

BWV 4 is a chorale cantata that retains all 7 stanzas of Luther's popular Easter hymn—itsself a paraphrase of the Latin sequence "Victimae paschali laudes." (For more about Bach's chorale cantatas that follow this type of chorale cantata, see note.) Each stanza ends with the word "Hallelujah," treated in various ways. Unlike Bach's later chorale cantatas, there are no biblical or poetic texts. The structure is essentially an expansion of the original hymn. All movements are in E minor, and all use hymn text verbatim, but each movement has a different musical construction. While the structure of the hymn tune is such that the penning two lines are repeated (= bar form), Bach sometimes varies his treatment of the second statement. Such through-composition occurs in verses 1, 5, and 6. The form is chiasitic with v. 4 serving as a central pivot (though the final chorale is apparently a Leipzig replacement for an earlier movement now lost). In this later version, the overall structure is chiasitic in shape. There are 2 choruses, 2 duets, and 2 solo movements.

NBA I/9; BC A54a/b
Easter Sunday (BWV 4, 31, 249)
*1 Corinthians 5:6-8 (Christ, our paschal lamb has been sacrificed)
*Mark 16:1-8 (The resurrection of Christ)
Librettist: Chorale (Martin Luther)
Composed probably 1707 as audition piece for Mülhausen organ position (St. Blasius Church), revised 1724 (performed with BWV 31 in Leipzig's St. Nicholas Church but during Eucharist), repeated 1725, and incorporated in chorale cantata cycle of 1724-1725.
(But see also side note.)
Old, motet (sectional) style
without the more operatic recitatives and arias, indebted to Buxtehude and very similar to a cantata by Pachelbel. See Wolff, "Bach's Universe," 120-21.

J.S. Bach Cantata No. 4 Christ lag in Todes Banden

Stanza:	(none)	1	2	3	4	5	6	7
Instrumentation:	Sinfonia	SATB	Duet	Solo	SATB	Solo	Duet	SATB
See note for more.								

Sinfonia
4/1. Andante

1. *mf* *p* *forte* *p* *espr.*
Vln I plays "Christ lag" motive.
Vln I intones first phrase of chorale.

Piano or Organ

A 14-measure instrumental introduction conveys the mournful atmosphere in the days following Christ's death with string writing enriched and darkened by the inclusion of two separate viola parts. After a few measures, the opening chorale line, ornamented slightly, is intoned by Vln I.

6. *f* *mf* *f* *p cresc.*
B minor For comments by Hans-Joachim Schulze, see note. E minor C major

11. *f* *allarg. f*
A minor E minor (N6) A# dim.7 B major E major

Instrumentation:
Cornetto
Tbn I, II, III, IV
(Brass added in 1725)
Vln I & II
Vla I & II
SATB
Continuo

Divided violas suggest it's an early work (not yet Italian instrumentation).

Versus I
4/2. Allegro

1. SOPRANO
Christ Christ
•Christ died for our sins; rose for our life! (4/2).

ALTO
Chorale Phrase 1.
Christ lag in To - des, in To - des -

TENOR
Christ lay in en - shroud - ed, by Death en -

BASS
Descending order of entries is probably pictorial.
Christ lag in To - des - ban - den, Christ
Christ lay by Death en - shroud - ed, Christ

Christ lag in To - des - ban - den,
Christ lay by Death en-shroud - ed,

Allegro
E minor

The text alludes to a range of biblical passages and themes (see note).

J.S. Bach - Church Cantatas BWV 4

3.

lag in To - des - ban - den, Christ lag in To - des, in To - des -
 lay by Death en - shroud - ed, by Death en -
 lag in To - des - ban - den, Christ lag in by
 lay by Death en - shroud - ed, Christ lay by

mf

B minor

5.

ban shroud - ed, den, in To - des - ban - ed, by Death en - shroud -
 ban shroud - ed, by Death en - shroud -
 To - des - ban - den, in To - des - by Death, by Death, by Death en -

dim. p

E minor B minor

7.

Chorale Phrase 2.

für
from

Text painting: Chromaticism
to color the words "for our sins."

den, Christ lag in To - des - ban - - - den für un - ser
ed, Christ lay by Death en - shroud - - - ed, from mor - tal

- - - den, - - - in To - des - ban - - - den
- - - ed, - - - by Death en - shroud - - - ed,

ban - - - den, in To - des - ban - den
shroud - - - ed, by Death en - shroud-ed,

E minor

9.

un - - - ser Sünd' ge - - -
mor - - - tal sin to

Sünd' ge - ge - - ben, für un - ser
sin to save us, from mor - tal

für un - ser Sünd' ge - ge -
from mor - tal sin to save

für un - ser Sünd' ge - ge - - ben, für un - ser Sünd' ge -
from mor - tal sin to save us, from mor - tal sin to

G major

11.

ge - - - - - ben,
save - - - - - us;

Sünd' ge - ge
sin to save -

- - - - - ben, ge - ge
us, to save -

ge -
save -

dim.

B minor A minor

13.

A

Chorale Phrase 3.

ben, er ist wie - der er - stan -
us; He is a - gain a - ris -

ben, er ist wie - der er - stan -
us; He is a - gain a - ris -

ben,
us;

pp *mf*

E major

15.

den, wie - der er - stan - - den, er ist wie - der er - stan -
 en, a - gain a - ris - - en, He is a - gain a - ris -

den, er ist wie - der er - stan - -
 en, He is a - gain a - ris - -

er ist wie - der er - stan - -
 He is a - gain a - ris - -

B minor

17.

den, er ist wie - der er - stan - -
 en, He is a - gain a - ris - -

den, wie - der er stan - - den, er ist wie - der er - stan -
 en, a - gain a - ris - - en, He is a - gain a - ris -

den, er ist wie - der er - stan - -
 en, He is a - gain a - ris - -

E minor

19.

er ist wie - - -
He is a - - -

den, er ist wie - der er - stan - - den, er ist wie -
en, He is a - gain a - ris - - en, He is a -

den, er ist wie - der er - stan -
en, He is a - gain a - ris -

den, er ist wie - der er - stan - - den, er - stan -
en, He is a - gain a - ris - - en, a - ris -

Double diminution of phrase beginning.

