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NBA I/31; BC A183a/b
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)
BWV 80 was constructed from BWV 80a ("Alles was von Gott geboren"),
an earlier (Weimar) cantata intended for Oculi (3. S. in Lent):
+Ephesians 5:1–9 (Be imitators of God: walk in love;
walk as children of light)
+Luke 11:14–28 (Jesus accused of casting
out demons by Beelzebul)
Librettist: Salomon Franck (80a). (See notes.)
FP of BWV 80a: 24 March 1715
or 15 March 1716 (Dürr/Jones, 256;
Weimar Palace Chapel).
The music to 80a is lost. For
a history of the work, see notes
below.

Instrumentation:
Oboe I (also
Ob d'amore, Ob da caccia)
Ob II (also Ob d'amore)
Ob III (also Taille)
Vln I, II
Vla
SATB
Continuo

NOTE: This piano-vocal edition
is based on the Bach Gesell-
schaft edition, which includes the
trumpets and timpani added by
W. F. Bach. The NBA full score
is based on J. S. Bach's earlier
Leipzig version, which does not
have those instruments and is
notated in alla breve meter,
resulting in half as many
measures.

Two continuo lines, the
lower one participates in
canons (see full score)

The chorale by Luther takes its idea of God as refuge from Psalm 46 but does not paraphrase
the psalm as a whole. The hymn embodies Luther's steadfast faith in the face of papal
opposition. Trumpets and timpani were added by W. F. Bach (see below); in the 1800s, the
work became a national song of protest. The structure of the tune is A B A B C D E F B.

J.S. Bach
Cantata No. 80
Ein feste Burg ist unser Gott
The work begins with a choral fantasia of great contrapuntal
complexity—in traditional motet technique, proceeding
phrase by phrase with instruments doubling voices. Each
of the 9 chorale phrases (often altered slightly) is presented
fugally, then unembellished by oboes and continuo in
canon: Lines 1 & 2 (TASB), mm. 1–31, repeated
(SBTA), mm. 32–60; Lines 3 & 4 (TASB), mm. 60–90, repeated (SBTA), mm. 91–119; Line 5
(BTAS), mm. 119–143; Line 6 (ASTB), mm. 143–163; Line 7 (TBAS), mm. 163–180; Line 8
(SATB), mm. 180–199; Line 9 (TBSA), mm. 199–228. It is noteworthy that the order of entries in
successive expositions is reversed in chiasmic fashion (e.g., TASB is followed by SBTA). Trumpets
and timpani were added by W. F. Bach for a parody work, "Gaudete omnes populi."

(Coro.)
80/1. (Maestoso $\text{♩} = 60$.) Chorale Verse 1 (New to this version)
•Mighty fortress is our God against ancient foe (80/1).

Note: The original source, a score scribed by Bach's student and son-in-law Johann Christoph Altnickol (1719–1758) is notated
in alla breve meter. The NBA follows this model. For comparisons, measure numbers here must be adjusted accordingly.

This chorale fantasia was added (not part of BWV 80a).

Text Line 1: No instrumental introduction. Voices begin immediately fugue-like, with adaptation of Phrase A (T-A-S-B).

(1.) (2.)

+Vla Ein' fe - - - - - ste Burg ist un - ser
A strong hold sure is God our

Stile antico. By beginning the theme on a downbeat, Bach gives the tune a bulkiness that depicts the fortress
referenced in the text.

(Maestoso $\text{♩} = 60$.)

3 oboes in unison, upper strings, two continuo lines (cello/harpsichord & violone/organ).

D major

Fairly constant 8th-note motion gives the movement homogeneity. This also characterized the opening chorus of the 1729 version. Martin Petzoldt suggests that the
7-voice, fugal texture may symbolize God's all-encompassing creative and sustaining work, while the canons at the end of each imitative section may symbolize that
only confessing Christian discipleship ("Nachfolge") allows one to base one's existence in God. See Petzoldt, "Bach-Kommentar" 3:351–52.

6.

Ein' fe - - - - - ste Burg ist un - ser
A strong old sure is God our

Gott, ein' gu - te Wehr und Waf -
Lord, whose strength will ne ver fail

11. Adaptation of Phrase A (with Vln I).

Ein' fe - ste Burg ist un - ser
A strong - hold sure is God our

Gott, ein' gu - te Wehr und Waf
Lord whose strength will ne - ver fail

fen, ein' gu - te Wehr und Waf
us, whose strength will ne - ver fail

Countersubject material from Phrase B (with Vln II).

16.

Countersubject material from Phrase B (with Vln I).

Gott, ein' gu - te Wehr und Waf
Lord whose strength will ne - ver fail

fen, ein' gu - te Wehr und Waf
us, whose strength will ne - ver fail

fen; ein' fe - ste Burg ist un - ser
us; a strong - hold sure is God our

Ein' fe - ste Burg ist un - ser
A strong - hold sure is God our

Countersubject material from Phrase B (with Vln I).

Adaptation of Phrase A.

21. 23.

fen; ein fe - ste Burg ist un - ser
us; a stronghold sure is God our

fen, ein' gu - te Wehr und Waf -
us, whose strength will ne - ver fail

Gott, ein' gu - te Wehr und Waf
Lord whose strength will ne - ver fail

Gott, ein' gu - te Wehr und Waf - fen,
Lord whose strength will ne - ver fail us,

Phrase A.
(Mel: „Ein' feste Burg“)

3 Obs down 8va.

Unadorned chorale phrase presented canonically in highest and lowest registers. See note.

G major

Violone Organo

Phrase A in bass (canonic). Bach writes 2 continuo lines, one doubling the vocal bass, the lower one presenting the chorale phrase (see full score).

26.

Gott, ein' gu - te Wehr und Waf -
Lord whose strength will ne - ver fail

fen; ein' fe - ste Burg ist
us; a strong - hold sure is

fen, ein' gu - te Wehr und Waf -
us, whose strength will ne - ver fail

ein' gu - te Wehr und Waf - fen;
whose strength will ne - ver fail us;

D major

31.

Second Exposition of Text Lines 1 & 2 (S-B-T-A)
Adaptation of Phrase A serves as countersubject (with Vln I).

fen; ein' fe - ste Burg ist
us; a strong - hold sure is

un - ser Gott, ist un - ser Gott, ein' gu - te Wehr und
God our Lord, is God our Lord whose strength will ne ver

fen;
us;

D major

36.

