

“Gottes Zeit ist die allerbeste Zeit” (Actus Tragicus)

Bach Cantata BWV 106

Johann Sebastian Bach (1685 – 1750):

The musical diversity of Bach’s body of works is more comprehensive than any other composer of his time.¹ During his life and the 79 years following his death, many of his greatest works for voice were not known or recognized by the world for their greatness. Mendelssohn’s revival of *St. Matthew Passion* was the event that opened the flood gates to wide appreciation of Bach’s vocal works.

His life was spent in six areas: Lüneberg, Arnstadt, Müllhausen, Weimar, Cöthen and Leipzig. His compositions are distinguished by the times and areas that he lived. These early compositions were written in Arnstadt and Müllhausen in his 21st or 22nd year. They were written for specific events rather than church services or Holidays as were the cantatas of his post-Weimar cantatas. They also used Bible texts, hymnbook texts, and occasionally free poetry for the libretti. There are eight different cantatas that we know of from that early period of his life.²

BWV 150	Nach dir, Herr, verlangst mich
BWV 196	Der Herr denket an uns
BWV 106	Gottes Zeit ist die allerbest Zeit
BWV 4	Christ lag in Todesbanden
BWV 131	Aus der Tiefen rufe ich
BWV 71	Gott ist mein König
BWV 223	Meine Seele soll Gott loben

Cantata 106:

This is one of his earliest cantatas we have available. It was composed for the funeral of Tobias Lämber, Bach's maternal uncle. The funeral took place on August 10, 1707. From what we know, they had a close relationship. One clue besides the fact that such a cantata was composed for him, was the fact that Tobias left him a large sum of money which funded his wedding expenses.³

The revival of Bach's works in the 19th century was monumental in how well we know him today. After *St. Matthew Passion* was brought to light the *Actus Tragicus*, (Cantata 106) was also unveiled; each played a substantial role in the revival of Bach's works.⁴ The former is representative of his late works and the later of his first works. Sweitzer says, "The concert was first performed publicly by the Cecilia Society of Frankfurt-on-the-Main, under Schelble, in May 1833."⁵ He also mentions in the same section that it was performed later that the same year and once each year for the next two years.

His earliest cantatas were not written for the church calendar; each one was written for a special circumstance. Included were verses of scripture or texts from church chorales. Bach did not call these early pieces Cantatas. He called them 'Concerto.'⁶ They consisted of different formal types. Some examples of these were concerto, motet, (strophic) aria and chorale.⁷ The early *arioso* was used rather than the later-used *da capo* aria.

. . . no case is found in which Bach's musical treatment either weakens a really good text or fails to do it full justice; on the contrary, he is apt to involve himself too deeply in its meaning, even to the point of abstruseness. Hence springs his propensity for setting words which have to do with sorrow and tears, with dying and death. . .⁸

Each scripture or chorale helps expound religious feelings on death. Eric Chafe suggests that that the text of the *Actus Tragicus* has two large-scale forms: symmetry and chronology.⁹ First, looking at the size of each musical movement, the central focus of the whole work is movement 2d. Chronologically the text begins with Psalm 90 followed by Isaiah, then the words of Jesus followed by the hopeful chorale expressing a triumph over death through Christ. Another reading of the allegorical setting is one's internal struggle with death the individual begins fearing it then moves towards "acceptance of its inevitability to faith in Christ."¹⁰

Some Performance Practice Issues:

This piece in particular was written with small instrumental forces for an intimate setting and respectively should have a choir that does not outweigh its accompaniment.

Parrot refers to several authors and treatises to give this argument validity. He says,

Here the orchestra is a delicate, funereally muted chamber ensemble comprising just five instruments (two recorders, two gambas and organ), giving (in David Schulenberg's words) 'every indication [that the work] was conceived for an ensemble of four singers balancing the four melody instruments.'¹¹

The original tonality was Eb major, but Bärenreiter has it in F major to accommodate the recorders.¹² The string instruments are also considered in using F major. Violas da gamba were the original lower instruments used, and they were capable of playing notes that the viola cannot play. So if performed with modern instrumentation, the decision has to be made whether or not to use cellos to accommodate the range issue if played in Eb. If two cellos are used, then the balance that Bach intended could be overpowered.¹³ For this reason Bärenreiter wrote it in F so that Viola could play the upper string part and Cello the lower part to preserve the lighter texture. The Dover

edition leaves it in Eb and so do many of the recordings, including that of Helmuth Rilling.

