

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

FI

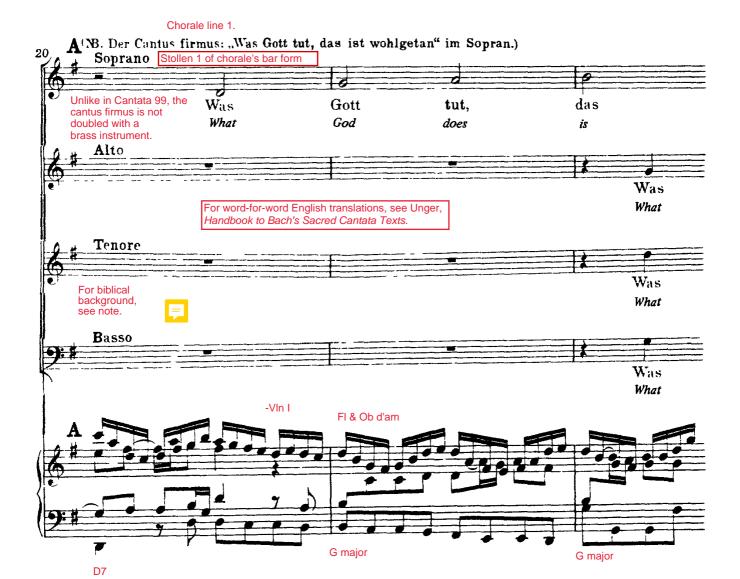
Ob d'am

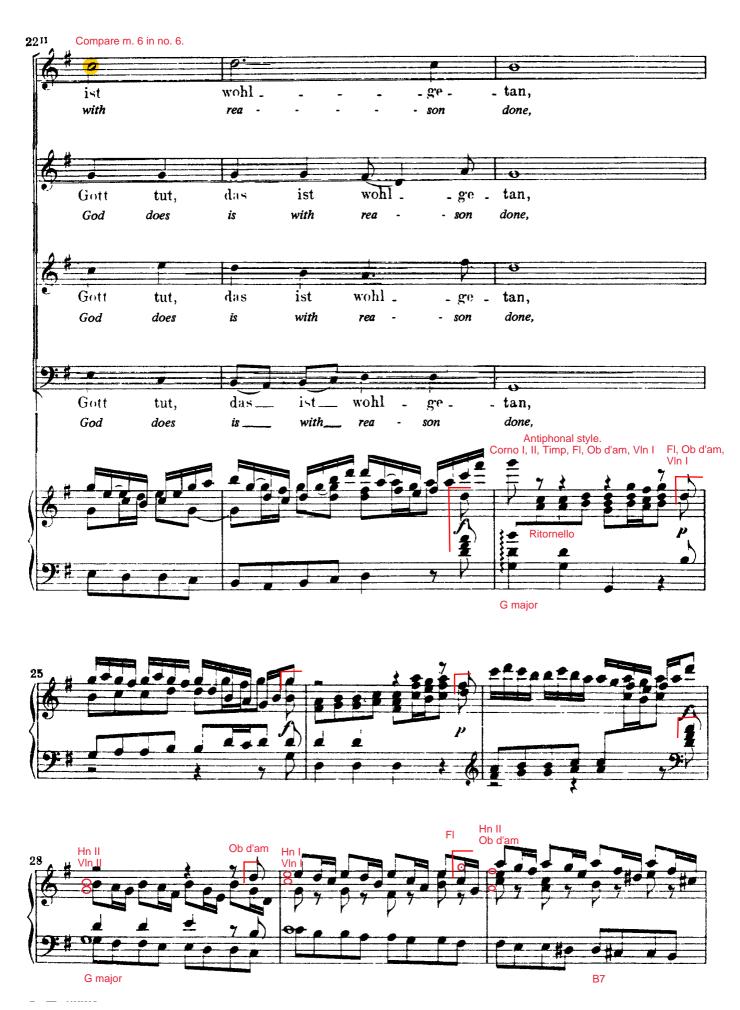
Vin I

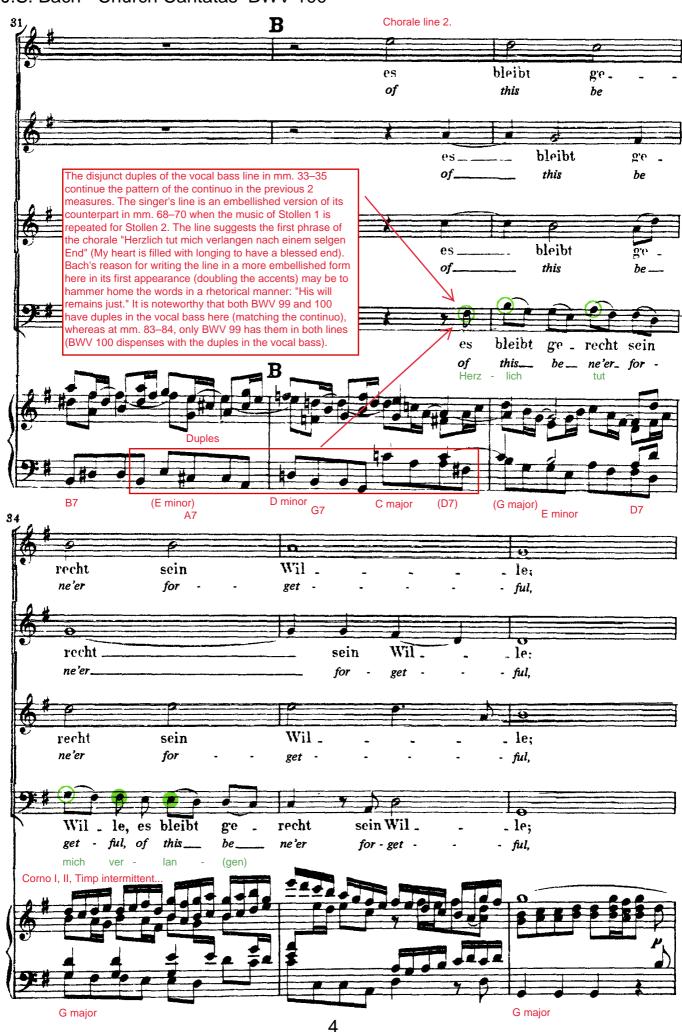
G major

G major





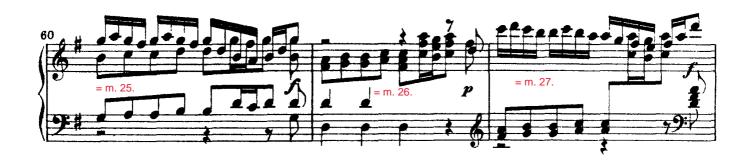


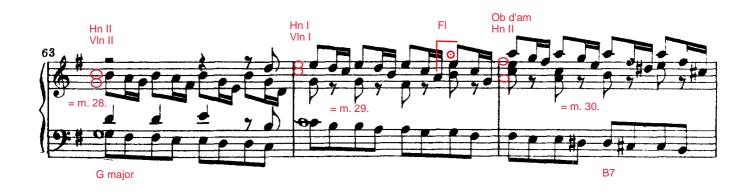


J.S. Bach - Church Cantatas BWV 100

The music for Stollen 1 is repeated for Stollen 2 (music of mm. 3–36 repeats). = m. 3 (Vla different) G major = m. 7.B minor G major C major G7 F# half dim.7 = m. 10. A minor (D7) G major G major E minor E minor (B7) G major D7 FI, Ob d'am, VIn I G major G major G7 C major D7 = m. 19. G major G major 5