Phrase B (with Vln I).

un - ser Gott, ist un - ser Gott, ein' gu - te Wehr und -
God our Lord, is God our Lord whose strength will ne - ver

Waf - fen; ein' fe - ste Burg, ein' fe - ste Burg ist un -
fail us; a strong - hold sure, a strong - hold sure is God -

ein' fe - ste Burg ist
a strong - hold sure is

Adaptation of Phrase A.

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41.

Phrase B (with Vln I).

Waf - - - fen, ein' gu - te Wehr und -
fail - - - us, whose strength will ne - ver -

- - - ser Gott, ein' gu - te Wehr -
our Lord whose strength will ne - - - - -

ein fe - - - ste Burg ist
a strong - - - - - hold sure is

un - ser Gott, ein' fe - ste Burg, ein' fe - - ste, fe - ste Burg -
God our Lord, a strong-hold sure, a strong - - hold, stronghold sure -

G major

Adaptation of Phrase A (with Vla).

Although Phrase B is more embellished when it appears later for text line 10 than it is here at the beginning of the movement, Bach ends with the same material in both places (the canonic ending), with only a few modifications. That is, mm. 48-60 are repeated in mm. 216-228). One difference: oboes d'amore are added in mm. 224-228.

46.

Waf - - - fen, ein' gu - te Wehr; ein' fe - -
fail - - - us, will ne - ver fail; a strong -

und Waf - fen;
- ver fail us

un - ser Gott, ein fe - - - ste Burg ist
God our Lord, a strong - - - - - hold sure is

ist un - - - ser Gott, ein gu - - te Wehr
is God - - - our Lord whose strength will ne - - -

3 Obs down 8va. Phrase B.

D major

Violine Organo

Phrase B in bass (canonic). Bach writes 2 continuo lines, one doubling the vocal bass, the lower one presenting the chorale phrase (see full score).

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51.

ste Burg ist un - ser Gott,
hold sure is God our Lord

+Vln II
ein' fe - ste Burg ist un - ser
a strong - hold sure is God our

un - ser Gott, ein' gu - te Wehr und Waf - fen, ein' gu - te
God our Lord whose strength will ne - ver fail us, will ne - ver

Phrase B with C-natural.

und Waf - fen, ein'
ver fail us, whose

D major

Organ pedal probably symbolizes the security referenced in the text.

56.

ein' gu - te Wehr und Waf - fen;
whose strength will ne - ver fail us;

Gott, ein' gu - te Wehr und Waf - fen;
Lord whose strength will ne - ver fail us;

Wehr, ein' gu - te Wehr und Waf - fen; er
fail, whose strength will ne - ver fail us; He

gu - te Wehr und Waf - fen;
strength will ne - ver fail us;

D major

Exposition of Text Lines 3 & 4 (T-A-S-B).
Adaptation of Phrase A (with Vla).

61.

er hilft
He keeps

hilft keeps uns frei aus al - ler Noth, die uns jetzt
keeps us free from all the horde of trou - bles

Phrase A (with Vln II).

Phrase B (with Vla).

67.

er hilft
He keeps

uns frei aus al - ler Noth, die uns jetzt
us free from all the horde of trou - bles

hat be - trof - fen, die
that as - sail us, of

Adaptation of Phrase A (with Vln I).

Adaptation of Phrase B (with Vln II).

NBA: itzt

72.

Phrasing in the vocal line is indicated by red and yellow circles. The red circles highlight the following phrases:

- uns frei aus al - ler Noth, die uns jetzt
- us free from all the horde of trou - bles
- hat be trof fen, die
- that as - sail us, of
- uns - jetzt hat be trof fen; er
- trou - bles - that as - sail us; He
- er hilft
- He keeps

The yellow circles highlight the following phrases:

- uns frei aus al - ler Noth, die uns jetzt
- us free from all the horde of trou - bles
- hat be trof fen, die
- that as - sail us, of
- uns - jetzt hat be trof fen; er
- trou - bles - that as - sail us; He
- er hilft
- He keeps

Adaptation of Phrase A.

D major

77.

hat be - trof -
that as - sail

uns jetzt hat be - trof - fen, die uns jetzt
trou - bles that as - sail us, of trou - bles

hilft uns frei aus al - ler Noth, die uns jetzt hat be -
keeps us free from all the horde of trou - bles that as -

uns frei aus al - ler Noth, die uns jetzt hat be -
us free from all the horde of trou - bles that as -

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82.

fen; er hilft uns frei aus al - ler Noth, aus al - ler Noth, die
us; He keeps us free from all the horde, from all the horde of

hat be - trof - fen, be - trof - fen; er hilft
that as - sail us, as - sail us; He keeps

trof - fen, die
- sail us, of

trof - fen, die uns jetzt hat be - trof -
- sail us, of trou-bles that as - sail

3 Obs
down 8va. ▲ Phrase A.

Violone
Organo

Phrase A in Bass (canonic). Bach writes 2 continuo
lines, one doubling the vocal bass, the lower one
presenting the chorale phrase (see full score).

Second Exposition of Text Lines
3 & 4 (S-B-T-A)

Adaptation of Phrase A (with Vln I).

87.

uns jetzt hat be - trof - fen; er hilft
trou-bles that as - sail us; He keeps

uns frei aus al - ler Noth, aus al - ler
us free from all the horde, from all the

uns jetzt hat be - trof - fen;
trou-bles that as - sail us;

fen;
us;

C

D major

92.

uns frei aus al - ler Noth, aus al - ler
us free from all the horde, from all the

Phrase B (with Vln II).

Noth, die uns jetzt hat be - - trof - - fen; er hilft uns
horde of trou - bles that as - - sail us; He keeps us

Adaptation of Phrase A.

er hilft
He keeps

97.

Phrase B (with Vln I).

Noth, die uns jetzt hat be - - trof - - fen,
horde of trou - bles that as - - sail us,

frei aus al - - ler Noth, aus al - - ler Noth, die
free from all the horde, from all the horde of

Adaptation of Phrase A (with Vla).

er hilft
He keeps

uns frei aus al - ler Noth, er hilft uns
us free from all the horde, He keeps us

D

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102.

