

J.S. Bach - Church Cantatas BWV 174 Form: Sinfonia - Aria (A) - Recit (T) - Aria (B) - Chorale.

Alfred Dürr writes, "The content of the libretto relies entirely on the introductory words of the Gospel reading, 'God so loved the world....' On this basis, according to the first aria, the Christian's love of God rests; the recitative, no. 3, includes a meditation on these words, in which they are quoted literally; and the second aria, no. 4, is addressed to the assembled congregation, who are invited to lay hold of the salvation manifest in God's love so that they may be included among those who believe in Him and gain eternal life. The concluding chorale—the first verse of the hymn by Martin Schalling (1569)—returns to the ideas of the opening aria in the words 'Heartily will I love you, O Lord.'" See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 363.

Introduction & updates at melvinunger.com.

NBA I/14; BC A87

2. Day of Pentecost (BWV 173, 68, 174)

*Acts 10:42–48 (The Holy Spirit descends on the Gentiles at Cornelius' house while Peter preaches)

*John 3:16–21 (God sent his Son so that the world might be saved through him.)

Librettist: Picander (Christian Friedrich Henrici)

FP: 6 June 1729 (Leipzig: St. Thomas in the morning and St. Nicholas at afternoon

vespers)

This cantata is part of Bach's

"Picander Cycle" (see note).

Cantata No. 174

A cantata emphasizing the reciprocal love of God and believer.

174/1.

Ich liebe den Höchsten von ganzem Gemüte

1. Sinfonia

Arrangement of Brandenburg Concerto 3/1 (BWV 1048/1) with added horns, ripieno oboes and strings, and new continuo parts. (Bach had taken over the directorship of the Collegium musicum a few months earlier.) The movement outweighs the rest of the cantata.



Instrumentation:

Corno da caccia I, II (added)

Ob I, II (added)

Taille (added)

Vln ripieno I, II (added)

Viola ripiena (added)

Violino concertato I, II, III

Viola concertata I, II, III

Violoncello concertato I, II, III

SATB

Continuo (Fagotto, Violone, Organo)

G major "The string ensemble, which formerly functioned as a single group, now becomes a concertino set against a ripieno body of horns, oboes, and strings, a structural modification that replaces the original concept of nine instruments on equal terms with something fundamentally different" (Dürr, p. 364).

J.S. Bach - Church Cantatas BWV 174

This image displays a page of musical notation for the piano accompaniment of J.S. Bach's Church Cantata BWV 174. The score is written in G major and 3/4 time, spanning measures 11 to 23. The notation includes treble and bass clefs, with various musical symbols such as dynamics (*f*, *p*), articulation (accents), and performance directions. Red annotations indicate specific chords and performance instructions.

Chord annotations (in red):

- D major (measures 11, 13, 15, 17, 19, 21, 23)
- B minor (measure 12)
- D7 (measures 14, 20)
- G major (measure 16)
- A7 (measure 17)

Performance markings (in red):

- Vins concertato (measures 11, 15)
- Vlas concertato (measure 16)

Dynamics and other markings:

- f* (measures 11, 12, 13, 14, 17, 18, 19, 20, 21, 22, 23)
- p* (measures 15, 16, 17, 18, 19, 20, 21, 22, 23)
- Accents (measures 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23)
- 7 (measures 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23)

Measure numbers are indicated at the beginning of each system: 11, 111, 16, 1811, 21, and 2311.

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26

G major G7

28II

C major C7 F major G7

31

C major C major D7

33II

G major G major A7 D major

36

D major D7 G major G major

38II

G major A7 D major

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Measures 41-43II. The score shows a complex texture with multiple voices and instruments. The key signature is G major. A red box highlights a measure in the upper voice part.

G major

D7

Measures 43II-46. The score continues with intricate counterpoint. The key signature remains G major. A red box highlights a measure in the upper voice part.

D7

G major

Measures 46-48II. The score features a section for the Violin I concertato, marked with a red box and the text "Vln I concertato". The key signature is G major. Dynamics include *p* and *f*.

Vln I concertato

G major

G7

C major

Measures 48II-51. The score continues with complex textures. The key signature is G major. Dynamics include *f*.

(D7)

G major

Measures 51-53II. The score features complex textures. The key signature is G major. Dynamics include *p*.

D# dim.7

B7

D# dim.7

Measures 53II-56. The score continues with complex textures. The key signature is G major. Dynamics include *f*.

