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NBA I/21; BC A131

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

*Galatians 5:16–24 (Work of the flesh and fruit of the Spirit)

*Luke 17:11–19 (Jesus heals ten lepers)

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

FP: 22 Sept. 1726 (St. Thomas)

Regarding source material, see note.

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 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).

Walking bass with occasional figura corta.

A major

Figura corta

"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde"
Johann Gottfried Walther "Musicalisches 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" 62/3 (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

Sinfonia a'

E major

J.S. Bach - Church Cantatas BWV 17

Ob I/Vln I

18

E7 A major

19

Ob II

Sinfonia b

A major A7 D major A pedal...

22

A major D major A major

25

B7 E major E7 A major

28

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

mf

A7

A major

31

Text painting: Melisma for "praises."

fert, der prei - set, der prei - set

(D major)

A major

The second half of the psalm text follows immediately as a countersubject. Most commentators understand speaker here (in Psalm 50:23) to be God rather than the psalmist (see Petzoldt (*Bach-Kommentar* 1:417). The simultaneous 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 -

Basso.

Counter accents create a strong rhythm.

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 -

Continuo alone...

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

J.S. Bach - Church Cantatas BWV 17

45/ **B**

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

+Instruments (Instrumental doubling of the vocal fugue increases the intensity.)

B

Ob I, Vln I double Soprano

A major A major A7

48/

(D major) E7 (A major) A major

51/

A major B major B7 E major E7

J.S. Bach - Church Cantatas BWV 17

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 frei - set, der frei - set

57

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

60

frei -
frei -
op -
zei - ge das Heil

J.S. Bach - Church Cantatas BWV 17

Sinfonia b with choral insertion

33

set mich, der prei - fert, der prei - set mich, der Got - tes, 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. mich, wer Dank op - fert, der prei - set mich, mich, der prei - set, der prei - set mich,

Vocal-Instrumental Transition. The texture is reduced to trios of varying instrumental colors.

Ob I Ob II

B major B7 E major E major

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 & salvation) as linked. Martin Petzoldt suggests that this points to the foundational idea of the whole cantata: offering God heartfelt thanks for the immeasurable riches he has given is the only way to realize God's mercy. See *Bach-Kommentar* 1:418.

12

Wer Dank op -

und das ist der Weg,

E major (D#7) G# major G#7

75

- fert,

Wer Dank

und das ist der

Vln II

Vln II

C# minor A major

The two lines of the psalm text are again presented simultaneously.

78

op - fert,

Weg,

Ob I

Ob II

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

J.S. Bach - Church Cantatas BWV 17

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

wer Dank op

Vln I

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

Vla

D major E7 A major A7

J.S. Bach - Church Cantatas BWV 17

90

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

93

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 Weg, und das ist der

Ob I Ob II

96

A major B7 E minor B minor B minor

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

Vln III

B7 E minor (A7) D major

J.S. Bach - Church Cantatas BWV 17

99

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

102

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

D major D7 G major A7

105

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,

D major Ob IVln I

J.S. Bach - Church Cantatas BWV 17

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, Opening ritornello material returns... wer Dank
 tes, und das ist der Weg, das ist der Weg. dass ich ihm
 Sinfonia a with choral insertion
 cf. m. 1b. cf. m. 2. cf. m. 3.

114 A major A major
 prei -
 prei -
 op -
 zei - ge das Heil
 cf. m. 4. cf. m. 5. cf. m. 6. A major

J.S. Bach - Church Cantatas BWV 17

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

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

A major A7 D major

Vln II

cf. m. 7a.

123

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.

D major A major B7

E major E7 A major

Text painting:
Sustained note
in alto, doubled
an 8va above
in Vln II
emphasizes
"and that is the
way."

J.S. Bach - Cantatas BWV 17

17/2.

Secco

Recitativo.

• 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.

For biblical background, see note.

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

Es muss die ganze Welt ein stummer Zeu-ge werden von Gottes ho-her Maie-

(Now) must the whole world a mute witness (be) to God's exalted majesty:

Syllabic declamation

F# minor E major

4

A# G#

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

Air, water, firmament, and earth, when their ordering as-if (by) strings

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

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

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

does-go, him praises - nature by (the) countless gifts, which he

E major B major E major E7 A major

10

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

in (its) bosom has-laid, and whatever - breath enjoys, shall still greater portion in him have, when

A7 D major D7 E7

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

13

D# B#

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

it for his glory so (both) tongue (and) pinion stirs.

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

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

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.** •God's attributes can be seen in the heavens: Psalm 36:5 + free poetry (17/3). See note at 17/2 regarding the theological concept of "natural revelation."

(Moderato ♩ = 69.)

Same figure as in movement 1.

Tri-partite form

E major

Vln I has syncopated figure.