Phrase B (with Vln I).

die uns jetzt hat be - trof - fen; er hilft
of trou - bles that as - sail us; He keeps

uns jetzt hat be - trof
trou - bles that as - sail

Adaptation of Phrase A (with Vla.)

uns frei aus al - ler Noth, er hilft
us free from all the horde, He keeps

frei, er hilft uns frei aus al - ler
free, He keeps us free from all the

G major

107.

uns frei aus al - ler Noth, er hilft
us free from all the horde, He keeps

Adaptation of Phrase A (with Vln II)

fen; er hilft
us; He keeps

uns frei aus al - ler Noth, aus
us free from all the horde, from

Noth, die uns jetzt hat be - trof - fen,
horde of trou - bles that as - sail us,

3 Obs (down 8va)

Phrase B

Violone Organo

D major

Phrase B in Bass (canonic). Bach writes 2 continuo lines, one doubling the vocal bass, the lower one presenting the chorale phrase (see full score).

112.

— uns frei aus al - ler Noth, die uns jetzt hat be - trof -
 — us free from all the horde of trou- bles that as - sail —

uns frei aus al - ler Noth, die uns — jetzt hat —
 us free from all the horde of trou - bles that —

al - ler Noth, aus al - ler Noth, die uns jetzt
 all the horde, from all the horde of trou- bles

die uns jetzt hat be -
 of trou - bles that as -

Phrase B with C-natural.

Organ pedal probably symbolizes the security referenced in the text.

117.

fen.
 us.

be - trof - fen.
 as - sail us.

hat be - trof - fen.
 that as - sail us.

trof - fen.
 sail us.

Der al - te bö - se
 Our ev - er e - vil

D

Exposition of Text Line 5 (B-T-S-A). Chromatic inflection to describe Satan. Adaptation of Phrase C.

D major

123.

Adaptation of Phrase C (with Vln II).

Adaptation of Phrase C (with Vla).

Der al - - - te bö - - se Feind,
Our ev - - - er e - - vil foe,

Feind, der al - te bö - se Feind, der al - te
foe, our ev - er e - vil foe, our ev - er

A major E major

129.

Adaptation of Phrase C (with Vln I).

Der al - - - te bö -
Our ev - - - er e -

- - te bö - - se Feind, der al - te
- - er e - - vil foe, our ev - er

der al - te bö - se Feind, der al - te bö -
our ev - er e - vil foe, our ev - er e -

bö - - se Feind, der al -
e - - vil foe, our ev -

B minor

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134.

se Feind, der al-te
vil foe, our ev-er

bö-se Feind, der al-te bö-se Feind, der al-
e-vil foe, our ev-er e-vil foe, our ev-

se Feind, der al-te bö-se Feind, der
vil foe, our ev-er e-vil foe, our

te bö-se Feind, der al-te bö-se Feind, der al-te bö-se
er e-vil foe, our ev-er e-vil foe, our ev-er e-vil

3 Obs (down 8va) Phrase C.

B minor D major

Violone Organo

Phrase C in Bass (canonic). Bach writes 2 continuo lines, one doubling the vocal bass, the lower one presenting the chorale phrase (see full score).

139.

bö-se Feind, der al-te bö-se Feind,
e-vil foe, our ev-er e-vil foe,

te bö-se Feind, mit
er e-vil foe, would

al-te bö-se, der al-te bö-se Feind
ev-er e-vil, our ev-er e-vil foe,

Feind, der al-te bö-se Feind,
foe, our ev-er e-vil foe,

Exposition of Text Line 6 (A-S-T-B):
Phrase D adapted (with Vln II).

A major

144.

Phrase D (with Vin I).

mit Ernst er's jetzt meint, mit Ernst_
would fain work us woe, would fain _
Ernst fain work us woe, would fain _ er's _ jetzt
work _ us
Phrase D (with Vla).
mit
would

150.

er's _ jetzt meint, _ mit Ernst er's _ jetzt
work _ us woe, _ would fain work _ us
meint, mit Ernst er's jetzt meint, _ mit Ernst _
woe, would fain work us woe, _ would fain _
Ernst fain work us woe, would fain _ er's jetzt
work us
Phrase D. #2
mit Ernst er's jetzt
would fain work us
G major

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155.

meint, mit Ernst er's jetzt meint,
 woe, would fain work us woe,

er's jetzt meint, mit Ernst er's jetzt meint, mit Ernst er's jetzt
 work us woe, would fain work us woe, would fain work us

meint, mit Ernst er's jetzt meint, mit Ernst er's jetzt
 woe, would fain work us woe, would fain work us

meint, mit Ernst er's jetzt meint, mit Ernst
 woe, would fain work us woe, would fain

3 Obs (down 8va) Phrase D.

E minor B minor G major

Violone Organo

Phrase D in Bass (canonic). Bach writes 2 continuo lines, one doubling the vocal bass, the lower one presenting the chorale phrase (see full score).

160.

Phrase D (with Vln I).

mit Ernst er's jetzt meint,
 would fain work us woe,

meint, mit Ernst er's jetzt meint,
 woe, would fain work us woe,

meint, mit Ernst er's jetzt meint, gross' Macht und viel'
 woe, would fain work us woe, with might and deep

er's jetzt meint, mit Ernst er's jetzt meint,
 work us woe, would fain work us woe,

Exposition of Text Line 7
 Phrase E adapted (with Vla).

D major

166.

Phrase E adapted (with Vln II).

gross' Macht und
with might and

List, gross' Macht und viel' List, gross' Macht
guile, with might and deep guile, with might

Phrase E

gross' Macht und viel' List, gross' Macht, gross' Macht
with might and deep guile, with might, with might

A major

171.

Phrase E adapted (with Vln I).

gross' Macht und viel' List, gross' Macht
with might and deep guile, with might

viel' List, gross' Macht und viel' List, gross'
deep guile, with might and deep guile, with

und viel' List, gross' Macht und viel' List,
and deep guile, with might and deep guile,

und viel' List, gross'
and deep guile, with

3 Obs (down 8va). Phrase E.

F# minor

B minor

Exposition of Text Line 8
(S-A-T-B): Phrase F adapted
(with Vln I).

176.

und viel' List sein'
and deep guile he

Macht und viel' List, und viel' List
might and deep guile, and deep guile

gross' Macht und viel' List, gross' Macht und viel' List
with might and deep guile, with might and deep guile

Macht, gross' Macht und viel' List
might, with might and deep guile

D major Violone Organo A major

Phrase E in Bass (canonic). Bach writes 2 continuo lines, one doubling the vocal bass, the lower one presenting the chorale phrase (see full score).

