

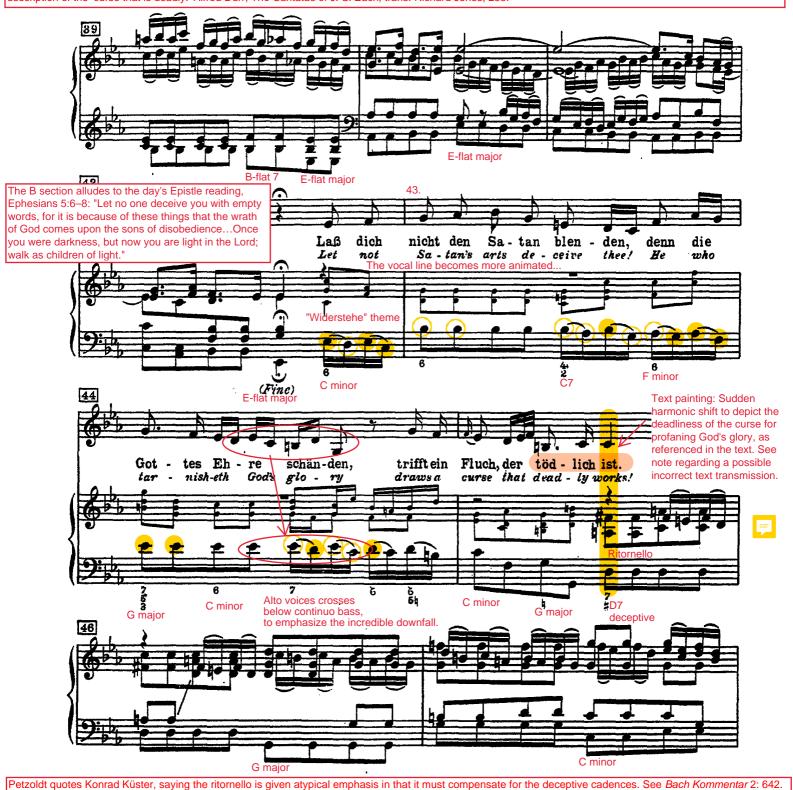
This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement. Bach later re-used this aria in the St. Mark Passion to the text "Falsche Welt, dein schmeichelnd Küssen..." (False world, your flattering kissing...). See note above.



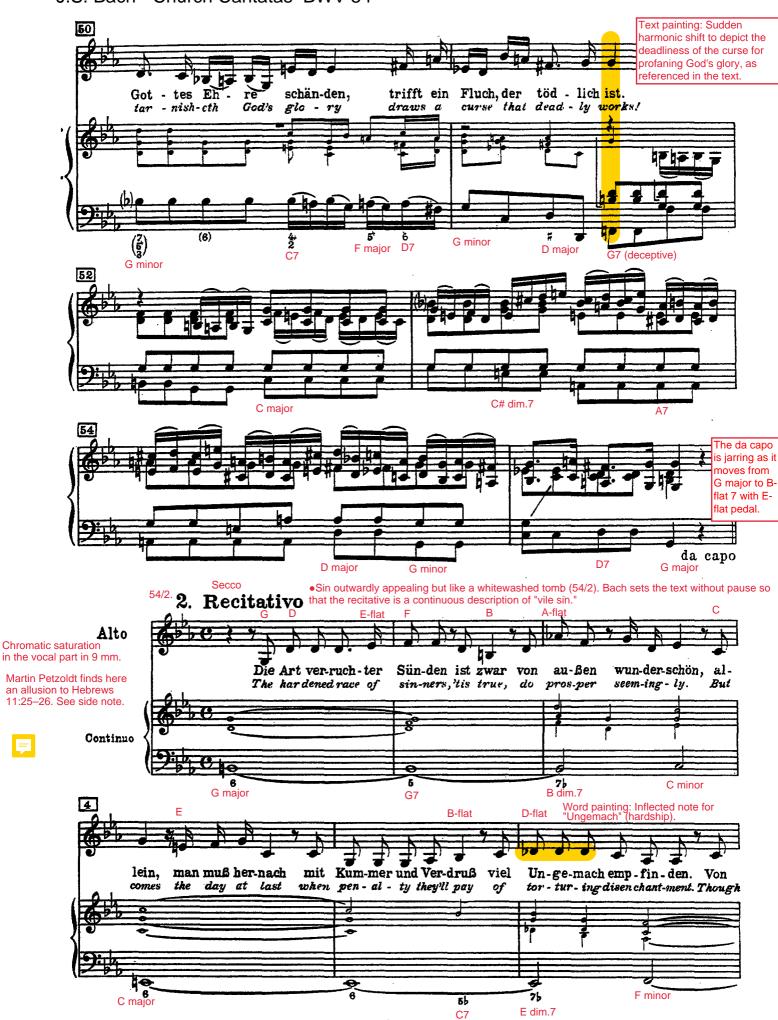
f to c".



