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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

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*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 423.

The solo violin emphasizes the solitariness of the petitioner.

Coro. (Vers 1.)
177/1. (Moderato ♩ = 100.)

No. 177
Ich ruf zu dir Herr Jesu Christ

A chorale cantata "per omnes versus" concerned with remaining faithful.
(Chorale Verse 1) (See also 185/6.) • Prayer for grace to keep the true faith of God's Word (177/1).

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

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

Chorale Cantata per omnes versus. No recitatives.

G minor

B-flat major
(Opening statement is repeated in the relative major.)

B-flat major

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

J.S. Bach - Church Cantatas BWV 177

23.

D7 G minor G minor F7

28.

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

32. **Soprano.**
Alto.
Tenore.
Basso.

Chorale line 1. Ich ruf' zu dir, Herr Je - su

Ich ruf' zu dir, Herr Je - su Christ,

Solo Vln *p*

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).

For word-for-word English translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

G minor F major B-flat 7

For biblical background, see note.



38. G minor +Ob I & II

Stollen 1 of chorale's bar form.

Ich ruf' zu tr

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'

Obs Solo Vln + Vln I

Vla *mf*

E-flat major D major G minor

J.S. Bach - Church Cantatas BWV 177

43.

dir, Herr Je - su Christ,
dir, Herr Je-su, Herr Je - su
dir, Herr Je su Christ, Herr Je - su
zu dir, Herr Je - su

G minor G minor

48. *Allegretto*

Christ,
Christ,
Christ,

Ob I

G minor F7 B-flat 7

53. G minor D flat 7

B

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).

Chorale line 2.

ich bitt' er -

Solo Vln

B

p

G minor

F major F7

E-flat major 7

A7

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B-flat major

+Ob I & II

B-flat major

Solo VIn + VIn I

D major

G minor

G7

4

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. Solo Vln = m. 10. Solo Vln + Vln I = m. 12.

= m. 8. = m. 9.

G minor B-flat major

85. Obs Solo Vln + Vln I

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

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

90. Solo Vln + Vln I

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

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

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

Solo Vln = m. 32. ver - leih' mir Gnad', ver - leih' mir Gnad'

G minor F major B-flat 7

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

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

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

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

zu die-ser Frist, ver - leih'

Obs Solo Vln + Vln I

Vla

E-flat major D major G minor

J.S. Bach - Church Cantatas BWV 177

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

Gnad' zu die - ser Frist, die - ser Frist, ver - leih' 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. lass

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).

E-flat major 7 A7 G minor

p Solo Vln

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

J.S. Bach - Church Cantatas BWV 177

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-

Obs
mf

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

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

Solo Vln + Vln I

G minor G7 C minor C minor (F7)

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

gen;
gen;
za- gen;
gen;

Solo Vln

p Intermittent Vln II & Vla...
Obs

G minor

D7

J.S. Bach - Church Cantatas BWV 177

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).

Obs tacet...

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,

Obs

mf

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

J.S. Bach - Church Cantatas BWV 177

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 du mir ge - ben, den wol - lest

Chorale line 6. +Ob I & II

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 -

Solo Vln Vln I

186. F minor B dim.7 C minor D7 G minor A7

den wol - lest du mir mir

ben, den wol - lest du mir ge -

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

Obs

191. D minor G7 C minor C# dim.7

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,

Obs tacet...

D major D7 G7 C minor F7 B-flat major

The cantus firmus is introduced and then accompanied by the lower voices with imitative motivic writing that appears to be derived from the cantus firmus.

197. Chorale line 7 (joined to line 6 without an intervening interlude). +Obs

dir zu le - - - - -

dir zu le - - - - -

dir zu le - - - - -

dir zu le - - - - -

Word painting: Energetic melismas for "leben" ("to live").

dir zu le - - - - -

Obs

202. G minor D minor

le - - - - - ben,

le - - - - - ben,

ben, dir zu le - - - - - ben,

zu le - - - - - ben, dir zule - ben,

Solo Vln

p

207. D minor B-flat major B-flat major

B-flat major C minor

211. Ob II Ob I

Solo Vln

Solo Vln + Vln I *mf*

G7 C minor C minor

J.S. Bach - Church Cantatas BWV 177

215. Obs

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

223. G Chorale line 8.

mei'n'm +Obs 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

G Obs

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

228. D minor B-flat major B-flat 7 E-flat major C7 (F7)

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 Obs Solo Vln +Vln I Solo Vln +Vln I

D7 G minor G minor G minor G minor

J.S. Bach - Church Cantatas BWV 177

-- 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).

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 -

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

J.S. Bach - Church Cantatas BWV 177

The last line of text is repeated after the cantus firmus has ended.

247.

dein Wort zu 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.

G minor

G minor

B-flat major

Solo Vln

263. *G minor* *Solo Vln + Vln I*

Allegretto

J.S. Bach - Church Cantatas BWV 177

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

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

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.

1.

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.

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.

Stollen 1 of chorale's bar form.

Alto is often the voice of faith.

Ich bitt' noch mehr, noch mehr, o Her-re Gott,

B-flat 7 G7 C minor E dim.7

This type of aria is called a "Deisenarie" (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.



