

J.S. Bach - Church Cantatas BWV 107

Form: Chorus/fantasia - Recit (B) - Aria (B) - Aria (T) - Aria (S) - Aria (T) - Chorale.
4 consecutive arias (none in da capo form) is rare.

Introduction & updates at melvinunger.com.

BWV 107 is a chorale cantata that retains the chorale text in each movement (*per omnes versus*)—unique in his chorale cantata cycle. For more about Bach's other chorale cantatas that follow this model (mostly later), see notes.

NBA I/18; BC A109

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: 1630 chorale by Johann Heermann (1585–1647)

FP: 23 July 1724 (Leipzig: St. Thomas). This cantata belongs to Bach's chorale cantata cycle (see note).

Instrumentation:

Corno da caccia (doubling cantus firmus in first and last movements, added later).

Flauto traverso I, II (see note).

Oboe d'amore I, II

Vln I, II

Vla

SATB

Continuo, Organo

J.S. Bach

Cantata No. 107

Was willst du dich betrüben

The 7-stanza version of the chorale used by Bach in BWV 107 is different from that found in most Leipzig hymnals of the time (see note). Bach's version follows almost exactly the *Halberstädtisches Gesangbuch* (Wernigerode, 1716) used in Köthen. Petzold suggests that Bach may have chosen this version for its vocal, aesthetic-poetic, and theological superiority. See Martin Petzold, *Bach Kommentar* 1:158–159. However, a comparison of the two versions also reveals that the one preferred by Bach strengthens the text's expressions of personal surrender to God's sovereignty (more in note). The differing passages are highlighted below.

The connection to the Gospel reading lies in the disciples' question, "How can one feed these men with bread here in the desert?" The cantata admonishes to trust God despite adversity.

Vers 1. (Coro) 107/1. (Andante $\text{♩} = 72$) (Verse 1) • Doubt not, but trust him who is called Immanuel (107/1).

1. Fl I, Ob d'am I
Fl II, Ob d'am II, Vln II
Continuo

Orchestral material begins canonically with motive from the chorale, then free, chromatic polyphony.

Ob d'am I differentiated (see note).

Image of original Ob d'am I part. The oboe d'amore parts were revised to differentiate them (see note).

In this cantata Bach combines the 17th-century *per omnes versus* design for chorale cantatas with the modern/secular styles of concerto and dance.

B minor C#7 F# minor D major B7 E# dim.7 C#7

Oboes d'amore tacet (see note), flutes in parallel 3rds.

6 (45) Flutes Strings *p* *f*
F# minor F# minor A major

8 (47) Flutes Strings *p* *f*
B7 E minor E major (E7) B minor

10 (49) B minor B7 E minor F#7 B minor

The chorale line is sometimes ornamented. Some chorale lines are joined (1+2, 3+4, 6-8). The lower parts never prepare entries of the cantus firmus.

Stollen 1 of chorale's bar form.

Chromatic inflection for "betrüben" ("grieve").

12 (51) A (NB. Der Cantus firmus: „Von Gott will ich nicht lassen“ im Sopran.)

Soprano. +Corno da caccia Ob d'am I & II

Alto. Was willst du dich be - trü - - ben, o

Tenore. Was willst du dich be - trü - - ben, o

Basso. Was willst du dich be - trü - - ben, o

Chorale lines 1 & 2.

The lower lines do not prepare entries of the cantus firmus but follow them in often homophonic/syllabic manner that suggests agitation.

Strings tacet...

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

15

mei - ne lie - be Seel',

mei - ne lie - - be Seel',

mei - he lie - - be Seel',

mei - - ne lie - - be Seel',

Instrumental introduction is repeated but with different instrumentation.

Vln I Vln II Vla

B minor B minor B minor B7

18

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

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6-stanza version of chorale: "Thu den nur herzlich lieben"

21 **B**

Chorale lines 3 & 4.

er - gieb dich den zu lie - - ben, der

er - gieb dich den zu lie - - ben, der

er - gieb dich den zu lie - - ben, der

er - gieb dich den zu lie - - ben, der

B

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

24

heisst Im - ma - nu - - el;

heisst Imma - nu - el, Imma - nu - el, Im - ma - nu - el;

heisst Im - ma - nu - el, Imma - nu - el, Im - ma - nu - el;

heisst Im - ma - nu - - el, Im - ma - nu - el;

B

B minor B7 A7 F#7 B minor C#7 F# minor

26 II

C

Abgesang of chorale's bar form (separated by an intervening ritornello emphasizing the chorale's bipartite form).

