

J.S. Bach - Church Cantatas BWV 10

Form: Chorale Fantasia-Aria (S)-Recit (T)-ARIA (B)-Duet (AT)-Recit (T)-Chorale

Introduction & updates at melvinunger.com.

NBA I/28; BC A175

The Visitation: July 2 (BWV 147, 10)

*Is. 11:1-5 (Prophecy concerning the Messiah)

*Lk. 1:39-56 (Mary's visit to Elizabeth, Magnificat)

Librettist: Unknown

FP: 2 July 1724 (St. Nicholas & St. Thomas for Vespers)

In this year, the 4th Sunday after Trinity clashed/coincided with Visitation of Mary.

This Italianate cantata requires considerable virtuosity from the performers.

In Leipzig churches, the Magnificat was sung (either in Latin or German) at Vespers on both Saturday and Sunday plus feast days and the evening prior. It was sung on a version of the

"tonus peregrinus (9th psalm tone), concluding with a doxology

(German "Gloria Patri") on the same tune.

J.S. Bach

Cantata No. 10 Meine Seel erhebt den Herren

Figura corta

"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die ubrigen 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."]

In BWV 10/1, *Meine Seel erhebt den Herren*, Bach presents the ancient tonus peregrinus of the German Magnificat in soprano, then alto, while clothing the whole in modern Italianate style.

10/1. **Coro.**

Vivace. (♩ = 88.)

Chorus (Chorale/Canticle Vv. 1-2).

• Magnificat: Mary as favored among women: Lk. 1:46-48 (10/1).

Instrumentation:
Tromba (doubles cantus firmus)
Oboe I, II
Vln I, II
Via
SATB
Continuo

Pianoforte.

Figura corta (see above).

+Oboes

Concertante style, with virtuosic interplay among the instruments and voices. Oboes mostly double violins.

G minor

Ritornello unrelated to cantus firmus but derived from the opening T statement (characterized by figura corta).

D minor

C minor

B-flat major

G minor

D major

G minor

J.S. Bach - Church Cantatas BWV 10

13. Soprano. Chorale/Canticle Verse 1, Phrase 1 (Tonus peregrinus).

Alto. Mei - ne Seel' er - hebt den

Trumpet doubles Soprano.

Tenore. Mei - ne Seel' er - hebt den Herrn, mei - ne Seel' er - hebt

Basso. Mei - ne Seel' er - hebt den Herrn, er - hebt den

T motive doubled by all upper strings.

Text painting: Rising lines in the accompanying counterpoint to signify "erhebt" (lifting up).

G minor B-flat major

16.

Her - ren

den Herrn, erhebt den Herrn, mei - ne Seel' er - hebt den Herrn

Herrn, mei - ne Seel' erhebt den Herrn, mei - ne Seel' er - hebt den Herrn

mei - ne Seel' er - hebt, mei - ne Seel' er - hebt den Herrn

B-flat major E-flat major

19.

C minor B-flat major

22.

B-flat major

F major

25.

B-flat major

E-flat major

F major

B-flat major

28. **B** Chorale/Canticle Verse 1, Phrase 2.

und mein Geist freu - - et sich Got - tes,
und mein Geist freuet sich, freu - -
und mein Geist freu - - et, freu - - et sich, freu - -
und mein Geist freuet sich, freu - - et sich,

B-flat major

F major

31.

mei - - nes Hei - lan - - des;
- - et sich Gottes, meines Hei - lan - - des, und mein Geist freu - et
- - et sich Got - tes, mei - nes Hei - lan - des, mein Geist freu - et
freu - - et -

F major

G minor

G major

J.S. Bach - Church Cantatas BWV 10

34.

sieh, freu - - et sich Got - tes, mei - nes Hei - lan - des;
sieh, freu - et sich Got - tes, mei - - - nes Hei - lan - des;
sieh Got - - - tes, mei - nes Hei lan - - - des;

C minor G minor

37.

F minor E-flat major

40.

C minor G major

43.

C minor F minor

46. Chorale/Canticle Verse 2, Phrases 1, transposed down a P5 (in alto voice), perhaps to signify "lowly" handmaiden.



46. C

denn er hat sei-ne e-len-de
 denn er hat sei-ne e-len-de Magd
 denn er hat sei-ne e-len-de Magd,
 denn er hat sei-ne e-

Opening material in the subdominant key with voices swapped, cantus firmus in alto.

