

J.S. Bach - Church Cantatas BWV 42

Introduction & updates at melvinunger.com.

Form: Sinfonia - Recit (T) - Aria (A) - DUET (S/T) - Recit (B) - Aria (B) - Chorale
By adding a sinfonia, Bach achieved a symmetrical form in which the duet became the central/pivot movement in a chiasmic form. For more on Bach's use of chiasmic form and Martin Petzoldt's diagram of the cantata's symmetrical form, see side note.

J.S. Bach

Cantata No. 42

Am Abend aber desselbigen Sabbats

Although Cantata 42 belongs to Bach's second annual cycle in Leipzig (1724-1725), it falls after he discontinued with chorale cantatas. See Christoph Wolff, "Johann Sebastian Bach. The Learned Musician," 277. However, "apparently still in chorale cantata mode," Bach incorporated a chorale aria (movement 4), as he did also in BWV 6 and BWV 85. See Wolff, "Bach's Musical Universe," 146. The fact that he chose to begin the cantata with an instrumental movement instead of a choral movement suggests he may have been seeking to alleviate the workload for his singers during a busy season (See side note.)

The sinfonia is perhaps from a secular cantata (Dürr/Jones, 296, citing Joshua Rifkin—more at 42/3), or an instrumental work. The first 7 mm. appear also at the end of the autograph of BWV 103, suggesting that Bach originally contemplated another (instrumental?) composition but abandoned the plan and used the material instead in Cantata 42. See "Bach Compendium" vol. 1, p. 266; Petzoldt, "Bach Kommentar" 2:779.

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

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

Pianoforte

D major

Martin Petzoldt notes that, regardless of whether the sinfonia existed beforehand, "This movement forms a festive entrance, signaling the impression of great inner unity and mutual agreement," providing a parallel to the closing chorale, which prays for peace and rest for the believing community. See "Bach Kommentar" 2:779; see side note for original German text.

B7

E minor

A7

Alfred Dürr, trans. Jones: "Ripieno strings are set against a concertino of two oboes and bassoon. At first, the two groups each state their own theme (though the two themes are related), but later on they often play independently, exchange themes, or else join together." (See "The Cantatas of J. S. Bach," 296.)

D major

D major

A7

D major

D major

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

Musical score for measures 13-15. The system includes a grand staff with treble and bass clefs. Measure 13 starts with a piano (*p*) dynamic. The bassoon (Bsn) and strings (Str.) are indicated. The key signature is A major. The continuo part is marked with a minus sign (-Continuo). Measure 15 ends with a mezzo-forte (*mf*) dynamic and a plus sign (+Continuo).

13 *p* Str. Bsn *mf* +Continuo
A major -Continuo A major

Musical score for measures 15-18. The system includes a grand staff with treble and bass clefs. Measure 15 starts with a mezzo-forte (*mf*) dynamic. The strings (-Strings) are indicated. The key signature is A major. Measure 18 ends with a plus sign (+Strings).

15 *mf* -Strings +Strings
Ob I, imitated by Ob II & Bsn

Musical score for measures 18-20. The system includes a grand staff with treble and bass clefs. Measure 18 starts with a mezzo-forte (*mf*) dynamic. The key signature is A major. Measure 20 ends with a plus sign (+Strings).

18 *mf* +Strings
A7 D major D major B7 E major

Musical score for measures 20-23. The system includes a grand staff with treble and bass clefs. Measure 20 starts with a mezzo-forte (*mf*) dynamic. The key signature is A major. Measure 23 ends with a plus sign (+Strings).

20 *mf* +Strings
A major (F#7) F#7 B minor E7 A major

Musical score for measures 23-25. The system includes a grand staff with treble and bass clefs. Measure 23 starts with a piano (*p*) dynamic. The key signature is A major. Measure 25 ends with a plus sign (+Strings).

23 *p* +Strings
E pedal... A minor

Musical score for measures 25-27. The system includes a grand staff with treble and bass clefs. Measure 25 starts with a piano (*p*) dynamic. The key signature is A major. Measure 27 ends with a mezzo-forte (*mf*) dynamic. The strings are imitated by oboes and bassoon. The continuo part is marked with a plus sign (+Continuo).

25 *p* *mf* +Continuo
D# dim.7 E major E7 A major E major A7 A pedal...
dramatic rest
2
Strings imitated by oboes and bassoon

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28

Obs & bsn.

