

J.S. Bach - Church Cantatas BWV 47

Introduction & updates at melvinunger.com.

NBA I/23; BC A141

17. S. after Trinity (BWV 148, 114, 47)

*Ephesians 4:1-6 (Exhortation to unity in the Spirit)

*Luke 14:1-11 (Jesus heals man on the Sabbath, exhortation to humility)

Librettist: Johann Friedrich Helbig (see side note).

FP: 13 October 1726 (St. Nicholas) From Cycle III.

Form of 47/1 (see Dürr/Jones, 566):

A. (mm. 1-45) Sinfonia (a, a')

B. (45-103) Choral fugue b (T-A-S-B

solo?), instr. partly motivic (a), partly

silent, oboes finally thematic

(5th subject entry at m. 81)

Conclusion (c, c': 89-103)

B'. (104-183) Choral fugue (b', (S-A-T-B tutti?),

instr. from 2nd subject entry colla parte,

oboes finally thematic (5th

subject entry at m. 144)

Conclusion

(c, c': 152-183)

A. (184-228)

Sinfonia (a, a')

+choral insertion

Form: Chorus - Aria (S) - Recit (B) - Aria (B) - Chorale (a chiastic form)

Bach often used chiastic (x-shaped/symmetrical) forms to portray Luther's theology crucis, which stressed the inverted order of God's revelation: that God chose to reveal himself through suffering rather than through glory and the corollary that the Christian disciple must likewise accept—and even choose—cross-bearing over self-exaltation. In Bach's chiastic forms, center movements (where the mirror image begins) often 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). Examples include BWV 4/5, 5/4, 7/4, 9/4, 17/4, 19/4, 24/3, 28/3, 29/5, 31/5, 45/4, 47/3, 48/4, 58/1, 63/4, 65/4, 75/4, 75/11, 78/4, and 140/4, among many others.

J.S. Bach



Cantata No. 47

Wer sich selbst erhöht, der soll erniedriget werden

1. Coro

•Reversal of status (exalting vs. humbling oneself): Luke 14:11 (47/1). This biblical verse is the summary of the Gospel reading for the day. It reoccurs in Luke 18:14. The long opening chorus shares similarities with 39/1, presented 16 weeks earlier, including the presentation of thematic material in a complex ritornello.

Ob. I/II
Viol. I/II
Va.
Continuo

A. Sinfonia (a)

The oppositional aspect of the cantata text (proud vs. humble) is reflected in the polychoral treatment of the instruments (strings vs. oboes).

Ob I & II, then continuo foreshadow the "erhöhet" melisma, the core of the later fugue subject (see mm. 46-48).

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26

D minor

D minor

G major

G7

Progression downward in the circle of fifths...

30

Continuo bass plays "erhöhet" melisma.

C minor

F major

F7

B-flat major

B-flat 7

35

E-flat major

F# dim.7

G minor

G minor

Vln I & II play "erhöhet" melisma.

39

G7 G pedal...

C minor

G major

G7

C minor

Continuo bass plays "erhöhet" melisma.

43

Soprano

Alto

Tenore

Basso

CORO

A

Word painting: First text phrase is set as a fugue subject that rises laboriously (1 octave), then falls chromatically with sighing figures (1 octave).

Note: Fugue is often associated with dogma. Compare "Wir haben ein Gesetz" in the St. John Passion.

Wersichselbster - hö

Oboes are octave higher, see full score.

Oboes

Strings

"The two halves of the verse, which constitute a rhetorical antithesis ('whoever exalteth himself shall be abased; and he that humbleth himself shall be exalted'), are set respectively as subject and countersubject of the fugue." See David Schulenberg, "Oxford Composer Companions. J. S. Bach," 522. The subject rises, then falls; the countersubject rises, then falls, each depicting their respective texts.

Tritone at end of rising melisma.

