Last changed: 11 December 2025.

rch 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.
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).

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 of this type (mostly later), see

J.S. Bach

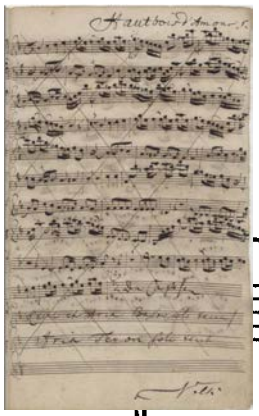
Cantata No. 107

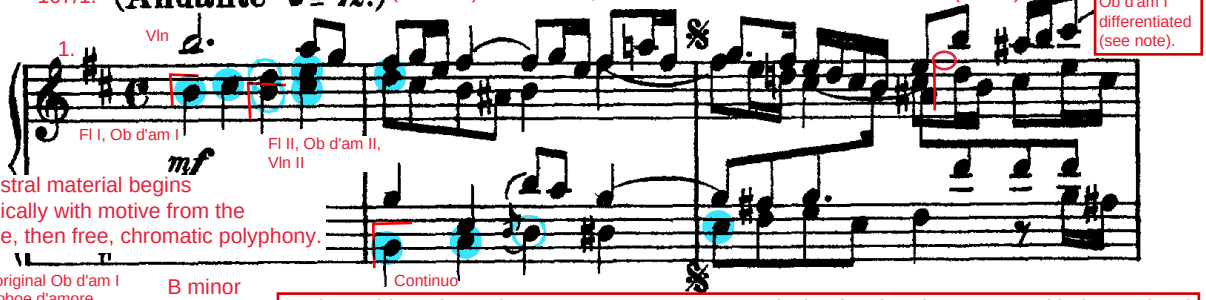
Was willst du dich betrüben

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, asesthetic-poetic, and theological superiority. See Martin Petzoldt, *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.

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

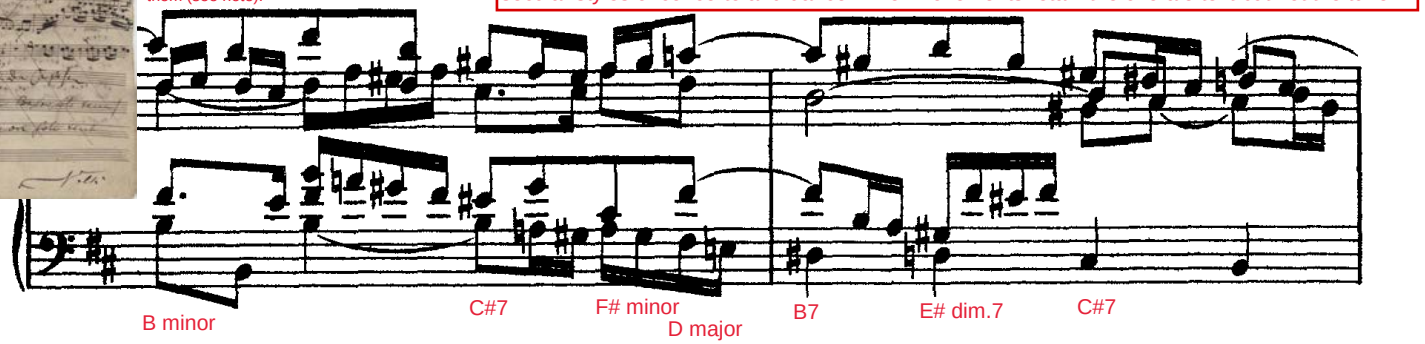


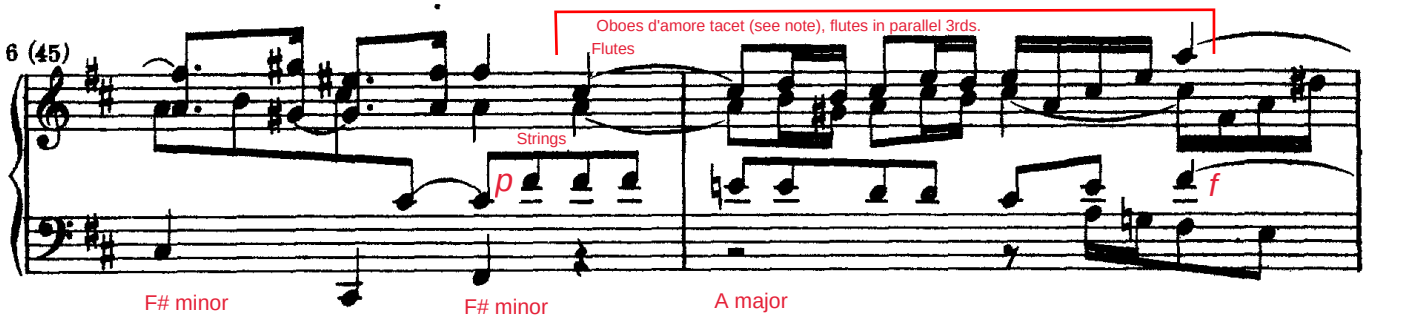


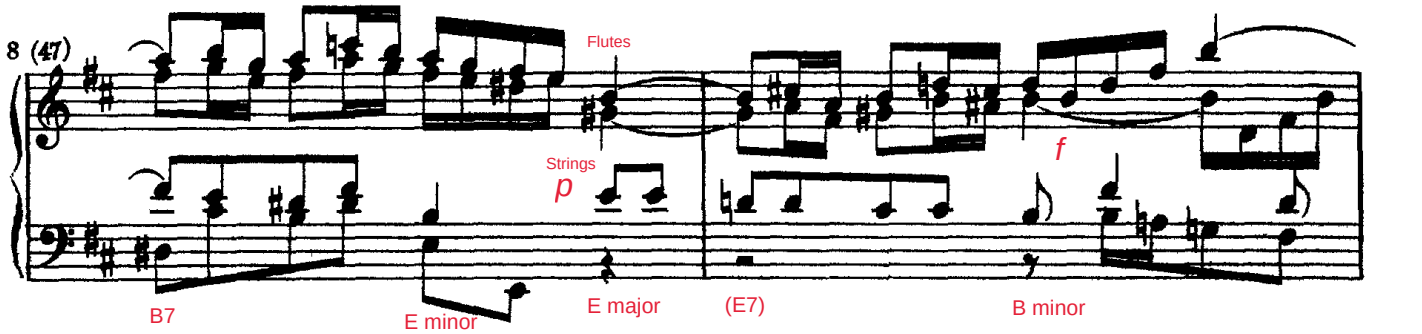
Orchestral material begins canonically with motive from the chorale, then free, chromatic polyphony.

