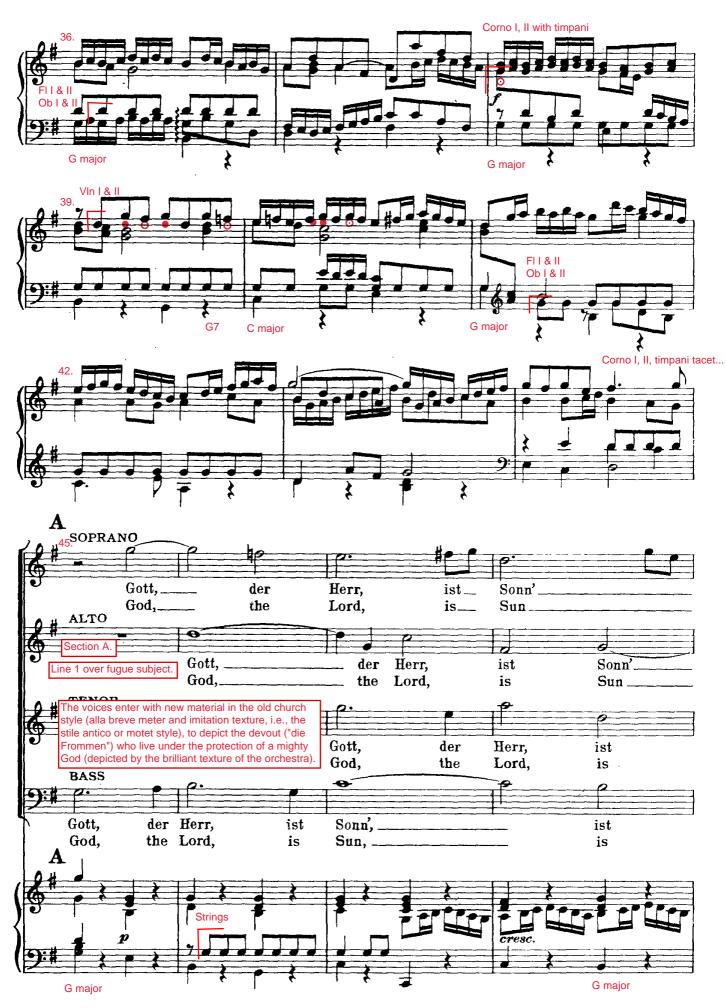
Last changed: 16 July 2025. Church Cantatas BWV 79 Form: Chorus - Aria (A) - Chorus - Recit (B) - Duet (S/B) - Chorale. Around 1738 Bach reused movement 1 for the Gloria of the G major mass (BWV 236), Introduction & updates at melvinunger.com. movement 2 for the Quoniam tu solus sanctus of the A major mass (BWV 234), and the NBA I/31: BC A184 duet movement (no. 5) for the Domine Deus of the aforementioned G major mass. Reformation Day (BWV 80, 79) An energetic cantata for *2 Thessalonians 2:3-8 (Prophecy concerning man of lawlessness) Martin Petzoldt notes that Reformation Day had been Reformation Day with a celebrated as a full service with Communion in Leipzig *Revelation 14:6-8 (An angel announces eternal gospel and judgment) fairly general text. only since 1715; in 1733, a regular vespers service was Librettist: Unknown; perhaps Christian Weiß the elder, added in both main churches thanks to a foundation by perhaps Erdmann Neumeister J.S. Bach FP: 31 October 1725 (Leipzig: either St. Thomas or St. Nicholas) the goldsmith Mentzel. See Bach-Kommentar 3:336. Cantata No. 79 Performed again 31 October 1730. As Alfred Dürr notes, the libretto is not closely related to the This cantata belongs to Bach's third cantata cycle in day's readings (see note). Leipzig (see notes). Gott der Herr ist Sonn und Schild No. 1. Chorus

•God is sun & shield for righteous: Psalm 84:11 (79/1).

This movement was reworked for the Gloria of the G major mass (BWV 236) Allegro maestoso The horn theme is an embellishment of the chorale "Nun danket alle Gott" of movement 3. Rit (Hn theme: mm, 1-12) GM-DM Rit (Fugato: 13-34) DM Rit (Hn theme & fugato (34-45) DM-GM A. Line 1 over fugue sub. (45-50) GM Rit (Hn theme: 50-53) GM Line 2 over fugue sub. (53-60) GM-DM Ritornello (Corno Rit (Hn theme: 60-63) DM Line 1 over fugue sub (63-68) DM Rit (Hn theme & fugue sub: 68-73) theme reappears in no. 3 theme). GM (overlap) Line 2 over fugue sub (72-79) GM Rit (Hn theme & fugue sub: 79-82) GM B. Line 3 Fugue (82-117) GM-Em C. Line 1 over Hn theme (117-124) GM-DM Alfred Dürr writes, "The chorus proper is tripartite. It begins with four wide-ranging chordal or freely polyphonic passages a b a b (against the fugue subject in the Line 1 over Hn (125-128) GM-DM instruments), each followed by the horn theme as an articulating episode. In the second section ('He will not withhold any good thing from the devout', a choral fugue is Line 2 over fugue sub (129-136) DM-CM developed out of a vocally simplified version of the above subject, which is, however, doubled by the instruments in its original form. The third section is, like the first, a more homophonic complex whose outer passages are moulded by choral insertion into the beginning and end of the introductory sinfonia, and whose middle passage is Rit (Hn theme: 136-140) CM-Em Line 3 over Hn theme & fugue sub a reprise of b from the first section." See The Cantatas of J. S. Bach, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005). pp, 713–714 (140-147) Em-GM Festive Instrumentation: A minor E minor Corno I, II **Timpani** Flauto traverso I, II ad. lib. (added later) Oboe I, II VIn I, II Vla **SATB** Continuo cresc D major G major FI I/Ob I/VIn I Corno I, II, timpani tacet







