

# J.S. Bach - Church Cantatas BWV 147

Part 1. Chorus - Recit (T) - Aria (A) - Recit (B) - Aria (S) - Chorale.  
Part 2. Aria (T) - Recit (A) - Aria (B) - Chorale.

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NBA I/28; BC A174)

The Visitation: July 2 (BWV 147, 10)

\*Isaiah 11:1-5 (Prophecy concerning the Messiah)

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

Librettist: Unknown. Bach began this cantata in Weimar.

Its original libretto was by Salomon Franck and was intended for the 4. S. of Advent. An unknown librettist expanded and modified the text for its new liturgical position and Bach then completed the musical setting.

4. S. of Advent

+Phil. 4:4-7 (Exhortation to rejoice in the Lord always)

+Jn. 1:19-28 (Testimony of John the Baptist concerning himself)

FP (147a): probably 20 December 1716 (Weimar Palace Chapel?)

FP (147): 2 July 1723 (St. Nicholas in the morning & St. Thomas at afternoon Vespers.

Instrumentation:

Tromba

Ob I / Ob d'amore / Ob da caccia I

Ob II / Ob da caccia II

Fagotto

Vln I, II

Vla

SATB

Continuo

Form (Rhyme AABB);

Ritornello a (1-9) CM

Lines 1-2. Fugue (S-A-T-B-S) + instr. (9-17) CM

Lines 1-2. Rit. a' + SA/TB (18-23) CM

Lines 3-4. SATB/instr. (23-27) Am

Middle section:

Lines 1-2. Rit. a' + TB/SA (27-34) Am-EM

Lines 3-4. SATB + continuo (34-43) Em-FM

(Free da capo)

Lines 1-2. Fugue (B-T-A-S-B) + instr. (43-50) FM-CM

Lines 1-3 Rit. a' + SA/TB (51-56) CM

Lines 4 SATB + continuo (56-58) CM

Ritornello a (58-66) CM

Originating in a cantata from Bach's Weimar years (1708-1717), where Bach's duties after 1714 included composing one cantata a month, "Herz und Mund und Tat und Leben" is most famous for its setting of the chorale known in English-speaking countries as "Jesu, Joy of Man's Desiring," which appears at the end of each of the cantata's two parts. The original version of the work did not include this hymn setting, nor the three recitatives. Bach wrote the first version (BWV 147a) for the fourth

## J.S. Bach

# Cantata No. 147

## Herz und Mund und Tat und Leben

Sunday, no cantatas were performed. In Bach's day, the two parts of the cantata were performed before and after the sermon, respectively. The 3 new recitatives (nos. 2, 4, 8) begin with tropes on the

Magnificat and continue with exegeses of passages from the Gospel reading for the Feast of the Visitation, making it suitable for that liturgical occasion. For Alfred Dürr's comments, see note.

## Prima Parte

### Coro •Confessing Christ with heart, mouth, deeds, & life (147/1).

147/1 (Moderato ♩ = 80)

1. Trp

Ritornello

Ob I, II  
Vln I

+ Oboes & Strings

Bsn + Continuo

C major

In 1723, Bach began his tenure in Leipzig ambitiously, producing two-part cantatas. See side note.



3.

For a summary of Bach's revisions to this work over the course of more than 15 years, see *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition. Cantatas* (Stuttgart: Carus Verlag, 2017), vol. 13, pp. 87-88. (Karin Wollschläger, translated by Elizabeth Robinson).

5.

p Double echo pp

C major

7.

Cantata 147 begins with a brilliant concerto-like movement in which sound groups are placed in opposition to each other. First we hear the trumpet and bassoon with continuo, then the strings in response. The choral part is initially fugal (fugue blended with concerto), each line presenting the theme in turn, from highest to lowest voice. Then the choir resorts to concerto texture, with the lower voices responding to the upper ones. In the second fugal section, the order of the voices is reversed. The overall musical scheme underscores the sentiments of the text. The use of fugue suggests a fixed law or rule: in this case it is the principle that the believer's confession of faith must be validated by appropriate action. In this regard, compare the Salomon Franck libretto in 132/2.

9. **Soprano.**  
 Herz und Mund und That und Le -  
 Heart and lips, thy whole be - hav -

**Alto.**  
 Herz und Mund und That und -  
 Heart and lips, thy whole be -

**Tenore.**

**Basso.** The text alludes first of all to the Gospel account of Mary's Magnificat but also to other biblical passages (see side note).

Lines 1-2. Fugue (S-A-T-B-S) + instruments

C major G major

11.

- ben  
 - iour

Le -  
 hav -

Herz und Mund und That und -  
 Heart and lips, thy whole be - -

G7 C major

13.

muss von Chri - sto Zeugnis ge - ben,  
 wit - ness bear to Christ thy Sa - viour,  
 Le - hav -  
 Herz und - Mund und That und Le -  
 Heart and - lips, thy whole be - hav -

D7 G7 C major

15.

Herz und Mund und That und  
 heart and - lips, thy whole be -  
 - ben muss von Chri - sto Zeugnis ge -  
 - iour wit - ness bear to Christ thy Sa -  
 - ben  
 - iour

C major

Text painting: The choral echo effects reflect the text's emphasis on deeds corroborating the confession of heart and mouth.

17.

Le - - - - - ben, Herz und Mund und That und  
 hav - - - - - iour, heart and lips, thy whole be -

ben, von Chri - - sto Zeugnis ge - ben, Herz und Mund und That und  
 viour, at - test \_\_\_\_\_ to Christ thy Sa - viour, heart and lips, thy whole be -

- ben, muss von Chri - sto Zeugnis ge - - - - - ben,  
 - viour, wit - ness bear to Christ thy Sa - - - - - viour,

muss von Chri - sto Zeug - - - - - nis ge - ben,  
 wit - ness bear \_\_\_\_\_ to \_\_\_\_\_ Christ \_\_\_\_\_ thy \_\_\_\_\_ Sa - viour,

Lines 1-2. Ritornello with SA/TB embedded.

C major

19.

Le - ben muss von Chri - sto Zeug - nis ge - ben,  
 hav - viour wit - ness bear to Christ thy Sa - viour,

Le - ben muss von Chri - sto Zeug - nis ge - ben,  
 hav - viour wit - ness bear to Christ thy Sa - viour,

Herz und Mund und That und Le - ben muss von Chri - sto Zeugnis  
 heart and lips, thy whole be - hav - iour wit - ness bear to Christ thy

Herz und Mund und That und Le - ben muss von Chri - sto Zeugnis  
 heart and lips, thy whole be - hav - iour wit - ness bear to Christ thy

20.

Herz und Mund und That und Le - ben, Herz und Mund und  
 heart and lips, thy whole be - hav - iour, heart and lips, thy

Herz und Mund und That und Le - ben, Herz und Mund und  
 heart and lips, thy whole be - hav - iour, heart and lips, thy

ge - ben, Herz und Mund und That und Le - ben, Herz und Mund  
 Sa - viour, heart and lips, thy whole be - hav - iour, heart and lips,

ge - ben, Herz und Mund und That und Le - ben, Herz und Mund  
 Sa - viour, heart and lips, thy whole be - hav - iour, heart and lips,

G7

22.

That und Le - ben muss von Chri - - - sto Zeug - nis -  
 whole - be - hav - iour, wit - ness bear - - - to Christ - thy -

That und Le - ben muss von Chri - sto Zeug - nis -  
 whole - be - hav - iour, wit - ness bear - - - to Christ - thy -

und That und Le - ben muss von Chri - sto Zeug - nis  
 thy whole be - hav - iour wit - ness bear - - - to Christ thy

und That und Le - ben muss von Chri - sto Zeug - nis -  
 thy whole be - hav - iour wit - - - ness - bear to Christ - thy -

pp C major C major

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Lines 3-4. Choir alternates with instruments.

Text painting: Voices with continuo alone reinforce the idea of transparency referenced in the text ("without fear and hypocrisy").

