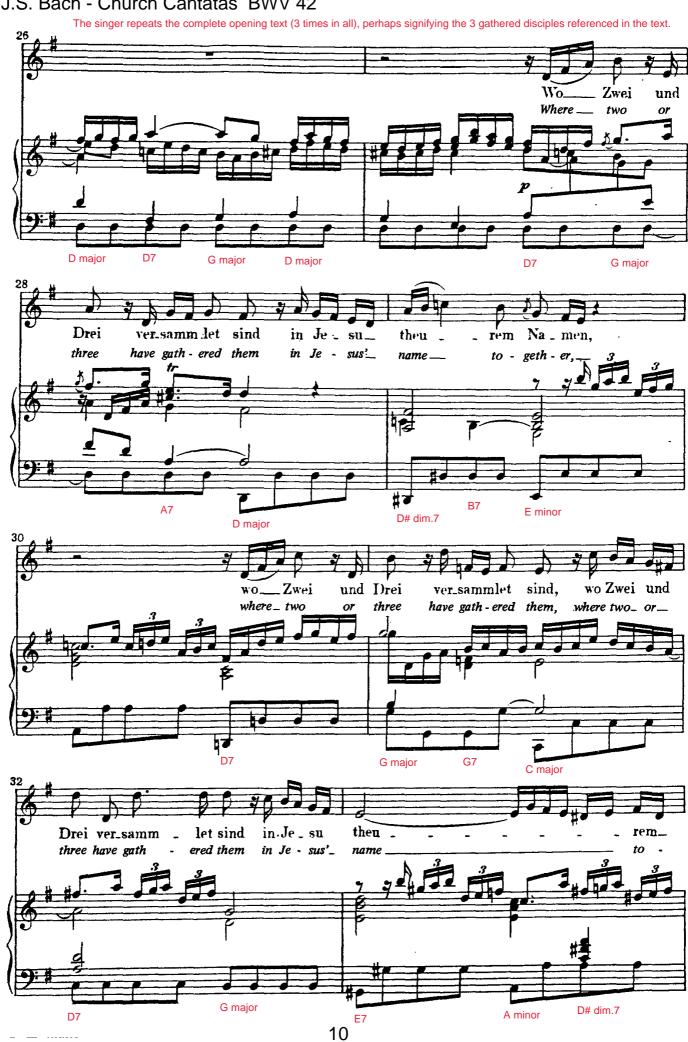
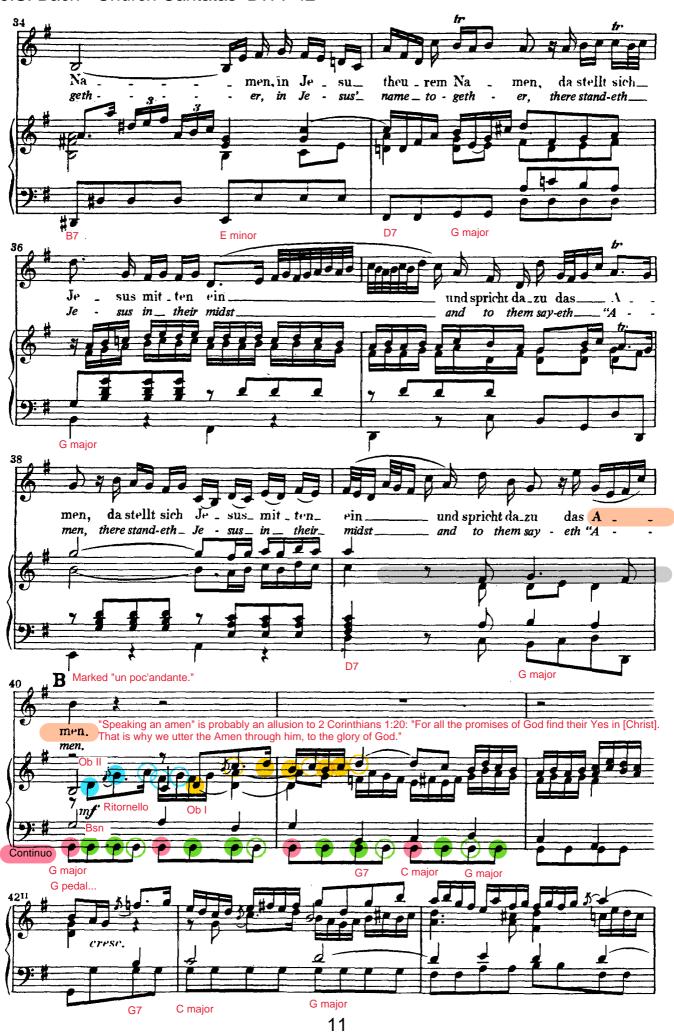




