

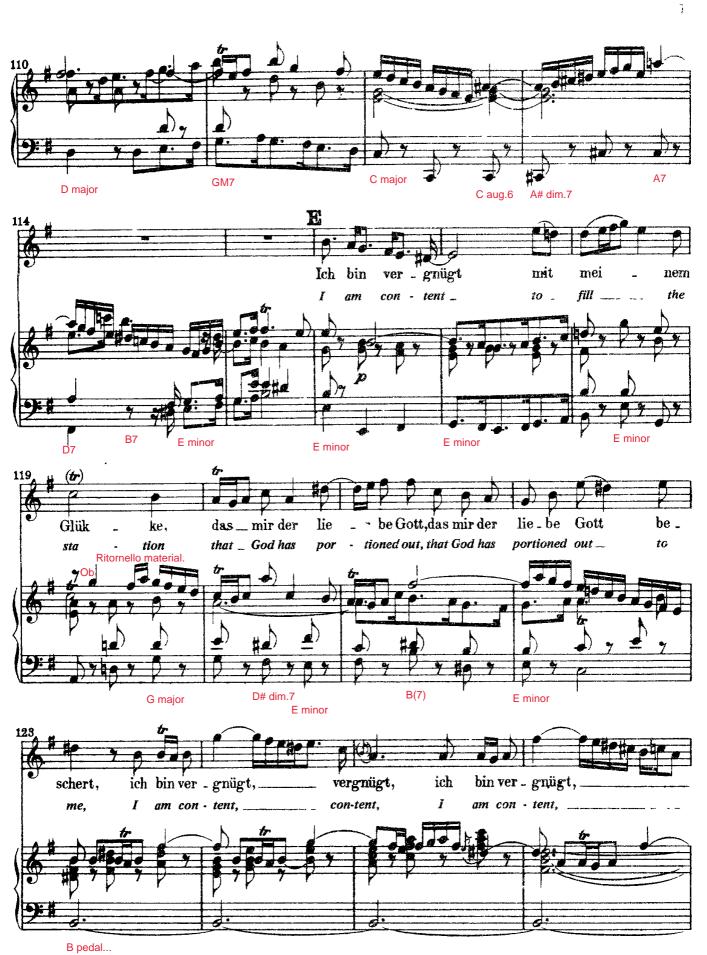


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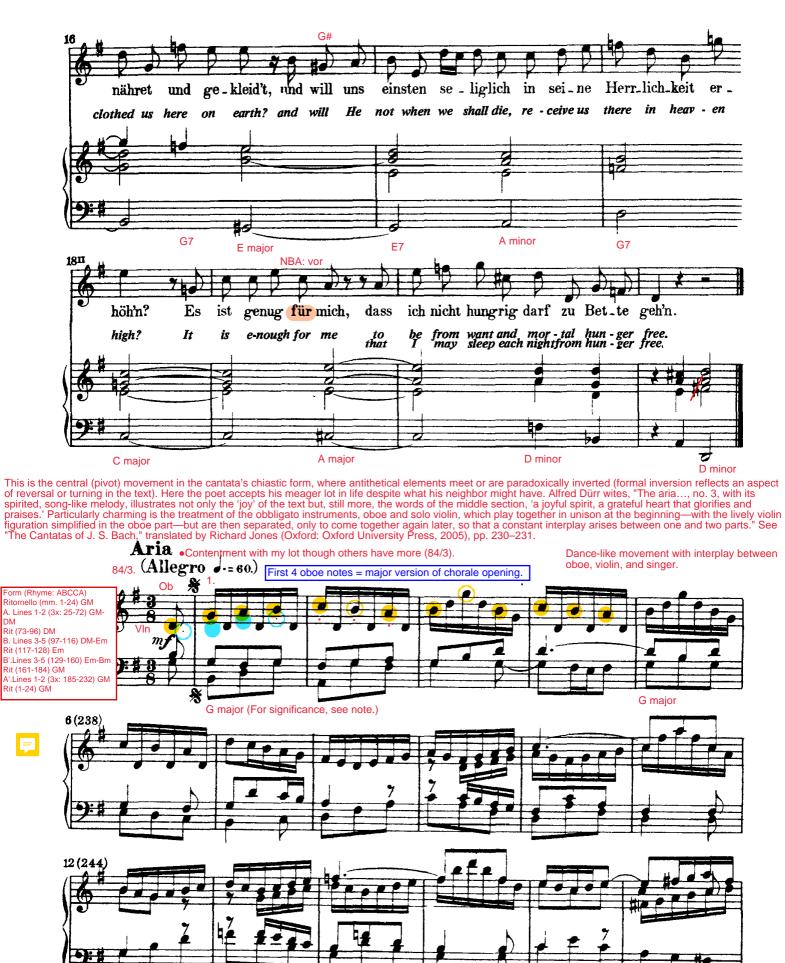


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J.S. Bach - Church Cantatas BWV 84





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G major

G7

11

C major

D7

Bach's libretto is almost entirely newly composed. It adopts only the last line of Picander's published text ("und gönne dem Nächsten") for its second line, creating new poetry for lines 1, 3, 4, 5. With the exception of the adopted line (which is in dactylic meter), Picander's published text is in trochaic meter. Bach's libretto employs dactylic meter throughout. See Petzoldt, *Bach Kommentar* 2:562–563, 56