23.

ge - ben oh - ne Furcht und Heu - che - lei,  
Sa - viour, fal - ter not, nor doubt nor fear,

ge - ben oh - ne Furcht und Heu - che - lei,  
Sa - viour, fal - ter not, nor doubt nor fear,

ge - ben oh - ne Furcht und Heu - che - lei,  
Sa - viour, fal - ter not, nor doubt nor fear,

ge - ben oh - ne Furcht und Heu - che - lei,  
Sa - viour, fal - ter not, nor doubt nor fear,

Continuo alone. +Instruments.

E7

A minor

iv6

V

Phrygian cadence, often used for questions.

25.

dass er Gott und Hei - land  
own Him, God and Sa - viour

dass er Gott und Hei - land  
own Him, God and Sa - viour

dass er Gott und Hei - land  
own Him, God and Sa - viour

dass er Gott und Hei - land  
own Him, God and Sa - viour

Continuo alone.

Tutti chordal conclusion for emphatic profession of faith.

A minor

27.

sei.  
dear.

sei.  
dear.

sei.  
dear.

sei.  
dear.

Middle Section

Ritornello with TB/SA embedded.

*mf*

A minor

A minor

**B**29.

Herz und Mund und That und  
Heart and lips, thy whole be -

Herz und Mund und That und  
Heart and lips, thy whole be -

Herz und Mund und That und Le - ben  
Heart and lips, thy whole be - hav - iour

Herz und Mund und That und Le - ben  
Heart and lips, thy whole be - hav - iour

Text painting: The choral echo effects reflect the text's emphasis on deeds and life corroborating the confession of heart and mouth.

**B**

*mf*

A minor

30.

Le - ben muss von Chri - sto Zeugnis ge - ben, Herz und Mund  
 hav - iour wit - ness bear to Christ thy Sa - viour, heart and lips,

Le - ben muss von Chri - sto Zeugnis ge - ben, Herz und Mund  
 hav - iour wit - ness bear to Christ thy Sa - viour, heart and lips,

muss von Chri - sto Zeugnis ge - ben, Herz und Mund und  
 wit - ness bear to Christ thy Sa - viour, heart and lips, thy

muss von Chri - sto Zeugnis ge - ben, Herz und Mund und  
 wit - ness bear to Christ thy Sa - viour, heart and lips, thy

C major

32.

und That und Le - ben, Herz und Mund und That und Le - ben  
 thy whole be - hav - iour, heart and lips, thy whole be - hav - iour

und That und Le - ben, Herz und Mund und That und Le - ben  
 thy whole be - hav - iour, heart and lips, thy whole be - hav - iour

That und Le - ben, Herz und Mund und That und Le - ben  
 whole be - hav - iour, heart and lips, thy whole be - hav - iour

That und Le - ben, Herz und Mund und That und Le - ben  
 whole be - hav - iour, heart and lips, thy whole be - hav - iour

E(7)



33.

muss von Chri - - - sto Zeug - nis - ge - ben oh - ne - Furcht  
 wit - ness bear - - - - - to Christ thy - Sa - viour, fal - ter - not, -

muss von Chri - sto Zeug - nis ge - ben oh - ne  
 wit - ness bear to Christ thy Sa - viour, fal - ter

muss von Chri - - - - - sto Zeug - nis - ge - ben oh - ne  
 wit - ness bear - - - - - to Christ thy - Sa - viour, fal - ter

muss von Chri - sto, von Chri - sto Zeug - nis - ge - ben oh - ne -  
 wit - ness bear - to, at - test to Christ thy - Sa - viour, fal - ter -

Continuo alone.

Cross relation

A minor (G7) G# dim.7 E major E minor A7

35.

Text painting: Wandering, unpredictable harmonies for "fear and hypocrisy"; voices with continuo alone reinforce the idea of transparency referenced in the text.

- und Heu - chelei, oh - - - - - ne Furcht und Heu - che - lei, -  
 - nor doubt nor fear, fal - - - - - ter - not, nor doubt nor fear, -

Furcht und Heu - che - lei, oh - ne Furcht und Heu - che -  
 not, nor doubt - - - - - nor fear, fal - ter not, nor doubt - - - - - nor

Furcht und Heu - che - lei, oh - ne Furcht und Heu - che -  
 not, nor doubt - - - - - nor fear, fal - ter not, nor doubt - - - - - nor

Furcht und Heu - che - - lei, oh - - - - - ne Furcht. und Heu - che - -  
 not, - - - - - nor doubt nor - - - - - fear, fal - ter not, nor doubt nor - - - - -

D minor D minor D(7) G major E major B7 E major

Chromatic inflection for "hypocrisy."

38.

ob - ne Furcht und Heu - che - lei,  
 lei, oh - ne Furcht und Heu - che - lei, oh - ne Furcht  
 lei, oh - ne Furcht, oh - ne Furcht und Heu - che - lei,  
 lei, oh - ne Furcht, oh - ne Furcht und Heu - che - lei,  
 fear, fal - ter not, nor doubt nor fear,  
 fear, fal - ter not, fal - ter not, nor doubt nor fear,  
 fear, fal - ter not, fal - ter not, nor doubt nor fear,  
 fear, fal - ter not, fal - ter not, nor doubt nor fear

B (minor) G major D7 G7 A major D minor

Text painting:  
 A misleading  
 progression  
 in the context  
 of E major  
 suggests the  
 hypocrisy /  
 hesitation  
 referenced  
 in the text.

40.

und Heu - che - lei, dass er Gott und Hei - land, Gott und Hei - land  
 und Heu - che - lei, dass er Gott und Hei - land, Gott und Hei - land  
 und Heu - che - lei, dass er Gott und Hei - land, Gott und Hei - land  
 und Heu - che - lei, dass er Gott und Hei - land sei, Gott und Hei - land  
 nor doubt nor fear, own Him, God and Sa - viour, God and Sa - viour  
 nor doubt nor fear, own Him, God and Sa - viour, God and Sa - viour  
 nor doubt nor fear, own Him, God and Sa - viour, God and Sa - viour  
 nor doubt nor fear, own Him God and Sa - viour dear, God and Sa - viour

D minor F major C7

Text painting: Chordal statement for a firm profession of faith.

43.

sei. dear.

Free da capo

Text painting: The use of fugue suggests a fixed law or rule: it is the principle that the believer's confession of faith must be validated by appropriate action.

Lines 1-2. Fugue (B-T-A-S-B) + instr.

Herz und Mund und That und  
Heart and lips, thy whole be -

sei. Herz und Mund und That und Le -  
dear. Heart and lips, thy whole be - hav -

F major

45.

Herz und Mund und That und  
Heart and lips, thy whole be -

Le -  
hav -

ben  
- iour

C major

G major D7

47.

Herz und Mund und That und Le - - -  
Heart and lips, thy whole be - hav - - -

Le - - - ben muss von Chri - sto Zeug - nis ge - ben, Herz und  
hav - - iour wit - ness bear to - Christ thy Sa - viour, heart and

- ben muss von Chri - sto Zeug - nis ge - ben, Herz und  
- viour wit - ness bear to Christ thy Sa - viour, heart and

muss von Chri - sto Zeug - nis ge - ben, Herz und  
wit - ness bear to Christ thy Sa - viour, heart and

G major G7 C major G major

49.

Mund und That und Le - - - ben muss von Chri - sto Zeug - nis  
lips, thy whole be - hav - - - iour wit - ness bear to Christ thy

Mund und That und Le - - - ben muss von Chri - sto Zeug - nis  
lips, thy whole be - hav - - - iour wit - ness bear to Christ thy

Mund und That und Le -  
lips, thy whole be - hav -

Mund und That und Le -  
lips, thy whole be - hav -

D(7) G major G7 C major E7

Text painting: The choral echo effects reflect the text's emphasis on deeds and life corroborating the confession of heart and mouth.

