

J.S. Bach - Church Cantatas Form: Aria (S) - Recit (S) - Aria (S) - Recit (S) - Chorale (SATB). Marked "à Soprano Solo é 3 Ripieni."

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NBA I/7; BC A43

Septuagesima (BWV 144, 92, 84)

*1 Corinthians 9:24-10:5 (Run the race so as to obtain the prize)

*Matthew 20:1-16 (The parable of the vineyard laborers)

Librettist: Picander (Christian Friedrich Henrici: see note.)

FP: 9 February 1727 (Leipzig: St. Thomas)

This cantata belongs to Bach's third cantata cycle in

Leipzig (see notes below). It was later moved to

the Picander cycle (IV). Concerning Bach's

personal circumstances at the

time, see note.

Instrumentation:

Oboe

Vln I, II

Vla

SATB

Continuo, Organo

Form (Rhyme: ABCCB)
Ritornello (mm. 1-24) Em

A: Lines 1-2 (3x: 25-53) Em-Bm

Rit (53-67) Bm

B: Lines 3-5 (68-79) Bm-DM

Rit (79-88) DM

B: Lines 3-5 (88-107) DM-Em

Rit (107-116) Em

A: Lines 1-2 (3x: 116-144) Em

Rit (144-158) Em

A "cantata" (the term used by Bach in the autograph score) for soprano with closing SATB chorale on the theme of embracing one's lot in life because it is determined by God—a theme derived from Jesus' parable in the Gospel reading. The solo soprano part is technically demanding.

Bach's alterations to Picander's published libretto produces a 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. 84

Bach seldom uses the term "cantata."

Ich bin vergnügt mit meinem Glücke

Aria

84/1. •Contentment with what I have, though it be little (84/1).

1. Oboe

Ritornello

E minor (For significance, see note.)

D7 G major A7 (B7)

The persistent dotted rhythm appears to suggest a carefree demeanor.

B7 C major

E minor iv6

V

E minor

Phrygian cadence, often used for questions.

D major

GM7

iv6

V

B7

E minor

A# dim.7

A7

D7

B7

E minor

E minor

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The soprano adopts the ritornello's theme but with modified articulation.

Soprano and oboe in duet...

25 **Soprano**

Ich bin ver-gnügt mit meinem Glücke, das mir der lie-be Gott...
I am con-tent to fill the sta-tion that God has por-tioned out...

Oboe

E minor D major G major D# dim.7 E minor

30

- be Gott, das mir der lie-be Gott be-schert, ich bin ver-gnügt, ver-tioned out, that God has portioned out to me, I am con-tent, con-

E minor iv6 V B pedal...

34

gnügt, ich bin ver-gnügt, ich bin ver-gnügt, tent, I am con-tent, I am con-tent, I am con-tent,

Vocal insertion ("Vokaleinbau") into ritornello.

E minor

38

ich bin vergnügt mit mei-nem Glük-ke, das mir der...
I am con-tent to fill the sta-tion that God has...

Ob

D7 G major

42

lie-be Gott, das mir der lie-be Gott be-schert, ich bin ver-

portioned out, that God has portioned out to me, I am con-

Vln I: Ritornello motive...

D# dim.7 E minor iv6 Phrygian cadence, often used for questions. V E minor

46

gnügt mit mei-nem Glück-ke, ich bin ver-

-tent to fill the sta-tion, I am con-

A7 D major

50

gnügt mit mei-nem Glück-ke, das mir der lie-be Gott be-schert.

-tent to fill the sta-tion that God has portioned out to me.

Ritornello

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

54

F#7 F# pedal...

59

B minor F#7

63

G major E7 F#7 B minor B minor

Middle section of da capo aria.

Text painting: Melismas for "reiche Fülle" ("rich abundance").

67 C

Soll ich nicht rei - - che Fül - - le ha -
 Though I - know naught - - of wealth - - and fash -

Vocal insertion ("Vokaleinbau") into ritornello material.

B minor B minor B minor G# dim.7 E7

71

- ben, soll - ich nicht rei - - che Fül - - le
 - ion, though - I know naught - - of wealth - - and

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

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75 NBA: vor (each time)

ha - ben. so dank' ich ihm für klei - ne Ga - ben, und bin auch nicht dersel - ben.
fash - ion I thank - ful take my hum - ble ra - tion which serves my needs tho' scant - it -

A7 D major

79

werth.
be.

