

NBA I/15; BC A96

1. S. after Trinity (BWV 75, 20, 39)

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

*Luke 16:19-31 (Parable of rich man and Lazarus)

Librettist: perhaps Christoph Helm. A Meiningen libretto.

See side notes.

FP: 23 June 1726, 1st S. after Trinity (St. Nicholas); Brich dem Hungrigen dein Brot
part of Bach's 3rd Leipzig cantata cycle. See side note.



J.S. Bach

Cantata No. 39

Symmetrical/Chiastic Form:

1. Chorus (Old Testament)
2. B. Recit
3. A. Aria
4. B. Aria (New Testament)
5. S. Aria
6. A. Recit
7. Chorale

For more on Bach's use of chiastic form, including the literary parallels in this cantata, see side note.

3-Part Form of 39/1

3/4. a. Sinfonia: mm. 1-23. Gm

a. Ph. 1-2: 23-47. Choral insertion, Gm

b. Ph. 1-2: 46-70. Fugato with instr. acc. figures, Gm-Dm

a. Ph. 1-2: mm. 70-94. Dm

4/4. c. Ph. 3: mm. 94-100. Dm-Cm

Ph. 4: mm. 100-106. Cm

3/8. d. Ph. 5: mm. 107-137. Cm-Dm

(fugato with instr. partly doubling)

e. Ph. 6: mm. 138-149. Dm-FM

(chordal)

Ph. 7: mm. 150-166. Dm-B M

(chordal)

d'. Ph. 8: mm. 167-210. B M-Gm

(fugato)

Ph. 8: mm. 211-218. Gm-GM

(chordal coda)

Instrumentation:

Flauto dolce I, II; Ob I, II;

Vln I, II, Vla;

SATB; Continuo, Organo



(Coro.) 39/1.

(Andante $\text{♩} = 80$.)

Prima Parte. (performed before the sermon)

•Religion acceptable to God helps the poor: Isaiah 58:7-8 (39/1).

Chordal gesture is passed among 3 instrumental groups: recorders, oboes, strings (see later).

Ritornello related to vocal material *p* Rec. Ob. Str. Rec. Ob. Str. "Broken" figures instead of a melody related to the text.

G minor F7 G7 C minor

The introductory sinfonia presents the thematic material.

D7 G minor C7 D7 G minor A7 D minor G7 A7

11. *cresc.* Ascending chromatic 4th (inversion of a lamento bass) Rec. Obs. Rec & Ob exchange scalar figures.

B-flat major C major F major D major G minor

Recorders & oboes play overlapping figures, mm. 14-16, then sustained chords, mm. 17-20 (see full score).

15. Rec & oboes play sustained chords, mm. 17-20. *mf*

F major B-flat major D major D7 G minor

19. Recs. *f*

C# dim.7 F# dim.7 D major G minor

For word-for word translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

Text painting: A broken line and a chord figure passed among recorders, oboes, and strings like "cori spezzati" (literally, "broken choirs"), depicts "breaking bread with (or for) the hungry," reflecting the Gospel reading of the day (the parable of poor Lazarus, who longed to eat crumbs falling from the rich man's table).

Soprano. Phrases 1 & 2. Chorus inserted into sinfonia, slightly expanded.

Alto. Brich dem Hungrigen dein Brot,

Tenore. Brich dem Hungrigen dein Brot,

Basso. Brich dem Hungrigendein Brot,

Brich dem Hungrigendein Brot,

Brich dem

The biblical injunction to "break bread with/for the hungry" is turned musically into a plaintive cry, as if the speaker is poor Lazarus himself, begging for the broken crumbs that fall from the rich man's table (with faltering steps?), as recorded in the Gospel parable.

For biblical background, see note.

Alternating 2-chord figures are similar to figures in 39/3 at "scattering seed" (see 39/3, mm. 73–75, 104–108).

23.

28.

33.

Rec. Ob. Str. Rec. Ob. Str.

