

# J.S. Bach - Church Cantatas BWV 77

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NBA I/21; BC A126

13. S. after Trinity (BWV 77, 33, 164)

\*Gal. 3:15-22 (The purpose of the Law)

\*Lk. 10:23-37 (The greatest commandment; parable of the good Samaritan)

Librettist: Johann Knauer's original libretto of 12 movements (for a two-part cantata) was greatly shortened (e.g., the first part omitted) and modified.

Petzoldt discusses the changes in "Bach Kommentar," vol. 1, p. 352ff.

FP: 22 August 1723 (St. Nicholas)

Form: Chorus - Recit (B) - Aria (S) - Recit (T) - Aria (A) - Chorale

The first recit/aria pair deals with love of God,

the second with the love of neighbor.

Opening Chorus: Trumpet enters 10 times with

cantus firmus (Chorale title:

"These Are the Holy Ten

Commandments"): see mm. 8,

15, 22, 28, 39, 43, 53, 56, 63, 67.

Instrumentation:

Tromba da tirarsi

Ob I, II

Vln I, II

Vla

SATB

Continuo

**Tromba da tirarsi**

**(Viol. I, II)**

**(Va.)**

**Continuo**

## 1. Coro 77/1.

• Love God with all your heart, soul, mind:  
Lk. 10:27 (77/1).

## Cantata No. 77

### Du sollt Gott, deinen Herren, lieben

Highly symbolic movement that quotes a verse from the Gospel reading, whose parallel passage in the Mt. 22:40 has Jesus saying that the entire law and the prophets hang on 2 commandments: to love God and neighbor. The music is based on Luther's chorale "Dies sind die heiligen zehn Gebot" (G mixolydian). By citing this chorale instrumentally, while giving Jesus' words to the singers, Bach shows that "the entire Law is contained within the commandment of love" (Dürr/Jones, 512). The phrases of the chorale are quoted canonically in 5 segments between the trumpet (in quarter notes, a 5th above) and continuo (in long notes), thus at highest and lowest pitch levels (probably representing love of God and love of neighbor, respectively). The trumpet presents 5 additional non-canonic statements of the cantus firmus (for a total of 10 trumpet entries). Since canon is often used to depict law, the allusion to 10 commandments is clear, and presenting the cantus firmus at highest and lowest pitch levels (the entire pitch range) may allude to Jesus' words that the entire Law is contained in the dual commandment to love God and neighbor. Furthermore, Martin Petzoldt suggests that the fact that the instrumental bass has not a single tone other than ones from the chorale alludes to the foundational role of God's law. The use of trumpet may also allude to the divine nature of the original proclamation at Mount Sinai. Five "bassetto" passages (no bass line) help...

*mf* Bassetto 1 (mm. 1-8) with continuo figures. See Chafe "Analyzing Bach Cantatas, 185, continuo line imitates upper strings.

prepare entrances of the cantus firmus in the continuo. Since Bach often used bassetto technique to depict something heavenly or without foundation, its use here may also be intended to contrast the difference between love of God and love of man. The voices sing in imitation, presenting a figure that rises a diatonic 4th (derived from the first 4 pitches of the chorale melody) and whose rhythm quotes the chorale's 9-note opening rhythm in almost exact retrograde. Eric Chafe sees the dualism between chorale (signifying Old Testament Law) and the sung text (Gospel) as related to the contrasting musical materials and procedures in the cantata, also that both the OT law and its NT reinterpretation reflect the purpose of Lutheran music: to give glory to God and sustenance to one's neighbor. See "Analyzing Bach Cantatas," 174.

A minor C major

The structure of the 10 trumpet cantus firmus statements (with non-canonic entrances marked in brackets) is as follows.

Phrase: A [A] B [A] C [A+C] D [A] E+F [A+B+C+D+E+F]. (The final non-canonic trumpet entrance includes the entire cantus firmus.)

Measure: 8 15 22 28 39 43 53 56 63 67

For biblical text with non-texted, instrumental chorale tune, in Cycle 1 see also BWV 25/1 BWV 48/1.

Bach often used canon to depict law. All the commandments are summed up in this one: to love God and one's neighbor.

**Du sollt Gott, deinen Herren, lieben**  
Love thou thy God, this is the first and the great command

**Du sollt Gott, deinen Herren, lieben**  
Love thou thy God, this is the first and the great command

Chorale tune in trumpet. Adding a chorale tune was not dictated by the libretto.

#1 (Trp). (Mel: „Dies sind die heiligen zehn Gebot“)  
Untexted Phrase A

G major

#1 (Cont). Untexted Phrase A in augmentation a "fifth" below, no continuo figures! See Chafe, "Analyzing Bach Cantatas," 185.

