

J.S. Bach - Church Cantatas BWV 75

Like the following week's cantata (BWV 76), double chiasmatic form (7+7). Here:
Chorus - Recit (bass) - aria (tenor) - RECIT (tenor) - aria (sop) - recit (sop) - chorale
Sinfonia - recit (alto) - aria (alto) - RECIT (bass) - aria (bass) - recit (tenor) - chorale.
One aria for each voice type, all of their texts are in the first person.

Introduction & updates at melvinunger.com.

NBA I/15; BC A94

1. Sunday after Trinity (BWV 75, 20, 39). Bach begins his tenure in Leipzig in the middle of the liturgical year.

*1 Jn. 4:16-21 (God is love; we ought also to love)

*Lk. 16:19-31 (Parable of rich man and Lazarus)

Librettist: Unknown

FP: 30 May 1723 (St. Nicholas Church—Bach's first cantata after assuming the post in Leipzig)

J.S. Bach

Cantata No. 75

In Leipzig, Bach performed cantatas alternately at St. Nicholas and St. Thomas Churches.

Die Elenden sollen essen

2-part cantata (Part 1 before sermon, Part 2 after). After a few more 2-part cantatas (BWV 76, 21, 147, 186, 70), Bach reduced the work load with shorter works (see below). Bach begins his Leipzig tenure with two matching cantatas: BWV 75 & 76. See "Bach's First Two Leipzig Cantatas: the Question of Meaning Revisited." BACH (Spring-Summer/Fall-Winter 1997): 87-125. The 2 debut cantatas

appear to address two important theological issues of the

time: Luther's Theology of the

Cross (BWV 75) and natural

revelation (BWV 76).

Prima Parte.

Dürr (trans. Jones), p. 385, sees 75/1 as a kind of prelude and fugue.

Nº 1. (Coro.)

75/1. (Larghetto $\text{♩} = 72$.) •Poverty vs. wealth: The hungry shall eat: Ps. 22:26 (75/1).



In his first year in Leipzig, Bach produced two-part or double cantatas for at least 13

Sundays (before and after the

sermon): BWV 75, 76, 21,

24+185, 147, 186, 179+199,

70, 181+18, 31+4, 172+59,

194+165, 22+23. See Wolff,

"Learned Musician," 269.

2 oboes, strings, continuo with bassoon

E minor

Instances of French Overture: BWV 61, 119, 194, 20, 110, 110. BWV 75 has dotted rhythms but is in triple meter.

Rhythm is like French Overture but in triple meter

Instrumentation:

Tromba

Oboe I, II

(also Oboe d'amore I)

Vln I, II

Vla

SATB

Fagotto

Continuo

Lazarus in the Gospel parable represents "die Elenden." In Bach's day "Elenden" designated not only the afflicted/needy but also exiles; in the libretto, the term "die Elenden" is synonymous with "die Armen" (the poor). See discussion in the 5-volume bible commentary by Johann Olearius (1611-1684), which Bach owned, as outlined by Martin Petzoldt, "Bach Kommentar," vol. 1, p. 29.

Motet-like treatment of the text, in which each phrase is given a distinct musical gesture, the phrases connected with a uniform instrumental fabric reminiscent of a French overture.

E minor

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20

die E - len
die E - len - - - - - den
Tenore.
Die E - len - - - - - den
Basso.
Die E - - - len - - - - - den sol - len

20

24

- - - den sol - - - len es - - - - - sen, die E -
sollen es - - - - - sen,
sol - - - len es - - - - - sen, die E - - - len - - -
es - - - - - sen,

24

28

len - - - - - den sollen es - sen, dass sie satt,
die E - - - len - - - - - den sollen es - sen, dass sie satt,
- - - den, die E - - - len - - - - - den sollen es - sen, dass sie satt,
die E - - - len - - - - - den sollen es - sen, dass sie

28

E minor

A major

D major

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32

satt, sol - len es - - sen, dass sie satt, satt wer -
dass sie - - satt, dass sie satt, satt wer -
satt, sol - len es - - sen, dass sie satt, satt wer -
satt wer -