47

D7

G minor

G minor

G7

C minor

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Tritone, then syncopated arrival on long note at the end of the melisma, as if exalting oneself (as referenced in the text) takes considerable (even ungainly) effort. See Petzoldt, "Bach Kommentar" 1:509.

The second phrase of the biblical text is set as a countersubject that falls with sighing figures, then rises.

49

Sighing figures

Wer sich selbst er-

- het, der soll er - nie - dri - get wer - den, und wer sich selbst er - nie -

D7 G minor D minor G minor G minor G minor D minor D minor

55

hö - het, der soll er -

- dri - get, der soll er - hö -

Continuo alone (mm. 58-62)

D7 G minor A7 B-flat major D7 G minor E7

60

Wersichselbster - hö -

nie - dri - get wer - den, und wer sich selbster - nie -

- het wer - den, der soll er - hö - - - - -

B + Instruments

A major D minor D minor (G7) C minor G minor G7

66

het, der soll er - nie dri - get wer -

- dri - get, der soll er - hö - het wer -

wer - den; der soll er - nie dri - get, er - nie - dri - get wer -

Continuo alone (mm. 67-71).

C minor D7 E-flat major G minor G minor

71

den, und wer sich selbst er - nie - dri - get, der -

den, der soll er - hö - het

den, wer sich selbst er - hö - het, der soll er - nie - dri - get

Wer sich selbst er - hö

+Instruments

G minor A major D minor C# dim.7 D7 G minor

76

- soll er - hö - het wer - den, der

werden, er - hö - het, er - hö -

wer - den, der soll er - nie dri - get wer - den,

- het, der soll er - nie dri - get wer - den, und wer sich

Continuo alone (mm. 76-80).

D minor C# dim.7 D minor D(7)

81

soll er - hö - het wer - den, soll er -
 - het, der soll er - hö - het wer - den, und wer sich selbst er - nie - dri - get, der
 wer sich selbst er - hö - het, der soll er - nie - dri - get wer - den, und
 selbst er - nie - dri - get, der soll er -

Oboes with 5th subject entry.
 +Instruments

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

86

hö - het wer - den.
 soll er - hö - het, er - hö - het wer - den.
 wer sich selbst er - nie - dri - get, der soll er - hö - het wer - den.
 hö - het wer - den.

Conclusion (c, c).
 Strings up 1 octave

B-flat major B-flat major

91

Wer sich selbst er - hö - het, der soll er - nie - dri - get werden,
 Wer sich selbst er - hö - het,
 Wer sich selbst er - hö - het,
 Wer sich selbst er - hö - het,
 Wer sich selbst er - hö - het,

B-flat 7 E-flat major E-flat (7) A-flat major

96.

wer sich selbst er - hö - het, der soll er - nie - dri - get

wer sich selbst er - hö -

wer sich selbst er - hö -

wer sich selbst er - hö -

wer sich selbst er - hö -

p

f

C minor E dim.(7) F minor (F7) F(7)

101

C minor E dim.(7) F minor D

wer-den, wer sich selbst er - hö -

- het,

- het,

- het,

het,

B': Choral fugue (b') (Second Exposition: S-A-T-B [tutti?]), instruments from 2nd subject entry colla parte, oboes finally thematic (as above). Conclusion (c, c').

The descending order of v entries may signify "being as referenced in the text."

102

B-flat major A7 D7 G minor

106

E-flat major A7 D7 G minor

het, der soll er nie-dri-get wer-

8

G7 C minor D7 E-flat major G7 C minor G minor

112

den, und wer sich selbst er - nie - dri - get, der -
 wer sich selbst er - hö -

Instruments doubling voices

G minor A major D minor D7 G minor C7

117

soll er - hö - het wer - den,
 - het, der soll er - nie - dri - get wer - den, und wer sich

A7 D7 G minor D minor D minor F major

122

der soll er - hö -
 selbst er - niedrigt, wer sich selbst er - nie -
 wer sich selbst er - hö -

