

J.S. Bach - Church Cantatas BWV 197

Introduction & updates at melvinunger.com.

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 wedding cantata with general text that could be used for other occasions.

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

PART 2: Aria (B) - Recit (S) - Aria (S) - Recit (B) -

Both parts end with secco recitative (arioso ending) - aria - accompanied recitative (arioso ending) - chorale.



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

Part I (Exhortation to put trust in God)



1. Coro

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

197/1.

1. Trps & Timp punctuate.

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

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.

The opening phrase, with its assertive head motive punctuated 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 Soprano
C O R O Alto
Gott ist un - sre
Gott ist un-sre Zu-versicht, wir ver-trau-en sei-nen Hän - - -
Tenore
Basso
Strings only...
D major
30 Zu-ver-sicht, wir ver-trau-en sei-nen Hän - - - den,
den, wir ver-trau-en sei-nen Hän - den, wir
A major E7 A major A major
35 wir ver-trau-en 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 - - - - - en sei - - - - - en Hän - den.
en sei - - - - - en sei - - - - - en Hän - den, wir trau - - -
Gott ist unsre Zu-ver-sicht, wir ver-trau - - -
ver-trau - - - - - en sei - - - - - en Hän - den, wir ver - - -
A major B minor A major F# minor

45.

Gott ist unsre Zu-ver-sicht, wir - - -
en sei - - - - - en Hän - den, wir ver-trau - - - - - en sei - - -
en sei - - - - - en Hän - den, wir ver-trau-en sei - - - - - en Hän - - -
trauen sei - - - - - en Hän - den, wir ver-trau - - - - - +Oboes
E7 A major A major A7 D major

50.

ver-trau - - - - - en sei - - - - - en Hän - den, wir - - -
Hän - - - - - den, wir ver-trau - - - - - en sei - - - - - en Hän - - -
den, wir ver-trau - - - - - en, ver-trau - - - - - en sei - - -
en sei - - - - - en Hän - den, wir ver-trau - - - - - D major

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Line 2 (choral insertion into A1).

55

— ver-trauen sei - - - - -nen Händen, wir ver - trau - - - - -en.
— den, wir ver-trauen sei - - - - -nen Händen, wir ver - trau - - - - -en
Händen, wir ver-trauen sei - - - - -nen Händen, wir ver - trau - - - - -en
- en sei - - - - -nen Händen, sei - - - - -nen Händen, wir ver - trau - - - - -en

+Trps & Timp
Vln I
Vln II

D major (E7) A major A7 D major D7

60

sei - - - - -nen Händen, Gott - ist
sei - - - - -nen Händen, Gott
sei - - - - -nen Händen, Gott
sei - - - - -nen Händen, Gott - ist
Ob I/Ob II/Vln I/II
Ob II/Vln II

A

A

G major A7 D major D7 G major (A7)

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/Ob II/Vln I/II
Ob II/Vln II

D major D major D major

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Trps & Timp punctuate...

70

Händen, wir vertrauen seinen Händen, Gott ist
Händen, wir vertrauen seinen Händen, Gott ist
Händen, wir vertrauen seinen Händen, Gott ist

Vln I Händen, wir vertrau...
Strings only...
+Vln II

A major F# minor (E7) A major

75

unsre Zuver-sicht, wir vertrauen seinen Händen
un - sre Zu-ver - sicht, wir ver - traue - en sei - nen
un - sre Zu-ver - sicht, wir ver - traue - en sei - nen
un - sre Zu-ver - sicht, wir ver - traue - en sei - nen

A7 D major

80

- den, Gott ist unsre Zuver-sicht, wir vertrauen seinen Händen
Händen, Gott ist unsre Zuver-sicht, wir vertrauen seinen
Händen, Gott ist un - sre Zu - ver - sicht, wir ver - traue - en sei - nen
- den, Gott ist un - sre Zu - ver - sicht, wir ver - traue - en sei - nen

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

D major D7 G major A7 D major D7

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85

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

Trps & Timp punctuate...

