

# J.S. Bach - Church Cantatas BWV 24

Form: Aria (A) - Recit (T) - CHORUS - Aria (T) - Chorale.  
 For more on Bach's use of chiasmic form, see side note. BWV 24 is a chamber piece, whose text by the anti-Pietist Erdmann Neumeister warns against hypocritical masks (with an emphasis on sincerity, directness, and simplicity). The libretto suggests Enlightenment influence in sentiment if not in tone, allowing Bach to demonstrate his command of the new Enlightenment-inspired galant style—pretty, melody-dominated with syllabic text declamation, fresh, accessible, and charming.

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

NBA I/17; BC A102

4. S. after Trinity (BWV 185, 24, 177)

\*Rom. 8:18–23 (All creation eagerly longs for the revealing of the sons of God)

\*Lk. 6:36–42 (Sermon on the mount: Be merciful, do not judge)  
 Librettist: Erdmann Neumeister, who originally published it in cycle at Eisenach (1713), later republished in "Fünffachen Kirchen=Andachten" (Leipzig, 1717).

FP: 20 June 1723 (St. Thomas, together with BWV 185. (See side note for more.)

It is unclear which cantata came before the sermon and which one came during the Eucharist, since the booklet with cantata librettos for the Leipzig churches at this time is not extant. See Petzoldt, "Bach Kommentar" 1:100.)

Chamber Instrumentation:  
 Clarino (used in nos. 3 & 6)  
 Oboe/Oboe d'amore I, II  
 Vln I, II  
 Vla  
 SATB  
 Continuo

## J.S. Bach Cantata No. 24 Ein ungefärbt Gemüt

The opening aria immediately exemplifies this style, with its simple beauty, folk- or hymn-like melody, dance rhythm, and a unison string obbligato in low range that begins with repeated notes (somewhat like a Vivaldi obbligato). The text appears to emphasize Enlightenment (and Pietistic?) preference for ethics over dogma. The pulsing theme of repeated 8th notes is derived from the syllabic vocal theme at m. 17. The theme suggests a picture of the ideal citizen's constancy: an honest, forthright (unadorned, faithful, even stolid) work ethic and lifestyle ("deutscher Treu und Güte")—such are the "salt of the earth." The figure reappears in the 3rd & last movements.

24/1. **Aria.** •Sincerity is a mark of the Christian (24/1).  
 1. (Andante ♩ = 80.)

**Pianoforte.**

Unison obbligato: Vln I, I, Vla

figura corta

The "sustained" dominant may depict "Treue" (faithfulness).

F major

Figura corta

For the significance of F major, see side note.

The triple meter with accents on beat 2 and anticipations suggests that this is a corrente (see more below).

**Alto.**

"...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."]

hemiola

**Ein**

Text painting: Voice comes in alone to emphasize its unadorned sincerity, accompanied by repeated note figure in Continuo.

The triple meter with hemiolas and anticipations suggests that this is a corrente (see more below at m. 14).

un - ge - färbt Ge - mü - te, von deut - scher

hemiola

NBA: an teutscher

Continuo alone.

F major

This text is an apparent allusion to Psalm 85:9–12: "Steadfast love and faithfulness will meet; righteousness and peace will kiss each other. Faithfulness will spring up from the ground, and righteousness will look down from the sky. Yea, the Lord will give what is good, and our land will yield its increase." In the cantata's chiasmic structure, this movement (with its theme of "Treu und Güte," i.e., faithfulness & kindness), is the counterpart to movement 5 (with its theme of "Treu und Wahrheit," i.e., faithfulness & truth).

Treu' und Gü - te, macht uns vor Gott und Men - schen

hemiola

For characteristics of the corrente, see Meredith Little & Natalie Jenne, "Dance and the Music of J. S. Bach," (Bloomington, IN: Indiana U. Press, 2001), 129–42. See especially the Corelli example on p. 136 and the discussion of anticipations on p. 142.

