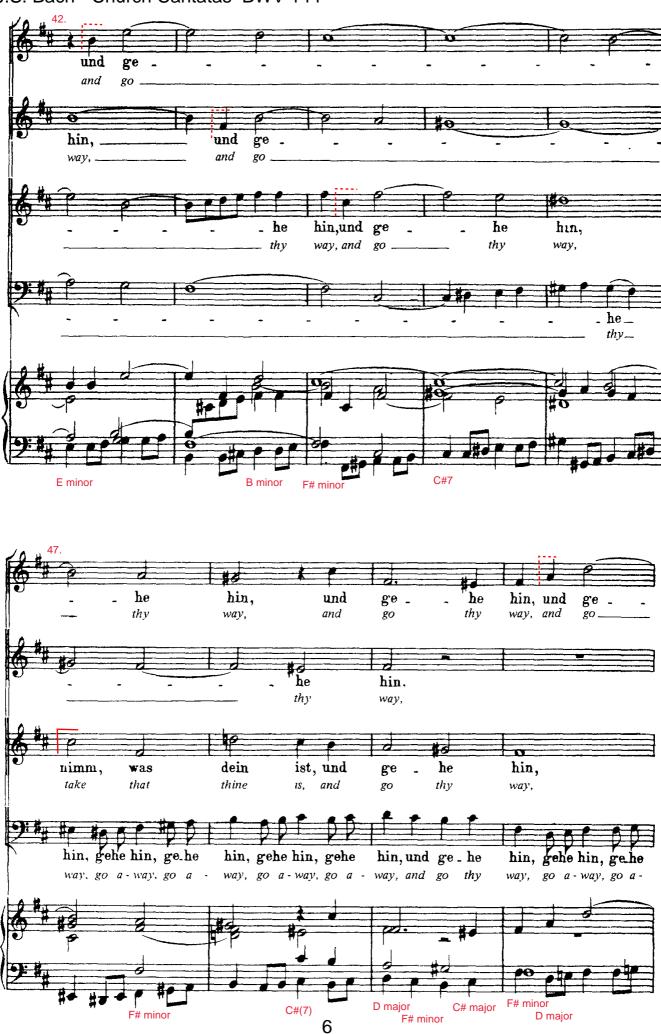


**5** Continuous modulation...



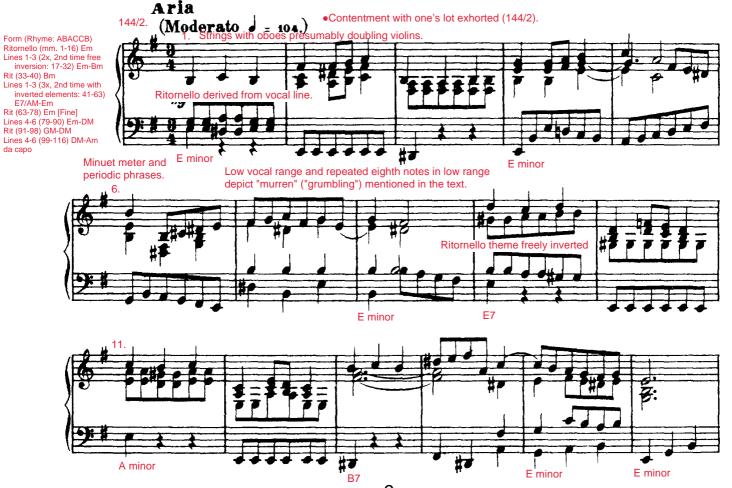






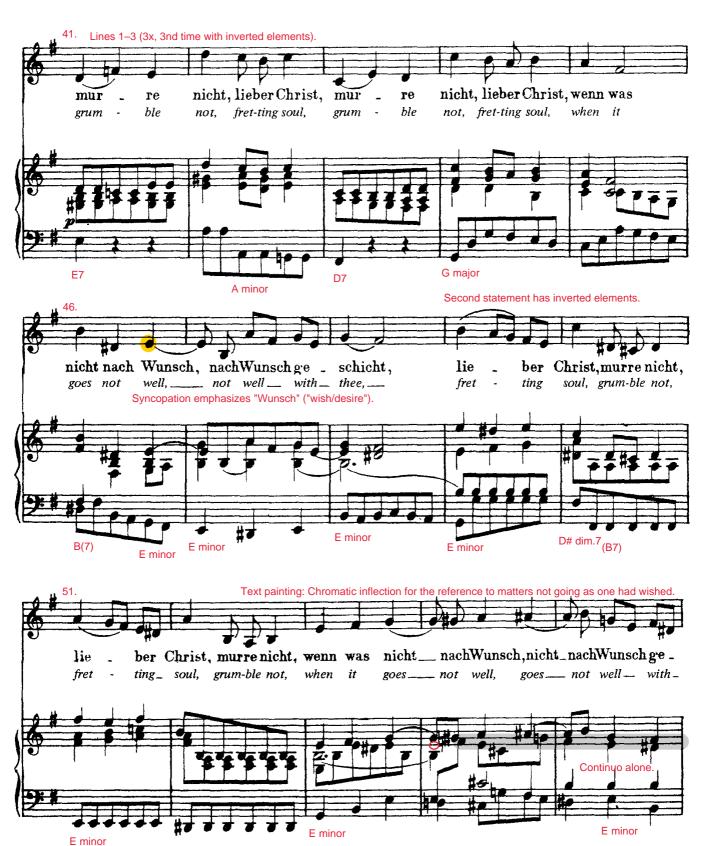


Alfred Dürr writes, "The following aria (no. 2) has a markedly homophonic character and is close to dance (the minuet) in its down-beat phrase structure. Repeated quavers in the accompanying parts depict the 'murmuring' of the text—based on 1 Corinthians 10:10, which in turn echoes Numbers 14:27. The 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.



them also received a denarius. And on receiving it they grumbled (Luther 1545: murreten) at 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: murret 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 7. Alto Lines 1–3 (2x, 2nd time free inversion). Alto is often the Mur nicht, lieber Christ, nicht lieber Christ, wenn was re mur voice of faith. Here re it also represents not, fret-ting soul, when it Grum blenot, fret-ting soul, grum blethe the voice of the Emphasis on "not." vineyard owner in the Gospel reading (i.e., God). This may explain why Bach chose to write a courtly minuet. E minor E minor nicht nach Wunsch\_ge \_ schicht, Christ, murre nicht, lie ber well \_\_\_\_\_ with \_ goes thee, \_\_\_ not. ting soul, grum-ble not, Here te 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 lie ber Christ, murre nicht, wenn was nicht nachWunsch.nachWunschgeschicht, goes \_\_ not well, \_\_ not well \_\_ with\_thee, fret - ting soul, grum-ble not, when\_it A# dim.7 F#7 A minor B minor D# dim.7 E minor B minor B minor B minor

