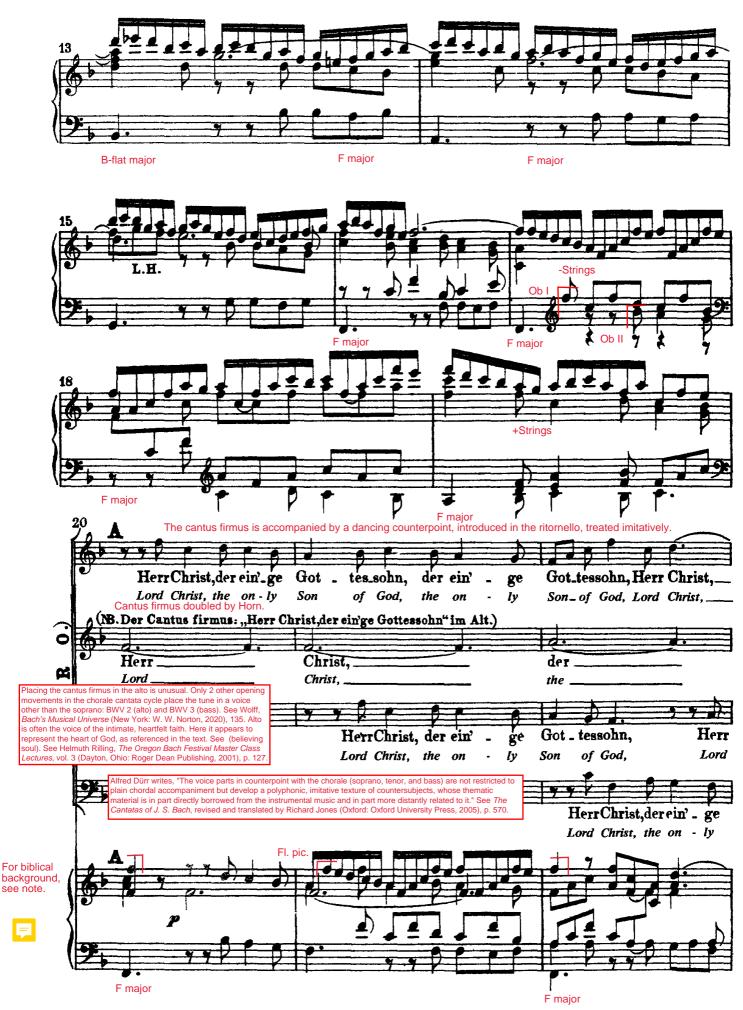
Form: Chorus/Fantasia - Recit (A) - Aria (T) - Recit (S) - Aria (B) - Chorale. Last changed: 12 November 2025. rch Cantatas BWV 96 Alfred Dürr writes, "This chorale cantata is based upon the five-verse hymn by Elisabeth Creutziger (1524), NBA I/24; BC A142 which praises Christ—the true Son of God—as the Morning Star and prays for love and knowledge so that the 18. S. after Trinity (BWV 96, 169) *1 Corinthians 1:4-9 (Paul's prayer of thanks old man may die and the new, who strives only after God, may come alive...The link [to the 18th Sunday after for the blessings of the Gospel in Corinth) Trinity] occurs in the second part of the Gospel reading, where Jesus asks the Pharisees about the identity of *Matthew 22:34-46 (Jesus identifies the greatest the promised Messiah—how Christ could simultaneously be David's son and David's lord (2 Samuel 7:12-14, commandments and asks the Pharisees whose Psalm 110:1). The reply of the faithful Christian...is given at the beginning of the hymn: Christ, of David's line Son Christ is) according to ancient prophecy, is also the only Son of God...The second half of the cantata (and of the hymn) Librettist: Unknown speaks on behalf of the assembled congregation, praying to the Lord, who is acknowledged as their Saviour, FP: 8 October 1724 (St. Thomas). This cantata for future guidance upon the path of righteousness." See Alfred Dürr, The Cantatas of J. S. Bach, revised and belongs to Bach's chorale cantata cycle (see note). translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 569. The chorale text, which is rich with In the opening chorus, the cantus firmus is sung by the alto, Chorale Cantata About the rather than the more usual soprano, doubled by the horn biblical allusions, is loosely based on the Implications of the Incarnation (trombone in a later revival). The instrumentation includes the Latin Christmas hymn "Corde natus ex olo, probably representing the twinkling morning star parentis" by Aurelius Clemens Prudentius Herr Christ, der einge Gottessohn referenced in the text (perhaps also a shepherd's 348 to after 405. See more at no. 6. pipe). In a later performance, it was replaced with a violino Regarding the prominence of the flute piccolo. In a still later performance, the horn, doubling the Instrumentation: part in this cantata, see side note. cantus firmus, was replaced with a trombone. The chorale Corno (1724) or Trombone (1746/47) stanza answers Jesus' question in the Gospel of the day: (Coro.) (Chorale Verse 1) stanza answers Jesus' question in the Gospel of the day:

