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NBA I/33; BC B16

Marriage Ceremony (BWV 196, 195, 197)

Librettist: Unknown. Two movements were adapted from earlier works.

Time of Composition: 1736/1737.

A grand wedding cantata with general text, which could be used for other occasions.

The unknown librettist wrote at least some of the movement texts so that they would fit previously composed music by Bach. As Uwe Wolf notes, "This is certainly the case in movements 3, 6 and 8. Movement 3 corresponds textually to movement 7 of the "Schäferkantate" BWV 249a (or respectively, its parodies BWV 249 and BWV 249b); however, Bach decided to compose a new movement after all. Movements 6 and 8, on the other hand, are in fact parodies of movements 4 and 6 of the Christmas cantata "Ehre sei Gott in der Höhe" BWV 197a which has only survived in fragmentary form." See *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition. Cantatas* (Stuttgart: Carus Verlag, 2017), vol. 16, p. 464 (Uwe Wolf, with translation by David Kosviner). For more, see note.

## J.S. Bach Cantata No. 197 Gott ist unsre Zuversicht Vor der Trauung

Part I (Exhortation to put trust in God)

•God's sovereign rule brings blessing to us (197/1).



Festive Instrumentation:

Tromba I, II, III

Timpani

Oboe I, II, also Oboe d'amore I, II

Fagotto obbligato

Vln I, II

Vla

SATB

Continuo

Form (rhyme: ABCCB)

Sinfonia A+A1 (1-25) DM

Lines 1-2 (fugato: 25-57) DM

Line 2 (choral insertion into A1: 58-63) DM

Lines 1-2 (choral insertion into A1, A2: 64-102)

GM-DM [Fine]

Lines 3-5 (chordal with A1, A2: 103-122) Bm-F#m

Interlude (A1, A2, fugue subject: 123-130) F#m

Lines 3-5 (chordal with A1, A2: 130-149) F#m-Gm

da capo

197/1.

### 1. Coro

Sinfonia A1.

The opening phrase with its assertive head motive recalled by the strings recalls Psalm 46:1 in particular: God is our refuge (Luther 1545: Zuversicht) and strength, a very present help in trouble. (Zuversicht: also Psalm 61:3, 62:7, 71:5, 7, 91:2, 142:5).

25

**C O R O**

Soprano  
Lines 1-2 (fugato).  
Gott ist un - sre

Alto  
Gott ist un - sre Zu - versicht, wir - - ver - trau - - en sei - nen Hän - - -

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

Basso

For biblical background, see note.

Strings only...

30

D major

Zu - ver - sicht, wir - - ver - trau - - en seinen Hän - - - den,  
- - - den, wir ver - trauen sei - - nen Hän - den, wir - - -

A major E7 A major A major

35

wir ver - trauen sei - - - nen Hän - den, ver - trau - - -  
- - - ver - trau - - - en sei - nen Hän - den, ver - trau - - -

Gott ist un - sre Zu - ver - sicht, wir - - -

A major B minor D major A(7) D major

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40,

en sei - - nen Hän - den.  
 en sei-nen Hän - den, wir trau - -  
 Gott ist un-sre Zu-ver-sicht, wir ver-trau - -  
 ver-trau - - en sei-nen Hän - - den, wir ver -

A major B minor A major F# minor

45

Gott ist un-sre Zu-ver-sicht, wir - -  
 en sei-nen Hän - den, wir ver-trau - - en sei-nen  
 en sei-nen Hän - - den, wir ver-trau-en sei-nen Hän - -  
 trauen sei- - nen Hän - den, wir ver-trau - -

E7 A major A major A7 D major

+Oboes

50

ver-trau - - en seinen Hän - - den, wir  
 Hän - - den, wir ver-trau - - en seinen Hän - -  
 den, wir ver-trau - - en, ver-trau - - en seinen  
 en sei- - nen Hän - den, wir ver-trau - -

D major

Line 2 (choral insertion into A1).

