

J.S. Bach - Church Cantatas BWV 79

Form: Chorus - Aria (A) - Chorus - Recit (B) - Duet (S/B) - Chorale.

Around 1738 Bach reused movement 1 for the Gloria of the G major mass (BWV 236), movement 2 for the Quoniam tu solus sanctus of the A major mass (BWV 234), and the duet movement (no. 5) for the Domine Deus of the aforementioned G major mass.

Introduction & updates at melvinunger.com.

NBA I/31; BC A184

Reformation Day (BWV 80, 79)

*2 Thessalonians 2:3-8 (Prophecy concerning man of lawlessness)

*Revelation 14:6-8 (An angel announces eternal gospel and judgment)

Librettist: Unknown; perhaps Christian Weiß the elder, perhaps Erdmann Neumeister

FP: 31 October 1725 (Leipzig: either St. Thomas or St. Nicholas)

Performed again 31 October 1730.

This cantata belongs to Bach's third cantata cycle in Leipzig (see notes).

An energetic cantata for Reformation Day with a fairly general text.

Martin Petzoldt notes that Reformation Day had been celebrated as a full service with Communion in Leipzig only since 1715; in 1733, a regular vespers service was added in both main churches thanks to a foundation by the goldsmith Mentzel. See *Bach Kommentar* 3:336.

J.S. Bach

Cantata No. 79

As Alfred Dürr notes, the libretto is not closely related to the day's readings (see note).

Gott der Herr ist Sonn und Schild

79/1. No. 1. Chorus • God is sun & shield for righteous: Psalm 84:11 (79/1).

This movement was reworked for the Gloria of the G major mass (BWV 236).

The horn theme is an embellishment of the chorale "Nun danket alle Gott" of movement 3.

[Allegro maestoso]

Corno I & II with timpani

G major

Alfred Dürr writes, "The chorus proper is tripartite. It begins with four wide-ranging chordal or freely polyphonic passages a b a b (against the fugue subject in the instruments), each followed by the horn theme as an articulating episode. In the second section ('He will not withhold any good thing from the devout', a choral fugue is developed out of a vocally simplified version of the above subject, which is, however, doubled by the instruments in its original form. The third section is, like the first, a more homophonic complex whose outer passages are moulded by choral insertion into the beginning and end of the introductory sinfonia, and whose middle passage is a reprise of b from the first section." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 713-714.

Form
 Rit (Hn theme: mm. 1-12) GM-DM
 Rit (Fugato: 13-34) DM
 Rit (Hn theme & fugato (34-45) DM-GM
 A. Line 1 over fugue sub. (45-50) GM
 Rit (Hn theme: 50-53) GM
 Line 2 over fugue sub. (53-60) GM-DM
 Rit (Hn theme: 60-63) DM
 Line 1 over fugue sub (63-68) DM
 Rit (Hn theme & fugue sub: 68-73) GM (overlap)
 Line 2 over fugue sub (72-79) GM
 Rit (Hn theme & fugue sub: 79-82) GM
 B. Line 3 Fugue (82-117) GM-Em
 Line 1 over Hn theme (117-124) GM-DM
 Line 1 over Hn (125-128) GM-DM
 Line 2 over fugue sub (129-136) DM-CM
 Rit (Hn theme: 136-140) CM-Em
 Line 3 over Hn theme & fugue sub (140-147) Em-GM

Festive Instrumentation:

- E7
- Corno I, II
- Timpani
- Flauto traverso I, II ad. lib. (added later)
- Oboe I, II
- Vln I, II
- Vla
- SATB
- Continuo

G major

G major

D major

G major

G major

D major

A(7)

D major

D7 G major

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Fl II, Ob II, Vln II

17.

G major G major A7 D major

21.

D major D major

24.

D7 G major B7 E minor

27.

E minor E7 A minor

30.

A minor G major A7 D major

33.

Corno I, II with timpani

f il canto marcato mf

D major D7

36. *Corno I, II with timpani*

Fl I & II
Ob I & II

G major

39. *Vln I & II*

G7 C major G major

Fl I & II
Ob I & II

42. *Corno I, II, timpani tacet...*

A

45. **SOPRANO**

Gott, der Herr, ist Sonn'

God, the Lord, is Sun

ALTO

Section A.

Line 1 over fugue subject.

Gott, der Herr, ist Sonn'

God, the Lord, is Sun

TENOR

The voices enter with new material in the old church style (alla breve meter and imitation texture, i.e., the stile antico or motet style), to depict the devout ("die Frommen") who live under the protection of a mighty God (depicted by the brilliant texture of the orchestra).