G minor F7 G7 C minor

dem Hungrigendein Brot, und die, so in E - lend
dem Hungrigendein Brot, und die, so in E - lend
Hungrigen dein Brot, und die, so in E - lend sind, und
Hungrigen dein Brot, und die, so in E - lend sind, und

Chromaticism for "Elend" (misery or exile). As the reversal of fortunes in the Gospel reading shows, poor man Lazarus was (in a sense) an exile while on earth; his true home was in heaven. This was a common theme during the Protestant reformation.

Diminished 7th chords for "Elend"

C minor D7 G minor C# dim.7 F# dim.7 G minor E dim.

sind, so in E - lend sind, so in E - lend
sind, so in E - lend sind, so in E - lend
die, so in E - lend sind, so in E - lend
die. so in E - lend sind, so in E - lend

Diminished 7th chords for "Elend"

cresc.

A major D minor G# dim.7 C# dim.7 D minor B-flat 7 C7 F major D7
B-flat major E-flat major

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Word painting: "Sequential scalar 16ths in sweet parallel 3rds to depict "leading the hungry into one's house."

38. sind, füh - re ins Haus, und
sind, füh - re ins Haus,
sind, füh - re ins Haus,
sind, füh - re ins Haus,

Recs Obs Strings

Recorders and oboes alternate...

mf

42. G minor F major B-flat major D7 D pedal...
die, so in E - lend, in E - lend sind, füh - re,
und die, so in E - lend sind, in E - lend sind, füh -
und die, so in E - lend sind, füh - re ins Haus! Brich dem
und die, so in E - - - lend sind, füh -

46. G minor A Phrases 1 & 2 (Fugato started earlier in the tenor)
füh - re - ins Haus!
- re - ins Haus!
Hung - ri - gen dein Brot, und die, so in E - - - lend sind, füh - re ins
- re - ins Haus!

Chromaticism (neapolitan chord) & dissonance for "Elend"

Rec. Ob. Str. Rec. Ob. Str.

G minor G7 C minor

50.

Brich dem Hung-ri-gen dein Brot, und die, so in E - lend -
 Haus, und die, so in E - lend sind, so in E - lend

Embellished descending chromatic tetrachord, symbol of lament.

54. D major G minor A7 C# dim.7 D minor G7 C minor D7

Brich dem
 sind, füh-re ins Haus, und die so in E - lend sind, und die so -
 sind, und die, so in E - lend sind, in E - lend sind, füh -

Sighing motives

58. G minor A7 D minor E7 A major G minor

Hung-ri-gen dein Brot, und die, so in E - lend sind, füh-re ins
 in E - lend sind, so in E - lend sind, und die, so
 - re-ins Haus, und die, so in E - lend

D7 G minor C7 F minor G7 C minor A dim.

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62.

Haus, und die, so in E - lend sind, so in E - lend
 in E - lend sind, füh - re ins Haus, und die, so in
 sind, füh - re ins Haus, und die, so in E - lend
 Brich dem Hung - rigen dein Brot, und die, so in E - lend

D major G minor A7 A7 D minor G7 C minor D7

66.

sind, und die, so in E - lend sind, in E - lend
 E - lend sind, so in E - lend
 sind, füh - re ins Haus, und die, so in E - lend
 sind, füh - re ins Haus, und die, so in E - lend

G minor A7 D minor G7 E7

Phrases 1 & 2

69. G minor

sind, füh - re ins Haus! Brich dem Hung - rigen dein Brot,
 sind, füh - re ins Haus! Brich dem Hung - rigen dein Brot,
 sind, füh - re ins Haus! Brich dem Hung - rigen dein Brot,
 sind, füh - re ins Haus! Brich dem Hung - rigen dein Brot,

A major A7 D minor D minor C# dim.7 A7

Scales for "lead"

Recs unison

Ob 1

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73. brich dem Hungrigen dein Brot, und die, so in —
 brich dem Hungrigen dein Brot, und die, so in
 brich dem Hungrigen dein Brot, und die, so in
 brich dem Hungrigen dein Brot, und die, so in

78. C7 D7 G minor D7 G minor A7 D minor
 E - - - lend sind, so in E - - - lend
 E - - - lend sind, so in E - lend sind,
 E - - lend sind, und die, so in E - - lend
 E - lend sind, und die, so in E - lend sind, so in

