

6. Bass Aria/Duet

*Do Thou, O Lord, appease my conscience
which grievously has troubled me;
by Thy fidelity uphold me,
and let Thy word my comfort be,
by Thy divine direction,
from enemies forever free,
secure in Thy protection.*

Ritornello: This melodic phrase (opening tutti) is heard on the oboe and first violin, and is used throughout this aria as the main melodic idea. (Note the similarity with this theme and the bass recitative, bar 17).



The oboe continues with an elaborate solo line against the continuo part, suggesting a concerto style. At times it works in counterpoint with the bass voice, producing a beautiful polyphonic texture.

The bass solo theme is similar in rhythm only to the oboe theme. (In the Tenor aria the Flute and Tenor themes are identical)..



Both this aria and the Tenor aria, No. 4, have a false start. The first phrase of the solo part is heard, the accompaniment returns with an interlude, after which the vocal part sings the first phrase again and then continues. As well as establishing the melodic material, this repetition serves to confirm the key of the movement. Both bass and oboe develop the material with long florid semiquaver runs.

Section B: The bass sings a variant of the opening oboe theme. The ritornello is heard twice in this section in the key of f minor.

Section A1: Note the long held pedal on the dominant in the bass part, bar 49.

Note a cadenza - like passage on the oboe here before the final full cadence.

Form: A B A1, *Da Capo* structure with tutti and solo episodes

Key: c minor - g minor - f minor - c minor

Features: Ornamentation, florid vocal writing including use of melismas, counterpoint, word- -painting, ritornello, walking bass, sequences, pedal notes, movement in 6ths (11,22, 38), and in 3rds (39)

Orchestration: Oboe and Bass soloists accompanied by strings and continuo.