J.S. Bach - Church Cantatas BWV 177

Form: Chorus/Fantasia - Aria (A) - Aria (S) - Aria (T) - Chorale.

Introduction & updates at melvinunger.com.
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).

BWV 177 is a chorale cantata that retains the chorale text in each movement (per omnes versus). For more about Bach's chorale cantatas that follow this model, see note. The underlying chorale of 1526/1527 is by Johann Agricola (1492/1494–1566). In Bach's day, the text was attributed to Paul Speratus (1484–1551). See note for more.

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

J.S. Bach

Cantata No. 177

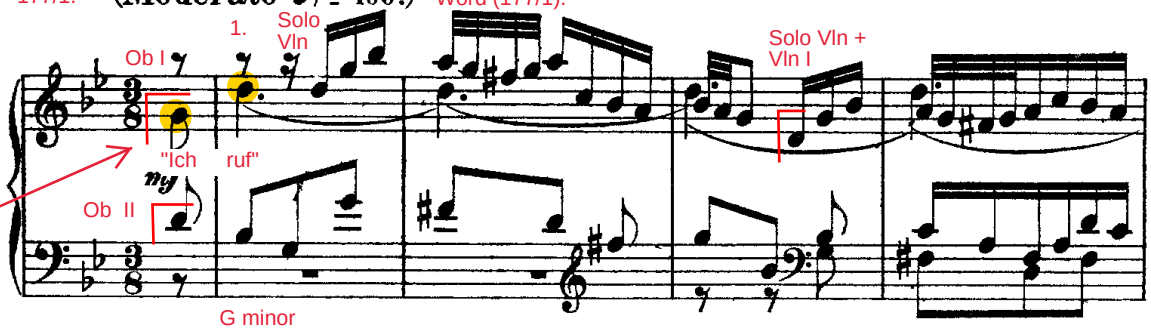
Ich ruf zu dir Herr Jesu Christ

A chorale cantata "per omnes versus" concerned with remaining faithful.

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

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

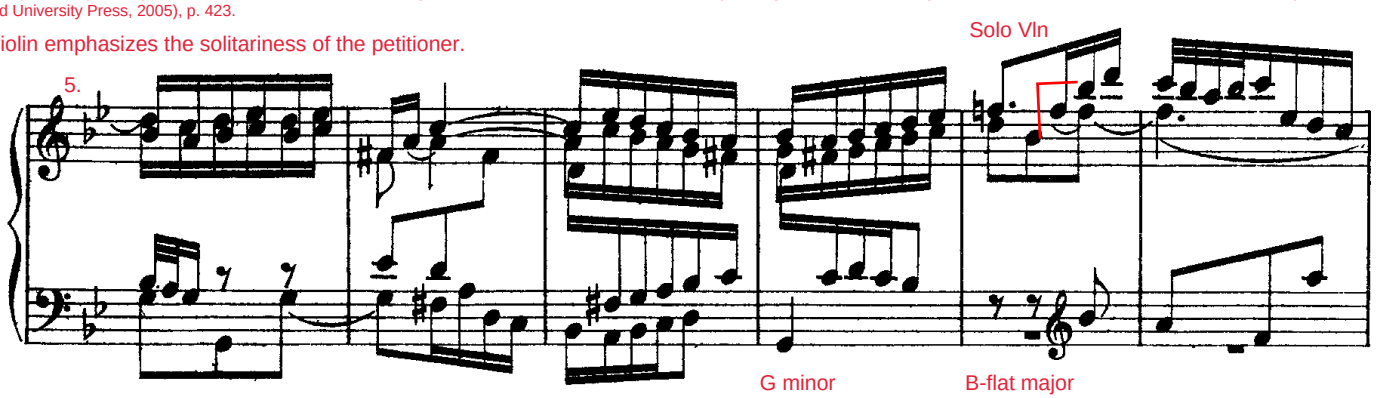
(Chorale Verse 1) (See also 185/6.) ●Prayer for grace to keep the true faith of God's Word (177/1).



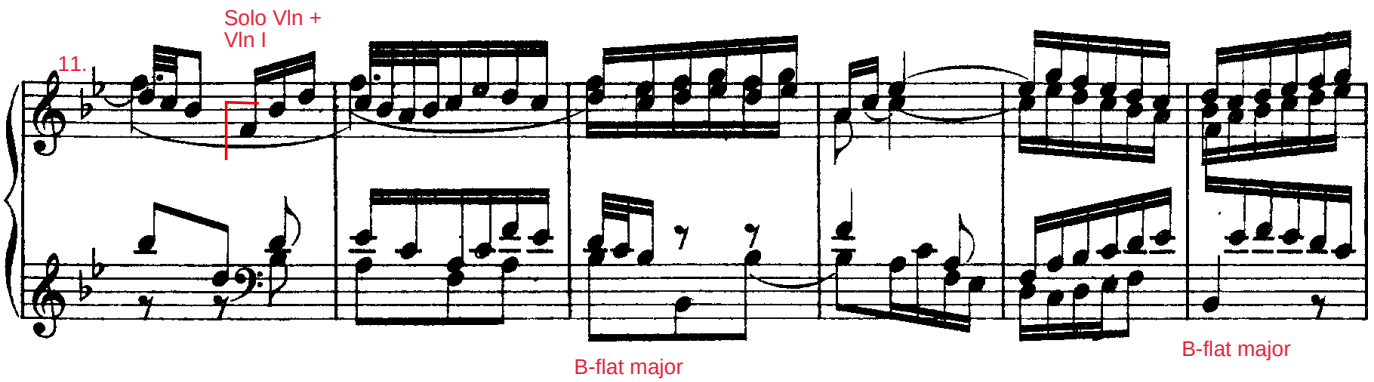
The ritornello opens with the oboes playing the "calling" motive," to which the solo violin, then Vln I respond with an arpeggio followed by a swirl of notes in concertante exchange.

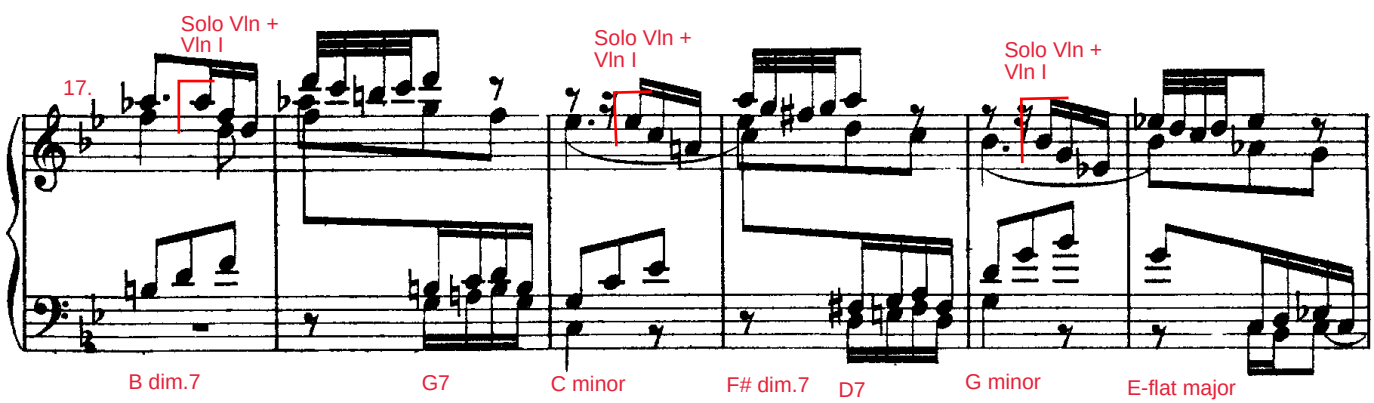
Alfred Dürr writes, "The opening chorus displays the form familiar from most of the chorale cantatas: the chorale is delivered by the choir, line by line, with the melody in the soprano part. This chorale texture is incorporated in a thematically independent orchestral setting for two oboes (which otherwise 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*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 423.

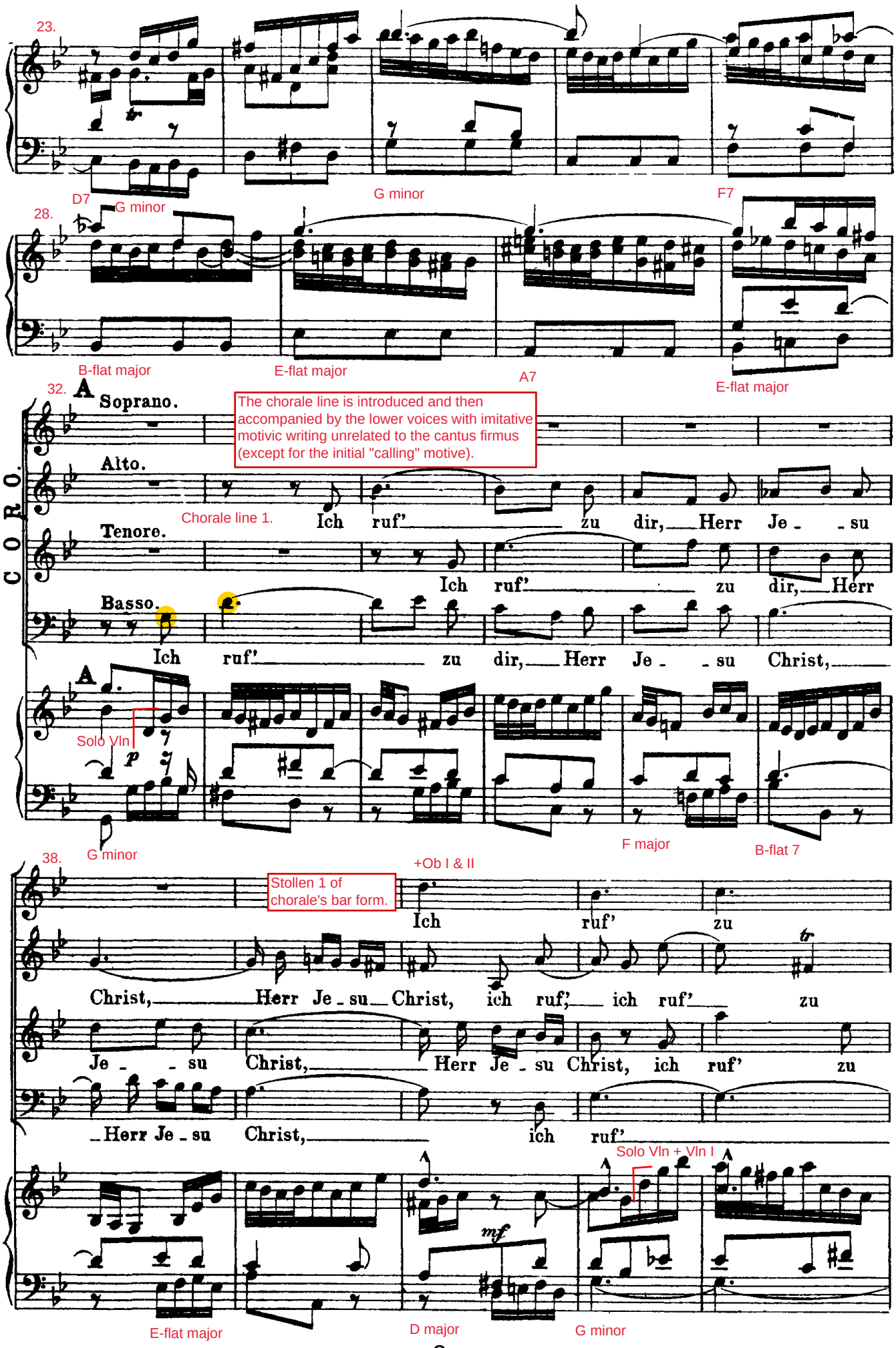
The solo violin emphasizes the solitariness of the petitioner.

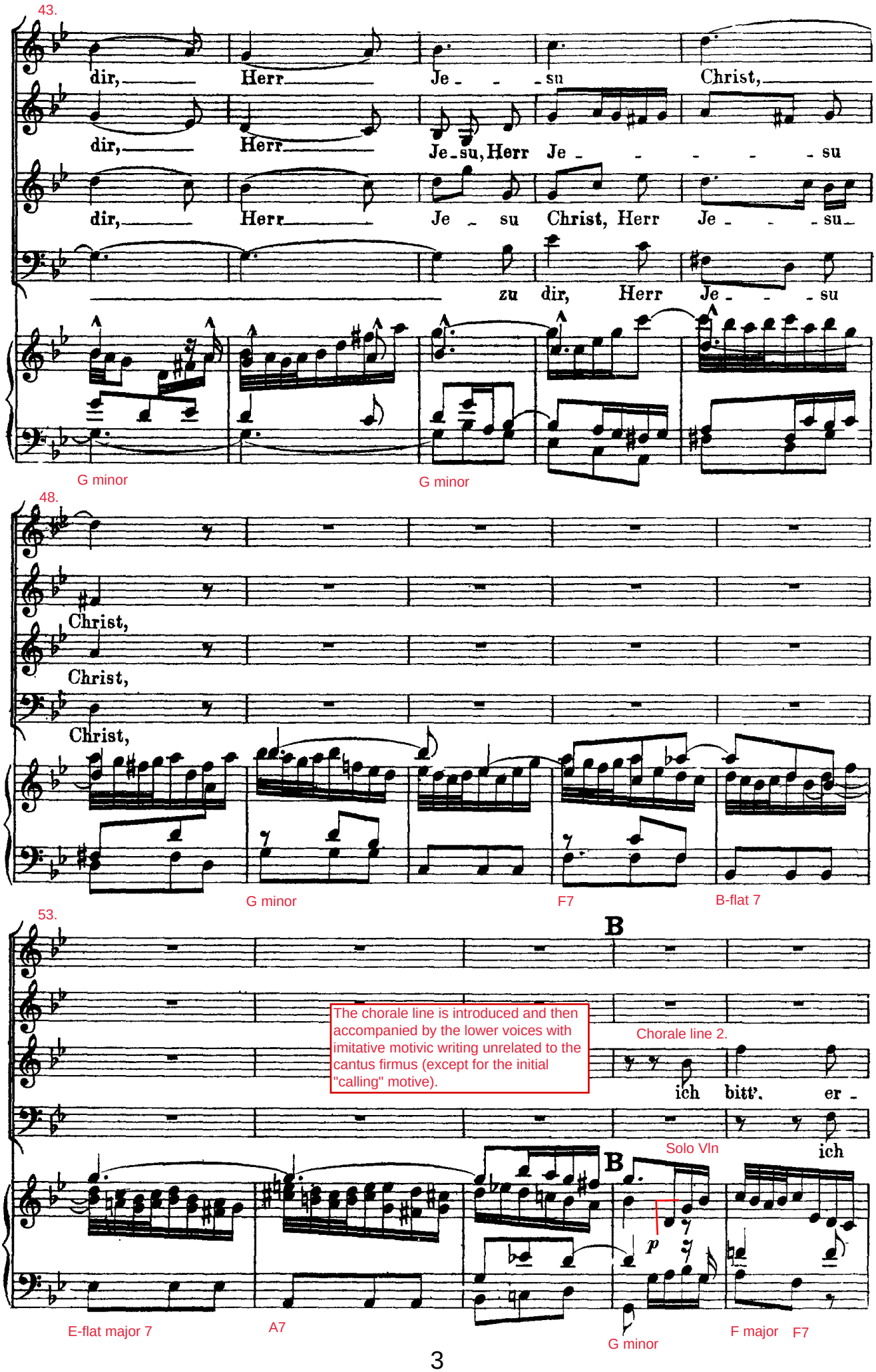


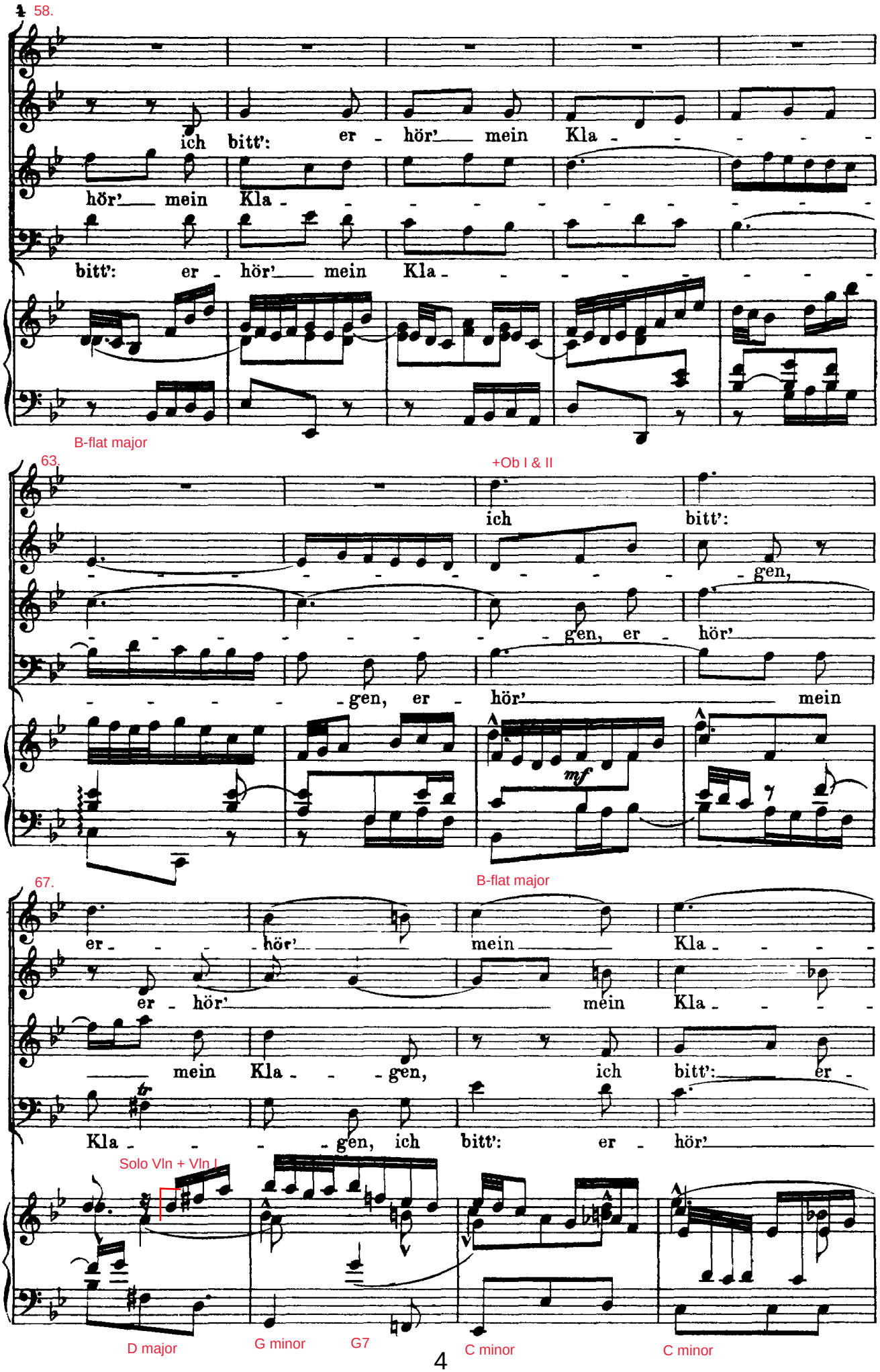
(Opening statement is repeated in the relative major.)