• Christ is only begotten Son of God & morning star (96/1). "What do you think of the Christ? Whose son is he?" Flauto piccolo (sopranino recorder) (1724) or Violino piccolo (1734)Vivace. (J = 22.) Flauto traverso Ob I, II VIn I, II Vla **SATB** Compare the 2 concertato violins Continuo Ritornello for the morning star in BWV 1 The ritornello is reminiscent of "In dulci jubilo" and other Christmas songs. Its pastoral thematic material is later adopted by the voices accompanying the cantus firmus. F major (Regarding F major, see note.) F major Given the implications of the text regarding Christ's identity, the 9/8 meter probably signifies the Trinity but also the pastoral setting of gait of the riding magi (compare BWV 65, where 12/8 meter is used). The pastoral quality associated with the morning star (compound meter, F major) antidipates BWV 1/1, composed some months later. em star (the morning star), perhaps even depicting the G7 C major C major F7 D7 G minor F7 F major C7



















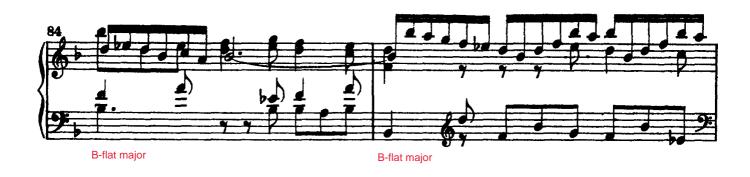




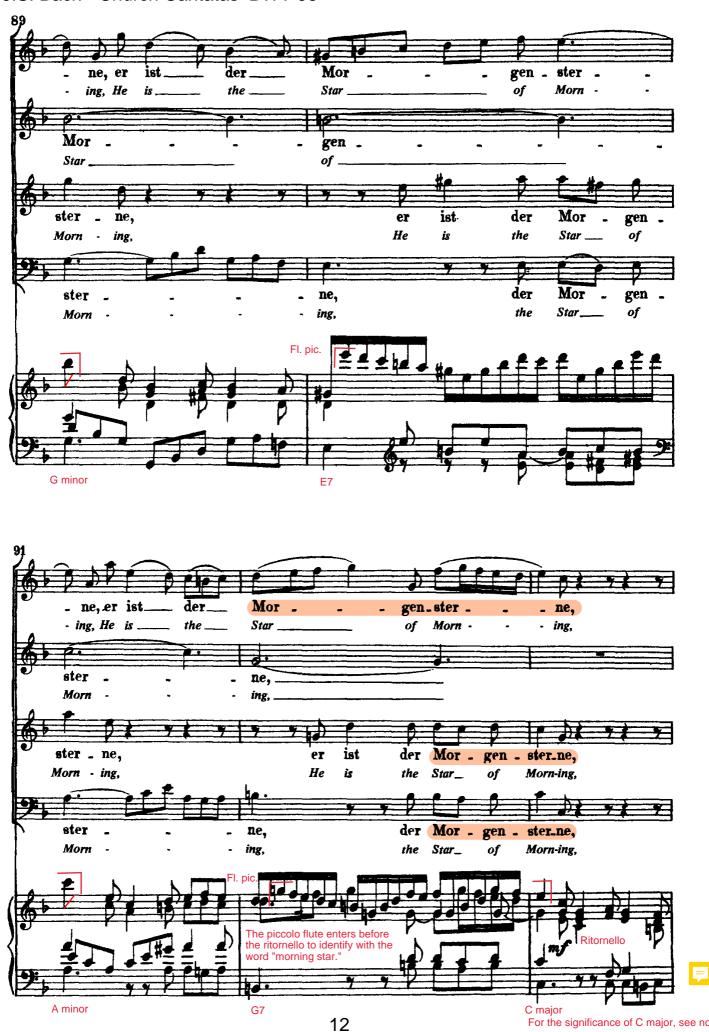




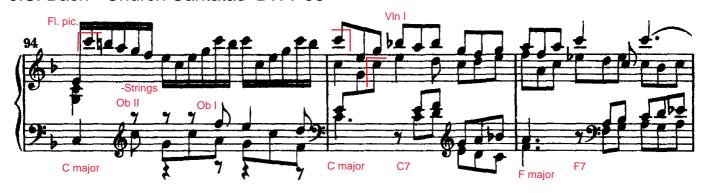




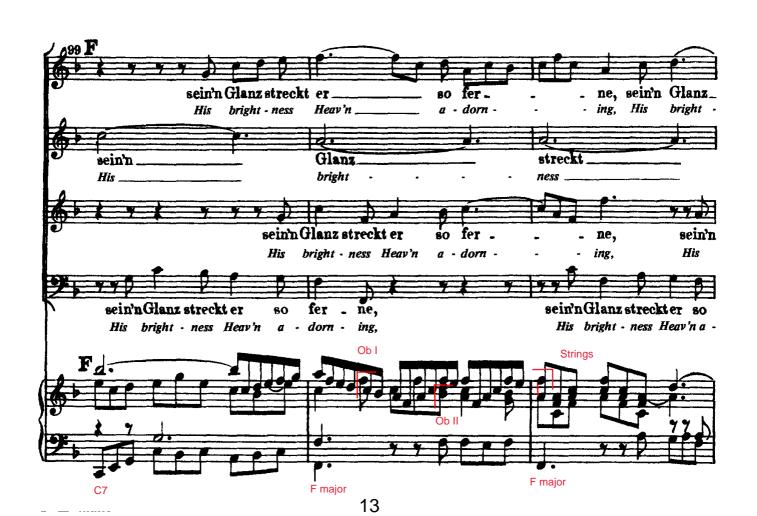




For the significance of C major, see note.