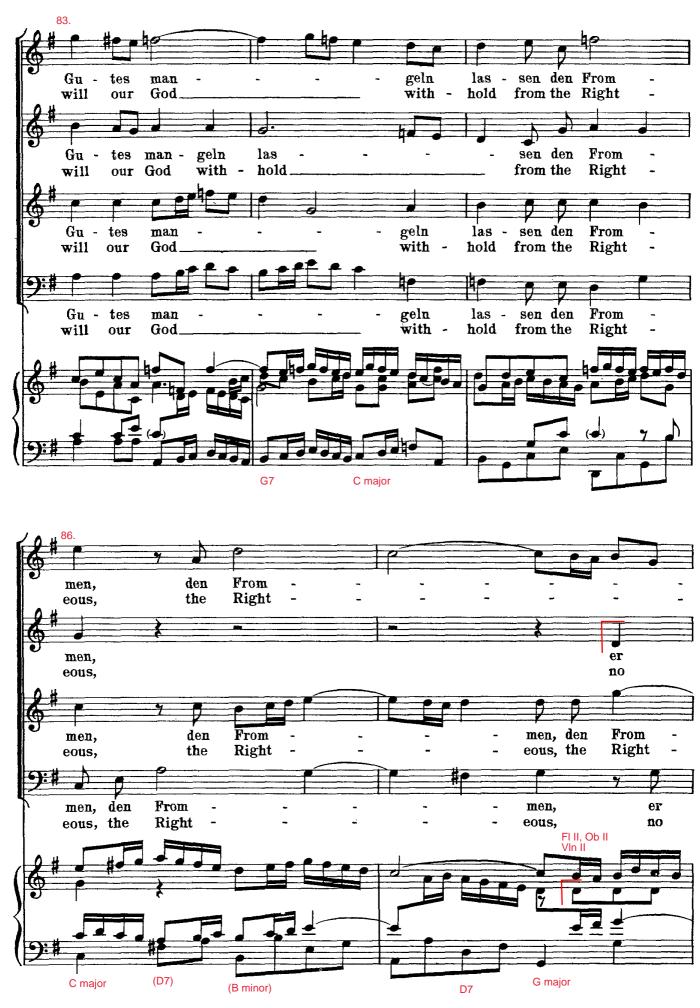


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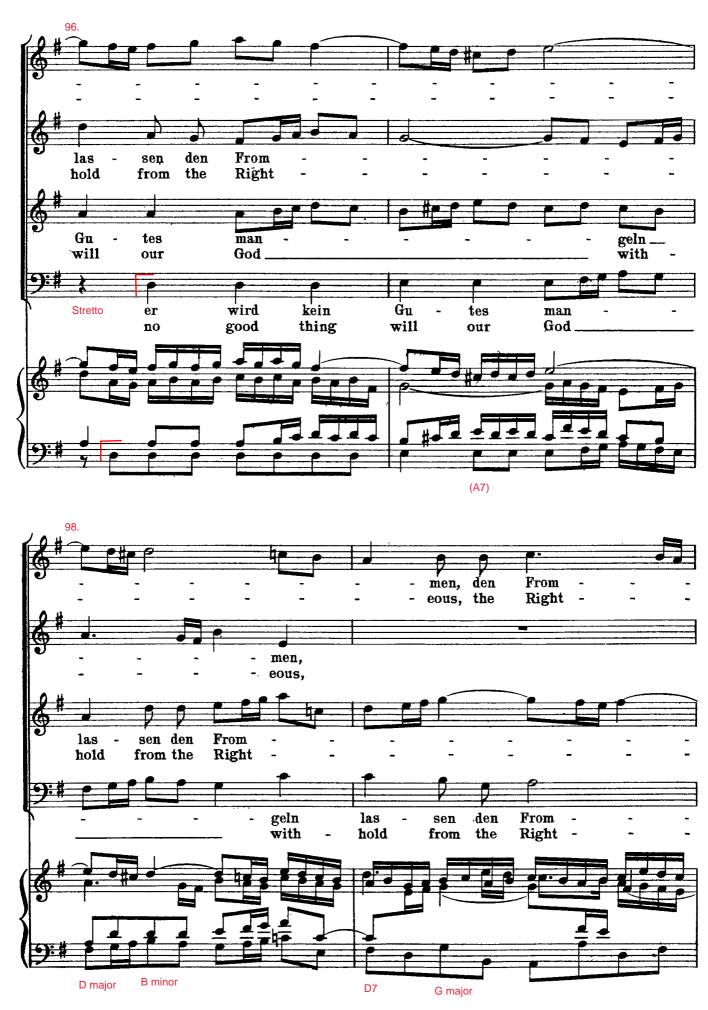


