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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).

The 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 represents 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 'Ach Gott, vom Himmel.'" See "Tonal Allegory," 128. For other examples of archaic style in the chorale cantata cycle, see BWV 38 & BWV 101.

J.S. Bach

Cantata No. 2

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 sinfonia 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.

1. (Grave $\text{♩} = 58$) • Apostasy: A prayer for aid in time of apostasy (2/1).

Instrumentation:

Ob I, II

Tbn I, II, III, IV

Vln I, II

Vla

SATB

Continuo

Soprano.

Doubled by Vln I,
Trombone I.

Alto.

Doubled by Vln II,
Ob I, II,
Trombone II.

Tenore.

Doubled by Vla,
Trombone III.

Basso.

Doubled by
Trombone IV.

For biblical
background,
see note.

Pianoforte.

2/1. **Coro.**

1. (Grave $\text{♩} = 58$)

For comments by Alfred Dürr, see note.

Cantus firmus is foreshadowed by counterpoint based on first phrase of chorale.

Descending 4th

Chorale Phrase 1. Ach Gott, vom Him-mel sieh da-rein und lass dich's doch-

Text painting: Upward leap for "heaven."

Ach Gott, vom Him-mel

Grave.

mf

G minor

Mozart used the chorale tune as a cantus firmus for the "Song of the Armored Men" in the Act 2 finale of *The Magic Flute* (words: "Der, welcher wandert diese Strasse voll Beschwerden").

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").

8.

Ach Gott, vom Him-mel sieh da-rein, da-rein,

er-bar-men, und lass dich's doch er-bar-

sieh da-rein und lass dich's doch er-bar-

Text painting: Lamento bass (descending chromatic 4th) for "have mercy."

G minor

B dim. 7

C minor

15.

A musical score for the hymn "Ach Gott, vom Himmel sieh da rein". The score is written for four parts: Soprano, Alto, Tenor, and Bass, with a piano accompaniment at the bottom. The lyrics are in German. The score includes several annotations: green circles highlight specific notes in the Soprano and Bass parts; yellow circles highlight notes in the Alto part; orange circles highlight notes in the Tenor part. A red text annotation "Text painting: Upward leaps for 'heaven.'" is placed over the Tenor part. The piano accompaniment is marked with "G minor" and "C minor" at the bottom.

— ach Gott, vom Him - mel sieh — da - rein, ach Gott, vom

Ach — Gott, vom Him - -

men, ach Gott, vom Him - mel sieh — da - rein, — sieh da -

men, ach Gott, vom Him - mel, vom Him - - mel sieh da -

Text painting: Upward leaps for "heaven."

G minor C minor

20. D7 G minor C minor

Him-mel sieh da - rein, ach Gott, vom Him - mel sieh da -

mel sieh da - rein

rein, vom Him-mel sieh da - rein, ach Gott, vom Him - mel sieh da -

rein, ach Gott, vom Him - mel sieh da - rein,

D7 G minor Ascending 4th (looking up to God) followed D minor

25. D7 D minor

Ascent/descent 4th (looking up to God / followed by descending 4th (God looking down)).

The image shows a musical score for the hymn 'Lass dich's doch erbarmen'. It consists of four staves. The first two staves are vocal parts (Soprano and Alto/Tenor). The last two staves are piano accompaniment. The key signature has one flat (B-flat). The tempo is marked 'Allegretto'. The lyrics are: 'rein, sieh da - rein, ach Gott, vom Himmel sieh da - rein und rein und lass dich's doch er - bar - da - rein und lass dich's'. Annotations in red include: 'D7' and 'D minor' at the top; 'Ascent/descent 4th (looking up to God / followed by descending 4th (God looking down))' at the top; 'Cantus firmus foreshadowed by counterpoint based on 2nd phrase of chorale.' between the vocal staves; 'Chorale Phrase 2. Original chorale text: "dich deß"' between the vocal and piano staves; 'Harmonic tension is increased by overlapping entries and by adding chromatic note for "erbarmen" (have mercy).' between the piano staves; and 'D major' and 'G minor' at the bottom. Green circles highlight specific notes in the vocal parts, and a pink box highlights the word 'dich's' in the lyrics.

rein, sieh da - rein, ach Gott, vom Himmel sieh da - rein und

Cantus firmus foreshadowed by counterpoint based on 2nd phrase of chorale.

rein und lass dich's doch er - bar -

Chorale Phrase 2. Original chorale text: "dich deß"

da - rein und lass dich's

Harmonic tension is increased by overlapping entries and by adding chromatic note for "erbarmen" (have mercy).