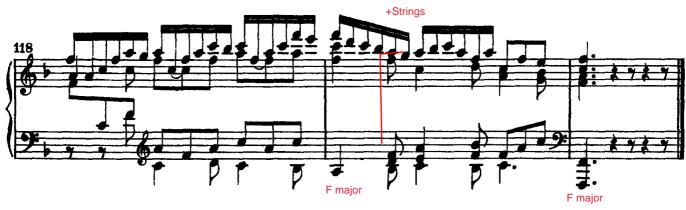


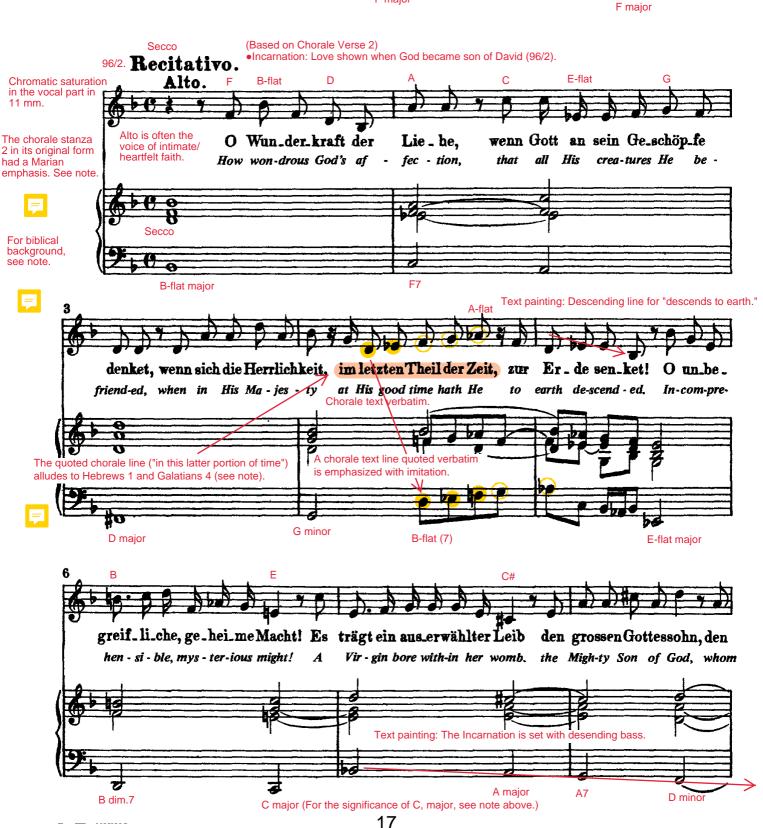




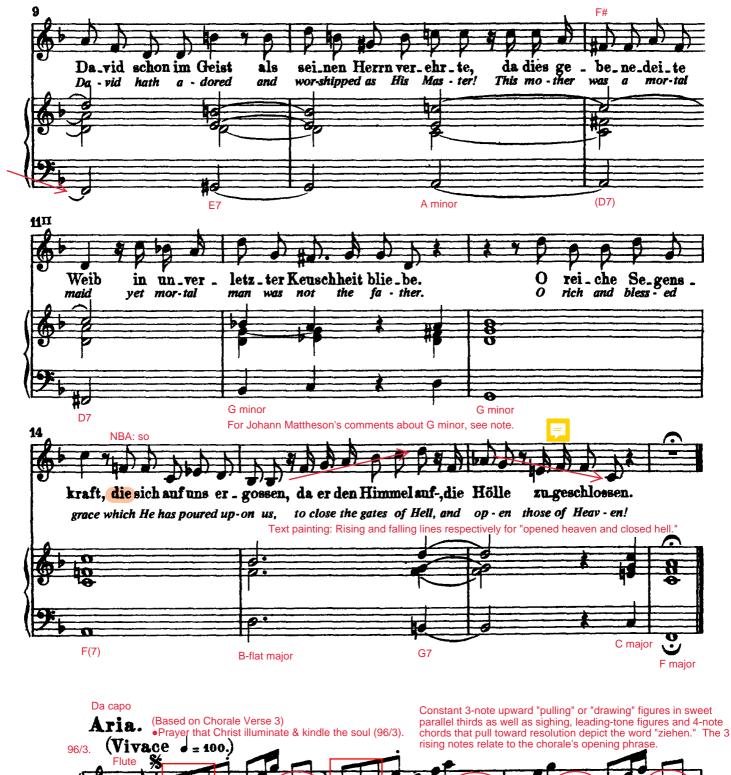








Allusion to Luke 1:41-42. ... Elizabeth... exclaimed [to Mary] with a