

3. T. Aria (faith almost gone)
2. T. Recit. (vacillation)
1. Chorus (belief vs. doubt)

4. A. Recit. (encouragement to trust)
5. A. Aria (Christ helps faith.)
6. Chorale (faith never put to shame)

For Bach's first annual cantata cycle in Leipzig, Bach often revised previous works (23 of about 60 cantatas). This one is new. See *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition. Cantatas* (Stuttgart: Carus Verlag, 2017), vol. 10, p. 234 (Sven Hiemke, translated by David Kosviner).

Introduction & updates at melvinunger.com.

NBA I/25; BC A151

21. S. after Trinity (BWV 109, 38, 98, 188)

*Ephesians 6:10–17 (The armor of the Christian)

*John 4:46–54 (Christ heals the son of a royal official)

Librettist: Unknown

FP: 17 October 1723 (St. Thomas)

J.S. Bach

Cantata No. 109

Ich glaube, lieber Herr, hilf meinem Unglauben

The day's Gospel describes an encounter between Jesus and a nobleman whose son is sick. In the account, Jesus says, "Unless you see signs and wonders you will not believe." The cantata's libretto focuses on doubt vs. faith, beginning with the words from another Gospel account in which a man vacillates between doubt and faith when asking Jesus to heal his son. The following movements contrast doubt and faith, similar to the dialogue between fear and hope in BWV 60.

109/1. 1. Coro • Faith confessed despite circumstance: Mark 9:24 (109/1).

Corno da caccia (added later)

Instrumentation:

Ob I, II

Corno da caccia

Vln I, II

Vla

SATB

Continuo

The polarity between faith and doubt is portrayed with musical contrasts throughout the cantata. In the first movement, it is emphasized with solo and tutti effects in the instruments (some marked) and in the voices (some marked) and with contrasting dynamics (marked).

Ritornello (concertante texture)

Ob I/Vln I

Tutti

Bass in canon

Cross relation

D minor

D minor (For the significance of D minor, see side note.)

The interval of the ritornello's motive changes (and the second note is harmonized differently) throughout the movement for varying effect.

3II

C(7) F major

F major

Ob I

6

Ob II

G minor

D minor

A minor

Corno da caccia

Vln II

Vln I

8

A minor

A minor

(G7)

C(7)

A minor

D major

Solo Vln I

Ob I

10

Ob I

G minor

(A7)

D minor

D minor

Ob II

Tutti Vln I

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Corno da caccia,
Ob I, Vln I

Ob I, Vln I

For biblical
background,
see note.

C7 F major A7 D minor

D minor C7

F major D7 G major (A7) D minor

D minor

The vocal theme for the first text phrase begins with a sustained note (for "believe") but then vacillates.

17 Soprano

Alto

Ich glau - - - be, lie - ber Herr,

ich

Tenore

Ich

Basso

Ich

Alfred Dürr writes, "The opening movement is strikingly loose in construction and contains marked concertante elements both in the orchestral and the choral parts. Noteworthy is the thematic independence between the vocal and the instrumental parts. The extended introductory ritornello for the orchestra alternates between tuttis and solo passages in which oboe I and solo violin I play concertante duets. The ritornello is developed out of a motive later heard repeatedly on the instruments during the vocal passages. Despite its speech-like gesture, this motive proves to be unsuited to the vocal text and is therefore substantially remodelled to form the opening theme of the vocal section." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 599-600.

Vln I Ob I, Vln I with vocal insertion. Tutti

Ob I, Vln I Ich

(Fine)
D minor

D minor

D minor

194

glau - - - be, lie - ber Herr, lie - ber Herr, ich glau - - - be, lie - ber

glau - be, lie - ber Herr,

glau - be, lie - ber Herr,

glau - be, lie - ber Herr,

The 3 lower voices respond, then the soprano sings both phrases, to which the other 3 voices respond in counterpoint. Similar sections occur later with the four voices serving as leaders. Alfred Dürr notes the "frequent alternation between a single part, a duet and full four-part choral passages against independent orchestral parts, which dominate in choral-insertion passages and elsewhere recede behind the vocal parts in an accompanying role. In addition, *Stimmtausch* (exchange of parts) plays an important role in the construction of this movement. All these factors may be accorded either a text-interpretative significance (reflecting the alternation between belief and doubt), or else a constructive purpose, reflecting the extreme brevity of the sung text. See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 600.

Vln I

Ob I

D minor

2

C7

F major

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22

The corno often reinforces the soprano's cry for help. See full score.