181. Text Painting: Chromatic line for "fearsome armor," first descending, then ascending.

grau - sam' Rü - stung ist, sein' grausam' Rü - stung
plans his pro - jects vile, he plans his pro - jects

sein' grau - sam' Rü - stung
he plans his pro - jects

sein'
he

F# minor

186.

F# minor

Phrase F in Bass (canonic). Bach writes 2 continuo lines, one doubling the vocal bass, the lower one presenting the chorale phrase (see full score).

196.

Chromatic descending tetrachord, traditional symbol of lament (see note).



Rü - stung, sein'grausam' Rü - stung ist;
 pro - jects, he plans his pro - jects vile;
 - stung ist, sein' grau - sam' Rü - stung ist;
 - jects vile, he plans his pro - jects vile;
 sein'grau_sam' Rü - stung ist; auf Erd'
 he plans his pro - jects vile; on earth
 ist, sein'grausam' Rü - stung ist;
 vile, he plans his pro - jects vile;

Chromatic descending tetrachord

Exposition of Text Line 9 (T-B-S-A):
Phrase B adapted, but more ornate than previously (with Vla).

Diatonic ascending tetrachord

B minor

202.

Phrase B adapted (with Vln I).

auf
 on
 — ist nicht sein's Gleichen, ist nicht sein's Gleichen, nicht sein's Gleichen,
 — is not one like him, is not one like him, not one like
 auf Erd' ist nicht sein's Gleichen
 on earth is not one like

Phrase B adapted.

E minor

208.

Erd' ist nicht sein's Gleichen, ist nicht sein's
earth is not one like him, is not one

chen, ist nicht sein's Gleichen, nicht sein's Gleichen;
him, is not one like him, not one like him;

chen, ist nicht sein's Gleichen, nicht sein's Gleichen, ist nicht sein's
him, is not one like him, not one like him, is not one

A major

D major

Although Phrase B is more embellished here (for text line 10) than it was when it appeared at the beginning of the movement, Bach ends with the same material in both places (the canonic ending), with only slight modification. That is, mm. 48-60 are repeated in mm. 216-228. One difference: the oboes are divided in mm. 224-228.

213.

Gleichen, nicht sein's Gleichen, nicht sein's Gleichen;
like him, not one like him;

ist nicht sein's Gleichen;
is not one like him;

auf Erd'
on earth

Gleichen, nicht, ist nicht sein's Gleichen, ist nicht sein's
like him, not, is not one like him, is not one

3 Obs down 8va. Phrase B.

D major

Violone Organo

218.

chen; auf Erd' ist nicht sein's Glei - -
him; on earth is not one like - -

Phrase A adapted (with Vln II).

auf Erd' ist nicht sein's
on earth is not one

ist nicht sein's Glei - - chen, sein's Glei - -
is not one like - - him, one like - -

Glei - - - - - chen;
like - - - - - him;

223.

+Ob I (3 oboes divisi).

chen, ist nicht sein's Glei - - - - - chen.
him, is not one like - - - - - him.

Glei - - - - - chen; auf Erd' ist nicht - - - - - sein's Glei - - - - - chen.
like - - - - - him; on earth is not - - - - - one like - - - - - him.

chen, ist nicht sein's Gleichen; auf Erd' ist nicht sein's Glei - - - - - chen.
him, is not one like him; on earth is not one like - - - - - him.

Phrase B with C-natural, with upper continuo bass.

auf Erd' ist nicht sein's Glei - - - - - chen.
on earth is not one like - - - - - him.

Oboes divided (see full score).

Organ pedal probably symbolizes the security referenced in the text.

D major

The earlier version of the cantata (for the 3rd Sunday of Lent) began with this movement. Now a soprano is assigned the chorale tune. The poetic text and chorale stanza relate well to Luke 11:21–22, from the original gospel, which speaks about the strong man (devil) versus the stronger man (Jesus Christ). See Petzoldt, "Bach-Kommentar" 3:353.

80/2. Aria. (Duetto.)

1. (Allegro moderato $\text{♩} = 80$)

Chorale (tune decorated) sung by soprano/oboe with poetic text sung by bass in aggressive, warlike melismas.

Chorale (Verse 2) • Battle led by Christ; victory assured for God's child (80/2)

Strings in unison.

mf

Ritornello: Vivaldi-like unison of upper strings. functions as a battle or tumult figure here.

D major

3.

5.

In the original Weimar version, the chorale tune was played (textless) by the oboe.

8.

Soprano.

+Oboe

(Grundmelodie: „Ein' feste Burg.“)

Text painting: Melisma for "might."

Aria text and chorale text function as dialog. The text alludes to 1 John 5:4–5 (see side note). The vocal bass line is independent of the ritornello.

Mit
Stand

NBA: unser

uns - rer

Macht

(Alt.)
In

ing
our

a
own

lone
strength

Basso.

Al
Ev'

les,
ry, Ev'

11.

ist nichts ge - than,
are we un - done,
were we un - done,

les, was von Gott ge - bo - ren, Al - les, was von Gott ge -
ry - soul by - God cre - a - ted, Ev' - ry - soul by God cre -

13.

wir the sind Fiend gar would

bo-ren, ist zum Sie-gen aus-er ko-
a-ted, has by Christ been lib-er-a

Text painting: Leaping, descending melisma for "lost/perish."

16.

bald soon ver-en-lo slave ren-us;

ren, zum Sie-gen aus-er ko- ren, ist zum Sie-gen aus-er ko-
ted, by Christ been lib-er-a ted, has by Christ been lib-er-a

18.

21.

ren, zum Sie-gen aus-er ko- ren.
ted, by Christ been lib-er-a ted.

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23. In the second vocal section, the soprano begins with the 2nd Stollen of the chorale's bar form (unlike the first vocal section, where the bass singer began).

Es streit't für uns der rech te, der
but for us fights a might y, a

Al les, Al les, ry, ry-

A major

rech te Mann,
might y one

was von Gott ge - bo - ren, Al les, was von Gott ge - bo - ren, ist zum Sie - gen aus - er -
soul by God cre - a - ted, Ev' - ry soul by God cre - a - ted, has by Christ been lib - er -

A major

den Gott selbst hat er
whom God has sent to

ko a

D major

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The long melisma on "erkoren" (?chosen) seems more related to "Siegen" ("triumph").

