

# J.S. Bach - Church Cantatas BWV 188 Form: Sinfonia - Aria (T) - Recit (B) - Aria (A) - Recit (S) - Chorale.

Several cantatas in Bach's "Picander cycle" continue Bach's recent tendency in Cycle III to adapt movements from earlier instrumental works for introductory sinfonias (among these works are BWV 188, 156, 174). The cantata libretto is in chiasmic form. Bach often used chiasmic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text).

Introduction & updates at [melvinunger.com](http://melvinunger.com).

NBA I/25; bwv BC A154

21. S. after Trinity (BWV 109, 38, 98, 188)

\*Ephesians 6:10-17 (The armor of the Christian)

\*John 4:461-54 (Christ heals the son of a royal official)

Librettist: Picander (Christian Friedrich Henrici)

FP: probably 17 October 1728 (Leipzig: St. Nicholas).

This cantata is from Bach's Leipzig Cantata Cycle IV (the "Picander Cycle"). See note for details.

## J.S. Bach Cantata No. 188 Ich habe meine Zuversicht Trusting God in distress and tribulation

The autograph score of the cantata was dismembered into 14 fragments, now in 10 different locations (see note at no. 4 for more). The original set of parts is lost as are the first 248 measures of the first movement. However, the opening movement can be reconstructed since it is clear that it is based on the tumultuous final movement of a lost concerto that survives in the form of two arrangements for harpsichord—BWV 1052 (an autograph by J. S. Bach) and 1052a (a set of parts by C. P. E. Bach). Similarly, the first two movements of the original concerto appear as arrangements with organ in Cantata 146. In both cantatas, Bach arranged the solo part of the concerto model for obligato organ, adding 2 oboes and *taille*. For more details, see *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition. Cantatas* (Stuttgart: Carus Verlag, 2017), vol. 15, pp. 583-584. (Pieter Dirksen, translated by David Kosviner).

Instrumentation:

Ob I, II

Taille

Vln I, II

Vla

SATB

Organo Obligato (see note)

Contino

### 1. (Sinfonia) \*)

188/1.

Based on the 3rd movement of an earlier, nonextant concerto (NOT on the first movement as given here—see note.)

Evidently, the arranger had no knowledge of the existing autograph fragment and instead used the first movement of the harpsichord concerto BWV 1052. The autograph fragment shows that the movement is actually based on BWV 1052/3. A reconstruction by Pieter Dirksen is available from Carus Verlag.

\*) Sinfonia aus Kantate Nr. 146 Vgl. die Vorbemerkungen zu Jahrg. 37 der Bachausgabe, auch bezüglich des Recitativs auf S. 26

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14

Musical score for measures 14-16. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a complex texture with many beamed sixteenth and thirty-second notes in both hands, creating a dense, rhythmic pattern.

17

Musical score for measures 17-19. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music continues with intricate rhythmic patterns, including sixteenth and thirty-second notes, with some rests in the bass line.

20

Musical score for measures 20-22. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The texture remains dense with rapid sixteenth and thirty-second notes in both hands.

23

Musical score for measures 23-24. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music features a mix of sixteenth and thirty-second notes, with some chords in the treble.

25

Musical score for measures 25-26. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music shows a change in texture with more chords in the treble and continued rhythmic activity in the bass.

2711

Musical score for measures 27-29. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music concludes with a series of chords in the treble and a final melodic line in the bass.

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30

Measures 30-31: The right hand features a continuous eighth-note pattern in the upper register, while the left hand provides a steady accompaniment of eighth notes in the lower register.

32-34

Measures 32-34: The right hand continues with eighth-note patterns, showing some chromatic movement. The left hand maintains a consistent eighth-note accompaniment.

35

Measure 35: The right hand has a more active eighth-note line with some grace notes. The left hand continues with eighth-note accompaniment.

37

Measures 37-38: The right hand features a complex eighth-note pattern with many beamed notes. The left hand continues with eighth-note accompaniment.

