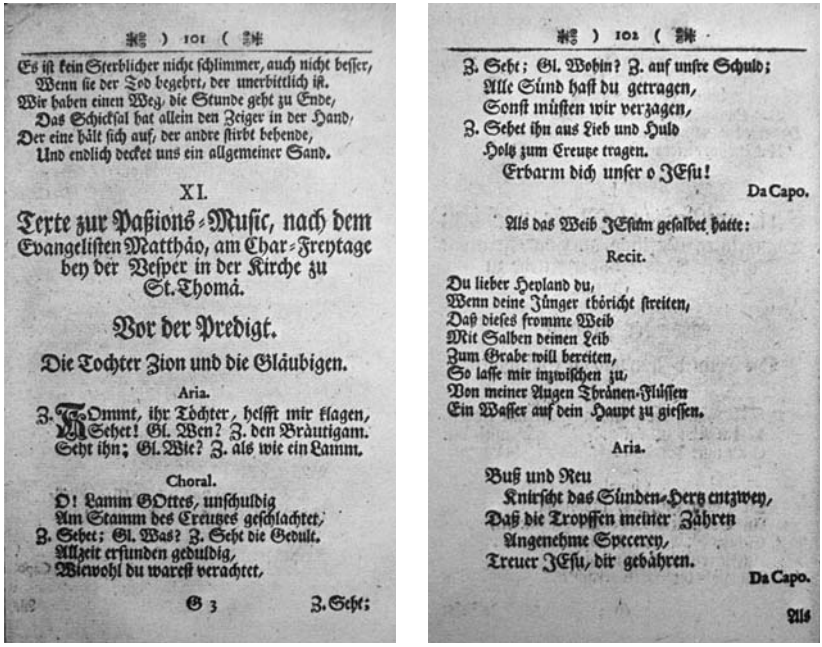
1 The Arrested Procession

Those who heard bach lead performances of his St. Matthew Passion during Good Friday Vespers at St. Thomas's in Leipzig in 1727 (and later, in 1729, 1736, and perhaps around 1742) probably had a printed libretto available to them.[1] To be sure, this would have included neither the text of the gospel (Matthew 26–27) nor the words of the independent Lutheran chorales that Bach periodically interpolated into the evangelist's story. But it would have allowed listeners to follow the free poems that framed the story and occasionally punctuated it, as well as the chorale texts (and in the case of No. 30, "Ach, nun ist mein Jesus hin," at the beginning of Part 2, a verse from the Song of Solomon 6.1) that Bach had intertwined with the free poems to form a single dialogical whole.[2] No exemplar of such a libretto actually survives, but Carl Friedrich Zelter saw one from 1729 in Berlin a hundred years later, when his pupil Mendelssohn famously revived the work, and a libretto of this sort exists for Bach's Christmas Oratorio.[3] Moreover, we can get an idea of what the St. Matthew Passion libretto must have looked like from its 1729 Leipzig reprint in a five-volume collection of poetry by the Passion's librettist, the Leipzig writer Christian Friedrich Henrici, who published under the pen name Picander.[4]

In this reprint from two years after the première service—where Picander would have noticed that Bach opened his Passion with a concerted choral movement—the opening poem is labeled "Aria" and given a "Da Capo" direction at the end (Figure 11). Picander also gave the label "Choral" to the church hymn embedded in the aria (the first stanza of a 1531 song by Nikolaus Decius based on the Latin "Agnus Dei"), and he named the personages exchanging thoughts in the aria "Die Tochter Zion und die Gläubigen" (The Daughter Zion and the Faithful), marking their respective portions of the

[FIGURE][Figure 11]



) 101 (

Es ist kein Sterblicher nicht schlimmer, auch nicht besser,
Wenn ie der Tod begehrt, der unerbittlich ist.
Wir haben einen Weg, die Stunde geht zu Ende,
Das Schicksal hat allein den Zeiger in der Hand,
Der eine hält sich auf, der andre stirbt behende,
Und endlich decket uns ein allgemeiner Sand.

XI.

Texte zur Paßions-Music, nach dem Evangelisten Matthäo, am Char-Freytage bey der Vesper in der Kirche zu St. Thomä.

Vor der Predigt.

Die Tochter Zion und die Gläubigen.

Aria.

Z. Kommt, ihr Töchter, helfft mir klagen,
Sehet! Gl. Wen? Z. den Bräutigam.
Seht ihn; Gl. Wie? Z. als wie ein Lamm.

Choral.

