Last changed: 5 December 2025.

Cantatas BWV

NBA I/23; BC A139
17. S. after Trinity (BWV 148, 114, 47)
*Ephesians 4:1–6 (Exhortation to unity in the Spirit)
*Luke 14:1–11 (Jesus heals man on the sabbath, exhortation to humility)
Librettist: Unknown
FP: 1 October 1724, part of Bach's chorale cantata cycle; see note (St. Nicholas)

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

Bach often used chiastic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). The cantata is based on the chorale by Johann Gigas (1514–1581). The libretto adopts some stanzas verbatim (stanza 1 in no. 1, stanza 3 in no. 4, stanza 6 in no. 7), while paraphrasing the others. Gigas (whose name was graecized from his birth name "Hühne" or Henne"), appears to reference his birth name in the chorale's fifth stanza (see note). The libretto's connection to the Gospel reading rests on Jesus' warning against pride: "Everyone who exalts himself will be humbled, and he who humbles himself will be exalted." In no. 3, the reference to "drinking inquity like water" alludes to the beginning of the gospel reading, "Behold, there was a man before [Jesus] who had dropsy [a condition characterized by retention of water]."

J.S. Bach

Cantata No. 114

Ach, lieben Christen, seid getrost

Instrumentation:
Corno
Flauto traverso
Ob I, II
Vln I, II
Vla
SATB
Continuo

Note: This cantata demands the absolute minimum of the soprano(s): chorale melody only.

A Cantata of Contrasts: Death as the Prerequisite to Life.

№ 1. (Coro.)

114/1.

Vivace. (♩ = 100.)

(Chorale Verse 1)
●Chastisement of the Lord is well deserved by all (114/1).

1. Rhythm: Ach, lie ben Chris - ten, seid ge - trost.

***Figura Corta* Treatment at Beginning of Each Chorale Phrase**
Stollen 1 of chorale's bar form
1 (m. 11). Vln I & II in imitation
2 (m. 18). Strings & continuo in homorhythm
Stollen 2 of chorale's bar form
3 (m. 33). Ob I & II in imitation
4 (m. 39). Ob I/Vln I & Ob II/Vln II in imitation
Abgesang of chorale's bar form
5 (m. 51). Ob I, Ob II, Vln I, Vln II, Vla in successive unison imitation
6 (m. 62). Ob I & Ob II in unison
7 (m. 70). Vln I, Vln II, Vla/Continuo, Ob I/II in successive imitation

Rit Part A

Ob I, II
Vln I

The ritornello is thematically independent, yet its opening intervals resemble those of the chorale's opening words, and its rhythm suggests the opening line.

mf

Ritornello (flute tacet).

G minor

Figura corta (see note). The anapestic rhythm permeates all parts. Compare Konrad Küster, ed., *Bach Handbuch* (Kassel: Bärenreiter, 1999), 269.

3.

G minor — B-flat 7 — E-flat major — G7

Rit Part B (staccato)

5.

C minor — B-flat major

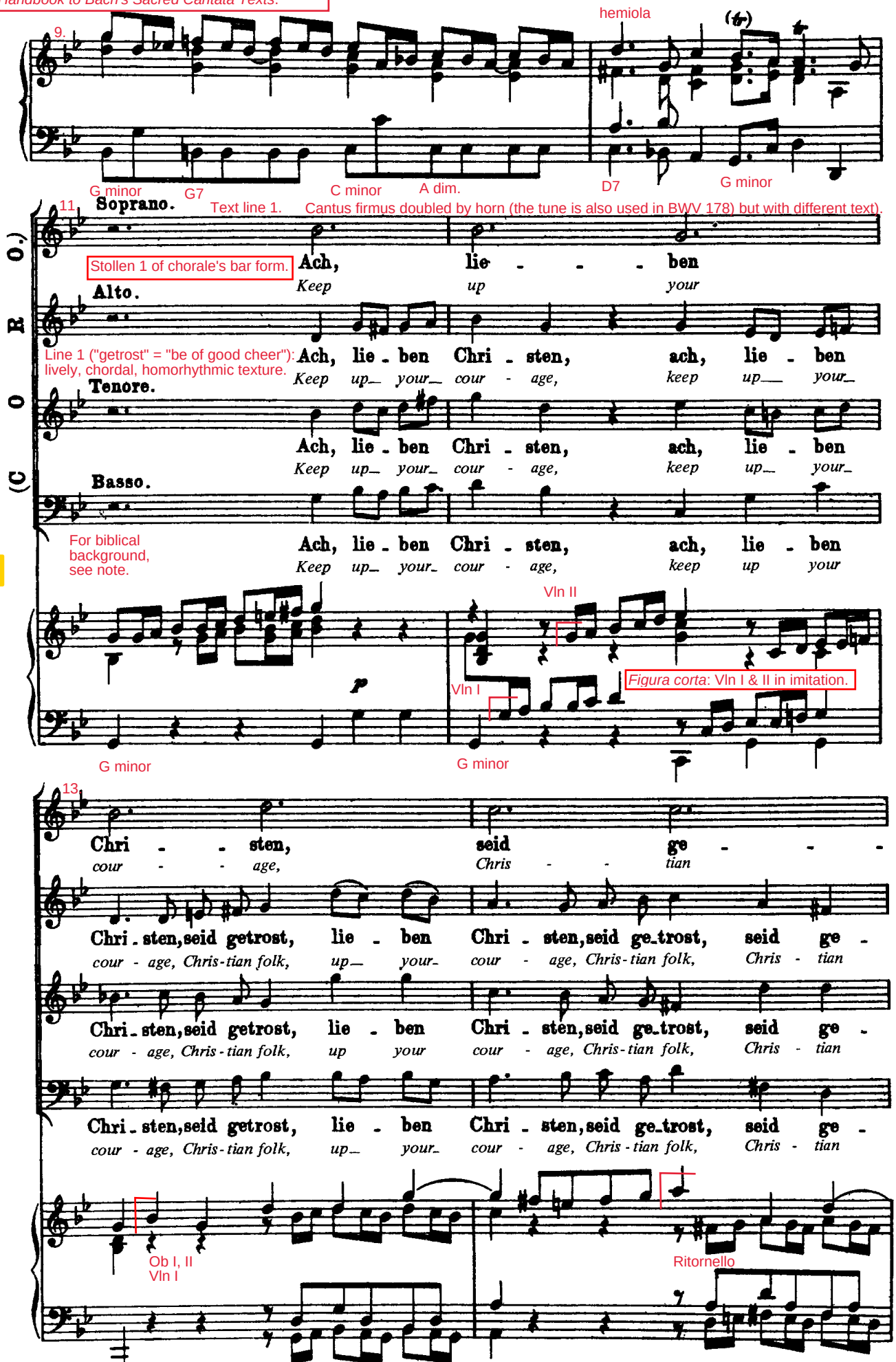
Rit Part C (figura corta)

7.

F# dim.7 — D7

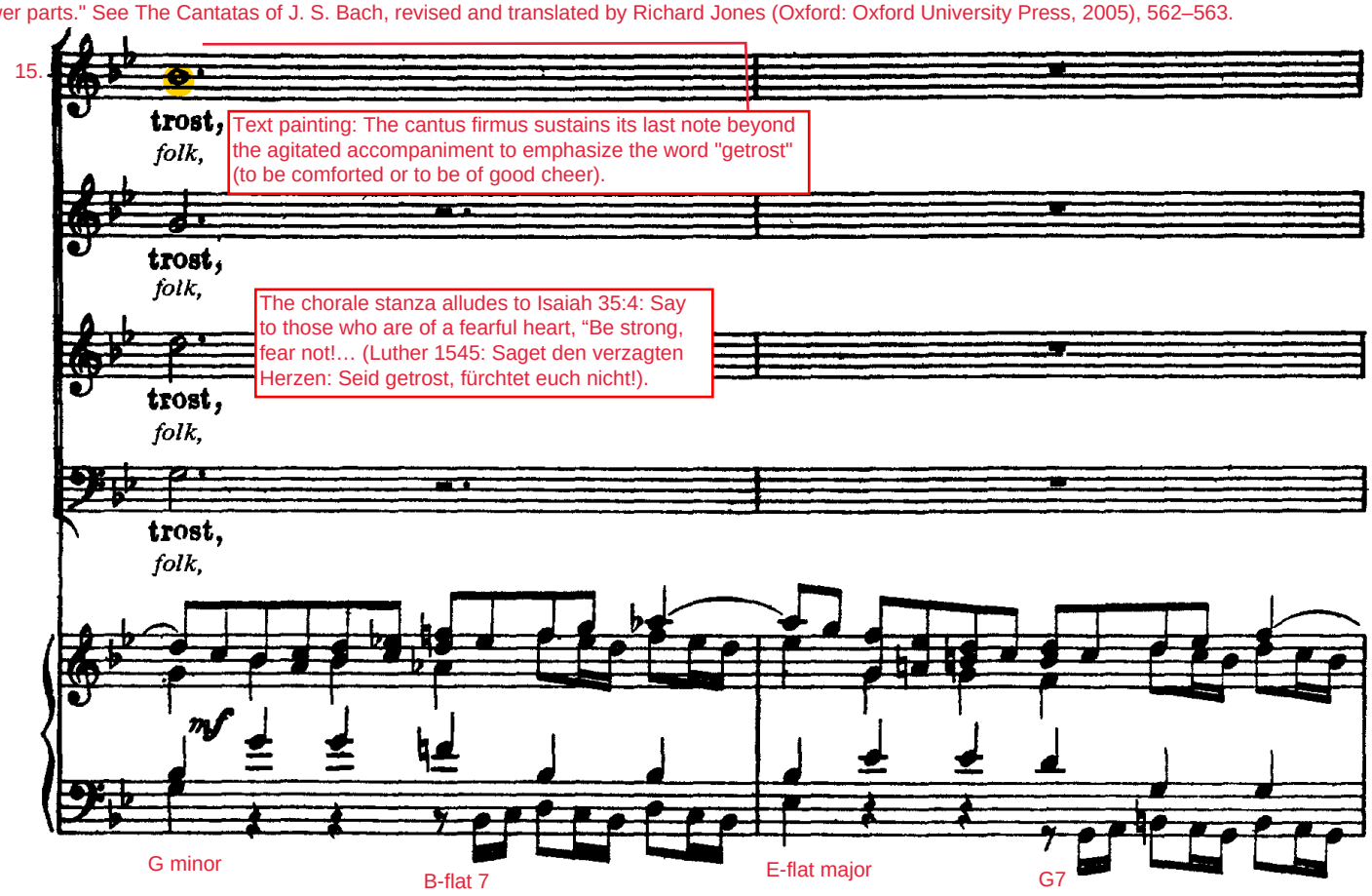
For word-for-word English translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

BWV 114



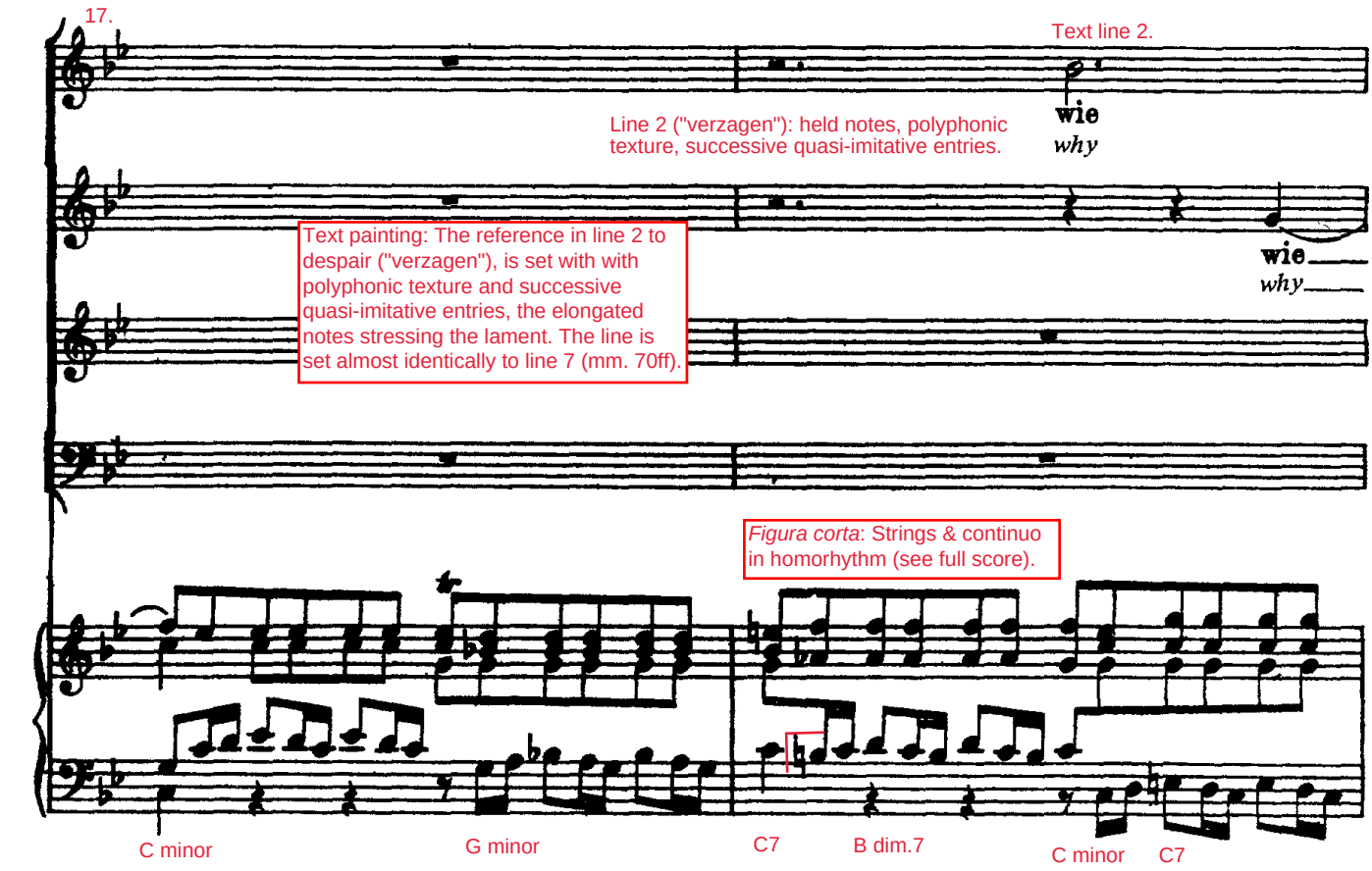
Alfred Dürr notes, "While the instrumental texture forms a consistently motivic or thematic background, almost ostinato-like in character, the choral texture of the individual chorale lines is heavily dependent upon the text. In the first two lines, the words "getrost" ("of good courage") and "verzagen" ("[to]

despair") immediately establish a striking contrast: Line 1 ("getrost"): lively, chordal, homorhythmic texture; Line 2 ("verzagen"): held notes, polyphonic texture, successive quasi-imitative entries. The style of setting of the other chorale lines ranges between these two possibilities. It is also worth noting that the penultimate, sixth line adopts the opening of the continuo part (see the above music example) in a simplified vocal form as an imitative motive in the lower parts." See The Cantatas of J. S. Bach, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), 562–563.



Text painting: The cantus firmus sustains its last note beyond the agitated accompaniment to emphasize the word "getrost" (to be comforted or to be of good cheer).

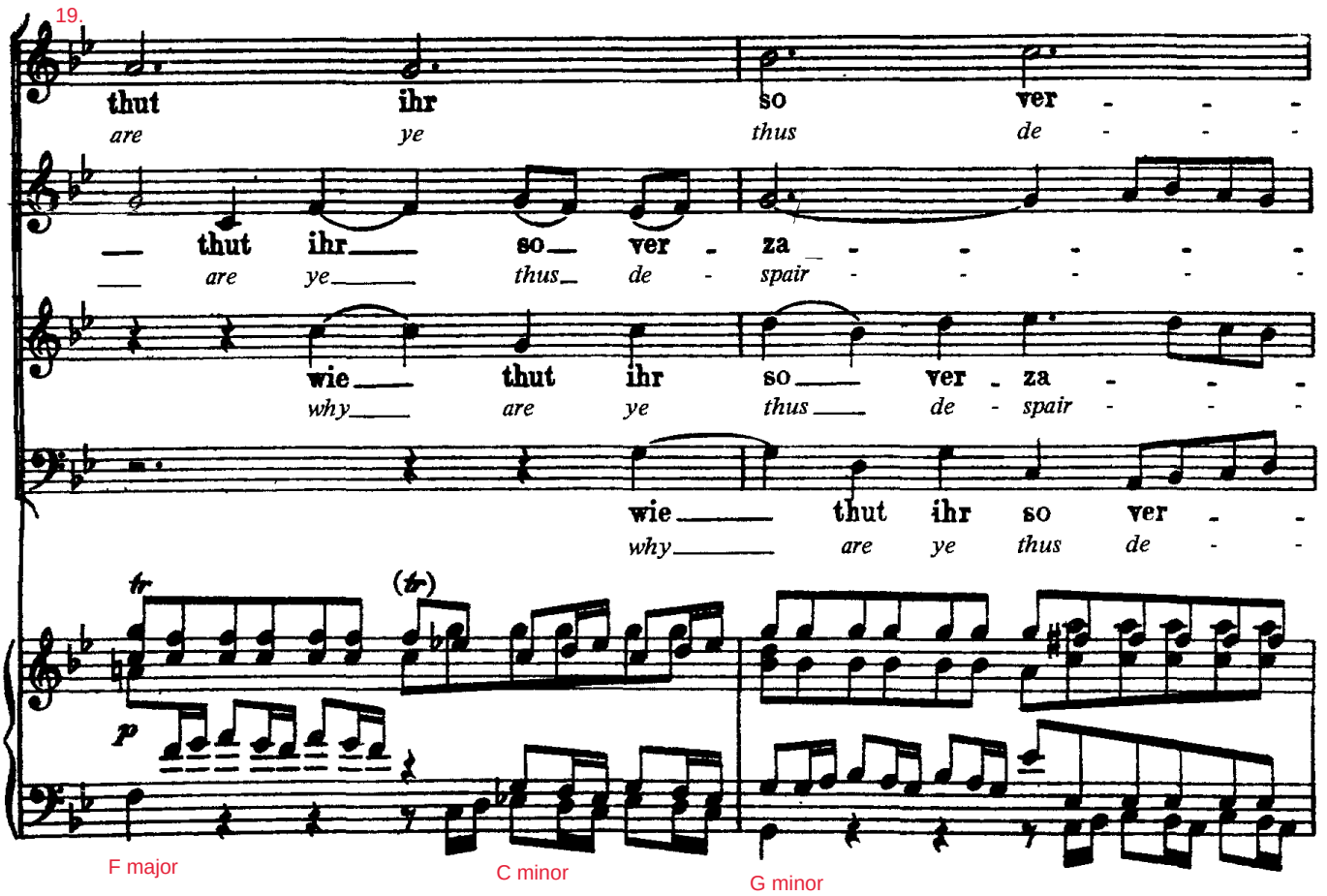
The chorale stanza alludes to Isaiah 35:4: Say to those who are of a fearful heart, “Be strong, fear not!… (Luther 1545: Saget den verzagten Herzen: Seid getrost, fürchtet euch nicht!).

