Last changed: 16 November 2026.

Cantatas BWV 187

Form: PART 1: Chorus - Recit (B) - Aria (A).
PART 2: Aria (B) - Aria (S) - Recit (S) - Chorale.

Introduction & updates at melvinunger.com.

NBA I/18; BC A110
7. S. after Trinity (BWV 186, 107, 187)
*Romans 6:19–23 (The wages of sin is death but the gift of God is eternal life)
*Mark 8:1–9 (Jesus feeds the four thousand)
Librettist: perhaps Christoph Helm
FP: 4 August 1726 (Leipzig: St. Nicholas)
This cantata belongs to Bach's third cantata cycle in Leipzig (see notes).

Light Instrumentation:
Oboe I, II
Vln I, II
Vla
SATB
Continuo, Organo

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

J.S.

Cantata No. 187

Es wartet alles auf dic

Martin Petzoldt outlines the cantata's symmetrical form (*Bach-Kommentar* 1:167, translated from the German original:
4. B recit. The fundamental neediness of all people before God / vox Dei
5. S aria. God as the provider of all life
3. A aria. God as the year's gracious Lord
6. S recit. The concern of the individual for his needs
2. B recit. About the daily need of all living things
7. Chorale. God's creation and human thanksgiving by his Spirit
1. Chorus. The expectation of all creatures and God's gift

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

CONCERTO

Prima Parte

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

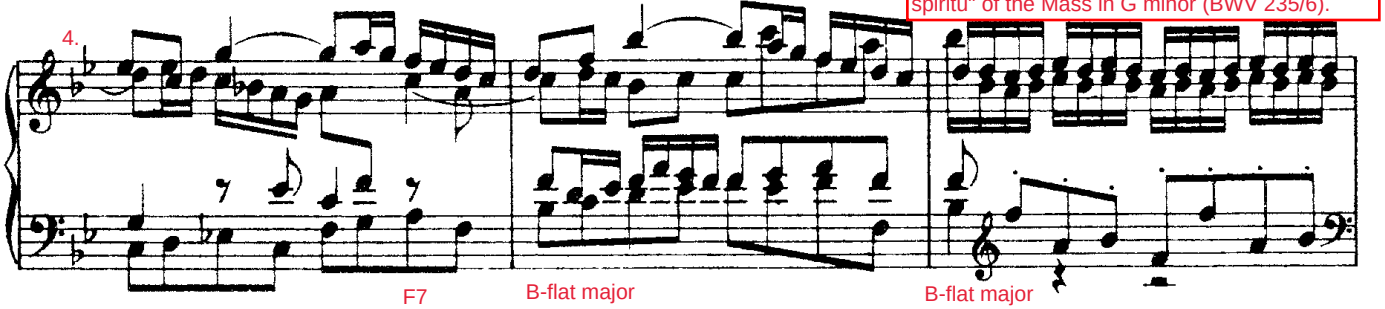
(Coro) ●Creation looks to God for sustenance: Psalm 104:27–28 (187/1).

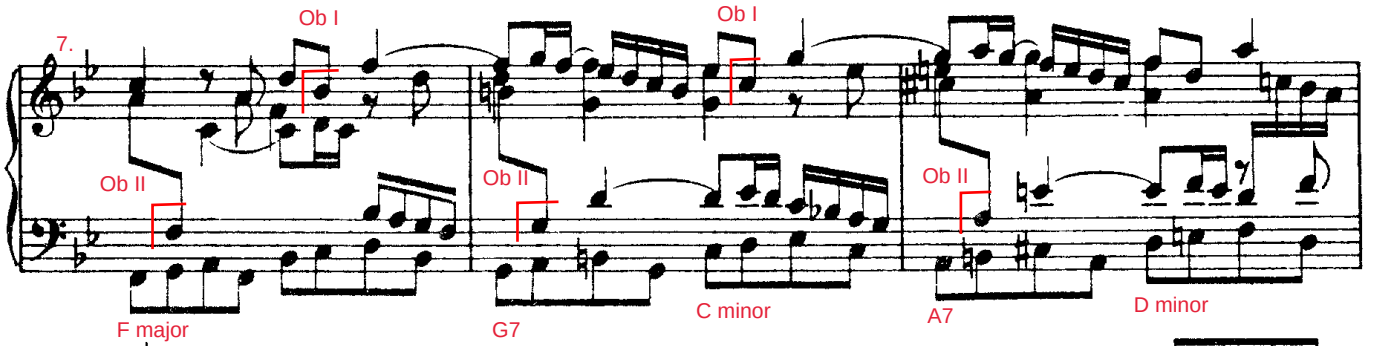
187/1. (Tempo ordinario ♩ = 76.)

