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NBA I/18; BC A108

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: Unknown. This libretto is a revised and expanded version of a libretto by Salomon Franck (186a) for 3. S. of Advent (see notes).

+1 Corinthians 4:1–5 (Paul as a steward of the gospel)

+Matthew 11:2–10 (John the Baptist in prison; he sends messengers to question Jesus)

FP: 11 July 1723 (Leipzig: St. Nicholas)

This cantata belongs to Bach's first cantata cycle in Leipzig (see note). It is a revision and expansion of a now lost Advent cantata.

# J.S. Bach

## Cantata No. 186

### Ärgre dich, o Seele, nicht



Eric Chafe sees allegorical significance in the cantata's tonal plan (see note).



For background and analysis by Uwe Wolf, see notes.

Instrumentation:

Oboe I, II  
Taille (Oboe da caccia)

Fagotto

Vln I, II

Vla

SATB

Continuo

## Nº 1. Coro.

186/1. Bach darkens the sound of the obbligato by mixing oboe and violin timbres (see also no. 5 &amp; 10).

A cantata revised and expanded (now in 2 parts) to fit a new liturgical designation, emphasizing faith in the face of deprivation experienced by Christ and his followers.

Form (Rhyme: AabbA)  
Sinfonia (1-9) Gm  
A. Line 1 (9-22) Gm-Dm  
(imitative motto: 9-13;  
sinfonia material+vocal fugato: 14-22)  
B. Lines 2-4 (22-27: a capella  
homophonic)  
Dm-Cm  
Interlude (27-29) Dm-GM  
A". Line 1 (29-39) G7-Cm  
(imitative motto: 29-31;  
sinfonia material+vocal fugato: 31-39)  
B'. Lines 2-4 (39-44: a capella  
homophonic)  
Cm-Dm  
A"". Line 1 (44-49: imitative) Gm

(Poco adagio  $\text{♩} = 60$ ) • Incarnation: God became servant; do not take offence! (186/1).

Ob I/Vln I 1.  $\text{mf}$  (Sinfonia) Ob II/Vln II

G minor D minor A7 D minor

Alfred Dürr writes, "The opening chorus is in [rondo] form—A B A B A—with line 1 of Franck's four-line text assigned to section A and lines 2–4 to section B. Section B is conceived as a cappella and predominantly homophonic, though with imitation in the outer parts. Section A, on the other hand, represents an interesting combination of vocal and instrumental principles of composition. An eight-bar instrumental sinfonia is followed by a brief motto-like fore-structure, first vocal and then instrumental, which in turn leads to the main part of section A: a fugal texture for the choir built into partial returns of the instrumental sinfonia. Here the principal theme remains instrumental, whereas the counter-theme (a quasi-fugue subject) is assigned to the choir. At its second and third statements, section A is heard in an increasingly abbreviated form, especially as regards its instrumental introduction and motto-like forestructure: on the third occasion they are absent altogether." See *The Cantatas of J. S. Bach*, p. 444.

3II  $p$

C# dim.7 D minor D minor F7

The monotonous, trudging bass suggests a mundane and unprivileged human existence, the very aspect of Christ's life that apparently made John the Baptist question whether Jesus was the Messiah (see Gospel reading for the cantata's original Sunday), despite the fact that he had earlier announced Jesus as such.

6  $\text{mf}$  Taille/Vla

B-flat major 7 E-flat major D7 G minor G minor

**9** **Soprano.** Line 1 (imitative motto).  
Ärg'- - - re dich, o See - le, nicht,  
Fret - - - - - thee not, thou mor - tal soul,

**Alto.**  
Ärg'- - - re dich, o See - le, nicht,  
Fret - - - - - thee not, thou mor - tal soul,

**Tenore.**  
Ärg'- - - re dich, o See - le, nicht,  
Fret - - - - - thee not, thou mor - tal - soul,

**Basso.**  
Ärg'- - - re dich, o See - le, nicht,  
Fret - - - - - thee not, thou mor - tal - soul,

For biblical background, see note.

Ob I/Vln I

Ob II/VlnII

G minor

**13** Line 1 (sinfonia material + vocal fugato).  
ärg're dich, o Seele,  
fret thee not, thou mor-tal

ärg're dich, o Seele, nicht, o See - le, ärg're dich  
fret thee not, thou mor-tal soul, o thou soul, fret not thy -

Ob I/Vln I

Ob II/VlnII

+Taille/Vla

mf

G minor D minor A7

16

nicht, ärg're dich, o See - le, nicht, ärg're dich, o See - le,  
soul, fret thee not, thou mor - tal soul, fret thee not, thou mor - tal

nicht, ärg're dich nicht, See - le, o See - le, ärg'-re dich  
self, fret not thy self, thou soul, o thou soul, fret not thy -

D minor F7 B-flat major D7

18

nicht, o See - le, ärg're dich nicht, o See - le, ärg'-re dich  
soul, o thou soul, fret not thy - self, o thou soul, fret not thy -

nicht, o See - le, ärg' - re dich nicht, ärg're dich, o See - le,  
self, o thou soul, fret not thy - self, fret thee not, thou mor - tal

ärg're dich, o See - le,  
fret thee not, thou mor - tal

ärg're dich, o See - le, nicht, o See - le, ärg'-re dich  
fret thee not, thou mor - tal soul, o thou soul, fret not thy -

Taille/  
Vla

Ob II/Vln II

G minor G minor D minor A7

20

nicht, ärg're dich, o Seele, nicht, ärg're dich, o Seele, ärg're dich,  
 self, fret thee not, thou mor-tal soul, fret thee not, thou mor - tal

nicht, ärg're dich, o Seele, nicht, o See - - le, ärg're dich  
 soul, fret thee not, thou mor-tal soul, o thou soul, fret not thy -

nicht, o See - - - - - le, ärg're dich  
 soul, o thou soul, fret not thy -

nicht, o See - - - - - le, ärg're dich  
 self, o thou soul, fret not thy -

D minor

22

Lines 2-4 (a capella homophonic).

nicht, dass das al - ler - höch - ste Licht, Got - tes Glanz und E - ben -  
 soul, at thy mean and - hum - ble role, all that lives doth God per -

nicht, dass das al - ler - höch - ste Licht, Got - tes  
 self, at thy mean and hum - ble role, all that

nicht, dass das al - ler - höch - ste Licht, Got - tes  
 self, at thy mean and hum - ble role, all that

nicht, dass das al - ler - höch - ste Licht, Got - tes  
 self, at thy mean and - hum - ble - role, all that

D minor C7 F major G7



24

bild, sich in Knechts - ge - stalt ver - hüllt, in Knechtsge -  
vade, in His im - age thou art made, art in His

Glanz und E - ben - bild, sich in Knechts - ge - stalt ver - hüllt, in  
lives doth God per - vade, in His im - age thou art made, art

Glanz und E - ben - bild, sich in Knechts - ge - stalt ver - hüllt, in  
lives doth God per - vade, in His im - age thou art made, art

Glanz und E - ben - bild, sich in Knechts - ge - stalt ver - hüllt, in  
lives doth God per - vade, in His im - age thou art made, art

C minor C7 F minor C minor B dim.7 C minor B dim.7

26

stalt ver - hüllt.  
im age made.

