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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.

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).

J.S. Bach

Cantata No. 188

Ich habe meine Zuversicht

Trusting God in distress and tribulation

1.(Sinfonia) *)

188/1.

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

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

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.

Bach's aggressive sinfonia (as reconstructed for BWV 1052/3 appears inappropriate for the theme of the Gospel reading of the day. However, it does fit the Epistle reading, which describes the armor of the Christian.

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

14

17

20

23

25

27

30

32

35

37

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43

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45

47

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57

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73



75



77



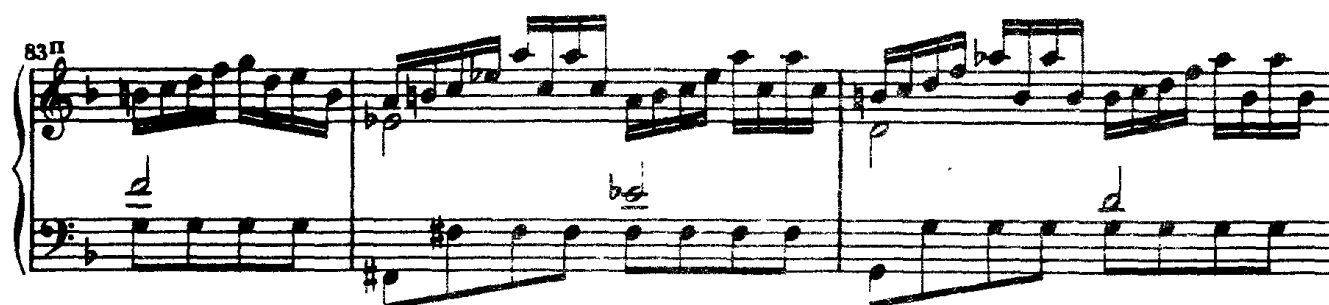
79



81



83



J.S. Bach - Church Cantatas BWV 188

86

Musical score for measures 86-87. The treble staff features a complex, flowing melody in G major, while the bass staff provides a steady eighth-note accompaniment. Measure 86 ends with a repeat sign.

88II

Musical score for measures 88-90. Measure 88 begins with a repeat sign. The treble staff has a melody with some chromaticism, and the bass staff continues the eighth-note accompaniment. Measure 90 ends with a repeat sign.

91

Musical score for measures 91-93. The treble staff has a more active melody with some chromaticism, and the bass staff continues the eighth-note accompaniment. Measure 93 ends with a repeat sign.

94

Musical score for measures 94-96. The treble staff has a more active melody with some chromaticism, and the bass staff continues the eighth-note accompaniment. Measure 96 ends with a repeat sign.

96II

Musical score for measures 96-98. Measure 96 begins with a repeat sign. The treble staff has a more active melody with some chromaticism, and the bass staff continues the eighth-note accompaniment. Measure 98 ends with a repeat sign.

99

Musical score for measures 99-101. The treble staff has a more active melody with some chromaticism, and the bass staff continues the eighth-note accompaniment. Measure 101 ends with a repeat sign.

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102

Measures 102-103 of the piano accompaniment. The right hand features a complex, flowing sixteenth-note melody. The left hand provides a steady bass line with some harmonic support.

104 II

Measures 104-105 of the piano accompaniment. The right hand continues with a melodic line, while the left hand has a more active role with eighth-note patterns.

107

Measures 107-108 of the piano accompaniment. The right hand has a melodic line with some rests, and the left hand plays a steady eighth-note accompaniment.

109

Measures 109-110 of the piano accompaniment. The right hand features a rapid sixteenth-note passage. The left hand has a simple bass line.

111

Measures 111-112 of the piano accompaniment. The right hand has a melodic line with some rests, and the left hand plays a steady eighth-note accompaniment.

113

Measures 113-114 of the piano accompaniment. The right hand has a melodic line with some rests, and the left hand plays a steady eighth-note accompaniment.

115

Measures 115-116 of the piano accompaniment. The right hand features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The left hand provides a steady bass line with eighth and sixteenth notes.

117II

Measures 117-118 of the piano accompaniment. The right hand continues the intricate melodic line, while the left hand maintains a rhythmic foundation with eighth notes and rests.

120

Measures 120-121 of the piano accompaniment. The right hand's melody becomes more active with frequent sixteenth-note patterns. The left hand uses a mix of eighth and sixteenth notes.

122II

Measures 122-123 of the piano accompaniment. The right hand features a series of rapid sixteenth-note passages. The left hand provides harmonic support with chords and moving lines.

125

Measures 125-126 of the piano accompaniment. The right hand continues with dense sixteenth-note textures. The left hand features a more active bass line with eighth-note patterns.