D major G minor

J.S. Bach - Church Cantatas BWV 2

31.

lass dich's doch er - bar - - - - - men, und lass dich's doch er - bar - - - - - men, und lass dich's doch er - bar - - - - - doch er - - bar - - - - - - men, und lass dich's doch er - bar - - - - -

G minor A minor D minor

37.

men, er - bar - - - - - und lass dich's doch - - - - - men, lass dich's doch er - bar - - - - - men, er - bar - - - - - men, und lass dich's doch er - bar - - - - -

G minor C minor

43.

men, und lass dich's doch er - er - bar - - - - - men, - men, und lass dich's doch er - bar - - - - - men, lass dich's doch er - bar - - - - - men, er bar - - - - -

Chromatic note added.

G minor G major

J.S. Bach - Church Cantatas BWV 2

49.

Music for first 2 chorale phrases is repeated (compare mm. 3-51).

bar - - - - - men,

Cantus firmus foreshadowed by counterpoint based on 3rd phrase of chorale (same as the first phrase).

Chorale Phrase 3.

- men, wie we - nig sind der Heil' - gen dein, ver -

- men, wie

R. H.

C major G minor G minor G minor

56.

wie we - nig sind der Heil' - gen

Added chromatic note for lamentation.

las - - sen sind wir Ar - - - men, ver - lassen sind wir -

we - nig sind der Heil' - gen dein, ver - las - sen sind wir

G minor

63.

dein, wie we - - nig sind der Heil' - gen dein, der Heil'gen dein, wie

wie (Same melody as Phrase 1.) we - - - nig

Ar - - - men, wie we - nig sind der Heil' -

Text painting: Octave leap upward for "saints."

Ar - - - men, ver - lassen sind wir, ver - las - - sen

Chorale Phrase 4 (text overlaps with Phrase 3).

C minor B dim.7 D7 G minor

69.

wenig, wie we-nig-sind, wie we-nig sind der Heil'gen dein, der Heil'gen
sind der Heil'-gen dein,
-gen-dein, der Heil'-gen-dein, wie wenig sind der Heil'gen dein,
sind wir Ar-men, wie we-nig sind der Heil'-gen dein, der Heil'gen

C minor D7 G minor D minor D major

76.

dein, wie we-nig sind der Heil'gen dein, ver-las-sen
ver-las-sen sind wir Ar-men, ver-las-sen
dein, ver-las-sen sind wir

Cantus firmus foreshadowed by counterpoint based on 4th phrase of chorale (same tune/music as second phrase).

G minor G minor

82.

sind wir Ar-men, ver-las-sen sind wir Ar-men, ver-las-sen sind wir Ar-men, ver-las-sen sind wir Ar-men

D minor G minor A minor

J.S. Bach - Church Cantatas BWV 2

88.

men, ver-las-sen sind wir Ar-men, ver-las-sen sind wir Ar-men, wir Ar-

Same melody as Phrase 2.

G minor C minor

94.

men, ver-las-sen sind wir Ar-men: men, ver-las-sen sind wir Ar-men, wir Ar-

G minor G major C major

100.

men: Dein men: Dein Wort man nicht lässt ha-ben wahr,

Chorale Phrase 5 (beginning of Abgesang in bar form).

Cantus firmus foreshadowed by counterpoint based on 5th phrase of chorale.

Original chorale text: lässt nicht.

By reversing the words, the metrical accent falls on "nicht" (not).

G minor G minor D minor B-flat major F major

J.S. Bach - Church Cantatas BWV 2

107.

107.

Wort man nicht lässt ha - ben wahr, — dein Wort — man nicht lässt

Dein Wort man nicht lässt

— dein Wort — man nicht lässt ha - ben wahr, — dein Wort man nicht lässt ha -

B-flat major

B-flat 7

E-flat 7

B-flat major

B-flat 7

E-flat 7

113.

113.

ha - ben wahr, dein Wort man nicht lässt ha - ben wahr,

Cantus firmus, Phrase 5.

Dein

ha - ben wahr, dein Wort man nicht lässt haben wahr, dein Wort man

- ben wahr, dein Wort man nicht lässt ha - ben wahr,

119

E-flat major

C minor

D7

G minor

G minor

Cantus firmus,
Phrase 5.

119.

