

J.S. Bach - Church Cantatas BWV 14

Form: Chorus/Fantasia - Aria (S) - Recit (T) - Aria (B) - Chorale notes that the texts of the first three movements employ the subjunctive mood, the following ones, the indicative mood; furthermore, that the two arias have lines that relate to each other in chiasmic manner (Soprano aria lines 3 & 5 = Bass aria lines 5 & 3) = reversal of fortune.

Introduction & updates at melvinunger.com.

J.S. Bach Cantata No. 14

Unsre Stärke heißt zu schwach, Unserm Feind zu widerstehen.	Gott, bei deinem starken Schützen Sind wir vor den Feinden frei.
Stünd uns nicht der Höchste bei, Würd uns ihre Tyrannei Bald bis an das Leben gehen.	Wenn sie sich als wilde Wellen Uns aus Grimm entgegenstellen, Stehn uns deine Hände bei.

Wär Gott nicht mit uns diese Zeit

Theme of the Sunday: God's presence with his followers in the face of opposition.

(Chorale, v. 1)

(Coro)

• God's children lost without his aid: Luther's poetic version of Ps. 124:1-3 (14/1). Luther's 3-stanza chorale was popular, being assigned to many Sundays of the year (see Martin Petzoldt, "Bach Kommentar," vol. 2, p. 517).

14/1.

(Larghetto $\text{♩} = 92$)

Movement 1 is in the style of a chorale motet (no ritornello), a counter-fugue in which statements derived from the chorale alternate with their inversions, followed by instrumental statements of the chorale line. The reversal of roles between voices & instruments reflects the reversal of fortune expressed in the text. Compare structure of BWV 80/1, written not long afterward. See side note for more.

Text painting: Each statement is answered by its inversion; in this way it depicts the sentiment of the text (expressed in the subjunctive mood): "Were God not with us, the opposite would have happened" = reversal of fortune. The chromatic harmonic language—arising from the (traditionally variable) B /B in the chorale tune—portrays the torment implied.



Instrumentation:
Corno da caccia
Oboe I, II
Vln I, II
Vla
SATB
Continuo



Soprano

Alto

Tenore

Basso

Pianoforte

1. **Wär' Gott nicht mit uns diese Zeit, die se**
Were_ God not with us here_ to - day, here_ to -

Wär' Gott nicht mit uns diese Zeit, die se
Were_ God not with us here_ to - day, here_ to -

Wär' Gott nicht mit uns diese Zeit, die se
Were_ God not with us here_ to - day, here_ to -

Wär' Gott nicht mit uns diese Zeit, die se
Were_ God not with us here_ to - day, here_ to -

Wär' Gott nicht mit uns diese Zeit, die se
Were_ God not with us here_ to - day, here_ to -

Gott nicht mit uns diese Zeit, die se Zeit, wär'
God not with us here_ to - day, here_ with_ us, were_

Zeit, wär' Gott nicht mit uns diese Zeit, die se Zeit, die se
day, were God not with us_ here_ to - day, here_ with_ us, here with

die se Zeit, wär' Gott nicht mit uns diese Zeit, die se
here_ to - day, were God not with us here_ to - day, here with

D minor D major D7 G major G minor D7 G minor G major

18²

Zeit, wär' Gott nicht mit uns die - se Zeit, die - se
us, were God not with us here to - day, here to -

Gott nicht, were God not mit uns die - se
God not, were God not with us here to -

Zeit, wär' Gott nicht, were God not mit uns
us were God not with us

Zeit, wär' Gott nicht,
us, were God not,

Chorale tune, phrase 1, in augmentation: Corno da caccia, Ob I, II

Choral.

C minor G7 C major C minor C minor

19

Zeit, die - se Zeit, wär' Gott nicht mit uns die - se Zeit,
day, here to - day, were God not with us here to - day, -

Zeit, die - se Zeit, wär' Gott nicht mit uns die - se Zeit,
day, here to - day, were God not with us here to - day, -

die - se Zeit, wär' Gott nicht mit uns, mit uns die - se Zeit, so
here to - day, were God not with us, with us here to - day, when

war' Gott nicht mit uns die - se Zeit, die - se Zeit,
were God not with us here to - day, here to - day,

B dim.7 G7 C major C minor C major C minor C minor

25.

A

so soll _____
when foes _____

Chorale Phrase #2.

soll _____ Is - ra - - el _____ sa - - gen, so _____ soll _____
foes _____ so sore as - - - sail _____ us, when _____ foes _____

so soll _____ Is - ra - - el _____ sa - - -
when foes _____ so sore as - - - sail _____

A

B-flat major E-flat major G minor C7 F major G minor F7
B-flat 7

31.

so soll _____ Is - ra - - el _____ sa - - gen, so _____
when foes _____ so sore as - - - sail _____ us, when _____

Is - ra - - el _____ sa - - gen, so _____ soll Is - - ra - el
so sore as - - - sail _____ us, when _____ foes so _____ sore as -

Is - ra - el sa - gen, so, _____ so soll _____ Is - ra - -
so sore as - sail us, when, _____ when foes _____ so sore

gen, so soll Is - ra - el sa - - gen, so soll Is - ra - el sa gen, so
us, when foes so sore as - sail us, when foes so sore as - sail us, when

Choral

B-flat major F major (G7) C major F major G minor
C7 F7 F# dim.7

Chorale tune, phrase 2, Corno da caccia, Ob I, II.

