



ritornello,

double.



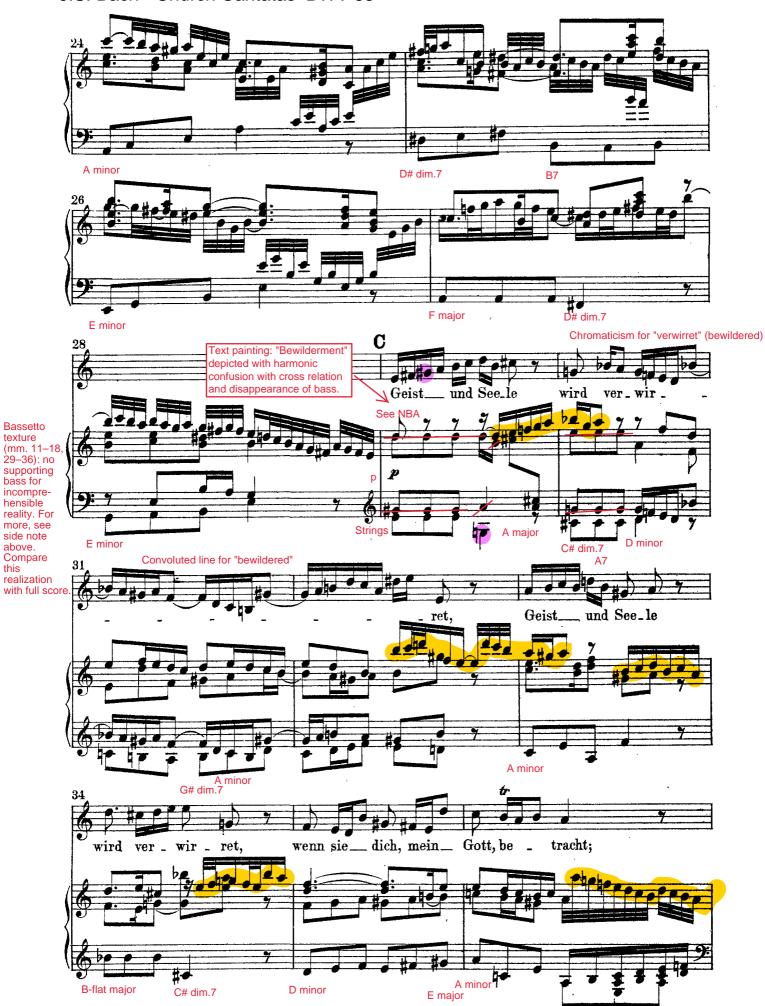
The text alludes to the last verse of the Gospel reading: "And they were astonished beyond measure, saying, "He has done all things well; he even makes the deaf hear and the dumb speak" (Mark 7:37). Petzoldt argues that the line "He has done all things well" (which serves as a literary frame in movement 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 und See\_le (pause) ret, (pause) wird wenn sie. dich, mein ver **Bewilderment** Chromaticism for "verwirret" (bewildered) is depicted with harmonic instability (many diminished chords) and No continuo bass also bássetto texture, i.e., no supporting bass for incompre-hensible G# dim.7 A minor B-flat major E7 D minor C# dim.7 A minor reality (mm. 11–18, 29–36) See side note. 14 (pause) Gott, be tracht; Geist See . und A minor A minor Chromaticism for "verwirret" (bewildered). wenn dich, ver wir ret. sie mein D7 G major F major D# dim.7 В tracht. Gott, be \_ E major D# dim.7 F major G# dim.7 E minor C major E mino G# dim.7 E7 E minor