O! Lamm GOttes, unschuldig
Am Stamm des Creutzes geschlachtet,
Z. Sehet; Gl. Was? Z. Seht die Gedult.
Allzeit erfunden geduldig,
Wiewohl du warest verachtet,

G 3 Z. Seht;

) 102 (

Z. Seht; Gl. Wohin? Z. auf unsre Schuld;
Alle Sünd hast du getragen,
Sonst müsten wir verzagen,
Z. Sehet ihn aus Lieb und Huld
Holtz zum Creutze tragen.
Erbarm dich unser o JEsu!

Da Capo.

Als das Weib JEsum gesalbet hätte:

Recit.

Du lieber Heyland du,
Wenn deine Jünger thöricht streiten,
Daß dieses fromme Weib
Mit Salben deinen Leib
Zum Grabe will bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Thränen-Flüssen
Ein Wasser auf dein Haupt zu giessen.

Aria.

Buß und Reu
Knirscht das Sünden-Herz entzwey,
Daß die Tropffen meiner Zähren
Angenehme Specerey,
Treuer JEsu, dir gebähren.

Da Capo.

Als

FIGURE 11. Picander [Christian Friedrich Henrici], *Ernst-Schertzhaffte und Satyrische Gedichte* (Leipzig, 1729), 2:101–2; facs. in Alfred Dürr, *Kritischer Bericht*, 73.

text with the abbreviations "Z." and "Gl." With these directives the poet invites composers of his text to set the opening movement as an aria for a female voice (or at any rate a voice of higher tessitura, since one assumes all public singers to have been male). Bach interpreted the invitation with some freedom, giving the words of the Daughter Zion not to a soloist but mostly to the first of his two four-part choirs (both choirs sing the last two lines of the B section, the first line of the da capo, and the Daughter's final response in the da capo) and not bothering to revise the singular "mir" (me) in the first line to a more appropriate plural "uns" (us). But he accepted the poet's suggestion that the Daughter's aria be accompanied by a choir of the Faithful—Bach gives the words of the Faithful to the second choir—and that another choir sing the chorale—Bach sets the chorale monophonically and gives it to a group of sopranists, labeling the autograph part for this group "Soprano in Ripieno."[5] Rather than singing in duet with her, the Faithful accompany the Daughter's aria. In their conversation she has the essential text, takes the initiative, exhorts them. They merely respond to her insistent orders ("Sehet!" [See!] or "Seht ihn" [See Him!]) with short questions

("Wen?" [Whom?], "Wie?" [How?], "Was?" [What?], "Wohin?" [Where?]). In short, in Bach's setting of Picander's opening aria the first choir assumes the main role of the Daughter Zion, the second choir the accompanying role of the Faithful, and a separate group of sopranists sings the chorale. Bach blurs this generally clear distribution of roles toward the end of the setting (where the second choir joins the first in the role of the Daughter) and in the instrumental ritornelli, where the separate orchestras that accompany each choir play together, though not always in unison.

The libretto is informative (especially considering that the intended audience might have had access to it, too) because it provides information missing even in the autograph or a carefully edited score. Because the libretto establishes the two protagonists, Bach needed two separate vocal forces to set the opening number.[6] The libretto also clarifies why Bach gave the Daughter's text to a four-part choir rather than to a soloist. The Passion tells the story of the pivotal turning point of human history. From the start, therefore, the tone needs to be set high. The effect of epic monumentality that Bach undoubtedly sought to create here is not one that a solo, even one accompanied by a choir, could have provided. But does it then follow that allowing the Daughter to speak in the first person singular was an oversight? This is unlikely, for Bach elsewhere did not hesitate to revise the libretto when he thought necessary. In the opening number, for example, Picander's Aria is written in trochaic tetrameter, except for the last verse of the middle section; Picander shortens this to a trimeter ("Holz zum Kreuze tragen"), but Bach corrected it to regular tetrameter ("Holz zum Kreuze selber tragen").[7]

There is even stronger evidence that Bach's decision not to change the Daughter's "mir" to "uns" was deliberate. The opening number is not the only one in which the Daughter Zion and the Faithful appear in Picander's Passion. They reappear, with the Daughter now called simply "Zion," at the end of Part 1 (marked "Vor der Predigt" [before the sermon] in the libretto); at the beginning and end of Part 2 ("Nach der Predigt" [after the sermon]); and once within each Part, for a recitative-aria pair. The numbers are as follows:

1. "Kommt, ihr Töchter, helft mir klagen"
19. "O Schmerz! hier zittert das gequälte Herz"
20. "Ich will bei meinem Jesu wachen"
27a. "So ist mein Jesus nun gefangen"
27b. "Sind Blitze, sind Donner in Wolken verschwunden"

