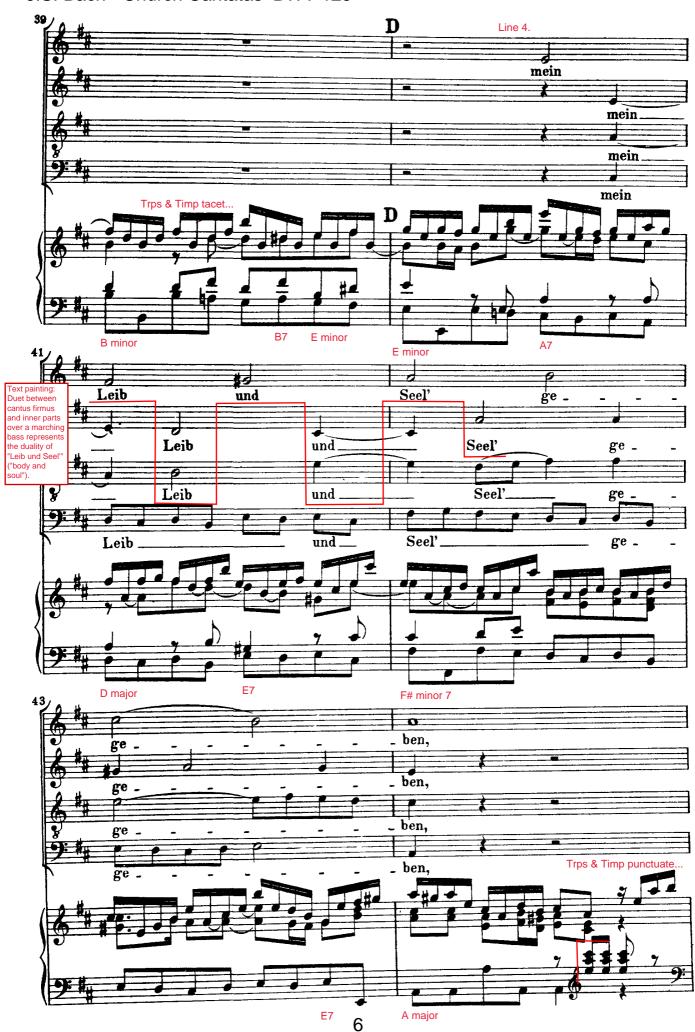


For an earlier opening movement that sets this chorale tune, see BWV 94 (common meter, D major, flute, 2 oboes d'amore) naterial, but the vocal counter-parts also lack a thematic connection with the chorale melody. Yet what the movement might lack in deep-teated thematic unity and learned counterpoint it makes up for in the Ge _ lo _ Basso mediate effectiveness of its concertante themes and their treatment se Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by chard Jones (Oxford: Oxford University Press, 2005), p. 379. For biblical background, see note D major D major 2



my "light": reminiscent of Psalm 27:1. The Lord is my light and my salvation (Luther 1545: mein Licht und mein Heil). Text painting: Running melismas for "Leben" ("life"). Le Licht, mein mein Le Licht, Licht, mein Le Licht, Le. mein D major The accompanying voices repeat the text in homophonic texture... ben, mein Licht, mein Gott, _ben, mein mein Licht, mein Gott, mein Le ben, mein Le mein Gott, mein Licht, + Trps & Timp punctuate D7 G major _ ben, _ ben, _ ben, D major 4