Gott, der Herr, ist

God, the Lord, is

BASS

Gott, der Herr, ist Sonn', ist

God, the Lord, is Sun, is

A

Strings

p

cresc.

G major

49.

und Schild,
and Shield,

Sonn' und Schild,
Sun and Shield,

Sonn' und Schild,
Sun and Shield,

Ritornello (Corno theme 1).
Corno I & II with timpani

G major

53.

Fugato

der Herr giebt Gna - - de, Gna - -
the Lord gives mer - - cy, mer - -

der Herr giebt Gna - - de, Gna - -
the Lord gives mer - - cy, mer - -

der Herr giebt Gna - - de,
the Lord gives mer - - cy,

der Herr giebt Gna - -
the Lord gives mer - -

Fl I & II
Ob I & II

p *cresc.*

G major A7 D major

57.

de und Eh -
cy and glo -

de und Eh -
cy and glo -

Gna - de und Eh -
mer - cy and glo -

de und Eh -
cy and glo -

60.

B

re!
ry. Gott, —
God, —

re!
ry.

re!
ry.

re!
ry. Gott, der
God, the

Corno I & II with timpani

D major D7 G major D major

Line 1 over instrumental fugue subject.

64.

der Herr, ist Sonn'
the Lord, is Sun

Gott, der Herr, ist
God, the Lord, is

Gott, der Herr, ist
God, the Lord, is

Herr, Lord, ist Sun, ist Sun

p Strings *cresc.*

G major

A7

D major

67.

und Schild,
and Shield,

und Schild,
and Shield,

Sonn' und Schild,
Sun and Shield,

Sonn' und Schild,
Sun and Shield,

mf Ritornello (Corno theme 1 & fugue subject).
F I, II, Ob I, II
mf Corno I & II (no timpani)

D major

D7

(G major)

G# dim.7

70.

der Herr giebt
the Lord gives

der Herr giebt Gna -
the Lord gives mer -

der Herr
the Lord

Line 2 over fugue subject.

Corno I & II

A minor E minor D(7) G major

74.

Gna mer - - - de, Gna mer - - -
mer - - - cy, mer - - -

- - - de, Gna mer - - -
- - - cy, mer - - -

- giebt Gna - - - de, Gna - - -
- gives mer - - - cy, mer - - -

der Herr giebt Gna - - -
the Lord gives mer - - -

Fl I, II, Ob I, II

cresc.

G major

77.

de und Eh - re!
cy and glo - ry.

de und Eh - re!
cy and glo - ry.

de und Eh - re!
cy and glo - ry.

de und Eh - re!
cy and glo - ry.

Ritornello (Corno theme & fugue subject).

Corno I & II with timpani

f

G major

80.

Section B.

Choral Fugue: Instrumental version overlaid with simplified vocal version.

Er wird kein
No good thing

Er wird kein
No good thing

Er wird kein
No good thing

Er wird kein
No good thing

Vln I & II

Como I, II, timp tacet...

l.h.

mf

G7 C major G major

83.

Gu - tes man - geln las - sen den From -
will our God with - hold from the Right -

Gu - tes man - geln las - sen den From -
will our God with - hold from the Right -

Gu - tes man - geln las - sen den From -
will our God with - hold from the Right -

Gu - tes man - geln las - sen den From -
will our God with - hold from the Right -

G7 C major

86.

men, den From - men, den From -
eous, the Right - eous, the Right - er no

men, den From - men, den From -
eous, the Right - eous, the Right - er no

men, den From - men, den From -
eous, the Right - eous, the Right - er no

men, den From - men, den From -
eous, the Right - eous, the Right - er no

C major (D7) (B minor) D7 G major

Fl II, Ob II
Vin II

88.

men, eous,

wird good kein thing Gu will tes our man God

men, den From eous, the Right

wird good kein thing Gu will tes our man God - geln las - sen den with - hold from the

A7 D(7) G major

90.

er no

- geln with - hold from the Right - men, eous,

- men, kein Gu - tes man eous, naught good will God

From Right - - - men, er - - - eous, no -

Fl I, Ob I, Vln I

G major

92.

wird good kein thing Gu - tes our man - - geln - las - sen den From - -
 er no good thing will our God with - hold from the Right - -

Stretto Inverted

r.h. G major

94.

