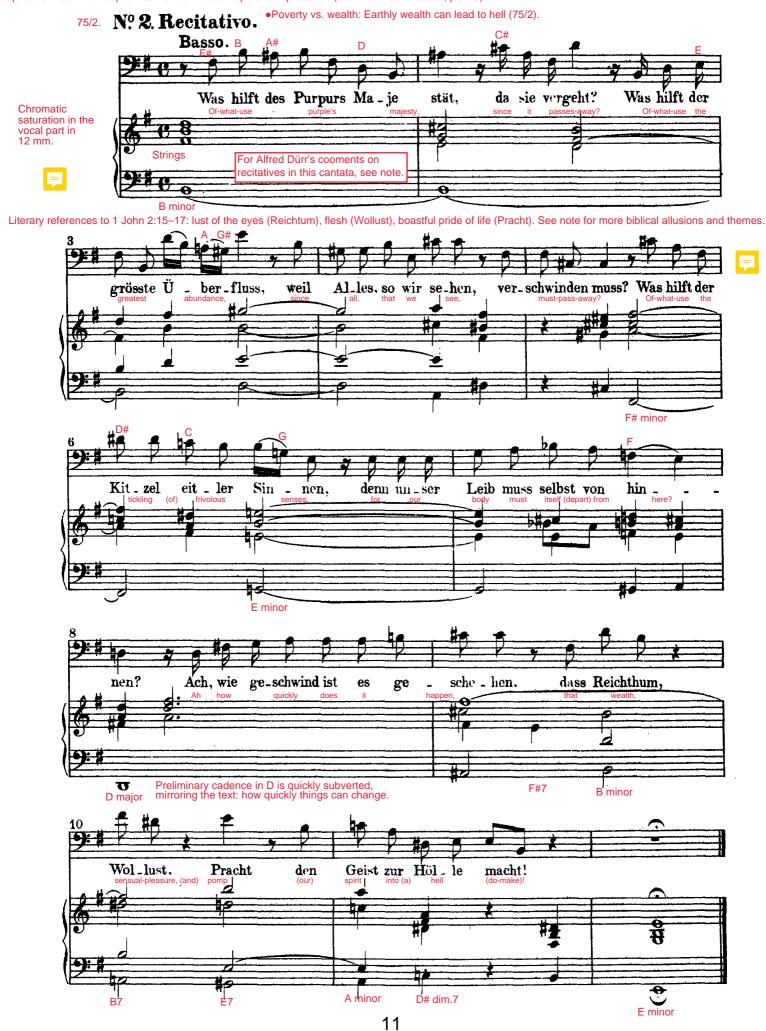
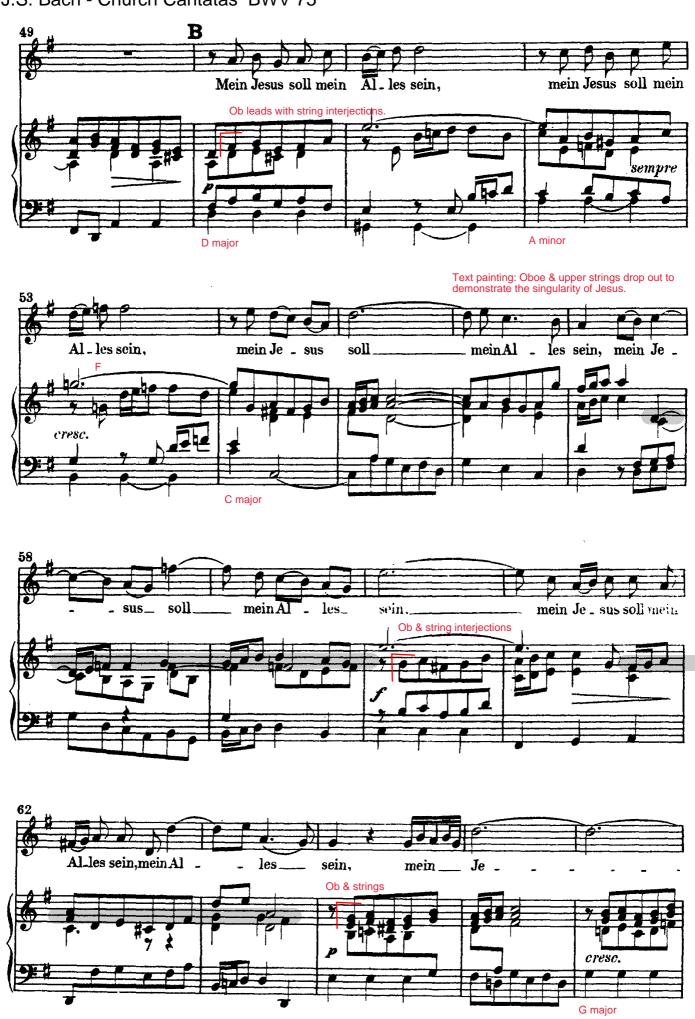


