

J.S. Bach

Cantata No. 28

Gottlob! nun geht das Jahr zu Ende

Concertato style featuring 2 groups (oboes & strings). One (or the other leads), followed by tutti for cadence. The motive is derived from the vocal motive following.

Instrumentation:
Cornetto
Tbn I, II, III
Ob I, II
Taille
Vln I, II
Vla
SATB
Continuo

The text underscores gratitude, a theme only indirectly related to the Gospel reading, the joyous affect reinforced by the dance-like triple meter (like a waltz?) with periodic phrase structure.

This cantata belongs to Bach's 3rd cantata cycle in Leipzig (see notes).

1. **Aria.** • Old year comes to close: praise God for blessings (28/1).

Soprano **Allegro moderato.**

Orgel. **Oboen.** **Ob. u. Streichinstr.**

Ob I, II
Taille
Vln I, II
Vla
Continuo

mf *Ritornello*

A minor C major A minor C major

staccato

Ob. u. Str.

mf

G major G minor D minor A minor

Ob. Ob. u. Str. Ob. Ob. u. Str.

p *cresc.* *fz* *f*

E7 A minor

13. **Soprano.** Concertato treatment of instruments continues, depicting the contrast between "old" and "new" year. The vocal motive is the same as the instrumental motive introduced in the foregoing ritornello.

Gottlob, gott _ lob! Gottlob, gott _ lob!

Viol. **Tutti.** **Orgel.** **Tutti.**

p

A minor C major A minor C major

Viol. **Tutti.** **Viol.** **Tutti.**

forte

G major D minor A minor

This type of aria is called a "Devisenarie" or "chorus 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.

21.

Text: Old year gives way to new year: Christologically interpreted as represented by the Gospel reading (Simeon and Anna prophesy of Christ).

Gott lob! nun geht das Jahr zu Ende, das neue

Ob. Tutti. Ob.

piano

C major A minor

24.

Text painting: Quick notes for the coming of the new year, followed by static notes for "gedenke" ("ponder/remember"). Exhortation to ponder is related to the admonition "forget not" in the following movement.

rück - ket schon her an. Ge - den - ke, ge -

Tutti. Ob. Tutti. Viol.

pp

C major C major G major G7

28.

den - ke, ge - den - ke, mei - ne Sec - le,

Tutti.

p

A major D minor D minor

31.

dran, wieviel dir dei - nes Got - tes Hän - de im alten Jah - re Gut's ge -

Ob.

D minor G# dim.7 A minor B7 E minor

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35.

than, ge - den - ke, - mei - ne See - le, -

Viol. Ob. u. Viol. Ob.

piano

E minor

B major pedal...

39.

dran, wie viel dir dei - nes Got - tes Hän - de im al - ten

Viol. Ob.

pp *cresc.*

42.

Jah - re Gut's ge - than, wie viel, wie viel dir deines Gottes Hän - de im al - ten

Orgel.

legato

E minor

46.

Jah - re Gut's ge - than.

Ritornello: Now strings lead.

Viol. Viol. u. Ob.

f

E minor G major

49. Viol. Viol. u. Ob. Viol. Viol. u. Ob.

E minor G major G major D major D minor

53. Viol. Viol. u. Ob. Viol.

A minor E minor B major pedal... *p*

56. Viol. u. Ob. Viol. Viol. u. Ob.

cresc. *fz* *f* E minor

59. Stimm' ihm ein fro - hes Danklied an, stimm' an, stimm' ihm ein

Viol. Orgel. Ob. u. Viol. *piano* G major E minor

63. fro - hes Dank-lied an, ein fro - hes Danklied

Orgel. Ob. Ob. u. Viol.

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Text painting: Melisma for "joyous."

66. an, stimm' ihm ein fro - - hes Danklied an, stimm'an, stimm' ihm ein

Viol. Orgel Ob. u. Viol.

D major D major A minor A minor

70. fro - - hes Danklied an, ein fro - - hes Dank - lied, ein fro - -

Orgel. Ob. Ob. u. V.

G7 C major

73. - - hes Dank - lied, stimm' ihm ein fro - - hes Danklied an;

Orgel. Viol. Orgel. Ob. forte

C major C major

Ritornello: Oboes lead.

77. Ob. u. Viol.

C major C major

80. so wird er

Ob. piano

C major C major

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83.

fer - ner dein ge - den - ken,

Viol.

