

NBA I/32; BC B8
Change of Town Council (BWV 71, 119, 193, 120, 29, 69). See notes for more.
Librettist: Unknown
FP: 27 August 1731 (St. Nicholas); the annual service normally occurred on the Monday after St. Bartholomew's Day (August 24). Performed again in 1739 & 1749.

Festive Instrumentation:
Tromba I, II, III
Timpani
Oboe I, II
Vln I, II
Vla
SATB
Organ Obligato
(see side note)
Continuo

With regard to ripieno parts, see note 2 below.

Sinfonia adapted from BWV 120a/1 (29/1).

29/1. **Sinfonia.**
Presto. (♩ = 100.)

The original model for this movement was the prelude of BWV 1006 (Partita No. 3 for unaccompanied violin). Probably in 1729, Bach arranged it for strings, oboe I & II, obligato organ, and continuo as a sinfonia to open the second part of the wedding cantata, BWV 120a ("Herrscher Gott, Beherrscher aller Dinge," whose music is partially preserved. In this 1731 version, Bach added trumpets and timpani. Thus Bach took a piece for unaccompanied violin and ultimately expanded it to a piece for full orchestra with obligato organ. See Dürr/Jones, 748.

Organ obligatos, perhaps played by Bach himself, begin appearing in Bach's third cycle of regular cantatas (1725–1727). Examples include Cantatas 146, 170, 35, 27, 47, 169, 49, and 188. Although BWV 29 was written later, it continues Bach's practice in Cycle III of relying on previously composed instrumental movements and obligato organ. The 1731 performance occurred shortly after the spire of St. Nicholas had been rebuilt (one story higher) with bell and a lantern. See Petzoldt, *Bach-Kommentar* 3:248–49.

1. Organ

Obligato organ is like concerto soloist; trumpets and timpani punctuate phrases.

Organ has almost continuous 16ths.

Pianoforte.

D major

Apparently, the organ at St. Nicholas was better for such solo parts than that of St. Thomas. See Martin Petzoldt, *Bach-Kommentar* 3:248.

These arepeggiated figurations are evidence that there was an earlier model for violin.

5.

mf

f

9.

L. H.

L. H.

Evidence of original model for violin (the D was originally open E string).

13.

L. H.

L. H.

D major

16.

CRIST.

f

J.S. Bach - Church Cantatas BWV 29

-Trumpets & Timpani...

20.

G major

24.

A7 D major

dimin.

+Trumpets & Timpani punctuating...

28.

p cresc. L.H.

D7...

32.

dimin. p cresc.

B7...

35.

L.H.

E minor F# major

38.

L.H.

B minor F# major pedal...

41.

L.H.

mf

44.

B minor

F#7

B minor

E# dim.7

48.

dimin.

F#7

B minor

+Trumpets & Timpani punctuating...

52.

p

E7...

55.

f

p

A major

A7

D7

59.

f

L.H.

f

L.H.

-Trumpets & Timpani

J.S. Bach - Church Cantatas BWV 29

Evidence of original model for violin (the G was originally open A string).

62.

L.H. P

G major...

65.

cresc.

+Trumpets & Timpani

68.

-Trumpets & Timpani

G7

C major

72.

D7

G major

76.

dimin.

P

+Trumpets & Timpani

80.

G7

E7

G major

-Trumpets & Timpani

J.S. Bach - Church Cantatas BWV 29

83.

A minor A7 F#7

87.

B7 E minor

90.

p

93.

L.H.

p

E minor A7 B major C major D7 E7

96.

A minor B7 E minor

99.

cresc.

E minor E minor

J.S. Bach - Church Cantatas BWV 29

102.

B major pedal... L.H.

105.

E minor C major F major B7 E minor

108.

E minor D# dim.7 E minor

111.

E7 A major A7

+Trumpets & Timpani

114.

D major D7 G major A7

117.

D major D major D7 G major

J.S. Bach - Church Cantatas BWV 29

120.

A7

D major

E7

123.

A major

L.H.

126.

L.H.

mf

cresc.

A7... Trp I featured in a soloistic "coda" (see full score).

129.

ff

L.H.

mf

D major

D7

G major

132.

D major

136.

L.H.

