

J.S. Bach - Church Cantatas

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Chorus/fantasia - Chorale/recit (A) - Aria (B) - Chorale/recit (SATB) - Aria (T) - Chorale.
 The underlying chorale is a 1524 paraphrase of Psalm 124 by Justus Jonas (1493–1555). Whereas the psalm stresses God's help for his people in time of need, the libretto employs it as an apologetic against religious opponents and their helpers (See Petzoldt 1:181). The structure is chiasmic, the central movement providing the turning point from the enemies of Christ to the "true church."

The libretto quotes 6 of the chorale's 8 stanzas. However, the librettist changes the chorale's emphasis with tropes in stanzas 2 and 5 and with his paraphrase of stanzas 3 and 6, expanding on the threats and how to combat them in his own historical context (See note.)

J.S. Bach Cantata No. 178

Wo Gott der Herr nicht bei uns hält

(Coro.)

178/1. (Tempo ordinario $\text{♩} = 72$.)

(Chorale Verse 1)

• God's help is only sure defense against the foe (178/1).

For a discussion of the cantata's tonal plan, see Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), pp. 237–239.



Instrumentation:

Corno
 Ob I, II & Ob d'amore I, II
 Vln I, II
 Vla
 SATB
 Continuo, Organo

The ritornello apparently depicts the rage of the enemy horde described.

Strings play the whip-like dotted rhythm at first, pitted against running 16ths, introducing the cantata's emphasis on confrontation and conflict.

Like Cantata 178, BWV 14, "Wär Gott nicht mit uns diese Zeit" (on a chorale by Luther), paraphrases Psalm 124.

3 II (104 II)

G7 D minor D minor E7 A minor

6 (107)

G7 C major E7 F major E major A minor

8 II (109 II)

E7 A minor E major N6 G7 G7 E minor A minor

11 (112)

D minor C major N6 C7 D minor G# dim.7 A minor

Cross relations

The cantata's focus on confrontation and conflict emerges also in the chorale: the first two lines of the chorale are set in contrasting style (choral homophony vs. polyphony) to depict the contrast between God's people and their enemies.

14 **A** Stollen 1, line 1. (Mel.: „Wo Gott der Herr nicht bei uns hält“)

Soprano. +Corno

Alto.

Tenore.

Basso.

Chorale tune in A minor.

God's people are depicted with sustained homophony; the jabbing rhythms and agitated figuration in the instrumental lines depict the battering of their enemies.

Wo Gott der
Were God the

Wo Gott der
Were God the

Wo Gott der
Were God the

Wo Gott der
Were God the

A

A minor F major C major

16

Herr nicht bei uns
Lord not on our

Herr nicht bei uns
Lord not on our

Herr nicht bei uns
Lord not on our

Herr nicht bei uns
Lord not on our

C major C7 F major D7 G7

J.S. Bach - Church Cantatas BWV 178

Word painting: Long sustained unison for "hält" ("hold fast").

18/

hält,
side

hält,
side

hält,
side

hält,
side

C major C7 F major (G7) C major

Cross Relation

21

E7 F major E minor A minor D minor

Erratic harmonies...

23II

G7 C major

J.S. Bach - Church Cantatas BWV 178

26 **B** Stollen 1, line 2. Word painting: "Tumult" melismas for "toben" (to "rage").

wenn un - sre Fein - de to -
 when foes so strong as - sail

Enemies are portrayed with energetic, imitative polyphony.

wenn un - sre Fein - de to -
 when foes so strong as - sail

wenn un - sre Fein - de to -
 when foes so strong as - sail

B

C major D7 G major

28II

de - to - ben,
 as - sail us,

- ben, wenn un - sre
 us, when foes so

- ben, wenn un - sre
 us, when foes so

- ben, wenn un - sre
 us, when foes so

E7 A major A7 D minor

J.S. Bach - Church Cantatas BWV 178

31

Fein - - - de to - - ben,
strong as - sail us,

Fein - - - de to - - ben,
strong as - sail us,

Fein - - - de to - - ben,
strong as - sail us,

D minor E7 A minor

33 II

A minor G7 C# dim.7 D minor

36

D minor E7 A minor D minor G7 C major E7

38 II

F major E major A minor E minor

41

E major N6 G7 E minor A minor D minor (C major) C major N6 C7 A minor

5 G major

J.S. Bach - Church Cantatas BWV 178

44/ **C** Stollen 2, line 3.

