

J.S. Bach - Church Cantatas BWV 76

Introduction & updates at melvinunger.com.

Like the previous week's cantata (BWV 75), double chiastic form (7+7). Here:
 Chorus - Recit (tenor) - Aria (soprano) - RECIT (bass) - Aria (bass) - Recit (alto) - Chorale
 Sinfonia - Recit (bass) - Aria (tenor) - RECIT (alto) - Aria (alto) - Recit (tenor) - Chorale.

NBA I/16; BC A97, A185

2. S. after Trinity (BWV 76, 2)

*1 Jn. 3:13-18 (Whoever does not do right or love his brother is not of God)

*Lk. 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." BACH (Spring-

Summer/

Fall-Winter

Pianoforte.

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, C major. Joyful character is very different from 75/1.

cantatas were performed alternately at St. Nicholas and

St. Thomas Church.

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 Christo-centric.

J.S. Bach

Cantata No. 76

Die Himmel erzählen die Ehre Gottes

Prima Parte.

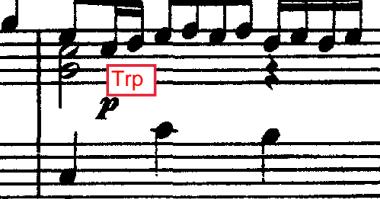
•Heavens tell the glory of God: Ps. 19:1, 3 (76/1).

(Coro.) 76/1.

(Allegro $\text{=} 92$)



2 Ob & Str answer Trp



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

Via da gamba

SATB

Continuo

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

With regard to ripieno parts, see note.

A minor

Dürr/Jones: This movement is like a prelude & fugue (p. 400), like 75/1. Festive orchestration in concertato style.



C major

Solo voices first.



C major

G major

17.

E minor



J.S. Bach - Church Cantatas BWV 76

20. Soprano. Tutti.

Alto. Tutti. Die Himmel mel er zäh len die Eh re Got .

Tenore. Tutti. Die Himmel mel er zäh len die Eh re .

Basso. Tutti. Die Himmel mel er zäh len die Eh re .

(C) O
R
O
Vocal bass repeats. Die Himmel mel er zäh len die Eh re .

A

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 .

G major

28.

A minor

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

D minor E minor

J.S. Bach - Church Cantatas BWV 76

31.

sei - ner Hän - de Werk, und die F
Werk, sei - ner Hän - de Werk, sei - ner
de Werk, seiner Hän -
cresc.

A minor C major

34.

Hän - de Werk;
ste ver - kün - di get sei - ner Hän - de Werk;
Hän - de Werk;
de Werk;

A minor

37.

p

mf

mf

p

40.

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 Himmel er zäh len die Eh re
die Himmel er zäh len die Eh re Got.
die Himmel er zäh len die Eh re

B

mf

A minor A minor

47.

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

G major E minor

51.

di get sei

ste ver kün di get

sei ner Hän de

sei ner Hän

cresc.

A minor

J.S. Bach - Church Cantatas BWV 76

54.

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

57. G major

E minor

ste ver - kün - di.get sei - ner Hände Werk.
Hän - de Werk.
Hän - de Werk.
de Werk.

f

mf

E.H.

E minor

60.

64.

f

E minor

J.S. Bach - Church Cantatas BWV 76

Permutation Fugue. Fugue subject (on the second part of the text) begins with "speechlike" note repetition (word painting). "Hammering" notes similar to fugue theme in 76/1. First exposition is for solo voices.

Tenore Solo.

C 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 Sprache noch Re - de, da man nicht ih-re

C major

74.

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

G major

77.

Soprano Solo.

Es ist kei - ne Sprache noch Re - de, da man nicht ih-re Stimme hö -
Part C re, es ist kei - ne Spra -
hö - re, da man

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

J.S. Bach - Church Cantatas BWV 76

89.

re;

da man nicht ihre Stimme hö

Stimme hö

da man nicht ihre Stimme hö

A minor

F major

C major

D Tutti. Second exposition tutti with oboes & strings doubling.

es ist kei ne Spracheno

re, da man nicht ihre Stimme hö

Stimme hö

re, da man nicht ihre Stimme hö

D

mf + oboes & strings

D minor

C major

95.

