

J.S. Bach - Church Cantatas BWV 129 Form: Chorus/Fantasia - Aria (B) - Aria (S) - Aria (A) - Chorale.

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). 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).

J.S. Bach

Cantata No. 129

Gelobet sei der Herr, mein Gott

Vers 1, Coro

129/1. Ff, Vln I, II

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

Triadic skeleton perhaps related to chorale.

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

D major

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

D major

D major

E(7)

A major

Oboes independent, surrounded with concertante exchanges among instrument groups.

Trps tacet...

Obs in 3rds.

A major

A major

B7

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

A(7) D major

D major D major

+Trps & Timp.

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.



Soprano Line 1. (Mel: „O Gott, du frommer Gott“.)

Alto Ge - - - lo - - - - bet

Tenore Ge - lo -

Basso Ge - lo -

D major D major

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*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 379.

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

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

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

B
G major

25

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

B
Trps & Timp tacet...
A(7)

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

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...

D major D7 G major

31

- ben,

- ben,

- ben,

- ben,

D major

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33

Line 3.

mein

C

D major

D7

35

Schöp - fer, der mir

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

mein Schöpfer, der mir hat, der mir

mein Schöpfer, der mir

Ascending diatonic 4th suggests praise (see note).

G major

A7

37

hat

hat

hat

hat

D major

F#(7)

B minor

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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,

E7 6 A major

Trps & Timp

Musical score for measures 45-46, piano accompaniment. The key signature is A major.

A major

Musical score for measures 47-48, piano accompaniment.

Lines 5-8 follow the 1636 chorale by Martin Rinckart (1586-1649):

Rinckart 1636	Olearius 1665
Der uns von Mutterleib	Mein Vater, der mich schützt
Und Kindesbeinen an	Von Mutterleibe an,
Unzählig viel zu gut	Der alle Augenblick
Und noch jetztund getan.	Viel Guts an mir getan.
(Who to us from the womb	(My father who protects me
And from infancy on	From my mother's womb,
Countless much good	Who every moment
And still even now has done.)	Has done me much good.)

Line 5.

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

Musical score for measures 49-50, piano accompaniment. The key signature changes to A major, A7, F# minor, and (A7).

Trps & Timp tacet...

A major A7 F# minor (A7)

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

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

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.

F Line 6.
 F cf. m. 50.
 +Trps & Timp

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

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

Trps & Timp
 tacet...

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

E minor E7 A major

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59

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

cf. m. 55. cf. m. 56.

F# minor E7 A major

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

der al - le
der al - le, al -

FI/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 Au - genblick,
- - le Au - genblick,
- - le Au - genblick,
- - le Au - genblick, al - -

G major A major F# minor B minor D7

69

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

- - le Au - genblick,
- - le Au - genblick,
- - le Au - genblick,
- - le Au - genblick,

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

D major D7 G major

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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

75 11

D major D major

Trps & Timp tacet...

78

D major

80

B7 E minor A# dim.7 F#7

82

B minor B7 E minor A(7) 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 parallel esse parallels highlight 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).

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*.)

This aria is similar to a "Devisenarie" (a term coined by Hugo Riemann), in which the singer presents the first phrase of the aria as a kind of motto, followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement. In this aria, the singer repeats the opening words but to a new motive related to the ritornello's continuation (consequent theme).

Lines 1-2.
16 (137) **Basso** descending diatonic 4th

Here the use of the first person (für mich) and the close relationship between two lines in the same register suggests the intimate relationship between Christ and the believer.

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.

A major (Fine) A major 6 6 6 6 4 2 A major 6 6 4 2 2

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

22

Heil, mein Le - - ben, ge -

hemiola

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."

Continuo plays opening phrase.

