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NBA I/15; BC A93

Trinity Sunday (BWV 165, [194], 176, 129)

\*Romans 11:33–36 (O the depth of the riches and wisdom and knowledge of God!)

\*John 3:1–15 (Discussion between Jesus and Nicodemus: You must be born anew)

Librettist: Chorale (Johann Olearius)

Time of Composition: 1726/1727,

FP: ?8 June 1727 (St. Thomas in the morning & St. Nicholas

at afternoon Vespers, see note).

This cantata belongs to Bach's third cantata cycle in Leipzig (see notes). Later, Bach assigned the cantata to the chorale cantata cycle to replace the Trinity cantata BWV 176, the last cantata of the cycle (see Wolff, "Bach's Musical Universe," 125–27, 147–48).

Festive Instrumentation:

Tromba I, II, III

Timpani

Flauto traverso

Ob I, II, also Ob d'amore I, (II)

Vln I, II

Vla

SATB

Continuo, organo



BWV 129 is a chorale cantata that retains the chorale text in each movement (per omnes versus). For more about Bach's chorale cantatas that follow this model, see note. Bach reallocated BWV 129 (for Trinity) to his earlier chorale-cantata cycle, replacing the non-chorale-based BWV 176. He similarly replaced BWV 85 (2nd Sunday after Easter) with BWV 112. The underlying 1665 chorale is by Johann Olearius (1611–1684), whose 3-volume Bible Commentary was in Bach's library. In the cantata it is sung to the 1679 melody "O Gott, du frommer Gott" by Ahasverus Fritsch (1629–1701), rather than the more common "Nun danket alle Gott." Each of the first 4 stanzas begins with the opening words of Zechariah's canticle, the Benedictus (Luke 1:68): "Blessed be the Lord." In turn, the stanzas praise Father (stanza1), Son (2), Holy Ghost (3), Trinity (4), and offer the "Sanctus" by angels and Christians (5).

J.S. Bach

## Cantata No. 129

Gelobet sei der Herr, mein Gott

By setting the final stanza as a choral counterpart to no. 1, Bach creates a symmetrical form that is more pronounced than usual (see note).

### Vers 1, Coro

(Chorale Verse 1) •Praise to God the Creator: my light & life (129/1).

129/1. Fl, Vln I, II

Triadic skeleton perhaps related to chorale.



Independent ritornello

(Oboes reinforce.)

Trp I, II, III, Timp punctuate...

A chorale cantata per omnes versus with no recitatives or da capo arias.

D major

Trp I

D major

D major

E(7)

A major

Oboes independent, surrounded with concertante exchanges among instrument groups.

Trps tacet...

Obs in 3rds.

A major

# J.S. Bach - Church Cantatas BWV 129

E minor A# dim.7 B minor E minor B7 E minor

A(7) D major

+Trps & Timp punctuate.

D major D major

Trp I & II

This is not the tune usually associated with this hymn text (see note).

Independent canonic accompaniment by lower voices, then instruments, with an energetic, rising line suggesting praise.

19 **Soprano** Line 1. (Mel: „O Gott, du frommer Gott“) **Alto** Ge - - - lo - - - bet **Basso** Ge - lo - - - Ge - lo - - - Trp I

For an earlier opening movement that sets this chorale tune, see BWV 94 (common meter, D major, flute, 2 oboes d'amore).

Alfred Dürr writes, "The cantus firmus—the melody O Gott, du frommer Gott—is delivered by the soprano one line at a time and supported by an imitative, freely polyphonic, or chordal substructure in the other voice parts. Not only does the orchestra develop independent thematic material, but the vocal counter-parts also lack a thematic connection with the chorale melody. Yet what the movement might lack in deep-seated thematic unity and learned counterpoint it makes up for in the immediate effectiveness of its concertante themes and their treatment." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 379.

For biblical background, see note.

D major D major D major

21

sei der Herr,  
- bet, ge - lo - bet sei der Herr, der Herr,  
- bet, ge - lo - bet sei der Herr, der Herr,  
- - - bet sei der Herr, der Herr,

Trp II Trp III

G major G major

23

G major G major

25

**B** Line 2, Rhetorical separation (punctured motives) for "My God...my light."

mein Gott, mein Gott, mein Licht, mein Gott, mein  
mein Gott, mein Licht, mein Gott, mein  
mein Gott, mein Licht, mein Gott, mein

Trps & Timp tacet...

