Ine archaic style of 2/1 was probably intended to indicate tradition and conservative theology in contrast to Enlightenment philosophy (see, for example, the reference to "foolish reason" substituting for biblical truth in 10/2). Eric Chafe observes that "the message of Cantata 2...is pure "theologia crucis" [theology of the cross], the only true theology according to Luther.... Bach respresents the believer's life of tribulation and persecution in the world by means of modulation into flat-minor tonal regions, associating the flat-minor are with the 'subdominant' quality of the modal melody of Cantata No. 2 'Ach Gott, vom Himmel.'" See "Tonal Allegory," 128. For other examples of archaic style in the chorale cantata cycle, see BWV 38 & BWV 101. NBA I/16; BC A98 2. S. after Trinity (BWV 76, 2)
*1 John 3:3–18 (Whoever does not do right or love his brother is not of God)
*Luke 14:16–24 (Parable of the great banquet) Librettist: Unknown FP: 18 June 1724 (St. Thomas). This cantata belongs to Bach's chorale cantata cycle (see notes). Ach Gott, vom Himmel sieh darein

Chorus (Chorale v. 1 (The hymn is Luther's paraphrase of Psalm 12). Renaissance-like motet style with continuo, the other instruments doubling the voices (in the style of Pachelbel). Medieval cantus firmus in the Phrygian mode.

No sinfornia or ritornello. The trombones (sackbuts), alla breve meter, and "white note" notation add to the archaic character. See side note for information on Bach's chorale cantata cycle.

(Grave J=58) • Apostasy: A prayer for aid in time of apostasy (2/1). Instrumentation: Ob I, II Tbn I, II, III, IV VIn I, II Soprano. VIII I, VIa SATB Mozart used the chorale tune as Doubled by VIn I, For comments by Alfred Dürr, see note. a cantus firmus for the "Song of Continuo Γrombone´ Ι. the Armored Men" in the Act 2 finale of The Magic Flute (words: Alto. "Der, welcher wandert diese Doubled by VIn II, Strasse voll Beschwerden"). Cantus firmus is foreshadowed by counterpoint Ob I, II, Descending 4th based on first phrase of chorale Trombone II. Tenore. Doubled by VIa, Trombone III. Chorale Phrase 1.Ach Gott, yom Him_mel lass dich's doch sieh da rein und Text painting: Upward leap for "heaven Basso. Doubled by Gott, vom Him _ mel Ach Trombone IV. For biblical Grave. background, see note. Pianoforte. G minor Descending 4ths from tonic to dominant (and reverse), sometimes with intervening chromatic tones characterize the counterpoint, to illustrate the text image of looking up to God, and asking him to looking down and bestow mercy (see mm. 27–29). The descending 4th is derived directly from the chorale (see "sieh darein"). Ach Gott, vom Him _ mel sieh da da - rein, -_ rein, Harmonic tension is increased by adding bar -_ men und lass dich's doch er er -_ bar da und lass dich's doch rein _ bar _ Text painting: Lamento bass (descending chromatic 4th) for "have mercy G minor C minor

For word-for-word translations, see Unger, Handbook to Bach's Sacred Cantata Texts.

Chorale Cantata on

Psalm 12 Paraphrase.