(G7) C major D7 G minor G7

127

het wer - den, und wer sich selbst er - nie - dri - get, der
dri - get, der soll er - hö - het wer -
het, der soll er - nie - dri - get wer -

132

C minor D7 G minor C minor A7 G minor

soll er - hö - het wer -
den, der soll er - hö - het, wer sich selbst er - nie -
den, und wer sich selbst er - niedrigt, wer sich selbst er - nie -
wer sich selbst er - hö -

137

G minor C7 F major (G7) C minor

den, er - hö - het, soll er - hö - het
dri - get, soll er - hö - het, der soll er - hö - het, er -
dri - get, der soll er - hö - het, der soll er - nie - dri - get

C7 F minor G7 C minor C minor

142. 144.

wer - den, und wer sich selbst er - nie - dri - get.

hō

8 - het wer - den, er - hö - het, der soll er - hö - het wer - den, und

wer - den, und wer sich selbst er - nie

Oboes with 5th subject entry.

C minor E-flat major E-flat major E-flat 7

147

der soll er - hö - het, er - hö - het wer -

- het wer - den, soll er - hö - het wer -

8 wer sich selbst er - niedri - get, der soll er - hö - het, er - hö - het wer -

- dri - get, der soll er - hö - het wer -

A-flat major B-flat 7 B-flat minor F major E-flat major

152

den. Wer sich

den. Conclusion (c, c'). Wer sich selbst er - hö - het, der

8 den. Wer sich selbst er - hö -

den. Oboes up 1 octave, see full score. Wer sich selbst er - hö -

E-flat major E-flat 7 A-flat major B-flat 7

157

selbst er - hö - - het, wer sich selbst er -
soll er - nie-dri-get wer-den, wer sich
- - - - - het,
het, wer sich selbst er -

162

C(7)

F minor

F7

B-flat major

hö-het, der soll er-nie-dri-get wer-den,
selbster - hö - - - - - het, und wer sich selbst er - nie -
wer sich selbst er - hö - - - - - het, wer sich selbst er - hö -
hö - - - - - het,

167

C7

D7

G minor

G7

dri - get, der soll er - hö - - - - - het ver -
- - - - - het, der soll er - - - - - nie - dri - get wer -

C minor F# dim.7 G minor G minor

172. **G**

und wer sich selbst er - nie - dri - get, der -
 den, und wer sich selbst er - nie - dri - get, soll er - hö -
 den, und wer sich selbst er - nie - dri - get, soll er - hö -
 wer sich selbst er - hö -

G

177 **G minor** **A major** **D minor** **D7** **G minor**

soll er - hö - het wer - den,
 - het wer - den, er - hö - het wer - den, und wer sich
 - het wer - den, er - hö - het wer - den,
 - het, der soll er - nie dri - get wer - den, der soll er -

D minor

182 **C# dim. 7** **D minor** **D minor** **D minor** **H**

der soll er - hö - het wer - den. Wer sich
 selbst er - hö - het, der soll er - nie dri - get wer - den. Wer sich
 der soll er - hö - het wer - den. Wer sich
 nie - dri - get werden, soll er - nie - dri - get werden. Wer sich

A. Sinfonia (a) with choral insertion (quasi capo of sinfonia).

H

F major **G7** **C minor** **D7** **G minor**

187

selbst er - hö - het, der
selbst er - hö - het, der soll er - nie - dri -
selbst er - hö - het, der soll er - nie - dri - get, der
selbst er - hö - het, der soll er - nie - dri - get, der
selbst er - hö - het, der soll er - nie - dri - get, der

G minor F7 B-flat 7 (E-flat major)

192

soll er - nie - dri - get - wer - den.
get, er - nie - dri - get wer - den.
soll er - nie - dri - get wer - den.
- dri - get, er - nie - dri - get, er - nie - dri - get wer - den.

