

Possible Text Painting: The pattern of imitative counterpoint-homophony-free counterpoint may represent the complexity of God's providential actions vs. simple trust, as referenced throughout the cantata.



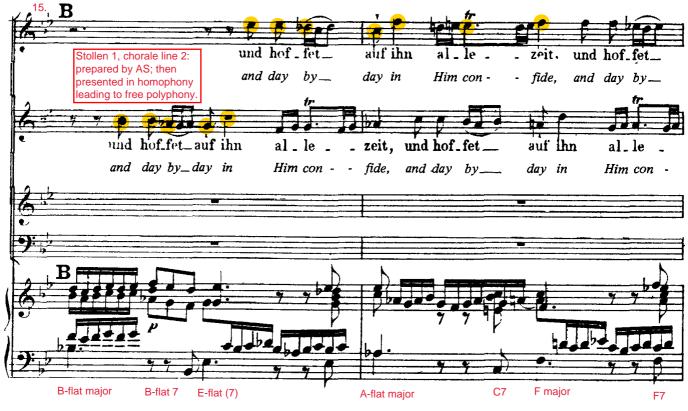


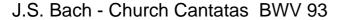
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F



C minor



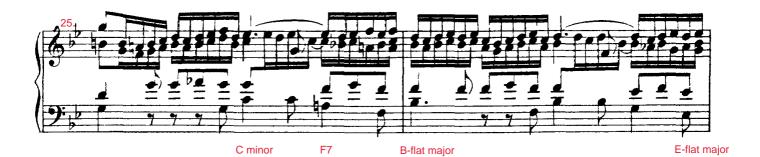






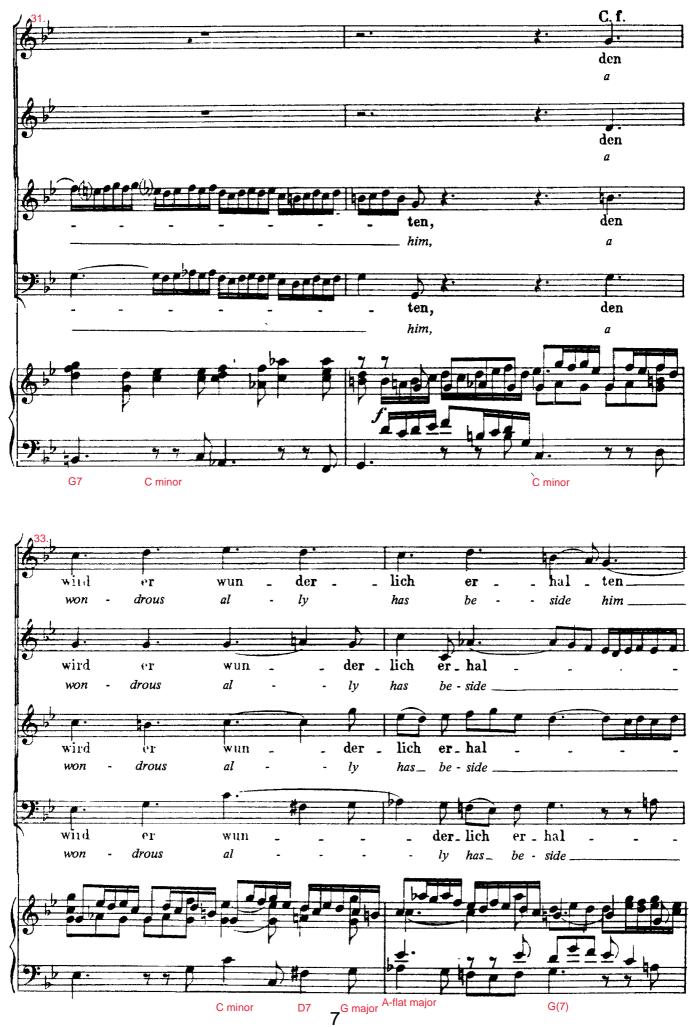


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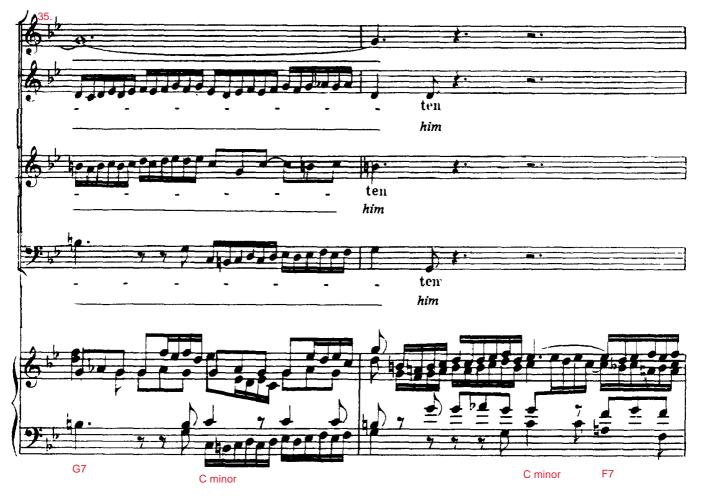


