

J.S. Bach - Church Cantatas BWV 80

Chiaistic Form: Chorale Fantasia-Aria/Chorale (B/S)-Recit/Aria (B)-ARIA (S)-Chorale-Recit (T)-Duet (A/T)-Chorale. The chorale by Luther takes its idea of God as refuge from Psalm 46 but does not paraphrase the psalm as a whole. Traditionally, this hymn was associated with Luther's comfort in face of papal opposition. In the 1800s, it became a national song of protest. Already W. F. Bach had added trumpets & timpani.

Chorale Musical Structure: 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."

Chorale Vs. 1 (New to this version)

•Mighty fortress is our God against ancient foe (80/1).

80/1. (Coro.)

(Maestoso $\text{♩} = 60.$)

Soprano.

This movement was new to this version.

Alto.

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

Tenore.

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

Basso.

(Maestoso $\text{♩} = 60.$)

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

Pianoforte.

D major

NOTE: This piano-vocal edition is based on the Bach Gesellschaft 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.

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 the 6 confessing Christian discipleship ("Nachfolger") allows one to base one's existence in God. See Petzoldt, "Bach Kommentar," vol. 3, 351–52.

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

Text Line 2: "Countersubject" derived from Phrase B.

11. S: Adaptation of Phrase A

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

A: Countersubject material from Phrase B.

16.

S: Countersubject material from Phrase B

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

Adaptation of Phrase A

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

S: Countersubject material from Phrase B.

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,

(Mel.: „Ein' feste Burg“)
Unadorned chorale phrase presented canonically in highest and lowest registers. See side note.

G major

(Mel.: „Ein' feste Burg“)
Phrase A in bass (canonic)

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

fen; ein' fe - ste Burg ist un - ser Gott, ist un - ser Gott, ein' gu - te Wehr und'
us; a strong - hold sure is God our Lord, is God our Lord whose strength will ne ver

fen;
us;

fen;
us;

D major

36.

Phrase B

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 un -'
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

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,

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

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 - - -

Phrase B in Oboes

Phrase B in bass (canonic)

D major

51.

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

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

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

Phrase B with C-natural

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;

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

D major

61.

er hilft
He keeps

hilft
keeps

uns frei aus al - ler Noth, die uns jetzt
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 doubled by Ob I & Vln I

Adaptation of Phrase B doubled by Ob II and Vln II

72.

Phrase B doubled by Vln I

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 doubled by bass

D major

77.

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

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

Adaptation of Phrase A

Phrase A in Oboes

Phrase A in Bass (canonic)

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;

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

D major

92.

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

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

er hilft
 He keeps

Phrase B doubled by Vln II

Adaptation of Phrase A

97.

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

er hilft
 He keeps

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

Phrase B doubled by Vln I

Adaptation of Phrase A, doubled Vla

D

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102.

Phrase B doubled by 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

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

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,

Phrase B in Oboes

Phrase B in bass (canonic)

D major

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 doubled by bass

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).
Adaptation of Phrase C

D major

123.

Adaptation of Phrase C with Vln II

Adaptation of Phrase C with Vla

Der al - - -
Our ev - - -

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

B minor D major

Phrase C in Oboes

Phrase C in bass (canonic)

139.

bö-se Feind, der al-te bö-se Feind, **E**
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, **E**

A major

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

144.

Phrase D with Vln I

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

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

mit
would

Phrase D with Vla

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

Phrase D with Bass

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 er's jetzt
 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

Phrase D in Oboes

Phrase D in Bass (canonic)

E minor B minor G major

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

F

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

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

Phrase E in Oboes

F# minor B minor

Exposition of Text Line 8 (S-A-T-B)
Phrase F adapted, with Vin 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 Phrase E in Bass (canonic) A major

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

Phrase F adapted, with Vin II

F# minor

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186.

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

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

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

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

F# minor

191.

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

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

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

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

Chromatic ascending tetrachord

Phrase F in Oboes

B minor

Phrase F in Bass (canonic)

196.

Chromatic descending tetrachord (traditionally a symbol of lament)

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
 Diatonic ascending tetrachord
 Exposition of Text Line 9 (T-B-S-A)
 Phrase B adapted (but more ornate than previously), with Vla
 B minor

202.