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87

soll Is - ra - el, Is - ra - el sa - gen, so soll
foes so sore ly, so sore as - sail us, when foes

sa - gen, so soll Is - ra - el sa - gen,
sail us, when foes so sore as - sail us,

el sa - gen, so soll Is - ra - el sa -
as sail us, when foes so sore as sail

soll Is - ra - el sa - gen, so soll
foes so sore as sail us, when foes

G minor G minor G minor

43

Is - ra - el sa - gen, so soll Is - ra -
so sore as sail us, when foes so sore

so soll Is - ra - el sa - gen, Is - ra -
when foes so sore as sail us, so sore

gen, so soll Is - ra - el sa - gen, so soll Is - ra -
us, when foes so sore as - sail us, when foes so sore

Is - ra - el sa - gen, soll Is - ra -
so sore as - sail us, foes so sore

C major F major C# dim.7 D minor D minor
G minor

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49.

B

el sa - - gen, wär' wär'
as - sail us, faint faint

el sa - - gen, wär' Gott nicht mit uns die - - se_ Zeit, wär'
as - sail us, faint - heart - ed, would we all - - then - say, faint -

el sa - - gen, wär' Gott nicht mit uns die - - se_
as - sail us, faint - heart - ed, would we all - - then -

el sa - - gen, wär' Gott nicht mit uns
as - sail us, faint - heart - ed, would we

D minor D major G major G minor G minor
D7

Chorale Phrase #3. Since the text of line 3 (beginning of the second Stollen of bar form) is the same as the text for line 1, Bach writes the same line for the alto, but now set in the dominant).

55.

Gott nicht mit uns, wär' Gott nicht mit uns die - - se_
heart-ed, would we, faint - heart - ed, would we all - - then..

Gott nicht mit uns die - se_ Zeit, wär' Gott nicht mit uns,
heart-ed, would we - all - then - say, faint - heart-ed, would we,

Zeit, wär' Gott nicht mit uns, wär' Gott nicht
say, faint - heart - ed, would we, faint - heart - ed,

die - se_ Zeit, wär' Gott nicht mit uns die - se_ Zeit, die - se
all - - then - say, faint - heart - ed, would we all - - then - say, all then

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

Chorale tune, phrase 3, Corno da caccia, Ob I, II.

81

Zeit, wär' Gott nicht mit uns die - se Zeit, die - se Zeit, wär' Gott nicht mit uns,
 say, faint - heart - ed, would we all - then - say, all - then - say, faint - heart - ed, would we,
 wär' Gott nicht mit uns die - se Zeit, wär' Gott nicht mit uns,
 faint - heart - ed, would we all - then - say, faint - heart - ed, would we,
 Zeit, wär' Gott nicht mit uns die - se Zeit, die - se
 say, faint - heart - ed, would we all - then - say, all then
 G minor G7 C major F7 B-flat major G7 C major C minor

67

Chorale Phrase #4.

Zeit, wär' Gott nicht mit uns die - se Zeit, wir hät - ten
 say, faint - heart - ed, would we all then say: "Our cour - age
 Gott nicht mit uns die - se Zeit, die - se Zeit,
 heart - ed, would we all - then - say, all then say:
 wär' Gott nicht mit uns die - se Zeit,
 faint - heart - ed, would we all - then - say:
 Zeit, wär' Gott nicht mit uns die - se Zeit,
 say, faint - heart - ed, would we all - then say:
 C major C minor C major C minor G7 C minor B-flat major B-flat 7

78

müs-sen ver - za - - - - gen, wir hät - ten müs-sen ver -
 sure - ly will fail us, our cour - age sure - ly will

wir hät - ten müs-sen ver - za - - - - gen, wir
 "Our cour - - age sure - ly will fail us, our

wir
 "Our

wir hät - ten müs-sen ver -
 "Our cour - age sure - ly will

E-flat major F7 (F7) G minor B-flat major B-flat major

79

za - gen, wir, wir hät - ten müssen ver - za - - -
 fail us, our, our cour - age sure - ly will fail

hät - ten müs-sen ver - za - gen, ver - za - - - - gen, wir hät - ten
 cour - age sure - ly will fail us, will fail us, our cour - - age

hät - ten müs-sen ver - za - - - - gen, wir hät - ten
 cour - age sure - ly will fail us, our cour - age

za - - - - gen, wir hätten müs - sen ver - za - gen, wir
 fail us, our cour-age sure - ly will fail us, our

Choral.
 Chorale tune, phrase 4,
 Corno da caccia, Ob I, II.

