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The librettist was intrigued by the thought that Nicodemus (in the Gospel reading) met Jesus only at night, prompting the opening text, a biblical verse about the perverse human heart. (See note for Alfred Dürr's comments.)

J.S. Bach Cantata No. 176

Es ist ein trotzig und verzagt Ding

A short Trinity cantata that ends Bach's second cycle, the last cantata on a von Ziegler libretto, in which human perversity meets the life-giving work of the Holy Spirit.

NBA I/15; BC A92

Trinity Sunday (BWV 165, [194], 176, 129)

*Romans 11:33-36 (O the depth of the riches and wisdom and knowledge of God!)

*John 3:1-15 (Discussion between Jesus and Nicodemus: You must be born anew)

Librettist: Christiane Mariane von Ziegler (modified). See note.

FP: 27 May 1725 (Leipzig:

St. Thomas in the morning

& St. Nicholas

at afternoon Vespers.

This is the last cantata in Bach's second cycle, which began with chorale

Alto. cantatas. Bach later replaced it with the chorale cantata BWV 129.

Tenore.



Basso.

Instrumentation:

Oboe I, II

Oboe da caccia

Vln I, II

Vla

SATB

Continuo

(See note regarding the oboe parts.)



(Coro.)

176/1.

(Risoluto $\text{♩} = 72$.)

•Heart is obstinate and hopeless: Jeremiah 17:9 (modified) (176/1).

The opening movement reformulates the biblical verse as a characterization of human nature (represented by Nicodemus in the Gospel reading). An aggressive fugue subject, begun without instrumental introduction and accompanied by aggressive, thematically independent strings, depicts the "trotzig" ("defiant") side of human nature with upwardly thrusting figures (marked forte), while sinking chromaticism (marked piano) depicts the "verzagt" ("despondent") side. There are two complete fugal expositions. Significantly, the voices enter in ascending order in both (at closer intervals in the second exposition), as if to show growing defiance. See note for more.

Word painting: "Trotzig" ("defiant") depicted with upwardly thrusting figures, "verzagt" ("disheartening"), with sinking chromaticism.

Exposition 1.

Es ist ein trot-zig, ein trot - - zig und ver-zagt Ding um
The heart is wick-ed, de-fi - - ant and de- ceit-ful in

The ascending line clashes with the descending ones.

(Risoluto.)

Strings
Raging strings in stile concitato (see note).

C minor

3^{II}

+Ob da caccia

Es ist ein trot-zig, ein
The heart is wick-ed, de-

Sigh

aller Menschen Her-ze, ein trot - - zig und ver-zagt, ein
ev-'ry mor-tal crea-ture, de- ceit - - ful and a-fraid, de-

C minor F7 D7 G minor

J.S. Bach - Church Cantatas BWV 176

6

trot - zig und ver - zagt Ding um al - ler Menschen Her - ze,
fi - ant and de - ceit - ful in ev - 'ry mor - tal crea - ture,

trot - zig und ver - zagt Ding um al - ler Menschen Her - ze, es ist ein
fi - ant and de - ceit - ful in ev - 'ry mor - tal crea - ture, the heart is

G minor

8II

+Ob II

Es ist ein trotzig, ein
The heart is wick-ed, de -

es ist ein trotzig, ein trotzig und ver - zagt, ein
the heart is wick - ed, de - ceit - ful and a - fraid, - de -

trotzig, ein trotzig und ver - zagt Ding um al - ler Menschen
wick-ed, is wick - ed and de - ceit - ful in ev - 'ry mor - tal

C7 F minor (G7) A-flat major C minor

J.S. Bach - Church Cantatas BWV 176

11

trot - zig und ver - zagt Ding um al - ler Menschen
fi - ant and de - ceit - ful in ev - 'ry mor - tal

trot - zig und ver - zagt Ding um al - ler Men - schen
fi - ant and de - ceit - ful in ev - 'ry mor - tal

Her - ze, ein trot - zig und ver - zagt
crea - ture, is wick - ed a - bove all

A-flat major C minor N6 G7 C minor

13

+Ob I
 Es ist ein trot - zig, ein
The heart is wick - ed, de -

Her - ze, ein trot - zig und ver - zagt, ein
crea - ture, de - ceit - ful and a - fraid, de -