G major A(7)

my "light": reminiscent of Psalm 27:1. The Lord is my light and my salvation (Luther 1545: mein Licht und mein Heil).

27

Text painting: Running melismas for "Leben" ("life").

Licht, mein Le -

Licht, mein Le -

Licht, mein Le -

Licht, mein Le -

D major

D major

29

The accompanying voices repeat the text in homophonic texture...

ben, mein Gott, mein Licht, mein Le -

ben, mein Gott, mein Licht, mein Le -

ben, mein Gott, mein Licht, mein Le -

ben, mein Gott, mein Licht, mein Le -

+ Trps & Timp punctuate...

D major

D7

G major

31

ben, mein Gott, mein Licht, mein Le -

ben, mein Gott, mein Licht, mein Le -

ben, mein Gott, mein Licht, mein Le -

ben, mein Gott, mein Licht, mein Le -

Trps & Timp punctuate...

D major

# J.S. Bach - Church Cantatas BWV 129

33

Line 3.

mein

C

D major

D7

35

Schöp - fer, der mir

mein Schöpfer, der mir hat, mein Schöpfer, der mir

meine Schöpfer, der mir hat, der mir

meine Schöpfer, der mir

Ascending diatonic 4th suggests praise (see note).

G major

A7

37

hat

hat

hat

hat

Trps & Timp punctuate...

D major

F#(7)

B minor



# J.S. Bach - Church Cantatas BWV 129

39

D Line 4.

mein

mein

mein

mein

Trps & Timp tacet...

D

B minor B7 E minor A7

41

Text painting:  
Duet between  
cantus firmus  
and inner parts  
over a marching  
bass represents  
the duality of  
"Leib und Seel"  
("body and  
soul").

Leib und Seel' ge - - -

Leib und Seel' ge - - -

Leib und Seel' ge - - -

Leib und Seel' ge - - -

D major E7 F# minor 7

43

ge - - - ben,

ge - - - ben,

ge - - - ben,

ge - - - ben,

Trps & Timp punctuate...

E7 6 A major

47

Musical score for 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The melody is primarily in the treble staff, while the bass staff provides a simple accompaniment. The piece concludes with a final chord in the treble staff.

[illegible]

51 The accompanying voices repeat the text 2-3 times, ending homophonically...

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the piano accompaniment. The key signature has two sharps (F# and C#), indicating D major or B minor. The time signature is 8/8. The lyrics are written below the vocal staves.

Va - - - ter, der mich  
schützt, mein Va - ter, der mich schützt, mein Va - - - ter, der mich  
der\_\_ mich schützt, mein Va - - - ter,\_\_ der\_\_ mich\_\_  
mein Va - ter, der\_\_ mich\_\_ schützt, mein Va - ter, der' mich

D major                  D7                  G major

# J.S. Bach - Church Cantatas BWV 129

53

schützt  
schützt, mein Va - - - ter, der mich schützt  
schützt, mein Va - - - ter, der mich schützt  
schützt, mein Va - - - ter, der mich schützt

G major B7 E minor

55

von  
von Mut - ter - lei - - - be  
von Mut - ter -

Since phrase 6 of the cantus firmus is a sequentially higher repetition of phrase 5, Bach sets it similarly a step up.

Trps & Timp punctuate...

E minor E minor

57

Mut - ter - lei - - - be  
an, von Mut - ter - lei - be an, von Mut - - - ter - lei - be  
lei - - - be an, von Mut - - - ter - lei - - - be  
von Mut - ter - lei - - - be an, von Mut - ter - lei - be

Trps & Timp tacet...

cf. m. 51. cf. m. 52.

E minor E7 A major



# J.S. Bach - Church Cantatas BWV 129

59

an,  
an, von Mut - ter - lei - be an,  
an, von Mut - ter - lei - be an,  
an, von Mut - ter - lei - be an,

cf. m. 53. cf. m. 54.

A major C#7 F# minor

61

cf. m. 55. Trps & Timp punctuate... cf. m. 56.

63

F# minor E7 A major

65

G Line 7. Word painting: Melismas stretching the word "alle" ("all") in rich counterpoint.

der al - le  
der al - le, al -  
der al -

Fl/Vln I & II

D major D7 G major

Word painting: 8th note for final syllable of "Augenblick"  
("blink of the eye").

