

This cantata is part of Bach's "Picander Cycle" (see note).

A cantata emphasizing the reciprocal love of God and believer.

Ich liebe den Höchsten von ganzem Gemüte

1. Sinfonia

1.

(f)

A7 D major D7

6

G major

811

Vins concertato

Vlas concertato

Cellos concerto & Continuo

G major

G major

G major

A7

J.S. Bach - Church Cantatas BWV 174

This image displays a musical score for J.S. Bach's Church Cantata BWV 174, specifically the piano accompaniment. The score is organized into six systems, each consisting of a grand staff (treble and bass clefs). The key signature is D major (two sharps). The tempo is marked 'Vlins concertato' (Violins concertato). The score includes various musical notations such as dynamics (f, p), articulation (accents), and fingerings (7). Red annotations are present throughout the score, including 'D major', 'B minor', 'Vlins concertato', 'D major', 'D7', 'Vlas concertato', 'Cellos concertato & Continuo', 'G major', 'A7 D major', 'D major', 'D major', and 'D7'. The systems are numbered 11, 111, 16, 18II, 21, and 23II. The page number '2' is centered at the bottom.

11

D major

B minor

D major

Vlins concertato

111

D major

D7

16

Vlas concertato

Cellos concertato & Continuo

G major

A7 D major

18II

D major

21

D major

23II

D major

D7

2

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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

Vlns concertato

36

D major

D7

G major

G major

Vln concertato

Vlns concertato

38II

G major

A7

D major

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41

G major

43II

D7

D7

G major

46

Vln I concertato

p

G major

G7

C major

48II

(D7)

G major

51

p

D# dim.7

B7

D# dim.7

53II

B7

E minor

E minor

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56

E minor unison

58II

E minor

A major

Vlns concertato

E7

Vlns concertato

61

A major

A7

D major

63II

D7

G major

G major

66

68II

A# dim,7

F#7

B minor

J.S. Bach - Church Cantatas BWV 174

System 1 (measures 71-75) of the keyboard part. The music is in B minor, indicated by the key signature of two sharps (F# and C#) and the label "B minor" in red. A fermata is placed over measure 74. The system is marked with measure numbers 71, 72, 73, 74, and 75.

System 2 (measures 76-80) of the keyboard part. The music is in B minor, indicated by the key signature and the label "B minor" in red. A fermata is placed over measure 79. Red boxes highlight specific passages in measures 78 and 79, with the label "Vlns concertato" in red. The system is marked with measure numbers 76, 77, 78, 79, and 80.

System 3 (measures 81-85) of the keyboard part. The music is in B minor, indicated by the key signature and the label "B minor" in red. A fermata is placed over measure 84. A red box highlights a passage in measure 85, with the label "Vln II concertato" in red. The system is marked with measure numbers 81, 82, 83, 84, and 85.

System 4 (measures 86-90) of the keyboard part. The music is in D major, indicated by the key signature of two sharps (F# and C#) and the label "D major" in red. A7 is indicated in red. Red boxes highlight passages in measures 86 and 89, with the label "Vln I concertato" in red. The system is marked with measure numbers 86, 87, 88, 89, and 90.

System 5 (measures 91-95) of the keyboard part. The music is in D major, indicated by the key signature and the label "D major" in red. D7 is indicated in red. The system is marked with measure numbers 91, 92, 93, 94, and 95.

System 6 (measures 96-100) of the keyboard part. The music is in B major, indicated by the key signature of two sharps (F# and C#) and the label "B major" in red. E minor is indicated in red. D7 is indicated in red. The system is marked with measure numbers 96, 97, 98, 99, and 100.