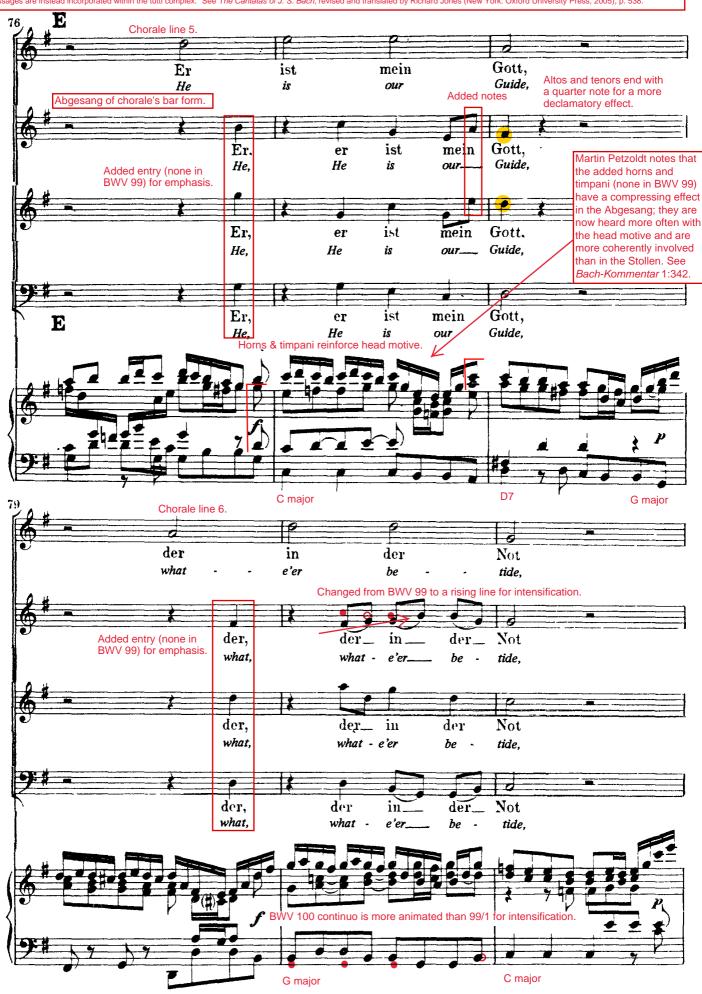


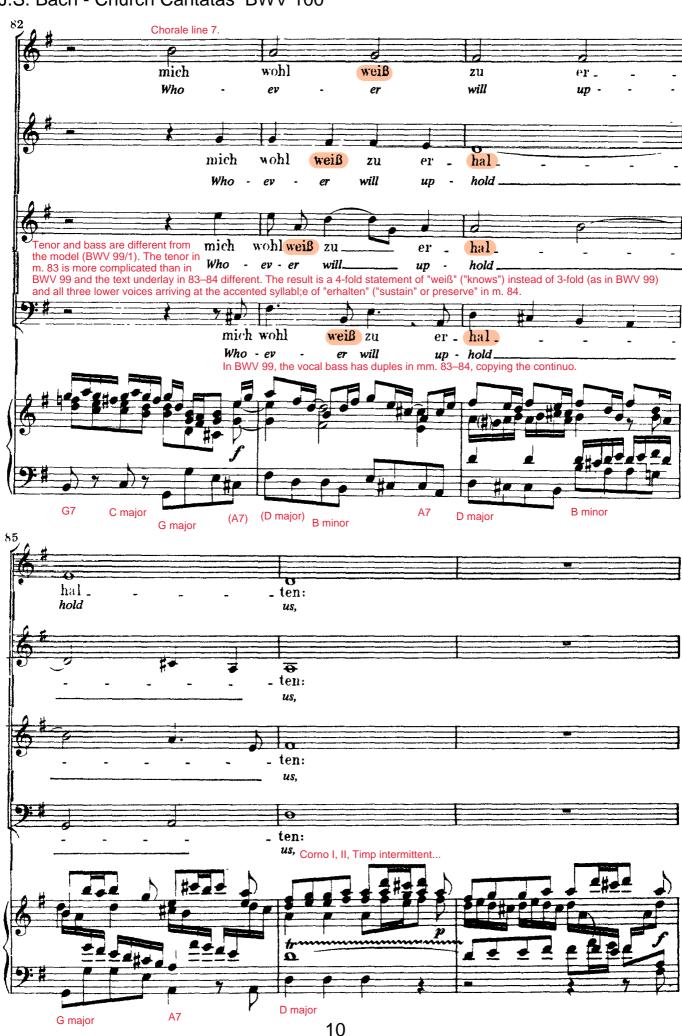


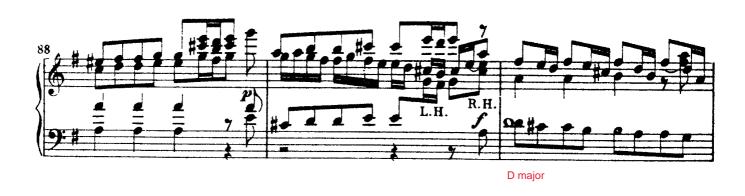




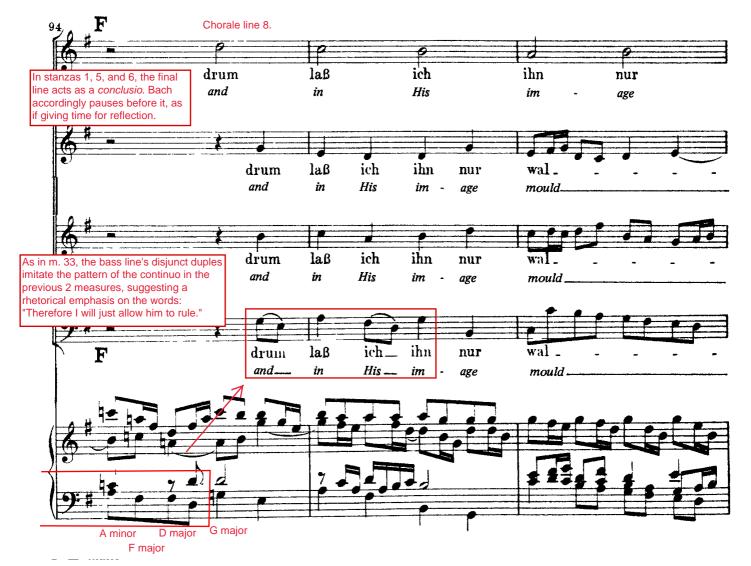






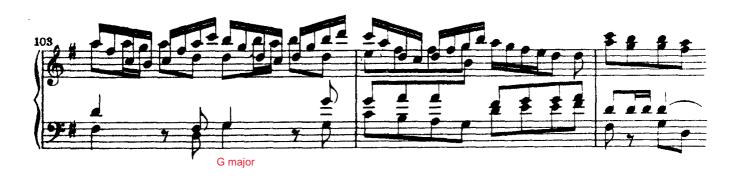










