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NBA I/3; BC A12

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

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

*Luke 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)

*Matthew 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.

Dramatic Cantata:
Incarnation as
Propheisied Attack
on Satan.

Bach

Cantata No. 40

Darzu ist erschienen der Sohn Gottes

The cantata explores the theme of the incarnation in the context of its 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 they depict the conflict between good and evil.

Instrumentation:

Corno I, II

Ob I, II

Vln I, II

Vla

SATB

Continuo

Pianoforte.

For an
overview of
the
cantata,
see note.



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

(Coro.) •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.
40/1. (Tempo ordinario ♩ = 72.)

Concerto-like exchanges among instrument groups...

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.



C major (opening now in the dominant)

G7

C major

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 note.



C major

C7

F major

F7

B-flat major

B-flat major

C7

F7

deceptive

D minor

G minor

C7

F major

B-flat major, B-flat pedal...

For biblical background, see note.



For an analysis of BWV 40 as a theological exposition on the incarnation's purpose, namely, to defeat evil and the devil (as encapsulated in 1 John 3:8, the text of the opening movement), see Eric Chafe, "Two 'Johannine' Cantatas" in *Compositional Choices and Meaning in the Vocal Music of J. S. Bach*, edited by Mark A. Peters and Reginald L. Sanders (Lanham, Maryland: Lexington Books, an imprint of Rowman and Littlefield, 2018), pp. 23–39

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 .

Hns Obs & Str

F major

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.

Obs +Str Str +Obs

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.

The motive introduced by the violins in m. 6 is transformed here.

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-

Hns Tutti

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

Obs & Str

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

+Hns

C major C7 F major F major G7 C7

Unison leading to climactic section.

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

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

Continuo alone...

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

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

+Instruments

Text painting: The second subject mimics the "treading down of the snake" referenced in the proto-Gospel of Genesis 3:15 followed by energetic 16ths for "destroy."

40.

da - zu ist er - schienen der Sohn Got - - - tes, dass er die Wer - ke des Teufels zer - stö - - - re, Got - - - tes, da - - zu ist er - schienen der Sohn

G minor
deceptive

F major

F major

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

Soprano omits "der Sohn Gottes"

Tritone="diabolus in musica"

da - zu ist er - schie - nen der Sohn

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

7 Hns

44. Teu - fels zer stö - re, da - zu ist er -

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

stö - re,

Stretto (mm. 46-53).

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 -

Second subject in the oboes.

Hn II

F(7)

49.

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

+Hn I

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.

-Hns

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 - - -

Hn II

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.

Hn I

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 - kedes Teufels 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, dass er die Wer.ke des Teu.fels zer.stö - - 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.

re. Da zu ist er-schienen,
Teufels zer-stö-re. Da zu ist er-schienen.
Teufels zer-stö-re. Da zu ist er-schienen,
stö-re. Da zu ist er-schienen,

Opening section returns, modified.

-Hns Vln I Obs & Str.

C

m

B-flat major

B-flat major

B-flat major

65.

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.

-Obs & Str.

C

B-flat major

C7

68.

da-zu ist er-schie-nen, da-zu ist er-schie-nen der
da-zu ist er-schie-nen, da-zu ist er-schie-nen der
da-zu ist er-schie-nen, da-zu ist er-schie-nen der
da-zu ist er-schie-nen, da-zu ist er-schie-nen der

Hns Obs & Str +Hns

F major

F major

F major

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

F major

F7

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

B-flat major

G minor

B-flat 7

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

E-flat major

G7

C minor

F major

F7

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. C7 F7 (B-flat major) C7 F major

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 F major

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.

Recitativo..

40/2. Tenore.

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

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

The Word became flesh and dwells in the world, the Light of the world be -

Secco

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

F major



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

For biblical background, see note.



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

illuminates the circle/vault of the earth, The great Son of God

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



5. **sohn ver-lässt des Him-mels Thron, und sei - ner Ma - je - stät ge - fällt, ein**
relinquishes heaven's throne, and His Majesty (it) pleases, a

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**
little human-child to become. Consider indeed this

F major C major C minor F# dim.7

Descent to lowest note for becoming a baby (Incarnation). At this point the text moves from narration to exhortation.

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 -**
exchange, whoever think can, the king becomes a subject,

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 -**
the Lord appears as a servant and (is) for-the human

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! Dür: zu zum Trost und Heil ge - bo - ren.**
face— O sweet word in everyone's ears!— for comfort and salvation born

D7 B dim.7 C minor B-flat major B-flat major

Astonishment at this "sweet word" is depicted with the singer's ascent to high A-flat.

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

Choral. (Mel.: „Wir Christenleut.“)

This is the 3rd stanza of 5 in the 1592 Christmas chorale "Wir Christenleut hab'n jetztund Freud" by Kaspar Fügler (1521–1592).

Compare circular motive of no. 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.

For biblical background, see note.

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.

Ascending chromatic tetrachord (inversion of the traditional lament bass). See note for more.

The serpentine voice leading of the tenor and alto suggests the serpent as accuser (Revelation 12:7–10).

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 7. 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. **Ritornello**

Ob I, II
Strings

Vln I

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).

For biblical background, see note.

14. **Basso.**

hemiola

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

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

21.

Helmuth Rilling writes, "The other instruments have a strong, majestic dotted rhythm which is sung by the bass at his entrance as he taunts the serpent 'Wird dir nicht bange?' [Are you not afraid?]. The combination of the serpent in the strings and the strong rhythm in the other instruments and bass voice depicts the fight between the opposing forces." See *The Oregon Bach Festival Master Class Lectures*, vol. 1 (Dayton, Ohio: Roger Dean Publishing, 2000), p. 214.

