

Introduction & updates at melvinunger.com.

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).



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 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 of Matthew 20:1–16, where 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.

J.S. Bach

No. 92

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

Ich hab in Gottes Herz und Sinn

Alfred Dürr.

Instrumentation:

Ob d'amore I, II



Vln I, II

Vla

SATB

Continuo, Organo

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.

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.

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

(Andante $\text{d} = 50$)

Strings

92/1.

1. Ob d'amore I & II

Ritornello

mf

figura corta

(see note)



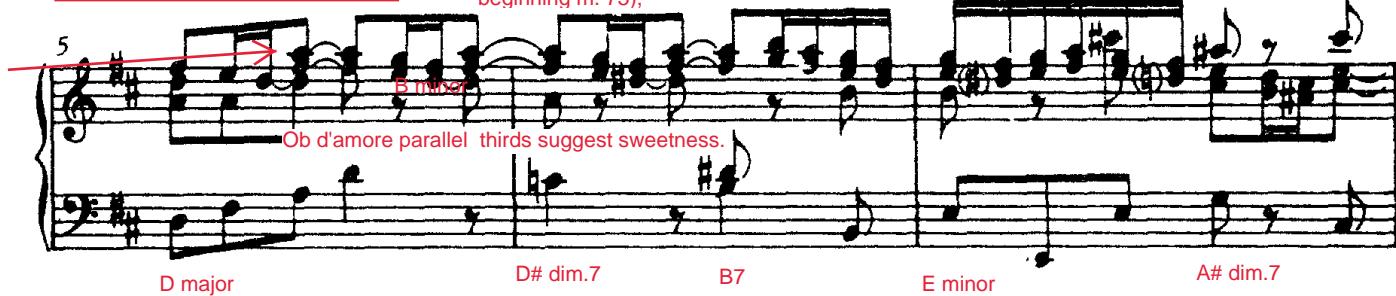
A7

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.



D major

D# dim.7

B7

E minor

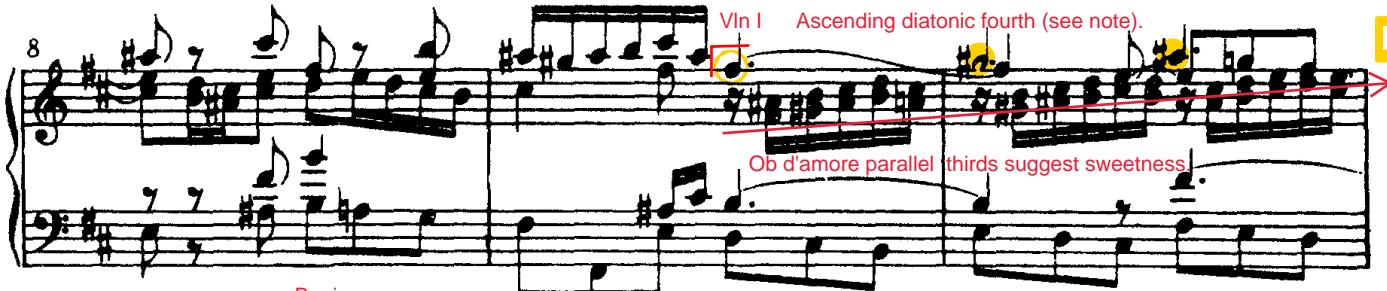
A# dim.7

B minor

B minor

Vln I Ascending diatonic fourth (see note).