Tutti.

86.

so wird er fer - ner dein ge - den - ken und mehr

Ob.

piano

Viol.

A minor

(C7) F major

89.

zum neuen Jahre schen - ken, so wird er fer - ner dein ge - den - ken

Tutti.

Ob.

Viol.

Ob.

A major D minor

G7

C major

93. Text painting: Long melisma represents God remembering. In contrast to the exhortation for people to remember (characterized by stillness, in mm. 25-26), God's remembering is active. Petzoldt suggests it represents the blessings promised for the new year. See Petzoldt 2:270-71.

Viol.

Ob.

Viol.

Ob.

G# dim.

E7

A minor

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97.

ken und mehr zum neu en Jah-re

Tutti. Viol. Tutti.

G major G minor D minor A minor

100.

schen ken, so wird er fer ner dein ge den ken und mehr zum

Ob. Tutti. Ob. Tutti. cresc.

E major pedal... A minor

103.

neu en Jah-re schen ken, und mehr zum neu en Jah-re schen

Orgel. fz mf

A minor A7 D minor

106.

ken, so wird er fer ner dein ge denken und mehr zum neu en Jah-re schen ken.

Ob. mf Dal Segno.

E7 A minor A minor

●Exhortation: Bless the Lord, O my soul: Paraphrase of Psalm 103:1–6 (28/2); the text is first stanza of the hymn "Nun lob, mein Seel." The choral ensemble now responds and internalizes the soprano's exhortation to praise God for his blessings, which provides hope for future blessings, as promised in the dictum of the next (3rd) movement. The style of the movement (archaic, alla breve motet style, including instrumental doubling) contrasts sharply with the modern dance style of the foregoing movement. The 12 chorale phrases are

(Coro.)

Nº 2. 1. Alla breve. (Andante con moto.)

Soprano.

+Cornetto, Ob I, Vln I

Chorale text phrase 1. Text painting: Rising diatonic fourths to depict ascending praise. Nun

Tenor line prefigures the soprano
chorale line

Tenore.

+Tbn II, Vla, Taille

+Tbn III

Alle hreye Nun lob',mein'Seel',

Ascending diatonic 4th is inversion of chorale opening (in diminution).

The underlying chorale is different from the one that ends the cantata. It is the first stanza of five in the 1530 chorale, a paraphrase of Psalm 103 by Johann Gra[ul]mann (1487–1541). Each of the 12 lines of text are prepared in the lower 3 voices, before the chorale phrase appears in the soprano, but each line is prepared differently. In some cases, the material is derived from the chorale tune, in others, it is not.

phrases are prepared in the lower voices in different ways.

The rising diatonic fourth plays a central role in "Gratias"/ "Dona nobis" movements of the B-minor Mass.

1 For more on the first two movements, see note.

C major

C major

7.

C major

E7 A minor

Chorale text phrase 2.

Descending thirds related to chorale tune.

A minor

(D7)

8

G major

G7

C major

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Descending third

25. **A**

was in mir ist, den Na - men sein!

Na - men sein, was in mir ist, was in mir ist, den Na - men

den Namen sein, was in mir ist, was in mir ist, den Na - men

Na - men sein, was in mir ist, den Na - men sein, den Na - men

dim.

C major G7

A

C major

G7

Second of the Stollen of bar form: Music of mm. 1-25 is repeated (mm. 25-49).

Sein

sein! Chorale text phrase 3. Sein Wohlthat that er meh -

sein! Sein Wohl - that that er meh - ren, sein Wohlthat that er

sein! Sein Wohlthat that er meh -

A Ascending diatonic 4th is inversion of chorale opening (in diminution).

31. C major

D7

C major

D7

Wohlthat thut er meh ren, sein Wohlthat thut er meh ren, sein Wohlthat thut er meh ren, sein Wohlthat thut er

G major C major E7 A minor

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37. Exhortation "forget not" related to the admonition to ponder in opening movement.

Descending thirds related to chorale tune.

Chorale text phrase 4.

ren, vergiss es nicht, o Herze mein, vergiss es nicht, o Herze mein, meh - ren, vergiss es nicht, o Herze mein, vergiss es nicht, o

espr. (D7) G major G7 C major

Descending third

43.