Phrase B adapted, with Vln I

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

auf Erd'
 on earth

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

Phrase B adapted, with Vln II

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: oboes d'amore are added here in mm. 224-228.

213.

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

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

D major

Phrase A adapted, with Vla

Phrase B in Oboes

Phrase B in Bass (canonic)

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218.

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

Phrase A adapted, with Vln II

223.

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

Phrase B with C-natural, with Bass

Oboes d'amore are added.

Organ pedal probably symbolizes the security referenced in the text.

D major

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80/2. Aria. (Duetto.)

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

1. (Allegro moderato ♩ = 80.)

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

This movement began the earlier version for the 3rd Sunday of Lent. The vocal part has been expanded here. The text & chorale relate well to Luke 11:21-22, from the original gospel (for 3rd Sunday of Lent), which speaks about the strong man (devil) versus the stronger man (Jesus Christ). See Petzoldt, "Bach Kommentar," vol. 3, 353.

D major

3.

5.

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

8.

Soprano.

(Grundmelodie: „Ein' feste Burg.“)

Text painting: Melisma for "might."

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

Basso.

(Alt.)

Mit uns - rer Macht
Stand - - - ing a - lone
(Alt.) In our own strength

Al -

Ev' -

Oboe doubles chorale tune

les, Al -

ry, Ev' -

11.

13.

wir sind gar
the Fiend 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 ver-lo-ren.
soon en-slave 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 second vocal section, Bach begins with the 2nd Stollen of the chorale (bar form), unlike the first vocal section, where the singer began.

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

Al - les, Al - les,
Ev' - ry, Ev' - ry -

A major

26.

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

28.

Chorale phrase is heavily embellished, especially by the oboe.

den Gott selbst hat er -
whom God has sent to

ko -
a

D major

30.

ko - save 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

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 du,
 Ask ye,

aus er - ko - ren.
 lib - er - a - ted.

Wer bei Chri - sti -
 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
- - - dard bear, in der Tau - fe Treu' ge -
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 -

Er
Christ

D major

44.

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

schwo
ca - - - ren, in - - der Tau - fe Treu' ge -
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").

der Lord Her - re of 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

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.

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," vol 3, 355.)

das He Feld muss
He can and

Al - les, was von Gott ge -
Ev' - ry soul by God cre -

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64.

er will be - hal -
up - - hold

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.

D major

69.

72.

74.

D major

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

80/3.

Recitativo.

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

1.

Basso.

A# G

E

C#

B

F#

G#

E#

Chromatic saturation in the vocal part in 9 mm.

The text alludes to the Epistle of the cantata's original liturgical designation (3rd Sunday in Lent), Eph. 5:1-9 (Be imitators of God; walk in love).

(B minor)

4.

A

F# minor

Text relates to "Blutpanier" (blood-stained banner) in movement 2 and 6.

6.

B-flat

Admonition #1

D#

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.

E minor

Admonition 3

C#-D clash for "Schuld"

11.

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.

The right-hand realization here is editorial.

Rhythm of siciliano with figura corta, creates pastoral mood despite the aggressive text in the second half.

Editorial RH

mf Ritornello played by Continuo alone.

p

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.**

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

p *mf*

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, Herr Jesus, mein Verlan;
come dwell with in my heart; Lord Jesus, I adore

p

7.

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

lan dore

A major

9.

gen, Herr Jesus, mein Verlan
Thee, Lord Jesus, I adore

p

F# minor

A major

F# minor

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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 -

B minor

15.

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

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

mf

D major

17.

ert pran - gen!
be - fore me.

cresc. *f* *p* Ritornello

D major

19.

Weg,
Out

mf

D major

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

21.

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

mf *f*

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! Kommin mein Her - zens -
sin, how base - thou art! Come dwell with - in my

mf *p*

Shortened Ritornello

B major E minor B minor

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27.

Musical score for measures 27-28. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics: "Haus, komm in mein Her-zens - heart, come dwell with - in my". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

29.

Musical score for measures 29-30. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics: "Haus, Herr Je - su, mein Ver - lan - heart, Lord Je - sus, I a - dore". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *cresc.* and *p*. Chord changes are indicated as B minor and D major.

31.

