

# J.S. Bach - Church Cantatas BWV 175

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Form: Recit (T) - Aria (A) - Recit (T) - Aria (T) - Recit (alto/bass) - Aria (B) - Choral.  
 The cantata is in chiasmic form. Bach often used chiasmic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text).

NBA I/14; BC A89

3. Day of Pentecost (BWV 184, 175)

\*Acts 8:14-17 (Baptism of Holy Ghost comes to believers in Samaria)

\*John 10:1-11 (Jesus identifies himself as the true shepherd)

Librettist: Christiane Mariane von Ziegler (see note).

(Text greatly modified by someone: J. S. Bach?) For a

comparison of the two versions, see Martin Petzoldt,

"Bach Kommentar" 2:1042-1045.

FP: 22 May 1725 Leipzig (St. Nicholas)

J.S. Bach

## Cantata No. 175

### Er rufet seinen Schafen mit Namen

For Alfred Dürr's description of the relationship between Gospel reading and cantata libretto, see note.

175/1. **(Recitativo.)** (♩ = 60.) • Shepherd calls sheep by name & leads them: John 10:3 (175/1).

**Tenore.**

Tenor acts first as Evangelist (narrator) with a text from the Gospel reading; the recorders suggest a pastoral setting.

*p* Fauxbourdon voicing...

G major G7

Instrumentation:

Tromba I, II (Rare; usually

1 or 3 with timpani).

Recorder I, II, III

Vln I, II

Vla

Violoncello piccolo (see 2 notes)

SATB

Continuo, Organo

Note: Upper strings do not play until no. 5.

Note: Shepherds reportedly slept in the open doorway of an enclosure where multiple flocks were kept at night. In the morning, shepherds called out their individual flocks.

von Ziegler 1728: "aus"

füh - ret sie hin - aus.

C major D7 G major G major

## Aria.

Modified da capo form

• Yearning for shepherd and green pasture (175/2).

175/2. **(Larghetto)** (♩ = 68.)

Rec I, II, III

*mf*

Ritornello is related to the vocal line, a prayer for the Shepherd to lead. Fauxfourdon style.

E minor E minor

(Concerning the significance of E minor, see note.)

Recorders and the 12/8 siciliano rhythm were traditionally associated with shepherds and pastoral texts. The alto voice is often the voice of faith. See Martin Petzoldt, *Bach Kommentar* 2:110.

E major A minor B7 A minor E minor

Text painting: Scalar figures in 12/8 meter depict the desired leading of the Good Shepherd and exclamatory leaps in melancholic minor keys depict the yearning for green pasture. The text alludes to the Gospel reading and, more specifically, to Psalm 23:1-3: The Lord is my shepherd, I shall not want; he makes me lie down in green pastures. He leads me beside still waters; he restores my soul...

Exclamatio

Komm, lei - te mich, es sehnet sich mein Geist auf grüne Wei - de,

NBA: "grüner"

*p* *mf*

E minor E7 A minor E minor D# dim.7

10 komm, lei - te mich, es seh - net sich mein Geist auf grüne

*p*

E minor E minor

13 Wei - de, komm, leite mich, es sehnet sich mein Geist auf grüne

*mf*

E minor A7 D major B minor

16 Wei - de, komm, leite mich, es sehnet sich mein Geist auf grüne

*mf* *p*

F#7 B7 E minor

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19

Wei - de.

F#(7) B minor B minor N6

22

B major E minor E minor F# major

24

Mein Herze schmacht, ächzt Tag und Nacht, mein

G major E minor F#7 B minor B minor E7 A minor

Text painting: Chromatic sighing figures depict the yearning of the text.

26

Hir - te, mei - ne Freu - de,

A minor A minor

29

mein Her - ze schmacht, ächzt Tag und Nacht, mein Hir - te, mei - ne

A minor A7 D minor

31

Freu - de, mein Herzeschmacht't, ächzt Tag und Nacht, mein Her - ze schmacht't, ächzt

L.H. L.H.

N6 A minor E7

A minor

33II

Tag und Nacht, mein Hir - te, mei - ne Freu - de!

mf

A minor

A minor

A minor

36

B7

E minor

39

Komm, lei - te mich, es sehnet sich mein Geist auf grü - ne Wei -

p

B7

E minor

41II

- de, komm, lei - te mich, es sehnet sich

E minor

E7

A7

D7



44

mein Geist auf grüne Wei - de, mein Geist auf grüne Wei - de.

G7 C major D# dim.7 B7 E minor E minor

*mf*

47

50

E minor E minor

**Recitativo.**

The text alludes to such biblical passages as Song of Solomon 3:1: Upon my bed by night I sought him whom my soul loves; I sought him, but found him not; I called him, but he gave no answer. See also Job 23:3.

175/3. **Tenore.**

• Yearning for God: Where do I find thee? (175/3).