50.

ben, Herz und Mund und That und  
iour, heart and lips, thy whole be -  
ge - ben, muss von Chri-sto Zeugnis ge - ben, Herz und Mund und That und  
Sa - viour, wit - ness bear to Christ thy Sa - viour, heart and lips, thy whole be -  
ge - ben, muss von Chri-sto Zeugnis ge - ben,  
Sa - viour, wit - ness bear to Christ thy Sa - viour,  
muss von Chri - sto Zeug - nis ge - ben,  
wit - ness bear - to - Christ - thy - Sa - viour,

Lines 1-3 Ritornello a' +  
SA/TB embedded.

A minor G7 C major

52.

Le - ben muss von Chri-sto Zeug - nis ge - ben,  
hav - iour wit - ness bear to Christ thy Sa - viour,  
Le - ben muss von Chri-sto Zeug - nis ge - ben,  
hav - iour wit - ness bear to Christ thy Sa - viour,  
Herz und Mund und That und Le - ben muss von Chri-sto Zeugnis  
heart and lips, thy whole be - hav - iour wit - ness bear to Christ thy  
Herz und Mund und That und Le - ben muss von Chri-sto Zeugnis  
heart and lips, thy whole be - hav - iour wit - ness bear to Christ thy

53.

Herz und Mund und That und Le - ben muss von Chri - sto  
*heart and lips, thy whole be - hav - iour wit - ness bear to*

Herz und Mund und That und Le - ben muss von Chri - sto  
*heart and lips, thy whole be - hav - iour wit - ness bear to*

ge - ben, Herz und Mund und That und Le - ben muss von Chri -  
*Sa - viour, heart and lips, thy whole be - hav - iour wit - ness bear*

ge - ben, Herz und Mund und That und Le - ben muss von Chri -  
*Sa - viour, heart and lips, thy whole be - hav - iour wit - ness bear*

55.

Zeug - nis ge - ben oh - ne Furcht und Heu - che -  
*Christ thy Sa - viour, fal - ter not, nor doubt nor*

Zeug - nis ge - ben oh - ne Furcht und Heu - che -  
*Christ thy Sa - viour, fal - ter not, nor doubt nor*

- sto Zeug - nis ge - ben oh - ne Furcht und Heu - che -  
*to Christ thy Sa - viour, fal - ter not, nor doubt nor*

- sto Zeugnis ge - ben oh - ne Furcht und Heu - che -  
*to Christ thy Sa - viour, fal - ter not, nor doubt nor*

C major

C major

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56.

Line 4. SATB + continuo.

lei, dass er Gott und Heiland, dass er Gott und Heiland sei.  
 fear, own Him, God and Sa - viour, own Him, God and Sa - viour dear.

lei, dass er Gott und Heiland sei, dass er Gott und Heiland sei.  
 fear, own Him, God and Sa - viour dear, own Him, God and Sa - viour dear.

lei, dass er Gott und Heiland, Gott und Heiland sei.  
 fear, own Him, God and Sa - viour, God and Sa - viour dear.

lei, dass er Gott und Heiland, Gott und Heiland sei.  
 fear, own Him, God and Sa - viour, God and Sa - viour dear.

Continuo alone.

Ritornello

C major Dal Segno

Newly composed for the Leipzig version, the tenor recitative, with its string accompaniment, clarifies the link to the work's new liturgical designation. The narrator notes tenderly that, while visiting her cousin, Elizabeth, Mary had sung a canticle of praise (the Magnificat) in acknowledgment of God's goodness. Then, in more dramatic, accusing tones, he observes that many do not follow her example, and warns of impending judgment.

147/2. **Recitativo** (New to this version)  
 •Magnificat: Mary's confession & our stubborn silence (147/2).

Chromatic saturation in the vocal part in 15 mm.

1. **Tenore** A F D E B-flat

Ge - be - ne - dei - ter Mund! Ma - ri - a macht ihr  
 Ah ti - dings doub - ly blest! When Ma - ry, joy - ous,

Strings

F major 4 mm. F pedal F7 B-flat major

3. G For the significance of F major, see side note.

In - ner - stes der See - len durch Dank und Rühmen kund; sie fän - get bei sich an, des  
 and with deep e - mo - tion her thanks and praise ex - pressed, and told E - liz - a - beth the

(C7) F major F7 B-flat major

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Text painting: Intensification: Breaking phrases with rests appears to be related to a reluctance to speak (i.e., acknowledge God's goodness), referenced in the second half of the recitative.

Biblical Interpretation

6. E-flat

Heilands Wunder zu erzählen, was er an ihr, als seiner Magd, ge - than. O!  
*won-der of the Saviour's coming that He be born to her, a low - ly maid... O*

Strings animate the cadence.

(editorial)

D7 G minor G minor

9.

menschliches Geschlecht, des Satans und der Sünden Knecht, du bist be - freit durch Chri - sti  
*sin - ful Race of Man, the De - vil's slave since time be - gan, thou wort set free, through Je - sus*

Chromaticism for "slave of Satan and sin."

Text painting: 16th-note embellishment in the strings for "freed from Satan's slavery."

A(7) C# dim.7 D7 G# dim.7

12.

trö - stendes Er - schei - nen von die - ser Last und Dienstbar - keit! Je - doch, dein  
*Christ's su - preme a - tone - ment, from all thy for - mer slav - er - y! Yet still, thy*

Vln II in counterpoint with the voice...

Vln I

Vla G# (the leading tone in the context of A minor) underscores the tug to resolution, here pointing to the strong motivation to profess Christ, as referenced in the text.

E7 A minor D# dim.7 E major E7

14.

Mund und dein verstockt Ge - mü - the ver - schweigt, ver - leugnet solche Gü - te; doch  
*lips and thy too stub - born spir - it con - ceal - and will not own this bless - ing for -*

Vln II echoes "Du bist befreit" of mm. 10-11.

G# dim.7 A7 C# dim.7 A7 D minor

Chromaticism & contrary motion between voice and continuo for "stubborn heart remains silent and denies such goodness." Animated strings reinforce the warning in the last lines of text.



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17. **wis\_se, dass dich nach der Schrift ein all zu schar\_fes Ur.theil trifft.**  
*get not, how the Scrip-tures tell that such will feel the pains of Hell.*

Chromaticism for "judgment."

Extended continuo note (with fermata) suggests finality of the judgment referenced in the text.

D7 D# dim.7 G# dim.7 D# dim.7 E7 A major

## Aria

After the accusatory tone of the tenor's statement, the alto aria adopts a more tender, persuasive tone. The oboe d'amore, in long flowing lines that scarcely allow time for the taking of a breath, accompanies her intimate meditation.

147/3. (Moderato  $\text{♩} = 80$ )

•Exhortation: Denial of Christ now means denial by him later (147/3).

1. Oboe d'amore

Continuo parts include bassoon, cello, violone, organ, harpsichord.

Ritornello derived from vocal theme's opening.

A minor A major D minor

Ambiguity between 3/4 meter and implied 3/2 meter (at different times and in different parts) suggests ambivalence about confessing Christ, as implied in the text.

Alto is often the voice of the believing soul or church. See Martin Petzoldt, *Bach Kommentar* 1:176, 541, 2:917, etc.

Form (Rhyme: ABBA-CDCD); Rit. (begins with motto). (Mm. 1-17) Am Lines 1 (motto) +1-4 (17-40) Am-CM Rit. (40-51) CM Lines 5-8 (51-65) CM-Dm Motto (Ob) (65-68) Dm Lines 5-6 (68-75) Dm-EM Motto (Ob) (75-78) EM-Am Lines 7-8 (2x) (78-92) Am Rit. (1-17) Am

7. *D minor C major G major G7 C major*

This repeated 16th-note scalar figure is later associated with Christ coming into his glory (see m. 90).

12. *C major A7 D minor D# dim.7 E7 A minor*

## Alto.

Line 1 = motto.  
**Schä - me dich, o See. le. nicht,**  
*Soul of mine, be not a - shamed,*

Allusion to Matthew 10:32-33 [Christ]: Every one who acknowledges me before men, I also will acknowledge before my Father who is in heaven; but whoever denies me before men, I also will deny before my Father who is in heaven. (Also Luke 12:8-9.)