40

Measures 40-41: The right hand has a more melodic eighth-note line with some rests. The left hand continues with eighth-note accompaniment.

43

Measures 43-44: The right hand has a melodic eighth-note line with some chromaticism. The left hand continues with eighth-note accompaniment.

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45

Measures 45-46 of the piano accompaniment. The right hand features a complex, rhythmic melody with many beamed sixteenth notes and slurs. The left hand provides a steady bass line with chords and single notes.

47

Measures 47-48. The right hand continues with intricate sixteenth-note patterns. The left hand has a more active role with moving lines and some grace notes.

49

Measures 49-50. The right hand's melody remains highly rhythmic. The left hand features a prominent eighth-note bass line.

51II

Measures 51-52. The right hand has a very active, almost continuous sixteenth-note texture. The left hand provides harmonic support with chords and moving lines.

54

Measures 54-55. The right hand continues with dense sixteenth-note passages. The left hand has a more melodic bass line.

57

Measures 57-58. The right hand features a complex, flowing sixteenth-note melody. The left hand has a rhythmic bass line with some grace notes.

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60

Measures 60-62 of the Church Cantata BWV 188. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 60 features a complex texture with sixteenth-note runs in the treble and a more active bass line. Measures 61 and 62 show a transition to a more homophonic texture with block chords in the treble and a simpler bass line.

63

Measures 63-64. Measure 63 continues the homophonic texture from the previous system, with a steady sixteenth-note accompaniment in the treble. Measure 64 features a more active bass line with eighth-note patterns.

65

Measures 65-66. Measure 65 shows a return to a more complex texture with sixteenth-note runs in the treble. Measure 66 features a more active bass line with eighth-note patterns.

67

Measures 67-68. Measure 67 continues the complex texture with sixteenth-note runs in the treble. Measure 68 features a more active bass line with eighth-note patterns.

69

Measures 69-70. Measure 69 continues the complex texture with sixteenth-note runs in the treble. Measure 70 features a more active bass line with eighth-note patterns.

71

Measures 71-72. Measure 71 continues the complex texture with sixteenth-note runs in the treble. Measure 72 features a more active bass line with eighth-note patterns.

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73

Two staves of music. The upper staff (treble clef) contains a complex texture of sixteenth-note chords and arpeggios. The lower staff (bass clef) contains a simple harmonic accompaniment of quarter notes.

75

Two staves of music. The upper staff continues with sixteenth-note chords and arpeggios. The lower staff continues with a simple harmonic accompaniment of quarter notes.

77

Two staves of music. The upper staff features sixteenth-note chords with a '7' marking above some notes. The lower staff continues with a simple harmonic accompaniment of quarter notes.

79

Two staves of music. The upper staff features sixteenth-note chords with a '7' marking above some notes. The lower staff continues with a simple harmonic accompaniment of quarter notes.

81

Two staves of music. The upper staff features sixteenth-note chords with a '7' marking above some notes. The lower staff continues with a simple harmonic accompaniment of quarter notes.

83 II

Two staves of music. The upper staff features sixteenth-note chords with a '7' marking above some notes. The lower staff continues with a simple harmonic accompaniment of quarter notes. There are some handwritten markings in the bass staff, including a 'b' and a 'd'.

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86

Measures 86-87: The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

88II

Measures 88-90: The right hand continues with intricate sixteenth-note passages, and the left hand maintains the eighth-note accompaniment. A fermata is placed over the final note of measure 90 in the right hand.

91

Measures 91-93: The right hand has a more melodic line with some rests, while the left hand continues with eighth-note accompaniment. The key signature changes to two sharps (F# and C#).

94

Measures 94-96: The right hand features a series of sixteenth-note runs, and the left hand continues with eighth-note accompaniment. The key signature remains two sharps.

96II

Measures 96-98: The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment. A fermata is placed over the final note of measure 98 in the right hand.

