

J.S. Bach - Church Cantatas BWV 36

Form: Part 1: Chorus - Chorale (S/A) - Aria (T) - Chorale
 Part 2: Aria (B) - Chorale (T) - Aria (S) - Chorale
 The chorale stanzas added to the 1731 version are from the advent hymn "Nun komm der Heiden" and "Wie schön leuchtet der Morgenstern" (more below). No recitatives!

J.S. Bach Cantata No. 36

Schwingt freudig euch empor

Form: The 4-line text of movement 1 has a rhyme scheme of ABAB. It is presented twice (with inner repeats): mm. 1-60, mm. 61-103. These 2 sections, in turn, are divided according to their paired text lines:
 Lines 1 & 2: mm. 13-33
 Lines 3 & 4: mm. 42-59
 Lines 1 & 2: mm. 63-75
 Lines 3 & 4: mm. 80-98

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.

(Parody) • Advent: The Lord of Glory draws near to Zion! (36/1). Allusion to Gospel reading (especially Matthew 21:9b: "Hosanna to the Son of David! Blessed is he who comes in the name of the Lord! Hosanna in the highest!") with wording reminiscent of Ezekiel 10:19: "The cherubim lifted up their wings and mounted up from the earth..."

Introduction and updates at melvunger.com.

NBA I/1; BC A3a/b
 1 S. in Advent (BWV 61, 62, 36)
 *Rom. 13:11-14 (Night is almost gone, lay aside deeds of darkness)
 *Mt. 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 Petzold, "Bach Kommentar" 1:46.

See also Dürr/Jones 81-82.
 Performance of final sacred version: 2 December 1731 (St. Thomas)

Nº 1 Coro (Allegro $\text{♩} = 132$)

Instrumentation (final version):
 Ob d'amore I, II
 Vln I, II
 Vla
 SATB
 Continuo

3 musical ideas in the first bar provide the motivic material:
 1) triplet
 2) descending scale
 3) figura corta (see below for more).

13/ **Soprano**
Alto
Tenore
Basso

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.

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

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

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.

16

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

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

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

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

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

19

zu den erhabnen Sternen, schwingt freudig euch empor,
 to reach the stars of heaven, up joyous raise your song,
 zu den erhabnen Sternen,
 to reach the stars of heaven,
 zu den erhabnen Sternen,
 to reach the stars of heaven,
 zu den erhabnen Sternen,
 to reach the stars of heaven,

E7 A major

22

por, schwingt freudig euch empor, song, up joyous raise your song,
 schwingt freudig euch empor, schwingt freudig euch empor,
 up joyous raise your song, up joyous raise your song,
 freudig euch empor, freudig euch empor,
 up joyous raise your song, up joyous raise your song,
 freudig euch empor, freudig euch empor,
 up joyous raise your song, up joyous raise your song,

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

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

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

Here text departs from original secular model.

NBA: itzt

F# minor

A7

4

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 - en, 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

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

40

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,

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

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

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

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

F#7 B minor (B7) E minor

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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 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,

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

E minor N6
B major

7

E minor

F# major

F#7

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

D major

F#7

58

Christological Identifier: Lord of Glory



euch der Herr der Herrlich-keit.
see the 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.

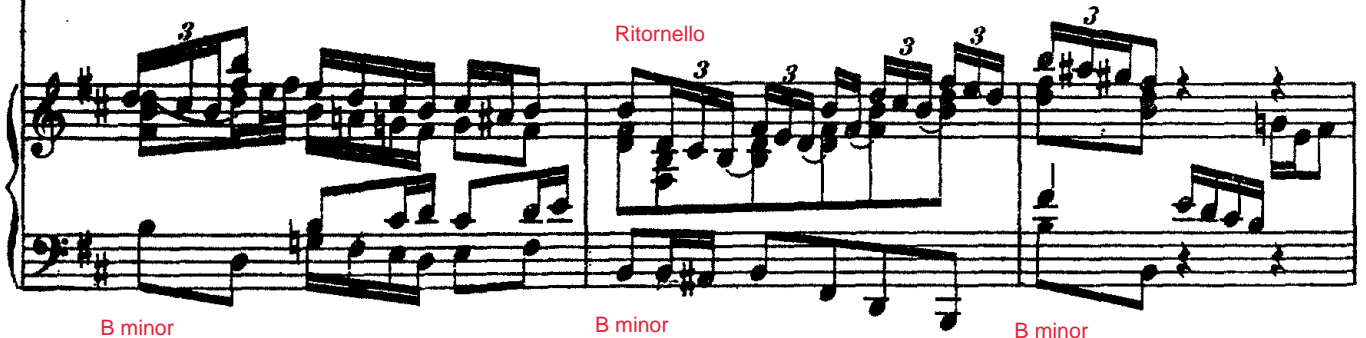
euch der Herr der Herrlich-keit.
see the glo-ry of the Lord.