67

Au - gen - blick',  
- le, al - le, al - le Augenblick',  
- le Augenblick',  
- le Augenblick', al -

G major A major F# minor B minor D7

69

The accompanying voices repeat the text in homophonic texture...

al - le Augenblick',  
al - le Augenblick',  
al - le Augenblick',

+Trps & Timp

G major D major D major

71

Line 8. The final chorale phrase (which repeats the opening text) is set largely homophonically.

viel Gut's an an  
viel, viel Gut's an mir ge - tan, viel Gut's an  
viel, viel Gut's an mir ge - tan, viel Gut's an  
viel, viel Gut's an mir ge - tan,

D major D7 G major

# J.S. Bach - Church Cantatas BWV 129

73

The accompanying voices repeat the text...

mir ge - - - tan,  
 mir, an mir ge - tan, viel Gut's an mir ge - tan.  
 mir, an mir ge - - tan, viel Gut's an mir ge - tan.  
 viel Gut's an mir, an mir ge - tan, viel Gut's an mir ge - - tan.

E7 A major A7 D7 G major D major

Trps & Timp punctuate...

D major D major

Trps & Timp tacet...

D major

B7 E minor A# dim.7 F#7

B minor B7 E minor A(7) D major

# J.S. Bach - Church Cantatas BWV 129

D major

D major

D major

D major

Movement 2 and its counterpart in Bach's symmetrical structure, no. 4, show certain parallels: triple metrical division, similar range of singer and obligato instrument(s), similar character. Martin Petzoldt argues that this parallelism highlights Luther's dual emphasis on the saving work of Christ and confession of the triune God. See *Bach-Kommentar* 3:365.

## 129/2. Vers 2, Aria (Chorale Verse 2) •Praise to God the Son: my Salvation, my life (129/2).

Ritornello derived from vocal line.

(Right hand is editorial.)

Continuo alone (R.H. is editorial). A major E(7)

A major

Descending octave in continuo, presumably symbolic of the Son's descent in the Incarnation (compare Handel's "He shall feed his flock" in *Messiah* or the descending violin solo in the "Benedictus" of Beethoven's *Missa Solemnis*.)

E major

E major

E7

C# minor

F#(7)

The ritornello ends with a sequence of the figura corta (see note) with juxtaposition of high and low range.

B minor

E(7)

A major

A major

Bass is often the voice of authority, e.g., the vox Christi.

The descending diatonic fourth, treated sequentially, is here associated with the Son descending to provide "Heil" (salvation). For more on Bach's use of the diatonic fourth, see note.

Continuo imitates the singer in canon.

My “salvation”: reminiscent of Psalm 27:1. The Lord is my light and my salvation (Luther 1545: mein Licht und mein Heil).

The second movement is closely linked to the day's Gospel reading, which includes John 3:16: "For God so loved the world that he gave his only Son, that whoever believes in him should not perish but have eternal life."

Lines 1–4.

Continuo plays opening phrase.

For biblical background, see note.

Word painting: Energetic, joyful melisma (with 32nd notes and large leaps) for "gelobet" ("praise be"), based on ritornello's consequent phrase.



# J.S. Bach - Church Cantatas BWV 129

39

sei der Herr, mein Gott, mein Heil, mein Le - - - ben, des

A major

To introduce 'the Father's dear Son,' the continuo again plays a sequence of the figura corta, juxtaposing high and low ranges: a bi-planar melody, perhaps symbolic of the Son's descent in the Incarnation.

45

Va - - ters lieb - ster Sohn, der sich für mich, für

Repetition of "für mich" ("for me").

C#7 F# minor B7 E major

50

mich ge - ge - ben, des Va - - ters lieb - ster Sohn,

E major E7 A major E# dim. F# minor

55

der sich für mich ge - ge -

hemiola  
Melisma on "gegeben" ("given") echoes the earlier one on "gelobet."

E major

# J.S. Bach - Church Cantatas BWV 129

60

ben;

Ritornello

E major F#7 B major B7 E major

66

Lines 5-6 (2x)

der mich er - lö - - - - set

7 6 6 4 2 7 # B7 E major 6 # E major E7 6 6 5 A major 6 5

The music turns to the minor mode for the serious sentiments of the text. (See note for more.)

72

hat mit sei - nem theu - - - - ren Blut,

Melisma for "teuren" ("precious") and held note for "Blut" ("blood") provide rhetorical emphasis. Allusion to 1 Peter 1:18-19 (see note).

