

J.S. Bach - Church Cantatas BWV 41

Introduction & updates at melvinunger.com.

Form: Chorus/fantasia - Aria (S) - Recit (A) - Aria (T) - Recit (B) - Chorale.
 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).

NBA I/4; BC A22

New Year/Circumcision and Name of Jesus (BWV 143, 190, 41, 16, 171, 248-IV)

*Gal. 3:23-29 (Through faith we are heirs of the promise)

*Luke 2:21 (Circumcision and naming of Jesus)

Librettist: Unknown

FP: 1 January 1725 (St. Nicholas in the morning and St. Thomas at afternoon Vespers). Part of Bach's chorale cantata cycle.

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 side note for Alfred Dürr's layout of Bach's form. Fore-imitation of the cantus firmus is reserved for section 3.

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

(Coro.)

41/1. (Allegro moderato $\text{♩} = 72$.)

(Chorale Vs. 1)

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

Festive Instrumentation:

Tromba I, II, III

Timp.

Ob I, II, III

Vln I, II

Vla

Violoncello piccolo

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

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).

Trp I & II

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.

7.

9.

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

11. Soprano. **A**

CO RO

Alto. Je - - -

Tenore. Je - - -

Basso. Je - - -

Je - - -

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

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

su, nun sei ge - - - su, - - -

su, nun sei ge - - - su, nun

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

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

F major B-flat major B-flat major

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17.

harmonic ambiguity E dim. 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.

G major G7 C major C7 F major C major

Ritornello

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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.

35. Chorale phrase 3.

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

G major

R.H. L.H. *cresc.*

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

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37. -Trumpets and timpani

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

G major E7 A minor C(7)

39.

set
- set
wei - set
wei - set

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

Trp I, II
Ritornello
L.H.

F major D(7) G minor G minor

D Chorale phrase 4.

42.

in al - ler
in al -
in al -

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

D p cresc.

G minor E(7) A minor G7 C major



44.

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

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

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.

Ritornello

G minor C7 F minor C major

47. Trp I, II

C7 F major

50.

E minor A minor

52.

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

A minor G7 C major

55.

C7 F major 6 (D7) G major G7 C major

6

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Stollen 2 of chorale's bar form.
Chorale phrase 5 (same music as for phrase 1).

E 57.

dass wir ha - ben er - le - bet,
dass wir ha - ben er - le - bet,
dass wir ha - ben er - le - bet,
dass wir ha - ben er - le - bet,

C major C7 F major (G7)

60.

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 dim. A minor

64.

G major G7 C major

7

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

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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,

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

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

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

C7 F major D major D7

Trumpets play repeated 8ths (no timp).

G major G major G7 C major

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76.

F major B minor E minor

78.

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

L.H.

E minor D7

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

die vol - - ler Gna - -

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

die vol -

die vol -

G

R.H.

L.H.

cresc.

-Trumpets & timpani

G major G major

83.

de schwe - - bet

- - ler Gna.de schwe - - bet

- - ler Gna.de schwe - - bet

- - ler Gna.de 'schwe - bet

Trp I, II

L.H.

E7 A minor C(7) F major

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

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

90.

keit;

- ger Se - lig - keit;

- ger Se - lig - keit;

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

C7 F minor C major

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Trp I, II

93.

C7 F major

96.

E minor A minor A minor

98.

G7 C major C7

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

101.

F major (D7) G major G7 C major

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.

103. **I Adagio.**

dass wir in gu - ter Stil - - le

dass wir in gu - ter Stil - - le

dass wir in gu - ter Stil - - le

dass wir in gu - ter Stil - - le

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.

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.

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 side 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

119.

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).

let. let. let. let.

Chorale phrases 11 & 12. NBA always: itztund

Wir wol - len uns Wir wol - len uns

+Ob II, Vln II +Ob III, Vla

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

Wir wol - len uns dir er - ge - ben jetz - 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.

Presto. Presto.

C major (F major)

124.

dir er-ge - ben jetz-und und im-merdar, jetz-und und im - mer-dar,
 im - mer-dar, jetz-und und im-merdar, jetz-und und im-mer-dar, wir wol-len uns
 dar, und im-mer-dar, wir wol-len uns dir er-ge - ben jetzund und im-mer.dar, und

F major G major

129.