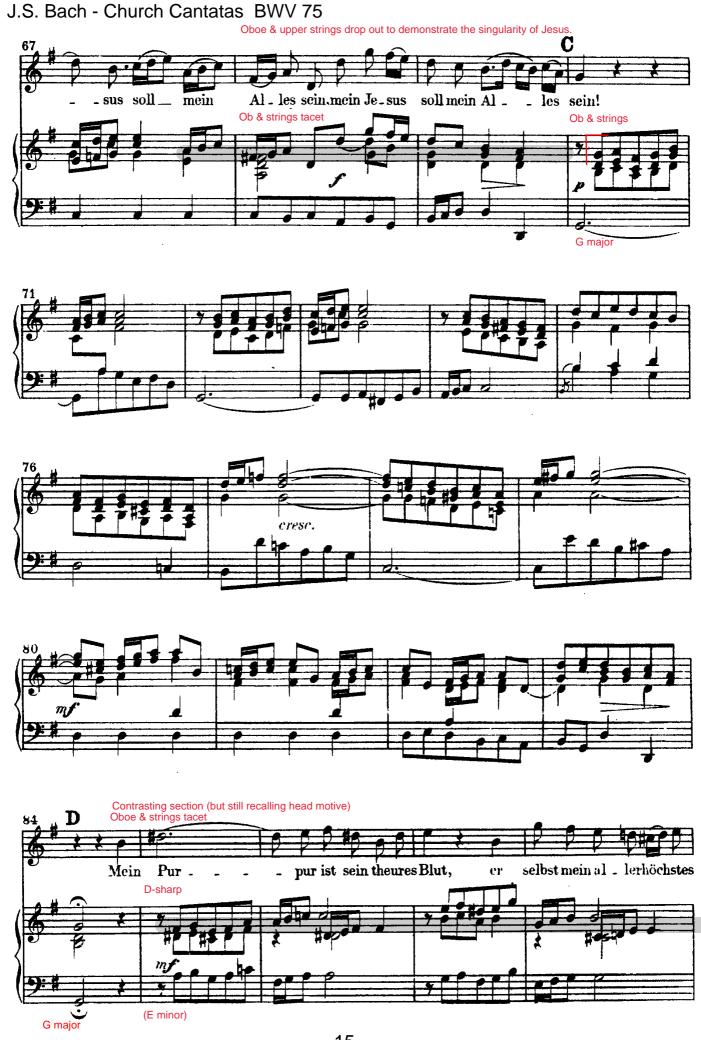
Powerful, quasi-operatic declamation. Leipzig was relatively conservative and the Town Council required of Bach that he promise not "to make an operatic impression" (see New Bach Reader, p. 125).