30.

ko - ren. us.
save us.

- ren, zum Sie - gen aus - er - ko - ren, ist zum Sie - gen aus - er - ko -
- ted, by Christ been lib - er - a - ted, has by Christ been lib - er - a -

D major

32.

34.

ren, zum Sie - gen
ted, by Christ been

36. The second part of the chorale (4th text line) begins seamlessly; Earlier (Weimar) version (80a) had "Was." (i.e., "what" instead of "who"). again the chorale precedes the aria text.

36.

Fragst Ask du, ye,
aus lib - er - ko - ren. Wer bei Chri sti
lib er - a - ted. They who tr Je sus

D major

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38.

wer er ist?
who this be?

Blut - pa - nier, bei Chri - sti Blut -
stan - dard bear, who Je - sus' stan -

A major

40.

pa - nier in der Tau - fe Treu' ge -
dard bear, to His ser - vice de - di -

D major

42.

schwo - ren, in der Tau - fe, in der Tau - fe Treu' ge -
ca - ted, to His ser - vice, to His ser - vice de - di -

D major

44.

heisst Je - sus Christ,
Je - sus is He,

schwo - ren, in der Tau - fe Treu' ge -
ca - ted, to His ser - vice de - di -

B minor

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46.

Earlier (Weimar) version (80a) had "in Christo" (i.e., "in Christ" instead of "in the Spirit"). The NBA has "in Christo."

der
Lord

Her - re
God - of

schwo-ren, siegt im Gei-ste für und für, siegt im Gei - - - ste für
ca - ted, all will in His vict - ry share, all will in - - - His vict -

A major

49.

Ze - - ba - oth,
Sab - - ba - oth,

und für, siegt im Gei-ste für und für.
ry share, all will in His vict - ry share.

A major

51.

und
there

Wer bei Chri - sti Blut - pa - nier, bei Chri - sti Blut - pa -
They who Je - sus stan - dard bear, who Je - sus' stan - dard -

D major

B minor

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54.

ist kein an - der Gott,
is no oth - er God;
nier in der Tau - fe Treu' ge - schworen, Treu' ge - schworen, siegt im
bear, to His ser - vice de - di - ca - ted, de - di - ca - ted, all will

B minor

57.

Gei - ste für und für, siegt im Gei - ste für und
in His vict - ry share, all will - in His vict - ry

F# minor

59.

für.
share.

Ritornello

F# minor

62.

Quasi-da capo of aria text combined with final phrase of the chorale. Musically, however, the ending is free except for a few echoes. (See Petzoldt, "Bach-Kommentar" 3:355.)

das He Feld muss
Al - les, was von Gott ge -
Ev' - ry soul by God cre -

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64.

er will be - hal -

bo - ren, Al - les, was von Gott ge - bo - ren, ist zum Sie - gen aus - er - ko -

a - ted, Ev' - ry soul by God cre - a - ted, has by - Christ been lib - er - a -

D major

67.

ten.

us.

ren, zum Sie - gen aus - er - ko - ren.

ted, by Christ been lib - er - a - ted.

Ritornello

D major

69.

D major

72.

74.

D major

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This movement was BWV 80a/2.

Chromatic saturation in the vocal part in 9 mm.

80/3.
1.

Recitativo. Basso.

Secco recitative ending in arioso. No close connection to text or tune of chorale.

•Ponder Christ's love which enlists us to the fight (80/3).

A# G E C# B F# G# E#

Er-wä-ge doch, Kind Got-tes, die so gro-sse Lie-be, da Je-sus
Thou child of God, con-sid-er what com-plete de-vo-tion the Sa-viour

t (B minor)

4. A

NBA: Kriege (war)

sich mit sei-nem Blute dir verschrieben, wo-mit er dich zum Sie-ge wi-der Sa-tans Heer und
showed for you in His sup-reme a-tone-ment, where-by He rose tri-um-phant o-ver Sa-tan's Horde, and

Text relates to "Blutpanier" (blood-stained banner) in movement 2 and 6. ("Whereby he hat enlisted thee to war against...")

B-flat F# minor

6. B-flat

Admonition #1

D#

wi-der Welt und Sün-de ge-wor-ben hat. Gieb nicht in dei-ner See-le dem
hu-man sin and er-ror and all things base. Let not, then, in your be-ing, the

D major

C Allusions to Gospel of original liturgical occasion (3rd Sunday of Lent), Luke 11:14-28 (don't give the devil a place in your heart & soul).

Admonition #2

Text painting: Descending line for "heaven on earth," large dramatic leap and chromaticism for "desert."

9.

Sa-tan und den La-ster-n statt! Lass nicht dein Herz, den Him-mel Got-tes auf der
E-vil One have an-y place! Let not your sins, con-vert the Heav-en there with-

E minor

11.

Admonition #3

C#-D clash for "Schuld"

Er-den, zur Wü-ste werden! Be-reu-e dei-ne Schuld mit Schmerz, dass
in you, in-to a des-ert! Re-pent now of your guilt in tears, that

B minor

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In the arioso section, the last phrase of text is repeated 3 times, each repetition a whole tone higher for rhetorical emphasis.
 Word painting: "fest verbinde" set with highly chromatic writing that emphasizes sharps. Allusion to biblical passages such as Romans 8:9, 1 John 3:24.

Arioso.

14. (Andante $\text{♩} = 72$.)

Chri - sti Geist mit dir sich fest ver - bin - de, dass
 Christ the Lord to you be fast u - ni - ted, that

F# minor B minor

17.

Chri - sti Geist mit dir sich fest ver - bin - de, mit
 Christ the Lord to you be fast u - ni - ted, to

B major

20.

dir sich fest ver - bin - de, sich fest ver - bin
 you be fast u - ni - ted, be fast u - ni

F# minor

23.

de.
ted.

F# minor

80/4. **Aria.**
(Lento. $\text{♩} = 60$)

World & Satan rejected; Christ invited into heart (80/4). This is the central movement in a chiastic form, where antithetical elements meet (Jesus enters the heart; Satan & world are driven out). Theologically, the text is based on the concept of mystic union between the believer and Christ. For more about Bach's use of chiastic form, see side note.

This is a continuo aria (the right-hand realization here is editorial).

Rhythm of siciliano with figura corta (see note), creates a pastoral mood despite the aggressive text in the second half.