55

ver-trauen sei - - nen Hän-den, wir ver-trau - - en - - den, wir ver-trauen sei - - nen Hän-den, wir ver-trau - - en Hän-den, wir ver-trauen sei - - nen Hän-den, wir ver-trau - - en - - en sei-nen Händen, sei - - nen Hän-den, wir ver-trau - - en

+Trps & Timp  
Vln I  
Vln II

D major (E7) A major A7 D major D7

60

sei - - nen Hän - - den, Gott ist sei - - nen Hän - - den, Gott sei - - nen Hän - - den, Gott sei - - nen Hän - - den, Gott ist

Ob I/Vln I  
Ob II/Vln II

G major A7 D major D7 G major (A7)

Lines 1-2 (choral insertion into A1, A2).

65

un - - sre Zu - - ver - sicht, wir ver-trau - en sei - - nen ist un - sre Zu - - ver - sicht, wir ver-trau - en sei - - nen ist un - sre Zu - - ver - sicht, wir ver-trau - en sei - - nen un - - sre Zu - - ver - sicht, wir ver-trau - en sei - - nen

Ob I/Vln I

D major D major D major

Trps & Timp punctuate...  
+Obs

70

Hän-den, wir ver-trau-en sei-nen Hän-den, Gott ist  
 Hän-den, wir ver-trau-en sei-nen Hän-den, Gott ist  
 Hän-den, wir ver-trau-en sei-nen Hän-den, Gott ist  
 Hän-den, wir ver-trau-en sei-nen Hän-den, Gott ist

Vln I Strings only...  
 +Vln II

A major F# minor (E7) A major

75

un-sre Zu-ver-sicht, wir ver-trau-en sei-nen Hän-den  
 un-sre Zu-ver-sicht, wir ver-trau-en sei-nen Hän-den  
 un-sre Zu-ver-sicht, wir ver-trau-en sei-nen Hän-den  
 un-sre Zu-ver-sicht, wir ver-trau-en sei-nen Hän-den

Str only...

A7 D major

80

-den, Gott ist un-sre Zu-ver-sicht, wir ver-trau-en sei-nen Hän-den  
 Hän-den, Gott ist un-sre Zu-ver-sicht, wir ver-trau-en sei-nen Hän-den  
 Hän-den, Gott ist un-sre Zu-ver-sicht, wir ver-trau-en sei-nen Hän-den  
 -den, Gott ist un-sre Zu-ver-sicht, wir ver-trau-en sei-nen Hän-den, Gott ist

+Trps, Timp punctuate, +Oboes...  
 -Trps & Timp

D major D7 G major A7 D major D7



Lines 3-5 (chordal with A1, A2).

100

sei - - -nen Hän - - -den. Wie er un\_sre We - ge führt,  
 sei - - -nen Hän - - -den. Wie er un\_sre We - ge führt,  
 sei - - -nen Hän - - -den. Wie er un\_sre We - ge führt,  
 tra - en sei - nen Hän - - -den. Wie er un\_sre We - ge führt,

B Continuo alone... Vln I & II

106

wie er un\_ser Herz re - giert, da ist Se - gen al - ler -  
 wie er un\_ser Herz re - giert, da ist Se - gen al - ler -  
 wie er un\_ser Herz re - giert, da ist Segen al - ler -  
 wie er un\_ser Herz re - giert, da ist Segen al - ler -

Vln I & II

D major B minor B minor F# minor (C#7) F# minor A major E7 A major E major C#7 F# minor

111

en - den, da ist Se - - - gen - al - - -  
 en - den, da ist Se - - - gen -  
 en - - - den, da ist Se - - gen al - - ler -  
 en - - den, da ist Se - - gen al - - ler - - en - - den, -

Ob I Vln I & II Via +Ob II

F# minor B7 E major E7 A major

116

ler - en - den, da ist Se - gen al - ler -  
 al - ler - en - den, da ist Se - gen al - ler -  
 en - den. da ist Se - gen. Se - gen al - ler -  
 da ist Se - gen al - ler - en -

E# dim.7 C#7 F# minor

121

en - den.  
 en - den.  
 en - den.  
 - den

Interlude (A1, A2, fugue subject).  
 Ob I has fugue subject.

Trp I Str tacet..

F# minor

127

Wie er un - sre Wege führt,  
 Wie er un - sre Wege führt,

Lines 3-5 (chordal with A1, A2).

+Str Vin I & II

F# minor F# minor E7  
 A major A major

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133

wie er unser Herz re-giert, da ist Segen al-ler - enden,  
 wie er un-ser Herz re-giert, da ist Segen al-ler - enden.da\_  
 wie er\_ unser Herz re-giert, da ist Segen al-ler - en -  
 wie er\_ unser Herz re-giert, da ist Segen al-ler - en - den.

