

# J.S. Bach - Church

Form: Chorus/Fantasia - Recitativo (B) - Aria (T)—Duet/Chorale (S/A) - Chorale (T) - Aria (S) - Chorale.

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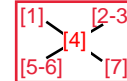
This is the 6th chorale cantata in the chorale cantata cycle of 1723–1724. The first five cantatas follow a systematic plan in which the first movement presents the cantus firmus successively in different voices (see note). The form is chiasmic. See Petzoldt, "Bach Kommentar" 1:117 and notes in later movements.

J.S. Bach

## Cantata No. 93

Wer nur den lieben Gott läßt walten

Theme of the cantata: Surrender to God's providential will.



The chorale text is preserved in original form in nos. 1, 4, 7; the other movements trope chorale lines that are embedded: no. 2 (4/6 chorale text lines), no. 3 (2), no. 5 (6/6), no. 6 (1/6). The chorale text and tune occur, in full or in part, in each movement.

NBA I/17; BC A104

5. S. after Trinity (BWV 93, 88)

\*1 Peter 3:8–151 (Turn from evil and choose right; sanctify Christ in your hearts)

\*Luke 5:1–11 (Peter's great catch of fish)

Librettist: Unknown

FP: 9 July 1724 (St. Thomas) Parts prepared for a later performance constitute almost all of the original source material.

Instrumentation:

Ob I, II

Vln I, II

Vla

SATB

Continuo

Both text and tune of the chorale are by Georg Neumark (1621–1681).

Coro. (Chorale Verse 1)  
(Lento  $\text{♩} = 60$ )

93/1. (NB. Der Cantus firmus: „Wer nur den lieben Gott lässt walten“ im Sopran.)

Form: Imitative counterpoint prepares each chorale phrase.

Stollen 1: prepared by SA; then presented in homophony leading to free polyphony.  
Stollen 2: prepared by TB; then presented in homophony leading to free polyphony.

Abgesang phrase 1: homophonic statement prepared by SATB counterpoint; ending in ATB counterpoint under final chorale note.

Abgesang phrase 2: prepared by SATB counterpoint, then embedded in ATB counterpoint.

The 3-note sighing figure is related to the chorale ("den lieben").

Alfred Dürr writes, "As a whole, the movement makes a concertante impression throughout but with ever-shifting focus of interest: in the ritornellos it centres on the instrumental ensemble, in the preparation of the chorale lines on the concertante vocal parts, in the chorale lines themselves on the soprano part, and during the long-held closing note of each line on the three lower voice parts." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 428.

For the significance of C, see note.

C minor F7 B-flat major

C7 F minor B-flat 7 C minor

Stollen 1, chorale line 1: prepared by SA; then presented in homophony leading to free polyphony.

Text painting: The lilting meter with contrapuntal imitation that includes melismas with sweet parallel 3rds and 6ths on "walten" ("to rule" or "hold sway") suggests a kind of child-like trust in following God's providential leading as referenced in the text.

C minor F7 B-flat major B-flat 7



9. Cantus firmus.

Figura circulatio (see note).

ten, wer  
him, who -

ten, wer  
him, who -

Wer  
Who -

Wer  
Who -

G7 C minor C minor

11.

nur den lie - ben Gott lässt wal - ten  
so will suf - - fer God to guide him

nur den lie - ben Gott lässt wal  
so will suf - fer God to guide

nur den lie - ben Gott lässt wal  
so will suf - fer God to guide

nur den lie - ben Gott lässt wal  
so will suf - - fer God to guide

C minor

13.

ten  
him

ten  
him

ten  
him

C minor F7

15. **B**

Stollen 1, chorale line 2:  
prepared by AS; then  
presented in homophony  
leading to free polyphony.

und hof\_fet\_ auf ihn al\_le\_ zeit, und hof\_fet\_  
and day by\_ day in Him con - - fide, and day by\_

und hof.fet\_auf ihn al\_le\_ zeit, und hof.fet\_ auf ihn al\_le\_  
and day by\_day in Him con - - fide, and day by\_ day in Him con -

**B**

B-flat major B-flat 7 E-flat (7) A-flat major C7 F major F7

J.S. Bach - Church Cantatas BWV 93

17.