Her - ze, ein trot - zig und ver - zagt Ding um al - ler Menschen
crea - ture, is wick - ed and de - ceit - ful in ev - 'ry mor - tal

Ding, ein trot - zig und ver - zagt
things, is wick - ed and de - ceit -

C minor B-flat major G minor G minor

15

trot - - - zig und ver - zagt Ding um al - ler Menschen Her - ze,
fi - - - ant and de - ceit - ful in ev - 'ry mor - tal crea - ture,

trot - - - zig und ver - zagt Ding um al - ler Menschen Her - ze, ein
fi - - - and and de - ceit - ful in ev - 'ry - mor - tal crea - ture, is

Her - ze, es ist ein trot zig und ver - zagt Ding um
crea - ture, the - heart is - wick - ed and de - ceit - ful in

Ding um al - ler Men - schen Her - ze, es ist ein trotzig und ver -
ful in - ev - 'ry - mor - tal - crea - ture, the - heart is wick - ed and de -

G minor G minor

17

Rhetorical emphasis of "aller" ("all" with long melisma.

es ist ein trotzig und ver - zagt - Ding um al - - -
the heart is wick - ed and de - ceit - ful in ev - - -

trot - zig und ver - zagt Ding um al - - -
wick - ed and de - ceit - ful in ev - - -

al - - - ler Men - schen Her - ze, um al - - - ler,
ev - - - 'ry mor - tal crea - ture, in ev - - - 'ry,

zagt Ding um al - - - ler Men - schen Her - ze, um al - - - ler
ceit - ful in - - - 'ry mor - tal crea - ture, in ev - - - 'ry

F major B dim.7 C minor F major B-flat major C7 F minor B-flat major

J.S. Bach - Church Cantatas BWV 176

20)

- ler Menschen Her-ze, ein trot-zig und ver-zagt, ein trotzig und ver-
 - 'ry- mor- tal crea- ture, de- ceit- ful and a- fraid, is wick- ed and de-
 - ler Menschen Her-ze, ein trot-zig und ver-zagt, ein trotzig und ver-
 - 'ry- mor- tal crea- ture, de- ceit- ful and a- fraid, is wick- ed and de-
 al- ler Menschen Her-ze. ein trot-zig und ver-zagt, ein trotzig und ver-
 ev- 'ry mor- tal crea- ture, de- ceit- ful and a- fraid, is wick- ed and de-
 Exposition 2 (entries closer together).
 Menschen Her - ze, es ist ein trot-zig, ein trot - zig und ver-
 mor- tal crea - ture, the heart is wick- ed, de- fi - ant and de-
 G major C minor G minor E-flat major F7 B-flat major C# dim.7

22II

zagt Ding um al-ler, al - ler Menschen
 ceit - ful in ev - 'ry, ev - 'ry- mor- tal
 zagt Ding um al - ler Menschen Herze, um al - ler Menschen,
 ceit - ful in ev - 'ry mor- tal crea- ture, in ev - 'ry- mor- tal,
 zagt Ding um al-ler Men-schenHerze, es ist ein trot - zig, ein
 ceit - ful in ev - 'ry- mor- tal - crea- ture, the heart is wick - ed, de -
 zagt Ding um al-ler Menschen Herze, es ist ein trot - zig und ver-zagt
 ceit - ful in ev - 'ry mor- tal crea- ture, the heart is wick - ed a - bove all
 D major G minor G minor

J.S. Bach - Church Cantatas BWV 176

25

Her - ze, es ist ein trot - zig und ver - zagt Ding um al - ler
crea - ture, the heart is wick - ed and de - ceit - ful in ev - 'ry,
 al - - - - - ler, al - - - - - ler Men - - - - - schen Her - - - - -
ev - - - - - 'ry, ev - - - - - 'ry mor - tal crea - - - - -
 trot - - - - - zig und ver - zagt Ding um al - ler Men - schen
fi - - - - - ant and de - ceit - ful in ev - 'ry mor - tal
 Ding um al - - - - - ler, al - - - - - ler Men - schen, al - - - - -
things in ev - - - - - 'ry, ev - 'ry mor - tal, ev - - - - -