B7

E minor

E minor

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Measures 56-58 of the piano accompaniment. The music is in E minor. Measure 56 features a complex texture with many beamed notes. Measure 57 has a *p* dynamic marking. Measure 58 has an *f* dynamic marking. A red label "E minor unison" is placed below measure 57.

Measures 59-60 of the piano accompaniment. Measure 59 has an *f* dynamic marking. Measure 60 has a *p* dynamic marking. A red label "E minor" is placed below measure 59. A red label "A major Vlns concertato" is placed above measure 60. A red label "E7 Vlns concertato" is placed above measure 60.

Measures 61-63 of the piano accompaniment. Measure 61 has an *f* dynamic marking. Measure 62 has a *p* dynamic marking. Measure 63 has an *f* dynamic marking. A red label "A major" is placed below measure 61. A red label "A7" is placed below measure 62. A red label "D major" is placed below measure 63. Red boxes highlight specific chord voicings in measures 61 and 63.

Measures 64-65 of the piano accompaniment. Measure 64 has an *f* dynamic marking. Measure 65 has a *p* dynamic marking. A red label "D7" is placed below measure 64. A red label "G major" is placed below measure 65. A red label "G major" is placed below measure 65.

Measures 66-68 of the piano accompaniment. Measure 66 has a *p* dynamic marking. Measure 67 has a *p* dynamic marking. Measure 68 has a *p* dynamic marking.

Measures 69-71 of the piano accompaniment. Measure 69 has an *f* dynamic marking. Measure 70 has an *f* dynamic marking. Measure 71 has an *f* dynamic marking. A red label "A# dim,7" is placed below measure 69. A red label "F#7" is placed below measure 70. A red label "B minor" is placed below measure 71.

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Musical score for measures 71-75. The system shows a grand staff with treble and bass clefs. Measure 71 is marked with a forte dynamic *(f)*. The key signature is one sharp (F#).

B minor

Musical score for measures 76-80. Measure 76 is marked with a forte dynamic *(f)*. Red boxes highlight specific notes in measures 78 and 79. The text "Vlns concertato" is written above the staff in two locations.

B minor

B minor

Musical score for measures 81-85. Measure 81 is marked with a forte dynamic *(f)*. A red box highlights a note in measure 85. The text "Vln II concertato" is written above the staff.

B minor

G major

Musical score for measures 86-90. Measure 86 is marked with a forte dynamic *(f)*. Red boxes highlight notes in measures 86 and 90. The text "Vln I concertato" is written above the staff in measure 86, and "Vln II concertato" is written above the staff in measure 90.

A7

D major

D major

Musical score for measures 91-95. The system shows a grand staff with treble and bass clefs. The key signature is one sharp (F#).

D major

D7

G major

Musical score for measures 96-100. The system shows a grand staff with treble and bass clefs. The key signature is one sharp (F#).

B major

E minor

D7

G major

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86

G major A7 D major G7

This system contains measures 86, 87, and 88. The music is in G major. Measure 86 features a complex texture with sixteenth-note patterns in both hands. Measure 87 continues this texture. Measure 88 shows a change in the bass line. Chord annotations are placed below the bass line: G major under measure 86, A7 under measure 87, and D major under measure 88. A G7 chord is also indicated at the end of measure 88.

89 90

C7 F#7 B7 E7 A minor

This system contains measures 89 and 90. Measure 89 has a C7 chord annotation. Measure 90 has F#7, B7, and E7 chord annotations. The system concludes with an A minor chord annotation.

91 92

Vln concertato p N6 D# dim.7 E7

This system contains measures 91 and 92. Measure 91 is marked with a red box and the instruction "Vln concertato" above the staff, and a piano "p" dynamic marking below the staff. Chord annotations below the bass line include N6 under measure 91, D# dim.7 under measure 92, and E7 at the end of measure 92.

93 94

D# dim.7 E7

This system contains measures 93 and 94. Measure 93 has a D# dim.7 chord annotation. Measure 94 has an E7 chord annotation.

95 96 97

E7 F major G7 E minor A minor

This system contains measures 95, 96, and 97. Measure 95 has an E7 chord annotation. Measure 96 has an F major chord annotation. Measure 97 has G7 and E minor chord annotations. The system concludes with an A minor chord annotation.

98 99 100

E minor E7

This system contains measures 98, 99, and 100. Measure 98 has an E minor chord annotation. Measure 99 has an E7 chord annotation. Measure 100 has an E7 chord annotation.

