

J.S. Bach - Church Cantatas BWV 35

Form: Part 1. Sinfonia - Aria (A) - Recit (A) - Aria (A) (See side note).
 Part 2. Sinfonia - Recit (A) - Aria (A) (See side note).

The original libretto is a single, symmetrical unit of 5 vocal movements. By adding 2 instrumental movements and dividing the libretto into 2 parts, Bach obscured the symmetrical structure. See note at 35/4 for more on Bach's use of chiasmic form. The instrumental movements were adapted from the keyboard concerto BWV 1059. The conjecture that the original model was an oboe concerto is disputed. See side notes for more on Bach's adaptations of instrumental movements.

Cantata No. 35

Geist und Seele wird verwirret

Figura corta

"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen Johann Gottfried Walther "Musicalisches Lexicon." [Leipzig, 1732]
 ("...consists of 3 fast notes, of which one has the same value as the other two taken together.")

Introduction and updates at melvinunger.com.

NBA I/20; BC A125

12. S. after Trinity (BWV 137, 35)

*2 Cor. 3:4-11 (The new covenant shines more brightly than the old)

*Mk. 7:31-37 (Jesus heals man who was deaf and dumb)

Librettist: Georg Christian Lehms, printed in "Gottgefälligen

Kirchen=Opffer (1711).

FP: 8 September 1726 (St. Thomas). From Bach's

third cantata cycle in Leipzig (see side note).

Opening sinfonia adapted from harpsichord concerto BWV 1059/1 (9 bars extant). See side note for more.



1. Sinfonia

35/1

Designated as "Concerto" in the alto performing part. Bourée rhythm enters contrapuntally in different instruments see Little & Jenne, "Dance in Music of J. S. Bach," 210.

See side note regarding the various ways that the organ is deployed in this cantata.

Instrumentation:

Ob I, II

Taille

Vln I, II

Vla

Alto

Organo obbligato

Continuo

Ob. I, II
 Taille

Viol. I, II
 Va.

Org. obl.
 Continuo

In movement 1, the organ functions like a soloist in a baroque concerto. Its affect suits the libretto (e.g., note the use of "figura corta"). Martin Petzoldt, citing Konrad Küster, notes that recurring material happens not only in the that the movement functions as an integrated, coherent whole. In addition, the entries of the ritornello are continues to play, and where the orchestra has 16ths in the same range, it adds distinctive preliminary formulations (Martin Petzoldt, in "Bach Kommentar" 1:326).

Organ assists with continuo.

D minor

C major

F major

A major

A7

D major

C major

F major

+Organ (begins bourée rhythm before tutti is finished).

A7

(D minor)

F major

C# dim.7

D minor

D minor

-Organ obbligato treble (assists with continuo)

Tutti ends

R.H.

Tutti

D minor

C7

+Organ obbligato treble begins before bourée rhythm in orchestra.

Orchestra begins bourée rhythm in middle of bar.

A major

D minor

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16

Organ alone *p* Middle voice is editorial.

D minor C major F major

19

22 **A**

-Organ obbligato treble (organ assists with continuo) +Organ obbligato treble

Ritornello *p*

F major

25

G7 C major C7

28

Organ alone (middle voice is editorial).

F major G7 C major C major D7

31

See full score (middle voice is editorial).

+Instruments

G major G7 C major C major E7 A minor

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34

Ob I & Vln I

Instruments hold chords while organ plays cadenza-like passage.

A minor A minor G7 C major E7 (E pedal...)

37

Organ leads.

+Instruments (f).

D# dim.7 A minor

39II

E major A minor

L.H.

A minor

42

Strings play 16ths, oboes, taille, and organ punctuate.

Ob I, Vln I (unison) trade thematic material with organ; other instruments punctuate.

C# dim.7 A major D minor B dim.7 G major harmonic ambiguity...

