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NBA I/28; BC A175

The Visitation: July 2 (BWV 147, 10)

*Isaiah 11:1-5 (Prophecy concerning the Messiah)

*Luke 1:39-56 (Mary's visit to Elizabeth, Magnificat)

Librettist: Unknown

FP: 2 July 1724 (St. Nicholas & St. Thomas for Vespers)

In this year, the 4th Sunday after Trinity

clashed/coincided with Visitation of Mary. This cantata belongs to Bach's chorale cantata cycle (see notes).

In BWV 10/1, "Meine Seel erhebt den Herren,"

Bach presents the ancient "tonus peregrinus"

of the German Magnificat in soprano, then alto, while clothing the whole in modern Italianate style.

Instrumentation:
Tromba (doubles cantus firmus)
Oboe I, II
Vln I, II
Via
SATB
Continuo

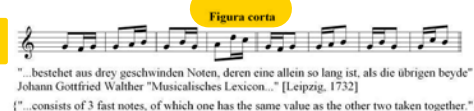
Concertante style, with virtuosic interplay among the instruments and voices. Oboes mostly double violins.

Chorale cantata on Magnificat chant.

This Italianate cantata requires considerable virtuosity from the performers. In Leipzig churches, the Magnificat was sung (either in Latin or German) at Vespers on both Saturday and Sunday plus feast days and the evening prior. It was sung on a version of the "tonus peregrinus (9th psalm tone), concluding with a doxology (German version of the "Gloria Patri") on the same tune. See notes for more.

J.S. Bach

Cantata No. 10 Meine Seel erhebt den Herren



10/1. Coro.

Vivace. (♩ = 88.)

Chorus (Chorale/Canticle vv. 1-2).

•Magnificat: Mary as favored among women: Luke 1:46-48 (10/1).

See note regarding the figura corta.

Pianoforte.

G minor Ritornello unrelated to cantus firmus but derived from the opening tenor statement (characterized by figura corta).

Chorale/Canticle Verse 1, Phrase 1 ("Tonus peregrinus").

16.

19.

2

J.S. Bach - Church Cantatas BWV 10

22.

34.

sieh, freu - et sich Got - tes, mei - nes Hei - lan - des;

sieh, freu - et sich Got - tes, mei - nes Hei - lan - des;

sieh Got - tes, mei - nes Hei - lan - des;

C minor

G minor

37.

F minor

E-flat major

40.

C minor

G major

43.

C minor

F minor

J.S. Bach - Church Cantatas BWV 10

Note: BWV 10 is Bach's only chorale cantata to present the underlying "chorale" twice.

46. Chorale/Canticle Verse 2, Phrases 1, transposed down a P5 (in alto voice), perhaps to signify "lowly" handmaidens.

46. C

denn er hat sei-ne e-len-de
denn er hat sei-ne e-len-de Magd
Opening material in the subdominant key with voices swapped, cantus firmus in alto.
denn er hat sei-ne e-len-de Magd,
denn er hat sei-ne e-

C minor

49. C minor

Magd an-ge-sehen, sei-ne e-len-de Magd an-ge-
an-ge-sehen
sei-ne e-len-de Magd an-ge-sehen, er hat sei-ne e-len-de Magd
len-de Magd an-ge-sehen, sei-ne e-len-de

E-flat major

52.

se-hen.
an-ge-sehen.
Magd an-ge-sehen.

A-flat major

F minor

E-flat major

J.S. Bach - Church Cantatas BWV 10

55.

7.

E-flat major

58.

E-flat major

61.

D Chorale/Canticle Verse 2, Phrase 2 in Alto.

Alfred Dürr writes, "In verse 2, the cantus firmus, again reinforced by trumpet, migrates to the alto, yet this second section is essentially a reprise of the first with subdominant transposition and exchange of parts. A rounding-off, together with a return to the tonic key, is skilfully achieved by building a choral texture without cantus firmus into a concluding reprise of the introductory sinfonia." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 679.

