

J.S. Bach - Church Cantatas BWV 109

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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)

Form: Chorus - Recit (T) - Aria (T) - Recit (A) - Aria (A) - Chorale. The symmetrical structure contrasts doubt/fear with faith/hope.

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).

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 and with contrasting dynamics (marked).

Ritornello (concertante texture)

Bass in canon

D minor (For the significance of D minor, see side note.)
Cross relation
The interval of the ritornello's motive changes (and the second note is harmonized differently) throughout the movement for varying effect.

D minor

3II

Ob I/II

Vln I/II

Vla

Continuo

Tutti

Ob I

C(7) F major

Ob II

Vln I

Corno da caccia

Vln II, Vla

G minor

D minor

A minor

Corno da caccia

Vln II

Ob I

Solo Vln I

Ob II

A minor

(G7)

C(7)

A minor

D major

Ob I

Tutti Vln I

Ob II

G minor

(A7)

D minor

D minor

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Corno da caccia,
Ob I, Vln I

12 C7 F major A7 D minor D minor C7

Ob I, Vln I

F major

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

Soprano

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

Tenor

Basso

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 tutti 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*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 599–600.

Vln I

Ob I, Vln I with vocal insertion.

Ob I, Vln I Ich

(Fine)

D minor

D minor

19II D minor

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 other 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*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 600.

Solo Vln I

Ob I

D minor

C7 F major

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22

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

24 II

F major

glau - ben, hilf! hilf!
hilf meinem Un - glau -
hilf meinem Un - glau -

Ob I Ob II

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

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

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29

meinem Un - glau -
mei - nem Un - glau -
mei - - - nem Un - glau -

Ob I
Vln I
p

D minor G# dim.7 E7 A minor

31

ben!
ben!
ben!
ben!

Ob I Vln I
f

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.

Vln I
p

A
C major D minor E7 A minor (G7)

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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

E major A minor A minor G7 C major

39

helf mein Un.
Herr, ich glau-be, lie-ber Herr, hilf mein Un-glaub-en, hilf!
hilf mein Un.

Ob I

Vln I

C major E7 A minor

Oboes & strings tutti punctuate.

42

glau-ben,
hilf! hilf mein Un-glaub-en,
glau-ben, hilf mein Un-glaub-en,
hilf mein Un-glaub-en,

Ob I

Vln I

A minor

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44

hilf meinem Unglau
hilf meinem Un.

Ob II Vln II

G7 C major C7 F major D7

46

ben hilf meinem Unglau
hilf meinem Un.
hilf!
hilf!

Ob I Vln I

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

48*ii*

ben,
ben,
hilf meinem Unglau ben,
hilf meinem Un.

Ob I Ob II Vln II

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51

hilf meinem Unglau - ben, hilf meinem Unglau - ben, hilf mein - nem Un -
glau - ben, hilf mein - nem Un -

Oboes & strings punctuate.

Continuo alone.

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

ben, hilf mein - nem Unglau -
glauben, hilf mein - nem Un - glau -
glauben, hilf mein - nem Un - glau -
glauben. hilf mein - nem Un - glau -

Vln I
Ob I
p

G minor

56

B

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.

ben!

ben!

ben!

B

ben! *Corno, Ob I, Vln I*

Ich glaube, lieber

Continuo alone.

G minor

B

G minor

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59

Herr, ich glau-be, hilf mei nem Un-glauben,

Ob I Ob II Vln I Vln II

61^{II} A major D minor

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

Ob, Vln I Tutti Ob I, Vln I

D minor D minor

64

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

Vln I

D minor

The lines get longer and the harmonies more intense...

66

hif meinem Un. glau - ben, hif meinem Un.
hif meinem Un. glau - ben,
8 Herr, hif meinem Un. glau - ben,
glaube, hilf! Oboes & strings punctuate hilf!
hilf meinem Un. glau Vln II
D minor Alternating I-V-I...
F

68

glau - hif meinem Un. glau - hif meinem Un.
8 hif meinem Un. -
Ob II Vln I Ob I
D minor G(7) C major A7

70II

- ben, hif meinem Un.
ben, hif meinem Un. glau - ben, hif meinem Un. glau -
8 glau - ben, hif meinem Un. glau -
ben, hilf! Ob I Oboes & strings punctuate hilf!
Vln I
D minor G7 C7 F major Alternating I-V-I...
G

The counterpoint gets thicker...

73

glau.ben,
ben,
hilf mein.em Un.glaub.
hilf mein.em Un.glaub.
hilf mein.em Un.glaub.