Herr, hilf mei - - nem Un-glau - ben, hilf! hilf! hilf meinem Un-

hilf meinem Un-glau - ben,

hilf meinem Un-glau - ben,

hilf meinem Un-glauben,

Vln I Ob I Tutti Vln I Vln I

For word-for-word English translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

24II

F major

glau. ben, hilf! hilf!

hilf mei-nem Un-glau -

hilf mei-nem Un-glau -

hilf meinem Un-

Ob I Ob II

F major C major G7 Alternating I-V-I...

27

hilf mei-nem Unglau-ben, hilf mei-nem Un-glau-ben, hilf

ben, hilf mei-nem Un-glau-ben, hilf

ben, hilf meinem Un-glau-ben, hilf

glau-ben, Continuo only... hilf mei-nem Un-glau-ben, hilf

G7 C major E7 A minor A7

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29

meinem Un - glau -

mei - nem Un - glau -

8 mei - - nem Un - glau -

mei - - - - - nem Un - glau -

Ob I 7 Vln I

p

D minor G# dim.7 E7 A minor

31

ben!

ben!

8 ben!

ben!

Ob I, Vln I

f

A minor A minor G7 C major

34

Ich glau - - - - - be, lie - ber

The alto sings the first text phrase (an approximate echo of Vln I). The 3 lower voices respond, then the leading voice sings both phrases, to which the other 3 voices respond in counterpoint.

A Vln I Ob I & Vln I

p

C major D minor E7 A minor (G7)

37

Ich glau-be, lie-ber Herr,
Herr, ich glau-be, lie-ber Herr, lie-ber
Ich glau-be, lie-ber Herr,
Ich glau-be, lie-ber Herr,
Tutti f p
E major A minor A minor G7 C major

39

helf mei-nem Un-glau-ben, hilf!
Herr, ich glau-be, lie-ber Herr, hilf mei-nem Un-glau-ben, hilf!
helf mei-nem Un-glau-ben, hilf!
Ob I Vln I Vln I
C major E7 A minor

42

glau-ben, hilf! hilf meinem Un-glau-ben, glau-ben, hilf meinem Un-glau-ben, hilf mei-nem Un-glau-ben,
Ob I Vln I
p A minor

J.S. Bach - Church Cantatas BWV 109

44

helf mei_nem Un_glau -

helf mei_nem Un_

Ob II

Vln II

G7 C major C7 F major D7

46

ben, hilf meinem Un - glau -

ben, hilf meinem Un - glau -

glau - ben, hilf meinem Un_

Ob I

Vln I

Ob II

G minor F7 B-flat major Alternating I-V-I...

48n

ben,

ben,

helf meinem Un_glau_ben, hilf meinem Un_

glau_ben,

Ob I

Ob II

Vln II

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51

helf meinem Unglau - ben, hilf meinem Unglau -
 helf meinem Unglau - ben, hilf mei - nem Un -
 glau - ben, hilf mei - nem Un -
 Oboes & strings punctuate. helf meinem Unglauben, hilf mei - nem Un -
 Continuo alone.

53 **B-flat major D7 G minor Alternating I-V-I...**

ben, hilf mei - nem Unglau -
 glauben, hilf mei - nem Un - glau -
 glauben, hilf meinem Un - glau -
 glauben. hilf mei - nem Un - glau -
 G minor Vin I Ob I

56

ben!
 ben!
 ben!
 ben! Corno, Ob I, Vin I
 Ich glaube, lie. ber
 Continuo alone.
 G minor

The bass sings both text phrases in an interplay with the instruments, then the tenor sings the theme of the first text phrase. After a tutti response, the T & B sing the first phrase in dialogue, after which S & A respond with the second phrase, then all voices sing the second text phrase at length in counterpoint. The loose/unpredictable structure suggests unbidden vacillation between doubt and faith.

59

Herr, ich glaube, hilf meinem Unglauben, Ich

Ob I

Ob II

Vln I

Vln II

p

6111 A major D minor

Ich glau-be, lie-ber
Ich glau-be, lie-ber
glau-be, lie-ber Herr, ich glau-be, lie-ber
ich glau-be, lie-ber

Ob, Vln I
Tutti
Ob I, Vln I

D minor D minor

[illegible]

68

helf mei-nem Un-glau - ben, hilf meinem Un-

helf mei-nem Un-glau - ben,

8 Herr, hilf meinem Un - glau-ben,

glaube, hilf! Oboes & strings punctuate hilf! hilf meinem Un-glau - Vin II

f

Vla

D minor Alternating I-V-I...

