

NBA I/2; BC A8

Christmas Day (BWV 63, 91, 110, 248-I, 191)

\*Titus 2:11-14 (The grace of God has appeared) or:

\*Isaiah 9:2-7 (The people who walked in darkness have seen a great light; unto us a child is born)

\*Luke 2:1-14 (The birth of Christ, announcement to the shepherds, the praise of the angels)

Librettist: perhaps Johann Michael Heineccius

FP: probably 25 Dec. 1714 (Weimar: maybe St. Peter & St. Paul Church).

Leipzig's FP: 12 Dec. 1723

(St. Nicholas, & St. Thomas at afternoon Vespers)

Large Instrumentation:

Clarineto I, II (=Tromba I, II)

Tromba III, IV

Tamburi (timpani)

Ob I, II, III

Fagotto

Vln I, II

Vla

SATB

Violone, Organo (later version:

Organo

obbligato)

**Pianoforte.**

Extended bipartite form

(Rhyme: ABCDDB):

A. Rit. (Mm. 1-33) CM

Lines 1-2 (33-58) CM-Em

(Rit.) (58-61) Em-D7

Lines 1-2 (61-89) (GM)-CM

Rit. (89-121) CM (Fine)

B. Lines 3-5 (121-132) CM-Am

Rit. (132-141) Am

Line 6 (141-155) Am-BM

(Rit.) (155-159) BM

Line 7 (160-168) Em-GM

da capo

Note: Bach's division of the text does not follow the rhyme scheme, instead: AB(2x)-CCD-D-B 4/5 of the movement is devoted to Section A (Lines 1 & 2).

For an overview of Bach's packed performance schedule, Christmas 1723-24, see Christoph Wolff, "Johann Sebastian Bach. The Learned Musician," table 8.6, (p. 265).

Form: Chorale - Recit (A) - duet (S/B) - RECIT (T) - duet (alto/tenor) - Recit (B) - Chorus. Bach often used chiasmic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) often provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Some examples include BWV 4/5, 5/4, 7/4, 9/4, 17/4, 19/4, 24/3, 28/3, 29/5, 31/5, 45/4, 47/3, 48/4, 58/1, 63/4, 65/4, 75/4, 75/11, 78/4, 140/4, among many others. While the libretto lacks salient Christmas texts, it alludes to the Christmas story with biblical references, often from the Old Testament. The cantata may well be a parody of a Bach cantata for Reformation Day, 1717 (the 200th anniversary of the Reformation) with libretto by Heineccius (1674-1722) of pastor in Halle, for nos. 1, 3, 5, & 7 have the same poetic meter. See Martin Petzoldt, "Bach Kommentar" 2:92.

# J.S. Bach Cantata No. 63

## Christen, ätzet diesen Tag

•Christmas: Commemorate this day and render thanks (63/1).

For comments on this cantata by Alfred Dürr and Robin Leaver, see side note.

**Coro.**  
63/1. (**Allegro** ♩ = 138.)

63/1 is a concerto-like, da capo dance movement, with alternating instrumental choirs (instruments sometimes doubling voices in choral sections).

C major (10 measures: for the significance of C, see side note).

Meredith Little and Natalie Jenne catalog this movement with Giga II-like pieces. See "Dance and the Music of J. S. Bach," 285, 306.

C major

G major

A minor

G7

C major

G major

G(7)

C major

Within this largely sectional structure, Bach alternates homophonic sections (in which the soprano usually leads) with more contrapuntal sections, alternating with statements of the ritornello. Martin Petzold suggests that the triadic figure with which the soprano line begins each section is like the blows of an engraving hammer. See *Bach Kommentar* 1:93.



32. Soprano.  
 Christen, ä - tzet die - sen Tag in Me - tall und  
 Chris-tians, mark - ye all - - this day, carve it well in

Alto.  
 Christen, ä . tzet diesen Tag in Me - tall und  
 Chris-tians, mark ye all this day, carve it well in

Tenore.  
 Christen, ä . tzet die - sen Tag in Me - tall und  
 Chris-tians, mark ye all this day, carve it well in

Basso.  
 Christen, ä . tzet diesen Tag in Me - tall und  
 Chris-tians, mark ye all this day, carve it well in

hemiola  
 C major D7 G major

Trumpets & timp  
 Trps & timp tacet...

*f* *p*

Text painting: Counterpoint is used to depict the process of engraving referenced in the text (soprano and bass in canon).

39.  
 Mar - mor - stei - ne, in Me - tall - und Mar - mor - stei -  
 bronze and mar - ble, carve it well - in bronze and - mar -

Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -  
 bronze and mar - ble, carve it well in bronze - and mar -

Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -  
 bronze and mar - ble, carve it well in bronze - and mar -

Mar - mor - stei - ne, in Me - tall - und Mar - mor - stei -  
 bronze and mar - ble, carve it well - in bronze and - mar -

G major (G7) C major (D7) G major

*f* *p* *tr.*

46.

ne, in Me tall und Marmor -  
ble, carve it well in bronze and

G major (E7) A major B7

52.

ne, und Mar - mor - stei -  
ble, in bronze - and mar -  
und Marmor - stei - ne, in Me - tall und Mar - mor - stei -  
in bronze - and mar -  
stei - ne, in Me - tall und Mar - mor - stei -  
mar - ble, carve - it - well in bronze - and mar -

E minor E minor (D7) B7 E minor

58. A

ne!  
ble! Chri-sten, ä-tzet die-sen  
Chris-tians, mark ye all this

ne!  
ble! Christen, ä-tzet die-sen  
Chris-tians, mark ye all this

ne!  
ble! Christen, ä-tzet die-sen  
Chris-tians, mark ye all this

ne!  
ble! Christen, ä-tzet die-sen  
Chris-tians, mark ye all this

*f* Ritornello *p* Trumpets

E minor D7 B7 E minor D(7)

64.

