

# J.S. Bach - Church Cantatas BWV 174 Form: Sinfonia - Aria (A) - Recit (T) - Aria (B) - Chorale.

Alfred Dürr writes, "The content of the libretto relies entirely on the introductory words of the Gospel reading, 'God so loved the world....' On this basis, according to the first aria, the Christian's love of God rests; the recitative, no. 3, includes a meditation on these words, in which they are quoted literally; and the second aria, no. 4, is addressed to the assembled congregation, who are invited to lay hold of the salvation manifest in God's love so that they may be included among those who believe in Him and gain eternal life. The concluding chorale—the first verse of the hymn by Martin Schalling (1569)—returns to the ideas of the opening aria in the words 'Heartily will I love you, O Lord.'" See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 363.

A cantata emphasizing the reciprocal love of God and believer.

Introduction & updates at [melvinunger.com](http://melvinunger.com).

NBA I/14; BC A87

2. Day of Pentecost (BWV 173, 68, 174)

\*Acts 10:42–48 (The Holy Spirit descends on the Gentiles at Cornelius' house while Peter preaches)

\*John 3:16–21 (God sent his Son so that the world might be saved through him.)

Librettist: Picander (Christian Friedrich Henrici)

FP: 6 June 1729 (Leipzig: St. Thomas in the morning and St. Nicholas at afternoon

vespers)

This cantata is part of Bach's

"Picander Cycle" (see note).

## Cantata No. 174

### Ich liebe den Höchsten von ganzem Gemüte

174/1.

#### 1. Sinfonia

Arrangement of Brandenburg Concerto 3/1 (BWV 1048/1) with added horns, ripieno oboes and strings, and new continuo parts. (Bach had taken over the directorship of the Collegium musicum a few months earlier.) The movement outweighs the rest of the cantata.



#### Instrumentation:

Corno da caccia I, II (added)

Ob I, II (added)

Taille (added)

Vln ripieno I, II (added)

Viola ripiena (added)

Violino concertato I, II, III

Viola concertata I, II, III

Violoncello concertato I, II, III

SATB

Continuo (Fagotto, Violone, Organo)

G major "The string ensemble, which formerly functioned as a single group, now becomes a concertino set against a ripieno body of horns, oboes, and strings, a structural modification that replaces the original concept of nine instruments on equal terms with something fundamentally different" (Dürr, p. 364).

J.S. Bach - Church Cantatas BWV 174

This image displays a page of musical notation for the piano accompaniment of J.S. Bach's Church Cantata BWV 174. The score is written in G major and 3/4 time, featuring a complex texture with many sixteenth-note passages. The notation is organized into systems, with measure numbers 11, 111, 16, 1511, 21, and 2311 indicated at the beginning of their respective systems. Chord labels in red text are placed below the bass staff to identify the harmonic structure: D major, B minor, D major, Vins concertato, D major, D7, G major, A7, D major, D major, and D7. Performance markings such as *(f)*, *(p)*, and *Vins concertato* are also present. Red boxes highlight specific passages in measures 111 and 16. The page number '2' is centered at the bottom.

J.S. Bach - Church Cantatas BWV 174

26

G major G7

28II

C major C7 F major G7

31

C major C major D7

33II

G major G major A7 D major

36

D major D7 G major G major

38II

G major A7 D major

J.S. Bach - Church Cantatas BWV 174

Measures 41-43. Treble and bass staves. Chords: G major (measures 42-43).

Measures 43II-45. Treble and bass staves. Chords: D7 (measures 43II-44), G major (measures 44-45).

Measures 46-48. Treble and bass staves. Chords: G major (measures 46-47), G7 (measure 47), C major (measures 47-48). Includes *Vln I concertato* and *p* markings.

Measures 48II-50. Treble and bass staves. Chords: (D7) (measures 48II-49), G major (measures 49-50). Includes *f* marking.

