

= Mass in B minor structure =

The Mass in B minor is Johann Sebastian Bach 's only setting of the complete Latin text of the Ordinarium missae (short : mass) . Towards the end of his life , mainly in 1748 and 1749 , he finished composing new sections and compiling it into a complex , unified structure .

Bach structured the work in four parts :

No. 1 Missa

No. 2 Symbolum Nicenum

No. 3 Sanctus

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

The four sections of the manuscript are numbered , and Bach 's usual closing formula (S.D.G = Soli Deo Gloria) is found at the end of the Dona nobis pacem .

Some parts of the mass were used in Latin even in Lutheran Leipzig , and Bach had composed them : five settings of the Missa , containing Kyrie and Gloria , and several additional settings of Kyrie and Sanctus . To achieve the Missa tota , a setting of the complete text of the mass , he combined his most elaborate Missa , the Missa in B minor , written in 1733 for the court in Dresden , and a Sanctus , written for Christmas of 1724 . He added a few new compositions , but mostly derived movements from cantata movements , in the technique known as parody .

The Mass is a compendium of his styles in vocal composition , containing Gregorian chant , " stile antico " reminiscent of Renaissance music and the Baroque concertante style of his own time , fugal writing and dances , arias and a movement for two four @-@ part choirs . Formally , the mass is a missa solemnis . Similar to architecture of the period , Bach achieved a symmetry of parts , with the profession of faith (Credo) in the center and the movement Crucifixus in its center . Bach scored the work for five vocal parts (two sopranos , alto , tenor and bass , SSATB) . While some choral movements are for only four parts , the Sanctus is scored for six voices (SSAATB) , and the Osanna even for two four @-@ part choirs . Bach called for a rich instrumentation of brass , woodwinds and strings , assigning specific varied obbligato parts to different instruments .

= = History and parody = =

The Mass was Bach 's last major artistic undertaking . The reason for the composition is unknown . Scholars found no plausible occasion for which the work may have been intended . Joshua Rifkin notes :

... likely , Bach sought to create a paradigmatic example of vocal composition while at the same time contributing to the venerable musical genre of the Mass , still the most demanding and prestigious apart from opera .

Bach first composed a Missa in B minor of Kyrie and Gloria , often held in Latin even in Lutheran services , in 1733 , for the Catholic royal court in Dresden . He devoted the parts to the new king Augustus III , Elector of Saxony (later Augustus III of Poland) , accompanied by a letter :

In deepest Devotion I present to your Royal Highness this small product of that science which I have attained in Musique , with the most humble request that you will deign to regard it not according to the imperfection of its Composition , but with a most gracious eye ... and thus take me into your most mighty Protection .

He arranged the text in diverse movements for a five @-@ part choir and solo voices , according to the taste in Dresden where sacred music " borrowed " from Italian opera with a focus on choral movements , as musicologist Arthur Wenk notes .

Bach expanded the Missa of 1733 to a Missa tota from 1748 to 1749 , near the end of his life . In these last years , he added three choral parts of the Credo : its opening Credo in unum Deum , Confiteor and Et incarnatus est . The Sanctus was originally an individual movement composed for Christmas 1724 in Leipzig .

Most other movements of the mass are parodies of music from earlier cantata movements , dating back as far as 1714 . Wenk points out that Bach often used parody to " bring a composition to a higher level of perfection " . The original musical sources of several movements are known , for

others they are lost but the score shows that they are copied and reworked . Bach selected movements that carried a similar expression and affekt . For example *Gratias agimus tibi* (We give you thanks) is based on *Wir danken dir , Gott , wir danken dir* (We thank you , God , we thank you) . *Crucifixus* (Crucified) is based on the general lamenting about the situation of the Christian , *Weinen , Klagen , Sorgen , Zagen* (Weeping , lamenting , worrying , fearing) which Bach had composed already in 1714 as one of his first cantatas for the court of Weimar .

Bach quoted Gregorian chant twice , in the *Credo* in *unum Deum* as a theme , in the *Confiteor* as a *cantus firmus* embedded in complex polyphony .

