

J.S. Bach - Church Cantata

Form: Chorus/Fantasia - duet (alto/tenor) - Aria (S) - Aria (B) - Aria (A) - Chorus/Fantasia (No recitatives!)

Introduction & updates at melvinur.com.

NBA I/34; BC A191

Occasion Unknown (BWV 131, 150, 117, 192, 100, 97)

Perhaps for a wedding or 12. S. after Trinity

Librettist: Chorale (Samuel Rodigast)

Composed ca. 1734 (Leipzig).

See Christoph Wolff, *Bach's Musical Universe*, p. 125.

Instrumentation:

Corno I, II

Timpani

Flauto traverso

Oboe d'amore

Vln I, II

Vla

SATB

Continuo

It is noteworthy that every stanza begins with the same line, which functions as a motto.

BWV 100 is a chorale cantata that retains the chorale text (but not the melody) in each movement ("per omnes versus"): the 1674 chorale is by Samuel Rodigast (1649–1708). For more about Bach's chorale cantatas that follow this model, see note. A liturgical designation of 12th Sunday after Trinity is plausible, since each of the chorale stanzas begins with the line that paraphrases Mark 7:37 ("He has all things well"), which comes from the Gospel reading for that Sunday. This chorale appears to have been one of Bach's favorites (see note). J.S. Bach

The form is symmetrical (see note for more):

- 3. S. aria, 6/8, Bm — 5. A. aria, 12/8, Em
- 2. AT duet, 4/4, DM — 4. B. aria, 2/4, GM
- 1. Chorus, 2/2, GM — 6. Chorus, 4/4, GM

In this cantata Bach recalls two movements written a decade earlier (nos. 1 & 6).

Cantata No. 100 III Was Gott tut, das ist wohlgetan

(Chorale Verse 1) (Revised from BWV 99/1 with added horns and timpani, which add a festive component) (See also 98/1, 99/1, 144/3.)

•God's sovereign ways trusted and accepted as just (100/1).

Vers 1 (Coro)

100/1. **Vivace**

Corno I, II (added here)
Timp
Strings
Continuo

G major This movement is taken from BWV 99/1 but with added horns and timpani. G major

The opening motive of the ritornello is derived from the chorale tune's opening. Otherwise, the ritornello is thematically independent.

The ritornello is followed by a concertino group of flute, oboe d'amore, violin, and continuo, the oboe d'amore and violin I playing the opening theme with the flute supplying a "heavenly" figuration. The chorale is embedded chordally in an instrumental concerto texture, the soprano & horn playing the tune in long notes.

The flute's entrance is unexpected. Its filigree perhaps suggests heavenly concord with the sentiments of the chorale.

16

Flute (FI) entrance marked with a red box and arrow.

Oboe d'amore (Ob d'am) and Violin I (Vln I) parts are indicated with a red box.

Chords: G major, G major, G major

18

Chord: G major

Chorale line 1.

(NB. Der Cantus firmus: „Was Gott tut, das ist wohlgetan“ im Sopran.)

20

Soprano Stollen 1 of chorale's bar form

Alto

Tenore

Basso

Unlike in Cantata 99, the cantus firmus is not doubled with a brass instrument.

Was Gott tut, das
What God does is

Was
What

Was
What

Was
What

Was
What

Chord: G major, G major

D7

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2211 Compare m. 6 in no. 6.

ist wohl - - - ge - - tan,
with rea - - - son done,

Gott tut, das ist wohl - - ge - tan,
God does is with rea - - son done,

Gott tut, das ist wohl - - ge - tan,
God does is with rea - - son done,

Gott tut, das ist wohl - ge - tan,
God does is with rea - son done,

Antiphonal style.
Corno I, II, Timp, Fl, Ob d'am, Vln I Fl, Ob d'am, Vln I

Ritornello

G major

25

28

Hn II Vln II Ob d'am Hn I Vln I Fl Hn II Ob d'am

G major B7

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31

B

Chorale line 2.

The disjunct duples of the vocal bass line in mm. 33–35 continue the pattern of the continuo in the previous 2 measures. The singer's line is an embellished version of its counterpart in mm. 68–70 when the music of Stollen 1 is repeated for Stollen 2. The line suggests the first phrase of the chorale "Herzlich tut mich verlangen nach einem selgen End" (My heart is filled with longing to have a blessed end). Bach's reason for writing the line in a more embellished form here in its first appearance (doubling the accents) may be to hammer home the words in a rhetorical manner: "His will remains just." It is noteworthy that both BWV 99 and 100 have duples in the vocal bass here (matching the continuo), whereas at mm. 83–84, only BWV 99 has them in both lines (BWV 100 dispenses with the duples in the vocal bass).

es bleibt ge - recht sein
of this be - ne'er- for -
Herz - lich tut

Duples

B7 (E minor) D minor G7 C major (D7) (G major) E minor D7

34

recht sein Wil - le;
ne'er for - get - ful,
recht sein Wil - le;
ne'er for - get - ful,
Wil - le, es bleibt ge - recht sein Wil - le;
get - ful, of this be - ne'er for - get - ful,
mich ver - lan - (gen)

Duples

G major

G major

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The music for Stollen 1 is repeated for Stollen 2 (music of mm. 3-36 repeats).

37

37 38 39 40

= m. 3 (Vla different). = m. 4.