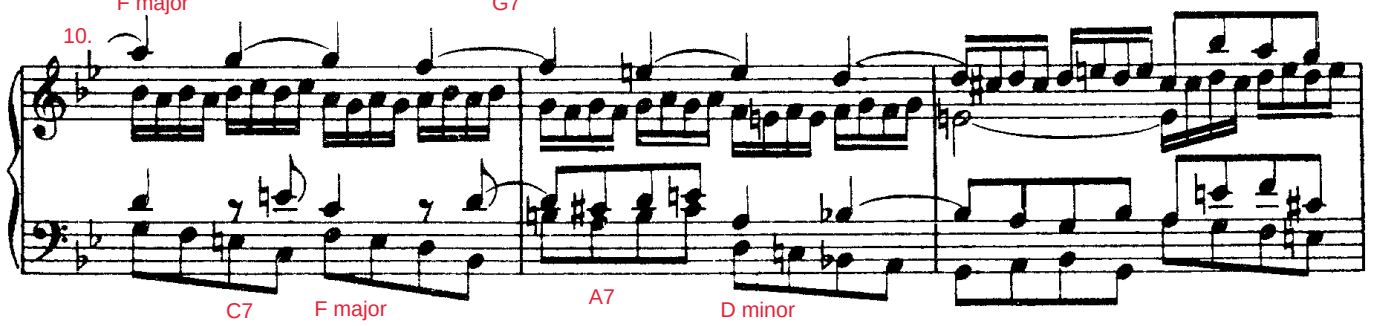


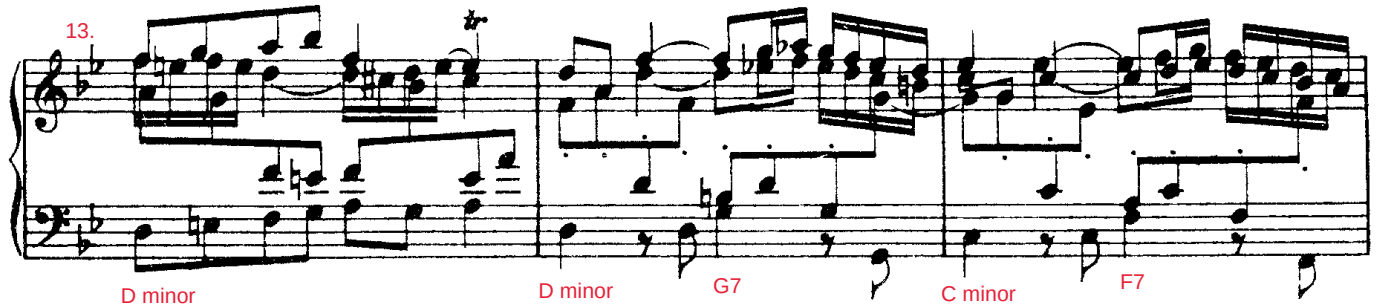
Form
Sinfonia (mm. 1-28) Gm
A. Line 1 (canonic: 28-34) Gm-DM
Lines 1-2 (dual themes: 35-41) DM-FM
Lines 1-2 (choral insertion: 41-48) FM-Dm
Sinfonia modified (49-66) Dm
B. Lines 3-4 (fugue: 66-111) Dm-B ♭ M
Instrumental transition (111-113) Dm-B ♭ M
C. Lines 1-4 (choral insertion: 113-125) B ♭ M-GM

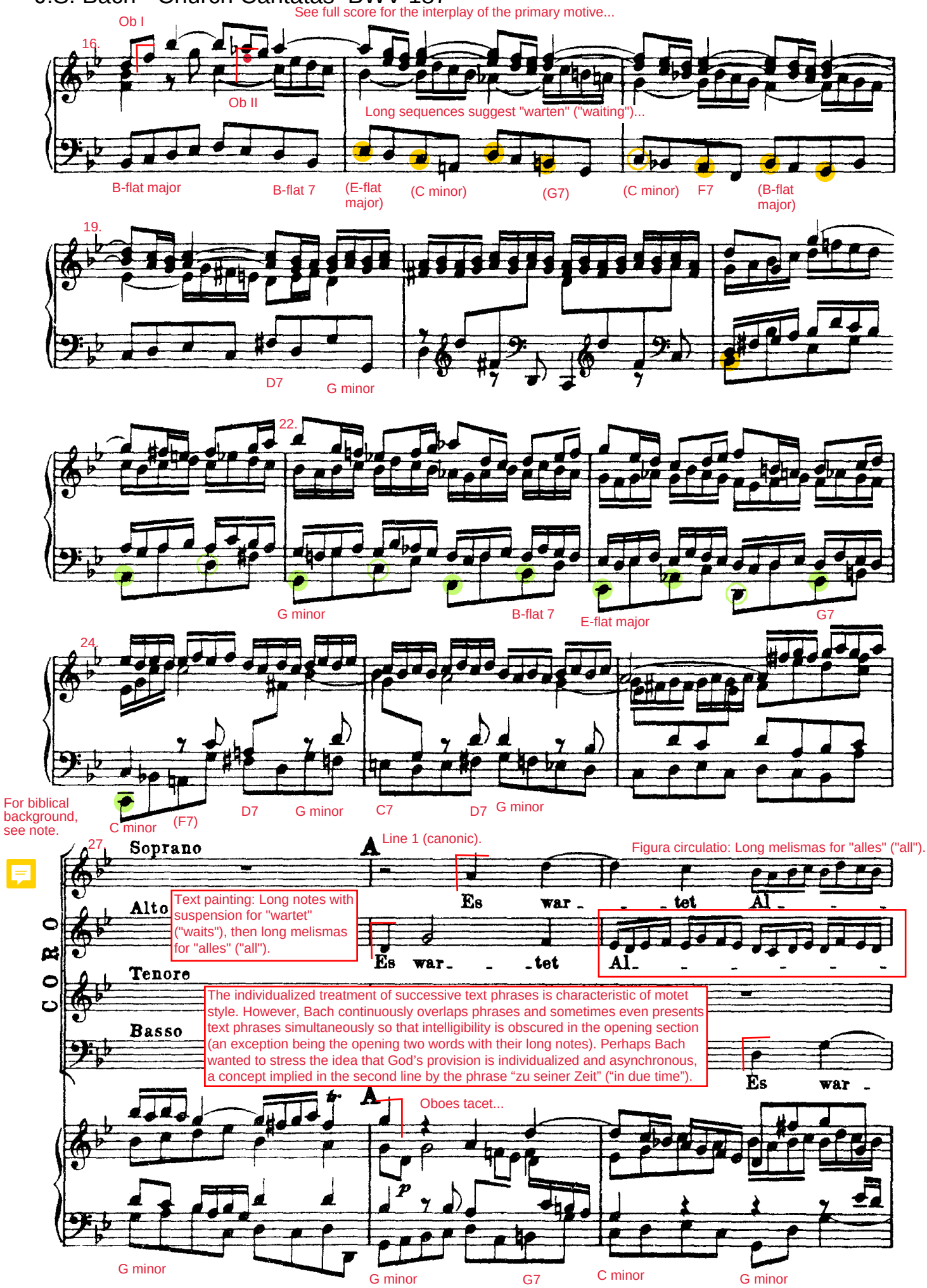
Bach reused this movement for the "Cum sancto spiritu" of the Mass in G minor (BWV 235/6).