83. G# dim.7 C# dim.7 A7 D minor E7 A minor D# dim.7 G# dim.7 A minor F major
 sind, so in E - - lend sind, füh Melismas for "lead"
 so in E - - lend sind, füh
 sind, so in E - - lend sind, füh
 E - - lend sind, füh
 Recs
 Recorders and oboes alternate...
 Obs
 G7 C major A7 D minor C(7) F major

Recorders
& oboes play
over-lapping
scalar
figures, mm.
85-87, then
sustained
chords, mm.
88-91 (see
full score).

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87.

re ins Haus, und
re ins Haus, und die.
re ins Haus, und die, so
re ins Haus, und die, so in

Strings

Recorders and oboes have sustained dotted half notes for 4 mm. (see full score).

A7 A pedal...

90

90. A7 A pedal... D minor

die, so in E - - lend sind, füh - - re ins
so in E - lend sind, in E - lend sind, füh - re, - füh - re - ins
in E - lend sind, in E - lend sind, füh - re, füh - re ins
E - lend, in E - lend sind, füh - - - re ins

The musical score is for a piece in D minor, 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "die, so in E - - lend sind, füh - - re ins / so in E - lend sind, in E - lend sind, füh - re, - füh - re - ins / in E - lend sind, in E - lend sind, füh - re, füh - re ins / E - lend, in E - lend sind, füh - - - re ins". The piano accompaniment consists of chords and moving lines in both hands.

94. **C (Risolto)** $\text{♩} = 72.$)

The text phrase relates to the Gospel reading of the day, in which the rich man is described as "clothed in purple and fine linen."

Phrase 3

Recs unison

The music becomes more energized.

D minor

D7

G minor

B-flat 7

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97.

de ihn, so klei -
 sie-hest, so klei - de ihn, so klei -
 so klei - de ihn, so du Einen nak_kend siehest, so
 so klei - de - ihn, so

Recs unison
 Str unison

E-flat major

100.

Phrase 4

homophonic

G7

C minor

de ihn, und entzeuch dich nicht von deinem Fleisch, entzeuch dich
 de ihn, und entzeuch dich nicht von deinem Fleisch, entzeuch dich
 klei - de ihn, und entzeuch dich nicht von deinem Fleisch, entzeuch dich
 klei - de ihn, und ent-zeuch dich nicht von dei-nem Fleisch, ent-

C minor
 F7
 B-flat major

102.

C minor

F7

B-flat major

nicht von dei - nem Fleisch, und ent - zeuch dich nicht von dei - nem
 nicht von dei - nem Fleisch, und ent - zeuch dich nicht von dei - nem
 nicht von dei - nem Fleisch, und ent - zeuch dich nicht von dei - nem
 zeuch dich nicht von dei - nem Fleisch, ent - zeuch dich

A dim.
 D7
 G minor
 E-flat major
 C minor

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104.

Fleisch, ent-zeuch dich nicht von dei-nem

Fleisch, ent-zeuch dich nicht von dei-nem

Fleisch, ent-zeuch dich nicht von dei-nem

nicht von dei-nem Fleisch, ent-zeuch dich nicht von dei-nem

E-flat major

G7 C minor

106. D (Allegro $\text{♩} = 160.$)

Fleisch! Fugato The music becomes even more energized.

Fleisch! Phrase 5 NBA: herfürbrechen Long melismas for "dawn."

Fleisch! Als dann wird dein Licht hervor-bre-chen wie die Morgen-rö-

NBA: Alsdenn

D mf

113.

