

J.S. Bach - Church Cantatas BWV 187

Form:

PART 1: Chorus - Recit (B) - Aria (A).

PART 2: Aria (B) - Aria (S) - Recit (S) - Chorale.

Introduction & updates at melvinunger.com.

NBA I/18; BC A110

7. S. after Trinity (BWV 186, 107, 187)

*Romans 6:19-23 (The wages of sin is death but the gift of God is eternal life)

*Mark 8:1-9 (Jesus feeds the four thousand)

Librettist: perhaps Christoph Helm

FP: 4 August 1726 (Leipzig: St. Nicholas)

This cantata belongs to Bach's third cantata cycle in Leipzig (see notes).



J.S. Bach

Cantata No. 187 Es wartet alles auf dich

CONCERTO

Prima Parte

This cantata belongs to a group of works whose texts are taken from a cycle also set by Johann Ludwig Bach (1677-1731). Their inclusion of Old and New Testament scriptures for structural demarcation allows for a bipartite design and they favor galant elements, apparently influenced by the Enlightenment/pietistic emphases in their texts (see notes). Later, Bach reused the opening chorus and all 3 arias in the Lutheran Mass in G minor, BWV 235 (see note).

Martin Petzoldt outlines the cantata's symmetrical form (*Bach-Kommentar* 1:167, translated from the German original):

4. B recit. The fundamental neediness of all people before God / vox Dei
5. S aria. God as the provider of all life
3. A aria. God as the year's gracious Lord
6. S recit. The concern of the individual for his needs
2. B recit. About the daily need of all living things
7. Chorale. God's creation and human thanksgiving by his Spirit
1. Chorus. The expectation of all creatures and God's gift

For Alfred Dürr's overview of the libretto and its connection to the Gospel of the day, see note.

A 2-part cantata on a Meiningen libretto reused in the Mass in G minor, BWV 235.

Light Instrumentation:



Oboe I, II

Vln I, II

Vla

SATB

Continuo, Organo

Form

Sinfonia (mm. 1-28) Gm

A. Line 1 (canonic: 28-34) Gm-DM

Lines 1-2 (dual themes: 35-41) DM-FM

Lines 1-2 (choral insertion: 41-48) FM-Dm

Sinfonia modified (49-66) Dm

B. Lines 3-4 (fugue: 66-111) Dm-B M

Instrumental transition (111-113) Dm-B M

C. Lines 1-4 (choral insertion: 113-125)

B M-GM

(Coro) • Creation looks to God for sustenance: Psalm 104:27-28 (187/1).

187/1. (Tempo ordinario $\text{♩} = 76$)

Bach reused this movement for the "Cum sancto spiritu" of the Mass in G minor (BWV 235/6).

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See full score for the interplay of the primary motive...

Ob I

16.

Ob II

Long sequences suggest "warten" ("waiting")...

B-flat major B-flat 7 (E-flat major) (C minor) (G7) (C minor) F7 (B-flat major)

19.

D7 G minor

22.

G minor B-flat 7 E-flat major G7

24.

C minor (F7) D7 G minor C7 D7 G minor

27. **Soprano** **Line 1 (canonic).** **Figura circulatorio: Long melismas for "alles" ("all").**

Alto Text painting: Long notes with suspension for "wartet" ("waits"), then long melismas for "alles" ("all").

Tenore Es war - - - tet Al - - -

Basso Es war - - - tet Al - - -

The individualized treatment of successive text phrases is characteristic of motet style. However, Bach continuously overlaps phrases and sometimes even presents text phrases simultaneously so that intelligibility is obscured in the opening section (an exception being the opening two words with their long notes). Perhaps Bach wanted to stress the idea that God's provision is individualized and asynchronous, a concept implied in the second line by the phrase "zu seiner Zeit" ("in due time").

Oboes tacet...

G minor G minor G7 C minor G minor

30.

les, es war - tet Al -
 les, es war - tet Al -
 Es war - tet Al -
 - tet Al -

Obs.

