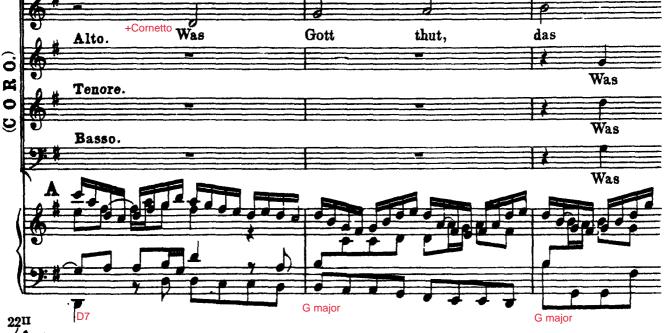


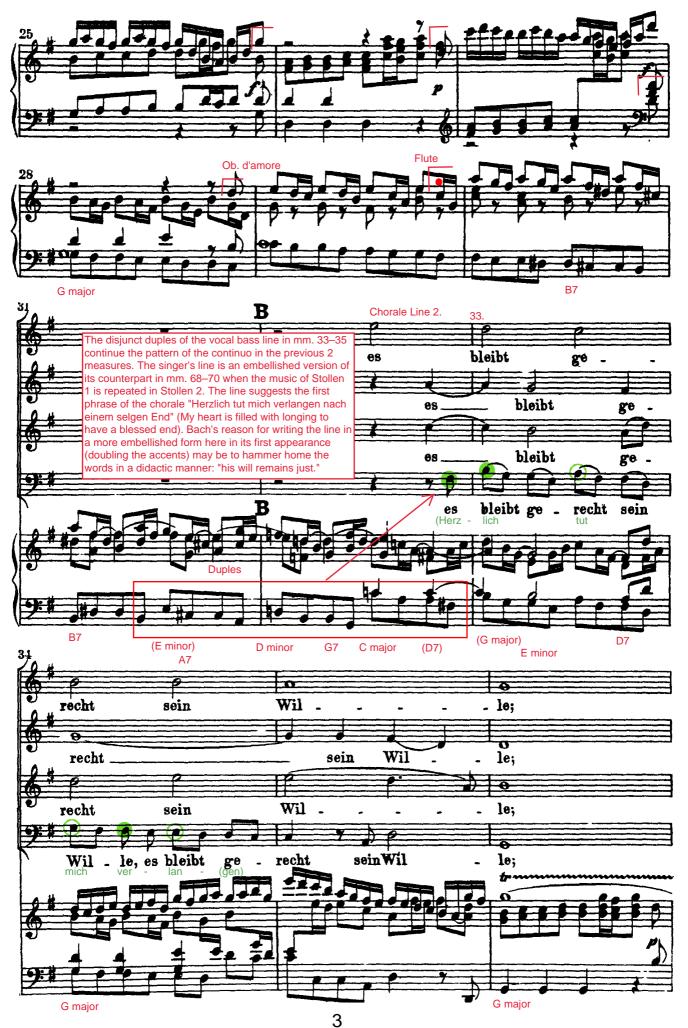
The string ritornello is followed by a concertino group of flute, oboe d'amore, violin, and continuo, the oboe d'amore and violin I playing the opening theme with the flute supplying a "heavenly" figuration. The chorale is embedded chordally in an instrumental concerto texture, the soprano & horn playing the tune in long notes. The flute's entrance is unexpected. Its filigree perhaps suggests Flute heavenly concord with the sentiments of the chorale. 16 Ob d'am p VIn I G major G major 19 17 G major (NB. Der Cantus firmus:,,Was Gott thut, das ist wohlgethan" im Sopran.) 20 Soprano. Stollen 1. Chorale Line 1



