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NBA I/13; BC A83

Pentecost (BWV 172, 59, 74, 34)

*Acts 2:1-13 (Outpouring of the Holy Spirit)

*John 14:23-31 (Jesus' farewell: He promises to send the Holy Spirit)

Librettist: Christiane Mariane von Ziegler (libretto modified). The libretto

is one of 9 that Bach used at the end of his chorale cantata cycle

(BWV 103, 108, 87, 128, 183, 74, 68, 175 and 176). See notes.

The first two movements are based on

BWV 59, performed a year earlier (see note).

FP: 20 May 1725 (St. Nicholas in

the morning & St. Thomas at

afternoon Vespers) (Second

Leipzig cantata cycle but after

the chorale cantatas).

Festive Instrumentation:

Tromba I, II, III

Timp

Ob I, II

Ob da caccia

Vln I, II

Vla

SATB

Continuo

Organo

On Bach's reuse of previous material, see side note.

J.S. Bach Cantata No. 74

General Invitation

Wer mich liebet, der wird mein Wort halten II

(Coro.)

74/1. (Tempo ordinario ♩ = 66.)

1. **Strings** **Trps, Timp** **Obs**

Ritornello's headmotive is based on vocal line.

Pianoforte.

For the significance of C, see side note. C major (D7) G major G7 C major (D7) G major G7 C major

3 **Vln I & II have sequentially descending lines.**

D7 G major

5II **Trps Timp**

G major G(7)

Statement 1. CM-GM

Coro.

Soprano. Wer mich liebet,

Alto. Wer mich liebet,

Tenore. Wer mich liebet,

Basso. Wer mich liebet,

Though the text is the Vox Christi, Bach sets it for four-part chorus (in BWV 59, he set it as a dialogue between the Soul and Christ). Here, in BWV 74, tutti statements are followed by 2 voices in canon or imitation. The text is the opening statement in the day's Gospel reading. Bach sets the complete text 5 times, the first 4 times as canons. Whereas Bach often used canons to depict discipleship (the *imitatio Christi*), here they are perhaps better understood as a representation of the interdependency of the relationship. The multifarious combinations of voices appear to imply that Jesus' words ("whoever loves love me...") can receive varying responses from individuals.

wer mich liebet,

wer mich

The concertante/antiphonal treatment of the head motive "Wer mich liebet" by voices and instruments (unfortunately obscured in the piano reduction) underscores the relational/conditional nature of Jesus' promise. Similarly, the constant tonal oscillation between a major key and its dominant (especially C major and G major), is perhaps representative of the conditional nature of Jesus' promise.

A **Strings** **Trp I**

editorial realization of continuo

C major (D7) G(7) C major (D7) G major C major G(7)

J.S. Bach - Church Cantatas BWV 74

Word painting: Sustained notes for "hold."

11

der wird mein Wort hal - - - - - ten, und mein Va - ter wird ihn lie - ben, und wir
lie - bet. der wird mein Wort hal - - - - - ten, und mein Va - ter wird ihn

13II

wer - den zu ihm kommen und Woh - - - - - nung bei ihm ma - chen;
lie - ben, und wir wer - den zu ihm kommen und Wohnung bei ihm ma - chen;

C major D(7) G(7)

Trp I

Trps & Timp

mf

C major D7 E minor D7 G major G major

16

wer mich liebet, der wird mein Wort hal - - - - -

Statement 2. CM-Am.
The bass (Vox Christi)
leads, as if to remind
the Soul.

B

Trp I

G(7) C major C major (D7) G(7) C major

19

Cross relation

hal - - - - ten, und mein Va - ter wird ihn lie - ben, und wir

- - ten, und mein Va - ter wird ihn lie - ben, und wir wer - den zu - ihm

B - - A - - - - C - - H

Trp I (see full score)

D7 G(7) A(7) A minor D minor A minor A7

21 II

wer - den zu - ihm kommen und Woh - - - - nung bei ihm ma - chen;

kom - - - - - men und Wohnung bei ihm ma - chen;

D minor E7 A minor A minor A minor

Trp I

Trp I

A minor

4/27 **C**

Statement 3.
Am-Dm.

wer mich liebet, der wird mein Wort
wer mich liebet, der wird mein Wort hal -
wer mich liebet, der wird mein Wort hal -
wer mich liebet,

C

A minor A minor G major

hal - ten, und mein Va - ter wird ihm lie - ben, und wir
ten, und mein Va - ter wird ihn
ten, und mein Va - ter wird ihn lie -
der wird mein Wort hal - ten, und mein Va - ter wird ihn lie -

cresc.

