

J.S. Bach - Church Cantatas BWV 74

Form: Chorus - Aria (S) - Recit (A) - Aria (B) : Aria (T) - Recit (B) - Aria (A) - Chorale.
 The cantata has a chiasmic structure in an even number of movements (ABCD-DCBA).
 Bach often used chiasmic (x-shaped/symmetrical) forms (where the mirror image begins)
 often provide the crux of the matter. There antithetical elements meet or are para-
 doxically inverted (formal inversion reflects an aspect of reversal or turning in the text).
 This cantata has an even number of movements (no pivot movement) but the central
 Pentecost theme of the Sunday (Jesus' promise that after he left he would
 return to indwell them by the Holy Spirit) is expounded in the 2 central
 arias (nos. 4 & 5). Martin Petzold sees the chiasmic form differently. For
 comments by Petzold and Alfred Dürr, see side note.

Introduction & updates at melvinunger.com.

NBA I/13; BC A83)

Pentecost (BWV 172, 59, 74, 34)

*Acts 2:1-13 (Outpouring of the Holy Spirit)

*John 14:23-31 (Jesus' farewell: He promises to send the Holy Spirit)

Librettist: Christiane Mariane von Ziegler (libretto modified). The libretto

is one of 9 that Bach used at the end of his chorale cantata cycle

(BWV 103, 108, 87, 128, 183, 74, 68, 175 and 176). See note.

The first two movements are based on BWV 59, performed a year earlier (see note).

FP: 20 May 1725 (St. Nicholas in the morning & St. Thomas at

afternoon Vespers) (Second Leipzig cantata cycle but after the chorale cantatas).

Festive Instrumentation:

Tromba I, II, III

Timp

Ob I, II

Ob da caccia

Vln I, II

Vla

SATB

Continuo

Organo

On Bach's reuse of previous material, see side note.

Nos. 1, 4, & 6 have biblical texts (4 & 6 from the day's Gospel reading).

J.S. Bach

Cantata No. 74

General Invitation

Wer mich liebet, der wird mein Wort halten II

(Coro.)

74/1. (Tempo ordinario ♩ = 66.)

1. **Strings** **Trps, Timp** **Obs**

Ritornello's headmotive is based on vocal line.

For the significance of C, see side note.

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

3 **Vln I & II have sequentially descending lines.**

D7 G major

5 II **Trps Timp**

G major G(7)

Statement 1. CM-GM

8 **A** **Soprano.**
Alto.
Tenore.
Basso.

CO RO.

Wer mich liebet,
 Wer mich liebet,
 Wer mich liebet,
 Wer mich liebet,

Though the text is the Vox Christi, Bach sets it for four-part chorus (in BWV 59, he set it as a dialogue between the Soul and Christ). Here, in BWV 74, tutti statements are followed by 2 voices in canon or imitation. The text is the opening statement in the day's Gospel reading. Bach sets the complete text 5 times, the first 4 times as canons. Whereas Bach often used canons to depict discipleship (the *imitatio Christi*), here they are perhaps better understood as a representation of the interdependency of the relationship. The multifarious combinations of voices appear to imply that Jesus' words ("whoever loves love me...") can receive varying responses from individuals.

wer mich liebet,
 wer mich

The concertante/antiphonal treatment of the head motive "Wer mich liebet" by voices and instruments (unfortunately obscured in the piano reduction) underscores the relational/conditional nature of Jesus' promise. Similarly, the constant tonal oscillation between a major key and its dominant (especially C major and G major), is perhaps representative of the conditional nature of Jesus' promise.

A **Strings** **Trp I**

editorial realization of continuo

Wer mich liebet,

C major (D7) G(7) C major (D7) G major C major G(7)

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Word painting: Sustained notes for "hold."