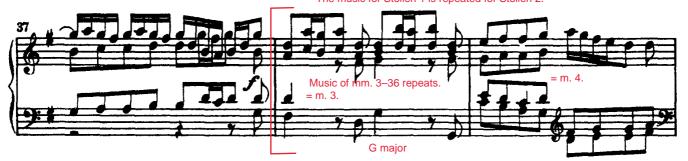


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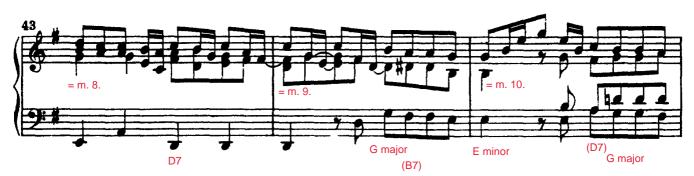
2



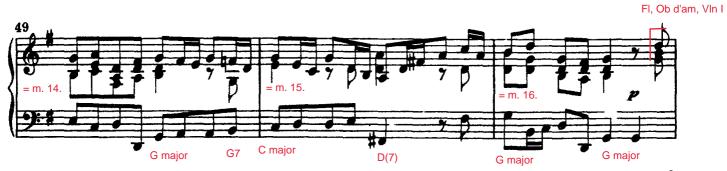
J.S. Bach - Church Cantatas BWV 99_{The music for Stollen 1 is repeated for Stollen 2.}

