

J.S. Bach - Church Cantatas BWV 42

Introduction & updates at melvinunger.com.

Form: Sinfonia - Recit (T) - Aria (A) - DUET (S/T) - Recit (B) - Aria (B) - Chorale
By adding a sinfonia, Bach achieved a symmetrical form in which the duet became the central/pivot movement in a chiasmic form. For more on Bach's use of chiasmic form and Martin Petzoldt's diagram of the cantata's symmetrical form, see side note.

J.S. Bach

Cantata No. 42

Am Abend aber desselbigen Sabbats

Although Cantata 42 belongs to Bach's second annual cycle in Leipzig (1724-1725), it falls after he discontinued with chorale cantatas. See Christoph Wolff, "Johann Sebastian Bach. The Learned Musician," 277. However, "apparently still in chorale cantata mode," Bach incorporated a chorale aria (movement 4), as he did also in BWV 6 and BWV 85. See Wolff, "Bach's Musical Universe," 146. The fact that he chose to begin the cantata with an instrumental movement instead of a choral movement suggests he may have been seeking to alleviate the workload for his singers during a busy season (See side note.)

The sinfonia is perhaps from a secular cantata (Dürr/Jones, 296, citing Joshua Rifkin—more at 42/3), or an instrumental work. The first 7 mm. appear also at the end of the autograph of BWV 103, suggesting that Bach originally contemplated another (instrumental?) composition but abandoned the plan and used the material instead in Cantata 42. See "Bach Compendium" vol. 1, p. 266; Petzoldt, "Bach Kommentar" 2:779.

42/1. Sinfonia (Tempo ordinario ♩ = 72)

Instrumentation:

Ob I, II
Bassono
Vln I, II
Vla
SATB
Continuo

Pianoforte

D major

Martin Petzoldt notes that, regardless of whether the sinfonia existed beforehand, "This movement forms a festive entrance, signaling the impression of great inner unity and mutual agreement," providing a parallel to the closing chorale, which prays for peace and rest for the believing community. See "Bach Kommentar" 2:779; see side note for original German text.

B7

E minor

A7

Alfred Dürr, trans. Jones: "Ripieno strings are set against a concertino of two oboes and bassoon. At first, the two groups each state their own theme (though the two themes are related), but later on they often play independently, exchange themes, or else join together." (See "The Cantatas of J. S. Bach," 296.)

D major

D major

A7

D major

D major

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Ob I, II (parallel 3rds), imitated by bassoon.

13

p

Str.

Bsn

A major

-Continuo

A major

mf

+Continuo

15 II

Ob I, imitated by Ob II & Bsn

-Strings

18

A7

D major

D major

B7

E major

+Strings

20 II

A major

(F#7)

F#7

B minor

E7

A major

23

p

E pedal...

A minor

25 II

f

dramatic rest

Strings imitated by oboes and basson

D# dim.7

E major

E7

A major

E major

A7

A pedal...

2

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This musical score page contains six systems of music for J.S. Bach's Church Cantata BWV 42, measures 28 through 40. The notation is in G major (one sharp) and 4/4 time. The systems are as follows:

- System 1 (Measures 28-30):** Features a treble staff with rapid sixteenth-note passages and a bass staff with a steady eighth-note accompaniment. Annotations include "Obs & bsn." in red above the treble staff, and "D7" and "D major D7" in red below the bass staff.
- System 2 (Measures 30II-32):** Continues the texture. Annotations include "Ob I, II" in red above the treble staff, "cresc. Vln I, II" in red above the bass staff, and "G major" and "A major Bass sequences (see full score)..." in red below the bass staff. A red "A7" is also present below the treble staff.
- System 3 (Measures 33-34):** The treble staff has a wavy line indicating a trill. The bass staff has red dots under specific notes. Annotations include "f_{tr}" in black above the treble staff and "D major" in red below the bass staff.
- System 4 (Measures 35II-37):** The treble staff has a wavy line. The bass staff has red dots. Annotations include "D major" in red below the bass staff, "E7" in red below the treble staff, and "A7" in red below the bass staff.
- System 5 (Measures 38-39):** The treble staff has a wavy line. The bass staff has red dots. Annotations include "D7" in red below the bass staff, "G major (A7) D major" in red below the bass staff, and "Bass sequence..." in red below the bass staff.
- System 6 (Measures 40II-41):** The treble staff has a wavy line. The bass staff has red dots. Annotations include "Obs." in red above the treble staff, "Bsn." in red above the bass staff, "D major" in red below the bass staff, and "D major D pedal..." in red below the bass staff.

