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NBA I/7; BC A42

Septuagesima1 (BWV 144, 92, 84). See note

*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

FP: 28 January 1725 (Leipzig: St. Thomas)

This cantata belongs to Bach's cycle of chorale cantatas

(see note).

Instrumentation:

Ob d'amore I, II

Vln I, II

Vla

SATB

Continuo, Organo

The cantata is based on the 12 stanzas of the 1647 chorale by Paul Gerhardt (1607-1676). The cantata is in chiasmic form. Bach often used chiasmic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). The libretto relates to Jesus' parable in the Gospel

J.S. Bach

Cantata No. 92

Ich hab in Gottes Herz und Sinn

reading by emphasizing that life situations should not be judged prematurely: in the end, God's goodness will be manifest and the last may be first. See Martin Petzoldt, "Bach Kommentar" 2:548. Concerning the relationship between the libretto and the stanzas of the underlying chorale, see note by Alfred Dürr.

Here the 6/8 meter with figura corta and the use of oboes d'amore suggest a pastoral setting, though God as shepherd is not mentioned until the last two movements.

(Coro) (Chorale Verse 1) • God's ways are best; what seems bad is my gain (92/1).

92/1. (Andante $\text{♩} = 50$)

Ob d'amore I & II

Ritornello *mf*

figura corta (see note)

Strings

B-minor Rising lines characterize the movement, apparently, a reference to joining Christ in his ascent. (see text at the chorale's Abgesang, beginning m. 75).

B minor A7 For Alfred Dürr's comments on the first movement, see note.

5

Ob d'amore parallel thirds suggest sweetness.

D major D# dim.7 B7 E minor A# dim.7

8

Vln I Ascending diatonic fourth (see note).

Ob d'amore parallel thirds suggest sweetness.

B minor B minor

11

B minor B minor B7

14

B7 B7 E minor F#7 B minor B minor

Stollen I.

A (Mel: „Was mein Gott will, gescheh' allzeit“)

Soprano Chorale Line 1.

Alto Ich hab' in Got - tes Herz und

Tenore Ich hab' in Got - tes Herz und

Basso Ich hab' in Got - tes Herz und Sinn, Gottes Herz und

C O R O

The accompanying voices are unrelated to the chorale tune. Instead they form a thematic unity with the material from the ritornello.

A

B minor F# minor F# minor N6 E7 F# minor A7

Sinn

Sinn, ich hab' in Got - tes Herz und Sinn

Sinn, in Got - tes Herz, Gottes Herz und Sinn

Got - tes Herz und Sinn

At the end of each chorale phrase (while the soprano sustains the last note), lower voices repeat all or the last part of the text, the eddies of sound providing time to ponder the reverberations of the act of surrender reflected in the long soprano note.

B B minor D7 G major A7 D major

B

Chorale Line 2. mein Herz und Sinn er - ge - er - - -

mein Herz und Sinn er - ge -

mein Herz und Sinn er - ge -

mein Herz und Sinn er - ge -

D major B7 E minor F#7 B minor

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29

NBA has different text underlay in the soprano.

ge - - - - - ben;
- - - - - ben, mein Herz und Sinn er - ge - - - - - ben;
- - - - - ben, mein Herz und Sinn er - geben, er - ge - - - - - ben;
- - - - - ben, mein Herz und Sinn er - ge - - - - - ben;

tr
mf

B minor B7 E minor E minor B minor

= m. 3. = m. 4. = m. 5.

B minor A major D major

= m. 6. = m. 7. = m. 8. = m. 9.

D# dim.7 B7 E minor A# dim.7 B minor

= m. 10. = m. 11. = m. 12.

B minor

= m. 13. = m. 14. = m. 15. = m. 16.

B minor B7 B7 B7 E minor F#7 B minor

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45 **C** Stollen 2.
Chorale Line 3.

was bö - se scheint, ist mein Ge -
was bö - se scheint, ist mein Ge -
was bö - se scheint, ist mein Ge -
was bö - se

p = m. 17. = m. 18. = m. 19. = m. 20.

B minor F# minor F# minor N6 E7 F# minor A7

52

winn,
winn, was bö - se scheint, ist mein Ge -
winn, was bö - se scheint, ist mein Ge -
winn, was bö - se scheint, ist mein Ge -
scheint, ist mein Ge -
scheint, ist mein Ge -
scheint, ist mein Ge -
scheint, ist mein Ge -

= m. 21. = m. 22. = m. 23. = m. 24.

B minor D7 G major A7 G major

59 **D** Chorale Line 4

der Tod selbst ist mein Le -
der Tod - selbst ist - mein Le -
der Tod - selbst ist - mein Le -
der Tod - selbst ist - mein Le -
der Tod - selbst ist - mein Le -
der Tod - selbst ist - mein Le -
der Tod - selbst ist - mein Le -
der Tod - selbst ist - mein Le -

= m. 25. = m. 26. = m. 27. = m. 28.

D major B7 E minor F#7 B minor

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60

ben.
 - - - - - ben, der Tod selbst ist mein Le - - - ben.
 - - - - - ben, der Tod selbst ist mein Leben, mein Le - - - ben.
 - - - - - ben, der Tod selbst ist mein Le - - - ben.

= m. 29. = m. 30. = m. 31.