C7 F major F7 B-flat major D major E-flat major

85

gen, ver - za - gen, wir hät - ten müssen ver -
 us, will fail us, our cour - age sure - ly will

müssen ver - za - gen, wir
 sure - ly will fail us, our

müssen ver - za - gen, wir hät - ten
 sure - ly will fail us, our cour - age

hät - ten müs - sen ver - za - gen, wir hät - ten müssen ver -
 cour - age sure - ly will fail us, our cour - age sure - ly will

G minor G minor G minor F7 C major G minor

91

za - gen, wir hät - ten müssen ver - za -
 fail us, our cour - age sure - ly will fail

hät - ten müs - sen ver - za - gen, ver - za -
 cour - age sure - ly will fail us, will fail

müs - sen ver - za - gen, ver - za -
 sure - ly will fail us, will fail

za - gen, ver - za -
 fail us, will fail

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

97/ **D**

gen, us;"

Chorale Phrase #5 (Abgesang of bar form).

gen, die so ein ar - - - mes Häuf - lein
us;" for we were but a fee - ble

gen, us;"

gen, die so ein ar - - - mes
us;" for we were but a

D

D minor D minor C# dim.7 A7 D minor D minor

103

die so ein ar - - - mes Häuf - lein
for we were but a fee - ble

sind, die so ein ar - - - mes Häuf - lein
band, for we were but a fee - ble

die so ein ar - - - mes
for we were but a

Häuflein sind, die so ein ar - - mes Häuf - lein sind,
fee - ble band, for we were but a fee - ble - band,

F7 B-flat major G minor D major D7 D7

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109

sind, die so ein ar - mes Häuf - lein
band, for we were but a fee - ble

sind, die so ein ar - mes
band, for we were were but a

Häuf - lein sind, die so ein ar - mes Häuf - lein sind,
fee - ble band, for we were were but a fee - ble band,

die so ein ar - mes Häuf - lein
for we were were but a fee - ble

G minor B-flat 7 E-flat major G7 B dim.7 G7 C minor

115

sind, die so ein ar - mes
band, for we were were but a

Häuf - lein sind, die so ein ar - mes Häuf - lein
fee - ble band, for we were were but a fee - ble

die so ein ar - mes Häuf - lein
for we were were but a fee - ble

sind, die so ein ar - mes Häuf - lein sind, ein
band, for we were were but a fee - ble - band, were

C7 F major B-flat major F7 B-flat major

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121

Häuf-lein sind, die so ein ar-mes Häuf-lein sind, ein fee-ble band, for we were but a fee-ble band, were sind, ein ar-mes Häuf-lein sind, die band, were but a fee-ble band, for sind, die so ein ar-mes Häuf-lein sind, ein ar-mes band, for we were but a fee-ble band, were but a ar-mes Häuflein, ein ar-mes Häuf-lein sind, die but a fee-ble, were but a fee-ble band, for

Choral. Chorale tune, phrase 5, Corno da caccia, Ob I, II.

B-flat 7 E-flat major E-flat major F7 B-flat major

127

Harmonic instability mm. 128-150.

ar-mes Häuf-lein sind, die so ein ar-mes but a fee-ble band, for we were but a so ein ar-mes Häuf-lein sind, die so ein ar-mes we were but a fee-ble band, were but a fee-ble Häuf-lein sind, die so ein fee-ble band, for we were so ein ar-mes Häuf-lein sind, die so we were but a fee-ble band, for we

G7 A-flat major E-flat major F# dim.7 G minor G7

133

Häuf - lein sind,
fee - ble band,

- mes, ein ar - mes Häuf - lein sind, ver -
- ble, a fee - ble, fee - ble band, de -

ar - mes Häuf - lein sind,
but a fee - ble band,

ein ar - mes Häuf - lein sind, ver - acht' von so viel
were but a fee - ble band, de - spised by foes on

Chorale Phrase #6. Rhythm intensifies and harmonic progressions become more tortuous to express sentiment of being despised.

G7 C minor C minor G minor

139

ver - acht' von so viel Men - schen.
de - spised by foes on ev - 'ry

acht' von so viel Men - schen kind, ver - acht' von so viel, so
spised by foes on ev - 'ry hand, de - spised by foes, by foes

ver - acht' von
de - spised by

Men - schen kind, ver - acht' von so viel Men - schen kind,
ev - 'ry hand, de - spised by foes on ev - 'ry hand,

G minor C7 F major G7 C minor F minor

145

kind, ver - acht' von so viel Men - - schen-kind,
hand, de - spised by foes on ev - - 'ry hand,

viel Men-schen-kind, von so viel Men - schen-kind, ver - acht' von
on ev - 'ry hand, by foes on ev - 'ry hand, de - spised by

so viel Men - schen kind, ver - - acht' von so viel Men - schen-
foes on ev - 'ry hand, de - - spised by foes on ev - 'ry

ver - acht' von so viel Men - schen-
de - spised by foes on ev - 'ry

Chorale tune, phrase 6,
Corno da caccia, Ob I, II.
Choral.