Knechtsge - stalt ver - hüllt.  
in His im age made.

Knechtsge - stalt ver - hüllt.  
in His im age made.

Knechtsge - stalt ver - hüllt.  
in His im age made.

Ob II/Vln II  
Taille/  
Via

C minor C minor



25

Line 1 (imitative motto). Extended note is like a wail.

Ärg' - re dich  
Fret thy-self

Ärg' - re dich  
Fret thy-self

Ärg' - re dich  
Fret thy-self

Ärg' - re dich  
Fret thy-self

Ob I/Vln I

C minor G minor D7 G7 B dim.7 C minor

31

Line 1: sinfonia material + vocal fugato)

nicht,  
not,

nicht,  
not,

nicht, ärg're dich, o See-le, nicht, o See-le, ärg're dich  
not, fret thee not, thou mor-tal soul, o thou soul, fret not thy-

nicht,  
not, ärg're dich, o See-le,  
fret thee not, thou mor-tal

Taille/Vla

Ob II/Vln II

C minor C minor G minor D7

33

nicht, ärg're dich, o See - le, o See - le, ärg' - re dich  
 self, fret thee not, o thou soul, o thou soul, fret not thy -

nicht, ärg're dich, o See - le, nicht, ärg're dich, o See - le,  
 soul, fret thee not, thou mor - tal soul, fret thee not, thou mor - tal

G minor F7 B-flat major A-flat major G7

35

ärg're dich, o See - le, nicht, o See - le, ärg' - re dich  
 fret thee not, thou mor - tal soul, o thou soul, fret thy-self

ärg're dich, o See - le,  
 fret thee not, thou mor - tal

nicht, o See - le, ärg' - re dich nicht, ärg're dich, o See - le,  
 self, o thou soul, fret not thy - self, fret thee not, thou mor - tal

nicht, o See - le, ärg're dich nicht, o See - le, ärg' - re dich  
 soul, o thou soul, fret thy-self not, o thou soul, fret not thy -

Ob I/Vln I Ob I/Vln I

C minor C minor C minor D7

37

nicht, ärg're dich, o See - le, nicht, ärg're dich, o See - le,  
 not, fret thee not, thou mor - tal soul, fret thee not, thou - mor - tal

nicht, ärg're dich, o See - le, nicht, See - le, ärg're dich  
 soul, fret thee not, thou mor - tal soul, o soul, fret thy-self

nicht, ärg're dich, o See - le, nicht, ärg're dich, o See - le,  
 not, fret thee not, thou mor - tal soul, fret thee not, thou mor - tal

nicht, ärg're dich, o See - le, nicht, ärg're dich, o See - le,  
 self, fret thee not, thou mor - tal soul, fret thee not, thou mor - tal

G minor C minor F minor B-flat 7 E-flat major G7

39

Lines 2-4 (a capella homophonic).

nicht, dass das al - ler - höch - ste Licht, Got - tes Glanz und E - ben -  
 soul, at thy mean and hum - ble - role, all that lives doth God per -

nicht, dass das al - ler - höch - ste Licht, Got - tes  
 not, at thy mean and hum - ble role, all that

nicht, dass das al - ler - höch - ste Licht, Got - tes  
 soul, at thy mean and hum - ble role, all that

nicht, dass das al - lerhöch - ste Licht, Got - tes  
 soul, at thy mean and hum - ble - role, all that

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



41

bild, sich in Knechts-ge-stalt ver - hüllt, in  
vade, in His im - age thou art made, art

Glanz und E - ben - bild, sich in Knechts-ge - stalt ver - hüllt, in  
lives doth God per - vade, in His im - age thou art made, art

Glanz und E - ben - bild, sich in Knechts-ge - stalt ver - hüllt, in  
lives doth God per - vade, in His im - age thou art made, art

Glanz und E - ben - bild, sich in Knechts-ge - stalt ver - hüllt, in Knechts-ge -  
lives doth God per - vade, in His im - age thou art made, art in His

A7 D minor C# dim.7 D minor

43

Line 1 (imitative).

Knechtsge - stalt ver - hüllt, ärg' - re dich  
in His im - age made, fret not thy -

Knechts - ge - stalt ver - hüllt,  
in His im - age made,

Knechts - ge - stalt ver - hüllt, ärg're dich, o See - le,  
in His im - age made, fret thee not, thou mor - tal

stalt ver - hüllt,  
im age made,

D minor D minor G minor F7

45

nicht,  
self,

ärg're dich,  
fret thee not,

o See - le, nicht,  
thou mor - tal soul,

nicht,  
soul,

ärg're dich, o See - le, nicht, ärg're dich, o See - le,  
fret thee not, thou mor - tal soul, fret thee not, thou mor - tal

Ob I/Vln I

B-flat major D(7) G minor

47

o See - le, ärg' - re dich nicht.  
o thou soul, fret not thy - self.

ärg're dich, o Seele, nicht, o See - le, ärg' - re dich nicht.  
fret thee not, thou mor - tal soul, o thou soul, fret not thy - self.

ärg're dich, o Seele, nicht, o See - le, ärg' - re dich nicht.  
fret thee not, thou mor - tal soul, o thou soul, fret not thy - self.

nicht, o See - le, ärg're dich nicht.  
soul, o thou soul, fret not thy - self.

G minor G minor G minor

In light of the Gospel for the cantata's new liturgical designation (Jesus' feeding of the 4000), the newly added recitative no. 2 explores the implications of the opening movement's exhortation: Christ's poverty and hardship will be shared by his followers. In its expansion, the libretto alludes to various biblical passages and themes (see note on biblical background).

Alfred Dürr notes, "A progressive enhancement in scoring characterizes the four arias (which, in the Weimar version, followed each other without a break), ranging from continuo accompaniment (no. 3), via trio texture (nos. 5 and 8), to orchestral texture with vocal duet (no. 10). The stages were originally still clearer: the fifth movement formerly required a solo obbligato instrument, an oboe da caccia, and only later did Bach choose to score the part for unison violins and first oboe, with the result that it was transposed up an octave." See *The Cantatas of J. S. Bach*, p. 444.