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



B minor

B minor

B minor

61

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



Schwingt freudig euch em-
Up joy-ous raise your

C

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 -

D major A# dim.7 F#7

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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 - - - neu 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.

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.

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!

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

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

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

This time instruments do not stop.

harmonic ambiguity

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

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

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

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

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

Schall darf sich 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

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

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,

G major E major E7 A major

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

95

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

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

D major

D7

G major

G major D major D major

36/2. **Nº 2 Choral (Duetto)**
 (Lento $\text{♩} = 100$)

(Chorale, Vs. 1) (See also 61/1, 62/1.) •Advent: The Savior of the Gentiles is coming! (36/2).

This movement is new to this version.



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.

Musical score for the Ritornello section. It features a piano accompaniment with a treble and bass clef. The key signature is F# minor. The tempo is Lento with a quarter note equal to 100. The score includes dynamic markings like *mf* and *p*. Yellow circles highlight specific notes, and red circles highlight a 'figura corta' motif. The word 'Ritornello' is written above the first staff.

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 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).

Musical score for the vocal parts, Soprano and Alto. The Soprano part is marked 'Soprano' and the Alto part is marked 'Alto'. The key signature is F# minor. The tempo is Lento. The score includes lyrics in German and Latin. The Soprano part has a 'Christological Identification: Savior of Gentiles, i.e., all nations'. The Alto part is labeled 'Chorale phrase 1 (A-S)'. The piano accompaniment is shown below the vocal staves. Dynamic markings like *p* are present. Yellow circles highlight notes in the vocal parts. The word 'Soprano' is written above the first staff and 'Alto' above the second staff.

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

Musical score for the vocal parts, Soprano and Alto, continuing from the previous section. The key signature is F# minor. The tempo is Lento. The score includes lyrics in German and Latin. The Soprano part has a 'Christological Identification: Savior of Gentiles, i.e., all nations'. The Alto part is labeled 'Chorale phrase 1 (A-S)'. The piano accompaniment is shown below the vocal staves. Dynamic markings like *mf* are present. Yellow circles highlight notes in the vocal parts. The word 'Soprano' is written above the first staff and 'Alto' above the second staff.

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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

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

C#7

F# minor

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

B7

E major

E7

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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,
a 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

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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 - earth, all the earth, 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 the

A7 D major

B minor

F# major B minor

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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
 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:
 earth:
 al-le Welt, al-le Welt:
 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

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

C# minor C# minor F#7 B minor

36

Chorale tune in augmentation

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

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

E7 A major A7 (D major) 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, in awe,
Thy birth, bow down in awe,

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

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

Sighing figures return.

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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)
 Da capo
 • 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.

(Andante ♩ = 104)

Ob d'amore I

Ritornello derived from vocal part.

B minor 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).

14 **Tenore**

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."

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

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

27

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

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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 B7

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

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).

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

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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 A7 D major

70

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

76

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

B minor E major A major

83 **C**

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

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

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 side note).



95

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

mf 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.

See note above concerning chromatic harmonic wandering.

G major A7 D major

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
 mf
 Dal Segno

36/4. **Nº 4 Choral** (Mel.: „Wie schön leuchtet der Morgenstern“)

Soprano

(7)

+Oboe d'amore I, Vln I

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

Alto.

+Oboe d'amore II, Vln II

Zwingt die Saiten in Cy - tha-ra und lasst die sü - sse Mu - si - ca ganz
 dass ich mö - ge mit Je - sulein, dem wunder - schö - nen Bräut'gammein 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 - ca ganz
 dass ich mö - ge mit Je - sulein, dem wunder - schö - nen Bräut'gammein 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 - ca ganz
 dass ich mö - ge mit Je - sulein, dem wunder - schö - nen Bräut'gammein 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 A major D major

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.

A7
 Stanza 6 of "Wie schön leuchtet der Morgenstern." In the earlier version, Bach used this chorale setting to end the cantata (but with the 7th and last stanza).
 • Advent: Meet king Jesus, my bridegroom, with music! (36/4).