B minor

21.

der gain er - - - stan - - -
gain a - - - ris - - -

der er - star - - - den, er ist wie - der er - stan -
gain a - ris - - - en, He is a - gain a - ris -

- den, ist wie - der er - stan - - den, er ist wie -
- en, is a - gain a - ris - - en, He is a -

den, er ist wie - der er - stan -
en, He is a - gain a - ris -

23.

B

den,
en,

Chorale Phrase 4.

den, er- stan - den und hat uns
en, a - ris - en, E - ter - nal

der gain er - stan - den und hat uns bracht das
a - ris - en, E - ter - nal Life He

den, er - stan - den,
en, a - ris - en,

dim. *p* *cresc.*

B major E minor

25.

Word painting: Melismas for "Leben" ("life").

bracht das Le - ben, das Le -
Life He gave us, E - ter -

Le - ben, das Le -
gave us, E - ter -

und
E -

B minor E minor

27.

ben, und hat uns bracht das
 nal, E ter - nal Life He
 ben, und hat uns bracht das Le
 nal, E ter - nal Life He gave -
 hat uns bracht das Le - - ben, das
 ter - nal Life He gave - - us, E -

B minor

29.

und
 E - - -
 Le - - - - - ben, das
 gave - - - - - us, E -
 - - - - - ben, das Le - ben,
 us, E - ter - nal,
 Le - - - - - ben, das Le - - -
 ter - - - - - nal, E - ter - - -

B major E minor

31.

hat uns bracht das
ter - - - - - nal Life He

Le - - - - - ben, und hat uns bracht das Le -
ter - - - - - nal, E - ter - nal Life He gave

das Le - - - - - ben, und hat uns
E - ter - - - - - nal, E - ter - nal

- - - - - ben, und
- - - - - nal, E -

G major

33.

Le - - - - - ben;
gave us.

- - - - - ben, und hat uns bracht das Le -
us, E - ter - nal Life He gave

bracht das Le - - - - - ben, und hat uns
Life He gave us, E - ter - nal

hat uns bracht das Le - - - - - ben, und hat uns bracht das
ter - nal Life He gave us, E - ter - nal Life He

E minor

E major

A minor

35.

ben;
us.

bracht das Le - ben;
Life He gave us.

Le - ben;
gave us.

dim. *p* *cresc.*

37.

Chorale Phrase 5 (Beginning of Abgesang of bar form).

dess So wir now

C *f*

E minor

39.

Word-painting: Melismas of 16th notes in parallel 3rds and 6ths for "fröhlich" ("joyful"), similar parts in the violins, and quick declamation for the rest of the text, ending in major.

sol - len fröh - lich, dess wir sol - len fröh -
let us joy - ful, so now let us joy -

dess wir sol - len fröh - lich, dess wir
So now let us joy - ful, so now

dess wir sol - len fröh -
So now let us joy -

41.

- lich, fröh - lich, fröh - lich, fröh - lich sein, fröh -
- ful, joy - ful, joy - ful, joy - ful be, joy -

sol - len fröh - lich, fröh - lich, fröh - lich sein, dess wir
let us joy - ful, joy - ful, joy - ful be, so now

- lich, fröh - lich, fröh - lich sein,
- ful, joy - ful, joy - ful be,

G major

E minor

43.

dess wir sol - - - len
 So now let us
 - - - lich, fröh - - lich, fröh - - lich, dess wir sol - len
 - - - ful, joy - - ful, joy - - ful, so now let us
 sol - len fröh - - lich, fröh - - lich sein, fröh -
 let us joy - - ful, joy - - ful be, joy -
 dess wir sol - len fröh - - lich, fröh - - -
 so now let us joy - - ful, joy - - -

45.

fröh - - lich sein,
 joy - - ful be,
 fröh - lich, fröh - lich, fröh - lich sein,
 joy - ful, joy - ful, joy - ful be,
 - lich, fröh - lich, fröh - lich sein,
 - ful, joy - ful, joy - ful be,
 - - - - lich sein,
 - - - - ful be,

G major

47.

D

Chorale Phrase 6.

Gott lo -
and mag -

Gott lo - ben
and mag - ni -

D

G major

49.

- ben und ihm dank - bar sein, Gott lo - ben und ihm dank - bar
- ni - fy Him thank - ful - ly, and mag - ni - fy Him thank - ful -

und ihm dank - bar sein, Gott lo - ben und ihm dank - bar
fy Him thank - ful - ly, and mag - ni - fy Him thank - ful -

E minor

B minor

B major

E minor

51.

sein, ihm dank - bar sein, Gott lo - ben und ihm dank - bar
ly, Him thank - ful - ly, and mag - ni - fy Him thank - ful -

sein, ihm dank - bar sein, Gott lo - - - ben und ihm dank - bar
ly, Him thank - ful - ly, and mag - - - ni - fy Him thank - ful -

Gott lo - ben und ihm dank - bar
and mag - ni - fy Him thank - ful -

A minor A major

53.

Gott lo - - - ben
and mag - - - ni - - -

sein, Gott lo - ben und ihm dank - bar, dank - bar sein, Gott lo -
ly, and mag - ni - fy Him thank - ful, thank - ful - ly, and mag -

sein, Gott lo - ben und ihm dank - bar, dank - bar sein,
ly, and mag - ni - fy Him thank - ful, thank - ful - ly,

sein, Gott lo - ben und ihm dank - bar sein, Gott
ly, and mag - ni - fy Him thank - ful - ly, be

E minor B major

55.

und ihm dank - bar
fy Him thank - ful -

- ben und ihm dank-bar, dank-bar sein, Gott lo - ben und ihm dank-bar
- ni - fy Him thank-ful, thank-ful - ly, and mag-ni - fy Him thank-ful -

Gott lo - ben und ihm dank-bar sein, Gott lo -
and mag-ni - fy Him thank-ful - ly, and mag -

lo - ben, Gott lo - ben und ihm dank - bar
thank-ful, and mag - ni - fy Him thank - ful -

E major B minor

57.

sein,
ly,

sein, Gott lo - ben und ihm dank - bar sein, Hal -
ly, and mag-ni - fy Him thank - ful - ly, Chorale Phrase 7.

