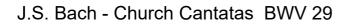


²



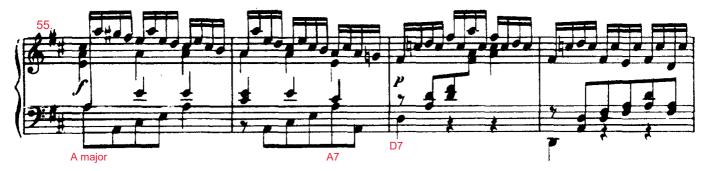
Evidence of original model for violin (arpeggiated figurations).





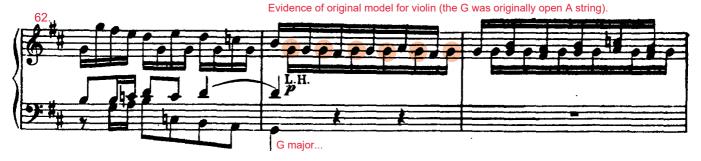






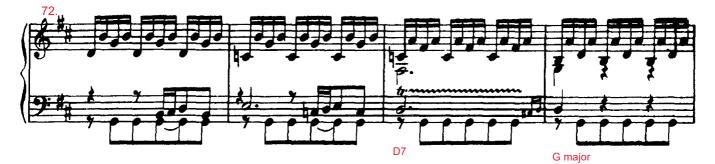


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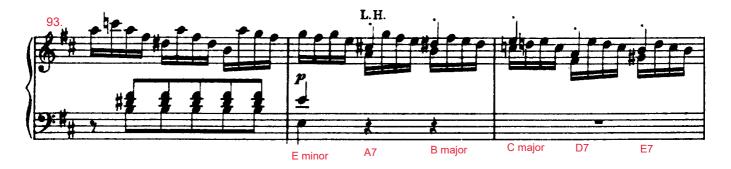
