Red dots in the bass staff across measures 33-37 indicate specific harmonic or rhythmic points of interest.

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43 *mf*

D major

45 11

B7 E minor (A7) A7 D major Bass sequence...

45 *p*

A7 A pedal... D minor

50 11

G# dim.7 A7 D major dramatic rest

Middle section, marked "cantabile" by Bach, provides striking contrast.

53 *p* *cantabile*

D major Ob I Bassoon Vln I

55 11

E7 A major Ob II cantabile

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58

E minor A# dim.7 F#7

60 II

Ob I, II Str. Bsn. B minor

Vln I, II (original material returns before the da capo)

63

f mf -Strings B minor

65 II

Vlns & Obs alternating cresc. +Strings B minor B major E minor F# major D minor

68

f Bass sequence... E major A major B minor

70 II

mf G major (A7) D major

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73

C# major F#7 B7 E# dim.7

75

D

Strings -Oboes L.H.

F#7 B minor B major E minor

77

Ob I, II

p

Str. Bsn.

E minor C major C major

79

F#7 B minor B minor

91

F#7 B minor

83

Adagio

+Strings

C#7 (F# minor) C#7 F# minor D major E# dim.7 B# dim.7 F# minor F# minor Da Capo

The libretto opens with a quotation from the day's Gospel reading.

42/2. **Secco Recitativo Tenore**

• Jesus appears to disciples secretly gathered: John 20:19a (42/2). It is noteworthy that the librettist omits the second part of the biblical verse, Jesus' greeting; "Peace be with you," so that the emphasis is on the disciples' fear.

1. Tenor tells the gospel account in the manner of an Evangelist.

Am A - bend a - berdes - sel - bi - gen Sabbaths, da die Jün - ger ver -
And in the ev' - ning of that ver - y Sab - bath when the doors all were

Unyielding, quaking bass and diminished 7th chords depict the fear and anguish of the hiding disciples.

B minor

Quaking figure for "fear."

3. samm.let, und die Thü - ren verschlossen wa - ren aus Furcht vor den
bolt - ed, the dis - ci - ples with - in as - sem - bled, through fear of their

NBA: für

High Gs indicate the disciples' stress.

A# dim.7

D# dim.7

5. NBA: Jüden Ju - den, kam Je - sus und trat mit - ten ein.
foes, came Je - sus, stand - ing in the midst.

Bass ascends in steps of a third, suggesting Jesus' stepping into their midst, as described in the text.

The fearful recitativo is followed by a sweet, serene aria describing Jesus' presence (supported by a "halo" of strings as in the St. Matthew Passion). The ritornello is derived from the vocal motto, which stresses 2 or 3 believers gathered in Jesus' name (see below for the significance of the 3 woodwind voices). The alto is often the voice of the believing soul. See Petzoldt, "Bach Kommentar" 1:541.

42/3. **Aria** • Christ present where 2 or 3 are gathered in his name (42/3).

This is one of Bach's longest arias, at about 10 minutes. Its major keys, cantabile melodic lines, triplets, and slow harmonic rhythm signal the galant style.

1. Adagio (♩ = 50)

Ob 1, Ob II, Bsn, Continuo

Ritornello, Sustained "halo" of strings, Parallel thirds suggest sweetness (of Jesus' presence).

G major

G7

C major

G major

The pedal point here is comforting, as opposed to that in the previous movement. Continuo plays quarter notes on alternate beats, perhaps to indicate Jesus' measured entrance.