Chorale line 5 (no embellishment).

ver -

Flutes

Strings

p

B7 E# dim.7 C#7 F# minor F# minor

3

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29

trau - e ihm al - lein,
ver - trau - e ihm al - lein,
ver - trau - e ihm al - lein,
ver - trau - e ihm al - lein.

Text painting: All instruments except continuo and those doubling the cantus firmus stop for "trust in him alone," a phrase that moves to D major. The phrase is framed by a pulsing, descending line played softly by unison strings. For the significance of major vs. minor, see note.

Flutes
Strings

(B7) E minor D major D major D major B7

32

er wird gut
er wird gut
er wird gut

Chorale lines 6-8 (joined)

Flutes
Strings

E minor E major E7 B minor B minor B minor A7

35

Al - les ma - - chen und för - dern dei - ne Sa - -
Al - les ma - - chen und fördern dei - ne Sa - -
er wird gut Alles ma - - chen und fördern dei - ne Sa - -
Al - - les ma - - chen und fördern dei - ne Sachen, dei - ne Sa - -

Chorale line 7.

D major E7 A major A7 D major C#(7)

In each movement, Bach treats the final line of the stanza in a special way. Here he emphasizes "selig" ("blessed") with a melisma in the bass.

38 Chorale line 8.

chen, wie dir's wird se - - - lig sein.

chen, wie dir's wird se - - - lig sein.

chen, wie dir's wird se - - - lig sein.

chen, wie dir's wird se - - - lig sein.

Canonic imitation

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

Vers 2. Recitativo. (Chorale Verse 2) • Faithfulness of God to those who trust him (107/2).

Alfred Dürr notes that Bach avoids monotony by having the oboes d'amore bridge the vocal caesuras and by prolonging the last two lines. See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 447.

107/2. (♩ = 60.)

1. Basso.

Denn Gott verlässet Keinen, der sich auf ihn verlässt; er bleibt getreu den

Ob d'am I & II For God forsakes no one, who himself to him entrusts; he remains faithful to

Repetitive/static figures by the oboes d'amore suggest the constant presence / steadfast faithfulness of God referenced in the text.

C# major C#7 F# minor

4

Sei-nen, die ihm vertrauen fest. Lässt sich's an wunder-lich, so lass' dir doch nicht

his-own, who him trust firmly. If-appears it - strange, yet let thyself nevertheless not

Text painting: Unusual harmonic progression for "though matters appear strange."

B7 E major A# dim.7 D#7

7

grauen, mit Freu - - - den wirst du schauen, wie Gott wird ret -

be-terrified, with joy - - - wilt thou behold how God will rescue

Word painting: Coloratura for "joy."

a tempo = arioso

R.H.

G# minor E major E# dim.7 F# minor B7

In each movement, Bach treats the final line of the stanza in a special way ("save") with a wide-ranging melisma whose arpeggios are answered by the continuo (as if answering the singer's doubts), while the oboes d'amore switch to reassuring sustained notes.

10

ten, wie Gott wird retten dich.
how God will rescue thee.

C#7 F# minor F# minor

Bouree-like "with diminutions in the strings." See Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach*, expanded ed. (Bloomington: Indiana University Press, 2001), pp. 216, 299. The concerto-like movement features Vln I.

Vers 3. Aria. (Chorale Verse 3) • God's sovereignty complete & may be relied upon (107/3).

107/3. **Vivace.** Vln I obbligato

Ritornello
Strings
Vln II & Vla staccato...

A major

The music begins with an anacrusis "circulatio" figure in the continuo leading to staccato 8ths and entrance of the strings. The figure, associated initially with "wagen" (to "venture"), appears also in no. 27b of the St John Passion, where the soldiers gamble for Jesus' cloak—perhaps it represents the shaking and throwing of dice to express "wagering" one's life on Jesus, as referenced in the text (see note for more). The dance rhythm and patter diction produce a jocular affect approaching comic opera.



3II

A major A7 D major E7 A major

6

A major

Bass is often the voice of authority.

