

# J.S. Bach - Church Cantatas BWV 17

Introduction & updates at melvinunger.com.

Form: Part 1. Chorus - Recit (A) - Aria (S).  
 Part 2. Recit (T) - Aria (T) - Recit (B) - Chorale.  
 Part 1 performed after the Gospel, part 2 performed during the Eucharist. Regarding the chiastic symmetry of the work, see side note.

Form of 17/1 (Alfred Dürr/Jones, "Cantatas of J. S. Bach, 531)

Introductory Sinfonia: a a' b (mm. 1-27)

A. Fugal exposition x, instruments gradually added (mm. 28-57)

Sinfonia a' b + choral insertion (mm. 57-71)

Transition: vocal-instrumental (mm. 71-81)

A'. Fugal exposition x', instruments partly independent, partly

colla parte (mm. 81-111)

Sinfonia a b + choral insertion (mm. 111-125)

Around 1738-1739, Bach adapted this movement to form the final movement of the Mass in G BWV 236. See Dürr/Jones, 530, Christoph Wolff, "Bach the Learned Musician," 366;

"Bach's Musical Universe," 270, 273.

NBA I/21; BC A131

14. S. after Trinity (BWV 25, 78, 17)

\*Gal. 5:16-24 (Work of the flesh and fruit of the Spirit)

\*Lk. 17:11-19 (Jesus heals ten lepers)

Librettist: perhaps Christoph Helm (for source of libretto, see side note).

FP: 22 Sept. 1726 (St. Thomas)

Modest Instrumentation:

Oboe I, II

Vln I, II

Vla

SATB

Continuo, Organo

Unlike the Bach's 2 earlier works for this Sunday, BWV 17 is positive, with almost no mention

**Pianoforte.**

of sin (as represented by the Samaritan's leprosy in the Gospel reading), and the arias and ensemble movements are in major keys.

Bass ascends 1.5

octaves from

A to D, probably

signifying "the

way of

salvation"

(see bass

at m. 57).

J.S. Bach

## Cantata No. 17

Wer Dank opfert, der reiset mich

• Thanksgiving as a sacrifice of praise: Ps. 50:23 (17/1).

### Prima Parte.

1/1. (Coro.)

(Allegro moderato  $\text{d} = 76$ )

Sinfonia a

Ob I,  
Vln I



Walking bass with occasional figura corta.

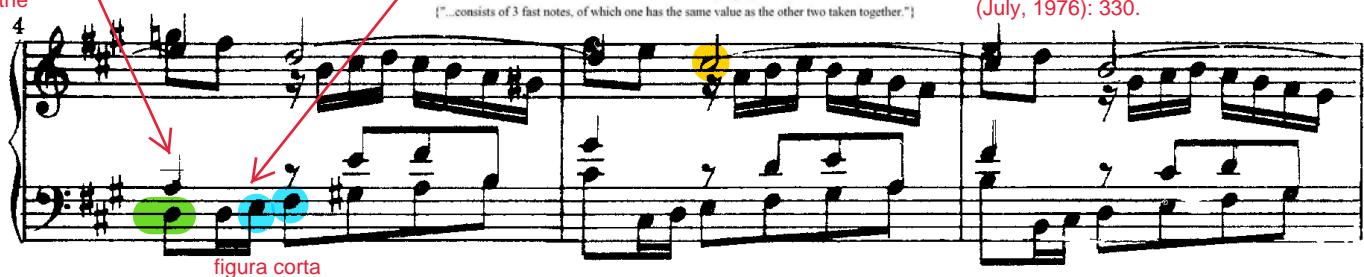
A major

Figura corta

"...bestehet aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde"

Johann Gottfried Walther "Musicalesches Lexicon..." [Leipzig, 1732]

"...consists of 3 fast notes, of which one has the same value as the other two taken together."



Song-like melodies and syncopations, frequent in this cantata, were hallmarks of the galant style. See "Bach the Progressive," in "Musical Quarterly" 62/2 (July, 1976): 330.

