

NBA I/16; BC A97, A185
 2. S. after Trinity (BWV 76, 2)
 *1 John 3:13-18 (Whoever does not do right or love his brother is not of God)
 *Luke 14:16-24 (Parable of the great banquet)
 Librettist: Unknown
 FP: 6 June 1723 (St. Thomas Church)
 2-part cantata (Part 1 before sermon, Part 2 after). Bach produced 2-part or double cantatas for at least 13 Sundays: 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. Bach begins his Leipzig tenure with two matching cantatas: BWV 75 & 76. See "Bach's First Two Leipzig Cantatas: the Question of Meaning Revisited" in "BACH" (Spring-Summer/Fall-Winter 1997): 87-125. The 2 debut cantatas appear to address 2 important theological issues of the time: Luther's Theology of the Cross (BWV 75) and natural revelation (BWV 76). In Leipzig, cantatas were performed alternately at St. Nicholas and St. Thomas Church.

The second of Bach's two matching debut cantatas for Leipzig.

Regarding source material, see note.

J.S. Bach Cantata No. 76

Die Himmel erzählen die Ehre Gottes

Prima Parte.

The central theme of Cantata 76 is God's self-revelation and call (allegorized as an invitation to a great banquet), which has come to all people through the testimony of nature, Christ, and the church. The world often rejects this invitation, however, and goes its own way, preferring to trust in reason rather than revelation. For the community of saints, however, the heavenly feast has already begun through the shared gift of the Spirit. The "faithful throng" is now the "firmament," bringing enlightenment to all who sit in darkness through a faith evident in loving deeds. Natural revelation is presented as Christocentric.

•Heavens tell the glory of God: Psalm 19:1, 3 (76/1).

(Coro.) 76/1.
(Allegro $\text{♩} = 92$.)
 2 Ob & Str answer Trp

Trp

Pianoforte.

C major. Joyful character is very different from 75/1. For significance, see note.

Bach's two debut cantatas in Leipzig (BWV 75 & 76) use an abundance of 3s. Triple meter is used in the first part of 75/1, 75/3, 75/5 and 75/10 (3/8 meter); 76/1, 76/10; triplets appear in 75/5, 75/12, and 76/5, while trio texture is characteristic of 76/3 and 76/8.

Instrumentation:
 Tromba
 Oboe I, II (also Ob d'amore)
 Vln I, II
 Vla
 Vla da gamba
 SATB
 Continuo

A minor

This movement, like 75/1 resembles a prelude & fugue. See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 400. Festive orchestration in concertato style.

8.

C major

For Alfred Dürr's comments on the cantata as a whole, see note.

The independent orchestral material is provides unity throughout the first movement.

Trumpet featured in Part 1 (God's glory); oboe d'amore featured in Part 2 (for human love expressed in the community of believers).

12. **Basso. Soli.**

Solo voices first.

Die Him-mel er-zäh-len die Eh-re Got-tes.

The theme encircles C.

Oboes

C major

G major

17.

Obs

Strings

E minor

With regard to ripieno parts, see note.

J.S. Bach - Church Cantatas BWV 76

20. **Soprano. Tutti.**
Alto. Tutti. Die Him - mel - er - zäh - len - die Eh - re Got -
Tenore. Tutti. Die Him - mel er - zäh - len die Eh - re
Basso. Tutti. Die Him - mel er - zäh - len die Eh - re

Trp Die Him - mel - er - zäh - len - die - Eh - re

Vocal bass repeats

mf

E minor C major

24. tes, und die Fe -
 Got - tes, und die Fe - ste ver - kün -
 Got - tes, und die Fe - ste ver - kün - di - get
 Got - tes, und die Fe - ste ver - kün - di - get

Trp **Obs & strings** **Trp**

G major

28. - ste ver - kün - di - get
 di - get sei -
 sei - ner Hän - de
 sei - ner Hän - de

Obs & strings **Trp**

D minor E minor

J.S. Bach - Church Cantatas BWV 76

31.

sei - ner Händ - e Werk, und die Fe -
Werk, sei - ner Händ - e Werk, sei - ner
de Werk, seiner Händ -

cresc.

A minor C major

34.

Händ - de Werk;
ste ver - kün - di - get sei - ner Händ - e Werk;
Händ - de Werk;
de Werk;
de Werk;

+Trp

A minor

37.

mf *p*

40.

+Trp

f

J.S. Bach - Church Cantatas BWV 76

B 43.