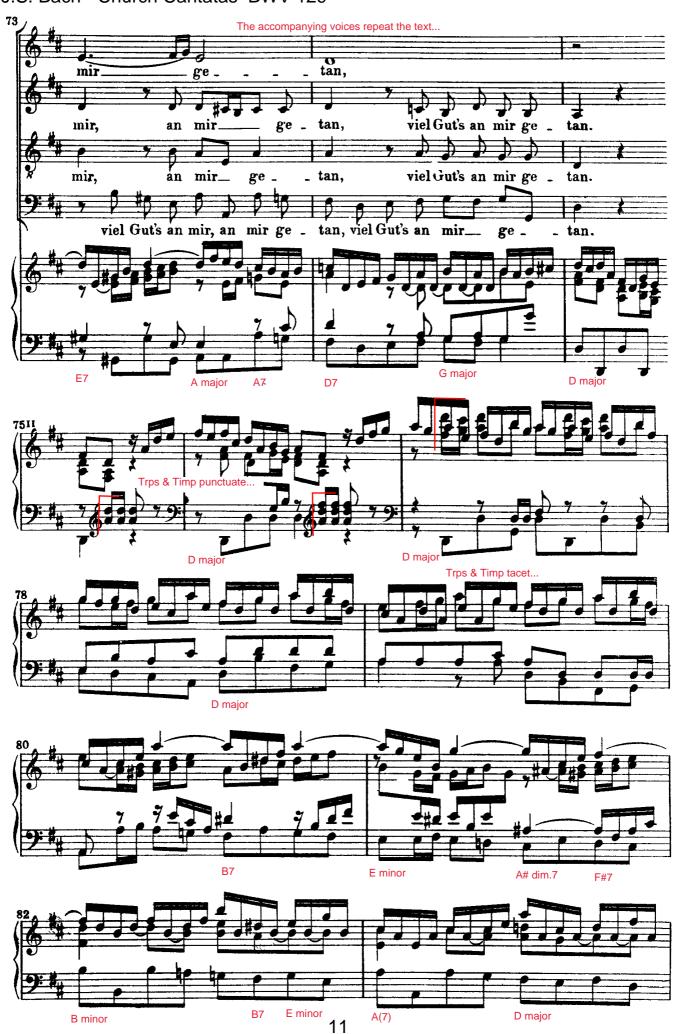


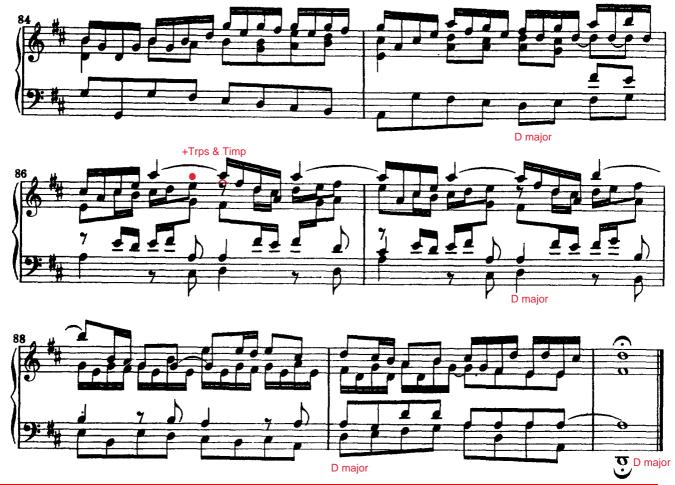




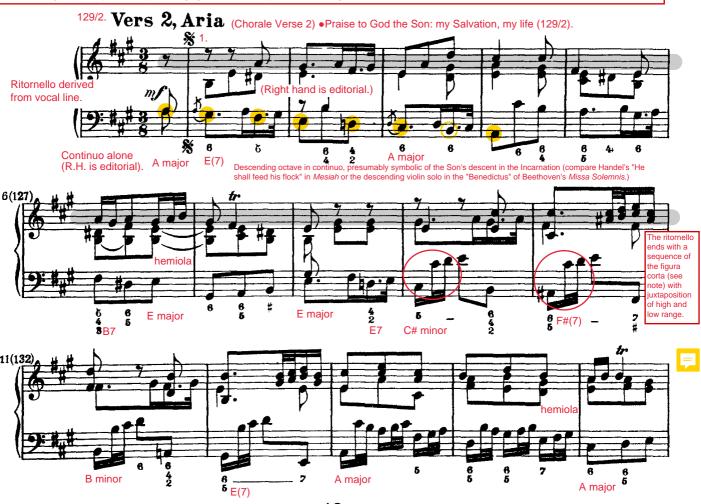


J.S. Bach - Church Cantatas BWV 129 Word painting: 8th note for final syllable of "Augenblick" ("blink of the eye") blick' Au_genblick Au _genblick G major A major F# minor The accompanying voices repeat the text in homophonic texture... Au_gen_blick gen_blick +Trps & Timp G major D major D major The final chorale phrase (which repeats the opening text) is set largely homophonically. Line 8. Gut's viel Gut's an viel, viel Gut's an mir ¹ge _ tan, viel viel Gut's an Gut's mir tan, viel viel, viel Gut's G major D major D7

