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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).

Light Instrumentation:

Oboe I, II

Vln I, II

Via

SATB

Continuo, Organo



J.S.

Cantata No. 187  
Es wartet alles auf dich

## CONCERTO

## Prima Parte

(Coro)

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

(Tempo ordinario)

♩ = 76.

## 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

187/1.

1.

Strings

Ob I &amp; II

Ob I

Ob II

Sinfonia

Primary motive

Figura circulatoria in parallel 3rds (see note).

G minor

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

4.

F7 B-flat major B-flat major

7.

Ob I Ob I Ob I

Ob II Ob II Ob II

F major G7 C minor A7 D minor

10.

C7 F major A7 D minor

13.

D minor D minor G7 C minor F7



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

Ob I

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

For biblical background, see note.

27.

Soprano

Alto

Tenore

Basso

Line 1 (canonic).

Figura circulatoria: Long melismas for "alles" ("all").

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

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 -  
es war - tet Al - les, dass du ih - nen Spei - se  
dass du ihnen Speise ge - best zu sei - ner Zeit,

Lines 1 & 2 (dual themes).

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 - -

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

dich, es war - - - tet Al - les

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

F major

44.

- les, Al -

- les, Al - - les, Al -

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



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.

D minor

D minor

D minor

51.

53.

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 -

R.H. *p*

D major G minor G minor



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69. +Via

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 +Vln II

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

75. +Vln I Lines 3 & 4 (subject and countersubject). D minor D7 G minor

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



77.

len sie, wenn du dei - ne 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,

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

Strings Oboes

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



# J.S. Bach - Church Cantatas BWV 187

85.

samm - len sie, so samm -

so sammeln sie, 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.

- len sie, wenn du dei - ne Hand aufthust, so wer - den sie mit Gü -

samm - len sie, so

so sammeln sie, wenn

sie, so sammeln sie,

Str

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 -

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

C minor A-flat major D7 G minor

96.

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

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;  
**E** sie;

G minor G minor A7 D minor



# J.S. Bach - Church Cantatas BWV 187

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.

ti - get, wenn du dei - ne Hand auf -  
Gü - te ge - sät - 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 -  
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.

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

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

-ti-get, so werden sie gesät-ti-get.

Instrumental Transition

D minor G7 C minor

112.

Line 1.

Es war-tet Al-

Es war-tet

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

Es war-tet

Es war-tet

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

115.

Line 2.

les, Al-les auf dich, dass du

Al-les auf dich, dass du

tet Al-les auf

tet Al-les auf

(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

G minor B-flat 7 E-flat major G7

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

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

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).

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

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  
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  
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

Bass is often the voice of authority.

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

For biblical background, see note.

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  
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

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

7.

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  
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



# J.S. Bach - Church Cantatas BWV 187

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?

G minor iv6 V

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

## Aria

(Andante  $\text{♩} = 120$ )

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

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.

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

For biblical background, (e.g., phrases from Psalm 65) see note.

## 14. Alto

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

The singer enters not with the ritornello theme but with an embellished version of the first line of the closing chorale.

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. hemiola tr Ritornello

lein- das Jahr- mit dei- nem- Gut,

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



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

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

krönst al - lein

*p*

F major F major



# J.S. Bach - Church Cantatas BWV 187

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

F major

70.  
F7 B-flat major G7 C7 C pedal...

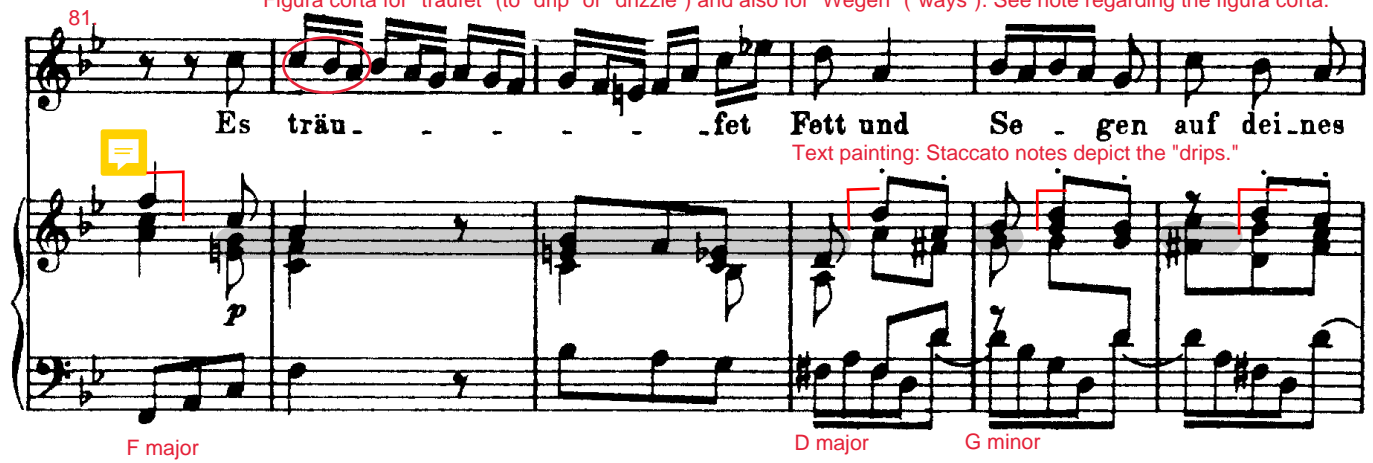
76.  
F minor C# dim.7 D minor G minor C7