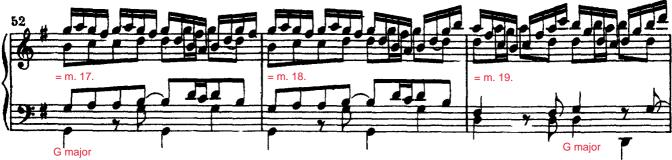








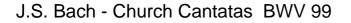


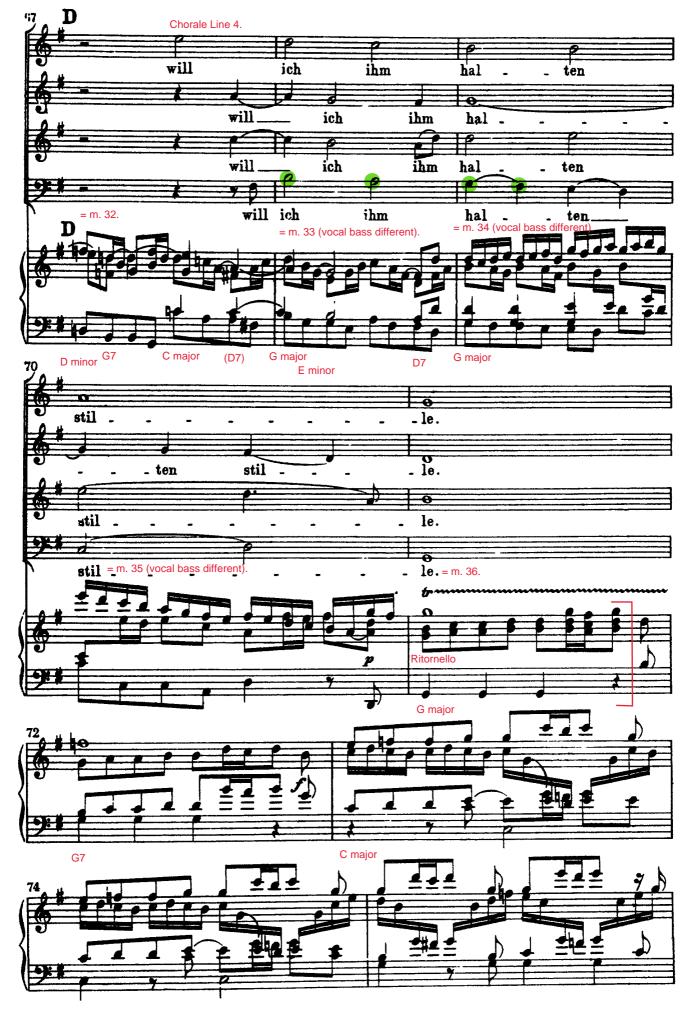


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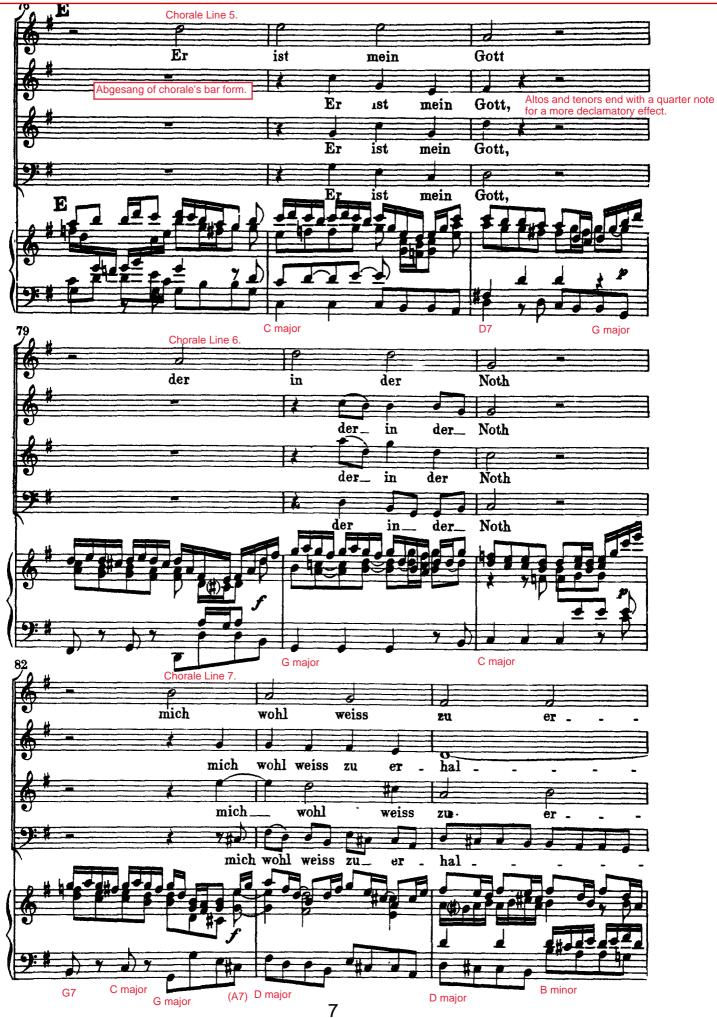








Alfred Dürr writes, "The Abgesang introduces new groupings. Passages assigned a tutti function are no longer played by strings alone but by strings and woodwind—a true instrumental tutti—and the flute occasionally yields its figurative concertante role to the oboe. Consequently, the instrumental postlude 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*, revised and translated by Richard Jones (New York: Oxford University Press, 2005), p. 538.





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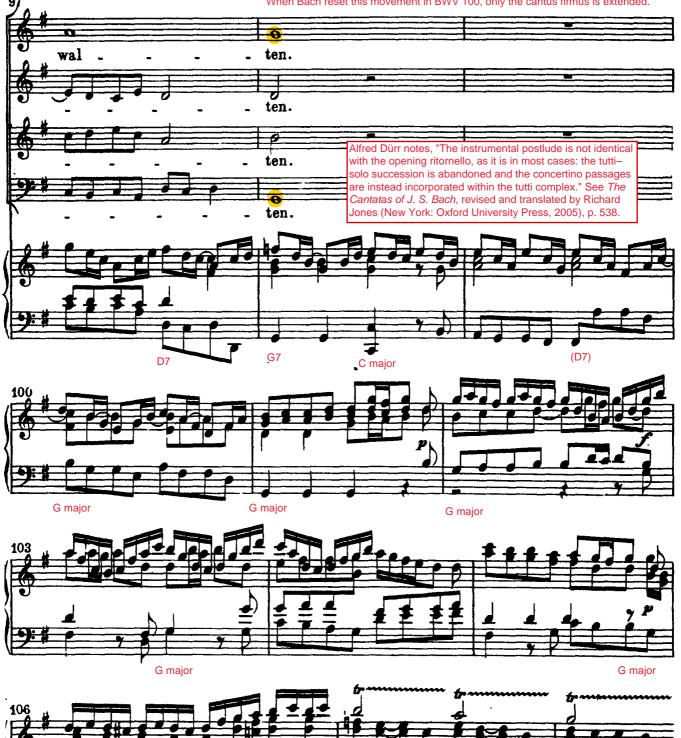
A minor