Vln I & II  
 Ob II  
 Vla

(A7) F# major B minor B minor

139

da\_ ist\_ Se- - - - -gen\_ al- - - - -  
 ist\_ Se- - - - -gen\_ al- - - - -ler\_ - - - - -  
 - - den, da ist Se- - gen al- - ler - - en - , - den.  
 da\_ ist\_ Se- - gen al- - ler - - en - - den, da\_ ist\_

Ob I  
 Vlns

B minor E7 A major A7 D major

144

- - ler - - en - - - - - den, da ist Se - gen al-ler - - en - - - - - den.  
 en - - - - - den, da ist Se- - - - -gen al-ler - - en - - - - - den.  
 da ist Se- - gen, da ist Segen al-ler - - en - - - - - den.  
 Se- - gen\_ al- - ler - - en - - - - - den.

F#7 B minor da capo B minor

# J.S. Bach - Church Cantatas BWV 197

Secco

## 2. Recitativo

• God is the best manager of our household (197/2).

197/2.

Basso

1.

The recitative borrows language and ideas from a variety of biblical passages.

For biblical background, see note.



Gott ist und bleibt der be - ste Sor - ger, er hält am be - sten  
 God is and remains the best caretaker, he (manages) - best

Secco

E major A major

3 Haus. Er führet unser Tun zuweilen wunderbarlich, je - dennoch fröhlich aus. Wohin der  
 (the) household. He leads/works-out our affairs at-times in-strange-ways, yet-nevertheless happy - (ways). To-where (our)

A major A7 F# major B minor

6 Vorsatz nicht gedacht, was die Vernunft unmöglich macht, das fü - get sich. Er hat das Glück der  
 intention not had-thought, what (our) reason impossible (thinks), that comes-to-pass. He has the fortune of (those)

D# dim.7 D7 B# dim.7 C# major

Arioso with continuo motivically derived from the vocal line (right hand is editorialial)...

9 Kinder, die ihn lieben, von Ju - gend an, von Ju - gend an in sei - ne  
 children who him love, from youth on, from youth on upon his

Figura corta (see note).

C#7 F# minor B7 E major A7 D major B minor

12<sup>11</sup> Hand ge - schrie - ben.  
 hand written.

E7 A major A major A7 D major E7 A major A major

Martin Petzoldt notes that a movement from BWV 249a was originally planned for the third movement but Bach abandoned the plan and wrote this movement instead (see note).

This aria can be interpreted very differently. Helmuth Rilling brings out the unrest of the pulsing continuo part, while Masaaki Suzuki subsumes the part into the tranquility of the obbligato and alto lines. See <https://www.youtube.com/watch?v=G13pPtsLmc> (Rilling), [https://www.youtube.com/watch?v=ek\\_ynev9xvU](https://www.youtube.com/watch?v=ek_ynev9xvU) (Suzuki). Accessed 31 May 2025.

197/3. **3. Aria** •Anxiousness quieted by trust in God's watchful care (197/3).



1. Oboe d'amore

Strings

Ritornello related to vocal theme.

A major      A major      (C#7)      F# minor

The pulsing continuo continuo part may represent the disquiet referenced in the text.

6

hemiola

F# minor   E major   A major      (B7)   E major      E major

11

E major E7      A major      D# dim.7      B7      E major

16

C#7      F# major      G# minor   B major      B7   E major      E major      F# minor   E7      A major



21 **Alto**

Bach sets the A section as a lullaby with a pulsing continuo line that may represent unrest.

For biblical background, see note.

hemiola

Schlä - - - fert

Canon

B7   E minor   F#7      B7   E major      E major      E7      A major

Low and long notes for "slumber."

26

al - - ler Sor - - gen Kum - - mer in - den Schlum - - mer

NBA: Sorgenkummer

A major      C#7      F# minor

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31 hemiola

kind - li - chen - Ver - trau - ens - ein!