R.H. *rit.*

(organ)

D major

D major

Bach re-used this movement (with a little modification) for the "Gratias" of his 1733 *missa* and then for both the "Gratias" and the "Dona nobis" when he compiled the B-minor Mass, (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 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 is central. For the significance of these two motives, see Melvin Unger, "Chiastic reflection in the B-minor mass: Lament's paradoxical 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 Christoph Wolff, *Bach's Musical Universe* (New York: W. W. Norton, 2020), p. 330. Several scholars have argued that the movement goes back to an earlier source (see note).

29/2. 1. (Maestoso $\text{♩} = 60$)

•Thanks to God & proclamation of his wonders: Psalm 75:1a (Psalm 75:2a in German bible (29/2). Doubled by Ob I, Vln I.

Soprano.

Wir dan - - - ken dir,
We thank - - - Thee, Lord,

Alto.

Wir dan - - - ken dir,
We thank - - - Thee, Lord,

Tenore.

Wir dan - - - ken dir, Gott, wir dan - - -
We thank - - - Thee, Lord, God, we thank - - -

Basso.

Wir dan - - - ken dir, Gott, wir dan - - - ken
We thank - - - Thee, Lord, God, we thank - - - Thee,

Text-painting: Ascending motive and ascending order of vocal entries depict prayerful praise.

Canonically imitated with ascending subject in ascending order and descending countersubject; entries overlapping in layered, stretto fashion.

Doubled by Ob II, Vln II.

Doubled by Vla.

Bach appears to associate the ascending diatonic fourth with offering of praise to God (perhaps, more specifically, to the "Benedicamus Domino" that ended the Lutheran liturgy), so this movement was a natural model for the "Gratias" and "Dona nobis" in the B-minor Mass. See above and also side note.

7.

D major

- ken dir, Gott, wir dan - - - ken dir
Thee, Lord, God, we thank - - - Thee, Lord,

Gott, wir dan - - - ken dir und - - -
God, we thank - - - Thee, Lord and - - -

- ken dir und - - - ver - kün - - - di - gen
Thee, Lord and - - - we mar - - - vel at

dir und - - - ver - kün - - - di - gen dei - ne Wun -
Lord and - - - we mar - - - vel at all Thy won -

D major

In the B-minor Mass, this bass line is more elaborate.

13.

und ver - kün - di - gen dei - ne Wun -
and we mar - vel at all Thy won -

ver - kün di - gen dei - ne Wun - der,
we mar - vel at all Thy won - ders,

dei - ne Wun - der, wir
all Thy won - ders, we

der, wir dan -
ders, we thank

D major

18.

der, wir dan - ken dir, Gott, wir dan -
ders, we thank Thee, Lord, God, we thank

wir dan - ken dir, Gott, wir dan -
we thank Thee, Lord, God, we thank

dan - ken dir, Gott, wir dan - ken dir,
thank Thee, Lord, God, we thank Thee, Lord,

ken dir, Gott, wir dan - ken dir
Thee, Lord, God, we thank Thee, Lord

24.

A

Doubled by Trp 1, Ob I, Vln I.

ken dir, wir
Thee, Lord, we

ken dir, wir dan ken dir,
Thee, Lord, we thank Thee, Lord,

wir dan ken dir, Gott, wir dan ken
we thank Thee, Lord, God, we thank Thee,

und verkün digen dei ne Wun -
and we mar vel at all Thy won -

D major

31.

dan ken dir, Gott, wir dan ken dir
thank Thee, Lord, God, we thank Thee, Lord

Gott, wir dan ken dir, wir dan ken dir,
God, we thank Thee, Lord, we thank Thee, Lord,

dir, wir dan ken dir, Gott, wir dan ken
Lord, we thank Thee, Lord, God, we thank Thee,

der, wir danken dir, wir dan ken dir, wir dan
ders, we thank Thee, Lord, we thank Thee, Lord, we thank

D major

37.