A minor (D7) G major G7 C major

Descending third

ver - giss es nicht, o Herze mein! Herze mein, vergiss es nicht, vergiss es nicht, o Herze mein, vergiss es nicht, vergiss es nicht, o Herze mein, vergiss es nicht, vergiss es nicht, o Herze

espr. dim.

E7 A minor G7 C major

49. B

Text painting: Ascending chromatic 4th for the forgiveness of sins. This is an inversion of the stock "lamento" figure. Compare the lamento figure in the "Crucifixus" of the B-minor mass and its inversion just prior in "Et incarnatus est" (see alto, mm. 43-45 on the words "et homo est"). Dürr suggests relates the chromaticism here in 28/2 (as well as the fugue subject "For I have redeemed you" in the motet *Fürchte dich Nicht* (BWV 228) to the Christ's Passion (Dürr/Jones, 143).

Abgesang of the chorale's bar form.

Chorale text phrase 5.

Tenor prefigures the chorale line.

Hat dir dein' Sünd' ver - ge - ben, hat dir dein' Sünd' ver -

meins! Hat dir dein' Sünd' ver - ge - ben, hat dir dein' Sünd' ver -

meins! Hat dir dein' Sünd' ver - ge - ben, hat dir dein' Sünd' ver -

B

p mf

C major

A7 deceptive cadence

Regarding the ascending chromatic fourth, see note.

Bass prefigures chorale line.

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[illegible]

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Text painting: Deceptive chord progression for "great weakness."

73. Text painting: Deceptive chord progression for "great weakness."

und heilt dein' Schwachheit gross,
heit, und heilt dein' Schwachheit gross, und heilt dein' Schwachheit, dein'
gross, und heilt dein' Schwachheit gross, und heilt
gross, und heilt dein' Schwachheit gross, dein' Schwachheit gross, und heilt dein' Schwach-

79. A minor D major D7 G major B7 C major

Lower voices prefigure the chorale tune in diminution.

Schwachheit gross, Chorale text phrase 7. er rett't dein armes Leben, er rett't dein armes
dein' Schwachheit gross, er rett't dein armes Leben, er rett't dein armes Le-
heit gross, er

85. C7 F# dim. G major G7 C major

er
Leben, dein armes Leben, er rett't
ben, dein armes Leben, er rett't
rett't dein armes Leben, er rett't dein armes Leben, er rett't dein armes Leben, er

C major C7 F major D7 G major C major

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91.

rett't dein ar - mes Le - ben, dein ar - mes Le - ben, dein armes Le - ben, dein ar - mes Le - ben, er - rett't dein armes Le - ben, er - rett't dein armes

C7 F major F7

Chorale text phrase 8. Lower voices prefigure and accompany the soprano statement with the chorale's melodic material, some syncopations.

- mes Le - ben, nimmt dich in sei - nen Schoss, in sei - nen Le - ben, nimmt dich in sei - nen Schoss, nimmt dich in sei - nen Le - ben, nimmt dich in sei - nen Schoss, nimmt dich in sei - nen

B-flat major C7 F major A7 D minor D minor C7

105.

nimmt dich in sei - nen Schoss, Schoss, nimmt dich in sei - nen Schoss, nimmt dich in sei - nen Schoss, - nen Schoss, nimmt dich in sei - nen Schoss, nimmt Schoss, in seinen Schoss, nimmt dich in sei - nen Schoss, nimmt dich in seinen

C7 F major D7 G minor

Text painting: A sort of "gathering" bass line for "takes thee in thy bosom."

Chorale text phrase 9, Lower voices prefigure the soprano statement with the chorale's melodic material. Text painting: Descending order of voices and descending melisma for "showered/poured down." while the imitative treatment of the ascending fourth suggests "lifting up" (an important idea in the next chorale phrase).

D

C# dim 7 D minor D minor G major C major

125. C7 F major

Chorale text phrase 10. Lower voices prefigure the soprano statement with the chorale's melodic material.

F major G major C major D7 G major

133.

ver - j - ü - n - g - t dem Ad - ler gleich, gleich, verjüngt dem Ad - ler, dem Ad - ler gleich, verjüngt dem Ad - ler gleich, verjüngt dem Ad - ler, dem dem Adler gleich, verjüngt dem Ad - ler gleich, verjüngt dem Ad - ler, dem

cresc.

E7 A minor D7 G major G7 C major

140.