-Ob

F# minor E major (B7) E major E major E7 A major

36

Schlä -

Ob d'am (up 8va)

A major A major

41 The alternation of low-lying, tranquil notes and rising swirls of agitation suggests fitful sleep.

- fert al - ler Sor - gen Kum - mer - in den

Ob up 8va

(B major) E major E major C#7 F#7 D#7 G# minor B(7) E major

46 Chromatic, descending line for "Sorgenkummer" ("anxious care").

Schlum - mer, al - ler Sor - gen Kummer, schlä -

Ob

B# dim.7 C# minor E# dim.7 F# minor B7 E minor F#7 A# dim.7 B7 E major A# dim.7 B(7)

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Text painting: Long, low note depicts "Schlummer" ("sleep"); descending chromaticism depicts "Sorgenkummer" ("anxious care").

51

Ob

-fert al - - ler

-Ob

E major E7 E# dim.7 B major F# major E# dim.7 F#7

57

Sor - - gen Kum - mer in den Schlum - - mer

B(7) E# dim.7 C#7 F# minor B7

62

kind - li - chen Vertrau - ens ein!

Ob

E major E major

67

E major (G#7) C# minor E major F#7 G#7 C# minor (E7) A major (B7) E major

The B section switches abruptly to a lively 4/4 meter and to faster notes to depict God's dynamic watchfulness, while canonic imitation illustrates the metaphor of God's eyes as "Leitstern" ("guidestar").

73.

Gottes Augen, welche wa - - - - - chen und die un - ser Leit -

Ob

E major E7 A major A major A major B major E major

Canonic response

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76 *tr*  
 - stern\_ sein, werden al - les sel - ber ma -  

E major E7 F# major B minor

78II  
 - chen, al - les sel - ber ma - chen; Gottes Au - gen,  
 [Got - tes Au - - gen] Ob  

B minor B minor C#7 F# minor F# minor

81  
 wel - che wa - chen und die un - ser Leitstern sein, die unser  
 The oboe d'amore interjects the "Gottes Augen" ("God's eyes") motive. Canon ic imitative beginning  
 Ob Ob  

E major A major D major A major A major

83II  
 Leit - stern sein, unser Leit - stern, unser Leit -  

A major A7 D major

86

- stern

D major B minor E minor F#7 B minor B minor

88II

sein, werden al-les sel-ber machen; Gottes Au-gen, welche wa-

Patter diction illustrates God's hypervigilance.

Ob

E7 A major C#7

91

- chen, werden al-les, al-les sel-ber ma-chen.

Ob

F# minor F# minor F# minor

94

Modified da capo.

Ob = m. 1. = m. 2. = m. 3. = m. 4. = m. 5. = m. 6.

A major (C#7) A major F# minor A major B7 C#7 F# minor

100

= m. 7. = m. 8. = m. 9. = m. 10a. = m. 25. = m. 26.

Schlä- - fert al- - ler

E major A major (B7) E major E major E7 A major

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106 hemiola

Sor - gen Kum - mer in den Schlum - mer kind - li - chen Ver -

= m. 27, = m. 28. = m. 29. = m. 30. = m. 31. = m. 32.

A major A major C#7 F# minor E major

112 Long, low note depicts "Schlummer" ("sleep").

trau - ens ein,

= m. 33. = m. 34. = m. 35. = m. 36. = m. 37. = m. 38.

E major E7 A major A major (F in m. 38)

Up 8va

118

in den Schlum - mer, schlä - - - fert

F# major B minor A major D major D major (E major) A major

123

al - - ler Sor - - gen Kum - mer in den Schlum - mer,

Ob Up 8va

A major F#7 G#7 C# minor E7 A major E# dim.7 F# minor

# J.S. Bach - Church Cantatas BWV 197

Descending chromaticism depicts "Sorgenkummer" ("anxious care").

128

al - ler Sor - - - - gen Kummer, schlä - - -

A# dim.7 B minor E7 A major D# dim.7 E7 A major D# dim.7 E(7) A major

Ob

133

138

Sor - - gen Kum - mer in den Schlum - - mer

E(7) A# dim.7 F#(7) B minor E7

143

kind - li - chen Vertrau - ens ein!

A major A major A major A major

= m. 2. = m. 3. = m. 4.

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149 *cf. m. 5.* *= m. 6.* *hemiola*

(C#7) F# minor B7 C# major (A7) D major E7 A major A major

## 4. Recitativo

• God's ways lead through testing to Canaan (197/4).

197/4. **Basso** C# F# G# A D B E#

Chromatic completion in the vocal part in 9 mm.