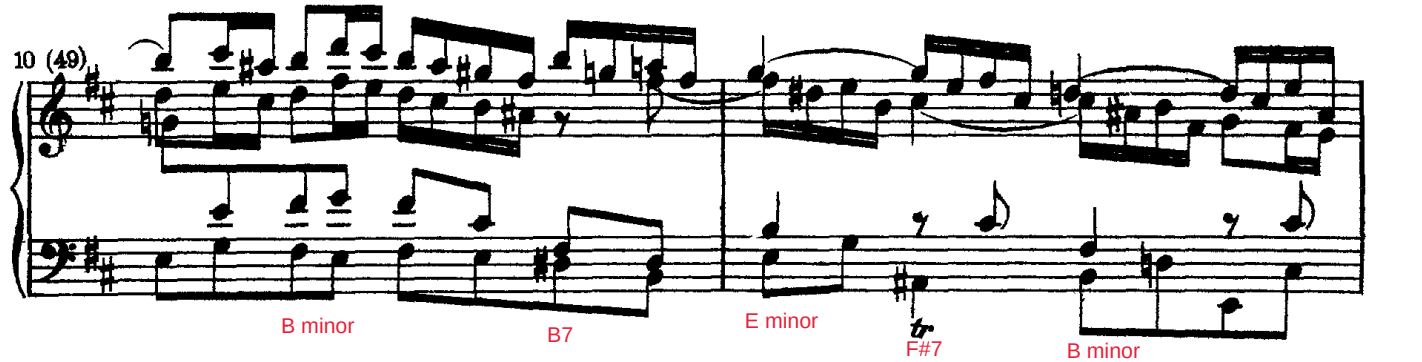
Image of original Ob d'am I part. The oboe d'amore parts were revised to differentiate them (see note).

Bach combines the 17th-century *per omnes versus* design for chorale cantatas with the modern/secular styles of concerto and dance. Inner movements retain the chorale text but not the tune.









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.

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

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

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

Chorale lines 1 & 2.

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

(C O R O.)

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

For biblical background, see note.

A

Strings tacet...

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

15

mei - ne lie - be Seel',

mei - ne lie - - - be Seel',

mei - ne lie - - - be Seel',

mei - - ne lie - - be Seel',

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

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

For six-stanza version of the chorale, see Vopelius and Carl Gottlob Hofmann, eds., *Das Privilegirte Vollständige Und Vermehrte Leipziger Gesangbuch: Darinnen Die Auserlesensten Lieder, Wie Solche In Hiesigen Und Andern Kirchen Gebräuchlich An Der Zahl 1015....* (Leipzig,1758), no. 773.

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

Chorale lines 3 & 4.

21 B

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

Stollen 2: same ornamented cantus firmus, similar instrumental lines (with cantus firmus doublings), added strings.

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 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 -

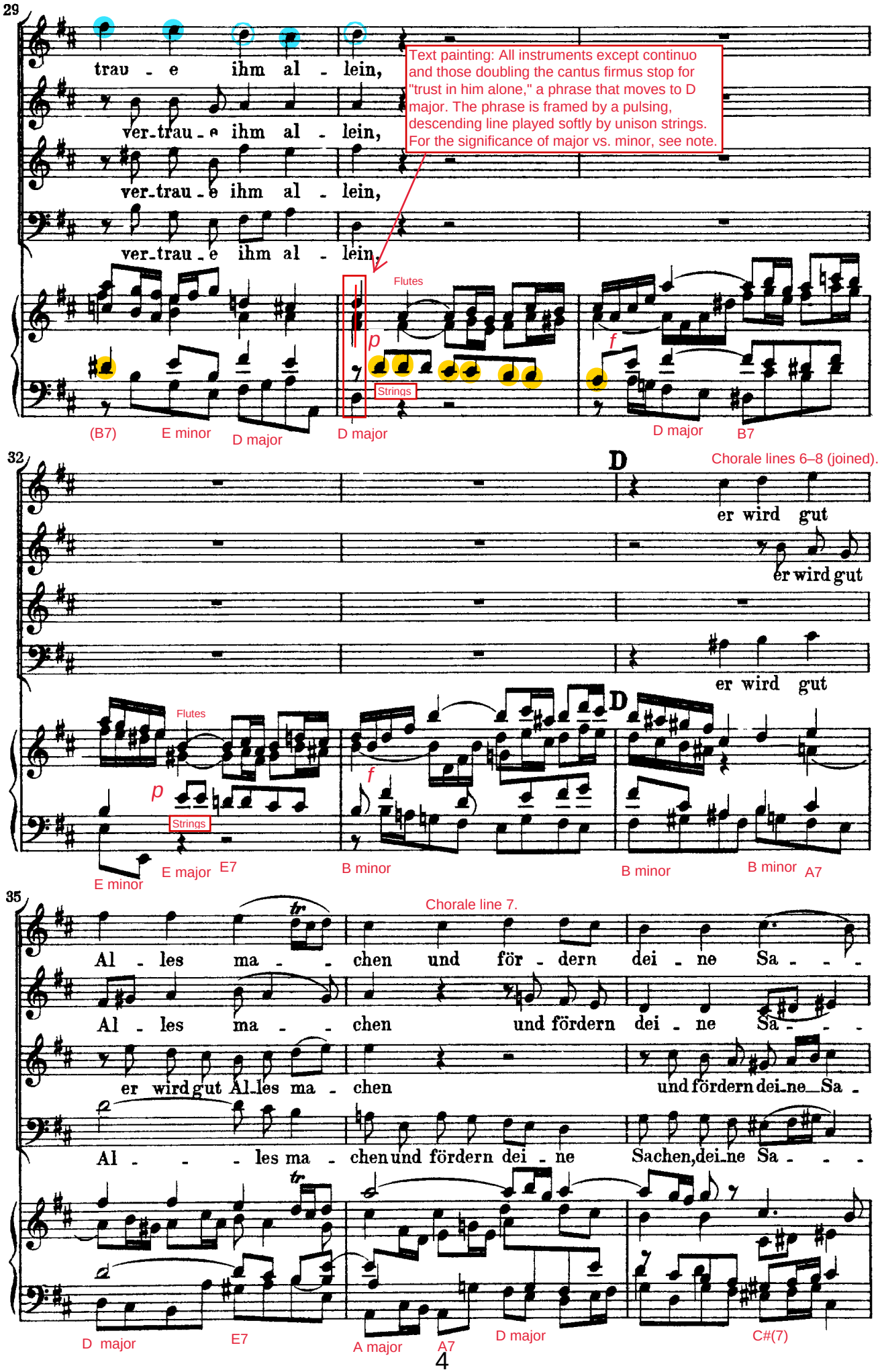
Flutes

C

p

Strings

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


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
p
Strings
f
(B7)
E minor
D major
D major
D major
B7
32
D
Chorale lines 6–8 (joined).
er wird gut
er wird gut
er wird gut
Flutes
p
Strings
f
D
E minor
E major
E7
B minor
B minor
B minor
A7
35
Chorale line 7.
tr
Al - les ma - chen und för - dern dei - ne Sa - - -
Al - les ma - chen und fördern dei - ne Sa - - -
er wird gut Al-les ma - chen und fördern dei-ne Sa -
Al - - - les ma - chen und fördern dei - ne Sachen, dei-ne Sa - - -
tr
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 Dal Segno.