## Nº 2. Recitativo. (Added in this version) •Poverty strikes Christ as well as his members (186/2).

186/2.

Secco

1. Basso. G

Chromatic saturation in the vocal part in 7 mm. to depict the plight of the human condition ("Die Knechtsgestalt, die Not, der Mangel").

For biblical background, see note.

Die Knechts - ge - stalt, die Noth, der Man - gel trifft Chri - sti  
Our hum - ble role, our need, pri - va - tions, are not en -

Secco

G7

C minor

Alfred Dürr notes that "the four inserted recitatives, with their sometimes very extended arioso sections, betray their close proximity in time to Bach's Weimar and Cöthen periods: there is not a single recitative in this cantata that does not show, at least at the end, a rhythmic consolidation into arioso." See *The Cantatas of J. S. Bach*, p. 444.

Glieder nicht al - lein, es will ihr Haupt selbst arm und e - lend sein. Und ist nicht  
dured by us a - lone, but to our Lord Him - self were al - so known, And are not

C7

B dim.7

C major

F major

Reichthum, ist nicht Ü - berfluss des Sa - tans An - gel, so man mit Sorg - falt mei - den  
rich - es, is not o - pu - lence, but Sa - tan's pit - fall, which man must shun with di - li -

F7

D7

G minor

(A7)

(F# dim.7)

muss? Wird dir im Ge - gentheil die Last zu viel zu tragen, wenn Armuth dich beschwert, wenn  
gence? When trou - bles come a - new, whose bur - den seems past bear - ing, when want is press - ing sore, with

D major

B dim.7

G7

C7

F minor

# J.S. Bach - Church Cantatas BWV 186

11 D-flat G-flat

Hunger dich verzehrt, und willst sogleich ver-zagen, so denkst du nicht an Jesum, an dein  
hun-ger at the door, in - stead of vain des-pair-ing, be - think you then that Je - sus died for

F minor F7 A dim.7 F major

14 (Arioso  $\text{♩} = 54$ )

Heil. Hast du, wie je - nes Volk, nicht bald zu essen, so seuf - zest du: Ach  
you, When you, like those of old, have naught to feed you, do not — then cry: "Ah

B-flat major B-flat 7 G major C minor

17

Herr, wie lan - ge, wie lan - ge, wie lange willst du mein ver-gessen?  
Lord, how long, for - got - ten, how long for - sak - en, how long wilt Thou not deign to heed me?"

The cry to God is set as an expressive arioso with vocal sighs and a throbbing bass.

C7 E dim.7 F minor D7 G minor E-flat aug. 6 D major

Phrygian cadence, often used for questions.

Bist du, der da kommen soll, Seelen-Freund, in Kirchen Garten? Mein Gemüth ist Zweifels-voll, Soll ich eines andern warten! Doch, o Seele, zweifle nicht. Laß Vernunft dich nicht verstricken, Deinen Schilo, Jacobs Licht, Kannst du in der Schrift erblicken!	(Are you the one who is to come, Soul friend, in the church's garden? My mind is full of doubt, Shall I wait for another! Yet, O soul, do not doubt. Let not reason entangle thee, Thy Schilo, Jacob's light, Canst thou behold in the Scriptures!)
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## No. 3. Aria.

186/3. (Moderato  $\text{♩} = 80$ .) •Doubt: Is this the one who is to help me? (186/3).

Ritornello derived from vocal line.

Continuo alone, right hand is editorial.

B-flat major

The triple meter and the ensuing triplets were probably prompted by the pastoral reference in the original text: "Are you the one who is to come into the church's garden?" Perhaps they are allude to the Trinity.

For biblical background, see note.

This 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.

BWV 186a: kommen ("come").

4 **Basso.**

Bass is often the voice of authority. In the original text (BWV 186a) it is the voice of John the Baptist.

Bist du, der mir **hel-fen** soll,  
Thou who al - ways help me so,

B-flat major

B-flat major

B-flat major

F major  
C7

F major

F major

Ritornello



20

Mein Ge-müth ist zwei-fels-  
I am filled with doubt and

*p*

F major (F7) F# dim.7

24

voll, ist zwei-fels-voll, mein Ge-müth-  
woe, with doubt and woe, I am filled

Word painting: Convoluted melisma for "full of doubt."

tritone

D7 G major G7 C minor F minor G7

28

- ist zwei-fels-voll, du ver-wirfst vielleicht mein Fle-hen, du ver-  
with doubt and woe, hear Thou this my sup-pli-ca-tion, hear Thou

tr

G7 B-flat 7

32

wirfst vielleicht mein Fle-hen;  
this my sup-pli-ca-tion;

Ritornello *mf*

f

E-flat major E-flat major E-flat major

# J.S. Bach - Church Cantatas BWV 186

36

doch, o See-le, zweif - le nicht, zweif - le nicht, zweif - le nicht,  
leave, O soul, thy doubt be-hind, doubt be-hind, doubt be-

E-flat major F7 F# dim.7 D7 G minor N6

With regard to the attitude of orthodox Lutheranism towards reason in Bach's day, see note.

40

nicht, lass Ver-nunft dich nicht be - strik -  
hind, let not rea - son thus be - witch

G minor G minor A7 D minor

Word painting: Convoluted melsma for "bestriken" ("captive"); BWV 186a had "verstricken" ("ensnare").

44

- ken, lass Ver-nunft dich nicht be - strik -  
thee, let not rea - son thus be - witch

A minor D7 G minor B-flat major G7 C minor

48

- ken, lass Ver-nunft dich nicht be - strik -  
thee, let not rea - son thus be - witch

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

# J.S. Bach - Church Cantatas BWV 186

51

ken. thee. Dei - nen  
Search the

*f* Ritornello *p*

D minor D minor D minor B dim.7

55

BWV 186a: Schilo  
("Schiloh")

Hel - fer, Ja - kobs Licht, kannst du in der Schrift er -  
Scrip - ture, there - to find how thy God will soon en -

G7 C minor C minor F7 B-flat major

"Schilo," interpreted as a reference to the Messiah on the basis of Genesis 49:10:  
The scepter shall not depart from Judah, nor the ruler's staff from between his feet,  
until he (Hebrew: Shilo) comes to whom it belongs.

58

blik - ken, dei - nen Hel - fer, Ja - kobs Licht, kannst du in der Schrift er -  
rich thee, search the Scrip - ture, there to find how thy God will soon en -

B-flat major

Word painting: Consonant, sequentially rising melisma with (reflective) pauses for "erblicken" ("behold").