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E minor

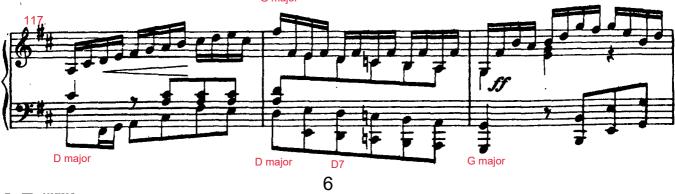
C major

F major

E minor

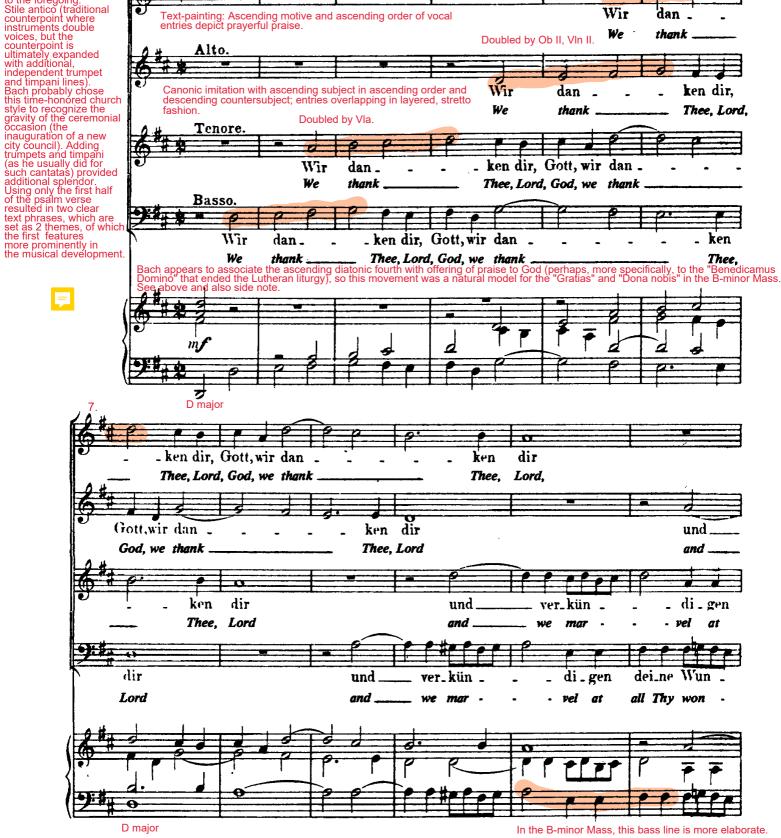




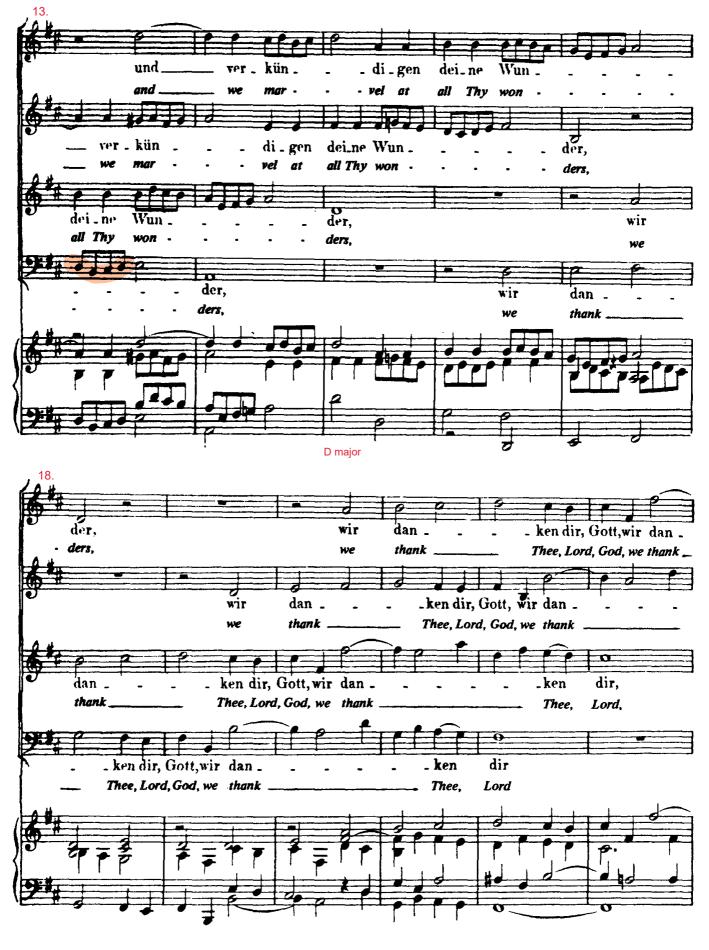




J.S. Bach - Church Cantatas BWV 29 (rebarred in 4/2 meter, though using an alla breve time signature so that there are half as many measures). The countersubject in the bass (here mm. 10–12) is more elaborate in the mass version. In the mass, the "Gratias" and "Dona nobis" movements are equidistant from the "Crucifixus," which serves as the pivot point in a chapter in the mass version. In the mass, the Gradas" and "Dona nobis" movements are equidistant from the "Crucifixus," which serves as the pivot point in a chiastic structure. There the descending chromatic fourth (the "lamento" ground bass) serves as organizational principle, while in the "Gratias" and "Dona nobis" movements (as in 29/2) the ascending diatonic fourth (the "lamento" ground bass) serves as organizational principle, while in the "Gratias" and "Dona nobis" movements (as in 29/2) the ascending diatonic fourth (the "lamento" ground bass) serves as organizational principle, while in the "Gratias" and "Dona nobis" movements (as in 29/2) the ascending diatonic fourth (the "lamento" ground bass, serves as organizational principle, while in the "Gratias" and "Dona nobis" to based on the sparadoxical mirror," in "Exploring Bach's B-minor Mass," ed. Tomita et al., Cambridge University Press, 2013. Christoph Wolff notes that the opening motive is based on the "identically chanted versicles" of the closing salutation in the Lutheran liturgy ('Benedicamus Domino'), heard every Sunday in Leipzig." See "Bach's Musical Universe, " 330. (Coro.) (Maestoso J= 60.) • Thanks to God & proclamation of his wonders: Ps. 75:1a (Ps. 75:2a in German bible (29/2). 29/2. Doubled by Ob I, VIn I. Soprano. In style, this movement is a complete contrast to the foregoing: Stile antico (traditional counterpoint where Wir 'dan Text-painting: Ascending motive and ascending order of vocal entries depict prayerful praise. We thank Doubled by Ob II, VIn II. Alto. ken dir. Wir dan