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A7

D minor

F major

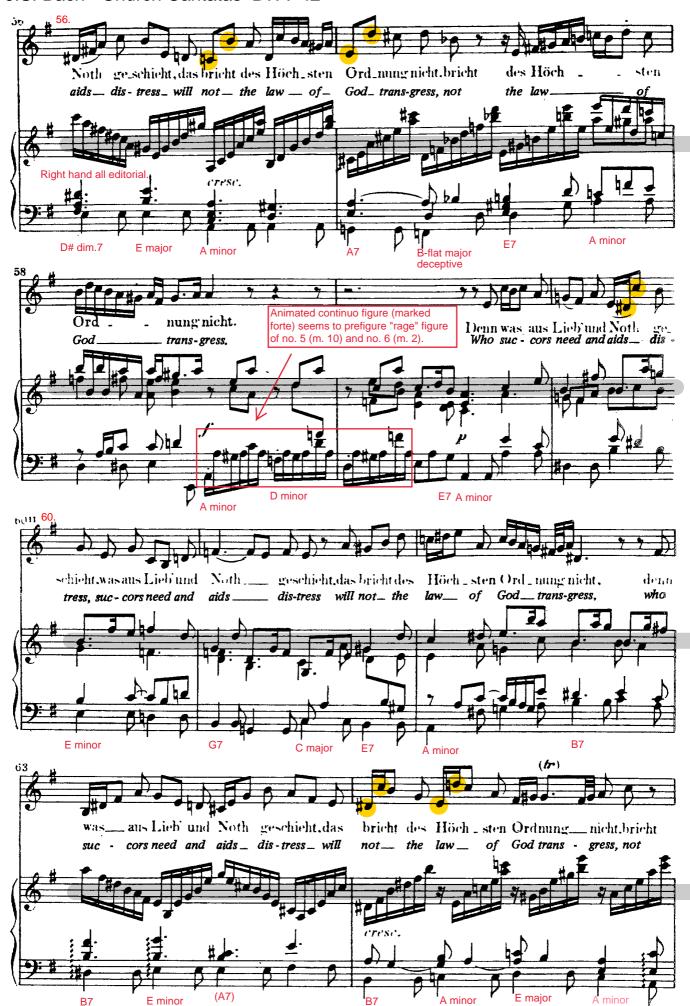


E major A minor

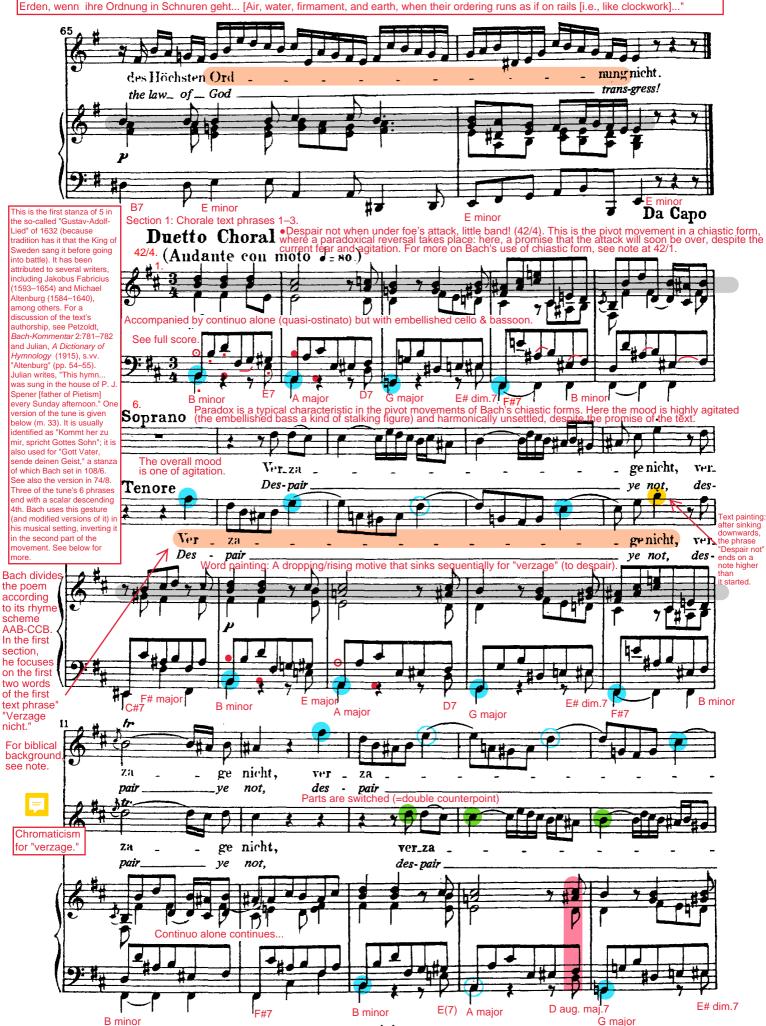
12

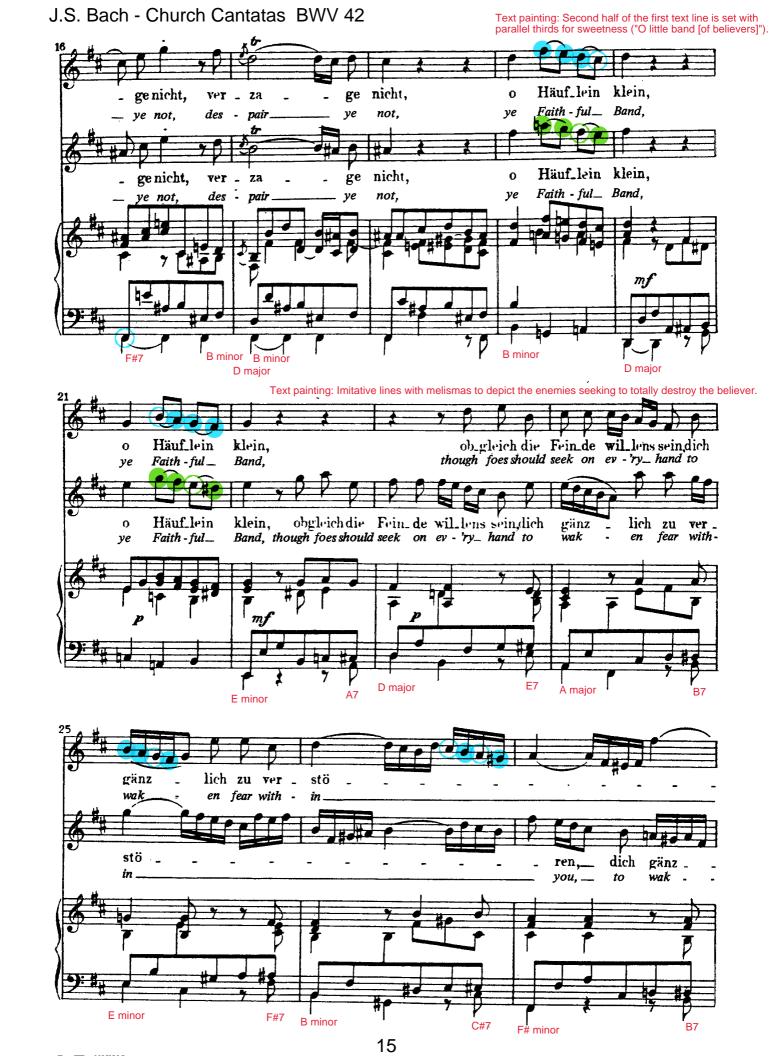
E major

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