See full score for the interplay of the primary motive...
Ob I
16.
Ob II
Long sequences suggest "warten" ("waiting")...
B-flat major
B-flat 7
(E-flat major)
(C minor)
(G7)
(C minor)
F7
(B-flat major)
19.
D7
G minor
22.
G minor
B-flat 7
E-flat major
G7
24.
C minor
(F7)
D7
G minor
C7
D7
G minor
For biblical background, see note.
27.
Soprano
Alto
Tenore
Basso
CORO
A
Line 1 (canonic).
Figura circulatio: Long melismas for "alles" ("all").
Text painting: Long notes with suspension for "wartet" ("waits"), then long melismas for "alles" ("all").
Es war - - - tet Al - - - -
Es war - - - tet
Al - - - - - -
The individualized treatment of successive text phrases is characteristic of motet style. However, Bach continuously overlaps phrases and sometimes even presents text phrases simultaneously so that intelligibility is obscured in the opening section (an exception being the opening two words with their long notes). Perhaps Bach wanted to stress the idea that God's provision is individualized and asynchronous, a concept implied in the second line by the phrase "zu seiner Zeit" ("in due time").
Es war -
A
Oboes tacet...
p
G minor
G minor
G7
C minor
G minor

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




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.
B
dich, es war - tet Al - - les, Al -
dich, es war - - tet Al -
dich, es war - - - tet Al - les
dich, es war - - -
Lines 1 & 2 inserted into sinfonia mm. 6–13.
= m. 6.
B
= mm 7–13 with choral insertion.
F major
F major
G7
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

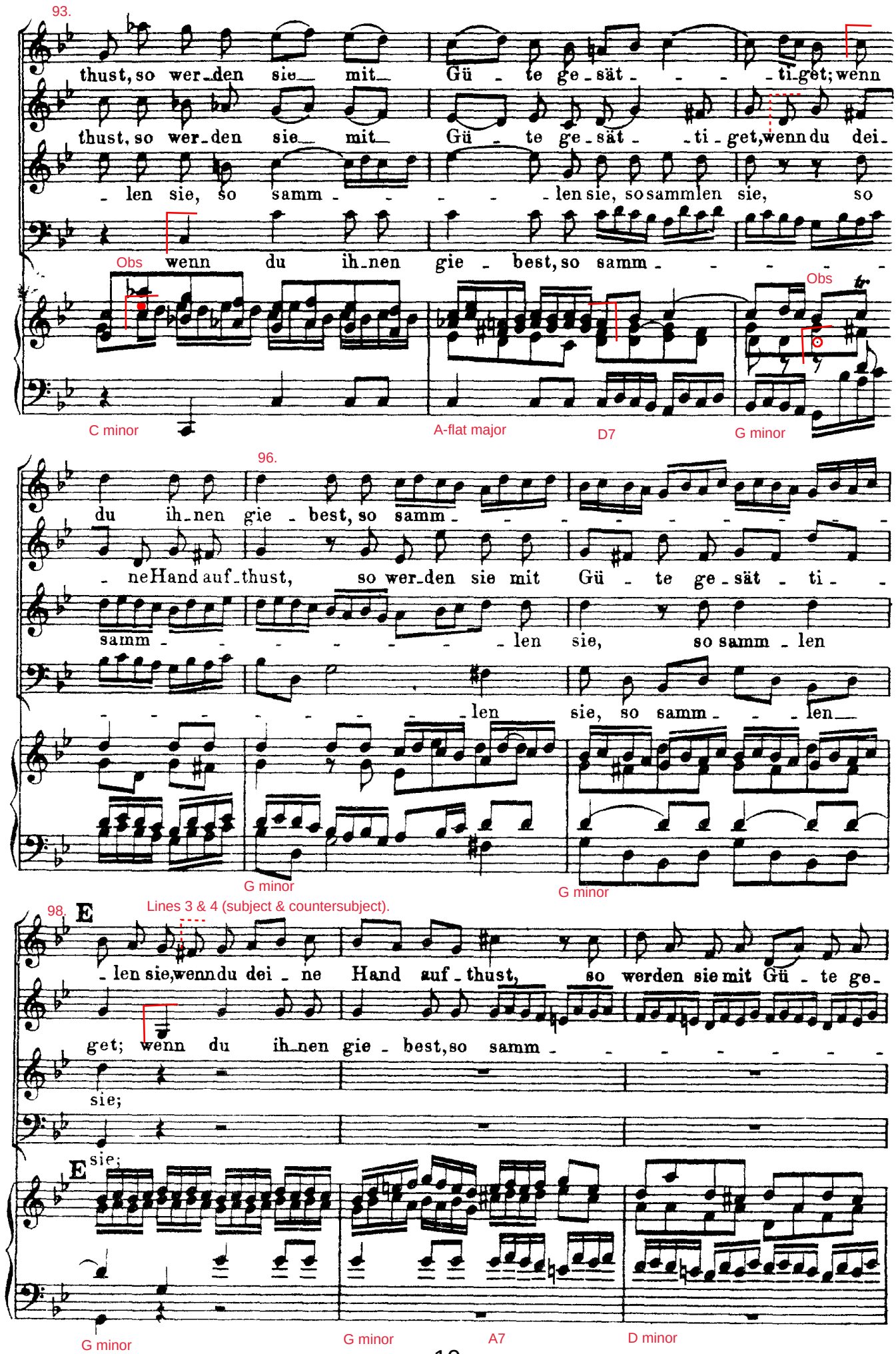

46.
les auf dich, dass du ih - nen
les auf dich, dass du ih - nen Spei - se
Spei - se ge - best zu sei - ner Zeit, Spei - se
sei - ner Zeit, dass du ih - nen Spei - se
A7
D minor
48.
Spei - se ge - best zu sei - ner Zeit.
ge - best zu sei - ner Zeit.
ge - best zu sei - ner Zeit.
ge - best zu sei - ner Zeit.
mf
Sinfonia modified
D minor
D minor
D minor
51.
53.
F major
F major


56.
Obs
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.
C
B. Lines 3–4: Fugue with Countersubject.
Line 3 (fugue subject).
Long melismas for "sammeln" ("gather").
Wenn du ih-nen gie-best, so samm-
C
R.H.
p
D major
G minor
G minor


69.
+Vla
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 -
G minor
C# dim.7
D minor
72.
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 -
D minor
D minor
D7
G minor
75.
+Vln I
Lines 3 & 4 (subject and countersubject).
Wenn du ih - nen gie - best, so samm -
- len sie, wenn du dei - ne Hand auf - thust, so
Gü - te ge - sät -
- ti - get; wenn du ih - nen
G minor
G minor
G7