The streams of circling 16th notes may be intended to signify the swirls of ascending incense (the "sacrifice of praise" mentioned in the opening text). Alternatively, they may represent God's ceaseless blessings, especially when they are combined with the syncopated, sustained-note figure (see m. 3) or when they become continuous and are combined with a pedal tone (see m. 21ff.).



B7 E major



E major



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16

E7      A major

19

Sinfonia b

A major      A7      D major  
A pedal...

22

A major      D major      A major

25

B7      E major      E7      A major

**A** Fugal Exposition: T-A-S-B (the two lines of text are presented simultaneously; see below).

Tenor.

Wer Dank op

Text painting: Melisma for "offering" of praise, an allusion to the "sacrifice of praise" mentioned in Hebrews 13:15.

Ob I      Ob II      Vln I

A major      A7

**A**

fert, der prei - set, der prei set

Text painting: Melisma for "praises."

(D major)      A major

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The second half of the psalm text follows immediately. Most commentators understand speaker here (in Ps. 50:23) to be God rather than the psalmist as suggested by Petzoldt ("Bach Kommentar," vol. 1, p. 417). The simultaneous presentation of both lines suggests that Bach saw the two concepts (praise and salvation) to be linked.

34

Soprano. Alto. Wer Dank op fert, der prei -  
Tenore. mich, und das ist der Weg, dass ich ihm zei -  
Basse.

Ob I  
Ob II

A major (B7) B7 E major E7 A major (B7)

38

set, der prei set mich, und das ist der Weg, wer Dank  
ge das Heil Got tes, wer Dank op fert, das ist der

Continuo alone

B7 E major E major (E7)

42

op fert, das ist der Weg, wer Dank op fert, das ist der  
Weg, wer Dank op -

F# minor C# minor F#7 B minor E7

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**B**

Wer Dank op - Weg, und das ist der Weg,  
dass ich ihm fert, der prei -

+Instruments  
Ob I, Vln I double Soprano

A major A major A7

fert, der prei - set, der prei set  
zei - ge das Heil Got -

(D major) E7 (A major) A major

mich, und das ist der Weg,  
dass ich ihm tes, und das ist der Weg, der Weg,  
dass ich ihm zei - set mich, und das ist der

Wer Dank op -

A major B major B7 E major E7

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54

zei - - - - ge das Heil Got - - - -  
ge das Heil, das Heil Got - - - -  
Weg, der Weg, dass ich ihm zei - ge das Heil Got - - - -  
fert, der prei - - - - set, der prei - set  
A major

57

C

tes, wer Dank op - - - - fert, der  
tes, Sinfonia a with choral insertion (overlapping choral entries) wer Dank op - fert, der  
tes, Bass has second text phrase, the ascending steps signifying "the way of salvation." wer Dank  
mich, und das ist der Weg, das ist der Weg, dass ich ihm  
C

E major B major B7 E major

60

prei - - - -  
prei - - - -  
op - - - -  
zei - - - - ge das Heil  
E major

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Sinfonia b with choral insertion

33

set mich, der prei  
fert, der prei set mich, der  
Gottes, wer Dank op

E major E7 A major

66

prei set, der prei set fert, der prei set

E major F#7

69

set, der prei set mich.  
set mich. Vocal-Instrumental Transition

mich, wer Dank op fert, der prei set mich,  
mich, der prei set, der prei set mich,

B major B7 E major E major

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<sup>7</sup> In this transition section, the 2 lines of the psalm text are again presented simultaneously (S/B, then A/T), suggesting that Bach saw the 2 concepts (praise & to the foundational idea of the whole cantata: offering God heartfelt thanks for the God's mercy. See "Bach Kommentar, vol. 1, 418.

Both halves of the Psalm verse appear in both halves of this movement (17/1). It is noteworthy that the cantata does not mention leprosy of the day's Gospel story (metaphorically representing sin), only the goodness of God—unlike the other 2 cantatas for (BWV 25 & 78). As Petzoldt observes, the theological nexus of the cantata is not human sin but God's salvation. This literary element corresponds to the healed Samaritan's decision to return to Jesus to thank him and worship him. See Petzoldt, p. 418.