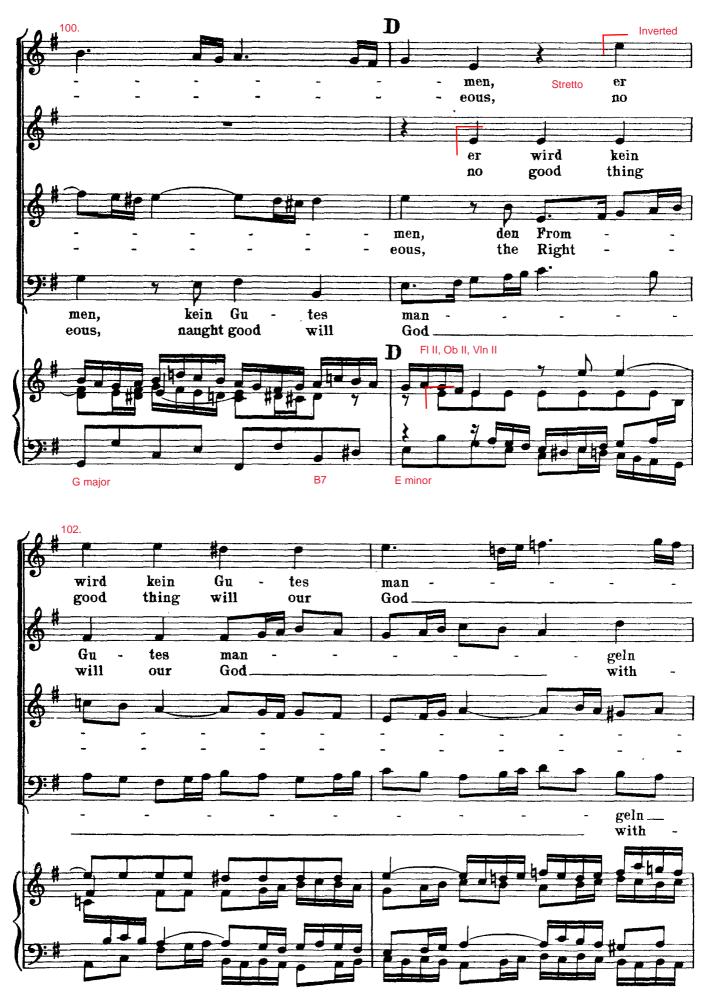










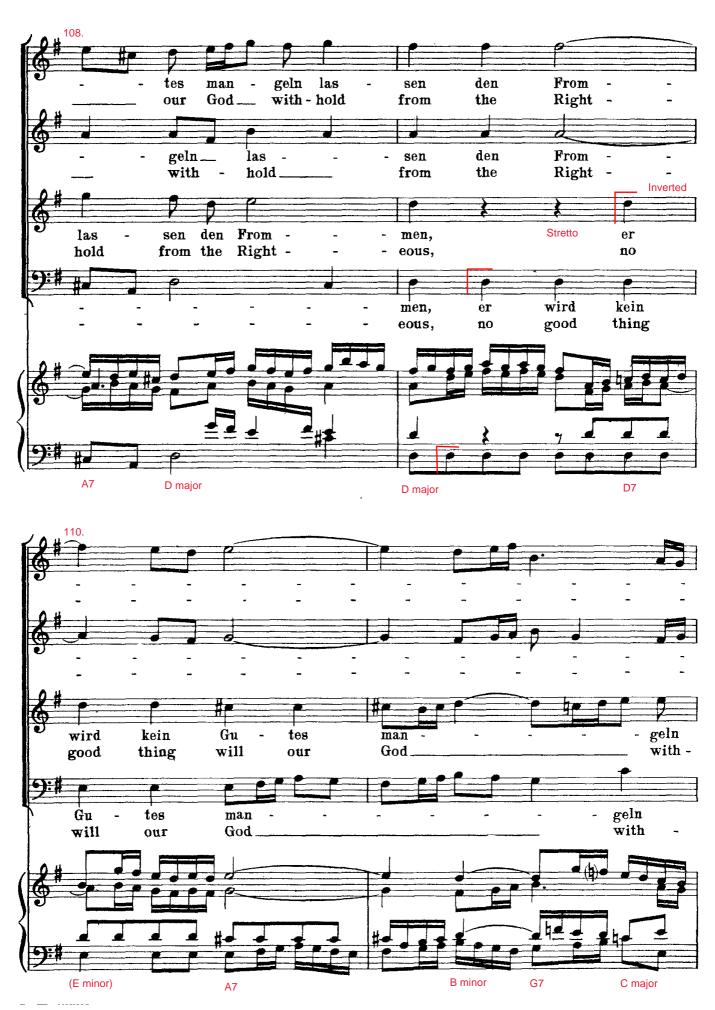




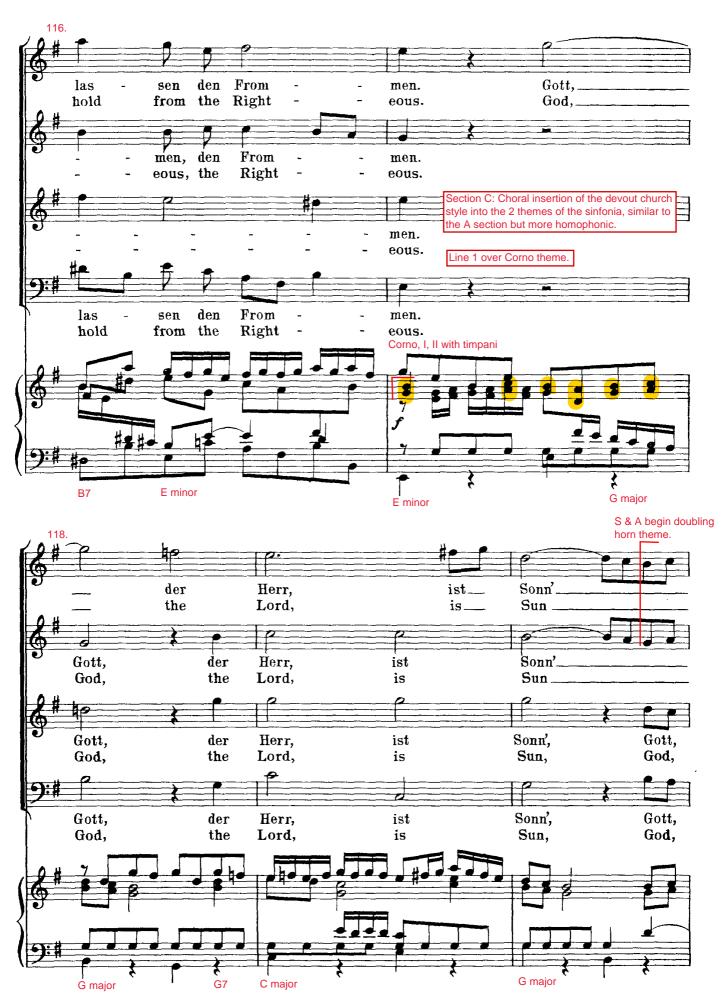
E7

D major

A major





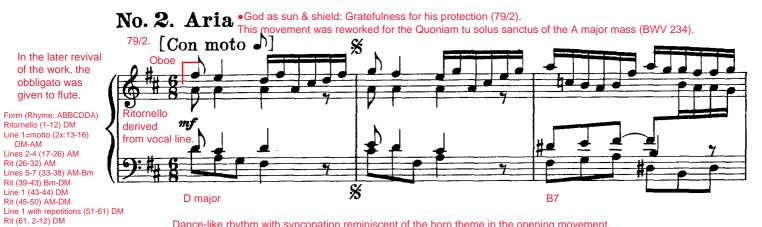




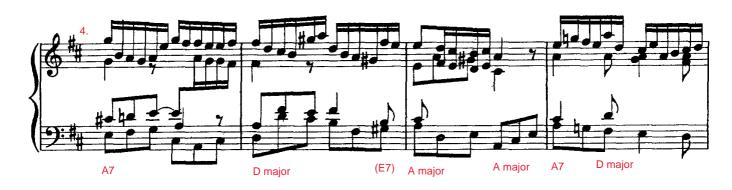