62

blik - rich - ken, dei - nen  
thee, search the

B-flat major B-flat major

66

Hel - fer, Ja - kobs Licht, kannst du in der Schrift er - blik - ken. *Ritornello*  
 Scrip - ture, there to find how thy God will soon en - rich thee.

*mf*

B-flat major

70

B-flat major B-flat major

*Secco*  
**No 4. Recitativo.** (Added in this version) • Body is temporal but Word's manna feeds our souls (186/4).  
 186/4. **Tenore. 1.**

This added recitative helps connect the cantata to its new liturgical designation. The 3000 people in the day's Gospel reading prioritized Jesus' teaching over physical food and contemporary believers should do the same. The text alludes to various biblical passages and themes (see note).

Ach, dass ein Christ so sehr vor sei-nen Kör-per sorgt! Was ist er  
 Ah! Chris-tians too much heed our mor-tal bod-y's need! What is it

*Secco*

F# dim.7 D7 G minor

For biblical background, see note.

3II

mehr? Ein Bau von Er-den, der wieder muss zur Er-de werden, ein Kleid, so nur ge-  
 then? A lump of dirt, which back to earth must soon re - vert; sa - tire, we have on

G major G7 C minor B dim.7

borgt. Er könnte ja das beste Theil er - wählen, so sei-ne Hoffnung nie be-  
 hire. — Our so-journ here is but the prep - a - ra - tion for hopes in which we firm a -

G7 C minor C minor F major F7

9

trügt: das Heil der See-len, so in Je-su liegt. O se- - lig,  
 bide, our sure sal - va - tion, gained when Je - sus died. O bless - - ed,

D7 G7 C7 F7 B-flat major B-flat 7

12

wer ihn in der Schrift er-blickt, wie er durch sei - ne Leh-ren auf  
 they who ver - i - ly be - lieve Thy Ho - ly Word and Teach - ing, the

E-flat major A half-dim.7

14

Al-le, die ihn hören, ein geistlich Manna schickt! Drum, wenn der Kum-mer  
 man-na which, be-seech-ing, our spir - its shall re - ceive. So, though mis - for - tunes

Long Arioso.  
 Andante. (♩ = 56.)

D7 G minor G minor F7

17

gleich das Her - ze nagt und frisst, das Her - ze nagt und  
 fall, and - cat a - way the heart, and eat a - way the

B-flat major E-flat 7 A-flat major D7 G7 C7 F minor B-flat 7

- - - Trudging bass, reminiscent of no. 1...



# J.S. Bach - Church Cantatas BWV 186

Chromaticism for ["das Herze"]  
nagt ("gnaw [at your heart]").

19

frisst, drum, wenn der Kummer gleich das Her-ze-nagt

heart, so, tho' mis- for - tunes fall, and eat a - way

E-flat major A7 D minor B dim.7 C minor F7 B-flat major E-flat 7

21

und frisst, so schmeckt und se-het doch, so schmeckt und se-het doch, wie

the-heart, we will re-mem-ber all, we will re-mem-ber all, how

A-flat major D7 G minor G minor F7 B-flat major B-flat major G7

Word painting: Melisma colors "freundlich" ("knd").

23II

freundlich Je-sus ist, so schmeckt und se-het doch, wie freund-

lov-ing-kind Thou art, we will re-mem-ber all, how lov-

C minor C minor F7 B-flat major

26

-lich, wie freundlich Je-sus ist.

-ing, how lov-ing-kind Thou art.

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

186/5. **Nº 5. Aria.** • Savior powerfully manifested, nurturing body & soul (186/5).

Revisions to the original aria text (in BWV 186a) reflect the cantata's new liturgical designation with its attendant Gospel reading, moving the emphasis from Jesus' works as signs of his Messianic identity to an emphasis on his works in nourishing body and soul (linking the aria to the foregoing recitative).

(Poco adagio ♩=66.)

Ob I, Vln I, II  
Up 8va *mf*

Bach darkens the sound of the obbligato by mixing oboe and violin timbres (see also nos. 1 and 10).

Ritornello

Figura corta (see note).

D minor (for significance, see note). A minor E7 A minor A minor

A minor G7 A7 D minor

**Tenore.**

For biblical background, see note.

Mein Hei-land lässt sich mer - ken, mein Hei-land lässt sich  
My Sav - iour oft ap - pear - eth, my Sav - iour oft ap -

up 8va

D minor D minor Trudging bass...

mer - ken in seinen Gnaden - wer - ken, mein Heiland lässt sich mer - ken in  
pear - eth in mer - cy that en - dur - eth, my Sav - iour oft ap - pear - eth in

D minor C(7) F major

10II

sei - nen Gna - den - werken, mein Hei-land lässt sich mer - ken in sei - nen Gna - den -  
mer - cy - that - en - dear - eth, my Sav - iour oft ap - pear - eth in mer - cy - that - en -

up 8va

F major F major G7 C major

# J.S. Bach - Church Cantatas BWV 186

13  
wer - ken, in sei - nen Gna - den - werken, mein Hei - land lässt sich  
dear - eth, in mer - cy that en - dear-eth, my Sav - iour oft ap -

up 8va

F major C major G7 C major C major

15  
mer - ken in sei - nen Gna - den - wer - ken, in sei - nen Gna - den  
pear - eth in mer - cy that en - dear - eth, in mer - cy that en -

E7

17  
werken.  
dear-eth. up 8va

*mf* Ritornello

A minor E minor (B7) E minor C major

Figura corta (see note above).

20

E7

22.  
Da er sich kräf - tig weist, den schwa - chen Geist zu  
His Grace will make me whole, my fee - ble bod - y

A minor C7 F major

# J.S. Bach - Church Cantatas BWV 186

24

leh - ren, den mat - ten Leib zu näh - ren, dies sät - tigt Leib und  
 nour - ish, that I may grow and flour - ish, and sat - is - fy my

D7

G minor

26

Geist, dies sät - tigt Leib und Geist;  
 soul, and sat - is - fy my soul;

mf Ritornello

G minor

G minor

28

da er sich kräf - tig weist, da er sich kräf - tig  
 His Grace will make me whole, His Grace will make me

p

G minor

B-flat major

B-flat major

G# dim.7

30

weist, den schwachen Geist zu leh-ren, den mat - ten Leib zu  
 whole, my fee - ble bod - y nour-ish, that I may grow and

A7

D minor

C7

F major

A7

# J.S. Bach - Church Cantatas BWV 186

32

näh-ren, dies sät-tigt Leib und Geist, den  
flour-ish, and sat-is-fy my soul, my

D minor A7 D minor

34

schwachen Geist zu leh-ren, den mat-ten Leib zu näh-ren, dies  
fee-ble bod-y nour-ish, that I may grow and flour-ish, and

D minor A7

36

sät-tigt Leib und Geist.  
sat-is-fy my soul.

up 8va  
mf Ritornello

D minor D minor D minor A minor

38II

(E7) A minor A minor F major

40II

(C7) A7 D minor D minor D minor



# **No. 6. Choral. (Mel: „Es ist das Heil.“)**

Chorale (Added in this version) (See also 9/7, 155/5.).