19  
schön, vor Gott, \_\_\_\_\_ macht uns vor Gott, vor Gott, vor Gott und Men - schen

G7 C major

23  
schön, vor Gott und Men - schen schön. Ein un - - ge -

C major C major

27  
färbt, \_\_\_\_\_ ein un-gefärbt Ge - mü - te, von deutscher Treu' und Gü - te, macht

31  
uns vor Gott und Men - schen schön.

C major C major A7 D minor

J.S. Bach - Church Cantatas BWV 24

35

G# dim.7 E7 A7 D minor

39

Der Chri - sten Tun, der Christen Tun und

A7 D minor

Text painting: Long melisma for the "doings" of Christians.

43

Han -

D minor G7 C7 F7

Sequentially descending passage, flat-ward in the circle of fifths...

47

del, ihr ganzer Lebens.wan -

B-flat 7 E-flat 7 C# dim.7 D7 G minor

Text painting: Veering off the harmonic path, perhaps to depict some Christians.

51

del soll auf der gleichem Fu - sse stehn,

G minor

Text painting: Descending figure for "Fusse" (foundation) and long note for "stehn" (stand).

J.S. Bach - Church Cantatas BWV 24

55



ihr ganzer Lebens-wan-del soll auf der-glei-chem Fusse stehn.

59



Der Christen Tun und Han-del, ihr gan-zer Lebens-wan-del

G minor C7 F major D7

63



soll auf der-glei-chem Fusse stehn, der Christen Tun und Han-del,

G# dim.7 E7 A minor

67



ihr gan-zer Lebens-wan-del soll auf der-glei-chem Fusse

A minor

J.S. Bach - Church Cantatas BWV 24

70  
stehn, soll auf der. glei - - chemFu - sse stehn.

A minor A minor

74 Opening section repeats in modified form.  
Ein un - - ge - färbt Ge - mü - - te,

A minor F major

79

F major

83  
ein un - - ge -

F major

87  
färbt Ge - mü - - te, von deut - scher

F major

J.S. Bach - Church Cantatas BWV 24

91  
Treu' und Gü - - - te, macht uns - - - vor

95  
Gott und Menschen schön, macht uns vor Gott, - - - vor Gott, - - - macht uns vor

99  
Gott und Menschen schön, vor Gott und Menschen schön, vor Gott und Menschen schön.

*mf* Ritornello

F major

103

F major

107

F major

# J.S. Bach - Church Cantatas BWV 24

Secco

24/2. **Recitativo.** •Honesty is rare; we are not honest by nature (24/2). Musically and textually, this movement parallels 24/4. Here the theme is honesty; in 24/4 the theme is hypocrisy. The style here is simple; its major key and harmonic/melodic construction making it sound natural/galant ("modern").

Tenore. B-flat

E-flat

C

D

F

G

Chromatic saturation in the vocal part in 17 mm.

Die Redlichkeit ist ei-ne von den Gottes-ga-ben; dass sie bei unsrer Zeit so

B-flat major B-flat major G major

we-nig Menschen ha-ben, das macht, sie bit-ten Gott nicht drum. Denn von Na-

B A-flat C minor

This is an interesting take on "nature": human nature is evil.

tur geht un-sers Her-zens Dich-ten mit lau-ter Bö-sem um; soll's sei-nen Weg auf

A F# Diminished chord for fallen human nature. G minor

F# dim.7

et-was Gu-tes rich-ten, so muss es Gott durch sei-nen Geist re-gie-ren und auf die

E C major F major

Text painting: Ascending scale for "path of virtue."

Bahn der Tu-gend füh-ren. Ver-langst du Gott zum Freun-de, so

F major

15

ma - che dir den Nächsten nicht zum Fein - de: durch Falschheit, Trug und List.

C#

Cross relation: B-flat/B-natural

B-flat 7 G7 F# dim.7 A7 G# dim.7 A major

18

Ein Christ soll sich der Tauben Art be - stre - ben und oh - ne fal - sche Tük - ke

To be peace-loving suggests Enlightenment (and Pietistic?) influence/ethics.