The recitativo alludes to a host of biblical passages and themes.

For biblical background, see note.

Bass is often the voice of authority such as the pastor.

Drum fol - get Gott und sei - nem Trie - be! Das ist die rech - te  
So follow God and his urging. That is the proper

Syllabic declamation...

Strings punctuate...

F# minor

3 B# D# E

Bahn; die führet durch Ge - fahr auch endlich in das Ka - na - an und durch von  
course. It leads through peril but also finally into - Canaan and through by

F# minor G#7 C# minor

5 11 A#

ihm ge - prüf - te Lie - be auch an sein hei - li - ges Al - tar und bin - det  
him tested love also to his holy altar and binds

"Halo" of sustained strings depicts "binding of hearts."

F#7 B minor E7

8 G

Herz und Herz zu - sammen. Herr, sei - du selbst mit die - sen Flammen!  
heart and heart together; Lord, be thou, thyself, (present) in these flames!

A major A major

197/5. 5. Choral (Mel: „Nun bitten wir den heiligen Geist“)

**Soprano 1.**  
+Ob d'am I Vln I

**Alto**  
+Ob d'am II Vln II

**Tenore**  
+Vla

**Basso**

Du sü - ße Lieb, schenk - uns dei - ne Gunst, laß uns em - pfin -

Du sü - ße Lieb, schenk - uns dei - ne Gunst, laß uns em - pfin -

Du sü - ße Lieb, schenk - uns dei - ne Gunst, laß uns em - pfin -

Du sü - ße Lieb, schenk - uns dei - ne Gunst, laß uns em - pfin -

Martin Petzoldt argues that the continuous 8th-note movement in melody and (especially) in the accompanying voices continues the image of "binding hearts in love" referenced at the end of the preceding recitative. See Bach-Kommentar 3:483.

Luther's stanza is reminiscent of biblical passages that identify God as love personified, command Christians to "love one another," and admonish believers to find agreement in love (see note). These ideas are naturally compatible with the marriage covenant.

For biblical background, see note.



5

den der Lie - be Brunst, daß wir uns von Her - zen ein - ander lie - ben

den der Lie - be Brunst, daß wir uns von Her - zen ein - ander lie - ben

den der Lie - be Brunst, daß wir uns von Her - zen ein - ander lie - ben

den der Lie - be Brunst, daß wir uns von Her - zen ein - ander lie - ben

10

und in Fried auf ei - nem Sin - ne blei - ben. Ky - ri - e e - leis!

und in Fried auf ei - nem Sin - ne blei - ben. Ky - ri - e e - leis!

und in Fried auf ei - nem Sin - ne blei - ben. Ky - ri - e e - leis!

und in Fried auf ei - nem Sin - ne blei - ben. Ky - ri - e e - leis!

Chromaticism

While "angenehm" could be translated as "lovely," here it probably means "God-pleasing [couple]" since Luther's bible translation used the word already for God's question to Abel in Genesis 4:7: If you do well, will you not be accepted? (Luther 1545: Ist's nicht also? wenn du fromm bist, so bist du angenehm.)

An oboe was added to 197a/4 and the (presumed) flutes changed to violins with mutes. For a comparison of the text with the original, see note. Regarding the rocking rhythm, Alfred Dürr notes that the movement's "original character as a lullaby at the crib is clearly recognizable even in the parodied version." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 753.

# Nach der Trauung

Part II (God's constant blessing on those who trust him).

## 197/6. 6. Aria (Parody of BWV 197a/4) • Wedding couple promised God's blessing (197/6).

For biblical background, see note.

1. Ritornello

Vln I, II con sordino (originally flutes?) Parallel 3rds suggest sweetness.

Ob

Obbligato Bsn

G major (for significance, see note).

The figura corta (played by the oboe on off-beats) features prominently in this movement. It is associated with the word "Paar" (see m. 10 and note at no. 2).

3.

Ob

Ob

Ob

5.

(A7) (D7) G major

7.

A(7) D major A7 D major

9. Basso

O du an - ge - neh - mes Paar... o du an - ge - neh - mes

197a: O du an - ge - neh - - mer Schatz.

(O you [God-]pleasing couple/treasure

Ob

D(7) G major

"Paar" ("pair/couple") is set to the figura corta (see above).

11.

Paar...