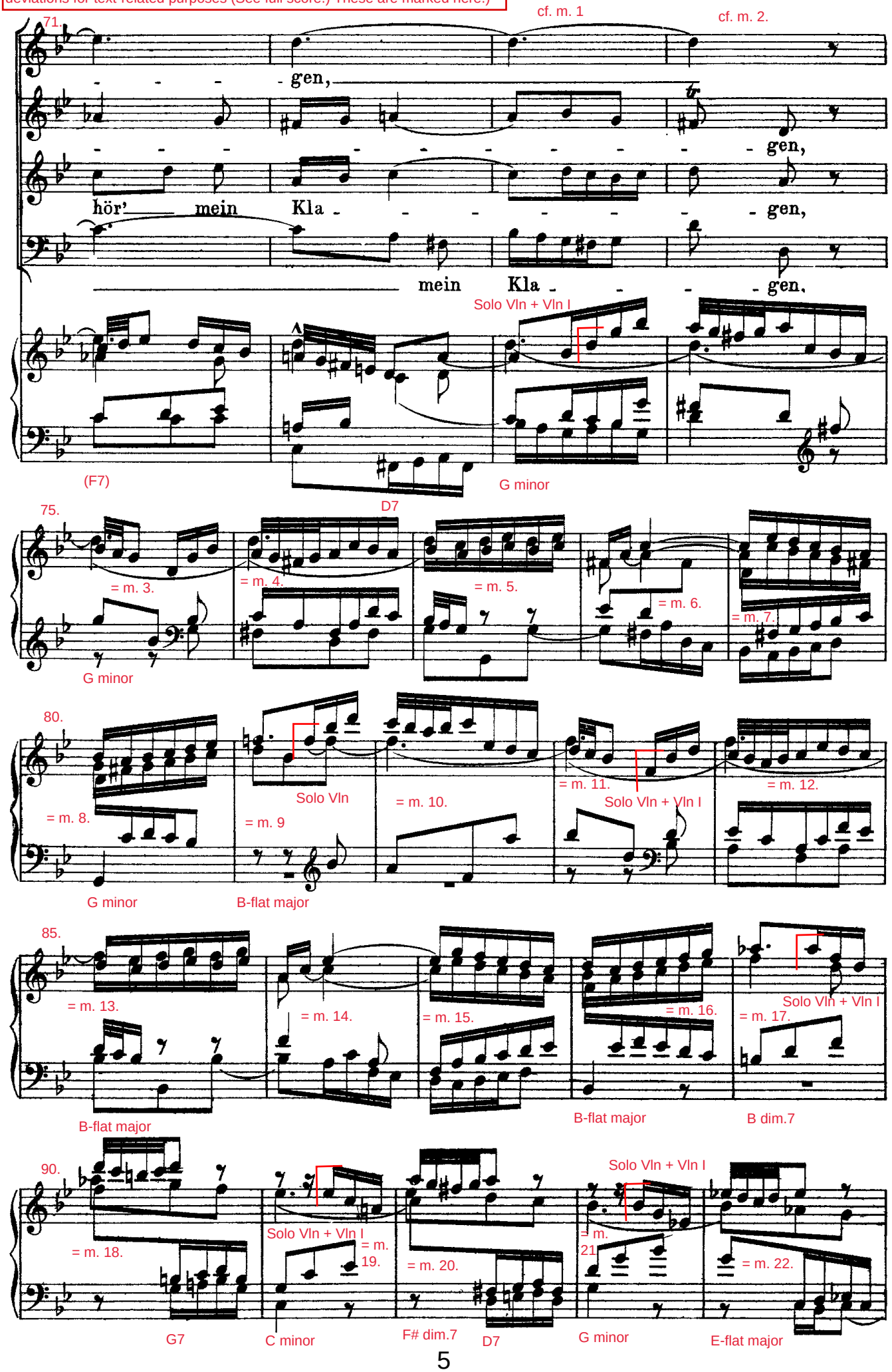


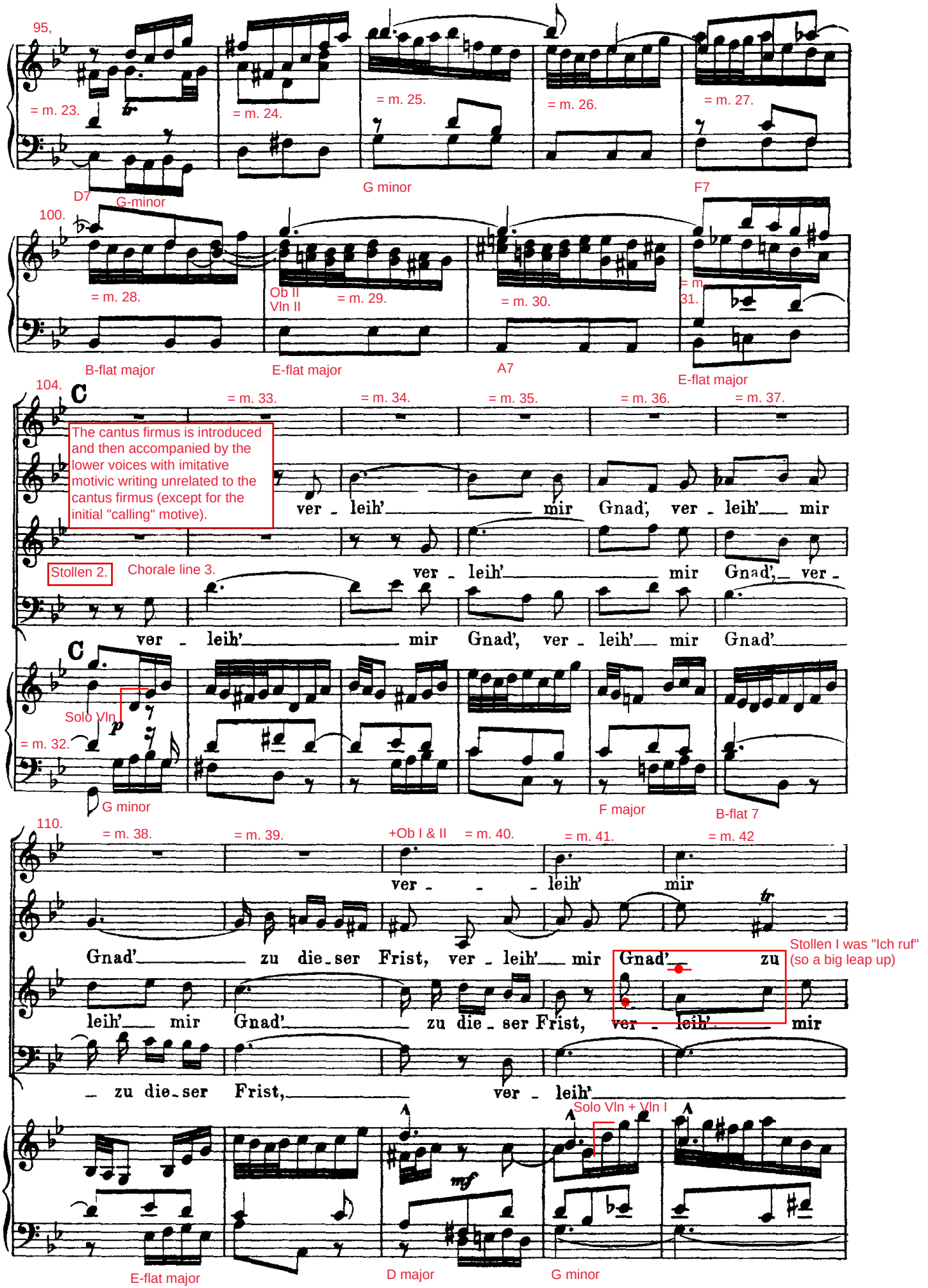

23.
D7
G minor
G minor
F7
28.
B-flat major
E-flat major
A7
E-flat major
32.
A
Soprano.
Alto.
Tenore.
Basso.
CORO.
The chorale line is introduced and then accompanied by the lower voices with imitative motivic writing unrelated to the cantus firmus (except for the initial "calling" motive).
Chorale line 1.
Ich ruf' zu dir, Herr Je - su
Ich ruf' zu dir, Herr
Ich ruf' zu dir, Herr Je - su Christ,
A
Solo Vln
p
G minor
F major
B-flat 7
38.
+Ob I & II
Stollen 1 of chorale's bar form.
Ich ruf' zu
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'
Solo Vln + Vln I
mf
E-flat major
D major
G minor

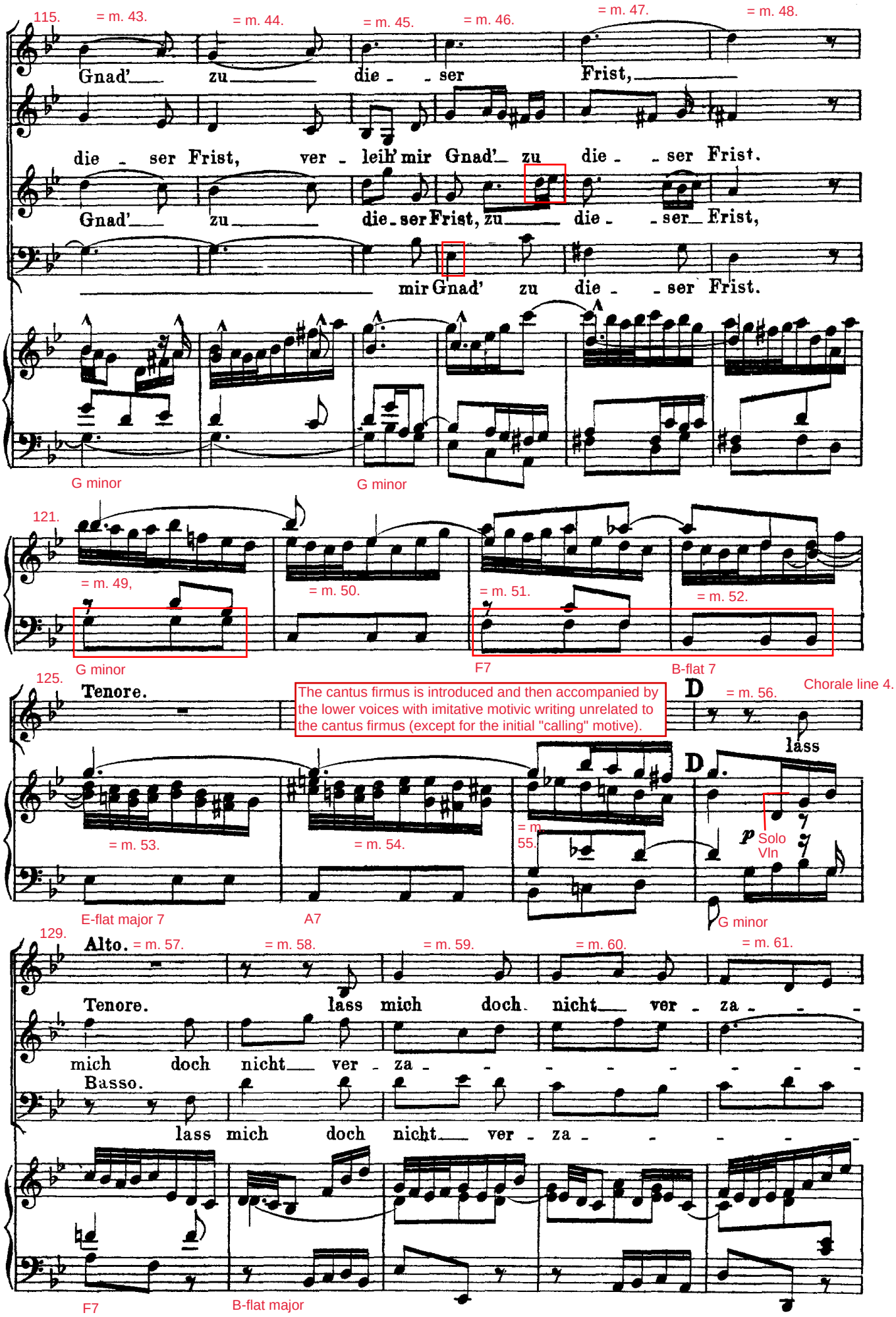

43.
dir, Herr Je - - su Christ,
dir, Herr Je-su, Herr Je - - - - su
dir, Herr Je - su Christ, Herr Je - - - su
zu dir, Herr Je - - su
G minor
G minor
48.
Christ,
Christ,
Christ,
G minor
F7
B-flat 7
53.
B
The chorale line is introduced and then accompanied by the lower voices with imitative motivic writing unrelated to the cantus firmus (except for the initial "calling" motive).
Chorale line 2.
ich bitt', er -
Solo Vln
ich
B
p
E-flat major 7
A7
G minor
F major
F7

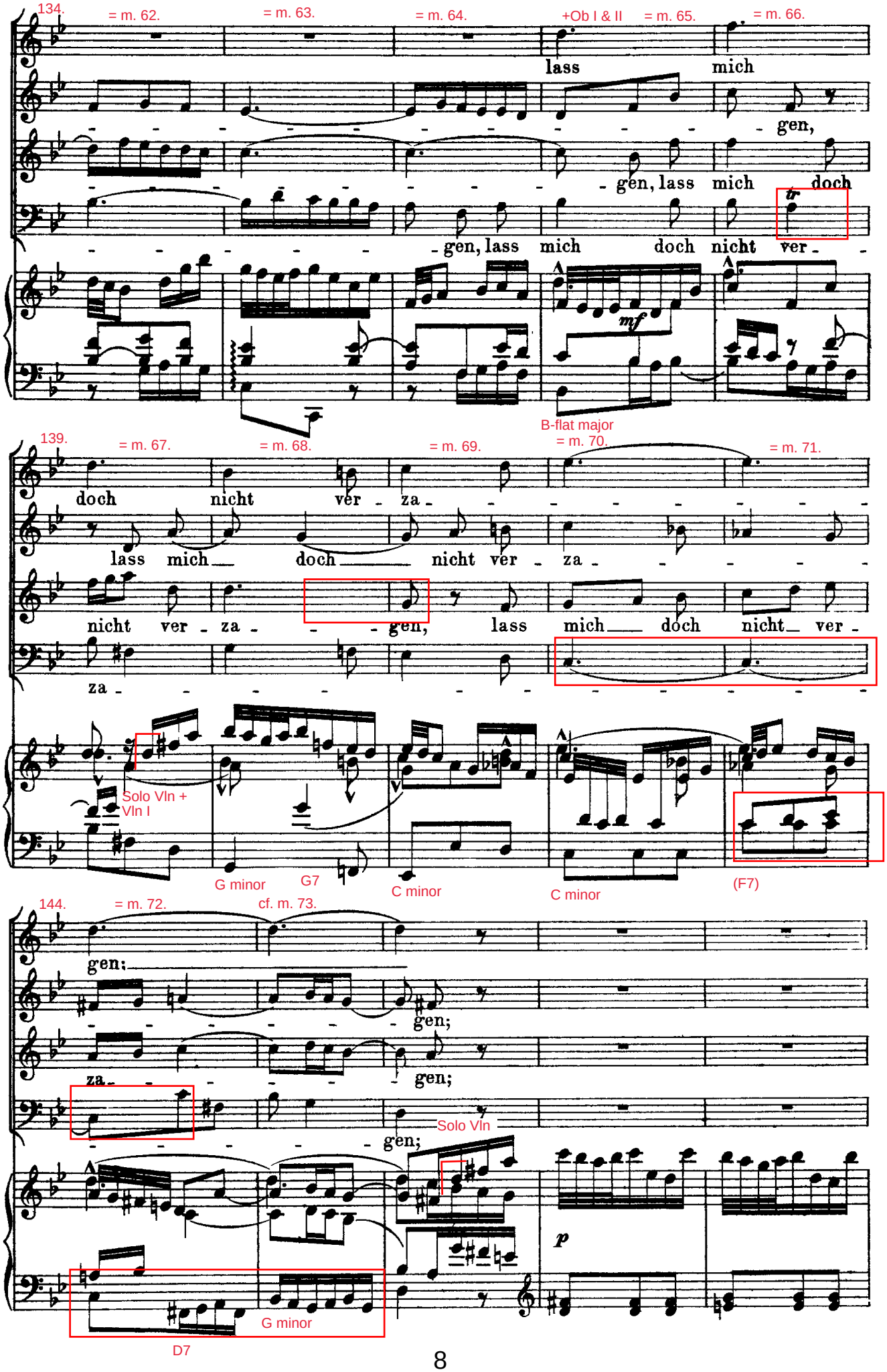

58.
ich bitt': er - hör' mein Kla - - - - - -
hör' mein Kla - - - - - - - - - - - - -
bitt': er - hör' mein Kla - - - - - - - - -
B-flat major
63.
+Ob I & II
ich bitt':
- - - - - - - - - - - - - - - gen,
- - - - - - - - - - - - - gen, er - hör'
- - - - - - gen, er - hör' mein
mf
67.
B-flat major
er - - - - hör' mein Kla - - - -
er - hör' mein Kla - - - -
mein Kla - - - gen, ich bitt': er -
Kla - - - - gen, ich bitt': er - hör'
Solo Vln + Vln I
D major
G minor
G7
C minor
C minor