68

glau -

helf meinem Un - glau -

helf meinem Un-

Ob II Vin I Ob I

D minor G(7) C major A7

70II

ben, hilf meinem Un-

ben, hilf meinem Un - glau -

glau - ben, hilf meinem Un - glau

ben, hilf!

Ob I Oboes & strings punctuate hilf!

Vin I

D minor G7 C7 F major Alternating I-V-I...

78

glaub, ben, hilf meinem Unglaub

A7 D minor G minor

75

glaub, ben, hilf meinem Unglaub

A7 D minor D7

77

meinem Unglaub, ben!

Corno & Ob I Corno & Ob I

G minor A7 D minor D minor dal segno

109/2. **2. Recitativo** • Hope vs. Fear: vacillation between the two (109/2). The struggle between doubt and faith is personalized in two movements sung by the tenor.

Tenore

1. *f* B-flat D G C A E-flat F

Des Herren Hand ist ja noch nicht verkürzt, mir kann ge-hol-fen werden.

Secco The Lord's hand is indeed yet not shortened, (I) can helped be.

Chromatic saturation in the vocal part in 14 mm.

The reference to God's hand not being shortened is an allusion to such biblical passages as Isaiah 59:1 (see note).

Three statements of God's willingness to help (marked forte) are separated with three statements of doubt (beginning with the words "ah, no" and marked piano). Such dynamics in Bach's vocal parts are rare. The contrast is stressed also in the harmonic writing (triadic vs. chromatic harmonies).

For biblical background, see note.

4. *p* B A-flat D-flat

Ach nein, ich sin-ke schon zur Er-den vor Sor-ge, daß sie mich zu Bo-den

Ah no, I sink surely/already to-the ground with worry, so-that it me to-the ground

B-flat major G7 C minor N6 B dim.7

7. *f* E

stürzt. Der Höchste will, sein Va-ter-her-ze bricht. Ach nein, er hört die Sünder

casts. The Most-High is-willing, his paternal-heart breaks. Ah no! He hears (us) sinners

C minor C minor C7 F major B-flat 7

The 2nd and 3rd statements of "ah, no" are more hopeful, with ascending leaps of a 6th, foreshadowing the subsequent cry of "ah, Lord."

10. *f*

nicht. Er wird,er muß dir bald zu helfen eilen,um deine Not zu heilen. Ach

not. He will, he must to-thee soon to help hasten, - thy distress to heal. Ah

E-flat major C# dim.7 A7 D minor N6 D minor

14. *f* Adagio

nein, es bleibt mir um Trost sehr bange, ach Herr, wie lan-ge?

no, (still) remain (I) for consolation very anxious; ah Lord, how long? - ge?

D# dim.7 E minor N6 A# dim.7 B7 E minor

Word painting: "Lange" ("long") is extended with a graphic melisma as an arioso, marked forte and adagio.

The arioso alludes to several psalms such as Psalm 6:3; the inflection matching the question.

109/3. **3. Aria** • Hope vs. Fear: Doubt lets faith's wick almost go out (109/3).

3. Aria

[illegible]

Tenore

Tenore

E minor

A# dim.7

B minor

G# dim.7

A minor

D# dim.7

Strings tacet.

E minor

E minor

1. **Introduction**

B7

B minor

12

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11
8 Herz!

B minor C#7 F# major B7 E major

13
F#7 B minor

15
8 Wie zwei-fel-haf-tig ist mein Hoffen! Wie wan-ket
p f Vin I p
B minor A7 D major E7 A(7) D major D7

17II
8 mein geäng-stigt Herz! wie zwei-fel.haftig ist mein
f p
B7 E minor F#7 B(7) E7 A minor D# dim.7 E minor G7

20
8 Hoffen, wie wanket meingeängstigt Herz, wie zwei-felhaftig ist mein
3 3 3 3 3 3 3 3
C# dim.7 D minor G# dim.7

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22
8 Hoffen, wie wan - - - ket meingängstigt Herz, wie wan - - -

A minor B7 E minor E7

24
8 - - - - - ket meingängstigt Herz!

A minor E minor E minor F#7 B(7)

26

E7 A major B7 E minor E7 A minor B7

28II
8 Des Glaubens Docht glimmt kaum her - vor,

With the words, "Faith's wick hardly glimmers; this bruised reed almost breaks" (a biblical allusion explained below), the energy of the vocal line flags, while the continuo plays the jerking rhythm.