6 4/3 B7 E major 6 5 # E major 6 8 # 6 4/2 E major 6 6 4/3 E major 4/2 E7

29

lo - -

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

A major 2 6 5 6 4 2 A major 2 6 4 8 6 6 2

34

- - - - - bet

6 5 6 4/2 B7 E major 4/2 E7 A major 4/2 6 A major 6 6

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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

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60

ben;

Ritornello

E major 6 6 # 4 7 6 6 6 4 6

F#7 B major 2 B7 E major

66

Lines 5-6 (2x)

der mich er - lö - - - - set

7 6 7 6 # 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).

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

78

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

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

6 4 3 F# minor 6 F# minor 6 4 3 6 6 5 4 3 2 1 6 5 4 3 2 1 C#7 6 4 2

A7 D major 5 4 3 2 C#7 6 4 2

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84

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

hemiola

Ritornello

mf

C#7 F# minor 6 5 6 4 5 F# minor 7 6 4 5b

E# dim (7) 6b

88

der mir - im Glau - ben

Lines 7-8 (2x).

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

93

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

F# minor 4 2 7 6 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 5 6 5b 6 5

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103

- - - - - ste Gut, der mir_ im Glau - - -

6 5 B7 6 6 2 5 E major E major 7 6 4 3 4 2

108

- - - ben schenkt, im Glau -

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

7 5 6 4 2 A major 6 4 2 6 5 4 6 4 2 A major 6 4 2 6

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.

4 3 6 A major A7 6 4 F#(7) 7 4 B minor 3 6 6 4 2

117

selbst, das höch_ ste Gut.

the highest good.

Figura corta in high range.

hemiola

Dal Segno

E(7) 7 A major 6 5 6 5 7 6 5 A major

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 is 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 again.' 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 ♩ 1. Parallel 3rds and 6ths suggest sweetness.

Motive 1. Ritornello related to vocal line. Motive 2. Ge lob - - et sei der Herr mein

Gott, mein Heil, mein Le- Flute & violin exchange the motive. E minor

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

E7 A minor

D7 G major B7 E minor

E minor C major B7 E minor

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

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

16(121) 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 *tr* *tr* *tr*

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

38

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

E minor D(7) G major

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

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41

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

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;

mf Ritornello

B minor B minor

50

B minor B minor

53

A(7) D major 7 B minor G major

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55

F# major D major B7

Measures 55-57: Treble clef with a 7-measure rest at the start. Bass clef accompaniment. Chords: F# major, D major, B7.

5711

E minor A7 D major (f#7)

Measures 58-60: Treble clef with a 7-measure rest at the start. Bass clef accompaniment. Chords: E minor, A7, D major, (f#7).

60

B minor B minor

Measures 61-62: Treble clef with a 7-measure rest at the start. Bass clef accompaniment. Chords: B minor, B minor.

63

Lines 5-8.

der mir — mein Herz er -

B minor B minor D major A7

Measures 63-65: Treble clef with a 7-measure rest at the start. Bass clef accompaniment. Chords: B minor, B minor, D major, A7.

66

quickt, der mir gibt neu - e - Kraft, der

D major E7 A minor A7

Measures 66-69: Treble clef with a 7-measure rest at the start. Bass clef accompaniment. Chords: D major, E7, A minor, A7.

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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

schafft;

Ge - lob - - et sei der Herr

mf

FI Vln Ritornello

A minor A minor

75

Obbligato instruments resume dialogue... FI

Vln

A minor F major

77II

G(7) C major

80

der mir mein Herz er - quickt, mein

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

Lines 5-8 (2x).

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83 Herz er - quickt, der mir gibt

B7 E minor E minor

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

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

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).

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

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

D7 G major B7

103

Rat, Trost und Hil - fe - schafft.

E minor E minor

Dal Segno

Rising line suggests praise.

129/4. **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 1.

Ritornello derived from vocal line.

Me - lo - bet sei der Herr Mein Gott, der e - - wig le - - bet,

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

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").