D minor C7

20

**Arioso.** (♩ = 69.)

le - ben. Mach aus dir selbst ein sol - ches Bild, wie du den Näch - sten

The arioso has a fresh, immediate, emotional appeal, its major key and melody-dominated texture suggesting galant style. The text foreshadows the Golden Rule in the following movement.

Final line stated 3 times:

Text painting: Imitation between Tenor and Continuo perhaps depicts the reciprocity referenced in the text.

F major B-flat major

22

ha - ben willt, wie du den Näch - sten, wie du den Näch - sten, mach'

Rhetorical emphasis on "you" (rests following the quarter notes); foreshadowing the Golden Rule of the next movement.

B-flat major G7 C minor

24II

aus dir selbst ein sol - ches Bild, wie du den Nächsten ha - - ben willt!

B-flat major B-flat major B-flat major

Dove-like behavior is clothed in F major (see above note at 24/1 for the significance of F major).



# J.S. Bach - Church Cantatas BWV 24

• Golden Rule is central: Matthew 7:12 (24/3). This is the keystone movement of a symmetrical (chiasmic) form, if one discounts the final chorale). It forms the biblical basis for the cantata. Surprisingly it, comes in the middle of the cantata rather than at the beginning, and it summarizes/replaces the Gospel reading of the day. The structure is a kind of prelude and fugue in which the entire text is repeated in the fugue. At first (and again at m. 29) voices & instruments are in responsorial/antiphonal interplay, presumably to depict the reciprocity of the Golden Rule. This is a remarkable movement. Its minor mode beginning is striking (but it shifts to major). Brilliant concerto writing (voices vs. instruments that include trumpet for the first time, solo vs. tutti).

## 24/3. (Coro.) (Allegro moderato $\text{♩} = 72$ )

Instrumentation:  
Clarino (used only here and in the closing chorale)  
Ob I/Vln I  
Ob II/Vln II  
Via  
SATB  
Continuo

**Soprano.**  
Al - les, Al - les, Al - les, Al - les, Al - les, Al - les,

**Alto.**  
Al - les, Al - les, Al - les, Al - les, Al - les, Al - les,

**Tenore.**  
Al - les, Al - les, Al - les, Al - les, Al - les, Al - les,

**Basso.**  
Al - les, Al - les, Al - les, Al - les, Al - les, Al - les,

**Continuo alone.**  
*p* *f* *p*

Instruments respond (with trumpet)

**G minor**  
Text painting: Melismas for "alles" (all) reminiscent of the melisma in movement 1 for "Handel" (doings),

**G minor** **G minor** **F major**

**B-flat major** **B-flat major**

Some instrumental doublings, some figuration.

les, Al - les nun, Al - les nun, das ihr

les, Al - les nun, Al - les nun,

les, Al - les nun, Al - les nun,

Al - les, Al - les nun, Al - les nun, das ihr

**B-flat major** **A** **B-flat major**

wol - let, das euch die Leu - te, die Leu - te tun sol - len, das tut ihr

das ihr wol - let, das euch die Leu - te tun sol - len, das

das ihr wol - let, das euch die Leu - te tun sol - len,

wol - let, das euch die Leu - te, die Leu - te tun sol - len, das tut

**B-flat major** **D major** **G minor**

J.S. Bach - Church Cantatas BWV 24

"Das tut" (do that) is constantly repeated. This emphasis on good deeds was an emphasis of the Enlightenment and Pietism.

12/

ih - nen, das tut ihr ih - nen, das tut  
tut ihr ih - nen, das tut ihr ih - nen,  
das tut ihr ih - nen, das tut ihr ih - nen,  
— ihr ih - nen, das tut ihr ih - nen, das

G minor

B-flat major

15/

— ihr ih - nen, Al - - - les nun, das ihr -  
das tut ihr ih - nen, Al - - - les nun, das  
das tut ihr ih - nen, Al - - - les nun, das  
tut ihr ih - nen, Al - - - les nun, das

E-flat major

18/

wol - - let, das euch die Leu - te, die Leu - - - te tun sol - -  
ihr wol - let, das euch die Leu - te, die Leu - - - te tun  
ihr wol - let, das euch die Leu - te, die Leu - te tun  
ihr wol - let, das euch die Leu - te, die Leu - - - te tun