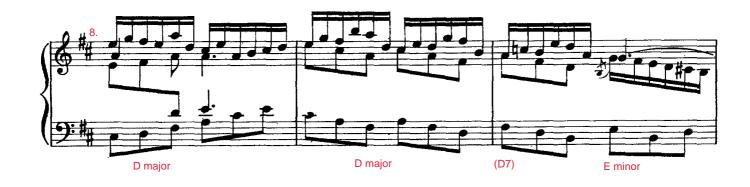


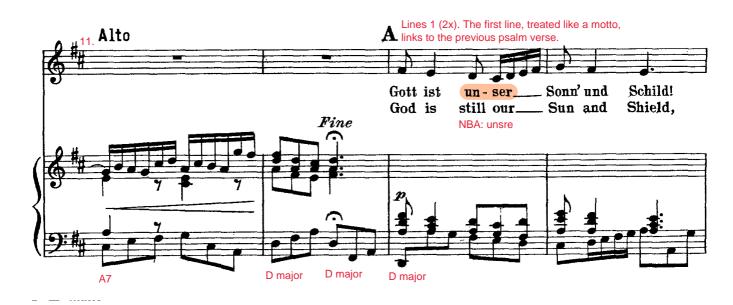


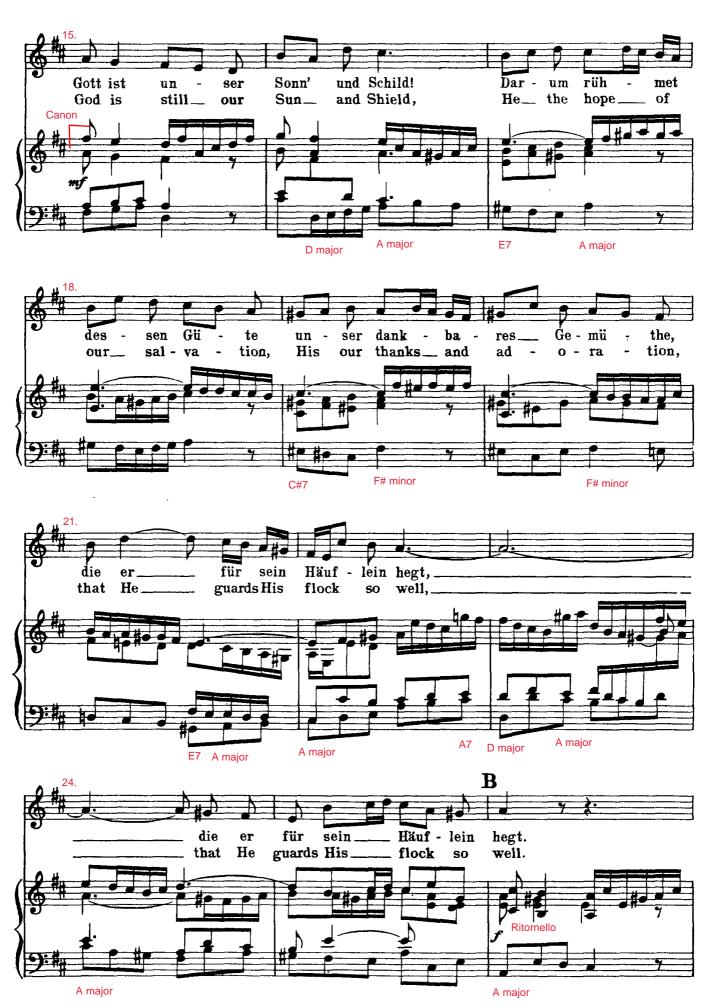


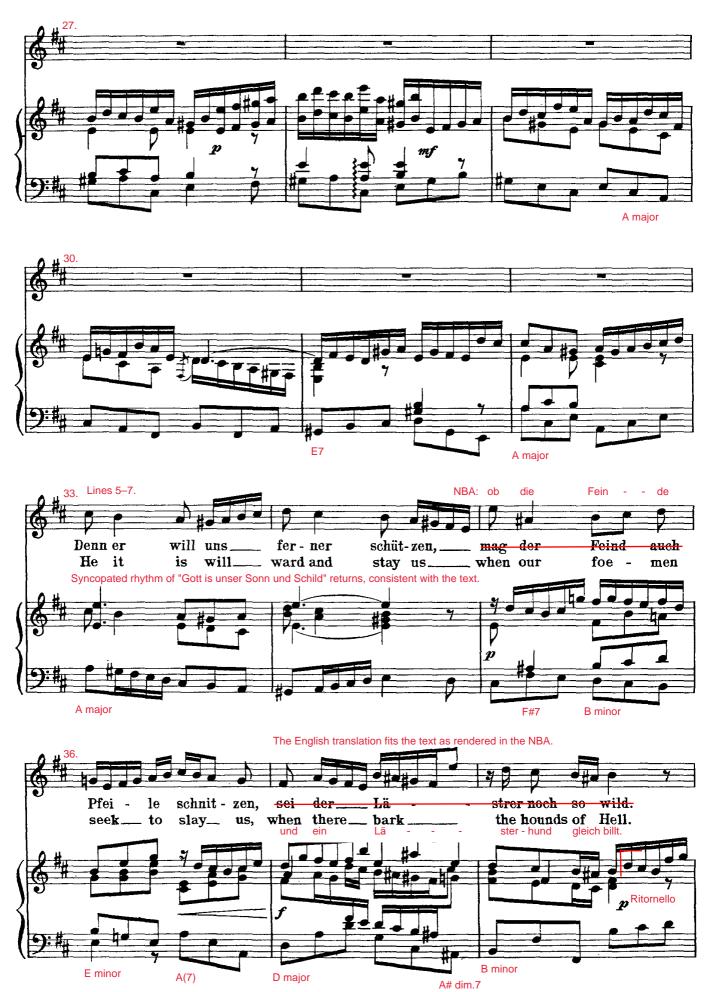
Dance-like rhythm with syncopation reminiscent of the horn theme in the opening movement.









