

The cantata is based on the chorale of the same name (see side note).

Festive Instrumentation:

Tromba I, II, III

Timp.

Ob I, II, III

Vln I, II

Vla

Violoncello piccolo

(see notes)

SATB

Continuo, Organo

Section 1.  
Phrases 1–4 =  
5–8: "Freely  
polyphonic  
choral texture,  
incorporated in a  
thematically  
independent,  
concerted  
orchestral  
texture for three  
trumpets and  
drums, three  
oboes, strings  
and continuo."  
Dürr/Jones 150.

# Cantata

Dazzling Chorale  
Cantata for New  
Year's Day.

1

The underlying chorale has only 3 stanzas (see side note), so that the librettist had considerable freedom in developing poetry for the intervening movements. Bach used it in Cantatas 190, 41, 171 (all for New Year's Day) and in as a self-standing chorale (BWV 362).

J.S. Bach

## Cantata No. 41

### Jesu nun sei gepreiset

The 14 lines of the chorale are expanded to 16 by repeating the last 2 lines to a repeat of the opening melody (this was apparently customary in Leipzig—see note below). Movement 1 sets this long text in 4 sections (starting mm. 1, 103, 119, 183, respectively), the 14 lines "sung" throughout by the soprano in long notes, line-by-line, interrupted by [instrumental] episodes. See note for Alfred Dürr's layout of Bach's form. Fore-imitation of the cantus firmus is reserved for section 3.

(Chorale v. 1)

•New Year: Thanks for old year; prayer for new (41/1).

(Coro.)

41/1. (Allegro moderato ♩ = 72.)

C major (for significance, see side note).

The ebullient movement is permeated by the figura corta (suggesting joy), especially prominent in trumpets and timpani and by descending octave scales in the bass (suggesting finality). For more on figura corta, see note.

Trp I & II

3.

C7

F major

Repeatedly, the "bass function" is given briefly to the unison strings while the continuo bass is silent, then the line is completed with a descending scale by the continuo, suggesting finality (perhaps indicative of bringing the old year to a successful conclusion as referenced in the text).

5.

For a summary of the first movement's design, see note.

E minor

A minor

7.

A minor

G7

Timp plays figura corta with Trp III.

9.

figura corta continues in Trp II, Trp III, strings (see full score).

C7

F major

C major

# J.S. Bach - Church Cantatas BWV 41

Stollen 1 of chorale's bar form.  
Chorale phrase 1.  
Choir begins before ritornello is finished.

For biblical background, see note.



11. Soprano. A

Alto. Je - - -

Tenore. Je - - -

Basso. Je - - -

(C O R O.)

A

Trumpets and timpani play repeated figura corta. See full score to see instances not evident here.

13. (D7) G major G7 C major C major

su, nun sei ge - - - su, -

su, - nun

su, nun sei ge - prei - set, Je - su, -

figura corta

Trps Timp

C7 F major (G7) C major C7

15. -Trumpets & Timpani

prei - set

nun sei ge - prei set

sei ge - prei set

nun sei ge - prei set

Trp I & II

Ritornello

F major B-flat major B-flat major

# J.S. Bach - Church Cantatas BWV 41

17.

harmonic ambiguity E minor A minor

19.

G major G7 C major

Trumpets and timpani play repeated figura corta. See full score.

**B** 21. Chorale phrase 2.

zu die - sem neu - zu die - sem neu - zu die - sem neu - en Jahr', zu zu die - sem neu -

Trumpets and timpani play repeated figura corta. See full score to see instances not evident here.

**B**

G major D7 G major E7 A minor (D7) D7

24.

en Jahr' en Jahr' die - sem neu - en Jahr', zu die - sem neu - en Jahr' en Jahr'

*CFSC.*

Ritornello

G major G7 C major C7 F major C major

# J.S. Bach - Church Cantatas BWV 41

26.

C7 F major D major

28.

D7 G major G major G7 C major

*p* Trumpets play repeated 8ths (see full score).

31.

F major B minor E minor

33.

E minor D7

L.H.

C35. Chorale phrase 3.

für dein' Güt',  
für dein' Güt', uns be - wei - set,  
für dein' Güt', uns be - wei -  
für dein' Güt', uns be - wei -

G major C

R.H. L.H. cresc.

