



The Greatest Commandment in Cantata 77

“Du sollt Gott, deinen Herren, lieben”

**“What shall I do to inherit
eternal life?”**

Luke 10:25-37, 18:18-27





The Parable of the Good Samaritan (Luke 10:25-37)

And behold, a lawyer stood up to put him 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 it?”

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 neighbour as yourself.”

And he said to him, “You have answered correctly; do this, and you will live.”

But he, desiring to *justify* himself, said to Jesus, “And who is my neighbour?”

Jesus replied, (Good Samaritan parable)

Which of these three, do you think, proved to be a neighbour to the man who fell among the robbers?”

He said, “The one who showed him mercy.”

And Jesus said to him, “You go, and do likewise.”



The Rich Young Ruler (Luke 18:18-27)

And a ruler asked him, “Good Teacher, what *must I do* to inherit eternal life?”

And Jesus said to him, “Why do you call me good? No one is good except God alone. You know the commandments: ‘Do not commit adultery, Do not murder, Do not steal, Do not bear false witness, Honour your father and mother.’”

And he said, “All these I have kept from my youth.”

When Jesus heard this, he said to him, “One thing you still lack. Sell all that you have and distribute to the poor, and you will have treasure in heaven; and come, follow me.”

But when he heard these things, he *became very sad*, for he was extremely rich.

Jesus, seeing that he had become sad, said, “How difficult it is for those who have wealth to enter the kingdom of God! For it is easier for a camel to go through the eye of a needle than for a rich person to enter the kingdom of God.”

Those who heard it said, “*Then who can be saved?*”

But he said, “*What is impossible with man is possible with God.*”

Cantata No. 77

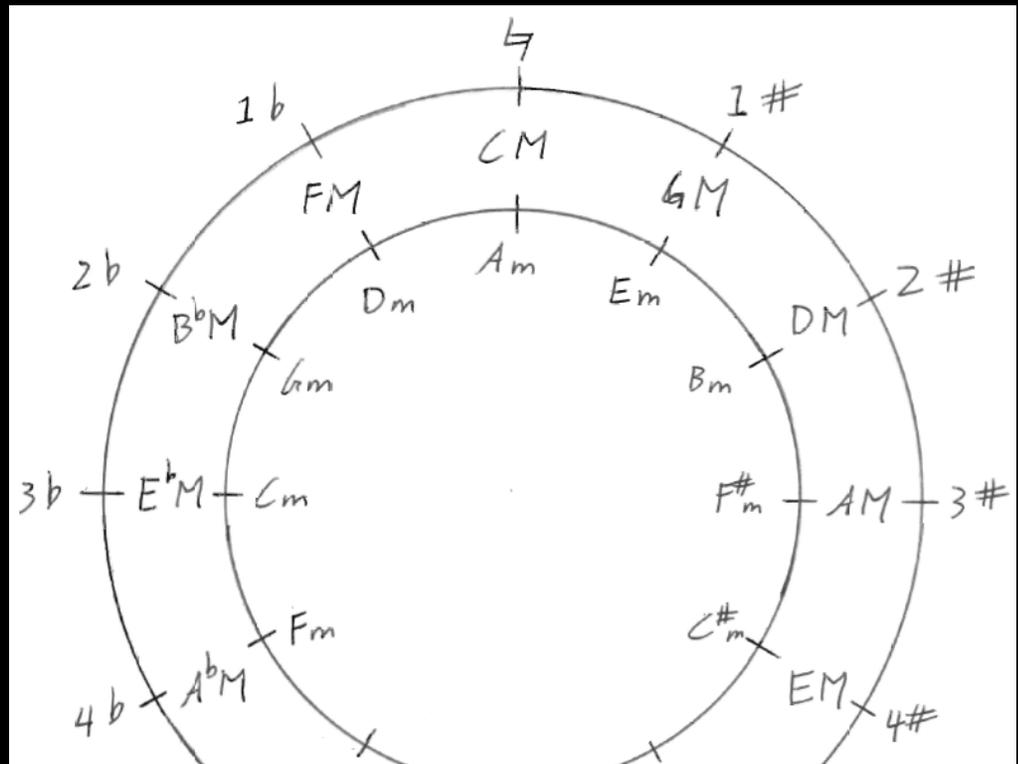
“Du sollt Gott, deinen Herren, lieben”
(Johann Sebastian Bach)