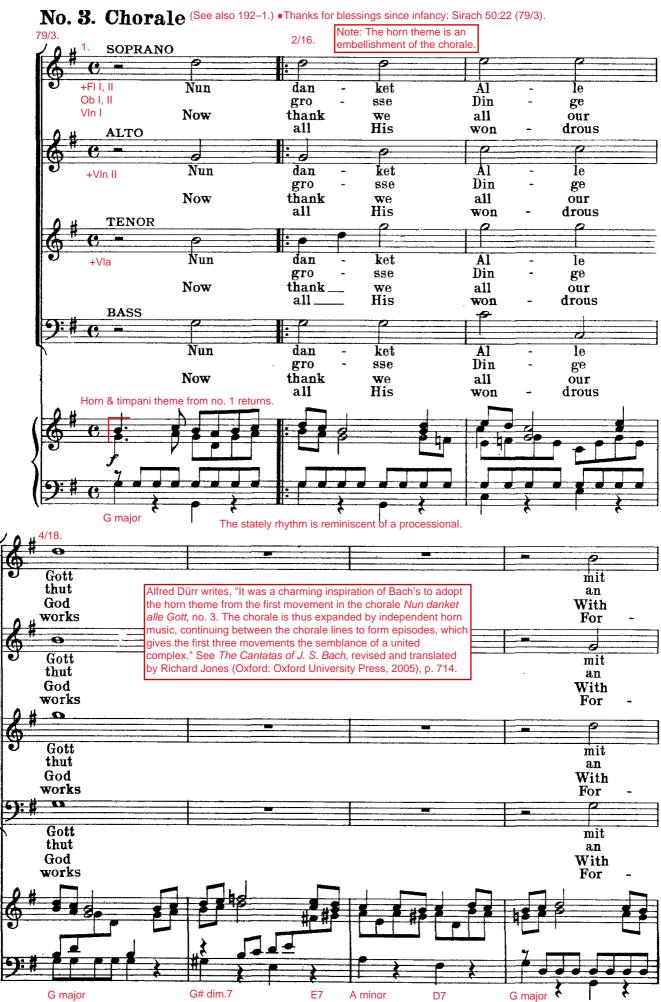


Biblical allusions: Ephesians 6:16: [Arm yourselves with] the shield of faith, with which you can quench all the flaming darts (Luther 1545: Pfeile) of the evil one. Revelation 13:1, 6. And I saw a beast rising out of the sea...; it opened its mouth to utter blasphemies (Luther 1545: Lästerungen) against God.



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While nos. 1–3 were rather general theologically, the libretto now focuses more particularly on themes of the Reformation. Alfred Dürr notes, "Although there is no evidence that the cantata was divided into two parts, it would be quite conceivable for the sermon to follow at this point (after no. 3), so that the initial words of the fourth movement, 'Praise God, we know the right way to Salvation,' would refer not so much to the preceding text, with which they have little in common, as to the exegesis of the preacher." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 714. Martin Petzoldt notes that "The dogmatic formulation 'Praise God, we know the right way to salvation" has to do with the Reformation's conviction that it had rediscovered the Word of God and thereby set the church on the path of the spirit of the Reformation." See *Bach-Kommentar* 3:335, translated from the German original.

No. 4. Recitative Praise for knowledge of salvation; prayer for others (79/4).

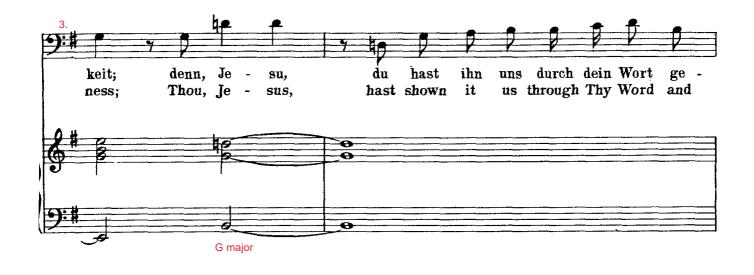
79/4.

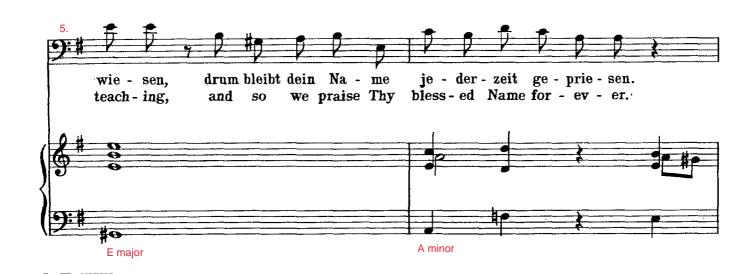
1. Bass

Bass is often the voice of authority.