C major

36

den,
den,
den,
den,

G major C major

41

A
und die nach dem Herrn fra -
und die nach dem Herrn fra -
und die nach dem Herrn fra -
und die nach dem

G major E minor

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45

gen, die nach dem Herrn, nach dem Herrn fra -
gen, die nach dem Herrn fra -
Herrn fra -

49

gen, wer -
gen, werden ihn -
gen, wer -
gen, die nach dem Herrn fra - gen, werden ihn

C major B minor

53

den ihn frei -
frei -
den ihn frei -
frei -

E major F# major G major

J.S. Bach - Church Cantatas BWV 75

56

sen. sen. sen. sen.

A major B minor

60

64

68 **B** (Animato ♩ = 84.)

Fugue (like the imitative second section of a French Overture): change to quadruple meter.

"Hammering" notes similar to fugue theme in 76/1.

Word painting: Melisma depicts energy of "to live."

Euer Herz soll e - - - wiglich le - - -

Eu-er Herz soll

B (Animato)

B major E minor

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71

Eu - er Herz soll
e - wiglich le - ben. eu - er

A minor E minor B minor B minor

73||

e - wiglich le - ben, soll e wig - lich le -

E minor

76

e - wig - lich le - Herz soll e - wiglich le -

E minor B minor

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78

ben. eu - er Herz soll e - wiglich le

ben. eu - er Herz soll e - wiglich le

ben. eu - er Herz soll e - wiglich le

E minor B minor

80||

ben:

ben:

ben:

ben:

B minor

83

euer Herz soll e - wiglich le

D major B minor

J.S. Bach - Church Cantatas BWV 75

86

eu - er Herz soll e - - wig - lich le - -

E minor

Detailed description: This system contains measures 86 and 87. It features a vocal line with lyrics, a tenor line, and a piano accompaniment. The key signature is one sharp (F#). The piano part has a complex texture with many sixteenth notes.

88

eu - er Herz soll e - - wig - lich
ben, eu - - er Herz soll e - wiglich le - -

E minor

A minor

Detailed description: This system contains measures 88 and 89. It features a vocal line with lyrics, a tenor line, and a piano accompaniment. The key signature is one sharp (F#). The piano part continues with complex textures.

90

eu - er Herz soll e - -
le - -
ben, eu - - er Herz soll e - wiglich
- ben, soll e - wiglich le - -

D major

Detailed description: This system contains measures 90 and 91. It features a vocal line with lyrics, a tenor line, and a piano accompaniment. The key signature changes to two sharps (F# and C#), indicating D major. The piano part continues with complex textures.

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92

wig-lich le - - - - - ben,
- - - - - ben.
le - - - - - ben,
- - - - - ben,

G major

Detailed description: This system contains measures 92, 93, and 94. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the keyboard. The lyrics are 'wig-lich le - - - - - ben,'. The music is in G major. A red 'D' chord symbol is placed above the vocal staves in measure 94.

94 II.

euer Herz soll e - - - - -
euer Herz soll
euer Herz soll
euer Herz soll

D

G major

E minor

Detailed description: This system contains measures 94 II, 95, and 96. The lyrics are 'euer Herz soll e - - - - -'. The music is in G major. A red 'D' chord symbol is placed above the vocal staves in measure 95. A red 'E minor' chord symbol is placed below the keyboard staff in measure 96.

97

wig-lich le - - - - -
e - - - - - wig-lich le - - - - -
e - - - - - wig-lich le - - - - -
e - - - - - wig-lich le - - - - -

Detailed description: This system contains measures 97, 98, 99, and 100. The lyrics are 'wig-lich le - - - - -'. The music is in G major. The vocal staves show the words 'e' and 'wig-lich le'.

99

ben. euer Herz soll
ben. euer Herz soll
ben. euer Herz

A minor E minor

101

ben. ewiglich le
e wiglich e wiglich le
e wiglich le
soll ewiglich le

103

ben.
ben.
ben.
ben.

