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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. 176/1.

FP: 27 May 1725 (Leipzig:

St. Thomas in the morning

Soprano.

and St. Nicholas

at afternoon Vespers.

This is the last cantata in

Bach's

Alto.

second cycle, which began

with chorale cantatas. Bach

later replaced it with the

chorale

Tenore.

cantata BWV 129.

Basso.

Instrumentation:

Oboe I, II

Oboe da caccia

Vln I, II

Vla

SATB

Continuo

(See note regarding the

oboe parts.)

For biblical background, see note.

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.

(Coro.)

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

(Risoluto.)

The ascending line clashes with the descending ones.

Strings

Raging strings in stile concitato

(see note).

C minor

3^{II}For word-for-word English translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

+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

1

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 trot - zig, ein trot - zig und ver - zagt, ein
the heart is wick - ed, de - ceit - ful and a - fraid, de -

trotzig, ein trot - zig 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

p

C minor N6 G7 C minor

A-flat major

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

J.S. Bach - Church Cantatas BWV 176

After the voices have entered with the fugue subject, they continue to participate with quasi-subject material, resulting in a persistently full texture that suggests relentless aggression.

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

17¹¹/

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

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

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 Menschen 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 Menschen, al -
things in ev - 'ry, ev - 'ry mor - tal, ev -

G minor N6 G minor

27

al - ler Menschen 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 -

al - 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, the heart is wick - ed, de -

Chromaticism for "verzagt" ("despondent").

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 F minor B-flat minor 7 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

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 D7 G7 C major

Secco

176/2.

Recitativo.

•Timid Nicodemus, unlike Joshua, prefers night (176/2).

Chromatic saturation
in the vocal part in
6 mm.

Bach revised von Ziegler's
text considerably.

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.

For biblical
background,
see note.

Secco

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

C7

8

schehn; hier a - ber wünschet Ni - ko - dem: O sah' 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))

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

Form (Rhyme: ABBACDDC)
 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

Gavotte

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*, revised and 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).

For biblical background, see note. 

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

J.S. Bach - Church Cantatas BWV 176

28 NBA: weil *tr*

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

Vln I

D minor F major F major

31

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

Ritornello Tutti

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 "ruh'n" ("rest").

L.H.

C minor D7 G minor 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

For biblical background, see note.

Continuo alone...

C7

D7

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

G minor

G7

B dim.7

G7

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

C minor

F# dim.

D7

G minor

Arioso Andante. (♩ = 50.)

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

Bach adds this line to von Ziegler's text. It alludes to John 3:15-16: "That

Weil Al - le, die nur an dich glau -

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

whoever believes 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)

Circulo mezzo

G minor

F7

B-flat major

G minor

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 B-flat major 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

Ritornello derived from vocal theme.

1.

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.

Er -

E M F7 B M B M B 7

Text painting: A rising figure for "ermuntert 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 schüchterne Sinne,
rouse thee, thou ti - mid and faint - heart-ed spir - it,

For biblical background, see note. All 3 oboes

p *mf*

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, furchtsam' und schüchterne Sinne, er - ho - let euch,
rouse thee, thou ti - mid and faint - heart-ed spir - it, des - pair - ye - not,

-Ob I, II Ob da caccia

p

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

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

E M F7

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 Him-mel 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

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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;

All 3 oboes

mf Ritornello

"Verzagt" theme from no. 1, treated sequentially.

B dim.7 G7 Cm Cm G7 C7 F7 B 7

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

70

Sequence...

-Ob I, 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

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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, -

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 E M A 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) fluctuates between Dorian and Aeolian modes, in Bach's setting, "pure major harmonies prevail in a consonant fashion, 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. (176/6).

+Ob I
Vln I

Auf dass wir al - so all - zugleich zur Himmelspfor - 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 Himmelspfor - 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 Himmelspfor - 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 Himmelspfor - 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.

For biblical background, see note.

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
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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

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10)

Kö-nig sei'st, hoch ü-ber al-le Göt-ter, Gott Va-ter, Sohn und
 heav-en's host, the Lord of all cre-a-tion, God, Fa-ther, Son and

Kö-nig sei'st, hoch ü-ber al-le Göt-ter, Gott Va-ter, Sohn und
 heav-en's host, the Lord of all cre-a-tion, God, Fa-ther, Son-and

Kö-nig sei'st, hoch ü-ber al-le Göt-ter, Gott Va-ter, Sohn und
 heav-en's host, the Lord of all cre-a-tion, God, Fa-ther, Son-and

Kö-nig sei'st, hoch ü-ber al-le Göt-ter, Gott Va-ter 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)

heil'ger Geist, der Frommen Schutz und Ret-ter ein Wesen, drei Per-so-nen.
 Ho-ly Ghost, who brought to man-sal-va-tion, One Be-ing in Three Per-sons.

heil'ger Geist, der Frommen Schutz und Ret-ter ein Wesen, drei Per-so-nen.
 Ho-ly Ghost, who brought to man-sal-va-tion, One Be-ing in Three Per-sons.

heil'ger Geist, der Frommen Schutz und Ret-ter ein Wesen, drei Per-so-nen.
 Ho-ly Ghost, who brought to man-sal-va-tion, One Be-ing in Three Per-sons.

heil'ger Geist, der Frommen Schutz und Ret-ter ein Wesen, drei Per-so-nen.
 Ho-ly Ghost, who brought to man-sal-va-tion, One Be-ing in Three Per-sons.

C7 Fm Cm FM B M E M Fm Cm CM