44II

(A minor) D7 G major E7 A minor E major E7

A minor A minor A minor

47

-Oboes & taille

Organ treble

Instruments punctuate

Organ alone

A minor A minor A minor

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50 **Organ treble**
Organ alone; middle voice is editorial.
p
A minor G major C major

52II
C major

55
+Oboes & taille on sustained chords, organ continues.
C major C7 A(7) D minor

57II **All instruments**
F# dim.7 G major A-flat major D7 G minor

60 **D**
-Obligato organ treble (assists with continuo) +Organ obbligato treble
Exchanges among instruments.
G minor

62II
G minor F(7) B-flat major

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65 *Strings play 16ths* *-Organ obbligato treble*

D major B dim.7 G7 C minor A dim.7 F major B-flat major

Detailed description: This system shows measures 65 and 66. The treble clef part features a complex texture with sixteenth-note patterns and a treble obbligato organ line. The bass clef part provides harmonic support with chords and moving lines. Chord changes are indicated below the staff.

67II *+Organ obbligato treble*

B-flat major B-flat major

Organ alone (middle voice is editorial).

Detailed description: This system covers measures 67 and 68. A yellow highlight is placed over the organ obbligato line in measure 67. The organ plays alone in the middle voice, while the piano accompaniment continues. Chord changes are noted below.

70 *+Instruments* *Oboes & Taille tacet.*

B-flat major B-flat major

Detailed description: This system shows measures 70 and 71. The texture becomes more active with the addition of instruments. The oboes and taille are marked as tacet. Chord changes are indicated below the staff.

72II *+Strings on sustained chords* *Oboes & taille tacet; cadenza-like for organ.*

F pedal... B-flat minor F7

Voice below is editorial.

Detailed description: This system covers measures 72 and 73. The strings play sustained chords, and the organ has a cadenza-like passage. The oboes and taille remain tacet. Chord changes are noted below.

75 *All Instruments*

B-flat minor E dim.7 F major E dim.7 C7

Detailed description: This system shows measures 75 and 76. All instruments are present. A yellow highlight is placed over a note in the bass clef of measure 76. Chord changes are indicated below.

77II

F major B-flat major (G minor) E-flat major C minor F7 B-flat major

Detailed description: This system covers measures 77 and 78. The texture is dense with all instruments. A yellow highlight is placed over a note in the bass clef of measure 77. Chord changes are noted below.

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80 **E**

p

Measures 80-81: Treble clef with a key signature of one flat (B-flat major). The right hand features a complex, rhythmic pattern with many beamed sixteenth notes and slurs. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* is present in the first measure.

B-flat major

82 II

Measures 82-84: Treble clef. The right hand continues with intricate sixteenth-note patterns. The left hand has a more active role with some chords and moving lines. Chord changes are indicated below the staff.

D major

F# dim.7

G minor

Organ alone (middle voice is editorial).

85

Measures 85-86: Treble clef. The right hand features a dense texture of sixteenth-note chords. The left hand provides a simple harmonic accompaniment. Chord changes are indicated below the staff.

C# dim.7

A7

D minor

F major

87 II

Organ trill

f All Instruments

Measures 87-88: Treble clef. A wavy line above the staff indicates an organ trill. The right hand has a more active role with some chords and moving lines. The left hand has a steady accompaniment. A dynamic marking of *f* is present. Chord changes are indicated below the staff.

A major

D minor

Orchestra & organ exchanges

-Instruments

-Instruments

90

Measures 89-91: Treble clef. The right hand features a complex, rhythmic pattern with many beamed sixteenth notes and slurs. The left hand plays a steady eighth-note accompaniment. Chord changes are indicated below the staff.

D major

G minor

C7

F major

92 II

p Orchestra plays sustained E-flat major chord; cadenza-like for organ.

Measures 92-93: Treble clef. The right hand features a complex, rhythmic pattern with many beamed sixteenth notes and slurs. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* is present. Chord changes are indicated below the staff.

E-flat major

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95

C# dim.7

97II

-Instruments

Orchestra plays thematic material; organ responds.

f

D minor

A7

100

A7

D minor

C major

F major

102II

p

Oboes play thematic material; strings punctuate.

A major

F# dim.7 D7

G minor

E dim.7

C7

105

All Instruments

Organ alone (middle line is editorial).

f

F major

D minor

D minor

107II

+Instruments

A7

D minor

A pedal...

D minor

7

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Orchestra plays thematic material in brief exchanges with organ.