B minor B7
E minor E minor E minor B major E minor

Switch to B major reflects the transformation of death to life referenced in the text (see note for more).



64

E minor D major G major

68

G7 E7 A minor A# dim.7 F#7 B minor

72

B minor B7

J.S. Bach - Church Cantatas BWV 92

75 **E** Abgesang
Chorale Line 5.

Ich bin ein Sohn dess',
Ich bin ein Sohn dess', der den Thron,
Ich bin ein Sohn dess',
Ich bin ein Sohn dess', der den

E major E7 A major A7

78.

der den Thron
der den Thron
der den Thron
der den Thron

D major E7 A major A7 D major A major

82

der den Thron
der den Thron
der den Thron
der den Thron

A major B major E major E7 A major F# minor

Ob I & II

Oboes no longer concertizing with strings; instead they rise in unison, presumably to depict Jesus' ascent to the throne of God, as referenced in the text.

86

der den Thron
der den Thron
der den Thron
der den Thron

E# dim.7 F# minor

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89 **F** Chorale Line 6.

des Him - mels auf - ge - zo -
des Him - mels auf - ge - zo -
des Him - mels auf - ge - zo -
des Him - mels auf - ge - zo -

F *p*

Obs d'amore continuo in unison to m. 97.

F *p*

F# minor F#7 B minor B minor

93

gen;
gen. auf - ge - zo - - gen;
gen, des Him - mels auf - ge - zo - - gen;
gen, des Him - mels auf - ge - zo - - gen;

mf

B minor F#7 B minor

96

C#7 F# minor F# minor F#7 B minor

99

B minor B7 E minor E minor

102

G Chorale Line 7.

ob

E7 A major

A major

A7 D major

D major

106

er gleich schlägt und Kreuz auf -
 ob er gleich schlägt und Kreuz auf -
 ob er gleich schlägt und Kreuz auf - legt, und Kreuz auf -
 ob er gleich -

= m. 18, = m. 19. = m. 20.

F# minor

F# minor

N6

E7

F# minor

A7

109

legt,
 legt, ob er gleich schlägt und Kreuz auf - legt,
 legt, ob er gleich schlägt und Kreuz auf - legt,
 schlägt und Kreuz auf - legt,

= m. 21. = m. 22. = m. 23.

B minor

D7

G minor

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112

H Chorale Line 8.

bleibt doch sein Herz ge -
bleibt doch sein Herz ge - wo -
bleibt doch sein
bleibt doch sein Herz ge -

= m. 24. = m. 25. = m. 26. = m. 27.

A7 D major D major B7 E minor F#7

116

wo - gen.
- gen, bleibt doch sein
Herz ge - wo - gen, bleibt doch sein Herz ge -
wo - gen, bleibt doch sein

= m. 28. = m. 29. = m. 30.

B minor B minor B7 E minor

119

Herz ge - wo - gen.
wogen, ge - wo - gen.
Herz ge - wo - gen.

= m. 31. = m. 32. = m. 33. = m. 34.

E minor B minors Dal Segno. %

Chorale (Verse 2) and Recit. • Love of God constant despite billows & storms (92/2).

92/2. **Recitativo und Choral** (♩ = 72)

(Mel.: „Was mein Gott will“
in veränderter Weise)

1. **Basso**

Troped chorale, with the chorale's melodic phrase endings increasingly varied. The text alludes to a great number of biblical passages and themes (see notes).

Chorale line 1. Es kann mir
It can me

Continuo alone (right hand is editorial)...

Figura corta (see note at no. 1). G major

Ostinato derived from chorale's first phrase undergirds the chorale phrases, perhaps signifying the steadfast faith referenced in the text and providing unity.

Recit.

feh - len nim - mer - mehr!
lacking nevermore!

Es müssen eh'r, wie selbst der
(Now) must sooner as even the

treue Zeuge spricht,
faithful witness says,

mit Prasseln und mit grau - sem Knal - len die
with rattling and with horrible exploding the

Allusion to Isaiah 54:10, 2 Peter 3:10 (see note above).

Text painting: Frenetic runs in the continuo for the apocalyptic events described.

Ber - ge und die Hü - gel fal - len:
mountains and the hills collapse:

mein Heiland a - ber trü - get
my Savior, however, deceives

Chorale line 2.

nicht, mein Va - ter
not, my Father

muss mich lie - ben.
must me love.

Durch
By

"The melody is embellished for the verb "lieben."

C major deceptive cadence

Allusion to Isaiah 49:16
(see note above).

13 Recit.

Je - su ro - thes Blut bin ich in sei - ne Hand geschrie - ben; er schützt mich
Jesus' crimson blood am I upon his hand written; he protects me

G# dim. E major E7 A7

15 Chorale line 3. Allusion to Jonah 2:3 (see note above).

doch! Wenn er mich auch gleich wirft - ins -
indeed! If he me indeed even cast into-the

D7 G major

17 Recit. a tempo

Meer, so lebt der Herr auf grossen Wassern noch, der hat mir selbst mein
sea, then lives the Lord upon great waters (too), he has me my-very

Descending leap for "cast into the sea."
Still continuo alone, RH is editorial...
Text painting: Wave-like continuo line in the low register to describe the billows mentioned in the text.

G7 C major

Le - ben zu - ge - theilt. drum werden sie mich nicht ersäu - fen.
life allotted, therefore will they me not drown.