D7 D major D7

Detailed description: This system shows measures 28 and 29. The treble clef staff contains a complex texture with sixteenth-note patterns. The bass clef staff features a steady eighth-note accompaniment. Red annotations include 'Obs & bsn.' above the treble staff and 'D7' and 'D major D7' below the bass staff.

30 II

Ob I, II

cresc. Vln I, II

G major A major Bass sequences (see full score)...

A7

Detailed description: This system covers measures 30, 31, and 32. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Red annotations include 'Ob I, II' above the treble staff, 'cresc. Vln I, II' above the bass staff, 'G major' and 'A major Bass sequences (see full score)...' below the treble staff, and 'A7' below the bass staff.

33

f

D major

Detailed description: This system shows measures 33 and 34. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with red dots on the notes. A red annotation '*f*' is placed above the treble staff, and 'D major' is below the bass staff.

35 II

D major E7 A7

Detailed description: This system covers measures 35, 36, and 37. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with red dots on the notes. Red annotations include 'D major' below the bass staff, 'E7' and 'A7' below the treble staff, and '*mf*' above the bass staff.

38

cresc.

D7 G major (A7) D major Bass sequence...

Detailed description: This system shows measures 38 and 39. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. A red annotation 'cresc.' is above the treble staff, and 'D7 G major (A7) D major Bass sequence...' is below the bass staff.

40 II

Obs.

Bsn.

D major D major D pedal...

Detailed description: This system covers measures 40 and 41. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with red dots on the notes. Red annotations include 'Obs.' above the treble staff, 'Bsn.' above the bass staff, and 'D major D major D pedal...' below the bass staff.

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43 *mf*

D major

Musical score for measures 43-44, featuring a treble and bass clef with a mezzo-forte (*mf*) dynamic marking. The key signature is D major.

45 11

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

Musical score for measures 45-48. Chord annotations include B7, E minor, (A7), A7, and D major. A red note indicates a "Bass sequence..." starting at measure 47.

49

A7 A pedal... D minor

Musical score for measures 49-50. Chord annotations include A7 and D minor. A red note indicates "A pedal..." at measure 49.

50 11

G# dim.7 A7 D major dramatic rest dramatic rest

Musical score for measures 51-52. Chord annotations include G# dim.7, A7, and D major. Red notes indicate "dramatic rest" at measures 51 and 52.

Middle section, marked "cantabile" by Bach, provides striking contrast.

53 *p* *cantabile* Ob I Bassoon

D major

Musical score for measures 53-54. Includes a *p* dynamic marking and a *cantabile* marking. Instrument annotations include Ob I and Bassoon. The key signature is D major.

55 11

Vln I Ob II *cantabile* A major E7

Musical score for measures 55-56. Instrument annotations include Vln I and Ob II. A *cantabile* marking is present. Chord annotations include A major and E7.

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58

E minor A# dim.7 F#7

This system shows measures 58-60. The music is in E minor. Measure 58 features a complex texture with sixteenth-note patterns in both hands. Measure 59 has a dynamic marking of *dim.* and a chord of A#7. Measure 60 has a chord of F#7.

60 II

Ob I, II Str. Bsn

B minor

Vln I, II (original material returns before the da capo)

This system shows measures 60-62. Measure 60 is marked with a double bar line and 'II'. The woodwinds (Ob I, II) and strings (Str., Bsn) enter. The key signature changes to B minor. A note indicates that the original material for Violins I and II returns before the da capo.

63

f mf -Strings

B minor

This system shows measures 62-64. Measure 62 starts with a forte (*f*) dynamic. Measure 64 has a mezzo-forte (*mf*) dynamic and the strings drop out, indicated by '-Strings'.

65 II

Vlns & Obs alternating

+Strings cresc.

B minor B major E minor F# major D minor

Bass sequence...

This system shows measures 64-67. Measure 64 is marked with a double bar line and 'II'. The woodwinds and strings alternate. A crescendo (*cresc.*) is marked, and the strings re-enter. The key signature changes through B minor, B major, E minor, F# major, and D minor. A note indicates a 'Bass sequence...' starting in measure 66.

68

E major A major B minor

This system shows measures 67-69. Measure 67 has a forte (*f*) dynamic. The key signature changes to E major, then A major, and finally B minor in measure 69.

