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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 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.

Lengthy, Dramatic Chorale
Cantata on unwavering faith
and surrender to God's will.

Ich hab in Gottes Herz und Sinn

Alfred Dürr.

The librettist for the previous Sunday (21 January 1725) chose a chorale that employed the same melody—"Was mein Gott will das gescheh allzeit," a 1547 chorale whose first three stanzas were written by Margrave Albrecht of Brandenburg-Ansbach (1522–1557), with a fourth stanza added anonymously in 1555. Whether this duplication was intentional and whether it would have struck composer and/or congregation as unusual is unclear.

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 $\text{♩} = 50$)

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).

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

Last changed: 27 December 2025.

Ritornello

figura corta
(see note)

Ob d'amore parallel thirds suggest sweetness.

D major

D# dim.7

B7

E minor

A# dim.7

B minor

B minor

Vln I Ascending diatonic fourth (see note).

Ob d'amore parallel thirds suggest sweetness.

B minor

B minor

B7

B7

B7

E minor

F#7

B minor

B minor

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 111). For a comparison of the two settings, see same note.

Stollen I.

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

Soprano Chorale Line 1.

CORO

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

A *p* +Vln I, II

Vla

For biblical background, see note.

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

Ich hab' in

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

For word-for-word English translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

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.

Ob d'am II

Ob d'am I

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 -

B **Obs d'am**

D major **B7** **E minor** **F#7** **B minor**

J.S. Bach - Church Cantatas BWV 92

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;

B minor B7 E minor E minor B minor

Obs d'am

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

B minor A major D major

= m. 6. = m. 7. = m. 8. = m. 9. Obs d'am

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

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

B minor

Ob d'am I = m. 13. Ob d'am II = m. 14. = m. 15. = m. 16.

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

J.S. Bach - Church Cantatas BWV 92

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

C **Vla** **Vln I, II**

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.

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

scheint, ist mein Ge - winn.

Ob d'am I **Ob d'am II**

= 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 -

Obs d'am

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

D major B7 E minor F#7 B minor

J.S. Bach - Church Cantatas BWV 92

60

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

Obs d'am

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

B minor B7 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

Obs d'am

72

B minor B7

75

E

E major

E7

A major

A7

D major

E7

A major

A7

D major

A major

A major

B major

E major

F7

A major

F# minor

Vlins I, II

E# dim.7

F# minor

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.

J.S. Bach - Church Cantatas BWV 92

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*

gen;

gen. auf - ge - zo -

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

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

mf

F# minor F#7 B minor B minor

93

gen;

gen. auf - ge - zo -

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

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

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

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

102

G Chorale Line 7.

106

E7 A major

A major

A7 D major

D major

Vlns I, II

= m. 18,

Vla

= m. 19.

= m. 20.

109

F# minor

F# minor

N6

E7

F# minor

A7

Ob d'am II

= m. 21.

= m. 22,

= m. 23.

B minor

D7

G minor

112

9

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)...

For biblical background, see note.

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

G major

E major

treue Zeuge spricht,
faithful witness says,

mit Prasseln und mit
with rattling and with

grau - sem Knal - len
horrible exploding

die
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.

E7

A minor

A7

F#7

Ber - ge
mountains

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

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

B minor

C#7

F# minor

F# minor

D# dim.7

10

Chorale line 2.

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

nicht, mein Va - ter
not, my Father

muss
must

mich lie - ben.
me love.

Durch
By

E minor

A7

D major

E7

A major

(B7)

E minor

E minor

B7

C major
deceptive cadence

J.S. Bach - Church Cantatas BWV 92

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

13 Recit.

Je - su ro - thes Blut bin ich in sei - ne Hand geschrieben; 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

Descending leap for
"cast into the sea."

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

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

19

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

C# dim.7 D minor N6 D minor

21

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

J.S. Bach - Church Cantatas BWV 92

23 **Choral** Chorale line 4.

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

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

28

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

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

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.

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

Chorale line 4.
Chorale line 5a.
Chorale line 5b.
Chorale line 6.

B7 E minor A7 D major E7 A major (B7) E minor
E minor E7 F#7 B minor B7 E major
A7 D major D(7) E7 A7
D major B7 E minor E minor

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

J.S. Bach - Church Cantatas BWV 92

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 **Choral** Allusion to Matthew 16:16-18 (see note above) 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-festen Glauben 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 E minor E7

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

zu er-hö- - - - - hen.
 to raise-up.

A minor E minor B7 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: AABBC)
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) $\text{♩} = 100$

1. Vin I leads...

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 voice part with virtuosic ritornello material.

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

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

B minor

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

9.

For biblical background, see note.

seht, see, seht! see! wie How (all) bricht, wie (it) reisst, wie (it) fällt, how (it) falls,

B minor A7

11 10.

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

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

D major

J.S. Bach - Church Cantatas BWV 92

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

hold,

D major D major D7 G major

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

Ritornello

A7 D major D major D7

16.

G major E7 A major A7

18. 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

20. 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. 22.

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

24. D major C# major F# minor

fest und un - be - weg - lich

26. F# minor E major A major

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

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

um-fan - gen.

