













Ob I Ob II O

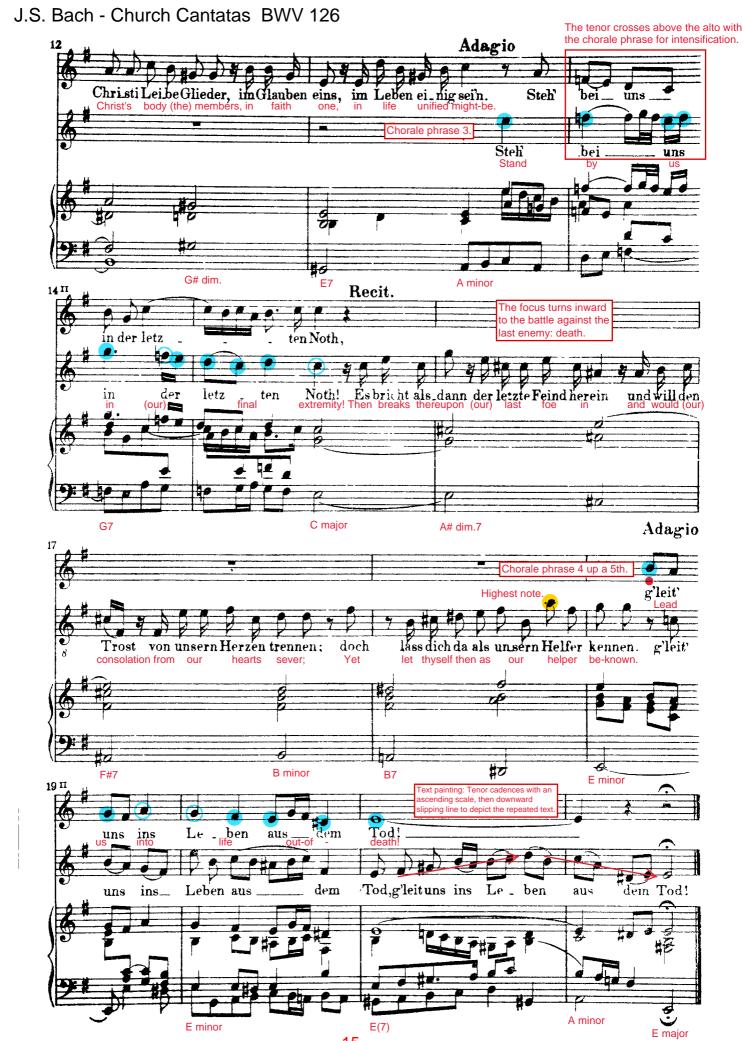






Phrygian cadence

B major



Martin Petzoldt argues that the theme of "Gottes Macht von oben" providing defense and protection is now concluded (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 Alfred Dürr notes, "A truly Old Testament zeal against the enemies of the things of God prevents the continuo—the (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). 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. Right hand is editorial 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. Dramatic leap up on a weak syllable Bo Bo _ den, Stür ze zu den, stür ze zu C major F major 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 14 Luther 1545: Wie werden sie so plötzlich zunichte). Also Numbers 26:10. [When od judged Korah and his rebellious companions] the earth opened its mouth and wallowed (Luther 1545; verschlang) them up together... (See Numbers 16:32.) Bo den stür ze zu C major (A minor) **C7** C major 19 schwül_sti_ge Stol. ze, stür _ ze zu Bo den, stür F major G7 E7 D7 16 A minor