loud cry, "Blessed are you among women (Luther 1545: gebenedeit bist du unter den Weibern!"



Prayer that Christ illuminate & kindle the soul (96/3).

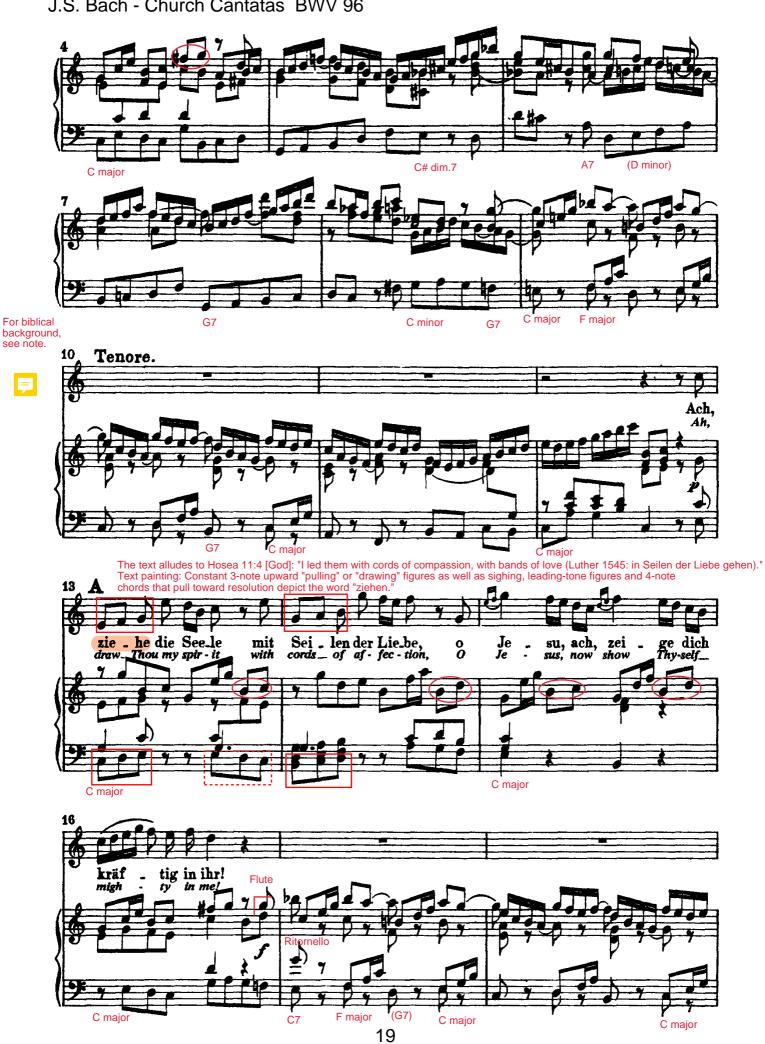
(Vivace = 100.)