D7

G minor

33.

les auf dich,
 - les, Al - les auf dich,
 - les, Al - les auf dich,
 - les auf dich,

G minor

35.

dass du ih - nen Speise ge - best zu sei - ner
 es war - tet Al -
 Lines 1 & 2 (dual themes). es war - tet Al - les, dass du ih - nen Spei - se
 dass du ihnen Speise ge - best zu sei - ner Zeit,
 Ob II

G minor (G7) C minor C7

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38.

Zeit, es war-tet Al-les auf
 - les auf dich, es war-tet Al-les auf
 ge-best zu sei-ner Zeit, zu sei-ner Zeit, es war-tet Al-les auf
 dass du ih-nen Speise ge-best zu sei-ner Zeit, es wartet Al-les auf

Ob I

F major B-flat major B-flat major C7

41.

dich, es war-tet Al-les, Al-les, Al-les, Al-les

dich, Lines 1 & 2 inserted into sinfonia mm. 6-13. es war-tet Al-les

dich, es war-tet Al-les

dich, = m. 6. B = mm 7-13 with choral insertion. es war-tet Al-les

F major B G7

44.

- les, Al-les, Al-les, Al-les

les, Al-les, Al-les, Al-les

auf dich, es war-tet Al-les auf dich, dass du ih-nen

-tet Al-les auf dich, dass du ih-nen Spei-se ge-best zu

C minor A7 D minor C7 F major

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46.

les auf dich, dass du ih - nen
les auf dich, dass du ih - nen Spei - se
Spei - se ge - best zu sei - ner Zeit, Spei - se
sei - ner Zeit, dass du ih - nen Spei - se

A7 D minor

48.

Spei - se ge - best zu sei - ner Zeit.
ge - best zu sei - ner Zeit.
ge - best zu sei - ner Zeit.
ge - best zu sei - ner Zeit.

mf Sinfonia modified

D minor D minor D minor

51.

Instrumental passage for the keyboard.

53.

Instrumental passage for the keyboard.

F major F major

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56. Obs

F major F7 B-flat major D7 G minor A7

59.

D minor D minor C7 F major 7 B-flat major

62.

D7 (G minor) C7 A7 D minor G7 A7 D minor

64.

D minor

66.

B. Lines 3-4: Fugue with Countersubject.

Line 3 (fugue subject).

Long melismas for "sammeln" ("gather").

Wenn du ih-nen gie - best, so samm -

Obs tacet...

R.H. p

D major G minor G minor

69.

Wenn du ih-nen gie - best, so samm -
- len sie, wenn du dei - ne Hand auf - thust, so wer - den sie mit Gü - te ge -

72. G minor C# dim.7 D minor

Wenn du ih - nen gie - best, so samm -
- len sie, wenn du dei - ne Hand auf thust, so wer - den sie mit
sät -

D minor D minor D7 G minor

75. Lines 3 & 4 (subject and countersubject).

Wenn du ih - nen gie - best, so samm -
- len sie, wenn du dei - ne Hand auf thust, so
Gü - te ge - sät -
- ti - get; wenn du ih - nen

G minor G minor G7

77.

len sie, wenn du deine Hand auf -
 wer - den sie mit Gü - te ge - sät -
 ti - get;
 gie - best, so samm - len - sie, wenn du ih - nen gie - best, so

C minor C minor C minor

80.

thust, so wer - den sie mit Gü - te ge - sät - ti -
 ti - get, so wer - den sie mit Gü - te ge - sät - ti -
 wenn du ih - nen gie - best, so samm -
 samm - len - sie, so samm - len -

82.

get; wenn du ih - nen gie - best, so
 get; - len sie, so samm - len
 sie, so samm - len

Lines 3a/b & 4 (subject & countersubject).
 Strings
 Oboes

B-flat major B-flat major

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85.

samm - len sie, so samm - len sie, so wenn du ih - nen gie - best, so sie, so sammeln sie, so sammeln sie, Obs so samm - len

B-flat major B-flat major B-flat major B-flat 7

88.

samm - len sie, wenn du dei - ne Hand aufthust, so wer - den sie mit Gü - samm - len sie, so wenn sie, so sammeln sie, wenn sie, so sammeln sie, E-flat major E-flat major C minor G(7)

91.

te ge - sät - ti - get, wenn du dei - ne Hand auf - samm - len sie, wenn du dei - ne Hand auf - du ih - nen gie - best, so samm - len sie, Obs so sammeln sie, C minor C minor

Lines 4 & 3 (countersubject & subject).