90

E minor B7 E minor A7 D major D major

sicht. un - sre Zuversicht, un - sre Zuversicht, wir -
sicht. un - sre Zuversicht, un - sre Zuversicht, wir -
sicht. un - sre Zuversicht, un - sre Zuversicht, wir -
sicht. un - sre Zuversicht, un - sre Zuversicht, wir -

A major A7 D major D7 G major A7

95

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

D major D major

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

100

seinen Händen. Wie er unsre Wege führt,
seinen Händen. Wie er unsre Wege führt,
seinen Händen. Wie er unsre Wege führt,
trauen sei-nen Händen. Wie er unsre Wege führt,

B Continuo alone...

106

wie er unser Herz regiert, da ist Segen aller-
wie er unser Herz regiert, da ist Segen aller-
wie er unser Herz regiert, da ist Segen aller-
wie er unser Herz regiert, da ist Segen aller-

Vln I & II

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

111

enden, da ist Segen aller-
enden, da ist Segen aller-
enden, da ist Segen aller-
enden, da ist Segen aller-en-den,

Ob I Vln I & II

Vla

F# minor B7 E major E7 A major

Scalar string passages
and linear vocal writing
with suspensions
illustrate God's leading,
as referenced in the text.

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116

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

E# dim.7 C#7 F# minor

121

en den.
en den.
en den.

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

F# minor F# minor

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

127

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

C

F# minor F# minor E7 A major A major

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133

wie er unser Herz regiert,
da ist Segen aller enden,
wie er unser Herz regiert,
da ist Segen aller enden,
wie er unser Herz regiert,
da ist Segen aller enden,
Vln I & II
Ob II
Vla

(A7) F# major B minor B minor

139

da ist Segen aller enden,
Ob I
Vlns
B minor E7 A major A7 D major

144

da ist Segen aller enden,
F#7 B minor da capo

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Secco

2. Recitativo

197/2.

Basso

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

The recitative borrows language and ideas from a variety of biblical passages (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) - the best

E major

A major

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

A major

A7

F# major

B minor

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 editorial)...

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

Hand ge - schrie - ben.
 hand written.

E7

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 subserves the part into the tranquility of the obbligato line and alto lines. See <https://www.youtube.com/watch?v=G13fpPisLmc> (Rilling), 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

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.

hemiola

F# minor E major A major

(B7) E major

E major

E major E7

A major

D# dim.7

B7

E major

C#7 F# major

G# minor B major

B7 E major

Canon E major

F# minor E7

A major

Alto

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

hemiola

Schlä - fert

B7 E minor F#7

B7 E major

E major E7

A major

Low and long notes for "slumber."

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

NBA: Sorgenkummer

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31

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

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

36

Schlä -

Ob d'am (up 8va)
A major

41

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

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

Up 8va

46

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

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

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!

hemiola

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").

Gottes Au - - gen, welche wa - - - - - chen und die un - - - - - ser Leit - - - - - Canonic response

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

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76

stern_ sein, werden al_ les sel_be_r ma_.
E major E7 F# major B minor

78II

chen, al_ les sel_be_r ma_chen; Gottes Au_gen,
[Got - tes Au - - gen]
B minor B minor C#7 F# minor F# minor

81

welche wa_chen und die un_ser Leitstern sein, die unser
The oboe d'amore interjects the "Gottes Augen" ("God's eyes") motive.
Canonic imitative beginning
E major A major D major A major A major

83II

Leit - stern sein.unser Leit - stern, unser Leit - .
A major A7 D major

Text painting: Long, meandering melisma for "Leitstern" ("guidestar") suggests God's circuitous leading referenced in the previous movement.

86

stern

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

88ii

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

Patter diction illustrates God's hypervigilance.

E7 A major C#7

91

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

F# minor F# minor F# minor

Modified da capo.

94

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

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

100

Schlä - fert al - ler

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

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

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106

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 F# minor

hemiola

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 Up 8va (F in m. 38)

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,

A major F#7 G#7 C# minor E7 A major Up 8va F# dim.7 F# minor

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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

133

fert al - ler -

E minor A# dim.7 (D7) E major A# dim.7 B major A# dim.7 b7

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

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!

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

A major A major A major A major

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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

197/4.

Basso C# F# G# A D B E#

Chromatic completion
in the vocal part in 9 mm.
The recitative alludes
to a host of biblical
passages and themes
(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

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

511

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

A#

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

F#7 B minor E7

8

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!

