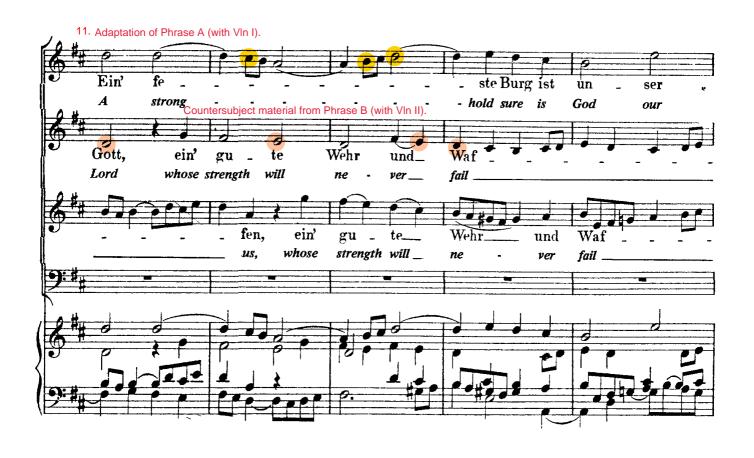
Two continuo lines, the lower one participates in canons (see full score)

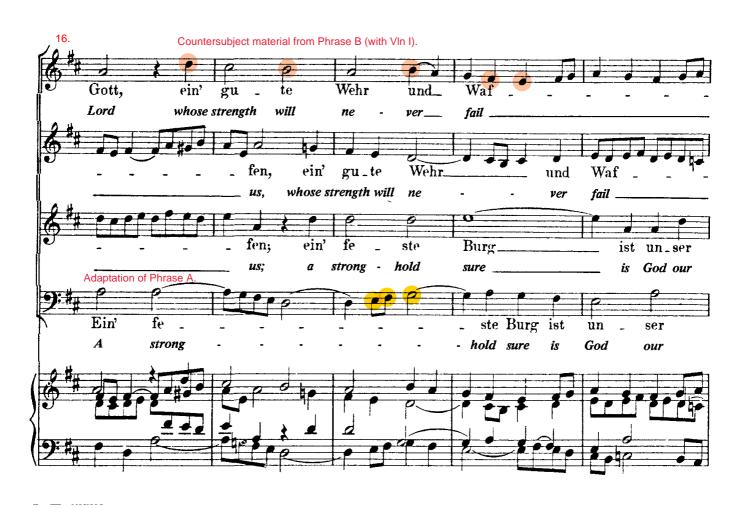
D major

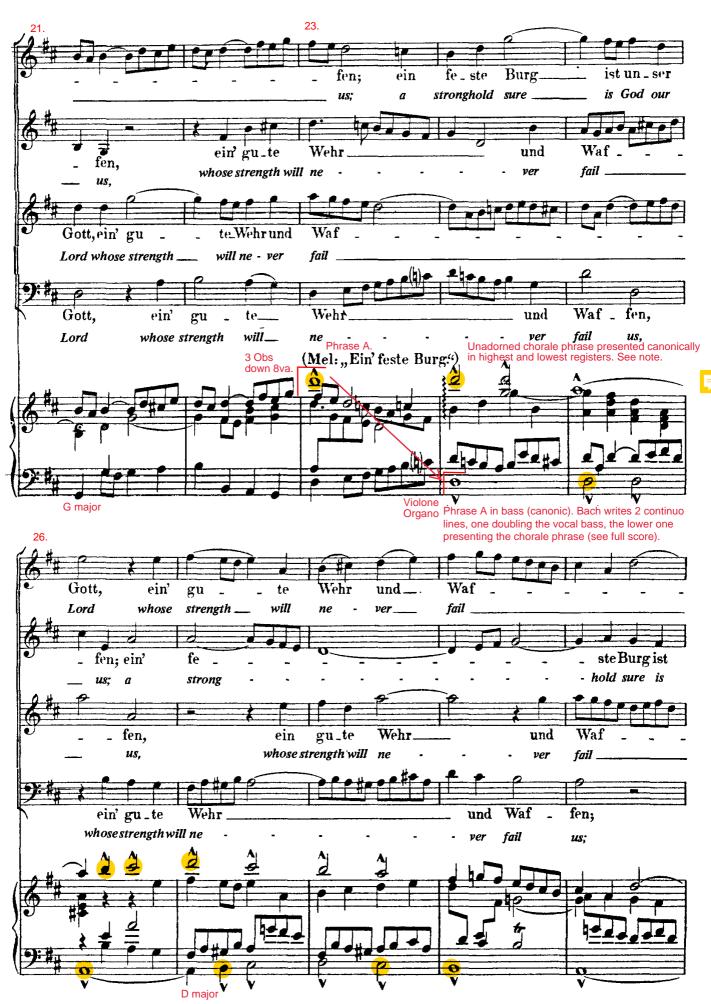
Fairly constant 8th-note motion gives the movement homogeneity. This also characterized the opening chorus of the 1729 version. Martin Petzoldt suggests that the

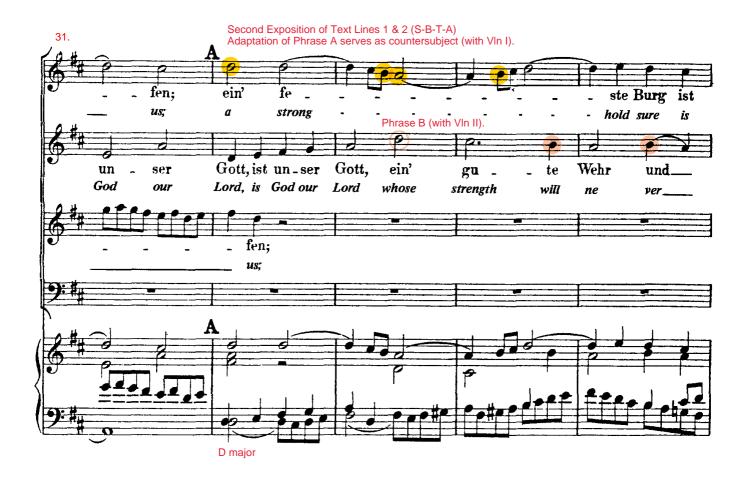
7-voice, fugal texture may symbolize God's all-encompasing creative and sustaining work, while the canons at the end of each imitative section may symbolize that

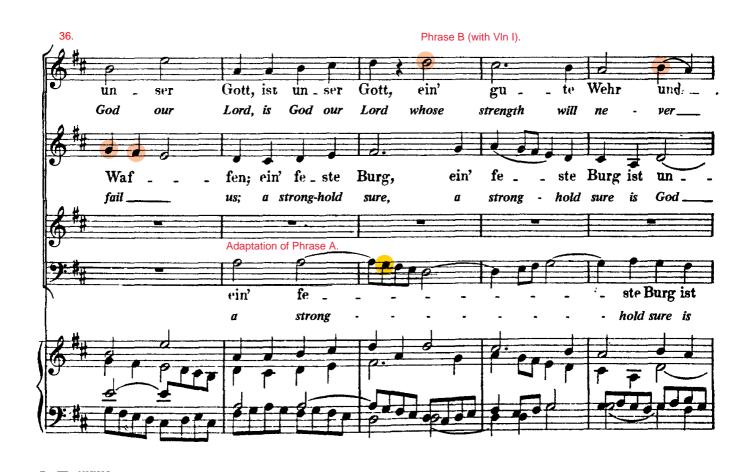
only confessing Christian discipleship ("Nachfolge") allows one to base one's existence in God. See Petzoldt, "Bach-Kommentar" 3:351-52 Ein' fe ste Burg ist ser un strong Text Line 2: "Countersubject" derived from Phrase B (with VIa). old sure God our Gott, Waf Wehr ein' gu te und Lord. whose strength will fail ne ver



