

Bach follows general use in associating the Hymn with the tune "Kommt her zu mir" (*supra*):

Kein Menschenkind hier auf der Erd'
Ist dieser edlen Gabe werth,
Bei uns ist kein Verdienen;
Hier gilt gar nichts als Lieb' und Ghad',
Die Christus uns verdienet hat
Mit Bussen und Versuhnen B.G xviii. 146.

Form. Simple (*Tromba, Ob. da caccia, 2 Ob., Strings, Continuo*). *Choralgesange*, No. 223.

CANTATA LXXV. DIE ELENDE SOLLEN ESSEN.

First Sunday after Trinity¹ (1723)

(a)

The melody of the concluding Choral of Part I is that of Samuel Rodigast's Hymn, "Was Gott thut, das ist wohlgethan" (see Cantata 12).

The words of the Choral are the fifth stanza of that Hymn:

Was Gott thut, das ist wohlgethan '
Muss ich den Kelch gleich schmecken,
Der bitter ist nach meinem Wahn.
Lass ich mich doch nicht² schrecken
Weil doch zuletzt ich werd' ergotzt
Mit sussem Trost im Herzen;
Da weichen alle Schmerzen. B.G. xviii. 171.

Form. Extended (2 *Ob., Strings, Continuo*).

¹ Spitta, II. 357 n., points out that the Cantata, in an abridged and altered form, beginning with the first *Recitativo*, was known under the title, "Was hilft des Purpurs Majestat."

² 1676 nichts.

(b)

The Second Part of the Cantata opens with an Orchestral *Sinfonia*, or Orchestral Choral Fantasia (*Tromba, Strings, Continuo*), on the melody "Was Gott thut." Schweitzer¹ observes that this is the only occasion on which Bach has given a Choral purely orchestral treatment. The Tromba has the *cantus*.

(c)

The words, melody, and form of the Choral concluding the Second Part are identical with those of (a) *supra*.

CANTATA LXXVI. DIE HIMMEL ERZÄHLEN DIE
EHRE GOTTES. Second Sunday after Trinity²
(1723)

(a)

The words and melody of the concluding Choral of Part I are Luther's "Es woll' uns Gott genädig sein" (see Cantata 69). The words are the first stanza of the Hymn:

Es woll' uns Gott genädig sein
Und seinen Segen geben,
Sein Antlitz uns mit hellem Schein
Erleucht' zum ew'gen Leben

¹ Vol. II. 150. See also Spitta, II. 355.

² Beginning with the opening of the Second Part, and under the title, "Gott segne noch die treue Schaar," the Cantata was used for a Reformation Festival. See Spitta, II. 357 n

English translations of the Hymn are noted in the *Dictionary of Hymnology*, p. 984.

Form. Choral Fantasia (3 *Trombe*, *Timpani*, 2 *Fl.*, 2 *Ob.*, *Strings*, *Continuo*).

CANTATA XII. WEINEN, KLAGEN, SORGEN, ZAGEN¹. Third Sunday after Easter ("Jubilate") (1724 or 1725)

Melody: "Was Gott thut, das ist wohlgethan"

Anon. 1690



The concluding Choral is set to the melody, "Was Gott thut, das ist wohlgethan," published in the *Nurnbergisches Gesang-Buch* (Nürnberg, 1690), which contains eight melodies not found in the first (1676) edition of the book. Four of them ("Was Gott thut" being one) are anonymous.

¹ English versions of the Cantata are published by Novello & Co., "Wailing, crying, mourning, sighing," and by Breitkopf & Haertel, "Weeping, wailing, mourning, fearing."

The authorship of the tune has been attributed to Severus Gastorius of Jena, for whom the Hymn was written. With greater probability it has been assigned to Johann Pachelbel, who was born in 1653 at Nürnberg, and held important positions as organist at Eisenach, Erfurt (1678–90), Stuttgart, Gotha and Nürnberg. He died in 1706. The tune certainly is associated with Pachelbel, who set it in Motett form during his residence at Erfurt, *c.* 1680.

On the other hand, the first line of the melody is set to the Hymn, "Frisch auf, mein Geist, sei wohlgemuth," in E. C. Homburg's *Geistlicher Lieder, Erster Theil, mit zweystimmigen Melodeyen geziehret von Wernero Fabricio* (Naumburg, 1659 [1658]). Werner Fabricius, born in 1633, was Music Director at St Paul's Church, and Organist of St Nicolas' Church, Leipzig. He died in 1679.

The tune is referred to in the 1693 (Frankfort) edition of the *Praxis Pietatis Melica* as "bekannte Melodie," a statement which disposes of Gastorius', and perhaps of Pachelbel's, claim to it.

Bach uses the melody also in Cantatas 69, 75, 98, 99, 100, 144, and in the "Drei Chorale zu Trauungen" (*Choralgesänge*, No. 339).

The words of the Choral are the sixth stanza of Samuel Rodigast's Hymn, "Was Gott thut, das ist wohlgethan," founded on Deuteronomy xxxii. 4.

Rodigast was born at Groben near Jena in 1649. He became Co-rector (1680) and Rector (1698) of the Greyfriars Gymnasium at Berlin. He died in 1708. The Hymn is said to have been written in 1675 at Jena for his sick friend, Severus Gastorius, Cantor there. It was published in *Das Hannoverische ordentliche Vollständige Gesangbuch* (Gottingen, 1676):

Was Gott thut, das ist wohlgethan,
 Dabei will ich verbleiben,
 Es mag mich auf die rauhe Bahn
 Noth, Tod und Elend treiben,
 So wird Gott mich ganz vaterlich
 In seinen Armen halten.
 Drum lass' ich ihn nur walten. B.G. ii. 78.

English translations of the Hymn are noted in the *Dictionary of Hymnology*, p. 972.

Form. Embellished ("Oboe o Tromba," Fagotto, Strings, Continuo). *Choralgesänge*, No. 340.

CANTATA XIII. MEINE SEUFZER, MEINE
 THRANEN. Second Sunday after the Epiphany
 (c. 1736)

Melody: "Ainsi qu'on oit le cerf bruire"

Louis Bourgeois 1542