A minor A7 D minor D# dim.7

This type of aria is called a "Devisenarie" (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.

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23. Lines 1-4.

schäme dich, o Seele, nicht,  
soul of mine, be not ashamed,

E7 A minor A minor

28.

deinen Heiland zu bekennen, soll er dich die  
thy Redeemer to acknowledge, for in this wise,

A minor G7 C major (for the significance of C, see note). C major



34. BWV 147a has "Soll er deine Braut dich nennen" ("if he is to call you his bride").

(Sei - ne)  
~~Dei - ne~~ nen - nen, vor des Va - ters An -  
by the Fa - ther, sons of God will ye

C major

39.

- ge - sicht;  
be - named; Ritornello

C major C7

Text lines 5-8 are emphasized with repetitions (5-8, 5-6, 7-8, 7-8), with statements of the motto interjected by the oboe, giving greater weight to the warning about the consequences of denying Christ.

46.

F major (G7) G7 C major

51. Lines 5-8.

doch wer ihn auf die-ser Er-den zu ver-  
 Him who here a-mong the-mor-tals would His

16th notes here are editorial realization: see full score.

C major C7 C# dim.7 D minor (for the significance of D minor, see note) D minor

56. Chromaticism for "leugnen" ("deny").

leug-nen sich nicht scheut, soll von ihm ver-  
 God-head now de-ny, God will bar from

C# dim.7 A7 D minor D minor (C7)

61.

leug-net werden, wenn er kömmt zur Herr-lich-keit, zur Herr-lich-keit;  
 Heav-en's por-tals, where He reigns a-bove on High, a-bove on High; Motto interjected by oboe.

hemiola

D minor (deceptive for "leugnet," "deny") C# dim.7 C# dim.7 A7 D minor

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66. Lines 5-6.

doch wer ihm auf die - ser Er - den  
Him who here a - mong the mor - tals

D minor C(7) F major

72.

zu ver - leug - nen sich nicht scheut,  
would his - God - head now de - ny, *Motto interjected by oboe.*

F major G# dim.7 E major A minor

78. Lines 7-8 (2x).

soll von ihm ver - leug - - net - - wer - - den, wenn er  
God will bar from Heav - - en's - por - - tals, where He

A minor A7 D minor D minor E major A minor

83.

kömmt zur Herr - lich - keit, soll von ihm  
reigns a - bove on High, God will bar

A minor E7 F major (deceptive) E7 A minor

Text painting: Descending lines in voice and oboe to depict Christ repudiating the one who has denied him in life.

Text painting: Ascending runs of 16ths for "[when he comes into his] glory."

88.

ver-leug-net werden, wenn er kömmt zur Herr-lichkeit, zur Herr-lichkeit.  
 -from Heav-en's por-tals, where He reigns a-bove on High, a-bove on High.

hemiola

Secco A minor A minor

**Recitativo** (New to this version) • Stubbornness warned against: receive Christ today! (147/4). **Dal Segno**

Like the previous recitativo, the bass recitativo makes references to Mary's Magnificat: in particular, with colorful literary and musical language it warns that God casts the mighty from their seats and raises up the lowly. At the words "though the earth shakes before the arm of God" Bach has the continuo bass play quivering sixteenth notes—a common rhetorical figure.

147/4. **Basso**

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

Bass is often the voice of authority, e.g., a pastor. Here the text is like a stern warning to a congregation.

Verstockung kann Ge-waltige verblenden, bis sie des Höchsten Arm vom Stuhle—  
 Per-verse-ness of-ten-times will blind the mighty, un-til from off their seats God hurls them

Continuo parts include bassoon, cello, violone, organ, harpsichord.

C# dim.7 A7 D7 B minor 7

Chromatic saturation in the vocal part in 9 mm.

4.

stösst; doch dieser Arm er-hebt, obschon vor  
 down; yet He whose arm can shake the ver-y

Right hand is editorial...

Text painting: Rapid descending arpeggios for "God's arm casting down the mighty from their seats" (Magnificat).

Text painting: Rapid ascending arpeggios for "God's arm raising up the afflicted" (Magnificat).

E7 G# dim.7 E7 A minor

NBA: "adagio" (arioso middle section with rhythmic continuo).

7.

ihm der Er-den Kreis er-bebt, hin-gegen die E-len-den,  
 earth, be-fore whom moun-tains quake will help the poor and need-y,

Text painting: "Stile concitato" for earthquake.

Word painting: Neapolitan 6th chord for "Elenden."

B7 E minor N6 D# dim.7

Stile concitato ("agitated style") was invented (or "rediscovered") by Claudio Monteverdi for his eighth book of madrigals (*Madrigali guerrieri ed amorosi*, 1638). It is characterized in particular by a "combat motive" of repeated 16th notes.

Text painting: octave leap up for "highly favored" (allusion to Luke 1:26-28. The angel Gabriel was sent from God to a city... named Nazareth to a virgin betrothed to a man whose name was Joseph, of the house of David; and the virgin's name was Mary. And he came to her and said, "Hail, O favored one, the Lord is with you!")

10.

so er er-löst. O hochbeglückte Christen, auf, machet euch be-reit, itzt ist die  
for pi - ty's sake. Ye rich - ly bless-ed Christ-ians, up, watch ye, now and pray; comes soon the

E minor E major A minor D7

Text painting: Ascending arpeggios in continuo for "Arise, highly favored Christians."

Allusion to 2 Corinthians 6:2. Behold, now is the acceptable time; behold, now is the day of salvation (Luther 1545: Tage des Heils).

13.

an - ge-nehme Zeit, die an-ge - neh - me Zeit, itzt ist der Tag des  
long ex-pect-ed day, the long ex - spect - ed day, this is the day of  
ac-cept-ed ac - cept - ed

G major G7 C major C7 F major (G7) C major

This "arise" figure anticipates the figure in m. 2 of the following aria.

15. Secco texture returns...

Heils: Der Heiland heisst euch Leib und Geist mit Glaubensgaben rüsten, auf, ruft zu -  
hope! The Sa-viour asks your heart and soul, naught less is fit to of-fer; cry out - to -

D7 G major G major

C major (for the significance of C major, see side note).

19.

ihm in brün-stigem Verlangen, um ihn im Glauben zu em-pfangen.  
Him, with fer - vent, ard-ent long-ing, to - Him with Faith in wor - ship throng-ing.

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

the soprano aria, the warning tone of the male singers is again supplanted by one of comforting intimacy. Nicholas Anderson writes, "[The aria]...constitutes a lyrically expressive high point in the work. There is a beguiling innocence about the vocal line, while that of the violin, predominantly in triplets, provides an ecstatic accompaniment." See J. S. Bach. *Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 220.

## Aria

147/5 (Andante  $\text{♩} = 60$ )

•Prayer of Soul offering itself to Christ (147/5).

Form (Rhyme: ABBA)  
 Rit. (begins with motto: mm. 1-11) Dm  
 Line 1 (motto) + lines 1-4 (11-17) Dm-FM  
 Rit. (17-18) FM  
 Line 1 (3x) (18-22) FM-Am  
 Rit. (22-23) Am  
 Lines 1-4 (23-26) Am-Gm  
 Rit. (26-28) Gm  
 Lines 2-4 (28-30) Dm  
 Rit./lines 1-4 embedded (30-35) Dm  
 Rit./lines 1-4 embedded (35-37) Dm  
 Rit. (1-11) Dm

1. R.H. is editorial.

Ritornello *mf*

Violin solo related to opening vocal line.

Martin Petzoldt argues that repeating the figure from mm. 18-19 of the previous recitative, establishes a connection between invocation and reception of Christ. See Bach Kommentar 3:89.

D minor The continuously flowing triplets with treading bass reflect the reference to "preparing a highway for Christ." See more about the significance of triplets in the note at no. 10.

C major F major C pedal...

