

J.S. Bach - Church Cantatas BWV 40

Form: Chorus - Recit (T) - Choral (SATB) - Aria (B) - Recit (A) - Choral (SATB) - Aria (T) - Choral (See side note for a diagram of the symmetrical form of the cantata.)

Introduction & updates at melvinunger.com.

NBA I/3; BC A12

2. Day of Christmas (BWV 40, 121, 57, 248-II)

*Tit. 3:4-7 (The mercy of God appeared in Christ)

*Lk. 2:15-20 (The shepherds go to the manger)

This day is also celebrated as the festival of St. Stephen the Martyr.

*Acts 6:8-15; 7:54-60 (Killing of Stephen)

*Mt. 23:34-39 (Jesus' lament: Jerusalem kills the prophets sent to her)

Librettist: Unknown

FP: 26 December 1723 (St. Thomas in the morning & St. Nicholas at afternoon

Vespers). In the 9 days from 25 December to 2 January, Bach produced 6 new works:

Cantatas 63, 40, 64, 190, 153, and the E-flat Magnificat.

J.S. Bach

Cantata No. 40

Darzu ist erschienen der Sohn Gottes

The cantata explores the theme of the incarnation in the context of its supernatural opposition, a theme central to the festival of St. Stephen the Martyr, which was also celebrated on December 26. Here the conflict is shown as a supernatural one, however, as the opening movement, with its text from the first epistle of John, makes clear. The structure of the cantata is somewhat unusual for its inclusion of 3 different chorales: in addition to the closing chorale, a chorale stanza is interpolated between each recitative and aria. The music of the first movement, which Bach reworked some decades later to use as the final movement ("Cum sancto Spiritu") of his Missa in F major, BWV 233, features an energetic ritornello characterized by battle motives, played in concerto fashion by an instrumental ensemble that includes horns and oboes in addition to the usual strings. Much of the motivic material presented in the instrumental introduction is adopted by the voices as they depict the conflict between good and evil.

Instrumentation:

Corno I, II

Ob I, II

Vln I, II

Vla

SATB

Continuo

Pianoforte.

(Coro.)

40/1. (Tempo ordinario ♩ = 72.)

•Christ came to destroy works of devil: 1 John 3:8 (40/1). This biblical verse has no direct reference to the gospel(s) of the day.

Parallel 3rds and 6ths suggest the sweetness of the opening words. For the significance of F major, see side note.

F major A cavalry-like signal call is exchanged between horns and strings, then repeated on the dominant by the oboes & strings.

Sequential, answering sentence

A "hammering/treading" figure of repeated notes is probably an allusion to the proto-Gospel of Genesis 3:15 (God's prophecy that the seed of woman would tread on the head of the snake). Note that, in m. 43, Bach overlaps this figure at the interval of a tritone (the "diabolus in musica"). For the significance of C, see side note.

6. Ob I, Ob II, +Str.

C major C7 F major

8. Sequences

B-flat major C7 F7 D minor G minor C7 F major

10. B-flat major, B-flat pedal... C7

12. **Soprano.** Dürr: darzu
Alto. Dazu ist erschienen, da-zu ist er-schie-nen der_Sohn Got-
Tenore. Dazu ist erschienen, da-zu ist er-schienen der_Sohn Got-
Basso. Dazu ist erschienen, da-zu ist er-schienen der Sohn Got-
 F major G7

15. tes, da-zu ist erschienen, da-zu ist er-
 tes, da-zu ist erschienen, da-zu ist er-
 tes, da-zu ist erschienen, da-zu ist er-
 tes, da-zu ist erschienen, da-zu ist er-
 C major C major

18. schie-nen der_Sohn Got-tes, dass er die Wer-ke des Teu-fels zer-
 schie-nen der_Sohn Got-tes, dass er die Wer-ke des Teu-fels zer-
 schie-nen der_Sohn Got-tes, dass er die Wer-ke des Teu-fels zer-
 schie-nen der_Sohn Got-tes, da-zu ist er-
 D7 G major G major G7 C major

20.

stö-re, da-zu ist er-schienen, dass er die Wer-ke des Teu-fels zer-stö-re, dass er die Wer-ke des Teu-fels zer-stö-re, dass er die Wer-ke des Teu-fels zer-schienen, dass er die Wer-ke des Teu-fels zer-stö-re, da-zu ist er-

C7 F major F major A7 D minor

22.

stö-re, dass er die Wer-ke des Teu-fels zer-stö-re, da-zu ist er-schienen der Sohn
stö-re, da-zu ist er-schienen, da-zu ist er-schienen der Sohn
stö-re, dass er die Wer-ke des Teu-fels zer-stö-re, da-zu ist er-schienen der Sohn
schienen, dass er die Wer-ke des Teu-fels zer-stö-re, da-zu ist er-schienen der Sohn

F7 B-flat major B-flat major D7 G minor G7

24.

Got-tes, dass er die Wer-ke des Teu-fels zer-stö
Got-tes, dass er die Wer-ke des Teu-fels zer-stö
Got-tes, dass er die Wer-ke des Teu-fels zer-stö
Got-tes, dass er die Wer-ke des Teu-fels zer-stö

C major C7 F major F major G7 C7

26.

re, dass er die Wer-ke des Teu-fels zer-
re, dass er die Wer-ke des Teu-fels zer-

deceptive D minor G7 C major F major

28.

re.
re.
stü re. Da-zu ist er-schienen der Sohn Got-
stü re.