G major

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 both versions of the aria, the word "angenehm" ("pleasing") is central, which explains the galant melodic style.

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13

o du an - ge - neh - mes Paar, o du an - ge - neh - mes

G major G major

15

Paar! dir wird ei - tel Heil be - geg - nen. Gott wird dich aus Zi - on

Verbatim quotation from Psalm 128:5.

D major (A major) D(7) G major

17

seg - nen und dich lei - ten im - mer - dar, dir wird

A7

19

ei - tel Heil be - geg - nen, Gott wird dich aus Zi - on seg -

D major D major

21

- nen und dich lei - ten im - mer.

D major

23

dar.

Ritornello

D major D7 G major

25

A7 D major

27

O du an - ge - neh - mes

Vlns

D major D7 G major B(7) E minor

29

Paar, o du an - ge - neh - mes Paar... o du an - ge - neh - mes

Ob

E minor E minor

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31

Paar! dir wir dei - tel\_ Heil\_ be - geg - nen, Gott wird dich aus Zi - on

Ob

E7 A7 D7

33

seg - - - - - nen und dich lei - - - - - ten im - mer -

B7 E minor A# dim.7 B minor

35

dar, o du an - ge - neh - mes Paar! dir wir dei - tel Heil\_ be -

37

geg - nen, Gott\_ wird dich aus Zi - - - - - on seg - nen und dich lei - - - - - ten im - mer.

B minor B minor

J.S. Bach - Church Cantatas BWV 197

39

dar.

Vlns

Ob

Ritornello

B minor

Detailed description: This system covers measures 39 and 40. It features a vocal line in the alto clef and a piano accompaniment in G major. A red box highlights the beginning of the ritornello in measure 39. The word 'dar.' is written above the vocal line. Instrument parts for Violins (Vlns) and Oboe (Ob) are indicated. The key signature is B minor.

41

O du an - ge - neh - mes Paar, o du an - ge - neh - mes

Ob

B7

Detailed description: This system covers measures 41 and 42. The vocal line continues with the lyrics 'O du an - ge - neh - mes Paar, o du an - ge - neh - mes'. The piano accompaniment features a prominent Oboe (Ob) part. A B7 chord is marked at the end of measure 42.

43

Paar! dir wird ei - tel Heil - be - geg - nen, Gott wird

Ob

E minor A7 D7 G7

Detailed description: This system covers measures 43 and 44. The vocal line continues with 'Paar! dir wird ei - tel Heil - be - geg - nen, Gott wird'. The piano accompaniment includes an Oboe (Ob) part. Chords E minor, A7, D7, and G7 are marked below the piano part.

45

dich aus Zi - on seg - nen und dich lei - ten im - mer.

E7 A minor D# dim.7 E minor

Detailed description: This system covers measures 45 and 46. The vocal line continues with 'dich aus Zi - on seg - nen und dich lei - ten im - mer.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chords E7, A minor, D# dim.7, and E minor are marked below the piano part.

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47

dar; o du an - ge - neh - mes Paar, dir wird ei - tel Heil be -

49

gegenen, Gott wird dich aus Zi - on seg - nen und dich lei - ten im - mer -

E minor E minor

51

dar. O du an - ge - neh - mes

E minor G major Ob

53

Paar, o du an - ge - neh - mes Paar!

G major G7 Ob Ob Ob

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55

dir wird ei - tel - Heil be - geg - nen, Gott wird dich aus Zi - on

Ob down 8va

E7 A minor G(7) C major A minor

57

seg - nen und dich lei - ten im - mer dar, dir wird

Ob continues interjections

D7 D pedal...

59

ei - tel Heil be - geg - nen, Gott wird dich aus Zi - on seg -

61

- nen - und dich lei - ten im - mer -

G major D7 G major D# dim.7

63

dar. O du an - ge - neh - mes Paar!

Vlns

Ritornello

E minor G major

65

G(7) C major A minor

67

D7

69

G major G major G major

Secco  
**7. Recitativo** • God has been well-intentioned toward you since infancy (1977).  
 1977.  
 1. Soprano

For biblical background, see note.



Bc.

So wie es Gott mit dir ge - treu und vä - ter - lich  
 Just-as - God towards you faithful and fatherlike

Secco Syllabic declamation...

