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NBA I/25; BC A149
20. S. after Trinity (BWV 162, 180, 49)
*Ephesians 5:15–21 (Exhortation to walk carefully,
be filled with the Spirit)
*Matthew 22:1–14 (Parable of the royal wedding feast)
Librettist: Unknown
FP: 22 October 1724 (Leipzig: St. Thomas)
This cantata belongs to Bach's chorale cantata cycle
(see note).

Instrumentation:
Recorder I, II
Flauto traverso (see note)
Oboe, Oboe da caccia
Vln I, II
Vla
Violoncello piccolo (see notes)
SATB
Continuo

Form (Rhyme: AABBCCDD)
Ritornello (mm. 1-17) FM
Line 1 (17-22) FM-Dm / Rit (22-28) FM-Am
Line 2 (28-33) Am-FM / Rit (33-49) FM
Line 3 (49-54) FM-Dm / Rit (54-60) FM-Am
Line 4 (60-65) Am-FM / Rit (65-71) FM
Line 5 (71-76) FM-CM / Rit (76-79) CM-FM
Line 6 (79-84) FM-CM / Rit (84-88) CM
Line 7 (88-92) CM / Rit (92-96) CM-FM
Line 8 (96-101) FM / Rit (1-17) FM

Note: All movements are in major keys. See note.

Form: Chorus/Fantasia - Aria (T) - Recit/Chorale (S) - Recit (A) - Aria (S) - Recit (B) - Chorale.
The original libretto was in 8 movements; Bach joined two of them to form no. 3, to create a seven-movement form. As a result, no. 4 becomes the center of a chiastic form (if one sees nos. 2–3 and 5–6 as units). Bach often used chiastic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or ared paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). The first 4 movements are invitational, the last 3 are responsive. In no. 4, fear and faith meet. For more, see Martin Petzoldt 1:576.

Chorale Cantata - Heavenly Wedding Banquet

Bach

Cantata No. 180
Schmücke dich, o liebe Seele

For comments by Alfred Dürr & Eric Chafe, see note.

The cantata appears to be a eucharistic *musique de table* (music played at feasts and banquets). See note.

Nº 1. (Coro.)
180/1.
(Lento ♩. = 80.)

(Chorale Verse 1) ●Wedding feast: Prepare to receive the Lord's invitation! (180/1).

Recs & Obs.   Chorale notes

Strings unison

Ritornello (thematically independent)

mf

F major

For the significance of F, see note.

The chorale is embedded in a delicate, thematically independent orchestral fabric, whose gigue-like rhythm and woodwind scoring suggests the preening of a bride in swishing (maybe pastoral) wedding finery—in stately procession from darkness into light, as referenced by the text.

Rec I, II

Strings unison

Obs.

F major

G7   C major

The orchestral material is thematically independent with concertante exchange among instrumental groups. For more on this first movement, see note.

C major

Recs

Obs

C major   C7   F major

Recs
Obs

Str unison

F7   B dim.7   G(7)

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

The reference to "adorning oneself" in preparation for the wedding feast alludes to Jesus' parable in the Gospel reading (see note on biblical background).

16. Soprano.

Line 1. **A**

Stollen 1 of chorale's bar form.

Alto.

Schmük _ ke   dich,   o

Tenore.

Schmük _ _ ke dich, o lie _ _ be See _

Word painting: An embellished D minor melisma for "schmücke" ("adorn"). See note for the significance of D minor. The line, which is unrelated to the chorale, is treated imitatively in support of the cantus firmus the voices enering in descending order.

Basso.

Schmük _ _ ke

For biblical background, see note.

A   Recs   Obs

p

C7   F major   F major   C# dim.7   A7   D minor   C7

19.

lie _ _ be   See _ _ _ _ le,

le, o lie _ be See _

Text painting: Long melisma for "soul" to depict the adornment of the soul.

dich, o lie _ be See _ _ le,   o lie _ _ be See _ _ _

Schmük _ _ ke dich o lie _ _ _ be See _ le, lie _ be See

F major   F# dim.7   G minor   C# dim.7   A7   D minor

22.

le,

le,

le,

le,   Obs   Recs

mf   Ritornello

D minor   (G7)   C major   A minor

2

Octave leaps down for "dunkle" ("dark") and "höhle" ("hollow/cave"); cf. mm. 60–63. Text painting: Chromaticism in minor modes with voices entering in ascending order depict the soul "emerging from the dark cavern/hollow of sin," as referenced in the text.

