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NBA I/28; BC A173. Regarding its BWV number, see note.
 The Annunciation: Mar. 25 (BWV [182], 1). In 1725, Annunciation coincided with Palm Sunday.
 *Isaiah 7:10–16 (The Messiah's birth prophesied)
 *Luke 1:26–38 (The angel Gabriel announces birth of Jesus to Mary.)
 Librettist: Unknown
 FP: 25 March 1725 (St. Nicholas). This cantata ended the series of chorale cantatas in Bach's second Leipzig cycle (see notes).

Although there is no "keystone movement" in this cantata, the work is nevertheless symmetrical/chiasmic. At the beginning of the form's mirror image (no. 4), antithetical ideas of "earthly lustre" vs. "heavenly light" are presented. Still, all movements are in major keys. This cantata represents the abrupt end to Bach's chorale cantata cycle, which had begun before June 11, 1724, and which consisted of 41 newly composed cantatas in 37 weeks. For more, see Christoph Wolff, "Bach the Learned Musician," 278, and Wolff, "Bach's Musical Universe," 126, 145–46. Bach's later chorale cantatas are presumed to have been written to fill gaps in chorale cantata cycle. See Wolff, "Bach the Learned Musician," 280, and Wolff, "Bach's Musical Universe," 126–27. See also side note.
 Falling during the penitential season of Lent (a "tempus clausum," when no cantatas were performed in Leipzig), this cantata would have represented a striking exception.

J.S. Bach

Cantata No. 1

The underlying 7-stanza chorale by Philipp Nicolai (1556–1608) was first published in 1599.

Wie schön leuchtet der Morgenstern

This chorale was usually associated with Advent and its "Abgesang" (i.e., closing phrases) served as the closing chorale in Bach's advent cantata "Nun komm, der Heiden Heiland," BWV 61 (see Eric Chafe, "Analyzing Bach Cantatas," 262, n.12). Several text phrases can be interpreted as allusions to the Eucharist: "O Himmelsbrot" (no. 2), "schmecken himmlische Lust" (no. 3), "Heilands Leib und Blut" (no. 4). Despite the chorale's repetition of the first three phrases (the "Stollen" of bar form), Bach sets them differently upon their repetition here in BWV 1/1. He achieves variety through varying the counterpoint (in some phrases the cantus firmus begins, in others, it is pre-figured with counterpoint in the lower voices). Harmonic deviations & modulations moderate the effect of the chorale tune's emphasis on the tonic.

Festive Instrumentation:

Corno I, II
 Ob da caccia I, II
 Vln Concertante I, II
 Vln Ripieno I, II
 Vla
 SATB
 Continuo

The opening chord progression is a traditional one (e.g., see opening measures of the first prelude in WTC I), while the melody here outlines the triadic opening of the chorale tune.

1/1. **Coro.** (Chorale v. 1) • Christ the morning star, root of Jesse, bridegroom (1/1). Allusion to Numbers 24:17, Matthew 2:2, Revelation 22:16, 2 Peter 1:19. Full orchestra with 2 solo violins playing 8th-note figuration in unison (flickering star?).

(Maestoso) $\text{♩} = 58$
 Solo Vln II with Continuo

Concerto Style Setting

Pairs of instruments in concertante exchange in a concerto grosso.

Vln Rip I has repeated F.

Tutti

Bass octaves perhaps represent the magi riding.

F major ii V I

Bach's choice of the siciliano rhythm and oboes da caccia (both having pastoral associations) appears to be an allusion to Christ's lineage (noted in the chorale text), which traced back to the patriarch Jacob and David, the shepherd king. The concerto-like texture contrasts various instrumental groups. Delicate figurations by the 2 solo violins (often in unison) perhaps represent the intimate image of Christ as twinkling morning star and bridegroom. Magnificent tutti textures in which the horns and oboes da caccia provide heraldic fanfares, symbolize the royal station of the heavenly bridegroom (the text naming him as king and bridegroom). Note: Meredith Little and Natalie Jenne, list this movement with those that are gigue-like. See "Dance and the Music of J. S. Bach," expanded ed. (Bloomington: Indiana University Press, 2001), p. 305.

Solo Vln I & II with Continuo only.

Tutti Orchestra with the 2 solo violins playing 16th-note figuration in unison.

3.

mf

f

C major

For Alfred Dürr's comments on the libretto, see note.