70 II

G major (A7) D major

This system shows measures 69-70. Measure 69 is marked with a double bar line and 'II'. The key signature changes to G major, then to A7 in measure 70, and finally to D major.

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Musical score for measures 73-74. The system shows a grand staff with treble and bass clefs. The music is in D major. Chords are indicated in red below the staff: C# major, F#7, B7, and E# dim.7.

Musical score for measures 75-76. The system shows a grand staff. The treble clef part is marked 'D' and 'Strings - Oboes'. The bass clef part is marked 'L.H.'. Chords are indicated in red below the staff: F#7, B minor, B major, and E minor.

Musical score for measures 77-78. The system shows a grand staff. The treble clef part is marked 'Ob I, II' and 'p'. The bass clef part is marked 'Str.' and 'Bsn.'. Chords are indicated in red below the staff: E minor, C major, and C major.

Musical score for measures 79-80. The system shows a grand staff. The treble clef part has a slur over measures 79-80. The bass clef part is marked '-Strings'. Chords are indicated in red below the staff: F#7, B minor, and B minor.

Musical score for measures 81-82. The system shows a grand staff. The treble clef part has trills marked 'tr'. The bass clef part has a slur over measures 81-82. Chords are indicated in red below the staff: F#7 and B minor.

Musical score for measures 83-88. The system shows a grand staff. The treble clef part is marked 'Adagio'. The bass clef part is marked '+Strings'. Chords are indicated in red below the staff: C#7, (F# minor), C#7, F# minor, D major, E# dim.7, B# dim.7, F# minor, and F# minor. The text 'Da Capo' is written at the bottom right.

The libretto opens with a quotation from the day's Gospel reading.

Secco
42/2. **Recitativo**
Tenore

• Jesus appears to disciples secretly gathered: John 20:19a (42/2). It is noteworthy that the librettist omits the second part of the biblical verse, Jesus' greeting; "Peace be with you," so that the emphasis is on the disciples' fear.

1. Tenor tells the gospel account in the manner of an Evangelist. Am A - bend a - berdes - sel - bi - gen Sabbaths, da die Jün - ger ver -
And in the ev' - ning of that ver - y Sab - bath when the doors all were

Unyielding, quaking bass and diminished 7th chords depict the fear and anguish of the hiding disciples.

B minor

Quaking figure for "fear."

3. samm.let, und die Thü - ren verschlossen wa - ren aus Furcht vor den
bolt - ed, the dis - ci - ples with - in as - sem - bled, through fear of their

NBA: für

High Gs indicate the disciples' stress.

A# dim.7

D# dim.7

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

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

The fearful recitativo is followed by a sweet, serene aria describing Jesus' presence (supported by a "halo" of strings as in the St. Matthew Passion). The ritornello is derived from the vocal motto, which stresses 2 or 3 believers gathered in Jesus' name (see below for the significance of the 3 woodwind voices). The alto is often the voice of the believing soul. See Petzoldt, "Bach Kommentar" 1:541.

42/3. **Aria** • Christ present where 2 or 3 are gathered in his name (42/3).

This is one of Bach's longest arias, at about 10 minutes. Its major keys, cantabile melodic lines, triplets, and slow harmonic rhythm signal the galant style.

1. Adagio (♩ = 50)

Ob 1, Ob II, Ritornello, Sustained "halo" of strings, Parallel thirds suggest sweetness (of Jesus' presence).
Bsn, Continuo, G major, G7, C major, G major

The pedal point here is comforting, as opposed to that in the previous movement. Continuo plays quarter notes on alternate beats, perhaps to indicate Jesus' measured entrance.

3|| *cresc.*

G major, G7, C major, G major, D major, D7

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

6
G major D major
A7 D major D7 D7
dim. p

11
G major G7 (D7) D7
cresc.

16
G minor A7 D7 G major
dim.

Instead of quoting the rest of the verse begun in the previous movement (Jesus' greeting, "Peace be with you"), the poet recalls Jesus' words in Matthew 18:20: "Where two or three are gathered in my name, there am I in the midst of them."

13 A1to. Descending 4th in the voice
Rhetorical "exclamatio"
Instrumentation perhaps depicts the text:
2 disciples = 2 oboes,
3 disciples = 3 woodwinds.
Alto is often the voice of the believing soul. See Petzoldt, "Bach Kommentar" 1:541.
Ob I
Ob II
Bsn
G major C major (for the significance of C, see side note). Ritornello material adjusted to C major.