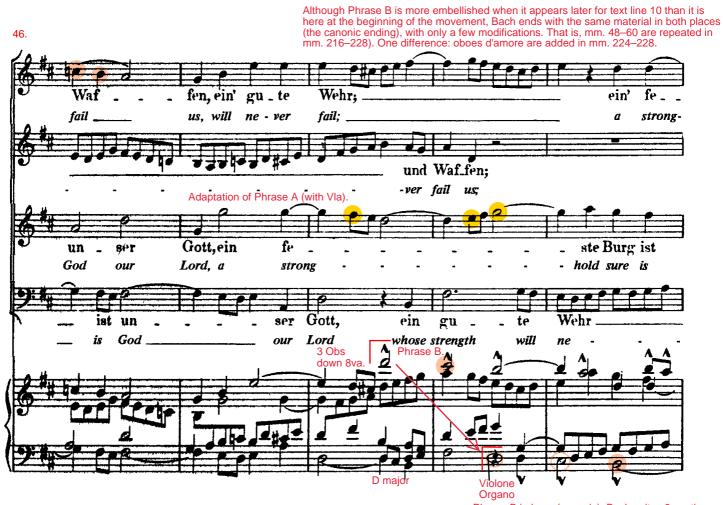


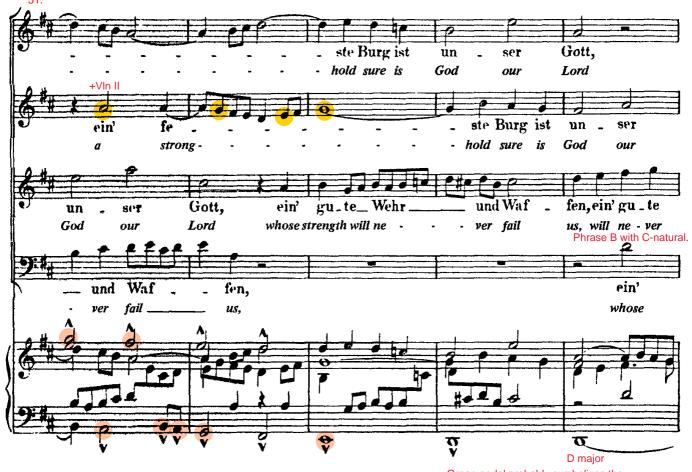








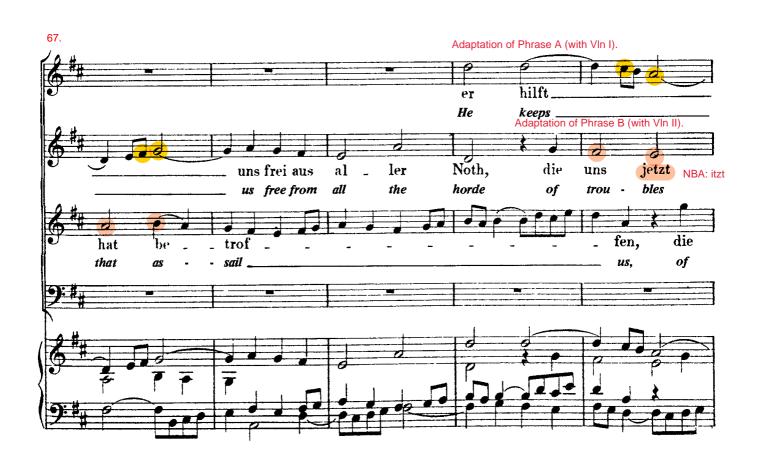




Organ pedal probably symbolizes the security referenced in the text.