Tag day, in Me-tall und Mar-mor-stei-ne, Chri-sten, ä-tzet  
carve it well in bronze and mar-ble, Chris-tians, mark ye

Tag day, in Me-tall und Mar-mor-stei-ne, Chri-sten, ä-tzet  
carve it well in bronze and mar-ble, Chris-tians, mark ye

Tag day, in Me-tall und Mar-mor-stei-ne, Chri-sten, ä-tzet  
carve it well in bronze and mar-ble, Chris-tians, mark ye

Tag day, in Me-tall und Mar-mor-stei-ne, Chri-sten, ä-tzet  
carve it well in bronze and mar-ble, Chris-tians, mark ye

G major G7 A7 D minor D minor G major

Text painting: Counterpoint is used to depict the process of engraving referenced in the text.

71.

die - sen Tag in Me - tall und Mar - mor - stei -  
all this day, carve it well in bronze and mar -

die - sen Tag in Me - tall und Mar - mor - stei -  
all this day, carve it well in bronze and mar -

die - sen Tag in Me - tall und Mar - mor - stei -  
all this day, carve it well in bronze and mar -

die - sen Tag in Me - tall und Mar - mor - stei -  
all this day, carve it well in bronze and mar -

Trps & timp

C major C(7) F major G major C major D7 G7

78.

- ne, in Me - tall und Marmor -  
- ble, carve it well in bronze and

- ne, in Me - tall  
- ble, carve it well

- ne, in Me - tall  
- ble, carve it well

- ne, in Me - tall  
- ble, carve it well

C major G major (D7) G major (E7)



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84.

ne, in Me - tall und Mar - mor - stei - ne!  
- ble, carve it - well in bronze - and mar - ble!

stei - ne, in Me - tall und Mar - mor - stei - ne!  
mar - ble, carve it - well in bronze - and mar - ble!

und Marmor - stei - ne, in Me - tall und Mar - mor - stei - ne!  
in bronze and mar - ble, carve it well in bronze - and mar - ble!

- ne, in Metall und Marmorstei - ne!  
- ble, carve it well in bronze and mar - ble! Trp & timp enter

7

hemiola

Ritornello

A minor G7 C major (10 measures)

90.

97.

mf

G major A minor

104.

G7 C major G major

111.

G major C major C major

The reference to hastening to the manger is one of the few references to the Christmas story.

B Section (Text Lines 3-7).

118.

**B**

Kommt und eilt mit mir zur Krip - pen,  
 At His cra - dle man - re - joi - ces,

Kommt und eilt mit mir zur  
 At His cra - dle man - re -

Kommt und eilt mit mir zur  
 At His cra - dle man - re -

Kommt und eilt mit mir zur  
 At His cra - dle man - re -

**B** Continuo alone...

hemiola

*p*

C major E7 A minor

125.

und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re  
hast - en there with hap - py - voic - es, thanks to God for Him con -

Krip - pen, und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re  
joi - ces, hast - en there with hap - py voic - es, thanks to God for Him con -

Krip - pen, und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re  
joi - ces, hast - en there with hap - py voic - es, thanks to God for Him con -

Krip - pen, und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re  
joi - ces, hast - en there with hap - py - voic - es, thanks to God for Him con -

tr hemiola

132.

Pflicht!  
vey!

Pflicht!  
vey!

Pflicht!  
vey!

Pflicht!  
vey!

Instruments enter...

Trp I & II hold C/E for 4 measures...

Ritornello

A minor



Text painting: A theme consisting of a leap up followed by a descending melisma is treated canonically (B/A, T/S) to depict the streaming rays of God's grace referenced in the text—reminiscent of the radiant angels who announced Christ's birth to the shepherds.

138.

C

Denn der  
See the

Denn der Strahl,  
See the ray,

NBA: C natural

Denn der Strahl,  
See the ray,

Denn der Strahl,  
See the ray, der  
the

Trumpets tacet until da capo. When they re-enter, they seem to depict the ray of light breaking in, as referenced here...

NBA: C natural

hemiola

A minor

144.

Strahl. der Strahl, denn der Strahl, der  
ray, the ray, see the ray, the

der Strahl, denn der Strahl, der Strahl, denn der  
the ray, see the ray, the ray, see the

der Strahl, denn der Strahl, der  
the ray, see the ray, the

Strahl, denn der Strahl, der Strahl, denn der Strahl,  
ray, see the ray, the ray, see the ray,

G major

C major

(C7) F major

F major

150.

Strahl, so da ein bricht,  
ray from heav-en darts,  
denn der Strahl, so da ein bricht,  
ray see the ray from heav-en darts,  
so da ein bricht,  
from heav-en darts,

G(7) C major C major (D7) B(7)  
Dominant preparation...

156.

zeigt sich euch zum  
'tis the sign-of  
zeigt sich euch zum  
'tis the sign of  
zeigt sich euch  
'tis the sign  
zeigt sich euch zum Gna-  
'tis the sign of grace

Ritornello  
p  
E minor

162.

Gna - den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.  
 grace and mer - cy, 'tis the sign of grace and mer - cy.

Gna - den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.  
 grace and mer - cy, 'tis the sign of grace and mer - cy.

zum Gna - den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.  
 of grace and mer - cy, 'tis the sign of grace and mer - cy.

den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.  
 and mer - cy, 'tis the sign of grace and mer - cy.

hemiola

hemiola

E minor D major G major

Da Capo.

63/2. **Recitativo.**

•Christmas: Blessed day when God came to deliver us (63/2).

"O extraordinary today" is the Day of Salvation; the phrase is also reminiscent of New Testament passages that quote Psalm 2:7 (see side note).

Vocal saturation in the vocal part in 28 mm.

Alto is often the voice of the believing soul. See Petzoldt, "Bach Kommentar" 1:541, 2:917.