Sie he, von nun an werden mich
Sie he, von nun an
Sie he, von nun an werden mich se - - lig

E-flat major

E-flat major

8va below

64.

se - - lig prei - - sen
wer - - den mich se - - lig prei - - sen
prei - - sen
werden mich se - - lig prei - - sen,

B-flat major

J.S. Bach - Church Cantatas BWV 10

66.

sen al - le, al - le, al - le Kin - des
al - le Kin - des
sen al - le, al - le, al - le, al - le Kin - des
werden mich se - lig prei - sen

B-flat major

C minor

68.

Coda (m. 68ff.), Oboes double Violins. "Vokaleinbau": Voices embedded in return of complete ritornello, which first modulates back to G minor.

Coda

Kind. Sie - he von nun an wer - den mich se - lig
Kind,
Kind. Sie - he, von nun an wer - den mich se -
al - le Kin - des

C major

F minor

70.

prei - sen, von nun an, von nun an wer - den mich
wer - den mich se - lig prei - sen, von nun an, von
- lig prei - sen al - le Kin - des Kind, wer - den mich se - lig
Kind, al - le Kin - des Kind, von nun an

C minor

J.S. Bach - Church Cantatas BWV 10

72.

se - lig prei - sen al - le, al - le,
 nun an wer - den mich se - lig prei - sen,
 von nun an, von nun an wer - den mich
 wer - den mich se - lig prei - sen, mich se - lig

Compare mm. 2-13.

74. G minor

D minor

al - le, al - le, al - le Kin - des Kind, wer - den mich
 se - lig prei - sen al - le, al - le, al - le Kin - des Kind, wer - den mich
 se - lig prei - sen al - le Kin - des Kind, wer - den mich
 prei - sen. mich se - lig prei - sen al - le

C minor F7 B-flat major

76.

se - lig prei - sen, se - lig prei - sen,
 se - lig prei - sen, se - lig prei - sen,
 se - lig prei - sen, se - lig prei - sen,
 se - lig prei - sen, se - lig prei - sen,

G minor D major

Text painting:
 Rising lines
 for "praise."

J.S. Bach - Church Cantatas BWV 10

79.

sen al - le Kin - des

sen al - le Kin - des

sen al - le Kin - des

le, al -

81.

G minor

Kind, al - le, al - le Kin - des Kind.

Kind, al - le, al - le Kin - des Kind.

Kind, al - le, al - le Kin - des Kind.

le, al - le, al - le Kin - des Kind.

C minor

Da capo

2. Soprano Ritornello Aria (Based on Chorale v. 3: Luke 1:49)

10/2. Aria. Magnificat: The holy, mighty God has blessed richly (10/2). Ob

G major
Repeated notes in Oboes and Vln 1 may be derived from the cantic's chant tone.

Ritornello begins with a phrase that rises 2 octaves. The energetic "tumult" rhythm of constant 16th notes (also in the continuo), presumably depicts God's power, referenced in the text.

1. (Allegro $\text{♩} = 88$)

Vln I *mf*

Concertante-style Ritornello

Tutti

For biblical background, see note.

B-flat major

3.

G minor

B-flat major

6.

B-flat major E-flat major

9.

12. Soprano. (representing Mary)

Herr, Herr, Herr, der du

Oboes tacet...

p

B-flat major B-flat major

Repeated notes are reminiscent of the canticle's chant tone Three iterations of the word "Herr," may allude to the Trinity. The text of this movement alludes to Luke 1:49 (part of the Magnificat).

15.

stark und mächtig bist, der du stark und mächtig bist, der du stark und mächtig

G minor B-flat major

17.

bist, Gott, des - sen Na - me hei - lig ist, Gott, des - sen

J.S. Bach - Church Cantatas BWV 10

20.

Na - me hei - lig ist, wie wunder - bar—

G minor C7 F major F7 B-flat major

23.

sind dei - ne Wer - ke! Herr, Herr, der du stark und mächtig bist, Gott,

F major

25.

des - sen Na - me hei - lig ist, wie wun - - der - bar sind dei - ne Wer - ke!

Vln I Ritornello F major

28. Tutti

D minor

30.

F major

33.

Herr, der du stark und mächtig bist,

Oboes tacet...

mf

F major F major B-flat major E-flat major

36.