Corno fanfare-like passage.

+Obs da caccia

5.

mf

F major D minor B-flat major

+Corno I, II

7.

cresc.

G minor F major

J.S. Bach - Church Cantatas BWV 1

9. *mf*

Solo violins

C major C7

11. *f*

Ritornello. The opening motive forms the basis for later counterpoint.

Corno I

F major

For biblical background, see note



13. **A** **Soprano.**

Wie schön leuch - - -

How bright and

Alto.

Tenore.

Basso.

Solo violins

mf

F major F7

Biblical names for the Messiah include morning star (Revelation 22:16) and root of Jesse (King David's father; Is. 11:1). For Old Testament prophecy foretelling the coming of a star from Jacob, see Numbers 24:17.

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

For word-for-word English translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

Bass doubled by Vla.

Wie schön leuchtet der Mor - gen -

How bright and fair - the morn - ing

Wie schön leuch -

How bright and



J.S. Bach - Church Cantatas BWV 1

15.

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

Wie schön leuch - tet der Mor - genstern, der Mor - gen -
How bright and fair the morn - ing - star, the morn - ing -

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

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

Solo violins

17.

B-flat major

G7

stern
star,

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

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

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

tr

mf

C major

C7

F major

C major

J.S. Bach - Church Cantatas BWV 1

19.

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

Alto doubled by Vln Rip I.

voll Gnad' und Wahr_heit von dem
the shin - ing mes - sen - ger a -

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

voll Gnad' und
the shin - ing

The change in instrumental doubling serves to highlight the contrast in tone color between Ob da caccia and Vln. Together with the contrast in rhythm between the 2 parts (A/T), it probably alludes to the contrast between "Gnad" (grace) and "Wahrheit" (truth), as perhaps do the 2 forms of the cantus firmus.

21. C major

C7 F major

Altos, doubled by Ob da caccia I & Vln Rip 1 present cantus firmus in diminution.

Herrn, voll Gnad' und Wahr_heit, voll Gnad' und
far, the shin - ing, shin - ing, the shin - ing

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

Wahr_heit von dem Herrn, voll Gnad' und Wahr_heit von dem
mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Bass doubled by Vla.

voll Gnad' und Wahr_heit von dem Herrn, voll Gnad' und Wahr_heit
the shin - ing mes - sen - ger a - far, the shin - ing, shin - ing

23.

voll
the

Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, voll Gnad' und Wahr - heit von dem
far, the shin - ing, shin - ing, the shin - ing mes - sen - ger a -

heit, voll Gnad' und Wahrheit von dem Herrn, voll Gnad' und Wahr - heit von dem
ing, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Solo violins

25. Soprano doubled by Corno I (with previous pickup embellished). F major

Gnad' und Wahr - heit
shin - ing mes - sen -

Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, Wahr - heit von dem
far, the shin - ing, shin - ing mes - sen - ger a -

Gnad' und Wahr - heit
shin - ing mes - sen -

Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, Wahr - heit von dem
far, the shin - ing, shin - ing mes - sen - ger a -

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27.

von dem Herrn, _____
ger a far _____

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' un' Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' _____ und Wahr - heit, voll Gnad' und Wahr - heit von dem
far, the shin - ing, shin - ing, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

G7 C major C7 F major

29.

Herrn,
far

Herrn,
far

Herrn,
far

Ritornello
Corno I, II

mf

D minor F7

31.

33. G minor C major F major

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

B

die
to

sü - - - sse
hail the

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

die sü - - - sse Wur -
to hail the seed

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

die sü - - - sse
to hail the

Bass doubled by Vla.

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

B Solo violins

J.S. Bach - Church Cantatas BWV 1

35.

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

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

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

D minor

37.

se!
se!

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

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

sü - sse Wur - zel Jes - se!
hail the seed of Jes - se!

