

J.S. Bach - Church Cantatas

Form: Chorus/Fantasia - Aria (T) - Recit/Chorale (A/T) - Aria (B) - Recit (T) - Chorale.

Two hymns form the basis of the cantata: a 1542 Trinitarian chorale of 3 stanzas by Martin Luther with 2 additional stanzas by Justus Jonas (1493–1555) and 2 stanzas that comprise the German "Da Pacem Domine," the first stanza by Luther (1531), the second, a 1566 unrhymed paraphrase of 1 Timothy 2:2, perhaps by Johann Walter (1496–1570). Since the time of the Reformation, the two hymns were sung together. See Petzoldt 2:590. Of these stanzas, 1, 3, 6, and 7 are employed verbatim in the cantata (stanza 3 having troped insertions), while stanzas 2, 4, and 5 are paraphrased.

J.S. Bach

Cantata No. 126

Erhalt uns, Herr, bei deinem Wort

Petzoldt outlines the cantata's structure ("Bach Kommentar" 2:590; see note).

5. T Recit. Gott, God, revealer and helper for peace
3. A/T Recit and Chorale: God, protector and helper in dying
4. B Aria. Resist the raging of the enemy.
2. T. Aria. Send your power from above.
6. Chorale. Conferring of peace
1. Chorus. Preserve [us by] the Word of God.

Introduction & updates at melvinunger.com.

NBA I/7; BC A46

Sexagesima (BWV 18, 181, 126)

*2 Corinthians 11:19–12:9 (God's power is made perfect in weakness)

*Luke 8:4–15 (Parable of the sower)

Librettist: Unknown

FP: 4 February 1725 (Leipzig; St. Thomas)

This cantata belongs to Bach's chorale cantata cycle (see note).

Instrumentation:

Trombe in D

Oboe I, II

Vln I, II

Vla

SATB

Continuo, Organo

1.(Coro)

126/1.

(Chorale Verse 1) • Prayer: Preserve us from thy enemies by thy Word (126/1).

For background, including the invective against "the pope and the Turk," see note.

This cantata has an unusual take on the Gospel reading (Jesus' parable about sowing the Word of God). Instead of focusing on the receptive heart, the librettist prays for divine protection against the enemies of the Word (both within and without) by the power of the Word.

A minor BWV 126/1 is a brief but brilliant movement featuring the trumpet. For Alfred Dürr's comments, see note.

The 4-note opening motive is treated as a battle cry.

A minor

E(7)

A minor

D7

G major

B major

E minor

G7

C major

A7

D minor

E(7)

A minor

A minor

F major

D minor

A minor

E7

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Text painting: Accompanying voices enter in imitative succession with a sustained notes for "erhalt" ("preserve/sustain").

12/ A Soprano Line 1.

Alto Er - - - halt uns.
Tenore Er - halt', - - - er - halt' uns.
Basso Er - halt', - - - er halt' uns.
A Er - halt', - - - er - halt' uns.

Measures 12-13 of the vocal staves and piano accompaniment. The vocal parts enter with the text "Er - halt' uns." in imitative succession. Red boxes highlight the initial notes of the vocal entries. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

14/ A'minor

Herr. bei - - - dei - - - nem
Herr, er - halt' - - - uns, Herr, bei dei - - - nem
Herr, er - halt' uns, Herr, bei dei - - - nem
Herr, er - halt' uns, Herr, bei dei - - - nem

Measures 14-15. The vocal parts continue with the text "Herr, bei dei - nem". The piano accompaniment continues with the same rhythmic pattern. A red box highlights a note in the Soprano part.

A minor

18/

Wort.
Wort. er - halt' - - - uns,
Wort, er - halt' - - - uns,
Wort, er - halt' - - - uns,
Trp

Measures 18-19. The vocal parts enter with the text "Wort, er - halt' uns,". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. A red box highlights a note in the Soprano part. The section is marked with a large 'B'.

A minor

19 Line 2.

Herr, bei deinem Wort, und steur' des Papsts und Türken Mord.

Herr, bei deinem Wort, und steur' des Papsts und Türken Mord.