Gott, des_sen Na - - -

p

B-flat major C minor

39.

- me hei_lig ist, Gott, Gott, des_sen Name hei_lig

F major F7

41.

ist, Gott, des_sen Na - - me hei_lig ist, wie wunder-

B-flat major C minor C major F major F7 B-flat major B-flat 7

J.S. Bach - Church Cantatas BWV 10

44.

bar... sind dei - ne Wer - ke! Herr, Herr, der du stark und

E-flat major

47.

mächtig bist, Gott, des - sen Na - me hei - lig ist, wie wun - der - bar sind dei - ne

B-flat major

49.

Wer - ke!

Tutti

mf Vln I Ritornello

B-flat major

G minor

52.

B-flat major

55.

B-flat major

E-flat major

J.S. Bach - Church Cantatas BWV 10

58.

Contrasting B section (minor key, soft dynamic, oboes tacet), but
61. 16th-note figures continue, alternating between continuo & upper strings.

B-flat major

Du siehest mich E - len - - - den an, mich, du siehest

B-flat major

G minor

64.

mich E - lenden an, du siehest mich E - len - - - den an,

66.

du hast an mir so viel. — so viel ge - than an mir, du hast an

C minor

B-flat 7

E-flat major

69.

mir so viel ge - than, an mir so viel ge - than, dass ich nicht al - - -

E-flat major

J.S. Bach - Church Cantatas BWV 10

71.

Vln I les zähl' und mer - ke, *Ritornello*

mf Tutti

E-flat 7

73.

A-flat major

B-flat 7

E-flat major

76.

dass ich nicht al - les zähl' und mer - ke, dass

p

E-flat major

Continuo and singer are alone to the end, perhaps to indicate the singer is "staying behind" to continue trying to count God's blessings.

G minor

78.

ich nicht al - les zähl' und mer - ke,

G minor

A7

80.

Text painting: Melisma that encompasses an octave for "all."

nicht al - les zähl' und mer - ke.

D minor

A7

D minor

D minor

Da Capo.

J.S. Bach - Church Cantatas BWV 10

10/3. **Recitativo.** Tenor Secco Recitative, ending with Arioso. (Based on Chorale vv. 4-5: Luke 1:50-51.)
 •Magnificat: God helps lowly but scatters proud (10/3).

Chromatic Saturation
in the vocal part in
10 mm.

For biblical
background,
see note.



1. **Tenore.** D G E-flat C A B-flat F# F

Des Höchsten Gü't und Treu' wird alle Morgen neu und währet immer für und für bei

The Highest's goodness and faithfulness is all mornings new and endures always(for) ever and ever for

Secco Allusion to Lamentation 3:22-23.

G7

4. B G minor

de-nen, die all-hier auf sei-ne Hil-fe schau'n und ihm in wahrer Furcht vertrau'n;

those, who here to his help look and him in true fear do-trust.

C minor G minor

7. A-flat Text painting: Melisma for "force." D-flat

hingegen übt er auch Ge-walt mit seinem Arm an de-nen, welche weder kalt noch

On-the-other-hand exercises he also might with his arm upon those, who neither cold nor

E-flat 7 E-flat major C minor

9. B-flat major B-flat 7 Allusion to Revelation 3:14-17. E Text Painting: Voice is unaccompanied for "bare."

warm im Glauben und im Lieben sein. Die nak-ket, **bloss** und blind, die voller

warm in believing and in loving are; those-who naked, bare, and blind, who full-of

F7 C minor C7 A7

12. Text painting: High/lofty note for "pride." Text painting: Long, dramatic melisma of triplets and chromatic harmonies for "scatter like chaff."

Stolz und Hoffahrt sind, will sei-ne Hand wie Spreu zer-streu'n

pride and haughtiness are, would his hand like chaff scatter.

D minor D minor F# dim.7

J.S. Bach - Church Cantatas BWV 10

15.

wie Spreu zer-streuh.

G# dim. 7 A7 D minor D minor

10/4. Aria.

(Risoluto $\text{♩} = 166$)

Operatic Bass Aria with continuo accompaniment alone in ritornello form.
(Based on Chorale vv. 6-7: Luke 1:52-53.)

