

# J.S. Bach - Form: Chorus/Fantasia - Recit (B) - Aria (T) - Chorale (SATB) - RECIT (A) - Aria (B) - Aria (A) - Recit (T) - Chorale (SATB).

Introduction & updates at [melvinunger.com](http://melvinunger.com).

NBA I/34; BC A187

Occasion Unknown (BWV 131, 150, 117, 192, 100, 97)

Martin Petzoldt discusses the cantata's suitability for the 12th Sunday after Trinity. See "Bach Kommentar" 1:332-133. Alfred Dürr suggests a wedding. See "The Cantatas of J. S. Bach," 43, 785.

Librettist: Chorale (Johann Jakob Schütz). A number of movements are possibly adapted from preexisting works.

Time of Composition: between 1727/28 and 1731.

Instrumentation:

Flauto traverso I, II

Ob I, II, also Oboe d'amore I, II

Vln I, II

Vla

SATB

Continuo

An earlier draft of this movement shows that Bach radically revised the instrumentation. See Robert Marshall, *The Compositional Process of J. S. Bach* (Princeton, 1972) vol. 2, no. 88.

Bach was a Pietist and was therefore not acknowledged in print. See Martin Petzoldt, *Bach Kommentar* 1:331-332 and note for more. The chorale is unified with motto-like repetition of the final line: "Gebt unserm Gott die Ehre! (Give our God the glory!)", a quotation from the "Song of Moses" at the end of his life in Deuteronomy 32:3. Both chorale and Bach's composition are chiasmic (x-shaped/symmetrical). In chiasmic forms, center movements (where the mirror image begins) provide the crux of the matter. Bach achieves further structural unification by presenting the chorale in simple, four-part form in the fourth movement, making further reference to it in the following two movements, and finally repeating the opening chorale fantasia at the end.

## J.S. Bach Cantata No. 117 Sei Lob und Ehr dem höchsten Gut

### Vers 1. (Coro.)

117/1. (Allegro commodo) ♩ = 132.

Fl II, Ob II, Vln II 1.

Ritornello derived from first phrase of the chorale.

G major G7 C major D7 G major

Alberti bass suggests galant style.

Fl I, Ob I, Vln I

G major A7 D major

D7 G major G7 E7

A minor D7 G major G7 C major

D7 G major (E7) A minor A minor D7 G major

Alfred Dürr writes, "The opening movement acquires its distinctive character from the contrast between a lively, concertante instrumental ensemble and a choir

singing in solemn measured polyphony. The participation of flutes and oboes as well as strings and the lively semiquaver motion of the continuo lend the instrumental texture a colourful hue." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 786. The melody is not the one by Johann Crüger usually associated with this text but a 15th-century anonymous tune associated with "Es ist das Heil uns kommen her" (see also the very different BWV 9/1).

20.

G7 C major D7 D pedal... G major

The melody is presented in cantional style—not as a cantus firmus in augmentation (Bach's more usual practice). The lower voices largely accompany. The simplicity suggests galant style.

24. **Soprano.** Line 1. **Stollen 1 of chorale's bar form.**

Sei Lob und Ehr' dem höch - sten

**Alto.** Sei Lob und Ehr' dem höch - sten

**Tenore.** Sei Lob und Ehr' dem höch - sten

**Basso.** Sei Lob und Ehr' dem höch - sten

hemiola

Violins Oboes Flutes Concertante exchange...

G major G7 C major

28.

Gut,

Gut,

Gut,

Gut,

7

C major D7 G major G7 C major

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32. Line 2.

dem Va - - ter al - - ler Gü -

dem Va - - ter al - - ler Gü -

dem Va - - ter al - - ler Gü -

dem Va - - ter al - - ler Gü -

Flutes Oboes Violins

Concertante exchange...

FII, Ob I, Vln I

D7 G major G major (A7) D major

36. Line 3.

te, dem

te,

te, Cf. m. 1. Cf. m. 2. Cf. m. 3. Cf. m. 4.

te, dem

D major D7 G major A7 D major D major

Stollen 2.

