

Regarding source material, see note.



J.S. Bach

Cantata No. 76

Die Himmel erzählen die Ehre Gottes

Prima Parte.

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

2 Ob & Str answer Trp

(Coro.) 76/1.
(Allegro $\text{♩} = 92.$)

Pianoforte.



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.

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.



12. Basso.

Solo voices first.

Soli.

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

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

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

Vocal bass repeats

Trp

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 -

sei - ner Hän - de

sei - ner Hän -

Obs & strings **Trp**

D minor **E minor**

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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;

+Trp

f

A minor

37.

mf *p*

40.

+Trp

f

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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

47.

Gottes, und die Fe-ste ver-kün-di-get

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

E minor

51.

G major

E minor

di-get sei-

ste ver-kün-di-get

sei-ner Hän-de

sei-ner Hän-de

Obs & Str

cresc.

A minor

54.

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

57. G major

E minor

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

E minor

60.

de Werk. Obs

64.

de Werk. Obs

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. C Basso Solo.
 nicht ih-re Stim-me hö - Es ist kei-ne Spra-chenoch Re-de, da man nicht ih-re

C major

74. G major
 re. da man nicht ih-re Stimme hö - 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

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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

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

D minor C major

95.

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

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.

- re, da man nicht ih-re Stimme hö -
Stim - me hö - - - - re, da - man nicht ih - re Stim - me
C major 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;
G major C major

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107.

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

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

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 - nicht ih-re Stimme hö -

122. Stretto

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

C major

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125.

re, da man nicht ih-re Stimme hö - 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

131. G major C major

re, da man nicht ih-re Stim-me hö -

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

Bach repeats the last measure of the instrumental introduction. The choral "Einbau" gives the wordless revelation of nature verbal explication.

F major

The last 4 mm. repeat the last 4 mm. of the instrumental introduction with vocal parts now embedded ("Choreinbau," i.e., "Choral insertion"). 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).

134.

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

= m. 10 with choral insertion. = m. 11. = m. 12. = m. 13.

C major C major

76/2. **Recitativo.** •Nature & grace tell of God's gracious invitation (76/2).

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

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.")

1. **Tenore.** E F G# B B-flat G C# D

So lässt sich Gott nicht un-be-zeuget! Na-tur und Gnade red't alle Menscher
Thus leaves himself God not untestified! Nature and grace addresses all people

p Strings

A minor

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

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

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

4. **Andante ed arioso.** (♩ = 60.)

an: Dies Al-les, Al-les hat ja Gott ge than, dass
(thus): This all, all has indeed God done, so-that

Parallel 3rds & 6ths suggest sweetness.

D minor A minor

7.

sich die Himmel re-gen und Geist und
the heavens are-animated and spirit and

faux bourdon...

A minor

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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!

F# D#

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.

Courtly 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 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).

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 violini

"Calling" figure repeated with pauses.

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

G major

Continuo echoes solo violin.

3.

Continuo in 6ths
with Vln.

D major

6.

C major

D major

8.

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

Soprano.

Repeated
motive.

Hört, ihr Völ-ker, Got-tes Stimme,

hört, ihr Völ-ker, Gottes

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

G major

10.

Stimme,

eilt zu sei-nem Gnadenthron, zu sei-nem Gnadenthron!

Hört, ihr

D major

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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

cresc.

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

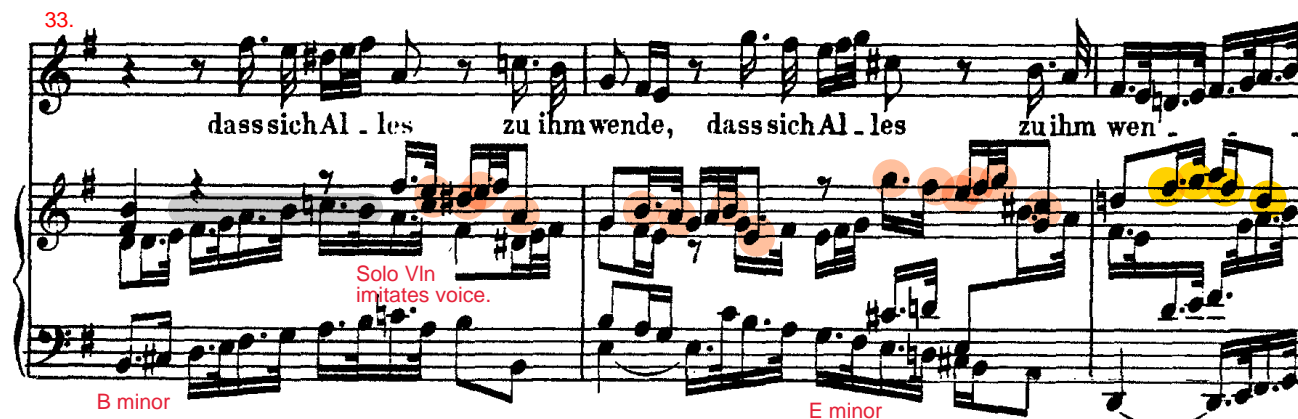
dim.

mf

31.