- - geln with - hold from the Right - - men, den From - -
 eous, the Right - - men, er wird kein thing no good thing

Vla

G major G major

96.

las sen den From
hold from the Right

Gu tes our man God geln
will our God with

Stretto er no wird good kein thing will tes our man God

(A7)

98.

men, den From
eous, the Right

men,
eous,

las sen den From
hold from the Right

geln with hold from the Right

D major B minor D7 G major

100. **D** Inverted

men, er eous, no *Stretto* er no wird good kein thing

men, den From eous, the Right

men, kein Gu tes man eous, naught good will God

D *FI II, Ob II, Vln II*

G major B7 E minor

102.

wird good kein thing Gu tes our man geln will our God with

Gu tes our man geln will our God with

geln with

104.

geln - las - sen den From - -
with - hold from the Right - -

las - sen den From - - - men, Stretto er
hold from the Right - - - eous, no

- - men, den. From - - - men, er wird kein
- - eous, the Right - - - eous, no good thing

las - - - - - sen - - - den - -
hold - - - - - from - - - the - -

Fl II, Ob II, Vln II
Vla

E7 A minor A7 D major

106.

- - - men, er wird kein thing Gu - -
- - - eous, no good thing will

wird kein thing Gu - tes man - -
good thing will our God

Gu - tes our man - - - - - geln with -
will our God

From - - - - -
Right - - - - -

r.f. (b)

D major E7 A major

108.

tes man - geln las - sen den From - - - men, er - - - *Stretto* er - - - *Inverted*
 our God with - hold from the Right - - - eous, no - - - no
 las - sen den From - - - men, er - - - *Stretto* er - - - *Inverted*
 hold from the Right - - - eous, no - - - no
 men, er - - - *Stretto* er - - - *Inverted*
 ous, no - - - no wird kein
 good thing
 Gu - tes our man - - - geln with - - -
 will our God with - - -
 Gu - tes our man - - - geln with - - -
 will our God with - - -

A7 D major D major D7

110.

wird kein Gu - tes man - - - geln with - - -
 good thing will our God with - - -
 Gu - tes our man - - - geln with - - -
 will our God with - - -

(E minor) A7 B minor G7 C major

112.

men, er wird kein
eous, no good thing

men, den From
eous, the Right

las sen den From
hold from the Right men, den From
eous, the Right

las sen den From men, den From
hold from the Right eous, the Right

Stretto er
no

F I, Ob I, Vln I

D7 G major A7 B7 E minor

114.

Gu tes our man geln
will our God with

men, den From
eous, the Right

men, den From
eous, the Right

wird kein Gu tes our man geln
good thing will our God with

F#7 B minor

116.

las - sen den From - men. Gott,
hold from the Right - eous. God,

- men, den From - men.
- eous, the Right - eous.

- men.
- eous.

Section C: Choral insertion of the devout church style into the 2 themes of the sinfonia, similar to the A section but more homophonic.

Line 1 over Corno theme.

las - sen den From - men.
hold from the Right - eous.

Corno, I, II with timpani

B7

E minor

E minor

G major

118.

der Herr, ist - Sonn',
the Lord, is - Sun

Gott, der Herr, ist - Sonn',
God, the Lord, is - Sun

Gott, der Herr, ist - Sonn', Gott,
God, the Lord, is - Sun, God,

Gott, der Herr, ist - Sonn', Gott,
God, the Lord, is - Sun, God,

S & A begin doubling horn theme.

Gott, der Herr, ist - Sonn', Gott,
God, the Lord, is - Sun, God,

G major

G7

C major

G major

121.

und Schild, Sonn' und Schild,
and Shield, Sun and Shield,

und Schild, Sonn' und Schild,
and Shield, Sun and Shield,

der Herr, ist Sonn' und Schild,
the Lord, is Sun and Shield,

der Herr, ist Sonn' und Schild,
the Lord, is Sun and Shield,

G# dim.7 A minor E minor D(7)

125.

Gott, der Herr, ist Sonn' und Schild,
God, the Lord, is Sun and Shield,

Gott, der Herr, ist Sonn' und Schild,
God, the Lord, is Sun and Shield,

Gott, der Herr, ist Sonn' und Schild,
God, the Lord, is Sun and Shield,

Gott, der Herr, ist Sonn' und Schild,
God, the Lord, is Sun and Shield,

Line 1 over Corno.

cresc. f

G major G major D major

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129.

der Herr giebt Gna - - de, Gna -
 the Lord gives mer - - cy, mer - -

Fugato
 Line 2 over fugue subject.

der Herr giebt Gna - - de, Gna -
 the Lord gives mer - - cy, mer - -

der Herr giebt Gna - - de,
 the Lord gives mer - - cy,

der Herr giebt Gna -
 the Lord gives mer -

Cf. m. 53. Cf. m. 54. Strings Cf. m. 55, Fl I, II, Ob I, II Cf. m. 56.

p *cresc.*

D major G major C(7)

133.