128

Measures 128-129 of the piano accompaniment. The right hand's melody is highly ornate with many beamed notes. The left hand concludes the passage with a series of chords and moving lines.

131

Measures 131-133 of the musical score. The system consists of two staves. The upper staff features a complex, flowing melodic line with many sixteenth and thirty-second notes. The lower staff provides a harmonic accompaniment with a steady eighth-note bass line and chords.

134

Measures 134-136. The upper staff continues the intricate melodic pattern. The lower staff has a more active bass line, with frequent sixteenth-note runs and chords.

137

Measures 137-140. Measures 137 and 138 show a significant change in the lower staff, which becomes mostly whole and half notes, providing a more stable harmonic base. The upper staff continues its melodic development.

139 II

Measures 139-141, marked with a repeat sign (II). The upper staff has a more rhythmic, dotted-note character. The lower staff features a series of descending and ascending eighth-note lines.

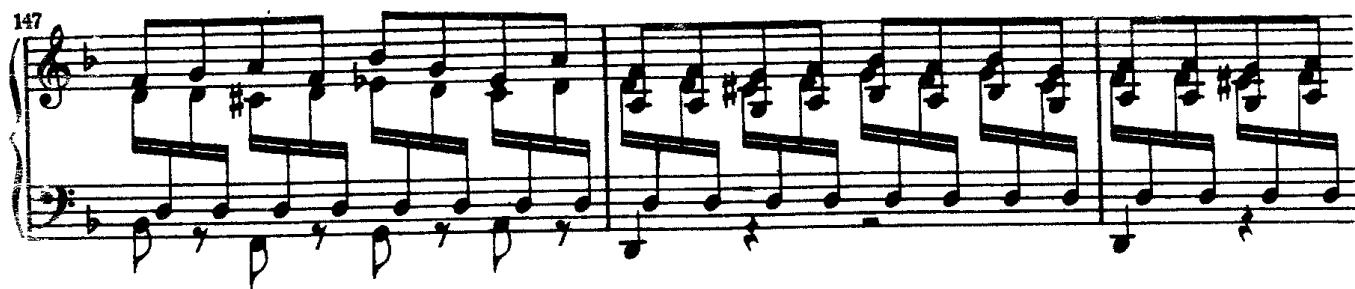
142

Measures 142-144. The upper staff continues with a rhythmic, dotted-note pattern. The lower staff has a more active bass line with eighth-note runs.

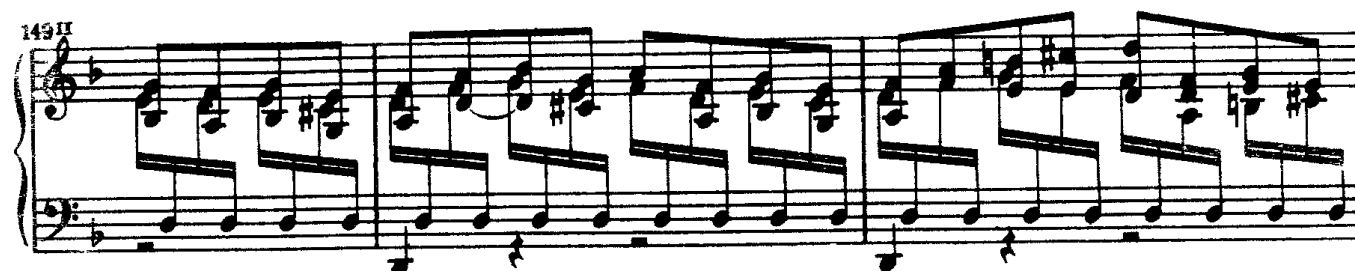
144 II

Measures 144-146, marked with a repeat sign (II). The upper staff features a series of chords and moving lines. The lower staff continues with eighth-note patterns and chords.

