

# J.S. Bach - Church Cantatas BWV 138

Form: 1) Chorus [Chorale Vs. 1] & AT Recits. 2) B Recit. 3) Chorale [Vs. 2] & SA Recits. 4) T Recit. 5) B Aria. 6) A Recit. 7) Chorale [Vs. 3]. Note: In the NBA, movements 2 & 3 are joined. Bach integrates the genres of chorale, chorus, and aria (using a single chorale, thus foreshadowing the works of his chorale cantata cycle and perhaps representing an exploratory effort in preparation for that cycle). In movements that combine chorale and recitative, the latter acts as a trope on the chorale. Interestingly, the cantata has only one aria but many recitatives. In Cantata 95, for the following week, he uses 4 different chorales, integrating 2 different chorales with recitative in the first movement and connecting chorales with arias in two other movement pairs. 138/1 is a chromatic chorus based on chorale, with imaginative use of ritornello, chorale, and recitative. For each of the three chorale lines, the string ritornello is joined by Oboe I presenting the chorale melody (while Oboe II plays chromatically descending sighing figures); the tenor follows with material that incorporates the head-motive of the ritornello, which leads into a four-part rendition of the chorale phrase. An accompanied Alto recitative section follows, then the final two lines of the chorale in 4-part setting with animated bass, instruments doubling and embellishing the vocal lines.

J.S. Bach

## Cantata No. 138

Warum betrübst du dich, mein Herz

Für Sopran-, Alt-, Tenor-, Baß-Solo und Chor

138/1. (Vers 1.) (Coro.) Chorus (Chorale Vs. 1) & Alto & Tenor Recits.  
•Dialogue: Anxious care & sorrow vs. trust in God (138/1).



(Larghetto  $\text{♩} = 100$ )

Motive derived from vocal opening treated imitatively by strings.

Each of the first 3 chorale phrases is treated in the same way: Oboe d'amore 1 plays the melody, accompanied by the other instruments, the tenor voice sings the text in a recitative, the four voices sing the chorale phrase, doubled by the two oboes in unison.

Oboe d'amore I plays chorale phrase 1, while Oboe d'amore II plays 8th-note sighing figures (B-B-A#. A-G#-G, F#-E#-E, possibly derived from second vocal phrase).

6 A Tenore.

Tenor line with first text phrase of chorale incorporates the head motive of the ritornello, Obs d'amore have chromatic descending figure.

Warum betrübst du dich, mein Herz, warum be-trübst du  
What is it trou-bles thee, my heart? Ah what? what trou-bles

Allusion to Ps. 42:5 (42:6 in German bible)

Ob d'am II

Ob d'am I 8va up

B minor

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(NB. Der Cantus firmus: „Warum betrübst du dich, mein Herz“ im Sopran.)  
Soprano.

8

Chorale melody doubled by oboes d'amore in unison

Soprano.

Alto.

Basso.

War - um be - trüb st du dich, mein Herz?  
What is it trou - bles thee, my heart?

War - um be - trüb st du dich, mein Herz, mein  
What is it trou - bles thee, my heart, my

War - um be - trüb st du dich, mein Herz?  
What is it trou - bles thee, my heart?

War - um be - trüb st du dich, mein Herz, mein  
What is it trou - bles thee, my heart, my

Warum be\_trüb st du dich, betrüb st du dich, mein  
What is it trou - bles thee, what trou - bles thee, my

B minor

Obs d'am up 8va

Descending chromatic lament motive from earlier Ob d'am II

11

Herz?  
heart?

Herz?  
heart?

Herz?  
heart?

Vln II

Vln I

Vla

F# major

B7

(C#7)

2 Chromatically descending bass

B minor

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131

Tenor line with second text phrase of chorale incorporates the head motive of the ritornello, Obs d'amore have chromatic descending figure.

