

Martin Petzoldt notes the cantata's parallel construction:

1. Chorus: Exhortation to a sincere fear of God
2. Recitative: Piety on the outside, Self-glorification on the inside
3. T aria: Hypocrites cannot stand before God.
4. Recitative: Congruency between outer and inner self
5. S aria: Sincere sorrow over sin
6. Chorale: Confession of sin before God

See *Bach-Kommentar* 1:273, translated from the German original.Introduction & updates at melvinunger.com.

NBA I/20; BC A121

11. S. after Trinity (BWV 199, 179, 113)

*1 Corinthians 15:1–10 (Paul writes of his apostleship and lists post-resurrection appearances of Jesus)

*Luke 18:9–14 (Parable of the Pharisee and the tax collector in the temple to pray)

Librettist: Unknown

FP: 8 August 1723 (Leipzig: St. Nicholas)

J.S. Bach

For Alfred Dürr's comments, see note.

Cantata No. 179



Bach later reworked
No. 1 for BWV 236/1 (Kyrie)
No. 3 for 236/5 (Quoniam)
No. 5 for 234/4 (Qui tollis).
See note for more.

Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei

Instrumentation:
Oboe/Oboe da caccia I, II
Vln I, II
Vla
SATB
Continuo

A cantata that contrasts
hypocritical self-righteousness
with penitential humility.



Concerto

Eric Chafe suggests that the descending tonal scheme of the cantata "is closely allied to the true humility that acknowledges human sinfulness."
See *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), p. 202.

(Coro)

Bach later reworked this movement for the Kyrie in the Mass in G Major (BWV 236/1).

179/1.

(Tempo giusto $\text{♩} = 72$)

•Hypocrisy warned against: Sirach (Apocrypha) 1:34 (179/1).

Motet style:
strings colla parte,
alla breve meter;
specifically, a double fugue.

Soprano

+Vln I

Alto

+Vln II

Tenore

+Vla

Basso

Bach's strict fugal writing (with subject and inverted countersubject) may represent 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 J. S. Bach* [Berkeley: University of California Press, 1991], p. 202). Another possibility is that the strict counterpoint represents the rigid rule-keeping about which the Pharisee in Jesus' parable boasted.

Fugue Subject

Sie . he zu, dass deine Gottes . furcht nicht Heu . . . che .

(Tempo giusto)



G major

For word-for-word English translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

Fugue Subject Inverted

Countersubject



G major

G major

D major

D minor

For biblical background, see note.



Text painting: "False" or misleading progressions (often juxtaposing major and minor versions of the same chord) depict the 'hypocrisy' referenced in the text.

11

Fugue Subject

Sie - he zu, dass dei-ne Got-tes-

Countersubject inverted

- che - lei sei, und die - ne Gott nicht

- schem Her - zen, und die-ne Gott, und die-ne Gott

G# dim.7 A(7) D major D major D7

16

furcht nicht Heu - che - lei sei, und die - ne

Fugue Subject Inverted

Ascending chromatic line for "falschem Herzen" ("false heart").

Sie - he zu, dass

mit fal - schem Her - zen, und die-ne Gott, und

nicht mit fal - schem Her - zen, und die - ne

B minor G minor G major A major D major A# dim. G major D minor G major

21

Gott nicht mit fal - schem Her - zen, und die-ne

Counter-subject inverted

dei-ne Gottes - furcht nicht Heu - che - lei sei, und

die - ne Gott nicht mit fal - schem Her - zen; sie-he

Gott nicht mit falschem Her - zen, und diene Gott nicht mit

A

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

G minor 2

J.S. Bach - Church Cantatas BWV 179

26

Ascending chromatic line for "falschem Herzen" ("false heart").