•Magnificat: God casts down proud, exalts lowly (10/4).

This is the central (pivot) movement in the cantata's chiasmic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text).

Form (rhyme: AABBCDCD)
Ritornello (mm. 1-6) FM
Lines 1-2 (7-19) FM-CM
Rit (19-23) CM
Lines 3-4 (23-30) CM-B M
Rit (30-32) B M
Lines 5-6 (32-38) B M-Gm
Rit (38) Gm
Lines 7-8 (39-43) CM-FM
Lines 7-8 inserted into Rit (43-50) FM
Rit (1-6) FM

Ritornello Continuo alone... Repeated note figure is perhaps derived from the chant tone of the canticle.

F major Quasi-ostinato continuo bass. Descent of continuo foreshadows later text painting.

This keyboard realization (right-hand 32nd notes) is editorial.

For biblical background see note.



3. Second part of quasi-ostinato bass. G minor

Basso.

5.

Lines 1-2.

C7 F major F major

Text painting: Energetic melisma with leaps for "mighty."

7. The line ascends gradually, then plunges down. 8va up

The first word serves as a motto, which sets the tone (and literary perspective) for the movement. The depiction of the "mighty" appears to mock them.

F major mf The first part of the ritornello (bass line) recurs as quasi-ostinato...

J.S. Bach - Church Cantatas BWV 10

10. Text painting: downward leap of 7th for "down."

- ti - ge stösst Gott vom Stuhl, stösst Gott vom Stuhl hinun - ter

F major C7

12. Continuo realization (32nd notes) is editorial.

in den Schwe - fel - pfuhl, hinun - ter in den Schwe - fel -

F major (G7) (implied C major)

Text Painting: Descending melisma for "casting into the pit of brimstone."

14. Text Painting: Descending melisma for "casting into the pit of brimstone."

pfuhl, hinun - ter, hinun - ter in den Schwefel - pfuhl, Ge -


G7

16. Text repeated; shows Bach's emphasis on this idea.

wal - ti - ge stösst Gott vom Stuhl hinun - ter in den Schwe - fel -

C major

J.S. Bach - Church Cantatas BWV 10

18. 

pfuhl, hin- unter in- den Schwe- felpfuhl; **Ritornello**

D7 C minor C major

20. 

Continuo realization (32nd notes) is editorial.

C7 A7 D minor

22. 

Text painting: Ascending melismas for "raising up."

G7 C major

23. 

Lines 3-4: Lyric.

die Niedernpflegt Gott zu er- hö-

This vocal section incorporates both parts of the quasi-ostinato bass.

C major C7 A7

25. 

hen, die Nie-

8va up B-flat major

D minor F7

J.S. Bach - Church Cantatas BWV 10

Text painting: Rising melisma for "to raise."

27.

dermpflegt Gott zu — er — hö — — — hen, dass sie wie Stern' — am

R.H.

B-flat major

30.

Lines 5-6.

Himmel ste — hen. Die

Ritornello

B-flat major

32.

Text painting: Syllabic declamation with rests and chromaticism for "bare and empty" (stated 3x).

Rei — — — chen lässt Gott bloss und leer,

p

B-flat major G minor F7 D7

34.

This vocal section incorporates both parts of the quasi-ostinato bass.

bloss und leer, bloss und leer; die

Continuo realization (32nd notes) is editorial.

G major C minor B-flat major

J.S. Bach - Church Cantatas BWV 10

36. Text painting: Chromatic line for "the hungry."

Hung - - - ri - gen füllt er mit Ga -

G minor C minor D7 G minor

38.

Lines 7-8: Lyric voice leading for "Gnadenmeer" (sea of grace).

ben, dass sie auf sei - nem Gnaden - meer, auf

(Ritornello)

G minor C major C7

40.

sei - - - nem Gna - - - den - meer stets Reich - thum und die

F major F7 B-flat major

42.

Lines 7-8 embedded into ritornello with 2 mm. of pedal inserted as a dominant preparation insertion (mm. 45-46). "Vokaleinbau" similar to opening chorus.