The text is repeated in a fugue (the first exposition by voices and continuo alone, providing contrast to the instrumentally dominated opening section).

G7 C major F major

31.

tes, da-zu ist er-schie-nen der Sohn Got- tes, da-zu ist er-
Da-zu ist er-schie-nen der Sohn Got- tes, da-zu ist er-

G7 C major (F major)

34.

Da - zu ist er - schie - nen der Sohn Got - - - tes, da - zu ist er -

Da - zu ist er -

schie - nen, er - schie - - - nen der - Sohn Got - tes,

schiennen, da - - zu ist er - schie - nen der Sohn Got - - - tes, da - zu ist er -

F major

37.

schie - nen der Sohn Got - - - tes,

schie - nen der Sohn Got - - - tes, da - zu ist er - schienen der Sohn

dass er die Wer - ke des Teu - fels zer -

schie - nen der - Sohn Got - tes, da - zu ist er - schienen der Sohn

G7 C major F7 (C7)

Second fugal exposition is with (partially independent) instruments and overlapping entries. The subject is accompanied by the earlier "hammering/treading" theme as countersubject.

40.

da - zu ist er - schienen der Sohn Got -

Got - tes, dass er die Wer - ke des Teufels zer - stö -

stö - re,

Got - - - tes, da - - zu ist er - schienen der Sohn

G minor deceptive F major F major

42. S omits "der Sohn Gottes"

tes, da - zu ist er - schie - nen, dass er die Wer - ke des

Tritone = "diabolus in musica"

re,

da - zu ist er - schie - nen der Sohn

Got - tes, dass er die Wer - ke des Teu - fels zer -

44. F7 B-flat 7 B (E-flat major)

Teu - felszer stö - re,

Stretto (mm. 46-53)

da - zu ist er -

Got - tes, da - zu ist er - schie - nen, da -

stö - re,

Ob I Ob II

(F7) B-flat major D major G minor

47.

da - zu ist er - schienen der Sohn Got -

schienen der Sohn Got - tes, da - zu ist er - schienen der Sohn

zu ist er - schienen der Sohn Got - tes, da - zu ist er -

da - zu ist er - schienen der Sohn Got - tes, da -

See full score for counter-subject in the oboes.

F(7)

49.

tes, da - zu ist er - schie - nen der Sohn Got - - -

Got - - - tes, da - - - zu ist er - schie - - -

skie - nen der Sohn Got - - - tes, da - - -

zu ist er - schie - nen der Sohn Got - tes, ist er - schie - nen der Sohn

51. B-flat major

tes, der Sohn Got - - - tes, ist er - schienen der Sohn

- nen der Sohn Gottes, ist er - schienen, da - zu ist er - schienen der Sohn

zu ist er - schienen der - Sohn Got - tes, dass er die Werke des Teufels zer.

Gottes, ist er - schienen der Sohn Got - - - tes, dass er die Werke des Teufels zer.

G dim. C7 F minor

54. Free polyphony mm. 53-62)

Gottes. da - - - da - - -

Got - - - tes, da - zu ist er - schie - - nender Sohn Got - - -

stö - - - stö - - -

F major (G7) C major C7 F(7) B-flat major

56.

zu ist er-schie-nen der Sohn Got-tes, da-zu
tes, dass er die Wer-ke des Teu-fels zer-stö
- re, dass er die Wer-ke des Teu-fels zer-stö -
- re,

The lack of a foundational bass, usually called *bassetto* technique, is often employed to suggest a heavenly or incomprehensible reality. See later note at movement 5.

Alto clashes with continuo, which moves up to double tenor like a basso seguente for 1.5 mm.

58.

ist er-schie-nen der Sohn Got-tes, dass er die Wer-ke des Teu-fels zer-
- re, dass er die Wer-ke des Teu-fels zer-
da-zu ist er-schie-nen der Sohn

(B-flat major)

B-flat major

B-flat (7)

60

stö -
stö - re, die Wer-ke des
- re, die Wer-ke des
Got-tes, dass er die Wer-ke des Teu-fels, die Wer-ke des Teu-fels zer-

B-flat major (E-flat major)

62. C

re. Da zu ist er-schienen,
 Teufels zer-stö-re. Da zu ist er-schienen.
 Teufels zer-stö-re. Opening section
returns, modified. Da zu ist er-schienen,
 stö-re. Vln I Obs & Str. Da zu ist er-schienen,

B-flat major B-flat major B-flat major

65. B-flat major B-flat major B-flat major

da-zu ist er-schienen der Sohn Got-tes,
 da-zu ist er-schienen der Sohn Got-tes,
 da-zu ist er-schienen der Sohn Got-tes,
 da-zu ist er-schienen der Sohn Got-tes,

Hns. Hn I Obs & Str.