C minor

B-flat major

C minor

21

sol - len, das tut ihr ih - nen, das tut  
 sol - len, das tut ihr ih - nen, Al.les, Al - les  
 sol - len, das tut ihr ih - nen, Al.les, Al - les  
 sol - len, das tut ihr ih - nen,

G minor A major D minor

24

ihr ih - nen, das tut, das tut ihr ih - nen.  
 nun, das tut, das tut, das tut ihr ih - nen.  
 nun, das tut, das tut, das tut ihr ih - nen.  
 Al.les, Al.les, Al - les das tut ihr ih - nen.

B<sup>A7</sup> D minor D minor  
Antiphonal style returns.

28

Al.les, Al.les nun, das ihr wol.let,  
 Al.les, Al.les nun, das ihr wol.let,  
 Al.les, Al.les nun, das ihr wol.let,  
 Al.les, Al.les nun, das ihr wol.let,

D minor G7 C minor

Trumpet plays repeated G's, reminiscent of the theme in movement 1.

32/

Al.les, Al.les nun, das ihr wol.let: —  
 Al.les, Al.les nun, das ihr wol.let: —  
 Al.les, Al.les nun, das ihr wol.let: —  
 Al.les, Al.les nun, das ihr wol.let: —

Trumpet plays repeated F's, reminiscent of the theme in movement 1.

C minor

F7

B-flat major

36/

**Allegro e vivace.** (♩ = 104.)

Fugue first sung by soloists, the subject immediately accompanied by counter subject (on second phrase of the text), presumably to emphasize the reciprocity of the Golden Rule. Alfred Dürr calls it a double fugue. See Dürr/Jones, 421. For another example of double fugue in Bach's first Leipzig cantata cycle, see BWV 179/1.

SOLO.

Al.les nun, das ihr wol.let, das euch die Leu.

SOLO.

Das tut, das tut, das tut, das tut ihr

**C**

*p* Continuo alone.

B-flat major

G minor

Here, again, "das tut" (do that) is repeated over and over.

41/

SOLO.

Das tut, das tut, das tut, das tut ihr

SOLO.

Al.les nun, das ihr wol.let, das euch die Leu.

te tun sol len, das tut ihr, das

ih nen, das tut ihr ih nen, Al.les, Al.les nun, das ihr

G minor

D minor

46/

ih - - - nen, Al - les nun, das - ihr -  
 - - te - tun sol - - - len, tun sol - - -  
 tut ihr ih - nen, Al - - - - les nun, das tut, das  
 wol - let, das tut - ihr ih - nen, das tut ihr ih - nen.

A7 D minor C7 F major G minor

51/

wol - let, das euch die Leu - - te - tun sol - - - -  
 - - len, das tut, das tut - ihr, Al - - les, Al - les nun, -  
 thut, das tut, das tut ihr ih - - - - nen, das tut ihr ih - - - - nen,  
 TUTTI.  
 Al - les nun, das - ihr

D major D7 G minor A7

56/

- - - len, das tut - ihr ih - nen, das tut, das tut,  
 - - - das - ihr wol - let, das tut ihr ih - nen, das tut, das tut,  
 das euch die Leu - te tun sol - - len. Al - les nun, das ihr  
 wol - let, das euch die Leu - - te - tun sol - - - -

Instruments begin to double.

D minor D minor D major G minor

61

das tut, das tut ihr ih - - - nen, **TUTTI.** das tut, das tut

das tut, das tut ihr ih - - - nen. Al - les nun, das ihr wol - let, das euch die Leu - - te tun sol - - - len, das tut ihr ih - - - nen, das tut, das tut,

D7 G minor D minor

66

das tut, das tut ihr ih - - - nen. **TUTTI.** Al - les nun, das ihr wol - let, das euch die Leu - - te tun sol - - - len, das tut ihr ih - - - nen, das tut, das tut,

das tut, das tut ihr ih - - - nen, das tut, das tut,

A7 D minor F# dim.7 G minor

71

wol - let, das euch die Leu - - te tun sol - - - len, das tut ihr ih - - - nen, das tut, das tut, das tut, das tut ihr ih - - - nen, das tut, das tut, das tut, das tut ihr ih - - - nen, das tut, das tut, das tut, das tut,

Trumpet with subject for climax.

