

Indess mach's mit uns Allen
 Nach deinem Wohlgefallen.
 Solch's singet heut' ohn' Scherzen
 Die Christglaubige Schaar,
 Und wunscht mit Mund und Herzen
 Ein sel'ges neues Jahr B.G. xxxv. 32.

Form. Extended (3 *Trombe*, *Timp.*, 2 *Ob.*,
Strings, *Continuo*). *Choralgesänge*, No. 204¹.

CANTATA CLXXII. ERSCHALLET, IHR LIEDER.

Whit Sunday (1724 or 1725)

The words and melody of the concluding Choral
 are Philipp Nicolai's Hymn, "Wie schon leuchtet
 der Morgenstern" (see Cantata 1).

The words are the fourth stanza of the Hymn :

Von Gott kommt mir ein Freudenschein,
 Wenn du mit deinen Augelein
 Mich freundlich thust anblicken.
 O Herr Jesu, mein trautes Gut,
 Dein Wort, dein Geist, dein Leib und Blut
 Mich innerlich erquicken.
 Nimm mich freundlich
 In dein' Arme, das ich warme
 Wird' von Gnaden :
 Auf dein Wort komm' ich geladen

B.G. xxxv. 69.

Form. Embellished (*Fagotto*, *Strings*, *Continuo*).
Choralgesänge, No. 376.

¹ Excepting a difference of key (C major instead of D major) the
 movement is identical with the concluding Choral of Cantata 41.
 In the *Choralgesänge* the movement is printed in C major.

In the fifth movement of the Cantata (B.G. xxxv. 62), the Soprano-Alto *Duetto*, "Komm, lass' mich nicht länger warten," the Violin *obbligato* is a very free treatment of the Whitsuntide melody, "Komm, heiliger Geist, Herre Gott" (see Cantata 59), in an abridged form.

CANTATA CLXXIV. ICH LIEBE DEN HOCHSTEN
VON GANZEM GEMUTHE. Whit Monday (1731
or 1732)

The words and melody of the concluding Choral are Martin Schalling's funerary Hymn, "Herzlich lieb hab' ich dich, O Herr" (see Cantata 149).

The words are the first stanza of the Hymn:

Herzlich lieb hab' ich dich, O Herr:
Ich bitt' . woll'st sein von mir nicht fern
Mit deiner Hilf¹ und Gnaden.
Die ganze Welt erfreut mich nicht²,
Nach Himm'l und Erde frag' ich nicht³,
Wenn ich dich nur kann haben.
Herr⁴, wenn mir gleich mein Herz zerbricht,
So bist du doch⁵ mein' Zuversicht,
Mein Heil⁶ und meines Herzens Trost,
Der mich durch sein Blut hat erlost.
Herr Jesu Christ, mein Gott und Herr,
In Schanden lass mich nimmermehr!

B.G. xxxv. 157.

¹ 1571 gut.

³ 1571 nit frag ich.

⁵ 1571 doch du.

² 1571 nit frewet mich.

⁴ 1571 Und.

⁶ 1571 theil.

THE CANTATAS

CANTATA I. WIE SCHÖN LEUCHTET DER MOR-
GENSTERN¹. Feast of the Annunciation of
the B.V.M. (c. 1740)

Melody: "Wie schon leuchtet der Morgenstern"

? Philipp Nicolai 1599



A Choral Cantata, upon Philipp Nicolai's Hymn, "Wie schon leuchtet der Morgenstern," founded on Psalm xlv, first published, with the melody, in Nicolai's *Frewden Spiegel dess ewigen Lebens* (Frankfort a. Main, 1599). The Hymn was written during the plague of 1597. The initial

¹ An English version of the Cantata, "How brightly shines," is published by Novello & Co.

letters of its seven stanzas (W.E.G.U.H.Z.W.) stand for "Wilhelm Ernst Graf und Herr zu Waldeck," Nicolai's former pupil.

Nicolai was born at Mengerlinghausen in 1556. He was educated at Erfurt and Wittenberg, and in 1601 became chief pastor of St Katherinē's Church, Hamburg. He died there in 1608.

It is improbable that Nicolai composed the melody. Probably he adjusted it to the Hymn. The secular love song, "Wie schon leuchten die Aeugelein," is of later date; therefore the tune cannot be regarded as a secular one transferred to the Hymn. It bears a partial resemblance to that of the fourteenth century Carol, "Resonet in laudibus."

The melody also occurs in Cantatas 36, 37, 49, 61, and 172. There is another harmonisation of it in the *Choralgesange*, No. 375, where, for the second part of the melody, Bach follows Gottfried Vopelius' reconstruction of the tune, in his *Neu Leipziger Gesangbuch* (Leipzig, 1682 [1681]). Organ Works, Novello, xix. 23.

(a)

The words of the opening movement are the first stanza of Nicolai's Hymn :

Wie schon leuchtet der Morgenstern
Voll Gnad' und Wahrheit von dem Herrn,
Die susse Wurzel Jesse !

Behm was born at Lauban, in Silesia, in 1557. He was assistant in the Town school, deacon, and eventually chief pastor there. He died in 1622. He was one of the best and most prolific hymn writers of his period :

Ich hab' vor mir ein' schwere Reis'
 Zu dir in's Himmels Paradeis ;
 Da ist mein rechtes Vaterland,
 Daran¹ du dein Blut hast² gewandt.

B.G. xii. (11) 146.

Translations of the Hymn into English are noted in the *Dictionary of Hymnology*, p. 127.

Form. A *Dialogus* between Soprano and Bass, the Soprano having the melody (2 *Ob.*, *Taille*, *Strings*, *Continuo*).

CANTATA LIX. WER MICH LIEBET, DER WIRD
 MEIN WORT HALTEN. Whit Sunday (1716)

Melody: "Komm, heiliger Geist, Herre Gott"

Anon. 1535



¹ 1611 Darauff.

² 1611 hast dein Blut.

The melody is found also in Cantata 175 and, in a free form, in Cantata 172. It occurs also in Motett 2, "Der Geist hilft unsrer Schwachheit auf." Organ Works, N. xvii. 1, 10.

The words of the Choral are the first stanza of Luther's Hymn:

Komm, heiliger Geist, Herre Gott,
 Erfüll' mit deiner Gnaden Gut
 Deiner Glaubigen Herz, Muth und Sinn!
 Dein' brunstig' Lieb' entzund' in ihn'n!
 O Herr, durch deines Lichtes Glanz¹
 Zu dem Glauben versammelt hast
 Das Volk aus aller Welt Zungen;
 Das sie dir, Herr, zu Lob' gesungen.

Alleluja! Alleluja!

B.G. xii. (ii) 164.

English translations of the Hymn are noted in the *Dictionary of Hymnology*, p. 631.

Form. Embellished (*Strings, Continuo*). *Choralgesange*, No. 220.

CANTATA LX. O EWIGKEIT, DU DONNERWORT.
 Twenty-fourth Sunday after Trinity (1732)

(a)

The melody of the opening movement is Johann Schop's "Wach auf, mein Geist," reconstructed by Johann Cruger for Rist's Hymn, "O Ewigkeit, du Donnerwort" (see Cantata 20).

¹ 1524 glast.