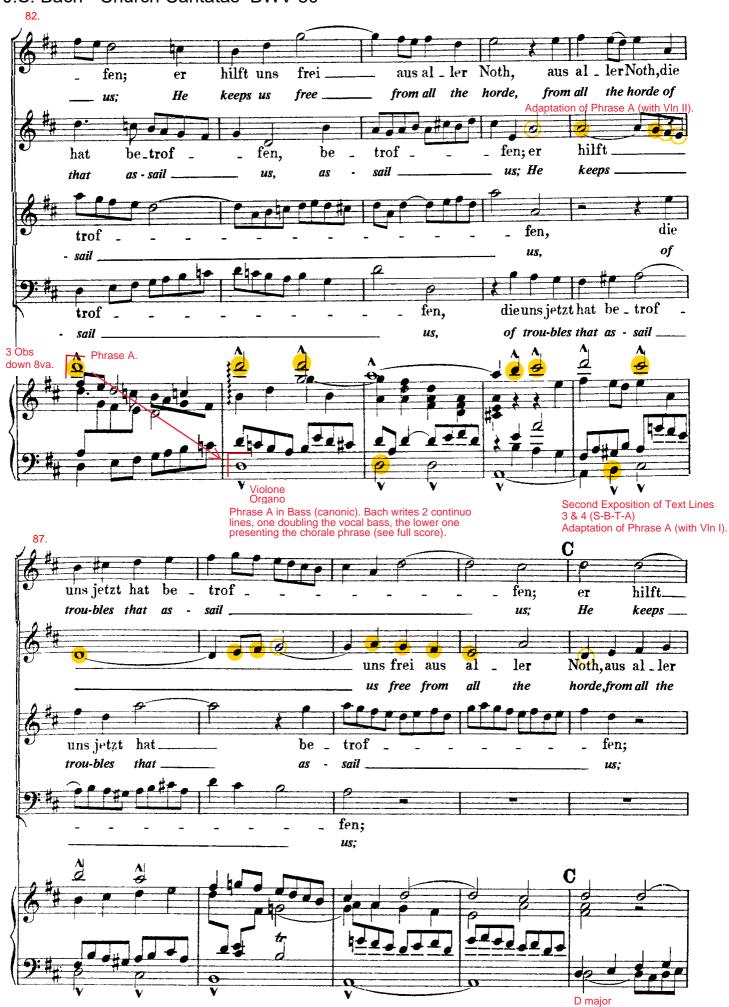




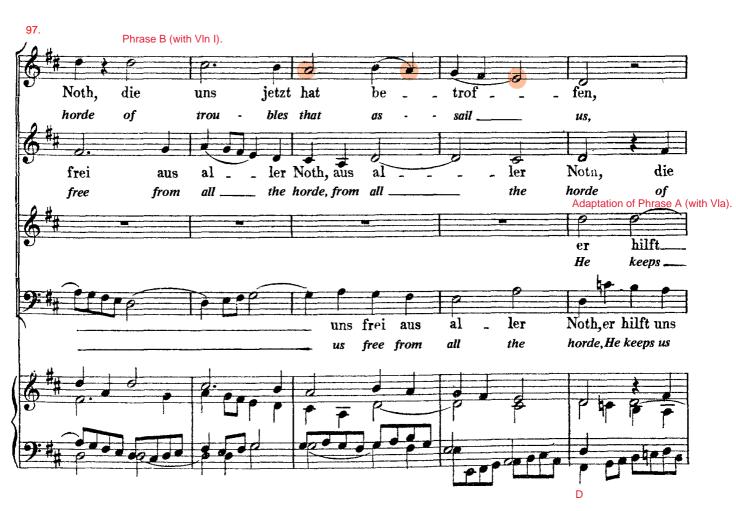


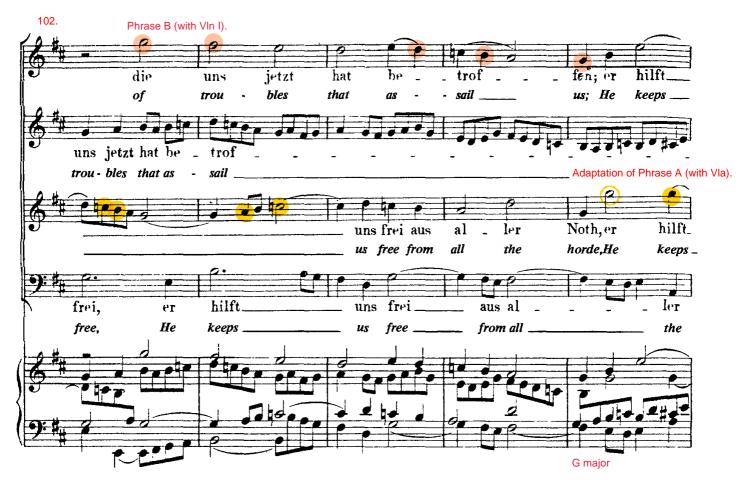


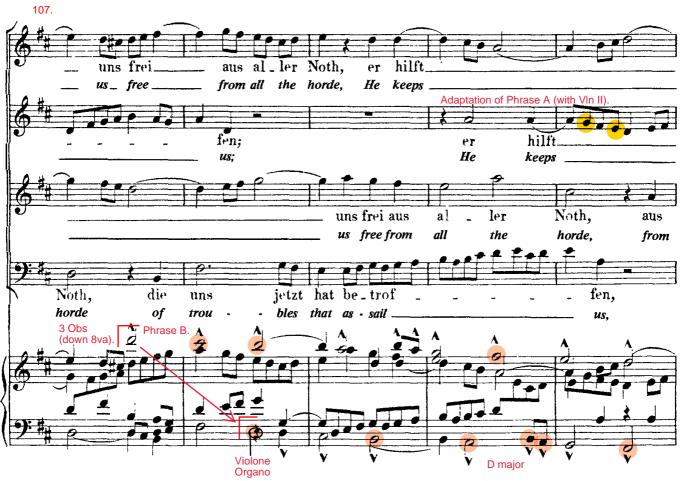










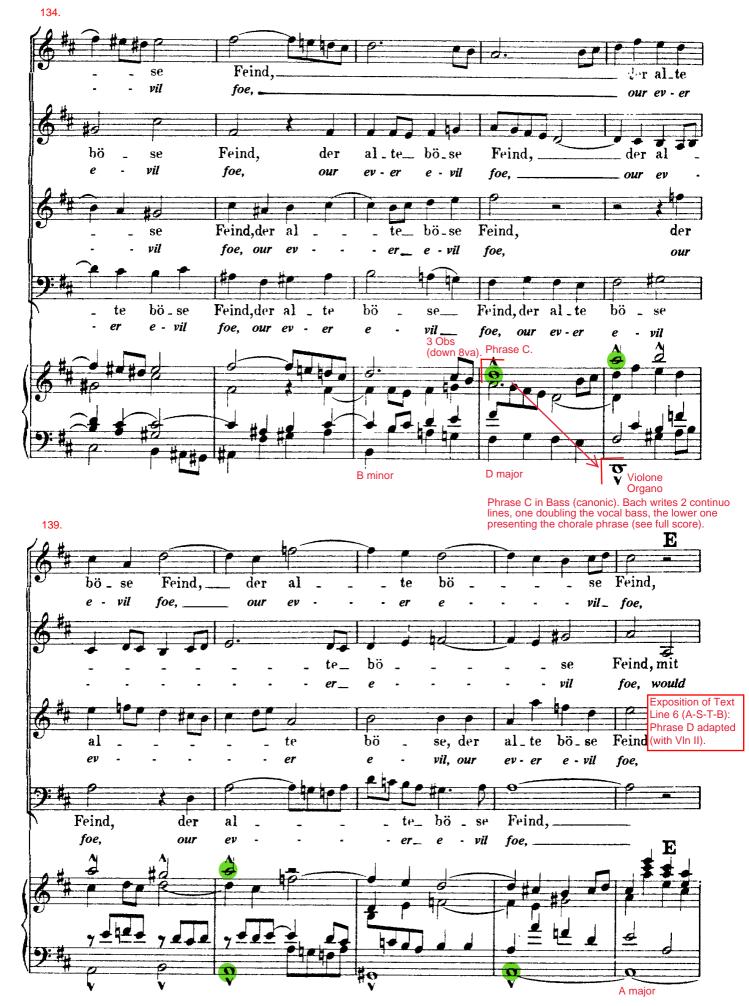


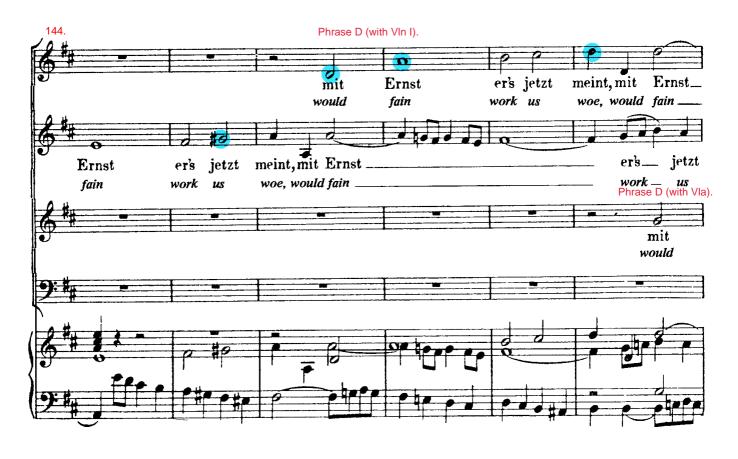
Phrase B in Bass (canonic). Bach writes 2 continuo lines, one doubling the vocal bass, the lower one presenting the chorale phrase (see full score).