Musical score for measures 31-32. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics: "Haus, Herr Je - su, mein Ver - lan - heart, Lord Je - sus, I a - dore". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *p*. Chord changes are indicated as B minor and B minor.

33.

Musical score for measures 33-34. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics: "gen, Herr Je - su, mein Ver - lan - gen! Thee, Lord Je - sus, I a dore Thee!". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf*. Chord changes are indicated as B minor.

35.

Musical score for measures 35-36. The system includes a vocal line and a piano accompaniment. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chord changes are indicated as B minor.

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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 describe 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 (lie a gigie) with energetic rhythm of repeated 16ths, like Vivaldi, to depict militaristic text.

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

D major
 Opening unison theme is derived from chorale tune opening.

5.

G major

8.

Chorale unison

11.

Unisono: 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 -

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," vol. 3, 358-59.

15.

Welt voll
 pear on

Teu fel wär'
 ev' ry hand

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18. 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.

ff *mf*
G major

32.

f
G major

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35.

mf f

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.

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.

f *mf*

B minor D major

56.

D major

59.

62.

Ob d'amore I & Vln I

dim. *mf*

65.

B Abgesang of bar form

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

f

D major A major Ob d'amore II & Vln II

69.

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.

thut er uns is

D major

80.

thut er uns is
His might is

Vln I

B minor B minor

84.

doch nichts, laid low, *cresc.*

F# minor B minor

87.

doch nichts, laid low, *cresc.*

E minor

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90. **C**

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

mf

E minor

94.

richt';
blow;

cresc. *f*

B minor A major

97.

ein Wört - - lein
one word from

F# minor

100.

ein Wört - - lein
one word from

mf

F# minor A major

103.

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

B minor G major

106.

G major D major

110.

D major

113.

G major

116.

Ob d'amore I & Vln I

D major

80/6.

Recitativo.
Tenore.

1.

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

(B minor)

Secco recitativo, 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).

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 den Weg zu deiner Krone 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 God

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

80/7. **Duetto.** Alto-Tenor duet balances earlier one for Soprano-Bass
 (Moderato ♩ = 88.) 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," vol. 1, p. 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.
 Solo Vln
 Oboe da caccia
 p
 cresc.
 G major

6.

mf
 D major

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10.

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, vol. 3, p. 362.

17.

Alto.
Wie se - lig sind sie doch, wie
Blest he who prais-es God, blest

Tenore.
Wie se - lig sind sie doch,
Blest he who prais-es God,

p *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," vol 3, 361-62.

22.

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

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

mf

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26.

Musical score for measures 26-29. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "tra" and "fy" under a slur. The piano accompaniment features a complex texture with many sixteenth notes.

30.

Musical score for measures 30-32. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "gen;" and "him;". The piano accompaniment includes a *cresc.* marking. The key signature is D major, indicated by a red "D major" label below the piano part.

33.

Musical score for measures 33-35. The system includes a piano accompaniment. The key signature is D major, indicated by a red "D major" label below the piano part.

36.

Musical score for measures 36-38. The system includes a piano accompaniment. The key signature is D major, indicated by a red "D major" label below the piano part.

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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, doch
more bless - ed still is he more

p *p* *mf*

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

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.

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 ("bleibt 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

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

71.

schla gen, nigh him; bet, him;

D major

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.

D major

78.

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

schla nigh gen und kann die Fein de schla gen und
him, nor can the foe come nigh him; at

ff p

G major

The music becomes calm again in anticipation of the crown of life.

82.

krönt, und wird zu letzt ge krönt, wenn es den Tod er
crowned, at that will he be crowned, when death shall set him

wird zu letzt ge krönt, und wird zu letzt ge krönt, wenn
that will he be crowned, at that will he be crowned, when

p

G major

86. Remarkably chromatic passage to depict "Tod" (death), especially in this continuo realization (check full score for actual parts).

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 Dal Segno

80/8. **Choral.** (Mel: „Ein' feste Burg“) A simple, 4-part, cantional setting of the chorale's 4th stanza with instrumental doubling ends the cantata. Earlier version (BWV 80a) has stanza 2 instead. Chorale (Vs. 4) • Victory ultimately assured despite temporal losses (80/8).

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," vol. 3, p. 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.
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.

Continuous 8ths return in the bass line.

A major E minor D major