72

Wer Dank op

73

und das ist der Weg,

E major (D#7) G# major G7

75

fert,

The two lines of the psalm text are again presented simultaneously

Wer Dank

und das ist der

C# minor A major

78

op fert,

Weg,

F# minor A major

E# dim. C# major C#7

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81 E Fugal Exposition, instruments partly independent, partly colla parte (B-T-S-A)

81

E Fugal Exposition, instruments partly independent, partly colla parte (B-T-S-A)

wer Dank op

D major D7

84

D major

fert, der prei set, der prei set

D major

87

wer Dank op

mich, und das ist der Weg,

dass ich ihm

D major E7 A major A7

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90

- fert, der prei - set, der prei - set  
zei - ge das Heil Got .

93 F B minor A major A major

wer Dank op - fert, Dank  
mich, und das ist der Weg, wer Dank op -  
tes, und das ist der Weg, und das ist der

F A major B7 E minor B minor B minor

96 A major

op - wer Dank  
- fert, Dank op - fert, das ist der Weg, und das ist der  
Weg, dass ich ihm zei - ge das Heil, zei - ge das Heil

B7 E minor (A7) D major

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99

fert,  
der prei  
op  
Weg,  
dass ich ihm zei  
Gottes, und das ist der Weg,  
dass ich ihm zei

102

D major      D7      G major      A7

set mich,  
set, der prei set mich, prei set  
ge das Heil Got tes, und das ist der  
ge, dass ich ihm zei ge das Heil Got tes,

105

D major      D major

wer Dank op  
mich, und das ist der Weg,  
dass ich ihm  
Weg, dass ich ihm zei ge das Heil,  
und das ist der Weg,

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fert, der prei - set, der prei - set  
 zei - ge das Heil Got -  
 das Heil, dass ich ihm zei - ge das Heil Got -  
 dass ich ihm zei - ge, dass ich ihm zei - ge das Heil Got -

111 D major E7 A major E7

mich, Stretto wer Dank op - fert, der  
 tes, wer Dank op - fert, der  
 tes, wer Dank  
 tes, und das ist der Weg, das ist der Weg. dass ich ihm  
 Sinfonia a with choral insertion

G

A major A major

114 prei -  
 prei -  
 op -  
 zei - ge das Heil  
 A major

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117

- set mich, und das ist der Weg,  
 - set mich, und das ist der  
 fert, der prei - set mich, der  
 Got tes, wer Dank op -

Sinfonia b with choral insertion

120 A major A7 D major

dass ich ihm zei -  
 Weg, dass ich ihm zei -  
 prei - set mich, und das -  
 fert, und das -

123 D major A major B7

ge das Heil Got tes.  
 ge das Heil Got tes.  
 ist der Weg, dass ich ihm zei - ge das Heil Got tes.  
 ist der Weg, dass ich ihm zei - ge das Heil Got tes.

E major E7 A major A major

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17/2.

## Recitativo.

Alto. C# F# A

•Nature testifies of God's majesty (17/2). Regarding the theological concept of "natural revelation," see side note.

Chromatic saturation  
in vocal part in 14 mm.

17/2. Recitativo. Chromatic saturation in vocal part in 14 mm.

Alto. C# F# A D E# G B E

Nature testifies of God's majesty (17/2). Regarding the theological concept of "natural revelation," see side note.

Es muss die ganze Welt ein stummer Zeuge werden von Gottes hoher Maje-

F# minor E major

4

stät, Luft Wasser, Fir-mament und Er-den, wenn ih-re Ordnung als in Schnuren

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

Text painting: Differentiated range for "firmament" and "earth."

G#

This is an allusion to Luther's translation of Psalm 19:4 (v. 5 in the English bible), which has "Schnur" (apparently a mistranslation of the original Hebrew word).