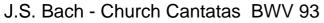




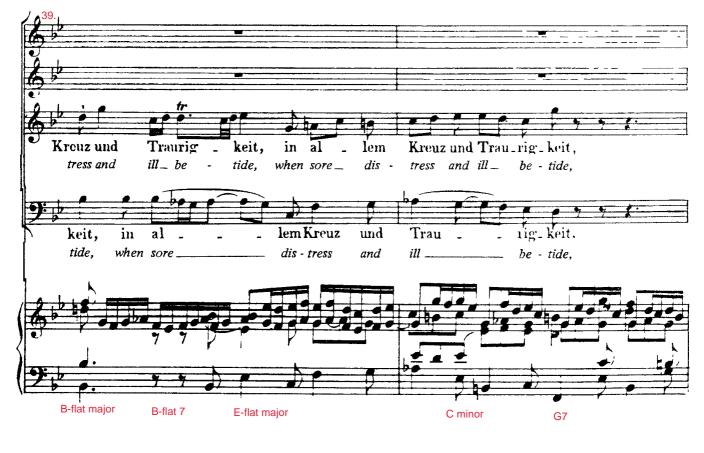
C minor

D7















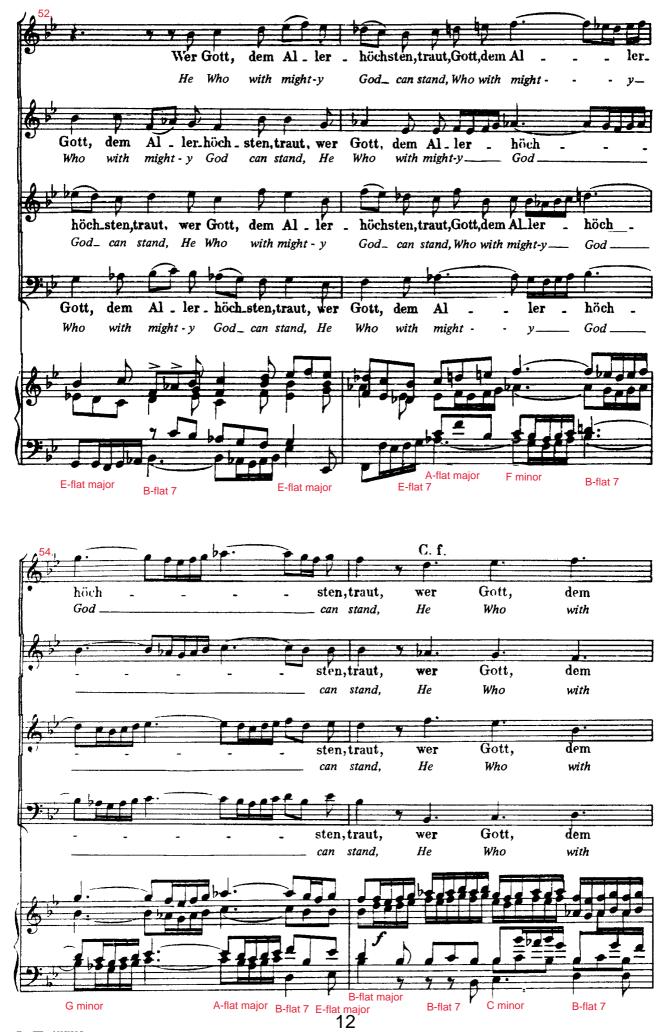
F minor

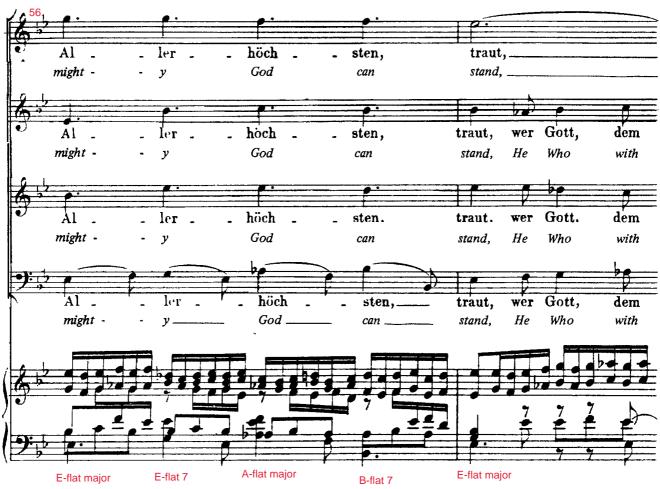
E-flat 7



A-flat major



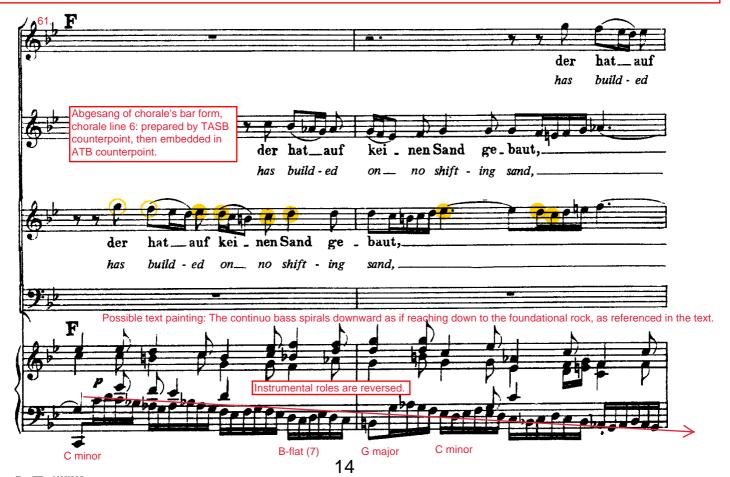








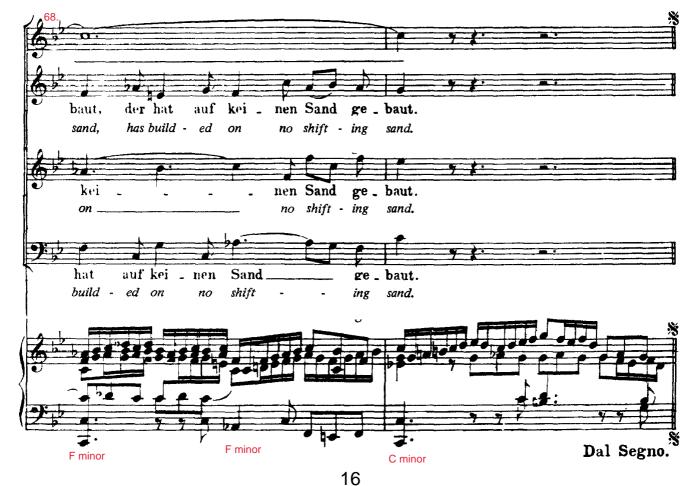
The text alludes to one of Jesus' parables. Matthew 7:24–27: "Every one then who hears these words of mine and does them will be like a wise man who built his house upon the rock; and the rain fell, and the floods came, and the winds blew and beat upon that house, but it did not fall, because it had been founded on the rock. And every one who hears these words of mine and does not do them will be like a foolish man who built his house upon the sand; and the rain fell, and the floods came, and it fell; and great was the fall of it." (Also Luke 6:46–49.)