B-flat major C7

68. F major F major F major

da-zu ist er-schie-nen, da-zu ist er-schie-nen der_
 da-zu ist er-schie-nen, da-zu ist er-schienen der_
 da-zu ist er-schie-nen, da-zu ist er-schienen der_
 da-zu ist er-schie-nen, da-zu ist er-schienen der_

Hns

70.

Sohn Got - tes, dass er die Wer - ke des Teu - fels zer - stö - re,
 Sohn Got - tes, dass er die Wer - ke des Teu - fels zer - stö - re, dass er die
 Sohn Got - tes, dass er die Wer - ke des Teu - fels zer - stö - re, dass er die
 Sohn Got - tes, da - zu ist erschie - nen, dass er die

72.

da - zu ist erschie - nen, dass er die Wer - ke des Teu - fels zer - stö - re,
 Wer - ke des Teu - fels zer - stö - re, dass er die Wer - ke des Teu - fels zer - stö - re, dass er die
 Wer - ke des Teu - fels zer - stö - re, dass er die Wer - ke des Teu - fels zer - stö - re, dass er die
 Wer - ke des Teu - fels zer - stö - re, -Hns da - zu ist erschie - nen, dass er die

74.

da - zu ist erschie - nen, da - zu ist er - schie - nen der Sohn Got - tes, dass er die
 Wer - ke des Teu - fels zer - stö - re, da - zu ist er - schie - nen der Sohn Got - tes, dass er die
 Wer - ke des Teu - fels zer - stö - re, da - zu ist er - schie - nen der Sohn Got - tes, dass er die
 Wer - ke des Teu - fels zer - stö - re, da - zu ist er - schie - nen der Sohn Got - tes, dass er die

76.

Wer-ke des Teufels zer-stö

Wer-ke des Teufels zer-stö

Wer-ke des Teufels zer-stö

Wer-ke des Teufels zer-stö

B-flat major

79.

re, dass er die Wer-ke des Teufels zer-stö

re, dass er die Wer-ke des Teufels zer-stö

re, dass er die Wer-ke des Teufels zer-stö

re, dass er die Wer-ke des Teufels zer-stö

B-flat major

C7 F7 (B-flat major) C7 F major

Recitativo.. Incarnation: Word became flesh; the Lord became servant (40/2). Martin Petzold notes allusions to the chorale "Lobt Gott, ihr Christen allzugleich" (see side note and markings below). See "Bach Kommentar" 2:143.

With an allusion to the opening of John's gospel, the tenor soloist introduces the Christmas theme in the manner of an Evangelist's proclamation: the Word became flesh, the Lord became a servant. Bach's music is relatively simple, the tenor accompanied only by continuo.

40/2. **Tenore.**

Secco Das Wort ward Fleisch und wohnt in der Welt, das Licht der Welt be-

Allusion to John 1:14: "The Word became flesh and dwelt among us."

F major

3.

strahlt den Kreis der Er-den, der gro-sse Got-tes

Text painting: Ascending scales spanning an octave, first in high, then low range, depict the heavenly light encircling the earth below, as described in the text.

Text line is reminiscent of "Lobt Gott, ihr Christen," stanza 1.

F major

A major

Highest note for Son of God; descent to lowest note for becoming a baby (m. 7).



5.
 sohn ver_lässt des Him_mels Thron, und sei - ner Ma - je - stät ge - fällt, ein
 D minor G major C major C7

Text line is reminiscent of "Lobt Gott, ihr Christen," stanza 2.

7.
 klei - nes Men_schen_kind zu wer - den. Be - denkt doch die - sen
 F major C major C minor F# dim.7

Text line is reminiscent of "Lobt Gott, ihr Christen," stanza 6.

9.
 Tausch, wer nur ge - den - ken kann: Der Kö_nig wird ein Un - ter -
 D major G minor

Text line is reminiscent of "Lobt Gott, ihr Christen," stanza 7.

11.
 than, der Herr er_schei - net als ein Knecht und wird dem menschlichen Ge -
 lord servant
 B-flat major B dim.7 C minor

Text painting: Highest notes for "king" and "lord"; lowest notes for "subject" and "servant."

13.
 schlecht, - o sü - sses Wort in Aller Oh-ren! zum Trost und Heil ge - bo-ren.
 D7 B dim.7 C minor B-flat major B-flat major

Dürr: zu

choir, representing the congregation, explicates the theological dimension of the incarnation, ending with an allusion to Romans 8:33-34: "Who shall bring any charge against God's elect? It is God who justifies; who is to condemn? Is it Christ Jesus, who died, yes, who was raised from the dead, who is at the right hand of God, who indeed intercedes for us? The stanza is the third of five in the Christmas hymn.

Choral. (Mel.: „Wir Christenleut.“)

• Christ is with us, who can condemn us? (40/3).

Compare circular motive of movement 1.

Bach harmonizes repeating melodic phrases differently to color the text. For example, the new harmonization for the repeated text in m. 2 suggests a reconsideration of the statement ("sin brings sorrow"). On the other hand, the phrases "Christ brings joy" and "With us is God" are harmonized in virtually identical manner.