11

dei - nen Her - ren, lie - benvonganzem Her -

God, this is the first and the great com - mand -

Du sollt Gott, dei - nen Her - ren, lie - benvonganzem Her -

Love thou thy God, this is the first and the great com - mand -

zen, du sollt Gott,

ment, love thou thy

zen,

ment,

C major

13 II Compare m. 67.

zen,

ment,

zen,

ment,

dei - nen Her - ren, lie - benvonganzem Her - zen;

God, this is the first and the great com - mand - ment,

minor version of ascending diatonic fourth

du sollt Gott, dei - nen Her - ren, lie - benvonganzem - Herzen,

love thou thy God, this is the first and the great com - mand - ment,

(tr)

C major Bassetto 2 (mm. 15-24) with figures F major

#2 (Trp) (1st non-canonic statement). Untexted Phrase A. These 7 mm. constitute the only spot (other than opening ritornello) where voices are silent, perhaps to make the chorale tune more audible.

22 **A**

du sollt Gott, dei - nen Her - ren, lie - ben von ganzem  
 love thou thy God, this is the first and the great com -

du sollt Gott, dei - nen Her - ren, lie - ben von ganzem Her - - -  
 love thou thy God, this is the first and the great com - mand - - -

8 du sollt Gott,  
 love thou thy

#3 (Trp). Untexted Phrase B

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24<sup>II</sup>

Her - zen, du sollt Gott, deinen Her - ren,  
mand - ment, this is the first and great com -

zen, du sollt Gott,  
ment, this is the

8 dei - nen Her - ren, lie - ben von ganzem Her - zen, du sollt Gott,  
God, this is the first and the great com-mand - ment, this is the

du sollt Gott, dei - nen Her - ren, lie - ben von ganzem Her -  
love thou thy God, this is the first and the great com - mand -

#2 (Cont). Untexted Phrase B in augmentation a "fifth below."

27 C major

lie - ben von gan - zem Her - zen, du sollt Gott,  
mand-ment, the great com - mand - ment, love thou thy

dei - nen Her - ren, lie - ben, du sollt Gott, dei - nen Her - ren,  
first and great com - mand - ment, love thou thy God, this is the

8 dei - nen Her - ren, lie - ben von gan - zem Her - zen, du sollt Gott, dei - nen  
first and great com-mand-ment, the great com - mand-ment, love thou thy God, this

zen, von gan - zem Her - zen,  
ment, the great com - mand-ment, #4 (Trp) (2nd non-canonic statement). Untexted Phrase A

C major

29

dei-nen Her-ren, lie-ben von ganzem Her-zen, von gan-zer  
 God, this is the first and the great com-mand-ment, the great com-

lie-ben von ganzem Her-zen, von ganzem Her-zen, du sollt Gott.  
 first and the great com-mand-ment, the great com-mand-ment, love thou the

Her-ren, lie-ben von gan-zem Her-zen, von ganzem Her-zen, von gan-zer  
 is the first and the great com-mand-ment, the great com-mand-ment, the great com-

du sollt Gott, dei-nen Her-ren, lie-ben von ganzem Her-zen, von gan-zer  
 love thou thy God, this is the first and the great com-mand-ment, the great com-

rising fourth

31 II

See-le; du sollt Gott, dei-ner Her-ren, lie-ben von ganzem Her-zen, von ganzer  
 mand-ment, to love the Lord thy God with all of thy heart and mind \_\_\_\_\_ and with all thy

dei-nen Her-ren, lie-ben von ganzem Her-zen, von ganzer See-  
 Lord thy God with all of thy heart and mind \_\_\_\_\_ and with all thy spir-

See-le;  
 mand-ment, du sollt Gott,  
 love thou the

See-le;  
 mand-ment,



34

See - - - le, von al - len Kräf - - -  
soul - - - and with all thy pow - - -

- - - le, von al - len Kräf - - -  
- - - it, with all thy pow - - -

dei - nen Her - ren, lie - ben von gan - zem Her - zen, von gan - zer -  
Lord thy God with all of thy heart and mind and with all thy -

du sollt Gott, dei - nen Her - ren, lie - ben von gan - zem  
love thy the Lord thy God with all - of thy heart and

E minor

36

- - - ten und von gan - zem Ge - mü -  
- - - er and with all - of thy be -

- - - ten und von gan - zem Ge - mü - te, von al - len -  
- - - er and with all of thy - be - ing, with all - thy -

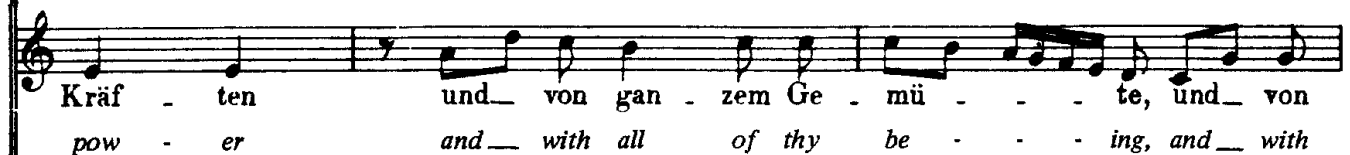
8 See - - - le, von al - len Kräf - - - ten, von al - len  
soul - - - and with all thy pow - - - er, with all thy -