110 **G**

Orchestra plays filler.

D minor C major F major A major D major D7

112II

Ob I & Vln I play thematic material (unison), others punctuate.

G major G7 C major A7 D minor

115

p Instruments play sustained chords; cadenza-like for organ.

D minor B-flat major

118

G# dim.7

120II

+Strings Oboes & taille layer in; see full score.

C# dim.7 D minor

123

-Organ treble (organ assists with continuo); Ob I & Vln I carry treble to the end.

D minor C major F major

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126

A major A7 D major G minor C major F major

129

A7 D minor C# dim.7 A7 D minor D major

Siciliano adapted from earlier instrumental work (see note here and at 35/1).

• God's wonders make us speechless with astonishment (35/2).

Alto is often the voice of the believing soul. See Petzoldt, "Bach Kommentar," 1:541. In choosing the alto as the single voice for this cantata (the text is in the first person), Bach may have intended to convey a person's individual, personal reaction to God's wonderful deeds, represented in the Gospel reading's account of Jesus healing a deaf man with a speech impediment, so that onlookers were "astounded beyond measure" (Mark 7:37).

Da Capo 2. Aria

Same instrumentation as foregoing movement with singer added. In ritornello, oboes often double.

35/2.

Ob. I, II
Taille
Viol. I, II
Va.
Org. obl.
Continuo

mf

A minor G# dim.7 A minor B-flat major C# dim.7 A major D minor iv6 V

Figure inverted

Contemplative/questioning motive with 4 pauses, as if considering something from all sides.

Phrygian cadence as questioning gesture.

In this movement, the organ's part is melody-dominated (doubling oboes and strings in the ritornello, imitating the voice).

5

G# dim.7 E7 A minor

7

D# dim.7 E minor E minor

9

D# dim.7 D7 E minor E major

9

The text alludes to the last verse of the Gospel reading: "And they were astonished beyond measure, saying, "He has done all things well; he even makes the deaf hear and the dumb speak" (Mark 7:37). Petzoldt argues that the line "He has done all things well" (which serves as a literary frame in movement 4) points to a spiritual dimension missed by the crowd (which sees only an act of physical healing). Thus, despite their vocal appreciation, the observers are spiritually "deaf and dumb." Regarding Bach's use of contrasting musical means to express this contrast, see side note.

Alto

11. Geist und See - le (pause) wird ver - wir - ret, (pause) wenn sie dich, mein

Chromaticism for "verwirret" (bewildered).

p No continuo bass.

A minor G# dim.7 A minor B-flat major C# dim.7 D minor E7

11 Gott, be - tracht; (pause) Geist und See - - - le

A minor A minor

Chromaticism for "verwirret" (bewildered).

16 wird ver - wir - - ret, wenn sie dich, mein

D7 G major B F major D# dim.7

18 Gott, be - tracht.

E minor E minor D# dim.7 F major G# dim.7 C major E major

21

A minor E minor G# dim.7 E7

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24
A minor D# dim.7 B7

26
E minor F major D# dim.7

28
Text painting: "Bewilderment" depicted with harmonic confusion with cross relation and disappearance of bass.
See NBA
Chromaticism for "verwirret" (bewildered)
p
A major C# dim.7 D minor

Bassetto texture (mm. 11-18, 29-36): no supporting bass for incomprehensible reality. For more, see side note above. Compare this realization with full score.

31
Convolutd line for "bewildered"
A7
A minor

34
G# dim.7
B-flat major C# dim.7 D minor A minor E major
tr

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37

Geist und Seele

+Continuo bass

C# dim.7 A7 D minor

39

wird verwirret,

Chromaticism for "verwirret" (bewildered).

G# dim.7 A minor A minor

41

wenn sie dich, mein Gott, mein Gott, betracht.

B-flat major G# dim.7 A minor A minor A minor G# dim.7 F major

44

C# dim.7 A major D minor

47

G# dim.7 A minor E7 A minor

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49

C# dim.7 D minor

D minor

51

B-flat major

G# dim.7 G7

A minor

A minor (Fine)

B Section of da capo form is much shorter (about 1/4 of entire piece).