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

Interjection O sel - ger Tag! o un - ge - meines Heu - te, an dem das Heil der  
 O bliss - ful day! O day of great re - joi - cing, on which the world was

Strings (in low register) *sempre piano* cross relation for expressive purpose

C major D7 G major

Reference to passages such as Genesis 3:14-15: "The Lord God said to the serpent, "Because you have [deceived Eve]...I will put enmity between you and the woman, and between your seed and her seed; he shall bruise your head, and you shall bruise his heel"; 49:10: "The scepter shall not depart from Judah...until Shiloh comes.

4. Welt, der Shi - loh, den Gott schon im Pa - ra - dies dem menschlichen Geschlecht verhiess, nun -  
 saved; the Shi - loh, whom the Lord, from pa - ra - dise, al - read - y had as - sured to man, at

G7 E7 A minor

7.

meh - ro sich voll - kommen dar - ge - stellt, und su - chet Is - ra - el von der Ge -  
 last ap - peared a - mong us in the flesh, that He might ran - som us from our cap -

A7 D major

Equating the slavery of sin to the slavery of the Hebrews in Egypt is based on biblical passages such as Exodus 6:6: "I am the Lord, and I will bring you out from under the burdens of the Egyptians, and I will deliver you from their bondage"; 1 John 5:19: The whole world is in the power of the evil one (also 2 Timothy 2:26); John 8:34: Every one who commits sin is a slave to sin.

9. **Adagio. (♩ = 96.)** Switching from recitative to arioso is typical of Bach's Weimar cantatas.

fangenschaft und Sklavenketten des Sa - tans zu er - ret -  
 ti - vi - ty, and rend our fet - ters; from Sa - tan's pow - er save

-Alto has "Shivering" melisma.

Chromaticism and winding lines for Satan's captivity and the chains of slavery.

D# dim.7 B7 E minor B7 E minor

12.

- - - - - ten. Du lieb - ster Gott! was sind wir Ar - men doch? Ein  
 us. Ah! dear - est - God! what sor - ry folk - are we! A

E minor E7 A minor (G7) C major

The reference to "an apostate people" recalls Old Testament passages recounting Israel's religious history.

15. G#

ab - gefallnes Volk, so dich ver - lassen. Und dennoch willst du uns nicht hassen! Denn eh' wir sollen  
 faith - less peo - ple which have quite for - got Thee. And yet Thou dost not now des - pise us! That mor - tals might not

C# dim.7 A7 D minor E major

For the significance of D minor, see side note.



18. noch nach dem Ver\_dienst zu Bo\_den lie\_gen, eh' muss die Gottheit sich be\_quemen, die  
all, as well - de - served, be left to per - ish, His God - head has the Lord de - ves - ted, a

Descending line for lying on the ground in ruin.

C7

21. menschli\_che Na\_tur an sich zu nehmen und auf der Erden, im Hirten\_stall, zu ei\_nem Kind zu  
mor - tal form and fig - ure ma - ni - fest - ed, and in a sta - ble been born a child to com - pass our sal -

Low register for "on earth."

Reference to a "shepherd's stall" is one of the libretto's few references to the Christmas story.

24. wer.den. Interjection O un\_be\_greif\_li\_ches, doch se\_li\_ges Ver\_fü\_ - -  
va - tion. (2x) O un - be - lie - va - ble, yet bless - ed, con - sum - ma -

Harmonic incongruities with cross relation for "incomprehensible disposition of events."

F7 D7 E7 A minor

F major (see side note for significance of F major).  
Switches to arioso

27. - gen, o un\_be\_greifliches, doch se\_li\_ges Ver\_fü\_gen!  
- tion, O un - be - lie - va - ble, yet bless - ed con - sum - ma - tion!

A minor B7 E minor E minor A7 D minor iv6 E major V

Phrygian cadence, often used for a question.

30. - gen, o un\_be\_greifliches, doch se\_li\_ges Ver\_fü\_gen!  
- tion, O un - be - lie - va - ble, yet bless - ed con - sum - ma - tion!

A7 D minor E7 A minor iv V

Phrygian cadence.





# J.S. Bach - Church Cantatas BWV 63

Weimar cantatas movements with ravishing oboe lines include 12/4, 21/3, 63/3, and 199/2.

## 63/3. Duetto. •Christmas, God's gift of salvation: we build on it (63/3). Adagio. (♩ = 96.) *tr*

Oboe I (later version has organ obbligato)

1. *p*

Ritornello (independent of the vocal material), outlines the descending chromatic tetrachord, the traditional symbol of lament.

A minor

The ritornello's Passion-like affect contrasts with that of the vocal duet.

For this duet (63/3) Bach chooses the highest and lowest voices, apparently to highlight the contrast and distance between God's grace and human station. In the movement's counterpart (63/5) Bach chooses the middle voices to depict the close intimacy of dance partners.

Form  
(Bach does not divide the text according to the symmetrical rhyme scheme of ABCCBA):

A. Rit. (Mm. 1-6) Am  
Lines 1-2 (7-20) Am  
(Rit.) (21-27) Am [Fine]  
B. Lines 3-5 (27-34) CM-CM  
Rit. (34-36) Em  
Line 6 (37-42) Em-CM  
da capo

3. *tr*

A7 D(7) G7 C major D# dim.7 B7 E minor

5. *cresc.* *dim.* *tr*

G# dim.7 (deceptive cadence) E7 A minor N6 C7 F major D minor E major

The voices sing an almost child-like diatonic melody in imitation, with a play on the word "gefüget," while the chromatic oboe line suggests the Passion to come. The text may allude to Psalm 119:41 (1545 Luther translation): HERR, Las mir deine Gnade widerfaren, deine Hülffe nach deinem Wort.