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?

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

hemiola? (It produces accents on weak syllables.)

45.

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

hemiola

51.

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

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

Ob I Tutti Tutti

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.

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...

Ob I Vln I Tutti

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

Vln I
Ritornello

C7 F# dim.7 G minor G minor

69. Tutti

G7 C major A7 D minor D major G minor

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

Oboes punctuate...

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,

Ob I

16ths in Vln I

D major G7 C major F major

hemiola? > > >

hemiola > >

J.S. Bach - Church Cantatas BWV 40

"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.

Tutti

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 (continuo alone).

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

111.

D minor A pedal...

116.

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

hemiola

In the following alto recitative, rocking motives played by the strings bring the listener's attention back to the child in the manger. A contrary view is expressed by Helmuth Rilling who sees in the figure "the snake in the Garden of Eden." See *The Oregon Bach Lectures*, vol. 1, p. 217.

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.

For biblical background, see note.

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

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

The serpent, that in paradise upon all Adam's

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. discordant note for "poison" G-flat

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

children the poison of souls to-fall did-cause, brings us no more

A dim.7

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 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 Fleisch ge -

danger the woman's seed presents himself the Savior is in the flesh

F major

D major

D7

7.

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

come and has from-it all-the poison/venom removed. Therefore be

Dürr: allen

G minor

B dim.7 for "poison"

C minor

9.

trost! be - trüb - ter Sün - der.

of-good-cheer troubled sinner

A dim. F7

B-flat minor

E-flat minor

F7

E dim.7

F7

B-flat major

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 bass line encourages itself in a hymn to the serpent in the 2nd stanza of 17 in the 1653 chorale "Schwing dich auf zu deinem Gott" by Paul Gerhardt (1607–1676). The movement is the counterpart to the chorale, no. 3, in the cantata's symmetrical structure.

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

40/6.

Choral. (Mel.: „Schwing' dich auf zu deinem Gott.“)

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



+Corno I
Ob I
Vln I

+Ob II
Vln II

Compare descending gesture of movement 4.

1. 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

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

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,

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.

Figura corta (see note).

The da capo aria for tenor is especially demanding for singer, horns, and oboes. Its imagery originates in the gospel for St. Stephen's Day, also celebrated on

December 26: Matthew 23:34–39. There Jesus foretells a coming destruction and laments that he "children of Jerusalem" like a hen gathers her chicks under her wings, but they had been unwilling. Like its counterpart in the symmetrical structure (the tenor recitative, no. 2), this aria has a proclamatory text. See Petzoldt 2:146.

40/77. **Aria.** • Jesus will gather his children like chicks in hell's storm (40/77). .

1. (Tempo giusto ♩ = 152.)

Editorial realization; see full score.

Unusual instrumentation: no violins & violas!

Ritornello

Hn I

Hn II

Ob I, II

Fanfare and circling (corona) figures suggest a triumphant, militant celebration amid Satan's raging, while the tenor repeats a call to rejoice.

C7

F major

The aria is reminiscent of the opening chorus, with wind scoring, triadic melody, home key of F major moving to the subdominant.

3.

Folk-like mood with oboes sounding a bit like clucking hens as referenced in the text.

Ob I

Ob II

Hn II

F major

Horn plays repeated notes reminiscent of hammering/treading theme in movement 1.

(G7)

Tenore.

5.

Chri - sten - kin - der, freu - et

hemiola

C major

C7

F major

6.

euch, freu - et euch, freu -

Obs

Hns

R.H.

Very long, demanding melismas for "rejoice."

F7

B-flat major

8.

et -

Continuo alone...

C7

F major

J.S. Bach - Church Cantatas BWV 40

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

Ritornello *mf* Hn II

F major (G7)

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

hemiola

C major C7 F major F major

12. euch, freu -

Interplay among horns and oboes (see full score).

Ob I Ob II Hn I Hn II -Hns

F major

14. et

G major A minor G7

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15.

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

Parallel 6ths suggest sweetness.

Obs Hns Obs Hns

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!

Ritornello

C major (D7)

20.

Wü — — thet schon das Höllen —

hemiola Continuo alone

G major G7 C major C7 F major

B Section covers lines 2 to 6.

21. reich, will euch

+Instruments

Continuo alone

D7

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

Here Bach seems to associate the major mode with Christ's rescue, the minor mode with Satan's raging. See side note for more.

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, nimmtsich sei - ner Kuch - lein

Hns

Continuo alone

D minor C major

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

26. an und will sie mit Flü - - geln dek - ken.

Melisma for "wings."

hemiola

Tutti

Ob I & II

Ritornello

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.

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

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

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!

Ritornello overlaps...
+Instruments

Hn I

Hn II

Ob I, II

F major

39.

Christen-kin-der, freu - et euch, freu - et euch, freu -

Hns

Obs

R.H.

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

(tr)

F major

45. Interplay between Hns and Obs.

Hns

Obs

B-flat major

B-flat major

46. et euch, Chri-sten -

Hns

Obs

Hns

Obs

Obs

Hns

C7

F major

F# dim.7

48. kin - der, freu -

Obs

Hns

Obs

Hns I & II

G minor

C7

F major

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49. *et, freu - et euch!*

hemiola

Ritornello

Hn I Hn II Ob I & II

(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. This is the 4th stanza of 4 in the 1646 chorale "Freuet euch, ihr Christen alle, freue sich..." by Christian Keymann (1607–1662).

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 Vin I

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

Alto.

+Ob II Vin 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.

For biblical background, see note.



Bach animates 2 phrases particularly, with running 8ths in the bass. Petzoldt suggests that this could be a comforting gesture intended to contrast with the "works

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! Chri - stus 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