Formally , the mass is a *missa solennis* . Bach achieved a symmetry of the parts , with the profession of faith (*Credo*) in the center and the movement *Crucifixus* in its center . Markus Rathey , Associate Professor of Music History at the Institute of Sacred Music at the Yale School of Music , sees a similarity to architecture of the period , such as the Palace of Versailles . Bach knew buildings in that style , for example *Schloss Friedrichsthal* in Gotha , built in 1710 . Rathey continues :

The symmetry on earth mirrors the symmetric perfection of heaven . The purpose of art at this time ? in architecture , the visual arts , and music ? was not to create something entirely new , but to reflect this divine perfection , and in this way to praise God . We find such a symmetric outline in many pieces by Johann Sebastian Bach , 19 but only in a few cases is this outline as consequent as in the *B Minor Mass* .

The parts *Kyrie* , *Gloria* and *Credo* are all designed with choral sections as the outer movements , framing an intimate center of theological significance .

According to Christoph Wolff , the Mass can be seen as a " kind of specimen book of his finest compositions in every kind of style , from the stile antico of Palestrina in the ' *Credo* ' and ' *Confiteor* ' and the expressively free writing of the ' *Crucifixus* ' and ' *Agnus Dei* ' , to the supreme counterpoint of the opening *Kyrie* as well as so many other choruses , right up to the most modern style in galant solos like ' *Christe eleison* ' and ' *Domine Deus* ' " . Bach made " a conscious effort to incorporate all styles that were available to him , to encompass all music history as far as it was accessible " . The Mass is a compendium of vocal sacred music , similar to other collections that Bach compiled during the last decade of his life , such as *Clavier @-@ Übung III* , *The Art of Fugue* , *Goldberg Variations* , *Great Eighteen Chorale Preludes* and *The Musical Offering* .

= = Overview = =

Due to Bach 's Lutheran background and the history of the composition , developed over several decades , he deviated from the typical structure of the mass in five parts , *Kyrie* , *Gloria* , *Credo* , *Sanctus* and *Agnus Dei* . He had composed the *Sanctus* in 1724 , and the *Missa* of *Kyrie* and *Gloria* in 1733 . When he compiled the Mass , he used these parts , added the *Credo* , including new compositions , and a final part beginning with *Osanna* which is normally part of the *Sanctus* .

= = Scoring = =

The work is scored for five vocal soloists , chorus and orchestra . Its movements are listed in a table for the scoring in voices and instruments , key , tempo marking , time signature and source . The movement numbers follow the *Bärenreiter* editions of the *Neue Bach @-@ Ausgabe* , first in a consecutive numbering (*NBA II*) , then in numbering for the four individual parts (*NBA I*) .

The voices are abbreviated S for soprano , A for alto , T for tenor , B for bass . Bach asked for two sopranos . Practical performances often have only one soprano soloist , sharing the parts for the second soprano (*SII*) between soprano and alto . A four @-@ part choir is indicated by SATB , a five @-@ part choir by SSATB . The *Sanctus* requires six vocal parts , SSAATB , which are often divided in the three upper voices versus the lower voices . The *Osanna* requires two choirs SATB . Instruments in the orchestra are three trumpets (*Tr*) , timpani (*Ti*) , corno da caccia (*Co*) , two flauti traversi (*Ft*) , two oboes (*Ob*) , two oboes d 'amore (*Oa*) , two bassoons (*Fg*) , two violins (*VI*) , viola (*Va*) , and basso continuo . The continuo is not mentioned in the table as it is present all

the time . The other instruments are grouped by brass , woodwinds and strings . If no source for a parody is given , the movement was composed for the Mass , otherwise the title of the original music and a year are provided if known . For several movements , scholars assume that they are a parody , looking at indications such as similarities of text , musical style and the manuscript , where parodies look neater . The Missa of 1733 is not mentioned as the source for the Kyrie and Gloria , but earlier compositions that Bach used as the basis for movements of the Missa are shown .

= = Structure = =

= = Parts and movements = =

= = = No. 1 Missa = = =

Kyrie and Gloria

The section Kyrie is structured , following tradition , in a threefold acclamation of God , a choral Kyrie I , a duet Christe , and a different choral Kyrie II . Kyrie I is in B minor , Christe in D major , Kyrie II in F @-@ sharp minor . The three notes B , D and F @-@ sharp form the B minor triad . But notes D major as the central key , corresponding to the " atonement of Christ " .