16
Ob II
G major
Opening melody repeats.

19

sind in Je - su - theu - rem Na - men, wo Zwei und Drei ver - samm - let -
 them in Je - sus' name - to - geth - er, where two - or - three have gath - ered -

R.H.

20

sind in Je - su - theu - - - - - rem Na -
 them in Je - sus' name - - - - - to - geth - - - - -

A7 F#7 B minor B7 E7

22

men, da stellt sich Je - sus mit - ten ein und
 er, there stand - eth Je - sus in - their midst and

A major A7 D major

24

spricht da - zu - das A - - - - - men.
 to - - - - - them say - eth - "A - - - - - men".

NBA: darzu

mf

D major

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The singer repeats the complete opening text (3 times in all), perhaps signifying the 3 gathered disciples referenced in the text.

26

Wo — Zwei und
Where — two or

D major D7 G major D major D7 G major

28

Drei ver-sammlet sind in Je-su-theu-rem Na-men,
three have gath-ered them in Je-sus' name to-geth-er,

A7 D major D# dim.7 B7 E minor

30

wo — Zwei und Drei ver-sammlet sind, wo Zwei und
where — two or three have gath-ered them, where two or —

D7 G major G7 C major

32

Drei ver-sammlet sind in Je-su-theu-rem —
three have gath-ered them in Je-sus' name to —

D7 G major E7 A minor D# dim.7

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34

Na - men, in Je - su - theu - rem Na - men, da stellt sich -
 geth - er, in Je - sus' - name - to - geth - er, there stand - eth -

tr *tr*

B7 E minor D7 G major

36

Je - sus mit - ten ein - und spricht da - zu das A -
 Je - sus in - their midst and to them say - eth "A -

G major

38

men, da stellt sich Je - sus mit - ten ein - und spricht da - zu das A -
 men, there stand - eth - Je - sus in - their midst and to them say - eth "A -

D7 G major

40

B

men. "Speaking an amen" is probably an allusion to 2 Corinthians 1:20: "For all the promises of God find their Yes in [Christ]. That is why we
 men. utter the Amen through him, to the glory of God."

Ob II Ob I

mf Bsn

Continuo

G major G7 C major G major

G pedal...

42

cresc.

G7 C major G major

45.

dim. p

G major A7 D major D7 D7

47||

cresc.

G major G7 C major D7 G major D7 D pedal...

50

G minor D7 G major

The middle section presents a complete contrast via changes of meter, tempo, and instrumentation. It is characterized by a skipping rhythm and upward leaps (including ones of a 7th), suggesting joy. 12/8 meter is often associated with pastoral texts; here, it is perhaps a reference to Jesus as Good Shepherd.

Un poco andante (♩ = 56.)

52

tr

Denn was aus Lieb' und Noth geschieht, was aus Lieb' und Noth geschieht,
 Who suc - cors need and aids dis - tress, suc - cors need and aids dis - tress.

Dim. 7 chord for "Noth"

The unusual, ambiguous text is presented with bassoon and continuo accompaniment alone (perhaps to signal a more objective portrayal). Note: This is an editorial realization.

G major G major E7 G# dim.7 A minor C7

The text, "For what occurs out of love and need does not break the order of the Most High," explains that Jesus' miraculous appearance (which Thomas, as recounted in the day's Gospel reading, refused to believe) overrides natural law, prompted by Jesus' love and the disciples' need.

54.

schieht, das bricht des Höch - sten Ord - nung nicht. denn was aus Lieb' und
 tress will not - the law - of God - trans - gress, who suc - cors need - and

F major A7 D minor E major A minor E major E7 A minor

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56. *Right hand all editorial.* *cresc.*

Noth ge-schieht, das bricht des Höch-sten Ord-nung nicht, bricht des Höch-sten
aids - dis-tress - will not - the law - of - God - trans-gress, not the law - of

D# dim.7 E major A minor A7 B-flat major deceptive E7 A minor

58. *Animated continuo figure (marked forte) seems to prefigure "rage" figure of no. 5 (m. 10) and no. 6 (m. 2).*

Ord-nung nicht. *God - trans-gress.* Denn was aus Lieb und Noth ge-
Who suc-cors need and aids - dis-

A minor D minor E7 A minor

60. *tr*

schieht, was aus Lieb und Noth geschieht, das bricht des Höch-sten Ord-nung nicht, denn
tress, suc-cors need and aids - dis-tress will not - the law - of God - trans-gress, who

E minor G7 C major E7 A minor B7

63. *tr* *cresc.*

was aus Lieb und Noth geschieht, das bricht des Höch-sten Ordnung nicht, bricht
suc-cors need and aids - dis-tress - will not - the law - of God trans-gress, not

B7 E minor (A7) B7 A minor E major A minor

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

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

65

des Höchsten Ordnung nicht.
the law of God trans-gress!