49. C minor C minor C minor

Magd an-ge-sehen, sei-ne e-len-de Magd an-ge-
 an-ge-sehen
 sei-ne e-len-de Magd an-ge-sehen, er hat sei-ne e-len-de Magd
 len-de Magd an-ge-sehen, sei-ne e-lende

52. E-flat major A-flat major F minor E-flat major

se-hen.
 an-ge-sehen.
 Magd an-ge-sehen.

J.S. Bach - Church Cantatas BWV 10

55.

E-flat major

58.

E-flat major

61. **D** Chorale/Canticle Verse 2, Phrase 2 in Alto.

Sie-he, von nun an werden mich
Sie - he, von nun an
Sie-he, von nun an wer-den mich se - - lig
Sie-he, von nun an

E-flat major

64.

se - - - - - lig frei - - - - -
wer - - - den mich se - - - - - lig frei - - - - - sen
frei - - - - -
wer-den mich se - - - - - lig frei - - - - - sen,

B-flat major

J.S. Bach - Church Cantatas BWV 10

66.

sen al - le, al - le, al - le Kin - des
al - - - le Kin - - - des
sen al - le, al - le, al - le, al - le Kin - - - des
werden mich se - - - lig frei - - - sen

B-flat major

C minor

68.

Coda (m. 68ff.), Oboes double Violins. "Vokaleinbau": Voices embedded in return of complete ritornello, which first modulates back to G minor.

Coda

Kind. Sie - he von nun an werden mich se - - - lig
Kind,
Kind. Sie - he, von nun an werden mich se - - - lig
al - - - le Kin - - - des

C major

F minor

70.

frei - sen, von nun an, von nun an werden mich
werden mich se - - - lig frei - sen, von nun an, von
- lig frei-sen al - le Kin-des Kind, werden mich se - - - lig
Kind, al - - - le Kin - - - des Kind, von nun an

C minor

J.S. Bach - Church Cantatas BWV 10

72.

se - lig prei - sen al - le, al - le,
 nun an wer - den mich se - lig prei - sen,
 von nun an, von nun an wer - den mich
 wer - den mich se - lig prei - sen, mich se - lig

Compare mm. 2-13.

D minor

74.

G minor

D minor

E

al - le, al - le, al - le Kin - des Kind, wer - den mich
 se - lig prei - sen al - le, al - le, al - le Kin - des Kind, wer - den mich
 se - lig prei - sen al - le Kin - des Kind, wer - den mich
 prei - sen. mich se - lig prei - sen al - le

C minor F7 B-flat major

76.

se - lig prei - sen, se - lig prei - sen,
 se - lig prei - sen, se - lig prei - sen,
 se - lig prei - sen, se - lig prei - sen,
 se - lig prei - sen, se - lig prei - sen,

G minor D major

Text painting:
Rising lines
for "praise."

79.

sen al - le Kin - des
sen al - le Kin - des
sen al - le Kin - des
le, al -

81.

G minor

Kind, al - le, al - le Kin - des Kind.
Kind, al - le, al - le Kin - des Kind.
Kind. al - le, al - le Kin - des Kind.
le, al - le, al - le Kin - des Kind.

C minor

G major

10/2. Aria. 2. Soprano Ritornello Aria (Based on Chorale Vs. 3: Lk. 1:49)
Magnificat: The holy, mighty God has blessed richly (10/2).

Repeated notes in Oboes and Vin 1 may be derived from the canticle's chant tone.

Ritornello begins with a phrase that rises 2 octaves. The energetic "tumult" rhythm of constant 16th notes (also in the continuo), presumably depicts God's power, referenced in the text.

1. (Allegro $\text{♩} = 88.$)
+Oboes

B-flat major

3.

G minor B-flat major

6.

B-flat major E-flat major

9.

12. Soprano.

Herr, Herr, Herr, der du

Oboes tacet

B-flat major B-flat major

Repeated notes are reminiscent of the canticle's chant tone Three iterations of the word "Herr," may allude to the Trinity. The text of this movement alludes to Luke 1:49 (part of the Magnificat).

15.

stark und mächtig bist, der du stark und mächtig bist, der du stark und mächtig

G minor B-flat major

17.

bist, Gott, des - sen Na - me hei - lig ist, Gott, des - sen

J.S. Bach - Church Cantatas BWV 10

20.