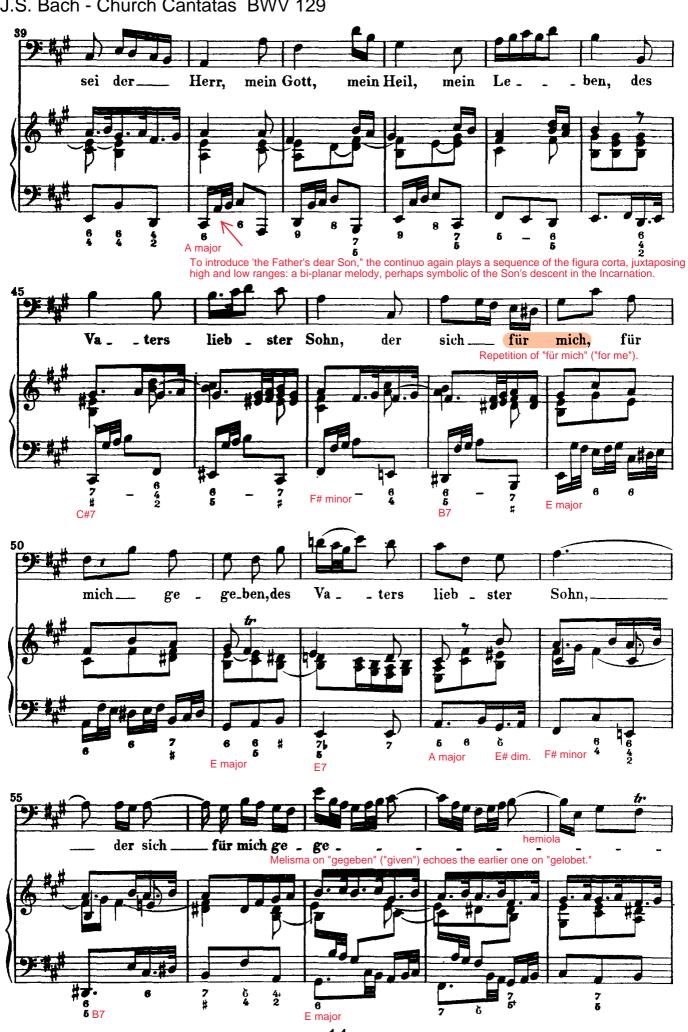




Movement 2 and its counterpart in Bach's symmetrical structure, no. 4, show certain parallels: triple metrical division, similar range of singer and obbligato instrument(s), similar character. Martin Petzoldt argues that this parallel ese parallels highlight Luther's dual emphasis on the saving work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