30. "Ach, nun ist mein Jesus hin"
59. "Ach Golgatha"
60. "Sehet, Jesus hat die Hand"
67. "Nun ist der Herr zur Ruh gebracht"
68. "Wir setzen uns mit Tränen nieder"

Nos. 19–20 are a recitative and aria for the tenor of the first choir as Zion, accompanied by the second choir as the Faithful. No. 27a is an aria for the soprano and alto of the first choir as Zion, accompanied by the second choir as the Faithful. This is followed in No. 27b by the two choirs singing together (though not always in unison) the text that Picander seems to give to both the Daughter and the Faithful: in the libretto, No. 27a is labeled "Aria à 1," and the words of the two protagonists are marked, as before, "Z." and "Gl."; No. 27b is marked simply "à 2" without any indication of who speaks the text, which suggests that whereas No. 27a is primarily Zion's aria, with the Faithful providing the customary accompaniment, the essential text in No. 27b is to be spoken by both protagonists. No. 30 is an aria for the alto of the first choir as Zion, accompanied by the second choir as the Faithful. (Originally Bach must have planned to give Zion's part to the bass rather than the alto: this is done in Altnickol's copy of the early version of the score and in the first twenty-eight measures, subsequently corrected, of the autograph score that preserves the revised version.) Nos. 59–60 are a recitative and aria for the alto of the first choir as Zion, accompanied (in the aria only) by the second choir as the Faithful. No. 67 is a recitative for the bass, tenor, alto, and soprano of the first choir, taking Zion's words in turn and accompanied by the second choir as the Faithful. No. 68 is an "Aria Tutti," as the libretto labels it, for both choirs singing the same text together, though again not always in unison. The libretto's "tutti" suggests that whereas usually Zion and the Faithful are given separate words in a dialogue, here at the end of Part 2, as in No. 27b at the end of Picander's Part 1, they join in speaking the same text.

Apart from the endings of Picander's two Parts (Nos. 27b and 68), which Bach set for both choirs singing the same text together (though not always in unison), he retains the distribution of roles established in No. 1. Zion always has the principal text and is always impersonated by singers of the first choir, though not always by all four voices singing together, as they do in No. 1. Rather, her words are given to a single voice—to the tenor in Nos. 19 and 20, to the alto in Nos. 30, 59, and 60—or to a soprano-alto duet (No. 27a). Even in No. 67, which calls on all four voices, they appear successively rather than jointly. The Faithful, on the other hand, always have an accom-

panying role and are always impersonated by the second choir. The blurring of clear role distribution that can be observed toward the end of No. 1, where both choirs together sing a common text, becomes a structural feature of the Passion as a whole when, in the numbers that end each of Picander's two Parts (Nos. 27b and 68), Bach again gives both choirs the same text. The last section of No. 1 thus anticipates the two protagonists' merging in the two endings. It is clear that Bach's decision to use two separate choirs was dictated by Picander's two protagonists, for the two choirs engage in dialogue only in those numbers that involve the Daughter Zion and her fellow Faithful. The remaining independent (that is, non-Gospel) movements of the Passion are either Picander arias (with or without preceding recitatives) or traditional chorales. The arias, which feature singular protagonists only, are set for voices from either the first or the second choir but never for both choirs at the same time; the chorales, with their plural protagonists, are always set for both choirs singing in unison (this is true even of the chorale fantasia No. 29 ["O Mensch, bewein dein Sünde groß"], the number that Bach removed from the second version of the St. John Passion when he revised the St. Matthew Passion in 1736 to provide a suitably monumental ending for Part 1, where he doubled the cantus–firmus-carrying sopranos by adding soprano in ripieno and the organs): none of these texts offers an occasion for the kind of genuine dialogue where the two choirs, whether complete or not, whether singing the same text or not, could, by not singing in unison throughout, mark their individuality as they do in the Zion-Faithful numbers.

The text of the opening movement clearly establishes that the Daughter Zion is a single person (she speaks in the first person singular) and that the Faithful are many (she addresses them in the plural). This is confirmed in the subsequent Zion-Faithful numbers that provide verbal clues such as personal pronouns. There are two exceptions, two seeming inconsistencies: Nos. 19 and 67, where the Faithful speak in the first person singular. The first instance can be explained easily, for here the Faithful are singing a chorale, where such usage is common. The second instance I cannot explain, leaving us with one inconsistency in the Faithful's use of the first person singular. Zion, however, is always singular, even when her role is shared by two or four voices. It was clearly no oversight, therefore, that Bach did not revise Picander's text and accepted Zion's saying "mir" in the opening number.