**B**

be\_kümmерst  
so woe-be-

Chorale phrase 2  
Ob d'am up 8va

Vln I, II  
Ob d'am II

B minor  
B major  
E minor

16

dich und trä - - gest Schmerz, be - küm - merst dich und  
- gone and sad thou art, so woe - be - - gone and

Ob d'am II  
Ob d'am I

B major  
A major  
B minor

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18

be - küm - merst dich und trä - gest Schmerz  
so woe - be - gone and sad \_ thou art,  
be - küm - merst dich und trä - gest Schmerz  
so woe - be - gone and sad thou art,  
trä - gest Schmerz, be - küm - merst dich und trä - gest Schmerz  
sad thou art, so woe - be - gone and sad thou art,  
bekümmert dich und trä - gest Schmerz, und trägest  
so woe - be - gone and sad thou art, and sad thou  
Oboes d'amore double chorale.

C#7      F# major  
B minor      Descending chromatic lamento bass  
E major      A minor

21

Schmerz  
art,

Strings

B minor

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23

Chorale phrase 3

Ob d'am I up 8va      Ob d'am II

E minor      B minor

25 C

Tenor line with third text phrase of chorale, Obs d'amore have ritornello's head motive.

nur um das zeit - li - che, das zeit - - - li . che  
why mourn earth's tran - si - ent, earth's tran - - - si - ent

Ob d'am I, II

C      F# minor

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Chorale line doubled by  
Ob d'am I, II

27

nur  
why

nur -  
why -

Gut, nur um das zeit - li - che, das zeit - - - li - che Gut, nur  
joys? why mourn earth's tran - si - ent, earth's tran - - - si - ent joys? why

nur um das  
why mourn earth's

F# minor    F# major                                      B minor

29

(Recit.)

um das zeit - li - che Gut?  
mourn earth's tran - si - ent joys?

um das zeit - li - che Gut, das zeit - li - che Gut? Ach! ich bin  
mourn earth's tran - si - ent joys, earth's tran - si - ent joys? Ah, I am

um das zeit - li - che Gut, das zeit - li - che Gut?  
mourn earth's tran - si - ent joys, earth's tran - si - ent joys?

zeitlich, das zeitlich, nur um das zeit - li - che Gut?  
tran-sient, earth's tran-sient, why mourn earth's tran - si - ent joys?

Oboes d'amore double the chorale in unison.

(Recit.)

F# major    E major                                      C#7                                      F# minor                                      F# major                                      B7

Descending chromatic fourth lamento motive

Strings play sustained notes.

32 Alto.

arm, mich drücken schwere Sorgen.  
poor, and o verwhelmed with sor - row,  
Vom Abend bis zum Morgen währt  
and ev - er on the mor - row my

Oboes d'amore respond with  
interludes of parallel 6ths & 3rds.

E minor E7

35

meine liebe Noth.  
troubles mul-ti-ply.  
Dass Gott erbarm! wer wird mich noch er.lösen vom Leibe dieser  
God, pi - ty me! who is there now to save me from they who would  
Allusion to Romans 7:24

Oboe interlude

A minor C7 D7 G major

38

bösen und argen Welt?  
- slave me here on the earth?  
Wie elend ist's um mich be - stellt!  
Ah, what a wret-ched one am I!  
Ach!  
Oh,

Oboe interlude Oboe interlude

E# dim. 7 F# major G7 E7 F# dim. 7 D7

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Chorale phrases 4 &amp; 5 joined together.

wär' ich doch nur todt!  
would that I might die!

Tenore.

Basso.

Oboes d'amore interlude extended

D# dim. 7      E minor      E minor      B minor

(a tempo)

Oboes d'amore prefigure penultimate chorale phrase by 2 beats, while vocal bass provides 16th notes as pickup beat.

trau du dei nem Herren Gott, der al le Ding' er.  
great cre - a - tor Lord a - dore, Al - might - y God for -

trau' du dei nem Herren Gott, der al le Ding' er.  
great cre - a - tor Lord a - dore, Al - might - y God for -

trau' du dei nem Herren Gott, der al le Ding' er.  
great cre - a - tor Lord a - dore, Al - might - y God for -

du dei nem Herren Gott, der al le Ding' er.  
cre - a - tor Lord a - dore, Al - might - y God for -

Instruments doubling and embellishing the vocal line, strings pulsing 8th notes, lament motive is absent.

B minor      D major

47

schaf - - fen hat.  
- ey - - er more.

schaf - - - - - fen - - hat.  
- ey - - - - - er - - more.

schaf - - - - - fen - - hat.  
- ey - - - - - er - - more.

schaf - - - - - fen - - hat.  
- ey - - - - - er - - more.