Soprano takes over the line previously sung by the bass, but now in the parallel minor.

die Him - mel er - zäh - len die Eh - re

die Him - mel er - zäh - len die Eh - re Got -

die Him - mel er - zäh - len die Eh - re

die Him - mel er - zäh - len die Eh - re

mf

A minor A minor

Gottes, und die Fe - ste ver - kün -

tes, und die Fe -

Gottes, und die Fe - ste ver - kün - di - get

Gottes, und die Fe - ste ver - kün - di - get

Ob I Str Trp

di - get sei -

ste ver - kün - di - get

sei - ner Hän - de

sei - ner Hän -

Obs & Str *cresc.*

A minor

J.S. Bach - Church Cantatas BWV 76

54.

ner Hän.de Werk, und die Fe -
sei - ner
Werk, sei - ner Hän.de Werk, sei - ner
de Werk, seiner Hän -

This system contains measures 54, 55, and 56. It features vocal staves with lyrics and a piano accompaniment. The lyrics are: "ner Hän.de Werk, und die Fe - sei - ner Werk, sei - ner Hän.de Werk, sei - ner de Werk, seiner Hän -". The piano part consists of a busy texture with sixteenth-note patterns in both hands.

57. G major

E minor

ste ver - kün - di.got sei.ner Hän.de Werk.
Hän - de Werk.
Hän - de Werk.
de Werk. Obs
L.H.
mf

This system contains measures 57, 58, 59, and 60. It features vocal staves with lyrics and a piano accompaniment. The lyrics are: "ste ver - kün - di.got sei.ner Hän.de Werk. Hän - de Werk. Hän - de Werk. de Werk. Obs". The piano part includes a section for the left hand (L.H.) marked *mf* in measure 60. The key signature changes from G major to E minor.

60.

Strings

This system contains measures 60, 61, 62, and 63. It features a piano accompaniment for strings. The texture is dense with sixteenth-note patterns in both hands.

64.

This system contains measures 64, 65, 66, and 67. It features a piano accompaniment. The texture continues with sixteenth-note patterns in both hands.

E minor

67. **C Tenore Solo.**
Es ist kei_ne Sprachenoch Rede, da man nicht ih_re Stimme hö - re, da man

Subject Part A Subject repeats opening motive sequentially.

Obs & strings tacet

G major C major

71. nicht ih_re Stim_me hö **Part B**
Basso Solo.
Es ist kei_ne Spra_che noch Re_de, da man nicht ih_re

C major

74. re. da man nicht ih_re Stimme hö - re, da man nicht ihre Stim_me

Stim-me hö - re, da man nicht ihre Stim_me

G major

77. **Soprano Solo.**
Es ist kei_ne Sprache noch Re_de, da man nicht ih_re Stim_me hö - re, es ist kei_ne Spra - hö - re, da man

Part C

G major C major

J.S. Bach - Church Cantatas BWV 76

80.

re, da man nicht ih-re Stim - me hö -

Alto Solo.
Es ist kei - ne Sprache noch

che noch Re -

nicht ih-re Stimme hö - - - re, es ist kei - ne

C major

83.

re, da man nicht ih-re Stimme

Re - de, da man nicht ih-re Stim - me hö - - - re, da - man

de, da man nicht ih - - re . Stim - - me, ih - re

Spra

G major

86.

hö - - - re, da man nicht ih - re Stimme hö - - -

nicht ih-re Stim - me hö - - -

Stim - me hö - - - re, da man nicht ih-re

che, es ist kei - ne Sprache noch Re - de,

G major

89.

re;
re, da man nicht ih-re Stim-me hö.
Stimme hö re, da man nicht ih-re
da man nicht ih-re Stim-me hö

C major A minor F major

92. C major **D**Tutti. Second exposition tutti with oboes & strings doubling.

es ist kei-ne Spra-chenoch
re, da man nicht ih-re Stimme hö.
Stimme hö
re, da man nicht ih-re Stim-me hö

D minor C major

D
mf + oboes & strings

95.

Re-de, da man nicht ih-re Stimme hö re, da man
re;
re, da man nicht ih-re Stimme

J.S. Bach - Church Cantatas BWV 76

98.

nicht ih-re Stim - me hö -
Tutti.
 es ist kei - ne Spra - che noch Re - de, da man nicht ih - re
 - re;
 hö - - - - re; es ist kei - ne Spra - - - -

C major

101.

- re, da man nicht ih - re Stimme hö -
 Stim - me hö - - - - re, da - man nicht ih - re Stim - me

G major

104.

- re, es ist kei - ne Spra -
 hö -
Tutti
 es ist kei - ne Spra - che noch Re - de, da man nicht ih - re Stimme hö -
 che;
 C major

G major

107.

nicht ih-re Stimme hö-re, es ist kei-ne re, da-man nicht ih-re Stim-me hö-re, es ist kei-ne Sprache noch

Tutti

C major

110.

Spra-che noch re, da-man nicht ih-re Stim-me Re-de, da-man nicht ih-re Stim-me hö-re, da-man

G major

113.

Re-de, es ist kei-ne Sprache noch-che, da-man nicht ih-re Stimme hö-re, da-man nicht ih-re nicht ih-re Stim-me hö-re

G major C major

A long coda repeats the second phrase of the fugue subject, now treated canonically (stretto) to emphasize the many voices in nature testifying of God's handiwork.

116.