1. Editorial RH

mf Ritornello played by Continuo alone.

Figura corta

(B minor)

"...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."]

The continuo line takes the vocal line and employs it in quasi-ostinato manner (see the similar construction in BWV 185).

3. **Soprano.**

Soprano is often the voice of the soul.

Komm in mein Herzens-Haus,
Come dwell with in my heart,

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.

5.

komm in mein Herzens-Haus,
come dwell with in my heart;

Herr Je-su, mein Ver-
Lord Je-sus, I a-

Right hand is editorial realization.

7.

Word painting: Long melisma for "desire" is based on vocal theme.

lan
dore

A major

9.

gen, Herr Je-su, mein Ver-
Thee, Lord Je-sus, I a-dore

F# minor

A major

F# minor

J.S. Bach - Church Cantatas BWV 80

11.

gen!
Thee.

mf Ritornello

F# minor

13.

Allusion to Gospel reading for original liturgical occasion (3rd Sunday in Lent): Jesus casts out a demon.
Text painting: Leap of a 6th for "casting out."

Treib'Welt und Sa - tan aus, treib'Welt und Sa - tan
Bid e - vil all de - part, bid e - vil all de -

f

B minor

15.

Text painting: Long melisma on "renew" that is derived from vocal theme.

aus, part und lass dein Bild in mir er - neu
and let Thine im - age ev - er shine

mf

D major

17.

ert pran gen!
be fore me.

cresc. *f* *p* Ritornello

D major

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19.

Weg,
Out

mf

D major

Text painting: Repetition of the command "weg!" (away!).

21.

schnö - der Sün - den Graus! sin, how base thou art, weg, out schnö - der Sün - den Graus, weg, weg! sin, - how base thou art, be - gone.

B minor E minor B minor

23.

weg, weg! be - gone, weg, weg, weg, weg, schnöder Sün - den Graus, weg, weg! a - way, a - way, sin, how base thou art, be - gone.

25.

Modified da capo

schnö - der Sün - den Graus! sin, how base - thou art! Kommin mein Her - zens - Come dwell with - in my

mf Shortened Ritornello *p*

B major E minor B minor

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27.

Haus, komm in mein Her-zens -
heart, come dwell with - in my

mf *p*

29.

Haus, Herr Je - su, mein Ver - lan -
heart, Lord Je - sus, I a - dore

cresc. *p*

B minor D major

31.

B minor B minor

33.

- gen, Herr Je - su, mein Ver - lan - - gen!
Thee, Lord Je - sus, I a dore Thee!

mf B minor

35.

B minor

Cantatas BWV 80

Chorale (Verse 3) (New to this version for Reformation Day.)
 Chorale reappears, unison SATB; in style very different from movement no. 1.
 • Devil not to be feared because he has been judged (80/5). Where mvt. 4 describes mystic union in intimate musical setting, this movement describes the army of Christ in aggressive musical terms.

80/5. Choral. (Maestoso $\text{♩} = 56$.)

6/8 meter (like a gigue) with energetic rhythm of repeated 16ths, like Vivaldi, to depict militaristic text.

3 Ob (Ob d'amore I, II, Taille), strings, continuo

1. *ff* *mf*

Unison/octaves in instruments; RH is editorial (2 mm.).

D major

Fortspinnung, free of chorale tune.

Opening unison theme is derived from chorale tune opening.

For comments by Alfred Dürr, see note.

5. *f*

G major

8. *f*

Chorale tune sung by all voices in unison.

11. Unisano: Soprano ed Alto in 8va, Tenore col Basso.

(Mel.: „Ein' feste Burg.“)

Ob d'amore I & Vln I have a dramatic jump of a 10th. See also mm. 20, 38, 47, 63, 117 and Vln I alone in mm. 72, 81, 90.

Und wenn die
 Though fiends ap -

Strings play theme derived from chorale.

D major

In 1521, Emperor Charles V summoned Luther to an assembly (diet) in the imperial free city of Worms to account for his anti-papal views. Exhorted by his supporter, Frederick the Wise, not to go, Luther responded with references Psalm 46, and wrote, "Were there as many devils in Worms as tiles upon the roofs of the houses, still would I enter."

See Petzoldt, "Bach-Kommentar" 3:358-59.

The text relates to the readings of both liturgical designations, among others (see note).

15. *mf*

Welt voll Teu fel wär'
 pear on ev' ry hand

J.S. Bach - Church Cantatas BWV 80

18. Ritornello Ob d'amore I & Vln I

dim.

A major

21. und and woll ea - - ten ger

tr

cresc.

A major (implied D major)

24. uns to ver de - - schlin vo - - - gen, ur,

B minor D major

28. Ritornello ff mf

ff mf

32. f G major

f G major

J.S. Bach - Church Cantatas BWV 80

35.

38.

Ob d'amore I & Vln I

so fürch - ten
we need not

dim. mf f

D major D major

42.

wir uns nicht so sehr,
fear; we can with - - stand

mf

45.

Ritornello

Ob d'amore I & Vln I

dim.

A major

49.

es soll uns doch ge -
and baf - - fle all their

cresc.

A major B minor

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52.

lin
pow - - - gen.
er.

Ritornello

f *mf*

B minor D major

56.

D major

59.

62.

Ob d'amore I & Vln I

dim. *mf*

The text alludes to biblical passages such as John 12:30-31 [Jesus]: Now is the judgment of this world, now shall the ruler of this world be cast out John 16:11: The ruler of this world is judged.

65.

B Abgesang of bar form

Der Fürst die ser of Welt,
The Arch Fiend of all,

f

D major A major

Ob d'amore II & Vln II

69.

Ritornello

f

B minor A minor

Continuo
adopts
rumbling
16ths
material
for the
first time.

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73.

wie saur er sich stellt,
shall not us ap - pal,

mf

A major D major G major A major B minor

77.

Ritornello

D major

80.

thut er uns
His might is

Vln I

Ritornello

B minor B minor

84.

doch nichts,
laid low,

cresc.

F# minor B minor

87.

E minor

J.S. Bach - Church Cantatas BWV 80

90. **C**

das macht, er ist ge -
he can not strike a

Vln I jumps E to G

mf

E minor

94. richt't; blow;

cresc. Ritornello

f

B minor A major

97.

