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NBA I/1; BC A3a/b

1 S. in Advent (BWV 61, 62, 36)

*Romans 13:11–14 (Night is almost gone, lay aside deeds of darkness)

*Matthew 21:1–9 (Christ's triumphal entry into Jerusalem)

Librettist: probably Picander (Christian Friedrich Henrici)

(Parody: Movements 1, 3, 5, & 7 taken from BWV 36c)

Time of Composition: 1725–1730

The work has a complicated history, with 5 versions. It is

related to 3 different congratulatory cantatas (BWV 36a, 36b, 36c)

as well as to an earlier version for the first Sunday of Advent.

The first of these was BWV 36c, composed for the

birthday of a teacher in early 1725. See Martin Petzoldt,

"Bach-Kommentar" 1:46. See note

for more. Instead of recitatives,

chorale are inserted.

Performance of final sacred version:

2 December 1731 (St. Thomas)

Instrumentation (final version):

Ob d'amore I, II

Vln I, II

Vla

SATB

Continuo

Two musical ideas provide the
motivic material:

1) a triplet flourish (Vln I)

2) a melody by the oboes d'amore
featuring scalar passages (often
descending) and the figura corta
(see later note).

J.S. Bach

Cantata No. 36

Schwingt freudig euch empor

Nº 1 Coro

36/1.

(Allegro

$\text{♩} = 132$)

Vln I

Oboes d'amore

Ritornello

Strings punctuate; Vln I with short triplet figures.

D major

F#7

B minor

D7

G major

E7

A major

A7

D major

13/

Soprano

Alto

Tenore

Basso

Helmuth Rilling writes, "The opening chorus has a light, easy going character that is clearly secular in concept. The text 'Schwingt freudig euch empor' is literally translated 'Swing happily into the heights.' The oboes have a swinging motive. They try to get up in the air two times. The third time they are successful. The first violins play a short motive with a similar gesture, going from low range to high. They then join the oboes. Both motives are found throughout the opening movement." See *The Oregon Bach Lectures*, 3:30. In sections where the choral parts are contrapuntal, the orchestra is relegated to the background; in sections where the choral parts are more homophonic, the orchestral texture is more complex. See Martin Petzold citing Konrad Küster in *Bach-Kommentar* 2:41.

Text Lines 1 & 2: mm. 13-33.

The cessation of the continuo bass (bassetto texture) on beats 2 & 3 emphasizes the heavenly, unbound nature of this praise. See side note.

D major

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.")

Albert Schweitzer interpreted the "figura corta" as a "joy motive." See Albert Schweitzer, "J. S. Bach," trans. Ernest Newman (Boston: Bruce Humphries Pub., 1962), vol. 2, pp. 65-66.

For biblical background, see note.

16

Soprano
Schwingt freu - dig euch em - por, freu - dig euch em - por
Up joy - ous raise your song, joy - ous raise your song

Alto
por, schwingt freudig euch em - por, schwingt freu dig euch em - por
song, up joy - ous raise your song, up joy - ous raise your song

Tenore
freu - - dig euch em - por, schwingt freu dig euch em - por
joy - - - ous raise your song, up joy - ous raise your song

Basso
por, - - - - - schwingt freu dig euch em - por
song, - - - - - up joy - ous raise your song

Ob d'am I & II
unison

J.S. Bach - Church Cantatas BWV 36

Original secular model has almost the same text: "und dringt bis an die Sternen."

19

zu den er . hab . nen Ster . nen, schwingt freu . dig euch em .
to reach the stars of heav - en, up joy - ous raise your

zu den er . hab . nen Ster . nen,
to reach the stars of heav - en,

zu den er . hab . nen Ster . nen,
to reach the stars of heav - en,

zu den er . hab . nen Ster . nen,
to reach the stars of heav - en,

E7 A major

22

por, schwingt freudig euch em . por,
song, up joy - ous raise your song,

schwingt freu . dig euch em . por, schwingt freu . dig euch em .
up joy - ous raise your song, up joy - ous raise your

schwingt freu . dig euch em . por, freu . dig euch em .
up joy - ous raise your song, joy - ous raise your

schwingt freu . dig euch em .
up joy - ous raise your

F#7 B minor E7

25

— freu - dig euch em - por
— joy - ous raise your song

por, freu - dig euch em - por
song, joy - ous raise your song

por, schwingt freudig euch em - por zu den er - hab' - nen
song, up joy - ous raise your song to reach the stars of—

por, schwingt freudig euch em - por zu den er - hab' - nen Ster - nen, ihr
song, up joy - ous raise your song to reach the stars of heav - en, ye

Ob d'am I/II

A major

E# dim.7

C# dim.7

28

zu den er - hab' - nen Ster - nen, ihr Zun -
to reach the stars of heav - en, ye voic -

zu den er - hab' - nen Ster - nen, zu den er - hab' - nen
to reach the stars of heav - en, to reach the stars of—

Ster - nen, ihr Zun - gen, die ihr jetzt in
heav - en, ye voic - es which in Zi - on

Zun - gen, die ihr jetzt in Zi - on fröh - lich
voic - es which in Zi - on sing in sweet ac

F# minor

A7

D major

31

NBA: itzt

- - gen, die ihr **jetzt** in _____ Zi - on fröhlich seid.
 - - es_ which in Zi - on _____ sing _____ in sweet ac - cord.

Ster - nen, ihr Zungen, die ihr **jetzt** in Zi - on fröhlich seid.
 heav - en, ye voic - es_ which in Zi - on sing_ in sweet ac - cord.

Zi - on_ fröhlich seid, die ihr in Zi - on fröhlich seid.
 sing in_ sweet ac - cord, which joy - ous sing in sweet ac - cord.

seid, ihr Zungen, die ihr **jetzt** in Zi - on fröhlich seid.
 cord, ye voic - es_ which in Zi - on sing_ in sweet ac - cord.

Ritornello

E7 A major

E# dim.7 C#7 F# minor

A7 D major B7 E7

J.S. Bach - Church Cantatas BWV 36

Text Lines 3 & 4: mm. 42-59. The choral writing suddenly becomes homophonic and unaccompanied for a forceful "But halt!"

49

B

Doch hal_tet_ein!
But stay ye_now,

Doch hal_tet_ein!
But stay ye_now,

Doch hal_tet_ein!
But stay ye_now,

Doch hal_tet_ein!
But stay ye_now,

Nicholas Anderson writes, "In the second half of the movement, clear though unspecific reference is made to the appointed Gospel text relating Christ's entry into Jerusalem." See J. S. Bach. *Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 445.

A major A major A7

Literal translation: "Yet stop! The sound need not carry far, for the Lord of glory already draws near to you" (a reference to the Advent message of the incarnation).

43

Text painting: Instruments and voices alternately stop at the command to halt (same text in original secular model).

