



J.S. Bach - Church Cantatas BWV 144

10.

dein ist. und ge - he hin. gehe hin, gehe hin, ge  
 thine is. and go thy way, go a - way, go a - way, go

Nimm, was dein ist, und  
 Take that thine is, and

hin, gehe hin, und ge - he hin, gehe hin, und ge -  
 way, go a - way, and go thy way, go a - way, and go

gehe hin, gehe hin, und ge - he hin, gehe hin, und ge -  
 go a - way, go a - way, and go thy way, go a - way, and go

14. (B minor) B minor B minor C#7

- he hin, ge - he hin, und ge - he hin, gehe hin, ge - he  
 thy way, go a - way, and - go thy way, go a - way. go a -

ge - he hin, ge - he hin, ge - he hin, und ge - he hin, gehe hin,  
 go thy way, go a - way, go a - way, and - go thy way, go a - way,

- he hin, ge - he hin, und ge - he hin, ge - he  
 thy way, go a - way, and go thy way, go a -

- he hin, nimm, was  
 thy way, take that

F# minor F# minor (A major) B minor

18. A

hin, gehe hin, und ge - he hin, und ge -  
 way, go a - way, and go thy way, and go -

und ge - he hin, ge. he hin, gehe hin, und ge -  
 and go thy way, go a - way, go a - way, and go -

hin, und ge - he hin, ge. he hin, gehe hin, ge. he hin, gehe  
 way, and - go thy way, go a - way, go a - way, go a - way, go a -

dein ist, und ge - he hin, gehe hin, gehe hin,  
 thine is, and go thy way, go a - way, go a - way,

(F#7) B minor B minor F# minor

22.

- - - - - he hin, ge. he hin,  
 thy way, go a - way,

hin, gehe hin, gehe hin, und ge - he hin, ge. he  
 way, go a - way, go a - way, and go - thy way, go a -

gehe hin, und ge - he hin, gehe hin, gehe hin, nimm, was  
 go a - way, and - go - thy way, go a - way, go a - way, take that

B minor F# minor

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26.

he - hin, ge - he hin, und ge - he hin, ge - he hin,  
 thy - way, go a - way, and go thy - way, go a - way,

ge - he hin, und ge - he hin, und ge - he  
 go a - way, and go thy way, and go thy

hin, ge - he hin, und ge - he hin, und ge -  
 way, go a - way, and go thy way, and go

dein ist, und ge - he hin, und ge -  
 thine is, and go thy way, and go

Continuo provides additional instances of the figura corta.

(F# minor)

F# minor

F# minor

(ge - he hin)

30.

nimm, was dein ist, und ge - he hin, gehe hin, gehe  
 take that thine is, and go thy way, go a - way, go a -

hin, ge - he hin, gehe hin, nimm, was  
 way, go a - way, go a - way, take that

he hin, und ge - he hin, gehe hin.  
 thy way, and go thy way, go a - way,

he hin, gehe hin, gehe hin, und ge - he  
 thy way, go a - way, go a - way, and go thy

F#7

G major

F#(7)

B minor

G major

E minor





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42.

und ge -  
and go -

hin,  
way, und ge -  
and go -

he hin, und ge - he hin,  
thy way, and go - thy way,

he  
thy -

E minor B minor F# minor C#7

47.

he hin, und ge - he hin, und ge -  
thy way, and go - thy way, and go -

he hin.  
thy way,

nimm, was dein ist, und ge - he hin,  
take that thine is, and go thy way,

hin, gehe hin, gehe hin, gehe hin, und ge - he hin, gehe hin, gehe  
way, go a - way, go a - way, go a - way, go a - way, and go thy way, go a - way, go a -

F# minor C#(7) D major F# minor C# major F# minor D major

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51.

he hin, und ge - he  
thy way, and go - thy

und ge - he hin, und ge -  
and go - thy way, and go -

ge - he hin, ge - he hin, ge - he hin, ge - he  
go a - way, go a - way, go a - way, go a -

hin, ge - he hin, ge - he hin,  
way, go a - way, go a - way,

E minor B minor

54.