1. Wo find'ich dich? Ach, wo bist du ver\_borgen? O, zeige dich mir

G# dim.7 E7 C# dim.7

Von Ziegler 1728: "in lieblicher Gestalt" ("in lovely form")

Exclamatory leap

Bach's libretto omits a line from the original, despite disruption of the rhyme scheme.

bald! Ich seh - ne mich. Brich an, erwünschter Morgen!

D minor F7 D7 D minor 7 G major C major (the key of the following movement).

This is the central (pivot) movement in the cantata in the cantata's chiasmic form, where antipodal elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the believer recognizes and turns to the call of the Good Shepherd. Alfred Dürr writes, "This movement is a parody of the aria 'Dein Name gleich der Sonnen geh' from the secular cantata BWV 173a, though the substantial differences between the verse schemes of the two texts led to numerous compositional alterations; evidently Bach's intention of resorting to parody had not been discussed with the poet in advance." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard

175/4. **Aria.**

(Poco allegro  $\text{♩} = 72$ )

Jones (Oxford: Oxford University Press, 2005), p. 370.

(For study of a birthday cantata for Prince Leopold in Cöthen, BWV 173a/7, which was in A major and had only 4 lines of text. See note for more.)  
 • Jesus recognized as true shepherd (175/4).

1

Editorial realization

*mf*

Violoncello piccolo (see note at no. 1)

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

The bourée-like rhythm reinforces the sentiment of joyful anticipation.

Lines 1–2 (Stollen 1 of bar form).  
 Von Ziegler 1728: "Mir ist, als seh ich dich schon"

Form (Rhyme: ABABCD) CD  
 Ritornello (mm. 1–8) CM  
 Lines 1–2 (9–32) CM-GM  
 Rit (32–40) GM-CM  
 Lines 3–4 (41–64) CM-GM  
 Rit (64–72) GM  
 Lines 5–6 (72–93) GM-Am  
 Rit (93–97) Am  
 Lines 7–8 (97–126) Am-CM  
 Rit (126–130) CM

Bach sets the text in a kind of bar form (aab), in which the music for lines 1–2 is essentially repeated for lines 3–4). Ritornellos separate the couplets. Each couplet repeats the first line of text—almost like a "motto" of a "Divisenerie" (though the music does not repeat for the restatement of the text).

Es dün - ket

5.

C# dim.7 D minor G(7) C major C major

10

mich, — ich seh — dich kom - men,

C# dim.7 D minor G(7)

15

es dün - ket mich, — ich seh — dich

C major C major

20

kom - men, du gehst — zur

D major G major G major

The text alludes to the day's Gospel reading, in which Jesus says, "He who does not enter the sheepfold by the door but climbs in by another way, that man is a thief and a robber; but he who enters by the door is the shepherd of the sheep. To him the gatekeeper opens; the sheep hear his voice, and he calls his own sheep by name and leads them out...He goes before them, and the sheep follow him, for they know his voice. A stranger they will not follow...I am the good shepherd."

20

rech - - - ten **Thü - re ein, du gehst** zur

Von Ziegler 1728: "Thür hinein"

G# dim.7 A minor

As noted above, shepherds reportedly slept in the open doorway of an enclosure where multiple flocks were kept at night. In the morning, shepherds called out their individual flocks.

30

rech - ten Thü - re ein.

Regarding the reference to Jesus being the true door, see note above.

D7 G major G(7) C major

Martin Petzold argues that the changes to von Ziegler's libretto enrich it and rehabilitate it theologically, creating allusions to various biblical passages—for example, to Jesus' post-resurrection appearance and his later interaction with the doubting Thomas (recorded in John 10). See *Bach Kommentar* 2:1049 and note.

35

C# dim.7 D minor G(7) C major

40

Lines 2-4 (Stollen 2 of bar form)

**Du wirst** im Glau - ben auf - - ge - nom - men,

Von Ziegler 1728: "Ich werd"

C major

45

du wirst im Glau -

C# dim.7 D minor G(7) C major C major



Von Ziegler 1728: "Du wirst"

50

ben auf - ge - nom - men und musst der wah

D major G major

55

re Hir - te sein, der wah - re Hir te

G major

60

sein, und musst der wah - re Hir - te sein.

G# dim.7 A minor D7 G major G major

*mf*

65

G# dim.7 A minor

The emendations in the last 4 lines of the libretto serve to retain the personalized "I" vs. you" alternation of the opening lines. By contrast, von Ziegler's original generalized the language. See Petzoldt 2:1048

Lines 5-6 (Abgesang of bar form)

70

Ich ken - ne - dei - ne hol - de Stim - me,

Von Ziegler 1728: "Wer wolte nicht die Stimme kennen."