Doubled by Ob 1, Vln 1 (Trp silent).

und ver_kün - - - digen deine Wun - - -
and we mar - - - vel at all Thy won - - -

Gott, wir dan - - - - - ken dir und ver_kün - - - digen
God, we thank - - - - - Thee, Lord, and we mar - - - vel at

dir, wir dan - - - - - ken dir und -
Lord, we thank - - - - - Thee, Lord and -

- - - ken dir, Gott, wir dan - ken dir
- - - Thee, Lord, God, we thank Thee, Lord

E minor G major

43.

der, wir dan - - - - - ken dir und ver_kün - - -
- ders, we thank - - - - - Thee, Lord and we mar - - -

dei_ne Wun - - - - - der, wir dan - - - ken dir, wir dan - - - ken
all Thy won - - - - - ders, we thank - - - Thee, Lord, we thank Thee,

- ver_kün - - - - - digen dei_ne Wun - - - - - der, wir dan - - -
- we mar - - - - - vel at all Thy won - - - - - ders, we thank -

und ver_kün - - - - - digen dei_ne Wun - - -
and we mar - - - - - vel at all Thy won - - -

B minor

48. Doubled by Trp I, Ob I, Vln I.

B

- - - di-gen dei-ne Wun - - - der, wir dan -
 - - - vel at all Thy won - - - ders, we thank -

dir, wir dan - - - ken dir, Gott, wir dan -
 Lord, we thank - - - Thee, Lord, God, we thank -

- - - ken dir, wir dan - - - ken dir, Gott, wir dan -
 - - - Thee, Lord, we thank - - - Thee, Lord, God, we thank -

- - - der, wir dan - - - ken dir,
 - - - ders, we thank - - - Thee, Lord,

B

F# minor D major

54. Trp tacet.

- ken dir, Gott, wir dan - - ken dir und verkündigen dei-ne Wun - der, wir
 - Thee, Lord, God, we thank - Thee, Lord and we mar-vel at all Thy won - ders, we

- ken dir und ver-kündigen deine Wun - der, wir dan -
 - Thee, Lord and we mar-vel at all Thy won - ders, we thank -

- - - ken dir, wir dan - - - ken dir, Gott, wir dan -
 - - - Thee, Lord, we thank - - - Thee, Lord, God, we thank -

wir dan - - - ken dir, Gott, wir dan -
 we thank - - - Thee, Lord, God, we thank -

G major

61.

Counterpoint expanded with Trp I & II to 6 parts and (starting in m. 70) with Trp III to 7 lines (8 if you count timpani).

dan - - - - - kendir, Gott, wir dan - - - - - ken dir,
 thank - - - - - Thee, Lord, God, we thank - - - - - Thee, Lord,

- kendir, Gott, wir dan - - - - - ken dir, wir dan - - -
 - Thee, Lord, God, we thank - - - - - Thee, Lord, we thank -

- ken dir, wir dan - - - kendir, wir dan - - - ken dir, wir
 - Thee, Lord, we thank - - - Thee, Lord, we thank - - - Thee, Lord, we

- ken dir, wir dan - - - kendir, wir dan - ken dir,
 - Thee, Lord, we thank - - - Thee, Lord, we thank Thee, Lord,

cresc. *D major*

Trp I
 Trp II

Vocal-bass pauses for 4 mm.

68.

D major

Texture expanded to 8 parts with entrance of Trp III and Timpani.

D major

wir dan - - - - - kendir, Gott, wir dan - - - - - ken
 we thank - - - - - Thee, Lord, God, we thank - - - - - Thee,

- kendir, Gott, wir dan - - - - - ken dir und -
 - Thee, Lord, God, we thank - - - - - Thee, Lord and -

dan - - - - - ken dir, Gott, wir dan - - - - -
 thank - - - - - Thee, Lord, God, we thank - - - - -

wir dan - - - - - kendir, Gott, wir dan - - -
 we thank - - - - - Thee, Lord, God, we thank - - -

ff *D major*

Trp II
 Trp III

+Trp III (non-thematic) & Timp.
 with emphatic entry of theme in bass.

75.

dir und ver-kün-di-gen deine Wun-der, und
 Lord, and we mar-vel at all Thy won-ders, and
 ver-kün-digen deine Wun-der, und
 we mar-vel at all Thy won-ders, and
 ken dir, wir dan-ken, wir dan-ken dir und
 Thee, Lord, we thank Thee, we thank Thee, Lord and
 ken dir und ver-kün-di-gen deine Wun-der, und
 Thee, Lord and we mar-vel at all Thy won-ders, and

Trps & Timp tacet.

mf

A major

80.

der, und ver-
 ders, and we
 ver-kün-digen deine Wun-der, wir dan-ken dir, Gott, Gott, wir
 we mar-vel at all Thy won-ders, we thank Thee, Lord, God, God, we
 ver-kün-digen deine Wun-der, wir dan-ken dir,
 we mar-vel at all Thy won-ders, we thank Thee, Lord,
 der, und ver-kün-di-gen
 ders, and we mar-vel at

+3 Trps & Timp.

f

B minor

D major

86.

kün - digen dei - ne Wunder, und ver - kün - digen dei - ne Wun - der.
mar - vel at all - Thy won - ders, and we mar - vel at all - Thy won - ders.

dan - ken dir und ver - kün - digen deine Wun - der.
thank Thee, Lord and we mar - vel at all Thy won - ders.