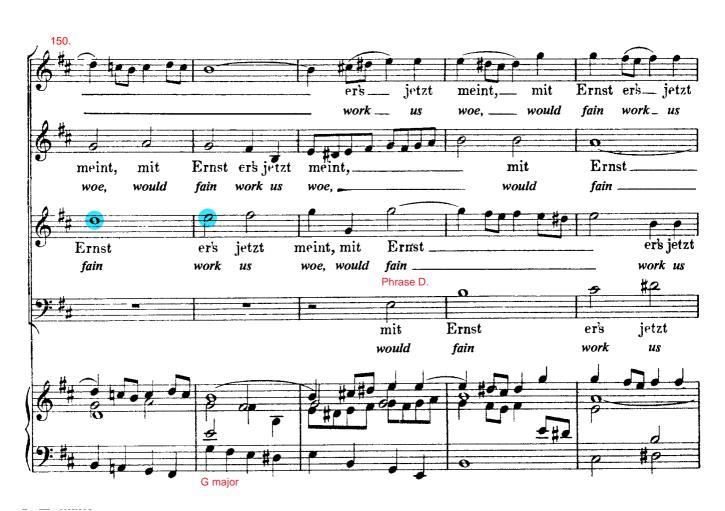


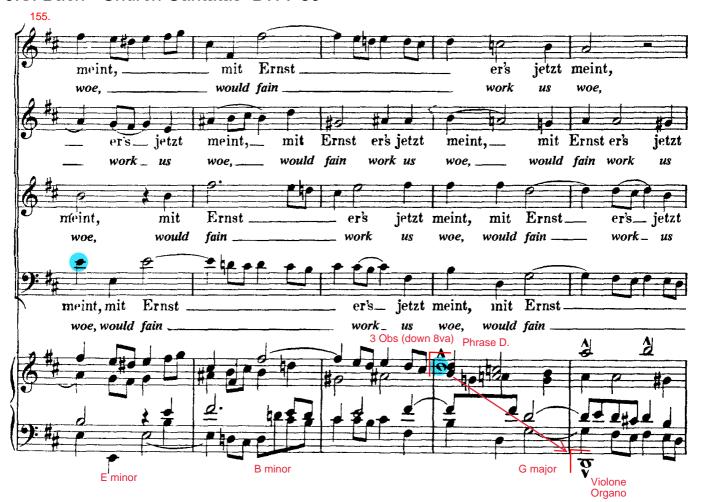


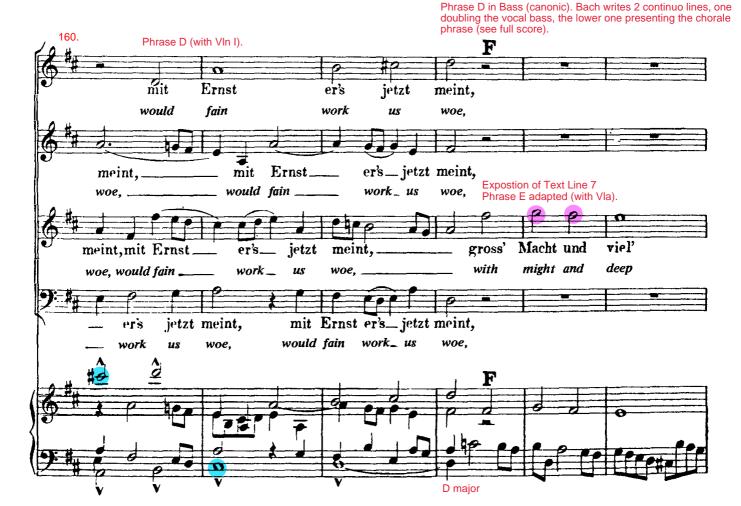


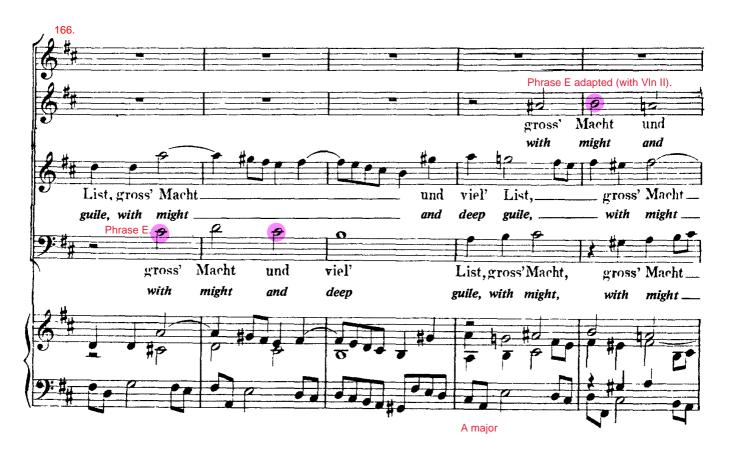










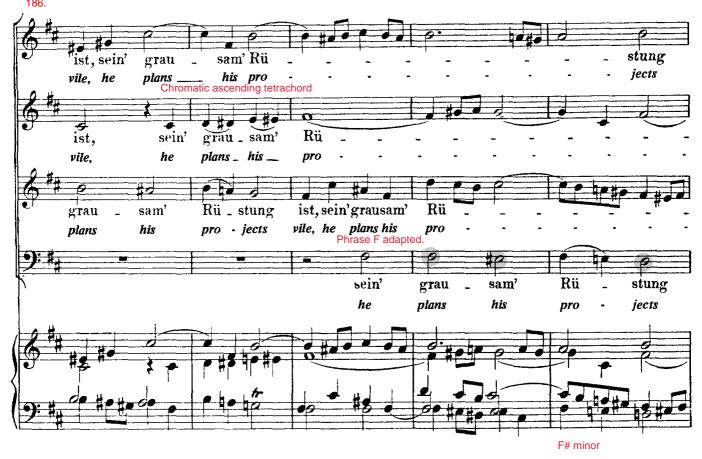




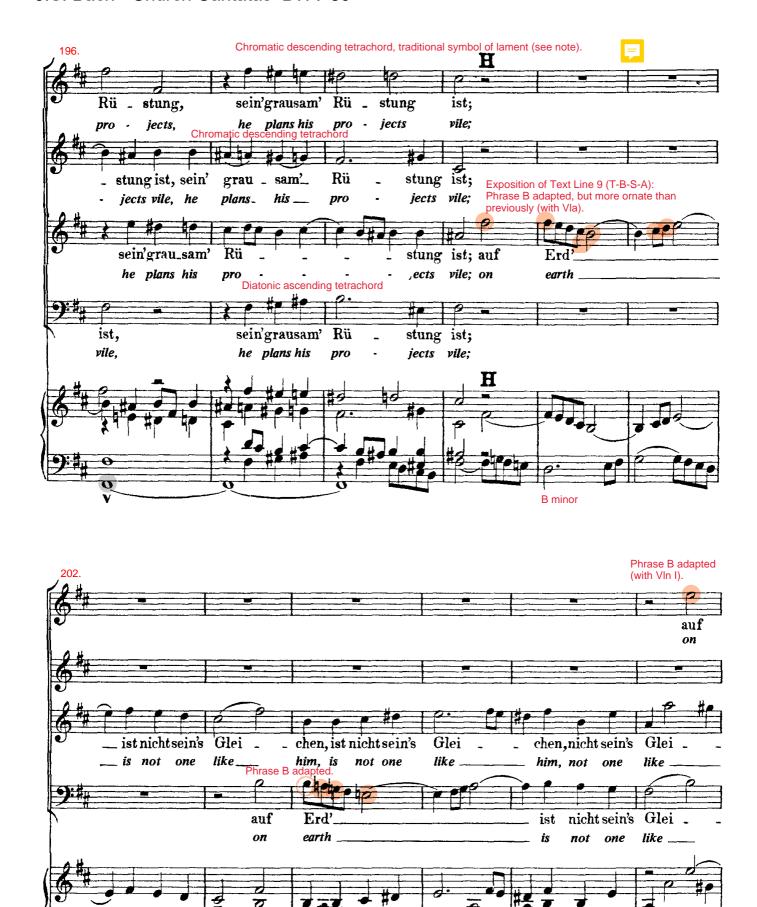


Phrase E in Bass (canonic). Bach writes 2 continuo lines, one doubling the vocal bass, the lower one presenting the chorale phrase (see full score).