### 7. Soprano.

Gott, du hast es wohl ge - fü - get, was uns jet - zo - wi - der -  
Basso. God, we thank Thee for our Sa - viour who was born to - us to -

Gott, du hast es wohl ge -  
God, we thank Thee for our -

A minor G(7) C major

9.

fährt, Gott, du hast es wohl ge - fü - get, Gott, du hast es wohl ge -  
 day, God, we thank Thee for our Sa - viour. God, we thank Thee for the

fü - get, was uns jet - zo - wi - der - fährt, Gott, du hast es wohl ge -  
 Sa - viour, who was born to - us to - day, God, we thank Thee for our -

*tr* *tr* *tr*  
*poco forte*

C major E7 A minor

11.

fü - get,  
 Sa - viour,

fü - get. - Gott, du hast es wohl ge - fü - get, Gott, du hast es wohl ge -  
 Sa - viour, - God, we thank Thee for the Sa - viour, God we thank Thee for our -

*p*

A minor D(7)

13.

Gott, du hast es wohl ge - fü - get, was uns jet - zo - wi - der -  
 God, we thank Thee for our Sa - viour, who was born - to - us to -

fü - get, was uns jet - zo - wi - der - fährt, was uns jet - - - zo - wi - der -  
 Sa - viour, who was born to - us to - day, who was born - - - to - us to -

*tr* *tr* *(tr)*

G major G major B7

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15.

fährt, Gott, du hast es wohl ge - fü - get, du hast es wohl ge -  
 day, God, we thank Thee for our Sa - viour, we thank Thee for our -

*poco forte*

E major E7 A minor A7 D minor

17.

fü - get, was uns jet - zo wi - der - fährt, Gott, du hast es wohl ge -  
 Sa - viour, who was born to us to - day, God, we thank Thee for our -

fü - get, was uns jet - zo wi - der - fährt,  
 Sa - viour, who was born for us to - day,

*poco forte*

E(7) A major A7

19.

fü - get, Gott, du hast es wohl ge - fü - get, was uns jet - zo wi - der -  
 Sa - viour, God, we thank Thee for the Sa - viour, who was born to us to -

Gott, du hast es wohl ge - fü - get, was uns jet - zo wi - der -  
 God, we thank Thee for the Sa - viour, who was born to us to -

*p*

D minor G7 C major E7 A minor

J.S. Bach - Church Cantatas BWV 63

21. fährt. day.

fährt. day.

*f* Ritornello

Descending chromatic tetrachord, traditional symbol of lament.

A minor A minor A7 D minor

23. *mf*

E(7) A7 D(7) G7 C major D# dim.7 E minor

25. *p* *cresc.* *dim.*

G# dim.7 (deceptive cadence) E7 A minor N6 C7 F major E major

Ascending scales in C major. For the significance of C, see side note.

27.

Drum lasst uns auf ihn stets trau-en und auf sei-ne Gna-de bau -

So let us, in Him con-fi-ding, trust His sa-ving grace a-bi-

Drum lasst uns auf ihn stets trau-en und auf sei-ne Gna-de

So let us, in Him con-fi-ding, trust His sa-ving grace a-

*mf*

A minor G major C major

J.S. Bach - Church Cantatas BWV 63

30.

en, denn er  
- ding; which shall

bau - en, denn  
bi - ding; which -

C major D7 G major

32.

hat uns dies be - schert, denn er hat uns dies beschert, denn er  
be our guide and stay, which shall be our guide and stay, which shall

- er hat uns dies beschert, denn er hat uns dies be - schert, denn er  
- shall be our guide and stay, which shall be our guide and stay, which shall

G major B7 E minor

34.

hat uns dies be - schert,  
be our guide and stay,

hat uns dies be - schert,  
be our guide and stay,

Ritornello

G major D7 G major E minor E minor



J.S. Bach - Church Cantatas BWV 63

36.

was uns  
bring - ing -

was uns e - wig nun ver - gnü - get, ver -  
bring - ing - peace and joy for - ev - er, - for -

*p*

E minor E minor G# dim.7

38.

e - wig nun ver - gnü - get, ver - gnü - get, was uns  
peace and joy for - ev - er, - er, bring - ing -

gnü - get, was uns e - wig nun ver - gnü - get, ver -  
ev - er, bring - ing - peace and joy for - ev - er, - for -

A minor A minor A7 D minor D minor D7

40.

e - wig nun vergnü - get, ver - gnü - get, ver - gnü - get.  
peace and joy for - ev - er, - for - ev - er, for - ev - er.

gnü - get, ver - gnü - get, ver - gnü - get.  
ev - er, for - ev - er, for - ev - er.

G major G(7) C major C major Da Capo.

63/4. **Recitativo.** •Christmas: The lion of Judah has appeared to free us (63/4).

1. **Tenore.**

So kehret sich nun heut' das **bange Leid**, mit welchem Is-ra-el ge-ängstet und be-  
 To-day the fear and dread was swept a-way which once to Is-ra-el was woe and con-ster-

G major C7

The words "sheer," "well-being," and "favor" are emphasized with melismas and a leap up. The word "grace" is in the center of the movement and, indeed, of the cantata.

4. **Andante.** (♩ = 116.)

la-den, in **lau-ter Heil und Gnaden**, in lau-ter **Heil** und Gna-  
 na-tion. To-day-brought our sal-va-tion. to-day brought our sal-va-

A7 (deceptive) D minor G7 C major (for the significance of C, see note above).

7. **(Recit.)**

den. Der Löw' aus Da-vid's Stam-me ist er-schie-nen, sein  
 tion. The Li-on, sprung from Da-vid's line, ap-pear-eth. His

C major C major

Text painting: Ascending lines for the appearing of the lion of Judah.

Reference to biblical passages such as Genesis 49:9–10: Judah is a lion's whelp...The scepter shall not depart from Judah...until Shiloh comes. Revelation 5:5: Weep not; lo, the Lion of the tribe of Judah, the Root of David, has conquered.

Allusion to Psalm 7:12–13: God will whet his sword; he has bent and strung his bow; he has prepared his deadly weapons, making his arrows fiery shafts.

Bo-gen ist ge-spannt, das Schwert ist schon ge-wetzt, wo-  
 bow is rea-dy drawn, the sword is in His hand with

A minor D7

Right hand is editorial realization of continuo part.