Here the text departs somewhat from original secular model.

hal_tet_ein! der Schall darf sich nicht weit ent_
stay ye now, for Christ the_Son of God is

hal_tet_ein! der Schall darf sich nicht weit ent_
stay ye now, for Christ the Son of God is

hal_tet_ein! der Schall darf sich nicht weit ent_
stay ye now, for Christ the Son of God is

hal_tet_ein! der Schall darf sich nicht weit ent_
stay ye now, for Christ the Son of God is

+Ob d'am I/II

F#7 B minor (B7) E minor

J.S. Bach - Church Cantatas BWV 36

46 Text painting: "Entfernen," i.e., "to distance" (used also in the original secular model) is stretched with a melisma. Compare mm. 46, 48, 53, 55, 85, 87, 92, 94.

fer - nen, der Schall darfsich nicht weit ent - fer - nen, es
com - ing, for Christ the Son of God is com - ing, and

fer - nen, der Schall darfsich nicht weit ent - fer - nen,
com - ing, for Christ the Son of God is com - ing,

fer - nen, der Schall darfsich nicht weit ent - fer - nen,
com - ing, for Christ the Son of God is com - ing,

fer - nen, der Schall darfsich nicht weit ent - fer - nen,
com - ing, for Christ the Son of God is com - ing,

Ob d'am I/II

Continuo continues to play octave leaps of 8th notes on downbeats. See NBA.

D7

G major

49 Text painting: Scalar lines for "drawing near" (similar idea, although different words in the original secular model). Compare mm. 49, 56-57, 88, 95-96.

naht sich selbst zu euch der Herr der Herrlich - keit; der
here we soon will see the glo - ry of the Lord; for

es naht sich selbst zu euch der Herr der Herrlich - keit; der
and here we soon will see the glo - ry of the Lord; for

es naht sich selbst zu euch der Herr der Herrlich - keit; der
and here we soon will see the glo - ry of the Lord; for

es naht sich selbst zu euch der Herr der Herrlich - keit; der
and here we soon will see the glo - ry of the Lord; for

+Ob d'am I/II

E minor N6

B major

7 E minor

F# major

F#7

Helmuth Rilling observes, "Until this point there has not been any indication from either the text or the music that this is a sacred cantata. But now the text comes to the central theme of the first Advent Sunday, 'Es naht sich selbst zu euch der Herr der Herrlichkeit' ['The Lord of Glory himself is now approaching towards you']. See Oregon Bach Lectures 3:36.

52/

Schall darf sich nicht weit ent - fer - nen, der Schall darf sich nicht weit ent -
 Christ the Son of God is com - ing, for Christ the Son of God is

Schall darf sich nicht weit ent - fer - nen, der Schall darf sich nicht weit ent -
 Christ the Son of God is com - ing, for Christ the Son of God is

Schall darf sich nicht weit ent - fer - nen, der Schall darf sich nicht weit ent -
 Christ the Son of God is com - ing, for Christ the Son of God is

Schall darf sich nicht weit ent - fer - nen, der Schall darf sich nicht weit ent -
 Christ the Son of God is com - ing, for Christ the Son of God is

B minor

A7

55

Scalar lines for "drawing near."

fer - nen, es naht sich selbst zu euch, es naht sich selbst zu
 com - ing, and here we soon will see, and here we soon will

fer - nen, es naht sich selbst zu
 com - ing, and here we soon will

fer - nen, es naht sich selbst zu euch der
 com - ing, and here we soon will see the

fer - nen, es naht sich selbst zu
 com - ing, and here we soon will

+Ob d'am I/II

Vln I

+Ob d'am I/II

D major

F#7

58

Christological Identifier: Lord of Glory

euch der Herr der Herr.lich - keit.
see the glo - ry of the Lord.

euch der Herr der Herr.lich - keit.
see the glo - ry of the Lord.

Herr der Herr - lich - keit.
glo - ry of the Lord.

euch der Herr der Herr.lich - keit.
see the glo - ry of the Lord.

Martin Petzoldt notes that this (1731) version of the cantata has a textual development not present in the earlier version—a range of christological identifications for the one who comes in Advent. Rudolf Lutz suggests the corresponding affects:

- No. 1. Lord of Glory (Affect: jubilant).
- No. 2. Savior of the Gentiles, i.e., all nations (comforting, gentle, unprepossessing)
- No. 3. Son of David, the bridegroom (charming, dance-like, somewhat melancholic)
- No. 4. King of all honors (festive)
- No. 5. The one who comes to indwell (fervent, sincere, respectful)
- No. 6. One equal to the Father (powerful)
- No. 7. One honored as divine (soft, intimate, tender, subdued)
- No. 8. Member of the Trinity (mighty and eternal)

See *Bach-Kommentar* 2:48, Lutz lecture at <https://www.youtube.com/watch?v=f0yzLoiWfIQ>; accessed 20 September 2022.

Ritornello

Ob d'am I/II

B minor

61

C Text Lines 1 & 2: mm. 63–75 (entire text repeats, starting at this point).

Schwingt freu - dig_euch em.
Up joy - ous_ raise your

64

Schwingt freu - dig euch em.
Up joy - ous raise your

Schwingt freu - dig euch em - por, schwingt freudig euch em.
Up joy - ous raise your song, up joy - ous raise your

por, schwingt freu dig euch em - por.
song, up joy - ous raise your song,

Schwingt freu - dig euch em - por, schwingt freu - dig euch em.
Up joy - ous raise your song, up joy - ous raise your

B minor E7 A7

67

por, freu - dig euch em - por
song, joy - ous raise your song

por, freu - dig euch em - por
song, joy - ous raise your song

schwingt freudig euch em - por zu den er - hab'nen Ster - nen, ihr
up joy - ous raise your song to reach the stars of - heav - en, ye

por, schwingt freudig euch em - por zu den er - hab'nen
song, up joy - ous raise your song to reach the stars of -

+Ob d'am I/II

D major A# dim.7 F#7

70

zu den er hab' nen Ster - - - nen, zu
to reach the stars of heav - - - en, to

zu den er hab' nen
to reach the stars of

Zun - gen, die ihr jetzt in
voic - es which in Zi - on

Ster - - - nen ihr Zun - gen,
heav - - - en, ye voic - es

B minor C# major

72

den er hab' - - - nen Ster - nen, ihr Zun - gen, die ihr
reach the stars of heav - en, ye voic - es which in

Ster - - - nen, ihr Zun - - - - gen, die ihr jetzt in
heav - - - en, ye voic - - - - es which in Zi - on

Zi - on fröh - - - lich seid, ihr Zun - gen, die ihr
sing in sweet ac - cord, ye voic - es which in

NBA: itzt

die ihr jetzt in Zi - - on fröh - - - lich
which in Zi - on sing in sweet ac -

F# minor C#7

74

jetzt in Zi - on fröh - lich seid.
 Zi - on sing in sweet ac - cord.

Zi - on fröh - lich seid.
 sing in sweet ac - cord.

jetzt in Zi - on fröh - lich seid.
 Zi - on sing in sweet ac - cord.

seid, in Zi - on fröh - lich seid.
 cord, which sing in sweet ac - cord.

Ritornello: Vln I has rising figure of jubilation, like a jubilus (melisma on the last syllable of "alleluia"). Compare m. 98ff.
 Qb d'am I/II hold F# 4 mm....

F# minor F# minor F#7

76

B minor (C#7) F# minor

78

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80

Text Lines 3 & 4: mm. 80-98.

D

Doch hal - tet ein!
But stay - ye - now,

hal - tet ein!
stay ye now!

Text painting: Instruments stop during the command to halt, then voices stop (same text in original secular model).

Doch hal - tet ein!
But stay ye now,

hal - tet ein!
stay ye now!