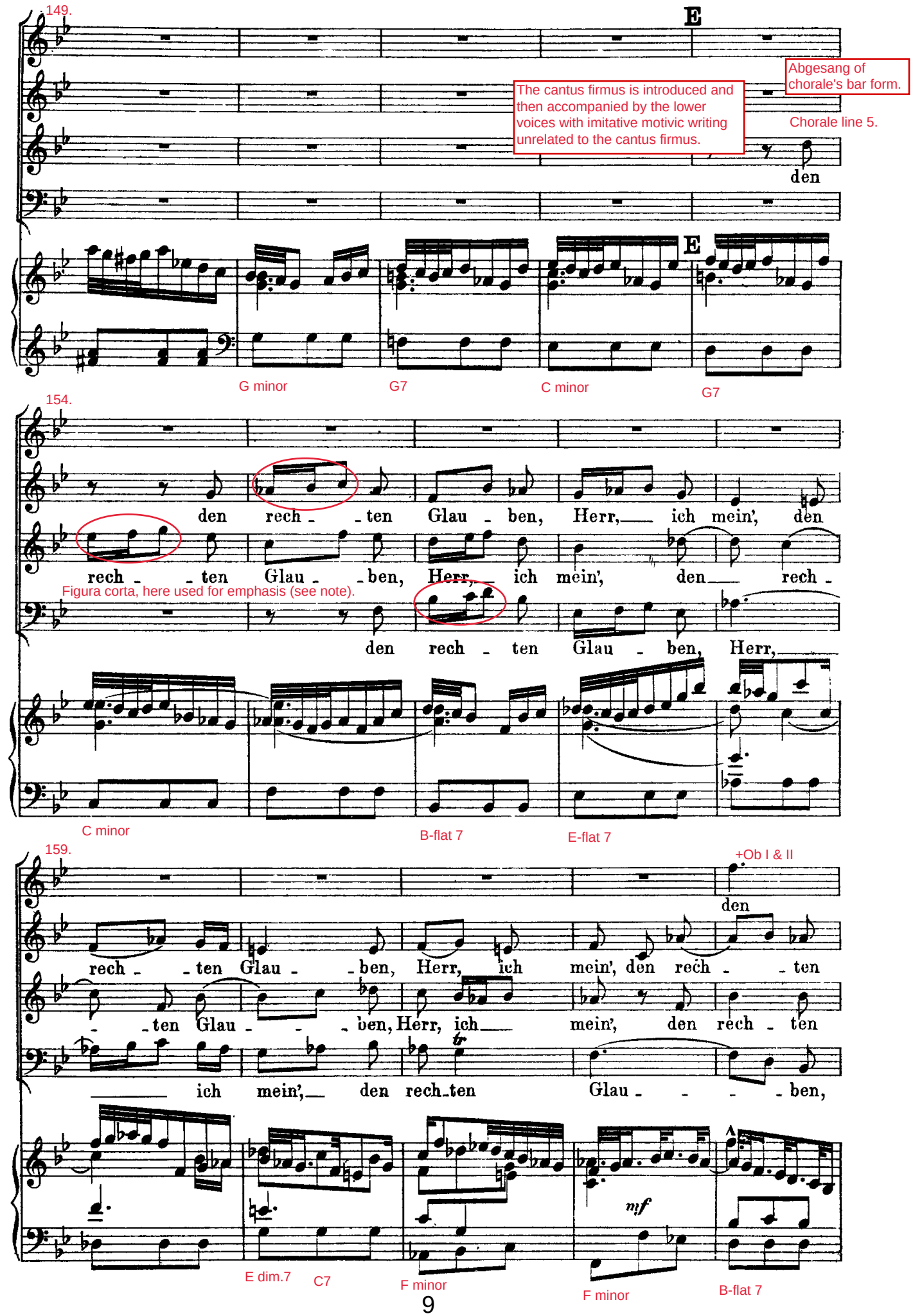
The music for Stollen 2 essentially duplicates that of Stollen 1, with a few deviations for text-related purposes (See full score.) These are marked here.)

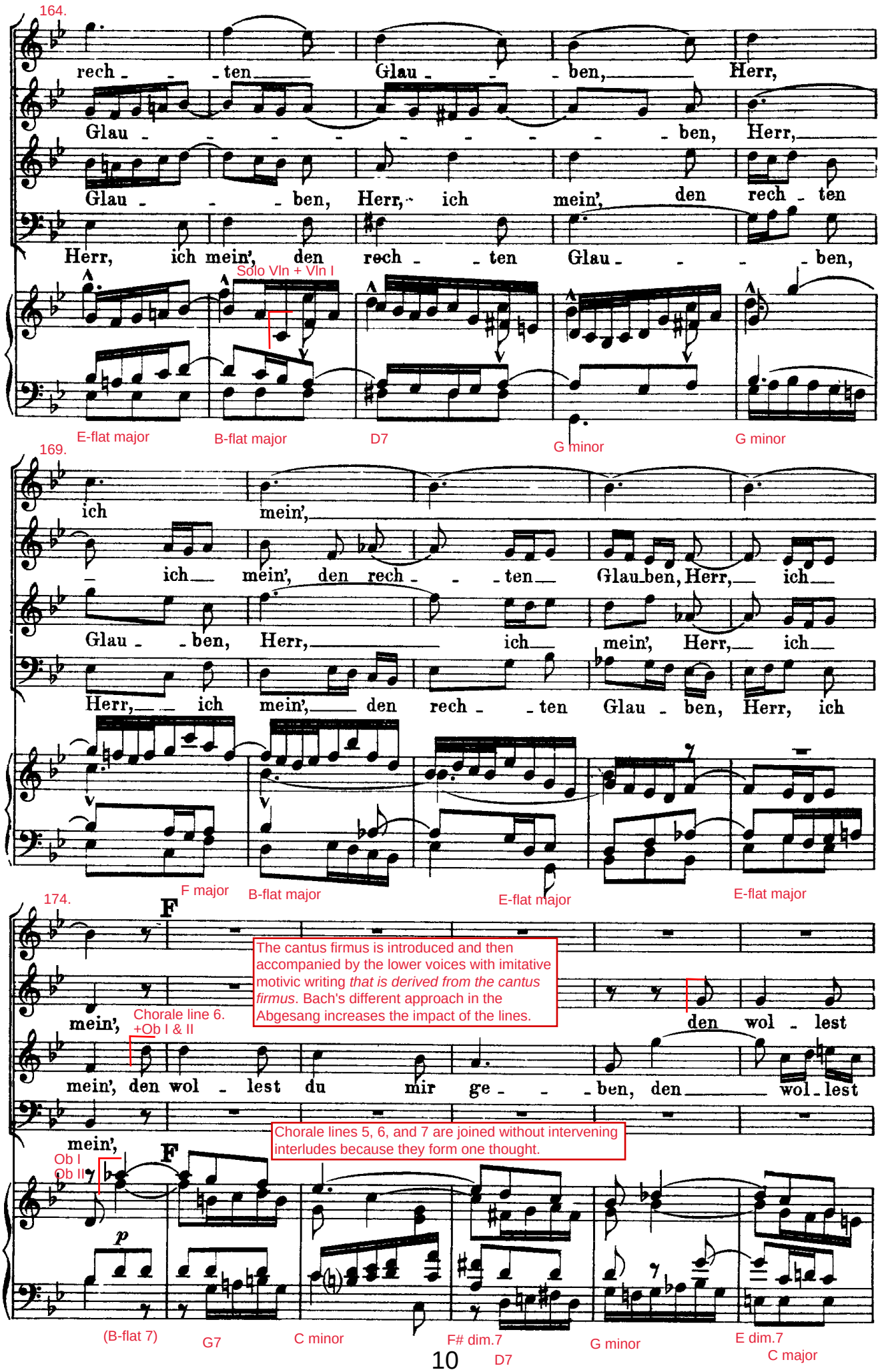


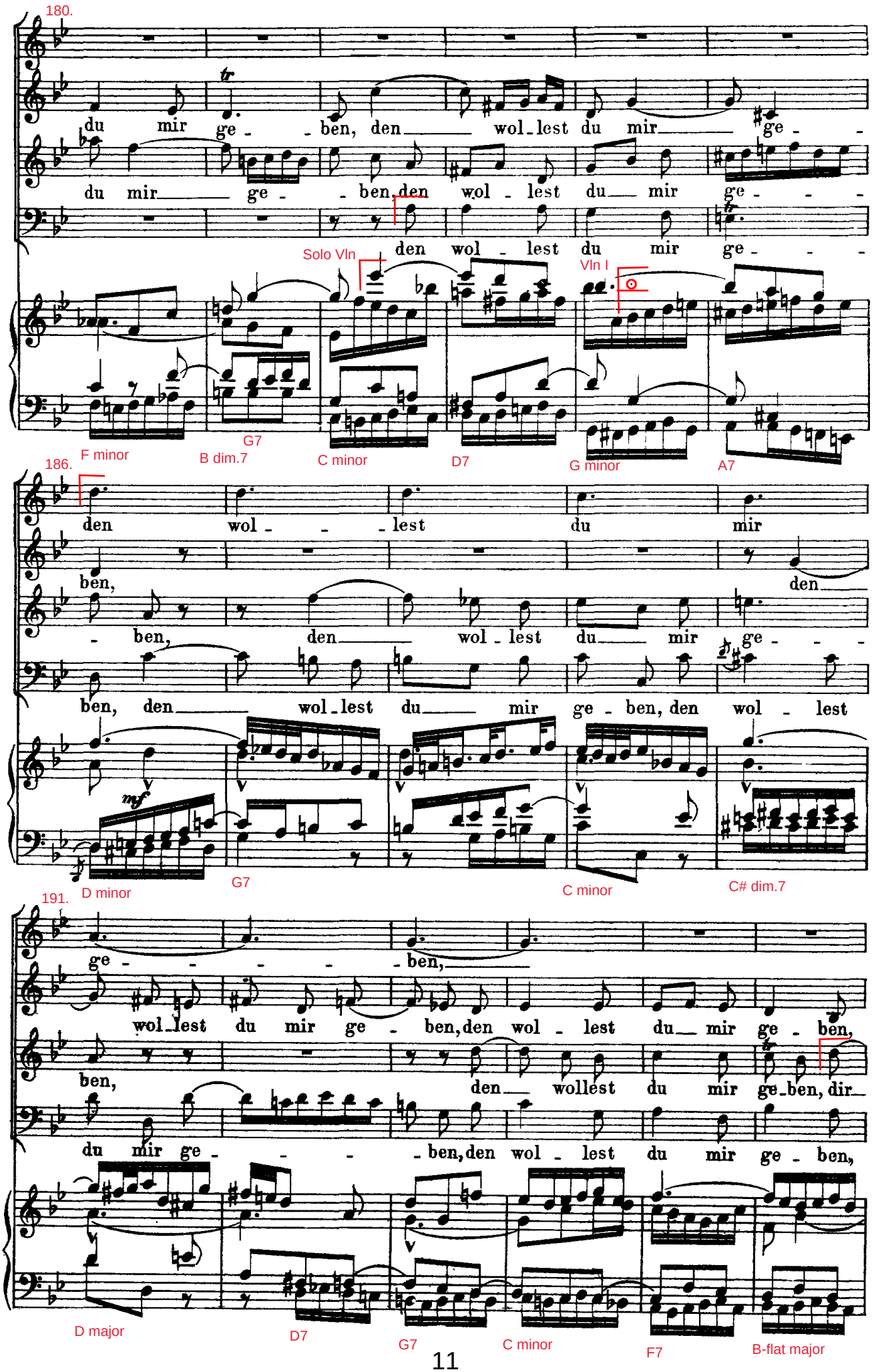

95,
= m. 23.
= m. 24.
= m. 25.
= m. 26.
= m. 27.
D7
G-minor
G minor
F7
100.
= m. 28.
Ob II
Vln II
= m. 29.
= m. 30.
= m. 31.
B-flat major
E-flat major
A7
E-flat major
104.
C
= m. 33.
= m. 34.
= m. 35.
= m. 36.
= m. 37.
The cantus firmus is introduced and then accompanied by the lower voices with imitative motivic writing unrelated to the cantus firmus (except for the initial "calling" motive).
ver - leih' mir Gnad', ver - leih' mir
Stollen 2.
Chorale line 3.
ver - leih' mir Gnad', ver -
ver - leih' mir Gnad', ver - leih' mir Gnad'
C
Solo Vln
p
= m. 32.
G minor
F major
B-flat 7
110.
= m. 38.
= m. 39.
+Ob I & II
= m. 40.
= m. 41.
= m. 42
ver - - leih' mir
Gnad' zu die - ser Frist, ver - leih' mir Gnad' zu
Stollen I was "Ich ruf" (so a big leap up)
leih' mir Gnad' zu die - ser Frist, ver - leih' mir
- zu die - ser Frist, ver - leih'
Solo Vln + Vln I
mf
E-flat major
D major
G minor


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.
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).
D
= m. 56.
Chorale line 4.
lass
D
= m. 53.
= m. 54.
= m. 55.
p
Solo Vln
E-flat major 7
A7
G minor
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


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 -
mf
B-flat major
= m. 70.
139.
= m. 67.
= m. 68.
= m. 69.
= 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.
gen;
gen;
za -
gen;
Solo Vln
gen;
p
G minor
D7


149.
E
Abgesang of chorale's bar form.
The cantus firmus is introduced and then accompanied by the lower voices with imitative motivic writing unrelated to the cantus firmus.
Chorale line 5.
den
E
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 -
Figura corta, here used for emphasis (see note).
den rech - ten Glau - ben, Herr,
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,
mf
E dim.7
C7
F minor
F minor
B-flat 7


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.
F
mein',
Chorale line 6.
+Ob I & II
den wol - lest
mein', den wol - lest du mir ge - - - ben, den wol - lest
mein',
The cantus firmus is introduced and then accompanied by the lower voices with imitative motivic writing *that is derived from the cantus firmus*. Bach's different approach in the Abgesang increases the impact of the lines.
Chorale lines 5, 6, and 7 are joined without intervening interludes because they form one thought.
Ob I
Ob II
F
p
(B-flat 7)
G7
C minor
F# dim.7
D7
G minor
E dim.7
C major


180.
du mir ge - ben, den wol - lest du mir ge -
du mir ge - ben, den wol - lest du mir ge -
den wol - lest du mir ge -
Solo Vln
Vln I
F minor
B dim.7
G7
C minor
D7
G minor
A7
186.
den wol - lest du mir
ben, den
- ben, den wol - lest du mir ge -
ben, den wol - lest du mir ge - ben, den wol - lest
mf
D minor
G7
C minor
C# dim.7
191.
ge - ben,
wol - lest du mir ge - ben, den wol - lest du mir ge - ben,
ben, den wollest du mir ge - ben, dir
du mir ge - ben, den wol - lest du mir ge - ben,
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.

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

197.

dir zu

dir zu le

zu le

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

dir zu le ben, dir

G minor

D minor

202. G minor

le ben,

ben,

ben, dir zu le ben,

zu le ben, dir zu le ben,

Solo Vln

D minor B-flat major

B-flat major

207.

B-flat major

C minor

Ob II
Ob I

211.