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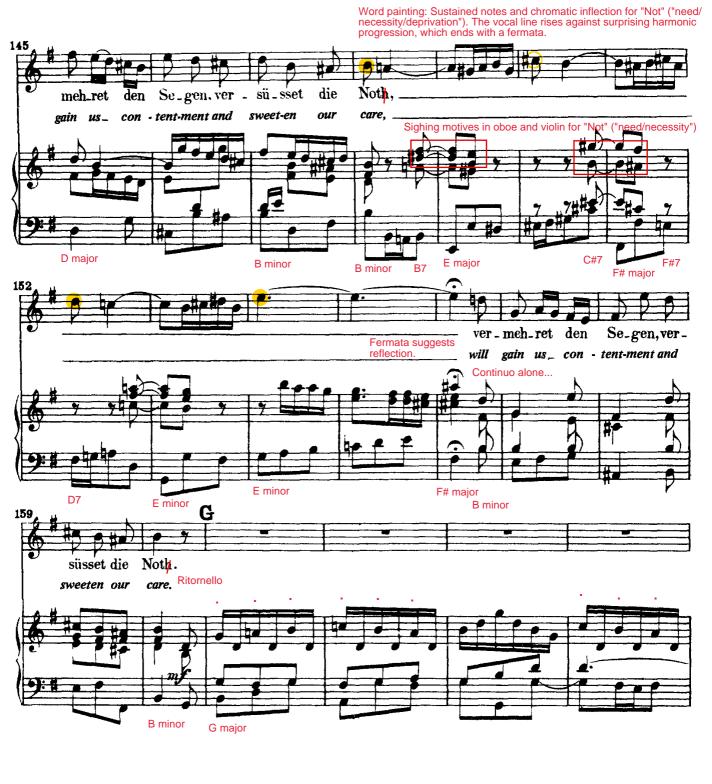