D7 G minor D pedal... Ob I, II

197

Wer sich selbst, wer sich
Wer sich selbst, wer sich
Wer sich selbst, wer sich
Wer sich selbst, wer sich

G minor A7 D minor

Sinfonia (a') with choral insertion.

203.

selbst er - hö - het, der soll er - nie - dri - get, der

selbst er - hö - het, der soll er - nie - dri - get, der

selbst er - hö - het, der soll er - nie - dri - get, der

selbst er - hö - het, der soll er - nie - dri - get, der

C7 F7 B-flat major D major

208

get, er - nie - dri - get wer - den, und

soll er - nie - dri - get wer - den, und

soll er - nie - dri - get wer - den, und

- dri - get, er - nie - dri - get wer - den, und

D minor A7 A7 D minor D minor

212

wersichselbst er - nie - dri - get, wersichselbst er - nie - dri - get, der

wersichselbst er - nie - dri - get, wersichselbst er - nie - dri - get, der

wersichselbst er - nie - dri - get, wersichselbst er - nie - dri - get, der

wersichselbst er - nie - dri - get, wersichselbst er - nie - dri - get, der

G(7) C minor F(7) B-flat major

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With a rhyme scheme of AABCC, the poem presents the two opposing qualities of humility and arrogance/pride, each with 3 lines of text (AAB-BCC). Bach's da capo aria follows this division (lines 1-3 three times with internal repeats; lines 4-6 once with internal repeats). Since the first section is much longer (126 vs. 37 mm.) and repeated (thus almost 15x as long), the quality of humility gets priority, with the flowing vocal line and elaborate obbligato that characterize the first section.

47/2. Soprano Aria (da capo) •Humility is mark of true Christian; God hates pride (47/2)

Organ obbligato in composing score, designated in 1736 or later for solo violin.

NBA:
Solo violin

Figured organ part for continuo.

Org. obl.
Cont.:

D minor (For the significance of D minor, see side note.)

iv6

V

F# dim.7

Phrygian cadence, often used for questions.

Note: For 3 November 1726 (3 weeks later), Bach wrote Cantata 49, "Ich geh' und suche mit Verlangen" with obbligato organ.



D7

G minor

C7

F major

The repeated note C in the obbligato appears to reference Christ's example, as referenced in the text. See also cadence in m. 54. See side note for more.



F major

F major

F major

A Section: "characterized by a flowing and (especially in the instrumental part) elaborately figurative melody." (Dürr/Jones, "The Cantatas of J. S. Bach," 567.

Devise (motto)

The rising line of the device perhaps suggests the inflection of a question, ending in a phrygian cadence.

(A7) D minor

iv6

V

Phrygian cadence, often used for questions. Here it underscores the implied question of the text: "Do you want to be called a true Christian?"

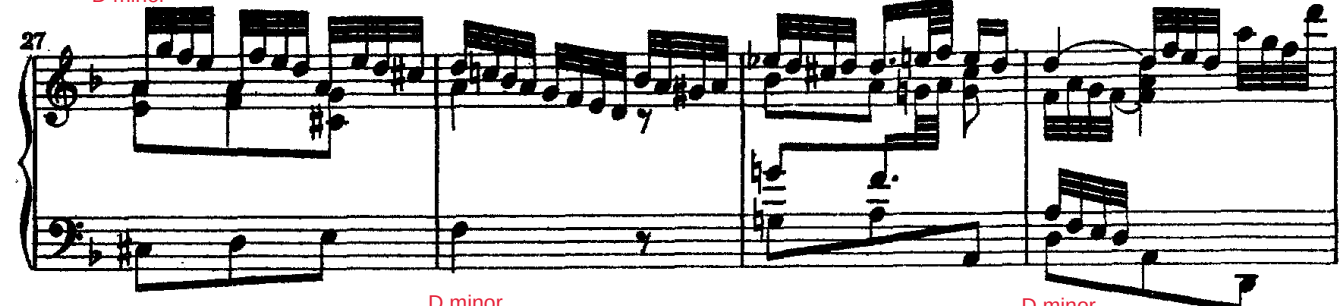
This type of aria has a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