40/3. Soprano 1. Die... Sünd'macht Leid, die Sünd'macht Leid; Chri - stus bringt Freud', weil

+Corno I
Ob I
Vln I

Alto. Die... Sünd'macht Leid, die Sünd'macht Leid; Chri - stus bringt Freud', weil

+Ob II
Vln II

Tenore. Die... Sünd'macht Leid, die Sünd'macht Leid; Chri - stus bringt Freud', weil

+Vla

Basso. Die... Sünd'macht Leid, die Sünd'macht Leid; Chri - stus bringt Freud', weil

G minor G minor B-flat major D major

4. er zu Trost in die - se Welt ge - kom - men. Mit uns ist Gott nun

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

Luther's "theology of the cross" emphasized that God often worked under his opposite ("sub contrario"). Thus, the chromatic tetrachord, traditionally a symbol of lament in its descending form is inverted to suggest that Christ's incarnation (humiliation) was actually a victory. The line is in the form of a rhetorical question, which leads to the questioning of the snake in the next movement.

8. in der NothWer ist, der uns als Chri - sten kann ver - dam - men?

F major A major D(7) G minor A7 D(7) G major

Ascending chromatic tetrachord (inversion of the traditional lamento bass). Compare Bach's use of the descending form in the "Crucifixus" of the B-minor Mass and the rising form at the end of the mass's preceding movement ("Et incarnatus," alto, mm. 42-44).

With an allusion to Genesis 3:15 (where the serpent is warned that Eve's heir will crush his head), the bass soloist sings a "rage aria" characterized by continuous sixteenth notes in the first violin part and a five-note figure that leaps upwards via a dotted rhythm to pounce hammer-like on the next downbeat.

The "stomping" ritornello theme by unison oboes (its rhythm supported by the lower strings), is derived from the vocal line. It is inspired by the textual reference to Genesis 3:15: the seed of the woman will crush the head of the snake. The snake is apparently represented by Vln I, playing running 16ths that wriggle upward, like a snake rearing its head. The other parts fight against this line. Triple meter and periodic phrase structure (usually 2+2+4 measures) give the movement an air of a triumphant victory dance.

40/4. **Aria.** •Serpent, he who will bruise your head is born! (40/4). Alfred Dürr explains that Genesis 3:15 "was interpreted in the biblical exegesis of Bach's day as a reference to the coming of Christ." (Dürr/Jones, "The Cantatas of J. S. Bach, 108.)

(Allegro con brio ♩ = 160.)

1. **Vln I**
Ob I, II
Strings

D minor D7 G minor G# dim.7 A(7) D minor

D minor A7 D7 G minor

The bass voice is the voice of authority; here perhaps alluding to the voice of God and his representatives, the patriarchs and prophets who foretold the Messiah (see Petzoldt, Bach Kommentar" 2: 151).

14. **Basso.**

hemiola

Höl - lische Schlange, wird dir nicht ban - ge?

A major D minor G# dim.7 D minor D7 G minor G# dim.7

21.

Höl - lische Schlange,

A(7) D minor A major D minor D7

27.

wird dir nicht ban - ge, höl - li - sche Schlan - ge, wird dir nicht ban - ge,

G minor G# dim.7 A(7) D minor A major

33. *höl - lische Schlange, höl - lische Schlange, wird dir nicht ban - ge,*

D(7) B7 E(7) E7 D# dim.7

39. *wird dir nicht bange, wird dir nicht ban - ge, höl - li - sche Schlange?*
hemiola? (It produces accents on weak syllables.)

E(7) A7 D minor D# dim.7 E major A minor A minor

45. *hemiola*

A minor A7 D minor D# dim.7 E major A minor

51. *Der dir den Kopf als ein Sie - ger zer - knickt,*

In the middle section of the aria, the snake figure is transferred to the continuo (it ceases in the Vln I part), presumably to depict that it is now downtrodden.

A minor F major B-flat major G(7) C minor

57. *der dir den Kopf als ein Sie - ger zer - knickt, ist nun ge - bo - ren,*

A-flat major B-flat 7 E-flat major G major G pedal...

hemiola?

63.

und die ver - lo - ren, werden mit e - wi - gem Frie - den be - glückt.

C7 F# dim.7 G minor G minor

69.

G7 C major A7 D minor D major G minor

hemiola

75.

Der dir den Kopf als ein Sie - ger zer - knickt,

G minor E-flat major F# dim.7 D7 G minor

81.

der dir den Kopf als ein Sie - ger zer - knickt, ist nun ge - bo -

Vla:

C minor F major D minor B-flat major C# dim.7 A7 D minor

87.

- - - ren, und die ver - lo - ren, und die ver - lo - ren,

16ths in Vln I

D major G7 C major F major

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"Eternal peace" set with a held note on "eternal" and an extra measure in the periodic phrase structure.

93.

wer-den mit e - wi - gem Frie - den be - glückt, mit e

Vln I

Continuo alone, see full score.

G minor A(7) D minor A major A major 2 + 2 + 5 E7

tonic against dominant 7th chord

99.

- wi - gem Frie - den, die wer-den mit e - wi - gem

cross relation

A major A7 D7 G minor G# dim.7 D minor A major D minor

Upper instruments finish 2 mm. early. Petzoldt suggests it is an indication that the snake has been vanquished (see "Bach Kommentar" 2:151).

105.

Frie-den be - glückt.