Gott, Gott, wir danken dir und ver - kündigen deine Wun - der.
God, God, we thank Thee, Lord and we mar - vel at all Thy won - ders.

dei - ne Wunder, und ver - kün - digen dei - ne Wun - der.
all Thy won - ders, and we mar - vel at all Thy won - ders.

D major

Alfred Dürr writes, "The antiquated style of this chorus gives way to a modern concertante style in the following tenor aria, no. 3. Solo violin and tenor voice act as equal partners and, together with the continuo, form a trio of sweeping vivacity. The movement is largely unified in character, for the vocal theme is derived from that of the introductory ritornello, and even the middle section of this da capo structure maintains the ritornello theme in the violin part." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 734.

For biblical background, see note.



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

(Tempo giusto ♩ = 72.)

Trio chamber texture in modern Italianate ritornello da capo aria form: solo violin, tenor, and continuo.

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

The 6-line poem has a symmetrical rhyme scheme of ABCCBA. Bach repeats the first 2 lines 5 times (with some internal repetition), the second and third iterations of the two opening lines separated by a ritornello. This makes the A section 92 measures long. The next 4 lines are set in 48 measures. With da capo repetition, that makes the A section almost 4 times as long as the B section.

1. Solo Vin.

Ritornello

A major

6.

A major

11.

E major

16. Tenore.

E major

E major

Hal -
Hal -

21. Vocal theme derived from ritornello.

A major

le - lu - ja, Stärk' und Macht sei des Al - ler -
le - lu - ja, strength and might may Thy name be

26.

A major

F# minor

höch - - - - - sten Na - men, Hal - - - - - le -
high ex - al - ted, Hal - - - - - le -

31.

lu - ja, Hal - - - le - lu - ja, Stärk' und Macht sei des
- lu - ja, Hal - - - le - lu - ja, strength and might may Thy

E major

36.

Al - - - lerhöchsten Na - - - - - men, des
name be high ex - al - - - - - ted, Thy

41.

Al - - - lerhöchsten Na - - - men!
name be high ex - al - - - ted!

E major

E major

mf Ritornello

46.

E major

C# minor

51.

Hal - - - - - le - lu - ja, - Hal -
 Hal - - - - - le - lu - ja, - Hal -

p

E major B minor

56.

- le - lu - ja - sei des Al - ler - höch - - - - - sten
 - le - lu - ja - may Thy name - be - high - - - - - ex -

A major

61.

Na - men, Hal - - - - - le - lu - ja, Stärk' -
 al - ted, Hal - - - - - le - lu - ja, strength -

p.

A major A major

66.

- - - - - und Macht, Stärk' - - - - - und Macht, - - - - - Stärk' und
 - - - - - and might, strength - - - - - and might, - - - - - strength and

71.

Macht sei des Al-ler-höchsten Na-men, Hal-le-
might may Thy name be-high ex-al-ted, Hal-le-

A major

76.

lu-ja, Stärk'und Macht sei des Al-ler-höchsten Na-men!
- lu-ja, strengthand might may Thy name be-high ex-al-ted!

mf Ritornello

A major

81.

B minor

A major

86.

A major

J.S. Bach - Church Cantatas BWV 29

Contrasting middle section; Ritornello material reappears: 109–115 of ritornello are similar to mm. 13–20.

91

Zi - on ist noch sei - ne Stadt,
Zi - on is Thy cho - sen site;

p *mf* Ritornello

A major F# minor F# minor

96

da er
there hast

cresc. *p*

B minor

Reference contrasting contemporary era of new city council with bygone era, represented by traditional style of the previous movement with its psalm text.

101.

sei-ne Woh-nung hat, da er noch bei un-serm Sa-men an der
Thou Thy dwell-ing place, there will we and our de-scen-dants know the

p

B minor

106.