40. Cf. m. 5.

Gott, der al - - le Wun - - der thut,

dem Gott, der al - - le Wun - der thut,

Rhetorical emphasis on "alle [Wunder]."

dem Gott, der al - - le Wun - der thut,

Gott, der al - - le Wun - - der thut, Cf. m. 28.

Vln I Ob I

D7 G7 E7 A minor

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44. Line 4

= m. 29 (instr. lines switched). = m. 30 (instr. lines switched). = m. 31 (instr. lines switched). = m. 32 (instr. lines switched).

D7 G major G7 C major D7 G major

48.

Gott, der mein Ge - mü - the

Gott, der mein Ge - mü - the

Gott, der mein Ge - mü - the

Gott, der mein Ge - mü - the

= m. 33 (instr. lines switched). Flutes = m. 34 (instr. lines switched). = m. 35 (instr. lines switched).  
Violins Oboes

G major (A7) D major D major D7 B minor

52.

hemiola

D7 G major A7 A pedal... D major



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56. **B**

Line 5.

Abgesang of chorale's bar form; the first phrase is set with imitation.

mit sei - - nem rei - - chen Trost er - -  
 mit sei - nem rei - chen Trost er -  
 mit sei - nem rei - chen Trost er - füllt, mit rei - chem Trost er -  
 mit sei - nem rei - - chen Trost er -

Bass imitates tenor in inversion.

60.

D major D7 E minor D major D major A7 F#7

füllt,  
füllt,  
füllt,  
füllt,

64.

B minor E major A minor D(7)

Line 6.

Chromatic inflection for the reference to "Jammer" ("sorrow").

Fls, Obs, Vlns

G major G7 C major D(7) G major

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67

al - len Jam - mer stillt.

al - len Jam - mer stillt.

Jam - mer stillt.

al - len Jam - mer stillt.

A minor

70. E7

A minor

N6

C# dim.7

A7

D minor

73. Line 7 (3x).

Gebt un - serm Gott die Eh -

Gebt un - serm Gott die Eh -

Gebt un - serm Gott die Eh -

Gebt un - serm Gott die Eh -

Flutes Oboes Violins Flutes Obs. Vlns.

Concertante exchange

E7 A minor

A minor

E minor

D7

Fl II  
Ob II

Bach gives special attention to the final line by stating it 3 times (probably a Trinitarian reference), repeating it in the lower voices with more animation, allowing

the ritornello to sneak in prematurely, "giving rise to a brilliant interlocking of the last chorale line and the ritornello." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 786. Martin Petzoldt notes that this line, a quotation of Deuteronomy 32:3, is also the biblical basis for the initials "SDG (Soli Deo Gloria)" that Bach added at the ends of his scores. See *Bach Kommentar*, 1:333.

77. re!  
 re, gebt un - serm Gott die Eh-re, gebt un - serm Gott die Eh - re!  
 re, gebt un - serm Gott die Eh-re, gebt un - serm Gott die Eh - re!  
 re, gebt un - serm Gott die Eh-re, gebt un - serm Gott die Eh - re!

G major G7 C major D7 G major G major Dal Segno.

117/2. **Vers 2. Recitativo.** *Secco* (Chorale Verse 2) • Praise to God from heaven's host & all creatures (117/2).

1. **Basso.**

Es dan-ken dir die Himmels - heer', o Herrscher al - ler  
 (Now) thanks thee the host-of-heaven, O ruler of-all

C major

3.

Thronen, und die auf Er-den, Luft und Meer in deinem Schatten  
 thrones, and all-those (who) on earth, air, and sea in thy shade

Rhetorical pauses between items of a list.

C major E major A minor

Word painting (high and low notes).

6.

wohnen, die prei - - sen dei-ne Schöpfermacht, die Alles al-so wohl bedacht.  
 do-dwell, they praise thy creative-power, which everything (has so) well thought-out.