Re -
Stim - me hö - re, da man

Trp

119. F major Second part of Subject Part A.

de, da man nicht ih-re Stim-me hö-re, da man nicht ih-re
- re, es ist kei-ne Spra-che,
- re, da man nicht ih-re Stim-me hö-re, da man nicht ih-re

tr

122. C major

Stimme hö-re, hö-re,
da man nicht ih-re Stimme hö-me hö-re,
da man nicht ih-re Stimme hö-re,
da man nicht ih-re

Stretto

125.

re, da man nicht ih-re Stimme hö - re, da man nicht ih-re
 re, da man nicht ih-re
 re, da man nicht ih-re
 Stim-me hö - re, da man nicht ih-re

128.

re, da man nicht ih-re Stim-me hö -
 Stim-me, da man nicht ih-re Stim-me hö -
 Stim-me hö - re, da man nicht ih-re Stim-me
 Stim-me hö - re, da man nicht ih-re Stim-me hö -

131. G major

C major

re, da man nicht ih-re Stim -
 re, da man nicht ih - re Stim-me hö -
 hö - re, es ist kei - ne Sprache, kei - ne Sprache noch Re -
 re, da man nicht

F major

Bach repeats the last measure of the instrumental introduction. The

choral "Einbau" gives the wordless revelation of nature verbal explication.

J.S. Bach - Church Cantatas BWV 76

9.

Kör - per sich be - we - bestir.

body themselves

D minor

11.

- gen, und Geist und Kör - per sich be - we -

13. Recitativo.

Allusion to incarnation. Text painting: Descending line for God coming down to earth.

gen. Gott selbst hat sich zu euch ge - nei - get und

God himself has to you inclined and

D minor G major

15.

Text painting: Upward leap for "arise."

ruft durch Boten ohne Zahl: Auf, auf! auf, kommt zu mei - nem - Lie - bes - mahl!

calls through messengers without number: Rise, rise, rise, come to my love-feast!

D7 G7 C major E minor

D7 signals G but then goes to E minor despite the fact that the following aria is in G major.

Courty dance like a gavotte. Da capo form. Imitation between solo violin and continuo. Trio texture of violin, soprano, and continuo (Helmuth Rilling actually performs

it as a trio, i.e., without keyboard or bass). "Calling" figure in echo-like imitation represents the voice of the man in the Gospel parable, inviting people to his banquet (i.e., God). The text indicates that Christ is the foundation of all things (Christocentric natural revelation).

76/3. **Aria.**
(Moderato ♩ = 108.)

•Exhortation: Heed God's invitation of grace in Christ (76/3).

Trio texture: violin, soprano, continuo (the rest here is editorial realization).

Ritornello Solo violiin
mf
"Calling" figure repeated with pauses.

G major Continuo echoes solo violin.

Courtly, dance-like, Galant style;
Compare also trio texture of the sinfonia (76/8).

3.

cresc. *mf*

Continuo in 6ths with Vln. D major

6.

C major D major

8. **Soprano.** Solo Vln doubles soprano for 4 measures, making clear the meaning of the untexted line: it is God's "call."

Repeated motive.

Hört, ihr Völ-ker, Got-tes Stimme, hört, ihr Völ-ker, Gottes

G major

Call represents the man in the Gospel parable
inviting people to his banquet (i.e., God).

10.

Stimme, eilt zu sei-nem Gnadenthron, zu sei-nem Gnadenthron! Hört, ihr

cresc. *p* *cresc.*

D major

Text painting: "Scurrying" rhythm for "hurry."

12.

Völ-ker, Gottes Stimme, hört, ihr Völ-ker, Gottes Stimme, eilt zu seinem Gnaden.

14.

thron, zu seinem Gna-den-thron,

C major

16.

zu sei-nem Gnaden-thron, eilt zu sei-nem Gna-den.

18.

thron! Ritornello

G major

21.

mf

D major

C major

23.

D major

25.

Contrasting middle section identifies Christ as the foundation of all things (Christocentric natural revelation).

Al - ler Din - ge Grund und En - de ist sein ein - ge - bor - ner

Solo Vln continues with previous motive.

p

E minor

G major

27.

Sohn, al - ler Din - ge Grund und En - de ist sein ein - ge - bor - ner

cresc.

B minor

29.

Sohn, ist sein ein - ge - bor - ner Sohn;

Ritornello

dim.

mf

B minor

31.

B minor

33. *dass sich Al - les zu ihm wende, dass sich Al - les zu ihm wen -*

Solo Vln imitates voice.

B minor E minor D major

Vln with "hört, ihr Völker" motive.

36. *- de, dass sich Alles zu ihm wende, dass sich Alles zu ihm wen - de.*

Central (pivot) movement in chiastic structure.

Da Capo dal Segno.

D major

76/4. **Recitativo.**

Central (pivot) movement in chiastic structure.
 • God's invitation of grace spurned by many (76/4).

Chromatic saturation in 7 mm. of the voice part.

Secco recit. 10 mm. long. Last 3 measures characterized by animated continuo line for "running away."

The text alludes to a range of biblical passages and themes (see note).