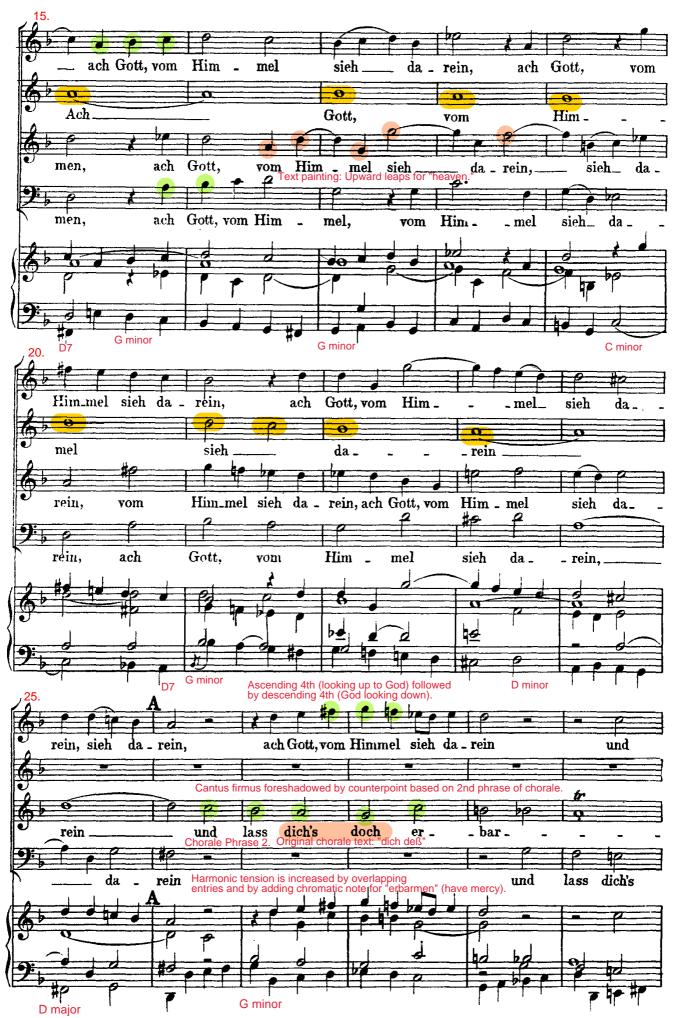
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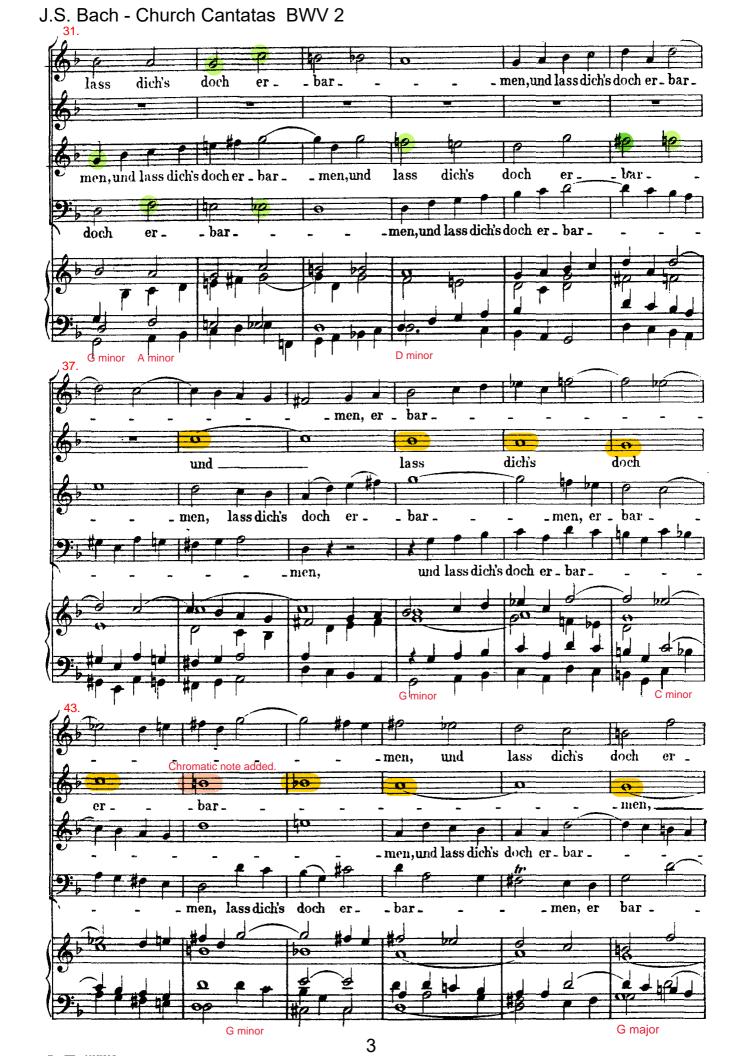
Introduction and updates at melvinunger.com