B7 E minor E minor E minor Da Capo

For a discussion of the text's authorship, see Julian, "A Dictionary of Hymnology," (1915), s.vv. "Altenburg" (pp. 54-55). Julian writes, "This hymn... was sung in the house of P. J. Spener [father of Pietism] every Sunday afternoon." One version of the tune is given below (m. 33). It is usually identified as "Kommt her zu mir, spricht Gottes Sohn"; it is also used for "Gott Vater, sende deinen Geist," a stanza of which Bach set in 108/6. See also the version in 74/8. Three of the tune's 6 phrases end with a scalar descending 4th. Bach uses this gesture (and modified versions of it) in his musical setting, inverting it in the second part of the movement. See below for more.

Duetto Choral
42/4. (Andante con moto ♩ = 80)

Despair not when under foe's attack, little band! (42/4). This is the pivot movement in a chiasmic form, where a paradoxical reversal takes place: here, a promise that the attack will soon be over, despite the current fear and agitation. For more on Bach's use of chiasmic form, see note at 42/1.

1.

Verza-ge nicht, ver-
Des-pair ye not, des-

Accompanied by continuo alone (quasi-ostinato) but with embellished cello & bassoon.

See full score.

Verza-ge nicht, ver-
Des-pair ye not, des-

B minor E7 A major D7 G major E# dim.7 F#7 B minor

6. Soprano

Verza-ge nicht, ver-
Des-pair ye not, des-

The overall mood is one of agitation.

Tenore

Verza-ge nicht, ver-
Des-pair ye not, des-

Text painting: after sinking downwards, the phrase "Despair not" ends on a note higher than it started.

Word painting: A dropping/rising motive that sinks sequentially for "verzage" (to despair).

Bach divides the poem according to its rhyme scheme AAB-CCB. In the first section, he focuses on the first two words of the first text phrase "Verzage nicht."

Verza-ge nicht, ver-
Des-pair ye not, des-

F# major C#7 B minor E major A major D7 G major E# dim.7 F#7 B minor

za-ge nicht, verza-
pair-ye not, des-pair

Parts are switched (=double counterpoint)

Chromaticism for "verzage."

za-ge nicht, verza-
pair-ye not, des-pair

za-ge nicht, verza-
pair-ye not, des-pair

za-ge nicht, verza-
pair-ye not, des-pair

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

16

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

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

F#7 B minor B minor D major B minor D major

Text painting: Imitative lines with melismas to depict the enemies seeking to totally destroy the believer.

21

o Häuf - lein klein, ob - gleich die Fein - de wil - lens sein - dich
 ye Faith - ful - Band, though foes should seek on ev - 'ry - hand to

o Häuf - lein klein, ob - gleich die Fein - de wil - lens sein - dich gänz - lich zu ver -
 ye Faith - ful - Band, though foes should seek on ev - 'ry - hand to wak - en fear with -

E minor A7 D major E7 A major B7

25

gänz - lich zu ver - stö - wak - en fear with - in - - - - - ren, dich gänz -
 in - - - - - you, - to wak -

E minor F#7 B minor C#7 F# minor B7

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Simultaneous pattering emphasizes the agitation of the beleaguered singers.

28

ren, dich gänzlich, gänzlich, gänzlich
you, to wake and fos-ter fright-

lich zu ver-stö - ren, dich gänzlich, gänzlich, gänzlich
en fear with-in you, to wake and fos-ter fright-

E major A7 B minor F#7 B minor B# dim.7 C#7 F# minor

Source: "Evangelisches Gesangbuch" at <http://www.l4a.org/cgi-bin/4lieder?lookupMode=liedaufschlagen&lookup=Evangelisches%20Gesangbuch+249>, accessed 16 November 2022 (but different from EG 1868. Different tunes are given in Johannes Zahn, "Die Melodien der deutschen evangelischen Kirchenlieder," 6 vols. (Gütersloh, 1889-1893). See nos. 2516, 2542. D. Dewitt Wasson gives the same tune as Zahn's no. 2516. See "Hymntune Index" 3:2459 (no. 31187).