C# major 6 4 2 6 7 5 # 6 4 # 6 5 F# minor 6 F# minor

78

der mich er - lö - - - - set, er - lö -

Melisma with counter accents and then an ascending scale for "erlöst" ("redeemed").

F# minor 6 4 3 6 4 3 6 4 2b 6b 6b 5b 3 6 5 4 2 C#7 - 4 2

A7 D major

# J.S. Bach - Church Cantatas BWV 129

84

- set hat mit sei - nem theu-ren Blut;

hemiola

Ritornello

C#7 F# minor 6 5 6 4 5 F# minor 6 7 6 4 5b E# dim (7)

88

der mir - im Glau - ben

Lines 7-8 (2x).

F# minor 6 5 # 6 7 6 5 E(7) 4 2

93

schenkt sich selbst, der mir - im Glau - ben schenkt sich

F# minor 4 2 7 A major 7 E(7) 4 2

98

selbst, das höch -

Melisma with held notes for "höchste" ("highest" or "greatest") provides rhetorical emphasis.

A major 6 5b 6 5

# J.S. Bach - Church Cantatas BWV 129

103

- - - - - ste Gut, der mir\_ im Glau - - -

E major E major E7

108

- - - ben schenkt, im Glau -

Wide-ranging melisma with held notes on "Glauben" ("faith") provides rhetorical emphasis.

A major A major A major

113

- - - ben schenkt\_ sich selbst, sich

gives himself, himself,

The continuo again plays a sequence of the figura corta, juxtaposing high and low ranges. In the vocal part, leaps, held notes, and a melisma ending with the figura corta in high range depict the essence of the text.

A major A7 F#(7) B minor

117

selbst, das höch\_ ste Gut.

the highest good.

Figura corta in high range.

hemiola

E(7) A major A major A major

Dal Segno

In no. 3, a flitting melodic line (which often ascends) and the timbre of the flute suggest Jesus' description of the Spirit in the day's Gospel lesson: John 3:5-8: Jesus answered, "Truly, truly, I say to you, unless one is born of water and the Spirit, he cannot enter the kingdom of God. That which

born of the flesh is flesh, and that which is born of the Spirit is spirit. Do not marvel that I said to you, 'You must be born anew.' The wind blows where it wills, and you hear the sound of it, but you do not know whence it comes or whither it goes; so it is with every one who is born of the Spirit."

Here the alla breve meter presumably suggests a lively tempo rather than archaic style as is sometimes the case.

This movement's central position in a symmetrical form underscores its importance in relation to the day's Gospel reading. The dialogue between flute and violin suggests the partnership of the Spirit that Jesus promised in his farewell discourse (see note). On the other hand, Christine Blanken writes, "The three equally important instrumental parts, playing in wide-ranging, constantly overlapping arches in the third verse could be regarded as an expression of the workings of the Holy Spirit." See *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition. Cantatas* (Stuttgart: Carus Verlag, 2017), vol. 12, p. 10 (Christine Blanken, translated Elizabeth Robinson).

# **Vers 3, Aria** (Chorale Verse 3) • Praise to God the Holy Ghost: my comfort & strength (129/3).

29/3. Fl (see note) Vln solo  $\text{♩}$  1. Parallel 3rds and 6ths suggest sweetness.

Motive 1. Ritornello related to vocal line. Motive 2.

E minor (for significance, see note). This is the only movement in a minor key.

For Martin Petzoldt's comments on the 7-note motive, see note.

Gott, mein Heil, mein Le -

Flute & violin exchange the motive.

Vln (up 8va) Vln (up 8va)

The rising motto theme appears 7 times: mm. 1, 16/18, 34, 489, 84, and 105.

6(111) Vln C major

8(113) E7 A minor

10(115) D7 G major B7 E minor

13(118) E minor C major B7 E minor

The musical score is presented in a multi-measure rest format, with measures grouped by measure numbers in parentheses: 6(111), 8(113), 10(115), and 13(118). The score includes vocal lines and instrumental parts for Flute (Fl) and Violin (Vln). Key signatures and chords are indicated below the staves: C major, E7, A minor, D7, G major, B7, E minor, and C major. Annotations highlight specific musical features, such as motives, key changes, and thematic elements. A large red box on the left contains a detailed analysis of the movement's structure and its significance in relation to the Gospel reading.