C# dim.7 D minor N6 D minor

Wenn mich die Wel - len schon er - grei - fen, und ih - re Wuth mit
Even-if me the waves should-seize, and their fury with

Text painting: Wave-like continuo line to describe the billows mentioned in the text.

D major D7 D# dim. D# dim.7

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23

Choral

Chorale line 4.

mir zum Ab - grund eilt, so will er mich nur
me to-the abyss hasten, so so would he me just

dim.

B7 E minor A7 D major E7 A major (B7) E minor

25

Recit.

ü - - - test, - - - ben. ob ich an ^{NBA: Jonam}Jonas werde denken, ob ich den Sinn mit ^{NBA: Petro}Petrus
whether I of Johah will think, whether I (my) mind with Peter

E minor E7 F#7 B minor B7

Allusion to Gospel reading: Matthew 8:23-31 (see note above).

28

auf ihn wer.de lenken. Er will mich stark im Glauben machen, er will ~~für~~ meine See.le
to him will direct. He would me strong in faith make, he would over my soul

^{NBA: vor}

E minor A# dim.7 B minor B7 E major

31

Choral

Chorale line 5a.

Recit.

Choral

Chorale line 5b.

wachen, und mein Ge - müth, das immer wankt und weicht, in sei ner
watch, and my disposition, which always vacillates and yields, in his

A7 D major D(7) E7 A7

34

Recit.

Choral

Chorale line 6,

Güt; der an Beständigkeit nichts gleicht, ge - wöh - nen fest zu ste
goodness, which in (its) steadfastness nothing equals accustom to-stand firmly.

D major G major B7 E minor E minor

Text painting: Halting rhythmic embellishment of the chorale phrase to signify the unsteady disposition referenced in the text.

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37

Recit.

hen. Mein Fuss soll fest, bis an der Ta-ge letz-ten Rest sich hier auf
 My foot shall firmly until the day's last remainder itself here on

F#7 B minor

39

Allusion to Matthew 16:16-18 (see note above)

Choral

Chorale line 7a. Word painting: Sustained B for "holding one's position" (compare the setting of "fest" and "unbeweglich" in the following aria).

die-sen Fel-sen gründen. Halt' ich dann Stand,
 this rock ground. If-I hold denn (my) position,

B7 E minor (G major)

41

Recit.

Choral

Chorale line 7b.

und las-se mich im fel-sen-fester m Glaube[n] finden; weiss sei-his-ne
 and let myself in rock-firm faith be-found: (then) knows his-ne

D7 F#7 B minor A7 D7

43

Recit.

Allusion to Matthew 14:28-31 (see note above).

Choral

Chorale line 8.

Hand, die er mir schon vom Himmel beut, zu rechter Zeit mich wie-der
 hand, which he to-me already from heaven extends, at-the proper time (how) me again

G major B7 E7

46

Allusion to 1 Peter 5:6 (see note above).

zu er-hö-raise-up-hen.

A minor E minor D# dim.7 E minor E minor E minor

The concerto-like, highly virtuosic aria is shaped into three increasingly demanding vocal periods that follow the form and sentiments of the poem. This is one of Bach's most operatic arias.

Form (Rhyme: AABCC)
 Ritornello (mm. 1-7) Bm
 A. Lines 1-2 (7-16) Bm-DM
 Rit (16-20) DM
 B. Lines 3-4 (20-30) DM-F#m
 Rit (30-36) F#m
 C. Lines 5-6 (36-51) F#m-Bm
 Ritornello (51, 2-7) Bm

Aria (Based on Chorale Verse 4) • Storms of life break whatever God does not hold (92/3).

92/3. (**Allegro moderato** ♩ = 100)

1. **Strings Ritornello**

B minor A7

3

D major D7 D# dim.7 E minor E7 E# dim.7

5

F# major A# dim.7 F#7 B minor

7 **Tenore** Lines 1 & 2 (2x): Leaping vocal part with virtuosic ritornello material.

Seht, *See,* seht! *see!* wie *How (all)* bricht, *breaks,* wie *(it)* reisst, *tears,* wie *how (it)* fällt, *falls,*

NBA reverses "bricht" and "reißt" each time.

Raging Vln I figures, a jagged vocal line, and plunging continuo arpeggios (which alternate with Vln II/Vla figures) depict "breaking, tearing, falling."

B minor B minor

9

seht, *See,* seht! *see!* wie *How (all)* bricht, *breaks,* wie *(it)* reisst, *tears,* wie *how (it)*

Text painting: Dotted rhythms and syllabic declamation for God's regal power.

B minor A7

11

fällt, *falls,* was *what* Got - *God's* tes *strong* - *ker* Arm *arm* nicht *does not*

Text painting: Dotted rhythms and syllabic declamation for God's regal power.

D major D major

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13

hält, was Got - tes star - ker Arm nicht hält, seht, seht! wie bricht, wie reisst, wie
hold,

D major D major D7 G major

15

fällt, was Got - tes star - ker Arm nicht hält.

Ritornello

A7 D major D major D7

17

G major E7 A major A7

19

Lines 3 & 4 (2x): The singer's sustained notes for "fest" ("firm") and "unbeweglich" ("immutably") against the (retreating) stormy figures of the instruments depict the calm assurance in the onslaught (compare "Tobe, Welt, und springe, Ich steh hier uns singe" in Bach's motet *Jesu, meine Freude*, BWV 227).