C minor C minor

F major

G minor

NBA: Alsdenn NBA: herfürbrechen

Als dann wird dein Licht hervor-bre-chen wie die Morgen-rö-

G minor C major D minor D minor

J.S. Bach - Church Cantatas BWV 39

120. NBA: Alsdenn NBA: herfürbrechen

Als dann wird dein Licht hervor brechen wie die Morgen-

the, als dann wird dein Licht her vor bre chen wie die Morgen-

D minor D7 G minor B-flat major D major G minor

127. (homophonic)

the, als dann wird dein Licht her vor brechen wie

rö the, als dann, als dann wird dein Licht, dein

NBA: Alsdenn NBA: herfürbrechen

Als dann wird dein Licht her vor bre chen wie die Morgen-

G minor C major F major A major D minor

134. Dramatic rests underscore the "suddenness" of health/recovery.

the, und dei ne Bes serung.

die Mor gen rö the, und dei ne Bes serung,

Licht her vor brechen wie die Mor gen rö the, und dei ne Bes serung,

rö the, und dei ne Bes se rung,

Phrase 6 Homophonic

D minor D major D7 G minor

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140.

dei-ne Bes-serung wird schnell, schnell wach-sen,
und dei-ne Bes-serung wird schnell, schnell wach-sen,
und dei-ne Bes-serung wird schnell, schnell wach-sen,
und dei-ne Bes-se-rung wird schnell, schnell wach-sen,

tr
hemiola
F major F7 B-flat major C7 F major E F major F7

146.

und dei-ne Ge-rech-tigkeit,
und dei-ne Ge-
und dei-ne Ge-
und dei-ne Ge-

Phrase 7
homophonic
E
B-flat major F major D minor G major C7

152.

dei-ne Ge-rech-tigkeit wird vor dir her-ge-
rech-tig-keit, dei-ne Ge-rech-tig-keit wird vor dir her-ge-
rech-tig-keit, dei-ne Ge-rech-tigkeit wird vor dir her-ge-
rech-tigkeit, dei-ne Ge-rech-tigkeit wird vor dir her-ge-

NBA: für
C minor F major F7 B-flat major

158.

hen, wird vor dir her-ge-hen, vor dir her-ge-
 hen, wird vor dir her-ge-hen, vor dir her-ge-
 hen, wird vor dir her-ge-hen, vor dir her-ge-
 hen, wird vor dir her-ge-hen, vor dir her-ge-

B-flat major B-flat 7 E-flat major B-flat major

164.

hen,
 hen,
 hen,
 hen,
 und die Herr-lichkeit des Herrn wird dich

Phrase 8
 +Recs

B-flat 7 E-flat major B-flat major B-flat 7 E-flat major C major

p *mf*

Longer fugato, essentially the same as the shorter, earlier fugato at m. 46ff. The order of entries (B-T-A-S) reflects the text: "The glory of the Lord shall gather you to himself."

171

zu sich neh-
 und die Herr-lichkeit des Herrn wird dich

+Vla

F major F7 B-flat major G major

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178.

+Ob II, Vln II

und die Herr - lichkeit des Herrn wird dich

zu sich neh -

185. C minor C minor F major B-flat major D major

zu sich neh - men, wird dich

men, und die Herr -

Recs unison

192. G minor G minor F minor

zu sich nehmen, wird dich zu sich neh -

lich - keit des Herrn wird dich zu sich neh -

E-flat major E-flat major B-flat 7 C minor deceptive

● Abundant blessings are meant to be shared. (39/2.) This recitative lays out an extensive teaching on Christian stewardship. Like its counterpart in the symmetrical structure (39/6), it features syllabic declamation without arioso (discounting the melisma at the very end).

Recitativo.

Chromatic saturation in the voice part in 13 mm.

For biblical background, see note.



39/2. 1. **Basse** A D G A-flat B

Der reiche Gott wirft seinen Ü-berfluss auf uns, die wir ohn' ihn auch nicht den O-den

(Our) rich God casts his abundance upon us, (who) without him even not (our) breath

Secco

B-flat major B-flat 7 G major G7

Odem (poetic for breath)

4. E-flat C NBA: nur A

ha-ben. Sein ist es, was wir sind, er giebt uns den Ge-nuss, doch nicht, dass

have. His is it, that-which we are; he gives (us) just (its) use/enjoyment, though not, so-that

C minor G minor C# dim.7

7. E

uns al-lein nur sei-ne Schätze la-ben. Sie sind der Probe-stein, wodurch er macht be-

us alone - his treasures (should) nourish/delight. They are the touchstone, by-which he makes

A7 D minor B-flat 7

Tritone in bass.