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Musical score for measures 101-103. The system shows two staves: a treble staff with a complex, rhythmic accompaniment and a bass staff with a simpler line. The key signature is one sharp (F#). The notes in the treble staff are mostly eighth and sixteenth notes, while the bass staff has a mix of quarter and eighth notes.

A minor A minor A minor B7 A major

Musical score for measures 103II-105. The system shows two staves. The treble staff has a complex accompaniment, and the bass staff has a simpler line. The key signature is one sharp (F#). The notes in the treble staff are mostly eighth and sixteenth notes, while the bass staff has a mix of quarter and eighth notes.

E minor G major

Corno I & II

Musical score for measures 106-108. The system shows two staves. The treble staff has a complex accompaniment, and the bass staff has a simpler line. The key signature is one sharp (F#). The notes in the treble staff are mostly eighth and sixteenth notes, while the bass staff has a mix of quarter and eighth notes.

G major A7 D major D7

Musical score for measures 108II-110. The system shows two staves. The treble staff has a complex accompaniment, and the bass staff has a simpler line. The key signature is one sharp (F#). The notes in the treble staff are mostly eighth and sixteenth notes, while the bass staff has a mix of quarter and eighth notes.

G7 E7

Musical score for measures 111-113. The system shows two staves. The treble staff has a complex accompaniment, and the bass staff has a simpler line. The key signature is one sharp (F#). The notes in the treble staff are mostly eighth and sixteenth notes, while the bass staff has a mix of quarter and eighth notes.

A7 F# dim.7 B dim.7

Musical score for measures 113II-115. The system shows two staves. The treble staff has a complex accompaniment, and the bass staff has a simpler line. The key signature is one sharp (F#). The notes in the treble staff are mostly eighth and sixteenth notes, while the bass staff has a mix of quarter and eighth notes.

Cellos concertato

C# dim.7 G minor

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Vlms concertato alternating with Vlas concertato

116

Cellos concertato

C# dim.7 G minor

118

D7 G minor F7 D minor

120||

E-flat major 7 C minor D7

123

F# dim.7 G minor F# dim.7

125||

D major G major

128

G major G major A7

131

D major D7 G major

134

G major G major

Da capo •Loving God with all one's heart because he loved us (174/2).

2. Aria

"Lilting dotted rhythms in 6/8 meter and intertwining oboes lend a distinctly pastoral air" (Malcolm Boyd in J. S. Bach. *Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 235.

Ritornello derived from vocal theme.

174/2. ~~Ob. I~~ 1. Ob I

Ob I II
Vc. I, II
Continuo

D major D major

5

E7 D major A major

9

A major A7 D major B minor 7

12

A major C#7 F# minor A major

In the context of the day's Gospel reading (John 3:16-21) the poet responds with an allusion to the "Greatest Commandment," which formed the basis of an interaction between Jesus and a lawyer (see note).



15 **Alto**

Alto is often the voice of intimate faith.

Ich lie - - beden Höch - sten von
I love the Al - might - y with

Ob II Ob I

A major A7 D major

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. The text's allusion to the commandment to love God with heart, soul, and mind allows Picander to create a play on words: 'I love the Most High... he loves me most highly too.' This reciprocal love, which corresponds to Christ's promise that the Father will love whoever loves him (see John 14:23), prompts Bach to write an imitative movement for two oboes.

19

gan - zem Ge - mü - te,
deep - est de - vo - tion,

Ob II

Ritornello

D major D major C major E minor

23

ich lie - - beden Höch - sten von
I love the Al - might - y with

Ob II Ob I

G major G major B minor

27

gan - zem Ge - mü - te, er hat mich auch am höchsten lieb, er
deep - est de - vo - tion, and I am sure that God loves me, and

Ob I Ob II

D major A major E7 F# minor

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31

hat mich auch am höchsten lieb; ich lie - be den
 I am sure that God loves me; I love the Al -

A major A major C# major

31

Höch - sten von gan - zem Ge - mü - te, er
 might - y with deep - est de - vo - tion, and

Ob II Ob I

F# minor F#7 B minor B minor

God's reciprocal love emphasized with oboes imitating the singer.

37

hat mich auch am höchsten lieb; ich lie - be den Höchsten von
 I am sure that God loves me; I love the Al - mighty - y with

Ob I Ob II

E7 A7 D major

40

gan - zem Ge - mü - te, er hat mich auch am höch - sten lieb.
 deep - est - de - vo - tion, and I am sure that God loves me.