The Gloria is structured in symmetry as a sequence of choral movements and solo movements , arias and a central duet , in three sections . The first is opened by a chorus followed by an aria , closed in the last section in symmetry by an aria followed by a chorus ; the middle section alternates choral music with solo . The trumpets are introduced as a symbol of divine glory in several movements , beginning and ending in D major , with a planned architecture of keys in the middle movements . The central duet is in the " lowly " key of G major , referring to Christ as a " human incarnation of God " . A corno da caccia appears only once in the whole work , in the movement Quoniam , which is about the holiness of God .

= = = Kyrie I = = =

The first movement is scored for five @-@ part choir , woodwinds and strings . As the Dresden Mass style required , it opens with a short homophonic section , followed by an extended fugue in two sections , which both begin with an instrumental fugue .

Christoph Wolff notes a similarity between the fugue theme and one by Johann Hugo von Wilderer , whose mass Bach had probably copied and performed in Leipzig before 1731 . Wilderer 's mass also has a slow introduction , a duet as the second movement and a motet in stile antico , similar to late Renaissance music , as the third movement . Bach based the work on a composition in C minor , as mistakes in the copying process show .

The vast movement has aspects of both a fugue and a ritornello movement . In the first fugal section , the voices enter in the sequence tenor , alto , soprano I , soprano II , bass , expanding from middle range to the extreme parts , just as the theme expands from the repeated first notes to sighing motives leading upwards . In the second fugal section , the instruments begin in low registers , and the voices build , with every part first in extremely low range , from bass to soprano I . In both sections , the instruments open the fugue , but play with the voices once they enter .

= = = Christe = = =

The acclamation of Christ stresses the second person of the Trinity and is therefore rendered as a duet of the two sopranos . Their lines are often parallel , in an analogy to Christ and God proclaimed as " two in one " . Probably a parody of an earlier work , it is Bach 's only extant duet for two sopranos , stressing that idea . Rathey points out that the duet is similar in many aspects to the love duets of Neapolitan opera . Typical features of these duets are consonant melodies , in parallel

thirds and sixths , or imitating each other , with sigh motifs as on the word Christe . Rendering Christe eleison as a duet followed the Dresden Mass style .

===== Kyrie II =====

The second acclamation of God is a four @-@ part choral fugue , set in stile antico , with the instruments playing colla parte . The style was preferred at court in Dresden . The theme begins with intervals such as minor seconds and major seconds , similar to the motif B @-@ A @-@ C @-@ H. The first entrances build from the lowest voice in the sequence bass , tenor , alto , soprano . According to Christoph Wolff , Bach assimilated the stricter style of the Renaissance only in the early 1730s , after he had composed most of his cantatas , and this movement is his first " significant product " in the style .

===== Gloria =====

The Gloria is structured in nine movements . The first and last are similar in style , concertante music of the eighteenth century . In further symmetry , the opening in two different tempos corresponds to the final sequence of an aria leading to " Cum sancto spiritu " , the soprano II solo with obbligato violin " Laudamus te " to the alto solo with obbligato oboe " Qui sedes " , and the choral movements " Gratias " frame the central duet of soprano I and tenor " Domine Deus " .

The text of the Hymnus Gloria begins with the angels ' song from Luke 's Christmas story . Bach used this section , the central duet and the concluding doxology as a Christmas cantata , Gloria in excelsis Deo , BWV 191 (Glory to God in the Highest) , probably in 1745 , a few years before the completion of the Mass . The opening is set as a five @-@ part chorus , beginning with an instrumental presentation of the material . In great contrast to the first section Kyrie , it is in D major , introducing the trumpets and timpani . The first thought , " Gloria in excelsis Deo " (Glory to God in the Highest) , is set in 3 / 8 time , compared by Wenk to the dance Giga .

===== Et in terra pax =====

The continuation of the thought within the angels ' song , " Et in terra pax " (and peace on earth) , is in common time . The duration of an eighth note stays the same , Bach thus achieves a contrast of " heavenly " three eighths , a symbol of the Trinity , and " earthly " four quarters . The voices start this section , and the trumpets are silent for its beginning , but return for its conclusion .