32 **C major** **F major**

wer - den zu ihm kom - men und Wohnung bei ihm ma -
lie - ben, und wir wer - den zu ihm kommen und Woh - nung bei ihm ma -
ben, und wir wer - den zu ihm kommen und Woh - nung bei ihm ma -
ben. und wir wer - den zu ihm kom - men und Wohnung bei ihm ma -

F major C# dim.7 A7 (B-flat major) C# dim.7 D minor

35

chen. Wer mich

chen. Wer mich

chen. Wer mich

chen. Wer mich

Trp I & II

Trps & Timp

D

mf

p

The 4th statement acts as a kind of reprise on the subdominant, with the 5th statement functioning like a coda.

38

lie_bet,

Wer mich lie_bet,

wer mich lie_bet,

lie_bet,

Wer mich lie_bet,

Trp I with head motive

Trp II

F major G7 C major C7 G7 C(7)

40II

der wird mein Wort hal - - - - ten, und mein Va - ter wird ihn lie - ben, und wir

lie_bet, der wird mein Wort hal - - - - ten, und mein Va - ter wird ihn

F major

J.S. Bach - Church Cantatas BWV 74

43

wer - den zu ihm kommen und Woh - nung bei ihm ma - chen;
 lie - ben, und wir wer - den zu ihm kommen und Wohnung bei ihm ma - chen;
 und wir werden zu ihm kommen und Wohnung bei ihm ma - chen;

45 II

F major G7 C major E C major (D7)

Statement 5. CM-CM. The fifth statement of the text functions like a coda. It is set homophonically, in parallel sixths and octaves to suggest sweet and complete union of the believer and Jesus (*unio mystica*).

wer mich lie - bet, der wird mein Wort hal -
 wer mich lie - bet, der wird mein Wort hal -
 wer mich lie - bet, der wird mein Wort
 wer mich lie - bet, der wird mein Wort

Trps & Timp Trp I & II

48 G major G7 C major (D7) G major G7 C major C7 D minor

- ten, und mein Va - ter wird ihn lie - ben, und wir wer - den zu ihm
 - ten, und mein Va - ter wird ihn lie - ben, und wir wer - den zu ihm
 hal - ten, und mein Va - ter wird ihn lie - ben, und wir werden zu ihm
 hal - ten, und mein Va - ter wird ihn lie - ben, und wir

C major (C7) F major 7 D minor

J.S. Bach - Church Cantatas BWV 74

50

kommen und Woh - - - - - nung bei ihm ma - chen. **F**

kommen und Woh - - - - - nung bei ihm ma - chen.

kom - - - - - men und Woh - - - - - nung bei ihm ma - chen.

wer - - - - - den zu ihm kommen und Woh - nung bei ihm ma - chen.

Ritornello extended; concerto-like interplay among trumpet, oboe and string "choirs." See full score.

Trps & Timp

C major (D7) C major

52

Obs

Strings

G major (A7) D minor A minor A minor

54II

D minor G(7) C(7) F major

57

G(7) C major

59

G7 C major C major

Prayer claiming God's promise to indwell our hearts (74/2). Adaptations from BWV 59/4 (which include changing the voice to soprano, the key from C major to F major, and the obligato instrument from solo violin to oboe da caccia. The structure of the 10-line poem is changed from ABABCCDDEE (9898988899) to ABABCD(CD) (98989898(98), though Bach again treated the first 5 lines like a song in bar form (2 Stollen followed by an

74/2. Aria.

Abgesang). See Petzoldt 2:986–987.

Form (Rhyme: ABABCD(CD))
Ritornello (mm. 1-8) FM-CM
Lines 1-2 (8-12) FM-CM
Lines 3-4 (12-16) FM-CM
Lines 5-6 (16-20) FM-Dm
Rit. (20-24) Dm-CM
Lines 7-8 (23-30) (CM)-Gm
Lines 9-10 (=7-8) (31-34) FM
Rit. (34-42) FM

Besides the change of key from BWV 59/4, there are a few changes of harmonic progression.