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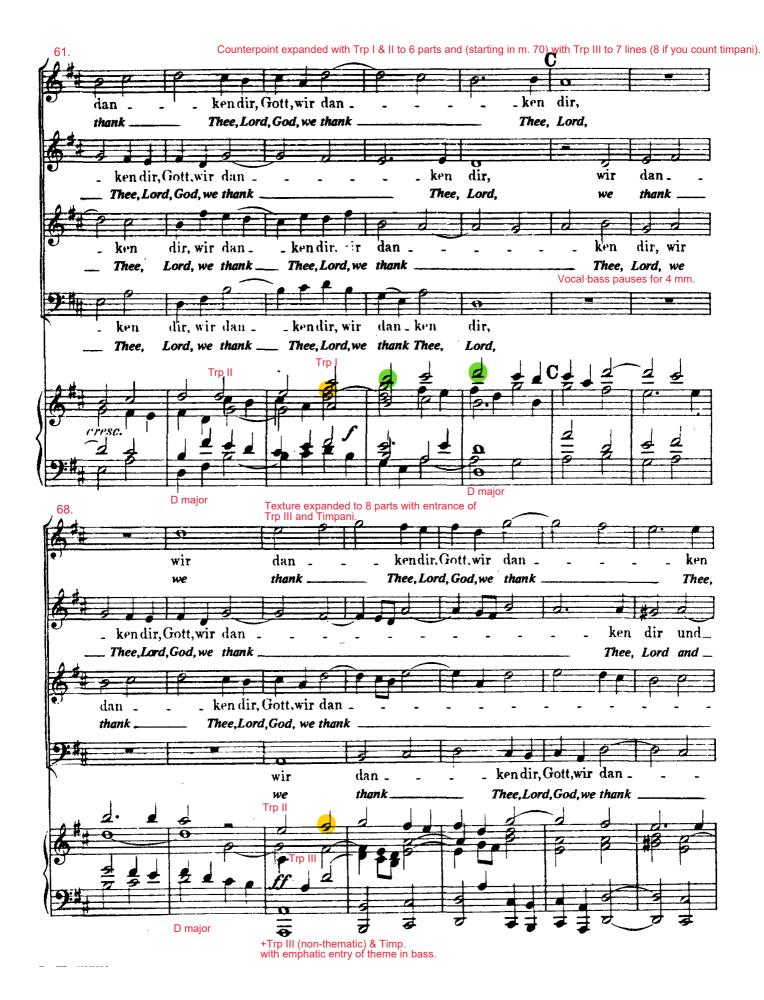


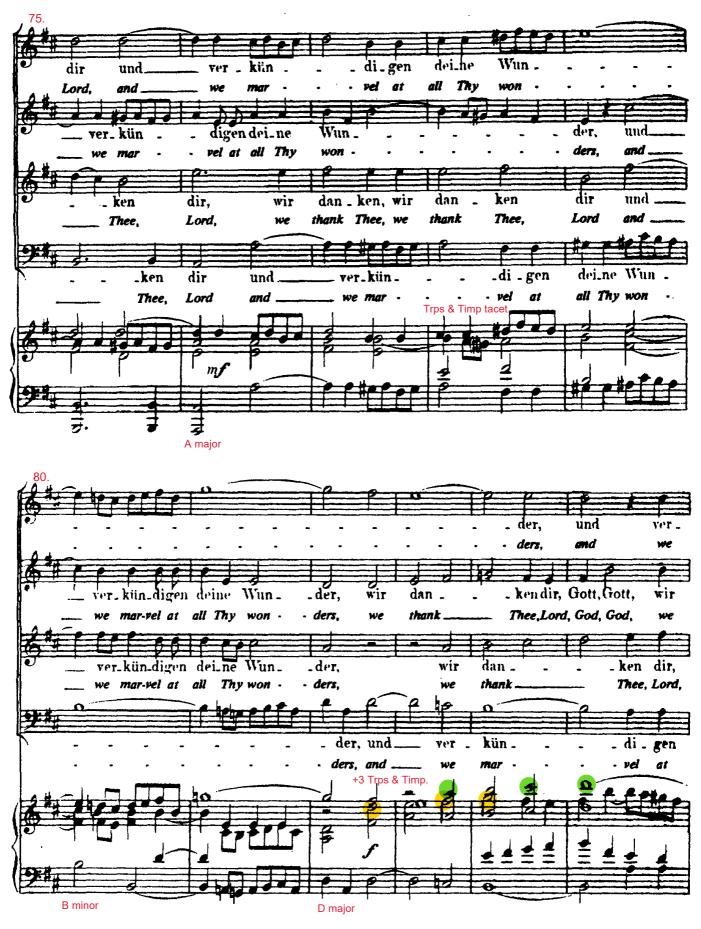
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Aria. •Praise to God that Zion is still his city (29/3).