Re-de, da man nicht ihre Stimme hö

re;

re, da man nicht ihre 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 -

101.

C major

G major

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

104.

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

G major

C major

J.S. Bach - Church Cantatas BWV 76

107.

nicht ihre Stimme höre, es ist keine
re, da man nicht ihre Stimme höre, es ist keine Sprache noch
Tutti.

110.

che noch
Spra fe, da man nicht ihre Stimme
Re de, da man nicht ihre Stimme höre, da man

G major

113.

es ist keine Sprache noch
che, da man nicht ihre Stimme höre, es ist keine Sprache noch

E Long coda utilizes thematic material. Since subject treats opening motive sequentially, these can be combined imitatively (canon-style).

G major

C major

J.S. Bach - Church Cantatas BWV 76

Possible text painting: Martin Petzoldt suggests that the trumpet entry of the theme represents the voice of God. See "Bach Kommentar," vol. 1, p. 56.

116.

Instrumental
entries
stretto

119.

F major

122.

C major

J.S. Bach - Church Cantatas BWV 76

125.

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

128.

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

131. G major C major

re, da man nicht ih.re Stimme hö -
re, da man nicht ih.re Stimme hö -
hö - re, es ist kei - ne Sprache, kei - ne Sprache noch Re -
re, da man nicht

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

134. The last 4 mm. repeat the last 4 mm. of the instrumental introduction with vocal parts now embedded ("Choreinbau"). Possible text painting: God's revelation can be seen/heard in nature without words = natural revelation (this music was already revealed in the instrumental introduction, before there were words).

76/2. Recitativo.

1. Tenore.

•Nature & grace tell of God's gracious invitation (76/2). Accompanied recitative makes the connection to the Gospel reading (invitation to the banquet). It has arioso middle section in which word-painting of "regen" and "bewegen" shows the animation. Ends with a chromatically surprising cadence (signals G major but then suddenly goes to E minor for "Liebesmahl".

"Nature and grace is formulaic for revelation through nature and Christ (see Petzoldt, vol. 1, p. 57)

Chromatic saturation in the voice part in 7 mm. of the two recitative sections (mm. 1–3, 13–17).

Tenor as voice of proclamation.

Animation ("regen") of the heavens depicted in arioso with flowing 16ths in the violins. Similarly "bewegen" (stirring of body and soul).

4. Andante ed arioso. (♩ = 60.)

J.S. Bach - Church Cantatas BWV 76

9.

Kör - per sich be - we -

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

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!

F# 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.

J.S. Bach - Church Cantatas BWV 76

Courtesy dance like a gavotte. Da capo form. Imitation between solo violin and continuo. Trio texture of violin, soprano, and continuo (Helmut Rilling actually performs it as a trio: without keyboard or double 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). Courtoise, dance-like; Compare also trio texture of the sinfonia (76/8).

76/3. **Aria.**

(Moderato $\text{♩} = 108$)

Solo violin
mf
"Calling" figure repeated with pauses.

G major Continuo echoes solo violin.

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

3.

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."

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

Gottes Stimme, hört, ihr Völker, Gottes

G major

10.

Stimme, eilt zu sei nem Gnadensthron, zu sei nem Gnadensthron! Hört, ihr

cresc.

D major

J.S. Bach - Church Cantatas BWV 76

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

12.

Völker, Gottes Stimme, hört, ihr Völker, 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 Gnaden-

18.

thron!

G major

cresc.

21.

mf

D major

C major

J.S. Bach - Church Cantatas BWV 76

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.

E minor

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;

dim.

mf

B minor

31.

B minor

J.S. Bach - Church Cantatas BWV 76

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.

D major

76/4. Recitativo.

1. Basso. Chromatic saturation in 7 mm. of the voice part.

B G E C# A# F# D G# A F

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

Da Capo dal Segno.

Wer a.ber hört, da sich der grösste Haufen zu andern Göttern kehrt? Der älteste

E minor (like matching movement in BWV 75). Tritone (devil's interval)

B minor C E7 Phrygian cadence for question

4.