Vers 2. Recitativo.

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

107/2. (♩ = 60.)

1. Basso.

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*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 447.

Ob d'am I & II

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

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."

For biblical background, see note.

B7 E major A# dim.7 D#7

Word painting: Coloratura for "joy."

a tempo = arioso

7

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

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

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. Here he emphasizes "retten" ("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

Boureé-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.

3

For biblical background, see note.

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

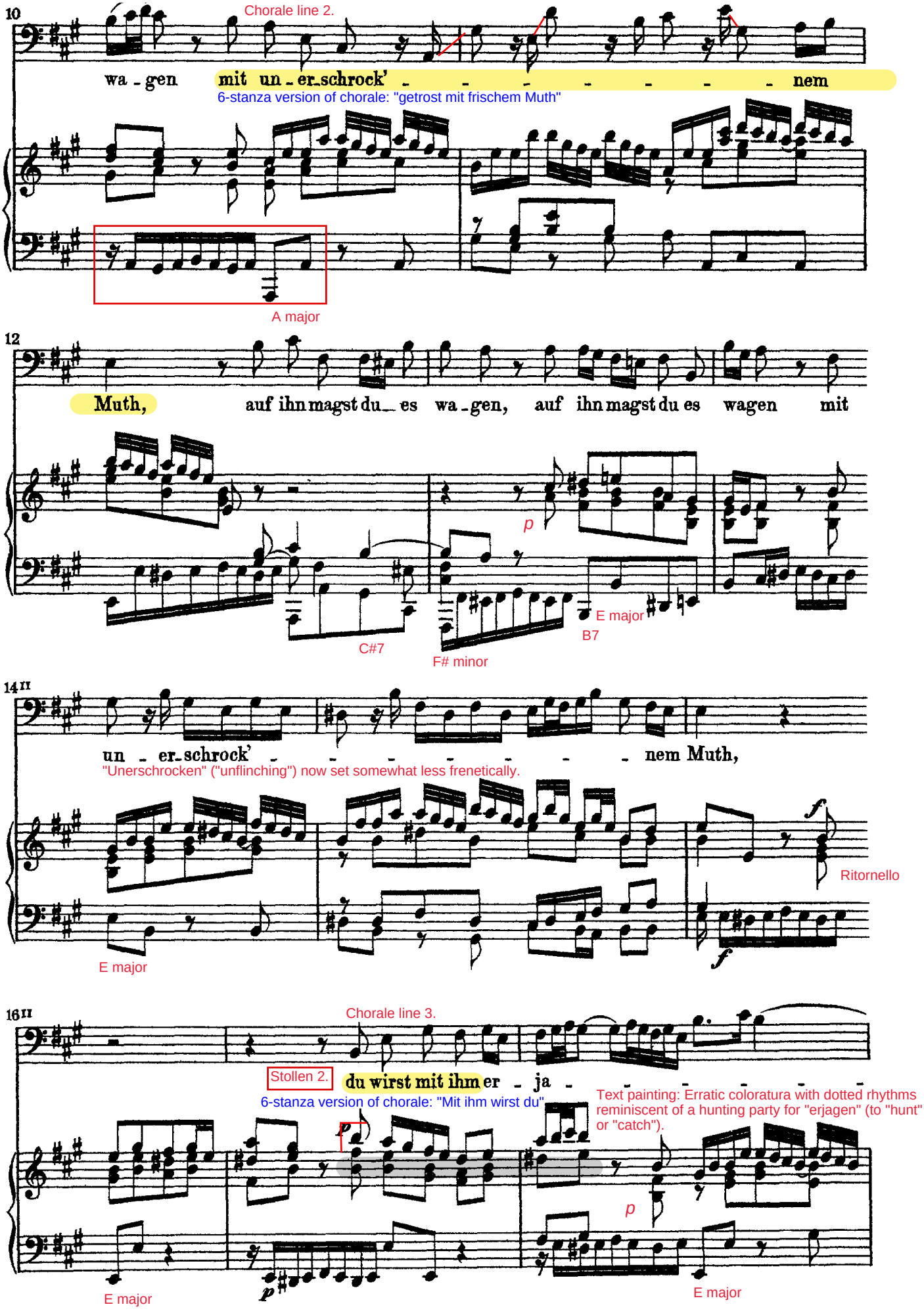
Upon him mayest thou it venture

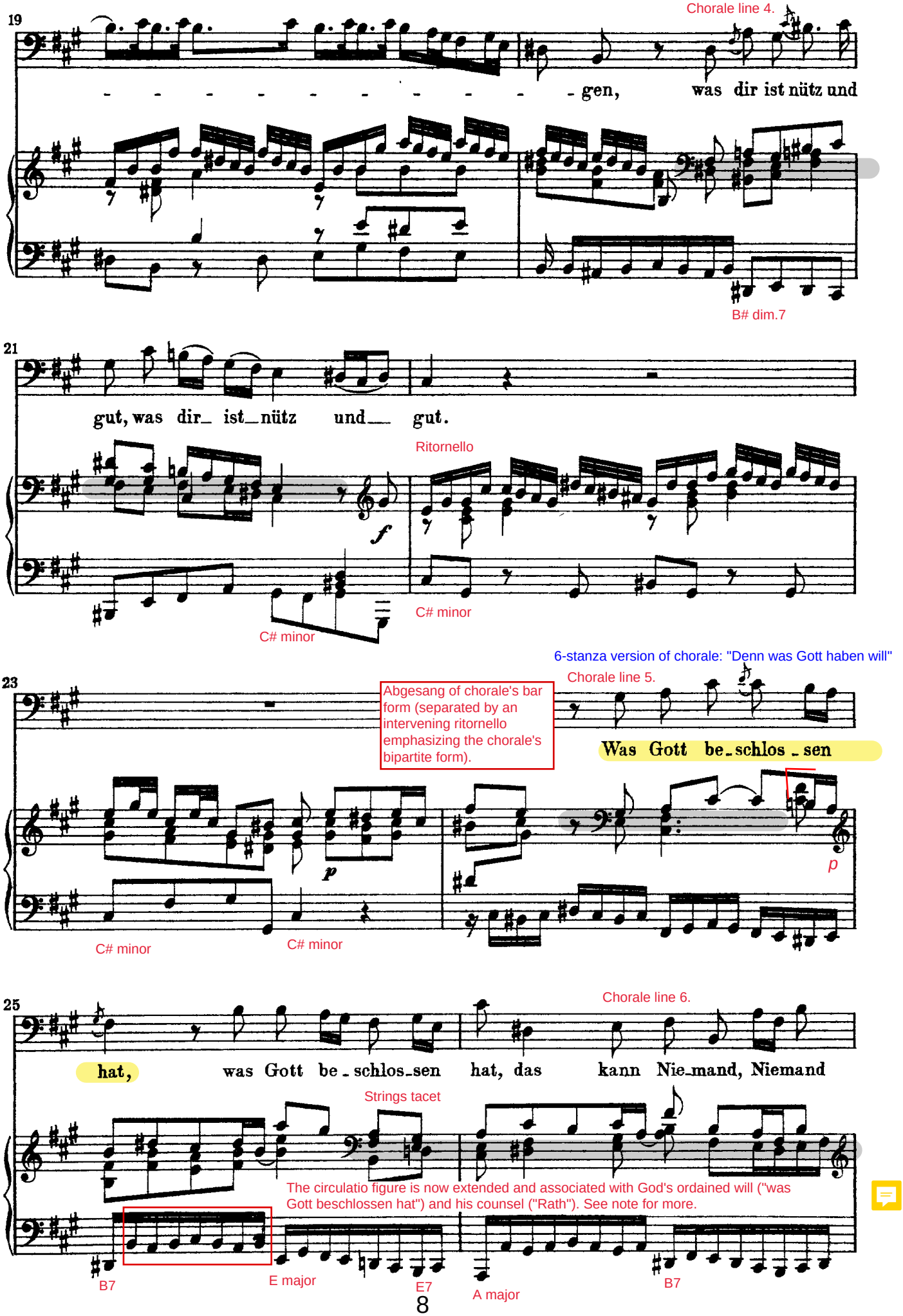
6-stanza version of chorale: "wirst"