93.

thust, so wer-den sie mit Gü-te ge-sät-ti-get; wenn
 thust, so wer-den sie mit Gü-te ge-sät-ti-get, wenn du dei-
 -len sie, so samm-len sie, so samm-len sie, so samm-len sie,
 wenn du ih-nen gie-best, so samm-

C minor A-flat major D7 G minor

96.

du ih-nen gie-best, so samm-len sie, so samm-len
 -ne Hand auf-thust, so wer-den sie mit Gü-te ge-sät-ti-
 samm-len sie, so samm-len
 -len sie, so samm-len
 -len sie, so samm-len

G minor G minor

98. **E** Lines 3 & 4 (subject & countersubject).

-len sie, wenn du dei-ne Hand auf-thust, so werden sie mit Gü-te ge-
 get; wenn du ih-nen gie-best, so samm-
 sie;
 sie;

G minor G minor A7 D minor

101.

sät -
 - len sie, wenn du dei - ne Hand aufthust, so wer - den sie mit
 wenn du ih - nen gie - best, so samm - wenn

D minor D minor E7 A(7)

104.

Gü - te ge - sät - ti - get, wenn du dei - ne Hand auf -
 - len sie, wenn du dei - ne
 du ih - nen gie - best, so samm -

Obs

A7 D minor D minor

106.

thust, so werden sie mit Gü - te ge - sät - ti -
 Hand aufthust, so werden sie mit Gü - te ge - sät - ti -
 - len sie, wenn du dei - ne Hand auf - thust, so werden sie ge - sät -

D minor D minor D7 G minor

109.

get, so werden sie mit Güte gesät-ti-get.

Instrumental Transition

D minor G7 C minor

112.

Line 1.

Es war-tet Al-les auf dich, dass du

C. Lines 1-4 (choral insertion with allusions to A & B into sinfonia mm. 16-28.)

Es war-tet Al-les auf dich, dass du

Es war-tet Al-les auf dich, dass du

Es war-tet Al-les auf dich, dass du

C minor F7 B-flat major B-flat 7 (E-flat major) G7

115.

Line 2.

les, Al-les auf dich, dass du

les, Al-les auf dich, dass du

les, Al-les auf dich, dass du

les, Al-les auf dich, dass du

(C minor) F7 (B-flat major) D7 G minor

117. Line 3.

ih - nen Spei - se ge - best zu sei - ner Zeit. Wenn du
 ih - nen Spei - se ge - best zu sei - ner Zeit. Wenn du ih - - nen
 dich, dass du ih - nen Spei - se ge - best zu sei - ner
 dich, dass du ih - nen Spei - se ge - best zu sei - ner

D7 G minor

119.

- ih - - nen gie - best, so samm - - - len
 gie - best, so samm - - - len
 Zeit. Wenn du ih - - nen gie - best, so samm - - - len
 Zeit. Wenn du ih - - nen gie - best, so samm - len

121. Line 4.

sie, wenn du dei - - ne Hand auf - - thust, so
 sie, wenn du dei - - ne Hand, dei - - ne Hand auf - thust,
 sie, wenn du dei - - ne Hand auf - thust, so
 sie, wenn du dei - - ne Hand auf - thust, so

G minor B-flat 7 E-flat major G7

C minor D7 G minor G minor

123.

wer - den sie mit Gü - te ge - sät - - - ti - get.
 so wer - den sie mit Gü - te ge - sät - ti - get.
 wer - den sie mit Gü - te ge - sät - - - ti - get.
 wer - den sie mit Gü - te ge - sät - - - ti - get.

G minor G major

Secco

187/2. **Recitativo** • Creatures fill whole world: who could feed them all? (187/2).