+Trp I, Ob I, Vln I

Wir woll'n uns
 wir wol-len uns dir er-ge - ben jetzund und im - mer-dar,
 dir er-ge - ben jetz-und und im-mer - dar, und im-mer-dar, jetz-und und
 im-mer-dar, und im-mer-dar, wir wol-len uns dir er-ge - ben jetz-und und

G7 D7 E7 A minor A7 D major G major A minor A minor

134.

dir er - ge - ben
 wir wol-len uns dir er-ge - ben jetz - und und im-merdar, jetz-und und im-mer-
 im - mer - dar, wir wol-len uns dir er - ge - ben jetz-und und im-mer-
 im - mer - dar, wir wol-len uns dir er - ge - ben jetz-und und im -

C7 F major F major

139.

jetz - und und
dar, jetzund und im-mer-dar, jetz - und und im-mer - dar, jetz-und und im-mer-dar, jetz -
dar, jetzund 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 jetzund 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 gan - ze Jahr, durchs gan - ze Jahr, durchs gan - ze Jahr,

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

F# dim.7 G major A7 D minor D7 G minor D minor A7 D minor D7 deviates from m. 149

179.

Text painting: Sustained note for "whole year."

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

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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,
 Tempo I.

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

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

C major C7 F major

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-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 Le - ben

B-flat major E minor A minor

195.

G major G7 C major

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

N 197.

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

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

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

G major E major A minor D7

200.

ze Jahr! 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

Trp I, II

202.

C7 F major

205.

B-flat major E minor A minor

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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

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).

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)

(Moderato $\text{♩} = 80$)

41/2. 3 Oboes

Includes references to Chorale vs. 2 (see note at 41/1).
•New Year: Prayer to end year as well as it is begun (41/2).

First 6 notes of Ob 1 are reminiscent of opening chorale phrase.

G major Ritornello theme derived from vocal melody. The style is galant: a cantabile melody dominates throughout.

6.

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

12. Soprano.

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 length

18. *tr*
 brin - gen, da - mit das En - de so, — wie dessen An - fang sei! —
mf
 A minor G major D major D major D7

24.
 E7 A minor D# dim.7 B7 E minor D7 G major

30. *tr*
 Lass uns, o höchster Gott, das Jahr voll - brin - gen, da - mit das En - de
p
 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 G major D7

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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-



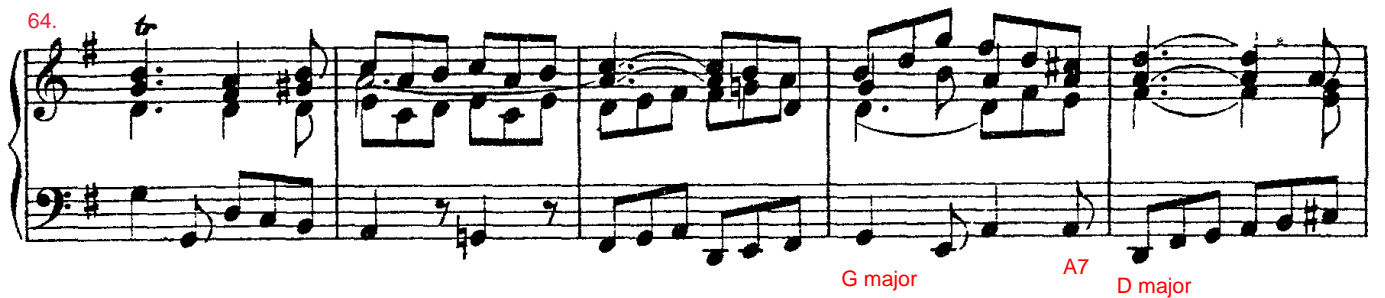
G major G major G7

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



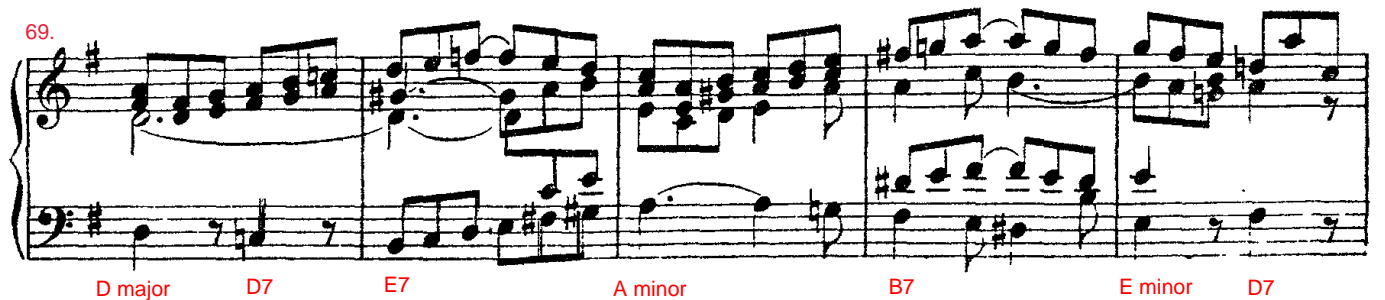
C major D7 G major G major G major

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 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