8 **Basso.** Chorale line 1.

Stollen 1 of chorale's bar form. **Auf ihn magst du es wa - gen, auf ihn magst du es**
Upon him mayest thou it venture
6-stanza version of chorale: "wirst"

A major 6 Figura Circulatio A major

Text painting: A broken line of leaping intervals (like accipiters) accompanied by a highly energetic Vln I obbligato for "unerschrocken" ("unflinching") may be an example of depicting the opposite of the word's actual meaning, or it may represent "fearless leaps" as suggested by Helmuth Rilling (see *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, vol. 3 (2001), p. 83.

10 Chorale line 2.

wa - gen mit un - erschrock' - - - - - nem

6-stanza version of chorale: "getrost mit frischem Muth"

A major

12 Muth, auf ihn magst du - es wa - gen, auf ihn magst du es wagen mit

p

E major B7

C#7 F# minor

14 II un - erschrock' - - - - - nem Muth,

"Unerschrocken" ("unflinching") now set somewhat less frenetically.

Ritornello

E major

16 II Chorale line 3.

Stollen 2. du wirst mit ihm er - ja - - - - -

6-stanza version of chorale: "Mit ihm wirst du"

Text painting: Erratic coloratura with dotted rhythms reminiscent of a hunting party for "erjagen" (to "hunt" or "catch").

p

E major E major

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19

Chorale line 4.

- gen, was dir ist nütz und

B# dim.7

21

gut, was dir ist nütz und gut.

Ritornello

C# minor

C# minor

23

Abgesang of chorale's bar form (separated by an intervening ritornello emphasizing the chorale's bipartite form).

6-stanza version of chorale: "Dann was Gott haben will"

Chorale line 5.

Was Gott be_schlos_sen

C# minor

C# minor

p

p

25

Chorale line 6.

hat, was Gott be_schlos_sen hat, das kann Nie-mand, Niemand

Strings tacet

The circulatio figure is now extended and associated with God's ordained will ("was Gott beschlossen hat") and his counsel ("Rath"). See note for more.

B7

E major

E7

A major

B7

8



In each movement, Bach treats the final line of the stanza in a special way. Here he emphasizes "Rath" ("counsel") with a long melisma.

27 Chorale line 7. Chorale line 8.

hin - dern aus al - len Menschen - kin - dern, es geht nach sei - nem Rath,

Bach drops the first syllable of "verhindern," ("prevent"), which allows him to repeat "Niemand" ("no one") in the previous measure.

E major A7 D major A major A major A major

29 II Chorale line 5.

was

Vin I alone...

32 Chorale line 6.

Gott be - schlos - - - sen hat, was Gott be - schlos - - - sen hat, das,

A major A7 D major B7 E7 A major

34 Chorale line 7.

das kann Nie - mand hindern, Nie - mand, Nie - mand hin - dern — bei

+ Vln II & Vla
p

A major A major

36

al len Men - schen_kin - dern, bei al - len Men - schen_kin - dern, es

A major D major B7 E major E7

38

geht nach sei_nem Rath, es

6-stanza version of the chorale: "so viel ihr sind im Spiel" Bach emphasizes the final line, which stresses God's sovereignty.
Vln I alone...

F# minor F# minor E7 A major

40

geht nach sei - nem Rath,

A major D major A major 7 D major

Double plagal progression stresses the finality of God's sovereignty as referenced in the text.

42

nach sei_nem Rath.

A major A major

Strings

Dal Segno.

No. 4 is a rage aria against Satan for tenor and continuo.

The Halberstädtische Gesangbuch (which Bach chose for this cantata's libretto) differs considerably here from the more common version that Bach apparently rejected; the unique passages underscore the theme of Satan's opposition.

Vers 4. Aria. (Chorale Verse 4) • Satan cannot prevail against thee; God is with thee! (107/4).

107/4. (**Allegro moderato** ♩ = 98.)

Right hand here is editorial realization...

Ritornello

Continuo alone (marked "solo")...

Aggressive, quasi-ostinato bass...

E minor D# dim.7

Simon Heighs suggests that the remarkable falling ninths depict "Satan's infernal abode below" (see *J. S. Bach. Oxford Composer Companions*, ed. Malcolm Boyd [New York: Oxford University Press, 1999], p. 510).