Doch hal - tet ein!
But stay ye now,

hal - tet ein!
stay ye now!

Doch hal - tet ein!
But stay ye now,

hal - tet ein!
stay ye now!

+Ob d'am I/II

D

F# minor B7 (E7) (F# minor) E7 E7 A7

harmonic ambiguity

This time instruments do not stop.

Text painting: "Entfernen," i.e., "to distance" (used also in the original secular model) is stretched with a melisma. Compare mm. 46, 48, 53, 55, 85, 87, 92, 94.

83

hal - tet ein! der Schall darf sich nicht weit ent - fer - nen, der
stay ye now! for Christ the - Son of God is com - ing, the

hal - tet ein! der Schall darf sich nicht weit ent - fer - nen, der
stay ye now! for Christ the Son of God is com - ing, the

hal - tet ein! der Schall darf sich nicht weit ent - fer - nen, der
stay ye now! for Christ the Son of God is com - ing, the

hal - tet ein! der Schall darf sich nicht weit ent - fer - nen, der
stay ye now! for Christ the - Son of God is com - ing, the

+Ob d'am I/II

A7 D major D7 G major

86

Schall darfsich nicht weit ent - fer - nen, es naht sich selbst zu euch.
Christ the Son of God is com - ing, and here we soon will see.

Schall darfsich nicht weit ent - fer - nen, es naht sich selbst zu
Christ the Son of God is com - ing, and here we soon will

Schall darfsich nicht weit ent - fer - nen, es naht sich selbst zu
Christ the Son of God is com - ing, and here we soon will

Schall darfsich nicht weit ent - fer - nen, es naht sich selbst zu
Christ the Son of God is com - ing, and here we soon will

+Ob d'am I/II

B7 E minor A major A7 D major D7

89

der Herr der Herrlich - keit; der Schall darf sich nicht weit ent -
the glo - ry of the Lord; for Christ the Son of God is

euch der Herr der Herrlich - keit; der Schall darf sich nicht weit ent -
see the glo - ry of the Lord; for Christ the Son of God is

euch der Herr der Herrlich - keit; der Schall darf sich nicht weit ent
see the glo - ry of the Lord; for Christ the Son of God is

euch der Herr der Herrlich - keit; der Schall darf sich nicht weit ent
see the glo - ry of the Lord; for Christ the Son of God is

Ob d'am I/II

G major A7 D major D major D7

92

fer - nen, der Schall darf sich nicht weit ent - fer - nen, es
com - ing, for Christ the Son of God is com - ing, and

fer - nen, der Schall darf sich nicht weit ent - fer - nen,
com - ing, for Christ the Son of God is com - ing,

fer - nen, der Schall darf sich nicht weit ent - fer - nen,
com - ing, for Christ the Son of God is com - ing,

fer - nen, der Schall darf sich nicht weit ent - fer - nen,
com - ing, for Christ the Son of God is com - ing,

Ob d'am I/II

G major E major E7 A major

95

Word painting: Scalar lines set imitatively in descending order for "the Lord drawing near."

naht sich selbst zu euch der
here we soon will see the

es naht sich selbst zu
and here we soon will

es naht sich selbst zu euch der
and here we soon will see the

es naht sich selbst zu
and here we soon will

Vin I

+Ob d'am I/II

A7 D major

97

Herr der Herrlich - keit.
glo - ry of the Lord.

euch der Herr der Herrlich - keit.
see the glo - ry of the Lord.

Herr der Herrlich - keit.
glo - ry of the Lord.

euch der Herr der Herrlich - keit.
see the glo - ry of the Lord.

Ritornello: Vln I ends with rising figure of jubilation, like a jubilus (melisma on the last syllable of "alleluia"). Compare m. 75ff.

Ritornello Ob d'am I/II hold D for 4 mm...

D major D7

99

G major

101

G major D major D major

The Advent chorale "Nun komm, der Heiden Heiland" is Luther's 1524 translation of the Ambrosian hymn "Veni redemptor gentium."

Chorale stanzas added to the 1731 version:
 No. 2. Stanza 1 of "Nun komm der Heiden Heiland"
 No. 4. Stanza 6 of "Wie schön leuchtet der Morgenstern"
 No. 6. Stanza 6 of "Nun komm der Heiden Heiland"
 No. 8. Stanza 1 of "Nun komm der Heiden Heiland."

36/2. N° 2 Choral (Duetto) (Chorale, v. 1) (See also 61/1, 62/1.) (Lento $\text{♩} = 100$) • Advent: The Savior of the Gentiles is coming! (36/2).

This movement is new to this version (composed specifically for Advent).

Form:
 Rit.: mm. 1-3
 Line 1: mm. 4-10
 Rit.: m. 10
 Line 2+1: mm. 11-20
 Rit.: m. 20
 Line 3: mm. 21-31
 Rit.: m. 31
 Line 4: mm. 32-46.

Note: The sections get progressively longer.

Continuo plays first chorale phrase twice in succession, then plays a richly embellished line characterized by the figura corta. The tune is heard 4 times in the first 5 measures.

Imitative/canonic setting in which the each line's opening motive is derived from the chorale's respective melodic phrase (A-S, S-A, A-S, S-A). The tune of the first phrase reappears as a unifying musical and hermeneutical element (for example, it appears in the continuo before each entry of the chorale).

Soprano
 Christological Identification: Savior of Gentiles, i.e., all nations.
 Nun komm, der Hei - den Hei -
 Come Thou of man the Sa -

Alto
 Chorale phrase 1 (A-S).
 Nun komm, der Hei - den Hei - land, der Hei - den Hei -
 Come Thou of man the Sa - viour, of man the Sa -

Ob d'am II
Ob d'am I

F# minor G#7 C# minor

Alfred Dürr writes, "In its fervour, the following chorale duet may be regarded as one of Bach's happiest inspirations. Although the link with the chorale is clearly audible, both in the two voice parts (doubled by oboes d'amore) and in the continuo, the expressivity of each individual figure is enhanced to the utmost, as in the pleading leaps of a sixth on 'Nun komm,' the syncopations on 'Des sich wundert alle Welt', or the chromatic boldness of 'Gott solch Geburt ihm bestellt.'" See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 82.

Expressive devices include leaps of a sixth and repeated sighing/pleading motives on "nun komm."

Soprano
 land, nun komm, nun komm, nun komm, der Heiden Hei -
 viour, come Thou, come Thou, come Thou of man the Sa -

Alto
 land, nun komm, nun komm, nun komm, der Heiden Hei -
 viour, come Thou, come Thou, come Thou of man the Sa -

Continuo
 C# minor F#7 B minor E7 (A major) F# minor

J.S. Bach - Church Cantatas BWV 36

8^{II}

land, nun komm, der Hei - den Hei - - - land,
viour, come Thou of - man the Sa - - - - viour,

- land,
- viour,

1-measure Ritornello

F# minor

11

Chorale phrase 2 (S-A) in longer note values.

der Jung - frau - en Kind - er - kannt,
Child - Thou of a Vir - gin - born,

der Jung -
Child - Thou

A major

13

Chorale phrase adjusted in thematic continuation...

der Jung - frau - en Kind - er - kannt, der Jung -
Child - Thou of a Vir - gin - born, Child Thou

der Jung -
Child - Thou

Chorale phrase adjusted in thematic continuation...