da capo aria form: solo violin, tenor, and continuo.

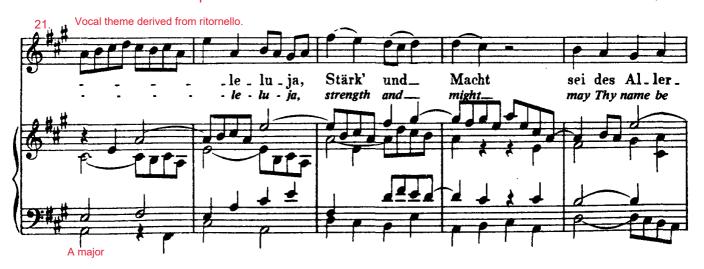
29/3.

Thus Bach contrasts modern style with the traditional style of previous movement.











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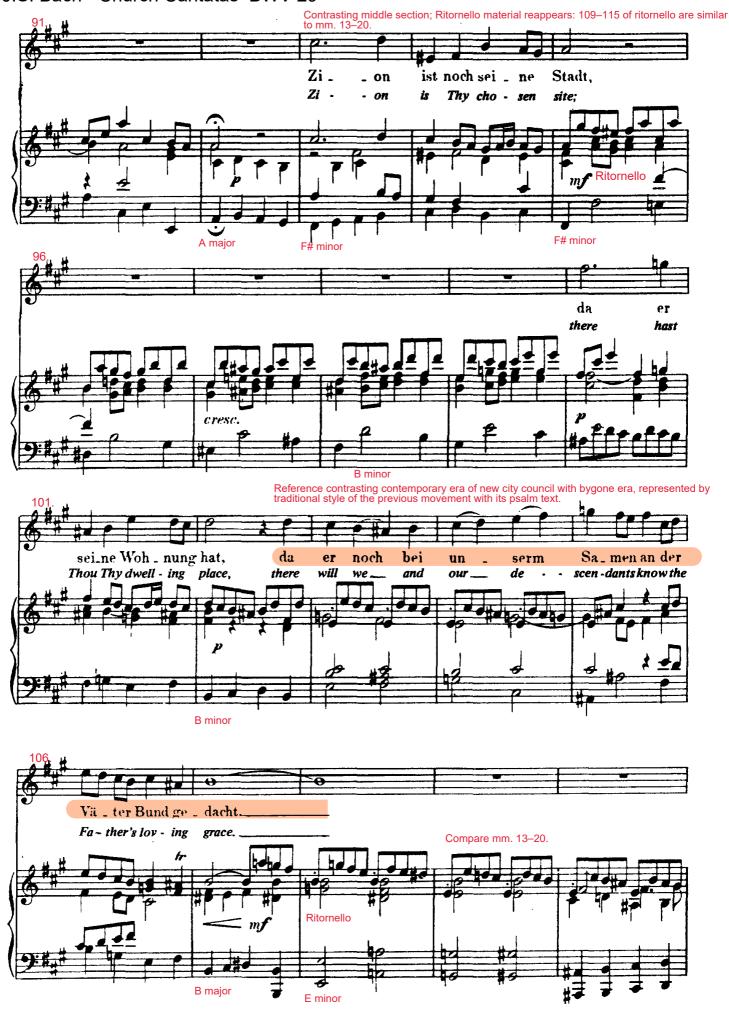