99

Measures 99-101: The right hand features a series of sixteenth-note runs, and the left hand continues with eighth-note accompaniment. The key signature changes to one sharp (F#).

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102

Two staves of musical notation. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and contains a simpler accompaniment with some grace notes.

104 II

Two staves of musical notation. The upper staff features a melodic line with slurs and ties. The lower staff has a rhythmic accompaniment with many eighth notes.

107

Two staves of musical notation. The upper staff has a melodic line with some slurs. The lower staff has a bass line with some chords and eighth notes.

109

Two staves of musical notation. The upper staff has a melodic line with a slur and a fermata. The lower staff has a bass line with some chords and eighth notes.

111

Two staves of musical notation. The upper staff has a melodic line with a slur and a fermata. The lower staff has a bass line with some chords and eighth notes.

113

Two staves of musical notation. The upper staff has a melodic line with a slur and a fermata. The lower staff has a bass line with some chords and eighth notes.



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115

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with some chords and rests.

117II

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music features a mix of eighth and sixteenth notes, with some chords and rests.

120

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music consists of eighth and sixteenth notes, with some chords and rests.

122II

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music features a mix of eighth and sixteenth notes, with some chords and rests.

125

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music consists of eighth and sixteenth notes, with some chords and rests.

128

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music features a mix of eighth and sixteenth notes, with some chords and rests.

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131

Measures 131-133. The treble clef part features a complex, flowing melodic line with many sixteenth and thirty-second notes. The bass clef part provides a steady accompaniment with quarter and eighth notes.

134

Measures 134-136. The treble clef part continues with intricate melodic patterns, including some triplet-like figures. The bass clef part maintains a consistent rhythmic accompaniment.

137

Measures 137-140. The treble clef part shows a change in texture with more frequent rests and longer note values. The bass clef part continues with its accompaniment.

139II

Measures 139-141. The treble clef part features a more active melodic line with many sixteenth notes. The bass clef part has a more melodic accompaniment with some slurs.

142

Measures 142-144. The treble clef part has a very active, almost continuous melodic line. The bass clef part provides a solid accompaniment.

144II

Measures 144-146. The treble clef part continues with its active melodic line. The bass clef part has a more rhythmic accompaniment with some slurs.

147

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with some chords. Measure 147 starts with a treble clef and a bass clef. Measure 148 continues the pattern.

149II

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music continues with similar rhythmic patterns. Measure 149 starts with a treble clef and a bass clef. Measure 150 continues the pattern.

152

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music features a more complex rhythmic pattern with many sixteenth notes. Measure 152 starts with a treble clef and a bass clef. Measure 153 continues the pattern.

154II

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music continues with similar rhythmic patterns. Measure 154 starts with a treble clef and a bass clef. Measure 155 continues the pattern.

157

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music features a more complex rhythmic pattern with many sixteenth notes. Measure 157 starts with a treble clef and a bass clef. Measure 158 continues the pattern.

159II

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music continues with similar rhythmic patterns. Measure 159 starts with a treble clef and a bass clef. Measure 160 continues the pattern.

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162

Musical score for measures 162-164. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and eighth notes. The key signature has one flat (B-flat).

165

Musical score for measures 165-166. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and eighth notes. The key signature has one flat (B-flat).

167

Musical score for measures 167-168. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and eighth notes. The key signature has one flat (B-flat).

168II

Musical score for measures 168II-169. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and eighth notes. The key signature has one flat (B-flat).

170

Musical score for measures 170-171. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and eighth notes. The key signature has one flat (B-flat).

171II

Musical score for measures 171II-172. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and eighth notes. The key signature has one flat (B-flat).

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174

Musical score for measures 174-176. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including some grace notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

177

Musical score for measures 177-180. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with various rhythmic patterns. The bass staff features a steady accompaniment.

179 II

Musical score for measures 179 II-181. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with some rests. The bass staff has a more active accompaniment with some sixteenth-note patterns.