- ben und ihm dank-bar, dank - bar sein und sin - gen
- ni - fy Him thank-ful, thank - ful - ly, and sing - ing

sein, ihm dank - bar sein, Hal - le -
ly, Him thank - ful - ly,

B major E minor G major

Vln I Vln II
["hal - le ... lu - jah"]

59.

le - lu-jah, hal-le - lu - jah, hal-le - lu - jah, hal-le-, hal-le - lu -

Hal - le - lu - jah, hal-le - lu-jah, hal-le - lu-jah, hal-le - lu -

lu-jah, hal-le-, hal-le - lu - jah, und sin - gen and sing - ing Hal - le - lu -

E minor G major

62.

Soprano cantus firmus now in shorter notes.

und sin - gen
 and sing - ing

jah, und sin - gen
 and sing - ing Hal - le - lu - jah, hal-le - lu -

jah, hal-le - lu - jah, hal-le-, hal-le - lu - jah, hal-le - lu -

jah, hal-le - lu-jah, hal-le-lu-jah, hal-le - lu-jah, hal-le - lu-jah,

A major B minor D major

65.

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, und sin - gen and sing - ing Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah

E minor G major E minor

68.

Alla breve

jah! Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah

A faster tempo (alla breve meter) and syncopated declamation produce heightened excitement.

E minor D major

71.

le - lu - jah, hal-le-lu-jah, hal-le-lu-jah, hal - le, hal-le-lu-jah, hal-le-lu -

jah, hal - le - lu - jah, hal - le - lu - jah, hal-le-lu-jah, hal-le-lu -

jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu - jah, hal -

jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal - le - lu -

G major E minor A minor D major B minor E minor

74.

[illegible]

77.

[illegible]

80.

F[illegible]

83.

le - lu - jah, hal - le - lu-jah, hal-le-lu - jah, hal-le-lu-
jah, hal-le-lu-jah, hal - le - lu-jah, hal-le-lu - jah, hal-le-lu-
jah, hal-le-lu-jah, hal-le - lu-jah, hal - le - lu - jah, hal -
jah, hal - le - lu - jah, hal-le, hal-le-lu - jah, hal - le - lu -

A minor E minor

86.

jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah,
 jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah,
 le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah,
 jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-

A minor E minor

[illegible]

B (dominant) pedal

92. *allarg.*

jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah!

le - lu - jah, hal - le - lu - jah, hal - le - lu - jah!

jah, hal - le - lu - jah, hal - le - lu - jah!

jah, hal - le - lu - jah, hal - le - lu - jah!

allarg.

E major

J.S. Bach - Church Cantatas BWV 4

• Sin caused us all to be enslaved by death (4/3).

4/3. Versus II

Verse 2 is set as a duo for soprano (singing a slightly elaborated version of the hymn tune) and alto (whose part is similar) over a repeated (ostinato) bass line.

1. SOPRANO

Chorale Phrase 1.

The text alludes to a range of biblical passages and themes (see note).

Drooping 2-note figure derived from chorale opening, heard at beginning of sinfonia.

Den O Tod, Death,

ALTO

Continuo alone (right hand here is editorial realization)...

Den O

mf legato

p

E minor

B minor

Descending ostinato bass pattern (E minor scale) in octaves perhaps depicts inexorable descent into death, the wages of sin as described in the text (allusion to Romans 5:12, 17, 19).

4.

Two-note figure expands into chorale melody.

Notes of cantus firmus are lengthened for "none could master."

den Tod, den Tod, Nie - - - mand
O Death, O Death, none could

Tod, Death, den Tod, den Tod, Nie - - - mand
O Death, O Death, none could

pp

p

7.

Chorale Phrase 2.

zwin - gen kunnt' bei
lay - - - thee low, no

zwin - - - gen kunnt'
lay - - - thee low,

mf

B minor

10.

al - len Men - - - - - schen - kin - -
child of man sub - due

bei al - len Men - - - - - schen - kin - -
no child of man sub - due

p

E minor G major

13.

A Chorale Phrase 3.

dern, thee; das macht, das macht,
our sin, our sin,

dern, thee; das macht, das
our sin, our

mf *p* *pp*

E minor B minor

17.

das macht al - - - - - un - ser
our sin brought all this to

macht, das macht al - - - - - un - ser
sin, our sin brought all this to

p

20.

Chorale Phrase 4.

Sünd', pass, kein Un - schuld
pass, for there is

Sünd', pass, kein Un - schuld
pass, for there is

mf *p*

B minor E minor

23.

war zu fin - den.
no health in us.

war zu fin - den.
no health in us.

mf

G major E minor

26.

B Chorale Phrase 5 (Beginning of Abgesang Text painting: Death depicted as a "standing still." of bar form).

Da - von kam der Tod,
There - fore soon came Death,

Da - von kam der
There - fore soon came

B *p*

E minor

29.

der Tod, der Tod so bald,
came Death, came Death, ah, soon,

Tod, der Tod so bald,
Death, came Death, ah, soon,

mf

G major

32.

Chorale Phrase 6.

und nahm ü - - - ber
and threw o - - - ver

und nahm ü - -
and threw o - -

cresc.

E minor

D major

35.

uns Ge - walt,
us his net,

- - - ber uns Ge - walt,
- - - ver us his net,

B minor

38.

C Chorale Phrase 7.

hielt uns in sei - - - nem Reich ge -
to hold us cap - - - tive fast im -

mf

E minor G major

Text painting: Being held prisoner by death is depicted with low and unmoving notes (the soprano moving below 41. the alto). Martin Petzoldt notes that having the lines "stand still" is similar to mm. 28–31. (See "Bach-Kommentar," vol. 2, p. 675.)

C Chorale Phrase 8.

Reich ge - fan - - gen, ge - fan gen. Hal -
fast im - pris - - oned, im - pris oned. Hal -
fan pris - - gen, ge - fan gen. Hal -
pris - - oned, im - pris oned.

dim. *mf*

E minor E minor

44.

This stanza's musical setting of "Hallelujah," is comparatively the most restrained (with suspensions), as is befitting of the text.

- le - lu - jah, hal - - - -
- le - - lu - jah, hal - - - le -

B minor

47.

The image displays a musical score for the 'Ave Maria' by Franz Schubert. It consists of three staves. The top two staves are for vocal parts (Soprano and Alto/Tenor), and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), indicating D major or B minor. The tempo is marked 'Andante'. The lyrics are in Latin: 'Ave Maria, gratia plena, Dominus tecum.' The piano part features a flowing, arpeggiated accompaniment. The vocal parts enter with a simple melody. The score is presented in a clear, legible format with standard musical notation.