"Sie" refers not to "das Volk" (the people) but "Geist und Seele" (spirit and soul).

53

Denn die Wun - - - der, so sie ken - net

-Instruments

Organ assists with continuo.

Organ obligato underscores "Wunder" and "Jauchzen" (middle voice is editorial).

A minor (C7) F major

F major

Petzoldt: "triad-breaking 32nd-note scales for (unspiritual) 'Jauchzen' (exultation)."

55

und das Volk mit Jauch - zen nen - net,

Right hand obligato tacet. Organ assists with continuo.

C# dim.7 A7 G minor C7 F major

F major C# dim.7 A7 D minor

Martin Petzoldt notes that a basic structural theme of the libretto is the reaction to God's marvelous deeds (as referenced in the final verse of the Gospel reading: "And they were astonished beyond measure, saying, "He has done all things well; he even makes the deaf hear and the dumb speak" (Mark 7:37). Thus the libretto contrasts being 57 being (spiritually?) deaf and dumb (here) with singing a joyous "hallelujah" with the angels (final movement). See "Bach Kommentar" 1:326, 328-29.

hat sie taub und stumm ge - macht,

Organ right hand obligato tacet after the words "deaf and dumb" (middle line is editorial). Organ assists with continuo.

E-flat major

C# dim.7

D minor

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Ritornello theme

59

59
+Instruments
D minor C# dim.7 E-flat major F#dim.7 G minor D minor

63

63
Denn die Wun - der, so sie ken - net
C# dim.7 A7 D minor
Word painting: Fanfare-like melisma with figura corta for "Jauchzen."

65

65
und das Volk mit Jauch -
G7 C major

67

67
-zen nen - net,
Organ figuration underscores "Jauchzen" (rejoicing)
D major G major E major A minor

69

69
hat sie taub und stumm ge - macht,
-Instruments
Organ right hand pauses at "deaf and dumb."
+Instruments Ritornello theme
D# dim.7 E minor E minor E minor

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71 Word painting: Singing figures with pauses for "deaf" and "dumb."

taub (pause) und stumm, (pause) hat sie taub und stumm, (pause)

-Instruments

mf *p*

D# dim.7 C major G# dim.7 E7 A minor C7

taub und stumm, hat sie taub und stumm ge-macht.

Organ right hand obbligato tacet; organ assists with continuo.

F major C major G7 C major C major da capo

35/3. **3. Recitativo** • God heals deaf, dumb, blind: we marvel (35/3). The text links to the foregoing aria with keywords "betracht" (consider or ponder) and "sieht" (to see). See side note.

Chromatic Saturation in the vocal part in 7 mm., perhaps indicating "fullness" or "completeness." Compare 48/2, 78/3, 105/2; see also side note.

In this recitative Bach covers all 10 keys "leftward" in the circle of fifths up to 4 flats: CM-Am FM-Dm B M-Gm E M-Cm A M-Fm.

Alto Ich wünder mich, denn al les, was man sieht, muß uns Verwundrung geben. Be-

Cont. tracht' ich dich, du treu-er Got-tes - sohn, so flieht Vernunft und auch Ver-stand da-

Cross relation for "marvel." Bach sets the long text syllabically (no melismas).

A F# D B-flat C E-flat F major D7 F# dim.7 G minor

tracht' ich dich, du treu-er Got-tes - sohn, so flieht Vernunft und auch Ver-stand da-

Word painting: Quick upward scale for "wisdom and understanding" fleeing.

G C# E F A7 C# dim.7

von. Du machst es e - ben, daß sonst ein Wun - der - werk vor dir was Schlechtes

"Schlecht" in its earlier meaning of "Schlicht" (simple). This may partly account for the simple, syllabic setting.

