

J.S. Bach - Church Cantatas BWV 177

Form: Chorus/Fantasia - Aria (A) - Aria (S) - Aria (T) - Chorale.

Introduction & updates at melvinunger.com.

NBA I/17; BC A103

4. S. after Trinity (BWV 185, 24, 177)

*Romans 8:18-23 (All creation eagerly longs for the revealing of the sons of God)

*Luke 6:36-42 (Sermon on the mount: Be merciful, do not judge)

Librettist: Chorale (Johann Agricola)

FP: 6 July 1732 (Leipzig: St. Thomas), reassigned to the chorale cantata cycle to fill a gap (see note).

Instrumentation:
Oboe I/Oboe da caccia
Oboe II
Bassoon
Violino concertino
Vln I, II
Vla
SATB
Continuo



BWV 177 is a chorale cantata that retains the chorale text in each movement (per omnes versus). For more about Bach's chorale cantatas that follow this model, see note. The underlying chorale of 1526/1527 is by Johann Agricola (1492/1494-1566). In Bach's day, the text was attributed to Paul Speratus (1484-1551). See **J.S. Bach** note for more.

Martin Petzoldt outlines the symmetrical structure of the cantata (*Bach-Kommentar* 1:106):
3. S. aria. Request for new life and corresponding behavior
4. T. aria. Request for constancy of faith
2. A. aria. Request for trust as the hope of faith
5. Chorale. Knowledge of faith through grace alone
1. Chorus. Request for right faith

J.S. Bach Cantata No. 177

Ich ruf zu dir Herr Jesu Christ

A chorale cantata "per omnes versus" concerned with remaining faithful.



Coro. (Vers 1)

177/1.

(Moderato $\text{♩} = 100.$)

(Chorale Verse 1) (See also 185/6.) • Prayer for grace to keep the true faith of God's Word (177/1).

The ritornello opens with the oboes playing the "calling" motive, to which the solo violin, then Vln I respond with an arpeggio followed by a swirl of notes in concertante exchange.

Alfred Dürr writes, "The opening chorus displays the form familiar from most of the chorale cantatas: the chorale is delivered by the choir, line by line, with the melody in the soprano part. This chorale texture is incorporated in a thematically independent orchestral setting for two oboes (which otherwise reinforce the soprano cantus firmus), strings, and continuo plus concertante solo violin. The motivic material of the orchestral parts is essentially made up of a figure tossed from solo violin to tutti strings and back, which is often varied but always recognizable, at least in rhythm." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 423.

The solo violin emphasizes the solitariness of the petitioner.

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23.

27

28.

D7 G minor G minor F7

31

32. **A** Soprano.
Alto.
Tenore. *Chorale line 1.* Ich ruf' zu dir, Herr Je - su
Basso. Ich ruf' zu dir, Herr
Ich ruf' zu dir, Herr Je - su Christ,

The chorale line is introduced and then accompanied by the lower voices with imitative motivic writing unrelated to the cantus firmus (except for the initial "calling" motive).

Solo Vln *p*

37

38. G minor +Ob I & II F major B-flat 7

Stollen 1 of chorale's bar form.

Christ, Herr Je - su Christ, ich ruf' ich ruf' zu
Je - su Christ, Herr Je - su Christ, ich ruf' zu
- Herr Je - su Christ, ich ruf'

Solo Vln + Vln I *mf*

42

E-flat major D major G minor

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58.

ich bitt': er - hör' mein Kla -
 hör' mein Kla -
 bitt': er - hör' mein Kla -

B-flat major

63.

+Ob I & II

ich bitt':
 - gen,
 - gen, er - hör'
 - gen, er - hör' mein

mf

67.

B-flat major

er - hör' mein Kla -
 er - hör' mein Kla -
 mein Kla - - gen, ich bitt': er -
 Kla - - gen, ich bitt': er - hör'

Solo Vln + Vln I

D major G minor G7 C minor C minor

The music for Stollen 2 essentially duplicates that of Stollen 1, with a few deviations for text-related purposes (See full score.) These are marked here.

71. cf. m. 1 cf. m. 2.

gen,
hör' mein Kla - gen,
mein Kla - gen.

Solo Vln + Vln I

(F7) G minor

75. D7

= m. 3. = m. 4. = m. 5. = m. 6. = m. 7.