Seht a - ber fest
Behold, however, firm

D major D major

21

und un - be - weg - lich pran - gen, was
and immutably resplendent, what

The melisma becomes animated...

D major

J.S. Bach - Church Cantatas BWV 92

23

un-ser Held mit sei-ner Macht um-fan-gen, seht a-ber
our champion with his might has-surrounded, gen, seht a-ber

D major C# major F# minor

Detailed description: This system contains measures 23 and 24. The vocal line is in treble clef with a key signature of two sharps (D major). The piano accompaniment is in grand staff. Measure 23 features a vocal melody with lyrics 'un-ser Held mit sei-ner Macht um-fan-gen, seht a-ber'. The piano accompaniment consists of chords and moving lines in both hands. Measure 24 continues the vocal melody and piano accompaniment. Chord changes are indicated below the piano part: D major at the start of measure 23, C# major at the start of measure 24, and F# minor at the end of measure 24.

25

fest und un-be-weg-lich
fest und un-be-weg-lich

F# minor E major A major

Detailed description: This system contains measures 25 and 26. The vocal line is in treble clef. Measure 25 has the lyrics 'fest und un-be-weg-lich'. The piano accompaniment is in grand staff. Measure 26 continues the vocal melody and piano accompaniment. Chord changes are indicated below the piano part: F# minor at the start of measure 25, E major at the start of measure 26, and A major at the end of measure 26.

27

prangen, was un-ser Held mit sei-ner Macht
prangen, was un-ser Held mit sei-ner Macht

E# dim.7 F# minor F#7 B minor C#7

Detailed description: This system contains measures 27 and 28. The vocal line is in treble clef. Measure 27 has the lyrics 'prangen, was un-ser Held mit sei-ner Macht'. The piano accompaniment is in grand staff. Measure 28 continues the vocal melody and piano accompaniment. Chord changes are indicated below the piano part: E# dim.7 at the start of measure 27, F# minor at the start of measure 28, F#7 at the end of measure 28, B minor at the start of measure 29, and C#7 at the end of measure 29.

29

um-fan-gen.
um-fan-gen.

Ritornello

F# minor F# minor

Detailed description: This system contains measures 29 and 30. The vocal line is in treble clef. Measure 29 has the lyrics 'um-fan-gen.'. The piano accompaniment is in grand staff. Measure 30 continues the piano accompaniment. A 'Ritornello' section is marked in measure 30. Chord changes are indicated below the piano part: F# minor at the start of measure 29 and F# minor at the start of measure 30.

31

F# minor E7 A major A7 A# dim.7

Detailed description: This system contains measures 31 and 32. The piano accompaniment is in grand staff. Measure 31 continues the piano accompaniment. Measure 32 continues the piano accompaniment. Chord changes are indicated below the piano part: F# minor at the start of measure 31, E7 at the start of measure 32, A major at the end of measure 32, A7 at the start of measure 33, and A# dim.7 at the end of measure 33.

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33

B minor B7 B# dim.7

I
34

C#7 C#7m9 F# minor

36

Lines 5 (3x) & 6 (3x). Virtuosic vocal part embedded in the ritornello (which now gains new associations).

Lasst Sa - tan wü - then, ra - sen, kra -

Let Satan rage, rave, roar,

F# minor E7 A major E7

38

Word painting: Long, dramatic coloratura of descending triads for "krachen" (to "roar" or "crack" like thunder).

F# minor F# minor C# minor C# minor 7 N6

II
39

- chen. lasst Sa - tan wü - then, ra - sen,

A major A7 B minor B7 D# dim.7

41

kra - - - - - chen, lasst Sa - tan

E minor E7 E# dim.7 F# major F#7m9

Text painting: Dotted rhythms and syllabic text declamation depict God's regal power.

42

wü - then, ra - sen, krachen, der star - ke Gott wird uns un -

the mighty God will us unconquerable

B minor F# minor

Dotted rhythms for voice become even sharper...

44

ü - berwindlich ma - chen, der star - ke Gott wird uns

make.

F#7 B minor

46

un - ü - berwindlich, un - ü - berwindlich ma - chen, der

B minor A(7) D major

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Word painting: Dramatic melisma for "starke" ("mighty").

Dramatic melisma for "unüberwindlich" ("unconquerable").

48

star - - - - ke_ Gott wird uns un - ü - berwind - lich

F#7 B minor B7 E minor F#7

50

machen, un - ü - berwind - lich ma - chen.

B minor B minor

Dal Segno

Christoph Wolff notes that this movement is of the organ chorale type. See Wolff, *Bach's Musical Universe* (New York: W. W. Norton, 2020), 138.

Choral (Verse 5) • God's wisdom perfect; he knows when to allow grief (92/4).

92/4. 1 (Moderato $\text{♩} = 72$)

Ob d'amore I Ob d'am II

F# minor

3

F# minor E7 A major

5 **Alto** (Mel.: „Was mein Gott will“)

Zu - dem ist

C#7 F# minor F# minor C# minor

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8

Weis - heit und Ver - stand

Two oboes d'amore in imitation are set against (or are in conversation with) the chorale tune.