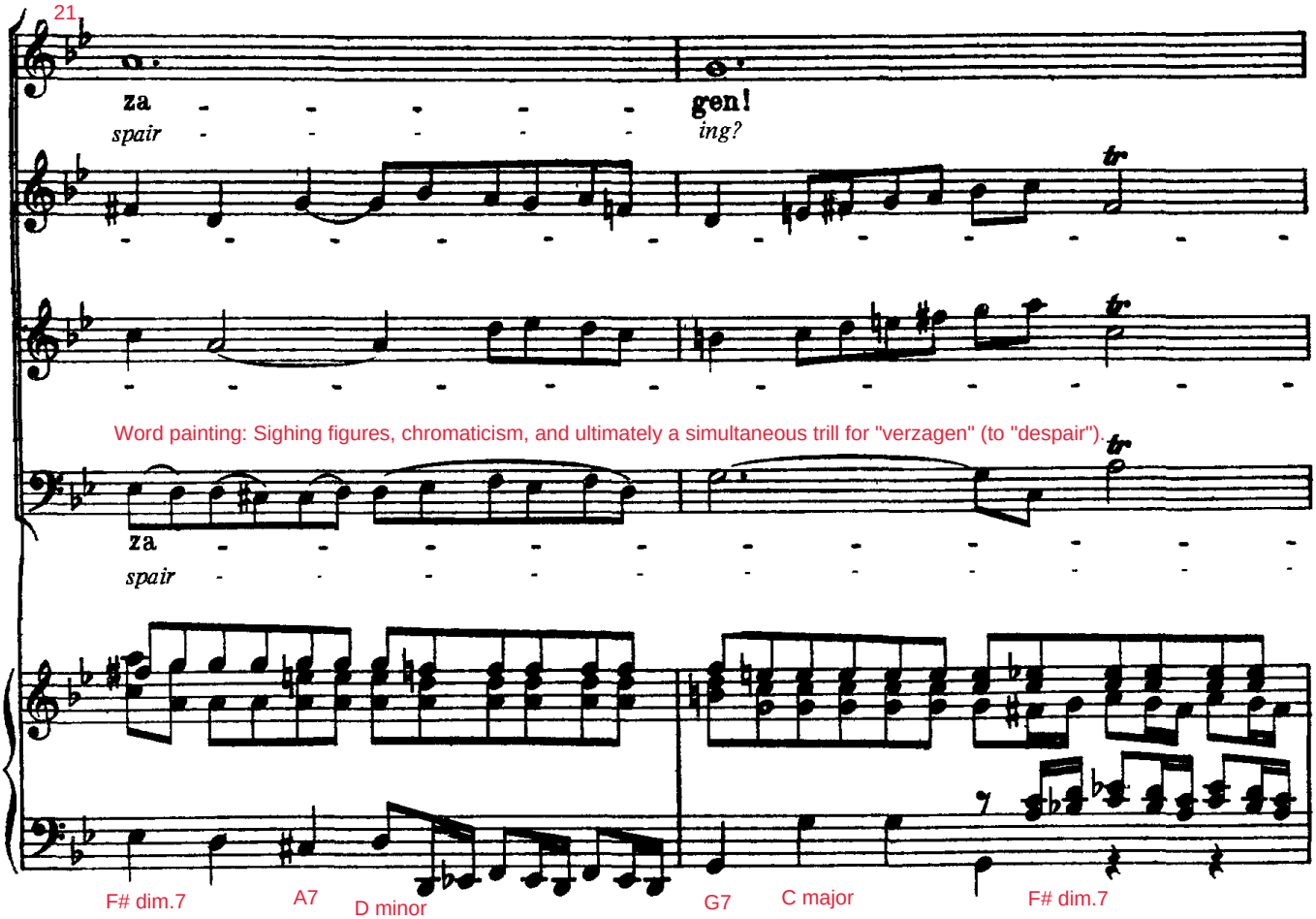


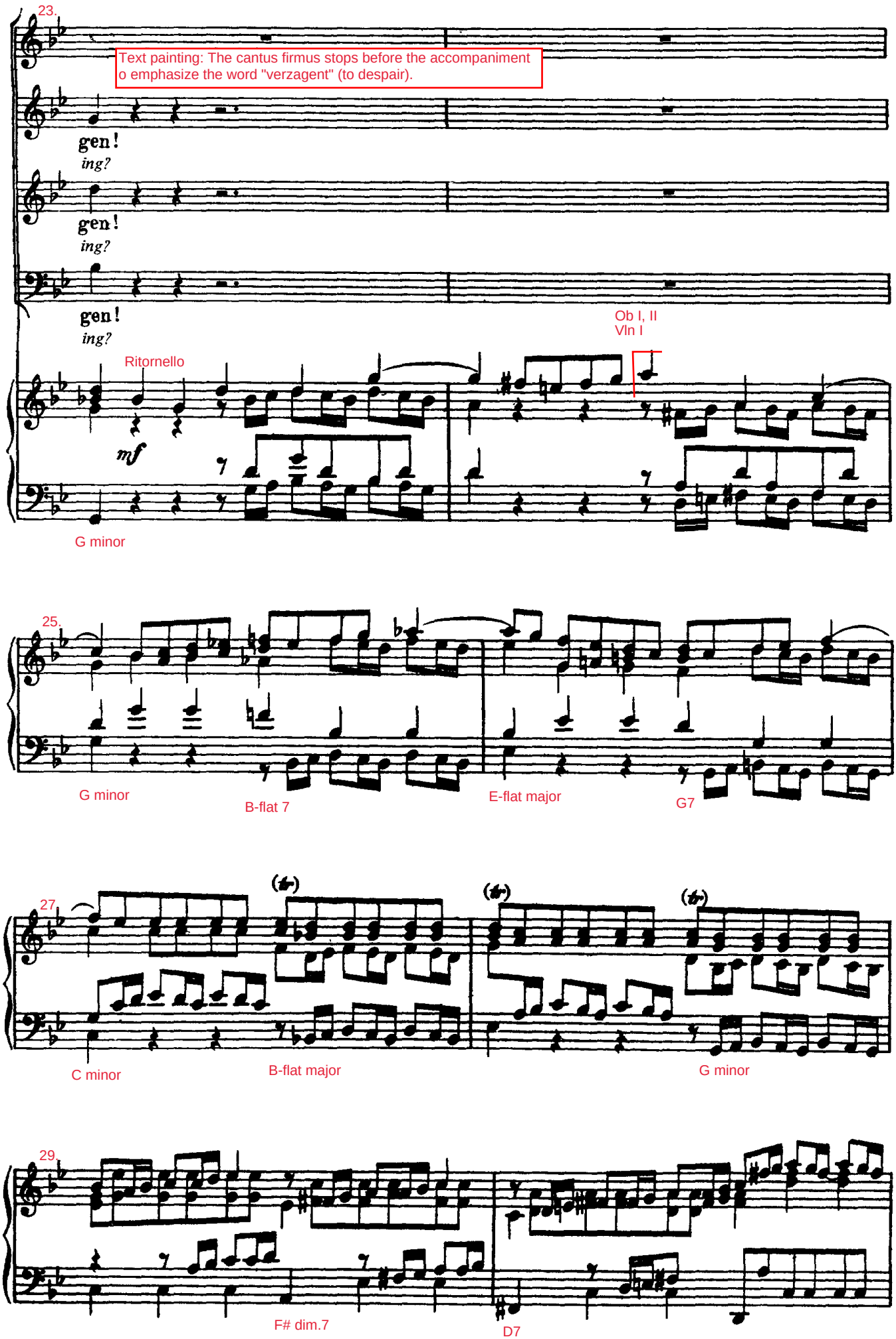
Line 2 ("verzagen"): held notes, polyphonic texture, successive quasi-imitative entries.

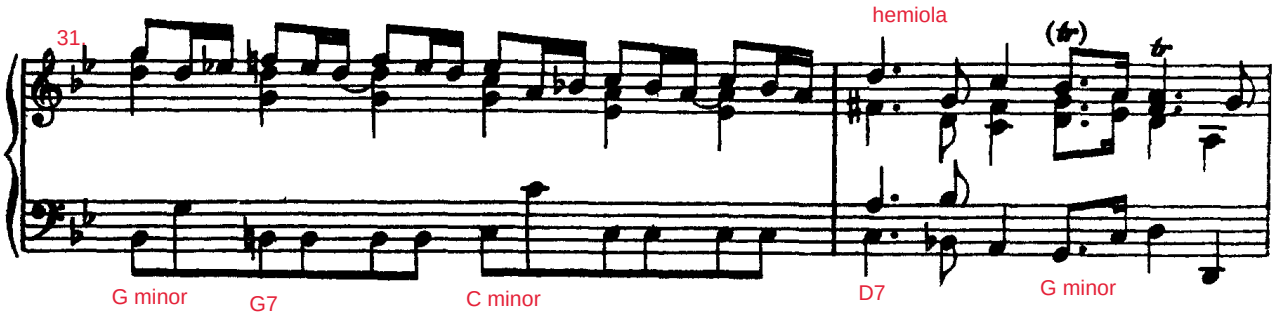
Text painting: The reference in line 2 to despair ("verzagen"), is set with with polyphonic texture and successive quasi-imitative entries, the elongated notes stressing the lament. The line is set almost identically to line 7 (mm. 70ff).

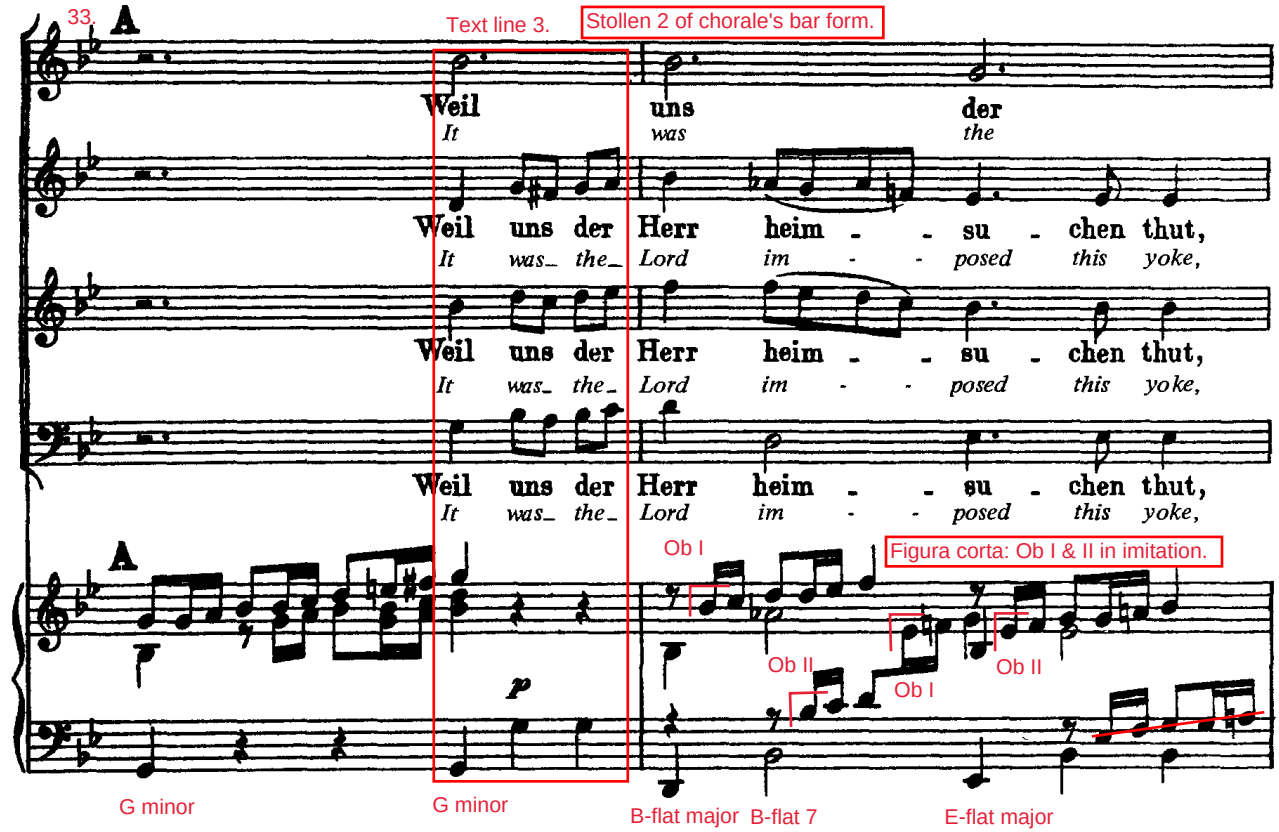
Figura corta: Strings & continuo in homorhythm (see full score).


19.
thut ihr so ver - - -
are ye thus de - - -
thut ihr so ver za - - - - -
are ye thus de spair - - - -
wie thut ihr so ver za - - -
why are ye thus de spair - - -
wie thut ihr so ver -
why are ye thus de -
tr
(tr)
p
F major
C minor
G minor

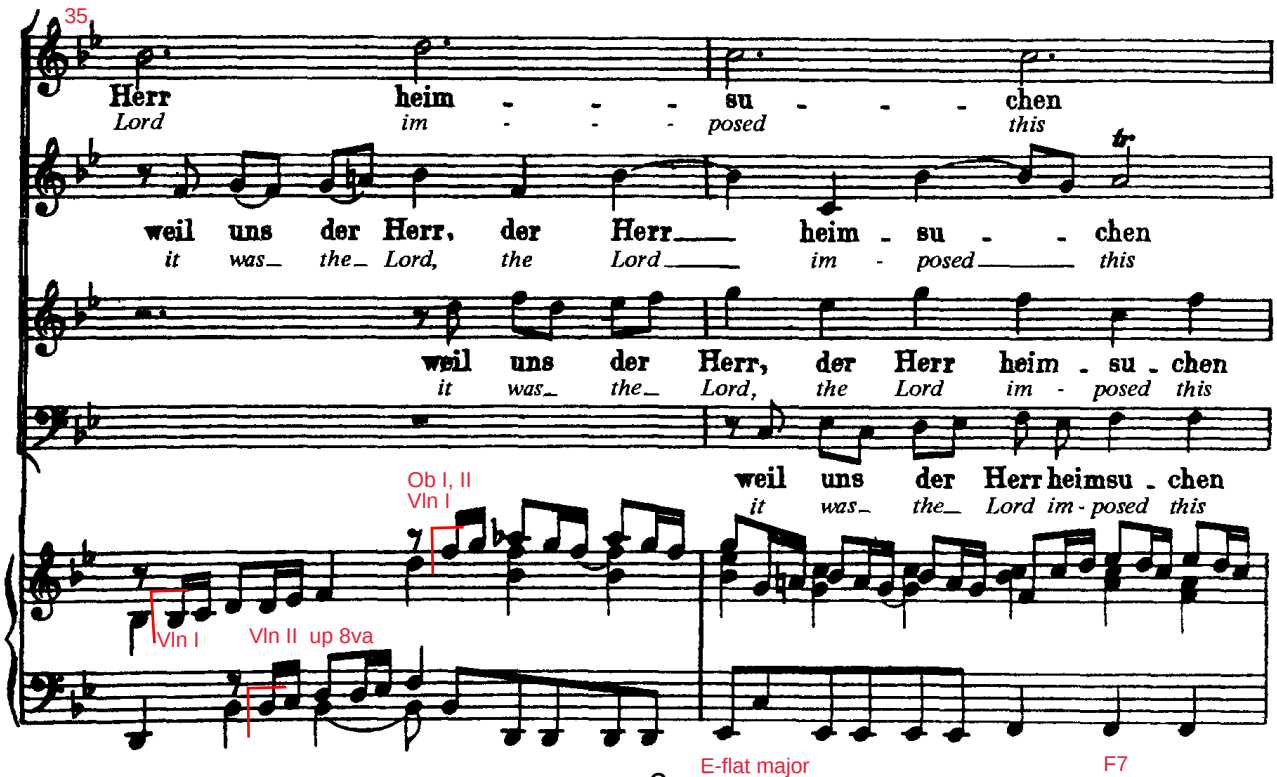

21.
za - - - - - gen!
spair - - - - - ing?
tr
tr
Word painting: Sighing figures, chromaticism, and ultimately a simultaneous trill for "verzagen" (to "despair").
tr
za - - - - - - - - - -
spair - - - - - - - - - -
F# dim.7
A7
D minor
G7
C major
F# dim.7

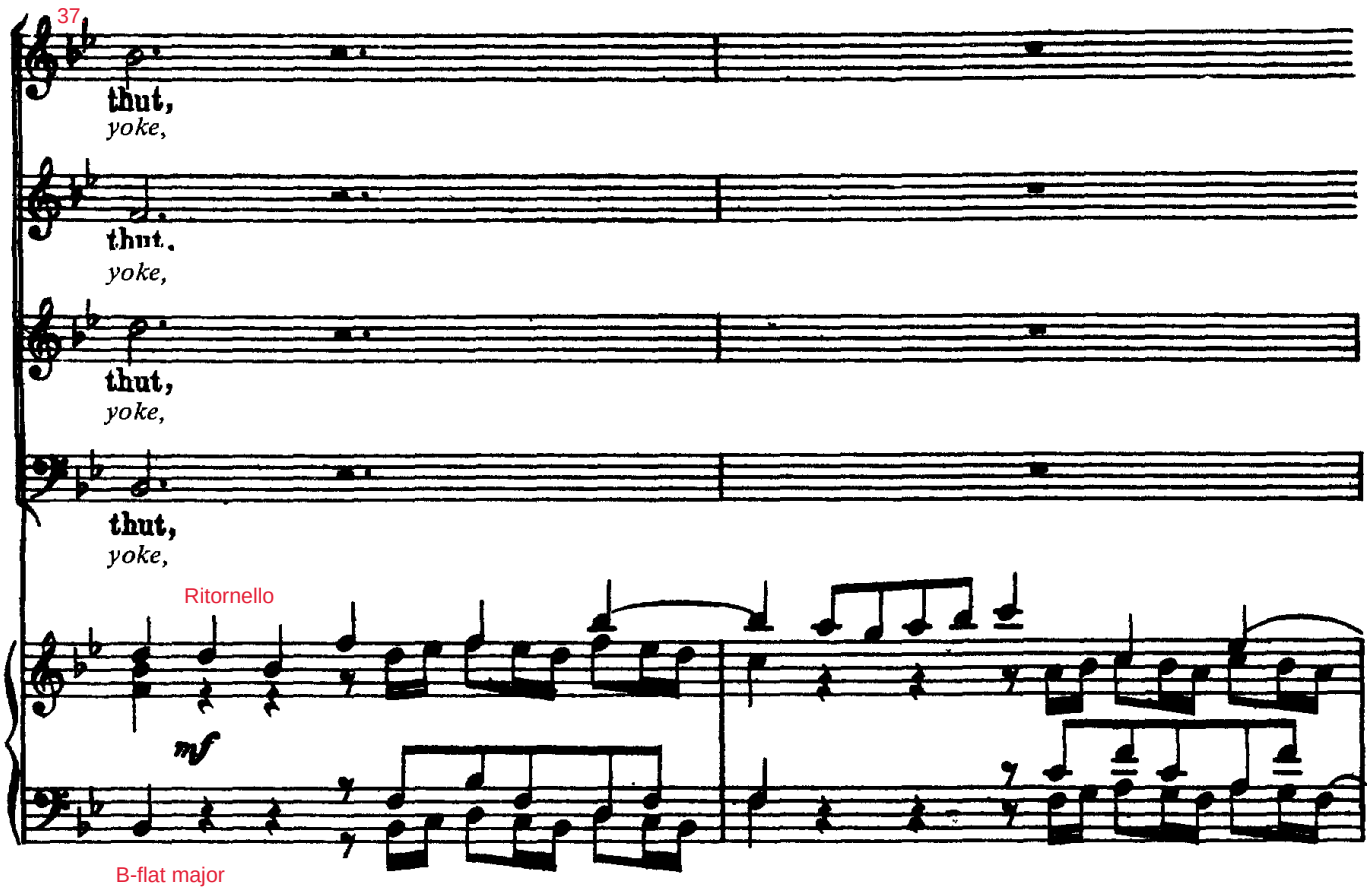

23.
Text painting: The cantus firmus stops before the accompaniment o emphasize the word "verzagent" (to despair).
gen!
ing?
gen!
ing?
gen!
ing?
Ob I, II
Vln I
Ritornello
mf
G minor
25.
G minor
B-flat 7
E-flat major
G7
27.
C minor
B-flat major
G minor
29.
F# dim.7
D7

