

# J.S. Bach - Church 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](http://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).

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



J.S. Bach

## Cantata No. 187 Es wartet alles auf dich

### CONCERTO

#### Prima Parte

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

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

Light Instrumentation:

Oboe I, II

Vln I, II

Vla

SATB

Continuo, Organo

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. (Coro) • Creation looks to God for sustenance: Psalm 104:27–28 (187/1).  
(Tempo ordinario  $\text{♩} = 76$ )

1. Sinfonia *mf* Primary motive

Figura circulatoria in parallel 3rds (see note).

G minor

Ob I

Ob II

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 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)

D7 G minor

G minor B-flat 7 E-flat major G7

C minor (F7) D7 G minor C7 D7 G minor

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").

Es war - - - tet Al - - -

Es war - - - tet Al - - -

Es war - - -

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 -

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).  
 G minor Ob II (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

F major G7

C minor A7 D minor C7 F major



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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 -

Obs tacet...

R.H. *p*

D major G minor G minor

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69.

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 D minor

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

75. Lines 3 & 4 (subject and countersubject). G minor G minor G7

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

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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 - 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 -

C minor

82.

get;  
 get;  
 - len sie, wenn du ih - nen gie - best, so  
 so samm - len  
 sie,  
 sie,

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

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



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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,

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-t; wenn  
thust, so wer-den sie mit Gü-te ge-sät-ti-ge-t, 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;  
sie;

G minor G minor A7 D minor

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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.

Instrumental Transition

D minor G7 C minor

112.

Line 1.

Es war-tet Al-

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

Es war-tet

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

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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

Secco

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

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).

1. **Bas** B-flat A D G E C E-flat

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

Bass is often the voice of authority.

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



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

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

7.

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

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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?

D7 G minor iv6 V

## Aria

187/3. (Andante  $\text{♩} = 120$ )

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

1. tr tr tr tr

Ob I/Vin I  
Vin II  
Via  
Ritornello

B-flat major B-flat major B-flat 7.

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

The aria employs phrases from Psalm 65 (see note).

8. tr tr tr tr

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

14. **Alto**

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

Echo hemiola tr

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. tr tr tr tr

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

hemiola

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

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*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 452.

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

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

47. krönst al - lein

*p*

F major F major



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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

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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.

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

123.

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

Du Herr, du krönst al - lein das Jahr mit dei - nem

= m. 6. = m. 19. = m. 20. = m. 21. = m. 22. = m. 23.

B-flat major B-flat major

hemiola

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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

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...

Circular melisma (see above regarding "figura circulatio.")

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



## 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 B-flat major (A7)

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

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

**Basso** (vox Christi)

15.

Darum sollt ihr nicht sor - gen,

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.

G minor G minor B-flat major (A7) D minor

21.

Ornamented version of the theme as in the ritornello.

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

Patter diction... Patter diction...

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

D7 G minor D major E-flat major 7 F7 B-flat major

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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 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 - -

D minor C major F major F7 B-flat 7

*p*

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

62.

Denn euer himmlischer Vater weiss,

C minor F7 F7 B-flat major

67.

euer himmlischer Vater weiss, dass ihr dies Alles bedürfet,

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



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92.



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

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 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

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

E-flat major E-flat major

Compare m. 6a.



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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.

Halt' ich nur fest an ihm mit kind - li - chem Ver - trau - en und

Hold I just firmly to him with childlike trust with 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

# J.S. Bach - Church Cantatas BWV 187

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. B-flat major B-flat major

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.

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

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

+Ob I, II  
+Vln I  
+Vln I  
+Vla

1. Soprano NBA: Er - de

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

Alto dass er uns

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

Tenore dass er uns

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

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.

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,  
F major

13. G minor D minor F major F major  
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. (A7) D minor D major B-flat major D major G minor D major  
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