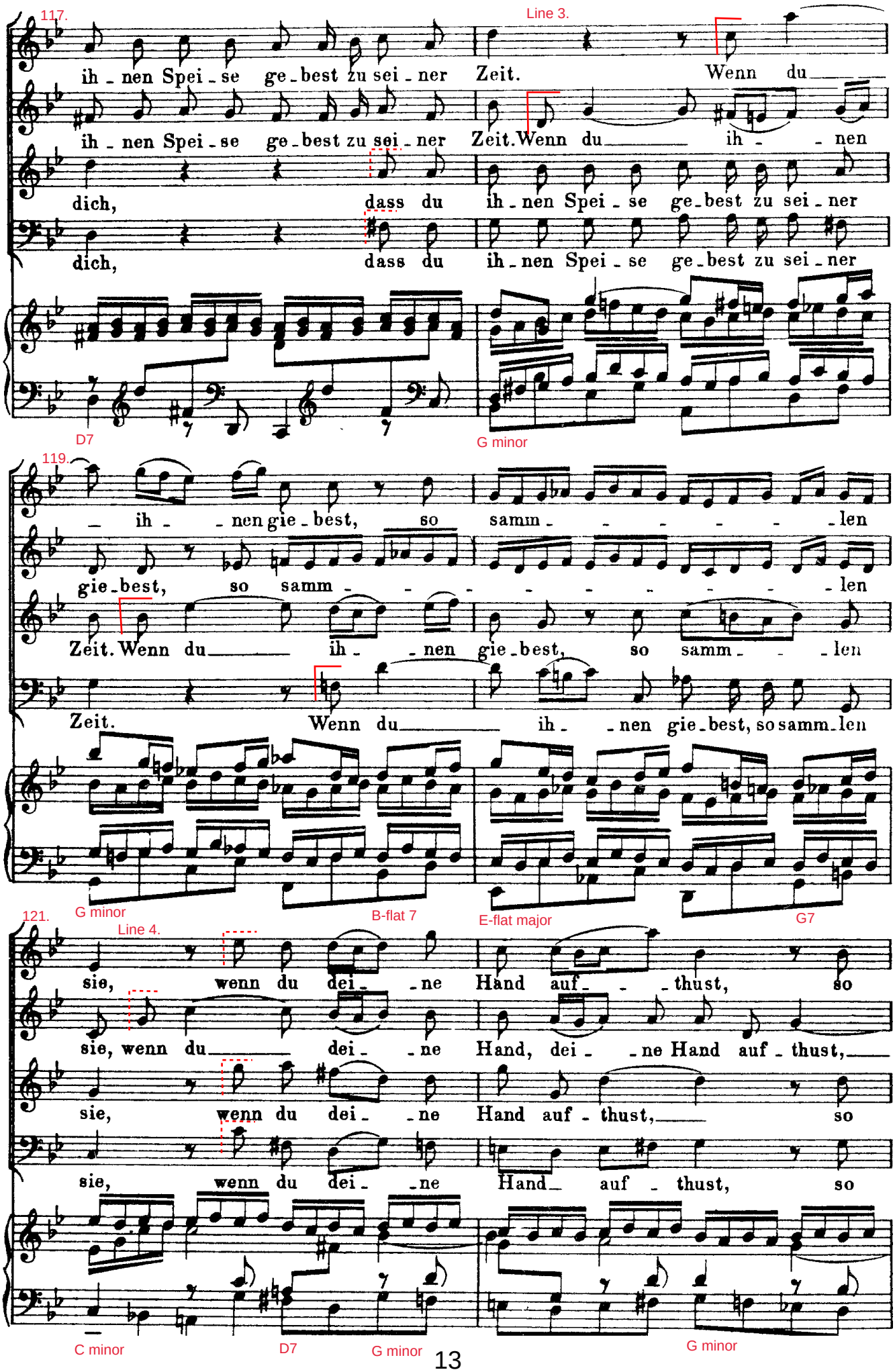

77.
len sic, wenn du dei ne Hand auf
wer den sie mit Gü te ge sät
ti get;
gie best, so samm len sie, wenn du ih nen gie best, so
C minor
C minor
C minor
80.
thust, so wer den sie mit Gü te ge sät ti
ti get, so wer den sie mit Gü te ge sät ti
wenn du ih nen gie best, so samm
samm len sie, so samm len
F(7)
B-flat major
82.
D
Lines 3a/b & 4 (subject & countersubject).
get;
wenn du ih nen gie best, so
get;
len sie,
so samm len
Strings
Oboes
+Obs
sie,
D
B-flat major
B-flat major


85.
samm - - - - - - - - - len sie, so samm - - - - -
so sammlen sie, wenn du ih - nen gie - best, so
sie, so sammlen sie,
so sammlen 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 sammlen sie,
wenn
sie, so sammlen sie,
Str
E-flat major
E-flat major
C minor
G(7)
91.
Lines 4 & 3 (countersubject & subject).
- - 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 sammlen sie,
C minor
C minor


93.
thust, so wer_den sie_ mit_ Gü _ te ge_sät _ _ _ _ti_get; wenn
thust, so wer_den sie_ mit_ Gü _ te ge_sät _ _ti_get, wenn du dei_
_ len sie, so samm _ _ _ _ _ len sie, so sammlen sie, so
Obs
wenn du ih_nen gie _ best, so samm _ _ _ _ _ _
Obs
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


101.
sät - len sie, wenn du dei - ne Hand auf thust, so wer - den sie mit
wenn du ih - nen gie - best, so samm - - - - - -
wenn
D minor
D minor
E7
A(7)
104.
- - - - - -


109.
get, so werden sie mit Gü - te ge-sät - ti-get.
get, so werden sie mit Gü - te ge-sät - ti - get.
get, so werden sie mit Gü - te ge-sät - ti - get.
ti-get, so wer-den sie ge-sät - ti - get.
Instrumental Transition
mf
D minor
D minor
G7
C minor
112.
F
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 -
Es war - - - - -
F
p
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



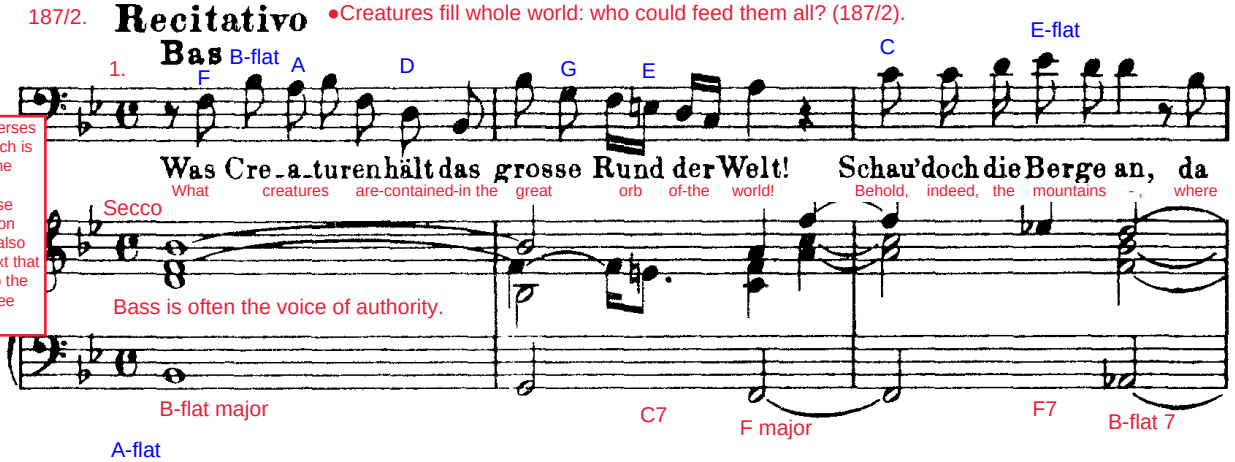
Chromatic saturation in the vocal part in 13 mm.