D7 G minor G minor (A7) D minor

76

len, das tut ihr ih-nen, das tut ihr ih-nen, Al-les  
 das tut, das tut ihr ih-nen, das tut ihr ih-nen, Al-  
 das tut, das tut ihr ih-nen, Al-les nun, das ihr  
 tut, das tut, das tut ihr ih-nen, Al-les nun, das ihr

D minor G major G7

81

nun, das ihr wollet, Al-les nun, das ihr wollet, Al-les, Al-  
 -les, das ihr wollet, Al-les, das ihr wollet, Al-les nun, das ihr  
 wollet, Al-les nun, das ihr wollet, Al-les nun, das ihr wol-  
 wollet, Al-les nun, das ihr wollet, Al-les nun, das ihr wollet, Al-les,  
 nun, das ihr wollet, Al-les nun, das ihr wollet, Al-les nun, das ihr wollet, Al-les

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

86

-les nun, das ihr wollet, das euch die Leute tun sol-  
 wollet, das euch die Leute tun sol-len, das tut ihr ihnen, das tut ihr ih-  
 -let, das euch die Leute tun sol-len, das tut ihr ihnen, das tut ihr ih-  
 Al-les nun, das ihr wollet, das euch die Leute tun sol-

G7 C minor C minor F# dim.7 G minor

Trp doubles Soprano mm. 90-96.

92

**F**

len, das tut, das tut, das tut, das tut, das tut,  
 nen, das tut, das tut, das tut, das tut,  
 nen, das tut ihr ihnen, das tut ihr ihnen, das tut ihr ih-nen, das tut ihr  
 len, Ob I/Vn I das tut, das tut, das tut, das

G minor C7 D7 (G minor) C major

96

das tut, das tut ihr ih - - nen, das tut ihr ih-nen, das tut ihr  
 - das tut, das tut ihr ih - - nen, das tut, das tut,  
 ih-nen, das tut ihr ih - - nen, das tut, das tut,  
 tut, das tut ihr ih - - nen, das tut, das

F major F7 D7 G minor G minor C7 F major

100

ihnen, das tut ihr ih-nen, das tut ihr ih-nen, das tut ihr ih - - nen.  
 das tut, das tut, das tut, das tut ihr ih - - nen.  
 - das tut, das tut, das tut, das tut, das tut ihr ih - - nen.  
 tut, das tut, das tut, das tut ihr ih - - nen.

G minor C major F major (F7) D7 G minor G major



J.S. Bach - Church Cantatas BWV 24 movement parallels 24/2. There the theme was honesty; here the theme is hypocrisy.

24/4. **Recitativo.**

•Hypocrisy & dishonesty, etc. is of the devil (24/4). Musically and textually, this movement parallels 24/2. There the theme was honesty; here the theme is hypocrisy. Bach's imaginative handling of recitative is evident in this operatic-sounding bass recitative, whose string accompaniment consists of punctuating chords until just before the closing arioso, where it reverts to a galant, melody-driven style.

Chromatic saturation in the vocal part in the first 10 mm, but in 7 mm. when describing the rarity of honesty among humans (mm. 7-13): "Gott sei's geklagt! Die Redlichkeit ist teuer...." For more, see side note.

1. **Basso.** <sup>B-flat</sup> G E C A C# D

Die Heu~~che~~ lei ist ei~~ne~~ Brut, die Be~~li~~ al ge~~zeu~~ get; wer

The bass voice acts like a passionate preacher. NBA: ge- - hek- ket

Strings punctuate the dire description in the manner of a secco recitative, ending in arioso for a prayer to be delivered from such hypocrisy.