J.S. Bach - Church Cantatas BWV 54 Sustained E-flat in the voice serves the same symbolic function as previous pedal tones ("widerstehe" = resist, stand firm [against sin]). fet dich ihr its plea - sure Gift, wi - der-ste lurks. Chris-tian, ne' B-flat major E-flat major he doch der Sün - de, sonster o'er - power thee! Poi-son F minor 8 76 E-flat 7 grei-fet dich ihr Gift. its plea - sure lurks. B-flat 7 chord against E-flat pedal. E-flat major E-flat major A-flat major D dim. E-flat 7 A-flat major B-flat 7 E-flat major E-flat major B-flat pedal... 4



Laß dich blen nicht den Saden, denn die tan Let notSa - tan's artn de ceive C minor C minor 5



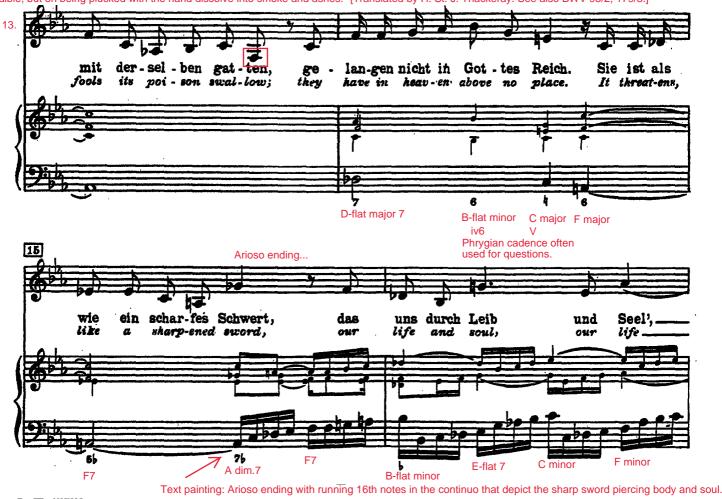
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The reference to "white-washed tombs" is reminiscent of Jesus' words in Matthew 23:27–28: "Woe to you, scribes and Pharisees, hypocrites! for you are like whitewashed tombs, which outwardly appear beautiful, but within they are full of dead men's bones and all uncleanness. So you also outwardly appear righteous to men, but within you are full of hypocrisy and iniquity. (Also Luke 11:44.)

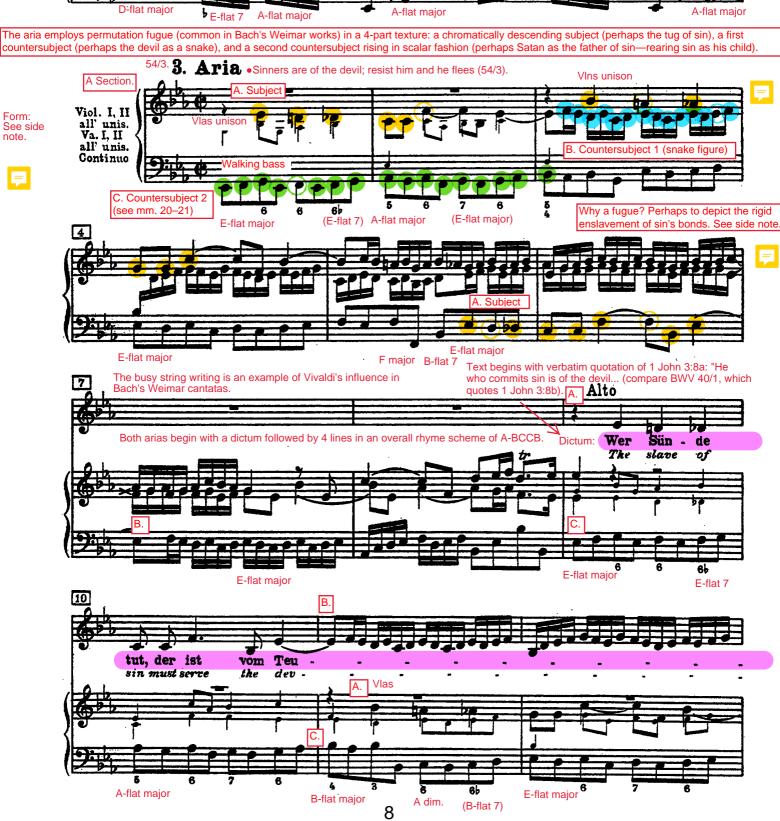


"Sodom's apples" alludes to Josephus IV:483–485: "It is said that, owing to the impiety of its inhabitants, [Sodom] was consumed by thunderbolts; and in fact vestiges of the divine fire and faint traces of five cities are still visible. Still, too, may one see ashes reproduced in the fruits, which from their outward appearance would be thought edible, but on being plucked with the hand dissolve into smoke and ashes." [Translated by H. St. J. Thackeray. See also BWV 95/2, 179/3.]