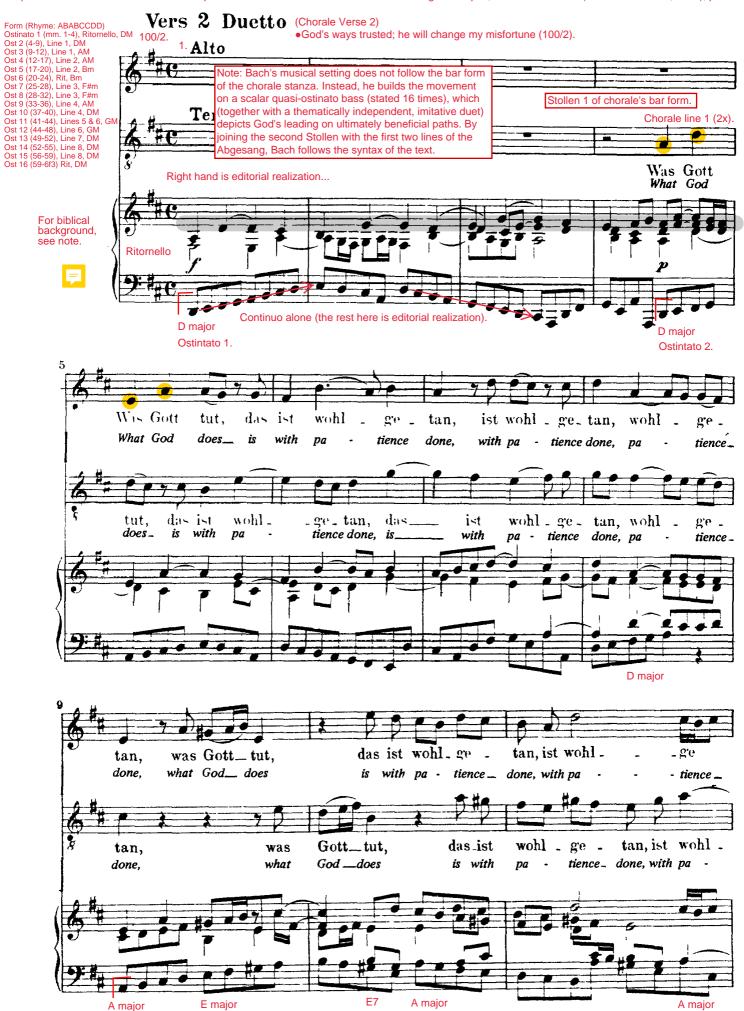












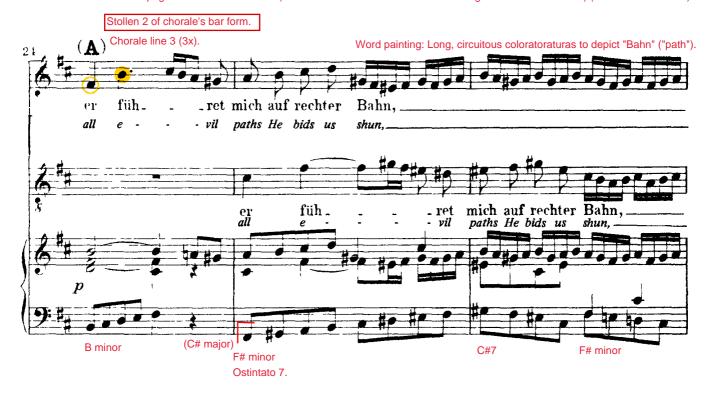
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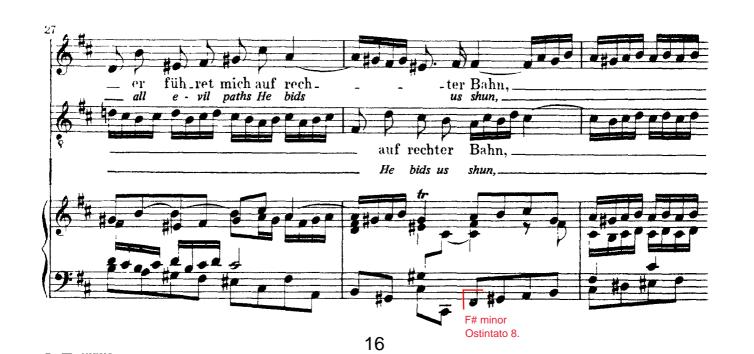
Ostintato 3.