Her - zen, von gan - zer See - - - le, von al - len  
mind and with all thy spir - - - it, with all - thy

G major

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38II



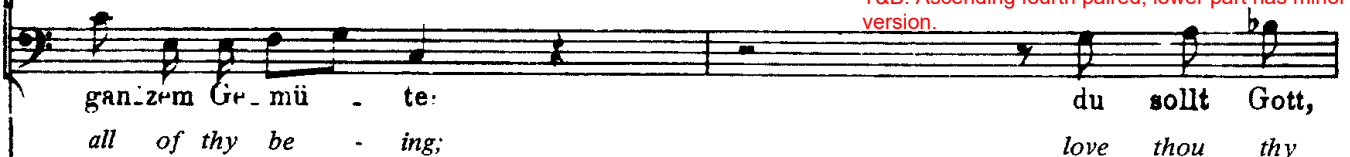
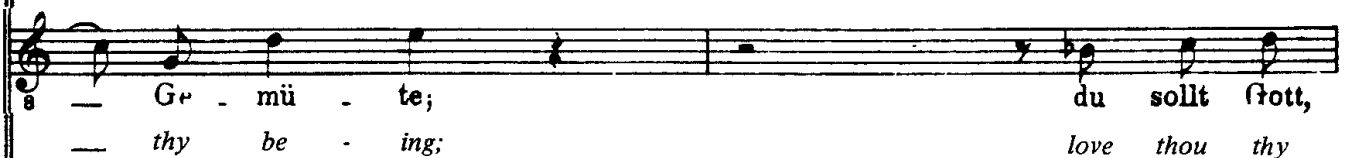
#5 (Trp). Untexted Phrase C



41

A minor

B



T&B: Ascending fourth paired; lower part has minor version.



C major

#3 (Cont). Untexted Phrase C in augmentation

F major 7

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43

Her - zen, du sollt Gott,  
mand - ment, love thou thy

lie - ben von gan - zem Her - zen, du sollt Gott, dei - nen Her - ren,  
first and the great com - mand - ment, love thou the Lord thy God with

dei - nen Her - ren, lie - ben von gan - zem Her - zen, du sollt Gott,  
God, this is the first and the great com - mand - ment, love thou thy

dei - nen Her - ren, lie - ben von gan - zem Her - zen,  
God, this is the first and the great com - mand - ment,

S&T: Ascending fourth paired, upper part has minor version.

45

#6 (Trp) (3rd non-canonic statement).  
Untexted Phrase A joined to C

dei - nen Her - ren, lie - ben von gan - zem Her - zen,  
God, this is the first and the great com - mand - ment,

lie - ben von gan - zem Her - zen, von gan - zer  
all of thy heart and mind and with all thy

dei - nen Her - ren, lie - ben von gan - zem Her - zen,  
God, this is the first and the great com - mand - ment,

zen, du sollt Gott, deinen Her - ren, lie - ben von gan - zem Her - zen,  
ment, love thou thy God, this is the first and the great com - mand - ment,

Phrase C (here up an octave)

B-flat major F major



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47II

von gan-zer See-le, von al-len Kräf-ten und von  
with all thy soul and with all thy pow-er and with

See-le, von al-len Kräf-ten und von gan-  
soul and with all thy pow-er and with all

"von allen Kräften" (with all your strength) emphasized

von al-len Kräf-ten, von al-len  
with all thy pow-er, with all thy

von al-len Kräf-ten; von al-len Kräften.  
with all thy pow-er, with all thy pow-er,

Bassetto 4 (mm. 47-54); no continuo figures  
B-flat major

50

gan-zen Ge-mü-te, und  
all of thy be-ing, and

zen Ge-mü-te, und von  
of thy be-ing, and with

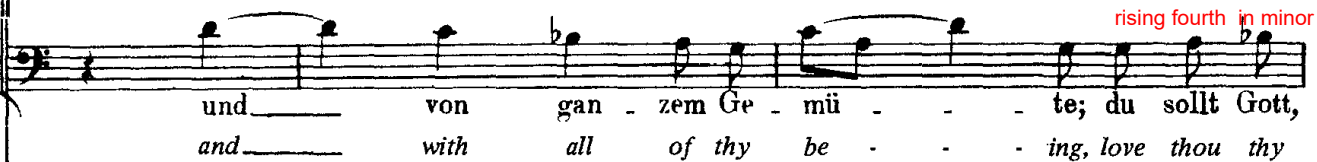
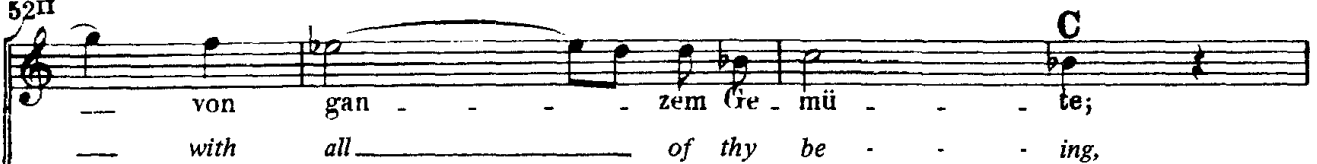
Kräf-ten und von gan-  
pow-er and with all

