

J.S. Bach

No. 178

Chorale Cantata
on Psalm 124.

Wo Gott der Herr nicht bei uns hält

(Coro.)

178/1. (Tempo ordinario $\text{♩} = 12$.)

(Chorale Verse 1)

• God's help is only sure defense against the foe (178/1).

For a discussion of the cantata's tonal plan, see Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), pp. 237–239.

Instrumentation:

Corno

Ob I, II & Ob d'amore I, II

Vln I, II

Vla

SATB

Continuo, Organo

The ritornello apparently depicts the rage of the enemy horde described.

Strings play the whip-like dotted rhythm at first, pitted against running 16ths, introducing the cantata's emphasis on confrontation and conflict.

Like Cantata 178, BWV 14, "Wär Gott nicht mit uns diese Zeit" (on a chorale by Luther), paraphrases Psalm 124.

The cantata's focus on confrontation and conflict emerges also in the choral writing: the first two lines of the chorale are set in contrasting style (choral homophony vs. polyphony) to depict the contrast between God's people and their enemies.

14 **A** Stollen 1, line 1. (Mel.: „Wo Gott der Herr nicht bei uns hält“)

Soprano. +Corno

Alto.

Tenore.

Basso.

Chorale tune in A minor.

God's people are depicted with sustained homophony; the jabbing rhythms and agitated figuration in the instrumental lines depict the battering of their enemies.

Psalm 124:1-3. If it had not been the Lord who was on our side, let Israel now say—if it had not been the Lord who was on our side, when men rose up against us, then they would have swallowed us up alive, when their anger was kindled against us.

Wo Gott der
Were God the

Wo Gott der
Were God the

Wo Gott der
Were God the

Wo Gott der
Were God the

A minor F major C major

16

Herr nicht bei uns
Lord not on our

Herr nicht bei uns
Lord not on our

Herr nicht bei uns
Lord not on our

Herr nicht bei uns
Lord not on our

C major C7 F major D7 G7

Word painting: Long sustained unison for "hält" ("hold fast").

18/

hält, side

hält, side

hält, side

hält, side

Ritornello

C major C7 F major (G7) C major

Cross Relation

21

E7 F major E minor A minor D minor

Erratic harmonies...

23II

G7 C major

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26 **B** Stollen 1, line 2. Word painting: "Tumult" melismas for "toben" (to "rage").

wenn un - sre Fein -
when foes so strong

Enemies are portrayed with energetic, imitative polyphony.

wenn un - sre Fein - de to -
when foes so strong as - sail

wenn un - sre Fein - de to -
when foes so strong as - sail

wenn un - sre Fein - de to -
when foes so strong as - sail

B

C major D7 G major

28 **tr**

de to - ben,
as - sail us,

ben, wenn un - sre
us, when foes so

ben, wenn un - sre
us, when foes so

ben, wenn un - sre
us, when foes so

tr

E7 A major A7 D minor

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31

Fein - de to - ben,
strong as - sail us,

Fein - de to - ben,
strong as - sail us,

Fein - de to - ben,
strong as - sail us,

Ritornello

D minor E7 A minor

33II

A minor G7 C# dim.7 D minor

36

D minor E7 A minor D minor G7 C major E7

38II

F major E major A minor E minor

41

E major N6 G7 E minor A minor D minor (C major) C major N6 C7 A minor

5 G major

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44 **C** Stollen 2, line 3.

Bach repeats the "oppositional" music of Stollen 1 for Stollen 2 (switching violins and oboes), even though the two text lines of Stollen 2 do not contrast the way those of Stollen 1 do.

und er
should He

und er
should He

und er
should He

und er
should He

[= m. 14] Oboes and violins switched. [= m. 15]

G# dim.7 A minor A minor F major C major

46 II [= m. 16] [= m. 17]

un - - - srer. - - - Sach' nicht zu - - -
no - - - long - - - er be our

un - - - srer long - - - Sach' nicht zu - - -
no - - - long - - - er be our

un - - - srer long - - - Sach' nicht zu - - -
no - - - long - - - er be our

un - - - srer long - - - Sach' nicht zu - - -
no - - - long - - - er be our

C major F major D7 G7

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Word painting: Long sustained unison for "zufällt" ("support").