3. II. cresc.

G major

G7

C major

G major

D major

D7

Joshua Rifkin suggests that this aria, as well as the sinfonia, was drawn from a lost secular cantata, BWV 66a. See Dürr/Jones, 287, citing an article by Joshua Rifkin.

This type of aria is called 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.

6

dim. p

G major D major A7 D major D7 D7

811

G major G7 C major (D7) D7

11

C# dim.7 G minor A7 D7 G major

Instead of quoting the rest of the verse begun in the previous movement (Jesus' greeting, "Peace be with you"), the poet recalls Jesus' words in Matthew 18:20: "Where two or three are gathered in my name, there am I in the midst of them."

13

Alto. Descending 4th in the voice

Rhetorical "exclamatio"

Instrumentation perhaps depicts the text: 2 disciples = 2 oboes, 3 disciples = 3 woodwinds.

Ob I

Ob II

Bsn

G major C major (for the significance of C, see side note). Ritornello material adjusted to C major.

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

R.H.

Ob II

Opening melody repeats.

1311

Ob II

Ob II

G major

19

sind in Je - su - theu - rem Na - men, wo Zwei und Drei ver - samm - let -
them in Je - sus' name - to - geth - er, where two - or - three have gath - ered -

R.H.

20

sind in Je - su - theu - - - - - rem Na - -
them in Je - sus' name - - - - - to - geth - - -

A7 F#7 B minor B7 E7

22

men, da stellt sich Je - sus mit - ten ein und
er, there stand - eth Je - sus in their midst and

A major A7 D major

24

spricht da - zu das A - - - - - men.
to them say - eth "A - - - - - men".

NBA: darzu

mf

D major

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The singer repeats the complete opening text (3 times in all), perhaps signifying the 3 gathered disciples referenced in the text.

26

Wo Zwei und
Where two or

D major D7 G major D major D7 G major

28

Drei ver-sammlet sind in Je-su theu-rem Na-men,
three have gath-ered them in Je-sus' name to-gether,

A7 D major D# dim.7 B7 E minor

30

wo Zwei und Drei ver-sammlet sind, wo Zwei und
where two or three have gath-ered them, where two or-

D7 G major G7 C major

32

Drei ver-sammlet sind in Je-su theu-rem
three have gath-ered them in Je-sus' name to-

D7 G major E7 A minor D# dim.7

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34

Na - men, in Je - su theu - rem Na - men, da stellt sich -
 geth - er, in Je - sus' name - to - geth - er, there stand-eth -

B7 E minor D7 G major

36

Je - sus mit - ten ein und spricht da - zu das A -
 Je - sus in - their midst and to them say-eth "A -

G major

38

men, da stellt sich Je - sus mit - ten ein und spricht da - zu das A -
 men, there stand-eth Je - sus in - their midst and to them say - eth "A -

D7 G major

40

B

men. men.

"Speaking an amen" is probably an allusion to 2 Corinthians 1:20: "For all the promises of God find their Yes in [Christ]. That is why we utter the Amen through him, to the glory of God."

Ob II Ob I

Bsn

Continuo

G major G7 C major G major

G pedal...

42

cresc.

G7 C major G major

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45.

G major A7 D major D7 D7

47

G major G7 C major D7 G major D7 D pedal...

50

G minor D7 G major

The middle section presents a complete contrast via changes of meter, tempo, and instrumentation. It is characterized by a skipping rhythm and upward leaps (including ones of a 7th), suggesting joy. 12/8 meter is often associated with pastoral texts; here, it is perhaps a reference to Jesus as Good Shepherd.

Un poco andante (♩ = 56.)

52

G major G major E7 G# dim.7 A minor C7

Denn was aus Lieb' und Noth ge - schieht, was aus Lieb' und Noth ge -
Who suc - cers need and aids dis - tress, suc - cers need and aids dis -

The unusual, ambiguous text is presented with bassoon and continuo accompaniment alone (perhaps to signal a more objective portrayal). Note: This is an editorial realization.

The text, "For what occurs out of love and need does not break the order of the Most High," explains that Jesus' miraculous appearance (which Thomas, as recounted in the day's Gospel reading, refused to believe) overrides natural law, prompted by Jesus' love and the disciples' need.