50.

The image shows a musical score for the hymn 'Hallelujah' by J. S. Bach. It consists of three staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics 'lu - jah, hal - le - lu - jah!' are written below the vocal staves. The piano part features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The score includes dynamic markings such as 'dim.' (diminuendo) and 'p' (piano). The piece concludes with a final chord in the piano part.

- Christ conquered sin and death for us (4/4).

4/4. Versus III

Bach sets verse 3 as a kind of trio: the tenor presents the melody, the violins play a brilliant descant of continuous sixteenth notes in unison, while the instrumental bass supports the texture as usual. The violins play a "tumult and joy theme" derived from the chorale tune's opening (see Petzoldt, "Bach-Kommentar, vol. 2, p. 675).

1. Vln I & II vol. 2, p. 675).

E minor E minor G major G minor

4.

Tenor

Chorale Phrase 1.
Tenor line carries the chorale tune with little variation.

The text alludes to a range of biblical passages and themes (see note).

Je - sus Chri - stus, Got - tes
Je - sus Christ, our God's own

Je - sus Christ, — our God's own

B major E minor E minor E minor B minor E minor

This musical score is for the hymn 'Je - sus Christ, — our God's own'. It is written for piano in G major (one sharp). The melody is in the right hand, and the accompaniment is in the left hand. The key signature is G major. The tempo is marked 'p' (piano). The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures. The chords are indicated below the notes: B major, E minor, E minor, E minor, B minor, and E minor.

7. Chorale Phrase 2.

Sohn, an un - ser Statt ist
Son, for us to earth de -

B minor B minor B major E minor E minor

10.

kom - men,
scend - ed;

E minor G major G major

13. A Chorale Phrase 3.

und hat die Sün - de
and all our sin has

E minor E minor B minor

16. Chorale Phrase 4.

weg - ge - tan, da - mit dem
He a - toned, and so Death's

B minor E minor

19.

Tod ge - nom - men
rule has end - ed.

E major E minor G major

Chorale Phrase 5 (Beginning of Abgesang of bar form). Text painting to depict Christ's victory over the power of death: The "tumult" figure ceases, then resumes for a bit, before the continuo takes it over with a descending line, while the unison violins play chords.

22.

all' sein Recht und sein' Ge - walt,
All Death's pow - er here be - low

E minor E minor

Text painting: Violins play chords (multiple stops) while continuo takes over the 16ths to depict "Gewalt" (power).

25.

da blei - bet nichts denn Tod's
is now a vain, an emp -

E minor

Chorale Phrase 6.

Adagio

Text painting: The continuo takes over the continuo figure in a descending line as if "treading death underfoot." See Dürr/Jones, p. 265.

Text painting: An abrupt stop (rests in all parts) to depict "bleibt nichts" ("nothing remains").

Allusion to 1 Corinthians 15:55-57: "O death, where is thy victory? O death, where is thy sting?" The sting of death is sin, and the power of sin is the law. But thanks be to God, who gives us the victory through our Lord Jesus Christ."

28.

ge - stalt, den
ty show; his

B minor B major E minor

Allegro

B

Chorale Phrase 7.

31.

Stach'l hat er ver - lo - ren.
sting is lost for - ev - er.

cresc.

E minor

Chorale Phrase 8. "Hallelujah" setting is relatively short but animated, since the tenor and continuo join imitatively in the 16th-note material of the violins.

34.

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-

f

A minor

G major

37.

jah, hal - le - lu-jah!

p

E minor

A minor

E minor

40.

f

G major

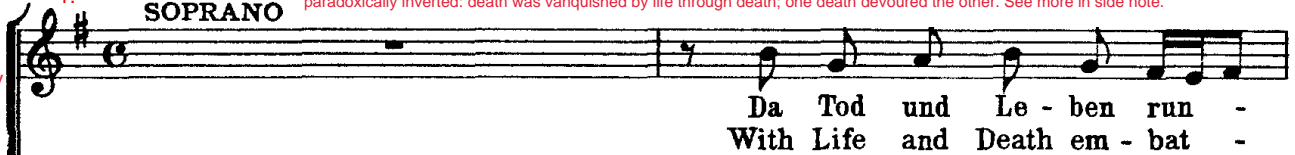
E minor

E minor

The cantata's central movement is in antique motet style: the altos sing the cantus firmus in longer note values, the S, T, B imitate each other with material taken from phrases of the chorale tune. The instruments are silent except for the continuo. We see Bach's musical adroitness in his ability to combine two different keys: although the hymn tune in the alto is set in B minor, the tonality of the movement as a whole remains E minor. This movement's position as keystone of the symmetrical arch, suggests that it holds the key to understanding the work as a whole. Indeed, upon close examination we see that this movement's role as pivot point in Bach's chiasmic (x-shaped) form is mirrored in the text, where antithetical concepts are paradoxically inverted: death was vanquished by life through death; one death devoured the other. See more in side note.

4/5. **Versus IV**

1.

SOPRANO

Upper vocal lines
are not doubled by
instruments

ALTO

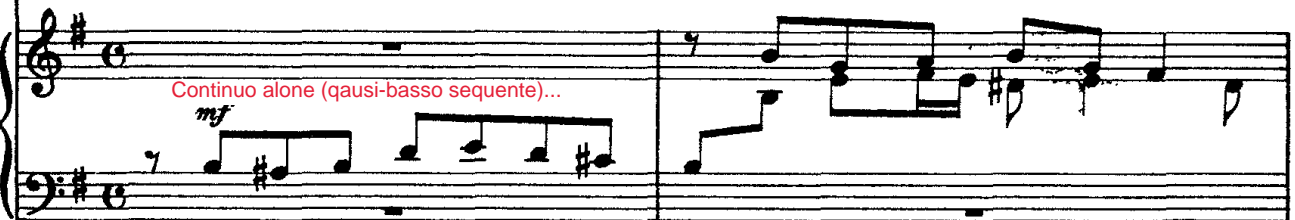
Imitating lines have chorale material in diminution.

Chorale Phrase 1.