Bach repeats the "oppositional" music of Stollen 1 for Stollen 2 (switching violins and oboes), even though the two text lines of Stollen 2 do not contrast the way those of Stollen 1 do.

und er
should He

und er
should He

und er
should He

und er
should He

[= m. 14] Oboes and violins switched. [= m. 15]

G# dim.7 A minor A minor F major C major

[= m. 16] [= m. 17]

un - - - srer. Sach' nicht zu - - -
no - - - long - - - er be our

un - - - srer long Sach' nicht zu - - -
no - - - long - - - er be our

un - - - srer long Sach' nicht zu - - -
no - - - long - - - er be our

un - - - srer Sach' nicht zu - - -
no - - - long - - - er be our

C major F major D7 G7

57

D

Stollen 2, line 4.

[= m. 27]

[= m. 28]

im Him - mel hoch
through all the ills

im Him - mel hoch dort o - - - - - ben, dort o - - - - -
through all the ills that ail us, that ail

im Him - mel hoch dort o - - - - - ben, im
through all the ills that ail us, through

im Himmel hoch, im Him - mel hoch dort o - - - - -
through all the ills, through all the ills that ail

D

C major

D7

G major

59^{II}

[= m. 29]

[= m. 30]

dort o - - - - - ben;
that ail us;

- - - - - ben, im Him - mel
us, through all the

Him - mel hoch dort o - - - - - ben, im Him - mel
all the ills that ail us, through all the

- - - - - ben, im Him - mel
us, through all the

E7

A major

A7

D minor

J.S. Bach - Church Cantatas BWV 178

62 [= m. 31]

hoch dort o - ben,
ills that ail us,

hoch dort o - ben,
ills that ail us,

hoch dort o - ben,
ills that ail us,

D minor E7 A minor D# dim.7 B7

64

E minor E minor E minor

66II

E minor D7 G# dim.7 (A minor)

69

A minor B7 E minor D7 G major B7

71II

B major E minor

B pedal...

E Abgesang, line 5.

74/

wo
did

wo er Is -
did He re -

wo
did

wo er Is -
did He re -

E

E minor A minor A minor A minor G7

77/

er Is - ra - els Schutz
He re - main a - loof

ra - els Schutz nicht ist; wo er Is - ra - els
main a - loof a - bove, did He re - main a -

er Is - ra - els Schutz, wo er Is - ra - els
He re - main a - loof, did He re - main a -

ra - els Schutz, wo er Is - ra - els
main a - loof, did He re - main a -

E minor C major E7 A minor

J.S. Bach - Church Cantatas BWV 178

79

nicht ist, a - - - bove, Jabbing declamation emphasizes the repeated text.

Schutz nicht ist, wo er Is - - ra - - els Schutz nicht loof a - - bove, did He re - - main a - loof a -

Schutz nicht ist, wo er Is - - ra - - els Schutz nicht loof a - - bove, did He re - - main a - loof a -

Schutz nicht ist, wo er Is - - ra - - els Schutz nicht loof a - - bove, did He re - - main a - loof a -

B7 E minor E minor

82

ist bove ist bove ist bove

ist bove

E minor C major D7 E minor G major

J.S. Bach - Church Cantatas BWV 178

84

F

Abgesang, line 6.

und de - . . .
und de - . . .
und sel - -
de - ny - . . .
und sel - - ber
de - ny to

tr **F**

G7 A minor D# dim.7 E minor E minor E7 A minor

87

sel - - ber bricht der
- ny to us His care and love, de - . . .
- ber bricht der Fein - - de List, und sel - -
to us His care and love, de - ny - . . .
bricht, us, de - ny - - ber bricht us der Fein care - -

F

D7 D7 G major

89/

Fein - - - de List: und sel - ber
care and love: de - ny to
sel - ber bricht der Fein - - - de List, und sel - ber
- ny to us His care and love, de - ny to
- ber bricht der Fein - de List, und sel - ber
- to us His care and love de - ny to

Broken speech declamation depicts the literal meaning of the text: "He himself breaks the foe's artifice."

G major
G pedal...

91/

bricht der Fein - de List:
us His care and love:
bricht der Fein - de List:
us His care and love:
bricht der Fein - de List:
us His care and love:

G major G7 C major

93 II

C major A7 D minor

96

G

Abgesang, line 7.

Text painting: Long coloraturas depict the word "verloren" ("lost." i.e., "perish").

so ist's mit
 ah, then would

so ist's mit uns ver - lo -
 ah, then would all hope fail

so ist's mit uns ver - lo -
 ah, then would all hope fail

so ist's mit uns ver - lo -
 ah, then would all hope fail

D minor C major D7 G major

98

uns ver lo
all hope fail

A minor E7

100

ren. us. ren, so ist's mit uns ver lo ren.
us, ah, then would all hope fail us.

ren, so ist's mit uns ver lo ren.
us, ah, then would all hope fail us.

ren, so ist's mit uns ver lo ren.
us, ah, then would all hope fail us.