Vä-ter Bund ge-dacht.
Fa-ther's lov-ing grace.

tr *mf* Ritornello

B major E minor

Compare mm. 13–20.

111.

Zi - on
Zi - on

(PSC.) *P*

B minor B minor

116.

ist noch sei - ne Stadt, da er sei - ne Wohnung hat, da
is Thy cho - sen site; there hast Thou Thy dwell - ing place, there

mf

A major F# minor

121.

er noch bei un - serm Sa - men an der Vä - ter Bund ge - dacht, an
will we - and our - de - scen - dants know the Fa - ther's lov - ing grace, the

tr

F# minor

126.

der Vä - ter Bund, bei un - serm Sa - men, da er noch bei
Fa - - ther's grace, - to our - de - scen - dants, there will we and

7

F# minor

131.

unserm Sa - - men an der Vä - ter - - Bund ge - - dacht, bei
 our de - scen - - dants know the Fa - ther's - lov - ing - - grace, will

136.

un - - serm Sa - - - - men an der Vä - ter Bund ge - dacht;
 our - - de - scen - - - - dants know the Fa - ther's lov - ing - - grace;

F# minor

F# minor

Da Capo.

For a word-for word translation of the libretto, see Melvin Unger, *Handbook to Bach's Sacred Cantata Texts*.

29/4. **Recitativo.** •Praise to God for blessing our city and borders (29/4). The text uses formulations reminiscent of Psalms 17, 46, 85, 122, 128. See Martin Petzoldt, *Bach-Kommentar* 3:248.

Basso.

1.

For biblical background, see note.



Gottlob! es geht uns wohl. Gott ist noch uns-re Zu-ver-sicht, sein
 Praise God! for all is well! God, our Pre-ser-ver, true and tried, our

Secco

F# minor

4. NBS: und

Schutz, sein Trost, sein Licht beschirmt die Stadt und die Pa-lä-ste, sein
 Light, our Hope, our Guide, Pro-tec-tor He of high and low, — our

B major B7 E major

6.

Flü-gel hält die Mauern fe-ste. Er lässt uns al-ler Or-ten segnen, der
 ve-ry lives to Him we owe. — He bless-es those of ev'-ry sta-tion. Here

Text-painting: G# major
 Flutter for wings. C# minor

C# minor E7 C# major...

9.

Treu-e, die den Frie-den küsst, muss für und für Ge-rech-tig-keit be-
 Right-eous-ness is met with Peace, and Truth and Mer-cy on a firm foun-

F# minor

11.

gegenen. Wo ist ein solches Volk wie wir, dem Gott so nah und gnädig ist!
 -da-tion. What peo-ple is there an-y-where, to whom God gives such con-stant care?

F# minor D# dim.7 E minor B major
 Phrygian cadence suitable for the rhetorical question.

J.S. Bach - Church Cantatas BWV 29

The 5-line poem has a rhyme scheme of ABCB. Bach treats the A line twice, then the BCBC complex twice (with intervening ritornellos). But the repetitions are differentiated. Noteworthy is the bassetto texture for the vocal lines, which ceases at the second treatment of the BCBC complex. Since bassetto texture in this movement appears to indicate God's heavenly rule, the adding of the continuo in this last vocal statement apparently signifies God's rule/kingdom acknowledged on earth. Furthermore, to show the interaction between government leaders and obedient citizens, Bach creates contrapuntal interplay among voice, oboe, and viola.

The use of a tierce de coulée-like gesture suggests French influence, as does the lilted dance rhythm, and perhaps also the doubling of Ob and Vln I in the ritornello. Allusions to French courtly style reflect the view common in Bach's time that earthly leaders serve as God's representatives on earth, and the council members would probably have been pleased to be associated with French courtly style. The siciliano rhythm suggests the shepherding function of God and his earthly representatives.

29/5.

Aria. (Andante $\text{♩} = 56$.)

Prayer for national blessing (29/5). This is the "keystone" movement in a chiasmic form, where antithetical elements meet. Here Bach contrasts the heavenly kingdom (bassetto technique) with the earthly kingdom (with continuo).

The A section is in binary form, each half repeated with the singer entering for the repetition.

Ob I/Vln I 1. Ritornello derived from vocal line.

Soprano, Ob, Strings, Continuo *mf*

B minor (B pedal...)