G minor

N6

G minor

27

al - - - - - ler Men - schen Her - ze, um al - - - - -
ev - - - - - 'ry mor - tal crea - ture, in ev - - - - -
 ze, es ist ein trotzig, ein trot - - - - - zig und ver -
ture, the heart is wick - ed, is wick - - - - - ed and de -
 Her - ze, es ist ein trot - - - - - zig und ver - zagt, und ver - zagt
crea - ture, the heart is wick - - - - - ed and a - bove - all de - ceit - - - - -
 - - - - - ler Men - schen Her - ze, es ist ein trot - - - - - zig und ver -
- - - - - 'ry mor - tal - - - - - crea - ture, the heart is wick - - - - - ed a - bove

G7

C minor

N6

C minor

J.S. Bach - Church Cantatas BWV 176

29

- ler Menschen, al . ler Menschen Her . ze, es ist ein trotzig, ein
 - 'ry mor - tal, ev - 'ry mor - tal crea - ture, the heart is wick - ed, is
 zagt Ding um al . ler Menschen Her . ze, es ist ein trotzig, ein trotzig und ver -
 ceit - ful in ev - 'ry mor - tal crea - ture, the heart us wick - ed, de - fi - ant and de -
 — Ding um al - ler, — al - ler Menschen Herze, ein
 - ful in ev - 'ry, — ev - 'ry mor - tal — crea - ture, de -
 zagt Ding, ein trotzig und ver - zagt Ding um al . ler Men - schen Her -
 all things, is wick - ed a - bove all — things in ev - 'ry mor - tal - crea -

G7 A-flat major C minor C7 F minor

32

trot - - - zig und ver - zagt Ding um al - ler Menschen
 wick - - - ed and de - ceit - ful in ev - 'ry mor - tal
 zagt — Ding, ein trot - zig und ver - zagt Ding um al - ler Men - schen
 ceit - ful, de - fi - ant and de - ceit - ful in ev - 'ry mor - tal
 trot - - - zig und ver - zagt Ding, ein
 fi - - - and and de - ceit - ful, is
 ze, es ist ein trot . zig und ver - zagt Ding um al - ler Menschen
 tures, the heart is wick - ed and de - ceit - ful in ev - 'ry mor - tal

F minor N6 F minor

J.S. Bach - Church Cantatas BWV 176

34

Her - ze, ein trot - zig und ver - zagt, ein
 crea - ture, de - ceit - ful and a - fraid, is

Her - ze, ein trot - zig und ver - zagt Ding um al -
 crea - ture, is wick - ed and de - ceit - ful in ev -

trot - zig und ver - zagt Ding um al -
 wick - ed and de - ceit - ful in ev -

Her - ze, es ist ein trot - zig, ein
 crea - ture, Chromaticism for "verzagt" ("despondent"). the heart is wick - ed, de -

F minor B dim.7 C minor

36

trot - zig und ver - zagt Ding um al - ler Men - schen
 wick - ed and de - fi - ant in ev - 'ry - mor - tal

- ler Menschen Her
 'ry - mor - tal crea -

- ler Men - schen Her - ze, um al - ler Menschen
 'ry mor - tal crea - ture, in ev - 'ry - mor - tal

trot - zig und ver - zagt Ding um al - ler Menschen
 fi - ant and de - ceiv - ing in ev - 'ry mor - tal

C minor C minor

J.S. Bach - Church Cantatas BWV 176

38/

Her - ze, um al - - - - - ler Men - schen
 crea - ture, in ev - - - - - 'ry mor - tal - -

- ze, es ist ein trot - zig und ver - zagt - Ding um al - ler Menschen
 - ture, the heart is wick - ed and de - ceit - ful in ev - 'ry mor - tal

Her - ze, um al - ler Men - schen Her - ze, um al - ler Menschen
 crea - ture, in ev - 'ry mor - tal crea - ture, in ev - 'ry mor - tal

Her - ze, es ist ein trot - zig, ein trot - - zig und ver - zagt
 crea - ture, the heart is wick - ed, is wick - - ed a - bove all

C minor ?? E-flat major C7

40/

Her - ze, es ist ein trot - zig, ein trot - - - - - zig und ver -
 crea - ture, the heart is wick - ed, is wick - - - - - ed and de -