G major

Detailed description: This system contains measures 37 through 40. Measure 37 is marked with a red box. Measure 38 is marked as a repeat of measure 3. Measure 39 is marked as a repeat of measure 4. Measure 40 is marked as a repeat of measure 4. The key signature is G major. The instrumentation includes Flute I, Oboe d'amore, and Violin I.

40

40 41 42 43

= m. 5. = m. 6. = m. 7.

G major G7 C major F# B minor
half dim.7

Detailed description: This system contains measures 40 through 43. Measure 40 is marked as a repeat of measure 5. Measure 41 is marked as a repeat of measure 6. Measure 42 is marked as a repeat of measure 7. Measure 43 is marked as a repeat of measure 7. The key signature is G major. The instrumentation includes Flute I, Oboe d'amore, and Violin I.

43

43 44 45 46

= m. 8. = m. 9. = m. 10.

E minor A minor D7 G major (B7) E minor (D7) G major

Detailed description: This system contains measures 43 through 46. Measure 43 is marked as a repeat of measure 8. Measure 44 is marked as a repeat of measure 9. Measure 45 is marked as a repeat of measure 10. Measure 46 is marked as a repeat of measure 10. The key signature is G major. The instrumentation includes Flute I, Oboe d'amore, and Violin I.

46

46 47 48 49

= m. 11. = m. 12. = m. 13.

D7 G major

Detailed description: This system contains measures 46 through 49. Measure 46 is marked as a repeat of measure 11. Measure 47 is marked as a repeat of measure 12. Measure 48 is marked as a repeat of measure 13. Measure 49 is marked as a repeat of measure 13. The key signature is G major. The instrumentation includes Flute I, Oboe d'amore, and Violin I.

49

49 50 51 52

= m. 14. = m. 15. = m. 16.

G major G7 C major D7 G major G major

p

Fl, Ob d'am, Vln I

Detailed description: This system contains measures 49 through 52. Measure 49 is marked as a repeat of measure 14. Measure 50 is marked as a repeat of measure 15. Measure 51 is marked as a repeat of measure 16. Measure 52 is marked as a repeat of measure 16. The key signature is G major. The instrumentation includes Flute I, Oboe d'amore, and Violin I. A dynamic marking of *p* is present in measure 52.

52

52 53 54 55

= m. 17. = m. 18. = m. 19.

G major G major

Detailed description: This system contains measures 52 through 55. Measure 52 is marked as a repeat of measure 17. Measure 53 is marked as a repeat of measure 18. Measure 54 is marked as a repeat of measure 19. Measure 55 is marked as a repeat of measure 19. The key signature is G major. The instrumentation includes Flute I, Oboe d'amore, and Violin I.

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55

C

Stollen 2 of chorale's bar form. The music repeats with a few exceptions.

Chorale line 3.

wie er fängt mei-
al - - - - - though at times

wie
al -

wie
al -

wie
al -

= m. 20.

= m. 21.

= m. 22.

D7

G major

G major

57II

ne Sa - - - - - chen an,
our joys are none,

er fängt mei - ne Sa - - - - - chen an,
though at times our joys are none,

er fängt mei - ne Sa - - - - - chen an,
though at times our joys are none,

er fängt mei - ne Sa - - - - - chen an,
though at times our joys are none,

= m. 23.

= m. 24.

G major

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60

= m. 25. = m. 26. = m. 27.

63

Hn II Vln II Hn I Vln I Ob d'am Hn II

= m. 28. = m. 29. = m. 30.

G major B7

66

D Chorale line 4.

will and ich life ihm is

will and ich life ihm is

will and ich life ihm is

will and ich ihm hal - ten
and life is hard and

= m. 31. = m. 32. = m. 33 (with simpler vocal bass).

B7 (E minor) A7 D minor G7 C major (D7) G major E minor D7

69

hal - - - ten stil - - - - - le.
hard and fret - - - - - ful.

hal - - - - - ten stil - - - - - le.
hard and fret - - - - - ful.

hal - - - ten stil - - - - - le.
hard and fret - - - - - ful.

stil - - - le. ihm hal - - ten stil - - - le.
fret - - - ful, is hard and fret - - - ful.

= m. 34 with simpler vocal bass,

= m. 35.

= m. 36.

G major

G major

72

G7

C major

74

Alfred Dürr writes, "The Abgesang introduces new groupings. Passages assigned a tutti [now include woodwinds]—a true instrumental tutti—and the flute occasionally yields its figurative role to the oboe. Consequently, the instrumental postlude is not identical with the opening ritornello, as it is in most cases: the tutti-solo succession is abandoned and the concertino passages are instead incorporated within the tutti complex." See *The Cantatas of J. S. Bach*, translated by Richard Jones (New York: Oxford University Press, 2005), p. 538.

76 **E** Chorale line 5.

Er ist mein Gott, He is our Guide, Er, er ist mein Gott, He, He is our Guide, Er, er ist mein Gott, He, He is our Guide, Er, er ist mein Gott, He, He is our Guide.

Abgesang of chorale's bar form.

Added entry (none in BWV 99) for emphasis.

Added notes

Altos and tenors end with a quarter note for a more declamatory effect.

Martin Petzoldt notes that the added horns and timpani (none in BWV 99) have a compressing effect in the Abgesang; they are now heard more often with the head motive and are more coherently involved than in the Stollen. See *Bach Kommentar* 1:342.

Horns & timpani reinforce head motive.

79 Chorale line 6.

der in der Not what - e'er be - tide, der, what, der in der Not what - e'er be - tide, der, what, der in der Not what - e'er be - tide, der, what, der in der Not what - e'er be - tide.