A7 D minor G minor

75

glau.ben, hilf
ben, hilf
ben, hilf
ben, hilf
ben, hilf
ben, hilf
ben, hilf
mein.em Un.glaub.en, hilf

A7 D minor G minor

77

mei.nem Un.glaub. ben!
mei.nem Un.glaub. ben!
mei.nem Un.glaub. ben!

G minor A7 D minor G minor

Corno &
Ob I Corno &
Ob I dal segno

Stephen Crist observes the "diametrical opposition" in the tonal plan, which entails "not only a shift to the opposite mode but also root motion from B-flat to E (pitches separated by the disatance of a tritone and therefore tonal opposites)." See J. S. Bach. *Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 229.

109/2. 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.

Secco

1. f

B-flat D G C A E-flat

F

Tenore

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).

Des Herren Hand ist ja noch nicht verkürzt, mir kann geholfen werden.

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).

B-flat major

Tritone B

A-flat

D-flat

Eric Chafe notes that the movement is tonally unstable, with phrases having positive sentiments move sharpward, ones with negative sentiments move flatward. See note.

Ach nein, ich sinke schon zur Erden vor Sorge, daß sie mich zu Boden

B-flat major

G7

C minor

N6

B dim.7

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."

C minor

C7

F major

B-flat 7

E major

E-flat major

C# dim.7

A7

D minor

N6

D minor

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

D# dim.7

E minor

N6

A# dim.7

B7

E minor

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

Dürr writes, "The third movement, fully scored for strings but with the first violin predominant, uses marked rhythms and wide intervals to characterize the wavering between fear and hope of the text. In addition, the frequent alternation between string and continuo accompaniment in the vocal passages may have a programmatic purpose as a depiction of mood changes." See *The Cantatas of J. S. Bach*, tran. by Richard Jones (Oxford: Oxford University Press, 2005), p. 600.

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

1. Strings
Ritornello
Chromatically descending bass
E minor F#7 B(7) E7 A major (D7)

3 B7 D# dim.7 E minor E7 A minor B7 E minor

The unsteady disposition of the individual is depicted with jagged and unstable rhythms (including triplets), leaping, chromatic lines, and unstable harmonies.

5 Tenore Wie zweifelhaftig ist mein Hoffen, wie wan ket meingrängstig Herz, wie
E minor A# dim.7 B minor G# dim.7 A minor D# dim.7

7 zwei felhaftig ist mein Hoffen, wie wan...
Strings tacet.
B7 E minor E minor F#7

9 ket meingrängstig Herz, wie wan...
B minor

The jagged, jerking lines suggest great agitation on the part of the believer regarding his condition and are reminiscent of the tenor aria "Ach, mein Sinn" in the St. John Passion (Peter's remorse after denying Jesus).

Right hand is editorial.

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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
Vln I

B minor A7 D major E7 A(7) D major D7

17II

8 mein geäng.stigt Herz!

wie zwe.i fel.haftig ist mein

B7 E minor F#7 B(7) E7 A minor D# dim.7 E minor G7

20

8 Hoffen, wie wanket mein geängstigt Herz, wie zwe... felhaftig ist mein

C# dim.7 D minor G# dim.7

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22

Hoffen, wie wan - - - ket mein geängstigt Herz, wie wan - - -

A minor B7 E minor E7

24

- - - ket mein geängstigt Herz!

A minor E minor E minor 3 F#7 B(7)

26

tr 3 tr 3 E7 A major B7 E minor E7 A minor B7

With the words, "Faith's wick hardly glimmers; this bruised reed almost breaks" (a biblical allusion explained below),

B Section. the energy of the vocal line flags, while the continuo plays the jerking rhythm.

28II

8 Des Glaubens Doch glimmt kaum her - vor,

E minor (Fine) 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 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

die Furcht macht ste - tig neu.en Schmerz,

Vln I

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

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.

35

die Furcht macht ste - tig neu.en Schmerz.

Vln I

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

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...

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.

40

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

E7 3 F#7 3 B minor

Text painting: "constantly new pain" is set with wrenching harmonic progression that ends a tone lower (B minor to A minor).

8 Schmerz, macht ste-tig neu-en Schmerz.

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

"Belief" Section of the cantata begins.

109/4. 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).

Alto O fas-se dich, du zweifel-haf-ter Mut, weil Je-sus

Continuo

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: jetzt noch Wunder tut. Die Glaubensaugen werden schauen das Heil des Herrn; scheint

G major G# dim. A minor

Text painting: Ascending line for "the eyes of faith see the Lord's salvation."

die Erfüllung all-zu fern, so kannst du doch auf die Ver-heißung bauen.