Oboe da caccia (A = 66.)

Ritornello *mf*

Personal, Intimate Response

F major G7 C major

Figura corta (see side note). For the significance of F major, see side note.

R.H.

G minor A dim. D7 G minor

C major B-flat major E-flat major

For biblical background, see note.

Soprano.

A Text line 1.

Komm, komm, mein Her - ze steht dir

C major C7 F major

Text line 2.

of - fen, ach, lass es dei - ne Woh - nung sein! Ich lie - be -

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

Text line 3.

Text line 4. NBA: "itzo"; Von Ziegler 1728: "würcklich" (see side note)

dich, so muss ich hof - fen, dein Wort trifft jet - zo bei mir

F major G(7) C major

Von Ziegler's 1728 publication has "drum" (see above note).

J.S. Bach - Church Cantatas BWV 74

16

Text line 5. NBA: eh - ret, Text line 6.

ein; denn wer da sucht, fürcht', liebt und ehrt, dem ist der

C(7) F(7) G minor G minor

19

A long melisma emphasizes the significance of God the Father.

Va - - - - - ter zu - gethan.

cresc. *mf*

C# dim.7 A7 D minor D minor

22

B

Text line 7 begins preemptively (before the ritornello finishes).

Ich zwei - - - -

D minor B-flat major G major G7 C major C major

24 II

Text painting: Erratic melisma and chromatic inflection flatward for "I doubt [not]."

Text painting: Long melisma with "shivering" embellishments on the word "erhöret" (heard favorably), suggesting passionate joy.

- - - - - fle nicht, ich bin er - hö - - - -

F7 B-flat major C7 F major D7 G minor

J.S. Bach - Church Cantatas BWV 74

27

Text line 8-2x.

ret, dass ich mich

von Ziegler 1728: "wes"

C7 F(7) B-flat major C major F major

29

Text line 9 (=7)

dein ge-trö-sten kann, dass ich mich dein ge-trö-sten kann; ich

von Ziegler 1728: "süß"

B-flat major G minor G minor C7

Bach's libretto replaces lines 9 & 10 of the von Ziegler original with a succinct repetition of lines 7 & 8.

31

Text line 10-2x (=8-2x).

zweifle nicht, ich bin er-hö-ret, dass ich mich dein ge-trö-sten, mich dein ge-trö-

Von Ziegler's 1728: "wes"; "süß"

F major A7 D minor F major

Bach emphasizes the phrase "so that I can comfort myself in you" (text lines 8/10) with a 4-fold repetition. The line alludes to John 14:16-17 (part of Jesus' farewell discourse: "I will pray the Father, and he will give you another Counselor (Luther 1545: Tröster), to be with you for ever, even the Spirit of truth....")

34

C

- - - sten kann.

Figura corta permeates the texture...

F major

F major

J.S. Bach - Church Cantatas BWV 74

37

Intimate, Personal Response

C major

R. H.

G minor

B-flat major

E-flat major

A dim.

C major

39II

D7

G minor

C major

C7

F major

F major

74/3. **Recitativo.** •Prayer: My heart is prepared as thy dwelling (74/3).
Secco 1. **Alto.**

Alto: Voice of the Believer

Die Woh-nung ist be-reit. Du find'st ein Herz, das

(Thy) dwelling is ready/prepared. Thou dost-find (here) a heart, that

A major

A7

Alto is often the voice of the believing soul. See Petzoldt, *Bach-Kommentar* 1:541, 2:917.

For biblical background, see note.

von Ziegler has "die Schmach" (the disgrace), which is excised here.



3

dir al-lein er-ge-ben, drum lass mich nicht er-le-ben, dass

to-thee alone is-devoted, therefore let me never experience, that

C# dim.7

D minor

Von Ziegler: "Let me never experience the disgrace that you would think to leave me."
Bach: "Let me never experience that you would think to leave me."

Diminished 7th chord for "may it never happen!" before the final cadence perhaps signifies some doubt.