G minor

80.

= m. 8. = m. 9. = m. 10. = m. 11. = m. 12.

G minor B-flat major

Solo Vln
Solo Vln + Vln I

85.

= m. 13. = m. 14. = m. 15. = m. 16. = m. 17.

B-flat major B-flat major B dim.7

Solo Vln + Vln I

90.

= m. 18. = m. 19. = m. 20. = m. 21. = m. 22.

G7 C minor F# dim.7 D7 G minor E-flat major

Solo Vln + Vln I

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95. = m. 23. = m. 24. = m. 25. = m. 26. = m. 27.

D7 G-minor G minor F7

100. = m. 28. = m. 29. = m. 30. = m. 31.

B-flat major E-flat major A7 E-flat major

104. C = m. 33. = m. 34. = m. 35. = m. 36. = m. 37.

The cantus firmus is introduced and then accompanied by the lower voices with imitative motivic writing unrelated to the cantus firmus (except for the initial "calling" motive).

Stollen 2. Chorale line 3.

Solo Vln = m. 32.

G minor F major B-flat 7

ver - leih' mir Gnad', ver - leih' mir
ver - leih' mir Gnad', ver - leih' mir Gnad'
ver - leih' mir Gnad', ver - leih' mir Gnad'

110. = m. 38. = m. 39. +Ob I & II = m. 40. = m. 41. = m. 42

Gnad' zu die-ser Frist, ver - leih' mir Gnad' zu

leih' mir Gnad' zu die - ser Frist, ver - leih' mir

Stollen I was "Ich ruf" (so a big leap up)

Solo Vln + Vln I

E-flat major D major G minor

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115. = m. 43. = m. 44. = m. 45. = m. 46. = m. 47. = m. 48.

Gnad' zu die - ser Frist,
 die - ser Frist, ver - lei' mir Gnad' zu die - ser Frist.
 Gnad' zu die - ser Frist, zu die - ser Frist,
 mir Gnad' zu die - ser Frist.

G minor G minor

121. = m. 49. = m. 50. = m. 51. = m. 52.

G minor F7 B-flat 7

125. Tenore. = m. 53. = m. 54. = m. 55. = m. 56. Chorale line 4.

The cantus firmus is introduced and then accompanied by the lower voices with imitative motivic writing unrelated to the cantus firmus (except for the initial "calling" motive).

lass

p Solo Vln

D E-flat major 7 A7 G minor

129. Alto. = m. 57. = m. 58. = m. 59. = m. 60. = m. 61.

Tenore. lass mich doch nicht ver - za -
 mich doch nicht ver - za -
 Basso. lass mich doch nicht ver - za -

F7 B-flat major

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134. = m. 62. = m. 63. = m. 64. +Ob I & II = m. 65. = m. 66.

lass mich
gen,
- gen, lass mich doch
- gen, lass mich doch nicht ver-

mf

139. = m. 67. = m. 68. = m. 69. B-flat major = m. 70. = m. 71.

doch nicht verza-
lass mich doch nicht verza-
nicht verza- gen, lass mich doch nicht verza-
za -

Solo Vln + Vln I

144. = m. 72. G minor cf. m. 73. C minor C minor (F7)

gen;
gen;
za- gen;
gen; gen;

Solo Vln

p

G minor

D7

149. E

The cantus firmus is introduced and then accompanied by the lower voices with imitative motivic writing unrelated to the cantus firmus.

Abgesang of chorale's bar form.

Chorale line 5.

den

G minor G7 C minor G7

154.

den rech - ten Glau - ben, Herr, ich mein', den

rech - ten Glau - ben, Herr, ich mein', den rech -

den rech - ten Glau - ben, Herr,

Figura corta, here used for emphasis (see note).

C minor B-flat 7 E-flat 7

159. +Ob I & II

den

rech - ten Glau - ben, Herr, ich mein', den rech - ten

- ten Glau - ben, Herr, ich mein', den rech - ten

ich mein', den rech - ten Glau - ben,

mf

E dim.7 C7 F minor F minor B-flat 7

164.

rech - ten Glau - ben, Herr,
 Glau - ben, Herr,
 Glau - ben, Herr, ich mein', den rech - ten
 Herr, ich mein', den rech - ten Glau - ben,

Solo Vln + Vln I

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

169.

ich mein',
 ich mein', den rech - ten Glau - ben, Herr, ich
 Glau - ben, Herr, ich mein', Herr, ich
 Herr, ich mein', den rech - ten Glau - ben, Herr, ich

F major B-flat major E-flat major E-flat major

174.

mein', den wol - lest
 mein', den wol - lest du mir ge - ben, den wol - lest

Chorale line 6. +Ob I & II

The cantus firmus is introduced and then accompanied by the lower voices with imitative motivic writing that is derived from the cantus firmus. Bach's different approach in the Abgesang increases the impact of the lines.