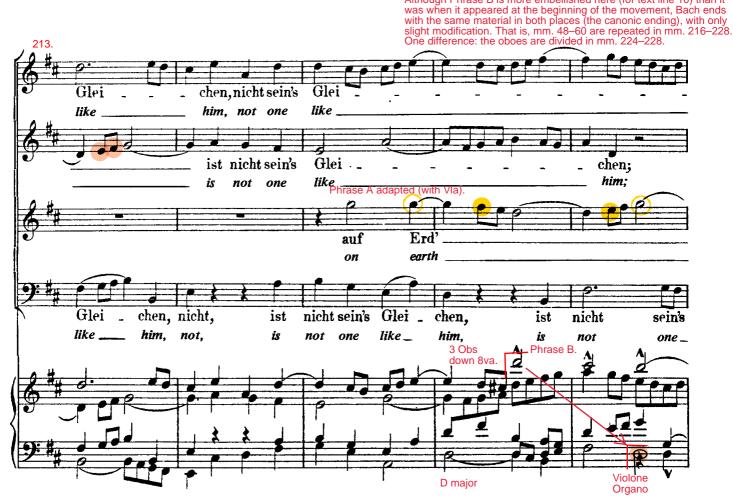




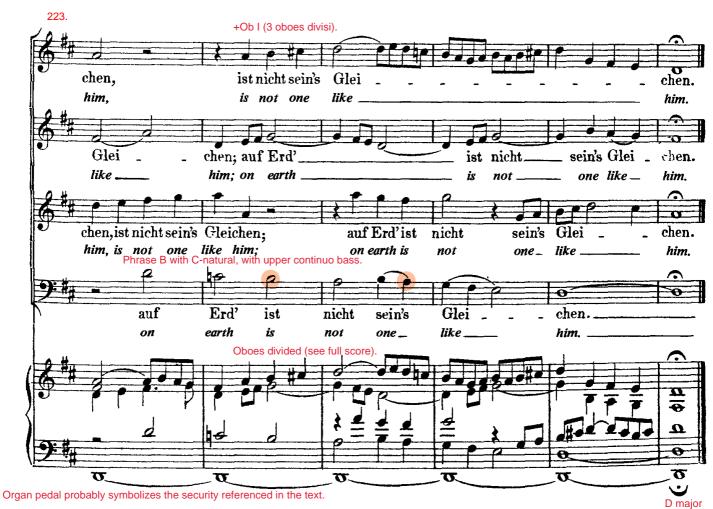


E minor

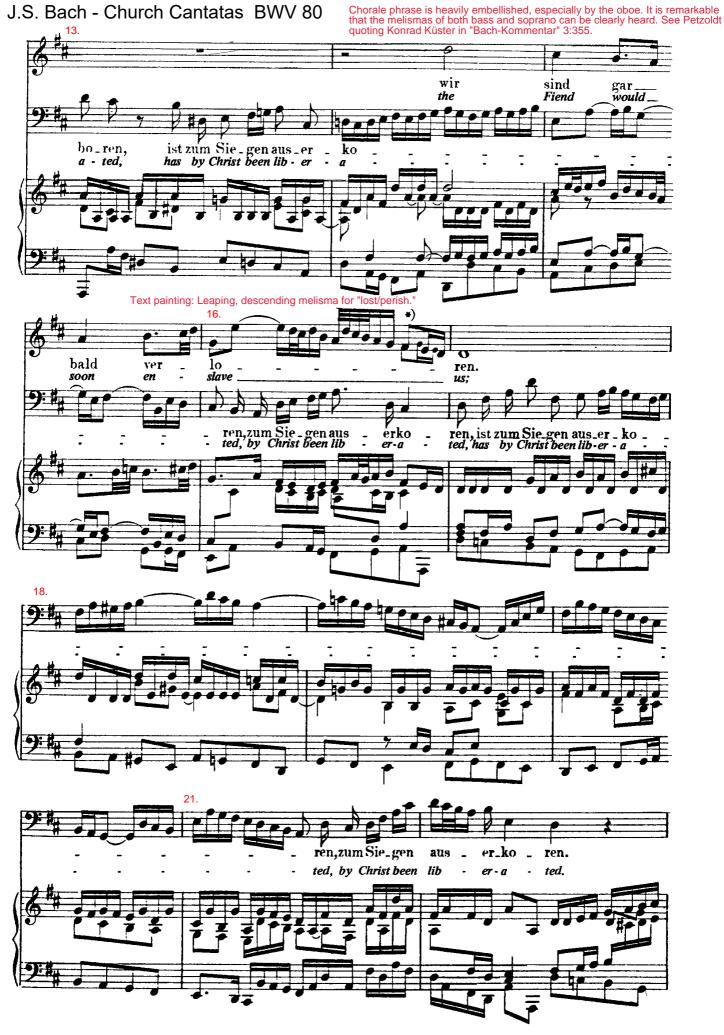








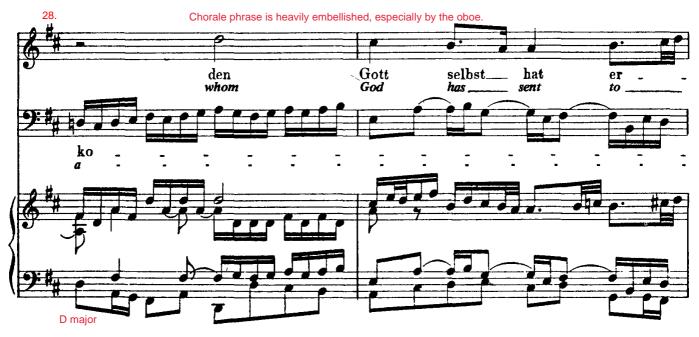




J.S. Bach - Church Cantatas BWV 80 23. In the second vocal section, the soprano begins with the 2nd Stollen of the chorale's bar form (unlike the first vocal section, where the bass singler began).

