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NBA I/22; BC A132

15. S. after Trinity (BWV 138, 99, 51)

*Galatians 5:25–6:10 (Exhortation to walk in the Spirit)

*Matthew 6:24–34 (Sermon on the Mount: Exhortation not to be anxious but to seek the kingdom of God)

Librettist: Unknown

FP: 5 September 1723 (St. Nicholas). This cantata is a precursor to his chorale cantata cycle.

Instrumentation:
Oboe d'amore I, II
Vln I, II
Vla
SATB
Continuo

An Early Experiment with
Chorale Cantata Form:
Earthly Worries vs. Trust in
God.

Cantata No. 138

Warum betrübst du dich, mein Herz

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

In Bach's day, the underlying chorale of 1541, with 14 stanzas, was attributed to Hans Sachs (1494–1576). The cantata libretto utilizes the first three stanzas.

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

In the Bach Gesellschaft collected edition, this opening movement is called "Concerto." 8 cantatas have this heading: 138, 144, 148, 154, 155, 165, 179, 182.

Motive derived from vocal opening treated imitatively by strings.

The first 3 movements contrast fear (recitatives) and faith (chorales).

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 descending chromatic line with 8th-note sighing figures and pauses (3 rhetorical figures: B-B-A#, A-G#-G, F#-E#-E), possibly derived from second vocal phrase).

For word-for-word translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

See side note for Alfred Dürr's comments on the libretto.

Alfred Dürr writes, "Bach's setting is as unorthodox as the structure of the text. The great opening complex, with its constant alternation of chorale lines and recitative, is designed not as a single scheme but as a free succession. The text structure prompted the composition of the opening as a dialogue—perhaps between Fear (recitative) and Hope (chorale)—similar to that of Cantatas 60 and 66/4–5. However, by assigning the recitatives variously to alto (no. 1), bass (no. 2), and soprano and finally alto again (no. 3), Bach renounces a dramatic confrontation between a single soloist and the chorale chorus. Nor do the chorale passages form a unified contrast with the solo recitative sections; instead, each chorale insertion is differently structured. If the first three movements are conceived as a single overall complex, alternating between chorale and recitative, the following structure emerges (disregarding more detailed formal correspondences, the chorale passages are designated A, A1, etc. and the recitative passages B, B1, etc.):

The tenor sings the first text phrase of the chorale (but not the tune) incorporating the head motive of the ritornello. The oboes d'amore respond with the same motive.

For biblical background, see note.

The dichotomy between solo (recitatives expressing doubt and worry) and chorus (chorale statements expressing trust in God) appears to represent a dialogue between individualized, subjective expression and objective catechismal response rather than one between the individual and the congregation.

J.S. Bach - Church Cantatas BWV 138

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

Soprano. Chorale melody doubled by oboes d'amore in unison

War - um be - trübst du dich, mein Herz?

What is it trou - bles thee, my heart?

Alto.

War - um be - trübst du dich, mein Herz, mein

What is it trou - bles thee, my heart, my

dich, mein Herz? War - um be - trübst du dich, mein Herz, mein

thee, my heart? What is it trou - bles thee, my heart, my

Basso.

Warum be - trübst du dich, betrübst du dich, mein

What is it trou - bles thee, - what trou - bles thee, my

Ob d'am I & II up 8va

B minor B7 E minor C#7

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) B minor

2 Chromatically descending bass

First movement

A. Hymn verse 1, lines 1–3. Each line in the order:

- Independently thematic string introduction (+ continuo) a
- Addition of 2 oboes d'amore, the first with the chorale line b, the second with a chromatically descending lament motive c
- Entry of tenor with chorale text as arioso; theme a in tenor and oboes with accompanying strings
- Entry of choir with chorale line; chorale melody sung by soprano in (plain, full texture; theme c in the rather more agitated vocal bass

B. Alto recitative accompanied by strings, with the caesuras bridged by oboe figuration

A1 Hymn verse 1, lines 4–5, in plain, full texture with rather more lively bass; no lament theme (see text)

Second movement

B1. Bass recitative (secco) accompanied by continuo

Third movement

A2. Hymn verse 2, lines 1–3, in plain 4-part texture (choir + strings) with brief episodes between the lines (oboes + strings)

B2 Soprano recitative accompanied by strings

A3. Hymn verse 2, lines 4–5, in imitative choral texture (+ instruments) based on theme of 4th chorale line; 5-part texture (violin I independent)

B3. Alto recitative (secco) accompanied by continuo

A3. Reprise of hymn verse 2, lines 4–5 (as above)

See Alfred Dürr, The Cantatas of J. S. Bach, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 534–535.