Changed from BWV 99 to a rising line for intensification.

Added entry (none in BWV 99) for emphasis.

BWV 100 continuo is more animated for intensification.

C major D7 G major

G major C major

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82

Chorale line 7.

mich wohl **weiß** zu er - hal -
 Who - ev - er will up - hold

mich wohl **weiß** zu er - hal -
 Who - ev - er will up - hold

Tenor and bass are different from the model (BWV 99/1). The tenor in m. 83 is more complicated than in BWV 99 and the text underlay in 83-84 different. The result is a 4-fold statement of "weiß" ("knows") instead of 3-fold (as in BWV 99) and all three lower voices arriving at the accented syllable of "erhalten" ("sustain" or "preserve" in m. 84.

mich wohl **weiß** zu er - hal -
 Who - ev - er will up - hold

In BWV 99, the vocal bass has duples in mm. 83-84, copying the continuo.

G7 C major G major (A7) (D major) B minor A7 D major B minor

85

hal - ten:
 hold us,

- - - - - ten:
 us,

- - - - - ten:
 us,

- - - - - ten:
 us,

G major A7 D major

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88

L.H. R.H.

D major

91

Bass line continues in lower octave (see full score).

F#7

B minor E7

94 **F** Chorale line 8.

drum and laß in ich His ihn im nur age

In stanzas 1, 5, and 6, the final line acts as a *conclusio*. Bach accordingly pauses before it, as if giving time for reflection.

drum and laß in ich ihn nur wal- - - -
and in His im - age mould

drum and laß in ich ihn nur wal- - - -
and in His im - age mould

As in m. 33, the bass line's disjunct duples imitate the pattern of the continuo in the previous 2 measures, suggesting a rhetorical emphasis on the words: "Therefore I will just allow him to rule."

F

drum and laß in ich ihn nur wal- - - -
and in His im - age mould

A minor D major G major
F major

97

wal - ten. us.
mould us.

ten. us.

ten. us.

ten. us.

The cantus firmus is held longer than the other voices for "walten" ("hold sway"). In the original version (BWV 99) both soprano and bass are held.

Alfred Dürr notes, "The instrumental postlude is not identical with the opening ritornello, as it is in most cases: the tutti-solo succession is abandoned and the concertino passages are instead incorporated within the tutti complex." See *The Cantatas of J. S. Bach*, translated by Richard Jones (New York: Oxford University Press, 2005), p. 538.

D7 G7 C major (D7)

100

G major D major G major G major

103

G major

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105||

G major G major G7 C major

L.H. L.H.

108

D7 G major B7 E minor D7

L.H. L.H.

111

G major G major

114

G major D major G major G major

Vers 2 Duetto (Chorale Verse 2)

- Form (Rhyme: ABABCCDD)
- Ostinato 1 (mm. 1-4), Ritornello, DM 100/2.
- Ost 2 (4-9), Line 1, DM
- Ost 3 (9-12), Line 1, AM
- Ost 4 (12-17), Line 2, AM
- Ost 5 (17-20), Line 2, Bm
- Ost 6 (20-24), Rit, Bm
- Ost 7 (25-28), Line 3, F#m
- Ost 8 (28-32), Line 3, F#m
- Ost 9 (33-36), Line 4, AM
- Ost 10 (37-40), Line 4, DM
- Ost 11 (41-44), Lines 5 & 6, GM
- Ost 12 (44-48), Line 6, GM
- Ost 13 (49-52), Line 7, DM
- Ost 14 (52-55), Line 8, DM
- Ost 15 (56-59), Line 8, DM
- Ost 16 (59-63) Rit, DM

●God's ways trusted; he will change my misfortune (100/2).

1. Alto

Note: Bach's musical setting does not follow the bar form of the chorale stanza. Instead, he builds the movement on a scalar quasi-ostinato bass (stated 16 times), which (together with a thematically independent, imitative duet) depicts God's leading on ultimately beneficial paths. By joining the second Stollen with the first two lines of the Abgesang, Bach follows the syntax of the text.

Stollen 1 of chorale's bar form.

Chorale line 1 (2x).

Upward leap of a 4th recalls the beginning of the chorale tune.

Ritornello

Continuo alone (the rest here is editorial realization).

D major Ostintato 1.

Was Gott
What God

D major Ostintato 2.

5

Was Gott tut, das ist wohl - ge - tan, ist wohl - ge - tan, wohl - ge -
What God does - is with pa - tience done, with pa - tience done, pa - tience -

tut, das ist wohl - ge - tan, das ist wohl - ge - tan, wohl - ge -
does - is with pa - tience done, is with pa - tience done, pa - tience -

D major

9

tan, was Gott - tut, das ist wohl - ge - tan, ist wohl - ge
done, what God - does is with pa - tience - done, with pa - tience -

tan, was Gott - tut, das ist wohl - ge - tan, ist wohl -
done, what God - does is with pa - tience - done, with pa -

A major Ostintato 3. E major E7 A major A major

12

Chorale line 2 (2x).

tan, er wird mich nicht be - trü - gen, nicht be - trü -
 done, He nev - er will de - ceive us, not de - ceive

- ge - tan, er wird mich nicht be - trü -
 - tience done, He nev - er will de - ceive

A major
Ostintato 4.

B7 E7 (A major) F# minor

Text painting: Unexpected modulation for "deceive."

15

- gen, nicht be - trü - gen.
 us, - not de - ceive us,

- gen, nicht be - trü - gen,
 us, not de - ceive us,

E7 A major A major (F# major) B minor
Ostintato 5.