182

Musical score for measures 182-184. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with some slurs. The bass staff has a rhythmic accompaniment.

185

Musical score for measures 185-187. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with some slurs. The bass staff has a rhythmic accompaniment.

188

Musical score for measures 188-190. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with some slurs. The bass staff has a rhythmic accompaniment.

The A section of the da capo aria (with its repeat) comprises 9/10 of the movement's length. It opens with the same rhythm and meter as the first movement (same as BWV 1052/3; see also 810/4).

BWV 1052/3



188/2. **2. Aria** • God is my confidence when all around me fails (188/2).

Martin Petzoldt argues that the text of no. 2 is based on Psalm 62 (Petzoldt *Bach Kommentar* 1:606). See Psalm 62:5-7: "For God alone my soul waits in silence, for my hope is from him. He alone is my rock and my salvation, my fortress; I shall not be shaken. On God rests my deliverance and my honor; my mighty rock, my refuge (Luther 1545: Zuversicht) is in God."

Form (Rhyme: AABCCB)  
 Ritornello (mm. 1-14) FM  
 A. Lines 1-3 (2x: 15-36) FM-CM  
 Ritornello (36-42) CM  
 Lines 1-3 (2x: 43-68) CM-FM  
 Ritornello (69-82) FM [Fine]  
 B. Lines 4-6 (2x: 83-100) Dm  
 da capo

1. **Ob & Strings**

Ritornello derived from vocal line (similar to BWV 810/4).

F major (for the significance of F major, see note).

Sarabande from English Suite 5 (BWV 810/4).

Of this movement David Schulenberg writes, "Its character falls somewhere between that of a polonaise and a sarabande." See *J. S. Bach. Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), pp. 231.

F7      B-flat major      F# dim.7  
G minor

G minor      C7      F major      F major

A. Section, Lines 1-3 (2x, with line 3 emphasizing the words "ruhet" ("rests") and "feste" ("securely")). The confident (child-like) assertion of faith is expressed with a simple melody (doubled by oboe) and largely syllabic declamation embellished with occasional figura corta.

15 **Tenore**

Ich ha - be meine Zu - versicht auf den - getreu - en Gott gericht't,

Oboe      *p*

F major      F major

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Word painting: Extended notes for "feste" ("firmly/securely").

19

8 da - ru - het meine Hoffnung fe - - ste, ich ha - - be meine Zu - ver -

Oboe

Word Painting: Extended notes for "ruhet" ("rests").

23

8 sicht auf den - - - getreuen Gott gericht't, da ru - - - - -

Oboe Ob

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

27

8 - - - - - het mei - ne Hoffnung fe - - ste, da ru - - - - - het mei - ne Hoffnung

F major G7 C major C major

31

8 fe - - - - - ste, da ru - - - - - het mei - ne Hoffnung fe - - - - -

C major C7 F major G7 C major

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35

ste;

Ritornello

C major

39

C7 F major G(7) C major C major

Lines 1-3 repeated (2x: the first time, line 3 emphasizes the word "Hoffnung" ([my] "hope"), the second time, "ruhet" and "feste" as before.

43

ich ha - be meine Zu - versicht auf den getreuen Gott gericht't,

Str.

C major C7 F major F7 B-flat major F# dim.7 D7 G minor

47

da ru - het meine Hoff - nung, da ru - het meine Hoff - nung, da

Ob

C7 D7



51

8 ru - - het meine Hoffnung, meine Hoff - - nung fe - ste, ich ha -

G7 C major C7 F major F major F7 B-flat major

55

8 - be meine Zu - versicht auf den ge - treuen Gott ge - richt't, da ru - -

B-flat major C7 D minor

59

8 - - - - - het mei - ne Hoffnung fe - ste, da ru - - - - -

(F7) F7 B-flat major C7 F major

63

8 - - - - - het meine Hoffnung fe - - - - - ste, - da ru - - - - - het mei - ne

F major F7 B-flat major C7

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67

Hoffnung fe - - - ste.