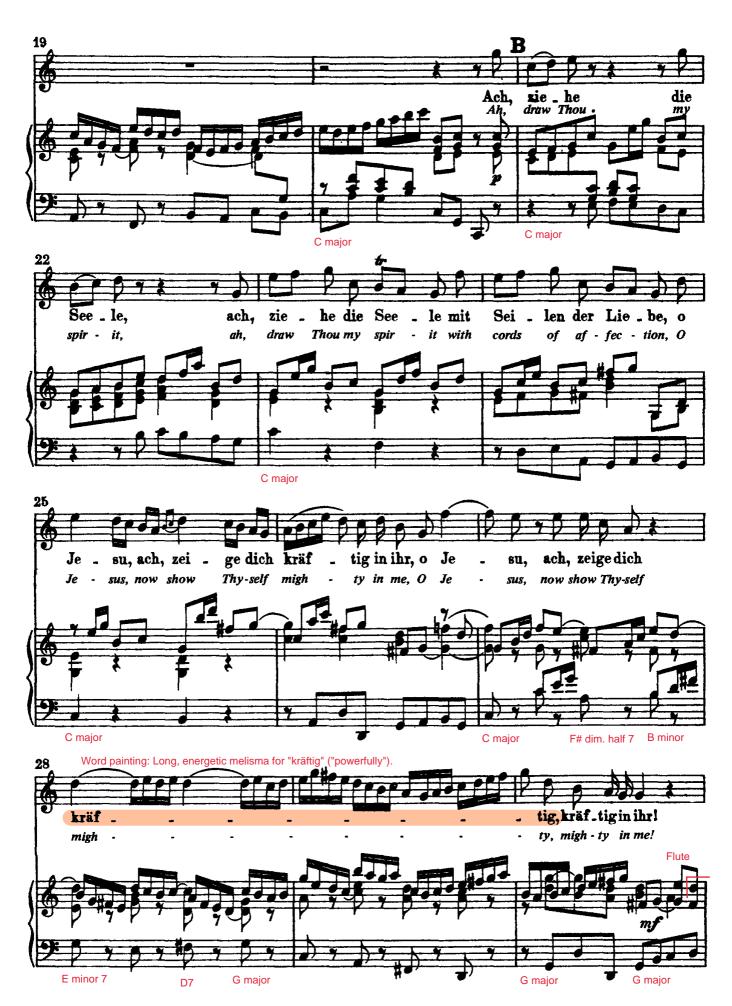
Ritornello based on vocal theme.

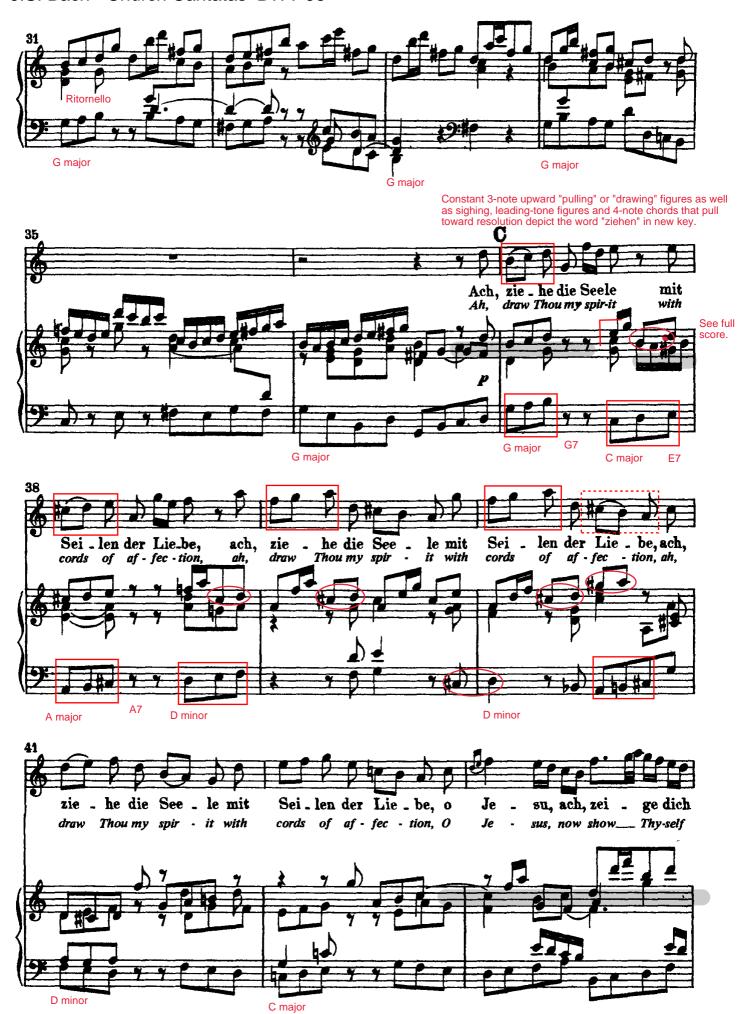
Ritornello based on vocal theme.

