

J.S. Bach - Church Cantatas BWV 109

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

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

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).

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)

Tutti

Bass in canon

Cross relation

D minor

3II

C(7) F major

Ob I

F major

6

Ob II

G minor

Vln I

D minor

A minor

Corno Vln II, Vla

8

Corno da caccia Vln II

A minor

Ob I

Solo Vln I

A minor

(G7)

C(7)

A minor

D major

10

Ob I

G minor

(A7)

Tutti Vln I

D minor

Ob II

D minor

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Corno da caccia,
Ob I, Vln I

Ob I, Vln I

12 C7 F major A7 D minor D minor C7

14 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** Ich glau - - - be, lie - ber Herr, ich
Alto Ich
Tenore Ich
Basso Ich

C O R O

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 interdependence 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

(Fine) D minor D minor D minor

19 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,

Solo Vln I Ob I

D minor C7 F major

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.

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

24II

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

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

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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

A

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 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
8 Ich glau-be, lie-ber Herr,
Ich glau-be, lie-ber Herr,
f Tutti p Vln I Ob I

39II

helf mei-nem Un-glau-ben, hilf!
Herr, ich glau-be, lie-ber Herr, hilf mei-nem Un-glau-ben, hilf!
8 hilf mei-nem Un-glau-ben, hilf!
Vln I Ob I Vln I Oboes & strings tutti punctuate.
E major A minor G7 C major

42

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

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44

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

Ob II
Vln II

G7 C major C7 F major D7

46

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

Ob I
Vln I

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

48n

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

Ob I
Ob II
Vln II

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51

helf meinem Un-glau - ben, hilf meinem Un-glau -
 hilf meinem Un-glau - ben, hilf mei - nem Un-glau -
 glau - ben, hilf mei - nem Un-glauben,
 hilf mei - nem Un-glauben,
 Oboes & strings punctuate.
 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 -
 Vin I
 Ob I
 p

G minor

56

ben!
 ben!
 ben!
 ben!
 Corno, Ob I, Vin I
 f
 Ich glaube, lie - ber
 Continuo alone.

G minor

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.

56

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

Ob I, Ob II, Vln I, Vln II

p

61

A major D minor

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

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

p

D minor

66

hlf mei.nem Un.glau - - - - - ben, hilf meinem Un.
hlf mei.nem Un.glau - - - - - ben,
8 Herr, hilf meinem Un.glau - - - - - ben,
glaube, hilf! Oboes & strings punctuate hilf! hilf meinem Un.glau - - - - -
f Vln II
Vla

68

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

70ii

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

78

glaub, hilf mei-nem Un-
 ben, hilf mei-nem Un-glaub -
 ben, hilf meinem Un-glaub -
 hilf meinem Un-glaub -

A7 D minor G minor

75

glaub - ben, hilf
 ben, hilf
 ben, hilf
 ben, hilf
 ben, hilf meinem Un-glaub, hilf

A7 D minor D7

77

mei-nem Un-glaub - ben!
 mei-nem Un-glaub - ben!
 mei-nem Un-glaub - ben!
 - meinem Un-glaub - ben!

G minor A7 D minor dal segno D minor

Corno & Ob 1 Corno & Ob 1

Stephen Crist observes the "diametrical opposition" in the tonal plan, which entails "not only a shift from the opposite mode 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. **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

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

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).

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

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

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

B-flat major B-flat major

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

7 *f* E

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

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* *p*

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

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

14 *f* *Adagio* F#

8 nein, es bleibet mir um Trost sehr bange, ach Herr, wie lan-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.

Dür writes, "The third movement, fully scored for strings but with the first violin predominant and uses marked rhythms and timbre 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).

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).

1. **Strings**
Ritornello

Chromatically descending bass

E minor F#7 B(7) E7 A major (D7)

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

Tenore

Wie zwei felhaftig ist mein Hof fen, wie wan ket mein geängstigt Herz, wie

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

zwei felhaftig ist mein Hoffen, wie wan

E minor A# dim.7 B minor G# dim.7 A minor D# dim.7

Strings tacet.

ket mein geängstigt Herz, wie wan ket mein geängstigt

B7 E minor E minor F#7 B minor

Right hand is editorial.