E-flat major

C minor

D7

minor

G minor

115.

dein Wort man nicht lässt ha - - - ben wahr,

Wort man nicht lässt

nicht lässt ha - ben wahr, lässt ha - - ben wahr, dein Wort man

dein Wort man nicht lässt ha - ben wahr, dein Wort man nicht lässt ha - ben wahr, —

F major

D minor

F major

D minor

J.S. Bach - Church Cantatas BWV 2

124. Text painting: Soprano has long line with "off-kilter" syncopations to depict people who reject the Word as true.

dein Wort man nicht lässt ha - ben wahr, dein Wort man
ha - ben wahr,
nicht lässt ha - ben wahr, dein Wort man nicht lässt haben wahr, der Glaub'
— dein Wort man nicht lässt haben wahr, dein Wort man nicht lässt haben wahr, der Glaub' ist

Chorale Phrase 6. Cantus firmus fore-shadowed by counterpoint based on 6th phrase.

Close imitation in last 2 lines for heightened rhetorical emphasis.

D minor

130.

nicht lässt ha - ben wahr, der Glaub' ist auch ver -
ist auch ver - lo - schen gar, der Glaub' ist auch ver - loschen gar, ver - lo -
auch ver - lo - schen gar, der Glaub' ist auch ver - loschen gar, der Glaub' ist auch

E

(G minor) G major C major C7 F major

136.

lo - schen gar, der Glaub' ist auch ver - loschengar, der Glaub' ist auch ver -
— schen gar, der Glaub' ist auch ver - loschen gar, ist
— ver - lo - schen gar, der Glaub' ist

Cantus firmus, Phrase 6. der Glaub'

D minor D7 G minor

142.

lo - schen gar, der Glaub' ist auch ver - loschen gar, ver - lo - schen
ist auch ver - lo - schen
auch ver - loschen gar, der Glaub' ist auch ver - lo - schen
auch ver - loschen gar, der Glaub' ist auch ver - lo - schen

C7 F major F7 B-flat major G minor

147.

gar, der Glaub' ist auch ver - lo - schen gar bei al - len Men - schen - - -
gar bei al - len Men - schen - kin - - -
gar, der Glaub' ist auch ver - lo - schen gar

G minor G7 C minor G minor C major

Chorale Phrase 7. Cantus firmus foreshadowed by counterpoint based on 7th phrase of chorale.

152.

kin - - - dern, bei al - len Men - schen - kin - - -
bei al - len Menschen - kin - - -
bei al - len Men - schen - kin - - -
bei al - len Men - schen - kin - - -

F major D7 G minor

Cantus firmus, Phrase 7

J.S. Bach - Church Cantatas BWV 2

157. Close imitation

dern, bei al-len Menschen-kin- - - dern, bei al-len Menschen, bei
len Men - - - schen - - - kin - - - - -
al - len Menschen - kin - - - - - dern, bei al - len
dern, bei al - len Menschen - kin - - - - - dern, bei al - len Menschen.

G minor G7 C minor G minor

162.

al - - len Men - schen - kin - - dern, allen Men - - schenkin - dern.
dern.
Menschen-kin - - dern, al - - - - len Menschen - kin - - - - dern.
kin - - dern, al-len Menschen-kindern, al - - - - len Menschen - kin - - - - dern.

D minor D minor D major

2/2. Recitativo.

Adagio.

1. Tenore.

Sie leh-ren ei-tel fal-sche List,

Recit.

was wider Gott und sei-ne Wahrheit

Chromatic Saturation in the vocal part in 12 mm.

Phrase 1 of the chorale verbatim, transposed a 5th "flat-ward." See Chafe, *Analyzing Bach Cantatas*,

For biblical background, see note.

Continuo alone

Canon

G major C minor B-flat 7 C minor

Surprising chord for "falsche List" ("false craftiness").

Continuo echoes voice with Chorale Phrase 1 (at the 8va), probably representing false teachers leading someone astray.

J.S. Bach - Church Cantatas BWV 2

Tonal progression continues "flat-ward." See Chafe, "Analyzing Bach Cantatas," 129.

3. ist; und was der ei-gen Witz er-den-ket, o Jam-mer, der die

E-flat major C7 F minor A dim.7

G-flat A

First 3 notes not part of cantus firmus.

Adagio.

5. Kir-che schmerzlich krän-ket, das muss anstatt der Bi-bel stehn. Der Ei-ne

D-flat

Chromatic harmonies for miserable apostasy.

E dim.7 F7 D7

canon

Chorale Phrase 5: Most of text & music verbatim; the melody 7. transposed "flat-ward" a fifth from the original.