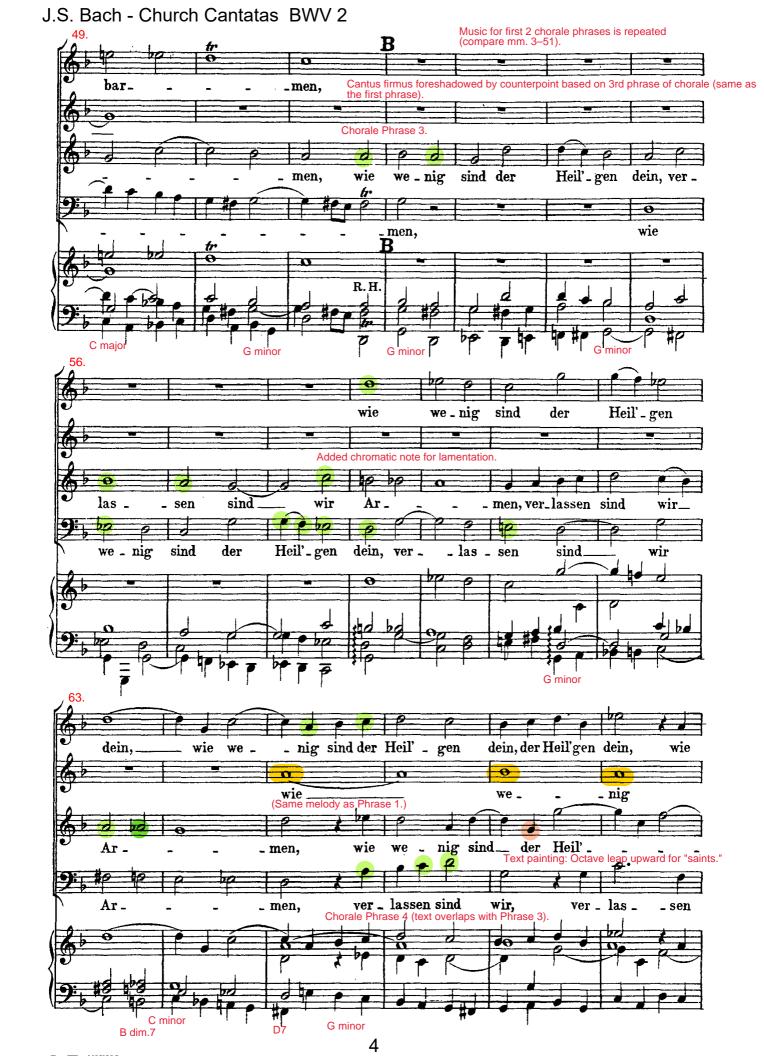
Form: Chorale Fantasia - Recit (T) - Aria (A) - Recit (B) - Aria (T) - Chorale.