Herr bei deinem Wort und steur' des Papsts und Türken Mord. und steur' des

21

A minor D(7) G major G7

und steur' des Papsts und Mord. *Text painting: Agressive melismas for "Mord" ("murder").* und steur' des Papsts

und steur' des Papsts

Papsts und Türken Mord. und steur' des Papsts

Trp

24

C major C major F major F major

Tür ken Mord, und Tür ken Mord, und Tür ken Mord, und steur' des Papsts, und steur' des Papsts, und steur' des Papsts

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26

und steur' des Papsts und Türken Mord,
und steur' des Papsts und Türken Mord,
und Türken Mord.

Trp
Ritornello

A minor E minor (B7) E minor

28

E minor G7 C major

30

A7 D minor A minor (E7) A minor

32

Line 3.

C

die Je - - - sum
die Je - sum Chri - stum, dei - nen
die Je - sum Chri - stum, dei - nen
die Je - sum Chri - stum, dei - nen Sohn,

F major D minor D minor A minor

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34

Chri - stum, dei - nen Sohn,
 Sohn, Je - sum Christum, dei - nen Sohn, die Je - sum
 Sohn, Je - sum Christum, die Je - sum Christum, dei - nen Sohn, die Je - sum
 die Je - sum Christum, dei - nen Sohn, die Je - sum Christum,

G(7) C major (for significance, see note). C major

36 II

Christum, dei - nen Sohn, dei - nen Sohn,
 8 Christum, dei - nen Sohn, dei - nen Sohn,
 dei - nen - Sohn, dei - nen Sohn,

C7 F major G7 C major

Ritornello

39

G major D7 G major G7 D minor A7 D minor A minor E7

41 III

A minor E minor E minor

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Line 4, 4-5.

The last two text lines are emphasized with backtracking in the accompanying voices and text painting: "Stürzen" (to "cast") is set with jagged syncopation in the alto, large leaps in the tenor, and a descending coloratura in the bass.

44 **D**

stür - zen wol - len

stür - zen wol - len von sei -

D

E(7) A minor D7 G(7) C major

46 **E minor**

von sei - nem Thron. zen wol - len von sei - nem Thron. von sei - nem

nem Thron, von sei - nem Thron, von sei - nem Thron, von sei - nem

zen wol - len von sei - nem Thron, - die

A7 D minor (G7) E minor (A7) D minor D minor

Lines 3 & 4 repeated...

49

Thron, die Je - sum Christum, dei - nen Sohn, stürzen wol - len von sei - nem

Thron, die Je - sum Christum, dei - nen Sohn, stürzen wol - len von sei - nem

Je - sum Christum, dei - nen Sohn, stür - zen wol - len von sei - nem

Trio

D minor D minor

Text painting: Extraordinarily long final note in all voices to illustrate that Christ's throne stands firm against those "who want to cast Jesus Christ from his throne" ("die Jesum Christum... stürzen wollen von seinem Thron").

51

Thron.
Thron.
Thron.

Trp
Ritornello

A minor

A minor

54

A minor

D7

56

G major

B major

E minor

A minor

G7

58

A minor

A major D minor

60

E7

A minor

F major

D minor

(E7)

A minor

A minor

BWV 126/2 is a tenor aria in modified da capo form that rails against the enemies of the church, requires the singer extensive, highly demanding roulades of 32nd notes. Nevertheless, the overall mood is lyrical, with a descending headmotive that prays, "Send thy power from above..."

Modified da capo
2. Aria

126/2. (Based on Chorale Verse 2) • Prayer: Dispel the derision of church's enemies (126/2).

1. Ob I
Ob II

Ritornello derived from vocal line.

E minor

3

E minor

D(7)

G major

5 II

Tenore

Text painting: Head motive with descending contour for "Send thy power from above..."

8

Sen.de_ dei_ ne Macht von

D# dim.7

B7

E minor

E minor

8

o_ ben, Herr der Her. ren, starker Gott,

Ritornello

E minor

10 II

D(7)

(G minor)

D# dim.7

B7

E minor

8

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13

8 sen.de dei . ne Macht von o . ben. Herr der Her . ren, starker Gott, Herr der

Ob II Ob I

p p

Ob II up 8va

E minor

15 II

8 Her . ren. sen.de dei . ne Macht von o . ben, Herr der Her . ren, star . ker

Lord, of Lords, mighty

E minor A minor D(7) G major

18

Gott. God. Herr der Her . ren, star . ker Gott,

G major E major A minor

20 II

Herr der Her . ren, star . ker Gott,

A minor E minor F#7 B minor

23

sen-de dei - neMacht von o - ben, Herr der Her - renstarker Gott, sen - de -

Ob I
p

B minor

B minor

25 II

dei - neMacht von o - ben, Herr, der Her - renstarker Gott!