p *p*

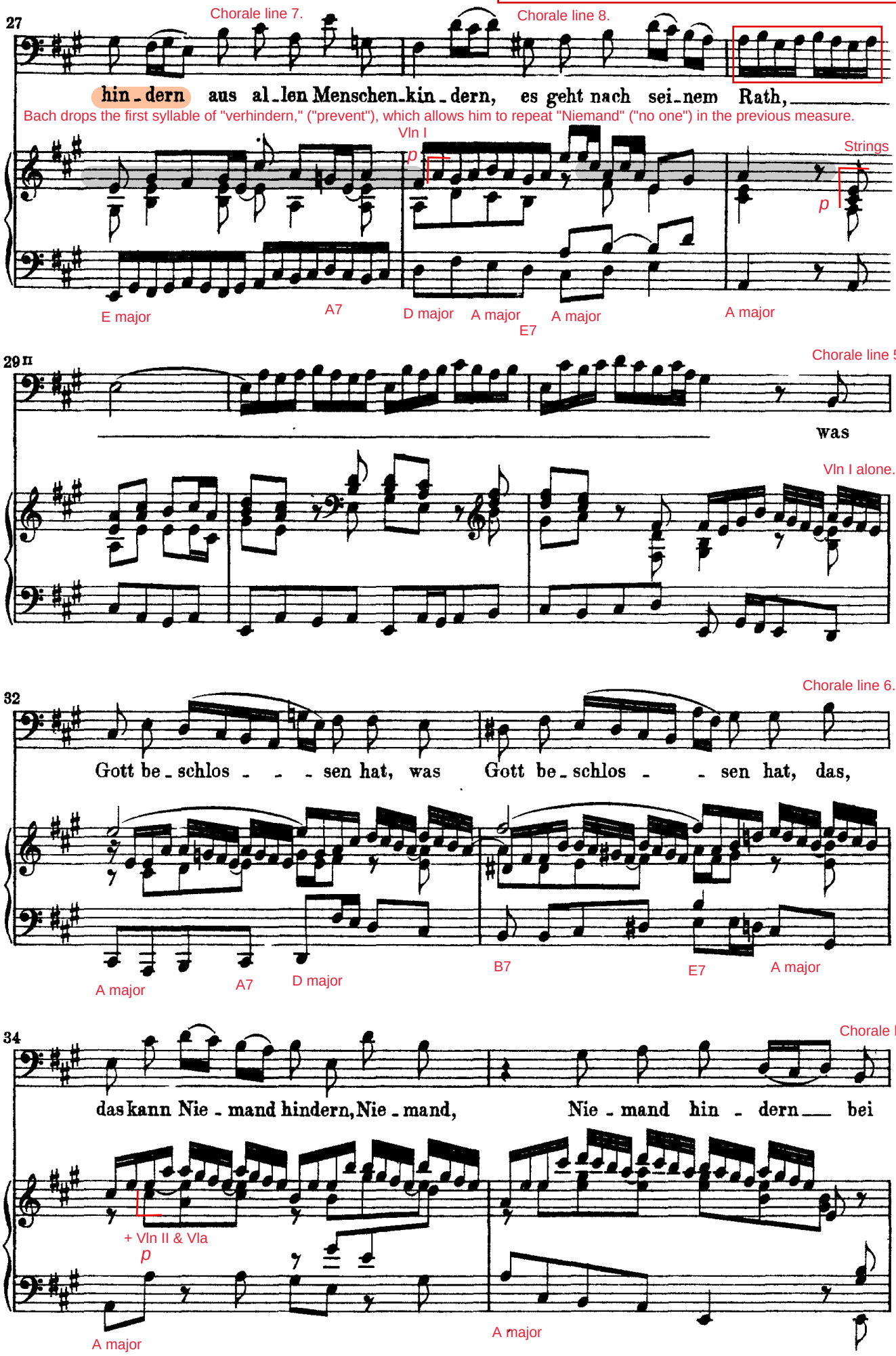
A major Figura circulatio A major

Text painting: A broken line of leaping intervals (like hiccups) 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.




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
6-stanza version of chorale: "Denn was Gott haben will"
23
Chorale line 5.
Abgesang of chorale's bar form (separated by an intervening ritornello emphasizing the chorale's bipartite form).
Was Gott be-schlos-sen
C# minor
C# minor
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

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



Chorale line 8.

36

al len Men - schen-kin - dern, bei al - len Men-schen-kin - dern, es

p

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.

Strings

f

A major A major

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.

To ensure variety in setting the per omnes versus libretto, with its four consecutive arias, Bach employed distinctly contrasting instrumental timbres from movement to movement.

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

107/4. (Allegro moderato ♩ = 88.)

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).

4

For biblical background, see note.

E minor

E minor

D7

E minor

7

cresc.

hemiola

D# dim.7

B7

E minor

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

Chorale line 2. High note for "Satan."

Chorale line 3.