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86

G major A7 D major G7

88||

C7 F#7 B7 E7 A minor

91

Vln concertato

N6 D# dim.7 E7

93||

D# dim.7 E7

96

E7 F major A minor G7 E minor

98||

E minor E7

J.S. Bach - Church Cantatas BWV 174

101

A minor A minor A minor A major B7

103II

E minor G major Corno I & II

106

G major A7 D major D7

108II

G7 E7

111

A7 F# dim.7 B dim.7

113II

Cellos concertato C# dim.7 G minor

J.S. Bach - Church Cantatas BWV 174

Vlins concertato alternating with Vlas concertato

116

Cellos concertato

C# dim.7

G minor

118

D7

G minor

N6

F7 D minor

120 II

E-flat major 7

C minor

D7

123

F# dim.7

G minor

F# dim.7

125 II

D major

G major

128

G major

G major

A7

J.S. Bach - Church Cantatas BWV 174

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. 1. Ob I Ob II

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

For biblical background, see note.



15 **Alto**

Alto is often the voice of intimate faith.

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

Ob II Ob I

A7 D major

A 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 - - be den 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

J.S. Bach - Church Cantatas BWV 174

31

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

A major A major C# major

34

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 höch - sten lieb; ich lie - be den Höchsten von
I am sure that God loves me; I love the Al - might - y with

Ob I Ob II Ob I

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 -

tr *p* 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

J.S. Bach - Church Cantatas BWV 174

55

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

Ob I

Ob II up 8va

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

Ob II

G major B minor D major D7 G major A major

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

Cross relation

64

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

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

O Lie - be, welcher keine gleich! O unschätzbares 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

Chromatic saturation in the vocal part in 8 mm.

For biblical background, see note.



4 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

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 -

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

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

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-se-n
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 mäch-tigen 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.

6 (130)

G major E7 A minor A minor

9 (133)

A minor D7 G major

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 obligato 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 obligato part." See *The Cantatas of J. S. Bach*, p. 364

Grei - fet 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.

For biblical background, see note.

G major

16

hän - de, grei - - fet zu, grei - - fet

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

23

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

G major A7 A7 D major

26

— grei.fet 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

31

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

D major D(7) G major

J.S. Bach - Church Cantatas BWV 174

34

grei-fet zu,
guard it well!

faßt das Heil,
hold it fast

ihr Glau-bens-
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

D major

D major

B7

E minor

[illegible]

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: gläubst
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: glänzt
 o - pens Heav'n to you, this is all he bids you do: "Soul

A minor A minor A minor

69

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

Ritornello

F major E7 A minor A minor

73

E7 A minor

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

A minor D7 G major B7 E minor

J.S. Bach - Church Cantatas BWV 174

80

euch: Gläubt ge - treu, 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

91

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

E minor E minor G major

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94 Section A connected without ritornello

94

grei - fet zu, faßt das Heil, ihr Glaubens - hän - de,
 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 -

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, grei-fet 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 Glau-bens-hän - de. 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),

Herz - lich lieb hab ich - dich, o Herr. ich
Die gan - ze Welt er - freut mich nicht, nach
I love Thee Lord, with all my heart, and
I ask for noth - ing 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

Alto
Herz - lich lieb hab ich - dich, o Herr. ich
Die gan - ze Welt er - freut mich nicht, nach
I love Thee Lord, with all my heart, and
I ask for noth - ing here on earth, this

+Talle
Vla rip
Vla I, II, III concertati

Tenore
Herz - lich lieb hab ich - dich, o Herr. ich
Die gan - ze Welt er - freut mich nicht, nach
I love Thee Lord, with all my heart, and
I ask for noth - ing here on earth, this

For biblical background, see note.



Basso
Herz - lich lieb hab ich - dich, o Herr. ich
Die gan - ze Welt er - freut mich nicht, nach
I love Thee Lord, with all my heart, and
I ask for noth - ing here on earth, this

Violoncello I, II
Continuo
Organo

DM Bm E# dim.7

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3.

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.
Himmil 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.

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.
Himmil 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,

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.
Himmil 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,

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.
Himmil 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,

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

Und wenn mir gleich mein Herz zer'richt, 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

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

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

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

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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

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

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

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!

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