Text painting: Martin Petzoldt suggests that the ascending 32nd-note runs with descending 16th-note arpeggios in the continuo bass depict the decisiveness of the Lion of Judah bending his bow and whetting his sword, as referenced in the text. See *Bach Kommentar* 1:95.

# J.S. Bach - Church Cantatas BWV 63

11.

The reference to "former freedom" appears to allude to the freedom humankind had before the fall into sin in the Garden of Eden.

mit er uns in vor' - ge Frei - heit setzt.  
 which, for us, our free - dom to com - mand.

G(7) C major D7 G major G major

63/5 is clearly a dance, as referenced in the text. Marin Petzoldt calls 63/5 a passepied, but Meredith Little and Natalie Jenne do not list it as such. See Petzoldt, "Bach Kommentar" 1:96; Little and Jenne, "Dance and the Music of J. S. Bach," expanded ed. (Bloomington: Indiana University Press, 2001), 302.

## 63/5. Duetto. •Christmas: Celebrate and give thanks for salvation (63/5).

(Allegro moderato ♩ = 144.)

Lilting motive in the strings characterized by ornament-like neighbor-tones on the second beat.

Form (Rhyme: ABBACCA)  
 Rit. (Mm. 1-20) GM [Fine]  
 Lines 1-2 (21-52) GM-DM  
 Lines 3-4 (53-76) DM-Am  
 Rit. (77-92) Am  
 Lines 5-7 (92-132) Am-Bm  
 Rit. (133-136) Bm-GM  
 Lines 1-2 (137-172) GM  
 Rit. da capo

1. Ritornello *inf* Strings

G major

8. *cresc.* L.H.

G major

14. L.H. *f* Fine.

G major G major

For this duet (63/5) Bach chooses the middle voices to depict the close intimacy of dance partners. In the movement's counterpart (63/3) Bach chose the highest and lowest voices, apparently to highlight the contrast and distance between God's grace and human station.

The voices are inserted into the instrumental fabric (*Vokaleinbau*), using the ritornello's thematic material but now the voices introduce the material imitatively before joining together in parallel thirds, sixths, or tenths. In this way they reflect the text's call to come together in joyful dance.

21. **Alto.**  
**Tenore.**

Ruft und fleht den Him-mel  
 Come, ye Chris-tians, praise and

Ruft und fleht den Him-mel an, kommt, ihr Chri-sten, kommt zum  
 Come, ye Chris-tians, praise and pray, praise the Lord with song and

*p* *mf* *p*

G major G major

28. Word painting: Circular melismas for "roundelay," which join together (parallel 3rds) as suggested by the text.

an, kommt, ihr Chri-sten, kommt zum Rei-  
 pray, praise the Lord with song and danc - - -

Rei- hen, zum Rei-  
 danc - - - ing, with danc - - -

*mf* *p* *pp*

A major D major A7 D major

34. **hemiola**

- - - hen, zum Rei - hen, ruft und fleht den Himmel an,  
 - - - ing, with danc - ing, praise and pray, praise ye and pray,

- - - hen, zum Rei - hen, ruft und fleht den Himmel an,  
 - - - ing, with danc - ing, praise and pray, praise ye and pray,

*tr*

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41.

kommt, ihr Chri - sten, kommt zum Rei -  
 praise - the Lord - with song - and - danc -  
 ruft - und fleht - den Him - mel an, kommt. ihr Chri - sten,  
 come, - ye - Chris - tians, praise - and pray, praise - the Lord - with

*cresc.* L.H.

D major

47.

- hen, zum Rei - hen,  
 - ing, with danc - ing,  
 kommt zum Rei - hen, zum Rei - hen,  
 song and danc - ing, with danc - ing,

L. II. *pp*

D major

D major

D major

53.

ihr - sollt euch an dem - er - freu - en,  
 joy - ful - ly your praise - en - hanc - ing,  
 ihr - sollt euch an dem - er - freu - en,  
 joy - ful - ly your praise - en - hanc - ing,

*p* *mf*

D major

D7 G major

G major

G7



60.

ihr sollt euch an dem er-freu-en,  
joy-ful-ly your praise-en-hanc-ing,

ihr sollt euch an dem er-freu-en,  
joy-ful-ly your praise-en-hanc-ing,

C major E(7) A minor

66.

was Gott heut' an gift to each ge-euch ge- than,  
us to-day, for His gift to us, to us to-day!

was Gott heut' an gift to each ge-euch ge- than!  
us to-day, for His gift to us, to us to-day!

NBA: hat anheut getan

G(7) C(7) F major E7

72.

euch ge- than, was Gott heut' an-euch, an euch ge-than!  
us to-day, for His gift to us, to us to-day!

than, was Gott heut' an-euch, an euch ge- than!  
day, for His gift to us, to us to-day!

Ritornello

A7 D minor E major A minor A minor

78. *mf* hemiola  
A minor

84. L.H. L.H. *f*  
A minor A minor

90. *Canonic writing, the opening reminiscent of the chorale "Wer nur den lieben Gott läßt walten."*

Da\_\_ uns sei - ne Huld das Le - ben.  
Thanks that life it - self He gave us,  
Da\_\_ uns sei - ne Huld das Le - ben, uns den  
Thanks that life it - self He gave us, thanks for  
NBA: Da uns seine Huld verpfleget und mit so viel Heil belegen,

*p*  
A minor A minor

97. *p*  
uns den Hei - land hat ge - ge - ben, dess man nicht g'nug dan - ken  
thanks for Christ\_ who came to save us, thanks for more than tongue\_ can  
Hei - land hat ge - ge - ben, dess man nicht g'nug dan - ken kann,  
Christ\_ who came to save us, thanks for more than tongue\_ can say,  
NBA: daß

G# dim.7 E major A minor D7 G(7)  
A major



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125.

hemiola

- ken, g'nug dan - ken kann, dess man nicht g'nug dan - ken, g'nug dan - ken  
 can, than tongue can say, thanks for more, more, more than man's tongue can

- ken, g'nug dan - ken kann, dess man nicht g'nug dan - ken, g'nug dan - ken  
 can, than tongue can say, thanks for more, more, more than man's tongue can

*cresc.*

E minor F#(7) B minor

132.

kann.  
say.

kann.  
say.