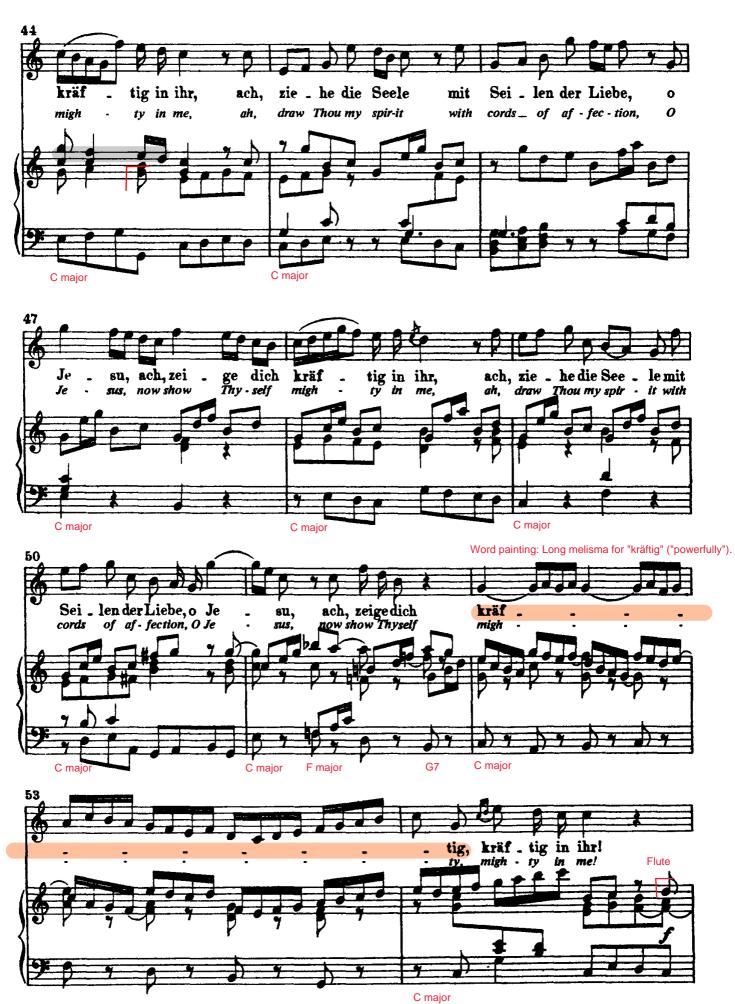
For the significance of C major, see earlier note.

The slow harmonic rhythm, major tonality, use of the transverse flute, melody-dominated texture, clear periodic phrase structure, patter diction, and vocal ornaments all point to the galant style.