Lower voices prepare the soprano statement with material derived from the chorale line, in canon.

Chorale text phrase 11.
Canonic

Ad - ler gleich. Der Kön'g schafft Recht, be - hü - tet, der Ad - ler gleich. Der Kön'g schafft Recht, be - hü - tet, der Kön'g schafft Recht, be - hü - tet, der Kön'g schafft

cresc.

E C major

148.

Der Kön'g schafft Recht, be - hü - tet, Kön'g schafft Recht, be - hü - tet, der Kön'g schafft Recht, be - hü - tet, be - hü - tet, der Kön'g schafft Recht, be - hü - tet, be - hü - tet, der Kön'g schafft Recht, be - hü - tet, be - hü - tet

cresc.

C major D7 G major

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155.

Chorale text phrase 12. Lower voices prefigure the soprano statement with the chorale's melodic material. Some syncopation, some contrary motion. Chromatic inflection for "leiden" (to suffer).

155. Chorale text phrase 12. Lower voices prefigure the soprano statement with the chorale's melodic material. Some syncopation, some contrary motion. Chromatic inflection for "leiden" (to suffer).

Contrary motion

G major/G pedal... (G7)

C major

D7

161.

Chromatic inflection of "leiden" (to suffer).

Chromatic inflection of "leiden" (to suffer).

Contrary motion

G major

G7

168. Pedal point...

C major

Contrary motion.

F major

C7

F major

C7

C major

Nº3. Recitativo.

(Langsam feierlich.)

Basso.

Operatic-like patter declamation.

Arioso, ma un poco allegro. (♩ = ♪)

The movement is unified by a motive (rising 4th or 3rd), often heard in the continuo, and modified, especially in the voice, to capture the nuance of the text.

1.

So spricht der Herr:

Es soll mir ei-ne Lust sein,
The actual prophesy is set as arioso.

Text painting: "Lust" (delight/pleasure) embellished with 32nd notes.

Orgel.

fz Continuo alone..

B major

Rising 4th,
E minor
reminiscent of movement 2.

4.

soll mir ei-ne Lust sein, dass ich ih-nen Gu-tes- thun soll, es soll mir ei-ne

E minor

G major

G major

7.

Lust sein, dass ich ih-nen Gu-tes, ih-nen Gu-tes thun soll,

G major

10.

und ich will sie in die-sem Lan-de pflan-zen

legato

G major

Neumeister has added these words in his libretto. They occur earlier and later in the biblical account. Bach sets them as recitative, the actual prophesy as arioso.

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Motive modified with extended melisma to stress the active role of God in "planting the people in the land." Text painting: Sustained note to depict being planted firmly in the land.

13. Motive modified to stress that it will be God himself who does this.

treu - lich, und ich will sie in die - sem Lan - de - pflan -

E major A minor

16. zen treu - lich,

A minor A minor

19. von gan - zem Her - zen und von gan - zer -

A minor D major G major

21. Text painting: Ascending line of about an octave to emphasize "with all my soul and heart."

See - len, von gan - zem Her - zen und von gan - zer - See - len, von ganzem Herzen

C major B7 E minor

24. und von gan - zer See - len. a tempo

E minor E minor

•God is fountain, light, treasure, and Lord to his followers, who must love, honor, heed him and turn from evil (28/4). Four metaphors for God (paired with analogous blessings) are followed by four human responses requisite to experiencing God's blessings.

Nº4. Recitativo.

Chromatic saturation in the vocal part in 10 mm., perhaps to illustrate the text that follow: "He who has God has every possible thing.

For biblical background, see note.

1. **Tenore. B**

Gott ist ein **Quell.** wo lau-ter **Gü-te** fleusst, Gott ist ein

God is a fountain, where pure goodness flows; God is a

Strings provide a kind of halo.

piano

3. **G major** The metaphors for God are paired with analogous blessings.

Licht, wo lau-ter **Gna-de** schei-net, Gott ist ein **Schatz,** der lau-ter **Se-gen**

light, where pure grace shines; God is a treasure, that pure blessing

A7 **D major** **D# dim.7** **B7**

5. **D major** **D# dim.7** **B7**

heisst, Gott ist ein **Herr,** der's **treu und herzlich** meint. Wer ihn **im Glauben** liebt, in

signifies; God is a Lord, who-it faithfully and heartfelt intends. Whoever him in faith loves, in

Requisite human responses for blessing are enumerated.