186/6.

(♩ = 72.)  
1.

Ob I  
Ob II

Strings

Ob I  
Ob II

Strings

Ob I  
Ob II

*mf* Parallel 3rds suggest sweetness...

F major G minor

311

**Soprano.**

Line 1.

**Alto.**

For biblical background, see note.

Stollen 1 of chorale's bar form.

Ob  
Though

sich's  
God

an  
ap

liess',  
pears

als  
at

**Tenore.**

The pervading concertante alternation of oboes (upward, questioning motive) and strings (descending answer) with material thematically unrelated to the chorale reflects the two contrasting perceptions of reality expressed in the text. However, as underscored in the Abgesang, God's Word outweighs experience in determining reality. For supporting biblical passages, see note.

Ob sich's an  
Though God ap

**Basso.**

Ob sich's an  
Though God ap

Strings

+Ob I, II

Strings

Ob sich's an  
Though God ap

F major F major F7

6

Line 2 (lower voices enter imitatively in descending order, like echoes).

wollt' er nicht,  
times se - vere,

lass dich es nicht er -  
let not your heart be

liess', als wollt' er nicht,  
pears at times se - vere,

lass dich es nicht er -  
let not your heart be

liess', als wollt' er nicht,  
pears at times se - vere,

lass dich es nicht er -  
let not your heart be

liess', als wollt' er nicht,  
pears at times se - vere,

lass  
let

Ob I, II

Str

+Ob I, II

B-flat major C7 D7 G minor G minor C7 F major G7

9

schrek - - - ken;  
trou - - - bled,

schrek - - - ken;  
trou - - - bled,

schrek - - - ken;  
trou - - - bled,

dich es nicht erschrek - ken;  
not your hearts be trou - bled,

Str & Obs alternate...

= m. 1. = m. 2.

C major C7 F major G minor

12

A

Line 3.

Stollen 2 of chorale's bar form.

denn wo er ist am  
for grace con - cealed will

denn wo er  
for grace con -

denn wo er  
for grace con -

denn wo er  
for grace con -

A

= m. 3. = m. 4. = m. 5.

F major F major F7

15

Line 4 (lower voices enter imitatively in descending order, like echoes).

be - sten mit. da will er's nicht ent -  
 be re - vealed and bless - ings be re -

ist am be - sten mit, da will er's nicht ent -  
 cealed will be re - vealed and bless - ings be re -

ist am be - sten mit, da will er's nicht ent -  
 cealed will be re - vealed and bless - ings be re -

ist am be - sten mit. da  
 cealed will be re - vealed and

= m. 6. = m. 7. = m. 8.

B-flat major C7 D7 G minor G minor C7 F major G7

18

dek - ken.  
 dou - bled.

dek - ken.  
 dou - bled.

dek - ken.  
 dou - bled.

will er's nicht ent. dek - ken.  
 bless - ings be re - dou - bled.

C major C major D minor D minor

Line 5 (lower voices enter imitatively in descending order, like echoes).

20

**B**

Abgesang of chorale's bar form.

Sein  
His

The Abgesang is given relatively more weight by separating the lines with longer interludes. The result is an emphasis on the first line: God's Word outweighs experience. See earlier note for relevant biblical passages and themes.

G7 C major G7 C major F major

23

Wort lass dir ge - wis - ser sein,  
Word will be your guide and stay,

Sein Wort lass dir ge - wis - ser sein,  
His Word will be your guide and stay,

Sein Wort lass dir ge - wis - ser sein,  
His Word will be your guide and stay,

Sein Wort lass dir ge - wisser sein,  
His Word will be your guide and stay,

F major G7 C(7) F major G7 C major C7 F major

26

Line 6 (lower voices enter imitatively, like echoes).

und ob dein  
and though your

und ob dein  
and though your

28II

D7

G major

E7

A minor  
C7

F major

F7

Herz sprach' lau - ter Nein,  
hearts would say you "nay",

und ob dein Herz sprach' lau - ter Nein,  
and though your hearts would say you "nay",

Herz sprach' lau - ter Nein,  
hearts would say you "nay",

und ob dein Herz sprach' lau - ter Nein,  
and though your hearts would say you "nay",

B-flat  
major

D7

G minor

G minor

31

A7

D minor



# J.S. Bach - Church Cantatas BWV 186

34

Line 7 (lower voices enter imitatively in descending order, like echoes, starting before the cantus firmus).

so lass dir doch nicht  
hold stead fast, and com -

so lass dir doch nicht  
hold stead - fast, stead - fast, — nev - er com -

so lass dir doch nicht  
hold stead - fast, and co n -

so lass dir  
hold stead - fast,

D minor D minor C7 F major

36

grau - - - en.  
plain - - - not.

grau - - - en.  
plain - - - ing.

grau - - - en.  
plain - - - not.

doch nicht grau - - - en.  
and com - plain - - not.

F major

38

F major

Fine della prima parte.

The opening recitative contrasts physical dearth with the spiritual nourishment of Christ's Word. Just as the 4000 people listening to Jesus in the desert had no way to find food, so believers often find themselves in physical need. The poet describes the situation using language borrowed from God's warning to Israel in Leviticus 26:18-19: "If...you will not hearken to me, then I will chastise you again sevenfold for your sins, and I will break the pride of your power, and I will make your heavens like iron and your earth like brass (Luther 1545: euren Himmel wie Eisen und eure Erde wie Erz machen)." Still, if believers prioritize God's Word over earthly matters, God will have mercy and bless them.

## Seconda Parte.

### Nº 7. Recitativo.

7. Bass Recit. (Added in this version) • Physical dearth but spiritual nourishment (186/7).

186/7.

1. Basso.

E-flat

A-flat B-flat

D-flat

Chromatic saturation in the vocal part in 12 mm.

For biblical background, see note.



The "halo" of strings, presumably represent "Christi Wort" ("Christ's Word")—see m. 6.

Bass is often the voice of authority.