18

er, er wird mich nicht be - trü - gen:
 He, He nev - er will de - ceive us,

er, er wird mich nicht be - trü - gen:
 He, He nev - er will de - ceive us,

F#7 B minor B minor
Ostintato 6.

Ritornello

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21

F#7 B minor

The text is reminiscent of biblical passages such as
 Psalm 27:11. Teach me thy way, O Lord; and lead me on a level path (Luther 1545: richtiger Bahn)... (Also Psalm 143:8, 10.)
 Proverbs 14:2. He who walks in uprightness fears the Lord... (Luther 1545: Wer den Herrn fürchtet der gehet auf rechter Bahn) (Also Proverbs 4:11.)

Stollen 2 of chorale's bar form.

21 (A) Chorale line 3 (3x). Word painting: Long, circuitous coloraturas to depict "Bahn" ("path").

er füh- - - ret mich auf rechter Bahn,
 all e - - - vil paths He bids us shun,

er füh- - - ret mich auf rechter Bahn,
 all e - - - vil paths He bids us shun,

B minor (C# major) F# minor C#7 F# minor
 Ostintato 7.

27

er füh- ret mich auf rech- - - ter Bahn,
 all e - vil paths He bids us shun,

auf rechter Bahn,
 He bids us shun,

F# minor
 Ostintato 8.

2911

er füh-ret mich auf rechter Bahn, auf rech-ter-
 all e-vil paths He bids us shun, He bids us

er füh-ret mich auf rechter Bahn, auf rech-ter-
 all e-vil paths He bids us shun, He bids us

F# minor

32

(B)

Chorale line 4 (3x).

Bahn, so, so. so. so-laß' ich mich be-gnü-
 shun, so of, so of-wor-ry will re-lieve

Bahn, so, so. so, so-laß' ich mich be-gnü-
 shun, so of, so of-wor-ry will re-lieve

F# minor A major B minor C#7 F# minor

Ostinato 9.

35

-gen, mich be-gnü-gen, so laß' ich mich be-gnü-gen.
 us, will re-lieve us, of wor-ry will re-lieve us,

-gen, so laß' ich mich be-gnü-gen, mich be-
 us, of wor-ry will re-lieve us, will re-

B7 E minor A(7) D major (B major)

Ostinato 10.

38

laß' ich mich be-gnü - gen, so laß' ich
 wor - ry will re - lieve us, of wor - ry

gnü - gen, mich be-gnü - gen, so
 lieve us, will re - lieve us, of

E minor B minor A minor G major D(7)

Apparent allusion to 2 Corinthians 12:9: "But [the Lord] he said to me, "My grace is sufficient for you, [Luther 1545: Laß dir an meiner Gnade genügen] for my power is made perfect in weakness." The allusion is strengthened by a change in no. 3 from the original "Güte" to "Gnade." (see below).

41

mich be-gnü - gen an sei - ner Huld und hab' Ge - duld, und
 will re - lieve us, His favor must we em - brace, must

laß' ich mich be-gnü - gen an sei - ner Huld und hab' Ge - duld,
 wor - ry will re - lieve us, His sav - ing grace must we em - brace,

G major G major

Ostintato 11.

By joining the beginning of the Abgesang with the previous line, Bach follows the syntax of the text: "Therefore I content myself with his favor."

44

hab' Ge - duld, Ge - duld, Ge - duld, Ge - duld, und hab' Ge -
 we em - brace, em - brace, em - brace, em - brace, must we em -
 Ge - duld, Ge - duld, Ge - duld, Ge - duld, Ge - duld,
 em - brace, em - brace, em - brace, em - brace, em - brace,

G major G minor

Ostintato 12.

Text painting: Return to D major for "he will turn my misfortune around." The reversal is underscored by word reversal when the line is repeated.
 Chorale line 7 (2x with word reversal).

47 (C)

duld, und hab Ge - duld. Er wird mein Unglück wen - den, mein
 brace, must we em - brace, mis - for - tune will He ban - ish, mis -

und hab Ge - duld. Er wird mein Unglück wen - den, mein Un - glück
 must we em - brace, mis - for - tune will He ban - ish, mis - for - tune

G major G major A7 D major D major A major

50

Un - glück wird er wen - den, es steht in sei - nen Hän -
 for - tune will He ban - ish, hard tasks in His hands van -

wird er wen - den, es steht in sei - nen Hän - den,
 will He ban - ish, hard tasks in His hands van - ish,

D major D major

53

den, es steht in seinen Hän - den, es steht in seinen
 ish, hard tasks in His hands van - ish, hard tasks in His hands

es steht in seinen Hän - den, es steht in seinen
 hard tasks in His hands van - ish, hard tasks in His hands

D major

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56

Hän - den, es steht in sei - nen Hän - den, es steht in
 van - ish, hard tasks in His hands van - ish, hard tasks in

Hän - den, es steht in sei - nen Hän - den, es steht in
 van - ish, hard tasks in His hands van - ish, hard tasks in

D major
 Ostintato 14.

59

sei - nen Hän - den.
 His hands van - ish.

seinen Händen.
 His hands van - ish.

Ritornello

D major
 Ostintato 15.

D major

100/3. **Vers 3 (Aria)**

(Chorale Verse 3)
 •God's ways trusted though they be like medicine (100/3).

(71) Flute

piano sempre

Ritornello derived from vocal line.

B minor

The ritornello and vocal part hint at the chorale tune, now in the minor mode.