C major C# dim.7 A major

311 <sup>F#</sup> B F

sich in ih~~re~~ Knechtschaft beuget, der zäh~~lt~~ zu Sa~~tan~~'s Diener~~sch~~ aft. Wie, lassen sich denn

NBA: Lar- - ve stek- ket, der trägt des Teu- fels Li - be - rei.

D7 D# dim.7 A7

6 <sup>G#</sup>

Christen dergleichen auch ge - lüsten? Gott sei's ge - klagt! Die Redlichkeit ist

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

Text painting: Wolf in sheep's clothing depicted with descending line for "wolf," ascending line for "sheepskin."

9 <sup>D#</sup>

teu - er. Manch' teuflisch Unge - heuer sieht wie ein En - gel - aus, man kehrt den Wolf hin -

E7 D# dim.7 B7 E minor G major

12

ein, den Schafpelz kehrt man raus: wie könnt' es ärger sein? Verleumden, Schmähn und Richten, Ver-

C major F minor C# dim.7 C# dim.7 A7

16

dammennund Vernichten ist ü.ber.all gemein. So geht es dort, so geht es hier; der

D# dim.7 E minor E7 A minor

**Arioso Andante.** (♩ = 60.)

19

lie - - be Gott, der lie - - be Gott be - hü - te mich da.für, der lie - be

Continuo alone to end.  
Prayer stated 3 times; each statement begins with a leap up, as if directed heavenward.

C7 F major D7 G major C major

22

Gott be.hü - te.mich, der lie - be - Gott be.hü - te mich da.für!

C major

24/5. **Aria.** (Andante) ♩ = 63.)

● Integrity makes us like God and angels (24/5). This, too, is in a modern-sounding, galant, cantabile style, somewhat like Handel. Few and short melismas. Ends with opening ritornello. In the cantata's chiasmic structure, this movement (with its theme of "Treu und Wahrheit," i.e., faithfulness & truth) is the counterpart to movement 1 (with its theme of "Treu und Güte," i.e., faithfulness & kindness).

Obbligato of 2 Oboes d'amore in imitation depict the 2 equal virtues: "Treu und Wahrheit" (faithfulness and truth).

Ob. d'amore I Ob. d'amore II

Motive derived from vocal opening.

Trio texture.

A minor G7 C major

Continuo echoes theme. As in movement 1, the dominant plays a prominent role (= "Treu," i.e., faithfulness).

4

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

J.S. Bach - Church Cantatas BWV 24

B major E minor

E minor A major A7 D minor E7 A minor

This type of aria is called a "Devisenarie" 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. In the cantata's chiasmic structure, this movement (with its theme of "Treu und Güte," i.e., faithfulness & kindness), is the counterpart to movement 5 (with its theme of "Treu und Wahrheit," i.e., faithfulness & truth).

Tenore. Treu' und Wahrheit sei der Grund, Treu' und

Text painting: Descending line of an octave for the "foundation" of all one's thinking

Ob d'amore I Ob d'amore II

A minor

As in movement 1, the dominant plays a prominent role (= "Treu," i.e., faithfulness).

The beginning of the aria proper (repeating the motto) is marked by rising triplets in imitation between the oboes d'amore. While the vocal theme descends from dominant to tonic, the triplets ascend from tonic to dominant, perhaps to reframe the text as a prayer.

Wahrheit sei der Grund al - ler dei - ner Sin - nen,

Ob d'amore I Ob d'amore II

A minor (D7) G major C major

Treu' und Wahrheit, Treu' und Wahr-heit sei der Grund, sei der

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

19

Grund al . ler dei . ner Sin . nen,

*mf*

E7  
E minor

A minor

B7

E minor

21 II

wie von au . ssen Wort und Mund, von au .

*p*

E minor

G7

C major

24

... ssen Wort und Mund, sei \_\_\_\_\_ das Herz von in . nen, wie von aussen Wort und

Contrary motion depicts the contrast between inward and outward appearances, as referenced in the text.

*mf*

D major

G major

26 II

Mund, sei das Herz \_\_\_\_\_ von in . nen.