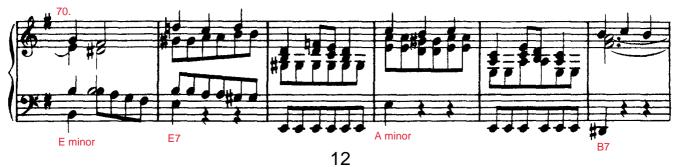


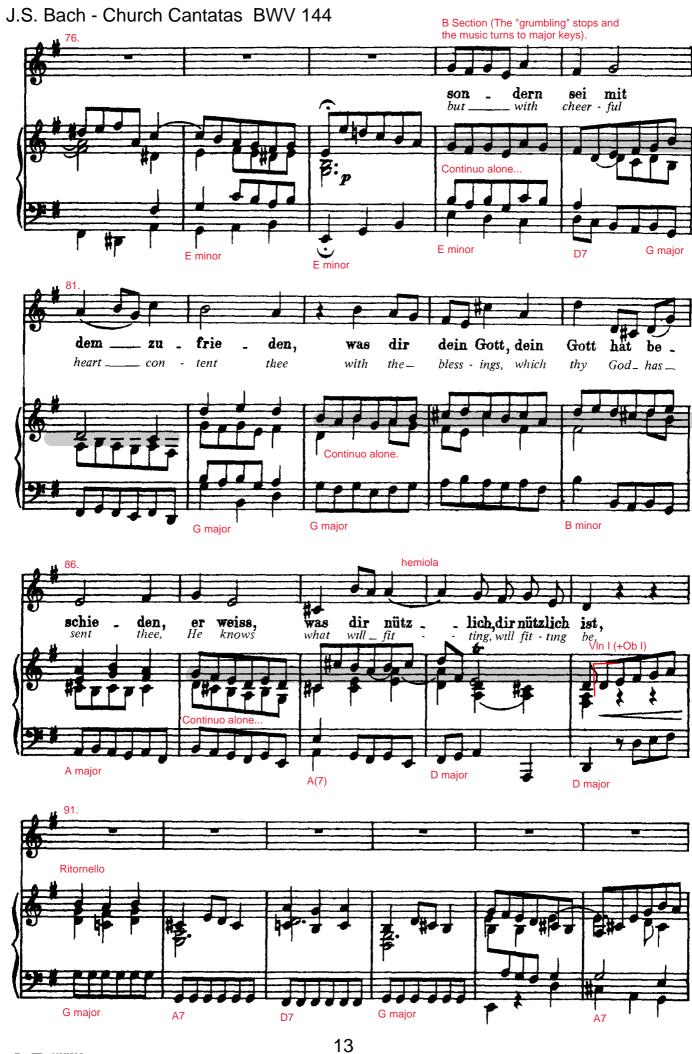


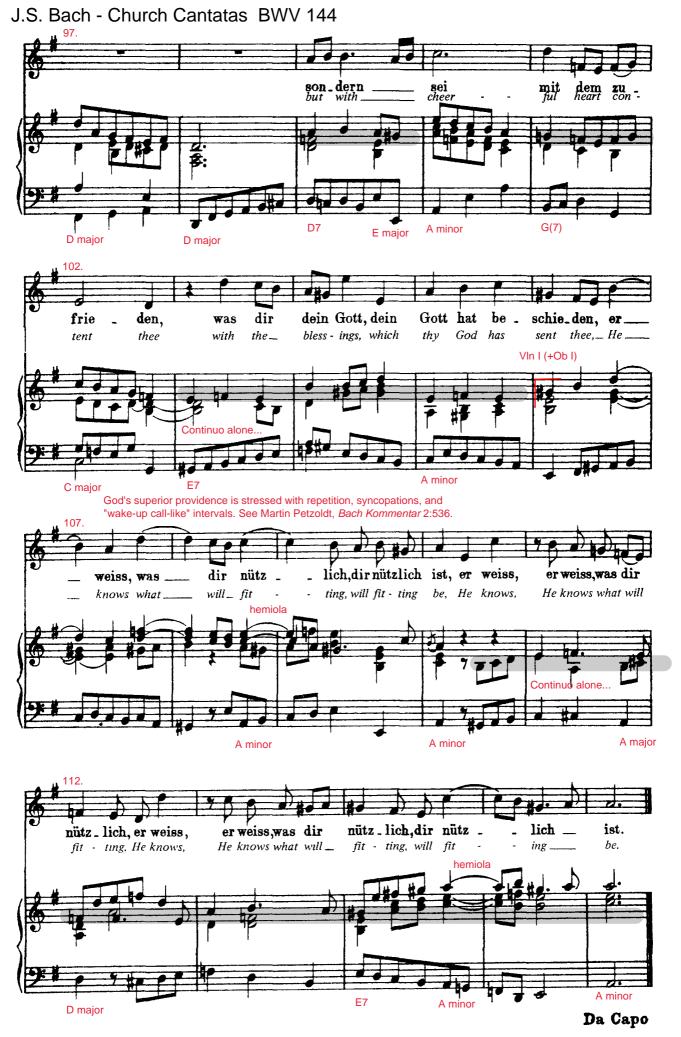


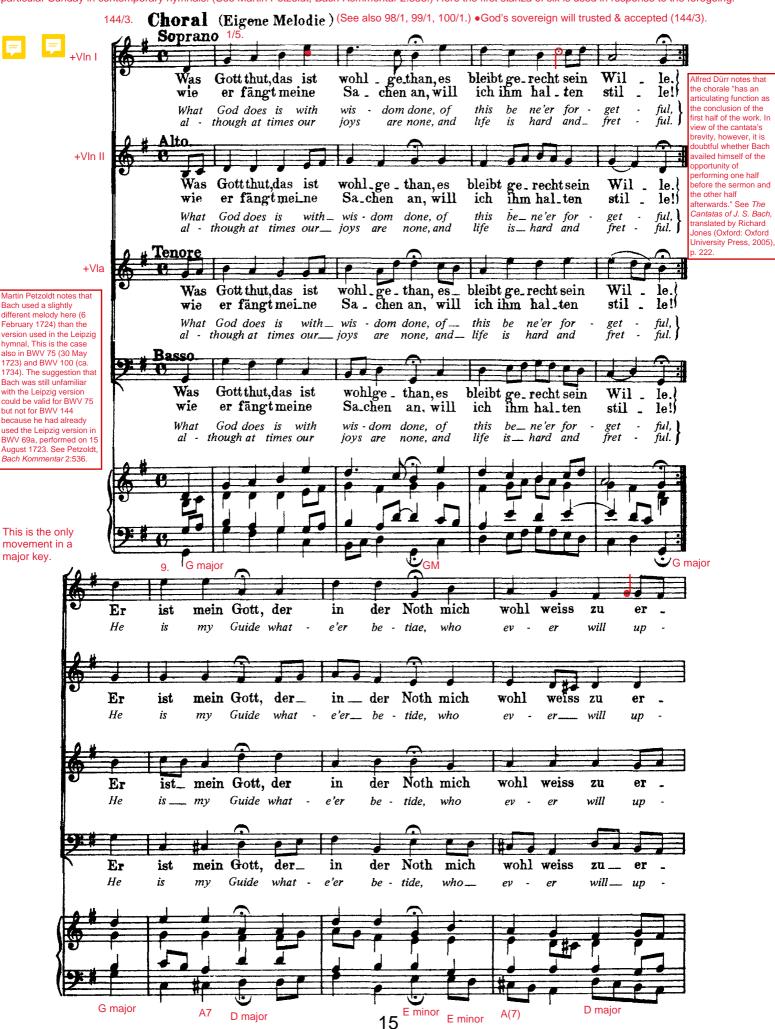


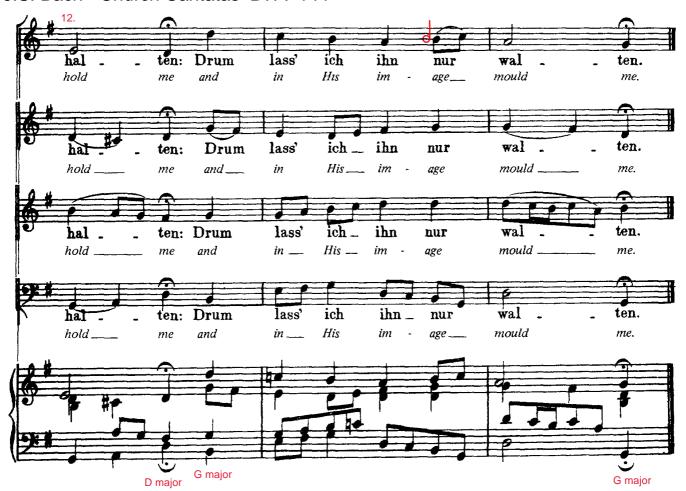












The tenor recitative takes up the chorale's train of thought—another indication that the cantata was not intended to be performed in two parts, the latter part coming after the sermon.





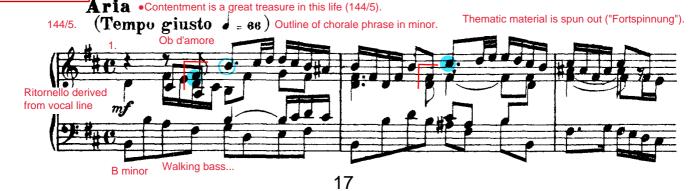
The 2 central movements, respectively, begin and end with the chorale text line "Was Gott tut das ist wohlgetan." Thus the libretto reflects the day's Gospel reading, in which Jesus tells a parable about vineyard workers who all get the same wage even though some were hired late and worked only one hour (see note at no. 1).