Ob II Ob I

E major A major

hemiola

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Ritornello

Ob II up, 8va

A major A7 D major

A major C#7 F# minor A major

49

Ich lie - - - be den
I love the Al -

Ob II

A major D major D7

52

Höch - sten von gan - - - zem Ge - mü - - te, er
might - y with deep - - - est de - vo - - tion, and

Ob I Ob II Ob I

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

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55

hat mich auch am höchsten lieb,
 I am sure that God loves me,

Ob I

Ob II up 8va

Ob II

D major E7 A major A major A7 D major

58

er hat mich auch am höchsten lieb,
 sure am I too that God loves me,

Ob II

E7 A major A7 D major B minor D7

61

er hat mich auch am
 and I am sure that

God's reciprocal love emphasized with oboes imitating the singer.

Ob II

Cross relation

G major B minor D major D7 G major A major

64

höchsten lieb; ich liebe den Höchsten von ganzem Gemüte, er
 God loves me; I love the Al-might-y with deep-est de-vo-tion, and

Ob I

F#7 B minor D major D major

F# minor

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67

hemiola

hat mich auch am höch- sten lieb.
I am sure that God loves me.

Ob II

Ritornello

D major

A major

B minor

71

Ob I

D major

E7

F# minor

75

Ob II
up 8va

Ob II

A major

A major

A major

A7

D major

79

D major

D7

G major

A7

D major

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B Section.
 "God alone" set initially with singer alone.

83

Gott al - lein, Gott al - lein soll der
 God to me, God to me will my

Ob II Ob I

(p)

D major D major E minor

87

Schatz der See - len sein, da hab ich die e -
 treas - ure ev - er be, as wide and as deep

Ob II

F#7 B minor B minor E7

90

- wi - ge - Quelle, die e - - wi - ge - Quel - le - der Gü - te;
 as - the - o - cean, as wide and as deep as the o - cean,

Ob II

A major C#7 F# minor

93

Gott al - lein, al - lein soll der Schatz der
 God to me, to me will my treas - ure

Ob II Ob I

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

96

See - len sein, der Schatz der See - len, der
ev - er - be, my treas - ure ev - er, my

D major B minor D7 G major

99

Schatz der See - len, da hab ich die e -
treas - ure ev - er, as wide and as deep

Ob I

F#7 B minor B minor B minor

102

- wi - ge Quel - le, die e - wi - ge Quel - le der Gü - te.
as the o - cean, as wide as as deep as the o - cean.

hemiola

C#7 F# minor F# minor Da Capo

3. Recitativo

• Love of God that gave Son as ransom is like no other (174/3).

174/3.

1. Tenore

B G F# A# C# E D D# B-sharp

Chromatic saturation in the vocal part in 8 mm.

O Lie - be, welcher keine gleich! O unschätzbare Lö - se - geld!
De - vo - tion! such as nev - er known! O pre - cious love, of God a - lone!

Vln I, II, III
Vla I, II, III "Halo" of strings.

B minor B# dim.7 F# minor G#7

1 G# A

Der Va-ter hat des Kindes ^(für) Leben vor Sün-der in den Tod ge-geben, und al-le, die das
His on-ly Son the Fa-ther gave us, to suf-fer death and so to save us, that mor-tals lost to

B# dim.7 G#7 E# C# minor C#7

7 E#

Himmelreich verscherzet und ver-lo-ren, zur Se-lig-keit er-ko-ren. Al-so hat
heav-an and pre-des-tined for dam-na-tion may yet at-tain sal-va-tion. ↑ Ah, so in-

Bach omits 3 lines of Picander's text here (see note). 🗨️

A# dim.7 B minor E# dim.7 C#7 F# minor

10 Verbatim quote from the day's Gospel reading.

Gott die Welt ge-liebt! Mein Herz, das mer-ke dir, und stär-ke dich mit die-sen
deed God loved the world! My heart, be not a-fraid, your strength re-new, your hope a-

(A7) A7 D major D7

12 11

Wor-ten: vor die-sem mächtigen Pan-ier er-zit-tern selbst die Höl-len-pfor-ten.
wa-ken; for where God's ban-ner is dis-played the ver-y gates of Hell are shak-en.

The "shaking of hell's gates" (an allusion to Matthew 16:15-18, see note), is depicted here. 🗨️

B7 E7 A# dim.7 F#7 B minor

Modified da capo aria
4. Aria • Salvation offered in love, gained by faith: believe! (174/4).
 174/4. Unison Vlns & Vlas

Viol., Va. (tutti all' unisono)
 Vc. I, II
 Continuo

Ritornello derived from vocal opening.