Her - ze, es ist ein trot - zig, ein trot zig und ver -
 crea - ture, the heart is wick - ed, is wick - ed and de -

Her - ze, um al - - - - - ler Men - schen Her - ze, es ist ein trot - zig
 crea - ture, in ev - - - - - 'ry mor - tal - - crea - ture, the heart is wick - ed

Ding, es ist ein trot - - - - - zig und ver -
 things, the heart is wick - - - - - ed and de -

F minor C minor A-flat major F#7

42)

1. *Alto.* **Secco** 176/2. **Recitativo.** •Timid Nicodemus, unlike Joshua, prefers night (176/2).

1. *Alto.* D A F# B-flat C

zagt_ Ding um al - ler Men - schen Her - ze.
 ceit - ful in ev - 'ry mor - tal crea - ture.

zagt_ Ding um al - ler Men - schen Her - ze.
 ceit - ful in ev - 'ry mor - tal - crea - ture.

und ver - zagt_ Ding um al - ler Men - schen Her - ze.
 and de - ceit - ful in ev - 'ry mor - tal crea - ture.

zagt_ Ding um al - ler, al - ler Men - schen Her - ze.
 ceit - ful in ev - 'ry, ev - 'ry mor - tal crea - ture.

G minor G7 F# dim.7 G7 C major

Chromatic saturation in the vocal part in 6 mm.

Bach revised von Ziegler's text considerably.

1. *Alto.* D A F# B-flat C

Ich mei - ne, recht ver - zagt, dass Ni - ko - de - mus sich bei
 In this wise, filled with fright, did Ni - co - de - mus seek his

Von Ziegler 1728: Heist dis nicht (her question is reformulated as a statement).

Bach's modification to the text produces "a clearer progression of thought, but it also turns the indirect question posed at the beginning [of the recitative in von Ziegler's version] into a proposition." See Martin Petzoldt, *Bach-Kommentar* 2:1071, translated from the German original.

D major D7

3

F B A-flat G E-flat E

Ta - ge nicht, bei Nacht zu Je - su wagt. Die Sonne muss - te dort bei Jo - su - a so
 Lord by night, nor dared to come by day, God bade the sun o - bey when Josh - u - a com -

Von Ziegler 1728: und nur Von Ziegler 1728: Die Sonne, die sich ließ im schnellen Laufe sehn, Muß dort dem

G7 C minor E dim.7

J.S. Bach - Church Cantatas BWV 176

6 **D-flat**

lan - ge stil - le stehn, **so lan - ge** bis der Sieg vollkom - men war ge -
 mand - ed it to stay, that Is - ra - el might rout the A - mor - ites' ar -
 Word painting: Repeated note for "stay so long." Von Ziegler 1728: Biß dass

The text contrasts Nicodemus's desire for night to arrive with Joshua's command for the sun to stand still when he and his army battled the Amorites (see note).

C7

8

schehn; hier a - ber wünschet Ni - ko - dem: O säh' ich sie zu Rüste gehn!
 ray, yet Ni - co - de - mus feared the light, and ti - mid, wait - ed for the night! -

F minor F7 D7 G minor G minor

Aria.

176/3. (Poco allegro $\text{♩} = 120.$) • Fear keeps me from seeking omnipotent God by day (176/3).

Ritornello, derived from vocal theme, in binary form. Strings

Figura corta (see note)

Gavotte B-flat major B-flat 7 E-flat major F7 B-flat major

Form (Rhyme: ABACDDC)
 Ritornello (mm. 1-16) B M [Fine]
 A. Lines 1-3 (16-32) B M-FM
 Rit (16-40) FM
 B. Lines 5-8 (40-52) FM-Cm
 Rit (52-54) Cm-Gm
 B'. Lines 5-8 (54-72) Gm-B M
 Rit da capo

Alfred Dürr writes, "The composer was essentially guided by a single image from a libretto rich in ideas, namely the bright light with which Jesus the Master, upon whom God's Spirit rests, confronts the timorous hearts of men. Consequently, the aria takes the form of a spirited gavotte whose relaxed triplet figuration does not cease even when the soprano holds a long note on the word 'ruhn' ('rest')." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 377.