11

der wird mein Wort hal - - - - ten, und mein Va - ter wird ihn lie - ben, und wir
lie - bet. der wird mein Wort hal - - - - ten, und mein Va - ter wird ihn

Trp I

13II

wer - den zu ihm kommen und Woh - - - - nung bei ihm ma - chen;
lie - ben, und wir wer - den zu ihm kommen und Wohnung bei ihm ma - chen;

Trps & Timp

C major

D7

E minor

D7

G major

G major

16 **B**

Statement 2. CM-Am.
The bass (Vox Christi)
leads, as if to remind
the Soul.

wer mich liebet, der wird mein Wort
wer mich liebet, der wird mein Wort hal - - - -

Trp I

G(7)

C major

C major (D7)

G(7)

C major

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19

Cross relation

hal - - - ten, und mein Va - ter wird ihn lie - ben, und wir

- - ten, und mein Va - ter wird ihn lie - ben, und wir wer - den zu - ihm

B - - A - - - - C - - H

Trp I (see full score)

D7 G(7) A(7) A minor D minor A minor A7

21II

wer - den zu - ihm kommen und Woh - - - nung bei ihm ma - chen;

kom - - - - - men und Wohnung bei ihm ma - chen;

D minor E7 A minor A minor A minor

Trp I

24

Trp I

A minor A minor

4/27 **C**

Statement 3. Am-Dm.

wer mich liebet, der wird mein Wort
 wer mich liebet, der wird mein Wort hal -
 wer mich liebet, der wird mein Wort hal -
 wer mich liebet,

30

hal - ten, und mein Va - ter wird ihm lie - ben, und wir
 ten, und mein Va - ter wird ihm
 ten, und mein Va - ter wird ihm lie -
 der wird mein Wort hal - ten, und mein Va - ter wird ihm lie -

cresc.

32 **C major** **F major**

wer - den zu ihm kom - men und Wohnung bei ihm ma -
 lie - ben, und wir wer - den zu ihm kommen und Woh - nung bei ihm ma -
 - ben, und wir wer - den zu ihm kommen und Woh - nung bei ihm ma -
 - ben. und wir wer - den zu ihm kom - men und Wohnung bei ihm ma -

F major C# dim.7 A7 (B-flat major) C# dim.7 D minor

Statement 4.
FM-CM.

35

chen. Wer mich

chen. Wer mich

chen. Wer mich

chen. Wer mich

mf

Trp I & II

Trps & Timp

D

The 4th statement acts as a kind of reprise on the subdominant, with the 5th statement functioning like a coda.

38

lie_bet, Wer mich lie_bet, wer mich lie_bet, wer mich

Trp I with head motive

Trp II

D minor

D minor

C(7)

F major

mf

40II

der wird mein Wort hal - - - - - ten, und mein Va - ter wird ihn lie - ben, und wir lie - bet, der wird mein Wort hal - - - - - ten, und mein Va - ter wird ihn

F major

G7

C major

C7

G7

C(7)

43

wer - den zu ihm kommen und Woh - nung bei ihm ma - chen;
 lie - ben, und wir wer - den zu ihm kommen und Wohnung bei ihm ma - chen;
 und wir werden zu ihm kommen und Wohnung bei ihm ma - chen;

Bass enters as voice of authority, perhaps representing God the Father, as referenced in the text.

45 II

F major G7 C major E C major (D7)

Statement 5. CM-CM. The fifth statement of the text functions like a coda. It is set homophonically, in parallel sixths and octaves to suggest sweet and complete union of the believer and Jesus (*unio mystica*).

wer mich lie - bet, der wird mein Wort hal - ten;
 wer mich lie - bet, der wird mein Wort hal - ten;
 wer mich lie - bet, der wird mein Wort hal - ten;
 wer mich lie - bet, der wird mein Wort hal - ten;

Trps & Timp Trp I & II

48

G major G7 C major (D7) G major G7 C major C7 D minor

- ten, und mein Va - ter wird ihn lie - ben, und wir wer - den zu ihm
 hal - ten, und mein Va - ter wird ihn lie - ben, und wir werden zu ihm
 hal - ten, und mein Va - ter wird ihn lie - ben, und wir werden zu ihm
 hal - ten, und mein Va - ter wird ihn lie - ben, und wir werden zu ihm

C major (C7) F major 7 D minor

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50

F

kommen und Woh - - - - - nung bei ihm ma - chen.

kommen und Woh - - - - - nung bei ihm ma - chen.

kom - - - men und Woh - - - - - nung bei ihm ma - chen.

wer - - den zu ihm kommen und Woh - nung bei ihm ma - chen.

Trps & Timp

C major (D7) C major

Ritornello extended; concerto-like interplay among trumpet, oboe and string "choirs." See full score.