Ritornello
Corno I

F major B-flat major F major

J.S. Bach - Church Cantatas BWV 1

39. Solo violins



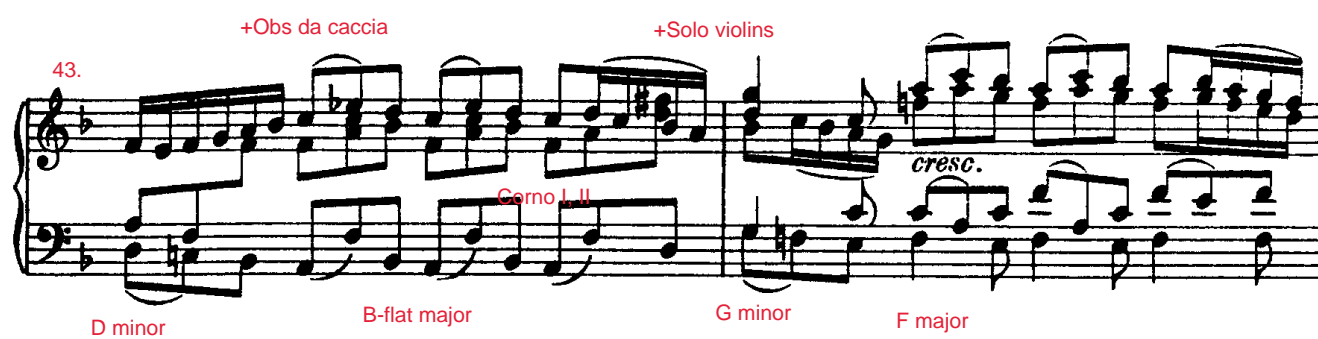
mf

41.



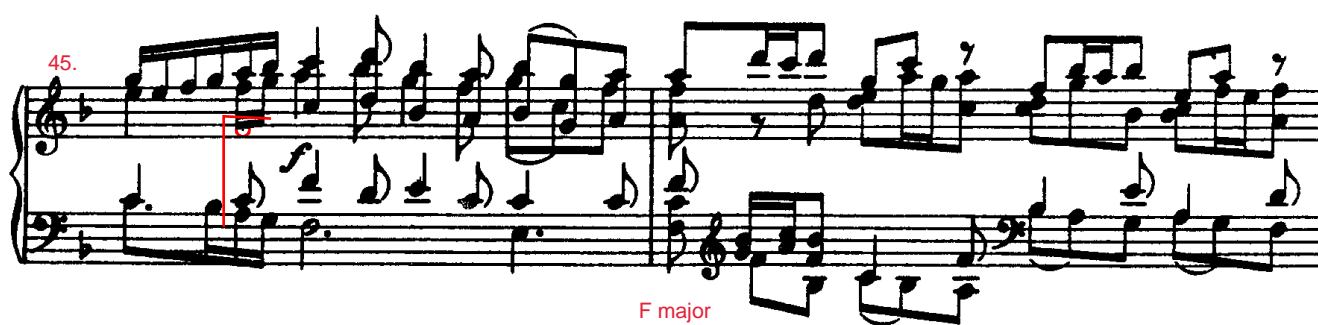
C major F major

43. +Obs da caccia +Solo violins



D minor B-flat major G minor F major

45.



F major

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47. *Solo violins*

C pedal...

49. **Soprano.** *C*

Solo violins

Corn I

F major F major

Chorale Phrase 4 (=1). Soprano begins, doubled by Corno I after first two cantus firmus pitches embellished, followed by accompanying canonic counterpoint.

Du
Thou

51. *Soprano doubled by Corno I with previous notes embellished.*

Sohn Da - - - - - vid's aus
Son of Da vid's

NBA: David

Alto doubled by Vln Rip. I.

Du Sohn
Thou Son

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

Du Sohn David's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da -
Thou Son of Da-vid's roy - al line, his roy - al line, thou Son of

Bass doubled by Ob da caccia I & Vla.

Du Sohn David's aus Ja - kob's Stamm, aus Ja - kob's
Thou Son of Da-vid's roy - al line, his roy - al

Solo violins intermittent

mf

F7 B-flat major

53.

Ja - - - kob's Stamm, - - - line, - - -
roy - - - al

David's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da-vid's aus Ja - kob's
of Da-vid's roy - al line, his roy - al line, thou Son of Da - vid's roy - al

vid's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da-vid's aus Ja - kob's
Da - vid's roy - al line, - his roy - al line, thou Son - of Da - vid's roy - al

Stamm, du Sohn Da-vid's aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
line, thou Son - of Da - vid's roy - al line, thou Son of Da - vid's roy - al

Solo violins

55.

Stamm,
line,

Stamm,
line,

Stamm,
line,

Ritornello

Solo violins

G7

C major

J.S. Bach - Church Cantatas BWV 1

57.