A7 D minor D minor A minor E7 A minor Dal Segno.

In this hybrid movement, in which chorale phrases are troped with interpolated recitatives, Bach apparently took his cue from the text's description of the enemy's stratagems and snares ("Witz, Stricken"), crafting a continuo line that repeats each chorale phrase in diminution, reinforcing the resulting agitation with a presto tempo.

Tempo marking is by Bach.

Recitativo.

Chorale (Verse 2) and Recit.
 •Foe's plots will fail; God will protect us (178/2).

178/2. **Presto.** (♩ = 120.)

Alto. (Choral. Mel.: „Wo Gott der Herr nicht bei uns hält.“)

Chromatic saturation in the vocal line of the recitative passages in 12 mm.

The continuo plays the chorale phrases in double diminution.

1. **Chorale tune in E minor.** Was Men - schen Kraft und Witz an - -
 What wit and strength of men de - -

C major (D7) G major

5. fährt, soll uns bil - - lig nicht
 - vise should nev - er much af - -

G major G major

9. **Recit.** schrek - - - ken, denn Gott der Höchste steht uns bei und machet uns von ihren Stricken
 - fright us, Al - migh - ty God will heed our call and from their irksome shackles free us

E B C D G# A F G

B7 E minor E major E7 A minor

13 **Presto. (Choral.)**

frei. **Er sit - - zet an der**
all. - **For He who sits be - -**

A minor G7 C major B7 E minor E minor

17

höch - sten Stätt', er wird ihr'n
 - yond the skies di - rects our

D7 G major

21 **Recit.**

Rath auf - - dek - - ken. Die Gott im Glauben fest umfassen, will
course de - - spite us. Whose faith in God re-mains un-sha-ken, will

B7 E minor E minor C major D major

25

er niemals ver.säumen und ver.las.sen; er stürzt der Ver.kehrten Rath und
nev-er be ne-glect-ed or for-sak-en; God puts to shame all e-vil thought and

G7 C major D major E7 G# dim.7 A7

28 **Presto. (Choral.)**

D#

hin-dert ih-re bö-se That. Wenn sie's auf's Klüg-ste
e-vil plans foils and brings to naught. Though mor-tal man strives

D# dim.7 *E minor* *B(7)*

32 **Recit.**

grei-fen an, auf Schlangenlist und falsche Rän-ke
as he may with Ser-pent-guile the E-vil one de-

E minor *B major* *B minor* *E# dim.7*

Wayward harmonies depict the snake's deceitful intrigues. The reference is reminiscent of the snake's temptation of Eve in the Garden of Eden (see Genesis 3).

35 **Presto. (Choral.)**

A#

sin-nen, der Bosheit Endzweck zu ge-winnen; so geht doch
- vis - es, his fiend-ish plans in fell dis-guis-es; God al-ways

F# minor *A# dim.7* *A major* *G major* *C major*

Unexpected harmonic progression for "God goes a different way."

38

Gott ein' an-dre Bahn:
finds a bet-ter way.

E minor *F#7* *B minor* *D7*

41 **Recit.**

er führt die Seinigen mit starker Hand durch's Kreuzes Meer in das gelob-te Land, da
He leads the Faithful with un-err-ing Hand o'er-Seas of Trou-ble to the Pro-mis'd Land, with

G major A7 D major

44 **Presto. (Choral.)**

wird er al - - les Unglück wen-den. Es steht in
for-tune fair will them en-dow-er. All lies with -

D7 (G major) G major

Diminution of the chorale phrase continues but embellished with the figura corta for the positive sentiment of the concluding phrase. See note for more.

47

sei - - nen Hän - - - den.
- in His pow - - - er.

E minor D# dim.7 B7 D# dim.7 E minor E minor

Alfred Dürr writes, "The bass aria, no. 3, is inspired by the image of the 'wild waves of the sea,' whose rising and falling undulations are reflected in the melodic lines of the obbligato string part, a unison of first and second violins, as well as in the voice and continuo. Vast coloraturas are required of the bass on the words 'Meereswellen' ('waves of the sea'), 'erweitern' ('extend'), and in particular 'zerscheitern' ('wreck')." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 459-460.

J.S. Bach - Church Cantatas BWV 178

Aria. (Based on Chorale Verse 3)

•Foes batter Christ's kingdom like waves do a ship (178/3).