J.S. Bach - Church Cantatas BWV 75 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. Nº 3. Aria. Alfred Dürr suggests that this movement resembles a polonaise. See Dürr/Jones, 386. For dance rhythms in other cantatas, see side note. •Poverty vs. wealth: Jesus shall (Andante appassionato = 92.) be everything to me (75/3). Accompaniment of strings with oboe mostly doubling VIn I. Strings For Alfred Dürr's comments on the arias in this cantata, see note. G major Polonaise-like cresc. 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 **Tenore**. tone (and the literary perspective) for the movement. Mein Je sus. soll mein Al sein! cresc.











18

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.



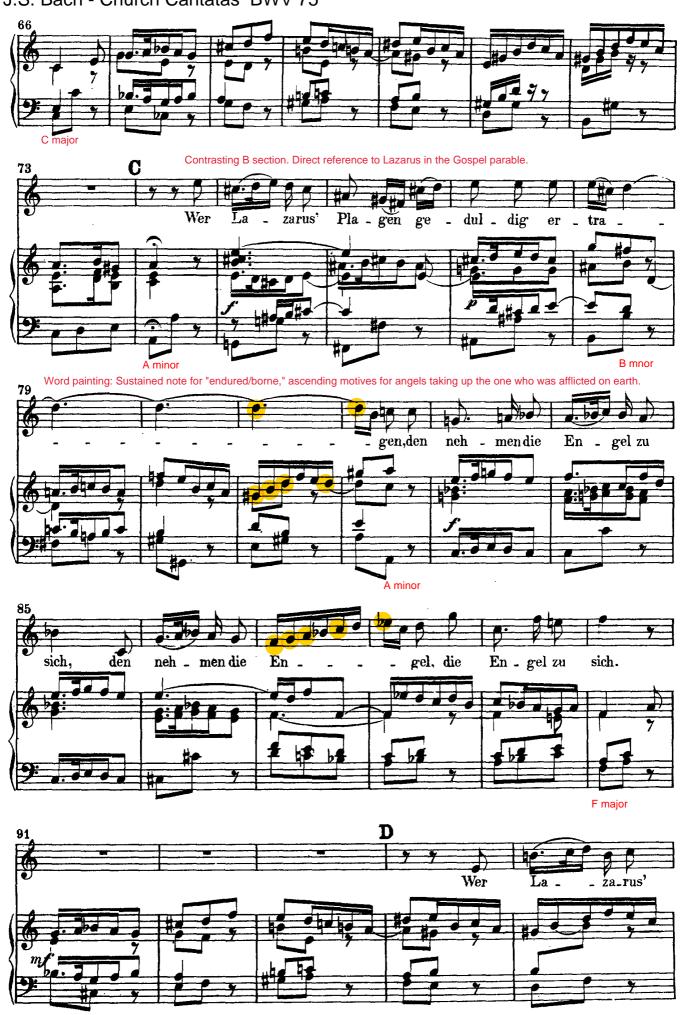


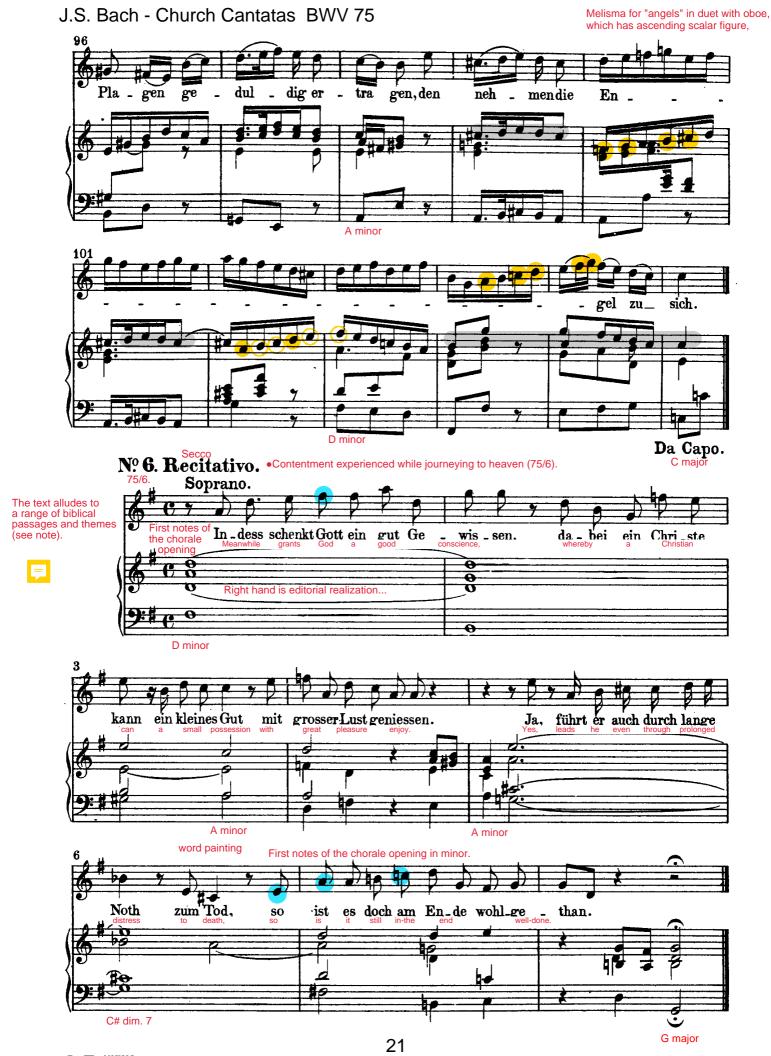




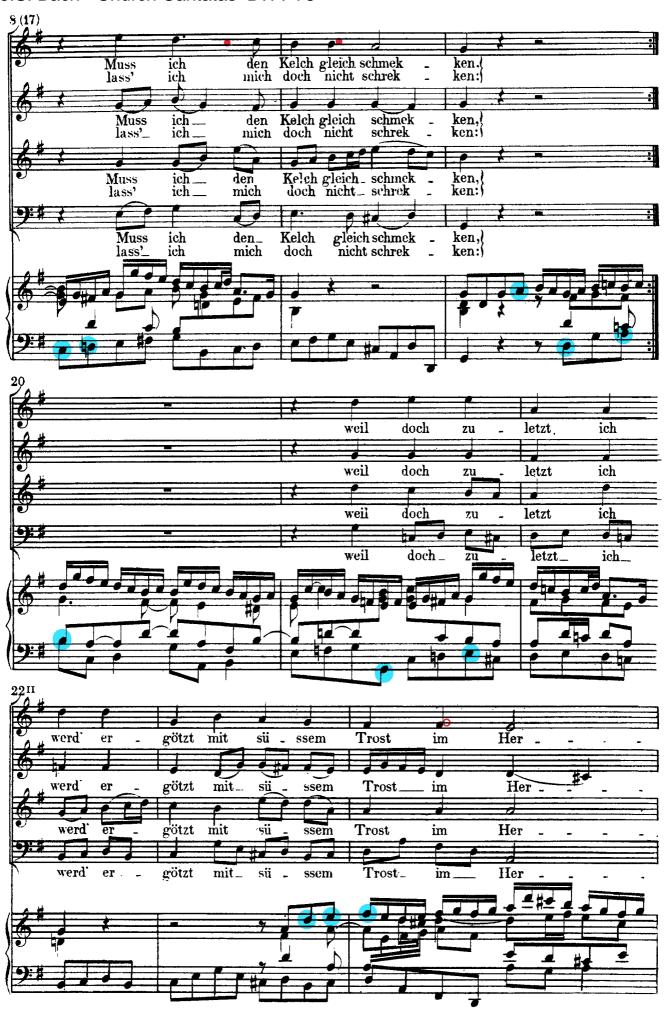










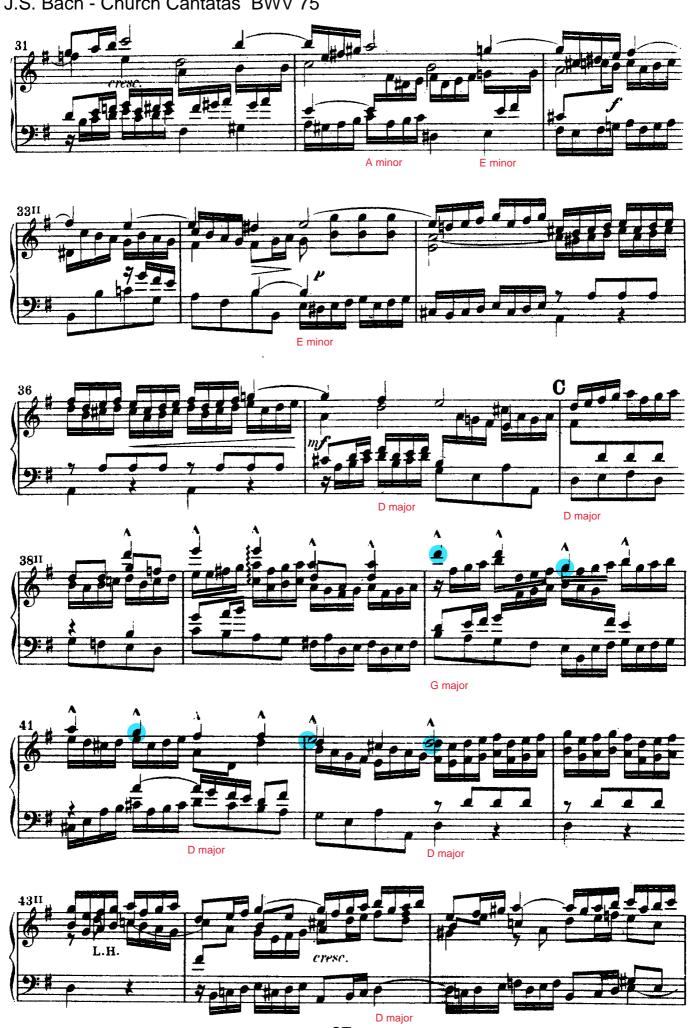


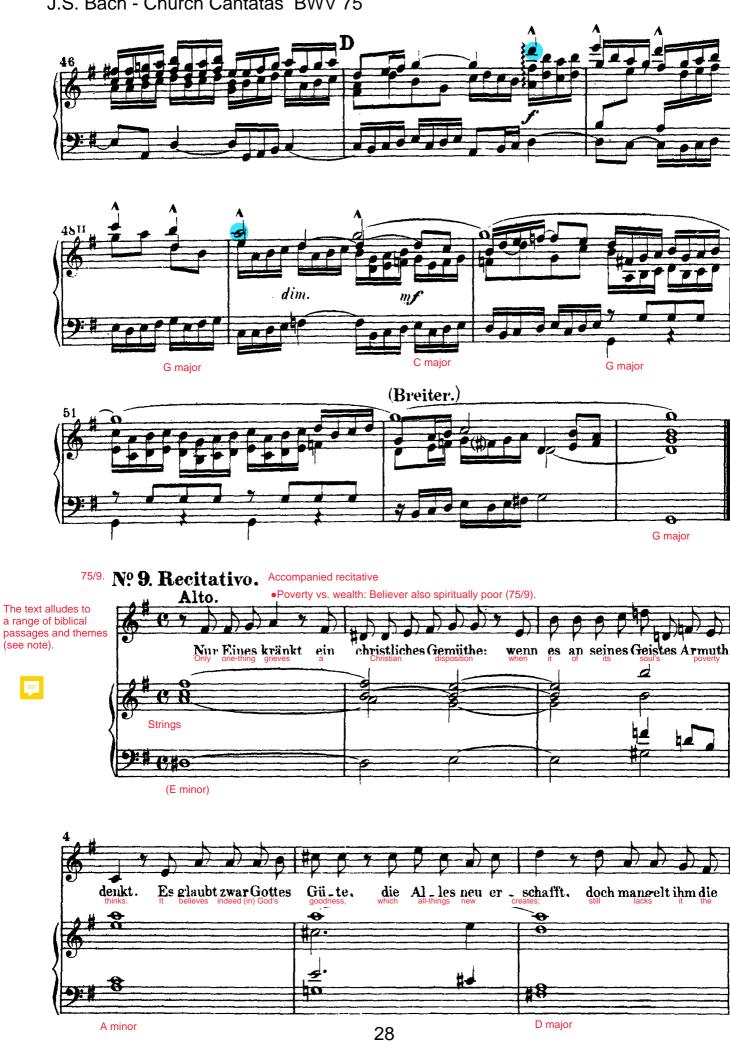


J.S. Bach - Church Cantatas BWV 75 Performed after the sermon. This part is also in symmetrical, 7-movement form. Hence the cantata is in double chiastic form. Chorale fantasia: 4-part string fugato played by strings (and possibly oboes) with the chorale tune that ends the two parts of the cantata Seconda Parte. embedded, played by trumpet (which appears for the first time). Nº 8. Sinfonia. 75/8. (Allegro moderato = 92.) For Alfred Dürr's comments about the importance of the chorale in this cantata G major D major (Choral, Mel: ♠ (here an 8va up). R.H. Continuo G major 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") A For other examples of added chorale tunes played by instruments, see 25/1, 48/1, 70/9, 77/1. E minor