Secco

187/2. **Recitativo**

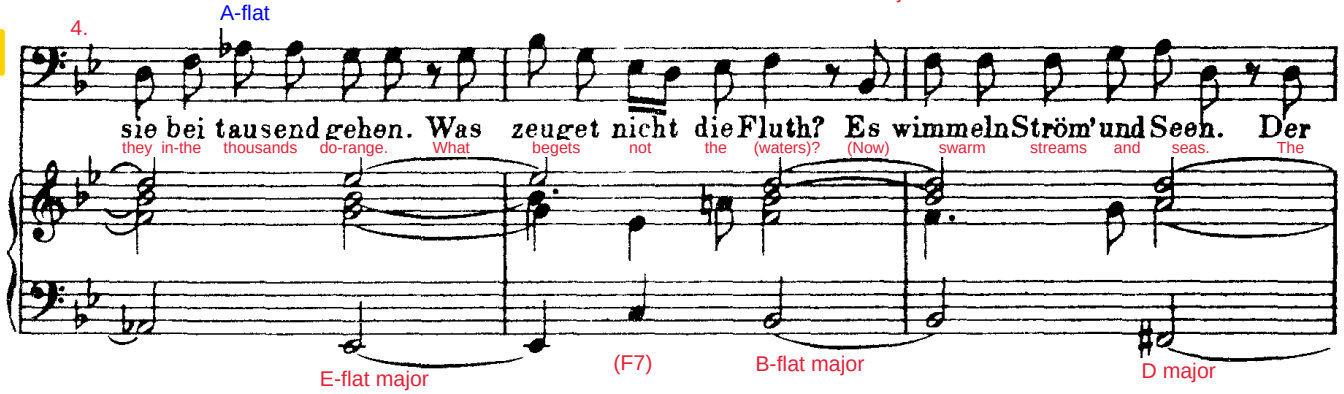
Bas

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

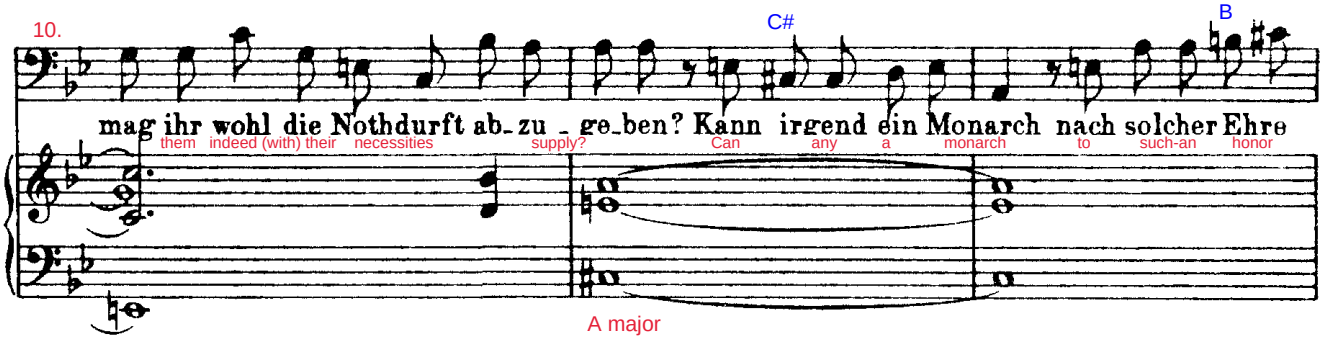


The text alludes to verses from Psalm 104 (which is also the source for the text of the opening movement), to a verse from Jesus' sermon on the mount (which is also the source for the text that opens part 2), and to the Gospel of the day (see note).

For biblical background, see note.





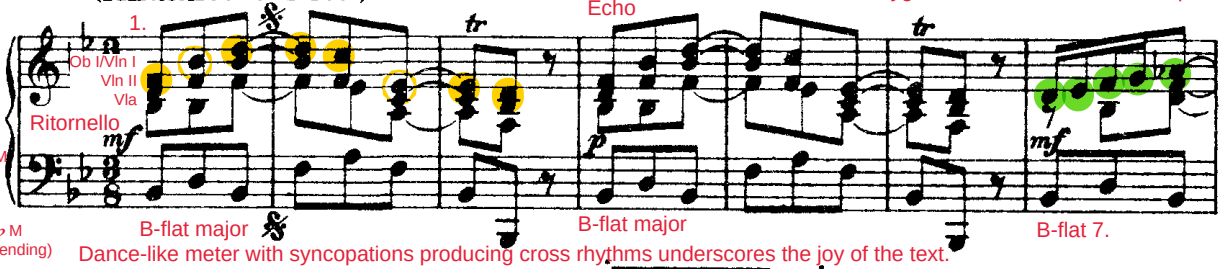




Form (Rhyme: ABBA)
Ritornello (mm. 1-18) B ♭ M
A. Line 1 (19-24) FM-B ♭ M
Rit (24-32) B ♭ M
Line 1 (5x: 32-69) B ♭ M
Rit (69-81) FM
B. Lines 2-4 (82-97)
FM-Gm
Rit (97-102) Gm
Lines 2-4 (102-117)
Gm-B ♭ M
Rit (118-123=1-6) Gm-B ♭ M
(modified da capo)
Line 1 (124-129=19-24)
B ♭ M-FM
Rit (129-136=24-31)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

187/3. •Lord crowns the year with his blessing (187/3).

Phrygian cadence often used for questions.