5

du gedenkst von mir zu geh'n. Das lass ich nimmermehr, ach, nimmermehr geschehen!

thou shouldst-think, from me to go. That allow I never-ever, ah, never-ever to-happen!

E7

A7

D minor

E7

D# dim.7

E major

A minor

Von Ziegler's 1728: "geschehn" (which rhymes better).

Ending the recitativo in the minor mode may be prompted in part by the concern expressed in the text: "I will never allow you to leave me" (an allusion to Jesus' farewell in the day's Gospel reading). Concerning the contrasting affective properties of major versus minor mode, see side note.



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 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.

74/4. **Aria.** (Evangelium St. Johannis, Cap. 14, V. 28.) •Vox Christi: I will come again: John 14:28 (74/4).
(Andante $\text{♩} = 60$.) Right hand here is editorial realization of the continuo part.

Continuo alone
for accompaniment

Christ: Leaving & Returning

E minor

The quasi-ostinato ritornello is related to the motto or "devise," a rising scalar figure followed by a descending one to depict the words of Jesus, "I go thither and return to you again." The steady stream of eighth notes suggest "treading."

E minor

Text painting: A rising scale is followed by a falling one to depict "I go thither and return to you again."

9 **A Basso.**
Ich ge-he hin und kom-me wie-der zu euch,

E minor

E minor
Ritornello repetition
before Vox Christi is finished with the motto.

B7

14
ich ge-he hin und kom-me wie-der zu
The motto is embellished...

E minor

E minor

"Going forth" is now depicted with a combination of rising and falling lines. Petzoldt argues that this combination of abasement and exaltation demonstrates Bach's familiarity with Johannine Christology. See side note for more.

19
euch, ich ge-he hin, ich ge-he hin und kom-me wie-der zu

E minor

D major

D7

G major

G major

24

euch, ich ge - he hin, ich ge - he hin und kom - me wie - der zu

G major E major A minor D(7)

29

euch, ich ge - - - he hin und kom - me wie - der zu euch, ich ge - he

G major

"And come again to you" now depicted with a combination of rising and falling lines. (See note above on Johannine Christology.)

34

hin und komme wie - der, und kom - - me wieder zu euch.

G major G major

39

B.

Hät - tet ihr mich lieb, so wür - det ihr euch

G major E(7) A minor

44

freu - - - - -

hocket

A minor G major C major

47

- - en, so wür-det ihr euch freu - en.

p *mf*

E major A minor A minor

52

C

Hät - tet ihr mich lieb, so wür - det ihr euch

mf

A minor D7 G major

The hocket effect is intensified...

56

freu - - - - - en, hättet ihr mich

f *mf*

G major B7 E minor

J.S. Bach - Church Cantatas BWV 74

59
 lieb, so wür-det ihr euch freu - - - - -

cresc. D7

E minor

63

f *mf* Second half of the ritornello repeats.

G major B7 E minor

66
 - - - - - en, so wür-det ihr euch freu - en.

mf Ritornello

E minor

70

E minor

74

E minor

The preemptive return of the ritornello suggests a verse from the day's Gospel reading: "And now I have told you before it takes place, so that when it does take place, you may believe" (John 14:29).

Movement 5 begins the second half of the cantata's symmetrical form. Jesus' admonition in the preceding movement leads to a change of attitude; lament over Jesus' departure changes to joyful anticipation of his return. "The string texture...is dominated by the first violin...The generally joyful tone of the text is reflected in the extended coloraturas of the voice and in the lively instrumental parts" (Alfred Dürr, *The Cantatas of J. S. Bach*, trans. Richard Jones (Oxford: Oxford University Press, 2005), 354).

Form (Rhyme: ABABCCDD)
Ritornello (1-11) GM
Lines 1-4 (11-32) GM-DM
Rit. (32-37) DM-Bm
Lines 5-8 (37-51) (Bm)-Bm
Rit. (51-53) Bm
Lines 5-8 (54-67) (Am)-Em
Rit. (67-79) Em-GM
Lines 1-4 (79-100) GM
Rit. (2-11) GM

The use of strings reflects the text's mention of "Sait[en]" and is reminiscent of various psalms. See side note.

Aria. • Rejoice for Christ will return, though Satan attacks! (74/5).

Jubilant Invitation to Celebrate despite Satan's Attacks

74/5. (Allegro ♩ = 100.)