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

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

mein Kō - nig und mein Bräu - ti - gam, mein Kō - nig und mein
be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and

mein Kō - nig und mein Bräu - ti -
be - lov - ed Lord and Mas - ter

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

Bass doubled by Vla.

mein Kō - nig und mein Bräu - ti -
be - lov - ed Lord and Mas - ter

C7 F major

59.

Alto doubled by Ob da caccia II and Vln Rip I

Bräu - ti - gam, mein Kō - nig und mein Bräu - ti -
Mas - ter mine, be - lov - ed Lord and Mas - ter

gam, mein Kō - nig und mein Bräu - ti - gam, mein Kō - nig und mein Bräu - ti -
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

gam, mein Kō - nig und mein Bräu - ti - gam, mein Kō - nig und mein Bräu - ti -
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

B-flat major

J.S. Bach - Church Cantatas BWV 1

61.

Soprano doubled by Corno I (with pickup embellished).

mei - n Kö - nig
be - lov - ed

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

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

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

Solo violins +Corno I, II

63. D minor

F major

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

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

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

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

F major

G7

J.S. Bach - Church Cantatas BWV 1

65.

gam,
mine,

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

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

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

C pedal... C7

mf

F major

Duets probably depict the love/mystic union of Christ & believer.

Corno I & II in parallel thirds.

67.

cresc.

mf

G minor

F major

Corno duet
Ob da caccia duet.

Solo Vlns duet.

69. D minor

F7 B-flat major

D

hast
my

hast
my

Solo violins

D

F major

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

J.S. Bach - Church Cantatas BWV 1

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

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

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

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

Tenor doubled by Ob da caccia & Vln Rip II.

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

Bass doubled by Vla.

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

mf

73.

A7

D minor

ses - - - - sen,
sess - - - - ing,

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

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

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

C7 F major F7 B-flat major

J.S. Bach - Church Cantatas BWV 1

75.

sen,
ing,

sen,
ing,

sen,
ing,

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

F major D minor

77.

G minor G7 C major

79.

dimin.

cresc.

F major D minor A pedal... A7

81.

Solo violins

Obs da caccia

D minor A7 D minor

83.

E

Abgesang begins with homophony: Ripieno strings play repeated 8th notes on F major chord.

lieblich,
kindly,

lieblich,
kindly,

lieblich,
kindly,

lieblich,
kindly,

Corno I, II

E

Solo violins

mf

D minor

F major

85.

Ripieno strings play repeated 8th notes, outlining the chords, while solo violins continue figuration; lower voices embellish the chords.

freundlich,
friendly,

freundlich,
friendly,

freundlich,
friendly,

freundlich,
friendly,

Obs da caccia

Solo violins

C major

A7

D minor

J.S. Bach - Church Cantatas BWV 1

87.

lich,
ly,

lich,
ly,

lich,
ly,

Ritornello

A pedal...

Corno I prefigures final Chorale Phrase

Chorale
Phrase 8.

89.

schön und herr lich,
fair and no ble,

Ob da caccia silent, upper strings punctuate with unison figure of 8th notes for 2 mm.

schön und herr lich, gross und
fair and no ble, rich in

Tenor doubled by Vln Rip II (Ob da caccia silent).

schön und herr lich, schön und herr lich,
fair and no ble, fair and no ble,

Solo violins

D minor F major C7

J.S. Bach - Church Cantatas BWV 1

91.

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

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

Alto doubled by Vln Rip I (Ob da caccia play lilting figure in unison).
ehr - lich, gross und ehr - lich, reich, reich,
boun - ty, rich in boun - ty, rich, rich,

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

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

Ob da caccia in unison

93. F major

F7

B-flat major

F major

reich von Ga -
faith less nev -

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

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

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

Solo violins

cresc.

C7

J.S. Bach - Church Cantatas BWV 1

95.

ben,
er,

ben, reich von Ga - ben,
er, faith - less nev - er,

gross und ehr - lich, reich von Ga - ben,
rich in boun - ty, faith - less nev - er,

Ga - ben,
nev - er,

Ritornello
Ob da caccia I

F major B-flat major

97.

B-flat major D7 G major C major

J.S. Bach - Church Cantatas BWV 1

F

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

53.

Choral Phrase 3, prepared with counterpoint in the strings

hoch und sehr prächtig -
reign-ing in glo -

hoch und sehr prächtig er -
reign-ing in glo - ry for-

Bass doubled (with a few alterations) by Vla.