Inflected note for "the poor"

10. D-flat "Milder" ("generous" or "liberal") colored with flatted note.

kannt, dass er der Armuth auch die Nothdurft ausgespendet, als er mit milder Hand, was je-ner

known that he to poverty also the necessities has-dispensed, when he with liberal hand, what to (them)

E-flat major E-flat 7 C major

deceptive

13. F#

nö-thig ist, uns wirklich zu-ge-wendet. Wir sollen ihm für sein ge-lehn-tes Gut die

needful is, (on) us richly bestows. We should to-him for his lent possession(s) the

F# dim.7 D major G minor B dim.7 G7

Allusion to Malachi 3:10: "Bring the full tithes into the storehouse, that there may be food in my house; and thereby put me to the test, says the Lord of hosts, if I will not open the windows of heaven for you and pour down for you an overflowing blessing."

"Bowing" figure outlining diminished interval followed by another descending line for "compassion resting on a neighbor."

16. NBA: Zinse

Zinsen nicht in seine Scheuren bringen; Barmherzigkeit, die auf dem Nächsten ruht, kann

tithe/interest not into his storehouses bring; compassion, which on (one's) neighbor rests, can

B dim.7 G7 C7 D7 F# dim.7 G# dim.7

19. Quasi-arioso

mehr als alle Gab' ihn an das Herze dringen.

more than all gifts - to (his) heart penetrate.

E7 D# dim.7 E major A (minor)

Rhyme Scheme: AAB-CCB
Bipartite form:
Rit.: mm. 1-20. FM
Lines 1-3: mm. 21-50. FM-CM
Rit.: mm. 50-66. CM
Lines 4-6: mm. 67-91. CM-Dm
Rit.: mm. 91-99. Dm
Lines 4-6: mm. 100-129. Dm-FM
Rit.: mm. 129-149. FM

39/3.
Aria. •Being merciful is to act like God & is a foretaste of heavenly blessing (39/3).
(Andante con moto ♩ = 132.)

1. Ob Vln

Minuet-like

Instrumentation:
Ob I, Vln I solo,
Continuo

F major Minuet-like G7 C major

For the significance
of C major and
F major, see side note.

Vln & Ob alternate figuration (see full score).

7.

C major F major

Text painting: Continuous imitation between oboe and violin reflects the sentiment of the text: to be merciful is to imitate the Creator and is a foretaste of future heavenly blessing. The idea is supported by the day's Epistle: "Love is of God, and he who loves is born of God and knows God" (1 John 4:7).

14.

F major

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Galant opening figure.

Word painting: Flatted note to depict human beings managing only a shadow (i.e., dim reflection) of the Creator's image.

For biblical background, see note.



21. **Alto.** *tr*

Sei-nem Schöpfer noch auf Er-den nur im Schatten ähn-lich

P

F major F7 B-flat major G(7)

Ob

28.

wer-den, ist im Vor-schmack se-lig sein, im Vor-schmack

Vln

C major C7 F major G7 C major

35.

se-lig sein; sei-nem Schöp-fer

Vln

C major A7 D minor G7 C major

41.

noch auf Er-den nur im Schat-ten ähn-lich wer-den, ist im

Ob

Vln

48.

Vor-schmack se-lig sein.

mf

C major C major C7 F major

Oboe and violin alternate the figuration, reinforcing the idea of imitation between Christian and Creator.

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55.

G7 C major

61.

C major

67.

Word painting: Parallel descending motion depicts extending mercy like God does.

Sein Er - bar - men nach - zu - ah - men, streu -

C major F# dim.7 G minor G7 C minor C minor D major D7

Vln Ob

Text painting: Melisma in voice with 2-note figures alternating between Vln & Ob (reminiscent of 39/1) for scattering seeds of blessing."

74.

- et hier des Segens Sa - men, den wir dor -

G minor F7 B-flat major F7

Vln Ob Vln Ob

81.