G major 6 6 5 6 5 6 6

4+ 2 A7 - 6 4 6 7 D major 4+ 2 6 6 6 6 7 D major 6 7

7 6+ 6 6 7 D major 7 6 5

D major 6 # 6+ 6 D(7) 6

G major 7 5 4+ 2 A7 6 D major 6 D major 6 #

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

24 **Alto** Lines 1-2.

Alto is often the voice of faith.

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

Rising line suggests praise.

Ob d'amore

D7 6 G major 6 4 6 6 5

28

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.

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

32 Lines 1-4 (with repetitions)

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

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

36

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

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

40

bet, — den al — les lo — praise

whom all-things

G major A7 D major D major

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

44

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

that in all-the airs/skies do-hover

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 —

D major D major

52

— bet, in

D(7) G major A7

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55 al - len Lüf - ten schwe - bet.

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

D7 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 D7 G major

85

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

E(7) A minor B7 E minor

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

90

Sohn und Gott der heil' - - ge Geist.

Ritornello

E minor E minor B minor A# dim.

94

F#7 B minor B minor

98

B7 C major A minor B(7) E minor

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 $\frac{6}{4}$ 6 A minor $\frac{4}{2}$ $\frac{6}{5}$ — $\frac{6}{4}$ 3 G major $\frac{4}{2}$

D(7)

106

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

$\frac{6}{5}$ — $\frac{6}{4}$ 3 $\frac{6}{5}$ 7 $\frac{7}{7}$ 7 6 $\frac{6}{5}$ $\frac{6}{4}$ 3 5 3 $\frac{6}{5}$

110

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

$\frac{6}{5b}$ $\frac{6}{4}$ — C major $\frac{6}{3}$ 6 E7 $\frac{7}{\#}$ 6

G7

114

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

A minor $\frac{6}{4}$ 6 D(7) 7 $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{4}$ 3 6 $\frac{6}{5}$ $\frac{6}{4}$ 5 3 G major

Unison

Ritornello

G major

J.S. Bach - Church Cantatas BWV 129

119

Musical score for measures 119-122. The key signature is one sharp (F#). The score includes a treble clef and a bass clef. The music features a complex texture with many sixteenth notes and some trills. Chord symbols are provided below the bass line: G major, 6, 6, 6 4 3, 6 5, 6, 2 6.

123

Musical score for measures 123-126. The key signature is one sharp (F#). The score includes a treble clef and a bass clef. The music features a complex texture with many sixteenth notes and some trills. Chord symbols are provided below the bass line: G major, 6, 6, 7, 5, 6, 5, 6 5, 4 3, G major.

127

Musical score for measures 127-130. The key signature is one sharp (F#). The score includes a treble clef and a bass clef. The music features a complex texture with many sixteenth notes and some trills. Chord symbols are provided below the bass line: A7, D major, D major, D major (6), D7, G major.

131

Musical score for measures 131-134. The key signature is one sharp (F#). The score includes a treble clef and a bass clef. The music features a complex texture with many sixteenth notes and some trills. Chord symbols are provided below the bass line: 7, 7 6, [6, 6 5, 7.

135

Musical score for measures 135-138. The key signature is one sharp (F#). The score includes a treble clef and a bass clef. The music features a complex texture with many sixteenth notes and some trills. Chord symbols are provided below the bass line: G major, 7 6, 6 4, 5 3, G major, 6, 6, 6, 4 2, 6 4 4, G7, G7.

139

Musical score for measures 139-142. The key signature is one sharp (F#). The score includes a treble clef and a bass clef. The music features a complex texture with many sixteenth notes and some trills. Chord symbols are provided below the bass line: C major, 7 6, D7, G major, G major, 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).



Trp I 1.

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.

Passing eighth notes provide linear motion.

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.

10

klin - - - gen

klin - - - gen

klin - - - gen

.klin - - - gen

Trp I

D major D major D major

211

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

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").

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

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

21

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

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

Trp

F# major B minor D major

28

keit!

keit!

keit!

keit!

Strings

D major D major

31

D major