Ritornello

extra measure in the periodic phrase structure

D minor D7 G minor G# dim.7 A major D minor

111.

D minor A pedal...

116.

hemiola

A7 D7 G minor G# dim.7 D minor A major D minor

In the following alto recitative, rocking motives played by the strings bring the listener's attention back to the child in the manger.

40/5. **Recitativo.** (♩ = 60.) •Serpent brought death; woman's seed brings salvation (40/5).

Chromatic saturation in the vocal part in 9 mm.

The alto is often the voice of the believing soul. See Petzoldt, "Bach Kommentar" 1:541.

1. **Alto.** F A B-flat C D E-flat

Die Schlange, so im Pa - radies auf al - le A - dams -

Strings

B-flat major

A dim (functions like an F7 chord without root) is unresolved for 10 beats...

Absence of basso continuo = bassetto technique (see side note), here apparently a picture of paradise (i.e., Eden).

3. G-flat E G

kin - der das Gift der See - len fal - len liess, bringt uns nicht mehr Ge -

discordant note for "poison"

B-flat major (continuo enters on "falling of sin's poison")

E dim.

Continuo bass enters with the resolution to the diminished chords in the strings.

5. Reference to the "woman's seed" in Genesis 3:15. For a discussion of the theological context by theologian Johann Olearius (1611–1684),

whose commentary was in Bach's personal library, see Petzoldt, "Bach Kommentar" 2:152–53; also 1:14–15.

fahr; des Wei - bes Samen stellt sich dar, der Heiland ist ins Fleischge -

F major

D major

D7

7. A-flat B

kommen und hat ihr al - les Gift be - nommen. Drum sei ge -

Dürr: allen

G minor

B dim. for "poison"

C minor

D-flat. Flatted note and arioso ending with falling melisma and throbbing bass for "troubled/sorrowful sinner.")

9. A dim. F7 B-flat minor E-flat minor F7 E dim.7 F7 B-flat major

trost! be - trüb - - - - - ter Sün - der.

Continuo provides root to implied dominant 7th chord and then repeats 8ths in arioso manner.

Long final note underscores the comfort referenced in the text.

Just as the bass soloist defied Satan the serpent directly in his aria, so the believing community encourages itself in a hymn to confront him. The stanza is the second of seventeen in the chorale. The movement is the counterpart to the chorale, no. 3, in the cantata's symmetrical structure.

•Serpent vanquished by Christ's passion (40/6).

Chorale tune by Daniel Vetter dates from 1713 (during Bach's lifetime).

This chorale stanza alludes to various bible passages. See side note.



Compare descending gesture of movement 4.

Bach sets this combative text with aggressive, even wrenching harmonic progressions.

40/6. Chorale. (Mel.: „Schwing' dich auf zu deinem Gott.“)

Soprano.
Schütt-le deinen Kopf und sprich: fleuch, du al-te Schlan-ge! was erneurst du

Alto.
Schütt-le deinen Kopf und sprich: fleuch, du al-te Schlan-ge! was erneurst du

Tenore.
Schütt-le deinen Kopf und sprich: fleuch, du al-te Schlan-ge! was erneurst du

Basso.
Schütt-le deinen Kopf und sprich: fleuch, du al-te Schlan-ge! was erneurst du

+Corno I
Ob I
Vln I

+Ob II
Vln II

+Vla

D minor A minor C major A minor A major D minor G minor

Chromaticism for Satan's sting.

Descending bass for crushing the snake's head.

6. deinen Stich, machst mir angst und ban-ge? Ist dir doch der Kopf zer-knickt,
deinen Stich, machst mir angst und ban-ge? Ist dir doch der Kopf zer-knickt,
dei-nen Stich, machst mir angst und ban-ge? Ist dir doch der Kopf zerknickt,
dei-nen Stich, machst mir angst und ban-ge? Ist dir doch der Kopf zer-knickt,

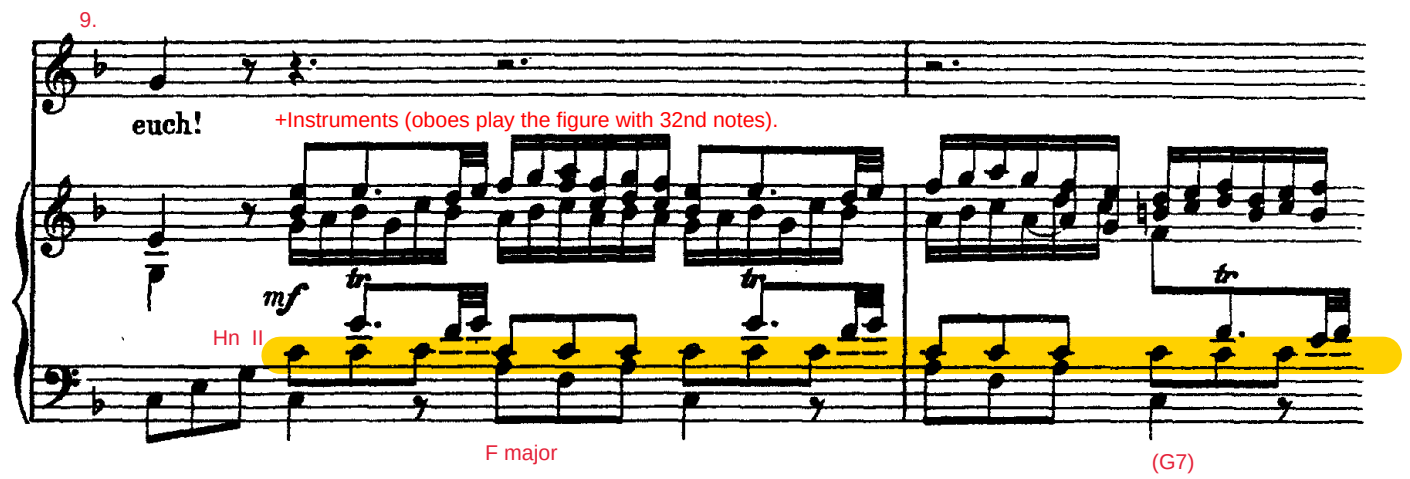
E major A minor G minor C minor D minor G7 C minor D7 A major