Chorale lines 5, 6, and 7 are joined without intervening interludes because they form one thought.

(B-flat 7) G7 C minor F# dim.7 G minor E dim.7 C major

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180.

du mir ge - ben, den wol - lest du mir ge -
 du mir ge - ben, den wol - lest du mir ge -
 den wol - lest du mir ge -

Solo Vln Vln I

F minor G7 C minor D7 G minor A7

186.

den wol - - - lest du mir mir
 ben, den wol - lest du mir ge - - -
 ben, den wol - lest du mir ge - ben, den wol - lest

D minor G7 C minor C# dim.7

191.

ge - - - - - ben,
 wol - lest du mir ge - ben, den wol - lest du mir ge - ben,
 ben, den wol - lest du mir ge - ben, dir
 du mir ge - - - - - ben, den wol - lest du mir ge - ben,

D major D7 G7 C minor F7 B-flat major

215.

219.

C minor F# dim.7 D7 G minor C# dim.7 A7

223.

G Chorale line 8.

mei'n'm Näch - - - sten nutz zu
 mei'n'm Näch - sten nutz zu sein, mei'n'm Näch - - sten
 mei'n'm Näch - sten nutz zu sein, mei'n'm
 mei'n'm Nach - sten nutz zu sein, mei'n'm Näch - sten

Solo Vln +Vln I Solo Vln +Vln II Solo Vln

B-flat major B-flat 7 E-flat major C7 (F7)

For immediacy of impact, the cantus firmus (which encapsulates the stanza's essence) begins without introduction and is then accompanied by the lower voices with unrelated imitative motivic writing.

228.

sein,
 nutz zu sein, mei'n'm Näch - sten nutz zu sein,
 Näch - sten nutz zu sein, nutz zu sein,
 nutz zu sein, mei'n'm Näch - sten nutz zu sein

+Vln I Solo Vln +Vln I Solo Vln p +Vln I

D7 G minor G minor

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233.

238.

The cantus firmus (which continues the encapsulation of the stanza's essence) begins without introduction and is then accompanied by the lower voices with imitative motivic writing that is unrelated to the cantus firmus (except the bass's beginning).

Chorale line 9.

dein Wort zu hal - - -

dein Wort zu hal - ten, dein Wort zu hal - - -

dein Wort zu hal - ten e - ben, dein

dein Wort zu hal - - -

Solo Vln + Vln I

C minor D7 G minor

243.

ten e - - - ben,

- - - ten e - - - ben, dein Wort zu

Wort zu hal - - - ten e - - - ben, dein Wort zu

- - - ten, zu hal - - -

Word painting: Bass has extended melisma on "halten" ("hold/keep [thy Word]").

G minor G minor G7

247.

dein Wort zu
hal - - ten e - ben, dein Wort zu hal - -
hal - - ten e - ben, dein Wort zu hal - -
- - ten

C minor D7

251. C minor

hal - - tene - - ben.
- - ten e. - - ben.
- - ten e. - - ben.
e - - ben.

Solo Vln
Ob I & II
Solo Vln + Vln I
hemiola

G minor G minor

257.

Solo Vln

G minor B-flat major

263.

G minor B-flat major

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269.

B-flat major B dim.7 G7 C minor F# dim.7 D7 G minor

275.

E-flat major A-flat major D7 G minor G minor F7

281.

B-flat 7 E-flat major 7 A7 E-flat major D major G major

Ob II Vln II

177/2. **Vers 2. (Aria.)** (Chorale Verse 2) •Prayer for hope in death; not relying on good works (177/2). **(Tempo giusto = 66.)**

1.

Continuo alone *mf* Ritornello *mf* Inverted

C minor E dim.7 F minor F7

Quasi-ostinato: 5-note "suspirans" figure, which is a diminution of "ich bitt' noch" (see note).