Measures 51-53. Treble and bass staves. Chords: D# dim.7 (measures 51-52), B7 (measures 52-53), D# dim.7 (measures 53).

Measures 53II-55. Treble and bass staves. Chords: B7 (measures 53II-54), E minor (measures 54-55), E minor (measures 55).

J.S. Bach - Church Cantatas BWV 174

56

E minor unison

58 II

E minor

A major Vlns concertato E7 Vlas concertato

61

A major A7 D major

63 II

D7 G major G major

66

68 II

A# dim,7 F#7 B minor

J.S. Bach - Church Cantatas BWV 174

Musical score for measures 71-75. The system shows a grand staff with treble and bass clefs. Measure 71 is marked with a forte *(f)* dynamic. The key signature is one sharp (F#).

B minor

Musical score for measures 76-80. Measure 76 is marked with a forte *(f)* dynamic. Red boxes highlight specific notes in measures 78 and 79. The key signature is one sharp (F#).

B minor

B minor

Vlns concertato

Vlns concertato

Musical score for measures 81-85. Measure 81 is marked with a forte *(f)* dynamic. A red box highlights a note in measure 85. The key signature is one sharp (F#).

B minor

G major

Vln II concertato

Musical score for measures 86-90. Measure 86 is marked with a forte *(f)* dynamic. Red boxes highlight notes in measures 86 and 90. The key signature is one sharp (F#).

A7

D major

D major

Vln II concertato

Vln I concertato

Musical score for measures 91-95. The key signature is one sharp (F#).

D major

D7

G major

Musical score for measures 96-100. The key signature is one sharp (F#).

B major

E minor

D7

G major

J.S. Bach - Church Cantatas BWV 174

86

G major A7 D major G7

This system contains measures 86, 87, and 88. The music is in G major. Measure 86 features a complex texture with sixteenth-note patterns in both hands. Measure 87 continues this texture. Measure 88 shows a change in the bass line. Chord annotations are placed below the bass line: G major under measure 86, A7 under measure 87, D major under measure 87, and G7 under measure 88.

88II

C7 F#7 B7 E7 A minor

This system contains measures 89 and 90. Measure 89 has a fermata over the first two notes. Measure 90 continues the texture. Chord annotations are placed below the bass line: C7 under measure 89, F#7 under measure 89, B7 under measure 89, E7 under measure 90, and A minor under measure 90.

Vln concertato  
91

N6 D# dim.7 E7

This system contains measures 91, 92, and 93. Measure 91 is marked with a red box and the instruction 'Vln concertato' above the treble clef. The piano part is marked with a 'p' dynamic. Measure 92 has a fermata over the first two notes. Measure 93 continues the texture. Chord annotations are placed below the bass line: N6 under measure 91, D# dim.7 under measure 92, and E7 under measure 93.

93II

D# dim.7 E7

This system contains measures 94 and 95. Measure 94 has a fermata over the first two notes. Measure 95 continues the texture. Chord annotations are placed below the bass line: D# dim.7 under measure 94 and E7 under measure 95.

95b

E7 F major G7 E minor

This system contains measures 96, 97, and 98. Measure 96 has a fermata over the first two notes. Measure 97 has a fermata over the first two notes. Measure 98 continues the texture. Chord annotations are placed below the bass line: E7 under measure 96, F major under measure 97, G7 under measure 97, and E minor under measure 98.

98II

E minor E7

This system contains measures 99 and 100. Measure 99 has a fermata over the first two notes. Measure 100 continues the texture. Chord annotations are placed below the bass line: E minor under measure 99 and E7 under measure 100.

J.S. Bach - Church Cantatas BWV 174

Musical score for measures 101-103. The system shows a treble and bass clef with complex chordal textures. Red annotations below the staff indicate the following chords: A minor, A minor, A minor, A major, and B7.

Musical score for measures 103II-105. The system shows a treble and bass clef. A red box highlights a specific passage in the treble clef. Red annotations below the staff indicate the following chords: E minor and G major. The text "Corno I & II" is written above the treble staff.

