

# J.S. Bach - Church Cantatas BWV 40

Form: Choral - Recit (T) - Chorale (SATB) - Aria (B) - Recit (A) - Chorale (SATB) - Aria (T) - Chorale (See side note for a diagram of the symmetrical form of the cantata.)

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J.S. Bach

## Cantata No. 40

### Darzu ist erschienen der Sohn Gottes

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

NBA I/3; BC A12  
 2. Day of Christmas (BWV 40, 121, 57, 248-II)  
 \*Tit. 3:4-7 (The mercy of God appeared in Christ)  
 \*Lk. 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)  
 \*Mt. 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.

**(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.

Instrumentation:  
 Corno I, II  
 Ob I, II  
 Vln I, II  
 Vla  
 SATB  
 Continuo

**Pianoforte.**

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

A cavalry-like signal call is exchanged between horns and strings, then repeated on the dominant by the oboes & strings.

Sequential, answering sentence

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 side note.

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 -

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-

F major G7

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-

C major C major

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-stö-re, da-zu ist er-schienen, dass er die Wer-ke des Teu-fels zer-stö-re, da-zu ist er-schienen, dass er die Wer-ke des Teu-fels zer-stö-re, da-zu ist er-schienen der Sohn

C7 F major F major A7 D minor

22.

stö-re, da-zu ist er-schienen, da-zu ist er-schienen der Sohn

F7 B-flat major B-flat major D7 G minor G7

24.

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

C major C7 F major F major G7 C7

26.

re, dass er die Werke des Teufels zer-

re, dass er die Werke des Teufels zer-

deceptive D minor G7 C major F major

28.

re.

re.

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

stü re.

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

G7 C major F major

31.

tes, da-zu ist er-schienen der Sohn Gottes, da-zu ist er-

Da-zu ist er-schienen der Sohn Gottes, 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 subject is accompanied by the earlier "hammering/treading" theme as countersubject.

G7 C major F7 (C7)

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. S omits "der Sohn Gottes"

tes, da - zu ist er - schie - - nen, dass er die Wer - ke des  
re,  
da - - zu ist er - schie - - nen der Sohn  
Got - - - tes, dass er die Wer - ke des Teu - fels zer -

44. F7 B-flat 7 (E-flat major)

Teu - felszer stö - - re, Stretto (mm. 46-53)  
da - zu ist er -  
Got - - tes, da - zu ist er - schie - - nen, da - -  
stö - - re, B  
Ob I Ob II  
(F7) B-flat major D major G minor

47. F(7)

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 - -  
See full score for counter-subject in the oboes.  
F(7)

49.

tes, da - zu ist er - schie - nen der Sohn Got - - - - -  
 Got - - - - - tes, da - - - zu ist er - schie - - - - -  
 schie - nen der Sohn Got - - - - - tes, da - - -  
 zu ist er - schie - nen der Sohn Got - tes, ist er - schie - nen der Sohn  
 Gottes, ist er - schie - nen der Sohn Gottes, ist er - schie - nen der Sohn Gottes, dass er die Werke des Teufels zer.

B-flat major

51.

tes, der Sohn Göt - - - - - 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.

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 - - - - -

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

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.

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-ke des Teu-fels zer-  
da-zu ist er-schie-nen der Sohn

(B-flat major)

B-flat major

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 (7)

B-flat major (E-flat major)



62. C

re. Da zu ist er-schienen,  
 Teufels zer-stö-re. Da zu ist er-schienen.  
 Teufels zer-stö-re. Opening section returns, modified. Da zu ist er-schienen,  
 stö-re. Vln I Obs & Str. Da zu ist er-schienen,

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.

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

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, 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

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

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.

40/2. **Tenore.**

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

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

F major

3.

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

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.

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

F major A major



5.   
 sohn verlässt des Him-mels Thron, und sei - ner Ma - je - stät ge - fällt, ein   
 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   
 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 -   
 D major G minor   
 king subject   
 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 -   
 B-flat major B dim.7 C minor   
 lord servant   
 Text painting: Highest notes for "king" and "lord"; lowest notes for "subject" and "servant."