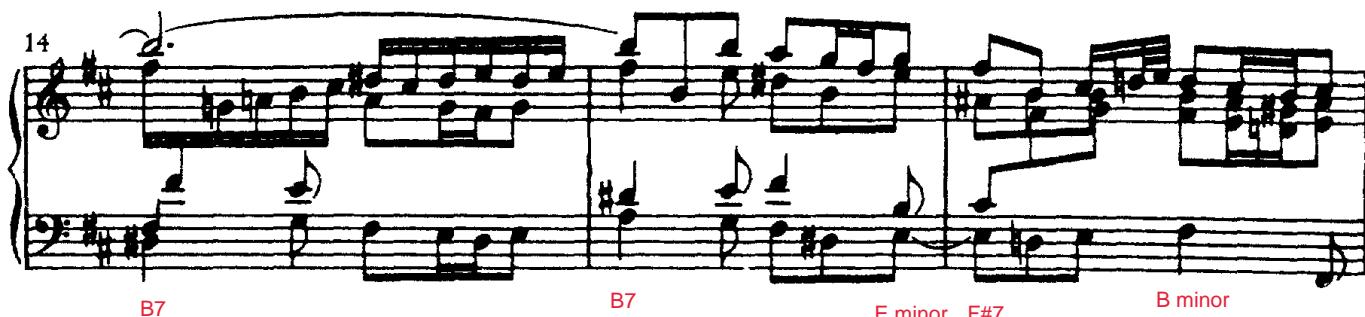
Ob d'amore parallel thirds suggest sweetness.



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.

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

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.

A +Vln I, II
Vla

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

Sinn

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

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

Sinn, in Got - tes Herz, Gottes 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.

Ob d'am II

Ob d'am I

25 B minor D7 G major A7 D major

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 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
dam I
= m. 13. Ob
dam 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 - winn, ist mein Ge -
was bö - se

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

56 **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 -

D m. 25. = m. 26. = m. 27. Obs d'am = m. 28.

D major B7 E minor F#7 B minor

J.S. Bach - Church Cantatas BWV 92

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

referenced in the text (see note for more)

72

d

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

Obs d'am

E major E7 A major A7

78.

der den Thron
der den Thron
der den Thron, den Thron.
der den Thron
der den Thron

D major E7 A major A7 D major A major

82

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

Ob I & II

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

86

Vlns I, II

E# dim.7 F# minor

J.S. Bach - Church Cantatas BWV 92

89 **F** Chorale Line 6.

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

93

F# minor F#7 B minor B minor

B minor F#7 B minor

96

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

B minor B7 E minor E minor

J.S. Bach - Church Cantatas BWV 92

Since chorale phrases 7 & 8 are identical to phrases 1 & 2, Bach repeats the musical setting.

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

Vlns I, II

= m. 18, Vla = 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,

Ob d'am II

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

B minor D7 G minor

J.S. Bach - Church Cantatas BWV 92

112

H

Chorale Line 8.

bleibt doch sein Herz ge -
 bleibt doch sein Herz ge wo -
 bleibt doch sein
 Ob d'am I H 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
 Obs d'am = m. 28. = m. 29. = m. 30.

B minor B7 E minor

119

Herz ge wo - - - - gen.
 wogen, ge wo - - - - gen.
 Herz ge wo - - - - gen. = m. 32.
 Obs d'am = m. 31. = m. 33. = m. 34.
 E minor B minors Dal Segno. %

The serene chorale is halted nine times by passages of animated recitative. The text is one of the longest in Bach's works.

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

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

1. **Basso**

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

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

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.

B7 E minor G major
Recit.

feh - len nim - mer - mehr! Es müssen ehr, wie selbst der
lacking nevermore! (Now) must sooner as even the

G major

E major

treue Zeuge spricht, mit Prasseln und mit grau - sem Knal - len die
faithful witness says, 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.

E7

A7

F#7

A minor

Ber - ge und die Hü - gel fal - len: mein Heiland a - ber trü - get
mountains and the hills collapse: my Savior, however, deceives

B minor

C#7

F# minor

F# minor

D# dim.7

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

Choral Chorale line 2.

nicht, mein Va - ter muss mich lie - ben. Durch
not, my Father must me love. 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 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

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

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

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

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

25 **Recit.**

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

NBA: Jonam NBA: Petro

E minor E7 F#7 B7

31 **Choral** Chorale line 5a. **Recit.** **Choral** Chorale line 5b.