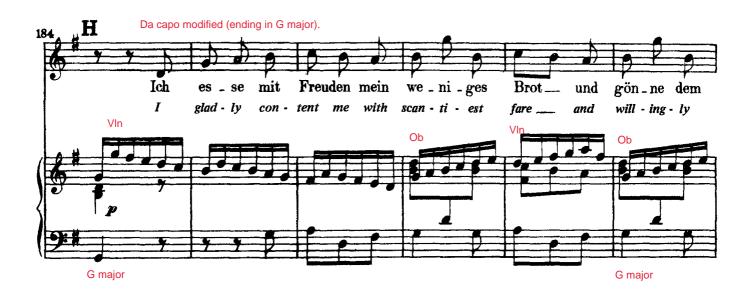




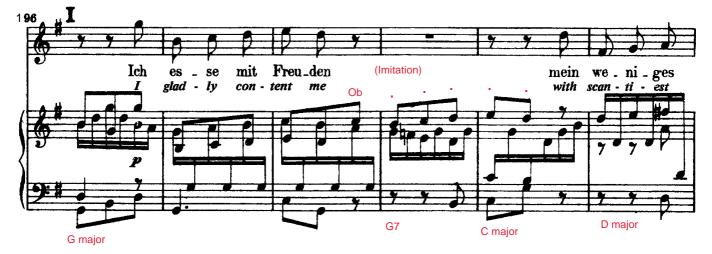


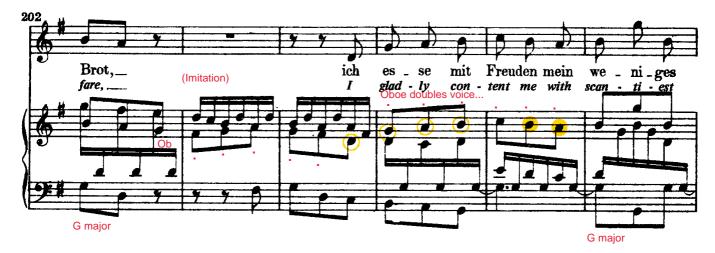




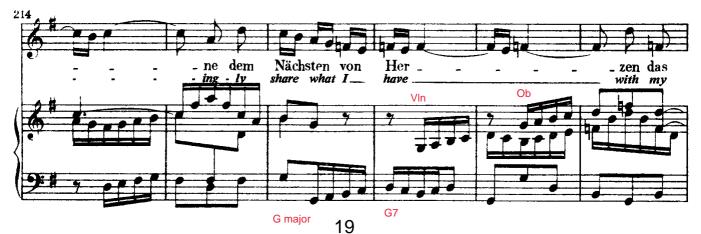




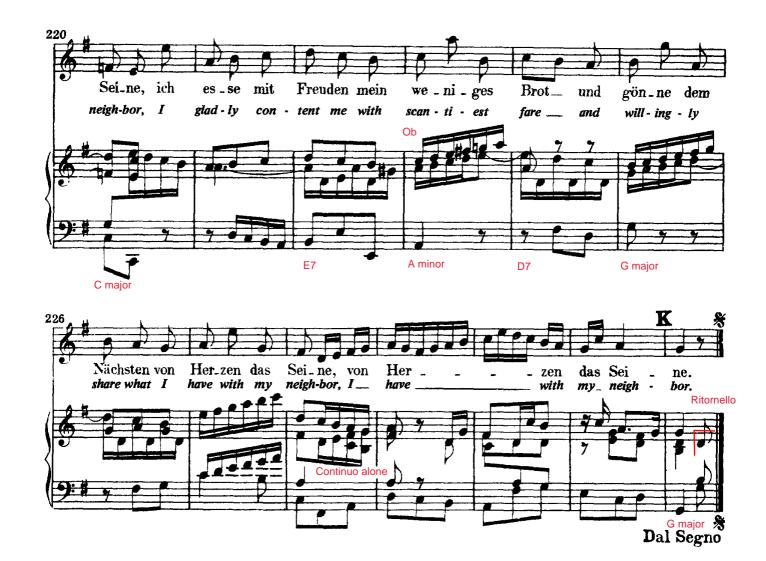




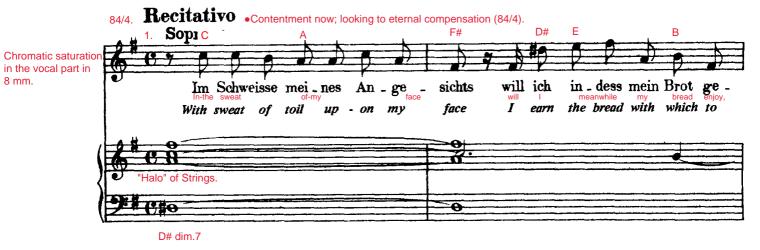




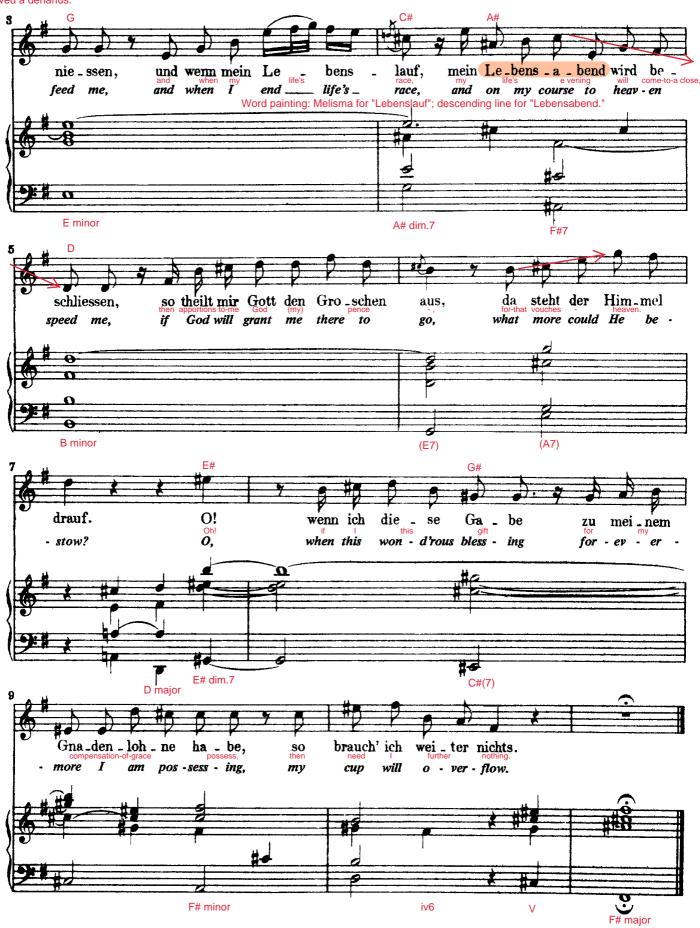
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The text alludes to Jeus' parable in the Gospel reading but also to God's statement to Adam in the Garden of Eden after the Fall. Genesis 3:19. In the sweat of your face you shall eat bread till you return to the ground, for out of it you were taken; you are dust, and to dust you shall return. *Matthew 20:8–10. When evening came, the owner of the vineyard said to his steward, "Call the laborers and pay them their wages, beginning with the last, up to the first." And when those hired about the eleventh hour came, each of them received a denarius. Now when the first came, they thought they would receive more; but each of them also received a denarius (Luther 1545: Groschen).



The reference to receiving payment at the end of one's "evening of life" reflects Jesus' parable in the Gospel reading. Matthew 20:8–10: When evening came, the owner of the vineyard said to his steward, "Call the laborers and pay them their wages, beginning with the last, up to the first.: And when those hired about the eleventh hour came, each of them received a denarius (Luther 1545: Groschen). Now when the first came, they thought they would receive more; but each of them also received a denarius.



This is the 12th (last) stanza of "Wer weiß wie nahe mir mein Ende" by Ämilie Juliane Gräfin von Schwarzburg-Rudolstadt (1637–1706). It replaces the final stanza of "Wer nur den lieben Gott läßt walten," which appears in Picander's 1732 published version of the libretto. See note for more.