Musical score for measures 106-108. The system shows a treble and bass clef. Red annotations below the staff indicate the following chords: G major, A7, D major, and D7.

Musical score for measures 108II-110. The system shows a treble and bass clef. Red annotations below the staff indicate the following chords: G7 and E7.

Musical score for measures 111-113. The system shows a treble and bass clef. Red annotations below the staff indicate the following chords: A7, F# dim.7, and B dim.7.

Musical score for measures 113II-115. The system shows a treble and bass clef. Red annotations below the staff indicate the following chords: C# dim.7 and G minor. The text "Cellos concertato" is written above the bass staff.



# J.S. Bach - Church Cantatas BWV 174

Vlms concertato alternating with Vlas concertato

116

Cellos concertato

C# dim.7 G minor

This system shows measures 116 and 117. The music is in G minor. Measure 116 features a C# diminished 7th chord, and measure 117 features a G minor chord. The texture is marked 'Cellos concertato'.

118

D7 G minor N6 F7 D minor

This system shows measures 118, 119, and 120. Measure 118 has a D7 chord, measure 119 has a G minor chord, and measure 120 has an F7 chord and a D minor chord. The texture is marked 'Vlas concertato'.

120II

E-flat major 7 C minor D7

This system shows measures 120II, 121, and 122. Measure 120II has an E-flat major 7th chord and a C minor chord, measure 121 has a D7 chord, and measure 122 has a D7 chord. The texture is marked 'Vlas concertato'.

123

F# dim.7 G minor F# dim.7

This system shows measures 123, 124, and 125. Measure 123 has an F# diminished 7th chord, measure 124 has a G minor chord, and measure 125 has an F# diminished 7th chord. The texture is marked 'Cellos concertato'.

125II

D major G major

This system shows measures 125II, 126, and 127. Measure 125II has a D major chord, measure 126 has a G major chord, and measure 127 has a G major chord. The texture is marked 'Vlas concertato'.

128

G major G major A7

This system shows measures 128, 129, and 130. Measure 128 has a G major chord, measure 129 has a G major chord, and measure 130 has an A7 chord. The texture is marked 'Vlas concertato'.

131

D major D7 G major

134

G major G major G major

Da capo •Loving God with all one's heart because he loved us (174/2).

## 2. Aria

"Lilting dotted rhythms in 6/8 meter and intertwining oboes lend a distinctly pastoral air" (Malcolm Boyd in *J. S. Bach. Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 235.

Ritornello derived from vocal theme.

174/2. ~~Ob I~~ 1. Ob I

Ob I II  
Vc. I, II  
Continuo

D major D major

5

E7 D major A major

9

A major A7 D major B minor 7

12

A major C#7 F# minor A major



15 **Alto**

Alto is often the voice of intimate faith.

Ich lie - - beden Höch - sten von  
I love the Al - might - y with

Ob II Ob I

A major A7 D major

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 text's allusion to the commandment to love God with heart, soul, and mind allows Picander to create a play on words: 'I love the Most High... he loves me most highly too.' This reciprocal love, which corresponds to Christ's promise that the Father will love whoever loves him (see John 14:23), prompts Bach to write an imitative movement for two oboes.

19

gan - zem Ge - mü - te,  
deep - est de - vo - tion,

Ob II

Ritornello

D major D major C major E minor

23

ich lie - - beden Höch - sten von  
I love the Al - might - y with

Ob II Ob I

G major G major B minor

27

gan - zem Ge - mü - te, er hat mich auch am höchsten lieb, er  
deep - est de - vo - tion, and I am sure that God loves me, and

Ob I Ob II

D major A major E7 F# minor

J.S. Bach - Church Cantatas BWV 174

31

hat mich auch am höchsten lieb; ich lie - be den  
 I am sure that God loves me; I love the Al -

A major A major C# major

31

Höch - sten von gan - zem Ge - mü - te, er  
 might - y with deep - est de - vo - tion, and

Ob II Ob I

F# minor F#7 B minor B minor

God's reciprocal love emphasized with oboes imitating the singer.