Na - me hei - lig ist, wie wunder - bar—

G minor C7 F major F7 B-flat major

23.

sind dei-ne Wer - ke! Herr, Herr, der du stark und mächtig bist, Gott,

F major

25.

des-sen Na-me hei-lig ist, wie wun - - der-bar sind dei-ne Wer - ke!

F major F major

28. +Oboes

D minor

30.

F major

J.S. Bach - Church Cantatas BWV 10

33.

Herr, der du stark und mächtig bist,

Oboes tacet

mf

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

Detailed description: This system contains measures 33, 34, and 35. The vocal line begins with a rest in measure 33, followed by the lyrics 'Herr, der du stark und mächtig bist,' in measures 34 and 35. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A red annotation 'Oboes tacet' is placed above the piano staff in measure 34. A dynamic marking of *mf* is present in measure 35. Chord changes are indicated below the piano staff: F major (measures 33-34), F major (measure 34), B-flat major (measure 35), and E-flat major (measure 35).

36.

Gott, des_sen Na - - -

p

B-flat major C minor

Detailed description: This system contains measures 36, 37, and 38. The vocal line has a rest in measure 36, followed by the lyrics 'Gott, des_sen Na - - -' in measures 37 and 38. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *p* is present in measure 38. Chord changes are indicated below the piano staff: B-flat major (measures 36-37) and C minor (measures 37-38).

39.

- me hei_lig ist, Gott, Gott, des_sen Name hei_lig

F major F7

Detailed description: This system contains measures 39 and 40. The vocal line has a rest in measure 39, followed by the lyrics '- me hei_lig ist, Gott, Gott, des_sen Name hei_lig' in measure 40. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Chord changes are indicated below the piano staff: F major (measures 39-40) and F7 (measure 40).

41.

ist, Gott, des_sen Na - - me hei - - lig ist, wie wunder-

B-flat major C minor C major F major F7 B-flat major B-flat 7

Detailed description: This system contains measures 41, 42, 43, 44, and 45. The vocal line has a rest in measure 41, followed by the lyrics 'ist, Gott, des_sen Na - - me hei - - lig ist, wie wunder-' in measures 42, 43, 44, and 45. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Chord changes are indicated below the piano staff: B-flat major (measures 41-42), C minor (measures 42-43), C major (measures 43-44), F major (measures 44-45), F7 (measure 45), B-flat major (measures 45-46), and B-flat 7 (measure 46).

J.S. Bach - Church Cantatas BWV 10

44.

bar... sind dei - ne Wer - ke! Herr, Herr, der du stark und

E-flat major

Detailed description: This system shows measures 44-46. The vocal line (treble clef) has lyrics: "bar... sind dei - ne Wer - ke! Herr, Herr, der du stark und". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. The key signature is one flat (B-flat major).

47.

mächtig bist, Gott, des - sen Na - me hei - lig ist, wie wun - der - bar sind dei - ne

B-flat major

Detailed description: This system shows measures 47-49. The vocal line (treble clef) has lyrics: "mächtig bist, Gott, des - sen Na - me hei - lig ist, wie wun - der - bar sind dei - ne". The piano accompaniment (grand staff) continues with similar rhythmic patterns. The key signature is one flat (B-flat major).

49.

Wer - ke!

+Oboes

B-flat major

G minor

Detailed description: This system shows measures 49-51. The vocal line (treble clef) has lyrics: "Wer - ke!". The piano accompaniment (grand staff) includes a dynamic marking of *mf*. The key signature changes from one flat to two flats (G minor) starting in measure 51. An annotation "+Oboes" is present above the piano staff.

52.

B-flat major

Detailed description: This system shows measures 52-54. The piano accompaniment (grand staff) continues with complex rhythmic patterns. The key signature is one flat (B-flat major).

55.

B-flat major

E-flat major

Detailed description: This system shows measures 55-57. The piano accompaniment (grand staff) continues with complex rhythmic patterns. The key signature changes from one flat to two flats (E-flat major) starting in measure 57.

58.