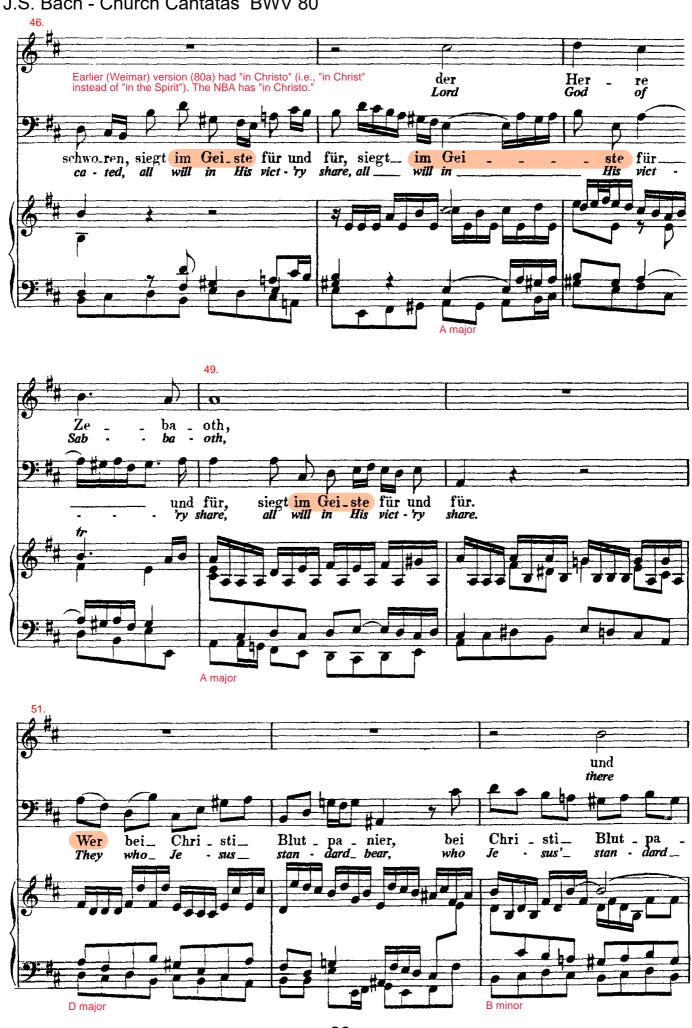


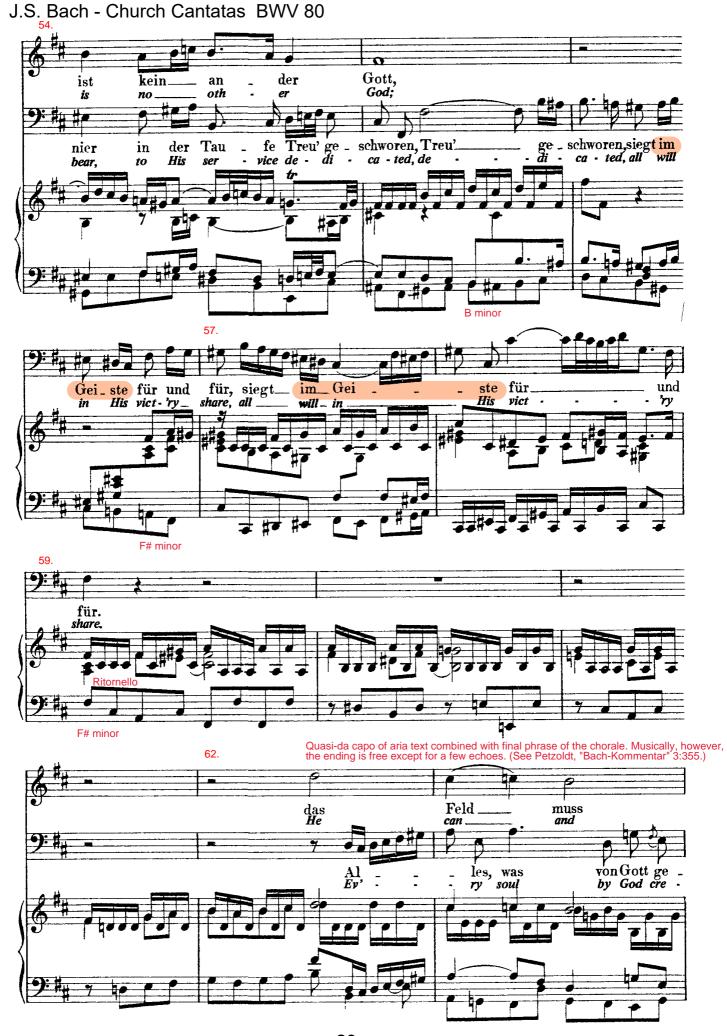




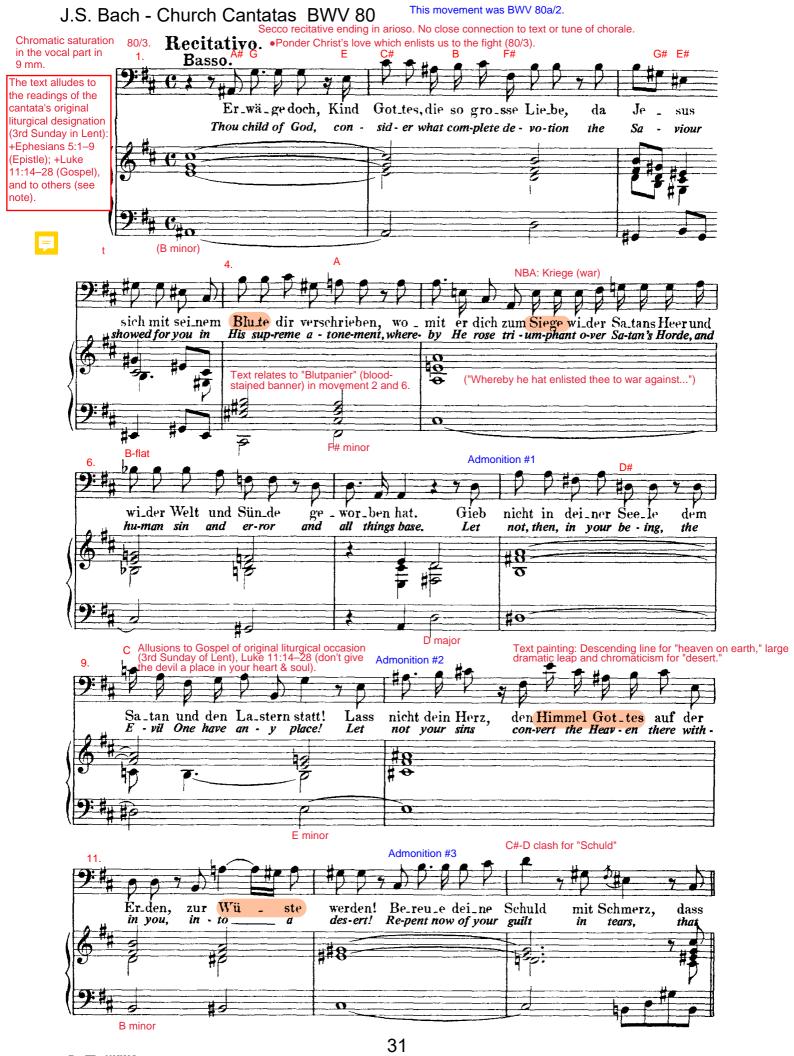


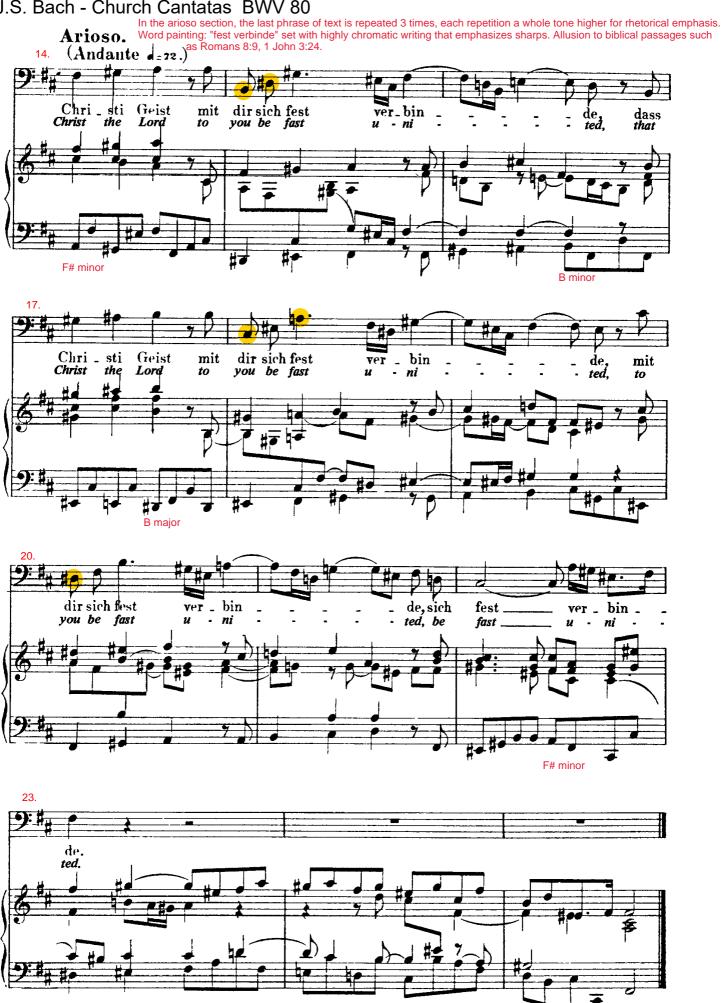
J.S. Bach - Church Cantatas BWV 80 ist? wer who this be? Chri Blut Blut bei nier, sti. рa dard bear, who Je sus' stan stan der *His* Tau ser fe Treu' ge in *to* pa_nier dard bear, Er Christ fe, Tau Treu' ge der Tau der fe schwo_ren, in in vice de -His ted, to His vice, to ser D major Christ, heisst Je sus. He, Je 0 Tau fe Treu' ge ser vice de di der Ta His ser ren, in ted, to schwo ca B minor 27





