

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 John 4:16-21 (God is love; we ought also to love)

\*Luke 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, see note)

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 began his Leipzig tenure with 2 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). See note for more.

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.

Instrumentation:

Tromba

Oboe I, II

(also Oboe d'amore I)

Vln I, II

Vla

SATB

Fagotto

Continuo



## J.S. Bach Cantata No. 75

Die Elenden sollen essen

A 2-part musical exegesis of Jesus' parable of the rich man and Lazarus: fortunes are reversed in eternity.

Regarding Bach's use of chiasmic form, see note.

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

### 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: Psalm 22:26 (75/1).



2 oboes, strings, continuo with bassoon

E minor

Rhythm is like French Overture but in triple meter

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

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.

(CORO.)

Soprano.

Alto.

Die E - len - - - - -

Die E - len - - - - - den

E minor

Alfred Dürr outlines the form of the first movement: see *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 385.

den sol - - - len es - - - sen,

sollen es - - - - - sen,

A. "Prelude," bipartite:

Instrumental introduction (1-11) Em

(a) 'Die Elenden sollen essen . . .': imitative/freely polyphonic choral texture;

independent instrumental parts, some choral insertion (11-36) Em-GM

Brief episode (36-41) GM

(b) 'und die nach dem Herrn fragen . . .': canon at the fifth with freely polyphonic

continuation; instruments at first colla parte but then again independent (41-58) GM-Bm

Reprise of the introduction (58-68) Bm-BM

B. Fugue 'Euer Herz soll ewiglich leben':

(c) First exposition: solo choir with continuo, then stretto entries on the oboes (m. 78)

68-80) BM(Em)-EM

Episode, oboes & continuo (80-83) EM-DM

(c1) Second exposition: tutti choir + strings; oboes independent, at the end, thematic (83-93) DM

Episode, complete instrumental ensemble (93-96) DM-GM

(c2) Coda: freely polyphonic choral texture, with the instruments largely colla parte; two

[in]complete subject entries, in soprano and bass (96-105) Em-EM

# J.S. Bach - Church Cantatas BWV 75

20

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

24

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

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

E minor

A major

D major

# J.S. Bach - Church Cantatas BWV 75

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

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

# J.S. Bach - Church Cantatas BWV 75

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 B minor

60

64

68

**B** (Animato  $\text{♩} = 84$ .)

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

Text painting: Long note for "ewig" ("eternally") and energetic melisma for "leben" ("to live").

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

Euer Herz soll ewiglich leben Eu-er Herz soll

B (Animato)

B major E minor E minor

71

Eu - er Herz soll

ben. eu - er

e - wiglich le

A minor E minor B minor B minor

73||

e - wiglich le

Eu - er Herz soll

Herz soll e - wiglich le

ben, soll e wig

ben. eu - er

E minor B minor

76

e - wiglich le

le

Herz soll e - wiglich le

E minor B minor

# J.S. Bach - Church Cantatas BWV 75

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

Ob I

Strings tacet...

Ob II

E minor

B minor

80

ben:

ben:

ben:

ben:

ben:

E major

B minor

A7

83

euer Herz soll e - wiglich le

euer Herz soll e - wiglich le

D major

F# major

B minor

86

+Vla

eu - er Herz soll e - wig - lich le

Vla

E minor

88

+Vln II

eu - er Herz soll e - wig - lich

Vln II

E minor

90

+Vln I

A minor

eu - er Herz soll e -

Vln I

D major



# J.S. Bach - Church Cantatas BWV 75

92

A musical score for the song "Die Wacht am Rhein". It features four staves: three vocal parts (Soprano, Alto, Tenor) and one piano accompaniment. The key signature has two sharps (F# and C#), indicating D major or E minor. The tempo/mood is marked "Allegretto". The lyrics are in German. The piano part includes red markings at the bottom right: "D major" and "G major".

*Allegretto*

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

D major  
G major

94П.

[illegible]

97

The image shows a page of a musical score for the song "Die Wacht am Rhein". It features five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), each with a vocal line and German lyrics. The lyrics are: "wig-lich le", "e wig-lich le", "e wig-lich le", and "e wig-lich le". The fifth staff is for the piano accompaniment, showing the left and right hand parts. The music is in 4/4 time and the key signature has one sharp (F#).

99

ben. euer Herz soll

ben. euer Herz soll

ben. euer Herz

A minor

E minor

101

ben. ewiglich le

ewiglich le

ewiglich le

ewiglich le

soll ewiglich le

A minor

E minor

103

ben.

ben.

ben.

ben.

E major

75/2. **Nº 2. Recitativo.** •Poverty vs. wealth: Earthly wealth can lead to hell (75/2).

Chromatic saturation in the vocal part in 12 mm.