Trumpets and timpani play repeated figura corta. See full score to see instances not evident here.

# J.S. Bach - Church Cantatas BWV 41

37. -Trumpets and timpani

uns be - wei -  
für dein' Güt', uns be - wei - set, uns be - wei -  
set, uns be -  
set, uns be -

Trp

G major E7 A minor C(7)

39. set  
set  
wei set  
wei set

Trp I, II  
Ritornello L.H.

F major D(7) G minor G minor

D 42. Chorale phrase 4.

in al - ler  
in al -  
in al -  
in

Trumpets and timpani play repeated figura corta. See full score.

*p cresc.*

G minor E(7) A minor G7 C major



44.

Noth und G'fahr,

Inflected notes (F minor and G minor) for "Noth" (trouble)

ler Noth, in al-ler Noth und Ge-fahr,

ler Noth, in al-ler Noth und Ge-fahr,

ler Noth und Ge-fahr,

Music of mm. 1-45 is repeated for the second Stollen (chorale phrases 5 to 8) of the chorale's bar form.

Trumpets and timpani play repeated figura corta. See full score to see instances not evident here.

Trp I & II

Ritornello

G minor C7 F minor C major

47.

Trp I, II

C7 F major

50.

Trp I & II

E minor A minor

52.

Trumpets and timpani play repeated figura corta. See full score.

A minor G7 C major

55.

C7 F major (D7) G major G7 C major

# J.S. Bach - Church Cantatas BWV 41

Stollen 2 of chorale's bar form.

Chorale phrase 5 (same music as for phrase 1).

**E 57.**

dass wir ha - ben

dass wir ha - ben er - le

dass wir ha - ben er - le

dass wir ha - ben er - le bet,

**E**

C major 60. C7 F major (G7)

er - le - bet

bet, dass wir ha - ben er - le bet

bet, dass wir ha - ben er - le bet

dass wir ha - ben er - le bet

-Trp & Timp. Trp I, II

C major C7 F major B-flat major B-flat major

**62.**

harmonic ambiguity E minor A minor

**64.**

G major G7 C major

Trumpets and timpani play repeated figura corta. See full score.

# J.S. Bach - Church Cantatas BWV 41

**F** 66.

Chorale phrase 6 (same music as for phrase 2).

die neu', fröh - li - che Zeit, die neu', fröh - liche Zeit, die neu', fröh - liche Zeit, liche Zeit,

Trumpets and timpani play repeated figura corta. See full score.

G major D7 G major E7 A minor (D7) D7

69.

che Zeit, li - che Zeit, Zeit, die neu', fröh - li - che Zeit, liche Zeit,

Ritornello same as m. 25ff.

G major G7 C major C7 F major C major

71.

C7 F major D major D7

74.

G major G major G7 C major

Trumpets play repeated 8ths (no timp).

# J.S. Bach - Church Cantatas BWV 41

76.

F major B minor E minor

78.

E minor D7

Trumpets and timpani play repeated figura corta. See full score.

L.H.

G 80. Chorale phrase 7 (same music as for phrase 3).

die vol - ler Gna - de, die vol - ler Gna - de, die vol - ler Gna - de, die vol - ler Gna - de

G major G major

R.H. L.H. cresc.

-Trumpets & timpani

83.

de schwe - bet ler Gna - de schwe - bet ler Gna - de schwe - bet ler Gna - de schwe - bet

E7 A minor C(7) F major

Trp I, II

L.H. Ritornello

85. **H**

D(7) G minor G minor E(7)

Chorale phrase 8 (same music as for phrase 4).

88. und ew' ger Se lig

und ew' ger, ew'

und ew' *p cresc.*

A minor G7 C major G minor

90. keit; ger Se lig keit; ger Se lig keit; Ritornello same as m. 46ff.

C7 F minor C major

# J.S. Bach - Church Cantatas BWV 41

Trp I, II

93.

C7

F major

96.

E minor

A minor

A minor

98.

G7

C major

C7

101.

F major

(D7)

G major G7 C major

103.

**I Adagio.**

Section 2. Chorale phrases 9-10: "Slower ("adagio"), dynamically more subdued section ("in goodly stillness"); homophonic choral texture with figurative accompanying orchestra." Dürr/Jones 150.