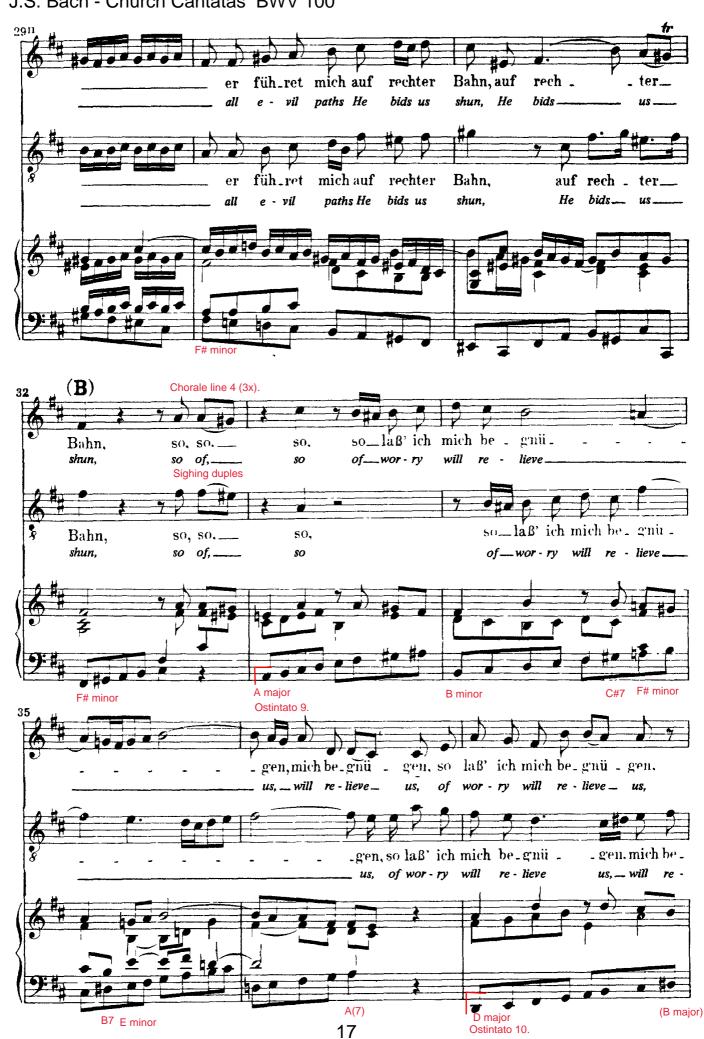


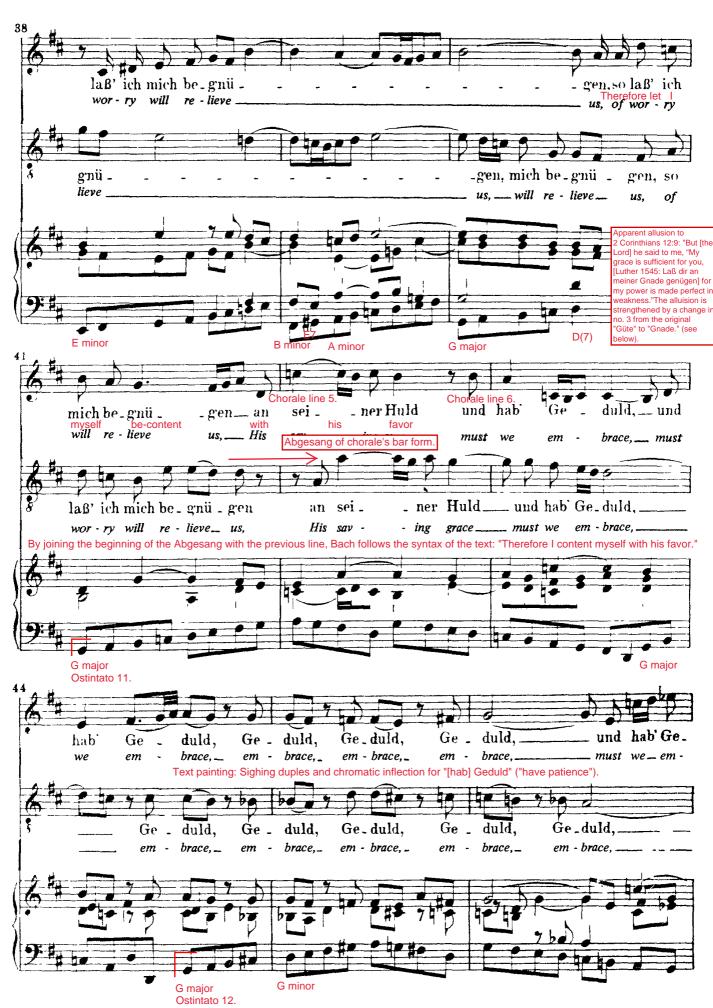


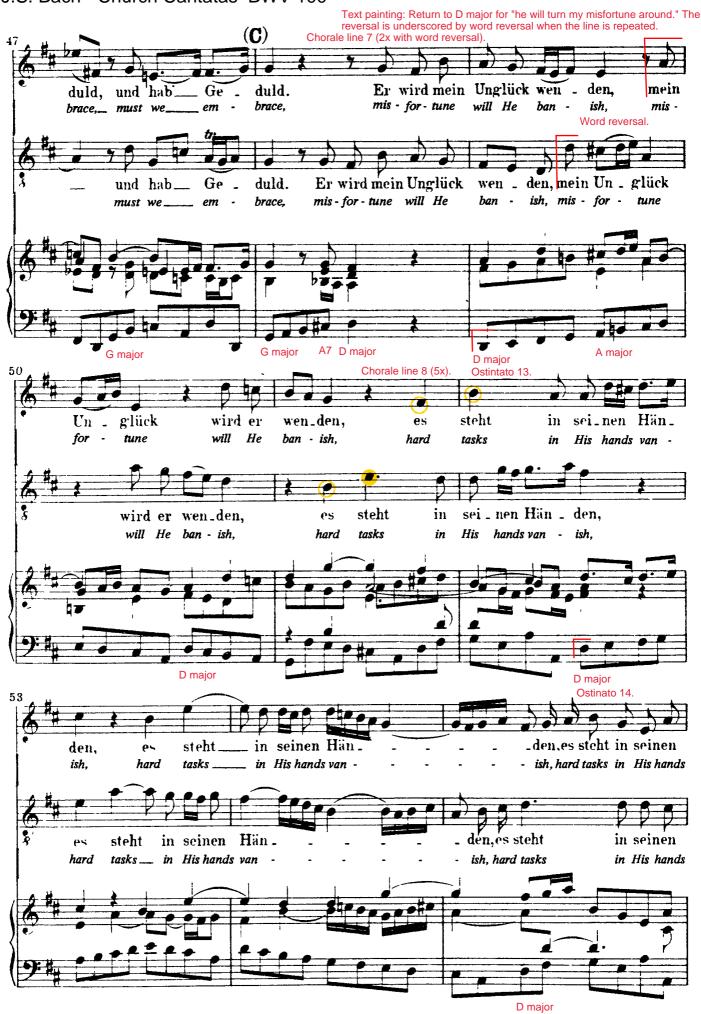
The text is reminiscent of biblical passages such as Psalm 27:11. Teach me thy way, O Lord; and lead me on a level path (Luther 1545: richtiger Bahn)... (Also Psalm 143:8, 10.) Proverbs 14:2. He who walks in uprightness fears the Lord... (Luther 1545: Wer den Herrn fürchtet der gehet auf rechter Bahn)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













