

Church Cantatas

(The first recit/aria pair deals with love of God, the second with the love of neighbor.)

NBA I/21; BC A126
 13. S. after Trinity (BWV 77, 33, 164)
 *Galatians 3:15-22 (The purpose of the Law)
 *Luke 10:23-37 (The greatest commandment; parable of the good Samaritan)
 Librettist: Johann Knauer's original libretto of 12 movements (for a two-part cantata) was greatly shortened (the first part was omitted) and modified. Petzoldt discusses the changes in "Bach-Kommentar," vol. 1, p. 352ff.
 FP: 22 August 1723 (St. Nicholas)

Cantata on Love for God & Neighbor (with highly symbolic chorus)

A highly symbolic movement that quotes a verse from the Gospel reading, whose parallel passage in the Matthew 22:40 has Jesus saying that the entire law and the prophets hang on 2 commandments: to love God and neighbor. The music is based on Luther's chorale "Dies sind die heiligen zehn Gebot" (G mixolydian). By citing this chorale instrumentally, while giving Jesus' words to the singers, Bach shows that "the entire Law is contained within the commandment of love" (Dürri/Jones, 512). The phrases of the chorale are quoted canonically in 5 segments between the trumpet (in quarter notes, a 5th above) and continuo (in long notes), thus at highest and lowest pitch levels (probably representing love of God and love of neighbor, respectively). The trumpet presents 5 additional non-canonic statements of the cantus firmus (for a total of 10 trumpet entries). Since canon is often used to depict law, the allusion to 10 commandments is clear, and presenting the cantus firmus at highest and lowest pitch levels (the entire pitch range) may allude to Jesus' words that the entire Law is contained in the dual commandment to love God and neighbor. Furthermore, Martin Petzoldt suggests that the fact that the instrumental bass has not a single note other than ones on the chorale alludes to the foundational role of God's law. The use of trumpet may also allude to the divine nature of the original proclamation at Mount Sinai. Five "bassetto" passages (no bass line) help...prepare entrances of the cantus firmus in the continuo. Since Bach often used bassetto technique to depict something heavenly

J.S. Bach

Cantata No. 77

Du sollt Gott, deinen Herren, lieben

Opening Chorus: Trumpet enters 10 times with cantus firmus chorale "These Are the Holy Ten Commandments": see mm. 8, 15, 22, 28, 39, 43, 53, 56, 63, 67

1. Coro 77/1.

Love God with all your heart, soul, mind: Luke 10:27 (77/1).

Instrumentation:
 Tromba da tirarsi (Viol. I, II)
 (Va.)
 Continuo

Bassetto 1 (mm. 1-8) with figured continuo doubling the viola line. See Eric Chafe *Analyzing Bach Cantatas*, p. 185; the continuo line imitates upper strings to some extent.

See note for more.

or without foundation, its use here may also be intended to contrast the difference between love of God and love of man. The voices sing in imitation, presenting a figure that rises a diatonic 4th (derived from the first 4 pitches of the chorale melody) and whose rhythm quotes the chorale's 9-note opening rhythm in almost exact retrograde. Eric Chafe sees the dualism between chorale (signifying Old Testament Law) and the sung text (Gospel) as related to the contrasting musical materials and procedures in the cantata, also that both the OT law and its NT reinterpretation reflect the purpose of Lutheran music: to give glory to God and sustenance to one's neighbor. See Eric Chafe, "Analyzing Bach Cantatas" (New York: Oxford University Press, 2000), p. 174.

A minor C major

The structure of the 10 trumpet cantus firmus statements (with non-canonic entrances marked in brackets) is as follows.
 Phrase: A [A] B [A] C [A+C] D [A] E+F [A+B+C+D+E+F]. (The final non-canonic trumpet entrance includes the entire cantus firmus.)
 Measure: 8 15 22 28 39 43 53 56 63 67

For Alfred Dürri's comments, see note.

For biblical text with non-texted, instrumental chorale tune, in Cycle 1 see also BWV 25/1 BWV 48/1.

Bach often used canon to depict law. All the commandments are summed up in this one: **Du sollt Gott, Love thou thy**

Vocal theme is based on ascending diatonic fourth and repeated notes of the chorale, treated canonically in pairs of voices. Bach presents the text incrementally: Luke 10:27a (mm. 8-30), 10:27a & b (mm. 31-66), 10:27c (mm. 67-77).

Rising fourth **Du sollt Gott, deinen Her-ren, liebenvon ganzem Her**
 Love thou thy God, this is the first and the great com-mand

Du sollt Gott, deinen Her-ren, liebenvon ganzem Her
 Love thou thy God, this is the first and the great com-mand

Chorale tune in trumpet. Adding a chorale tune was not dictated by the libretto.