A major

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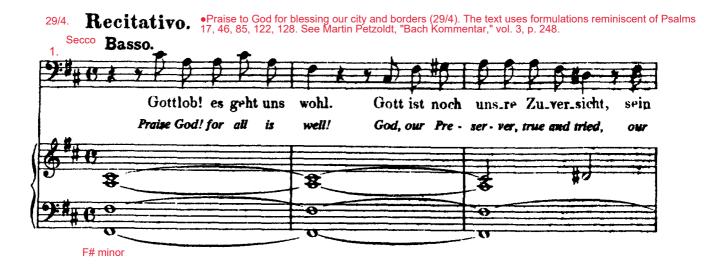
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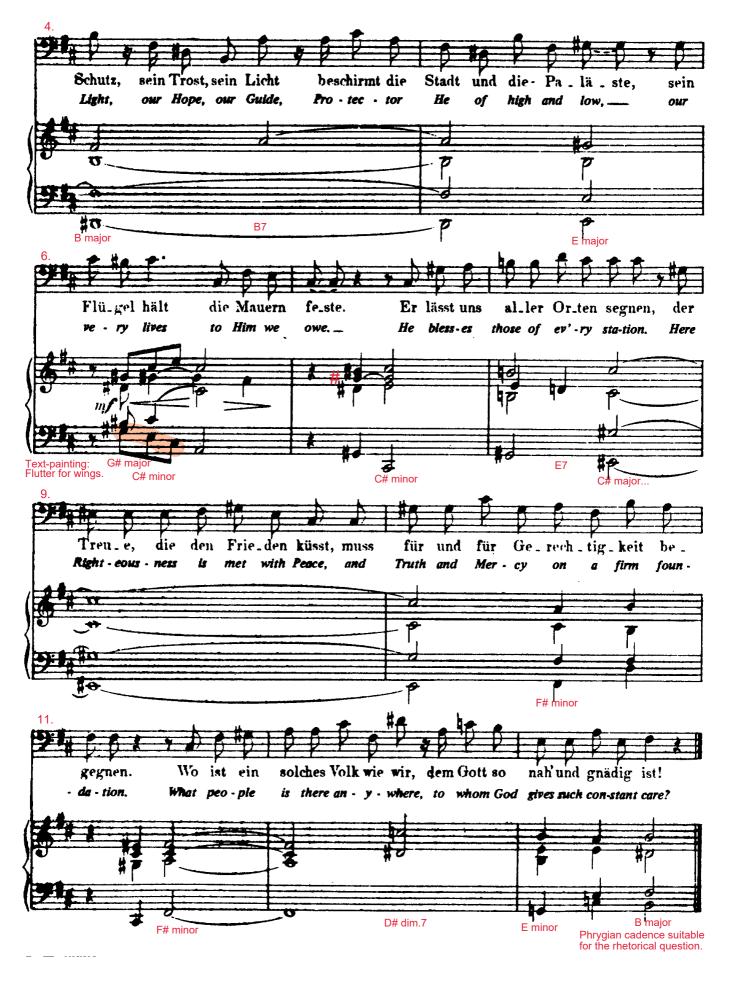