37

hat mich auch am höchsten lieb; ich lie - be den Höchsten von  
 I am sure that God loves me; I love the Al - mighty - y with

Ob I Ob II

E7 A7 D major

40

gan - zem Ge - mü - te, er hat mich auch am höch - sten lieb.  
 deep - est de - vo - tion, and I am sure that God loves me.

Ob II Ob I

E major A major

hemiola

J.S. Bach - Church Cantatas BWV 174

Ritornello

Ob II up, 8va

A major A7 D major

A major C#7 F# minor A major

49

Ich lie - - - be den  
I love the Al -

Ob II

A major D major D7

52

Höch - sten von gan - - - zem Ge - mü - - te, er  
might - y with deep - - - est de - vo - - tion, and

Ob I Ob II Ob I

G major E minor D# dim.7 B(7) E minor

J.S. Bach - Church Cantatas BWV 174

55  
 hat mich auch am höchsten lieb,  
 I am sure that God loves me,

Ob I  
 Ob II up 8va  
 Ob II  
 D major E7 A major A major A7 D major

58  
 er hat mich auch am höchsten lieb,  
 sure am I too that God loves me,

Ob II  
 E7 A major A7 D major B minor D7

God's reciprocal love emphasized with oboes imitating the singer.

61  
 er hat mich auch am  
 and I am sure that

Ob II  
 Cross relation  
 G major B minor D major D7 G major A major

64  
 höchsten lieb; ich liebe den Höchsten von ganzem Gemüte, er  
 God loves me; I love the Al-might-y with deep-est de-vo-tion, and

Ob I  
 F#7 B minor D major D major

J.S. Bach - Church Cantatas BWV 174

67 *hemiola*

hat mich auch am höch- sten lieb.  
I am sure that God loves me.

*Ob II Ritornello*

D major A major B minor

71 *Ob I*

D major E7 F# minor

75 *Ob II up 8va*

A major A major A major A7 D major

79

D major D7 G major A7 D major

J.S. Bach - Church Cantatas BWV 174

B Section.  
 "God alone" set initially with singer alone.

83

Gott al - lein, Gott al - lein soll der  
 God to me, God to me will my -

Ob II Ob I

(p)

D major D major E minor

87

Schatz der See - len sein, da hab ich die e -  
 treas - ure ev - er be, as wide and as deep

Ob II

F#7 B minor B minor E7

90

- wi - ge - Quelle, die e - wi - ge - Quel - le der Gü - te;  
 as - the - o - cean, as wide and as deep as the o - cean,

Ob II

A major C#7 F# minor

93

Gott al - lein, al - lein soll der Schatz der  
 God to me, to me will my treas - ure

Ob II Ob I

F# minor D major (F# minor) F# major B minor G major

B minor



96

See - len sein, der Schatz der See - len, der  
ev - er - be, my treas - ure ev - er, my

D major B minor D7 G major

99

Schatz der See - len, da hab ich die e -  
treas - ure ev - er, as wide and as deep

Ob I

F#7 B minor B minor B minor

102

- wi - ge Quel - le, die e - wi - ge Quel - le der Gü - te.  
as the o - cean, as wide as as deep as the o - cean.

hemiola

C#7 F# minor F# minor

Da Capo

**3. Recitativo**

• Love of God that gave Son as ransom is like no other (174/3).

174/3.

**1. Tenore**

B G F# A# C# E D D# B-sharp

Chromatic saturation in the vocal part in 8 mm.

O Lie - be, welcher keine gleich! O unschätzbare Lö - se - geld!  
De - vo - tion! such as nev - er known! O pre - cious love, of God a - lone!

Vln I, II, III  
Vla I, II, III "Halo" of strings.