C major

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3  
 von Kin-des-bei-nen an ge-meint, so will er für und für dein al-ler-  
 from childhood on was-intentioned, so would he evermore your very-best

5 11  
 be-ster Freund bis an das En-de blei-ben. Und al-so kannst du si-cher  
 friend until the end remain. And therefore can you securely

G# dim.7      A minor      A minor

Allusion to Genesis 3:19 [God]: "In the sweat of your face you shall eat bread till you return to the ground, for out of it you were taken; you are dust, and to dust you shall return."

8  
 glauben, er wird dir nie bei deiner Hände Schweiß und Müh kein Gu-tes lassen fehlen.  
 believe he will you never amidst your hands' sweat and toil (any) good-thing lack.

G major      A major      D minor

11 (Arioso) A long arioso concludes the movement.  
 Wohl dir, wohl dir! dein Glück ist nicht zu zählen, wohl dir, wohl  
 How-blessed-you-are; your good-fortune can not be tallied.

D(7)      G major      G major      G7      C major

Language borrowed from Job 5:9: "Job 5:9. [God does] marvelous things without number (Luther 1545: Wunder, die nicht zu zählen sind)."

14  
 dir, dein Glück ist nicht zu zäh-  
 Text painting: Wide-ranging melisma for "zählen" (to "count" or "tally.")

C major

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17

- len, wohl dir, wohl dir, wohl

19

dir, wohl dir, dein Glück ist nicht zu zäh-len, dein

C major

21

Glück ist nicht zu zäh-len, wohl dir, wohl dir, dein Glück ist nicht zu

23

zäh - len.

Figura corta (see note at no. 2).

C major

C major

The original model for this movement, BWV 197a, is a trio for oboe d'amore, bass, and continuo. Giving the two treble lines to solo violin and soprano (pitching it a fourth higher) while adding two oboes d'amore (which often play off-beats) gives the aria an innocently feminine quality anchored to rustic reality.

197/8. **8. Aria** (Parody of BWV 197a/6) • Earthly bliss & satisfaction promised (197/8).

Vln solo  
Ob d'am I, II

197a/6 was a trio in D major, for ob d'am, (no violin), continuo, and bass. For a comparison of the original text with this one, see note.

Ritornello derived from vocal line.

G major

Martin Petzoldt calls this movement a siciliano; Meredith Little and Natalie Jenne describe it as French gigue-like. See Petzoldt, *Bach-Kommentar* 3:485; Little and Jenne, *Dance and the Music of J. S. Bach*, expanded ed. (Bloomington: Indiana University Press, 2001), pp. 110, 252, 254, 303.



5

G major

For biblical background, see note.

Complementary motives in opposing directions suit the parallelism of the text.



8 **Soprano**

Ver - gnügen und Lust, Ge - deihen und Heil wird wachsen und stärken und

197a: Ich las - se dich nicht, Ich schlie - ße dich ein...

G major

12

la - ben, Ver - gnügen und Lust, Ge - deihen und Heil

Virtuosic 16th notes fill the vocal pauses.

Vln

G major B7 E minor

16

wird wachsen und stär - ken und - la - - ben, Ver -

E minor A7 D major D major

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19

gnü - gen und Lust, Ge - dei - hen und Heil wird wach - - - sen und

Vin

D major F#7 B minor A7

22

stär - - - ken, wird wach - sen und stär - ken und la - - - ben, wird

D major D major

25

wach - sen und stär - ken und la - - - ben.

Ritornello

Vin

D major D major

28

D major

31

D major F#7 B minor D7 G major A7

# J.S. Bach - Church Cantatas BWV 197

B Section.

34

Das Au - ge, die Brust - wird e - wig sein Teil - an  
197a: Es soll dich, mein Licht, noch Mar - ter, noch Pein, Ja!

D major D7 B7

The dramatic leap is more suitable for the original text ("Hell itself will not steal [my light].")

37

sü - Ber Zu - frie - denheit ha - - - - - ben, das Au - ge, die Brust wird  
sel - ber die Höl - le nicht rau - - - - - ben,

E minor F#7 B minor B minor

Vocal line changed somewhat from BWV 197a...

40

e - - - - - wig sein Teil - - - - - an sü - Ber Zu - frie - - - - -  
197a: Pein

E minor A7 D major D(7)

43

- denheit ha - - - - - ben, wird e - - - - - wig sein Teil - - - - -  
197a: Long melisma on "rauben" (to "rob").