Annotations on the score:

37. Recs Obs
= m. 5. = m. 6. = m. 7.
F major G7 C major

40.
= m. 8. = m. 9. = m. 10.
C major

43. Obs Recs Recs Obs
= m. 11. = m. 12. = m. 13.
C major C7 F major

46.
= m. 14. = m. 15. = m. 16.
F7 B dim.7 G(7) C7 F major

49. Line 3. Instead of dividing the words as he did in the first Stollen (emphasizing the first word), Bach here emphasizes "gegangen" ("to have gone") with a melisma.

komm an's hel - le Licht ge -
Komm - - - ans hel - le Licht - - ge - gan - gen,
komm an's hel - le Licht ge-gan - - - gen, an's hel - le Licht
Stollen 2 of chorale's bar form.
komm an's hel - le Licht gegangen, an's hel - - le
= m. 17. = m. 18. = m. 19,
komm an's hel - le
C Recs Obs
komm an's hel - le
p
F major C# dim.7 A7 D minor C7 F major F# dim.7

4

The following annotations appear on the score:

63.

pran - - - - - gen;

an zu pran - - - gen, zu pran - - - gen;

herrlich an zu pran - - - - - - gen;

gen, fange herrlich an zu pran - - - - - gen;

= m. 31.

= m. 32.

Recs

Obs

Ritornello

mf

B-flat major   G7   C7   F major   F7   B-flat major

66.

B-flat major   E   C7   Line 5.   B-flat major

69.

Abgesang of chorale's bar form.

denn   der

For chorale lines 5 and 6, the tenor begins the imitation of the accompanying voices (whose theme is now related to the chorale) before the cantus firmus begins, perhaps to suggest the image of the servants going out ahead of time to invite guests to the wedding banquet, as referenced in text and in the Gospel reading.

denn der

denn der Herr voll Heil und Gna -

E

denn der Herr voll Heil und

Obs   Recs

p

C7   F major   F major

6

This is a full-page annotated musical score (sheet music with handwritten study annotations).

- Regarding the flute part, see note at no. 1.
- Da capo
- **Nº 2. Aria.** (Based on Chorale Verse 2)
- • Savior knocks at thy heart's door; open to him! (180/2).
- 180/2. **(Moderato ♩ = 88.)**
- Flute — 1.
- Bourée-like rhythm
- Figura corta, here in the form of a perky wake-up call.
- **Figura corta**
- "...bestehet 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."}
- "Knocking" notes
- C major (For the significance of C, see note. Here static C major for 2 mm.)
- D7
- The continuo depicts Christ's knocking on the heart as referenced in the text—which alludes to several biblical passages (see note).
- 4.
- G major
- G major
- 7.
- (tr) (tr)
- G7
- C major
- 10. **Tenore.**
- A
- For biblical background, see note.
- Er –
- C major
- B-flat major C major
- F major G7
- C major
- C major
- "Schmüke dich" motive.
- 13.
- munt're dich, er – munt're dich,
- 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.
- Fl
- mf
- er –
- C major
- C major
- 11

munt're dich, er _ munt're dich, er _ munt're dich: dein Hei _ _ _ _ land klopft, ach

Fl

C major

öffne, öffne bald, ach öffne, öffne bald, öffne bald die Her _ zens_

Text painting: Wake up motives in voice with knocking rhythm in the continuo for "öffne bald" ("open quickly").

D7 G major

pforte, die Her_ _zenspfor _ te!

mf

G major G major

B 24.

Er _ munt're dich, er _ munt're dich: dein Hei _ _

p

G7 C major C major C7

27. ... land klopft, ach öff-ne, öffne bald, ach öffne, öffne

A minor   G7   C major   D7   G major   G7

Text painting: For "Herzenspforte" ("heart's door") the flute abandons its independence and accompanies the vocal melisma in 3rds and 6ths (to depict the sweet relationship of Christ and the Soul) on a very long melisma.