Sheet music for the first system of the Aria. It features a Violin I part and a string part (labeled "Strings" and "Ritornello"). The key signature is G major. The tempo is marked "Allegro" with a quarter note equal to 100 beats. The music is in 7/5 time. The first system shows the beginning of the piece, with the violin playing a melodic line and the strings providing a rhythmic accompaniment. The key signature is G major.

Extended dominant preparations in different keys suggest waiting for the promise...

Sheet music for the second system of the Aria. It features a Violin I part and a string part. The key signature is G major. The music is in 7/5 time. The second system shows the continuation of the melodic line in the violin and the rhythmic accompaniment in the strings. The key signature is G major.

Text Lines 1-4. **A Tenore.** The tenor and violin perform as partners, employing the same (instrumentally conceived) thematic material.

Sheet music for the third system of the Aria. It features a Tenor part and a Violin I part. The key signature is G major. The music is in 7/5 time. The third system shows the Tenor and Violin performing together, with the Tenor singing "Kommt! kommt! ei-". The key signature is G major.

Von Ziegler's 1728: "Auf! stimt die Sayten, tichtet Lieder."

Text painting: Melisma for "eilet" (hasten)...

Sheet music for the fourth system of the Aria. It features a Tenor part and a Violin I part. The key signature is D major. The music is in 7/5 time. The fourth system shows the Tenor and Violin performing together, with the Tenor singing "let! kommt, ei- let, stimmet Sait'und Lieder in muntern und er-". The key signature is D major.

J.S. Bach - Church Cantatas BWV 74

Even longer melisma for "eilet" (hasten)...

17

freuten Ton, kommt, ei - - - - -

D major

20

- let, kommt, ei - let! stimmt Sait' und Lieder in

A7 D major D major

cresc.

23

mantern und er - freuten Ton! Geht er gleich weg, so kommt er - wie - der, geht

Vln I Strings

B7 E minor

25 II

er gleich weg, so kommt er - wie - der, der hoch - ge - lob -

Vln I Strings

Text painting: Ascending sequence for "highly praised Son of God."

cresc.

A7 D major

J.S. Bach - Church Cantatas BWV 74

Rising lines for "though he go away..."

28

te_Gottessohn; geht er gleich weg, so

f *mf* *p*

D major D major

30II

kommt er wie-der, der hoch - ge - lob - te Gottes - sohn.

Vln I

Ritornello

f

D major D major

33

dim. *p*

L.H.

D major

36

Der Sa - tan wird in -

R.H.

p

D major (F#7) B minor F#7

B Text Lines 5-8. To depict Satan's accusations and obstructionism, Bach moves to the minor mode. See side note for more.

38II

NBA: ver - su - - - - - chen, den Dei - ni - gen gar sehr zu flu - - - - - chen. Er

dess sich mü - - - - - hen, mich in sein Netz hin - ein - zu zie - - - - - hen. Ist

f

B7

Von Ziegler's 1728: den Seinen zu fluchen

Text painting: Energetic lines in Vln I and voice depict Satan's busy efforts to hinder, as referenced in the text.



Syncopations in lower strings and voice underscore Satan's obstructive/oppositional behavior ("er ist mir hinderlich").

41 ist mir hin - - - der - lich, er ist mir hin - der - lich,

~~er mir är - - gerlich, ist er mir är - ger - lich,~~ so glaub'

cresc. Vln I *mf*

E minor C major C major F#7 B minor

Text painting: Sustained notes alternating with energetic passages depict the determination to believe ("glaub'") despite Satan's busy obstructionism.

