J.S. Bach Form: Chorus/Fantasia - Recit/chorale (B) - Aria (T) - Chorale (A) - Recit (T) - Aria (B) - Recit/chorale (SATB) - Aria (S) - Chorale. Introduction & updates at melvinunger.com. The cantata is based on the 12 stanzas of the 1647 chorale by Paul Gerhardt (1607-1676). The cantata is in chiastic form. Bach often used chiastic (x-shaped/symmetrical) forms, in which center NBA I/7: BC A42 movements (where the mirror image begins) provide the crux of the matter. There antithetical Septuagesima1 (BWV 144, 92, 84). See note elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or *1 Corinthians 9:24-10:5 (Run the race so as to obtain the prize) $J.S.\ Bach {\it turning in the text)}. \ The libretto relates to Jesus' parable in the Gospel and the property of the property$ *Matthew 20:1-16 (The parable of the vineyard laborers) Librettist: Unknown Cantata No. 92 the last may be first. See Martin Petzoldt, "Bach Kommentar" 2:548. Concerning the relationship between the libretto and the FP: 28 January 1725 (Leipzig: St. Thomas) This cantata belongs to Bach's cycle of chorale cantatas Ich hab in Gottes Herz und Sinn stanzas of the underlying chorale, see note by Alfred Dürr. (see note). Instrumentation: Ob d'amore I, II (Coro) (Chorale Verse 1)
•God's ways are best; what seems bad is my gain (92/1). Continuo, Organo (Andante de so) 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 figura corta (see note) mentioned until the last two movements. Rising lines characterize the movement B-minor apparently, a reference to joining Christ in his ascent (see text at the chorale's Abgesang, beginning m. 75), For Alfred Dürr's comments on the first movement, see note D# dim.7 A# dim.7 **B7** D major E minor Ascending diatonic fourth (see note B minor B minor B minor B minor В7