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

13/11

be_kümmerst
so woe-be-

Vln I, II

Ob d'am II

Chorale phrase 2

Ob d'am I up 8va

B minor

B major

E minor

16

dich und trä_gest Schmerz, be_kümmerst 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,

bekümmerst dich und trä - gest Schmerz, und trägest
so woe - be - gone and sad - thou art, and sad thou

Oboes d'amore double chorale (up 8va).

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

21

Schmerz
art,

Strings

B minor

28

Chorale phrase 3

Ob d'am I up 8va

Ob d'am II

E minor

B minor

25

Tenor line with third text phrase of chorale, Oboes 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#7

F# minor

Chorale line doubled by
Ob d'am I, II

F# minor

F# major B minor

29

(Recit.)

um das zeitliche Gut? _____
mourn earth's tran - si - ent joys? _____

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

um das zeitliche Gut, das zeitliche Gut?
mourn earth's tran - si - ent joys, earth's tran - si - ent joys?

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

Oboes d'amore double the chorale in unison.

An alto recitative (with responses by oboes d'amore) interjects a personal, subjective lament (compare "Ach Golgatha" in the St. Matthew Passion).

(Recit.)

Strings play sustained notes

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

Descending chromatic fourth lamento motive

6

An alto recitative (with responses by oboes d'amore) interjects a personal, subjective lament (compare "Ach Golgatha" in the St. Matthew Passion).

Strings play sustained notes.

Descending chromatic fourth lamento motive

J.S. Bach - Church Cantatas BWV 138

Alto is often the voice of intimate/heartfelt faith.

32 **Alto.**

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

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

E minor G7 E7

35

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

Oboe interlude Allusion to Romans 7:24

A minor C7 A7 D7 G major

38

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

Oboe interlude Oboe interlude

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

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Chorale phrases 4 & 5 joined together.

41.

The chorus answers the alto forcefully with a traditional style.

Ver -

Thy -

Ver -

Thy

Tenore.

Ver -

Thy -

Basso.

Ver - trau' -

Thy - great -

Oboes d'amore interlude extended.

(a tempo)

Ob d'am I & II up 8va

D# dim.7

E minor

E minor

B minor

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

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

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

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

du dei - nem Her - ren 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

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47

schaf - fen hat.
ev - er - more.

schaf - fen hat.
ev - er - more.

schaf - fen hat.
ev - er - more.

schaf - fen hat.
ev - er - more.

B minor Secco Recitative B major

138/2. **Recitativo.** (In the NBA the second & third movements 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).

For biblical background, see note.

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

Secco Allusion to Psalm 119:141. Cross relation: D#/E D# dim.

E minor A minor

Text painting: pouring figure

8

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 Lamentations 1:12.

E7 (F#7) B minor

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Text painting: Patter diction and major chord

Text painting: Wailing lament and chromatic chords.

NBA: vor

6

— mir für den Wein der Freuden den bitteren Kelch der Thränen ein. Wie kann ich nun mein
— for me the wine of glad-ness, my cup of tears doth over-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 Psalm 42:3 (4 in German bible).

Text painting: Surprising harmonic progression.

C major (N6) F#7 B7 E7 D# dim.7 E minor B major

(Vers 2.) (Coro.) (Tempo giusto ♩ = 69.)

Chorale S.A.T.B. (v. 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).

(Attacca.)

Homophonic 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.

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

(Tempo giusto.)

Oboes d'amore (in parallel 3rds) and strings respond.

E minor B minor B minor

For biblical background, see note.



5

Chorale phrase 3

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

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

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

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

Oboes d'amore (in parallel 6ths) & strings respond.

Oboes d'amore & strings respond.

E minor A minor B minor

8

Accompanied (Recit.) Soprano.

Ach! wie? Gott sorget freilich für das Vieh, er giebt den Vögeln sei-ne Speise, er
But lo, the Lord in-deed pro-jects His flock, to ba-by birds their food suppli-eth, the

Oboes d'amore tacet.

NBA: vor

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

Strings

G#7 C# minor F#7

11

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

1311

F D A G

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 in old motet style (chorales represent the catechismal response of the Church).

16 **A(a tempo)**

findt?
me?

Alto.

Tenore.

Basso.