F# minor

100. ein one Wört word - - lein from

mf

F# minor A major

103. kann God ihn will fäl fell - - len. him.

B minor G major

J.S. Bach - Church Cantatas BWV 80

106.

G major D major

Ritornello

mf

110.

D major

f

113.

G major

116.

Ob d'amore I & Vln I

D major

This movement was BWV 80a/4.

The text alludes to various biblical passages and themes (see note).

Secco recitative, ends arioso (unmarked as such in the NBA). No apparent connection to text or tune of chorale. In the cantata's arch form, this movement is the counterpart to movement no 2.

• Stand firm with Christ in battle; victory assured (80/6).

80/6.

Recitativo. Tenore.

1.

NBA: dann

NBA: blutgefärbten

B minor

So ste - he denn bei Chri - sti blut - ge - färb - ter Fah - ne, o
So take thy stand with Je - sus' blood - be - spat - tered ban - ner, O

Text relates to "Blutpanier" (blood-stained banner) in movement 2.

3.

See - le, — fest, und glau - be, dass dein Haupt dich nicht ver - lässt, ja, dass sein Sieg auch
soul — of — mine, and trust thee ev - er in His pow'r di - vine! Yea, He will lend His

B minor

6.

Fairly operatic word painting: "Joy" motive of 32nd notes, which reappears in m. 10, perhaps also signifying warfare.

dir denWeg zu dei - nerKrone bahne. Tritt freu - - - dig an den Krieg! Wirst du nur Gottes
might to gain for thee thy crown of glo - ry. Go joy - - - our forth to fight! If thou but hear Goc

F# minor

E major

9.

Allusion to Gospel reading of original liturgical designation (3rd Sunday in Lent, Luke 11:14–28), in which Jesus casts out a demon.

Wort so hö - ren als be - wah - ren, so wird der Feind ge - zwun - - - gen aus zu -
Word and do as He com - mands thee, no foe, how - ev - er might - - - y can with -

A major

(Arioso.)

(Andante $\text{♩} = 66$.)

12.

fah - ren, dein Hei - land bleibt dein Heil, dein Hei - land bleibt dein Hort, dein Hei - land
stand thee, sal - va - tion now is sure, thy re - fuge is se - cure, sal - va - tion

B minor

D major

14.

bleibt dein Heil, dein Heiland bleibt dein
now is sure, thy re-fuge is se -

16.

D major

Hort.
cure.

D major

This movement (with somewhat different text) was BWV 80a/5.

For Alfred Dürr's comments, see note.



80/7. **Duetto.** Alto-Tenor duet balances earlier one for Soprano-Bass
(Moderato $\text{♩} = 88.$) Minuet-like (hint of sarabande rhythm?)

No apparent connection to the words or tune of chorale.
Some word changes in this Leipzig version to make it
suitable for Reformation Day instead of 3rd Sunday of Lent.

• Victory sure for those holding God in hearts by faith (80/7).

Oboe da caccia and solo Vln in imitation, foreshadowing the imitating duet of Alto & Tenor. This duet structure suggests the relationship between the believer and Christ (the alto voice often represents the believing soul in Bach). See, for example, Petzoldt, "Bach-Kommentar" 1:541.

On the other hand, with its altered text, the imitative duet structure may also symbolize the duality in the biblical text to which the new lyrics allude (Romans 10:9-10). See more below.

1.

Oboe da caccia

Solo Vln

p

Ritornello derived from vocal line.

cresc.

G major

6.

mf

D major



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10.

Vln

G major

14.

cresc.

The original text was changed to make the work suitable for Reformation Day (instead of the third Sunday of Lent). Original text: "Wie selig ist der Leib der Jesu dich getragen" (How blessed is the body that bore you, O Jesus). Martin Petzoldt notes that the easy triple meter, playful chains of 16th-notes, and the homophonic beginning depict the blessed state of the believer. See Petzoldt, "Bach-Kommentar" 3:362.

17.

Alto. Parallel 6ths suggest sweetness.

Wie se - ligsind sie doch, wie
Blest he who prais-es God, blest

Tenore.

Wie se - ligsind sie doch, Ob da caccia
Blest he who prais-es God, Vln

p Ritornello mf

The text was changed to suit the confessional emphasis of Reformation Day. The original text (see above) alluded to the Gospel reading of the original liturgical occasion (3rd Sunday in Lent), in which a woman says to Jesus, "Blessed is the womb that bore you, Jesus." Martin Petzoldt notes that the altered text ("Blessed are those who carry Jesus in their mouths") is a macarism alluding to Romans 10:9-10 ("If you confess with your lips that Jesus is Lord and believe in your heart that God raised him from the dead, you will be saved...."), which allows for the comparative statement that follows ("More blessed are those who bear Jesus in the heart by faith"). He notes that in natural life "bearing" leads to birth and argues that, in the spiritual realm, it is the reverse: spiritual birth leads to "bearing Jesus in the heart." See Petzoldt, "Bach-Kommentar" 3:361-62.

22.

se - ligsind sie doch, die Gott im Mun - de tra -
he who prais-es God, whose Words will sanc - ti - fy

wie se - ligsind sie doch, die Gott im Mun - de
blest he who prais-es God, whose Words will sanc - ti -

The text alludes to various biblical passages and themes (see note).

Ob da caccia Vln

Obbligato instruments in responsorial exchange...

26.

tra
fy

This system contains measures 26 through 29. It features a vocal line with a melodic line and a piano accompaniment. The piano part has a busy texture with many sixteenth and thirty-second notes. The key signature is one sharp (F#).

30.

gen;
him;

gen;
him;

Vln

Ritornello

cresc.

D major

D major

This system contains measures 30 through 32. The vocal line continues with the words "gen; him;". The piano accompaniment includes a section marked "Ritornello" and a "cresc." (crescendo) marking. A violin part is indicated by a red box labeled "Vln". The key signature remains one sharp (F#).

33.

This system contains measures 33 through 35. The piano accompaniment continues with a complex texture. The key signature remains one sharp (F#).

36.

This system contains measures 36 through 38. The piano accompaniment continues with a complex texture. The key signature remains one sharp (F#).

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Continued allusion to Romans 10:9-10.

39. *Continued allusion to Romans 10:9-10.*

doch sel' - ger ist das Herz,
more bless - ed still is he

doch sel' - ger ist das Herz, Ob da caccia Vin doch
more bless - ed still is he more

p *p* *mf*

Continuo alone...

