BACH’S MASS IN B MINOR: AN ANALYTICAL STUDY OF PARODY MOVEMENTS
AND THEIR FUNCTION IN THE LARGE-SCALE ARCHITECTURAL
DESIGN OF THE MASS

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Most studies of the Mass in B Minor deal with the history of the work, its reception history, primary sources, performance practice issues, rhetoric, and even theological and numerical symbolism. However, little research focuses on an in-depth analysis of the music itself. Of the few analytical studies undertaken, to date only a limited number attempt to explain Bach’s use of parody technique or unity in the whole composition. This thesis focuses on understanding three primary concerns in regards to the Mass in B minor: to comprehend how preexistent material was adapted to the context of the Mass, how this material functions in the network of the entire composition, and how unity is achieved by means of large-scale voice leading. The results of this study not only provide new information about this monument of Western music, but also provide insight to the deep sense of large-scale structure in Bach’s work.
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INTRODUCTION

There is no doubt that the so-called Mass in B minor BWV 232 is one of the most important works in the history of Western music. Much has been written about this composition since it was rediscovered in 1786 when C. P. E. Bach performed the Credo in a charity concert.¹ However, little research focuses on an in-depth analysis of the music itself.

Most studies about the Mass in B Minor deal with the history of the work, its reception history, primary sources, performance practice issues, rhetoric, and even theological and numerical symbolism. Of the few analytical studies undertaken, to date only a limited number attempt to explain Bach’s use of parody technique or to elucidate musical unity throughout the entire Mass. At this point, there is no literature explaining the changes Bach made to the original compositions in order to make them fit in the overall structure of his setting of the Mass Ordinary. Individual movements have been examined, but all the parody movements need to be studied to better understand each individually and their place in the entire work. The objective of this study is to obtain a full understanding as to how the sources of the parody movements were adapted to the overall structure of the Mass and how, based on harmonic and voice-leading analysis, the whole composition is unified by a single musical structure.²

² Friedrich Smend does not see the B-minor Mass as a unified work, rather as a compendium of several independent compositions. See chapter 4.
State of Research

Published writings about parody in the Mass in B Minor focus on the criteria Bach used to select the sources, changes in the instrumentation, the redesign of the form, and the compositional history of the work. Following is a brief discussion of the most important analytical studies in regards to parody and unity in the Mass in B Minor.

One of the first books that considers the procedure of parody in the B-minor Mass, among other aspects, is *Bach: The Mass in B Minor* by Charles S. Terry (1924). In this case, however, the comparison of the parody movements and their models is very elementary. Terry only mentions changes in the key, time signature, and text, but does not address changes in harmony or form.3

In the *Neu Bach-Ausgabe* Critical Edition (*NBA KB*) (1956), Friedrich Smend mentions the sources of each of the verified parody movements. He also compares and shows the adjustments Bach made in the musical surface of the originals. However, he does not offer any in-depth analytical study of the works.4

Klaus Häffner in his articles *Über die Herkunft von zwei Sätzen der b-Moll-Messe* (*Concerning the source of two movements from the B-minor Mass*) (1977) and *Verschollene Quellen der Bachschen Messen* (*Lost sources for Bach's Masses*) (1987) discusses possible models for a number of movements not only in the Mass in B Minor but also in the masses BWV 233-36.5

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Alfred Mann in his seven essays *Bach studies: Approaches to the B-minor Mass* (1985), examines the relationships between the Mass in B minor and Bach’s other sacred choral works.\(^6\)

Ove K. Sundberg’s article *Strukturen in Bachs h-moll Messe* (*Structures in Bach’s B-minor Mass*) (1989) presents an analysis of the Mass’s structure in order to demonstrate its intended purpose as a *Missa tota* in the conventional sense.\(^7\)

*Das Crucifixus der h-moll-Messe von Johann Sebastian Bach: Musik und Inhalt* (*The Crucifixus of Johann Sebastian Bach's Mass in B minor: Music and contents*) (1990) by Rudolf Bockholdt focuses on changes Bach made while rescoring the opening chorus of *Weinen, Klagen, Sorgen, Zagen*, BWV 12 for the words of the “Crucifixus” in the Credo of the Mass.\(^8\)

John Butt in his book *Bach: Mass in B Minor* (1991) presents a brief overview of “the process of adaptation and composition” of the entire Mass, thus commenting on parody procedures. In addition, he devotes a chapter to concisely examine the large-scale unity of the entire work.\(^9\)

*Zur Parodiefrage in Bachs h-moll-Messe: Eine Bestandsaufnahme* (*The questions of parody technique in Bach's B-minor Mass: An assessment*) by Alfred Dürr (1992) examines the compositional history of the Mass commenting about the possible sources of each potential parody movement.\(^10\)

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Christoph Wolff, in his essay *The ‘Agnus Dei’ of Bach's B-minor Mass: Parody and new composition reconciled* (1993), is the only author who has provided a detailed analysis of the “Agnus Dei,” but like the other authors mentioned, centers his study on just one movement.\(^{11}\)

Similarly Lisa Szeker-Madden, in her article “Topos, text, and the parody problem in Bach's Mass in B minor, BWV 232,” (1995) concentrates her analysis on a single movement, the popular “Crucifixus.” She attempts to explain the criteria Bach used to select original sources for parody movements.\(^{12}\)

George B. Stauffer’s book *Bach: The Mass in B Minor* (1997), describes the importance of the parody procedure for the composition of the Mass. In the chapters dedicated to each section of the Mass, he briefly compares some of the parody movements with their models. In addition, he presents a concise explanation of the structure of the work and how unity is achieved; however, Stauffer does not consider large-scale connections of voice leading among the movements.\(^{13}\)

Research Assumptions

There is still controversy about the sources used by Bach to compose the music of the Mass. Klaus Häfner, for example, suggests that no less than eleven movements are parodies of earlier compositions.\(^{14}\) Alfred Dürr, George Stauffer and Joshua Rifkin imply that almost the entire Mass is derived from preexistent material.\(^{15}\) John Butt mentions great similarity of the first

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\(^{15}\) Dürr, “Zur Parodiefrage,”117-138; Stauffer, 49; Joshua Rifkin, Notes to Nonesuch recording no. 79036 (New York, 1982).
“Kyrie” and the “Credo” with works by J. D. Zelenka and J. A. Hasse.\textsuperscript{16} In addition, Basil Lam and Fredrich Smend suggest that some parts of the Mass could have even been based on instrumental compositions.\textsuperscript{17} For the purpose of this study, only the movements cited as parodies and their models in the thematic catalog (\textit{Bach-Werke-Verzeichnis}) by Wolfgang Schmieder will be considered.\textsuperscript{18} Table 1 shows a list of the parody movements and their sources.

Table 1. Parody movements and their corresponding sources.\textsuperscript{19}

<table>
<thead>
<tr>
<th>Movement in the Mass</th>
<th>Source</th>
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<tr>
<td>‘Gratias agimus tibi’</td>
<td>BWV 29/2 ‘Wir danken dir, Gott’</td>
</tr>
<tr>
<td>‘Qui tollis peccata mundi’</td>
<td>BWV 46/1 ‘Schauet doch und sehet’</td>
</tr>
<tr>
<td>‘Patrem omnipotentem’</td>
<td>BWV 171/1 ‘Gott, wir dein Name’</td>
</tr>
<tr>
<td>‘Crucifixus’</td>
<td>BWV 12/2 ‘Weinen, Klagen, Sorgen’</td>
</tr>
<tr>
<td>‘Et expecto resurrectionem’</td>
<td>BWV 120/2 ‘Jauchzet, ihr er freuten’</td>
</tr>
<tr>
<td>‘Osanna’</td>
<td>BWV 215/1 ‘Preise dein Glücke’ and</td>
</tr>
<tr>
<td></td>
<td>BWV Ahn. I 11/1</td>
</tr>
<tr>
<td>‘Agnus Dei’</td>
<td>BWV 11/4 ‘Ach, bleibe doch’ and</td>
</tr>
<tr>
<td></td>
<td>BWV Ahn. I 126/3</td>
</tr>
<tr>
<td>‘Dona nobis pacem’</td>
<td>BWV 232/7\textsuperscript{IV} ‘Gratias agimus tibi’</td>
</tr>
</tbody>
</table>

\textsuperscript{16} Butt, 22-23.
\textsuperscript{18} Anh. I in the BWV catalog refers to works whose manuscripts are lost, thus their scores are not edited. Therefore, the models BWV Ahn. I 11/1 and BWV Ahn. I 126/3 of the “Osanna” and “Agnus Dei” respectively will not be considered either.
Treatment

Method

In order to realize this study – to explain how the sources of the parody movements were adapted to the overall structure of the Mass and how the entire structure is unified – it is necessary to analyze each individual movement, the sources of the parody movements, and the structure of the entire work. Since Schenkerian analysis focuses on large-scale structure, it seems to be the ideal analytical technique for this study. Comparing the structures using Schenkerian graphs will facilitate recognition of changes made by Bach when adapting the preexistent compositions to their new context in the Mass.20

The traditional view that musical coherence and unity are achieved based on the development of a single foreground motive, its transformation and repetition through a composition would not demonstrate unity in a multi-movement work like the B-minor Mass, which is constituted by a large number of pieces with different thematic material.21 In order to demonstrate unity in this composition, it is necessary to make use of an approach capable of identifying unifying motivic elements in middle- and background levels.22 The capacity of Schenkerian analysis to uncover motives at different structural levels will help to detect motivic correspondences between movements in the Mass and to reveal a single structure in each of the four parts of the Mass and in its entirety.23

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20 The large-scale analysis will be supported by analysis of detail where appropriate, but since detailed analysis of the non-parody movements is beyond the scope of the present study, only the overall structure of those movements will be taken into consideration.
22 While the word unity usually denotes an organic nineteenth-century aesthetic, I shall use Schenkerian voice leading techniques to demonstrate a Baroque sense of unity characteristic of Bach’s music.
23 Although initially Schenkerian analysis dealt with single movements or pieces, in the last years some scholars have realized studies of large-scale connections in multi-movements works making use of Schenkerian approach. Among these studies are Walter Everett’s Ph.D. diss. “A Schenkerian View of Text Painting in Schubert’s Song
Organization of Chapters

As Friedrich Smend illustrates in the *Neu Bach-Ausgabe* Critical Edition of the BWV 232 (based on the autograph *P 180* in the Berlin State Library), Bach did not give a single title page for the entire work, but rather, he gathered the pieces in four parts with a title page for each one (Table 2 shows the internal movements of each part and their keys): 24

“No. 1. Missa” [Kyrie and Gloria]

“No. 2. Symbolum Nicenum”

“No. 3. Sanctus”

“No. 4. Osanna, Benedictus, Agnus Dei et Dona nobis pacem”

Therefore, of the parody movements cited in the Table 1 (p. 5), “Gratias agimus tibi” and “Qui tollis peccata mundi” belong to part No. 1, specifically to the Gloria; “Patrem omnipotentem,” “Crucifixus,” and “Et expecto resurrectionem” to part No. 2; and “Osanna,” “Agnus Dei,” “Dona nobis pacem” to part No. 4 (table 2 shows a list of all the movements in each part of the Mass). In accordance with this division, Chapter I studies the parody movements in the Gloria, their models, and the unification of the Gloria; Chapter II concerns with those in the *Symbolum Nicenum* and its unification (part No. 2); and Chapter III addresses those in part No. 4. Finally, Chapter IV examines the unification of the entire composition.

Editions of the Music Scores

There are two editions of the complete works by J. S. Bach: the *Bach-Gesellschaft (BG)* edited by Julius Ritz (1856) and the *Neue Bach-Ausgabe (NBA)* edited by Friedrich Smend (1954). In addition, there is an extra Peters edition by Christoph Wolff (1997) of the Mass in B

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These three editions differ in matters of slurring, articulation, instrumentation, continuo figures, tempo indications, and conception of the work. None of these aspects becomes relevant in a harmonic and voice-leading analysis, especially if the analysis focuses on large-scale issues. By virtue of the previously notated, consistency, and pragmatic reasons (a BG edition is easier to acquire), the *Bach-Gesellschaft* edition of the parody models and the Mass is taken as a basis for this study.

*Designation of Pitch Register*

There are several systems to indicate the register of pitches; throughout this document the system shown in the next example will be used.

Example I.1 Designation of pitch registers.

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Table 2. Internal movements in the Mass in B minor.

<table>
<thead>
<tr>
<th>Part</th>
<th>Key</th>
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<td><strong>No. 1. Missa</strong></td>
<td></td>
</tr>
<tr>
<td>Kyrie</td>
<td></td>
</tr>
<tr>
<td>Kyrie I (Chorus)</td>
<td>B minor</td>
</tr>
<tr>
<td>Christe (Duet)</td>
<td>D major</td>
</tr>
<tr>
<td>Kyrie II (Chorus)</td>
<td>F-sharp minor</td>
</tr>
<tr>
<td>Gloria</td>
<td></td>
</tr>
<tr>
<td>Gloria in excelsis (Chorus)</td>
<td>D major</td>
</tr>
<tr>
<td>Laudamus te (Aria)</td>
<td>A major</td>
</tr>
<tr>
<td>Domine Deus (Duet)</td>
<td>G major – ends in B minor</td>
</tr>
<tr>
<td>Qui tollis peccata mundi (Chorus)</td>
<td>B minor – ends in F-sharp major</td>
</tr>
<tr>
<td>Qui sedes ad dextram (Aria)</td>
<td>B minor</td>
</tr>
<tr>
<td>Quoniam tu solus sanctus (Aria)</td>
<td>D major</td>
</tr>
<tr>
<td>Cum Sancto Spiritu (Chorus)</td>
<td>D major</td>
</tr>
<tr>
<td><strong>No. 2. Symbolum Nicenum</strong></td>
<td></td>
</tr>
<tr>
<td>Credo in unum Deum (Chorus)</td>
<td>A-Mixolydian</td>
</tr>
<tr>
<td>Patrem omnipotentem (Chorus)</td>
<td>D major</td>
</tr>
<tr>
<td>Et in unum Dominum (Duet)</td>
<td>G major</td>
</tr>
<tr>
<td>Et incarnatus est (Chorus)</td>
<td>B minor</td>
</tr>
<tr>
<td>Crucifixus (Chorus)</td>
<td>E minor – ends in G major</td>
</tr>
<tr>
<td>Et resurrexit (Chorus)</td>
<td>D major</td>
</tr>
<tr>
<td>Et in Spiritum Sanctum (Aria)</td>
<td>A major</td>
</tr>
<tr>
<td>Confiteor (Chorus)</td>
<td>F-sharp minor – ends in A major</td>
</tr>
<tr>
<td>Et expecto resurrectionem (Chorus)</td>
<td>D major</td>
</tr>
<tr>
<td><strong>No. 3. Sanctus (Chorus)</strong></td>
<td>D major</td>
</tr>
<tr>
<td><strong>No. 4. Osanna to Dona nobis</strong></td>
<td></td>
</tr>
<tr>
<td>Osanna (Chorus)</td>
<td>D major</td>
</tr>
<tr>
<td>Benedictus (Aria)</td>
<td>B minor</td>
</tr>
<tr>
<td>Agnus Dei (Aria)</td>
<td>G minor</td>
</tr>
<tr>
<td>Dona nobis pacem (Chorus)</td>
<td>D major</td>
</tr>
</tbody>
</table>
This research is focused on understanding three primary concerns in regards to the Mass in B minor: to comprehend how preexistent material was adapted to conform to the work, how this material functions in the network of the entire composition, and how unity is achieved by means of large-scale voice leading. The results of this study will not only provide fresh information about this monument of Western music, but will also provide insight to the deep sense of large-scale structure in Bach’s work (an area that has not been fully researched). In addition, by understanding Bach’s ability to take a basic structure and to transform its affect and/or meaning by ornamenting or shaping its surface differently or placing it in a new context, we will gain a broader perception of Bach’s compositional language. This research will also enhance our general knowledge of Bach’s criteria in choosing sources to use parody technique and finally, it will provide original information to assist in the debate about whether the BWV 232 is a unified work or a compendium of several independent pieces. It is my hope that this document will become an important contribution to the analytical literature devoted to the oeuvre of J. S. Bach.
CHAPTER I
GLORIA

Some scholars suggest that each one of the internal movements in the Gloria (the Missa second section) are either partial or complete quotations from preexistent compositions.¹ We know for certain, since we have identified the sources, that two out of the eight movements use material from earlier cantatas by Bach himself. These two movements are the “Gratias agimus tibi” and the “Qui tollis peccata mundi.”

1. “Gratias agimus tibi”

The “Gratias agimus tibi” is an almost exact replica of the chorus (a double fugue) “Wir danken dir, Gott wir danken dir” from same name cantata, BWV 29—this chorus is again quoted at the end of the Mass to set the “Donna nobis.” The structure, phrases, harmonies, motives, and key remain intact and, indeed, the meaning of the text in both pieces is virtually the same. This semantic congruence and the fact that both texts are formed by two phrases, which are related to each of the two subjects of the fugue, might be the main reasons of Bach’s choice of the “Wir danken dir” to set the “Gratias:”

“Wir danken dir” 
Wir danken dir, Gott, wir danken dir  
Und verkündigen deine Wunder. 

English translation:²  
We thank you, God, we thank you and proclaim your wonders.

¹ Butt, 45-60; Dürr, “Zur Parodiefrage,”117-138; Stauffer, 64-95.  
² All the English translations of the texts in the Cantatas and the Mass are taken from www.bach-cantatas.com 
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“Gratias agimus tibi”

Gratias agimus tibi propter magnam gloriam tuam.

We give thanks to Thee for Thy great glory.