7

geht; ihn prei-set die Na-tur mit un-ge-zählten Ga-ben, die er ihr

E major B major E major E7 A major

10

Apparent allusion to Psalm 150:6: "Let everything that breathes praise the Lord!"

in den Schoss gelegt, und was den O-dem hegt, will noch mehr Antheil an ihm haben, wenn

A7 D major D7 E7

13

es zu sei-nem Ruhm so Zung' als Fit-tig regt.

D# B#

Petzoldt suggests that the long final continuo note can be heard as an exclamation point. See "Bach Kommentar," vol. 1, p. 419.

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

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•God's attributes can be seen in the heavens: Ps. 36:5 (17/3). See note at 17/2 regarding the theological concept of

Concerto-like texture with 2 violins playing in imitation (often crossing each other), the scalar passages perhaps symbolizing the length and breadth of Creation (Petzoldt, "Bach Kommentar," vol. 1, p. 419) or symbolizing the clouds mentioned in the text (see singer's melisma in m. 19ff.).

## 17/3. Aria. "natural revelation." (Moderato ♩ = 69.)

Same figure as in movement 1.

Relatively slow harmonic rhythm is a characteristic of galant style.

Tri-partite form  
E major

Vln I has syncopated figure.

F#7 B major G#7 C#7

F# minor B7 E major F#7 B minor E7 A major

Vln II has syncopated figure.

Vln I has syncopated figure (see full score).

B7 E major E major

Vln I has syncopated figure (see full score).

E major

Allusion to passages such as Ps. 36:5 (v. 6 in the German bible): "Thy steadfast love, O Lord, extends to the heavens, thy faithfulness to the clouds." Also Ps. 57:10 (vs. 11 in German bible).

## Soprano.

Herr, de - - ne Gü - te reicht, so weit der Himmel ist, und de - ne

Vocal Section 1.

E major F#7

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Text painting: Upward leaps by both voice and violins on syncopated figure depict "reaching to the clouds."

13

Wahrheit langt, so weit die Wolken geh - hen, Herr,  
B major B7 E major E major

Vln I has syncopated figure.

15<sup>II</sup>

déine Güte reicht, so weit der Himmel ist, und deine Wahrheit  
E7 A major F#7 B major

Vln II has syncopated figure.  
Vln I has syncopated figure (see full score).

18

langt, so weit die Wolken geh - hen, so weit die Wol - - -  
C# minor F# major F#7 B major

Vln I has syncopated figure (see full score).

20<sup>II</sup>

ken ge - - - - hen, so weit die Wolken ge - - - -  
B major

Vln II has syncopated figure.

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23

hen.

Vln I has syncopated figure (see full score).

Ritornello 2.

Vln II

*mf*

B major

25

Vln I

B major

Vln II has syncopated figure (see full score).

B major

B major

27

B major

B major

Contrasting section starts in major mode but moves to minor. The syllabic declamation of the text suggests a galant, quasi-operatic style...

29

Vocal Section 2.

Wüsst' ich gleich sonst nicht, wie herrlich gross du bist, so könnt' ich es gar

B major

B7

E major

31

Allusion to the concept of natural revelation as expressed in Romans 1:19-20 (for more, see above note at 17/2).

leicht aus dei - - - nen Werken se - hen, wüsst' ich gleich sonst nicht, wie

B# dim.7

C# minor

C# minor

# J.S. Bach - Church Cantatas BWV 17

Text painting: Leaps to indicate the extent of God's glory.

34

herr - lich grossdu bist, so könnt'ich es gar leicht aus\_dei\_nen

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

36

Wer\_ken se - hen.

Vln I  
Vln II  
Ritornello 3.  
C# minor

Vln II has syncopated figure (see full score).

38

Vln I has syncopated figure.

Allusion to the day's Gospel reading in which the Samaritan turns back to thank Jesus for his healing; possibly also an allusion to Ps. 50:23 [God]: "He who brings thanksgiving as his sacrifice honors me...." Humans should imitate nature in praising God (see 17/2), especially since humans receive knowledge of salvation in return.

40

Vocal Section 3 starts in minor mode but returns to major.

Wie, wie sollt'man dich mit Dank da - .

