

42/1. Sinfonia (Tempo ordinario $\text{♩} = 72$)

NBA I/11; BC A63

Quasimodogeniti: 1. S. after Easter (BWV 67, 42)

*1 John. 5:4–10 (Overcoming the world through faith; God's witness concerning his Son)

*John 20:19–31 (Jesus appears twice to his disciples after his resurrection; unbelieving Thomas)

Librettist: Unknown; perhaps Christian Weiß the elder

FP: 8 April 1725 (St. Thomas). See side note for his busy performance schedule.

Instrumentation:

Ob I, II

Bassono

Vln I, II

Vla

SATB

Continuo

Pianoforte

See note concerning source material.

1. $\text{♩} = 72$
Vin I, II
Strings *mf*
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 note for original German.

Sequence
B7 E minor A7
D major

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.)

12. 13. 14. 15.
D major D major

16. 17. 18. 19.
A Oboes (parallel 6ths), imitated by bassoon.
Str. Bsn
-Continuo
A7 D major

20. 21. 22. 23.
Vin I, II
+Continuo
D major

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

13

p Str. Bsn *mf*

A major -Continuo A major +Continuo

15 II

Ob I, imitated by Ob II & Bsn -Strings

18

A7 D major D major B7 E major

Strings

20 II

Obs & Bsn Str strings respond...

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

23

p E pedal... A minor

25 II

dramatic rest

Strings imitated by oboes and bassoon

D# dim.7 E major E7 A major E major A7 A pedal...

2

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28

Obs & bsn.

D7

D major D7

30II

Ob I, II

cresc. Vln I, II

Oboes and strings alternate...

G major

A major

Bass sequences (see full score)...

A7

33

f *tr*

D major

35II

D major

E7

A7

38

cresc.

D7

G major (A7) D major

Bass sequence...

40II

Str

f

p

D major

D major

D pedal...

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43 *mf* Obs

45 *D major*

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

49 Ob I Ob II Bsn A7 A pedal... D minor

51 *f* dramatic rest Vln I & II dramatic rest G# dim.7 A7 D major

53 *p* Str *cantabile* Ob I Bassoon D major

55 *f* Vln I Ob II *cantabile* A major E7

Middle section, marked "cantabile" by Bach, provides striking contrast, the oboes and bassoon leading.
Here cantabile marking is original.

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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
+Strings
cresc.
B minor B major E minor F# major D minor
Bass sequence...

68

E major A major B minor

70 II

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 E# dim.7 B# dim.7 F# minor F# minor

Da Capo

Secco
42/2. **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

High Gs indicate the disciples' stress.

NBA: für

A# dim.7

D# dim.7

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

NBA: Jüden

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

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.

Adagio (♩ = 50)

1. 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

3. G major G7 C major G major D major D7

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.

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.

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

G major D major

dim. p

A7 D major D7 D7

8 11

G major G7 C major (D7) D7

11

C# dim.7 A7 G minor 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"

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

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

Ritornello

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

Opening melody repeats.

For biblical background, see note.

wo Zwei und Drei versammelt
where two or three have gath-ered

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 Ritornello

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 Marked "un poco andante."

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

mf Ritornello Ob I

Bsn

Continuo

G major G7 C major G major

G pedal...

42

cresc.

G7 C major G major

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 - cors need and aids dis - tress, suc - cors need and aids dis -

Dim. 7 chord for "Noth"

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 - cors 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.

Scalar melisma for the Almighty's "order" suggests God's creative order running as if on rails, as stated in BWV 17/2: "Luft, Wasser, Firmament, und Erden, wenn ihre Ordnung in Schnuren geht... [Air, water, firmament, and earth, when their ordering runs as if on rails [i.e., like clockwork]..."

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.

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

Soprano

Ver-za - ge nicht, ver-
Des-pair ye not, des-

The overall mood is one of agitation.

Tenore

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

Continuo alone continues...

B minor F#7 B minor 14 E(7) A major D aug. maj.7 E# dim.7 G major

This is the first stanza of 5 in the so-called "Gustav-Adolf-Lied" of 1632 (because tradition has it that the King of Sweden sang it before going into battle). It has been attributed to several writers, including Jakobus Fabricius (1593-1654) and Michael Altenburg (1584-1640), among others. For a discussion of the text's authorship, see Petzoldt, *Bach-Kommentar* 2:781-782 and 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."

For biblical background see note.

Chromaticism for "verzage."

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 Häuflein klein,
 - ye not, des - pair - ye not, ye Faith-ful Band,

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

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 Häuflein klein, obgleich die Feinde willens sind dich gänzlich zu ver-
 ye Faith-ful Band, though foes should seek on ev-'ry hand to wak - en fear with-

E minor A7 D major E7 A major B7

25

gänzlich zu ver-stören, dich gänzlich in - ren, you, to wak -
 wak - en fear with - in

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 gän - zlich 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.

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

mf Ritornello

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

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

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).

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

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, 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 B(7) E minor

Word painting: Sustained note for "to last."

The reversal inherent in this movement's central position in a chiastic form is now explained: the enemy's attack will not last 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

54

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

lan - ge, nicht lan - ge wä- ren!
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

J.S. Bach - Church Cantatas BWV 42

Secco

42/5. **Recitativo**

• 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.

For biblical background, see note.

1. **Basso**

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

Continuo alone...

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-tern 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

Still continuo alone...

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.

Still continuo alone...

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 continuo with 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).

For another description of this aria, see note.

Aria • Jesus is a shield for believers in persecution (42/6). **(Allegro moderato 4/4)**

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).

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.

Ritornello

Vln I (first player)

This is a rare case of divided first violins.

Vln I (second player) repeats at the unison.

figura corta (see side note)

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

A major

Vln I imitates continuo.

Vln II plays continuo figure in diminution.

mf

7

Nicholas Anderson writes, "[The aria] contrasts three aspects of Christian belief: the impotence of Christ's enemies is depicted once again, now in restless violin figures, while the vocal line expresses the reassurance imparted by faith, and assertive rhythms in the continuo symbolize persistence and strength." See J. S. Bach. *Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 12.

A7

D major

Vln II plays syncopated figure.

E7

A major

Diminution of previous bass figure.

figura corta

7

11

A major

For biblical background, see note.



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

22

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

p

A major

24

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

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

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

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 these in the B section instead of writing a da capo. Martin Petzoldt, citing Konrad Küster, 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

Bach repeats the entire text of the B section (including the lines identified as "Überschrift").

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

F# minor

E major

The first statement of the B section text is predominantly in the minor mode; the second statement moves to the original major key of the movement, suggesting increasing confidence in the promise. For the significance of minor vs. major mode see side note at 42/5.

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 -

A major A major

62

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

A7 D major

64 II

sie die Ver - fol
them from op - pres

E7 A major

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

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67

70

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

A major

C

Ritornello

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). This is Luther's 1529 German translation of the antiphon "Da pacem domine," joined to an added stanza of 1566 based on 1 Timothy 2:1-2 by Johann Walter (1496-1570). (See also 126/6.)

Both melodies are anonymous.

+Ob I, II
+Vln I

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

+Vln II

+Vla

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

F# minor

ist ja doch kein Andrer 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

B major

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

For biblical background, see note.



The second strophe of this chorale is a rhythm paraphrase of 1 Timothy 2:2 (added by Johann Walter to Luther's first stanza): "I urge that supplications, prayers, intercessions, and thanksgivings be made for all men, for kings and all who are in high positions, that we may lead a quiet and peaceable life, godly and respectful in every way."

10 Gib NBA; aller

lei - ne. Gieb 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. Gieb 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

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

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."

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

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."