B minor

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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.

D major

Da Capo dal Segno.

76/4. Recitativo.

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

1. Basso. 

Wer a.berhört, da sich dergrösste Haufen zu andern Göttern kehrt? Derältste

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

Phrygian cadence for question

B minor G# dim.7

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).

4. 

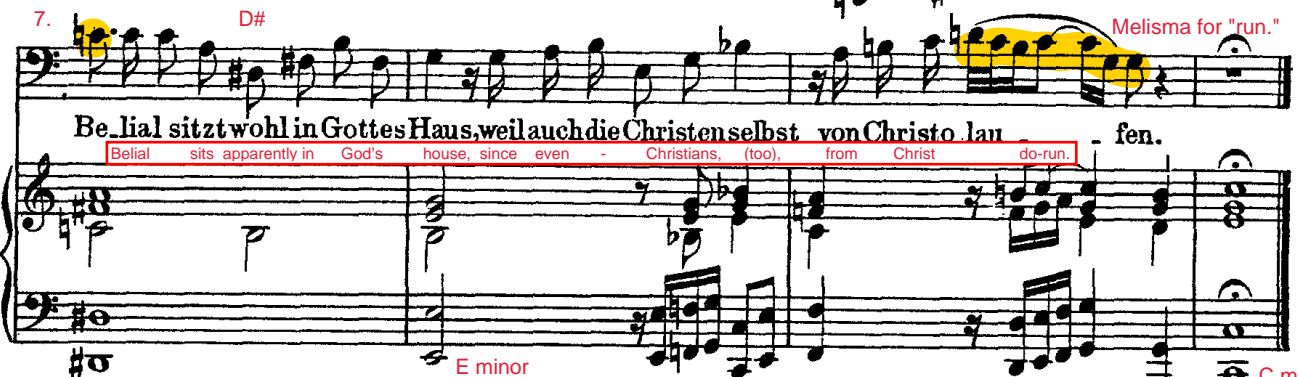
Götze eig'ner Lust be. herrscht des Menschen Brust. Die Wei. sen brüten Thorheit aus. und

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

Tritone (devil's interval)

Triumphant leap of a 9th for "Belial."

D minor A minor B minor

7. 

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.

Melisma for "run."

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)

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

p

C major

8.

Zunf't!

Ritornello

cresc.

F major

11.

G major

C major

F major

15 C major

D major

19.

D major

D minor

C major

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23.

musical score for measures 23-25. The vocal line (bass clef) has the lyrics: "nunft, er ist das Licht der Ver_nunft." The piano accompaniment (treble and bass clefs) features a complex texture with many sixteenth notes. A red box highlights a specific chord in the right hand of the piano part. The dynamic marking *mf* is present. A red annotation "+ Strings" is written above the piano part.

26.

A minor

musical score for measures 26-27. The piano part continues with a dense texture of sixteenth notes. The key signature changes to A minor.

28.

musical score for measures 28-29. The vocal line (bass clef) has the lyrics: "Sollt' sich die Welt gleich ver_keh_". The piano part features a prominent bass line. The dynamic marking *p* is present. A red annotation "String interjections..." is written above the piano part. The key signature changes from A minor to G major.

30.

musical score for measures 30-31. The vocal line (bass clef) has the lyrics: "ren, will ich doch Christum ver_eh_". The piano part continues with a dense texture of sixteenth notes. The key signature changes to E minor.

32.

musical score for measures 32-33. The vocal line (bass clef) has the lyrics: "ren, er ist das Licht der Ver_". The piano part features a dense texture of sixteenth notes. The dynamic marking *cresc.* is present.

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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.

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

+Trp

mf

cresc.

39.

f

D major

41.

Fahr' —

f

p

G major

C major

43.

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

Trp

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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.ti.sche

C major F# dim.7

49.

Zunft! Tutti

vif *cresc.*

C major

51.

F major G major

53.

C major C major

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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).

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

E minor

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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-ge-schickt, de mü - thigst zu-ge-schickt.

E major

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

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

Attacca.

76/7.

Trp

(A minor)

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

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."

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.

Es woll' uns Gott ge-nä-dig sein - - - - - lem Schein

Alto.

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

Tenore.

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

Basso.

Es woll' uns Gott ge-nä-dig sein
sein An-tlitz 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.

A minor

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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 -

G major D minor G major

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

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.

J.S. Bach - Church Cantatas BWV 76

Seconda Parte.

Nach der Predigt.

After the Sermon

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

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.