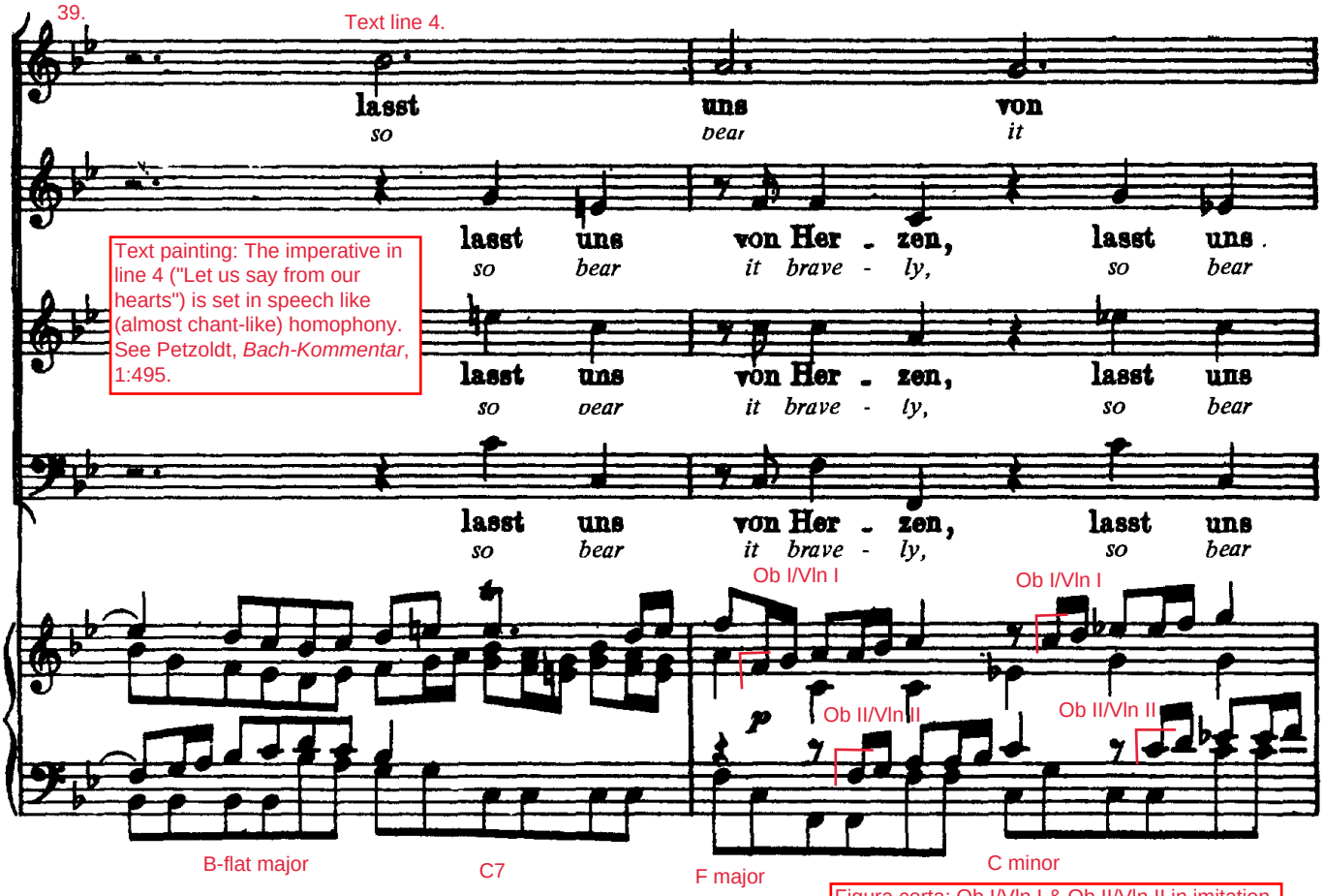


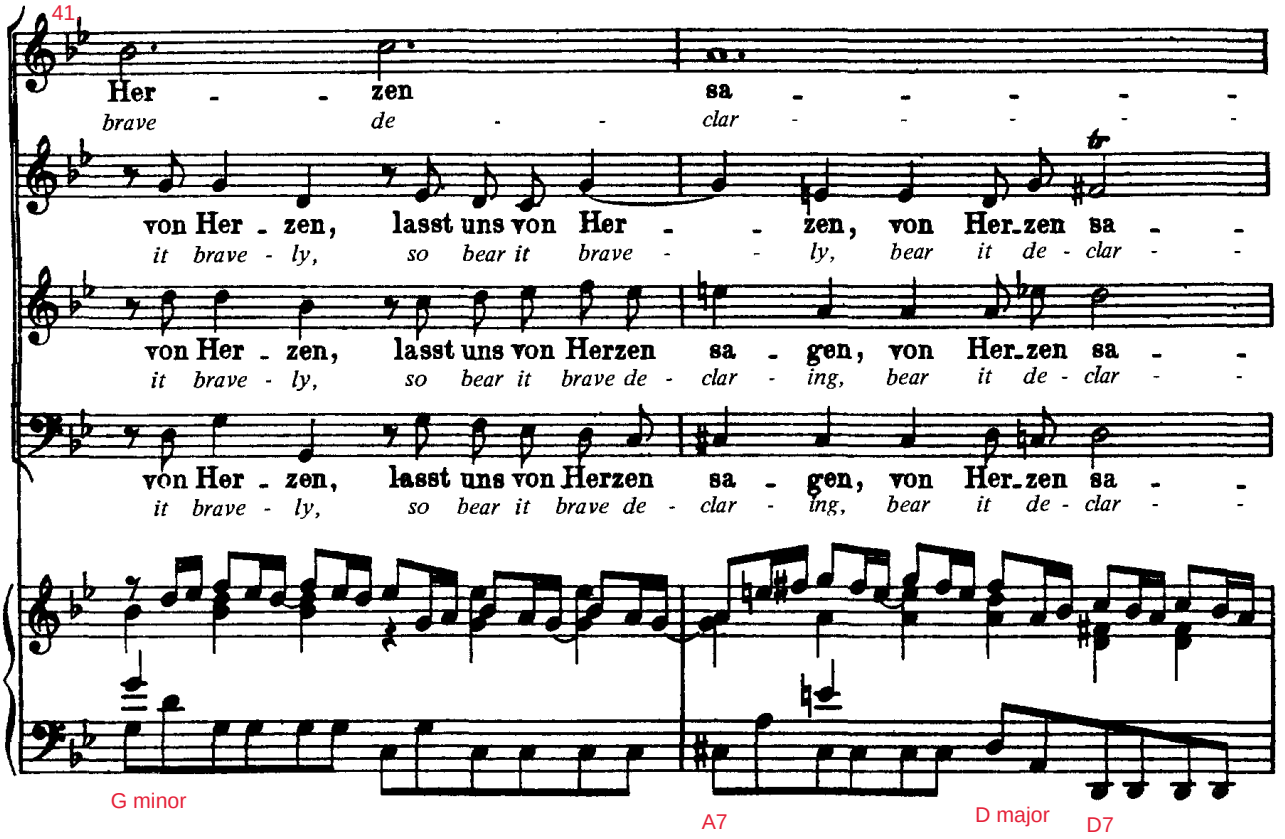


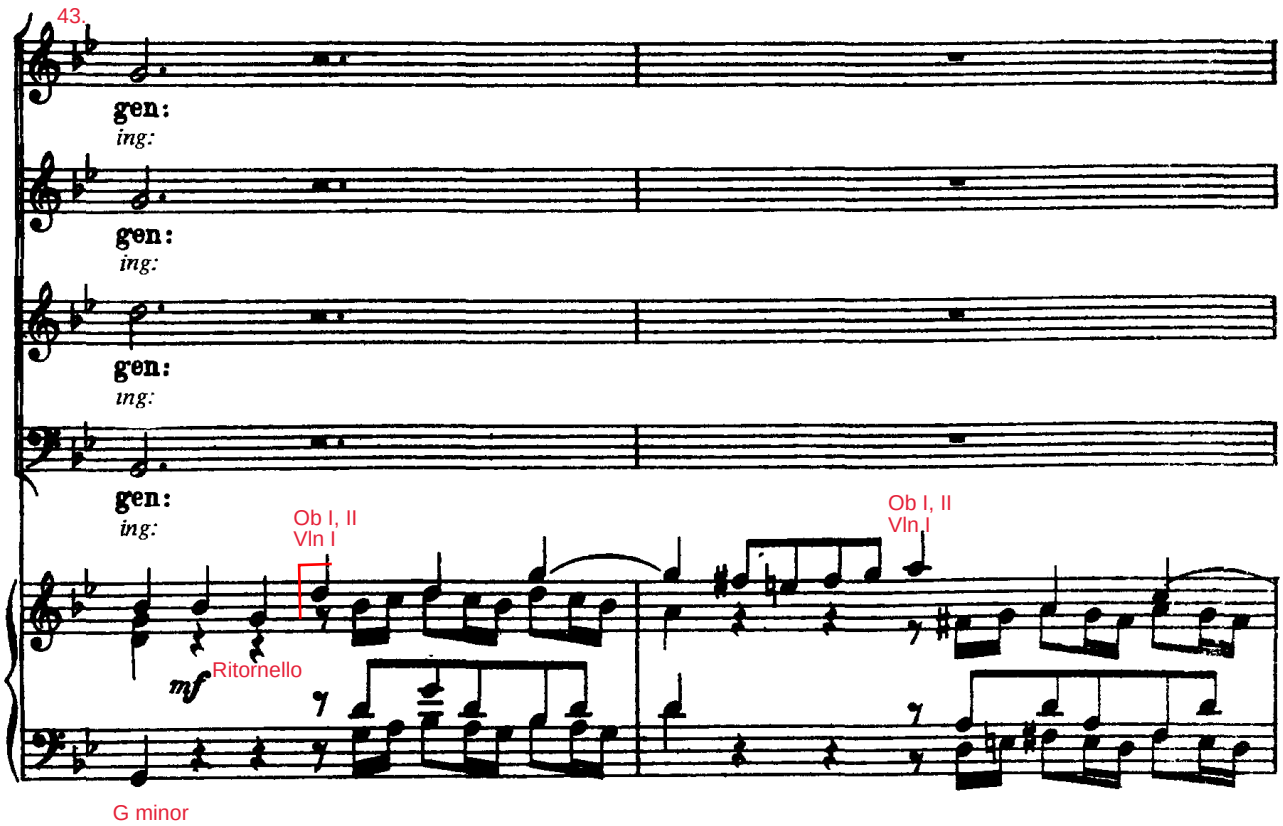
The second Stollen begins like the first but then is different. Text painting: Tonal shift and the shifting of the figura corta to the oboes for "since the Lord afflicts us" (compare the beginning of the first Stollen, m. 12).

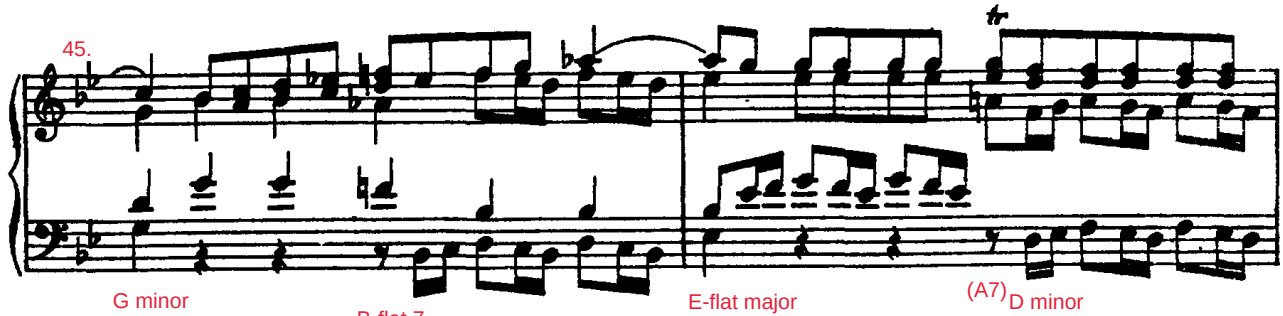


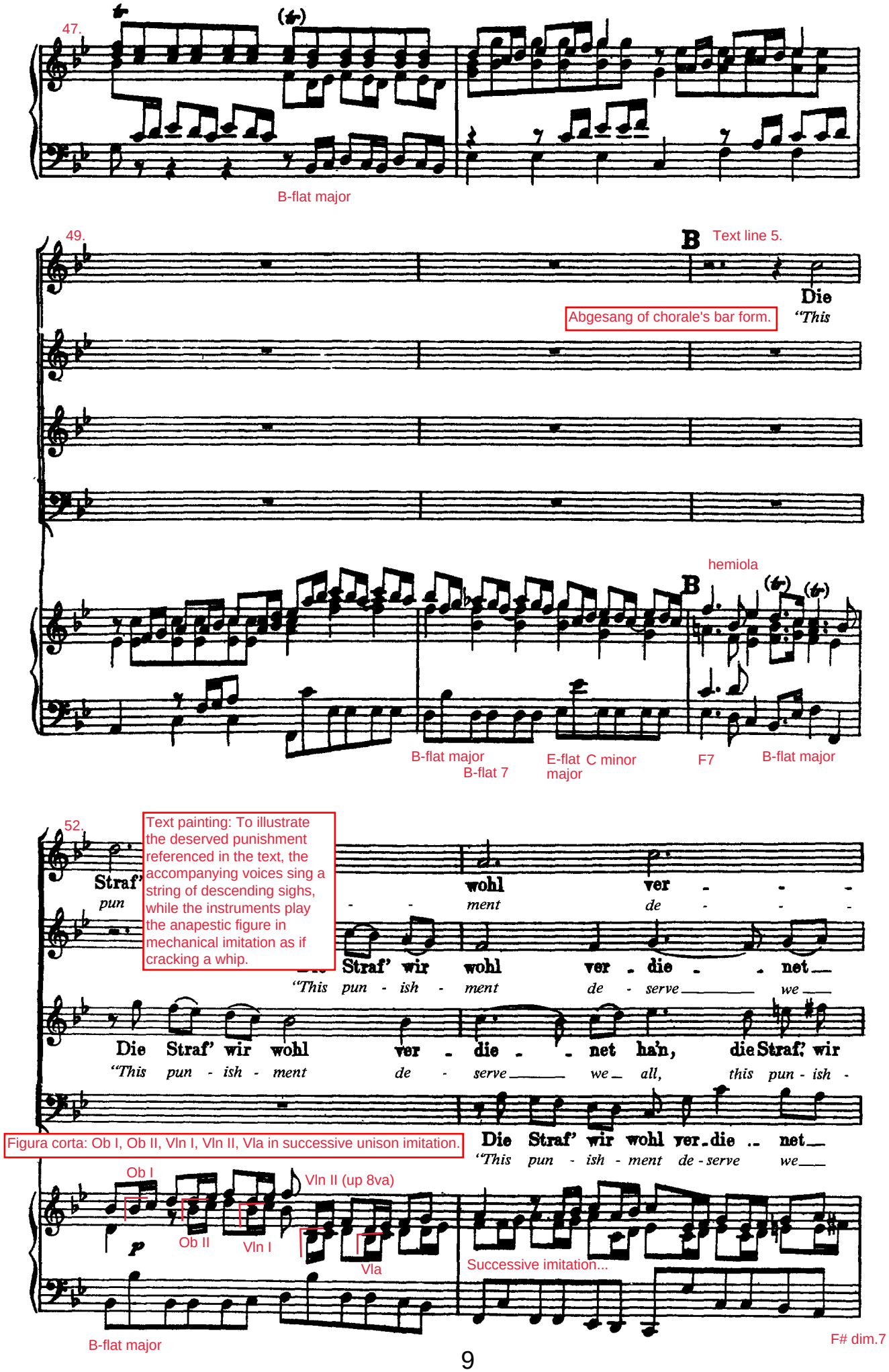

37.
thut,
yoke,
thut,
yoke,
thut,
yoke,
thut,
yoke,
Ritornello
mf
B-flat major


39.
Text line 4.
lasst uns von
so bear it
Text painting: The imperative in line 4 ("Let us say from our hearts") is set in speech like (almost chant-like) homophony. See Petzoldt, Bach-Kommentar, 1:495.
lasst uns von Her - zen, lasst uns
so bear it brave - ly, so bear
Ob I/Vln I
Ob I/Vln I
Ob II/Vln II
Ob II/Vln II
B-flat major
C7
F major
C minor
Figura corta: Ob I/Vln I & Ob II/Vln II in imitation.


41.
Her - - zen
brave de - -
sa - - - - - -
clar - - - - - -
von Her - zen, lasst uns von Her - - zen, von Her-zen sa - -
it brave - ly, so bear it brave - - ly, bear it de - clar - -
von Her - zen, lasst uns von Herzen sa - gen, von Her-zen sa - -
it brave - ly, so bear it brave de - clar - ing, bear it de - clar - -
von Her - zen, lasst uns von Herzen sa - gen, von Her-zen sa - -
it brave - ly, so bear it brave de - clar - ing, bear it de - clar - -
G minor
A7
D major
D7


43.
gen:
ing:
gen:
ing:
gen:
ing:
gen:
ing:
Ob I, II
Vln I
Ob I, II
Vln I
mf
Ritornello
G minor


45.
G minor
B-flat 7
E-flat major
(A7)
D minor


47.
B-flat major
49.
B
Text line 5.
Die
"This
Abgesang of chorale's bar form.
hemiola
B
B-flat major
B-flat 7
E-flat major
C minor
F7
B-flat major
52.
Text painting: To illustrate the deserved punishment referenced in the text, the accompanying voices sing a string of descending sighs, while the instruments play the anapestic figure in mechanical imitation as if cracking a whip.
Straf'
pun
wohl
ment
ver - - -
de - - -
Straf' wir wohl ver - die - - net
"This pun - ish - ment de - serve we
Die Straf' wir wohl ver - die - - net ha'n, die Straf' wir
"This pun - ish - ment de - serve we all, this pun - ish -
Figura corta: Ob I, Ob II, Vln I, Vln II, Vla in successive unison imitation.
Die Straf' wir wohl ver - die - - net
"This pun - ish - ment de - serve we
Ob I
Vln II (up 8va)
Ob II
Vln I
Vla
Successive imitation...
B-flat major
F# dim.7

Text painting: Unsettled movement in the accompanying voices to depict uncomfortable acknowledgment that punishment is deserved, as referenced in the text.

54.

die - - net ha'n,
serve we all,

ha'n, die Straf' wir wohl ver - die - net, die Straf' wir wohl ver - die - net
all, this pun - ish - ment de - serve we, this pun - ush - ment de - serve we

wohl ver - die - net ha'n, wohl ver - die - net
ment de - serve we all, well de - serve we

ha'n, die Straf' wir wohl ver - die - net, wohl ver - die - net
all, this pun - ish - ment de - serve we, well de - serve we

Ob I, II
Vln I

Successive imitation...

Ob I/Ob II/Vln I play figura corta in unison.

G minor A7 D minor

56.

Possible Text painting: The cantus firmus stops before the accompaniment perhaps to Þmphasize that "we have deserved the punishement," as referenced in the text.

ha'n, all,
ha'n, all,
ha'n, all,

Ritornello (dominated by figura corta)

mf

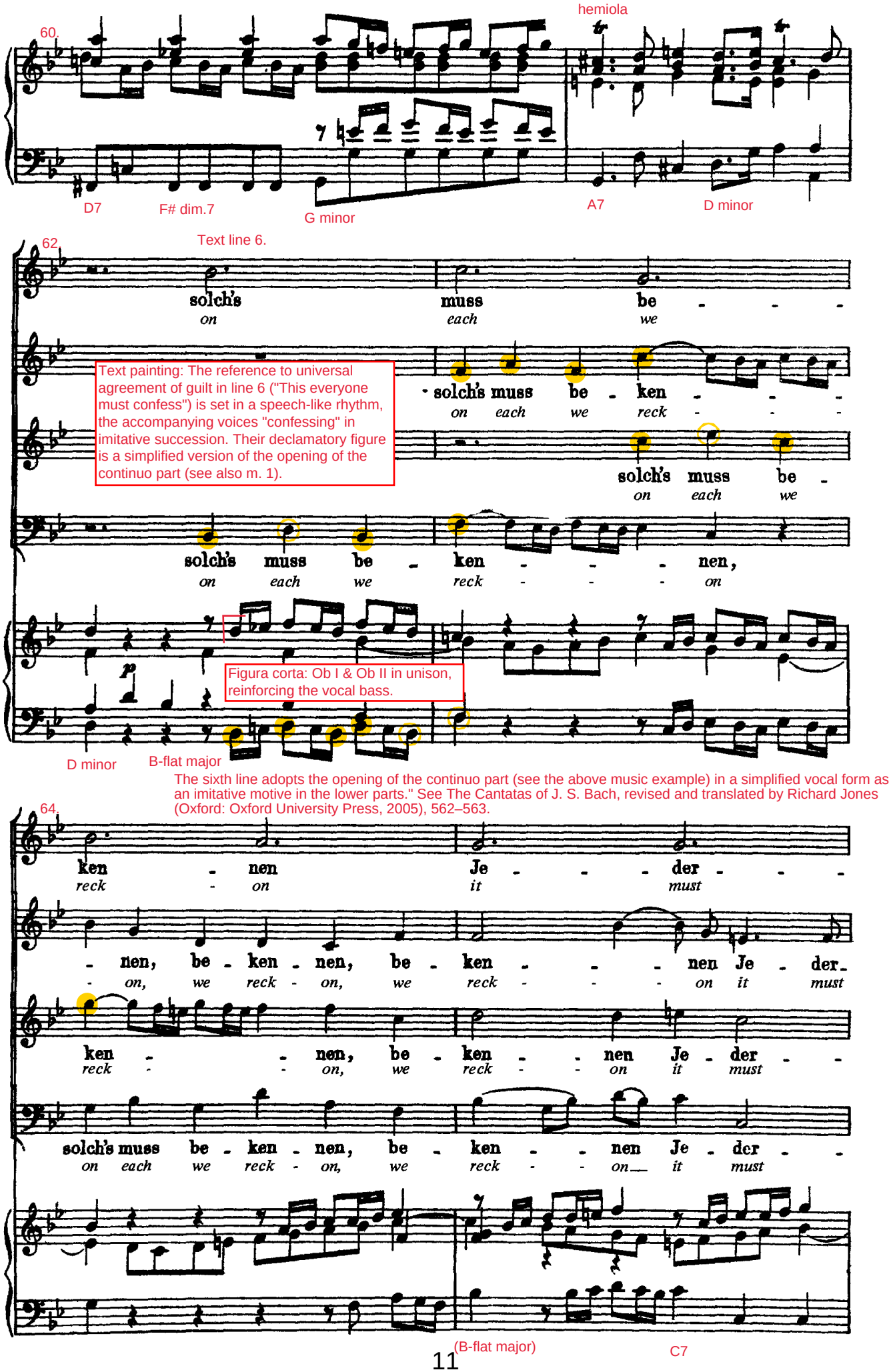
D minor B-flat major F major A7 D minor

58.