23



D minor

27



D minor

D minor

31

wer ein wah - rer Christ will hei - ßen, muß der

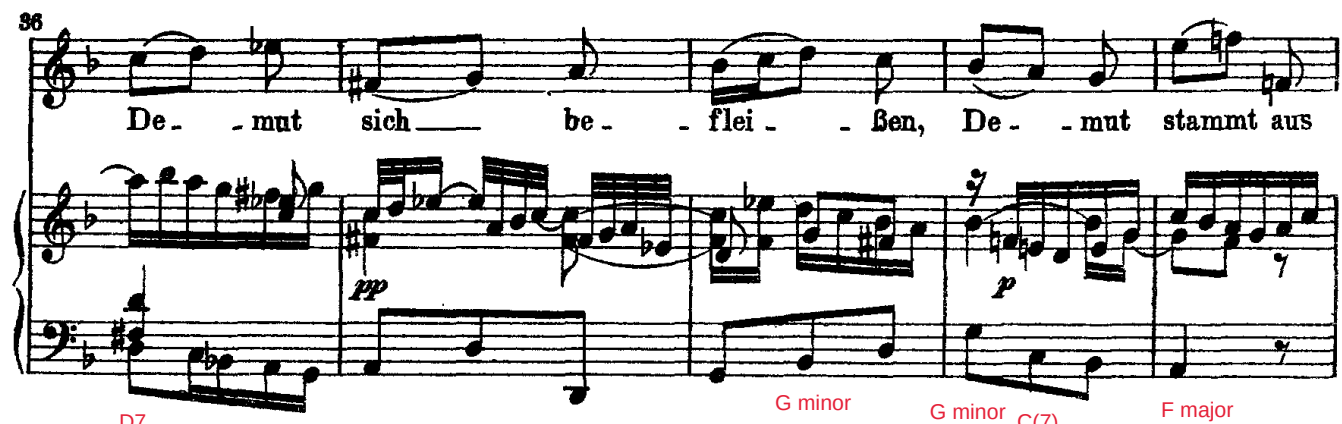


D minor

F# dim.7

36

De - mut sich be - flei - ßen, De - mut stammt aus



D7

G minor

G minor C(7)

F major

41

Je - su Reich; wer ein wah - rer Christ will



F major

F major

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Word painting: Bowing figure for "humility."

46

hei-ßen, — muß — der De-mut sich be-flei-ßen,

F7 B-flat major F# dim.7 D7

51

De-mut stammt aus Je-su Reich, De-mut

G minor C7 F major C7 F major

Repeated Cs in obbligato.

For the significance of F major, see side note.

56

stammt

NBA: B

F major

60

aus Je-su Reich.

Ritornello

F major

64

F7 B-flat major C7

68

Wer ein wah - rer Christ will hei - ßen,

p

F major F major A7 D minor

74

muß der De - mut sich be - flei - ßen, De - mut

p *pp*

D minor

79

stammt

p

D minor D minor hemiola

84

aus Je - su Reich, De -

f *p*

Ritornello

A(7) B-flat major C# dim.7 D minor D minor

89

- mut stammt aus Je - su - Reich.

Ritornello

D minor A7 D minor D minor

94

F# dim.7 D7

99

G minor C7 F major F major

103

F major

107

F major

111

F# dim.7 D7 G minor C# dim.7 A7

Detailed description: This image shows a page of a musical score for J.S. Bach's Church Cantata BWV 47. The page contains measures 89 through 111. The music is written for a vocal line (soprano) and a keyboard accompaniment (piano). The key signature is G minor (one flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, trills (tr), and ornaments. A section labeled 'Ritornello' is marked in red. Below the keyboard staff, chord annotations are provided for each measure, including D minor, A7, D minor, D minor, F# dim.7, D7, G minor, C7, F major, F major, F major, F major, F# dim.7, D7, G minor, C# dim.7, and A7.