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...

The dance-like rhythm vacillates between implied duple and triple meter, reflecting the struggle between doubt and faith (cf. BWV 182/6). Note: Marting Petzoldt and Sven Hiemke call the movement a minuet, Alfred Dürr calls it a sarabande, while Natalie and Jenne do not list the movement as a dance. See note for references.

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

G7 C major C major C7 F major

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

11

Ob II

F major F7 B-flat major C7 F major

hemiola

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

Alto

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



15

Der Hei - land kennet ja die

Ob II

F major F major

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
Ob II Oboes in imitation

F major F major

34

Hoff.nung hilf los liegt, der Hei land kennet tr

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

hilf los liegt, f

F major F major F7 B-flat major C7

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48

wenn ih - re Hoffnung hilf - los -

C7 C7 F major B-flat major C7

52

liegt.

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

The struggle between Spirit and flesh (referenced in the text) alludes to biblical passages such as that of the opening chorus (Mark 9:24), Mark 14:38, and Galatians 5:17. See side note.

B Section.

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

69

Wenn Fleisch und Geist in ih - hen strei -

Oboes punctuate.

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!

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."

Wenn Fleisch und Geist in ih - - - - - ten, so-
Oboes punctuate.
G minor
B-flat 7
E-flat major
E-flat major
F7

94

steht er ih - - - - -en selbst zur Sei - - - - -ten, da - - - mit zu - - - - - letzt der Glau - - - be
B-flat major
D7
G minor
G minor
F7
B-flat major

Text painting: Aggressive 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 - - - - -
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.

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

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

113

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

117

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

hemiola

A minor E7 A minor A minor da capo

C7 F major

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

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

1. Ob I, II

•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).

Ritornello
Strings

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

Strings

D minor D7

Oboes
Strings

G minor A7

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11

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

Alto

Tenor

Basso

Wer hofft in Gott die - - -
Denn wer auf Gott, wer - - -
Wer hofft in Gott, in dies'n, auf
Denn wer auf Gott, wer sen,
Oboes

Tutti

D minor D minor

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

und sen dem Fel ver - - - traut, baut,
hofft in Gott und dem ver - - - traut, baut,
Gott die - - - und sen dem ver - - - traut, baut,
hofft in Gott und dem ver - - - traut, baut, Strings
Ob I

Ritornello

D minor

The reference to "building on a rock" alludes to biblical passages such as Matthew 7:24 [Christ]: "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)

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18

der ob wird ihm nim gleich - - - mer geht
der ob wird ihm nim gleich - - - mer zu geht zu
der ob wird ihm nim gleich - - - mer zu
Ob I
Ob II & Strings
Strings

A7 D minor A minor A7

20^{II}

zu zu Schan Han den:
Schan den, zu Schan den:
zu zu Schan Han den:
Schan Han den:
Chromaticism for "never be put to shame."
1. 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

25/47

Strings
G(7) C7 F major (G7)

Oboes

E7 A minor

27/49 A

viel Un - falls hie, hab'

viel Un - falls hie,

viel Un - falls hie, viel Un - falls

viel Un - falls hie, viel Un - falls

Oboes

A minor A minor (G7) C major C7 F major

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32/54

ich doch nie
— hab' ich doch nie
s hie, — hab' ich doch nie
hie, — hab' ich doch nie Strings

Ritornello

F7 B-flat major

35/57

den Menschen den Menschen den Menschen

Oboes Strings Oboes den Menschen

F major F major

38/60

sehen fal len,
sehen fal len,
sehen fal len,
sehen fal len,
sehen fal len, Strings

Ob I Ritornello

A7 D minor D minor

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41/63 Ob I

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

43/65 Ob I

Tutti

A7 D minor

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

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49 /71

Trost;
Trost;
Trost;
Trost; Oboes
Ritornello

Ob I Strings

52 /74 E minor

er hilft sein'n
er hilft sein'n
er hilft sein'n
er hilft sein'n

54 /76 D(7) G7 C major

Gläub' - - - gen, al - - -
Gläub' - - - gen al - - -
Gläub' - - - gen al - - -
Gläub' - - - - - gen al - - -

56 /78

Ilen.

Ilen.

Ilen.

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

Oboes Evangelium St. Marci, Kap. 9, V. 24 Ob I Strings

Ritornello

A minor A minor

59 /81

G(7) C7 F major (G7)

Ob I Tutti

E7 A minor

63 /85

A minor A7 D minor

65 /87

(E7) A minor A major

30