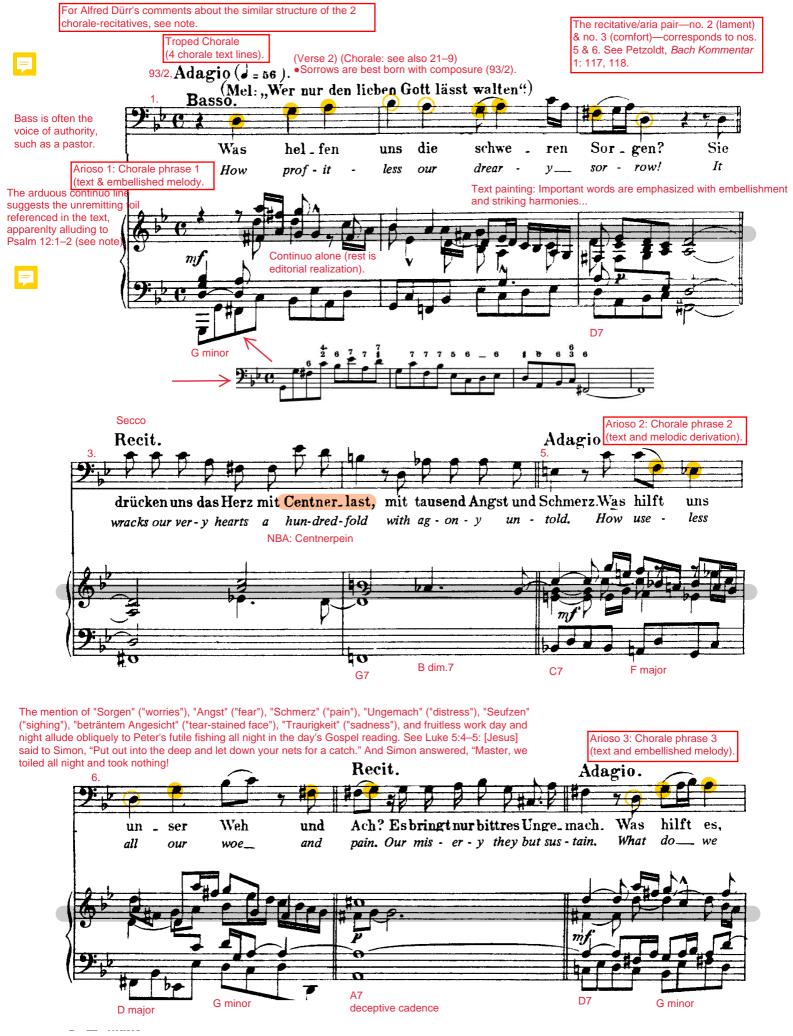
J.S. Bach - Church Cantatas BWV 93



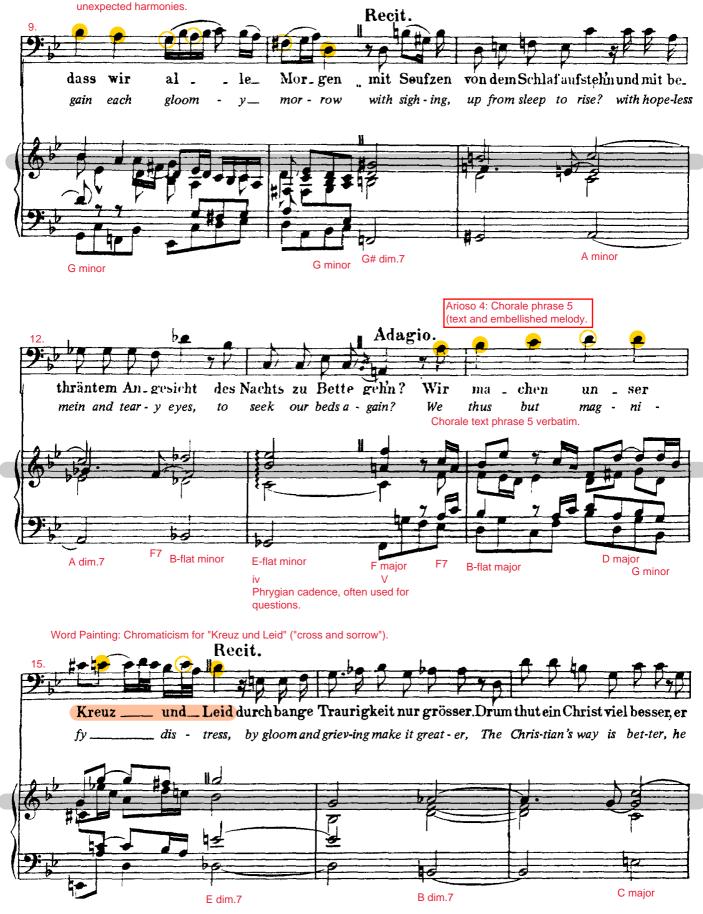




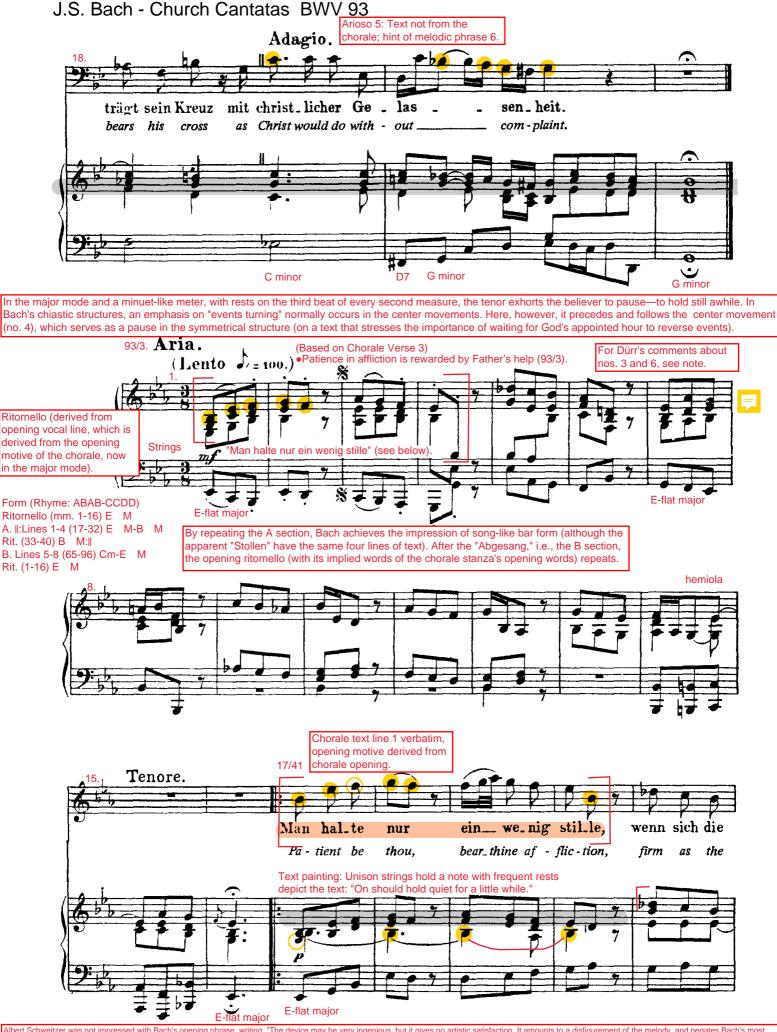
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Text painting: Chromaticism reflects the complaints of the text. Important words are emphasized with embellishment and unexpected harmonies.



