

Form: Aria (A) - Recit (T) - Chorus (T) - Choral (T). For more on Bach's use of chiasmic form, see side note. BWV 24 is a chamber piece, whose text by the anti-Pietist Erdmann Neumeister warns against hypocritical masks (with an emphasis on sincerity, directness, and simplicity). The libretto suggests Enlightenment influence in sentiment if not in tone, allowing Bach to demonstrate his command of the new Enlightenment-inspired galant style—pretty, melody-dominated with syllabic text declamation, fresh, accessible, and charming. The opening aria immediately exemplifies this style, with its simple beauty, folk- or hymn-like melody, dance rhythm, and a unison string obbligato in low range that begins with repeated notes (somewhat like a Vivaldi obbligato). The text appears to emphasize Enlightenment (and Pietistic?) preference for ethics over dogma. The pulsing theme of repeated 8th notes is derived from the syllabic vocal theme at m. 17. The theme suggests a picture of the ideal citizen's constancy: an honest, forthright (unadorned, faithful, even stolid) work ethic and lifestyle ("deutscher Treu und Güte")—such are the "salt of the earth." The figure reappears in the 3rd & last movements.

J.S. Bach

Cantata No. 24

Ein ungefärbt Gemüt

24/1. **Aria.** •Sincerity is a mark of the Christian (24/1).
1. (Andante ♩ = 80.)

Pianoforte.

Ritornello

Unison obbligato: Vln I, I, Vla

figura corta

F major

For the significance of F major, see side note.

The triple meter with accents on beat 2 and anticipations suggests that this is a corrente (see more below).

The "sustained" dominant may depict "Treue" (faithfulness).

Alto.

Figura corta

"...bestehet 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."}

Alfred Dürr writes, "Vocal and instrumental melodies are here assimilated to such an extent that strings, alto, and continuo blend into a unified trio texture." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (New York: Oxford University Press, 2005), p. 421.

Ein

hemiola

Text painting: Voice comes in alone to emphasize its unadorned sincerity, accompanied by repeated note figure in Continuo.

The triple meter with hemiolas and anticipations suggests that this is a corrente (see more below at m. 14).

un - ge - färbt Ge - mü - te, von deut - scher

hemiola

NBA: an deutscher

Continuo alone.

F major

This text is an apparent allusion to Psalm 85:9-12: "Steadfast love and faithfulness will meet; righteousness and peace will kiss each other. Faithfulness will spring up from the ground, and righteousness will look down from the sky. Yea, the Lord will give what is good, and our land will yield its increase." In the cantata's chiasmic structure, this movement (with its theme of "Treu und Güte," i.e., faithfulness & kindness), is the counterpart to movement 5 (with its theme of "Treu und Wahrheit," i.e., faithfulness & truth).

Treu' und Gü - te, macht uns vor Gott und Men - schen

hemiola

19
 schön, vor Gott, — macht uns vor Gott, vor Gott, vor Gott und Men - schen

G7 C major

23
 schön, vor Gott und Men - schen schön. Ein un - - ge -

C major C major

27
 färbt, — ein un-gefärbt Ge - mü - te, von deutscher Treu' und Gü - te, macht

31
 uns vor Gott und Men - schen schön.

Ritornello
 C major C major A7 D minor

35

G# dim.7 E7 A7 D minor

39

Der Chri - sten Tun, der Christen Tun und

A7 D minor

43

Han -

Text painting: Long melisma for the "doings" of Christians.

D minor G7 C7 F7

Sequentially descending passage, flat-ward in the circle of fifths...

47

del, ihr ganzer Lebens.wan -

Text painting: Veering off the harmonic path, perhaps to depict some Christians.

B-flat 7 E-flat 7 C# dim.7 D7 G minor

51

del soll auf der gleichem Fu - sse stehn,

Original: dergleichen

Text painting: Descending figure for "Fusse" (foundation) and long note for "stehn" (stand).

G minor

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55

— ihr ganzer Lebens - wan - del soll auf der - glei - chem Fusse stehn.

59

Der Christen Tun und Han - del, ihr gan - zer Lebens - wan - del

G minor C7 F major D7

63

soll auf der - glei - - chem Fu - sse stehn, der Christen Tun und Han - - del,

G# dim.7 E7 A minor

67

ihr gan - zer Lebens - wan - - del soll auf der - glei - chem Fu - sse

A minor

70

stehn, soll auf der glei - chemFu - sse stehn.

