

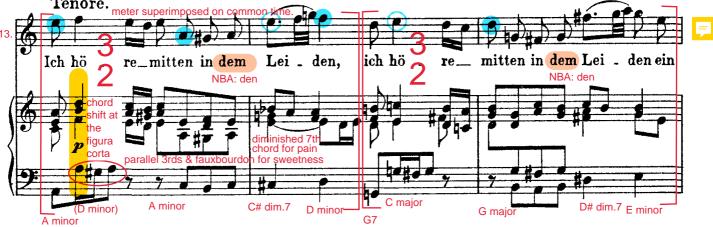


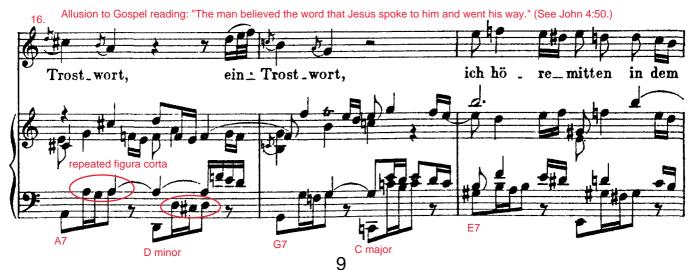
Bach depicts two competing ideas/emotions with various devices: parallel thirds & fauxbourdon, syncopations with figura corta coinciding with unexpected chord changes on the off-beat, chromaticism, dissonant suspensions, long notes, and ambiguity of meter to portray the paradox of abiding comfort of God's Word in the midst of long suffering. See below for more.



Parallel 3rds & fauxbourdong (sweetness), syncopations with figura corta (joy) contrast with chromaticism, suspensions, and long descending lines (sorrow) to depict the concept of divine comfort in the midst of human suffering. The paradox is reinforced with unexpected chord shifts at the syncopations/figura corta and 3/2

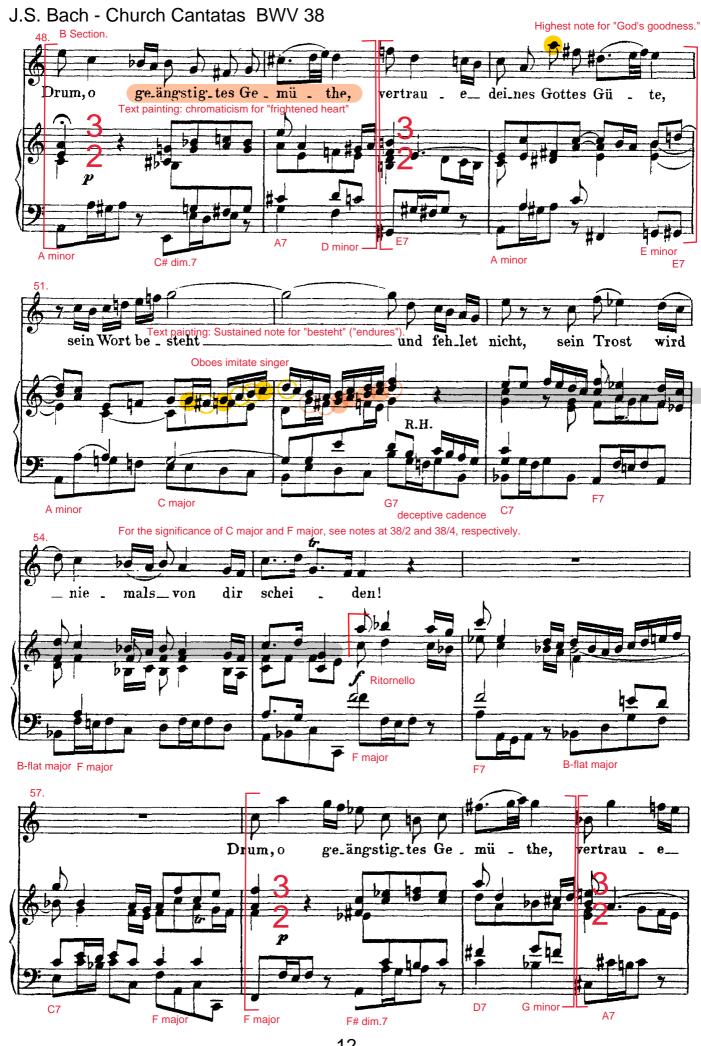
Tenore. meter superimposed on common time.