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

Upper instrument(s) play lifting figure (largely doubling each other) for ex.

Bass doubled (with a few alterations) by Vla.

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

Solo Vln I

101. C major D7 E7 A major D minor

Soprano doubled by Corno I.

C major

101

Soprano doubled by Corno I.

D7

E7

A major

D minor

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

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



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

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

ha -
ev -

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

Solo violins

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems by a double bar line. The first system has a 'C' time signature, and the second system has a 'D' time signature. There are orange circles highlighting specific notes in the bass staff: the first C in the first system, the first F in the second system, and the first C in the third system.

D minor
Descending fifths...

C7

F major

B-flat major

C7

D minor

J.S. Bach - Church Cantatas BWV 1

103.

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

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

G minor C major F major C7

105.

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

F major F7 B-flat major F major

J.S. Bach - Church Cantatas BWV 1

107. Solo violins

+Obs da caccia

Corno I, II up 8va

mf

G7

109. +Corno I, II

Obs da caccia

Corno I, II

f

mf

C major

C7

A7

111. +Obs da caccia

+Solo violins

cresc.

D minor

F7

D major G minor

C major

F major

113. Tutti

f

mf

F major

115. Solo violins

C pedal...

117. Solo violins

F major F major

(Based on Chorale stanza 2.)

•Annunciation: Joyous, long-awaited news (1/2), sung by tenor in a quasi-evangelist role. The text alludes to the Gospel lesson of the Sunday, the account of Gabriel's announcement to Mary. The opening words (reminiscent of BWV 23/1: "Du wahrer Gott und Davids Sohn") list several titles: True God, Son of Mary, King of the Elect, Word of Life, Bread of Heaven. Martin Petzoldt sees the tenor as quasi-Evangelist. See *Bach-Kommentar* 3:57, 63.

1/2. **Recitativo.**

1. **Secco Tenore.**

For biblical background, see note.



Du wah-er Got-tes und Ma-ri-en Sohn, du Kö-nig de-rer Aus-er-
Thou ver-y Son of God and Ma-ry born! Thou Rul-er o-ver Thine e-

Rhetorical emphasis on important words with high notes.

Secco

D minor

The reference to the promise made to the fathers, recalls Mary's Magnificat, especially Luke 1:55: "As he spoke to our fathers, to Abraham and to his posterity for ever."

3.

wählten, wie süß ist uns dies Lebens-wort, nach dem die er-sten Vä-ter schon so
lect-ed! How sweet to us the liv-ing word, that through the swift-ly pass-ing years the

D minor G minor G# dim.7

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Since Gabriel came to Mary in Nazareth, the reference to Bethlehem is perhaps an error on the part of the librettist. (The chorale stanza on which this recitative is based does not mention Bethlehem.) Alternatively, the poet may be alluding to the unnamed angel who announced the birth of Jesus to the shepherds outside Bethlehem.

6.

Jahr' als Ta-ge zählten, das Gabri-el mit Freuden dort in Beth-le-hem ver-
Pa-tri-archs have cher-ished, and Ga-bri-el of old pro-claimed, in Beth-le-hem re-

A minor A minor C major C7 Striking chord sequence...

9.

hei-ssen! O Sü-ssig-keit, o Him-mels-brot, das we-der
joic-ing! O sweet-ness rare, O Bread of God, of which no

F major A7 D minor

= manna of Old Testament, bread of Eucharist of New Testament.

Harmonic coloring for "sweetness."

11.

Grab, Ge-fahr, noch Tod aus un-sern Her-zen rei-ssen.
doubtr, nor fear, nor death can ev-er dis-pos-sess us.

F major F7 D7 G minor F# dim.7 D7 G minor

(could be harmonized as F# dim.7)

Text painting: low notes for "grave" and "death"; high note for "danger."

Allusion to John

(Based on Chorale v. 3.) • Love Duet between oboe da caccia & soprano (an unusual pairing). Yearning for the filling of divine fire; love's ardor is like burning flames (1/3).

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

Figura corta

"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde" Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732]

{ "...consists of 3 fast notes, of which one has the same value as the other two taken together." }

Sequential treatment of flame/figura corta motive, in apparent outline of chorale's first phrase.