von al-len Kräf-ten  
with all thy pow-er,

G minor

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52II



rising fourth in minor

#7 (Trp). Untexted Phrase D, rising fourth D-G.



55



G minor

#4 (Cont). Untexted Phrase D in augmentation

rising fourth in minor

rising fourth in minor



rising fourth in minor



#8 (Trp). (4th non-canonic statement). Untexted Phrase A



C minor

57 Her - ren, lie - ben von gan - zem Her - zen, von gan - zer  
is the first and the great com - mand - ment, with all thy

lie - ben von gan - zem Her - zen, von gan - zer See -  
all of thy heart and mind and with all thy spir -

8 - zen. von gan - zer See - le, von al - len  
- ment, the great com - mand - ment, with all thy

gan - zer See - le, von al - len Kräf -  
all thy soul and with all thy pow -

rising fourth to G-C rising fourth  
C minor G minor

59 See - le, von al - len Kräf - ten und von  
soul and with all thy pow - er and with

- le und von al - len Kräf - ten und von  
- it and with all thy pow - er and with

8 Kräf - ten, al - len Kräften und von gan - zem Ge - mü -  
pow - er, all thy pow - er and with all of thy be -

ten, von al - len Kräften und von gan -  
er, with all thy pow - er and with all

F major G minor G minor

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61II

gan - zem Ge - mü - - - te, von gan - - zem Ge - mü - te;  
all of - - - thy be - - - ing, with all - - - of thy be - ing,

gan - zem Ge - mü - - - te, und von ganzem Ge - mü - te;  
all of - - - thy be - - - ing, and with all of thy be - ing,

- - - te, und von gan - zem Ge - mü - - - te; du sollt Gott,  
- - - ing, and with all of - - - thy be - - - ing, love thou thy

- - - zem Ge - mü - te, und von gan - zem Ge - mü - - - te;  
- - - of thy be - ing, and with all of - - - thy be - - - ing,

#9 (Trp). Untexted Phrase E joined to F (here up an octave)

D

D minor

64

du sollt Gott, dei - nen Her - ren, lie - ben von gan - zem  
love thou thy God, this is the first and the great com -

du sollt Gott, dei - nen Her - ren,  
love thou thy God, this is the

dei - nen Her - ren, lie - ben von gan - zem Her - - - -  
God, this is the first and the great com - mand - - - -

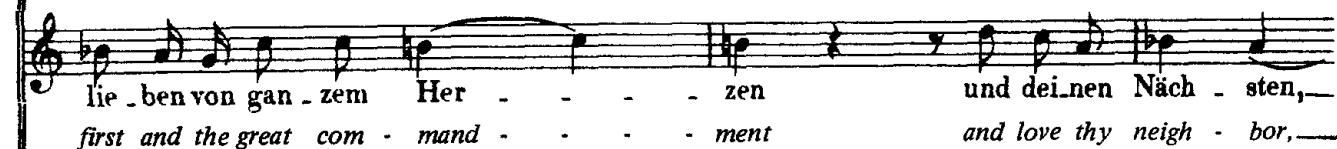
E-flat of chorus contrasted with E in the trumpet.

du sollt Gott, dei - nen Her - ren, lie - ben von gan - zem Her - - - -  
love thou thy God, this is the first and the great com - mand - - - -