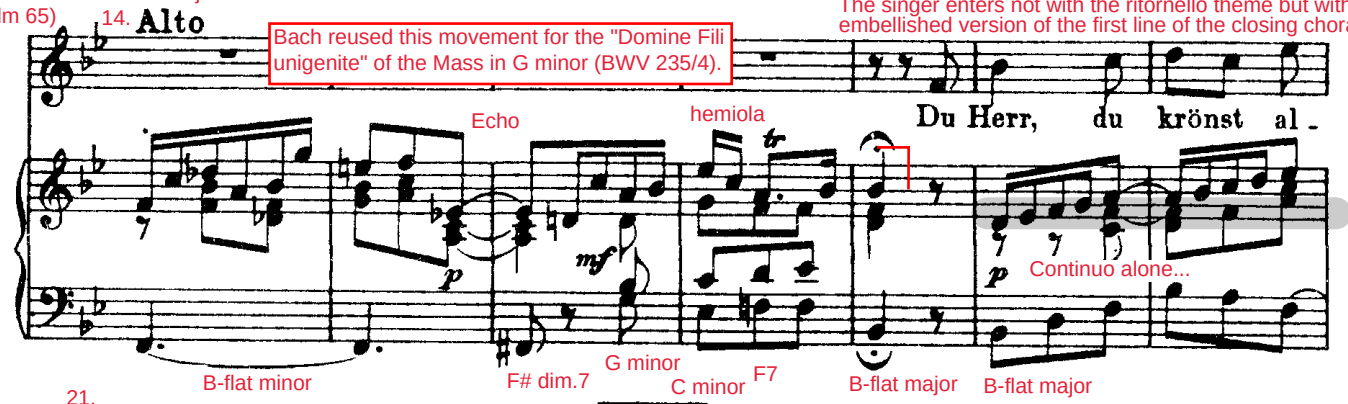


Dance-like meter with syncopations producing cross rhythms underscores the joy of the text.



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

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





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

27.

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

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

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

41.

Jahr mit dei - nem Gut, du Herr, du

F major F major

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

47.

krönst al - lein

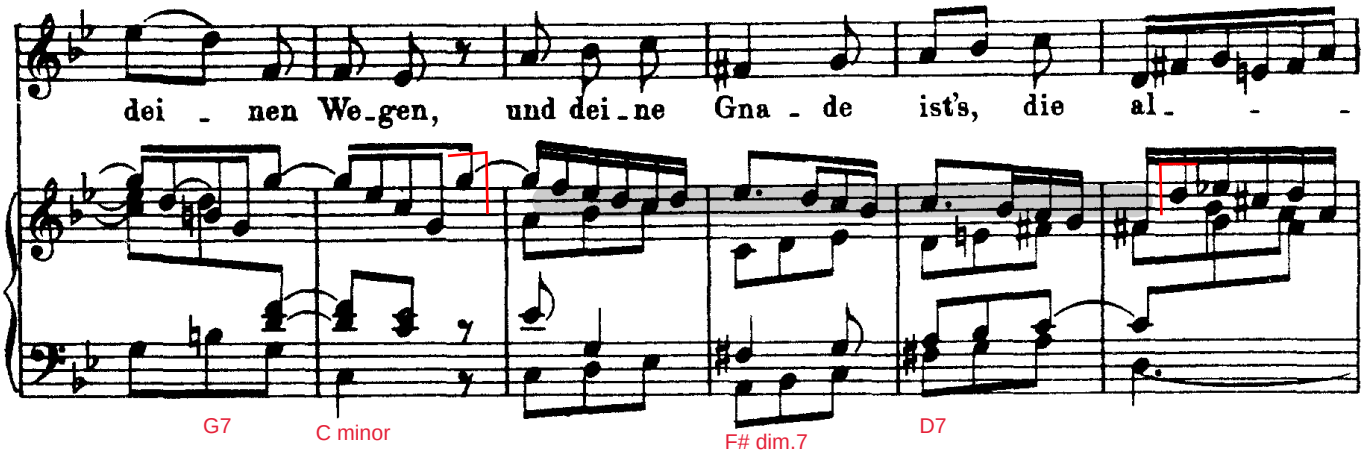
F major F major


53.
das Jahr mit deinem Gut, du Herr, du krönst al - lein
hemiola
F major
59.
das Jahr mit dei - nem Gut, du krönst
F major
C(7)
C pedal...
65.
al - lein das Jahr mit dei - nem Gut.
hemiola
mf
F major
70.
F7
B-flat major
G7
C7
C pedal...
76.
p
mf
hemiola
F minor
C# dim.7
D minor
G minor
C7


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").
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.

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



112.



117.

Modified da capo.



123.

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




129.
Gut, = m. 24.
= m. 25.
= m. 26.
= m. 27.
= m. 28.
= m. 29.
= m. 30.
F major
F pedal...
F7
B-flat major
F# dim. 7
G minor
C minor
F7
136.
= m. 31.
du Herr, du krönst al - lein
das Jahr mit dei - nem Gut,
= m. 32.
= m. 33.
= m. 34.
= m. 35.
= m. 36.
= m. 37.
B-flat major
B-flat major
B-flat major
Circular melisma (see above regarding "figura circulatio."
143.
du Herr, du krönst,
du krönst al - lein, du krönst
= cf. 38.
= cf. 39.
= cf. 40.
= cf. 41.
B-flat 7
E-flat major
C7
F major
F pedal...
149.
al - lein das Jahr mit dei - nem Gut.
hemiola
F# dim.7
G minor
F major
B-flat major
Dal Segno
Fine della prima parte

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

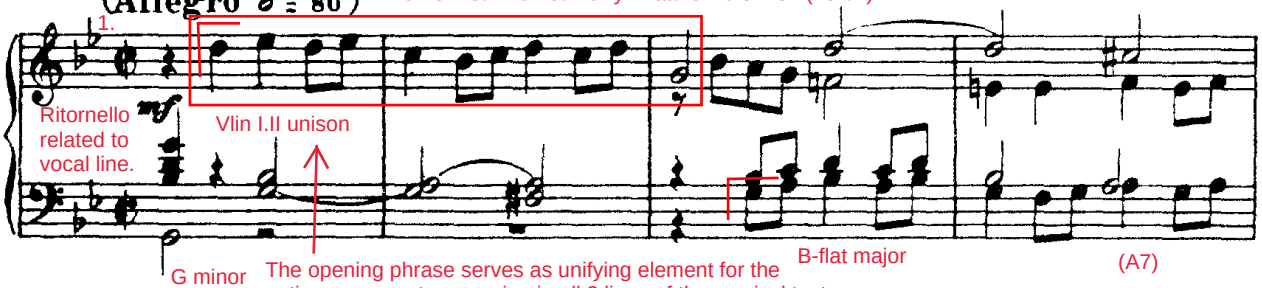
Seconda Parte

(Aria)