Fül - - - le - ha - - ben, dass sie - - - auf -

mf = m. 1.

C7 F major

J.S. Bach - Church Cantatas BWV 10

44.

sei - nem - Gna - den - meer, auf sei - nem Gna - den -

= m. 2.

p

Pedal extension as dominant preparation for 2 mm.

46.

meer, auf seinem Gna - den -

= m. 3.

Continuo realization (32nd notes) is editorial.

F7

48.

meer stets Reich - thum und die Fül -

Continuo realization (32nd notes) is editorial.

= m. 4.

D7 G minor C7

49.

le - ha - ben.

= m. 5.

F major

= m. 6.

F major

Dal Segno.

J.S. Bach - Church Cantatas BWV 10

10/5. Duetto.

Alto & Tenor Duet with Continuo Accompaniment (instead of recitative as might be expected) (Chorale v. 8)

•Magnificat: God remembers his mercy: Luke 1:54 (10/5).

Bach later transcribed this movement for organ BWV 648 (one of the "Schübler chorales").

Chiastic Form
(Imitative trio texture with invertible counterpoint)
A. Rit (1-5) Dm
B. Line 1 (5-9) DM-Dm
C. Line 1 + cantus firmus (9-15)
Dm-Fm
D. Line 1 (15-22) Fm-Am
C1. Line 2 + cantus firmus (22-27)
Am-Dm
B1. Line 2 (27-31) Dm-Am
A. Rit (31-35) Dm

1. (Moderato $\text{♩} = 58$)

Alto.

Tenore.

Alfred Dürr writes, "In the following duet, no. 5, not only is the biblical text preserved in its original wording but the melody of the ninth psalm-tone is heard again. The alto and tenor have their own theme in an imitative texture, accompanied by continuo, while the cantus firmus is played on trumpet or unison oboes (evidently as alternatives (The trumpet seems to have been replaced by unison oboes at a late revival, c. 1740-7; see KB, NBA I/28.2), as in the setting of 'Suscepit Israel' from the Magnificat, BWV 243/243a." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 679-680.

Text painting: Descending, chromatic motive in descending sequence to portray divine mercy extended down to humankind.

Continuo line is not independent as in the previous movement but derived from the vocal line (trio texture).

D minor A7 D7 G7 C7 F major D minor

For the significance of D minor, see note.

6.

Er den - ket der Barm - her - zig - keit, der Barm - her - zig - keit,
der Barm - her - zig - keit, er den - ket der Barm - her - zig - keit,

8va down

Canticle/chorale Phrase 1 ("tonus peregrinus") in oboes (originally trumpet).

A major G major A7 D minor C7

10.

er den - ket der Barm - her - zig - keit, er den - ket
er den - ket der Barm - her - zig - keit, er den - ket der Barm - her -

F major D7 G minor A7 D major G major F major F7

J.S. Bach - Church Cantatas BWV 10

14.

der Barmher-zig-keit, er den-ket der Barm-her-zig-keit, er den-ket
- - - zig-keit, er den-ket der Barm-her-zig-

C7 F minor C major E-flat 7

18.

der Barm-her-zig-keit, er den-ket der Barm-her-zig-keit, der Barmher-zig-
keit, er den-ket der Barmher-zig-keit, er den-ket der Barmher-zig-

F major C major G major D major

22.

keit und hilft sei-nem Diener, hilft sei-nem
keit und hilft sei-nem Diener, hilft sei-nem Die-ner Is-ra-el auf, hilft sei-nem

A minor (D7) G major G7 C major C7 F major

Canticle/
chorale
Phrase 2
in oboes/
trumpet.

26.

Die - ner Is - ra - el auf, und hilft sei - nem Diener, hilft sei - nem Die - ner Is -

Die - ner Is - ra - el auf, und hilft sei - nem Diener, hilft sei - nem

D minor D7 G major D major D7

30.

- ra - el, Is - ra - el auf.
Die - ner Is - ra - el auf.

Continuo still alone...

Ritornello

D minor A7 D major D7 G major G7 C major C7 F major D minor

Tenor serves as a narrator.