Abgesang of chorale's bar form. Chorale phrase 9.

The "peace and quiet" experienced in the old year is portrayed with bassetto technique (see below and side note). Harmonically, the music progresses downward (or flatward) in 5ths from E to C. This progression appears to represent the completion of the old year, as referenced in the text.

Text painting: Prayer to live in peace and quiet is depicted by adagio tempo, homophonic vocal writing with sustained notes, bassetto texture, and reduced instrumentation.

**I Adagio.**

Strings (Instrumental groups are layered in).

Oboes respond imitatively, accompanied by strings.

C major

E major

A minor

A7

Bassetto texture (removing continuo support) is often used by Bach to depict something heavenly, unearthly, incomprehensible, or without foundation. See note.

109.

Word painting: Extended note for "stillness/quietness."

gu - - ter Stil - - - - -

D minor D major D7

114.

das alt' Jahr hab'n er - fül - -

das alt' Jahr hab'n er - fül - -

das alt' Jahr hab'n er - fül - -

- - - le das alt' Jahr hab'n er - fül - -

+Trip & Timp.

G minor G major C major

**K Presto.** ( $\text{♩} = 88$ )

119.

let.

let.

let. Wir wol..len uns dir er - ge - ben jetzt - und und im - mer - dar, jetzt und

+Ob III, Vla figura corta

Section 3. "Phrases 11–12 (joined) = 13–14: Quick ("presto") fugato in the three lower vocal parts, with the instruments colla parte." Dürr/Jones, 150. Thus, Bach incorporates the old contrapuntal style (stile antico) for contrast in a very long opening movement. The fugato theme is derived from chorale phrase 11 and serves as fore-imitation for the cantus firmus. The seamless texture is apparently prompted by the text references to serving God without end (1st statement) end and requesting unceasing protection (2nd statement).

Chorale phrases 11 & 12.

NBA always: itztund

Wir wol..len uns

let. **K Presto.**

Wir wol..len uns dir er - ge - ben jetzt - und und im - mer -

14 entries of the subject (including the cantus firmus entry and counting the T/B entry as a single entry). Given the vow in the text to serve God evermore, this number perhaps alludes to completion (7+7). See side note for more.

C major (F major)



139.

jetz - und und  
dar, jetz und und im-mer-dar, jetz - und und im-mer - dar, jetz-und und im-mer-dar, jetz -  
dar, jetz und und im-mer-dar, jetz - und und im-mer - dar, jetz-und und im-mer-dar, und  
- mer-dar, jetz - und und im-mer - dar, jetz.und und im-mer-dar, jetz - und und im-mer -

B-flat major B-flat major F# dim.7 C major A7 D minor D7 G minor D minor

144.

im - mer - - dar, *Word painting: Sustained note for "evermore."*  
und und im-mer-dar, im - mer - dar, wir wol - len uns dir er - ge - - ben jetz-und und  
im - - mer-dar, wir wol len uns dir er - ge - - ben, wir wol len uns dir er - ge -  
dar, und im-mer-dar, wir wollen uns dir er - ge - - ben jetz und und im-mer-dar, jetz -

A7 D minor D7 G major G minor

149.

im - - mer-dar, jetz - und und im-mer - dar, -  
ben jetz-und und im - - mer - dar, be - hü - te Leib, Seel' und  
und und im-mer - dar, jetz - und und im - mer - dar, be -

not replicated at end of music for chorale phrases 13 & 14.

Music repeats: 14 entries of the subject (including the cantus firmus entry and counting the T/B entry as a single entry).

Chorale phrases 13 & 14 (same music as for phrases 11 & 12: mm. 153-181=120-148).  
M. 120 has C-natural.