In addition, Christoph Wolff proposes that the first fugue subject is based on the concluding phrase of the *Benidicamus dominicale* chant “Deo dicamus gratias” (“Let us give thanks to God”). This is a plausible theory since the meaning of the text closely corresponds to that of the “Wir danken” and “Gratias,” and the melody of the chant itself is similar to the fugue subject.³

In the course of transforming “Wir danken dir” into the “Gratias” changes were made in the instrumentation, time signature, and in the melodic surface. The instrumentation for “Wir danken dir” calls for three trumpets, timpani, two oboes, first and second violin, viola, soprano, alto, tenor, bass, organ, and continuo. For the setting in the “Gratias,” Bach adds two flutes doubling the first violin and a bassoon doubling the bass. In the *Missa*, Bach calls for a five-voice choir (SSATB), in the “Gratias,” however, Soprano II joins Soprano I thus keeping the four-voice format of the model. In the score of the “Gratias,” the organ is omitted; nevertheless, it could be implied by the continuo part. The change of time signature from 2/2 to 4/2 and the rhythmic and melodic adjustments in the melodic surface were made to accommodate the Latin text. These melodic changes increase or lessen the melodic ornamentation but still preserve the basic shape.

As stated above, the “Gratias” and the model differ only slightly with regard to the musical surface, and since this study focuses on deep structural analysis, the analysis of one piece will correspond to the other as well; therefore, I will only present the analysis of the “Gratias.”

1. 1 Analysis

The “Gratias,” in stile antico, describes melodic arches. This type of arch is immediately presented by the first subject (see Example 1.1).

Example 1.1 First fugue subject in “Gratias.”

Arches are present not only at the melodic surface but also in the background level; indeed, the entire piece is shaped by a colossal enlargement of the initial arch-motive (in this case from the first subject) at the deepest level of the upper line. The enlargement of the arch-motive is superimposed on the fundamental line 3-2-1 (supported by the harmonic progression I–II–V–I) creating a counterpoint to it (see Ex. 1.2). 3 is presented at the beginning of the chorus; 2, also the second pitch in the background arch, is emphasized in m. 20; and 1 achieved only at the end of the piece.

Example 1.2 Background graph of “Gratias.”
Each one of the tones of the arch enlargement clearly stands out in the musical discourse, marked by means of significant events. The following voice-leading analysis explains how Bach created this motivic enlargement. In order to follow this analysis, let us refer to the middleground graph of the “Gratias” in Example 1.3 (each one of the tones of the motivic enlargement are marked with its pitch letter name).

The first tone of the motivic enlargement, D, is expanded from m. 1 to 20. This prolongation is achieved in following way: D, in fact the first pitch heard in the chorus, is initially stated in the bass. Then, it is transferred to the upper line (from d to d₁), first in the tenor and viola in m. 2, and then in the soprano, violin and oboe 1 in m. 4 (d₂). In the upper line, d₂ is prolonged in the background up to m. 20. In the middleground, the d₂ in the upper line moves to its lower neighbor (LN) c#₂ in the middle of m. 4 when the harmony changes to the dominant. The harmonic motion to the dominant also announces the second point of imitation now employing the second fugue subject first stated by the bass in m. 5. The LN c#² resolves to d² at the return of the D harmony in m. 8. Next, d² is expanded by descending stepwise to b¹ at m. 14 and returning to d² in m. 15, again through the passing tone (PT) c#². The harmony changes to B minor at the arrival of B in the upper line in m. 14. The PT c#² in m. 12 is supported by the dominant of B minor that expanded from m. 11 to 13. The B minor is prolonged from m. 14 to 19 supporting d² in the upper line. In the third beat of m. 19, d² moves to d#² and becomes a PT between d² and e² in m. 20; d#² also changes the B minor to a B major harmony thus functioning as the dominant of E minor.

The e² in the upper line in the third beat of m. 20 corresponds to the second pitch of the arch in the background. This pitch is marked as the beginning of a point of imitation of the second subject presented by the oboe 1, first violin, and soprano. In contrast to the previous
points of imitation, the entries of the subject are in descending order starting in the soprano (m. 20) and ending in the bass (m. 23). The E minor harmony moves to D major in m. 23; however, this D chord is not a return to D as tonic: although the D major chord is prolonged from m. 23 to 35, it is not established as a tonic. Indeed, in the course of this D prolongation, quick changes of harmony and many accidentals, especially D#s and C$\frac{1}{2}$s, weaken the role of D major as a tonic and instead make it sound like VII in E minor. Notice that the D harmony supports the f$\#^2$ in the upper line, corresponding to the third pitch of the background arch. The f$\#^2$ in the upper line arrives at m. 23 in the soprano at the head of the second subject.

Let us now consider the prolongation from m. 23 to 40 of the f$\#^2$ in the upper line. F$\#^2$ is initially supported by the prolonged D major harmony in mm. 23-35. This D major is expanded by the I–IV–V–I progression: I moves to IV in m. 30 then to V at the end of m. 32 and it resolves to I in m. 33 when the trumpets play the high d$^3$ for the first time. The D major harmony moves to an A major seventh in the third beat of m. 35. This A major harmony then moves to B minor in the third beat of m. 40. Since the A harmony at m. 35 arrives as an unstable dominant seventh chord which resolves deceptively to B minor in m. 40, the prolonged A harmony from m. 35 to 40 actually functions as a leaping passing chord connecting the greatly expanded D from m. 23 and the B minor in m. 40. The motion from the D major (m. 23) to B minor (m. 40) is articulated by a descending third-progression from f$\#^2$ to d$^2$ in the upper line. Thus, in addition to connect the D major and B minor chords, the leaping passing chord in mm. 35-40 supports the passing e$^2$ (m. 38) in that descending third-progression. In a deeper level, the B minor of m. 40 still supports the f$\#^2$ in the background arch.

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4 The A chord is considered a leaping passing chord because it is supported by a leaping passing tone in the bass, namely A (m. 35). A substitutes a passing C$\#$ between D (m. 23) and B (m. 40).
Following the line of the background arch, the f♯⁲ established in m. 23 ascends to g⁲ in m. 41 still supported by the bass b. In mm. 41-44, the g⁲ in the upper line is decorated by a subsidiary descending third-progression, supported by a descending third-progression in the bass from b to g (in parallel sixths with the upper voice). Then, the bass falls to e at the end of m. 44 picking up the E of m. 20 and completing an arpeggiation of an E minor triad from m. 20 to 44. Turning our attention back to the upper voice, g⁲ moves to e² at m. 45 through the passing f♯² (m. 45) and finally to d² at m. 46 thus completing the enlargement of the arch-motive.

My analysis attempts to elucidate Bach’s superb composing-out of the arch-motive. In this passage, we observe a very complex – yet clear and elegant – way of expanding and ornamenting a predominant harmony, namely the II chord, from m. 20 to the definitive arrival of the dominant in m. 45. This prolongation is harmonically decorated by the internal prolongation of the VII chord in E minor, i.e., D major, which serves as an instrument to move to a B minor chord, V of E minor. The B minor chord in turn moves to the E minor chord that ultimately leads to the dominant.
Example 1.3 Middleground graph of “Gratias.”
2. “Qui tollis peccata mundi”

This parody movement is derived from the chorus “Schauet doch und sehet” of the homonymous Cantata, BWV 46. Since the affect of the texts in both the “Schauet doch und sehet” and the “Qui tollis” match, the “Schauet doch und sehet” became an ideal choice to be the model of the “Qui tollis.”

The “Qui tollis” borrows only mm. 17-67 from its source, which is in two parts, thus leaving out the instrumental introduction (mm. 1-16) and the second part (mm. 68-142, see Ex. 1.4).

Example 1.4 Background graph of “Qui tollis.”

The structure of the quoted music remains unaltered in the setting of the “Qui tollis;” phrases, harmonies, motives and basic melodic shapes stay the same in both the instrumental

---

1 “Schauet doch und sehet, ob irgend ein Schmerz sei, der mich troffen hat” – “Look indeed and see then if there be a grief like to my grief which hath stricken me.” The “Qui tollis peccata mundi” refers to the anguish of Christ who “takest away the sins of the world” by means of his sacrifice.
parts and in the voices. Adjustments are made only in the melodic surface to fit the text of the “Qui tollis” and they are mostly rhythmic modifications. These adjustments produce changes in the articulation in the instruments, especially in the strings but scarcely in the winds. The borrowed music is transposed from its original key of D minor to B minor, a key closely related to D major, the central key of the Gloria. The instrumentation also is changed. The Cantata’s instrumentation is flute I and II, tromba or corno da tirarsi, oboe da caccia I and II, first and second violins, viola, choir (SATB), and continuo. In the “Qui tollis,” the tromba or corno da tirarsi, and the oboes da caccia are omitted (their primary function in the Cantata is to double the soprano, alto and tenor) while a cello is added as a part of the continuo to more clearly define the meter. In addition, only Soprano II is employed.\footnote{The Neu Bach-Ausgabe edition of the B-minor Mass does not specify which soprano, it only reads “Soprano.”}

The “Qui tollis” is linked tonally to the previous movement, the duetto “Domine Deus,” since this duo, in G major, modulates to B minor at the end, and the “Qui tollis” begins in B minor. In this way, the connection between these movements is smoothed over (see Ex. 1.5). While the entire choral “Schauet doch und sehet” begins and ends in the tonic, the borrowed section ends in the dominant; thus, the “Qui tollis” concludes with an F# major chord, the dominant of B minor. The next movement, the aria “Qui sedes,” is also in B minor, beginning and ending in the tonic. The conclusion of the “Qui tollis” on the dominant not only does not disturb the natural harmonic progression; rather fits perfectly into it. These harmonic connections show Bach’s concern with achieving a large-structure design that unifies several or all of the parts of a multi-movement work: the larger G major-B minor harmonic progression throughout the three movements – “Domine dues,” “Qui tollis,” and “Qui sedes” – integrates them as a unified organism. However, it is not only the harmony in general that unifies these movements – and the entire Gloria – but the large-scale voice leading.
Example 1.5 “Domine Deus,” “Qui tollis,” and “Qui sedes” unified.

<table>
<thead>
<tr>
<th>&quot;Domine Deus&quot;</th>
<th>&quot;Qui tollis&quot;</th>
<th>&quot;Qui sedes&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.  1</td>
<td>64 74 91 95</td>
<td>1 29 42 50</td>
</tr>
<tr>
<td>G: 3</td>
<td>Bm: 8 7 6 5</td>
<td>Bm: 3  2</td>
</tr>
</tbody>
</table>

2.1 Analysis

As shown in Ex. 1.5, the “Domine Deus,” “Qui tollis,” and “Qui sedes,” are articulated by a large arch in the upper-line background. This arch is created by an ascent from b\(^1\) (the primary tone of the “Domine Deus”) to d\(^2\) (the primary tone of the “Qui sedes”) and then a descent to b\(^1\) at the end of the “Qui sedes.” This large arch is supported by the larger G major-B minor harmonic progression.

The voice leading illustrated in Ex 1.5 shows that the b\(^2\) in the upper line at the beginning of the “Domine Deus” is still retained during the first 28 measures of the “Qui tollis;” the primary tone, b\(^2\) (3), of the “Domine Deus” is retained throughout the entire movement (see Ex. 1.6), and since this tone is also the initial tone of the structural upper voice in the “Qui tollis,” the melodic connection is created. The primary tone d\(^2\) of the “Qui sedes” is connected to the prolonged b\(^1\) from the beginning of the “Domine Deus” by an implied passing c\(#2\) in the “Qui
tollis” at the point of modulation to the dominant in m. 29 (that implied c#₂ corresponds to ₂ of
the fundamental line in the “Schauet doch,” see Ex 1.4). Finally, the fundamental line, d²-c#₁-b₁,
of the “Qui sedes” constitutes the descending part of the background arch.

Example 1.6 Background graph of “Domine Deus.”

As shown in Ex. 1.4, the entire structure of the “Schauet doch und sehet” is framed by a
descending third-progression ³-²-₁ harmonically supported by the progression I-V-I. However,
the borrowed section by itself (mm. 17-67) describes an upper-voice line descending from d²
(which arrives in m. 17 as a result of the descending third-progression in the opening) to a₁ (m.
67) harmonically supported by a motion from tonic to dominant. Given that the “Qui tollis” is
almost an exact replica of the “Schauet doch” mm. 17-67 (transposed from the original key of D
minor to B minor), therefore “Qui tollis” will be shaped by a descending fourth-progression from
B to F# (⁸-⁷-⁶-⁵) in the upper line supported by a harmonic motion from the tonic to the
dominant (see Ex. 1.5. For a more detailed graph, refer to Ex. 1.8). Moreover, in addition to the
large arch that unifies the “Domine Deus,” “Qui tollis,” and “Qui sedes,” the last tone of the
descending fourth-progression in the “Qui tollis,” F#, is immediately picked up in the “Qui
sedes,” since F# functions as a cover tone for most of the aria, thus creating another melodic link
between both movements.
This simple and clear background is elaborated in a highly sophisticated manner at the middle- and foreground levels. In the following paragraphs, I provide a detailed analysis of the “Schauet doch und sehet” focusing on the quoted section. A detailed analysis of the “Qui tollis” would be the same (transposed to B minor) as the one of mm.17-67 in the model.

2.1.1 “Schauet doch und sehet”

Mm. 1-17 (Ex. 1.4) constitute an instrumental introduction to the choral itself. As displayed in Ex. 1.4, this introductory part (mm. 1-17) presents a large tonic prolongation elaborated by a descending upper line 3-2-1 supported by a I-V/V-V-I progression. Then, from m. 17 (the beginning of the borrowed section) the tonic is further prolonged until m. 45, namely the arrival of the structural dominant. Mm. 45-135 prolong the structural dominant; the final return of the tonic lasts only seven measures (which may function as a cadential extension). Therefore, F(3), the primary tone of the chorus’s fundamental line, moves to C(2) in m. 45 and eventually to D(1) at m. 135.

Since the tonic is prolonged from the beginning of the piece until m. 44 and then the dominant from m. 45 to m. 134, the background harmony of mm. 17-67 (the quoted section in the Mass) constitutes a large progression from the tonic to the dominant. Mm. 45 to the end of the borrowed section (m. 67) are framed by a descending third-progression 3-2-1 (in the dominant) in the upper line (Ex. 1.4). D(1) at the end of the introductory part (m. 17) is retained and moves to C(2) only in m. 45. This C(2) becomes the 3 of the descending third-progression 3-2-1 in mm. 45-67. Subsequently, and as previously mentioned, mm. 17-67 are shaped by a descending line from D(2) to A(1) (8-7-6-5) in the upper voice (see Ex. 1.7). Let us now undertake a more detailed examination of mm. 1-67.
2.1.1.1 Opening Section (mm. 1-17)

Please refer to Example 1.7. The music begins with an active melodic figuration in flute I emphasizing $a^2$ as the initial pitch in the upper line; however, $f^3$, the first note in the violin I, is also melodically important. At the middleground level, the initial $a^2$ in the flute I moves to its upper neighbor (UN) $b^\flat_2$, which descends to $f^2$ in m. 4. The initial $f^2$ in the violin I moves to its UN $g_2$ in the next measure creating parallel thirds with flute I. The UN $g_2$ returns to $f^2$ in m. 4 matching the $f^2$ in flute I. At this point, the music provides strong support for reading the primary tone as F ($\bar{3}$) rather than A ($\bar{5}$). The $f^2$ in flute I is prolonged from m. 4 to m. 6 by means of an upward octave transfer, placing F in the highest register, which gives it greater emphasis. In m. 6, the high $f^3$ in the flute I descends to $d^3$ in the next measure. The $f^2$ in the violin I may be understood to be prolonged, and descends to $e^2$ only in m. 8. From m. 1 to 7, the supporting bass is D; in m. 8 the bass moves to E, which functions as dominant of A (V of V), and then to A in the next measure. Observe that the high $d^3$ in flute I in m. 7 descends to $a^2$ in m. 9, thereby reinforcing the cadence on the dominant. Once the bass has reached the dominant in m. 9, it initiates a descending-fifths sequence that leads the governing A harmony to an Eb major chord in first inversion in m. 14. This unexpected Neapolitan chord in first inversion destabilizes the tonicization of the prolonged A harmony. Therefore, at the middleground level, the G in the bass in m. 14 functions as a LN of the A that arrived in m. 9. That LN returns to A in m. 15, now recovering its role of dominant of D. In addition, the $e^\flat_2$ in flute I (m. 14) returns to $e^\flat_2$ in m. 15. The dominant A in m. 15 is expanded two measures to cadence on the tonic D minor in m. 17. Returning to the upper voice, notice that the middleground descending line in flute I from the $d^3$ in m. 7 to the $d^2$ in m. 17 recovers the initial register in that instrument and reinforces the cadence on the tonic.
2.1.1.2 Motion from the Tonic to the Dominant (mm. 17-45)

The voices enter on the second beat of m. 17 to open the section Bach quoted in the Mass. As earlier mentioned, at the deepest level, this section begins in the tonic D minor and moves to the structural dominant at m. 45, which is then is prolonged up to m. 135 at the final return of the tonic. The motion to the structural dominant is achieved as follows.