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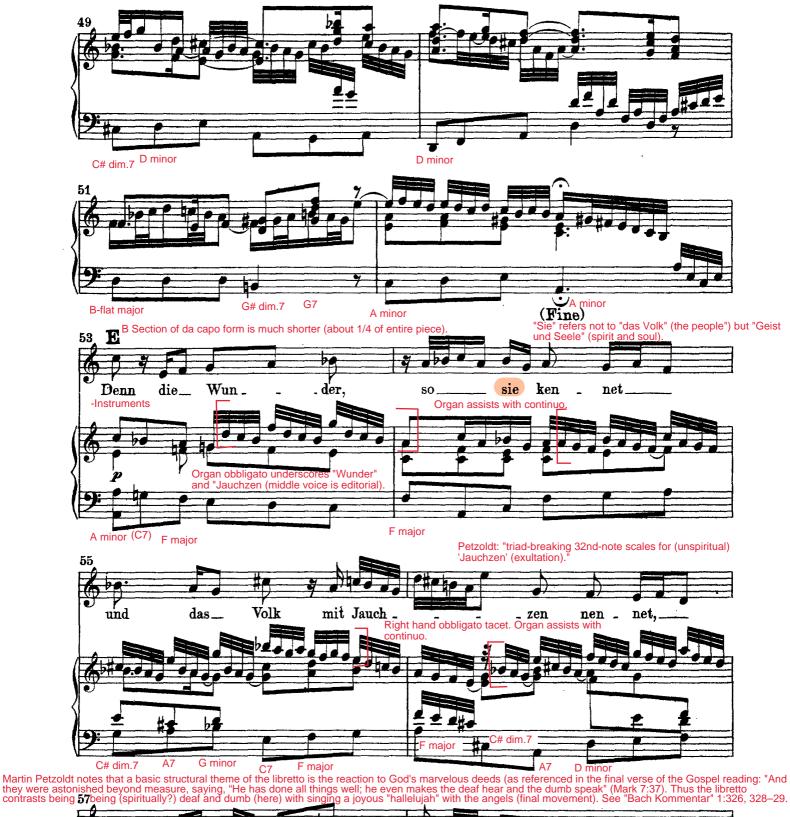
A minor