52

Obs

Strings

G major (A7) D minor A minor A minor

54

D minor G(7) C(7) F major

57

G(7) C major

59

G7 C major C major

Prayer against God's promise to dwell in our hearts (74/2). Adaptations from BWV 59/4 (which had a different text) include changing the voice from bass to soprano, the key from C major to F major, and the obligato instrument from solo violin to oboe da caccia. The structure of the 10-line poem is changed from ABABCCDDEE (9898988899) to ABABCCD(CD) (98989898(98)), though Bach again treated the first 5 lines like a song in bar form (2 Stollen followed by an Abgesang). See Petzoldt 2:986-987.

74/2. **Aria.**

Form (Rhyme: ABABCCD(CD))
 Ritornello (mm. 1-8) FM-CM
 Lines 1-2 (8-12) FM-CM
 Lines 3-4 (12-16) FM-CM
 Lines 5-6 (16-20) FM-Dm
 Rit. (20-24) Dm-CM
 Lines 7-8 (23-30) (CM)-Gm
 Lines 9-10 (=7-8) (31-34) FM
 Rit. (34-42) FM

Besides the change of key from BWV 59/4, there a few changes of harmonic progression.

Oboe da caccia (A-Clef, $\text{♩} = 66$)

Ritornello *mf*

Personal, Intimate Response

F major Figura corta (see side note). For the significance of F major, see side note. G7 C major

R.H.

C major G minor A dim. B-flat major E-flat major D7 G minor

7 **Soprano.** **A** Text line 1.

Komm, komm, mein Her - - ze steht dir

C major C7 F major

10 Text line 2. Text line 3.

of - fen, ach, lass es dei - - ne Woh - nung sein! Ich lie - be -

F major G(7) C major C major C7 F major

13 Text line 4. NBA: "itzo"; Von Ziegler 1728: "würcklich" (see side note)

dich, **so** muss ich hof - fen, dein Wort trifft **jet - - zo** bei mir

Von Ziegler's 1728 publication has "drum" (see above note).

F major G(7) C major

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16 Text line 5. NBA: eh - ret, Text line 6.

ein; denn wer da sucht, fürcht', liebt und ehrt, dem ist der

C(7) F(7) G minor G minor

19 A long melisma emphasizes the significance of God the Father.

Va - - - - - ter zu - gethan.

C# dim.7 A7 D minor D minor

22 Text line 7 begins preemptively (before the ritornello finishes).

B

Ich zwei - - - -

D minor B-flat major G major G7 C major C major

24 II

- - - - - fle nicht, ich bin er - hö - - - -

F7 B-flat major C7 F major D7 G minor

Text painting: Erratic melisma and chromatic inflection flatward for "I doubt [not]."

Text painting: Long melisma with "shivering" embellishments on the word "erhöret" (heard favorably), suggesting passionate joy.

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27 Text text line 8-2x.

- - - - - ret, dass ich mich

von Ziegler 1728: "wes"

C7 F(7) B-flat major C major F major

29 Text line 9 (=7)

dein ge - trö - sten kann, dass ich mich dein ge - trö - sten kann; ich

von Ziegler 1728: "süß"

B-flat major G minor G minor C7

Bach's libretto replaces lines 9 & 10 of the von Ziegler original with a succinct repetition of lines 7 & 8.

31 Text line 10-2x (=8-2x).

zweifle nicht, ich bin er - hö - ret, dass ich mich dein ge - trö - sten, mich dein ge - trö -

Von Ziegler's 1728: "wes"; "süß"

F major A7 D minor F major

Bach emphasizes the phrase "so that I can comfort myself in you" (text lines 8/10) with a 4-fold repetition. The line alludes to John 14:16-17 (part of Jesus' farewell discourse: "I will pray the Father, and he will give you another Counselor (Luther 1545: Tröster), to be with you for ever, even the Spirit of truth....")

34 C

- - - - - sten kann.

Figura corta permeates the texture...

F major F major

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37

Intimate, Personal Response

R. H.

C major G minor A dim.
B-flat major E-flat major

39II

D7 G minor C major C7 F major F major

74/3. **Recitativo.** •Prayer: My heart is prepared as thy dwelling (74/3).