Ritornello

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

The image displays a page of a musical score for J.S. Bach's Church Cantata BWV 92. It features three systems of music, each with a vocal line (soprano) and a piano accompaniment (treble and bass staves). The lyrics are in German, with English translations provided below. Harmonic annotations in red text are placed below the piano staves, indicating the key and chord for specific measures. The first system (measures 23-24) includes the lyrics 'un-ser Held mit sei-ner Machtum - fan - gen, seht a - ber' and 'our champion with his might has-surrounded,'. The second system (measures 25-26) includes 'fest und un - be - weg - lich'. The third system (measures 27-28) includes 'prangen, was un - ser Held mit sei-ner Macht' and 'um-fan - gen.'. The fourth system (measures 29-30) includes 'um-fan - gen.' and a 'Ritornello' section. The annotations include keys like D major, C# major, F# minor, E major, A major, and chords like E# dim.7, F#7, B minor, C#7, E7, and A# dim.7.

J.S. Bach - Church Cantatas BWV 92

32.

B minor B7 B# dim.7

33.

C#7 C#7m9 F# minor

35. 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

37.

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

39.

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

A major A7 B minor B7 D# dim.7

J.S. Bach - Church Cantatas BWV 92

41 40.

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 II

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...

43.

ü - berwind - lich ma - chen, der star - ke Gott wird uns

make.

F#7 B minor

45.

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

B minor A(7) D major

J.S. Bach - Church Cantatas BWV 92

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

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

48 47.

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

F#7 B minor B7 E minor F#7

49.

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).

Thematically independent ritornello.

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

Ob d'am II

J.S. Bach - Church Cantatas BWV 92

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 ^{II}

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 ^I

C#7 F# minor A major

J.S. Bach - Church Cantatas BWV 92

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

22

zu thun und

Ob d'am. II

A major A major B7 E7 F# major

25

auch zu las - - - sen.

Ritornello

B minor C# major F# minor F# minor

27

Er

E7 A major B major E major F# major

J.S. Bach - Church Cantatas BWV 92

30 Chromatic inflection to color the text.

weiss, wenn Freud, er weiss, wenn Leid

Ob d'am. I

Ritornello

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

33.

uns,

Ob d'am. II

E major E major A major

35.

sei - nen Kin - dern, die - ne,

Ritornello

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

38.

B7 E major G#7 C# minor

40.

und - was er thut, ist

Ob d'am II Ob d'am I

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

J.S. Bach - Church Cantatas BWV 92

43. ~~44~~

Al - les gut,

Ob d'am. I

Ob d'am. II

A major A major A major

II ~~45~~ 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

~~47~~ 48. 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

A C# D E G F#

Wir wol - len nun nicht län - ger

We would now no longer

za - gen

falter-fainheartedly

und uns mit Fleisch und

and - with flesh and

Secco

A major

For biblical background, see note.



F#7

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 recitative's emphasis on embracing suffering for Jesus' sake captures the paradoxical essence of the theology of the cross.

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."

J.S. Bach - Church Cantatas BWV 92

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."

B7 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 ~~Leben~~ sein. Ver - traue 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

J.S. Bach - Church Cantatas BWV 92

Continuo

Aria

92/6. (Allegro $\text{♩} = 80$)

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

For biblical background, see note.

Ritornello
Continuo alone

§ 1.

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...

p cresc.

Das

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

D major

A major

p cresc.

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

44

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

D major 6 F# minor A7 D major

48

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

cresc. Ritornello

D major D major D7 G major A7

52

p cresc.

F# minor A7 D major

56

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

p

D major F#7 B minor B minor

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

71

ge - - - - - ben.

F# minor F# minor E7

Ritornello

75

A major C#7

Apparent reference to Psalm 12:11: Serve the Lord with fear, with trembling kiss his feet... (Luther 1545: küsset den Sohn [kiss the son]).

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

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").

(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)**

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 Ah, now, my God, thus fall | - confidently into

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

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

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.")

Vox Dei?

For biblical background, see note.



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

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

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

mir bis an mein letz - tes En - de,
mir bis an mein letz - tes En - de,
mir bis an mein letz - tes En - de. Ich weiss gewiss, dass ich un-
I know assuredly that I

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

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.)

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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

Chorale line 7.

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 -

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

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. he. The soprano often represents the soul. hö - he. hö - he. bei gedämpften Saiten dem Friedensfürst ein neues Lied be - rei - ten. with muted strings the Prince-of-Peace a new song prepare.

B minor E(7) A major

34

bei gedämpften Saiten dem Friedensfürst ein neues 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 *tr*

Ritornello derived from vocal line.

Strings pizzicato

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

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

Minuet-like.

For biblical background, see note.

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.

Soprano Lines 1-4.

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

D major

B7

E minor

Will er — mir den — Kreuzkelch fül - len, ruh' ich ganz in — sei - nem

E minor

D# dim.7

B7

D# dim.7

E7

A(7)

F# major

A# dim.7

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

Willen, er steht mir im Lei den — bei.

hemiola

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

69
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
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!

G major A7 D minor A major D major

hemiola

Dal Segno

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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.

92/9.

This is the 12th stanza of the underlying chorale by Paul Gerhardt (1607–1676).

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

Choral (Mel.: „Was mein Gott will“)

Soprano 1.

+Ob d'am I, II
Vln I

Alto.

+Vln II

Tenore.

+Vla

Basso.

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.

For biblical background, see note.



6 F#m E7 AM DM Bm Bm

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

Chromatically ascending bass

10 BM EM AM AM Dm E7 A# dim. Bm Bm F#m Bm

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!

F#m E7 AM DM Bm A7 B7 E minor F#7 B minor B major