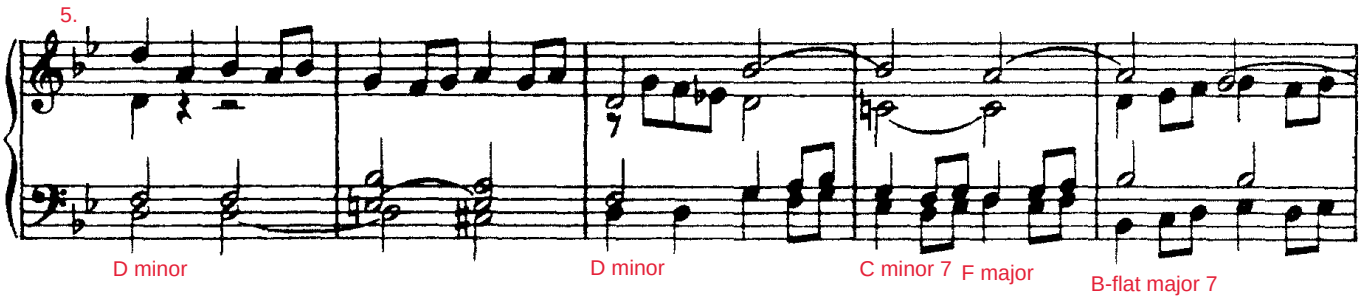
Bach reused this movement for the "Gratias agimus tibi" of the Mass in G minor (BWV 235/3).

187/4. (Allegro ♩ = 80)

•Vox Christi: Do not worry: Matthew 6:31–32 (187/4).



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



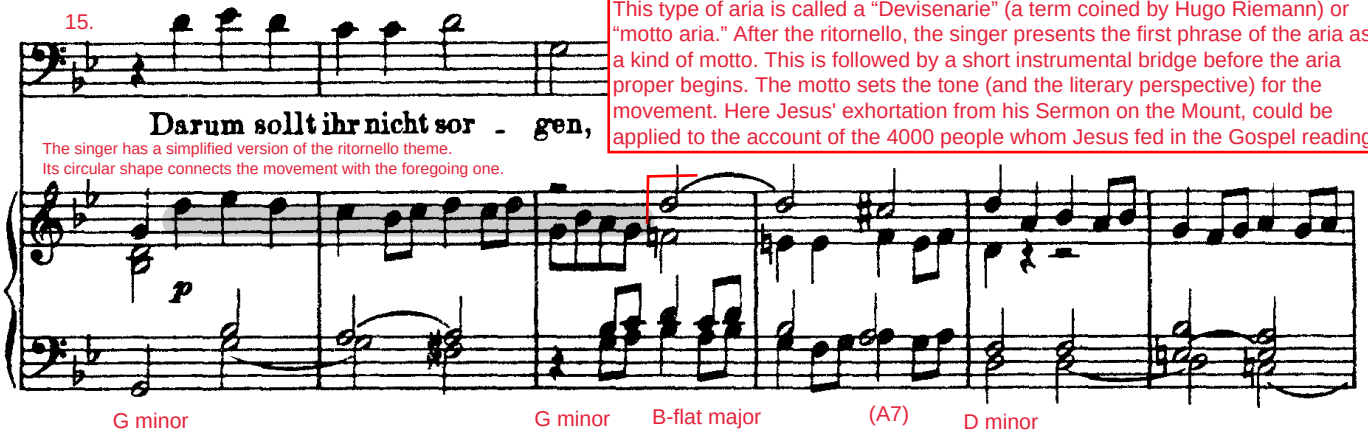
Sequential ending related to the ritornello theme.



For biblical background, see note.

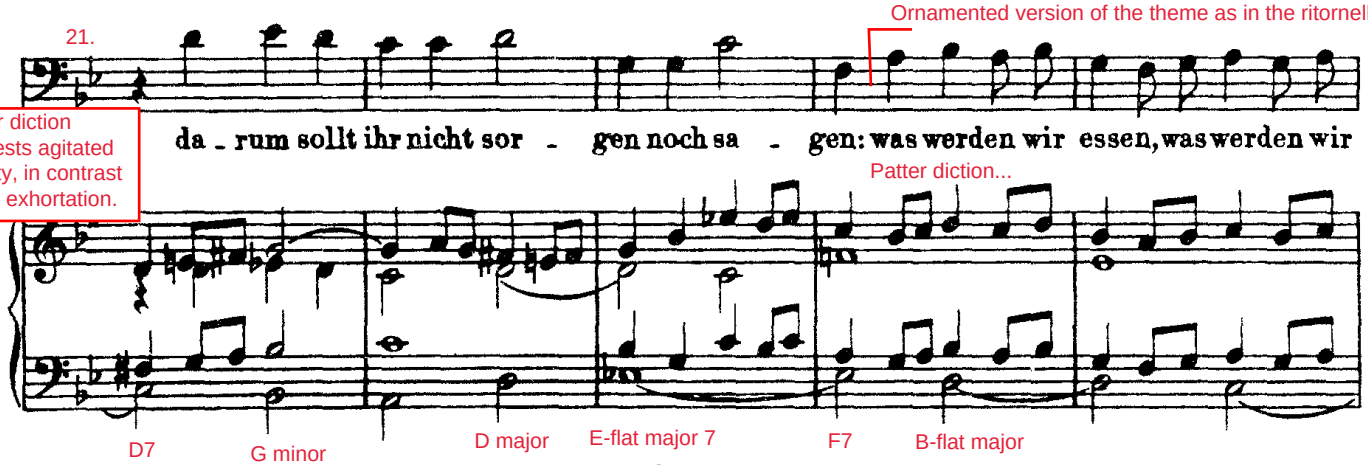
Basso (vox Christi)

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



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

Ornamented version of the theme as in the ritornello.



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


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?
mf
Ritornello
B-flat major
C major
F major
D7
A major
F major
41.
A7
B-flat major
A7
D minor
47.
Nach sol - chem Al - len
trach - ten die 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
mf
G7
C minor 7
C minor
62.
Denn euer himmlischer Vater weiss,
p
C minor
F7
F7
B-flat major
67.
euer himmlischer Va_ter weiss, dass ihr dies Al_ _les be_dür_fet,
G7
C minor
F# dim.7
D7
G minor
B-flat major


72.
denn eu_er himmlischer Vater weiss,
(D7)
E-flat major
G7
C minor
A-flat major
G minor
77.
dass ihr dies Al_les be_dür - fet,
denn eu_er
C7
F major
F7
B-flat major
G minor
F7
B-flat major
82.
himm_lischer Vater weiss, dass ihr dies Al_les bedür - fet, dass,
dass ihr dies
B-flat major
D7
E-flat major
D7
87.
Al - - - - les bedür - fet.
Ritornello
G minor
G minor
G minor
G minor
B-flat major

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92.