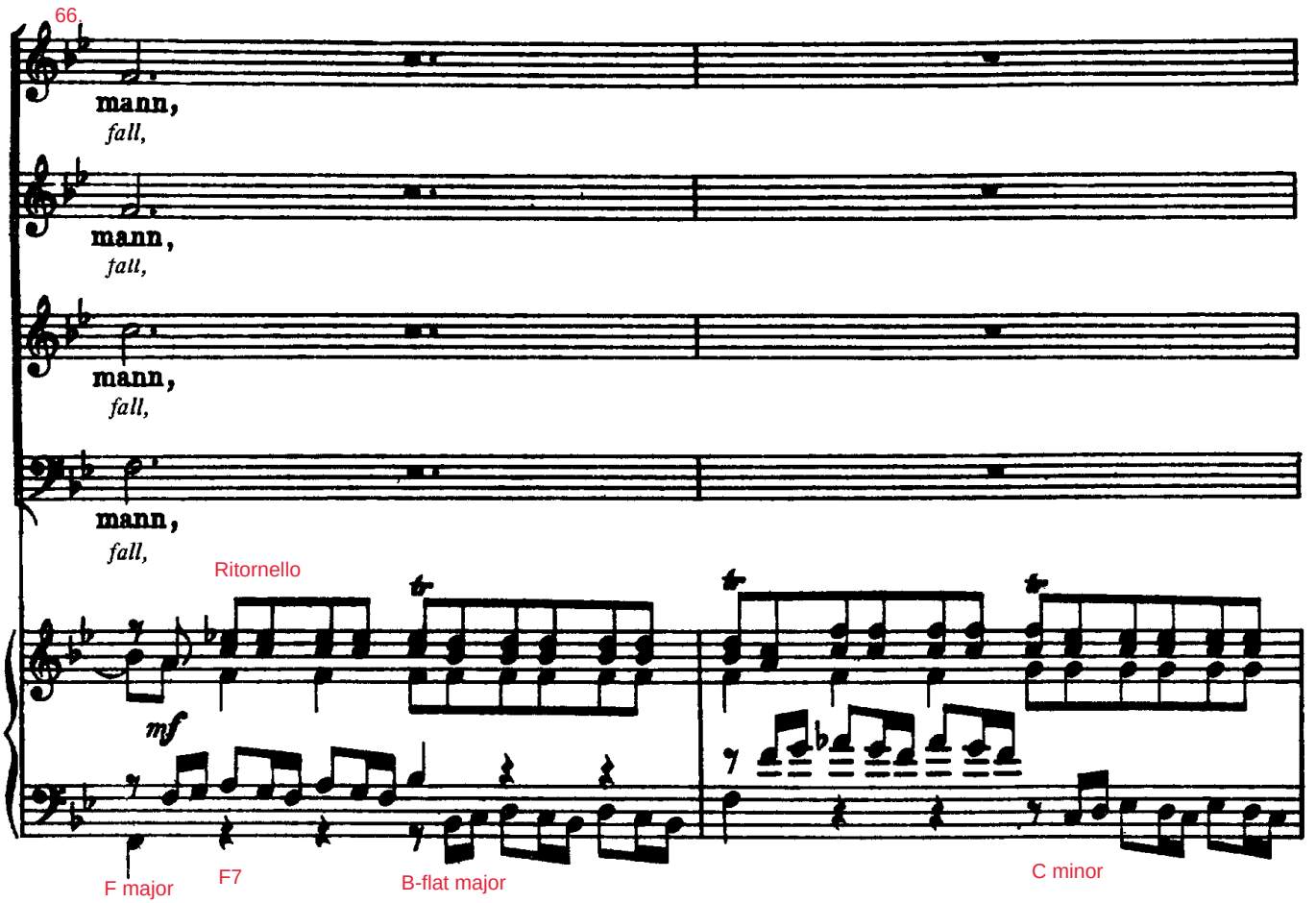
Ob I Ob I Ob I

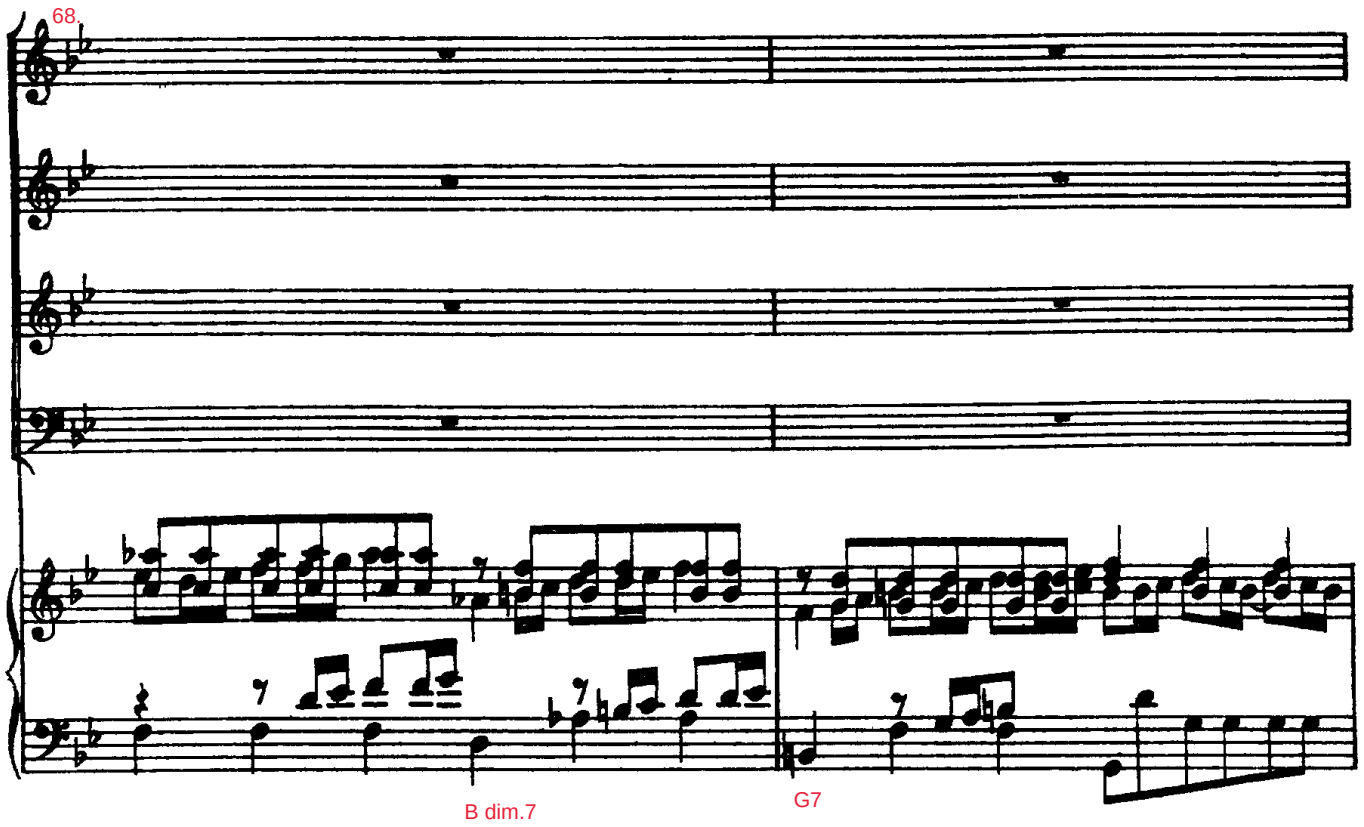
Ob II up 8va Ob II up 8va Ob II up 8va

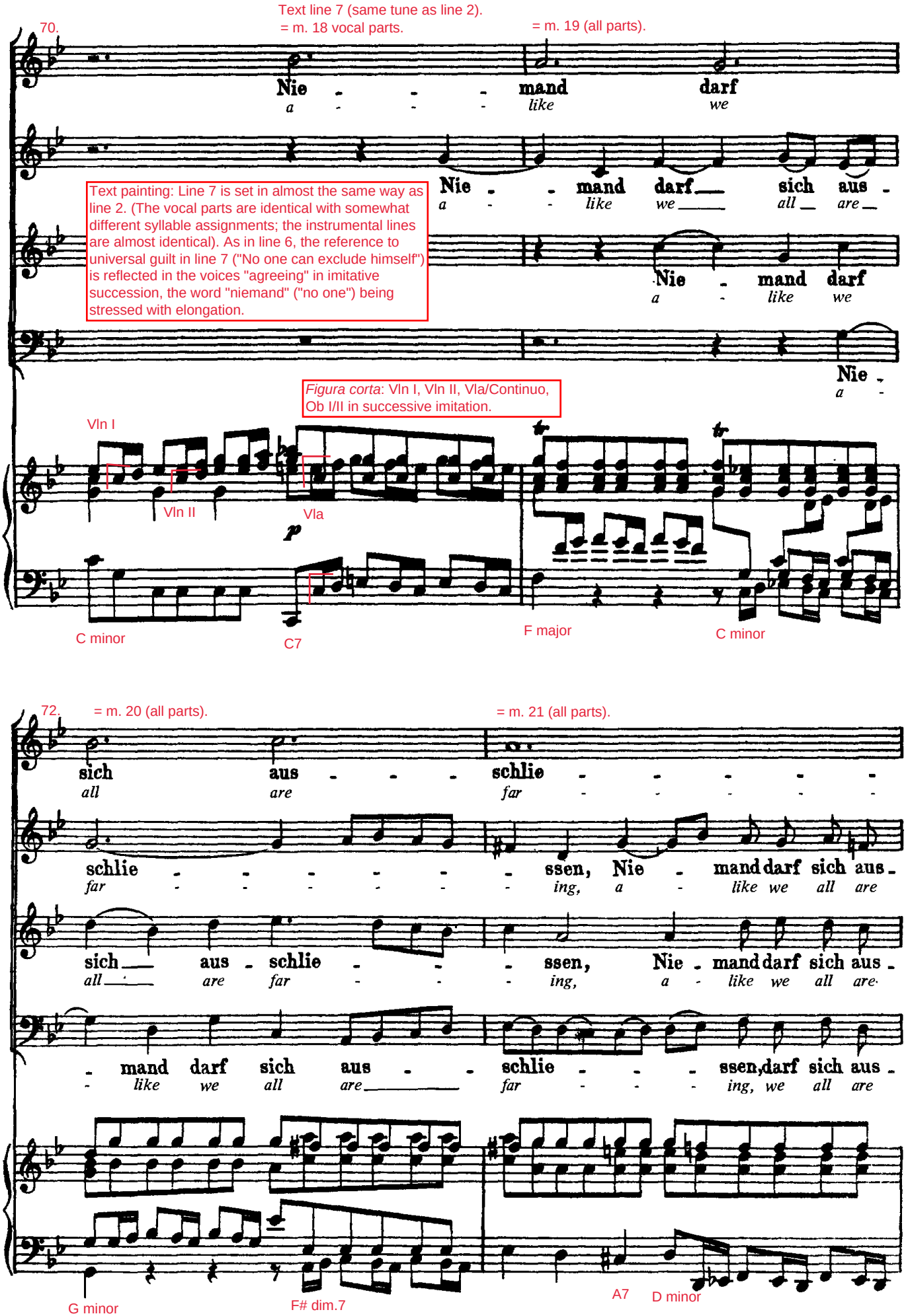
C# dim.7 A7 C7



The sixth line adopts the opening of the continuo part (see the above music example) in a simplified vocal form as an imitative motive in the lower parts." See The Cantatas of J. S. Bach, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), 562–563.


66.
mann,
fall,
mann,
fall,
mann,
fall,
mann,
fall,
Ritornello
mf
F major
F7
B-flat major
C minor


68.
B dim.7
G7


Text line 7 (same tune as line 2).
= m. 18 vocal parts.
= m. 19 (all parts).
70.
Nie - - - mand darf
a - - - like we
Nie - - mand darf sich aus -
a - - like we all are
Text painting: Line 7 is set in almost the same way as line 2. (The vocal parts are identical with somewhat different syllable assignments; the instrumental lines are almost identical). As in line 6, the reference to universal guilt in line 7 ("No one can exclude himself") is reflected in the voices "agreeing" in imitative succession, the word "niemand" ("no one") being stressed with elongation.
Nie - mand darf
a - like we
Nie -
a -
Figura corta: Vln I, Vln II, Vla/Continuo, Ob I/II in successive imitation.
Vln I
Vln II
Vla
p
C minor
C7
F major
C minor
72.
= m. 20 (all parts).
= m. 21 (all parts).
sich aus - - - schlie - - - - -
all are far - - - - -
schlie - - - - - - ssen, Nie - mand darf sich aus -
far - - - - - - ing, a - like we all are
sich aus schlie - - - ssen, Nie - mand darf sich aus -
all are far - - - ing, a - like we all are
- mand darf sich aus - - schlie - - - ssen, darf sich aus -
- like we all are far - - - ing, we all are
G minor
F# dim.7
A7
D minor

74. = m. 22 (all parts).

ssen. ing.”

schlie far ssen. ing.”

schlie far ssen. ing.”

schlie far ssen. ing.”

Ritornello

mf

G7 C major F# dim.7 G minor

76.

F# dim.7 D7

78.

hemiola

G minor G minor G major

Concerning the demanding flute part, see note.

Da capo

(Based on Chorale Verse 2) ●Refuge only in Christ; where else could I turn? (114/2).

Richard Jones calls this section a dotted-rhythm sarabande. See *The Creative Development of Johann Sebastian Bach*, vol. 2 (Oxford: Oxford University Press, 2007), 153. The sorrowful tone of this very lengthy aria (ca. 9 minutes) may be related to Bach's discouragement at the time of its composition (see note).

№ 2. Aria. (Largo)

114/2. Mel. poco marcato.

Flute

1.

pp

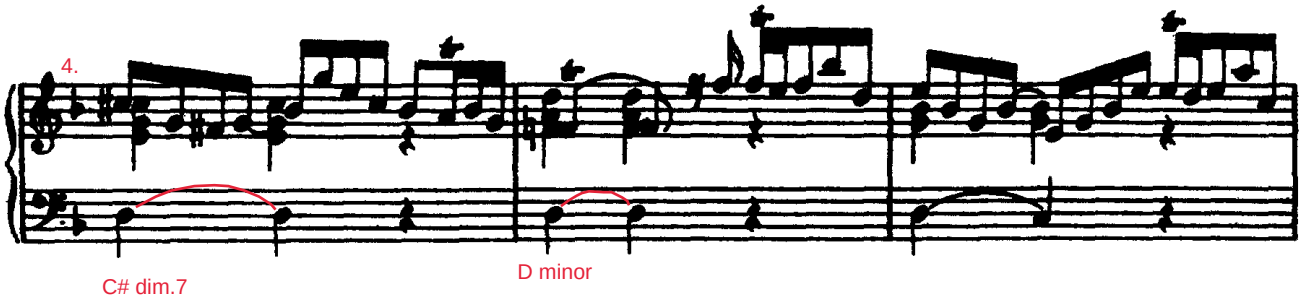
For biblical background, see note.

Ritornello related to the vocal theme, the wandering, disoriented, chromatic line depicting the helpless sadness of the text.

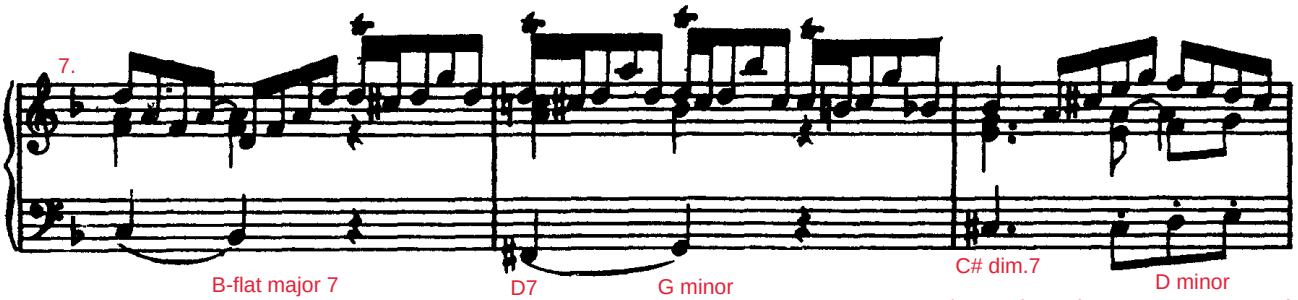
D minor D pedal (bowed legato, suggesting moans)... G minor

(For the significance of D minor, see note.)

Alfred Dürr writes, "The textual contrast between dejection and consolation is also woven into the second movement…. A wide-ranging flute melody in the principal section characterizes the anxious questioning as to where the spirit can find refuge in 'this vale of tears'. The middle section, with its vivace flowing flute figuration, then provides the answer: 'To Jesus's fatherly hands alone I will turn in my weakness.'" See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 563.



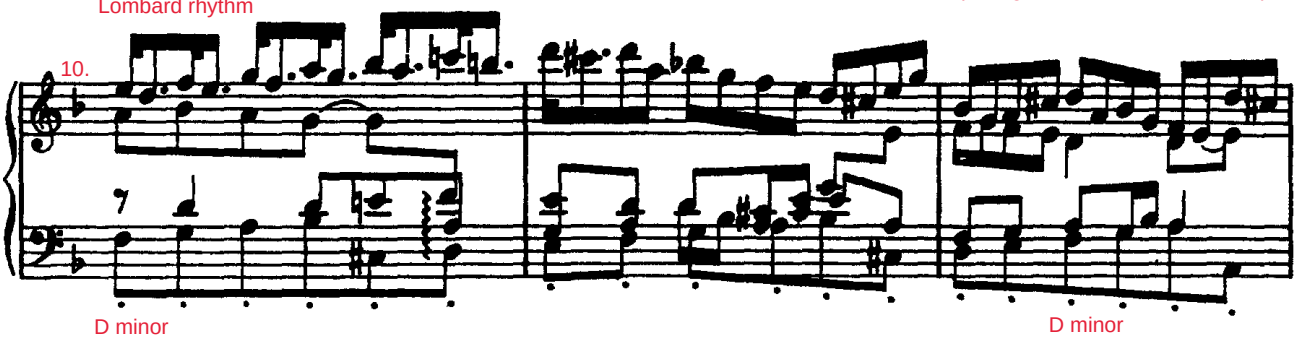
C# dim.7 D minor



B-flat major 7 D7 G minor C# dim.7 D minor

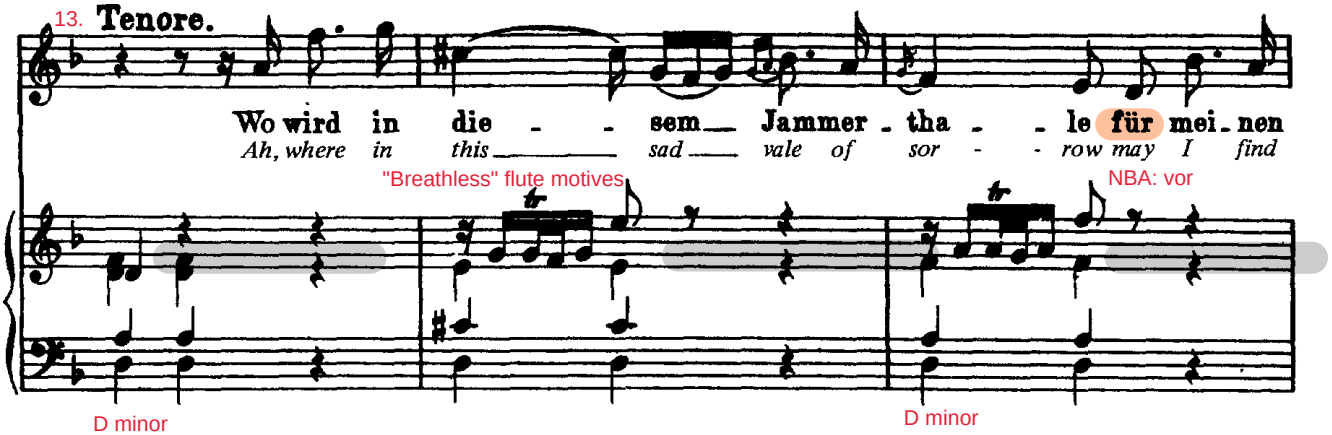
The continuo changes to a stream of ascending eighths, marked staccato, as if stalking (perhaps depicting a threat or determination).

Lombard rhythm



D minor D minor

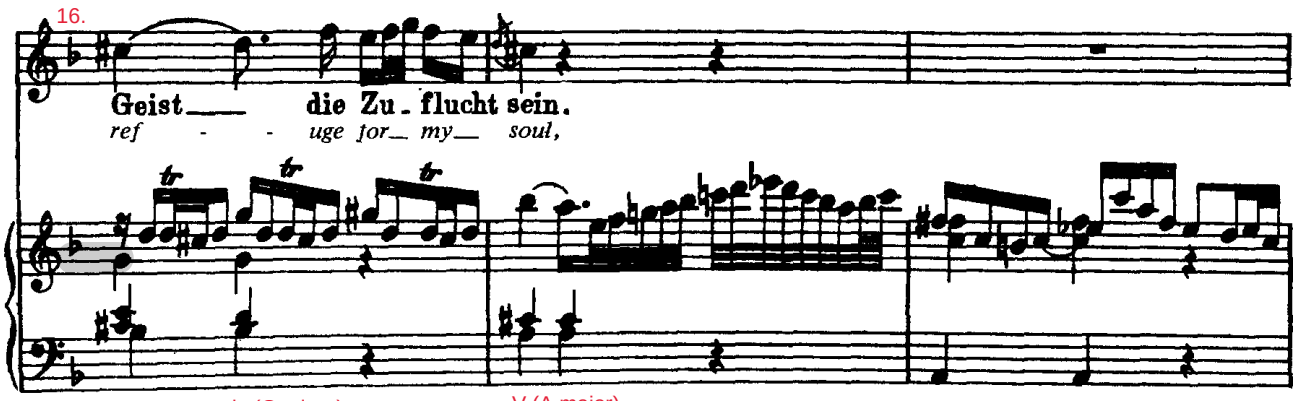
This type of aria is a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.



"Breathless" flute motives NBA: vor

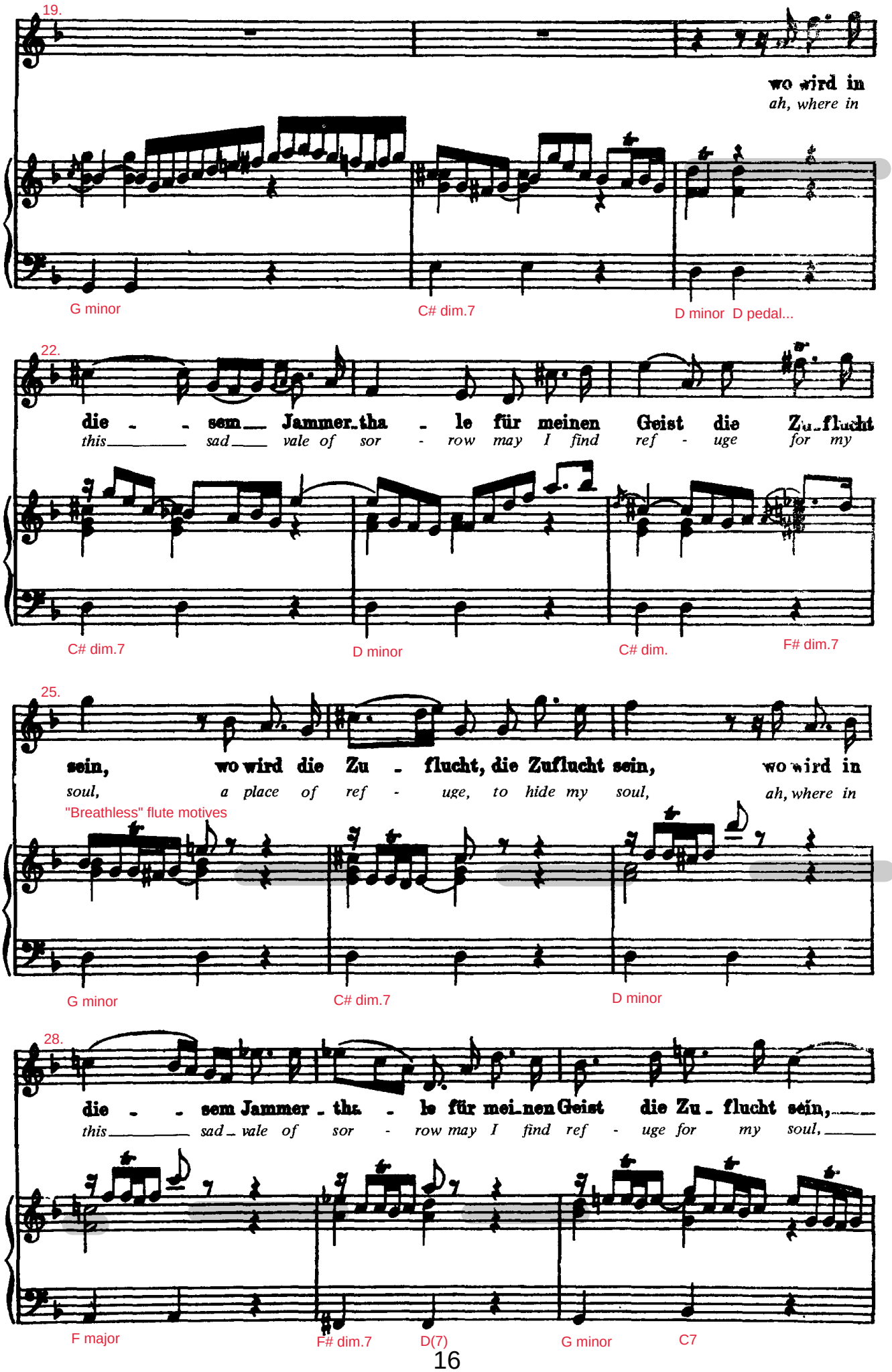
D minor D minor

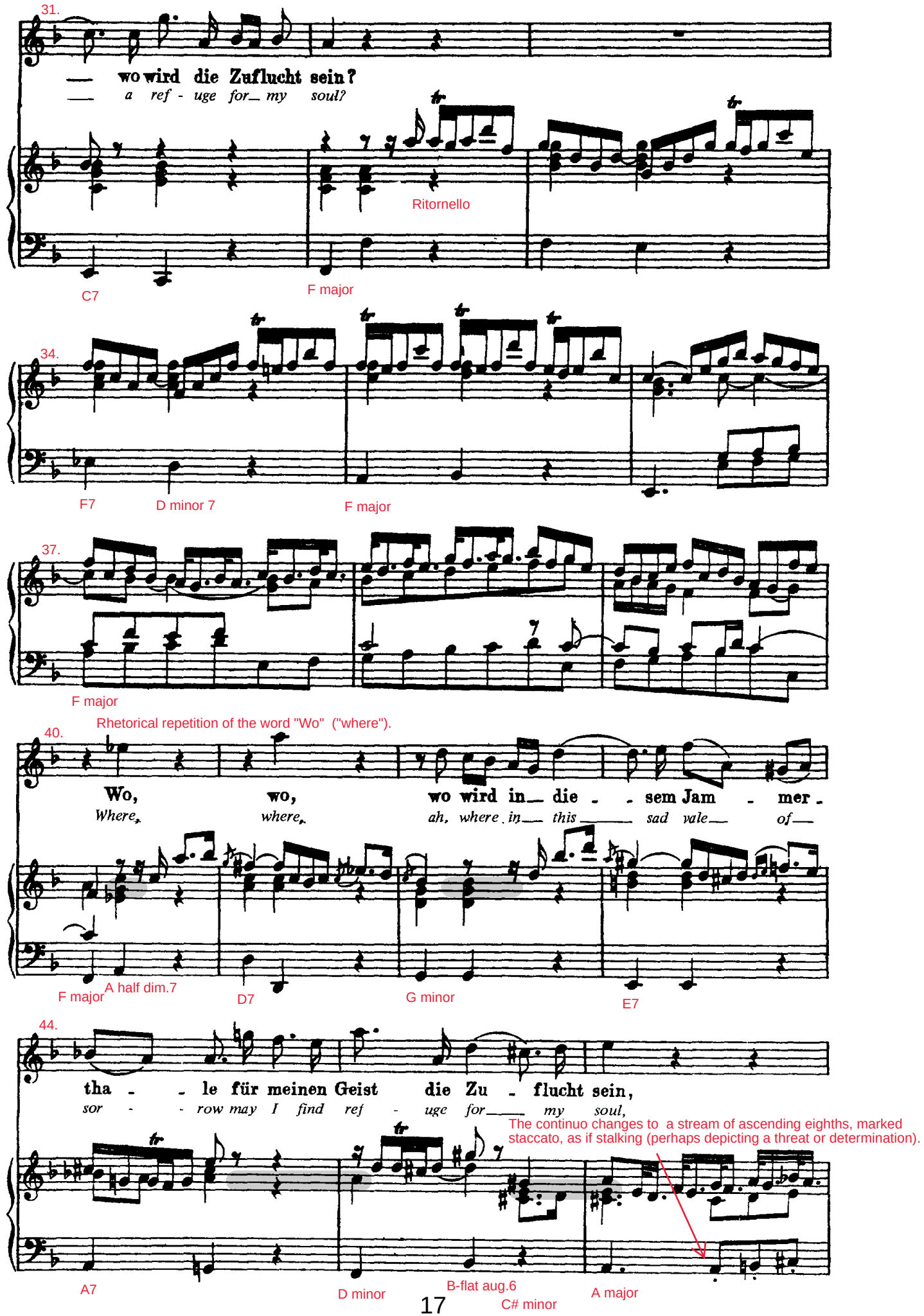
Text painting: A wandering, chromatic line depicts the helpless sadness of the question, "Where will refuge be found for my spirit in this vale of misery?"