B minor G7 F# minor

Virtuosic flute obbligato, whose "heavenly" stream of 32nd notes suggest the elixir offered by the Great Physician as referenced in the text. The part suggests that Bach had a very accomplished player at his disposal.

Note: Bach's musical setting does not follow the bar form of the chorale stanza. Instead, he sometimes repeats and/or joins text lines (sometimes taking them out of chronological order) to communicate particular aspects of the text. In rhetorical manner, the singer emphasizes different words upon their repetition, resulting in a multifaceted interpretation of the text and rhythmic irregularities. Of particular note is the way Bach joins the second Stollen with the first line of the Abgesang, then repeats the lines, to stress that the Good Physician will "not pour poison as medicine" (see mm. 34–43). Also noteworthy is the six-fold statement of line 1.

4 (74)

(A7) F#(7) B7 B7

6 (76)

B7 E minor A7 A7

8 (78)

A7 D major F#7

10 (80)

B minor B7 E minor F#7 E minor E7 F#7 B minor A major A# dim.7

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Stollen 1 of chorale's bar form.

Bach emphasizes the first chorale line by stating it 6 times.

12 (82)

Soprano (A)

Chorale line 1 (6x).

Was Gott tut, das ist wohl-ge-tan, was
What God does, He with skill will do, what

B minor (Fine) B minor B minor

Flute

15

Gott tut, das ist wohl-ge-tan, ist wohl-
God does, He with skill will do, with skill

B minor B minor A7 F# minor

18

wohl-ge-tan, was Gott tut,
skill will do, what God does,

F#(7) B7 B7

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20

das ist wohl - ge - tan, was Gott tut,
He with skill will do, what God does,

B7 E minor A7 A7

22

das ist wohl - ge - tan, was Gott tut, das ist wohl - ge - tan, was
He with skill will do, what God does, He with skill will do, what

(B)

A7 D major D aug 6 E minor E7 A major F#7
G major 7

Chorale line 2.

25

Gott tut, das ist wohl - ge - tan, er
God does, He with skill will do, this

B minor F#7

27

wird mich wohl be - den - ken: er, He, Phy -
truth I'm ev - er sens - ing, Phy -

Flute

B minor A7 D major

29

als mein Arzt und Wun - dermann, er, -
si - cian wise, and no e - vil brew, Phy -

Flute

D major B minor E7 A7

The image of Jesus as the Great Physician is based on biblical accounts of Jesus healing the sick and his own words in passages such as Mark 2:17: "Those who are well have no need of a physician, but those who are sick; I came not to call the righteous, but sinners."

31

als mein Arzt und Wun - dermann, wird mir nicht Gift ein -
si - cian wise, and no e - vil brew will as for-me not poison pour dis -

Chorale line 4.

C#7 F# minor F# minor

Noteworthy is the way Bach joins the second Stollen with the first line of the Abgesang, then repeats the lines to stress that the Good Physician will "not pour poison as medicine" (mm. 34-43). The final lines are also repeated (in various combinations) for rhetorical effect. The movement is thus ultimately bipartite.

Abgesang of chorale's bar form.

34 NBA: vor (each time) (C) Chorale line 5. Part of line 4.

Flute

G#7 C# major C#7 F#7

36 Chorale line 5 Part of line 4.

F#7 B minor B7 E7

38 Chorale line 3. Chorale line 4.

E7 A major E# dim.7 C#7

41 Chorale line 5.

mir nicht Gift ein-schen-ken für Ar-ze-nei:
 med-i-cine dis-spens-ing, no e-vil brew:

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

44

F# minor (D)

47 Chorale line 6 (2x).

The reference to "building on God and his faithfulness" in chorale lines 6-8 is reminiscent of various biblical passages (see note). Bach repeats these line in various combinations for rhetorical effect.

Gott ist ge-treu,
 For God is true,

F# minor F# minor A7 D major

50

Gott ist ge-treu, ge-treu,
 for God is true, is true,

B7 E minor

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Chorale line 7.

53

ge - treu, ge - treu, drum
is true, is true, to

B major A# dim.7 B7

Chorale line 6.

55

will ich auf ihn bau - en, Gott
Him will I be take me, for

E minor D(7) G major

Chorale line 7.

57

ist ge-treu, ge-treu, drum
God is true, is true, to

G major A7 D major

Chorale line 8.

59

will ich auf ihn bau - en und sei - ner Gna - de
Him will I be take me, and He will not for -

F#7 B minor B minor

Rodigast's chorale (original) has "Güte" ("kindness" or "goodness"). Whether or not this change to "Gnade" ("grace" or mercy) was made by Bach, it is noteworthy that it links the movement to no. 2, where "Huld" "favor") is used.

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62 *tr* **(E)** Chorale line 7.

trau - - en, drum will - - - ich auf - - -
 sake - - - me, to Him - - - will I - - -

Flute

64 Chorale line 8 (2x).

ihn - bau - en und sei - - - ner Gna - - - de
 be - take me, and He - - - will not - - - for -

B7 F#7 B(7)

66

trau -
 sake -

D major D major

69

- en, und - sei - ner Gna - - - de trau - en.
 me, - and - He - will - not - - - for - sake - me.

F#7 B minor E dim.7 F# major

Flute

Dal Segno
 B minor

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100/4. **Vers 4 (Aria)** (Chorale Verse 4) • God & his ways trusted; his purpose revealed someday (100/4).