1. **Basso.** B G E C# A# F# D G# A F

Wer a - berhört, da sich der grösste Haufen zu andern Göttern kehrt? Der älteste

Who, though, heeds (this invitation), since - the greatest horde to other gods does-turn? The oldest

Phrygian cadence for question

E minor (like matching movement in BWV 75). C B minor G# dim.7



4. Tritone (devil's interval)

Götze eig'ner Lust be - herrscht des Menschen Brust. Die Wei - sen brüten Thorheit aus, und

god (of) individual desire rules the human breast. The wise hatch folly - and

A7 D minor A minor B minor

Triumphalist leap of a 9th for "Belial."

Antichrist

7. D# Melisma for "run."

Be - lial sitzt wohl in Gottes Haus, weil auch die Christen selbst von Christo lau - fen.

Belial sits apparently in God's house, since even - Christians, (too), from Christ do-run.

E minor C major

word painting = stumbling motive for "running away."
 Bass figure similar to the continuo bass figure in the chorale (76/7 and 76/14)

Concerto-like aria, featuring trumpet, with triplets in both trumpet and bass voice. Text stresses rejection of idolaters and that Christ is the light of reason (instruments repeat motive derived from vocal opening obstinate (and/or fanfare-like repeated notes that contribute to the militaristic affect). Perhaps a reflection of Romans 1, which says people worshiped the creation instead of the creator. Two pauses.

Aria.

76/5. (Allegro moderato $\text{♩} = 138$.)

•God's invitation rejected by perverse; I will accept (76/5).

Motive derived from vocal opening. Trumpet

Oboes and strings interject. *mf* *cresc.*

C major

4.

G major C major

Triplets for driving away idolatrous horde

6. **Basso.**

Fahr' hin, fahr' hin, ab - göt - ti - sche

C major

8. **Zunft!** Ritornello

cresc.

F major

11.

G major C major F major

23.

23. Musical score for measures 23-25. The vocal line (bass clef) contains the lyrics: "nunft, er ist das Licht der Ver-nunft." The piano accompaniment (grand staff) includes a red box highlighting a specific chord in the right hand. The dynamic marking *mf* is present. A red annotation "+ Strings" is located above the piano part.

26.

A minor

26. Musical score for measures 26-27. The piano accompaniment (grand staff) features a complex rhythmic pattern with many sixteenth notes.

28.

28. Musical score for measures 28-29. The vocal line (bass clef) contains the lyrics: "Sollt' sich die Welt gleich ver-keh-". The piano accompaniment (grand staff) includes a dynamic marking *p*. A red annotation "String interjections..." is placed above the piano part. The key signature changes from A minor to G major between measures 28 and 29.

30.

30. Musical score for measures 30-31. The vocal line (bass clef) contains the lyrics: "- ren, will ich doch Christum ver-eh-". The piano accompaniment (grand staff) includes a dynamic marking *p*. The key signature is E minor.

32.

32. Musical score for measures 32-33. The vocal line (bass clef) contains the lyrics: "- ren, er ist das Licht der Ver-". The piano accompaniment (grand staff) includes a dynamic marking *cresc.*

34.

Natural revelation must be Christocentric.

36.

Adagio.

nunft, das Licht, — das Licht der Ver-nunft, er ist das Licht der Ver-nunft, er —

Trp

37.

Tempo I.

ist das Licht der Ver-nunft. Section A returns in shortened form.

+Trp

mf

cresc.

C major

E minor

39.

f

D major

41.

Fahr'

p

G major

C major

43.

hin, fahr' hin, ab-göt-ti-sche Zunft, Trp fahr' hin, fahr'

Trp

J.S. Bach - Church Cantatas BWV 76

45.

hin, fahr'hin, fahr' hin, fahr'hin, fahr'

F major G major

This system contains measures 45 and 46. The vocal line features the lyrics "hin, fahr'hin, fahr' hin, fahr'hin, fahr'". The piano accompaniment includes triplets in the right hand and a steady eighth-note bass line. The key signature changes from F major to G major between measures 45 and 46.

47.

hin, fahr'hin, ab - göt - - tische Zunft, fahr' hin, ab - göt.ti.sche

C major F# dim.7

This system contains measures 47 and 48. The vocal line continues with "hin, fahr'hin, ab - göt - - tische Zunft, fahr' hin, ab - göt.ti.sche". The piano accompaniment features a more active right hand with sixteenth-note patterns. The key signature changes from G major to C major, and the final measure of measure 48 is marked with a sharp sign and "dim.7".

49.

Zunft! Tutti

mf *cresc.*

C major

This system contains measures 49 and 50. The vocal line has the word "Zunft!". The piano accompaniment is marked "Tutti" and "mf" (mezzo-forte), with a "cresc." (crescendo) marking in the right hand. The key signature remains C major.

51.

F major G major

This system contains measures 51 and 52. The piano accompaniment features complex rhythmic patterns with triplets and sixteenth notes. The key signature changes from C major to F major in measure 51, and then to G major in measure 52.

53.