The leaping figures may be intended to portray the heavenly flames mentioned in the opening words (the motivic material becomes the basis for the vocal line). Martin Petzoldt suggests that the pizzicato represents the beating of the aroused heart. See "Bach-Kommentar," vol. 3, p. 63.

1/3. Aria. 1. (Moderato $\text{♩} = 72$)

Ob da caccia obbligato Ritornello

Bourée-like pizzicato.

B-flat major

figura corta

Bass outlines rising diatonic fourth, in a line that is similar to that in BWV 20/2, the model for "Gratias" and "Dona nobis" in the B-minor Mass. Bach appears to associate the ascending diatonic fourth with offering of praise to God (perhaps, more specifically, to the "Benedicamus Domino" that ended the Lutheran liturgy). See side note.

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4.

Sequential treatment of flame "melisma."

Martin Petzoldt sees the soprano as representing the individual believer, who mirrors the sentiments of Simeon in the Nunc dimittis. See *Bach-Kommentar* 3:57.

For biblical background, see note.

7.

Soprano.

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



The oboe da caccia and soprano interact in what is essentially a love duet, one voice often presenting the figura corta motive sequentially, the other the 16th-note "melisma," with frequent exchange of roles and with short passages in parallel 6ths.

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

B-flat major

10.

- li - chen Flam - men, die nach euch - ver - lan - gende gläu - bi - ge
- shin - ing bea - con, this heart that - is long - ing - ly crav - ing - for

Voice & Ob da caccia in parallel 6ths.

13.

Brust!
love.

Ritornello

B-flat major

C minor

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15. 15.

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

F major B-flat major E-flat major

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

18.

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

B-flat major

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

21.

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

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

24.

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

F major

27.

fül - let, — ihr himm - li - schen, gött - li - chen Flam - men, die nach euch ver -
kin - dle, — thou heav - en - ly bright shin - ing bea - con, this heart that is

Ob da caccia has sequential 16th-note "melisma" (up 8va).

F major G minor

30.

lan - - - gende gläu - bi - ge Brust!
long - - - ing - ly crav - ing for love.

Ritornello

B-flat major F major

32.

Die See - len — empfin - den die kräf - - tig - sten Trie - be — der
My spir - it — with rap - ture is ar - dent - ly burn - ing, — un -

Ob da caccia

B-flat major B-flat major

Contrasting Section.

35.

Die See - len — empfin - den die kräf - - tig - sten Trie - be — der
My spir - it — with rap - ture is ar - dent - ly burn - ing, — un -

G minor E-flat major

37.

brün.stig - sten Lie.be, der brün.stig - sten Lie.be und schmecken_ auf
ceas - ing - ly yearn-ing, un - ceas - ing - ly yearn-ing, to know all the
Possibly a Eucharistic reference.

C minor

40.

Er - den_ die himm - lische Lust.
joys that a - wait me a - bove.

Ritornello

C minor C minor

42.

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

F minor E-flat major C minor

Contrasting Section in minor key (the foregoing yearning is realized, now expanded beyond the individual to all believing souls). See Petzoldt, *Bach Kommentar* 3:63.

45.

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

C minor B-flat major

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47.

brün - stig - sten Lie - be, der brün - stig - sten Lie - be und schmecken auf
ceas - ing - ly yearn - ing, un - ceas - ing - ly yearn - ing, to know all the

G minor

50.

Er - den — die himm - li - sche Lust.
joys that — a - wait — me a - bove.

Ritornello

B-flat major

G minor

52.

55.

F major

B-flat major

J.S. Bach - Church Cantatas BWV 1

58.

A Section returns.

Er - fül - let, - ihr himmlischen, gött - li - chen Flam - men, die
Come kin - dle, - thou heav - en - ly bright - shin - ing bea - con, this

B-flat major

61.

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

Voice & Ob da caccia in parallel 6ths.

B-flat major

64.

C minor

F major

66.

Er - fül - let, - ihr himmlischen, gött - li - chen Flam -
Come kin - dle, - thou heav - en - ly bright - bea - con flam -

Voice & Ob da caccia in parallel 6ths.

B-flat major

B-flat major

69.

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

B-flat major

71.

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

Voice & Ob da caccia in parallel 6ths.

73.

Text painting: Long melisma for "flames."

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

C minor

75.

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

B-flat major

B-flat major

Dal Segno.

B-flat major

(Based on Chorale vv. 4 & 5.)