Ob d'am. I

Ritornello *mf*

Ob d'am. II

C# minor A major E7 A major A major

10

bei ihm ohn' al - - - - le

p

A major B7 E7 F# major B minor C# major F# minor

13

Ma - - - - ssen,

Ritornello

Ob d'am. I

mf

F# minor

15

Ob d'am. II

F# minor F# minor E7

17

A major C#7 F# minor

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20

Zeit, Ort und Stund' ist ihm be - kannt,

Ob d'am. I

Ritornello *mf*

F# minor C# minor C# minor A major A major

Detailed description: This system covers measures 20 to 22. The vocal line (top staff) has the lyrics "Zeit, Ort und Stund' ist ihm be - kannt,". The piano accompaniment (middle and bottom staves) features a complex texture with many sixteenth notes. A red box highlights a measure in the piano part with the annotation "Ob d'am. I". A red bracket below the piano part indicates a "Ritornello" section starting at measure 21, marked with a mezzo-forte (*mf*) dynamic. Chord annotations below the piano part are: F# minor (measures 20-21), C# minor (measures 20-21), C# minor (measure 21), A major (measures 21-22), and A major (measure 22).

22

zu thun und

Ob d'am. II

A major A major B7 E7 F# major

Detailed description: This system covers measures 22 to 24. The vocal line (top staff) has the lyrics "zu thun und". The piano accompaniment (middle and bottom staves) continues with sixteenth-note patterns. A red box highlights a measure in the piano part with the annotation "Ob d'am. II". Chord annotations below the piano part are: A major (measures 22-23), A major (measure 23), B7 (measure 24), E7 (measure 24), and F# major (measure 24).

25

auch zu las - - - sen.

Ritornello

B minor C# major F# minor F# minor

Detailed description: This system covers measures 24 to 26. The vocal line (top staff) has the lyrics "auch zu las - - - sen.". The piano accompaniment (middle and bottom staves) features a "Ritornello" section starting at measure 24, marked with a forte (*f*) dynamic. Chord annotations below the piano part are: B minor (measures 24-25), C# major (measure 25), F# minor (measures 25-26), and F# minor (measure 26).

27

Er

E7 A major B major E major F# major

Detailed description: This system covers measures 26 to 27. The vocal line (top staff) has the lyrics "Er". The piano accompaniment (middle and bottom staves) continues with sixteenth-note patterns. Chord annotations below the piano part are: E7 (measures 26-27), A major (measures 26-27), B major (measure 27), E major (measure 27), and F# major (measure 27).

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30

Chromatic inflection to color the text.

weiss, wenn Freud; er weiss, wenn Leid

B(7) E(7) A minor B(7) E major

Ob d'am. I

Ritornello

33

33.

uns,

E major E major A major

Ob d'am. II

p

36

35.

sei - nen Kin - dern, die - ne,

C#7 F# minor G#7 C# minor

Ritornello

38

38.

B7 E major G#7 C# minor

40

und - was er thut, ist

C# minor C# minor C#7 F# minor B# dim.7 C# minor C# minor

p

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43. ~~44~~

Al - les gut,

Ob d'am. I

Ob d'am. II

A major A major A major

46. Chromatic inflection to color the text.

ob's noch so trau - - - rig schie - - -

A major B7 E7 F# major B minor C# major F# minor

48. ~~49~~

ne. Ob d'am I: Chromatic descending tetrachord, traditional symbol of lament.

Ob d'am. I

Ritornello

Ob d'am. II

F#7 B (minor) F# (minor) C#7 F# minor

Dal Segno

Secco (Loosely based on Chorale Vv. 6, 8)
 92/5 **Recitativo** •Sufferings faced with faith & patience as Christ did (92/5).

1. Tenore C# D E G F#

Wir wol - len nun nicht län - ger za - gen und uns mit Fleisch und

We would now no longer falter-faintheartedly and - with flesh and

A major F#7

The text appears to allude to Paul's statement in Galatians 1:15-16: "When he who had set me apart before I was born, and had called me through his grace...I did not confer with flesh and blood."

Chromatic saturation in the vocal part in 10 mm.

This is the central (pivot) movement in the cantata's chiasmic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). The recitativo's emphasis on embracing suffering for Jesus' sake captures the paradoxical essence of the theology of the cross.

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3 A# B

Blut, — weil wir in Got - tes Hut, — so furchtsam wie bis - her be - fra - gen. Ich
 blood (because we-are in God's keeping) so fearfully as hitherto consult. I

B minor

5 D# C G#

denke dran, wie Jesus nicht gefürcht't das tausendfache Leiden. Er sah es an als ei - ne
 think of-this, how Jesus did-not fear (his) thousandfold suffering. He regarded it - as a

Apparent allusion to Psalm 40:12: "For evils have encompassed me without number (Luther 1545: Leiden ohne Zahl)..." and Hebrews 12:1-2: "Let us run with perseverance the race that is set before us, looking to Jesus the pioneer and perfecter of our faith, who for the joy that was set before him endured the cross, despising the shame, and is seated at the right hand of the throne of God."