VIn I, II

Vla **SATB**

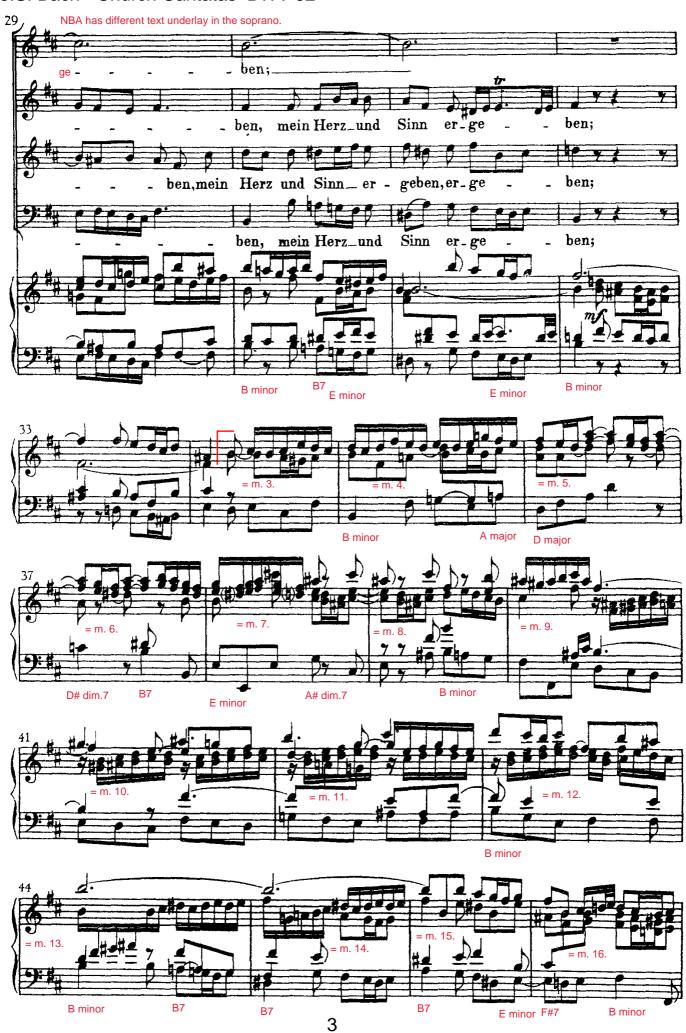
B minor

E minor F#7 B minor

B7

B7

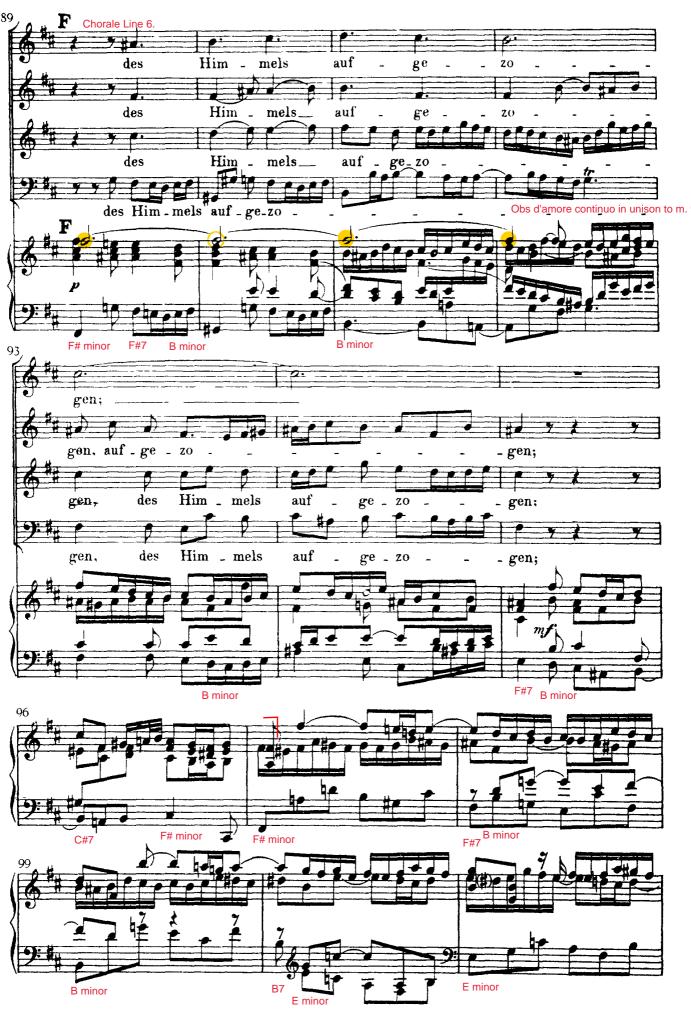
J.S. Bach - Church Cantatas BWV 92 This chorale tune appears to have been one of Bach's favorites (see note) It is noteworthy that he used the tune in the cantata for the previous week (BWV 113). For a comparison of the two settings, see same note. A (Mel:,,Was mein Gott will, gescheh' allzeit") Soprano Chorale Line 1 Got hab Herz Ich in tes und 0 K Ich hab' tes Herz Got Tenore 0 9 Ich hab'_ in Got _ tes Herz und Sinn, Gottes Herz und Basso The accompanying voices are unrelated to the chorale tune. Instead they form a thematic unity with the material from the ritornello. Ich hab in E7 F# minor F# minor N6 F# minor 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 tes Herz und Sinn Sinn, eddies of sound providing time to ponder the reverberations of the act of surrender reflected in the long soprano note. tes Herz, Gottes Herz und Sinn Sinn Got _ tes Herz und D major Sinn Herz und mein Sinn mein Herz $_{\scriptscriptstyle \perp}$ und er Sinn mein Herz_und Herz und Sinn mein В7 E minor B minor F#7 2