D7 G major G major G7 C major

*p*



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75

ich ken - ne - - - - - ne - dei - ne hol -

C major A7 D minor

80

- - - - - de Stim -

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

85

- - me, die vol - ler Lieb' und Sanft - muth - - ist, die vol -

Von Ziegler 1728: "Huld"

A minor A minor

90

- - - - - ler Lieb' und Sanft - muth ist,

G# dim.7 A minor A minor

*mf*

94

dass ich im

Von Ziegler 1728: "Und nicht sogleich vor Sehnsucht brennen"

A minor A7

98

Geist da-rob er-grim me, dass ich im

D minor D minor (G7)

102

Geist da-rob er-grim

C major

107

me: wer zwei-felt,

C major

112



dass du Heiland sei'st, wer zwei - felt,

C# dim.7 D minor G(7)

117



dass du Heiland sei'st, wer zwei - felt, dass du Hei -

C major C major

122



land

C# dim.7 D minor G(7) C major

126



sei'st.

C major C major

The fifth movement combines a dictum (scripture) set as a secco recitative set as a secco recitative set for bass, and further commentary set as arioso for bass.

Secco  
**Recitativo.**

175/5. **Alto.** •Jesus' words not understood by reason: John 10:6 (175/5).

While the alto is often voice of faith, here it acts as Evangelist/narrator. Bass is often the voice of authority (e.g., minister).

Sie ver\_nah-men a\_ber nicht, was es war, das er zu  
Von Ziegler 1728: "nichts"

Continuo alone.

E major E7 A minor

**Basso.**

ih\_nen ge\_sa-get hat\_te. Ach ja!— Wir Menschen sind oft\_mals den  
Von Ziegler 1728: seynd gar offt"

p Strings  
(This is the only movement o use the whole string complement.)

B7 E minor F# major

Von Ziegler 1728: "nicht kan erreichen, Was sein geheilgter Mund gesagt."

Tauben zu verg-leichen: wenn die ver\_blen-de-te Vernunft nicht weiss, was er ge-  
Von Ziegler 1728: "Ihr Thoren, mercket doch, wann"

F#7 B minor E#7 C# major

For a discussion of reason ("Vernunft") in Bach's cantatas, see See Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), pp. 225–26, 239–244.

Animated strings stress the importance of Jesus' words. The text is repeated for emphasis: "When Jesus speaks with thee, that it is done for thy salvation."

(Arioso ♩ = 66.)

sa\_get hat\_te. O Thörin! mer\_ke doch, wenn Je\_sus mit dir\_spricht, dass  
Von Ziegler 1728: "Ihr Thoren, mercket doch, wann" Von Ziegler 1728: "euch"

F# minor F# minor F#7 B minor B major B7



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The text is repeated for emphasis: "When Jesus tells you that it concerns your salvation."

Von Ziegler 1728: "euren"

10

es zu dei-nem Heil ge-schicht, wenn Je-sus mit dir

E minor E minor

12

spricht, dass es zu dei-nem Heil ge-schicht.

A7 Da capo D major D major

The strings respond to the singer's cadence with a second cadence in staccato 8th notes to suggest finality—the matter is settled and the listener should pay careful attention, as referenced in the text: "Take note, when Jesus speaks, that it is done for your salvation."

## Aria. (Perhaps from an earlier work)

175/6. (Andante con moto  $\text{♩} = 60$ )

• Jesus' words promise abundant life to all who follow (175/6).

Trp I & II

1. D major D major

Within the context of a Messianic prophecy (see below), the two trumpets represent both a call to awake and Christ's victory over the devil and death, as referenced in the text. The lilting 6/8 meter suggests the "Gnade, Gnüge, volles Leben" ("grace, plenty, abundant life") mentioned in the B section (when the trumpets are silent).

Note: 2 trumpets is unusual. Bach normally used either 1 or 3 trumpets.

5

D major

9

Öffnet euch, ihr bei-den Oh-ren, öff-

D major D major D major

Repeated trump notes suggest a wake up call.

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13

net euch, ihr bei den

D major D major D major

17

Oh ren, Je - sus hat **euch** zu ge - schworen, dass er

Von Ziegler 1728: "uns"

C#7 F# minor E7 A major A major A7

Chromatic inflection for "has devil, death slain."

20

**Teu - fel**, Tod er - legt, Teu - fel, Tod er -

Von Ziegler 1728: "Sünd und"

Trp I & II

D minor D# dim.7 E7 A major

23

legt.

mf

A major A7 D major E(7)

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27

Öffnet euch, ihr bei - den Oh -

Trumpets tacet...

A major (A7) D7 G major A7 D major

31

- ren, Je - sus hat euch zu - ge - schwö -

A7 D major

35

- ren, dass er Teu - fel, Tod er - legt, dass er Teu - fel, Tod er - legt,

Trps

D major D7 G major A7

39

Teu - fel, Tod er -

hemiola

D major

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43

legt.