G major

Insistent tone repetitions suggest the urgency of the text's 2 imperatives.

G major E7 A minor A minor

A minor D7 G major

9 (133)

The two imperatives "greifet zu" ("take hold") and "faßt das Heil" ("grasp salvation") are set in various ways, often separated with pauses.

12 (136) **Basso**

Alfred Dürr notes, "The obbligato part is altogether more instrumental in style and livelier in character than the voice part, and lengthy vocal passages are incorporated by means of vocal insertion within ritornello extracts in the obbligato part." See *The Cantatas of J. S. Bach*, p. 364

Greifet zu, faßt das Heil, ihr Glaubens.
 Guard your faith, hold it fast with hands ex

The text is reminiscent of several biblical passages (see note).

Bass is often the voice of authority.

G major

16

hän - de, greifet zu, greifet
 tend - ed, guard your faith, guard your

G major G major E7 A minor

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Syllabic declamation underscores the urgency of the imperatives.

20

zu, *faith,* grei.fet zu, *guard it well'* faßt das Heil, *hold it fast,*

E(7) A minor A minor D7

This system shows measures 20-22. The vocal line features a syllabic declamation of the text. The piano accompaniment includes several chords highlighted with yellow circles: E(7) in measure 20, A minor in measures 21 and 22, and D7 in measure 22.

23

ihr Glau - bens - hän - de, *with hands ex - tend - ed,* faßt das Heil, *hold it fast,*

G major A7 A7 D major

This system shows measures 23-25. The piano accompaniment includes chords highlighted with yellow circles: G major in measure 23, A7 in measures 24 and 25, and D major in measure 25.

26

- greifet zu, faßt das Heil, ihr Glau - - bens - hän - de, grei - - fet
- guard it well! hold it fast, with hands - - - - - ex - tend - ed, guard - - - - - your

D major D7 G major A7 D major

This system shows measures 26-30. The piano accompaniment includes chords highlighted with yellow circles: D major in measure 26, D7 in measure 27, G major in measure 28, A7 in measure 29, and D major in measure 30.

31

zu, *faith,* faßt das Heil, *hold it fast,*

D major D(7) G major

This system shows measures 31-33. The piano accompaniment includes chords highlighted with yellow circles: D major in measure 31, D(7) in measure 32, and G major in measure 33.

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34

grei.fet zu, faßt das Heil, ihr Glau . bens -
guard it well! hold it fast with hands ex -

A7 D major

37

hän - de, grei - fet zu, faßt das Heil, ihr Glau - bens - hän -
tend - ed, guard your faith, hold it fast with hands ex - tend -

D major A7 D major

40

de. faßt das Heil, greifet zu!
ed, hold it fast, guard it well! Ritornello

D major D major

45

de. faßt das Heil, greifet zu!

D major D major B7 E minor

48

de. faßt das Heil, greifet zu!

E minor A7

51

Je - sus gibt sein Him - mel -
 Je - sus o - pens - Heav'n - to

D major D major D7 E7

54

reich und ver - langt nur das von euch: gläubt
 you, this is all He bids you do: "Soul

A minor A minor

57

ge - treu, ge - treu bis an das
 be true, be true, 'til life is

F major A major D minor G# dim.7

60

En - de, bis an das En - de; Je - sus
 end - ed, 'til life is end - ed;" Je - sus

E7 A minor E major D minor A minor A minor

65

gibt sein Him - mel - reich und ver - langt nur das von euch: gläubt
 o - pens Heav'n to you, this is all he bids you do: "Soul

69

ge - treu bis an das En - de;
 be true, 'til life is end - ed;"

Ritornello

73

76

Je - sus gibt sein Him - mel - reich und ver - langt nur das von
 Je - sus o - pens Heav'n to you, this is all He bids you

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80

euch: Gläubt ge - treu, Gläubt ge - treu,
 do: "Soul be true, be true,

E minor C major E7 A minor

83

glaubt ge - treu bis an das En -
 soul be true 'til life is end -

A minor A minor F#7 B7 B7

86

- de, glaubt ge - treu, ge - treu bis an das En -
 - ed, soul be true, be true 'til life is end - tr

E minor E minor E minor

Lines 1-2 repeat.