Recit.

See side note regarding reason vs. faith.

wäh-let dies, der An-dre das, die thö-rich-te Ver-nunft ist ihr Com-

G minor E-flat major C minor A7

Text painting: harmonic instability to represent divergent heretical views mentioned in the text.

The continuo imitates the voice "flat-ward" 2 fifths (from original). In the context of this recitative, the text of the chorale line perhaps represents the 2 types of false teachers described earlier.

Allusion to Jesus' words, e.g., Matthew 23:27-28.

9. pass, sie glei-chen ü-ber-tünch-ten Grä-bern, die, ob sie zwar von aussen

NBA: denen Toten-

D minor (For significance of D minor representing "poor weak sinner, see side note.)

E-flat major

11. NBA: nur Stank und Moder

B lauter Unflat

schön, bloss To-dten-beine in sich fassen und nur Ver-wesung sehen lassen.

F major F7 F# dim.7 D7 G7 C# dim.7 D minor

Text painting: Chromatic chord

Text painting: Chromatic chord

J.S. Bach - Church Cantatas BWV 2 Alto Aria (Based on Chorale v. 3.) • Apostasy: Prayer to stop false teachers (as represented by the quoted chorale lines in the previous movement) (2/3).

Jaunty aria in galant, comic opera style, presumably to characterize fashionable heresies.
Galant elements:
-major home key,
-patter declamation,
-periodic phrase structure,
-triplets (often 3 against 2).

2/3. Aria. Solo Violin Obligato

1. (Risoluto) ♩ = 56,

B-flat major

The movement combines an ostinato bass with soloistic (independent) violin line.

For biblical background, see note.



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.

7. Alto.

Tilg', o Gott, die Leh - - ren,

B-flat major

10.

13.

tilg', o Gott, die Leh - - ren, so dein Wort ver - keh - - ren, tilg', o

B-flat major

F major

J.S. Bach - Church Cantatas BWV 2

16.

Gott, die Leh-ren, so dein Wort ver-keh-ren, tilg'o Gott, die Leh-

Chromaticism for "verkehren" (to "pervert").

19.

-ren, so dein Wort ver-keh-ren,

Ritornello

F minor
(instead of expected
F major)

F major

22.

25.

28.

weh-re doch der Ket - ze-rei, wehre doch der

F major C minor

Text painting: Melismas (the only ones in the aria) for "all spirit hordes."

31.

Ket - ze-rei und al -

G minor

34.

- len Rot-ten - gei - stern, wehre doch der

G minor G minor

37.

Harmonic ambiguity for "heresy."

Melisma adopts triplets of the ritornello of the violin part.

Ket - ze-rei, wehre doch der Ket - ze - rei und al - len Rot - ten -

G minor

J.S. Bach - Church Cantatas BWV 2

40. Harmonic ambiguity for heresy: mm. 40-41.

gei - stern, wehre doch der Ket - ze - rei und al - len Rot - ten - gei -

43.

stern;

Ritornello

G minor

46.

denn sie spre -

G minor

49.

- chen oh - ne - Scheu, denn sie spre - - - chen oh - ne - Scheu:

F major

J.S. Bach - Church Cantatas BWV 2

52. The vocal line has several "false starts," as if there is opposition to completing the entire chorale cantus firmus.

Text painting: Tritone leap for "Trotz" (defiance).

Trotz dem, Trotz dem, Trotz dem, **Trotz**, der uns will

G minor D minor

Bach incorporates the melody of the last chorale phrase, perhaps because the text has similar words, though essentially opposite in meaning: Poetic text: "[We say,] 'Defiance to him who would master us!'" Chorale text: ["They say, 'Who is there who can master us?'"

55. Chorale Melodic Phrase 7 (Quasi-verbatim chorale text).

mei - - stern, **Trotz** dem, der uns will

D minor

Note: The original chorale text of line 4: "Spricht: Trotz, wer wills unser wehren?"
Original chorale text of line 7: "Wer ist, der uns soll meistern?"

58. Text painting: Tritone leap for "Trotz" (defiance).

mei - - stern, **Trotz**, Trotz dem, der uns will mei - -

D minor

61. Opening section returns in modified form.

stern! Tilg', o Gott, die Leh - ren, tilg', o Gott, die

B-flat major

J.S. Bach - Church Cantatas BWV 2

65.

Harmonic instability in mm. 66–69 to depict "Wort verkehren" (pervert the Word).