5 (11)

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

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

16 D major

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

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

Seconda Parte

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

36/5. **Nº 5. Aria** (Parody)
 •Advent: Welcome, heavenly bridegroom, into my heart! (36/5).
 (Tempo giusto ♩ = 72) Like the opening movement, this movement features the figura corta and triplets.

Instrumentation:
 Strings (Vln I leads)
 & Continuo

Ritornello derived from vocal opening.

D major D7 G major

A major D major A7 A major

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.

8 **Basso** **A** Text Line 1. Text painting: Welcoming gesture, like a wave.

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

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

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

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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

Text Line 1. *figura corta*

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

A major A7 D major D7

R. H.

p

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

26I

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

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

R. H.

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-

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

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

Text Lines 1-4.

Ritornello

B minor

A(7)

36II

Schatz, will-kommen werther Schatz, will-kommen,
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

D major

A major

B7

E minor

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41II

Glau - be, die Lieb' und Glau - be macht Platz, die Lieb' und Glau - be ma - chet
 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 note a - part!

E minor D major A major dominant preparation...

46

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

D major D7

48II

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

D major D7 G major

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! Ritornello

A7

57II

D major D7 G major A7 D major D7

60

G major A major D major

69

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.

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

B minor

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

cross
relation

B minor

B minor

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

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23

aus den Sieg im
ev er lest we

A7 D major D major D7

Detailed description: This system shows measures 23-26 of the cantata. The vocal line has lyrics: 'aus den Sieg im / ev er lest we'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. Chord markings below the piano part are A7, D major, D major, and D7.

Tortured harmonic progressions depict the fight against the flesh.

27

Fleisch,
fall;

f Ritornello

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

Detailed description: This system shows measures 27-30. The vocal line has the lyrics 'Fleisch, fall;'. The piano part is marked 'Ritornello' and 'f'. The accompaniment is more complex with many sixteenth notes. Chord markings below are G major, A major, F# minor, D major, B minor, and E minor.

31

C Chorale phrase 3.

dass
by

p

A7 D major D major

Detailed description: This system shows measures 31-33. A common time signature 'C' is introduced, labeled 'Chorale phrase 3.'. The vocal line has the lyrics 'dass by'. The piano part has a 'p' dynamic marking. Chord markings below are A7, D major, and D major.

34

dein' e - - - wig'
Thy ev - - - er

D major (B minor) G major

Detailed description: This system shows measures 34-36. The vocal line has the lyrics 'dein' e - - - wig' / Thy ev - - - er'. The piano part continues with a similar rhythmic pattern. Chord markings below are D major, (B minor), and G major.

37

Gott's last ge-walt might
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

E minor

A7

D major

B minor

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 ent halt.
flesh 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. **No. 7 Aria** (Lento $\text{♩} = 56$) (Parody) •Praises that are weak but sincere 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.

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

Natalie 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.

Ritornello *mf*

G major Regarding the significance of G major, see side note.

3

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

G major G7 C major D major G major

7

9 **A Soprano** Christological Identification: One honored as divine.

Auch mit **ge-dämpften**, schwa-chen Stimmen wird Got - tes Ma - je - stät - ver -
 Though with un - wor - thy fee - ble voic - es we seek - to praise God's might - y

Word painting: Muted violin obbligato ("gedämpft" = muted or subdued) reflects frailty, referenced in the text. The contour of the obbligato (rising, then falling back) may also be intended to suggest frailty.

G major G7 C major

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. The approach seems particularly appropriate in an aria such as this one with rhyme scheme ABCC.

11

ehrt,
 name,

mf Ritornello

D7 G major

13

auch mit gedämpften, schwachen Stimmen wird Gottes Majestät verehrt,
 though with unworthy feeble voices we seek to praise God's mighty name

G major

15

ehrt, mit gedämpften, schwachen Stimmen, mit gedämpften, schwachen Stimmen
 name, with unworthy feeble voices, with unworthy feeble voices

Lowered note for "subdued."

G major G7

17

wird Gottes Majestät verehrt, auch mit gedämpften,
 we seek to praise God's mighty 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 Majestät
 wor - thy, fee - ble voices we seek to praise God's mighty 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."

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

G major

23 D7 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.

denn **schal.let** nur der Geist da - bei,
 re - sound - ing loud, — our soul's ac - claim,
 NBA: darbei

G major

E minor

J.S. Bach - Church Cantatas BWV 36

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: darbei

bei, denn schal -
claim, re - sound -

A major D major

47

- let
- ing

D major

48II

NBA: darbei

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 movment no. 2.

Soprano NBA: ton

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

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

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