B minor                          Secco Recitative                          B major

138/2. **Recitativo.** (In the NBA the second & third movement are joined.)  
**Basso.** •Adversity: I've been given a bitter cup of tears (138/2).

Very chromatic but no completion of chromatic set in the voice part (no F).

Ich bin ver - acht' - der in Herr hat mich zum Lei - den am  
De - spied am I, in wrath did God cre - ate me, my

Allusion to Ps. 119:141.                          cross relation: D#/E

A minor                          E minor                          D# dim.

Text painting: pouring figure

Tage seines Zorns gemacht; der Vorrath, Haus zu halten, ist ziemlich klein; man schenkt  
tri - bu - la - tions mul - ti - ply; of earth - ly goods I have but a scan - ty store; none pours

Allusion to Lam. 1:12.

E7                          (F#7)                          B minor

Text painting: weeping sniffle?

6

mir für den Wein der Freuden den bitteren Kelch der Thrä - nen ein. Wie kann ich nun mein  
for me the wine of glad-ness, my cup of tears doth o - ver - flow. How can I serve my

Text painting: Chromatic harmonic progression for bitter cup of tears, sighs for food, tears for drink.

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

9

Amt mit Ruh verwalten? wenn Seufzer meine Speise und Thränen das Getränke sein.  
God in wor - thy fash-ion, when weep - ing is my ra - tion, with naught to drink but tears of woe?

Possible allusion to Ps. 42:3.

C major      F#7      B7      E7      D# dim. 7      E minor      B major

Homophony chorale statements at beginning, middle, and end, alternating with soprano and alto accompanied recitatives. Soprano recit is very chromatic but is missing A-natural from chromatic pitch set. The two recitatives end with questions, which are answered by the chorus with identical motet-like settings of the rest of the chorale.

(Vers 2.) (Coro.) (Tempo giusto  $\text{♩} = 69$ ) Chorale S.A.T.B. (Vs. 2) with Soprano & Alto Recits. (In the NBA this movement is joined with the previous one. Clearly the chorale's function is to answer the question in the previous movement.)

Dialogue: Doubting anxiety vs. trust in God (138/3).

Soprano. Chorale phrases 1, 2, 3 with strings doubling

Chorale phrase 2

+ Vln I      Er kann und will dich las - sen nicht,      er - weiss gar wohl, was  
Thy God will not a - ban - don thee,      He knows thy needs, the

Alto.

+Vln II      Er kann und will dich las - sen nicht,      er weiss gar wohl, was  
Thy God will not a - ban - don thee,      He knows thy needs, the

Tenore.

+Vla      Er kann und will dich las - sen nicht,      er weiss gar wohl, was  
Thy God will not a - ban - don thee,      He knows thy needs, the

Basso.

+Continuo      Er kann und will dich las - sen nicht,      er weiss gar wohl, was  
Thy God will not a - ban - don thee,      He knows thy needs, the

Oboe d'amore again respond with interludes in parallel 3rds and 6ths.

(Tempo giusto.)

E minor      B minor      B minor

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5 Chorale phrase 3

dir ge-bricht,  
Ru - ler He  
Himmel und Erd' ist sein!  
of earth and sky and sea!

dir ge-bricht,  
Ru - ler He  
Himmel und Erd' ist sein!  
of earth and sky and sea!

dir ge-bricht,  
Ru - ler He  
Himmel und Erd' ist sein!  
of earth and sky and sea!

dir ge-bricht,  
Ru - ler He Oboe interlude  
Himmel und Erd' ist sein!  
of earth and sky and sea! Oboe interlude

Accompanied (Recit.) Soprano. F# G# D# B# C# E minor A minor B minor E

Chromatic saturation in the recitative's vocal part in 8 mm.

8 Ach! wie? Gott sorget freilich für das Vieh, er giebt den Vögeln seine Speise, er  
But lo, the Lord in-deed pro-tects His flock, to ba - by birds their food suppli - eth, the  
Oboes d'amore and strings tacet.