49

[= m. 18] [= m. 19] [= m. 20]

fällt
Guide

fällt
Guide

fällt
Guide

fällt
Guide

Ritornello

C major C7 F major (G7) C major

52

[= m. 21] Cross relation [= m. 22] [= m. 23]

E7 F major E minor A minor D minor

Erratic harmonies...

54 II

[= m. 24] [= m. 25]

C major

57

D

Stollen 2, line 4.

[= m. 27]

[= m. 28]

im Him - mel hoch
through all the ills

im Him - mel hoch dort o - ben, dort o -
through all the ills that ail us, that ail

im Him - mel hoch dort o - ben, im
through all the ills that ail us, through

im Himmel hoch, im Him - mel hoch dort o -
through all the ills, through all the ills that ail

C major D7 G major

59

[= m. 29]

[= m. 30]

dort o - ben;
that ail us;

ben, im Him - mel
us, through all the

Him - mel hoch dort o - ben, im Him - mel
all the ills that ail us, through all the

ben, im Him - mel
us, through all the

E7 A major A7 D minor

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62 [= m. 31]

hoch dort o - ben,
ills that ail us,

hoch dort o - ben,
ills that ail us,

hoch dort o - ben,
ills that ail us,

Ritornello

D minor E7 A minor D# dim.7 B7

64

E minor E minor E minor

66II

E minor D7 G# dim.7 (A minor)

69

A minor B7 E minor D7 G major B7

71II

B major B pedal... E minor

E Abgesang, line 5.

74/

wo
did

wo er Is -
did He re -

wo
did

wo er Is -
did He re -

E

E minor A minor A minor A minor G7

77/

er Is - - ra - - els Schutz
He re - - - main a - - - loof

ra - - els Schutz nicht ist; wo er Is - - ra - - els
main a - loof a - bove, did He re - - main a - -

er Is - - ra - - els Schutz, wo er Is - - ra - - els
He re - main a - loof, did He re - - main a - -

ra - - - els Schutz, wo er Is - - ra - - els
main a - loof, did He re - - main a - -

E minor C major E7 A minor

79

nicht ist, a - - - - - bove, Jabbing declamation emphasizes the repeated text.

Schutz nicht ist, wo er Is - - ra - - els Schutz nicht
loof a - - bove, did He re - - main a - loof a -

Schutz nicht ist, wo er Is - - ra - - els Schutz nicht
loof a - - bove, did He re - - main a - loof a -

Schutz nicht ist, wo er Is - - ra - - els Schutz nicht
loof a - - bove, did He re - - main a - loof a -

B7 E minor E minor

82

ist bove ist bove ist bove

Ritornello

E minor C major D7 E minor G major

84

F

Abgesang, line 6.

und de - - - und de - und sel - de - ny und sel - ber de - ny to

G7 A minor D# dim.7 E minor E minor E7 A minor

87

sel - ber bricht der sel - ber bricht der Fein - de List, und sel - ny to us His care and love, de - ber bricht der Fein - de List, und sel - to us His care and love, de - ny bricht, us, de - ny to us der Fein - care

D7 D7 G major

89/

Fein - - - de List:
care and love:

sel - ber bricht der Fein - - de List, und sel - ber
- ny to us His care and love, de - ny to

- ber bricht der Fein - de List, und sel - ber
- to us His care and love de - ny to

- - - de List, und sel - ber
and love, de - ny to

Broken speech declamation depicts the literal meaning of the text: "He himself breaks the foe's artifice."

G major
G pedal...

91/

bricht der Fein - de List:
us His care and love:

bricht der Fein - de List:
us His care and love:

bricht der Fein - de List:
us His care and love:

Ritornello

G major 13 G7 C major

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93 II

C major A7 D minor

96

G

Abgesang, line 7.

Text painting: Long coloraturas depict the word "verloren" ("lost." i.e., "perish").

so ist's mit uns ver-lo-ah, then would all hope fail

D minor C major D7 G major

98

uns all ver hope lo fail

A minor

E7

100

ren. us. ren, so ist's mit uns ver lo ren. us, ah, then would all hope fail

A7 D minor D minor A minor E7 A minor

Dal Segno.

In this hybrid movement, in which chorale phrases are troped with interpolated recitatives, Bach apparently took his cue from the text's description of the enemy's stratagems and snares ("Witz, Stricken"), crafting a continuo line that repeats each chorale phrase in diminution, reinforcing the resulting agitation with a presto tempo.