115

D minor

120

D minor

124

In contrast to the first section, "the [short] middle section, which is concerned with pride, is...marked by an obstinate rhythm in the voice, accompanied by double-stops in the obbligato part [when played by a solo violin], which is also rhythmically accentuated, while the continuo takes up the [obbligato] theme of the main section, thereby ensuring the formal unity of the movement. Dürr/Jones 567. By setting themes representing "pride" and "humility" in counterpoint, Bach follows a procedure similar to that in movement 1, where the "humility" theme serves as countersubject to the "pride" theme.

Word painting: Long notes for "Hoffart" (pride/arrogance).

127.

Hof - - -

Obbligato theme in continuo. The reversal of position reflects the reversal in the text.

p "Devilish pride"

(Fine)

D minor

A minor

128

- - - - - fahrt ist dem

A minor

133

Teu - fel gleich, Hof -

F(7)

B-flat major

G minor

G minor

138

tr tr tr

... fahrt ist dem Teu - fel gleich.

G minor

E7

Descending circle of fifths for "God hates those..."

NBA: so

143

Gott pflegt alle die zu has - sen, Gott pflegt alle die zu has - sen, die den Stolz...

Operatic patter diction...

A(7)

D(7)

G(7)

C major

E7

A minor

148

tr

... nicht fah - ren las - sen; Gott pflegt alle die zu has - sen,

Cross relation for "will not release their pride."

G7

C major C aug. G# dim.7

E major

C(7)

F major

153

Gott pflegt alle die zu has - sen, die den Stolz nicht fah -

NBA: so

D(7)

G major

C major

F major

B-flat major

E(7)

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Chromaticism for "those who will not release their pride."

159

ren, den Stolz nicht fahren las - sen.

A minor A7 D minor G# dim. 7 A minor da capo A major

●Humility: Man is but dust, he should humble himself as Christ did (47/3). This is the central movement in a chiasitic form. Typically, such movements explore a paradox, antithesis, or reversal. Here the paradox is that one must humble oneself to be exalted. For more, see note at 47/1. In the Gospel reading, Jesus warns of demotion for those who sought the best place at the banquet.

3. Recitativo

1.

Der Mensch ist Kot, Staub, Asch und Erde. Ist's möglich, daß vom Übermut, als einer

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

Basso Bass is the voice of authority.

VI. I/II Va. Cont.

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

Chromatic saturation in the vocal part in 12 mm.

The syllabic declamation reinforces the strong language, while the "halo of strings" (reminiscent of the voice of Jesus in the St. Matthew Passion) inflects the text with sad pathos.

Text painting: Antithetical concepts in the text are depicted alternately with rising lines (and chords in rising inversions) and descending lines; the emotionally charged words and phrases are set with diminished chords and unstable harmonic progressions.

4

Teufelsbrut er noch be-zau-bert werde? Ach! Jesus, Gottes Sohn, der Schöpfer al-ler

E A-flat

A7 D minor iv6 V D7 G minor B-flat major B-flat 7

Phrygian cadence, typical for setting questions.

Allusion to biblical passages such as Phillipians 2:5-9; perhaps also to the Epistle of the day. See side note.

7

Dinge, ward unsertwegen niedrig und ge-rin-ge, er - duld'te Schmach und Hohn, und

Chromatic inflection for "lowly."

G7 C7 E dim. 7 F minor A dim. 7 B-flat minor B

Text painting: Harmonic clash for "enduring humiliation and scorn."

10

du, du armer Wurm, suchst dich zu brüsten? Gehört sich das für ei - nen Christen?

Rising inversions...

C7 D7 iv6 E7 V



13

Geh', schämedich, du stolze Krea-tur, in Buß' und fol-ge Christi Spur, wirf dich vor

Rising inversions...