E major

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75/2. **Nº 2. Recitativo.** Powerful, quasi-operatic declamation. Leipzig was relatively conservative and the Town Council required of Bach that he promise not "to make an operatic impression" (see New Bach Reader, p. 125).
 •Poverty vs. wealth: Earthly wealth can lead to hell (75/2).

Basso.

Chromatic saturation in the vocal part in 12 mm.

Was hilft des Purpurs Ma - je stät, da sie vergeht? Was hilft der

B minor

Literary references to 1 John 2:15: lust of the eyes (Reichtum), flesh (Wollust), boastful pride of life (Pracht)

grösste Ü - ber - fluss, weil Al - les, so wir se - hen, ver - schwinden muss? Was hilft der

F# minor

Kit - zel eit - ler Sin - nen, denn un - ser Leib muss selbst von hin -

E minor

nen? Ach, wie ge - schwind ist es ge - sche - hen, dass Reichthum,

D major Preliminary cadence in D is quickly subverted, mirroring the text: how quickly things can change. F#7 B minor

Wol - lust, Pracht den Geist zur Höl - le macht!

B7 E7 A minor D# dim.7 E minor

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75/3. No. 3. Aria.

Relatively concise dal segno movement. Comforting affect, rocking motion (bosom of Abraham?). In triple meter. Figure becomes cross figure (with lots of sharps) in contrasting section ("Mein Purpur..."). 15-bar ritornello comes 3 times. Alfred Dürr suggests that this movement resembles a polonaise. See Dürr/Jones, 386. For dance rhythms in other cantata movements, see side note.

●Poverty vs. wealth: Jesus shall be everything to me (75/3). (Andante appassionato ♩ = 92.)

Accompaniment of strings with oboe mostly doubling Vln I.

Figura corta

G major

cresc.

mf

G-sharp missing in voice part.

Singer begins with unthematic devise. In a "Devisenarie" 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.

15 A Tenore.

Mein Je - sus soll mein Al - les sein!

B C D A E

p

cresc.

mf

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26
Mein Je - sus soll mein Al - les sein, mein Je - sus soll mein Al - les sein,
G F-sharp
pp

30
mein Je - sus soll mein Al - les sein, mein Je - sus soll mein Al - les
C-sharp

35
Text painting: Long note for "all."
sein, mein Al -
p *cresc.*

40 Ob & strings tacet. D major
- les sein, mein Je - sus soll mein Al - les sein!
Strings
p
D major G major

45
G-sharp
mf

49

B

Mein Jesus soll mein Al - les sein, mein Jesus soll mein

Ob leads with string interjections.

sempre

D major A minor

Text painting: Oboe & upper strings drop out to demonstrate the singularity of Jesus.

53

Al - les sein, mein Je - sus soll mein Al - les sein, mein Je -

cresc.

C major

58

- sus soll mein Al - les sein, mein Je - sus soll mein

Ob & string interjections

62

Al - les sein, mein Al - les sein, mein Je -

Ob & strings

cresc.

G major

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Oboe & upper strings drop out to demonstrate the singularity of Jesus.

67 **C**

- - sus soll - - mein Al - les sein. mein Je - sus soll mein Al - - les sein!

Ob & strings tacet

Ob & strings

G major

71

76

80

84 **D**

Contrasting section
Ob & strings tacet

Mein Pur - - - pur ist sein theures Blut, er selbst mein al - lerhöchstes

D-sharp

G major

(E minor)

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89
Gut; mein Purpur ist sein theures Blut, er selbst mein al - ler - höchstes Gut,
A-sharp Ob, strings tacet
cresc.

93
er selbst mein al - ler - höch - stes Gut
Ob & strings
p

B minor

97
und sei - - nes Gei -
Ob leads, strings tacet

B minor

101
- stes Lie - bes - gluth, und seines Geistes Lie.besgluth

A minor

105
mein allersüsster Freu - - - denwein, mein al - ler -
Ob sustains high A for 3 mm., strings interject
cresc.