E minor E minor D7 E minor

D# dim.7 B7 E minor

hemiola

6-stanza version of chorale: "selbst"

11 **Tenore.** Chorale line 1.

Stollen 1 of chorale's bar form.

Wenn auch gleich aus der Höl - len, wenn auch gleich aus der

Text painting: The opposing forces of Satan and God's will are reflected in contrary motion (the tenor freely inverts the ritornello theme). Whether the two lines can be assigned individually to God and Satan (and which line represents which) is debatable. The conflict is resolved in m. 60, when both lines move up.

Ritornello theme.

E minor E minor

Chorale line 2. High note for "Satan."

Chorale line 3.

14

Höl - len der Sa - - - tan woll.te sich dir selbst ent.ge.gen

Stollen 2.

6-stanza version of chorale: "der Satan trotzlich" "mit seinen Rottgesellen"

E minor G# dim.7 A minor

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17

stel - - - - - len

Satan's opposition is depicted with an aggressive coloratura on "[entgegen] stellen" ("oppose").

D7 G major

Tritone for Satan's raging (see note for more). Martin Petzoldt notes that Bach skillfully employs the difference between harmonic and melodic minor scales in the coloraturas. See *Bach Kommentar* 1:160.

20

und to - - - - - ben wi - der

"sich setzt" Satan's rage is depicted with a long, aggressive coloratura on "toben" (to "rage") with sharp B/C clash.

hemiola tr

D# dim.7 B7 E minor

23

dich, Stollen 1 repeated. wenn auch gleich aus der Höl - len der Sa - tan wollte sich dir

Chorale line 1. Chorale line 2.

E minor A7 D major

27

selbst ent - ge - - - - - gen stel - len und to - - - - -

Stollen 2 repeated.

Chorale line 3. Chorale line 4.

C#7 F#7 B minor A7 D major

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31

Satan's rage is depicted with an even longer, aggressive coloratura on "toben" (to "rage").

hemiola

B minor

F#7

34

ben wi-der dich:

Ritornello

B minor

37

B minor

D7

G major

40

hemiola

F#7

B minor

F#7

Chorale line 5.

43

so muss er doch mit Spott, so muss er doch mit Spott

"Spot" ("ridicule") is given descending, scalar melismas.

B minor

E minor

A7

D major

Abgesang of chorale's bar form (separated by an intervening ritornello emphasizing the chorale's bipartite form).

47 Chorale line 6.

von seinen Ränken las - sen, von sei - nen Rän_ken las_sen, da -

E7 A minor A major D minor

50 hemiola

mit er dich will fas - sen;

"Fassen" ("seize") is given a grip-like, hemiola figure.

E7 A minor A minor

54 Chorale line 8. Bach emphasizes the final line, which stresses God's sovereignty.

In each movement, Bach treats the final line of the stanza in a special way. Here he emphasizes the line with multiple repetitions.

denn dein Werk für - dert

because thy work is-furthered-by

A minor A minor B7

58 Text painting: The opposing forces of Satan and God are resolved with ascending motion in both continuo and tenor. The implication is that even opposing forces can be turned or used to accomplish God's divine will.

Gott, denn dein Werk, dein Werk für - dert Gott, denn dein Werk für - dert

Gott

cresc.

E minor B7 E minor

"Denn" ("because") is emphasized.

"Gott" ("God") is emphasized.

62

Gott, denn dein Werk für - dert Gott, denn dein Werk für - dert Gott,

A7 D major D aug. E minor

66

für - dert Gott, dein Werk für - dert Gott, denn dein Werk für - dert Gott.

D# dim.7 E minor E minor Dal Segno.

Vers 5. Aria.

107/5. (Tempo ordinario $\text{♩} = 132$.)

(Chorale Verse 5) • God's sovereignty complete: to accomplish or hinder (107/5).

Ob d'am I & II 1.

Ritornello is derived from the vocal line, itself derived from the first line of the chorale.

Oboes d'amore in parallel 3rds & 6ths and the siciliano rhythm suggest a pastoral dance, with an ornamented line (related to the camouflaged chorale) exchanged between Ob d'am I and soprano.

B minor A7 D major D7

3

B7 E minor D major F#(7) B minor

5

Soprano.

The vocal opening alludes to the first chorale phrase, while the end quotes the last chorale phrase literally (mm. 23-24).