F major F# dim.7 D7

G minor (A7) D minor N6 A major, A pedal... D minor (i-V alternating)

D minor D minor N6

### 11. Soprano. Line 1 (motto) + 1-4.

Berei te dir, Je su, noch it zo die Bahn,  
 Prepare for Thy coming the way to our hearts,

Vln *mf*

Ritornello

D minor D minor D minor

This figure first occurs in the previous movement (see above note).

This type of aria is called a "Devisenarie" (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.

While the music for 147/5 originates with BWV 147a, some of the text added for the later version. See the text alludes to the Gospel reading for the cantata's original liturgical designation (Advent 4), John 1:23: Make straight the way of the Lord, as the prophet Isaiah said." However, unlike the original tone of 13.

John the Baptist's call to repentance, the tone here is light (a willing and joyful reception).

Alfred Dürr writes, "The second aria... (like the first, a trio for obligato instrument, voice, and continuo), is characterized by the virtuoso triplet figuration of a solo violin. The brilliance of this instrumental part is evidently designed to reflect a spirit of expectant joy over the coming of the Messiah. As in the first movement, the text is hardly subdivided at all, with the result that Bach adopts the unusual form of six vocal sections in succession... There is no vocal da capo. Instead, a rounding off is achieved by incorporating the last two sections as vocal insertion within an almost complete statement of the extended ritornello before its final reprise in a purely instrumental form. See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 675.



be -  
pre -

D minor 15. D minor

rei - te dir, Je - su, noch it - zo die Bahn, mein Hei - land, er - wäh - le die  
 pre - pare for Thy com - ing the way — to our hearts, re - ceive as Dis - ci - ples the

D minor D minor

NBA: gläubende (each time)

Note: The earlier version (147a) had "blicke." The change to "siehe" suggests an allusion to Luke 1:48 (Magnificat): He has regarded the low estate of his handmaiden (Luther 1545: Er hat seine elende Magd angesehen).

16. glau - bende See - le und sie - he mit Au - gen der Gna - de mich an,  
 Faith - ful Be - liev - ers, and grant us the Grace — that Thy mer - cy im - parts,

C major F major F major Vln

18. be - rei - te dir, Je - su, noch  
 pre - pare for Thy com - ing the

mf Ritornello C7 F major C pedal (V-I alternating)... C7 F major



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19. *fr*  
 it - zo die Bahn, be - rei - te dir, Je - su, noch it - zo die Bahn, be -  
 way to our hearts, pre - pare for Thy com - ing the way to our hearts, pre -

F major F major F major

21. *mf*  
 rei - te dir, Je - su, noch  
 pare for Thy com - ing the

Text painting: The extended note on "bereite" ("prepare") suggests the "highway" to be prepared for Jesus' coming, as referenced in the text.

E7 A minor

22. *Vln*  
 it - zo die Bahn, be -  
 way to our hearts, pre -

*mf* Ritornello

A minor A minor

Lines 1-4.

24. *p*  
 rei - te dir, Je - su, noch it - zo die Bahn, mein Hei - land, er - wä - le die  
 pare for Thy com - ing the way to our hearts, re - ceive as Dis - ci - ples the

A minor G(7) C major

25.

glau - ben - de See - le und sie - he mit Au - gen der Gna - de mich an,  
 Faith - ful Be - liev - ers, and grant - us the Grace that Thy mer - cy im - parts,

C7 (D7) G minor G minor

27.

Vln

*mf*

Ritornello

Ascending diatonic fourth harmonized as faux bourdon. See side note.

A minor B minor C major D major

28.

Lines 2-4.

mei - Hei - land, er - wähl - le die glau - ben - de See - le und  
 re - ceive as Dis - ci - ples the Faith - ful Be - liev - ers and

G minor A7 D minor

30.

sie - he mit Au - gen der Gna - de mich an, be -  
 grant us the Grace that Thy mer - cy im - parts, pre -

Ritornello with lines 1-4 embedded (= Rit. m. 1).

Vln

D minor D minor

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31. (= Rit. m. 2.)

(= Rit. m. 3.)

rei - te dir, Je - su, noch it - zo die Bahn, mein  
 pare for Thy com - ing the way to our hearts, re -

D minor C major F major

33. (= Rit. m. 4.)

Hei - land, er - wä - le die glau - ben - de See - le, mein Hei - land, er - wä - le die  
 ceive as Dis - ci - ples the Faith - ful Be - liev - ers, re - ceive as Dis - ci - ples the

34. (= Rit. m. 5a.)

glau - ben - de See - le und sie - he mit Au - gen der  
 Faith - ful Be - liev - ers, and grant us the Grace that Thy

F major F# dim.7 G minor

Lines 1-4 embedded in ritornello.

35.

Gna - de mich an, be - rei - te dir, Je - su, noch  
 mer - cy im - parts, pre - pare for Thy com - ing the

cresc.

G minor A7 D minor

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36. it - zo die Bahn, mein  
 way to our hearts, *Vln* (= Rit. m. 7b.) re -  
 (= Rit. m. 8.)

D minor D7 G minor (A7) D minor N6 D minor

38. (= Rit. m. 9.)

Hei - land, er wä - le die glau - ben.de See - le und sie - he mit Au - gen der  
 ceive as Dis - ci - ples the Faith - ful Be - liev - ers, and grant us the Grace that Thy

D minor A pedal (i-V alternating)... D minor

39. Gna - de mich an, mit Au - gen der Gna - de mich an!  
 mer - cy im - parts, the Grace that Thy mer - cy im - parts!  
 (= Rit. m. 10), *mf* Ritornello

D minor N6 C# dim.7 D minor D minor

**Dal Segno**

The first half of the cantata concludes with the hymn setting that has made Cantata 147 so famous. The vocal ensemble sings the 6th stanza of 19 in the 1661 chorale "Jesus, meiner Seelen Wonne" by Martin Jahn (ca. 1620 to ca. 1682) to a common melody (but changed here to accommodate triple meter), while the strings and oboes play an accompaniment that weaves around the tones of the melody in 8th-note triplets. To add weight to the chorale tune, the trumpet doubles it.

## Choral (Mel: „Werde munter, mein Gemüthe“) (Verse 6) (New to this version)

147/6. (Moderato  $\text{♩} = 80$ )

• Possessing Jesus is the greatest blessing & comfort (147/6).

Note: BWV 147a ended with a different chorale. See note for a comparison of 147a/6 with 147/6 and 147/10.

1. Ob., II, Vln I

Ritornello is based on first 2 chorale phrases.

G major

Regarding the significance of triplets, see note at no. 10.

5.

G major

Note: The triplets of this chorale (a movement that did not exist in BWV 147a) are reminiscent of the triplets of the previous aria (a movement that formed part of BWV 147a). While no. 5 anticipates mystic union, the chorale presents it as a present reality. The chorale's biblical basis is found in the Song of Solomon. See note.

The chorale setting (identical to the one that ends the work) consists of a "plain four-part vocal setting of the chorale by line within an extended orchestral framework—including outer ritornellos and inner episodes—of a charming and overtly pastoral character." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 676.

9. <sup>+Trp</sup>  
**Soprano**

Wohl mir, dass ich Je - sum ha - be,  
Hap - py I who have my Sa - viour;

**Alto.**

Wohl mir, dass ich Je - sum ha - be,  
Hap - py I — who have my Sa - viour;

**Tenore.**

Wohl mir, dass ich Je - sum ha - be,  
Hap - py I who have my Sa - viour;

**Basso.**

Wohl mir, dass ich Je - sum ha - be,  
Hap - py I — who have my Sa - viour;

As in BWV 75, an identical chorale setting ends both parts of the cantata. Konrad Küster notes that in both cantatas, "an instrumental ritornello enters between the chorale lines (in alternating manifestations), which also introduces the movement at the beginning; unlike in the comparative movements [in BWV 75], however, the ritornello and the chorale movement [in BWV 147] do not form a contrast, as different as they seem to be, but can even be played simultaneously. Such vocal insertion is further favored by the chorale melody, whose basic melodic elements are repeated more frequently; consequently, musical intensification can also take place several times." See Konrad Küster, ed., *Bach Handbuch* (Kassel: Bärenreiter, 1999), p. 200, translated by Melvin Unger.

o wie  
from Him

o wie  
from Him

o wie  
from Him

o — wie  
from — Him

Because the ritornello is derived from the chorale, phrases of the chorale can be embedded in it.