Es ist die Welt die grosse Wüste; nei; der Himmel wird zu Erz, die  
The world of man is but a wil-der-ness, the heav-ens seem like dross, the

"Halo" of strings.

E-flat major

E-flat 7

F7

F# dim.7 G minor

4

Er-de wird zu Eisen, wenn Christen durch den Glauben weisen, dass Christi Wort ihr  
earth ap-pears but bra-zen, to them who do not hold the Scrip-tures the great-est rich-es

C minor D major G major B dim.7 G major C minor

7

More flowing line...

grösster Reichthum sei; der Nahrungsse-genscheint von ihnen fast zu fliehen, ein steter  
mor-tals can pos-sess; our pov-er-ty ap-pears to be our lot and por-tion, and want to

F7 B-flat major D7

9II

Mangel wird be-weint, da-mit sie nur der Welt sich de-sto mehr ent-zie-hen; da  
be our con-stant trial, which God im-parts to us to turn our thoughts to-ward Him. No

G major C7 E dim.7 C7 F minor

Text painting: A surprising harmonic twist illustrates the heart prepared for God's Word in face of earthly deprivation.

12

**B**

fin-det-erst des Heilands Wort, der höchste Schatz, in ih-ren Herzen Platz: ja,  
oth-er rich-es can com-pare or take the place of Je-sus' sav-ing Grace. Yea,

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

**Arioso**  
(♩ = 56.)

15

jammert ihn des Vol-kes dort, so muss auch hier sein Her-ze bre-chen und  
His com-pas-sion, rich and rare, will reach us here, to give-us cour-age and  
his heart break, and

Text painting: As the bass describes God coming to the rescue with a word of blessing, the line evolves into arioso. →

The strings repeat a *circulo mezzo* figure, apparently symbolizing the blessing being pronounced, as stated in the text (see note.)

G7 C# dim.7 F7 Pulsing bass...

17

ü-ber-sie den Se-gen sprechen.  
fill our hearts with hope and com-fort.  
over them the blessing speak/pronounce.

B-flat major B-flat major

**No 8. Aria.** • Lord shows mercy to needy, giving them Word of life (186/8). The original text (from BWV 186a) is general enough that it did not need to be revised for the new liturgical occasion.

186/8. (Poco adagio ♩ = 60.)

1. Vln I/II

Ritornello *mf* Concertante exchange...

G minor D7 G minor C7 (F7)

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. In this aria, the obbligato (thematically independent of the vocal line and played by unison violins) and the continuo (which answers in concertante exchange) apparently symbolize the encircling arms of the Lord, as referenced in the text. From this perspective, the chromaticism of the obbligato suggests the empathy of the Lord for the needy, as referenced in the text.

3 (41)

D7 G minor A7 D minor G7 (C7)

Ascending/descending chromatic obbligato line of sighing duples.

5 (43)

A7 D minor G minor A7 D minor

7 (45)

A major D major A7 B dim.7 C minor C# dim.7 D major

9 (47) **Soprano.**

Die Ar - - men will der Herr um - ar - men,  
The Lord will help the poor and need - y,

*p* *mf*

G minor D major

The ascending/descending chromatic obbligato line of sighing duples creates an image of the Lord's empathy for the needy, as referenced in the text.

11 (49)

G minor G7 C minor D major G minor D major N6 C# dim.7 D major G minor

14

die Ar - men will der Herr um - ar - men mit  
the Lord will help the poor and need - y, their

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

16II

Gna - den hier und dort, mit Gna - den hier und  
mor - tal bur - dens lift; their mor - tal bur - dens

G minor F7 B-flat major B-flat major B-flat major

19

dort;  
lift;

Ritornello

B-flat major F7 B-flat 7 (E-flat major) F7 B-flat major

22

er schen - ket ih - nen aus Er - bar -  
and for e - ter - ni - ty will grant

B-flat major G7 C minor N6 G7



24 <sup>II</sup> *tr* - men den höchsten Schatz, das Le - bens -  
 - - - - - them the Word of Life, most pre - cious

C minor C7 F minor A-flat major A-flat major G7 C minor

27 wort, das Le - benswort, den höch - sten Schatz, das Lebenswort,  
 gift, most pre - cious gift, the Word of Life, most pre-cious gift, *Ritornello*  
*mf*

C minor F7 B-flat major C# dim.7 A7 D minor

30 E7 A7 D major N6 D minor

32 *tr* er schen - ket ih - nen aus - Er - bar -  
 and for e - ter - ni - ty will grant *(tr)*

D minor D7 G minor N6 D major

34II

- men den höchsten Schatz, das Le - bens -  
- them the Word of Life, most pre - cious -

G minor G7 C minor N6 N6 D7 G minor

37

wort, den höch - - sten Schatz, das Le - - - bens - wort.  
gift, the Word of - - Life, most pre - - - cious - gift.  
Literal word painting: Highest note for "höchsten Schatz" ("highest" treasure), i.e., greatest treasure.

G minor G7 C minor D7 G minor G minor Dal Segno.

**Nº 9. Recitativo.** Secco Alto Recit. (Added in this version) • Word leads & sustains us on hard course to paradise (186/9).  
186/9. 1. Alto.

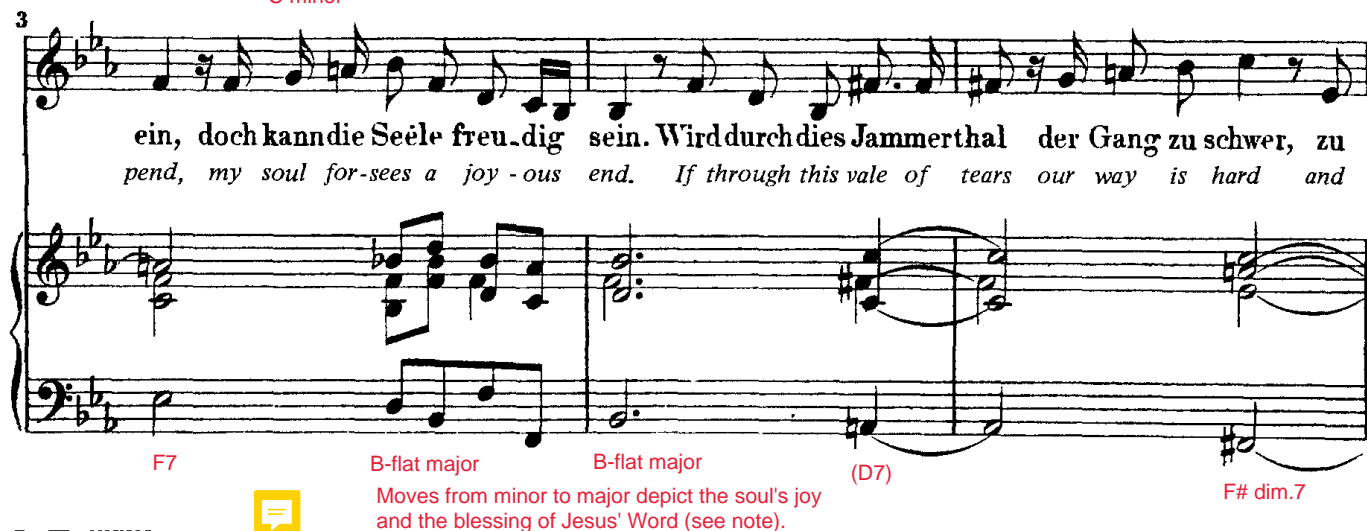
The recitative is rich with biblical allusions (see note).