B minor B# dim.7 F# minor G#7

1 G# A

Der Va-ter hat des Kindes <sup>(für)</sup> Leben vor Sün-der in den Tod ge - geben, und al-le, die das  
*His on-ly Son the Fa-ther gave us, to suf-fer death and so to save us, that mor-tals lost to*

B# dim.7 G#7 E# C# minor C#7

7 E#

Himmelreich verscherzet und ver - lo-ren, zur Se-lig-keit er - ko-ren. Al-so hat  
*heav-an and pre-des-tined for dam-na-tion may yet at-tain sal-va-tion.* ↑ *Ah, so in -*

Bach omits 3 lines of Picander's text here (see note).

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

10 Verbatim quote from the day's Gospel reading.

Gott die Welt ge - liebt! Mein Herz, das mer-ke dir, und stär-ke dich mit die..sen  
*deed God loved the world! My heart, be not a - fraid, your strength re - new, your hope a -*

(A7) A7 D major D7

12 The "shaking of hell's gates" (an allusion to Matthew 16:15-18, see note), is depicted here.

Wor-ten: vor diesem mächtigen Pan-ier er - zittern selbst die Höl-len-pforten.  
*wa-ken; for where God's ban-ner is dis-played the ver-y gates of Hell are shak-en.*

B7 E7 A# dim.7 F#7 B minor

Modified da capo aria  
**4. Aria** • Salvation offered in love, gained by faith: believe! (174/4).  
 174/4. Unison Vlns & Vlas

Viol., Va. (tutti all' unisono)  
 Vc. I, II  
 Continuo

Ritornello derived from vocal opening.

G major

Insistent tone repetitions suggest the urgency of the text's 2 imperatives.

G major E7 A minor A minor

A minor D7 G major

12 (136) **Basso**

The two imperatives "greifet zu" ("take hold") and "faßt das Heil" ("grasp salvation") are set in various ways, often separated with pauses.

Alfred Dürr notes, "The obbligato part is altogether more instrumental in style and livelier in character than the voice part, and lengthy vocal passages are incorporated by means of vocal insertion within ritornello extracts in the obbligato part." See *The Cantatas of J. S. Bach*, p. 364

Greifet zu, faßt das Heil, ihr Glaubens.  
 Guard your faith, hold it fast with hands ex

The text is reminiscent of several biblical passages (see note).

Bass is often the voice of authority.

G major

16

hän - de, greifet zu, greifet  
 tend - ed, guard your faith, guard your

G major G major E7 A minor

J.S. Bach - Church Cantatas BWV 174

Syllabic declamation underscores the urgency of the imperatives.

20

zu, grei.fet zu, faßt das Heil,  
faith, guard it well' hold it fast,

E(7) A minor A minor D7

23

ihr Glau - bens.hän - de, faßt das Heil,  
with hands ex - tend - ed, hold it fast,

G major A7 A7 D major

26

- greifet zu, faßt das Heil,ihr Glau - - bens - hän - de, grei - - fet  
- guard it well! hold it fast, with hands ex - tend - ed, guard your

D major D7 G major A7 D major

31

zu, faßt das Heil,  
faith, hold it fast,

D major D(7) G major

J.S. Bach - Church Cantatas BWV 174

34

grei.fet zu, guard it well! faßt das Heil, hold it fast ihr Glau . bens . tr with hands ex -

A7 D major

37

hän . de, grei . fet zu, faßt das Heil, ihr Glau . bens . hän . tend . ed, guard your faith, hold it fast with hands ex . tend . -

D major A7 D major

40

de. faßt das Heil, greifet zu! ed, hold it fast, guard it well! Ritornello

D major D major

45

D major D major B7 E minor

48

E minor A7

51

Je - sus gibt sein Him - mel -  
 Je - sus o - pens - Heav'n - to

D major D major D7 E7

54

reich und ver - langt nur das von euch: gläubt  
 you, this is all He bids you do: "Soul