8. **E minor** **G major** **G7** **C major** **B-flat** **G# dim.7**

Liebe **kindlich** ehrt, sein Wort **von Herzen** hört und sich **von bösen** Wegen kehrt, dem giebt er

love childlike honors, his Word from (the) heart heeds and - from evil ways does-turn, to-him gives he

Text painting: Dim. 7 chord for "evil paths."

Chromatic saturation achieved in the vocal part, corresponding to the following sentiment: he who has God has every possible thing.

11. **A minor** **C major** **C# dim.7** **D minor**

sich mit al-len Ga-ben. Wer Gott hat, der muss Al-les ha-ben.

himself with all gifts. Whoever God has, he must everything have.

G7 **C major** **D7** **C major**

Conclusion: Whoever has God, has everything. Text Painting: Melisma and highest note for "Alles."

J.S. Bach - Church Cantatas BWV 28 • New Year's prayer for blessing as in the past year (28/5). Bach's probably decided to set this text as an A/T duet because it is in the first person plural, reflecting the two persons depicted in the Gospel lesson (Simeon and Anna), together acknowledging God's goodness and faithfulness. Proceeding in the Italian manner, each of the three vocal sections (separated with ritornello statements) begins imitatively, continues in free polyphony, and ends note-against-note. (See Dürr/Jones, 144.) Each section covers 2 lines of text (rhyming couplets).

Nº 5. Duetto.

Allegretto. against-note. (See Dürr/Jones, 144.)

The first section modulates from C major to G major.

Orgel u. Streichbässe.

Gigue-like dance rhythm (which suits the anapaestic meter of the text).

1. *espr.* Continuo alone. Ritornello

C major

Text painting: Descending arpeggios may represent downpouring of blessing (continuation of previous idea). See Petzoldt 2:273.

Continuo bass is derived from the vocal theme of the first section (varied in the second section), and is repeated as a quasi-ostinato. The descending arpeggios may represent downpouring of blessings (a continuation of the previous idea).

5. Alto.

Bach expected more than a "meager" continuo realization (see note).

Gott hat uns im heu - ri - gen

hemiola

C major

C major

8.

Text painting: Melismas emphasize "Gesegnet" ("has blessed") and the rhyming word "begegnet."

Jah - re ge - seg -

Tenore.

Gott hat uns im heu - ri - gen Jah - re ge - seg -

G7

Text painting: The frequent parallel motion of the two voices depicts the text: "Wohlthun" and "Wohlsein" meet. The text is an allusion to Psalm 85:11-12: "Steadfast love (Luther 1545: Güte) and faithfulness will meet; righteousness and peace will kiss each other. Faithfulness will spring up from the ground, and righteousness will look down from the sky. Yea, the Lord will give what is good, and our land will yield its increase."

11.

- net, dass Wohlthun und Wohlsein ein -

- net, dass Wohlthun und Wohlsein ein -

C major

Continuo bass treated as a quasi-ostinato.

G pedal...

C major

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14.

an - der be - geg -

an - der be - geg - net, Gott

D7 G major

17.

net, dass Wohl - thun und Wohlsein ein -

hat uns im heu - ri - gen Jah - re ge - seg - net, dass Wohl - thun und Wohlsein ein -

G major

Continuo bass repeats (quasi-ostinato).

D pedal...

20.

an - der be - geg - net.

an - der be - geg - net.

espr.

G major

Text painting: Voices come together to depict the text: "goodness and faithfulness will meet". See above for biblical reference.

The second section modulates from G major to A minor.

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23.

Continuo bass repeats (quasi-ostinato).

D pedal...

27. **Tenore.** **B** Theme is a variation of previous vocal material.

Wir lo - - -

hemiola

G major G major

30. **Alto.** Text painting: Melisma for "praising."

Wir lo - - -

ben ihn herz lich und bit ten da ne ben, er

G7 A minor E major

deceptive cadence

33.

ben ihn herzlich und

woll' auch ein glück li ches neu es Jahr ge ben, wir lo ben ihn herz - - -

A minor G7 C major

36.

bit-ten da - ne - ben, er woll' auch ein glück-li - ches
- lich und bit - ten da - ne - ben, er woll' auch ein

39. Continuo bass repeats (quasi-ostinato).

D7

E7

A minor

neu - es Jahr ge - ben.
glück - li - ches neu - es Jahr ge - ben.

