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NBA I/7; BC A41

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: Unknown; perhaps

Christian Weiß the elder

FP: 6 February 1724 (Leipzig: St. Thomas).

Instrumentation (the original
performing parts are lots and the
autograph score contains few
indications of instrumentation,which must
be gleaned
from other
sources (see note)Soprano
(+Vln I & Ob I)Alto
(+Vln II & Ob II)

Vln I, II

Vla

SATB

Continuo

Soprano

(+Vln I & Ob I)

Alto

(+Vln II & Ob II)

Tenore

(+Vla)

BassoFor biblical
background,
for nos. 1 and
2, see note.

J.S. Bach

Cantata No. 144**Nimm, was dein ist, und gehe hin**

For a contemporary account of an early performance, see note.

Concerto

"Concerto" is in the autograph score.



(Coro)

144/1.

(Moderato)

 $\text{♩} = 72$

•Parable of vineyard laborers (excerpt): Mathew 20:14 (144/1).

The opening movement employs the *stile antico* (traditional contrapuntal motet style)—a fugue with instruments doubling the vocal lines in *alla breve* meter (a typical indicator of the traditional church style), and no ritornello. The inclusion of a partly independent continuo line adds a more modern element. The fugue theme incorporates the entire text. The words "gehe hin" are then repeated for emphasis on two new motives, which serve as countersubject. One of them is the *figura corta*, the other employs longer notes with a suspension. Most of the movement focuses on this latter part of the text (especially in the last part of the movement). The result is an emphasis on the importance of being content with one's lot in life. Regarding Bach's own preoccupation with God's providence, see note at no. 3.

Emphasis on the word "dein" ("yours").

Countersubject begins with
figura corta (see note).

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

Bach's choice of fugue in *alla breve* meter for the opening
chorus may have been prompted by his self-image as a
composer and an identification with the industrious vineyard
workers in the day's Gospel reading. See note for more.

Nimm, was
Take that

B minor

5.

Additional motive

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

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

C#7

(F# minor)

C# major

F# minor

1

(A major)

B minor

Martin Petzoldt notes that the cantata is divided into two
parallel thematic parts: nos. 1–3 deal with what God
provides; nos. 4–6 deal with whether and how people
submit to this divinely ordained plan. The 2 central
movements, respectively, begin and end with the chorale
text line "Was Gott tut das ist wohlgetan" (see note). 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).

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.

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, gehe 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

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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34.

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

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

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

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

B(7) (E minor) E minor E minor B minor

38.

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

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

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

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

(ge - he hin) (ge - he hin)

F#(7) B minor G major D major Continuo provides additional instances of the figura corta... A minor

J.S. Bach - Church Cantatas BWV 144

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

J.S. Bach - Church Cantatas BWV 144

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,
go a - way, go a - way,

hin,
way,

ge-he hin, ge-he hin,
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,
way,

ge-he hin, und ge - he hin, nimm was
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,
way, go a - way, go a - way, go a - way,

hin, und ge - he hin, ge - he hin, ge - he hin,
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.

J.S. Bach - Church Cantatas BWV 144

65.

gehe hin, gehe hin, gehe hin, gehe hin, und gehe hin!
go a - way, go a - way, go a - way, go a - way, and go thy way!

gehe hin, gehe hin, gehe hin, gehe hin, und gehe hin!
go a - way, go a - way, go a - way, go a - way, and go thy way!

gehe hin, gehe hin, gehe hin, gehe hin, und gehe hin!
go a - way, go a - way, go a - way, go a - way, and go thy way!

hin, gehe hin, gehe hin, gehe hin, und gehe hin!
way, go a - way, go a - way, go a - way, and go thy way!

F#(7) B minor B major

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

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*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 222.

Aria

144/2.

(Moderato $\text{♩} = 104$)

•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.

Minuet meter and periodic phrases.

E minor

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

E minor

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.

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

For biblical background, see note at no. 1.

22.

nicht nach _____ Wunsch - ge - schicht, lie - ber 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.

mf Ritornello

B minor

B minor

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37.

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

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 D# dim.7 (B7)

51.

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 -

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

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 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,

hemiola

Continuo alone...