E minor (Fine) E minor C major G7 C major D7 G(7)

31
8 es bricht dies - fast zer - stoss - ne Rohr,

E7 A7 D minor E7 A(7)

Stephen Crist observes that "the unusually adventurous harmonic structure of the B section embodies the polarity between belief and unbelief (D minor at a bar 32 and F# minor at bar 39 are equally remote in opposite directions from the tonic, E minor). The abrupt turn away from the dominant (B minor) towards A minor just before the da capo is also

Text painting: The reference to fear creating constantly new agony is underscored by a sustained note on "Schmerz" accompanied by the jerking rhythm in Vln 1 and punctuated by the lower strings, leading to a suspenseful pause.

33

8 die Furcht macht ste - tig neu - en Schmerz, Word painting: Singer sustains "pain" against clashing instruments.

Vln I

F#7 B minor B major E# dim.7 B major B minor

35II

8 die Furcht macht ste - tig neu - en Schmerz.

Vln I

C#7 F# minor B minor E# dim.7

38

Text painting: After Vln I staggers and tumbles downward with a rhythmically complex line that includes triplets, the strings abandon the singer for a repetition of the last 2 lines of text, which allude to Isaiah 42:1-3, applied to Jesus in Matthew 12:18-21: Behold, my servant whom I have chosen, my beloved with whom my soul is well pleased... He will not wrangle or cry aloud, nor will any one hear his voice in the streets; he will not break a bruised reed or quench a smoldering wick, till he brings justice to victory; and in his name will the Gentiles hope.

Des Glau - bens - Decht glimmt kaum her -

38.

F# minor F# minor F#7

Continuo alone to da capo...

40

8 vor, es bricht dies - fast zer - stoss - ne Rohr, die Furcht macht ste - tig

B minor B7 E minor F#7 B(7)

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42
8 neu-en Schmerz, die Furcht macht ste-tig neu-en

E7 F#7 B minor

44
8 Schmerz, macht ste-tig neuen Schmerz.

B minor N6 G# dim.7 A7 D minor A minor A minor

4. Recitativo The fourth movement begins the "belief" part of the cantata. The alto, who sings both nos. 4 & 5, is often the voice of the believing soul. See Petzoldt, "Bach-Kommentar" 1:592. • Faith in the promise that Jesus will act (109/4).

109/4. 1.
Alto O fas-se dich, du zwei-fel-haf-ter Mut, weil Je-sus
O compose thyself, thou irresolute disposition, for Jesus

Continuo

Secco

Response: The alto (often the voice of faith) begins the "belief" section of the cantata.

G major G7 C major

The references to "Jesus still doing wonders" and "seeing salvation from afar with eyes of faith" allude to the Gospel reading (John 4:48, 50): Jesus therefore said to [the man] "Unless you see signs and wonders you will not believe...Go; your son will live." The man believed the word that Jesus spoke to him and went his way.

NBA: itzt
jetzt noch Wunder tut. Die Glaubensaugen werden schauen das Heil des Herrn; scheint
now still wonders doth! The eyes-of-faith shall behold the salvation-of-the Lord; seems

C major G# dim. A minor

6
die Erfüllung all-zu fern, so kannst du doch auf die Ver-hei-Bung bauen.
the fulfilment all-too distant, yet canst thou nevertheless on the promise build/rely.

C(7) A7 D minor D minor

The reference to "seeing salvation from afar" alludes to Hebrews 11:1, 13: Now faith is the assurance of things hoped for, the conviction of things not seen... These all died in faith, not having received what was promised, but having seen it and greeted it from afar...

109/5. Aria

•Christ helps his own in the battle between doubt & faith (109/5). Parallel 3rds & 6ths in the oboes suggest the sweetness of the Savior's presence referenced in the text.



Da capo aria 1.

Ob I, II

Lombard rhythm

Ritornello derived from vocal line.

F major

Periodic phrase structure similar to that of a dance.

6

Ob I

Dissonances foreshadow the B section ("when flesh and Spirit contend with each other.")

G7 C major

C major

C7 F major

hemiola

11

Descending run shared by Ob I & Ob II suggests both hope lying helpless and God's sovereign help as referenced in the text.

Ob II

F major

F7

B-flat major

C7

F major

15

Alto

The text alludes to biblical passages such as John 10 and 2 Timothy 2 (see note on biblical background).