Contrasting B section (minor key, soft dynamic, oboes tacet), but
 61. 16th-note figures continue, alternating between continuo & upper strings. B-flat major

Du siehest mich E - len - - - den an, mich, du siehest

B-flat major G minor

64.

mich E - lenden an, du siehest mich E - len - - - den an,

66.

du hast an mir so viel, so viel ge - than an mir, du hast an

C minor B-flat 7 E-flat major

69.

mir so viel ge - than, an mir so viel ge - than, dass ich nicht al - - -

E-flat major

J.S. Bach - Church Cantatas BWV 10

71.

les zähl' und mer - ke,

mf + Oboes

E-flat 7

73.

A-flat major

B-flat 7

E-flat major

76.

dass ich nicht al - les zähl' und mer - ke, dass

p

E-flat major

Continuo and singer are alone to the end, perhaps to indicate the singer is "staying behind" to continue trying to count God's blessings.

78.

ich nicht al - les zähl' und mer - ke,

G minor

A7

80.

nicht al - les zähl' und mer.ke.

D minor

A7

D minor

D minor

Da Capo.

Text painting: Melisma that encompasses an octave for "all."

J.S. Bach - Church Cantatas BWV 10

10/3. **Recitativo.** Tenor Secco Recitative, ending with Arioso. (Based on Chorale Vv. 4-5: Lk. 1:50-51.)
 •Magnificat: God helps lowly but scatters proud (10/3).

Chromatic Saturation in the vocal part in 10 mm.

1. **Tenore.** D G E-flat C A B-flat F# F

Des Höchsten Güt und Treu wird alle Morgen neu und währet immer für und für bei

Allusion to Lam. 3:22-23.

G7

4. B G minor

de-nen, die all-hier auf sei-ne Hil-fe schau'n und ihm in wahrer Furcht vertrau'n;

C minor G minor

More aggressive voice leading & rhythms.

7. A-flat Text painting: Melisma for "force." D-flat

hingegen übt er auch Ge-walt mit seinem Arm an de-nen, welche weder kalt noch

E-flat 7 E-flat major C minor

9. B-flat major B-flat 7 Allusion to Rev. 3:14-17. E Text Painting: Voice is unaccompanied for "bare."

warm im Glauben und im Lieben sein. Die nak-ket, bloss und blind, die voller

F7 C minor C7 A7

12. Text painting: High/lofty note for "pride." Text painting: Long, dramatic melisma of triplets and chromatic harmonies for "scatter like chaff."

Stolz und Hoffahrtsind, will sei-ne Hand wie Spreu zer-streu

D minor D minor F# dim. 7

15. *wie Spreu zerstreut.*

G# dim. 7 A7 D minor D minor

This is the central movement of a chiasmic form, where the text explores an aspect of reversal (see side note).

10/4. **Aria.**
(Risoluto ♩ = 116.)

Operatic Bass Aria with continuo accompaniment alone in ritornello form.
(Based on Chorale Vv. 6-7: Lk. 1:52-53.)

•Magnificat: God casts down proud, exalts lowly (10/4).

1. *Ritornello*

F major Quasi-ostinato Continuo Bass. Descent of continuo foreshadows later text painting.

This keyboard realization (right-hand 32nd notes) is editorial.

Repeated note figure is perhaps derived from the chant tone of the canticle.

3. *Second part of quasi-ostinato bass.*

G minor

Basso.

5. Rhyme Scheme: AABBCDCD. Bach sets it in 3 vocal sections.

First Section (Rhyme AA)

C7 F major F major

7. Text painting: Energetic melisma with leaps for "mighty."

wal - - - - ti-ge, Ge-wal - - -

mf

J.S. Bach - Church Cantatas BWV 10

10. Text painting: downward leap of 7th for "down."

- ti - ge stösst Gott vom Stuhl, stösst Gott vom Stuhl hinun - ter

F major C7

12.

in den Schwe - fel - pfuhl, hin - un - ter in den Schwe - fel -

Continuo realization (32nd notes) is editorial.

F major (G7) (implied C major)

Text Painting: Descending melisma for "casting into the pit of brimstone."

14.

pfuhl, hin - un - ter, hin - un - ter in den Schwefel - pfuhl, Ge -

G7

16. Text repeated; shows Bach's emphasis on this idea.

wal - ti - ge stösst Gott vom Stuhl hin - un - ter in - den Schwe - fel -

C major

J.S. Bach - Church Cantatas BWV 10

18. 


p fühl, hin_ unter in_ den Schwe_ felpfuhl; Ritornello

D7 C minor C major

20. 