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

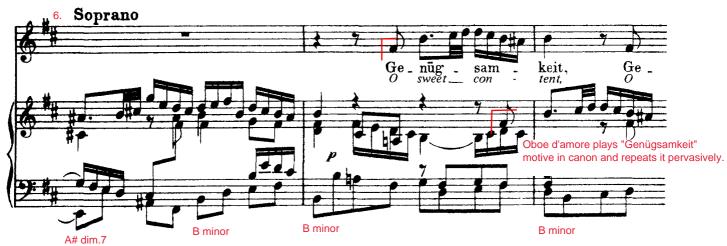
Konrad Küster notes that Bach expanded the structure of the text in no. 5. He writes, "As the printed libretto shows... the word 'Genügsamkeit' ['contentment'] alone was intended to have a framing effect with five longer lines inserted between the two mentions of this concept. However, Bach further structures 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.

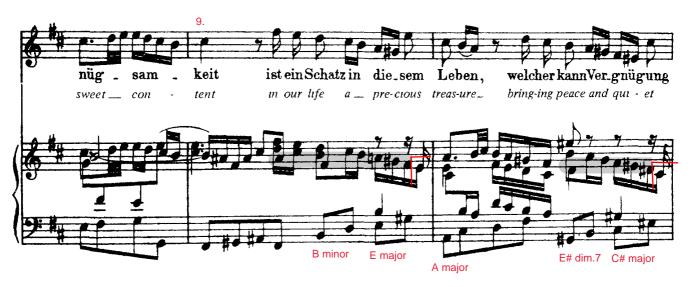
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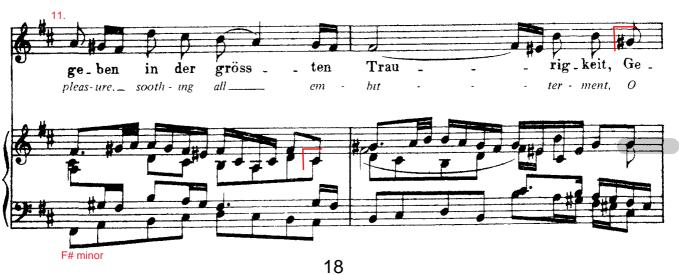


The oboe d'amore plays the "Genügsamkeit" ("contentment" motive pervasively throughout the movement. This repetition, along with Bach's expansion of the text underscores the central literary theme of the movment.