N6

Ob doubles the voice while the bass plays "tasto solo," doubling the viola, without continuo. The oboe doubling ("colla parte") perhaps represents God's "enveloping care" as requested in the text.

5.

Soprano.

This is a tonally open ritornello. See note for more.

The movement is characterized by siciliano rhythm (signifying the shepherding care of God and his earthly representatives), differentiated "colla parte" writing (perhaps signifying God's enveloping care as requested in the text), bassetto technique (for God's incomprehensible, heavenly rule), and differentiated imitation among lines (for "obedient following" of leaders by citizenry).

(re - denk' an uns mit
Re - mem - ber us in
Possible allusion to Psalm 115:12-13.

B minor D major D major B minor B minor

Bassetto Texture: "tasto solo senza continuo." Here the use of bassetto texture apparently signifies God's heavenly rule of love and mercy (see above and later).

11.

"envelop"

dei - - - ner Lie - be, schleuss uns in dein Er - bar - - - - - men
Thine af - fec - tion, up - hold us in - Thy mer - - - - - cy

N6 B minor D major

16.

ein!
still!

Ritornello: Ob and Vln I carry the tune.

+Continuo

D major B minor E7 A major E major

21.

Ge - denk' an
Re - mem - ber

B minor B minor B minor E7

Bassetto Texture: "tasto solo senza continuo."

26.

uns mit dei - ner Lie - be, schleuss' uns in dein Er - bar - men, in
us in Thine af - fec - tion, up - hold us in Thy mer - cy, us

A major B7 E minor B minor

31.

dein Er - bar - men ein!
in Thy mer - cy still!

Ob and Vln I carry the tune.

Ritornello

B minor B minor

+Continuo

36.

Seg - ne die, so uns re - gie - ren,
Bless the ru - lers who di - rect us,

Ob.

Vln I

D major A major A7

B minor

Bassetto Texture: "tasto solo senza continuo."
Organ doubles Vla & Vln II.

41.

die — uns lei - ten, schüt - zen, füh - ren,
do — Thou guard us, guide, pro - tect us,

D major B minor

45.

seg - ne die ge - hor - sam sein!
bid us all o - bey Thy will!

C#7 F# minor F# minor

49.

Ritornello

F# minor +Continuo

54.

Seg - ne die, so uns re.
Bless the ru - lers who di -

Ob has independent part, imitating voice at distance of 1/2 measure instead of simply doubling (mm. 56-65).

Still with continuo.

Upper strings drop out, perhaps to make imitation clearer.

A major

By having the continuo participate in this final vocal passage of the B section, Bach signals a transition from the heavenly perspective (represented by bassetto texture in all the previous vocal sections) to a temporal, earthly perspective—the kingdom of the Lord has become the kingdom of this world. See above and side note.

59.

gie - ren, die uns lei - ten, schüt - zen, füh - ren,
- rect - us, do Thou guard us, guide, pro - tect - us;

B minor B7 E minor E minor

63. Coda

seg - ne die ge - hor - sam sein!
bid us all o - bey Thy will!

Upper strings enter, Via joins the imitation for "obedience."

Via p cresc.

Da Capo.

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.

29/6. **Recitativo.** 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" 1:541, 2:824, 3:101, 143. Here it represents the gathered citizens.

1. **Alto.**

Ver - giss es fer - ner nicht, mit dei - ner Hand uns Gu - tes zu er -
For - get us not, o Lord, stretch our Thy Hand, Thy boun - ty rich be -

Secco

A major A7

Martin Petzoldt argues that this text takes up an ancient liturgical ritual established by Moses in Deuteronomy 27:11–26. See more below.

3.

wei - sen; so soll dieh uns - re Stadt und un - ser Land, das
- stow. — Thy folk in thank - ful praise through - out the land, come

D major D7 B major

5.

dei - ner Eh - re voll, mit O - pfern und mit Dan - ken prei - sen, und
here to hon - or Thee, to pay in thanks the debt they owe, — all

B7 E minor

7.

al - les Volk soll sa - gen: A - - - men!
join - ing us in sing - ing: A - - - men! Hal - - Hal - -

Sopr. e Alto tutti.
Alto solo.
Tenore e Basso tutti.

A - - - men!
A - - - men!

A - - - men!
A - - - men!