98.



Form (Rhyme: ABABCDCD)
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).

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

187/5.

1. Ob.

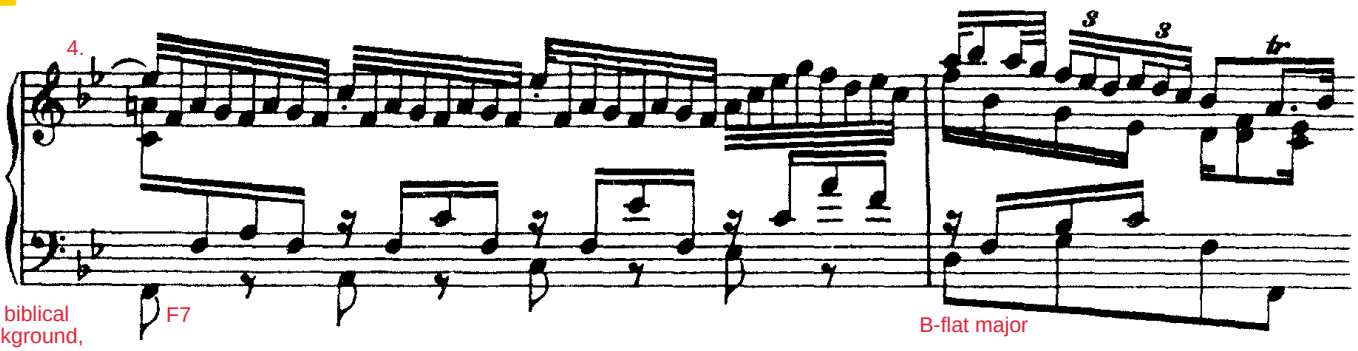


Helmuth Rilling and Alfred Dürr interpret the dotted rhythm as ceremonial, reminiscent of a French Overture (God arriving in regal composure to supply the needs expressed in the previous aria). An alternative view is that they portray the halting/ limping lament of the individual, making the movement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

3.



4.

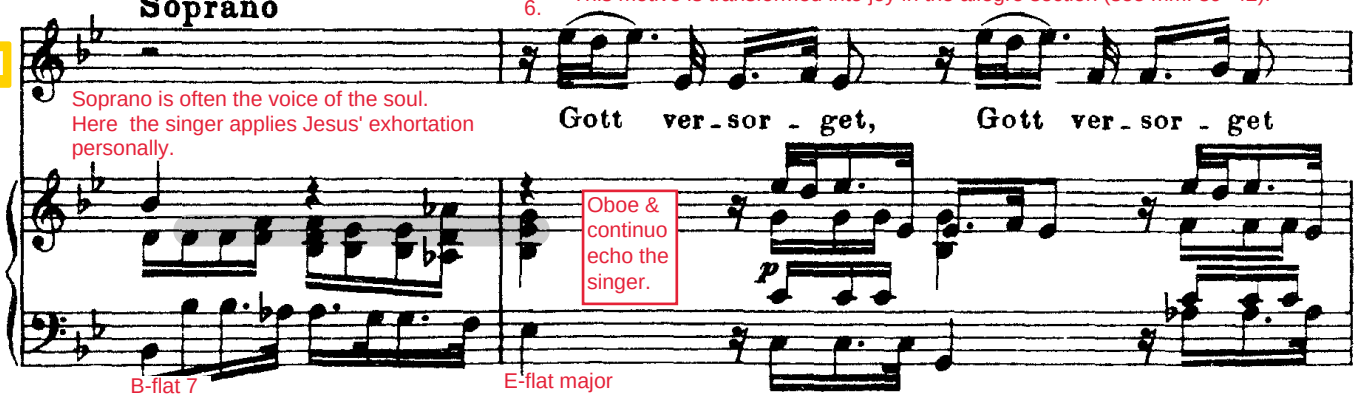


For biblical background, see note.

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

Soprano

6.



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

Oboe & continuo echo the singer.

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.




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?
mf
V (Phrygican cadence often used for questions).
C minor
C minor
18.
C minor
F# dim.7
D7
(G minor)
20.
G minor
D(7)
G minor

With an exhortation for all 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).




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.
Adagio (Tempo I)
Va - ter-Liebsge - schenk.
The adagio returns but without a reprise of the vocal section.
mf
E-flat major
E-flat major

59.

E-flat major

61.

E-flat major

E-flat major

187/6. **Recitativo**

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

Chromatic saturation in the vocal part in 12 mm.

For biblical background, see note.

1.

Sop G ano D F A-flat E-flat

Halt' ich nur fest an ihm mit kind_li_chem Ver_trau_en und

Hold I just firmly to him with childlike trust and

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

G major

C minor

3.

C A B-flat F#

nehm' mit Dank_bar_keit. was er mir zu_ge_dacht, so werd' ich mich nie

accept with gratitude, what he for-me has-intended, then will I myself ne'er

D7

5.

oh_ne Hil_fe schau_en, und wie er auch vor mich die Rech_nung hab' ge_

without help see, and how he also for me the account has settled.

G minor

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

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

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/bounteous God has for-himself these

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

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

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

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

1. Soprano NBA: Er - de

+Ob I, II Vln I

1. Gott hat die Erd' schön zu_ge_ _richt't, lässt's an_____ Nah_rung

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

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.

G minor D major


7.
mangeln nicht; Berg und Thal, die macht er nass,
man - geln nicht; Berg und Thal, die macht er nass,
Gei - stes Sinn, dass wir sol - ches recht ver - steh'n,
Gei - stes Sinn, dass wir sol - ches recht ver - steh'n,
G minor
D minor
F major
F major
13.
dass dem Vieh auch wächst sein Gras; aus der Er - den Wein und Brot
dass dem Vieh auch wächst sein Gras; aus der Er - den Wein und Brot
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
(A7)
D minor
D major
B-flat major
D major
G minor
D major
21.
schaf - fet Gott und giebt's uns satt, dass der Mensch sein Leben hat.
schaf_fet Gott und giebt's uns satt, dass der Mensch sein Le - ben hat.
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 major
G minor
G major