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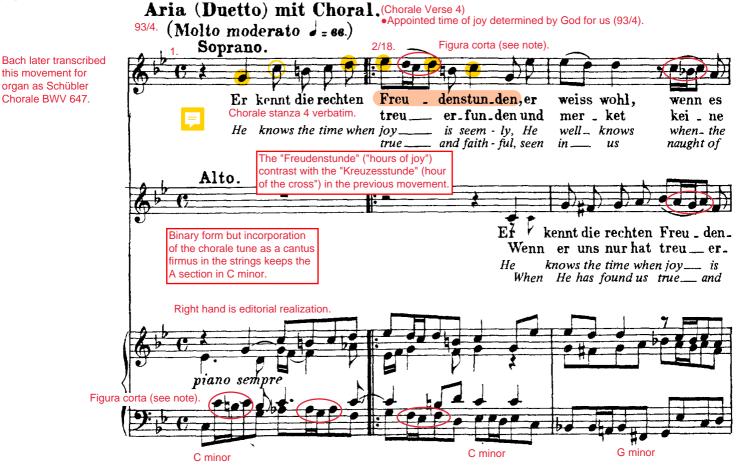


Albert Schweitzer was not impressed with Bach's opening phrase, writing, "The device may be very ingenious, but it gives no artistic satisfaction. It amounts to a disfigurement of the melody, and negates Bach's most individual principle; nowhere else does he handle the chorale verses in this way." See Albert Schweitzer, J. S. Bach, trans. Ernest Newman (Boston: Bruce Humphries Pub., 1962), vol. 2, p. 241.



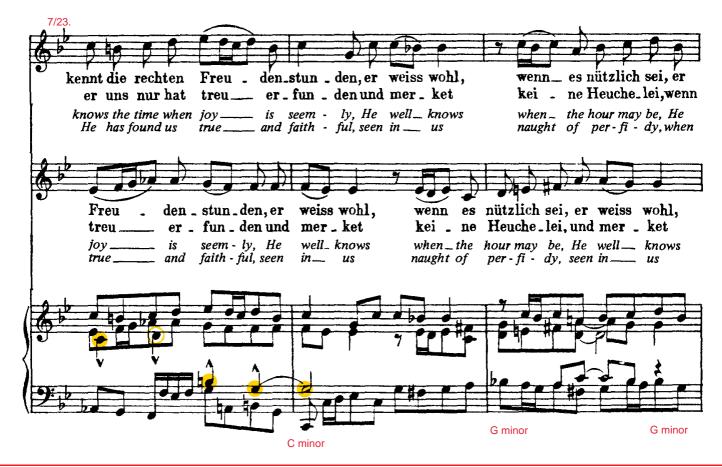


Bach often used chiastic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. In this cantata, promises of divine reversal appears in the movements directly preceding and following. The central movement affirms that this reversal happens at God's appointed time.



While Bach's central (keystone) movements in chiastic forms usually have texts in which antithetical elements meet or are paradoxically inverted, BWV 93 is different in that the antithetical realities are presented in the movements that respectively precede and follow the central movement. Movement no. 4 represents a pause—a waiting for God's appointed time, as referenced in the text. The movement is a chorale arrangement, the complete text presented verbatim by two voices (supported by continuo) that provide a contrapuntal accompaniment initially derived from the chorale's first melodic phrase. The cantus firmus is supplied by strings in unison—hidden in the counterpoint and somewhat unexpected, perhaps to suggest the inscrutability of God's sovereign purpose and timing.