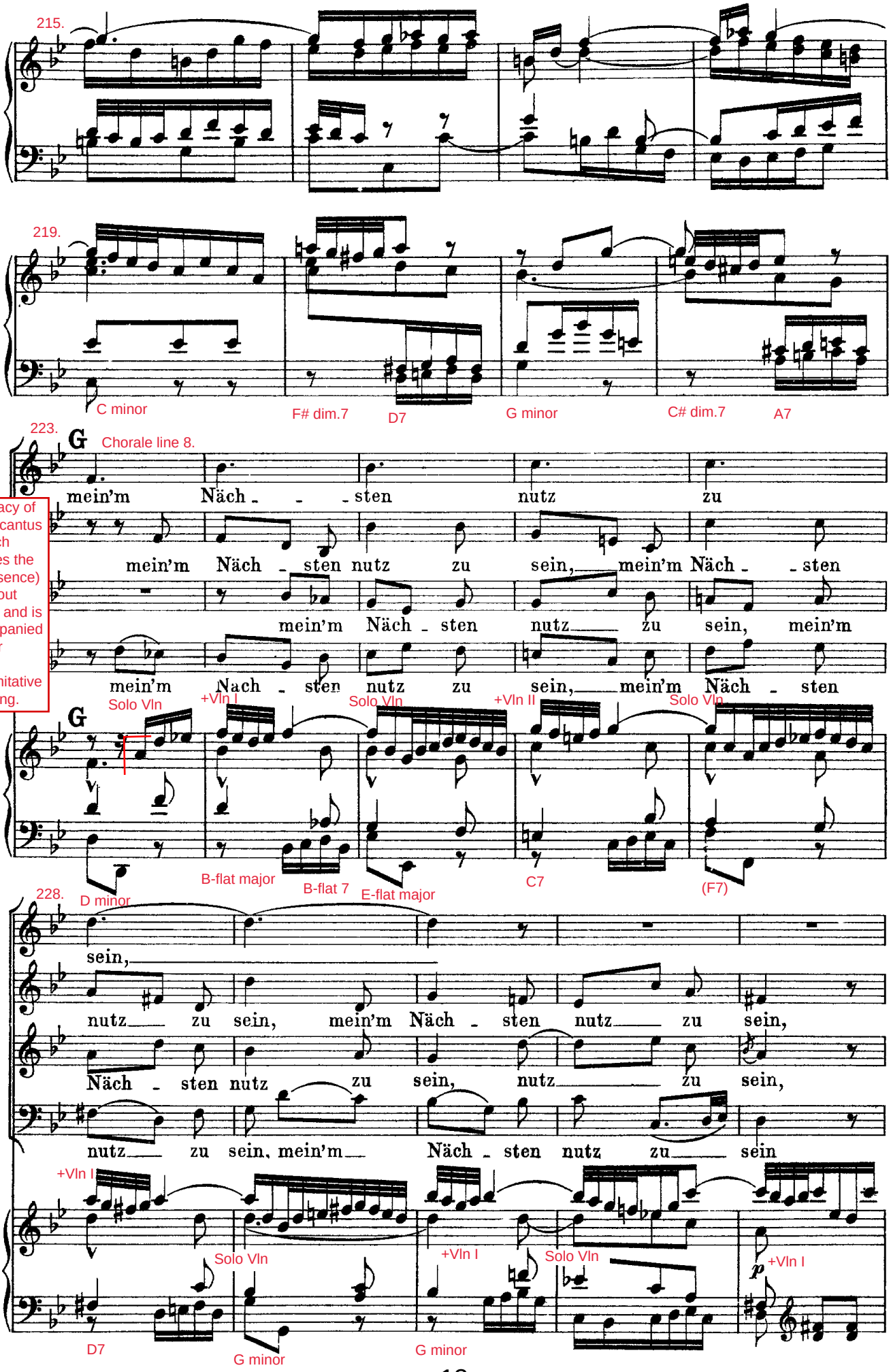
Solo Vln

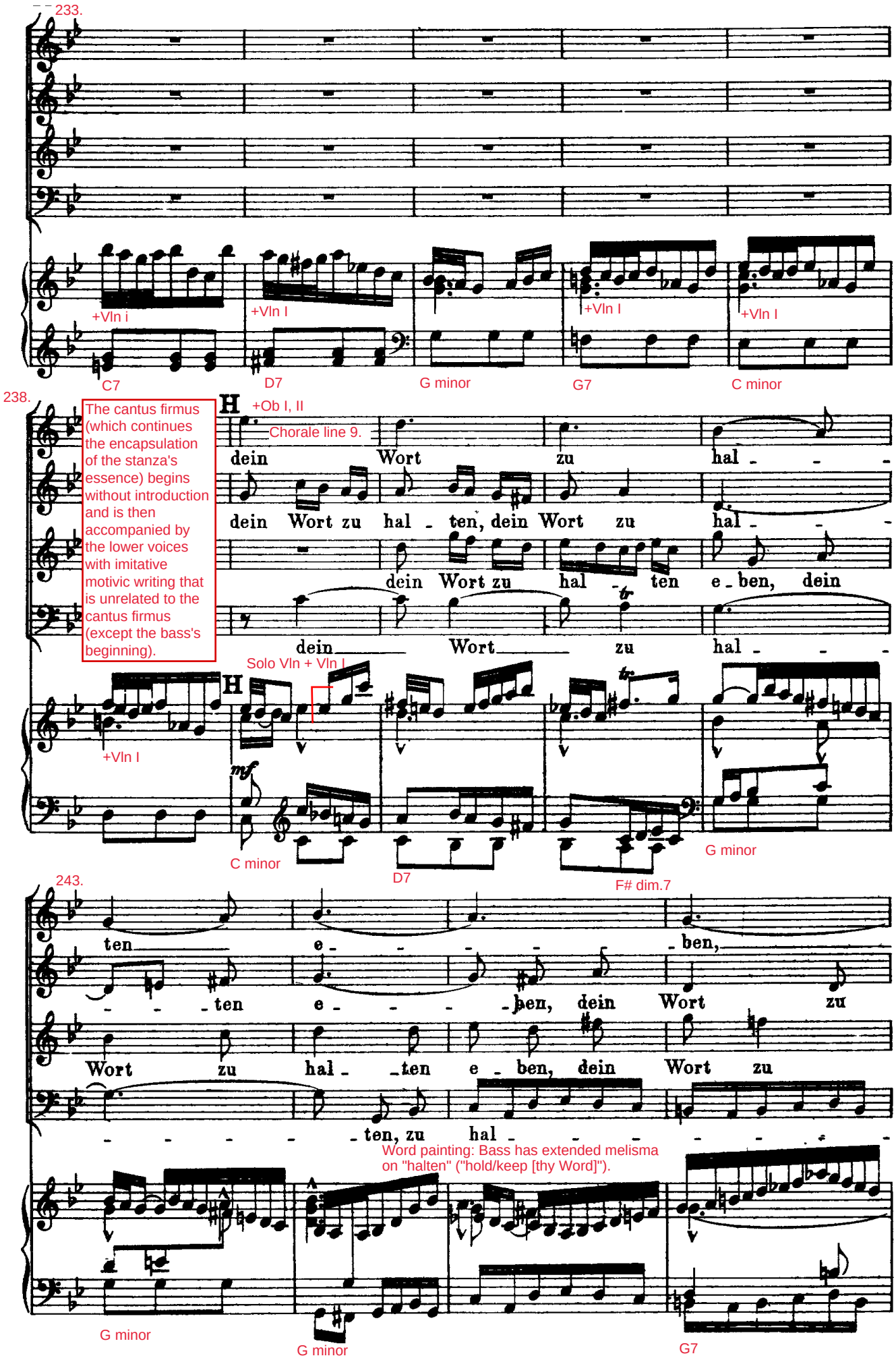
Solo Vln + Vln I

G7

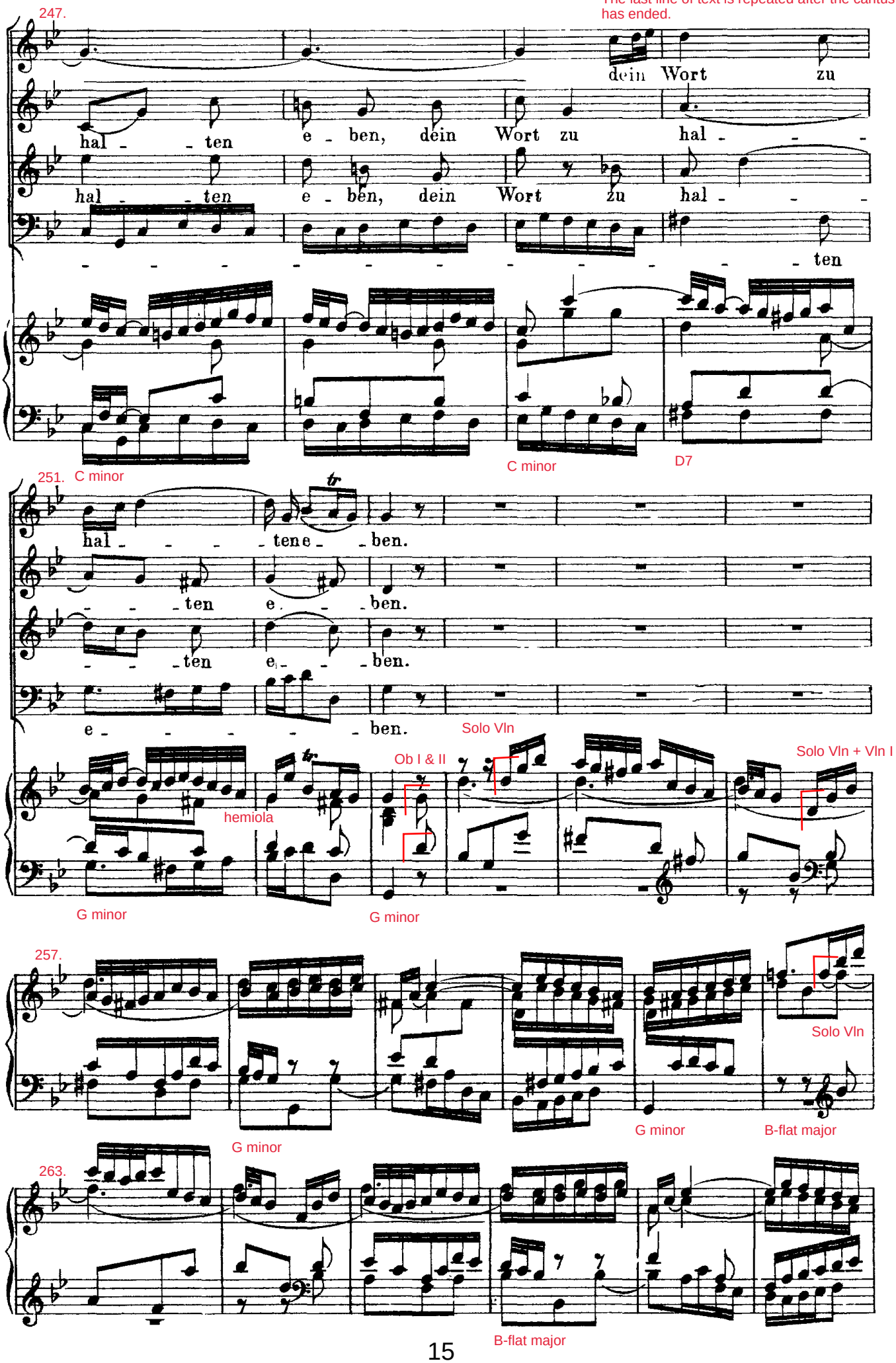
C minor

C minor

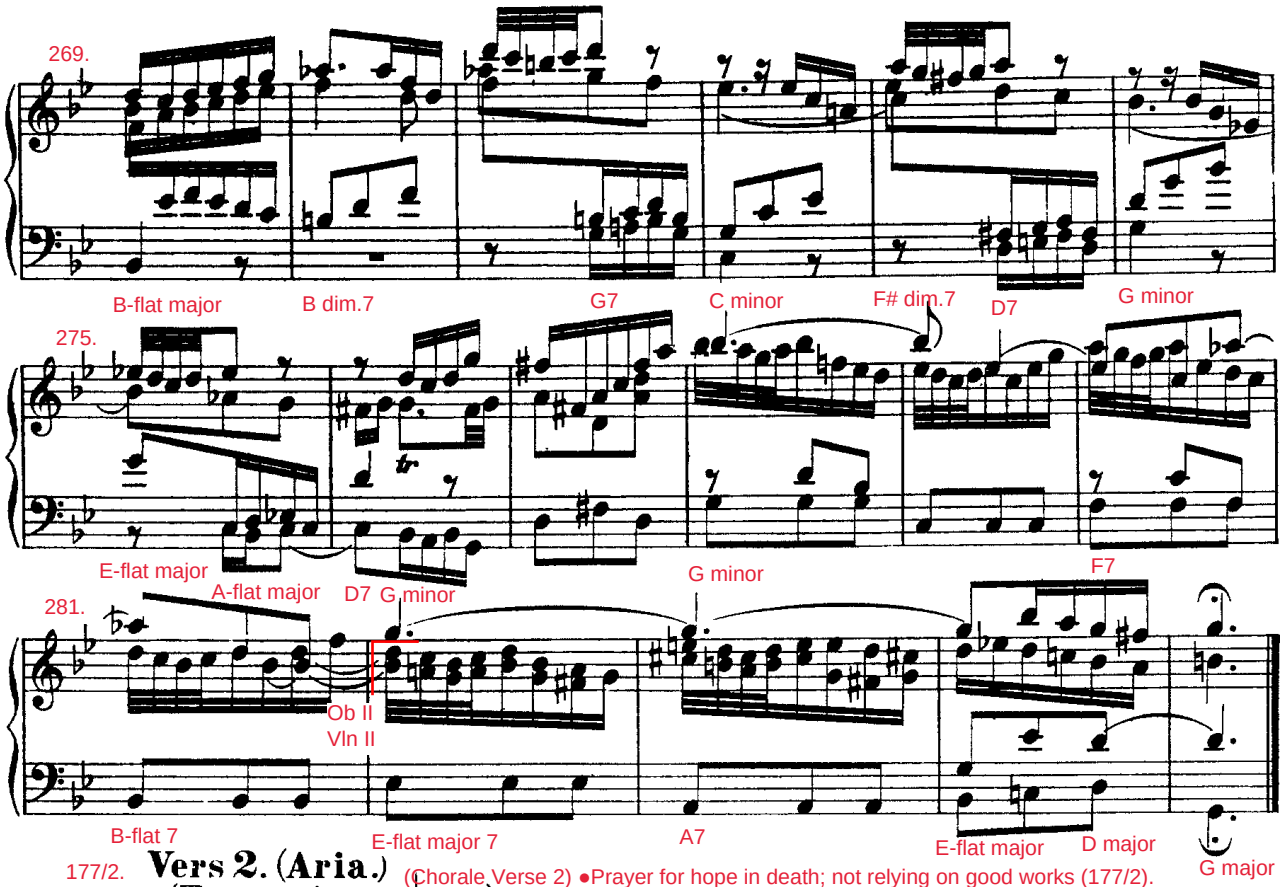

215.
219.
C minor
F# dim.7
D7
G minor
C# dim.7
A7
223.
G
Chorale line 8.
mein'm Näch - - - sten nutz zu
mein'm Näch - sten nutz zu sein, mein'm Näch - - sten
mein'm Näch - sten nutz zu sein, mein'm
mein'm Nach - sten nutz zu sein, mein'm Näch - sten
For immediacy of impact, the cantus firmus (which encapsulates the stanza's essence) begins without introduction and is then accompanied by the lower voices with unrelated imitative motivic writing.
Solo Vln
+Vln I
Solo Vln
+Vln II
Solo Vln
G
B-flat major
B-flat 7
E-flat major
C7
(F7)
228.
D minor
sein,
nutz zu sein, mein'm Näch - sten nutz zu sein,
Näch - sten nutz zu sein, nutz zu sein,
nutz zu sein, mein'm Näch - sten nutz zu sein
+Vln I
Solo Vln
+Vln I
Solo Vln
p
+Vln I
D7
G minor
G minor


233.
+Vln i
+Vln I
+Vln I
+Vln I
C7
D7
G minor
G7
C minor
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).
H
+Ob I, II
Chorale line 9.
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 - - -
Solo Vln + Vln I
+Vln I
C minor
D7
F# dim.7
G minor
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

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



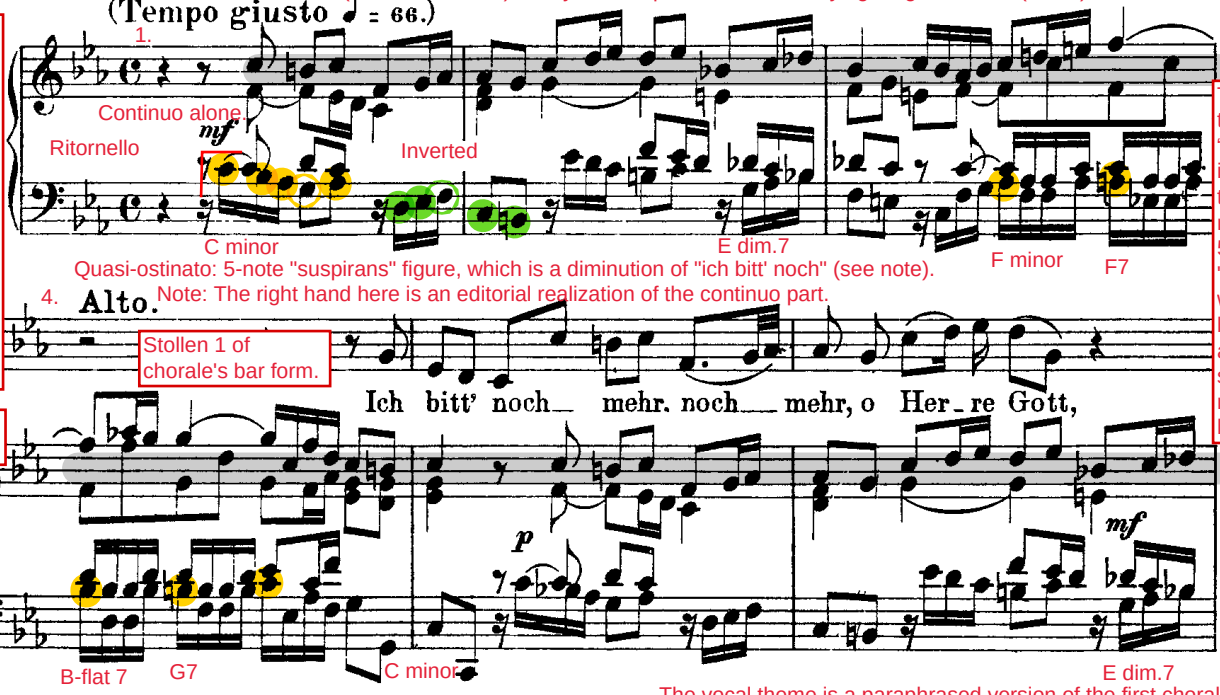
J.S. Bach - Church Cantatas BWV 177



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.



Quasi-ostinato: 5-note "suspirans" figure, which is a diminution of "ich bitt' noch" (see note).

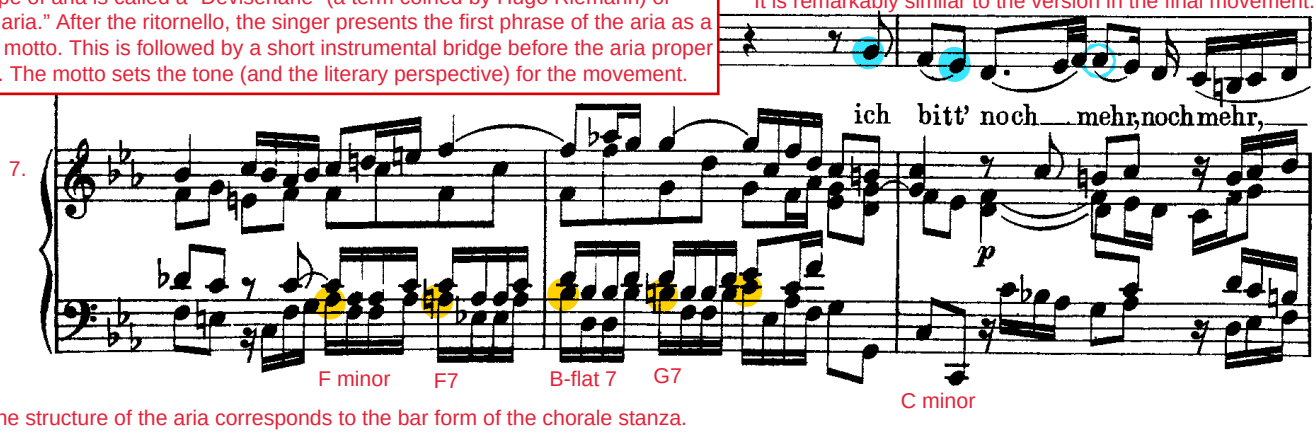
Stollen 1 of chorale's bar form.

Alto is often the voice of faith.

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.

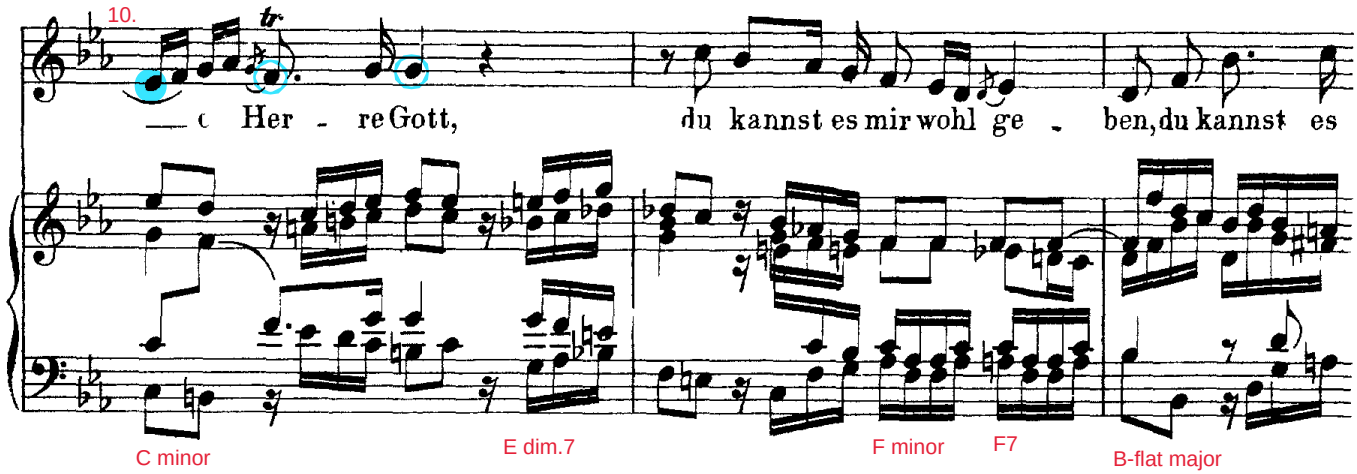
The vocal theme is a paraphrased version of the first chorale phrase. It is remarkably similar to the version in the final movement.

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.