G

A major A major

197/5. 5. Choral (Mel: „Nun bitten wir den heiligen Geist“)
Soprano 1.

+Ob d'am I
Vln I

+Ob d'am II
Vln II

+Vla

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.

5 A major A major A major F# minor

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

10 C#7 A major C#7 F# minor A major D major

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

B minor A major B7 E major E major D major A major A major

While "angenehm" could be translated as "lovely," here it probably means "God-pleasing [couple]" since Luther's bible translation used the word that way 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*, 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).

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

Ob

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).



G major (for significance, see note).

Ob

(A7) (D7) G major

A(7)

D major A7 D major

Basso

O du ange - neh - mes Paar,
197a: O du an - ge - neh - - mer Schatz.
(O you [God]-pleasing couple/treasure)

Ob

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 ange - neh - mes Paar, o du ange - neh - mes

G major G major

15 Verbatim quotation from Psalm 128:5.

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

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

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Text painting: The melisma fits the word "leitien" ("lead") but in 197a it was presumably "Herzen" ("heart"). Some uncertainty exists because some 52 measures of 197a are missing (see NBA).

21

D major

23

Ritornello

D major D7 G major

25

A7 D major

27

Vlns

D major D7 G major B(7) E minor

29

Oboe

E minor E minor

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31

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

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 - nehm es Paar! dir wird ei tel Heil be .

37

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

B minor B minor

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39

dar.

Vlns

Ritornello

B minor

41

O du an - ge - neh - mes Paar,

B7

43

Paar!

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

E minor

A7

D7

G7

45

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

E7

A minor

D# dim.7

E minor

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47

49

51

53

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55

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

E7 A minor G(7) C major A minor

57

seg - nen und dich lei - ten im - merdar, dir wird

D7 D pedal...

59

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

G major

61

nen und dich lei - ten im - mer -

D7 G major D# dim.7

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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 (197/7).
 197/7. 1. Soprano

So wie es Gott mit dir ge - treu und vä - ter - lich

Just-as - God towards you faithful and fatherlike

Syllabic declamation...

Bc.

C major

J.S. Bach - Church Cantatas BWV 197

3

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

5¹¹

bester 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 Gutes lassen fehlen.
believe, he will you never amidst your hands' sweat and toil (any) good-thing lack.

G major A major D minor

(Arioso) A long arioso concludes the movement.

11

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

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, continuo, and bass.)
For a comparison of the original text with this one, see note.

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.

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19

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

Vln

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

Vln

D major D major

28

D major

31

D major F#7 B minor D7 G major A7

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B Section.

34

Das Auge, die Brust wird e-wig sein Teil

197a: Es soll dich, mein Licht, noch Mar-ter, noch Pein, Ja!

D major D7 B7

37

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

sü-Ber Zu-frie-denheit ha-ben, das Auge, die Brust wird

sel-bär die Höll-e nicht rau-ben, ben, ben,

E minor F#7 B minor B minor

40

Vocal line changed somewhat from BWV 197a...

e-wig sein Teil

197a: Pein

an sü-Ber Zu-frie-

E minor A7 D major D(7)

43

197a: Long melisma on "rauben" (to "rob").

den-heit ha-ben, wird e-wig sein Teil

197a: Long melisma on "rauben" (to "rob").

G major A7 D major B7 E minor

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Vocal line changed here from BWV 197a...

hemiola

46

an süßer Zu-frie-den-heit ha-be-n.

E minor E minor F#7 B minor

49

G major

52

Modified da capo.

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

56

la-be-n, Ver-gnügen und Lust, Vln Ge-deihen und Heil Vln

G major G7 E7 A minor

60

wird wachsen und stärken und la-be-n, 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

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

66

stär-ken, wird wach-sen und stär-ken und la-be-n, wird

G major

69

wach-sen und stärken und la-be-n.

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. Bass 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.

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

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

A major

währen. Denn Gottes Güte 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

B7 E minor E7

wiß, ge.wiß, ver. las. se dich ge.wiß da.rauf!
assuredly, 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.

Soprano 1.

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



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 Morgen neu:

Tenor

Basso

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

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

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