4. **Alto.** Note: The right hand here is an editorial realization of the continuo part.

Stollen 1 of chorale's bar form.

Ich bitt' noch mehr, noch mehr, o Herre Gott,

B-flat 7 G7 C minor E dim.7

7.

ich bitt' noch mehr, noch mehr,

F minor F7 B-flat 7 G7 C minor

Alfred Dürr writes, "In the three arias, the instrumental scoring undergoes a process of gradual enhancement from continuo texture (verse 2), via a trio with oboe da caccia (verse 3), to a quartet with violin and bassoon (verse 4), a scoring charming for its rarity. At the same time, the thematic material increasingly departs from the chorale melody." See *The Cantatas of J. S. Bach*, p. 424.

Alto is often the voice of faith.

The intensity of the request for "one more thing" is underscored by the focused repetition of the 5-note bass "suspirans" figure, which is followed by a chromatic ascending sequence and restless harmonies.

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 vocal theme is a paraphrased version of the first chorale phrase. It is remarkably similar to the version in the final movement.



10. *tr*
 — c Her - re Gott, du kannst es mir wohl ge - ben, du kannst es

C minor E dim.7 F minor F7 B-flat major

13. A long, convoluted melisma on "geben" (to "grant/ bestow") emphasizes the intensity of the petition.
 mir wohl ge -

G minor G7 C minor E-flat major

15. *tr*
 - ben, du kannst es mir — wohl ge -

D7 G major C minor C7 F7 D7

18. *tr*
 - ben: Ritornello

G minor G minor E dim.7

Stollen 2.

20. *p*

dass ich werd' nimmer mehr, nimmer.

F minor F7 B-flat 7 G7 C minor C minor

23. *mf*

mehr zu Spott, Ritornello dass

E dim.7 F minor F7 B-flat 7 G7 C minor

26. *p* *tr*

ich werd' nimmer mehr zu Spott; die Hoff-nung

C minor E dim.7

The phrase about "Hoffnung" ("hope") is given an extended melisma as if hope is deferred.

29.

gieb dar-ne - ben, die Hoff-nung gieb dar - ne -

F minor F7 B-flat major G minor G7 C minor E-flat major F7

31. *tr*

- ben, die Hoff -

B-flat major B-flat 7 (E-flat major) D7 G major

34. *tr*

- nung gieb dar - ne - ben,

mf Ritornello

C minor C7 F7 D7 G minor G minor

36.

G minor B dim.7 C minor C7 F7 D7

Abgesang of chorale's bar form. 39.

vor - aus, wenn ich muss hier davon, vor - aus, wenn ich muss hier davon, dass

p

G minor G minor C7 F minor B-flat 7

Sequence derived from second part of the ritornello theme.

41. *tr*

ich dir mög' ver-trauen, dass ich dir mög' ver-trau -

E-flat major E-flat major C7

44. *tr*

- en, dass ich dir mög' ver-trau - en und

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

Arduous melismas on "bauen" ("build"), "alles" ("all"), "Tun" ("works"), and "reuen" ("regret") emphasize the doctrine (so important to Luther and the Protestant Reformation) that salvation is not by works but by faith alone (see note).



46.

- nicht bau - en auf al -

C7 F minor G7 C minor C7 F minor

49.

- les mein Thun; sonst wird mich's ewig

F minor A dim.7 B-flat minor B-flat minor B-flat 7 E-flat major E dim.7 F minor

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Ascending sequence suggests the regret ("Reue") is increasing.

51. reu - en;

F minor B-flat 7 C7 F major D7 G major G7 C minor

54. dass ich dir mög' ver - trau -

G7 A-flat major G7 C minor C7 F minor B-flat 7 E-flat major

56. en und nicht bauen auf al - les mein Thun, - sonst möcht' mich's

G7 C minor F# dim.7 G7 C minor C7 F minor

Extended note for "ewig" ("eternally").

59. e - wig, e - wig reu - en.

F minor F7 B-flat 7 G7 C minor C minor G7 A-flat major

61.

G7 C minor E dim.7 C7 F minor F7 B-flat 7 G7 C minor C minor

This is the central movement in a symmetrical form. Martin Petzoldt notes, "Two elements...make movement 3 stand out: Bach switches to a major key for the first time, and he also offers this rather serious text in a swinging, song-like melody, which thus signals the coexistence of new life (already conceived as existing) and corresponding behavior." See *Bach-Kommentar* 1:106, translated from the German original.