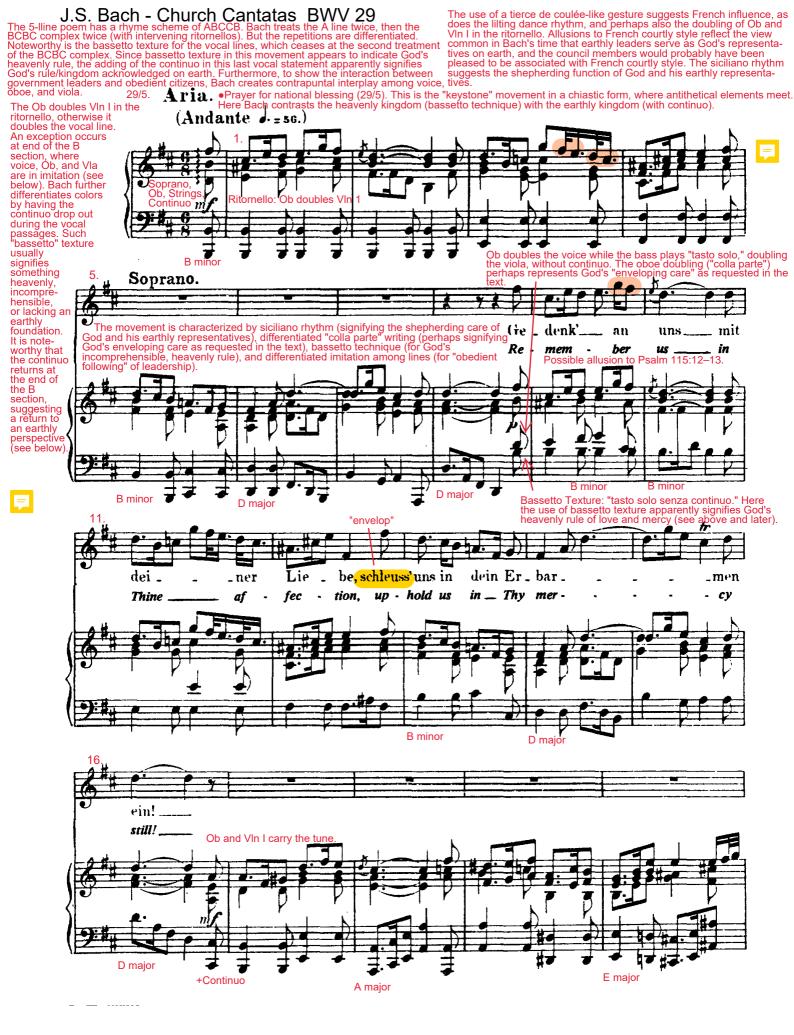
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F# minor