TENOR**BASS**

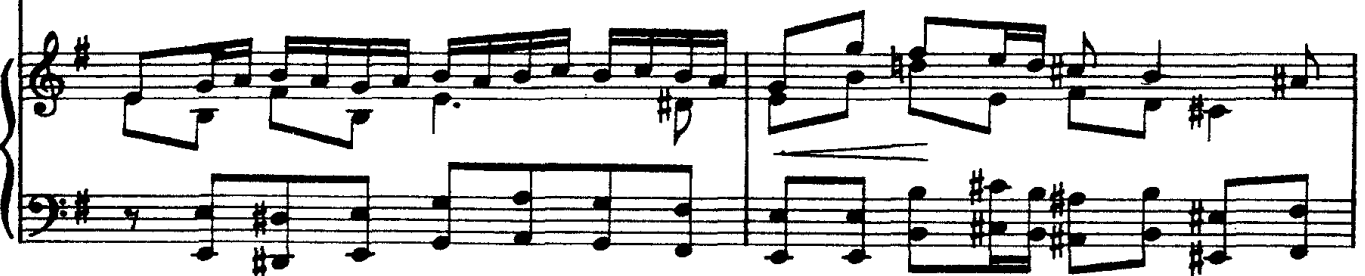
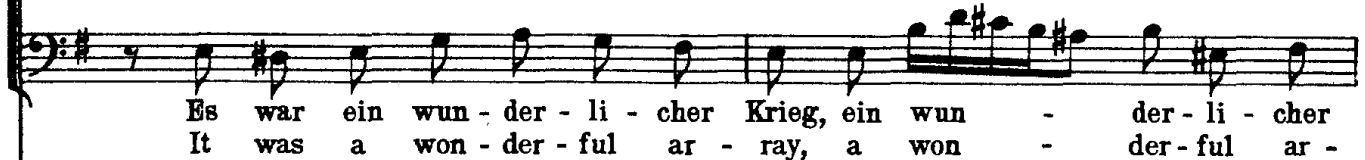
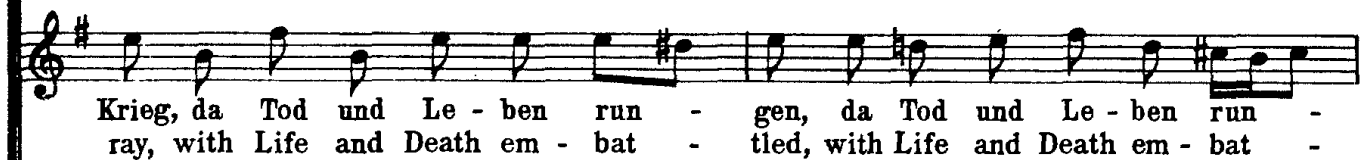
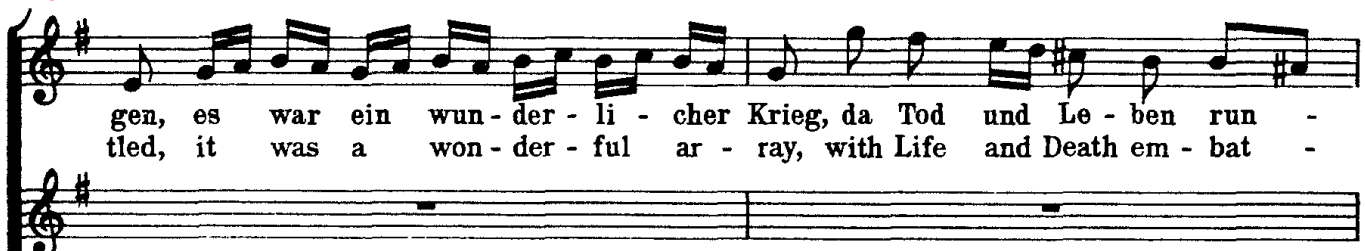
The text alludes to a range of biblical passages and themes
(see note).

Continuo alone (quasi-basso sequente)...



E minor

3.



5.

gen, ein wun - der - li - cher Krieg, es war ein wun - der - li - cher
tled, a won - der - ful ar - ray, it was a won - der - ful ar -

It is somewhat unusual for the alto to carry the chorale tune.

Es war ein wun - der - li - cher
It was a won - der - ful ar -

gen, es war ein wun - der - li - cher Krieg, es war ein wun - der - li - cher
tled, it was a won - der - ful ar - ray, it was a won - der - ful ar -

Krieg, da Tod und Le - ben run - gen, es war ein wun - der - li - cher
ray, with Life and Death em - bat - tled, it was a won - der - ful ar -

B minor F# minor

7. Chorale Phrase 2.

The image shows a musical score for a chorale phrase. It consists of four staves. The first staff is a vocal line with the lyrics 'Krieg, da Tod und Leben rungen, da Tod und Leben embat-tled, with Life and'. The second staff is a vocal line with the lyrics 'Krieg, ray, da Tod und Leben rungen, da Tod und Leben embat-tled, with Life and'. The third staff is a vocal line with the lyrics 'Krieg, ray, da Tod und Leben rungen, da Tod und Leben embat-tled, with Life and'. The fourth staff is a piano accompaniment line with the lyrics 'Krieg, da Tod und Leben rungen, da Tod und Leben embat-tled, with Life and'. The score is written in D major and 4/4 time. The key signature has two sharps (F# and C#). The time signature is 4/4. The score is divided into two measures by a double bar line. The first measure contains the first two staves, and the second measure contains the last two staves. The lyrics are written below the staves. The text 'Close canonic writing depicts the battle between death and life.' is written in red between the second and third staves.

Krieg, da Tod und Leben rungen, da Tod und Leben embat-tled, with Life and

Krieg, ray, da Tod und Leben rungen, da Tod und Leben embat-tled, with Life and

Krieg, ray, da Tod und Leben rungen, da Tod und Leben embat-tled, with Life and

Krieg, da Tod und Leben rungen, da Tod und Leben embat-tled, with Life and

Close canonic writing depicts the battle between death and life.

D major

9.

A

Le - ben, Tod und Le - ben run - gen, da Tod und Le - ben,
 Death, with Life and Death em - bat - tled, with Life and Death, with

da with Tod Life und Le - ben
 em -

Le - ben, Tod und Le - ben run - gen, da Tod und Le - ben run -
 Death with Life and Death em - bat - tled, with Life and Death em - bat -

run - gen, run - gen, da Tod und Le - ben, Tod und
 bat - tled, bat - tled, with Life and Death, with Life and

B minor

11.

Chorale Phrase 3.