Psalm 124:7–8. We have escaped as a bird from the snare of the fowlers; the snare is broken, and we have escaped!

Tempo marking is by Bach.

Recitativo.

178/2. **Presto.** (♩ = 120.)

Chorale (Verse 2) and troping Recit.
•Foe's plots will fail; God will protect us (178/2).

Alto. (Choral. Mel.: „Wo Gott der Herr nicht bei uns hält“)

Chromatic saturation in the vocal line of the recitative passages in 12 mm.

The continuo plays the chorale phrases in double diminution, suggesting the contrast between God's serene omnipotence and human attacks.

1. **Chorale tune in E minor.**

Was Men - schen Kraft und Witz an - -
What wit and strength of men de - -
What human power and wit contrives,

mf

C major (D7) G major

5. **The text alludes to a range of biblical passages and themes (see note).**

fäht, soll uns bil - - lig nicht
- vise should nev - er much af - -
shall us rightly not

G major G major

9. **Recit.** C D G# A F G

schrek - - - ken, denn Gott der Höchste steht uns bei und machet uns von ihren Stricken
- fright us, Al - migh - ty God will heed our call and from their irksome shackles free us
frighten; for God the Most-High stands us by and makes us from their snares

p

B7 E minor E major E7 A minor

13 Presto. (Choral.)

frei. *all. — free.* Er sit - - zet an der
For He who sits in the

mf

A minor G7 C major B7 E minor E minor

17

höch - sten Stätt', er wird ihr'n
- yond the skies place; he di - rects our
highest their

D7 G major

21 Recit.

Rath auf - - dek - - ken. Die Gott im Glauben fest umfassen, will
course de - - spite us. Whose faith in God re-mains un-sha-ken, will
counsel expose. Those-who God in faith firmly do-embrace, will

B7 E minor E minor C major D major

25

er niemals ver.säumen und ver - las.sen;
nev-er be ne-glect-ed or for - sak-en;
he never fail nor forsake;

er stürzt der Ver.kehrten Rath und
God puts to shame all e - vil thought and
he overthrows the perverted-ones' counsel and

G7 C major D major E7 G# dim.7 A7

28 **Presto. (Choral.)**

hin - dert ih - re bö - se That. Wenn sie's auf's Klüg - ste
 e - vil plans foils and brings to naught. Though mor - tal man strives
 thwarts their evil action. When they most man cunningly

D#

D# dim.7 E minor B(7)

mf

32 **Recit.**

grei - fen an, auf Schlangenlist und falsche Rän - ke
 as attack, he may with Ser - pent - guile the E - vil one de -
 with with serpent's-craftiness and deceitful intrigues

E minor B major B minor E# dim.7

Wayward harmonies depict the snake's deceitful intrigues. The reference is reminiscent of the snake's temptation of Eve in the Garden of Eden (see Genesis 3).

35 **Presto. (Choral.)**

sin - nen, der Bosheit Endzweck zu ge - winnen; so geht doch
 - vis - es, his fiend - ish plans in fell dis - guis - es; God then al - ways
 do - plot, (their) wickedness' goal to achieve; God then travels indeed

A#

F# minor A# dim.7 A major G major C major

Unexpected harmonic progression for "God goes a different way."

38

Gott ein' an - dre Bahn:
 finds a an bet - ter way.
 God an other course:

E minor F#7 B minor D7

41 **Recit.**

er führt die Seinigen mit starker Hand durch's Kreuzes Meer in das gelob-te Land, da
He leads the Faithful with un-err-ing Hand o'er Seas of Trou-ble to the Pro-mis'd Land, with
he leads - his-own with powerful hand, through (the) sea-of-the-cross, into the Promised Land; there

G major A7 D major

44 **Presto. (Choral.)**

wird er al - les Unglück wen-den. Es steht in
for-tune fair will them en-dow-er. All lies with
will he all misfortune turn-around. It stands in

D7 (G major) G major

Diminution of the chorale phrase continues but embellished with the figura corta for the positive sentiment of the concluding phrase. See note for more.

47

sei - nen Hän - den.
- in his His pow-ers hands. er.