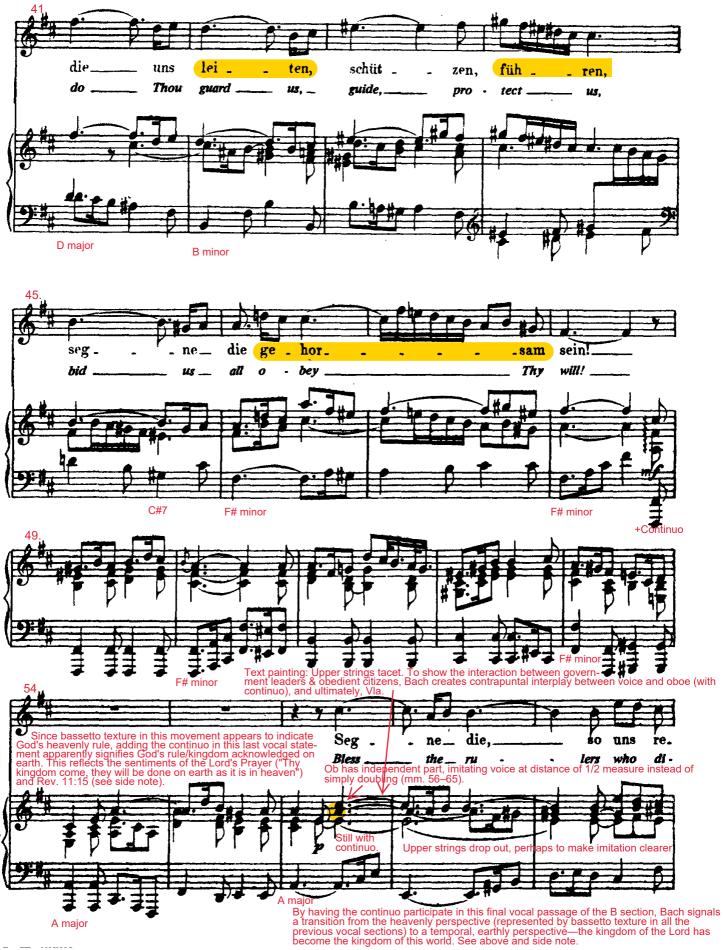








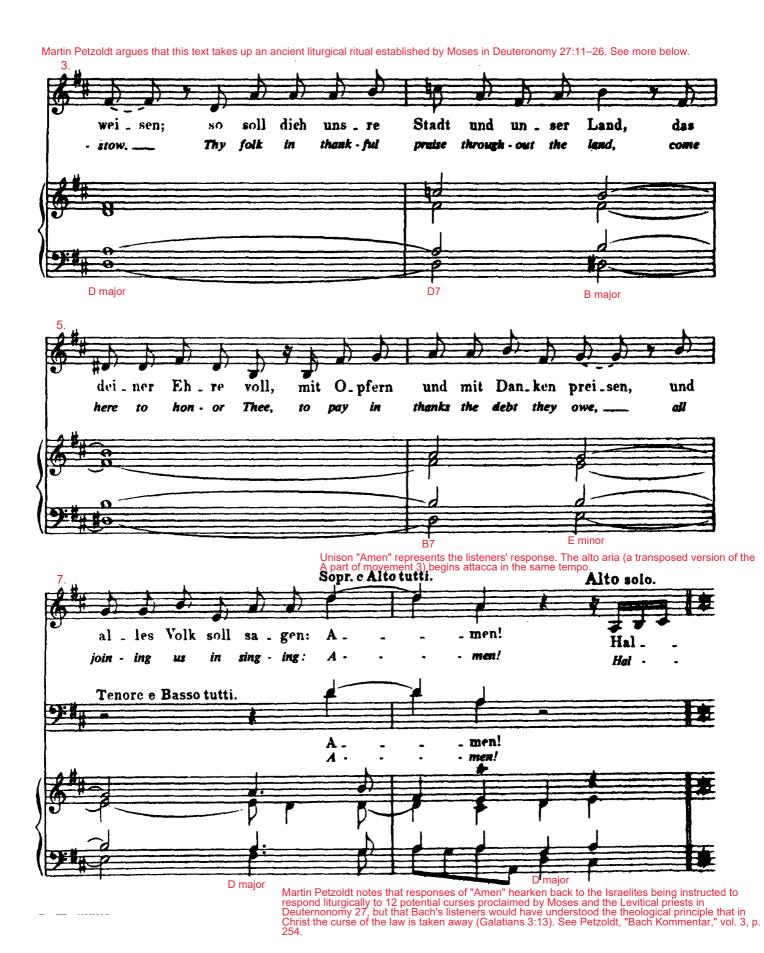






Alto Recit. & Chorus for closing unison "Amen." •National response to continued blessing (29/6). Allusion to Psalm 103:1: "Bless the Lord, O my soul, and forget not all his benefits." Here it is turned into a prayer.

Martin Petzoldt notes that Bach often uses the alto voice to represent Mary's faith, the church, and also the Holy Spirit. See Petzoldt, "Bach Kommentar," vol. 1, p. 541; vol. 2, p. 824; vol. 3, pp. 101, 143. Here it represents the gathered citizens. 29/6. Recitativo. Alto. Ver_giss fer_ner nicht, mit dei_ner Hand uns Gu_tes zu es er . o Lord, stretch Thy Hand, Thy boun ty rich For - get not, our be . us 8 θ T 11 A7 A major



This movement repeats the A section of 29/3 (the tenor aria) with the exception of that movement's opening ritornello. Thus, mm. 21–92 of 29/3 are transposed from A major to D major here, with the solo violin part now given to the organ obbligato. Bach's decision to repeat music was apparently intended to increase the visibility of chiastic form (just as he did in the B-minor mass by repeating the "Gratias" music for the "Dona nobis"). See Melvin Unger, "Chiastic reflection in the B-minor mass: Lament's paradoxical mirror," chapter 7 in "Exploring Bach's B-minor Mass," ed. Tomita et al., Cambridge University Press, 2013. Bach's decision to re-use it for the "Dona nobis" was probably prompted by the fact that he had highlighted chiastic form here by re-using the first section of 29/3 for 29/7. Replacing the the solo violin here with obbligato organ makes 29/7 sound more ecclesiastical than 29/3.