D major

F major

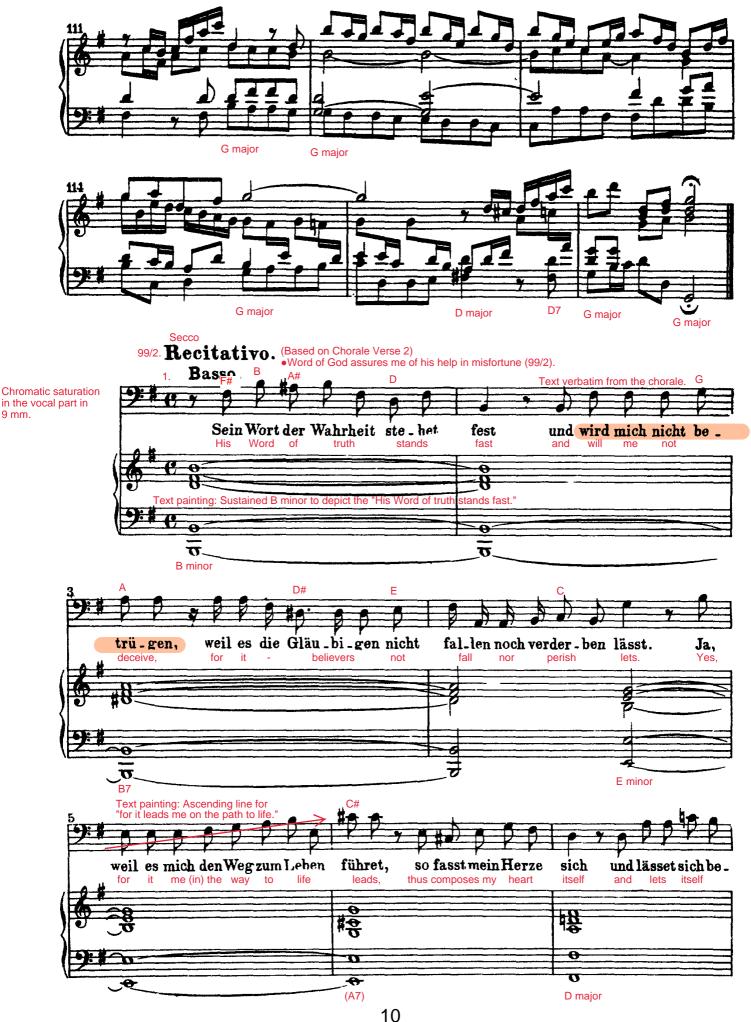
G major

The cantus firmus and bass are held longer than the other voices for "walten" ("hold sway"). When Bach reset this movement in BWV 100, only the cantus firmus is extended.