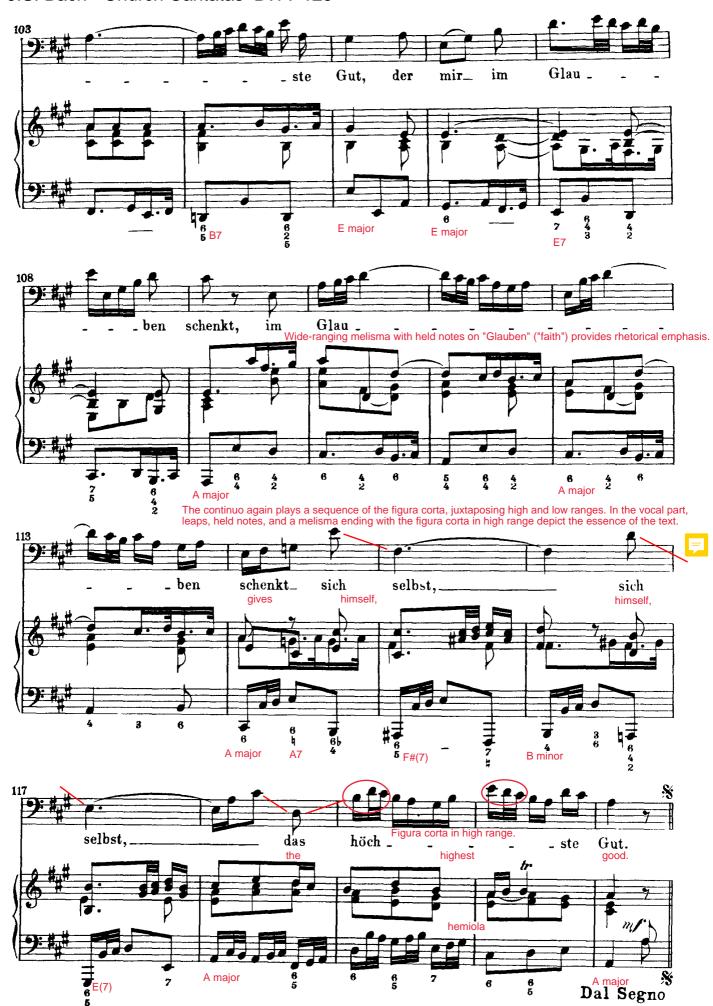






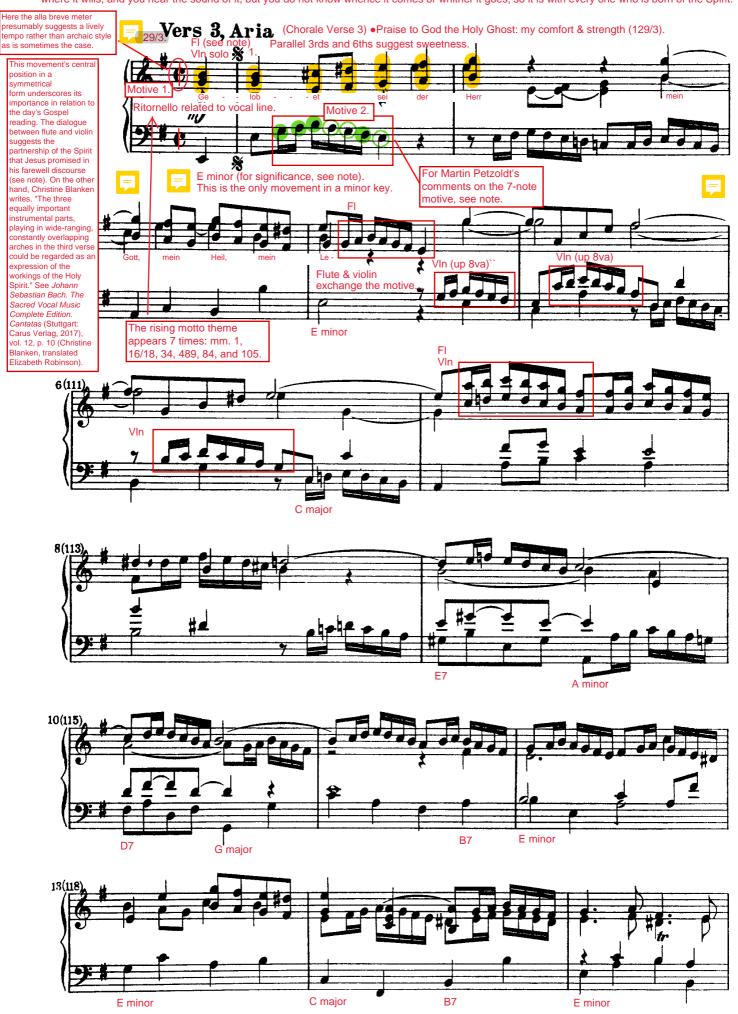






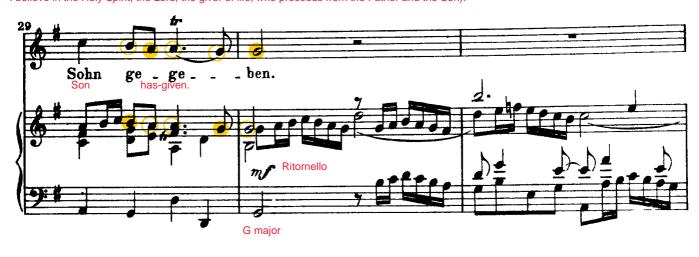
In no. 3, a flitting melodic line (which often ascends) and the timbre of the flute suggest Jesus' description of the Spirit in the day's Gospel lesson: John 3:5–8: Jesus answered, "Truly, truly, I say to you, unless one is born of water and the Spirit, he cannot enter the kingdom of God. That which

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."