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Picander's labeling the opening number "Aria" consequently ceases to be a puzzle: this is indeed an aria of the Daughter Zion, accompanied by the Faith-

ful and a chorale cantus firmus. But what did Bach do with the poet's directive to give the aria "Da Capo" form?

Bach's understanding of the generic conventions governing da capo form can be reconstructed.[8] Recitatives aside, Bach set almost all of Picander's poetry, the basis for much of the musical substance of the Passion, in da capo form. Nos. 27, 30, and 60 are the only exceptions. The remaining fourteen poems, whether so marked in the libretto or not, are all set as da capos:[9]

1. "Kommt, ihr Töchter, helft mir klagen"
6. "Buß und Reu"
8. "Blute nur, du liebes Herz"
13. "Ich will dir mein Herze schenken"
20. "Ich will bei meinem Jesu wachen"
23. "Gerne will ich mich bequemen"
35. "Geduld"
39. "Erbarme dich"
42. "Gebt mir meinen Jesum wieder"
49. "Aus Liebe will mein Heiland sterben"
52. "Können Tränen meiner Wangen"
57. "Komm, süßes Kreuz, so will ich sagen"
65. "Mache dich, mein Herze, rein"
68. "Wir setzen uns mit Tränen nieder"

All of these poems, the fourteen set in da capo form and the three exceptional ones, are labeled "Aria" in Picander's libretto and almost all are also so labeled in Bach's autograph. The only exceptions are the opening and closing numbers of the Passion: No. 1, which is unlabeled, and No. 68, marked "il Choro finale." I shall return to these two exceptions, but the twelve labeled arias suffice for a preliminary reconstruction of Bach's conception of the generic norms of the da capo aria. (A full reconstruction would, of course, require an examination of all of Bach's extant da capo arias.)

At least one feature belongs to the da capo (ABA) form by definition: the opening portion of the poem must return at the end. But in Bach's Passion there are two kinds of the form. In the first, the return of the opening section is set to the same music as upon first presentation, a literal da capo that Bach never writes out; instead, he marks the repeat in the customary way

with a "da capo" directive at the end of the B section of the aria—or, if he does not want the repeat to start at the top of the A section, with a "dal segno" directive where he wants the repeat to start—and a fermata that tells musicians where to end the A section; this applies to Nos. 6, 8, 13, 23, 52, and 65, as well as the exceptional No. 68.[10] In the second kind the textual return is musically modified, a varied da capo, which has of course to be written out; this applies to Nos. 20, 35, 39, 42, 49, and 57, as well as the exceptional No. 1. The main difference between the two kinds is simply that in the literal da capo the A section must for obvious reasons not only begin but also end in the tonic key, whereas in the varied da capo it ends in the tonic key in the return but not the first time around.

In these two distinct types of the form, each is characterized by a set of normal procedures. The A section of the literal da capo form opens and closes with single-phrase instrumental ritornellos in the tonic key; these frame two vocal phrases, also in the tonic and both setting the complete A text, with the first closely reproducing the opening ritornello. In the B section two modulating phrases each set the complete B text. In the varied da capo form the opening A section presents a single-phrase instrumental ritornello in the tonic key, followed by a single vocal phrase that sets the A text and modulates from the tonic to the mediant or dominant key; in the return of the A section the order of the two phrases is reversed, and the vocal phrase either stays in the tonic or modulates back to it from the key in which the B section ended. The B text is set as a single modulating phrase. The difference between the way the central section is shaped in the two versions of da capo form corresponds to the difference between their outer sections. The literal da capo form is more spacious. Not only is its entirety circular but its outer sections create their own smaller circles. It follows that the central section should be more expansive, too. The varied da capo, on the other hand, is more concentrated; it forms a single circle, and, accordingly, its central section is also more compact. Each of these two basic patterns allows for a great variety of expansion, contraction, and other sorts of deviation from the norm, the variety being limited only by the composer's imagination. It is in considering the final and, especially, the opening choruses in Bach's Passion against these norms that their individuality will become most immediately apparent.