Ritornello

D major

84

D major D major

88 **D**

Soll ich nicht reiche Fülle haben.
Though I know naught of wealth and fashion

Vln I: Ritornello motive Word painting: Long melisma for "reiche" ("rich").

D major D7 G# dim.7 E major A minor

92

so dank' ich ihm für kleine Gaben
 I thank - ful take my hum - ble ra

Ritornello motives...

Word painting: Long melisma for "Gaben" ("gifts"), even though the gifts are described as small ("kleine Gaben").

B(7) E minor A minor

96

ben, und bin auch nicht derselben
 tion which serves my needs tho' scant it

G7 C major C7 F major G7 C major

100

werth, und bin auch nicht derselben werth, derselben werth,
 be, which serves my needs, tho' scant it be, tho' scant it be,

Ritornello material.

C major G# dim.7

105

und bin auch nicht derselben werth.
 which serves my needs, tho' scant it be.

Ritornello

D# dim.7 E minor iv6 V E minor

Phrygian cadence, often used for questions.

110

D major GM7 C major C aug.6 A# dim.7 A7

114

E

Ich bin ver - gnügt mit mei - nem
 I am con - tent - to fill the

D7 B7 E minor E minor E minor E minor

119

(tr)

Glück - ke, das mir der lie - be Gott, das mir der lie - be Gott be -
 sta - tion that - God has por - tioned out, that God has portioned out - to

Ritornello material.

Ob

G major D# dim.7 B(7) E minor

123

schert, ich bin ver - gnügt, vergnügt, ich bin ver - gnügt,
 me, I am con - tent, con - tent, I am con - tent,

B pedal...

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127

ich bin ver - gnügt, ich bin vergnügt mit mei -
I am con - tent, I am con - tent to fill

E minor E minor G major

131

- nem Glück - ke, das mir der lie - be Gott, das mir der lie - be Gott be -
the sta - tion that God has - portioned out, that God has portioned - out to

G major A7 D# dim.7 E minor

135

schert, ich bin ver - gnügt mit mei - nem Glück - ke,
me, I am con - tent to fill the sta - tion,

E minor D7 GM7

140

ich bin ver - gnügt mit mei - nem Glück - ke, das mir der lie - be Gott be -
I am con - tent to fill the sta - tion that God has portioned out to

D# dim.7 E minor

144

schert.
me.

E minor E minor

149

tr

B pedal... E minor

154

C major C aug.6 A# dim.7 A7 B7 E minor E minor

Recitativo • God owes me nothing; I have but done my duty (84/2).

84/2. **Soprano** 1. F# D C# B G E A#

Chromatic saturation in the vocal part in 16 mm.

Gott ist mir ja nichts schuldig, und wenn er mir was giebt, so zeigt er mir, dass er mich
God real - ly owes me noth - ing, and when He gives me aught it is to show His lov - ing

B minor

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4

liebt; ich kann mir nichts bei ihm ver-die-nen; denn was ich thu', ist mei-ne Pflicht.
 though; for sure-ly I can-not de-serve it, since all I have to Him I owe.

B minor E(7) A major

7

Ja! wenn mein Thun gleich noch so gut geschehen, so hab' ich doch nichts Rechtes aus-ge-
 Yea! What I do that seems to be of mer-it, is scant re-turn for what He doth be-

A major F# major B minor C#7

10

richtt. Doch ist der Mensch so un-ge-dul-dig, dass er sich oft betrübt, wenn ihm der
 - stow. Yet man is ev-er so im-pa-tient, that he will oft be-wail if an-y

Allusion to Jesus' parable in the Gospel reading: "When the first [laborers] came, they thought they would receive more; but each of them also received a denarius. And on receiving it they grumbled at the householder..."

F# minor B7 D# dim.7

13

lie-be Gott nicht ü-ber-flüs-sig giebt. Hat er uns nicht so lan-ge Zeit umsonst er-
 lux-u-ry at all the Lord cur-tail. Has God not since our ver-y birth both fed and

B major E minor G major

16 G#

nähret und ge-kleid't, und will uns einsten se-liglich in sei-ne Herr-lich-keit er-
clothed us here on earth? and will He not when we shall die, re-ceive us there in heav-en

G7 E major E7 A minor G7

18II NBA: vor

höhn? Es ist genug für mich, dass ich nicht hungrig darf zu Bet-te geh'n.
high? It is e-nough for me to be from want and mor-tal hun-ger free.