G# dim.7 A minor A7 D minor C# dim.7 A7 D minor

17

Gott im Geiste gläubig nieder! Zu seiner Zeit er - höht er dich auch wieder.

Text painting: One-octave descending phrase for "casting oneself down God; ascending phrase for "God exalting the penitent creature."

F7 B-flat 7 E-flat major F7 E-flat major E-flat major

Allusion to the end of the day's Gospel reading (see 47/1) and biblical passages such as 1 Peter 5:6: "Humble yourselves therefore under the mighty hand of God, that in due time he may exalt you."

4. Aria

47/4. •Prayer: Grant humility that I not forfeit salvation (47/4).

The primary theme (the aria's motto) falls quickly, then rises falteringly a perfect fifth, while the continuo line rises one octave.

Quartet texture (Ob, Vln, Bass, Continuo) in concerto-like writing (the individual timbres and imitative writing emphasizing the conversational character among the lines). It is possible that the 3 instrumental lines represent the 3 persons of the Trinity, as reflected in the Epistle for the day: "one Spirit... one Lord, one God and Father" (Ephesians 4:4-6). The key signature of 3 flats may also symbolize the Trinity. In this regard, compare the structure of "Clavier-Übung III" (see side note for details).

1. Vln

Ob. Viol. Cont.

Ritornello derived from vocal line.

E-flat major

Ob in imitation

E-flat 7 B-flat major B-flat major

A-flat major

Vln & Ob in alternation with circulatorio (bowing) figure.

B-flat major B-flat 7 E-flat major F major

Ob

Vln

F7 B-flat major B-flat 7 E-flat major E-flat 7 A-flat major B-flat 7



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.

Form:
Bach divides
the text into
3 parts,
following the
rhyme scheme:
ABAB-CC-DD.

Basso Lines 1-4 (Rhyme scheme ABAB)

Je - su, beu - ge - doch mein Her - ze,

The motto theme is gentle and intimate, descending quickly, then ascending, accompanied by a circulator figure, a "bowing" gesture related to the text.

(Fine)

E-flat major

Vln Circulator from m. 9.

Ob

E-flat major

A-flat major

E-flat major

B-flat 7

E-flat major

E-flat 7

A-flat major

Ob

Vln

E-flat major

Ob

Vln

The individual lines are highly independent, the unstable harmonic progression and cross relations suggesting the danger of forfeiting salvation, as referenced in the text.

A-flat major

B-flat major

E-flat major

E-flat 7

B-flat 7

Ob & Vln in alternation.

Bach narrowly avoids parallel 8vas, perhaps to depict not "forfeiting salvation" as referenced in the text.

cross relation

Word painting: Laughing rhythms in melsimas for "jokingly forfeit" (salvation).

A-flat major

E-flat major

E-flat major

cross relation for "jokingly forfeit salvation LIKE Satan."

Harmonic ambiguity and cross relations for "jokingly forfeit salvation."

B-flat minor

28

— der er — ste Höl — len — brand, wie — der er — ste Höl — len — brand.

Text painting: "First firebrand of hell" is cast down into hell with chromatic descending lines.

Ob (1 octave up, see full score).

Ob & Vln tacet

Ritornello

F7 F7 B-flat minor B-flat major

31

B-flat major B-flat 7 E-flat major F7

34

Lines 5-6 (Rhyme scheme CC)

Laß mich dei — ne De — mut su — chen und den Hoch —

Ob & Vln in alternation.

B-flat major G7 C minor G minor

Word painting:
Ascending
sequence with
large upward
leaps for "pride/
arrogance"
(literally: "high
opinion of
oneself").

Staccato markings are original.

37

— mut ganz ver — flu — chen, den Hoch — mut ganz,

The poet vows 3 times to curse arrogance, the declarative statements rhetorically emphasized with rests preceding the word "ganz" (entirely).