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Let us begin by briefly considering how Bach adapted the norms that govern the A section of the literal da capo form to what he required for the final chorus, No. 68, "Wir setzen uns mit Tränen nieder," which, like the open-

ing chorus, appears in Picander's libretto as an "Aria" with a "Da Capo." The opening ritornello (mm. 1–12) follows the norm in being a single phrase closed with a full cadence, but already in the first part (mm. 1–8) Bach exceptionally undertakes a modulation from i to III and punctuates the phrase with a half cadence in III before confirming the new key in the second part (mm. 9–12). He uses the same music again to set the A text (mm. 13–24), after which he rewrites the ritornello (mm. 25–36) so as to reverse its tonal relations: now the first part (mm. 25–32) modulates from III to i and is punctuated with a half cadence in the home key, whereas the second part (mm. 33–36) confirms the home key ending with a full cadence made memorably poignant by the leading-tone accented appoggiatura sounding against the minor tonic chord. The A section closes with the rewritten ritornello music set again to the A text (mm. 37–48). As a result the dissonant appoggiatura marks the final measure of the work: Bach never forgets that this is a story of suffering.

What this A section retains from the norm of a literal da capo is the content of four phrases, two instrumental and two vocal ones. What is different is, first, the order in which the phrases occur (the ritornellos alternate with the vocal phrases instead of framing them); second, the complete musical identity of both vocal phrases with the preceding instrumental ones; third, the corresponding motivic content of the two ritornellos; and fourth, the modulating rather than stationary tonal plan. Thanks to the last three features—this double-mirrored movement from tonic to mediant key and back—and despite the unusual placement of the second ritornello, Bach retains, in fact strengthens, the section's circular shape.

Let us now return to the opening chorus, a movement whose formal complexity by far surpasses that of all other movements in the Passion, including all the material that involves Zion and the Faithful.[11] Keeping in mind the generic and formal expectations set up by the libretto, as well as what we know of Bach's norms, let us then consider this chorus as a da capo aria.

The first phrase (mm. 1–17), which presents a single-phrase instrumental ritornello in the tonic key, certainly conforms to the expectations of that form (for all references to the opening chorus, see chapter appendix, 000–00). The internal structure of the phrase is reminiscent of classical antecedent-consequent construction; whereas a half cadence punctuates the antecedent in m. 9, the consequent, whose first four measures reproduce the first four of the antecedent almost literally but a fifth higher, closes with a full cadence. The two orchestras play in unison almost throughout, separating only in mm. 14–15 for a brief antiphonal exchange of echoes—a glimpse of the two-choir dialogue to come. Otherwise the texture consists essentially of

EXAMPLE 2. Bach, St. Matthew Passion, No. 1 (opening chorus), mm. 1–2, reductive sketch of Flute II/Oboe II and Violin I

three melodic voices—Flute I/Oboe I, Flute II/Oboe II, and Violin I—over the continuo bass. The essential melodic content is the two-part counterpoint between Flute II/Oboe II (mm. 1–2^4) and Violin I (mm. 1^2–2^3), which is imitated a fifth higher by Flute I/Oboe I and Violin I in mm. 2^3–4^2. (The superscript numbers indicate the beat within the measure.) In the consequent the two-part counterpoint is presented first by Violin I (mm. 9–10^4) and Flute I/Oboe I (mm. 9^2–10^3), a fifth higher than originally and in double counterpoint, that is, with the originally lower line now on top. This is then repeated yet another fifth higher by Flute I/Oboe I and Flute II/Oboe II (mm. 10^3–12^2), with the originally lower line back on the bottom again.

As the ritornello in an aria epitomizes the musical-expressive content of the A section, the motivic material described above deserves further examination (Example 2). The counterpoint (Violin I, mm. 1^2–2^3) is a free inversion of the main motif (Flute II/Oboe II, mm. 1–2^4): the motif makes an incomplete chromatic ascent from the first scale step up a fourth before descending to the diatonic third step (minor third when the motif is first presented, and major third when it is imitated); the counterpoint makes an incomplete chromatic descent from the first scale step down a fourth. The E-minor tonal identity of the opening two (or, for that matter, seventeen) measures is never in doubt, but from the start the chromatic saturation (and especially the accented sharpened third in the upper voice) is striking, particularly when grating against the stationary tonic pedal point in the bass. This music does not delay announcing that its central subject is suffering, passion. And the long-held stationary bass announces something else: the epic scope of the story to be told.[12] (In their own way, the opening measures of the St. John Passion, too, make the same two points right from the start.)