Musico-theological Aspects



Music Detour 1: Key and Tonal Centre

- White notes and black notes
- Keys and transposition
- Sharp and flat keys
- Major and Minor keys





Music Detour 2: Cadence



- Musical punctuations
- Analogous to “periods” and “commas” to a musical phrase
- Two general types:
 - Authentic Cadence (like period; sense of closeness)
 - Half Cadence (like commas; sense of openness)



Structure of Cantata 77

1. Du sollt Gott, dinen Herren, lieben (You shalt love God, your Lord) – chorus
2. So muss es sein! (It must be so!) – Recitative
3. Mein Gott, ich liebe dich von Herzen (My God, I love you from my heart) – Aria
4. Gib mir dabei, mein Gott (For this purpose, my God) – Recitative
5. Ach, es bleibt in meiner Liebe (Ah, there remains in my love) – Aria
6. Herr, durch den Glauben wohn in mir (Lord, through faith dwell in me) - Chorale



I. Opening Chorus

Du sollt Gott, deinen Herren, lieben von
ganzem Herzen, von ganzer Seele,
von allen Kräften und von ganzem Gemüte
und deinen Nächsten als dich selbst.

(Instrumental Chorale:

*Dies sind die heil'gen zehn Gebot
Die uns gab unser Herre Gott,
Durch Mose, seinen Diener treu,
Hoch auf den Berg
Sinai.
Kyrie eleis!)*

Thou shalt love the Lord thy God
with all thy heart, and with all thy soul,
and with all thy strength, and with all thy mind,
and thy neighbour as thyself

(Instrumental Chorale:

*These are the holy ten Commandments
that our Lord God gave us,
through Moses, His faithful servant,
high upon Mount
Sinai.
Kyrie eleison!)*



I. Opening Chorus – Thematic Material

“Dies sind die heiligen zhen Gebot” (These are the Holy Ten Commandments)

Diess sind die heil' - gen zeh'n Ge - bot', die uns gab un - ser Her - re Gott durch

Mo - se, sei - nen Die - ner treu, hoch auf dem Berg Si - na - i. Ky - rie e - leis'.

Ky - rie e - leis'.

e - leis'.

The image shows a musical score for a four-part vocal setting. It consists of two systems of four staves each. The first system contains the first four staves of music, and the second system contains the next four staves. The lyrics are written below the vocal staves. The music is in common time (C) and features a mix of treble and bass clefs. The lyrics are in German and Latin. The first system ends with a double bar line, and the second system begins with a measure number '5' above the first staff.



I. Opening Chorus – Fugal Subject

8

Soprano

Alto

Tenore

Basso.

Du sollst Gott,
Love thou thy

Du sollst Gott, deinen Her-ren, liebenvonzem Her -
Love thou thy God, this is the first and the great com-mand

Du sollst Gott, deinen Her-ren, liebenvonzem Her -
Love thou thy God, this is the first and the great com-mand

(Mel: „Dies sind die heil'gen zehn Gebot'“)

The musical score is presented on a white background with black notation. It features four vocal staves (Soprano, Alto, Tenore, Basso) and a piano accompaniment at the bottom. The Soprano part begins with a rest, followed by a melodic line. The Alto part also begins with a rest. The Tenore and Basso parts enter with the main fugal subject. The lyrics are in German and English. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern and the left hand providing harmonic support.