Ritornello

F major F major F major

71

F major F7 B-flat major C(7) F major

75

F major F7 B-flat major

79

D7 G minor C7 F major F major

B Section, Lines 4-6 (2x). Text painting: Unison broken chords of 16th notes by the strings and descending 8th-note oboe arpeggios for "wenn alles bricht" ("when everything breaks, when everything falls").

83

Ob Wenn al.les bricht, wenn al.les fällt, wenn niemand

D minor D minor

For the final line of text, Bach returns to the opening musical gesture.

86

Treu' und Glauben hält, so ist doch Gott der

F# dim.7 D7 G minor F7

89

al-ler-be - - - ste, wenn alles

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

93

bricht, wenn alles fällt, wenn niemand Treu' und Glauben hält,

E-flat major B-flat dim.7 C minor G7

For the final line of text, Bach returns to the opening musical gesture.

97

so ist doch Gott der al - ler-be-ste, so ist doch Gott der al-ler-be - - - ste.

C minor B-flat major C# dim.7 D minor da capo D minor

The bass voice is often the voice of authority; here it may be heard as the voice of the centurion in the Gospel reading.

### 3. Recitativo

• God's intentions are kind despite his angry look (188/3).

188/3.

Basso

Chromatic saturation in the vocal part in 10 mm.

1. C G F D E B G#

Gott meint es gut mit je-der-mann auch in den al-ler-grös-sen  
 God means - will with everyone, even in the absolutely-greatest

C major G# dim.

3 A F#

Nö-ten. Ver-bir-get er gleich sei-ne Lie-be, so denkt sein Herz doch heim-lich  
 hardships, Hides he though his love, yet thinks his heart nevertheless secretly

A minor C major D7

5<sup>II</sup> C#

dran; das kann er nie-mals nicht entzieh'n, und wollte mich der Herr auch töten, so  
 about-it; that can he never (ever) withdraw, and would me the Lord even slay, then

G major E major A7

8 B-flat E-flat

hoff' ich doch auf ihn. Denn sein er-zürn-tes An-ge-sicht ist an-ders nicht als  
 hope I yet in him. For his enraged countenance is nothing-other than

D minor D(7) F# dim.7

10<sup>II</sup>

ei-ne Wol-ke trü-be, sie hindert nur den Sonnenschein, damit durch ei-nen sanften  
 a cloud dark, it hinders only the sunshine, so that through a gentle

D(7) G minor C(7)

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13

Re - gen der Him - mels - Se - gen um so viel rei - cher mö - ge sein.  
rain heaven's blessing that much richer may be.

F(7) B-flat major C major

15

Der Herr ver - wandelt sich in ei - nen Grau - sa - men, um de - sto tröst - li - cher zu  
The Lord transforms himself into a ferocious-being, so-much more-comforting to

Chromatic dissonance for "Grausamen."

F major F#7 (D7/F# dim.7)

The text alludes to Jesus' initial apparent opposition to the Centurion's plea in the Gospel reading (see note) using words from Job 30:21: "Thou hast turned cruel to me (Luther 1545: Du bist mir verwandelt in einen Grausamen)."

17

schei - nen; er will, er kann's nicht bö - se mei - nen.  
appear; he will, he can not evil intend.

G minor G7 C major D major

This line is reminiscent of a line in the final stanza of the chorale "Nun lßt uns Gott der Herren" by Paul Gerhardt: "du kannst nicht böse meinen," derived from Deuteronomy 32:4: "A God of faithfulness and without iniquity (Luther 1545: Treu ist Gott, und kein Böses an ihm)."

Compare the arioso ending of this movement's counterpart in the cantata's symmetrical structure (no. 5), which also employs biblical quotation..

Text painting: The arioso alludes to Genesis 32:26: "Jacob said, 'I will not let you go, unless you bless me'" in a pastoral 6/8 meter.