G#7 C# minor F#7

A# B

sät - ti - get die jun - gen Ra - ben, nur ich, ich weiss nicht auf was Wei - se, ich  
lit - tle ra - vens sat - is - fi - eth, but I, am lone - ly, un - be - friend - ed, in

B7 E minor E7

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13II

F D A  
ar-mes Kind, mein bischen Brot soll haben, wo ist Jemand, der sich zu meiner Rettung  
po-ver-ty my life will soon be end-ed; for who is there to suc-cor and de-liv-er

G# dim. 7      E7      A minor      B7

Chorale response to the question just posed (chorales represent the voice of the Church.)

16 **A(a tempo)**

Chorale phrases 4 & 5: Oboes double chorale tune in unison (no Vln I).

find't? Dein Va-ter und dein me? Thy Fa-ther and thy God will heed and suc-cor thee in

The two recitatives end with questions, which are answered by the chorus **Dein** with identical motet-like settings of the rest of the chorale; the accompanying counterpoint is based on a diminution of the chorale phrase in diminution. **Thy** **+Vln II** **Va-ter und dein Her-re Gott, der Fa-ther and thy God will heed and**

**Tenore.**

+Vla Dein Va-ter und dein Her-re Gott, der dir bei-steht in  
Thy Fa-ther and thy God will heed and suc-cor thee in

**Basso.**

Dein Va-ter und dein Her-re Gott, der dir bei-steht  
Thy Fa-ther and thy God will heed and suc-cor thee

**A(a tempo)**

+Continuo

Oboes d'amore double the chorale melody, lower strings double voices, Vln 1 silent at first.

E minor      B minor      B minor      A minor

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19

Herre Gott, der dir bei -  
God will heed  
dir bei - steht in al - ler  
suc - cor thee in ev -  
al -  
ev -  
in al -  
in ev -

Vln 1 enters with theme, perhaps representing God's attending care.

F# dim.      G major      D major      B minor      D major

21<sup>II</sup>

(Recit.)

steht in al - ler Noth.  
thee in ev - ry need.

Noth, in al - ler, al - ler, al - ler Noth. Ich bin ver -  
need, in ev - ry, ev - ry, ev - ry need. I am for -

ler, al - ler Noth.  
- ry, ev - ry need.

Text painting: All instruments except continuo forsake the singer.

(Recit.)

B minor      B minor      E minor      B major

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24 Alto.

lassen, es scheint, als woll-te mich auch Gott bei mei-ner Ar-muth hassen, da  
- sak-en, it seems as though my sor-ry lot no pi-ty will a-wak-en in

Continuo alone

B dim. 7      G7      C minor      D major

27

er's doch im-mer gut mit mir ge-meint.  
God who ev-er was so good to me.

Ach Sor-gen, Sor-gen,  
Ah sor-row, sor-row,

G major      G major      G# dim.

30

ach! wer-det ihr denn alle Morgen und alle Tage wie-der neu? So klag'ich immer-  
ah, might it cease up-on the mor-row! but no it comes each day a-new. I cry, with an-quish

G# dim. 7      A minor

33

fort: Ach, Armuth! har-tes Wort, wer steht mir denn in meinem Kummer bei?  
fraught: Ah, pi-ty, bit-ter though, what friend have I, in need for-ev-er true?

Basso.

(a)

Dein Thy (a)

Extra bass statement added here (compare m. 16).

B minor      E# dim. 7      F# minor      D# dim. 7      B7

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**B tempo**

96 **Soprano.** Chorale response repeated. (Chorales represent the Church's voice.)

Original chorale text has "mein" and "mir." The librettist has changed it here to provide an answer to the question posed.

Dein Va . ter  
Thy Heav'n - ly

Dein Va . ter und dein  
Thy Heav'n - ly Fa - ther,

Tenore.

Dein Va . ter und dein Her . re Gott, der steht dir bei  
Thy Heav'n - ly Fa - ther, God the - Lord in this thy need

Va . ter und dein Her . re Gott, dein Va . ter und dein Her . re Gott, der steht dir  
Heav'n - ly Fa - ther, God the - Lord, thy Heav'n - ly Fa - ther, God the - Lord in this thy

**B tempo**

E minor B minor B minor

Oboes d'amore double the chorale melody, lower strings double voices, Vln 1 silent at first.