30. bald, öffne bald die Her-zens-pfor _____

Fl

C7   F major   C major   G7

32. ... te!__ Er __

A7   D minor   D minor   G7

35. munt're dich, er - munt're dich: dein Hei _____ land, dein Heiland

C major   C major

Text painting: Excited vocal melisma with dramatically rising flute scale depicts "entzückender Lust" ("rapturous pleasure"); syncopation for "halb gebrochne Freudenworte" ("half-broken words of joy"). The text alludes to Acts 12, which recounts the maid who was so overjoyed to find Peter knocking at the door after his release from prison that she left him standing there (see note above)

Broken lines depict the speechlessness of "half-broken words of joy."

Text painting: A very long note followed by an energetic melisma depicts an inability to express oneself followed by a sudden outburst, as suggested by the text.

Recitative-Chorale Hybrid Movement

Nº 3. Recitativo.

Secco

(Based on Chorale Verse 3) & Chorale (Verse 4)

● Lord's table: Yearning for its blessings (180/3).

180/3.   1.   **Soprano.**

The recitative (a general value statement about the Eucharist) serves as an introduction to the chorale (an individualized statement of longing for union with God).

For biblical background, see note.

Wie theu_er sind des heil'gen Mah_les Ga_ben? Sie fin_den

E major   A major

3.

ih_res Gleichen nicht. Was sonst die Welt vor kostbar hält, sind Tand und Eitel_kei_ten: ein

(fur)

D minor   E7   A minor

Embroidered chorale tune (stanza 4) with violoncello piccolo obbligato.

(Arioso ♩ = 60.)

6,

Got_teskind wünscht diesen Schatz zu ha_ben und spricht: Ach,_____ wie

The obbligato encircles the voice with an arpeggiated figure that stresses the two "schmücke" ("adorn") notes of stanza 1.

Rhetorical pause

Line 1.

Stollen 1 of chorale's bar form.

Violoncello piccolo

C major   C7   F major   F major

Walking bass,

9.   Rhetorical superjection

hun _ gert   mein   Ge _ mü _ _ _ the,

F major   G7   C major

11.   Line 2.

Men _ schenfreund, nach dei _ ner Gü _ _ _

C major   DM G minor   A7   D minor F major

14.

F major   F7   B-flat major   G7   C major   C7   F major

17,

Stollen 2 of chorale's bar form.

Line 3.   Ach,_____ wie pfleg' ich oft___ mit

F7   B-flat major   F major   D7

20.

Thrä _ _ _ nen

Text painting: Bach moves to minor (harmonization different from Stollen 1) in response to reference to tears.

G minor   A7   D minor   B-flat major   A7   D minor

22.

Line 4.   mich nach die _ ser___ Kost zu___ seh _ _

D7   G minor   A7   D minor   F major

25.

The chorale text alludes to Jesus words—see John 6:35, 53–54: "I am the bread of life; he who comes to me shall not hunger, and he who believes in me shall never thirst…unless you eat the flesh of the Son of man and drink his blood, you have no life in you; he who eats my flesh and drinks my blood has eternal life, and I will raise him up at the last day."

nen!

F major   F7   B-flat major   C7   F major

19

28.

B Line 5.

Abgesang of chorale's bar form.

Ach, wie pfle - get mich zu

F7   B-flat major   F major   E7   A minor

31.

dür - - sten

G7   C major

Line 6.

33.

nach dem Trank des Le - bens -

C major   C7   F major   E7   A minor

36.

für - - sten!

G7   C(7)   F major   F major   G7   C major

Nº 4. Recitativo.

(Based on Chorale Vv. 5–6)

●Lord's table: A mystery beyond human understanding (180/4).

180/4.

Chromatic saturation in the vocal part in 7 mm.

Martin Petzoldt suggests that the intonation by the flutes points to the first and last movements, reinforcing the significance of this movement as the center of the structure. See *Bach-Kommentar* 1:578.

Rec I plays beginning of chorale.

Alto often represents the voice of faith.

Mein Herz fühlt in sich Furcht und Freude; es wird die Furcht er‿regt, wenn es die

B-flat major   B dim.7

For biblical background, see note.

Hoheit ü‿ber‿legt, wenn es sich nicht in das Geheimnis fin‿det, noch durch Vernunft dies

G7   C minor   E-flat 7   C7   F# dim.7

ho‿he Werk er‿gründet. Nur Got‿tes Geist kann durch sein Wort uns

G minor   G minor   G7

The reference to reason not being able to grasp the mystery of the Eucharist reflects the confusion of Jesus' hearers in the Gospel: "The Jews then disputed among themselves, saying, "How can this man give us his flesh to eat?" (John 6:52). For more on *Vernunft* (reason), see note.

lehren, wie sich allhier die Seelen nähren, die sich im Glauben zuge‿schickt.