A minor

Bach gives special attention to the final (motto) line by stating it 4 times in a lilting arioso, the expansion taking up half of the movement. Martin Petzoldt notes that the number 4 is often associated with the created world. Here 4 regions of the created order are mentioned: heaven (line 1), earth, air, and sea. Other earth-related associations are the 4 cardinal directions, the 4 times of day, and the 4 seasons). See *Bach Kommentar* 1:334.

(Arioso  $\text{♩} = 132$ .)

9. 2 3 4 5 6 7 8 9 ← 8 9 7 6 5 2 3 4

Gebt un - serm Gott die Eh - re,  
Give our God the glory.

*mf*

Figura corta (see note).

A minor (D7) G major G major G7 C major

Rudolf Lutz notes the relationship of the final line to the final phrase of the chorale. See <https://www.youtube.com/watch?v=2lQP8cbypGA>, accessed 12 October 2024.

15.

geht un - serm Gott die Eh - re, geht

C major C7 F major G major

21. hemiola

un - serm Gott die Eh - re, geht un - serm Gott die Eh -

C major D7 G major G7 C major (D7) G major

27. hemiola

re!

G major



117/1. Vers 3. Aria. (Chorale Verse 3) • Praise to God for sustaining his creation (117/3).

(Moderato ♩ = 120.)

Ob d'amore I & II 1.

E minor

Ritornello derived from vocal line (parallel 3rds suggest sweetness).

4.

E minor A7 D major

7.

Tenore.

Stollen 1 of the chorale's bar form.

Was un - ser Gott ge -

F#7 B minor E minor

10.

Melismas for "erhalten" ("sustain").

schaf - fen hat, das will er auch er - hal - - ten, er -

13.

hemiola

hal - - ten, das will er auch er - hal - - ten;

E minor E major A minor D7 G major B major

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17. Ritornello

E minor A7

20. Stollen 2. (2x: the first statement treated similarly to Stollen 1).

da - rü - ber will er - früh -

= m. 9 (with modifications). = m. 10 (with modifications).

D major D7 G major B major E minor

23. und spat mit sei - ner Gna - de wal - ten, da -

= m. 11. = m. 12 (with modifications).

D major G major (B7) E minor

26. Symbolism: High vocal note for "over that" with "enshrouding" figures in parallel 3rds & 6ths by the oboes d'amore depict God's oversight.

Ob am I & II

rü - ber will er Rhetorical pauses früh und

E minor A# dim.7 F#7

29. Melisma for "walten" ("to hold sway").

spat mit sei - ner Gna - de wal - ten, mit

B minor B7 E minor

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heimila

32. sei - ner Gna - de wal - ten.

Ritornello

*mf*

F#7 B minor B minor A7 D major

Wide-ranging arpeggio (see below).

36. In sei - nem gan - zen Kö -

Abgesang of chorale's bar form.

Repeated notes are reminiscent of the chorale's opening.

F#7 B minor D7 G major G major

The extent of God's "entire kingdom" ("seinem ganzen Königreich") is depicted with a long sequential coloratura that begins with a fanfare-like arpeggio.

40. - nig - reich - ist

*tr.*

E7 A minor

The coloratura anticipates the one in the final line.

43. Al - les - recht und Al - les gleich, Al - les, Al - les gleich.

*mf*

A minor

46. Gebt

Ritornello

A minor

Hint of da capo

50.

un - serm Gott die Eh -

A minor D7 G major G7

53.

- re, gebt un - serm Gott die

C major D7 B7

56.

Eh - re, gebt un - serm Gott die Eh - re!

E minor E7 A minor B7 E minor

hemiola

*mf*

59 Ritornello

E minor

63.

E minor A7 D minor G7 C major B7 E minor E minor

hemila



As in no. 7, the text is in the first person, suggesting the existential urgency. See Petzoldt, *Bach Kommentar* 1:335. The high tessitura expresses the desperation of the text.

(Verse 4) •Praise to God for help when I cried to him in need (117/4). The chorale stanza alludes to various Psalm verses, e.g., Psalm 120:1: In my distress I cry to the Lord (Luther 1545: Ich rufe zu dem Herrn in meiner Noth); Psalm 5:2: Harken to the sound of my cry (Luther 1545: Vernimm mein Schreien).