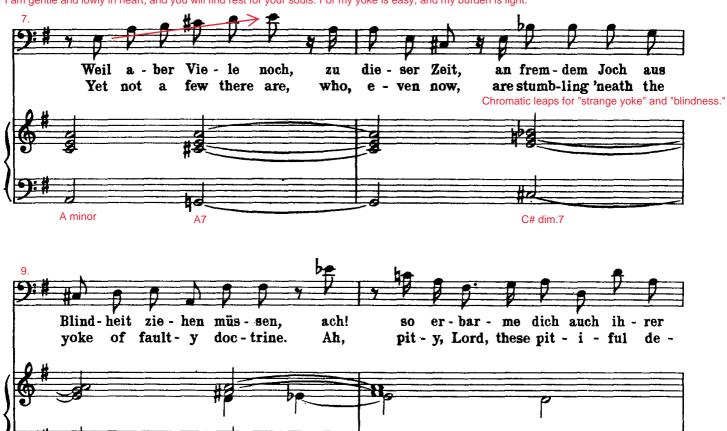
Praise God! we know now the cer-tain road to Bless - ed
Eminor

The reference to "the right way" is reminiscent of Jesus' words in Matthew 7:13–14: "The way is easy, that leads to destruction, and those who enter by it are many...The way is hard, that leads to life, and those who find it are few."





The text appears to allude to 2 Corinthians 6:14–15: "Do not be mismated (Luther 1545: ziehet nicht am fremden Joch) with unbelievers. For what partnership have righteousness and iniquity? Or what fellowship has light with darkness? What accord has Christ with Belial? Or what has a believer in common with an unbeliever?" This contrasts with Jesus' words in Matthew 11:28–30: "Come to me, all who labor and are heavy laden, and I will give you rest. Take my yoke upon you, and learn from me; for I am gentle and lowly in heart, and you will find rest for your souls. For my yoke is easy, and my burden is light."



The cry of a blind man for help is reminiscent of the blind beggar in Luke 18:39: [The blind man sitting by the roadside outside Jericho] cried, "Jesus, Son of David, have mercy on me (Luther 1545: erbarme dich mein)!" (Also Mark 10:47.)