E minor E7

7 E#

Quelle ew'ger Freuden. Und dir, mein Christ, wird deine Angst und Qual, dein bitter Kreuz und
 source (of) eternal joys. And for-you my Christian, will your fear and torment, your bitter cross and

Martin Petzoldt notes that in the Dresden hymnal of the time, the chorale was superscribed with Romans 8:28: We know that in everything God works for good with those who love him, who are called according to his purpose. See Bach Kommentar 2:553.

A major B7 E major E major E7 C#7

11 NBA: Zucker=sugar

Pein, um Je - su wil - len Heil und ~~La -~~ sa sein. Ver - tra - u - e Got - tes Huld und
 pain, for Jesus' sake, salvation and (sweetness) be. Trust God's graciousness and

E# dim.7 C#7 F# minor F# minor A major

14 **Adagio**

merke noch was nö - thig ist: Ge - duld! Ge - duld!
 note yet what needful is: Patience! Patience!

Apparent allusion to Hebrews 10:36: For you have need of endurance (Luther 1545: Geduld), so that you may do the will of God and receive what is promised.

F# major B minor B minor B minor

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Continuo

Aria

92/6. (Allegro $\text{♩} = 80$)

(Based on Chorale Verse 9) • Storms produce fruit; trusting God's discipline (92/6).

Ritornello

1. $\text{♩} = 80$

D major

4 Basso

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. The final note. Here rolling 16th notes for the continuo depict the storm referenced in the text.

Right hand is editorial...

Das

p cresc.

D major

8

Brau

NBA has "Stürmen" (original score) with "Brausen" (original parts) as an alternative.

p

Continuo imitates...

D major

12

sen von den rauhen Win-den,

das Brau
unison

cresc.

p

D major

16

sen von den rauhen

D major

E7

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20

Win-den macht, dass wir vol-le Ähren fin-den, das Brau-sen von den

A major A major

24

rau-hen Winden macht, dass wir vol-le Ähren finden.

cresc. Ritornello

A major A7

28

p cresc.

D major A major E7

32

Das Brau-sen von den rauhen

Continuo imitates...

A major A major up 8va... A major A7

36

Win-den, das Brau-sen von den rauhen

Continuo imitates...

D major up 8va... D major D7

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40

Win-den macht,dass wir vol-le Äh-ren fin - den, macht,dass wir vol-le Ähren

G major (A7) F# minor

Detailed description: This system covers measures 40 to 43. It features a vocal line in the bass clef and a piano accompaniment in G major. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "Win-den macht,dass wir vol-le Äh-ren fin - den, macht,dass wir vol-le Ähren". Chord changes are indicated below the piano part: G major at measure 40, (A7) at measure 41, and F# minor at measure 42.

44

fin - den: das Brau - - - sen von den rau - hen Winden

D major 6 F# minor A7 D major

Detailed description: This system covers measures 44 to 47. The vocal line continues with the lyrics: "fin - den: das Brau - - - sen von den rau - hen Winden". The piano accompaniment remains in G major. Chord changes are indicated: D major 6 at measure 44, F# minor at measure 45, A7 at measure 46, and D major at measure 47.

48

macht,dass wir vol - - - le Ähren finden.

cresc. *Ritornello*

D major D major D7 G major A7

Detailed description: This system covers measures 48 to 51. The vocal line has the lyrics: "macht,dass wir vol - - - le Ähren finden." The piano part includes a *cresc.* marking at measure 48 and a *Ritornello* section starting at measure 50. Chord changes are indicated: D major at measure 48, D major at measure 49, D7 at measure 50, G major at measure 51, and A7 at measure 51.

52

p cresc.

F# minor A7 D major

Detailed description: This system covers measures 52 to 55. The piano part features a *p cresc.* marking at measure 52. Chord changes are indicated: F# minor at measure 52, A7 at measure 53, and D major at measure 54.

56

Des Kreu - zes Un - ge - stüm - schafft bei den Chri - - - sten

p

D major F#7 B minor B minor

Detailed description: This system covers measures 56 to 59. The vocal line has the lyrics: "Des Kreu - zes Un - ge - stüm - schafft bei den Chri - - - sten". The piano part begins with a *p* marking at measure 56. Chord changes are indicated: D major at measure 56, F#7 at measure 57, B minor at measure 58, and B minor at measure 59.



60

Frucht, des Kreuzes Un - gestüm schafft bei den Chri - sten Frucht, des Kreuzes

B minor

63

Ungestüm schafft bei den Christen Frucht, drum lasst uns Al -

A(7) D major 7 F#7

67

- le un - ser Le - ben dem wei - sen Herr - scher ganz er -

B minor C#7 F# minor

cresc. *f* *p*

71

ge - - - - - ben.

F# minor F# minor E7

tr *Ritornello*

75

A major C#7

78

Küsst seines Soh - nes Hand, ver -

F# minor F# minor

81

ehrt die treu - e Zucht, küsst sei - nes Soh - nes

E major A major D major D7

84

Hand, ver - ehrt die treu - e Zucht.

A7 A7

Dal Segno

(Verse 10) & S.A.T.B. Recits. (Chorale: see also 65/7). •Surrendering to God; accepting hardship as beneficial (92/7).