117/4. **Vers 4. Choral.** (Mel.: „Sei Lob und Ehr.“)

Soprano.

1/5.

+Fl I, II  
Ob I, II  
Vln I

Ich rief dem Herrn in mei - ner Noth: Ach Gott, ver - nimm mein Schrei - en!  
 Da half mein Hel - fer mir vom Tod und liess mir Trost ge - dei - - hen.)

+Vln II

Ich rief dem Herrn in mei - ner Noth: Ach Gott, ver - nimm mein Schrei - en!  
 Da half mein Hel - fer mir vom Tod und liess mir Trost ge - dei - - hen.)

+Vla

Ich rief dem Herrn in mei - ner Noth: Ach Gott, ver - nimm mein Schrei - en!  
 Da half mein Hel - fer mir vom Tod und liess mir Trost ge - dei - - hen.)

Bach places the cantional setting of the chorale (which usually comes last) in the interior of the cantata, perhaps because the modal melody suggests a somber text and the 4th stanza is the least joyful in the chorale.

Ich rief dem Herrn in mei - ner Noth: Ach Gott, vernimm mein Schrei - en!  
 Da half mein Hel - fer mir vom Tod und liess mir Trost ge - dei - - hen.)

G major G7 C major D major G major A7 D major D major

6. Drum dank', ach Gott, drum dank' ich dir; ach dan - ket, dan - ket

Drum dank', ach Gott, drum dank' ich dir; ach dan - ket, dan - ket

Drum dank', ach Gott, drum dank' ich dir; ach dan - ket, dan - ket

Drum dank', ach Gott, drum dank' ich dir; ach dan - ket, dan - ket

D major D major G major E minor

9. Gott mit mir! Gebt un - serm Gott die Eh - - re!

Gott mit mir! Gebt un - serm Gott die Eh - - re!

Gott mit mir! Gebt un - serm Gott die Eh - - re!

Gott mit mir! Gebt un - serm Gott die Eh - - re!

E7 A minor E major G major G major

Alfred Dürr suggests that the cantata was probably performed in 2 parts, with movements 1-4 performed before the sermon, 5-9 after the sermon. See *The Cantatas of J. S. Bach*, 785-786.

This is the central (pivot) movement's chiasmic form. Usually, such central movements feature the meeting or inversion of antithetical elements (formal inversion reflects an aspect of reversal or turning in the text). In this chorale stanza, the author stresses God's abiding presence in negative terms: God has never yet forsaken his people. The divine presence is represented by a "halo" of strings in the recitative sections.

117/5. **Vers 5. Recitativo.** (Chorale Verse 5) •Praise to God for never deserting his people (117/5).

Like no 2, the movement is bipartite: recitative-arioso.

1. **Alto.** NBA: nimmer

Der Herr ist noch und immer nicht von seinem Volk geschieden, er bleibt ih-re  
The Lord is (not) now and never (was) from his people parted, he remains their

"Halo" of strings over pedal suggests the abiding presence of God.

D major

4. The text is reminiscent of biblical passages such as Isaiah 46:3-4: [You] who have been borne by me from your birth, carried from the womb; even to your old age...I will carry you; Deuteronomy 32:12: The Lord alone did lead (Luther 1545: leitete) [his people]...

Zuversicht, ihr Segen, Heil und Frieden. Mit Mutter-händen leitet er die Seinen  
confidence, their blessing, salvation, and peace. With maternal-hands leads he his own

F#7 B minor (E7) C#7 F# minor

8th-note animation, precedes and follows the reference to the Lord's maternal leading.

**Arioso** ♩ = 100.) "Proclamation" motive (4 repeated notes are reminiscent of the chorale's opening).

ste-tig hin und her. Gebt un-serm Gott die Eh-  
continually to and fro. Give our God the glory.

F# minor F# minor D major (Gebt un - serm

Continuo alone to the end...

Figura corta (see note).