Ascending sequence for "yonder" ten bringen ein,

B-flat major C# dim.7

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88. *tr*
den wir dor - ten brin - gen ein. *Ob and Vln alternate...*

A major D minor

94.

D minor

100. *tr*
Sein Er - bar - men nach - zu - ah - men, streu - *Ob & Vln alternate...*

D minor F major F7 B-flat major

Word painting: Melisma for "scatters the seed of blessing."

Vln Ob Vln Ob

106. *tr*
- et hier des Se - gens Sa - men,

F major F7 B-flat major F major

Text painting: Melisma in voice with 2-note figures alternating between Vln & Ob (reminiscent of 39/1) for scattering seeds of blessing." (See full score.)

Vln Ob Vln Ob

112. *tr*
den wir dor - ten, dor - ten bringen ein; sein Er -

F major D7 G minor

hemiola

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118.

bar - men nach - zu - ah - men, streuet hier - des

C7 F major

124.

Se - gens Sa - men, den wir dor - ten brin - gen - ein.

hemiola

Detached 2-note figures (reminiscent of 39/1) no in parallel motion.

Vln Ob

C7 F major

131.

Vln

G7 C major

mf

137.

Ob & Vln alternate.

C7 F major

143.

F major

Part II (performed after the sermon) BWV 39

• Sharing pleases God; do not neglect it: Hebrews 13:16 (39/4).

(Aria.)

39/4. (Tempo ordinario ♩ = 72.)

Part II. 39/4 represents the turning point in a chiastic form. It presents a New Testament dictum (Hebrews 13:16), which links the theme of the foregoing aria (we give to meet others' needs) with that of the following one (charity represents an offering to God, who needs nothing). As noted above, the central movements in Bach's chiastic forms often present a paradox of some kind. The paradox here is that the God who needs nothing wants something.

Continuo alone (this realization is editorial).

1. *Ritornello derived from vocal line.* *mf* *figura corta* (see note) *tr*

D minor C(7)

Quasi-ostinato bass derived from vocal line.

4. *F major* *B-flat major* *A7*

Bass represents the voice of authority, here, perhaps the Vox Christi.

Jaunty figure (with syncopation), descending one octave, treated sequentially, suggests cheerful giving to the downtrodden. Compare 2 Corinthians 9:7b "God loves a cheerful giver."

6. **Basso.**

Wohl - zu - thun und mit - zu - thei - len, wohl - zu - thun und mit - zu -

D minor D minor D minor C(7)

9.

thei - len vergesst nicht,

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) 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.

mf *A(7)* *F major*

12.

wohl - zu - thun und mit - zu - thei - len ver.

p *tr* *tr* *C(7)* *D minor* *D minor*

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15.

ges - set nicht, ver - ges - set nicht, ver - gesset nicht,

F major A(7)

18,

denn sol - che Op - fer ge - fal - - len Gott wohl,

Text painting: Rising figure reflects the sentiment that giving to the less fortunate is actually an offering to God.

D minor F major B-flat major

21.

denn sol - - che Op - fer ge - fal - - len Gott wohl, ge - fal - - len Gott

G(7) C major C(7) F major F(7) G# dim.7

24.

wohl, denn sol - - che Op - - fer ge - fal - len Gott wohl. Ritornello

E7 A minor A minor

27.

G(7) C major C(7) F major E(7)

30.

Wohl - zu - thun und mitzu - thei - len,

A minor A minor A minor

33.

wohl - zu - thun und mitzu - thei - len ver - gesset nicht, ver - ges - set

G(7) C major C7 F(7) D(7) D7

36.

nicht, ver - ges - set nicht, denn sol - che - Op - fer ge -

G(7) E(7) A(7) D minor

39.

fal - len Gott wohl, denn sol - che - Op - fer ge - fal - len Gott wohl, denn

D(7) G minor C major

42.

sol - che - Op - fer ge - fal - len Gott wohl, ge - fal - len Gott wohl, denn

cresc. *p* *mf*

A7 D minor

45.

sol - che - Op - fer — ge - fal - len Gott wohl, sol - che Op -

p

D minor

48.

fer ge - fal - len — Gott wohl.