- - - de und Eh - - -
 - - - cy and glo - - -

- - - de und Eh - - -
 - - - cy and glo - - -

Gna - - de und Eh - - -
 mer - - cy and glo - - -

- - - de und Eh - - -
 - - - cy and glo - - -

Cf. m. 57. Cf. m. 58. Cf. m. 59.

D minor G7 A minor G7

136.

re!
ry.

re!
ry.

re!
ry.

re!
ry. Cf. m. 60.

Corno I, II (no timpani)

Ritornello (Corno theme).

C major (E7) A minor A minor

140. **E**

Er wird kein Gottes
No good thing is our

Er wird kein Gottes
No good thing will our

Er Naught wird good, naught good - tes will

Er Naught wird good, naught good - tes will

E Corno I, II with timpani Vln I & II Fl I, II, Ob I, II

E minor G major G7 C major

143.

man geln las sen, er wird kein
God with hold ing, no good thing

man
God

man
God

man
God

man God with hold, with

l.h.

G major

145.

Gu tes man geln las sen den From men.
will our God with hold from the Right eous.

- - - - - geln las sen den From men.
with hold from the Right eous.

- - - - - geln with hold from the Right eous.

hold, geln with hold from the Right eous.

G major

G major

No. 2. Aria • God as sun & shield: Gratefulness for his protection (79/2).
 This movement was reworked for the Quoniam tu solus sanctus of the A major mass (BWV 234).

79/2. [Con moto]

In the later revival of the work, the obbligato was given to flute.

Oboe

Ritornello derived from vocal line.

mf

D major

B7

Dance-like rhythm with syncopation reminiscent of the horn theme in the opening movement.

Form (Rhyme: ABCDDA)
 Ritornello (1-12) DM
 Line 1=motto (2x:13-16) DM-AM
 Lines 2-4 (17-26) AM
 Rit (26-32) AM
 Lines 5-7 (33-38) AM-Bm
 Rit (39-43) Bm-DM
 Line 1 (43-44) DM
 Rit (45-50) AM-DM
 Line 1 with repetitions (51-61) DM
 Rit (61, 2-12) DM

4.

A7

D major

(E7)

A major

A major

A7

D major

8.

D major

D major

(D7)

E minor

11. Alto

A Lines 1 (2x). The first line, treated like a motto, links to the previous psalm verse.

Gott ist un - ser Sonn' und Schild!
 God is still our Sun and Shield,

NBA: unsre

Fine

A7

D major

D major

D major

15.

Gott ist un - ser Sonn' und Schild! Dar - um rüh - met
 God is still - our Sun - and Shield, He - the hope - of

Canon

mf

D major A major E7 A major

18.

des - sen Gü - te un - ser dank - ba - res - Ge - mü - the,
 our - sal - va - tion, His our thanks - and ad - o - ra - tion,

C#7 F# minor F# minor

21.

die er für sein Häuf - lein hegt,
 that He guards His flock so well,

E7 A major A major A7 D major A major

24.

die er für sein Häuf - lein hegt.
 that He guards His flock so well.

Ritornello

A major A major

B

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27.

A major

30.

E7 A major

33. Lines 5-7.

NBA: ob die Fein - - de

Denn er will uns fer - ner schüt - zen, mag der Feind auch
 He it is will ward and stay us when our foe - men

Syncopated rhythm of "Gott is unser Sonn und Schild" returns, consistent with the text.

A major F#7 B minor

36.

The English translation fits the text as rendered in the NBA.

Pfei - le schnit - zen, sei der Lä - - ster noch so wild.
 seek to slay us, when there bark the hounds of Hell.
 und ein Lä - - ster - hund gleich billt.

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

Ritornello

Biblical allusions: Ephesians 6:16: [Arm yourselves with] the shield of faith, with which you can quench all the flaming darts (Luther 1545: Pfeile) of the evil one. Revelation 13:1, 6. And I saw a beast rising out of the sea...; it opened its mouth to utter blasphemies (Luther 1545: Lästerungen) against God.

39.

B7 (A7) D major D# dim.7 D major F#7 E minor

42. **C** Line 1 (The motto statement returns and is developed).

Gott ist un - ser Sonn' und Schild!
God is still our Sun and Shield!

B minor B minor D major

45.

Ritornello

A major D major D major

48.

A7 D major

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51. Line 1 with repetitions (Bach repeats the opening statement almost verbatim and then develops it).

51. Line 1 with repetitions (Bach repeats the opening statement almost verbatim and then develops it).

Gott ist un - ser Sonn' und Schild! Gott ist un - ser
God is still our Sun and Shield! God is still our

mf Cf. m. 13. Cf. m. 14. Cf. m. 15.

D major D major

54.