44 ich, Herr, an dich, so glaub'

Vln I

B minor

47 ich, Herr, so

dim. *p*

A7 D major F#7 B minor A7 B minor F#7

49II glaub' ich, Herr, an dich, so glaub' ich, Herr, an dich!

mf Ritornello

B minor B minor G major

52
 der Sa - tan wird in -
~~Der Sa - tan wird in -~~
 F#7 B minor B minor E7

54II
 des ver - su - - - - - chen den Dei - ni - gen gar sehr zu flu - - - - - chen. Er
~~dese sich mü - - - - - hon, mich in sein Netz hin - ein zu zie - - - - - hon. Ist~~
 Text painting: Convoluted chromaticism for Satan's cursing.
 A minor N6 D minor E7

57
 ist mir hin - - - - - der - lich, er
~~er mir är - - - - - gerlich, ist~~ ist mir hin - der - lich, so glaub'
 A minor F major F major B7 E minor

60
 ich, Herr, an - dich, so glaub'
 E minor E minor

J.S. Bach - Church Cantatas BWV 74

63

ich, Herr, an dich, so

dim.

p

D7 G major B7 E minor B7

65II

glaub' ich, Herr, an dich, so glaub' ich, Herr, an dich.

mf Ritornello

Vln I

E minor E minor

68

D(7) G major

71

G major D(7) G major

74

cresc.

f

dim.

D7 G major

76II

L.H. R.H.

p

cresc.

D7 G major

J.S. Bach - Church Cantatas BWV 74

79 **E** Text lines 1-4. Text painting: Long melismas for "eilet" (hasten)...

Kommt, ei - - - - - let, ei - - - - -

Vln I

G major

82

- - - - - let, ei - - - - - let! stim - met Sait'und Lie - der in

Vln I

D7

E minor

G major

84II

muntern und er - freuten Ton, kommt, ei - - - - - let, kommt, ei - - - - -

G major

87

- - - - - let, ei - let! kommt, ei - let! stimmt

dimin.

p

G major

G major

J.S. Bach - Church Cantatas BWV 74

90

Sait' und Lie-der in muntern und er-freuten Ton! Geht er gleich weg,

Vln I

cresc. *f* *p*

G major

G# dim.7

92II

so kommt er wie-der, geht er gleich weg, so kommt er wie-der, der

Vln I

A minor

D7

G major

E7

95

hoch - ge - lob - te Got - tessohn; geht

Vln I *cresc.*

G major

Ascending sequence for "highly praised"...

98

er gleich weg, so kommt er wieder, der hoch - ge - lob - te Gottes - sohn.

Vln I

G major

G major

Dal Segno.*

The mention in the previous movement of Satan's accusations leads to a biblical dictum that reassures the Christian believer. Romans 8:1: There is therefore now no condemnation for those who are in Christ Jesus. Compare Bach's setting of this biblical verse in BWV 227 (the motet "Jesu, meine Freude" (movement 2).

74/6. **Recitativo.** •Vox Dei. Condemnation removed for those in Christ: Romans 8:1 (74/6).

For Alfred Dürr's comments, see side note.

Voice of Divine Authority
Answers Satan's
Accusations

Bass is often the
voice of authority,
e.g., the voice of Christ,
the voice of God, the
voice of the minister.

Plain, syllabic
declamation.

Jubilant Victory
Dance over
Hell with its
Rattling Chains

Form (Rhyme: AABCCB)
Ritornello (mm. 1-18) CM
Lines 1-3 (19-30) CM-GM
Lines 1-3 (31-42) GM
Rit (43-60) GM
Lines 1-3 (61-76) CM
Lines 1-3 (77-92) CM
Rit. (93-110) CM [Fine]
Lines 4-6 (111-118) Am-GM
Lines 4-6 (119-126) CM-Em
Lines 4-6 (127-134) BM-Em
Da capo
Note: At 24 measures, the B
section constitutes only 16%
of the movement's length.

The victory
celebration is set
in a dance-like
triple meter. Alto
is often the voice
of the believing
soul. See
Petzoldt, "Bach-
Kommentar"
1:541, 2:917. As
noted above,
Bach often
associates C with
Christ (here the
source of the
victory).

Basso.

Es ist nichts Verdammli-ches, nichts Ver - dammli-ches an de - nen, die in

The timbre of the oboes provides a sharp, doleful character to the statement and provide a contrast to the preceding strings.

Ob I, II,
Ob da caccia

Clash of D# against E pedal for
"Verdammliches" (damnable).

E minor

D# dim. 7

E7

A minor

Chri-sto Je - - su, in Christo Je - su sind.

Caressing consonances in C major express the comforting text.

C(7)

Da capo

F major

C major G7

C major

C major

For the significance of C,
see side note.

74/7. **Aria.** •Christ's blood alone saves from hell & makes us heirs (74/7).