13.   
 schlecht, - o sü - sses Wort in Aller Oh - ren! - zum Trost und Heil ge - bo - ren.   
 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.   
 Dürr: zu

ing 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? The stanza is the third of five in the Christmas hymn.

**Choral. (Mel.: „Wir Christenleut.“)**

40/3. Soprano 1. •Christ is with us, who can condemn us? (40/3).

+Corno I  
Ob I  
Vln I

Die... Sünd'macht Leid, die Sünd'macht Leid; Chri - stus bringt Freud', weil

Alto.

+Ob II  
Vln II

Die... Sünd'macht Leid, die Sünd'macht Leid; Chri - stus bringt Freud', weil

Tenore.

+Vla

Die... Sünd'macht Leid, die Sünd'macht Leid; Chri - stus bringt Freud', weil

Basso.

Dio... Sünd'macht Leid, die Sünd'macht Leid; Chri - stus bringt Freud', weil

G minor G minor B-flat major D major

Compare circular motive of movement 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.

4.

er zu Trost in die - se Welt ge - kom - men. Mit uns ist Gott nun

er zu Trost in die - se Welt ge - kom - men. Mit uns ist Gott nun

er zu Trost in die - se Welt ge - kom - men. Mit uns ist Gott nun

er zu Trost in die - se Welt ge - kom - men. Mit uns ist Gott nun

G minor B-flat major G minor B-flat major D major B-flat major

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.

8.

in der NothWer ist, der uns als Chri - sten kann ver - dam - men?

in der NothWer ist, der uns als Chri - sten kann ver - dam - men?

in der NothWer ist, der uns als Chri - sten kann ver - dam - men?

in der NothWer ist, der uns als Chri - sten kann ver - dam - men?

F major A major D(7) G minor A7 D(7) G major

Ascending chromatic tetrachord (inversion of the traditional lamento bass). Compare Bach's use of the descending form in the "Crucifixus" of the B-minor Mass and the rising form at the end of the mass's preceding movement ("Et incarnatus," alto, mm. 42-44).

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 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.)

1. **(Allegro con brio)** ♩ = 160.

Chords: D minor, D7, G minor, G# dim.7, A(7), D 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).

14. **Basso.**

hemiola

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

Chords: A major, G# dim.7, D minor, D7, G minor, G# dim.7

21.

Höl - lische Schlange,

Chords: 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,

Chords: 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 A minor D# dim.7

39.

wird dir nicht bange, wird dir nicht ban - ge, höl - li - sche Schlange?

hemiola? (It produces accents on weak syllables.)

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

45.

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

hemiola

51.

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.

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

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

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...

hemiola?

63.

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

C7 F# dim.7 G minor G minor

69.

G7 C major A7 D minor D major G minor

hemiola

75.

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

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,

16ths in Vln I

D major G7 C major F major



# 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.

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

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

extra measure in the periodic phrase structure

111.

D minor A pedal...

116.

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

hemiola

40/5. **Recitativo.** (♩ = 60.) •Serpent brought death; woman's seed brings salvation (40/5).

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

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.

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. G-flat E G

Continuo bass enters with the resolution to the diminished chords in the strings.

discordant note for "poison"

B-flat major (continuo enters on "falling of sin's poison") E dim.

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 personal library, see Petzoldt, "Bach Kommentar 2:152–53; also 1:14–15.

F major D major D7

7. A-flat B

G minor B dim. for "poison" C minor

D-flat. Flatted note and arioso ending with falling melisma and throbbing bass for "troubled/sorrowful sinner."

9.

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, the believing community encourages itself in a hymn to the stanza is the second of seventeen in the chorale. The movement is the counterpart to the chorale, no. 3, in the cantata's symmetrical structure.

•Serpent vanquished by Christ's passion (40/6).