Sonn' und Schild! Gott ist un - ser Sonn' und Schild,
Sun and Shield! God is still our Sun and Shield,

Cf. m. 16.

A7

57.

un - ser Sonn' und Schild, un - ser
still our Sun and Shield, still our

D major D7 G major

59.

Sonn' und Schild, Sonn' und Schild!
Sun and Shield, Sun and Shield!

p *mf* Ritornello

A7 D major D major Dal Segno

This is the first stanza in the 1630 chorale by Martin Rinckart (1586–1649). Bach sets the hymn in a simple choral style accompanied by the horns and timpani, which bring back their theme from the opening movement (and provide interludes), thus linking the giving of thanks with the idea of God as sun and shield.

No. 3. Chorale (See also 192–1.) • Thanks for blessings since infancy: Sirach 50:22 (79/3).

79/3.

2/16.

Note: The horn theme is an embellishment of the chorale.

1. SOPRANO

+Fl I, II
Ob I, II
Vln I

Nun dan - ket Al - le
gro - sse Din - ge
Now thank we all our
all His won - drous

ALTO

+Vln II

Nun dan - ket Al - le
gro - sse Din - ge
Now thank we all our
all His won - drous

TENOR

+Vla

Nun dan - ket Al - le
gro - sse Din - ge
Now thank we all our
all His won - drous

BASS

Nun dan - ket Al - le
gro - sse Din - ge
Now thank we all our
all His won - drous

Horn & timpani theme from no. 1 returns.

G major

The stately rhythm is reminiscent of a processional.

4/18.

Gott mit
thut an
God With
works For

Gott mit
thut an
God With
works For

Gott mit
thut an
God With
works For

Gott mit
thut an
God With
works For

Gott mit
thut an
God With
works For

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

Alfred Dürr writes, "It was a charming inspiration of Bach's to adopt the horn theme from the first movement in the chorale *Nun danket alle Gott*, no. 3. The chorale is thus expanded by independent horn music, continuing between the chorale lines to form episodes, which gives the first three movements the semblance of a united complex." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 714.

8/22.

Her - zen, Mund und Hän - den,
 uns und al - len En - den,
 hearts and hands and voic - es;
 ev - er man re - joic - es;

G major

12/26.

der
 In
 der
 In
 der
 In
 der
 In

G major G major

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29.

2.

30.

der uns von Mut - ter -
Who from our Moth - er's

der uns von Mut - ter -
Who from our Moth - er's

der uns von Mut - ter -
Who from our Moth - er's

der uns von Mut - ter -
Who from our Moth - er's

G major D major G major

33.

leib'
arms

leib'
arms

leib'
arms

leib'
arms

D major B7 E minor A7 D major

37.

und His Kin boun - des ty - bei doth - nen be - an stow.
 und His Kin boun - des ty - bei doth - nen be - an stow.
 und His Kin boun - des ty - bei doth - nen be - an stow.
 und His Kin boun - des ty - bei doth - nen be - an stow.

D major G major (A7) D major D major D major

41.

D7 G major

45.

un From zäh child - hood viel on through gut, life
 un From zäh child - hood viel on through gut, life
 un From zäh child - hood viel on through gut, life
 un From zäh child - hood viel on through gut, life

G major G7 C major C major

49.

und His
und His
und His
und His
und His

C major C major G major

53. NBA: itzund

noch jet - zo ge - than!
count - less bless - ings grow!
noch jet - zo ge - than!
count - less bless - ings grow!
noch jet - zo ge - than!
count - less bless - ings grow!
noch jet - zo ge - than!
count - less bless - ings grow!

D major G major G major G7 C major

58.

G major G major G major

While nos. 1–3 were generally theological, the libretto now focuses more particularly on themes of the Reformation. Alfred Dürr notes, "Although there is no evidence that the cantata was divided into two parts, it would be quite conceivable for the sermon to follow at this point (after no. 3), so that the initial words of the fourth movement, 'Praise God, we know the right way to Salvation,' would refer not so much to the preceding text, with which they have little in common, as to the exegesis of the preacher." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 714. Martin Petzoldt notes that "The dogmatic formulation 'Praise God, we know the right way to salvation' has to do with the Reformation's conviction that it had rediscovered the Word of God and thereby set the church on the path of the spirit of the Reformation." See *Bach Kommentar* 3:335, translated from the German original.

Secco

No. 4. Recitative

•Praise for knowledge of salvation; prayer for others (79/4).

79/4.

1. Bass

Bass is often the voice of authority.