Ruft\_ und fleht\_ den  
Come, - ye - Chris - tians,

*Ritornello*

*p*

B minor G major G major

139.

Ruft\_ und fleht\_ den Him - mel an, kommt, ihr  
Come, - ye - Chris - tians, praise and pray, praise the

Him - mel an, kommt, ihr Chri - sten, kommt zum Rei -  
praise and pray, praise the Lord with song - and danc -

*mf* *p* *mf*

G major A major

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146.

Chri - sten, kommt zum Rei - hen, zum  
 Lord with song and danc - ing, with

- hen, zum Rei -  
 - ing, with danc -

*p* *pp*

A7 D major D7

153.

Rei - hen, zum Rei - hen, ruft und fleht den Himmel  
 danc - ing, with danc - ing, praise and pray, praise ye and

- hen, zum Rei - hen, ruft und fleht den Himmel  
 - ing, with danc - ing, praise and pray, praise ye and

*pp*

G major

160.

an, ruft und fleht den Him - mel an, kommt, ihr  
 pray, come, ye Chris - tians, praise and pray, praise the

an, kommt, ihr Chri - sten, kommt zum Rei -  
 pray, praise the Lord with song and danc -

*p* *tr* *tr*

L.H.

G major



166.

Chri - sten, kommt zum Rei - hen, zum Rei - hen!  
 Lord with song and danc - ing, with danc - ing!

L. H. *mf*

G major G major Da Capo. G major

Text painting: To depict the text ("Redouble yourselves accordingly, ye hot flames of devotion, and strike together in ardent humility") the oboes and strings play two chords simultaneously, then flame figures, followed by an arioso with punctuating 8th-note chords to depict the following phrase ("Mount joyfully heavenward"), which is stated 3 times. See full score.

63/6. **Recitativo.** •Christmas: Let your ardor ascend to God like flames! (63/6).

The bass represents the voice of authority.

1. **Basso.**

Verdoppelt euch dem - nach, ihr heissen Andachts.flammen, und schlagt in - De - muth  
 So fan ye hot - ter yet the flames of your de - vo - tion, in - spired with hum - ble

3 oboes + strings

The reference to "redoubling the flames of ardor, which strike together" is reflected in Bach's double accompaniment of oboes and strings.

Oboes

"flames striking together"

Strings

E minor E minor D7

**Andante e piano.** (♩ = 60.)

4.

brün - stig.lich zu - sammen! Steigt fröh - lich himmel . an, und  
 yet with deep e - mo - tion. Come joy - ful ev' - ry - one and

Strings

Oboes

"Flames striking together"

G major G major G7 C major

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7. NBA: vor (each time)

dan - ket Gott für dies, was er ge - than, und dan - ket Gott, und dan - ket Gott für dies, -  
 thank your - God for all that He - has - done, and thank your - God, and thank your - God for all -

(D7) G major G7

11.

- was er ge.than, und dan - - ket Gott für dies, für dies, - was er gethan.  
 - that He has done, in praise - - to - heav-en high for all - that God has done.

4 declarative chords end the exhortation.

C major C7 F major G7 C major C major

Form (Rhyme: ABCCDDB)  
 Rit. (Mm. 1-8) CM  
 Lines 1-2 (8-13) CM  
 Lines 1-2 (14-33) Fm-CM (double fugue)  
 Rit. (33-40) CM [Fine]  
 Lines 3-5 (40-46) CM-Dm  
 Rit. (46-48) Dm  
 Line 6 (48-50) Adagio Dm-(Am)  
 Lines 6-7 (51-67) Am-Em (permutation fugue)  
 da capo

The final chorus counterbalances the opening chorus in the cantata's overtly symmetrical form. The form of the movement is like that of a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singers present the first phrase of the text as a kind of motto. This is followed by a short instrumental bridge before the movement proper begins. The motto sets the tone (and the literary perspective) for the movement. Here the motto figure ("Most High, look with favor") may be understood as a kind of genuflection. As in the opening movement, the movement is in C major and concerto-like, with alternating instrumental choirs (instruments sometimes doubling voices in choral sections).

63/7. Coro. • Christmas prayer: Look with favor on us worshipers (63/7).

**Coro.**  
 (Maestoso  $\text{♩} = 60$ )

1. Trps & Timp Oboes Strings

Ritornello

L. H. *mf* Figura corta (see side note).

4 "choirs" alternate:  
 Trumpets, Oboes,  
 Strings, Voices.

3.

C major

Trps

5.

*f* *mf*

Detailed description: This block shows the beginning of a section for the Trumpets (Trps) and keyboard instruments. The top staff is for the Trumpets, and the bottom two staves are for the keyboard. The music is in 7/4 time. A red bracket above the first measure of the trumpet part is labeled 'Trps'. A measure number '5.' is placed above the second measure. Dynamics *f* and *mf* are indicated.

6.

C major

Detailed description: This block shows the keyboard part of the music, measures 6 and 7. The music is in C major. A measure number '6.' is placed above the first measure. The key signature 'C major' is written in red below the first measure. Dynamics *f* and *mf* are indicated.

8. Text painting: the motto has the contour of a genuflection: "Most High, look with favor upon these souls bowed in ardent love!"

Soprano.

Höch.ster, schau' in Gna.den an,  
Mas - ter, - pray with pi - ty view,

Alto.

Höch.ster, schau' in Gna.den an,  
Mas - ter, . pray with pi - ty view,

Tenore.

Höch.ster, schau' in Gna.den an,  
Mas - ter, pray with pi - ty view,

Basso.