A minor A minor

74 Opening section repeats in modified form.

Ein un - - ge - färbt Ge - mü - - te,

p *mf* Ritornello

A minor F major

79

F major

83

ein un - - ge -

F major

87

färbt Ge - mü - - te, von deut - scher

J.S. Bach - Church Cantatas BWV 24

91

Treu' und Gü - - - te, macht uns vor

95

Gott und Menschen schön, macht uns vor Gott, vor Gott, macht uns vor

99

Gott und Menschen schön, vor Gott und Menschen schön, vor Gott und Menschen schön.

mf Ritornello

F major

103

F major

107

F major

●Honesty is rare; in fact not honest by nature (24/2). Musically and textually, this movement parallels 24/4. Here the theme is honesty; in 24/4 the theme is hypocrisy. The style here is simple; its major key and harmonic/melodic construction making it sound natural/galant ("modern").

Chromatic saturation in the vocal part in 17 mm.

24/2. **Recitativo. Secco**

Tenore. B-flat

Alfred Dürr writes, "The first recitative... contains a striking musical and textual parallel with Cantata 185. Both cantatas include the injunction to treat our neighbours as we would wish to be treated by them. See Dürr/Jones, 421.

Die Redlichkeit ist ei-ne von den Gottes-ga-ben; dass sie bei unsrer Zeit so

Honesty/uprightness is one of God's-gifts; that it in our time so

B-flat major B-flat major G major

we-nig Menschen ha-ben, das macht, sie bit-ten Gott nicht drum. Denn von Na-

few people possess, that is-because, they ask God not for-it. For, by nature

B A-flat

This is an interesting take on "nature": human nature is evil.

C minor

tur geht un-sers Her-zens Dich-ten mit lauter Bö-sem um; soll's sei-nen Weg auf

our heart's imaginings with nothing-but evil are-occupied; should-it its course (to)

A F#

Diminished chord for fallen human nature.

F# dim.7 G minor

et-was Gu-tes rich-ten, so muss es Gott durch sei-nen Geist re-gie-ren und auf die

something good direct, then must it God through his Spirit govern and upon the

E

C major F major

Text painting: Ascending scale for "path of virtue."

Bahn der Tu-gend füh-ren. Ver-langst du Gott zum Freun-de, so

path of virtue lead (it). Desire you God as friend, then

F major

J.S. Bach - Church Cantatas BWV 24

Text painting: Chromatic harmonies with cross relation for "falsity, deceit, cunning."

15

ma - che dir den Nächsten nicht zum Fein - de: durch Falschheit, Trug und List.

make - (your) neighbor not into-an enemy through falsity, deceit, and cunning!

Cross relation: B-flat/B-natural

B-flat 7 G7 F# dim.7 A7 G# dim.7 A major

18

Ein Christ soll sich der Tau - ben Art be - stre - ben und oh - ne fal - sche Tük - ke

A Christian should - (for) the dove's-manner strive and without dishonesty and malice

To be peace-loving suggests Enlightenment (and Pietistic?) influence/ethics, despite Neumeister's anti-Pietistic stance. Original: Falsch und Tücke

D minor C7

20

le - ben. Mach' aus dir selbst ein sol - ches Bild, wie du den Näch - sten

live. Make of your-self a such likeness, as you (your) neighbor

The arioso has a fresh, immediate, emotional appeal, its major key and melody-dominated texture suggesting galant style. The text foreshadows the Golden Rule in the following movement.

Arioso. (♩ = 69.)

Dove-like behavior is clothed in F major (see above note at 24/1 for the significance of F major).

Text painting: Imitation between Tenor and Continuo perhaps depicts the reciprocity referenced in the text.

F major B-flat major

22

ha - ben willt, wie du den Näch - sten, wie du den Näch - sten, mach'

would-have-be! as you (your) neighbor

Rhetorical emphasis on "you" (rests following the quarter notes); foreshadowing the Golden Rule of the next movement.

B-flat major G7 C minor

24II

aus dir selbst ein sol - ches Bild, wie du den Nächsten ha - - ben willt!

from your-self a such likeness, as you (your) neighbor would-have-be!

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

• Golden Rule is central: Matthew 7:12 (24/3). This is the keystone movement of a symmetrical (chiastic) form, if one discounts the final chorale. It forms the biblical basis for the cantata. Surprisingly it, comes in the middle of the cantata rather than at the beginning, and it summarizes/replaces the Gospel reading



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"Das tut" (do that) is constantly repeated. This emphasis on good deeds was an emphasis of the Enlightenment and Pietism.