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

34 **Recit.** **Choral** Chorale line 6,

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

A7 D major D(7) E7 A7

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.

D major B7 E minor E minor

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

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).

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

B7 E minor (G major)

41 **Recit.** Chorale Chorale line 7b.

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

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 an-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 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: 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. Vln I leads...

Strings

Ritornello

B minor

A7



D major

D7

D# dim.7

E minor

E7

E# dim.7



F# major

A# dim.7

F#7

B minor

Tenore

Lines 1, & 2 (2x): Leaping voice part with virtuosic ritornello material.

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

Seht, *Seht!* wie *briht*, *wie* *reisst*, *wie* *fällt*,

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



B minor

9.

B minor

For biblical
background,
see note.



seht, *See,* *seht!* *see!* *wie* *briht*, *wie* *reisst*, *wie*



B minor

A7

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

D major

J.S. Bach - Church Cantatas BWV 92

13 12.

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

D major D major D7 G major

14 14.

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

Ritornello

D major D major D7

16. 16.

G major E7 A major A7

18. 18.

Lines 3 & 4 (2x): The singer's sustained notes for "fest" ("firm") and "unbeweglich" ("immensely") 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 Behold, aber however, fest

D major D major

20. 20.

und and un - be - weg - immutably 5 lich pran - gen, was 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, see him but

fest und un - be - weg - lich

prangen, was un - *ser* Held mit sei - *ner* Macht um - fan - gen.

Ritornello

24. D major C# major F# minor

25. F# minor E major A major

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

27. F# minor F# minor

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

J.S. Bach - Church Cantatas BWV 92

33. 32.

B minor B7 B# dim.7

I 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). *tr.*

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

Let Satan rage, rave, roar,

F# minor E7 A major E7

37. 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. 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

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.

wü - then, ra - sen, krachen, der star - ke

the mighty Gott will us un - unconquerable

B minor F# minor

Dotted rhythms for voice become even sharper...

43.

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

make. _____

B minor

F#7

45.

un - ü - berwindlich, 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").

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).

92/4. 1. (Moderato $\text{♩} = 72$)

Thymatically independent ritornello.

Ob d'amore I

Ob d'am II

F# minor

3

F# minor

E7

A major

5

Alto

(Mel: „Was mein Gott will“)

For biblical background, see note.

Zu - dem ist

Ob d'am II

C#7

F# minor

C# minor

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

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

13

Ma - - - ssen,

Ritornello
Ob d'am. I

F# minor

15

Ob d'am. II

F# minor F# minor E7

17^{II}

A major C#7 F# minor

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 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

Chromatic inflection to color the text.

30

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. 36.

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 B# dim.7 C# minor C# minor

J.S. Bach - Church Cantatas BWV 92

44.

Al - les gut,

Ob d'am. I

Ob d'am. II

A major

A major

A major

II

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.

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

92/5. **Recitativo** (Loosely based on Chorale Vv. 6, 8)

• Sufferings faced with faith & patience as Christ did (92/5).

1. **Tenore** C# D E G F#

Secco

Chromatic saturation in the vocal part in 10 mm.

This is the central (pivot) movement in the cantata's chiastic 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.

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

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

1. A C# D E G F#

Secco

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."

A major

F#7

For biblical background, see note.

J.S. Bach - Church Cantatas BWV 92

3 A# B

Blut, — weil wir in Gottes Hut, — so furchtsam wie bisher befragt. Ich
 blood (because we are in God's keeping) so fearfully as hitherto consult.

B minor

7

II

Quelle ew'ger Freuden.
source (of) eternal joys.

Und dir, mein Christ, wird deine Angst und Qual, dein bitter Kreuz und
And for you my Christian, will your fear and torment, your bitter cross and

A major B7 E major E major E7 C#7

E#

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

11 E major NBA: Zucker=sugar

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

C7 F# minor F# minor A major

14 *E* dim.7

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

Continuo

Aria

92/6. (Allegro $\text{J} = 80$)

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

For biblical background, see note.