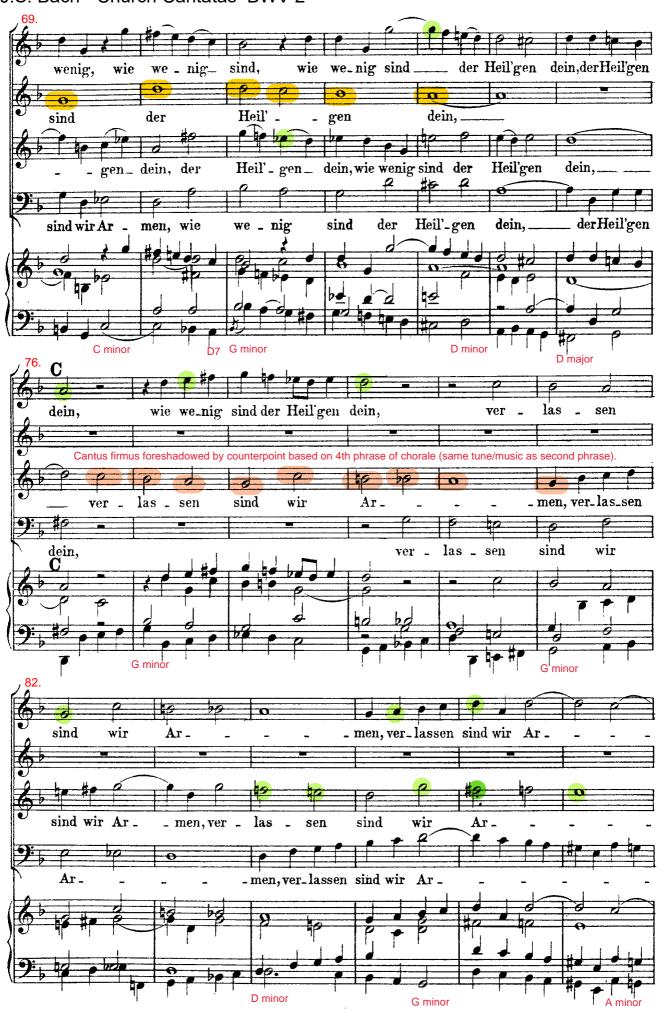
The first recit-aria pair deals with heresy relying on reason, the second pair with the lot of the persecuted.

The archaic style of 2/1 was probably intended to indicate tradition and conservative theology in