G minor C# dim.7 D minor

154.

be - hü - te Leib, Seel' und Le - ben hin - fort durchs  
Le - ben hin - fort durchs ganze Jahr, hin - fort durchs gan - ze Jahr, hin fort durchs  
hü - te Leib, Seel' und Le - ben hin - fort durchs ganze Jahr, durchs ganze Jahr, be - hü - te Leib,

(D minor) (F major) F major

159.

gan - ze Jahr, hin - fort durchs gan - ze Jahr, be - hü - te Leib, Seel' und Le -  
gan - ze Jahr, hin - fort durchs gan - ze Jahr, be - hü - te Leib, Seel' und Le - ben hin -  
Seel' und Le - ben hin - fort durchs ganze Jahr, durchs gan - ze Jahr, durchs gan - ze Jahr,

+Trp I, Ob I, Vln I G major D7 E7 A minor

164.

be - hü - te Leib, Seel' und Le - ben hin - fort durchs gan - ze Jahr, be - hü - te Leib, Seel' und Le -  
fort durchs ganze Jahr, durchs ganze Jahr, hinfort durchs gan - ze Jahr, be -  
be - hü - te Leib, Seel' und Le - ben hinfort durchs gan - ze Jahr, be - hü - te Leib,

A7 D major G major A minor A minor C major F major

169.

ben  
ben hin - fort durchs gan - ze Jahr, hin - fort durchs gan - ze Jahr, hin - fort durchs gan - ze Jahr, hin -  
hū - te Leib, Seel' und Le - ben hin - fort durchs gan - ze Jahr, hin - fort durchs gan - ze Jahr, hin -  
Seel' und Le - ben hin - fort durchs gan - ze Jahr, hin - fort durchs gan - ze

F major B-flat major B-flat major

174.

hin - fort durchs gan - ze Jahr,  
fort durchs gan - ze Jahr, hin - fort durchs gan - ze Jahr, hin - fort durchs gan - ze Jahr, durchs gan -  
fort durchs gan - ze Jahr, hin - fort durchs gan - ze Jahr, durchs gan - ze Jahr, be - hū - te Leib,  
Jahr, hin - fort durchs gan - ze Jahr, hin - fort durchs gan - ze Jahr, durchs gan - ze Jahr, be - hū - te Leib,

F# dim.7 C major A7 D minor D7 G minor D minor A7 D minor D7

179.

Text painting: Sustained note for "whole year."

Jahr, be - hū - te Leib, Seel' und Le - ben hin - fort durchs gan - ze  
Seel' und Le - ben, be - hū - te Leib, Seel' und Le - ben durchs gan - ze  
Seel' und Le - ben hin - fort durchs gan - ze Jahr, hin - fort durchs gan - ze

G major G minor G minor

deviates from m. 149

183.

## Tempo I.

Section 4 Coda. Rounding-off with a repeat of the last two [text] lines to the music (modified) of lines 1-2 = 5-6. In Leipzig it was apparently customary to repeat the last 2 text phrases "to a reprise of the beginning of the melody." See Alfred Dürr/Jones, 150. "Freely polyphonic choral texture, incorporated in a thematically independent, concerted orchestral texture."

Jahr,  
Jahr,  
Jahr,

Trumpets enter but not in the home key.

Trp I, II  
Obs.  
Str.  
Ritornello

D major D7 G minor C major

186.

C7 F major G7 C major

M 188.

Chorale phrases 13 & 14 repeated. Choir begins before ritornello is finished (as in m. 12). In Leipzig it was apparently customary to repeat the last 2 text phrases "to a reprise of the beginning of the melody." See Alfred Dürr/Jones, 150.

be - - - hüt' Leib,  
be - hüt' Leib, Seel,  
be - hüt' Leib, Seel,  
be - hüt' Leib, Seel,

Trumpets and timpani play repeated figura corta. See full score.

M

C major C7 F major

-Trumpets and Timpani

190.

Seel' und Leib, Seel' und Leib, Seel' und Leib, Seel' und

(G7) C major C7 F major

192.

ben ben ben ben

Le ben

Trp I, II

*mf* Ritornello

B-flat major E minor A minor

195.

Trumpets and timpani play repeated figura corta. See full score to see instances not evident here.

G major G7 C major

# J.S. Bach - Church Cantatas BWV 41

**N 197.** +Ob I

hin - - - fort durchs gan -

Rising series of entries suggests extension of protective blessing throughout the year, as referenced in the text.

hin - fort durchs gan -

hin - fort durchs gan - ze Jahr, hin -

hin fort durchs gan -

Trumpets and timpani play repeated figura corta. See full score to see instances not evident here.

**N**

*p*

G major E major A minor D7

**200.**

ze Jahr!

ze Jahr!

fort durchs gan - ze Jahr, hin - fort durchs gan - ze Jahr!

ze Jahr!