Vers 3. (Aria.)

177/3. (Andante) ♩ = 126.

The aria's dance-like rhythm and major tonality project the positive aspects of the text: a forgiving spirit promises blessings that include nourishment from the divine Word, which keeps the believer from straying (like a lost sheep). The triple meter and oboe da caccia reinforce the rustic pastoral mood. (Chorale Verse 3) • Prayer for a forgiving spirit & the Word's nourishment to remain faithful (177/3).

Ob da caccia 1.

Ritornello derived from the vocal line. The falling 3rd is reminiscent of the chorale tune.

Form:
A. Stollen 1 & 2.
B. Abgesang
B'. Abgesang

Dance-like.

E-flat major

F7 B-flat major B-flat 7

4. *tr*

E-flat major

E-flat major

F7 B-flat major

8. *tr*

E-flat major

C7

F minor

F minor

A-flat major

12. *tr*

F7 B-flat major

E-flat major

hemiola

16. Soprano.

A. Stollen 1 of the chorale text's bar form (joined to Stollen 2).

Ver-leih, dass ich aus Her-zens Grund mein'n Fein-den mög' ver-

hemiola

E-flat major

E-flat major

F7 B-flat major B-flat 7

20. *tr*

E-flat major

G7

C minor

F7

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Stollen 2.

24. ver-ge-ben, ver-zeih' mir auch zu die-ser

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

28. Stund', ver-zeih' mir auch zu die-ser Stund, verzeih'

E-flat major

32. mir auch zu die-ser Stund', ver-zeih' mir

hemiola

F7 B-flat major G7 C minor

35. auch zu die-ser Stund', gieb mir ein neu-es

hemiola

C minor C7 F minor B-flat 7 E-flat major

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Word painting: Scalar melisma for "Leben" ("life").

hemiola

38. *Le - ben;*

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

41. *dein*

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

45. *Wort mein' Speis' lass all - weg sein, dein Wort mein' Speis' lass all -*

G minor G minor G7 C-flat major

48. *- weg sein, da - mit mein' Seel' zu - näh -*

C minor C7 B-flat 7 E-flat 7 C7 F minor

51. *- ren, mich zu weh -*

F minor F7 B-flat minor

54.

ren, wenn Un - glück geht da - her, wenn Un - glück

C7 F minor E-flat 7 C minor A-flat major

57.

geht da - her, das mich bald möcht' ab - keh - ren, bald ab keh - ren, wenn

A-flat major C major

61.

Un - glück geht da - her, wenn Un - glück geht da -

F minor E-flat 7 A-flat major A dim.7 B-flat minor A-flat 7

Text painting: Chromatically ascending, pulsing bass for the threat of "Unglück" ("misfortune").

64.

her, das mich bald möcht' ab keh - ren, das mich bald möcht' abkeh - ren, ab -

D-flat major B-flat 7 E-flat 7 A-flat 7 D-flat major E-flat 7

Rests add suspense. hemiola

68.

keh - ren.

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

Word syllables are separated with a rest to add suspense. Ritornello hemiola

72.

Dein Wort mein Speis' lass all weg sein, da mit mein' Seel'

A-flat major E-flat major E-flat major G7 A-flat major

76.

zu näh - ren, da mit mein' Seel'

C minor F minor

79.

zu näh - ren, mich zu weh -

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

82.

- ren, wenn Un - glück geht da -

E-flat major F7 G7 C minor B-flat 7

85.

her, wenn Un - glück geht da - her, das mich bald möcht'

E-flat major E-flat major

88. *tr*
 ab - keh - ren, bald ab - keh - ren, wenn Un - glück geht da -

B-flat 7 G7 C minor B-flat 7

91.
 her, wenn Un - glück geht da - her, das mich

E-flat major E dim.7 F minor E-flat 7 A-flat major F7

94. *hemiola*
 bald möcht' ab - keh - ren, das mich bald möcht' abkeh - ren, ab - keh - ren.

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

Vers 4. (Aria.)
 (Moderato ♩ = 88.)

(Chorale Verse 4) • Prayer for constancy; ensured by grace, not works (177/4).