Tod und Le - ben run - gen,
 Life and Death em - bat - tled,

run - gen,
 bat - tled,

- gen, da Tod und Le - ben run - gen, das Le - ben
 - tled, with Life and Death em - bat - tled, for Life is

Le - ben run - gen,
 Death em - bat - tled,

E minor

13.

es hat den Tod ver-schlun-gen, das Le- -
for Life has won the vic-t'ry, for Life ____

das be-hielt den Sieg, das Le - ben be-hielt den Sieg, es hat den
vic-tor o-ver Death, for Life ____ con-quers Death, and Death is swal-lowed

das Le-ben
for Life is

15.

ben be-hielt den Sieg, es hat den Tod ver-schlun-gen, das Le-ben be-
con-quers Death, and Death is swal-lowed up in vic-t'ry, is swal-lowed in

das
for

Tod ver-schlun-gen, es hat den Tod ver-schlun-gen, das Le -
up in vic-t'ry, is swal-lowed up in vic-t'ry, is swal -

das be-hielt den Sieg, das Le - ben be-hielt den Sieg, es hat den
vic-tor o-ver Death, for Life ____ con-quers Death, and Death is swal-lowed

B minor

17.

hielt den Sieg, das Le - ben be - hielt den Sieg,
vic - to - ry; for Life — con - quers Death, and Death

Le - - - ben be - hielt den Sieg, *Chorale Phrase 4.*
Life is — vic - tor o - ver Death,

ben be - hielt den Sieg, das Le - ben be - hielt den Sieg, es
lowed in vic - to - ry, for Life con - quers Death, and Death is

Tod ver - schlun - gen, das Le - ben be - hielt den Sieg, es hat den
up in vic - t'ry, for Life — con - quers Death, and Death is swal - lowed

F# minor F# major

19.

es hat den Tod ver - schlun - gen, es hat den Tod ver - schlun -
is swal - lowed up in vic - t'ry, is swal - lowed up in vic -

Close canonic writing.

hat den Tod ver - schlun - - - gen, es hat den Tod ver - schlun -
swal - lowed up in vic - - - t'ry, is swal - lowed up in vic -

Tod ver - schlun - - - gen, es hat den Tod ver - schlun -
up in vic - - - t'ry, is swal - lowed up in vic -

B minor D major

21.

- gen, ver-schlun - gen, es hat den Tod, es hat den Tod ver -
 - try, in vic - try, is swal-lowed up, is swal-lowed up in
 es hat den Tod ver - schlun -
 is swal - lowed up in vic - to -
 - gen, ver-schlun - gen, es hat den Tod ver - schlun - gen, ver-schlun -
 - try, in vic - try, is swal-lowed up in vic - try, in vic -
 gen, ver - schlun - gen, es hat den Tod, den Tod, den Tod ver - schlun -
 try, in vic - try, is swal-lowed up, is swal-lowed up in vic

B minor

23.

B

Chorale Phrase 5 (Beginning of Abgesang of bar form).

schlun - - - - gen. Die — Schrift
 vic - - - - try. So — the
 gen.
 ry.
 - - - - gen.
 - - - - try.
 - - - - gen. Die — Schrift hat ver -
 - - - - try. So — the Say ing

B

mf

E minor

25.

hat ver - kün - - di - get, ver - kün - - di - get
Say - ing, writ - - ten thus, will come - - to -

Die - - Schrift hat ver - kün - - di - get
So - - will come to pass - - the Say -

kün - - di - get das, ver - kün - - di - get
comes - - to pass, comes to pass - - the Say -

G major

27.

das, die - - Schrift hat ver - kün - - di - get, ver -
pass, so - - the Say - ing comes - - to pass, the

Die Schrift hat ver - kün - digt das,
So the Say - ing comes to pass,

das, die - - Schrift hat ver - kün - -
ing, so - - the Say - ing comes - -

das, die - - Schrift hat ver - kün - -
ing, so - - will come to pass - -

B minor

D major

B minor

mf

29.

kün - di - get das, wie ein Tod den an - dern frass, wie ein Tod -
 Say - ing writ - ten, that Death will be swal - lowed up in vic - to -

Chorale Phrase 6.

- di - get das, wie ein Tod den an - dern frass, wie
 to pass, that Death will be swal - lowed up in

- di - get das, wie ein Tod den an - dern
 the Say - ing, that Death will be swal - lowed

pesante
p
cresc. e string.

Canon at the closest possible distance between entries to depict one death devouring the other.

31.

- den an - dern frass, den an -
 - ry, swal lowed up in vic -

wie ein Tod den
 Death swal - lowed in

ein Tod den an - dern frass, den an -
 vic - to - ry, swal - lowed up in vic -

frass, wie ein Tod den an - dern frass, wie ein Tod den an - dern
 up in vic - to - ry, swal - lowed up in vic - to - ry, swal - lowed

a tempo

33.

dern frass, den an- dern frass,
 to - ry, in vic - to - ry.
 an - dern frass,
 vic - to - ry.
 dern frass, den an- dern frass,
 to - ry, in vic - to - ry.
 frass, wie ein Tod den an- dern frass, wie ein Tod den an- dern
 up in vic - to - ry, swal- lowed up, Death in vic - try swal- lowed

dim. e rit.

F# minor

Chorale Phrase 7. The last 2 phrases of the chorale have no preceding counterpoint, rather imitative counterpoint following.

35. **C [Con moto]** Text painting: Imitative repetition of "ein Spott" (a mockery), with ensuing chromaticism, to depict the act of mocking death.

ein Spott, = mockery ein Spott, ein Spott, ein Spott,
 O Grave, O Grave, O Grave, O Grave,
 ein Spott Grave, aus where dem Tod ist wor -
 O Grave, vic - to -
 ein Spott, ein Spott, ein Spott, ein
 O Grave, O Grave, O Grave, O
 frass, ein Spott, ein Spott, ein Spott aus
 up. O Grave, O Grave, O Grave, where

C [Con moto]

pp

F# minor

D major

37.

ein Spott aus dem Tod ist wor - den, aus dem Tod ist wor -
O Grave, where is now thy vic - t'ry, where is now thy vic -

den.
t'ry? Chromatic harmonic progression...

Spott aus dem Tod ist wor - den, aus dem Tod ist wor -
Grave, where is now thy vic - t'ry, where is now thy vic -

dem Tod ist wor - den, ein Spott aus dem Tod ist wor -
is thy vic - to - ry, O Grave, where is now thy vic -

B minor

39.