Rehearsal Chart

Instrumentation	Movement 1	Movement 2 (a, b, c, and d)				Movement 3 (a and b)		Movement 4
	Sonatina	Chorus (2a)	Tenor Solo (2b)	Bass Solo (2c)	Chorus and Soprano solo (2d)	Alto solo (3a)	Bass solo and alto chorale (3b)	Chorale
Flauto I	X	X	X	X	X			X
Flauto II	X	X	X	X	X			X
Viola da gamba I	X	X	X		X		X	X
Viola da gamba II	X	X	X		X		X	X
Continuo	X	X	X	X	X	X	X	X
Soprano Solo					X			
Alto Solo						X	X	
Tenor Solo			X					
Bass Solo				X			X	
Soprano		X			X		X*	X
Alto		X			X		X*	X
Tenor		X			X			X
Bass		X			X			X

**Involve sufficient women to balance chorale against instruments/solo.*

Description of Movements

1. Sonatina

Intrinsic Meaning of Music

In the Christmas Oratorio BWV 248 Bach uses the beak flutes or recorders when talking about the shepherds. This seems to be a musical elusion that he uses throughout his works. The sonatina was composed for two unison recorders. This could be Bach's way of showing his esteem for his uncle Tobias for whom the cantata was composed.

Whittaker claims this little movement “. . . to be one of the loveliest elegies ever penned.”¹⁴ The recorders are in unison most of the time, but near the end of the

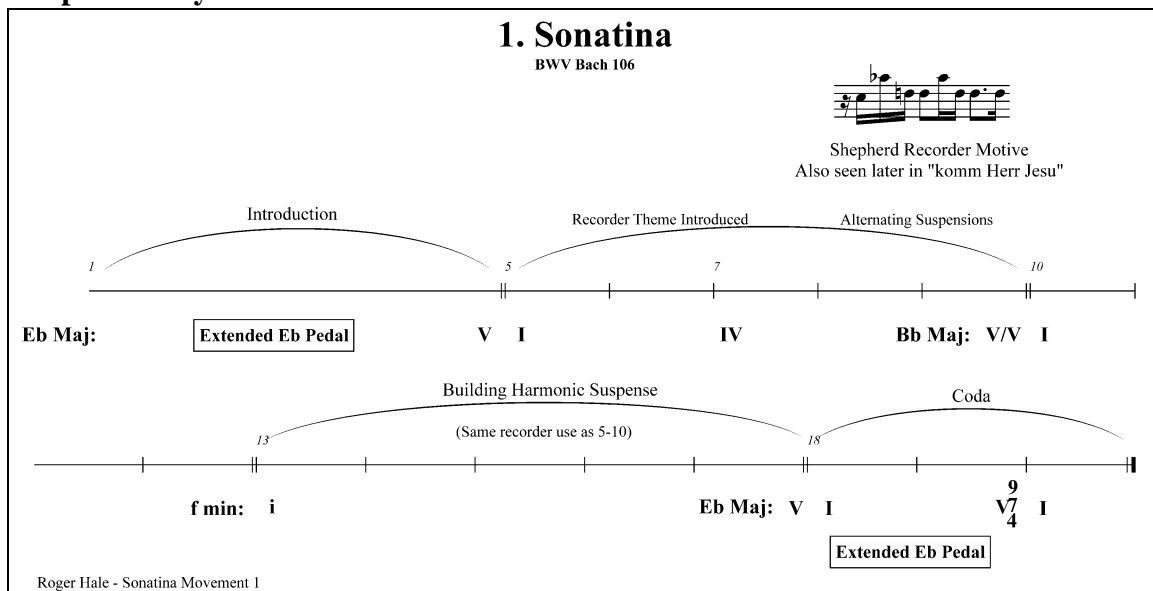
movement they alternate movement to a semitone away causing suspensions that sound like multiple people crying in a very thought provoking way. They also play these

dissonant upward leaps that seem to make the listener inherently look upward to heaven. This same “pleading” prayerful motive is used later on in movement 2d in the Soprano as she sings “Ja , ja, Herr Jesu, komm, ja, komm.” The homophonic string movement seems to “throb,” Whittaker says, beneath the recorders’ pleading melody.¹⁵