C major   A7   D minor

Die Freu‿ ‿ ‿de a‿ber wird ge‿stärket, wenn sie des Heilands Herz er‿

Word painting: Shivering melisma for "Freude" ("joy."

D minor   F major   D7

13.

Text painting: Arioso ending to depict the greatness of the Savior's love, as referenced in the text.

blickt und sei_ner Lie___be Grö_sse mer_ket.

G minor   (B-flat 7)   E-flat major   F major   B-flat major

No 5. Aria.

180/5. (Tempo giusto ♩= 72.)

Compare Orchestral Suite no. 4, BWV 1069, movement 5 (Réjouissance)

Rec I, II
Oboe
Oboe da caccia
Vln I, II
Vla
Continuo

The soprano aria takes up the idea of joy referenced at the close of no. 4, with runs and syncopations in the dance-like triple meter and rhythm of a courtly polonaise. (Based on Chorale Verse 7) ●Prayer offering weak faith to him who can illumine (180/5).

Tutti

Ritornello derived from vocal line.

Chorale embedded?

Form (Rhyme: ABCCB)
Ritornello (mm. 1-10) B   M
Lines 1-2 (4x: mm.10-34) B   M
Rit (34-44) B   M [fine]
Lines 3-5 (44-51) B   M-E   M
Rit (51-55) E   M
Lines 3-5 (55-62) Cm-Dm
da capo

B-flat major   B-flat 7   E-flat major   F(7) B-flat major

For comments by Alfred Dürr, see note.

The form is rondo-like, with the "Lebens Sonne" theme returning repeatedly.

4.

For biblical background, see note.

C minor   C minor   F(7) B-flat major   B-flat major

8. Soprano.

Concertante exchanges depict the two appellations: "Lebens Sonne" (Life's Sun") and "Licht der Sinnen" ("Light of the Senses").

A Lines 1–2.

Lebens Son_ne,__ Licht_der

Concertante exchanges

Rec I, II

p

B-flat major

12.

Sin_nen,__ Herr,__ der du____ mein Al_les bist,   Le_bens

Obs.   Tutti

Vlns   pp

B-flat 7   E-flat major   E-flat major F7 B-flat major   B-flat major

Word painting: Long melisma for "Alles" ("all/everything").

30.

bist, Herr, der_ du mein Al _ _ _ _ _ _ _ _ _

B-flat major   B-flat 7   E-flat major

C

33.

_ _ les, mein Al _ les bist.

Tutti

1.   *mf*   Ritornello

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

2.

37.

C minor   C minor   F7   B-flat major

41.

44. D   B. Section.   Lines 3–5.

Du wirst mei _ _ ne Treue_ se _ _ _ hen und den

Rec I, II   Obs

Concertante exchanges

B-flat major   D7   G minor   C minor   G7

25

In the B section, the two statements of the text (lines 3–5) are separated by a ritornello. As a result, the B section is more relaxed than the A section, which has four statements of lines 1–2 in succession. See Martin Petzoldt, *Bach-Kommentar* 1:579.

Text painting: The theme is upended and an unexpected modulation depicts the weak and fearful faith referenced in the text.

47. Glau _ _ ben nicht ver _ schmähen, der noch schwach _ und furchtsam ist, der

Vlns / Rec I, II

A-flat major   B dim.7   G7   C minor   C7   F minor   B-flat 7

50. noch schwach _ und furchtsam ist;

1. in E-flat major
Tutti
Ritornello

E-flat major   E-flat major   E-flat major

53. E   2.   Lines 3–5.
du _ wirst

E-flat 7   A-flat major   G7

56. mei _ _ ne Treue _ se _ _ _ hen und den Glau _ _ ben nicht ver _

Rec I, II   Obs   Vlns

Concertante exchanges, now the motive is downward.

C minor   F7   F# dim.7 G minor   G minor

59. schmähen, der noch schwach _ und furchtsam ist, der noch schwach und furchtsam ist.

Obs

G minor   A7   D minor   D minor   D minor   D minor
N6
Da Capo.