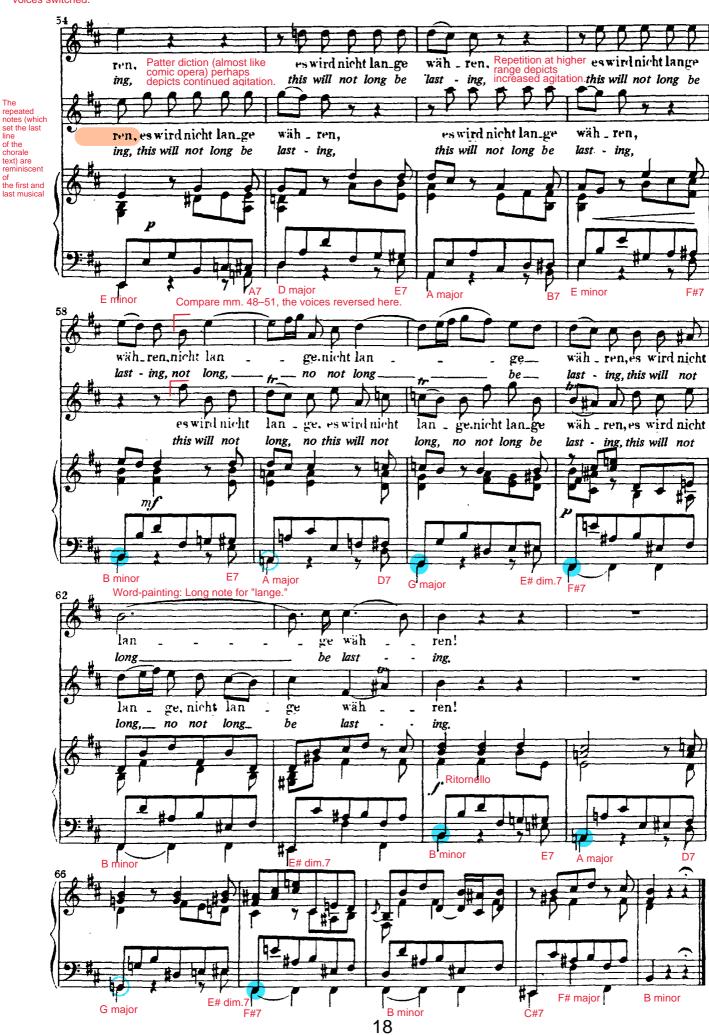






set the last line of the chorale text) are reminiscent

the first and last musical



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



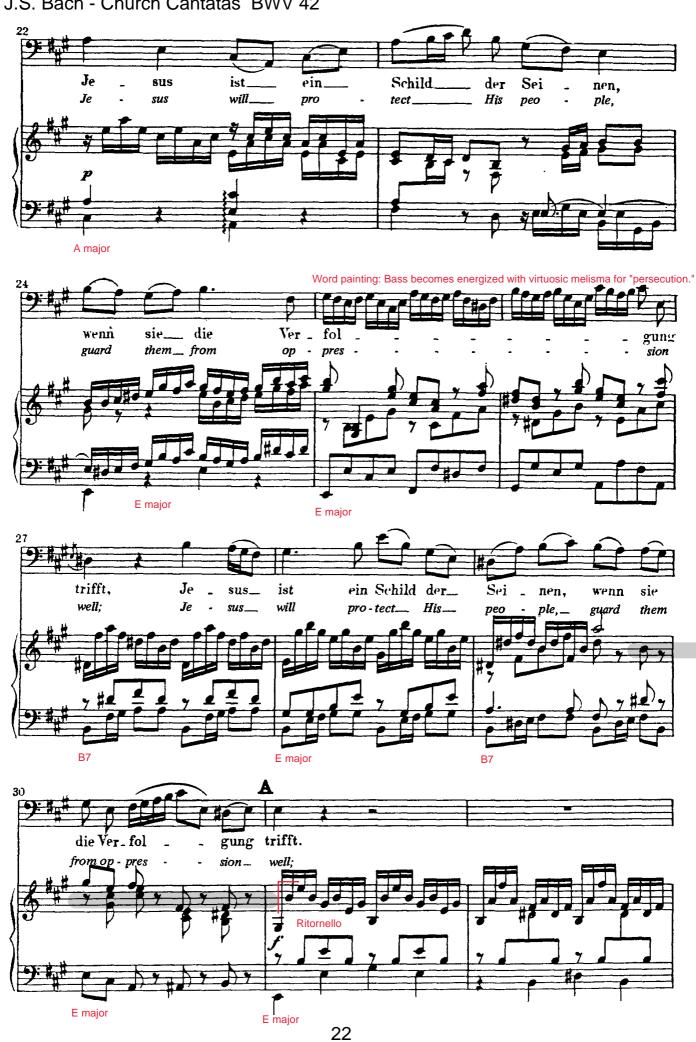
Nicholas Anderson writes, "[The aria] contrasts three aspects of Christian belief: the impotence of Christ's enemies is depicted once again, now in restless violin figures, while the vocal line expresses the reassurance imparted by faith, and assertive rhythms in the continuo symbolize persistence and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