Formal Considerations

This beginning movement is through-composed and based on the repeated motives in the recorders. The harmonic movement pushes it forward with the “walking” continuo and the strings. The listener is, in a way, taken away from the pain of mourning through the ascending lines. The tonality of the movement starts in Eb Major but moves through a variety of tonalities. (See Graph)

Graphic Analysis



2a. Gottes Zeit ist die allerbeste Zeit (Coro)

Intrinsic Meaning of Music

This movement is filled with word painting. First the text “Gottes Zeit. . .” is set to a chorale-like homophonic setting which acts in a way as a narration and description of the overlying theme. This theme is “God time for us to die is the best time.” The music moves into a quick triple meter fugue without a break in between. The text is translated “In him we live, move, and have being.” Here the subject has quick moving eighth notes that move up and down as if they are very busy, symbolizing life as we move about. Also the word “long” is held out by the soprano part over three measures to emphasize that God will have us die when ever it *is* his time. Finally the mood returns to a somber chorale-like moment as the reality of death’s certainty is realized.

Text¹⁶

Acts 17:28 embedded in free poetry

Gottes	Zeit	Ist	Die	Allerbeste	Zeit	
God's	Time	Is	The	very best	time	
Ih	ihm	leben,	weben	und	Sind	wir
In	him	live,	move,	and	Are	we,
Solange		Er	Will			
as long as		He	Wills			
In	ihm	sterben	wir	zur	rechten	Zeit,
In	him	die	we	at the	right	time,
wenn	er	will.				
when	he	wills				

*God's time is the very best time.
In him we live, move, and have
our being,
As long as he wills.
In him we die at the appointed
time,
Whenever he wills.*

Graphic Analysis

2a. Chorus

Homophonic Choral-like Section

Fugal Subject
(Representing "life, movement, and being")

In ihm le - ben, we - - - - - ben und sind wir.

Allegro

Initial Statement of the Fugue

Final Fugal Statement

Soprano Singing Solo
"as long as"
Word Painting

Instrumental conclusion before next section

Adagio Assai

Final Chorale accepting death

Recorder theme remembered

G Maj
V/C min
(beginning of next movement)

Roger Hale 2a. Chorus

2b. Ach, Herr, lehre uns bedenken (Coro: Tenore)

Intrinsic Meaning and formal considerations of movement:

This movement is the first arioso movement of the piece. Even though the early Mülhausen cantatas did not yet use the *da capo* aria, Bach did begin to experiment with *ritornello*. This use could have been taken from his experience with the motto aria in the Italian opera style which was used around 1700.¹⁷ The movement begins in C minor with the recorders being reminiscent of the "shepherd." The Shepherd and the psalmist begin to have a dialogue. The psalmist is praying for help in pondering the difficult question of

death's purpose or inevitability. The initial statement is repeated in the ritornello form. Then it moves to the dominant where the two thoughts about pondering and death come together. The shepherd's theme and psalmist's theme begin to elide showing that the psalmist is beginning to understand what death is all about. Finally the last statement about gaining wisdom is simply stated once; almost as if the psalmist says "oh, I now understand." It is composed with simple ideas but is very ingenious in explaining its story. (See graph)

Text¹⁸

Pslam 90:12

Ach, Herr, Lehre uns bedenken,
O Lord, teach us to ponder,

Dass wir Sterben müssen
That we Die must,

Auf dass wir Klug werden.
So that we Wise become.