*cresc.*

Ritornello

G major G7 C major C major

**202.**

Trp I, II

C7 F major

**205.**

B-flat major E minor A minor

# J.S. Bach - Church Cantatas BWV 41

207.

D minor G major G7

209.

C major C7 F major

Trumpets and timpani play repeated figura corta. See full score.

211.

D7 G major G7 C major C major

## Aria.

41/2. (Moderato  $\text{♩} = 60$ )

Form of A Section.  
A repeated 7-bar vocal melody is followed by an instrumental interlude.  
Statement No. 1 (mm. 16–22)  
No. 2 (mm. 31–37): same melody, more sustained accompaniment)  
No. 3 (mm. 40–46): varied with new harmonies)  
No. 4 (mm. 49–50): varied with even more sustained harmony, dominant preparation.  
No. 5 (second phrase of text) (mm. 58–61)

1.

3 Oboes

First 6 notes of Ob I are reminiscent of opening chorale phrase.

G major Ritornello theme derived from vocal melody. The style is galant: a cantabile melody dominates throughout, the oboes reinforcing a pastoral effect.

6.

D major D7 E7 A minor D# dim.7 B7

## 12. Soprano.

For biblical background, see note.

The instrumentation of 3 oboes with the 6/8 meter suggests a pastoral setting; the galant, scalar writing suggests a new style/year and perhaps continued passage of time; the rhyme scheme (ABBCCA), da capo form, and modulations from tonic to dominant and back reflect the text—that the end of the year be like the beginning.

Verbatim from Chorale stanza 2.

Lass uns, o höchster Gott, das Jahr voll.

E minor D7 G major G major G major

The 7-bar length of the phrase is somewhat unusual. Since the number 7 represents perfection or fulfillment in the bible (see note at 41/1, m. 119), this phrase

18. *tr*  
brin - gen, da - mit das En - de so, — wie dessen An - fang sei! —

*mf* Ritornello

A minor G major D major D major D7

24.

E7 A minor D# dim.7 B7 E minor D7 G major

30. *p*  
Lass uns, o höchster Gott, das Jahr voll - brin - gen, da - mit das En - de

G major G major

35. so, — wie dessen An - fang sei, — lass uns, o höchster

A7 D major D7 G major G# dim.7

41. *tr*  
Gott, das Jahr voll - brin - gen, da - mit das En - de so, — wie des - sen An - fang

E7 A minor D7 G major G7 C major D7 G major

46. sei, — lass uns, o höchster Gott, das Jahr voll-brin-gen, da-

G major

52. mit das En-de so, — wie dessen An-fang sei, — da-

G major G major G7

58. mit das En-de so, wie dessen An - - fang sei! —

C major D7 G major G major G major

64.

G major A7 D major

69.

D major D7 E7 A minor B7 E minor D7

74. The B section introduces contrast by turning to the relative minor and giving the oboes a more interactive role. The 3 oboes act in response to the singer, letting the text phrases take prominence (especially in the "Hallelujah" melismas), as if to signify God's hand "standing by" as requested by the singer.

Es ste-he dei-ne Hand uns bei, dass

G major E minor E minor

künftig, bei des Jah-res Schluss, wir bei des Se-gens Ü-berfluss, wie jetzt ein Hal-

A7 D major A# dim.7 B minor

de lu-ja sin-gen

Ob I Ritornello

B minor B minor B minor B7

es

E minor A# dim.7 B minor B minor

# J.S. Bach - Church Cantatas BWV 41

95.

ste-he dei-ne Hand uns bei, dass künft'ig, bei des Jah-res Schluss, wir bei des Se-gens

B minor E7 A minor A minor D# dim.7

100.

Ü-berfluss, wie jetzt ein Hal-le-lu-ja

E minor E7 A minor B7 E minor

104.

sin-gen, ein Hal-

E minor E minor

108.

le-lu-ja sin-gen.

E minor Dal Segno. E minor

as "das A und O," the phrase became associated with the numbers 1 and 14 (Since "I" and "J" were used interchangeably by scribes and counted as the same letter, "O" becomes the fourteenth letter.) Perhaps the 14-measure length of this recitative was prompted by that association. For more see note at 41/1, section 3 (m. 119).

