

J.S. Bach - Church Cantatas BWV 17

Form: Part 1. Chorus - Recit (A) - Aria (S), Part 2. Recit (T) - Aria (T) - Recit (B) - Chorale.
Part 1 performed after the Gospel, part 2 performed during the Eucharist. Regarding the chiasmic symmetry of the work, see side note.

Introduction & updates at melvinunger.com.

J.S. Bach Cantata No. 17

Wer Dank opfert, der reiset mich

Form of 17/1 (Alfred Dürr/Jones, "Cantatas of J. S. Bach, 531")
Introductory Sinfonia: a a' b (mm. 1-27)
A. Fugal exposition x, instruments gradually added (mm. 28-57)
Sinfonia a' b + choral insertion (mm. 57-71)
Transition: vocal-instrumental (mm. 71-81)
A'. Fugal exposition x', instruments partly independent, partly colla parte (mm. 81-111)
Sinfonia a b + choral insertion (mm. 111-125)
Around 1738-1739, Bach adapted this movement to form the final movement of the Mass in G BWV 236, See Dürr/Jones, 530, Christoph Wolff, "Bach the Learned Musician," 366; "Bach's Musical Universe," 270, 273.

•Thanksgiving as a sacrifice of praise: Ps. 50:23 (17/1).

Prima Parte.

1/1. (Coro.)

(Allegro moderato ♩ = 76.)

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."]

figura corta

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

E major

J.S. Bach - Church Cantatas BWV 17

16

E7 A major

Detailed description: This system shows measures 16-18 of the piano accompaniment. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides harmonic support with chords and moving lines. The key signature is two sharps (D major).

19

A major A7 D major A pedal...

Sinfonia b

Detailed description: This system shows measures 19-21. The treble clef part continues the melodic development. The bass clef part includes a section labeled 'Sinfonia b' in measure 21, indicating a change in texture or dynamics. The key signature remains D major.

22

A major D major A major

Detailed description: This system shows measures 22-24. The piano accompaniment continues with a steady flow of notes in both hands, maintaining the D major tonality.

25

B7 E major E7 A major

Detailed description: This system shows measures 25-27. The piano accompaniment features a variety of chordal textures and moving lines, all within the D major key.

28

A Fugal Exposition: 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

A major A7

Detailed description: This system shows measures 28-30, the beginning of a fugal exposition. The vocal line (Tenore) is written in a single staff with lyrics 'Wer Dank op'. The piano accompaniment features three staves: Ob I, Ob II, and Vln I. The key signature is D major. The dynamic marking is mezzo-forte (mf). The text 'Text painting: Melisma for "offering" of praise, an allusion to the "sacrifice of praise" mentioned in Hebrews 13:15.' is written in red. The system is labeled 'A' and 'A7'.

31

Text painting: Melisma for "praises."

fert, der prei - set, der prei - set

(D major) A major

Detailed description: This system shows measures 31-33. The vocal line continues with the lyrics 'fert, der prei - set, der prei - set'. The piano accompaniment continues with a melisma for 'praises'. The key signature is D major. The system is labeled '(D major)' and 'A major'.

34/ **Soprano.**
Alto.
Tenore.
Basso.

Wer Dank op - fert, der prei -
 mich, und das ist der Weg, dass ich ihm zei -

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 -

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 -

B +Instruments
Ob I, Vln I double
Soprano

A major A major A7

48

- fert, der frei - set, der frei set
zei - ge das Heil Got -

(D major) E7 (A major) A major

51

mich, und das ist der Weg, dass ich ihm
tes, und das ist der Weg, der Weg, dass ich ihm zei -
set mich, und das ist der
Wer Dank op -

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

A major

A major

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

Sinfonia a with choral insertion (overlapping choral entries)

Bass has second text phrase, the ascending steps signifying "the way of salvation."