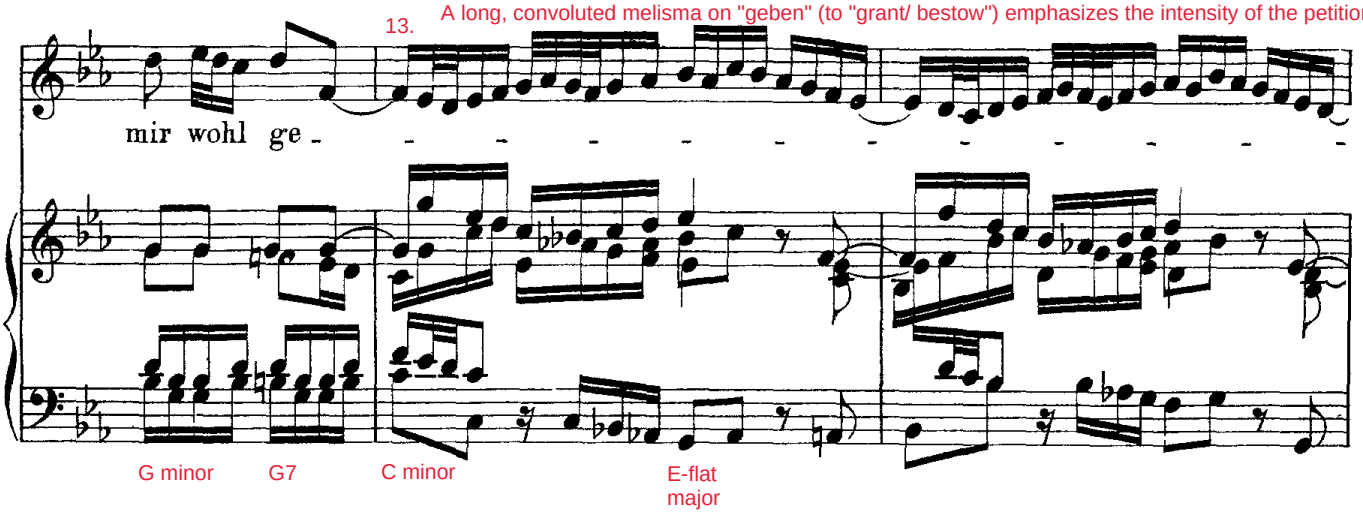


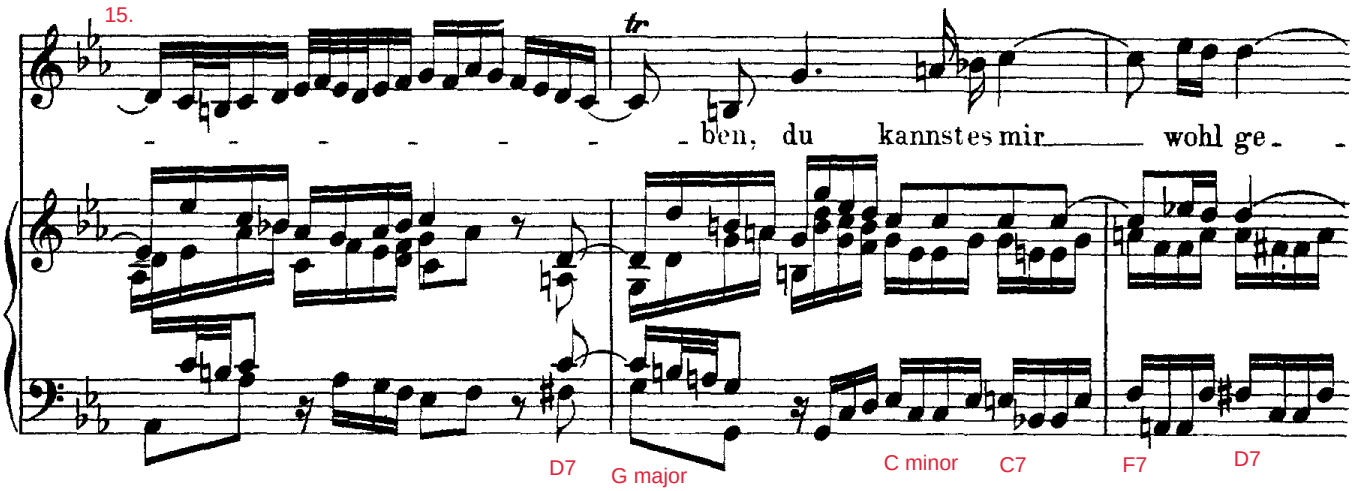
The structure of the aria corresponds to the bar form of the chorale stanza.

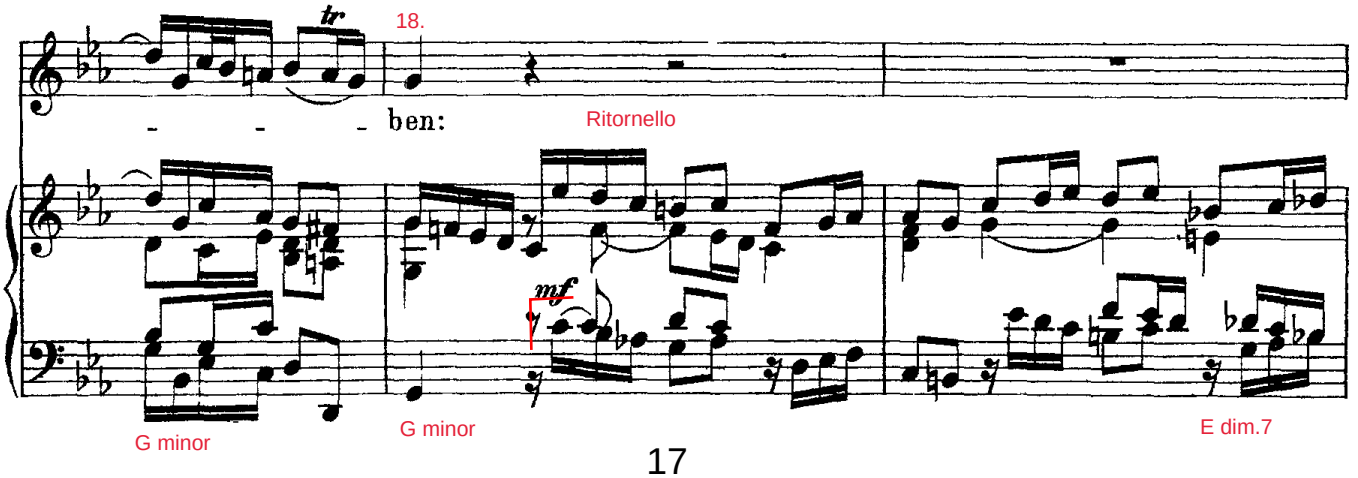
The stanza uses common biblical language regarding hope in life and death—not relying on one's own works for salvation (see note).

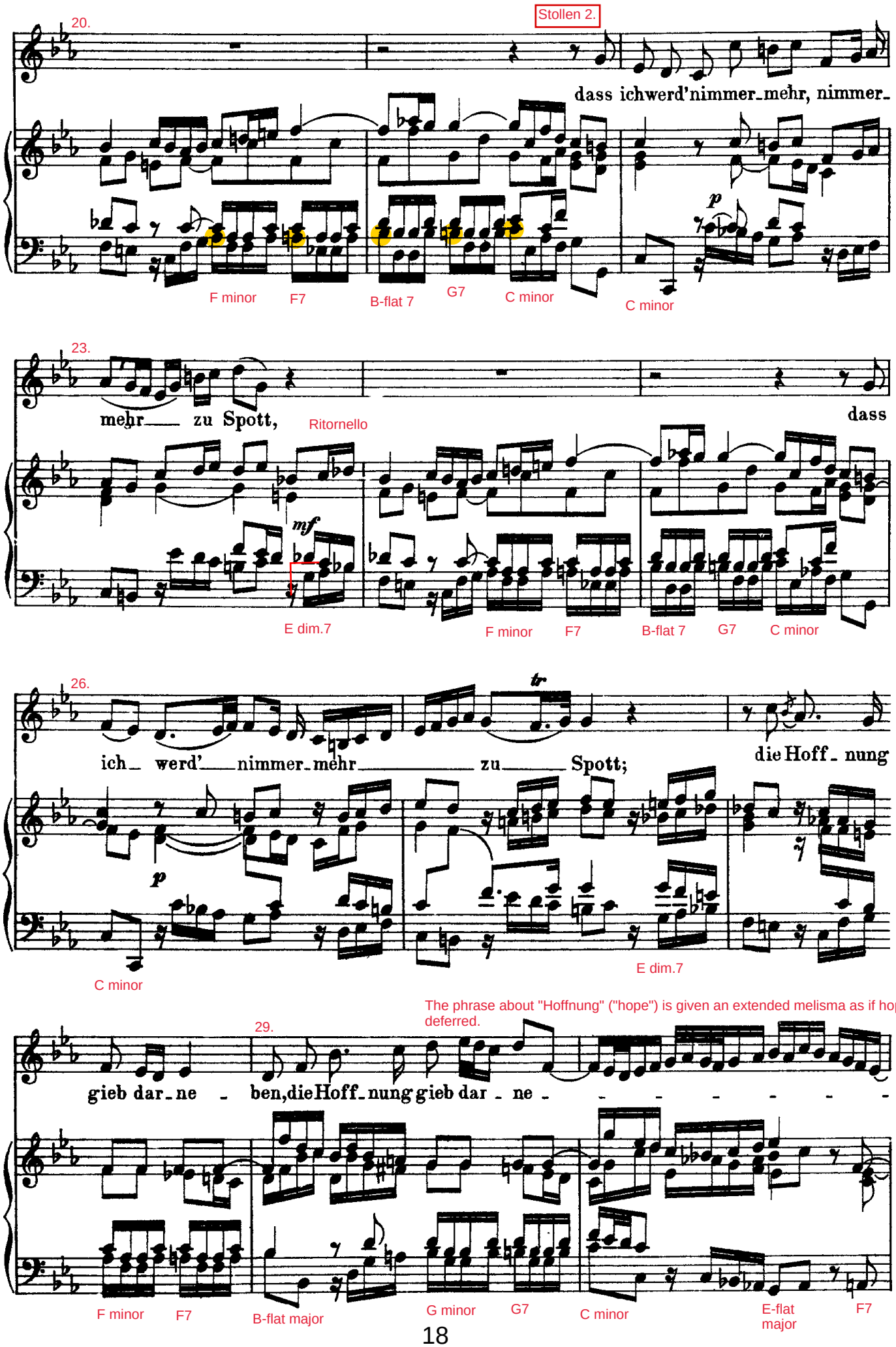


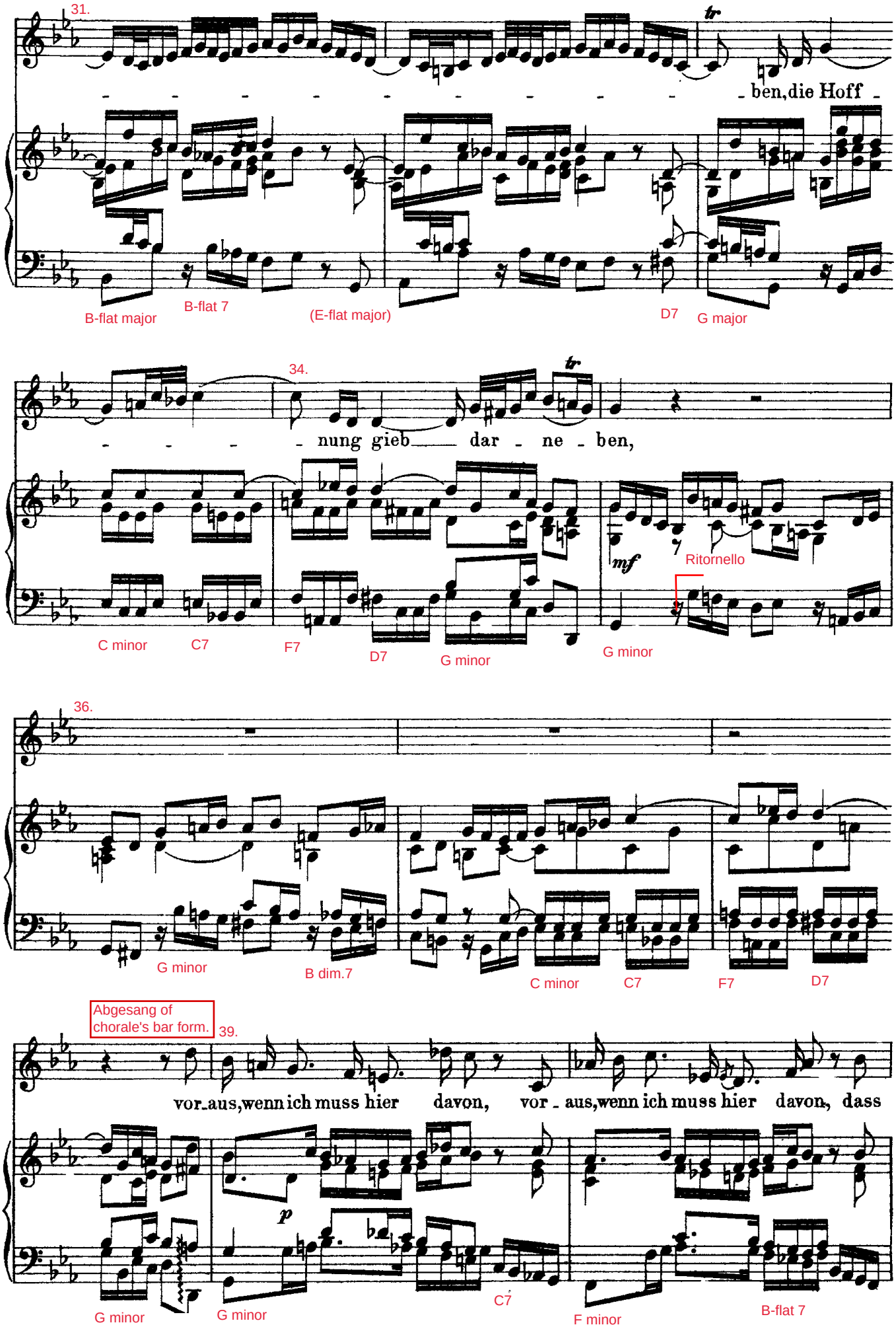
A long, convoluted melisma on "geben" (to "grant/ bestow") emphasizes the intensity of the petition.



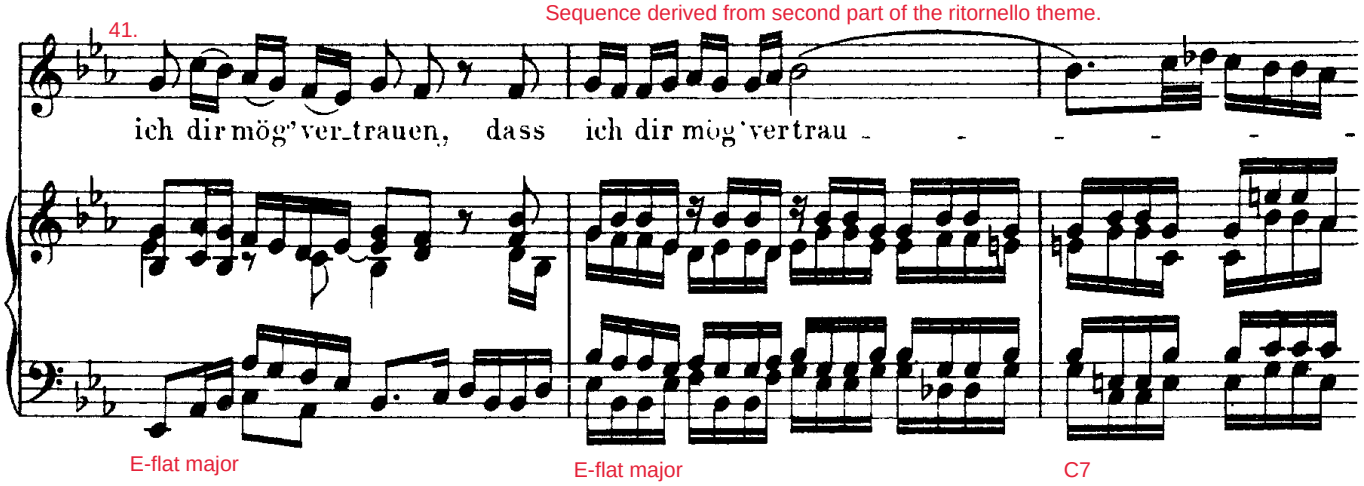


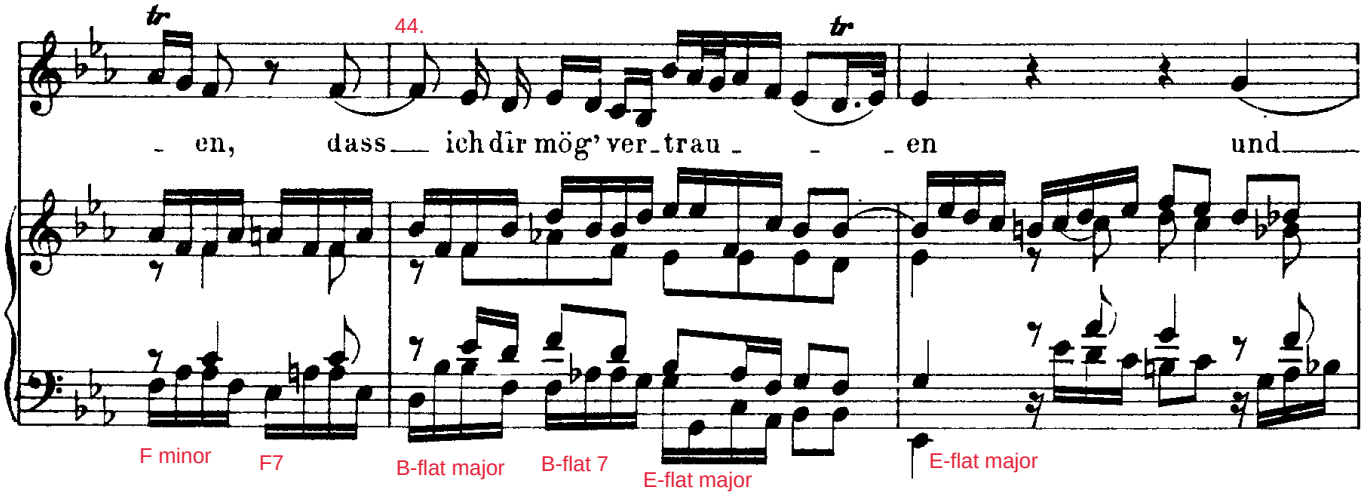



Stollen 2.
20.
dass ichwerd'nimmer_mehr, nimmer_
p
F minor
F7
B-flat 7
G7
C minor
C minor
23.
mehr zu Spott,
Ritornello
dass
mf
E dim.7
F minor
F7
B-flat 7
G7
C minor
26.
tr
ich_ werd'_nimmer_mehr_zu_Spott;
die Hoff_nung
p
C minor
E dim.7
The phrase about "Hoffnung" ("hope") is given an extended melisma as if hope is deferred.
29.
gieb dar_ne_ben,die Hoff_nung gieb dar_ne_
F minor
F7
B-flat major
G minor
G7
C minor
E-flat major
F7