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

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

17^{II}
8 mein geäng-stigt Herz! wie zwei-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 zwei-felhaftig ist mein

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

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22
8 Hoffen, wie wan - - - ket mein geängstigt Herz, wie wan - - -

A minor B7 E minor E7

24
8 - - - - - ket mein geängstigt Herz!

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

26

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 Glau-bens Docht glimmt kaum her - vor,

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.

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

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

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...

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)

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

E7 F#7 B minor
Text painting: "constantly new pain" is set with wrenching harmonic progression that ends a tone lower (B minor to A minor).

44
8 Schmerz, macht ste-tig neu-en Schmerz.

"Belief" Section of the cantata begins.

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

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
1. O fas-se dich, du zwei-fel-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: itzt
3 jetzt noch Wunder tut. Die Glaubensaugen werden schauen das Heil des Herrn; scheint

C major G# dim. A minor

6 die Erfüllung all-zu fern, so kannst du doch auf die Ver-hei-Bung 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.

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

G7 C major

C 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.

F major

F7

B-flat major

C7

F major

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

15 **Alto**

F major

F major

20

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

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

hilf - los liegt,

F major F major F7 B-flat major C7

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48

musical score for measures 48-51. The vocal line is in G minor with lyrics: "wenn ih - re Hoffnung hilf - los...". The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. A trill (tr) is marked above the vocal line in measure 49. Chords are indicated below the piano part: C7, C7, F major, F7, B-flat major, C7.

52

musical score for measures 52-55. The vocal line continues with the word "liegt.". The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. A forte (f) dynamic marking is present in measure 52. The chord is indicated below the piano part: F major.

56

musical score for measures 56-60. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Trills (tr) are marked above the vocal line in measures 57 and 59. Chords are indicated below the piano part: F major, G7, C major, C major.

61

musical score for measures 61-64. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Trills (tr) are marked above the vocal line in measures 61 and 63. Chords are indicated below the piano part: C7, F major, F7, B-flat major.

65

musical score for measures 65-68. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. A "Fine" marking is present at the end of the piece. Chords are indicated below the piano part: C7, F major, (Fine) F major.

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

B Section.

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

69

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

p

Oboes punctuate

F major F7 N6 F7 B-flat major

73

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

hemiola

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

85

Ob II

hemiola

Cross relation

G minor

G minor

89

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

Wenn Fleisch und Geist in ih - - - nen strei - - - ten, so-

Oboes punctuate.

p

G minor

B-flat 7

E-flat major

E-flat major

F7

94

steht er ih - - - nen selbst zur Sei - - - ten, da - - - mit zu - - - letzt - - - der Glau - - - be

B-flat 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

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.

Adagio hemiola

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

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).

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.

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."

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

B-flat major

(C7)

A7

D minor

D minor

D7

G minor

A7

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

Alto

Tenore

Basso

Wer hofft in Gott
Denn wer auf die

Wer hofft in Gott, wer
Denn wer auf die

Wer hofft in Gott, in
Denn wer auf dies'n, auf

Wer hofft in Gott, wer
Denn wer auf die sen,

Tutti

Oboes

D minor D minor

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

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

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

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

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

Ob I

Ritornello

Strings

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 wird ihm gleich - - - mer geht
ob ihm gleich - - - geht zu

Ob I

Oboes & Strings

Strings

A7 D minor A minor A7

20II

zu Schan - - - den:
zu Han - - - den:

Schan - - - den, zu Schan - - - den:
Han - - - den, zu Han - - - den:

zu Schan - - - den:
zu Han - - - den:

Chromaticism for "never be put to shame."

Oboes

Ritornello

B7 A minor A major A7

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22/44

den
den
den
den

Ritornello

Strings

Oboes

A minor

A minor

24/47

Strings

Oboes

G(7)

C7

F major

(G7)

27/49

Strings

Oboes

E7

A minor

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

Oboes

A minor

A minor (G7)

C major

C7

F major

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32/54

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

Ritornello

F7 B-flat major

35/57

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

Oboes
 Strings
 Oboes den Men.schen

F major F major C7

38/60

se - - hen fal - - - len,
 se - - hen fal - - - len,
 8 se - - - hen fal - - - len,
 se - hen 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*

A7 D minor *Tutti*

45/67 **B**

der sich ver - - -

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
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) G7 C major

Gläub' - - - gen, al - - -
Gläub' - - - gen al - - -
Gläub' - - - gen al - - -
Gläub' - - - gen al - - -
C major

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).

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