3811

und dein Her . re Gott, der  
Fa - ther, God the Lord in

Her . re Gott, der steht dir bei in al -  
God the - Lord in this thy need will help

in al - will help

bei in al -  
need will help

Vln 1 enters with descant, presumably representing God's attending care.

A major F# dim. G major D major B minor

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Fermata allows for reflection about the comfort offered.

41

steht dir bei in al - ler Noth.  
this thy need will help af - ford.  
- ler Noth, in al - ler Noth, in al - ler Noth.  
- af - ford, will help af - ford, will help af - ford.  
- - - - - ler Noth, in al - ler Noth.  
af - ford, will help af - ford.

D major      B minor      B minor      E minor      B major

Secco Recitative. Diatonic, mood shifts to faith. Attacca into following movement.

138/4. **Recitativo.**

Tenore. •Trust in God exercised: Patience in adversity (138/4).

Ach süßer Trost! Wenn Gott mich nicht verlassen und nicht versäumen  
Ah, com-fort sweet! for God will not for-sake me un-mind-ful of my

G major      Text painting: Bass pedal probably signifies the promise of God not to leave or forsake (an allusion to Hebrews 13:5, itself a quotation from Deuteronomy 31:6 and Joshua 1:5).

3

will, so kann ich in der Still' und in Geduld mich fassen. Die Welt mag immerhin mich hassen, so  
lot, se - cure a-gainst de -feat I bear my fate with pa-tience. Nor heed I mor-tal de - tes - ta-tion; I

E minor

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Allusion to 1 Peter 5:7.

Text painting: Arioso melisma on "joy."

werf ich mei.ne Sor-ge.n mit Freu.- den auf den Herrn; und hilft er heu.te  
cast my load of sor-row with glad-ness on the Lord, and help will He af-

B minor      D7      G major

nicht, so hilft er mir doch mor.gen.  
- ford, to bring a joy-ous mor-row.  
Nun leg' ich herzlich gern die  
And so with hap-py heart I

A major      F# dim. 7

Sorgen unte.r's Kissen und mag nichts mehr als dies zu meinem Troste wissen:  
put a-way re-pin-ing, for Faith and Hope at last have ri-sen and are shin-ing.

B minor      A7      D major      (Attacca.)

Finally, an aria,  
the only one in the  
cantata.

138/5. **Aria.** (Allegro moderato  $\text{d} = 100$ ).  
Ritornello Vln I  
Minuet rhythm String accompaniment

• Trust in God exercised: Calmness in suffering (138/5). Opening phrase derived from vocal line, Vln I playing the head motive. Then Vln I starts descant (with figura corta), presumably representing God's attending care as suggested by the words. Rhyme scheme is ABCCDDB. Phrase structure: Rit - 1 - 2 - Rit - 3 - 4 - Rit - 1 - 5 - 6 - 7 - 1 - 2 - Rit.

Mm. 1 21 30 46 58 66 74 82 91 95 103 119 128 145

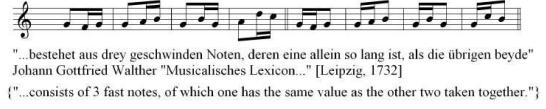
Modified da capo aria,  
accompanied by strings.  
Ritornello reappears in  
m. 46 & m.74. Triple  
meter in which cantabile  
quarter notes alternate  
with a conspicuous  
figure of two  
sixteenths-eighth  
(figura corta), then  
running sixteenths.  
Very positive statement of  
joy and faith.

Ritornello Vln I  
Minuet rhythm String accompaniment  
D major

6 (1.0)      A major

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Figura corta



"...bestehet aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde"  
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."<sup>7</sup>

9 (153)



A major

13 (157)



D major

17 (161)



D major

Motto aria or "Devisenarie" in which the singer states the first line before the aria proper. Text Painting: Motto begins with ascending fourth for "upon God," which is later expanded to an octave (see mm. 82, 119). It is reminiscent of "Quoniam" of the Gloria in the B-minor mass). Bach reused this movement in the "Gratias" of the Missa in G major, BWV 236. The text makes some allusions to Chorale vv. 4 & 10 (see side note).