1. (Allegro $\text{♩} = 80$)

Vlns I & II unison

G major

3 (72)

D7

5 (74)

G major

7 (76)

G major

9 (78)

D7 G major A7

11 (80)

D7 G major

Text painting: Agitated, undulating coloratura for stormy waves.

13 **Basso.**

Gleichwie die wil-den Mee-res-wel
Like rough and an-gry waves-of o

p

G major

16

len,
cean,

gleichwie die wil-den Mee-res-wel
like rough and an-gry waves-of o

D7 G major

19

D7

21

G major E7

23

len mit Un - ge - stüm ein Schiff zer -
cean which toss a ship in wild com -

A major F#7

25

schel - - - - - len,
mo - - - - - tion,

B minor A7

27

so ra - - - - set auch, so ra - - - - set
our rag - - - - ing foes, our rag - - - - ing

F# minor D major D(7) G major

29

auch der Fein - - - - de Wuth und raubt das be - ste
foes will nev - - - - er cease to rob our Souls - of

D7 E minor

31

See - len - gut, und raubt das be - ste See - len -
all their peace, to rob our Souls of all their

D major A7 D major E7

33

gut, und raubt das be - ste See - len - gut.
peace, to rob our Souls of all their peace.

A7 D major

36

A7 D major

39

D major

41

E7 A7

43

Sie wol - len Sa - tans Reich er -
Thus Sa - tan's King - dom is ex -

D7

45

wei -
- pand - - - - -

G major E7

47

- - tern und Chri - sti Schifflein soll zer -
- - ed, the Ship of God - is wrecked and

A minor F#7 B minor

50

schei -
strand - - - - -

A major D7 G major

Text painting: Increasingly dramatic coloraturas for "zerscheitern" ("shatter to bits").

52

tern, und Chri - sti Schiff - lein soll - zer - schei - - - - -
ed, the Ship - of God - is wrecked and strand - - - - -

F#7 B minor B minor

54

tern;
ed;

B minor B7

57

E minor A# dim.7 F#7

59

sie wol - len Sa - tans Reich er - wei - - - - -
thus Sa - tan's King - dom is - ex - pand - - - - -

B minor B minor B7 E minor

62

tern und Chri - sti Schiff - lein soll zer -
ed, the Ship of God is wrecked and

A7 D7

64

schei -
strand

G minor B-flat 7

66

tern, und Chri - sti Schiff - lein
ed, the Ship of God is

E-flat major D7 G minor

68

soll zer.schei - tern.
wrecked and strand ed.

G minor G minor minor G major Dal Segno

This is the central (pivot) movement in the cantata's chiasmic form. It provides the crux of the matter; the front turns from the enemies of Christ to the "true church." See Martin Petzoldt, *Bach Kommentar* 1:182 for more.
 Bach often used chiasmic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text).

Choral. (Verse 4)
 •Foes seek our blood but call themselves Christians (178/4).

178/4. (Tempo giusto ♩=72)

A 3-part imitative texture accompanies the chorale tune. It approximates the opening of the first chorale phrase in diminution, suggesting the unrelenting buzzing attacks of the foes referenced in the text.

Ob d'amore I

Ob d'amore II

B minor

Tenore. (Mel.: „Wo Gott der Herr nicht bei uns hält.“)

Chorale tune in B minor.

311

Sie stel - len uns wie Ket - zern nach,
 They who would brand me "He - re - tic",

B minor B minor D major A major D major

6

nach un - serm Blut sie trach -
 and by their guile be - tray

D major B minor F#7

811

ten;
 me;

B minor B minor

11

noch rüh - men sie sich Chri - sten auch,
 pro - claim them - Chris - tians, though by trick,

B minor B minor B minor D major D major

14

die Gott al - lein gross ach - -
 they ev - er seek to slay

D major B minor F#7

16II

ten.
 me.

B minor B minor B minor D major

19

Ach Gott, der
 Oh Lord, what

D major E7 A major A(7) B minor D major

21II

theu - re Na - me dein
cru - el crime and shame

mf

A7 B minor C#7 F# minor F# minor

24

muss ih - rer_
has been com -

p

F# minor E7 A major

26II

Schalk - heit Dek - - kel sein,
- mit - ted in Thy name!

mf

B minor C#7 F# minor F#7 B minor

29

p

A major A minor D7 G major B7 E minor E minor

The last chorale phrase is reminiscent of biblical passages such as Psalm 59:4–5: Rouse thyself, come to my help, and see for Thee, Lord God of hosts, art God of Israel. Awake to punish all the nations; spare none of those who treacherously plot evil; Matthew 8:25: [The disciples] went and woke [Jesus who was asleep in the boat], saying, "Save, Lord; we are perishing"; Sirach (Apocrypha) 17:19: Afterward he shall rise up...