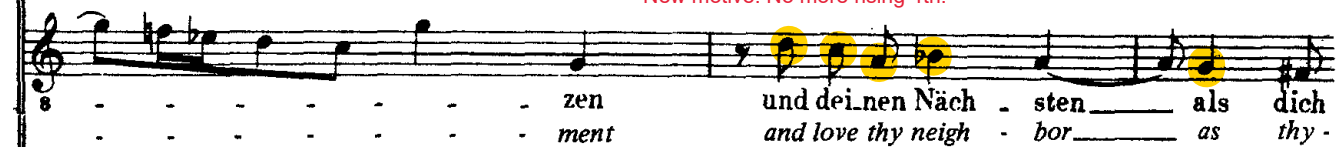
Phrase F

#5 (Cont). Untexted Phrase E in augmentation joined to F

66



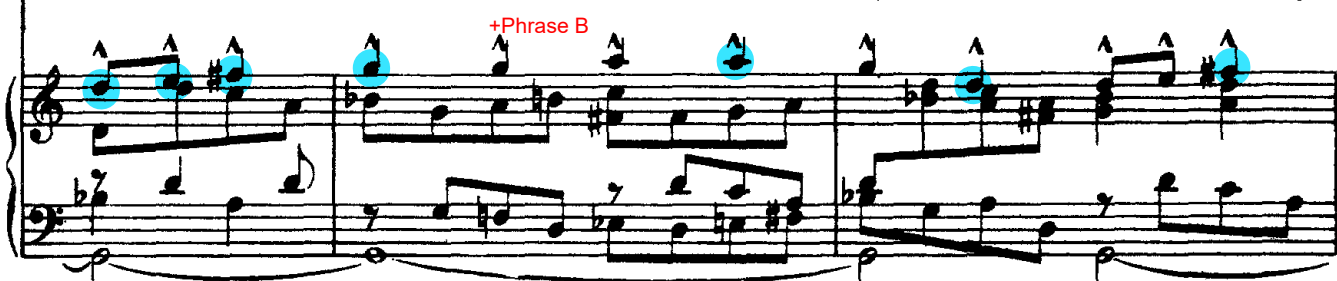
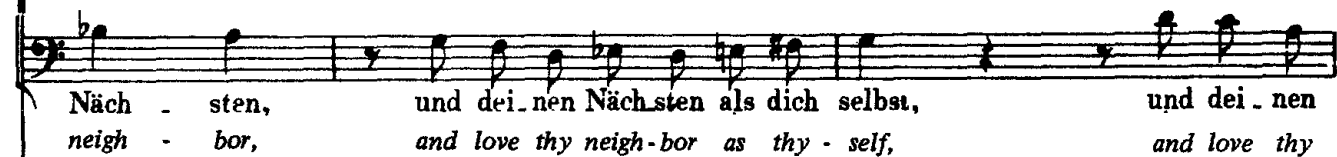
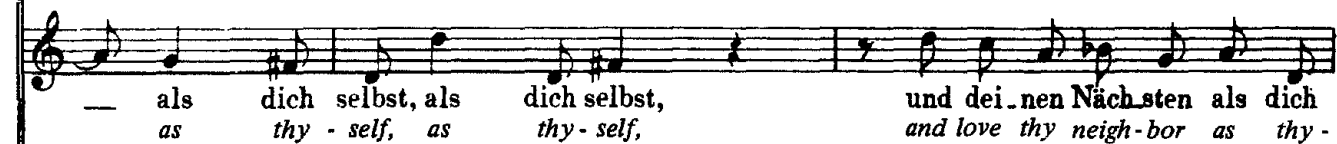
New motive: No more rising 4th.



Compare S. mm. 13-14. This motive reappears slightly modified in the continuo in movement 5. Possible text painting: Neighbor tones for "neighbor."



#10 (Trp). (5th non-canonic statement). Entire untexted chorale tune, while continuo holds its final note.





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71

und dei - nen Näch - sten als dich selbst,  
and love thy neigh - bor as thy - self,

selbst, dei - nen Näch - sten als dich selbst,  
self, and thy neigh - bor as thy - self,

8 selbst, dei - nen Näch - sten als dich selbst, und dei - nen  
self, and thy neigh - bor as thy - self, and love thy

Näch - sten als dich selbst, als dich selbst, und dei - nen Näch - sten als dich  
neigh - bor as thy - self, as thy - self, and love thy neigh - bor as thy -

+Phrase C

73

und dei - nen Näch - sten als dich selbst, und dei - nen  
and love thy neigh - bor as thy - self, and love thy

und dei - nen Näch - sten als dich selbst, als dich selbst, als dich  
and love thy neigh - bor as thy - self, as thy - self, as thy -

8 Näch - sten als dich selbst, als dich selbst, als dich selbst, als dich  
neigh - bor as thy - self, as thy - self, as thy - self, as thy -

selbst, als dich selbst,  
self, as thy - self,

+Phrase D

+Phrase E

Continuo holds low G (this realization is editorial).

75

F# contrasts with previous F but does not resolve to G.

Nächsten als dich selbst, als dich selbst, und deinen Nächsten als dich selbst.  
neigh - bor as thy - self, as thy - self, and love thy neigh - bor as thy - self.

selbst, und deinen Nächsten als dich selbst, deinen Nächsten als dich selbst.  
self, and love thy neigh - bor as thy - self, and thy neigh - bor as thy - self.

selbst, dich selbst, und deinen Nächsten als dich selbst, als dich selbst.  
self, thy - self, and love thy neigh - bor as thy - self, as thy - self.

und deinen Nächsten als dich selbst.  
and love thy neigh - bor as thy - self.

C major V of G G major

77/2.

## 2. Recitativo

Secco recitative. 10 measures. C major, entirely syllabic, no arioso.

Based on Chorale Vs. 2. • God's favor sure for those who love God completely (77/2).