auf ihn al-le-zeit, und hof-fet auf ihn al-le-zeit,  
 day in Him con-fide, and day-by day in Him con-fide,

zeit, und hof-fet auf ihn al-le-zeit,  
 fide, and day-by day in Him con-fide,

B-flat (7) E-flat major C minor G7

19. C f.

und hof-fet auf ihn al-le-zeit,  
 and day-by day in Him con-fide,

und hof-fet auf ihn al-le-zeit,  
 and day-by day in Him con-fide,

und hof-fet auf ihn al-le-zeit,  
 and day-by day in Him con-fide,

und hof-fet auf ihn al-le-zeit,  
 and day-by day in Him con-fide,

C minor B-flat (7) E-flat major E-flat major C minor

J.S. Bach - Church Cantatas BWV 93

21.

zeit,  
fide,

zeit, und hof - fet auf - ihn al - le - zeit, al - - - le.  
fide, and day by day in Him - con - fide, Him - - - con -

zeit, und hof - fet auf - ihn al - le - zeit, al - - - le.  
fide, and day by day - in Him - con - fide, Him - - - con -

zeit, und hof - fet auf - ihn al - le - zeit, al - - - le -  
fide, and day by day in Him - con - fide, Him - - - con -

C major C7 F minor B dim.7

23.

zeit,  
fide,

zeit,  
fide,

zeit,  
fide,

C minor

J.S. Bach - Church Cantatas BWV 93

25

C minor F7 B-flat major E-flat major

Detailed description: This system shows measures 25 through 28 of the piano accompaniment. The music is in C minor. Measure 25 starts with a C minor chord. Measure 26 features a dominant F7 chord. Measure 27 has a B-flat major chord. Measure 28 concludes with an E-flat major chord. The texture is dense with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.

27

C7 F minor C minor

Detailed description: This system shows measures 27 and 28. Measure 27 begins with a C7 chord, moving to F minor in the middle of the measure. Measure 28 is in C minor. The piano accompaniment continues with rhythmic patterns in both hands.

29

Stollen 2, chorale line 3:  
prepared by TB; then  
presented in homophony  
leading to free polyphony.

den wird er wun - der - lich er - hal  
a won - drous al - ly has - be - side

den wird er wun - der - lich er - hal  
a won - drous al - ly has - be - side

C

C minor B-flat major C7 F minor

Detailed description: This system covers measures 29 through 32. It includes vocal parts and piano accompaniment. Measure 29 is marked with a 'C' time signature. A red box contains the annotation: 'Stollen 2, chorale line 3: prepared by TB; then presented in homophony leading to free polyphony.' The vocal lines enter in measure 29 with the lyrics 'den wird er wun - der - lich er - hal' and 'a won - drous al - ly has - be - side'. The piano accompaniment is in C minor. Measure 30 has a B-flat major chord. Measure 31 has a C7 chord. Measure 32 has an F minor chord. The piano part features a 'p' (piano) dynamic marking in measure 30.

J.S. Bach - Church Cantatas BWV 93

31. C. f.

den  
a

den  
a

ten,  
him, den  
a

ten,  
him, den  
a

G7 C minor C minor

33.

wird er wun - der - lich er - hal - ten  
won - drous al - ly has be - side him

wird er wun - der - lich er - hal - ten  
won - drous al - ly has be - side

wird er wun - der - lich er - hal - ten  
won - drous al - ly has - be - side

wird er wun - der - lich er - hal - ten  
won - drous al - ly has - be - side

C minor D7 G major A-flat major G(7)

J.S. Bach - Church Cantatas BWV 93

35.

ten  
him

ten  
him

ten  
him

G7 C minor C minor F7

37. D

Stollen 2, chorale line 4:  
prepared by BT; then  
presented in homophony  
leading to free polyphony.

in al-lem Kreuz und Traurig-keit, in al-lem  
when sore dis-tress and ill-be-tide, when sore dis-tress and ill-be-tide

in al-lem Kreuz und Traurig-keit, in al-lem Kreuz und Traurig-keit,  
when sore dis-tress and ill-be-tide, when sore dis-tress and ill-be-tide

B-flat major B-flat 7 E-flat major E-flat 7 A-flat major C7 F major F7



J.S. Bach - Church Cantatas BWV 93

39.