Gott, und die-ne Gott nicht mit fal - schem Her -
 die - ne Gott nicht mit fal - - - schem Her -
 zu, dass dei-ne Gottes-furcht nicht Heu - - - che - lei
 fal - schem Her - zen;

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

31

zen, und diene Gott nicht mit fal-schem Her - zen, mit falschem
 zen, und diene Gott, und die-ne Gott nicht mit fal - schem
 sei, und die - ne Gott nicht mit fal - - - schem
 sie - he zu, dass deine Gottes-furcht nicht Heu - - - che -

E minor (A7) D minor G major G major D major C# dim.7

36

B

Her - - - zen, und die-ne Gott nicht mit fal - schem Her -
Second Theme.
 Her - - - zen, und die-ne Gott nicht mit fal - schem
 Her - - - zen, und die-ne Gott nicht mit
 lei sei, und die-ne

Canon treatment of new theme with descending chromatic line for "falschem Herzen" ("false heart"). Eric Chafe suggests that the rising sequence of 5ths for the entries (GM-DM-Am-Em-Bm-F#m) "was intended to suggest the quality of human aspiration. The theme itself contains an internal antithesis between the ascending major triad...and the descending chromatic tetrachord." See *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), p. 202.

B

D7 G major D major A major A minor E major E minor

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[illegible]

J.S. Bach - Church Cantatas BWV 179

56

CS

nicht mit falschem Her-zen, und die - ne Gott nicht mit fal -

Her - zen; sie - he zu, dass dei-ne Gottes - furcht nicht Heu -

Her - zen;

lei sei, und diene Gott, und diene Gott nicht mit fal schem

D# dim.7 B7 E minor F# minor B7 C major E minor B major

61

D

schem Her - zen, und diene Gott nicht mit falschem

- che lei sei, und die - ne Gott

Subj.

sie he zu, dass dei-ne Gottes - furcht nicht Heu -

Her - zen;

D

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

66

Her - zen, und die - ne

nicht mit fal schem Her - zen, und die - ne

- che lei sei, und diene Gott, und die-ne

Subj. Inv.

sie - he zu, dass dei-ne Gottes - furcht nicht Heu -

F# minor C# major F# major E minor C major D7 G major A minor E minor B7

J.S. Bach - Church Cantatas BWV 179

71/

Gott nicht mit falschem Her - zen;
 Gott nicht mit falschem Herzen, diene Gott nicht mit fal -
 Gott nicht mit falschem Her - zen, und die-ne Gott nicht mit
 - che - lei sei, und die-ne

E minor B(7) E minor B minor E7 A minor

76/

sie-he zu, dass deine Got-tes-furcht nicht Heu - che -
 - schem Herzen;
 fal - schem Her - zen, mit fal - schem Her -
 Gott, und die-ne Gott nicht mit falschem Her - zen, mit falschem Her -

A major A minor E minor A7 D minor D minor E7 A minor

81/

lei sei, und die - ne Gott nicht mit fal -
 sie - he zu, dass dei-ne Gottes-furcht nicht Heu -
 - zen, und die-ne Gott nicht -
 - zen, und die-ne

A7 D minor G7 (A7) D minor B-flat major E-flat major A7

J.S. Bach - Church Cantatas BWV 179

86/

Canon theme

schem Her - zen, und die - ne Gott, die - ne Gott;

che - lei sei, und die - ne Gott

mit fal - schem Herzen; sie - he zu, dass die - ne Gottes -

Gott; sie - he zu, dass die - ne Gottes - furcht nicht Heu -

G minor D7 E7 F# minor E7 A minor

91/

Subj

sie - he zu, dass

nicht mit falschem Her - zen, und die - ne Gott nicht mit

furcht nicht Heu - che - lei sei, und die - ne Gott nicht mit

che - lei sei, und die - ne Gott nicht mit fal -

Canon Theme

F major E7 D minor A minor G minor F major A minor G7

96/

dei - ne Gottes - furcht nicht Heu - che - lei sei,

fal - schem Her -

fal - schem Her - zen, und die - ne Gott nicht mit

schem Her - zen, und die - ne

Canon Theme

A7 A major D minor A dim. G minor D7

J.S. Bach - Church Cantatas BWV 179

Descending chromatic 4th, traditional symbol of lament (see note).



101

G minor D minor (A7) C# dim.7 D7 G major

107

G major F# dim.7 D7 G major

112

G major G major G minor F# dim.7 B dim.7 F# dim.7 G major

J.S. Bach - Church Cantatas BWV 179

Secco

Recitativo

- Hypocrisy plagues all Christendom (179/2).

Chromatic saturation
in the vocal part in
8 mm.

For biblical background, see note.