C# minor F#7 B minor F# minor E7

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42

für nicht ste - tig prei - sen, wie, wie sollt' man dich mit

E7                    A major

E7                    A major

44

Dank da - für nicht ste - tig preisen? da du uns willst den

signalizing D... D major

46

Weg des Heils da - ge - gen wei - sen, wie sollt mandich mit

Vln I

Vln II has syncopated figure  
(see full score).

D major      E major      A major      D major

48

Dank da für nicht ste - tig prei -

Vln I has syncopated figure.

L.H.

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50

sen? da du uns willst den  
Vln I has syncopated figure.

Vln II

E major

B7 E major

Preisen/weisen: The rhyming words are both given melismas, perhaps signaling that God's revelation of salvation happens in response to the act of praising God (see also the simultaneous presentation of both lines of the psalm text in the opening chorus).

52

Weg des Heils da ge - - gen wei - - -

C#7 F# minor B7 E major

54

sen, den

Vln I

Vln II  
Vln I has syncopated figure (see full score).

E7 A major F#7 B7

56<sup>II</sup>

Weg des Heils, da du uns willst den Weg des Heils da gegen wei -

Vln I has syncopated figure into m. 58 (see full score).

Vln I

E7 A major B7 E major

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59

Ritornello 4.

sen. Vln I has syncopated figure.

Vln II

E major Vln I has syncopated figure.

E7 A major

Vln II has syncopated figure (see full score).

61

A major B7 E major E major

Here ends the Gospel section of the cantata; the next section was performed during the Eucharist.

Martin Petzoldt argues that in this center movement, the thanks to God offered by world and nature (nos. 2 & 3) is differentiated from thanks for the spiritual existence of human beings, both of which are due to God's goodness. See "Bach Kommentar," vol. 1, 416. He notes that "gesund" (healthy) points to salvation through Christ, the heavenly physician, "pries Gott" (thanked God) points to the never-ceasing praise of God, the Creator, and "dankete ihm" (thanked him) points to the thanks due Jesus. See Petzoldt, p. 420.

## Recitativo. Secco 17/4. Tenore.

This is the center movement in a chiastic form (see above at movement 1). In Bach's chiastic forms, center movements (where the mirror image begins) often meet or are paradoxically inverted. Here the healed Samaritan literally "turns back." For more on Bach's use of chiastic form, see note above at 17/1.

•Samaritan leper returns to give thanks: Lk. 17:15–16 (17/4). The tenor serves as Evangelist/narrator.

Einer aber unter ih-nen, da er sa-he, dass er gesund worden

C# minor

311

war, kehre-te um und prei-se-te Gott mit lauter Stimme und fiel auf sein Angesicht

Highest note for "loud" and lowest note for "feet."

F#7

B major C#7

Text painting: Falling musical line for "fell on his face."

6

zu seinen Füssen und dan - ke-te ihm, und das war ein Sa-mari-ter.

E# dim.7 F# minor E# dim.7 F# minor

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17/5. **Aria.** •Songs of praise is the only gift of thanks I can bring (17/5). The cantabile melodic character suggests the galant style.

(Moderato  $\text{♩} = 60$ )

Tri-partite form but  
not da capo.

Strings  
Ritornello 1. *mf*

D major

This image shows the beginning of the aria, labeled 'Ritornello 1.' with a dynamic of *mf*. The strings play a continuous eighth-note pattern. The vocal line enters with a melodic line in D major. A red arrow points from the text 'Tri-partite form but not da capo.' to the vocal line.

The oscillating/trill figure in the continuo perhaps denotes Übermaß (excess). For other uses of such figures, see BWV 150/6, 71/1.

E major dominant pedal...

D major  
E7 A major  
L.H.

This image shows the continuation of the ritornello. It includes a section where the continuo (bassoon) plays an 'E major dominant pedal' (a sustained E major chord). The harmonic progression includes D major, E7, and A major, with the bassoon (L.H.) providing harmonic support.

A major

This image shows the continuation of the ritornello, concluding with a return to A major.