31 II

du wirst ein - mal auf - wa - chen.
let this not - be, I pray Thee.

B minor B minor B minor

34

B minor B minor

Choral u. Recitativo.

178/5. **A tempo giusto.** (♩ = 72.)

Chorale (Verse 5) and A, T, B Recits.

• Foes like a lion; champion of Judah destroys them (178/5).

Soprano. (Mel: „Wo Gott der Herr nicht bei uns hält.“)

Choral line 1.

Auf - sper - ren - sie - den Ra - - chen
Like hun - gry - beasts they rage and

Chorale tune in B minor.

Tenore.

Auf - sper - ren sie den Ra - - chen
Like hun - gry beasts they rage and

Basso.

Auf - sper - ren sie den Ra - - chen
Like hun - gry beasts they rage and

Auf - sper - ren - sie - den Ra - - chen
Like hun - gry - beasts they rage and

A tempo giusto.

Right hand is editorial realization.

B minor E7 A major

In this hybrid movement, the chorale phrases are troped with bass, tenor, and alto, recitatives in turn, as if in dialogue with the chorus.

The "attacking" arpeggios of the bass line are countered with harmonic resolutions on the following (weak) beats, as if to suggest the attacks are foiled.

Text painting: Rapid ascending arpeggios in the continuo seem to depict the attacking, open jaws of the enemies, "like lions" as referenced in the text.

The chorale paraphrases the underlying Psalm 24: 3, 6–7. They would have swallowed us up alive, when their anger was kindled against us... Blessed be the Lord, who has not given us as prey to their teeth! We have escaped as a bird from the snare of the fowlers; the snare is broken, and we have escaped!

3

weit
roar,

weit
roar,

weit
roar,

Recit.

weit, nach Lö - wen - art mit brül - len - dem Ge - tö ne; sie
roar, as li - ons, o - pen - jawed, and bent on slaugh - ter, they

The rhythmic bass line continues, forcing the recitative into a measured rhythm of patter diction.

D major A# dim.7 F#7 B minor

5

Choral lines 2-3.

und wol - len
and would their

und wol - len
and would their

und wol - len
and would their

Text painting: Agitated line for "fletschen ihre Mörderzähne" ("bare their murderous-teeth").

flet - - - - - schen ih - re Mörder - zäh - ne und wol - len
bare - - - - - their blood - y fangs and ta - lons, and would their

C#7 F# minor E7 A major A# dim.7

7)

uns ver - schlin - - - gen. Lob und Dank
 pray de - vo - - - ur. To God be —

uns ver - schlin - - - gen. Lob und Dank
 pray de - vo - - - or. To God be

uns ver - schlin - - - gen. Je - doch, Lob und Dank
 pray de - vo - - - or. But stay! To God be

uns ver - schlin - - - gen. Lob und Dank
 pray de - vo - - - or. To God be —

B minor C#7 F# major B minor D major D major

911

Choral line 4.

sei Gott al - le - zeit: es
 praise for ev - er - more, He

sei Gott al - le - zeit: es
 praise for ev - er - more, (Recit.) Fanfare figure for "Held aus Judah" ("Champion of Judah"). He

sei Gott al - le - zeit: der Held aus Ju - da schützt uns noch, es
 praise for ev - er - more, our He - ro fights for us to - day, He

sei Gott al - le - zeit: es
 praise for ev - er - more, He

B minor E7 A major D major E(7)

12/

wird ihn'n nicht ge - lin - gen!
puts to naught their pow - er. **Recit.**

wird ihn'n nicht ge - lin - gen! Sie werden wie die Spreuer.
puts to naught their pow - er. As fly - ing chaff they pass a -

wird ihn'n nicht ge - lin - gen!
puts to naught their pow - er.

wird ihn'n nicht ge - lin - gen!
puts to naught their pow - er.

A major B minor C#7 F# major B major B7

14 II/

Choral lines 5-6.