1. Tenore

Das heutge Christenthum ist leider schlecht bestellt: die meisten Christen in der Welt sind

- Today's Christendom is, alas, in-a-bad-state: - most-of-the Christians in the world are

Secco

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

1

lau-liche La-o-di-cä-er und auf-ge-blas'ne Pha-ri-sä-er, die sich von aussen fromm be-
 luke-warm Laodiceans, and puffed-up Pharisees, who themselves outwardly pious present

A# dim.7 B minor B7 E minor (A7)

6 II

zeigen und wie ein Schilf den Kopf zur Er.de beugen; im Herzen aber steckt ein stolzer Eigen.
and like a reed (their) head(s) to earth bow [humbly]; in (their) hearts, however, lurks a proud self-glorification;

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

9

ruhm; sie gehen zwar in Gottes Haus und thun da selbst die äusserlichen

they go, indeed, into God's house and perform there (their) outward

A minor A minor A major A7 F#7

11/16

Pflichten macht aber dies wohl einen Christen aus? Nein! Heuchler können's auch verrichten.
 duties, constitutes, however, this indeed a Christian - ? No! Hypocrites can-this also perform!

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

This is called a "Devisenaria" (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.

Aria • Hypocrisy plagues all Christendom (179/2).

179/3. (Adagio $\text{♩} = 66$)

Bach later reworked this movement for the Quoniam in the Mass in G Major (BWV 236/5).

1. Ob I, II
Vln I lead.

Ritornello
derived
from vocal line

E minor Forcefully treading continuo line... D7 G major B7 E minor F#7

B major A7 D minor G7 B7 E minor

Tenore

Fal - scher Heuchler E - ben - bild kön - nen So - dom's Äp - fel

Upper instruments tacet...

E minor D7 G major B7 E minor F#7

For biblical background, see note.

7 hei - ssen,

Ritornello

A7 D minor G7 B7 E minor

B major

9 fal - scher Heuchler E - ben - bild kön - nen So - dom's Äp - fel

Ob i, II
Vln I

E minor D7 G major D# dim.7 E minor F#7

Hypocrites are likened to Sodom's apples (beautiful on the outside but crammed with filth). The text alludes specifically to Jesus' words in Matthew 7 and to Josephus's account about the destruction of Sodom. (See note for these passages and related biblical passages.) "Sodom's apples" are mentioned also in BWV 54/2 and 95/2.

J.S. Bach - Church Cantatas BWV 179

11
 hei - ssen, die mit Un - flat an - ge - füllt, die mit Un - flat an - ge -
 Vln II
 Vla
 B major A7 D minor G7 C major (D7)

13
 füllt und von au - ssen herr - lich gleissen; fal - scher
 E7 A minor D7 G major A7

15
 Heuchler E - benbild können Sodom's Äp - fel hei - ssen, die mit
 Ob I, II
 Vln I
 D major B7 E minor A# dfim.7 B minor

17
 Un - flat an - ge - füllt und von au - ssen herrlich gleissen. Ritornello
 mf
 B minor B minor

J.S. Bach - Church Cantatas BWV 179

19

B minor A7 D major F#7 B minor E# dim.7 F# major

21

The second section is differentiated with a soft dynamic and a more ingratiating melody.

Heuchler,

E7 A minor D(7) F#7 B minor B minor A7

23

die von au.ssen schön, Heuchler, die von au.ssen schön, könnennicht vor

D major B7 E minor B minor A7

25

Word painting: Sustained note for "bestehn" (to "stand": hypocrites cannot stand before God).

Gott, vor Gott be.stehn, können nicht vor

D major D major D7 G major

27

Gott, vor Gott be.stehn, Heuchler, die von au.ssen

Ob I, II, Vln I

G major G7 C major D7 G major 7

J.S. Bach - Church Cantatas BWV 179

29 schön, kön-nen nicht vor Gott be-stehn, kön-nen nicht vor Gott be-

G major B7 E minor

31 stehn, Heuch-ler, die von au-ssen

E minor E minor D7

33 schön, von au-ssen schön, von au-ssen schön, können nicht vor Gott, vor Gott be-

A rising sequence sounds the warning against appearances.

G major E7 A minor B major

35 stehn. Ritornello

E minor E minor D7 G major B7 E minor F#7

37

B major A7 D minor G7 B7 E minor E minor

J.S. Bach - Church Cantatas BWV 179

Recitativo

• True Christian admits his sin like the publican (179/4). The aria combines allusions to Jesus' parable in the Gospel reading with his teachings about hypocrisy. See note for representative biblical passages.