D major

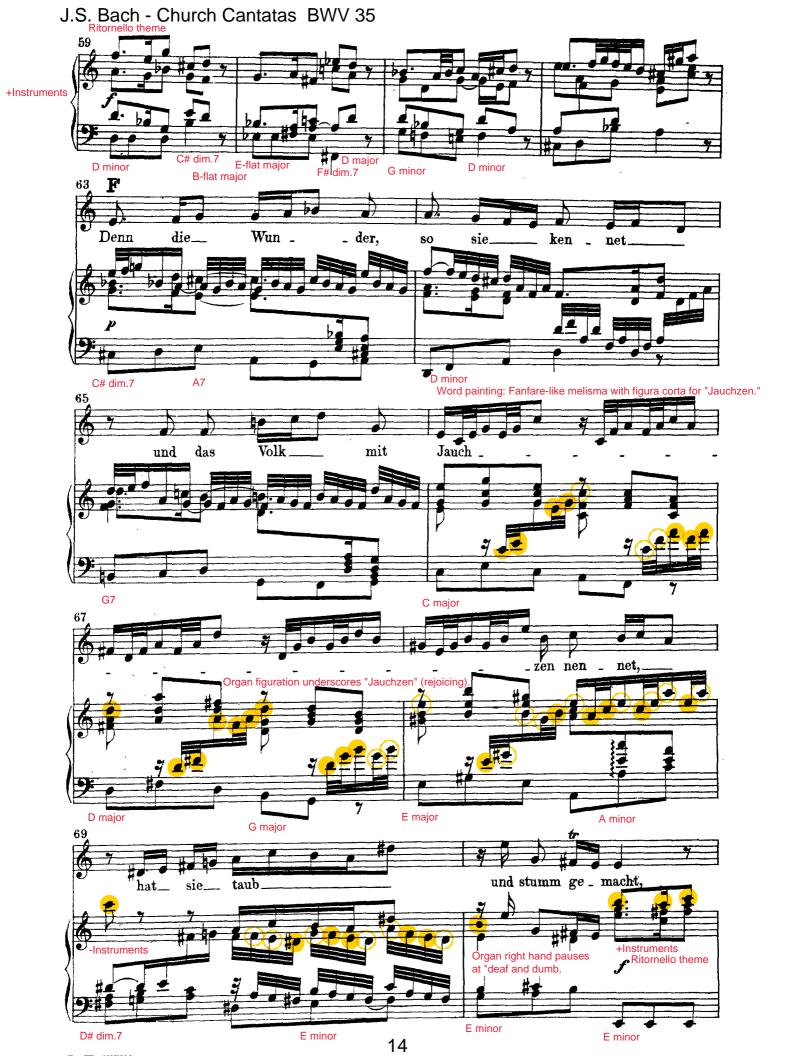
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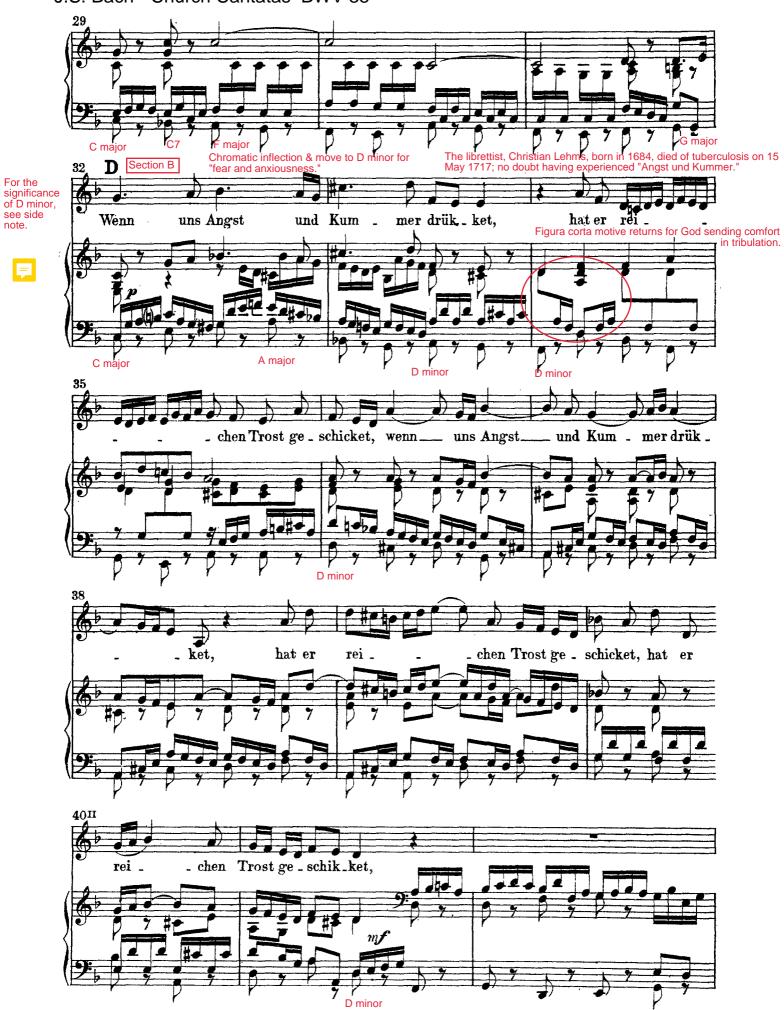


#### J.S. Bach - Church Cantatas BWV 35 Word painting: Sighing figures with pauses for "deaf" and "dumb." taub und stumm, hat sie und (pause) stumm (pause) (pause) -Instruments D# dim.7 G# dim.7 C major A minor taub und stumm hat sie\_ taub \_ stumm ge macht. und Organ right hand obbligato tacet; organ assists with continuo. G7 C major da capo F major God heals deaf, dumb, blind: we marvel (35/3). The text links to the foregoing aria with keywords 35/3. **3. Recitativo** "betracht" (consider or ponder) and "sieht" (to see). See side note. $\mathbf{Alto}$ **Chromatic Saturation** Cross relation Ich wundre mich, denn al. les, was man sieht, muß uns Verwundrung geben. in the vocal part in 7 mm., perhaps indicating "fullness" or "completeness." Bach sets the long text syllabically (no melismas) Compare 48/2, 78/3, 105/2; see also Cont. side note. In this recitative Bach covers all 10 keys "leftward" in D7 F major the circle of fifths G minor F# dim. up to 4 flats: CM-Am FM-Dm B M-Gm M-Cm du treu\_er Got\_tes\_ sohn, so flieht Vernunft und auch ver\_statiu ua\_ Word painting: Quick upward scale for "wisdom and understanding" fleeing. M-Fm. tracht' ich dich, A7 C# dim.7 "Schlecht" in its earlier meaning of "Schlicht" (simple). This may partly account for the simple, syllabic setting Wun\_der\_werk vor dir was Schlechtes Du machst es daß sonst ein von. D minor E7 A minor 15