hin, ge - he hin, ge - he hin, und ge - he hin,  
way, go a - way. go a - way, go a - way, and go - thy way,

he - hin, und ge - he hin, ge - he hin, ge - he hin, ge - he  
thy - way, and go thy way, go - thy way, go a - way, go a -

hin, ge - he hin, und ge - he hin, nimm was  
way, go a - way, and go thy way, take that

nimm, was dein ist, und ge - he hin, ge - he hin, ge - he  
take that thine is, and go thy way, go a - way, go a -

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

58.

nimm, was dein ist, und ge - he  
 take that thine is, and go thy

hin, und ge - he hin, ge - he hin, und ge - he  
 way, and go thy way, go a - way, and go thy

dein ist und ge - he hin, und ge - he  
 thine is, and go thy way, and go thy

hin, und ge - he hin, und ge - he hin, ge - he  
 way, and go thy way, and go thy way, go thy

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

62.

hin, ge - he hin, ge - he hin, ge - he hin,  
 way, go a - way, go a - way, go a - way,

hin, ge - he hin, ge - he hin, ge - he hin,  
 way, go a - way, go a - way, go a - way,

hin, ge - he hin, ge - he hin, ge - he hin, ge - he hin,  
 way, go a - way, go a - way, go a - way, go a - way,

hin, und ge - he hin, ge - he hin, ge - he hin, ge - he  
 way, and go thy way, go a - way, go a - way, go a -

E minor E minor E minor

Bass leads as the voice of authority, e.g. the vox Christi.



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65.

ge. he hin, ge. he hin, ge. he hin, ge. he hin, und ge. he hin!  
 go a - way, go a - way, go a - way, go a - way, and go thy - way!

ge. he hin, ge. he hin, ge. he hin, ge. he hin, und ge. he hin!  
 go a - way, go a - way, go a - way, go a - way, and go thy way!

ge. he hin, ge. he hin, ge. he hin, ge. he hin, und ge. he hin!  
 go a - way, go a - way, go a - way, go a - way, and go thy way!

hin, ge. he hin, ge. he hin, ge. he hin, ge. he hin!  
 way, go a - way, go a - way, go a - way, go a - way!

The major-chord ending suggests acceptance of one's lot as implied by the text. See note for more. The short final note suggests dismissal.

F#(7) B minor B major

Alfred Dürr writes, "The following aria (no. 2) has a markedly homophonic character and is close to dance (the minuet) in its down-beat phrase structure. Repeated quavers in the accompanying parts depict the 'murmuring' of the text—based on 1 Corinthians 10:10, which in turn echoes Numbers 14:27. The opening ritornello is divided into two eight-bar halves, the theme of the second being a free inversion of that of the first. The bipartite main section employs the same structure, and here the text also undergoes an 'inversion' ('lieber Christ, murre nicht'), so that the words 'murre nicht' ('do not murmur') occur on low notes as before and 'lieber Christ' ('dear Christian') on high notes." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 222.

## Aria

144/2. (Moderato ♩ = 104.) •Contentment with one's lot exhorted (144/2).  
 1. Strings with oboes presumably doubling violins.

Form (Rhyme: ABACCB)  
 Ritornello (mm. 1-16) Em  
 Lines 1-3 (2x, 2nd time free inversion: 17-32) Em-Bm  
 Rit (33-40) Bm  
 Lines 1-3 (3x, 2nd time with inverted elements: 41-63) E7/AM-Em  
 Rit (63-78) Em [Fine]  
 Lines 4-6 (79-90) Em-DM  
 Rit (91-98) GM-DM  
 Lines 4-6 (99-116) DM-Am da capo

Ritornello derived from vocal line.

E minor

Minuet meter and periodic phrases.

Low vocal range and repeated eighth notes in low range depict "murren" ("grumbling") mentioned in the text.

6.

Ritornello theme freely inverted

E minor E7

11.