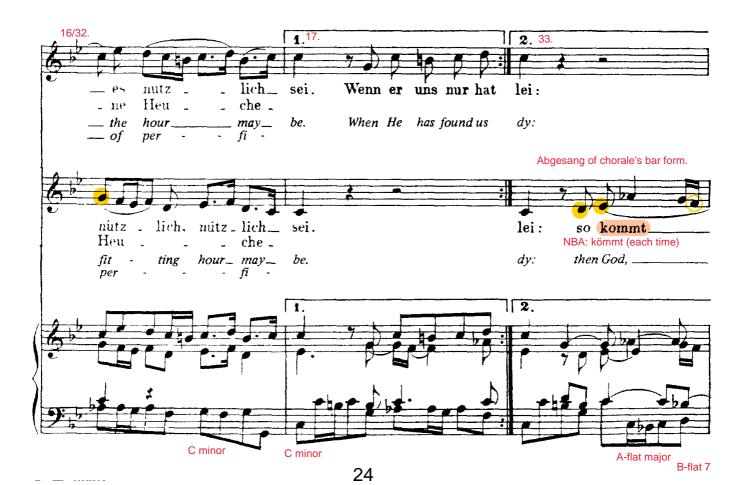




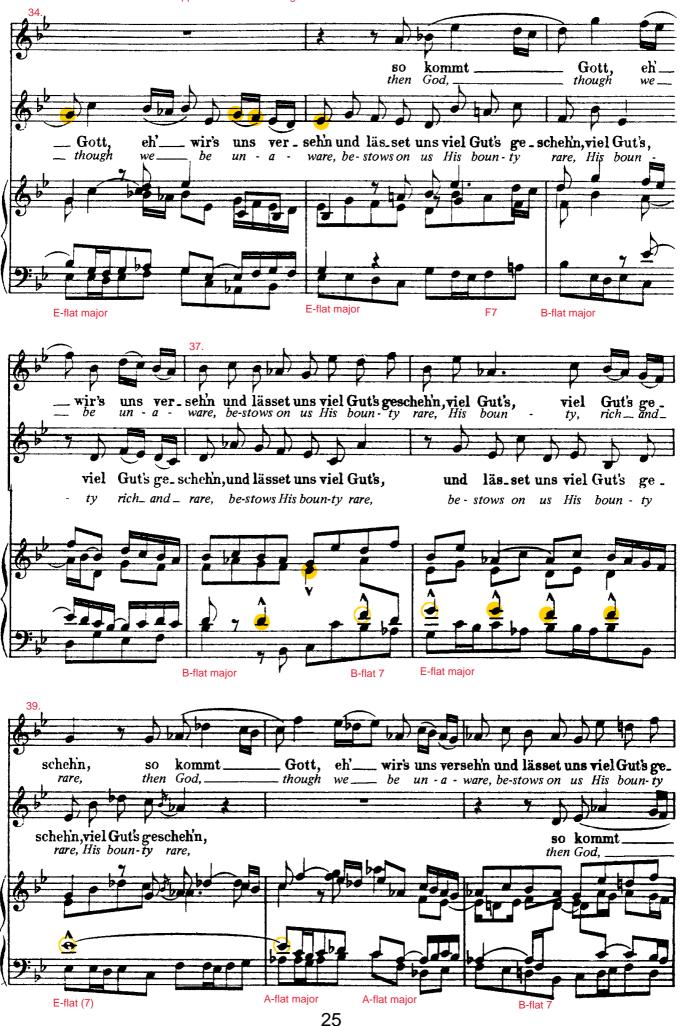
In Bach's chorale cantata cycle, he sometimes writes cantus firmus settings in the inner movements. (BWV 107 is of the *per omnes versus* type but the inner movements employ only the chorale text, not the tune.) Most often, the chorale is presented by a single vocalist, while instruments provide contrapuntal accompaniment (92/4, 113/2, 114/4, 178/4). However, in 10/5 (an alto/tenor duet) and 93/4, (the present soprano/alto duet), these roles are reversed: the instrument plays the chorale tune while the singers provide the counterpoint.