Er richt's zu sei - nen Eh - - ren und

Stollen 1.

B minor B minor

Chorale line 1. Chorale line 2.

7

dei - ner Se - lig - keit, er richt'ts zu sei - nen Ehren und dei - ner

B minor B minor

Chorale line 3. Text painting: Short, emphatic figures, for "soll's sein" ("if it is to be").

9

Se - - - lig - keit, soll's sein, soll's sein, soll's

Stollen 2.

B minor A7 D major D7 B7 A7 D major

Chorale line 4.

11

sein, kein Mensch kann's weh - ren, und wär's ihm noch so leid, und

6-stanza version of chorale: "wanns ihm wär"

D major A# dim.7 B minor B minor F# minor C#7

13

wär's ihm noch so leid.

Ritornello

F# minor F# minor F# minor

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15

Abgesang of chorale's bar form (separated by an intervening ritornello emphasizing the chorale's bipartite form).

Chorale line 5.

Will's
[If God's will

Ritornello

F# minor F# minor F# major

17

Chorale line 6.

Word painting: sequential melisma of half circles ("figura circulo mezzo") to depict "forttreiben" (to "drive forth, i.e., to "push it forward").

denn Gott ha - ben nicht, so kann's Nie - mand fort.trei -

is that it not happen, then no one can force it.)

N6 F# major E major A major A7 D major
B minor

19

Chorale line 7.

- - - - - ben, es muss zu - rük - ke, zu - rük - ke, es

[It must remain undone.]

D7 G major E7 A(7)

21

Chorale line 8, a paraphrase of the 3rd request of the Lord's Prayer ("Thy will be done").

muss zu.rük - ke blei - ben, was Gott will, das geschieht, das geschieht,

What God wills, that (is-what) happens.

F#7 B minor A# dim.7 F#7 B minor B minor

In each movement, Bach treats the final line of the stanza in a special way. Here he emphasizes the final line by repeating it to the final chorale phrase (without melodic embellishment) inserted into a slightly modified ritornello (whose melody alludes to the first chorale line), suggesting finality.

43 [NB. Aus der Choral-Melodie.]

was Gott will, das ge - - -

Ritornello

B minor B minor B minor

48

schieht...

Ritornello

B minor D# dim.7 E minor A7

26

D major A# dim.7 B minor B minor D major F#7 B minor

Vers 6. Aria. (Chorale Verse 6) • Trusting God's sovereignty & yielding to his will (107/6).
 107/6. (Moderato ♩ = 80.)

The obligato is played by 2 flutes and muted violin in unison, with the violin sometimes having contrasting slurs (see full score). See note at no. 1 about demanding flute parts in Bach's cantatas at this time.

F I, II, Vln I (con sordini)

Ritornello derived from vocal line.

pizzicato

D major

The reinforced, child-like / peasant-like melody with specified short articulation and major key contributes to a carefree, dance-like character. For the significance of major vs. minor, see note at no. 1, m. 30.

31

D major

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6 **Tenore.** Chorale lines 1 & 2. "dem"

Drum ich mich ihm er - ge - be, ihm sei es heimge - stellt, drum

Stollen 1. Continuo alone...

D major

9 Chorale lines 3 & 4.

ich mich ihm er - ge - be, ihm sei es heim - ge - stellt, nach nichts, nach

Stollen 2.

Text painting: rests (silence) for "nichts" ("nothing").

D major F#7

11r "mehr ich sonst" Energetic coloratura for "streben" ("strive").

nichts, nach nichts ich sonst mehr stre -

B minor E7 A major A major

14

- be, denn nur was ihm gefällt.

Ritornello

A major A major

17

A major A major

Word painting: Held notes for "wart" ("wait").
Chorale line 5.

20

Abgesang of chorale's bar form (separated by an intervening ritornello emphasizing the chorale's bipartite form).

Drauf wart'
6-stanza version of chorale: "Sein Will ist mein Begier"

A major A7 F#7 B minor

23

Text painting: Voice and obbligato fall silent.

ich, drauf wart' ich und bin still, drauf wart'

On-that wait I and am silent,

Obbligato tacet...