E-flat

1. **Bas**

B-flat A D G E C

Was Cre - a - turen hält das grosse Rund der Welt! Schau doch die Berge an, da
 What creatures are-contained-in the great circle of-the world! Behold, indeed, the mountains -, where

Bass is often the voice of authority.

B-flat major C7 F major F7 B-flat 7

4. **A-flat**

sie bei tausend gehen. Was zeuget nicht die Fluth? Es wimmeln Ström' und Seen. Der
 they in-the thousands do-range. What bears-witness not the torrent? (Now) swarm streams and seas. The

E-flat major (F7) B-flat major D major

7.

Vö - gel grosses Heer zieht durch die Luft zu Feld. Wer nähret solche Zahl, und wer ver.
 birds' great host moves through the air to (the) field. Who feeds such-a (large) number, and who can

F# dim.7 G minor G minor C major

Chromatic saturation in the vocal part in 13 mm.
 The text alludes to verses from Psalm 104 (which is also the source for the text of the opening movement), to a verse from Jesus' sermon on the mount (which is also the source for the text that opens part 2), and to the Gospel of the day (see note).



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10. C# B

mag ihr wohl die Nothdurft ab-zu-ge-ben? Kann irgend ein Monarch nach solcher Ehre

them indeed (with) their necessities supply? Can any a monarch to such-an honor

A major

13. F#

stre-ben? Zahlt al-ler Er-den Gold ihr wohl ein ei-nig Ma(h)l?

aspire? (Buys) all (the) earth's gold them indeed a single meal?

D7 G minor iv6 V

Aria (Andante) 187/3. Lord crowns the year with his blessing (187/3). Phrygian cadence often used for questions.

Form (Rhyme: ABBA)
 Ritornello (mm. 1-18) B M
 A. Line 1 (19-24) FM-B M
 Rit (24-32) B M
 Line 1 (5x: 32-69) B M
 Rit (69-81) FM
 B. Lines 2-4 (82-97) FM-Gm
 Rit (97-102) Gm
 Lines 2-4 (102-117) Gm-B M
 Rit (118-123=1-6) Gm-B M
 (modified da capo)
 Line 1 (124-129=19-24) B M-FM
 Rit (129-136=24-31) FM-B M
 Line 1 (2x: 137-154=32-41+ending) B M
 Rit (154+2-18) B M

1. Echo

Ritornello

B-flat major B-flat major B-flat 7.

Dance-like meter with syncopations producing cross rhythms underscores the joy of the text.

The aria employs phrases from Psalm 65 (see note).

8. E-flat major C7 F major F7 B-flat major



14. Alto

Bach reused this movement for the "Domine Fili unigenite" of the Mass in G minor (BWV 235/4).

Echo hemiola

Du Herr, du krönst al-

Continuo alone...

B-flat minor F# dim.7 G minor C minor F7 B-flat major B-flat major

21. lein- das Jahr- mit dei-nem- Gut, Ritornello

hemiola tr

F major F pedal... F7 B-flat major

Regarding no. 3, Alfred Dürr writes, "With almost Handelian splendour, God is praised as the preserver of life. Its 3/8 time, its articulation of its motives, creates the impression of a solemn dance. Its charm is enhanced by the syncopated rhythm which leads to irregular phrasing in the instrumental ritornello: in place of the two-, four-, and eight-bar groups favoured elsewhere, we find here a grouping of (3 + 3) + (4 + 4 + 4) bars. See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 452.

27. This is a variation of an aria type called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." Normally, after the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement. In this case, the "motto" is an embellished version of the first line of the closing chorale.

du Herr, du krönst al .

hemiola

p *mf* *p*

B-flat minor F# dim.7 G minor C minor F7 B-flat major B-flat major

34. lein das Jahr mit dei - nem Gut, du Herr, du krönst al - lein - das

pp *p*

B-flat major B-flat 7 E-flat major C7

41. Jahr mit dei - nem Gut, du Herr, du

mf

F major F major

Circular melisma for "krönst" (to "crown"). See note for more regarding the figura circulatorio.