Secco 1. **Alto.**

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

Alto: Voice of the Believer

Die Woh-nung ist be-reit. Du find'st ein Herz, das

A major A7

3

dir al-lein er-ge-ben, drum lass mich nicht er-le-ben, dass

C# dim.7 D minor

von Ziegler has "die Schmach" (the disgrace), which is excised here.

Von Ziegler: "Let me never experience the disgrace that you would think to leave me."
Bach: "Let me never experience that you would think to leave me."

5

du gedenkst von mir zu geh'n. Das lass ich nimmermehr, ach, nimmermehr geschehen!

E7 A7 D minor E7 D# dim.7 E major A minor

Diminished 7th chord for "may it never happen!" before the final cadence perhaps signifies some doubt.

Von Ziegler's 1728: "geschehn" (which rhymes better).

Ending the recitative in the minor mode may be prompted in part by the concern expressed in the text: "I will never allow you to leave me" (an allusion to Jesus' farewell in the day's Gospel reading). Concerning the contrasting affective properties of major versus minor mode, see side note.

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.

74/4. **Aria.** (Evangelium St. Johannis, Cap. 14, V. 28.) •Vox Christi: I will come again: John 14:28 (74/4).

(Andante $\text{♩} = 60$) Right hand here is editorial realization of the continuo part.

Continuo alone for accompaniment

Christ: Leaving & Returning

E minor

The quasi-ostinato ritornello is related to the motto or "devis," a rising scalar figure followed by a descending one to depict the words of Jesus, "I go thither and return to you again." The steady stream of eighth notes suggest "treading."

E minor

Text painting: A rising scale is followed by a falling one to depict "I go thither and return to you again."

E minor

E minor
Ritornello repetition before Vox Christi is finished with the motto.

E minor

E minor

The motto is embellished...

"Going forth" is now depicted with a combination of rising and falling lines. Petzoldt argues that this combination of abasement and exaltation demonstrates Bach's familiarity with Johannine Christology. See side note for more.

E minor

D major

D7

G major

G major

24

euch, ich ge - he hin, ich ge - he hin und kom - me wie - der zu

G major E major A minor D(7)

29

euch, ich ge - - - he hin und kom - me wie - der zu euch, ich ge - he

G major

"And come again to you" now depicted with a combination of rising and falling lines. (See note above on Johannine Christology.)

34

hin und komme wie - der, und kom - - me wieder zu euch.

G major G major

39

B.

Hät - tet ihr mich lieb, so wür - det ihr euch

G major E(7) A minor

Word painting: Long melismas for "rejoice" with hocket technique imitating the breathlessness of irrepressible joy (Petzoldt, *Bach Kommentar* 2:989).

44

freu - - - - -

hocket

A minor G major C major

47

- - en, so wür-det ihr euch freu - en.

p *mf*

E major A minor A minor

52

C

Hät - tet ihr mich lieb, so wür - det ihr euch

mf

A minor D7 G major

The hocket effect is intensified...

56

freu - - - - - en, hättet ihr - - - - - mich

f *mf*

G major B7 E minor

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59

lieb, so wür-det ihr euch freu

cresc.

D7

E minor

63

G major

B7

Second half of the ritornello repeats.

The preemptive return of the ritornello suggests a verse from the day's Gospel reading: "And now I have told you before it takes place, so that when it does take place, you may believe" (John 14:29).

E minor

66

-en, so wür-det ihr euch freu - en.

mf Ritornello

tr

E minor

70

E minor

74

E minor

Movement 5 begins the second half of the cantata's symmetrical form. Jesus' admonition in the preceding movement leads to a change of attitude; lament over Jesus' departure changes to joyful anticipation of his return. "The string texture...is dominated by the first violin...The generally joyful tone of the text is reflected in the extended coloraturas of the voice and in the lively instrumental parts" (Alfred Dürr, *The Cantatas of J. S. Bach*, trans. Richard Jones (Oxford: Oxford University Press, 2005), 354).

Aria. • Rejoice for Christ will return, though Satan attacks! (74/5).