Nun mag die Welt mit ih - rer Lust ver - ge - hen; bricht gleich der Mangel  
The world and its de - lights I hold for noth - ing; though pov - er - ty im -

Secco C minor

3



ein, doch kanndie Seele freu - dig sein. Wird durchdies Jammerthal der Gang zu schwer, zu  
pend, my soul for - sees a joy - ous end. If through this vale of tears our way is hard and

F7 B-flat major B-flat major (D7) F# dim.7

Moves from minor to major depict the soul's joy and the blessing of Jesus' Word (see note).

A central arioso intervention is an almost literal quotation of Psalm 119:105:

Thy word is a lamp to my feet and a light to my path.

(Arioso ♩ = 72.)

Ascending scale for the soul's pathway.

6

lang, in Je-su Wort liegt Heil und Se-gen. Es ist ih-res Fusses  
 long, in Je-sus' Word is hope and bless-ing. 'Tis a lamp un-to my

Continued secco recitative: Right hand is editorial.

Adagio.

G minor C7 F major F7

9

Leuchte und ein Licht auf ihren We-gen. Wergläubig durch die Wüste reist, wird durch dies  
 feet and is a light un-to my path-way. The Faith-ful Ones by it are led through de-sert

B-flat major (C7) F major F major B dim.7 C minor

12

Wort ge-tränkt, ge-speist; der Hei-land öff-net selbst, nach die-sem  
 waste; are clothed and fed; The Sav-iour o-pens, by this Word, for

F7 B-flat major B-flat 7

14

Wor-te, ihm einst des Pa-ra-die-ses Pfor-te, und nach voll-brach-tem  
 mor-tals the way one day through Heav-en's por-tals; so at the jour-ney's

G major C minor

Word painting: Circling motives in voice and continuo depict "crown."

16 (Arioso  $\text{♩} = 60.$ )

Lauf setzt er den Gläu-bi-gen die Kro- - - - -ne auf.  
end, a-round the throne the-Faith-ful may - - - - - at-tend.

(Adagio.)

*p*

F minor B-flat 7 E-flat major C minor E-flat major

## Nº 10. Duetto.

•Remain faithful in suffering; a crown awaits you (186/10). The original text (from BWV 186a) is general enough that it did not need to be revised for the new liturgical occasion. The gigue-like meter reflects the joyful anticipation of heaven after all suffering is ended.

186/10. (Allegretto  $\text{♩} = 58.$ )

In its emphasis on constancy in the face of hardship with the hope of eternal reward, the duet reflects various biblical passages and themes (see note on biblical background).

1. Ritornello derived from vocal theme *mf*

Gigue-like C minor C minor

Obs double strings, dropping out usually in vocal sections.

Bach darkens the sound by mixing oboe and string timbres (see also nos. 1 and 5).

8(188)

C minor A-flat major E-flat major E-flat major E dim.7

16(196)

C7 E dim.7 C7 F minor F minor F minor B-flat major

24(204)

E-flat major G7 C minor C minor

32(212) **Soprano.** The voices move predominantly in parallel 6ths and 3rds, suggesting sweetness...

**Lass, See-le, kein Lei-den von Je - su dich schei-den,**  
*Though suf - fer - ing smart thee, from Je - sus ne'er part thee,*

**Alto.**

**Lass, See-le, kein Lei-den von Je - su dich schei-den,**  
*Though suf - fer - ing smart thee, from Je - sus ne'er part thee,*

For biblical background, see note.

The strings play leaping eighth notes in unison (see viola part in m. 1) in unison, with no continuo support. Basso continuo technique (removing continuo support) is often used by Bach to depict something heavenly, unearthly, incomprehensible, or without foundation. Here the line appears to represent the blows of adversity referenced in the text.

*p* *mf* **Ritornello**

C minor C minor C minor

40

**lass, See - le, kein Lei - den von Je - su dich schei - den, lass,**  
*though suf - fer - ing smart thee, from Je - sus ne'er part thee, though*

**lass, See - le, kein Lei - den von Je - su dich schei - den, lass,**  
*though suf - fer - ing smart thee, from Je - sus ne'er part thee, though*

*tr* *p* **Basso texture with strings playing leaping 8th-notes in unison.** **+Obs**

Oboes join for repeated text.

C minor

47

**See - le, kein Lei - den von Je - su dich schei - den, sei, See - le, ge - treu;**  
*suf - fer - ing smart thee, from Je - sus ne'er part thee, be stead - fast and true;*

**See - le, kein Lei - den von Je - su dich schei - den, sei, See - le, ge - treu;**  
*suf - fer - ing smart thee, from Je - sus ne'er part thee, be stead - fast and true;*

*mf* **Ritornello**

C minor A-flat major E-flat major E-flat major E-flat major E-flat major



54

Brief imitative counterpoint.

lass, See-le, kein Lei-den von Je-su dich  
 though suf-fer-ing smart thee, from Je-sus ne'er

lass, See-le, kein Lei-den von Je-su dich schei-den, sei,  
 though suf-fer-ing smart thee, from Je-sus ne'er part thee, be

*p*

F major B-flat major C7 F major D7

61

scheiden,  
 part thee,

lass, See-le, kein Lei-den von Je-su dich  
 though suf-fer-ing smart thee, from Je-sus ne'er

See-le, ge-treu, sei, Seele, ge-treu,  
 stead-fast and true, be stead-fast and true,

G minor G minor G minor

68

scheiden, sei, See-le, ge-treu;  
 part thee, be stead-fast and true;

lass, See-le, kein  
 though suf-fer-ing

sei, See-le, ge-treu;  
 be stead-fast and true;

lass, See-le, kein  
 though suf-fer-ing

Ritornello

*mf*

G minor G minor G minor G minor

76

Lei-den von Je - su dich schei-den, lass, See-le, kein Lei-den von Je - su dich schei-den, sei,  
*smart thee, from Je - sus ne'er part thee, though suf - fer - ing smart thee, from Je - sus ne'er part thee, be*

Lei-den von Je - su dich schei-den, lass, See-le, kein Lei-den von Je - su dich schei-den, sei.  
*smart thee, from Je - sus ne'er part thee, though suf - fer - ing smart thee, from Je - sus ne'er part thee, be*

Obs join for repeated text.