Der Hei - land kennet — ja die

Ob II

F major

For biblical background, see note.



Text painting: Low vocal lines ending with sustained note for "hope lying helpless."

20

Sei - - nen, wenn ih - re Hoff - nung hilf - los liegt,

Ob II (octave up)

F major

G7

C major

C major

25

C7 F major F major F7 B-flat major C7

29

der Hei - land ken - net — ja die Sei - nen, wenn ih - re

Oboes in imitation

Ob II

p

F major F major

34

Hoff - nung — hilf - los — liegt, der Hei - land kennet —

G7 C major C major C7

39

ja die Sei - nen, wenn ih - - re Hoff - nung —

Oboes in imitation

F major D7 G minor C7 F major

43

helf - los liegt, —

f

F major F major F7 B-flat major C7

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48

wenn ih - re Hoffnung hilf - los...

tr

p

C7 C7 F major F7 B-flat major C7

52

liegt.

f

F major

56

F major G7 C major C major

61

C7 F major F7 B-flat major

65

C7 F major (Fine) F major

B Section.

Word painting: Energetic melisma for "fight/ contend."

69

Wenn Fleisch und Geist in ih - nen strei - - -

Oboes punctuate.

p

F major F7 N6 F7 B-flat major

73

hemiola

- ten, so - steht er ih - nen selbst zur Sei - ten, da - mit zu - -

G7 G7 C minor D7 G minor

Text painting: Sustained note for "[faith] triumphs." Martin Petzoldt notes that the parallelism with "hope lying helpless (mm. 24, 44, 52) appears nonsensical at first until one considers that faith involves first the emptying of all self-reliance. See "Bach-Kommentar" 1:593.

78

letzt der Glau - be - siegt!

f

G minor G7

82

C minor C7 (D7) G minor

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85

Ob II

hemiola

Cross relation

G minor

G minor

89

Text painting: Energetic melisma for "fight/contend."

Oboes punctuate.

Wenn Fleisch und Geist in ihnen streiten, so-

p

G minor

B-flat 7

E-flat major

E-flat major

F7

94

steht er ihnen selbst zur Seiten, damit zuletzt der Glau-be

tr

B-flat D7 G minor

G minor

F7

B-flat major

Text painting: Agressive fanfare-like melisma that combines ascending and descending contours to depict the fight between flesh and Spirit (synonymous with the fight between doubt and faith). But parallel 3rds with Ob I suggest Jesus' accompanying help, as referenced in the text.

100

siegt; wenn Fleisch und Geist in ihnen strei-

tr

B-flat major

B-flat 7

E-flat major

C7

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104

ten, so steht er ihnen selbst zur

F major D7 G minor

108

Sei ten, da mit zu - - letzt der Glau - be - - siegt,

Oboes tacet. f

D(7) G# dim.7 A minor A minor A minor

113

Text painting: Sustained note for "[faith] triumphs."

A(7) D minor D7 A minor (E7)

117

Adagio

Text painting: Adagio for the calm after faith has triumphed over doubt.

hemiola

da mit zu - - letzt, zu - - letzt der Glau - be siegt.

p

A minor E7 A minor A minor da capo C7 F major

The chorale is embedded in an animated orchestral fabric that also provides articulating episodes. The oboes and strings lead in alternate concertante fashion, climaxing together before entries of the cantus firmus. The soprano introduces each chorale phrase, then is joined by the other voices in animated homophony.

109/6. 6. Choral (Mel.: „Durch Adams Fall ist ganz verderbt“)

Allegro

•Whoever trusts in God shall never be put to shame (109/6). This is the 7th of 9 stanzas in the 1524 hymn by Lazarus Spengler (1479–1534).

It is possible that Bach began thinking about writing a chorale cantata cycle around this time (October/November 1723).

For the significance of D minor, see note at no. 1.

1. Ob I, II

Ritornello

Strings

D minor

Quasi-ostinato bass, perhaps representing the "Felsen" (rock) on which belief is built, as referenced in the text. The frenetic orchestral texture probably represents the storm of Jesus' words in Matthew 7:24–25 to which the chorale text alludes: "Every one then who hears these words of mine and does them will be like a wise man who built his house upon the rock; and the rain fell, and the floods came, and the winds blew and beat upon that house, but it did not fall."

3

Ob I

Strings

The constantly descending lines (including chromatic long notes) appear to relate to the misfortunes that have fallen on the believer, as referenced in the text.