11. und ich bin durchs Lei-den meines Hei-lands dir entrückt in den Saal der Freu-den.
und ich bin durchs Lei-den meines Hei-lands dir entrückt in den Saal der Freu-den.
und ich bin durchs Lei-den meines Heilands dir entrückt in den Saal der Freu-den.
und ich bin durchs Lei-den meines Hei-lands dir entrückt in den Saal der Freu-den.

A7 D minor A7 F major G7 C(7) A7 D minor A7 D minor D major

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9. **euch!** +Instruments (oboes play the figure with 32nd notes).

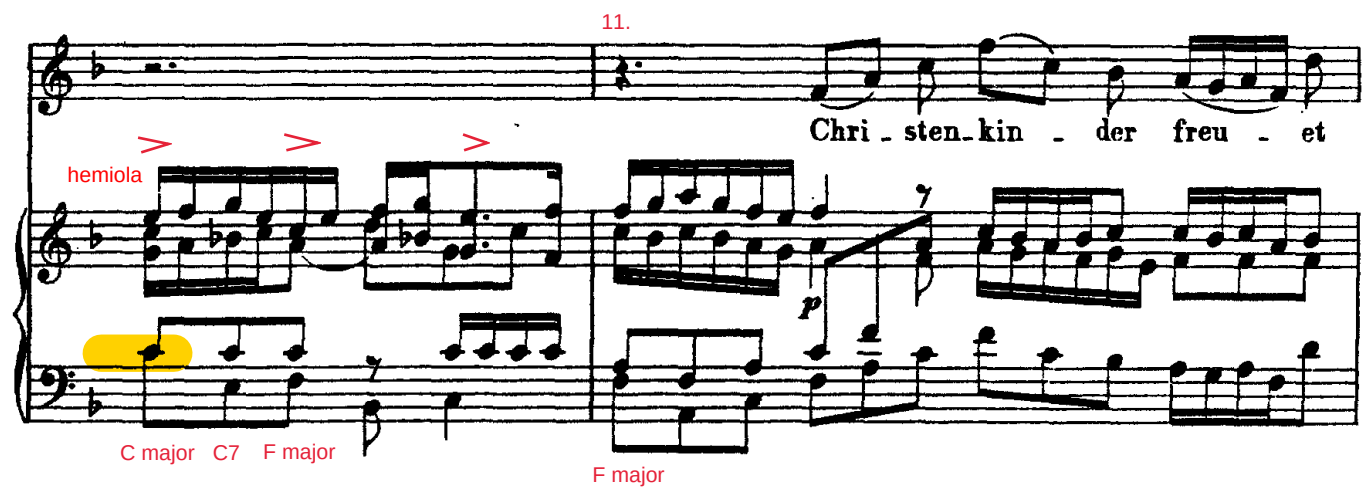


mf *tr* *tr* *tr*

Hn II

F major (G7)

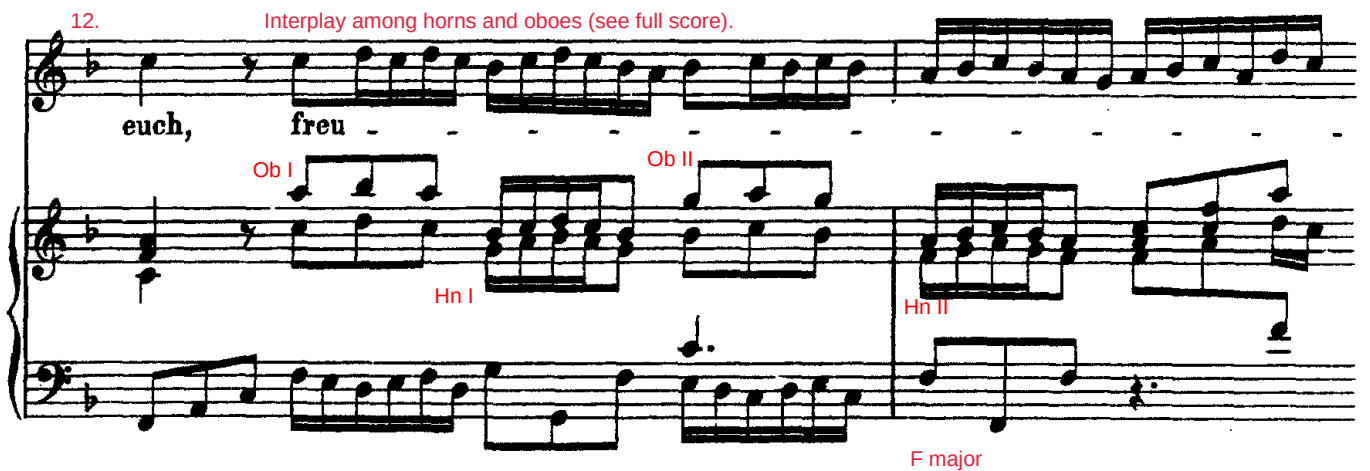
11. **Chri - sten - kin - der freu - et**