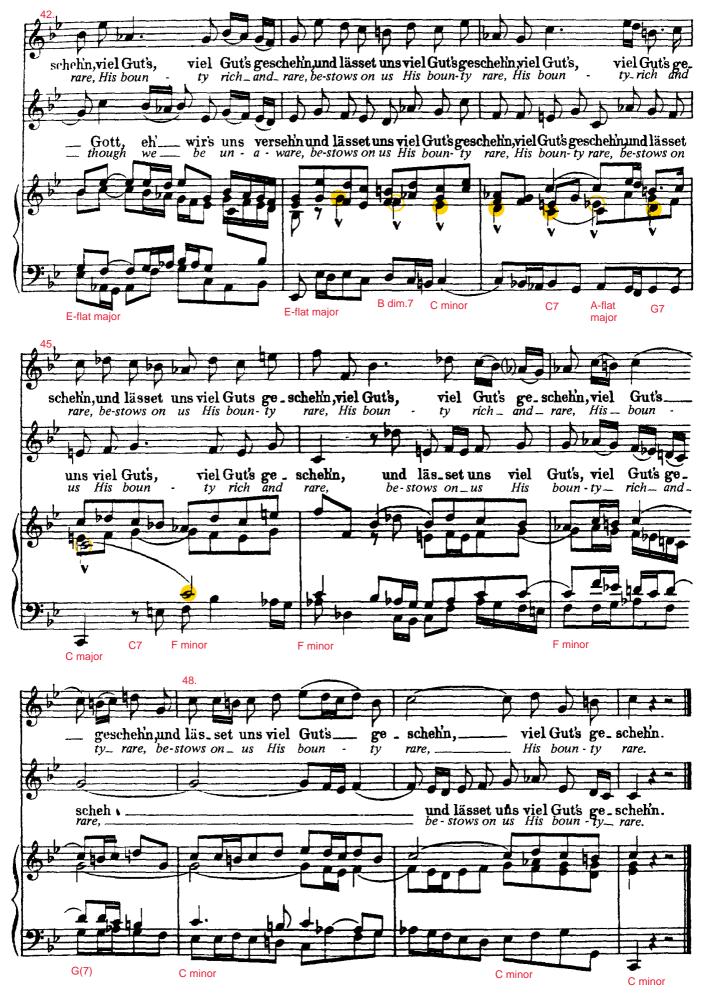






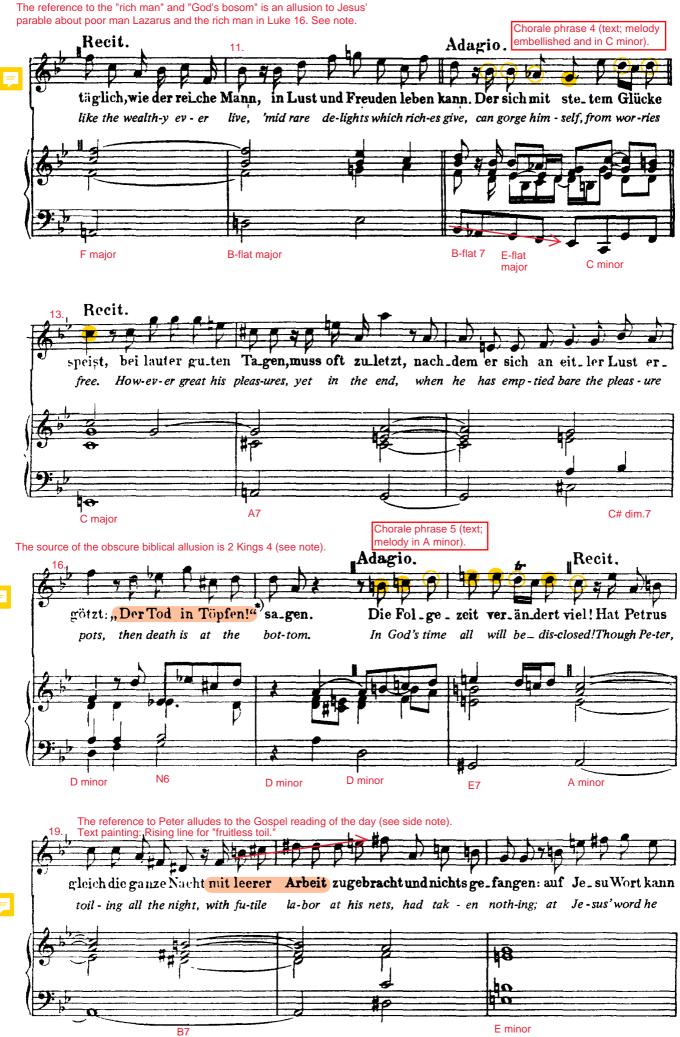
The Abgesang of the chorale's bar form modulates to the major mode for the text's reference to God's appearance with blessings.





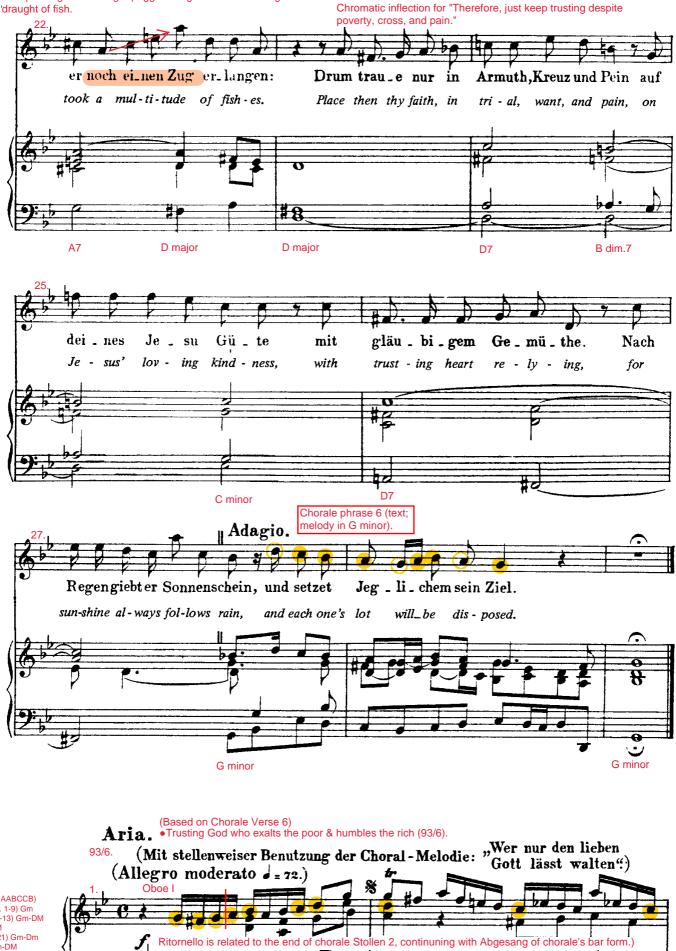
This movement alludes to several biblical accounts where God turned adverse events. In Bach's chiastic structures, an emphasis on "turning events" normally occurs in the center movements. Here, however, it precedes and follows the keystone movement (see previous notes).