Right hand is editorial... ich bitt' noch mehr, noch mehr,

7.

F minor F7 B-flat 7 G7 C minor

The structure of the aria corresponds to the bar form of the chorale stanza.



For biblical background, see note.

10. *tr*
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

20. Stollen 2.

dass ich werd' nimmer mehr, nimmer.

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

23.

mehr zu Spott, Ritornello dass

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

26.

ich werd' nimmer mehr zu Spott; die Hoffnung

C minor E dim.7

29.

gieb dar ne ben, die Hoffnung gieb dar ne

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

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

J.S. Bach - Church Cantatas BWV 177

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

J.S. Bach - Church Cantatas BWV 177

Sequence derived from second part of the ritornello theme.

41. *ich dir mög' ver-trauen, dass ich dir mög' ver-trau -*

E-flat major E-flat major C7

44. *- 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'se - wig*

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

J.S. Bach - Church Cantatas BWV 177

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

Vers 3. (Aria.)

177/3. (Andante) $\text{♩} = 126$.

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 B-flat 7 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-

For biblical background, see note.

E-flat major

E-flat major

F7 B-flat major B-flat 7

20. *tr*

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

E-flat major G7 C minor F7

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24. Stollen 2.

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. hemiola

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

F7 B-flat major G7 C minor

35. hemiola

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

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

J.S. Bach - Church Cantatas BWV 177

38. Word painting: Scalar melisma for "Leben" ("life"). hemiola *tr*

Le - ben;

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

41. Ritornello B. Abgesang of chorale text's bar form. *p* 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

The image displays a musical score for J.S. Bach's Church Cantata BWV 177, specifically measures 38 through 51. The score is written for a vocal line (soprano or alto) and a piano accompaniment. The lyrics are in German, and the music features various harmonic and melodic elements. Key annotations include:

- Measure 38:** "Word painting: Scalar melisma for 'Leben' ('life')." and "hemiola". The vocal line has a trill (*tr*) on the word "ben". The piano part has a red arrow pointing to a specific chord.
- Measure 41:** "Ritornello" and "B. Abgesang of chorale text's bar form." (highlighted in a red box). The piano part has a red box around a specific chord.
- Measure 45:** The vocal line has a red arrow pointing to a specific chord.
- Measure 48:** The piano part has a red arrow pointing to a specific chord.
- Measure 51:** The piano part has a red arrow pointing to a specific chord.

The harmonic progression is indicated by the following chords: E-flat major, F7, B-flat major, B-flat major, B-flat 7, E-flat major, F7, B-flat major, B-flat major, B-flat major, G minor, G minor, G7, C-flat major, C minor, C7, B-flat 7, E-flat 7, C7, F minor, F minor, F7, and 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' ab keh - 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. *tr* Dein Wort mein Speis' lass all - weg sein, da - mit mein' Seel'

p

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

J.S. Bach - Church Cantatas BWV 177

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

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.*
Ritornello. The falling 3rd is reminiscent of the chorale tune.
Section A.
Bsn
Form: AA'BB'.
B-flat major B-flat major

For biblical background, see note.

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.
B-flat major C 7 F major F7 B-flat major

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

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

Word painting: Winding melismas illustrate "abwenden" ("turning" [away from God]). As in the previous movement, the concern is not to stray (like a lost sheep).

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. C7 F major F7 B-flat major D7 G minor

39. = m. 11. = m. 12. **Stollen 2.** Be - stän - dig sein an's End' = m. 13. B-flat 7 E-flat major F major B-flat major

42. gieb mir, du hast's al - lein, al - lein in = m. 14. = m. 15. = m. 16. B-flat major B-flat major

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

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

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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;

= m. 27. Solo Vln Ritornello C7 F major F major F major

58. F major

61. F major A7 D minor

63. und wem du's giebst, der

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

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

71. - ben, die uns er - rett' vom Ster - ben;
Solo Vln; Ritornello Bsn down 8va

74.

Chord progressions: F7, B-flat major, C major, F major, F major, F major, C minor, C minor, B-flat 7, G7, C minor, D7, G minor, G minor, B dim.7, C minor, D7, G minor, G minor, F# dim.7, D minor, D7.

Dynamic markings: *p*, *pp*, *mf*.

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

Descending chromatic tetrachord, traditional symbol of lament (see note).

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77. Section B' (transposed).
und wem du's giebst, der hat's um.

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

80. sonst: es kann Nie-mand er-er-ben, noch er-er-wer-bendurch
Solo Vln
cf. m. 67 (Vln & Bsn parts switched). cf. m. 68.

D minor D minor

82. Wer-ke dei-ne Gnad', die uns errett't vom Ster-ben, die
cf. m. 69. cf. m. 70. pp cf. m. 71.

85. Sighs... F7 B-flat major D dim. 7 p
uns er-rett't vom Ster-ben, vom Ster-ben.
cf. m. 72. B-flat minor E dim. 7 F major cf. m. 73. E-flat 7

F7

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
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

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

For biblical background, see note.

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

Soprano. 1/5.

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

G minor

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

F major

B-flat 7

C minor

G major

D major

G minor

G major