hemiola *p*

C major C7 F major F major

12. **euch, freu -** Interplay among horns and oboes (see full score).

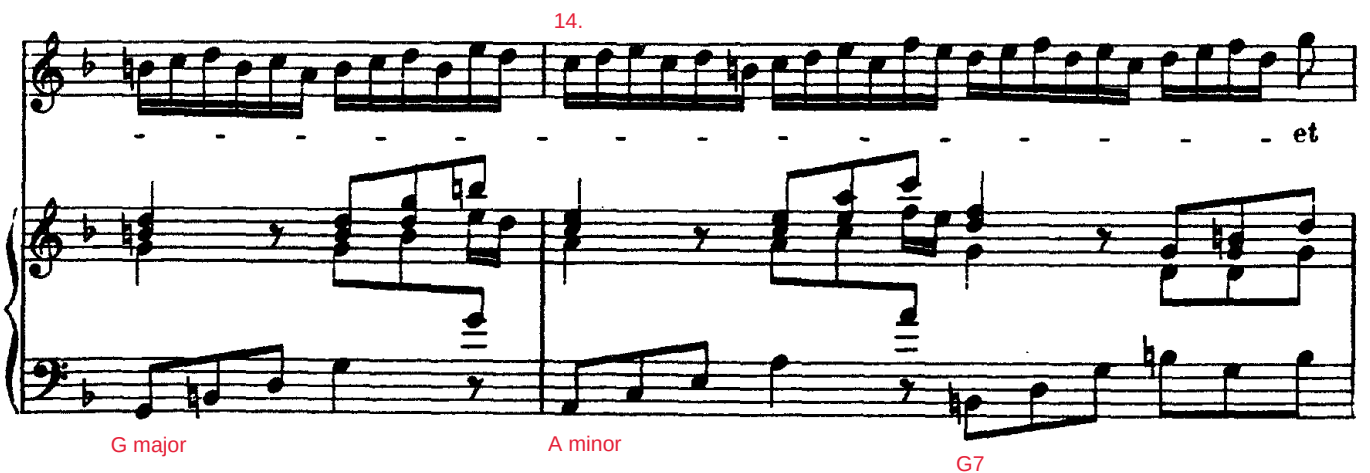


p

Ob I Ob II Hn I Hn II

F major

14. **- et**



G major A minor G7

15.

euch, Chri - sten - kin - der, — freu —

Parallel 6ths suggest sweetness.

C major

Horns play repeated notes reminiscent of the hammering/treading theme in movement 1.

17.

et, freu — et —

hemiola

C major (D7) G major

18.

euch!

C major (D7)

B Section covers lines 2 to 6.

20.

Wü — — thet schon das Höllen —

hemiola

Continuo alone

G major G7 C major C7 F major

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21.

reich, will euch

+Instruments

Continuo alone

D7

Horns and continuo play repeated notes reminiscent of hammering/treading theme of movement 1.



seems

23.

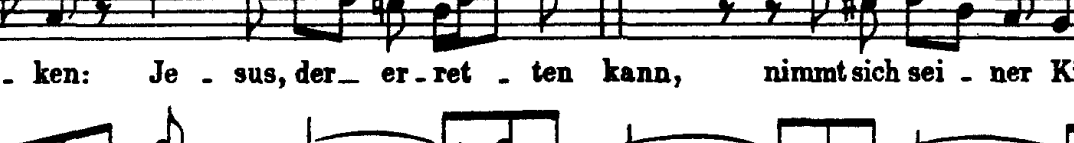
Sa - tan's Grimm er - schrek -

+Instruments

G minor F7 B-flat major C# dim.7 A7

Horns and continuo play repeated notes reminiscent of hammering/treading theme of movement 1 (see full score).

24.



ken: Je - sus, der er - ret - ten kann, nimmt sich sei - ner Küch - lein

Hns Continuo alone

Bustling bass line is reminiscent of "works of the devil" in opening movement.

D minor C major

26. Melisma for "wings."

an und will sie mit **Flügeln** decken.

hemiola

Ob I & II

Hns.

A7 D minor D minor

28.

Wü - -

hemiola

Continuo alone *p*

D minor (E7) A major D minor C7

30.

- thet schon das Höllen - reich, will - euch Sa - - tan's Grimm er -

F major F7 B-flat major

31.

schrek - - - - ken: Je - sus, der er - ret - ten

Word-painting: Breathless, hiccup-like, staccato figures for "frighten."