(146) Vln I 1.
 Strings
 Ritornello

G major C major G major

Ritornello opening embellishes the first vocal line, both a paraphrase of the chorale melody.

Bourée-like, with clear periodic phrases, syncopated rhythms, internal repetitions, and a major key (galant elements).

Although Alfred Dürr argues that "the clearly articulated formal structure AABC...forges an especially close link with the Bar form of the chorale" (*The Cantatas of J. S. Bach*, 793), it is noteworthy that Bach repeats and/or joins text lines (sometimes taking them out of chronological order) to communicate particular aspects of the text. The last 3 lines of the chorale stanza receive particular attention. For more, see note.

6 (151)

D# dim.7 E7 A minor D7

11 (156)

G major A7 D major D major G major

Stollen 1 of chorale's bar form.

16 (161) **Basso.** (A)

Chorale line 1 (2x). Was Gott tut, — das ist — wohl - ge - tan, was Gott — tut,
 What God does — is with — jus - tice — done, what God — does,

(Fine) G major G major

J.S. Bach - Church Cantatas BWV 100

22

was Gott tut, was Gott tut, das ist wohl-ge-
 what God does, what God does, is with jus-tice

f *p* *f* *p*

D# dim.7 E7 A minor

28

Chorale line 2 (full text 4x),

than, er ist mein Licht, mein Le-ben, er ist mein Licht, mein
 done, my Light, my sure De-fend-er, my Light, my sure De-

Original: "mein Licht und Leben"

f *p*

A minor D7 G major

Rodigast's chorale (original) has "mein Licht und Leben." Bach's change suits the syncopations better but also makes the statement more personal.

34

Word painting: Long coloratura for "Leben" ("life").

Le-fend-er, Le-ben, er - er, my

f *p* *f* *p*

G major A major F# minor B minor A7

39

ist mein Licht, mein Le-ben, er, er ist mein Le-
 Light, my sure De-fend-er, He is my De-fend-

f *p* *f* *p*

D major D major

45 (B)

- ben, er ist mein Licht, mein Le - ben,
 - er, my Light, my sure De - fend - er,

f *p* *f* Ritornello

D major D major D7 G major

51 Chorale line 3 (2x).

Stollen 2. der mir nichts Bö - ses gön - nen kann, nicht -
 to me of e - vil sends me none, of

p *f* *p*

G major G major

57

Bö - ses, nichts Bö - ses, der mir nichts Bö - ses
 e - vil, of e - vil, to me of e - vil

f *p* *f* *p*

D# dim.7 E7 A minor

63 (C) Chorale line 4 (5x).

gön - nen kann, ich will mich ihm er - ge - ben, ich will
 sends me none, to Him my life I ren - der, to Him

f *p*

A minor D7 G major

J.S. Bach - Church Cantatas BWV 100

69

— mich ihm er - ge - ben, ich
 — my life I ren - der, to

G major A major F# minor B minor A7

75

will mich ihm er - ge - ben, ich will mich ihm er - ge -
 Him - my life I ren - der, to Him my life I ren -

D major D major

81

- ben, ich will mich ihm er - ge - ben
 - der, to Him my life I ren - der,

(D)

Ritornello

D major D major D major

87

Abgesang of chorale's bar form. Chorale line 4 (from Stollen 2),

Chorale line 5. in Freud' und Leid! ich
 in joy and grief: to

Chromatic inflection for "Leid."

D major A# dim.7 B7

J.S. Bach - Church Cantatas BWV 100

93

Chorale line 5.

will mich ihm er - ge - - - ben in Freud, in
Him - my life I - ren - - - der, in joy, in

E minor A7 D major F#7

99

(E)

Chorale line 6 (3x).

The last 3 lines of the Abgesang are treated as a unity.

Freud und Leid!
joy and grief; Ritornello Es Ah,
p

B minor B minor B minor B minor

105

Text painting: Sustained notes to indicate anticipation for "es kommt die Zeit" ("the time will come").

kommt die Zeit, es kommt die Zeit,
what re - lief, ah, what re - lief,
f p f p

E7 A minor A minor D7

111

Chorale line 7.

Chorale line 8.

es kommt die Zeit, da öf - - fentlich er - schei - net, wie
ah, what re - lief when He ap - pears be - fore me, nor

G major G major

117

treu - will -

G major

123

- lich, wie treu - lich er - es mei - - net, es -
He, nor will He then ig - nore me, ah, -

G major

Chorale line 6.

129

kommt die - Zeit, da öffent - lich er - - schei -
what re - lief when He ap - pears be - - fore

G major

Chorale line 7.

135

- net, wie treu - lich er - es
me, nor will He then ig -

G major

Chorale line 8 (2x).

140

mei - - net, wie treu - - lich er es - mei - net.
 nore - - me, nor will - - He then ig - nore - me.

G major G major G major
 Dal Segno

100/5. **Vers 5 (Aria)** (Chorale Verse 5) (See also 75/7.)
Un poc' allegro •Future comfort greater than present cup of suffering (100/5).

Ob. d'amore 1.
 Continuo alone.
 Ritornello

E minor E minor

The use of oboe d'amore and siciliano-like 12/8 meter gives this movement a pastoral character.

For comments by Konrad Küster, see side note.

(F# major) B minor B7

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement. Thus the motto phrase of the chorale as a whole becomes the devise of the aria. However, it is noteworthy that the final line of the stanza is stated five times and thereby given particular emphasis.

7 **Alto** (A) Chorale line 1 (motto)

Stollen 1 of chorale's bar form.