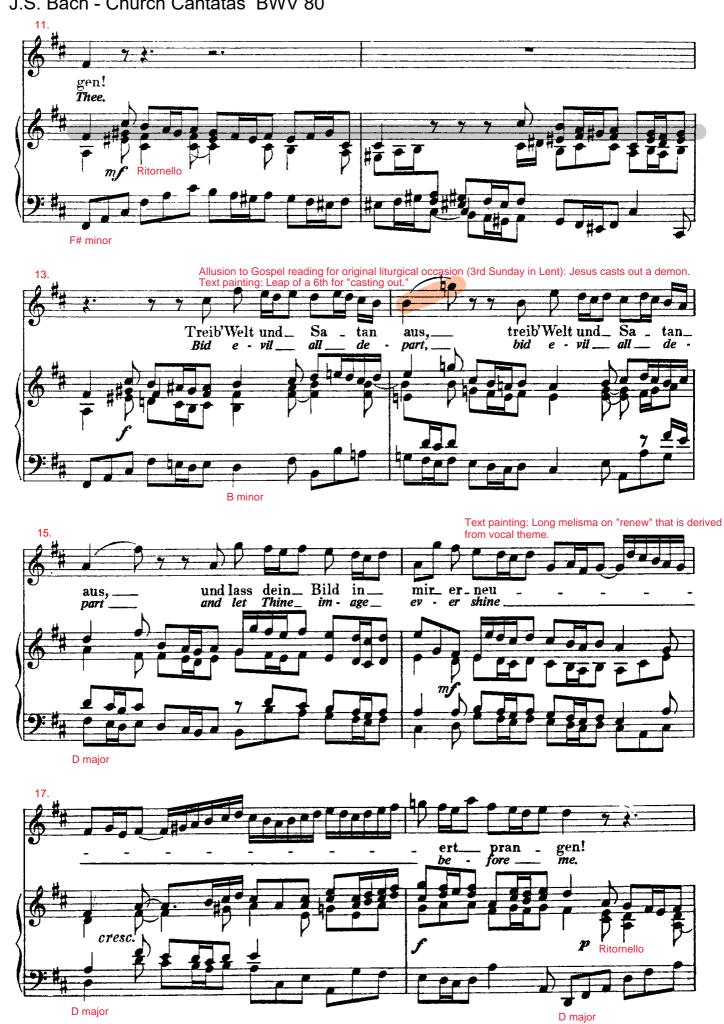


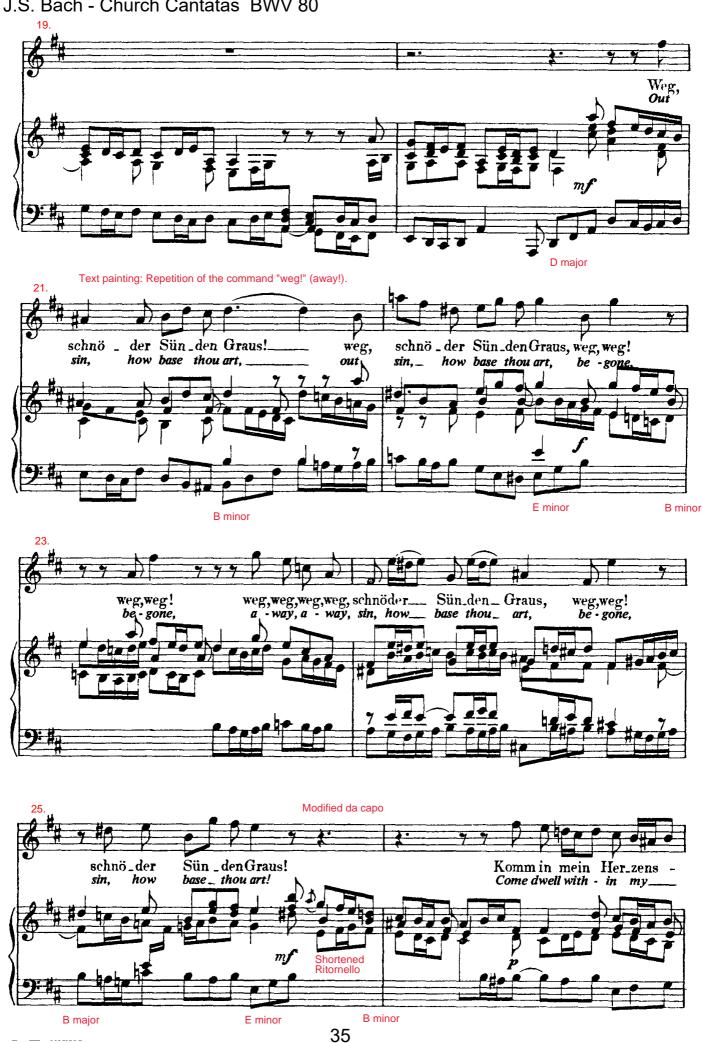




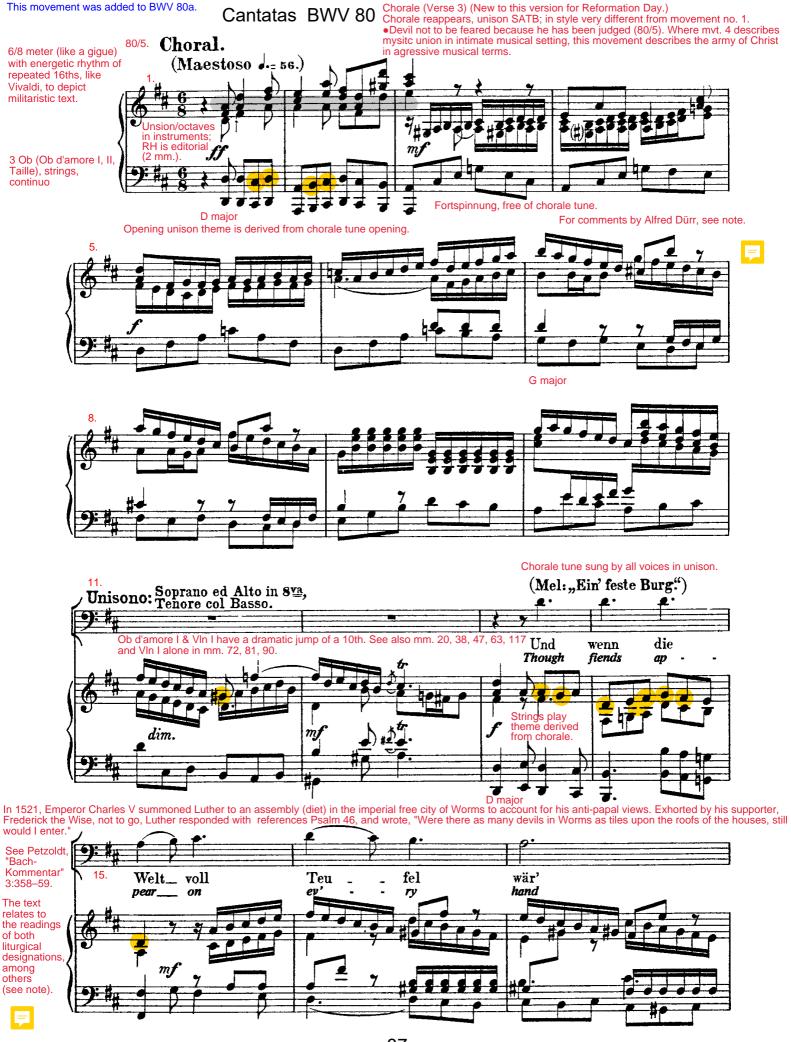
F# minor





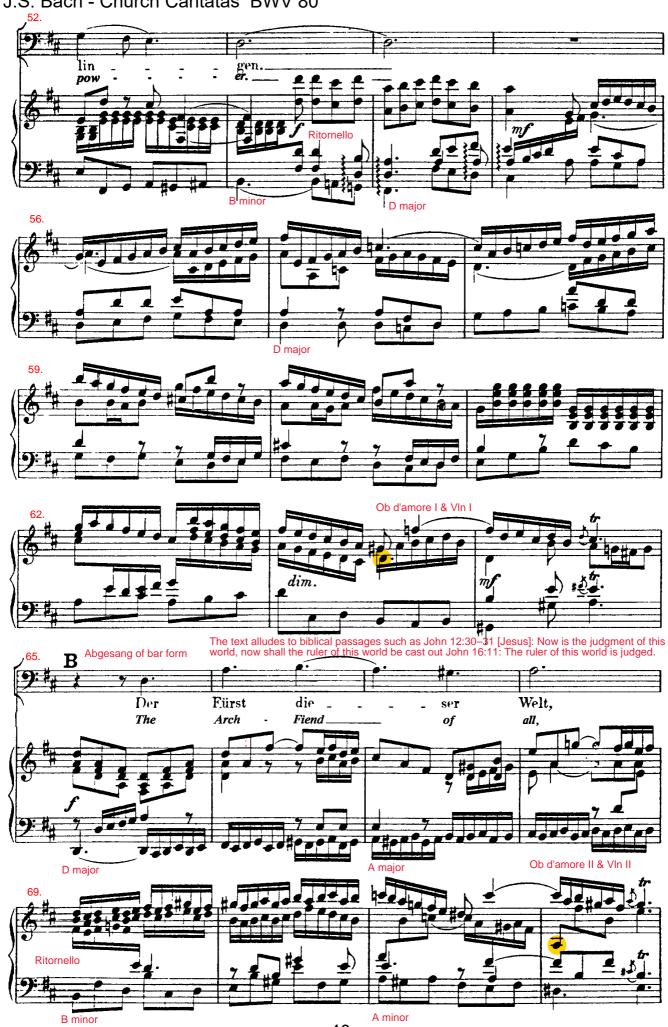


J.S. Bach - Church Cantatas BWV 80 Haus, komm in mein_ Her_zens heart, come dwell with - in Haus, Herr Je su, mein Ver lan heart, Lord Je sus, I. dore a B minor gen, Herr Je _ su, mein Ver _ gen! Thee! lan Thee, Lord Je dore - sus, B minor





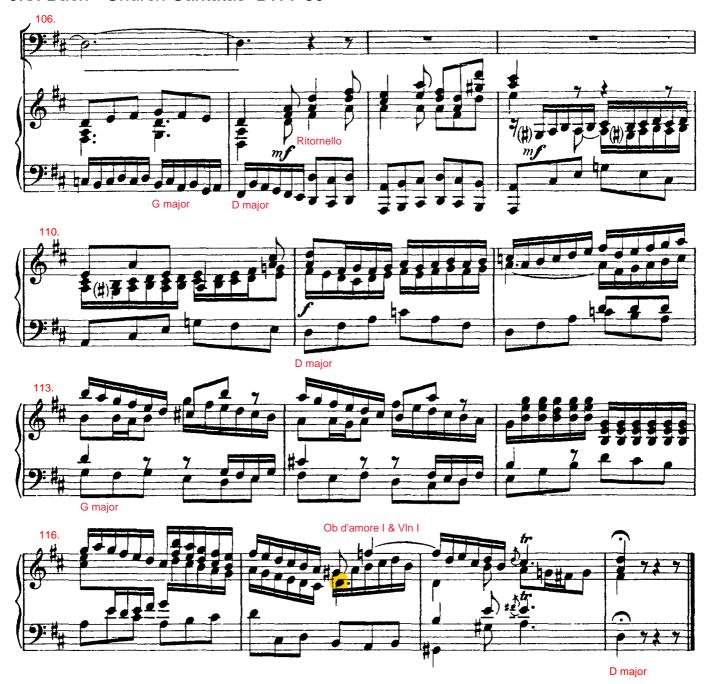




Continuo adopts rumbling 16ths material for the first time.



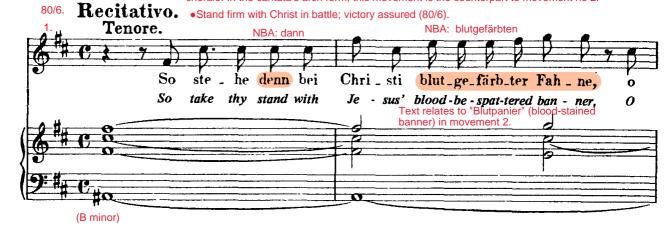




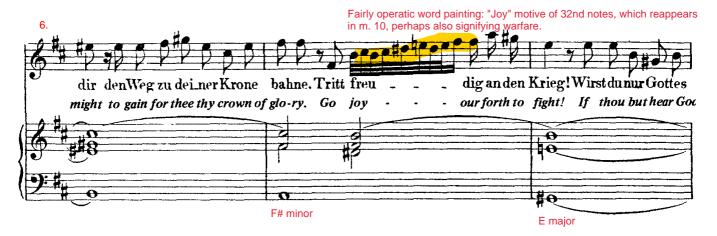
This movement was BWV 80a/4.

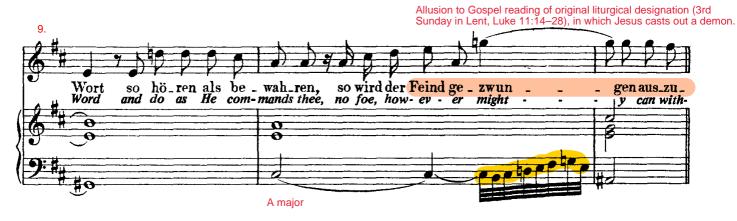
The text alludes to various biblical passages and themes (see note).