G major

G major

15.

fe - - ste halt' ich — ihn,  
nev - - er will — I — part,

fe - - ste halt' ich — ihn,  
nev - - er will I — part,

fe - - ste halt' ich — ihn,  
nev - - er will — I — part,

fe - - ste halt' — ich ihn,  
nev - - er will — I part,

G major

19.

G major

24. **A**

dass er mir mein Her - ze la - be,  
He re - stores my droop - ing spir - it,

dass er mir mein Her - ze la - be,  
He re - stores my droop - ing spir - it,

dass er mir mein Her - ze la - be,  
He re - stores my droop - ing spir - it,

dass er mir mein Her - ze la - be,  
He re - stores my droop - ing spir - it,

**A**

G major

29.

wenn ich krank und trau - rig bin.  
be I sad and sick at heart.

wenn ich krank und trau - rig bin.  
be I sad and sick at heart.

wenn ich krank und trau - rig bin.  
be I sad and sick at heart.

wenn ich krank und trau - rig bin.  
be I sad and sick at heart.

G major

G major

Detailed description: This block contains the vocal and piano parts for measures 29-32. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: 'wenn ich krank und trau - rig bin. be I sad and sick at heart.' The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand. The key signature is G major.

33.

G major

Detailed description: This block shows the piano accompaniment for measures 33-36. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The key signature is G major.

37.

G major

Detailed description: This block shows the piano accompaniment for measures 37-40. The right hand continues with a rhythmic pattern of eighth and sixteenth notes, and the left hand maintains a simple bass line. The key signature is G major.

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40. Abgesang of chorale's bar form.

**B**

Je - - sum hab' ich, der mich lie - bet  
Cares may vex and trou - - bles grieve me,

Je - - sum hab' ich, der mich lie - bet  
Cares may vex and trou - - bles grieve me,

Je - - sum hab' ich, der mich lie - bet  
Cares may vex and trou - - bles grieve me,

Je - - sum hab' ich, der mich lie - bet  
Cares may vex and trou - - bles grieve me,

D major D7 E7 A minor F major D minor E(7) A minor

44.

und sich mir zu ei - - gen  
yet will Je - - sus nev - - er

und sich mir zu ei - - gen  
yet will Je - - sus nev - - er

und sich mir zu ei - - gen  
yet will Je - - sus nev - - er

und sich mir zu ei - - gen  
yet will Je - - sus nev - - er

A minor A minor G major C major



The flow of triplets ceases momentarily, the hesitation (perhaps suggesting brief doubt) followed by modulation to C major, which often symbolizes Christ (see note).



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49.

gie - bet, leave me; ach, drum Him I

gie - bet, leave me; ach, drum Him I

gie - bet, leave me; ach, drum Him I

gie - bet, leave me; ach, drum Him I

C major C7 F major G7 C major D7 G major G major

53.

lass' ich Je - sum nicht, nev - er will for - sake,

lass' ich Je - sum nicht, nev - er will for - sake,

lass' ich Je - sum nicht, nev - er will for - sake,

lass' ich Je - sum nicht, nev - er will for - sake,

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57.

wenn mir gleich mein Her - ze bricht.  
ev - en though my heart should break.

G major G major

61.

G7 C major D7 G major G major

65.

68.

G major G major

Fine della prima parte

The opening aria of Part 2 (which in Bach's day commenced with the individual listener's response. Although accompanied only by obligato cello and continuo, the aria is lively, with florid passages for the singer and a walking bass line energized by sixteenth-note triplets played by the cello.

Note: The arias nos. 5 and 7 were nos. 3 and 2, respectively, in BWV 147a. In its placement here, the tenor aria relates to the theme of the foregoing chorale (clinging to Jesus in suffering) as well as to the chorale's triplets.

# Seconda Parte

Original parts have "nach der Predigt" ("after the sermon"; i.e., during Communion).

## Aria • Confessing Christ: Jesus' help sought (147/7).

147/7. (Andante ♩ = 60)

Right hand is editorial.

1. *Ritornello derived from vocal line.*

F major "Hilf, Jesu, hilf" Dramatic pause. F major

Regarding the significance of triplets, see note at no. 10.

Accompanied by continuo alone. Triplets are in the harpsichord & organ parts.

For the significance of F major, see note.

The aria is largely declamatory

4.

## 6. Tenore

Line 1.

Hilf, Je-su, hilf, dass ich auch dich be-ken-ne, hilf, Je-su,  
*Help, Je-sus, help, that I may not de-ny Thee, help, Je-sus,*

Right hand is editorial.

Following the call for help, voice sings alone (waiting/hesitation).

F major Continuo echoes call for help.

8.

hilf, dass ich auch dich be-ken-ne, hilf, Je-su,  
*help, that I may not de-ny Thee, help, Je-sus,*

F major

11.

hilf, dass ich auch dich be-ken-ne, hilf, hilf,  
*help, that I may not de-ny Thee, help, help,*

F major

13.

Je - su, hilf, hilf, Je - su, hilf, dass ich auch  
Je - sus, help, help, Je - sus, help, that I may

C major

15.

dich be - ken - ne, Thee,  
not de - ny Thee,

The "call for help" motive is always unison.

Ritornello

C major C major

18.

C major

20.

in Wohl und Weh, in Freud' und  
Through weal and woe, in joy and

Line 2.

Melisma for "joy."

p f

C major C7 A7

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Chromaticism for "Wohl und Weh."

23.

Leid, in Wohl und Weh, in Freud' und Leid,  
grief, through weal and woe, in joy and grief,

D minor G7 C minor

25.

in Wohl und Weh, in Freud' und Leid,  
through weal and woe, in joy and grief,

F7 (A7) D minor C# dim.7

27.

in Wohl und Weh, in Freud und Leid,  
through weal and woe, in joy and grief,

A7 D minor G# dim.7

29.

in Wohl und Weh, in Freud, in Freud' und Leid,  
through weal and woe, in joy, in joy and grief,

E7 A minor A minor A minor

Ritornello

Right hand is editorial.

32.

A minor A minor

# J.S. Bach - Church Cantatas BWV 147

Word painting: Long melisma of 16th notes for "Savior" against intermittent triplets in the continuo (the pauses in the continuo suggesting hesitation, as before).

Lines 3-4.

34. *dass ich dich meinen Hei*  
*and as my Sa - viour not*

Voice alone (right hand is editorial). *P*

Voice alone (right hand is editorial).

A major D minor Diatonic harmonies and scalar motion for "professing the Savior in faith and resigned composure."

37.

Voice alone (right hand is editorial).

C major F major

40. *land nen ne in Glau - ben*  
*be lie - - Thee; that I with*

Voice alone (right hand is editorial).

A major A7

Line 4.

42. *und Ge - las - sen - heit, in Glau - - ben*  
*stead - fast firm be - lief, that I with*

D minor D minor D minor

BWV 147a has "in Glauben mit Gelassenheit" ("in faith with composure" instead of "in faith and composure" as it is here).

44. *tr*  
 und Ge - las - sen - heit, in Glau - ben und Ge -  
 stead - fast firm be - lief, that I with stead - fast

C(7) F major F7 B-flat major

46.  
 las - sen - heit,  
 firm be - lief

B-flat major B-flat major F major F7

48. *Line 5.*  
 dass stets mein Herz von  
 and heart a - flame with

B-flat major B-flat major C7

Word painting: Long melisma of triplets for "burn [with thy love]," at first against 8th notes in the continuo.

50.  
 dei - ner Lie - be -  
 love may mag ni - fy

F major F major

52.

54.

ne, dass stets mein Herz von deiner Lie - be  
 Thee, and heart a flame with love may mag - ni -

F major

56.

bren - ne, stets von  
 fy Thee, fired with

The head motive is re-introduced before the reprise of the ritornello.