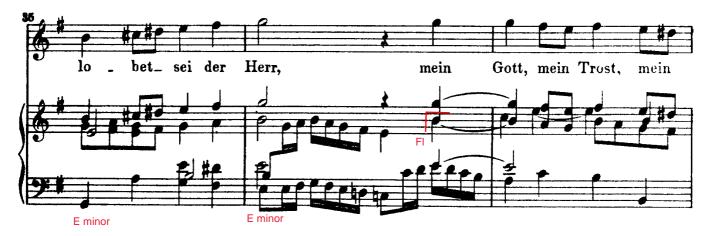


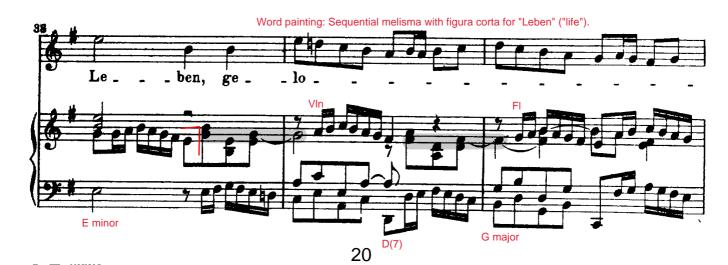


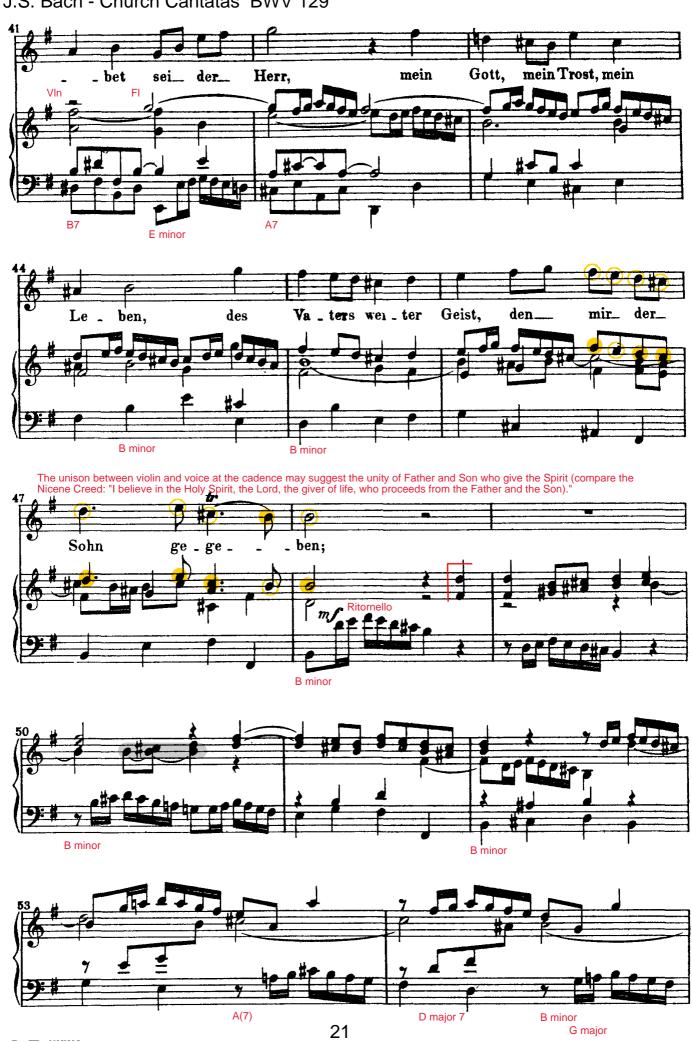
The unison between flute and voice at the cadence may suggest the unity of Father and Son who give the Spirit (compare the Nicene Creed: "I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son)."