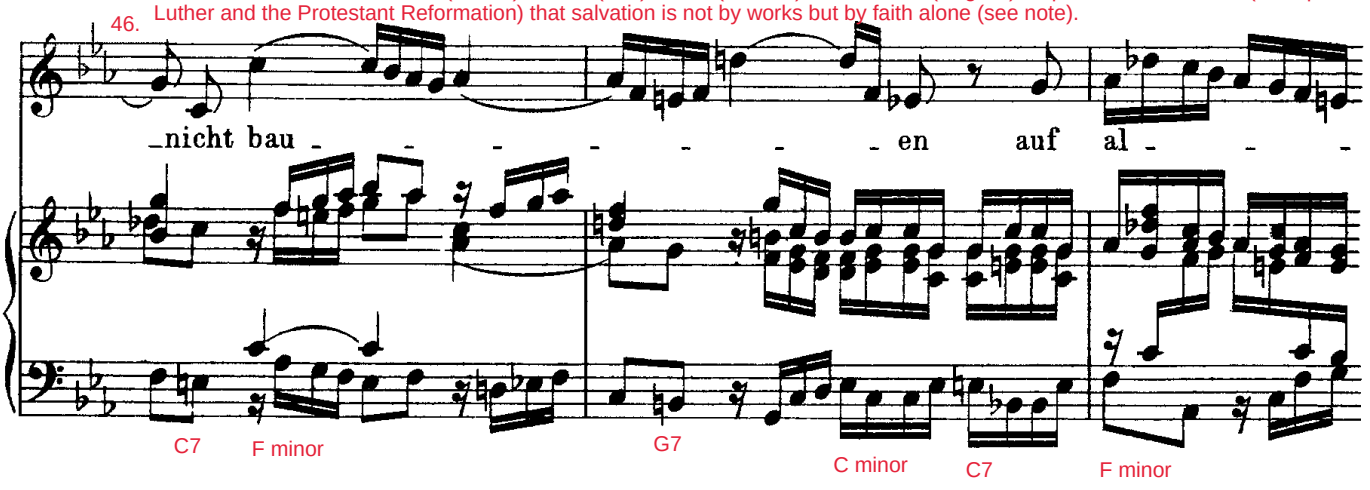

31.
ben, die Hoff -
B-flat major
B-flat 7
(E-flat major)
D7
G major
34.
nung gieb dar - ne - ben,
mf
Ritornello
C minor
C7
F7
D7
G minor
G minor
36.
G minor
B dim.7
C minor
C7
F7
D7
Abgesang of chorale's bar form.
39.
vor aus, wenn ich muss hier davon, vor - aus, wenn ich muss hier davon, dass
p
G minor
G minor
C7
F minor
B-flat 7

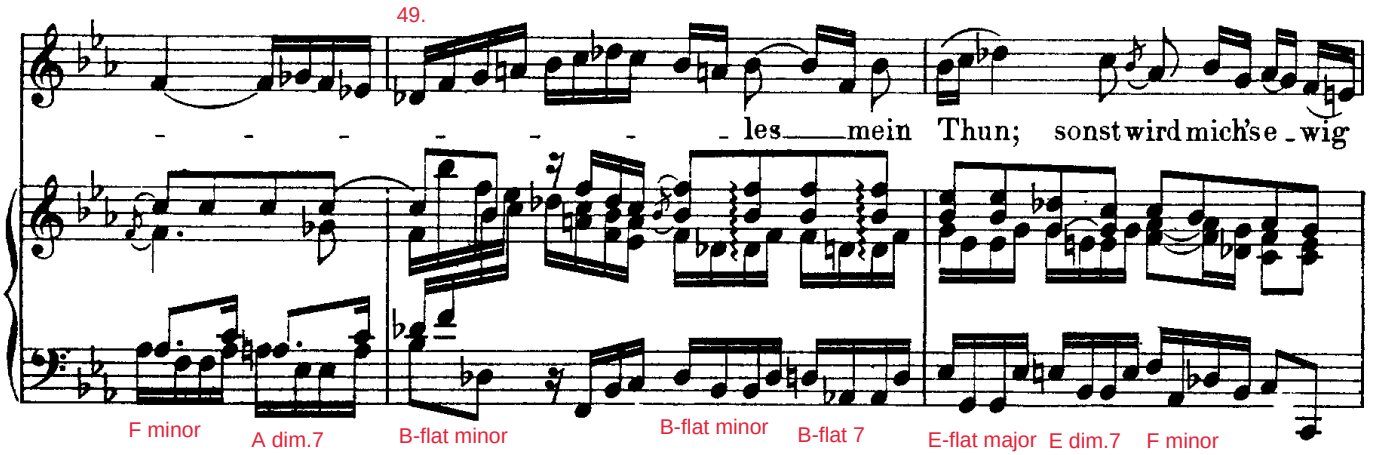
Sequence derived from second part of the ritornello theme.





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).

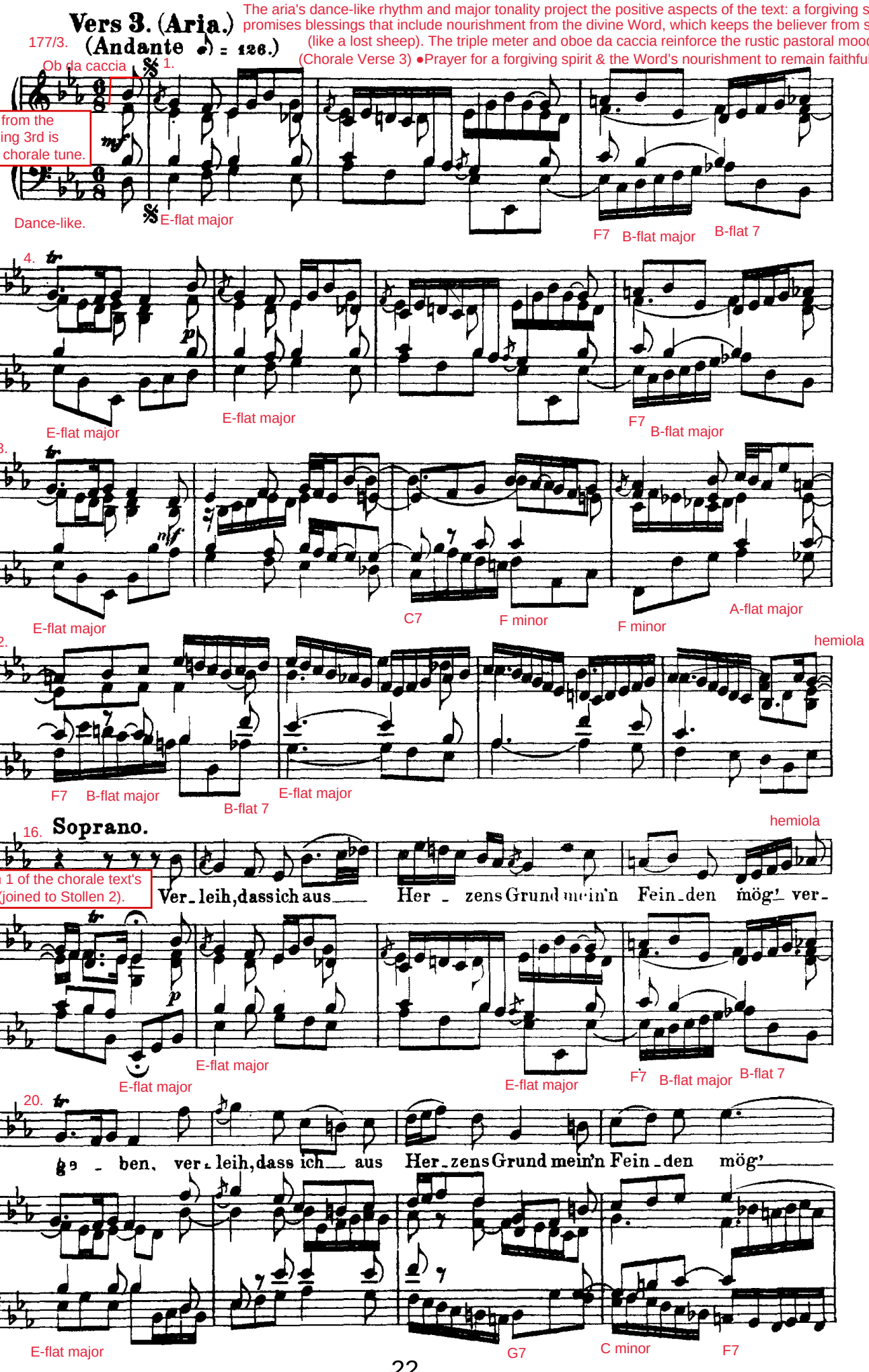


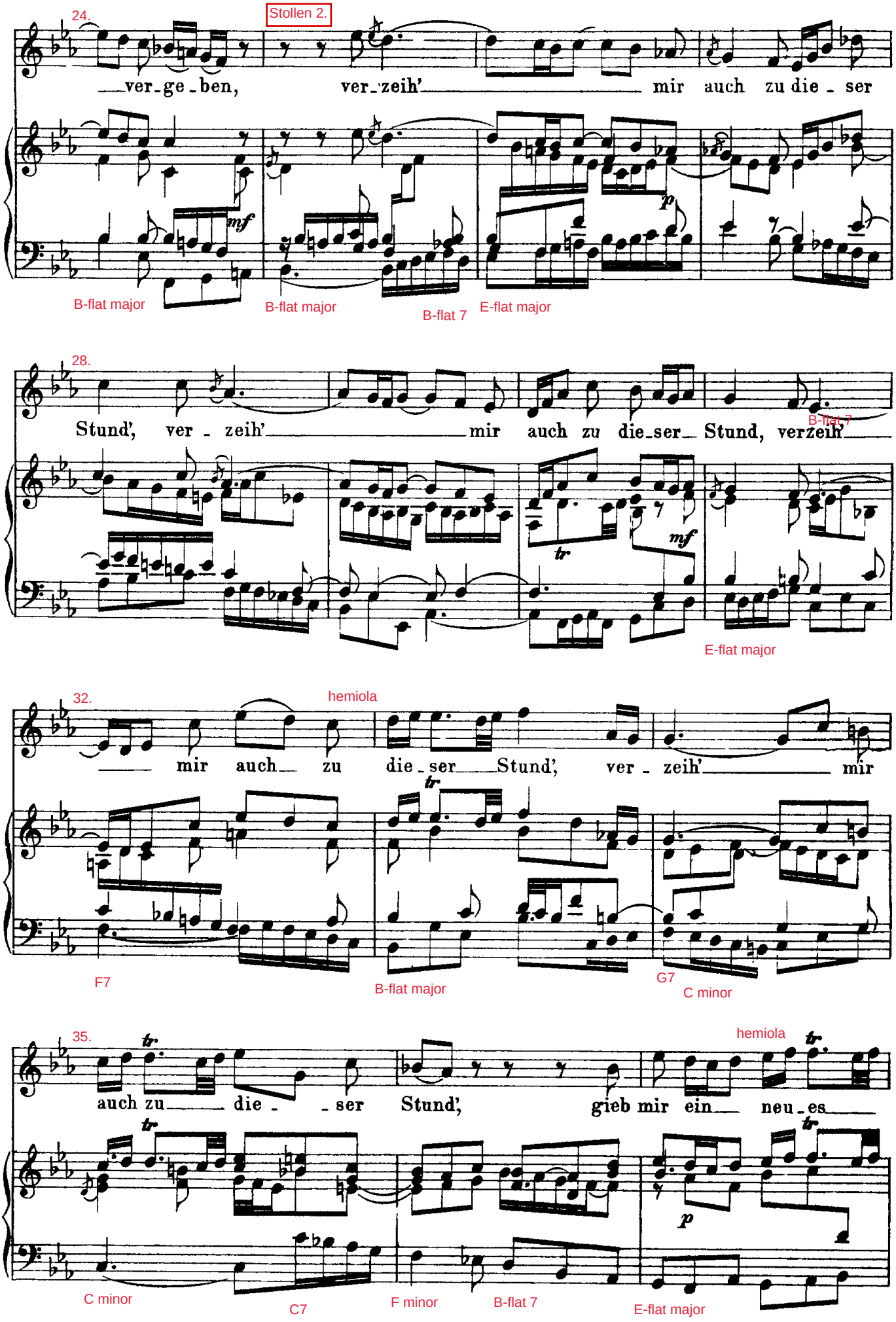


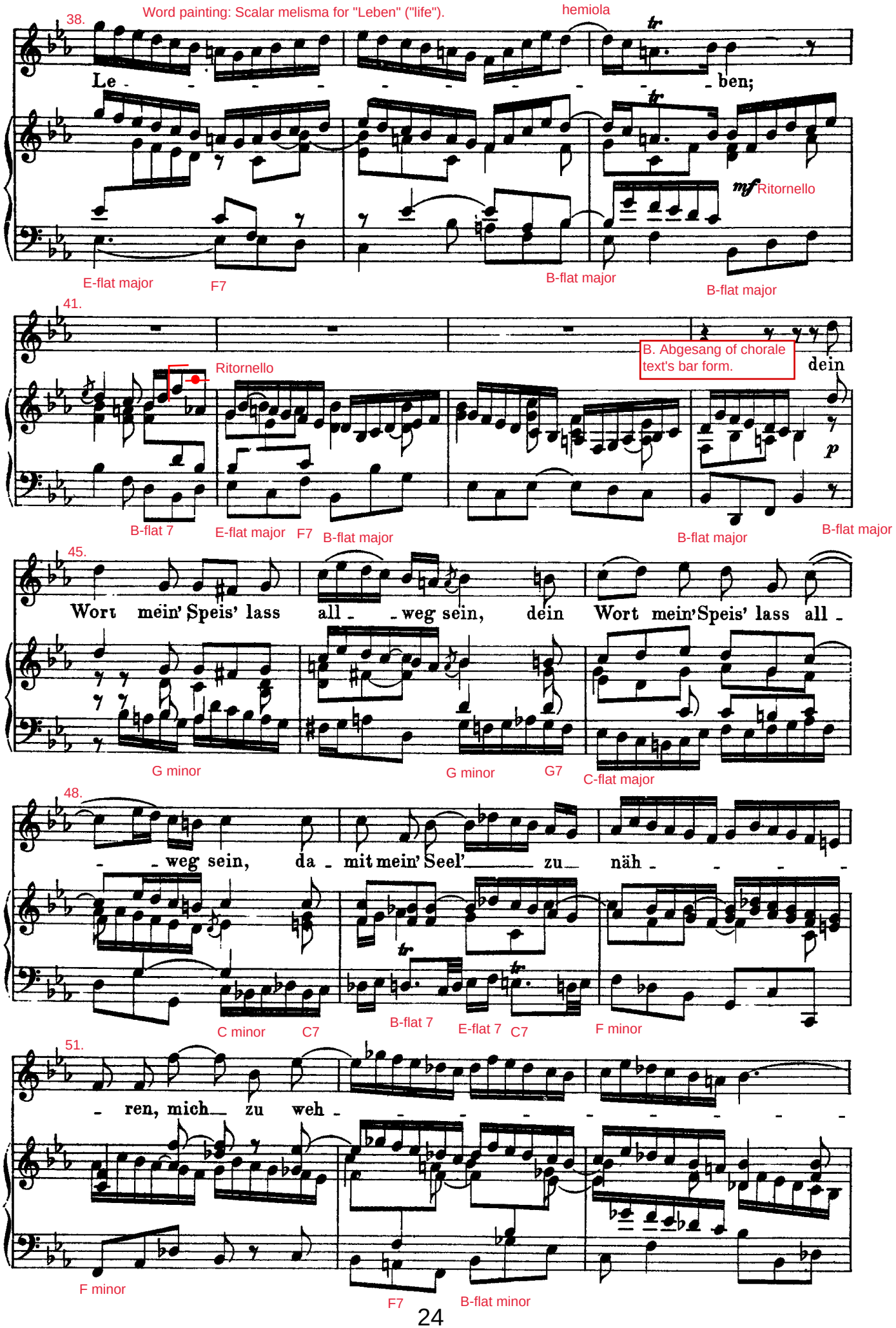
Ascending sequence suggests the regret ("Reue") is increasing.
51.
reu - en;
F minor
B-flat 7
E-flat major
C7
F major
D7
G major
G7
C minor
54.
dass ich dir mög' ver - trau -
G7
A-flat major
G7
C minor
C7
F minor
B-flat 7
E-flat major
56.
en und nicht bauen auf al - les mein Thun, sonst möcht' mich's
tr
G7
C minor
F# dim.7
G7
C minor`
C7
F minor
Extended note for "ewig" ("eternally").
59.
e - wig, e - wig reu - en.
Ritornello
mf
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

This is the central movement in a symmetrical form. Martin Petzoldt notes, "Two elements…make movement 3 stand out: Bach switches to a major key for the first time, and he also offers this rather serious text in a swinging, song-like melody, which thus signals the coexistence of new life (already conceived as existing) and corresponding behavior." See *Bach-Kommentar* 1:106, translated from the German original.