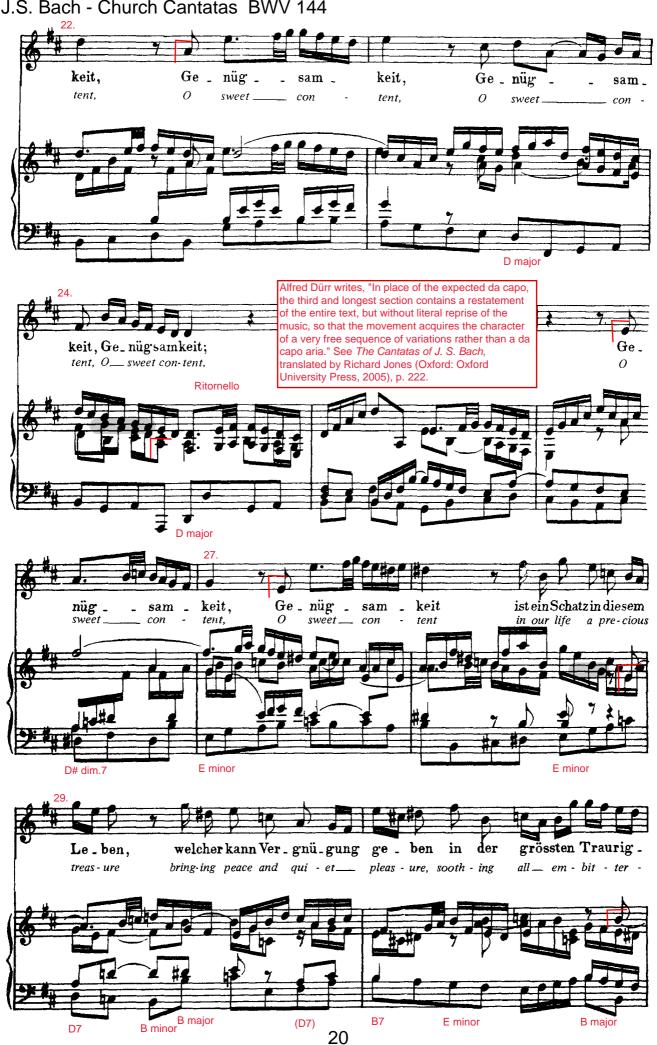


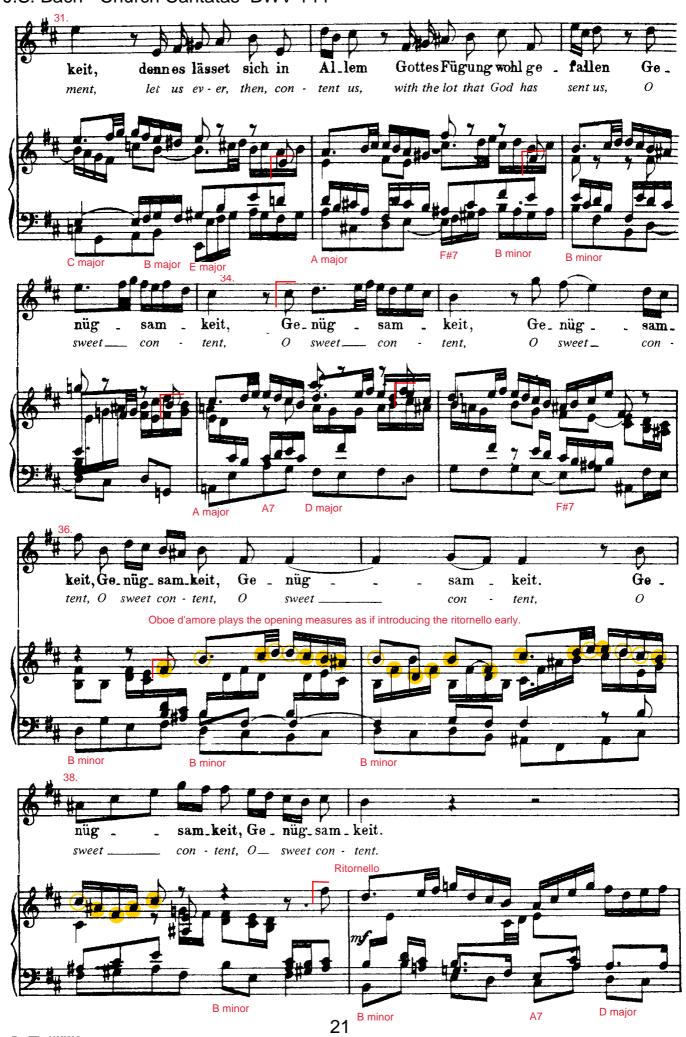


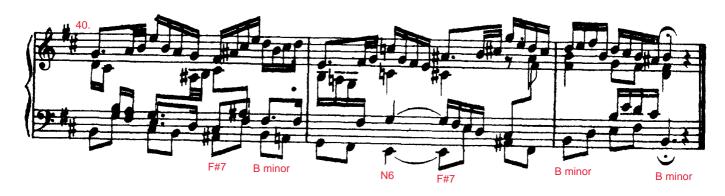












This 1547/1554 chorale by Albrecht of Prussia (1490–1568) and "Was Gott tut, das ist wohlgetan" appear to have been favorities of Bach (see notes at no. 3). Neither chorale is assigned to this particular Sunday in contemporary hymnals. Here the first of four stanzas provides a catechismal summary and response.