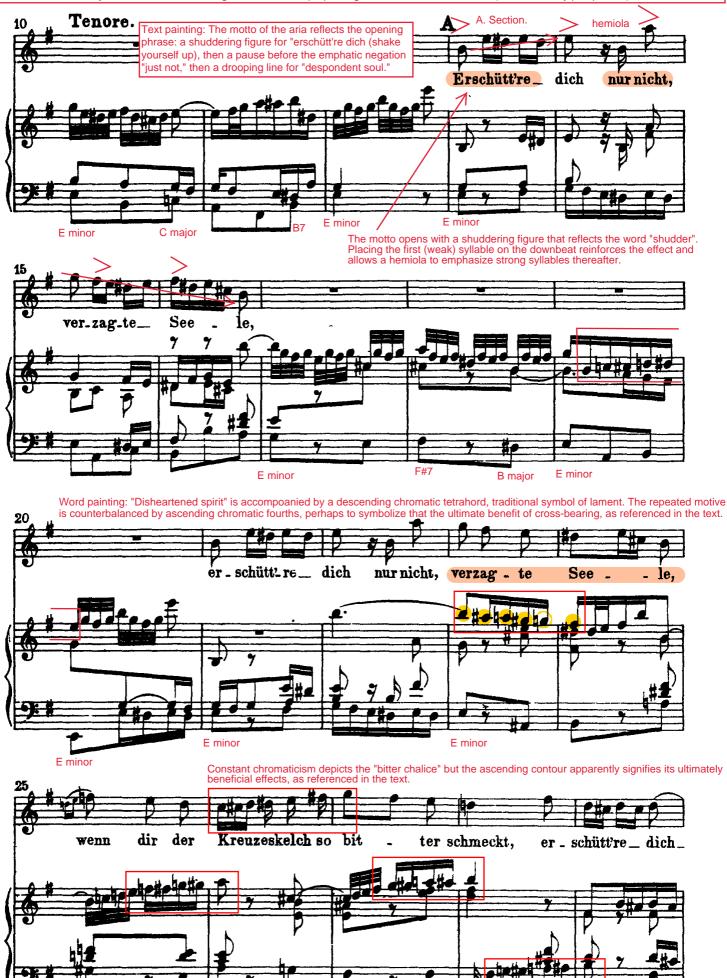




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This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.



While Bach often used the descending chromatic fourth as the traditional symbol of lament (e.g., as the ground bass for the "Crucifixus" in the B-minor Mass), he