92/7. **Choral und Recitativo (Mel.: Was mein Gott will⁽⁴⁾)**

A troped chorale stanza counterbalancing no. 2 in the cantata's symmetrical form. The chorale stanza is presented two lines at a time in cantional 4-part style (the second line always beginning with bass alone, prefiguring the soprano line). Intervening recitatives amplify the chorale lines. The entire text is a prayer and the intervening recitatives enter in ascending order (B-T-A-S), as if rising to heaven. The prefiguring bass for chorale lines 2, 4, 6, and 8 appears to symbolize the vox Dei, into whose (usually) rhythmically more animated line the other voices fall (reflecting the text's idea of "falling into God's hands").

Soprano 1. Chorale line 1. Stollen 1 of chorale's bar form. Chorale line 2.

Alto Ei - nun, mein Gott, so fall' ich dir ge - trost in

Tenore Ei - nun, mein Gott, so fall' ich dir ge - trost in

Basso Ei - nun, mein Gott, so fall' ich dir ge - trost in

Continuo alone... *mf*

D major D major B7 E minor

The prefiguring bass appears to represent the vox Dei, into whose more rhythmically animated line the other voices "fall" (reflecting the text's idea of "falling into God's hands.")

Since chorale line 1=3=7 and line 2=4=8, Bach's harmonizations are essentially repeated.

dei - thy - - ne - Hän - de,
 dei - ne Hän - - - de,
 dei - - - ne Hän - de,
 Hände, getrost in dei - ne Hän - de! So spricht der Gott gelass'ne Geist, wenn er des
 Thus speaks the to-God entrusted spirit, when it the

F#7 B minor B minor G major A7

Chorale line 3. Stollen 2 of chorale's bar form.

The bass recitative appears to allude to Hebrews 2:10-12: It was fitting that he, for whom and by whom all things exist, in bringing many sons to glory, should make the pioneer of their salvation perfect through suffering. For he who sanctifies and those who are sanctified have all one origin. That is why he is not ashamed to call them brethren, saying, "I will proclaim thy name to my brethren, in the midst of the congregation I will praise thee."

nimm mich und ma-che es mit
 take me and do - with
 nimm mich und ma-che es mit
 nimm mich und ma-che es mit
 Heilands Brudersinn und Gottes Treue gläubig preist. Nimm mich und ma-che es mit
 Savior's brotherly-disposition and God's faithfulness in-faith praises.

D(7) G major (A7) D major D major

Chorale line 4.

Falling intervals may further signify "falling into God's hands" as referenced in the chorale's opening.

mir bis an mein letz - final - - tes En - end - de,
 mir bis an - mein letz - tes En - - de,
 mir Vox Dei? bis an - mein letz - - tes En - de. Ich weiss gewiss, dass ich un-
 I know assuredly that I
 mir bis an mein letz - tes Ende, bis an mein letz - tes - En - de,

D major B7 E minor B minor F#7 B minor B major B7
 (The second Stollen ends in major rather than minor. Regarding the significance of major vs. minor, see note.)

15

fehlbar se_lig bin, wenn meine Noth und mein Bekümmernis von dir so wird ge-endigt werden:
 without-fail blest am, if my distress and my affliction by thee thus will concluded be:

E minor A# dim.(7) F#7 B minor E# dim.7 B minor C# major

18

Chorale line 5 (completes tenor recitative's sentence). Chorale line 6.

Abgesang of chorale's bar form. wie du wohl weisst, dass meinem Geist dadurch sein Nutz ent-ste -
 as thou well knowest (how), that for-my spirit thereby its benefit result

wie du wohl weisst, dass meinem Geist da-durch sein Nutz ent-ste -

wie du wohl weisst, dass meinem Geist Vox Dei? dadurch sein Nutz entste -

wie du wohl weisst, dass meinem Geist dadurch sein Nutz ent - ste -

F# major B minor E major A major F# minor E major A major B minor B minor

23

he, und

he, dass schon auf dieser Erden, dem Satan zum Verdruss, dein Himmelreich sich in mir zeigen muss, und
 so-that already on this earth, - Satan to vexation, thy kingdom-of-heaven - in me must-appear, and

he, und

he, und

F# major B7 E minor A# dim.7 F#7 B minor

27 Chorale line 8.

dei - ne Ehr' je mehr und mehr sich in ihr selbst er - hö - he, sich in ihr selbst er - hö - he.

thy honor ever more and more (may) in it-self (be) er - hö - he, sich in ihr selbst er - hö - he.

D major B7 E minor F#7 B minor

31

hö - he. So kann mein Herz nach deinem Willen sich, o mein Je - su, se - lig stillen, und ich kann hö - he.

heighened. So can my heart according to thy will itself, O my Jesus, blessedly quieten, and I can hö - he.

The soprano often represents the soul.

B minor E(7) A major

34

bei gedämpften Sai - ten dem Friedensfürst ein neu - es Lied be - rei - ten.

with muted strings the Prince-of-Peace a new song prepare.

D# dim.7 E minor A major D major A7 D major

The soprano aria represents the "new song" referenced at the end of the previous movement. It is possible that the poem's original form was ABBA-CCDDEE, intended as a da capo aria with lines 1-4 serving as the A section. As it stands, the aria uses line 1 as a motto. the motto begins the ritornello at m. 57 and is repeated as a kind of da capo before continuing with lines 8 and 9. Lines 10 & 11 are then added as a kind of coda (which again uses the opening figure). For discussion see Martin Petzoldt, *Bach Kommentar* 2:558-559.