14

Höl - len der Sa - - - tan woll_te sich

Stollen 2. dir selbst ent_ge_gen

6-stanza version of chorale: "der Satan trotziglich"

"mit seinen Rottgesellen"

E minor

G# dim.7

A minor

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).

Chorale line 4.

Martin Petzoldt notes that Bach skilfully employs the difference between harmonic and melodic minor scales in the coloraturas. See *Bach-Kommentar* 1:160.

20

und to - - - - - - - - - - - ben wi_der

"sich setzet"

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

hemiola

D# dim.7 B7 E minor

Chorale line 1. Chorale line 2.

23

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

E minor A7 D major

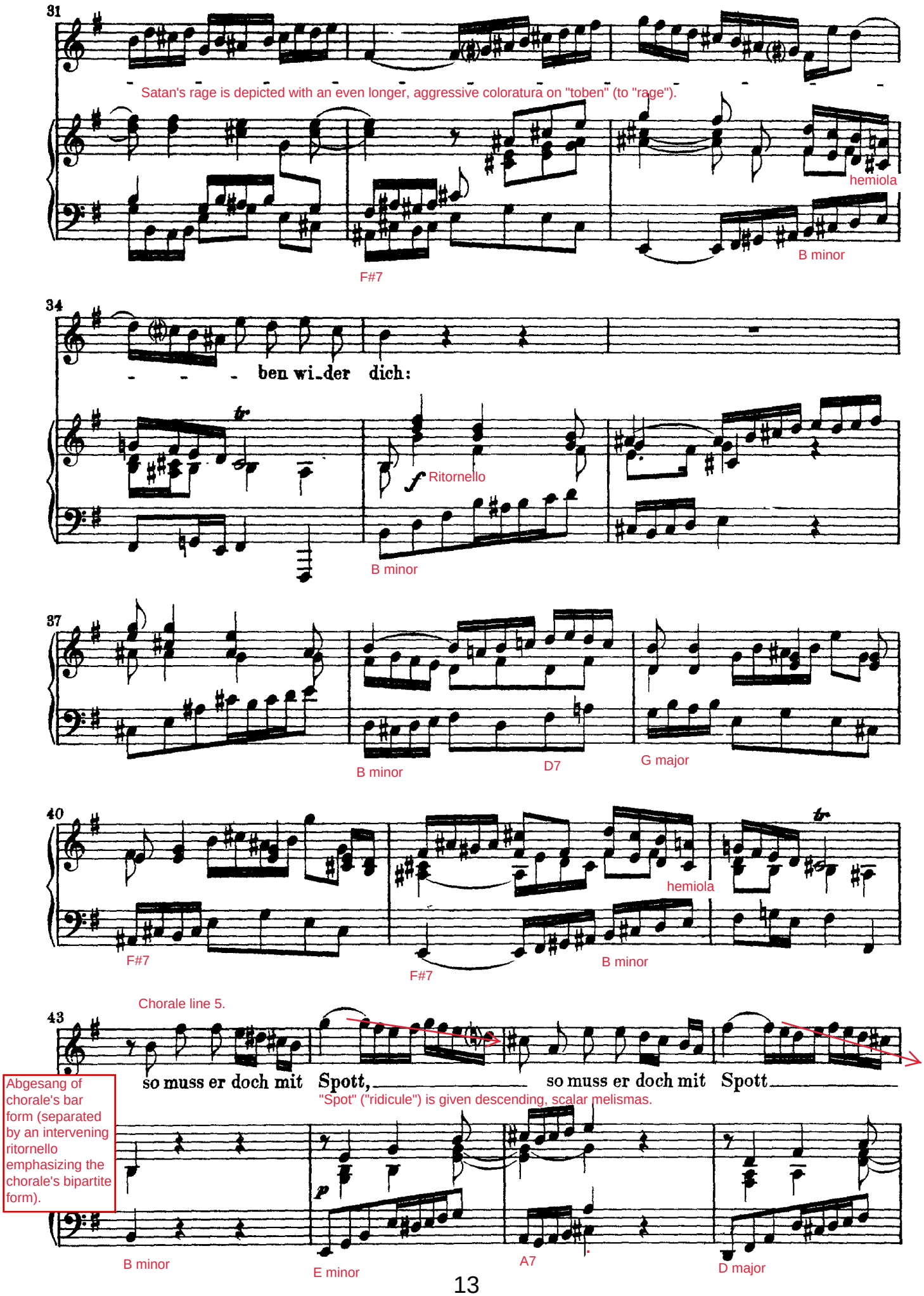
Chorale line 3. Chorale line 4.