A minor A minor

57

ge - treu, ge - treu bis an das  
 be true, be true, 'til life is

F major A major D minor G# dim.7

60

En - de, bis an das En - de; Je - sus  
 end - ed, 'til life is end - ed;" Je - sus

E7 A minor E major D minor A minor A minor

65

gibt sein Him - mel - reich und ver - langt nur das von euch: gläubt  
 o - pens Heav'n to you, this is all he bids you do: "Soul

69

ge - treu bis an das En - de;  
 be true, 'til life is end - ed;"

Ritornello

73

76

Je - sus gibt sein Him - mel - reich und ver - langt nur das von  
 Je - sus o - pens Heav'n to you, this is all He bids you

J.S. Bach - Church Cantatas BWV 174

80

euch: Gläubt ge - treu, Gläubt ge - treu,  
 do: "Soul be true, be true,

E minor C major E7 A minor

83

glaubt ge - treu bis an das En -  
 soul be true, 'til life is end -

A minor A minor F#7 B7 B7

86

- de, glaubt ge - treu, ge - treu bis an das En -  
 - ed, soul be true, be true 'til life is end - tr

E minor E minor

91

de! Greifet zu, faßt das Heil,  
 ded." Keep the faith, hold it fast,

E minor G major



# J.S. Bach - Church Cantatas BWV 174

Section A connected  
without ritornello

94

grei - fet zu, faßt das Heil. ihr Glaubens - hän - de,  
guard - your faith, hold it fast with hands ex - tend - ed,

cf. m. 13. cf. m. 14. cf. m. 15. cf. m. 16.

G major G major

99

grei - fet zu, grei - fet  
guard - your faith, guard - it

= m. 17. = m. 18. = m. 19.

G major G major E7 A minor

102

zu, well! greifet zu, faßt das Heil,  
guard your faith, hold it fast,

= m. 20. = m. 21. = m. 22.

A minor A minor D7

105

greifet zu, faßt das Heil, ihr Glau - bens -  
guard it well, hold it fast with hands ex -

G7 C major D7

G major

J.S. Bach - Church Cantatas BWV 174

108

hän - de, faßt das Heil, greifet zu, faßt das Heil, ihr Glau -  
 tend - ed, hold it fast, guard it well, hold it fast with hands

A7 D major D7 G major G major G major G7

112

- bens - hän - de, grei - fet zu,  
 ex - tend - ed, guard your faith,

C major D7 G major D7 G major

116

faßt das Heil, greifet zu,  
 hold it fast, guard it well,  
 cf. m 21.

G7 C major A minor A minor

119

faßt das Heil, ihr Glau - bens - hän - de, faßt das -  
 hold it fast, with hands - ex - tend - ed, hold it -  
 cf. m 22.

D7 G major

122

Heil, das Heil, ihr Glaubenshände. faßt das Heil, greifet zu!  
*fast - and - firm with hands - ex - tend - ed, hold it fast, guard it well!*

D7 G major

**Dal Segno**

**5. Choral** (Mel. ...Herzlich lieb hab ich dich, o Herr...)

174/5.

Soprano

1. •Prayer: I love thee above all else, even in sorrow! (174/5).

+Ob I  
 Vln I rip  
 Vln I, II, concertati

This is the first stanza of 3 in the 1569 chorale by Martin Schalling (1532-1608),

Herzlich lieb hab ich dich, o Herr. ich nicht, nach  
 Die ganze Welt er freut mich nicht, nach

*I love Thee Lord, with all my heart, and I ask for nothing here on earth, this*

The chorale fulfills its catechismal function with an allusion to Psalm 73:25-26 (see note).