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.

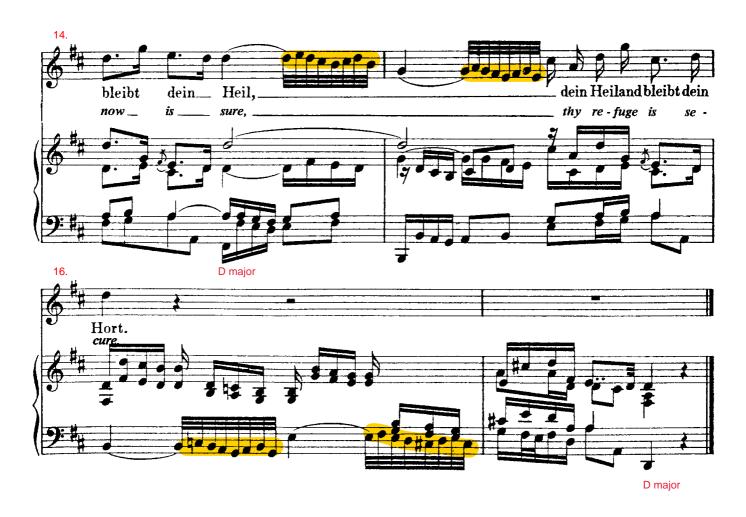












This movement (with somewhat different text) was BWV 80a/5.



D major

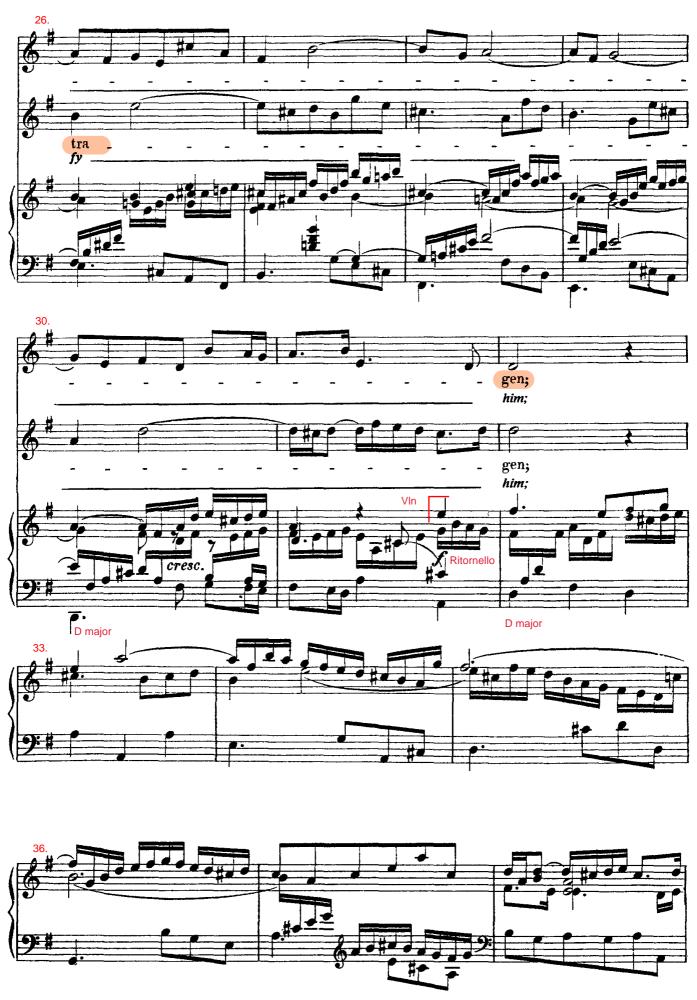


The original text was changed to make the work suitable for Reformation Day (instead of the third Sunday of Lent). Original text: "Wie selig ist der Leib der Jesu dich getragen" (How blessed is the body that bore you, O Jesus). Martin Petzoldt notes that the easy triple meter, playful chains of 16th-notes,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



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.

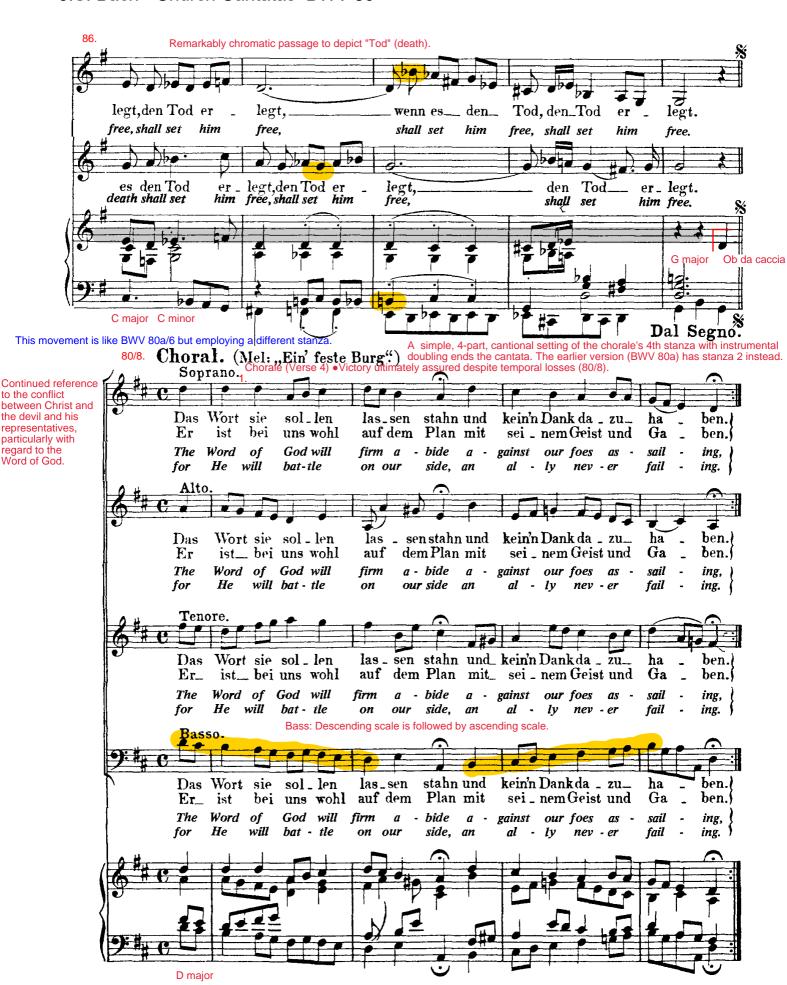


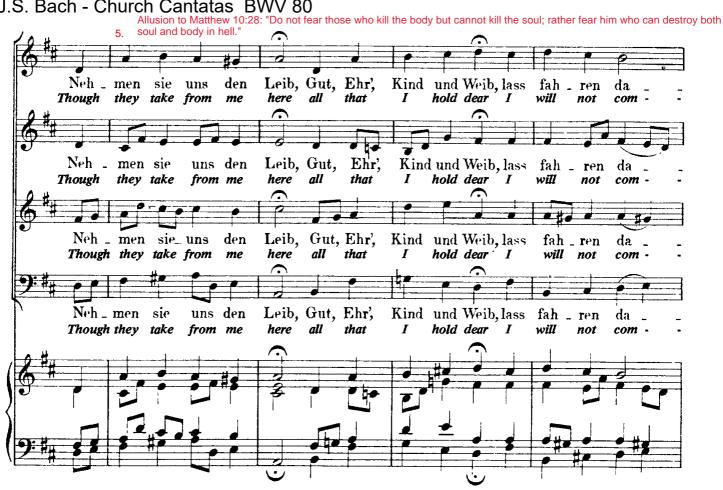




J.S. Bach - Church Cantatas BWV 80 trägt. *heart*. im *Him* Glau ihn ben_ bears in Glau _ ben. trägt. *heart*. VIn trägt, im his E minor E minor The second part of the duet depicts the believer's successful battle against spiritual foes with fanfare-like triads, long notes to depict the victorious security of the believer ("bleibet unbesiegt" = "to remain unvanquished"), and a 16th-note battle figure permeating all parts. Es blei With him Es blei_bet un _ be _ siegt und kanndie Fein _de schla With Him will grace a - bound nor can the foe come nigh B minor bet, es blei bet un be siegt und kann die Fein de with Him will grace a - bound nor can the foe come blei es gen, him, come nigh D major D major 49







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 cathechismal