Chorale Phrase 8. "Hallelujah" set with descending patterns, as if to "put down" death in mockery.

den.
t'ry? Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

Chorale tune (in augmentation) descends.

Hal - le - lu - jah!

den.
t'ry? Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

den.
t'ry? Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

Bass pattern also descends.

B minor

G major

F#7

42.

lento

jah, hal - le - lu - jah, hal - le - lu - jah!

jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah!

jah, hal - le - lu - jah, hal - le - lu - jah!

lento

E minor C major E major

• Christ died as our paschal lamb (4/6).

4/6. **Versus V**
Bass 1.

Versus 5 is for B alone, accompanied by 4-part upper strings and continuo, Vln I incorporating the chorale phrases until the "Hallelujah" ending. The movement contains clear biblical allusions to the first (Exodus) Passover, and some of the more powerful verbal images are set with rhetorically-derived figures such as the long, low note for "Tod," the long high note for "Würger," and the "zig-zag" figure for "zeichnet." The bass voice part has a range of 2 octaves.

The text alludes to a range of biblical passages and themes (see note).

Chorale Phrase 1

Hier ist das rech - te
For us the East - er

Continuo alone.
mf *legato*

(E minor) E minor

Descending chromatic tetrachord, the traditional rhetorical symbol of lament. But here it is not used as a ground bass (as in the "Crucifixus" of the B-minor mass, for example) but only twice: here and at m. 19.

5.

O - ster - lamm, das rech - te O - ster -
Lamb was slain, the Ver - y East - er

Bass interpolates melodic glosses between chorale phrases.

espr. Vln I (Vla also for first 4 notes)

Strings enter.

Continuo is in unison with voice, presumably for increased emphasis.

J.S. Bach - Church Cantatas BWV 4

10.

Chorale Phrase 2.

hemiola

lamm, da - von Gott hat ge - bo - ten, da -
Lamb, God's prom - ised boon be - stow - ing, God's

p *mf*

E minor

15.

hemiola

A

von Gott hat ge - bo - ten,
prom - ised boon be - stow - ing.

mf

Descending chromatic tetrachord in continuo.

20.

Chorale Phrase 3.

Text is repeated, unlike in the first Stollen.

das ist hoch an des Kreu - zes Stamm, hoch
High hung He there up - on the Cross, yea,

p *mf*

Vln I, Vla also for first 4 notes. *espr.*

25.

rit.

Alfred Dürr & Martin Petzoldt call this a cross figure, with Vln I running parallel to it.

an high des He Kreu - zes, des Kreu - zes
high there, high on the

rit. *mf*

B minor

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Chorale Phrase 4, *a tempo*

30.

Stamm in hei - sser Lieb' ge - bra - ten, in
Cross, with Love Su - per - nal glow - ing, with

a tempo

pp *p* *mf*

Vln I espr.

hemiola

B major E minor

35.

Chorale Phrase 5 (Abgesang of bar form).

hei - sser Lieb' ge - bra - ten, das Blut
Love Su - per - nal glow - ing. His Blood

Motive comes 5 times (perhaps representing Jesus' stigmata?). (Text is repeated.)

hemiola

p *mf*

E minor A minor

Bach abandons the tune for this chorale phrase in favor of making the sign of the cross to represent the Christological equivalent of the sprinkling of blood on the door during Passover.

40.

zeich - net, das Blut zeich - net, zeich - net un - ser
sprin - kled, His Blood sprin - kled, sprin - kled on our

Continuo alone

45.

B

Tür,
door,

Strings enter. mf cresc. *f* *dim.* *p* *mf*

G major G major

J.S. Bach - Church Cantatas BWV 4

50.

Chorale Phrase 6 (text repeated).

das Blut zeich - - net un-ser Tür, das
His Blood sprin - - kled on our door, with

p *cresc.* *mf*

E minor G major

55. Text painting: Long notes (first one as suspension) for "faith 'holding out'" (or 'showing') Christ's blood to death as a rebuke].

hält der Glaub' dem To
Faith, bade Death to pass

p

E minor B minor

60.

Large leap down of dim. 12th.

de für, das hält der Glaub' dem
us, o'er, His Blood, with Faith, bade

espr. *mf*

B major E minor

65.

Dramatic depiction of "death" with large leap downward and long note on low E#, and earlier already with held D in Vln I.

To Death de pass für, o'er;

pp *piano*

B minor

J.S. Bach - Church Cantatas BWV 4

Chorale Phrase 7. Dramatic depiction of "Würger" (destroyer) with long, high bass note (contrasts with previous low note on "death") and 16ths (agitation) in Vln. I. Martin Petzoldt interprets this a depiction of victory (high note) and rejoicing (Vln I). See "Bach-Kommentar," vol. 1, p. 677. **[Tempo I^o]**

70. **animato**

der Wür - - - - -
The Slay - - - - -

Agitated violin part

Vln I

pp

B minor D7 G major

74. Text painting: "Nicht" (nothing) depicted with rests in the voice part and strings dropping out.

- - - ger kann uns nicht, nicht,
- - - er can no more, no

[Upper strings silent mm. 74/2–81/2.]

Continuo alone.

D major G major

78.

nicht, nicht mehr scha - - - den.
more, no more harm - - - us.

Strings enter.

Vln I *espr.*

mf

E minor E minor

82. Chorale Phrase 8 (Vln I plays Chorale Phrase 7).

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le -

Canonic

Syncopation to depict excitement.

E minor

86.

- lu-jah, ha-le - lu-jah, hal-le - lu-jah, hal-le - lu-jah, hal-le-, hal-le-lu-

D major G major

91.

jah, hal-le-lu-jah, hal-le-lu - jah!

E minor E major

Text painting: Extremely large intervals for the voice at the end to express jubilation and finality.

• Paschal feast: We celebrate it in the light of joy (4/7). The text relates to the Epistle reading: 1 Corinthians 5:6-8 (Christ, our paschal lamb has been sacrificed—Easter as antitype of Passover). Verse 6 is set as a duet for soprano and tenor, who sing the chorale tune imitatively as a fugato, each leading in turn. The continuo bass accompanies them alone with a skipping "joy-motive" (somewhat reminiscent of the regal French Overture), which functions as a quasi-ostinato. Triplets are used to depict joyous words such as Wonne (bliss), Sonne (sun), Gnaden (grace), Herzen (hearts).