Vln I (+Ob. I)

A major A(7) D major D major

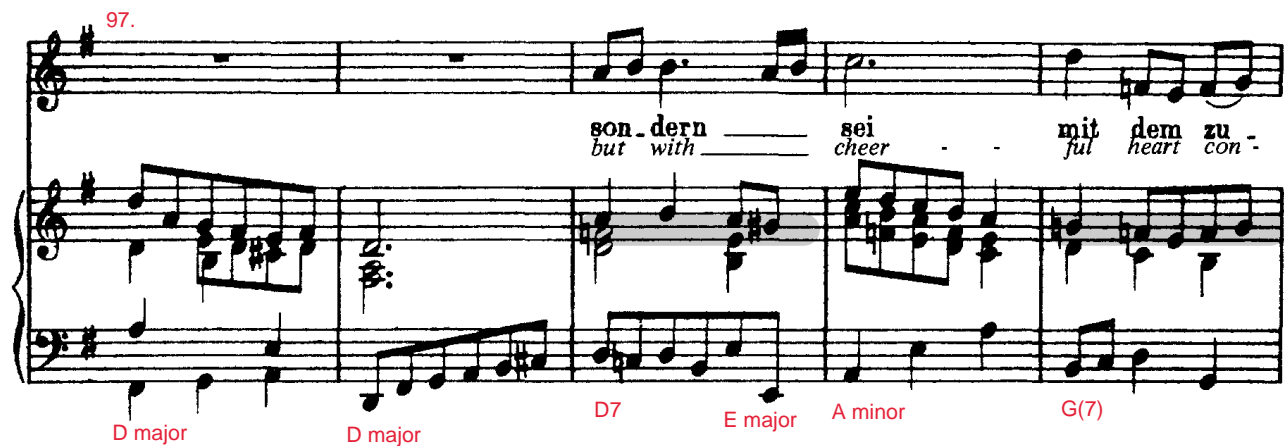
91.

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

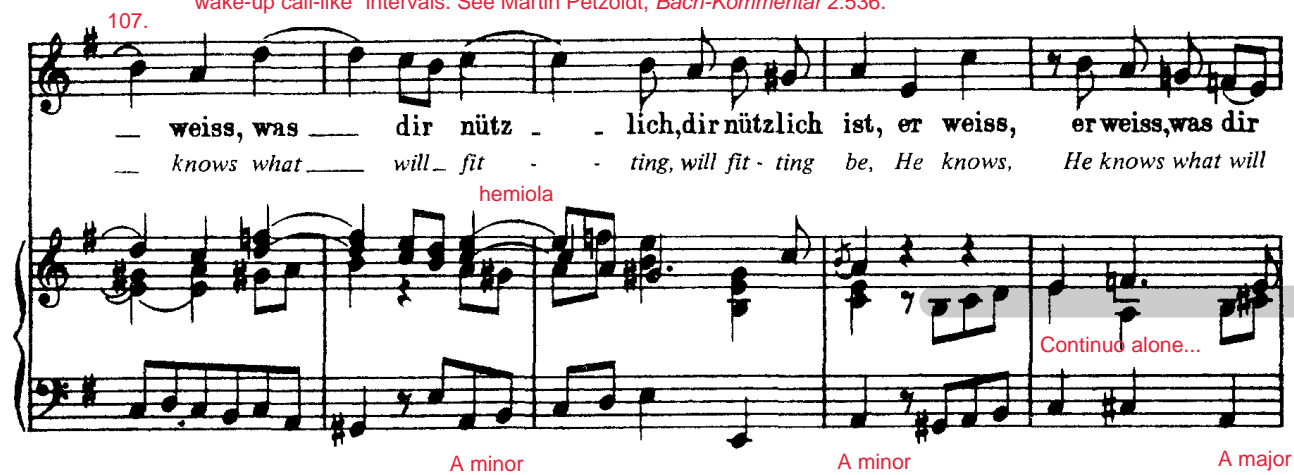
C major E7 A minor

Continuo alone...

Vln I (+Ob I)

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 nütz- 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

A minor A minor A major

Continuo alone...

hemiola

112.



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

D major E7 A minor A minor

hemiola

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.

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*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 222.

For biblical background, see note.



+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.

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.

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.

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.

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

For biblical background, see note.

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

Secco

B major E minor E7

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)..."



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 Kummerein, 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").

D# dim.7 E major

11.

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

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).