92/8. **Andante** (♩ = 100) (Loosely based on Chorale Verse 11) • Trusting the shepherd of my soul despite affliction (92/8).

Oboe d'amore

Ritornello derived from vocal line.

Form (Rhyme: AbbaccAddee)
 Ritornello (mm. 1-12) DM
 Lines 1-4 (13-32) DM-AM
 Rit (33-44) AM
 Lines 5-6 (45-56) AM-DM
 Line 7 (=1)/Rit (57-68) DM
 Lines 7(=1), 8-9 (69-92) DM-Bm
 Lines 10-11 (89-100) DM
 Rit (1-12) DM

p pizzicato

D major "senza accompagnamento" (no keyboard)
 The light accompaniment reflects the recitative's reference to "muted strings"—muted praise in face of suffering.

D# dim.7 E7

G# dim.7 A7 D major D major

The aria is a pastoral duet between soprano and oboe d'amore, suggesting a dialogue between the soul and the divine shepherd, as referenced in the text.

13 **Soprano** Lines 1-4.

Mei - nem Hirten bleib' ich treu, mei - nem Hirten bleib' ich treu.

pp

D major B7 E minor

21

Will er mir den Kreuzkelch füllen, ruh' ich ganz in seinem

E minor D# dim.7 B7 D# dim.7 E7 A(7) F# major A# dim.7 A# dim.7

28

Willen, er steht mir im Leiden bei.

Chromatic inflection for "Leiden" ("suffering").

mf Ritornello

B minor E7 A minor D# dim.7 E major A major A major

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35

C# minor A# dim.7 F#7 B7 D# dim.7 E7

42

Lines 5-6.

Es wird den - noch - nach - dem Wei - nen

A major A major A major E# dim.7 C#7 F# dim.7

49

Je - su Son - - ne wieder scheinen, Je - su Sonne wie - der schei -

B minor E(7) A major E# dim.7 F# minor

56

Vocal motto begins Ritornello

nen. Mei - nem Hirten bleib' ich treu!

Ritornello

F# minor D major D# dim.7 E7

63

A7 D major D major

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69 Line 7=1 (Vocal motto, treated as a kind of da capo) + 8-9.

Mei - nem Hir - ten bleib' ich treu, mei - nem Hir - ten bleib' ich

D major B7 E minor

76

treu! Je - su leb'ich, der wird wal - ten, freu'dich, Herz, du

E minor D7 G major D# dim.7

83

sollst er - kal - ten, freu'dich, Herz, du - sollst er - kal - ten,

B7 E minor A# dim.7 F#7 B minor B minor

89 Lines 10-11 (Coda), begins with opening motive.

Je - sus hat ge - nug ge - than. A - - men,

Oboe d'amore prefigures the sustained tone of the singer's "Amen."

D major D7 G major

95

A - - - - men, A - men, Va - ter, nimm - - mich - an!

hemiola

G major A7 D minor A major G# dim.7 Dal Segno D major

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Unlike all Bach's other settings of this tune, the opening raises the second note of the tune chromatically. For the significance of Bach's use of sharps, see note.

Choral (Mel.: „Was mein Gott will“)

(Loosely based on Chorale Verse 11)

•Trusting the shepherd of my soul despite affliction (92/8).

Soprano 1.

Soll ich denn auch des To-des Weg und fin-stre Stra- sse rei - sen,
wohl-an! ich tret' auf Bahn und Steg, den mir dein' Au - gen wei - sen.

Soll ich denn auch des To-des Weg und fin-stre Stra- sse rei - sen,
wohl-an! ich tret' auf Bahn und Steg, den mir dein' Au - gen wei - sen.

Soll ich denn auch des To-des Weg und fin-stre Stra- sse rei - sen,
wohl-an! ich tret' auf Bahn und Steg, den mir dein' Au - gen wei - sen.

Soll ich denn auch des To-des Weg und fin-stre Stra- sse rei - sen,
wohl-an! ich tret' auf Bahn und Steg, den mir dein' Au - gen wei - sen.

With respect to the chromaticism of Bach's chorale setting leading to a harmonic whole, Martin Petzold quotes Johann Olearius's commentary on Jesus' parable in the Gospel reading, which likens the "agreement" or "concord" between the vineyard owner and his laborers (Matthew 20:2) to the harmony resulting from divergent melodic lines, an apt representation of the heavenly end to which God leads his people. See Petzoldt, *Bach Kommentar* 2:560-561. For an introduction to the influence on Bach's cantatas of the theologian Johann Olearius (1611-1684), whose commentary was in J. S. Bach's personal library, see Martin Petzoldt *Bach Kommentar* 1:14-16.

Du bist mein Hirt, der Al-les wird zu solchem En-de keh-ren, dass
Du bist mein Hirt, der Al-les wird zu solchem En-de keh-ren, dass
Du bist mein Hirt, der Al-les wird zu solchem En-de keh-ren, dass
Du bist mein Hirt, der Al-les wird zu solchem En-de keh-ren, dass

ich einmal in dei-nem Saal dich e-wig mö-ge eh-ren!
ich einmal in dei-nem Saal dich e-wig mö-ge eh-ren!
ich einmal in dei-nem Saal dich e-wig mö-ge eh-ren!
ich einmal in dei-nem Saal dich e-wig mö-ge eh-ren!

Chromatically ascending bass