The choral section, in imitative texture, begins in the tonic D minor. Notice that at that point, only $d^2$ is prominent in the upper line, being present in the flutes and first violin. The first voice entering in m. 17 is the alto initiating a motive on $a^1$. This motive at the middleground level describes a motion from $a$ to its UN $b^1$ in m. 19. The $a^1$ is picked up by violin I in m. 21 creating a basic neighboring motion $A-B\flat-A$. The $a^1$ of the beginning motive is transferred an octave higher in flute I in m. 24 and then moves to the high $d^3$ one measure later (m. 25) thus expanding the $d^2$ from the beginning of this section. There is no doubt that, up to this point, D is the important tone in the upper line. Additionally, it is clear that the D harmony from m. 17 is expanded, decorated by its own dominant in m. 23, which immediately resolves to the tonic in the next measure. This initial tonic prolongation creates the first musical phrase in that section, which also sets the first entire phrase of the text (*Schauet doch und sehet, ob irgend ein Schmerz sei, wie mein Schmerz*) in the alto, the voice that entered first.
Example 1.7 Middleground graph of “Schauet doch und sehet.”
Example 1.7 (continued).
From mm. 24-27, the D harmony is further expanded by moving to its subdominant G in m. 26 and then to A in m. 27, which supports the UN e\(^3\) in the flute I; this UN resolves to d\(^3\) in m. 29. The bass A in m. 27 falls to D-sharp in m. 28, which becomes a chromatic passing tone between the prolonged D and E (V of V) in m. 29 — as the d\(^3\) in the upper line becomes a seventh. The E major seventh resolves then to the A minor in m. 30; the E in the bass ascends to A, and the d\(^3\) in the upper line resolves to c\(^3\). At this point, the soprano has sung once the entire first phrase of the text. Additionally, the motion from d\(^3\) to c\(^3\) in the upper voice shapes another musical phrase from m. 24 to 30, but in contrast with the previous one, this time there is a cadence on the V chord (m. 30). Those two phrases (mm. 17-24 and mm. 24-30) constitute a larger tonic prolongation that moves to the dominant, though not the structural one. Notice that starting the new phrase in m. 30, the tromba and oboes are added, doubling the three upper voices; this will not apply in the “Qui tollis” since Bach excluded those instruments in that setting.

Next, the dominant is expanded from mm. 30-36 resolving to the tonic only in m. 37. During these measures, the soprano repeats the first line of the text. Within this dominant prolongation, in the foreground, the bass A in m. 30 moves to F and then leaps up to B\(\flat\) first and then to E\(\flat\), the Neapolitan in root position in the key of D minor. Then, E\(\flat\) (m. 33) moves to E (m. 34) and unfolds an A major triad through a descending arpeggio. As in mm. 9-15, the Neapolitan chord at m. 33 helps to destabilize the tonicization of the dominant. In the upper line, in the flutes at the middleground level, the c\(^3\) in m. 30 moves to the passing b\(\flat\)^2 supported by the Neapolitan chord in m. 33; then, b\(\flat\)^2 moves to a\(^2\) in m. 37 over the tonic D minor thus creating a descending third-progression. At the same time, at a deeper level, the c\(^3\) of m. 30 moves to the c\#^2 in the soprano in m 36 creating a major dominant chord. Finally, that c\#^2 rises to d2 in m. 37.
in the alto. Mm. 17-37, therefore, shape three musical phrases within the prolongation of the tonic.

In m. 37, the rhythmic and melodic activity in the voices is intensified by the use of shorter notes, especially by the incorporation of the four-eighth motive in m. 37. The structure of mm. 37-45 is the same as mm. 1-9; indeed the flutes and continuo play the same music. The text of the first phrase is repeated and the words “der mich troffen hat” are added. As observed in mm. 1-9, the tonic moves to the dominant; in this part, the dominant arrives in m. 45. This time, however, the dominant is structural and, as mentioned already, will be prolonged until m. 135.

2.1.1.3 Dominant Prolongation (mm. 45-67)

From m. 45 to the end of the borrowed section (m. 67), the dominant is prolonged in the background and, as was observed, is framed by a descending third-progression $^3-^2-^1$ in the upper line. This section explains how this dominant prolongation is elaborated.

Turning our attention to the upper line, the $d^2$ that has been retained from m. 37, moves to $c^2$ in m. 45 in the soprano and is then transferred an octave higher in the flutes one measure later. $C$, $^3$ in the key of the dominant, is then established in the upper line in m. 45. From m. 45 to 51 this dominant is decorated only by the unfolding of its own dominant in mm. 48-50. Notice that the unfolded dominant is approached by the Neapolitan $B_b$ major in m. 47. The $c^3$ (m. 46), in the upper line, moves to its UN $d^3$ in m. 47 and resolves back to $c^3$ at the arrival of the temporary tonic $A$ minor in m. 51. During mm. 45-50, the rhythmic activity in the voices decreases returning to the initial figures of the choral (mm. 17-36). In addition, the words “*der mich troffen*” are omitted, thus the text is again the one used initially in mm. 17-36. Notice that the increased rhythmic activity in mm. 37-44 stresses the modulation to the dominant.
The structure of mm. 51 to the downbeat of 67 is the same as the instrumental introduction (mm. 1-17) only transposed to the dominant. The flute parts are switched (employing invertible counterpoint). In this section the rhythm is intensified and the words “der mich troffen” are added again as in mm. 37-44. Like the instrumental opening, mm. 51-67 present a descending-third progression 3-2-1 in the upper line at the middleground (now in A minor): C in m. 51 (flute I and soprano), which is in fact retained from m. 45, moves to B in m. 58 (alto) and finally to A in the cadence at m. 67 (both flutes). The A minor prolongation (mm. 51-67) is expanded by a motion to a dividing dominant in m. 59. This motion is articulated by a descending sixth-progression from c^3 (m. 51) to e^2 (m. 59) in the flutes. E^2 eventually moves down to c#^2 in m. 67 passing by d^2 in m. 66. The cadence in m. 67 closes the first part of the piece and initiates the following one, a large fugue built over the prolongation of the dominant (which as earlier stated is excluded in the “Qui tollis”).

2.2 Conclusion

Given that the “Qui tollis” is almost an exact transposition of the “Schauet doch” mm. 17-67, the previous analysis of those measures will be exactly the same for the “Qui tollis” but in B minor (see Ex 1.8). Therefore, the “Qui tollis” will be shaped by a descending fourth-progression from B to F# (8-7-6-5) in the background upper line supported by a harmonic motion from the tonic to the dominant.
Example 1.8  Middleground graph of “Qui tollis.”
By comparing Exx. 1.4 and 1.8, we can now appreciate and better understand how Bach adapted the borrowed portion of the “Schauet doch” to the new context of the Gloria and how the parody movement is unified with its contiguous movements. Next, I shall demonstrate how the entire Gloria is unified by large-scale voice leading connections throughout its internal movements. In order to explain this unity, I will refer only to background levels of each internal piece.
3. Gloria Unified

The middleground graph in Example 1.9 shows how the entire Gloria is unified by conventional and smooth voice leading. Notes joined by a beam in individual movements represent either their fundamental or main upper line. The non parody movements, since they are not the main object of this study, are explained only at an overall level.

The first internal movement in the Gloria sets two sentences: *Gloria in excelsis Deo* and *Et in terra pax hominibus bonae voluntatis*. Although it is one movement, Bach sets both sentences with different motives and musical affect thus dividing the movement in two. This movement describes a $3\cdot 2\cdot 1$ fundamental line supported by the harmonic progression I–VI–IV–V–I. Notice that the first part (mm.1-101), which corresponds to the first sentence, is shaped by a subsidiary $3\cdot 2\cdot 1$ progression supported by a long prolongation of the tonic harmony. The structural harmony only changes in the second part (mm. 101-176) thus contributing to the transformation of affect in the movement. Ultimately, this first movement supports a prolongation of the primary tone of the Gloria, F#.

The second movement is the aria “Laudamus te.” It outlines as its fundamental line a $3\cdot 2\cdot 1$ progression supported by the harmonic progression I–III–II6–V–I. This aria, in A major, supports an implied LN E in the upper line of the entire Gloria.

The next movement is the already analyzed “Gratias agimus tibi.” For this chorus, Bach returns to the central key of D major and, as previously explained, the structure articulates another descending third-progression as its fundamental line, F# serving as the primary tone. By reestablishing F#, the implied E of the previous movement functions as a LN. Therefore, the “Gratias agimus tibi” sustains the primary tone F# in Gloria’s fundamental line.
Example 1.9 Gloria unified by large-scale voice leading.
Example 1.9 (continued).

Quoniam  Cum Sancto

\begin{align*}
1 & 115 & 116 & 1 & 8 & 64 & 122 & 124 & 128 \\
\end{align*}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example1.9}
\end{figure}
As previously demonstrated in section 2.1, the next three movements, the “Domine Deus,” “Qui tollis,” and “Qui sedes” are joined and strongly unified by the upper-voice arch B-C#-D-C#-B. The “Domine Deus” prolongs B in its upper line but also, at the same time, it supports an implied UN G in the upper line of the Gloria. That UN resolves to an implied F# at the modulation to B minor at the end of the “Domine Deus.” The next two pieces, the “Qui tollis,” and “Qui sedes” in B minor, consequently, support the primary tone F# of the Gloria’s the fundamental line. Indeed, as earlier mentioned, F# plays an important role in those two pieces: it is the final note of the 8-7-6-5 progression in the “Qui tollis;” furthermore, the melody at the beginning of the “Qui sedes” often moves to F# and, in fact, it can be a considered a cover tone in the background structure of that aria.

The last two movements of the Gloria, the “Quoniam” and “Cum Sancto,” are in the tonic key D major. Both describe the familiar progression 3-2-1 in their fundamental line. The “Quoniam” supports its fundamental line with the I–V–I progression while the “Cum Sancto” develops the a more complex progression I–VI–II6–V–I. It implies that the primary tone of the Gloria, F# is retained from the “Qui tollis” up to the “Cum Sancto.” The primary tone of the Gloria’s the fundamental line descends only at the end of the entire movement, to E at m. 122 of the “Cum Sancto” and finally to D at the last measure of that chorus.

* * *

This chapter has examined the modifications made to the models in order to be adapted into the new context in the Gloria and how the entire movement is unified by a single large-scale structure. It has also been an in-depth analysis of the most outstanding compositional aspects of the music. As a final point, the entire Gloria can be reduced to the very basic structure shown in Example 1.10, a 3-2-1 progression harmonically supported by the progression I–V–I. In the
overall background of the Gloria, each of the internal movement’s fundamental lines (see Ex. 1.9) constitutes a motion to the inner voice.

Example 1.10 Gloria – reduction.
CHAPTER II

SYMBOLUM NICENUM

This chapter examines the parody movements in the Symbolum Nicenum and its unification. Of the nine movements that constitute the Symbolum Nicenum scholars have identified the models for three: “Patrem omnipotentem,” “Crucifixus,” and “Et expecto resurrectionem,” still, some researchers suspect that other movements might be based on preexistent compositions as well.¹

1. “Patrem omnipotentem”

The “Patrem omnipotentem” is a parody of the opening chorus “Gott, wie dein Name, so ist auch dein Ruhm” of the homonym Cantata BWV 171 (c. 1729). The neat condition of the manuscript for “Gott, wie dein Name” suggests that this chorus could be also a parody of an earlier lost original.²

The text, “Gott, wie dein Name,” is taken from Psalm 48. This Psalm conveys ideas of praise and obedience: “God, as thy name is, so is, too, thy fame to the ends of the earth… For this God is our God for ever and ever.” These ideas of adoration and allegiance, which are perfectly represented in the music, are also expressed in the text of the “Patrem.” For that reason Bach might have chosen that chorus as a model to set the text of the “Patrem.”³

---

¹ Butt, 50-57.
² Butt, 51.
³ Stauffer, 106-7.
For the “Patrem” Bach keeps the same key (D major), instrumentation, and the four-voice texture in the choir as in the model (the *Symbolum Nicenum* calls for a five-voice choir: SSATB; Soprano I and II proceed in unison in this movement). But, in contrast to the parody movements in the Gloria, in the “Patrem” Bach makes further changes. 1) While the model is a four-voice fugue, Bach adds an extra fugal entry at the beginning of the parody. With this added entry, the parody becomes six measures longer than the model and also gives the impression of a five-voice fugue in the first exposition. After the added six measures, Bach follows the model. 2) The added entry is in the dominant rather than in the tonic, as usual at the beginning of fugues, and therefore this movement begins in the dominant. The beginning of this movement in the dominant establishes a tonal link with the previous one, the “Credo in unum Deum,” which is in A-Mixolydian. 3) Bach covers the first two entries of the subject with chords built up in the upper voices. 4) While in the model the instruments mostly double the choir, Bach complements the harmony with arpeggios in the oboes and violins for the first twenty measures. These added arpeggios and the chords in the choir enhance considerably the “praising” character of the music; indeed, the first twenty measures appear to be totally new music. Finally, the subject is not only adjusted to accommodate the new text, but it is also melodically more connected (see Ex. 2.1).

As shown in Ex. 2.1a, the seemingly complex fugue subject of the “Gott, wir dein Name” is in fact an elaboration of the arch D-(E)-F#-G-F#-E-D as in the “Gratias.” And similarly to the “Gratias,” the entire chorus is framed by a mammoth enlargement of that arch-motive wherein each one of the tones is clearly marked by means of significant musical events (see Ex. 2.2).
Example 2.1 “Gott, wie dein Name” and “Patrem omnipotentem” fugue subjects.

a) "Gott, wie dein Name" fugue subject

\[
\begin{align*}
\text{Gott, wie dein Name, so ist auch dein Ruhm bis an der Welt Ende}
\end{align*}
\]

b) "Patrem omnipotentem" fugue subject

\[
\begin{align*}
\text{Patrem omnipotentem, factorum coeli et terrae}
\end{align*}
\]

Example 2.2 Background graph of “Gott, wie dein Name.”

This movement is perhaps one of the finest examples of Bach’s mastery of parody procedure. In the following section, I will analyze both pieces, the “Gott, wie dein Name” and “Patrem,” in order to compare them.
1.1 Analysis

As previously mentioned, the structure of the “Gott, wie dein Name” is similar to that of the “Gratias.” Both are four-voice fugues in which the subject is an elaboration of an arch that ascends from D to G and then descends to D, and in both choruses Bach composes out an enlargement of the arch-motive throughout the entire piece (see Ex. 2.2). This enlargement of the arch-motive is also marked with the note letter names in the graph in Ex. 2.4. In the parody, which begins in the dominant, the enlargement of the arch begins from E instead of D as in the model (see Ex. 2.3). Indeed, the initial E in the arch-enlargement has been prolonged from the beginning of the previous movement supported by a large prolongation of the A major chord thus creating a strong unification of both movements (see the asterisks in Ex. 2.12).

Example 2.3 Background graph of “Patrem omnipotentem.”

As shown in Ex. 2.2, the enlargement of the arch-motive in the “Gott, wie dein Name” is supported by the harmonic progression I-V/V-V-I at the deepest level. At the same time, this harmonic progression supports the fundamental line 3-2-1 in the upper voice. The first fugue
exposition spans mm. 1-20 and is presented within tonic prolongation. Additionally, the first
exposition is shaped by an ascending third-progression from d$^1$ (the first tone of the enlargement
of the arch-motive) to f#$^2$ ($\hat{3}$, the primary tone of the fundamental line) in the upper voice. In the
first episode (mm. 20-33) the background harmony modulates from the tonic to the structural
dominant (m. 34). This structural dominant is approached by its own dominant in m. 29, which
also supports the arrival of the structural $\hat{2}$ in the fundamental line - the second tone of the
enlargement of the arch-motive.

The second exposition and episode (mm. 33-62) are elaborated over a long prolongation
of the structural dominant, which resolves to the tonic only in m. 63. The dominant prolongation
is framed by the line e$^2$ (m. 29)-f#$^2$ (m. 39)-g$^2$ (m. 53) in the upper voice, part of the arch
enlargement. $\hat{2}$ in the fundamental line descends to $\hat{1}$ at the definitive arrival of the tonic in m. 63.
At this point, f#$^2$ coming from the g$^2$ in m. 53 is placed above the $\hat{1}$ so that the motivic
enlargement continues after the fundamental line concludes. The tonic in m. 63 is prolonged up to
the end of the chorus (m. 78) in the background. Mm. 63-78, then, constitute a codetta whereby
the descent of the arch enlargement (f#$^2$ to d$^2$) is completed (notice that the passing e$^2$ is
supported by a dominant chord in m. 77).

As displayed in Ex. 2.3, in the “Patrem omnipotentem,” the dominant is prolonged from
the beginning and resolves to the tonic only in m. 69 (at the end of the second episode).
Therefore, in contrast to the model, the “Patrem” is harmonically supported in the background by
the harmonic progression V-I (supporting the progression $\hat{2}$-$\hat{1}$ in the fundamental line) and thus
the first exposition and episode are supported by the dominant in the background. As mentioned
above, it is noteworthy that the dominant is prolonged from the beginning of the previous
movement. The upper voice in mm. 1-68 articulates the ascending third-progression e$^2$ (m. 1)-f#$^2$
(m. 45)-g² (m. 59), which presents the first three tones of the arch-motive. The g² (m. 59) of the arch-motive descends to f#² at the definitive arrival of the tonic in m. 69. As in the model, mm. 69 to the end (m. 84) constitute a codetta where the descent of the arch-motive is completed. At the deepest level, ² supported by V at the beginning of the piece descends to ¹ only in m. 69, coinciding with the arrival of the structural tonic.

My analysis demonstrates how the deep structure of the model was adjusted in order to continue the structure initiated by the movement preceding the parody and thereby strongly unify the “Credo in unum deum” and “Patrem omnipotentem” (see Ex. 2.12). This simple and clear background, however, is highly elaborated in the middle- and foreground levels. I now provide a detailed analysis of both pieces.
Example 2.4 Middleground graph of “Gott, wie dein Name.”