19

Drum lass' ich ihn nicht, er seg - ne mich denn, drum lass' ich ihn nicht, er  
Therefore release I him not, (unless) he bless me -

G major C major G7

Martin Petzoldt argues that the 3-fold request is Trinitarian (i.e., it is addressed to Father, Son, and Holy Ghost), with the middle statement (addressed to the Son) emphasized with a long coloratura on the repeated phrase "er segne mich denn" ("unless he bless me." See Bach Kommentar 1:607.

Word painting: Long, rising coloratura on "segnest" ("bless").

23

segne mich denn, er seg - - - - - ne mich

C major C7 F major G7 A minor

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27

denn, drum lass'ich ihn nicht, er segne mich denn.

G7 C major C major C major

## 188/4. 4. Aria

•God's ways are unfathomable but ever for our best (188/4).

C major

This is the central (pivot) movement in the cantata's chiasmic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Johann Olearius, whose bible commentary was in Bach's personal library, notes that the sickness of the boy in the day's Gospel reading paradoxically resulted in the father's growing faith. See Petzoldt, *Bach Kommentar* 1:606.

1.

Ritornello based on vocal line (organ obbligato & cello).

E minor E minor

5

E minor A7 D major F# major B minor

7

B major B7

9

Alto A Section (Lines 1-2, 4x).

Un - - - er - - - forsch - - - lich ist die Wei - - - se,

E minor E minor

Alto is often the voice of faith.

Erratic rhythms (which include syncopations and triplets) and a tortuous melody are used to depict the "unfathomable ways that God leads his people."

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11 wie der Herr die Seinen führt,

13 un-er-forsch-lich ist die

E minor E minor A7

15 Wei-se, wie der Herr die Seinen, die Seinen

D major D7 G7 C major D7 G major

17 führt, un-er-forsch-lich ist die

G major G7 C major A7

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19

Wei - se, wie - der Herr die Sei - - - - - nen

D(7) G major G major

21

führt, un - - - er - forsch - - -

B minor B minor

23

- lich ist die Wei - se, wie - - - der Herr die Sei - -

E7 F#7 B minor A7 D major

25

- - - - - nen führt, die Sei - - - - - nen, der

F#7 B minor



27 Shortened ritornello emphasizing the triplet figuration.

Herr die Sei - nen führt.

*mf* Ritornello

B minor A7 D major

29

F#7 B minor B Section (Lines 3-5, 2x).

31 Sel - ber un - ser Kreuz und Pein muss zu

B minor E7

Chromatic appoggiaturas (sighs) for "unser Kreuz und Pein" ("our cross and pain").

33 un - serm Be - sten sein, un - ser Kreuz und Pein, un - ser

A minor D# dim.7 E7 A7 D7

35 Kreuz und Pein muss zu un - serm Be - sten sein und zu

G7 (C7) A7 D minor G# dim.7 E7

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Word painting: Long melisma with triplet 16ths for "praise."

37

sei - nes - Na - mens Prei -

A minor G7 C major

39

- se,

B(7) E minor

41

sel - ber un - ser - Kreuz und Pein - - - - - muss zu un - serm Be - sten

E minor A7 C# dim.7 A7 D minor C major

43

sein - - - - - und zu sei - nes - Na - mens Prei -

C major C major

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45

se, zu sei nes Na mens Prei

C major D7

47

se.

Ritornello

G major E minor E minor

49

E minor E minor

51

Un er forsch

NBA: triplet

E minor E minor

53

g lich ist die Wei se, wie der Herr die

E minor

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56 = m. 12. = m. 13.

Sei - - neu - führt, un - - er - -

E minor

57 = m. 14. = m. 15.

forsch - - lich ist die Wei - - se, wie der Herr die

E minor D major D7 G7

59 = m. 16. = m. 17.