12/

ih - nen, das tut ihr ih - nen, das tut
tut ihr ih - nen, das tut ihr ih - nen,
das tut ihr ih - nen, das tut ihr ih - nen,
— ihr ih - nen, das tut ihr ih - nen, das

G minor

15/

— ihr ih - nen, Al - - les nun, das ihr
das tut ihr ih - nen, Al - - les nun, das
das tut ihr ih - nen, Al - - les nun, das
tut ihr ih - nen, Al - - les nun, das

B-flat major

18/

wol - - let, das euch die Leu - te, die Leu - - te tun sol - -
ihr wol - let, das euch die Leu - te, die Leu - - te tun
ihr wol - let, das euch die Leu - te, die Leu - te tun
ihr wol - let, das euch die Leu - te, die Leu - - te tun

E-flat major

C minor

B-flat major

C minor

21

sol - len, das tut ihr ih - nen, das tut
sol - len, das tut ihr ih - nen, Al - les, Al - les
sol - len, das tut ihr ih - nen, Al - les, Al - les
sol - len, das tut ihr ih - nen,

Trp

G minor

A major

D minor

24

ihr ih - nen, das tut, das tut ihr ih - nen.
nun, das tut, das tut, das tut ihr ih - nen.
nun, das tut, das tut, das tut ihr ih - nen.
Al - les, Al - les, Al - les das tut ihr ih - nen.

L.H.

B^{A7}

D minor
Antiphonal style returns.

D minor

28

Alles, Al - les nun, das ihr wol - let,
Alles, Al - les nun, das ihr wol - let,
Alles, Al - les nun, das ihr wol - let,
Alles, Al - les nun, das ihr wol - let,

Trumpet plays repeated G's, reminiscent of the theme in movement 1.

D minor

G⁷

C minor

32/

Alles, Alles nun, das ihr wollet:—

Alles, Alles nun, das ihr wollet:—

Alles, Alles nun, das ihr wollet:—

Alles, Alles nun, das ihr wollet:—

Trumpet plays repeated F's, reminiscent of the theme in movement 1.

C minor F7 B-flat major

36/

Allegro e vivace. (♩ = 104.)

Bach sets the entire text again as a double fugue, sung first by soloists. Because fugue form suggests "law" or "rule," Bach often set such texts as fugues. Here one subject is immediately accompanied by the second subject (on the second text phrase), presumably to emphasize the reciprocity of the Golden Rule. For Alfred Dürr's comments, see note at the beginning of the movement. For another example of double fugue in Bach's first Leipzig cantata cycle, see BWV 179/1.

SOLO.

Al - les nun, das ihr wollet, das euch die Leu -

SOLO.

Das tut, das tut, das tut, das tut ihr

C

p Continuo alone.

B-flat major G minor

41/

SOLO.

Das tut, das tut, das tut, das tut ihr

SOLO.

Al - les nun, das ihr wollet, das euch die Leu -

- - te - tun sol - - - len, das tut ihr, das

ih - - - nen, das tut ihr ih - nen, Al - les, Al - - - les nun, das ihr

G minor D minor

Here, again, "das tut" (do that) is repeated over and over.

46/

ih - - - nen, Al - les nun, das - ihr -

- - te - tun sol - - - - len, tun sol - - - -

tut ihr ih - nen, Al - - - - les nun, das tut, das

wol - let, das tut - ihr ih - nen, das tut ihr ih - nen.

51/

wol - let, das euch die Leu - - te - tun sol - - - -

- - len, das tut, das tut - ihr, Al - - les, Al - les nun, -

thut, das tut, das tut ihr ih - - - - nen, das tut ihr ih - - - - nen,

Al - les nun, das - ihr

56/

- - len, das tut - ihr ih - nen, das tut, das tut,

- - das - ihr wol - let, das tut ihr ih - nen, das tut, das tut,

das euch die Leu - te tun sol - - len. Al - les nun, das ihr

wol - let, das euch die Leu - - te - tun sol - - - -

Instruments begin to double.