1.

Ritornello
Continuo alone

D major

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.

D major

Brau

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

Continuo imitates...

D major

sen von den rauhen Win-den,

das Brau unison

cresc.

D major

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.

Ritornello

cresc.

A major A7

28

D major A major E7

p cresc.

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

F# minor A7 D major

48

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

cresc. Ritornello D major D7 G major A7

52

F# minor A7 D major

56

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

D major F#7 B minor B minor

The idea that God disciplines the believer to produce fruit relates to Jesus words in John 15 and other biblical passages (see earlier note on biblical background).

60

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

B minor

63

Un gestüm 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 -

cresc.

B minor C#7 F# minor

71

ge - - - - ben.

Ritornello

F# minor F# minor E7

75

A major C#7

Apparent reference to Psalm 12:11: Serve the Lord with fear, with trembling kiss his feet... (Luther 1545: küsst 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.

Alto Ah, now, my God, thus

Ei - nun, mein Gott, so fall' ich dir

Tenore

Ei - nun, mein Gott, so fall' ich dir

Basso

Ei - nun, mein Gott, so fall' ich dir

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.")

Chorale line 2.

ge - trost in

confidently into

ge - trost in

Vox Dei?

ge - trost in

ge - trost in

For biblical background, see note.



Continuo alone...

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

D major D major B7 E minor

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

Allusion to 2 Samuel 24:14. David said to Gad, "I am in great distress; let us fall into the hand of the Lord, for his mercy is great; but let me not fall into the hand of man." (Also 1 Chronicles 21:13.)

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
nimm mich und ma.che es mit
nimm mich und ma.che es mit
Nimm mich und ma.che es mit

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 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 Ende

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 entste -
as thou well knowest (how), that for-my spirit thereby its benefit result -

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

The 7th chorale line appears to borrow language from Psalm 112:9: His horn is exalted in honor (Luther 1545: sein Horn wird erhöhet mit Ehren).

27 Chorale line 8.

dei - ne Ehr' je - mehr und mehr sich in ihr selbst er -
thy honor ever more and more (may) in it-self self (be)
dei - ne Ehr' je mehr und mehr sich in ihr selbst er - hö -
dei - ne Ehr' je mehr und mehr Vox Dei? sich in ihr selbst er -
dei - ne Ehr' je mehr und mehr sich in ihr selbst er - hö - he, sich in ihr selbst er -
D major 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
heigtened. So can my heart according to thy will itself, O my Jesus, blessedly quieten, and I can
The soprano often represents the soul.
hö - he.
hö - he.
B minor E(7) A major

34

bei gedämpften Saiten 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  1.  Strings pizzicato

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

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

D major D# dim.7 E7

7 G# dim.7 A7 D major D major

For biblical background, see note.

Soprano Lines 1-4.

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

Mei _ nem Hirten bleib' ich treu, mein _ nem Hirten bleib' ich treu.

pp

D major B7 E minor

21

Will er _ mir den _ Kreuzkelch füll _ len, ruh' ich ganz in _ sei _ nem

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

28

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

Willen, er steht mir im Lei hemiola den _ bei.

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

Ritornello

49.

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

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

cresc.

56. Vocal motto begins Ritornello

nen. Mein nem Hirten bleib' ich treu!

Ritornello

dim. *p* *mf*

F# minor D major D# dim.7 E7

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

69

Mei nem Hirten bleib' ich treu. *mei nem Hirten bleib' ich*

D major B7 E minor

76

treu! Je su leb'ich, der wird wal - ten, freudich. Herz, du —

E minor D7 G major D# dim.7

83

sollst er - kal - ten, freudich, 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 motto.

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

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

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.

Choral (Mel.: „Was mein Gott will“) Soprano 1.

+Ob I, II
+Vln I

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.

+Vln II

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

+Vla

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

Basso.

Soll ich denn auch des To - des Weg und finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 finstre 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 Petzoldt 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

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

Chromatically ascending bass

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

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!

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