A minor B7 E minor E minor

The text alludes to the vineyard workers in the day's Gospel reading: When [those hired first in the day] came they thought they would receive more; but each of

them also received a denarius. And on receiving it they grumbled (Luther 1545: murreten) to the householder (Matthew 20:10–11). See also Corinthians 10:9–10: We must not put the Lord to the test, as some of [the Israelites in the wilderness] did and were destroyed by serpents; nor grumble (Luther 1545: murren nicht)... (See God's response in Numbers 14:27.)

Bach often uses inversion (melodic or formal) to depict Luther's Theology of the Cross, that in God's economy that which seems negative is actually positive (the believer lives by dying, etc.). See note for more.

17. **Alto** Lines 1–3 (2x, 2nd time free inversion).

Alto is often the voice of faith. Here it also represents the voice of the vineyard owner in the Gospel reading (i.e., God). This may explain why Bach chose to write a courtly minuet.

Mur - re nicht, lieber Christ, mur - re nicht lieber Christ, wenn was  
Grum - ble not, fret - ting soul, grum - ble not, fret - ting soul, when it

Emphasis on "not."

E minor E minor

22.

nicht nach Wunsch ge - schicht, lieber Christ, murre nicht,  
goes not well with thee, fret - ting soul, grum - ble not,

Here the vocal section is freely inverted with the words reversed to the "murre nicht" (i.e., the depiction of grumblin) occurs on the low notes.

E minor E7

27.

lie - ber Christ, murre nicht, wenn was nicht nach Wunsch nach Wunsch geschicht,  
fret - ting soul, grum - ble not, when it goes not well, not well with thee,

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

33.

Ritornello

B minor B minor

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37.

B minor B minor

41. Lines 1-3 (3x, 3rd time with inverted elements).

mur - re nicht, lieber Christ, mur - re nicht, lieber Christ, wenn was  
 grum - ble not, fret-ting soul, grum - ble not, fret-ting soul, when it

E7 A minor D7 G major

Second statement has inverted elements.

46.

nicht nach Wunsch, nach Wunsch ge - schicht, lie - ber Christ, murre nicht,  
 goes not well, — not well — with — thee, — fret - ting soul, grum-ble not,  
 Syncopation emphasizes "Wunsch" ("wish/desire").

B(7) E minor E minor E minor E minor D# dim.7 (B7)

51. Text painting: Chromatic inflection for the reference to matters not going as one had wished.

lie - ber Christ, murre nicht, wenn was nicht — nach Wunsch, nicht — nach Wunsch ge -  
 fret - ting — soul, grum-ble not, when it goes — not well, goes — not well — with —

E minor E minor E minor

Continuo alone.

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56.

schicht, mur - re — nicht, lieber Christ, mur - re — nicht, lieber Christ,  
 thee, grum - ble — not, fret - ting soul, grum - ble — not, fret - ting soul,

E minor E7 A minor (B7)

60. Rising line suggests increasing tension "when things do not go as one wishes."

wenn was nicht nach Wunsch geschieht, was nicht nach Wunsch, — nach Wunsch ge - schicht;  
 when it goes not well with thee, it goes not well, — not well — with - thee;

Continuo alone... Ritornello E minor

64.

E minor

70.

E minor E7 A minor B7

B Section (The "grumbling" stops and the music turns to major keys).

76.

son - dern sei mit  
but with cheer - ful

Continuo alone...

E minor E minor E minor D7 G major

81.

dem zu - frie - den, was dir dein Gott, dein Gott hat be -  
heart con - tent thee with the - bless - ings, which thy God - has -

Continuo alone.

G major G major B minor

86.

schie - den, er weiss, was dir nütz - lich, dir nützlich ist,  
sent thee, He knows what will - fit - ting, will fit - ting be,

Continuo alone...

hemiola

Vln I (+Ob I)

A major A(7) D major D major

91.