58.

dei - ner Lie - be brenne, hilf, Je - su, hilf!  
 love may mag - ni - fy Thee, help, Je - sus, help!

Right hand is editorial.

F major

F major

Here the continuo presents the "call for help" motive first.

**Dal Segno**



The newly composed, also recitative follows presents a clear contrast to the tenor aria. Gently undulating figures played by two oboes da caccia provide musical commentary for the singer's statements, which reference both the Magnificat and Psalm 139. The aria has an unusually long text, suggesting that its intended purpose was not only meditative but also didactic. The recitative's motivic accompaniment appears here for the first time in Bach's cantatas. See side note by Konrad Küster.

Alto is often the voice of the believing soul or church. See Martin Petzoldt, *Bach Kommentar* 1:176, 541, 592, 694, 2:824, 2:917, 3:101, 143, etc.

147/8. **Recitativo** (♩ = 72) • God's hand works in unseen places to move the flesh (147/8).

1. **Alto** D G A B C E

Der höchsten Allmacht Wunderhand wirkt im Verbor - genen der Er - den, Jo - hannes muss mit Geist er - füllet wer - den,

*The wondrous works of Migh - ty God are past our mortal un - der - stand - ing. The Ho - ly Spir - it quick - ened John the Bap - tist,*

Ob da caccia I, II

G major

The alto's phrases are interspersed with passages in parallel 3rds & 6ths by 2 oboes da caccia, to signify the sweet workings of the Holy Spirit in the hidden places of human flesh to accomplish his praise, as referenced in the text (compare voice in m. 6).

Chromatic saturation in the vocal part in 13 mm.

Biblical allusions include Psalm 139:13–16, Luke 1:13–15, and parts of the Gospel reading for the Visitation, Luke 1:39–45 (see side note).

4. F#

ihn zieht - der Lie - be Band be - reits in sei - ner Mutter Lei - be, dass

*as yet - un - born and while with - in her womb his mother bore him, to*

(D7) G major

6. G# F

er den Hei - land kennt, ob er ihn gleich noch nicht mit sei - nem Munde

*know and greet his Lord; and though he could not speak that Name, by all a -*

G# dim.7 E7 A minor

The "Spirit tugging love's bond [in the womb of John the Baptist's mother]" is set to a motive similar to that of the oboes da caccia, offering insight into the figure's significance (note above).

8. D#

er den Hei - land kennt, ob er ihn gleich noch nicht mit sei - nem Munde

*know and greet his Lord; and though he could not speak that Name, by all a -*

D7 B(7)

# J.S. Bach - Church Cantatas BWV 147

Text painting: Rising and falling arpeggios to represent the leaping of John in his mother's womb, as referenced in the text.

10. *nennt, er wird be - wegt, er hüpf't und sprin - get, in -*  
*dored, he stirred and lept in sal - u - ta - tion the*

Oboes da caccia switch to "hopping" figure of 16th notes (marked staccato).

Ob da caccia I  
 Ob da caccia II up octave

E minor E7 A minor

12. *dem E - li - sa - beth das Wun - derwerk ausspricht, in -*  
*while E - li - za - beth, with Ma - ry stand - ing by, ob -*

B-flat C#

Continuo adopts 16th note "hopping" figure.

C major C7 A7 D minor

14. *dem Ma - ri - æMund der Lippen Op - fer brin - get; wenn*  
*served the mir - a - cle, in hushed and whispered won - der. If*

Application: Elizabeth and Mary's profession of Christ through the Holy Spirit's inner working (an empowering bond of love for the Savior) offers hope for weak believers.

G major C major

16. Allusion to Jesus' words in the Garden of Gethsemane: "The spirit indeed is willing, but the flesh is weak" (Matthew 26:41).  
*ihr, o Gläu - bi - ge, des Fleisches Schwachheit werd't, wenn eu - er*  
*ye, O Faith - ful Ones, be - cause the flesh is weak, from du - ty*

NBA: merkt (take note)

C7 F major C7 A7

The reluctance of human nature to confess Christ, the tension between what is in the heart and what is on the tongue (as outlined in movement 1) is symbolized by a wandering tonal progressions that delays a return to C Major.

19.

Herz in Lie-be bren - net und doch der Mund den Heiland nicht beken - net, Gott  
 oft - en-times are turn - ing, yet if your hearts with love for Him are burn-ing, then

D7 E7

21.

ist es, der **uns** kräftig stärkt, er will in euch des - Gei - stes Kraft er -  
 God will give you strength to speak, and cour - age to pro - claim your ob - li -  
 NBA: euch (you: powerfully strengthens you instead of us)

A minor C7 D7 G major

23.

re - gen, ja, Dank und Preis auf eu-re Zungen le -  
 ga - tion, yea, heart - i - ly, with love and a - do - ra - -

G7 C major F# dim. C major

Text painting: "Laying [thanksgiving and praise on the tongue]" depicted with descending leap and unexpected chord.

The voice gradually joins the 16th-note figuration, creating a trio texture, thus symbolizing "love's bond" overcoming human reluctance to give praise and thanks to God (as referenced in the text) and the movement ends with an instrumental trio. See Petzoldt, *Bach Kommentar* 3:94.

25.

gen.  
tion.

C major C7 F major G7 C major C major

The final aria is for the bass vocalist. With a brilliant accompaniment incorporating the entire instrumental ensemble, the movement embodies the listener's resolution to heed the admonition and respond with a song of praise. While the theatrical aria originated in BWV 147a, the text is completely new, changing the focus from John the Baptist (4th Sunday of Advent) to Mary (The Visitation of Mary), serving in a summative fashion. See side note. Alfred Dürr writes, "The movement is decidedly concerto-like in character. The prominent, signal-like headmotive is followed by a sequential continuation, and echo effects are derived from the presence or absence of the oboes See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 675.

In the original text for this aria, the trumpet's opening fanfare (adopted by the singer) represented John the Baptist—the herald / prophetic voice par excellence (see note for entire text). Here it symbolizes the believer's self-exhortation to praise God by the power of the Spirit (another allusion to Mary's Magnificat).

**Aria.** •Confessing Christ: He constrains weak flesh & mouth (147/9).  
**(Allegro moderato)** ♩ = 88.)

147/9. 1. Trp. Ob I/Vln I  
 Ritornello Ob II/Vln II

C major G major

Form (Rhyme: AABBA)  
 Rit. (mm. 1-11) CM  
 Lines 1-2 (11-20) CM-GM  
 Lines 3-5 (2x) (20-35) GM-Am  
 Rit. (mm. 35-38) Am  
 Lines 3-5 (2x) embedded in Rit. (38-43) Dm-CM  
 Rit. (1-11) CM

4.

G major

6.

G7 C major

8.

Lines 1-2. (tr) G7 A minor G7 C major

**Basso.**

The movement is characterized by calls and echo effects. Martin Petzoldt suggests that for this new text, this responsorial texture represents the self-exhorting call to praise God and the Spirit's empowerment to do this, as referenced in the text. See *Bach Kommentar* 3:95.

11. (tr) G7

Ich will von Je - su - Wunden sin - gen und  
 Of Je - sus am I NBA: Wunden (Jesus' wonders—instead of Jesus' wounds) ing, my  
 ev - er sing - ing, my

Obs & Strings Trp up 8va

C major

13.

ihm der Lip-pen Op - fer — brin - gen, und ihm der Lip-pen Op -  
of - fer - ing of praise — am — bring - ing, my of - fer - ing of praise —

C major C major

16.

fer —  
am —

Trp

A minor A minor B dim. C major C major

18.

brin - gen, ich will von Je - su Wun - den sin - - gen,  
bring - ing; of Je - sus am I ev - er sing - - ing,

+Oboes & Strings

G major G major

Alfred Dürr writes, "In the second section, 'Er wird nach seiner Liebe Bund,' the instruments are at first much overshadowed by the voice, but at the end, as in no. 5, Bach creates the impression of a formal rounding-off by means of vocal insertion within an almost complete ritornello statement before its concluding instrumental reprise." (See "The Cantatas of J. S. Bach," translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 675-76.