# J.S. Bach - Church Cantatas

3 lines in the same register:  
soprano, flute, violin.

**Soprano** Lines 1-4. (Soprano ornaments and extends the second note.)

16 (121)

For biblical background, see note.

Ge - lo - - - - - bet - sei der

Rising line suggests praise.

E minor *(fine)* E minor E minor

"My comfort": reminiscent of John 14:26 [Jesus]: But the Counselor (Luther 1545: Tröster), the Holy Spirit, whom the Father will send in my name, he will teach you all things.

my "comfort"

20

Herr, mein Gott, mein **Trost**, mein Le - - - -

E minor E minor

Word painting: Long, sequential melisma with figura corta for "Leben" ("life").

23

Figura corta (see note).

D7 G major B7

26

- ben, des Va - ters wer - ter Geist, den - mir der -

the Father's precious Spirit, whom me the

E minor D7 G major

The unison between flute and voice at the cadence may suggest the unity of Father and Son who give the Spirit (compare the Nicene Creed: "I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son)."

29

Sohn ge - ge - - ben.  
Son has-given.

*mf* Ritornello

G major

32

Ge - -

G major

E minor

Lines 1-2 (2x) & 3-4

35

lo - bet - sei der Herr, mein Gott, mein Trost, mein

E minor

E minor

FI

38

Le - - - ben, ge - - lo - - -

Word painting: Sequential melisma with figura corta for "Leben" ("life").

Vln

FI

E minor

D(7)

G major

# J.S. Bach - Church Cantatas BWV 129

41

- - bet sei der Herr, mein Gott, mein Trost, mein

Vln Fl

B7 E minor A7

44

Le - ben, des Va - ters wei - ter Geist, den mir der

B minor B minor

The unison between violin and voice at the cadence may suggest the unity of Father and Son who give the Spirit (compare the Nicene Creed: "I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son)."

47

Sohn ge - ge - - ben;

Ritornello

B minor

50

B minor B minor

53

A(7) D major 7 B minor G major

# J.S. Bach - Church Cantatas BWV 129

55

F# major D major B7

57 11

E minor A7 D major (f#7)

60

B minor B minor

63

Lines 5-8.

der mir — mein Herz er —

B minor B minor D major A7

66

quiekt, der mir gibt neu — e — Kraft, der

D major E7 A minor A7

# J.S. Bach - Church Cantatas BWV 129

Chromatic inflection (chromatic harmonic progression to a Neapolitan 6th chord) at the mention of "Not" ("distress/need").

69

mir in al - ler - Not Rat, Trost und Hil - fe -

N6 E7 A minor

72

schaft;

Ge - lob - - et sei der Herr

FI Vln Ritornello A minor A minor

75

Obbligato instruments resume dialogue...

Vln

A minor F major

77 II

G(7) C major

80

der mir mein Herz er - quickt, mein

Vln FI

E(7) A minor G(7) C major 7

Lines 5-8 (2x).



# J.S. Bach - Church Cantatas BWV 129

83 Herz er - quickt, der mir gibt

B7 E minor E minor

85 II neu - e Kraft, der mir in al - - ler -

Chromatic inflection at the mention of "Not" ("distress/need").

E minor C major F major

88 Not Rat, - - - - - Trost und Hil - fe - schafft,

Vln has quarter A against Flute half note F# (see note).

Fl Vln

D# dim.7 B7 E minor E minor B minor

91 der mir mein Herz er - quickt, der mir gibt

E7 A major D7 G major

# J.S. Bach - Church Cantatas BWV 129

Chromatic inflection at the mention of "Not" ("distress/need").

94

neu - e Kraft, der mir in al - ler

E minor E minor A# dim.7

97

Not Rat, Trost und Hil - fe - schafft,

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

100

tr tr tr

Vln Fl

D7 G major B7

103

Rat, Trost und Hil - fe - schafft.

E minor E minor

*mf*

Dal Segno

Alfred Dürr writes, "In the third aria, no. 4, a relaxed and song-like—almost dance-like—joyfulness prevails. Since the alto part adopts the ritornello

theme stated by the obligato oboe d'amore, a homogeneous texture emerges in which even the continuo participates with occasional imitative motives. See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), 380.

Movement 4 and its counterpart in Bach's symmetrical structure, no. 2, show certain parallels: triple metrical division, similar range of singer and obligato instrument(s), similar character. Martin Petzoldt argues that this parallelism parallels highlight Luther's dual emphasis on the saving work of Christ and confession of the triune God. See *Bach-Kommentar* 3:365,

Rising line suggests praise.