+Vla

+Vln II

+Continuo

A(a tempo)

E minor B minor B minor A minor

The two recitatives end with questions, which are answered by the chorus with identical motet-like, polyphonic settings of the rest of the chorale; the accompanying counterpoint is based on the chorale phrase in diminution.

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

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

Dein Va-ter und dein
Thy Fa-ther and thy

Dein Va-ter und dein Her-re Gott, der
Thy Fa-ther and thy God will heed and

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

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

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19

Her - re Gott, der dir bei -
 God will heed and suc - cor

dir bei - steht in al - ler
 suc - cor thee in ev - 'ry

al -
 ev -

in al -
 in ev -

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

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

21

(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.

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

(Recit.)

The alto interrupts passionately with a recitative lamenting God's indifference.

Text painting: All instruments except continuo forsake the singer.

B minor B minor E minor B major

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24. **Alto.**

las-sen, 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. Ach Sor-gen, Sor-gen,
God who ev-er was so good to me, Ah sor-row, sor-row,

G major G major G# dim.

30.

ach! wer-det ihr denn al-le Morgen und al-le Ta-ge 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-quis

The text inverts Lamentations 3:22-23: The steadfast love of the Lord never ceases, his mercies never come to an end; they are new every morning (Luther 1545: seine Barmherzigkeit hat noch kein Ende, sondern sie ist alle Morgen neu).

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.

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

Dein Thy (a)

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

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36 **B tempo)** Soprano. Chorale response repeated. (Chorales represent the Church's voice.) Chorale phrases 4 & 5: Oboes double chorale tune in unison.

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

Strings (except Vln I) join with doublings. The accompanying counterpoint is based on a diminution of the chorale phrase.

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)

mf

E minor B minor B minor

Oboes d'amore double the chorale melody, lower strings double voices, Vln I 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 I enters with descant, implying the opening words.

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

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.

- ler Noth, in al - ler Noth.
 af - ford, will help af - ford.

D major B minor B minor E minor B major

Secco Recitative. The mood shifts as faith gains hold (the music is mostly diatonic and major). The tenor "takes up the hopeful, consoling text of the chorus." See Helmuth Rilling, *Oregon Bach Festival Master Class Lectures*, vol. 1 (Dayton, Ohio: Roger Dean Publishing, 2000), p. 74. The following movement begins *attacca*.

138/4 (no. 3 in NBA). **Recitativo.**

Tenore.

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

For biblical background, see note.

Ach süßer Trost! Wenn Gott mich nicht ver - las - sen und nicht ver - säu - men
 Ah, com - fort sweet! for God will not for - sake me un - mind - ful of my

Secco

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).

5

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."

6

werf ich mei-ne Sor-gen 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

9

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

A major F# dim.7

12

Sorgen unter'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.)

138/5 (no. 4 in NBA). •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 ABCDDDB. 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

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

Aria. (Allegro moderato ♩ = 100.)

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. The result is a very positive statement of joy and faith.

Ritornello Vln I

Minuet rhythm Strings

Figura corta (see note).

D major

6 (1.0)

Vln I figuration dominates...

A major

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Figura corta



"...besteht 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."}

9 (153)

A major

13 (157)

D major

17 (161)

D major

21 **Basso.**

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

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 note).

For biblical background, see note.

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.

D major

26

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

Stephen Crist writes, "[Movement 4] flows without a break into the bass aria (movement 5) accompanied by strings and continuo, an outspoken declaration of trust and faith in God's providential care. In most respects it follows the usual pattern for modified da capo arias. After the opening ritornello, the first sentence (lines 1-2) is set in the A section, which modulates from the tonic to the dominant and is followed by a shortened version of the ritornello in the new key. The other two sentences (lines 3-4 and 5-7) are set in two sections (B and B') which modulate to the submediant and mediant respectively. Between

them, however, is not only the expected ritornello in the submediant (bars 74–81) but also a reprise of the opening bars of the A section in the tonic (bars 82–90 = 21–9). The return of the beginning of A in the tonic, both here and immediately upon the conclusion of B' (the ritornello that usually occurs here is omitted), along with its confident, dance-like triple metre, lends the movement something of the flavour of a rondeau." See J. S. Bach. *Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 505.

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.

50

mein Glau - be 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, mein Glaube lässt ihn
Lord I put my trust, with stead-fast faith con -

A major

42

Text painting: Long melisma for "walten."

wal - ten. - ing. - ing.
fid - ing.

mf Ritornello

A major

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41

52

57

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

A major
"Nagen" = "to vex" or "to rankle"

A major

D major

Dynamic markings are editorial.