E-flat major D-flat major F7 G7 C major E-flat major G minor D7

151

ver - acht' von so viel Men - schen kind, ver - acht' von so
de - spised by foes on ev - 'ry hand, de - spised by foes

so viel Men - schen-kind, ver - - acht' von so viel Men-schen -
foes on ev - 'ry hand, de - - spised by foes on ev - 'ry

kind, von so viel Menschen-kind, von so viel Men - schen-
hand, by foes on ev - 'ry hand, by foes on ev - 'ry

kind, von so viel Menschen-kind, ver - - acht' von so viel Men - schen-
hand, by foes on ev - 'ry hand, de - - spised by foes on ev - 'ry

F minor G7 C major C7 G minor D minor G minor D minor

57

— viel — Men — schen kind, ver — acht' von so — viel — Menschen.
 — on — ev — 'ry — hand, de — spised by foes — on — ev — 'ry —
 kind, ver — acht' von so — viel Men — schen kind, von so viel Menschen.
 hand, de — spised by foes — on — ev — 'ry — hand, by foes on — ev — 'ry —
 kind, von so — viel, ver — acht' von so — viel Men — — — schen.
 hand, ev — 'ry — hand, de — spised by — foes — on — ev — — — 'ry
 kind, von so viel Men — — — schen kind, ver — acht' von so viel Menschen.
 hand, by foes on ev — — — 'ry — hand, de — spised by foes on ev — 'ry

F7 B-flat major F7 B-flat major

Harmonic tension is temporarily relieved.

Text painting: Aggression of foes expressed with faster notes, which intensify to lengthy melismas at bar 187ff. Opposition to foes is depicted with syncopations and suspensions over the barline (accents against the meter), as in movements 2 and 4.

163

F Chorale Phrase #7.

kind, die an uns set — — — zen al — — le, die an uns
 hand, did not — Thy — might — a — vail — us, did — not — Thy —
 kind,
 hand,
 kind, die an uns set — — — zen al — — le, die
 hand, did not — Thy — might — a — vail — us, did —
 kind,
 hand,
F

B-flat major D7 G minor G7 A7 D minor

169

set - zen al - - - le, die an uns setzen al - - -
 might a - vail us, did not Thy might a - vail

die an uns set - - zen al - -
 did not Thy might a - vail

an uns set - - zen al - le, die an uns setzen al - - -
 not Thy might a - vail us, did not Thy might a - vail

die an uns set - - zen al - - le, die
 did not Thy might a - vail us, did

G minor E-flat major G7 C minor C major D7

175

- - - le. die an uns set - - zen al - -
 us, did not Thy might a - vail

le, die an uns set - - zen al - le, die an uns setzen al -
 us, did not Thy might a - vail us, did not Thy might a - vail

- le, die an uns set - zen, die an uns set - -
 us, did not Thy might, Lord, did not Thy might

- an uns setzen al - - - le,
 not Thy might a - vail us,

G minor D7 A7 C# dim.7 G minor G7 A7 D minor

198

G

le, us, le, die an uns set zen, us, did not Thy might, Lord, die an uns did not Thy le, us, die an uns set zen a - - - - - ail - - - - - le, die an uns us, did not Thy might a - - - - - ail - - - - - us, did not Thy

G7 C minor C minor C minor

199

die an uns set zen ail - - - - - le, die an uns did not Thy might a - - - - - ail - - - - - us, did not Thy set zen ail - - - - - le, die an uns set zen ail - - - - - le, die an uns set zen ail - - - - - le, die an uns us, did not Thy might a - - - - - ail - - - - - us, set zen ail - - - - - le, die an uns us, did not Thy

C minor C minor G minor

Oboe I, II add 5th voice for even greater intensification (to the end).

205

set - zen al - le, die an uns set - zen al -
 might a - veil us, did not Thy might a - veil

al - le, die an uns set - zen al -
 veil us, did not Thy might a - veil

die an uns set - zen al - le, die an uns
 did not Thy might a - veil us, did not Thy

set - zen al - le, die an uns
 might a - veil us, did not Thy

G minor F# dim.7 G minor B-flat major G minor

211

le, die an uns set - zen al - le.
 us, did not Thy might a - veil us.

le, die an uns set - zen, die an uns set - zen al - le.
 us, did not Thy might, Lord, did not Thy might a - veil us.

set - zen, die an uns, an uns set - zen al - le.
 might, Lord, did not Thy might, o Lord, a - veil us.

set - zen al - le, die an uns set - zen al - le.
 might a veil us, did not Thy might a - veil us.

D7 G minor

G minor

G major (ends with hope).

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14/2. **Aria** • Murderous foe too strong for our small strength if God had not been with us (14/2). The theme of "God with us" (God's presence with his followers in the face of opposition) was commonly stressed on this Sunday, relating particularly to a statement in the Gospel reading's parallel account in Mark 4:36: "[The disciples] took him [i.e., Jesus] with them in the boat, just as he was..." See Martin Petzoldt, "Bach Kommentar," vol. 2, pp. 519, 521.

(Allegro moderato ♩=84)

Fanfare ("Strength figure")

Opposition figure (syncopation against the meter)

B-flat major (The only movement in the major mode).