*O Lord, teach us to ponder
 The fact that we must die,
 So that we may become wise.*

Graphic Analysis

2b. Tenor Solo

Recorder Motive

Dialogue between Psalmist and "the shepherd"

Recorder Motive A (theme) Psalmist Recorder Motive A' (theme) Psalmist Recorder Motive

48 50 52 54 57

c m: V i V i V i V i V/V

Dialogue between Psalmist and "shepherd" becomes more interrelated. Elision of Phrases and the "ponder" and "death" text is said in the same section

Psalmist "Ponder" Recorder Motive Psalmist "death" Recorder Motive New Theme in Major Psalmist "wise"

58 59 60 61 62 63 65

g min: i

Coda - Recorder Theme - Conclusion of thought

Upward sequence moving back to c min Original Recorder Theme

66 69

V I c m: V i i

Eb Maj:

Roger Hale 2b. Tenor Solo

2c. Bestelle dein Haus; denn ju wirst serben (Coro: Basso)

Intrinsic Meaning of Music

This movement begins immediately after the psalmist receives wisdom in the last movement. It brings with it an immediate sense of urgency. The text is from Isaiah proclaiming to the nations to prepare and get your houses in order for the Lord is coming. It is set in a triple meter which is felt in one. The bass voice demands more attention causing contrast to be used again when comparing this movement to the last. One

obvious instance of word painting is used on the word *Lebendig* (alive), the sixteenth notes form an ascending melismatic section. Comparing the motive in the initial text *Bestelle dein Haus* with its descending three note pattern followed by an upward leap of a fifth there are definite similarities with the opening recorder melody of the tenor solo that precedes it.¹⁹

Formal Considerations

This, like the last movement, uses a ritornello form. The main theme “Bestelle dein Haus,” is repeated three times; two times immediately then as the final statement before the instrumental coda.

Text²⁰

Isaiah 38:1

Bestelle Dein Haus;
Prepare Your House

Denn du wirst sterben
For you will Die

Und nicht Lebendig bleiben!
And not Alive remain!

Set your house in order!
For you will die
And not remain alive.

Graphic Analysis

2c. Bass Solo

Bookend
First Statement of
"Prepare your House"

vivace
c min:

71 75 76 84

V/V V V/VI VI

Descending scale with upward leap of a 5th

Be stel - le dein Haus

Recorder Interlude

85 89 98 102 107 110 111

V i V/iv iv V i

Melismatic word painting "alive"

Bookend
Last Statement
of "Prepare. . ."

Recorder sequence moving from the key of c minor to f minor

113 129

V/iv iv

Ending in f min

Roger Hale 2c. Bass Solo

2d. Es ist der alte Bund (Coro: Soprano)

Intrinsic Meaning of Music.

Sweitzer mentions the possibility that Bach could have written this contrast between the choir singing about the old law and the soprano calling for Jesus' coming as a representation of the Old Testament getting left behind and the coming of the New Testament.²¹ I found evidence to support the same argument as the soprano continues to sing that haunting melody and the orchestra just stops playing leaving her all alone.

Wolff mentions a third element besides the two allusions already mentioned that of “a third element with the chorale ‘Ich hab mei Sach Gott heimgestellt’ (I have put my things in God’s hands), heralded by instruments, where the actual text is not specifically given but will be associated in the listener’s mind.”²²

The fermata is placed at an interesting point in the composition. If one was looking at the work historically, then it would fall right in the center, Christ’s life. The Soprano that is singing “Come Jesus, Come” finishes, and then silence follows. Immediately the alto arioso follows where Christ is just about to die on the cross. So the fermata represents Christ’s life, but is not discussed in this cantata.

Text²³

Chorus: Ecclesiastes 14:17; Arioso: Revelation 22:20b

Chorus

Es Ist der alte Bund:

It Is the old law:

Mensch, Du musst sterben!

mortal, you must die!

It is the old law:

Mortal, you must perish!

Arioso

Ya, komm, Herr Jesu!

Yes, come, Lord Jesus!

Yes, come, Lord Jesus!