Secco

41/3. **Recitativo.** Includes references to Chorale v. 2 (see note at 41/1).

1. **Alto.**

• God's sovereignty is Alpha and Omega in weal & woe (41/3).

For biblical background, see note.



NBA: Ach!

Herr! deine Hand, dein Segen muss allein das A und O, der An-fang

Keyword "Hand" links to foregoing aria

E7

Chorale stanza 2 has "Dein' Segen zu uns wende..."

A minor

C seems to have represented Christ for Bach (i.e., the Alpha and Omega). See note at movement 1.

C major

4.

und das En-de sein. Das Leben trägest du in deiner Hand, und uns-re

C major

B-flat major

A major

Compare lines 5 & 6 of chorale stanza 2 (see note).



7.

Ta-ge sind bei dir ge-schrieben; dein Au-ge sieht auf Stadt und Land; du

NBA: steht

D minor

D7

9.

zählst un-ser Wohl und ken-nest un-ser Lei-den, ach! gieb von Bei-dem, was

Descending (somewhat chromatic) bass line for submission to God's sovereignty in "weal" and "woe."

G# dim.7

G# dim.7

A7

12.

dei-ne Weisheit will, wo-zu dich dein Er-bar-men an-ge-trieben.

NBA: worzu

D# dim.7

E minor

A minor

N6

D# dim.7

E minor

E minor

The virtuosic obbligato line is characterized by large leaps, a wide range (almost 3 octaves) and passages of 32nd notes. As indicated by the text of the "motto" opening (which the tenor sings in calm, largely scalar gestures, the obbligato appears intended to represent the all-encompassing peace ("der edle Frieden") previously granted.

**Aria.** Includes references to Chorale v. 2 (see note at 41/1). ●Prayer: Add spiritual blessings to our temporal ones (41/4).

**Adagio.** (♩ = 100.)

41/4. *Met. marc.*

Violoncello piccolo (see note at no. 1). Ritornello

A minor G(7) C7 F major B dim. E major E7

Bach sets the poem, with its rhyme scheme of AAB-CCB as a da capo aria.

For biblical background, see note.



3. 2-octave leap

A minor G7 C major C major

5. A7 D minor A minor B7 E major

The range of the obbligato spans almost 3 octaves (see full score).

7. E7 E7 A minor

9. F major G7 C major E7 A minor D minor B-flat major

10. **Tenore.**

Trio texture: Violoncello piccolo, Tenor, Continuo.

Wo - fer - ne du den ed - len Frie -

Chorale stanza 2 has "Gib Fried an allen Ende"

E7 A minor A minor G7 C7

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

Text painting: God's bestowal of peace set with a descending line.

12.

den für un - sern Leib und Stand be - schie - den,

NBA: vor

*mf*

F major E major A minor B dim.

14.

wo - fer - ne du den ed - len Frie -

B minor G# dim.7 A minor A minor G7 C7

16.

den, den ed - len Frie - den für un - sern Leib und Stand be - schie - den, so

*p*

F major B dim. C major G7 C major

19. Phrase taken verbatim from Chorale stanza 2.

lass der See - le doch dein se - lig ma - chend Wort,

*mf*

C major C major

# J.S. Bach - Church Cantatas BWV 41

21. *wo - fer - ne du den ed - len Frie -*

C major E major A minor G7 C7

23. *den, den ed - len Frie - den für un - sern*

F major B-flat major A major D minor G minor C7 F major (E major) A minor

25. *Leib und Stand be - schie - den, so lass der See - le doch dein se - lig machend Wort.*

A minor A minor A minor

28. *den, den ed - len Frie - den für un - sern*

A minor G7 C7 F major B dim. E major E7

30. *den, den ed - len Frie - den für un - sern*

A minor G7 C major C major

# J.S. Bach - Church Cantatas BWV 41

32.

A7 D minor A minor B7 E major

34.

E7 A minor F major G7 C major

36.

E7 A minor D minor B-flat major E7 A minor

38. B Section presents the second half of the poem in 3 statements. Melismas for rhyming words "begegnet" and "gesegnet" of the couplet.

Wenn uns dies Heil be - geg - net, so sind wir hier ge - seg - net und

D# dim.7 E minor B7 E minor D(7)

41.