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[MUSIC]
[Example 2]

Like the opening orchestral ritornello, the first vocal phrase (mm. 17–30) behaves normally enough, suggesting (incorrectly, it will soon turn out) that we may be hearing a literal da capo: it closely follows the ritornello's punctuation and motivic content, setting what may be the complete A text in the tonic key (chapter appendix, 000–00). At this point the two ensembles separate, to allow the first choir to assume the role of the Daughter Zion while the second impersonates the Faithful. As in the ritornello, the phrase is di-

vided by a half cadence (m. 26) and closed by a full one (m. 30, albeit with the third rather than the prime in the soprano); this time, however, the phrase is less balanced: the content of the first half sentence (mm. 17–26) corresponds closely to that of the antecedent of the ritornello (mm. 1–9), but the second half sentence (mm. 26–30) does not follow the ritornello's consequent. Instead, the two choirs immediately begin a rapid homophonic dialogue reminiscent of the single occasion toward the end of the ritornello when the two ensembles separated (mm. 14–15).

The initial impression that this might be a literal da capo is dispelled by the second vocal phrase (mm. 30–38; chapter appendix, 000–00), which suggests, rather, a varied da capo. Again the phrase sets what seems to be the A text and modulates to the relative major key. Both in punctuation and in motivic content the phrase is a condensed variant of the preceding one. (Note the abbreviated half phrases and resulting acceleration: as the spacious incises of the ritornello give way, by the second part of the second phrase, to incises half the original length, Zion's call to the Faithful to come, see, and join in the lamentation acquires growing urgency.) The half-cadential punctuation at midpoint is somewhat complicated by the modulatory process. The half cadence in m. 33 suggests a move to the relative (G) major, but by the first beat of m. 34, where text and music of the first half sentence truly end (mm. 30–34 are a textual and motivic variation of mm. 17–26, just as mm. 34–38 will be a textual and motivic variation of mm. 26–30), the listener is no longer sure whether the sentence will lead to G major, to B minor, or back to E minor. Doubt is resolved when the second half sentence (mm. 34–38) ends in an unambiguous full cadence in G (with the prime in the soprano this time). What makes this tonal outcome inevitable is the entrance of the third protagonist: superimposed on the second vocal phrase is the first distich of the monophonic chorale, its first verse coinciding with the "antecedent" and its second with the "consequent"; the melody is unambiguously in G.

The third protagonist's entry has not only tonal but also formal consequences, both for the music already heard and for what is still to come. Up to this point the music fits the A-section norm of varied da capo form, diverging from that form with only one "extra" nonmodulating setting of the text between the ritornello and the normal modulating vocal phrase, which was needed to allow the A text to be heard clearly at the outset, without interference from the chorale. The formal schema of the chorale melody in its entirety is aab; with the end of the second vocal phrase the first "a" has been presented, leaving the listener with the expectation that the A section of the da capo is not yet finished and that some form of repetition is to

come—certainly a repetition of the chorale's "a" phrase, and probably also a repetition of the accompanying music.

And, indeed, the fourth phrase of the chorus (mm. 38–57) does recycle the previous music (chapter appendix, 000–00). A brief instrumental incise, uniting both orchestras in unison and ending with a half cadence, modulates back to E minor (mm. 38–42); this is a return to mm. 23–26, which concluded the first incise of the first vocal phrase. The next two measures (mm. 42–43) recapitulate the beginning of the second incise (mm. 26–27); here Zion and the Faithful get a new text, but whereas the second incise of the first phrase had had two verses, this text consists of only one. As a result, the remaining measures of the second incise (mm. 28–29) do not need to be repeated. Instead, mm. 42–43 are followed (mm. 44–52) without cadential articulation by a recapitulation of the complete second vocal phrase (mm. 30–38), in which the newly introduced text is accompanied by a new distich of the chorale. After the full cadence in m. 52 the phrase is rounded off by an instrumental appendix (mm. 52–57), presented by both orchestras in unison, which is based on the main motivic material of the opening ritornello—the only portion of the phrase that is not a recapitulation. The appendix stabilizes the hard-won G major as a tonic at the end of the aria's A section, accomplishing this task simply by prolonging the final tonic chord of the full cadence in m. 52 over the tonic pedal. The appendix should not be mistaken for an independent ritornello; not only would that be out of place in a varied da capo but it lacks the cadential articulation, whether internal or closing, that an independent phrase such as a ritornello would require.