E minor D# dim.7 B7 D# dim.7 E minor E minor

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Psalm 124:2-5. If it had not been the Lord who was on our side, when men rose up against us, then they would have swallowed us up alive, when their anger was kindled against us; then the flood would have swept us away, the torrent would have gone over us; then over us would have gone the raging waters.

Movement no. 3 is a simile aria that likens the attack of Christ's enemies to a sea storm threatening a little ship. The aria does not utilize the chorale text or the chorale melody.

Aria. (Based on Chorale Verse 3)
 178/3. (Allegro $\text{♩} = 80$.)
 Foes batter Christ's kingdom like waves do a ship (178/3).

1.

Vlns I & II unison

Ritornello

G major

3 (72)

D7

5 (74)

G major

7 (76)

9 (78)

D7

G major

A7

11 (80)

D7

G major

Text painting: Agitated, undulating coloratura for stormy waves.

13 **Basso.**

Gleichwie die wil_den Mee_res_wel
Like rough and an - gry waves_of o

16

len, gleichwie die wil_den Mee_res_wel
cean, like rough and an - gry waves_of o

19

21

G major

D7

D7

G major

E7

23

- len mit Un - ge - stüm ein Schiff zer -
- cean which toss a ship in wild com -

A major F#7

25

schel - - - - - len,
mo - - - - - tion,

B minor A7

27

so ra - - - set auch, so ra - - - set
our rag - - - ing foes, our rag - - - ing

F# minor D major D(7) G major

29

auch der Fein - - - de Wuth und raubt das be - ste
foes will nev - - - er cease to rob our Souls - of

D7 E minor

31 See - len - gut, und raubt _____ das be - ste See - len -
all their peace, to rob _____ our Souls_ of all _____ their

33 gut, und raubt _____ das be - - - ste See - len - gut.
peace, to rob _____ our Souls _____ of all - their peace.

36

39

41

D major A7 D major E7

A7 D major

A7 D major

E7 A7

Ritornello

43

Sie wol - len Sa - tans Reich er -
 Thus Sa - tan's King - dom is ex -

p

D7

15

wei -
 - pand -

G major

G7

E7

47

- tern und Chri - sti Schifflein soll zer -
 - ed, the Ship of God - is wrecked and

A minor

F#7

B minor

50

schei -
 strand -

A major

D7

G major

Text painting: Increasingly dramatic coloraturas for "zerscheitern" ("shatter to bits").

52

tern, und Chri - sti Schiff - lein soll zer - schei -
 ed, the Ship of God is wrecked and strand -

F#7 B minor B minor

54

tern;
 ed;

Ritornello

B minor B7

57

E minor A# dim.7 F#7

59

sie wol - len Sa - tans Reich er - wei -
 thus Sa - tan's King-dom is ex - pand -

B minor B minor B7 E minor

62

tern und Chri - sti Schiff - lein soll zer -
ed, the Ship - of God is wrecked and -

64

schei -
strand -

66

tern, und Chri - sti Schiff - lein
ed, the Ship - of God - is

68

soll zer.schei - tern.
wrecked and strand - ed.

Dal Segno.

A7 D7

G minor B-flat 7

E-flat major D7 G minor

G minor G minor minor G major

This is the center (pivot) movement in the cantata's chiasmic form. It provides the crux of the matter; the front turns from the enemies of Christ to the "true church." See Martin Petzoldt, *Bach-Kommentar* 1:182 for more.
 Bach often used chiasmic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text).

A 3-part imitative texture accompanies the chorale tune. It approximates the opening of the first chorale phrase in diminution, suggesting the unrelenting buzzing attacks of the foes referenced in the text.

Choral. (Verse 4)
 •Foes seek our blood but call themselves Christians (178/4).

178/4. (Tempo giusto ♩=72)

Ob d'amore I

Ob d'amore II

B minor

Tenore. (Mel.: „Wo Gott der Herr nicht bei uns hält.“)

3II

Chorale tune in B minor.

Sie stel - len - uns - wie Ket - zern nach,
 They who would - brand - me "He - re - tic",

B minor B minor D major A major D major

6

nach un - serm Blut sie trach - -
 and by their - guile be - tray

D major B minor F#7

8II

ten;
 me;

Ritornello

B minor B minor

11

noch rüh - men sie sich Chri - sten auch,
pro - claim them Chris - tians, though by trick,

p *mf*

B minor B minor B minor D major D major

14

die Gott al - lein gross ach - -
they ev - er seek to slay

p

D major B minor F#7

16II

ten. me.