===== Laudamus te =====

An aria for soprano II and obbligato violin express the praise and adoration of God in vivid coloraturas . It has been argued that Bach might have thought of the Dresden taste and the specific voice of Faustina Bordoni .

===== Gratias agimus tibi =====

A four @-@ part chorus in stile antico illustrates the idea of thanks and praise , again with trumpets and timpani . It is based on the first choral movement of Wir danken dir , Gott , wir danken dir , BWV 29 , which also expresses the idea of thanks to God and praise of his creation . The first part of the text , devoted to thanks , is a melody in even tempo that rises gradually and falls again . The voices enter without instrumental support in dense succession . The countersubject on the second line " propter magnam gloriam tuam " (for your great glory) , devoted to the glory of God , is more complex in rhythm . Similarly , in the cantata the second line " und verkündigen deine Wunder " (and proclaim your wonders) lead to a more vivid countersubject . Towards the end of the movement , the trumpets take part in the polyphony of the dense movement .

===== Domine Deus =====

The section addressing God as Father and Son is again a duet , this time of soprano I and tenor . The voices are often in canon and in parallel , as in the Christe . The movement is likely another parody , possibly from the 1729 cantata *Ihr Häuser des Himmels* , BWV 193a . As the Christe , it is a love @-@ duet addressing Jesus . Both duets appear as the center of the symmetry within the respective part , Kyrie and Gloria . Here an obbligato flute opens a concerto with the orchestra and introduces material that the voices pick up .

Rathey points out , that the scoring at a first glance seems not to match the text " Domine Deus , Rex coelestis " (Lord God , Heavenly King) , but it matches the continuation " Domine Deus , Agnus Dei " (Lord God , Lamb of God) , stressing the Lutheran " theologia crucis " (theology of the cross) that the omnipotent God is the same as the one revealed on the cross .

===== Qui tollis =====

When the text reaches the phase " Qui tollis peccata mundi " (who takes away the sins of the world) , the music is given attacca to a five @-@ part choir with an obbligato flute . The movement is based on the first choral movement of *Schauet doch und sehet , ob irgend ein Schmerz sei* , BWV 46 . The cantata text was based on the Book of Lamentations , Lamentations 1 : 12 , a similar expression of grief . Bach changed the key , and the rhythm for the different text . The key of B minor connects this description of " Christ 's suffering and mankind 's plea for mercy " to the similar quest in the first Kyrie . The keys G ? B ? D form the G major triad , leading to the " home key " of the Gloria , D major . Bach uses only part of the cantata movement , without the instrumental introduction and the second part .

===== Qui sedes =====

The continuation of the thought , " Qui sedes ad dexteram Patris " (who sits at the right [hand] of the Father) , is expressed by an aria for alto and obbligato oboe d 'amore . It is probably a parody . In Bach 's earlier settings of the mass he had treated " Qui tollis and " Qui sedes " as one movement , here he distinguished Jesus at the right hand of the father by dance @-@ like music . Wenk likens it to a gigue .

===== Quoniam tu solus sanctus =====

The last section begins with an aria for bass , showing " Quoniam tu solus sanctus " (For you alone are holy) in an unusual scoring of only corno da caccia and two bassoons . Paczkowski points out the symbolic function of this corno da caccia as well as the polonaise . By using the polonaise , Bach not only expressed the text by musical means , but also paid respect to the King of Poland and Elector of Saxony , August III , to whom the Mass is dedicated . Probably a parody , it is the only movement in the work using the horn . The unusual scoring provides a " solemn character " . Butt observes that Bach uses a rhythmic pattern throughout the movement in the two bassoons which is even extended into the following movement , although they originally were independent . The repeated figure of an anapaest provides the " rhythmic energy of the texture . "

===== Cum sancto spiritu =====

On the continuing text " Cum sancto spiritu " (with the Holy Spirit) , the choir enters in five parts , in symmetry to the beginning . A homophonic section is followed by a fugue . The concertante music corresponds in symmetry to the opening of the Gloria , both praising God .