I. Opening Chorus – Instrumental Chorale



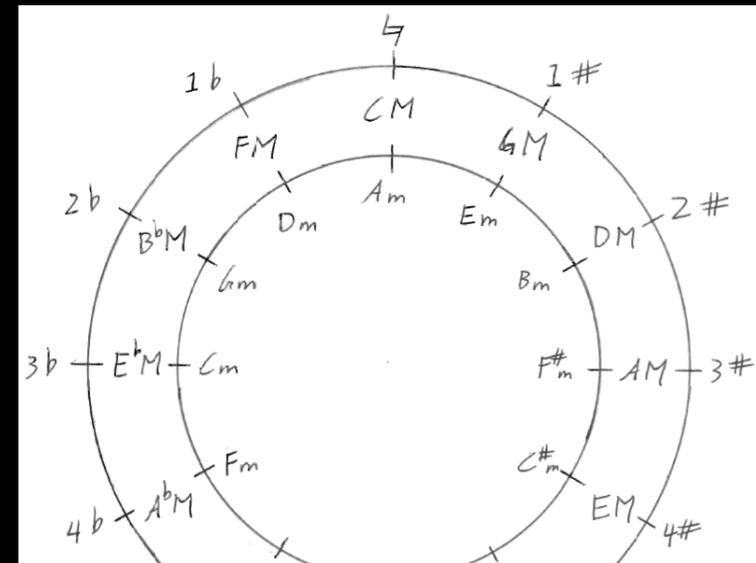
(Mel: „Dies sind die heil’gen zehn Gebot“)

A musical score for an instrumental chorale. It consists of two systems of music. The first system has a treble clef on the left and a bass clef on the right, with a brace between them. The second system also has a treble clef on the left and a bass clef on the right, with a brace between them. The music is written in a key with one sharp (F#) and a 3/4 time signature. The melody is primarily in the treble clef, with some accompaniment in the bass clef. There are several measures of music, with some notes marked with an accent (^). The score is presented in a black and white format.



I. Opening Chorus – Structure and Tonal Centres

Phase	Measures	Key	Text
1	1 -15	CM	Du sollt Gott, deinen Herren, lieben von ganzem Herzen (Thou shalt love the Lord thy God with all thy heart)
2	16 - 31	CM	
3	32 – 47	CM → FM	+ von ganzer Seele, von allen Kräften und von ganzem Gemüte (+ and with all thy soul, and with all thy strength, and with all thy mind)
4	48 – 58	→ Gm → Cm	
5	59 - end	Cm → GM	+ und deinen Nächsten als dich selbst (+ and thy neighbour as thyself)





II. First Seeker's Couplet

Recitative:

So muß es sein!
Gott will das **Herz** vor sich alleine haben.
Man muß den Herrn von ganzer **Seelen**
Zu seiner Lust erwählen
Und sich nicht mehr erfreun,
Als wenn er das **Gemüte**
Durch seinen **Geist entzündt**,
Weil wir nur seiner **Huld** und **Güte**
Alsdenn erst recht versichert sind.

Recitative:

So it must be!
God desires to have our **heart** for himself alone.
One must choose the Lord with one's entire **soul**
for one's joy
and never find greater pleasure,
than when he **inflames** the **minds**
By his **Holy Spirit**,
For only then are we truly assured of his **Grace**
and **Kindness**.

II. First Seeker's Couplet



Aria:

Mein Gott, ich liebe dich von Herzen,
Mein ganzes Leben hangt dir an.
Laß mich doch dein Gebot erkennen
Und in Liebe so entbrennen,
Daß ich dich ewig lieben kann.

Aria:

My God, I love thee with all my heart,
my entire life clings to thee.
Let me indeed thy commandment discern
and with love so be kindled,
that I can eternally love thee.

Section A

Section B

Section B'

Key Am (Am-CM-Em)

Bm

Am

Text Mein Gott, ich liebe dich von Herzen,
Mein ganzes Leben hangt dir an.

Laß mich doch dein Gebot erkennen
Und in Liebe so entbrennen,
Daß ich dich ewig lieben kann.

Laß mich doch dein Gebot erkennen
Und in Liebe so entbrennen,
Daß ich dich ewig lieben kann.

My God, I love thee with all my heart,
my entire life clings to thee.

Let me indeed thy commandment discern
and with love so be kindled,
that I can eternally love thee.

Let me indeed thy commandment discern
and with love so be kindled,
that I can eternally love thee.



III. Second Seeker's Couplet

Recitative:

Gib mir dabei, mein Gott! ein
Samariterherz,
Daß ich zugleich den Nächsten liebe
Und mich bei seinem Schmerz
Auch über ihn betrübe,
Damit ich nicht bei ihm vorübergeh
Und ihn in seiner Not nicht lasse.
Gib, daß ich Eigenliebe hasse,
So wirst du mir dereinst das Freudenleben
Nach meinem Wunsch, jedoch aus
Gnaden geben.