#1 (Trp). (Mel: "Dies sind die heil'gen zehn Gebot")
 Untexted Phrase A

The trumpet plays 10 times.

The rising fourth links the fundamental commandment (vocal text) with the 10 commandments (trumpet chorale).

G major G major

Jesus' statement that all the law and the prophets "hang" on the two fundamental commandments (to love God and to love one's neighbor) is illustrated by a dual presentation of the chorale, one above and one below.

#1 (Cont). Untexted Phrase A in augmentation a "fifth" below, no continuo figures! See Chafe, *Analyzing Bach Cantatas*, p. 185.

Martin Petzold notes that this chorale was sung as a cathedramasal hymn every Monday in all schools, so listeners would have recalled all stanzas. He suggests that listeners may have "heard" the words of stanza 1 in the trumpet lines, the words to stanza 12 in the continuo lines. See *Bach-Kommentar* 1:360-63 and note.

11

dei - nen Her - ren, lie - benvonganzem Her -
 God, this is the first and the great com - mand -

Du sollt Gott, dei - nen Her - ren, lie - benvonganzem Her -
 Love thou thy God, this is the first and the great com - mand -

zen, du sollt Gott,
 ment, love thou thy

zen,
 ment,

C major

13 II Compare m. 67.

zen;
 ment,

zen;
 ment,

dei - nen Her - ren, lie - benvonganzem Her - zen;
 God, this is the first and the great com - mand - ment,

minor version of ascending diatonic fourth

du sollt Gott, dei - nen Her - ren, lie - benvonganzem - Herzen;
 love thou thy God, this is the first and the great com - mand - ment,

#2 (Trp) (1st non-canonic statement).
 Untexted Phrase A. These 7 mm. constitute
 the only spot (other than opening ritornello)
 where voices are silent, perhaps to make
 the chorale tune more
 audible.

C major Bassetto 2 (mm. 15-24) with figures
 F major

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Musical score for measures 16-18. The score is written for a single melodic line on a treble clef staff. Measure 16 starts with a treble clef and a key signature of one flat (B-flat). The melody features several notes with blue circular highlights and upward-pointing arrows above them, indicating specific melodic points or ornaments. The music continues through measures 17 and 18.

Musical score for measures 19-21. The score is written for a single melodic line on a treble clef staff. The key signature changes to F major, indicated by a red 'F major' label at the bottom right of the system. The melody is more active, with many eighth and sixteenth notes.

22 **A**

du sollt Gott, dei - nen Her - ren, lie - ben von gan - zem
love thou thy God, this is the first and the great com -

du sollt Gott, dei - nen Her - ren, lie - ben von ganzem Her - - -
love thou thy God, this is the first and the great com - mand - - -

8 du sollt Gott,
love thou thy

Musical score for measures 22-24. This section includes vocal lines and a basso continuo line. The vocal lines are on treble clef staves, and the basso continuo line is on a bass clef staff. The lyrics are in German and English. The key signature is F major.

#3 (Trp). Untexted Phrase B

Musical score for measures 25-27. The score is written for a single melodic line on a treble clef staff. The key signature changes to G major, indicated by a red 'G major' label at the bottom center. The melody features several notes with blue circular highlights and upward-pointing arrows above them. The music continues through measures 26 and 27.

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24^{II}

Her - - - zen, du sollt Gott, deinen Her - ren,
 mand - - - ment, this is the first and great com -

- - - zen, du sollt Gott,
 - - - ment, this is the

8 dei - nen Her - ren, lie - ben von ganzem Her - - - zen, du sollt Gott,
 God, this is the first and the great com - mand - - - ment, this is the

du sollt Gott, dei - nen Her - ren, lie - ben von ganzem Her - - -
 love thou thy God, this is the first and the great com - mand -

#2 (Cont). Untexted Phrase B in augmentation a "fifth below."