Dal segno.

177/4. Solo Vln *1.*
 (Be - stän - - dig sein) Bsn

B-flat major B-flat major

Ritornello. The falling 3rd is reminiscent of the chorale tune.

Section A.

Form: AA'BB'.

In a prayer for constancy ("beständig sein," see m. 45), repeated quarter notes contrast with buzzing 16ths, which apparently represent flightiness caused by the world's pleasures ("Lust") or fear ("Furcht")—perhaps like gamboling sheep.

3.
tr

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

Alfred Dürr writes, "Verse 4 unites the form of the two preceding arias, since not only do the two Stollen of the text correspond musically but the Abgesang is repeated, leading to the extended form A A' B B'. Here, solo violin and bassoon surround the voice in joyful abandon, which is disturbed temporarily—and, on that account, all the more impressively—only at the words 'vom Sterben' (from death)." See Alfred Dürr, *The Cantatas*

6.

C7 F major F7 B-flat 7 E-flat major C7 F major

9.

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

12. **Tenore.**

Stollen 1 of chorale text's bar form.

Lass mich kein' Lust noch Furcht von dir in die

F major B-flat major B-flat major

15.

ser Welt ab - wen - den, lass mich kein' Lust, kein'

Solo Vln

Bsn

B-flat major B-flat major

18.

Lust noch Furcht, lass mich kein' Lust noch Furcht von dir in dieser

B-flat major B-flat major

21. Welt ab-wen - den, lass mich kein' Lust noch Furcht -

Solo Vln

Bsn

B-flat major B-flat major

24. von dir in die-ser Welt ab-wen - den, in

Solo Vln

B-flat major

27. die - ser Welt ab-wen - den,

Section A'

Solo Vln

Ritornello = m. 1 Bsn

C7 F major F7 B-flat major

30. = m. 2. = m. 3. = m. 4.

B-flat major C7 F7

33. = m. 5. = m. 6. = m. 7.

B-flat major C7 F major F7 B-flat 7 E-flat major

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36. = m. 8. = m. 9. = m. 10.

C7 F major F7 B-flat major D7 G minor

This system contains the first five measures of the piece. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes. The vocal line is not yet present.

39. = m. 11. = m. 12. **Stollen 2.** Be - stän - dig sein an's End' = m. 13.

B-flat 7 F major B-flat major

This system contains measures 39-41. The vocal line begins with the lyrics "Be - stän - dig sein an's End'". A red box highlights the word "Stollen 2." above measure 40. The piano accompaniment continues with similar rhythmic patterns.

42. gieb mir, du hast's al - lein, al - lein in

B-flat major B-flat major B-flat major

This system contains measures 42-44. The vocal line continues with the lyrics "gieb mir, du hast's al - lein, al - lein in". The piano accompaniment features a more active bass line.

45. cf. m. 17 (some deviation). cf. m. 18 (some deviation).

Händen, Be - stän - dig - sein an's End' gieb mir, Be -

Solo Vln Bsn B-flat major B-flat major

This system contains measures 45-46. The vocal line continues with the lyrics "Händen, Be - stän - dig - sein an's End' gieb mir, Be -". A red box highlights the word "Solo Vln" above measure 45. The piano accompaniment includes a section for Solo Violin and Bassoon.

47. stän - dig - sein an's End' gieb mir, du hast's al - lein in Hän -

= m. 19. = m. 20. = m. 21. Solo Vln B-flat major B-flat major

This system contains measures 47-51. The vocal line continues with the lyrics "stän - dig - sein an's End' gieb mir, du hast's al - lein in Hän -". A red box highlights the word "Solo Vln" above measure 49. The piano accompaniment continues with similar rhythmic patterns.

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50.

cf. m. 23 (some deviation).

cf. m. 24 (some deviation).

den, Be stän dig sein an's End' gieb

= m. 22

Bsn

B-flat major

53.

cf. m. 25 (some deviation).

mir, du hast's al lein in Hän den, du

Solo Vln

= m. 26

B-flat major

55.

cf. m. 28 (some deviation).

hast's al lein in Hän den;

Solo Vln

= m. 27

Ritornello

C7 F major F major F major

58.

F major

61.

F major A7 D minor

Abgesang of chorale text's bar form.

Section B.