D minor E7 A' minor

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8 Apparent allusion to Isaiah 9:6c: "His name will be called 'Wonderful Counselor, Mighty God, Everlasting Father, Prince of Peace.'"

ist. Du bist dem Na-men, Tun und Am-te nach erst wunder-reich, dir ist kein

A minor C major C7 A7

11 Wunder- ding auf die-ser Er-de gleich. Den Tauben gibst du das Gehör, den Stummen

F# dim.7 C# dim.7 G minor G minor F major F7

14 ih-re Spra-che wie-der; ja, was noch mehr, du öff-nest auf ein Wort die

F7 B-flat major A-flat major

16 blin-den Au-gen-li-der. Dies, dies sind Wun-der-wer-ke, und ih-re

B-flat 7 E-flat major E dim.7 F minor

18 Stär-ke ist auch der En-gel Chor nicht mäch-tig aus-zu-spre-chen.

G7 C minor D7 G minor G minor

The original printed libretto, this aria is the center of a symmetrical form, however, perhaps the text does not present a literary argument or turning point, Bach chose to obscure the symmetrical form of the libretto. See side note for more. However, the movement presents the crux of the matter, clearly stated in the line that begins and ends the aria (the final verse of the Gospel reading, "He has done all things well"). The figura corta figures prominently. The movement is motoric, with a regular, punctuating bass line, a triadic melody encompassing figura corta motives, sequential writing, and 16th-note passages, producing a light-hearted affect.

35/4. **4. Aria** •Motto from Gospel reading: God has done all things well: daily blessings (35/4).



Section A
Organ obbligato in low register

Form: Bach divides the poem into 2 parts, according to its rhyme scheme of Abb-ccaA. Both sections are built on the vocal thematic material.

In this movement, the organ plays an obbligato bass line (different from continuo line), in its low range it is an effective foil to the florid alto line. No other accompaniment except continuo.

First movement in the major mode. For Johann Mattheson's ideas about the significance of F major, see side note.



Motto Text: Mark 7:37. (Compare the soprano recitative in the St. Matthew Passion, "Er hat uns allen wohlgetan"), Here word painting with encircling (circulatio) melisma for "all."

7 **Alto** **A**

10

13

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Allusion to Lamentations 3:22-23: "The steadfast love of the Lord never ceases, his mercies never come to an end; they are new every morning; great is thy faithfulness."

16 **B**

macht! Sei - ne - Lie - be, sei - ne - Treu' wird uns

F major

19

al - le, al - le - Ta - ge neu, al - le - Ta -

F major F7 B-flat major C major C7 F major

Word painting: Melisma with sequential figura corta motive for "love and faithfulness being renewed every day."

21II

- ge - neu, sei - ne - Lie - be, sei - ne - Treu' wird uns

24

al - le Ta - ge, al - le - Ta - ge - neu.

C

G major C major

m Ritornello

26II

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29

C major C7 F major G major

32 **D** Section B

Wenn uns Angst und Kum - mer drük - ket, hat er rei -

Chromatic inflection & move to D minor for "fear and anxiousness."

The librettist, Christian Lehms, born in 1684, died of tuberculosis on 15 May 1717; no doubt having experienced "Angst und Kummer."

Figura corta motive returns for God sending comfort in tribulation.

C major A major D minor D minor

35

- chen Trost ge - schicket, wenn - uns Angst - und Kum - mer drük -

D minor

38

- ket, hat er rei - - chen Trost ge - schicket, hat er

40II

rei - - chen Trost ge - schick - ket,

D minor

For the significance of D minor, see side note.



43

46 **E**

weil er täg-lich für uns wacht. Gott hat al-les, al-les wohl ge-

D minor A minor E(7) A minor

49

macht, weil er täg-lich für uns wacht, täg-lich für uns wacht. Gott hat al-

A minor D(7) G minor C7 F major

Opening motto text returns.

52 **F**

- les, al-les wohl ge-macht! Gott hat al-

F major F major F major

The vocal opening returns without intervening ritornello, harmonized slightly differently, then extended with the second part of the motto text ("alles wohl gemacht").

55

- les wohl ge-macht, Gott hat al-les wohl ge-

F major

Motto text restated (extended).

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Extension with second part of the motto from the Gospel reading (Mark 7:37).

58

macht, al - les wohl ge-macht. al - les wohl ge-macht, al -

61

- les wohl ge-macht. al - les wohl ge -

F7 B-flat major

64

Motto text restated.

G

macht, Gott hat al - les wohl ge - macht!

mf Ritornello

C major
F major F major

67

B-flat major

70

C major F major

Fine della prima parte

Luther's creedal hymn followed (see side note), then the sermon.