27

C major

lie - ben von gan - zem Her - - - zen, du sollt Gott,
 mand - ment, the great com - mand - - - ment, love thou thy

dei - nen Her - ren, lie - - - ben, du sollt Gott, dei - nen Her - ren,
 first and great com - mand - - - ment, love thou thy God, this is the

8 dei - nen Her - ren, lie - ben von gan - zem Her - zen, du sollt Gott, dei - nen
 first and great com - mand - ment, the great com - mand - ment, love thou thy God, this

- - - zen, von gan - - - zem Her - zen,
 - - - ment, the great com - mand - ment, #4 (Trp) (2nd non-canonic statement). Untexted Phrase A

C major

29

dei - nen Her - ren, lie - ben von ganzem Her - zen, von gan - zer
 God, this is the first and the great com - mand - ment, the great com -

lie - ben von ganzem Her - zen, von ganzem Her - zen, du - sollt Gott.
 first and the great com - mand - ment, the great com - mand - ment, love thou the

Her - ren, lie - ben von gan - zem Her - zen, von ganzem Her - zen, von gan - zer
 is the first and the great com - mand - ment, the great com - mand - ment, the great com -

du sollt Gott, dei - nen Her - ren, lie - ben von ganzem Her - zen, von gan - zer
 love thou thy God, this is the first and the great com - mand - ment, the great com -

rising fourth

31

See - le; du sollt Gott, dei - ner Her - ren, lie - ben von ganzem Her - zen, von ganzer
 mand - ment, to love the Lord thy God with all of thy heart and mind _____ and with all thy

dei - nen Her - ren, lie - ben von ganzem Her - zen, von ganzer See -
 Lord thy God with all of thy heart and mind _____ and with all thy spir -

See - le; du sollt Gott,
 mand - ment, love thou the

See - le;
 mand - ment,

34

See - - - le, von al - len Kräf - - -
soul - - - and with all thy pow - - -

- - - le, von al - len Kräf - - -
- - - it, with all thy pow - - -

dei - nen Her - ren, lie - ben von gan - zem Her - - zen, von gan - - zer -
Lord thy God with all of thy heart and mind and with all thy -

du sollt Gott, dei - nen Her - ren, lie - - ben von gan - zem
love thy the Lord thy God with all - - of thy heart and

E minor

36

- - - ten und von gan - - - zem Ge - mü -
- - - er and with all - - - of - - - thy be - - -

- - - ten und von gan - zem Ge - mü - te, von al - - len -
- - - er and with all of thy - be - ing, with all - - - thy -

See - - - le, von al - len Kräf - - - ten, von al - - len
soul - - - and with all thy pow - - - er, with all thy -

Her - - - zen, von gan - zer See - - - le, von al - - len
mind and with all thy spir - - - it, with all - - - thy

G major

38II

te, und von gan - zem Ge - mü - - -
 ing, and with all of thy be - - -

Kräf - ten und von gan - zem Ge - mü - - - te, und von
 pow - er and with all of thy be - - - ing, and with

8 Kräf - ten und von gan - zem Ge - mü - - - te, von gan - zem
 pow - er and with all of thy be - - - ing, with all of -

Kräf - ten und von gan - zem Ge - mü - te, von
 pow - er and with all of thy - be - ing, with -

#5 (Trp). Untexted Phrase C

A minor

41

B

- te; du sollt Gott, dei - nen Her - ren, lie - ben von gan - zem
 - ing; love thou thy God, this is the first and the great com -

gan - zem Ge - mü - te; du sollt Gott, dei - nen Her - ren,
 all of thy be - ing; love thou thy God, this is the

8 Ge - mü - te; du sollt Gott,
 thy be - ing; love thou thy

T&B: Ascending fourth paired; lower part has minor version.

gan - zem Ge - mü - te: du sollt Gott,
 all of thy be - ing; love thou thy

C major

#3 (Cont). Untexted Phrase C in augmentation

F major 7

43

Her - - - - - zen, du sollt Gott,
 mand - - - - - ment, love thou thy

lie - ben von gan - zem Her - zen, du sollt Gott, dei - nen Her - ren,
 first and the great com - mand - ment, love thou the Lord thy God with

dei - nen Her - ren, lie - ben von gan - zem Her - zen, du sollt Gott,
 God, this is the first and the great com - mand - ment, love thou thy

dei - nen Her - ren, lie - ben von gan - zem Her - - - - -
 God, this is the first and the great com - mand - - - - -

#6 (Trp) (3rd non-canonic statement).
 Untexted Phrase A joined to C

45

dei - nen Her - ren, lie - ben von gan - zem Her - - - - - zen,
 God, this is the first and the great com - mand - - - - - ment,

lie - ben von gan - zem Her - - - - - zen, von gan - zer
 all of thy heart and mind and with all thy

dei - nen Her - ren, lie - ben von gan - zem Her - - - - - zen,
 God, this is the first and the great com - mand - - - - - ment,

zen, du sollt Gott, dei - nen Her - ren, lie - ben von gan - zem Her - - - - - zen,
 ment, love thou thy God, this is the first and the great com - mand - - - - - ment,

Phrase C (here up an octave)