D7 G minor G7

39 II

ganz ver — flu — chen, den Hoch — mut ganz, ganz ver — flu — chen:

Text painting: High notes for "pride/high opinion of oneself" and "ganz" (completely).

C minor D7

J.S. Bach - Church Cantatas BWV 47

Motto (humility) theme modified

42

laß mich dei - ne De - mut su - chen und den Hoch -

Vln
Ob

G minor G7 C minor D7 G minor F# dim.7

Word painting: Staccato articulation for "cursed," as if spitting. Perhaps Bach was thinking of Revelation 3:16-17: "Because you are...neither cold nor hot, I will spew you out of my mouth. For you say, I am rich, I have prospered, and I need nothing..." (Slurs as in the NBA.)

44

- mut ganz ver - flu - - chen, verflu - - chen.

Ob Vln (octave up, see full score)

Ob & Vln tacet.

mf Ritornello

D7 G minor G minor

Text painting: Rising line for "pride"; descending line for "entirely curse."

47

G7 C minor C minor C7 (F minor)

50

Ob & Vln in alternation

F minor B-flat 7 E-flat major D7 G minor

Lines 7-8 (Rhyme scheme DD)

53

Gib mir, gib mir, gib mir ei - nen niedern

p

G minor C7 F minor B-flat 7 E-flat 7

58

Sinn, daß ich dir ge - fäl - - - lig bin;

Ob & Vln in alternation.

A-flat major B-flat 7 E-flat major C minor E-flat 7 A-flat major B-flat major

59

Motto (humility) theme modified

gib mir ei - nen nie - dern Sinn, daß ich dir ge -

Striking cessation of bass line. See side note.

B-flat major B-flat 7 E-flat major E-flat 7 A-flat major B-flat 7

62

Sequential melisma for "pleasing"

fäl - - - - -

Ob & Vln tacet.

(E-flat major) E-flat major

65

- - lig bin, daß ich dir ge-fäl - - - lig bin!

Vln

E-flat 7 A-flat major B-flat (7) E-flat major E-flat major

dal segno

47/5.

5. Choral (Mel: „Warum betrübst du dich, mein Herz“)

- Temporal honor given up for eternal reward (47/5): 11th stanza of 14 in the hymn.

Martin Petzoldt suggests that the paired rhythms in the first 2 phrases (SB vs. AT) depict the "temporal honors" vs. "eternal reward" referenced in the text. He also observes the continuous eighth notes in the last two phrases (which reference the merit earned through Christ's death) and the contrary motion between S & B in the last phrase. See "Bach Kommentar" 1:511–12.

Soprano 1. NBA: Ehrn

+Ob I, II, Vln I Der zeit-li-chen Ehr' will ich gern ent-behr'n, du woll'st mir nur das

Alto +Vln II Der zeit - li-chen Ehr' will ich gern ent-behr'n, du woll'st mir nur das

Tenore Der zeit - li-chen Ehr' will ich gern ent-behr'n, du woll'st mir nur das

8 + Vla Der zeit - li-chen Ehr' will ich gern ent-behr'n, du woll'st mir nur das

Basso Der zeit-li-chen Ehr' will ich gern ent-behr'n, du woll'st mir nur das

Ob. I/II VI. I/II Va. Cont.

G major C minor G minor D major G minor B-flat major (G7)

4
 Ew'ge ge - währ'n, das du er - wor - ben hast durch dei - nen her - ben,
 Ew' - ge gewähr'n, das du er - wor - ben hast durch dei - nen her - ben,
 Ew' - ge gewähr'n, das du er - wor - ben hast durch dei - nen her - ben,
 Ew'ge ge - währ'n, das du er - wor - ben hast durch dei - nen her - ben,
 C minor C minor G minor D major G minor E-flat major A-flat major

S and B move in contrary motion, reminiscent of the the contrary motion of subject and countersubject in the opening movement.