Continuo realization (32nd notes) is editorial.

C7 A7 D minor

22. 

C major

G7

23.

die Niedernpflegt Gott zu er_ hö_

Text painting: Ascending melismas for "raising up."
This vocal section incorporates both parts of the quasi-ostinato bass.

C major C7 A7

25.

hen, die Nie_

D minor F7 B-flat major

J.S. Bach - Church Cantatas BWV 10

Text painting: Rising melisma for "to raise."

27.

der pflegt Gott zu er - hö - hen, dass sie wie Stern' am

R.H.

B-flat major

30.

Himmel ste - hen. Die

B-flat major

32.

Rei - chen lässt Gott bloss und leer,

B-flat major G minor F7 D7

34.

bloss und leer, bloss und leer; die

Continuo realization (32nd notes) is editorial.

G major C minor B-flat major

J.S. Bach - Church Cantatas BWV 10

36. Text painting: Chromatic line for "the hungry."

Hung - - - ri - gen füllt er mit Ga - -

G minor C minor D7 G minor

38. Lyric voice leading for "Gnadenmeer" (sea of grace).

ben, dass sie auf sei-nem Gnaden-meer, auf

G minor C7

40. sei - - nem Gna - - den - meer stets Reich - thum und die

F major F7 B-flat major

42. Entire Ritornello repeated with 2 mm. added. "Vokaleinbau" similar to opening chorus.

Fül - - le - ha - - ben, dass sie - - auf -

Compare mm. 1-2. = m. 1. mf

C7 F major

J.S. Bach - Church Cantatas BWV 10

44.

sei - nem Gna - den - meer, auf sei - nem Gna - den

pp Pedal extension for 2 mm.

46.

meer, auf seinem Gna - den

Continuo realization (32nd notes) are editorial.

48.

meer stets Reich - thum und die Fül -

Continuo realization (32nd notes) is editorial.

D7 G minor C7

49.

le - ha - ben.

F major F major

J.S. Bach - Church Cantatas BWV 10

10/5. Duetto.

Alto & Tenor Duet with Continuo Accompaniment (instead of recitative as might be expected) (Chorale Vs. 8)

•Magnificat: God remembers his mercy: Lk. 1:54 (10/5).

Bach later transcribed this movement for organ BWV 648 (one of the "Schübler chorales").

1. (Moderato $\text{♩} = 58$)

Alto.

Tenore.

Continuo line is not independent as in the previous movement but derived from the vocal line.

Er den_ket

D minor A7 D7 G7 C7 F major D minor

Text painting: Descending, chromatic motive in descending sequence to portray divine mercy extended down to humankind.

D minor is of particular interest in Bach's works, since Martin Luther equated the second tone (apparently referring to the hypodorian mode) with "poor, weak sinner." See Eyolf Østrem, "Luther, Josquin and des finken gesang" in The Arts and the Cultural Heritage of Martin Luther (special issue of the journal Transfiguration, Nordic Journal of Christianity and the Arts, replaces issue 4/1), ed. Nils Holger Peterson (Museum Tusulanum, 2002): 61. See also Eric Chafe, "Tonal Allegory," 39, 71; Chafe, "Analyzing Bach Cantatas," 98.

6.

Er den_ket der Barm_her_zig_keit, der Barmher_zig_keit,
 der Barm_her_zig_keit, er den_ket der_Barmher_zig_keit,

Text painting: Canonic imitation between voices to portray "remembering" ("He remembers His mercy.")

Canticle/chorale Phrase 1 in oboes (originally trumpet).

A major G major A7 D minor C7

10.

er den_ket der Barm_her_zig_keit, er den_ket
 er den_ket der Barm_her_zig_keit, er den_ket der Barm_her_

F major D7 G minor A7 D major G major F major F7

J.S. Bach - Church Cantatas BWV 10

14.

der Barmherzigkeit, er denket der Barmherzigkeit, er denket der Barmherzigkeit, er denket der Barmherzigkeit

Chord progression: C7 F minor, F minor, C minor, E-flat 7 C minor

18.

der Barmherzigkeit, er denket der Barmherzigkeit, der Barmherzigkeit, er denket der Barmherzigkeit, er denket der Barmherzigkeit

Chord progression: F major, C major, G major, D major

22.

keit und hilft seinem Diener, hilft seinem Diener Israel auf, hilft seinem Diener

Chord progression: A minor, (D7), G major, G7, C major, C7, F major

Canticle/
chorale
Phrase 2
in oboes/
trumpet.