Strength figure

Mm. 1-4 (repeated as an echo in mm. 5-8) are derived from the vocal opening. For an explanation of the "strength" and "opposition" figures, see below.

Instrumentation:
Virtuosic corno da caccia with strings. Here the horn appears to have military associations, and its fanfare motive symbolizes strength.

Triple meter suits the rhythm of the text.

B-flat major

F7

B-flat 7

E-flat major

C7

16 (182)

F major F7 B-flat major

Possible allusions to Judges 2:14c: "They could no longer withstand their enemies."

19 (155) **Soprano**

Unsere Stärke heisst zu
Our own might is far too

B-flat major

Fanfare motive used to represent "strength."

Text painting: Syncopations with suspensions over the barline (accents against the meter) to depict "withstanding the foe" despite weakness (see also movements 2 and 5). Martin Petzoldt suggests that the idea of "strength in weakness," alludes to 2 Corinthians 12:9-10: "The Lord said to me, "...My power is made perfect in weakness.' I will all the more gladly boast of my weaknesses, that the power of Christ may rest upon me...for when I am weak, then I am strong." See "Bach Kommentar," vol. 2, p. 522.

22

schwach, unserm Feind zu widerstehen,
weak from our foes it-self to fend us,

B-flat major

25 Text painting: "Our strength is too weak" is repeated at a soft dynamic level. Opposition figure (syncopations against the meter)

unsere Stärke heisst zu schwach, unserm Feind zu widerstehen,
our own might is far too weak from our foes it-self to fend

B-flat major Strength figure

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28

- hen, uns - re Stär - ke heisst zu schwach,
 - us, our own might is far too weak,

B-flat 7

31

uns - re Stär - ke heisst zu schwach, un - serm Feind zu wi - der -
 our own might is far too weak from our foes it - self to

Vln I: Strength figure

E-flat major C7 F major F7

34

ste - fend - - - - - hen, un - serm Feind
 fend us, from our foes

Opposition figure (syncopations)

Vln II, Vla: Strength figure

B-flat major C7 D minor

38

- zu wi - - - der - ste - - - - hen, un - - - serm
 - it - self - - - to fend us, from our

Strength figure

Strength figure

C major C7 F major B-flat major

Here the fanfare motive (representing strength) is joined to the syncopated figure (representing opposition).

41

Feind zu wi - der - ste hen, zu wider - ste
foes it - self to fend us, it - self to fend

Strength figure

G7 C7 F major

44

hen.
us.

Strength figure

F major

Now the phrases (with a verb in the subjunctive mood) begin on beat 2 and other important syllables are placed on beat 2, providing a sense of imbalance. It also allows the stress to land on "bei" (emphasizing the theme of "God with us"). See Petzoldt, "Bach Kommentar," vol. 2, p. 522.

47

B Section

Stünd' uns nicht der Höch - - - ste bei,
Stood not He, in maj - - - es - ty,

F major F7 B-flat major

50

stünd' uns nicht der Höch - - - ste
stood not He, in maj - - - es -

B-flat major B-flat 7

J.S. Bach - Church Cantatas BWV 14 Possible allusion to 1 Maccabees 2:49: "Arrogance [Tyrannei] and reproach have now become strong; it is a time of ruin and furious anger." "Tyrannei" inflected with a high note. Also allusion to Psalm 124:3: "They would have swallowed us up alive, when their anger was kindled against us."

58

bei, würd' uns ih-re Ty-ran-nei bald, ihre Ty-ran-nei bald
 ty, there to foil their tyr-an-ny, soon in-to d-toms they would

E-flat major E-flat dim.7 C7 F minor

Text painting: "Aggression increasing to the point of threatening life" is depicted with syllable distribution that has the syllables knocking against the normal accentuation of the meter.

56

bis an das Le-ben ge-hen, stünd'uns nicht der Höchste
 rend us, to a-toms rend us, stood not He, in maj-es-

F# dim.7 G major G7 C minor

Strength motive

59

bei, würd' uns ih-re Ty-ran-nei, ihre Ty-ran-
 ty, there to foil their tyr-an-ny, foil their tyr-an-

Word painting: Dominant pedal against clashing chords for "Tyrannei."

Text painting: "Bald" (soon) emphasized by being placed ahead of the beat; "Leben" (life) depicted with melisma of 16th notes and syncopations; the isolation and insufficiency described in the text depicted with reduced scoring.

62

nei bald bis an das Le-
 ny, soon to a-toms they

SOLO.

G7 C minor

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65

B-flat 7 E-flat major

68

ben, bald bis an das Le - - - - - ben ge - - - - - hen,
would, soon to a - - - - - tom's they - - - - - would rend - - - - - us,

Fanfare ("Strength figure") returns but in minor mode.

