

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 fragment BWV 1059. The conjecture that the original model was an oboe concerto is disputed. See notes for more.

Introduction and updates at [melvinunger.com](http://melvinunger.com).  
NBA I/20; BC A125  
12. S. after Trinity (BWV 137, 35)  
\*2 Corinthians 3:4-11 (The new covenant shines more brightly than the old)  
\*Mark 7:31-37 (Jesus heals man who was deaf and dumb)  
Librettist: Georg Christian Lehms, printed in "Gottgefälligen Kirchen=Opffer (1711). See note for more.  
FP: 8 September 1726 (St. Thomas). From Bach's third cantata cycle in Leipzig (see notes).  
Opening sinfonia adapted from harpsichord concerto BWV 1059/1 (9 bars extant). See side note for more.

# 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."]

Instrumentation:  
Ob I, II  
Taille  
Vln I, II  
Vla  
Alto  
Organo obligato  
Continuo (see note).

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).

### 1. Sinfonia

("Concerto")

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.

# J.S. Bach - Church Cantatas BWV 35

16 *Organ alone* *p* *Middle voice is editorial.*

D minor C major F major

19 *p*

22 **A** *Ritornello* *f* *-Organ obbligato treble (organ assists with continuo)* *+Organ obbligato treble* *p*

F major

25 *G7* C major C7

28 *F major* *G7* C major C major D7

*Organ alone (middle voice is editorial).*

31 *See full score (middle voice is editorial).* *+Instruments*

G major G7 C major C major E7 A minor

# J.S. Bach - Church Cantatas BWV 35

Ob I & Vln I

Instruments hold chords while organ plays cadenza-like passage.

34

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

37

Organ leads.

D# dim.7 A minor

+Instruments (f).

39II

E major A minor

L.H.

A minor

42

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

Strings play 16ths, oboes, taille, and organ 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

47

-Oboes & taille

Organ treble

Instruments punctuate

Organ alone

A minor A minor A minor

# J.S. Bach - Church Cantatas BWV 35

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

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



# J.S. Bach - Church Cantatas BWV 35

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

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

67II *+Organ obbligato treble*

*Organ alone (middle voice is editorial).*

B-flat major B-flat major

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

B-flat major B-flat major

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

*Voice below is editorial.*

F pedal... B-flat minor F7

75 *All Instruments*

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

77II

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

# J.S. Bach - Church Cantatas BWV 35

80 **E**

*p*

B-flat major

82 II

D major F# dim.7 G minor

Organ alone (middle voice is editorial).

85

C# dim.7 A7 D minor F major

Trill not in NBA

Organ

87 II

*f* All Instruments A major D minor

Orchestra & organ exchanges

-Instruments

-Instruments

90

D major G minor C7 F major

92 II

*p* E-flat major

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

# J.S. Bach - Church Cantatas BWV 35

95

C# dim.7

97II

-Instruments

Orchestra plays thematic material; organ responds.

D minor

A7

100

A7

D minor

C major

F major

102II

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 major

D minor

D minor

107II

+Instruments

A7

D minor

A pedal...

7

D minor

# J.S. Bach - Church Cantatas BWV 35

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

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

112II

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

+Strings

Oboes & taille layer in; see full score.

120II

C# dim.7 D minor

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

123

D minor C major F major



# J.S. Bach - Church Cantatas BWV 35

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 "astonished beyond measure" (Mark 7:37).

## Da Capo 2. Aria

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

35/2.

Ritornello

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

Figure inverted

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

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

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

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.

Ritronello

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

21

A minor E minor G# dim.7 E7

Bewilderment is depicted with harmonic instability (many diminished chords) and also bassetto texture, i.e., no supporting bass for incomprehensible reality (mm. 11–18, 29–36). See side note.

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24

A minor

D# dim.7

B7

26

E minor

F major

D# dim.7

Chromaticism for "verwirret" (bewildered)

28

Text painting: "Bewilderment" depicted with harmonic confusion with cross relation and disappearance of bass.

Geist und See-le wird ver-wir-

See NBA

p

Strings

A major

C# dim.7

D minor

E minor

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

31

Convoluted line for "bewildered"

- ret, Geist und See-le

A minor

G# dim.7

A minor

34

wird ver-wir-ret, wenn sie dich, mein Gott, be-tracht;

B-flat major

C# dim.7

D minor

A minor

E major

# J.S. Bach - Church Cantatas BWV 35

37

Geist und See - le

+Continuo bass

C# dim.7 A7 D minor

39

wird ver - wir - ret,

Chromaticism for "verwirret" (bewildered).

G# dim.7 A minor A minor

41

wenn sie dich, mein Gott, mein Gott, be - tracht.

Ritronello

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

(Fine)

53

**E** 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).

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

55

und das Volk mit Jauch - zen nen - net,

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

Right hand obligato tacet. Organ assists with continuo.

F major C# dim.7

A7 D minor

57

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

# J.S. Bach - Church Cantatas BWV 35

Ritornello theme

59

+Instruments

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

63

**F**

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

und das Volk mit Jauch -

G7 C major

67

-zen nen - net,

D major G major E major A minor

Organ figuration underscores "Jauchzen" (rejoicing)

69

hat sie taub

und stumm ge - macht,

D# dim.7 E minor E minor E minor

-Instruments

Organ right hand pauses at "deaf and dumb."