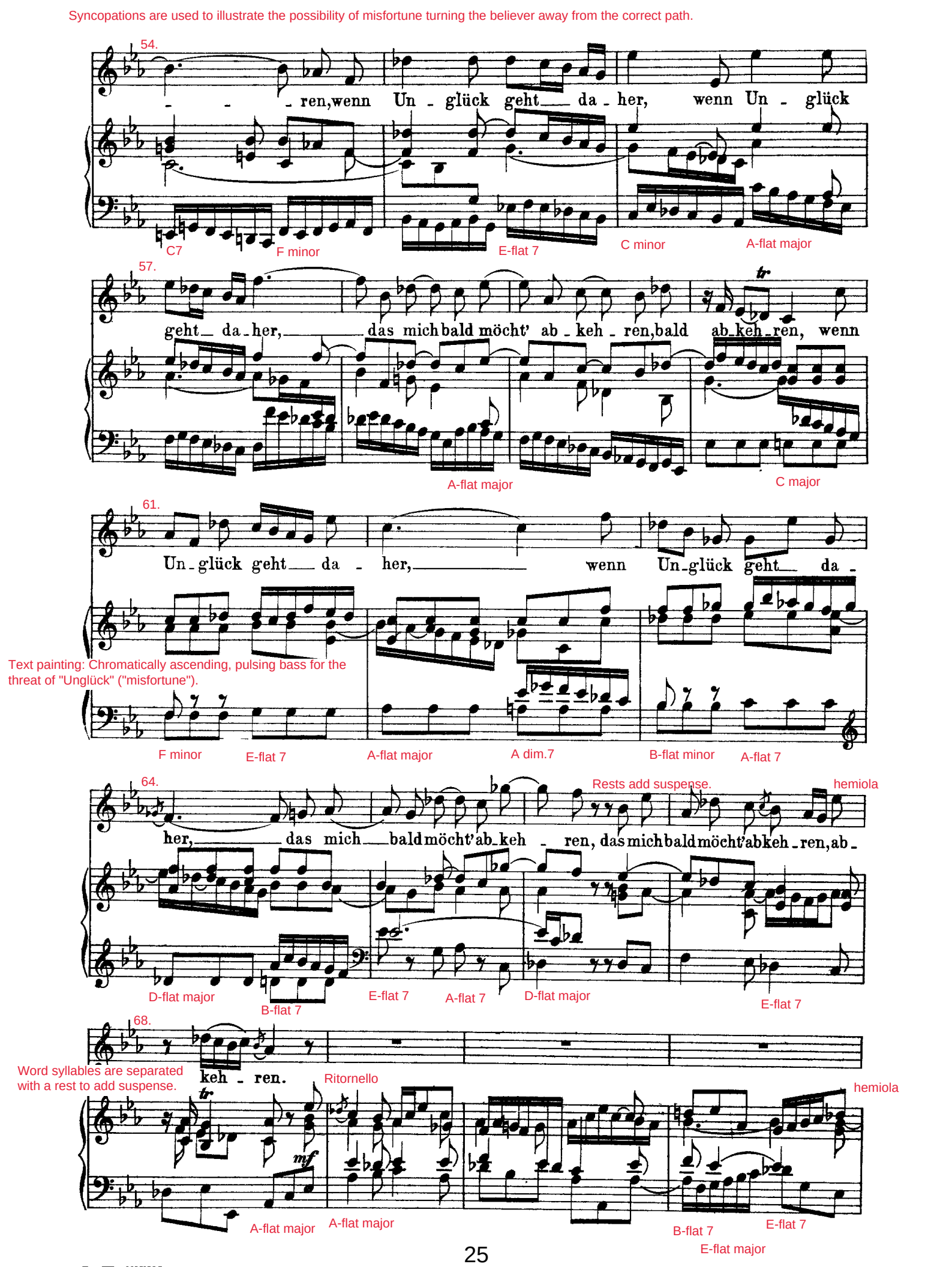
The aria's dance-like rhythm and major tonality project the positive aspects of the text: a forgiving spirit promises blessings that include nourishment from the divine Word, which keeps the believer from straying (like a lost sheep). The triple meter and oboe da caccia reinforce the rustic pastoral mood.
(Chorale Verse 3) •Prayer for a forgiving spirit & the Word's nourishment to remain faithful (177/3).



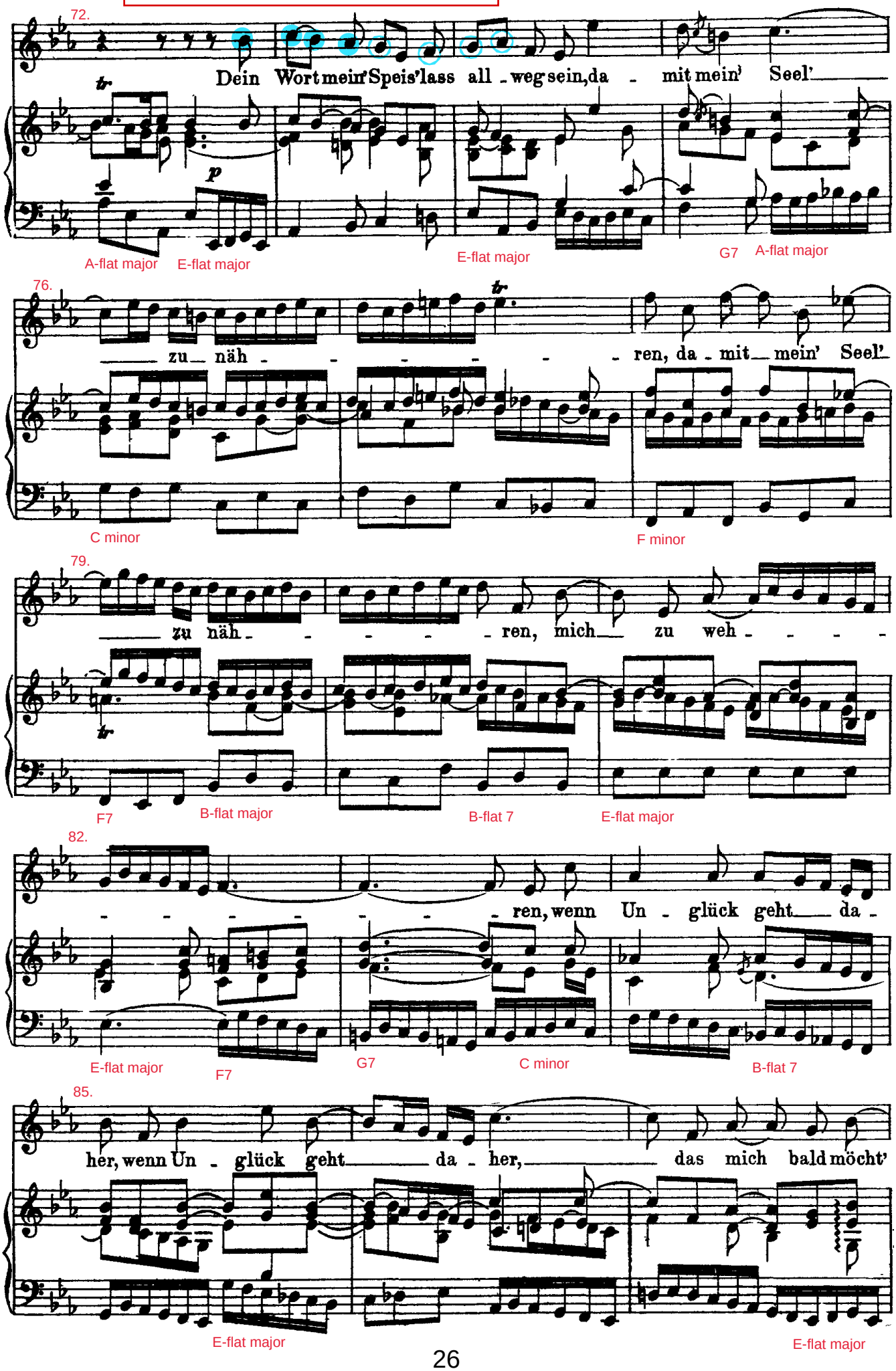

24.
Stollen 2.
ver_ge_ben, ver_zeih' mir auch zu die_ser
mf
p
B-flat major
B-flat major
B-flat 7
E-flat major
28.
Stund', ver_zeih' mir auch zu die_ser Stund, verzeih'
B-flat 7
mf
tr
E-flat major
32.
hemiola
mir auch zu die_ser Stund', ver_zeih' mir
tr
F7
B-flat major
G7
C minor
35.
hemiola
tr
auch zu die_ser Stund', gieb mir ein neu_es
p
C minor
C7
F minor
B-flat 7
E-flat major


38.
Word painting: Scalar melisma for "Leben" ("life").
hemiola
Le - - - - - - - - - - ben;
mf Ritornello
E-flat major
F7
B-flat major
B-flat major
41.
Ritornello
B. Abgesang of chorale text's bar form.
dein
p
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

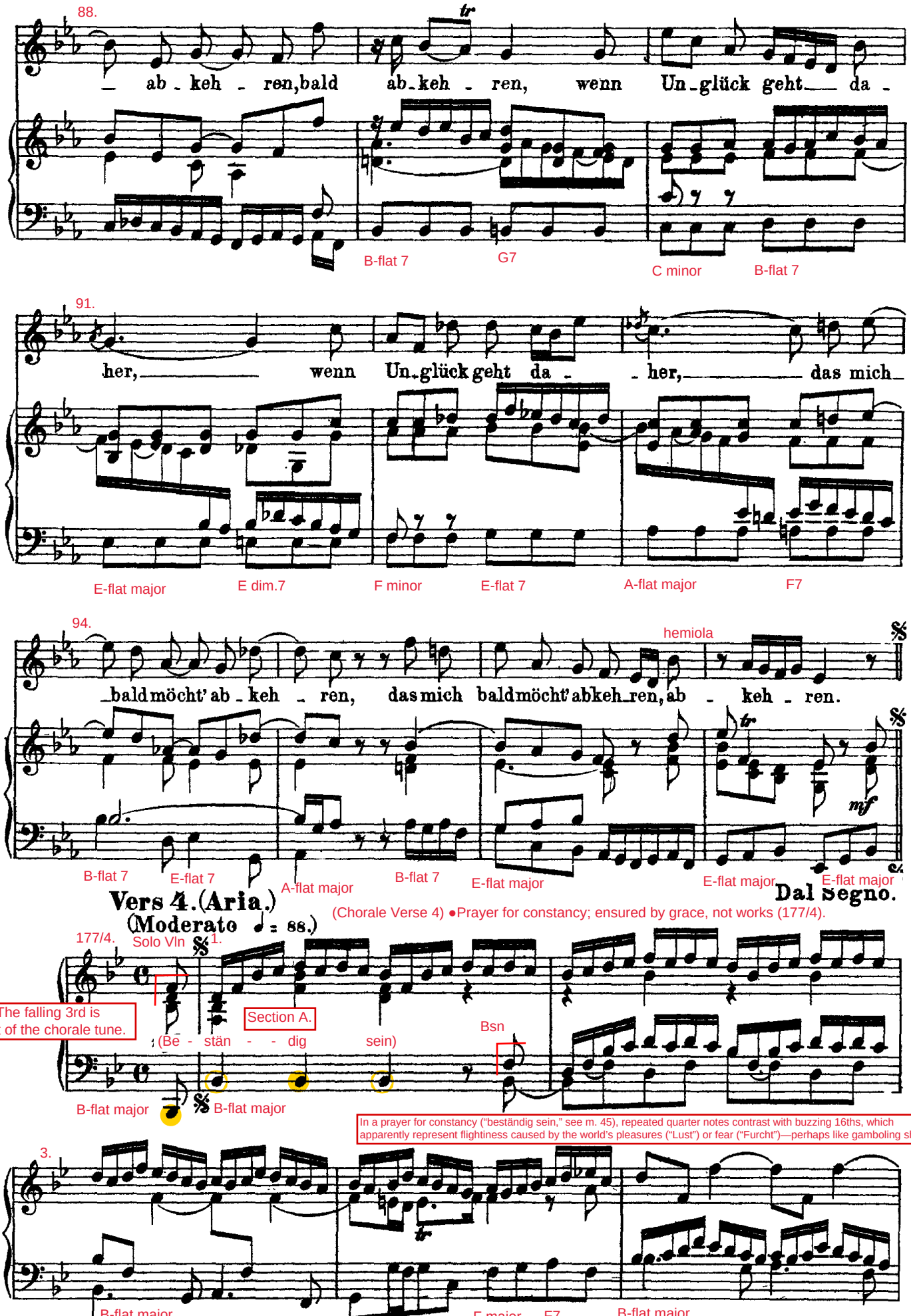
Syncopations are used to illustrate the possibility of misfortune turning the believer away from the correct path.



J.S. Bach - B'. The B section is repeated in modified form. It begins abruptly with a reference to the chorale tune's Abgesang.