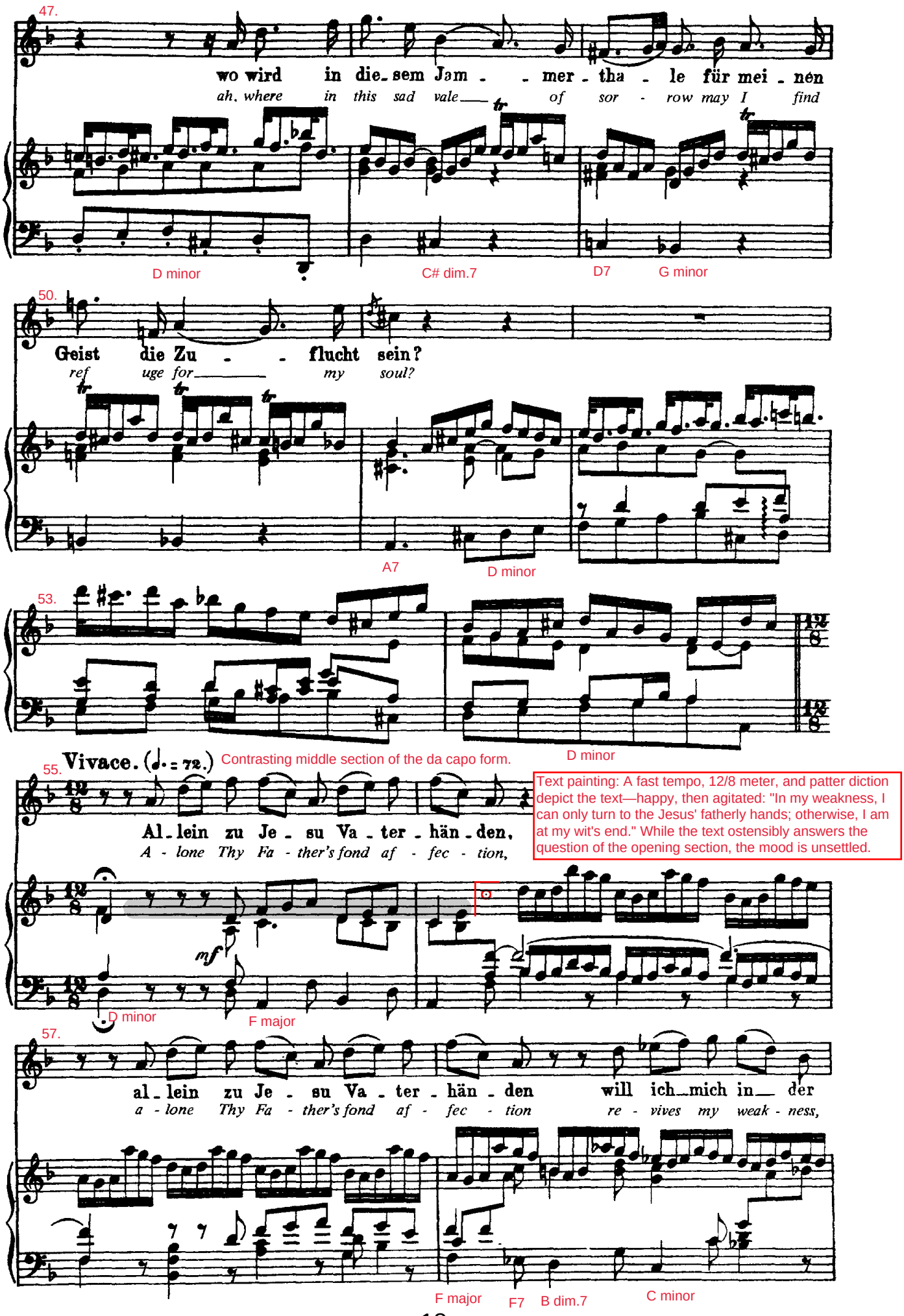


C# dim.7 iv (G minor) V (A major) F# dim.7

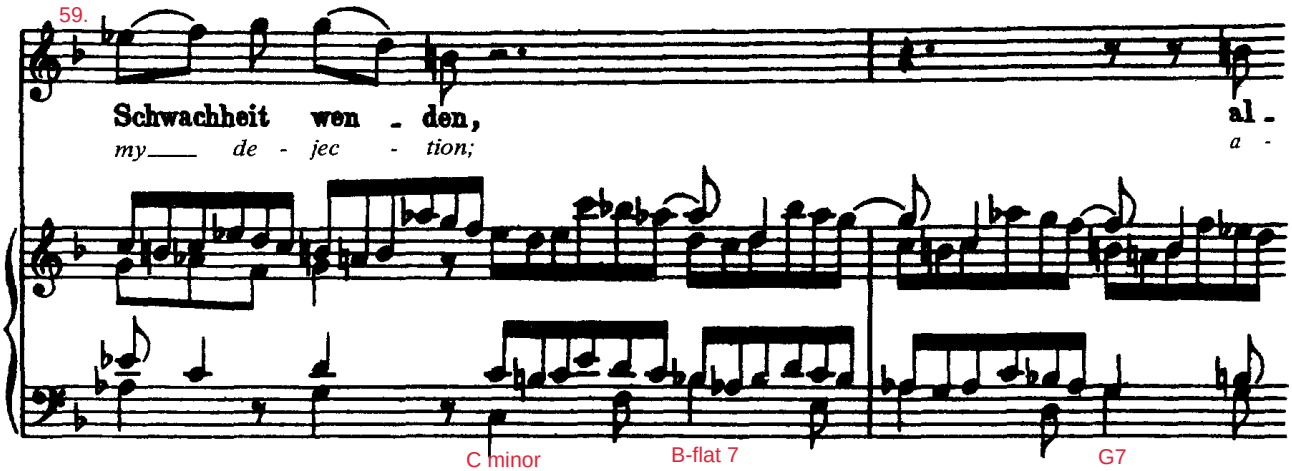
Phrygian cadence often used for questions.


19.
wo wird in
ah, where in
G minor
C# dim.7
D minor D pedal...
22.
die - - sem Jammer-tha - le für meinen Geist die Zu-flucht
this sad vale of sor - row may I find ref - uge for my
C# dim.7
D minor
C# dim.
F# dim.7
25.
sein, wo wird die Zu - flucht, die Zuflucht sein, wo wird in
soul, a place of ref - uge, to hide my soul, ah, where in
"Breathless" flute motives
G minor
C# dim.7
D minor
28.
die - - sem Jammer - tha - le für mei-nen Geist die Zu - flucht sein,
this sad vale of sor - row may I find ref - uge for my soul,
F major
F# dim.7
D(7)
G minor
C7

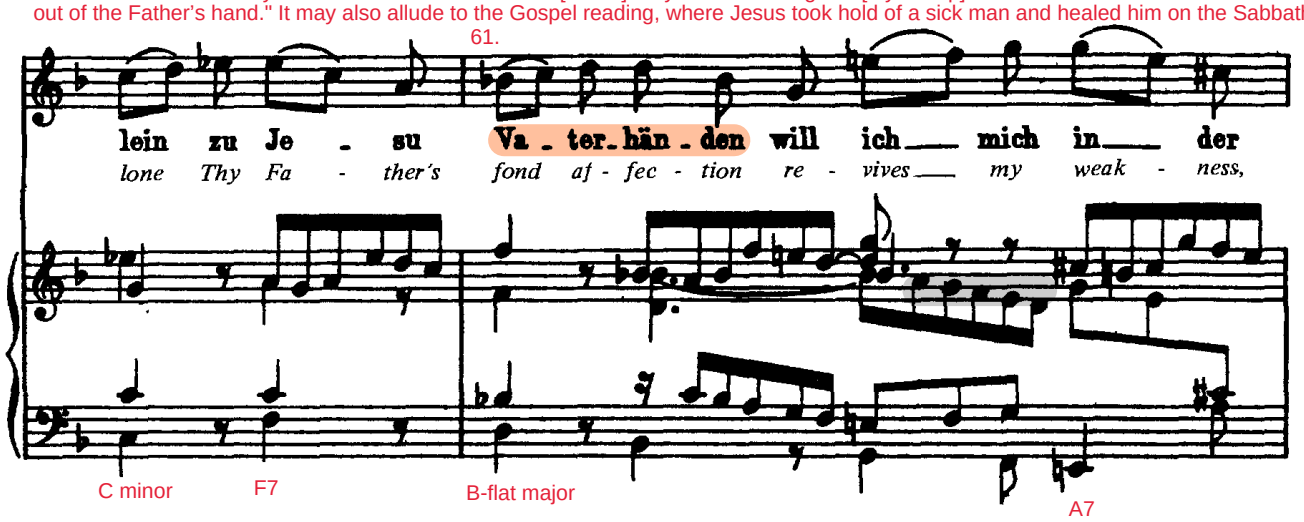

31.
wo wird die Zuflucht sein?
a ref - uge for my soul?
Ritornello
C7
F major
34.
F7
D minor 7
F major
37.
F major
Rhetorical repetition of the word "Wo" ("where").
40.
Wo, wo, wo wird in die - sem Jam - mer -
Where, where, ah, where in this sad vale of
F major
A half dim.7
D7
G minor
E7
44.
tha - le für meinen Geist die Zu - flucht sein,
sor - row may I find ref - uge for my soul,
The continuo changes to a stream of ascending eighths, marked staccato, as if stalking (perhaps depicting a threat or determination).
A7
D minor
B-flat aug.6
C# minor
A major

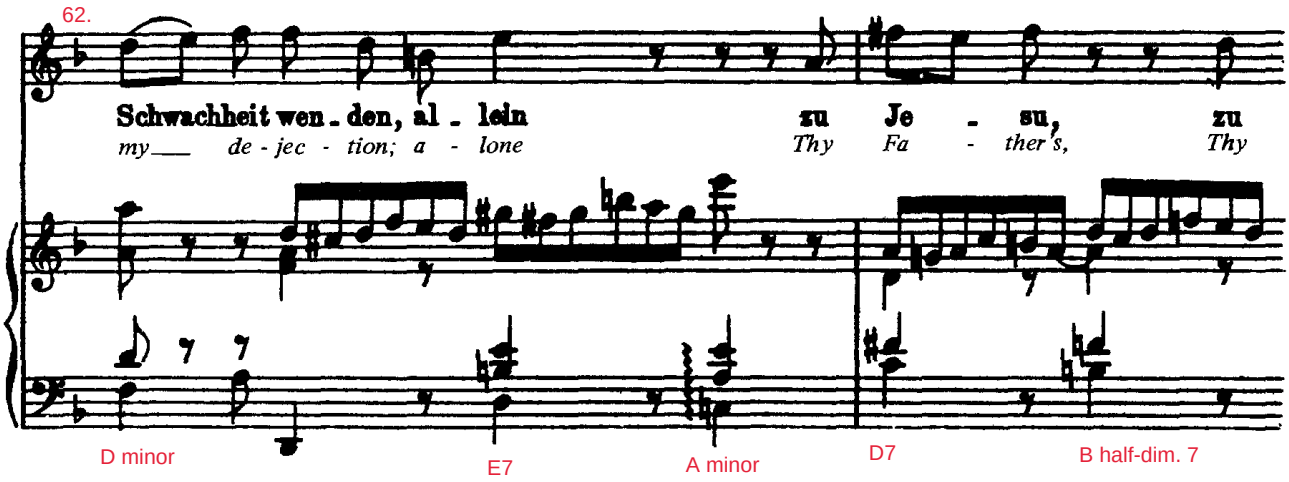


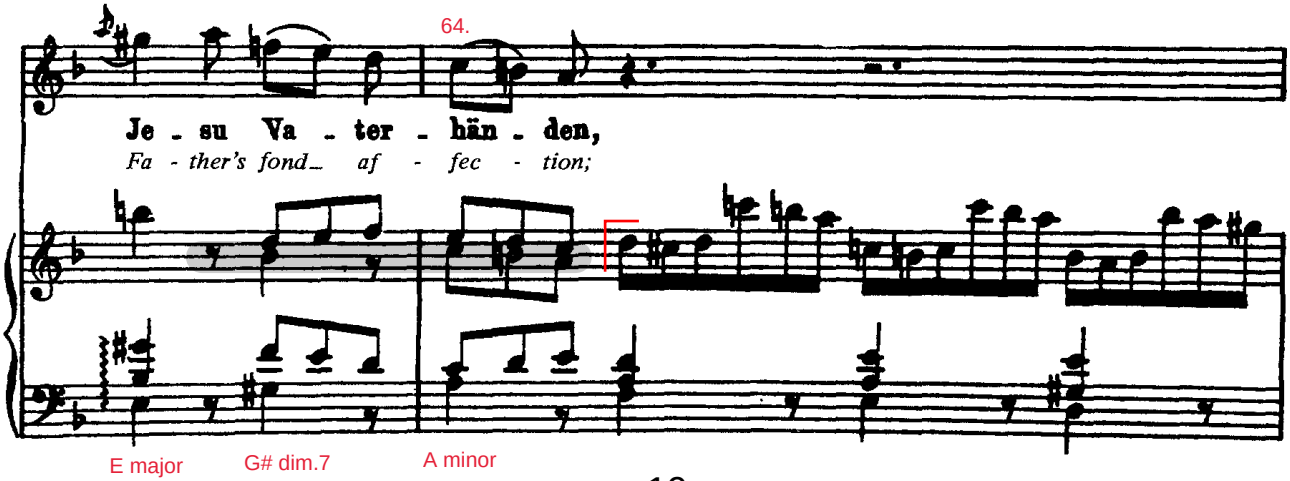
Text painting: A fast tempo, 12/8 meter, and patter diction depict the text—happy, then agitated: "In my weakness, I can only turn to the Jesus' fatherly hands; otherwise, I am at my wit's end." While the text ostensibly answers the question of the opening section, the mood is unsettled.

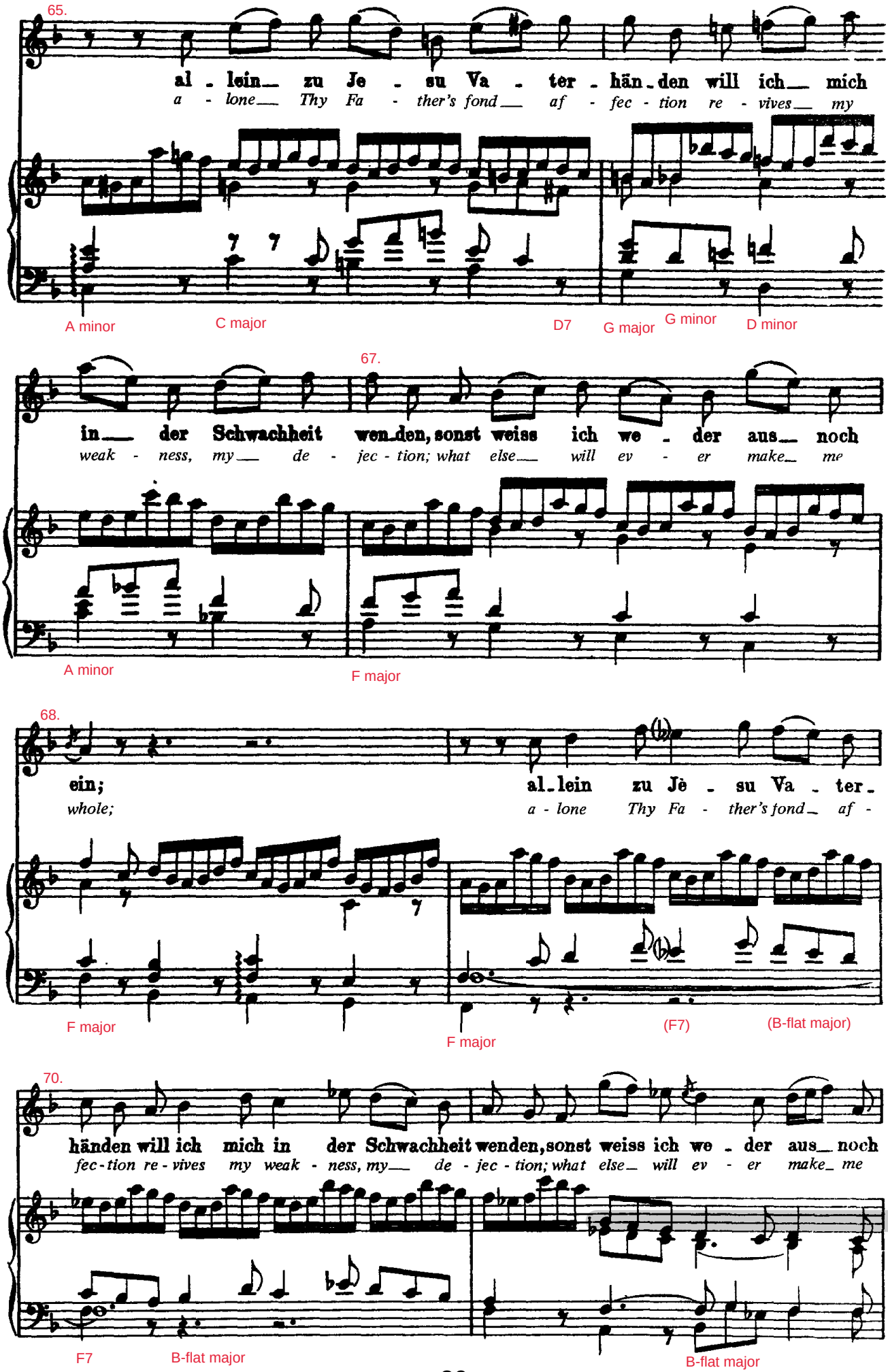


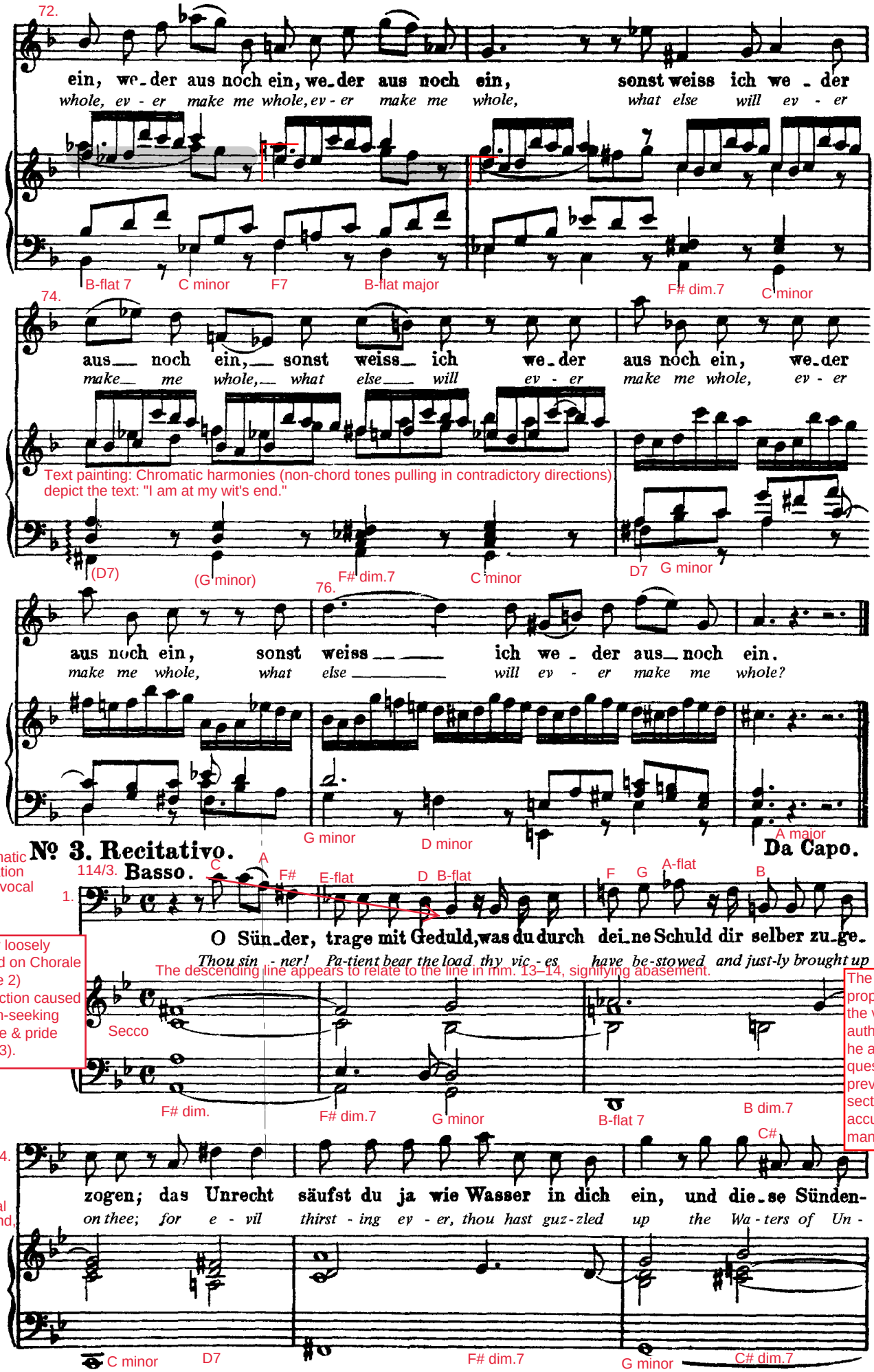
The reference to "fatherly hands" alludes to John 10:29 [Jesus]: "My Father…has given [my sheep] to me…and no one is able to snatch them out of the Father's hand." It may also allude to the Gospel reading, where Jesus took hold of a sick man and healed him on the Sabbath.





