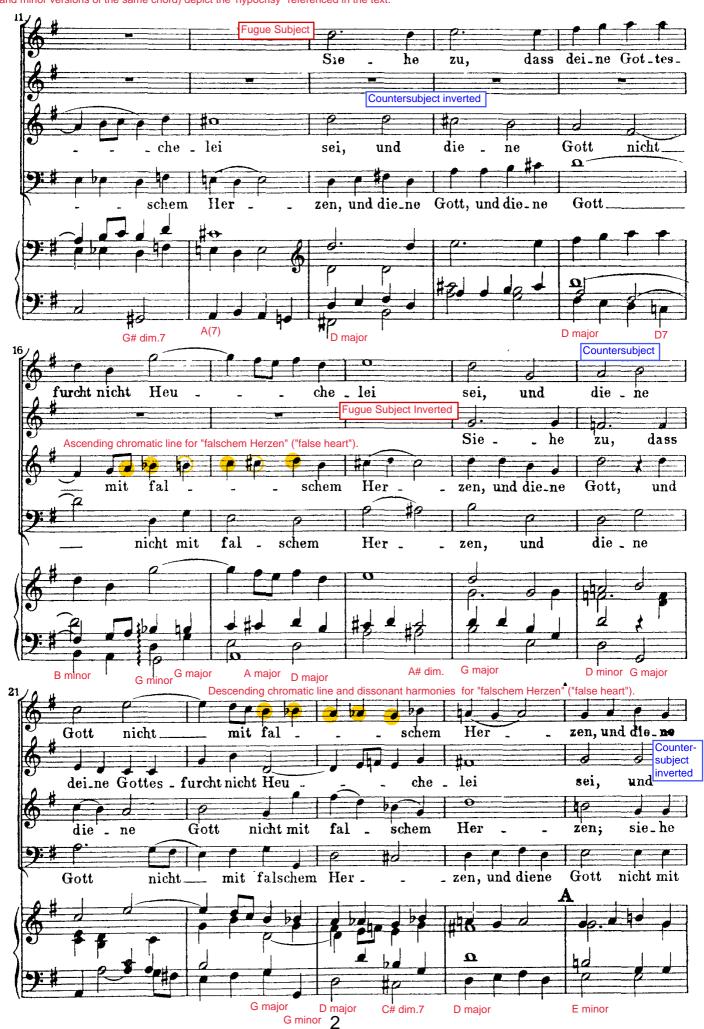
Last changed: 22 December 2025. Cantatas BWV 179 Form: Chorus - Recit (T) - Aria (T) - Recit (B) - Aria (S) - Chorale. Martin Petzoldt notes the cantata's parallel construction: 3. T aria. Hypocrites cannot stand before God. 5. S aria. Sincere sorrow over sin Introduction & updates at melvinunger.com. 2. Recitative: Piety on the outside, Self-glorification on the inside

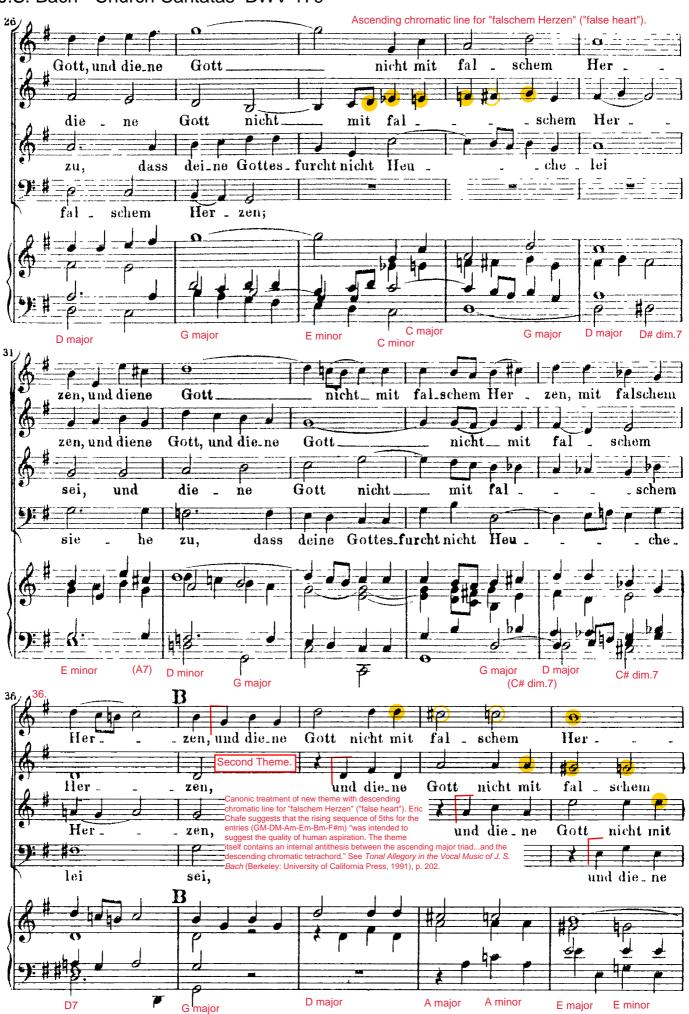
1. Chorus: Exhortation to a sincere fear of God

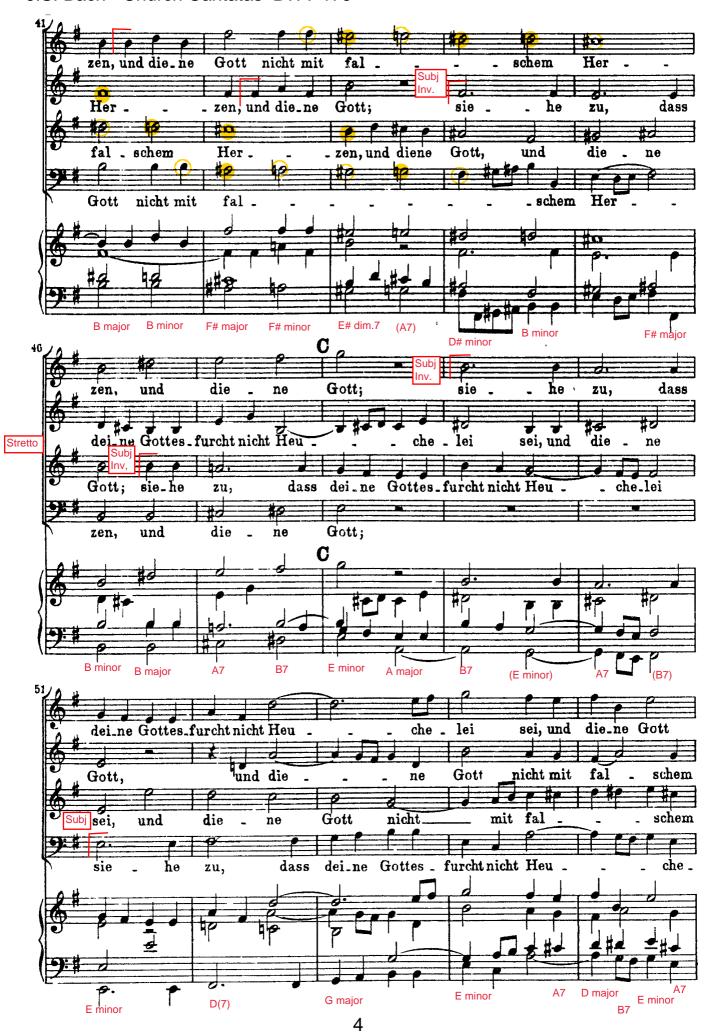
4. Recitative: Congruency between outer and inner self