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

For biblical background, see note.

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 -

A# dim.7 B minor B minor B minor

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

9.

nüg - sam - keit ist ein Schatz in die - sem Leben, welcher kann Ver - gnü - gung
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

J.S. Bach - Church Cantatas BWV 144

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* NBA: allen (A melisma underscores the extent of "all.") *lem Gottes Fügung wohl ge -*
ev - er, then, con - tent us, - with the lot that God has

F#(7) B minor B minor E major

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

A major A7 D major

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

The image displays a musical score for J.S. Bach's Church Cantata BWV 144. It features four systems of music, each with a vocal line (soprano) and a piano accompaniment. The score includes German and English lyrics, dynamic markings (mf, p), and harmonic annotations (F# minor, E7, C#7, N6, E# dim.7, F#(7), B minor, E major, A major, A7, D major). A note indicates that the Oboe d'amore plays the "Genügsamkeit" motive in canon. The page number 19 is at the bottom.

J.S. Bach - Church Cantatas BWV 144

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*, revised and 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

J.S. Bach - Church Cantatas BWV 144

31.
keit, dennes lässt 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

144/6. **Choral** (**Eigene Melodie**) (See also 72/5, 111/1.) •Trusting & accepting God's will, building on him (144/6).

Soprano 1/6

(See also 72/5, 111/1.) •Trusting & accepting God's will, building on him (144/6).

(+Vln I, Ob I)

Soprano 1/6

NBA: sein Will der ist der

Was	mein	Gott	will,	das	g'scheh'	allzeit,	sein	Wil-	ist	_____	der	be	-	ste.			
Zu	hel-	f'en	den	n	er	ist	bereit,	die	an	ihn	glau	-	-	ben	fe	-	ste.
What	God	re-	solves	will	He	a-	chieve.	His	will	is	per	-	-	fect	ev	-	er.
He	suc-	cors	all	who	firm	be-	lieve	and	for	the	best	_____	en	-	deav	-	or.

(+Vln II, Ob II)

Alto

Was	mein Gott will,	das	g'scheh'	allzeit,	sein Wil-	le ist der	be-	-	-	ste.
Zu	hel-fen	den er	ist—	bereit,	die an ihn	glauben	fe	-	-	ste.
<i>What</i>	<i>God re-solves</i>	<i>will—</i>	<i>He—</i>	<i>a-chieve.</i>	<i>His</i>	<i>will is</i>	<i>per-fect</i>	<i>ev</i>	-	<i>er;</i>
<i>He</i>	<i>suc-cors all</i>	<i>who—</i>	<i>firm—</i>	<i>be-lieve and</i>	<i>for the</i>	<i>best en-</i>	<i>deav</i>	-	-	<i>or.</i>

The ends of the chorale's Stollen (with their literary conclusion) are emphasized with moving 8th notes and elongation of the phrase.

(+Vla)

Tenore

Was	mein Gott will,	das g'scheh'	allzeit,	sein Wil.le	ist der	be	-	-	ste.
Zu	hel-fen	denn er_	ist	bereit,	die an ihn	glauben	fe	-	ste.
<i>What</i>	<i>God re - solves will_</i>	<i>He</i>	<i>a - chieve. His</i>	<i>will is</i>	<i>per - fect</i>	<i>ev</i>	-	-	<i>er,</i>
<i>He</i>	<i>suc - cors all _ who - firm</i>	<i>be-lieve and</i>	<i>for the</i>	<i>best en -</i>	<i>dear</i>	-	-	-	<i>or.</i>

For biblical background, see note.

Basso

Was	mein	Gott	will,	das	g'scheh'	allzeit,	sein	Wil-	le	ist	der	be	-	-	ste.
Zu	hel-	fen	den	er	-	ist	bereit,	die	an	ihn	glauben	fe	-	-	ste.
What	God	re -	solves	will -	He	a -	chieve.	His	will	is -	per -	fect	er	-	er:
He	suc -	cors	all -	who -	firm	be -	lieve	and	for	the	best	en -	deav	-	or.

B minor

D major

F#7 B minor

B minor

11.

Er hilft aus Noth, der fromme Gott, und züchti- get mit Ma- ssen. 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 Ma- ssen. 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 Ma- ssen. 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 Ma- ssen. 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.

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.

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.

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.

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