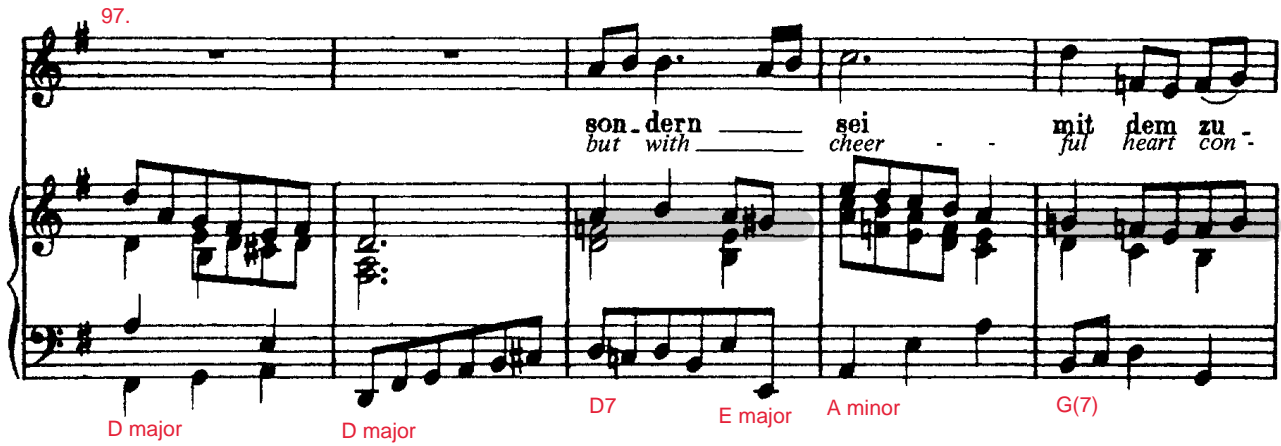
Ritornello

G major A7 D7 G major A7



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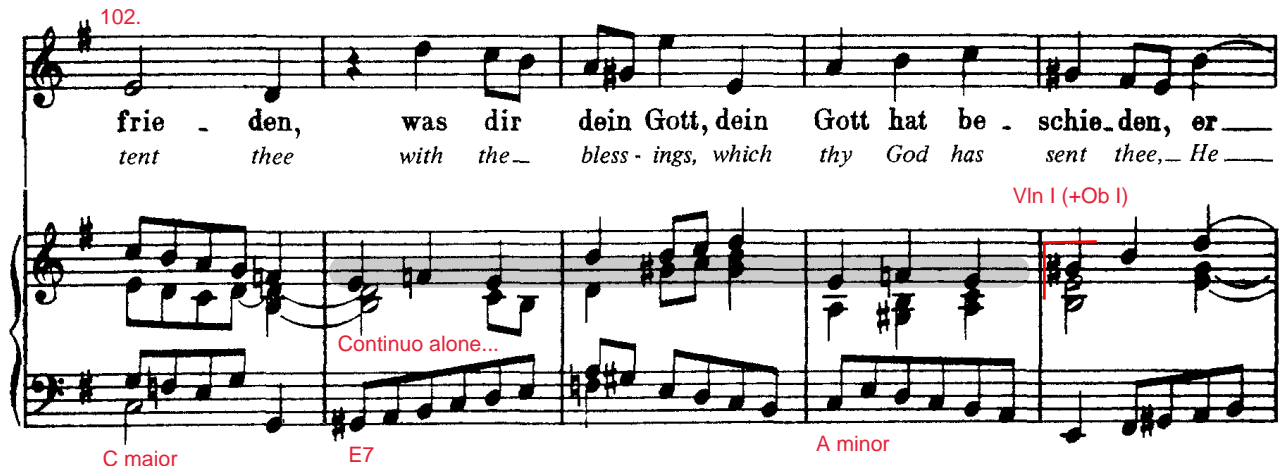
97.



son - dern sei mit dem zu -  
but with cheer - ful heart con -

D major D major D7 E major A minor G(7)

102.



frie - den, was dir dein Gott, dein Gott hat be - schie - den, er -  
tent thee with the - bless - ings, which thy God has sent thee, - He -

Vln I (+Ob I)

Continuo alone...