+Ob II
Ritornello
f

B minor

28

B minor

30 II

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

Text painting: A long, very high, virtuosic colpratura with staccato note repetitions for "erfreuen" (to "gladden").

33 B Section.

Dei - ne Kir - che zu er - freu -

Ob I
Ob II
p

B minor A major D major B minor F#7

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85
8 en und der Feinde bit_tern

B minor D major D major D# dim.7 B7

37
8 Spott, und der Fein_de bit_tern Spott au_genblicklich zu zer.

E minor C#7 F# minor E7

Text painting: The coloratura is now extended, a fourth lower, with staccato note repetitions (accompanied by staccato 8ths in Ob I) for "zerstreuen" (to "dispel" the foe's bitter derision in an instant").

39
8 streu -

A major C#7 F# minor F# minor D major

40 II

D major E7 A major A7

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42

en. Ob I
f
Ritornello

A7 D major D7 G major

A' Section.

44

sen-de-dei-ne Macht von o-ben, Herr der

f Ob II p

B major E minor

46 II

Her-ren, star-ker Gott, Herr der Her-ren. sen-de dei-ne Macht von

f Ob II p

E minor E minor D(7)

49

o-ben, Herr der Her-ren, star-ker Gott. Herr der

p Ob II

G major G7 C major C major E7

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51 II

8 Her-ren, star-ker Gott, Herr der Her-ren, star-ker

A minor A minor B7 E minor

Detailed description: This system contains measures 51, 52, and 53. The vocal line (treble clef) has lyrics: "Her-ren, star-ker Gott, Herr der Her-ren, star-ker". The piano accompaniment (grand staff) features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. Chord changes are indicated below the staff: A minor (measures 51-52), B7 (measure 52), and E minor (measure 53).

Gott, sen-de dei-ne Macht von o-ben,

E minor E minor E(7) A minor

Detailed description: This system contains measures 54 and 55. The vocal line (treble clef) has lyrics: "Gott, sen-de dei-ne Macht von o-ben,". The piano accompaniment continues with similar rhythmic patterns. Chord changes are indicated below the staff: E minor (measures 54-55), E(7) (measure 55), and A minor (measure 55).

dei-ne Macht von o-ben, Herr der Her-ren, starker Gott!

Ob I
Ob II

Ritornello

A minor B7 E minor E minor

Detailed description: This system contains measures 56, 57, and 58. The vocal line (treble clef) has lyrics: "dei-ne Macht von o-ben, Herr der Her-ren, starker Gott!". The piano accompaniment includes a section marked "Ritornello" starting in measure 57. Chord changes are indicated below the staff: A minor (measures 56-57), B7 (measure 57), E minor (measures 56-57), and E minor (measure 58). There are also markings for "Ob I" and "Ob II" in measure 58.

E minor

Detailed description: This system contains measures 59 and 60. The piano accompaniment continues with the same rhythmic texture. A chord change to E minor is indicated below the staff for measure 60.

D(7) G major D# dim.7 B7 E minor E minor

Detailed description: This system contains measures 61, 62, and 63. The piano accompaniment features a trill (tr) in the right hand in measure 62. Chord changes are indicated below the staff: D(7) (measure 61), G major (measure 61), D# dim.7 (measure 62), B7 (measure 62), E minor (measures 61-62), and E minor (measure 63).

Alfred Dürr writes, "The [recitative]...unites chorale melody and trope in sung solo (with continuo), the recitative lines in alto-tenor duet. The chorale melody, judiciously ornamented, invariably lies in the part that enters afresh, which then proceeds along with the following passage of recitative. See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 240.

126/3. 3. Recitativo

1. Alto (Verse 3) • Prayer: Fight our foes: false brethren & lastly death (126/3).

The recitative alludes to a variety of biblical passages and themes. Representative biblical passages are given in the note.