<table>
<thead>
<tr>
<th>mm.</th>
<th>First exposition</th>
<th>Episode</th>
<th>Second exposition</th>
<th>Episode</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>D</td>
<td>9 11 13</td>
<td>3 21 22 23 24</td>
<td>F²</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>15 16 19 20</td>
<td>25 26 27</td>
<td>G</td>
</tr>
<tr>
<td></td>
<td></td>
<td>29 31 32 34</td>
<td>37 39 40 42 46</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>53</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

I

V

LPT
Example 2.4 (continued).
1.1.1 “Gott, wie dein Name”: Tonic Prolongation in the First Exposition (mm. 1-20)

Measures 1-20 constitute the first exposition of the fugue. As illustrated in Ex. 2.2, this exposition is developed within a tonic prolongation that supports the ascent from D to F#, the primary tone of the fundamental line. This ascending third-progression d₁-e²-f♯₂ is supported by the neighboring figure d-c#-d in the bass. As displayed in Ex. 2.4, the initial d₁ in the upper line is prolonged 18 measures before moving to e² in m. 19. This prolongation is supported by a motion to the inner voice in the bass from d to f#. D₁ moves to its LN c♯₁ in m. 9 and then returns in m. 16 supported by f#. The LN c♯₁ is supported by the LPT a in the bass in m. 9.¹

Looked at in even greater detail, this exposition is elaborated in the following way (refer to Ex. 2.4): the first appearance of the subject, in the tenor, mm. 1-6, moves within the prolongation of tonic harmony. The answer, presented in the alto in mm. 5-10, overlaps the subject and by the end of the answer, the harmony has already moved to the dominant. At the middleground level, the upper line has moved from d₁ at the beginning of the chorus to c♯₁ in m. 9. The dominant harmony is expanded from m. 9 to 15 through a I-IV-V-I (of V) progression. The second entrance of the subject is stated in m. 11 in the soprano. Although this subject outlines a tonic harmony, it is actually stated within the I-IV-V-I progression in the dominant and only moves to the tonic at the cadence on the D chord in first inversion in m. 16. At this point (m. 16), the upper line has returned to d₁. The answer in the bass begins in m. 15, still in the region of the dominant. During the presentation of the answer, the harmony moves to a V6 chord in m. 19 supporting the e² in the upper line. The answer in the bass ends in m. 20 in the dominant, which finally resolves to the tonic at the third beat of that measure supporting the primary tone f♯² in the upper line.

¹ The bass a functions as a LPT since it substitutes a passing e in the bass line from d to f#.
1.1.2 “Gott, wie dein Name”: First Episode, Motion to the Structural Dominant (mm. 20-33)

While the first exposition constitutes a tonic prolongation, the first episode presents a striking modulation to the structural dominant. As one would expect in episodes, the harmony becomes less stable and moves quickly in the foreground. The episode begins with the cadence on the tonic chord on the third beat of m. 20, which becomes a dominant seventh. This harmony is expanded until m. 26 and then resolves to the G major chord in m. 27. The expansion of the D dominant is shaped in the upper line by a descending third-progression from f$\#^1$ to d$^1$ in m. 26. Nevertheless, the G major in m. 27 rapidly becomes unstable. C$#$s and D$#$s in the upper voices suggest an E minor region. Indeed, as shown in the Ex. 2.4, the motion in the bass leads to the E at m. 32. The trumpet line descends from b$^2$ in m. 27 to e$^2$ in m. 29, the structural $^2$ and second tone of the arch enlargement. This line is emphasized by a change of rhythm and supported by the unfolding of the E harmony. At the arrival of E in the bass in m. 32, the harmony becomes a dominant seventh chord, V of V sustained two measures and resolving to the structural V in m. 34.

To summarize, by m. 34, at the deepest level, the bass has moved from D at the beginning of the piece to the E at m. 32 and then to the A at m. 34. The upper line presents two important motions. One is the ascent to the primary tone f$\#^2$ and its descent to e$^2$ at m. 35, which is $^2$ of the fundamental line. The other motion is a long prolongation of d$^1$ from the beginning of the piece up to the e$^2$ in m. 29. These two tones constitute then, the first two pitches of the arch-motive enlargement (see the note letter names above the graph in Ex 2.4).
1.1.3 “Gott, wie dein Name”: Second Exposition and Episode, Dominant Prolongation

(mm. 33-62)

The second exposition and episode constitute a long dominant prolongation that resolves to the tonic only at m. 63. This dominant prolongation is decorated by the LN G harmony at m. 53 approached by its own dominant. The second exposition begins on the third beat of m. 33. The subject is initially stated in the soprano and answered in the alto at m. 37. The A harmony is expanded through mm. 34-38, yet from m. 35 G½s in bass make this A harmony a dominant seventh that resolves to D at m. 39. But rather than signifying a quick return to the tonic, the D chord in mm. 39-52 functions as V of G. In any case, the D harmony at m. 39 supports the passing f♯ in the upper line, the third tone of the enlargement of the arch-motive, which is also prolonged until m. 52. In addition, the prolongation of the D chord supports an upper-voice descending third-progression from f♯ to d in mm. 39 to 46. This progression produces the voice exchange showed in Ex. 2.4 expanding the D chord.

The last entrance of the subject (an answer) in this exposition is presented by the bass at m. 45. This answer ends at m. 50 closing the second exposition. The second episode is initiated within the prolongation of the D chord in first inversion that finally resolves to the G chord in m. 53. Then, by means of a chromatic voice exchange, the G chord moves to V⅔ of V which then resolves to the V chord in the next measure. In the middle of m. 58, another entry of the subject is presented by the soprano, however, it does not initiate another exposition. This last entry of the subject is supported by a prolongation of the V chord over a pedal point on a in the bass. The resolution of this pedal point emphasizes the arrival of the D major harmony at m. 63, the definitive arrival of the tonic.
1.1.4 “Gott, wie dein Name”: Codetta, Tonic Prolongation (mm. 63-78)

With the tonic arrival at m. 63, the structural 1 also arrives in the soprano, yet the highest note is f♯2 in the first trumpet. This note is the sixth tone of the arch enlargement and comes from the g♯ at m. 53. Measures 63 to the end constitute a codetta. Harmonically, it is a long prolongation of the tonic with a perfect authentic cadence at the end. That last cadence finally supports the last two notes of the arch-motive, e♯2 and d♯2.

1.1.5 “Patrem omnipotentem”

As explained above, this movement is harmonically connected to the previous one. Bach adds six measures at the beginning with an extra entry of the fugue subject harmonized with the dominant harmony. From m. 7 on, the parody follows the same plan as the model. However, as has been mentioned, the harmonic deep structure is affected considerably; contrary to the model, in the parody, the dominant harmony is prolonged from the beginning and resolves to the structural tonic only at m. 69.
Example 2.5  Middleground graph of “Patrem omnipotentem.”
Example 2.5 (continued).
1.1.6 “Patrem omnipotentem” (mm. 1-26)

As illustrated in Ex. 2.5, the first entry of the subject in the bass moves over the prolongation of the A harmony in mm. 1-6. The added chords over the subject place e\(^2\) in the upper line. These chords produce a neighboring figure e\(^2\)-f\(#\)-e\(^2\) in the upper line, which I shall call motive X. The X motive is enlarged throughout the first exposition and episode ornamenting the prolongation of e\(^2\), the first tone of the arch-motive enlargement (see the bracket in the example, mm 1-35). From m. 7 on, the music is almost the same as the beginning of the model. The tenor enters with the subject over a D harmony. However, that D major harmony is stated within the prolongation of the initial A chord. Additionally, G\(#\)s in the upper voices in m. 7 avoid the establishment of D as a tonic. The A major harmony returns in m. 8 via its own dominant. In the same measure, the harmony moves quickly to a D dominant seventh chord that resolves to the G chord at m. 9. This G chord moves to an A7 chord at the next measure. As a result, the G chord at m. 9 functions as a neighbor chord of the prevailing A harmony.

The A harmony cadences on the D chord at m. 12 and marks the end of the subject in the tenor. The third entry of the fugue subject occurs in the alto at m. 11. The D harmony lasts from m. 12 to 13, yet it is destabilized by the G\# in the bass at m. 13 and the harmony moves to an E dominant seventh in mm. 14 and 15. This E dominant resolves on the A chord at m. 16. Then, as in mm. 8-10, the A chord is prolonged being decorated by its LN G in m. 19 approached by its own dominant. The A chord returns in m. 20 and finally resolves to the D chord in m. 21. This cadence is the first strong one on a D major harmony. Returning to the upper line, the e\(^2\) from the beginning moves to g\(^2\) at m. 19 passing through the f\(#\)^2 in m. 18. The g\(^2\) becomes a seventh at m. 20 and resolves to the f\(#\)^2 in m. 21 at the cadence on the D major chord. The motion e\(^2\)-f\(#\)^2-g\(^2\) in the upper line decorates the ascent from e\(^2\) (m. 1) to f\(#\)^2 (m. 21) in the X motive enlargement.
The last entry of the subject is in the bass at the cadence on the D major in m. 21. While in the parody the D major chord at m. 21 is in root position and part of the tonic prolongation, in the corresponding point in the model (m. 15), the D major chord is in first inversion and caught within an A major prolongation. In the parody, therefore, the arrival of the D chord is stronger and also marks the completion of the four vocal entries. As the exposition continues, the bass enters again with the fugue subject at m. 21; this fifth entry of the subject cadences in m. 26 on the A dominant seventh closing the first exposition. The A harmony in m. 26 resolves to the D harmony in the third beat of the same measure initiating the first episode.

1.1.7 “Patrem omnipotentem” (mm. 26-84)

From the beginning of the first episode on (m. 26), the middleground of both model and parody are exactly the same. However, while in the model, the A harmony at the beginning of the second exposition (m. 34) constitutes the arrival of the structural dominant, in the parody the corresponding chord does initiate the dominant prolongation (m. 40); instead, the dominant has been prolonged from the beginning of the piece. In the parody, then, the governing D harmony in mm. 21-37 which supports the f#2 of the X motive enlargement, is placed within the dominant prolongation. The UN f#2 resolves to e2 in m. 35 completing the X motive enlargement. E2 in m. 35 finally descends to d2, the structural יהם, in m. 69. As in the model, the remaining 15 measures constitute a coda.
2. “Crucifixus”

The “Crucifixus” is perhaps the most studied and famous parody movement of the Mass in B minor. This piece is derived from the A section of the da capo chorus “Weinen, Klagen, Sorgen, Zagen” from the same name Cantata, BWV 12. As in the other parody movements, the choice of the model could have been made by virtue of the text, which perfectly matches the affect of the “Crucifixus.” Both texts convey great sorrow and make reference to the cross, the sign of Jesus.

“Weinen, Klagen, Sorgen, Zagen”

Weinen, Klagen,     W eeping, wailing, 
Sorgen, Zagen,     G rieving, fearing, 
Angst und Not      D read and need 
Sind der Christen Tränenbrot,   A re the Christian’s tearful bread, 
Die das Zeichen Jesu tragen.    T hem the sign of Jesus bearing.

“Crucifixus”

Crucifixus etiam pro nobis    A nd was crucified also for us 
sub Pontio Pilato,           u nder Pontius Pilate, 
passus et sepultus est.       s uffered and was buried.

The A section of the chorus “Weinen, Klagen, Sorgen, Zagen” is a passacaglia with twelve cycles of the ostinato bass. For the “Crucifixus” Bach adds another cycle as an instrumental introduction. The key is changed from F minor in the model to E minor in the parody—a key closer to the central key of the Symbolum Nicenum, D major. Regarding instrumentation, Bach omits one viola and the bassoon, but adds two transverse flutes (the instrumental forces in the model are two violins, two violas, bassoon and continuo). Also, the four-voice texture in the choir is kept, specifying Bach only Soprano II in the top voice (the Symbolum Nicenum calls for a five-voice choir: SSATB).

The melodic lines in the voices are adjusted to lodge the new text, yet in some instances the adjustments are also intended to add expression to the music (for example in mm. 13 and 14
where Bach changes the melodic intervals in the lines of the soprano and alto in order to create augmented seconds). In addition, some of the bass notes are harmonized differently; in the parody we observe a larger number of diminished seventh chords (both fully or half diminished) and only in the parody an augmented chord is used (downbeat of m. 17). These melodic and harmonic changes definitely enhance the expression of grief in the music. In contrast to the model, which drops the voices at the end, the “Crucifixus” ends only with the choir and the continuo. Another adjustment is in the rhythm of the ostinato bass; in the parody it is intensified by repeating each note at half of the original value. To finish, while the “Weinen, Klagen” begins and ends in the tonic, the “Crucifixus” modulates to the relative major at the end by means of the famous inverted augmented sixth chord at the third beat of m. 51.\(^5\)

2.1 Analysis

The deepest-level structure of both pieces differ only at the end, of course, due to the modulation. The “Weinen, Klagen” can be reduced to a long tonic prolongation which moves to the structural dominant and then back to the tonic only in the last cadence of the section; this larger harmonic progression supports the \(\overset{5}{-}\overset{4}{-}\overset{3}{-}\overset{2}{-}\overset{1}{-}\) progression in the fundamental line (see Ex. 2.6a). The “Crucifixus” also can be reduced to a long tonic prolongation which modulates to the relative major in the last passacaglia cycle. However, according to my analysis, in the large context of the Symbolum Nicenum, the initial tonic in the “Crucifixus” is actually VI of G major, which is being prolonged from the third movement of the Symbolum (see Ex. 2.12), the “Et in unum Dominum.” In this way, the “Crucifixus” is strongly unified with its two preceding movements: the “Et in unum Dominum” in the key of G major, the “Et incarnatus est” in B minor ending in B major, and the E minor in the “Crucifixus” form a large auxiliary cadence that leads

\(^5\) As later explained, in my analysis the modulation has a different meaning; instead of going from I to III in E minor, my interpretation is a motion from VI to I in G major.
to the “Crucifixus;” then, the tonic G major is recovered at the end of the “Crucifixus.” This analytical interpretation shows that the adjustment in the background (the modulation from VI to I in G major) was wisely made by Bach in order to make the “Crucifixus” to perfectly fit in the larger context of the *Symbolum Nicenum*. Therefore, in my analysis, the background harmony of the “Crucifixus” is a large progression from VI to I in G major, which supports a 3-2-1 progression in its fundamental line (see Ex. 2.6b).

Example 2.6 Background graphs of “Weinen, Klagen” and “Crucifixus.”

a) "Weinen, Klagen" - A section

\[
\begin{array}{c}
\text{mm. 1 47 48 49} \\
\hat{5} \hat{4} 3 2 1
\end{array}
\]

\[
\begin{array}{c}
I \quad V \quad I
\end{array}
\]

b) "Crucifixus"

\[
\begin{array}{c}
\text{mm. 1 51 52 53} \\
\hat{3} \hat{2} 1
\end{array}
\]

\[
\begin{array}{c}
G: \quad IV \quad IV \quad V \quad I
\end{array}
\]
Both the “Weinen, Klagen” and “Crucifixus” are framed by clear and simple structures in the background. Interesting is Bach’s sophisticated harmonic treatment of the passacaglia motive. His complex harmonization changes the harmonic meaning of the ostinato bass at different points, produces a very remarkable large-scale voice leading, creates the enlargement of middleground motives, and groups the cycles in different ways. Next, I provide the analysis of both pieces the “Weinen, Klagen” (focusing on the A section) and the “Crucifixus.”

2.1.1 “Weinen, Klagen, Sorgen, Zagen”: Analysis

As previously mentioned, the A section of this chorus is an ostinato form, a passacaglia. However, the background harmony is not the same in all of the ostinato cycles. In the bass, each of the 12 cycles is a descending chromatic tetrachord from $\hat{8}$ to $\hat{5}$. In the upper line, almost on the surface, there is a series of stepwise descents from $\hat{5}$ at the beginning of one cycle to $\hat{3}$ at the beginning of the next one.
Example 2.7  Middleground graph of “Weinen, Klagen.”
Example 2.7 (continued).
For the first two cycles, as shown in Ex. 2.7, the F minor harmony is prolonged. Then, the first change of the middleground harmony occurs at the end of the third cycle in m. 12. The tonic chord does not return at the beginning of the fourth cycle in m. 13. Although the bass is F, the chord formed in m. 13 is an unstable D\(^\natural\). Thus, the dominant harmony at m. 12 functions as a passing chord to the D\(^\natural\) in m. 13. This chord is unfolded and becomes a B\(_\flat\) minor in first inversion in m. 15, then it moves to the dominant at m. 16, which finally resolves on the tonic in m. 17. The fact that the tonic is not really stated in the fourth cycle creates an enlargement of the 5-4-3 progression in the upper line.

The fifth cycle begins in m. 17. By the end of this cycle, the V chord becomes minor and the I chord in the sixth cycle a dominant. Therefore, those V and I chords actually function as II and V of IV (B\(_\flat \) minor). The F dominant chord resolves at m. 23 on the B\(_\flat \) minor seventh chord in first inversion. This IV\(^\natural\) moves to the V chord in m. 24 which finally cadences on the tonic F minor at m. 25, the beginning of the seventh cycle. Consequently, in a deeper level, cycles 5 and 6 form one larger cycle and again, it is reflected in the upper 5-4-3 progression, which is also enlarged. All the previous cadences on the I chord involve a suspension or, as above noted, a non-tonic harmony. The I chord in m. 25, however, is a perfect triad and, in addition, an inner voice (the soprano) arrives to 1 in that cadence. As a result, this cadence is stronger than all the previous occurrences and divides the A section into two equal parts. In the first part, Bach sets the first two lines of the text “Weinen, Klagen, Sorgen, Zagen.”

The second half of the A Section sets the next two lines of the text “Angst und Not, Sind der Christen Tränembrot.” In the seventh and eighth cycles the texture in the voices becomes homophonic. The seventh cycle cadences on the I chord in m. 29; the eighth cycle cadences on the dominant in m. 32 creating a separation between the eighth and ninth cycles. In the ninth
cycle the texture in the voices becomes polyphonic again as in the first part of the section. The V chord at the end of the ninth cycle becomes minor and the I chord in the tenth cycle dominant. Then, as in cycles 5 and 6, those V and I chords actually function as II and V of IV. The F dominant chord resolves at m. 39 on the Bb minor chord in first inversion. However, in contrast with the cycles 5 and 6, this predominant IV does not proceed to the dominant immediately. Instead, it is expanded moving to the dominant only in m. 44. This predominant prolongation is created since the V chord at the end of the 10th cycle becomes minor loosing power as dominant and also, the chord at the beginning of the 11th cycle is by any means a tonic, but rather a Db in first inversion. The dominant in m. 44 cadences on the tonic F minor at m. 45, the beginning of the last cycle. Therefore, in a deeper level, cycles 9, 10 and 11 form one large cycle and again, it is reflected in the upper ^5-^4-^3 progression, which is also enlarged. The last cycle is merely instrumental and ends with a perfect authentic cadence closing the deepest-level structure of the A section.