54.

F major A7 D minor E major A minor E major E7 A minor

schieht, das bricht des Höch - sten Ord - nung nicht. denn was aus Lieb' und
tress will not the law of God trans - gress, who suc - cers need and

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56.

Noth-ge-schieht, das bricht des Höch-sten Ord-nung nicht, bricht des Höch-sten
 aids—dis-tress—will not—the law—of—God—trans-gress, not the law—of

Right hand all editorial.

cresc.

D# dim.7 E major A minor A7 B-flat major deceptive E7 A minor

58

Ord-nung nicht.
 God—trans-gress.

Animated continuo figure (marked forte) seems to prefigure "rage" figure of no. 5 (m. 10) and no. 6 (m. 2).

Denn was aus Lieb und Noth ge-
 Who suc-cors need and aids—dis-

p

A minor D minor E7 A minor

60.

schieht, was aus Lieb und Noth-ge-schieht, das bricht des Höch-sten Ord-nung nicht, denn
 tress, suc-cors need and aids—dis-tress will not—the law—of God—trans-gress, who

E minor G7 C major E7 A minor B7

63

was—aus Lieb und Noth-ge-schieht, das bricht des Höch-sten Ordnung—nicht, bricht
 suc-cors need and aids—dis-tress—will not—the law—of God trans-gress, not

cresc.

B7 E minor (A7) B7 A minor E major A minor

Sequentially ascending bass with some harmonic clashes... perhaps a musical depiction of "Ordnung brechen"; i.e., breaking normal rules.

65

des Höchsten Ord - nung nicht.
the law_ of_ God - trans-gress!

p

B7 E minor E minor E minor Da Capo

Section 1: Chorale text phrases 1-3.

For a discussion of the text's authorship, see Julian, "A Dictionary of Hymnology," (1915), s.vv. "Altenburg" (pp. 54-55). Julian writes, "This hymn... was sung in the house of P. J. Spener [father of Pietism] every Sunday afternoon." One version of the tune is given below (m. 33). It is usually identified as "Kommt her zu mir, spricht Gottes Sohn"; it is also used for "Gott Vater, sende deinen Geist," a stanza of which Bach set in 108/6. See also the version in 74/8. Three of the tune's 6 phrases end with a scalar descending 4th. Bach uses this gesture (and modified versions of it) in his musical setting, inverting it in the second part of the movement. See below for more.

Bach divides the poem according to its rhyme scheme AAB-CCB. In the first section, he focuses on the first two words of the first text phrase "Verzage nicht."

Chromaticism for "verzage."

Duetto Choral 42/4. (Andante con moto ♩ = 80)

1.

Accompanied by continuo alone (quasi-ostinato) but with embellished cello & bassoon.

See full score.

6.

B minor E7 A major D7 G major E# dim.7 F#7 B minor

Paradox is a typical characteristic in the pivot movements of Bach's chiasmic forms. Here the mood is highly agitated (the embellished bass a kind of stalking figure) and harmonically unsettled, despite the promise of the text.

Soprano

The overall mood is one of agitation.

Ver-za - ge nicht, ver-

Tenore

Des-pair - ye not, des-

Ver-za - ge nicht, ver-

Des-pair - ye not, des-

Word painting: A dropping/rising motive that sinks sequentially for "verzage" (to despair).

F# major B minor E major A major D7 G major E# dim.7 F#7 B minor

11.

za - ge nicht, ver-za -

pair - ye not, des-pair

Parts are switched (=double counterpoint)

za - ge nicht, ver-za -

pair - ye not, des-pair

za - ge nicht, ver-za -

pair - ye not, des-pair

za - ge nicht, ver-za -

pair - ye not, des-pair

za - ge nicht, ver-za -

pair - ye not, des-pair

za - ge nicht, ver-za -

pair - ye not, des-pair

B minor F#7 B minor E(7) A major D aug. maj.7 E# dim.7 G major

Text painting: after sinking downwards, the phrase "Despair not" ends on a note higher than it started.