===== No. 2 Symbolum Nicenum =====

The text of the profession of faith , Credo , is the Nicene Creed . It is structured in three sections , regarding Father , Son and Holy Spirit . Bach follows the structure , devoting two choral movements to the first section , beginning the second section with a duet , followed by three choral movements , and opening the third with an aria , followed by two choral movements . The center is the movement Crucifixus , set in E minor , the lowest key of the part . Crucifixus is also the oldest music in the Mass , dating back to 1714 . The part begins and ends a sequence of two connected choral movements in contrasting style , a motet and stile antico , containing a chant melody , and a concerto . The chant melodies are devoted to the key words of this part : Credo (I believe) and Confiteor (I confess) .

=== Credo in unum Deum ===

The Credo begins with " Credo in unum Deum " (I believe in one God) , a polyphonic movement for five @-@ part choir , to which two obbligato violins add independent parts . The theme is the Gregorian Chant , first presented by the tenor in long notes on a walking bass of the continuo . The other voices enter in the sequence bass , alto , soprano I , soprano II , each one before the former one even finished the line . The two violins enter independently , reaching a seven @-@ part fugue . The complex counterpoint of the seven parts , five voices and two violins , expands the theme of the chant , often in stretto function , and uses a variety of countersubjects . In the second exposition (sequence of fugue entries) , the bass voice is missing , leading to anticipation and a climactic entry in augmentation (long notes) beginning the third exposition , just as an entry of the first violin ends the second exposition . Musicologist John Butt summarizes : " By using numerous stile antico devices in a particular order and combination , Bach has created a movement in which a standardised structure breeds a new momentum of its own " .

This movement in stile antico contrasts with the following modern concerto @-@ style movement , Patrem omnipotentem . This contrast is reminiscent of the contrast between the two Kyrie movements and foreshadows the last two movements of the Symbolum Nicenum . Recent research dates the movement to 1747 or 1748 and suggests that it might have been the introduction to a Credo by a different composer , before Bach began to assemble the Mass .

=== Patrem omnipotentem ===

The thought is continued in " Patrem omnipotentem " (to the Father , almighty) , in a four @-@ part choral movement with trumpets . The movement probably shares its original source with the opening chorus of Gott , wie dein Name , so ist auch dein Ruhm , BWV 171 (God , as Your name is , so is also Your praise) , which also expresses the idea of thanks to God and praise of his creation . The voices sing a fugue to a concerto of the orchestra . The bass introduces the theme , without an instrumental opening , while the other voices repeat simultaneously in homophony : " Credo in unum Deum " as a firm statement . The theme contains all eight notes of the scale , as a symbol completeness . Bach noted at the end of the movement that it contains 84 measures , the multiplication of 7 and 12 , a hint at the symbolic meaning of numbers . The word " Credo " appears 49 times (7 * 7) , the words " Patrem omnipotentem " 84 times .

=== Et in unum Dominum ===

The belief in Jesus Christ begins with " Et in unum Dominum " (And in one Lord) , another duet , this time of soprano and alto , beginning in a canon where the second voice follows the first after only one beat . The instruments often play the same line in different articulation . The movement is based on a lost duet which serves already in 1733 as the basis for a movement of Laßt uns sorgen , laßt uns wachen , BWV 213 . Bach headed the movement " Duo voces articuli 2 " which can be translated as " Two voices express 2 " or " the two vocal parts of Article 2 " . The text included originally the line " Et incarnatus est de Spiritu sancto ex Maria virgine et homo factus est " , illustrating " descendit " by a descending figure for the violins . When Bach treated " Et incarnatus

est " as a separate choral movement , he rearranged the text , and the figure lost its " pictorial association " .

= = = = Et incarnatus est = = = =

The virgin birth , " Et incarnatus est " (And was incarnate) , is a five @-@ part movement . It is probably Bach 's last vocal composition , dating from end of 1749 or the first weeks of 1750 . Until then , the text had been included in the preceding duet . The late separate setting of the words which had been given special attention by previous composers of the mass , established the symmetry of the Credo . The humiliation of God , born as man , is illustrated by the violins in a pattern of one measure that descends and that combines the symbol of the cross and sighing motifs , alluding to the crucifixion . The voices sing a motif of descending triads . They enter in imitation starting in measure 4 , one voice every measure in the sequence alto , soprano II , soprano I , tenor , bass , forming a rich texture . The text " ex Maria vergine " (out of the virgin Mary) appears in an upward movement , " et homo factus est " (and made man) even in upward triads .