A major

J.S. Bach - Church Cantatas BWV 36

Parallel 3rds and 6ths emphasize the sweetness of the Christchild.

Chorale text phrase 1 returns completed by phrase 2.

15

frau - en Kind er - kannt; nun komm, der Hei - den
of a Vir - gin born; come Thou of man - the -

frau - en Kind er - kannt; nun komm, der Hei - den Hei -
of a Vir - gin born; come Thou of man - the - Sa -

A major

17

Hei - land, nun komm, der Hei - den Hei - land, der Jung - frau -
Sa - viour, come Thou of man the - Sa - viour, Child Thou of -

land, nun komm, der Hei - den Hei - land, der Hei - den
viour, come Thou of man the Sa - viour, of man the -

A major

19

- en Kind er - kannt,
Vir - gin born,

Hei - land, der Jung - frau - en Kind er - kannt,
Sa - viour, Child Thou of a Vir - gin born, 1-measure Ritornello

A major

J.S. Bach - Church Cantatas BWV 36

21

Expressive devices include syncopation for the world's wonderment.

Chorale phrase 3 (A-S).

dess sich wun - dert al - le
mor - tals o - ver all the earth, all the

A major G minor F#7 B minor

Evocative chord progression for
"whole world doth marvel": F#7
instead of D minor.

23

Welt, al - le Welt, dess sich wun - dert al - le
earth, all the earth, mor - tals o - ver all the

Welt, al - le Welt,
earth, all the earth,

B7 E minor

E7 A major

25

Welt, al - le Welt, sich wun - dert al - le, al - le
earth, all the earth, men o - ver, o - ver all the

dess sich wun - dert al - le Welt, al - le
mor - tals o - ver all the earth, all the

A7 D major

B minor

F# major B minor

J.S. Bach - Church Cantatas BWV 36

27

Patter declamation suggests "gossiping" about the amazing news.

Welt, dess sich wun-dert alle Welt, dess sich wun - - dert al-le
 earth, mor - tals o - ver all the earth, mor - tals o - - ver all the

Welt, dess sich wun-dert al-le, al - - - - - le Welt, sich wundert
 earth, mor - tals o - ver, o - ver all the earth, men o - ver-

B minor A7 B7 E minor A7 (D major) F#7 B minor

29

Welt, dess sich wundert al - - - le Welt, sich wundert al - le Welt:
 earth, mor - tals o - ver - all the earth, men o - ver - all the earth:

al - - - le Welt, al - - - - - le Welt: 1-measure Ritornello
 all the earth, all the earth:

B minor B minor

31II

Expressive devices include chromatic inflection for "ordained such a birth" (i.e., incarnation).

Gott solch' Ge -
 bow down in

Gott solch' Geburt ihm - be-stellt, solch' Ge-burt ihm be -
 bow down in awe at Thy birth, are a - mazed at Thy

F# minor F# minor G#7

J.S. Bach - Church Cantatas BWV 36

34

burt ihm bestellt, solch' Ge-burt ihm bestellt, solch' Ge-burt
awe at Thy birth, are a-mazed at Thy birth, are a-mazed
stellt, solch' Ge-burt ihm be-
birth, are a-mazed at Thy

mf *p*

C# minor C# minor F#7 B minor

36

Chorale tune in augmentation

ihm be - stellt, Gott solch' Ge - burt ihm be - stellt, Gott solch' Ge - burt

at Thy birth, bow down in awe at birth, are a - mazed at Thy birth, bow down in

E7 A major A7 E7 C#7 F# minor B# dim.7

38

Chromatic harmonies to depict the surprising nature of the birth that God ordained for Christ.

be - stellt, Gott solch Ge-burt,
Thy birth, bow down in awe,-

Singing figures return.

burt ihm be - stellt, Gott solch Ge -
awe at Thy birth, bow down in

C# minor 22 F# major A# dim.7 F#7 (B minor) E7

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40

solch' Ge-burt ihm be-stellt, Gottsolch' Geburt ihm be-
are a-mazed at Thy birth, bow down in awe at Thy

burt ihm be-stellt, Gottsolch' Ge-burt ihm bestellt, solch' Ge-burt
awe at Thy birth, bow down in awe at Thy birth, are a-mazed

(A major) C#7 F# minor F# minor

42

stellt, solch' Ge-burt ihm be-stellt, Gottsolch' Geburt ihm be-
birth, are a-mazed at Thy birth, bow down in awe at Thy

ihm bestellt, Gott solch' Ge-burt ihm be-stellt,
at Thy birth, bow down in awe at Thy birth,

F#7 (B minor) E major E major E7 A major

Literal translation: "That God ordained such a birth for him."

44

stellt, Gott solch' Ge-burt ihm be-stellt, Gottsolch' Ge-
birth, bow down in awe at Thy birth, bow down in

Gott solch' Ge-burt ihm bestellt, Gottsolch' Ge-
bow down in awe at Thy birth, bow down in

Surprising chromatic harmonies to depict the surprising nature of the birth that God ordained for Christ.

B(7) E major F#(7) F#7 B minor C#7 F# minor

46

burt ihm be-stellt.
awe at Thy birth.

burt ihm be-stellt.
awe at Thy birth. Ritornello

F# minor

48

F# minor

36/3. **Nº 3. Aria** (Parody)
(Andante ♩ = 104)
• Love draws the heart gently to Jesus like a bride to the bridegroom (36/3), presented in the third person rather than as a dialogue. In the original secular model, "love draws the heart to the teacher."

Minuet-like dance rhythm in periodic phrase structure.

Instrumentation"
Oboe d'amore I and continuo.

Ob d'amore I

Ritornello derived from vocal part.

B minor A7

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

7

D major D major D major B7 E major F#7 B minor

The text is reminiscent of biblical passages such as Song of Solomon 1:4 ("Draw me after you, let us make haste..."), Hosea 11:4, Jeremiah 31:3, John 12:32, as well as the Gospel reading, which notes that "the crowds...went before him and...followed him" (Matthew 21:9).

For biblical background, see note.



14 Tenore A Text painting: Scalar 16th-note figures for "drawing/pulling" (later occasionally in the continuo).

Christological Identification: Son of David, the bridegroom

Die Lie - be zieht mit sanf - ten Schritten,
In gen - tle fash - ion love - en - deav - ors
Literal translation: "Love draws with soft steps."

p R.H. *mf*

B minor Text painting: The bass depicts the "soft steps" referenced in the text (same words are used in original secular model).

21

die Lie - be zieht mit
in gen - tle fash - ion

B minor E7 A major F#7 B minor B minor

27 Text painting: Sequential appoggiatura figures for "pulling/drawing." In the original secular model, the word is "führt" (leads).

sanf ten Schritten sein Treu - ge - lieb - tes all - ge - mach, die Lie - be
love - en - deav - ors to lure the loved one, mod - est - ly; in gen - tle

B minor A7 D major D major F#7

34

zieht mit sanf - ten Schrit - ten sein Treuge - lieb - tes all - ge -
fash - ion love - en - deav - ors to lure the loved one, mod - est -

B minor B major B7 E minor B minor A# dim.7

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40

mach, die. Lie - be - zieht mit - - - - - sanf - ten
ly; - in gen - tle - fash - ion - - - - - love - en -

B minor A7 D major D# dim.7 E minor

46

Schritten sein Treu - ge - lieb - tes all - ge - mach, - - - - -
deav - ors to lure - - - - - the loved - one, mod - est - ly; - - - - -

E minor F#7 B minor B minor B minor

Text painting: Long melisma on "gradually." In original secular model, the word is "liebt" (loves).