91

de! Greifet zu, faßt das Heil,
 ded." Keep the faith, hold it fast,

E minor E minor G major

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Section A connected
without ritornello

94

grei - fet zu, faßt das Heil in Glaubens - händ - e,
 guard your faith, hold it fast with hands ex - tend - ed,

cf. m. 13. cf. m. 14. cf. m. 15. cf. m. 16.

G major G major

99

grei - fet zu, grei - fet
 guard your faith, guard it

= m. 17. = m. 18. = m. 19.

G major G major E7 A minor

102

zu, greifet zu, faßt das Heil,
 well! guard your faith, hold it fast,

= m. 20. = m. 21. = m. 22.

A minor A minor D7

105

greifet zu, faßt das Heil, ihr Glau - bens -
 guard it well, hold it fast with hands ex -

G7 C major D7

G major G7 C major D7

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108

hän - de, faßt das Heil, greifet zu, faßt das Heil, ihr Glau -
 tend - ed, hold it fast, guard it well, hold it fast with hands

A7 D major D7 G major G major G major G7

112

- bens - hän - de, grei - fet zu,
 ex - tend - ed, guard your faith,

C major D7 G major D7 G major

116

faßt das Heil, greifet zu,
 hold it fast, guard it well,
 cf. m 21.

G7 C major A minor A minor

119

faßt das Heil, ihr Glau - bens - hän - de, faßt das -
 hold it fast, with hands - ex - tend - ed, hold it -
 cf. m 22.

D7 G major

122

Heil, das Heil, ihr Glaubenshände. faßt das Heil, greifet zu!
fast - and - firm with hands - ex - tend - ed, hold it fast, guard it well!

D7 G major Dal Segno

5. Choral (Mel. ...Herzlich lieb hab ich dich, o Herr...)

174/5. Soprano 1. •Prayer: I love thee above all else, even in sorrow! (174/5).

+Ob I
 Vln I rip
 Vln I, II, concertati

This is the first stanza of 3 in the 1569 chorale by Martin Schalling (1532-1608),

Herzlich lieb hab ich dich, o Herr. ich nicht, nach
 Die ganze Welt er freut mich nicht, nach

I love Thee Lord, with all my heart, and I ask for nothing here on earth, this

The chorale fulfills its catechismal function with an allusion to Psalm 73:25-26 (see note).

+Ob II
 Vln II rip
 Vln III, concertati

Herzlich lieb hab ich dich, o Herr. ich nicht, nach
 Die ganze Welt er freut mich nicht, nach

I love Thee Lord, with all my heart, and I ask for nothing here on earth, this

+Taille
 Vla rip
 Vla I, II, III concertati

Herzlich lieb hab ich dich, o Herr. ich nicht, nach
 Die ganze Welt er freut mich nicht, nach

I love Thee Lord, with all my heart, and I ask for nothing here on earth, this

Basso

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Violoncello I, II
 Continuo
 Organo

DM E# dim.7 Bm

J.S. Bach - Church Cantatas BWV 174

3.

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.
 Himml und Er - de frag ich nicht, wenn ich dich nur kann ha - ben.
pray Thee stay Thou not a - part, but help me, Lord, and bless me.
whole world seems of lit - tle worth, if I may not pos - sess Thee.

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F#m F#m DM DM

7

Und wenn mir gleich mein Herz zerbricht, so bist du doch mein' Zu - ver - sicht, mein
 And e - ven though my heart should break, Thy serv - ant Thou wilt not for - sake, my

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GM F#7 Bm E7 AM A7 DM Bm F#M BM

J.S. Bach - Church Cantatas BWV 174

11.

Heil und mei - nes Herzens Trost, der mich durch sein Blut hat er - löst. Herr
hope and com - fort Thou wilt be, who on the cross a - toned for me. O

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Heil und mei - nes Herzens Trost, der mich durch sein Blut hat er - löst. Herr
hope and com - fort Thou wilt be, who on the cross a - toned for me. O

15

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!
Lord I ask, in Je - sus' name, in Je - sus' name keep Thou me free from sin and shame!

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!
Lord I ask, in Je - sus' name, in Je - sus' name keep Thou me - free from sin and shame!

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!
Lord I ask, in Je - sus' name, in Je - sus' name keep Thou me free from sin and shame!

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!
Lord I ask, in Je - sus' name, in Je - sus' name keep Thou me free from sin and shame!

Em A7 F#m Bm E7 AM DM (A7) DM E# dim.7 F#m B7 EM AM DM

(F#7) Bm F#M Bm DM E7 F#m Bm D7 GM A7 DM DM