Sei - nen, die Sei - - neu führt, un - - er - -

C major D7 G major G major G7

NOTE: A fragment comprising mm. 59b-66 & 73-76 on sale, 7 June 2024, for US\$ 762,845.37.

61 = m. 18. = m. 19.

forschlich ist die Wei - se, wie der

C major A7 D(7) D# dim.7 E minor B7

modified to stay in E minor...

63

Herr die Sei - nen führt,

E minor

E minor

65

un - er - forsch - lich ist die Wei - se, wie

E minor

A7

B7

E minor

67

der Herr die Sei - nen führt,

D(7)

G major

B(7)

E minor

69

die Sei - nen, der Herr die Sei - nen führt.

E minor

71

E minor

E minor

73

D7 G major (B7)

75

E minor E minor E minor

**5. Recitativo**  
188/5. **1. Soprano**

Worldly power temporal but God is an eternal refuge (188/5).

Strings in stile concitato (see note).

**Die Macht der Welt ver . lie . ret sich.**  
The might of-the world disappears.

G7 C major

Biblical references: **Psalm 8:8:** But the Lord sits enthroned for ever (Luther 1545: Der Herr aber bleibt ewiglich); **Psalm 2:12:** Blessed are all who take refuge in him (Luther 1545: Wohl allen, die auf ihn trauen).

3

**Wer kann auf Stand und Ho . heit bau . en?**  
Who can upon rank and noble-station build?

**Gott a . ber blei . bet e . . wig .**  
God, however, remains eternally

Phrygian cadence, often used for questions. E major A major

Text painting: Sustained notes for "God remains eternally,"

5 II Arioso ending...

**lich, wohl a . llen, die auf ihn ver . trau . en.**  
(Blessed) are-all, who in him trust.

D minor E7 A minor A minor A minor

Compare the arioso ending of this movement's counterpart in the cantata's symmetrical structure (no. 3), which also employs biblical quotation..

This is the first stanza of five in an anonymous hymn text (from before 1603). While Bach's autograph provides the music without text, the stanza appears in Picander's printed libretto. It links to the foregoing with a catechismal response of trust in God.

188/6. **6. Choral** •Trusting God in fear & distress; he can deliver (188/6).

**Soprano**  
+Ob I Vln I  
+Ob II Vln II  
+Taille Vla  
Basso

Auf mei-nen lie-ben Gott trau' ich in Angst und Not, er  
Auf mei-nen lie-ben Gott trau' ich in Angst und Not, er  
Auf mei-nen lie-ben Gott trau' ich in Angst und Not, er  
Auf mei-nen lie-ben Gott trau' ich in Angst und Not, er

A minor E major → C major C major E7 A minor E major

Martin Petzoldt argues that the move to the mediant (C major) at the beginning of the second phrase, used by Bach elsewhere in setting this tune, reinforces the stanza's summary of "faith as trust" (Augustine's *fides qua creditur*). See Bach Kommentar 1:608.

5  
kann mich all-zeit ret-ten aus Trüb-sal, Angst und Nö-ten, mein  
kann mich all-zeit ret-ten aus Trüb-sal, Angst und Nö-ten, mein  
kann mich all-zeit ret-ten aus Trüb-sal, Angst und Nö-ten, mein  
kann mich all-zeit ret-ten aus Trüb-sal, Angst und Nö-ten, mein

A minor C major E major F major D7 G major D half-dim.7 C major C major

Text painting: chromatic harmonies for "Trübsal, Angst und Nöten" (tribulation, fear, and hardships), followed by animated voice leading for "wenden" ("turn" [my misfortune]).

9  
Unglück kann er wen-den, steht all's in sei-nen Hän-den.  
Un-glück kann er wen-den, steht all's in sei-nen Hän-den.  
Unglück kann er wen-den, steht all's in sei-nen Hän-den.  
Unglück kann er wen-den, steht all's in sei-nen Hän-den.

E7 A minor D major G major G major C major E7 A major