16

- ge nicht, ver - za - ge nicht, o Häuf - lein klein,
 - ye not, des - pair - ye not, ye Faith - ful - Band,

- ge nicht, ver - za - ge nicht, o Häuf - lein klein,
 - ye not, des - pair - ye not, ye Faith - ful - Band,

mf

F#7 B minor B minor D major B minor D major

Text painting: Imitative lines with melismas to depict the enemies seeking to totally destroy the believer.

21

o Häuf - lein klein, ob - gleich die Fein - de wil - lens sein dich
 ye Faith - ful - Band, though foes should seek on ev - 'ry - hand to

o Häuf - lein klein, ob - gleich die Fein - de wil - lens sein dich gänz - lich zu ver -
 ye Faith - ful - Band, though foes should seek on ev - 'ry - hand to wak - en fear with -

p mf p

E minor A7 D major E7 A major B7

25

gänz - lich zu ver - stö -
 wak - en fear with - in

stö - ren, dich gänz -
 in you, to wak -

E minor F#7 B minor C#7 F# minor B7

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Simultaneous patter diction emphasizes the agitation of the beleaguered singers.

28

ren, dich gänzlich, gänzlich, gänzlich
you, to wake and fos - ter fright -

lich zu ver - stö - ren, dich gänzlich, gänzlich, gänzlich
en fear with - in you, to wake and fos - ter fright -

E major A7 B minor F#7 B minor B# dim.7 C#7 F# minor

Source: "Evangelisches Gesangbuch" at <http://www.l4a.org/cgi-bin/4lieder?lookupMode=liedaufschlagen&lookup=Evangelisches%20Gesangbuch+249>, accessed 16 November 2022 (but different from EG 1868. Different tunes are given in Johannes Zahn, "Die Melodien der deutschen evangelischen Kirchenlieder," 6 vols. (Gütersloh, 1889-1893). See nos. 2516, 2542. D. Dewitt Wasson gives the same tune as Zahn's no. 2516. See "Hymntune Index" 3:2459 (no. 31187).

The so-called Gustav-Adolf Liedes was reportedly sung before the king of Sweden went into the battle of Lützen, 19 km. southwest of Leipzig in 1632 (part of the Thirty Years War). For notes on the chorale's disputed origins, see Petzoldt 2:781-82.

32

lich zu ver - stö - ren
and fear with - in you

lich zu ver - stö - ren
and fear with - in

Ver - za - ge nicht, du Häuf-lein klein, ob-schon die Fein - de wil-lens
sein, dich gänz-lich zu ver-stö-ren, und su-chen dei - nen Un-ter-gang, da-von dir
wird rechts angst und bang; es wird nicht lan-ge wäh - ren.

G#7 C#7 F# minor F# minor D major B7 E major A7 D major B# dim.7 C#7 F# minor

The "Neu Leipziger Gesangbuch of 1682 has 5 stanzas, headed with "in seiner bekannten Melodey" (in its known melody). See side note.

For the printed text in a 1632 publication, see "Epicedion Lamentabile iuxta ac gratulabundum, Manibus piissimis..." at https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN778147444&PHYSID=PHYS_0014&DMDID=DMDLOG_0003, accessed 17 November 2022.

Section 2: Chorale text phrases 4-6)

37

und su - chen dei -
and seek to bring -

und su - chen dei - nen Un - ter -
and seek to bring a - bout your -

G#7 F# minor F#7 B minor B7 E major E7

The chorale gesture is inverted, repeated canonically at the 4th above, to depict the stalking threat of the enemy, then inverted again to depict the "downfall" intended, as referenced in the text. Martin Petzoldt notes similar canonic treatment of the two false witnesses in movement 33 of the St. Matthew Passion (see "Bach Kommentar" 2:782).