Höch.ster, schau' in Gna.den an,  
Mas - ter, pray - with - pi - ty view,

Oboes

Strings

*p* *L.H.* *mf*

Detailed description: This block contains the vocal parts and the beginning of the instrumental accompaniment for measures 8 and 9. It features four vocal staves: Soprano, Alto, Tenore, and Basso. Each staff has its lyrics in German and English. A red line is drawn above the vocal lines, indicating the contour of the motto. Below the vocal staves are the staves for Oboes and Strings. Dynamics *p*, *L.H.*, and *mf* are indicated.

C major

10.

Höch - ster, schau' in Gna - den  
 Mas - ter, pray - with pi - ty -

Höch - ster, schau' in Gna - den  
 Mas - ter, pray with pi - ty

Höch - ster, schau' in Gna - den  
 Mas - ter pray with pi - ty

Höch - ster, schau' in Gna - den  
 Mas - ter pray with pi - ty -

Trps & Timp (see full score)

*f*

C major

12.

an die - se Gluth, die - se Gluth gebück - ter See - len. die -  
 view all the warmth, all the warmth of our af - fec - tion, all -

an die - se Gluth, die - se - Gluth ge - bück - ter See - len, Höch - ster,  
 view all the warmth, all the warmth of our af - fec - tion, Mas - ter,

an die - se Gluth. die - se Gluth ge - bück - ter See - len,  
 view all the warmth, all the warmth of our af - fec - tion,

an die - se Gluth! die - se Gluth ge - bück - ter See - len.  
 view all the warmth, all the warmth of our af - fec - tion,

Oboes

L. H.

*mf*

C major

14. Double Fugue on lines 1-2.

Instruments (including continuo) tacet (see full score).

F major

G major

C major

Bassetto technique (removing continuo support) is often used by Bach to depict something heavenly, unearthly, incomprehensible, or without foundation. Here the technique underscores the humble posture of the supplicant.

17.

Höchster, schau in Gna-den, in Mas-ter, pray with pi-ty, with

+gradual layering in of instruments doubling from bottom up.

(A7) D major

C major

F major (C7)



20.

**A**

len,  
tion,

Gna - den an, Höchst - er, schau' in Gna - den, in Gna - den an die -  
pi - ty - view, Mas - ter, pray - with - pi - ty, with pi - ty - view all -  
- ter See - len, Höchst - er, schau' in Gna - den, in Gna - den an die -  
af - fec - tion, Mas - ter, pray - with - pi - ty, with pi - ty - view Might -

Gna - den an die - se Gluth ge - bück - ter See - len, Höchst - er,  
pi - ty - view all the - warmth of our af - fec - tion, Mas - ter,

**R.H.**

D7 G major C major

23.

+Ob III, Vln II

- se Gluth ge - bück - ter Seelen, Höchst - er, schau' in Gna - den, in  
the - warmth of our af - fec - tion, Mas - ter, pray - with - pi - ty, with

- se Gluth, Höchst - er, schau' in Gnaden an die - se Gluth ge - bück -  
- y God, Mas - ter, pray with pi - ty view all the - warmth of our -

schau' in Gna - den, in Gna - den an die - se Gluth ge - bück - ter  
pray - with - pi - ty, with pi - ty - view all the warmth of our af -

**R.H.**

C major

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26. +Ob II, Vln I

Höchster, schau' in Gna - den, in Gna - den an die -  
 Mas - ter, pray - with - pi - ty, with pi - ty - view all -  
 Gna - den an die - se Gluth ge - bück - ter See - len, ge -  
 pi - ty - view all the - warmth of our af - fec - tion, of  
 - ter See - len, die - se Gluth ge - bück - ter Seelen, ge -  
 af - fec - tion, all the - warmth of our af - fec - tion, of  
 See - len, Höch - ster, schau' in Gnaden an,  
 fec - tion, Mas - ter, pray with pi - ty view, +Trp I, Vln I

C major

29.

- se Gluth ge - bück - ter See - len, ge - bück - ter  
 the - warmth of our af - fec - tion, of our af -  
 bück - ter See - len, schau' in Gna - den  
 our af - fec - tion, pray with pi - ty  
 bück - ter See - len, Höchster, schau' in Gna - den, in Gna - den  
 our af - fec - tion, Mas - ter, pray - with - pi - ty, with pi - ty  
 Höchster, schau' in Gna - den, in Gna - den  
 Mas - ter, pray - with - pi - ty, with pi - ty

C major

J.S. Bach - Church Cantatas BWV 63

32.

See - len!  
fec - tion!

an die - se Gluth ge - bück - ter See - len!  
view all the warmth of - our af - fec - tion!

an die - se Gluth ge - bück - ter See - len!  
view all the warmth of our - af - fec - tion!

an die - se Gluth ge - bück - ter See - len!  
view all the warmth of - our af - fec - tion!

All Trps and Timp

Ritornello

C major

34.

Oboes

Strings

Oboes & Strings

L. H.  
*mf*

36.

Trps & Timp

37.

*mf*

C major

39.

**B**<sub>40.</sub>

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir  
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir  
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir  
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir  
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

**B**

Continuo alone

C major

A minor E7

42.

klin - gen, lass uns stets in Se - gen geh'n, lass den Dank, den wir dir  
 sound - ing, - make us - in a - bun - dance thrive, let our thanks, in love a -

klin - gen, lass uns stets in Se - gen geh'n, lass den Dank, den wir dir  
 sound - ing, make us - in a - bun - dance thrive, let our thanks, in love a -

klin - gen, lass uns stets in Se - gen geh'n, lass den Dank, den wir dir  
 sound - ing, make us in a - bun - dance thrive, let our thanks, in love a -

klin - gen, lass uns stets in Se - gen geh'n, in Se -  
 sound - ing, - make us in a - bun - dance thrive, a - bun -

+Oboes & Strings

A minor A minor A7 D minor

44.