F7

5

Ob I

Strings

Ob II

B-flat major

(C7)

A7

D minor

7

Strings

D minor

D7

9

Oboes

Strings

G minor

A7

J.S. Bach - Church Cantatas BWV 109

11 **Soprano** In a later version, Bach doubled the cantus firmus with a corno da caccia.

Alto Wer Denn hofft wer in auf Gott die - - -

Tenore Wer hofft in auf Gott, wer - - -

Basso Denn wer in auf Gott, dies'n, in auf

Tutti

For biblical background, see note.

Oboes

D minor D minor

13 **II** Link to foregoing emphasis of hope is trust ("Vertrauen").

und dem ver - - - traut, sen Fel - - - baut,

hofft in Gott und dem ver - - - traut, sen Fel - - - baut,

Gott und dem ver - - - traut, die - - - sen Fel - - - baut,

hofft in Gott und dem ver - - - traut, wer auf die - - - sen Fel - - - baut,

Ob I

Ritornello

Strings

D minor

The reference to "building on a rock" alludes to biblical passages such as Matthew 7:24 [Jesus]: "Every one... who hears these words of mine and does them will be like a wise man who built his house upon the rock" and 1 Peter 2:6: "It stands in scripture: 'Behold, I am laying in Zion a stone, a cornerstone chosen and precious, and he who believes in him will not be put to shame.'" (See also Isaiah 28:16, Romans 9:33, Ephesians 2:20.)

16

C(7) F7 B-flat major (C7)

J.S. Bach - Church Cantatas BWV 109

18

der ob wird ihm nim gleich mer geht zu

der ob wird ihm nim gleich mer geht zu

der ob wird ihm nim gleich mer geht zu

der ob wird ihm nim gleich mer geht zu

Ob I

Oboes & Strings

Strings

A7 D minor A minor A7

20^{II}

zu zu Schan Han den:

Schan Han den, zu Schan Han den:

zu zu Schan Han den:

Schan Han den:

Chromaticism for "never be put to shame."

Oboes

Ritornello

B7 A minor A major A7

J.S. Bach - Church Cantatas BWV 109

22/44

2.

den

den

den

den

Ritornello

Strings

Oboes

A minor

A minor

24/47

24

Strings

G(7)

C7

F major

(G7)

27/49

27

Strings

E7

A minor

Oboes

29/51

A

viel Un - falls hie, - hab'

viel Un - falls hie, -

viel Un - falls hie, viel Un - falls

viel Un - falls hie, viel Un - falls

A

Oboes

A minor

A minor

(G7)

C major

C7

F major

J.S. Bach - Church Cantatas BWV 109

32/54

ich doch nie
 hab' ich doch nie
 hie, hab' ich doch nie
 hie, hab' ich doch nie

Strings

Ritornello

F7 B-flat major

35/57

den Men - schen
 den Men.schen
 den Men.schen
 den Men.schen

Oboes

Strings

F major F major

38/60

se - hen fal - len,
 se - hen fal - len,
 se - hen fal - len,
 se - hen fal - len,

Ob I

Ritornello

A7 D minor D minor

J.S. Bach - Church Cantatas BWV 109

41/63 **Ob I**

C(7) F7 B-flat major (C7)

43/65 **Ob I**

A7 D minor **Tutti**

45/67 **B**

der sich ver - - -

der sich ver - - -

der sich ver - - -

der sich ver - - -

D minor D7 G major

47/69

läßt auf Got - - - tes

läßt auf Got - - - tes

läßt, der sich ver - - - läßt auf Got - - - tes

läßt, der sich ver - läßt auf Got - - - tes

Strings

E7 A minor B7

J.S. Bach - Church Cantatas BWV 109

49 /71

Trost;
Trost;
Trost;
Trost; Oboes
Ob I Strings
Ritornello
E minor

52 /74 E minor

er hilft sein'n
er hilft sein'n
er hilft sein'n
er hilft sein'n
E minor

54 /76 D(7)

Gläub' gen, al
Gläub' gen al
Gläub' gen al
Gläub' gen al
D(7)

A minor

56 /78

len.

len.

8 len.

Bach could have returned to D minor for the final ritornello but he continues in A minor (see above note).

len.

Evangelium St. Marci, Kap:9, V. 24

Oboes

Ritornello

Ob I

Strings

A minor

A minor

59 /81

G(7)

C7

F major

(G7)

61 /83

Ob I

E7

A minor

Tutti

63 /85

A minor

A7

D minor

65 /87

(E7)

A minor

A major

30