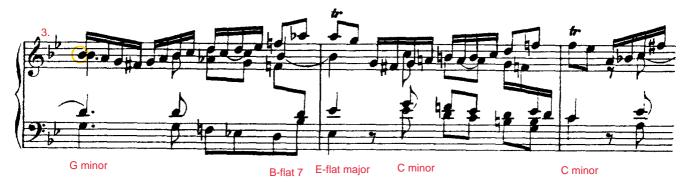


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Text painting: Ascending arpeggio to high A for Peter's large draught of fish.

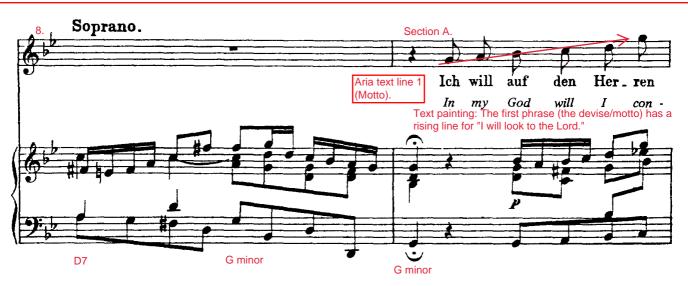


Form (Rhyme: AABCCB) Ritornello (mm. 1-9) Gm A. Lines 1-2 (9-13) Gm-DM Rit. (13-14) DM Lines 1-2 (14-21) Gm-Dm Rit. (21-23) Dm-DM B. Lines 3-6 (23-30) Gm-Cm lines 3 & 6 are chorale-based] Rit. (30-31) Cm Lines 3-6 (31-37) Cm-Gm [lines 3 & 6 are chorale-based] Ritornello (1-9) Gm