Trp

D minor D minor D major G minor

61

das tut, das tut ihr ih - - - nen, das tut, das tut

das tut, das tut ihr ih - - - nen. Al - les nun, das ihr

wol - let, das euch die Leu - - te tun sol -

- len, das tut ihr ih - - - nen, das tut, das tut,

D7 G minor D minor

66

das tut, das tut ihr ih - - - nen. Al - les nun, das ihr

wol - let, das euch die Leu - - te tun sol -

- len, das tut ihr ih - - - nen, das tut, das tut,

das tut, das tut ihr ih - - - nen, das tut, das tut,

A7 D minor F# dim.7 G minor

71

wol - let, das euch die Leu - - te tun sol -

- len, das tut ihr ih - - - nen, das tut, das tut,

das tut, das tut ihr ih - - - nen, das tut, das tut,

das tut, das tut ihr ih - - - nen, das tut, das tut, das

D7 G minor G minor (A7) D minor

Trumpet with subject for climax.

76

E

len, das tut ihr ih - nen, das tut ihr ih - nen, Al - les

das tut, das tut ihr ih - nen, das tut ihr ih - nen, Al -

das tut, das tut ihr ih - nen, Al - les nun, das ihr

tut, das tut, das tut ihr ih - nen, Al - les nun, das ihr

E

D minor G major G7

81

nun, das ihr wollet, Al - les nun, das ihr wollet, Al - les, Al -

- les, das ihr wol - let, Al - les, das ihr wollet Al - les nun, das ihr

wol - let, Al - les nun, das ihr wol - let, Al - les nun, das ihr wol -

wollet, Al - les nun, das ihr wollet, Al - les nun, das ihr wollet, Al - les,

C minor F major F7 B-flat major B-flat 7 E-flat major

86

- les nun, das ihr wollet, das euch die Leu - te tun sol -

wol - let, das euch die Leu - te tun sol - len, das tut ihr ihnen, das tut ihr ih -

- let, das euch die Leute tun sol - len, das tut ihr ihnen, das tut ihr ih -

Al - les nun, das ihr wol - let, das euch die Leute tun sol -

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

Trp doubles Soprano mm. 90-96.

92 **F**

len, das tut, das tut, das tut, das tut, das tut,
 nen, das tut, das tut, das tut, das tut,
 nen, das tut ihr ihnen, das tut ihr ihnen, das tut ihr ih-nen, das tut ihr
 len, Ob I/Vln I das tut, das tut, das tut, das

G minor C7 D7 (G minor) C major

96

das tut, das tut ihr ih-nen, das tut ihr ih-nen, das tut ihr
 - das tut, das tut ihr ih-nen, das tut, das tut,
 ih-nen, das tut ihr ih-nen, das tut, das tut,
 tut, das tut ihr ih-nen, das tut, das

F major F7 D7 G minor G minor C7 F major

100

ihnen, das tut ihr ih-nen, das tut ihr ih-nen, das tut ihr ih-nen.
 das tut, das tut, das tut, das tut ihr ih-nen.
 - das tut, das tut, das tut, das tut, das tut ihr ih-nen.
 tut, das tut, das tut, das tut ihr ih-nen.

G minor C major F major (F7) D7 G minor G major

J.S. Bach - Church Cantatas BWV 24

Chromatic saturation in the vocal part in the first 10 mm, but in 7 mm. when describing the rarity of honesty among humans (mm. 7-13): "Gott sei's geklagt! Die Redlichkeit ist teuer...." For more, see side note.

24/4. Recitativo. Basso.

movement parallels 24/2. There the theme was honesty; here the theme is hypocrisy. Bach's imaginative handling of recitative is evident in this operatic-sounding bass recitative, whose string accompaniment consists of punctuating chords until just before the closing arioso, where it reverts to a galant, melody-driven style.

1. **Basso.** B-flat G E C A C# D

Die Heu.che-lei ist ei-ne Brut, die Be-li-al ge-zeu-get, wer

Hypocrisy is a brood, that Belial hatches. Whoever

Strings punctuate the dire description in the manner of a secco recitative, the chromatic harmonic progression ending in arioso for a prayer to be delivered from such hypocrisy.

C major C# dim.7 A major

The bass voice is often the voice of authority. Here the singer acts like a passionate preacher.

3 **II** F# B F

sich in ih-re Knechtschaft beuget, der zählet zu Sa-tans Diener-schaft. Wie, lassen sich denn

himself into its larva/mask puts, he wears the devil's livery. How-now? Allow themselves then

For biblical background, see note.