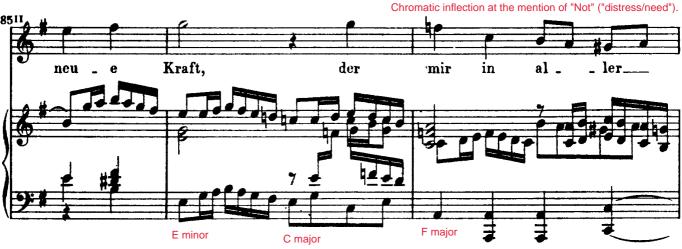




J.S. Bach - Church Cantatas BWV 129

Chromatic inflection (chromatic harmonic progression to a Neapolitan 6th chord) at the mention of "Not" ("distress/need"). Rat, in al ler_ Not Trost mir und N6 A minor E7 schafft; Ritornello A minor A minor Obbligato instruments FI resume dialogue... A minor F major G(7) C major Lines 5-8 (2x). Herz er quickt, der mein mein mir VIn C major 7 A minor G(7) E(7) 23









F

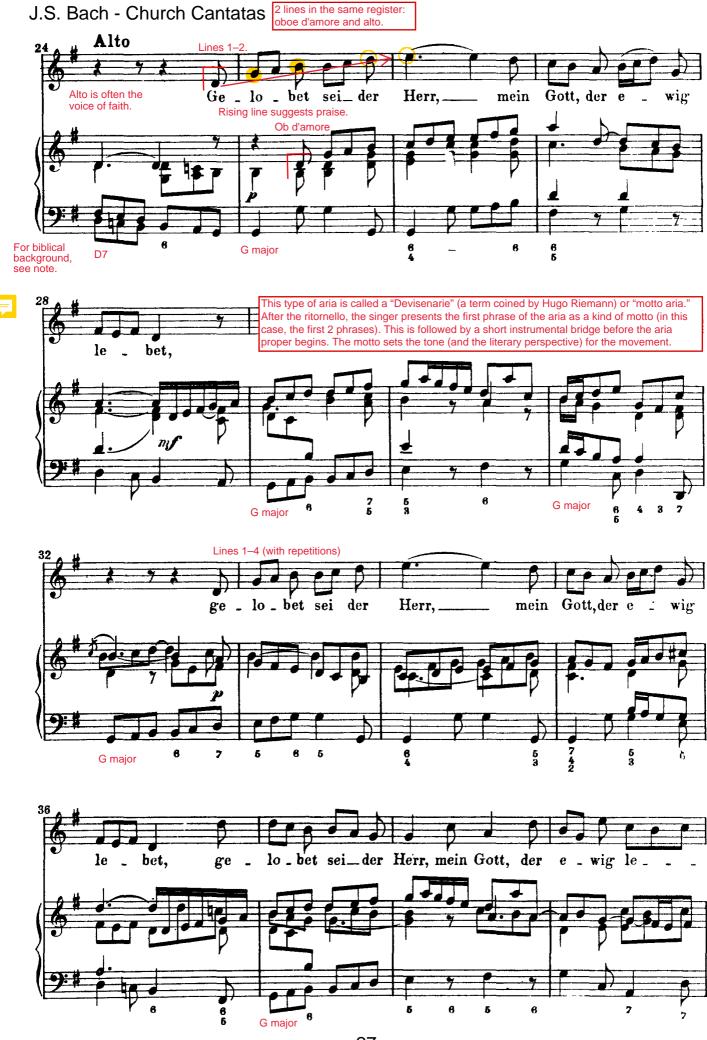
E minor

Dal Segno

E minor

theme stated by the obbligato 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. Rising line suggests praise. Movement 4 and its counterpart in Bach's symmetrical structure, no. 2, **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 show certain parallels: triple metrical division, similar range of singer and obbligato instrument(s), similar character. Martin Petzoldt derived argues that this parallel ese parallels highlight Luther's from vocal dual emphasis on the saving work of Christ and confession of the triune God. See *Bach-*Kommentar 3:365, в G major 8 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"). 5 G major G major 6 4 D major 2 D major⁶ 7 5[†] 7# 5 # 7 5 8 D major **6** D(7) 6 D major ₫ 4+ 2 G major D major D major

A7



J.S. Bach - Church Cantatas BWV 129 Coloratura for "lobet" (to "praise"). lo _ den _ les praise all-things 6 G major D major D major A7 Word painting: "Hovering" melismas for "schwebet" ("hover/float"). Lüf _ ten airs/skies _ bet, al _ len schwe was in do-hover 8 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! _ bet,in al _ len Lüf _ ten schwe_ D major D major _ bet, G major D(7)



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