A minor Flourish also for "elect," reflecting the juxtaposition of "blessed ones" with "elect ones" ("we are blessed here and elect ones over there").

Aus - er - wähl - te dort, wenn

Ritornello

G major G major G major

43. uns dies Heil be - geg - net, so sind wir hier ge - seg - - - net und

C# dim.7 A7 D minor E major E7 A minor

45. Aus - er - wähl - te dort, wenn uns dies Heil be - geg - net, so

B7 E minor E minor

47. sind wir hier ge - seg - - - net und Aus - er - wähl - te dort!

E minor Secco E minor E minor E7

Reference to being God's "elect" links to the following recitative (m. 11).

# 41/5. **Recitativo.**

Includes references to Chorale v. 2 (see note at 41/1).

•Prayer: Defeat Satan who seeks to harm thine elect (41/5).

**Dal Segno.**

## 1. **Basso.**

Doch weil der Feind bei Tag und Nacht zu un-serm Scha-den

Chorale stanza 2 has "Die Teufel mach zuschanden."

G major

G7

C7

Chromatic saturation in the vocal part in 9 mm. (to the end of the line from the German litany). The unsettled harmonies reflect the disturbing influence of Satan, as referenced in the text.

For biblical background, see note.

3.

wacht und uns - re Ru - he will zer - stö - ren, so wol - lest du, o

A major

D7

Harmonic progression descending (flatward) in the circle of fifths from A-flat major to E-flat major may signify "the treading down" of Satan, as referenced in the text.

# J.S. Bach - Church Cantatas BWV 41

5.

Her-re Gott, er-hö-ren, wenn wir in hei-li-ger Ge-mei-ne be-ten: den

G major C major C7 F7

(Coro.)

**Allegro.** (♩ = 80.)

SATB (representing the congregation, as referenced by the words "heiliger Gemeine") sing a line from Luther's German translation of the litany (see side notes, compare also BWV 18). The line alludes to Romans 6:20: "The God of peace will soon crush Satan under your feet...."

Soprano.

Alto.

Tenore.

(Recit.)

Den Sa-tan un-ter uns-re Fü-sse tre-ten.

A-flat E-flat

Chorale stanza 2 has "Die Teufel mach zuschanden."

Sa-tan un-ter uns-re Fü-sse tre-ten. So bleiben wir zu deinem

**Allegro.**

Alfred Dürr writes, "In the bass secco recitative, no. 5, the librettist inserted a line from the German litany, which Bach sets 'allegro' in a four-part vocal texture. Here the congregation intervenes, as it were, in the prayer of the individual." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 151.

B-flat 7

E-flat major/  
G minor

F7

B-flat major

Aggressive continuo bass line presumably depicts "trampling Satan underfoot," as referenced in the line from the litany.

11.

NBA: Eigentum

Ruhm dein aus-er-wähl-tes Hei-lig-thum, und kön-nen auch nach

C major C7 A major D7

Reference to God's "elect possession" links to final line of previous aria.

The final line, with its key words "cross" (cross-bearing) and "depart," links to the following chorale. The last text phrase is reminiscent of the Nunc dimittis (Luke 2:29-30: "Lord, now lettest thou thy servant depart in peace, according to thy word; for mine eyes have seen thy salvation....").

13.

Kreuz und Lei-den zur Herr-lich-keit von hin-nen schei-den.

F# dim.7 B dim.7 G7 C major C major

Instrumentation:  
Tromba I, II, III  
Timp.  
Ob I, II, III  
Vln I, II  
Vla  
Violoncello piccolo  
SATB  
Continuo, Organo

For biblical background, see note.



Keywords "depart" and "cross" (cross-bearing) link to the foregoing recitative.

Bach provides cyclic unity by linking to the opening movement:

- 1) the trumpets and timpani play the opening fanfare of the first movement's ritornello between chorale phrases and at the end (5 times),
- 2) the meter changes to triple time at the Abgesang of the chorale's bar form, (as in movement 1), and
- 3) the meter returns to common time for a repeat

of the final text line to a reprise of the chorale's opening phrase (as in movement 1), with continuous 8th notes in the bass paralleling the busy bass line at the end of movement 1. Martin Petzoldt notes that the inclusion of trumpets and drums is suitable also in view of the lyrics, which express praise to God, the hope of a joyful departure to heaven, the desire that God might rule in all activities, and finally a wish for a blessed New Year. See "Bach-Kommentar 2: 296.