Was Gott tut, das ist
 What God does is with

E7 E minor E minor E minor

10

wohl - ge - tan,
wis - dom done, - ge - tan,
- dom done,

E minor E major E7 A minor D major

13

The motto begins the movement in a stable E minor ("What God does is done well"). But when the text turns to the bitterness of the cup of suffering (bitter according to human thinking) the harmonies become unstable and the lines tortuously chromatic.

Was Gott tut, das ist
What God does is with

B7 E minor E minor

16

Chorale line 2 (2x).

wohl - ge - tan, Muß ich den Kelch, den Kelch gleich schmecken, muß
wis - dom done, His plans are all, are all far - sight - ed, His

E minor E minor E7 A minor

19

Stollen 2 of chorale's bar form.

Chorale line 3 (2x) B - A -

ich den Kelch, den Kelch gleich schmecken, der bit - ter ist nach
plans are all, are all far - sight - ed; His bit - ter cup

D7 G major G7 C major A minor D major B7



22 C - H

mei - - nem Wahn, - - - - - der bit - - - - - ter ist - - - - - nach mei -
 must - - - - - not shun, - - - - - His bit - - - - - ter cup - - - - - I must -

E (major) C#7 F# (major) A# dim.7 B minor B7

24^{II} Chorale line 4 (2x). Word painting: Abrupt breaks in word ("frighten").

- - - nem Wahn, laß' ich mich doch nicht, doch nicht schrek - - - - - ken, laß'
 not shun_nor at it ev - er, be af - fright - - - - - ed, nor

C#7 F# major A# dim.7 F#7

27

ich mich doch nicht schrek - - - - - ken. mich doch nicht schrek - ken,
 at it be - - - - - af - fright - - - - - ed, nor be - - - - - af - fright - ed,

G major B7 F#7 (B minor) F#7 B minor B minor

Ritornello

29^{II}

B minor B minor C#7 F#7

J.S. Bach - Church Cantatas BWV 100

Abgesang of chorale's bar form.

Chorale lines 5-7 (2x).

32 (B)

weil doch zu-letzt ich werd' er-götzt mit sü-Bem Trost, mit
a sin-gle nod from might-y God our hope and strength, our

B minor B7 E minor E7 A minor

The harmonies become stable in the Abgesang, to reflect the sweet comfort referenced in the text.

35

sü-Bem Trost im Her-zen, weil doch zu-letzt ich werd' er-götzt mit sü-Bem
hope and strength re-dou-bles, a sin-gle nod from might-y God our hope and

D major A7 D major D7 G major G7 C major

38

Trost, mit sü-Bem Trost, mit sü-Bem Trost im Her-zen;
strength, our hope and strength, our hope and strength re-dou-bles,

E7 A minor A minor

In stanzas 1, 5, and 6, the final line acts as a *conclusio*. Bach accordingly pauses before it, as if giving time for reflection.

Chorale line 8 (5x).

41 (C)

da wei-chen al-le Schmer-
and drives a-way our trou-

A minor E minor B7

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43^{II}

zen, da
bles, and

E (major) A minor B7 E major A# dim.7 B minor B7

46

weichen al - le Schmerzen, al - le Schmer - zen, da
drives a - way_our trou - bles, all_our trou - bles, and

E7 A major B7 E minor E minor

49

wei - chen, da wei - chen, da wei - chen al - le
drives - out, and drives - out, and drives - a - way - our

E minor

51^{II}

Schmer - zen, da weichen al - le Schmer - zen,
trou - bles, and drives a - way_our trou - bles,

E minor

54 (D)

al-le Schmerzen. —
all-our trou-bles. —

E minor E minor E minor

57

E minor

60

E minor E minor E minor

Alfred Dürr writes, "The concluding chorale [music] originally ended each half of Cantata 75, *Die Elenden sollen essen*, Bach's Leipzig inaugural music. Evidently the plain concluding chorale of Cantata 99 was considered inadequate to the festive occasion of the new cantata, hence Bach's decision to borrow from elsewhere a movement with independent orchestral parts, and even to enrich its instrumentation. By this means he created a better balance with the opening movement, and only the scrupulously attentive listener is aware that the slight change to the chorale melody (its fifth note now rises to the sixth degree) indicates that the first and last movements are derived from different sources." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 792. The choice of a more festive setting of the chorale stanza (along with the addition of horns and timpani altogether) supports the conjecture that the cantata was intended for a wedding rather than for a Sunday in the liturgical year.

Note: This movement differs from its model, BWV 75/14, in its instrumentation and the insertion of extra measures in the ritornellos (seen in the instrumental parts, thought to be for the first performance). While BWV 75/14 is 32 mm. long, 100/6 is 39 mm. in length. See more below.

00/6. **Vers 6 Choral** (Verse 6) (Taken from BWV 75/14 but modified) (See also 12/7, 75/14, 99/6.)
 • God's sovereign ways accepted, even affliction (100/6). 3 (13) = BWV 75, m. 2 (11).
 2 (12). (different in BWV 75).

1. Chorale tune motto Hn I (up 8va) Hn II (up 8va) Fl, Ob d'am, Vln I

G major G major

Added horns results in a ritornello of 5 measures; BWV 75/14 has only 4.

The 2 oboes in BWV 76/14 are replaced with flute and oboe d'amore with added horns and timpani.

40

J.S. Bach - Church Cantatas BWV 100

311 (1311)

Soprano

4 (14) = BWV 75, m. 3 (12).