*mf*

G major

G major

29

Gü - tig sein und tu - gendreich, macht uns Gott und En - geln

Text painting: Melismatic flourish with figura corta for "like angels."

G major G minor A major D minor G7 C major

31II

gleich, gü - tig sein und tu - gendreich, macht uns Gott und Engelgleich, und Engeln

E7 A minor A minor

34

gleich, gü - tig sein und tu - gendreich, gütig sein und tu - gendreich, macht uns Gott und En -

Text painting: Melismatic flourish with repeated figura corta for "like angels."

A minor A7 D minor D minor A minor A minor

36II

- - geln gleich, macht uns Gott und Engeln gleich, und En - geln gleich.

Text painting: Melismatic flourish with figura corta for "like angels."

A minor. Dal Segno.

J.S. Bach - Church Cantatas BWV 24 • Prayer: Source of all, grant health to body and soul (24/6). The chorale is presented simply in four vocal parts, with phrases accompanied and separated by embellishing orchestral 16ths. The trumpet doubles the soprano, then plays repeated low F, A, or C in the interludes, reminiscent of the theme in movements 1 & 3 (see full score). The other instruments play independent material.

24/6. Choral. (♩ = 68.)  
Soprano. 1.

Regarding the significance of F major, see above at movement 1.

O Gott, du from - mer Gott, "Fromm" is used here in its antiquated meaning of "reliable/faithful/trustworthy," i.e., defined by constancy.

O Gott, du from - mer Gott, The strings play undulating 16ths, perhaps to depict God as the fount of all good things, as mentioned in the text (an allusion to James 1:17: "Every good endowment and every perfect gift is from above, coming down from the Father of lights with whom there is no variation or shadow due to change." See also Matthew 7:11.) Compare oscillating figure in BWV 17/5 for Übermaß (abundant excess) of God's blessings).

O Gott, du from - mer Gott, +Full Instrumentation

Continuo, with Trip on melody. Repeated 8ths depict God's constancy.

du Brunn - quell al - ler Ga - - ben,

du Brunn - quell al - ler Ga - - ben,

du Brunn - quell al - ler Ga - - ben,

du Brunn - quell al - ler Ga - - ben,

A7 D minor F major F7 B-flat major

(C7) F major F major F7

ohn' den Nichts ist, was ist,

ohn' den Nichts ist, was ist,

ohn' den Nichts ist, was ist,

ohn' den Nichts ist, was ist,

B-flat major (C7) F major F major

J.S. Bach - Church Cantatas BWV 24

9

von dem wir Al - les ha -

von dem wir Al - les ha -

von dem wir Al - les ha -

von dem wir Al - les ha -

A7 D minor D minor A D minor C7

12

ben: ge - - sun - den Leib gib

ben: ge - - sun - den Leib gib

ben: ge - - sun - den Leib gib

ben: ge - - sun - den Leib gib

A F major F7 B-flat major (C7) F major

15

mir, und dass in sol - chem

mir, und dass in sol - chem

mir, und dass in sol - chem

mir, und dass in sol - chem

F major A7 D minor D minor F# dim.7 G7 C minor

# J.S. Bach - Church Cantatas BWV 24

Allusion to Paul's affirmation in Acts 24:16: "So I always take pains to have a clear conscience (Luther 1545: unverletzt Gewissen) toward God and toward men.

18

Leib' ein' un-ver-letz-te

Leib' ein' un-ver-letz-te

Leib' ein' un-ver-letz-te

Leib' ein' un-ver-letz-te

C major C7 F major (G7) C major C major C7 F major F7 B-flat major

21

Seel' und rein Ge-

Seel' und rein Ge-

Seel' und rein Ge-

Seel' und rein Ge-

B-flat major C7 F major F7

24

Text painting: Held note for "bleib" (remain).

wis-sen bleib!

wis-sen bleib', und rein Ge-wis-sen bleib!

wis-sen bleib', und rein Ge-wis-sen bleib!

wis-sen bleib!

B-flat major C7 F major F7 B-flat major (C7) F major F major F major