C major A major D minor D minor

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). Here the poet accepts his meager lot in life despite what his neighbor might have. Alfred Dürr writes, "The aria...., no. 3, with its spirited, song-like melody, illustrates not only the 'joy' of the text but, still more, the words of the middle section, 'a joyful spirit, a grateful heart that glorifies and praises.' Particularly charming is the treatment of the obbligato instruments, oboe and solo violin, which play together in unison at the beginning—with the lively violin figuration simplified in the oboe part—but are then separated, only to come together again later, so that a constant interplay arises between one and two parts." See "The Cantatas of J. S. Bach," translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 230–231.

Aria •Contentment with my lot though others have more (84/3).

84/3. (Allegro $\text{♩} = 60$) First 4 oboe notes = major version of chorale opening.

Dance-like movement with interplay between oboe, violin, and singer.

Form (Rhyme: ABCCA)
 Ritornello (mm. 1-24) GM
 A. Lines 1-2 (3x: 25-72) GM-DM
 Rit (73-96) DM
 B. Lines 3-5 (97-116) DM-Em
 Rit (117-128) Em
 B'. Lines 3-5 (129-160) Em-Bm
 Rit (161-184) GM
 A'. Lines 1-2 (3x: 185-232) GM
 Rit (1-24) GM

G major (For significance, see note.) G major



6 (238)

G major G7 C major

12 (244)

G major G7 C major D7

J.S. Bach - Church Cantatas BWV 84

Bach's libretto is almost entirely newly composed. It adopts only the last line of Picander's published text ("und gönne dem Nächsten") for its second line, creating new poetry for lines 1, 3, 4, 5. With the exception of the adopted line (which is in dactylic meter), Picander's published text is in trochaic meter. Bach's libretto employs dactylic meter throughout. See Petzoldt, *Bach Kommentar* 2:562–563, 56

18 (250)

B minor D7 G major

Apparent allusion to Ecclesiastes 2:24: "There is nothing better for a man than that he should eat and drink and find enjoyment in his toil" (see also Ecclesiastes 5:18). For an exegesis by theologian Johann Olearius (1611–1684), whose commentary was in J. S. Bach's personal library, see Martin Petzoldt *Bach Kommentar* 2:567–568.

24 **Soprano**

Ich es - se mit Freuden mein we - ni - ges Brot und gön - ne dem Nächsten von
I glad - ly con - tent me with scan - ti - est fare - and will - ing - ly share what I

Solo Vln Ob Vln Ob Vln

G major G major G major

31

Her - zen das Sei - ne, ich
have with my neigh - bor, I

Vln Ob mf p

G major

37 Vocal insertion ("Vokaleinbau") into ritornello material...

es - se mit Freu - den mein we - ni - ges Brot, -
glad - ly con - tent me with scan - ti - est fare, -

Vln I Ob Ob

G7 C major C major G major D major

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44 **B**

ich es - se mit Freuden mein we - ni - ges Brot und gön - ne dem Nächsten von
I glad - ly con - tent me with scan - ti - est fare - and will - ing - ly share what I

G major G major

51

Her - zen das Sei - ne, und gön - - - - ne dem Nächsten von Her - -
have with my neighbor, and will - - - - ing - ly share what I - - have - -

Ob Vln Vln

G major G7

58

- - - - zen das Sei - ne, ich es - se mit Freuden mein we - ni - ges Brot und
with my neighbor, I glad - ly con - tent me with scan - ti - est fare - and

Ob Ob

C major E7 A minor D7

65

gön - ne dem Nächsten von Her - zen das Sei - ne, von Her - - - - zen
will - ing - ly share what I have with my neighbor, I have - - - - with

Ob Ob Continuo alone...

G major D major

J.S. Bach - Church Cantatas BWV 84

71 **C**

das Sei - ne.
my neigh - bor.

Ritornello

A major D major D major

78

Vln

81

D major D7 G major (A7)

90

F# minor A7 D major

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96 **D** Middle Section Word painting: Melismas for "fröhlicher" ("happy/cheerful").

Ein ru - lug Ge - wis - sen, ein fröh - li - cher Geist, ein dank - ba - res
A soul with its Mak - er in hap - py - ac - cord, a heart ov - er -

Continuo alone...