Basso

So muß es sein! Gott will das Herz für sich alleine.  
So shall it be! our hearts are God's; He on - ly must pos -

Continuo

Continuo rises by whole tones, then descends by half steps (tension of keeping the law?—see below).

C major

Chafe ("Analyzing Bach Cantatas," 208, 263n17) argues that by moving from sharp to flat (subdominant) tonal areas and by moving from major to minor keys, Bach is "delineating a progression from the love of God to love of humankind." Martin Petzoldt suggests that the tension/relaxation of the continuo's whole tone scale followed by the descending chromatic line corresponds to keeping the law (mm. 1–50) versus embracing the Gospel (mm. 6–10). ("Bach Kommentar," vol. 1, p. 364.) The 5+5-measure structure reflects the disposition of the 10 commandments: the first 5 expound the relationship between humans and God (the command to honor father and mother understood as reflecting our attitude to authority—God as Father being the supreme authority), while the last 5 commandments deal with the human relationships.

haben! Man muß den Herrn von ganzer Seele zu seiner Lust erwählen und sich nicht mehr er -  
sess them. The soul of man must be de - vot - ed to do his Mas - ter's bid - ding, nor wish for an - y -

Original text: "sich ihm."

E major

6

freun, als wenn er das Ge - mü - te durch sei - nen Geist ent - zündt, weil  
thing but what the Lord has cho - sen and willed that he en - joy; 'tis

Continuo descends chromatically (relaxation of embracing the Gospel?).

A major D7 G major

Martin Petzoldt notes that the original libretto (which included lines not used in Bach's libretto) viewed love of God as the predicate for love of neighbor. Petzoldt argues that Bach's libretto omitted and/or altered the text to correct it theologically, showing that love of God and love of neighbor are simultaneous (not successive) actions, empowered by God's Spirit. See "Bach Kommentar," vol. 1, pp. 359, 365. More below at movement 4.

8

wir nur sei - ner Huld und Gü - te als - dann erst recht ver - si - chert sind.  
thus and on - ly thus that we may at - tain His grace as - sur - ed - ly.

Original Knauer text: "Weil wir dann seiner Güte Erst recht versichert sind."

C7 F major C Major

Love song. Amatory style. Two accompanying voices (presumably oboes) in parallel thirds (in the middle section they are sixths) = sweetness. Text: May I be recognized by your command (i.e., loving God and neighbor). Ritornello is repeated in complete form in between two sections of aria. Long melismas on "entbrennen" and "ewig." The series of keys that rise by thirds (Am - Em - GM - Bm - Dm) is interpreted by Chafe as metaphorical ascent to God (Chafe, "Analyzing Bach Cantatas," 209-10).

### 77/3. 3. Aria • Love for God declared; prayer that it be constant (77/3).

(Ob. I,II)  
Continuo

A minor G major

3

F major E major

5 II

F major E major

8 **Soprano** **A**

Mein Gott, ich lie - be dich, ich lie - be dich von  
My God, I love Thee well, with all my heart I

*p* *mf* *p*

A minor

10II

Her - zen, mein Gott, ich lie - be dich, ich lie - be dich von Her - zen, mein  
love Thee, my God, I love Thee well, with all my heart I love Thee, my

*mf* *p* *mf* *p* *mf*

C major

Word painting: "ganzes" (entire) is extended.

13II

gan - - - zes Le - ben hangt dir an; mein Gott, ich lie - be -  
ver - - - y life de - pends on Thee; my God, I love Thee

*f*

C major

15II

dich, ich lie - be dich von Her -  
well, with all my heart I love

18

zen, mein ganzes Le-ben hangt dir an, mein gan-zes Le-ben hangt  
Thee, my ver-y life de-pends on Thee, my ver-y life de-pends

C major A minor

20II

**B**

dir an.  
on Thee;

E minor D major

23

Thee, my ver-y life de-pends on Thee, my ver-y life de-pends

C major B major

25II

Thee, my ver-y life de-pends on Thee, my ver-y life de-pends

C major B major



Contrasting B Section

**Laß** mich doch dein Ge - bot, mich dein Ge - bot \_\_\_\_\_ er -  
*Help me to keep Thy law, from du - ty nev - er*

*mf*

E minor G major

30II

ken - nen, laß mich doch dein Ge - bot, \_\_\_\_\_ mich dein Ge -  
*swerv - ing, Lord help me keep Thy law, \_\_\_\_\_ from du - ty*

*p*

G major long melisma ("to burn")

33

bot er - ken - nen und \_\_\_\_\_ in Lie - be so ent - bren -  
*nev - er - swerv - ing, that \_\_\_\_\_ my love may be de - serv -*

35

A major B minor

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37II

nen, daß ich dich e -  
ing, Thine ev - er - last -

*mf* *f*

B major

40

word painting: "eternally"

wig lie - ben  
ing love for -

*mf* *f*

E minor B minor

42II D

kann; laß mich doch dein Ge - bot er - ken  
me; help me to keep Thy law un - swerv -