Chromatic saturation
in the vocal part in
8 mm.

179/4.

Basso 1.

Bass is often the
voice of authority.

For biblical
background,
see note.

Continuo
alone...

Each of the four text sections merge into
arioso style. These endings underscore
the final text phrases and provide a sense
of conclusiveness to each statement.

D major

G major

3

Christ. So war der Zöllner in dem Tempel; der schlug in Demuth an die

Christian. Such was the publican in the temple; he beat in humility (his)

G major

G7

E7

5

Breust, er legte sich nicht selbst ein heilig Wesen bei; und diesen stelle dir, o Mensch, zum

breast, he ascribed - not to-himself a holy character - and this-one set-before you, O man, as (your)

A minor

D# dim.7

B major

E minor

C# dim.

8

rühmlichen Exempel in deiner Buße für; bist du kein Räuber, Ehe-

praiseworthy example in your penitence -; are you no robber, adulter,

F#7

B minor

A# dim. 7

E# dim.7

B minor

B minor

B7

11

brecher, kein ungerechter Ehren-Schwächer, ach! bilde dir doch ja nicht ein, du

No unjust slanderer, ah! flatter yourself indeed not (that) you

G# dim.7

A minor

N6

G# dim.7

E major

J.S. Bach - Church Cantatas BWV 179

14

sei'st des - we - gen en - gel - rein. Be - ken - ne Gott in Demuth dei - ne

are for-that-reason angel-pure. Confess-to God in humility your

A minor A minor C# dim.7

17

Sünden, so kannst du Gnad' und Hil - fe fin - den.

sins, then can you grace and help - find.

D minor G7 C major F# minor B minor 7 C major C major C major (for significance, see note).

Arioso ending gives emphasis to the offer of God's mercy and help.

Aria

179/5. (Andante $\text{♩} = 72$)

• Prayer for mercy: I sink in the deep mire of sin! (179/5). Bach later reworked this movement for the Qui tollis in the Mass in A Major (BWV 234/4).

The oboes da caccia play a "bowing/ imploring" figure in alternation, suggestive of the publican in Jesus' parable, who "would not even lift up his eyes to heaven, but beat his breast, saying, "God be merciful to me a sinner!"

1.

Ritornello Ob da caccia I Ob da caccia II

A minor Ascending diatonic fourth in throbbing repeated notes (for significance, see note).

6

A minor D minor 7 G7 C major F major 7 N6

Soprano

A paraphrase of the publican's prayer.

Large leaps intensify the line.

The poet now paraphrases the publican's prayer of contrition and repentance, incorporating various biblical allusions (see note). Alfred Dürr writes, "In the ritornello, two oboes da caccia unfold a compelling theme, marked by imploring gestures, which is then largely maintained in the vocal passages as an instrumental background for vocal insertion. It nonetheless leaves the voice plenty of scope for a melodic line rich in gestures and characterized by large intervals such as sixths and sevenths." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 496.

Soprano is often the voice of the soul.

Lieb - ster Gott, er - bar - me

G# dim.7 A minor E7 A minor

Ob da caccia I Ob da caccia II

J.S. Bach - Church Cantatas BWV 179

16

dich, er-bar-me dich, lieb-ster Gott, lieb-ster

Ob da caccia I

Ob da caccia II

A minor

21

Gott, er-bar-me dich, lieb-ster Gott, er-bar-me dich, er-bar-me

Ob da caccia II

Ob da caccia I

Ob da caccia I

C# dim.7

D minor

26

dich, lass mir Trost und Gnad'er-schei-nen, Trost und Gnad'

Ob da caccia II

A7

D minor

G minor 7

C7

F major

B-flat major 7

E-flat major

31

lass mir Trost und Gnad', mir Trost und Gnad'er-schei-nen!