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

A7 D minor A minor B minor

Triumphant leap of a 9th for "Belial."

7.

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

D# Melisma for "run."

A7 E minor C major

Antichrist word painting = stumbling motive for "running away."

Bass figure similar to the continuo bass figure in the chorale (76/7 and 76/14)

J.S. Bach - Church Cantatas BWV 76 Concerto-like aria, featuring trumpet, 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 worshipped the creation instead of the creator. Two pauses.

76/5. Aria.

(Allegro moderato $\text{d} = 138$)

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

Motive derived from vocal opening.

Trumpet



C major

4.



G major

C major

Triplets for driving away idolatrous horde

6.

Basso.



C major

8.



F major

11.



G major

C major

F major

J.S. Bach - Church Cantatas BWV 76

13.

Short motives with pauses, as if listening for a response to the imperative.

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

15. C major

hin, fahr' hin, fahr' hin, fahr' hin, ab - göt - - tische

D major

17.

Zunft, fahr' hin, ab - göt - ti.sche Zunft! Sollt' sich die Welt gleich ver - .

G major

C major

E minor

19.

keh - Text painting: Chromaticism for "perverting." ren, will ich doch Christum ver - .

D major

21.

eh - - ren, er ist das Licht der Ver - .

D minor

C major

J.S. Bach - Church Cantatas BWV 76

23.

nunft, er ist das Licht der Ver-nunft.

26.

A minor

28.

Sollt' sich die Welt gleich ver-keh-

A minor

G major

30.

- ren, will ich doch Christum ver-eh-

E minor

32.

- ren, er ist das Licht der Ver-

cresc.

J.S. Bach - Church Cantatas BWV 76

34.

Natural revelation must be Christocentric.

36.

Adagio.

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

37.

Tempo I.

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

C major
E minor

D major

39.

Fahr'

G major

C major

43.

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

J.S. Bach - Church Cantatas BWV 76

45.

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

F major G major

47.

hin, fahr'hin, ab - göt - tische Zunft, fahr' ____ hin, ab - göt - tische

C major F# dim. 7

49.

Zunft!

mf cresc.

C major

51.

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

F major G major

53.

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

C major C major

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. A G F# E C F D# D B

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.

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

Du hast uns, Herr, von allen Strassen zu dir ge ruft, als
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 le bet und er.

D minor

6.

quickt, uns auch erleuchtet und be lebet, ja mit dir selbst ge speisset und getränket und

A minor

9.

deinen Geist geschenket, der stets in un serm Gei ste schwebet. Drum

E minor

J.S. Bach - Church Cantatas BWV 76

Arioso. Expressive arioso for prayer

11. (Larghetto $\text{d} = 56$.)

The words "humbly submitted" are repeated.

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

seid dir dies Gebet de mü thigst zugeschickt, de mü thigst zu geschickt, drum

14. E minor Reference to the prayer in the following aria.

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

76/7.

Choral. (Eigene Mel.) ($\text{d} = 69$) Attacca.

• Prayer that God bless us with enlightenment (ability to recognize his revelation) & bring this salvation to others (76/7).

Concluding chorales have a catechismal function (see Petzoldt, "Bach Kommentar," vol. 1, p. 59).

Trp

(A minor)

E major

1.

Es woll' uns Gott ge nä dig sein Schein

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/Vln I on off-beats provides added rhythmic impulse.

Soprano. 3.

Alto.

Es woll' uns Gott ge nä dig sein Schein

sein An tlitz uns mit hel lem Schein

Tenore.

Es woll' uns Gott ge nä dig, ge nä dig sein

sein An tlitz uns mit hel lem, mit hel lem Schein

Basso.

Es woll' uns Gott ge nä dig sein, ge nä dig sein

sein An tlitz uns mit hel lem Schein, mit hel lem Schein

Es woll' uns Gott ge nä dig sein

sein An tlitz uns mit hel lem Schein

Trp prefigures second phrase (shortened), then doubles.

J.S. Bach - Church Cantatas BWV 76

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'

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

20.

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.

und was ihm lieb auf Er - den, Trp prefigures the next chorale phrase (shortened), then doubles.

