

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.

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

The 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.

1.(Coro)

126/1.

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

Minor 3rd is hard for natural trp.

Figura corta (see note)

Ritornello

Free polyphony, only first 3 trp notes related to chorale.

Ob I, II
Strings

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.

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.

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

1. Trp

Minor 3rd is hard for natural trp.

Figura corta (see note)

Ritornello

Free polyphony, only first 3 trp notes related to chorale.

Ob I, II
Strings

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.

3

A minor

E(7)

5

A minor

D7

G major

B major

7

E minor

G7

C major

A7

9 II

D minor

E(7)

A minor

A minor

F major

D minor

A minor

E7

J.S. Bach - Church Cantatas BWV 126

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.

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

18/

Wort, er - halt uns.

Wort, er - halt uns.

Wort, er - halt uns.

Wort, er - halt uns.

A minor

19 Line 2.

Herr, bei dei-nem Wort, und steur' des Papsts und Tür-ken

Herr, bei dei-nem Wort, und steur' des Papsts und Türken Mord.

Herr bei dei-nem 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 Tür-ken Mord. und steur' des Papsts

Trp

24 *C major* *C major* *F major* *F major*

Tür-ken Mord, und steur' des Papsts.

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

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

und Tür-ken Mord, und steur' des Papsts

G(7) *E major* *A minor*

3

The image displays a page of a musical score for J.S. Bach's Church Cantata BWV 126. It features four systems of music, each with vocal staves (Soprano, Alto, Tenor/Bass) and a keyboard accompaniment. The lyrics are in German, and the score includes various musical notations such as notes, rests, and dynamic markings. Red annotations highlight specific musical features: 'Line 2.' at the top, 'A minor', 'D(7)', 'G major', and 'G7' between measures 21 and 24, 'Text painting: Agressive melismas for "Mord" ("murder").' under the 'Mord' lyrics, 'Trp' (Trumpet) above the keyboard part, and 'C major', 'F major', and 'F major' below the keyboard part. The page number '3' is at the bottom center.

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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.

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

36 II

C7

Trp

5

J.S. Bach - Church Cantatas BWV 126

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**

stürzen wollen von sei

D

von seinem Thron. Stürzen wollen von seinem Thron. von seinem Thron, von seinem Thron, die

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

von seinem Thron. Stürzen wollen von seinem Thron. von seinem Thron, von seinem Thron, die

Lines 3 & 4 repeated...

49 **A7** **D minor** **(G7)** **E minor** **(A7)** **D minor** **D minor**

Thron, die Jesum Christum, deinen Sohn, stürzen wollen von seinem Thron, die Jesum Christum, deinen Sohn, stürzen wollen von seinem Thron, die Jesum Christum, deinen Sohn, stürzen wollen von seinem Thron, die

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

A minor

D7

56

G major

G major

B major

E minor

A minor

G7

58

A minor

A minor

A major D minor

60

E7

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 for 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

For biblical background, see note.

2. Aria

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



Ritornello derived from vocal line.

1. Ob I Ob II

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..."

Sen.de dei ne Macht von

D# dim.7 B7 E minor E minor

8

o ben, Herr der Her ren, starker Gott, Ob I

Ritornello Ob II

E minor

10 II

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

J.S. Bach - Church Cantatas BWV 126

13
8
sen.de dei . ne Macht von o - ben. Herr der Her . ren, starker Gott, Herr der

Ob II p
Ob I 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

Three-fold declaration, a step higher each time.

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

J.S. Bach - Church Cantatas BWV 126

23

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

B minor

25 II

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

B minor

28

B minor

30 II

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

33

B Section.

Dei-ne Kir-che zu er-freu

B minor A major D major B minor F#

J.S. Bach - Church Cantatas BWV 126

85

8

Ob I

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

Ob I

Ob II

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

40 II

8

Ob I

Ob II

D major E7 A major A7

J.S. Bach - Church Cantatas BWV 126

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, starker Gott, Herr der Her-ren.

sen-de dei-ne Macht von

f

Ob II

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

J.S. Bach - Church Cantatas BWV 126

51 II

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

A minor A minor B7 E minor

54

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

E minor E minor E(7) A minor

56 II

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

Ob I
Ob II

Ritornello

A minor B7 E minor E minor

59

E minor

61 II

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

Alfred Dürr writes, "The [recitative]...unites chorale melody and trope in a curious way: the recitative passages are sung solo (with continuo), and the chorale

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

3 Adagio

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.

Gott heil' ger Geist, du Trö-ster
God Holy Ghost, thou Comforter

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

6 Recit.

wert.

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

A minor A7 C# dim.7 D7

9 Adagio

Chorale phrase 2 up a 5th.

Gib dein'm Volk ei-nerlei Sinn auf Erd', dass wir an
that we, of

fährlichkeit der falschen Brüder. Gib dein'm Volk ei-nerlei Sinn auf Erd'!
danger of false brethren. Give thy people one-and-the-same mind on earth,

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

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

Adagio

12 **Christi Leibes 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.

Recit.

14 **in der letzten Noth, Es bricht als dann der letzte Feind herein und will den**
 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.

Adagio

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

Chorale phrase 4 up a 5th.

Highest note.

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

19 **uns ins Leben aus dem Tod! uns ins Leben aus dem Tod!**
 us into life out-of death! us into life out-of death!

E minor E(7) A minor E major

Martin Petzoldt argues 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 (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*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 240.

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

For biblical background, see note.

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.

C major C7 F major G7

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

G7 C major (A minor) C major C7

stür_ze zu Bo - den

F major G7 E7 D7

schwülstige Stöl_ze, stür_ze zu Bo - den, stür_ze zu

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!

Ritornello

G major

G major

44

Stür - ze zu Boden.

G major G7

49

stür - ze zu Bo - den schwül - stige Stol - ze. stür - ze zu

C major C7 F major G7 A7

54

Bo - den, stür - ze zu Bo - den. stür - ze zu Bo - den

D major G7 C major

59

schwül - stige Stol - ze, stür - ze zu Bo - den schwül - stige

C major

64

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

69

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

75

80

Lass sie den Ab - grund

85

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

C major

C major

C major

C major

C major

B Section.

A minor

E7

A minor

Ritornello

p

tr

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89

plötz-lich verschlin - gen, lass sie den Ab - - grund

D7 G major

93

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

G major B7 A minor

97

schlin - - gen, ver - - schlin -

B7 E minor

101

gen! Ritornello

E minor E minor E minor

106

A7 B7 B7 E minor

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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 E7 A minor

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 A minor A7 D minor N6

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

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139

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

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.

For biblical background, see note.



1. Tenbre E D G# F C A

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

Continuo alone...

E major A minor A minor

Highest note for "höchsten" ("highest")

höchsten Glanze dar, lass du (für) deine Kirche wachst, dass du des heiligen Wortes

highest (greatest) splendor - , In-that thou over thy church dost-watch, In-that thou the holy Word's

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 Helfer zu uns

teachings unto 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.

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).

Soprano 1. Stanza 1.

+Trp
Ob I, II
Vln I

+Vln II

+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

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.

For biblical background, see note.

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 A minor F major A minor A7 D minor A major

Stanza 2. NBA: unsern

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

Text painting: Pedal point for "a peaceful and quiet life," then 8th notes for "führen" ("lead").

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