5 (15) = BWV 75, m. 4 (13).

By increasing the length of no. 6 to 39 measures (by expanding the ritornellos and therefore evident in the autograph parts—the autograph score is still 32 measures), Bach achieved almost perfect parallel proportions between the two halves of the cantata, so that movements 1 to 3 encompass 251 measures, movements 4 to 6 encompass 263 measures. Regarding Bach's preference for symmetrical proportions, see Ruth Tatlow, *Bach's Numbers: Compositional Proportion and Significance* (Cambridge: Cambridge University Press, 2015).
The expanded instrumental material was apparently prepared for the first performance. See *Bach-Werke-*

Stollen 1 & 2.

Was
es
What
al

Was
es
What
al

Was
es
What
al

Was
es
What
al

Alto

Tenore

Basso

6 (16)

B7 E minor G7 C major 7

D7 G major 7 (17)

G major

Gott tut, das ist wohl - - ge - tan,
mag mich auf die ^{E instead} _{of C} rau - - he Bahn
God does is com by - plete - - ly done,
though His will by thorn - - y paths

This form of the chorale melody was apparently used in Köthen (see Martin Petzoldt, *Bach Kommentar* 1:345). Compare the Leipzig version used in the opening movement, m. 22 (as also in BWV 98 and 99).

Gott tut, das ist wohl - - ge - tan,
mag mich auf die rau - - he Bahn
God does is com by - plete - - ly done,
though His will by thorn - - y paths

Gott tut, das ist wohl - - ge - tan,
mag mich auf die rau - - he Bahn
God does is com by - plete - - ly done,
though His will by thorn - - y paths

Gott tut, das ist wohl - - ge - tan,
mag mich auf die rau - - he Bahn
God does is com by - plete - - ly done,
though His will by thorn - - y paths

= BWV 75, m. 5 (14)

= BWV 75, m. 6 (15).

G major

J.S. Bach - Church Cantatas BWV 100

8 (18)

9 (19)

NBA: darbei

10 (20)

da - bei will ich ver -
 Not, Tod und E - lend
 this truth will not for
 through toil and trou - ble

clash

= BWV 75, m. 7 (16).

= BWV 75, m. 8 (17).

= BWV 75, m. 9 (18) modified.

B7

E minor G7 C major 7

D7

G major

10^{II} (20^{II})

blei - ben;
 trei - me,
 sake take me, = m. 1 (
 blei - ben;
 trei - me,
 sake take me,
 blei - ben;
 trei - me,
 sake take me,
 *)
 blei - ben;
 trei - me,
 sake take me,

M. 21 is m. 11 modified in
 BWV 100 (see full score).
 = BWV 75, m. 10 (19) modified.

Measure added to BWV 75 (Ritornello has 3
 measures here; BWV 75/14 has only 2.)

G major G major

22

= m. 12 modified.
= BWV 75, m. 10 (19) modified.

(A)

= m. 13.
= BWV 75, m. 20.

G major

B7

Apparent biblical allusions:

Psalm 103:11, 13: As the heavens are high above the earth, so great is his steadfast love (Luther 1545: läßt er seine Gnade walten) toward those who fear him...As a father pities his children, so the Lord pities those who fear him.

Isaiah 40:11. He will feed his flock like a shepherd, he will gather the lambs in his arms, he will carry them in his bosom, and gently lead those that are with young.

24

Abgesang

so wird Gott mich ganz vä - ter - lich in sei - nen
My Fa - ther, He will care for me, se - cure will

so wird Gott mich ganz vä - ter - lich in sei - nen
My Fa - ther, He will care for me, se - cure will

so wird Gott mich ganz vä - ter - lich in sei - nen
My Fa - ther, He will care for me, se - cure will

so wird Gott mich ganz vä - ter - lich in sei - nen
My Fa - ther, He will care for me, se - cure will

= m. 14 modified.
= BWV 75, m. 21.

= m. 15 modified.
= BWV 75, m. 22.

= BWV 75, m. 23.

E minor G7

C major D7

E minor A7

D7

G major

A7

D major

J.S. Bach - Church Cantatas BWV 100

27

Ar - - men hal - - ten:
He pro - tect me,

Ar - - men hal - - ten:
He pro - tect me,

Ar - - men hal - - ten:
He pro - tect me,

Ar - - men hal - - ten:
He pro - tect me,

= BWV 75, m. 24.

= BWV 75, m. 25.

D major

D major

F#7

B minor

D7

29

drum laß' ich
Him would I

drum laß' ich
Him would I

drum laß' ich
Him would I

drum laß' ich
Him would I

= BWV 75, m. 26.

= BWV 75, m. 27.

G major 7 A7

B minor

A(7)

D major

D major

D7

E minor

J.S. Bach - Church Cantatas BWV 100

31

(B)

ihm nur wal - ten.
have di - rect - - - me.

ihm nur wal - ten.
have di - rect - - - me.

ihm nur wal - ten.
have di - rect - - - me.

ihm nur wal - ten.
have di - rect - - - me.

M. Samuel Rodigast
= BWV 75, m. 28.

Different from BWV 75, m. 29.

D7 G7 C major D major

tr

= BWV 75, m. 30 modified.

Extra measure

G major G7 C major 7 D7

Extra measure

= BWV 75, m. 29, modified (extra measure).

G major G major

= BWV 75, m. 3 (extra measure).

= BWV 75, m. 31.

= BWV 75, m. 32.

G major B7 E minor G7 C major 7 D7 G major G major