Er wird ihr'
Their shack - les

geh'n, wenn sei - ne Gläu - bigen wie grü - ne Bäu - me steh'n. Er wird ihr'
- way; the Faith - ful Ones will flour - ish as the green - ing bay. - Their shack - les

Er wird ihr'
Their shack - les

Er wird ihr'
Their shack - les

E minor A7 D major

17

Strick zer - rei - ssen gar und stür - zen ih - re
 He - will rend - a - pace and bare their - sec - ret

Strick zer - rei - ssen gar und stür - zen ih - re
 He - will rend - a - pace and bare their sec - ret

Strick zer - rei - ssen gar und stür - zen ih - re
 He - will rend a - pace and bare their sec - ret

Strick' zer - rei - ssen gar und stür - zen ih - re fal -
 He will rend a - pace and bare their sec - ret hid -

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

Word painting:
 Sudden, agitated
 figure for "stürzen"
 ("overthrow"), as the
 basses briefly lose
 their dispassionate
 stance.

Text painting: Irregular harmonic progression depicts the foes' heretical teaching, which the Champion of Judah will overthrow. Martin Petzoldt observes that Lutheran late orthodoxy saw the liaison between Pietism and the Enlightenment as sinister heresy. See *Bach Kommentar* 1:184.

20

fal - sche Lahr.
 hid - ing place.

fal - sche Lahr.
 hid - ing place.

fal - sche Lahr.
 hid - ing place.

Recit.
 - - - sche Lahr. Gott wird die thörichten Propheten mit Feu -
 - - - ing place. False pro-phets who God's will would hinder His fie -

G# dim. G aug. B7 D# dim.7 G# dim. E7

The text alludes to Jesus' words in the day's Gospel reading: "Beware of false prophets, who come to you in sheep's clothing but inwardly are ravenous wolves" (Matthew 7:15).

22 II

Choral line 7.

Sie wer - den's
God's pow - er

Sie wer - den's
God's pow - er

Sie wer - den's
God's pow - er

- er seines Zornes tö - dten und ih - re Ketz - rei ver - stören. Sie wer - den's
- ry wrath will burn to cin - der, their he - re - sies be all con - found - ed. God's pow - er

B minor C#7 F#7 B minor E7 A major

25

Gott nicht weh - ren.
is un - bound - ed.

Gott nicht weh - ren.
is un - bound - ed.

Gott nicht weh - ren.
is un - bound - ed.

Gott nicht weh - ren.
is un - bound - ed.

B minor C#7 F# minor B7 E minor B major B major

Alfred Dürr writes, "For the century of the Enlightenment, the apologetics against rationalism were a major concern. Hence not only does Bach's librettist command reason to be silent at the opening of the aria, but Bach himself designs the string ritornello, with its syncopations and shaking figures, to reflect the image of the 'tottering' of reason." (See *The Cantatas of J. S. Bach*, translated by Richard Jones [Oxford: Oxford University Press, 2005], p. 460.) Eric Chafe discusses reason versus faith in Bach's works in *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), chapter 8. He writes, "Within Bach's church cantatas the word 'Vernunft' appears some ten times in nine cantatas. In addition, it crops up in two secular cantatas, in which it is treated somewhat differently" (p. 225). He then analyzes the portrayal of reason in BWV 152/5, 186/3, 76/5, 2/2, 178/6 & 178/7, 180/4, 175/5, 35/3, 197/2, 197/2, 201/14, and 213/2.

Aria.
178/6. (Moderato ♩ = 100.)

(Based on Chorale Verse 6)
● Reason silenced; hope & comfort extended in Christ (178/6).

Text painting: Short phrases in lurching rhythms depict "tottering reason" of the text.

The movement does not utilize the chorale text or the chorale melody.

Tenore.

Text painting: The repeated command to hush is set dramatically with exclamatory leaps and frequent rests.

Schweig', schweig', schweig' nur, schweig';
Hush, hush, hush just hush,

Word-painting: Cascading melismas for "taumelnde" ("reeling/staggering"); like a lurching drunk falling down.

Regarding reason vs. faith, see note above.

* More faithful to Bach is to associate "faint" with the tottering musical figure.
** Smoother and easier to sing.

Disorienting, constantly modulating harmonies depict unreliability of "Vernunft" ("reason"), which supposes that Christians are "verloren" ("doomed/lost").

17

nunft, schweig', schweig nur, schweig', schweig' nur, tau_meln.de Vernunft, tau_meln.
 mine, peace, fear thou not, fear not faint - ing heart of mine, faint - ing
 fear thou not_ faint heart of mine, not_ faint

B7 E major E7 A7

21

de Vernunft, schweig', schweig' nur, tau - - - - -
 heart of mine, and - fear not faint - - - - -
 and - fear thou not

D major D7 E minor B minor A7 F#7

24

- - - - - meln.de Ver_nunft!
 - - - - - ing heart of mine!
 faint heart of mine!