= = = = Crucifixus = = = =

" Crucifixus " (Crucified) , the enter of the Credo part , is the oldest music in the setting of the Mass , dating back to 1714 . It is a passacaglia , with the chromatic fourth in the bass line repeated thirteen times . Wenk likens it to the dance Sarabande . The movement is based on the first section of the first choral movement of Weinen , Klagen , Sorgen , Zagen , BWV 12 . Bach transposed the music from F minor to E minor , changed the instrumentation and repeated each bass note for more expressiveness . Bach begins the movement with an instrumental setting of the bass line , while the cantata movement started immediately with the voices .

The suffering of Jesus is expressed in chromatic melodic lines , dissonant harmonies , and sigh @-@ motifs . The final line , on the 13th repeat of the bass line , " et sepultus est " (and was buried) was newly composed , with the accompaniment silent and a modulation to G major , to lead to the following movement . At the end , soprano and alto reach the lowest range of the movement on the final " et sepultus est " (and was buried) . A pianissimo ending of the movement , contrasted by a forte Et resurrexit followed the Dresden Mass style .

= = = = Et resurrexit = = = =

" Et resurrexit " (And is risen) is expressed by a five @-@ part choral movement with trumpets . The concerto on ascending motifs renders the resurrection , the ascension and the second coming , all separated by long instrumental interludes and followed by a postlude . " Et iterum venturus est " (and will come again) is given to the bass only , for Bach the vox Christi (voice of Christ) . Wenk likens the movement to the dance Réjouissance , a " light festive movement in triple meter , upbeat three eighth notes " .

= = = = Et in Spiritum Sanctum = = = =

A bass aria renders " Et in Spiritum Sanctum " (And in the Holy Spirit) with two obbligato oboes d 'amore . Only wind instruments are used to convey the idea of the Spirit as breath and wind . Speaking about the third person of the Trinity , the number three appears in many aspects : the aria is in three sections , in a triple 6 / 8 @-@ time , in A major , a key with three sharps , in German " Kreuz " (cross) . A major is the dominant key to D major , the main key of the part , symbolising superiority , in contrast to the E minor of the " Crucifixus " as the lowest point of the architecture . The two oboes d 'amore open the movement with a ritornello , with an undulating theme played in parallels , which is later picked up by the voice . The ritornello is played between the three sections , the second time shortened , and it concludes the movement . The sections cover first the Holy Spirit , then his adoration with the Father and the Son , finally how he acted through the prophets and the

church . The voice sings in highest register for the words " Et unam sanctam catholicam ... ecclesiam " (and one holy universal ... church) , and expands in a repeat of the text in long coloraturas the words " catholicam " and " ecclesiam " . Wenk likens the movement to a Pastorale , a " Christmas dance " , often on a drone bass .

===== Confiteor =====

The belief of one baptism for the forgiveness of sins , " Confiteor " (I confess) , is expressed in strict counterpoint , which incorporates a cantus firmus in plainchant . The five @-@ part choir is accompanied only by the continuo as a walking bass . The voices first perform a double fugue in stile antico , the first entries of the first theme , " Confiteor unum baptisma " (I proclaim the one baptism) , from soprano to bass , followed by the first entries of the second theme , " in remissionem peccatorum " (for the remission of sinners) , in the sequence tenor , alto , soprano I , soprano II , bass . The voices follow each other in fast succession , only one or two measures apart . The two themes appear in complex combinations , until the cantus firmus is heard from measure 73 as a canon in the bass and alto , and then in augmentation (long notes) from measure 92 in the tenor . Then the movement slows down to Adagio (a written tempo change , rare in Bach) , as the altos sing the word " peccatorum " (sinners) one last time in an extremely low range . As the text turns to the words " Et expecto resurrectionem mortuorum " (and expect the resurrection of the dead) , the slow music modulates daringly with enharmonic transformations through several keys , touching E @-@ flat major and G @-@ sharp major , vividly bringing a sense of dissolving into disorder as well as expectation before the resurrection to come . Whenever the word " mortuorum " appears , the voices sing long low notes , whereas " resurrectionem " is illustrated in triad motifs leading upwards .