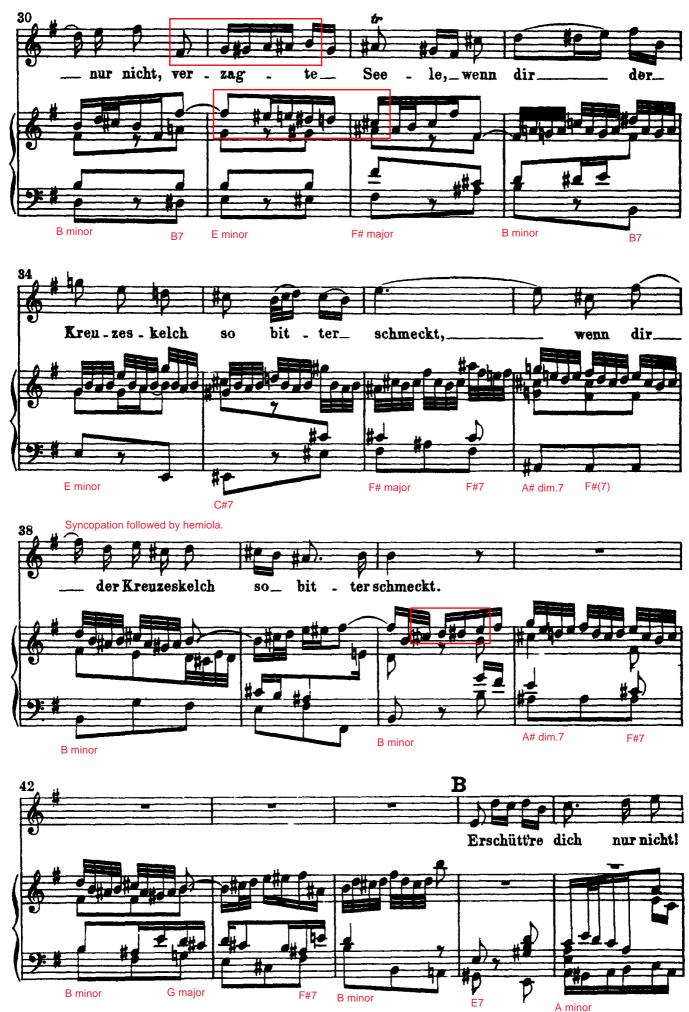
B minor

B mino

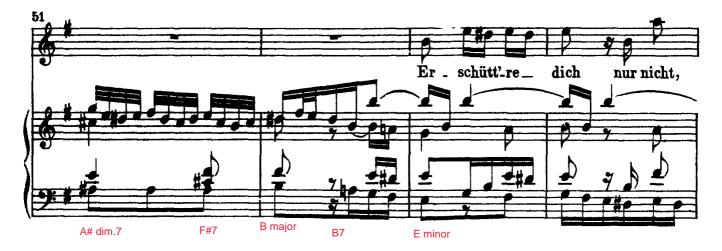
A minor

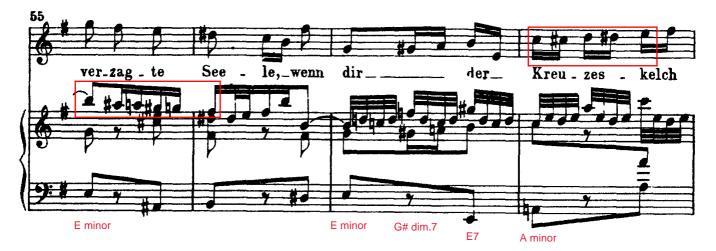
G# dim.7

also used its inversion to symbolize Christ's rescue. See the B-minor mass, just prior to the "Crucifixus" in the "Et incarnatus est" on the words "et homo est" (see alto, mm. 43–45); BWV 28/2 on "Hat dir dein' Sünd' vergeben" (has forgiven thee thy sins); and BWV 43/10 on "zu helfen seinen Knechten" (to help his servants).