B minor B minor B minor B7

es

E minor A# dim.7 B minor B minor

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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

In the book of Revelation the revealed Christ refers to himself as the Alpha and Omega. Since Luther's German bible translates "the Alpha and the Omega" as "das A und das O," the phrase has become associated with the numbers 1 and 14 (Since "I" and "J" were used interchangeably by scribes and count 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 Vs. 2 (see note at 41/1).

1. **Alto.**

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

NBA: Ach!

Herr! deine Hand, dein Segen muss allein das A und O, der Anfang

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 side note at movement 1.

4.

und das Ende sein. Das Leben trägest du in deiner Hand, und unsere

C major

B-flat major

A major

7.

Tag-e 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

F major

D# dim.7

E minor

E minor

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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 Vs. 2 (see note at 41/1). •Prayer: Add spiritual blessings to our temporal ones (41/4).

Adagio. (♩ = 100.)

41/4. *Mel. marc.*

Violoncello piccolo (see side note).



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

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

10. **Tenore.**

Trio texture: Violoncello piccolo, Tenor, Continuo.

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

Chorale stanza 2 has "Gib Fried an allem Ende"

This type of aria is called a "Deisenarie" (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.

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12.

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

NBA: vor

mf

F major E major A minor

B dim.

Detailed description: This system contains measures 12 and 13. The vocal line is in treble clef with a soprano clef. The piano accompaniment is in bass clef. Measure 12 features a trill on the word 'den'. The piano part has a dynamic marking of *mf*. Chord changes are indicated below the piano part: F major, E major, and A minor. A 'B dim.' annotation is placed below the piano part in measure 13.

14.

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

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

Detailed description: This system contains measures 14 and 15. The vocal line is in treble clef with a soprano clef. The piano accompaniment is in bass clef. Measure 14 has a dynamic marking of *mf*. Chord changes are indicated below the piano part: B minor, G# dim.7, A minor, A minor, G7, and 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

Detailed description: This system contains measures 16, 17, and 18. The vocal line is in treble clef with a soprano clef. The piano accompaniment is in bass clef. Measure 16 has a dynamic marking of *p*. Chord changes are indicated below the piano part: F major, B dim., C major, G7, and 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

Detailed description: This system contains measures 19 and 20. The vocal line is in treble clef with a soprano clef. The piano accompaniment is in bass clef. Measure 19 has a dynamic marking of *mf*. Chord changes are indicated below the piano part: C major and C major.

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

C major E major A minor G7 C7

2-octave leap (see full score).

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

2-octave leap (see full score).

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

A minor A minor

28.

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

30.

A minor G7 C major C major

2-octave leap

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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

G major G major G major

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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).

Dal Segno.

41/5. **Recitativo.** Includes references to Chorale Vs. 2 (see note at 41/1).
Basso. •Prayer: Defeat Satan who seeks to harm thine elect (41/5).

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

D F E C G B-flat A

Chorale stanza 2 has "Die Teufel mach zuschanden."

G major G7 C7

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

C# B F#

A major D7

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.

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.

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) 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

Soprano.

Alto.

Tenore.

(Recit.)

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

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

B-flat 7 E-flat major/G minor F7 B-flat major

11.

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

C major C7 A major D7

NBA: Eigentum

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

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41/6. **Choral.** (Mel: „Jesu, nun sei gepreiset“) (Vs. 3) •New Year: Committing year to God in praise & faith (41/6).

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

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

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.

4/14.

Ruhm;
reich,

Ruhm;
reich,

Ruhm;
reich,

Ruhm;
reich,

Trp I, II, III, Timpani play opening motive of the ritornello i movement 1, providing cyclic unity.

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

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

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

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

Ob I, II, III, Strings

C major G major G major C7

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 C major C major C major

21.

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

Change to triple meter for the Abgesang of the chorale's bar form parallels Bach's treatment of the chorale in movement 1, Martin Petzoldt sees in this dance-like Abgesang of the chorale's bar form an association with Psalm 118:15: "Hark, glad songs of victory in the tents of the righteous." See "Bach Kommentar" 2:296.

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

Continuous 8th notes in the bass parallel the 16th-note motion at the end of movement 1.