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Second part of the cantata was sung during the distribution of the communion elements (Petzoldt, "Bach Kommentar" 1:328).

Zweiter Teil

After the sermon.

35/5. **5. Sinfonia** Adapted from earlier instrumental work (see notes at 35/1). Binary form with repeats (unusual for a final concerto movement?)

Labelled "Presto"

Musical score for measures 1-5. The score is in 3/8 time and D minor. The instruments listed are Ob. I, II; Taille; Viol. I, II; Va.; Org. obl.; and Continuo. The organ part is marked with a forte (f) dynamic. The first measure is circled in red. The key signature is D minor.

In this movement, the organ plays fast passagework in the upper line and the bass line. In the first 16 measures, the organ plays in dialogue with Ob I/Vln I; after that the organ leads, employing the figure from the opening measure.

Musical score for measures 6-10. The organ part is marked with a piano (p) dynamic. The first measure of this system is circled in red. The key signature is D minor.

Musical score for measures 11-15. The organ part is marked with a forte (f) dynamic. The first measure of this system is circled in red. The key signature is D minor.

Musical score for measures 16-20. The organ part is marked with a forte (f) dynamic. The first measure of this system is circled in red. The key signature is F major.

Organ now leads to the end; employing primarily the opening measure's figure, which pervades the rest of the movement.

Musical score for measures 21-25. The organ part is marked with a forte (f) dynamic. The first measure of this system is circled in red. The key signature is G major, then C major.

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26

C7 F major

31

G7 C major C major

36

D major G major

41

G7 C major

46

E7 A minor

51

Organ G# dim.7 D minor G# dim.7 (E7) A minor A major

hemiola

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In the second part of this binary form, the organ dominates even more completely, employing primarily the figure of its opening measure, with Ob I and Vln I doubling the organ at cadences.

57 Organ

A major D minor D major D7

62

G minor G minor

67

F7 B-flat major D7 D pedal...

72

G minor G minor

77

mf f D7

82

Organ C G minor C7

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87 +Ob I, Vln I

F major C# dim.7 A7 D minor

92

D minor

97 *p*

Dominant preparation...

102 +Ob I, Vln I

D minor D minor

107 *ff* Organ

C# dim.7

112 +Ob I & Vln I

G minor A7 D minor D major

Martin Petzoldt argues that Bach could assume the text motto "He has done all things well" (which directly precedes this recitative in Lehms's libretto) would feature prominently in the foregoing sermon, so he could leave this recitative text unaltered despite placing it later in the liturgy. See "Bach Kommentar" 1:328.

35/6. **6. Recitativo**

Secco

Prayer of application: Touch my ears & tongue (35/6). Alfred Dürr notes that the "applicatio" is addressed to the Christians of the assembled congregation. See Dürr/Jones, "The Cantatas of J. S. Bach," 508.

Alto

Ach, starker Gott, laß mich doch **die_ses** stets be_denken, so kann ich

Continuo

As in the first recitative, Bach sets this long text syllabically (no melismas).

B-flat major

Refers to the statement that ends no. 4

The prayer spiritualizes Jesus's actions in the Gospel reading (Mark 7:33-34): "Taking him aside...he put his fingers into his ears, and he spat and touched his tongue; and looking up to heaven, he sighed, and said to him, "Eph'phatha," that is, "Be opened."

3

dich vergnügt in meine Seele senken. Laß mir dein sü_ßes **He_pha.ta** das ganz ver_

C7 F major F major D minor C# dim.7 ?Dom7#9 ?A7

See NBA

Prayer: Let your sweet request on my behalf soften my hardened heart.

Prayer: Open my ears with your touch of grace so that I might not be lost.

6

stockte Herz erweichen; ach! le_ge nur den **Gnadenfinger** in die Ohren, sonst bin ich gleich ver_

C# dim.7 D minor B dim.7 G7 C minor

Prayer: Loosen my tongue with your powerful hand so that I can worshipfully praise you for your wondrous works and show myself to be your child & heir.

9

lo_ren. **Rühr'_auch das Zungenband** mit deiner starken Hand, da_mit ich die_se Wun_der_

C major C major F major G# dim.7

See NBA.