1. Sinfonia.

1. Adagio. (♩ = 72.)

p 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.

mf Vla da gamba

E minor

9.

Ob d'am

E minor

12.

L.H.

E minor

G major

15.

B minor

B minor

J.S. Bach - Church Cantatas BWV 76

19.

Measures 19-22 of the musical score. The key signature is one sharp (F#). The music is in B minor, as indicated by the red text label below the staff.

B minor

23.

Measures 23-26 of the musical score. The key signature is one sharp (F#). The music is in B minor for measures 23-24 and E minor for measures 25-26, as indicated by the red text labels below the staff.

B minor

E minor

27.

Measures 27-30 of the musical score. The key signature is one sharp (F#). The music is in G major for measures 27-28 and C major for measures 29-30, as indicated by the red text labels below the staff.

G major

C major

31.

Measures 31-34 of the musical score. The key signature is one sharp (F#). The music is in A minor for measures 31-32 and C major for measures 33-34, as indicated by the red text labels below the staff.

A minor

C major

35.

Measures 35-38 of the musical score. The key signature is one sharp (F#). The music is in A minor for measures 35-36 and C major for measures 37-38, as indicated by the red text labels below the staff.

A minor

C major

39.

Measures 39-42 of the musical score. The key signature is one sharp (F#). The music is in A minor for measures 39-40 and C major for measures 41-42, as indicated by the red text labels below the staff.

A minor

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43.

Measures 43-46 of the musical score. The key signature is one sharp (F#). The music is in E minor, as indicated by the red text "E minor" below the first and third measures. The score features a treble and bass staff with various musical notations including eighth and sixteenth notes, rests, and accidentals.

47.

Measures 47-50 of the musical score. The key signature is one sharp (F#). The music is in G major, as indicated by the red text "G major" below the second measure. The score features a treble and bass staff with various musical notations including eighth and sixteenth notes, rests, and accidentals.

51.

Measures 51-54 of the musical score. The key signature is one sharp (F#). The music is in A minor, as indicated by the red text "A minor" below the first measure, and E minor, as indicated by the red text "E minor" below the third measure. The score features a treble and bass staff with various musical notations including eighth and sixteenth notes, rests, and accidentals.

55.

Measures 55-57 of the musical score. The key signature is one sharp (F#). The music is in E minor, as indicated by the red text "E minor" below the third measure. The score features a treble and bass staff with various musical notations including eighth and sixteenth notes, rests, and accidentals.

58.

Measures 58-61 of the musical score. The key signature is one sharp (F#). The music is in E minor, as indicated by the red text "E minor" below the third measure. The score features a treble and bass staff with various musical notations including eighth and sixteenth notes, rests, and accidentals.

62.

Measures 62-65 of the musical score. The key signature is one sharp (F#). The music is in E minor, as indicated by the red text "E minor" below the third measure. The score features a treble and bass staff with various musical notations including eighth and sixteenth notes, rests, and accidentals.

Recitativo.

76/9. Basso.

1.

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).

Bass is often the voice of authority.

"Halo" of strings.

(B minor)

Gott segne noch die treue Schar, damit sie sei-ne Ehre durch Glauben.

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

4.

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

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

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

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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,

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

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 A 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.

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-

G major

C major

F major

47.

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

G major

A minor

50.

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

C major

G major

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55. *mf*

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

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78.

Has - - - -

D minor

A minor

82.

- - - - se nur, has_se mich recht, has - se nur, has_se mich recht, feind -

D# returns

A minor

D# diminished 7th chord

86.

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

90.

D minor

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

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

C major

D minor

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

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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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 $\text{♩} = 66$.)

mich mit Manna, und mich mit Manna speist, da

me with manna, and me 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 unter uns all hier die brüderliche Treue 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.

stärke und erneue

(may) strengthen and renew (itself)

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" (John 10:11).

Viola da gamba imitated by 1. oboe d'amore.

Vla da gamba

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

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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."

E minor

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

17.

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

21.

C major

G major

— liebt, ihr Christen, in — der That!

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.

G major

Je - sus stir - bet für die

29.

NBA: sich

Brü - der, und sie ster - ben für sich

A minor

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

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

76/13. 1. Tenore.

•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..."

So soll die Chri-sten-heit die Lie-be Got-tes prei-sen 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.

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

sie an sich erwei-sen: bis in der E-wigkeit die Himmel frommen Seelen Gott

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

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 er-zäh-len.

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 er-zäh-len.

A minor E major

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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 Psalm 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* 1:59).

(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.

Soprano. 3.

This is the third 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 (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."

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

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

D minor

19.

und der Sohn, uns seg - ne Gott, der

Trp prefigures chorale phrase (shortened) then doubles

C major

22.

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

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

A minor

G major

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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

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

D minor G major

28.

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

al - ler - meist, 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