21 Basso.



Auf Gott steht mei. - ne\_ Zu. - ver.sicht,  
In God the Lord — I — put — my trust,



D major

26



auf Gott steht mei. - ne\_ Zu. - ver. - sicht,  
in God the Lord — I — put — my trust,

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Text painting: Long melisma for faith in God's sovereign control ("walten" means to "hold sway over" or "to rule"). The striking text painting on "walten" and "Freude" in this movement emphasize the reason for renewed faith and joy: God's sovereignty, while the repetition of the opening line, emphasizes the poet's determination to believe.

30

mein Glaube lässt ihn wal-  
stead - fast in faith con - fid

A major                      A major

34

- ten, auf Gott steht  
- ing, in God the

A major                      A major

38

mei - ne Zu - ver - sicht,  
Lord I put my trust,

mein Glaube lässt ihn  
with steadfast faith con -

A major

Text painting: Long melisma for "walten."

42

wal - ten.  
fid - ing.

Ritornello

A major

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52

57

Nun kann mich kei - ne Sor - - - - ge  
No sor - row now can come to

A major A major D major

"Nagen" = "to vex" or "to rankle"

Dynamic markings are editorial.

61

na - vex

E minor

"Plagen" = "to plague"

65

- - gen, - - nun kann mich auch - kein' Armut pl.  
me, - - nor care nor pov er - ty per - plex

E minor

Note: the scanned BGA VP score was missing mm. 70-74 of the vocal line, which is added here from the full score.

J.S. Ba

70. gen. Ritornello  
F# major B minor

75 B minor

79 Opening repeats in the manner of devise.  
Auf Gott steht  
In God the

83 B minor B minor  
mei - ne\_ Zu - ver - sicht,  
Lord - I - put - my trust, auf Gott steht  
in God the

88 D major  
mei - ne\_ Zu - ver - sicht!  
Lord - I - put - my trust! Auch mitten in dem grös -  
My Fa - ther He, my joy

Vocal part now built into orchestral part derived from ritornello ("Vokaleinbau.")

B minor

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93

- - - ten in Lei - - - de ness, bleibt He \_\_\_\_\_ er mein ne . ver

F# minor      A major  
A major

Text painting for "joy"

97

Va - - - ter, mei - ne Freu - - -  
fails me, brings me glad - - -

101

de, er will mich wun - der -  
ness, con tent - ment won - der -

105

lich, wun - der - lich, er will mich wun - derlich er hal -  
ful, won - der - ful, con tent - ment won - der - ful pro - vid -

D major      G major      G major

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110

ten, er will mich  
- ing, con-tent - ment

A major

115

wunder\_lich,  
won - der - ful,

wun - der - lich er - hal - ten.  
won - der - ful pro - vid - ing.

E# dim. 7

F# minor

A section returns with opening text.

119

Auf Gott steht mei - ne Zu - ver - sicht,  
In God the Lord I put my trust,

D major

124

auf Gott steht mei - ne Zu - ver - sicht, mein Glaube  
in God the Lord I put my trust, steadfast in

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Text painting: Held note followed by long melisma for "walten."

129

lässt ihn wal-  
faith con-fid-

134

138

Text painting: Long melisma for "walten."

ten, mein Glaube lässt ihn wal-  
ing, with stead-fast faith con-fid-

A major      D major

142

ten.  
ing.

Ritornello  
mf

D major  
Dal Segno.

138/6.

**Alto.**

• Trust in God exercised: All cares rejected (138/6) = allusion to the day's Gospel reading ("Therefore do not be anxious...").

Ei nun! so will ich auch recht sanf-te ruh'n. Euch, Sorgen, sei der  
'Tis well, now care will cease to mar my peace. Ye sor-row, "fare-ye -

B minor

Schei-de-brief ge-ge-ben, nun kann ich wie im Himm-el le-ben.  
- well", at last I bid you, for hap - py I as if in heav - en.

E minor

B minor

## 138/7. (Vers 3.) Choral. (Mel: „Warum betrübst du dich“.)

(Moderato  $\text{♩} = 104$ .)

• Trust in God exercised: Earth affords no comfort (138/7).

Oboes

Violins respond to oboes.

B minor

D major

B minor

B minor

B major

E minor

## J.S. Bach - Church Cantatas BWV 138

Choral rendered vocally mostly in simple 4-part harmonization with some embellishment in lower voices.

7 Soprano.

Alto.