The bass voice continues as the voice of authority. His opening motive is fanfare-like and wide-ranging, projecting strength and confidence.



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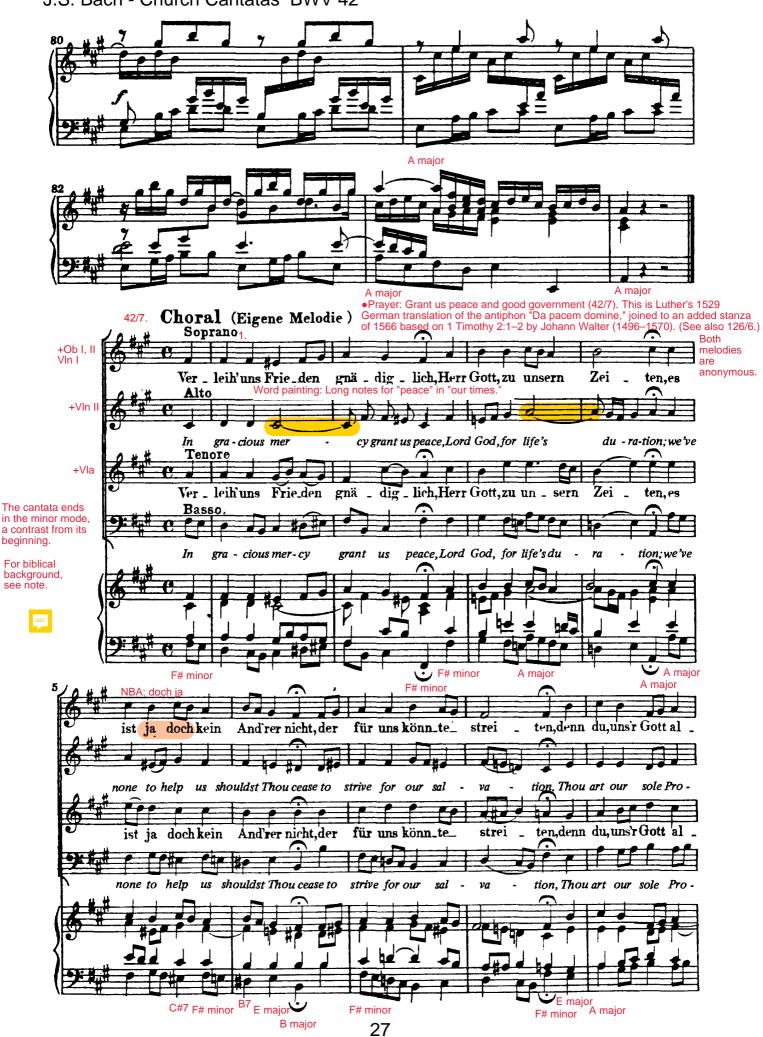


Here the poem repeats the first two lines. Bach includes these in the B section instead of writing a da capo. Martin Petzoldt, citing Konrad Küster, argues that the reason for this is that the repeated lines have a syntactically different function—they are now identified in the text as an "Überschrift"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









The second strophe of this chorale is an un-rhymed 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."