29/4. **Vers 4, Aria** (Chorale Verse 4) •Praise to the Trinity, who is praised by all: similar to a "Gloria patri." (129/4).

Ob d'amore

Ritornello derived from vocal line.

Gigue-like, its metrical structure perhaps symbolic of the Trinity, and/or representing the rustic, pastoral image of the text ("all things that hover in all the skies").

# J.S. Bach - Church Cantatas

2 lines in the same register:  
oboe d'amore and alto.

**Alto**

Lines 1-2.

Alto is often the voice of faith.

Rising line suggests praise.

Ob d'amore

Ge - lo - bet sei - der Herr, — mein Gott, der e - wig

D7 6 G major 6 4 6 6 5

For biblical background, see note.



le - bet,

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 (in this case, the first 2 phrases). 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.

*mf*

G major 6 7 5 6 G major 6 4 3 7 6

Lines 1-4 (with repetitions)

ge - lo - bet sei der Herr, — mein Gott, der e - wig

*p*

G major 6 7 5 6 5 6 4 5 3 7 4 2 5 3 6

le - bet, ge - lo - bet sei - der Herr, mein Gott, der e - wig le - -

G major 6 6 6 6 5 6 5 6 7 7

# J.S. Bach - Church Cantatas BWV 129

Coloratura for "lobet" (to "praise").

40

bet, den al - les lo - praise

G major A7 D major D major

Word painting: "Hovering" melismas for "schwebet" ("hover/float").

44

bet, was in al - len Lüf - ten schwe -

6 4 2 7 # 6 6 6 7 # 6 5 # 5 6 6

The reference to "all things hovering in the skies" may refer to both birds and angels as suggested in Psalm 148:1-2: Praise the Lord! Praise the Lord from the heavens, praise him in the heights! Praise him, all his angels, praise him, all his host!

48

bet, in al - len Lüf - ten schwe -

6 5 6 5 7 # D major 6 6 4 5 # D major 6 6 # 7 6

52

bet, in

6 6 4 3 6 5 G major 6 5 6 4 2 6

D(7) A7



# J.S. Bach - Church Cantatas BWV 129

55 al - len Lüf - ten schwe - bet.

Ritornello

D major

D major

D major

G major

59

A7

D major

D major

63

D major

E7

A major

A major

67

A major

A7

D major

72

D major

D major

76

G major

A7

D major

D major

Three-part imitation (mm. 78–83) leads to three-part unison (mm. 89–92), symbolic of the "three-on-one" Trinity, the subject of this stanza.

Lines 5–8 (with Line 5 repeated 3 times because the subject is the Trinity)..

80

Ge - lo - bet sei der Herr, ge - lo - bet sei der Herr, ge -

D major 6 6 6 6 4 6 5 G major 4 2 6 4 3 6 6 6 6

D7

85

lo - bet sei der Herr, des Na - me hei - lig heißt, — Gott Va - ter, Gott der

E(7) 7 # - 6 5 7 # A minor 6 6 6 5 6 4 3 7 5 # 7 6 # 6 E minor 6 #

B7

Oboe d'amore, alto, and continuo are in unison to represent the Trinity (3-in-1).

90

Sohn und Gott der heil' - - ge Geist. —

E minor 6 4 # E minor 4 2 6 6 (6) B minor A# dim.

Ritornello

94

F#7 6 4 3 6 5 # B minor 4 2 6 4 2 6 6 6 7 # 6 6 7 5

B minor

98

B7 7 6+ C major A minor B(7) 6 6 7 # E minor 6 7 5 6 4 #

# J.S. Bach - Church Cantatas BWV 129

102 Lines 5-8 (with Line 5 repeated 3 times because the subject is the Trinity).

Ge - lo - bet sei - der Herr, ge - lo - bet sei - der

E minor 6/4 6 A minor 4/2 6/5 — 6/4 3 G major 4/2

D(7)