Martin Petzoldt argues that repeating music from movement 3 in a higher transposition, for a higher voice, and with a change of obbligato instrument from violin to organ, demonstrates that Bach intended the music to be heard differently. The textual content of the intervening movements now culminate in a heightened call to praise the "most High" ("Allerhöchsten"). See "Bach Kommentar, vol. 3, p9. 254–255.



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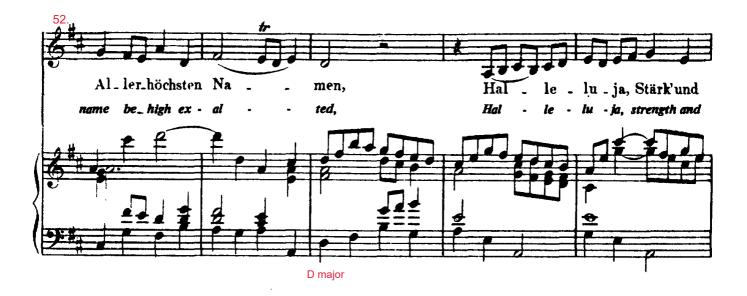






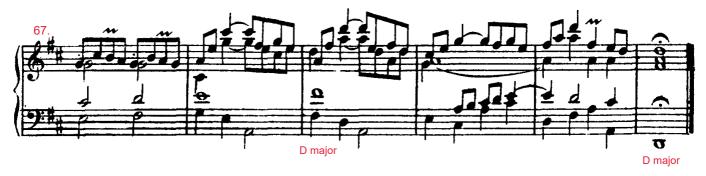
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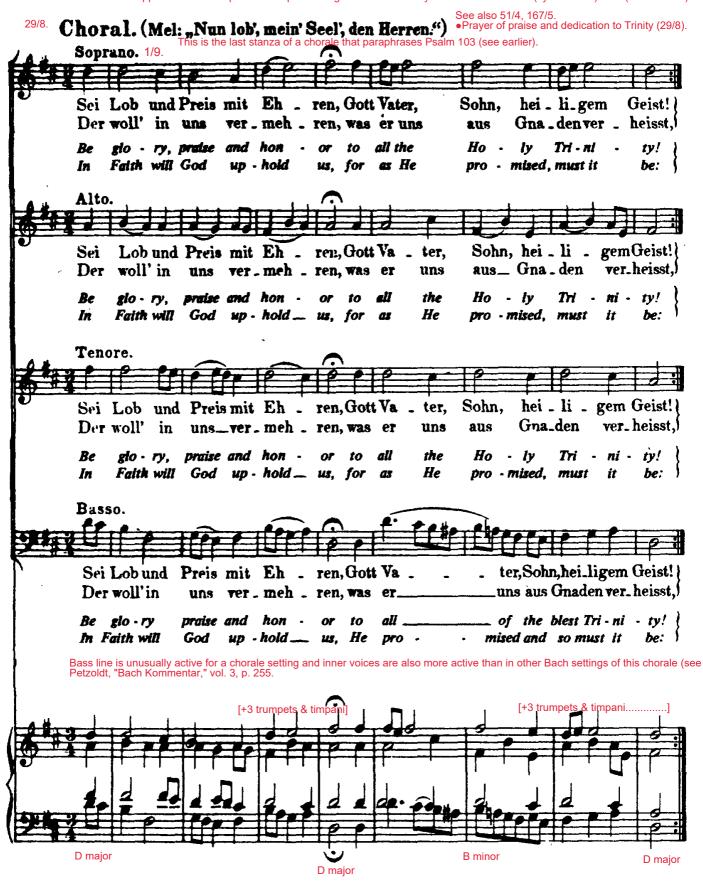








Chorale with 12 phrases and rhyme scheme of ABABCDCDEFEF. Oboes and strings double the voices with 3 trumpets and timpani punctuating cadences where the text speaks of praise: lines A and B (both times) and the last two EF lines. Thus the cantata ends on a grand, festive note, fitting for the doxological text and the civic occasion. The reappearance of trumpets and timpani strenghthens the visibility of the work's chiastic (symmetrical) form (more above).





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J.S. Bach - Church Cantatas BWV 29