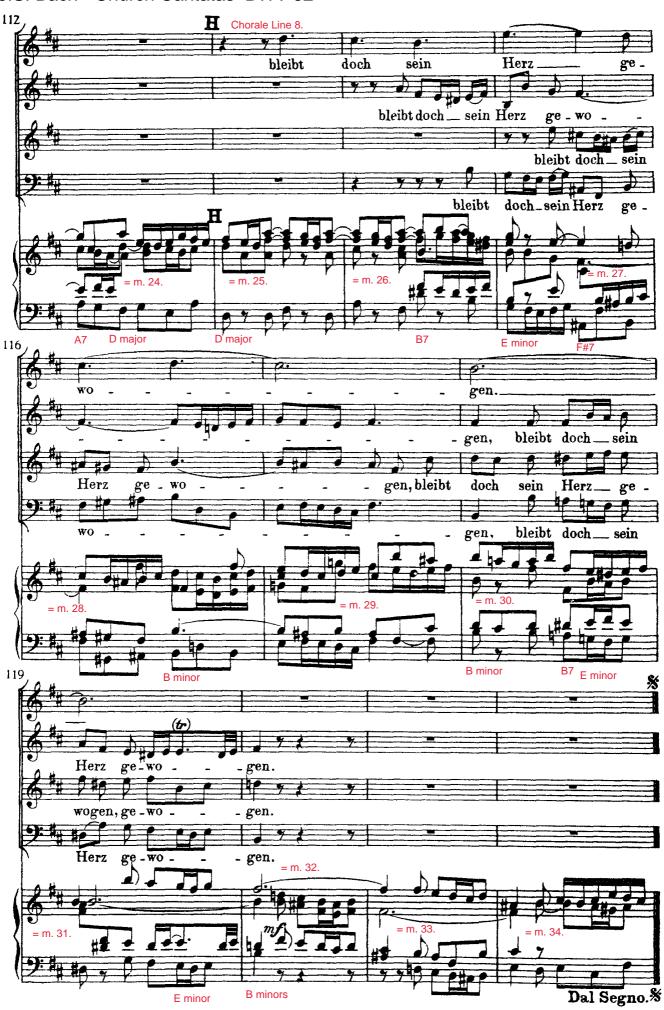


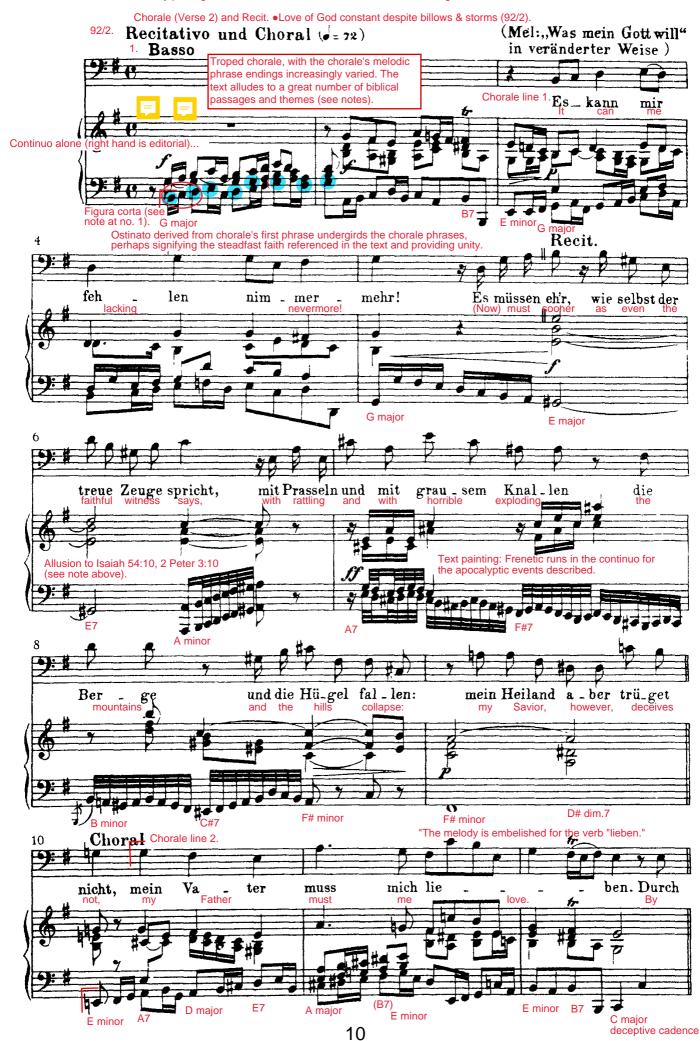






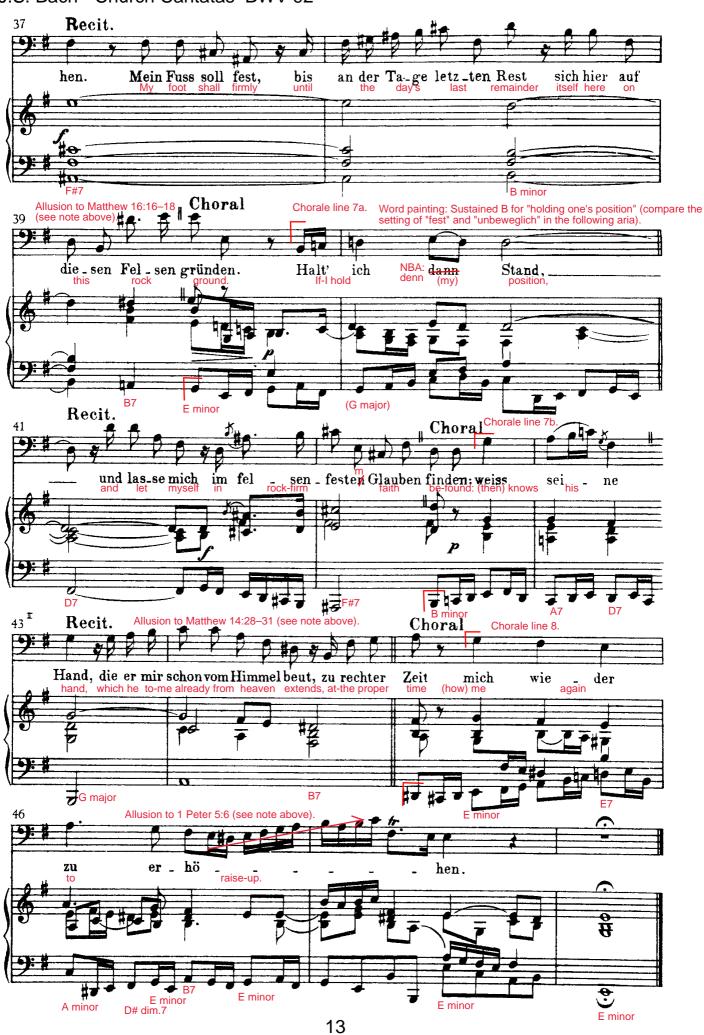












The concerto-like, highly virtuosic aria is shaped into three increasingly demanding vocal periods that follow the form and sentiments of the poem. This is one of Bach's most operatic arias.