11. Bach gives special attention to the final line in an arioso (accompanied by continuo alone), which alternates a "proclamation" motive and the *figura corta* in alternation between singer and continuo (6 statements in all)—a pattern that recurs in the following movement. The singer sings the text phrase 4 times.

- re, - gebt un-serm Gott die

Gott die Eh - - - re) D major Gebt

14.

Eh - re, - gebt unserm Gott die Eh - re, gebt

un - serm Gott die Eh - re,

D major

17.

un - serm Gott die Eh - re!

D major

D major

20.

D major

D major

**Vers 6. Aria.**

117/6. (Andante ♩ = 72.) (Chorale Verse 6) • Praise to God: Creator himself supplies our needs (117/6).

Vln solo 1.

Ritornello derived from vocal line.

Figura corta

B minor

B7

E minor

F#(7)

4.

B minor

B minor

D major

6. Basso.

Stollen 1. Wenn / When

A7 D major D major

9.

Long violin runs and vocal melismas stress "alle" ("all").

Trost und Hilf' er - man - geln muss, die al -  
solace and help is-found-wanting which all-the

B7 E minor F#7

12.

- le Welt er - zei - get. wenn Trost und Hilf' er -  
world renders, when solace and help er -

B minor C#7

14.

man - geln muss, die al -

F# minor C#7 F# minor



16. **Stollen 2.** NBA: kömmt

le Welt er-zei - get, so kömmt, so hilft der Ü - ber -

Then comes, then helps the overabundance

F# minor F#7 B minor E7

19.

fluss, so kömmt, so hilft der Ü - berfluss,

A major F# minor F# minor

21.

Ritornello

F#7 B minor B minor C#(7)

24.

Bach interpolates a ritornello between the lines of the second Stollen (delaying the 4th line), as if to indicate uncertainty about the source of the help referenced. The uncertainty is then resolved in m. 25.

der Schöp - fer selbst, der

the Creator himself, the

F# minor F# minor F# minor D major

26. **Abgesang.**

Schöp - fer selbst, und nei - get die Va - ter - au - gen de - nen zu, die

Creator himself, and inclines (his) paternal-eyes to-them, who

D major E7 A major

Rhetorical pauses after "nirgend" ("nowhere"), sustained notes and low violin range for "Ruh" ("rest").

29.

sonsten nirgend, nirgend finden Ruh,  
 otherwise nowhere, no-where find repose.

A major A(7) D major

Dramatic fermata followed by silence (cessation of all activity).

32.

die son-sten nirgend, nirgend fin - den Ruh.

B7 E minor D major

35.

D major

As in the previous movement Bach gives special attention to the final line by alternating the "proclamation" motive (reminiscent of the chorale's opening) and the *figura corta* in among the parts (8 statements in all).

38.

Gebt un-serm Gott die Eh - glory - re, - gebt unserm  
 Give our God the glory.

D major G major E minor

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41.

Gott die Eh - re, gebt un - serm Gott die Eh -

E minor E minor C#7 F# minor

44.

- re, - gebt unserm Gott die Eh -

F# minor A7 D major D major D major D7

47.

- - re, gebt unserm Gott die Eh - re, - gebt un - serm

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

50.

Gott die Eh - - - re, - gebt

E minor E minor A(7) D major

52.

un - serm Gott — die Eh - re!

F#7 B minor B minor B7

55.

E minor F#(7) B minor B minor B minor

**Vers 7. Aria.**

(Chorale Verse 7) • Praising God all life long; reaching all the earth (117/7).

117/7. **Largo.** (♩ = 72.)

Vln I  
Ritornello derived from vocal line.

D major

Form (Rhyme: ABABCCD)  
Ritornello (mm. 1-12) DM-AM  
Stollen 1 (2x: 13-22) DM-AM  
Stollen 2 (2x: 23-34) DM-AM  
Rit (35-42) AM  
Abgesang (43-52) DM-Bm  
Rit (52-61) Bm-DM  
Abgesang, line 7 (3x=modified da capo: 61-72) DM  
Rit (72-84) DM

Triplets are used in their common association with joy, here joyful praise to God.