10/6. **Recitativo.**

Tenor Secco Recitative ending with string-accompanied arioso. (Based on Chorale v. 9: Luke 1:55.) •Magnificat: Promise to Abraham fulfilled (10/6).

1. **Tenore.**

Chromatic Saturation in the vocal part in 18 mm.

For biblical background, see note.

Was Gott den Vätern alter Zeiten ge-redet und verheissen hat, erfüllt er auch in

What God to-the fathers of-ancient times spoke and promised -, fulfills he also in

Secco

F major F7 B-flat major

J.S. Bach - Church Cantatas BWV 10

4. A-flat

Werkund in der That. Was Gott dem Abraham, als er zu ihm in sei-ne Hüt-te

action and in - deed. What God to Abraham, when he to him in his tents

B-flat major

7. F# Alludes to Galatians 4:4-7.

kam, versprochen und ge-schworen, ist, da die Zeit er - fül-let war, geschehen.

came, pledged and swore, has— when the time was-fulfilled— happened.

C minor

10. Voice marked "Andante."

Andante. (♩ = 92.)

Sein Sa-me musste sich so sehr wie Sand am Meer und

His seed had, - as greatly as sand by (the) sea and

Strings

p Rocking motive apparently intended as a comforting gesture and/or the rocking of sea waves.

Continuo marked "Adagio accompagnato."

G minor B-flat 7 E-flat major

12.

Stern am Firmament ausbrei-ten, der Hei-land ward ge-bo-ren, das

stars in-the firmament, to-spread-out; the Savior was born, the

Strings reach highest pitches here and m. 18.

G7 C minor C7

J.S. Bach - Church Cantatas BWV 10

14.

ew - eternal - ge - Wort let itself in flesh be-seen, the human race

A7 D minor

16. Text painting: Lowest note for "death." Text painting: Chromaticism for loving rescue from "Satan's slavery."

schlecht vom Tod und allem Bö - sen und von des Sa - tans Skla - ve -

(G minor) A7 F# dim.7

E-flat major

18. B E C#

rei aus lauter Lie - be zu er - lö - sen; drum bleibt's da -

out-of pure love, to redeem; so it-remains with-this,

G7 C# dim.7 A7 D minor

NBA: darbei

20. Allusion to John 1:14.

bei, dass Got - tes Wort voll Gnad' und Wahr - heit sei -

that God's Word full (of) grace and truth is.

D7 G7 C minor D7 G minor G minor

J.S. Bach - Church Cantatas BWV 10

2-stanza structure mirrors the 2-stanza structure of the opening chorus.

10/7. Choral.

Chorale/Canticle (vv. 10-11) The "tonus peregrinus" (ninth psalm tone), in the soprano, is harmonized like a four-art chorale. •Doxology: Praise to Father, Son, and Holy Ghost (10/7).

1. Soprano. Verse 10.

+Trp
+Vln I
Ob I, II

+Vln II

+Vla

Lob und Preissei Gott dem Va - ter und dem Sohn und dem heiligen

Alto.
Lob und Preissei Gott dem Va - ter und dem Sohn und dem heiligen

Tenore.
Lob und Preissei Gott dem Va - ter und dem Sohn und dem heiligen

Basso.
Lob und Preissei Gott dem Va - ter und dem Sohn und dem heiligen

G minor B-flat major G minor B-flat major B-flat major

8.

Verse 12 (harmonized differently).

Gei - ste, wie es war im Anfang, jetzt und im - mer - dar und von

Gei - ste, wie es war im Anfang, jetzt und im - mer - dar

Gei - ste, wie es war im Anfang, jetzt und im - mer - dar und von

Gei - ste, wie es war im An - fang, jetzt und im - mer - dar und von Ewig

G minor G minor B-flat major B-flat major

Rising diatonic lines for ascent of praise. For a comparison of the ascending diatonic 4th in Bach's works, see note.

16.

Extended final note of cantus firmus for "Amen."

E - wig - keit zu E - wig - keit, A - men.

und von E - wig - keit zu E - wig - keit, A - men.

E - wig - keit zu E - wig - keit, A - men.

keit zu Ewigkeit, A - men.

G7 C minor C minor G major