The syllabic declamation, cantabile melodic style, balanced/repetitive phrase structure, and simple harmonic structure make this aria strikingly galant. Alfred Dürr calls the melodic style "hymn-like." See Dürr/Jones, 531.

Tenore.

Welch'Ü \_ ber-mass der Gü \_ te schenkst du mir! Doch

Vocal Section 1.

Oscillating/trill figure

A major D major D major

This image shows the vocal section (Tenore) with lyrics in German. The vocal line begins with 'Welch'Ü \_ ber-mass der Gü \_ te schenkst du mir! Doch'. The continuo provides harmonic support with oscillating figures and specific markings like 'Oscillating/trill figure' and 'A major' and 'D major' harmonic labels.

was giebt mein Ge \_ mü \_ the dir da \_ für? Welch'Ü \_ bermass der

Oscillating figure

D major D major E7 A major

This image shows the continuation of the vocal section with lyrics 'was giebt mein Ge \_ mü \_ the dir da \_ für? Welch'Ü \_ bermass der'. The continuo maintains its characteristic oscillating figure throughout the section.

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A musical score page showing two staves. The top staff is for voice and piano, with lyrics in German: "Güte, welch' Ü-ber-mass der" (repeated), followed by "Güte schenkst". The bottom staff is for piano, showing a bass line and a treble line with eighth-note chords and patterns. Measure numbers 16 and 17 are visible at the top left.

## E major dominant pedal...

## A major

A7

## D major

21  
 Gü - te, Welch' Ü - ber-mass der Gü - - - - - te schenkst du

D major      E7      A major

## D major

E7

## A major

23

mir!

Ritornello 2.

*mf*

*tr.*

*tr.*

A major

E major dominant pedal...

L.H.

## A major

## E major dominant pedal...

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 25 begins with a forte dynamic. Measure 26 starts with a piano dynamic. Both measures feature complex chords and rhythmic patterns, with grace notes and slurs. Measure 26 concludes with a half note on the bass staff.

## A major

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28

Doch was giebt mein Ge - mü - the  
Vocal Section 2.

A major                      A7                      D major

30ii

dir \_\_\_\_\_ da - für?      Doch was giebt mein Ge - mü - the, was giebt mein Ge -

F# major                      F#7 B minor                      B7

33

mü - the      dir \_\_\_\_\_ da - für?      Doch was giebt mein Ge - mü - the.

Oscillating/trill figure

E minor                      F# major                      B minor

35ii

doch,      doch was giebt mein Ge - mü - the dir da - für?

Ritornello 3.

B minor                      F# dominant pedal...

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38

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

No da capo but this third vocal section is reminiscent of the first. First vocal statement is without doubling.

41

Herr, ich weiss sonst nichts zu bringen, als dir Dank und Lob zu  
Vocal Section 3.

Vln I      +Vln II, Vla

B minor      E major E7      A major

Text painting: Long melisma for "thanks."

43II

sin-gen, als dir Dank

D major

— und Lob, dir Dank und Lob zu sin - gen.

Fragment of ritornello (3) in D major (sense of reprise without da capo).

Oscillating/trill figure

D major      D major

# J.S. Bach - Church Cantatas BWV 17

Voice repeats line, this time as at beginning (m. 11), with Vln I doubling (provides a sense of reprise). Text painting: Melismas for "praise."

49

Herr, ich weiss sonst nichts zu bringen, als dir Dank und Lob

Oscillating/trill figure

D major

D major

51<sup>II</sup>

zu singen, ich weiss sonst nichts zu bringen, ich weiss sonst nichts,

L.H.

A major dominant pedal...

54

ich weiss sonst nichts zu bringen, als dir Dank und Lob

tr

D major

56

zu singen.

Full Ritornello (4), adapted so it remains in D major.

mf

Oscillating figure

D major

J.S. Bach - Church Cantatas BWV 17

Chromatic saturation  
in vocal part in 12 mm.

• Blessings of body and spirit are gifts of grace (17/6).

17/6. Recitativo. • Blessings of body and spirit are gifts of grace (17/6).