Graphic Analysis

Motive from Main Fugal Subject

2d. Chorus and Soprano Solo

Es ist der alte Bund:

Andante

131

f min:

3 Part Fugue (see subject to left)

V/V V
half cad

146

Soprano Solo with out 3-part fugue

130

V/V V
half cad

Cadences in V the Half Cadence Could be symbolic of "waiting"

156

Tenor enters with fugal subject again

3-part fugue with Soprano obligato

161

V i

Inversion of fugue, but only small fragments similar to a development section. A kind of breaking up of things as the piece begins to change directions

Harmonic Ascent with soprano solo word painting for the upward plea of Her prayer

165

V i

Final Statement of Fugue starting with Alto then descending through the parts. Maybe representing the demise of the "old law"

174

V i

182

184

THE Fermata is the center of the piece

The soprano is left alone as soon as the continuo pedal tone fades off. The "old law" is left behind. The "new law" Jesus Christ is carried on. **F MAJOR**

Roger Hale 2d. Chorus and Soprano Solo

3a. In deine Hände befehl ich meinen Geist (Alto)

Intrinsic Meaning of Music

The somber timbre of the alto voice coupled with the key of D minor produces a sacred and thoughtful moment. During this moment, one experiences Christ's final prayer to the Father as he "commends his spirit" into God's hands. The ascending lines in both the continuo accompaniment and the similar scalar movement of the alto make the listener focus upward. Even the harmonic sequencing moves ascends. An example of this can be found in measures 13 and 14. (See Graph)

The motive used in other movements is also used here. “In deine Hände” has the descending three notes followed by a leap of a perfect fifth. Once again, leaps could mean looking upward or ascending to heaven.

The lone instrument accompanying the singer must be to represent the solitude that Christ must have felt at that moment. It could represent the support that might have been given by a very few or even the Spirit.

Text²⁴

Psalm 31: 5

In deine Hände Befehl ich Meinen Geist;
Into your Hands Commend I My spirit;

Du hast mich erlöset, Herr,
You have me redeemed, Lord,

Du getreuer Gott.
You faithful God.

*Into your hands I commend
my spirit;
you have redeemed me, Lord,
you faithful God.*

Graphic Analysis

3a. Alto Solo

"In deine Hände"
(In to Thine Hands)
sung solo between
continuo accompniment

Dotted line = Continuo
Solid line = soloist

The ascension of the continuo line repeats note for note in sequence until measure 10. The rhythm seems to be slightly off-set from the vocal line which creates an unsettling feeling. See Example to the right of this box.

Heavenward Ascending Continuo Line

Call and response
Harmonic ascending
sequence

New melodic and textual idea
a descending thought
speaking about Him redeeming
us.

Same scalar motive as
continuo uses in
introduction

Roger Hale 3a. Alto Solo

The graphic analysis shows a musical score for an alto solo. The vocal line (solid line) and continuo line (dotted line) are shown. The vocal line starts with a descending three-note motif followed by a leap of a perfect fifth. The continuo line has a similar motif. The score is annotated with harmonic analysis (c min, V i, V/fm i minor iii, V/iv i Bb minor) and descriptive text. A 'Heavenward Ascending Continuo Line' is shown in a separate staff. The score is divided into two sections: measures 1-10 and 11-23. The first section is annotated with 'The ascension of the continuo line repeats note for note in sequence until measure 10. The rhythm seems to be slightly off-set from the vocal line which creates an unsettling feeling. See Example to the right of this box.' The second section is annotated with 'Call and response Harmonic ascending sequence' and 'New melodic and textual idea a descending thought speaking about Him redeeming us.' The final annotation is 'Same scalar motive as continuo uses in introduction'.

**3b. Heute wirst du mit mir im Paradies sein/
Mit Fried und Freud fahr ich dahin
(Basso)**

Intrinsic Meaning of Music

The message of this movement is presented in a wonderful manner. Some of the last words of Christ are given by the bass soloist. These words were given to the man that was being crucified on the cross next to him. Symbolically that man represents us all as sinners. The chorale by Martin Luther is superimposed over the top as the message is turned back towards Christ pleading that we can come to paradise with him. So these two voices become a personal dialogue to those who listen. Bach's uncle was the person that he was depicting as the person pleading for a place on the right hand of the Lord.