Der Menschen Gunst und Macht wird we_nig nüt_zen, wenn
Human favor and might will little profit if

Secco

E major E7 A minor

du nicht willst das arme Häuflein schützen, Gott heil_ger Geist, du Trö_ster
thou not wilt this little band protect, God Holy Ghost, thou Comforter

Chorale phrase 1

A(7) C# dim.7 D minor E7 A minor

wert. du weisst, dass die verfolgte Gottesstadt den ärgsten Feind nur in sich selber hat durch die Ge_
dear, Thou knowest that the persecuted city-of-God (its) worst foe - within its self hath through the

Martin Petzoldt argues that Bach utilizes the two duet partners in their respective traditional roles: alto as the voice of faith, tenor as the voice of proclamation. See *Bach Kommentar* 2:594.

A minor A7 C# dim.7 D7

Gib dein'm Volk ei_nerlei Sinn auf Erd', dass wir an fährlichkeit der falschen Brüder. Gib dein'm Volk ei_nerlei Sinn auf Erd!
that we, of danger of false brethren. Give thy people one-and-the-same mind on earth,

Chorale phrase 2 up a 5th.

The chorale alternates between A dorian and E dorian, the modulations effected in the recitative passages.

Text painting: Ascending chromatic continuo line suggests the threat of the "false brethren">

G minor G major A7 B minor E minor iv6 Phrygian cadence V

12 **Adagio**

Christi Leibe Glieder, im Glauben eins, im Leben einig sein. **Steh' bei uns**
 Christ's body (the) members, in faith one, in life unified might-be. **Stand by us**

Chorale phrase 3.

The tenor crosses above the alto with the chorale phrase for intensification.

14 **Recit.**

in der letzten Noth, **Steh' bei uns**
 in (our) final extremity! Then breaks thereupon (our) last foe in and would (our)

The focus turns inward to the battle against the last enemy: death.

G# dim. E7 A minor

17 **Adagio**

Trost von unsern Herzen trennen; doch lass dich da als unsern Helfer kennen. **g'leit' Lead**
 consolation from our hearts sever; Yet let thyself then as our helper be-known.

Chorale phrase 4 up a 5th.

Highest note

F#7 B minor B7 #0 E minor

19 **Adagio**

uns ins Leben aus dem Tod! **g'leit' Lead**
 us into life out-of - death!

Text painting: Tenor cadences with an ascending scale, then downward slipping line to depict the repeated text.

E minor E(7) A minor E major

Martin Petzoldt argues the theme of "Gottes Macht von oben" providing defense and protection (Bach Kommentar 2:594). BWV 125/4 is now a prayer for offensive action against the enemy with aggressive leaps and demanding melismas for the voice and downward scales of 32nd notes for the continuo (depicting judgment on the proud, who are cast into the abyss).

4. Aria

(Based on Chorale Verse 4) • Prayer: Cast down the pride of the enemy (126/4).

126/4.

Right hand is editorial...

Alfred Dürr notes, "A truly Old Testament zeal against the enemies of the things of God prevents the continuo—the sole accompaniment of the bass singer—from coming to rest throughout the entire movement, which results in an aria of genuinely baroque dramatic force." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 240.

A rage aria for bass of truly baroque dramatic force with a head motive that illustrates the demand to cast the proud down into the abyss.

C major

Continuo alone (right hand is editorial).

C major

Basso

Text painting: Aggressively wide leaps and cascading continuo lines of extreme range and speed illustrate the text.

Stür_ze zu Bo - den, stür_ze zu Bo - den,

C major C7 F major G7

The language is reminiscent of Psalm 73:18–19: Truly thou dost...make them fall to ruin (Luther 1545: stürzest sie zu Boden). How they are destroyed in a moment (Luther 1545: Wie werden sie so plötzlich zunichte). Also Numbers 26:10. [When God judged Korah and his rebellious companions] the earth opened its mouth and swallowed (Luther 1545: verschlang) them up together... (See Numbers 16:32.)

stür_ze zu Bo - den

G7 C major (A minor) C major C7

schwülstige Stol_ze, stür_ze zu Bo - den, stür_ze zu

F major G7 E7 D7

24

Bo - den, stür - ze zu Bo - den schwül - sti - ge Stol - ze.

D7

G major

29

stür - ze zu Bo - den schwül - sti - ge Stol - ze!