4 (76)

B-flat major C7 F major

Concerning the elusive text-music relations in this movement, see note by Uwe Wolff for the Carus edition of the work.

7 (79)

F major F7 B-flat major B-flat major

11 (83)

B-flat 7 E-flat major E-flat major E dim.7 F7

15 (87) **Soprano.** A Section (Lines 1-4).

Dein sonst hell be-lieb-ter Schein soll (für) vor
 Sun,- thy clear be-lov-ed light, — bright-ens —

B-flat major B-flat major B-flat 7 E-flat major F7 B-flat major

19

mich um-ne-belt sein,
 not the shades of — night,
 Von Ziegler 1728: dißmahl

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 often sets the tone (and the literary perspective) for the movement. Despite the opening text's negative perspective ("Thy beloved radiance, normally so bright, is clouded for me"), the music of the A section is joyous, informed by the B section, whose continued use of the figura corta and triplets celebrate Nicodemus's words with their Trinitarian implications (appropriate for Trinity Sunday): "No one can do these signs that you do, unless God is with him."

B-flat major B-flat 7 E-flat major E dim.7 F7

23

dein sonst hell be-liebter Schein soll (für) vor mich um-ne-belt
 sun,- thy clear be-lov-ed light, — bright-ens — not the shades of —

B-flat major B-flat major B-flat 7 E-flat major F7 B-flat major

28 NBA: weil *tr*

sein, wenn ich nach dem Meister fra - ge, denn ich
 night when I go to meet the Mas - ter, for by

D minor F major F major

31

scheu - e mich bei Ta - ge.
 day I fear dis - as - ter.

Ritornello

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

35

F major F7 B-flat major B dim.7 C7

The second half of the aria alludes to Nicodemus's statement, "No one can do these signs that you do, unless God is with him." Bach appears to emphasize the statement's trinitarian implications by writing triplets and by stating the last line ("God's Spirit must rest upon him) three times in succession at the end (mm. 60-72). This line alludes to the Messianic prophecy in Isaiah 11:2: The Spirit of the Lord shall rest upon him (Luther 1545: Auf welchem wird ruhen der Geist des Herrn).

39 B Section (Lines 5-8).

Niemand kann die Wunder thun - denn sein'
 Won - ders none can ev - er do, but that -

p L.H.

F major F major F7 F# dim.7 D major

43

All - macht, und sein We - sen, scheint, ist gött - lich aus - er -
 God al - might - y - aid - eth, else the - Spir - it - him per -

Here prevailing triplets apparently represent the life-giving Holy Spirit through whom such deeds are wrought (an appropriate emphasis for Trinity Sunday) notwithstanding the murkiness of human hearts referenced in the A section.

G major C minor G7

46

le - sen, Got - tes Geist - muss auf ihm ruh'n; -
 vad - eth, his - soul - quick - en - eth a - new; -
 God's Spirit must on him rest.

Word painting: Sustained notes for "ruhn" ("rest").

L.H.

C minor D7 G minor G major C minor

50

Ritornello

mf

C minor C minor C minor F# dim.7 E-flat major

54

Niemand kann die Wunder thun - denn sein' All - macht,
 Won - ders none can ev - er do, - but that - God - al -

p

G minor G minor B-flat 7 E-flat major F7

57 II

und sein We - sen, scheint, ist gött - lich aus - er - le - sen, Got - tes
 might - y - aid - eth, else - the - Spir - it - him - per - vad - eth, his - soul -

Von Ziegler 1728: Die sein Allmacht=volles Wesen Sich zu zeugen auserlesen

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

61

Geist - muss auf ihm ruh'n, Got - tes Geist - muss auf ihm ruh'n,
 quick - en - eth - a - new, his - soul - quick - en - eth a - new,

F7 B-flat major B-flat major

L.H.

65

B-flat 7 E-flat major E-flat major (B-flat major)

68

Got - tes Geist muss auf ihm ruh'n.
 his - soul quick - en - eth a - new.

E-flat major E dim.7 F7 B-flat major

Da Capo.
 B-flat major

Recitativo.

176/4. **Basso.**

•Fear keeps me from seeking God openly; yet I believe (176/4).