B-flat major

F major

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47II

von gan-zer See-le, von al-len Kräf-ten und von
with all thy soul and with all thy pow-er and with

See-le, von al-len Kräf-ten und von gan-
soul and with all thy pow-er and with all

"von allen Kräften" (with all your strength) emphasized

von al-len Kräf-ten, von al-len
with all thy pow-er, with all thy

von al-len Kräf-ten; von al-len Kräften.
with all thy pow-er, with all thy pow-er,

Bassetto 4 (mm. 47-54); no continuo figures
B-flat major

50

gan-zen Ge-mü-te, und
all of thy be-ing, and

zen Ge-mü-te, und von
of thy be-ing, and with

Kräf-ten und von gan-
pow-er and with all

von al-len Kräf-ten
with all thy pow-er,

G minor

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52II

C

von gan - zem Ge - mü - te;
with all of thy be - ing,

gan - zem Ge - mü - te;
all of thy be - ing,

8 zem Ge mü - te, von ganzem Ge mü - te;
of thy be - ing, with all of thy be - ing,

rising fourth in minor

und von gan - zem Ge - mü - te; du sollt Gott,
and with all of thy be - ing, love thou thy

#7 (Trp). Untexted Phrase D, rising fourth D-G.

55

G minor #4 (Cont). Untexted Phrase D in augmentation

du sollt Gott, dei - nen
love thou thy God, this

rising fourth in minor

rising fourth in minor

du sollt Gott, dei - nen Her - ren,
love thou the Lord thy God with

rising fourth in minor

8 du sollt Gott, dei - nen Her - ren, lie - ben von gan - zem Her -
love thou thy God, this is the first and the great com - mand -

dei - nen Her - ren, lie - ben von gan - zem Her - zen, von
God, this is the first and the great com - mand - ment, with

#8 (Trp). (4th non-canonic statement). Untexted Phrase A

C minor

57

Her - ren, lie - ben von gan - zem Her - zen, von gan - zer
 is the first and the great com - mand - ment, with all thy

lie - ben von gan - zem Her - zen, von gan - zer See -
 all of thy heart and mind and with all thy spir -

8 - zen. von gan - zer See - le, von al - len
 - ment, the great com - mand - ment, with all thy

gan - zer See - le, von al - len Kräf -
 all thy soul and with all thy pow -

rising fourth G-C rising fourth
 C minor G minor

59

See - le, von al - len Kräf - ten und von
 soul and with all thy pow - er and with

- le und von al - len Kräf - ten und von
 - it and with all thy pow - er and with

8 Kräf - ten, al - len Kräften und von gan - zem Ge - mü -
 pow - er, all thy pow - er and with all of thy be -

ten, von al - len Kräf - ten und von gan -
 er, with all thy pow - er and with all

F major G minor G minor

Bassetto 5 (mm. 58-63); no continuo figures

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61II

gan - zem Ge - mü - - - te, von gan - - zem Ge - mü - te;
 all of thy be - - - ing, with all of thy be - ing,

gan - zem Ge - mü - - - te, und von ganzem Ge - mü - te;
 all of thy be - - - ing, and with all of thy be - ing,

- - - te, und von gan - zem Ge - mü - - - te; du sollt Gott,
 - - - ing, and with all of thy be - - - ing, love thou thy

- - - zem Ge - mü - te, und von gan - zem Ge - mü - - - te;
 - - - of thy be - ing, and with all of thy be - - - ing,

#9 (Trp). Untexted Phrase E joined to F (here up an octave)

D
D minor

64

du sollt Gott, dei - nen Her - ren, lie - ben von gan - zem
 love thou thy God, this is the first and the great com -

du sollt Gott, dei - nen Her - ren,
 love thou thy God, this is the

dei - nen Her - ren, lie - ben von gan - zem Her - - -
 God, this is the first and the great com - mand - - -

du sollt Gott, dei - nen Her - ren, lie - ben von gan - zem Her - - -
 love thou thy God, this is the first and the great com - mand - - -

Phrase F

#5 (Cont). Untexted Phrase E in augmentation joined to F

Second fundamental commandment: To love one's neighbor as oneself.

T & A sing a new figure (essentially a falling 4th with neighbor tones), reminiscent of soprano in mm. 13-14 and the continuo line in movement no. 5.

S & B sing a figure of that essentially falls a 4th and then rises again.