The so-called Gustav-Adolf Liedes was reportedly sung before the king of Sweden went into the battle of Lützen, 19 km. southwest of Leipzig in 1632 (part of the Thirty Years War). For notes on the chorale's disputed origins, see Petzoldt 2:781-82.

32

lich zu ver-stö - ren
and fear with-in you

lich zu ver-stö - ren
and fear with-in

Ver - za - ge nicht, du Häuf-lein klein, ob-schon die Fein - de wil-lens
sein, dich gänz-lich zu ver-stö - ren, und su-chen dei - nen Un-ter-gang, da-von dir
wird rechts angst und bang; es wird nicht lan-ge wä-h - ren.

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

mf Ritornello

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

For the printed text in a 1632 publication, see "Epicedion Lamentabile iuxta ac gratulabundum, Manibus piissimis..." at https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN778147444&PHYSID=PHYS_0014&DMDID=DMDLOG_0003, accessed 17 November 2022.

Section 2: Chorale text phrases 4-6)

37

und su - chen dei -
and seek to bring

und su - chen dei - nen Un - ter -
and seek to bring a - bout your

The chorale gesture is inverted, repeated canonically at the 4th above, to depict the stalking threat of the enemy, then inverted again to depict the "downfall" intended, as referenced in the text. Martin Petzoldt notes similar canonic treatment of the two false witnesses in movement 33 of the St. Matthew Passion (see "Bach Kommentar" 2:782).

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

For more on the chorale tune see <https://www.bach-cantatas.com/CM/Kommt-her-zu-mir.htm>

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42

- nen Un - ter - gang, und su - chen dei - nen Un - ter -
 - a - bout - your - doom, and seek to bring - a - bout your -
 gang, und su - chen dei - nen Un - ter - gang,
 doom, and seek to bring - a - bout your - doom,

A major A7 D major D7 G major G7 A minor

46

gang, - - - - - dei - nen Un-ter-gang, da-von dir wird recht angst und
 doom, - - - - - bring - a - bout your doom; there is no need - for fear and
 - - - - - dei - nen Un-ter-gang, da - von - dir - - - - - wird recht - - - - -
 - - - - - bring a - bout your doom; there is - no - need - for - - - - -

B7 B7 E minor A7 D minor G7

50

bang, angst und bang: es wird nicht lan-ge, nicht lan - - - - - ge wä - - - - -
 gloom, fear - and gloom: this will not long-be, not long - - - - - be last - - - - -
 - - - - - angst und bang: es wird nicht lan-ge wäh - - - - -
 - - - - - fear - and gloom: this will not long be last - - - - -

C major A# dim.7 B(7) E minor

Word painting: Sustained note for "to last."

The reversal inherent in this movement's central position is now explained: the enemy's attack will not last long. The point is emphasized by repeating the text line many times. First it is hammered home with repeated notes, then sung to the motivic material of the previous text line with the voices switched.

The repeated notes (which set the last line of the chorale text) are reminiscent of the first and last musical phrases of the chorale tune.

54

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

ren, es wird nicht lan-ge wä-h-ren, es wird nicht lan-ge wä-h-ren,
 ing, this will not long be last-ing, this will not long be last-ing,

E minor A7 D major E7 A major B7 E minor F#7

Compare mm. 48-51, the voices reversed here.

58

wä-h-ren, nicht lan-ge, nicht lan-ge, wä-h-ren, es wird nicht
 last-ing, not long, tr no not long be last-ing, this will not

es wird nicht lan-ge, es wird nicht lan-ge, nicht lan-ge wä-h-ren, es wird nicht
 this will not long, no this will not long, no not long be last-ing, this will not

B minor E7 A major D7 G major E# dim.7 F#7

Word-painting: Long note for "lange."

62

lan-ge wä-h-ren!
 long be last-ing.

lan-ge, nicht lan-ge wä-h-ren!
 long, no not long be last-ing.

