

CANTATA

Uns ist ein  
Kind geboren

BWV 142

VIOLIN I

COMPOSER UNKNOWN

*possibly by* JOHANN KUHNAU

*formerly attributed to* JOHANN SEBASTIAN BACH

*libretto by* ERDMANN NEUMEISTER

# Uns ist ein Kind geboren

## I. CONCERTO

### II. CHORUS

Uns ist ein Kind geboren,  
ein Sohn ist uns gegeben.

Unto us a child is born,  
unto us a son is given.

### III. ARIA

Dein Geburtstag ist erschienen,  
so erfordert meine Pflicht,  
dich, mein Jesu zu bedienen.  
Doch, ich Armer weiss gar nicht,  
was ich suche, was ich finde,  
welches dir zum Angebinde  
als ein heilig Opfer tügt,  
dich, o grosser Gott, vergnügt.

Your birthday has arrived,  
so my duty requires me  
to serve you, my Jesu.  
Though I, poor, know not at all  
what I may seek, what I may find,  
which for you as a gift,  
as a holy offering may be fit  
to please you, O great God.

### IV. CHORUS

Ich will den Namen Gottes loben mit einem Liede,  
und will ihn hoch ehren mit Dank.

I will praise the name of God with a song,  
and I will honour him highly with thanks.

### V. ARIA

Jesu, dir sei Dank gesungen,  
Jesu, dir sei Ehr' und Ruhm!  
Denn das Loos ist mir in allen  
auf das Lieblichste gefallen, du,  
du bist mein Eigenthum.

Jesu, to you be thanks sung,  
Jesu, to you be honour and fame!  
For my lot in all things  
fell unto the loveliest, you;  
you are my possession.

### VI. RECITATIVE

Immanuel! Du wollest dir gefallen lassen,  
dass dich mein Geist und Glaube kann umfassen;  
kann ich die Freude gleich so herzlich nicht entdecken,  
die dein Geburtstag will erwecken,  
wird doch mein schwaches Lallen  
dir durch Lob und Preis gefallen.

Immanuel! May it please you to let  
my spirit and faith be fastened to you;  
I cannot discover a joy so hearty as  
that which your birthday will arouse,  
so may my weak babbling meanwhile  
please you through laud and praise.

### VII. ARIA

Jesu, dir sei Preis gesungen,  
denn ich bin durch dich erlöst.  
Nichts betrübet das Gemüthe,  
da mein Herz durch deine Güte  
überschwenglich wird getröst't.

Jesu, to you be praise sung,  
for I am saved through you.  
Nothing may trouble the soul  
when my heart through your goodness  
shall be be abundantly comforted.

### VIII. CHORUS

Alleluja, Alleluja, gelobet sei Gott,  
singen wir all' aus unsers Herzens Grunde:  
denn Gott hat heut' gemacht solch' Freud',  
der wir vergessen soll'n zu keiner Stunde.

Hallelujah, Hallelujah, praised be God,  
sing we all from the bottom of our hearts:  
for God has today made such joy,  
that we should not forget it for a moment.

# I. CONCERTO

Violin I

Violin I score, measures 1-30. The music is in C major, 4/4 time. It features a series of eighth-note patterns, often beamed in groups of four. Trills are marked above measures 3, 7, 11, and 19. Measure numbers 4, 8, 12, 16, 20, 23, 26, and 30 are indicated at the start of their respective staves.

# II. CHORUS

Violin I

Violin I score, measures 1-15. The music is in C major, 4/4 time. It begins with a triplet of eighth notes in measure 1. The melody consists of eighth and quarter notes, with some beaming. Measure numbers 7, 11, and 15 are indicated at the start of their respective staves.

4  
20

24

28

31

34

38

### III. ARIA

Violin I

4

7

10

15

18

21

24 

28

32

36

#### IV. CHORUS

Violin I 

22

32

43

55

#### V. ARIA

TACET

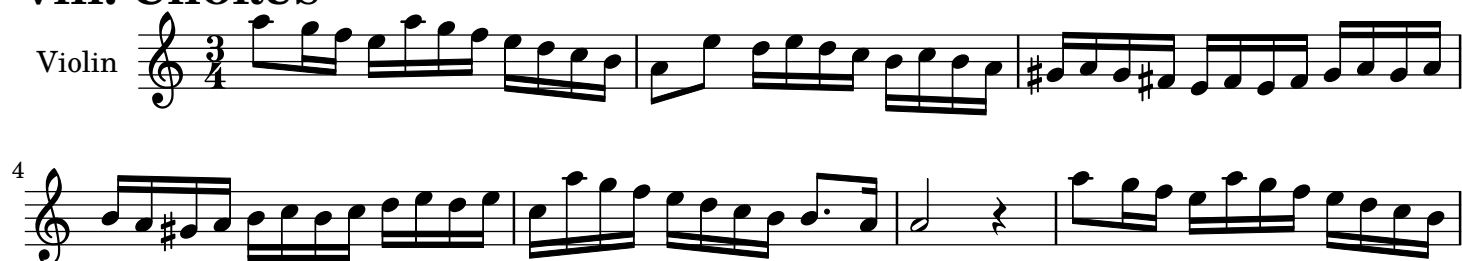
#### VI. RECITATIVE

TACET

#### VII. ARIA

TACET

#### VIII. CHORUS

Violin 

4

6  
8

12

15

18

21

24

27

30

33

37

This musical score consists of ten staves of music, each containing three measures. The notation is in treble clef with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, often beamed together in groups. Measure 6 starts with a treble clef and a key signature of one sharp. Measure 8 contains a whole rest. Measure 12 begins with a new staff. Measure 15 features a key signature change to two sharps (F# and C#). Measure 18 continues the pattern. Measure 21 shows a key signature change to one sharp (F#). Measure 24 continues the melody. Measure 27 features a key signature change to two sharps (F# and C#). Measure 30 continues the pattern. Measure 33 continues the melody. Measure 37 ends with a double bar line and a fermata over the final note.