Galant characteristics: major key, dancelike triple meter, cantabile melody, triplet rhythms, periodic phrases, transverse flute obbligato.

5.

D major E(7) C# minor

9.

**Alto.**

Alto is often the voice of faith.

Stollen 1 (2x).

Flute doubles voice at upper octave.

Ich

A major A major A major



13.

will dich all mein Le-ben-lang, o Gott, von nun an eh - ren, ich

D major D major D major

17.

will dich all mein Le - ben lang, o Gott, von nun an, all mein Le -

D major

20.

- ben lang, o Gott, von nun an eh - ren; man soll, o Gott, dein

Stollen 2 (2x)

NBA: den

= m. 13.

A major D major

24.

Lob-gesang an al-len Or - ten hö - ren, man soll, o Gott, -

= m. 14. = m. 15. = m. 16 bass modified here = m. 17 bass more animated here

D major D major

In the second Stollen Bach departs from the pattern of the first Stollen, by modulating to C# minor, by modulating to C# minor and stretching the last text phrase to 6 measures instead of 3, presumably, to illustrate the text: "O God, the song of praise shall be heard in all places (i.e., to the ends of the earth)."

28. NBA: den

deinn Lob - ge - sang an - al - len Or - ten hö -

= m. 18.

The end of Stollen 2 modulates to C# minor and stretches...

E(7) C# minor A major

32.

- ren, an al - len Or - ten hö - ren.

A major A major

35.

Ritornello

mf

A major A major

39.

A major

Martin Petzoldt notes that the Abgesang is structured like the B section of a da capo aria, with a modified da capo occurring when the last text line block is repeated after a ritornello (m. 61). See *Bach Kommentar* 1:337.

42.

Abgesang

Mein gan - zes Herz er - muntre sich, mein Geist und Leib er -

A major D major D7 G major F#7 B minor

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Bach gives special attention to the final line by stating it 3 times twice: two blocks separated by a ritornello, one block in B minor, the next in D major, each block ending with continuous triplets.

46. Line 7 (3x: Text block 1)

freu - e sich. Gebt un - serm Gott die Eh - re, gebt

B minor B major

49.

un - serm Gott die Eh - re, gebt un - serm Gott die

E minor 7 F#7 B minor

52.

Eh - re!

*mf* Ritornello

B minor B minor (A7) A7 D major

56.

F#7 B minor

60. Line 7 (3x: Text block 2, like a modified da capo).

Mein gan - zes Herz er - muntre sich, mein Geist und Leib er -

= m. 13. = m. 14. = m. 15 modified

B minor A7 D major

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64. freu - e sich. Gebt un - serm Gott die Eh - re, gebt

D major D major D7

67. un - - serm - - Gott die Eh - - re, gebt un - serm - - Gott

G major A7

70. - - die Eh - - re, un - serm Gott die Eh - re!

D major D major D major mf = m. 1.

74. = m. 2 modified. = m. 3, bass modified. = m. 4, bass modified. = m. 5, bass modified.

D major D major

78. D7 G major E7

D7 G major E7



81.

A major      A7      D major      D major

**Vers 8. Recitativo.** (Chorale Verse 8) •Praise to God: Praise him all who confess his name! (117/8).

Chromatic saturation in the vocal part in 7 mm.

The text alludes to Elijah's confrontation with the prophets of Baal, which ends with the people of Israel crying, "The Lord is God, the Lord is God." (see note).

117/8. 1. Tenore. A# B C# G E D

Ihr, die ihr Christi Na-men nennt, gebt un-serm Gott die  
 You, who - Christ's name (use), give our God the

**Stollen 1.**  
 A completely syllabic setting of a pastoral exhortation, given to the voice traditionally associated with the Evangelist or narrator. Rhetorical pauses after "Ihr."