Secco Basso. C# F# A# E G

D A B

G#

B minor G major D major

Text painting: Descending line to depict descending "streams of blessing."

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Second section of the recitative lists the inner/spiritual elements of human existence: love, peace, righteousness, joy in the Spirit.

9 Lieb', Fried', Ge-rech-tig-keit und Freud' in dei-nem Geist sind Schätz' da - E# D#  
A major C#7 C F# minor B7  
12 durch du mir schon hier ein Vor-bild weist, was Gu-tes du ge-den-kenst mir dor-ten zu-zu -  
B7 E7  
15 thei-len und mich an Leib und Seel' vollkom-men-lich zu hei-len.  
C# major G#7 C# minor C# minor

Blessings include healing of both body & soul, an allusion to the healed leper in the Gospel reading. This is the "way of salvation" mentioned in the psalm verse of the opening chorus. This is the only allusion to sin in the entire cantata (see above).

The closing chorale is set in triple meter, its lilt and major tonality reinforcing the comforting sentiment of the text. Because this comfort comes in the context of life's transience, Martin Petzoldt sees this movement as a kind of "Totentanz" (see "Bach Kommentar," vol. 1, p. 421). However, since part 2 of the cantata was performed during the Eucharist, a reflective interpretation is probably warranted.

In substance, the movement corresponds to the opening chorus. Set in simple, four-part, cantional style with instrumental doubling, the chorale acts like a chatechismal response from the listeners.

17/7. Choral.(Mel: „Nun lob' mein' Seel' den Herren.“)  
Soprano.

+ Ob I, II, Vln I Wie sich ein Vat'r er-bar - met übr sei - ne jun - gen Kindlein klein,  
so thut der Herr uns Ar - men, so wir ihn kind - lich fürchten rein.  
Alto.

+ Vln II Wie sich ein Vat'r er-bar - met übr sei - ne jun - gen Kind - lein klein,  
so thut der Herr uns Ar - men, so wir ihn kind - lich fürch - ten rein.  
Tenore.

+ Vla Wie sich ein Vat'r er-bar - met übr sei - ne jun - gen Kindlein klein,  
so thut der Herr uns Ar - men, so wir ihn kind - lich fürchten rein.  
Basso.

Wie sich ein Vat'r er-bar - met übr sei - ne jun - gen Kindlein klein,  
so thut der Herr uns Ar - men, so wir ihn kind - lich fürchten rein.

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

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9

Er kennt das arm' Ge-mäch-te, er weiss,wir sind nur Staub.Gleichwie das Gras vom  
 Er kennt das arm' Ge-mäch-te, er weiss,wir sind nur Staub.Gleichwie das Gras vom  
 Er kennt das arm' Ge-mäch-te, er weiss,wir sind nur Staub.Gleichwie das Gras vom  
 Er kennt das arm' Ge-mäch-te, er weiss,wir sind nur Staub.Gleichwie das Gras vom

E# dim.  
F# minor  
E major E7  
F# minor

18

Re-che, ein' Blum' und fal-lend Laub der Wind nur drü-ber we-het, so  
 NBA: fallen - - des  
 Re-che, ein' Blum' und fal-lend Laub der Wind nur drü-ber we-het, so  
 NBA: fallen - - des  
 Re-che, ein' Blum' und fal-lend Laub der Wind nur drü-ber we-het, so  
 NBA: fallen - - des  
 Re-che, ein' Blum' und fal-lend Laub der Wind nur drü-ber we-het, so  
 NBA: fallen - - des

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

27

ist es nimmer da: al-so der Mensch ver-ge-het, sein End', das ist ihm nah.  
 ist es nimmer da: al-so der Mensch ver-ge-het, sein End', das ist ihm nah.  
 ist es nimmer da: al-so der Mensch ver-ge-het, sein End', das ist ihm nah.  
 ist es nimmer da: al-so der Mensch ver-ge-het, sein End', das ist ihm nah.

A major  
F# minor  
A major  
A major

Minor chords inflect the references to the transience of life.