63. und wem du's giebst, der

F7 B-flat major C major F major F major F major C minor

66. hat's umsonst: es kann Niemand er - er - ben, noch er -

C minor B-flat 7 G7

69. wer - ben durch Wer - ke dei - ne Gnad', die uns er - rett' vom Ster -

C minor D7 G minor G minor B dim.7

71. - ben, die uns er - rett' vom Ster - ben;

Sighing duples and inflected harmonies for "which save us from dying."

C minor D7 G minor G minor

74.

F# dim.7 D minor D7



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Section B' (transposed).

77. und wem du's giebst, der hat's um -

G minor G minor (up a step from F major). A7 D minor

p cf. m. 65. cf. m. 66.

80. sonst: es kann Nie-mand er - er - ben, noch er - wer - bendurch

D minor D minor

Solo Vln

cf. m. 67 (Vln & Bsn parts switched). cf. m. 68.

82. Wer - ke dei - ne Gnad', die uns errett't vom Ster - ben, die

cf. m. 69. cf. m. 70. cf. m. 71.

p *pp* *f*

E-flat minor (!)

85. Sighs... uns er - rett't vom Ster - ben, vom Ster -

F7 B-flat major D dim.7

cf. m. 72. B-flat minor E dim.7 F major cf. m. 73. E-flat 7

p

"Piano" and "pianissimo" markings, sighs, dark harmonies, a chromatic vocal melisma, and a pulsing, chromatic bass lead to a fermata for the reference to dying.

88. - ben, die uns er - rett't vom Ster - ben. Solo Vln

A dim.7 A dim.7 F major B-flat major B-flat major B-flat major

Solo Vln

mf

Dal Segno B-flat major

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(Verse 5) • Prayer for help & protection in spiritual battle (177/5).

The ornamented first chorale phrase is very similar to that in movement no. 2 at m. 9.

177/5. Vers 5. Choral. (Mel.: „Ich ruf' zu dir, Herr Jesu Christ“.)

+Ob I, II
Solo Vln
Vln I

+Vln II

+Vla

The struggle to obey one's conscience and to remain true in times of trouble finds expression in various biblical passages (see note).



Expressive text painting:
Certain words and phrases are emphasized with longer notes, syncopations, non-synchronized text underlay, fast passing notes, ornaments, and chromaticism.

Soprano. 1/5.

Ich lieg' im Streit und wi - der - streb', hilf, o Herr Christ, dem Schwachen!
An dei - ner Gnad' al - lein ich kleb', du kannst mich stär - ker ma - chen.

Alto.

Ich lieg' im Streit und wi - der streb', hilf, o Herr Christ, dem Schwachen!
An dei - ner Gnad' al - lein ich kleb', du kannst mich stär - ker ma - chen.

Tenore.

Ich lieg' im Streit und wi - der streb', hilf, o Herr Christ, dem Schwachen!
An dei - ner Gnad' al - lein ich kleb', du kannst mich stär - ker ma - chen.

Basso.

Ich lieg' im Streit und wi - der - streb', hilf, o Herr Christ, dem Schwachen!
An dei - ner Gnad' al - lein ich kleb', du kannst mich stär - ker ma - chen.

G minor 9. D major G minor F7 B-flat 7 E-flat major D7 G minor

Kömmt nun An - fech - tung, Herr, so wehr', dass sie mich nicht um - sto - sse.
Kömmt nun An - fech - tung, Herr, so wehr', dass sie mich nicht um - sto - sse.
Kömmt nun An - fech - tung, Herr, so wehr', dass sie mich nicht um - sto - sse.
Kömmt nun An - fech - tung, Herr, so wehr', dass sie mich nicht um - sto - sse.

13. B-flat 7 E-flat major D7 B-flat major B-flat major D7 G minor D7 E-flat major

Du kannst ma - ssen, dass mir's nicht bring' Ge - fahr; ich weiss, du wirst's nicht las - sen.
Du kannst ma - ssen, dass mir's nicht bring' Ge - fahr; ich weiss, du wirst's nicht las - sen.
Du kannst ma - ssen, dass mir's nicht bring' Ge - fahr; ich weiss, du wirst's nicht las - sen.
Du kannst ma - ssen, dass mir's nicht bring' Ge - fahr; ich weiss, du wirst's nicht las - sen.

C7 F major F7 B-flat 7 C minor G major D major G minor G major