Bass is often the voice of authority. Here it represents fearful Nicodemus in the Gospel reading.

So wund're dich, o Meister, nicht, **wa_rum ich dich bei Nacht aus_**

So won-der not, O Mas-ter mine, that in the dark of night I

Von Ziegler 1728: Warum ich nur nach dir bey Nacht=Zeit frage

fra_ge! Ich fürch-te, dass bei Ta-ge mein' Ohnmacht nicht be-ste-hen

seek Thee; for in the light I trem-ble with fright, nor could I face Thee

kann. **Doch tröst' ich mich, du nimmst mein Herz und Geist zum Leben auf und an.**

then. But since Thou art the keep-er of my heart, con-tent I say "A-men."

Von Ziegler 1728: Jedoch du nimmst mein zages Hertz

Arioso Andante. (♩ = 60.) Rhetorical emphasis: "Alle" ("all" is emphasized with a semicircular melisma ("circulo mezzo"), see note).

Weil **Al - - le,** die nur an dich glau - - -

For **all** - - - ye whose faith is stead - fast,

in him may have eternal life. For God so loved the world that he gave his only Son, that whoever believes in him should not perish (Luther 1545: verloren werden) but have eternal life. (John 3:16, paraphrased here, is not part of the day's Gospel.) The additional line refocuses the text on Jesus' promise in the Gospel not just to Nicodemus but to all who believe ("all" emphasized with a melisma).

G minor

G minor

F7

B-flat major

Ostinato-like bass repeats the half-circle ("alle") motive.

J.S. Bach - Church Cantatas BWV 176

12

- ben, nicht ver - lo
 - ye will not per

Word painting: "Verloren" (literally, "lost") is set as a wandering melisma, which incorporates a version of the "alle" figure, while the bass continues with the "circulo mezzo."

B-flat major B-flat 7 E-flat major D7 G minor F7

15

- ren, nicht ver - lo - - ren wer - den,
 - ish, but have life - - e - ter - nal,

B-flat major A7 D minor D minor

19

weil Al - - le, die nur an dich glau
 for all - - ye whose faith is stead - fast,

D minor D minor C7

23

- ben, nicht ver - lo
 - ye will not per

F major F7 B-flat major B-flat 7 E-flat major D7

J.S. Bach - Church Cantatas BWV 176

26

- - ren, nicht ver - lo - ren wer - den.
- - ish, but have life e - ter - nal.

G minor G minor G minor

29

Intensification

G7 A dim.
G minor G minor G minor

Aria.

176/5. (Moderato $\text{♩} = 132.$) • Courage! God promises eternal life by faith (176/5).

Ob I, II, Ob da caccia unison 1.

Ritornello derived from vocal theme.

Ritornello

Dance-like. E M E 7 A M F7 B M E M B 7

Note: Three oboes in unison, a tonality of 3 flats (E-flat major), and triple meter underscore the emphasis on the Trinity at the end of the movement, appropriate for Trinity Sunday.

7 **Alto.** Alto is often the voice of faith. -Ob I, II

The leap of a 7th is later associated with the imperative "höret" ("hear"), see mm. 33-34. Here it is inverted.

E M F7 B M B M B 7

ext painting: A rising figure for "ermunter euch" ("rouse yourselves"), a descending line with chromatic deviation for "furchtsam und schüchterne" (fearful and timid"). While the continuo steadfastly affirms E-flat major, the voice deviates with chromatic notes, as if timidly approaching the unshakable, objective promise of Jesus (see Martin Petzoldt, *Bach-Kommentar* 2:1073).

13

muntert euch, furchtsam' und schüchter - ne Sin - ne,
rouse thee, thou ti - mid and faint - heart - ed - spir - it,

All 3 oboes

E M E 7 A M F7 B M E M

19

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.

er -
a -

E M E 7 A M B 7 E M E M

25

muntert euch, furcht - sam' und schüch - ter - ne Sin - ne, er - ho - let euch,
rouse thee, thou ti - mid and faint - heart - ed - spir - it, des - pair - ye - not,

Ob da caccia

E 7 A M F7 B M E M

30

er - ho - let euch, er - ho - let euch, hö - ret, was
des - pair - ye - not, take cour - age - and - hear ye what

Ob da caccia

E M F7

Rhetorical text painting: Call-like leaps for the imperative "höret" ("hear")

35

Text painting: Call-like leaps for the imperative "höret" ("hear")

Je - sus ver - spricht, hö - ret, hö - ret, was Je - sus ver -
 Je - sus - has - said: hear ye, hear ye what - Je - sus - has -

Ob da caccia
 Oboe da caccia accompanies the voice with leaps of a seventh in the opposite direction.