**Basso.** B A# D C# E

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

Of-what-use - purple's majesty, since it passes-away? Of-what-use the

Strings

For Alfred Dürr's comments on recitatives in this cantata, see note.

B minor

Literary references to 1 John 2:15-17: lust of the eyes (Reichtum), flesh (Wollust), boastful pride of life (Pracht). See note for more biblical allusions and themes.

3 A G#

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

greatest abundance, since all, that we see, must-pass-away? Of-what-use the

F# minor



6 D# C G F

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

tickling (of) frivolous senses, for our body must itself (depart) from here?

E minor

8

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

Ah how quickly does it happen, that wealth,

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

10

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

sensual-pleasure, (and) pomp (our) spirit into (a) hell (do-make)!

B7 E7 A minor D# dim.7 E minor

# J.S. Bach - Church Cantatas BWV 75

## 75/3. N° 3. Aria.

•Poverty vs. wealth: Jesus shall be everything to me (75/3).

(Andante appassionato ♩ = 92.)

figura corta (see note).

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 cantatas, see side note.

Accompaniment of strings with oboe mostly doubling Vln I.

For Alfred Dürr's comments on the arias in this cantata, see note.

Oboe  
Strings

G major

Polonaise-like

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.

A Tenore.

Mein Je - sus soll mein Al - les sein!

B C D A E

Fine

p

cresc.

mf

J.S. Bach - Church Cantatas BWV 75

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

53

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

*cresc.*

C major

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

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

# J.S. Bach - Church Cantatas BWV 75

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

*p*

G major

71

76

*cresc.*

80

*mf*

84 **D**

Contrasting section (but still recalling head motive)  
Oboe & strings tacet

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

D-sharp

*mf*

G major (E minor)

# J.S. Bach - Church Cantatas BWV 75

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 - höchstes 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 allersüßster Freu - denwein, mein al - ler -  
Rapturous melisma for "[Jesus is my] wine of joy."  
Ob sustains high A for 3 mm., strings interject  
cresc.  
E minor A7 D major

109

süss - ter Freu - den - wein. = m. 110.

Mein Je - sus soll mein Al - les sein, mein Je - sus soll mein Al - les sein! = m. 111. = m. 126.

D major

Measures 112–125 are missing. See NBA.

113

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

G major

75/4. **Nº 4. Recitativo.**

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.

### Nº 4. Recitativo.

Tenore.

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

Secco Recitative

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

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

God casts-down and raises-up in time and eternity!

Text painting: Descending leap for "casting down."

(A minor)

A minor

3

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

Whoever in the world - heaven seeks, will there

Right hand is editorial realization.

5

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

be-accursed. Who, however, here - hell withstands, will there be-gladdened.

E minor

C major

# J.S. Bach - Church Cantatas BWV 75

18  
75/5. N<sup>o</sup> 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).  
Ob d'amore

Oboe d'amore & continuo

Minuet-like 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."

25

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



# J.S. Bach - Church Cantatas BWV 75

34

den auf mich, mit Freuden auf mich!

*mf*

C major

41

**B**

Ich nehme mein Leiden mit Freuden auf mich, ich nehme mein

*p* *cresc.*

C major D minor

48

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

*dim.* *p*

A minor

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

54

den auf mieh!

*mf*

A minor

59

# J.S. Bach - Church Cantatas BWV 75

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'

D

96

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

A minor

101

- gel zu - sich.

D minor

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

**Da Capo.**  
C major

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

First notes of  
the chorale  
opening

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

Meanwhile grants God a good conscience, whereby a Christian

Right hand is editorial realization...

D minor

3

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

can a small possession with great pleasure enjoy. Yes, leads he even through prolonged

A minor

word painting

A minor

6

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

distress to death, so is it still in-the end well-done.

C# dim. 7

G major

75/7. **Nº 7. Choral.** (Mel: Was Gott thut, das ist wohlgethan)  
(Moderato  $\text{♩} = \text{so.}$ ) •Future glory much greater than present sufferings (75/7).

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

*mf* Ob I & Vln I

G major Continuo

3II (12II) Soprano.

Alto.

Tenore.

Basso.

Martin Petzoldt notes that Bach used a slightly different melody here (30 May 1723) than the version used in the Leipzig hymnal. This is the case also in BWV 144 (6 February 1724) and BWV 100 (ca. 1734). Perhaps Bach was still unfamiliar with the Leipzig version when he wrote BWV 75, but this cannot be the case for BWV 144 because he used the Leipzig version in BWV 69a, performed on 15 August 1723. See Petzoldt, *Bach-Kommentar* 2:536.

Was der Gott thut, das ist nach

Was der Gott thut, das ist nach

Was der Gott thut, das ist nach

Was der Gott thut, das ist nach

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,

# J.S. Bach - Church Cantatas BWV 75

8 (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 -



# J.S. Bach - Church Cantatas BWV 75

25

zen; da

zen; da

zen; da

zen; da

Original has low D.