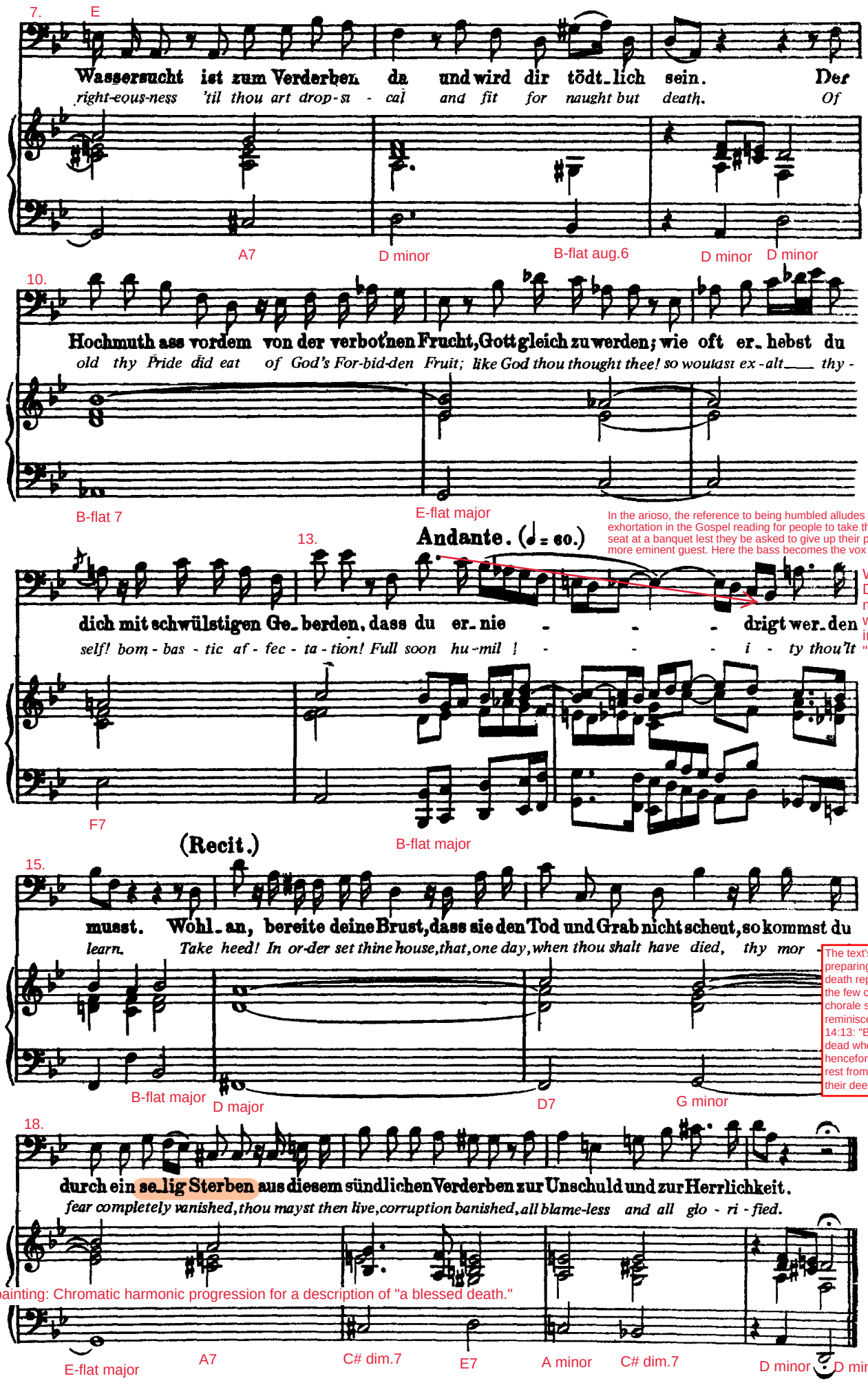



65.
al - lein zu Je - su Va - ter - hän - den will ich mich
a - lone Thy Fa - ther's fond af - fec - tion re - vives my
A minor
C major
D7
G major
G minor
D minor
67.
in der Schwachheit wen - den, sonst weiss ich we - der aus noch
weak - ness, my de - jec - tion; what else will ev - er make me
A minor
F major
68.
ein;
whole;
al - lein zu Jè - su Va - ter -
a - lone Thy Fa - ther's fond af -
F major
F major
(F7)
(B-flat major)
70.
händen will ich mich in der Schwachheit wenden, sonst weiss ich we - der aus noch
fec - tion re - vives my weak - ness, my de - jec - tion; what else will ev - er make me
F7
B-flat major
B-flat major



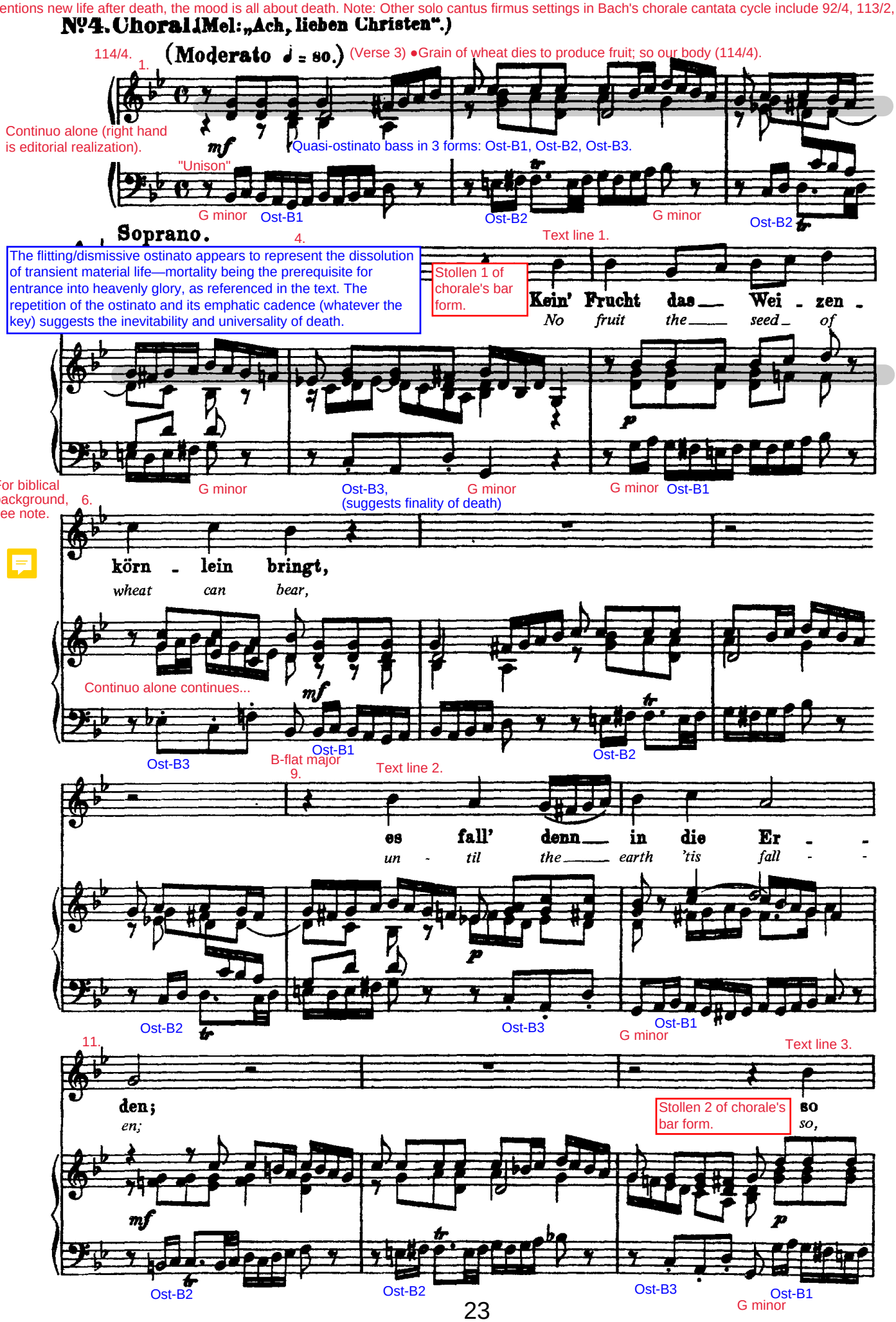
"Drinking iniquity like water alludes to Job 15:15–16: "Behold, God puts no trust in his holy ones, and the heavens are not clean in his sight; how much less one who is abominable and corrupt, a man who drinks iniquity like water (Luther 1545: Unrecht säuft wie Wasser)!"; also the beginning of the Gospel reading (John 14:2): "Behold, there was a man before [Jesus] who had dropsy [a condition

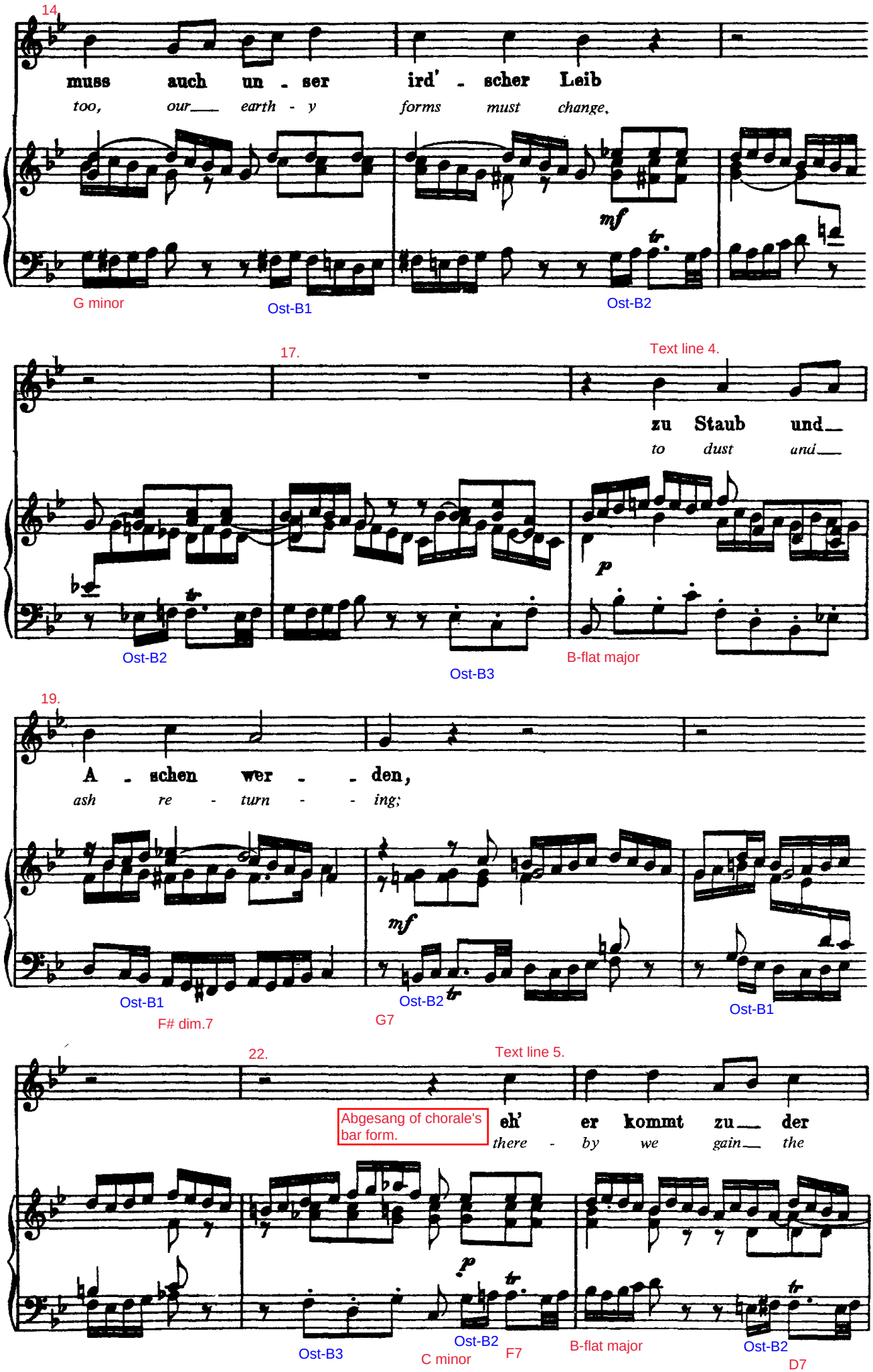
characterized by retention of water]." The text's warning against pride allude to the day's Gospel reading (in which Jesus exhorts people to take the lowest seat at the banquet lest they be humbled by a more eminent guest) and to the account of Adam and Eve in the book of Genesis (in which Adam and Eve eat of the forbidden fruit after the serpent promises them that they will become like God).

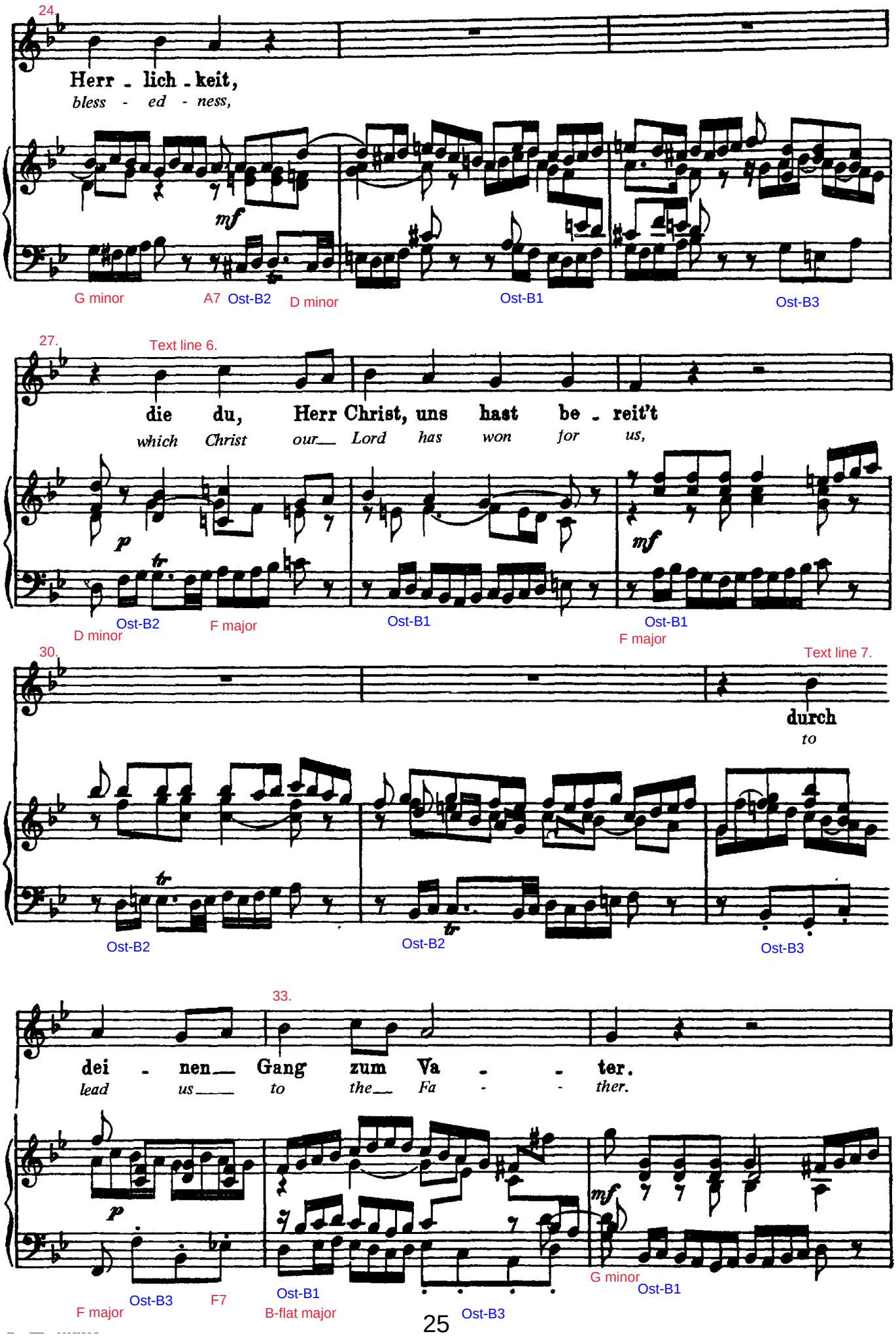


This is the central (pivot) movement in the cantata's chiastic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an

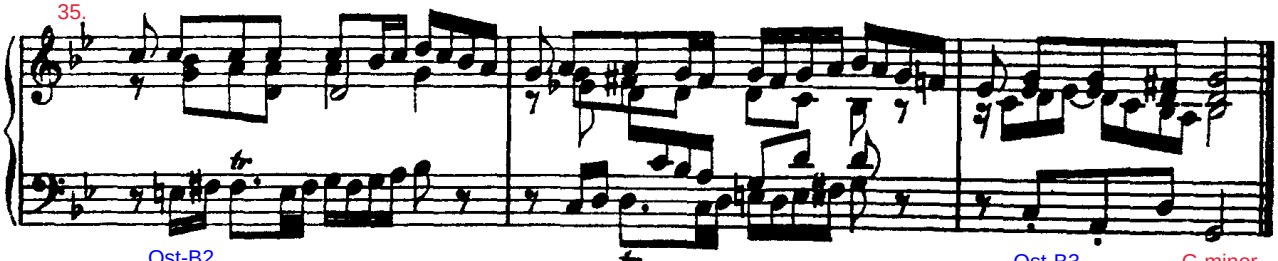
aspect of reversal or turning in the text). Here the chorale stanza alludes to Jesus words in John 12:24–25: "Unless a grain of wheat falls into the earth and dies, it remains alone; but if it dies, it bears much fruit. He who loves his life loses it, and he who hates his life in this world will keep it for eternal life." Though the text mentions new life after death, the mood is all about death. Note: Other solo cantus firmus settings in Bach's chorale cantata cycle include 92/4, 113/2, and 178/4.




14.
muss auch un - ser ird' - scher Leib
too, our earth - y forms must change,
mf
tr
G minor
Ost-B1
Ost-B2
17.
Text line 4.
zu Staub und
to dust and
p
Ost-B2
Ost-B3
B-flat major
19.
A - schen wer - - den,
ash re - turn - - ing;
mf
Ost-B1
F# dim.7
Ost-B2
tr
G7
Ost-B1
22.
Text line 5.
Abgesang of chorale's bar form.
eh' er kommt zu der
there - by we gain the
p
tr
Ost-B3
Ost-B2
C minor
F7
B-flat major
Ost-B2
D7


24.
Herr - lich - keit,
bless - ed - ness,
mf
G minor
A7
Ost-B2
D minor
Ost-B1
Ost-B3
27.
Text line 6.
die du, Herr Christ, uns hast be - reit't
which Christ our Lord has won for us,
p
mf
D minor
Ost-B2
F major
Ost-B1
Ost-B1
F major
30.
Text line 7.
durch
to
Ost-B2
Ost-B2
Ost-B3
33.
dei - nen Gang zum Va - - ter.
lead us to the Fa - - ther.
p
mf
F major
Ost-B3
F7
Ost-B1
B-flat major
Ost-B3
G minor
Ost-B1

35.



Ost-B2 Ost-B2 Ost-B3 G minor

Da capo

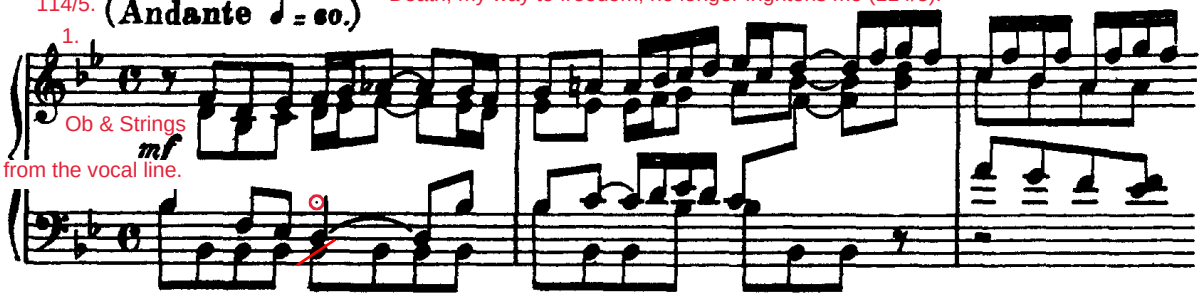
No 5. Aria.

(Based on Chorale Verse 4)

114/5. (Andante ♩ = 60.)

●Death, my way to freedom, no longer frightens me (114/5).

1.