Ritornello

mf

B minor B minor B minor D major

19

Ach Gott, der
Oh Lord, what

p

D major E7 A major A(7) B minor D major

21II

theu - re Na - me dein
cru - el crime and shame

Ritornello

mf

A7 B minor C#7 F# minor F# minor

24

muss ih - rer
has been com -

p

F# minor E7 A major

26II

Schalk - heit Dek - kel sein,
- mit - ted in Thy name!

Ritornello

mf

B minor C#7 F# minor F#7 B minor

29

p

A major A minor D7 G major B7 E minor E minor

The last chorale phrase is reminiscent of biblical passages such as Psalm 59:4–5: Rouse thyself, come to my help, and see! Thou, Lord God of hosts, art God of Israel. Awake to punish all the nations; spare none of those who treacherously plot evil; Matthew 8:25: [The disciples] went and woke [Jesus who was asleep in the boat], saying, "Save, Lord; we are perishing"; Sirach (Apocrypha) 17:19: Afterward he shall rise up...

31 II

du wirst ein mal auf wa chen.
let this not be, I pray Thee.

B minor B minor B minor

34

B minor B minor

Choral u. Recitativo.

178/5. **A tempo giusto.** (♩ = 72.)

Chorale (Verse 5) and troping A, T, B Recits.
• Foes like a lion; champion of Judah destroys them (178/5).

Soprano. (Mel: „Wo Gott der Herr nicht bei uns hält.“)

Choral line 1. Auf sper ren sie den Ra chen
like hun gry beasts they rage and

Chorale tune in B minor.

Tenore. Auf sper ren sie den Ra chen
Like hun gry beasts they rage and

o. Auf sper ren sie den Ra chen
Like hun gry beasts they rage and

Open they (their) jaws

In this hybrid movement, the chorale phrases are troped with bass, tenor, and alto, recitatives in turn, as if in dialogue with the chorus.

The text alludes to a range of biblical passages and themes (see note).

Psalm 124: 3, 6–8. They would have swallowed us up alive, when their anger was kindled against us... Blessed be the Lord, who has not given us as prey to their teeth! We have escaped as a bird from the snare of the fowlers; the snare is broken, and we have escaped! Our help is in the name of the Lord...

The "attacking" arpeggios of the bass line are countered with harmonic resolutions on the following (weak) beats, as if to suggest the attacks are foiled.

A tempo giusto. Right hand is editorial realization.

B minor E7 A major

Text painting: Rapid ascending arpeggios in the continuo seem to depict the attacking, open jaws of the enemies, "like lions" as referenced in the text.

The chorale paraphrases the underlying Psalm 24: 3, 6–7. They would have swallowed us up alive, when their anger was kindled against us... Blessed be the Lord, who has not given us as prey to their teeth! We have escaped as a bird from the snare of the fowlers; the snare is broken, and we have escaped!

3

weit
roar,

weit
roar,

weit
roar,

Recit.

weit, nach Lö - wen-art mit brül - len - dem Ge - tö ne; sie
 roar, as li - ons, o - pen - jawed, and bent on slaugh - ter, they
 wide, in lion-manner with roaring noise; they

The rhythmic bass line continues, forcing the recitative into a measured rhythm of patter diction.

D major A# dim.7 F#7 B minor

5

Choral lines 2-3.

und wol - len
 and would their

und wol - len
 and would their

und wol - len
 and would their

Text painting: Agitated line for "fletschen ihre Mörderzähne" ("bare their murderous-teeth").

flet - - - - - schen ih - re Mörder - zäh - ne und wol - len
 bare - - - - - their blood-y fangs and ta - lons, and would would their
 bare their murderous-teeth and