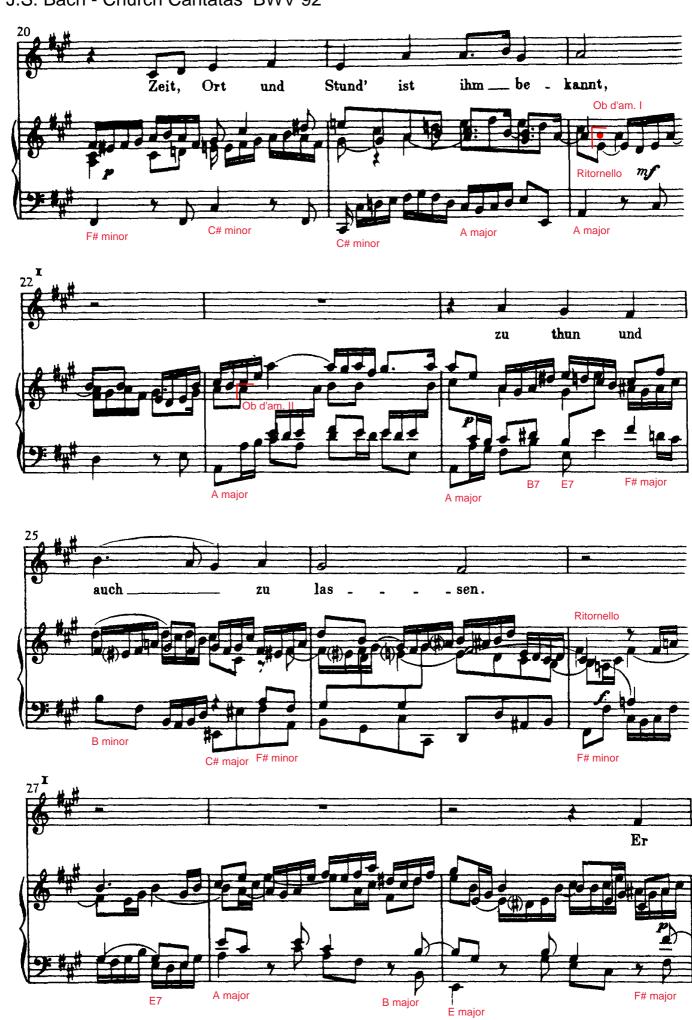




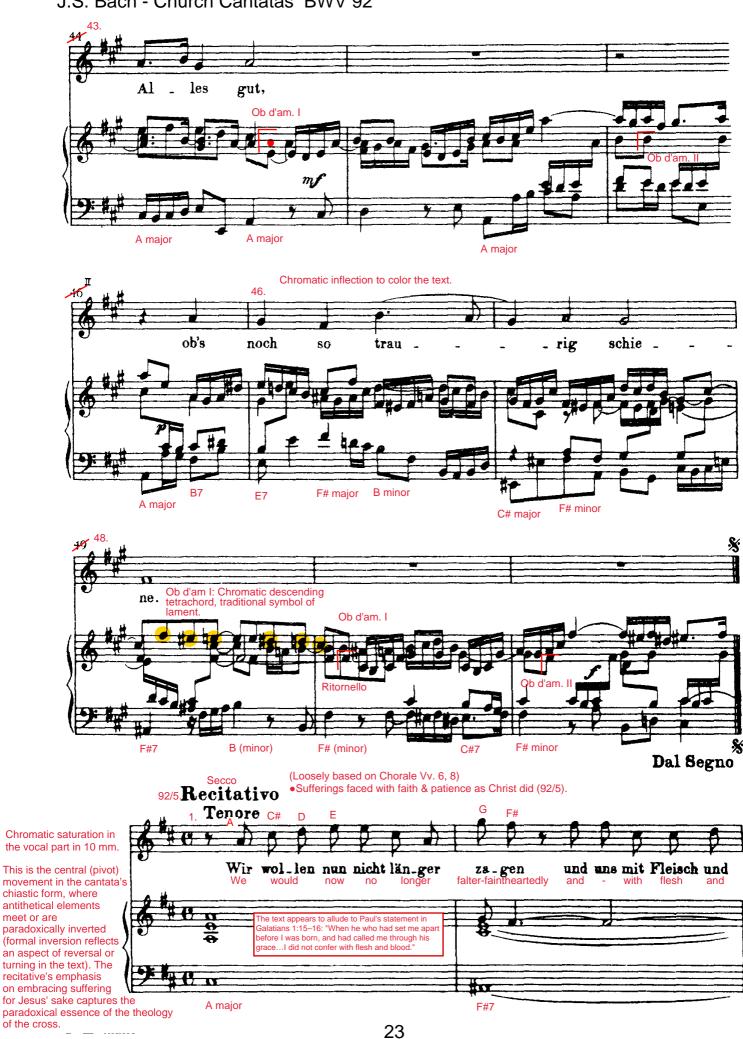


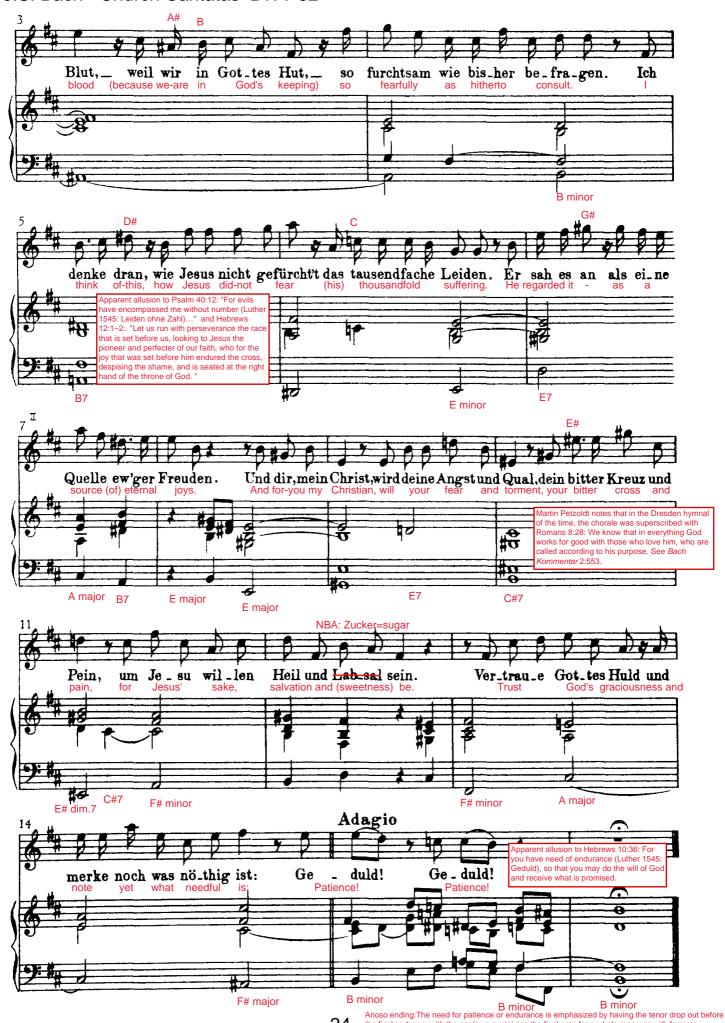




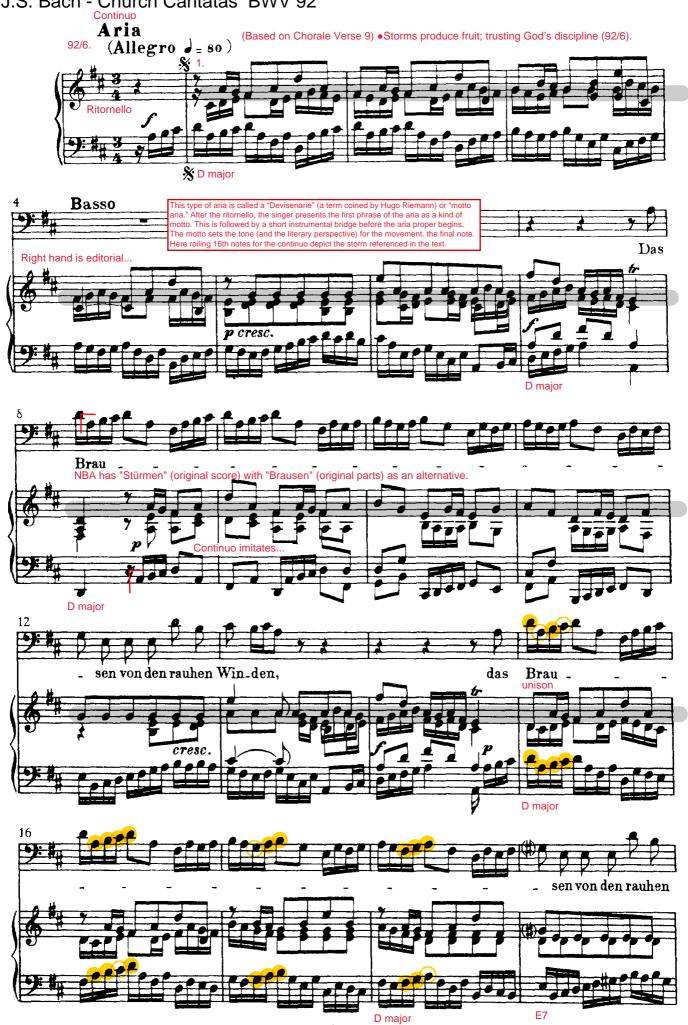








Arioso ending: The need for patience or endurance is emphasized by having the tenor drop out before the final cadence, with the continuo sustaining the final note for a whole measure with fermata.