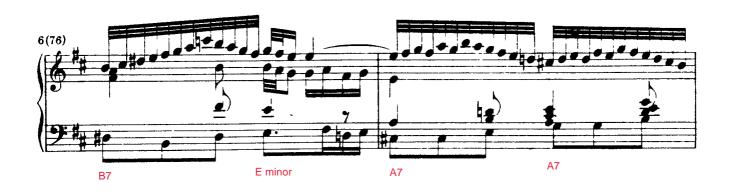


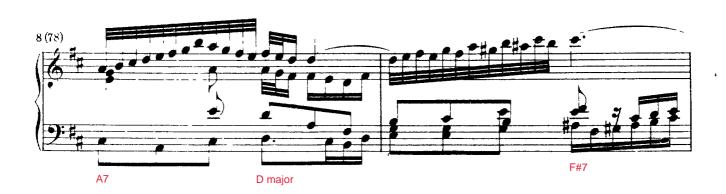


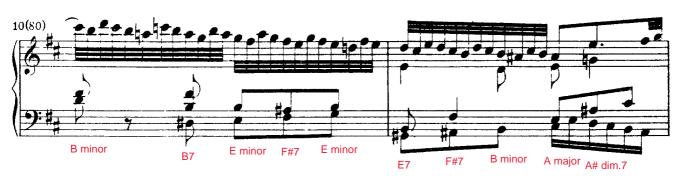
obbligato, whose
"heavenly" stream of
32nd notes suggest
the elixir offered by
the Great Physician as

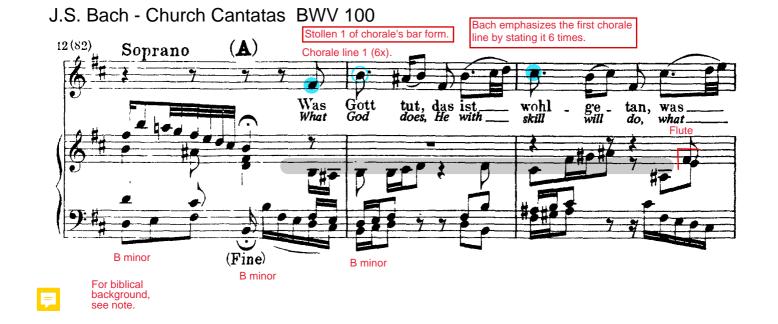
Bach does not follow the bar form of the chorale stanza. Instead, he sometimes repeats and/or joins text lines (sometimes taking them out of chronological order) to communicate particular aspects of the text. In rhetorical manner, the singer emphasizes different words upon their repetition, resulting in a multifaceted interpretation of the text and rhythmmic 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 posion as medicine" (mm. 34–43). Also noteworthy is the six-fold statement of line 1.