E minor

A7

D major

109

süss - ter Freu - den - wein. Mein Je - sus soll mein Al - - -

cresc.

D major

113

- les, soll mein Al - les sein, mein Je - sus soll mein Al - les sein!

G major

G major

Middle, pivot movement of the first part (central movement in the symmetrical arch). Like many of Bach's keystone movements, it touches on the "inversion" principle. The positions are reversed: the lowly are exalted, the proud brought low, he who loses his life finds it, etc. C major considered the most perfect triad and often associated with Christ.

Dal Segno.

Nº 4. Recitativo.

Tenore.

•Poverty vs. wealth: Positions reversed in eternity (75/4).

Secco Recitative

Gott stür - zet und er - hö - het in Zeit und E - wig -

Text painting: Descending leap for "casting down."

(A minor)

A minor

3

keit! Wer in der Welt den Him - mel - sucht, wird dort ver -

5

flucht. Wer a - ber hier die Hölle ü - berstehet, wird dort er - freut.

E minor

C major

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18

75/5. N^o 5. Aria.

Oboe d'amore appears (only time in whole cantata). Minor and chromatic, yet in triple meter again (this time like a minuet). Word-painting on "Freuden": first triplets, then 32nd notes.

Form: da capo/ritornello (Allegretto $\text{♩} = 132$.) • Afflictions accepted with joy in view of heaven (75/5).

Oboe d'amore & continuo

A minor

C major

D minor

11 Soprano.

A

Ich neh - me mein Lei - den mit Freu - den auf mich.

A minor

D minor

A minor

Word painting: Melisma of triplets for "joy."

Ich neh - me mein Lei - den mit Freu - den auf mich, mit Freu - - -

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34

den auf mich, mit Freuden auf mich!

C major

41

B

Ich neh me mein Leiden mit Freuden auf mich, ich neh me mein

C major D minor

48

Lei-den mit Freu-den auf mich, mit Freu-den auf mich, mit Freu-

A minor

Word painting: Melisma of 32nd notes for "joy."

54

den auf mich!

A minor

59

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66

C major

73

C

Contrasting B section. Direct reference to Lazarus in the Gospel parable.

Wer La - zarus' Pla - gen ge - dul - dig er - tra -

A minor

B minor

79

Word painting: Sustained note for "endured/borne," ascending motives for angels taking up the one who was afflicted on earth.

- - - - - gen, den neh - men die En - gel zu

A minor

85

sich, den neh - men die En - - - - gel, die En - gel zu sich.

F major

91

D

Wer La - - za - rus'

Melisma for "angels" in duet with oboe, which has ascending scale figure, eventually adopted by voice.

96

Pla - gen ge - dul - dig er - tra gen, den neh - mendie En -

A minor

101

- gel zu - sich.

D minor

Da Capo.
C major

No. 6. Recitativo. •Contentment experienced while journeying to heaven (75/6).

Secco recitative

Soprano.

First notes of the chorale opening

In - dess schenkt Gott ein gut Ge - wis - sen, da - bei ein Chri - ste

D minor

3

kann ein kleines Gut mit grosser Lust geniessen. Ja, führt er auch durch lange

A minor

A minor

6

First notes of the chorale opening in minor.

Noth zum Tod, so - ist es doch am En - de wohl - ge - than.

C# dim. 7

G major

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Embellished arrangement of one of Bach's favorite chorales. He used it in 7 cantatas: 12/7, 75/7 & 14, 98/1, 99/1, 99/6, 100/1, 2, 3, 4, 5, 6, 144/3. This chorale tune reappears in the sinfonia that opens Part II. In later works, Bach moves to simple 4-part arrangements to end his cantatas.

75/7. N^o 7. Choral. (Mel: Was Gott thut, das ist wohlgethan!)

•Future glory much greater than present sufferings (75/7).

(Moderato $\text{♩} = \text{so.}$)

Ritornello begins with imitative presentation of the first 4 notes of the chorale melody.

mf Ob I & Vln I

G major Continuo

The instrumental introduction is written for Oboe I and Violin I. It begins with a ritornello consisting of four imitative entries of the chorale's first four notes. The tempo is marked 'Moderato' with a quarter note equal to the common time signature (so.). The key signature is G major, and the continuo part is also in G major.