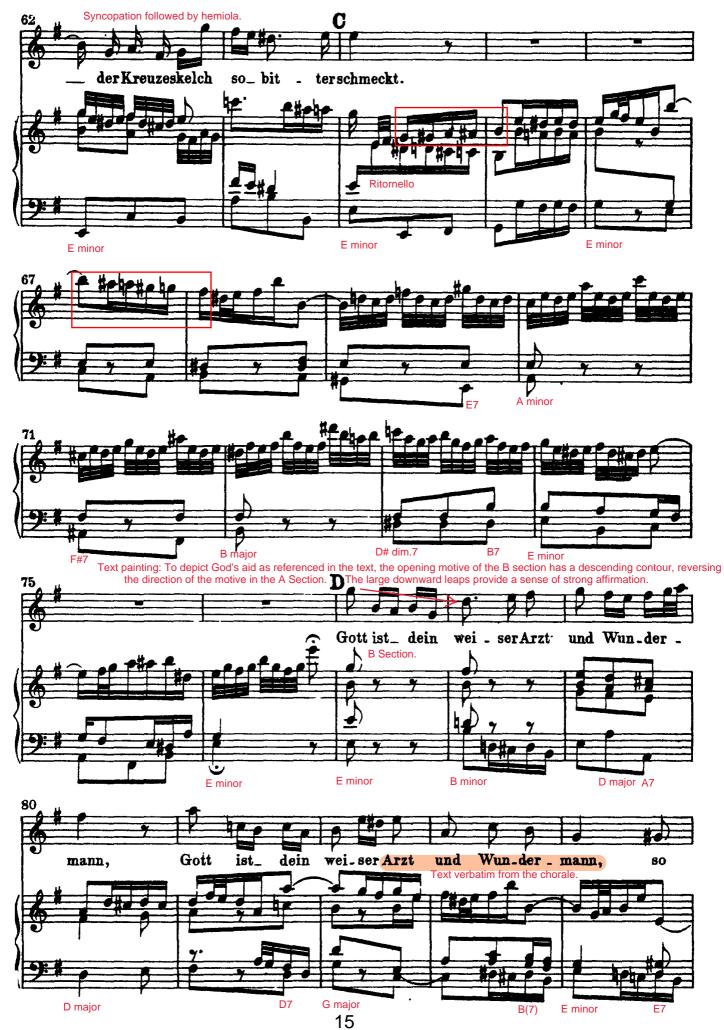








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16

J.S. Bach - Church Cantatas BWV 99

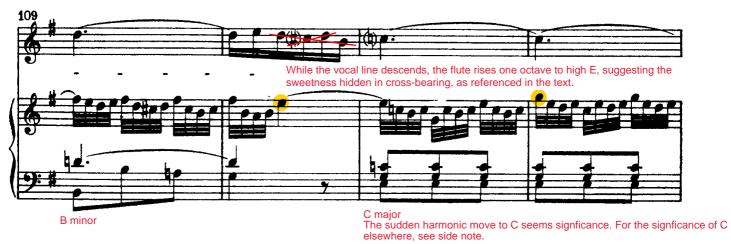
Word painting: Melisma with descending figures for "pouring s deadly poison [down a person's throat]" (which God, the Good Physician in the text, would never do).

C major

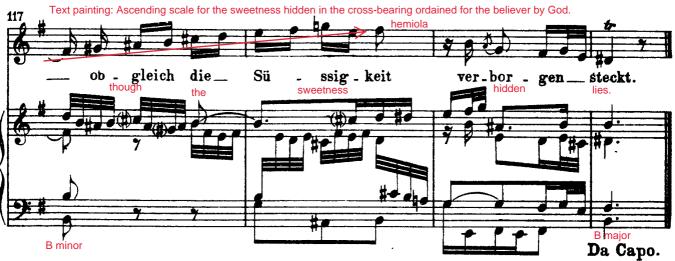


Word painting: Long, tortuous melisma with cross figures for the word "hidden" (the hidden sweetness of cross-bearing.









Alto is often the voice of the believing soul or church. See Petzoldt, *Bach-Kommentar* 1:176, 541, 2:917.



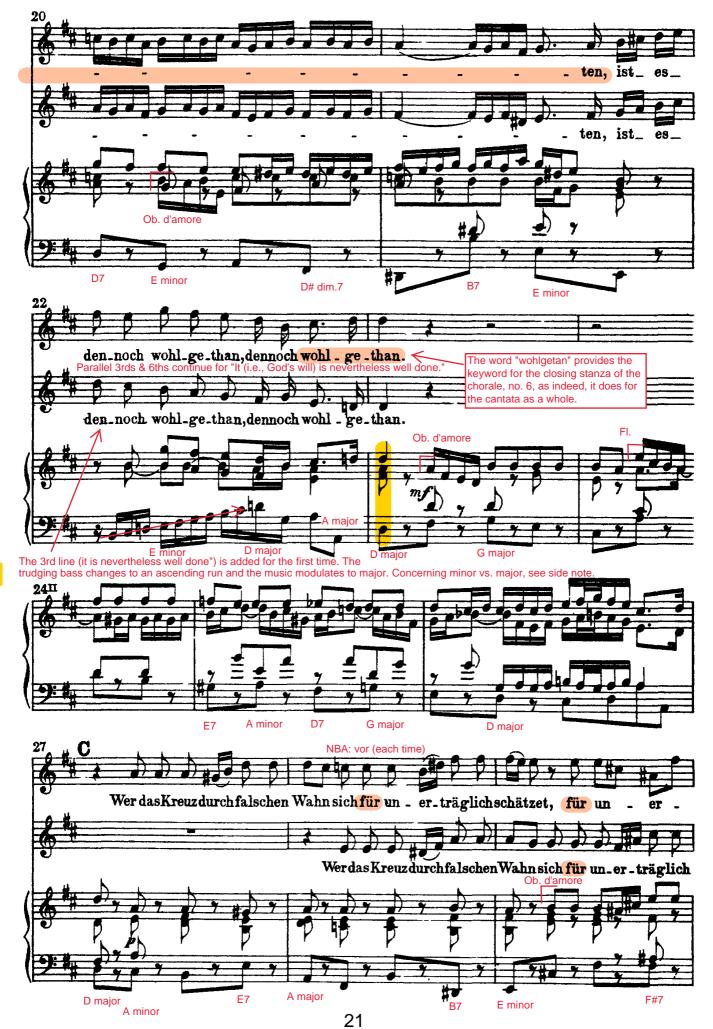
The movement implies an schatological interpretation. See Revelation 21:4: [God] will wipe away every tear from their eyes, and death shall be no more, neither shall there be mourning nor crying nor pain any more, for the former things have passed away. (Also Isaiah 25:8.)