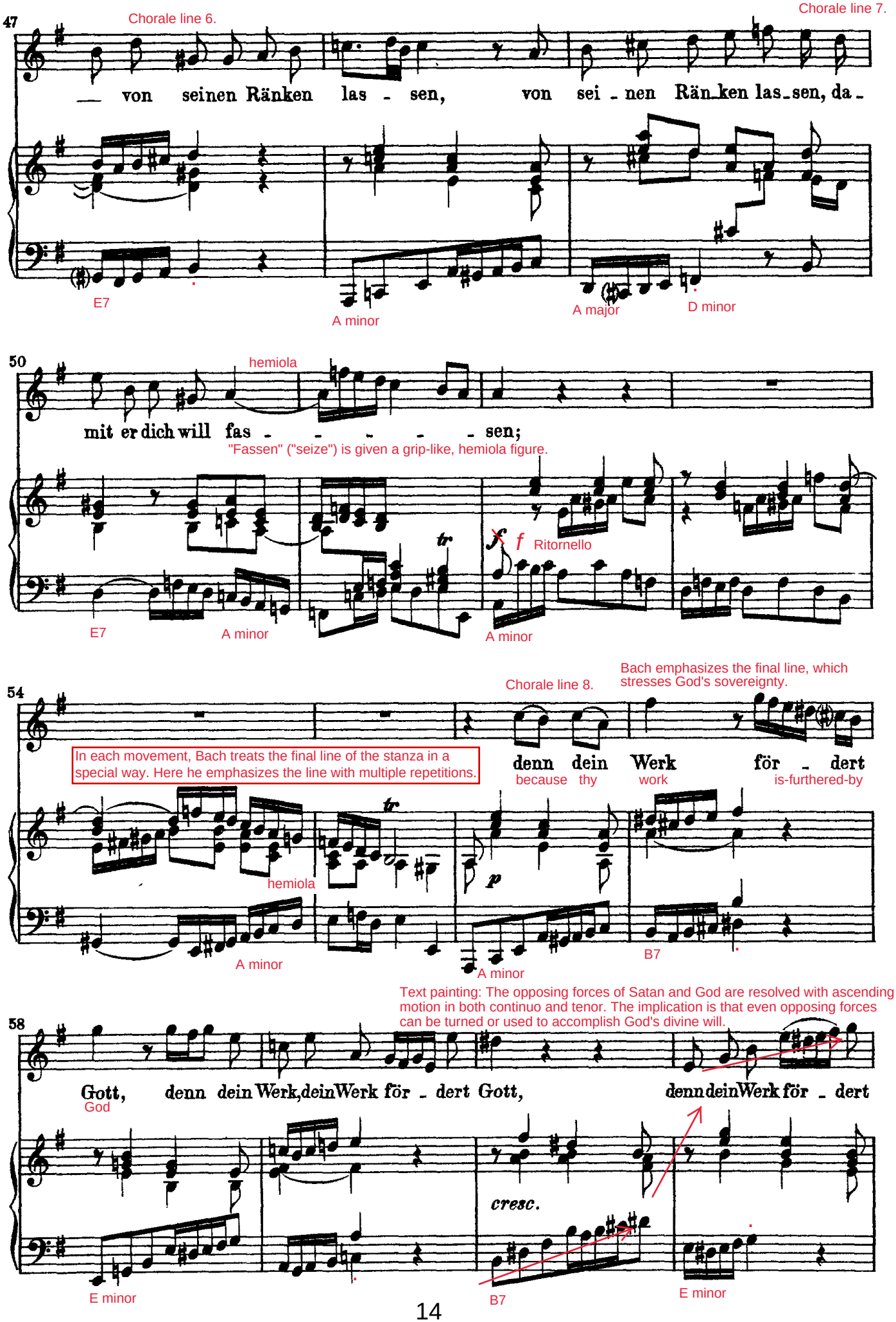
27

selbst ent_ge - - - - gen stel - len und to - - - -

Stollen 2 repeated.

C#7 F#7 B minor A7 D major


31
Satan's rage is depicted with an even longer, aggressive coloratura on "toben" (to "rage").
hemiola
F#7
B minor
34
ben wi_der dich:
Ritornello
B minor
37
B minor
D7
G major
40
hemiola
F#7
F#7
B minor
Chorale line 5.
43
so muss er doch mit Spott, so muss er doch mit Spott
"Spot" ("ridicule") is given descending, scalar melismas.
Abgesang of chorale's bar form (separated by an intervening ritornello emphasizing the chorale's bipartite form).
B minor
E minor
A7
D major


47
Chorale line 6.
Chorale line 7.
— 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.
tr
f Ritornello
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 för - dert
because thy work is-furthered-by
tr
hemiola
p
A minor
A minor
B7
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.
58
Gott, denn dein Werk, dein Werk för - dert Gott, denn dein Werk för - dert
God
cresc.
E minor
B7
E minor

"Denn" ("because") is emphasized.

"Gott" ("God") is emphasized.

62

Gott, denn dein Werk för - dert Gott, denn dein Werk för - dert Gott,

A7 D major D aug. E minor

"dein Werk" ("your work") is emphasized.

66

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

cresc. hemiola

D# dim.7 B7 E minor E minor Dal Segno.

Vers 5. Aria.

107/5. (Tempo ordinario ♪ = 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.

staccato

Oboes d'amore in parallel 3rds & 6ths and 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

For biblical background, see note.

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

5

Soprano.

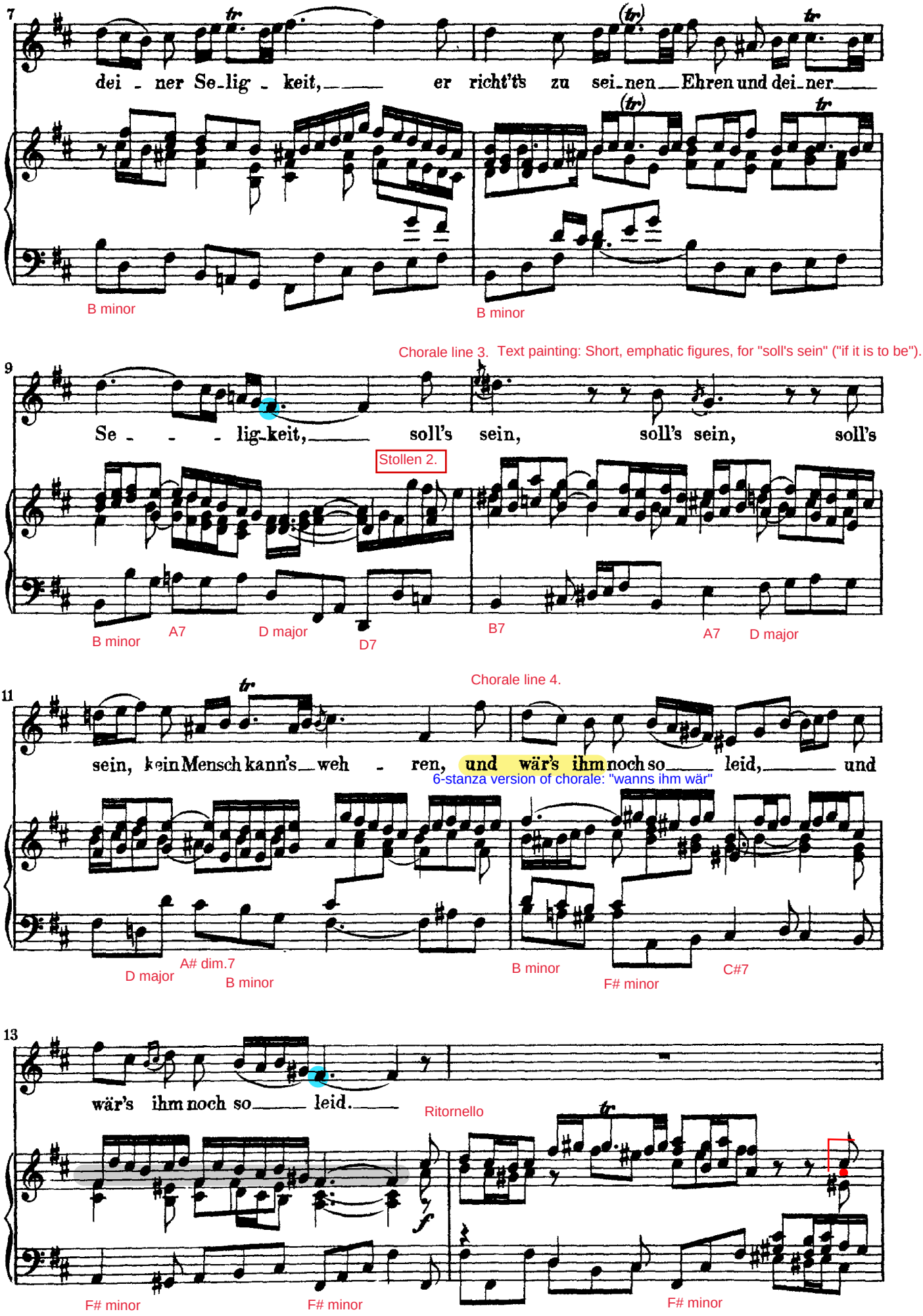
The vocal opening alludes to the first chorale phrase, while the end quotes the last chorale phrase literally (mm. 23–24).