Word painting: The halting bass figure suggests "drawing/pulling." It recalls the opening line (also in the original secular model) of "soft steps."

52

sein Treu - - - - -
to lure - - - - -

B7 E minor F# major

58

- - ge - lieb - tes all - ge - mach, - - - - -
the loved one, mod - est - ly, - - - - -

A# dim.7 B minor B minor G major B7 E minor E minor

Text painting: The deceptive cadence and long note suits the sacred text here: "allgemach" = gradually, i.e., persistently. In the secular model, BWV 36c, the word is "liebt" (loves).

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In original secular model, the word is "Herz" (heart).

64

B

— sein **Treu** — ge — lieb — tes all — — — — ge — mach.
 — to lure — the loved one, mod — — — — est — ly:

E minor A# dim.7 B minor B minor

Ritornello

70

B minor A7 D major

76

D major B7 E minor E minor F#(7) B minor

Word painting: Embellished vocal part (with figura corta) and animated continuo line for "enchants."

83

C

B Section. Gleich — wie es — ei — ne Braut — ent — zük — ket, wenn
 As when a — maid — en shy — ly peer — ing, her

R. H. L. H.

B minor E major A major

89

sie — den **Bräu** — ti — gam er — blik — ket, so folgt — — — — ein Herz
 lov — er greets with glance en — dear — ing, the lov — — — — ing hearts

F# major (B minor) F# minor chromatic delay of resolution F# minor F# minor

The image of Jesus as bridegroom links to the following chorale.

The chromatic harmonic wandering seems particularly suitable for the original secular text (see note).



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95

auch Je - su nach.
draw near - to - Thee.

Ritornello

F# minor F# minor

101

Gleich - wie es ei - ne Braut ent -
As when a maid - en shy - ly

D

F# minor E major E7 A major A major B(7) E minor D7

108

zük - ket, wenn sie den Bräu - ti - gam er - blik - ket, so folgt ein Herz auch
peer - ing, her lov - er greets with glance en - dear - ing, the lov - ing hearts draw

The "drawing/pulling" motive continues with this new text.

Text painting: "Canon" between Continuo & Tenor for "follow."

G major A7 D major

See note above concerning chromatic harmonic wandering.

115

Je - su nach, so folgt ein Herz auch Je - su nach, so folgt
nigh - to Thee, the lov - ing hearts draw nigh to Thee, the lov -

Anticipations/appoggiaturas reinforce the motto idea of "drawing/pulling."

D major D major D major G major

122

ein Herz, so folgt ein Herz auch Je - su nach.
 - ing hearts, do do our hearts draw nigh to Thee.
 Text painting: Continuo imitates voice for "a heart following after Jesus."
 D major

G major

A7

Stanza 6 of the 1599 chorale "Wie schön leuchtet der Morgenstern" by Philipp Nicolais (1556-1608). In the earlier version, Bach used this chorale setting to end the cantata (but with the 7th, i.e., last stanza).

Dal Segno

36/4. **Nº 4 Choral** (Mel.: „Wie schön leuchtet der Morgenstern“) • Advent: Meet king Jesus, my bridegroom, with music! (36/4).

Christological Identification: King of all honors.

As the last movement in part 1 (before the sermon), this chorale functions like a closing chorale. The text (a call to welcoming, musical celebration for a glorious king) links to the Gospel reading as a whole (Jesus' triumphant entrance into Jerusalem); the reference to Jesus as "bridegroom" links the movement to the preceding aria.

(7) **Soprano.**

+Oboe d'amore I, Vln I

Zwingt die Saiten in Cy - tha-ra und lasst die sü - sse Mu - si - caganz
 dass ich mö-ge mit Je - sulein, dem wunder - schö - nen Bräut'gammlein in

Strike strong the string on lute and lyre, with harp and haut - boy, song and choir and
 for Christ the Sa - viour will be born; the joy - ful ti - dings, this bright morn, thru-

The soprano ornament is reminiscent of the previous movement's theme.

Alto.

+Oboe d'amore II, Vln II

Zwingt die Saiten in Cy - tha-ra und lasst die sü - sse Mu - si - caganz
 dass ich mö-ge mit Je - sulein, dem wunder - schö - nen Bräut'gammlein in

Strike strong the string on lute and lyre, with harp and haut - boy, song and choir and
 for Christ the Sa - viour will be born; the joy - ful ti - dings, this bright morn, thru-

Tenore.

+Vla

Zwingt die Saiten in Cy - tha-ra und lasst die sü - sse Mu - si - caganz
 dass ich mö-ge mit Je - sulein, dem wunder - schö - nen Bräut'gammlein in

Strike strong the string on lute and lyre, with harp and haut - boy, song and choir and
 for Christ the Sa - viour will be born; the joy - ful ti - dings, this bright morn, thru-

Basso.

Zwingt die Saiten in Cy - tha-ra und lasst die sü - sse Mu - si - caganz
 dass ich mö-ge mit Je - sulein, dem wunder - schö - nen Bräut'gammlein in

Strike strong the string on lute and lyre, with harp and haut - boy, song and choir and
 for Christ the Sa - viour will be born; the joy - ful ti - dings, this bright morn, thru-

D major D major A major A major D major

5 (11)

freu-den-reich er-schal-len,} Sin-get, sprin-get, ju-bi-li-ret,
 ste-ter Lie-be wal-len.} Hal-le-lu-jä! sound your cym-bals,
 hap-py voic-es sing-ing,}
 out the world are ring-ing.}

freu-den-reich er-schal-len,} Sin-get, sprin-get, ju-bi-li-ret,
 ste-ter Lie-be wal-len.} Hal-le-lu-jä! sound your cym-bals,
 hap-py voic-es sing-ing,}
 out the world are ring-ing.}

freu-den-reich er-schal-len,} Sin-get, sprin-get, ju-bi-li-ret,
 ste-ter Lie-be wal-len.} Hal-le-lu-jä! sound your cym-bals,
 hap-py voic-es sing-ing,}
 out the world are ring-ing.}

freu-den-reich er-schal-len,} Sin-get, sprin-get, ju-bi-li-ret,
 ste-ter Lie-be wal-len.} Hal-le-lu-jä! sound your cym-bals,
 hap-py voic-es sing-ing,}
 out the world are ring-ing.}

Text painting: Animated bass line for "jubili-ret" and "triumphiret."

16

D major

D major

tri-umphi-ret, dankt dem Her-ren! Gross ist der Kö-nig der Eh-ren.
 clang your tim-brels, loud-er, fast-er! Thank-ful glo-ri-fy our Mas-ter.

tri-umphi-ret, dankt dem Her-ren! Gross ist der Kö-nig der Eh-ren.
 clang your tim-brels, loud-er, fast-er! Thank-ful glo-ri-fy our Mas-ter.

tri-umphi-ret, dankt dem Her-ren! Gross ist der Kö-nig der Eh-ren.
 clang your tim-brels, loud-er, fast-er! Thank-ful glo-ri-fy our Mas-ter.

tri-umphi-ret, dankt dem Her-ren! Gross ist der Kö-nig der Eh-ren.
 clang your tim-brels, loud-er, fast-er! Thank-ful glo-ri-fy our Mas-ter.