Recitative:

Grant me as well, my God! a Samaritan's heart,
That I would also love my neighbour
and when he is in pain
be distressed about him, in turn;;
so that I would not pass him by
and leave him in his distress.
Grant, that I would hate self-love,
Then thou wilt someday give to me that life of
gladness,
according to my desire, yet nevertheless by
grace.



III. Second Seeker's Couplet

Aria:

Ach, es bleibt in meiner Liebe
Lauter Unvollkommenheit!
Hab ich oftmals gleich den Willen,
Was Gott saget, zu erfüllen,
Fehlt mir's doch an Möglichkeit.

Aria:

Ah, there is in my love
Pure incompleteness!
Though I often have the inclination
to do what God says,
Nevertheless, I find the power lacking in me.

Section A

Section B

Section A

Key Dm

(Fm-Gm) - V/Dm

Dm

Text Ach, es bleibt in meiner Liebe
Lauter Unvollkommenheit!

Was Gott saget, zu erfüllen,
Fehlt mir's doch an Möglichkeit.

Ach, es bleibt in meiner Liebe
Lauter Unvollkommenheit!

Ah, there is in my love
Pure incompleteness!

Though I often have the inclination
to do what God says,
Nevertheless, I find the power lacking in me.

Ah, there is in my love
Pure incompleteness!



IV. Final Chorale

Herr, durch den Glauben wohn in mir,
Laß ihn sich immer stärken,
Daß er sei fruchtbar für und für
Und reich in guten Werken;
Daß er sei tätig durch die Lieb,
Mit Freuden und Geduld sich üb,
Dem Nächsten fort zu dienen.

Lord, dwell in me through faith,
let it become always stronger,
That it be fruitful forever and ever
and rich in good works;
That it be active in love,
Exercise itself in joy and patience,
to serve my neighbour continually.

IV. Final Chorale

22 6. Choral (Mel.: „Ach Gott, vom Himmel sieh

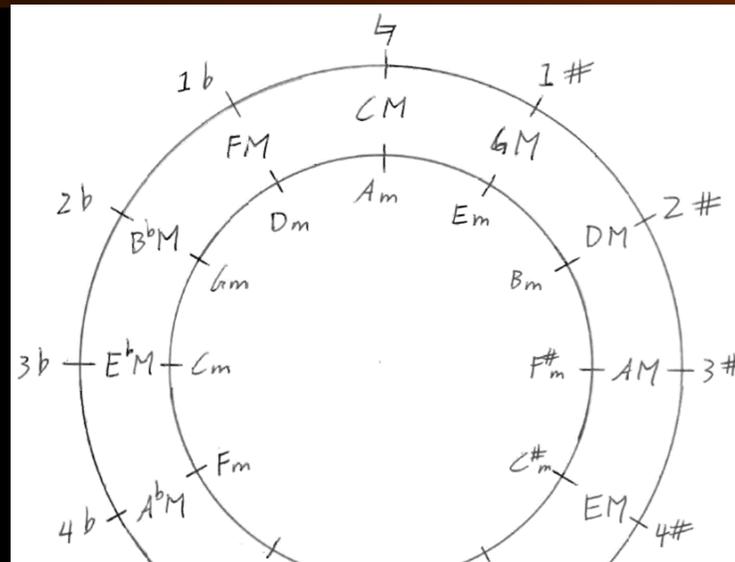
Soprano
Du stellst, mein Je - su, sel - ber dich
Thou, Je - sus, who art far - a - bove

Alto
Du stellst, mein Je - su, sel - ber dich
Thou, Je - sus, who art far a - bove

Tenore
Du stellst, mein Je - su, sel - ber dich
Thou, Je - sus, who art far a - bove

Basso
Du stellst, mein Je - su, sel - ber dich
Thou, Je - sus, who art - far a - bove

Tutti



Summary of Overall Tonal Progression

- Mvnt 1: Chorus **CM** – FM – Gm – Cm – GM
- Mvnt 2. Recitative CM
- Mvnt 3. Aria **Am** – (CM-Em) – Bm – Am
- Mvnt 4 Recitative **Em** – GM
- Mvnt 5. Aria **Dm**
- Mvnt 6. Chorale (?Dm?) **Gm** ---- (V)