B minor

25 II

ich und bin still,

Ritornello

B minor B minor B minor

28

Chorale line 6.

sein Will' der ist der be - - -

6-stanza version of chorale: Der ist und bleibt

B minor B minor A7 D major

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31 Chorale line 7.

ste, sein Will' der ist der be - - ste, das glaub' ich steif und fe - - ste, steif und

Continuo alone...

D major D7 G major A7 D major

In each movement, Bach treats the final line of the stanza in a special way. Here he states the line about God's sovereignty 6 times (with additional internal repetitions), emphasizing "wie" ("how").

33 Chorale line 8.

fe - - ste, Gott mach' es wie er will, Gott mach' es

Word painting: Held note for "feste" ("firmly").

6-stanza version of chorale: "Wohl dem, der glaubt mit mir"

D major D major

36

wie er will, wie er will, Gott mach' es wie er will, wie er will, Gott mach' es

D major D7 G major G major

39

wie er will, Gott mach' es wie er will, Gott mach' es wie er will!

Continuo alone...

A7 D major D major D major

Dal Segno.

Vers 7. Choral. (Mel: „Von Gott will ich nicht lassen“)

107/7. (♩ = 66.)

Fl I, II, Ob d'am, Vn I

Ritornello

B minor

6. Soprano.

+Corno da caccia

Stollen 1 & 2 of the chorale's bar form.

Homophonic setting of the chorale inserted into ritornello.

Herr, gieb, dass ich dein
von Her - zens - grund ver -

Alto.
Herr, gieb, dass ich dein
von Her - zens - grund ver -

Tenore.
Herr, gieb, dass ich dein
von Her - zens - grund ver -

Basso.
Herr, gieb, dass ich dein
von Her - zens - grund ver -

B minor

E7

11

Eh - - - re ja all' mein Le - - - ben lang
meh - - - re, dir sa - ge Lob und Dank.

Eh - - - re ja all' mein Le - - - ben lang
meh - - - re, dir sa - ge Lob und Dank.

Eh - - - re ja all' mein Le - - - ben lang
meh - - - re, dir sa - ge Lob und Dank.

Eh - - - re ja all' mein Le - - - ben lang
meh - - - re, dir sa - ge Lob und Dank.

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

Instead of doubling the vocal lines (as more usually the case for the final chorale), the instruments have independent material in a dance rhythm: Meredith Little and Natalie Jenne say it is like a French gigue. (Helmuth Rilling also calls it a gigue.) Other writers call it a siciliano rhythm. Compare *Dance and the Music of J. S. Bach*, expanded ed. (Bloomington: Indiana University Press, 2001), pp. 254, 303; Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 89; Martin Petzoldt, *Bach Kommentar* 1:161; Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 448.

Abgesang of chorale's bar form (as in the opening movement, no embellishment).

16

O Va - ter,
O Va - ter,
O Va - - ter,
O Va - - ter,

Ritornello

B minor A7 D major D major

21

Sohn und Geist!
Sohn und Geist!
Sohn und Geist!
Sohn und Geist!

Ritornello

D major D major A7 D major D7

26

Der du aus lau - ter Gna - - - den ab -
who out-of sheer mercy, dost-avert

Der du aus lau - ter Gna - - - den ab -
Der du aus lau - ter Gna - - - den ab -
Der du aus lau - ter Gna - - - den ab -

G major A7 D major D major E7 A major A7

The combined final lines of the chorale (lines 6-8) describe the trinitarian God's watchful care, which averts all distress and harm. Associated with the pastoral rhythm of the siciliano, these lines suggests the image of the Good Shepherd.

31

wen - dest Noth und Scha - den, sei im - mer -
distress and harm, be evermore

wen - dest Noth und Scha - den, sei im - mer -

wen - dest Noth und Scha - den, sei im - mer -

wen - dest Noth und Scha - den, sei im - mer -

D major D7 G major C#7 F# minor F#7

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dar ge - preist. _____
praised.

dar ge - preist.

dar ge - preist.

dar ge - preist.

Johann Heermann

Ritornello

B major B7 E minor F#7 B minor B major

In each movement, Bach treats the final line of the stanza in a special way. Here he emphasizes "immerdar gepreist" ("evermore praised") by extending the cantus firmus beyond the other parts through the modulation to E minor (the final harmonic progression of BM - Em - Bm - BM perhaps expressing some trepidation about a final outcome).