20.

Lines 3-5 (2x).

er wird nach sei - ner Lie - be Bund,  
for He, - be - cause He loved us so,

+Oboes & Strings

G major G7 A minor C major

Chromatic inflection for allusion to Jesus' words in the Garden of Gethsemane: "The spirit indeed is willing, but the flesh is weak" (Matthew 26:41).

23.

nach sei - ner Lie - be Bund das schwa - che  
be - cause He loved us so, has filled our

(E7) F major G7  
A minor

25.

Fleisch, den ird' - schen Mund durch heil'ges Feuer kräf - tig  
hearts, to o - ver - flow with love from God Al - migh - ty

C major C# dim.7 D minor G# dim.7 E7 A minor

Word painting: Long, flickering melisma on "kräftig" (powerfully) [overcome the weak flesh and earthly mouth with holy fire].

28.

zwin - gen, durch heil'ges Feu - er kräf - tig  
spring - ing, with love from God Al - migh - ty

Ob1 Vln.1  
A minor F major A major

30.

tig zwin - gen, er wird nach sei - ner  
ty - spring - ing, for He, be - cause He

D minor D minor

J.S. Bach - Church Cantatas BWV 147

33.

Lie - be Bund das schwache Fleisch den ird'schen Mund durch heil'ges Feu - er - kräf - tig  
 loved us so, has filled our hearts to o - ver - flow with love from God Al - migh - ty

C(7) F major G# dim.7 E7

35.

zwin - gen, spring - ing

Vla  
 +Oboes & Strings  
 f Ritornello

A minor A minor

Lines 3-5 (2x) embedded in ritornello (modified a bit).

Martin Petzoldt argues that by embedding lines 3-5 in the ritornello (which is associated with lines 1-2) the two parts of the text become one statement: human willingness to praise God is dependent on the Holy Spirit's empowerment. See Bach Kommentar 3: 95.

38.

er wird nach sei - ner Lie - be Bund das schwache Fleisch den  
 for He, be - cause He - loved us so, has filled our - hearts to -

Trp

A minor A minor A7 D minor D minor D minor (G7) C major

40.

ird' - schen Mund durch heil' - ges Feu - er kräf - tig zwin - gen, durch heil' - ges  
 o - ver - flow with love from God Al - migh - ty - spring - ing, with love from

Trp

= (m. 1). = (m. 2).

C major C major

# J.S. Bach - Church Cantatas BWV 147

42.

Feu - er - kräf - tig zwin - gen,  
 God Al - migh - ty spring - ing,

= m. 3. = m. 4.

G major G major

44.

er wird nach sei - ner Lie - be Bund das  
 for He, be - cause He loved us so, has

= (m. 5). = (m. 6).

G7 C major C major

46.

schwa - che Fleisch, den irds - chen Mund durch heil'ges Feu - er - kräf - tig zwin - gen.  
 filled our hearts to o - ver - flow with love from God Al - migh - ty spring - ing.

= (m. 7). = (m. 8a).

C major C major

*Trp*

**Dal Segno**

Triplets communicate unrelenting forward motion, an unceasing continuity, and joy. In BWV 147, triplets feature in nos. 5 ("bereite die Bahn" = prepare a highway), 7 ("stets von Liebe brenne" = burn unceasingly with love), and the chorale setting of nos. 6 and 10 ("drum laß ich Jesum nicht" = therefore I will not let Jesus go). In the chorale, the triplets embedded in 3/4 meter also suggest the 3 members of the Trinity, all of whom are referenced in the Gospel reading of the Visitation.

The cantata ends with a second iteration of the celebrated chorale movement. This time the vocal ensemble sings the 17th stanza (of 19) in the chorale.

**Choral (Me): „Werde munter, mein Gemüthe“** (Verse 17) (New to this version)  
 147/10. (Moderato ♩ = 80.) ● Jesus remains my delight, comfort, & sustenance (147/10).

Since texts dealing with the Holy Spirit are traditionally set with energetic runs, (e.g., "Cum sancto Spiritu" in the mass), the triplets in BWV 147 probably also symbolize the Spirit, who features so prominently in the account of the Visitation.

1.

*mf*

G major



5.

G major

9. **Soprano.**  
 Je - sus blei - bet mei - ne Freu - de, mei - - nes  
 Je - sus, source of ev' - ry bless - ing, He my

**Alto.**  
 Je - sus blei - bet meine Freu - de, mei - - nes  
 Je - sus, source of ev' - ry ry bless - ing, He my

**Tenore.**  
 Je - sus blei - bet mei - ne Freu - de, mei - - nes  
 Je - sus, source of ev' - ry bless - ing, He my

**Basso.**  
 Je - sus blei - bet mei - ne Freu - de, mei - - nes  
 Je - sus, source of ev' - ry bless - ing, He my

G major

15.

**Soprano.**  
 Her - - zens Trost und Saft,  
 heart's su - preme de - light;

**Alto.**  
 Her - - zens Trost und Saft,  
 heart's su - preme de - light;

**Tenore.**  
 Her - - zens Trost und Saft,  
 heart's su - preme de - light;

**Basso.**  
 Her - - zens Trost und Saft,  
 heart's su - preme de - light;

G major

19.

G major

23.

**A**

Je - sus weh - ret al - lem Lei - de,  
 Je - sus light - ens all my trou - bles

Je - sus weh - ret al - lem Lei - de,  
 Je - sus light - ens all my trou - bles

Je - sus weh - ret al - lem Lei - de,  
 Je - sus light - ens all my trou - bles

Je - sus weh - ret al - lem Lei - de,  
 Je - sus light - ens all my trou - bles

G major

29.

er ist mei - - nes Le - bens Kraft,  
 through His love's re - deem - ing might.

er ist mei - - nes Le - bens Kraft,  
 through His love's re - deem - ing might.

er ist mei - - nes Le - bens Kraft,  
 through His love's re - deem - ing might.

er ist mei - - nes Le - bens Kraft,  
 through His love's re - deem - ing might.

G major

G major

33.

G major

37.

**B**

mei - - ner Au - - gen  
He my eye's most

mei - - ner Au - - gen  
He my eye's most

mei - - ner Au - - gen  
He my eye's most

mei - - ner Au - - gen  
He my eye's most

**B**

G major D major D7 E7 A minor F major

42.

Lust und Son - ne, mei - ner  
pre - cious plea - sure, He my

Lust und Son - ne, mei - ner  
pre - cious plea - sure, He my

Lust und Son - ne, mei - ner  
pre - cious plea - sure, He my

Lust und Son - ne, mei - ner  
pre - cious plea - sure, He my

D minor E(7) A minor A minor G major

47.

See - - le Schatz — und Won - ne,  
spir - - it's choic - - est trea - sure,

See - - le Schatz — und Won - ne,  
spir - - it's choic - - est trea - sure,

See - - le Schatz — und Won - ne,  
spir - - it's choic - - est trea - sure,

See - - le Schatz — und Won - ne,  
spir - - it's choic - - est trea - sure,

C major C major C7 F major G7 C major D7 G major

52.

da - - rum lass' ich Je - sum nicht  
fast and firm with - in my heart;

da - - rum lass' ich Je - sum nicht  
fast and firm with - in my heart;

da - - rum lass' — ich Je - - sum nicht  
fast and firm — with - in — my heart;

da - - rum lass' — ich Je - - sum nicht  
fast and firm — with - in — my heart;

G major

57.

aus dem Her - zen und Ge - - sicht.  
He and I will nev - er part.

aus dem Her - zen und Ge - - sicht.  
He and I will nev - er part.

aus dem Her - zen und Ge - - sicht.  
He and I will nev - er part.

aus dem Her - zen und Ge - - sicht.  
He and I will nev - er part.

G major G major G7 C major

62.

D7 G major G major

67.

G major G major