G minor E-flat major B-flat major

83

See - le, ge - treu!  
*stead - fast and true;*

Lass, See - le, kein  
*Though suf - fer - ing*

See - le, ge - treu!  
*stead - fast and true;*

Lass, See - le, kein  
*Though suf - fer - ing*

Ritornello  
 Obs tacet

+Obs

*mf* *p*

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

90

Lei - den von Je - su dich schei-den, sei, See - le, ge - treu! Dir blei-bet die Kro - ne aus  
*smart thee, from Je - sus ne'er part thee, be stead - fast and true; At thy lib - er - a - tion, the*

Lei - den dich schei-den, sei, See-le, ge - treu! Dir blei-bet die Kro - ne aus  
*smart \_\_\_\_\_ thee, ne'er part thee, be stead - fast and true, At thy lib - er - a - tion, the*

Obs tacet

Bassetto texture with strings playing leaping 8th-notes in unison.

E-flat major E dim.7 C7

Imitative counterpoint employing inversion. Here the break from parallel motion reflects the text: "When you are free from the bonds of the body."

97

Gna-den zu Loh - ne, wenn du von Ban-den des  
crown of sal - va - tion waits thee when life's wea - ry

Gna-den zu Loh - ne, wenn du von  
crown of sal - va - tion waits thee when

Ritornello

*mf* *p*

F minor F minor

104

Lei - bes nun frei, von Ban - den des Lei - bes nun  
jour - ney is through, when life's wea - ry jour - ney is

Ban - den des Lei - bes nun frei, von Ban - den des Lei - bes nun  
life's wea - ry jour - ney is through, when life's wea - ry jour - ney is

F minor E-flat 7 A-flat major

111

frei, wenn du von Banden des Lei - bes nun frei;  
through, waits thee when life's wea - ry jour - ney is through;

- bes nun frei, wenn du von Banden des Lei - bes nun frei;  
- ney is through, waits thee when life's wea - ry jour - ney is through; Ritornello

C7 F minor F minor F minor F minor

118

dir

Imitative counterpoint employing inversion. Here inversion is related to Luther's Theology of the Cross (see note at no. 1). at

dir blei - bet die Kro - ne aus Gna - den zu Loh - ne, zu  
at thy lib - er - a - tion, the crown of sal - va - tion, sal -

F minor B-flat major E-flat major G major

125

blei - bet die Krone aus Gna - den zu Loh - ne, zu Loh -  
thy lib - er - a - tion, the crown of sal - va - tion, sal - va -

Loh - ne, aus Gna - den zu Loh - ne, dir blei - bet die Krone aus Gnaden zu  
va - - - - - tion, the crown of sal - va - tion, at thy lib - er - a - tion, the crown of sal -

C minor G minor D7 G minor G minor

132

- ne, wenn du von Ban - dendes Lei - bes nun frei;  
- - - - - tion, waits thee when life's wea - ry jour - ney is through;

Loh - ne, wenn du von Ban - dendes Lei - bes nun frei;  
va - - - - - tion, waits thee when life's wea - ry jour - ney is through: Ritornello

G minor F major B-flat major

Imitative counterpoint employing inversion with telescoped text.

139

dir blei - bet die Kro - ne aus Gnaden zu  
at thy lib - er - a - tion, the crown of sal -

wenn du von Bandendes Lei - bes nun  
waits thee when life's wea - ry jour - ney is

Bassetto texture with strings playing leaping 8th-notes in unison.

B-flat 7 E-flat major G major F minor (G7)

146

Loh - ne, aus Gna - den zu Lohne, dir  
va - tion, the crown of sal - va - tion, at

frei, des Lei - bes nun frei, dir  
through, life's jour - ney is through, at

Ritornello

C minor C minor

153

blei - bet die Kro - ne aus Gna - den zu Lohne, dir blei - bet die Kro - ne aus Gna - den zu  
thy lib - er - a - tion, the crown of - sal - va - tion, at thy lib - er - a - tion, the crown of sal -

blei - bet die Kro - ne aus Gna - den zu Lohne, dir blei - bet die Kro - ne aus  
thy lib - er - a - tion, the crown of - sal - va - tion, at thy lib - er - a - tion, the

C minor C minor F major B-flat major C7  
major



160

Loh - ne, wenn du von Bandendes Leibes nun frei, \_\_\_\_\_ von  
 va - tion, waits thee when life's wea-ry jour-ney is through, \_\_\_\_\_ when

Gna - den zu Lohne, dir blei - bet die Kro - ne aus Gna - den zu  
 crown of sal - va - tion, at thy lib - er - a - tion, the crown of sal -

F major G7 C minor F7 B-flat major

167

Ban - - - - - den des Lei - - - bes nun  
 life's \_\_\_\_\_ wea - ry jour - - - - - ney is

Loh - ne, wenn du von Ban - - - - - den des Lei - - - bes nun frei,  
 va - tion, waits thee when life's \_\_\_\_\_ wea - ry jour - - - - - ney is through, \_\_\_\_\_

Obs tacet

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

174

frei, \_\_\_\_\_ wenn du von Ban - dendes Lei - bes nun frei.  
 through, \_\_\_\_\_ waits thee when life's wea - ry jour - ney is through.

wenn du von Ban - dendes Lei - bes nun frei.  
 waits thee when life's wea - ry jour - ney is through.

tr

G7 C minor C minor

**No 11. Choral: 2 Strophe des Chorals No 6, siehe Chorstimmen.**

186/11. No. 6 repeated with 11th stanza of the chorale (see NBA). It replaces the closing chorale of the previous version. (See also 86/6.)



**Da Capo.**

This is the 11th stanza of 14 in the 1524 chorale "Es ist das Heil uns kommen her" by Paul Speratus (1484–1551). It replaces stanza 8 of the 1563 chorale "Von Gott will ich nicht lassen" (1563) by Ludwig Helmbold (1532–1598) in the cantata's earlier version (see note for the original text and the new stanza). The stanza summarizes the cantata's admonition to trust God when one suffers inexplicable hardship.