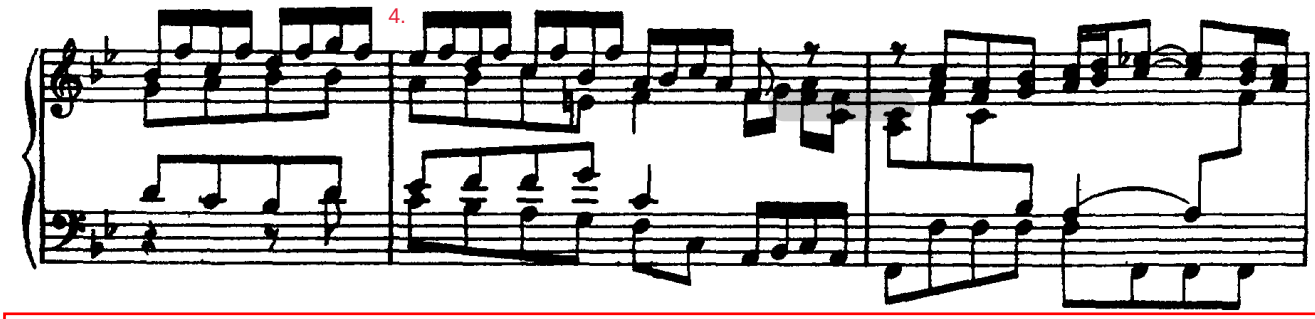
Ob & Strings *mf*

Ritornello derived from the vocal line.

B-flat major B-flat pedal...

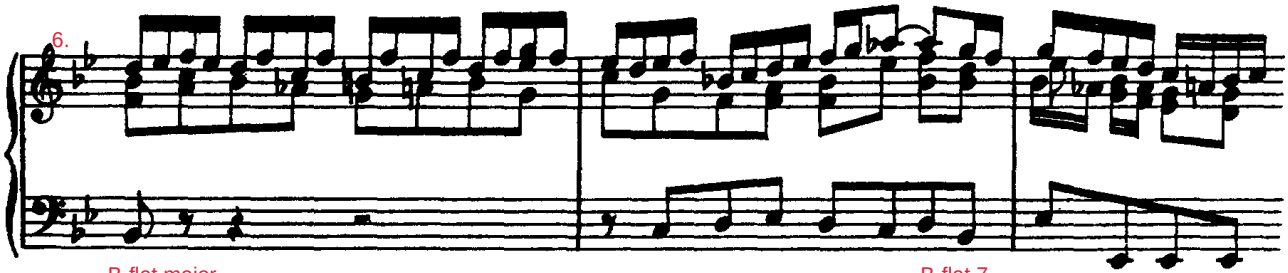
This is the only movement in a major key. Now the tenor sings of his glorious future in heaven. With no more fear of death, he is carefree, singing about his anticipated freedom in a swinging rhythm, often in parallel 3rds and 6ths with the oboe—though with minor-mode inflection at the thought of death.

4.



While Albert Schweitzer thought the words of this aria appalling trite, he acknowledged that Bach's setting eloquently expresses "the blissful joy of the redeemed soul." See *J. S. Bach*, trans. Newman (Boston: Bruce Humphries, 1962), vol. 2, p. 53.

6.

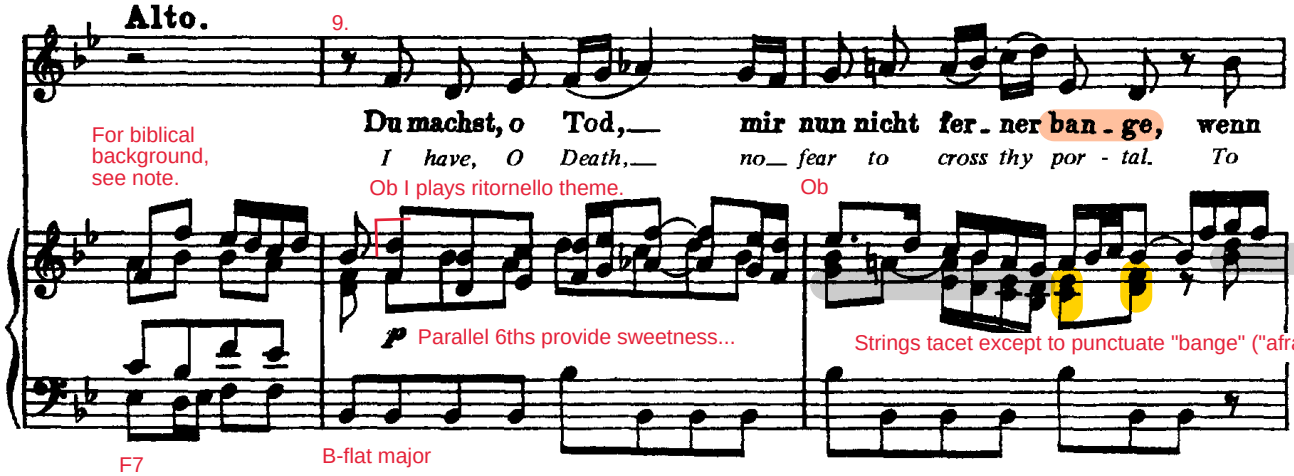


B-flat major B-flat 7 E-flat major

Alto is often the voice of the believing soul or church. See Martin Petzoldt, "Bach-Kommentar" 1:176, 541, 592, 694, 2:824, 2:917, 3:101, 143, etc.

Alto.

9.



For biblical background, see note.

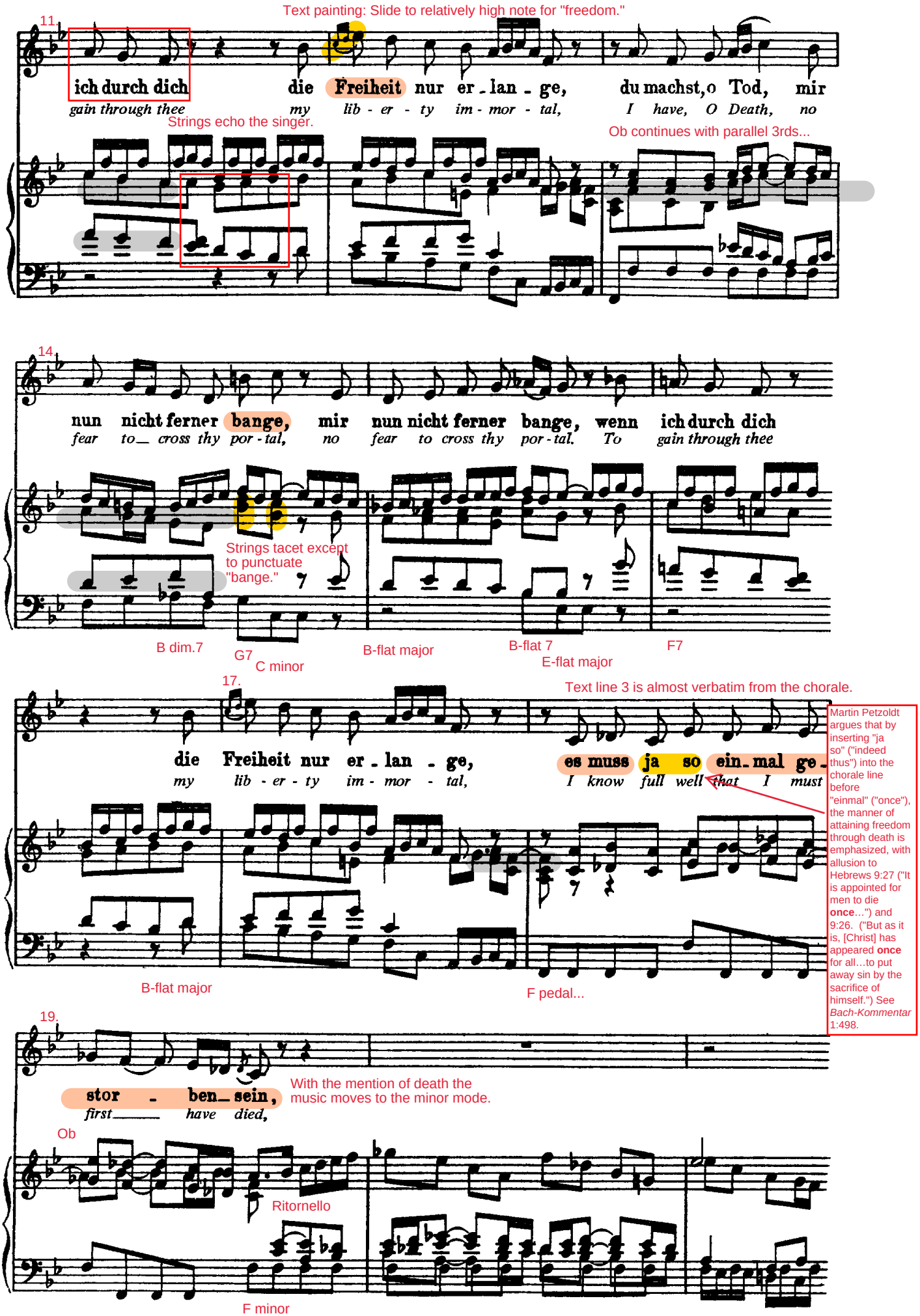
Ob I plays ritornello theme.

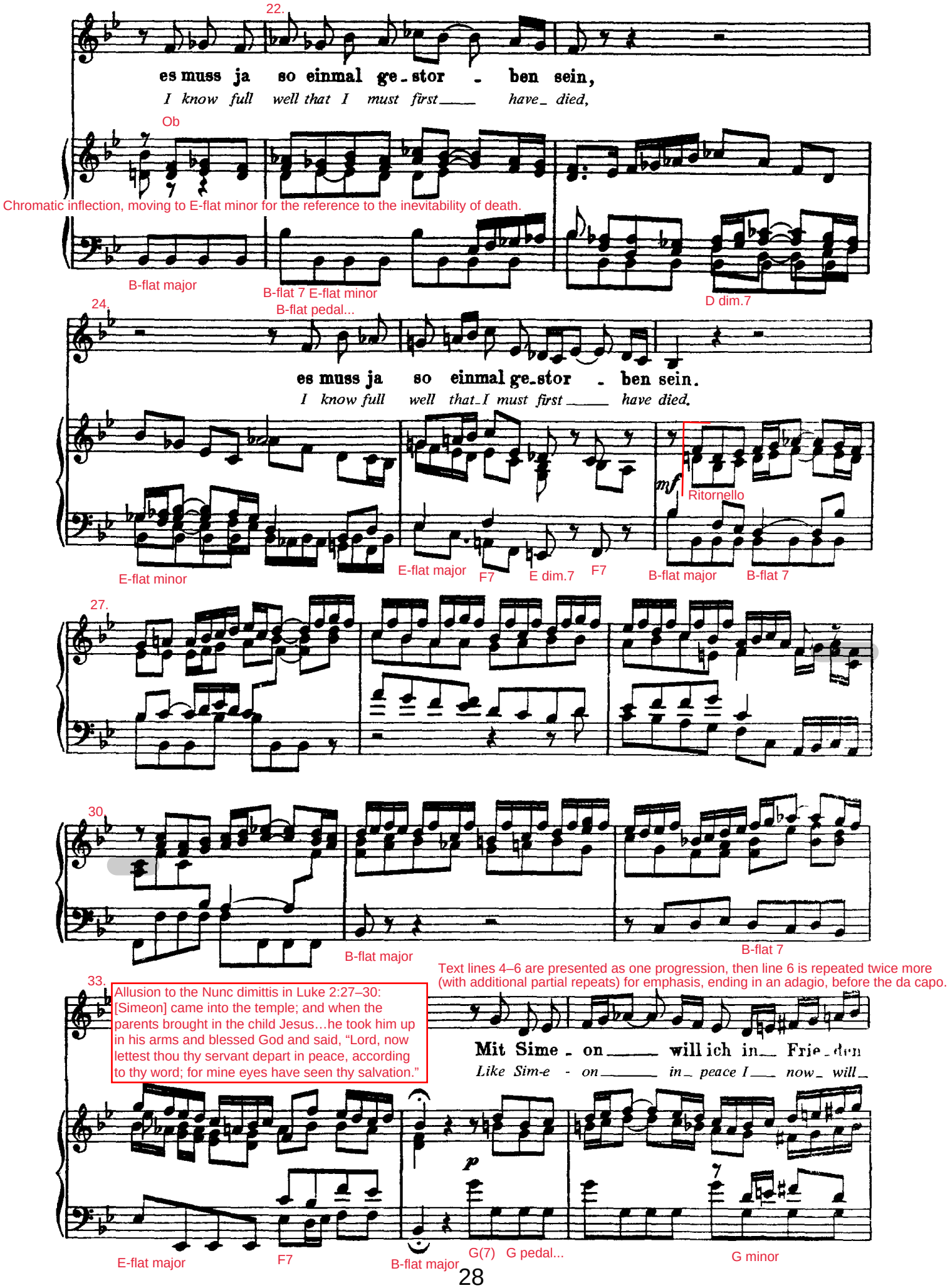
Ob

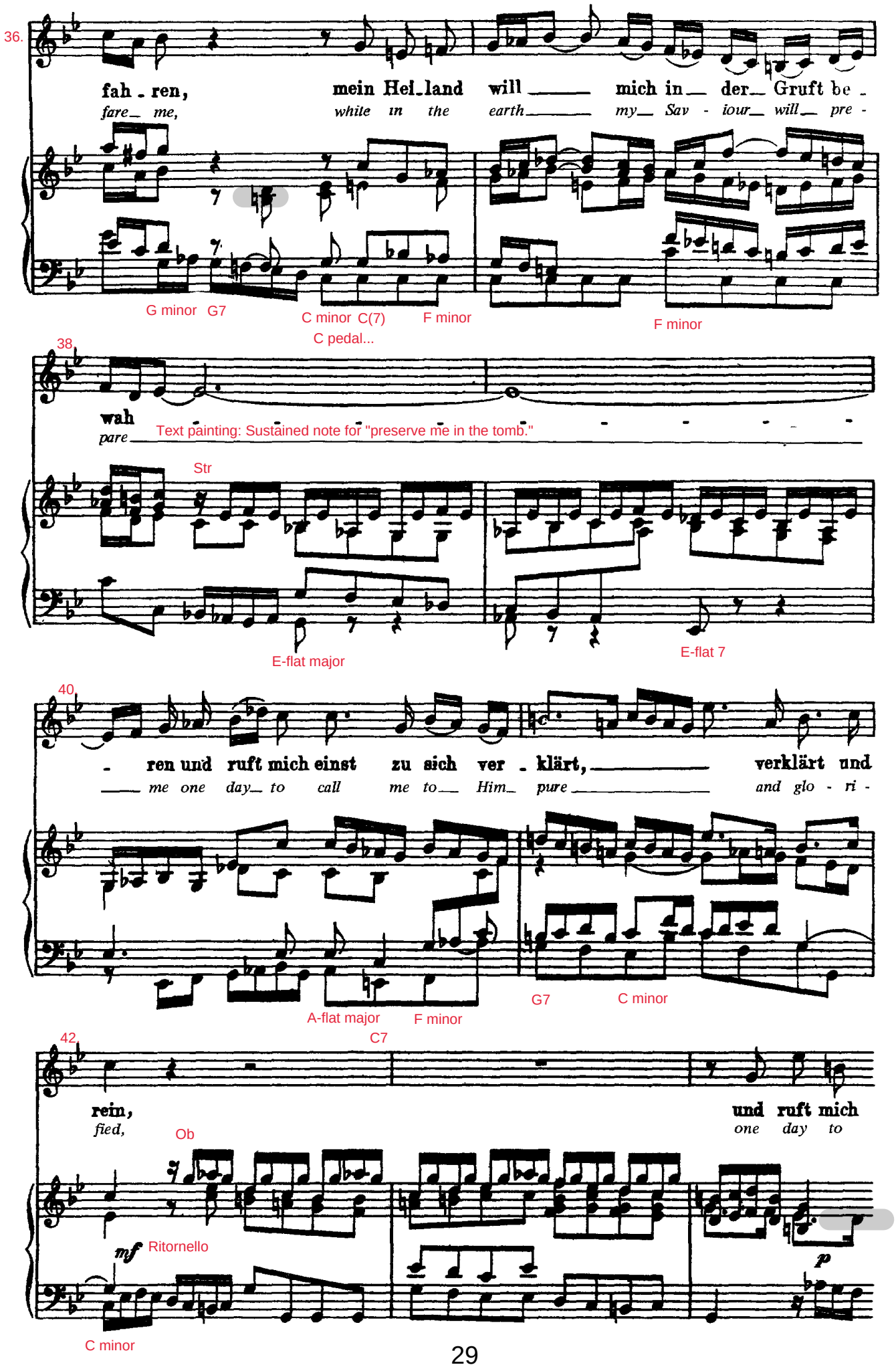
p Parallel 6ths provide sweetness...

Strings tacet except to punctuate "bange" ("afraid").

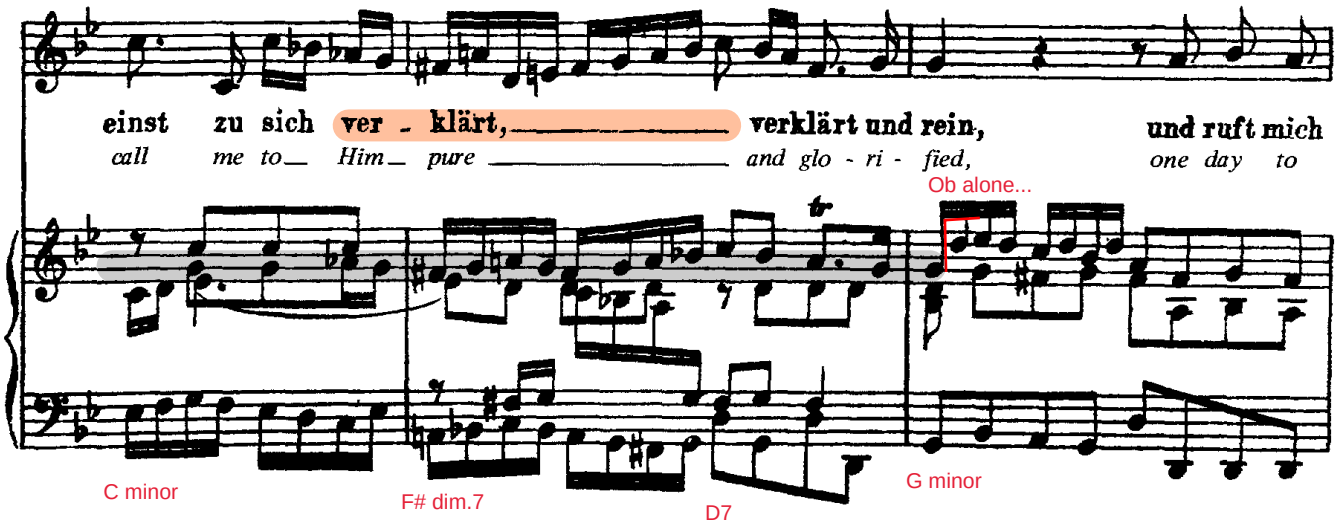
F7 B-flat major B-flat pedal...


Text painting: Slide to relatively high note for "freedom."
11.
ich durch dich die Freiheit nur er - lan - ge, du machst, o Tod, mir
gain through thee my lib - er - ty im - mor - tal, I have, O Death, no
Strings echo the singer.
Ob continues with parallel 3rds...
14.
nun nicht ferner bange, mir nun nicht ferner bange, wenn ich durch dich
fear to cross thy por - tal, no fear to cross thy por - tal. To gain through thee
Strings tacet except to punctuate "bange."
B dim.7
G7
C minor
B-flat major
B-flat 7
E-flat major
F7
17.
Text line 3 is almost verbatim from the chorale.
die Freiheit nur er - lan - ge, es muss ja so ein - mal ge -
my lib - er - ty im - mor - tal, I know full well that I must
Martin Petzoldt argues that by inserting "ja so" ("indeed thus") into the chorale line before "einmal" ("once"), the manner of attaining freedom through death is emphasized, with allusion to Hebrews 9:27 ("It is appointed for men to die **once**…") and 9:26. ("But as it is, [Christ] has appeared **once** for all…to put away sin by the sacrifice of himself.") See *Bach-Kommentar* 1:498.
B-flat major
F pedal...
19.
stor - ben - sein,
first have died,
With the mention of death the music moves to the minor mode.
Ob
Ritornello
F minor

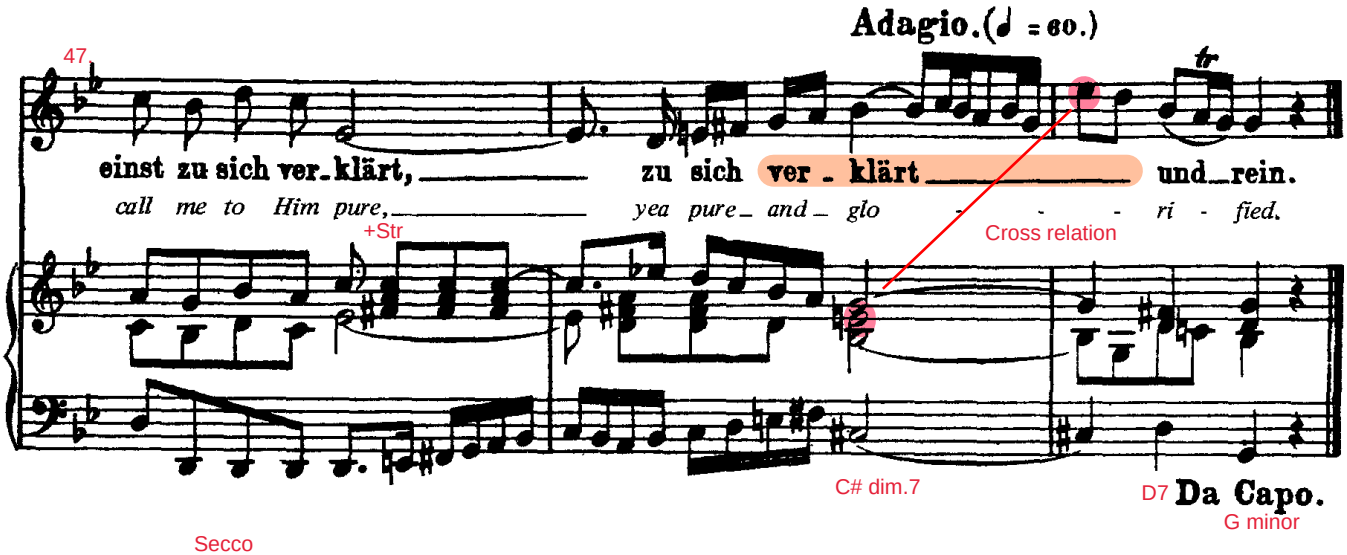

22.
es muss ja so einmal ge_stor - ben sein,
I know full well that I must first have_ died,
Ob
Chromatic inflection, moving to E-flat minor for the reference to the inevitability of death.
B-flat major
B-flat 7 E-flat minor
B-flat pedal...
D dim.7
24.
es muss ja so einmal ge_stor - ben sein.
I know full well that_I must first have died.
mf
Ritornello
E-flat minor
E-flat major
F7
E dim.7
F7
B-flat major
B-flat 7
27.
30
B-flat major
B-flat 7
33.
Allusion to the Nunc dimittis in Luke 2:27–30: [Simeon] came into the temple; and when the parents brought in the child Jesus…he took him up in his arms and blessed God and said, “Lord, now lettest thou thy servant depart in peace, according to thy word; for mine eyes have seen thy salvation.”
Text lines 4–6 are presented as one progression, then line 6 is repeated twice more (with additional partial repeats) for emphasis, ending in an adagio, before the da capo.
Mit Sime_on will ich in_ Frie_den
Like Sim-e - on in_ peace I now_ will_
p
E-flat major
F7
B-flat major
G(7)
G pedal...
G minor