47. krönst al - lein

p

F major F major

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53.
das Jahr mit deinem Gut, du Herr, du krönst allein

hemiola

F major

59.
das Jahr mit deinem Gut, du krönst

F major

C(7)
C pedal...

65.
allein das Jahr mit deinem Gut.

hemiola

mf

F major

70.
allein das Jahr mit deinem Gut.

F7

B-flat major

G7

C7 C pedal...

76.
allein das Jahr mit deinem Gut.

p

mf

hemiola

F minor

C# dim.7

D minor

G minor

C7

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Figura corta for "träufet" (to "drip" or "drizzle") and also for "Wegen" ("ways"). See note regarding the figura corta.

81. 

Es träu - - - - - fet Fett und Se - gen auf dei - nes

Text painting: Staccato notes depict the "drips."

F major D major G minor

The motive previously played by Vln I/Ob I now given to the bass for "deines Fußes Wegen" ("thy foot's pathway").

87. 

Fu - sses We - - - - - gen, und dei - ne Gna - - - - - de ist's, die

G minor

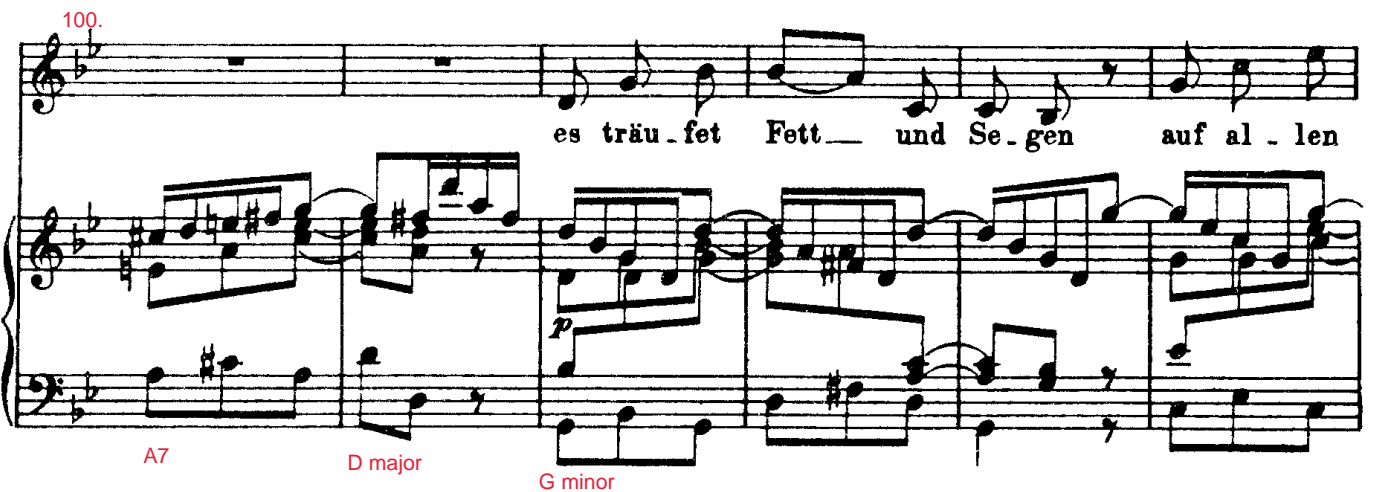
94. Melisma to suggest expanse for "alles" ("all").

94. 

al - - - - - les Gu - tes thut,

NBA: allen Ritornello

G minor G minor G7 C minor

100. 

es träu - fet Fett - - - - - und Se - gen auf al - len

A7 D major G minor

106.

dei - nen We - gen, und dei - ne Gna - de ist's, die al -

G7 C minor F# dim.7 D7

112.

- - - - - les, al - - - - les Gu - tes

G minor

117.

Modified da capo.

thut.

Ritornello

= m. 1. = m. 2. = m. 3. = m. 4. = m. 5.

G minor B-flat major B-flat major

The opening theme (not the ritornello theme but an embellished version of the first line of the closing chorale) returns.

123.