3II (12II) Soprano.

Was der Gott thut, das ist nach
bit - ter ist nach

Was der Gott thut, das ist nach
bit - ter ist nach

Was der Gott thut, das ist nach
bit - ter ist nach

Was der Gott thut, das ist nach
bit - ter ist nach

The vocal staves are for Soprano, Alto, Tenore, and Basso. Each part has a vocal line and a corresponding line of lyrics. The lyrics are: 'Was der Gott thut, das ist nach bit - ter ist nach'. The vocal parts are arranged in a four-part setting.

6 (15)

wohl - - ge - than!
mei - - nem Wahn,

wohl - - ge - than!
mei - - nem Wahn,

wohl - ge - than!
mei - nem Wahn,

wohl - - ge - than!
mei - - nem Wahn,

The vocal staves continue with the lyrics: 'wohl - - ge - than! mei - - nem Wahn,'. The piano accompaniment is shown at the bottom, with blue circles highlighting the first four notes of the chorale melody in the bass line.

Original has these 4 notes in the same octave.

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9 (17)

Muss ich den Kelch gleich schmek - ken,
lass' ich mich doch nicht schrek - ken:)

Muss ich den Kelch gleich schmek - ken,
lass' ich mich doch nicht schrek - ken:)

Muss ich den Kelch gleich schmek - ken,
lass' ich mich doch nicht schrek - ken:)

Muss ich den Kelch gleich schmek - ken,
lass' ich mich doch nicht schrek - ken:)

20

weil doch zu - letzt, ich

weil doch zu - letzt, ich

weil doch zu - letzt, ich

weil doch zu - letzt, ich

22 II

werd' er - götzt mit sü - ssem Trost im Her -

werd' er - götzt mit sü - ssem Trost im Her -

werd' er - götzt mit sü - ssem Trost im Her -

werd' er - götzt mit sü - ssem Trost im Her -

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25

zen; da
zen; da
zen; da
zen; da

Original has low D. D major

Detailed description: This block contains the musical score for measures 25 and 26. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the keyboard. The lyrics are 'zen; da' repeated for each voice part. The keyboard part has several notes in the bass clef highlighted with blue circles. A red annotation 'Original has low D.' points to the first measure, and 'D major' points to the final measure. A trill is marked in the right hand of the keyboard part in measure 26.

27 II

wei - chen al - le Schmer - zen.
wei - - chen al - - le Schmer - - zen.
wei - chen al - le Schmer - - zen.
wei - chen al - le Schmer - - zen.

G major

Detailed description: This block contains the musical score for measures 27 and 28. It features four vocal staves and a grand staff for the keyboard. The lyrics are 'wei - chen al - le Schmer - zen.' repeated for each voice part. The keyboard part has several notes in the bass clef highlighted with blue circles. A red annotation 'G major' is located at the bottom right. A trill is marked in the right hand of the keyboard part in measure 28.

30

Original has A & first B in upper octave. G major

Fine della prima parte.

Detailed description: This block contains the musical score for measures 30 and 31. It features a grand staff for the keyboard. The keyboard part has several notes in the bass clef highlighted with blue circles. A red annotation 'Original has A & first B in upper octave.' points to the first measure, and 'G major' points to the final measure. The text 'Fine della prima parte.' is written at the bottom right.

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Performed after the sermon. This part is also in symmetrical, 7-movement form. Hence the cantata is in double chiasmic form.

Chorale fantasia: 4-part string fugato played by strings (and possibly oboes) with the chorale tune that ends the two parts of the cantata embedded, played by trumpet.

Seconda Parte.

75/8. N° 8. Sinfonia.

(Allegro moderato ♩ = 92.)