F# dim.7

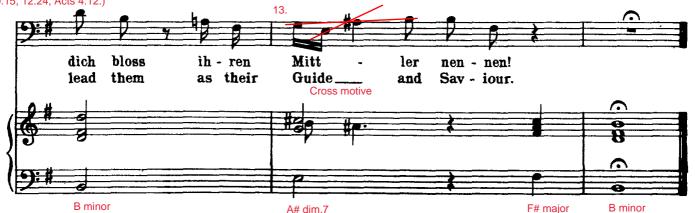
D7

D7

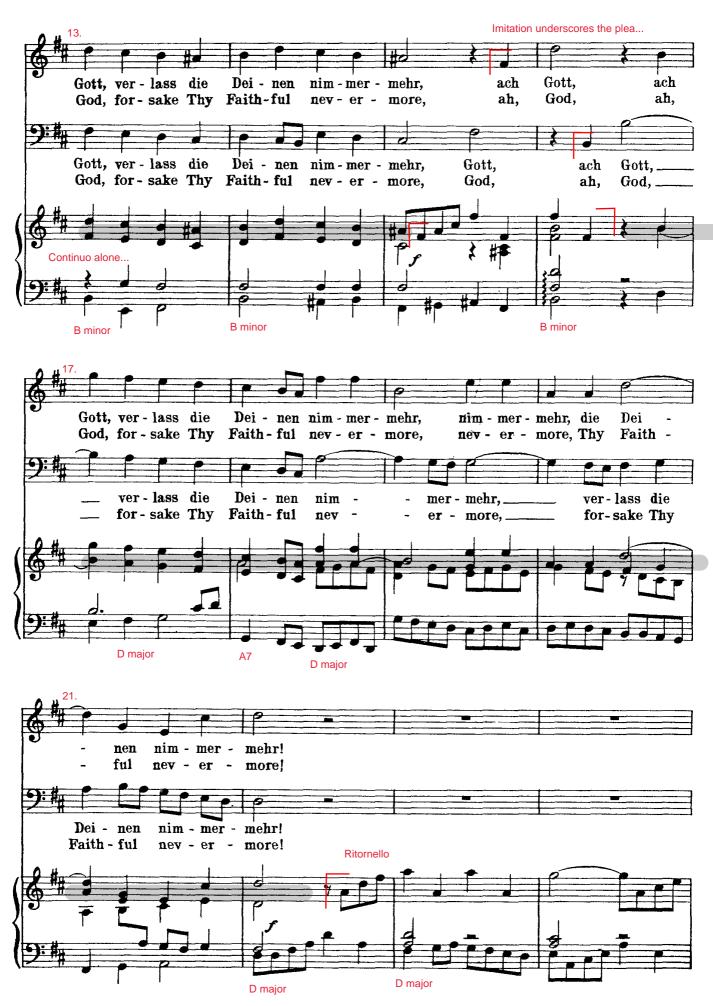
A7

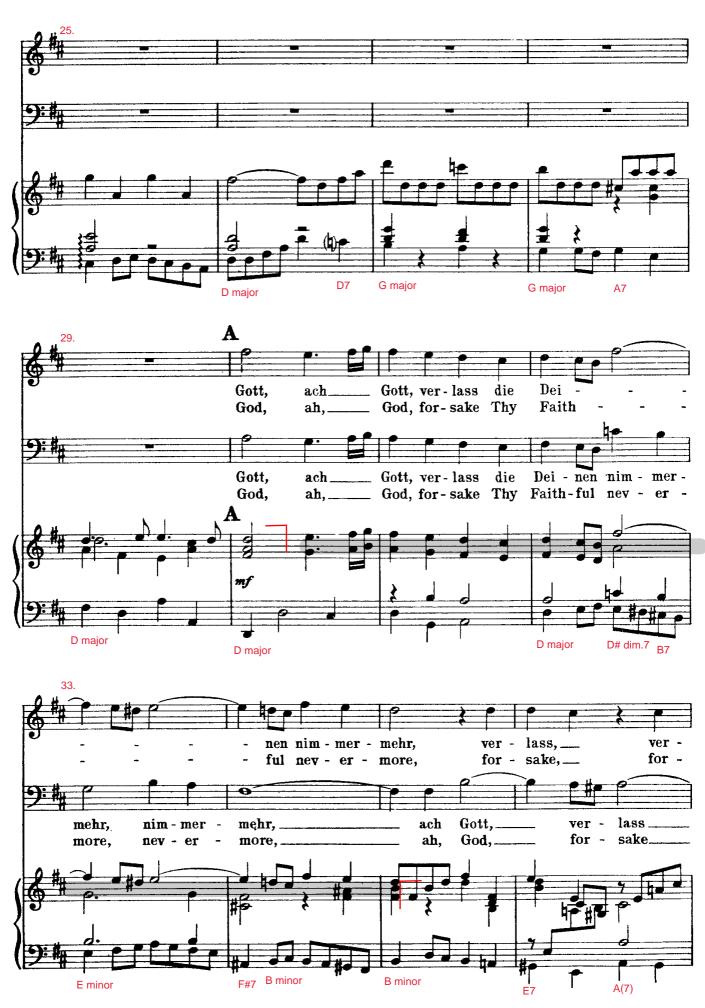


The reference to Christ as the only mediator between God and Man was a theme of the Reformation. It is reminiscent of such biblical passages as 1 Timothy 2:5–6: There is one God, and there is one mediator (Luther 1545: Mittler) between God and men, the man Christ Jesus, who gave himself as a ransom for all. (Also Hebrews 9:15, 12:24, Acts 4:12.)







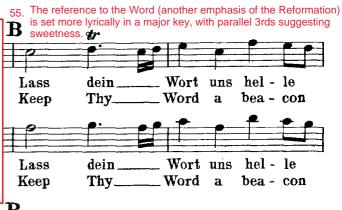




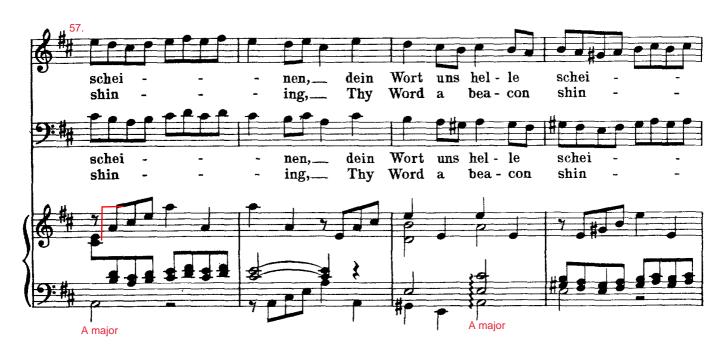
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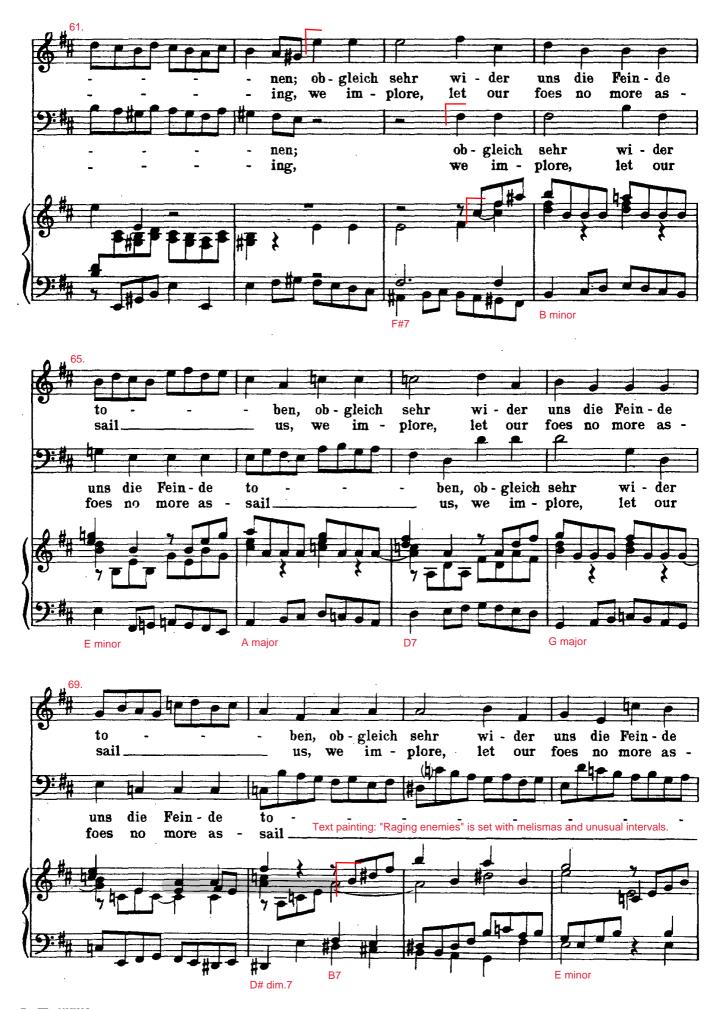