C major C major

This system contains measures 53 and 54. The piano accompaniment continues with rhythmic complexity. The key signature remains C major throughout both measures.

J.S. Bach - Church Cantatas BWV 76

76/6. **Recitativo.** Secco recitative ending in arioso. Light has come to the Gentiles.

• God's invitation came to us Gentiles & enlightened us (76/6).

1. **Alto.**

Chromatic saturation in the voice part in 5 mm.

Alto is often the voice of the believing soul. See Petzoldt, "Bach-Kommentar," vol. 1, p. 541.

The text alludes to a range of biblical passages and themes (see note).

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

Du hast uns, Herr, von al-len Strassen zu dir ge-ruft, als
 Thou hast us, Lord, from all thoroughfares to thyself called, when

Secco Allusion to the Gospel parable.

E minor



3.

C#

B-flat

G#

wir in Finsterniss der Heiden sassen, und, wie das Licht die Luft be-lebet und er-
 we (still) in-the darkness of-the heathens/Gentiles sat, and, (just) as light the air/skies quickens and

D minor

6.

quickt, uns auch erleuchtet und be-lebet, ja mit dir selbst ge-speisset und getränkt und
 revives, (so-hast-thou) us also illuminated/enlightened and quickened, yea, (hast us) with thy-self fed and given-to-drink and

A minor

9.

deinen Geist geschenket, der stets in un-serm Gei-ste schwebet. Drum
 thy Spirit given, who constantly within our spirit moves. Therefore

E minor

Arioso. Expressive arioso for prayer

11. (Larghetto $\text{♩} = 56$.) Word painting: descending diminished chord for "humbly." The words "humbly submitted" are repeated.

sei dir dies Gebet de mü thigst zugeschickt, de mü thigst zu geschickt, drum
 be to-thee this prayer (now) humbly sent:

The entire text line is repeated, offset by a half measure, with a similar continuo line but new harmonization.

E minor D# dim.7 E minor

14. Reference to the prayer in the following aria.

sei dir dies Gebet de mü thigst zu geschickt, de mü thigst zu geschickt.

E major

Choral. (Eigene Mel.) (♩ = 69.) Prayer that God bless us with enlightenment (ability to recognize his revelation) & bring this salvation to others (76/7). **Attacca.**

Es woll' uns Gott genädig sein, sein An tnitz uns mit hel lem Schein

(A minor)

Ostinato-like continuo figure derived from the end of 76/4, which depicted "running from Christ" (see 76/4, mm. 8-9). Syncopated rhythm in Ob I/Vn I on off-beats provides added rhythmic impulse.

This is the first stanza of 3 in Martin Luther's 1524 chorale "Es woll uns Gott genädig sein," which paraphrases Psalm 67:1-2 (2-3 in German bible); see also side note. Simple 4-part harmonization. In voices, each phrase anticipated, then doubled by the trumpet (with sopranos). Chromatic writing for strings, and persistent "stumbling" figure in bass (3 sixteenths followed by quarter on downbeat. God, like the trumpet, is showing the way with each phrase of the chorale, while the bass has a stumbling/ halting figure, apparently borrowed from the end of the continuo line of 76/4 (the central movement of Part 1), which depicts "running from Christ."

Concluding chorales have a catechismal function (see Petzoldt, Bach-Kommentar 1:59.

Soprano. 3.

Es woll' uns Gott ge-nä-dig sein - - - - - lem Schein
 sein An-tnitz uns mit hel - - - - -

Es woll' uns Gott ge-nä-dig, ge-nä-dig sein
 sein An-tnitz uns mit hel-lem, mit hel-lem Schein

Es woll' uns Gott ge-nä-dig sein, ge-nä-dig sein
 sein An-tnitz uns mit hel-lem Schein, mit hel-lem Schein

Es woll' uns Gott ge-nä-dig sein
 sein An-tnitz uns mit hel-lem Schein

Trp prefigures second phrase (shortened), then doubles.

6

und sei - nen Se - - gen ge - - - - ben;
er - leucht' zum ew' - - gen Le - - - - ben;

und sei - nen Se - - gen ge - - - - ben;
er - leucht' zum ew' - - gen Le - - - - ben;

und sei - nen Se - - gen ge - - - - ben;
er - leucht' zum ew' - - gen Le - - - - ben;

und sei - nen Se - - gen ge - - - - ben;
er - leucht' zum ew' - - gen Le - - - - ben;

17.

dass wir er - ken - nen sei - ne Werk'

dass wir er - ken - - nen sei - ne Werk'

dass wir er - ken - nen sei - ne Werk'

dass wir er - ken - nen sei - ne Werk'

Trp prefigures the next chorale phrase (shortened), then doubles.

D minor

C major

20.

und was ihm lieb auf Er - - - den,

und was ihm lieb auf Er - - - den,

und was ihm lieb auf Er - - - den,

und was ihm lieb auf Er - - - den,

Trp prefigures the next chorale phrase (shortened), then doubles.

Trp prefigures the next chorale phrase (shortened), then doubles.