Vln I
mf fugato
Vln II
Vla
G major

3II
p
D major

6
L.H.
R.H.
mf
Continuo G major
A
Trp (Choral. Mel.)

Instrumentally played chorale adds a hermeneutical layer. Since every stanza begins the same way, the meaning is clear: "What God does is good." „Was Gott thut, das ist wohlgethan.“ For other examples of added chorale tunes played by instruments, see 25/1, 48/1, 70/9, 77/1.

8II
mf
E minor

11
mf
A minor

13II
mf
G major

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13

G major

G major

18II

B

L.H.

21

E minor

23II

E minor

A minor

26

A minor

28II

G major

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31

cresc. *f*

A minor E minor

33II

p

E minor

36

mf C

D major D major

38II

G major

41

D major D major

43II

L.H. *cresc.*

D major

46 **D**

48II

48II

dim. *mf*

G major C major G major

51 **(Breiter.)**

G major

75/9. **Nº 9. Recitativo.** Accompanied recitative

Alto.

•Poverty vs. wealth: Believer also spiritually poor (75/9).

Nur Eines kränkt ein christliches Gemüthe: wenn es an seines Geistes Armuth

Strings

(E minor)

denkt. Es glaubt zwar Gottes Güte, die Alles neu erschafft, doch mangelt ihm die

A minor D major

7

Kraft, dem überird'schen Leben das Wachstum und die Frucht zu geben.

D# dim. 7 E minor G major

In 3/8 (another movement in triple meter), G major. Vocal motive is ascending and scalar; unison violins play an obbligato characterized by a cross figure, usually moving sequentially downward.

75/10. **Nº 10. Aria.**

(Lento meditando $\text{♩} = 126$)

•Spiritual wealth given by Christ through Spirit (75/10).

Dance-like: Alfred Dürr calls it a quasi-passepied (Dürr/Jones, 386).

Unison violins

cross figure

E minor

7

G major

13 **Alto.** **A**

Je - sus, macht mich

E minor

19

geistlich reich, Je - sus macht mich geistlich reich.

cresc. dim.

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25

Kann ich sei - nen Geist em - pfan - gen. will ich wei - ter

G major

31

nichts ver - lau - gen. denn mein Le - ben wächst zu - gleich.

E minor

G major

37

43

B

Je - sus macht mich geistlich reich.

G major

A minor

49

Kann ich sei - nen Geist em - pfan - gen. will ich wei - ter

C major

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55

nichts ver - lan - gen, denn mein Le - ben wächst zu - gleich.

cresc.

A minor B major

61

denn mein Le - ben wächst zu

dimin.

E minor

67

gleich, denn mein Le - ben wächst zu - gleich.

mf *dim.* *p*

B minor

73

tr *mf*

E minor G major

79

tr *mf*

E minor G major

85 **C**

Je - sus macht mich geistlich

mf *p*

E minor

91

reich, Je - sus macht mich geistlich reich,

cresc. *p*

97

Je - sus macht mich geistlich

mf

103

reich.

p

E minor G major

Musical score for measures 108-113. The key signature is G major. The score shows a complex texture with multiple voices and instruments. A red label 'G major' is placed below the bass line.

Musical score for measures 114-119. The key signature changes to E minor. A red label 'E minor' is placed below the bass line.

Secco recit.; keystone movement in the chiasmic form (arch) of Part II. Like many of Bach's keystone movements, it touches on something paradoxical or inverted. Here: to find God and self one must deny oneself. Chromatic pitch saturation if one counts both vocal and continuo lines. Like the central movement of Part 1, it is 7 mm. long and ends in C major.

75/11. **No. 11. Recitativo.**

Basso.

•Eternal wealth (gaining both God and self) possible if one abides in Christ, denies self (75/11).

Bass is voice of authority.

Musical score for the recitativo. The key signature is A major. The score shows a vocal line (Basso) and a continuo line. The lyrics are: "Wer nur in Je - su bleibt, die Selbstver - läng - nung".

Allusion to Epistle of the day, e.g., 1 Jn. 4:16, "So we know and believe the love God has for us. God is love, and he who abides in love abides in God, and God abides in him."

A major BWV 76, the matching cantata for the next Sunday, also references the day's Epistle in the second part of the work.