E major

B major

B7

E major

60

prei -
 prei -
 op -
 zei - ge das Heil

E major

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. Vocal-Instrumental Transition
 mich, wer - Dank op - fert, der prei - set mich,
 mich, der prei - set, der prei - set mich,

B major B7 E major E major

J.S. Bach - Church Cantatas BWV 17

72

Wer Dank op - - - -

und das ist der Weg,

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

Both halves of the Psalm verse appear in both halves of this movement (17/1). It is noteworthy that the cantata does not mention the leprosy of the day's Gospel story (metaphorically representing sin), only the goodness of God—unlike the other 2 cantatas for this day (BWV 25 & 78). As Petzoldt observes, the theological nexus of the cantata is not human sin but God's salvation. This literary emphasis corresponds to the healed Samaritan's decision to return to Jesus to thank him and worship him. See Petzoldt, p. 418.

75

- fert,

Wer Dank und das ist der

C# minor A major

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

78

op - - - - fert,

Weg,

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)

Musical score for measures 81-83. The system includes vocal staves and a grand staff. The vocal line has lyrics: "wer Dank op". The grand staff shows a complex fugal texture. A red "E" is above the first measure. Chord labels "D major" and "D7" are at the bottom right.

Musical score for measures 84-86. The system includes vocal staves and a grand staff. The vocal line has lyrics: "fert, der frei set, der frei set". The grand staff continues the fugal texture. A red "D major" is at the top left. Chord labels "D major" and "D7" are at the bottom right.

Musical score for measures 87-89. The system includes vocal staves and a grand staff. The vocal line has lyrics: "wer Dank op mich, und das ist der Weg, dass ich ihm". The grand staff continues the fugal texture. A red "D major" is at the bottom left. Chord labels "E7", "A major", and "A7" are at the bottom.

J.S. Bach - Church Cantatas BWV 17

90

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

93

wer Dank op - fort, 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

B minor A major A major

96

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

A major B7 E minor B minor B minor

B7 E minor (A7) D major

J.S. Bach - Church Cantatas BWV 17

99

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

102

set mich, set, der frei - set mich, frei -
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 D major

J.S. Bach - Church Cantatas BWV 17

- fert, der prei - set, der prei - set
ze - ge das Heil Got -
das Heil, dass ich ihm ze - ge das Heil Got -
dass ich ihm ze - ge, dass ich ihm ze - ge das Heil Got -

111

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

Sinfonia a with choral insertion

114

prei -
prei -
op -
ze - ge das Heil

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

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 A major

J.S. Bach - Church Cantatas BWV 17

17/2.

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.

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

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

F# minor E major

4 A# G#

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

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

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

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

A7 D major D7 E7

13 D# B#

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

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.

J.S. Bach - Church Cantatas BWV 17

•God's attributes can be seen in the heavens: Ps. 36:5 (17/3). See note at 17/2 regarding the theological concept of

17/3. **Aria.** "natural revelation."
(Moderato ♩ = 69.)

Same figure as in movement 1.

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.).

Ritornello 1
mf

Relatively slow harmonic rhythm is a characteristic of galant style.

Tri-partite form

E major

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."

Vln I has syncopated figure.

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)

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

Soprano.

Vocal Section 1

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

p

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 Wolken

Text painting: Melismas to indicate height/extent of the clouds.

Vln I has syncopated figure (see full score).

C# minor F# major F#7 B major

20^{II}

ken gehen, so weit die Wolken gehen

Vln II has syncopated figure.

B major B major

J.S. Bach - Church Cantatas BWV 17

23

hen.

Vln I has syncopated figure (see full score).

Ritornello 2.

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

B major

B7

E major

31II

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 gleichsonsten nicht, wie

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 könnt'ich es gar leicht aus - dei - nen

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

36

Wer - ken se - hen.

Vln I Vln II has syncopated figure (see full score.)

mf Ritornello 3. 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 Ps. 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 -

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

E7 A major E7 A major

44

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

signaling D... D major

46

Weg des Heils da - ge - gen wei - sen, 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.

E7 A major

Text painting: Melisma (from ritornello) for "praise."
Vln I has syncopated figure.

J.S. Bach - Church Cantatas BWV 17

50

sen? da du uns willst den

Vln I has syncopated figure.

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

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

C#7 F# minor B7 E major

54

sen, den

Vln I

Vln II
Vln I has syncopated figure (see full score).

E7 A major F#7 B7

56^{II}

Weg - des Heils, da du uns willst den Weg - des Heils da - gegen wei -

Vln I

Vln I has syncopated figure into m. 58 (see full score).