Gott Lob! wir wis - sen den rech - ten Weg zur Se - lig -
 Praise God! we know now the cer - tain road to Bless - ed -

E minor

The reference to "the right way" is reminiscent of Jesus' words in Matthew 7:13–14: "The way is easy, that leads to destruction, and those who enter by it are many...The way is hard, that leads to life, and those who find it are few."

3.

keit; denn, Je - su, du hast ihn uns durch dein Wort ge -
 ness; Thou, Je - sus, hast shown it us through Thy Word and

G major

5.

wie - sen, drum bleibt dein Na - me je - der - zeit ge - prie - sen.
 teach - ing, and so we praise Thy bless - ed Name for - ev - er.

E major A minor

The text appears to allude to 2 Corinthians 6:14–15: "Do not be mated (Luther 1545: ziehet nicht am fremden Joch) with unbelievers. For what partnership have righteousness and iniquity? Or what fellowship has light with darkness? What accord has Christ with Belial? Or what has a believer in common with an unbeliever?" This contrasts with Jesus' words in Matthew 11:28–30: "Come to me, all who labor and are heavy laden, and I will give you rest. Take my yoke upon you, and learn from me; for I am gentle and lowly in heart, and you will find rest for your souls. For my yoke is easy, and my burden is light."

7.

Weil a - ber Vie - le noch, zu die - ser Zeit, an frem - dem Joch aus
Yet not a few there are, who, e - ven now, are stumb - ling 'neath the

Chromatic leaps for "strange yoke" and "blindness."

A minor A7 C# dim.7

9.

Blind - heit zie - hen müs - sen, ach! so er - bar - me dich auch ih - rer
yoke of fault - y doc - trine. Ah, pit - y, Lord, these pit - i - ful de -

A7 D7 F# dim.7 D7

The cry of a blind man for help is reminiscent of the blind beggar in Luke 18:39: [The blind man sitting by the roadside outside Jericho] cried, "Jesus, Son of David, have mercy on me (Luther 1545: erbarme dich mein)!" (Also Mark 10:47.)

11.

gnä - dig - lich, dass sie den rech - ten Weg er - ken - nen und
lud - ed ones, di - rect their thought to right be - hav - ior, and

G minor A# dim.7 F#7

The reference to Christ as the only mediator between God and Man was a theme of the Reformation. It is reminiscent of such biblical passages as 1 Timothy 2:5–6: There is one God, and there is one mediator (Luther 1545: Mittler) between God and men, the man Christ Jesus, who gave himself as a ransom for all. (Also Hebrews 9:15, 12:24, Acts 4:12.)

13.

dich bloss ih - ren Mitt - ler nen - nen!
lead them as their Guide and Sav - iour.

Cross motive

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

As if in response to the "blind" unbelievers described in the foregoing recitative, the soprano and bass respond in a fervent prayer characterized by parallel thirds

and sixths, suggesting sweetness. Alfred Dürr writes, "Curiously enough, the unison violins enter with the ritornello only after an introductory 'motto' sung by the voices, and the concise eight-bar instrumental theme, frequently repeated, almost functions as an ostinato—the movement as a whole is characterized by serial rather than cyclical form." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 714.

No. 5. Duet

79/5. [Con moto]

•Prayer for protection and the light of God's Word (79/5).

This movement was reworked for the *Domine Deus* of the G major mass (BWV 236).

1. Soprano



Gott, ach ——— Gott, ver- lass die Dei- nen nim-mer - mehr!
God, ah, ——— God, for-sake Thy Faith- ful nev- er - more!

Bass



Gott, ach ——— Gott, ver- lass die Dei- nen nim-mer - mehr!
God, ah, ——— God, for-sake Thy Faith- ful nev- er - more!

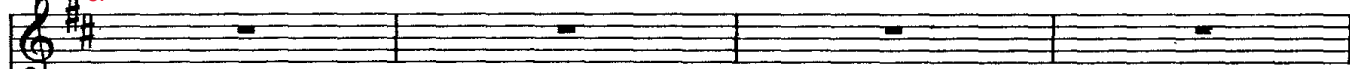
Urgency is suggested by the absence of an introductory ritornello and the homorhythmic, syllabic writing for the voices.



B minor

B minor

5.



With its leaps and close imitation, the ritornello appears to represent "wider uns die Feinde toben" ("the enemies rage against us")—the phrase that ends the recitative.



D major

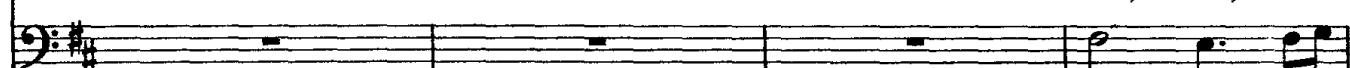
F#7

B minor

9.