Ritornello

B minor B minor B7 E7 A major A7 D7

27

G major G7 C major F#7 B minor

Word painting: Singing duples and unstable harmonies for "verlor'n" ("lost").

30

Sprich nicht: Die Frommen sind verlor'n, ver - lor'n, ver - lor'n, das
 Say - not: The righteous are lost, in vain, in vain. The

B minor D# dim.7 E7 A7 D7 G7 C7

34

Kreuz, das Kreuz, das Kreuz — hat sie nur
 Cross, the Cross, the Cross — a - wakes our

Text painting: A sustained note on "cross" and chromaticism depict long-lasting suffering, perhaps also perseverance in suffering.

D minor A minor D minor G# dim.7 G# dim.7 A minor

Text painting: Ascending melisma for "[born] anew."

37

neu, nur neu ge - bor'n.
 hope, our hope a - gain.

Ritornello

A minor A minor A7 D7 G major G7 C7

40

F major F7 B-flat major B-flat 7 G# dim. E7 A minor E7 A minor

J.S. Bach - Church Cantatas BWV 178

As the text turns to the hope offered by Christ, the rhythm becomes more regular, the phrases more symmetrical, and the harmonies abandon sharps to move to C major, which Bach often associates with Christ (see note).



43

Denn denen, die auf Je-sum hof-fen, steht stets die Thür der Gna-den
 To them who trust in Je-sus ev-er, the Door of Mer-cy clo-ses-

p

A minor C7 D minor G7 C major

46

of-fen, stets die Thür der Gnaden of-fen;
 nev-er, Door of Mer-cy clo-ses nev-er;

f Ritornello

G7 C major C major

49

C major

Sharps ("Kreuze") return...

52

und wenn sie Kreuz und Trübsal drückt, und wenn sie Kreuz und Trübsal, Kreuz
 for they, when Cross and trou-bles press, for they, when Cross and trou-bles, Cross

p

G# dim.7 A major A7 D7 E minor

55

und Trübsal drückt, Kreuz und Trübsal drückt, so werden sie mit
 and troubles press, Cross and troubles press, are solaced by His

pp

E7 A major A7 D7 G major G7

58

Trost erquicket,
 ten der-ness,

(A minor)
 E minor B7

Adagio. (♩ = 100) (Tempo I.)

60 II

so werden sie mit Trost erquicket.
 are solaced by His ten-der-ness.

f Ritornello

E minor iv6 V E minor
 Phrygian cadence

64

E minor E minor E7

After a fermata and adagio at "mit Trost erquicket" ("with comfort refreshed"), the disjointedness returns to conclude the movement with a free da capo.

68

A major A7 D7 G major G7 A minor E minor D# dim.7

72

Schweig', schweig', schweig' nur, schweig', schweig' nur, schweig',
 Peace, peace, fear - thou not, fear thou not,

B7 E minor E7 A7 D major D7 G7 A minor

76

schweig', schweig', schweig', schweig' nur, tau - - - - - meln.de Ver -
 peace, peace, and fear not faint - - - - - ing heart of
 and fear thou not faint heart of

D# dim.7 B major E minor E minor

79

nunft, schweig', schweig' nur, schweig'; schweig' nur, tau - meln.de Vernunft, tau - meln.
 mine, peace, fear thou not, fear not faint - ing heart of mine, faint - ing
 fear thou not - faint heart of mine, not - faint

G# dim.7 E7 A7 D7

83

de Vernunft, schweig, schweig' nur, tau
heart of mine, and fear not faint
and fear thou not

G major G7 A minor E minor

86

- melnde Ver- nunft!
- ing heart of - mine!
- faint heart of - mine!

Ritornello

E minor E minor E7 A7 D major D7 G7

89

C major C7 F major B7 E minor E major

The chorale melody is also used in BWV 114.

178/7. **Choral.** (Mel: „Wo Gott der Herr nicht bei uns hält.“) (Chorale vv. 7 & 8) • Faith unwavering sought despite opposition (178/7).

5) **Soprano.** 1/5, NAB: darzu

1. { Die Feind'sind all' in dei-ner Hand, da - zu all' ihr' Ge - dan - ken; }
 { ihr' An-schläg'sind dir, Herr, be-kannt, hilf nur, dass wir nicht wan - ken. }

1. { Lord God, we thank Thee ev' - ry hour for all Thy pre - cious fa - vor; }
 { to foil our foes is in Thy pow'r, sup - port us lest we wa - ver. }

+ Corno
 Ob I, II
 Vln I

Chorale tune in A minor.

+Vln II

Alto.