D major

D major

Fine della prima parte

This part was performed during Communion (after the sermon). The heavenly wedding celebration referenced in the text is thus linked with the Eucharist.

Like the opening movement, this joyful movement features the figura corta (here used for the "welcome" motive) and triplets. "The pre-existing music proves to be particularly well-suited to the jubilant cries of 'Welcome!' in the Advent text" (Dürr/Jones, 83).

Seconda Parte

36/5. **Nº 5. Aria** (Parody)
 • Advent: Welcome, heavenly bridegroom, into my heart! (36/5).
 (Tempo giusto ♩ = 72) Vln I leads with increasingly faster rhythms...

Instrumentation:
 Strings (Vln I leads)
 & Continuo

Form:
 Rit. (mm. 1-8):
 DM-AM
 A (line 1, mm.1-20):
 DM-AM
 Rit. (21-24): AM
 B (lines 2-4, mm.25-33):
 AM-Bm
 Rit. (34)
 A' (lines 1-4, mm. 36-56):
 Bm-DM
 Rit. (57-65): DM

Note that the "recap"
 repeats all 4 lines of the
 text and that the form
 does not follow the rhyme
 scheme of AABB.

Ritornello derived
 from vocal
 opening.

D major
 "Willkommen" ("Welcome") gesture.

D7 G major

A major D major A7

D major

E7

A major

A major

8 **Basso**

Text Line 1.

Text painting: Welcoming
 gesture, like a hand gesture/wave of welcome.

Christological Identification: The one who comes to indwell the believer.

Will . kommen, will kommen,werther
 All hail Thou, all hail Thou, heart's de-

For biblical
 background,
 see note.

A major D major

D major

10II

Schatz, will.kommen,werther Schatz, will . kom men,
 light,~ all hail Thou,heart's de-light,~ all hail _____ Thou,

D7

G major

A major

A7

13

wer - ther Schatz, will - kommen, will - kommen, werther Schatz, will -
heart's de - light, all hail Thou, all hail Thou, heart's de - light, all

D major E7 A major D major D7 G major

15II

kommen, will - kommen, werther Schatz. wer - - - ther Schatz. will -
hail - Thou, all - hail - Thou, heart's de - light, heart's de - light, all

E7 A major D major

18

kom - - - - - men, will - kommen, will - kommen, will -
hail - - - - - Thou, all hail - Thou, all hail - Thou, all

E7 A major A major

20

kom - - - - - men, wer - - - - - ther Schatz!
hail Thou, heart's de - light!

Ritornello

A major

22

A7 D major E major E7

24 B Section. Text Lines 2-4. *figura corta*

Helmuth Rilling observes, "In the middle section, the text from the secular cantata is changed to fit the Advent theme: love and faith should make a place in my heart so Jesus can enter. But Bach does not change the musical material, most notably continuing with the signal motive." See *Oregon Bach Lectures* 3:46.

Die Lieb' und Glau - be, die Lieb' und
In love and wor - ship, in love and

Vln I R. H.

A major A7 D major D7

Literal translation: "Love and faith make room before thee in this pure heart. Come dwell with me."

26II

Glau - be, die Lieb' und Glaube - nachtet Platz, die Lieb' und Glaube - machet
wor - ship, in love and wor-ship - I - in - vite, in love and wor-ship - I - in -

R. H.

G major B7 E minor E minor A(7) D major

29 NBA: vor

Platz für dich in meinem Herzen rein; zieh' bei mir ein, zieh' bei mir
vite Thy pres - ence in my in - most heart. Stay not - a - part, stay not - a -

Vln I

D major F# major B minor B minor

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31II NBA: vor

ein, **für** dich in mei-nem Her-zen rein, zieh' bei mir ein!
 part, come dwell with - in my - in - most heart, stay not - a - part!

B minor

Written-out "da capo" expanded to include the entire text, summed up in mm. 54-56: "Willkommen, werter Schatz, zieh bei mir ein."

34 C

Text Lines 1-4. Will - kommen, will kommen, wer ther
 All hail Thou, all hail Thou, heart's de-

Ritornello

B minor

A(7)

36II

Schatz, will - kommen werther Schatz, will - kom - - - - men,
 light, - all hail Thou, heart's de - light, - all hail - - - - Thou,

D major

D7

G major

39

wer - - - ther Schatz! die Lieb' und Glau - be, die Lieb' und
 heart's - - - de - light! In love - and wor - ship, in love - - - and

Vln I

R. H.

D major

A major

B7

E minor

41^{II}

Glau - be, die Lieb' und Glaube machet Platz, die Lieb' und Glaube machet
wor - ship, in love and wor - ship I in - vite, in love and wor - ship I in -

R. H.

A7 D major D7 G major B7 E minor

44

NBA: vor

Platz für dich in mei-nem Her - zen rein; zieh bei mir ein!
vite Thy pres - ence in my in - most heart. Stay not a - part!

Vln I

E minor D major A major dominant preparation...

46

Die Lieb' und Glaube, die Lieb' und Glaube ma - chet
In love and wor - ship, in love and wor - ship I in -

D major D7

48^{II}

Platz in mei - nem Herzen rein; zieh' bei mir ein, zieh' bei mir ein,
vite Thy pres - ence in my heart. Stay not a - part, stay - not a - part,

G major A major D major

51 **D**

zieh' bei mir ein,
stay not a - part,

zieh' bei mir ein,
stay not a - part,

D major D7

53

wer - - - ther Schatz, zieh' bei mir ein, will -
heart's de - light, stay not a - part, all

A7 D major

Written-out "da capo" (beginning at m. 34) expanded to include the entire text, summed up in mm. 54-56: "Willkommen, werther Schatz, zieh bei mir ein."

55

kommen, werther Schatz, zieh' bei mir ein!
hail Thou, heart's de-light, stay not a - part!

A7 Ritornello

57II

D major D7 G major A7 D major D7

60

G major A major D major

63

D major

Chorale stanzas added to the 1731 version:
 No. 2. Stanza 1 of "Nun komm der Heiden Heiland"
 No. 4. Stanza 6 of "Wie schön leuchtet der Morgenstern"
 No. 6. Stanza 6 of "Nun komm der Heiden Heiland"
 No. 8. Stanza 1 of "Nun komm der Heiden Heiland."

Marked "Molt' allegro" (rare for Bach), this movement is obviously intended to sound aggressive, presumably to underscore the text's reference to God's power overcoming the weak flesh (i.e., human nature). See more below.

36/6. Tenor. Stanza 6 of "Nun komm, der Heiden Heiland"
 •Prayer: Conquer flesh so it may hold thy divine power (36/6).

This movement is new to this version. The chosen stanza is suitable for its liturgical placement here during Communion.

Instrumentation:
 Trio for 2 oboes d'amore and continuo, while tenor intones the chorale. If the imitative trio texture symbolizes the Trinity, the choice of oboes d'amore (unusual for an aggressive aria), may suggest God tempering the fight against the flesh with love.