6. Chorale: Confession of sin before God NBA I/20; BC A121 See Bach-Kommentar 1:273, translated from the German original. 11. S. after Trinity (BWV 199, 179, 113) J.S. Bach For Alfred Dürr's comments, see note. Bach later reworked *1 Corinthians 15:1-10 (Paul writes of his apostleship No. 1 for BWV 236/1 (Kyrie) and lists post-resurrection appearances of Jesus) No. 3 for 236/5 (Quoniam) Cantata No. 179 *Luke 18:9-14 (Parable of the Pharisee and the No. 5 for 234/4 (Qui tollis). tax collector in the temple to pray See note for more. Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei Librettist: Unknown FP: 8 August 1723 (Leipzig: St. Nic Eric Chafe suggests that the descending tonal scheme of the cantata "is closely allied to the true humility that acknowledges human sinfulness." A cantata that contrasts Concerto Instrumentation: hypocritical self-righteousness See Tonal Allegory in the Vocal Music of J. S. Bach (Berkeley: University of with penitential humility. California Press, 1991), p. 202. Oboe/Oboe da caccia I, II VIn I, II (\mathbf{Coro}) Bach later reworked this movement for the Kyrie in the Mass in G Major (BWV 236/1). Vla **SATB** (Tempo giusto d = 22) •Hypocrisy warned against: Sirach (Apocrypha) 1:34 (179/1). Continuo Soprano Motet style: ooking to the day's Gospel reading, the librettist focuses on hypocrisy, the defining characteristic of the Pharisee in Jesus' parable strings colla parte, he text of the opening chorus is taken from Sirach (Apocrypha) 1:28-30. (= Sirach 1:34-38 of German Bible). Alfred Dürr writes, "Fo alla breve meter ne opening movement, Bach chose the form of the motet-fugue: the instruments double the voices, only the continuo being partly specifically, a Alto independent. The chorus opens with a counter-fugue (each new subject entry is the inversion of its predecessor), strictly periodic in its phrase-structure, in which the two phrases of the text are separated as subject ('Siehe zu . . .') and countersubject ('und diene Gott . . . double fugue. The conclusion of the fugue—a connecting link to the second, more freely structured half of the movement—consists of a brief canon at the fifth on a new theme for the second phrase of the text (observe the chromaticism that arises each time on the word falschem' ('false'): In the second half of the movement, various sorts of thematic combination and stretto take place." See Alfred Dürr, Tenore The Cantatas of J. S. Bach, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 495 Basso Sie . he dass deine Gottes . furcht nicht Heu Bach's strict fugal writing (with zu, subject and inverted countersubject) may represen (Tempo giusto) the opposition between an authentic fear of God and a hypocritical counterfeit, while the canonic writing may represent the strictness of the prohibition against serving God with a false heart (see Martin Petzoldt, Bach-Kommentar 1:274). Eric Chafe sees an antithesis between humility and pride (Tonal Allegory in the Vocal Music of 7 J. S. Bach [Berkeley: University of California Press, 1991], p. 202). Another G