26.

Die-ner Is-ra-el auf, und hilft sei-nem Diener, hilft sei-nem Die-ner Is-ra-el auf, und hilft sei-nem Diener, hilft sei-nem

D minor D7 G major D major D7

30.

-ra-el, Is-ra-el auf.
Die-ner Is-ra-el auf.

D minor A7 D major D7 G major C major C7 F major D minor

10/6 **Recitativo.** Tenor Secco Recitative ending with string-accompanied arioso. (Based on Chorale Vs. 9: Lk. 1:55.) •Magnificat: Promise to Abraham fulfilled (10/6).

Chromatic Saturation in the vocal part in 18 mm.

1. **Tenore.**
C F A B-flat E-flat G D
Was Gott den Vätern alter Zeiten ge-redet und verheissen hat, erfüllt er auch in

Tenor serves as a narrator.

F major F7 B-flat major

J.S. Bach - Church Cantatas BWV 10

4. A-flat

Werk und in der That. Was Gott dem Abraham, als er zu ihm in seine Hütte

B-flat major

7. Rhetorical emphasis on "promised and sworn," F# Alludes to Galatians 4:4-7.

kam, versprochen und geschworen, ist, da die Zeit erfüllt war, geschehen.

C minor

10. Voice marked "Andante."
Andante. (♩ = 92.)

Sein Same musste sich so sehr wie Sand am Meer und

Strings

p Rocking motive apparently intended as a comforting gesture and/or the rocking of sea waves.

Continuo marked "Adagio accompagnato."

G minor B-flat 7 E-flat major

12.

Stern am Firmament ausbreiten, der Heiland ward geboren, das

Strings reach highest pitches here and m. 18.

G7 C minor C7

J.S. Bach - Church Cantatas BWV 10

14. ew' - ge - Wort liess sich im Fleische se - hen, das menschli - che Ge -

A7 D minor

16. schlech - t vom Tod und al - lem Bö - sen und von des Sa - tans Skla - ve -

Text painting: Lowest note for "death." Text painting: Chromaticism for loving rescue from "Satan's slavery."

(G minor) A7 F# dim. 7

E-flat major

18. B E C# rei aus lauter Lie - be zu er - lö - sen; drum bleibt's da -

G7 C# dim. 7 A7 D minor

20. bei, dass Got - tes Wort voll Gnad' und Wahr - heit' sei -

Allusion to John 1:14.

D7 G7 C minor D7 G minor G minor

J.S. Bach - Church Cantatas BWV 10

10/7. Choral. Chorale/Canticle (Vv. 10-11) (Tonus peregrinus).
•Doxology: Praise to Father, Son, and Holy Ghost (10/7).

1. Soprano. Verse 10

Lob und Preiss sei Gott dem Va - ter und dem Sohn und dem heiligen

Alto.
Lob und Preiss sei Gott dem Va - ter und dem Sohn und dem heiligen

Tenore.
Lob und Preiss sei Gott dem Va - ter und dem Sohn und dem heiligen

Basso.
Lob und Preiss sei Gott dem Va - ter und dem Sohn und dem heiligen

2-stanza structure mirrors the 2-stanza structure of the opening chorus.

8.

G minor B-flat major G minor B-flat major B-flat major

Verse 12 (harmonized differently)

Gei - ste, wie es war im Anfang, jetzt und im - mer - dar und von

Gei - ste, wie es war im Anfang, jetzt und im - mer - dar

Gei - ste, wie es war im Anfang, jetzt und im - mer - dar und von

Gei - ste, wie es war im An - fang, jetzt und im - mer - dar und von Ewig.

Rising lines for ascent of praise. Compare ascending diatonic 4ths in other works, e.g., B-minor Mass ("Gratias, Dona nobis").

16.

G minor G minor B-flat major B-flat major

Extended final note of cantus firmus for "Amen."

E - wig - keit zu E - wig - keit, A - men.

und von E - wig - keit zu E - wig - keit, A - men.

E - wig - keit zu E - wig - keit, A - men.

keit zu Ewig - keit, A - men.

G7 C minor C minor G major