===== Et expecto =====

The expectation of a world to come , " Et expecto " (And I expect) is a joyful concerto of five voices with trumpets . Marked " Vivace a Allegro " , the voices begin with the trumpets fanfares in imitation on the same text as before . The movement is based on the first choral movement of Gott , man lobet dich in der Stille , BWV 120 , Jauchzet , ihr erfreuten Stimmen (Exult , you delighted voices) . After this statement , which ends in homophony , the instruments begin a short section in which runs in rising sequences alternate with the fanfares , in which the voices are later embedded . The word " resurrectionem " appears then in the runs in the voices , one after the other in cumulation . A second turn of instruments , embedded voices and upward runs brings the whole section to a jubilant close on the words " et vitam venturi saeculi . Amen " (and the life of the world to come . Amen) , with extended runs on " Amen " . Wenk likens the movement to the dance Bourrée , a " quick duple meter with an upbeat " .

===== No. 3 Sanctus =====

===== Sanctus =====

" Sanctus " (Holy) was an independent movement written for Christmas , scored for six voices SSAATB and a festive orchestra with trumpets and three oboes . In the original , dating from 1724 , Bach had asked for three soprano parts , alto , tenor and bass . Only the score and duplicate parts of this performance survived . The music in D major is in common time , but dominated by triplets . The three upper voices sing frequently alternating with the three lower voices , reminiscent of a passage by Isaiah about the angels singing " Holy , holy , holy " to each other (Isaiah 6 : 23) . The number of voices may relate to the six wings of the seraphim described in that passage .

===== Pleni sunt coeli =====

The continuation , " Pleni sunt coeli " (Full are the heavens) , follows immediately , written for the same scoring as a fugue in dancing 3 / 8 time with " quick runs " .

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

= = = = Osanna in excelsis = = = =

" Osanna in excelsis " (Osanna in the Highest) is set for two choirs and a festive orchestra , in the same key and time as the previous movement . The movement is based , as is the opening chorus of the secular cantata Preise dein Glücke , gesegnetes Sachsen , BWV 215 , probably on the opening movement of the secular cantata Es lebe der König , der Vater im Lande , BWV Anh 11 , of 1732 . The movement contrasts homophonic sections with fugal development . Wenk likens the movement to the dance Passepied , a " fast triple meter with an upbeat " .

= = = = Benedictus = = = =

The following thought , " Benedictus " , " blessed is he who comes in the name of the Lord " , is sung by the tenor in an aria with an obbligato instrument , probably a flauto traverso , leading to a repeat of the Osanna . The intimate music contrasts with the Osanna like the Christe eleison with Kyrie eleison . It is written in the latest Empfindsamer Stil (sensitive style) as if Bach had wanted to " prove his command of this style " .

= = = = Agnus Dei = = = =

" Agnus Dei " (Lamb of God) is sung by the alto with obbligato violins in unison . The source for the aria is possibly the aria " Entfernet euch , ihr kalten Herzen " (Leave , you cold hearts) , the third movement of the lost wedding cantata Auf , süß entzückende Gewalt , BWV Anh 196 . It was the basis also for the fourth movement of the Ascension Oratorio , Lobet Gott in seinen Reichen , BWV 11 , the aria Ach , bleibe doch , mein liebstes Leben .

= = = = Dona nobis pacem = = = =

The final movement , " Dona nobis pacem " (Give us peace) , recalls the music of the thanks expressed in Gratias agimus tibi . A choral movement in Renaissance style as the conclusion followed the Dresden Mass style . As the Gratias agimus tibi , the movement is based on the first choral movement of Wir danken dir , Gott , wir danken dir , BWV 29 , with minor alterations because of the different text . The text appears on both the theme and the countersubject , here stressing " pacem " (peace) at the beginning of the line . By quoting Gratias , Bach connects asking for peace to thanks and praise to God . He also connects the Missa composed in 1733 to the later parts .