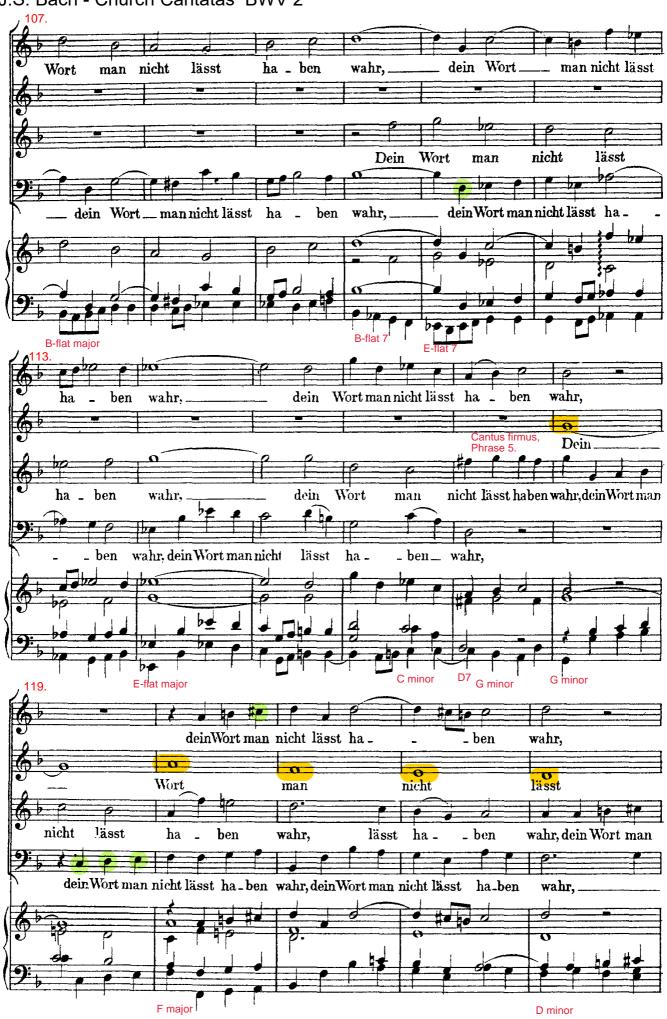


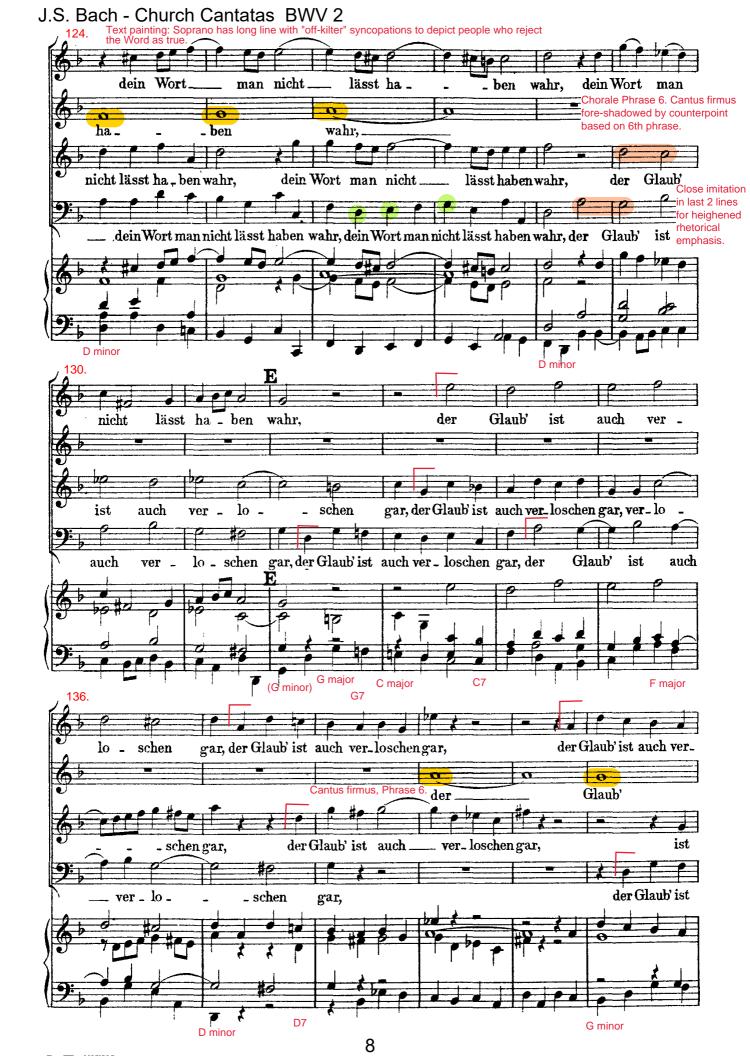


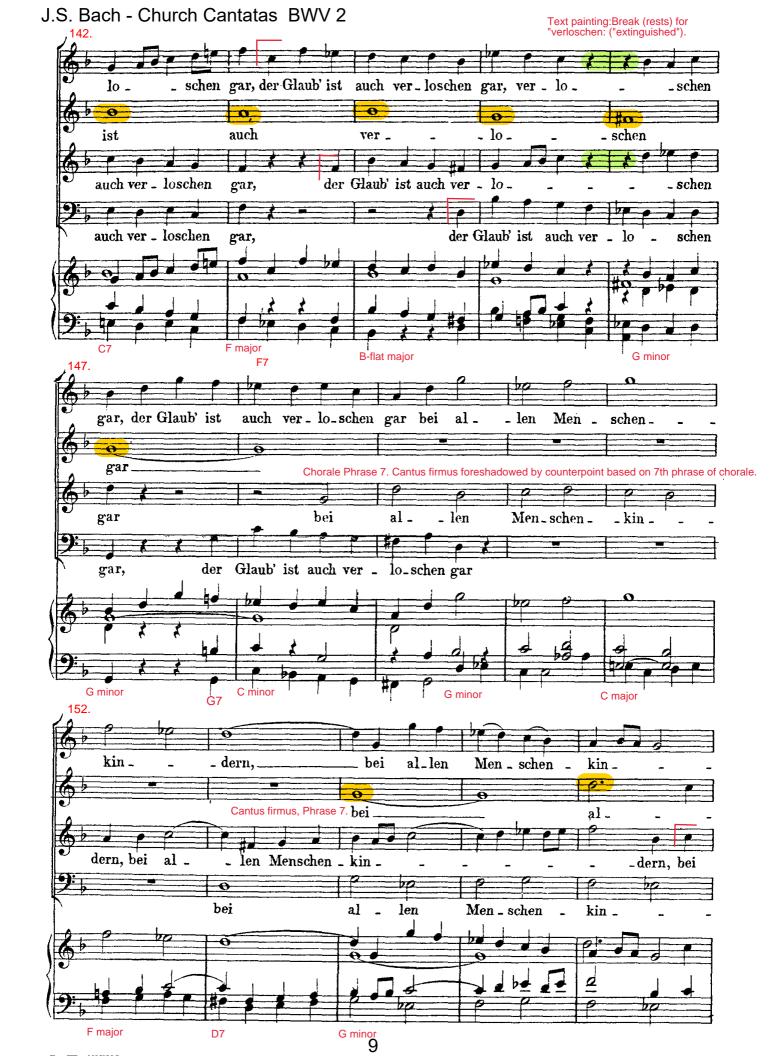
J.S. Bach - Church Cantatas BWV 2 sen sind wir Ar-_ men, ver _ las _las_ wir sind ver _ Same melody as Phrase 2 _ sen men, ver_lassen sind Ar_ _ men, wir wir. Ar_ wir__ ver_lassen sind_{-} Ar_ _ men, G minor las sind wir sen Ar .. _ men, ver O Ar-_ men: - men, ver-lassen sind wir Armen, ver-lassen sind wir Ar wir Ar. _ men, Ω 06 G minor G major Dein _ men: Chorale Phrase 5 (beginning of Abgesang in bar form). - men: Cantus firmus foreshadowed by counterpoint based on 5th phrase of chorale -men, wir Ar -By reversing the words, the metrical nicht lässt accent falls on "nicht" (not). -men: Dein Wort ha_ben wahr, man Original chorale text: läßt nicht R.H. R.H. L.H. G minor F major B-flat major