D major D major D7 G major B7

102 NBA: verzuckert (each time).

Her - ze, das lo - bet und preist, ver - meh - ret den Se - gen, ver - süs - set die
- flow - ing with praise for the Lord, will gain us con - tent - ment and sweet - en our

E minor E7 A minor E minor

108 Word painting: Sustained notes and chromatic inflection for "Not" ("need/necessity/deprivation").

Not!, ver - meh - ret den
care, will gain us con -

Ob Continuo alone... Vln

E minor A(7) D major D7 G major G7 C major D# dim.7 B7 E minor

114 **E**

Se - gen, ver - süs - set die Not!,
- tent - ment and sweet - en our care.

Ob Vln Ritornello

B7 E minor E minor E7 A minor (D7) G major

121

G major B7 E minor

127 **F** Word painting: Sustained note for "ruhig [Gewissen]" ("calm conscience").

Ein ru - - - - - hig Ge - wis - sen, ein
A soul with its *Mak - er* in

E minor E minor E minor A7 (D major)

133 Word painting: Melisma for "fröhlich" ("happy/cheerful").

fröh - - - - - li - cher Geist, ein ru - hig Ge - wis - sen, ein
hap - py ac - cord, a *soul* with its *Mak - er* in
 Oboe doubling voice...

(A7) F#7 B minor B minor

139

fröh - li - cher Geist, ein dank - ba - res Her - ze, das lo - bet und preist, ver -
hap - py - ac - cord, a heart ov - er - flow - ing with praise for the - Lord, will -

B minor B minor B minor D major A7

Word painting: Sustained notes and chromatic inflection for "Not" ("need/necessity/deprivation"). The vocal line rises against surprising harmonic progression, which ends with a fermata.

145

meh-ret den Se-gen, ver-sü-sset die Noth,
gain us-con-tent-ment and sweet-en our care,

Sighing motives in oboe and violin for "Not" ("need/necessity")

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

152

ver-meh-ret den Se-gen, ver-will gain us-con-tent-ment and

Fermata suggests reflection.

Continuo alone...

D7 E minor E minor F# major B minor

159

sü-sset die Noth, sweeten our care. Ritornello

B minor G major

165

G major

171

G major G7 C major

177

(D7) B minor D7 G major

184 **H** Da capo modified (ending in G major).

Ich es - se mit Freuden mein we - ni - ges Brot — und gön - ne dem
I glad - ly con - tent me with scan - ti - est fare — and will - ing - ly

Vln Ob Vln Ob

G major G major

190

Näch - sten von Her - zen das Sei - ne.
share what I have with my - neighbor.

Vln Ob Vln

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196 **I**

Ich es - se mit Freu - den (Imitation) mein we - ni - ges
 I glad - ly con - tent me with scan - ti - est

Ob

G major G7 C major D major

202

Brot, — (Imitation) ich es - se mit Freuden mein we - ni - ges
 fare, — I glad - ly con - tent me with scan - ti - est

Ob

Oboe doubles voice...

G major G major

208

Brot — und gön - ne dem Nächsten von Her - zen das Sei - ne, und gön -
 fare — and will - ing - ly share what I have with my — neigh - bor, and — will -

Ob continues...

Vln

Vocal insertion ("Vokaleinbau") into ritornello material...

214

- ne dem Nächsten von Her - zen das
 - ing - ly share what I — have with my

Vln Ob

G major G7

220

Sei-ne, ich es-se mit Freuden mein we-ni-ges Brot— und gön-ne dem
 neigh-bor, I glad-ly con-tent me with scan-ti-est fare—and will-ing-ly

Ob

C major E7 A minor D7 G major

226

Nächsten von Her-zen das Sei-ne, von Her-zen das Sei-ne.
 share what I have with my neigh-bor, I have with my neigh-bor.

Ritornello

Continuo alone

G major

Dal Segno

The text alludes to Jeus' parable in the Gospel reading but also to God's statement to Adam in the Garden of Eden after the Fall. Genesis 3:19. In the sweat of your face you shall eat bread till you return to the ground, for out of it you were taken; you are dust, and to dust you shall return. *Matthew 20:8–10. When evening came, the owner of the vineyard said to his steward, "Call the laborers and pay them their wages, beginning with the last, up to the first." And when those hired about the eleventh hour came, each of them received a denarius. Now when the first came, they thought they would receive more; but each of them also received a denarius (Luther 1545: Groschen).

84/4. **Recitativo** •Contentment now; looking to eternal compensation (84/4).

1. Soprano

Im Schweiß mei-nes An-ge-sichts will ich in-dess mein Brot ge-
 In-the sweat of-my face will I meanwhile my bread enjoy,
 With sweat of toil up-on my face I earn the bread with which to

"Halo" of Strings.