D major

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

30

Original has A & first B in upper octave.

Fine della prima parte.

G major

# 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 chiasmatic 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 (which appears for the first time).

## Seconda Parte.

75/8.

### Nº 8. Sinfonia.

(Allegro moderato ♩ = 92.)

For Alfred Dürr's comments about the importance of the chorale in this cantata, see note.



*mf* fugato

G major

D major

L.H. R.H. *mf*

Continuo G major

A

(Choral. Mel: Trp ^ (here an 8va up).)

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

11

E minor

13II

A minor

J.S. Bach - Church Cantatas BWV 75

13

G major

G major

18II

L.H.

B

G major

G major

21

E minor

23II

E minor

A minor

26

A minor

28II

G major

J.S. Bach - Church Cantatas BWV 75

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

G major C major G major

(Breiter.)

G major

75/9. N° 9. Recitativo. Accompanied recitative

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

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



Alto.

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

Only one-thing grieves a Christian disposition when it of its soul's poverty

Strings

(E minor)

denkt. Es glaubt zwar Gottes Güte, die Al-les neu er-schafft. doch mangelt ihm die

thinks. It believes indeed (in) God's goodness, which all-things new creates, still lacks it the

A minor D major



7

Kraft, dem ü-ber-ird'schen Le-ben das Wachstum und die Frucht zu ge-ben.  
strength, to-the supernatural life - growth and - fruit to give.

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  
p  
E minor  
cross figure

Steven Crist writes, "The alto aria (movement 10), while differing in details, manifests a similar fluidity [to no. 3] in which the text is treated as an integral whole rather than being separated into two distinct parts." See J. S. Bach. *Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 139.

7

G major

13 **Alto.**

Je - sus, macht mich

mf p E minor

19

geistlich reich, Je - sus macht mich geistlich reich.

cresc. dim. E minor

J.S. Bach - Church Cantatas BWV 75

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

tr

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

# J.S. Bach - Church Cantatas BWV 75

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*

E minor G major

79

*tr*

85 **C**

Je - sus macht mich geistlich

*mf* *p*

E minor

91

reich, Je - sus macht mich geistlich reich,

*cresc.*

97

Je - sus macht mich geistlich

*mf*

103

reich.

*p*

E minor G major

# J.S. Bach - Church Cantatas BWV 75

108

G major

114

E 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 lines. Like the central movement of Part 1, it is 7 mm. long and ends in C major.

## 75/11. N<sup>o</sup> 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.

Allusion to Epistle of the day, e.g., 1 John 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."

Wer nur in Je - su bleibt, die Selbstver - lüng - nung

Whoever just in Jesus abides, - self-denial

Right hand is editorial realization.

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

A major

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



3

B minor

treibt, dass er in Got - tes Lie - be sich gläu - big ü - be, hat,

practices, so-that he in God's love himself in-faith exercises, has,

E minor

5

A minor

wenn das Ir - dische verschwunden, sich selbst und Gott gefun - den.

when the earthly has-passed-away, him-self and God found.

C major



75/12. **Nº 12.** **Aria.** (Moderato  nr.) Strings  • Love for Jesus and faith in him confessed (75/12).

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.

34

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13

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

*cresc.* *p* *cresc.*

F major G major

15

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

*dim.* *cresc.*

C major

17

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

Trp  
Strings

G major

19

G major

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Contrasting section

Allusion to Epistle, e.g., 1 John 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 - - -

Vln I & II

A minor

Text painting: Virtuoso melisma for flames of love.

25

- - - - - men,

+Trp

C major

A minor

27

+Vla

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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

Vln I

Vln II

E minor

B minor

33

mir er - giebt.

A section returns (modified da capo)

Trp

+Strings

E minor

C major

35

Trp

+Vlns

37

mf

+Vla

G major

C major

39

41

D

Mein Her - ze glaubt, mein Herze glaubt und

*Tutti*

*f*

*p*

C major

43

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

Trp

+Vins

+Vla

45

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

Trp

Strings unison

Trp

*cresc.*

G major

C major

F major

47

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

*p*

*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, Trp

51 mein Her - ze glaubt und liebt. Trp +Strings

C major

C major

Dal Segno.

## 75/13. N° 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* 3:33).

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

O poverty, that no wealth equals! When out-of the

Secco recit (the right hand is editorial realization). Pitch saturation if you include the continuo's first note.

G#

(A minor)

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



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

heart the whole world (retreats), and Jesus only alone (there) reigns. So (is) a

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

Christian to God led! Grant, God, that we it not frivolously-forfeit.

E minor

B minor

G major

75/14. **Nº 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

3II (12II) Sopranó.

Alto.

Tenore.

Basso.

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

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,

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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

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)

G major

30

G major