44. D major

doch sel' - ger ist das Herz, das ihn im Glau -
more bless - ed still is he who bears Him in

'sel' - ger ist das Herz, das ihn im Glau
bless - ed still is he who bears Him in

G major

48.

ben - trägt, im Glau - ben -
his heart, Him in his

ben trägt, doch sel' - ger ist das
his heart, more bless - ed still is

Vin Ob da caccia

52.

trägt, heart, das ihn im Glau - ben - trägt, das
who bears Him in his heart, who

Herz, das ihn im Glau - ben trägt, das ihn im Glau ben
he who bears Him in his heart who bears Him in his

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56.

ihn im Glau - ben - trägt.
bears Him in his heart.

trägt, im Glau - ben - trägt.
heart, Him in his heart.

Vln Ritornello

Ob da caccia

E minor E minor

60.

The second part of the duet depicts the believer's successful battle against spiritual foes with fanfare-like triads, long notes to depict the victorious security of the believer ("bleibet unbesiegt" = "to remain unvanquished"), and a 16th-note battle figure permeating all parts.

64.

Es blei -
With him

Es blei - bet un - be - siegt und kann die Fein - de schla -
With Him will grace a - bound nor can the foe come nigh

fr

Vln

Ob da caccia

B minor

68.

- bet,
will,

es blei - bet un - be - siegt und kann die Fein - de
with Him will grace a - bound nor can the foe come

- gen, es blei -
him, come nigh

D major D major

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71.

schla gen, bet, him;

75.

es blei - bet un - be - siegt und kann die Fein - de schla nigh
with Him will grace a - bound nor can the foe come

cresc.

78.

gen und kann die Fein - de schla - gen und wird zuletzt ge - him, nor can the foe come nigh him; at that will he be

schla nigh him, nor can the foe come nigh him; at

ff

Continuo alone...

82.

krönt, und at wird zu - letzt ge - krönt, wenn es den Tod er - crowned, that will he be - crowned, and at wird zu - letzt ge - krönt, wenn

p

86.

Remarkably chromatic passage to depict "Tod" (death).

legt, den Tod er - legt, wenn es den Tod, den Tod er - legt.
 free, shall set him free, shall set him free, shall set him free.

es den Tod er - legt, den Tod er - legt, den Tod er - legt.
 death shall set him free, shall set him free, shall set him free.

C major C minor

G major Ob da caccia

Dal Segno.

This movement is like BWV 80a/6 but employing a different stanza.

80/8.

Choral. (Mel: „Ein' feste Burg“)

Chorale (Verse 4) • Victory ultimately assured despite temporal losses (80/8).

A simple, 4-part, cantional setting of the chorale's 4th stanza with instrumental doubling ends the cantata. The earlier version (BWV 80a) has stanza 2 instead.

Continued reference to the conflict between Christ and the devil and his representatives, particularly with regard to the Word of God.

Soprano.
 Das Wort sie sol - len las - sen stahn und kein'n Dank da - zu ha - ben.
 Er ist bei uns wohl auf dem Plan mit sei - nem Geist und Ga - ben.
 The Word of God will firm a - bide a - gainst our foes as - sail - ing,
 for He will bat - tle on our side, an al - ly nev - er fail - ing.

Alto.
 Das Wort sie sol - len las - sen stahn und kein'n Dank da - zu ha - ben.
 Er ist bei uns wohl auf dem Plan mit sei - nem Geist und Ga - ben.
 The Word of God will firm a - bide a - gainst our foes as - sail - ing,
 for He will bat - tle on our side, an al - ly nev - er fail - ing.

Tenore.
 Das Wort sie sol - len las - sen stahn und kein'n Dank da - zu ha - ben.
 Er ist bei uns wohl auf dem Plan mit sei - nem Geist und Ga - ben.
 The Word of God will firm a - bide a - gainst our foes as - sail - ing,
 for He will bat - tle on our side, an al - ly nev - er fail - ing.

Basso.
 Das Wort sie sol - len las - sen stahn und kein'n Dank da - zu ha - ben.
 Er ist bei uns wohl auf dem Plan mit sei - nem Geist und Ga - ben.
 The Word of God will firm a - bide a - gainst our foes as - sail - ing,
 for He will bat - tle on our side, an al - ly nev - er fail - ing.

Bass: Descending scale is followed by ascending scale.

D major

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Allusion to Matthew 10:28: "Do not fear those who kill the body but cannot kill the soul; rather fear him who can destroy both soul and body in hell."

5.

Neh - men sie uns den Leib, Gut, Ehr', Kind und Weib, lass fah - ren da - -
 Though they take from me here all that I hold dear I will not com - -

Neh - men sie uns den Leib, Gut, Ehr', Kind und Weib, lass fah - ren da - -
 Though they take from me here all that I hold dear I will not com - -

Neh - men sie uns den Leib, Gut, Ehr', Kind und Weib, lass fah - ren da - -
 Though they take from me here all that I hold dear I will not com - -

Neh - men sie uns den Leib, Gut, Ehr', Kind und Weib, lass fah - ren da - -
 Though they take from me here all that I hold dear I will not com - -

Possible biblical allusions here include a passage from the song of Deborah and Barak after their victory over the Canaanite kings: Judges 5:19: "The kings came, they fought...[but] they got no spoils (German: Gewinn....) and Jesus' words in Matthew 10:34: "Then the King will say to those at his right hand, 'Come, O blessed of my Father, inherit the kingdom prepared for you from the foundation of the world....'" Martin Petzoldt argues that the chorale's last line serves a catechismal function for the cantata as a whole. See Petzoldt, "Bach-Kommentar" 3:363.

9.

hin, sie ha - ben's kein'n Ge - winn; das Reich muss uns doch blei - ben.
 plain, their van - tage will be vain, God's might is all - pre - vail - ing.

hin, sie ha - ben's kein'n Ge - winn; das Reich muss uns doch blei - ben.
 plain, their van - tage will be vain, God's might is all - pre - vail - ing.

hin, sie ha - ben's kein'n Ge - winn; das Reich muss uns doch blei - ben.
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hin, sie ha - ben's kein'n Ge - winn; das Reich muss uns doch blei - ben.
 plain, their van - tage will be vain, God's might is all - pre - vail - ing.

Continuous 8ths return in the bass line.

A major E minor D major