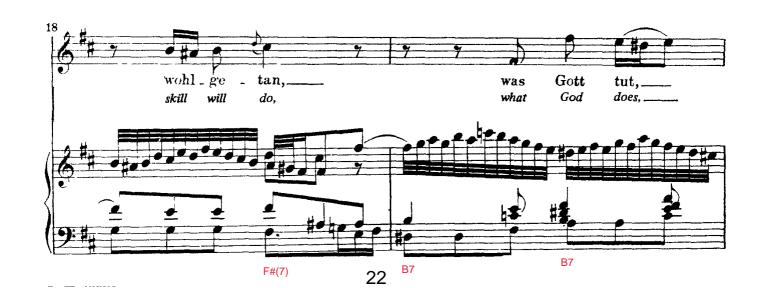




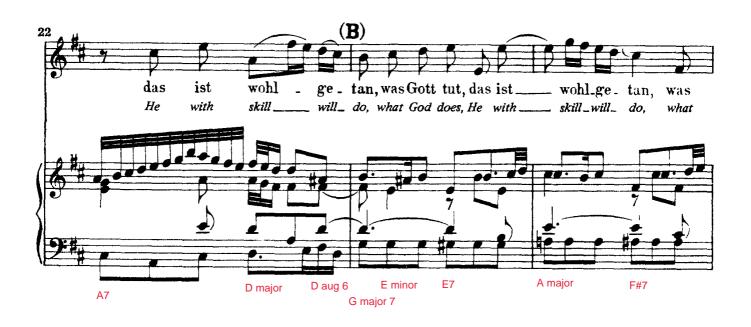




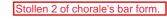


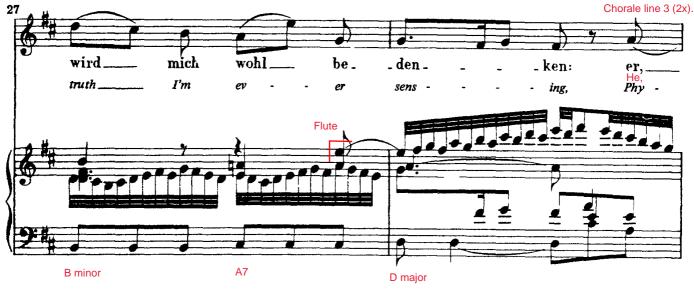


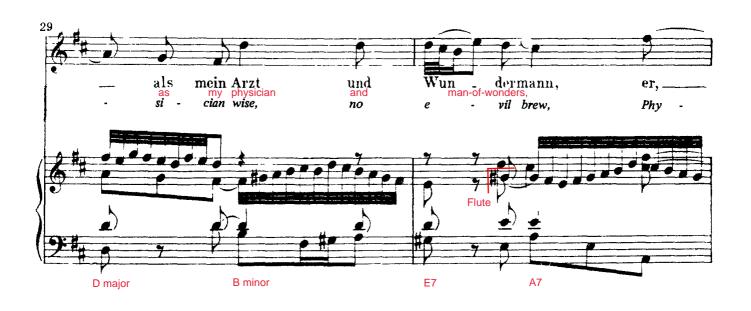






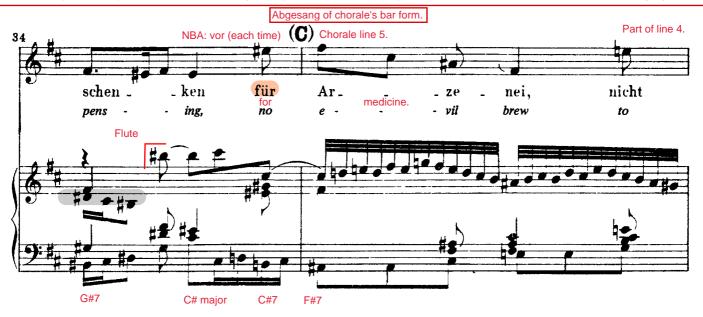


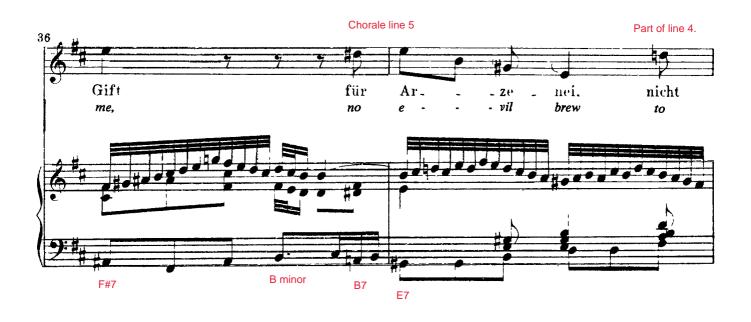


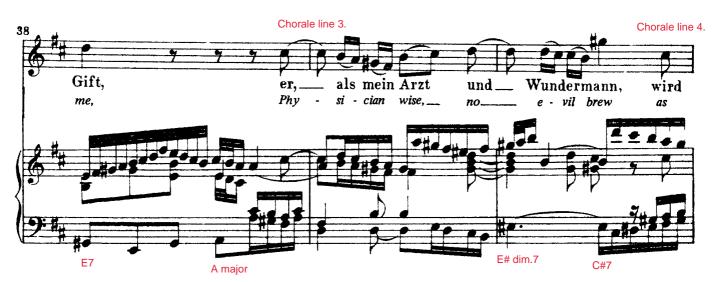


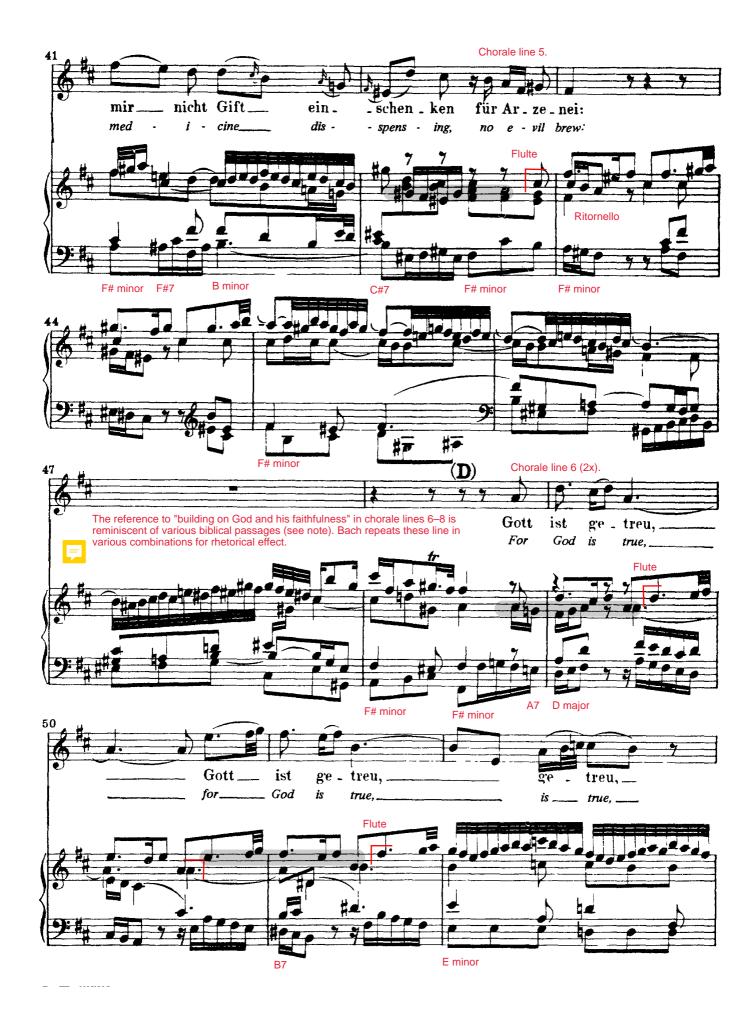
The image of Jesus as the Great Physician is based on biblical accounts of Jesus healing the sick and his own words in passages such as Mark 2:17: "Those who are well have no need of a physician, but those who are sick; I came not to call the righteous, but sinners."