4/7.

Versus VI

1.

SOPRANO

Chorale Phrase 1.

So fei - ern wir das ho - he Fest, das
So let us keep this Ho - ly Feast, this

TENOR

The text alludes to a range of biblical passages and themes (see note).

So
So

Maestoso

Right hand here is editorial realization...

Continuo alone

mf legato

E minor

J.S. Bach - Church Cantatas BWV 4

4. Text painting: High note for "high feast," (i.e., Easter).

Chorale Phrase 2.

ho - he, das ho - he Fest mit Her-zens-freud' und Won -
 Ho - ly, this Ho - ly Feast with glad and gay re - joic -

fei - ern wir das ho - he Fest mit Her - zens - freud' und
 let us keep this Ho - ly Feast with glad and gay re -

B minor G major

7. Voices adopt triplet rhythm to depict joy ("Wonne" = "bliss").

A

ne, ing,
 Won joic - ne, das uns der Her - re
 ing, for us the Sun is

Chorale Phrase 3.

E minor E minor

10.

Chorale Phrase 4.

das uns der Her - re schei - nen lässt, er
 for us the Sun is shin - ing bright, our

schei - nen lässt, er - schei - nen lässt,
 shin - ing bright, is shin - ing bright,

Text painting: In this second Stollen, the high note comes on "shine."

B minor

13.

Voices adopt triplet rhythm to depict joy ("Sonne" = "sun").

ist sel - ber die Son - ne,
Lord Him - self is ris - en.

er ist sel - ber die Son - ne,
our Lord Him - self is ris - en.

E minor G major E minor

16.

B Chorale Phrase 5 (Beginning of Abgesang of bar form).

der durch sei - ner
Light - ed by His

der durch
Light - ed

B

E minor

19.

Tripletts get more pervasive in the Abgesang of the chorale's bar form.

Chorale Phrase 6.

Gna - den Glanz er - leuch -
glow - ing Grace, our ra -

sei - ner Gna - den Glanz er - leuch - tet
by His glow - ing Grace, our ra - diant

cresc. f

G major E minor

22.

- tet uns - re Her - zen
- diant hearts are glo - ri -

uns - re Her - zen
hearts are glo - ri -

B minor

25.

ganz,
fied,

ganz,
fied,

B minor

D major

28.

Chorale Phrase 7.

C

der Sün - den Nacht ist
the Night of Sin now

der Sün - den Nacht ist
the Night of Sin now

mf

C

G major

In the tenor, "ist" is extended by one beat, to allow for imitation on the triplets.

J.S. Bach - Church Cantatas BWV 4

31. Text painting: Descending lines to depict "verschwunden," the vanishing of sin's night.

ver - schwun
is o -

ver - schwun
is o -

dim.

p un poco rit.

E minor

34.

Chorale Phrase 8.

den.
ver. Hal - le - lu - jah, hal - le - lu - jah, hal -

den.
ver. Hal - le - lu - jah, hal - le - lu - jah,

a tempo

E minor

G major

37.

le - lu - jah, hal - le - lu - jah, hal -

hal - le - lu - jah, hal - le - lu - jah, hal -

E minor

40.

le - lu - jah!

le-, hal-le - lu - jah!

f espr.

E minor

4/8.

Versus VII Chorale

SOPRANO 1.

NBA: in

+Vln I, II
Cornetto I ad lib.

Wir es - sen und le - ben wohl im rech - ten O - ster - fla - den,
Der al - te Sau - er - teig nicht soll sein bei dem Wort der Gna - den,
We cel - e - brate this Ho - ly Feast in rev - er - ence u - nit - ed.
The e - vil leav - en works no more, Thy Word its curse has right - ed.

ALTO

+Vla I
Tbn I ad lib.

Wir es - sen und le - ben wohl im rech - ten O - ster - fla - den,
Der al - te Sau - er - teig nicht soll sein bei dem Wort der Gna - den,
We cel - e - brate this Ho - ly Feast in rev - er - ence u - nit - ed.
The e - vil leav - en works no more, Thy Word its curse has right - ed.

TENOR

+Vla II
Tbn II ad lib.

Wir es - sen und le - ben wohl im rech - ten O - ster - fla - den,
Der al - te Sau - er - teig nicht soll sein bei dem Wort der Gna - den,
We cel - e - brate this Ho - ly Feast in rev - er - ence u - nit - ed.
The e - vil leav - en works no more, Thy Word its curse has right - ed.

BASS

+Tbn III ad lib.

Wir es - sen und le - ben wohl im rech - ten O - ster - fla - den,
Der al - te Sau - er - teig nicht soll sein bei dem Wort der Gna - den,
We cel - e - brate this Ho - ly Feast in rev - er - ence u - nit - ed.
The e - vil leav - en works no more, Thy Word its curse has right - ed.

The text alludes to
a range of biblical
passages and
themes (see note).

f

dim.

E minor

E minor

5.

Chri-stus will die Ko-ste sein und spei-sen die Seel' al-lein, der
Christ Him-self the Feast will be and nour-ish our souls that we by

Chri-stus will die Ko-ste sein und spei-sen die Seel' al-lein, der
Christ Him-self the Feast will be and nour-ish our souls that we by

Chri-stus will die Ko-ste sein und spei-sen die Seel' al-lein, der
Christ Him-self the Feast will be and nour-ish our souls that we by

Chri - stus will die Ko - ste sein und spei - sen die Seel' al - lein, der
Christ Him-self the Feast will be and nour - ish our souls that we by

cresc. *f*

F#7 B minor C# dim.

9.

Glaub' will keins an- dern le-ben. Hal-le-lu-jah!
Faith may gain sal-va-tion. Hal-le-lu-jah!

Glaub' will keins an- dern le-ben. Hal-le-lu-jah!
Faith may gain sal-va-tion. Hal-le-lu-jah!

Glaub' will keins an- dern le-ben. Hal-le-lu-jah!
Faith may gain sal-va-tion. Hal-le-lu-jah!

Glaub' will keins an- dern le-ben. Hal-le-lu-jah!
Faith may gain sal-va-tion. Hal-le-lu-jah!

D major G major D7 E minor B7 C major E major

Deceptive cadence for emphasizing the text: "sola fide" (faith alone).