Du Herr, du krönst al - lein das Jahr mit dei - nem

= m. 6. = m. 19. = m. 20. = m. 21. = m. 22. = m. 23.

hemiola

B-flat major

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129.

Gut, = m. 24. = m. 25. = m. 26. = m. 27. = m. 28. = m. 29. = m. 30.

F major
F pedal... F7 B-flat major F# dim. 7 G minor C minor F7

136.

= m. 31. du Herr, du krönst al - lein das Jahr mit dei - nem Gut,
= m. 32. = m. 33. = m. 34. = m. 35. = m. 36. = m. 37.

B-flat major B-flat major B-flat major

Circular melisma (see above regarding "figura circulatio.")

143.

du Herr, du krönst, du krönst al - lein, du krönst

= cf. 38. = cf. 39. = cf. 40. = cf. 41.

B-flat 7 E-flat major C7 F major
F pedal...

149.

al - lein das Jahr mit - dei - nem - Gut.

hemiola

F# dim. 7 G minor F major B-flat major

Dal Segno

Fine della prima parte

Seconda Parte

(Aria) Bach reused this movement for the "Gratias agimus tibi" of the Mass in G minor (BWV 235/3).

187/4. (Allegro $\text{♩} = 80$) •Vox Christi: Do not worry: Matthew 6:31–32 (187/4).

Basso (vox Christi)

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement. Here Jesus' exhortation from his Sermon on the Mount, could be applied to the account of the 4000 people whom Jesus fed in the Gospel reading.

The singer has a simplified version of the ritornello theme. Its circular shape connects the movement with the foregoing one.

Patter diction suggests agitated activity, in contrast to the exhortation.

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26.

trinken? Da - rum sollt ihr nicht sor -

Ritornello

D7 G minor C7 F major A7 D minor

31.

gen noch sa - gen: was werden wir es - sen, was werden wir trinken?

B-flat major B-flat major G minor C7 F major F7

36.

wo - mit, wo - mit, wo - mit werden wir uns klei - - den?

Ritornello

B-flat major C major F major D7 A major F major

41.

A7 B-flat major A7 D minor

47.

Nach sol - chem Al - len trach - tendie Hei - -

p

D minor C major F major F7 B-flat 7

52.

- - - - den, nach solchem Allen trachten die Hei - - -

E-flat major G7 C minor G7 A-flat major C minor 7

57. Chromatic inflection for "Heiden" ("gentiles/heathen").

- - - - - den. *Ritornello*

G7 C minor 7 C minor

62.

Denn euer himmlischer Vater weiss,

C minor F7 F7 B-flat major

67.

euer himmlischer Va - ter weiss, dass ihr dies Al - - les be - dür - fet,

G7 C minor F# dim.7 D7 G minor B-flat major

72.

denn eu-er himmlischer Vater weiss,

(D7) E-flat major G7 C minor A-flat major G minor

77.

dass ihr dies Al-les be-dür - fet, denn eu-er

C7 F major F7 B-flat major G minor F7 B-flat major

82.

himm-licher Vater weiss, dass ihr dies Al-les be-dür - fet, dass, dass ihr dies

B-flat major D7 E-flat major D7

87.

Al - - - les be-dür - fet.

G minor G minor G minor G minor B-flat major

Ritornello

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92.

(A7) D minor D minor C minor 7 F major B-flat major 7

98.

D7 G minor G minor

Aria Adagio (♩ = 76) • God sustains all creatures; he will also help me (187/5).

Form (Rhyme: ABABCD) CD)
 Adagio, C meter
 Ritornello (mm. 1-6) E M
 Lines 1-2 (6-11) E M
 Rit (10-12 [overlap]) B M
 Lines 3-4 (12-) B M-GM
 Rit (16-21) (Cm)-Gm
 Un poco allegro, 3/8 meter
 Lines 5-8 (2x: 21-58) Gm-E M
 Adagio, C meter
 Rit (57-62) E M

1. Ob.
 Ritornello derived from vocal line.
 E-flat major

Helmuth Rilling and Alfred Dürr interpret the dotted rhythm as ceremonial, reminiscent of a French Overture (God arriving in regal composure to supply the needs expressed in the previous aria). An alternative view is that they portray the halting/limping lament of the individual, making the movement suitable for the "Qui tollis" of the Mass in G minor (BWV 235/6). See note for more.