There are two instances of word painting that grab the attention of the listener. First, at measure m. 55 where Bach set the word *stille* (quiet), here the accompaniment disappears to provide that tranquil silent feeling that only can be given by He to whom Bach is praying. The second instance is similar, but on the word *Schlaf* (Sleep), here the composer is saying in essence "Rest in peace my dear uncle."

The motif on the word *Paradies* (Paradise) in the beginning of the solo has the same downward three-note motif followed by an upward leap as other movements have had as well. Maybe this motif expressed throughout the work is expressing his plea to the Father that his uncle, as well as all of us, might be able to come to be with him after this life is over.

The continuo imitates the bass soloist above about two beats behind. Sixteenth note descending (and occasionally ascending) passages are passed back and forth as the harmonic sequencing begins.

Text²⁵

Luke 23: 43b; chorale by Martin Luther

Heute, wirst du mit mir im Paradies sein.
Today, will you with me in Paradise be.

*Today you will be with me in
 Paradise*

Chorale

Mit Fried und Freud ich fahr dahin
With peace and joy I go thither

In Gottes Willen,
in God's Will,

Getrost ist mir mein Herz und Sinn,
comforted is me my heart and mind,

Sanft Und stille.
calm, And quiet.

Wie Gott Mir verheissen hat:
As God to me promised has:

Der Tod ist Mein Schlaf worden.
The Death has My sleep become.

Chorale

*In peace and joy I depart,
 According to God's will;
 My heart and mind are
 comforted,
 Am, and still.
 As God has promised me,
 Death has become my sleep.*

Graphic Analysis

3b. Bass Solo and Alto Chorale

Sequential "Paradise" section
Bass soloist and the continuo pass
descending sixteenth notes back and forth.
Similar to a developmental or B section

Could be considered an A section

Could be considered A'

The cadence of the alto solo brings the listener to the tonality of **Bb Major**, but by the time the alto chorale enters the piece finds a cadence on **c minor**. So the melismatic "Paradise" section serves as a tonal transition to **c minor**.

mir im Pa - ra - dies, im Pa - ra - dies, im

Motif

Inversion of Motif

Dotted line indicates section where strings play an inversion of the motif used in the other sections of the piece and movement itself.

Phrases with cadences of Alto Chorale

V i g minor

V i d minor

V i Bb minor

V i g minor

V i c minor

Motif taken from opening fugue, where the text says "In him we live, move, and have our being"

Roger Hale 4. Bass Solo and Alto Chorale

4. Glorie, Lob, Her und Herrlichkeit (Coro)

Intrinsic Meaning of Music

This final movement shows Bach's comprehensive abilities to compose according to what he feels and according to what the situation he is writing for requires. After a chorale written by Adam Reusner gives glory to God, Bach then celebrates God's majesty as the giver and taker of life and "divine strength." Sweitzer suggests that the last line "Through Jesus Christ, Amen" opens up into a fantasia that brings the theme back in augmentation.²⁶ Bach is able to compact a double fugue in to just a few minutes of music, showing his ability to use whatever he needed whenever he needed it.

The piece ends in Eb major just as it began with the recorders echoing the *amen* of the choir. This forms the perfect symmetrical bookend mirroring the beginning sinfonia.

Text²⁷

Adam Reusner

Glorie, Glory,	Lo, praise,	Her honor,	Und And	Herrlichkeit Majesty				
Sei Be	dir, for you,	Gott God	Vater Father	Und And	Sohn Son	bereit', prepared,		
Dem to the	Heiligen Holy	Geist Spirit	Mit With	Namen! name!				
Die The	göttlich divine	Kraft Strength						
Mach makes	uns us	sieghaft victorious						
Durch through	Jesum Jesus	Christum, Christ,	Amen. Amen.					

Glory, praise, honor, and majesty be given to you, God the Father, Son, and Holy Spirit with your power!
The divine strength makes us victorious through Jesus Christ, Amen.

Graphic Analysis

4. Chorale

Reusner's chorale stated with recorder duet interspersed between Phrases. Similar to dialogue in the beginning of the piece.