6

F major



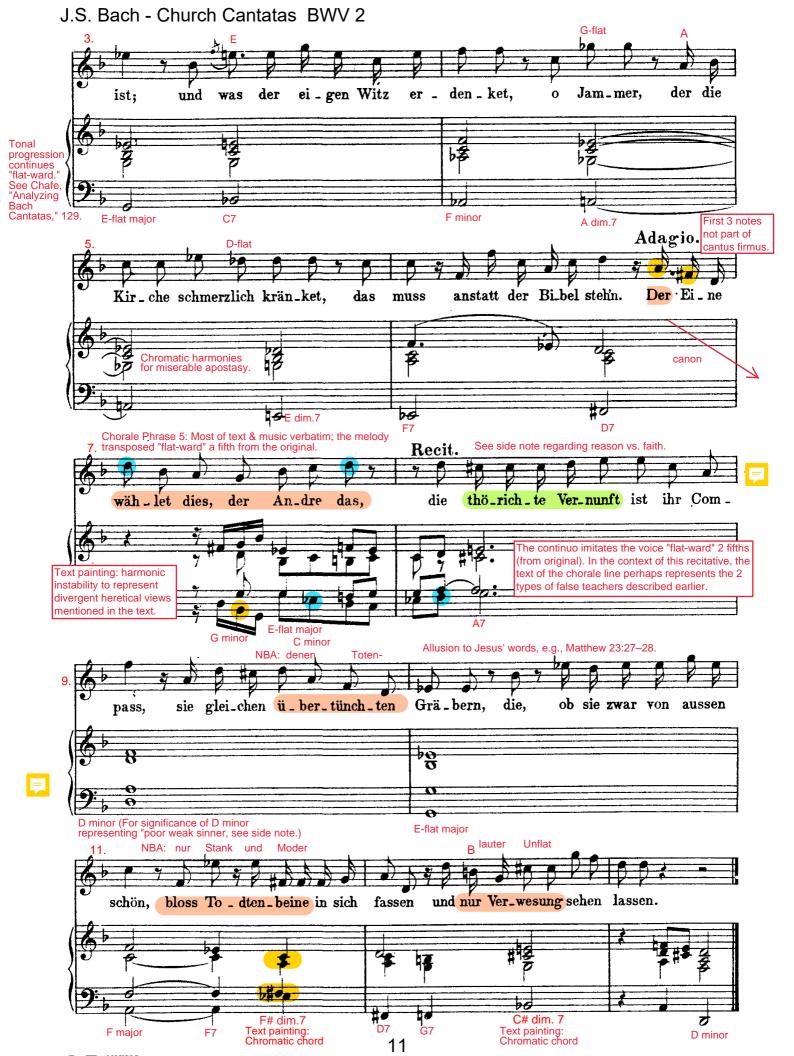


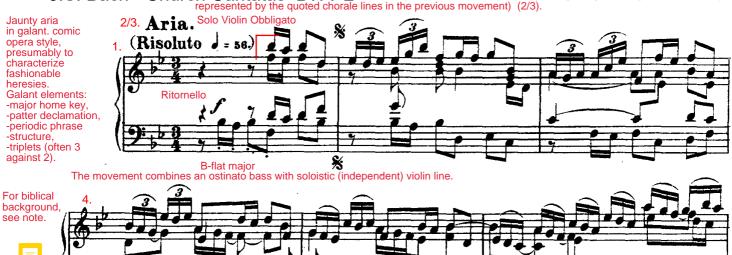




representing false teachers leading someone astray.

12 mm.





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.

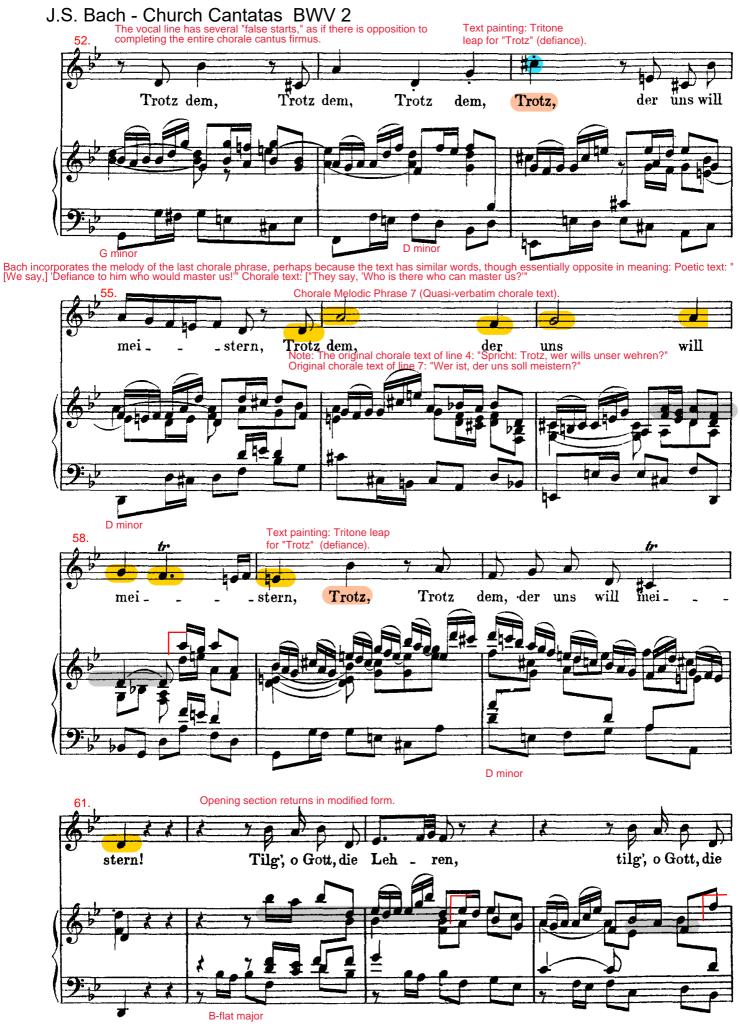


J.S. Bach - Church Cantatas BWV 2 Leh - ren, so deinWort ver - keh-ren, tilg',o Gott, die Leh -Gott, die Chromaticism for "verkehren" (to "pervert"). ren, so_ dein Wort ver _ keh _ _ ren, Ritornello F minor (instead of expected F major)



— ·----





12 mm.