61

na -
vex

E minor

65

- gen, - nun kann mich auch - kein' Armuth pla -
me, - nor care nor pov - er - ty - per - plex

E minor

"Plagen" = "to plague"

70.

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

F# major

gen.

mf Ritornello

B minor

75

B minor

Opening repeats in the manner of a devise.

79

Auf Gott steht
In God the

B minor

B minor

83

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

D major

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

88

mei - - ne - Zu - - ver - sicht!
Lord - - I - put - - my trust!Auch mitten in dem gröss -
My Fa-ther He, my joy -

B minor

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93

- ten Lei - de bleibt er - mein
in sad - ness, He - ne - ver

F# minor F# minor A major A major

Text painting: melisma for "joy"

97

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

F# minor F# minor A major A major

101

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

F# minor F# minor A major A major

Text painting: Unusual harmonies for "wunderlich" ("wondrously") and sustained note for "erhalten" ("uphold/preserve").

105

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

G# dim.7 F# minor A7 D major D7 G major G major

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110

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

G major E7 A major

115

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

E# dim.7 C#7 F# minor 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,

Motto treated canonically. Vln I

D major D major

124

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

Vln I

Motto in parallel motion.

D major D major

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

129

lässt ihn wal-
faith con-fid-

134

Text painting: Long melisma for "walten."

138

-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.

J.S. Bach - Church Cantatas BWV 138

138/6 (no. 5 in NBA).

Alto.

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

For biblical background, see note.



Secco Alto is often the voice of intimate, heartfelt faith.

F#7 B minor

Rest perhaps signifies hesitation/doubt.

B7 E minor B minor

138/7 (no. 6 in NBA). (Vers 3.) Choral. (Mel: „Warum betrübst du dich“.)

(Moderato $\text{♩} = 104$.)

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

Chorale-based chorus in which oboes d'amore play parallel 3rds and 6ths, violins respond with 32nd-note scalar figures, mostly in unison. Very elaborate chorale setting in 6/8 meter (which may be intended to convey pastoral associations). In the ritornello, violins have swirls of 32nd notes, which alternate with (or are punctuated by) the oboes playing in parallel motion.

Oboes

mf

Ritornello B minor

Unison violins respond to oboes.

D major

Against this exuberant backdrop, the voices present the chorale in a more-or-less straightforward manner of dotted quarters. Martin Petzoldt views such ending chorales as serving a catechismal function and suggests that Bach may have had such a function in mind for the closing chorales of his forthcoming chorale cycle. See "Bach-Kommentar" 1:435.

B minor

Chorale embedded in elaborate orchestral fabric. The journey from despair to faith is complete.

B minor B major E minor

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Chorale rendered vocally mostly in simple 4-part harmonization with some embellishment in lower voices, embedded in orchestral fabric.

7

Soprano. **Alto.** **Tenore.** **Basso.**

Weil
Since

Weil
Since

Weil
Since

Weil
Since

Weil
Since

E minor B minor B minor

For biblical background, see note.



9

du mein Gott und
Thou my God and

du mein Gott und
Thou my God and

du mein Gott und
Thou my God and

du mein Gott und
Thou my God and

D major

11

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

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

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

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

B minor F# major

13

B minor D major

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15

dein Kind wirst
Thy child with

dein Kind wirst
Thy child with

dein Kind wirst du ver
Thy child with in Thy

dein Kind wirst du ver
Thy child with in Thy

B minor B7

17

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

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

las - sen
Fa - ther's

las - sen
Fa - 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

E minor

B minor

J.S. Bach - Church Cantatas BWV 138

24

vä - ter - li - ches
ne - ver be for

vä - ter - li - ches
ne - ver be for

vä - ter - li - ches Herz!
ne - ver be for - got!

vä - ter - li - ches
ne - ver be for

B minor

26

Herz!
- got!

Herz!
- got!

Herz!
- got!

F# minor

28 **A**

Ich bin ein
Though I am

Ich bin ein
Though I am

Ich bin ein
Though I am

Ich bin ein
Though I am

A

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

A

D major

32

kloss,
clod,

kloss,
clod,

kloss,
clod,

kloss,
clod,

G major

34

auf
I

auf
I

auf
I

auf
I

36

G major

Word painting: A sustained note for "Trost" ([God's] "comfort") suggests its enduring quality.

B minor

40

D major

42

B minor B major E minor

44II

E minor B minor B minor