Nº 6. Recitativo.
Secco
(Based on Chorale Verse 8)
180/6. **Basso.**
●Prayer that God's love to me not be in vain (180/6).

For biblical background, see note.

1.

Herr, lass an mir dein treu_es Lie_ben, so dich vom Himmel ab_ge_

Secco

C major   C7   F major

3.

trieben, ja nicht ver_geb_lich sein. Ent_zünde du in Lie_be mei_nen

D major   G minor   G minor   C# dim.7   A7   C# dim.7   A7

6.

Geist, dass er sich nur nach dem, was himm_lisch heisst, im Glau_ben

The reference to seeking only that which is heavenly and to remembering Christ's love is an allusion to Jesus' parable about the heavenly wedding feast in the Gospel reading and to his words of institution at the Last Supper.

Luke 22:19–20. [Jesus] took bread, and when he had given thanks he broke it and gave it to [the disciples], saying, "This is my body which is given for you. Do this in remembrance of me (Luther 1545: zu meinem Gedächtnis)." And likewise [Jesus took] the cup after supper, saying, "This cup which is poured out for you is the new covenant in my blood."

D minor   E7

(Arioso ♩ = 60.)

8.

len_ke und dei_ner Lie_ _be_ stets ge_den_ _ _ _
(Choral.)

Martin Petzoldt suggests that the arioso ending is the formal counterpart to the chorale that ends no. 3. See *Bach-Kommentar* 1:579. But note that the chorale added here is an editorial realization.

Text painting: A wide-ranging, "shivering" melisma, on "gedenke" (to ever "remember" [the Lord's love]) suggests a thoughtful pondering.

A minor   D7   G minor   C7   F major   D minor

10.

_ _ _ _ ke,stets ge_den _ ke.

A7   D minor   C7   F major   F major
B-flat major

No. 7. **Choral.** (Mel: „Schmücke dich, o liebe Seele.") (Verse 9) ●Prayer: May invitation to thy table not be in vain (180/7).

180/7.
+Rec I, II (at 8va), Ob, Vln I

+Ob da caccia, Vln II

+Vla

For biblical background, see note.

The closing chorale draws together the threads of the Lord's supper and the heavenly banquet with allusions to various biblical passages (see note).

1/6. Soprano.
Je_su, wahres Brot des Le _ bens, hilf, dass ich doch nicht ver _ ge _ bens}
o _ der mir viel_leicht zum Scha _ den sei zu dei_nem Tischge _ la _ den.}

Alto.
Je_su, wahres Brot des Le _ bens, hilf, dass ich doch nicht ver _ ge _ bens}
o _ der mir viel_leicht zum Scha _ den sei zu dei_nem Tisch ge _ la _ den.}

Tenore.
Je_su, wahres Brot des Le _ bens, hilf, dass ich doch nicht ver _ ge _ bens}
o _ der mir viel_leicht zum Scha _ den sei zu dei_nem Tisch ge _ la _ den.}

Basso.
Je_su, wahres Brot des Le _ bens, hilf, dass ich doch nicht ver _ ge _ bens}
o _ der mir viel_leicht zum Scha _ den sei zu dei_nem Tisch ge _ la _ den.}

F major — F major — F major

11.
Lass mich durch dies See _ len-Es _ sen dei_ne Lie_be recht er _ mes _ sen,
Lass mich durch dies See_len-Es _ sen dei_ne Lie_be recht er _ mes _ sen,
Lass mich durch dies See_len-Es _ sen dei_ne Lie_be_recht er _ mes _ sen,
Lass mich durch dies See _ len-Es _ sen dei_ne Lie_be_recht er _ mes _ sen,

The reference to "measuring Christ's love" properly (an allusion to the biblical passage cited above not to take communion in an "unworthy manner") is stressed with active voice leading, especially in the lower voices.

F major — A7 — D minor — G7 — F major / C major — C major

16.
dass ich auch, wie jetzt auf Er _ den, mög' ein Gast im _ Himmel wer _ _ den.
dass ich auch, wie jetzt auf Er _ den, mög' ein Gast im _ Himmel wer _ _ den.
dass ich auch, wie jetzt auf Er _ den, mög' ein Gast im Him_mel wer _ _ den.
dass ich auch, wie jetzt auf Er _ den, mög' ein Gast im Him _ mel wer _ _ den.

C7 — F major — C major — A minor — F major — F major

28