C#7 F# minor E7 A major A# dim.7

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7/

uns ver - schlin - - - gen. Lob und Dank
 pray de - vo - - - ur. To God be —

uns ver - schlin - - - gen. Lob und Dank
 pray de - vo - - - or. To God be

uns ver - schlin - - - gen. Je - doch, Lob und Dank
 us de - vo - - - or. nevertheless, praise and thanks
 pray de - vo - - - or. But stay! To — God be

uns ver - schlin - - - gen. Lob und Dank
 pray de - vo - - - or. To — God be —

B minor C#7 F# major B minor D major D major

9II/

sei Gott al - le - zeit: es
 praise for ev - er - more, He

sei Gott al - le - zeit: es
 praise for ev - er - more, (Recit.) Fanfare figure for "Held aus Judah"
 be-to God always; ("Champion of Judah"). He

sei Gott al - le - zeit: der Held aus Ju - da schützt uns noch, es
 praise for ev - er - more, our He - ro fights for us to - day, He
 the champion of Judah protects us still, (now)

sei Gott al - le - zeit: es
 praise for ev - er - more, He

B minor E7 A major D major E(7)

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12/

wird ihn'n nicht ge - lin - gen!
puts to naught their pow - er.

wird ihn'n nicht ge - lin - gen!
puts to naught their pow - er.

wird ihn'n nicht ge - lin - gen!
puts to naught their pow - er.

wird ihn'n nicht ge - lin - gen!
puts to naught their pow - er.

Recit. Sie werden wie die Spreuer.
As fly - ing chaff they pass a -

They will like - chaff

A major B minor C#7 F# major B major B7

14/

Choral lines 5-6.

Er wird ihr'
Their shack - les

geh'n, wenn seine Gläu - bigen wie grü - ne Bäu - me steh'n. Er wird ihr'
- way; the Faith - ful Ones will flour - ish as the green - ing bay. Their shack - les
vanish, when his (true) believers like green trees (shall) stand. He will their

Er wird ihr'
Their shack - les

Er wird ihr'
Their shack - les

E minor A7 D major

17

Strick' zer - rei - ssen gar und stür - zen ih - re
He - will rend a - pace and bare their - sec - ret

Strick' zer - rei - ssen gar und stür - zen ih - re
He - will rend a - pace and bare their sec - ret

Strick' zer - rei - ssen gar und stür - zen ih - re
He - will rend a - pace and bare their sec - ret

Strick' zer - rei - ssen gar und stür - zen ih - re fal -
He will rend a - pace and bare their sec - ret hid -
cords tear-to-pieces completely and overthrow their false

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

Word painting:
Sudden, agitated
figure for "stürzen"
("overthrow"), as the
basses briefly lose
their dispassionate
stance.

Text painting: Irregular harmonic progression depicts the foes' heretical teaching, which the Champion of Judah will overthrow. Martin Petzoldt observes that Lutheran late orthodoxy saw the liaison between Pietism and the Enlightenment as sinister heresy. See *Bach-Kommentar* 1:184.

20

fal - sche Lahr.
hid - ing place.

fal - sche Lahr.
hid - ing place.

fal - sche Lahr.
hid - ing place.

Recit.
sche Lahr. Gott wird die thörichte[n] Propheten mit Feu -
ing place. False pro-phets who God's will would hinder His fie -
teaching. God will the foolish prophets with (the) fire

G# dim. G aug. B7 D# dim.7 E7

The text alludes to Jesus' words in the day's Gospel reading: "Beware of false prophets, who come to you in sheep's clothing but inwardly are ravenous wolves" (Matthew 7:15).

J.S. Bach - Church Cantatas BWV 178

22 II

Choral line 7.

Sie wer - den's
God's pow - er

Sie wer - den's
God's pow - er

Sie wer - den's
God's pow - er

- er seines Zornes tö - dten und ih - re Ketz - rei ver - stören. Sie wer - den's
- ry wrath will burn to cin - der, their he - re - sies be all con - found - ed. God's pow - er
of - his wrath slay, and their heresy bring - to - ruin. They (will)

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

25

Gott nicht weh - - - ren.
is un - bound - - - ed.

Gott nicht weh - - - ren.
is un - bound - - - ed.

Gott nicht weh - - - ren.
is un - bound - - - ed.

Gott nicht weh - - - ren.
is un - bound - - - ed.

God not restrain.

B minor C#7 F# minor B7 E minor B major B major

36

17

nunft, schweig', schweig nur, schweig', schweig' nur, tau_meln.de Vernunft, tau_meln.
 mine, peace, fear thou not, fear not faint - ing heart of mine, faint - ing
 fear thou not - faint heart of mine, not - faint

B7 E major E7 A7

21

de Vernunft, schweig', schweig' nur, tau - - - - -
 heart of mine, and - fear not faint - - - - -
 and - fear thou not - - - - -

D major D7 E minor B minor A7 F#7

24

- - - - - meln.de Ver_nunft!
 - - - - - ing heart of mine!
 - - - - - faint heart of mine!