(Maestoso $\text{♩} = 100.$)

Solo violin: A large leap and virtuosic arpeggios suggest overpowering victory.

Solo vln plays "fiendish barilodge"; oboes play repeated notes (see full score).

Fanfare-like ritornello + Solo
related to vocal line. Vln

mf

This piano reduction
obscures the concertante
interplay of the oboes,
strings, and solo violin.
See full score.

Strings interject

C major

Solo vln plays triple stops.

cresc.

Oboes
Stile concitato...

Strings
Stile concitato

C major

C7

F major

D7

For more on stile concitato, see side note.

Oboes play sustained notes.

G major Low G pedal
(see full score)...

14

L.H.

hemiola

C major

Text lines 1-3. 18 **Alto.** Text painting: Virtuoso/jagged arpeggios in the solo violin, periodic stile concitato in oboes and strings, convoluted melismas in the voice and chained suspensions all point to the "hellish chains" referenced in the text.

18

Nichts kann mich er - ret - ten von höl - li - schen Ket -

Strings

Solo vln interjects

Melismas of arpeggiated chords depict "chains."

C major

C major

23

- ten, als,

Solo Vln plays triple stops...

Oboes & strings interject with stile concitato figures.

Obs & str. interject.

cresc.

C major

27

Je - su, dein Blut,

nichts

Obs & str. interject.

dim.

G major

D7

Text lines 1-3 repeated.

31

kann mich er - ret - ten von höl - li - schen Ket - ten, von höl - li - schen Ket

Chains of suspensions for hell's binding chains.

Dynamic markings are original; the dynamic contrasts reinforce the concertante interplay.

Ob I

Continuo alone

Str.

Strings: Stile concitato

G major

D pedal...

J.S. Bach - Church Cantatas BWV 74

Text painting: Text painting: Continuo alone for [nothing] but Jesus' blood. **B**

37

ten, als, Je - su, dein Blut. **Oboes**

Continuo alone

G major

43

Ritornello Str.

G major

Solo vln plays triple stops, oboes play stile concitato (16ths): see full score.

Str. interject.

48

cresc. Str.

G major

G7

C major

Str. interject.

52

Strings sustain...

Oboes sustain...

Strings...

56

Low D sustained pedal (long dominant preparation; see full score)...

Solo Vln

L.H.

hemiola

60 **C**

Text lines 1-3 repeated.

Nichts kann mich er - ret - ten von höl - li - schen Ketten, nichts kann mich er -

Strings interject.

cresc.

f

G major

C(7)

F major

G7 C major

C major

Oboes

Strings

66

ret - ten von höl - li - schen Ket -

Solo Vln

Solo Vln plays triple stops, Ob I plays continuous stile concitato (see full score).

Continuo alone

Obs & Str. interject.

C major C7 F major

71

- - - - - ten, als, Je - su, dein Blut;

Obs & Str. interject.

Obs & Str. interject.

G7

75

D

nichts kann mich er - ret - ten von höl - li - schen

Solo Vln

Ob I

Obs & Str. interject.

pp Strings: Stile concitato

f

C major C7 F major

C pedal...

80

Chains of suspensions for "hells binding chains."

Ket - - - - - ten, als, Je - su, dein Blut; nichts kann mich er -

Ob I

f Tutti: Stile concitato

pp

(G7) C major C major D7 G major C major

J.S. Bach - Church Cantatas BWV 74

86 Convoluted harmonic progression for [hell's] chains, which resolves to C major at "Jesus."

ret - ten von höl - li - schen Ket - - - - - ten, als, Je - su, dein

Text painting: Continuo alone for [nothing] but Jesus' blood.

harmonic clash

Continuo alone

G7 C major G minor F# dim. A dim. G7

C major (For the significance of C, see note above.)

92 **E**

Blut.

Oboes

Solo Vln...

Ritornello

Str.

Oboes play stile concitato 16ths (see full score)...

Str. interject.

C major C major

98

Solo Vln plays dotted quarter triple stops on downbeats.

cresc.

Str. interject.

Str. interject.

C major C7 F major D7

102

Oboes

Solo Vln plays triple stops on downbeats, then 8ths (see full score).

Strings play arpeggiated 16ths against sustained oboe notes.

