

(b)

The Second Part of the Cantata opens with an Orchestral *Sinfonia*, or Orchestral Choral Fantasia (*Tromba, Strings, Continuo*), on the melody "Was Gott thut." Schweitzer¹ observes that this is the only occasion on which Bach has given a Choral purely orchestral treatment. The Tromba has the *cantus*.

(c)

The words, melody, and form of the Choral concluding the Second Part are identical with those of (a) *supra*.

CANTATA LXXVI. DIE HIMMEL ERZÄHLEN DIE
EHRE GOTTES. Second Sunday after Trinity²
(1723)

(a)

The words and melody of the concluding Choral of Part I are Luther's "Es woll' uns Gott genädig sein" (see Cantata 69). The words are the first stanza of the Hymn:

Es woll' uns Gott genädig sein
Und seinen Segen geben,
Sein Antlitz uns mit hellem Schein
Erleucht' zum ew'gen Leben

¹ Vol. II. 150. See also Spitta, II. 355.

² Beginning with the opening of the Second Part, and under the title, "Gott segne noch die treue Schaar," the Cantata was used for a Reformation Festival. See Spitta, II. 357 n

Dass wir erkennen seine Werk'
 Und was ihm lieb auf Erden,
 Und Jesus Christus Heil und Stark'
 Bekannt den Heiden werden,
 Und sie zu Gott bekehren !

B.G. xviii. 218.

Form. Extended (*Tromba, Strings, Continuo*).
 Erk, No. 201.

(b)

The concluding Choral of Part II is a repetition of (a) *supra*, the words being the third stanza of Luther's Hymn :

Es danke, Gott, und lobe dich
 Das Volk in guten Thaten ;
 Das Land bringt Frucht und bessert sich :
 Dein Wort ist wohl gerathen.
 Uns seg'ne Vater und der Sohn,
 Uns seg'ne Gott, der heil'ge Geist ;
 Dem alle Welt die Ehre thu',
 Vor ihm sich furchte allermeist,
 Und¹ sprech von Herzen : Amen !

B.G. xviii. 230.

Form. Extended (*Tromba, Strings, Continuo*).
 Erk, No. 201.

¹ 1524 Nu.

Wer glaubt, dass Jesus ihm geboren,
 Der bleibet ewig unverloren,
 Und ist kein Leid, das den betrübt,
 Den Gott und auch sein Jesus liebt.

B.G. xvi. 249.

Form. Choral Fantasia (*Corno*, 2 *Ob.*, *Taille*¹,
Strings, *Continuo*). The treatment of the *cantus*
 is very free.

CANTATA LXIX. LOBE DEN HERRN, MEINE
 SEELE. Twelfth Sunday after Trinity² (? 1724)

Melody: "Es woll' uns Gott genädig sein" Anon 1525



(a)

The words and melody of the concluding Choral
 are those of Luther's version of Psalm lxvii, "Es
 woll' uns Gott genädig sein," published originally
 in Luther's *Ein weise christlich Mess zuhalte*

¹ The *Taille* was a Tenor Bassoon.

² Also adapted *c.* 1730 for use as a Rathswahl Cantata. Hence
 its festival character.

(Wittenberg, 1524). It is also in Walther's *Geystliche gesangk Buchleyn* of that year, but is set there to the melody better known as "Christ unser Herr zum Jordan kam" (see Cantata 7). Along with the melody printed above—which Erk, No. 201, tentatively attributes to Matthaues Greitter (d. c. 1550)—the Hymn was published in the Strassburg *Ordnung des Herren Nachtmal* (1525) and in the Strassburg *Kirchēampt mit lobgsengen* (1525).

The melody occurs also in Cantata 76, and there are other harmonisations of it in the *Choralgesange*, Nos. 95, 96.

The words of the Choral are the third stanza of the Hymn:

Es danke, Gott, und lobe dich
 Das Volk in guten Thaten.
 Das Land bringt Frucht und bessert sich;
 Dem Wort ist wohl gerathen.
 Uns segne Vater und der Sohn,
 Uns segne Gott, der heil'ge Geist;
 Dem alle Welt die Ehre thu',
 Vor ihm sich furchte allermeist,
 Und¹ spricht von Herzen: Amen!

B.G. xvi. 325.

Translations of the Hymn into English are noted in the *Dictionary of Hymnology*, p. 355.

Form. Embellished (3 *Trombe*, *Timpani*, 3 *Ob.*, *Fagotto*, *Strings*, *Continuo*). *Choralgesange*, No. 97.

¹ 1524 Nu.