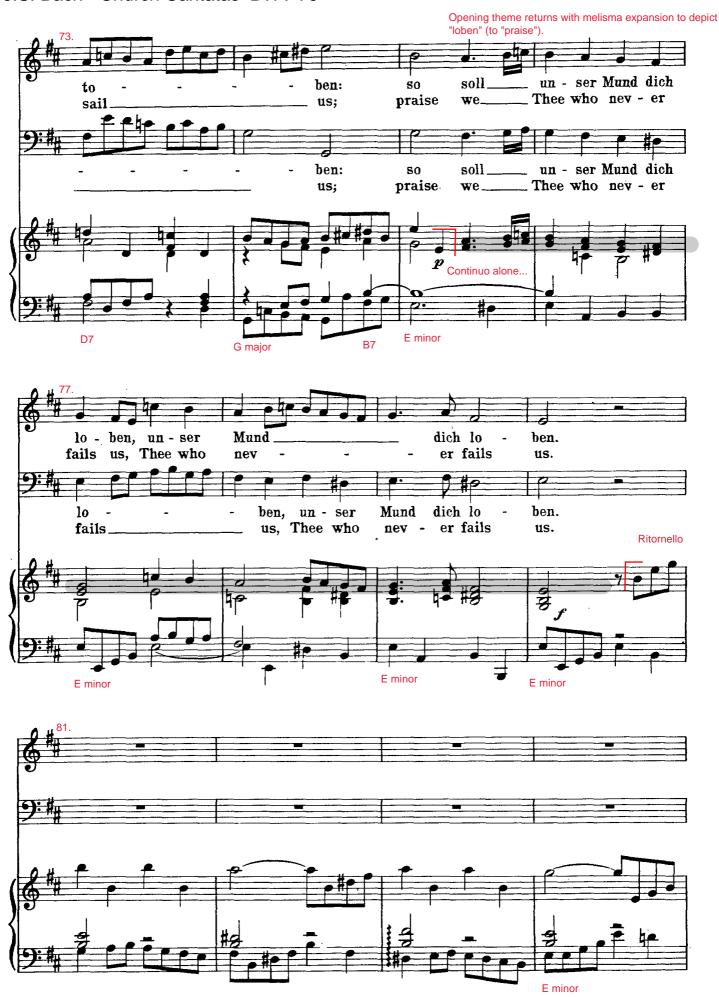
Martin Petzoldt writes, "It is noticeable that the musical homophony of the vocal parts is reserved for the lines formulated in the manner of prayer and self-exhortation, while Bach composes the mention of the raging enemies against the believing community (mm. 62–74, 95–107) in an imitative texture and has the violin's ostinato-like theme played eagerly, which, through its running and combative character, reveals itself as an enemy battle theme. On the other hand, the vocal theme—[sometimes] with a downward beginning, [sometimes] with an upward direction—is reserved for the homophonic lines, for which the opposing battle theme is initially silent or only appears as a structuring element when the singing voices are silent. Later, it is only ever the first four bars with the characteristic three quaver upbeats and four quarter octave or seventh downbeats that are allowed to accompany." Translated from the German original in *Bach- Kommentar* 3:342. Drawing in Johann Olearius's interpretation of Psalm 83:2, Petzoldt notes that the 3 upbeats may represent God's enemies "rearing up their heads."

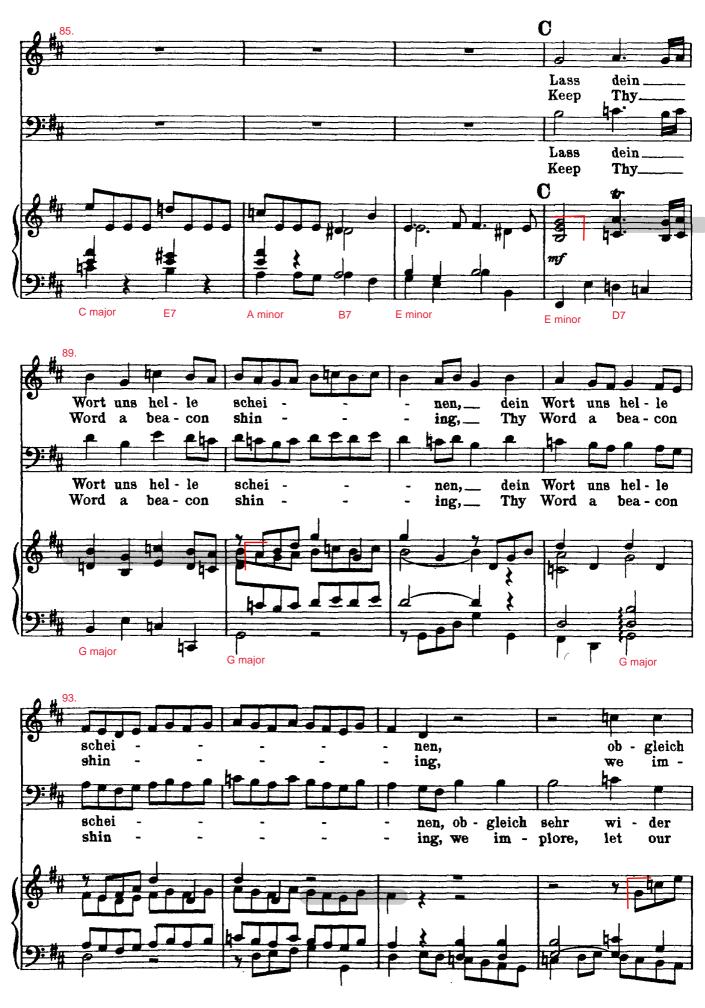






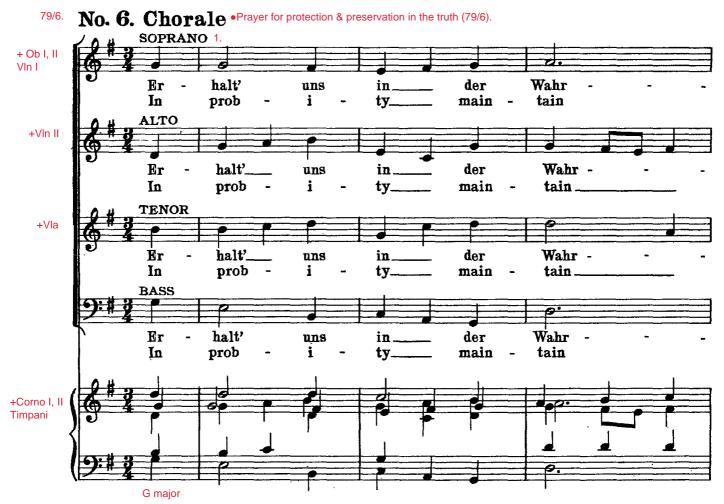












First performance with oboes, repeat performance with oboes and flutes.