hemiola



# J.S. Bach - Church Cantatas BWV 187

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

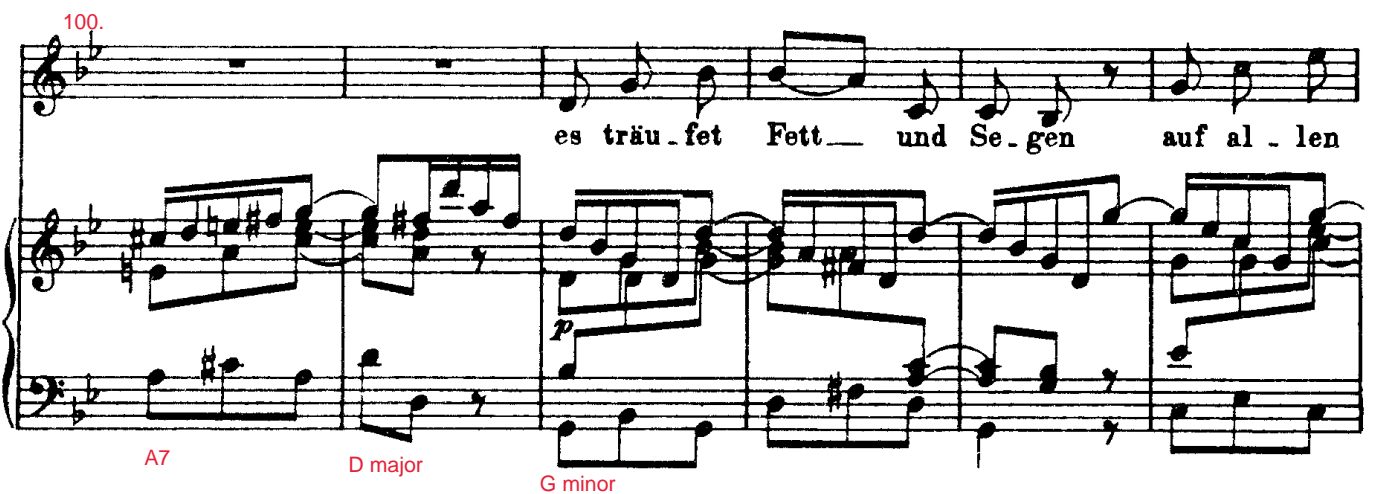
94. Melisma to suggest expanse for "alles" ("all").

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



# J.S. Bach - Church Cantatas BWV 187

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 circulatorio.")

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



Part 2 of the cantata was performed after the sermon, i.e., "sub communion." Here the libretto changes to first-person address as the truths previously expressed are applied personally.

## 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).

Ritornello related to vocal line.

Vlin I,II unison

G minor

The opening phrase serves as unifying element for the entire movement, appearing in all 3 lines of the musical texture.

B-flat major (A7)

5.

D minor

D minor

C minor 7 F major

B-flat major 7

10.

Sequential ending related to the ritornello theme.

D7

G minor

For biblical background, see note.

**Basso** (vox Christi)



15.

Da - rum sollt ihr nicht sor - gen,

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

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.

*p*

G minor

G minor

B-flat major

(A7)

D minor

Ornamented version of the theme as in the ritornello.

21.

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

da - rum sollt ihr nicht sor - gen noch sa - gen: was werden wir essen, was werden wir

Patter diction...

D7

G minor

D major

E-flat major 7

F7

B-flat major



# J.S. Bach - Church Cantatas BWV 187

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?

B-flat major

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

Ritornello

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

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

57.

- - - den. Ritornello

G7 C minor 7 C minor

*mf*

62.

Denn euer himmlischer Vater weiss,

C minor F7 F7 B-flat major

*p*

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-lischer 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.

Ritornello

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



# J.S. Bach - Church Cantatas BWV 187

92.

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

98.

D7 G minor G minor

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

## Aria

Bach reused this movement for the "Qui tollis peccata mundi" of the Mass in G minor (BWV 235/5).

187/5.

Adagio (♩ = 78)

•God sustains all creatures; he will also help me (187/5).

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.

E-flat major

4.

F7 B-flat major

For biblical background, see note.

## Soprano

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

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

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, but at the words "Weicht, ihr Sorgen!" ("Retreat, you cares!") the melody reverts to a dance-like style (in 3/8 time, marked *un poco allegro*). At the end, a reprise of the instrumental ritornello effects a return to the solemnity of the first section." See *The Cantatas* of J. S. Bach, p. 452.

7.

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

E-flat major

9.

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

F7

10.

nie - den O - dem hegt.

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

12.

Sollt' er mir al - lein nicht

F major B-flat major 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 C minor

18.

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

20.

G minor D(7) G minor



With an exhortation for all cares 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

*p*

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.

Compare m. 6a.

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

E-flat major E-flat major



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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.

1. **Soprano**

Chromatic saturation in the vocal part in 12 mm.

For biblical background, see note.

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.

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

C A B-flat F#

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 Grä-men nützet nicht. die Mü-he ist ver-lo-ren. die

Fretting profits not; that effort is wasted, which

G minor E dim.7 C7 F minor

10. B E

das ver-zag-te Herz um sei-ne Nothdurft nimmt; der e-wig-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

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

13.

Sor-ge aus-er-ko-ren. so weiss ich, dass er mir auch mei-nen Theil bestimmt.

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

B-flat major B-flat major

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

The cantata ends with the 4th and 6th stanzas of 7 in the 1563 chorale "Singen wir aus Herzens Grund" by Hans Vogel (dates unknown). See note.

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

Alto dass er uns

+Vln I

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

Tenore dass er uns

+Vla

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

Basso lässt's an

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.

For biblical background, see note.



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,   
 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   
 NBA: stets in sein'   
 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   
 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.   
 NBA: so-singn wir recht das   
 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.   
 G minor D minor F major F major   
 (A7) D minor D major B-flat major D major G minor D major   
 G minor D major G minor G major