Jubilant Invitation to Celebrate despite Satan's Attacks

Form (Rhyme: ABABCCDD)
 Ritornello (1-11) GM
 Lines 1-4 (11-32) GM-DM
 Rit. (32-37) DM-Bm
 Lines 5-8 (37-51) (Bm)-Bm
 Rit (51-53) Bm
 Lines 5-8 (54-67) (Am)-Em
 Rit. (67-79) Em-GM
 Lines 1-4 (79-100) GM
 Rit. (2-11) GM

The use of strings reflects the text's mention of "Sait[en]" and is reminiscent of various psalms. See side note.

74/5. (Allegro $\text{♩} = 100$)

Vln I

Strings Ritornello



3II

G major

mf

6

cresc.

f

dim.

G major

Extended dominant preparations in different keys suggest waiting for the promise...

8II

L. H.

R. H.

cresc.

G major

Text Lines 1-4.

A Tenore.

The tenor and violin perform as partners, employing the same (instrumentally conceived) thematic material.

11

Kommt! kommt! ei-

Von Ziegler's 1728: "Auf! stimt die Sayten, tichtet Lieder."

Text painting: Melisma for "eilet" (hasten)..

G major

G major

14

- - - - let! kommt, ei - let, stimmet Sait'und Lieder in muntern und er -

D major

A7

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17

Even longer melisma for "eilet" (hasten)...

freuten Ton, kommt, ei - - - - -

D major

20

- - - - - let, kommt, ei - let! stimmt Sait' und Lieder in

A7 D major D major

23

mantern und er - freuten Ton! Geht er gleich weg, so kommt er - wie - der, geht

Vln I Strings

B7 E minor

25 II

er gleich weg, so kommt er - wie - der, der hoch - ge - lob - - -

Vln I Strings

cresc.

A7 D major

Text painting: Ascending sequence for "highly praised Son of God."

Rising lines for "though he go away..."

28

te_Gottessohn; geht er gleich weg, so

D major D major

30II

kommt er wieder, der hoch - - ge - lob - te Gottes - sohn.

D major D major

Ritornello

33

D major D major

L.H.

dim.

Text Lines 5-8. To depict Satan's accusations and obstructionism, Bach moves to the minor mode. See side note for more.

36

Der Sa - tan wird in -

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

R.H.

p



38II

NBA: ver - su - - - - - chen, den Dei - ni - gen gar sehr zu flu - - - - - chen. Er

denn sieh mich in sein Netz hin - ein - zu - zie - hen. Ist

B7

Text painting: Energetic lines in Vln I and voice depict Satan's busy efforts to hinder, as referenced in the text.

Von Ziegler's 1728: den Seinigen zu fluchen



41 ist mir hin - - - der - lich, er ist mir hin - der - lich,

~~er mir är - - gerlich, ist er mir är - ger - lich,~~ so glaub'

cresc. *mf*

E minor C major C major F#7 B minor

Syncopations in lower strings and voice underscore Satan's obstructive/oppositional behavior ("er ist mir hinderlich").

Text painting: Sustained notes alternating with energetic passages depict the determination to believe ("glaub'") despite Satan's busy obstructionism.

44 ich, Herr, an dich, so glaub'

B minor

47 ich, Herr, so

dim. *p*

A7 D major F#7 B minor A7 B minor F#7

49II glaub' ich, Herr, an dich, so glaub' ich, Herr, an dich!

mf Ritornello

B minor B minor G major

Text lines 5-8.

52 **C** der Sa - tan wird in -
~~Der Sa - tan wird in -~~

F#7 B minor B minor E7

54II des ver - su - - - - - chen den Dei - ni - gen gar sehr zu flu - - - - - chen. Er
~~dess sich mü - - - - - hon, mich in sein Netz hin - ein zu zie - - - - - hon. Ist~~

Text painting: Convoluted chromaticism for Satan's cursing.

A minor N6 D minor E7

57 ist mir hin - - - der - lich, er ist mir hin - der - lich,
~~er mir är - - gerlich, ist - - er mir är - ger - lich,~~ so glaub'

A minor F major F major B7 E minor

60 ich, Herr, an dich, so glaub'

Steadfastness of faith repeatedly depicted with sustained notes...