+Instruments  
Ritornello theme

# J.S. Bach - Church Cantatas BWV 35

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

71

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

-Instruments

*mf* *p*

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

74

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

Organ right hand obligato tacet; organ assists with continuo.

F major C major G7 C major C major da capo

Secco

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.

Alto

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

Cross relation for "marvel."

marvel - for everything, that one sees, must us astonishment give. Consier

Bach sets the long text syllabically (no melismas).

F major D7 F# dim.7 G minor

4

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

I thee, thou precious Son-of-God, then doth-flee reason and also understanding hence.

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

A7 C# dim.7

6

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

Thou dost-make it thus, that (what would) otherwise (be considered) a miracle (next-to) thee something paltry

D minor E7 A' minor

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

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

8

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

is. Thou art (in) name, deed, and ministry - preeminently wonderful, to-thee is no

A minor C major C7 A7

11

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

marvel on this earth equal. The deaf givest thou (their) hearing, the dumb

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

Ascending continuo bass line for the accumulating wonders listed in the text.

14

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

their speech again, yes, what (is) even more, thou openest with one word

F7 B-flat major A-flat major

Word painting: Harmonic shift to one additional flat for "what is even more."

16

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

blind eyelids. These, these are wonderworks, and their

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.

power is even the angel choir not mighty (enough) to-express.

G7 C minor D7 G minor G minor



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 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.

Org. obl.  
Continuo

Ritornello  
*mf* Organ & continuo only.  
Continuo realization is editorial.



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.

F major F7 B-flat major

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."

C major F major

F major

F major

16 **B**

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

F major

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

19

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

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

21 II

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

24 **C**

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

G major C major

*m* Ritornello

26 II

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29

C major C7 F major G major

For the significance of D minor, see side note.



32 **D** **Section B**

Wenn uns Angst und Kum - mer drück - 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 drück -

D minor

38

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

40II

rei - - chen Trost ge - schick - ket,

D minor

43

46

**E**

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

*p*

D minor

A minor

E(7)

A minor

Opening motto text returns.

49

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

A minor

D(7)

G m inor

C7 F major

52

- les, al-les wohl ge-macht!

**F**

1 measure of transition

Gott hat al-

*R. H.*

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.

## 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"

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

Organ Ob I & Vln I Org. Ob I & Vln I Org.

D minor 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.

Org. Ob I, Vln I Organ Ob I & Vln I

*p* Repeat

D minor

Organ Ob I & Vln I Organ Org. Ob I, Vln I

D minor

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

Vln I

**A**

*f*

F major

G major 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

Ob II, Vln II

Organ

Org, Ob I, Vln I

62

G minor G minor

Organ

Org, Ob I, Vln I

67

F7 B-flat major

D7 D pedal...

72

G minor

Organ+Ob 1, Vln I

77

mf

D7

82

G minor G minor C7

Organ

C

p



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87

F major

C# dim.7

A7

D minor

+Ob I, Vln I

92

D minor

97

*p*

Dominant preparation...

+Ob I, Vln I

102

*f*

D minor

D minor

Organ

107

*ff*

C# dim.7

112

*f*

hemiola

+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 precedes this recitative in Lehms's libretto) would feature prominently in the 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

•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.

For biblical background, see note.



Alto

Secco

Ach, starker Gott, laß mich doch **die-ses** stets be-denken, so kann ich

Ah, mighty God, let me indeed this constantly consider, so can I

Continuo

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

B-flat major

The prayer spiritualizes Jesus' 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-

thee satisfied into my soul immerse. Let - thy sweet [command] "Ephphatha" (my) completely

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-

hardened heart soften; ah, just-place (thy) finger-of-grace in (my) ears, otherwise am I (definitely)

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-

lost. Touch also (my) tongue's-web with thy mighty hand, so-that I these wonder-

See NBA.

C major C major F major G# dim.7

12

zei-chen in heil'-ger An-dacht prei-se und mich als Kind und Erb' er-wei-se.

signs in holy devotion praise and myself as (a) child and heir demonstrate.

E7 A minor A minor

Petzelt notes that a basic structural theme of the libretto is the reaction to God's marvelous deeds. Thus, he argues, the libretto 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?)

Ritornello based on vocal opening.

Figura corta

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).

6

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

*p*

D7

10

*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!

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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

31

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

da, ein fröh-

C major D major

35

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

D7 G major C major



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

39

geln an - zu - he - ben.

B

Ritornello

G major

G major

43

48

52

Section B (mm. 52-67)

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

G major

G7

E7

A minor

Ob I & II

Ob I & II

Ob I & II

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

56

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

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

A7

D minor

D minor

Ob I & II

Ob I & II

# J.S. Bach - Church Cantatas BWV 35

60

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

Organ

C major C7 F major F7

64

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

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

B-flat minor F minor F major

Ritornello

69

F major C# dim.7 A7

74

Mein lieb - ster Je - su, lö - se

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

Word painting: Melisma quiver for "loosen."

F major C# dim.7 A7

L.H.

78

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

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

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

L.H.

# 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

Organ

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 **F**

und laß mich bald

G7 C major

# J.S. Bach - Church Cantatas BWV 35

Possible allusion to Psalm 31:5: "Into thy hand I commit my spirit..." (Also quoted by Jesus on the cross, see Luke 23:46.)

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.