind,

ich er - quik - ke, — ich er - quik - ke - dich, ich er -

F major

hei - - - - - li - ger Geist,

J.S. Bach - Church Cantatas BWV 172

9.

we

quik - ke dich, mein Kind, — dich, mein Kind, ich er - quik - ke dich, mein

Frequent deceptive cadences provide tension, perhaps to suggest longing.

C7

D minor

E minor

Chorale Phrase 2: Her- - - - re

11.

he - durch den Herzensgar - ten! Lieb - ste

Kind, ich er - quik - - - - ke dich, mein Kind.

Gott,

G7

C major

A Stanza 2.

A

14.

Lie - be, die so sü - sse, lieb - ste Lie - be, die so sü - sse, die so sü - sse, al - ler

F major

B-flat major

C7

D minor

C7

Chorale Phrase 3: Er- - - - füll

mit

dei- - - - ner

16.

Wol - lust Ü - ber - fluss, ich vergeh', wenn ich dich mis - se, - liebste -

Nimm von mir den Gna - denkuss, nimm von mir den

F major Gna-den Gut. F7 B-flat major A7

19.

Lie - be, die so sü - sse, lieb - ste Lie - be, die so sü - sse, al - ler

Gna - denkuss, von - mir den Gna - denkuss, nimm von - mir den Gnaden.

D minor Chorale Phrase 4: Dei - - - - - ner - - - - - Gläu - - - - -

21.

Wol - lust Ü - ber - fluss, lieb - ste Liebe, ich ver - geh', wenn ich dich

kuss, den Gna - den - kuss, den Gna - den - kuss,

F major F major Herz, Muth, - - - - -

23.

mis - se, ich ver - geh', ich vergeh, wenn ich dich mis - se,
nimm von mir den Gna - den - kuss, nimm von

G7 F minor G7 und C minor

25.

Stanza 3.

sei im Glau - ben mir will kommen! Höchste Liebe,
mir den Gna - den kuss. Ich bin

Sinn. C minor (F7) B-flat major C7

28.

komm her - ein, komm herein, komm herein, her - ein! Du hast mir das Herz ge -
dein und du bist mein, ich bin dein und du bist mein!

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

30.

nom-men, sei im Glau-ben mir will kommen! Höchste
Ich bin dein und du bist mein, ich bin dein und du bist mein, du bist
zu Lob ge-sun-

33.

Lie-be, komm her-ein, komm her-ein, komm her-ein, komm herein! Du
mein, ich bin dein und du bist mein, ich bin dein und

C7 D minor gen. C7

Chorale Phrase 10: Hal-

35. C

hast mir das Herz ge-nommen, sei im Glau-ben mir will-kom-men!
du bist mein, ich bin dein, ich bin dein und du bist

F7 B-flat 7

37.

Höchste Lie be, komm her ein! Du hast
mein, du bist mein und ich bin dein, du bist mein und ich bin dein, und ich

ja, F minor (G7) C minor C major

40.

mir das Herz ge - nom - men, sei im Glau - ben mir willkommen, komm herein! Höchste
bin dein, du bist mein und ich bin dein, und ich bin dein,

B-flat major C7 (F major) F major

42.

Lie - be, du hast mir das Herz ge - nommen,
du bist mein und ich bin dein,

F major

Chorale Phrase 11. Hal-

44.

sei im Glau - ben mir willkommen! Höchste Lie - be, komm her - ein!
 du bist mein und ich bin dein, und ich, und ich bin dein!

Ritornello

F7 ja. B-flat major C7 F major

46.

F major

Martin Petzoldt suggests that this closing chorale stanza (the 4th stanza of "Wie schön leuchtet der Morgenstern") was chosen because of its Trinitarian structure: 1) God's ray of joy (depicted by a violin/flute descant), 2) the three-fold means of help: Christ's Word, baptism [Spirit], and Eucharist [body and blood], and 3) the work of the Spirit. See "Bach Kommentar," vol. 2, p. 966. Weimar chorale harmonizations with embellished descants include BWV 12/7, 172/6, 31/9. See Wolff, "Bach the Learned Musician," 166.

Nº 6 Choral (Mel.: „Wie schön leuchtet der Morgenstern“)

•Mystic union with Christ (172/6).

172/6.

Soprano 1. The tune would probably have recalled the familiar

Christmas "Morgenstern" lyrics for Bach's congregation.

Keyword that ties the chorale stanza to the rest of the cantata: "Come(s)," previously used in prayerful invitation, now used to describe present experience. The language is that of the mystical love of Jesus (some scholars would say it was the influence of Pietism).

+Ob Vln II Von Gott kommt mir ein Freu - den - schein, wenn du mit dei - nen
 O Herr Je - su, mein trau - tes Gut, dein Wort, dein Geist, dein

Alto.
 +Vla I Von Gott kommt mir ein Freu - den - schein, wenn du mit dei - nen
 O Herr Je - su, mein trau - tes Gut, dein Wort, dein Geist, dein

Tenore.
 +Vla II Von Gott kommt mir ein Freu - denschein, wenn du mit dei - nen
 O Herr Je - su, mein trau - tes Gut, dein Wort, dein Geist, dein

Basso.
 Von Gott kommt mir ein Freu - den - schein, wenn du mit dei - nen
 O Herr Je - su, mein trau - tes Gut, dein Wort, dein Geist, dein

Vln I/Flute

F major F major

Text painting: God's "kind, joyful ray" of the text is depicted with a violin descant (plus flute in D major version, see NBA). The contour again suggests "wafting" of the Spirit. Ruolf Lutz suggests that the tradition of such a descant comes from Buxtehude. See <https://www.youtube.com/watch?v=IBpsvymLPGI> at 42:00.

Text painting: "Joyful ray" is set as figura corta in tenor and with parallel thirds between bass and violin descant (suggesting sweetness).

4. Text painting: "Friendly, sweet eyes" is set with playful violin descant.

Au - ge - lein mich freund - lich thust an - blik - ken.
Leib und Blut mich in - ner - lich er - quik - ken.

7. Abgesang of bar form. C major

F major

F major

Nimm mich freund - lich in dein' Ar - me, dass ich war - me
Nimm mich freund - lich in dein' Ar - me, dass ich war - me
Nimm mich freund - lich in dein' Ar - me, dass ich war - me
Nimm mich freund - lich in dein' Ar - me, dass ich war - me

Playfulness of Vln descant intensifies against block chords in voices.

11.

F major

F major F major

werd' von Gna - den: Auf dein Wort komm' ich ge - la - den.
werd' von Gna - den: Auf dein Wort komm' ich ge - la - den.
werd' von Gna - den: Auf dein Wort komm' ich ge - la - den.
werd' von Gna - den: Auf dein Wort komm' ich ge - la - den.

F major

F major

Chorus repetatur ab initio

In some performances, Bach apparently did not repeat the opening chorus. For Eric Chafe's analysis of the significance of the tonal scheme of this cantata, see side note.