mf *f* *mf*

Ritornello

D minor D minor D minor

50.

tr *tr*

C(7) F major

52.

tr *tr*

B-flat major A7 D minor D minor

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Rhyme Scheme: AA-BCCB
Bipartite form:
Rit.: mm. 1-8: B M
Lines 1-2: mm. 9-26.
B M-FM
Rit.: mm. 27-34: FM
Lines 3-6: mm. 35-42.
FM-Gm
Rit.: mm. 42-46: Gm
Lines 3-6: mm. 47-59.
FM-B M
Rit.: mm. 59-67: B M

39/5. ●Gratitude; all we have is from God; he has need of nothing (39/5).
Aria. (Allegretto ♩ = 56.)

Like its counterpart in the cantata's symmetrical form (39/3), this aria has a concertante obbligato with a song-like voice part. The overall bipartite structure of the aria is also the same (rhyme scheme, form, and tonal plan), but Bach divides the text lines differently (2+4), following the syntactical structure of the poem.

2 recorders in unison with continuo.

Recorders unison

mf Middle parts are editorial

Ritornello

The recorders and a dance rhythm like that of a passepied or perhaps siciliano, suggest a pastoral setting.

B-flat major

G7

C minor

F7

B-flat major

C7 F major

8. **Soprano.**

Bach matches the poem's couplet structure with sequence and periodic phrase structure.

Soprano is often the voice of the Soul.

Höch - ster, was ich ha - be, ist nur

F major F7

B-flat major

B-flat 7

E-flat major

F7

12.

dei - ne Ga - be, Höch - ster, was ich ha - be, ist nur dei -

B-flat major

G7

C minor

F7

16.

- ne Ga - be, Höch - ster, was ich, was ich ha -

B-flat major

C7 F major

For biblical background, see note.



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19. *hemiola*

- be, ist nur dei - ne Ga - be, Höch - ster, was ich ha - be,

tr

F major F major D7 G minor

23. ist nur dei - ne Ga - be, ist nur, Höch - ster, dei - ne Ga - be!

superimposed 3/2 rhythm

tr

C7 F major F7 B-flat major F major F major

27. *mf* *Ritornello*

F major D7 G minor C7 F major

31. *tr*

F major

35. Wenn vor dei - nem An - ge - sicht ich schon mit dem Mei - nen

p

F major F7 B-flat major D(7) G minor

39. dank - bar wollt' er - schei - nen, willst du doch kein Op - fer nicht,

43. wenn vor dei - nem An - ge - sicht ich schon mit dem Mei - nen

47. dank - bar wollt' er - schei - nen, willst du doch kein Op - fer nicht, willst du

51. doch kein Op - fer, doch kein Op - fer, willst du doch,

55. doch kein Op - fer, willst du doch,

G minor G minor G minor G major C minor F(7) B-flat major B-flat major D(7) G minor B-flat 7 E-flat major C7 F7 G minor deceptive B-flat 7

mf

p

cresc.

27

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58. *hemiola*
willst du doch kein Op - fer nicht.

dim. *mf* *Ritornello*

C minor deceptive F7 B-flat major

61. G7 C minor F7 B-flat major

64. *tr* *tr* *tr*

This is down an octave in the original score.

B-flat major

•Gratitude: What can I do for God's blessings? I will serve my neighbor, praying that I myself will someday be received with compassion by God. (39/6). Like its counterpart in the symmetrical structure (39/2), the recitative features syllabic declamation without *39/6. Recitativo.* *arioso*. Unlike that movement, however, this movement is accompanied with sustained strings.

Chromatic saturation in the voice part in 11 mm.

Martin Petzoldt notes that Bach often uses the alto voice to represent Mary's faith, the church, and also the Holy Spirit. See Petzoldt, *Bach-Kommentar* 1:541; 2:824; 3:101, 143.

1. *Alt* B-flat G F E-flat D-flat C D A-flat
Wie soll ich dir, o Herr, denn sattsamlich ver - gelten, was du an Leib und
How shall I thee, O Lord, then sufficiently repay, for-what thou for body and

Strings *p* Alto is often the voice of intimate faith.