Ninth and tenth cycles are specially worthy of note. The second chord in m. 34 is a Cb major chord, however, the Cb, in the soprano is spelled as a Bb. This spelling is of course because of the direction of the soprano line, it goes up instead of down. From that point, following the middeground line in the soprano, we find an ascending stepwise line from the b1 in m. 34 to f2 in m. 39. This line might be in fact a retrograde of the passacaglia motive. Therefore, Bach may have wanted to add that motive in the upper voices moving in the opposite direction. This contrary motion in the upper voice creates more tension and moreover may depict the cross, the sign of Jesus implied in the text.

In short, the B section gradually modulates to the relative major through a large unfolding of the Ab major triad C-Eb-Ab (see Ex. 2.7). This section sets the remaining part of the text.
Musically the texture is homophonic most of the time. In the middleground upper line there is an enlargement of the tetrachord motive now in A♭ major, from e♭2 at the beginning to a♭2 at the end. Thus, the passacaglia motive of the A section is in some way present in the second one. After the cadence on A♭ major at m. 92, the A section is repeated.

2.1.2 “Crucifixus”

As previously mentioned, in the “Crucifixus” Bach adds a cycle as an instrumental introduction forming 13 cycles instead of 12 as in the model. Thus the second cycle in the “Crucifixus” corresponds to the first one of the “Weinen, Klagen,” the third to the second and so on. The structure of the “Crucifixus” from the second to the twelfth cycles is the same as in the “Weinen, Klagen” from the first to the eleventh cycle half step below, only the fifth cycle (which corresponds to the fourth in the Cantata) is modified in a deep harmonic level. The crucial change is in the last cycle. As previously noted, while in the Cantata that section ends in the tonic F minor, in the parody the music modulates to the relative major at the end. This, of course, produces a major change in the background structure (see Ex. 2.6b).
Example 2.8  Middleground graph of “Crucifixus.”

G: VI
Example 2.8 (continued).
For the fifth passacaglia cycle Bach made the following modification. In the fourth cycle (see Ex. 2.8), the dominant chord in m. 16 is especially stressed since it comes from the resolution of the augmented sixth chord at the end of m. 15. While in the model the corresponding dominant chord (m. 12) functions as a passing chord that leads to the VI$\flat$ chord, in the parody that dominant chord acquires more weight and the VI$\flat$ chord at the beginning of the fifth cycle (m. 17) actually functions as a neighbor to the dominant at m. 16. Moreover, the chord at the opening of the fifth cycle is a very unstable one; it is an augmented C seventh chord over E. This chord resolves to the A minor in first inversion at m. 19, which then moves to the dominant in m. 20. As a result, the dominant from m. 16 is expanded and decorated by a neighbor chord. This dominant prolongation finally resolves on the tonic at m. 21.

As in the model, the “Crucifixus” is also divided into two, in this case by the cadence in m. 29 at the beginning of the eighth cycle (that corresponds to the seventh in the model). The first part sets the first two lines of the text “Crucifixus etiam pro nobis sub Pontio Pilato.” The second part sets first only the third line “passus et sepultus est” in cycles 8 and 9 (during the homophonic texture) and then the complete text at the return of the polyphonic texture in the tenth cycle.

Since the music of cycles 2-12 is essentially the same as cycles 1-11 in the model, the ascending tetrachord observed in the model (cycles 9 to 10) is also present in the parody, now in cycles 10 to 11. Half step below, the ascending tetrachord begins at m. 38 on the B♭ in first inversion chord. The first note is then the a♯ and it ascends stepwise up to e² in m. 43. Again, this contrary motion may depict the cross, which also is accord to the text. It is very likely that Bach desired to represent in music one of the most important events in Christianity. That is why I think that this ascending tetrachord is not a mere coincidence, but rather was intentionally

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6 It also may represent, as Dr. Timothy Jackson has pointed out in our sessions, the victory of Jesus against the death, His divine immortality achieved only by dying as a man at the cross.
composed-out by Bach. The text is even more clearly depicted at the end of the piece. The upper line descends to the lowest pitch in the chorus. The soprano descends to the low b and the alto to g at the bottom of her register. It accurately depicts the phrase “et sepultus est” (“and was buried”). Still, as noted, the music ends in a major chord thus representing the joy of the godlike life of Jesus after His human death. In addition, as earlier explained, the modulation to G major plays an important role in the large-scale unification of the Symbolum Nicenum. As a final point, in these two pieces we learned how wonderfully Bach gives different meanings to an ostinato progression. It increases the interest of the music by creating tension at different points, enlarging the middleground motives, and grouping the cycles in different ways.
3. “Et expecto resurrectionem”

The “Et expecto resurrectionem” borrows its music from the second movement of Cantata No. 120, *Gott, man lobet dich in der Stille* (1728), the da capo chorus “Jauchzet, ihr erfreuten Stimmen.” The highly jubilating affect of text and music of this chorus made it perfect to use it as model for the “Et expecto.”

“Jauchzet, ihr erfreuten Stimmen”

| Jauchzet, ihr erfreuten Stimmen, | Triumph, all ye joyous voices, |
| Steiget bis zum Himmel nauf!    | Soaring into heaven, rise! |
| Lobet Gott im Heiligtum        | Praise God in his holy shrine |
| Und erhebet seinen Ruhm;       | And exalt ye his great fame; |
| Seine Güte,                   | All his kindness, |
| Sein erbarmendes Gemüte       | His forgiving heart of mercy, |
| Hört zu keinen Zeiten auf!     | Shall at no time ever cease! |

“Et expecto resurrectionem”

| Et expecto resurrectionem mortuorum | And I look for the resurrection of the dead |
| et vitam venturi saeculi, Amen.    | and the life of the world to come, Amen. |

Similarly as in the “Crucifixus,” Bach borrows only the music of the model’s A section. This section sets the first two phrases of the text, each one with a different musical idea: a fanfare for the first phrase and a fugato for the second one. As above noted, the “Et expecto” text is constituted only by two phrases. In the “Et expecto” Bach adds a new musical idea, a short point of imitation, which sets the first phrase. Hence, the first phrase is set twice, first with the new idea and then, as in the model, with the fanfare; the second phrase is set with the fugato. In addition to the insertion of new material, Bach leaves out some musical material from the model. The reworking of the original music creates changes in the structure of the parody, expanding some sections and compressing others, yet the deepest structural level is intact (see Ex. 2.9).
In addition to adding and omitting music, Bach makes further modifications. The note values are doubled and the time signature changes from C to allabreve (this change produces that the length of two measures in the “Et expecto” equals one of the “Jauchzet”). To the original instrumentation three trumpets, timpani, two oboes, two violins, viola, four-voice choir, and continuo, Bach adds the two flutes and the Soprano II called for in the Symbolum (the flutes
basically double either the strings or oboes and play arpeggios during the new material). Despite
the fifth extra voice, ingeniously Bach does not alter the structure of the two original four-voice
fugati. Finally, he overlaid the choir to the first eight measures of the original instrumental
introduction. This movement represents another example of Bach’s great mastery of parody
technique. In order to compare the model and parody and explain the adjustments, following, I
provide the analysis of both pieces the “Jauchzet, ihr erfreuten Stimmen” (focusing on the A
section) and the “Et expecto.”

3. 1 Analysis

As mentioned, the background structure of both “Jauchzet, ihr erfreuten Stimmen”
and “Et expecto” are the same: a large tonic prolongation, divided by the dominant, that moves to
the structural dominant and back to the tonic only at the end of the structure; this large
progression supports a descending third-progression $3\rightarrow 2\rightarrow 1$ in the fundamental line. However, in
the parody, while some sections are expanded by the addition of the new point of imitation, the
original introduction section is compressed leaving out some measures. The middleground graphs
in Examples 2.10 and 2.11, respectively of the “Jauchzet, ihr erfreuten Stimmen” and “Et
expecto,” show in brackets both the added and extracted sections.
Example 2.10 Middleground graph of “Jauchzet, ihr er freuten.”
Example 2.10 (continued).
In the “Jauchzet, ihr erfreuten Stimmen” the first tonic prolongation spans mm. 1-28 and then moves to the dividing dominant in m. 29. The introduction (mm. 1-14) is framed by a descending third-progression \(^3\rightarrow^2\rightarrow^1\) in the upper line supported by a local tonic prolongation. Mm. 9-14 are excluded in the “Et expecto” however replaced with the new material (see Ex. 2.11, mm. 18-25). While in the “Jauchzet” the first local tonic prolongation spans the 14-measure introduction, in the “Et expecto” the initial tonic prolongation is extended up to m. 34 equaling 17 mm. of the model. Thus, in the “Et expecto” the initial tonic prolongation is expanded three measures of “Jauchzet” size. Mm 15-32 of the “Jauchzet” exactly correspond to mm. 26-61 of the “Et expecto.”

In the “Jauchzet,” after the arrival of the dividing dominant in m. 29, the dominant is prolonged 12 mm. until m. 40, then it returns to the structural tonic in m. 41. In the “Et expecto” the initial tonic prolongation moves to the dividing dominant in m. 54 and then it is prolonged 32 mm. (16 mm. “Jauchzet” size) until m. 85 returning to the structural tonic in m. 86. In this way, the dividing dominant in the “Et expecto” is expanded four measures “Jauchzet” size. These four measures are originated by the insertion of the new point of imitation in mm. 62-69 (8 mm. equal 4 of the model, see Ex. 2.11). The music of the remaining measures in both model and parody is the same: mm. 33-51 in the “Jauchzet” exactly correspond to mm. 70-106 in the “Et expecto.” In the model, the structural dominant is reached in m. 50 resolving to the tonic in the next measure (only in the reprise of the A section). In the “Et expecto,” the structural dominant is reached in m. 105 resolving to the tonic in m. 106, the last measure of the movement. The last 12 measures (a codetta) of the “Jauchzet” A section are omitted in the parody.

In addition to the above explained notable reworking Bach made to the model’s background structure, it is also fascinating the elaboration of the simple background he makes in
the middle- and foreground levels. Following I provide a detailed analysis of the middle- and foreground levels of both pieces.

3.1.1 “Jauchzet, ihr erfreuten Stimmen”: Introduction (mm. 1-14)

This chorus begins with a 14-measure instrumental introduction establishing the key and the main arpeggio motive. As illustrated in Ex. 2.10, this introduction is framed by a descending third-progression from the primary tone f#\(^2\) to d\(^2\) in the inner voice. The primary tone f#\(^2\) (♯3) is reached in m. 2 through the initial arpeggio in the upper line. One measure later the arpeggio ascends to a\(^2\), which functions as a cover tone. The auxiliary cadence in m. 6 leads to the dominant in m. 7. In the upper line, f#\(^2\) from m. 2 descends to e\(^2\) in m. 6 at the beginning of the auxiliary cadence. The dominant in m. 7 is expanded resolving to the tonic in m. 13. This dominant prolongation is decorated by the G LN harmony in mm. 9-12. The e\(^2\) in the upper line at m. 6 descends to the d\(^2\) at the cadence in m. 13 and the cover tone a\(^2\) descends to f#\(^2\), hence picking up the primary tone. Mm. 13 and 14 constitute a cadential extension.

3.1.2 “Jauchzet, ihr erfreuten Stimmen”: Motion to the Dividing Dominant (mm. 15-29)

The choir enters at m. 15 with the motivic arpeggio ascending up to f#\(^2\) and repeating the fanfare idea of the introduction. From mm. 15-23 the tonic is prolonged, decorated by brief motions to the dominant. The f#\(^2\) upper line is retained and descends to d\(^2\) at the beginning of m. 23; trumpet I, however, cadences on f#\(^2\) at the same point. At m. 23 begins the fugato idea that sets the second line of the text. With the fugato, the harmony becomes less stable and moves to the dominant in m. 29 approached by the auxiliary cadence at m. 28. The primary tone, f#\(^2\), in the fundamental line moves to its LN to e\(^2\) at the auxiliary cadence (m. 28). At a foreground level, e\(^2\) (m. 28) descends to c#\(^2\) in the soprano at m. 29. This c#\(^2\) is immediately transferred an octave higher in trumpet I.
3.1.3 “Jauchzet, ihr erfreuten Stimmen”: Dividing Dominant Prolongation, Return to the Tonic and End of the A Section (mm. 29-62)

The fugato closes at m. 29 and the fanfare idea is presented again, now in the dominant. The c# in trumpet I descends to a in m. 33 and the choir enters with the fanfare, this time with a polyphonic texture. The harmony moves to the D major chord at m. 36 functioning as a V of G. The G harmony at m. 37 moves to the dominant A at m. 40 by means of the descending fifths sequence. Then, the A dominant resolves to the tonic D in m. 41. Therefore, mm. 29-40 form a prolongation of the A harmony decorated, as in the introduction, by its G LN harmony in mm. 37-39. The cadence on the tonic at m. 41 is extended one measure; the soprano descends from f# to d and trumpet I from a to f# at m. 42. A second fugato is stated at m. 42. This time it does not modulate, instead, it stays in the tonic. The fugato closes by means of an authentic cadence at m. 51 with the tonic in the soprano though the high f# in trumpet I. From m. 51 the instrumental introduction is repeated closing the A section at the first beat of m. 65.

3.1.4 “Jauchzet, ihr erfreuten Stimmen” – B Section

Shortly, the B section begins at m. 65 setting the remaining lines of the text. It starts in the tonic and moves to the relative minor, B minor, at m. 68. The B minor harmony is expanded moving up to A major at m. 78. The A major moves to C# major at m. 81, which is prolonged until m. 85 resolving to the F# minor chord at m. 86 and closing the B section. In a deeper level, the upper line moves from d at m. 65 to c# at m. 78, then, the c# is retained and descends to f at the end of the B section. The B section, then, moves from the tonic D major to the submediant F# minor. This modulation, indeed, creates a deep prolongation of the primary tone F# for almost the entire piece. The F# continues in the upper line at the repetition of the A section.
3.1.5 “Jauchzet, ihr erfreuten Stimmen”: Conclusion

The chorus is concluded at the end of the A section reprise. The background structure closes only at the reprise in m. 51 (thus functioning mm. 51-65 as a codetta). Consequently, the structural V arrives at m. 50 in the reprise, and the $f^2$ in the upper line descends to $f$ only in the next measure. In contrast to the B section, the background of the A section describes a much more stable harmony; it is mostly a huge expansion of the tonic only decorated by the divider dominant. Fascinatingly, this harmonic stability supports the greater vividness of the musical foreground.

3.1.5 “Et expecto resurrectionem”: First Local Tonic Prolongation (mm. 1-34)

This movement is linked to the previous one, the “Confiteor.” In the BG edition, editors labeled as m. 1 the measure preceding the tempo mark *Vivace e allegro*, which actually indicates the musical beginning of the “Et expecto.” Indeed, the text of the “Et expecto” begins at m. 123 of the previous movement. In the NBA, m.1 is the one with the tempo mark. Here, I am referring to the measure numbers given in the BG edition.

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Example 2.11  Middleground graph of “Et expecto resurrectionem.”
Example 2.11 (continued).
The motivic arpeggio from the model is given to the soprano in augmentation ascending from a\(^1\) at the beginning to the primary tone f\(^\#\)\(^2\) at m. 5. The f\(^\#\)\(^2\) in the soprano I descends stepwise to d\(^2\) at m. 10 closing the first participation of the choir. The D major harmony moves to the dominant at m. 14 by means of the auxiliary cadence in mm. 12-13. At m. 18, Bach introduces the new musical idea, the brief point of imitation previously commented. This point of imitation is presented over the dominant prolongation which lasts up to m. 25. The dominant harmony resolves in m. 26 on the I chord in first inversion. In the upper line, at a middleground level, the f\(^\#\)\(^2\) from the beginning moved to e\(^2\) at m. 12 and then to d\(^2\) at m. 26. This motion in the upper line creates a voice exchange with the bass that prolongs the tonic. The prolonged A harmony in mm. 12-25 (not present in the model) is a passing one supporting the PT e\(^2\).

3.1.6 “Et expecto resurrectionem”: Motion to and Prolongation of the Dividing Dominant (mm. 26-85)

The structure of mm. 26-61 exactly corresponds to mm. 15-32 of the model. The tonic harmony is expanded and moves to the dominant in m. 54 approached by the auxiliary cadence at mm. 52-53. The fugato begins at the up beat to m. 42. As previously noted, the fugato keeps the same structure as in the model in spite of the added fifth voice, the soprano II. The original four entrances of the fugato are held in the other four voices. The extra subject entry, in the soprano II, comes two beats before the last entrance of the fugato subject (in the bass). Once the last subject enters, the soprano II makes counterpoint filling the harmony. The fugato closes at the cadence on the dominant at m. 54. Then a cadential extension follows ending at m. 62. This cadence is stressed by a descending third-progression \(^3\)-\(^2\)-\(^1\) in A major in the upper line.

In mm. 62-69, Bach inserts again the new point of imitation. In contrast to its first appearance (mm. 18-25), this time, since the harmony does not move in the background, it begins and ends with the same A major harmony. The structure of mm.70 to the end (m. 106) exactly
corresponds to mm. 33-51 in the model. The expanded dominant from m. 54 resolves on the tonic at m. 86 that is extended until m. 88. Therefore, as in the model, the expanded dominant from m. 54 to 86 does not function as a structural dominant, but as a dividing one.