E minor E minor

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63

ich, Herr, an dich, so

dim. *p*

D7 G major B7 E minor B7

65II

glaub' ich, Herr, an dich, so glaub' ich, Herr, an dich.

mf Ritornello

D E minor E minor

68

D(7) G major

71

G major D(7) G major

74

cresc. *f* *dim.*

D7 G major

76II

L.H. R.H. *p* *cresc.*

D7 G major

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E Text lines 1-4. Text painting: Long melismas for "eilet" (hasten)...

79

Kommt, ei - - - - - let, ei - - - - -

G major G major

82

- - - - - let, ei - - - - - let! stim - met Sait'und Lie.der in

D7 E minor G major

84II

muntern und er - freuten Ton, kommt, ei - - - - - let, kommt, ei - - - - -

G major

87

- - - - - let, ei - let! kommt, ei - let! stimmt

dimin. p

G major G major

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90

Sait' und Lie-der in muntern und er - freuten Ton! Geht er gleich weg,

G major G# dim.7

92II

so kommt er wie-der, geht er gleich weg, so kommt er wie-der, der

E7 A minor D7 G major

Ascending sequence for "highly praised"...

95

hoch - ge - lob - - te Got - tessohn; geht

cresc. G major

98

er gleich weg, so kommt er wieder, der hoch - - ge - lob - te Gottes - sohn.

G major G major Dal Segno.*

The mention in the previous movement of Satan's accusations leads to a biblical dictum that reassures the Christian believer. Romans 8:1: There is therefore now no condemnation for those who are in Christ Jesus. Compare Bach's setting of this biblical verse in BWV 227 (the motet "Jesu, meine Freude" (movement 2).

74/6. **Recitativo.** •Vox Dei. Condemnation removed for those in Christ: Romans 8:1 (74/6).
 For Alfred Dürr's comments, see side note.

Voice of Divine Authority
 Answers Satan's
 Accusations

Bass is often the
 voice of authority,
 e.g., the voice of Christ,
 the voice of God, the
 voice of the minister.

Basso.

Es ist nichts Verdammi-ches, nichts Ver - dammli-ches an de - nen, die in

The timbre of the oboes provides a sharp, doleful character to the statement and provide a contrast to the preceding strings.

Ob I, II,
 Ob da caccia

Clash of D# against E pedal for
 "Verdammlisches" (damnable).

E minor D# dim.7 E7 A minor



3

Chri-sto Je - - su, in Christo Je - su sind.

Caressing consonances in C major express the comforting text.

C(7) Da capo F major C major G7 C major C major

For the significance of C, see side note.

Ob I, II, Ob da caccia
 in concertante
 interplay with strings
 + solo violin.

Jubilant Victory
 Dance over
 Hell with its
 Rattling Chains

The victory celebration is
 set in a dance-like triple
 meter. Alto is often the voice of the
 believing soul. See Petzoldt, "Bach
 Kommentar" 1:541, 2:917. As noted
 above, Bach
 often
 associates
 C with Christ
 (here the
 source of the
 victory).

74/7. **Aria.** •Christ's blood alone saves from hell & makes us heirs (74/7).
 (Maestoso $\text{♩} = 100.$) Solo violin: A large leap and virtuosic arpeggios suggest overpowering victory.
 Solo vln plays "fiendish barilodge"; oboes play repeated notes (see full score).

Fanfare-like ritornello
 related to vocal line.

Solo Vln

mf

Strings interject

C major

This piano reduction
 obscures the concertante
 interplay of the oboes,
 strings, and solo violin.
 See full score.



For a
 comment
 by John
 Eliot
 Gardiner,
 see side
 note.



6.

Solo vln plays triple stops.

Oboes
 Stile concitato...

Strings
 Stile concitato

cresc.

Strings

C major C7 F major D7

For more on stile concitato, see side note.

Form (Rhyme: AABCCB)
 Ritornello (mm. 1-18) CM
 Lines 1-3 (19-30) CM-GM
 Lines 1-3 (31-42) GM
 Rit. (43-60) GM
 Lines 1-3 (61-76) CM
 Lines 1-3 (77-92) CM
 Rit. (93-110) CM
 [Fine]
 Lines 4-6
 (111-118)
 Am-GM
 Lines 4-6
 (119-126)
 CM-Em
 Lines 4-6
 (127-134)
 BM-Em
 Da capo

Note: At 24
 measures, the B
 section constitutes
 only 16% of the
 movement/s length.