major possibility is that the strict counterpoint represents the rigid rule-keeping about which the Pharisee in Jesus' parable For word-for-word English translations, see Unger, Handbook to Bach's Sacred Cantata Texts Fugue Subject Inverted

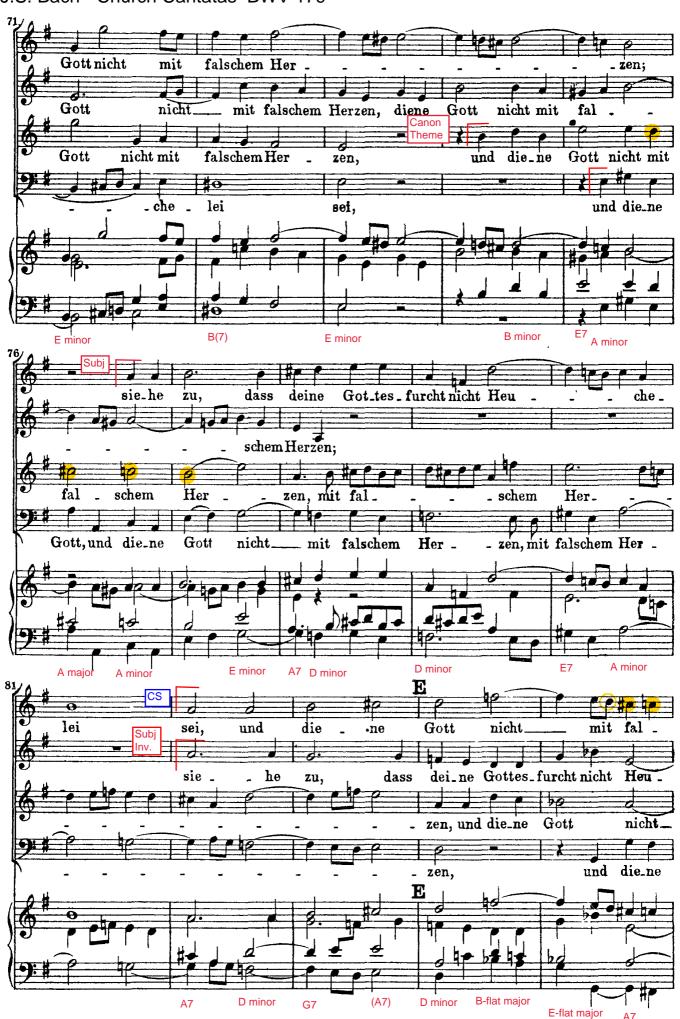


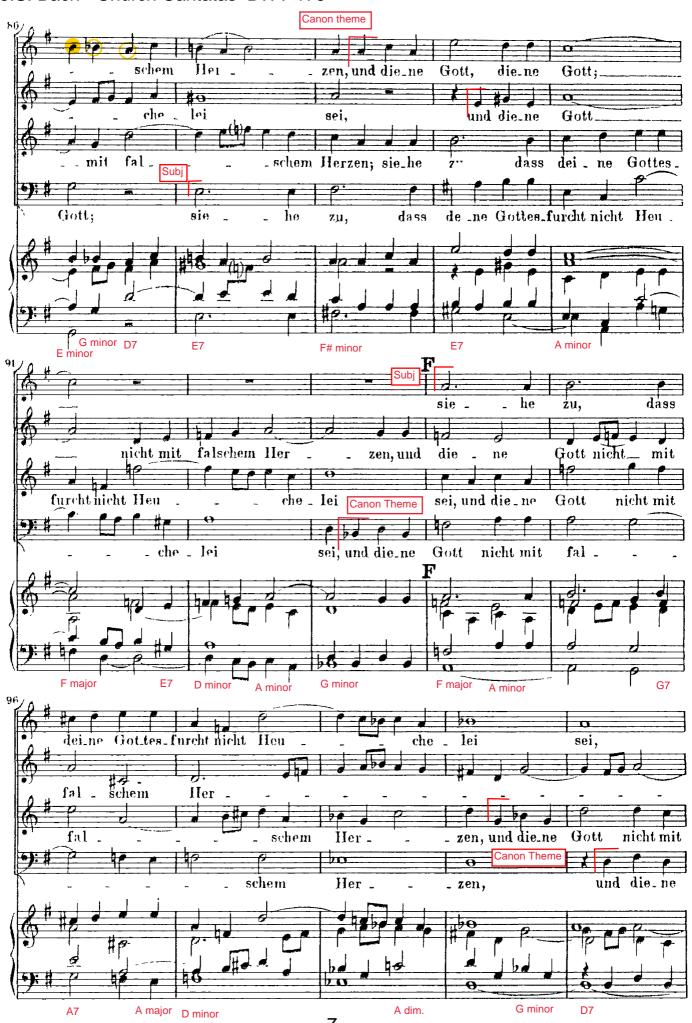


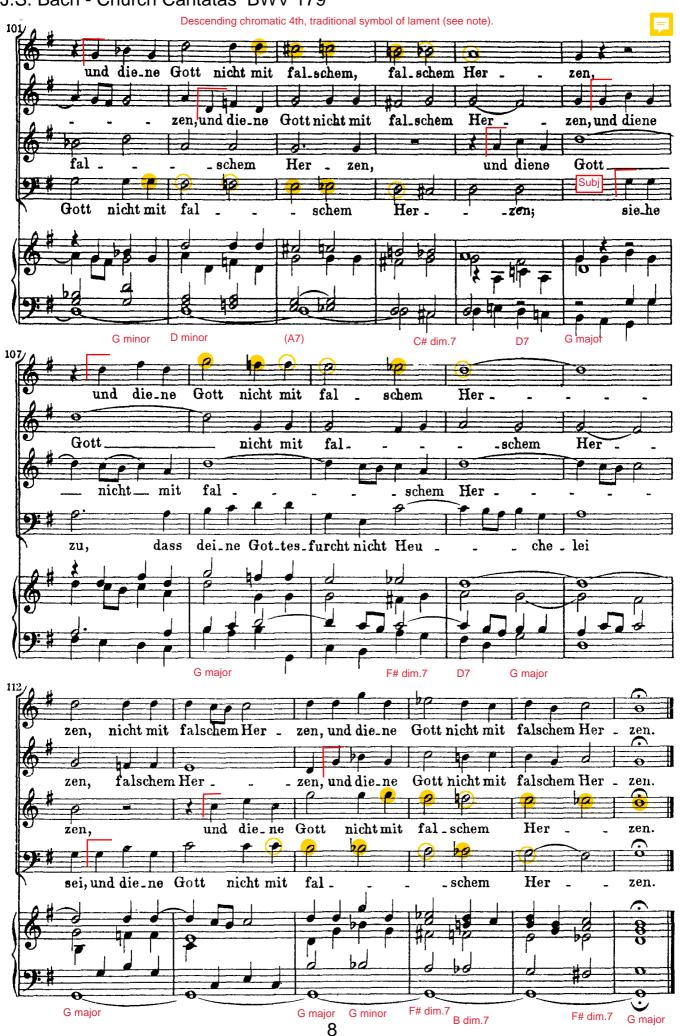


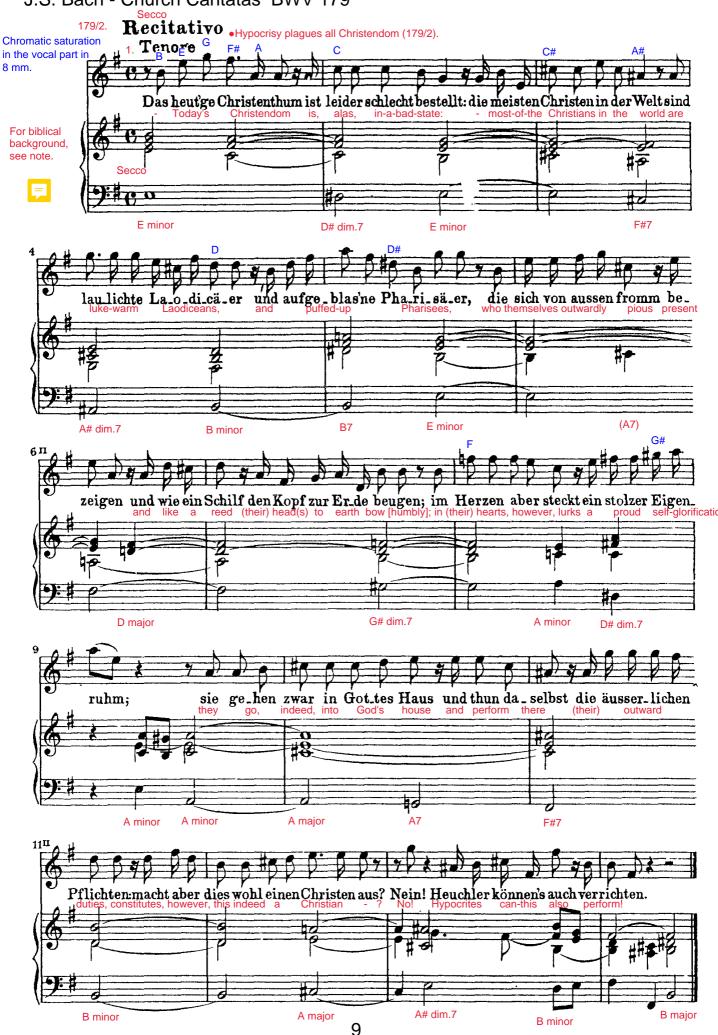








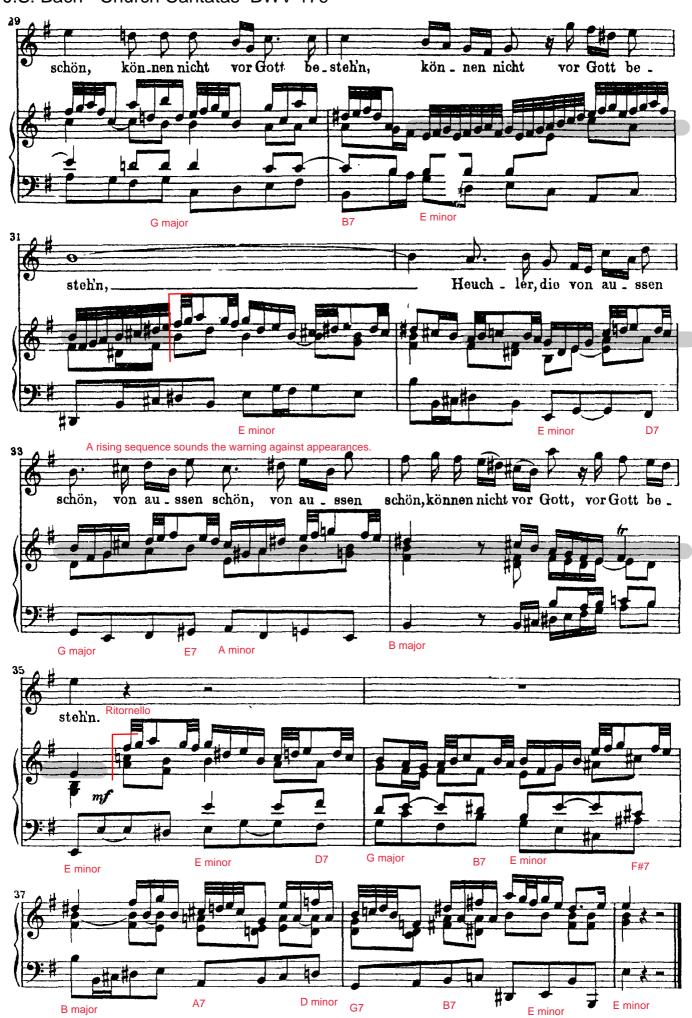


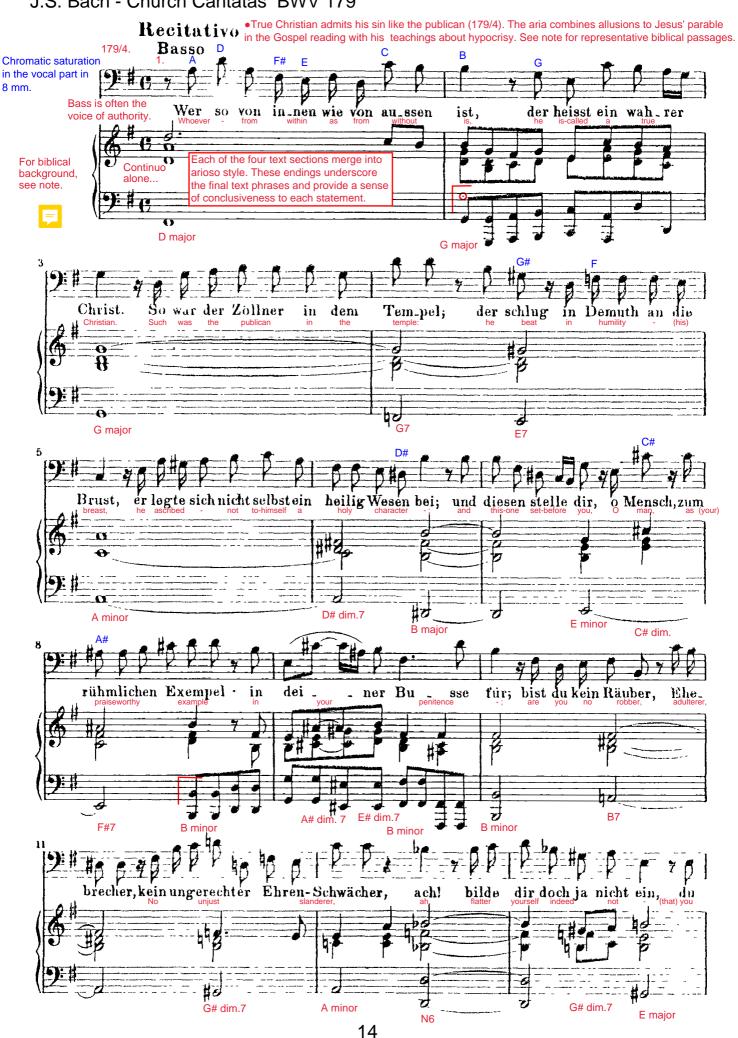




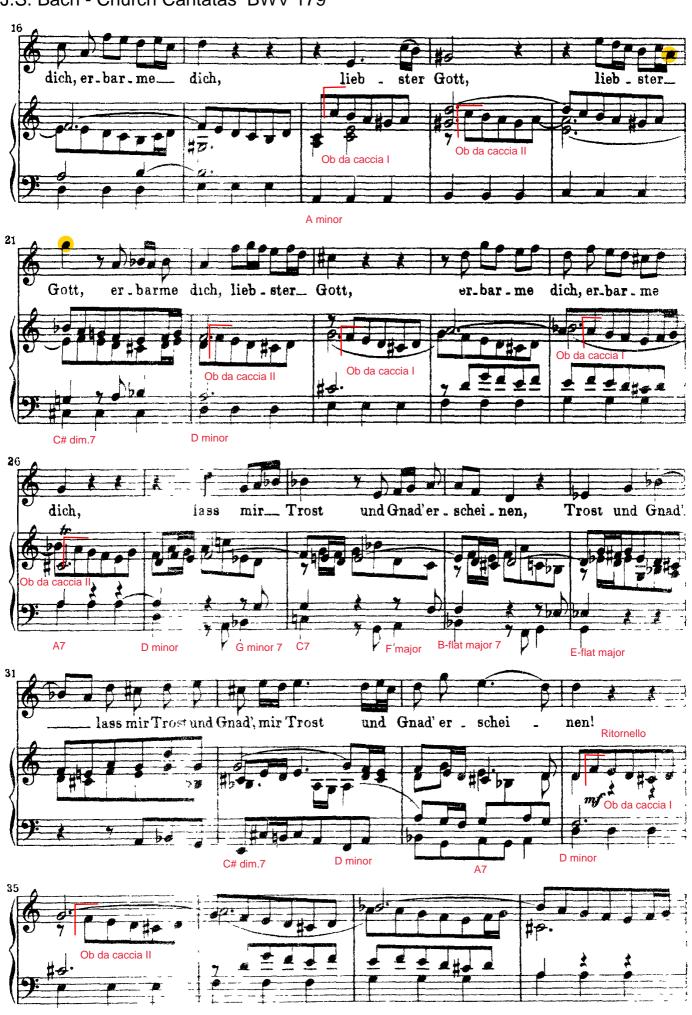


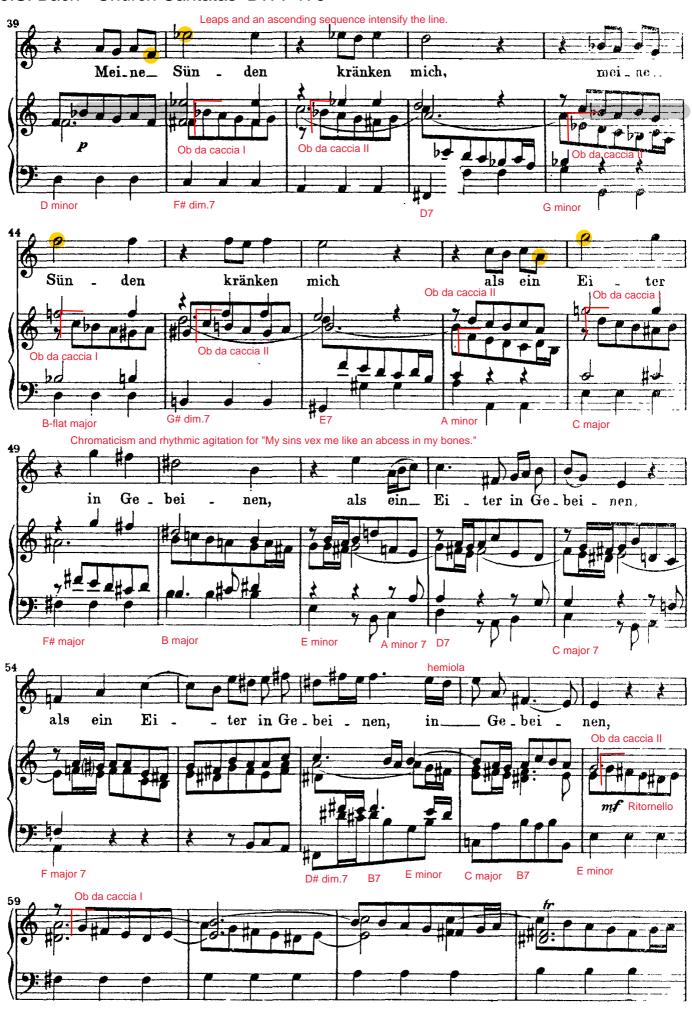
















A major