Ritornello

Ob da caccia I

C# dim.7

D minor

A7

D minor

35

Ob da caccia II

J.S. Bach - Church Cantatas BWV 179

39 Leaps and an ascending sequence intensify the line.

Mei-ne Sün - den kränken mich, mei-ne...

p

Ob da caccia I Ob da caccia II Ob da caccia II

D minor F# dim.7 D7 G minor

44 Sün - den kränken mich als ein Ei - ter

Ob da caccia I Ob da caccia II Ob da caccia II Ob da caccia I

B-flat major G# dim.7 E7 A minor C major

49 Chromaticism and rhythmic agitation for "My sins vex me like an abcess in my bones."

in Ge - bei - nen, als ein Ei - ter in Ge - bei - nen,

F# major B major E minor A minor 7 D7 C major 7

54 als ein Ei - ter in Ge - bei - nen, in Ge - bei - nen,

hemiola

Ob da caccia II

mf Ritornello

F major 7 D# dim.7 B7 E minor C major B7 E minor

59 Ob da caccia I

tr

J.S. Bach - Church Cantatas BWV 179

Disjointed cries of "help me...Jesus...Lamb of God."

53

helf mir, Je - su, Got - tes Lamm, helf mir,

E minor C# dim.7 A7 D minor B dim.7

Chromatic inflection for "I sink under in deep mire."

68

Je - su, Got - tes Lamm, ich ver - sink' in tie - fen

C major F# dim.7 B dim.7

73

Schlamm, in tie - fen Schlamm, helf mir,

Ob da caccia I Ob da caccia II

F# dim.7 D7 G7

77

Je - su, Got - tes Lamm, ich ver - sink' in tie - fen Schlamm.

Oboes tacet.

A-flat major 7 F minor D7 G major C minor C major

Descent to low C, then dramatic pause, as if awaiting God's answer to the plea for mercy.

82

Ob da caccia I Ob da caccia II

Ritornello

A minor

J.S. Bach - Church Cantatas BWV 179

87 Modified da capo.

Ob da caccia I Lieb-ster Gott, er-bar-me dich, er-bar-me dich, lieb-ster

Ob da caccia II

A minor A minor

93 Gott, lieb-ster Gott, er-bar-me dich, liebster Gott, er-bar-me

Ob da caccia I Ob da caccia II

C# dim.7 D minor E7

98 dich, er-bar-me dich, lass mir Trost und Gnad'er-schei-nen,

D7 E7 A minor C major D minor G7 C major 7 F major 7

103 Trost und Gnad', lass mir Trost und Gnad', mir Trost und Gnad'er-schei-nen. Ob da caccia I

Ritornello

N6 A minor E major G# dim.7 F major 7 E7 A minor

Ob da caccia II hemiola

A minor

179/6.

•Prayer for mercy and lenient judgment (179/6).

Choral (Mel: „Wer nur den lieben Gott lässt walten“)

+Ob I, II
+Vln I

+Fl II

+Vla

For biblical background, see note.

Soprano 1.
Ich ar - mer Mensch, ich ar - mer Sün -
Ach Gott, ach Gott, ver - fahr' ge - lin -

Alto
Ich ar - mer Mensch, ich ar - mer Sün -
Ach Gott, ach Gott, ver - fahr' ge - lin -

Tenore
Ich ar - mer Mensch, ich ar - mer Sün -
Ach Gott, ach Gott, ver - fahr' ge - lin -

Basso
Ich ar - mer Mensch, ich ar - mer Sün -
Ach Gott, ach Gott, ver - fahr' ge - lin -

Piano
A minor A7 B major E major

3 (8)

der steh' und hier vor Got - tes An - ge - sicht.
der und geh' nicht mit mir ins Ge - richt.
der steh' und hier vor Got - tes An - ge - sicht.
der und geh' nicht mit mir ins Ge - richt.
der steh' und hier vor Got - tes An - ge - sicht.
der und geh' nicht mit mir ins Ge - richt.

Piano
E major A7 D minor E7 A minor A major

Er - bar - me dich, er - bar - me dich, Gott mein Er - bar - mer, ü - ber mich!
Er - bar - me dich, er - bar - me dich, Gott mein Er - bar - mer, ü - ber mich!
Er - bar - me dich, er - bar - me dich, Gott mein Er - bar - mer, ü - ber mich!
Er - bar - me dich, er - bar - me dich, Gott mein Er - bar - mer, ü - ber mich!

Piano
E major A minor G7 C major C major D# dim.7 E7 F major D# dim.7 E7 A major

Note: While the chorale is in A minor, all of the phrases end in major.
For the significance of major vs. minor, see note.