G major

G major

33

Ma - che zu nich - te, ma - che zu nich - te, ma - che zu nich - te,

G major

39

was sie er - dacht, was. was sie er - dacht!

G major

G major

44

Musical score for measures 44-48. The vocal line (bass clef) has the lyrics: "Stür - ze zu Boden." The piano accompaniment (treble and bass clefs) features a complex texture with many sixteenth notes. A dynamic marking *p* is present. Chord labels "G major" and "G7" are shown in red below the piano part.

49

Musical score for measures 49-53. The vocal line (bass clef) has the lyrics: "stür - ze zu Bo - den schwül - stige Stol - ze. stür - ze zu". The piano accompaniment continues with similar rhythmic patterns. Chord labels "C major", "C7", "F major", "G7", and "A7" are shown in red below the piano part.

54

Musical score for measures 54-58. The vocal line (bass clef) has the lyrics: "Bo - den, stür - ze zu Bo - den. stür - ze zu Bo - den". The piano accompaniment features more complex textures. Chord labels "D major", "G7", and "C major" are shown in red below the piano part.

59

Musical score for measures 59-63. The vocal line (bass clef) has the lyrics: "schwül - stige Stol - ze, stür - ze zu Bo - den schwül - stige". The piano accompaniment continues with similar rhythmic patterns. A chord label "C major" is shown in red below the piano part.

64

Stol - ze! Ma - che zu nich - te, was sie er - dacht, was,

C major

69

was sie er - dacht, ma - che zu nich - te, was, was sie er - dacht!

C major C major C major

75

C major

80

Lass sie den Ab - grund

C major C major A minor

p

85

plötz - lich ver - schlin - gen, lass sie den Ab - - grund

E7 A minor

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89

plötz_lich verschlin - gen, lass sie den Ab - - grund

D7 G major

Detailed description: This system contains measures 89-92. The vocal line starts with a bass clef and a key signature of one sharp (F#). The lyrics are 'plötz_lich verschlin - gen, lass sie den Ab - - grund'. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. Chord markings 'D7' and 'G major' are placed below the piano part.

93

plötz - lich ver - schlin - gen plötz - lich ver -

G major B7 A minor

Detailed description: This system contains measures 93-96. The vocal line continues with 'plötz - lich ver - schlin - gen plötz - lich ver -'. The piano accompaniment continues with similar rhythmic patterns. Chord markings 'G major', 'B7', and 'A minor' are placed below the piano part.

97

schlin - - gen, ver - - schlin -

B7 E minor

Detailed description: This system contains measures 97-100. The vocal line continues with 'schlin - - gen, ver - - schlin -'. The piano accompaniment continues with similar rhythmic patterns. Chord markings 'B7' and 'E minor' are placed below the piano part.

101

gen!

E minor E minor E minor

Detailed description: This system contains measures 101-105. The vocal line continues with 'gen!'. The piano accompaniment continues with similar rhythmic patterns. Chord markings 'E minor', 'E minor', and 'E minor' are placed below the piano part.

106

A7 B7 B7 E minor

Detailed description: This system contains measures 106-110. The piano accompaniment continues with similar rhythmic patterns. Chord markings 'A7', 'B7', 'B7', and 'E minor' are placed below the piano part.

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Word painting: Demanding melisma with acrobatic leaps for "raging"

111

Weh - re dem To - - - - - ben, weh - re dem To - - - - -

E minor E minor D7 G major G major G major

117

B7 E minor

123

- - - - - ben feind - licher Macht, lass ihr Ver - lan -

D7 G7 A minor E7

Word painting: "Laughing" melisma for the prayer that the foe's desire not succeed.

129

G7 C major C7 F major E7

134

- - - - - gen nimmer ge - lin - - - - - gen, nim - mer, nim - mer,

A minor A7 D minor N6

Word painting: "Nimmer" ("never"), emphasized with staccato articulation.

139

nim. mer. ihr Ver. la. gen nim. mer ge. lin. gen!

Secco E7 A minor A minor da capo

126/5. 5. Recitativo (Based on Chorale Verse 5) • God's Word manifested: God protects church in peace (126/5).

Chromatic saturation in the vocal part in 10 mm.