B M F7 B M B M

40

spricht:
 said:

Ritornello
 All 3 oboes

mf

B M B M B 7 E M C7 FM B M

46

F7 B M B M

52

Text painting: Ascent to heaven depicted with ascending sequence by thirds.

dass ich durch den Glauben den Himmel ge - win - ne,
 that heav - en - through faith you - may one day - in - her - it, -

The leap of a 7th is earlier associated with the imperative "höret" ("hear"), see mm. 33-34. Here it is inverted.

-Ob I, II

B M B 7 E M E 7

Ascent to heaven depicted with ascending sequence by thirds.

58

dass ich durch den Glauben den Him-mel ge-win-ne. Wenn die Ver-
 that heav-en throguh faith-you-may one day-in-her-it- Thus, will-the-
 Von Ziegler 1728: Wann

Ob da caccia

E dim.7 C7 Fm G7 Cm

64

hei-ssung er-fül-lend ge-schicht,
 prom-ise of God be-ful-filled;

Eric Chafe comments on the ascent/descent patterns in this cantata and notes, "The first theme of the E-flat aria ... provides another version of the ascent/descent contour from the opening movement, its first half representing "Ermuntert euch" and its second "furchtsam" und schüchterne Sinne" (Ex. 52). A descending appoggiatura line on *furchtsam* expands in the instrumental interludes until in measures 66-69 it recapitulates the *verzagt* theme (Ex. 51) from the opening movement [see no. 1, mm. 2-3] above the descending chromatic tetrachord (Ex. 53). The aria as a whole is not a da capo. For the final section in praise of the Trinity Bach joins the ascent/descent of the opening chorus and this aria in very long line that begins in C minor and ends in E flat and rushes upward, eventually moving beyond the D flat to E flat before returning downward (Ex. 54 [mm. 75-86]). See Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), pp. 212-214.

All 3 oboes
 mf Ritornello "Verzagt" theme from no. 1, treated sequentially.

B dim7 G7 Cm Cm G7 C7 F7 B 7

Descending chromatic tetrachord—a traditional symbol of lament (see side note for more).

70

Sequence...

-Ob II

E 7 A M C7 F7 B M D7 G7 Cm Cm Cm

75

Text painting: Ascending scale for reference to heaven. Word painting: Coloratura for "loben" ("extolling").

werd' ich dort o-ben mit Danken und Lo - - - -
 There will-we- join-in thanks-giv-ing-and- prais - - - -

p

Cm Fm7 B 7 EM7 E 7 A M7

J.S. Bach - Church Cantatas BWV 176

The members of the Trinity are mentioned as the ultimate goal of praise "up there" (an appropriate theme for Trinity Sunday).

81

ben Va - ter, Sohn und heil' - gen - Geist
 es, praise - and thank the ho - ly - Three, -

Ob da caccia plays the opening theme, which becomes a modified ritornello, staying in E-flat major.

cf. m. 1. cf. m. 2. cf. m. 3. cf. m. 4.

E M E 7 A M F7 B M E M

Word painting: Coloratura for "preisen" (to "praise").

87.

prei - sen, der drei -
 praise the bless - ed

cf. m. 5. cf. m. 6. cf. m. 7.

B 7 E M E 7 A M B 7

93.

ei - nig heisst.
 Trin - i - ty.

Ritornello
 +Ob I, II = m. 1. = m. 2. = m. 3. = m. 4. cf. m. 5.

E M E-flat E M E 7 E M F7 B M E M

100

cf. m. 6.