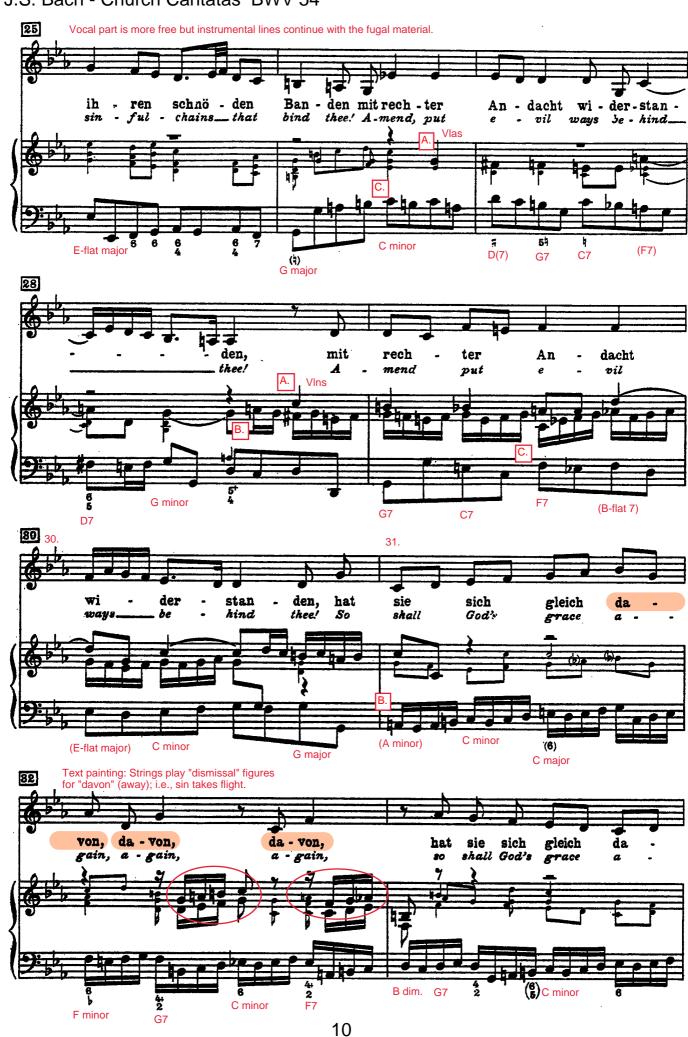


Martin Petzoldt (Bach Kommentar 2:643) notes that the end of the recitative is reminiscent of Simeon's prophecy that a sword would pierce Mary's soul...brought to mind by the end of the day's Gospel reading where a woman shouts that the womb that bore Jesus was blessed. See side note for the biblical passages.





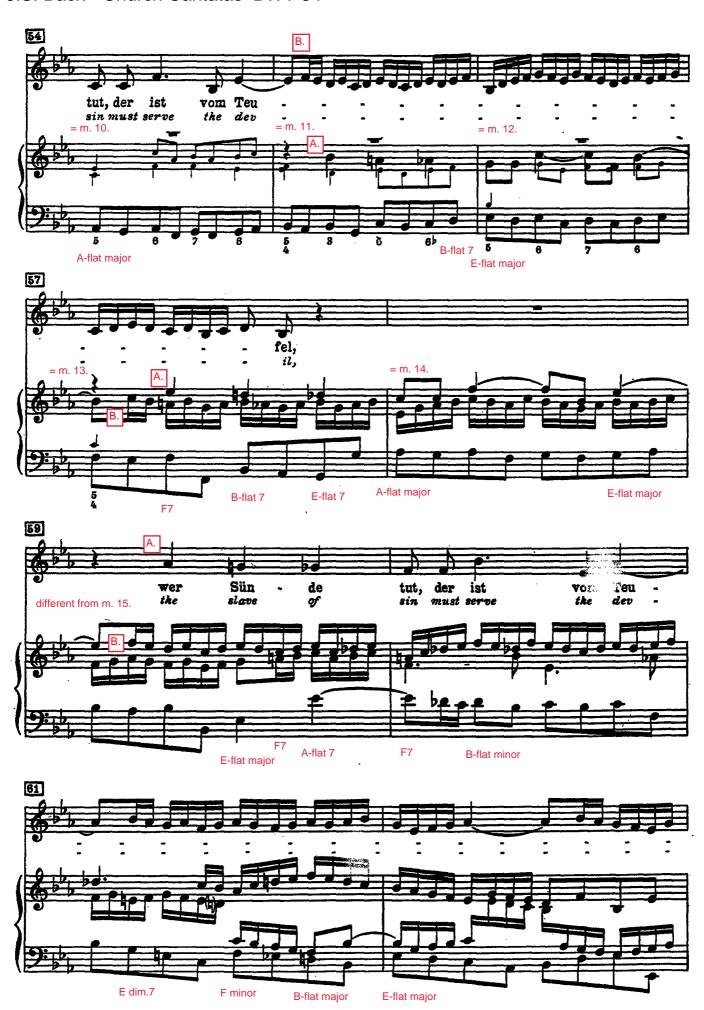






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13



E-flat major