*p* *mf*

B minor D minor

45

nen, laß mich doch dein Ge - bot, mich dein Ge - bot er - ken - nen und in Lie -  
ing, help me to keep Thy law, from du - ty nev - er swerv - ing, that my love -

*f* *mf*

D minor

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47II "to burn"

he so ent-bren  
may be de-serv

A minor

50

nen, daß ich dich e  
ing, Thine ev-er-last

A minor D minor

52 "eternally"

A minor

54

wig- lie-ben kann, daß ich dich  
ing love for me, Thine ev-er

E A minor

56 **E**

e - - wig lie - - ben kann!  
last - - ing love for me.

A minor

58II

G major F major E major

61

C major F major

63

D minor E major A minor

Prayer for heart of Good Samaritan. Accompanied by strings. Penultimate measure the strings become animated. Penultimate measure has rising fourth of the first movement chorale.

77/4.

#### 4. Recitativo

•Prayer for a compassionate heart toward neighbor (77/4).

Chromatic saturation  
in the voice part in  
10 mm.

**Tenore**

**B E F# G C A**

**Gib mir da bei, mein Gott, ein Sa-ma-ri-ter - herz, daß ich zugleich den Nächsten**

*I pray, O Lord, to be a good Sa-ma-ti - tan, that I may tru - ly love my*

Original text: "Dabey, so gieb mir auch ein Samariter=Hertz / Daß ich den Nechsten liebe." Petzoldt argues that adding "zugleich" corrects the text theologically, showing that love of God and love of neighbor are simultaneous (not successive) actions (more above).

**(Viol.I,II)  
(Va.)  
Cont.**

sustained strings

**E minor**

# J.S. Bach - Church Cantatas BWV 77

4

**D** **G#**

lie-be und mich bei sei-nem Schmerz auch ü-ber ihn be-trü-be, da-mit ich nicht bei  
 neigh-bor, and help my fel-low-man, and with com-pas-sion la-bor to ease his pain, nor

7

**D#** **A#**

ihm vor-ü-ber-gehi und ihn in sei-ner Not nicht las-se.  
 deign to pass him by, that he may be for-ev-er grate-ful.

9

**C#** **F**

Gib daß ich Ei-gen-lie-be has-se, so wirst du mir der-  
 To me may self-ish-ness be hate-ful, that thus, one day, by

Original text: "einmahl"

11

**B minor**

einst das Freuden-le-ben nach meinem Wunsch, jedoch aus Gna-de ge-ben.  
 such self-ab-ne-ga-tion I may at-tain my heart's de-sire, sal-va-tion.

rising diatonic fourth, perhaps derived from first movement

**G major** **G major**



# J.S. Bach - Church Cantatas BWV 77

77/5. **5. Aria** Dance-like da capo aria

Songlike with regular phrasing. Unusual orchestration: Obligato calls for trumpet, which is thought strange for such a penitential text. Perhaps it hearkens back to the divine proclamation. Despite reference to Romans 7, pitch saturation is achieved only if taking all the vocal sections together (one C#).

• Love imperfect: I want to love yet lack the power (77/5).

**Tromba**  
**Continuo**

Ritornello based on vocal statement.

This motive from movement 1, see m. 67.

D minor

This continuo line, an embellishment of this movement's trumpet beginning (with an added note between the 4th and 5th pitches), appeared already in movement 1 to the words "and thy neighbor" (see m. 67).

D minor often used for "poor, weak sinner." See Luther's comment about the second mode (hypodorian); Chafe, "Analyzing Bach Cantatas," p. 98. Chafe writes that "the association of flat (subdominant) modulations and of shifts from major to minor keys with the incarnation and with the shift of focus from God to mankind is . . . common in Bach's work" (263n17).

D minor

**17 A Alto**

A D C# E F G B-flat

Ach, es bleibt in mei - ner Lie - be lau - ter Un - voll -  
Lord, my love is all un - wor - thy, ev - er prone to -

Trumpet plays embellished version of vocal opening.

# J.S. Bach - Church Cantatas BWV 77

28

kom-men-heit, ach, es bleibt in mei-ner Lie-be  
 fault-and-guilt, Lord, my love is all-un-wor-thy,

F major

29

lau-ter, ev-er, lau-ter ev-er Un-vollkom-men-heit!  
 ev-er prone to fault and guilt,

technically demanding trumpet line

mf

D minor

34

Hab' ich oft-mals gleich den  
 of-ten-times I trans-gress

38

Hab' ich oft-mals gleich den  
 of-ten-times I trans-gress

(Fine)

D minor

F major

# J.S. Bach - Church Cantatas BWV 77

Allusion to Romans 7 ("I do not understand my own actions. For I not do what I want but I do the very thing I hate," etc. See also BWV 48/2 and 78/3.

