

J.S. Bach - Church Cantatas BWV 29

Chiastic Form: Sinfonia-[Chorus-Aria (T)-Recit (B)-ARIA (S)-Recit (A)-Aria (A)-Chorale] BWV 29 is now best known for its sinfonia and first chorus, the chorus reappearing as the "Gratias" & "Dona nobis" in the B-minor Mass. In both works, repeated elements strengthen the chiastic form. Here, the A section of mvt. 3 = mvt. 7 (transposed), and the trumpets & timpani of mvt. 2 reappear in mvt. 8. See side note for more.

J.S. Bach

Cantata No. 29

Wir danken dir, Gott wir danken dir

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

Organ obbligatos, 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. See side note. 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," vol. 3, pp. 248-49.

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. See Dürr/Jones, 748.

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

NBA I/32; BC B8
Change of Town Council (BWV 71, 119, 193, 120, 29, 69)
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.

Instrumentation:
Tromba I, II, III
Timpani
Oboe I, II
Vin I, II
Via
SATB
Organ Obbligato (see side note)
Continuo

With regard to ripieno parts, see note 2 below.

Pianoforte.

D major

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

Organ has almost continuous 16ths.

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

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

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

D major

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20.

G major

24.

A7 D major

dimin.

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

52.

p E7...

55.

A major A7 D7

59.

L.H. L.H. G major

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

62.

L.H.
P
G major...

65.

cresc.

68.

G7
C major

72.

D7
G major

76.

dimin.
P
G major

80.

G7
E7

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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

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102.

L.H.

B major pedal...

105.

E minor C major F major B7 E minor

108.

D# dim.7 E minor E minor

111.

E7 A major A7

114.

D major D7 G major A7

117.

D major D major D7 G major

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120.

A7 D major E7

This system contains measures 120, 121, and 122. The right hand features a continuous sixteenth-note pattern. The left hand provides harmonic support with chords and some moving lines. Chords are labeled A7, D major, and E7.

123.

A major L.H.

This system contains measures 123, 124, and 125. The right hand continues with sixteenth-note patterns. The left hand has a more active role in measure 125, labeled L.H. The chord A major is indicated.

126.

L.H. mf cresc.

This system contains measures 126, 127, and 128. The left hand is labeled L.H. and has a dynamic marking of mf. The right hand has a dynamic marking of cresc. Chord A7... is indicated.

129.

ff L.H. mf D major D7 G major

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

This system contains measures 129, 130, and 131. Measure 129 has a dynamic marking of ff. The left hand has a dynamic marking of mf. Chords D major, D7, and G major are indicated. A red dot is placed above the first measure.

132.

D major

This system contains measures 132, 133, 134, and 135. The right hand features a trill (tr) in the final measure. The chord D major is indicated.

136.

L.H. R.H. rit. D major

This system contains measures 136, 137, and 138. The right hand has a dynamic marking of rit. The chord D major is indicated.

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Bach re-used this movement (with a little modification) for the "Gratias" of his 1733 "missa," and then also for the "Dona nobis" when he compiled the B-minor Mass, 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 chiasmic 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 verses" of the closing salutation in the Lutheran liturgy ("Benedicamus Domino"), heard every Sunday in Leipzig." See "Bach's Musical Universe," 330.

(Coro.)

29/2. 1. (Maestoso $\text{♩} = 60$)

•Thanks to God & proclamation of his wonders: Ps. 75:1a (Ps. 75:2a in German bible (29/2).

Doubled by Ob I, Vln I.

In style, this movement is a complete contrast to the foregoing: Stile antico (traditional counterpoint where instruments double voices, but the counterpoint is ultimately expanded with additional, independent trumpet and timpani lines). Bach probably chose this time-honored church style to recognize the gravity of the ceremonial occasion (the inauguration of a new city council). Adding trumpets and timpani (as he usually did for such cantatas) provided additional splendor. Using only the first half of the psalm verse resulted in two clear text phrases, which are set as 2 themes, of which the first features more prominently in the musical development.

Soprano.
Text-painting: Ascending motive and ascending order of vocal entries depict prayerful praise.
Wir dan - - -
We thank _____

Alto.
Canonic imitation with ascending subject in ascending order and descending countersubject; entries overlapping in layered, stretto fashion.
Wir dan - - - ken dir,
We thank _____ Thee, Lord,

Tenore.
Doubled by Vla.
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,

mf

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.

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 ver kün 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

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.

Trp II Trp I

D major D major

Vocal bass pauses for 4 mm.

68.

D major

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

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 - - - - -

Trp II Trp III

D major

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

75.

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

mf

A major

Trps & Timp tacet

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

f

B minor

D major

+3 Trps & Timp.

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

The 6-line poem has a symmetrical rhyme scheme of ABCBBA. 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.

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

(Tempo giusto ♩ = 72.)

1. Solo Vln.

mf Ritornello

A major

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.

6.

A major

11.

E major

16. Tenore.

Hal -
Hal -

E major

21. Vocal theme derived from ritornello.

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

A major

26.

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

A major F# minor

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

41.

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

mf Ritornell

E major

46.

C# minor

E major

51.

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

p

E major B minor

Detailed description: This system contains measures 51 through 55. It features a vocal line with two staves of lyrics and a piano accompaniment with two staves. The key signature is one sharp (F#). The piano part includes a dynamic marking of *p* (piano) and a change in chord from E major to B minor.

56.

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

A major

Detailed description: This system contains measures 56 through 60. It features a vocal line with two staves of lyrics and a piano accompaniment with two staves. The key signature is one sharp (F#). The piano part is in A major.

61.

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

p.