brin - gen, an - ge - neh - me - vor dir klin - gen, - lass uns stets in Se - gen  
 bound - ing, in Thy gra - cious ears be sound - ing, - make us in a - bun - dance

brin - gen, an - ge - neh - me vor dir klin - gen, lass uns stets in Se - gen  
 bound - ing, in Thy gra - cious ears be sound - ing, make us in a - bun - dance

brin - gen, an - ge - neh - me vor dir klin - gen, lass uns stets in Se - gen  
 bound - ing, in Thy gra - cious ears be sound - ing, make us in a - bun - dance

- gen, lass uns stets in Se - gen  
 - dance make us in a - bun - dance

D minor



46.

geh'n,  
thrive,

geh'n,  
thrive,

geh'n,  
thrive,

geh'n,  
thrive,

*mf* L. H. Ritornello

D minor

48. Adagio. (♩ = 66.)

a - ber nie - mals nicht ge - schehn,  
nev - er may the Fiend con - trive

a - ber nie - mals nicht ge - schehn,  
nev - er may the Fiend con - trive

a - ber nie - mals nicht ge - schehn,  
nev - er may the Fiend con - trive

a - ber nie - mals nicht ge - schehn,  
nev - er may the Fiend con - trive

Strings Adagio. Oboes

D minor

G# dim.7 E7 A minor

D minor iv6 E major V

Phrygian cadence, commonly used for questions.

Permutation fugue on lines 6 & 7. Subjects A & C have lines text lines 6 & 7 in reverse order.

50. (Tempo I.) Subject A Subject B

dass uns Sa - tan mö - ge quä - len; lass es  
 "a tempo" to re - duce us to sub - jec - tion; nev - er  
 is assumed.

Subject C: Descending chromatic tetrachord: traditional symbol of lament, used here for "that Satan should torture us."

dass uns  
 to re -

dass uns Sa - tan mö - ge  
 to re - duce us to sub -

Subject C

dass uns  
 to re -

(Tempo I.) Continuo alone

*mf*

D minor iv6 E major A minor (E7) A major F major

Phrygian cadence commonly used for questions.

Chromaticism and harmonic instability for the text "May it never come to pass that Satan should torment us."

52. Subject A Subject B Subject C

nie - mals nicht ge - scheh'n, dass uns  
 may the - Fiend con - trive to re -

Subject B Subject C

Sa - tan mö - ge quä - len, lass es nie - mals nicht ge - scheh'n, dass uns  
 duce us to sub - jec - tion, nev - er may the - Fiend con - trive to re -

Subject B Subject B Subject B

quä - len, lass es nie - mals nicht ge - scheh'n, lass es nie - mals nicht ge -  
 jec - tion, nev - er may the - Fiend con - trive, nev - er may the - Fiend con -

Subject B

Sa - tan mö - ge quä - len, lass es nie - mals nicht ge -  
 duce us to sub - jec - tion, nev - er may the - Fiend con -

+Oboes & Strings

G# dim.7 A7 D major G7 C major (D7) G major A7

54. Subject C

Sa - tan mö - ge quä - len, dass uns Sa - tan mö - ge  
 duce us to sub - jec - tion, to re - duce us to sub -

Sa - tan mö - ge quä - len, lass es nie - mals nicht ge - schehn, lass es  
 duce us to sub - jec - tion, nev - er may the - Fiend con - trive, nev - er

schehn, lass es nie - mals nicht ge - schehn, dass uns  
 trive, nev - er may the - Fiend con - trive to re -

schehn, lass es nie - mals nicht ge - schehn, dass uns  
 trive, nev - er may the - Fiend con - trive to re -

D7 G7 C major F# dim.7 G7 C7 F major F minor

56. Subject B Subject C

quä - len, lass es nie - mals nicht ge - schehn, dass uns  
 jec - tion, nev - er may the - Fiend con - trive to re -

len, lass es nie - mals nicht ge - schehn, dass uns  
 tion, nev - er may the - Fiend con - trive to re -

nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len, lass es  
 may the - Fiend con - trive to re - duce us to sub - jec - tion, nev - er

Sa - tan mö - ge quä - len,  
 duce us to sub - jec - tion,

G7 C major A7 B7 E minor

58. Subject A

Sa - tan mö - ge quä - len, dass uns Sa - tan mö - ge  
 duce us to sub - jec - tion, to re - duce us to sub -

Subject A

Sa - tan mö - ge quä - len, lass es nie - mals nicht ge - scheh'n, dass uns  
 duce us to sub - jec - tion, nev - er may the Fiend con - trive to re -

Subject B

nie - mals nicht ge - scheh'n, lass es nie - mals nicht ge - scheh'n, lass es  
 may the Fiend con - trive, nev - er may the Fiend con - trive, nev - er

Subject B

Subject C

lass es nie - mals nicht ge - scheh'n, dass uns  
 nev - er may the Fiend con - trive to re -

D# dim.7 E7 A minor A7 D major B-flat major

60. Subject A

quä -  
 jec -

Subject A

Sa - tan mö - ge quä - len, dass uns Sa - tan mö - ge quä -  
 duce us to sub - jec - tion, to re - duce us to sub - jec -

Subject B

nie - mals nicht gescheh'n, lass es niemals nicht gescheh'n, dass uns Sa - tan mö - ge  
 may the Fiend con - trive, nev - er may the Fiend con - trive to re - duce us to sub -

Subject B

Sa - tan mö - ge quä -  
 duce us to sub - jec -

Trp I

C# dim.7 D7 G7 A minor F major G# dim.7 E7 C7 D# dim.7 E minor C major

63.

- len,  
- tion, lass es  
nev - er

quä - len,  
jec - tion, lass es  
nev - er

- len,  
- tion, lass es  
nev - er

Oboes  
Strings  
Oboes

L.H. Ritornello

A# dim.7      B major  
Dominant preparation...

65.

nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!  
may the Fiend con - trive to re - duce us to sub - jec - - tion!

nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!  
may the Fiend con - trive to re - duce us to sub - jec - - tion!

nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!  
may the Fiend con - trive to re - duce us to sub - jec - - tion!

nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!  
may the Fiend con - trive to re - duce us to sub - jec - - tion!

E minor

E minor

Da Capo.