G7 C minor C minor

72

C minor B-flat 7

76

stünd' uns nicht der Höch - - - - - ste
stood not He, in maj - - - - - es -

E-flat major F7

80

bei, würd' uns ih-re Ty-ran-ney bald bis an das
ty, there to foil their tyr-anny, soon to a-toms

B-flat major D7 G minor

83

Le-ben, ge-hen, bald bis an das Le-ben, bald bis an das
they would rend us, soon to a-toms they would, soon to a-toms

G minor G minor G7 C minor A7 D minor

86

Leben ge-hen, stünd' uns nicht der Höchste bei, würd' uns
they would rend us, stood not He, in maj-es-ty, there to

D minor D minor

89

ih-re Ty-ran-ney bald bis an das Le-ben
they foil their tyr-anny, soon to a-toms they

D minor D7 G minor

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92

- ben ge - - - hen.
- would rend us.

A material returns (modified da capo)

D minor D minor B-flat major

96

Unsre Stär_ ke heisst zu schwach, unserm Feind
Our own might is far too weak from our foes

B-flat major

100

- zu wi_ der_ ste - - - hen,
- it - self_ to fend us, uns_ re Stär_ ke heisst zu
our own might is far too

B-flat major B-flat major B-flat 7

103

schwach,
weak, uns_ re Stär_ ke heisst zu schwach,
our own might is far too weak

E-flat 7 A-flat major F7

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106

un_serm Feind zu wi_der ste
from our foes_it - self_ to fend

B-flat major B-flat 7 E-flat major F7

109

hen, unserm Feind zu wi_der
us, from our foes it - self_ to

G minor F7

112

ste hen, un_serm Feind zu wi_der
fend us, from our foes it - self_ to

B-flat major B-flat 7 E-flat major C7

115

ste hen, zu wi_der ste hen.
fend us, it - self_ to fend us.

F7 B-flat major B-flat major Dal Segno

J.S. Bach - Church Cantatas BWV 14

Highly dramatic, secco recitative

14/3. **Recitativo** (Based on Chorale, v. 2.)
 •Foes would have killed us if God had not intervened: Ps. 124:3-5 (paraphrase) (14/3).

Chromatic saturation in vocal part in 8 mm.

Tenore D A F#

Ja, hätt' es Gott nicht zu - ge -
 Yea, had not God His folk de -

D major

This is an editorial realization of a secco recitative (only voice and continuo lines are original). Nevertheless, the scalar runs in the continuo line require coordination with the voice, suggesting a certain degree of rhythmic regularity in the manner of an arioso.

Text painting: Scalar figures of 32nd notes in the continuo depict the attacks of the enemy, which are described as raging, life-threatening torrents of water. Chromatic writing and modulatory sequences that result in cadences on a wide variety of keys reflect the turmoil described in the text.

The text is based on stanza 2 of Luther's chorale, which itself is a paraphrase of Psalm 124:1-5: "If it had not been the Lord who was on our side...when men rose up against us, then they would have swallowed us up alive, when their anger was kindled against us; then the flood would have swept us away, the torrent would have gone over us; then over us would have gone the raging waters." The image of a life-threatening storm at sea comes directly from the day's Gospel reading, where Jesus calms the sea, saving the disciples from death.

2 G D-flat C

ge - ben, wir wä-ren längst nicht mehr am
 fend - ed, long, long a - go our lives were

G major E dim.7

Text painting: Stretched note and cross relation to depict "we would have died long ago."

hinreissen = to carry away; Rachgier = revenge. For a literal translation, see Unger, "Handbook to Bach's Sacred Cantata Texts."

311 A-flat F B

Le - ben, sie rissen uns aus Rach - gier hin,
 end - ed, for they would tear us limb from limb, their

F minor G7 G# dim.7

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5 **E**

zornig ist auf uns ihr Sinn. Es hätt' uns ih - re
fu - ry is so fierce and grim, Our foes would have our

E7 **A minor** **A minor**

7 **D#**

Wuth wie ei - ne wilde Fluth und als be - schäumte Wasser ü - ber - -
blood and like a rag - ing flood, would de - luge us in waves of filth - y

D# dim.7 **D# dim.7** **F# dim.7** **A dim.7**

8II **B-flat**

schwemmet, und Nie - mand hät - te die Gewalt ge - hemmet.
wa - ter, with no one strong e - nough to stay our slaugh - ter.

B-flat minor **C7** **D minor** **D minor**

J.S. Bach - Church Cantatas BWV 14

•Deliverance from the furious waves of our foe (14/4). The libretto changes here from the subjunctive mood to the indicative mood. For a description of the chiasmic relationship between the text of this aria (God's power) and that of the soprano aria (the psalmist's weakness), see above at movement no. 1.

14/4. Aria

Vivace (♩ = 64)

Instrumentation:
Ob I, II
Continuo

Two oboes in concertante-like interplay with a thematically free vocal line. By having one oboe "come alongside" the other, Bach may be making reference to the frequently emphasized theme for this Sunday: the theme of "God with us" (God's presence with his followers in the face of opposition) related particularly to a statement in the Gospel reading's parallel account in Mark 4:36: "[The disciples] took him [i.e., Jesus] with them in the boat, just as he was...." See Martin Petzoldt, "Bach Kommentar," vol. 2, pp. 519, 521. This duality is also evident in the interaction between the continuo bass and one or the other of the contrapuntal lines (Ob I, Ob II, vocal bass). If Ob I symbolizes the psalmist and Ob II represents "God coming alongside," the crossing of the two parts at the end of the first ritornello may signify divine triumph.