147



149 II



152



154 II



157

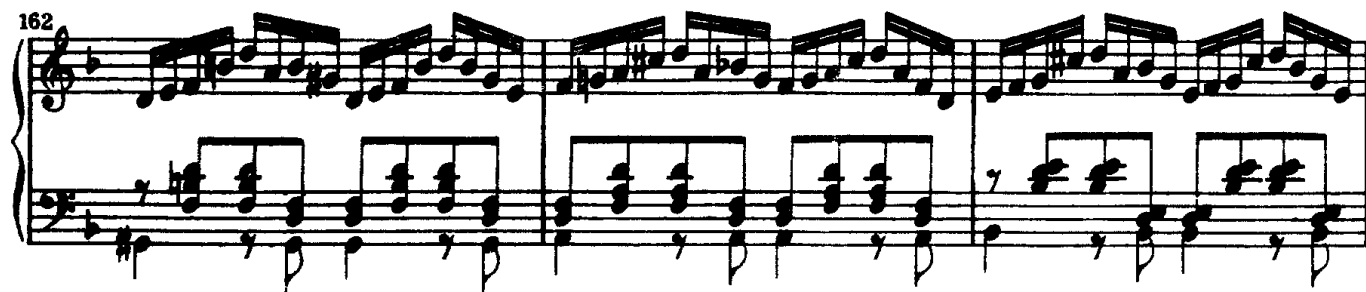


159 II

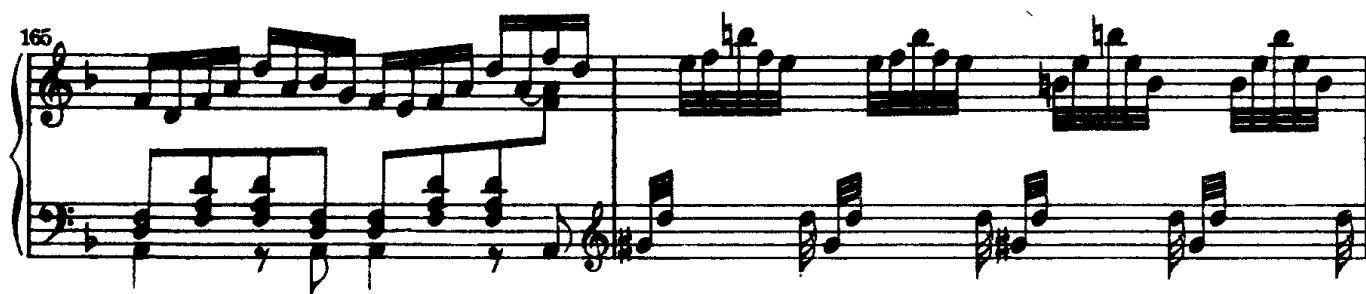


J.S. Bach - Church Cantatas BWV 188

162



165



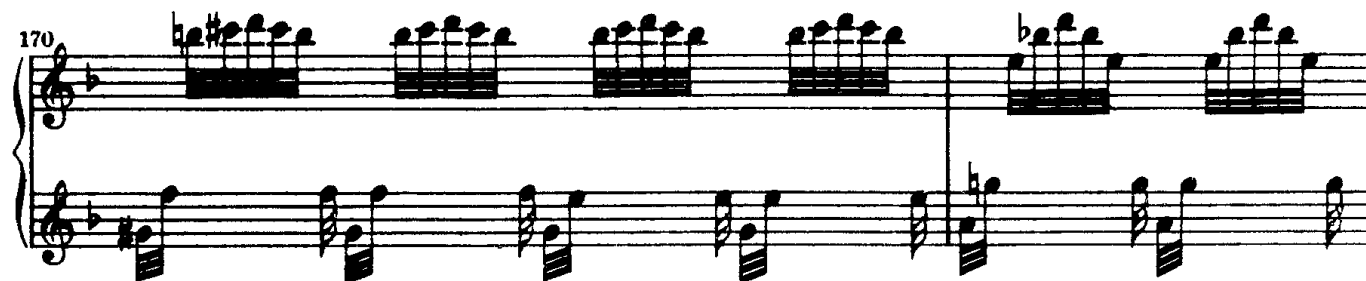
167



168II



170



171II



J.S. Bach - Church Cantatas BWV 188

174

Measures 174-176 of J.S. Bach's Church Cantata BWV 188. The system shows three measures of music in G major (one sharp). The treble clef staff features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The bass clef staff provides a harmonic accompaniment with chords and moving lines. Measure 174 begins with a treble clef and a key signature of one sharp (F#).

177

Measures 177-180 of J.S. Bach's Church Cantata BWV 188. The system shows four measures of music. The treble clef staff continues the intricate melodic line, while the bass clef staff maintains the harmonic support. Measure 177 starts with a treble clef and a key signature of one sharp (F#).

179 II

Measures 179-181 of J.S. Bach's Church Cantata BWV 188. The system shows three measures of music. The treble clef staff features a melodic line with some rests, and the bass clef staff has a more active accompaniment. Measure 179 begins with a treble clef and a key signature of one sharp (F#).

182

Measures 182-184 of J.S. Bach's Church Cantata BWV 188. The system shows three measures of music. The treble clef staff has a melodic line with some rests, and the bass clef staff provides a steady accompaniment. Measure 182 starts with a treble clef and a key signature of one sharp (F#).

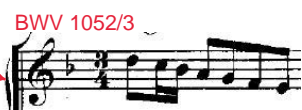
185

Measures 185-187 of J.S. Bach's Church Cantata BWV 188. The system shows three measures of music. The treble clef staff features a melodic line with some rests, and the bass clef staff provides a steady accompaniment. Measure 185 starts with a treble clef and a key signature of one sharp (F#).