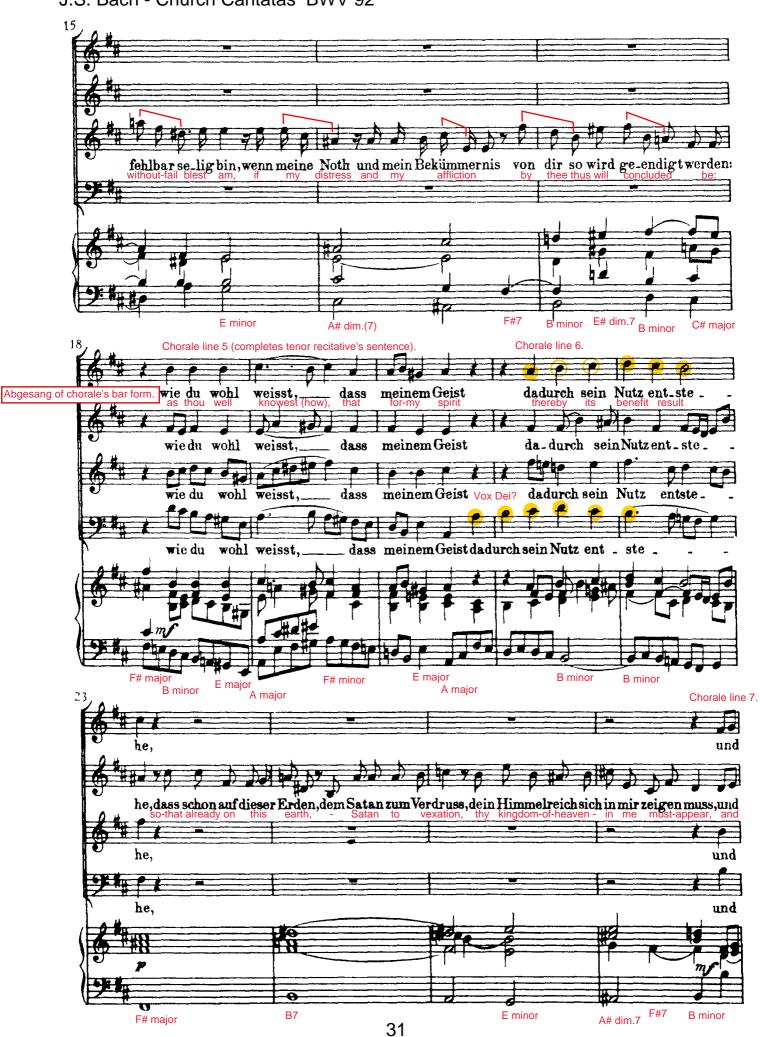


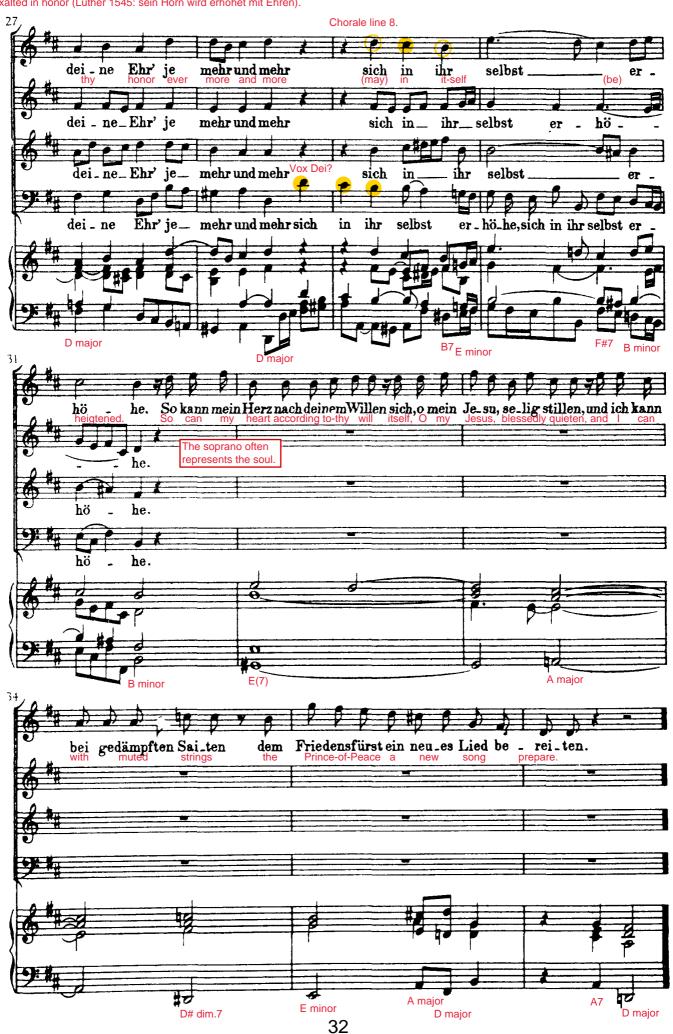
Choral und Recitativo (Mel:,,Was mein Gott will") Stollen 1 of chorale's bar form. Chorale line 2. Soprano The prefiguring bass ne vox Dei, into nun, mein Gott, so ge _ trost fall' ich dir Ei. in vhose more Alto hythmically animated ne the other voices fall" (reflecting the ext's idea of "falling Ei Tenore nun, mein Gott, so fall' ich dir _ trost in ich dir Ei mein Gott, Basso Ei fall nun, mein Gott. so_ ich dir ge trost in dei Continuo alone...m D major hands"). E minor

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

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







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.



E major

33

A major