The continuo bass takes up the first five notes of the opening theme, a rhetorically assertive motive that suggests the words "von den Feinden frei".

10 (91) Basso

Syllabic declamation produces a highly dramatic, even operatic effect.

G minor (perhaps major for the repeat)

13

dei - nem star - ken Schüt - zen sind wir vor den Fein - - - den
 might of Thy pro - tec - tion keeps us all from foe - - - men -

G minor F major

"Foes" is stressed with syncopation and melisma.

Opposition to foes is depicted with syncopation and suspension over the barline (accents against the meter)—similar to the writing at the end of the opening chorus, in the soprano aria and in closing chorale—with "frei" (free) coming on a strong beat. As a result, the song-like demeanor of the vocal line has an undertone of defiance (Petzoldt, vol. 2, p. 523).

18

frei, sind wir vor den Feinden frei, bei deinem starken Schützen sind
 free, keeps us all from foe - men free, the might of Thy pro - tec - tion keeps

Ob I Ob II

B-flat major A7 D7 G minor D minor

Martin Petzoldt, notes the theological foundation of "freedom" in John 8:36: "If the Son makes you free, you will be free indeed." See "Bach Kommentar," vol. 2, p. 523.

19

wir vor den Fein - den frei, Gott, bei dei - nem star - ken
 us all from foe - men free, God, the might of Thy pro -

D minor D dim. G7 C minor F7

22

Schüt - - zen sind wir vor den Fein - - den frei,
 tec - - tion keeps us all from foe - - men free,

B-flat major D7 G minor G minor

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24^{II}

Gott, bei dei - - nem star - - ken Schützen sind wir vor den
God, the might of Thy pro - tec - tion keeps us all from

G minor C7 D7 G minor D7 G minor A7
F# dim.7

27

Fein - den, den Fein - - den frei, sind wir vor den Fein - - den frei.
foe - men, from foe - - men free, keeps us all from foe - - men free.

poco marc.
D minor G minor E7 A7 D minor D minor

Ritornello. Ob II leads this time (reversal of roles).

30

p. marc.

Ob I (up an octave in full score)

33

D minor D7 G minor C7 F major

Modulation to D minor suggests a degree of unrest; in the free da capo, this section stays in G minor (see m. 80). D minor is of particular interest, since Martin Luther equated the second tone (apparently referring to the hypodorian mode) with "poor, weak sinner." Eyolf Østrem documents various iterations of Luther's statements. See Østrem, Eyolf, "Luther, Josquin and des finken gesang" in "The Arts and the Cultural Heritage of Martin Luther" (special issue of the journal Transfiguration, "Nordic Journal of Christianity and the Arts," replaces issue 4/1), ed. Nils Holger Peterson (Museum Tusulanum, 2002): 61. Eric Chafe understands the term in this way, writing simply that Luther "called the Dorian mode an analog of 'poor weak sinner' because of its use of the variable B fa/mi." (See "Analyzing Bach Cantatas," p. 267n33 and p. 98 (where he writes "hypodorian").

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36

A7 D minor D7 G minor A7

B Section

Text painting: Octave leaps (and knocking, repeated notes) in the voice depict the surging aggression of the foe.

39

Wenn sie sich
When the an -

p. marc.

D minor D minor

Text painting: The life-threatening waves are depicted with descending scales, which (like the preceding movement) recall the storm at sea in the Gospel reading, while rising and falling chains of 16th notes by alternating oboes depict the continuous waves.

42

als wil-de Wel-len uns aus Grimm ent-gegen
gry waves of o-cean toss a-bout in wild com-

D minor B-flat major

Possible allusion to Psalm 119:173a ("Let thy hand be ready to help me") and the day's Gospel reading ("He rose and rebuked the winds and the sea; and there was a great calm").

44

stel-len, stehn uns dei-ne Hän-de
mo-tion give a help-ing hand to

B-flat major C7 F major G7

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The oboes adopt the vocal material. Four successive entries (2 instrumental, 2 vocal) rise in thirds, suggesting intensification of the attack referenced in the text (F - A - C - E-flat).

47

bei me,

Ob II

C major C7 F major F7 B-flat major C7

49

Ob I

Cross relation

F major A major D minor E7

Ob I repeats its line (mm. 51-52 = mm. 53-54). Text painting: To depict the foe "set against/opposed to" the Christian, Bach sets the octave leaping figure as root of chord (voice) against seventh (Oboe I), with leaps moving in the opposite direction. The knocking figure is accentuated in the oboe lines.

51

Voice: C

wenn sie sich als wilde Wel

when the an gry waves of o

Ob I: B-flat

A minor C7 F minor C minor

53

E-flat

len uns aus Grimm entgegenstel

cean toss a bout in wild com mo

Ob I: D-flat

C minor E-flat 7 A-flat major E-flat major

55

len, steh'n uns dei - ne Hän - de bei, steh'n uns
 tion give a help - ing hand to me, give a

E-flat major B dim.7 C minor C minor E-flat major

57||

dei - ne Hän - de bei, steh'n uns dei - ne
 help - ing hand to me, give a help - ing

These syncopations, as in other movements, probably symbolize opposition ("against the meter").