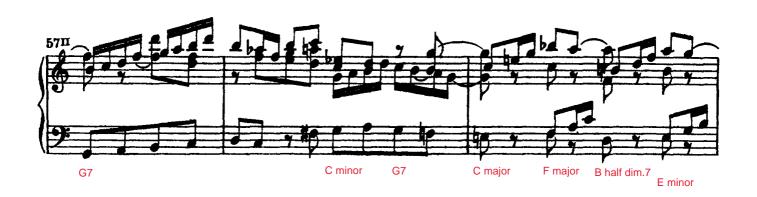


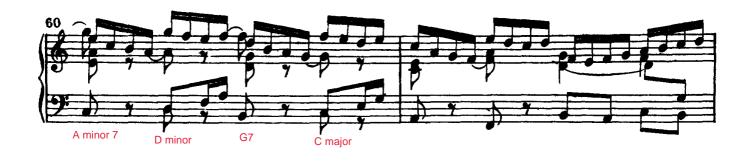


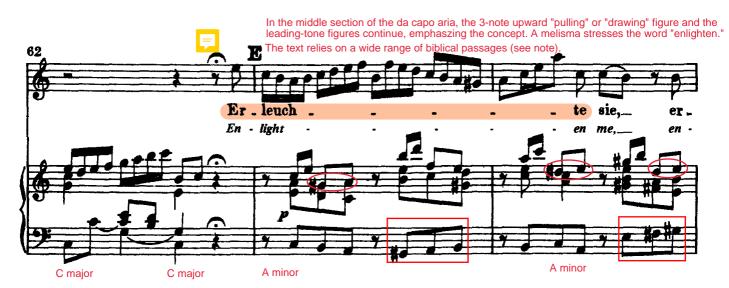














В7

E minor

A7

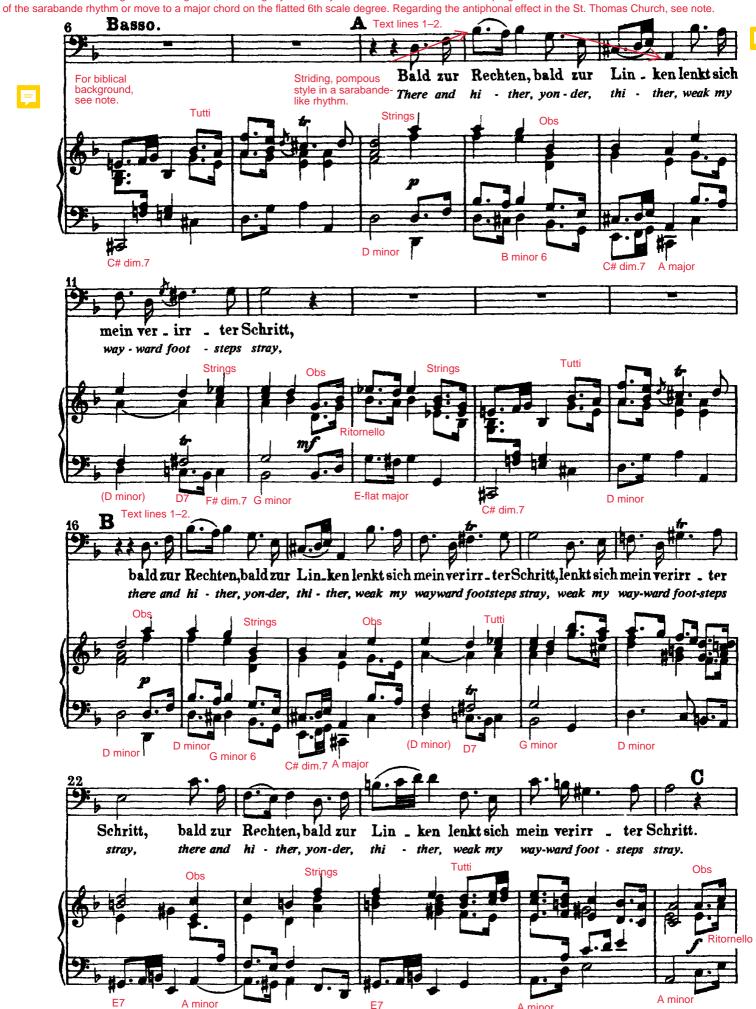
В7

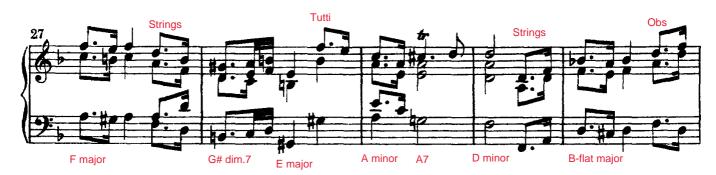


E-flat major

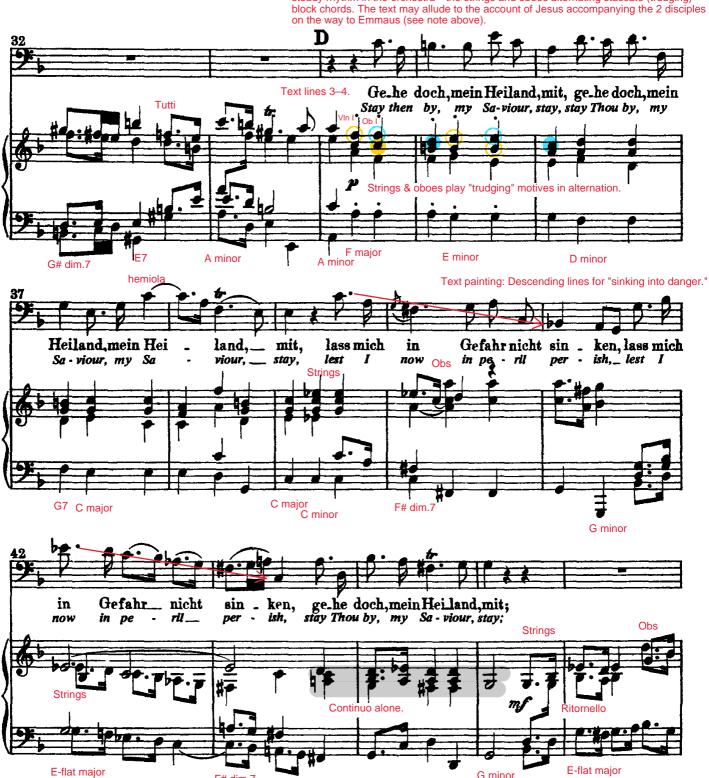
D minor

For the significance of D minor, see note.