As in no. 3, the movement is littered with sharps, apparently due to the dual meaning of the word *Kreuz*. This dual meaning allowed Bach to associate the use of musical sharps with Christ's cross and crossbearing.



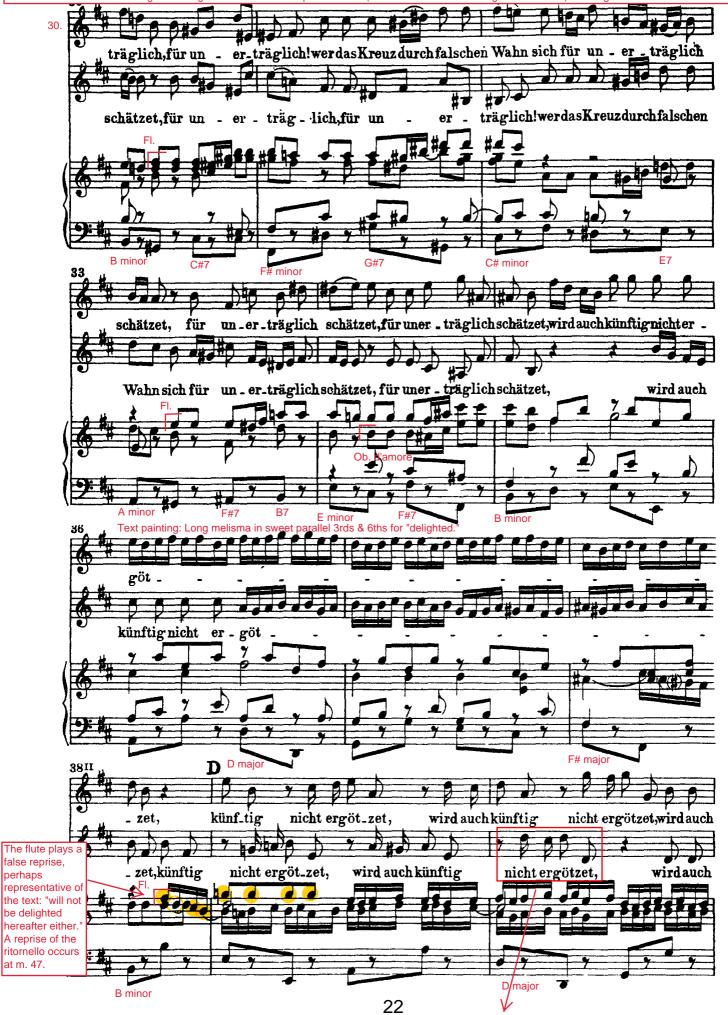


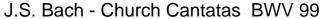
J.S. Bach - Church Cantatas BWV 99



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The text's warning that one must endure the cross to gain eternal bliss reflects Jesus' words in passages such as Matthew 16:24–25: If any man would come after me, let him deny himself and take up his cross and follow me. For whoever would save his life will lose it, and whoever loses his life for my sake will find it. With these words the librettist changed the original chorale stanza's positive tone ("I will nevertheless be delighted hereafter) to a negative one.







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The cantata closes with the 6th and final stanza of the 1674 chorale by Samuel Rodigast (1649–1708) that underlies the cantata. It acts as a summary for the work. The voice leading is occasionally active, providing extra energy to the generally straightforward statement of affirmation.