Note how, apart from the final appendix, the logic of these events is driven by the chorale cantus firmus. The need to repeat the chorale's "a" phrase suggests that mm. 30–38 should be repeated, and this indeed accounts for mm. 44–52. This passage must, however, be preceded by a return from G major to E minor, hence it needs something that functions tonally like mm. 38–42, though not always with the same motivic content. Initially the words of Zion were carefully correlated with those of the chorale: Zion's telling the Faithful that the Bridegroom they should see is "als wie ein Lamm" (like a lamb) provokes the chorale gloss "O Lamm Gottes, unschuldig am Stamm des Kreuzes geschlachtet" (o innocent Lamb of God, slaughtered on the cross). Since the chorale melody is repeated with a new text, it makes sense that Zion now be given a new text and that she present it first, so that the chorale's new text can again provide a gloss; and, indeed, Zion's call to see "Geduld" (patience) is perfectly calculated to be glossed by the chorale's "allzeit erfunden geduldig" (always found patient). Bach had to compose the measures preceding the repetition of the chorale phrase in mm. 42–43 to

allow Zion's text to precede that of the chorale. The only thing that may not be immediately clear is why Bach, or Picander, decided that only one verse of the Zion-Faithful's text would do where previously they had used two. However, had they upon repetition again used two verses, Bach would have set them to the music used before for the corresponding two verses in mm. 26–30. As only one verse is called for, it is understandable that he only recycles mm. 26–27 and that these measures are followed directly by a repetition of mm. 30–38. In skipping mm. 28–29 the cadential articulation at m. 30 disappears and hence mm. 38–57 present a single phrase rather than two; indeed, this may be the reason for the single line of text here rather than two. Recycling mm. 26–27 in mm. 42–43, finally, explains the motivic content of the retransition in mm. 38–42: as mm. 42–43 correspond to mm. 26–27, it made sense also to recapitulate the preceding passage to prepare them; hence mm. 38–42 correspond motivically to mm. 23–26, although they are now left textless, because their only function is to provide a tonal retransition.

In short, *all* of Bach's compositional decisions thus far can be understood in terms of the norms governing a varied da capo A section modified to accommodate a chorale cantus firmus. It would be reasonable now to expect Bach to follow ordinary varied da capo to set the B text as a modulating phrase, followed by a recapitulated second phrase (the first phrase of the chorus), either as a retransition back to the home key or in the tonic key throughout, and a recapitulation of the opening ritornello. He would need somehow to combine all of this, or more likely just the B section, with the "b" phrase of the chorale, as recapitulating its "a" phrases is obviously out of the question. Also to be expected is that something will not happen: that the extra verse added to the A text to accommodate the repetition of the "a" phrase of the chorale will not reappear.

The fifth phrase of the chorus (mm. 57–67) does indeed set a new text, the first line of the B text combined with the first line of the three-line "b" part of the chorale, and it does modulate (chapter appendix, 000–00). The modulation is up the circle of fifths from G major (m. 57^2), through D major (m. 58^3), A minor (m. 60), and E minor (m. 61^3), to B (m. 63^3), but all of the cadences that mark its progress are weakened by the third in the soprano; the only full perfect cadence occurs at the end of the phrase, and it confirms the arrival in B minor. (The chorale by itself is in G major throughout.) Not only the tonal instability but also the novelty and triadic simplicity of the motivic content in the homophonic dialogue of the two choirs marks the beginning of the B section. Only the instrumental incise that closes the phrase and confirms its tonal goal (mm. 63^3–67) returns to previously heard

material, namely the one moment of dialogue in the opening ritornello (mm. 14–17).

The sixth phrase (mm. 67–72) sets the same line of the B text combined with the next line of the chorale and is an abbreviated variant of the preceding phrase (chapter appendix, 000–00). The modulation resumes, leading now from B minor (m. 67^2) to A minor and marked by a half cadence at the spot where the setting of the text ends (m. 70) and a full one at the end of the concluding instrumental incise (m. 72). Motivically, too, the vocal and instrumental portions of both phrases correspond (mm. 67^2–70 return to the material of mm. 57^2–63^3, and mm. 70–72 to mm. 63^3–67).

Not only musically but also textually the two phrases belong together, form a single unit: both set the same line of the Zion-Faithful text. This is, as usual, first presented on its own and then glossed by the chorale; Zion's call that the Faithful see "unsre Schuld" (our guilt) is answered by the chorale's "All Sünd hast du getragen, sonst müßten wir verzagen" (You have borne all sin, otherwise we should despair). The second phrase can be so much shorter than the first because this second time around there is no need to delay the chorale verse; the text to be glossed has already been heard before on its own.

So far the B section, too, can be understood according to the norms governing such sections in a varied da capo form modified to accommodate a chorale cantus firmus. It is what happens next that, for the first time in the chorus, seriously confounds the listener's expectations.