Nº 6. Choral (Mel.: „Nun komm, der Heiden Heiland“)

Ob. d'amore I **Allegro molto** (♩ = 96)

Ritornello with figura corta

Ob. d'amore II

L. H.

B minor

Imitation among the 3 lines may symbolize the Trinity (see below and at m. 53).

Ostinato-like bass. Alfred Dürr suggests the lively oboe d'amore figuration "seems to represent the battle and victory of God's Son over the 'ailing flesh' of mankind." (See Dürr/Jones, 83). Martin Petzoldt suggests that the ostinato bass figures, dogmatic text, and unembellished chorale melody give the movement a severe cast, portraying Christ's victory over the flesh in his death. See "Bach-Kommentar" 2:48. The imitation between (equality of) the oboes d'amore may symbolize the equality of Son and Father, referenced in the opening line; together with the energetic continuo line, they may represent the Trinity (see m. 53).

4

A7 D major F#7

Continuo bass repeats primary figure like an ostinato. The figure apparently refers to "Gott's Gewalt" (God's might), as referenced in the third line of the chorale text.

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Unembellished chorale melody with energetic accompaniment. Tune set a fourth higher than in no. 2.

8 **Tenore**

A

Christological Identification:
One equal to the Father.

Der Chorale phrase 1.
Thou

du
the

B minor

B minor

cross
relation

11

bist
Fa

dem
ther

Va - - - ter
of - - - us

F# minor

A7
D major

B minor

F#7

15

gleich,
all,

f Ritornello

B minor

A7 D major

G major

A# dim.7

19

B Chorale phrase 2.

führ'
lead

hin - -
us

F#7

B minor

B minor

For biblical
background,
see note.



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23

aus
er

den
er

Sieg
lest

im
we

A7 D major D major D7

27

Tortured harmonic progressions depict the fight against the flesh.

Fleisch,
fall;

f Ritornello

G major A major F# minor D major B minor E minor

31

Chorale phrase 3.

dass
by

A7 D major D major

34

dein'
Thy

e - - - wig'

er - - -

D major (B minor) G major

37

Gott's - - - ge - - - walt
last - - - ing might

Ritornello

A# dim.7 F# minor B7

40

E minor D7 G major

43

B7 E minor

46

D

Chorale phrase 4.

in uns das krank'
guide our fee - - ble

Ob d'am II

E minor A7 D major B minor

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Text painting: Held note in the voice part for "holding" or enfolding" the power of God, with overlapping ritornello (its trio texture possibly representing the Triune God).

50

Fleisch
flesh

ent - - - - halt'.
a - - - - right.

Ritornello

B minor

53

L. H.

A7 D major G major

57

A# dim.7 F#7 B minor B minor

36/7. (Parody) •Praises that are weak but sincere are heard in heaven (36/7). This movement (with the same text) appeared as movement 4 in the early version of this cantata. The first line of text is identical also to the first line (5 words) in the original secular model. The secular original likewise speaks of an inability to express something adequately. See Petzoldt, "Bach-Kommentar" 2:38-39.

Nº7 Aria

(Lento $\text{♩} = 56$)

Instrumentation:
Vln I con sordino
and continuo
(compare no. 3, a
"trio" aria in triple
meter for T and
Ob d'am I).

Little and Jenne
group this
movement
with "giga-like"
movements.

See "Dance and the
Music of J. S. Bach,"
305. Perhaps it could better be
described as a pastorale.

Vln I solo (muted)

Ritornello *mf*

G major

Regarding the significance of G major, see side note. The muted violin signals the "muted, weak voices" referenced in the text.

3

Nicholas Anderson writes, "In the earliest secular version of the work Bach had given the [obligato] to a viola d'amore, and he was later, in the third secular version, to give it to a flute." See J. S. Bach. *Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 445.

The text's emphasis on weak, inarticulate praises reflects the biblical accounts that it was the children, the weak, the blind, and the lame who praised Jesus. See Petzoldt, *Bach-Kommentar* 2:43. Immediately following the day's Gospel reading the writer records, "But when the chief priests and the scribes saw the wonderful things that he did, and the children crying out in the temple, 'Hosanna to the Son of David!' they were indignant; and they said to him, 'Do you hear what these are saying?' And Jesus said to them, 'Yes; have you never read, 'Out of the mouth of babes and sucklings thou hast brought perfect praise'?" (Matthew 21:14–16).

Form:

A.
Rit: mm. 1-8
Lines 1-2: 9-11
Rit: 11-12
Lines 1-2: 13-27
Rit: 27-35
B.
Lines 3-5: 35-42
Rit: 42-43
Lines 3-5: 44-52
Da capo

5

13

auch mit gedämpften, schwachen Stimmen wird Gottes Majestät ver -
 though with un - wor - thy fee - ble voices we seek - to praise God's might - y

G major

15

ehrt, mit gedämpften, schwachen Stimmen, mit gedämpften, schwachen Stimmen -
 name, with un - wor - thy fee - ble voices, with un - wor - thy fee - ble voices -

Lowered note for "subdued."

G major

G7

17

wird Gottes Majestät verehrt, auch mit ge -
 we seek to praise - God's might - y name, though with un -

Word painting: Melismas and echoes for "glorify/honor God's majesty." See below (B section) for more on echo effects.

C major

G major

D# dim.7

19

dämpften, schwachen Stimmen wird Gottes Majestät verehrt. Gottes Ma -
 wor - thy, fee - ble voices we seek - to praise - God's might - y name, seek to praise -

Lowered note for "weak."

E minor

G major

G7

C major

A7

D major

B7

E minor

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21 Word painting: Melisma for "majesty." Parallel 3rds and 6ths suggest intimate sweetness.

- je - stät ver - ehrt, mit ge - dämpf - ten, schwachen Stim - men,
 God's might - y - name, with un - wor - thy, fee - ble voic - es,

G major

23 Lowered note for "weak."

mit ge - dämpf - ten, schwachen Stim - men wird Got - tes Ma - je - stät ver -
 with un - wor - thy, fee - ble voic - es we seek - to praise - God's might - y

G major G7 C major D7 G major

25 Word painting: Melisma for "glorify/honor."

ehrt, wird Got - tes Ma - je - stät ver -
 name, we seek - to praise God's might - y

G major

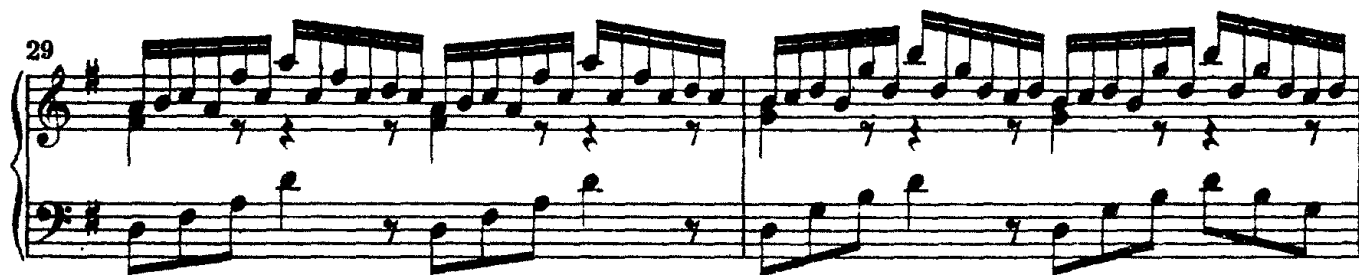
27 B

ehrt!
 name!