3.1.7 “Et expecto resurrectionem”: Conclusion (mm. 86-106)

After the dividing dominant prolongation, the structural tonic returns at m. 86. At m. 88 the fugato is again stated. This time, the added soprano II enters with the soprano I in parallel thirds for three measures and then only fills the harmony. The tonic harmony is expanded until m. 105 moving to the dominant at the third beat. This dominant immediately resolves to the tonic at the final cadence at m. 106, hence omitting the instrumental codetta of the model’s A section. The background upper line descends from the retained f♯² to e² on the dominant at m. 105 and then to d² on the tonic at m. 106; however, the highest pitch is still f♯² in the trumpet I. The strength of melodic line in the voice makes that high f♯² to sound as cover tone and gives a sense of a real descent to ♯1 in the fundamental line. Since the music ends at that point in the parody, but does not in the model, in the “Et expecto” it is easier to feel that descent to ♯1 in the fundamental line. However, the fact that the codetta is missing creates an abrupt end and unbalances the movement. In this way, the end, that is also the end of the entire *Symbolum Nicenum*, does not sound as an expected conclusive end. This effect must have been calculated by Bach in order to create expectation for the music of the remaining parts of the Mass.

This movement, then, is a masterful example of the parody technique in which Bach adds and cuts off parts of the model thus expanding or compressing parts of the original fundamental structure, however without changing its ultimate soul. Following, I shall explain the unification of the entire *Symbolum Nicenum* as a large-scale structure.
4. *Symbolum Nicenum* Unified

The middleground graph in Example 2.12 shows how the entire *Symbolum Nicenum* is unified by a conventional and smooth voice leading. As in the previous chapter, the tones joined by a beam in each movement represent their respective fundamental line. Although the central key of the *Symbolum Nicenum* is D major, the first movement, the “Credo in unum Deum,” is in the A-Mixolydian key, which implies the dominant of D. This movement is basically a long expansion of the A harmony with a brief modulation to F# minor. The main structure is framed by a descending third-progression C#-B-A in the upper line. A similar progression shapes the first 30 mm. leading to the modulation of the relative minor. E is the first note in the melody and it is also stressed at the final cadence of the piece in the second violin. Additionally, E is also present in the upper line in most of the piece thus becoming a cover tone.

The next movement is the already discussed “Patrem omnipotentem.” It begins in A major, which is expanded up to m. 69 at the cadence on the tonic D major. In the upper line, the primary tone E descends to D at m. 69. This and the previous movement are joined not only harmonically by the last and first chords of the respective movements, but also melodically: the cover tone E in the “Credo,” is prolonged up to the “Patrem” becoming the primary tone in the latter. Although the fundamental line of the “Patrem” descends to D at m. 69, f♯ is the highest note at that point in the trumpet I thus taking the role of a cover tone. However, in the deepest line, the E from the “Credo” ascends to f♯ at m. 69 turning out to be the primary tone of the fundamental structure of the entire *Symbolum Nicenum*. The last 15 mm. of the “Patrem” constitute a codetta.

The third movement is the duet “Et in unum Dominum” in the key of G major. This duet is framed in the upper line by its fundamental line b¹-a¹-g¹ supported by the harmonic progression I-III-VI-V-I in the background. B¹ in the upper line is prolonged from the beginning up to m. 69
when it descends to the PT $b^{1}$. $b^{1}$ is supported by the unexpected modulation to $E^{\flat}$ major and retained up to m. 76 at the arrival of $a^{1}$ of the fundamental line supported by the dominant. Two beats later $a^{1}$ moves to $g^{1}$ at the cadence on the tonic at the third beat. This movement has $G$ as a cover tone. $G$, then, is connected to the primary tone $F^{\#}$ from the previous movement linking melodically both movements in the background.

The next movement is the chorus “Et incarnatus est” in the key of B minor. This piece outlines a fundamental line $d^{2}$-$c^{\#^{2}}$-$b^{1}$ supported by the harmonic progression I-II-V-I in the background. In the fundamental line, $d^{2}$ moves to $c^{\#^{2}}$ at m. 13 supported by the II and then the V harmony. $C^{\#^{2}}$ descends to $b^{1}$ at the cadence on the tonic at m. 39. The next ten measures form a codetta that ends at m. 49 on the major tonic. The structure of this chorus employs $F^{\#}$ as a cover tone, it is the highest pitch at the beginning and the end of the piece. The cover tone $F^{\#}$, then, is linked to the cover tone $G$ of the preceding movement.

B major, the last chord of the “Et incarnatus est,” certainly functions as a dominant of E minor, the initial and largely prolonged harmony of the following movement, the “Crucifixus.” As previously explained, the “Crucifixus” is framed by B-A-G in its fundamental line supported by a motion from E minor to G major. This chorus employs G as a cover tone thus creating a melodic connection with the cover tone of the former movement. The “Et in unum Dominum” in the key of G major and the “Et incarnatus est” in B minor ending in B major create a progression that leads to the E minor in the “Crucifixus.” This progression, the melodically linked cover tones and the fact that the “Crucifixus” ends in G major produces a strong unification of these three movements, the “Et in unum Dominum,” “Et incarnatus est,” and “Crucifixus.”

The next movement is the chorus “Et resurrexit” in the central key of D major. This movement is framed by $F^{\#}$-E-D in its fundamental line supported by the harmonic progression I-VI-III-V-I in the background. Another descending third-progression from $f^{2}$ to $d^{2}$ shapes the
modulation to VI at m. 55. D\(^2\) at m. 55 moves to c#\(^2\) at m. 86 supported by III. In the fundamental line, the primary tone f#\(^2\) is retained from the beginning and descends to e\(^2\) at m. 105 supported by V6 of V, which resolves to V at m. 110. Finally, e\(^2\) descends to d\(^2\) at cadence on the tonic at m. 111. The next instrumental 20 measures represent a codetta. The primary tone F# is melodically connected to the cover tone G of the prior movement. Notice that the last highest pitch of the piece is f#\(^2\) still in the trumpet I.

The following movement is the aria “Et in Spiritum Sanctum” in A major. This piece is framed by C#-B-A in its fundamental line supported by the harmonic progression I-VI-IV-V-I in the background. Another descending third-progression from c#\(^2\) to a\(^1\) articulates the modulation to VI at m. 75. In the background, the primary tone C# is retained from the beginning and descends to b\(^1\) at the end of m. 131 supported by the structural V. Finally, b\(^1\) descends to a\(^1\) at cadence on the tonic at m. 132. The next instrumental 12 measures represent a codetta. E is prominent as a high pitch in most part of the piece thus turning into a cover tone. This cover tone E, then, is melodically connected to the primary tone F# of the of the past movement.

The next movement is the double fugue chorus “Confiteor.” The first exposition, based on the first subject, begins in F# minor and ends at m. 16 on the dominant. At the third beat of m. 16 the second exposition begins based on the second subject. The upper line descends from f#\(^2\) (m. 5) to e#\(^2\) (m. 16) and then to e\(^2\) (m. 22) establishing C# minor as a key. C# minor is expanded moving to B minor at m. 103 that supports d\(^2\) in the in the upper line. At m. 121 the character of the piece changes to Adagio. The music becomes highly chromatic implying the key of Eb minor—this is perhaps the darkest part of the entire Mass, the word “mortuorum” is the one more repeated. This transitional passage links this movement with the following and last one. In the middle of the passage, there is a cadence on A major at m. 136. At this point, the d\(^2\) in the upper line descends to c#\(^2\). Then, A major is expanded only moving to the UN augmented sixth chord
on Bb at m. 145. The augmented sixth chord resolves to the A dominant at the next measure and initiating to the next movement. In the background, the E in the upper line at m. 22 is retained and connected to the primary tone F# of the following movement.

The last movement is the fully analyzed chorus “Et expecto” in D major. In contrast with the highly chromatic and unstable previous passage, the “Et expecto” begins with only arpeggios and chords of the D major triad. As explained, D major is firstly expanded up to m. 86 moving to the structural dominant only in m. 87 and resolving to the tonic at the next measure. The largely expanded tonic in this last movement balances the harmonic fluctuation in the rest of the Symbolum including the modal key in the “Credo.”
Example 2.12  *Symbolum Nicenum* unified by large-scale voice leading.
Example 2.12 (continued).
Example 2.12 (continued).
The previous analysis demonstrates how the *Symbolum Nicenum* is strongly unified by the large-scale voice leading. The cover tones of several movements play a very important role in the unification of the entire movement. While in the individual movements they function simply as cover tones, their meaning change in the fundamental structure of the whole movement becoming part of its fundamental line. The fundamental line of each internal movement becomes subsidiary motions to the inner voice. To finish, Ex. 2.13 shows a reduction of the *Symbolum Nicenum* entire structure.

Example 2.13 *Symbolum Nicenum* – reduction.
CHAPTER III
“OSANNA,” “AGNUS DEI” AND “DONA NOBIS”

Bach gathered the “Osanna,” “Benedictus,” “Agnus Dei” and “Dona nobis” together as “No. 4” in the Mass. With exception of the “Benedictus” all the other three pieces are verified parodies—yet there is the possibility that this piece could be a parody as well.¹

1. “Osanna”

The music of this movement is almost an exact quotation of part of the opening chorus “Preise dein Glücke, gesegnetes Sachsen” from the homonymous Cantata, BWV 215. Bach borrowed the A section from this da capo chorus, though excluding the thirty-two measures of instrumental introduction.

The affect (praise and jubilation) of text and music of the “Preise” A section made it a perfect source for the “Osanna.”

“Preise dein Glücke” (A section)

Preise dein Glücke, gesegnetes Sachsen, Praise now thy blessings, O fortunate Saxon, Weil Gott den Thron deines Königs erhält. For God the throne of thy King hath upheld.

“Osanna”

Osanna in excelsis. Hosanna in the highest.

It was typical in Dresden (from where Bach took models to compose Catholic music) to relate the music of the “Osanna” to that of the “Pleni sunt coeli” and indeed the rhythm and

¹ Stauffer, 160.
contour of the head motive in the “Osanna” ‘s model are quite the same to those in the subject of “Pleni.” Additionally, the instrumentation for the “Preise” matches that of the Kyrie, Gloria and Credo. Bach keeps the same orchestral forces of the “Preise” in the “Osanna” as well as the double four-voice choir. The previous points clearly explain the choice of the model for the “Osanna.”

As in the other parody movements, rhythmic and melodic adjustments are made in order to accommodate the new text. Key, time signature, phrases, harmonies, basic melodic shapes and the voice-leading structure of the quoted part from the “Preise dein Glücke” (mm. 33 to 181) exactly correspond to the “Osanna.” For that reason, I will focus only on the analysis of the “Osanna.”

1.1 Analysis

The design of this chorus is similar to that of the “Et expecto.” It alternates homophonic (arpeggios and chords in the choir) and polyphonic sections (fugati), and the background structure is analogous: a large tonic prolongation, divided by the dominant, that moves to the structural dominant and back to the tonic only at the end of the structure; also, this large progression supports a descending third-progression 3-2-1 in the fundamental (see Ex 3.1). However, the realization of the middle- and foreground levels differ significantly.
This piece demonstrates Bach’s outstanding ability to ornament and develop a basic idea with different techniques and designs, and varied styles. In order to appreciate the elaboration of the background structure in this piece, I provide a detailed analysis of the middleground. The role of this movement within the entire structure of part 4 in the Mass is explained in the fourth section of this chapter.

1.1.1 First Part (mm. 1-81)

The chorus is divided into two parts: mm. 1-81 and mm. 81-148 (refer to Ex. 3.2). The division occurs at the resolution of the dividing dominant in m. 79 on the tonic in m. 81. In this way, the first part is defined by a motion from tonic to the dividing dominant in m. 79. An initial tonic prolongation spans m. 1-25 (Ex. 3.2). These measures are framed in the upper voice by a descending line \( \text{V} - \text{I} \). The tonic harmony is expanded moving to the dominant at the cadence at m. 14. At that point, the \( \text{f}^\# \) descends to \( \text{e} \) in the upper line and the first fugato begins in the first choir on the third beat. This fugato closes on the second beat of m. 28. The dominant reached at m. 14 is expanded until m. 24, being ornamented by the LN G chord in m. 18. As this dominant resolves to the tonic in m. 25, \( \text{e} \) (from m. 14) in the upper line descends to \( \text{d}^\# \).
A second local tonic prolongation spans mm. 25-42, this prolongation is expanded by a large arpeggiation of the D major chord. Within this prolongation, the tonic moves to the G chord in m. 34. The G in the bass at m. 34, which is emphasized by the high g² in the soprano, is retained and resolved to F# (supporting the F chord in first inversion) on the downbeat of m. 41 while the g² in the upper line resolves to the f#¹ in the tenor. In this way, the G in the bass in m. 34 functions as an UN of the F# thus ornamenting the tonic prolongation from m. 25. The D chord in first inversion (m. 41) is extended to the next measure where the bass moves to the root of the chord.
Example 3.2 Middleground graph of “Osanna.”
Example 3.2 (continued).
The second fugato begins at the upbeat to m. 39 in the second choir and ends at m. 52. The music begins to modulate to the dividing dominant in m. 42. The bass ascends stepwise from d to a at the cadence in m. 49. Then, the A chord in m. 49 moves to B minor in m. 61 through a descending thirds sequence. In this way, the A major at m. 49 functions as a passing harmony between the extensively prolonged D major tonic and the B minor chord (m. 61). At m. 61, a descending fifths sequence begins that leads the B minor chord to the E major chord at m. 77; in addition, the descending-fifth sequence supports a large third fugato, which begins in m. 63 in choir I and continues in m. 70 in choir II. At the arrival of the E major chord, f♯\textsuperscript{2} in the fundamental line moves its the LN e\textsuperscript{2}. The E major chord resolves to the dividing dominant at the cadence in m. 79, then, this chord turns into a dominant seventh at m. 80 which resolves to the tonic D major at m. 81. The LN e\textsuperscript{2} in the fundamental line returns to the primary tone f♯\textsuperscript{2} in m. 81. The second part begins at the resolution on the tonic in m. 81. In addition to the harmonic motion V-I at mm. 80-81, in the upper line, a subsidiary motion to the inner voice from the primary tone f♯\textsuperscript{2} (m. 75) to d\textsuperscript{2} at m. 81 emphasizes the end of one section and the beginning of the next.

1.1.2 Motion to the Structural Dominant and Conclusion (mm. 81-148)

From m. 81, the tonic is prolonged up to the arrival of the predominant II6 chord in m. 113 which leads to the structural dominant in m. 114. The structural dominant then resolves on the tonic in m. 116 closing the background structure. The remaining thirty-three measures constitute an instrumental codetta. Mm. 81-116 may be divided into three musical phrases. In each phrase, the tonic is prolonged in different ways. From m. 81 to 93 the first musical phrase is shaped by the arch f♯\textsuperscript{2}-g\textsuperscript{2}-a\textsuperscript{2}-g\textsuperscript{2}-f♯\textsuperscript{2} in trumpet I. This arch is supported by an expansion of the tonic by means of a I-II-V7-I progression. The resolution on the tonic at m. 93 initiates the second phrase.
The second phrase is framed by the descent in trumpet I from f\#\textsuperscript{2} to d\textsuperscript{2} at m. 104. This time the tonic is prolonged by a I-II6-V-I progression. The I chord is first expanded by a descending thirds sequence from mm. 93-100. This sequence supports f\#\textsuperscript{2} in the upper voice and leads the I chord to the II6 in m. 101. The passing e\textsuperscript{2} in the upper line is supported by II6 in m. 101 and then V in mm. 102-103. The V chord resolves to the tonic at the cadence at m. 104 and the passing e\textsuperscript{2} in the upper line descends to d\textsuperscript{2}. In this way, mm. 81-104 form a period framed by the descent from f\#\textsuperscript{2} to d\textsuperscript{2} in the upper line.

The third musical phrase begins at m. 104. In this phrase, the tonic is decorated by an expanded dominant. The upper line ascends from d\textsuperscript{2} to f\#\textsuperscript{2} in m. 110; the PT e\textsuperscript{2} is supported by the expanded dominant at mm. 105-109. Then, f\textsuperscript{2}\# descends to e\textsuperscript{2} (the structural 2) at m. 113 supported first by the II6 and then by the structural V at mm. 114-115. Finally, e\textsuperscript{2} descends to d\textsuperscript{2} (1) at the cadence on the tonic at m. 116 closing the structural background.

At the beginning of the codetta in m. 116, the highest pitch is still f\#\textsuperscript{2} in trumpet I. The trumpet I line descends to d\textsuperscript{2} at the end of the codetta; however, trumpet II ascends to the high f\#\textsuperscript{2} thus ending the piece with f\#\textsuperscript{2} as the highest pitch. F\#\textsuperscript{2}, then, functions as a cover tone. As in the “Et expecto,” the tonic is expanded most of the time. Middleground harmonies function as links that lead to either the dominant or tonic.
2. “Agnus Dei”

Until 1950, it was traditionally thought that the aria “Ach, bleibe doch, mein liebestes Leben,” from the *Ascension Oratorio*, BWV 11 (c. 1735), was the source of the “Agnus Dei.” However, Friedrich Smend, and later Alfred Dürr, demonstrated that both the “Agnus Dei” and the aria “Ach, bleibe doch” are based on the earlier aria “Entfernet euch, ihr kalten Herzen,” from the lost wedding serenade *Auf! Süssen entzückende Gewalt* of 1725. These scholars believe that the aria “Ach, bleibe doch” closely reflects the music of the lost aria; therefore, for the purpose of comparison and study - and since the music of the “Entfernet euch” is lost - they assume the aria “Ach, bleibe doch” to be the model of the “Agnus Dei.”

In my view, the “Agnus Dei” uses a greater amount of new material and compositional reworking than the other parody movements in the Mass. For the “Agnus Dei,” Bach reuses only the material of the A section in the model (a da capo form) and adds newly composed material. Indeed, as I will demonstrate, the new material is directly derived from music in the model. In his essay “The ‘Agnus Dei’ of Bach's B-minor Mass: Parody and new composition reconciled,” Christoph Wolff relates the key of the “Agnus Dei,” G minor (the only flat-key piece in the whole Mass) to the last measures in the “Confiteor” (mm. 121-145). Those measures are one of the only two other places in the Mass where a flat-key area is employed (the other flat-key area is in mm. 69-73 in the “Et in unum”) and that section begins with the word “peccatorum;” hence, the textual relationship to the phrase “Agnus Dei, qui tollis peccata mundi.” Stauffer sees another reference to the beginning of the Mass. The “Christe eleison,” which is also an aria with accompaniment of unison violins and continuo, is a supplication for Christ’s (the Lamb of God) mercy as is the “Agnus Dei.” Wolff also suggests that the reason why Bach selected “Entfernet euch” as a model for the “Agnus Dei”

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3 P. 239.