For more on the chorale tune see <https://www.bach-cantatas.com/CM/Kommt-her-zu-mir.htm>

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42

- nen Un - ter - gang, und su - chen dei - - nen Un - ter -
- a - bout - your - doom, and seek to bring a - bout your -
gang, und su - chen dei - nen Un - ter - gang,
doom, and seek to bring a - bout your doom,

A major A7 D major D7 G major G7 A minor

46

gang, - - - - - dei - nen Un - ter - gang, da - von dir wird recht angst und
doom, - - - - - bring - a - bout your doom; there is no need - for fear and
- - - - - dei - nen Un - ter - gang, da - von - dir - - - - - wird - recht - - - - -
- - - - - bring a - bout your doom; there is - no - - - - - need - for - - - - -

B7 B7 E minor A7 D minor G7

50

bang, angst und bang: es wird nicht lan - ge, nicht lan - - ge wä - -
gloom, fear - and gloom: this will not long - be, not long - - be last - -
- - - - - angst - und bang: es wird nicht lan - ge wä - -
- - - - - fear - and gloom: this will not long be last - -

C major A# dim.7 E minor

Word painting: Sustained note for "to last."

The reversal inherent in this movement's central position is now explained: the enemy's attack will not long. The point is emphasized by repeating the text line many times. First it is hammered home with repeated notes, then sung to the motivic material of the previous text line with the voices switched.

The repeated notes (which set the last line of the chorale text) are reminiscent of the first and last musical phrases of the chorale tune.

54

ren, ing, Patter diction (almost like comic opera) perhaps depicts continued agitation. es wird nicht lan-ge wä- ren, last - ing, Repetition at higher range depicts increased agitation. es wird nicht lange this will not long be

ren, es wird nicht lan-ge wä- ren, es wird nicht lan-ge wä- ren, ing, this will not long be last - ing, this will not long be last - ing,

p

E minor A7 D major E7 A major B7 E minor F#7

Compare mm. 48–51, the voices reversed here.

58

wä- ren, nicht lan - ge. nicht lan - ge wä- ren, es wird nicht last - ing, not long, — tr — no not long — tr — be — last - ing, this will not

es wird nicht lan - ge. es wird nicht lan - ge. nicht lan-ge wä- ren, es wird nicht this will not long, no this will not long, no not long be last - ing, this will not

mf

B minor E7 A major D7 G major E# dim.7 F#7

Word-painting: Long note for "lange."

62

lan - ge wä- ren! lan - ge wä- ren! long — be last - ing. long, — no not long — be last - ing.

Ritornello

B minor E# dim.7 B minor E7 A major D7

66

G major E# dim.7 F#7 B minor C#7 F# major B minor

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Secco

42/5. Recitativo Basso

• Jesus appears to the gathered disciples: a lesson for us (42/5). This movement recalls the quasi-evangelist's recitative, no. 2, and explains what is to be learned from the gospel account.

Bass is the voice of authority, such as a preacher.

1. Man kann hier von ein schön Ex-empel se-hen an dem, was zu Je-
Me-thinks we all can learn a good-ly les-son from that which at Je-

D major D7 B major

3 ru - sa - lem ge - sche - hen; denn, da die Jün - ger sich ver - samm - let
ru - sa - lem thus hap - pened; for, the dis - ci - ples be - ing there as -

B7 E minor

These 2 lines of text are almost verbatim from the Gospel reading, John 20:19.

5 hat - ten in fin - stern Schat - ten aus Furcht vor de - nen Ju - den, so trat mein
sem - bled, in black - est dark - ness, for fear of per - se - cu - tion, they saw the

NBA: für...Jüden

Text painting: move to minor for "dark shadows" (compare no. 1: "when it was evening.")

F#7 B minor G# dim. C#7

For significance of minor key, see side note.

7 Heiland mitten ein zum Zeugnis, dass er sei - ner Kir - che Schutz will sein. Drum
Sav - iour stand - ing there to show them, that He for His church would ev - er care. So

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

10 [Arioso] Animoso

lasst die Fein - de wü - then, lasst die Fein - de wü - then!
let the foes be rag - ing, let the foes be rag - ing.

Right hand here is an editorial realization.

E7 D# dim.7 E7 A (minor?)

Text painting: Animated tempo (arioso) and continuo line for the enemy's raging, with repeated text for emphasis.