•Light from God promises blessing greater than earthly (1/4). Although there is no "keystone movement" in this cantata, the work is nevertheless symmetrical/chiastic. Here, at the beginning of the form's mirror image, antithetical ideas of "earthly lustre" vs. "heavenly light" are presented.

1/4. **Recitativo.**

Secco

Chromatic Saturation in the vocal part in 8 mm. Perhaps the complete pitch set represents the "vollkommenes Gut" (perfect/complete gift) of Christ's body and blood mentioned in the text.

For biblical background, see note.



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

Ein ird'scher Glanz, ein leiblich Licht, rührt meine Seele
Our hearts rejoice in no false light, nor empty earthly

Secco

D major G minor

Figura corta for "light of joy" reappears in next movement.

3. F G E-flat

nicht; ein Freudenchein ist mir von Gott entstanden, denn ein vollkommenes
lure; a light of joy from God above is shining: of Christ's own blessed

Possible allusion here to the canticle of Simeon (Luke 2:28-32): "...He took [the baby Jesus] up in his arms and blessed God and said, "...Mine eyes have seen thy salvation...a light for revelation to the Gentiles, and for glory to thy people Israel."

D minor F major B-flat major

(G) 6. A-flat B-flat

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

Eucharistic reference emphasized harmonically.

Figura corta for "refreshment/revival"

C minor D7

8. B

muss uns ja der überreiche Segen, der uns von Ewigkeit be-
thus receive His all-abundant blessing, to which our faith has made us

G minor G7 C minor A-flat major

J.S. Bach - Church Cantatas BWV 1

10.

stimmt und un-ser Glau-be zu sich nimmt, zum Dank und Preis be - we - gen.
 heir, and which for - ev - er we will share, with songs our thanks ex - press-ing.

B-flat 7

E-flat major

B-flat major

(Based on Chorale v. 6.) •Praise to God: Music as thanksgiving and sacrifice (1/5). In minuet rhythm (more below), the aria is a song of praise for voice & strings (alone) as referenced in the text, comparable to Mary's Magnificat after the annunciation. The great length of the aria (277 mm.) apparently points to the text's emphasis on life-long, continuous praise. Bach perhaps chose the courtly minuet form to emphasize that the recipient of praise is the "mighty king" (as noted in the text). Like the opening fantasia, this movement is in F major and emphasizes some of the same structural pitches. The writing is reminiscent of the first movement.

Aria.

1/5. (Andante $\text{♩} = 100$)

Two solo violins lead, sometimes in unison (doubled by Vln Rip I) sometimes in parallel motion.

Periodic, 2-bar phrases with accents on beats 1,3,4,5 (R-LRL-), characteristic of a "pas de menuet à deux mouvements." See "Grove Dictionary," s.vv. "Minuet." Frequent echoes, solo-tutti contrasts..

Ritornello

Tutti

mf

p

mf

2+2: F major Minuet-like

2+2:

p

mf

C major

4:

Solo Vlns

p

mf

C major

2+2: C7 F major

2+2:

p

mf

G minor

2+2: D minor

F major

F major

p

mf

4:

F major

J.S. Bach - Church Cantatas BWV 1

The text alludes to Mary's Magnificat (following the Annunciation), made explicit in the B section. The singer's long, busy line (though in 2-bar bar units typical of the minuet) suggests the "continuous sacrifice of praise" mentioned in the text, an apparent reference to Hebrews 13:15-16 ("Let us continually offer up a sacrifice of praise to God"), also reflected in the great length of the aria.

29. **Tenore.**

Text changes to first person plural (from singular in previous movement).

Un - ser Mund und Ton der Sai - ten sol - len dir für und
Harp and vi - ol, voic - es - blend - ing, loud and clear, far - and -

Solo Vln I

+Solo Vln II
Str

Solo Vln II

Solo Vlns

C major

35.

für, für und für Dank und Op - fer be - rei - ten.
near, far and near, sing Thy prais - es un - end - ing,

Ritornello

C major

41.

47.

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

Solo Vln I

Solo Vln II

C major

C major

F major

J.S. Bach - Church Cantatas BWV 1

77.

ten.
ing.

Tutti

mf Ritornello

F major

C major

83.

p

mf

C major

Solo Vlns

89.

p

mf

C7 F major

C major

95.

G minor

D minor

F major

J.S. Bach - Church Cantatas BWV 1

101.