2. { Den Him-mel und auch die Er-den hast du, Herr Gott, ge - grün - det; }
 { dein Licht lass uns hel - le wer-den, das Herz uns werd'ent - zün - det }

2. { This Earth be - low and Heav'n a - bove hast Thou, Lord God, cre - a - ted; }
 { and by the rad - iance of Thy love our hearts il - lu - min - a - ted. }

+Vla

Tenore.

1. { Die Feind'sind all' in dei-ner Hand, da - zu all' ihr' Ge - dan - ken; }
 { ihr' An-schläg'sind dir, Herr, be-kannt, hilf nur, dass wir nicht wan - ken. }

1. { Lord God, we thank Thee ev' - ry hour for all Thy pre - cious fa - vor; }
 { to foil our foes is in Thy pow'r, sup - port us lest we wa - ver. }

Basso.

2. { Den Him-mel und auch die Er-den hast du, Herr Gott, ge - grün - det; }
 { dein Licht lass uns hel - le wer-den, das Herz uns werd'ent - zün - det }

2. { This Earth be - low and Heav'n a - bove hast Thou, Lord God cre - a - ted; }
 { and by the rad - iance of Thy love our hearts il - lu - mi - a - ted. }

A minor C major A minor C major A minor

Martin Petzoldt notes that the chorale's criticism of faith had renewed relevance in the arguments about Enlightenment philosophy in Bach's day, as it related to anti-terminists of the time. In his *Table Talk*, Luther had identified himself as a terminist. He wrote, "Terminists was the name of a sect in the upper schools, among which I was also. They were opposed to the Thomists, Scotists and Albertists and were also called Occamists from Occam, their first founder, and are the most recent sect and the most powerful in Paris. The controversy was whether *humanitas* and similar words meant a common humanity residing in all men, as Thomas and the others held. The Occamists or Terminists say it is not a common humanity, but the term *homo* or humanity means all men in particular, just as a painted picture of a man signifies all men. Translated from Luther, *Tischreden* (Weimar edition of the collected works), vol. 5, no. 6419 (p. 653). The seventh chorale stanza suggests that reason's attack on faith is encountered individually. See Martin Petzoldt, *Bach Kommentar* 1:184.

9.

1. Ver - nunft wi - der den Glau - ben ficht, auf's Künft' - ge will sie
 2. in rech - ter Lieb' des Glau - bens dein, bis an das End' be -

1. When Faith to Rea - son must suc - cumb, with no be - lief in
 2. Tho' men may scoff, our Faith in Thee un - falt - er - ing will

1. Ver - nunft wi - der den Glau - ben ficht, auf's Künft' - ge will sie
 2. in rech - ter Lieb' des Glau - bens dein, bis an das End' be -

1. When Faith to Rea - son must suc - cumb, with no be - lief in
 2. Tho' men may scoff, our Faith in Thee un - falt - er - ing will

1. Ver - nunft wi - der den Glau - ben ficht, auf's Künft' - ge will sie
 2. in rech - ter Lieb' des Glau - bens dein, bis an das End' be -

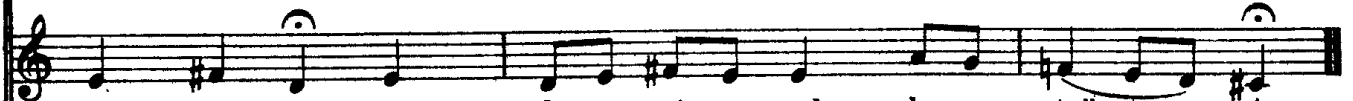
1. When Faith to Rea - son must suc - cumb, with no be - lief in
 2. Tho' men may scoff, our Faith in Thee un - falt - er - ing will

G major C major G# dim.7 A minor E major A minor C major

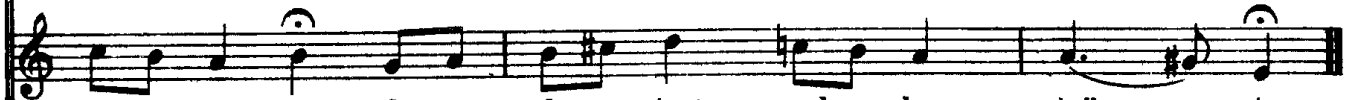
12



trau - en nicht, da du wirst sel - ber - trö - - sten.
 stän - dig sein, die Welt lass - im - mer - mur - - ren.
Things to come our Souls are prone to qua - - ver.
ev - er be, our fer - vour un - a - bat - - ed.



trau - en nicht, da du wirst sel - ber - trö - - sten.
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G major C major A minor E7 A major