+Ob II  
 Vln II rip  
 Vln III, concertati

Herzlich lieb hab ich dich, o Herr. ich nicht, nach  
 Die ganze Welt er freut mich nicht, nach

*I love Thee Lord, with all my heart, and I ask for nothing here on earth, this*

+Taille  
 Vla rip  
 Vla I, II, III concertati

Herzlich lieb hab ich dich, o Herr. ich nicht, nach  
 Die ganze Welt er freut mich nicht, nach

*I love Thee Lord, with all my heart, and I ask for nothing here on earth, this*

Basso

Herzlich lieb hab ich dich, o Herr. ich nicht, nach  
 Die ganze Welt er freut mich nicht, nach

*I love Thee Lord, with all my heart, and I ask for nothing here on earth, this*

Violoncello I, II  
 Continuo  
 Organo

DM E# dim.7  
 DM Bm

3.

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.  
Himm'l und Er - de frag ich nicht, wenn ich dich nur kann ha - ben.  
*pray Thee stay Thou not a - part, but help me, Lord, and bless me.*  
*whole world seems of lit - tle worth, if I may not pos - sess Thee.*

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.  
Himm'l und Er - de frag ich nicht, wenn ich dich nur kann ha - ben.  
*pray Thee stay Thou not a - part, but help me, Lord, and bless me.*  
*whole world seems of lit - tle worth, if I may not pos - sess Thee.*

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.  
Himm'l und Er - de frag ich nicht, wenn ich dich nur kann ha - ben.  
*pray Thee stay Thou not a - part, but help me, Lord, and bless me.*  
*whole world seems of lit - tle worth, if I may not pos - sess Thee.*

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.  
Himm'l und Er - de frag ich nicht, wenn ich dich nur kann ha - ben.  
*pray Thee stay Thou not a - part, but help me, Lord, and bless me.*  
*whole world seems of lit - tle worth, if I may not pos - sess Thee.*

F#m

F#m DM

DM

7

Und wenn mir gleich mein Herz zerbricht, so bist du doch mein' Zu - ver - sicht, mein  
And e - ven though my heart should break, Thy serv - ant Thou wilt not for - sake, my

Und wenn mir gleich mein Herz zerbricht, so bist du doch mein' Zu - ver - sicht, mein  
And e - ven though my heart should break, Thy serv - ant Thou wilt not for - sake, my

Und wenn mir gleich mein Herz zerbricht, so bist du doch mein' Zu - ver - sicht, mein  
And e - ven though my heart should break, Thy serv - ant Thou wilt not for - sake, my

Und wenn mir gleich mein Herz zerbricht, so bist du doch mein' Zu - ver - sicht, mein  
And e - ven though my heart should break, Thy serv - ant Thou wilt not for - sake, my

GM F#7 Bm

E7

AM

A7

DM

Bm

F#M

BM

J.S. Bach - Church Cantatas BWV 174

11.

Heil und mei - nes Herzens Trost, der mich durch sein Blut hat er - löst. Herr  
*hope and com - fort Thou wilt be, who on the cross a - toned for me. O*

Heil und mei - nes Herzens Trost, der mich durch sein Blut hat er - löst. Herr  
*hope and com - fort Thou wilt be, who on the cross a - toned for me. O*

Heil und mei - nes Herzens Trost, der mich durch sein Blut hat er - löst. Herr  
*hope and com - fort Thou wilt be, who on the cross a - toned for me. O*

Heil und mei - nes Herzens Trost, der mich durch sein Blut hat er - löst. Herr  
*hope and com - fort Thou wilt be, who on the cross a - toned for me. O*

15

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!  
*Lord I ask, in Je - sus' name, in Je - sus' name keep Thou me free from sin and shame!*

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!  
*Lord I ask, in Je - sus' name, in Je - sus' name keep Thou me - free from sin and shame!*

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!  
*Lord I ask, in Je - sus' name, in Je - sus' name keep Thou me free from sin and shame!*

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!  
*Lord I ask, in Je - sus' name, in Je - sus' name keep Thou me free from sin and shame!*

Em A7 F#m Bm E7 AM DM (A7) DM E# dim.7 F#m B7 EM AM DM

(F#7) Bm F#M Bm DM E7 F#m Bm D7 GM A7 DM DM