A minor

J.S. Bach - Church Cantatas BWV 76

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.
Trp prefigures the next chorale phrase (shortened), then doubles.
und Je-sus Chri-stus Heil und Stärk' be.
G major D minor G major

27.

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.

reused by Bach in movement 1 of the organ trio sonata BWV 528. Martin Petzoldt suggests that the trio texture may signify the Trinity, named individually in the closing chorale stanza 76/14. See "Bach Kommentar," vol. 1, p. 60.

76/8. **Sinfonia.**1. **Adagio.** ($\text{d} = 72$)

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.

E minor

Nach der Predigt.

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

3.

5.

Vivace. ($\text{d} = 92$)

Imitation between viola da gamba and oboe d'amore.

9.

E minor

12.

L.H.

G major

E minor

15.

B minor

B minor

J.S. Bach - Church Cantatas BWV 76

19.

B minor

23.

B minor

E minor

27.

G major

C major

31.

A minor

C major

35.

A minor

C major

39.

A minor

J.S. Bach - Church Cantatas BWV 76

43.

E minor

E minor

47.

G major

51.

A minor

E minor

55.

58.

E minor

62.

E minor

Recitativo.

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 especially 76/9 and 76/13).

Accompanied Recitative

76/9. Basso.

1.

•God's people to reflect his glory despite persecution (76/9).

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

Musical score for Recitativo 1, Basso part. The score consists of three staves. The top staff is in C major with a key signature of one sharp. The middle staff is in C major with a key signature of one sharp. The bottom staff is in C major with a key signature of one sharp. The vocal line starts with a sustained note followed by eighth notes. The lyrics are: "Gott segne noch die treue Schar, damit sie seine Ehre durch Glauben,". The bass line consists of sustained notes and eighth notes. The vocal line ends with a sustained note. The bass line ends with a sustained note. The key signature changes to B minor at the end of the measure.

(B minor)

4.

Liebe, Heiligkeit er - weise und vermehre.

Sie ist der Himmel auf der

Musical score for Recitativo 4, Basso part. The score consists of three staves. The top staff is in C major with a key signature of one sharp. The middle staff is in C major with a key signature of one sharp. The bottom staff is in C major with a key signature of one sharp. The vocal line starts with eighth notes. The lyrics are: "Liebe, Heiligkeit er - weise und vermehre." and "Sie ist der Himmel auf der". The bass line consists of sustained notes and eighth notes. The vocal line ends with a sustained note. The bass line ends with a sustained note. The key signature changes to F# minor at the end of the measure.

F# minor

7.

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

Musical score for Recitativo 7, Basso part. The score consists of three staves. The top staff is in C major with a key signature of one sharp. The middle staff is in C major with a key signature of one sharp. The bottom staff is in C major with a key signature of one sharp. The vocal line starts with eighth notes. The lyrics are: "Erden, und muss durch steten Streit mit Hass und mit Gefahr in dieser Welt gereinigt werden.". The bass line consists of sustained notes and eighth notes. The vocal line ends with a sustained note. The bass line ends with a sustained note. The key signature changes to A minor at the end of the measure.

76/10.

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

A minor

(Allegro risoluto $\text{d}=120.$)

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

Very chromatic

1.

Musical score for Aria 1, Basso part. The score consists of three staves. The top staff is in C major with a key signature of one sharp. The middle staff is in C major with a key signature of one sharp. The bottom staff is in C major with a key signature of one sharp. The vocal line starts with eighth notes. The lyrics are: "Tritone" and "TT". The bass line consists of sustained notes and eighth notes. The vocal line ends with a sustained note. The bass line ends with a sustained note. The key signature changes to A minor at the end of the measure.

(A minor)

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

A minor

With bass C#
chromatic saturation achieved

6.

Musical score for Aria 6, Basso part. The score consists of three staves. The top staff is in C major with a key signature of one sharp. The middle staff is in C major with a key signature of one sharp. The bottom staff is in C major with a key signature of one sharp. The vocal line starts with eighth notes. The bass line consists of sustained notes and eighth notes. The vocal line ends with a sustained note. The bass line ends with a sustained note. The key signature changes to D minor at the end of the measure.