D major D major

A unison "Amen" represents the listeners' response, reminiscent of the Israelites' liturgical response (see below). Then the alto sings a transposed version of the A part of the tenor aria, no. 3, with obligato organ replacing the violin) begins *attacca* (without ritornello) in the same tempo.

Martin Petzoldt notes that responses of "Amen" hearken back to the Israelites being instructed to respond liturgically to 12 potential curses proclaimed by Moses and the Levitical priests in Deuteronomy 27, but that Bach's listeners would have understood the theological principle that in Christ the curse of the law is taken away (Galatians 3:13). See Petzoldt, *Bach-Kommentar* 3:254.

This movement repeats the A section of the tenor aria (no. 3) but it is now transposed and given to the alto, while the previous violin obbligato is given to the organ. Thus, mm. 21–92 of 29/3 are transposed from A major to D major here. 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 borrow 29/2 for the "Gratias" movement of the mass and his 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 with obbligato organ here makes 29/7 sound more ecclesiastical than 29/3.

29/7. **Aria.** •Hallelujah, strength and might to name of Almighty (29/7).

Allegro. (♩ = 12.)

1. **Alto.**

Alfred Dürr writes, "As a result [of this reprise], both thematically (no. 3 = no. 7) and in scoring (obligato organ in nos. 1 and 7) the work is tightly held together to an exceptional degree." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 734.

le - lu - ja, Stärk' und Macht sei des Al - ler -
le - lu - ja, strength and might may Thy name be

Organ obbligato

D major

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* 3:254–255.

6.

höch - - - - - sten Na - men, Hal - - - le -
high ex - al - ted, Hal - - - le -

D major B minor

11.

lu - ja, Hal - - - le - lu - ja, Stärk' und Macht sei des
- lu - ja, Hal - - - le - lu - ja, strength and might may Thy

A major

16.

Al - - - ler.höchsten Na - - - men, - des
name - - - be - high ex - al - - - ted, - Thy

21.

Al - - - ler.höchsten Na - - - men!
name - - - be - high ex - al - - - ted!

mf Ritornello

A major A major

26.

F# minor A major

31.

Hal - - - le - lu - ja, - Hal - - - le -
Hal - - - le - lu - ja, - Hal - - - le -

p

A major E minor

37.

lu - ja — sei des Al - ler - höch - - - - - sten Na - men, —
 - lu - ja — may Thy name — be - high ————— ex - al - ted, —

D major

42.

Hal - - - - - le - lu - ja, Stärk' ————— und
 Hal - - - - - le - lu - ja, strength ————— and

D major

D major

47.

Macht, Stärk' ————— und Macht, ————— Stärk' und Macht sei — des
 might, strength ————— and might, ————— strength and might may — Thy

52.

Al - ler - höch - sten Na - - men,
name be - high ex - al - - ted,

Hal - le - lu - ja, Stärk'und
Hal - le - lu - ja, strength and

D major

57.

Macht, sei des Al - ler - höchsten Na - - men!
might, may Thy name - be - high ex - al - - ted!

mf Ritornello

D major

62.

E minor

D major

67.

D major

D major

Chorale with 12 phrases and rhyme scheme of ABABCDCEFEF. 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 strengthens the visibility of the work's chiasmic (symmetrical) form (more above).

29/8.

Choral. (Mel: „Nun lob, mein' Seel, den Herren.“)

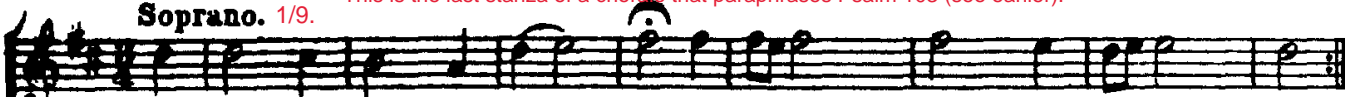
See also 51/4, 167/5.

•Prayer of praise and dedication to Trinity (29/8).

This is the last stanza of a chorale that paraphrases Psalm 103 (see earlier).

Soprano. 1/9.

+Ob I, II
+Vln I



Sei Lob und Preis mit Eh - ren, Gott Vater, Sohn, hei - li - gem Geist!
 Der woll' in uns ver - meh - ren, was er uns aus Gna - den ver - heisst,
Be glo - ry, praise and hon - or to all the Ho - ly Tri - ni - ty!
In Faith will God up - hold us, for as He pro - mised, must it be:

Alto.