Musical score for measures 3-4. The key signature changes from B minor to E minor. The lyrics are: "treibt, dass er in Got - tes Lie - be sich gläu - big ü - be, hat,".

B minor

E minor

Musical score for measures 5-6. The key signature changes from A minor to C major. The lyrics are: "wenn das Ir - dische verschwunden, sich selbst und Gott gefun - den."

A minor

C major

Ternary movement with dal segno. Trumpet returns. Trumpet with strings in triplets; singer adopts triplets right at end, just before instruments play dal segno repeat. Word-painting: flames of Jesus produce flames of love in believer.

75/12. **Nº 12. Aria.** (Moderato $\text{♩} = 120$)

• Love for Jesus and faith in him confessed (75/12).

Trp

C major

G major

C major

9 **A Basso.**

Mein Her - ze glaubt, mein Herze glaubt und **licht** in Her - ze glaubt und ...

C major

11

li - bt. ... dem Her - ze glaubt und ...

G major

Emphasis on love reflects the Epistle for the day. The matching cantata for the following Sunday (BWV 76) similarly references the day's Epistle in the second part of the work.

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13

liebt. mein Her - ze - glaubt — und ———— liebt. mein Her - ze

crêsc. *p* *crêsc.*

F major G major

Detailed description: This system contains measures 13 and 14. The vocal line (bass clef) has lyrics: "liebt. mein Her - ze - glaubt — und ———— liebt. mein Her - ze". The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth notes and rests. Dynamics include *crêsc.*, *p*, and *crêsc.*. The key signature changes from F major to G major between measures 13 and 14.

15

glaubt und liebt. mein Her - ze glaubt und liebt. mein Her - ze

dim. *crêsc.*

C major

Detailed description: This system contains measures 15 and 16. The vocal line (bass clef) has lyrics: "glaubt und liebt. mein Her - ze glaubt und liebt. mein Her - ze". The piano accompaniment continues with the eighth-note pattern. Dynamics include *dim.* and *crêsc.*. The key signature changes from G major to C major between measures 15 and 16.

17

glaubt ——— und liebt. mein Her - ze glaubt — und ———— liebt

G major

Detailed description: This system contains measures 17 and 18. The vocal line (bass clef) has lyrics: "glaubt ——— und liebt. mein Her - ze glaubt — und ———— liebt". The piano accompaniment continues with the eighth-note pattern. The key signature remains G major.

19

Detailed description: This system contains measures 19 and 20. The vocal line (bass clef) is mostly blank. The piano accompaniment (treble and bass clefs) continues with the eighth-note pattern. There are some rests and notes in the vocal line.

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Contrasting section

Allusion to Epistle, e.g., 1 Jn. 4:19: "We love, because he first loved us."

21 **B**

Denn Je - su - sü - sse Flam - men, aus

G major C major

23

den'n - die mei - nen stam - men, geh'n ü - ber mich zu - sam - - -

A minor

Text painting: Virtuoso melisma for flames of love.

25

men, - - - - - men, -

C major A minor

27

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29

weil er sich mir er - giebt, weil er sich

A minor

31

mir er - giebt, weil er sich mir er - giebt, weil er sich

E minor B minor

33

tr C A section returns

mir er - giebt.

E minor C major

35

37

G major C major

39

7

41

D

Mein Her - ze glaubt, mein Herze glaubt und

f

C major

43

liebt, mein Her - ze glaubt und — liebt,

45

mein Her - ze glaubt — und — liebt, mein Her - ze glaubt — und —

cresc.

G major C major F major

47

liebt, mein Her - ze glaubt und liebt, mein Her - ze

tr

cresc. *dim.*

G major

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Singer adopts the triplets at the end here

49 glaubt und liebt, mein Her - ze glaubt und liebt,

51 mein Her - ze glaubt und liebt.

C major

Dal Segno.

75/13. N^o 13. Recitativo. •Wealth vs. poverty: Rejecting world for Christ (75/13).

Tenore.