188

Measures 188-190 of J.S. Bach's Church Cantata BWV 188. The system shows three measures of music. The treble clef staff features a melodic line with some rests, and the bass clef staff provides a steady accompaniment. Measure 188 starts with a treble clef and a key signature of one sharp (F#).

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.



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).

4

C7

F7 B-flat major C7 F major

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.

7.

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

11

G minor C7 F major F major

Bach takes a poem in iambic meter and sets it in triple time, resulting in 2 successive accents (the second accent anticipated with a charming syncopation).

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

Figura corta (see note).

F major F major

J.S. Bach - Church Cantatas BWV 188

Musical emphasis on "da" ("there [rests my hope]").

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

19

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

Oboe

F7 B-flat C7 F major

Word Painting: Extended notes for "ruhet" ("rest")

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

23

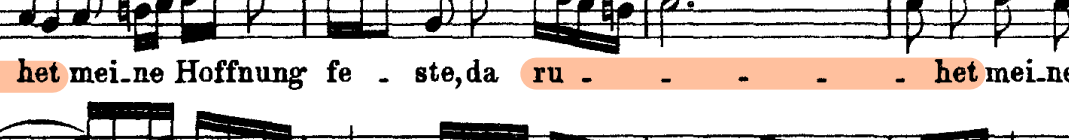
sicht auf den getreuen Gott gericht't, da ru

Oboe

Ob

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

27



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

J.S. Bach - Church Cantatas BWV 188

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,

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

Str.

47

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

Ob

C7 D7

J.S. Bach - Church Cantatas BWV 188

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

Ob

55

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

B-flat major C7 D minor

Str. Ob

59

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

(F7) F7 B-flat major C7 F major F major

Ob

63

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

F major F7 B-flat major C7

J.S. Bach - Church Cantatas BWV 188

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

J.S. Bach - Church Cantatas BWV 188

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

86

8 Treu' und Glauben hält, so ist doch Gott der

F# dim.7 D7 G minor F7

89

8 al - ler - be - - - ste, wenn al - les

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

93

8 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

8 so ist doch Gott der al - lerbe - ste, so ist doch Gott der al - lerbe - - 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

1.

C



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 minor

C major

D7

5



G major

E major

C#

A7

E-flat

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

8



D minor

D(7)

F# dim.7

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

10



D(7)

G minor

C(7)

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

J.S. Bach - Church Cantatas BWV 188

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 lobt 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..

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

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

23

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

C major C7 F major G7 A minor

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

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.

J.S. Bach - Church Cantatas BWV 188

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).

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

3

Tritone

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."

J.S. Bach - Church Cantatas BWV 188

11

wie der Herr die Seinen führt,

13

Alto begins in canon.

unerforschlich ist die

E minor E minor A7

15

Weisse, wie der Herr die Seinen, die Seinen

D major D7 G7 C major D7 G major

17

führt, unerforschlich ist die

G major G7 C major A7

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

J.S. Bach - Church Cantatas BWV 188

27

Shortened ritornello emphasizing the triplet figuration.

Herr die Sei - nen führt.

mf Ritornello

B minor

A7

D major

F#7

B minor

B Section (Lines 3-5, 2x).

Sel - ber un - ser Kreuz und Pein muss zu

B minor

E7

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

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

A minor

D# dim.7

E7

A7

D7

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

G7

(C7)

A7

D minor

G# dim.7

E7

J.S. Bach - Church Cantatas BWV 188

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

Sudden modulation to C major to depict the ultimate good of God's ways.

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 (For the significance of C major, see note.)



J.S. Bach - Church Cantatas BWV 188

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

Section A' (modified da capo). = m. 9.

NBA: triplet

E minor E minor

53

g lich ist die Wei se, wie der Herr die

E minor E minor

J.S. Bach - Church Cantatas BWV 188

56 = m. 12. = m. 13.

Sei - - - nen - 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 - - - nen führt, un - - - er -

C major D7 G major G major G7

61 = m. 18. = m. 19.

forschlich ist die Wei - se, wie der

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

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

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

78

D7 G major (B7)

75

E minor E minor E minor

5. Recitativo •Worldly power temporal but God is an eternal refuge (188/5).
188/5. 1. **Soprano**

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 12:12:** 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? Gott a . ber blei . bet e . - wig .**
Who can upon rank and noble-station build? God, however, remains eternally

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

Arioso ending citing Psalm 2:12: Blessed are all who take refuge in him (Luther 1545: wohl allen, die auf ihn trauen), with syncopation accenting "die.".

5 II **lich, wohl a . len, die auf ihn ver . trau . en.**
(Blessed) are-all, those-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 (before 1603). While Bach's autograph transmits 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

Alto
+Ob II
Vln II

Tenore
+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

Chromatic bass for text.

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