Gott, ach ———
God, ah, ———



Gott, ach ———
God, ah, ———



E minor

B7

E minor

F#7

B minor

B minor

13. Imitation underscores the plea...

Gott, ver-lass die Dei-nen nim-mer-mehr, ach Gott, ach
 God, for-sake Thy Faith-ful nev-er-more, ah, God, ah,

Gott, ver-lass die Dei-nen nim-mer-mehr, Gott, ach Gott,
 God, for-sake Thy Faith-ful nev-er-more, God, ah, God,

Continuo alone...
 B minor B minor B minor

17.

Gott, ver-lass die Dei-nen nim-mer-mehr, nim-mer-mehr, die Dei-
 God, for-sake Thy Faith-ful nev-er-more, nev-er-more, Thy Faith-

- ver-lass die Dei-nen nim-mer-mehr, ver-lass die
 - for-sake Thy Faith-ful nev-er-more, for-sake Thy

D major A7 D major

21.

- nen nim-mer-mehr!
 - ful nev-er-more!

Dei-nen nim-mer-mehr!
 Faith-ful nev-er-more!

Ritornello
 D major D major

25.

D major D7 G major G major A7

29.

A

Gott, ach ——— Gott, ver-lass die Dei - - -
 God, ah, ——— God, for-sake Thy Faith - - -

Gott, ach ——— Gott, ver-lass die Dei - nen nim - mer -
 God, ah, ——— God, for-sake Thy Faith-ful nev - er -

A

D major D major D major D# dim.7 B7

33.

- - - - - nen nim - mer - mehr, ver - lass, ——— ver -
 - - - - - ful nev - er - more, for - sake, ——— for -

mehr, nim - mer - mehr, ——— ach Gott, ——— ver - lass ———
 more, nev - er - more, ——— ah, God, ——— for - sake ———

E minor F#7 B minor B minor E7 A(7)

37.

lass die Dei - nen nim - mer - mehr!
 sake Thy Faith - ful nev - er - more!

— die Dei - - nen nim - mer - mehr!
 — Thy Faith - - ful nev - er - more!

Ritornello

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

41.

Gott, ach — Gott, ver - lass die Dei - nen nim - mer -
 God, ah, — God, for - sake Thy Faith - ful nev - er -

Gott, ach — Gott, ver - lass die Dei - nen nim - mer -
 God, ah, — God, for - sake Thy Faith - ful nev - er -

F# minor F# minor

45.

mehr, die Dei - nen nim - mer - mehr!
 more, Thy Faith - ful nev - er - more!

mehr, die Dei - nen nim - mer - mehr!
 more, Thy Faith - ful nev - er - more!

Ritornello

F# minor F# minor

49.

D major F#7

The reference to the Word (another emphasis of the Reformation) is set more lyrically in a major key, with parallel 3rds suggesting sweetness. *tr*

B

Lass dein Wort uns hel - le
Keep Thy Word a bea - con

Lass dein Wort uns hel - le
Keep Thy Word a bea - con

53.
Martin Petzoldt writes, "It is noticeable that the musical homophony of the vocal parts is reserved for the lines formulated in the manner of prayer and self-exhortation, while Bach composes the mention of the raging enemies against the believing community (mm. 62-74, 95-107) in an imitative texture and has the violin's ostinato-like theme played eagerly, which, through its running and combative character, reveals itself as an enemy battle theme. On the other hand, the vocal theme—[sometimes] with a downward beginning, [sometimes] with an upward direction—is reserved for the homophonic lines, for which the opposing battle theme is initially silent or only appears as a structuring element when the singing voices are silent. Later, it is only ever the first four bars with the characteristic three quaver upbeats and four quarter octave or seventh downbeats that are allowed to accompany." Translated from the German original in *Bach Kommentar* 3:342. Drawing in Johann Olearius's interpretation of Psalm 83:2, Petzoldt notes that the 3 upbeats may represent God's enemies "rearing up their heads."

B

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

57.

A major A major

schei - - - nen, dein Wort uns hel - le schei - -
shin - - - ing, Thy Word a bea - con shin - -

schei - - - nen, dein Wort uns hel - le schei - -
shin - - - ing, Thy Word a bea - con shin - -

61.

nen; ob-gleich sehr wi-der uns die Fein-de
ing, we im-plore, let our foes no more as-

nen; ob-gleich sehr wi-der
ing, we im-plore, let our

F#7 B minor

65.

to - - - ben, ob-gleich sehr wi-der uns die Fein-de
sail - - - us, we im-plore, let our foes no more as-

uns die Fein-de to - - - ben, ob-gleich sehr wi-der
foes no more as - sail - - - us, we im-plore, let our

E minor A major D7 G major

69.

to - - - ben, ob-gleich sehr wi-der uns die Fein-de
sail - - - us, we im-plore, let our foes no more as-

uns die Fein-de to - - -
foes no more as - sail

Text painting: "Raging enemies" is set with melismas and unusual intervals.