4 Stauffer, 163.
might have been the similar affect of the texts, which, as in “Entfernet euch” and “Agnus Dei,” like the “Ach bleibe doch,” express pain.\textsuperscript{5}

“Entfernet euch”\textsuperscript{6}

Entfernet euch, ihr kalten Hertzen,  Remove yourselves from my presence, you cold hearts,
Entfernet euch, ich bin euch feind.  Leave me, I am hostile towards you.
Wer nicht der Liebe Platz will geben  Whoever does not want to make room for love
Der flieht sein Glück, der haßt das Leben,  Flees from his own good fortune, hates life,
Und ist der ärgsten Thorheit Freund;  And is a friend of the worst kind of folly;
Ihr wehlt euch selber nichts als Schmerzen.  You are choosing for yourselves nothing but pain.

“Ach, bleibe doch”

Ach, bleibe doch, mein liebstes Leben,  Ah, stay with me, my dearest life thou,
Ach, fliehe nicht so bald von mir!  Ah, flee thou not so soon from me!
Dein Abschied und dein frühes Scheiden  Thy parting and thine early leaving
Bringt mir das allergrößte Leiden,  Bring me the most egregious suffering,
Ach ja, so bleibe doch noch hier;  Ah yes, then stay yet here awhile;
Sonst werd ich ganz von Schmerz umgeben.  Else shall I be with pain surrounded.

“Agnus Dei”

Agnus Dei,  O Lamb of God,
qui tollis peccata mundi,  that takest away the sins of the world,
miserere nobis.  have mercy upon us.

In addition to the “redesign of form, new composition, and contextual aspects” discussed and clearly explained by Wolff in his essay “The ‘Agnus Dei’ of Bach's B-minor Mass,” the “Agnus Dei” presents important structural and voice leading alterations.\textsuperscript{7} These alterations are explained in the following analysis.

2.1 Analysis

As mentioned, a major alteration is made to the tonal structure. Although the background structure of both pieces articulates a descending third-progression $3\rightarrow 2 \rightarrow 1$ in the

\textsuperscript{6} From www.bach-cantatas.com Copyright © Aryeh Oron, 2000-2005.
\textsuperscript{7} See Wolff pp. 237-240.
upper line supported by I-V-I, their designs strongly contrast with each other. Ex. 3.3 shows the structure of both arias.

Example 3.3 Background graphs of “Ach, bleibe doch” and “Agnus Dei.”

a) "Ach, bleibe doch"

\[
\begin{array}{cccccccccc}
\text{mm.} & 1 & 4 & 9 & 18 & 25 & 36 & 39 & 40 & 47 & 52 & 53 & 55 & 59 & 64 & 71 \\
\hline \\
& 3 & 5 & \text{I} & \text{V} & \text{I} & \text{I} & \text{V} & \text{I} & \text{I} \\
\end{array}
\]

b) "Agnus Dei"

\[
\begin{array}{cccccccccc}
\text{mm.} & 1 & 4 & 9 & 16 & 34 & 39 & 40 & 45 \\
\hline \\
& 3 & 5 & \text{I} & \text{V} & \text{I} & \text{I} & \text{V/V} & \text{I} & \text{I} \\
\end{array}
\]

The graph of the “Ach, bleibe doch” (Ex. 3.3a) displays a long tonic prolongation that spans most part of the aria. In contrast, the tonal structure of the “Agnus Dei” (Ex. 3.3b) shows a quick motion to the structural dominant (m. 16) and then its prolongation until the arrival of the tonic at the end of the structure. With this adjustment Bach associates the
“Agnus Dei” with the “Qui tollis:” both texts include the phrase “Qui tollis peccata mundi, miserere nobis.” The larger dominant prolongation must have had a special meaning for Bach; besides the “Agnus Dei,” only the “Qui tollis” and “Qui sedes” move to the structural dominant early in the structure (in the Mass, all of the other movements represent a long tonic prolongation which moves to the dominant close to the definitive arrival of the tonic). 8

In the surface, the most obvious difference between the “Agnus Dei” and “Ach, bleibe doch” is the new material. Stated for the first time in mm. 9-13, the new musical ideas were indeed present, although in a middleground level, in the model. The new material is based on the X motive marked in the Ex. 3.5 (m. 9). This motive is a descending third-progression 5-4-3 where 3 is approached by the its LN. This same melodic line is found at a slightly deeper level in the inner voice in the first two measures of the ritornello melody (see mm. 1-2). The X motive is, therefore, a diminution of that melodic line and, consequently, the new material is directly derived from the preexisting one. Also palpable is the alteration in the size of the aria. Whereas “Ach, bleibe doch” is 79 measures long, the “Agnus Dei” is reduced to only 49; and thus, while the X motive is a compression of preexisting motivic material, the parody might be seen as an analogous compression of its source.

In the “Ach, bleibe doch,” the initial tonic prolongation is framed by a subsidiary descending third-progression in the upper line (see Ex. 3.3a, mm. 1-59). 3 descends to 2 in m. 18 and is prolonged until m. 58 supported by an expansion of the dominant, which reached by its own dominant (m. 18). This dominant prolongation articulates a chromatic descent from 3 to 1 (in E minor) in the upper line (mm. 25-53). During this descent in the upper line, the bass displays a chromatic ascent from B to e (mm. 36-53). The goal of the chromatic motion (the V chord in m. 53) is indeed the climatic point of the aria. In the “Agnus Dei,” an ascending chromatic motion is also observed in the bass within the dominant prolongation (Ex. 3.3b, 8 With the tension provided by the dominant, Bach may have desired to represent the grief caused by the sin, the “peccata.”
mm. 16-40). In this case the goal is the V of V chord in m. 39 and is also the climax of the aria. Consequently, Bach keeps the idea of reaching the climax of the piece by means of an expressive chromatic line. The climax in both arias is given in different harmonic contexts; while in the model it is on the V chord, in the parody it is on the V of V chord, thus providing more tension to the climatic point.

In the “Ach, bleibe doch,” after reaching climax in m. 53, the V chord moves to the I chord and the ritornello melody is restated creating the effect of the return of the structural tonic. However, as displayed in m in the graph, the I chord is in fact still within the dominant prolongation. In the “Agnus Dei,” the ritornello melody is presented with the arrival of the I chord in m. 34 after a strong cadence on the V6 chord on the downbeat of the same measure. This context creates the illusion of the return of the structural tonic in m. 34. However, as in the model, the I chord is still within the dominant prolongation. Therefore, the idea of taking weight off to the I chord, presenting it as an apparent tonic, is kept in the parody as well. In order to understand how the previous discussed aspects are achieved, now I provide a detailed analysis of both “Ach bleibe doch” and “Agnus Dei.”
Example 3.4  Middleground graph of “Ach, bleibe doch.”
Example 3.4 (continued).
Example 3.4 (continued).
2.1.1 “Ach bleibe doch” – A Section (mm. 1-29)

2.1.1.1 A Section: Introduction (mm. 1-8)

The introduction is framed by a descending third-progression c\textsuperscript{2}-b\textsuperscript{1}-a\textsuperscript{1} in the upper line. As illustrated in Ex. 3.4, c\textsuperscript{2} is prolonged through the first three measures supported by an expansion of the I chord. The harmony moves to V of V in m. 4 and the upper line descends to b\textsuperscript{1}. Then, the V of V in m. 4 resolves to the minor V in m. 5. The V chord is expanded from mm. 5-8 and becomes major only at m. 8 taking the role of a true dominant. The V chord resolves to I in m. 9 and the b\textsuperscript{1} in the upper line from m. 4 descends to a\textsuperscript{1}. At the same time, the prolongation of the V chord (mm. 5-8) is articulated by a descending fifth-progression from 5 to 1 in m. 9 thus emphasizing the cadence on the tonic.

2.1.1.2 A Section (mm. 9-29)

From m. 9 to the end of the A section in m. 29, the background harmony moves from the tonic to the dominant. As the introduction, the phrase in mm. 9-15 represent a tonic prolongation that supports a descending third-progression c\textsuperscript{2}-b\textsuperscript{1}-a\textsuperscript{1} (3-2-1) in the upper line. C\textsuperscript{2} in the upper line is prolonged until m. 14 and decorated by a subsidiary descending third-progression (3-2-1), which is supported by a I-V-I\textsubscript{6} progression (the subsidiary line and the I-V-I\textsubscript{6} progression form a voice exchange that expands the tonic). Then, at the end of m. 14 c\textsuperscript{2} moves to b\textsuperscript{1}, supported by a dominant chord, and then to a\textsuperscript{1} at the cadence on the tonic in m. 15.

Another phrase begins at m. 15. This phrase begins in the tonic and moves to the minor dominant in m. 19 approached by its own dominant in m. 18. The upper line descends from c\textsuperscript{2} to b\textsuperscript{1} in m. 18 supported by V of V. Next, b\textsuperscript{1} is retained until m. 22 and then descends to e\textsuperscript{1} at the cadence in m. 25. This descent is supported by a I-IV-V-I (of V) progression that expands the dominant. Following the cadence in m. 25 an instrumental ritornello continues over the dominant prolongation closing the A section in m. 29.
2.1.1.3 B Section (mm 29-53)

Beginning the B section, the harmony quickly moves from E minor to C major. Then, it moves to D major in m. 32 and E minor in m. 34, picking up the E minor from m. 29 and thus expanding the E minor harmony. This progression forms ascending parallel tenths between the bass and soprano: c-d-e in the bass and e\textsuperscript{1}-f\#\textsuperscript{1}-g\textsuperscript{1} in the soprano. G\textsuperscript{1} in the soprano in m. 34 moves to f\#\textsuperscript{1} at the end of m. 35 and the harmony moves to an F# major chord. The F# major resolves to the B minor chord in the third beat of m. 36 modulating to the minor V of V, an unusual modulation in Bach’s time. Once in the key of B minor, there is another fragment of the ritornello for three and half measures. This ritornello modulates from B minor to D major in m. 40 (major IV of the original key, another non closely related key) and the theme of the B section is repeated. As in mm. 29-34, the soprano moves through an ascending third-progression, this time f\#\textsuperscript{2}-g\#\textsuperscript{1}-a\textsuperscript{1} (mm. 40-44); however, this time only the first two tones are supported by the parallel tenths in the bass. The bass now moves d-e-A thus moving to the dominant of D. The A dominant at m. 44 is retained and resolves to D minor at m. 47, now a closely related key. This cadence is emphasized by a descending fifth-progression in the upper line from a\textsuperscript{1} to d\textsuperscript{2}. The ritornello is restated in the violin at the arrival of the D minor in m. 47. D minor is expanded mm. 47-52 and moves to the E major chord (the dominant of the main key) only in m. 53. The cadence on E in m. 53 is strongly stressed by the resolution of the augmented sixth chord at the end of m. 52.

2.1.1.4 Reprise of A Section

The E major chord in m. 53 moves two beats later to an A minor and the A section is reprised. This event creates the effect of return the structural tonic. In fact, the A minor chord in m. 53 is still within the dominant prolongation, which resolves to the tonic A minor only in m. 59. In this way, the recapitulation is begun in the background region of the dominant, and therefore, the thematic return does not coincide with the structural harmonic motion. The
cadence on E in m. 53, because of the resolution of the augmented sixth chord, is stronger than the cadence on A minor in the third beat. Additionally, in the upper line, b\(^1\) (m. 53) moves to c\(^2\) in the third beat over the A minor chord and returns to an implied b\(^1\) in m. 55 at the return of the dominant. As a result, c\(^2\) in the upper line sounds as an UN instead of a main tone. The design of this passage informs of a high sophistication in Bach’s musical language: although it seems that the structural tonic has arrived in m. 53, the “tonic” A minor just passes through a dominant prolongation thus delaying the definitive arrival of the tonic and increasing the expectation for its appearance. In this way, Bach takes off weight to the tonic, like trying to alleviate some of the pain addressed in the text.

With the strong cadence on the tonic at m. 59 A section is reprised. The A minor moves to the predominant D minor at m. 63 and then to the minor V at m. 64. The upper line moves from c\(^2\) in m. 59 to d\(^1\) in m. 63 supported by the D minor chord and then descends to b\(^1\) in m. 64 supported by the minor V chord, which in fact is the structural V. The minor V harmony is then expanded and becomes major in m. 70 taking the role of a true dominant. Finally, the b\(^1\) (m. 64) in the upper line descends to a\(^1\) at the cadence on the tonic at m. 71 closing the structural background of the aria. The remaining nine measures function as a mere codetta or extension.

2.1.2 “Agnus Dei”

2.1.2.1 Motion to the Structural Dominant (mm. 1-17)

The “Agnus Dei” employs the instrumental introduction of the model (mm. 1-8, see Ex. 3.5). Then, the new melody, presented throughout mm. 9-13, is supported by a motion from the tonic to the dominant. The dominant in m. 13 resolves to the tonic on the third beat; this tonic, which initiates a phrase of the ritornello melody, cadences on the structural dominant in m. 17. In the fundamental line, \(\frac{3}{2}\) descends to \(\frac{2}{2}\) in m. 16 supported by V of V. A descending fifth-progression from a\(^1\) (\(\frac{5}{2}\)) to d\(^1\) emphasizes the cadence on the structural V.
Example 3.5  Middleground graph of “Agnus Dei.”
Example 3.5 (continued).
Example 3.5 (continued).
2.1.2.2 Dominant Prolongation and Final (mm. 17-49)

From m. 17 to 23, the ritornello melody is presented, with some melodic adjustments, in the violin against an imitative counterpoint in the voice (the prominent counterpoint in the voice gives to these measures the impression of being a short new section). These measures are framed in the upper line by a descent from a\textsuperscript{l} to d\textsuperscript{l} supported by the I-V-I progression in D minor. From mm. 23-26, a ritornello phrase extends the cadence on D minor.

Measures 27-34 constitute an expansion of the dominant harmony elaborated by means of a chromatic voice exchange. This section is framed in the upper line by the descending third-progression f\textsuperscript{l}-e\textsuperscript{b\textsubscript{1}}-d\textsuperscript{l} and in the bass by a motion from d to F\# approached by its UN G. The new melody (from mm. 9-13) is presented again in mm. 27-34; from m. 27-30 in D minor and mm. 31-34 in G minor until the cadence on the D chord in first inversion (m. 34). This cadence is strongly marked by the fermata and the 7-6 suspension in the voice.

The V6 chord then resolves to G minor and the ritornello melody is stated in the voice. Two factors - the resolution of the V6 to the I chord and the restatement of the ritornello melody - create the impression of the return of the I chord as a structural tonic; however, the I chord is better interpreted as caught within the deepest-level dominant prolongation. The G minor harmony is locally prolonged in mm. 34-37. In the upper line, b\textsuperscript{b\textsubscript{1}} is retained and decorated by a subsidiary descending third-progression from b\textsuperscript{b\textsubscript{1}} to g\textsuperscript{l} (mm. 34-37). In the bass, g from m. 34 ascends to a in m. 39 through the passing g\#. In the upper line, b\textsuperscript{b\textsubscript{1}} is picked up in m. 39 coinciding with the passing g\# in the bass. The arrival of b\textsuperscript{b\textsubscript{1}} in m. 39 is emphasized since it is reached by an ascending leap in the musical surface. In addition, at this point, the b\textsuperscript{b\textsubscript{1}} in the voice, g\# in the bass and d\textsuperscript{l} in the violin form an inverted augmented sixth chord that resolves to the V of V in the third beat. V of V, then, is goal in the harmonic progression. V of V then resolves to V in m. 40. The expanded g in the bass in mm.
34-37 is a passing tone in the line from F# to a which prolongs the dominant, and therefore the prolonged “I” chord in mm. 34-37 is a passing rather than structural harmony.

From the cadence on the dominant in m. 40 the dominant is expanded until m. 44. This dominant prolongation is stressed by an increased rhythmic and melodic activity in the voice. The dominant finally resolves to the tonic in m. 45 and the fundamental line descends to ̊1. The last five-measure ritornello function as a codetta of the aria.

2.1.3 Conclusion

The previous analysis demonstrates how Bach was able to keep important expressive devices and ideas from the original into the new structural, formal and harmonic context of the parody. Although the “Agnus Dei” displays a great amount of compositional reworking, the soul of the model is not only maintained but also revitalized.
3. “Dona nobis pacem”

In the Mass Ordinary, the “Dona nobis” text belongs to the “Agnus Dei.” It appears at the end of the third phrase. However, it was common in Dresden to set this text to a closing chorus with music derived from either the Kyrie or Gloria.\(^9\) That practice served as a recapitulating and unifying device. Bach, being acquainted of that convention, embraces it by reprising the music of the “Gratias.” At the same time, as noted in Chapter II, the “Gratias” is a parody of the first chorus “Wir danken dir” from the Cantata BWV 29, and as mentioned in that chapter, the first subject of the “Wir danken” might be based on the concluding phrase, “Deo dicamus gratias,” of the *Benedicamus dominicale chant*. This chant was sung at the end of worship service each Sunday in Leipzig. It could be the reason why Bach chose the music of the “Gratias” to set the final chorus of his *Missa tota*.

There are no major changes between the “Gratias” and “Dona nobis.” The only adjustments occur in the melodic surface and are made to accommodate the new text. Since this is a single phrase text, both fugue subjects are set to the same phrase, however the word order is inverted in the second subject: *pacem, dona nobis*. According to the *Bach-Gesellschaft* edition (the one used in this study) there are a few changes in the instrumentation. In the “Dona nobis” the bassoon is omitted, Flute I doubles Oboe I and Flute II doubles Oboe II. In the *Neue Bach-Ausgabe* edition, both Flute I and II double Oboe I (also, the double chorus unison is specified).\(^10\) As explained, those differences are not critical for the present study. Consequently, the analysis of the “Gratias” in Chapter I remains the same for the “Dona nobis,” even measure numbers correspond to each other (see Exx. 1.2 - 1.3).