# 41/6. Choral. (Mel.: „Jesu, nun sei gepreiset“) (Verse 3)

•New Year: Committing year to God in praise & faith (41/6).

**Soprano. 1/11.**

+Ob I  
Vln I

Dein ist al - lein die Eh - re, dein ist al - lein der  
bis wir fröh - lich ab - schei - den ins e - wig' Him - mel -

**Alto.**

+Ob II  
Vln II

Dein ist al - lein die Eh - re, dein ist al - lein der  
bis wir fröh - lich ab - schei - den ins e - wig' Him - mel -

**Tenore.**

+Ob III  
Vla

Dein ist al - lein die Eh - re, dein ist al - lein der  
bis wir fröh - lich ab - schei - den ins e - wig' Him - mel -

**Basso.**

Dein ist al - lein die Eh - re, dein ist al - lein der  
bis wir fröh - lich ab - schei - den ins e - wig' Him - mel -

Ob I, II, III,  
Strings

For the significance of C, see note at 41/1.

C major C7 F major B-flat major D major G(7) C major

4/14.

Ruhm;  
reich,

Ge - duld im Kreuz uns  
zu wah - rem Fried' und

Ruhm;  
reich,

Ge - duld im Kreuz uns  
zu wah - rem Fried' und

Ruhm;  
reich,

Ge - duld im Kreuz uns  
zu wah - rem Fried' und

Ruhm;  
reich,

Ge - duld im Kreuz uns  
zu wah - rem Fried' und

Trps & Timp

Ob I, II, III, Strings

C major G major G major C7

Trumpets and timpani interject the opening motive of the ritornello of movement 1, providing cyclic unity. In this way, the music reflects the prayer in no. 2 that the coming year end like its beginning: "Damit das Ende so wie dessen Anfang sei"—a prayer directed to Christ, the Alpha and Omega, beginning and end (no. 3).

Christoph Wolff writes, "The idea [of instrumental cross-referencing between first and last movements of the cantata] was prompted by textual correspondences between the first and last [of the three] chorale stropes, and it creates a strong musical return." See *Bach's Musical Universe*, 142.

7/17.

leh - re, re - gier' all' un - ser Thun, }  
Freu - de, den Heil' - gen Got - tes gleich.}

leh - re, re - gier' all' un - ser Thun, }  
Freu - de, den Heil' - gen Got - tes gleich.}

leh - re, re - gier' all' un - ser Thun, }  
Freu - de, den Heil' - gen Got - tes gleich.}

leh - re, re - gier' all' un - ser Thun, }  
Freu - de, den Heil' - gen Got - tes gleich.}

Trp I, II, III, Timpani

F major F major C major C major C major

21. Abgesang of chorale's bar form.

In - dess mach's mit uns Al - len nach dei - nem Wohl - ge - fal - len: Solch's

In - dess mach's mit uns Al - len nach dei - nem Wohl - ge - fal - len: Solch's

In - dess mach's mit uns Al - len nach dei - nem Wohl - ge - fal - len: Solch's

In - dess mach's mit uns Al - len nach dei - nem Wohl - ge - fal - len: Solch's

Ob I, II, III, Strings

G major E minor E major A minor D minor E minor G(7) C major C major

25.



sin - get heut' ohn' Scher - zen die christ - gläu - bi - ge Schar, und

sin - get heut' ohn' Scher - zen die christ - gläu - bi - ge Schar, und

sin - get heut' ohn' Scher - zen die christ - gläu - bi - ge Schar, und

sin - get heut' ohn' Scher - zen die christ - gläu - bi - ge Schar, und

C major

C major

(A major)

D minor

A minor

33.

wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr, und

wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr, und

wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr, und

wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr, und

A minor

G7

C major A7

D minor

C# dim.7

D major

D major A minor

41.

wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr.

wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr.

wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr.

wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr.

The trumpets and timpani play the fanfare once more, "closing the circle" to movement 1.

Trp I, II, III, Timpani

C major

C major

C major