Continuo still alone...

D7 G minor F7 B-flat major B-flat 7

33.

kann, - - - - nimmt sich sei - ner Kück - lein an - - - - und will sie mit Flü - - geln

Melisma for "wings."

G7 C minor F7 B-flat major

Melisma for Jesus "covering" his children like a hen covers her chicks (an allusion to Jesus' words in the gospel reading for the day, when celebrated as Feast of St. Stephen). Modified da capo with no intervening ritornello. Text line 1 is again stated 3 times with internal repeats.

35.

dek - - - - - ken. Chri-sten-kin-der, freu - et

hemiola

Continuo still alone...

E-flat major B-flat major F major

37.

euch, freu - - - - - et euch!

+Instruments

Hn I Hn II Ob I, II

F major

39.

Chri-sten-kin-der, freu - et euch, freu - et euch, freu -

R.H.

F major F7

41.

et -

hemiola

Hns (see full score).

Continuo alone

B-flat major C7 F major F7

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43. euch, freu - - - et euch, freu - -

+Instruments
Hn II

F major

45. Interplay between Hns and Obs.

B-flat major B-flat major

46. et euch, Chri-sten -

C7 F major F# dim.7

48. kin - der, freu - -

Hns I & II

G minor C7 F major

49. *et, freu - et euch!*

hemiola

(G7) C major F major

51. Hn II

F major

53. hemiola

(G7) C major C7 F major

The closing chorale stanza is a prayer, appropriate for the Christmas season, asking God to bless all Christendom with a peaceful year. The stanza is the fourth of four in the Christmas hymn. Note: This is not the same chorale as "Freut euch ihr Christen alle, Gott schenkt uns...."

Martin Petzoldt notes that, while the 2 previous chorale stanzas served to highlight and accent sentiments in move-4 & 5 (framing them structurally), this closing chorale stanza functions as a catechismal response to the cantata text as a whole. See "Bach Kommentar" 2:145, 155.

40/8.

Choral. (Mel: „Freuet euch, ihr Christen alle.“) • Prayer: Receive and bless Christendom, grant a peaceful year (40/8).

1. **Soprano.** members

+Corno 1
Ob I
Vln I

Jesu, nimm dich dei - ner Glieder fer - ner in Ge - na - den an; schenke, was man

Alto.

+Ob II
Vln II

Jesu, nimm dich dei - ner Glieder fer - ner in Ge - naden an; schenke, was man

Tenore.

+Vla

Jesu, nimm dich dei - ner Glieder fer - ner in Ge - na - den an; schenke, was man

Basso.

Jesu, nimm dich dei - ner Glieder fer - ner in Ge - naden an; schenke, was man

F minor F minor F minor A-flat major D-flat major C7

Martin Petzoldt argues that several keywords connect the chorale to foregoing movements: "Glieder," "Brüder," and "Christenschar" to "Christenkinder" (Christian children) of no. 7 and "menschlichen Geschlecht" (human race) of no. 2 (thus establishing the ecclesiological observations of the day's Gospel reading); "Freude" (joy) connecting to sentiments in nos. 2, 6, and 7; and Christ's "Leidabwehr" (warding off all sorrow) representing a restrained formulation of the cantata's overall theme. See "Bach Kommentar" 2:155.

6. brethren Christian throng

bit - ten kann, zu er - quik - ken dei - ne **Brü - der**: gieb der ganzen **Chri - stenschar**

bit - ten kann, zu er - quik - ken dei - ne Brü - der: gieb der ganzen Chri - stenschar

bit - ten kann, zu er - quik - ken dei - ne Brü - der: gieb der ganzen Chri - stenschar

bit - ten kann, zu er - quik - ken dei - ne Brü - der: gieb der ganzen Christenschar

to refresh/invigorate thy brethren, give the entire Christian throng

F minor F major B-flat minor E-flat major A-flat major D-flat major F(7) B-flat minor

11. joy wards off

Frie - den und ein sel - ges Jahr! **Freu - de**, Freu - de ü - ber Freu - de! Chri - stus weh - ret

Frie - den und ein sel - ges Jahr! Freu - de, Freu - de ü - ber Freu - de! Chri - stus wehr.

Frie - den und ein sel - ges Jahr! Freu - de, Freu - de ü - ber Freu - de! Chri - stus weh - ret

Frie - den und ein sel - ges Jahr! Freu - de, Freu - de ü - ber Freu - de! Christus weh - ret

joy

C7 F minor F minor F minor C minor C major F(7) G minor A-flat major

16. all sorrow

al - lem Lei - de. Won - ne, Won - ne ü - ber Won - ne! er ist die Ge - naden - sonne.

al - lem Lei - de. Won - ne, Won - ne ü - ber Won - ne! er ist die Ge - naden - sonne.

al - lem Lei - de. Won - ne, Won - ne ü - ber Won - ne! er ist die Ge - naden - sonne.

al - lem Lei - de. Won - ne, Won - ne ü - ber Won - ne! er ist die Ge - naden - sonne.

Bliss, bliss, above bliss! He is the sun of grace.

A-flat major D-flat major B-flat minor E-flat (7) C minor F minor F major