3.
 E-flat major

F7 B-flat major

Soprano

Soprano is often the voice of the soul. Here the singer applies Jesus' exhortation personally.

6. This motive is transformed into joy in the allegro section (see mm. 39-42).

Gott ver - sor - get, Gott ver - sor - get

Oboe & continuo echo the singer.

B-flat 7 E-flat major

The aria provides a fuller account of Jesus' words in his Sermon on the Mount (as quoted in the previous movement), and applies them. See note. Alfred Dürr writes, "The...aria...is designed in two contrasting sections. Ceremonial dotted rhythms and an extensive and elaborate melody for solo oboe characterize the first section,



7.

al - - - les Le - ben, was hie - nie - den O - dem

E-flat major

Detailed description: This system shows measure 7. The vocal line begins with a melodic phrase in E-flat major. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A yellow speech bubble icon is located to the left of the system.

9.

hegt, - was hie - nie - den O - dem hegt, was hie -

F7

Detailed description: This system shows measure 9. The vocal line continues with the text 'hegt, - was hie - nie - den O - dem hegt, was hie -'. The piano accompaniment includes a red box highlighting a specific chord in the right hand.

10.

nie - den O - dem hegt.

B-flat major B-flat major B-flat 7 E-flat major

Detailed description: This system shows measure 10. The vocal line ends with 'nie - den O - dem hegt.'. The piano accompaniment features a triplet of eighth notes in the right hand. Four red boxes highlight specific chords in the right hand, labeled as B-flat major, B-flat major, B-flat 7, and E-flat major.

12.

Sollt' er mir al - lein nicht

F major B-flat major B-flat 7

Detailed description: This system shows measure 12. The vocal line begins with 'Sollt' er mir al - lein nicht'. The piano accompaniment includes a triplet of eighth notes in the right hand. Three red boxes highlight specific chords in the right hand, labeled as F major, B-flat major, and B-flat 7.

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13.

ge - ben, sollt' er mir al - lein nicht ge - ben, was er

E-flat major C7 F minor G7

15.

Al - len zu - ge - sagt, was, was er Al - len zu - ge -

C minor C minor iv6

16.

sagt?

V (Phrygian cadence often used for questions).

C minor C minor

18.

C minor F# dim.7 D7 (G minor)

20.

G minor D(7) G minor

With an exhortation for all cases to flee, the music changes abruptly to triple meter in a quick tempo. The text makes renewed allusion to Jesus' words in the previous aria, and continues with an allusion to Lamentations 3:22-23: The steadfast love of the Lord never ceases, his mercies never come to an end; they are new every morning; great is thy faithfulness (Luther 1545: Treue).

21. **Un poco allegro** (♩. = 66) The motive is a transformation of the adagio motive: sorrow is turned to joy (see below).

Weicht, ihr Sor - gen, weicht, ihr Sor - gen, sei - ne

G minor B-flat 7 E-flat major E-flat 7 A-flat major

Text painting: The oboe plays descending staccato "droplet" figures (reminiscent of movement no. 3) representing the blessings mentioned.

26. Treu - - e ist - - auch mei - ner ein - - ge - denk

B-flat 7 E-flat major E-flat major

31. und wird ob - mir täg - lich neu - e durch manch'

E-flat major E-flat major

36. Va - - ter - Liebs - ge - schenk; weicht, ihr Sor - gen,

E-flat major E-flat major

Compare m. 6a.

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Compare m. 6b.

41. sei - ne Treu - e ist auch mei - - ner ein - - ge -

F7 B-flat major B-flat 7 E-flat major E-flat 7 A-flat major

46. denk und wird ob mir - - täg - lich neu - e -

A-flat major C7 F minor B-flat 7 E-flat major

51. durch manch' Va - - ter - Liebs - ge - schenk, durch manch'

E-flat major

56. Va - - ter-Liebsge - schenk.

Adagio (Tempo I)

The adagio returns but without a reprise of the vocal section.