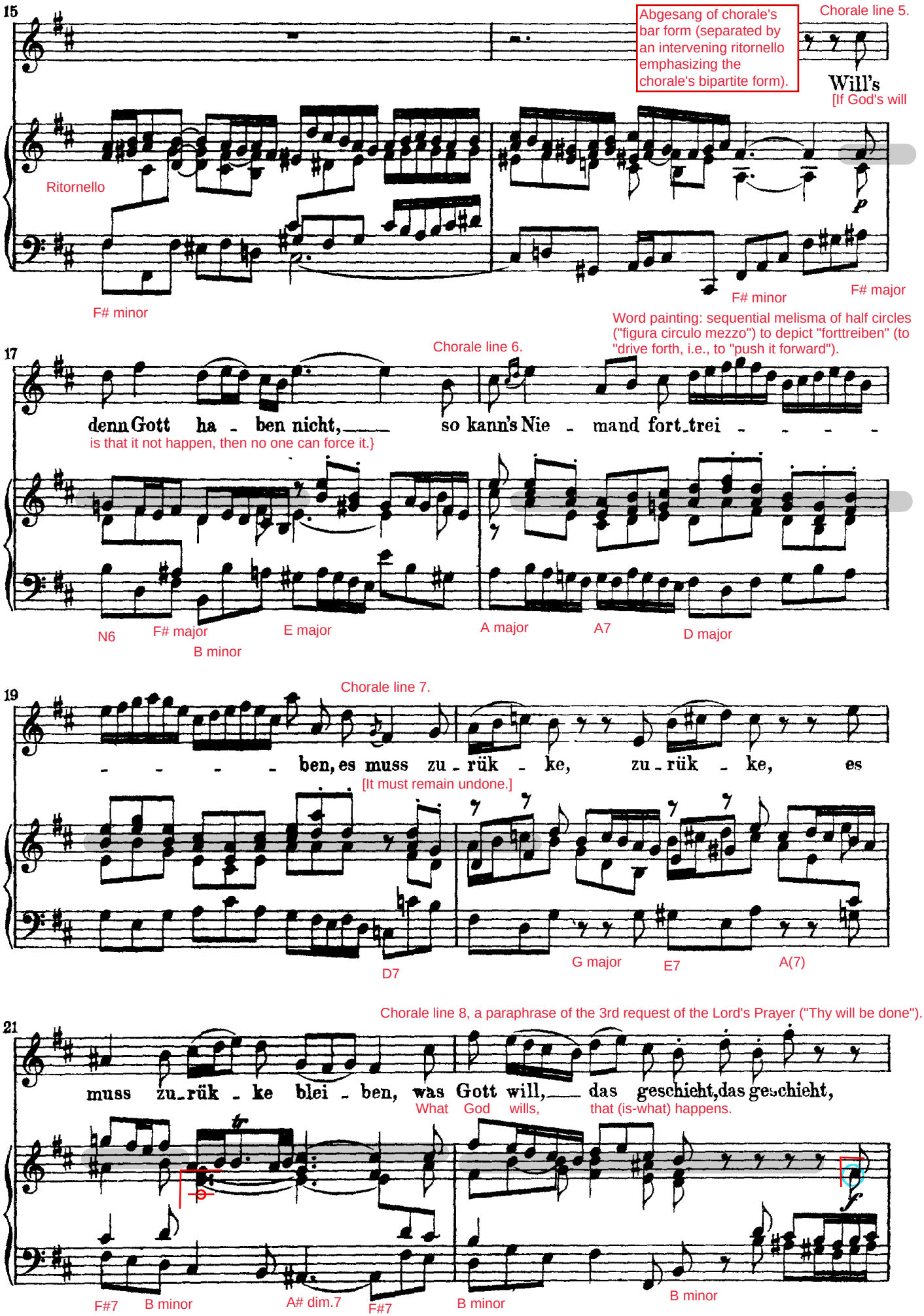
Chorale line 1. Chorale line 2.

Er richt't's zu sei - nen Eh - ren und

Stollen 1.

B minor B minor


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


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
p
F# minor
F# minor
F# major
Word painting: sequential melisma of half circles ("figura circulo mezzo") to depict "forttreiben" (to "drive forth, i.e., to "push it forward").
17
Chorale line 6.
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
B minor
E major
A major
A7
D major
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
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.

23 NB. Aus der Choral-Melodie.

was Gott will, das ge - - -

Ritornello

B minor B minor B minor

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 obbligato 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.

1.

Fl I, II, Vln I (con sordini)

Ritornello derived from vocal line.