A major A major

Detailed description: This system contains measures 61 through 65. It features a vocal line with two staves of lyrics and a piano accompaniment with two staves. The key signature is one sharp (F#). The piano part includes a dynamic marking of *p.* (piano) and a change in chord from A major to A major.

66.

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

Detailed description: This system contains measures 66 through 70. It features a vocal line with two staves of lyrics and a piano accompaniment with two staves. The key signature is one sharp (F#).

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

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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;

A major F# minor F# minor

mf Ritornello

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.

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111.

Zi - on
Zi - on

risc. *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

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.

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," vol. 3, p. 248.

Secco **Basso.**

1.

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

F# minor

4.

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.

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The 5-line poem has a rhyme scheme of ABCCB. 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.** •Prayer for national blessing (29/5). This is the "keystone" movement in a chiastic form, where antithetical elements meet. Here Bach contrasts the heavenly kingdom (bassetto technique) with the earthly kingdom (with continuo).

(Andante ♩ = 56.)

1. Soprano, Ob, Strings, Continuo *mf* Ritornello: Ob doubles Vln 1

B minor

The Ob doubles Vln I in the ritornello, otherwise it doubles the vocal line. An exception occurs at end of the B section, where voice, Ob, and Vla are in imitation (see below). Bach further differentiates colors by having the continuo drop out during the vocal passages. Such "bassetto" texture usually signifies something heavenly, incomprehensible, or lacking an earthly foundation. It is noteworthy that the continuo returns at the end of the B section, suggesting a return to an earthly perspective (see below).

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.**

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

B minor D major B minor B minor

11.

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

B minor D major

16.

16. ein! still! Ob and Vln I carry the tune.

D major +Continuo A major E major

Ob doubles the voice while the bass plays "tasto solo" (no continuo, doubling viola).

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 major 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

Contrasting section. Trio texture: Ob doubles the voice, Vln I imitates Voice/Ob (depicting "obedient following"), while the bass plays "tasto solo," (no continuo), doubling Vln II/Vla.

36.

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

Ob.

Vln I

B minor D major A major A7

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.

F# minor +Continuo

Text painting: Upper strings tacet. To show the interaction between government leaders & obedient citizens, Bach creates contrapuntal interplay between voice and oboe (with continuo), and ultimately, Vla.

54.

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

A major

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



Since bassetto texture in this movement appears to indicate God's heavenly rule, adding the continuo in this last vocal statement apparently signifies God's rule/kingdom acknowledged on earth. This reflects the sentiments of the Lord's Prayer ("Thy kingdom come, they will be done on earth as it is in heaven") and Rev. 11:15 (see side note).

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, Vla joins the imitation for "obedience."

Vla 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," vol. 1, p. 541; vol. 2, p. 824; vol. 3, pp. 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 -

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

Unison "Amen" represents the listeners' response. The alto aria (a transposed version of the A part of movement 3) begins attacca in the same tempo.

7.

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

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

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

D major D major

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," vol. 3, p. 254.

J.S. Bach - Church Cantatas BWV 29

This movement repeats the A section of 29/3 (the tenor aria) with the exception of that movement's opening ritornello. Thus, mm. 21–92 of 29/3 are transposed from A major to D major here, with the solo violin part now given to the organ obbligato. Bach's decision to repeat music was apparently intended to increase the visibility of chiasmic form (just as he did in the B-minor mass by repeating the "Gratias" music for the "Dona nobis"). See Melvin Unger, "Chiasmic 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 chiasmic form here by re-using the first section of 29/3 for 29/7. Replacing the the solo violin here with obbligato organ makes 29/7 sound more ecclesiastical than 29/3.

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

Allegro. (♩ = 12.)

1. **Alto.**

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

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, vol. 3, p9. 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

Musical score for measures 16-20, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piano part includes various ornaments and dynamic markings.

21.

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

mf Ritornello

A major A major

Musical score for measures 21-25. The piano part includes a section marked 'Ritornello' in red, with a dynamic marking of *mf*. The key signature changes from A major to F# minor and back to A major.

26.

F# minor A major

Musical score for measures 26-30. The key signature changes from A major to F# minor and back to A major.

31.

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

A major E minor

Musical score for measures 31-35. The piano part includes a section marked 'p' (piano) and a key signature change from A major to E minor.

37.

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

The musical score for measures 37-41 features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is D major (one sharp) and the time signature is 4/4. The vocal line consists of a single melodic line with lyrics. The piano accompaniment includes a treble and bass clef with various rhythmic patterns and ornaments.

D major

42.

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

The musical score for measures 42-46 continues the vocal and piano parts. The piano accompaniment features a prominent treble clef line with sixteenth-note patterns and a bass clef line with a steady eighth-note accompaniment. The vocal line has a long note with a fermata over the word 'Stärk'.

D major

D major

47.

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

The musical score for measures 47-51 shows the vocal line and piano accompaniment. The piano accompaniment features a treble clef line with sixteenth-note patterns and a bass clef line with a steady eighth-note accompaniment. The vocal line has a long note with a fermata over the word 'Stärk'.

52.

Al - ler - höch - sten Na - - men, Hal - le - lu - ja, Stärk'und
name be - high ex - al - - ted, Hal - le - lu - ja, strength and

D major

57.

Macht, sei - - des Al - ler - höch - sten 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 ABABCDCDEFEF. Oboes and strings double the voices with 3 trumpets and timpani punctuating cadences where the text speaks of praise: lines A and B (both times) and the last two EF lines. Thus the cantata ends on a grand, festive note, fitting for the doxological text and the civic occasion. The reappearance of trumpets and timpani strengthens the visibility of the work's chiastic (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.



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.



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.



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," vol. 3, p. 255).



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 unsr 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 unsr 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 wer - den'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