Ritornello

B minor B minor B7 E7 A major A7 D7

27

G major G7 C major F#7 B minor

Word painting: Sighing duples and unstable harmonies for "verlor'n" ("lost").

30 Sprich nicht: Die Frommen sind verlorn, ver - lor'n, ver - lor'n, das
Say - not: The righteous are lost, in vain, in vain. The

B minor D# dim.7 E7 A7 D7 G7 C7

34 Kreuz, das Kreuz, das Kreuz — hat sie nur
Cross, the Cross, the Cross — a - wakes our

D minor A minor D minor G# dim.7 G# dim.7 A minor

Text painting: A sustained note on "cross" and chromaticism depict long-lasting suffering, perhaps also perseverance in suffering.

37 neu, nur neu ge - bor'n.
hope, our hope a - gain.

A minor A minor A7 D7 G major G7 C7

Ritornello

40

F major F7 B-flat major G# dim. E7 A minor E7 A minor

B-flat 7

J.S. Bach - Church Cantatas BWV 178

As the text turns to the hope offered by Christ, the rhythm becomes more regular, the phrases more symmetrical, and the harmonies abandon sharps to move to C major, which Bach often associates with Christ (see note).

43

Denn denen, die auf Je-sum hof-fen, steht stets die Thür der Gna-den
To them who trust in Je-sus ev-er, the Door of Mer-cy clo-ses-

p

A minor C7 D minor G7 C major

46

of-fen, stets die Thür der Gnaden of-fen;
nev-er; Door of Mer-cy clo-ses nev-er;

f Ritornello

G7 C major C major

With the reference to the door of grace ("Gnadentür") remaining ever open, the music modulates to C major with the ritornello also sounding in C major. For the significance of C, see note.

49

C major

Sharps ("Kreuze") return...

52

und wenn sie Kreuz und Trübsal drückt, und wenn sie Kreuz und Trübsal, Kreuz-
for they, when Cross and trou-bles press, for they, when Cross and trou-bles, Cross-

p

G# dim.7 A major A7 D7 E minor

55

und Trübsal drückt, Kreuz und Trübsal drückt, so werden sie mit
 and troubles press, Cross and troubles press, are solaced by His

pp

E7 A major A7 D7 G major G7 C major

58

Trost erquicket,
 ten der-ness,

(A minor)
 E minor B7

60 II

so werden sie mit Trost erquicket.
 are solaced by His ten-der-ness.

Adagio (♩ = 100) (Tempo I.)

f Ritornello

E minor iv6 V E minor
 Phrygian cadence

After a fermata and adagio at "mit Trost erquicket" ("with comfort refreshed"), the disjointedness returns to conclude the movement with a free da capo.

64

E minor E minor E7

68

A major A7 D7 G major G7 A minor E minor D# dim.7

72

Schweig', schweig', schweig' nur, schweig', schweig' nur, schweig',
 Peace, peace, fear - thou not, fear thou not,

B7 E minor E minor E7 A7 D major D7 G7 A minor

76

schweig', schweig', schweig', schweig' nur, tau - - - - - meln.de Ver -
 peace, peace, and fear not faint - - - - - ing heart of
 and fear thou not faint heart of

D# dim.7 B major E minor E minor

79

nunft, schweig', schweig' nur, schweig', schweig' nur, tau - meln.de Vernunft, tau - meln.
 mine, peace, fear thou not, fear not faint - ing heart of mine, faint - ing
 fear thou not - faint heart of mine, not - faint

G# dim.7 E7 A7 D7

83

de Vernunft, schweig', schweig' nur, tau -
heart of mine, and - fear not faint -
and - fear thou not

G major G7 A minor E minor

86

- melnde Ver - nunft!
- ing heart of - mine!
faint heart of - mine!

Ritornello

E minor E minor E7 A7 D major D7 G7

89

C major C7 F major B7 E minor E major

The chorale melody is also used in BWV 114.

178/7. Choral. (Mel: „Wo Gott der Herr nicht bei uns hält.“) (Chorale vv. 7 & 8) • Faith unwavering sought despite opposition (178/7).