E-flat major B dim.7 C minor F7 D7

60

Hän - de bei.
 hand to me.

Ritornello

Ob II

Ob I

C minor G7 C minor C minor

Return of A material (free da capo)

63

Gott, bei dei - nem star - ken
 God, the might of Thy - pro -

D7 G minor

66

Schützen sind wir vor den Feinden frei, sind wir vor
 tec - tion keeps us all from foe - - - men free, keeps us all

G minor F major B-flat major

69

den Feinden frei, bei deinem starken Schützen sind wir vor den Fein - den
 - from foe - men free, the might of Thy pro - tec - tion keeps us all from foe - - men

D major G minor D minor A7

72

frei, Gott, bei dei - - nem star - - ken Schüt - - zen
 free, God, the might of Thy pro - tec - - - tion

D minor G7 C minor F7 B-flat major

74u

sind wir vor den Fein - den frei, Gott, bei
 keeps us all from foe - - men free, God, the

D7 G minor

77

dei - - nem star - - ken Schützen sind wir vor den Fein - den, den
might of Thy pro - tec - tion keeps us - all from foe - men, from

F7 B dim. G7 C minor D7 G minor p. marc.

79II

Fein - - - den frei, sind wir vor - den Fein - - - den frei.
foe - - - men free, keeps us all - - from foe - - - men free.

D7 G minor G minor G minor Dal Segno

(Chorale, v. 3.) • Thanks to God that we escaped like a bird: Ps. 124:6-8 (paraphrase) (14/5).

14/5. Choral („Mel: Wär' Gott nicht mit uns diese Zeit“)

A relatively simple 4-part setting with instrumental doubling serves as a catechismal response.

Soprano text painting: Opposition to foes is depicted with syncopations and suspensions over the barline (accents against the meter), as in movements 2, 4, and the 7th chorale phrase of movement 1.

+Corno da caccia Ob I, II, Vln I

Gott Lob und Dank, der nicht zu - gab, dass ihr Schlund uns möcht' fan - gen. Wie
To - God be praise that we es - cape the jaws - that - would de - vour - us. As -

+Vln II

Gott Lob und Dank, der nicht zu - gab, dass ihr Schlund uns möcht' fan - gen. Wie
To God be praise that we es - cape the jaws that would de - vour - us. As

+Vln I

Gott Lob und Dank, der nicht zugab, dass ihr Schlund uns möcht' fan - - gen. Wie
To - God be praise that we es - cape the jaws that would de - vour - us. As -

Basso

Gott Lob und Dank, der nicht zu - gab, dass ihr Schlund uns möcht' fan - gen. Wie
To God be praise that we es - cape the jaws that would de - vour - us. As

The contrary motion or soprano and bass is reminiscent of the counter-fugue in movement 1.

G minor G7 C minor C minor B-flat 7 E-flat major B-flat major

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ein Vo-gel des Stricks kommt ab, ist unsre Seel' ent-gan-gen. Strick ist entzwei und
birds we fly from foes who try to trap and o-ver-pow'r us. Re-leased the snare that

ein Vo-gel des Stricks kommt ab, ist unsre Seel' ent-gan-gen. Strick ist entzwei und
birds we fly from foes who try to trap and o-ver-pow'r us. Re-leased the snare that

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ein Vo-gel des Stricks kommt ab, ist unsre Seel' ent-gan-gen. Strick ist entzwei und
birds we fly from foes who try to trap and o-ver-pow'r us. Re-leased the snare that

G7 C minor B-flat 7 E-flat major B-flat major B-flat major

Martin Petzoldt finds the theological foundation of "freedom" in John 8:36: "If the Son makes you free, you will be free indeed. He suggests Philippians 2:9-11 as a biblical source for the "exalted name of Christ": "God has highly exalted him and bestowed on him the name which is above every name...." A biblical source for relying on the name of God is Psalm 20:7 (verse 8 in the English bible): "Some boast of chariots, and some of horses; but we boast of the name of the Lord our God." See "Bach Kommentar," vol. 2, p. 524-25.

wir sind frei, des Her-ren Na-me steht uns bei, des Got-tes Himmels und Er-den.
held us there, God's name is hon-ored ev-ry-where, a-like on earth and in heav-en.

wir sind frei, des Her-ren Na-me steht uns bei, des Got-tes Himmels und Er-den.
held us there, God's name is hon-ored ev-ry-where, a-like on earth and in heav-en.

wir sind frei, des Her-ren Na-me steht uns bei, des Got-tes Himmels und Er-den.
held us there, God's name is hon-ored ev-ry-where, a-like on earth and in heav-en.

wir sind frei, des Her-ren Na-me steht uns bei, des Got-tes Himmels und Er-den.
held us there, God's name is hon-ored ev-ry-where, a-like on earth and in heav-en.

G minor G7 C minor G minor G minor B-flat major D minor G minor G major