C major E7 A minor

God's superior providence is stressed with repetition, syncopations, and "wake-up call-like" intervals. See Martin Petzoldt, *Bach Kommentar* 2:536.

107.



weiss, was dir nüt - lich, dir nützlich ist, er weiss, er weiss, was dir  
knows what will fit - ting, will fit - ting be, He knows, He knows what will

hemiola

Continuo alone...

A minor A minor A major

112.



nüt - lich, er weiss, er weiss, was dir nüt - lich, dir nüt - lich ist.  
fit - ting, He knows, He knows what will - fit - ting, will fit - ing - be.

hemiola

D major E7 A minor A minor

Da Capo

144/3. **Choral (Eigene Melodie)** (See also 98/1, 99/1, 100/1.) • God's sovereign will trusted & accepted (144/3).



+Vln I

**Soprano** 1/5.

Was Gott thut, das ist wohl ge - than, es bleibt ge - recht sein Wil - le.  
 wie er fängt meine Sa - chen an, will ich ihm hal - ten stil - le!  
 What God does is with wis - dom done, of this be ne'er for - get - ful,  
 al - though at times our joys are none, and life is hard and fret - ful.

+Vln II

**Alto**

Was Gott thut, das ist wohl ge - than, es bleibt ge - recht sein Wil - le.  
 wie er fängt meine Sa - chen an, will ich ihm hal - ten stil - le!  
 What God does is with wis - dom done, of this be ne'er for - get - ful,  
 al - though at times our joys are none, and life is hard and fret - ful.

+Vla

**Tenore**

Was Gott thut, das ist wohl ge - than, es bleibt ge - recht sein Wil - le.  
 wie er fängt meine Sa - chen an, will ich ihm hal - ten stil - le!  
 What God does is with wis - dom done, of this be ne'er for - get - ful,  
 al - though at times our joys are none, and life is hard and fret - ful.

**Basso**

Was Gott thut, das ist wohl ge - than, es bleibt ge - recht sein Wil - le.  
 wie er fängt meine Sa - chen an, will ich ihm hal - ten stil - le!  
 What God does is with wis - dom done, of this be ne'er for - get - ful,  
 al - though at times our joys are none, and life is hard and fret - ful.

Alfred Dürr notes that the chorale "has an articulating function as the conclusion of the first half of the work. In view of the cantata's brevity, however, it is doubtful whether Bach availed himself of the opportunity of performing one half before the sermon and the other half afterwards." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 222.

Martin Petzoldt notes that Bach used a slightly different melody here (6 February 1724) than the version used in the Leipzig hymnal. This is the case also in BWV 75 (30 May 1723) and BWV 100 (ca. 1734). The suggestion that Bach was still unfamiliar with the Leipzig version could be valid for BWV 75 but not for BWV 144 because he had already used the Leipzig version in BWV 69a, performed on 15 August 1723. See Petzoldt, *Bach Kommentar* 2:536.

This is the only movement in a major key.

9. G major GM G major

Er ist mein Gott, der in der Noth mich wohl weiss zu er -  
 He is my Guide what - e'er be - tiae, who ev - er will up -

Er ist mein Gott, der in der Noth mich wohl weiss zu er -  
 He is my Guide what - e'er be - tide, who ev - er will up -

Er ist mein Gott, der in der Noth mich wohl weiss zu er -  
 He is my Guide what - e'er be - tide, who ev - er will up -

Er ist mein Gott, der in der Noth mich wohl weiss zu er -  
 He is my Guide what - e'er be - tide, who ev - er will up -

G major A7 D major 15 E minor E minor A(7) D major

12.

hal - ten: Drum lass' ich ihn nur wal - ten.  
hold me and in His im - age mould me.

hal - ten: Drum lass' ich ihn nur wal - ten.  
hold me and in His im - age mould me.

hal - ten: Drum lass' ich ihn nur wal - ten.  
hold me and in His im - age mould me.

hal - ten: Drum lass' ich ihn nur wal - ten.  
hold me and in His im - age mould me.