5) Soprano. 1/5, NAB: darzu

1. {Die Feind'sind all' in dei-ner Hand, da - zu all' ihr' Ge - dan - ken;}
 {ihr' An-schläg'sind dir, Herr, be-kannt, hilf nur, dass wir nicht wan - ken.}

+ Corno
Ob I, II
Vln I

Chorale tune in A minor.

1. {Lord God, we thank Thee ev' - ry hour for all Thy pre - cious fa - vor;
 to foil our foes is in Thy pow'r, sup - port us lest we wa - ver.}

+Vln II

Alto.

2. {Den Him-mel und auch die Er-den hast du, Herr Gott, ge - grün - det;}
 {dein Licht lass uns hel - le wer-den, das Herz uns werd'ent - zün - det}

2. {This Earth be - low and Heav'n a - bove hast Thou, Lord God, cre - a - ted;
 and by the rad - iance of Thy love our hearts il - lu - min - a - ted.}

+Vla

Tenore.

1. {Die Feind'sind all' in dei-ner Hand, da - zu all' ihr' Ge - dan - ken;}
 {ihr' An-schläg'sind dir, Herr, be-kannt, hilf nur, dass wir nicht wan - ken.}

1. {Lord God, we thank Thee ev' - ry hour for all Thy pre - cious fa - vor;
 to foil our foes is in Thy pow'r, sup - port us lest we wa - ver.}

Basso.

2. {Den Him-mel und auch die Er-den hast du, Herr Gott, ge - grün - det;}
 {dein Licht lass uns hel - le wer-den, das Herz uns werd'ent - zün - det}

2. {This Earth be - low and Heav'n a - bove hast Thou, Lord God cre - a - ted;
 and by the rad - iance of Thy love our hearts il - lu - mi - a - ted.}

A minor C major A minor C major A minor

Martin Petzoldt notes that the chorale's criticism of faith had relevance in the arguments about Enlightenment philosophy in Bach's day, as it related to anti-terminists of the time. In his *Table Talk*, Luther had identified himself as a terminist. He wrote, "Terminists was the name of a sect in the upper schools, among which I was also. They were opposed to the Thomists, Scotists and Albertists and were also called Occamists from Occam, their first founder, and are the most recent sect and the most powerful in Paris. The controversy was whether *humanitas* and similar words meant a common humanity residing in all men, as Thomas and the others held. The Occamists or Terminists say it is not a common humanity, but the term *homo* or humanity means all men in particular, just as a painted picture of a man signifies all men. Translated from Luther, *Tischreden* (Weimar edition of the collected works), vol. 5, no. 6419 (p. 653). The seventh chorale stanza suggests that reason's attack on faith is encountered individually. See Martin Petzoldt, *Bach-Kommentar* 1:184.

9.

1. Ver - nunft wi - der den Glau - ben ficht, auf's Künft'-ge will sie
 2. in rech - ter Lieb' des Glau - bens dein, bis an das End' be -

1. When Faith to Rea - son must suc - cumb, with no be - lief in
 2. Tho' men may scoff, our Faith in Thee un - falt - er - ing will

1. Ver - nunft wi - der den Glau - ben ficht, auf's Künft'-ge will sie
 2. in rech - ter Lieb' des Glau - bens dein, bis an das End' be -

1. When Faith to Rea - son must suc - cumb, with no be - lief in
 2. Tho' men may scoff, our Faith in Thee un - falt - er - ing will

1. Ver - nunft wi - der den Glau - ben ficht, auf's Künft'-ge will sie
 2. in rech - ter Lieb' des Glau - bens dein, bis an das End' be -

1. When Faith to Rea - son must suc - cumb, with no be - lief in
 2. Tho' men may scoff, our Faith in Thee un - falt - er - ing will

G major C major G# dim.7 A minor E major A minor C major

12/

trau - en nicht, da du wirst sel - ber trö - sten.
 stän - dig sein, die Welt lass im - mer mur - ren.
*Things to come our Souls are prone to qua - ver.
 ev - er be, our fer - vour un - a bat - ed.*

trau - en nicht, da du wirst sel - ber trö - sten.
 stän - dig sein, die Welt lass im - mer mur - ren.
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*Things to come our Souls are prone to qua - ver.
 ev - er be, our fer - vour un - a bat - ed.*

G major C major A minor E7 A major