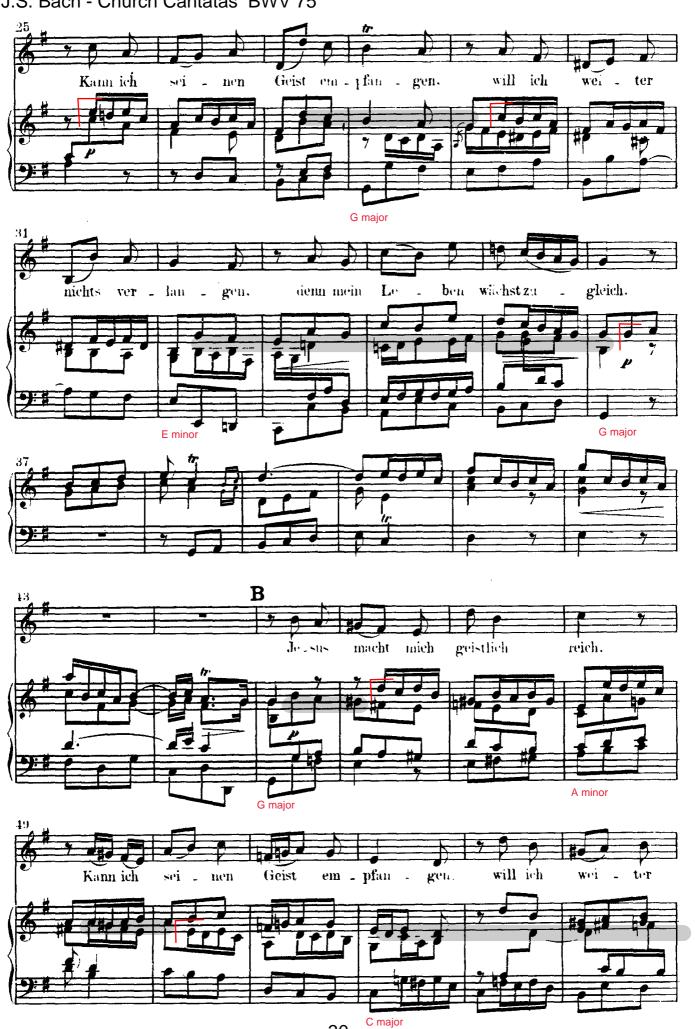
A minor











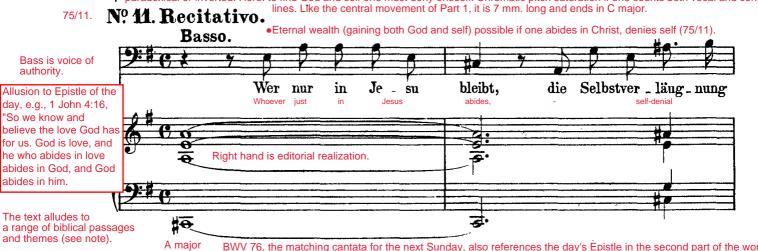


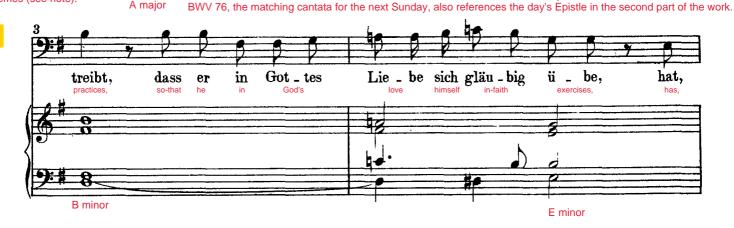




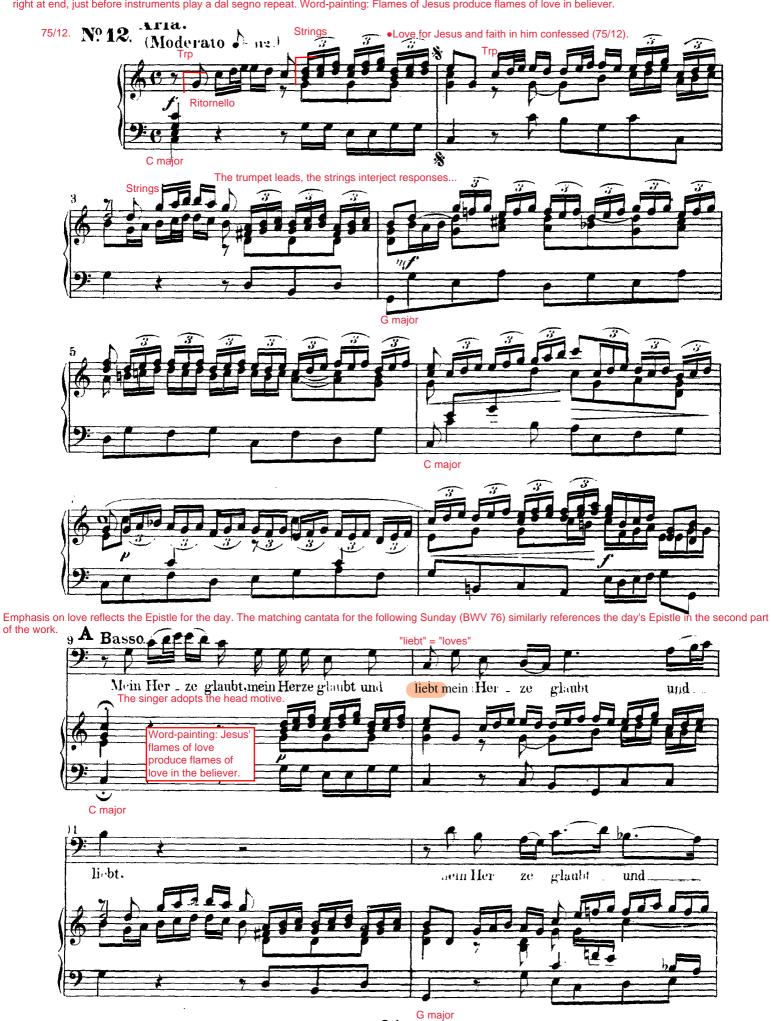


Secco recit.; keystone movement in the chiastic form (arch) of Part II. Like many of Bach's keystone movements, it touches on something paradoxical or inverted. Here: to find God and self one must deny oneself. Chromatic pitch saturation if one counts both vocal and continuo