Text painting: The prayer for the Savior to accompany the speaker is set with a more steady rhythm in the orchestra—the strings and oboes alternating staccato (trudging)



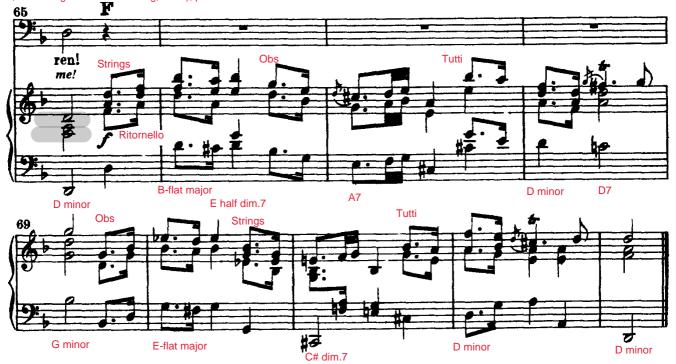
F# dim.7



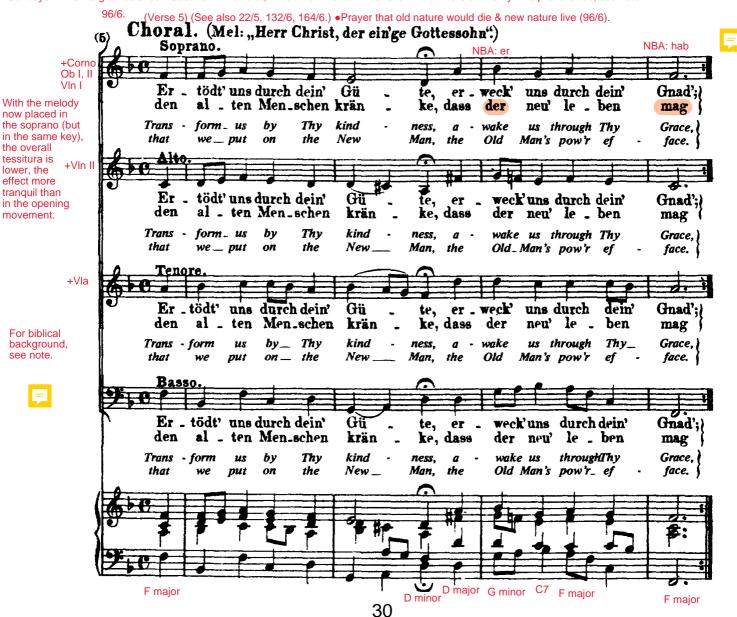
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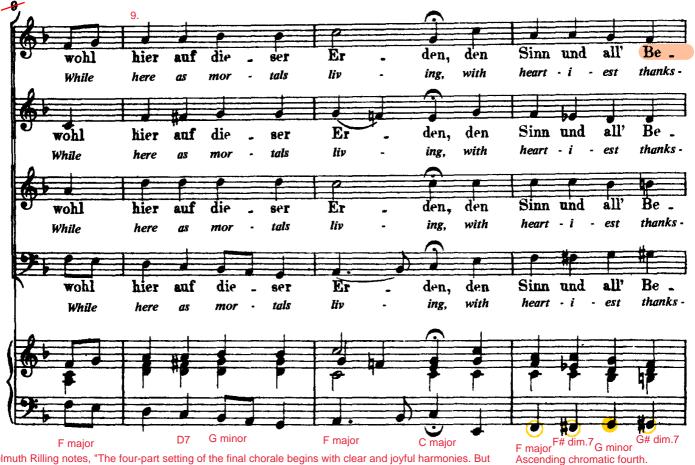
C# dim.7

with a voice leading which goes from low to high range. Bach begins with the dotted rhythm which prevailed throughout the whole aria, but then the soul seems to get wings and the rhythm becomes even and flowing as the soul is led up to heaven." See *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 137.



This is the fifth stanza of five in the 1524 chorale by Elisabeth Cruciger, née von Meseritz (ca. 1500–1535), wife of the Leipzig theologian Caspar Cruciger the Elder (1504–1548), a co-reformer with Philipp Melanchthon and Martin Luther. In hymnals of the day, the chorale was recommended for many different Sundays in the liturgical calendar. See Martin Petzoldt, "Bach-Kommentar" 1: 520–521. For more on the hymn's provenance, see note.





For more on its signficance,

see note.

Helmuth Rilling notes, "The four-part setting of the final chorale begins with clear and joyful harmonies. But in the second part, at the text *den Sinn und all' Begierden* [senses and all yearning] Bach gives the bass a chromatic ascending figure emphasizing the longing of our senses to be with the Lord." See *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 137.