Kreuz und Traurig - keit, in al - lem Kreuz und Trau - rig - keit,  
 tress and ill - be - tide, when sore - dis - tress and ill - be - tide,

keit, in al - - - lem Kreuz und Trau - - - rig - keit.  
 tide, when sore - - - dis - tress and ill - - - be - tide,

B-flat major    B-flat 7    E-flat major    C minor    G7

41.    C. f.

in al - - - lem Kreuz und Trau - rig - -  
 when sore dis - tress and ill - - - be - -

in al - - - lem Kreuz und Trau - - - rig -  
 when sore dis - tress and ill - - - be -

in al - - - lem Kreuz und Trau - - - rig -  
 when sore dis - tress and ill - - - be -

in - - - al - - - lem Kreuz - - - und Trau - rig -  
 when - - - sore - - - dis - tress - - - and ill be - -

C minor    B-flat (7)    E-flat major    G7    C minor

J.S. Bach - Church Cantatas BWV 93

43

keit.  
tide.

keit, in al - lem Kreuz und Trau - rig - keit, Trau - rig -  
tide, when sore dis - tress and ill - be - tide, ill - be -

keit, in al - lem Kreuz und Trau - rig - keit, Trau - rig -  
tide, when sore dis - tress and ill - be - tide, ill - be -

keit, in al - lem Kreuz und Trau - rig - keit, al - lem Kreuz und Trau - rig -  
tide, when sore dis - tress and ill - be - tide, sore dis - tress and ill - be -

C(7) F minor F minor C minor

45

keit.  
tide.

keit.  
tide.

keit.  
tide.

E-flat major E-flat 7 A-flat major G minor C7

C minor

J.S. Bach - Church Cantatas BWV 93

47. F minor E-flat 7

A-flat major

50. **E**

Abgesang of chorale's bar form, chorale line 5: homophonic statement prepared by SATB counterpoint; ends with ATB counterpoint under final chorale note.

Wer Gott, dem Al - ler - höchsten, traut, wer  
He Who with might - y God - can stand, He

Wer Gott, dem Al - ler -  
He Who with might - y

Wer  
He

**E**

E dim.7 F minor F minor A-flat major B-flat 7 C7 F minor

J.S. Bach - Church Cantatas BWV 93

52.

Wer Gott, dem Al - ler - höchsten, traut, Gott, dem Al - - - ler.  
 He Who with might - y God - can stand, Who with might - - - y -

Gott, dem Al - ler. höch - sten, traut, wer Gott, dem Al - ler - höch - - -  
 Who with might - y God can stand, He Who with might - y - God -

höch - sten, traut, wer Gott, dem Al - ler - höchsten, traut, Gott, dem Al - ler - höch -  
 God - can stand, He Who with might - y God - can stand, Who with might - y - God -

Gott, dem Al - ler - höch - sten, traut, wer Gott, dem Al - - - ler - höch -  
 Who with might - y God - can stand, He Who with might - - - y - God -

E-flat major B-flat 7 E-flat major A-flat major F minor B-flat 7

54.

höch - - - - - sten, traut, wer Gott, dem  
 God - - - - - can stand, He Who with

- - - - - sten, traut, wer Gott, dem  
 can stand, He Who with

- - - - - sten, traut, wer Gott, dem  
 can stand, He Who with

- - - - - sten, traut, wer Gott, dem  
 can stand, He Who with

G minor A-flat major B-flat 7 E-flat major B-flat major B-flat 7 C minor B-flat 7

C. f.

J.S. Bach - Church Cantatas BWV 93

56.

Al - ler - höch - sten, traut,   
 might - y God can stand,   
 Al - ler - höch - sten, traut, wer Gott, dem   
 might - y God can stand, He Who with   
 Al - ler - höch - sten. traut. wer Gott. dem   
 might - y God can stand, He Who with   
 Al - ler - höch - sten, traut, wer Gott, dem   
 might - y God can stand, He Who with

E-flat major E-flat 7 A-flat major B-flat 7 E-flat major

58.

Al - ler - höch - sten, traut, dem Al - ler - höch - sten,   
 might - y God can stand, with might - y God can   
 Al - ler - höch - sten, traut, dem Al - ler - höch - sten,   
 might - y God can stand, with might - y God can   
 Al - ler - höch - sten, traut, dem Al - ler - höch - sten,   
 might - y God can stand, with might - y God can

E-flat 7 A-flat major

J.S. Bach - Church Cantatas BWV 93

59

traut,  
stand,

traut,  
stand,

traut,  
stand,

E-flat major

B dim.7

G7

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

61

**F**

der hat auf  
has build - ed

der hat auf kei - nen Sand ge - baut,  
has build - ed on - no shift - ing sand,

der hat auf kei - nen Sand ge - baut,  
has build - ed on - no shift - ing sand,

**F**

Possible text painting: The continuo bass spirals downward as if reaching down to the foundational rock, as referenced in the text.