Virtuosic movement for 2 equal violins and cantabile vocal bass. Highly energetic tumult motives depict the continued battle, but the mood is now joyous. Parallel thirds suggest sweetness and repeated use of the figura corta suggests exuberance. Meanwhile, the bass sings more calmly of the metaphorical sunshine resulting from the pronouncement that Jesus is protector of the faithful (a contrast to the darkness referenced in nos. 1 & 5).

Aria. • Jesus is a shield for believers in persecution (42/6). The poem has 4 lines plus the first 2 lines repeated but Bach does not write a da capo, instead incorporating the repeated lines in the B section (see below).

42/6. ~~(Allegro moderato)~~ $\text{♩} = 120$

Ritornello

Vln I (first player)

Vln I (second player) repeats at the unison.

figura corta (see side note)

Continuo line reminiscent of the "rage" melisma of preceding recitative.

Violins I divisi (not Vln I and II). The original set of handwritten parts has a duplicate Vln I part (4 pp.), whose 6th movement has the lower violin part. See https://www.bach-digital.de/rsc/viewer/BachDigitalSource_derivate_00005747/db_bachst0003_pa027.jpg, accessed 17 November 2022.

A major

Vln I imitates continuo.

3

mf

Vln II plays continuo figure in diminution.

5

A7

D major

7

Vln II plays syncopated figure.

E7

A major

9

Diminution of previous bass figure.

figura corta

11

A major

13 **Basso**

Je - sus ist ein Schild der Sei - nen,
Je - sus will pro - tect His peo - ple,

Left hand is editorial. *p*

Vln I
Vln II
Ritornello repeats with vocal line superimposed (mm. 15–20=1–6)

A major A major

This type of aria is called 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.

16

Je - sus ist ein Schild der
Je - sus will pro - tect His

p

A major

18

Sei - nen, ein Schild der Sei - nen, wenn sie
peo - ple, pro - tect His peo - ple, guard them

A7

20

die Ver - fol - gung trifft,
from op - pres - sion well;

Ritornello

D major E7

J.S. Bach - Church Cantatas BWV 42

22

Je - sus ist ein Schild der Sei - nen,
Je - sus will pro - tect His peo - ple,

p

A major

24

Word painting: Bass becomes energized with virtuosic melisma for "persecution."

wenn sie die Ver - fol - - - - - gung
guard them from op - pres - - - - - sion

E major E major

27

trifft, Je - sus ist ein Schild der Sei - nen, wenn sie
well; Je - sus will pro - tect His peo - ple, guard them

B7 E major B7

30

A

die Ver - fol - - - gung trifft.
from op - pres - - - sion - well;

Ritornello

E major E major

33

E7 A major

35 II

B7 E major

38

E major B7

Allusion to biblical passages such as Psalm 84:11: "For the Lord God is a sun and shield...."

40

B Section

Ih - nen muss die Son - ne
Be - the sun that shines up -

E major E7 A major

Possible allusion to biblical passages such as John 19:19: "Pilate also wrote a title [Luther 1545: Überschrift] and put it on the cross; it read, 'Jesus of Nazareth, the King of the Jews.'"

42 II

schei - nen mit der gold - nen Ü - ber - schrift: =superscription. See below.
on - them, light - ing gold - en words that spell: →

NBA: güldnen

F# minor A major F#7 B minor F#(7)

Here the poem repeats the first two lines. Bach includes these in the B section instead of writing a da capo. Martin Petzoldt, argues that the reason for this is that the repeated lines have a syntactically different function—they are now identified in the text as an "Überschrift" (superscription). See Petzoldt, "Bach Kommentar" 2:784. To emphasize the connection, Bach repeats the entire text of the B section (including the lines identified as "Überschrift".

45

Superscription
Je - sus ist ein Schild der Sei - nen,
"Je - sus will pro - tect His peo - ple,

B minor

C#7

47

wenn sie die Ver - fol -
guard them from op - pres -

F# minor

49

- gung trifft, wenn sie die Ver - fol - gung trifft.
- sion well, guard them from op - pres - sion well."