D minor

A minor

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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

A minor

15.

has - - -

D minor A minor

20.

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

A minor D minor

25.

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

E minor

29.

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

E minor A minor

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33.

recht, hasse nur, hasse mich recht, feindlich's Ge... schlecht!

Mood changes for middle section.

38.

Chri... stum gläu... big zu... um...

dim p

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" (Gen. 32:26).

fas...

cresc. poco a poco

G major C major F major

47.

G major A minor

50.

sen, will ich al... Freu... de las... sen.

C major G major

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55.

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

C major

A minor

61.

gläu - - big zu um - fas -

D minor

65.

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

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78.

D minor Has - - -

82.

A minor

D# returns

A minor

86.

A minor

90.

D minor

Much shortened ritornello

A minor

76/11. Recitativo.

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).

1. Alto.

Ich fühl_e schon im Geist, wie Christus mir der Liebe Süssigkeit erweist und

C major D 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.

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.

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

Arioso.

4. (Tempo giusto $\text{♩} = 66$)

mich mit Manna, und mich mit Man na, mit Manna speist, da .

G major

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

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.

C major

C major

76/12. **Aria.** Lifting 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 $\text{♩} = 72$)

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" (Jn. 10:11).

Viola da gamba imitated by
oboe d'amore.

1.

E minor

5.

G major

A minor

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9.

E minor
E major

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

Command to
love para-
phrases the
Epistle reading
from 1 Jn. 3.

Liebt, ihr Christen, in der That,
E minor

17.

liebt, ihr Christen, in der That, in der That, in der That,
E minor

21.

liebt, ihr Christen, in der That!
C major
G major

25.

Jesus stirbet für die
G major

Paraphrase of Epistle reading of the day, here 1 Jn. 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 Jn. 10:11, 15:13.

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29.

Brüder,
und sie sterben für sich

A minor
A minor

33.

wie der,
weil er sie verbounden

B minor
B major

37.

hat, weil er sie verbounden hat.

B major
E minor

41.

Liebt, ihr Christen, in der That,

E minor

45.

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

R.H.
E minor
E minor

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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."

76/13. 1. Tenore.

• Firmament of godly souls shall declare love of God (76/13)

So soll die Christenheit die Liebe Gottes preisen und

G major C major

3.

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

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

D minor

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.

A minor

Continuo imitates voice one beat later.

8.

len, sein Lob erzählen.

A minor E major

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

Right hand realization
here is editorial.

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Chorale setting that ended Part 1 returns but now with the third stanza of Luther's hymn, "Es woll uns Gott genädig sein," which paraphrases Ps. 67. The quasi-ostinato bass "stumbling figure" originally from the 76/4. Vaguely reminiscent of the "stubborn" figure of 76/10 (tenor aria).

76/14. Choral. (Mel.: „Es woll' uns Gott genädig sein.“) •God's praise expressed by his people in good deeds (76/14).

Trp prefigures first chorale phrase.

Concluding chorales have a catechismal function (see Petzoldt, "Bach Kommentar," vol. 1, p. 59).

Third strope of Luther's hymn, "Es woll uns Gott genädig sein," which paraphrases Ps. 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 (three 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."

(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/Vln I on off-beats provides added rhythmic impulse.

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

6.

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17

Persons of the Trinity are identified.

Uns seg - - ne Va - - ter

Uns seg - - ne Va - - ter

Uns seg - - ne Va - - ter

Uns seg - - ne Va - - ter

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

D minor

19.

und der Sohn, uns seg - - ne Gott, der

und der Sohn, uns seg - - ne Gott, der

und der Sohn, uns seg - - ne Gott, der

und der Sohn, uns seg - - ne Gott, der

Trp prefigures chorale phrase (shortened) then doubles.

C major

A minor

22.

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

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

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

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

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

G major

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25.

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

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

D minor G major

28.

al-ler-meist, und sprech' von Herzen:
al-lermeist, und sprech' von Herzen:
al-lermeist, und sprech' von Herzen:
al-ler-meist, und sprech' von Herzen:

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

31.

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

A-men!

A minor E major