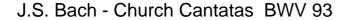


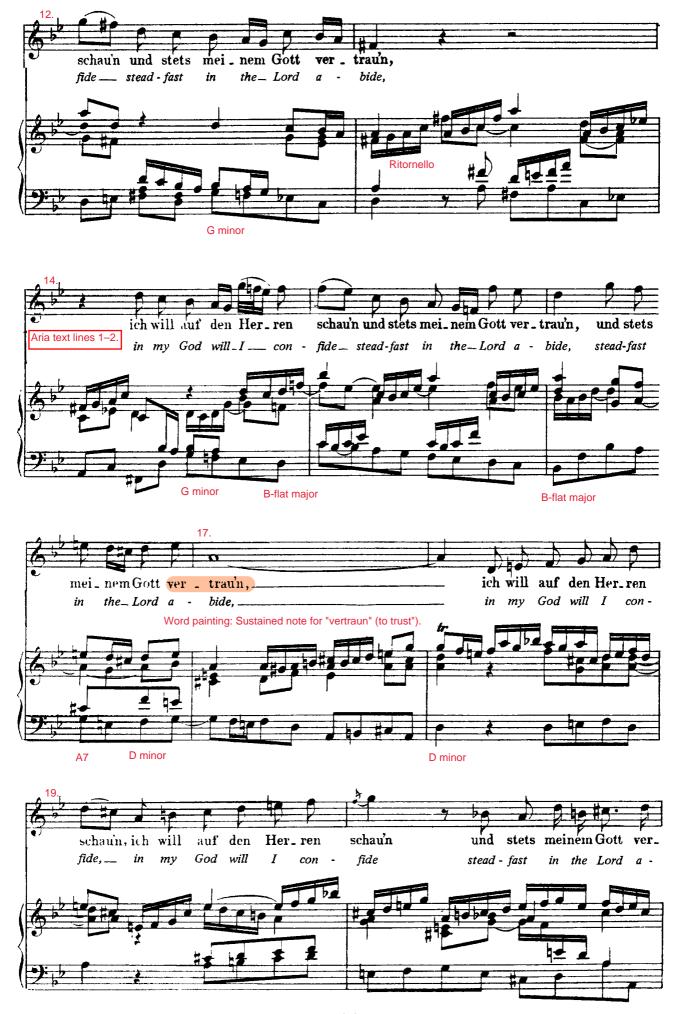
This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary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

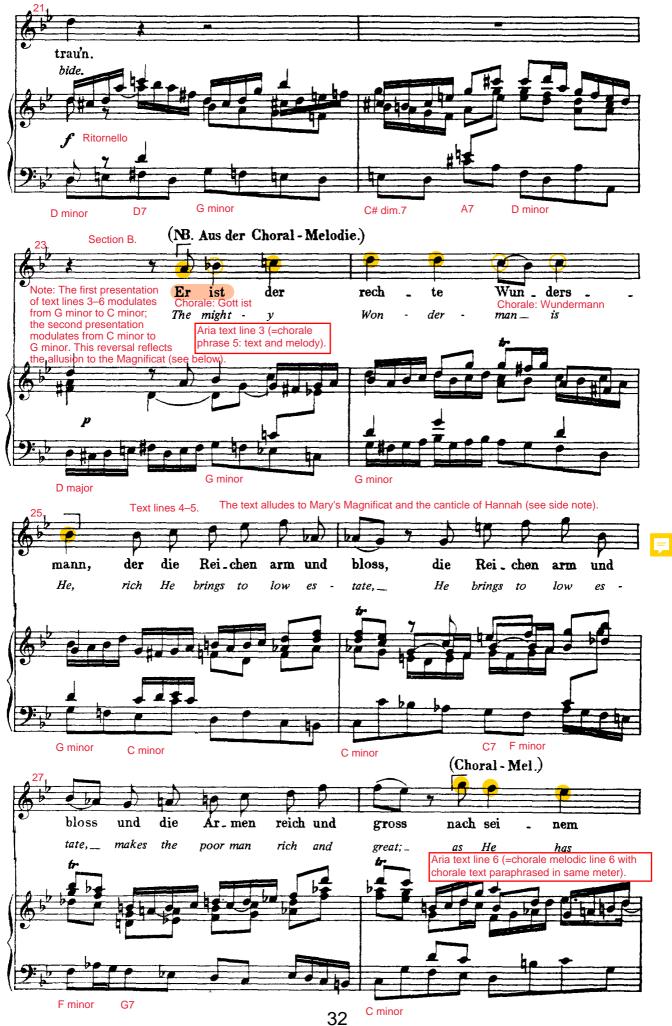




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This is stanza 7 of 8 in the 1657 chorale by Geog Neumark (1621–1681). In the cantata's structure, it corresponds to no. 1 in its call to trust God's providential handling of affairs.