pizzicato

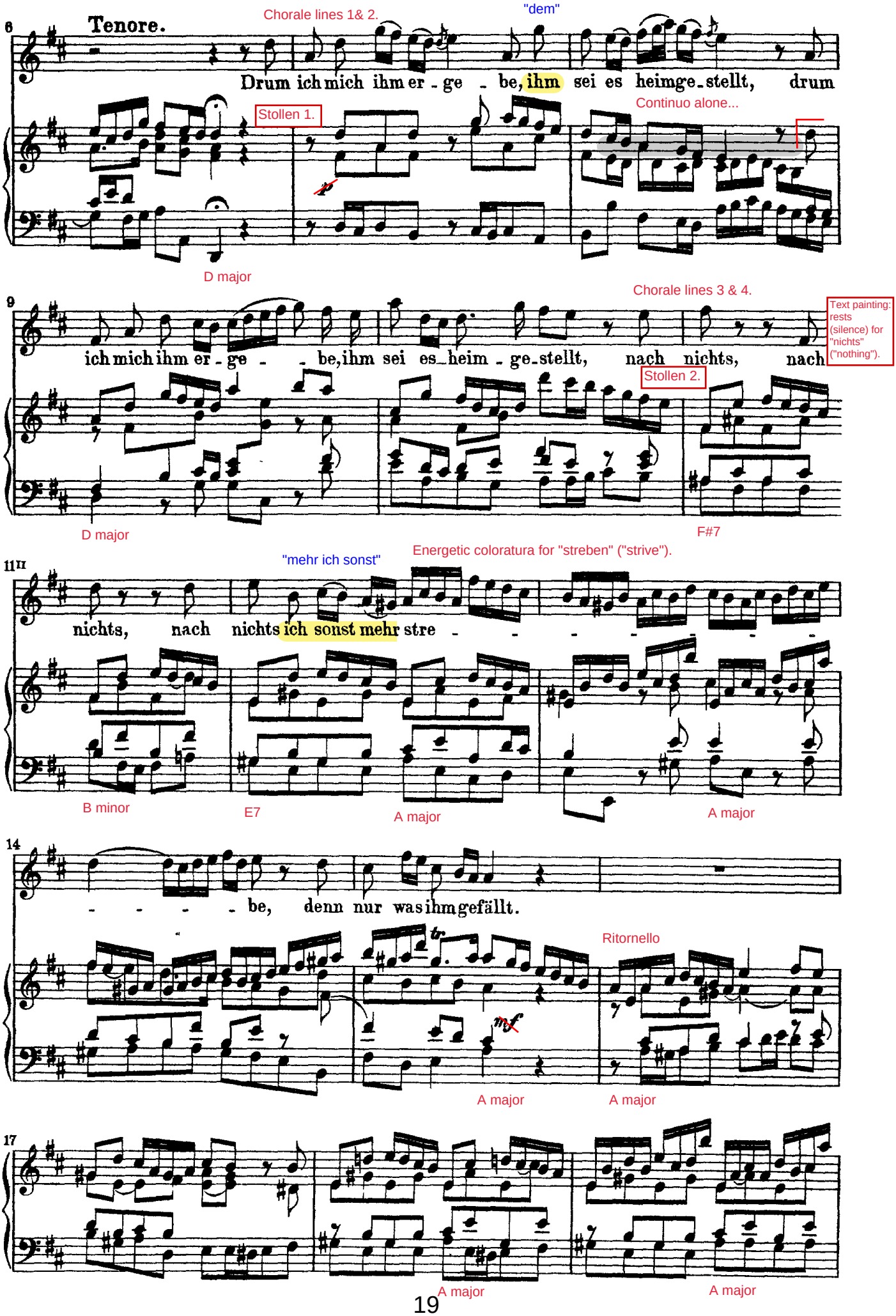
D major

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

For biblical background, see note.

D major


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.
Text painting: rests (silence) for "nichts" ("nothing").
ich mich ihm er - ge - be, ihm sei es heim - ge-stellt, nach nichts, nach
Stollen 2.
D major
F#7
11
"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

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

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

20

Drauf wart'

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

A major A7 F#7 B minor

Text painting: Voice and obbligato fall silent.

23

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

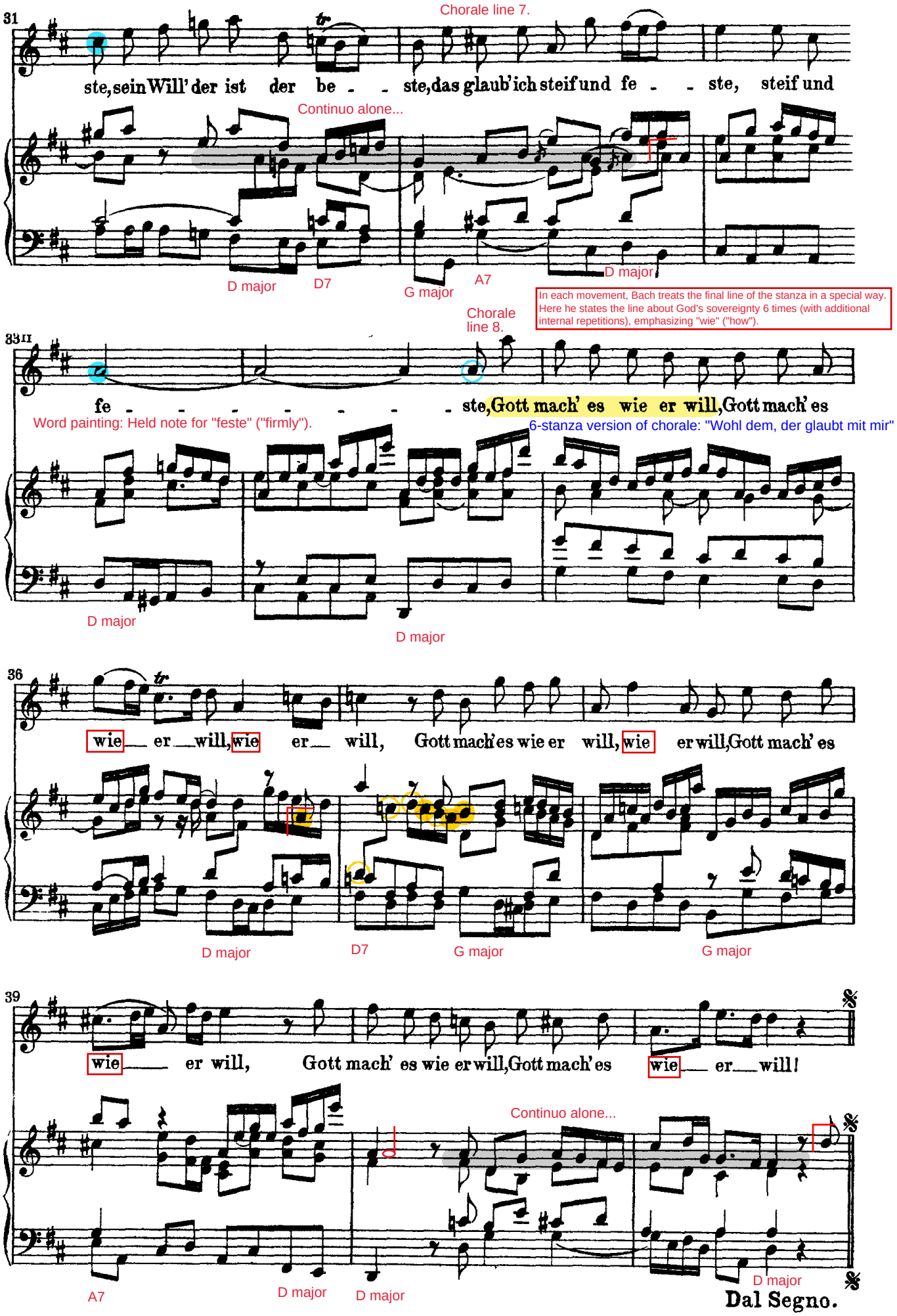
Chorale line 6.

28

sein Will' der ist der be - - -

6-stanza version of chorale: Der ist und bleibt

B minor B minor A7 D major


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").
Chorale line 8.
33II
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.

(Verse 7) •Praise & honor to God for his protection & blessing (107/7). This stanza did not appear in most Leipzig hymnals of Bach's day.

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*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 448.

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

107/7 (♩. = 66.) 1.

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

Ritornello

B minor

B minor

Soprano. 6,

+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 -

For biblical background, see note.

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 E7 (F# minor) F# major

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

Lines 6–8 (joined as in opening movement).

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

36

dar ge - preist.

praised.

dar ge - preist.

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).

dar ge - preist.

dar ge - preist.

Johann Heermann

Ritornello

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