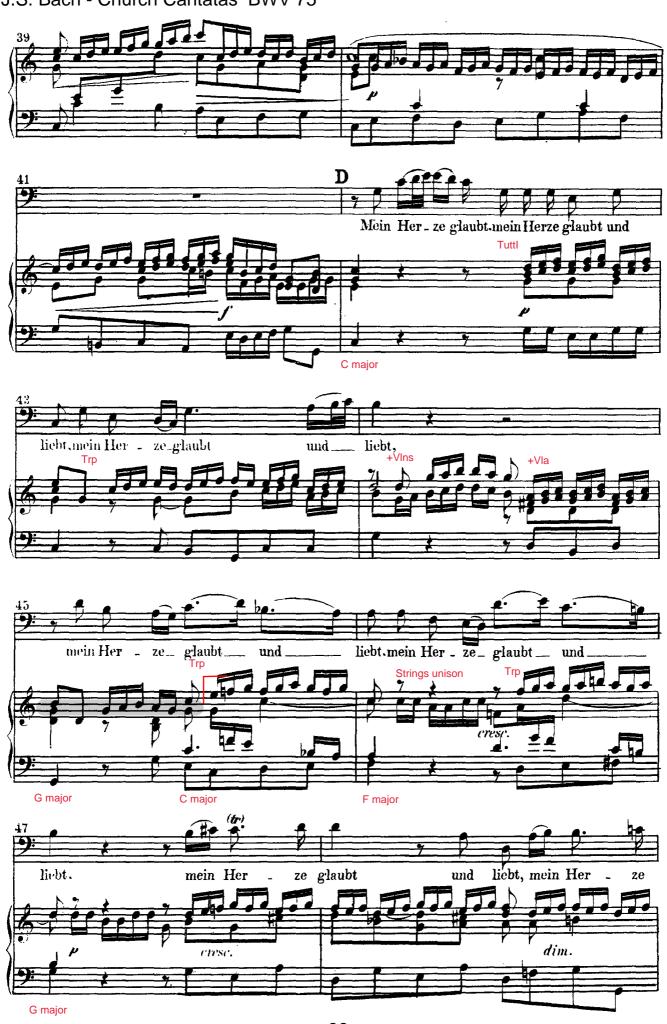












J.S. Bach - Church Cantatas BWV 75 Singer adopts the triplets at the end here glaubt und liebt, mein \_ Her \_ ze \_ glaubt und liebt, C major mein Her ze. glaubt\_\_ und liebt. +Strings Trp Dal Segno. •Wealth vs. poverty: Rejecting world for Christ (75/13). Nº 13. Recitativo. 75/13. С Tenore. This secco recitative prepares the conclusion of the cantata: rejecting the values of the world and letting Jesus rule leads one to God. О muth. der kein Reichthum gleicht! wenn aus dem  $\mathbf{Ar}$ Therefore (as expressed in the final movement, which repeats the music of movement 7), one can entrust one's Secco recit (the right hand is editorial realization). Pitch saturation if you include the continuo's first note. entire life to God despite hardships (see Petzoldt, Bach-Kommentar 3:33) 10. The text alludes (A minor) to a range of biblical passages and themes (see note). Herzen die gan-ze Welt ent - weicht, und Je-sus nur al\_lein So wird ein E minor B minor ver\_scherzen. Christ zu Gott geführt! Gieb, Gott, dass wir es nicht G major