A minor

23.

und Je - sus Chri - stus Heil und Stärk' be -

und Je - sus Chri - stus Heil und Stärk' be -

und Je - sus Chri - stus Heil und Stärk' be -

und Je - sus Chri - stus Heil und Stärk' be -

Trp prefigures the next chorale phrase (shortened), then doubles.

G major D minor G major

27.

kannt den Hei - den wer - - - den, und

kannt den Hei - den wer - - - den, und

kannt den Hei - den wer - - - den, und

kannt den Hei - den wer - - - den, und

Trp prefigures the next chorale phrase (shortened), then doubles.

30.

sie zu Gott be - keh - - - ren!

sie zu Gott be - keh - - - ren, und sie zu Gott, sie zu Gott be - keh - ren!

sie zu Gott be - keh - - - ren, und sie zu Gott, und sie zu Gott be - keh - ren!

sie zu Gott be - keh - - - ren!

A minor E major

Fine della prima parte.

Seconda Parte.

Trumpet featured in Part 1 (God's glory); oboe d'amore featured in Part 2 (for human love expressed in the community of believers). The two parts of the cantata seem to reflect Bach's view of music's purpose: to glorify God and edify one's neighbor. See Chafe, "Tonal Allegory," 252.

Sinfonia.

Nach der Predigt.

After the Sermon

Part 2 begins with a sinfonia, just as Part 2 of BWV 75 does.

1. Adagio. (♩=72.)

Oboe d'amore

Vla da gamba

E minor

Adagio-Vivace sequence is like a French Overture.

3.

E minor

5. Vivace. (♩=92.)

Imitation between viola da gamba and oboe d'amore.

Vla da gamba

E minor

9.

Ob d'am

E minor

12.

L.H.

L.H.

G major

E minor

15.

B minor

B minor

J.S. Bach - Church Cantatas BWV 76

19.

Musical score for measures 19-22. The piece is in G major (one sharp). The key signature is G major. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a complex texture with many sixteenth and thirty-second notes. A red label "B minor" is positioned below the bass staff at the end of the system.

B minor

23.

Musical score for measures 23-26. The piece is in G major (one sharp). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a complex texture with many sixteenth and thirty-second notes. Red labels "B minor" and "E minor" are positioned below the bass staff at the end of the system.

B minor

E minor

27.

Musical score for measures 27-30. The piece is in G major (one sharp). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a complex texture with many sixteenth and thirty-second notes. Red labels "G major" and "C major" are positioned below the bass staff at the end of the system.

G major

C major

31.

Musical score for measures 31-34. The piece is in G major (one sharp). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a complex texture with many sixteenth and thirty-second notes. Red labels "A minor" and "C major" are positioned below the bass staff at the end of the system.

A minor

C major

35.

Musical score for measures 35-38. The piece is in G major (one sharp). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a complex texture with many sixteenth and thirty-second notes. Red labels "A minor" and "C major" are positioned below the bass staff at the end of the system.

A minor

C major

39.

Musical score for measures 39-42. The piece is in G major (one sharp). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a complex texture with many sixteenth and thirty-second notes. A red label "A minor" is positioned below the bass staff at the end of the system.

A minor

J.S. Bach - Church Cantatas BWV 76

43.

Musical score for measures 43-46. The piece is in E minor, indicated by the key signature (one sharp) and the red text labels "E minor" under the first and third measures. The score consists of two staves: a treble clef staff with a complex, flowing melodic line and a bass clef staff with a more rhythmic accompaniment. The music features various rhythmic values including eighth and sixteenth notes, and rests.

47.

Musical score for measures 47-50. The key signature remains E minor. A red text label "G major" is placed under the second measure, indicating a modulation. The melodic line in the treble clef continues with intricate patterns, while the bass clef provides a steady accompaniment.

51.

Musical score for measures 51-54. The key signature returns to E minor. Red text labels "A minor" and "E minor" are placed under the first and third measures, respectively, indicating further harmonic shifts. The texture remains consistent with the previous sections.

55.

Musical score for measures 55-57. This section continues the melodic and harmonic development in E minor. The treble clef features a prominent melodic line with many slurs, and the bass clef provides a solid harmonic foundation.

58.

Musical score for measures 58-61. A red text label "E minor" is placed under the third measure. The music shows a continuation of the intricate melodic patterns in the treble clef and the accompaniment in the bass clef.

62.

Musical score for measures 62-65. A red text label "E minor" is placed under the fifth measure. The piece concludes with a final cadence in E minor, marked by a double bar line and a fermata over the final notes in both staves.

Recitativo.

76/9. Basso.

Luther interpreted Psalm 19 ("The heavens are telling the glory of God") metaphorically, identifying the glory of God as the gospel, and the community of saints as the means by which light and revelation is brought to those who still dwell in darkness and enmity. In this sense, the church is analogous to the "firmament" (see esp. 76/9 and 76/13).
•God's people to reflect his glory despite persecution (76/9).

Accompanied Recitative

1.

Bass is often the voice of authority.