All of the remaining music (mm. 72–90) forms a single phrase, closed with a full cadence at the end and punctuated with a half cadence in the middle (m. 82; chapter appendix, 000–00). Tonally the first part of the phrase makes a retransition from a back to E minor; the second remains in the recovered home key. Motivically the two parts come back, respectively, to the content of the antecedent and the consequent of the opening ritornello. Mm. 72–82 follow the motivic events of mm. 1–9 very closely, expanding them somewhat to accommodate not just the retransition but, more important, one more verse of the chorale; this, we now know, requires that the text it glosses first be presented on its own and then repeated. Once the chorale has ended, the choirs can pick up the motivic material that closed the antecedent of the ritornello (mm. 79–82 are closely related to mm. 6–9). Mm. 82–90, in turn, repeat the musical content of mm. 9–17 almost literally. Note in particular the reappearance of the single feature most responsible for the antecedent-consequent character of the ritornello's structure, the fact that each half of the phrase opens with four measures of the same motivic-contrapuntal material—the two-part melodic double counterpoint imitated af-

ter a measure and a half a fifth higher and presented over an initially stationary bass.

The music alone might lead a listener to conclude that Bach had decided to close the chorus with a phrase making a tonal retransition before returning to the material of the first vocal phrase—a common way to begin the last section of the varied da capo form, the A'—and to leave it at that, without the closing ritornello. This would be highly unusual. However, closer attention reveals that the final phrase of the chorus recapitulates not the first vocal phrase, which closely resembles the opening ritornello, but the ritornello itself: the consequent of the first vocal phrase was much abbreviated compared to that of the ritornello, and it is the ritornello's consequent that Bach chooses to use here. In other words, the final phrase telescopes the recapitulation of both the opening vocal phrase and the ritornello into one phrase. Musically mm. 72–90 accomplish everything that the recapitulation of a varied da capo should, except that they do it all at once instead of successively.

But this is reckoning without the text, so we know that this cannot be the whole story. If mm. 72–90 were really the da capo, they would have to be set to the A text. But two verses of Zion's B text and one verse of the chorale remain to be set before that textual recapitulation can begin. These remaining verses of the central section are set to the phrase's antecedent; only the consequent takes up the A text again. Bach here accomplishes double telescoping: the antecedent conflates the ending of the B section text with the musical beginning of the A' section, and the consequent conflates the recapitulations of the text of the vocal phrase with the music of the ritornello.

And there is one more conflation. Picander had assigned the last two verses of the B text to Zion. Bach reassigns them, as well as the repeated A text, to both Zion and the Faithful. In m. 72 the first presentation of the B text ("sehet ihn aus Lieb und Huld Holz zum Kreuze selber tragen" [see him, out of love and grace, himself bear the wood of the cross]) is carried by the first choir only, whereas the second takes up just the opening exhortation: "Sehet" (see). Until now it had been Zion's role to exhort the Faithful; she initiated her dialogue with them (in m. 26) with this same "sehet." Already in m. 73 the second presentation of the text is shared by both choirs; by m. 75 the two ensembles have blended into one to accompany the chorale's gloss "Erbarm dich unser, o Jesu!" (have mercy on us, o Jesus!). The A text is thereupon also carried by the two choirs together, except at the end (mm. 87–90), where the dialogue for a moment forces the choirs to revert to their separate roles. Even there, though, the Zion's final "als wie ein Lamm!" is also

picked up by the Faithful. In the last phrase Zion and the Faithful preserve their separate identities but speak a common text together.

In short, the opening chorus is a varied da capo, but one with a most extraordinary ending, which conflates in a single phrase what normally is presented in successive ones—the end of the B section and beginning of the A' section, as well as recapitulations of the first vocal phrase and the ritornello—and for good measure also blends the texts of the two protagonists into one. The effect is one not of impatient abbreviation or acceleration but, rather, of synthesizing culmination. Although the da capo lasts only nineteen measures, whereas the initial A section had fifty-seven, there is no sense of imbalance, no sense that the end does not match the expansive beginning, no sense of something missing. And, indeed, there is nothing missing, not even the final ritornello.

Bach's sophistication in treating the da capo form here goes far beyond anything his contemporaries, Handel included, could conceive. Formal sophistication, however, is not the point—or, in any case, it cannot have been the whole of Bach's point. But what was his point? Why did he construct this ending, when he had more conventional ways at his disposal to bring the chorus to a close? Surely not because of a protoromantic passion for blurring clearly articulated outlines, a New Critical love of ambiguity, a deconstructionist penchant for form that makes and unmakes itself; let us not be tempted here by irrelevancies. Bach's anachronism is more profound than that. To see clearly what Bach does is also to begin to see why he does it. What he does is to make simultaneous what normally is (and earlier had been in the chorus), successive, and to abolish the succession of past, present, and future for the simultaneity of the present—in short, to abolish the flow of time in favor of the eternal Now.