based on imitation; the form will be discussed in detail in Chapter 26.) In this movement, each musical phrase is announced by one voice part of the choir, then imitated in turn by the other three. Each phrase is an embellished version of the original chorale tune. The trumpets and drums we hear in this movement were added after Bach’s death by his son Wilhelm Friedemann, who strove to enhance the pomp and splendor of the sound.

The second movement depicts Christ’s struggle against the forces of evil. Strings in unison set up a leaping figure over a running bass. (We say that instruments are playing in unison when they are all playing the same notes together.) In this duet for soprano and bass soloists in D major, the soprano sings variations on the original tune against the florid counterpoint of the bass voice.

The middle movements of the cantata feature freely composed recitatives and arias grouped around an energetic chorus based on Luther’s chorale. In this central choral movement, the orchestra creates the framework for the battle between good and evil that is suggested in the tenor recitative and arioso (a short aria-like passage) that follow. In each movement, Bach captures a single affection (see p. 000), a practice typical of the era.

The final movement rounds off the cantata, with the chorale sounded by full chorus and orchestra. We can now easily recognize Luther’s melody in a hymnlike, four-part harmonization, with each vocal line doubled by instruments. In this homorhythmic texture, the great melody of the chorale is sounded in all its simplicity and grandeur.

<table>
<thead>
<tr>
<th>Listening Guide</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bach: Cantata No. 80, A Mighty Fortress Is Our God (Ein feste Burg ist unser Gott), Nos. 1, 2, 5, 8</strong></td>
</tr>
<tr>
<td><strong>DATE OF WORK:</strong> 1715/c. 1744; for the Feast of the Reformation (October 31)</td>
</tr>
<tr>
<td><strong>FORM:</strong> 8 movements, for chorus, soloists, and orchestra</td>
</tr>
<tr>
<td><strong>BASIS:</strong> Chorale (hymn) tune (probably by Martin Luther)</td>
</tr>
<tr>
<td><strong>OVERALL STRUCTURE:</strong></td>
</tr>
<tr>
<td>Movement</td>
</tr>
<tr>
<td>1. Choral fugue</td>
</tr>
<tr>
<td>2. Aria, duet</td>
</tr>
<tr>
<td>3. Recitative/arioso</td>
</tr>
<tr>
<td>4. Aria</td>
</tr>
<tr>
<td>5. Chorus</td>
</tr>
<tr>
<td>6. Recitative/arioso</td>
</tr>
<tr>
<td>7. Aria, duet</td>
</tr>
<tr>
<td>8. Chorale</td>
</tr>
</tbody>
</table>

Listening Guide continues
Original chorale tune:

1. Choral fugue (chorus and orchestra), 4/4 meter, D major

WHAT TO LISTEN FOR:
- Elaborate, imitative treatment of the familiar tune in all voice parts and in the trumpets.
- Dense polyphonic texture created between chorus and orchestra for each line of text.
- Canon (in strict imitation) on chorale tune heard in the instruments (trumpets and oboes vs. cellos), played in augmentation (long note-values).

TEXT
Ein feste Burg ist unser Gott, ein’ gute Wehr und Waffen;
er hilft uns frei aus aller Not, die uns jetzt hat betroffen.
Der alte böse Feind,
mit Ernst er’s jetzt meint,
gross Macht und viel List sein grausam Rüstung ist;
auf Erf! ist nicht seimgletchen.

TRANSLATION
A mighty fortress is our God, a good defense and weapon;
He helps free us from all the troubles that have now befallen us.
Our ever evil foe, in earnest plots against us, he prepares his dreadful plans.
Earth holds none like him.

FIRST
Tenors
Sung by

OPENING FUGAL MELODY IN TENORS (NOTES OF CHORALE MARKED WITH X):

Instrumental canon, based on chorale tune in augmentation:

(Shorter recordings skip to movement 8.)
2. Duet for soprano and bass (with oboe, violins, viola, and basso continuo), 4/4 meter, D major

WHAT TO LISTEN FOR: Restless string introduction, with leaping figures, which continues after voices enter. Soprano solo (accompanied by oboe) sings the familiar chorale tune with variations against fast-moving bass part (in polyphonic texture).

Mit unser Macht ist nichts getan,
wir sind gar bald verloren.  
Es streit't für uns der rechte Mann,  
den Gott selbst hat erkoren.  
Fraget du, wer er ist?  
Er heisst Jesus Christ,  
der Herr Zeboath,  
das Feld muss er behalten.  

SOPRANO

Mit unser Macht ist nichts getan,  
wiend gar bald verloren.  
Es streit’t für uns der rechte Mann,  
den Gott selbst hat erkoren.  
Fraget du, wer er ist?  
Er heisst Jesus Christ,  
der Herr Zeboath,  
das Feld muss er behalten.  

BASS

Alles was von Gott geboren,  
is zum Siegen auserkoren.  
Wer bei Christi Blutpanier  
in der Taufe Treu’ geschworen,  
siegt im Geiste für und für.  

Opening of soprano line with second stanza of chorale text (notes of chorale tune marked with x):

5. Chorale for unison chorus (with orchestra), 6/8 meter, D major

WHAT TO LISTEN FOR: Liltiing, dancelike meter (6/8) set up by elaborate orchestral accompaniment featuring Baroque period trumpets, oboes, and strings. Slow-moving chorale tune sung by the choir in unison (all voices sing same tune) in alternation with orchestra.

TEXT

Und wenn die Welt voll Teufel wär  
und wollten uns verschlingen,  
so flüchten wir uns nicht so sehr;  
so soll uns doch gelingen.  
Des Fürst dieser Welt,  
wie sauer er sich stellt,  
tut er uns doch nicht,  
das macht, er ist gericht’t,  
ein Wörtlein kann ihm fallen.  

TRANSLATION

Though the world were full of devils eager to devour us,  
we need have no fear,  
as we will still prevail.  
The arch-foe of this world,  
no matter how bitter his stand,  
cannot harm us,  
indeed he faces judgment,  
one Word from God will bring him low.
Das Wort, sie sollen lassen stahn
und kein Dank dazu haben.

Er ist bei uns wohl auf dem Plan
mit seinem Geist und Gaben.

Nehmen sie uns den Leib,
Gut, Ehre', Kind, und Weib,
lass fahren dahin,
sie haben's kein Gewinn;

das Reich muss uns doch bleiben.

**WHAT TO LISTEN FOR:** 4-part hymn setting with the tune clearly heard in the top voice. All voices moving together (in homorhythmic texture).

Opening of hymnlike setting of chorale, in 4 voices (instruments doubling voices) and continuo:

```
Das Wort, sie sollen lassen stahn
und kein Dank dazu haben.
Er ist bei uns wohl auf dem Plan
mit seinem Geist und Gaben.
Nehmen sie uns den Leib,
Gut, Ehre', Kind, und Weib,
lass fahren dahin,
sie haben's kein Gewinn;
das Reich muss uns doch bleiben.
```

Orchestral opening, with paraphrase of chorale melody:

```
Das Wort, sie sollen lassen stahn
und kein Dank dazu haben.
Er ist bei uns wohl auf dem Plan
mit seinem Geist und Gaben.
```

Opening of unison chorale:

```
Und wenn die Welt voll Teufel war
```

**8. Chorale, for full chorus (with orchestra), 4/4 meter, D major**

4-part hymn setting with the tune clearly heard in the top voice. All voices moving together (in homorhythmic texture).