D major G major G major

The tenor recitative takes up the chorale's train of thought—another indication that the cantata was not intended to be performed in two parts, the latter part coming after the sermon.

Secco

**Recitativo** •Discontent: Where it rules there is much grief (144/4).

144/4. 1. Tenore

Wo die Ge - nüg - samkeit re - giert und ü - ber - all das Ru - der  
The one who guides his soul at ease to sail se - rene through plac-id

The text possibly alludes to God's response to Paul's prayer to be delivered from his "thorn in the flesh," recorded in 2 Corinthians 12:9: But [the Lord] said to me, "My grace is sufficient for you (Luther 1545: Laß dir an meiner Gnade genügen)..."

B major E minor E7

3.

führt, da ist der Mensch ver - gnügt mit dem, wie Gott es fügt. Da -  
seas, is ev - er well con - tent with that which God has sent. But

A minor G major G major

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6.

ge - gen wo die Un - ge - nüg - sam - keit das Ur - theil spricht, da stellt sich  
oth - er - wise with him on greed - i - ness and pleas - ure bent; his woe and

G# dim.7 E major A minor F major

8.

Gram und Kummer ein, das Herz will nicht zufrieden sein, und man ge - denket nicht da -  
wail - ing nev - er cease, his heart can nev - er be at peace, nor does he say to an - y -

Chromatic dissonance for "Gram und Kummer" ("grief and trouble").

D7 E major

11.

ran: Was Gott thut, das ist wohl - ge - than.  
one: "What God - does - is with wis - dom - done."

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

Form (Rhyme: AbbAaAccA)  
Ritornello (mm. 1-7) Bm  
Line 1=motto (7) Bm  
Lines 1-4 (8-12) Bm  
Line 5=1=motto (13) F#m  
Rit (13-17) F#m  
Lines 6-7 (17-21) F#m-AM  
Line 8=1=motto (3x: 21-24) Bm-DM  
Rit (24-26) DM-AM  
Line 1=motto (26-27) AM-Em  
Lines 1-4, 5-6 (27-33) Em-Bm  
Line 1=motto (6x: 33-39) Bm  
Rit (39-42) Bm

Konrad Küster notes that Bach expanded the structure of the text in no. 5. He writes, "As the printed libretto shows... the word 'Genügsamkeit' ['contentment'] alone was intended to have a framing effect with five longer lines inserted between the two mentions of this concept. However, Bach further structures the text by taking the 'inner block' as 3+2 lines and refers to 'Genügsamkeit' again between them. Bach's critical treatment of his text models repeatedly manifests itself in such text transformations; an aria whose frame consists of only one four-syllable word is hardly conceivable. This movement thus indicates that Bach himself could not have been the librettist." See Konrad Küster, ed., Bach Handbuch (Kassel: Bärenreiter, 1999), pp. 228-229. For the original German text, see note.

**Aria** •Contentment is a great treasure in this life (144/5).

144/5. (Tempo giusto ♩ = 66) Outline of chorale phrase in minor. Thematic material is spun out ("Fortspinnung").

1. Ob d'amore

Ritornello derived from vocal line mf

B minor Walking bass...

The oboe d'amore plays the "Genügsamkeit" ("contentment" motive pervasively throughout the movement. This repetition, along with Bach's expansion of the text underscores the central literary theme of the movement.

4.

B minor A7 D major F#7 B minor N6 (bass stops)

6. **Soprano**

Ge - nüg - sam - keit, Ge -  
 O sweet - con - tent, O

Oboe d'amore plays "Genügsamkeit" motive in canon and repeats it pervasively.