# J.S. Bach - Church Cantatas BWV 35 Apparent allusion to Isaiah 9:6c: "His name will be called 'Wonderful Counselor, Mighty God, Everlasting Father, Prince of Peace." ist. Du bist dem Namen, Tun und Am te nach erst wunder-reich, dir ist kein Cross relation for something amazing. A minor Α7 C major Den Tauben gibst du das Gehör, Wunder ding auf die ser Er de gleich. den Stummen Ascending continuo bass line for the accumulating wonders listed in the text. F# dim.7 C# dim.7 G minor F major G minor ih re Sprache wie der; ja, was noch mehr, du öff-nest auf ein Wort die Word painting: Harmonic shift to one additional flat for "what is even more." B-flat major A-flat major 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 ist auch der En-gel Chor nicht mäch-tig aus-zu-spre-chen. Stär.ke C minor D7 G minor

In the original printed libretto, this aria is the center of a symmetrical form. However, perhaps because the text does not present a literary antithesis 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 figure 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). an obbligato in low register Form: Bach divides the poem into 2 parts, according to its rhyme Organ & continuo only
Continuo realization is scheme of Org. obl. Abb-ccaA. Both sections Continuo are built on the vocal thematic material. In this movement, the organ plays an obbligato bass line (different from First movement in the major mode. For Johann Mattheson's ideas about the significance of F major, see side note. continuo line), in its low range it is an effective foil to the florid alto line. No other accompaniment except continuo.4 F major F7 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." Alto Gott hat al. \_les wohl ge \_ C major F major les wohl ge - macht! Gott hat macht, F major Gott hat al les wohl ge \_ F major 17









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

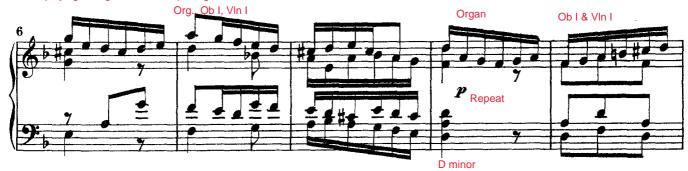
## Zweiter Teil

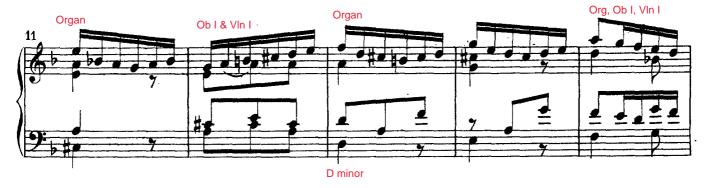
After the sermon.

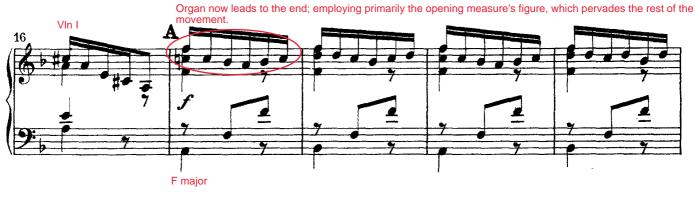
Adapted from earlier instrumental work (see notes at 35/1). Binary form with repeats (unusual for a final concerto movement?)