66

Her - zen
mand - ment,

lie - ben von gan - zem Her - zen und dei - nen Näch - sten,
first and the great com - mand - ment and love thy neigh - bor,

zen und dei - nen Näch - sten als dich
ment and love thy neigh - bor as thy -

Compare S, mm. 13-14. This motive reappears slightly modified in the continuo in movement 5. Possible text painting: Neighbor tones for "neighbor."

zen, von gan - zem Herzen und dei - nen
ment, the great com - mand - ment and love thy

#10 (Trp). (5th non-canonic statement). Entire untexted chorale tune, while continuo holds its final note.

Phrase A

68II Phrase F ("Kyrieleis") in augmentation C minor G pedal G minor

und dei - nen Näch - sten als dich selbst, und dei - nen Näch - sten,
and love thy neigh - bor as thy - self, and love thy neigh - bor

als dich selbst, als dich selbst, und dei - nen Näch - sten als dich
as thy - self, as thy - self, and love thy neigh - bor as thy -

selbst, als dich selbst, und dei - nen Näch - sten als dich selbst, als dich
self, as thy - self, and love thy neigh - bor as thy - self, as thy -

Näch - sten, und dei - nen Näch - sten als dich selbst, und dei - nen
neigh - bor, and love thy neigh - bor as thy - self, and love thy

+Phrase B

71

und dei - nen Näch - sten als dich selbst,
and love thy neigh - bor as thy - self,

selbst, dei - nen Näch - sten als dich selbst,
self, and thy neigh - bor as thy - self,

8 selbst, dei - nen Näch - sten als dich selbst, und dei - nen
self, and thy neigh - bor as thy - self, and love thy

Näch - sten als dich selbst, als dich selbst, und dei - nen Näch - sten als dich
neigh - bor as thy - self, as thy - self, and love thy neigh - bor as thy -

+Phrase C

G major C major

73

und dei - nen Näch - sten als dich selbst, und dei - nen
and love thy neigh - bor as thy - self, and love thy

und dei - nen Näch - sten als dich selbst, als dich selbst, als dich
and love thy neigh - bor as thy - self, as thy - self, as thy -

8 Näch - sten als dich selbst, als dich selbst, als dich selbst, als dich
neigh - bor as thy - self, as thy - self, as thy - self, as thy -

selbst, als dich selbst,
self, as thy - self,

+Phrase D +Phrase E

Continuo holds low G (the realization here is editorial).

Text painting: The rising, canonic entries (spanning 2 octaves) suggest ascent to eternal life in relation to "the law" as referenced in the Gospel reading, Luke 10:25-27: Behold, a lawyer stood up to put [Jesus] to the test, saying, "Teacher, what shall I do to inherit eternal life?" He said to him, "What is written in the law? How do you read?" And he answered, "You shall love the Lord your God with all your heart, and with all your soul, and with all your strength, and with all your mind; and your neighbor as yourself." And he said to him, "You have answered right; do this, and you will live."

Rising series of entries (B-T-A-S)

rising fourth reappears

75

David Humphreys writes, "The movement ends, after a full restatement of the chorale melody by the trumpet, in G-mixolydian in accordance with the modality of the chorale, but the problems of harmonizing the melody when it is stated in the bass lead to a number of striking harmonic effects, the prominence of repeated notes in the tune resulting in a generally slow rate of harmonic change. The striking B in the last line of the melody clouds the harmonic atmosphere. See J. S. Bach. *Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 145.

77/2. **2. Recitativo** Secco recitative. 10 measures. C major, entirely syllabic, no arioso.
Based on Chorale v. 2. •God's favor sure for those who love God completely

Chafe ("Analyzing Bach Cantatas," 208, 263n17) argues that by moving from sharp to flat (subdominant) tonal areas and by moving from major to minor keys, Bach is "delineating a progression from the love of God to love of humankind." Martin Petzoldt suggests that the tension/relaxation of the continuo's whole tone scale followed by the descending chromatic line corresponds to keeping the law (mm. 1–50) versus embracing the Gospel (mm. 6–10). ("Bach-Kommentar," vol. 1, p. 364.) The 5+5-measure structure reflects the disposition of the 10 commandments: the first 5 expound the relationship between humans and God (the command to honor father and mother understood as reflecting our attitude to authority—God as Father being the supreme authority), while the last 5 commandments deal with the human relationships.

6
 freun, als wenn er das Ge - mü - te durch sei - nen Geist ent - zündt, weil
 thing but what the Lord has cho - sen and willed that he en - joy; 'tis

Continuo descends chromatically (relaxation of embracing the Gospel?).

A major D7 G major

Martin Petzoldt notes that the original libretto (which included lines not used in Bach's libretto) viewed love of God as the predicate for love of neighbor. Petzoldt argues that Bach's libretto omitted and/or altered the text to correct it theologically, showing that love of God and love of neighbor are simultaneous (not successive) actions, empowered by God's Spirit. See "Bach-Kommentar," vol. 1, pp. 359, 365. More below at movement 4.