Ritornello mf

G major

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G major



G7

C major

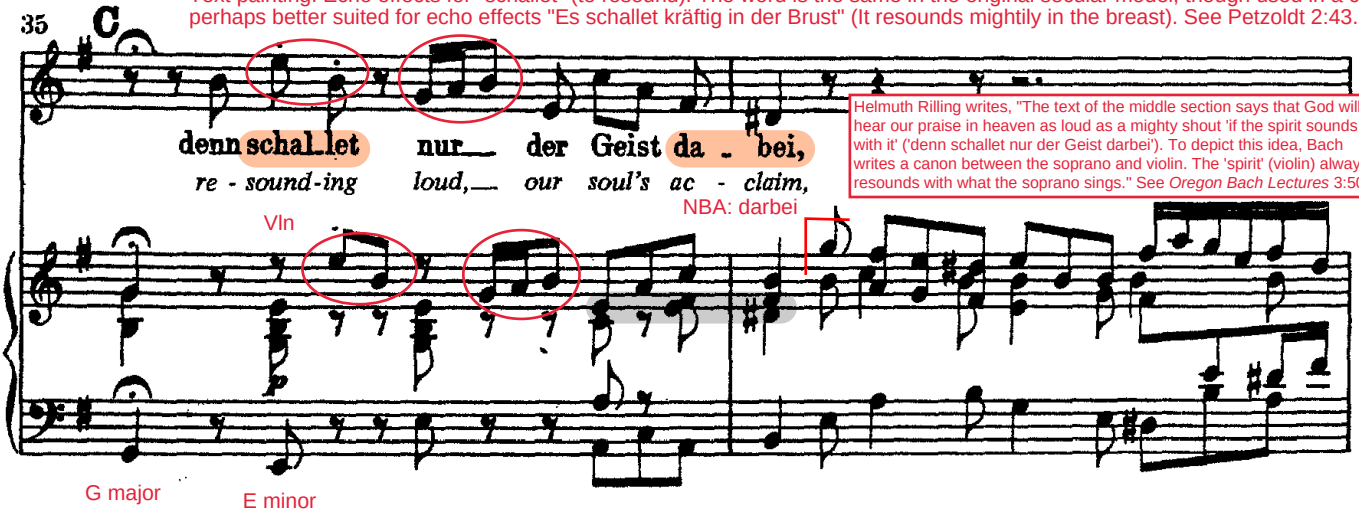
D major

G major



In the context of the biblical passage that follows the Gospel reading of the day, Matthew 21:14–16 (But when the chief priests and the scribes saw the wonderful things that he did, and the children crying out in the temple, "Hosanna to the Son of David!" they were indignant; and they said to him, "Do you hear what these are saying?" And Jesus said to them, "Yes; have you never read, 'Out of the mouth of babes and sucklings thou hast brought perfect praise?'") [Psalm 8:2]), it appears that "Geist" refers to the human spirit rather than the Holy Spirit. Thus the text references sincere, heartfelt worship as opposed to mere lip service. If, as Martin Petzoldt argues, the Holy Spirit is meant, the text may be alluding to scriptures such as Galatians 4:6: Because you are sons, God has sent the Spirit of his Son into our hearts, crying, "Abba! Father!"

B section. Text painting: Echo effects for "schallet" (to resound). The word is the same in the original secular model, though used in a context perhaps better suited for echo effects "Es schallet kräftig in der Brust" (It resounds mightily in the breast). See Petzoldt 2:43.



G major

E minor

Helmuth Rilling writes, "The text of the middle section says that God will hear our praise in heaven as loud as a mighty shout 'if the spirit sounds with it' ('denn schallet nur der Geist darbei'). To depict this idea, Bach writes a canon between the soprano and violin. The 'spirit' (violin) always resounds with what the soprano sings." See *Oregon Bach Lectures* 3:50.

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37

denn schal -
re - sound -

D7 G major E minor

39

NBA: darbei

- let nur der Geist da - bei, so ist ihm sol - ches ein Ge -
- ing loud, our soul's ac - - claim goes up with such a pierc - ing

B major F# major B minor

41

schrei, solches ein Ge - schrei, das er im Him - mel sel - ber hört;
cry, such a pierc - ing cry, it reach - es God in heav - en high;

mf Ritornello

B minor

43

D Echoes continue...

denn schallet nur der Geist da -
re - sound-ing loud, our soul's ac -

B minor B minor E7

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45 NBA: dabei

bei, denn schal -
claim, re - sound -

A major D major

47

- let
- ing

D major

48II

NBA: dabei

nur der Geist da - bei, so ist ihm sol - ches ein Ge -
loud, our soul's ac - claim goes up with such a pierc - ing

D7 G major E7

50

schrei, das er im Him - mel sel - ber, im Him - mel sel - ber hört.
cry, it reach - es God in heav - en, to God in heav - en high.

hemiola

A major F#7 B minor A7 Da capo D major

36/8. **Nº 8 Choral** (Mel: „Nun komm, der Heiden Heiland“)

Set a forth higher than in movement no. 2, now harmonized simply.

Christological Identification: King of all honors.

As the last movement in part 1 (before the sermon), this chorale functions like a closing chorale. The text (a call to welcoming musical celebration for a glorious king) links to the Gospel reading as a whole (Jesus' triumphant entrance into Jerusalem); the reference to Jesus as "bridgroom" links the movement to the preceding aria.

For biblical background, see note.



Soprano NBA: ton
+Ob d'am I Vln I
Lob sei Gott dem Va - ter g'thon, Lob sei Gott sein'm ein'-gen Sohn,
Praise to God sing ev' - ry one, God the Fa - ther, God the Son,

Alto
+Ob d'am II Vln II
Lob sei Gott dem Va - ter g'thon, Lob sei Gott sein'm ein'-gen Sohn,
Praise to God sing ev' - ry one, God the Fa - ther, God the Son,

Tenore
+Vla
Lob sei Gott dem Va - ter g'thon, Lob sei Gott sein'm ein'-gen Sohn,
Praise to God sing ev' - ry one, God the Fa - ther, God the Son,

Basso
Lob sei Gott dem Va - ter g'thon, Lob sei Gott sein'm ein'-gen Sohn,
Praise to God sing ev' - ry one, God the Fa - ther, God the Son,

B minor B minor B minor D major

5
Lob sei Gott dem heil'-gen Geist im - mer und in E - wig - keit!
God the Ho - ly Ghost a - dore; praise them now and ev - er - more!

Lob sei Gott dem heil'-gen Geist im - mer und in E - wigkeit!
God the Ho - ly Ghost a - dore; praise them now and ev - er - more!

Lob sei Gott dem heil' - gen Geist im - mer und in E - wig - keit!
God the Ho - ly Ghost a - dore; praise them now and ev - er - more!

Lob sei Gott dem heil' - gen Geist im - mer und in E - wig - keit!
God the Ho - ly Ghost a - dore; praise them now and ev - er - more!

D major F# major B minor C#7 F# minor F#7 B minor B major