D major

47

51

B Section (trumpets tacet, since the text speaks of the grace and abundant life offered to all believers).

Gna.de, G'nü - ge, vol - les Le - ben will er al - len **Christen** ge - ben,

Trumpets tacet... Von Ziegler 1728: "denen"

D major

55

Chromaticism including cross relation for "bearing the cross."

**wer ihm folgt, sein Kreuz nach - trägt,** ... wer ihm folgt, sein

Von Ziegler 1728: "Wer mit ihm sein Creutze trägt"

Cross relation

B minor F# minor F# major B minor

59

Kreuz nachträgt; **Gna** - de, G'nü - ge, vol - les Le - ben

N6 B minor B7 E major C#7



John 10:11: "I am the good shepherd; I lay down his life for the sheep"; Mark 8:34 "If any man would come after me, let him deny himself and take up his cross and follow me." (Also Matthew 10:38, 16:24, Luke 9:23.)

62

wird er al - len — Christen ge - ben, wer ihm folgt, — sein

65

Kreuz nach - trägt, — wer ihm folgt, sein Kreuz nachträgt.

F# minor

F# minor B7 C# minor N C#M F#m F# minor

175/7 **Choral. (Mel.: „Komm, heiliger Geist“)** • Spirit's help sought to accept word of new life (175/7). **Da Capo.**

(Music taken from BWV 59/3, with former string parts now given to recorders, the top line doubling the melody at the upper octave.)

This is the 9th stanza of 12 in the (long) 1651 chorale "O Gottes Geist, mein Trost und Rat" by Johann Rist (1607–1667). The text does not appear often in hymnals of the time (see Petzoldt, 2:1044–1045).

The 3 recorders return, providing cyclical unity. Here they underscore the image of the morning star referenced in the text. The designation of Christ as divine Word and morning star in relation to enlightenment is based on a complex of biblical passages (see note).

+Vln I

+Vln II

+Vla

Soprano. 1.

Alto.

Tenore.

Basso.

Rec I, II, III

Nun, wer - ther Geist, ich folg' dir; hilf, dass ich su - che für und für

Nun, wer - ther Geist, ich folg' dir; hilf, dass ich su - che für und für

Nun, wer - ther Geist, ich folg' dir; hilf, dass ich su - che für und für

Nun, wer - ther Geist, ich folg' dir; hilf, dass ich su - che für und für

G major D major G major D major G major

6

nach deinem Wort ein an - der Le - ben, das du mir willst aus — Gnaden ge -

nach deinem Wort ein an - der Le - ben, das du mir willst aus — Gnaden ge -

nach deinem Wort ein an - der Le - ben, das du mir willst aus Gnaden ge -

nach dei - nem Wort ein an - der Le - ben, das du mir willst aus Gna - den ge -

D major D7 E minor E7 Am BM

Alfred Dürr writes, "The concluding chorale—an arrangement of the melody Komm, Heiliger Geist, Herre Gott in seven-part texture—is drawn from an earlier Whit cantata, BWV 59, though the string parts are here replaced by recorders. This chorale, with its obbligato recorder parts, harks back to the opening pair of movements

12

ben. Dein Wort ist ja der Morgenstern, der herr-lich leuchtet nah' und fern. Drum

ben. Dein Wort ist ja der Morgenstern, der herr-lich leuchtet nah' und fern. Drum

ben. Dein Wort ist ja der Morgenstern, der herr-lich leuchtet nah' und fern. Drum

ben. Dein Wort ist ja der Morgenstern, der herr-lich leuchtet nah' und fern. Drum

BM Em (E7) Am D7 GM (A7) DM G major G major

18

will ich, die mich anders leh-ren, in E-wig-keit, mein

will ich, die mich anders leh-ren, in E-wig-keit, mein

will ich, die mich anders leh-ren, in E-wig-keit, mein

will ich, die mich anders leh-ren, in E-wig-keit, mein

G major D major G major

Martin Petzoldt notes the artful reversal in the determined assertion "not to hear" those who are deaf to Jesus' claims and instead rely on reason (as referenced in nos. 5 & 6). See *Bach Kommentar 2*: 1051.

23

Gott, nicht hö-ren. Al-le-lu-ja, Al-le-lu-ja!

Gott, nicht hö-ren. Al-le-lu-ja, Al-le-lu-ja!

Gott, nicht hö-ren. Al-le-lu-ja, Al-le-lu-ja!

Gott, nicht hö-ren. Al-le-lu-ja, Al-le-lu-ja!

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

Von Ziegler 1728: No "Alleluja"

Note: von Ziegler omits the "Alleluja," but it is restored in this modified version of the libretto.

Chromatic inflection for "nicht hören" (refusal to listen to those who teach otherwise).