The B section is thematically related to the A section. It begins with an inversion of the original motive. However, the section is characterized by thinner textures, alternating with tutti. Here the allusion to Mary's canticle is more explicit.

Herz — und Sin — nen
Joy — ful — voic — es

2 solo violins
plus continuo only

Solo Vln I

F major

D minor

107.

Text painting: upward leap for "erhoben."

Static bass perhaps to depict the constant, life-long praise referenced in the text; florid melisma with figura corta for "song."

sind — er — ho — ben, le — bens — lang mit Ge — sang,
ev — er — rais — ing, all — life — long, in — a — song,

Solo Vln II

C major

113.

Text painting: Sustained note for "mighty (immoveable?) king." Perhaps it is this phrase that made Bach choose the courtly minuet dance form for the movement.

gro sser Kö —
God Al — might —

+Ripieno strings.

E7

A minor

Melisma with figura corta for "praise."

119.

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

Solo Vlns

Continuo alone

(E pedal...)

J.S. Bach - Church Cantatas BWV 1

124.

le - bens - lang mit Ge - sang, gro - sser Kō - nig, dich - zu - lo - ben.
all life long, in a song, God Al - might - y we are prais - ing.

Ritornello begins with 2 solo violins.

+Ripieno strings interject

Continuo alone

mf

A minor

130.

+Ripieno strings

136.

Solo Vln I

Solo Vln II holds A.

A minor

142.

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

Text painting: upward leap for "erhoben."

Rip Strings interject

Solo Vln I

A7 D minor D major G minor G minor

J.S. Bach - Church Cantatas BWV 1

147.

Text painting: Long melisma with figura corta for "life-long song."

lang mit Ge - sang, gro - sser
long, in a - song, God Al -

Solo Vln II

F7 B-flat major

152.

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

Kö -
might

+Ripieno Strings

G minor G minor

158.

- nig, dich zu lo - ben. Herz und
- y we are prais - ing. Joy - ful

Solo Vln I Solo Vln II

Continuo alone

B-flat major B-flat major

163.

Sin - nen sind er - ho - ben, le - bens - lang mit Ge -
voic - es ev - er rais - ing, all life - long, in a -

+Ripieno strings punctuate phrases

J.S. Bach - Church Cantatas BWV 1

168.

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

sang, gro.sser Kö - - - nig, dich zu lo - ben.
song, God Al - might - y we are prais - ing.

Continuo alone

(Chorale v. 7) (See also 49/6.)

•Christ, our Alpha and Omega, shall return for us (1/6). Representing the response of the congregation (the text again in the first person singular), the chorale reaffirms Christ as the mighty king referenced in the previous aria. The text alludes to Revelation 1:8: "I am the Alpha and the Omega" (Luther: das A und das O, der Anfang und das Ende), says the Lord God, who is and who was and who is to come, the Almighty." The second Stollen alludes to Jesus words to the thief on the cross.

1/6.

Choral.

Soprano. 1/7.

Florid counter-melody of continuous 8th notes by Corno II adds splendor to the setting. It perhaps represents the "crown of joy" of m. 16 (see Petzoldt, "Bach-Kommentar" 3:67.

+Corno I, Vln I.
Corno II plays
florid counter-melody.

Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in

+Ob da caccia
I, Vln II.

Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in

+Ob da caccia II,
Vla.

Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in

For biblical
background,
see note.



Basso.

Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in

Agile Corno II part

F major

F major

5/11.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
klopf'ich in 'die Hän - de.
gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
klopf'ich in die Hän - de.
gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
klopf'ich in die Hän - de.
gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
klopf'ich in die Hän - de.
gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

F major

16.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart'ich mit Ver - lan - gen.
crown of glad - ness, wait no long - er! Thou for whom the world is yearn - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart'ich mit Ver - lan - gen.
crown of glad - ness, wait no long - er! Thou for whom the world is yearn - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart'ich mit Ver - lan - gen.
crown of glad - ness, wait no long - er! Thou for whom the world is yearn - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart'ich mit Ver - lan - gen.
crown of glad - ness, wait no long - er! Thou for whom the world is yearn - ing.

F major

Martin Petzoldt notes that contemporary theologian Johann Olearius interpreted the title "Freudenkrone" with Christ's adoption of human nature, a central theme for Annunciation, and the "Amen" indicates individual assent. See Bach-Kommentar 3:67.