F# major      B minor



3. G# E#

Eh-re! Ihr, die ihr Gottes Macht be-kennt, gebt unserm Gott die  
 glory! You, who - God's power confess, give our God the

**Stollen 2.**  
 Rising arpeggio to emphasize "God's might."

B minor E(7)      A major      E# dim.7

6. D# A C

Eh-re! Die fal-schen Göt-zen macht zu Spott, der Herr ist  
 glory! The false idols put to ridicule, the Lord is

**Abgesang.**  
 Chromatic dissonance for "Götzen" ("idols").

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

8. A7 D7 G major G major

Gott, der Herr ist Gott: gebt unserm Gott die Eh-re!  
 God, the Lord is God: give our God the glory!

A7      D7      G major      G major

117/9. **Vers 9. Choral.** (Met: „Sei Lob und Ehr.“)

**Soprano.**  
So kommet vor sein An - ge - sicht mit jauchzen - vol - lem Sprin - gen;  
be - zahlet die ge - lob - te Pflicht, und lasst uns fröh - lich sin - - gen:)

**Alto.**  
So kommet vor sein An - ge - sicht mit jauchzen - vol - lem Sprin - gen;  
be - zahlet die ge - lob - te Pflicht, und lasst uns fröh - lich sin - - gen:)

**Tenore.**  
So kommet vor sein An - ge - sicht mit jauchzen - vol - lem Sprin - gen;  
be - zahlet die ge - lob - te Pflicht, und lasst uns fröh - lich sin - - gen:)

**Basso.**  
So kommet vor sein An - ge - sicht mit jauchzen - vol - lem Sprin - gen;  
be - zahlet die ge - lob - te Pflicht, und lasst uns fröh - lich sin - - gen:)

Gott hat es Al - les wohl be - dacht und Al - les, Al - les -  
Gott hat es Al - les wohl be - dacht und Al - les, Al - les  
Gott hat es Al - les wohl be - dacht und Al - les, Al - les -  
Gott hat es Al - les wohl be - dacht und Al - les, Al - les

12. wohl ge - macht! Gebt un - serm Gott die Eh - - re!  
wohl ge - macht! Gebt un - serm Gott die Eh - - re!  
wohl ge - macht! Gebt un - serm Gott die Eh - - re!  
wohl ge - macht! Gebt un - serm Gott die Eh - - re!

The original score has no text, only the instruction *Versus. 9. uti Primus*. The text underlay here follows that in the *Neue Bach Ausgabe*.

### Vers 9 (Coro.)

(Chorale Verse 9) •Praise to God: Rejoice before the Lord and pay your vows! (117/9).

117/9. (Allegro commodo ♩ = 132.)

Fl II, Ob II, Vln II 1.

Ritornello derived from first phrase of chorale.

G major

G7

C major

D7

G major

Fl I, Ob I, Vln I

G major

A7

D major

D7

G major

G7

E7

A minor

D7

G major

G7

C major

D7 G major

(E7)

A minor

A minor

D7

G major

singing in solemnly measured polyphony. The participation of flutes and oboes as well as strings and the lively semiquaver motion of the continuo lend the instrumental texture a colourful hue." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 786. The beginning of the chorale stanza allusion to Psalm 100:1-2: Make a joyful noise to he Lord, all the lands! Serve the Lord with gladness! Come into his presence with singing! (Also Psalm 66:1, 81:1-2, 98:4-6.)

20.

G7 C major D7 G major  
D pedal...

The melody is not presented as a cantus firmus in augmentation as is more usually the case. The lower voices largely accompany.

24. **Soprano.** Line 1.  
Stollen 1 of chorale's bar form.

So kom - met vor sein An - ge -

**Alto.**  
So kom - met vor sein An - ge -

**Tenore.**  
So kom - met vor sein An - ge -

**Basso.**  
So kom - met vor sein An - ge -

hemiola

Violins Oboes Flutes  
Concertante exchange...

G major G7 C major

28.

sicht,

sicht,

sicht,

sicht,

C major D7 G major G7 C major



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Word painting: Melisma on "vollen" ("full").

32. Line 2.

mit jauchzen vollen Springen

mit jauchzen vollen Springen

mit jauchzen vollen Springen

mit jauchzen vollen Springen

Flutes Oboes Violins

Concertante exchange...