1. Ten

So wird dein Wort und Wahrheit of fen. bar und stel. let sich im
Thus is thy Word and truth made-manifest and presents itself in-the

E D G# F C A

Highest note for "höchsten" ("highest")

höchsten Glanze dar, lass du (für) vor dei. ne Kirche wachst, dass du des heil. gen Wortes
highest (greatest) splendor - , In-that thou over thy church dost-watch, In-that thou the holy Word's

F# D# G

A minor B7 E minor

Here the librettist comes back to the Gospel reading: As for...the good soil, they are those who, hearing the word, hold it fast in an honest and good heart, and bring forth fruit with patience (Luke 8:15).

Lehren zum Se. gen fruchtbar machst; und willst du dich als Hel. fer zu uns
teachings (with) blessing fruitful dost-make; and wouldst thou - as helper to us

B7 E minor E minor G major

Text painting: Bach depicts "kehren" ("turning") with a modulation from E minor to D minor.

kehren, so wird uns dann in Frieden des Segens Ü. berfluss be. schieden.
turn, so will to-us then in peace - blessing's profusion be-apportioned.

NBA: denn B-flat C#

A7 C# dim.7 D minor D minor

After the first 2 phrases, the melody here differs markedly from the original hymn and also has "the traditionally altered melodic version of the second verse." This prevents comparisons with the the chorale's appearance elsewhere in the cantata. See Martin Petzoldt, *Bach Kommentar* 2:596.

126/6. **6. Choral** (The German "Da Pacem Domine," vv. 1 & 2; see also 42/7.) • Prayer: Grant peace and good government (126/6).

As noted above, stanzas 6 & 7 comprise a German version of the "Da Pacem Domine," the first stanza by Luther (1531), the second, a 1566 unrhymed paraphrase of 1 Timothy 2:2 perhaps by Johann Walter (1496-1570). See note at no. 1.

Soprano 1. Stanza 1.

+Trp
Ob I, II
Vln I

Alto

+Vln II

Tenore

+Vla

Basso

Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott, zu un - sern Zei - ten; es

Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott, zu un - sern Zei - ten; es

Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott, zu un - sern Zei - ten; es

Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott, zu un - sern Zei - ten; es

A minor A minor G7 C major iv6 V E major
Phrygian cadence

6

ist ja doch kein And' rer nicht, der für uns könn - te - strei - - ten, denn

ist ja doch kein And' rer nicht, der für uns könn - te - strei - - ten, denn

ist ja doch kein And' rer nicht, der für uns könn - te - strei - - ten, denn

ist ja doch kein And' rer nicht, der für uns könn - te - strei - - ten, denn

A minor NBA: doch ja A minor F major A minor A7 D minor A major

9

du, un - ser Gott, al - lei - ne. Gieb **unserm** Fürstnund al - ler Ob - rig - keit Fried'

du, un - ser Gott, al - lei - ne. Gieb unserm Fürstnund al - ler Ob - rig - keit Fried'

du, un - ser Gott, al - lei - ne. Gieb unserm Fürstnund al - ler Ob - rig - keit Fried'

du, un - ser Gott, al - lei - ne. Gieb unserm Fürstnund al - ler Ob - rig - keit Fried'

C major A minor A minor G major C major C major

14

und gut Re - gi - ment, dass wir un - ter ih - nen ein ge - ruhig und stil - les
 und gut Re - gi - ment, dass wir un - ter ih - nen ein ge - ruhig und stil - les
 und gut Re - gi - ment, dass wir un - ter ih - nen ein ge - ruhig und stil - les
 und gut Re - gi - ment, dass wir un - ter ih - nen ein ge - ruhig und stil - les

a peaceful and quiet

C major E major A minor A major G major C7 F major

19

Le - ben füh - ren mö - gen in al - ler Gott - se - lig - keit
 Le - ben füh - ren mö - gen in al - ler Gott - se - lig - keit
 Le - ben füh - ren mö - gen in al - ler Gott - se - lig - keit
 Le - ben füh - ren mö - gen in al - ler Gott - se - lig - keit

life lead may

G(7) C major C major E7 A minor F major F major

23

und Ehr - bar - keit. A - men.
 und Ehr - bar - keit. A - men.
 und Ehr - bar - keit. A - men.
 und Ehr - bar - keit. A - men.

Extended, contrapuntal "Amen."

C major D minor E minor C major A7 D minor A minor E major A major