Vln II

There are 2 melodic ideas: the first (rising 16ths) associated with the text "deine Güte..." and the second (syncopated figure) associated with the text "deine Wahrheit."

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 II has syncopated figure (see full score).

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

Soprano.

Herr, dei - - ne Gü - te reicht, so weit der Him - mel ist, und dei - ne

Vocal Section 1 material related to the ritornello.

p

Vln I

Vln II

E major

F#7

J.S. Bach - Church Cantatas BWV 17

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

13

Wahrheit langt, so weit die Wolken gehen, Herr,

Vln I has syncopated figure.

B major B7 E major E major

15^{II}

deine Güte reicht, so weit der Himmel ist, und deine Wahrheit

Vln II has syncopated figure.

Vln I has syncopated figure (see full score).

E7 A major F#7 B major

18

langt,so weit die Wolken gehen,so weit die Wol - - -

Vln I

Vln I has syncopated figure (see full score).

C# minor F# major F#7 B major

20^{II}

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

Vln II has syncopated figure.

Vln II

B major B major

J.S. Bach - Church Cantatas BWV 17

23

hen.

Vln I has syncopated figure (see full score).

Ritornello 2 (B major).

Vln II

mf

B major

B major

25

Vln I

Vln I has syncopated figure.

B major

B major

27

Vln II has syncopated figure (see full score).

B major.

29

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

Vocal Section 2.

Wusst'ich gleichsonst nicht, wie herrlich gross du bist, so könnt' ich es gar

Vln I

Vln II

Vln I

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 deinen Werken sehen, wusst'ich gleichsonst nicht, wie

Vln I

Vln II

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 gross du bist, so könn'tich es gar leicht aus - dei - nen

Vln II

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

36 Wer - ken se - hen.

Vln I Vln II

Vln II has syncopated figure (see full score).

mf Ritornello 3 (C# minor).

C# minor

38

Vln I has syncopated figure.

Allusion to the the day's Gospel reading in which the Samaritan turns back to thank Jesus for his healing; possibly also an allusion to Psalm 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 soll't man dich mit Dank da -

Vln I Vln II

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

J.S. Bach - Church Cantatas BWV 17

42

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

Vln I

Vln II

Vln I

E7 A major E7 A major

44

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

Vln II

signaling D... D major

46

Weg des Heils da - ge - gen wei - sen, Ritornello wie sollt' man dich 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 -

L.H.

Text painting: Melisma (from ritornello) for "praise."

Soprano participates in ritornello (compare Vln I, mm. 9-10).

Vln I has syncopated figure.

E7 A major

J.S. Bach - Church Cantatas BWV 17

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) *tr*

52

NBA: hingegen

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

C#7

F# minor

B7

E major

Soprano participates in ritornello (compare Vln I, mm. 4-5).

54

sen, den

Vln I

Vln II

Vln I has syncopated figure (see full score).

E7

A major

F#7

B7

56II

NBA: hingegen

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

J.S. Bach - Church Cantatas BWV 17

59

Ritornello 4 (E major).

sen.

Vln I has syncopated figure.

Vln II

mf

Vln II has syncopated figure (see full score).

61

E major

Vln I has syncopated figure.

E7

A major

A major

B7

E major

E major

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

After the Sermon

Secco
Recitativo.
17/4. Tenore.

This is the center movement in a chiasmic form (see above at movement 1). In Bach's chiasmic 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 chiasmic form, see note above at 17/1.

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

The text is from the day's Gospel.

Einer a_ber un_ter ih-nen, da er sa_he, dass er gesund worden

One, however, among them, when he saw that he healthy become

Syllabic declamation

C# minor

(H)

B - A - C- H (B -A-C-B) motive in retrograde.

"The overall form may either be conceived as bipartite, since each half is introduced by a biblical text, or else as symmetrical, centred [on] the New Testament text. The following Bach cantatas exhibit this text structure: BWV 39, 88, 187, 45, 102, and 17." See Dürr/Jones, *The Cantatas of J. S. Bach*, 37.

For context from the Gospel reading, see note.

311

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

was, turned around and praised God with (a) loud voice and fell on his face

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

(C)

(A)

(B)

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.

at his feet and thanked him, and this was a Samaritan.

E# dim.7

F# minor

E# dim.7

F# minor

J.S. Bach - Church Cantatas BWV 17

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

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

The dance-like mood, with echo,

piano (echo)

E7 A major

Helmuth Rilling writes, "The text speaks of the abundance, the overflow of God's grace.... Scale-like passages in the continuo and first violins fill the space of an octave, the symbol for whole, all, everything." See *The Oregon Bach Festival Master Class Lectures*, vol. 1 (Dayton, Ohio: Roger Dean Publishing, 2000), p. 231.