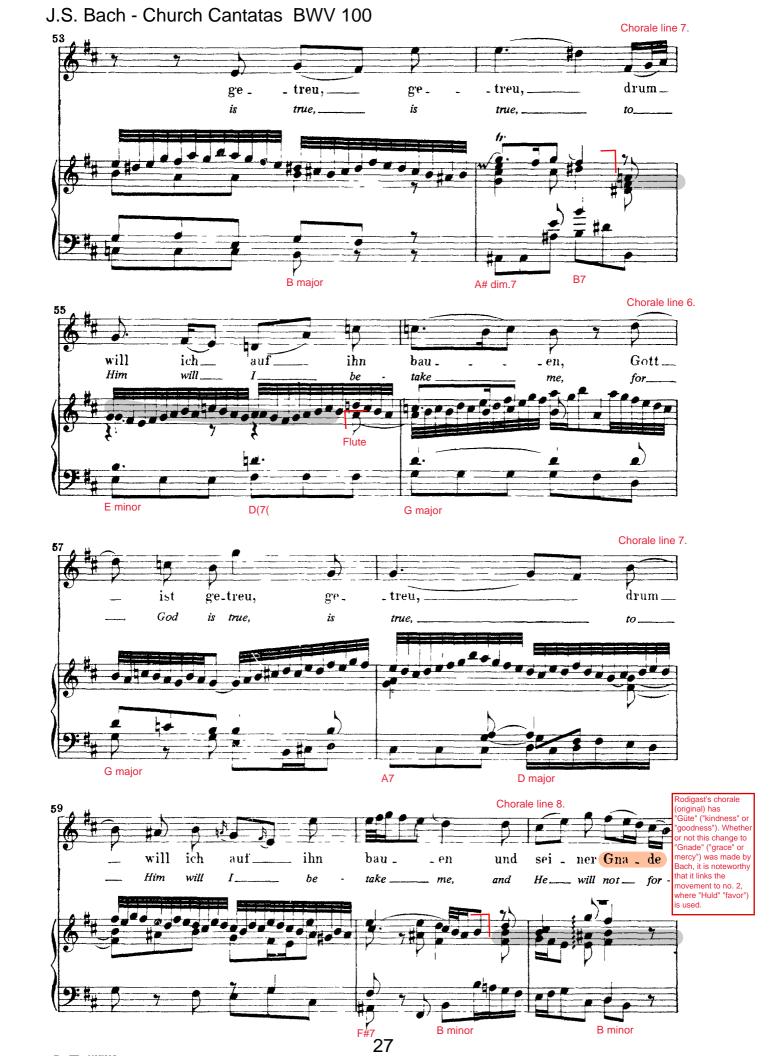




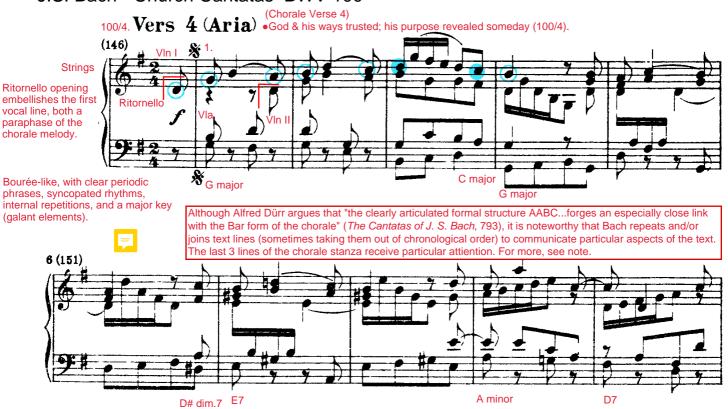


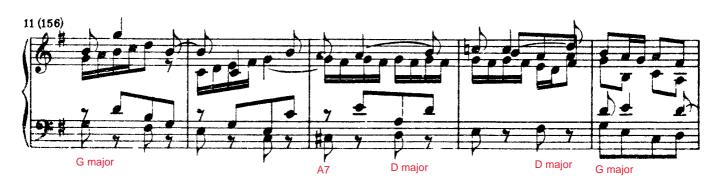


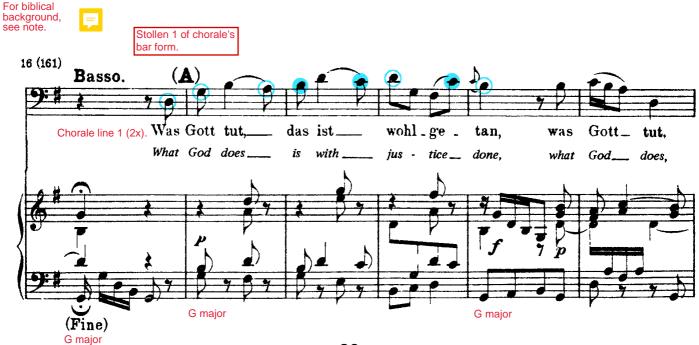




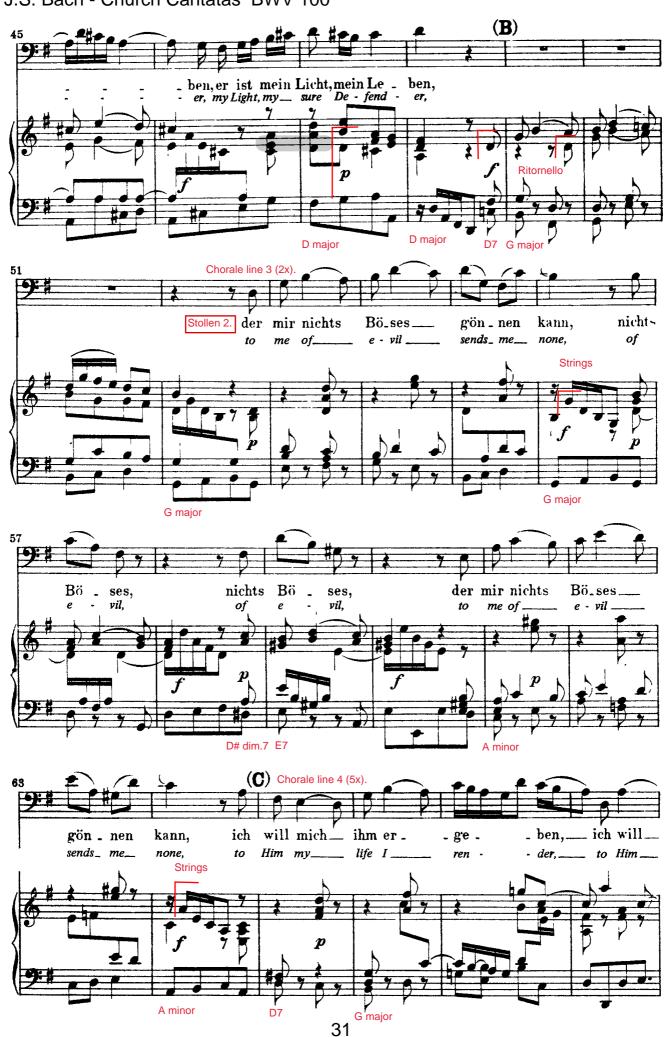






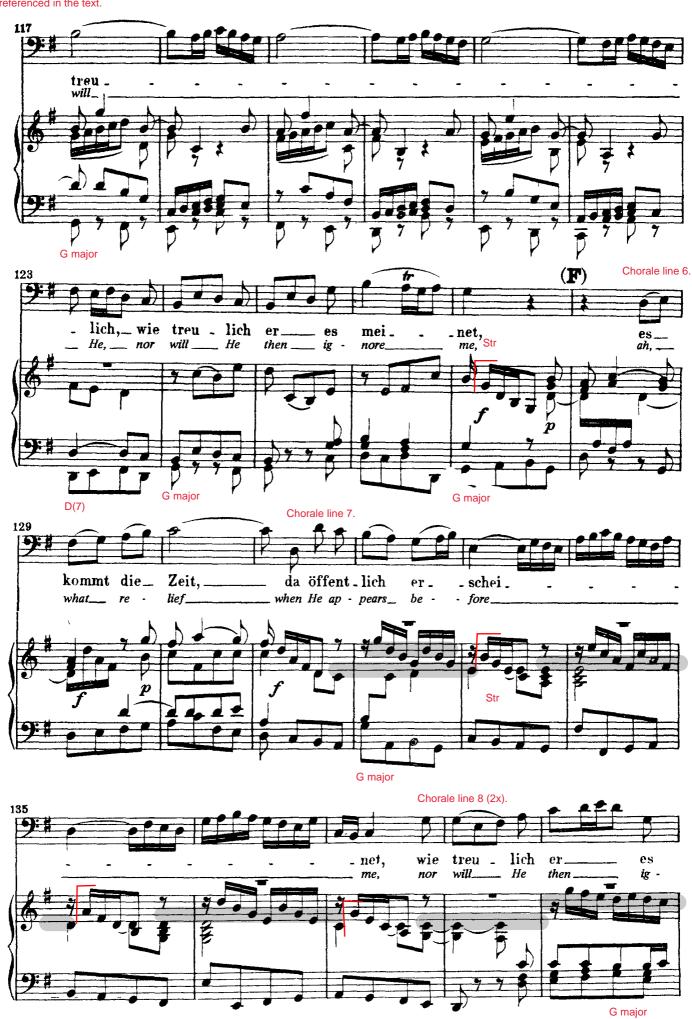














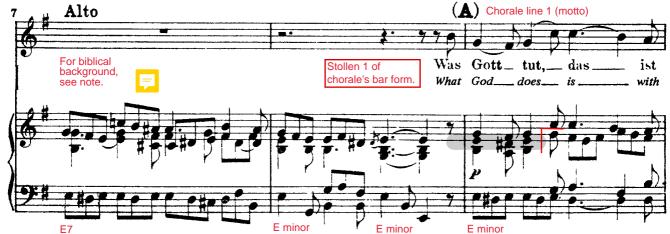


The use of oboe d'amore and siciliano-like 12/8 meter gives this movement a pastoral character.