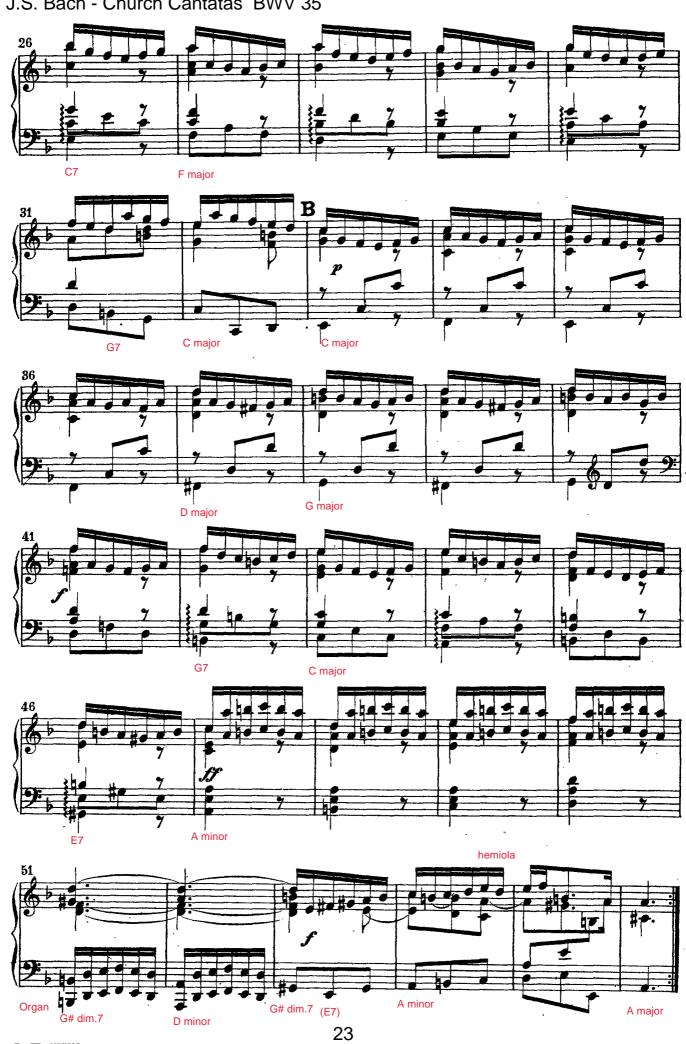
In this movement, the organ plays fast passagework in the upper line and the bass line. In the first 16 measures, the organ plays in dialogue with Ob I/VIn I; after that the organ leads, employing the figure from the opening measure.





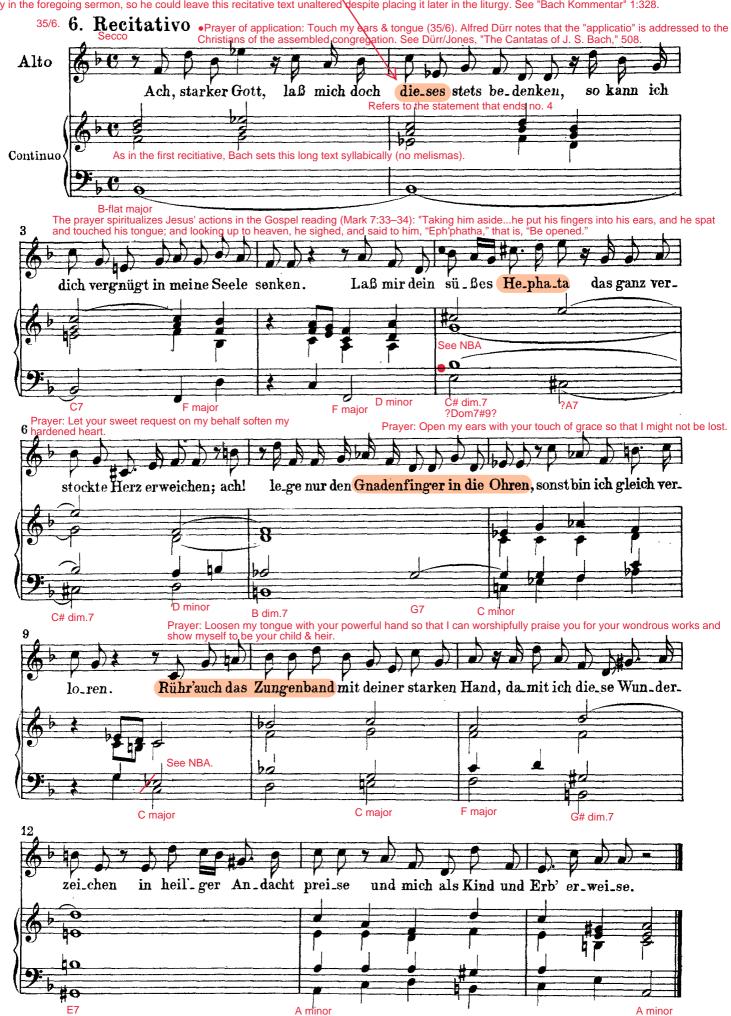
















See side note for Dürr's comments about the apparent incongruity between this text and the opening movement's text.

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