8
 wir nur sei - ner Huld und Gü - te als - dann erst recht ver - si - chert sind.
 thus and on - ly thus that we may at - tain His grace as - sur - ed - ly.

NBA: nun NBA: alsdann

Original Knauer text: "Weil wir dann seiner Güte Erst recht versichert sind."

C7 F major C major

Love song. Amatory style. Two accompanying voices (presumably oboes) in parallel thirds (in the middle section they are sixths) = sweetness. Text: May I be recognized by your command (i.e., loving God and neighbor). Ritornello is repeated in complete form in between two sections of aria. Long melismas on "entbrennen" and "ewig." The series of keys that rise by thirds (Am - Em - GM - Bm - Dm) is interpreted by Chafe as metaphorical ascent to God (Chafe, *Analyzing Bach Cantatas*, pp. 209-210).

77/3. **3. Aria** • Love for God declared; prayer that it be constant (77/3).

(Ob. I,II)
 Continuo

Ritornello

A minor G major

Intimate, chamber-like aria. Parallel 3rds in the oboes suggest sweetness.

3

F major E major

5II

G major

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8 **Soprano** **A** C with neighbor tones

Soprano is often the voice of the Soul.

Mein Gott, ich lie - be dich, ich lie - be dich von
 My God, I love Thee well, with all my heart I

p *mf* *p*

A minor

10II

Her - zen, mein Gott, ich lie - be dich, ich lie - be dich von Her - zen, mein
 love Thee, my God, I love Thee well, with all my heart I love Thee, my

mf *p* *mf* *p* *mf*

C major

Word painting: "ganzes" (entire) is extended and both singer and continuo symbolically cover an entire octave.

13II

gan - - - zes Le - ben hangt dir - an; mein Gott, ich lie - be -
 ver - - - y life de - pends on Thee; my God, I love Thee

f

C major

15II

dich, ich lie - be dich von Her - - -
 well, with all my heart I love

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18

zen, — mein gan-zes Le-ben hangt — dir an, mein gan-zes Le-ben hangt —
Thee, — my — ver-y life de-pends — on Thee, my — ver-y life de-pends —

C major A minor

20II

B

dir an.
on — Thee;

Oboes play in parallel 6ths.

Ritornello in E minor

E minor D major

23

C major B major

25II

The original libretto had "Laß mich dieses Glück erkennen" ("Indeed, let me recognize this good fortune"). Petzoldt discusses the change here, apparently prompted by a recognition that the day's Gospel reading dealt with a divine command, not simply "good fortune" or "bliss" (as expounded by Kantian thinkers). Thus Bach also chose NOT to write a da capo aria, despite the fact that the original libretto repeated the opening 2 lines. See *Bach-Kommentar* 1:364-65.

28 **C**

Contrasting B Section

Laß mich doch dein Gebot, mich dein Gebot _____ er -
Help me to keep Thy law, from du - ty nev - er

mf

E minor G major

30II

Particular words are rhetorically emphasized with melismas.

ken - nen, laß mich doch dein Gebot, _____ mich dein Ge -
swerv - ing, Lord help me keep Thy law, _____ from du - ty -

p

G major

33

bot er - ken - nen und _____ in Lie - be so ent - bren - -
nev - er - swerv - ing, that _____ my love may be de - serv - -

long melisma ("to burn")

35

A major B minor

J.S. Bach - Church Cantatas BWV 77

37II

nen, daß ich dich e -
ing, Thine ev - er - last -

B major

40

Word painting: Extended note for "eternally."

wig lie - ben
ing love for -

E minor B minor

42II D

kann; laß mich doch dein Ge - bot er - ken -
me; help me to keep Thy law un - swerv -

B minor D minor

45

nen, laß mich doch dein Ge - bot, mich dein Ge - bot er - ken - nen und in Lie -
ing, help me to keep Thy law, from du - ty nev - er swerv - ing, that my love -

D minor

J.S. Bach - Church Cantatas BWV 77

47II

"to burn"

he so ent bren
may be de serv

L.H.

f

A minor

50

Extended note for "eternally."

nen, daß ich dich e
ing, Thine ev - er - last

p

f

A minor

D minor

52

"eternally"

mf

A minor

54

wig lie - ben kann, daß ich dich
ing love for me, Thine - ev - er

7

E7

A minor

A minor

56 **E**

e - - wig lie - - ben - - kann!
last - - ing - love - - for - - me.