12

zei_chen in heil'_ger An_dacht prei_se und mich als Kind und Erb' er_wei_se.

E7 A minor A minor

Petzoldt notes that a basic structural theme of the trio is the reaction to God's marvelous deeds. Thus, he argues, the trio contrasts being spiritually deaf and dumb (first vocal movement, no. 2) with joining the angels in singing a joyous "hallelujah" (here). See "Bach Kommentar" 1:326, 328–29. (More above at 35/2.)

35/7. **7. Aria** • Yearning for death and heaven, our true inheritance, where God's wonders can be praised (35/7).

Full Instrumentation and dance-like rhythm in triple meter (minuet?)

Figura corta

Ritornello based on vocal opening.

Ob. I, II
Taille
Viol. I, II
Va.
Org. obl.
Continuo

mf

C major

No return to the opening key. For the significance of C, see side note.

In this movement, the organ plays fast passagework in the upper line and the bass line (like movement 5, though here the role of soloist is shared with the voice).

p

Dance-like rhythm yields to triplets, associated with "joyous hallelujah" (m. 32f.)

D7

mf

p

G major

See side note for Dürr's comments about the apparent incongruity between this text and the opening movement's text.



15 **Alto** **A** A Section (mm. 17–42)

Ich wünsche mir bei Gott zu

NBA: nur

G major G7 C major

19

le - ben, ach! wä - re doch die Zeit schon da, ach! ach!

J.S. Bach - Church Cantatas BWV 35

23

wä-re doch die Zeit schon da, ich wünsche mir

C major

27

bei Gott zu le-ben, ach! wä-re doch die Zeit schon

Text painting: Long melisma in triplets for "joyous hallelujah."

31

da, ein fröh-

C major D major

35

-liches Hal-le-lu-ja mit al-len En-

D7 G major C major

J.S. Bach - Church Cantatas BWV 35

Word painting: Leap up for "lift up" (praises).

39

- geln an - zu - he - - - - - ben.

Ritornello

G major G major

43

48

Section B (mm. 52-67)

Word painting: Broken dominant 7th G major chord for "loosen."

52 C

Mein lieb - ster Je - - su, lö - - - se doch

G major G7 E7 A minor

Text painting: Modulation to minor keys for the "miserly-laden yoke of pain" (though triplets continue in the organ).

56

das jam - mer - rei - che Schmer - - zens - joch

A7 D minor D minor

J.S. Bach - Church Cantatas BWV 35

60

und laß mich bald in deinen Händen mein

C7 F major F7

Text painting: Chromatic inflection for "torment-laden life."

64

mar-ter-vol-les Le-ben en-den!

Ritornello

B-flat minor F minor F major

69

74

E

Section C (mm. 75-108), repeats the text of the B section.

Word painting: Melisma quiver for "loosen."

Mein lieb-ster Je-su, lö-se

p L.H.

F major C# dim.7 A7

78

Text painting: movement to minor for "miserly-laden yoke of pain."

doch das jam-mer-rei-che Schmer-zens

L.H. L.H.

D minor G7 C minor B dim.7 C minor D7

J.S. Bach - Church Cantatas BWV 35

82

Text painting: Quick text repetition for "soon, soon, soon."

joch und laß mich bald, bald, bald in dei - nen Hän - den mein

G major G7 (A minor) G(7) C7 F major F7

87

Text painting: Chromaticism for "torment-laden" life.

Text painting: Triplets reappear in the voice for leaving this pain-filled life for paradise.

mar - ter - vol - les Le - ben en -

C minor C major G7 C major C7 F major

92

- den,

D major D7 G major E major E7 A minor

96

und laß mich bald

G7 C major

Text painting: Sustained note for God's "hands" to which the author commits himself for safe-keeping (accompanied by triplets to suggest joy).

100

in dei - nen Hän -

104

den mein mar - ter - vol - les - Le - ben - en -

C major C7 F major G7

108 **G**

den!

Ritornello

C major G minor

114

C7 G7 (C major)

119

cresc.

Delayed resolution... C major C major

For significance of C major, see above.