44

Wil - len, was Gott sa - get, zu - er - fül - len, am Voll -  
dire - ly Thy com - mands, and fail - en - tire - ly to ac -

Original text: "Doch das Gute..." NBA has: "fehlt mirs doch an Möglichkeit." Original Knauer text had "Fehlet mir zu jederzeit." Bach's libretto changes the emphasis from self-pity to acknowledgment of the poet's inability to keep the commandment to love.

B naturals

D minor C major

Since C major in Bach often refers to Christ, perhaps this passage is an untexted allusion to the question and answer at the end of Romans 7 ("Wretched man that I am! Who will deliver me...? Thanks be to God through Jesus Christ.")

50

brin - gen fehlt es weit.  
com - pish what Thou wilt.

Chafe ("Analyzing Bach Cantatas," p. 214) calls this 10-measure passage "a passage of remarkable optimism" in which the trumpet "plays only the diatonic tones of the natural C trumpet in the clarino register . . . which perfectly matches the character of Werckmeister's allegorical view of the clarino register."

C major

56

C major

61

Hab' ich oft - mals gleich - den Wil - len, was Gott sa - get,  
Of - ten - times my in - dis - cre - tions and my fail - ings

G minor B-flat major

67

zu er - fül - len, am Voll - bringen fehlt es weit,  
and trans - gres - sions lead me far from what Thou wilt,

*p*

A minor

73

fehlt es weit, am Voll - brin - gen fehlt es weit.  
what Thou wilt, lead me far from what Thou wilt.

*p*

The suggested C# for the trumpet (5 bars before the da capo) is played as a C natural in Gardiner's recording.

A major

da capo

The chorale is untexted in the autograph score. For the new collected edition (NBA), Werner Neumann suggested "Herr, durch den Glauben" (stanza 8 of "O Gottes Sohn, Herr Jesu Christ"). In his original (separately published) libretto, Johann Knauer ended with stanzas 11 & 12 of "Dies sind die heiligen zehn Gebot" [Luther, 1524]. See also side note.

## 22 77/6. 6. Choral (Mel: „Ach Gott, vom Himmel sieh darein“)

Soprano

•Prayer: Dwell in me by a faith expressed through love (77/6).

Du stellst, mein Je - su, sel - ber dich zum Vor - bild wah - rer Lie - be: Gib  
Thou, Je - sus, who art far a - bove all oth - ers as love's teach - er, give

This text is the 8th stanza of "Wenn einer alle Ding verstünd" by David Denicke, chosen for the old collected edition (BGA) by Carl Friedrich Zelter.

Alto

Du stellst, mein Je - su, sel - ber dich zum Vor - bild wah - rer Lie - be: Gib  
Thou, Je - sus, who art far a - bove all oth - ers as love's teach - er, give

Tenore

Du stellst, mein Je - su, sel - ber dich zum Vor - bild wah - rer Lie - be: Gib  
Thou, Je - sus, who art far a - bove all oth - ers as love's teach - er, give

Basso

Du stellst, mein Je - su, sel - ber dich zum Vor - bild wah - rer Lie - be: Gib  
Thou, Je - sus, who art far a - bove all oth - ers as love's teach - er, give

Tutti

G minor

mir auch Gnad' und Kraft, daß ich Gott und den Nächsten lie - be, daß ich bei al - lem,  
 Thou me grace and strength to love my God and fel - low crea - ture; that I may do what-

mir auch Gnad' und Kraft, daß ich Gott und den Nächsten lie - be, daß ich bei al - lem,  
 Thou me grace and strength to love my God and fel - low crea - ture; that I may do what-

mir auch Gnad' und Kraft, daß ich Gott und den Nächsten lie - be, daß ich bei al - lem,  
 Thou me grace and strength to love my God and fel - low crea - ture; that I may do what-

mir auch Gnad' und Kraft, daß ich Gott und den Nächsten lie - be, daß ich bei al - lem,  
 Thou me grace and strength to love my God and fel - low crea - ture; that I may do what-

12  
 wo ich kann, stets lieb' und hel - fe je - der mann nach deinem Wort und Wei - se.  
 e'er I can, in friend - ship true for ev - 'ry man by Thy di - vine ex - am - ple.

wo ich kann, stets lieb' und hel - fe je - der mann nach deinem Wort und Wei - se.  
 e'er I can, in friend - ship true for ev - 'ry man by Thy di - vine ex - am - ple.

wo ich kann, stets lieb' und hel - fe je - der mann nach deinem Wort und Wei - se.  
 e'er I can, in friend - ship true for ev - 'ry man by Thy di - vine ex - am - ple.

wo ich kann, stets lieb' und hel - fe je - der mann nach deinem Wort und Wei - se.  
 e'er I can, in friend - ship true for ev - 'ry man by Thy di - vine ex - am - ple.

F major

G minor

Evangelium St. Lucas, Kap. 10, V.