Ritornello

A minor

58II

G major F major E major

61

C major F major

63

D minor E major A minor

Prayer for heart of Good Samaritan (see note). Accompanied by strings. Penultimate measure the strings become animated. Penultimate measure has rising fourth of the first movement chorale.

77/4. **4. Recitativo** • Prayer for a compassionate heart toward neighbor (77/4).

Chromatic saturation in the voice part in 10 mm.

Tenore

B E F# G C A

Gib mir da bei, mein Gott, ein Sa - ma - ri - ter - herz, daß ich zugleich den Nächsten

I pray, O Lord, to be a good Sa - ma - ti - tan, that I may tru - ly love my

Original text: "Dabey, so gieb mir auch ein Samariter=Hertz / Daß ich den Nechsten liebe." Petzoldt argues that adding "zugleich" corrects the text theologically, showing that love of God and love of neighbor are simultaneous (not successive) actions (more above).

(Viol. I, II) (Va.) Cont.

"Halo" of sustained strings. Extensive chromaticism colors the text.

E minor C major F# dim. D# dim.

J.S. Bach - Church Cantatas BWV 77

4 D G#

lie-be und mich bei sei-nem Schmerz auch ü-ber ihn be-trü-be, da-mit ich nicht bei
 neigh-bor, and help my fel-low-man, and with com-pas-sion la-bor to ease his pain, nor

E minor E7 D# dim.7

7 D# A#

ihm vor-ü-ber-geh und ihn in sei-ner Not nicht las-se.
 deign to pass him by, that he may be for-ev-er grate-ful.

B7 A# dim.7 B minor A# dim.7 B minor

9 C# F

Gib daß ich Ei-gen-lie-be has-se, so wirst du mir der-
 To me may self-ish-ness be hate-ful, that thus, one day, by

Original text: "einmahl"

B minor G# dim.7 E7 A minor

11

einst das Freuden-le-ben nach meinem Wunsch, jedoch aus Gna-de ge-ben.
 such self-ab-ne-gation I may at-tain my heart's de-sire, sal-va-tion.

Strings become animated after the reference to "Freudenleben" ("life of joy"). Rising diatonic fourth, perhaps derived from first movement

F# dim. D major (G major) G major G major

Songlike aria with regular phrasing. Obligato orchestration: Obbligato calls for trumpet, which is thought strange for such a penitential text. Perhaps it hearkens back to the divine proclamation. Despite a reference to Romans 7, pitch saturation is achieved only if taking all the vocal sections together (one C#).

77/5. **5. Aria** Dance-like da capo aria

•Love imperfect: I want to love yet lack the power (77/5).

Tromba
Continuo

Ritornello based on vocal statement. This motive from movement no. 1, see m. 67.



Sarabande-like.

D minor
(for significance, see note).

This continuo line, an embellishment of this movement's trumpet beginning (with an added note between the 4th and 5th pitches), appeared already in movement 1 to the words "and thy neighbor" (see m. 67).

D minor often used for "poor, weak sinner." See Luther's comment about the second mode (hypodorian); Chafe, *Analyzing Bach Cantatas*, p. 98. Chafe writes that "the association of flat (subdominant) modulations and of shifts from major to minor keys with the incarnation and with the shift of focus from God to mankind is...common in Bach's work" (263n17).

hemiola

D minor

Alto is often the voice of intimate faith.

17 **A** **Alto** ^A ^D ^{C#} ^E ^F ^G ^{B-flat}

Ach, es bleibt in mei - ner Lie - be lau - ter Un - voll -
 Lord, my love is all un - wor - thy, ev - er prone to -

Trumpet plays embellished version of vocal opening.

28

kom - men - heit, ach, es bleibt in mei - ner Lie - be
 fault - and - guilt, Lord, my love is all - un - wor - thy,

F major

29

lau - ter, lau - ter Un - vollkom - men - heit!
 ev - er, ev - er prone to fault and guilt, Technically demanding trumpet line.

hemiola

Ritornello

D minor

34

38

Hab' ich oft - mals gleich den
 of - ten - times I trans - gress

B B Section.

C

hemiola

(Fine)
D minor

F major

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Allusion to Romans 7 ("I do not understand my own actions. For I do not do what I want but I do the very thing I hate," etc. See also BWV 48/2 and 78/3.

44

Wil - len, was Gott sa - get, zu - er - fül - len, am Voll -
 dire - ly Thy com - mands, and fail - en - tire - ly to ac -

Original text: "Doch das Gute..." NBA has: "fehlt mirs doch an Möglichket." Original Knauer text had "Fehlet mir zu jederzeit." Bach's libretto changes the emphasis from self-pity to acknowledgment of the poet's inability to keep the commandment to love.