G major Low G pedal (see full score)...

G7 (long dominant preparation...)

See full score.

Solo Vln

L.H.

hemiola

C major

In the B section, the sparse instrumentation exchange begins at first, replaced by short supporting chords, allowing the text (Jesus suffering and death makes the believer an heir) appropriate space. (See Petzoldt, *Bach-Kommentar* 2:991.) Biblical allusions include Galatians 4:4–7 and Romans 8:15–17 (see note).

The sparse instrumentation, change of mode to minor, and the chortling triplet melismas for laughter convey a certain seriousness. The B section constitutes only 16% of the movement's length.

110 **F** B Section (Text lines 4–6).

Dein Lei-den, dein Sterben macht mich ja zum Er-ben; ich la - - -

Von Ziegler: versetzt mich zum Erbe, drum lach ich der Wut.

Tutti *Continuo alone* *Continuo alone* *mf Continuo alone...*

C major A minor E7 A minor A minor

Text lines 4–6 repeated.

116

- - che, ich la - che der Wuth; dein Lei-den, dein Sterben macht mich ja zum

Triadic arpeggios return sporadically. *Tutti chords underscore important words...*

Oboes *Continuo alone...* *Continuo alone*

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

Text lines 4–6 repeated.

122

Er-ben; ich la - - - che, ich la - che der Wuth; dein Lei-den, dein

Defiant laughter (triplets) in the face of hell's rage is emphasized by dropping the instruments. *Ob I with chains of suspensions (reminder of hell's binding chains).*

Tutti *Continuo alone...* *Strings* *Ob I*

G major D# dim.7 B major E minor E minor B(7)

128

Sterben macht mich ja zum Er-ben; ich la - - - che, ich la - che der Wuth!

"I laugh at [hell's] fury" is sung in solitary defiance (no instruments except continuo).

cresc. *Continuo alone...*

E minor E minor

Da Capo.
E minor

Catechismal Summary

74/8. **Choral.** (Mel.: „Kommt her zu mir, spricht Gottes Sohn.“)

In the chorale, "edlen Gabe" (noble gift) refers to the Holy Spirit. Here, the words relate to "salvation through the blood of Christ" (no. 7) and the "merit of Christ" (no. 6). (See Petzoldt 2:991.)

Soprano.

+Tromba I
Ob I
Vln I

+Ob II
Vln II

+Ob da caccia
Vla

The cantata begins in the major mode, it ends in minor. Changing mode this way was not possible in the chorale cantatas that begin this Leipzig cycle, where the first and last movements are based on an underlying chorale.

For biblical background, see note.

Kein Men-schenkind hier auf der Erd' ist die-ser ed - len Ga-be werth, bei

Kein Men - schenkind hier auf der Erd' ist die-ser ed - len Ga-be werth, bei

Kein Menschen-kind hier auf der Erd' ist die-ser ed - len Ga-be werth, bei

Kein Men-schenkind hier auf der Erd' ist die-ser ed - len Ga-be werth, bei

A minor

A minor

A minor

uns ist kein Ver - die - nen; hier gilt gar nichts als Lieb' und Gnad', die

uns ist kein Ver - die - nen; hier gilt gar nichts als Lieb' und Gnad', die

uns ist kein Ver - die - nen; hier gilt gar nichts als Lieb' und Gnad', die

uns ist kein Ver - die - nen; hier gilt gar nichts als Lieb' und Gnad', die

D major

D7

G major major

E7

E major

A minor

The text refers explicitly to the "merit of Christ."

Christus uns ver - die - net hat mit Bü - ssen und Ver - sühVersöhnen = Versöhnen nen.

Christus uns ver - die - net hat mit Bü - ssen und Ver - süh - - - - nen.

Chri - stus uns ver - die - net hat mit Bü - ssen und Ver - süh - - - - nen.

Chri-stus uns ver - die - net hat mit Bü - ssen und Ver - süh - - - - nen.

Biblical allusion:
1 John 2:2:
"He is the
expiation
(Luther 1545:
versönung =
Versöhnung)
for our
sins." (Also
1 John 4:10.)

D7

G(7) C major

E7

A minor

A minor

(A7)

D minor

(G7)

C major

A minor

A major