36.
fah - ren,
fare me,
mein Hei-land will mich in der Gruft be -
while in the earth my Sav - iour will pre -
G minor G7
C minor C(7)
F minor
C pedal...
F minor
38
wah
pare
Text painting: Sustained note for "preserve me in the tomb."
Str
E-flat major
E-flat 7
40
- ren und ruft mich einst zu sich ver - klärt,
me one day to call me to Him pure
verklärt und
and glo - ri -
A-flat major
F minor
C7
G7
C minor
42
rein,
fied,
Ob
und ruft mich
one day to
mf
Ritornello
p
C minor

45. Word painting: Rising melismas for "calls me to himself one day, transfigured."



47



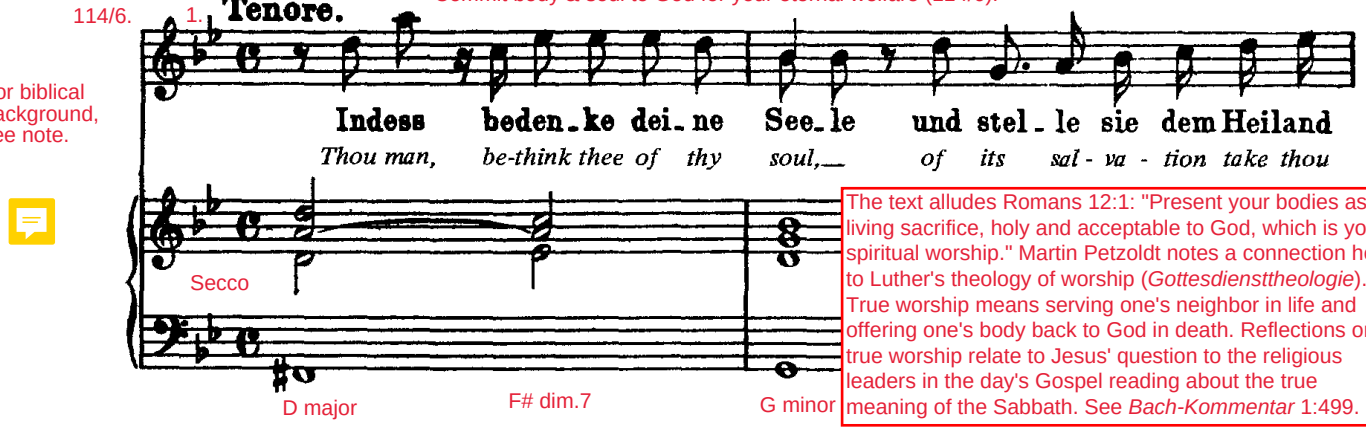
Secco

No 6. Recitativo.

(Based on Chorale Verse 5)
●Commit body & soul to God for your eternal welfare (114/6).

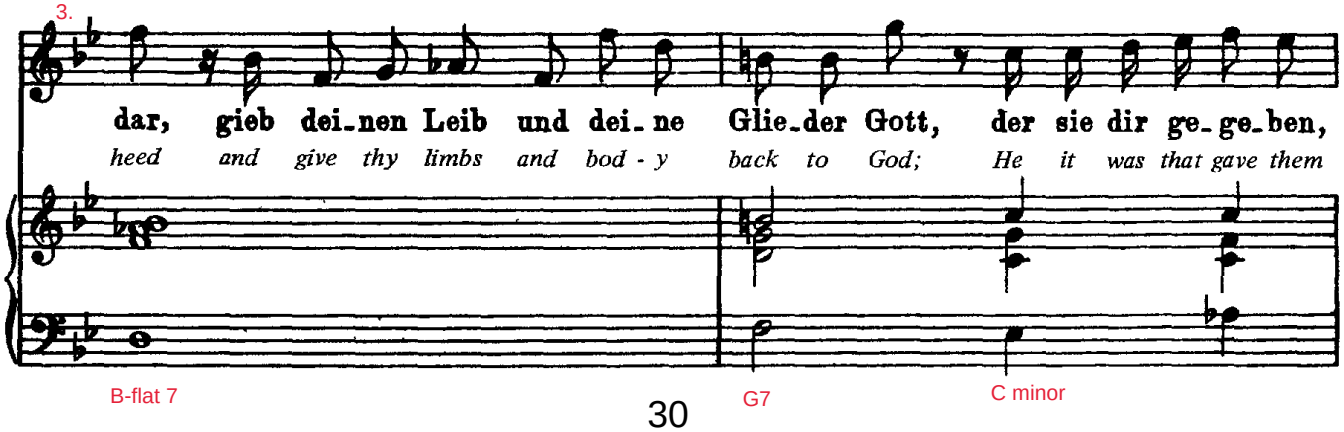
114/6. 1. Tenore.

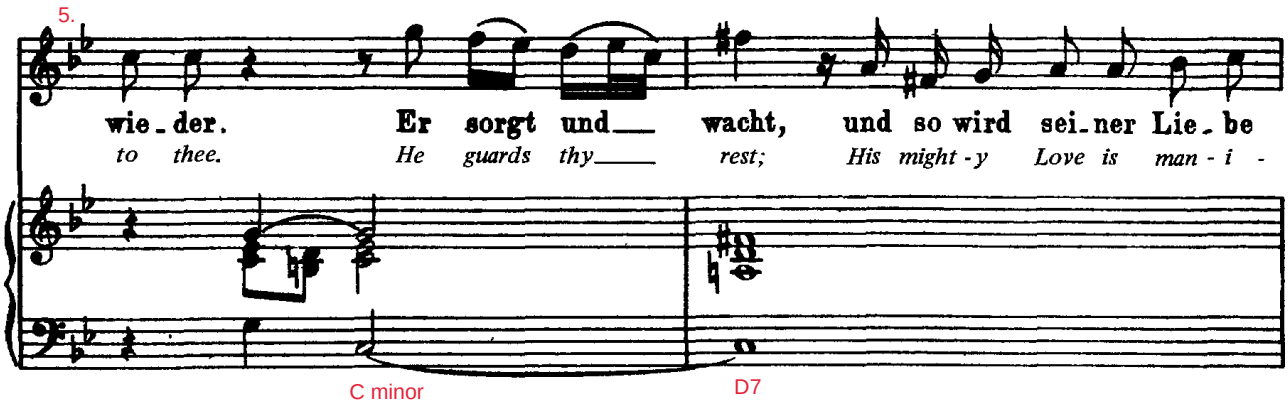
For biblical background, see note.

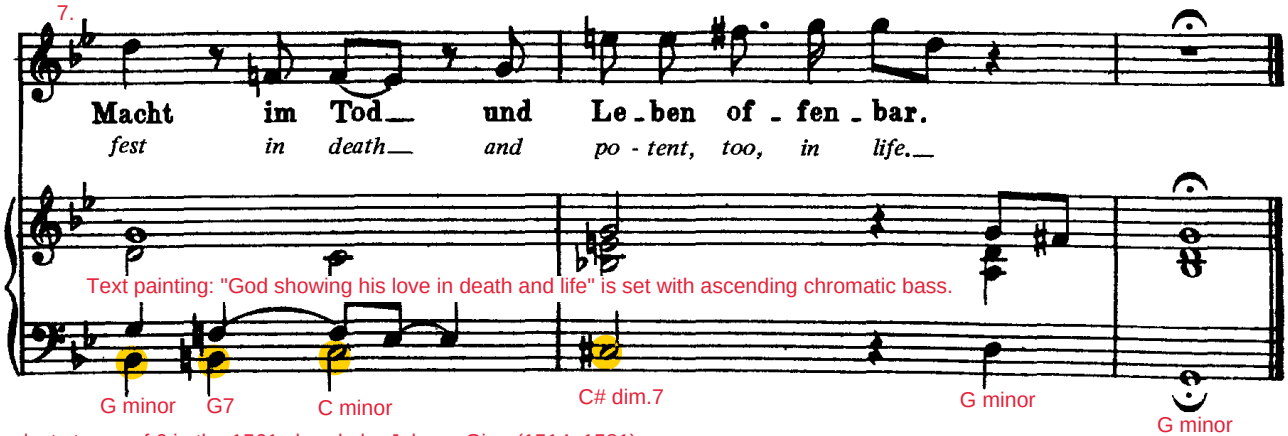


The text alludes Romans 12:1: "Present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship." Martin Petzoldt notes a connection here to Luther's theology of worship (*Gottesdienstheologie*). True worship means serving one's neighbor in life and offering one's body back to God in death. Reflections on true worship relate to Jesus' question to the religious leaders in the day's Gospel reading about the true meaning of the Sabbath. See *Bach-Kommentar* 1:499.

3.





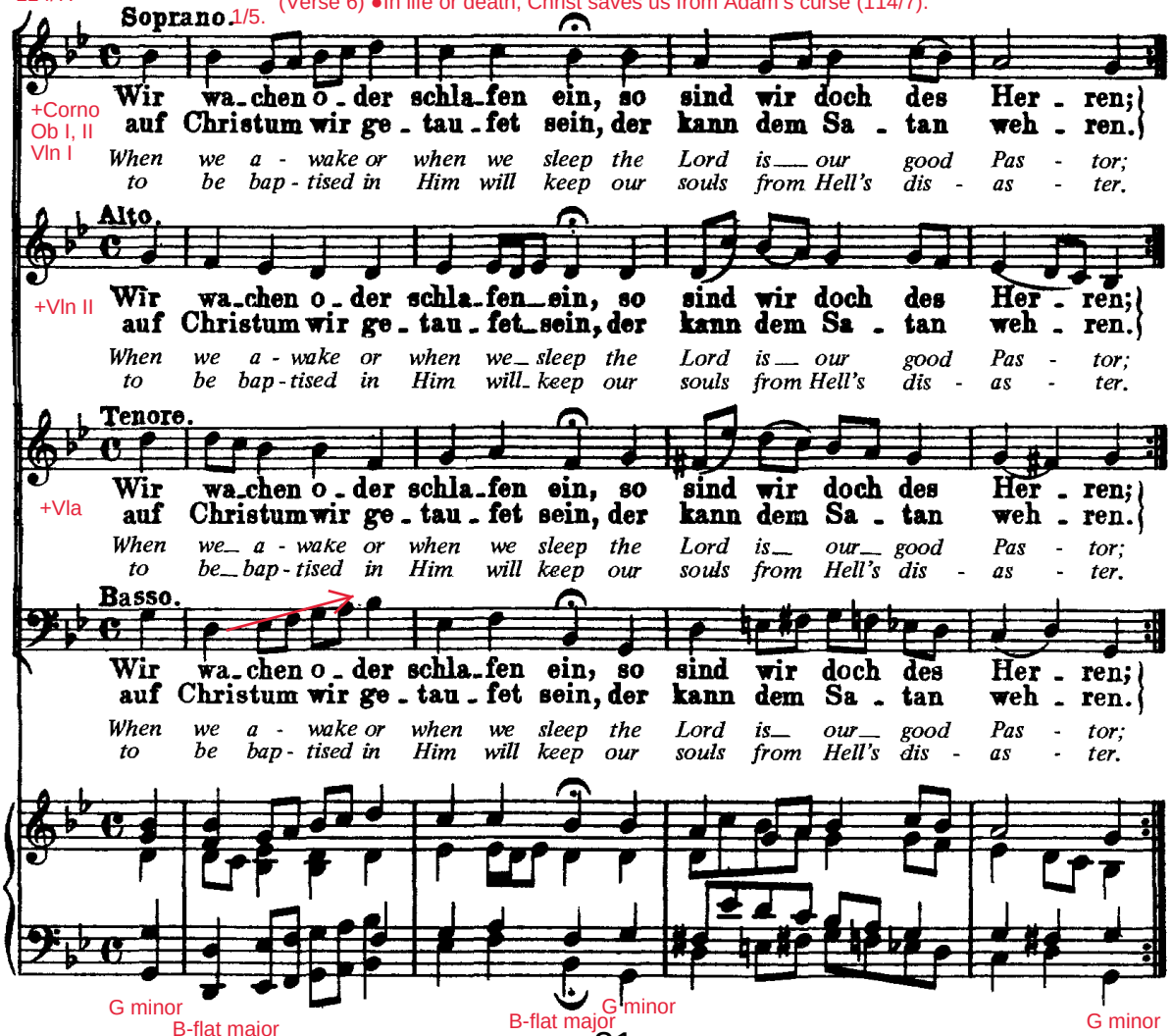


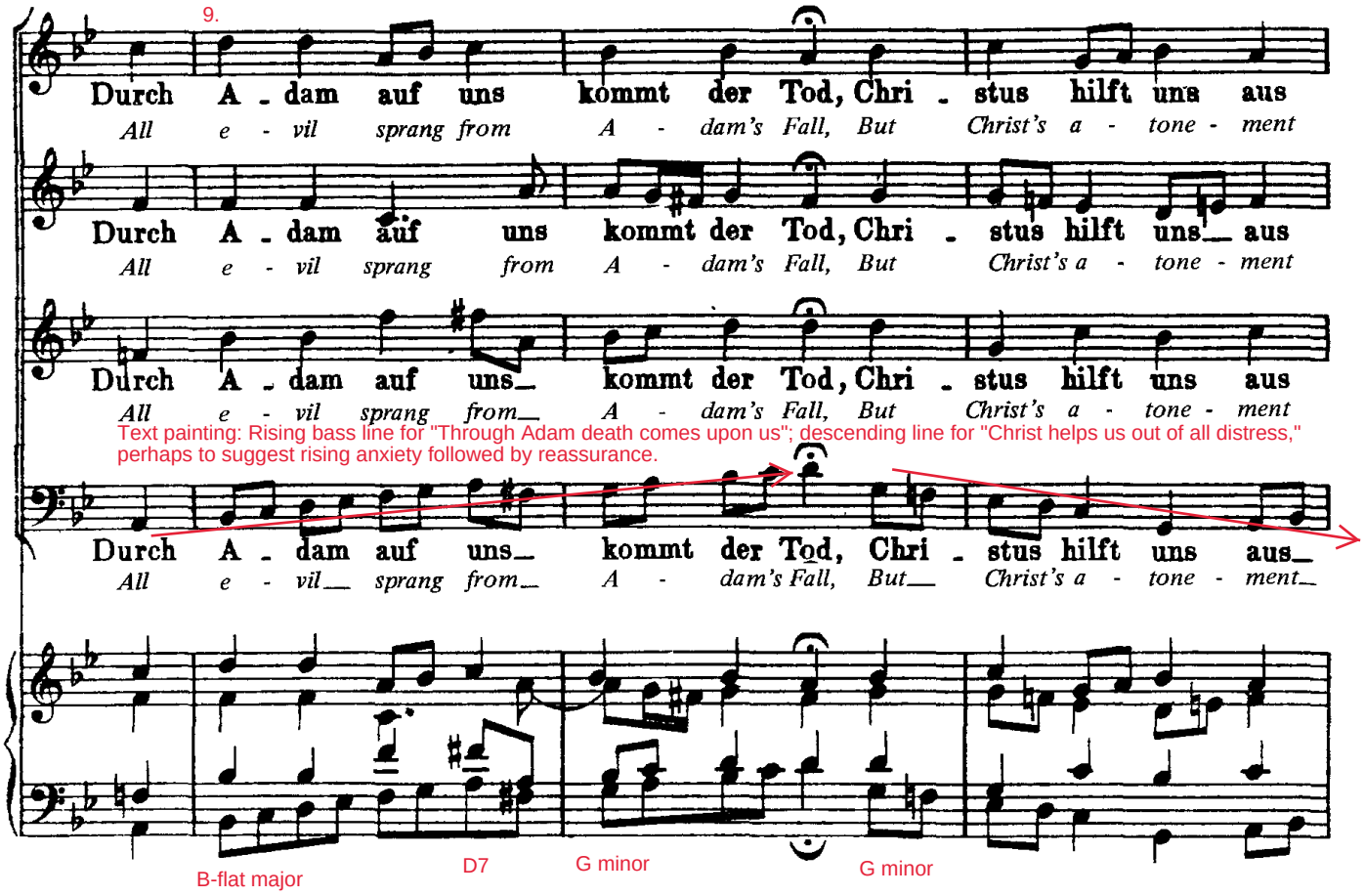
This is the last stanza of 6 in the 1561 chorale by Johann Giga (1514–1581), with 1543 melody by Justas Jonas, a tune also used in BWV 178.

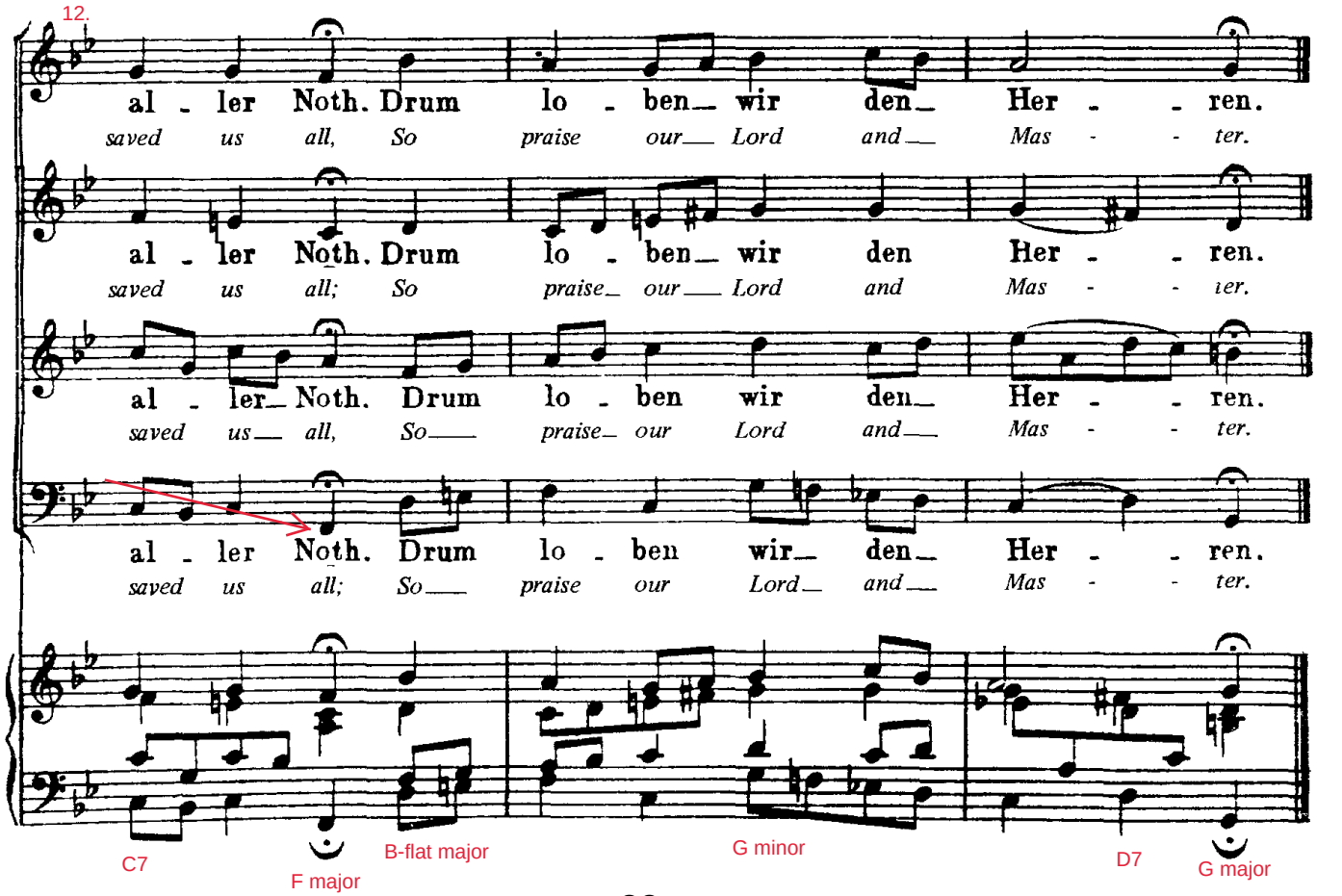
In the chorale stanza, the words "wachen" ("to wake") and "schlafen ("to sleep"), are equivalents to the words "life" and death" in the foregoing movement. The opening alludes to Romans 14:8: "Whether we live or whether we die, we are the Lord's."

No 7. Choral. (Mel: „Ach, lieben Christen“.)

114/7. (Verse 6) ●In life or death, Christ saves us from Adam's curse (114/7).




9.
Durch A - dam auf uns kommt der Tod, Chri - stus hilft uns aus
All e - vil sprang from A - dam's Fall, But Christ's a - tone - ment
Durch A - dam auf uns kommt der Tod, Chri - stus hilft uns aus
All e - vil sprang from A - dam's Fall, But Christ's a - tone - ment
Durch A - dam auf uns kommt der Tod, Chri - stus hilft uns aus
All e - vil sprang from A - dam's Fall, But Christ's a - tone - ment
Text painting: Rising bass line for "Through Adam death comes upon us"; descending line for "Christ helps us out of all distress," perhaps to suggest rising anxiety followed by reassurance.
Durch A - dam auf uns kommt der Tod, Chri - stus hilft uns aus
All e - vil sprang from A - dam's Fall, But Christ's a - tone - ment
B-flat major
D7
G minor
G minor


12.
al - ler Noth. Drum lo - ben wir den Her - - ren.
saved us all, So praise our Lord and Mas - - ter.
al - ler Noth. Drum lo - ben wir den Her - - ren.
saved us all; So praise our Lord and Mas - - ter.
al - ler Noth. Drum lo - ben wir den Her - - ren.
saved us all, So praise our Lord and Mas - - ter.
al - ler Noth. Drum lo - ben wir den Her - - ren.
saved us all; So praise our Lord and Mas - - ter.
C7
F major
B-flat major
G minor
D7
G major