Ritornello

B minor E# dim.7 B minor E7 A major D7

66

G major E# dim.7 F#7 B minor C#7 F# major B minor

J.S. Bach - Church Cantatas BWV 42

Secco

42/5. **Recitativo** • Jesus appears to the gathered disciples: a lesson for us (42/5). This movement recalls the quasi-evangelist's recitative, no. 2, and explains what is to be learned from the gospel account.

Bass is the voice of authority, such as a preacher.

1. **Basso**

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

D major D7 B major

3

ru-sa-lem ge-sche-hen; denn, da die Jün-ger sich ver-samm-let
 ru-sa-lem thus hap-pened; for, the dis-ci-ples be-ing there as-

B7 E minor

These 2 lines of text are almost verbatim from the Gospel reading, John 20:19.

5

hat-ten in fin-tern Schat-ten aus Furcht vor de-nen Ju-den, so trat mein
 sem-bled, in black-est dark-ness, for fear of per-se-cu-tion, they saw the

F#7 B minor G# dim. C#7

Text painting: move to minor for "dark shadows" (compare no. 1: "when it was evening.")

NBA: für...Jüden

For significance of minor key, see side note.

7

Heiland mitten ein zum Zeugnis, dass er sei-ner Kir-che Schutz will sein. Drum
 Sav-iour stand-ing there to show them, that He for His church would ev-er care. So

F# minor D# dim. G#7 C# minor C# minor

10 [Arioso] **Animoso**

lasst die Fein-de wü-then, lasst die Fein-de wü-then!
 let the foes be rag-ing, let the foes be rag-ing!

E7 D# dim.7 E7 A (minor?)

Right hand here is an editorial realization.

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

Virtuosic movement for 2 equal violins and continuo with cantabile vocal bass. Highly energetic tumult motives depict the continued battle, but the mood is now joyous. Parallel thirds suggest sweetness and repeated use of the figura corta suggests exuberance. Meanwhile, the bass sings more calmly of the metaphorical sunshine resulting from the pronouncement that Jesus is protector of the faithful (a contrast to the darkness referenced in nos. 1 & 5).

Aria. Jesus is a shield for believers in persecution (42/6).

The poem has 4 lines plus the first 2 lines repeated but Bach does not write a da capo, instead incorporating the repeated lines in the B section (see below).

42/6. ~~(Allegro moderato)~~

Ritornello

Vln I (first player)

Vln I (second player) repeats at the unison.

figura corta (see side note)

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

Violins I divisi (not Vln I and II). The original set of handwritten parts has a duplicate Vln I part (4 pp.), whose 6th movement has the lower violin part. See https://www.bach-digital.de/rsc/viewer/BachDigitalSource_derivate_00005747/db_bachst0003_pa027.jpg, accessed 17 November 2022.

A major

Vln I imitates continuo.

mf

Vln II plays continuo figure in diminution.

A7

D major

Vln II plays syncopated figure.

E7

A major

Diminution of previous bass figure.

figura corta

A major

13 **Basso**

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

Left hand is editorial. *p*

Vln I
 Vln II
 Ritornello repeats with vocal line superimposed (mm. 15–20=1–6)

A major A major

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

16

Je - sus ist ein Schild der
 Je - sus will pro - tect His

p

A major

18

Sei - nen, ein Schild der Sei - nen, wenn sie
 peo - ple, pro - tect His peo - ple, guard them

A7

20

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

Ritornello

D major E7

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22

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

p

A major

24

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

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

E major

E major

27

trifft, Je - sus ist ein Schild der Sei - nen, wenn sie
well; Je - sus will pro - tect His peo - ple, guard them

B7

E major

B7

30

A

die Ver - fol - gung trifft.
from op - res - sion - well;

Ritornello

E major

E major

33

E7 A major

35 II

B7 E major

38

E major B7

Allusion to biblical passages such as Psalm 84:11: "For the Lord God is a sun and shield...."

40

B Section

Ih - nen muss die Son - ne
Be - the sun that shines up -

E major E7 A major

Possible allusion to biblical passages such as John 19:19: "Pilate also wrote a title [Luther 1545: Überschrift] and put it on the cross; it read, 'Jesus of Nazareth, the King of the Jews.'"

Leading tone to key of the superscription.