For comments by Konrad Küster, see side note.

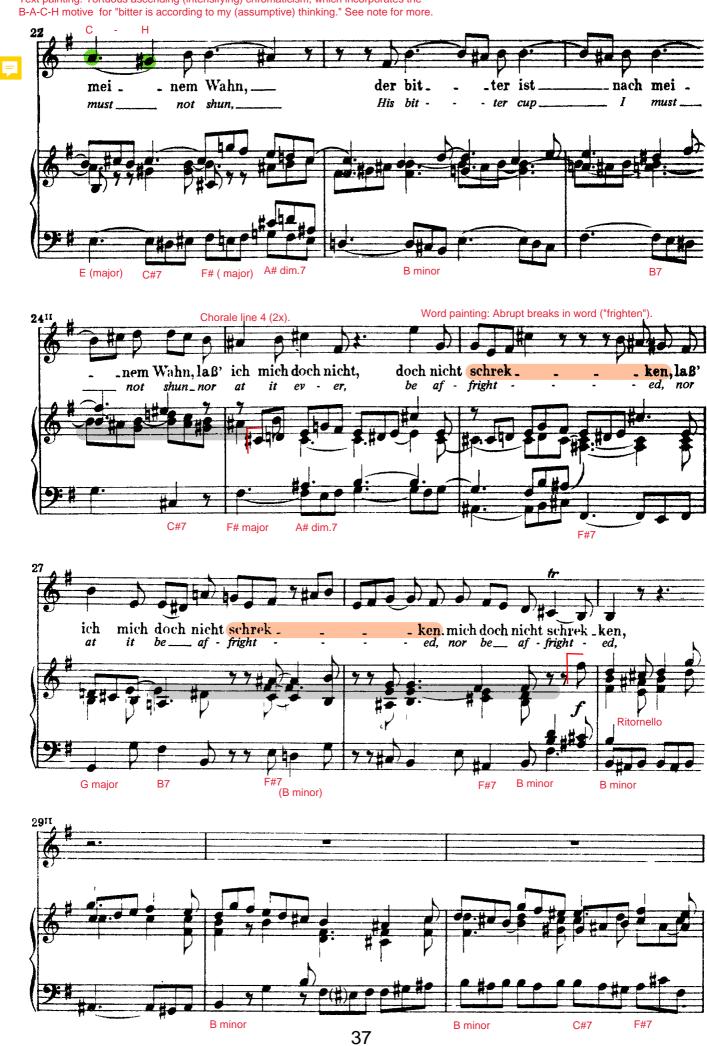


This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary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





Text painting: Tortuous ascending (intensifying) chromaticism, which incorporates the





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



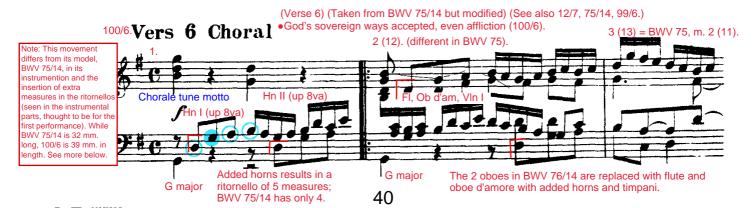


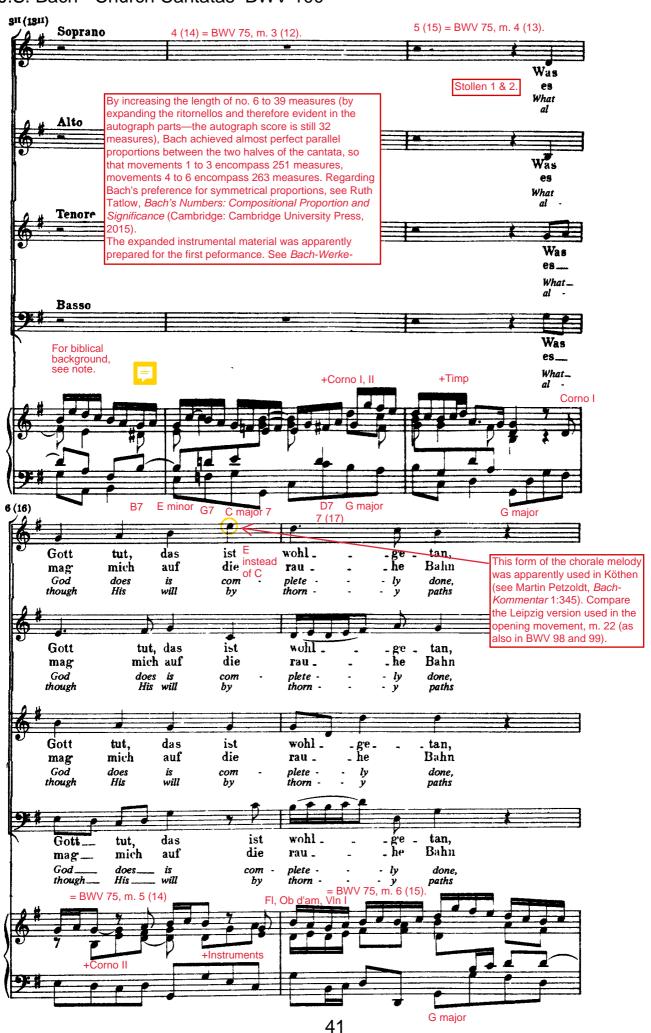




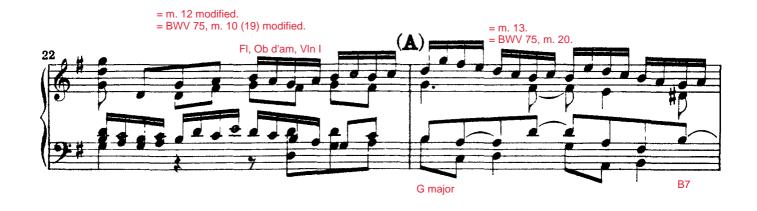


Alfred Dürr writes, "The concluding chorale [music] originally ended each half of Cantata 75, *Die Elenden sollen essen*, Bach's Leipzig inaugural music. Evidently the plain concluding chorale of Cantata 99 was considered inadequate to the festive occasion of the new cantata, hence Bach's decision to 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*, revised and 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.









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