106 Herr, ge - lo - bet sei - der Herr, des Na - - me hei - lig

6/5 — 6/4 3 6/5 7 7 6 6/5 6/4 3 5 3 6/5

110 heißt, Gott Va - ter, Gott der Sohn und Gott der heil' - ge

6/5 2 6/5 6/4 4 C major 6 6/3 6 6/5 — 7 6/5

G7 E7

114 Geist, Gott Va - ter, Gott der Sohn und Gott der heil' - - ge Geist.

Unison Ritornello

A minor 6/4 6 D(7) 7 6/5 6/5 6/4 3 6 6/5 6/4 5 3 G major

*tr* *mf*

# J.S. Bach - Church Cantatas BWV 129

119

G major 6 6 6/4 3 6/5 6 7/5

123

G major 6 6 7 6 6 5 6/5 4 3 G major

127

A7 6 6 4/2 6/5 7 # 4/2 6 6 D major (6) 7 7# D7 G major

131

7 7 7/6 [5 6/5 7

135

G major 7/6 6/4 6/3 G major 6 6 6 6 4/2 6/4 G7 6/5b 6/4 G7

139

C major 7/5 D7 6 G major 6/5 6 G major

# 129/5. Vers 5, Choral (Mel: „O Gott, du frommer Gott“)

(Verse 5) • Praise to the Trinity; singing "Holy" with angels (129/5).

For biblical background, see note.

Trp I 1. +Trps

Ritornello (unrelated to chorale).

Concertante exchanges

D major

Obs & Str. Fanfare motive

3

D major, D pedal...

5

Soprano A Lines 1-2.

Alto

Tenore

Basso

Dem wir das

Dem wir das

Dem wir das

Dem wir das

Flute

Trps & Timp tacet...

D major

D major

Doubling the chorale melody at the upper octave with the flute suggests the angels referenced in the third chorale line.

7 II

Hei - lig itzt mit Freu - den las - - sen

Hei - lig itzt mit Freu - den las - - sen

Hei - lig itzt mit Freu - den las - - sen

Hei - lig itzt mit Freu - den las - - sen

Obs

Str.

Passing eighth notes provide linear motion.



# J.S. Bach - Church Cantatas BWV 129

10

klin - - - gen

klin - - - gen

klin - - - gen

.klin - - - gen

Trp I

+Trps

D major

D major

D major

2II

und mit der En - gel - schar das

und mit der En - gel - schar das

und mit der En - gel - schar das

und mit der En - gel - schar das

Obs (see fullscore)

D major

15

Hei - - lig, Hei - - lig sin - - - - gen,

Hei - - lig, Hei - - lig sin - - - - gen,

Hei - - lig, Hei - - lig sin - - - - gen,

Hei - - lig, Hei - - lig sin - - - - gen,

Trp I

E7

A major

A major

**Biblical allusions**  
 Isaiah 6:3. Holy, holy, holy is the Lord of hosts."  
 Revelation 4:8. Holy, holy, holy, is the Lord God Almighty."  
 The three-fold (Trinitarian) "Sanctus" is reflected in Bach's structure: 3 pairs of chorale lines followed by (and separated from) a culminating statement (see below).

The bass switches to quarters to emphasize "heilig" (the "Sanctus").

# J.S. Bach - Church Cantatas BWV 129

17

**B**

Lines 5-6.

den herz - lich lobt und

den herz - lich lobt und

den herz - lich lobt und

den herz - lich lobt und

Trps punctuate...

**B**

Obs

Trps & Timp tacet...

A major A major D major D7

20

preist die gan - ze Chri - sten - heit:

preist die gan - ze Chri - sten - heit:

preist die gan - ze Chri - sten - heit:

preist die gan - ze Chri - sten - heit:

G major E7 A major

23.

Lines 7-8.

Ge

Ge

Ge

Ge

The ritornello separating the last 2 pairs of lines is extended by 2 beats, resulting in 3 statements (related to the three-fold "Sanctus of Isaiah 6:3 and Revelation 4:8 referenced in line 3) plus a culminating statement reminiscent of the opening line of each stanza: "Gelobet sei mein Gott" (Praised be my God").

Trp I & II

Trp III & Timp punctuate...

D major D major

The final pair of lines are unaccompanied except for the doubling flute, continuo and a separating interlude by the oboes, giving the words special weight.

25

lo - bet sei mein Gott in al - le E - wig -

lo - bet sei mein Gott in al - le E - wig -

lo - bet sei mein Gott in al - le E - wig -

lo - bet sei mein Gott in al - le E - wig -

Oboes

F# major B minor D major

Trp

28

keit!

keit!

keit!

keit!

Trp III & Timp punctuate...

Strings

D major D major

31

D major