D7 D# dim.7 E minor A7

6 G#

Christen dergleichen auch ge-lüsten? Gott sei's ge-klagt! Die Redlichkeit ist

Christians the-like also to-covet? (To) God be-it lamented! Uprightness/sincerely is

D minor G# dim.7 A major F#7 B minor

9 D#

ten - er. Manch'teuflich Unge-heuer sieht wie ein En-gel aus, man kehrt den Wolf hin.

rare. Many-a devilish monster looks like an angel A-person sweeps the wolf in;

E7 D# dim.7 B7 E minor G major

Text painting: Wolf in sheep's clothing depicted with descending line for "wolf," ascending line for "sheepskin."

12

ein, den Schafpelz kehrt man raus: wie könn't es ärger sein? Verleumden, Schmähn und Richten, Ver-

the sheep's-skin the-person-sweeps out. How could it worse be? Slandering, reviling, and judging,

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

J.S. Bach - Church Cantatas BWV 24

Text painting: "There" and "here" set with ascending and descending figures, respectively.

16

dammern und Vernichten ist überall gemein. So geht es dort, so geht es hier; der

D# dim. 7 E minor E7 A minor

Arioso Andante. (♩ = 60.)

19

lie - be Gott, der lie - be Gott be - hü - te mich da - für, der lie - be

Continuo alone to end.
Prayer stated 3 times; each statement begins with a leap up, as if directed heavenward.

C7 F major D7 G major C major

22

Gott be - hü - te mich, der lie - be Gott be - hü - te mich da - für!

C major

24/5. **Aria.** (Andante) • Integrity makes us like God and angels (24/5). This, too, is in a modern-sounding, galant, cantabile style, somewhat like Handel. Few and short melismas. Ends with opening ritornello. In the cantata's chiasmic structure, this movement (with its theme of "Treu und Wahrheit," i.e., faithfulness & truth) is the counterpart to movement 1 (with its theme of "Treu und Güte," i.e., faithfulness & kindness).

Obbligato of 2 Oboes d'amore in imitation depict the 2 equal virtues: "Treu und Wahrheit" (faithfulness and truth).

Ob. d'am I Ob. d'am II

Motive derived from vocal opening.

Trio texture.

Ritornello

A minor G7 C major

Continuo echoes theme. As in movement 1, the dominant plays a prominent role (= "Treu," i.e., faithfulness).

4

(A7) D minor D7 G major B major E minor

6

B major E minor

8 II

A major E minor A7 D minor E7 A minor

R.H. L.H.

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. In the cantata's chiasmic structure, this movement (with its theme of "Treu und Güte," i.e., faithfulness & kindness), is the counterpart to movement 5 (with its theme of "Treu und Wahrheit," i.e., faithfulness & truth).

As in movement 1, the dominant plays a prominent role (= "Treu," i.e., faithfulness).

11

Tenore.

Treu' und Wahrheit sei der Grund, Treu' und

Text painting: Descending line of an octave for the "foundation" of all one's thinking.

Ob d'amore I Ob d'amore II

A minor

The beginning of the aria proper (repeating the motto) is marked by rising triplets in imitation between the oboes d'amore. While the vocal theme descends from dominant to tonic, the triplets ascend from tonic to dominant, perhaps to reframe the text as a prayer.

14

Wahrheit sei der Grund al - ler dei - ner Sin - nen,

Ob d'amore I Ob d'amore II

A minor (D7) G major C major

16 II

Treu' und Wahrheit, Treu' und Wahrheit sei der Grund, sei der

G major A major D minor D7 G major B major E minor

19

Grund al . ler dei . ner Sin . nen,

mf

E7 A minor B7 E minor

21 II

wie von au . ssen Wort und Mund, von au .

p

E minor G7 C major

Allusion to Jesus words: "Woe to you, scribes and Pharisees, hypocrites! for you are like whitewashed tombs, which outwardly appear beautiful, but within they are full of dead men's bones and all uncleanness. So you also outwardly appear righteous to men, but within you are full of hypocrisy and iniquity (Matthew. 23:27-28).

24

... ssen Wort und Mund, sei das Herz von in . nen, wie von aussen Wort und

Contrary motion depicts the contrast between inward and outward appearances, as referenced in the text.

D major G major

26 II

Mund, sei das Herz von in . nen.

mf

G major G major

29

Gü - tig sein und tu - gendreich, macht uns Gott und En - geln

Text painting: Melismatic flourish with figura corta for "like angels."