E-flat major G7

For biblical background, see note.



4. B
Seel' mir hast zu gut ge - than? ja, was ich noch em - pfang', und solches gar nicht
soul for-me hast beneficially-done? Yes, what I still receive, and that at-all not

C minor iv6 V G major
Phrygian cadence (typical for questions)

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7. E NBA: jede

sel-ten, weil ich mich je-der Stund' noch dei-ner rühmen kann!? Ich hab' nichts als den
 infrequently, since I - every hour still thee praise can? I have nothing but (my)

C7 F minor

10. A F#

Geist, dir ei-gen zu er-ge-ben, dem Nächsten die Be-gierd', dass ich ihm dienstbar
 spirit, to-thee for-thine-own to give-up, for-my neighbor, the desire, that I to-him available-for-service

F7 D major G7

13. C minor E-flat 7 A-flat major

werd', der Ar-muth, was du mir gegönnt in diesem Le-ben, und, wenn es dir ge-
 would-be, for-the (poor), what thou to-me hast-granted in this life, and, when it thee

The text alludes to themes of the day's Gospel reading: "There was a rich man, who was clothed in purple and fine linen and who feasted sumptuously every day. And at his gate lay a poor man named Lazarus, full of sores, who desired to be fed with what fell from the rich man's table; moreover the dogs came and licked his sores. The poor man died and was carried by the angels to Abraham's bosom. The rich man also died and was buried..."

16. F7 B-flat minor C7

fällt, den schwachen Leib der Erd'. Ich bringe, was ich kann, Herr! lass es dir be-
 pleases, (my) weak body for-the earth. I bring, what I can, Lord; let it thee

19. A dim. 7 NBA: auch

ha-gen, dass ich, was du ver-sprichst, noch-einst da-von mög' tragen.
 please, that I, what thou dost-promise, also someday from-it may carry/gather.

Reference to receiving what God has promised leads to the closing chorale, which references Jesus' promise in the Beatitudes.

F minor B dim. 7 G7 C minor G minor G minor

39/7. **Choral.** (Mel: „Freu' dich sehr, o meine Seele“)

1/5 Soprano.

+Recs I, II in 8va
Ob I, II
Vln I

+Vln II

+Vla

For biblical
background,
see note.



The closing
chorale reaffirms
the theme of the
entire cantata as
a catechismal
response, set in
simple, 4-part
harmony.

Se- lig sind, die aus Er- bar-men sich an- neh-men frem- der Noth,
sind mit- lei- dig mit den Ar- men, bit- ten treu- lich für sie Gott.)

Se- lig sind, die aus Er- bar-men sich an- neh-men frem- der Noth,
sind mit- lei- dig mit den Ar- men, bit- ten treu- lich für sie Gott.)

Se- lig sind, die aus Er- bar-men sich an- neh-men frem- der Noth,
sind mit- lei- dig mit den Ar- men, bit- ten treu- lich für sie Gott.)

Se- lig sind, die aus Er- bar-men sich an- neh-men frem- der Noth,
sind mit- lei- dig mit den Ar- men, bit- ten treu- lich für sie Gott.)

B-flat major

B-flat major

Die be- hilf- lich sind mit Rath, auch, wo mög- lich, mit der That,
Die be- hilf- lich sind mit Rath, auch, wo mög- lich, mit der That,
Die be- hilf- lich sind mit Rath, auch, wo mög- lich, mit der That,
Die be- hilf- lich sind mit Rath, auch, wo mög- lich, mit der That,

B-flat major

wer- den wie- der Hilf' em- pfan- - gen und Barm- her- zig- keit er- lan- gen.
wer- den wie- der Hilf' em- pfan- - gen und Barm- her- zig- keit er- lan- gen.
wer- den wie- der Hilf' em- pfan- - gen und Barm- her- zig- keit er- lan- gen.
wer- den wie- der Hilf' em- pfan- - gen und Barm- her- zig- keit er- lan- gen.

B-flat major

D major

B-flat major

G minor

B dim.7

C minor

F7

B-flat major

B-flat major