B naturals

D minor C major

Since C major in Bach often refers to Christ, perhaps this passage is an untexted allusion to the question and answer at the end of Romans 7 ("Wretched man that I am! Who will deliver me...? Thanks be to God through Jesus Christ.")

50

brin - gen fehlt es weit.
 com - plish what Thou wilt.

Chafe ("Analyzing Bach Cantatas," p. 214) calls this 10-measure passage "a passage of remarkable optimism" in which the trumpet "plays only the diatonic tones of the natural C trumpet in the clarino register . . . which perfectly matches the character of Werckmeister's allegorical view of the clarino register."

hemiola

Ritornello

C major

56

C major

61

Hab' ich oft - mals gleich - den Wil - len, was Gott sa - get,
 Of - ten - times my in - dis - cre - tions and my fail - ings

F#

E-flat

G minor

B-flat major

67 G#

zu er - - fül - len, am Voll - bringen fehlt es weit,
and trans - - gres - sions lead me far from what Thou wilt,

73 hemiola A minor

fehlt es weit, am Voll - brin - gen fehlt es weit.
what Thou wilt, lead me far from what Thou wilt.

The suggested C# for the trumpet (5 bars before the da capo) is played as a C natural in Gardiner's recording.

The chorale is untexted in the autograph score. For the new collected edition (NBA), Werner Neumann suggested "Herr, durch den Glauben" (stanza 8 of "O Gottes Sohn, Herr Jesu Christ"). In his original (separately published) libretto, Johann Knauer ended with stanzas 11 & 12 of "Dies sind die heiligen zehn Gebot" (Luther, 1524). See also side note.

22 77/6. **6. Choral** (Mel.: „Ach Gott, vom Himmel sieh darein“)

•Prayer: Dwell in me by a faith expressed through love (77/6).



(+Tromba da tirarsi
Vln I
Ob I, II)

Soprano

Du stellst, mein Je - su, sel - ber dich zum Vor - bild wah - rer Lie - be: Gib
Thou, Je - sus, who art far - a - bove all oth - ers as love's teach - er, give

This text is the 8th stanza of "Wenn einer alle Ding verstünd" by David Denicke, chosen for the old collected edition (BGA).

(+Vln II)

ALTO

Du stellst, mein Je - su, sel - ber dich zum Vor - bild wah - rer Lie - be: Gib
Thou, Je - sus, who art far a - bove all oth - ers as love's teach - er, give

(+Vla)

Tenore

Du stellst, mein Je - su, sel - ber dich zum Vor - bild wah - rer Lie - be: Gib
Thou, Je - sus, who art far a - bove all oth - ers as love's teach - er, give

Basso

Du stellst, mein Je - su, sel - ber dich zum Vor - bild wah - rer Lie - be: Gib
Thou, Je - sus, who art far a - bove all oth - ers as love's teach - er, give

Tutti

G minor

mir auch Gnad' und Kraft, daß ich Gott und den Nächsten lie - be, daß ich bei al - lem,
 Thou me grace and strength to love my God and fel - low crea - ture; that I may do what-

mir auch Gnad' und Kraft, daß ich Gott und den Nächsten lie - be, daß ich bei al - lem,
 Thou me grace and strength to love my God and fel - low crea - ture; that I may do what-

mir auch Gnad' und Kraft, daß ich Gott und den Nächsten lie - be, daß ich bei al - lem,
 Thou me grace and strength to love my God and fel - low crea - ture; that I may do what-

mir auch Gnad' und Kraft, daß ich Gott und den Nächsten lie - be, daß ich bei al - lem,
 Thou me grace and strength to love my God and fel - low crea - ture; that I may do what-

12

wo ich kann, stets lieb' und hel - fe je - der - mann nach deinem Wort und Wei - se.
 e'er I can, in friend - ship true for ev - 'ry man by Thy di - vine ex - am - ple.

wo ich kann, stets lieb' und hel - fe je - der - mann nach deinem Wort und Wei - se.
 e'er I can, in friend - ship true for ev - 'ry man by Thy di - vine ex - am - ple.

wo ich kann, stets lieb' und hel - fe je - der - mann nach deinem Wort und Wei - se.
 e'er I can, in friend - ship true for ev - 'ry man by Thy di - vine ex - am - ple.

wo ich kann, stets lieb' und hel - fe je - der - mann nach deinem Wort und Wei - se.
 e'er I can, in friend - ship true for ev - 'ry man by Thy di - vine ex - am - ple.

F major

G minor

chromatic voice leading to dominant