F# minor

C#7

F# minor

52

F# major

F#7

B minor

C#7

F# minor

54

B

Ih - nen muss die Son - ne schei - nen
Be - the sun that shines up - on them,

F# minor

E major

Superscription (=first 2 lines of poem)

57

mit der gold - nen **Ü - ber - schrift:** Je - sus
light - ing gold - en words that spell: "Je - sus

Moves to original key of the movement.

E7 E7 A major

59 II

ist ein Schild der Sei - nen, wenn sie die Ver - fol -
will pro - tect His peo - ple, guard them from op - pres -

Word painting: Leaping melisma for "persecution."

A major A major

62

- - - - - gung trifft, wenn
- - - - - sion well, guard

A7 D major

64 II

sie die Ver - fol
them from op - pres

Word painting: Long, florid, sequentially rising melisma for "persecution."

E7 A major

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67

70

- gung, die Ver - fol - gung trifft.
- sion, from op - pres - sion well."

A major

C

Ritornello

A major

A major

73

mf

A major

75II

A7

D major

78

A major

E7

A major

A major

A major

42/7. Choral (Eigene Melodie)

Soprano¹

•Prayer: Grant us peace and good government (42/7). = German version of the antiphon "Da pacem domine" with added stanza based on 1 Timothy 2:1-2 by Johann Walter. (See also 126/6.)

Ob I, II
Vln I

Ver-leih'uns Frie-den gnä-dig-lich, Herr Gott, zu unsern Zei-ten, es

Word painting: Long notes for "peace" in "our times."

Vln II

In-gra-cious mer-cy grant us peace, Lord God, for life's du-ra-tion; we've

Vla

Ver-leih'uns Frie-den gnä-dig-lich, Herr Gott, zu un-sern Zei-ten, es

Basso.

In-gra-cious mer-cy grant us peace, Lord God, for life's du-ra-tion; we've

F# minor

F# minor

A major

A major

NBA: doch ja

ist ja doch kein And'rer nicht, der für uns könn-te strei-ten, denn du, uns'r Gott al-

none to help us shouldst Thou cease to strive for our sal-va-tion, Thou art our sole Pro-

ist ja doch kein And'rer nicht, der für uns könn-te strei-ten, denn du, uns'r Gott al-

none to help us shouldst Thou cease to strive for our sal-va-tion, Thou art our sole Pro-

C#7 F# minor

B7

E major

F# minor

E major

F# minor

A major

The cantata ends in the minor mode, a contrast from its beginning.

10

Gib A NBA; aller

lei - ne. Gib un - sern Für - sten und der Ob - rig - keit Fried' und gut - Re - gi - ment, dass

tec - tor. As - sure us through the rul - ers of our land; peace and good gov - ern - ment, that

lei - ne. Gib un - sern Für - sten und der Ob - rig - keit Fried' und gut - Re - gi - ment, dass

tec - tor. As - sure us through the rul - ers of our land; peace and good gov - ern - ment, that

C#7 F# minor A major A major (E7) A major A major C# major

15 16.

wir un - ter ih - nen ein ge - ru - hig und stil - les Le - ben füh - ren mö - gen in al - ler Gott.

un - der their com - mand, free from war and from tur - moil, we may live and pros - per, up - right, pi - ous,

wir un - ter ih - nen ein ge - ru - hig und stil - les Le - ben füh - ren mö - gen in al - ler Gott.

un - der their com - mand, free from war and from tur - moil, we may live and pros - per, up - right, pi - ous,

Text painting: pedal point for "peaceful and quiet life."

F# minor E major F# minor A major A major A major

22

se - lig - keit und Ehr - bar - keit, A - men.

rev - er - ent, fear - ing the Lord, A - men.

se - lig - keit und Ehr - bar - keit, A - men.

rev - er - ent, fear - ing the Lord, A - men.

F# minor B minor C# minor A major D major F# minor C#7 F# major

Separate cadences for two half-lines emphasize dual virtues of "godliness" and "honorability."