Solid=Chorale
Dotted=instruments

In the opening chorale the purportions begin with 4-bar phrases of voices interchanged with instruments as a dialogue. As the chorale moves on the space between them gets closer. This could represent the spirit getting closer to God. Finally the instruments "the shepherd" gets the last word. Then the double-fugue praising God imediately follows.

Double Fugue

Allegro

all intruments join continuo in accompanying the fugal, vocal parts

Fugal Subjects introduced simultaneously

Eb major

durch Je - sum Chri - stum, a - - - men, a - men

a - - - - - men a - men.

Opening Fugal Subject in Augmentation

All parts enter the sixteenth note amens in their declamitory brilliance. The climax is very fanfare-like. Then...

a quiet, subdued amen finishes with the voices then echoed by the instruments

V - I
Eb Major
Closing Bookend
of Entire work

Roger Hale 4. Chorale

Conclusion:

Through Cantata 106 Bach was able to give us an introduction to his future works in a piece that lasts less than 30 minutes. He uses his ability to set text to music that expounds his deepest feelings. He uses his motives to bring back feelings and characters. He uses harmonic progressions that take you to unexpected places. He uses a concise double fugue. The piece has so many layers that one can not understand how a young man of only 21 or 22 years of age can comprehend such deep scriptural concepts. Maybe he did not understand them. Maybe it was given to him from on high. We can not know, but musical gems of this stature should be studied and performed with care if they are to transport the performer and listener to the level of understanding that Bach or his maker intended.

Notes

¹ Christoff Wolff. *The World of the Bach Cantatas*. (New York: W. W. Norton & Company, 1997): 3.

² Ibid. 9.

³ Christoff Wolff: 'Bach, Johann Sebastian (4. Mühlhausen)', *Grove Music Online* ed. L. Macy (Accessed 19 October 2006), <http://www.grovemusic.com.proxy.lib.fsu.edu>

⁴ Albert Schweitzer. *J.S. Bach*, 2 vols. Translated by Ernest Newman. (New York: Dover Publications, 1966): 126.

⁵ Ibid.

⁶ Wolff. (13. Cantata)

⁷ Wolff. (13. Cantata)

⁸ Schweitzer. 350.

⁹ Eric Chafe. *Tonal Allegory In the Vocal Music of J. S. Bach*. (Los Angeles, University of California Press, 1991): 92.

¹⁰ Ibid.

¹¹ Andrew Parrot. *The Essential Bach Choir*. (London, The Boydell Press, 2000): 134.

¹² Ryuichi Higuchi. "Preface," *Gottes Zeit ist die allerbeste Zeit (Actus Tragicus) BWV 106*. (Basel: Bärenreiter, 1986): IV.

¹³ Karl Hochreither. *Performance Practice of the Instrumental Vocal Works of Johann Sebastian Bach*. Translated by Melvin Unger. (London, The Scarecrow Press, Inc., 2002): 83 – 84.

¹⁴ W. Gillies Whittaker. *The Cantatas of Johann Sebastian Bach Sacred and Secular Vol. I*. (London, Oxford University Press, 1959): 58.

¹⁵ Ibid.

¹⁶ Ron Jeffers. *Translations and Annotations of Choral Repertoire*. Vol II. (Corvallis, OR., Earthsongs, 1988): 35.

¹⁷ Wolff. 174

¹⁸ Jeffers, 35.

¹⁹ Chafe, 113.

²⁰ Jeffers, 36.

²¹ Albert Schweitzer. *J.S. Bach*, 2 vols. Translated by Ernest Newman. (New York: Dover Publications, 1966): 125.

²² Christoff Wolff. *The World of the Bach Cantatas*. (New York: W. W. Norton & Company, 1997): 111.

²³ Jeffers, 36.

²⁴ Jeffers, 36.

²⁵ Jeffers, 36.

²⁶ Albert Schweitzer. *J.S. Bach*, 2 vols. Translated by Ernest Newman. (New York: Dover Publications, 1966): 125.

²⁷ Jeffers, 37.

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