10

Oboes play sustained notes.

G major Low G pedal
 (see full score)...

G7 (long dominant preparation...)

This movement may perhaps be interpreted as a Totentanz (Dance of Death), since victory is achieved through Jesus' blood. Compare the bourrée in BWV 26/4, for bass, 3 oboes, and continuo.

14

L.H.

C major

hemiola

Text lines 1-3. 18 **Alto.** Text painting: Virtuoso/jagged arpeggios in the solo violin, periodic stile concitato in oboes and strings, convoluted melismas in the voice and chained suspensions all point to the "hellish chains" referenced in the text.

18 **Alto.**

Nichts kann mich er - ret - ten von höl - li - schen Ket -

Strings

Solo vln interjects

Melismas of arpeggiated chords depict "chains."

C major

C major

23

Solo Vln plays triple stops...

Oboes & strings interject with stile concitato figures.

Obs & str. interject.

cresc.

C major

27

Je - su, dein Blut,

Obs & str. interject.

Obs & str. interject.

dim.

D7

G major

Text lines 1-3 repeated.

31

kann mich er - ret - ten von höl - li - schen Ket - ten, von höl - li - schen Ket

Continuo alone

Str.

Strings: Stile concitato

Ob I

D pedal...

G major

Chains of suspensions for hell's binding chains.

Dynamic markings are original; the dynamic contrasts reinforce the concertante interplay.

Text painting: Continuo alone for [nothing] but Jesus' blood. **B**

37

Continuo alone

G major

43

Ritornello Str.

Solo vln plays triple stops, oboes play stile concitato (16ths): see full score.

Str. interject.

G major

48

cresc. Str.

Str. interject.

G major G7 C major

52

Strings sustain...

Oboes sustain...

Strings...

56

See full score.

Solo Vln

L.H.

hemiola

60 **C**

Text lines 1-3 repeated.

Nichts kann mich er - ret - ten von höl - li - schen Ketten, nichts kann mich er -

Strings interject.

Oboes

Strings

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

66

ret - ten von h"ol - li - schen Ket -

Solo Vln
Continuo alone
Solo Vln plays triple stops, Ob I plays continuous stile concitato (see full score).
Obs & Str. interject.
C major C7 F major

71

- - - - - ten, als, Je - su, dein Blut;

Obs & Str. interject.
Obs & Str. interject.
G7

75

D
nichts kann mich er - ret - ten von h"ol - li - schen

Solo Vln
Obs & Str. interject.
Solo Vln
Ob I
pp Strings: Stile concitato
C major C7 F major
C pedal...

80

Chains of suspensions for "hells binding chains."
Ket - - - - - ten, als, Je - su, dein Blut; nichts kann mich er -

Ob I
f Tutti: Stile concitato
pp Strings: Stile concitato
(G7) C major C major D7 G major C major

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Convoluted harmonic progression for [hell's] chains, which resolves to C major at "Jesus."

86

ret - ten von h"ol - li - schen Ket - - - - - ten, als, Je - su, dein

harmonic clash

Continuo alone

Continuo alone for [nothing] but Jesus' blood.

G7 C major G minor F# dim. A dim. G7

C major (For the significance of C, see note above.)

92 **E**

Blut.

Oboes

Solo Vln...

Oboes play stile concitato 16ths (see full score)...

Ritornello

Str.

Str. interject.

C major C major

98

Solo Vln plays dotted quarter triple stops on downbeats.

Str. interject.

Str. interject.

Cresc.

C major C7 F major D7

102

Oboes

Solo Vln plays triple stops on downbeats, then 8ths (see full score).

Strings play arpeggiated 16ths against sustained oboe notes.

G major Low G pedal (see full score)...

G7 (long dominant preparation...)

106

See full score.

Solo Vln

L.H.

hemiola

C major

In the B section, concertino exchange among instrument groups ceases at first, replaced by short supporting chords, allowing the text (Jesus suffering and death makes the believer an heir) appropriate space. (See Petzoldt, *Bach Kommentar* 2:991.) Biblical allusions include Galatians 4:4-7 and Romans 8:15-17 (see note).

The sparse instrumentation, change of mode to minor, and the chortling triplet melismas for laughter convey a certain seriousness. The B section constitutes only 16% of the movement's length.