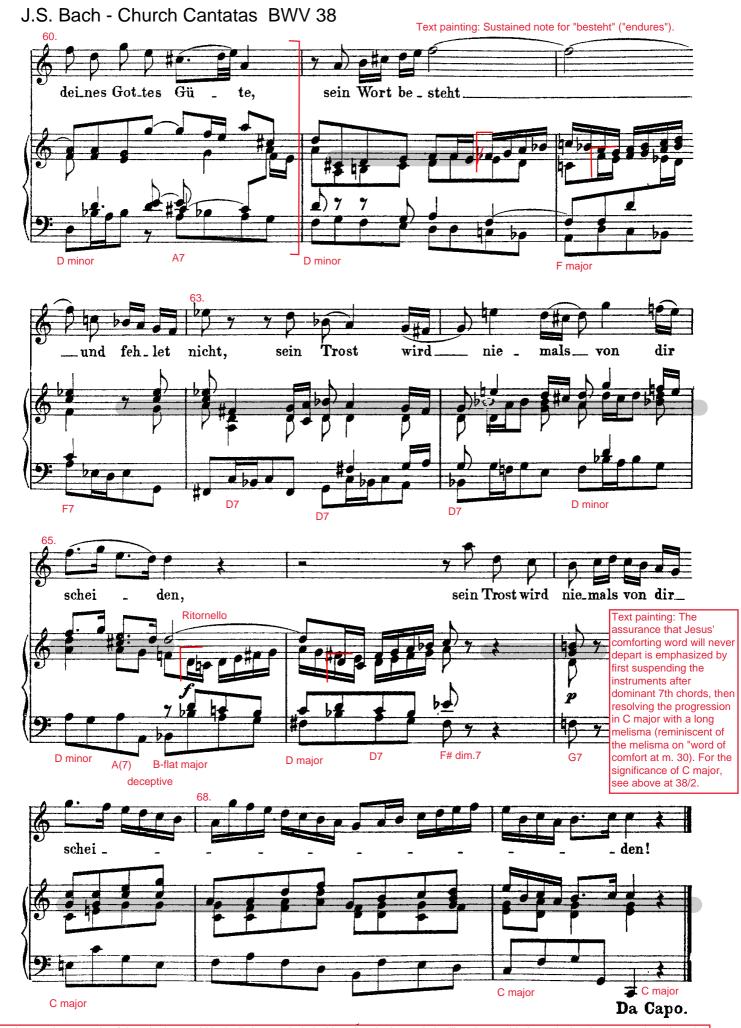












The aria completes a train of thought that could logically be concluded with a chorale. Instead, the librettist provided a recitative that responds to the aria, decrying a lack of faith. See Petzoldt, *Bach-Kommentar* 1:598–99. The chorale is hidden in the continuo, as if the singer is unaware of God's presence.

will

G minor

continually

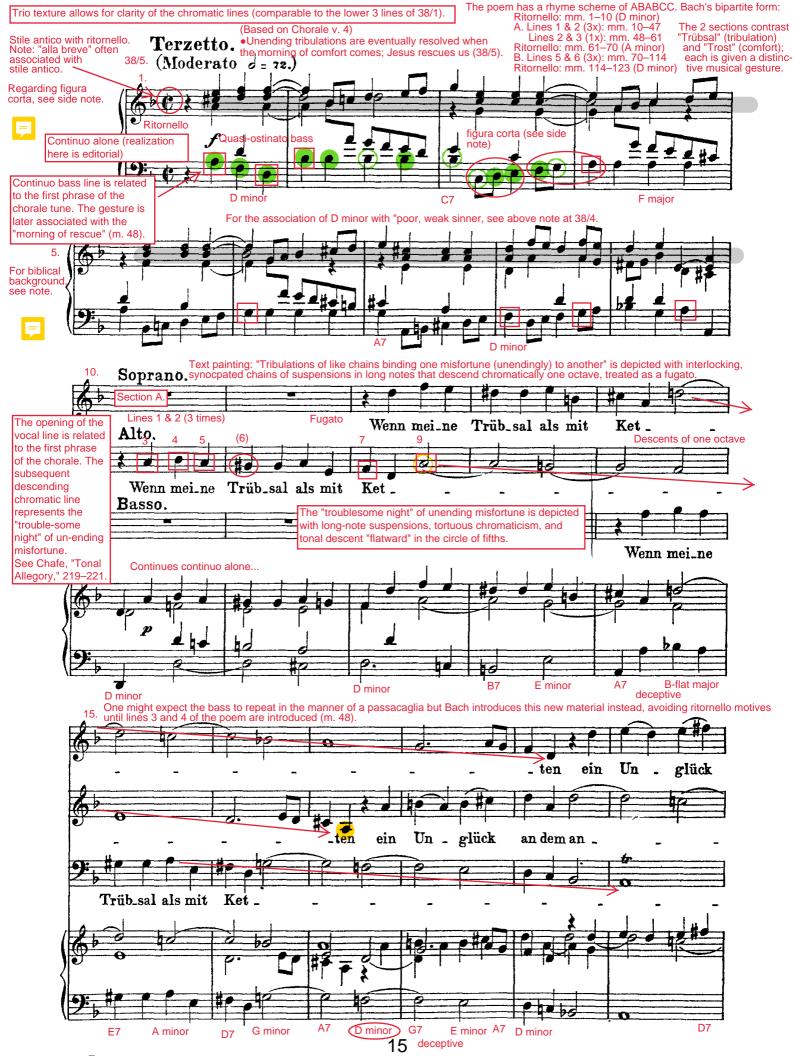
D7

wait.]

B-flat major F major 14

G7 C minor D7 G minor

D major





# J.S. Bach - Church Cantatas BWV 38 Ket \_ Trüb\_sal als mit Trüb\_sal als mit \_ten, wenn mei\_ne \_ten, wenn mei\_ne Trüb\_sal als mit D major D7 C minor D7 (G minor) deceptive Lines 3 & 4 (one time). Ket ten ein Unglück an dem hält, an quasi-ostinato of the ritornello's wenn meine Trüb sal als mit Ketten ein Unglück dem an dern hält, so wird mich an continuo Trüb\_sal Ket \_ wenn mei\_ne als mit ten, D minor A major D minor wird mich doch mein Heil er ret doch mein Heil er ret \_glück an dem andern ten ein Un -

Continuo plays somewhat shortened version of quasi-ostinato.

G minor