Gott segne noch die treue Schar, damit sie seine Ehre durch Glauben.

God bless (then) the faithful throng, that it his glory through faith,

"Halo" of strings.

(B minor)

The continued blessing of God mentioned here may allude to Ps. 67:7 (verse 8 in the German bible), and anticipates the end of the closing chorale.

The text alludes to a range of biblical themes (see note).



4.

Liebe, Heiligkeit er - wei - se und vermehre. Sie ist der Himmel auf der

love, (and) holiness might-demonstrate and increase. It is - heaven on the

F# minor

Mention of love reflects the Epistle reading from 1 John 3.

7.

Erden, und muss durch steten Streit mit Hass und mit Gefahr in dieser Welt gereinigt werden.

earth and must through constant battle with hate and with danger in this world purified be.

A minor

76/10. Aria.

Virtuosic aria with chromatic, leaping quasi-ostinato, obstinate ("perfidia"?) bass

(Allegro risoluto $\text{♩} = 120$)

•Favor of this world rejected in favor of Christ (76/10).

Continuo alone...

Very chromatic

Tritone TT

(A minor) D# dim.7 E major G# dim.7 A minor C# dim.7

Ostinato-like, fragmented bass characterized by tritones and diminished 7ths.

6.

D minor D# dim.7 G# dim.7 E major A minor

J.S. Bach - Church Cantatas BWV 76

10. **Tenore.** *Passionate affect produced by leaps, diminished intervals, tritones, and syncopations.*

Has - - - se nur, hasse mich recht, has - se nur, hasse mich recht,

TT TT

D# dim.7 E major G# dim.7 A minor C# dim.7

has - - -

D minor A minor

- se nur, hasse mich recht, has - se nur, hasse mich recht, feind - lich's Ge - schlecht, feind -

A minor D minor

- lich's Ge - schlecht, has - - - se nur, hasse mich

E minor

recht, has - se nur, hasse mich recht, feind - - lich's Ge - schlecht, has - se nur, has - se mich

E minor A minor

J.S. Bach - Church Cantatas BWV 76

33.

recht, hasse nur, hasse mich recht, feindlich's Geschlecht!

Mood changes for middle section.

38.

Christum gläubig zu um-

E minor

C major (often used for Christ)

43. Word painting, Melisma apparently depicts embracing Christ, with possible allusion to Jacob: "I will not let you go unless you bless me" (Genesis 32:26).

fas-

cresc. poco a poco

G major

C major

F major

47.

G major

A minor

50.

-sen, will ich alle Freuden lassen.

C major

G major

J.S. Bach - Church Cantatas BWV 76

55.

Christum gläu - - - big zu um - fas - sen, Chri - stum -

C major A minor

61.

gläu - - - big zu um - fas -

D minor

65.

69.

- sen, will ich al - le Freu -

cresc.

72.

- de las - - sen. Chromatic opening section returns in shortened form.

D minor B-flat major A minor

78.

Has -

D minor A minor

82.

D# returns - - - - se nur, has-se mich recht, has - se nur, has-se mich recht, feind -

D# diminished 7th chord A minor

86.

- lich's Ge-schlecht has-se nur, has-se mich recht, has - se nur, has-se mich recht, feindlich's Ge -

D minor

90.

schlecht!

Much shortened ritornello

A minor

11 mm.: 3 measures of recit., then arioso. Very comforting, emphasis on love. This is the middle in the symmetrical structure in Part 2; turning point: complete contrast to the previous aria.

76/11.
Recitativo.
1. **Alto.**

Central (pivot) movement in symmetrical arch. The central recitative of Part II acts as the point of separation (or turning point) between the hostility of the world (as expressed in the preceding tenor aria) and the love of the Christian community (as found in the following alto aria). •Heavenly feast of love's sweet manna already begun (76/11).

Ich füh-le schon im Geist, wie Christus mir der Liebe Süßigkeit erweist und

I feel already in (my) spirit, how Christ to-me love's sweetness demonstrates and

C major D minor

Mention of love reflects the Epistle reading from 1 Jn. 3. BWV 75, the matching cantata for the previous Sunday, also references the Epistle in the second part of the work.

The text alludes to a range of biblical passages and themes (see note).

J.S. Bach - Church Cantatas BWV 76

Arioso. Allusion to Christ as the Bread of Life being the manna from heaven (John 6:30-35, Revelation 2:17), referencing the manna given to the Israelites during the exodus (Exodus 16) and eventually expressed in the Eucharist.

4. (Tempo giusto ♩=66.)

mich mit Manna, und mich mit Man - - na, mit Manna speist, da - so-that
 me with manna, and me with manna, with manna feeds, so-that

G major

7.

Brotherly love is a theme in the Epistle of the day: 1 John 3:13-18.

mit sich un - ter uns all - hier die brüder - li - che Treu - e stets
 amongst us here - brotherly fidelity constantly

Luther wrote, "Our faith is not to seek God's deity in heaven but in the humanity of Christ; the same is true of our love. Since God has become man, our love for God should show itself as love for men." Paul Althaus, "The Theology of Martin Luther," pp. 133-34.)