Leh - ren, so dein Wort ver - keh - ren, tilg', o Gott, die Leh - ren, so dein

C minor
E-flat major

G minor F major

68.

Wort ver - keh - ren, tilg', o Gott, die Leh -

B-flat major

E-flat major

70.

- ren, so dein Wort ver - keh - ren!

B-flat major

(B-flat minor?)

B-flat major

Dal Segno.

2/4. Recitativo.

1. Basso.

Chromatic Saturation in the vocal part in 12 mm.

Die Armen sind verstört, ihr seufzend Ach, ihr ängstlich Klagen bei soviel Kreuz und

E-flat major

Chorale text verbatim from Stanza 4.

For biblical background, see note.

Die Armen sind verstört, ihr seufzend Ach, ihr ängstlich Klagen bei soviel Kreuz und

E-flat major

Strings

D-flat dim.7 with pedal.

A dim.7

F7

A dim.7

Tritone

Alfred Dürr writes, "The recitative 'Die Armen sind verstört', no. 4, accompanied by strings, changes into arioso for the middle section which speaks of God's hearing our entreaty. In the outer sections, the relatively lively part-writing for the accompanying strings demands correspondingly strict rhythmic declamation in the voice, so that even the make-up of the recitative passages approaches arioso." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 404.

4. Noth, wodurch die Fein-de fromme Seelen plagen, dringt in das Gna-den-ohr des

Tritone

B-flat minor E dim.7 B dim.7 Tritone C minor

Strings accelerate from half notes to quarters, and then to eighths (at the beginning of the arioso).

6. Al-ler-höcsten ein; darum spricht Gott: Ich muss ihr Hel-fer sein, ich

Arioso.

Voice of God' statements begin with pickups of ascending 4ths or 5ths.

D-flat major B dim.7 C minor B-flat major

Text painting: Rising lines probably to depict lifting up the poor and suffering ones; falling lines for God reaching down to help.

9. hab' ihr Fleh'n er-hört, der Hil-fe Morgen-roth, der reinen Wahrheit hel-ler Sonnen-

Chorale text verbatim.

12. schein soll sie mit eurer Kraft, die Trost und Leben schafft, er-quickern und erfreuen.

C major C7 F major

15. Ich will mich ihrer Noth er-barmen, mein heilsam Wort soll sein die Kraft der Ar-men.

Chorale text verbatim.

F7 E-flat 7 D7 G minor G minor

J.S. Bach - Church Cantatas BWV 2

Musical elements of the Movement:
 -flickering figure for "fire" (rather than a joyous figura corta—see note)
 -contrary motion to symbolize "cross." (See Chafe, "Analyzing Bach Cantatas," 131.)

2/5. **Aria.** Tenor Ritornello (Da Capo) Aria (Based on Chorale v. 5) •Affliction purifies the Christian; be patient! (2/5).

(Moderato ♩ = 72.)

Ob I, II, Vln I
 Vln II
 Vla
 Continuo

For biblical background, see note.

1. **Ritornello** *mf*

G minor

This is a "Devisenarie" or "motto aria" (see above). The motto sets the tone and perspective for the movement.

5.

-Flickering figure for "fire" (rather than interpreted as a joyous figura corta) with scale perhaps the flowing molten silver.
 -Contrary motion to create "chi" figure, symbolizing the "cross."

Hans-Joachim Schulze (with translation by David Koviner) writes, "A four-part accompaniment of unusual harmonic density is also crucial for the tenor aria...although no particular motivation for the use of the ambitious four and five-part writing can be discerned. The admonition that a Christian should bear his cross and afflictions in patience is performed without the shielding of the instrumental sounds, and is thus strikingly highlighted." See *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition. Cantatas and Motets* (Stuttgart: Carus Verlag, 2017), vol. 1, p. 116.

9.

Tenore.

Durch Feu - er wird das Sil - ber rein,

Biblical Allusion: E.g., 1 Peter 1:6-7.

G minor

13.

Alfred Dürr writes, "The aria 'Durchs Feuer wird das Silber rein,' no. 5, is supported by a decidedly chordal and periodically articulated instrumental texture for two oboes and strings. It is possible that the constantly recurring, counter-rotating melodic lines—admittedly more striking to the eye than to the ear—are intended to signify the conversion of the Christian, who is purified by the Cross....In the middle section, the orchestra is at first silent (except for the continuo), re-entering only towards the end, after which two Adagio bars—"Im Kreuz und Not geduldig sein" ("Be patient in cross-bearing and distress")—lead back to the da capo." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 404-405.