D# dim.7

Chromatic saturation in the vocal part in 8 mm.

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The reference to receiving payment at the end of one's "evening of life" reflects Jesus' parable in the Gospel reading, Matthew 20:8-10: When evening came, the owner of the vineyard said to his steward, "Call the laborers and pay them their wages, beginning with the last, up to the first.: And when those hired about the eleventh hour came, each of them received a denarius (Luther 1545: Groschen). Now when the first came, they thought they would receive more; but each of them also received a denarius.

3

nie - ssen, und wenn mein Le - bens - lauf, mein Le - bens - a - bend wird be -
 feed me, and when I end life's race, and on my course to heav - en

Word painting: Melisma for "Lebenslauf"; descending line for "Lebensabend."

E minor A# dim.7 F#7

5

schliessen, so theilt mir Gott den Gro - schen aus, da steht der Him - mel
 speed me, if God will grant me there to go, what more could He be -

B minor (E7) (A7)

7

drauf. O! wenn ich die - se Ga - be zu mei - nem
 - stow? O, when this won - d'rous bless - ing for - ev - er -

D major E# dim.7 C#(7)

9

Gna - den - loh - ne ha - be, so brauch' ich wei - ter nichts.
 - more I am pos - sess - ing, my cup will o - ver - flow.

F# minor iv6 V F# major

This is the 12th (last) stanza of "Wer weiß wie nahe mir mein Ende" by Ämilia Juliane Gräfin von Schwarzburg-Rudstadt (1637–1706). It replaces the final stanza of "Wer nur den lieben Gott läßt walten," which appears in Picander's 1732 published version of the libretto. See note for more.

84/5. Choral (Mel.: „Wer nur den lieben Gott läßt walten“)

•Contentment now since eternal well-being is assured (84/5).

(6) **Soprano 1.**

+Ob
Vln I

Compare first 4 oboe notes of no. 3.

Ich leb' in-dess in dir ver-gnü- get und sterb' ohn' al- le Kummernis, }
 mir g'nüget, wie es mein Gott fü- get, ich glaub' und bin es ganz gewiss: }

And so I live in qui- et plea- sure, and die in peace and free from grief, }
 u- ni- ted with my God, to trea- sure, his stead-fast faith and firm be- lief: }

Alto.

+Vln II

Ich leb' in-dess in dir ver-gnü- get und sterb' ohn' al- le Kummernis, }
 mir g'nüget, wie es mein Gott fü- get, ich glaub' und bin es ganz gewiss: }

And so I live in qui- et plea- sure, and die in peace and free from grief, }
 u- ni- ted with my God, to trea- sure, his stead-fast faith and firm be- lief: }

Tenore.

+Vla

Ich leb' in-dess in dir ver-gnü- get und sterb' ohn' al- le Kummernis, }
 mir g'nüget, wie es mein Gott fü- get, ich glaub' und bin es ganz gewiss: }

And so I live in qui- et plea- sure, and die in peace and free from grief, }
 u- ni- ted with my God, to trea- sure, his stead-fast faith and firm be- lief: }

Basso.

Ich leb' in-dess in dir ver-gnü- get und sterb' ohn' al- le Kummernis, }
 mir g'nüget, wie es mein Gott fü- get, ich glaub' und bin es ganz gewiss: }

And so I live in qui- et plea- sure, and die in peace and free from grief, }
 u- ni- ted with my God, to trea- sure, his stead-fast faith and firm be- lief: }

B minor F# minor D major B minor
 F# major B minor

Text painting: The end of the first and third phrases are extended (unlike other settings of this tune) to emphasize the contentment and submission to God's sovereignty referenced in the text. See Petzoldt 2:570.

11

Durch dei- ne Gnad' und Chri- sti Blut machst du's mit mei- nem En- de gut.
 By grace, thru what our Lord en- dured, my soul's sal- va- tion is as- sured.

Durch dei- ne Gnad' und Chri- sti Blut machst du's mit mei- nem En- de gut.
 By grace, thru what our Lord en- dured, my soul's sal- va- tion is as- sured.

Durch dei- ne Gnad' und Chri- sti Blut machst du's mit mei- nem En- de gut.
 By grace, thru what our Lord en- dured, my soul's sal- va- tion is as- sured.

Durch dei- ne Gnad' und Chri- sti Blut machst du's mit mei- nem En- de gut.
 By grace, thru what our Lord en- dured, my soul's sal- va- tion is as- sured.

B minor D major D major B minor B major