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

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

40/6. **Choral.** (Mel.: „Schwing' dich auf zu deinem Gott.“)

**Soprano.**  
Schüttle deinen Kopf und sprich: fleuch, du alte Schlan-ge! was erneurst du

**Alto.**  
Schüttle deinen Kopf und sprich: fleuch, du alte Schlan-ge! was erneurst du

**Tenore.**  
Schüttle deinen Kopf und sprich: fleuch, du alte Schlan-ge! was erneurst du

**Basso.**  
Schüttle deinen Kopf und sprich: fleuch, du alte Schlan-ge! was erneurst du

+Corno I  
Ob I  
Vln I

+Ob II  
Vln II

+Vla

Compare descending gesture of movement 4.

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

D minor A minor C major A minor A major D minor G minor

Chromaticism for Satan's sting.

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,

Descending bass for crushing the snake's head.

E major A minor G minor C minor D minor G7 C minor D7 A major  
E-flat major D major

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.

A7 D minor A7 F major G7 C(7) A7 D minor A7 D minor D major

da capo aria for tenor is particularly demanding. 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 had often wanted to gather the "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.

40/7. **Aria.** • Jesus will gather his children like chicks in hell's storm (40/7).

Bach's triumphant setting is unusual for its instrumentation: the "A" section places an unusual emphasis on the wind instruments (no strings), while the "B" section (the second part of which Bach apparently added later) has the tenor singing with only continuo for accompaniment, giving the wind players a chance to rest. Of special interest are the breathless hiccup-like vocal figures in this section on the word "schrecken." Despite a rhyme scheme of AAB-CCB, Bach divides the lines as 1 + 5. With a modified da capo, this line becomes the aria's main thrust.

1. (Tempo giusto ♩ = 152.)

Editorial realization; see full score.

Unusual instrumentation: no violins & violas!

R.H. 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.

F major C7

3.

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

Ob I Ob II Hn II

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

(G7)

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

Tenore.

5.

Chri - sten.kin - der, freu - et

hemiola

C major C7 F major

6.

euch, freu - et euch, freu -

Very long, demanding melismas for "rejoice."

Obs R.H. Hns

F7 B-flat major

8.

Continuo alone...

C7 F major

J.S. Bach - Church Cantatas BWV 40

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

*mf* *tr* *tr* *tr*

Hn II

F major (G7)

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

*>* *>* *>* *p*

hemiola

C major C7 F major F major

12. Interplay among horns and oboes (see full score).

**euch, freu**

Ob I Ob II Hn I Hn II

F major

14. **et**

G major A minor G7

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15.

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

Parallel 6ths suggest sweetness.

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!

C major (D7)

20.

Wü - - - thet schon das Höllen -

hemiola

Continuo alone

G major G7 C major C7 F major

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

A7

G minor F7 B-flat major C# dim.7

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, nimmt sich sei - ner Kuch - lein

Hns Continuo alone

D minor C major

Busting 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

Ob I & II

Hns.

A7 D minor D minor

28.

Wü . . .

hemiola

Continuo alone

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

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

31.

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

Continuo still alone...

D7 G minor F7 B-flat major B-flat 7

Melisma for "wings."

33.

kann, nimmt sich sei-ner Kück-lein an und will sie mit Flü-geln

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. Christen-kin-der, freu - et

hemiola

Continuo still alone...

E-flat major

B-flat major F major

37.

+Instruments

Hn I

Hn II

Ob I, II

F major

39.

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

F major

45. Interplay between Hns and Obs.

B-flat major

B-flat major

46. et euch, Chri - sten -

C7

F major

F# dim.7

48. kin - der, freu - - -

Hns I & II

G minor

C7

F major

49. *et, freu - et euch!*

hemiola

(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. The stanza is the fourth of four in the Christmas hymn. 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

**Alto.**

**Tenore.**

**Basso.**

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

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

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

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

+Corno 1  
+Ob I  
+Vln I

+Ob II  
+Vln II

+Vla

F minor F minor F minor A-flat major 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 ecclesiastical 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.

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 Chri - stenschar

to refresh/invigorate thy brethren, give the entire Christian throng

11. joy wards of

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

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.