E-flat major E-flat major

59.

E-flat major

61.

E-flat major E-flat major

187/6. **Recitativo** •Trusting God like a child; he will give me my share (187/6). The movement links to the previous movement's closing statement about God's fatherly concern.

Chromatic saturation in the vocal part in 12 mm.

1. **Sopano** ^D ^F ^{A-flat} ^{E-flat}

Halt' ich nur fest an ihm mit kind - li - chem Ver - trau - en und
 Hold I just firmly to him with childlike trust and

"Halo" of strings, here apparently an illustration of "holding firmly."

G major C minor

3. ^C ^A ^{B-flat} ^{F#}

nehm' mit Dank - bar - keit. was er mir zu - ge - dacht, so werd' ich mich nie
 accept with gratitude, what he for-me has-destined, then will I myself ne'er

D7

5.

oh - ne Hil - fe schau - en, und wie er auch vor mich die Rech - nung hab' ge -
 without help see, and how he also for me the amount has calculated

G minor

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7. D-flat

macht. Das Grämen nützt nicht, die Mühe ist verloren, die

Fretting profits not; that effort is wasted, which

G minor E dim.7 C7 F minor

The text quotes the stanza 2 of "Nun danket alle Gott."

10. B E

das verzagte Herz um seine Nothdurft nimmt; der ewig reiche Gott hat sich die

the despairing heart upon its necessity expends; the eternally rich God has for-himself these

F7 B dim.7 G7 B dim.7 C minor C7 F major

13.

Sorge aus-er-ko-ren, so weiss ich, dass er mir auch meinen Theil bestimmt.

cares chosen, thus know I, that he for-me as-well my portion has-appointed.

B-flat major B-flat major

The cantata ends with the 4th and 6th stanzas of seven in the 1563 chorale "Singen wir aus Herzens Grund" by Hans Vogel (dates unknown). See note for more.

187/7. Choral (Mel: „Singen wir aus Herzensgrund“)

1. Soprano NBA: Er - de

+Ob I, II Vln I

1. Gott hat die Erd' schön zu - ge - richt't, lässt's an Nah - rung dass er uns

+Vln I

1. Gott hat die Erd' schön zu - ge - richt't, lässt's an Nah - rung dass er uns

+Vla

2. Wir dan - ken sehr und bit - ten - ihn, dass er uns geb' - des lässt's an

Basso

2. Wir dan - ken sehr und bit - ten ihn, dass er uns geb' - des lässt's an

G minor D major



Konrad Küster notes that the "dance-like triple meter rhythm is intensified by the eighth-note movement in the accompanying voices." See Küster, ed., *Bach Handbuch* (Kassel: Bärenreiter, 1999), p. 320, translated from the German original. The counter accents with instrument trills reinforce the sense of dance.

7.

mangeln nicht; Berg und Thal, die macht er nass,
 man - geln nicht; Berg und Thal, die macht er nass,
 Gei - stes Sinn, dass wir sol - ches recht ver - steh'n,
 Gei - stes Sinn, dass wir sol - ches recht ver - steh'n,

G minor D minor F major F major

13.

dass dem Vieh auch wächst sein Gras; aus der Er - den Wein und Brot
 dass dem Vieh auch wächst sein Gras; aus der Er - den Wein und Brot
 stets nach sein'n Ge - bo - ten geh'n, sei - nen Na - men ma - chen gross
 stets nach sein'n Ge - bo - ten geh'n, sei - nen Na - men ma - chen gross

NBA: stets in sein'

(A7) D minor D major B-flat major D major G minor D major

21.

schaf - fet Gott und giebt's uns satt, dass der Mensch sein Leben hat.
 schaf - fet Gott und giebt's uns satt, dass der Mensch sein Le - ben hat.
 in Chri - sto ohn' Un - ter - lass: so sing'n wir das Gra - ti - as.
 in Chri - sto ohn' Un - ter - lass: so sing'n wir das Gra - ti - as.

NBA: so-sing wir recht das

G minor D major G minor G major