This secco recitative prepares the conclusion of the cantata: rejecting the values of the world and letting Jesus rule leads one to God. Therefore (as expressed in the final movement, which repeats the music of movement 7), one can entrust one's entire life to God despite hardships (see Petzoldt, "Bach Kommentar," vol. 1, p. 33).

O Ar - muth, der kein Reichthum gleicht! wenn aus dem

3 Herzen die gan - ze Welt ent - weicht, und Je - sus nur al - lein re - giert. So wird ein

6 Christ zu Gott geführt! Gieb, Gott, dass wir es nicht ver - scherzen.

(A minor)

Secco recit. Pitch saturation if you include the continuo's first note.

E minor

B minor

G major

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75/14. N^o 14. Choral. (Mel.: „Was Gott thut, das ist wohlgethan“) Previous chorale setting returns to end Part 2.

(Moderato ♩ = 80.)

•God's sovereign will accepted, even affliction (75/14).

mf

G major

The piano introduction consists of two systems of music. The first system is in G major and features a melody in the right hand with eighth-note patterns and a bass line with quarter notes. The second system continues the melody and bass line, ending with a repeat sign.

3^{II} (12^{II}) Sopranó.

Alto.

Tenore.

Basso.

Was Gott thut, das ist
der bit - ter ist nach

Was Gott thut, das ist
der bit - ter ist nach

Was Gott thut, das ist
der bit - ter ist nach

Was Gott thut, das ist
der bit - ter ist nach

The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Was Gott thut, das ist der bitter ist nach". The piano accompaniment is shown below the vocal staves, featuring a complex texture with sixteenth-note patterns in the right hand and quarter notes in the left hand.

6 (15)

wohl - - ge - than!
mei - - nem Wahn,

wohl - - ge - than!
mei - - nem Wahn,

wohl - ge - than!
mei - nem Wahn,

wohl - - ge - than!
mei - - nem Wahn,

The vocal parts continue with the lyrics "wohl - - ge - than! mei - - nem Wahn,". The piano accompaniment continues with the same complex texture as in the first system, ending with a repeat sign.

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8 (17)

"Drinking the cup" reminiscent of Jesus' prayer before his crucifixion.

Muss ich den Kelch gleich schmek - ken,
lass' ich mich doch nicht schrek - ken:}

Muss ich den Kelch gleich schmek - ken,
lass' ich mich doch nicht schrek - ken:}

Muss ich den Kelch gleich schmek - ken,
lass' ich mich doch nicht schrek - ken:}

Muss ich den Kelch gleich schmek - ken,
lass' ich mich doch nicht schrek - ken:}

20

weil doch zu - letzt ich

weil doch zu - letzt ich

weil doch zu - letzt ich

weil doch zu - letzt ich

22II

werd' er - götzt mit sü - ssem Trost im Her -

werd' er - götzt mit sü - ssem Trost im Her -

werd' er - götzt mit sü - ssem Trost im Her -

werd' er - götzt mit sü - ssem Trost im Her -

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25

zen; da
zen; da
zen; da
zen; da

(tr)

D major

Detailed description: This system contains measures 25 through 27. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the words "zen;" and "da" on a single note. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. A trill is marked in the piano part at measure 27. The key signature is D major.

27II

wei - chen al - le Schmer - - zen.
wei - - chen al - - le Schmer - - zen.
wei - chen al - le Schmer - - zen.
wei - chen al - le Schmer - - zen. (Psalm 22, V. 27)

(tr)

G major

Detailed description: This system contains measures 27II through 30. It features four vocal staves and a grand staff for the piano accompaniment. The vocal parts sing the words "wei - chen al - le Schmer - - zen." with various phrasings. The piano accompaniment continues with a similar rhythmic pattern. A trill is marked in the piano part at measure 29. The key signature is G major. A reference to "(Psalm 22, V. 27)" is included at the end of the system.

30

G major

Detailed description: This system contains measures 30 through 32. It features a grand staff for the piano accompaniment. The piano part continues with a rhythmic pattern of eighth and sixteenth notes. The key signature is G major.