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\(^9\) Stauffer 145, 168.
4. Unification of Part No. 4

As mentioned at the beginning of this chapter, Bach gathered the “Osanna,” “Benedictus,” “Agnus Dei” and “Dona nobis” forming the fourth and last part of the Mass. Now I shall explain how this section is unified.

Ex. 3.6 shows the large-scale voice leading throughout part 4 of the Mass. The previously examined “Osanna” is framed by a descending third-progression F#-E-D in the fundamental line supported by the harmonic progression I-V-I. F# remains as the highest pitch at the end of the piece.

The next piece is the aria “Benedictus” in B minor. This piece is also framed by a descending third-progression 3 2 1 in the fundamental line. The tonic is expanded and ornamented by a modulation to the relative major at m. 22. In the D major area, F# (3 in D) is on top in the upper line. F# descends to B at m. 41 at the return to the tonic B minor and then rises to D, thereby picking up the primary tone. Then, 3 descends to 2 at m. 45, first supported by V of V, and then by V at m. 46. Finally, 2 falls to 1 at the cadence on the tonic at m. 48. The remaining nine measures represent a codetta. The repetition of the “Osanna” following the “Benedictus” creates a da capo form, thus unifying the “Osanna” and “Benedictus.”

The following movement is the aria “Agnus Dei” in G minor. As earlier explained, this aria is shaped by a descending third-progression 3 2 1 in the fundamental line supported by the I-V-I progression. The G minor key of this aria contrasts with the rest of the D major movements in this part. Notice, however, that even in this piece in G minor, the music spends most of its time prolonging the dominant D, the central key of part 4 - the key most expanded throughout the entire Mass. The aria ends with the tonic G in the upper line, thus establishing a melodic link with the primary tone of the next movement.
Finally, the “Dona nobis” in D major closes part 4 and Mass as a whole. It outlines a descending third-progression 3-2-1 in the fundamental line. As explained, 2 is considerably prolonged, supported by II and by V only at the end of that prolongation. The large expansion of the II harmony creates tension and an enhanced expectation for the final V-I cadence of the piece and entire Mass.
Example 3.6 Part no. 4 unified by large-scale voice leading.
The previous analysis demonstrates how the fourth part of the Mass is strongly unified by the large-scale voice leading. As in the previous parts analyzed, Gloria in chapter I and Simbolum Nicenum in chapter II, the fundamental lines of each internal movement become subsidiary motions to the inner voice. To conclude, Ex. 3.7 presents a reduction of the entire structure of part 4.

Example 3.7 Part no. 4 – reduction.
CHAPTER IV

THE MISSA TOTA

There is still debate about Bach’s purpose in compiling the so-called Mass in B Minor (BWV 232) and its conception as either a unified work or a compendium of several independent pieces. As mentioned in the introduction (p. 7), Friedrich Smend demonstrated in his Critical Edition of the BWV 232 that Bach did not give a single title page for the entire work, but rather, he gathered the pieces in four parts with a title page for each one. Smend, therefore, proposed that the BWV 232 is not a single work but a compendium of four independent compositions. Of course not all scholars share that view. Georg von Dadelsen, basing his conclusions on new studies of Bach’s manuscripts, was the first to refute Smend’s idea. Christoph Wolff sees the BWV 232 as an expansion of the 1733 Missa, and George Stauffer even mentions some occasions for which Bach could have prepared the entire Mass for performance. As a consequence of my analytical studies, I support the hypothesis that the Mass in B minor is a unified work.

In this chapter, I present an overview of the work in its entirety and show how it is unified by means of large-scale voice leading. In the previous chapters, I have already demonstrated the unity of the Gloria (second section of part 1), the Symbolum Nicenum (part 2) and the “Osanna” to “Dona nobis” (part 4). Before proceeding to a consideration of the Mass in its entirety, I shall

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3 Stauffer, 257-261.
briefly explain the structure of the remaining portions, the Kyrie (first section of part 1) and the Sanctus (part 3).

1. Kyrie

The three phrases of the Kyrie text are set as separate movements: “Kyrie” I, “Christe eleison,” and “Kyrie” II. Following is a succinct analysis of each one of them.

1. 1. “Kyrie” I

The ultimate structure of “Kyrie” I, in B minor, is a descending third-progression $3\cdot2\cdot1$ supported by the harmonic progression I-V-I (see Ex. 4.1).

Example 4.1 Background graph of “Kyrie” I.

The piece begins with a four-measure introduction in homophonic texture. Harmonically, the introduction moves from the tonic to the dominant at the end of m. 4 creating an interruption
in the structure. As shown in the Ex. 4.1, in the fundamental line 3 falls to 2 at the cadence on the dominant at m. 4. Then the main body of the movement, a colossal five-voice fugue, begins in the tonic in m. 5. In mm. 5-29, the fugue is presented only in the orchestra and articulated by a descending third-progression from 3 to 1 in the upper voice. The primary tone is reached in m. 7 by means of a motivic chromatic ascent from 1 (m. 5) to 3, which constitutes the background of the fugue subject (see Ex. 4.2).

Example 4.2 “Kyrie” I, fugue subject.

The choral fugue begins at m. 30. The B minor tonic, which is prolonged from m. 5, moves to the dominant in m. 50 at last entrance of the subject in the first exposition (the episode begins in m. 53). The dominant is then expanded and resolves to the tonic at the beginning of the second full exposition in m. 81. During this dominant prolongation, 3 in the fundamental line moves to the LN 2 which resolves to 3 at the return of the tonic in m. 81. In this way, the prolonged dominant in mm. 50-80 functions as a divider. From m. 81 the tonic is again expanded and moves to the structural dominant only in m. 125, which resolves to the major tonic at the final cadence in m. 126. (Ex. 4.3 provides a middleground graph of “Kyrie” I indicating its formal parts)

4 “Kyrie” I is the only one piece in the Mass that presents an interruption in its structure; all the other movements represent uninterrupted structures.
Example 4.3 Middleground graph of “Kyrie” I.
Example 4.3 (continued).
Example 4.3 (continued).
Example 4.3 (continued).
1. 2 “Christe eleison”

As displayed in the Ex. 4.4, this duet in D major is framed by a descending third-progression 3-2-1 in the upper voice supported by the harmonic progression I-V-I. The initial tonic prolongation (mm. 1-75) is divided by the dominant, which is expanded from m. 18 to 69. This dominant prolongation is also framed by a descending third-progression 3-2-1 in the upper voice. The dominant prolongation implies a LN 2 in the fundamental line which resolves to 3 at the return of the tonic in m. 70. The tonic, then, moves to the structural V in m. 76, which immediately resolves to the tonic in the third beat.

Example 4.4 Background graph of “Christe eleison.”

1. 3 “Kyrie” II

Similar to the “Gratias” and “Patrem,” the fugue subject of this chorus outlines an arch that rises from 5 to 4 and then descends to 1 (see asterisks in Ex. 4.5).
Example 4.5 “Kyrie” II, fugue subject.

Also, like the “Gratias” and “Patrem,” the entire movement is shaped by an enlargement of the arch-motive (see Ex. 4.6, the tones of the arch enlargement are marked with their letter names). In addition, the fundamental line outlines a descending third-progression 3-2-1 in the upper voice as well. The entire piece, and therefore the enlargement of the arch-motive, is supported by a I-IV-V-I progression, and comparable to the “Gratias,” the subdominant-function harmony is greatly expanded. As illustrated in Ex. 4.6, similarly to the “Kyrie” I, the primary tone 3 is reached by a chromatic ascent from 1, which is also the background of the fugue subject (see Ex. 4.5), thus creating a motivic association between both movements.

Example 4.6 Background graph of “Kyrie” II.
1. 4 Assembling the Kyrie

Ex. 4.7 shows the general structure of the Kyrie. At the background, that structure outlines an ascending B minor triad in the bass. D at the beginning of the “Kyrie” I ascends to the primary tone F# of the “Christe” and then is retained until the end of the “Kyrie” II. The F# in the upper voice, then, functions as a melodic link with the Gloria, in which F# is also the primary tone (see Exx 1.9 and 1.10). The Kyrie is the only section in the entire Mass in which B minor could be the central key; indeed, as noted in the previous chapters, the central key of the rest of the Mass is D major.

Example 4.7 Kyrie unified by large-scale voice leading.
2. Sanctus

As shown in Ex. 4.8, the background structure of the Sanctus is framed by a descending third-progression \(3-2-1\) supported by the harmonic progression I-V-I. The initial prolonged tonic is harmonically ornamented moving to various key areas within the expansive prolongation, especially to the modal degrees III and VI. This movement is divided in two parts. The first part (mm. 1-48) sets the phrase “Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.” This part, mostly in homophonic texture, represents a tonic prolongation which moves to the mediant in m. 48. The second part (mm. 48-168) sets the second phrase of the text, “Pleni sunt coeli et terra Gloria ejus.” At m. 48 the music changes considerably: the time signature is altered from \(C\) to \(3/8\) and the texture becomes polyphonic. This part begins with a strict fugal exposition that closes in m. 78 at the return of the tonic. The music for the remaining portion of the piece is constituted by free points of imitation based on either the fugue subject or the countersubject. The tonic in m. 78 is expanded and moves to the structural dominant only in m. 159, which finally resolves to the tonic D major at m. 168.
Example 4.8  Background graph of Sanctus.
Example 4.8 (continued).
3. Unification of the Missa Tota.

Contrary to some scholars’ view of the B-minor Mass as a collection of a number of unconnected compositions, I am convinced that the B-minor Mass is a unified work. As noted in this study, there are several musical events that associate different parts of the Mass with each other and thus create unification. The most obvious instance is the “Dona nobis.” This piece, which reprises the music of the “Gratias,” definitely relates part 4 to part 1 (see chapter III, section 3). The motivic similarity between the “Osanna” and “Pleni sunt coelli,” the former in part 3 and the latter in part 4, relate both parts to each other (see chapter III, section 1).

The Symbolum Nicenum begins in the A-Mixolydian mode, the mode that implies dominant harmony. This harmonic background creates a tonal link between the Gloria and Credo (parts 1 and 2) that, I believe, must have been calculated by Bach (see Ex. 4.9). Because of the abrupt end of the “Et expecto” (see chapter II, section 3.1.7), it is hard to hear the Symbolum Nicenum as a work really concluded and therefore as an independent composition. The need for a conclusion is satisfied only at the end of the remaining parts of the Mass.

Wolff and Stauffer, as noted in chapter III, make reference to other aspects that relate different sections of the Mass to one another. Wolff associates the “Agnus Dei” (part 4) with the “Confiteor” (part 2) through the use of the flat key and the text. The “Agnus Dei,” in G minor, is related to the flat-key area at the end of the “Confiteor” beginning with the word “peccatorum.” Stauffer relates the “Agnus Dei” to the “Christe” since both pieces are arias with an accompaniment of only unison violins and continuo, and both are a supplication for Christ’s mercy.

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5 Wolff, The “Agnus Dei”, 239.
6 Stauffer, 163.
In addition, a voice-leading analysis of the entire Mass supports the conception of the work as a unified composition. At this point I have demonstrated the unity of both sections of part I and each of the remaining three parts of the Mass. Linking the structures of all four parts yields the result shown in Ex. 4.9. The graph reveals an architectural plan organizing the parts within the whole, unified D-major (not B-minor) work. Considering this graph further, we can observe the following aspects:

The analysis clearly shows that, at least from the Gloria on, D major is the central key, thus giving tonal unification to the composition. The initial B-minor key might be understood as part of the D major key, its relative major.

Once established in the “Christe,” F# remains the primary tone of the fundamental structure descending to D only at the end of the Mass. The F# comes from the D at the opening of the “Kyrie” I, which ascends to F# at the beginning of the “Christe” (see also Ex. 4.7).

The entire work and each of the individual four parts are framed by descending third-progressions 3-2-1 in the fundamental line. In addition, with exception of the “Qui tollis” and the “Confiteor,” which function as transitional passages, all of the internal movements are framed by a descending third-progression 3-2-1 as well, thus uncovering middleground motivic correspondence throughout whole Mass and bringing to light the descending third-progression 3-2-1 as the main middleground generating motive.

The A-Mixolydian mode and the passing tone E at the beginning of the Symbolum Nicenum link harmonic and melodically the Missa (Kyrie and Gloria) with the rest of the Mass.7 The highest pitch in the last chord in the Symbolum Nicenum is the cover tone F# (instead of the

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7 E, the first tone in the top at the beginning of the Symbolum, functions as a passing tone between D, the last tone in the Gloria’s fundamental line, and F#, the primary tone of the Symbolum.
tonic D), which connects the Credo to the Sanctus, thus creating continuity in the upper-voice structure.

As demonstrated in this study, Bach adjusted the models in the background in order to create continuity within the individual parts of the Mass with the result that the structure of each individual movement effortlessly fits into that of the entire Mass. The smooth voice leading throughout the work creates a single structure and therefore reveals a basic musical direction. Finally, the background structure of the Mass suggests the careful design of a single structure.
Example 4.9  Mass in B minor – reduction.
In my view, the previous observations only can be the result of the examination of a unified work and never of a set of independent, unconnected compositions, as some scholars see the B-minor Mass. To conclude, when Bach wrote the Missa in 1733 perhaps he did not have the intention of composing a Missa tota; however, as my analysis has shown, as he was compiling the rest of the so-called Mass in B minor, he appropriately selected and adjusted parts of the component movements in order to create unity. As noted above, there is middleground motivic correspondence throughout the Mass and every movement fits perfectly into a single structure, which implies a careful plan. Indeed, I have demonstrated that a profound sense of large-scale architectural design informs Bach’s musical language.
APPENDIX

MUSIC SCORES OF THE MODELS
A.1 Score of BWV 29/2 “Wir danken dir, Gott” (mm. 1-14).
A.1 Score of BWV 29/2 “Wir danken dir, Gott” (mm. 15-28).
A.1 Score of BWV 29/2 “Wir danken dir, Gott” (mm. 29-43).
A.1 Score of BWV 29/2 “Wir danken dir, Gott” (mm. 44-57).
A.1 Score of BWV 29/2 “Wir danken dir, Gott” (mm. 58-71).
A.1 Score of BWV 29/2 “Wir danken dir, Gott” (mm. 72-85).
A.1 Score of BWV 29/2 “Wir danken dir, Gott” (mm. 86-92).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 1-4).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 5-14).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 15-26).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 27-36).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 37-46).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 47-56).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 57-66).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 67-79).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 80-88).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 89-96).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 97-104).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 105-112).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 113-120).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 121-128).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 129-137).
A.2 Score of BWV 46/1 “Schauet doch und sehet” (mm. 138-142).
A.3 Score of BWV 171/1 “Gott, wir dein Name” (mm. 1-5).
A.3 Score of BWV 171/1 “Gott, wir dein Name” (mm. 6-17).
A.3 Score of BWV 171/1 “Gott, wir dein Name” (mm. 18-29).
A.3 Score of BWV 171/1 “Gott, wir dein Name” (mm. 30-41).
A.3 Score of BWV 171/1 “Gott, wir dein Name” (mm. 42-53).
A.3 Score of BWV 171/1 “Gott, wir dein Name” (mm. 54-65).
A.3 Score of BWV 171/1 “Gott, wir dein Name” (mm. 66-78).
A.4 Score of BWV 12/2 “Weinen, Klagen, Sorgen, Zagen” (mm. 1-32).
A.4 Score of BWV 12/2 “Weinen, Klagen, Sorgen, Zagen” (mm. 33-62).
A.4 Score of BWV 12/2 “Weinen, Klagen, Sorgen, Zagen” (mm. 63-92).
A.5 Score of BWV 120/2 “Jauchzet, ihr er freuten” (mm. 1-15).
A.5 Score of BWV 120/2 “Jauchzet, ihr er freuten” (mm. 16-31).
A.5 Score of BWV 120/2 “Jauchzet, ihr er freuten” (mm. 32-47).
A.5 Score of BWV 120/2 “Jauchzet, ihr er freuten” (mm. 48-62).
A.5 Score of BWV 120/2 “Jauchzet, ihr er freuten” (mm. 63-79).
A.5 Score of BWV 120/2 “Jauchzet, ihr er freuten” (mm. 80-86).
A.6 Score of BWV 215/1 “Preise dein Glücke” (mm. 1-7).
A.6 Score of BWV 215/1 “Preise dein Glücke” (mm. 8-23).
A.6 Score of BWV 215/1 “Preise dein Glücke” (mm. 24-39).
A.6 Score of BWV 215/1 “Preise dein Glücke” (mm. 40-55).
A.6 Score of BWV 215/1 “Preise dein Glücke” (mm. 56-71).
A.6 Score of BWV 215/1 “Preise dein Glücke” (mm. 72-87).
A.6 Score of BWV 215/1 “Preise dein Glücke” (mm. 88-103).
A.6 Score of BWV 215/1 “Preise dein Glücke” (mm. 104-119).
A.6 Score of BWV 215/1 “Preise dein Glücke” (mm. 120-135).
A.6 Score of BWV 215/1 “Preise dein Glücke” (mm. 136-152).
A.6 Score of BWV 215/1 “Preise dein Glücke” (mm. 153-169).
A.6 Score of BWV 215/1 “Preise dein Glücke” (mm. 170-186).
A.6 Score of BWV 215/1 “Preise dein Glücke” (mm. 187-203).
A.6 Score of BWV 215/1 “Preise dein Glücke” (mm. 204-220).
A.6 Score of BWV 215/1 “Preise dein Glücke” (mm. 221-237).
A.7 Score of BWV 11/4 “Ach, bleibe doch” (mm. 1-41).
A.7 Score of BWV 11/4 “Ach, bleibe doch” (mm. 42-79).
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