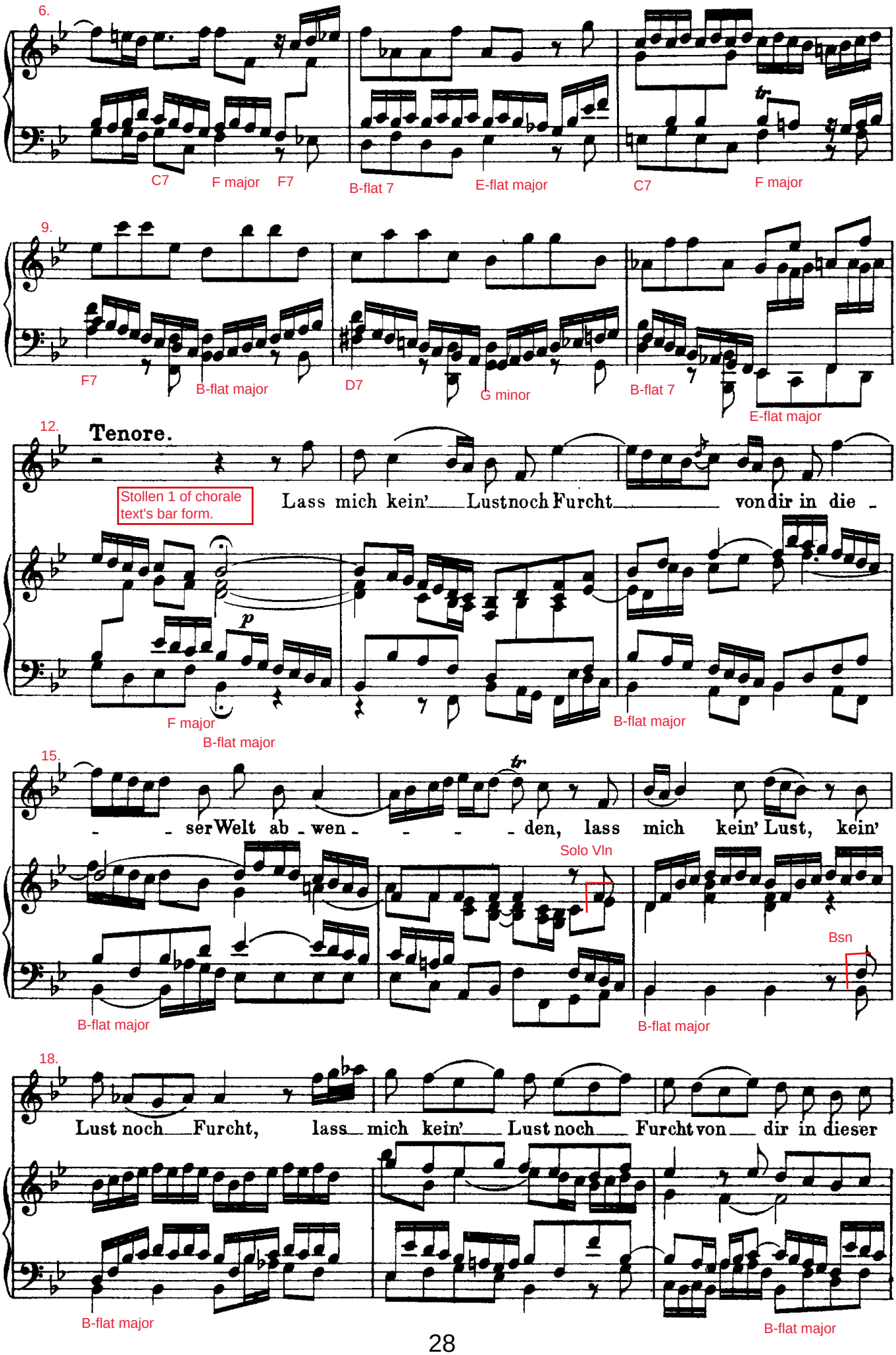


J.S. Bach - Church Cantatas BWV 177

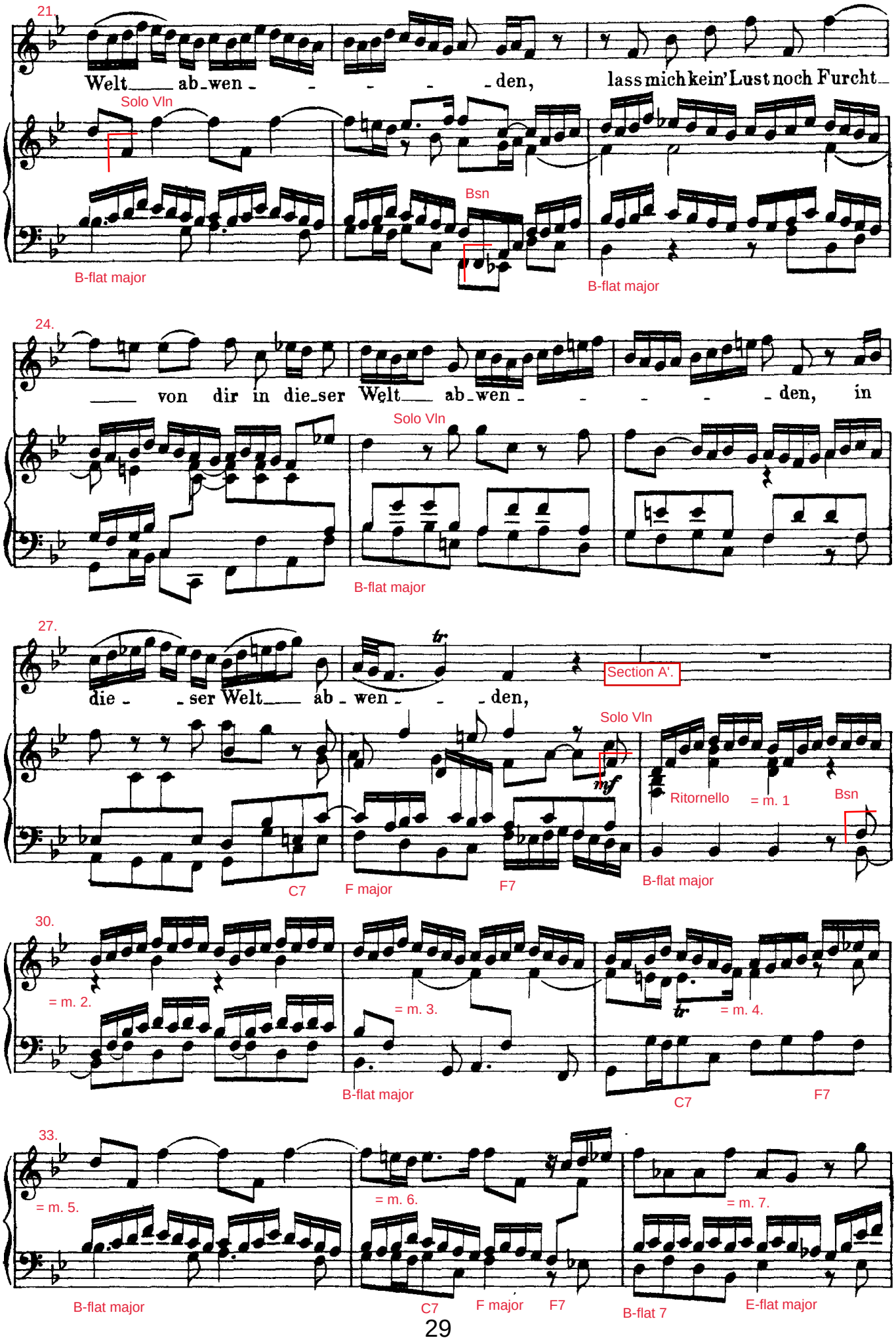


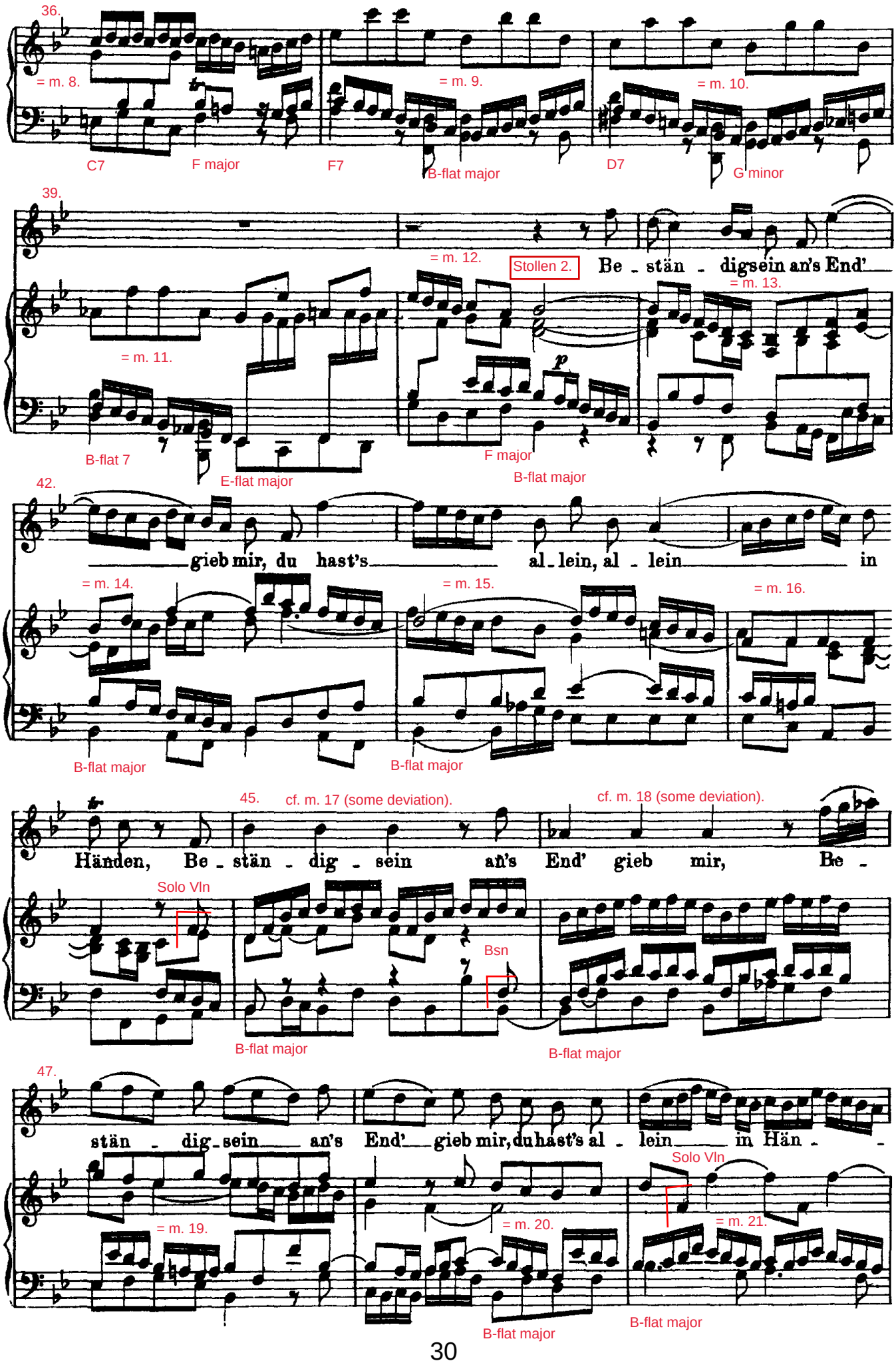
Alfred Dürr writes, "Verse 4 unites the form of the two preceding arias, since not only do the two Stollen of the text correspond musically but the Abgesang is repeated, leading to the extended form A A' B B'. Here, solo violin and bassoon surround the voice in joyful abandon, which is disturbed temporarily—and, on that account, all the more impressively—only at the words 'vom Sterben' ('from death')." See Alfred Dürr, *The Cantatas*

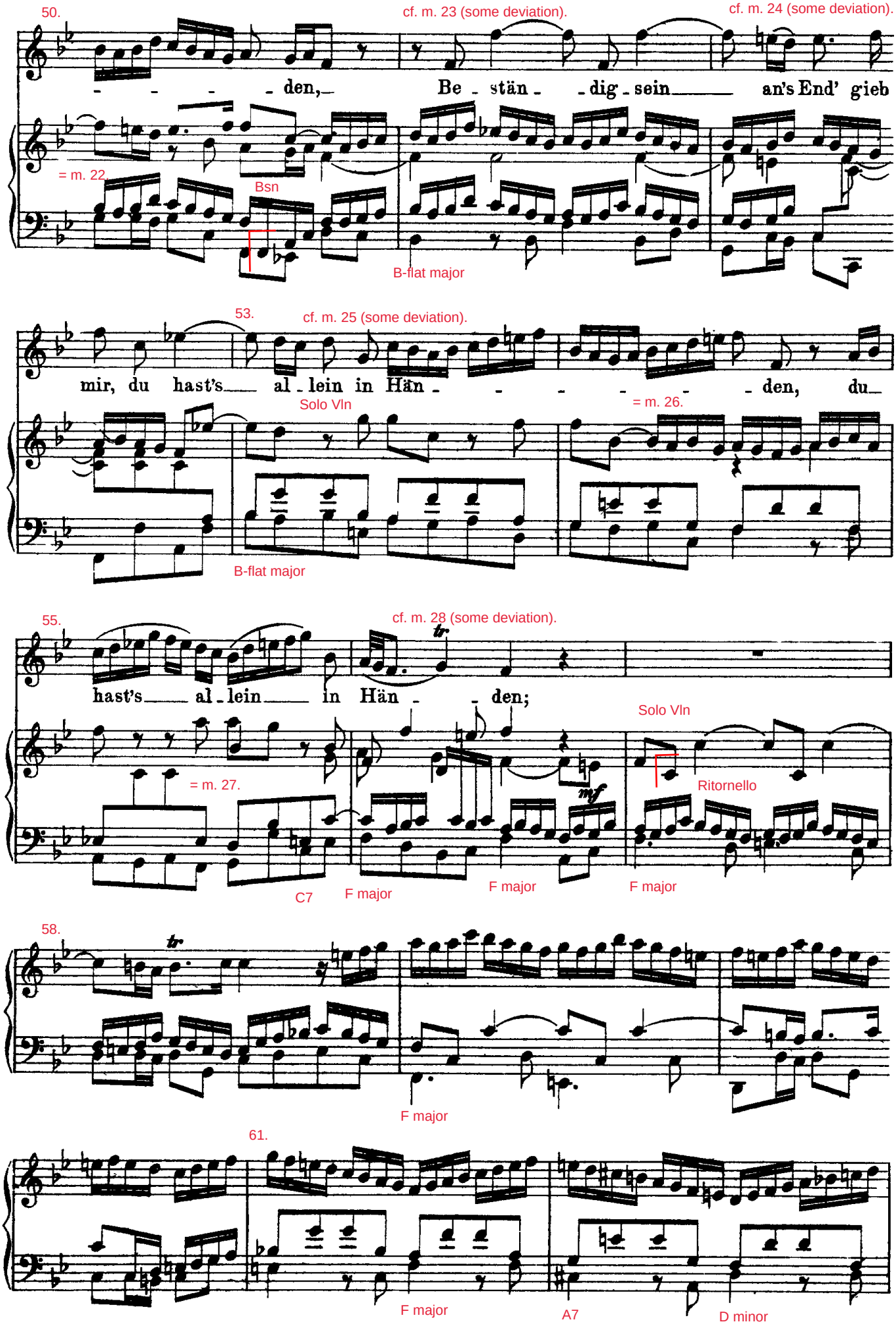
of J. S. Bach, translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 424–425. An alternative interpretation is that this prayer contrasts constancy ("beständig sein," see m. 45), represented by firmly repeated quarter notes, with the flightiness caused by the world's pleasures ("Lust") or fear ("Furcht"), represented by the pervasively buzzing 16th-note runs.

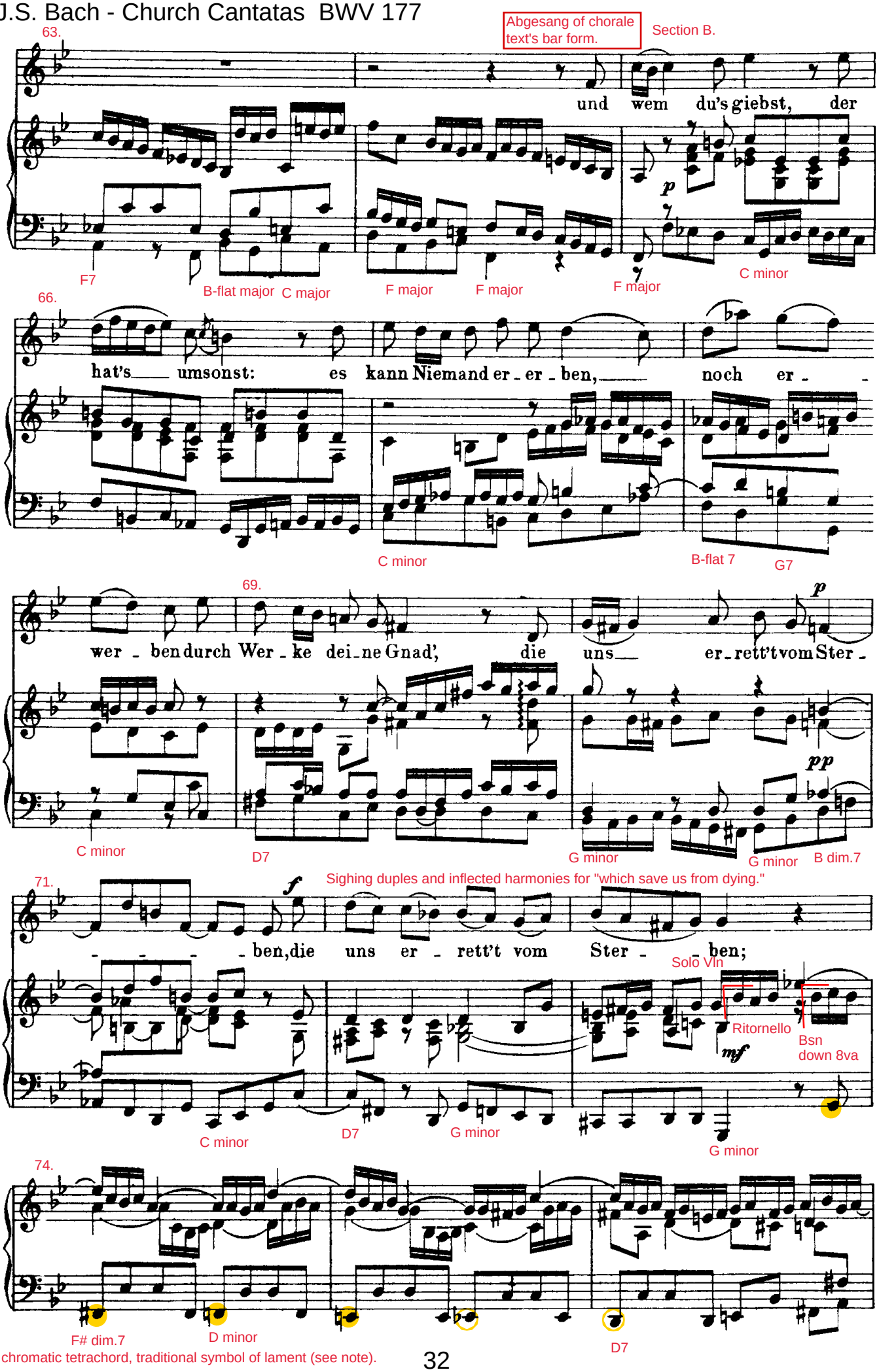


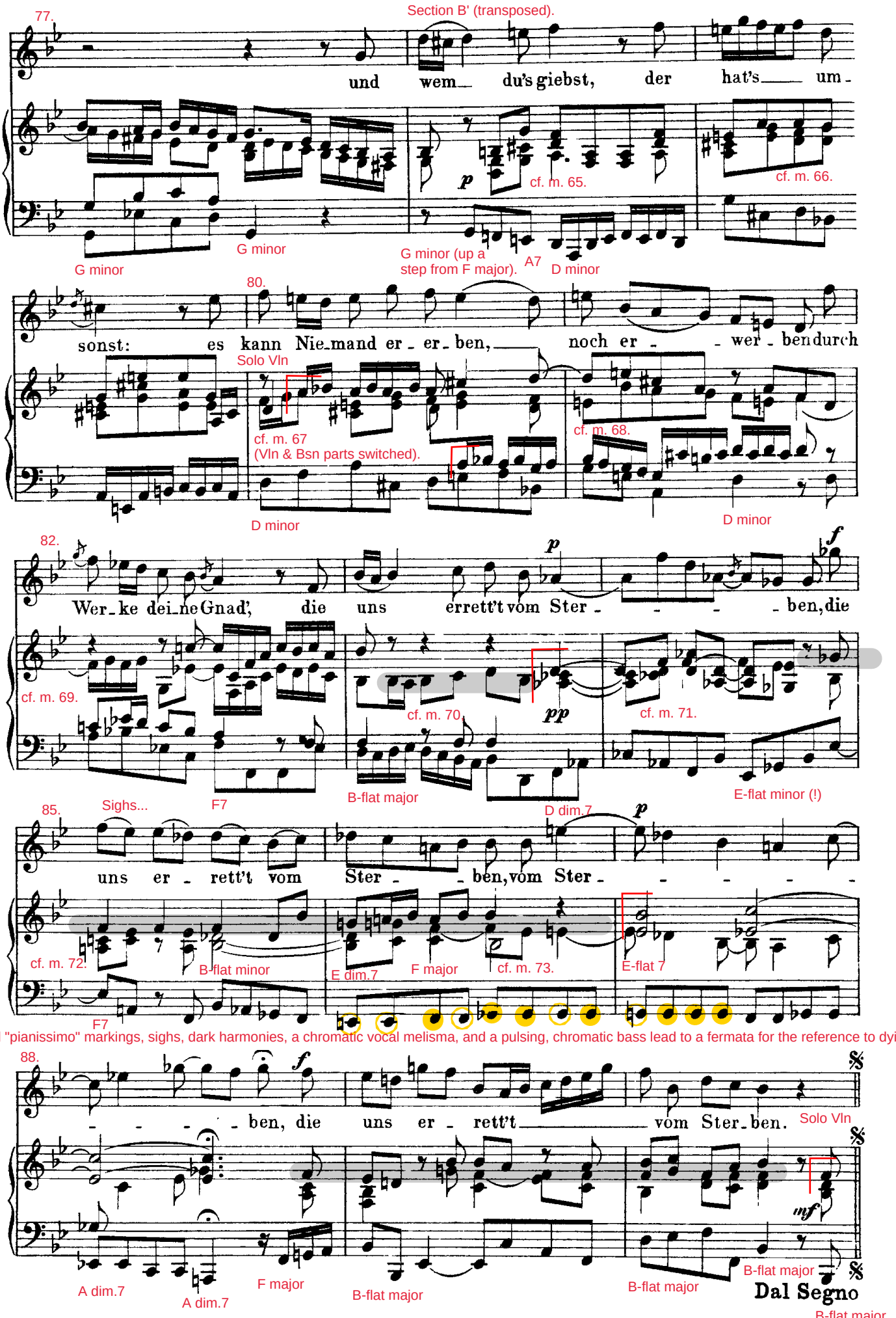
Word painting: Winding melismas illustrate "abwenden" ("turning" [away from God]). As in the previous movement, the concern is not to stray (like a lost sheep).




36.
= m. 8.
= m. 9.
= m. 10.
C7
F major
F7
B-flat major
D7
G minor
39.
= m. 12.
Stollen 2.
Be - stän - digsein an's End'
= m. 13.
= m. 11.
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 -
Solo Vln
= m. 19.
= m. 20.
= m. 21.
B-flat major
B-flat major


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;
Solo Vln
= m. 27.
Ritornello
C7
F major
F major
F major
58.
F major
61.
F major
A7
D minor


Abgesang of chorale text's bar form.
Section B.
63.
und wem du's giebst, der
p
F7
B-flat major
C major
F major
F major
F major
C minor
66.
hat's umsonst: es kann Niemand er - er - ben, noch er -
C minor
B-flat 7
G7
69.
wer - ben durch Wer - ke dei - ne Gnad', die uns er - rett't vom Ster -
p
pp
C minor
D7
G minor
G minor
B dim.7
71.
Sighing duples and inflected harmonies for "which save us from dying."
- - - - ben, die uns er - rett't vom Ster - ben;
f
Solo Vln
Ritornello
mf
Bsn
down 8va
C minor
D7
G minor
G minor
74.
F# dim.7
D minor
D7
Descending chromatic tetrachord, traditional symbol of lament (see note).


77.
Section B' (transposed).
und wem du's giebst, der hat's um -
p
cf. m. 65.
cf. m. 66.
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 - - wer - ben durch
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
p
f
cf. m. 69.
cf. m. 70.
pp
cf. m. 71.
B-flat major
D dim.7
E-flat minor (!)
85.
Sighs...
F7
uns er - rett't vom Ster - - ben, vom Ster - - - - -
p
cf. m. 72.
B-flat minor
E dim.7
F major
cf. m. 73.
E-flat 7
F7
"Piano" and "pianissimo" markings, sighs, dark harmonies, a chromatic vocal melisma, and a pulsing, chromatic bass lead to a fermata for the reference to dying.
88.
f
- - - - ben, die uns er - rett't vom Ster - ben.
Solo Vln
mf
A dim.7
A dim.7
F major
B-flat major
B-flat major
B-flat major
Dal Segno
B-flat major

(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

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.

+Vln II

Alto.

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

+Vla

Tenore.

Ich lieg' im Streit und wi - derstreb', 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.

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

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

G minor D major G minor F7 B-flat 7 E-flat major D7 G minor

9.

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 F7 F major B-flat 7 C minor G major D major G minor G major E-flat major