G minor
G major A major D minor G7 C major

31

gleich, gü - tig sein und tu - gendreich, macht uns Gott und Engeln gleich, und Engeln

E7 A minor A minor

34

gleich, gü - tig sein und tu - gendreich, gütig sein und tu - gendreich, macht uns Gott und En -

Ob d'am I
Ob d'am II

A minor A7 D minor D minor A minor A minor

Text painting: Melismatic flourish with repeated figura corta for "like angels."

36

- - geln gleich, macht uns Gott und Engeln gleich, und En - geln gleich.

Ob d'am I
Ob d'am II

A minor, Dal Segno.

Text painting: Melismatic flourish corta for "like angels."

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Prayer: Source of all, grant health to body and soul (24/6). The chorale is presented simply in four vocal parts, with phrases accompanied by independent, embellishing orchestral lines of 16ths. The trumpet doubles the soprano, then plays repeated low F, A, or C in the interludes, reminiscent of the theme in movements 1 & 3 (see full score). The other instruments play the independent material.

24/6. **Choral.** (♩ = 68.)
Soprano. 1.

Regarding the significance of F major, see above at movement 1.

This is the first stanza of eight in the 1630 chorale "O Gott, du frommer Gott" by Johann Heermann (1585–1647).

O Gott, du from - mer Gott, O Gott, du from - mer Gott, O Gott, du from - mer Gott, O Gott, du from - mer Gott,

Continuo, with Trp on melody.

"Fromm" is used here in its antiquated meaning of "reliable/faithful/trustworthy," i.e., defined by constancy. The strings play undulating 16ths, perhaps to depict God as the fount of all good things, as mentioned in the text (an allusion to James 1:17: "Every good endowment and every perfect gift is from above, coming down from the Father of lights with whom there is no variation or shadow due to change." See also Matthew 7:11.) Compare oscillating figure in BWV 17/5 for Übermaß (abundant excess) of God's blessings).

+Full Instrumentation

Repeated 8ths depict God's constancy.

du Brunn-quell al - ler Ga - ben, du Brunn-quell al - ler Ga - ben, du Brunn - quell al - ler Ga - ben, du Brunn - quell al - ler Ga - ben,

A7 D minor C7 F major F7 B-flat major

(C7) F major F major F7

ohn' den Nichts ist, was ist, ohn' den Nichts ist, was ist, ohn' den Nichts ist, was ist, ohn' den Nichts ist, was ist,

B-flat major (C7) F major F major

J.S. Bach - Church Cantatas BWV 24

9

von dem wir Al - les ha -

von dem wir Al - les ha -

von dem wir Al - les ha -

von dem wir Al - les ha -

12

ben: ge - sun - den Leib gib

ben: ge - sun - den Leib gib

ben: ge - sun - den Leib gib

ben: ge - sun - den Leib gib

15

mir, und dass in sol - chem

mir, und dass in sol - chem

mir, und dass in sol - chem

mir, und dass in sol - chem

F major F7 B-flat major (C7) F major

F major A7 D minor D minor F# dim.7 G7 C minor

23

The image shows a page of a musical score for J.S. Bach's Church Cantata BWV 24. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard part (Piano). The lyrics are in German. The score is divided into measures 9, 12, and 15. Chord annotations are provided below the keyboard part: A7, D minor, D minor, A, D minor, C7, A, F major, F7, B-flat major, (C7), F major, F major, A7, D minor, D minor, F# dim.7, G7, C minor.

J.S. Bach - Church Cantatas BWV 24

Allusion to Paul's affirmation in Acts 24:16: "So I always take pains to have a clear conscience (Luther 1545: unverletzt Gewissen) toward God and toward men."

18

Leib' ein' un-ver-letz-te

Leib' ein' un-ver-letz-te

Leib' ein' un-ver-letz-te

Leib' ein' un-ver-letz-te

C major C7 F major (G7) C major C major C7 F major F7 B-flat major

21

Seel' und rein Ge-

Seel' und rein Ge-

Seel' und rein Ge-

Seel' und rein Ge-

B-flat major C7 F major F7

24

wis-sen bleib!

wis-sen bleib', und rein Ge-wis-sen bleib!

wis-sen bleib', und rein Ge-wis-sen bleib!

wis-sen bleib!

B-flat major C7 F major F7 B-flat major (C7) F major F major F major