G minor

16.

19.

fun - den, durch Feu - er wird das Sil - ber rein, durch Kreuz das

G major B-flat major C minor

22.

Wort be - währt er - fun - den, durch Kreuz das Wort bewährt erfun -

B dim.7 B dim.7 B dim.7 C minor C minor

25.

den, durch Feu - er wird das Sil - ber

C minor G minor C minor

28.

rein, durch Feu - er

G minor G minor

31.

wird das Sil - ber rein, durch Kreuz das Wort bewährt erfun -

Text painting: Descending chromatic tetrachord (traditional symbol of lament) for "cross."

34.

den, durch Kreuz das Wort bewährt erfun - den:

Ritornello

G minor

37.

40.

Contrasting B Section is more chromatic to emphasize patient endurance of suffering ("Kreuz und Not").

44.

drum soll ein Christ zu allen Stunden in Kreuz und

Continuo accompaniment only, this keyboard realization is editorial.

G minor

B-flat major

C minor

J.S. Bach - Church Cantatas BWV 2

47. Rhetorical emphasis on "all" with high note.

Noth ge-duldig sein, drum soll ein Christ zu al-len Stun-den in

F7 B-flat major B-flat 7 E-flat major F7

50. Text painting: Harmonic ambiguity and chromaticism for "Kreuz" und "Noth" (mm. 50–52), appoggiaturas to emphasize "Kreuz" and "Noth."

Kreuz und Noth, in Kreuz und Noth, in Kreuz und Noth ge-

A-flat major F major B-flat major B-flat 7 E-flat minor

53. Strings re-enter (ritornello). Strings tacet; Continuo alone.

dul-dig sein, drum soll ein

E-flat major C minor C minor

56. Strings re-enter.

Christ zu al-len Stun-den in Kreuz und Noth ge-dul-dig

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

59.

sein, drum soll — ein Christ — zu al — len Stun — den in Kreuz und

A major D minor C# dim.7 D minor

62. **Adagio.** Text painting: Adagio for "patient endurance."

Noth ge — dul — dig — sein, in Kreuz und Nothge — dul — dig — sein.

Biblical Allusion, e.g., James 1:2–4: "Count it all joy, my brethren, when you meet various trials, for you know that the testing of your faith produces steadfastness. And let steadfastness have its full effect, that you may be perfect and complete, lacking in nothing."

D minor D major Da Capo.

2/6. **Choral.** Chorale (v. 6)
 • Prayer: Let not evil infiltrate us (2/6).

NBA: für diesem

Soprano. 1.

+Tbn I
Ob I, II
Vln I

Das wollst du, Gott, be — wah — ren rein vor dem ar — gen Ge — schlech — te,
 und lass uns dir be — foh — len sein, dass sich's in uns nicht flech — te;

Alto.

+Tbn II
Vln II

Das wollst du, Gott, be — wah — ren rein vor dem ar — gen Ge — schlech — te,
 und lass uns dir be — foh — len sein, dass sich's in uns nicht flech — te;

Tenore.

+Tbn III
Vla

Das wollst du, Gott, be — wah — ren rein vor dem ar — gen Ge — schlech — te,
 und lass uns dir be — foh — len sein, dass sich's in uns nicht flech — te;

Basso.

+Tbn IV

Das wollst du, Gott, be — wah — ren rein vor dem ar — gen Ge — schlech — te,
 und lass uns dir be — foh — len sein, dass sich's in uns nicht flech — te;

Text painting: Chromatic harmony for "evil generation."

G minor D major C# dim.7 G minor G minor

For biblical background, see note.

Abgesang of bar form has continuous 8th-note movement.

5.

der gott-los' Hauf' sich um - her find't, wo sol - che lo - se

der gott-los' Hauf' sich um - her find't, wo sol - che lo - se

der gott-los' Hauf' sich um - her find't, wo sol - che lo - se

der gott-los' Hauf' sich um - her find't, wo sol - che lo - se

D minor A major E-flat major F major
B-flat major

Text painting: Chromatic harmonic progression for godless ones.

8.

Leu - te sind in dei - nem Volk er - - ha - - - ben.

Leu - te sind in dei - nem Volk er - - ha - - - ben.

Leu - te sind in dei - nem Volk er - - ha - - - ben.

Leu - te sind in dei - nem Volk er - - ha - - - ben.

G minor C minor A7 D major