42 II

schei - nen mit der gold - nen Ü - ber - schrift: =superscription. See below.
on - them, light - ing gold - en words that spell: →

NBA: gülden

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

Here the poem repeats the entire text of the B section instead of writing a da capo. Martin Petzoldt, citing Konrad Küster, argues that the reason for this is that the repeated lines have a syntactically different function—they are now identified in the text as an "Überschrift" (superscription). See Petzoldt, "Bach Kommentar" 2:784. To emphasize the connection, Bach repeats the entire text of the B section (including the lines identified as "Überschrift".

45

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

B minor

C#7

Dürr identifies cross figures (Dürr/Jones, 297).

47

wenn sie die Ver - fol - gung trifft, wenn sie die Ver - fol - gung trifft.
guard them from op - pres - sion well, guard them from op - pres - sion well."

F# minor

49

- - gung trifft, wenn sie die Ver - fol - gung trifft.
- - sion well, guard them from op - pres - sion well."

F# minor

C#7

F# minor

52

F# major

F#7

B minor

C#7

F# minor

54^{II}

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

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

F# minor

E major

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

Superscription (=first 2 lines of poem)

57

Moves to original key of the movement.

mit der goldnen Über-schrift: Je-sus
light-ing gold-en words that spell: Je-sus

E7 E7 A major

59 II

ist ein Schild der Seinen, wenn sie die Ver-fol-gung
will protect His people, guard them from op-pres-sion

A major A major

Word painting: Leaping melisma for "persecution."

62

- gung trifft, wenn
- sion well, guard

A7 D major

64 II

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

E7 A major

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

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67

A major

70

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

C

f Ritornello

A major A major

73

mf

A major

75^{II}

A7 D major

78

A major E7

A major

A major

A major

42/7. Choral (Eigene Melodie)

•Prayer: Grant us peace and good government (42/7). = German version of the antiphon "Da pacem domine" with added stanza based on 1 Timothy 2:1-2 by Johann Walter. (See also 126/6.)

Soprano 1.
Ob. I, II
Vln I
Vln II
Vla
Basso.

Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott, zu unsern Zei - ten, es
Word painting: Long notes for "peace" in "our times."

In gra - cious mer - cy grant us peace, Lord God, for life's du - ra - tion; we've

Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott, zu un - sern Zei - ten, es

In gra - cious mer - cy grant us peace, Lord God, for life's du - ra - tion; we've

F# minor

F# minor

A major

A major

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

5
NBA: doch ja

ist ja doch kein And'rer nicht, der für uns könn.te_ strei - ten, denn du, uns'r Gott al -
none to help us shouldst Thou cease to strive for our sal - va - tion, Thou art our sole Pro -

ist ja doch kein And'rer nicht, der für uns könn.te_ strei - ten, denn du, uns'r Gott al -
none to help us shouldst Thou cease to strive for our sal - va - tion, Thou art our sole Pro -

C#7 F# minor B7

E major

F# minor

E major

F# minor

A major

B major

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

10

Gib A NBA; aller

lei - ne. Gib un - sern Für - sten und der Ob - rig - keit Fried' und gut - Re - gi - ment, dass

tec - tor. As - sure us through the rul - ers of our land; peace and good gov - ern - ment, that

lei - ne. Gib un - sern Für - sten und der Ob - rig - keit Fried' und gut - Re - gi - ment, dass

tec - tor. As - sure us through the rul - ers of our land; peace and good gov - ern - ment, that

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

15 16.

wir un - ter ih - nen ein ge - ru - hig und stil - les Le - ben füh - ren mö - gen in al - ler (Gott -

un - der their com - mand, free from war and from tur - moil, we may live and pros - per, up - right, pi - ous,

wir un - ter ih - nen ein ge - ru - hig und stil - les Le - ben füh - ren mö - gen in al - ler Gott -

un - der their com - mand, free from war and from tur - moil, we may live and pros - per, up - right, pi - ous,

Text painting: pedal point for "peaceful and quiet life."

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

22

se - lig - keit und Ehr - bar - keit, A - - - - - men.

rev - er - ent, - - - - - fear - ing - - - - - the Lord. A - - - - - men.

se - lig - keit und Ehr - bar - keit, A - - - - - men.

rev - er - ent, - - - - - fear - ing the - Lord. A - - - - - men.

F# minor B minor C# minor A major D major F# minor C#7 F# major

Separate cadences for two half-lines emphasize dual virtues of "godliness" and "honorability."

28