Vln I L.H.

E major dominant pedal...

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.

The tenor now changes roles: he now speaks as the grateful recipient of God's goodness (perhaps the Samaritan himself).

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

Vocal Section 1.

piano

Oscillating/trill figure

A major D major

D major

Oscillating figure

D major

D major

E7 A major

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16

Gü-te, welch' Ü-ber-mass der Gü-te, welch' Ü-ber-mass der Gü-te schenkst

tr Vln I

L.H.

E major dominant pedal...

18II

du mir, welch' Ü-ber-mass der Gü-te, welch' Ü-ber-mass der

R.H.

L.H.

A major A7 D major

21

Gü-te, welch' Ü-ber-mass der Gü-te schenkst du

D major E7 A major

23

mir!

mf Ritornello 2.

tr Vln I

L.H.

A major E major dominant pedal...

25II

tr

A major

J.S. Bach - Church Cantatas BWV 17

28

Doch was giebt mein Ge - mü - the

Vocal Section 2. Vln I

p

A major A7 D major

30 II

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

Sequential treatment suggests urgency.

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 F# major B minor

35 II

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

Vln I

mf Ritornello 3.

B minor F# dominant pedal...

J.S. Bach - Church Cantatas BWV 17

38

tr L.H.

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 weisssonst nichts zu bringen, als dir Dank und Lob zu...

Vocal Section 3.

[Continuo alone] Vln I +Vln II, Vla

p

B minor E major E7 A major

Text painting: Long melisma for "thanks."

43II

sin-gen, als dir Dank

Vln I

D major

46

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

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

mf 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 brin - gen, als dir Dank und Lob

p Oscillating/trill figure

D major

D major

51 II

zu sin - gen, ich weiss sonst nichts zu bringen, ich weiss sonst nichts,

tr Vln I

L.H.

A major dominant pedal...

54

ich weiss sonst nichts zu brin - gen, als dir Dank und Lob

tr

D major

56

zu sin - gen.

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

mf Oscillating figure

D major

J.S. Bach - Church Cantatas BWV 17

59 *piano (echo)*
Oscillating/trill figure
D major

62 *tr* *L.H.* *tr* *tr* D major
A major dominant pedal... E7

65 A major D major D major

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

Secco Basso.

C# F# A# E G
Sieh mei - nen Wil - len an! Ich ken - ne, was ich
Regard my will - I know, what I
Syllabic declamation
F# major

Chromatic saturation in vocal part in 12 mm.

First section of the recitativo lists the "natural/external" elements of human existence: body, life, reason, health, strength, mind.

3 D A
bin: Leïb. Leben und Ver - stand. Gesundheit. Kraft und Sinn. der du mich lässt mit
am: body, life and reason, health, strength, and mind, which thou me lettest with
B minor G major D major

6 G#
frohem Mund ge - niessen, sind Strö - me deiner Gnad', die du auf mich lässt fließen.
rejoicing mouth enjoy, are streams of thy grace, which thou upon me lettest flow.
E7 A major

Text painting: Descending vocal line to depict descending "streams of blessing" with flowing continuo line.

The text paraphrases a passage in Romans 14:17: For the kingdom of God is...righteousness and peace and joy in the Holy Spirit;

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

9 E# D#

Lieb'. Fried'. Ge - rech - ti - keit und Freud' in dei - nem Geist sind Schätz da -

Love, peace, righteousness, and joy in thy Spirit are treasures.

12 A major C#7 C F# minor B7

durch du mir schon hier ein Vor - bild weist. was Gu - tes du ge - denkst mir dor - ten zu - zu -

by-which thou me already here an example showest, what good thou dost-intend me there to

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).

15 B7 E7 C# major F# minor G#7 C# minor C# minor

thei - len und mich an Leib und Seel' vollkomment - lich zu hei - len.

to-apportion and-(so) me in body and soul perfectly to heal.

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 catechismal 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 üb'r 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 üb'r 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 üb'r 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 üb'r sei - ne jun - gen Kindlein klein, so thut der Herr uns Ar - men, so wir ihn kindlich fürchten rein.)

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

•Fatherly mercy: God knows we are dust: Psalm 103:13–16 (17/7). Stanza 3 of the chorale. In Leipzig, this chorale was used regularly during the distribution of the Eucharist. See Petzoldt, "Bach-Kommentar," vol. 1, p. 416.

This is the third verse of five in the chorale "Nun lob, mein Seel, den Herren" by Johann Gramann (1487–1541).

9

NBA: Gott

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

18

NBA: Rechen

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

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

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

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

NBA: fallen - - - des

NBA: fallen - - - des

NBA: fallen - - - des

NBA: fallen - - - des

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

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

A major F# minor A major A major

Minor chords
inflect the
references to
the transience
of life.