D# dim.7 B7 E minor

Opening theme returns with melisma expansion to depict "loben" (to "praise").

73.

to - - - - - ben: so soll un - ser Mund dich
sail - - - - - us; praise we - - - - - Thee who nev - er

- - - - - ben: so soll un - ser Mund dich
us; praise we - - - - - Thee who nev - er

p Continuo alone...

D7 G major B7 E minor

77.

lo - ben, un - ser Mund dich lo - ben.
fails us, Thee who nev - er fails us.

lo - - - - - ben, un - ser Mund dich lo - ben.
fails - - - - - us, Thee who nev - er fails us.

Ritornello

E minor E minor E minor

81.

E minor

85. C

Lass dein _____
Keep Thy _____

Lass dein _____
Keep Thy _____

mf

C major E7 A minor B7 E minor E minor D7

89.

Wort uns hel - le schei - - - nen, - - - dein Wort uns hel - le
Word a bea - con shin - - - ing, - - - Thy Word a bea - con

Wort uns hel - le schei - - - nen, - - - dein Wort uns hel - le
Word a bea - con shin - - - ing, - - - Thy Word a bea - con

G major G major G major

93.

schei - - - nen, ob - gleich
shin - - - ing, we im -

schei - - - nen, ob - gleich sehr wi - der
shin - - - ing, we im - plore, let our

97.

sehr wi - der uns die Fein - de to - - - ben, ob - gleich
 plore, let our foes no more as - sail us, we im -

uns die Fein - de to - - - ben, ob - gleich sehr wi - der
 foes no more as - sail us, we im - plore, let our

B7 E minor

101.

sehr wi - der uns die Fein - de to - - -
 plore, let our foes no more as - sail

uns die Fein - de to - - - ben, ob - gleich sehr wi - der
 foes no more as - sail us, we im - plore, let our

D(7) G major A# dim.7 F#7

105.

- - - - - ben: so soll
 us; praise we

uns die Fein - de to - - - ben: so soll
 foes no more as - sail us; praise we

B minor A7 (B minor) F#7 B minor

109.

un - ser Mund dich lo - ben, un - ser Mund dich lo -
Thee who nev - er fails us, Thee who nev - er fails us,

un - ser Mund dich lo - ben, un - ser Mund dich lo -
Thee who nev - er fails us, Thee who nev - er fails us,

B minor

113.

ben.
us.

ben.
us.

Ritornello

B minor

117.

B minor E minor B7 E minor F#7 B minor B minor

79/6. **No. 6. Chorale** • Prayer for protection & preservation in the truth (79/6).

SOPRANO 1.

+ Ob I, II
Vln I

Er - halt' uns in der Wahr -
In prob - i - ty main - tain

ALTO

+Vln II

Er - halt' uns in der Wahr -
In prob - i - ty main - tain

TENOR

+Vla

Er - halt' uns in der Wahr -
In prob - i - ty main - tain

BASS

Er - halt' uns in der Wahr -
In prob - i - ty main - tain

+Corno I, II
Timpani

G major

First performance with oboes, repeat performance with oboes and flutes.

4.

heit, gieb e - wig li - che Frei -
us; In free - dom e'er sus - tain

heit, gieb e - wig li - che Frei -
us; In free - dom; e'er sus - tain

heit, gieb e - wig li - che Frei -
us; In free - dom e'er sus - tain

heit, gieb e - wig li - che Frei -
us; In free - dom e'er sus - tain

G major A7 D major

8.

heit, zu prei - sen dei - nen Na - - -
 us To praise Thy name for - ev - - -

heit, zu prei - sen dei - nen Na - - -
 us To praise Thy name for - ev - - -

heit, zu prei - sen dei - nen Na - - -
 us To praise Thy name for - ev - - -

heit, zu prei - sen dei - nen Na - - -
 us To praise Thy name for - ev - - -

D major D7 G major A7

12.

men durch Je - sum Chri - stum, A - - men!
 er Through Je - sus Christ, our Sav - - iour!

men durch Je - sum Chri - stum, A - - men!
 er Through Je - sus Christ, our Sav - - iour!

men durch Je - sum Chri - stum, A - - men!
 er Through Je - sus Christ, our Sav - - iour!

men durch Je - sum Chri - stum, A - - men!
 er Through Je - sus Christ, our Sav - - iour!

D major B minor D major G major G major