+Vln II



Sei Lob und Preis mit Eh - ren, Gott Va - ter, Sohn, hei - li - gem Geist!
 Der woll' in uns ver - meh - ren, was er uns aus Gna - den ver - heisst,
Be glo - ry, praise and hon - or to all the Ho - ly Tri - ni - ty!
In Faith will God up - hold us, for as He pro - mised, must it be:

Tenore.

+Vla



Sei Lob und Preis mit Eh - ren, Gott Va - ter, Sohn, hei - li - gem Geist!
 Der woll' in uns ver - meh - ren, was er uns aus Gna - den ver - heisst,
Be glo - ry, praise and hon - or to all the Ho - ly Tri - ni - ty!
In Faith will God up - hold us, for as He pro - mised, must it be:

Basso.



Sei Lob und Preis mit Eh - ren, Gott Va - ter, Sohn, hei - ligem Geist!
 Der woll' in uns ver - meh - ren, was er uns aus Gnaden ver - heisst,
Be glo - ry praise and hon - or to all of the blest Tri - ni - ty!
In Faith will God up - hold us, He pro - mised and so must it be:

Bass line is unusually active for a chorale setting and inner voices are also more active than in other Bach settings of this chorale (see Petzoldt, "Bach-Kommentar" 3:255).

+3 trumpets & timpani

+3 trumpets & timpani



D major

D major

B minor

D major

Abgesang of bar form

17.

dass wir ihm fest ver - trau - en, gänz - lich ver - lass'n auf ihn, von
that we may trust Him whol - ly, to His con - trol re - sign, re -

dass wir ihm fest ver - trau - en, gänz - lich ver - lass'n auf ihn, von
that we may trust Him whol - ly, to Him con - trol re - sign, re -

dass wir ihm fest ver - trau - en, gänz - lich ver - las - sen auf ihn, von
that we may trust Him whol - ly, to His di - rec - tion re - sign, re -

dass wir ihm fest ver - trau - en, gänz - lich ver - las - sen auf ihn, von
that we may trust Him whol - ly, to His di - rec - tion re - sign, re -

B minor A major

24

Her - zen auf ihn bau - en, dass uns'r Herz, Muth und Sinn ihm
- ly up - on Him sole - ly, with heart and will and mind hold

Her - zen auf ihn bau - en, dass un - ser Herz, Muth und Sinn ihm
- ly up - on Him sole - ly, with heart and with will and mind hold

Her - zen auf ihn bau - en, dass uns'r Herz, Muth und Sinn ihm
- ly up - on Him sole - ly, with heart and will and mind hold

Her - zen auf ihn bau - en, dass un - ser Herz, Muth und Sinn ihm
- ly up - on Him sole - ly, with heart and with will and mind hold

D major E minor

31.

tröst - lich soll'n an - han - gen; drauf sin - gen wir zur Stund! A -
 fast to Him for - ev - er; so sing - we all - to - day: A -

tröst - lich soll'n an - han - gen; drauf sin - gen wir zur Stund! A -
 fast to Him for - ev - er; so sing we all to - day: A -

tröst - lich soll'n an - han - gen; drauf singen wir zur Stund! A -
 fast to Him for - ev - er; so sing we all to - day: A -

tröst - lich soll'n an - han - gen; drauf sin - gen wir zur Stund! A -
 fast to Him for - ev - er; so sing we all to - day: A -

D major

Remarkable descending scale. In the full score, the continuo line continues downward to low F#.

D major

A major

38. "Amen" underscores the liturgical context (in which the listeners respond).

men! wir wer - den's er - lan - gen, glaub'n wir - aus Herzens - grund.
 - men! for this is our por - tion, that naught can take a - way.

men! wir wer - den's er - lan - gen, glaub'n wir - aus Her - zens - grund.
 - men! for this is our por - tion, that naught can take a - way.

men! wir werden's er - lan - gen, glaub'n wir aus Her - zens - grund.
 - men! for this is our por - tion, that naught can take a - way.

men! wir werden's er - lan - gen, glau - ben wir aus Her - zens - grund.
 - men! for this is our por - tion, that no - thing can take a - way.

+3 trumpets & timpani

+3 trumpets & timpani

D major

D major

D major