9.

stär - - ke und er - neu - - e.
 (may) strengthen and renew (itself).

C major

76/12. **Aria.** Liltng 9/8 meter; oboe d'amore, viola d'amore, continuo (instrumentation like Sinfonia); somewhat sad; love leads to willingness to die for others.

(Andante cantabile ♩=72)

Brotherly love shown us in Christ is to be our example (76/12). Pastoral use of 9/8 meter and oboe d'amore is suitable for a reflection of Jesus' words, "I am the good shepherd. The good shepherd lays down his life for the sheep" (John 10:11).

Viola da gamba imitated by oboe d'amore.

Vla da gamba p

E minor

9/8 meter suggests perfection, reminiscent of the medieval "tempus perfectum prolatio maior," i.e., triple division at 2 levels: tempus (breve vs. semibreve) and prolation (semibreve vs. minim).

5.

G major A minor

J.S. Bach - Church Cantatas BWV 76

9.

E minor E major

Command to love paraphrases the Epistle reading from 1 John 3.

13.

Alto. 1 John 3:18: "Little children, let us not love in word or speech but in deed and in truth."

Liebt, — ihr Chri - sten, in der That,

E minor

17.

liebt, — ihr Chri - sten, in der That, in der That, — in der That, —

E minor

21.

— liebt, ihr Christen, in — der That!

C major G major

25.

Paraphrase of Epistle reading of the day, here 1 John 3:16: "By this we know love, that he laid down his life for us; and we ought to lay down our lives for the brethren." See also John 10:11, 15:13.

Je - - sus stir - - bet für die

G major

29.

NBA: sich

Brü - der, und sie ster - - ben für sich

A minor

33.

wie - der, weil er sie ver - bunden

B minor

B major

37.

hat, weil er sie ver - bun - - - den hat.

B major

E minor

41.

Liebt, ihr Chri - - sten, in der That,

E minor

45.

liebt, ihr Chri - - sten, in der That, in der That -

E minor

E minor

J.S. Bach - Church Cantatas BWV 76

49.

in der That, liebt, ihr Christen, in der That!

G major E minor
Dal Segno.

Recitativo. Secco recit that ends arioso. It brings the theme back to the idea that the Church (body of Christians) is the firmament of godly souls shall declare love of God (76/13)

Tenor is voice of proclamation: command to love reflects the Epistle reading from 1 John 3, but also Rom. 5:8a (Luther 1545 edition): "Darum preiset Gott seine Liebe gegen uns..."

76/13. 1. Tenore.

So soll die Christenheit die Liebe Gottes preisen und

Thus shall Christendom the love of-God praise and

Secco: right hand here is editorial realization.

G major C major

The text is reminiscent of a range of biblical passages (see note).



3.

sie an sich erweisen: bis in der Ewigkeit die Himmel frommen Seelen Gott

it in itself demonstrate: until - - eternity the firmament of-godly souls (shall) God

D minor

"Firmament of saints" refers back to movements 1 & 2.

Ends with arioso section to depict praise of God's love, alluding to the words that open the cantata: "The heavens are telling the glory of God, the firmament proclaims his handwork..."

6.

und sein Lob erzählen

and his praise declare.

A minor

Right hand realization here is editorial.

Continuo imitates voice one beat later (canonic)—perhaps to illustrate that both the heavenly firmament (part 1) and the firmament of the saints (part 2) declare God's praise.

8.

len, sein Lob erzählen.

A minor E major

17

Persons of the Trinity are identified.

Uns seg - ne Va - ter

Trp prefigures next chorale phrase (shortened), then doubles.

19.

D minor

und der Sohn, uns seg - ne Gott, der

Trp prefigures chorale phrase (shortened) then doubles.

22.

C major

A minor

heil' - ge Geist, dem al - le Welt die

Trp prefigures the next chorale phrase (shortened), then doubles.

G major

J.S. Bach - Church Cantatas BWV 76

25.

NBA: für

Eh - re - thu', vor ihm sich fürch - te

Eh - re - thu', vor ihm sich fürch - te

Eh - re - thu', vor ihm sich fürch - te

Eh - re - thu', vor ihm sich fürch - te

D minor G major

Trumpet prefigures the next chorale phrase (shortened), then doubles the vocal line.

28.

al - ler - meist, und sprech' von Her - zen:

al - - - lerreist, und sprech' von Her - zen:

al - - - lerreist, und sprech' von Her - zen:

al - ler - meist, und sprech' von Her - zen:

al - ler - meist, und sprech' von Her - zen:

Trumpet prefigures the next chorale phrase (shortened), then doubles the vocal line.

31.

A - - - men!

A - - - men, und sprech' von Herzen, von Her - zen: A - - - men!

A - - - men, und sprech' von Herzen, und sprech' von Her - zen: A - - - men!

A - - - men!

A minor E major

Trumpet prefigures the next chorale phrase (shortened), then doubles the vocal line.