110 **F** B Section (Text lines 4-6).

Dein Lei-den, dein Sterben macht mich ja zum Er-ben; ich la - - -
 Von Ziegler: versetzt mich zum Erbe, drum lach ich der Wüt.

Continuo alone
 Continuo alone
 mf Continuo alone...

C major A minor E7 A minor A minor

Tutti Tutti

Text lines 4-6 repeated.

116

- che, ich la - che der Wuth; dein Lei-den, dein Sterben macht mich ja zum

Continuo alone...
 Continuo alone

D(7) G major G(7) C major D7

Oboes Tutti

Triadic arpeggios return sporadically. Tutti chords underscore important words...

Text lines 4-6 repeated.

122

Er-ben; ich la - - - che, ich la - che der Wuth; dein Lei - den, dein

Continuo alone...
 p

G major D# dim.7 B major E minor E minor B(7)

Tutti

Defiant laughter (triplets) in the face of hell's rage is emphasized by dropping the instruments. Ob I with chains of suspensions (reminder of hell's binding chains).

Christ's triumph over Satan through the cross (referenced here in the libretto) alludes to biblical passages such as Colossians 2:15: "He disarmed the principalities and powers and made a public example of them, triumphing over them in him."

128

Sterben macht mich ja zum Er-ben; ich la - - - che, ich la - che der Wuth!

cresc.
 Continuo alone...
 mf

E minor E minor

"I laugh at [hell's] fury" is sung in solitary defiance (no instruments except continuo).

Da Capo.
 E minor

Salvation is a gift of which no one is worthy. This is the 2nd of 16 stanzas in the 1648 hymn "Gott Vater, sende deinen Geist" by Paul Gerhardt (1607-1676). Martin Petzoldt notes that the emphasis on Lieb' (love) and Gnad' (grace) capture the essence of movements 2-4 and 5-7, respectively. See *Bach Kommentar* 2:991. In the chorale, "edlen Gabe" (noble gift) refers to the Holy Spirit. Here, the words relate to "salvation through the blood of Christ" (no. 7) and the "merit of Christ" (no. 6). (See Petzoldt 2:991.)

Catechismal Summary

74/8. **Choral.** (Mel.: „Kommt her zu mir, spricht Gottes Sohn.“)

+Tromba I
Ob I
Vln I

+Ob II
Vln II

+Ob da caccia
Vla

Soprano.
Kein Men-schenkind hier auf der Erd' ist die-ser ed - len Ga-be werth, bei

Alto.
Kein Men - schenkind hier auf der Erd' ist die-ser ed - len Ga-be werth, bei

Tenore.
Kein Menschen-kind hier auf der Erd' ist die-ser ed - len Ga-be werth, bei

Basso.
Kein Men-schenkind hier auf der Erd' ist die-ser ed - len Ga-be werth, bei

The cantata begins in the major mode, it ends in minor. Changing mode this way was not possible in the chorale cantatas that begin this Leipzig cycle, where the first and last movements are based on an underlying chorale.

5

uns ist kein Ver - die - nen; hier gilt gar nichts als Lieb' und Gnad', die -

uns ist kein Ver - die - nen; hier gilt gar nichts als Lieb' und Gnad', die

uns ist kein Ver - die - nen; hier gilt gar nichts als Lieb' und Gnad', die

uns ist kein Ver - die - nen; hier gilt gar nichts als Lieb' und Gnad', die

D major D7 G major major E7 E major A minor

9

The text refers explicitly to the "merit of Christ."

Christus uns ver - die - net hat mit Bü - ssen und Ver - süh - - - - - nen.

Christus uns ver - die - net hat mit Bü - ssen und Ver - süh - - - - - nen.

Chri - stus uns ver - die - net hat mit Bü - ssen und Ver - süh - - - - - nen.

Chri - stus uns ver - die - net hat mit Bü - ssen und Ver - süh - - - - - nen.

D7 G(7) C major A minor E7 A minor (A7) D minor (G7) C major A minor A major

Biblical allusion: 1 Jn. 2:2: "He is the expiation (Luther 1545: versönung = Versöhnung) for our sins." (Also 1 Jn. 4:10.)