F II, Ob I, Vln I

D7 G major G major (A7) D major

36. Line 3.

te, be-

te,

te, Cf. m. 1. Cf. m. 2. Cf. m. 3. Cf. m. 4.

te, be-

D major D7 G major A7 D major D major

40. Cf. m. 5.

zah-let die gelobte Pflicht

be-zah-let die gelobte Pflicht

be-zah-let die gelobte Pflicht

zah-let die gelobte Pflicht Cf. m. 28.

Vln I Ob I

D7 G7 E7 A minor

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44. Line 4.

= m. 29 (instr. lines switched). = m. 30 (instr. lines switched). = m. 31 (instr. lines switched). = m. 32 (instr. lines switched).

D7 G major G7 C major D7 G major

48.

läßt uns fröhlich singen: *tr.*

läßt uns fröhlich singen:

läßt uns fröhlich singen:

läßt uns fröhlich singen:

= m. 33 (instr. lines switched). Flutes = m. 34 (instr. lines switched). = m. 35 (instr. lines switched).  
Violins Oboes

G major (A7) D major D major D7 B minor

52.

D7 G major A7 A pedal... D major hemiola

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56. **B** Line 5.

Abgesang of chorale's bar form.

Gott hat es al - - les wohl be -

Gott hat es al - les wohl be -

Gott hat es al - les wohl be - dacht, Gott hat es wohl be -

Gott hat es al - - - les wohl be -

D major D7 E minor D major D major A7 F#7

60.

dacht

dacht

dacht

dacht

The Abgesang ("Gott hat es alles wohl bedacht und alles, alles recht gemacht") paraphrases Mark 7:37: "He has done all things well" (Luther 1545: Er hat alles wohl gemacht)—the people's response to Jesus' healing of the deaf and speech-impaired man in the Gospel reading for the 12th Sunday after Trinity (supporting the suggestion that the cantata may have been intended for that occasion).

B minor E major A minor D(7)

64. Line 6.

und al - - - les

und al - les, al -

und al - les, al - les

und al - - - - les,

Fls, Obs, Vlns

G major G7 C major D(7) G major

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67.

al - - les recht ge - - - macht.  
 - - les recht ge - macht.  
 recht ge - macht.  
 al - - - - les recht ge - macht.

A minor

70. E7

A minor

N6 C# dim.7 A7 D minor

73. Line 7 (3x).

Gebt un - - serm Gott die Eh - - -  
 Gebt un - - serm Gott die Eh - - -  
 Gebt un - - - serm Gott die Eh - - -  
 Gebt un - - serm Gott die Eh - - -

Flutes Oboes Violins Flutes Obs. Vlns.  
 Concertante exchange

E7 A minor A minor E minor D7

FI II Ob II

Bach gives special attention to the final line by stating it 3 times (probably a Trinitarian reference), repeating it in the lower voices with more animation, allowing



the ritornello to sneak in prematurely, "giving rise to a brilliant interlocking of the last chorale line and the ritornello." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 786. Martin Petzoldt notes that this line, a quotation of Deuteronomy 32:3, is also the biblical basis for the initials "SDG (Soli Deo Gloria)" that Bach added at the ends of his scores. See *Bach Kommentar*, 1:333.

77.

re!

re, gebt un - serm Gott die Eh-re, gebt un - serm Gott die Eh - re!

re, gebt un - serm Gott die Eh-re, gebt un - serm Gott die Eh - re!

re, gebt un - serm Gott die Eh-re, gebt un - serm Gott die Eh - re!

G major G7 C major D7 G major G major

Dal Segno.

The image shows a musical score for a chorale. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The vocal parts are in G major and feature the text 're, gebt un - serm Gott die Eh-re, gebt un - serm Gott die Eh - re!'. The keyboard part is in G major and features a rhythmic pattern of eighth notes. The score is marked with '77.' at the beginning and 'Dal Segno.' at the end. Chord markings are provided below the keyboard part: G major, G7, C major, D7, G major, G major.