Ritornello begins

espr.

G# dim.7

A minor

A minor

Continuo bass repeats (quasi-ostinato)

The third section modulates from A minor back to C major.

42.

E pedal...

45.

C

Text painting: Ascending chromatic line to depict hope ("hoffen") for continued blessings from God in the new year.

Tenor now leads, the imitation (which is in quicker succession) flowing into a quasi-reprise.

Wir hof

Wir hof

fen's von sei - ner be -

hemiola

A minor

A7

D minor

G minor

C major

F major

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Neumeister original had the more archaic "im Vorrath." Bach modernizes the language. See Petzoldt, 2:272.

49.

fen's von sei-ner be-harr-li-chen Gü-te und prei-sen's im Vor-aus mit
harr-li-chen Gü-te und prei-sen's im Vor-aus mit

Continuo bass repeats (quasi-ostinato).

C pedal...

52.

dankbar'm Ge-mü-the, wir
dankbar'm Ge-mü-the, wir

G7 C major

55.

hoffen's von sei-ner be-harr-li-chen Gü-te und prei-sen's im Vor-aus mit
the, und prei-sen's im Vor-aus mit

C major
Continuo bass repeats (quasi-ostinato).

G pedal...

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58.

dankbar'm Ge - mü - the.

dankbar'm Ge - mü - the.

espr.

C major

61.

Final ritornello is back in C major.

Continuo bass repeats (quasi-ostinato).

G pedal...

64.

hemiola

C major

This is the final stanza of six in the ca. 1580 chorale "Helft mir Gotts Güte preisen" by Paul Eber (1511–1569). See also 16/6: The same chorale ends the cantata of 2 days later: "Herr Gott, dich loben wir," BWV 16, for New Year's Day, 1726.

Nº 6. Choral.

1/5

Soprano.

+Cornetto
Ob I
Vln I

Il' solch' dein' Güt' wir prei - sen, Va - ter im Himmels - thron,
ie du uns thust be - wei - sen durch Chri - stum, dei - nen Sohn,

Alto.

+Tbn I
Ob I
Vln I

All' solch' dein' Güt' wir prei - sen, Va - ter im Himmels - thron,
die du uns thust be - wei - sen durch Chri - stum, dei - nen Sohn,

Tenore.

+Tbn II
Taille
Via

All' solch' dein' Güt' wir prei - sen, Va - ter im Him - mels - thron,
die du uns thust be - wei - sen durch Christum, dei - nen Sohn,

Basso.

+Tbn III
Streichorch., Ob., Tromp., Pos.

All' solch' dein' Güt' wir prei - sen, Va - ter im Himmels - thron,
die du uns thust be - wei - sen durch Christum, dei - nen Sohn,

A minor

(Original key returns.)

A minor

A minor

This simple chorale is a kind of summary, hearkening back to sentiments in previous movements to remember God's blessings and to praise God for them. (Compare the psalm paraphrase in movement 2, encapsulated in Psalm 103:2 "Bless the Lord, O my soul, and forget not all his benefits.") Petzoldt notes that the chorale brings together 3 aspects of Simeon and Anna's utterances in the Gospel lesson, as explained by the theologian of Bach's day, Johann Olearius: Harmonia (harmony), Homologia (confession), Symphonia (accord). See Petzoldt 2:274.

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Neumeister libretto has "friedsam"; the original parts have diverging forms of the word. See Neumann, "Sämtliche Kantaten Texte," 1967, p. 40.

Abgesang of bar form.

9.

und bit - ten fer - ner dich: Gieb uns ein fried - lich Jah - - re, für

und bit - ten fer - ner dich: Gieb uns ein fried - lich Jah - - re, für

und bit - ten fer - ner dich: Gieb uns ein fried - lich Jah - - re, für

und bit - ten fer - ner dich: Gieb uns ein fried - lich Jah - - re, für

iv6 V A minor G major G7

Phrygian cadence often used for questions.

13.

al - lem Leid be - wah - - re und nähr' uns mil - dig - lich!

al - lem Leid be - wah - - re und nähr' uns mil - dig - lich!

al - lem Leid be - wah - - re und nähr' uns mil - dig - lich!

al - lem Leid be - wah - - re und nähr' uns mil - dig - lich!

C major A minor A major