B 7 E 7 A M B 7 E M E M

The cantata ends with the last stanza of 8 in the 1653 chorale "Was alle Weisheit in der Welt" by Paul Gerhardt (1607-1676). It functions as catechismal response, identifying the praise of the triune God in heaven as the believer's ultimate goal (appropriate for Trinity Sunday). While the tune by Johann Walther (1496-1570)

dictates a Dorian and Aeolian modes in Bach's setting, "pure major chords prevail in a confessional tone, as if there were nothing clearer than the doctrine of the Trinity." (See Martin Petzoldt, *Bach Kommentar* 2:1074–1075, translated from the German original.) Bach's harmonization transitions from the previous movement's E-flat to C major (concordant with the opening movement's C minor/C major).

176/6. **Choral.** (Mel.: „Christ, unser Herr, zum Jordan kam“.) •Kingdom of heaven sought: there triune God praised (176/6).

Soprano. 1.
+Ob I Vln I
Auf dass wir al - so all - zugleich zur Himmelspor - te drin - gen und
To - geth - er we must ev - er strive to en - ter heav - en's por - tal, for -

Alto.
+Ob II Vln II
Auf dass wir al - so all - zugleich zur Himmelspor - te drin - gen und
To - geth - er we must ev - er strive to en - ter heav - en's por - tal, for -

Tenore.
+Ob da caccia Vla
Auf dass wir al - so all - zugleich zur Himmelspor - te drin - gen und
To - geth - er we must ev - er strive to en - ter heav - en's por - tal, for -

Basso.
Auf dass wir al - so all - zugleich zur Himmelspor - te drin - gen und
To - geth - er we must ev - er strive to en - ter heav - en's por - tal, for -

B M Fm E M GM Cm Gm Cm CM Fm

The chorale's modal construction makes it appear to begin in F minor and end in C minor. Bach forces it into a tonal mold (with many passing tones). Compare BWV 7/1, a fantasia based on the same tune.

5
der - maleinst in dei - nem Reich ohn' al - les En - de sin - gen: dass du al - lei - ne
there our spir - its will sur - vive, and join in song im - mor - tal, to Thee the King of

der - maleinst in dei - nem Reich ohn' al - les En - de sin - gen: dass du al - lei - ne
there our spir - its will sur - vive, and join in song im - mor - tal, to Thee the King of

der - maleinst in dei - nem Reich ohn' al - les En - de sin - gen: dass du al - lei - ne
there our spir - its will sur - vive, and join in song im - mor - tal, to Thee the King of

der - maleinst in dei - nem Reich ohn' al - les En - de sin - gen: dass du al - lei - ne
there our spir - its will sur - vive, and join in song im - mor - tal, to Thee the King of -

E 7 A M E M Cm Cm Gm Cm Fm Fm Fm B M E M

J.S. Bach - Church Cantatas BWV 176

10)

König seist, hoch über alle Götter, Gott Vater, Sohn und
 heav-en's host, the Lord of all-cre-a-tion, God, Fa-ther, Son and

König seist, hoch über alle Götter, Gott Vater, Sohn und
 heav-en's host, the Lord of all cre-a-tion, God, Fa-ther, Son-and

König seist, hoch über alle Götter, Gott Vater, Sohn und
 heav-en's host, the Lord of all-cre-a-tion, God, Fa-ther, Son-and

König seist, hoch über alle Götter, Gott Vater Sohn und
 heav-en's host, the Lord of all cre-a-tion, God, Fa-ther, Son and

Cm Cm F7 B M E M G7 Cm GM Cm

14)

heiliger Geist, der Frommen Schutz und Retter ein Wesen, drei Personen.
 Ho-ly Ghost, who brought to man-sal-va-tion, One Be-ing in Three Per-sons.

heiliger Geist, der Frommen Schutz und Retter ein Wesen, drei Personen.
 Ho-ly Ghost, who brought to man-sal-va-tion, One Be-ing in Three Per-sons.

heiliger Geist, der Frommen Schutz und Retter ein Wesen, drei Personen.
 Ho-ly Ghost, who brought to man sal-va-tion, One Be-ing in Three Per-sons.

heiliger Geist, der Frommen Schutz und Retter ein Wesen, drei Personen.
 Ho-ly Ghost, who brought to man sal-va-tion, One Be-ing in Three Per-sons.

C7 Fm Cm Fm Fm FM B M E M Fm Cm CM