Tenore.

Basso.

Weil  
Since

Weil  
Since

Weil  
Since

Weil  
Since

E minor

B minor

B minor

9

du mein Gott und  
Thou my God and

du mein Gott und  
Thou my God and

du mein \_\_\_\_\_ und  
Thou my \_\_\_\_\_ and

du \_\_\_\_\_ mein \_\_\_\_\_ Gott \_\_\_\_\_ und  
Thou \_\_\_\_\_ my \_\_\_\_\_ God \_\_\_\_\_ and

D major

J.S. Bach - Church Cantatas BWV 138

11

Va - - - ter                      bist,  
Fa - - - ther                      art,  
Vá - - - ter                      bist,  
Fa - - - ther                      art,  
Vá - - - ter                      bist,  
Fa - - - ther                      art,

B minor

13

B minor

D major

## J.S. Bach - Church Cantatas BWV 138

15

dein  
Thy  
Kind  
child  
wirst  
with -  
dein  
Thy  
Kind  
child  
wirst  
with -  
dein  
Thy  
Kind  
child  
wirst  
du \_\_\_\_\_  
in \_\_\_\_\_  
ver -  
Thy

B minor

B7

17

du  
in  
ver -  
Thy  
las  
Fa  
sen  
ther's  
du  
in  
ver -  
Thy  
las  
Fa  
sen  
ther's  
las  
Fa  
sen  
ther's

E minor

B minor

B7

J.S. Bach - Church Cantatas BWV 138

19

nicht,  
heart,

nicht,  
heart,

nicht,  
heart,

nicht,  
heart,

E minor

G major

21

du  
will

du  
will

du  
will

du  
will

E minor

B minor

J.S. Bach - Church Cantatas BWV 138

24

värne - ter - li - ches  
värne - ter - li - ches  
värne - ter - li - ches Herz! got!  
värne - ter - li - ches  
B minor

25

Herz! got!  
Herz! got!  
Herz! got!  
F# minor

## J.S. Bach - Church Cantatas BWV 138

28 A

Ich bin ein  
Though I am

F# major      B minor

30

ar - - - mer      Er - - - den  
but a low - - ly

ar - - - mer      Er - - - den  
but a low - - ly

ar - - - mer      Er - - - den  
but a low - - ly

ar - - - mer      Er - - - den  
but a low - - ly

D major

32

kloss,  
clod,

kloss,  
clod,

kloss,  
clod,

kloss,  
clod,

G major

34

auf  
I

auf  
I

auf  
I

auf  
I

## J.S. Bach - Church Cantatas BWV 138

36

Er - den weiss ich am at one with  
Er - den weiss ich am at one with  
Er - den weiss ich am at one with  
Er - den weiss ich am at one with kei - Might -

G major      B minor

38

kei - nen Trost.  
Might - y God.

kei - nen Trost.  
Might - y God.

ich kei - nen Trost.  
with Might - y God.

nen Trost.  
y God.

B minor

J.S. Bach - Church Cantatas BWV 138

Musical score for J.S. Bach's Church Cantata BWV 138, page 40. The score consists of five staves. The top four staves are soprano voices in G major, indicated by a treble clef and two sharps. The bottom staff is a basso continuo part, indicated by a bass clef and a bassoon icon. The music features a series of eighth-note chords followed by sustained notes and grace notes.

D major

Musical score for J.S. Bach's Church Cantata BWV 138, page 42. The score consists of five staves. The top four staves are soprano voices in G major, indicated by a treble clef and two sharps. The bottom staff is a basso continuo part, indicated by a bass clef and a bassoon icon. The music features a series of eighth-note chords followed by sustained notes and grace notes. Red text labels indicate key changes: "B minor" under the first measure, "B major" under the second measure, and "E minor" under the third measure.

Musical score for J.S. Bach's Church Cantata BWV 138, page 44. The score consists of five staves. The top four staves are soprano voices in G major, indicated by a treble clef and two sharps. The bottom staff is a basso continuo part, indicated by a bass clef and a bassoon icon. The music features a series of eighth-note chords followed by sustained notes and grace notes. Red text labels indicate key changes: "E minor" under the first measure, "B minor" under the second measure, and "B minor" under the third measure.