E7 A major B7 E major

59

Ritornello 4. *sen.* Vln I has syncopated figure.

Vln II *mf* Vln II has syncopated figure (see full score).

61

A major B7 E major E major

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

Martin Petzoldt argues that in this center movement, the thanks to God offered by world and nature (nos. 2 & 3) is differentiated from thanks for the spiritual existence of human beings, both of which are due to God's goodness. See "Bach Kommentar," vol. 1, 416. He notes that "gesund" (healthy) points to salvation through Christ, the heavenly physician, "pries Gott" (thanked God) points to the never-ceasing praise of God, the Creator, and "dankete ihn" (thanked him) points to the thanks due Jesus. See Petzoldt, p. 420.

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: Lk. 17:15-16 (17/4). The tenor serves as Evangelist/narrator.

Ei-ner a-ber un-ter ih-nen, da er sa-he, dass er gesund worden

C# minor

311

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

Text painting: Falling musical line for "fell on his face."

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

6

zu seinen Fü-ßen und dan-ke-te ihm, und das war ein Sa-ma-ri-ter.

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 (excess). For other uses of such figures, see BWV 150/6, 71/1.

8 II

E7 A major

6

tr

L.H.

D major

E major dominant pedal...

8 II

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.

11

Tenore.

Vocal Section 1.

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

p

Oscillating/trill figure

A major D major D major

13 II

was giebt mein Ge - mü - the dir da - für? Welch'Ü - bermass der

Oscillating figure

D major D major E7 A major

J.S. Bach - Church Cantatas BWV 17

16

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

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!

Ritornello 2.

L.H.

A major

E major dominant pedal...

25II

L.H.

A major

28

Doch was giebt mein Ge - mü - the

Vocal Section 2.

p

A major A7 D major

30

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

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

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

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.

Vocal Section 3.

[Continuo alone] Vln I + Vln II, Vla

B minor E major E7 A major

Text painting: Long melissa for "thanks."

sin-gen, als dir Dank

D major

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

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 *tr* *tr* L.H.

A major dominant pedal...

54

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

tr *tr*

D major

58

zu sin - gen.

mf Oscillating figure

D major

Oscillating/trill figure

D major

D major

tr

L.H.

A major dominant pedal...

E7

A major

D major

D major

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

Secco **Basso.**

Chromatic saturation in vocal part in 12 mm.

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

C# F# A# E G

Sieh mei - nen Wil - len an! Ich ken - ne, was ich

F# major

D A B

bin: Leib, Leben und Ver - stand, Gesundheit, Kraft und Sinn, der du mich lässt mit

B minor

G major

D major

G#

frohemMund ge - niessen, sind Strö - me deiner Gnad', die du auf mich lässt fließen.

E7

A major

J.S. Bach - Church Cantatas BWV 17

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 - tigkeit und Freud' in dei - nem Geist sind Schätz, da -

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 -

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.

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.

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. }

•Fatherly mercy: God knows we are dust: Ps. 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.

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.

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

9

Er kennt das arm' Ge-mäch-te, er weiss, wir sind nur Staub. Gleichwie das Gras vom

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Er kennt das arm' Ge-mäch-te, er weiss, wir sind nur Staub. Gleichwie das Gras vom

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

18

Re-che, ein' Blum' und fallend Laub der Wind nur drüber we-het, so

Re-che, ein' Blum' und fallend Laub der Wind nur drüber we-het, so

Re-che, ein' Blum' und fallend Laub der Wind nur drüber we-het, so

Re-che, ein' Blum' und fallend Laub der Wind nur drüber we-het, so

NBA: fallen - - - des

NBA: fallen - - - des

NBA: fallen - - - des

NBA: fallen - - - des

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

27

ist es nimmer da: also der Mensch ver-ge-het, sein End', das ist ihm nah.

ist es nimmer da: also der Mensch ver-ge-het, sein End', das ist ihm nah.

ist es nimmer da: also der Mensch ver-ge-het, sein End', das ist ihm nah.

ist es nimmer da: also der Mensch ver-ge-het, sein End', das ist ihm nah.

A major F# minor

Minor chords
inflect the
references to
the transience
of life.