G major A7 D major B7 E minor

# J.S. Bach - Church Cantatas BWV 197

Vocal line changed here from BWV 197a...

hemiola

46

an sü-ßer Zu-frie-den-heit ha-ben.

E minor E minor F#7 B minor

49

G major

Modified da capo.

52

Ver-gnügen und Lust, Ge-deihen und Heil wird wachsen und stärken und

G major

56

la-ben, Ver-gnügen und Lust, Vln Ge-deihen und Heil Vln

G major G7 E7 A minor

60

wird wachsen und stärken und la-ben, Ver-

A minor D7 G major

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63

gnügen und Lust, Ge - dei - hen und Heil wird wach - - - - sen und

G major

66

Vocal line changed a bit here from BWV 197a...

stär - - - - ken, wird wach - sen und stär - ken und la - - - - ben, wird

G major

69

wach - sen und stärken und la - - - - ben.

Ritornello

Vln

G major

73

G major

B7

76

E minor

G7

C major

D7

G major

G major

**9. Recitativo** • Blessed state will last, for God's love has no end (197/9).

197/9.

1. **Bas** E A B C#

G F#

Chromatic saturation in the vocal part in 8 mm.

Bass is often the voice of authority, e.g., minister, Vox Christi, etc.

For biblical background, see note.

Syllabic declamation... Und die-ser fro-he Le-bens-lauf wird bis in spä-te Jah-re  
And this happy course-of-life shall until latter years

Ob I  
+Strings Ob II  
The oboes sustain their notes until the final cadence, illustrating the enduring blessing referenced in the text.

A major



währen. **Denn Gottes Gü-te hat kein Ziel, die schenkt dir viel, ja mehr, als selbst das**  
continue. For God's loving-kindness has no end, it gives you much, yes, more, than even the  
[This may be a chorale reference. See note.]

Strings  
Strings punctuate...

D major

A# dim.7

F# major

B major

D# dim.7



Her-ze kann be-geh-ren. Ver-las-se dich, ver-las-se dich ge-  
heart can desire. (You may) rely - rely - assuredly,

Strings  
In repeating the text, different words are emphasized.

B7

E minor

E7

wiß, ge-wiß, ver-las-se dich ge-wiß da-rauf!  
assuredly, rely - assuredly on-it!

C#7

F# minor

C# major

F# major

The chorale is untexted in Bach's original; later sources have the text given here, which is a highly modified version of Verse 7 (the final stanza) of "Wer nur den lieben Gott läßt walten" and is less appropriate than the original reading. See note for more. Both versions allude 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.

# 10. Choral (Mel: „Wer nur den lieben Gott läßt walten“)

197/10.

•Walk in God's ways & he will continue to bless you (197/10).



For biblical background, see note.



**Soprano 1.**

+Ob d'am I  
Vln I

So wandelt froh auf Got-tes Wegen, und was ihr tut, das tut ge-treu!  
Ver-die-net eu-res Got-tes Segen, dennder ist al-le Mor-gen neu:}

**Alto**

+Ob d'am II  
Vln II

So wandelt froh auf Got-tes Wegen, und was ihr tut, das tut ge-treu!  
Ver-die-net eu-res Got-tes Segen, dennder ist al-le Mor-gen neu:}

**Tenore**

+Vla

So wandelt froh auf Got-tes Wegen. und was ihr tut, das tut ge-treu!  
Ver-die-net eu-res Got-tes Segen, dennder ist al-le Mor-gen neu:}

**Basso**

So wandelt froh auf Gottes Wegen, und was ihr tut, das tut ge-treu!  
Ver-die-net eu-res Gottes Segen, dennder ist al-le Mor-gen neu:}

B minor      F# major      F# minor      D major      B minor

6

denn wel-cher sei-ne Zu-versicht auf Gott setzt, den ver-läßt er nicht.

denn wel-cher sei-ne Zu-ver-sicht auf Gott setzt, den ver-läßt er nicht.

denn wel-cher sei-ne Zu-ver-sicht auf Gott setzt, den ver-läßt er nicht.

denn wel-cher sei-ne Zu-ver-sicht auf Gott setzt, den ver-läßt er nicht.

B minor      D major      D major      (F#7) B minor      B major