A# dim.7 B minor B minor B minor

9.

nüg - sam - keit ist ein Schatz in die - sem Leben, welcher kann Ver - gnügung  
 sweet - con - tent in our life a - pre - cious treas - ure - bring - ing peace and qui - et

B minor E major A major E# dim.7 C# major

11.

ge - ben in der gröss - - ten Trau - - rig - keit, Ge -  
 pleas - ure - sooth - ing all - - em - bit - - ter - ment, O

F# minor



13.

nüg - samkeit. Ritornello  
sweet - con-tent.

*mf*

F# minor F# minor E7

15.

Denn es  
Let us

*p*

C#7 F# minor N6 E# dim.7 F# minor F# minor

18.

läs - set sich in Al - len Gottes Fügung wohl ge -  
ev - er, then, con - tent us, - with the lot that God has

NBA: allen (A melisma underscores the extent of "all.")

F#(7) B minor B minor E major

Oboe d'amore plays "Genügsamkeit" motive in canon.

20.

fal - len Ge - nüg - sam -  
sent us, O sweet con -

A major A7 D major

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22.

keit, Ge - nüg - sam - keit, Ge - nüg - sam -  
tent, O sweet con - tent, O sweet con -

D major

24.

keit, Ge - nüg - samkeit;  
tent, O sweet con - tent,

Ritornello

D major

Alfred Dürr writes, "In place of the expected da capo, the third and longest section contains a restatement of the entire text, but without literal reprise of the music, so that the movement acquires the character of a very free sequence of variations rather than a da capo aria." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 222.

27.

nüg - sam - keit, Ge - nüg - sam - keit ist ein Schatz in diesem  
sweet con - tent, O sweet con - tent in our life a pre - cious

D# dim.7 E minor E minor

29.

Le - ben, welcher kann Ver - gnü - gung ge - ben in der grössten Traurig -  
treas - ure bring - ing peace and qui - et - pleas - ure, sooth - ing all - em - bit - ter -

D7 B minor B major (D7) B7 E minor B major

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31.  
 keit, dennes lasset sich in Al.lem Gottes Fügung wohl ge. fallen Ge.  
 ment, let us ev-er, then, con-tent us, with the lot that God has sent us, O

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

34.  
 nüg - sam - keit, Ge - nüg - sam - keit, Ge - nüg - sam -  
 sweet con - tent, O sweet con - tent, O sweet con -

A major A7 D major F#7

36.  
 keit, Ge. nüg - sam. keit, Ge - nüg - sam - keit. Ge -  
 tent, O sweet con - tent, O sweet con - tent, O

Oboe d'amore plays the opening measures as if introducing the ritornello early.

B minor B minor B minor

38.  
 nüg - sam. keit, Ge - nüg - sam - keit.  
 sweet con - tent, O sweet con - tent.

Ritornello

B minor B minor A7 D major



11.

Er hilft aus Noth, der fromme Gott, und züchti get mit Massen. Wer  
 Our help in need, our God in - deed, with gen - tle mod - er - a - tion He -

Er hilft aus Noth, der fromme Gott, und züchti get mit Massen. Wer  
 Our help in need, our God in - deed, with gen - tle mod - er - a - tion He

Er hilft aus Noth, der fromme Gott, und züchti get mit Massen. Wer  
 Our help in - need, our God in - deed, with gen - tle mod - er - a - tion He -

Er hilft aus Noth, er hilft aus Noth, der fromme Gott, und züchti get mit Massen. Wer  
 Our help in - need, our help in - need, our - God in - deed, with gen - tle mod - er - a - tion He

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

Gott vertraut, fest auf ihn baut, den will er nicht ver - las - - sen.  
 chas - tens us, so Him we trust, we need not fear - - - - - dam - na - - - - - tion.

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Gott vertraut, fest auf ihn baut, den will er nicht ver - las - - sen.  
 chas - tens us, so - - - - - Him we trust, we need not fear - - - - - dam - na - - - - - tion.

The end of the chorale's Abgesang (with its literary conclusion) is emphasized with melismas on "verlassen" ("abandon/forsake") and elongation of the phrase.

F# minor A major E7 A# dim.7 B minor F#(7) B major  
 E7 D major