Instrumental roles are reversed.

C minor

B-flat (7)

G major

C minor

63

kei - nen Sand ge - baut,  
on - no shift - ing sand,

der hat auf kei - nen Sand ge - baut,  
has build - ed on - no shift - ing sand,

der hat auf kei - nen Sand ge - baut,  
has build - ed on - no shift - ing sand,

der hat auf kei - nen Sand ge - baut,  
has build - ed on - no shift - ing sand,

B dim.7    B-flat 7    G7 C minor    B-flat 7    E-flat major

Continuo up 1 octave (see full score).  
Continuo bass spirals downward...

65

*C. f.*

der hat auf  
has build - ed

der hat auf kei - nen Sand ge - baut,  
has build - ed on - no shift - ing sand,

der hat auf kei - nen Sand ge - baut, der hat auf  
has build - ed on - no shift - ing sand, has build - ed

der hat auf  
has build - ed

E-flat major    G7    C minor    G7    C minor

J.S. Bach - Church Cantatas BWV 93

67.

kei - - nen Sand ge - baut.  
on no shift - - ing sand.

auf kei - nen Sand ge -  
has build - ed on no

kei - nen Sand ge - baut, der hat auf  
on no shift - - ing sand, has build - ed

kei - nen Sand ge - baut, der  
on no shift - ing sand, has

C minor C minor C minor C7

68.

baut, der hat auf kei - nen Sand ge - baut.  
sand, has build - ed on no shift - ing sand.

kei - - - - - nen Sand ge - baut.  
on no shift - ing sand.

hat auf kei - nen Sand ge - baut.  
build - ed on no shift - - - - - ing sand.

F minor F minor C minor Dal Segno.



For Alfred Dürr's comments about the similar structure of the 2 chorale-recitatives, see note.

The recitative/aria pair—no. 2 (lament) & no. 3 (comfort)—corresponds to nos. 5 & 6. See Petzoldt, *Bach Kommentar* 1: 117, 118.

Troped Chorale  
(4 chorale text lines).

(Verse 2) (Chorale: see also 21–9)  
• Sorrows are best born with composure (93/2).

93/2, Adagio (♩ = 56).

(Mel.: „Wer nur den lieben Gott lässt walten“)

1. **Basso.**

Was hel - fen uns die schwe - ren Sor - gen? Sie  
How prof - it - less our drear - y sor - row! It

Bass is often the voice of authority, such as a pastor.

Arioso 1: Chorale phrase 1  
(text & embellished melody).

Text painting: Important words are emphasized with embellishment and striking harmonies...

The arduous continuo line suggests the unremitting toil referenced in the text, apparently alluding to Psalm 12:1–2 (see note).

Continuo alone (rest is editorial realization).

G minor

Secco

Recit.

Adagio

Arioso 2: Chorale phrase 2  
(text and melodic derivation).

3. drücken uns das Herz mit Centner last, mit tausend Angst und Schmerz. Was hilft uns  
wracks our ver - y hearts a hun - dred - fold with ag - on - y un - told. How use - less

NBA: Centnerpein

G7 B dim.7 C7 F major

The mention of "Sorgen" ("worries"), "Angst" ("fear"), "Schmerz" ("pain"), "Ungemach" ("distress"), "Seufzen" ("sighing"), "beträntem Angesicht" ("tear-stained face"), "Traurigkeit" ("sadness"), and fruitless work day and night allude obliquely to Peter's futile fishing all night in the day's Gospel reading. See Luke 5:4–5: [Jesus] said to Simon, "Put out into the deep and let down your nets for a catch." And Simon answered, "Master, we toiled all night and took nothing!

Arioso 3: Chorale phrase 3  
(text and embellished melody).

6. un - ser Weh und Ach? Es bringt nur bitteres Unge - mach. Was hilft es,  
all our woe and pain. Our mis - er - y they but sus - tain. What do - we

D major G minor A7 deceptive cadence D7 G minor

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

9. **Recit.**

dass wir al - le Mor - gen „ mit Seufzen von dem Schlaf aufstehn und mit be -  
 gain each gloom - y - mor - row with sigh - ing, up from sleep to rise? with hope-less

G minor G minor G# dim.7 A minor

Arioso 4: Chorale phrase 5 (text and embellished melody).

12. **Adagio.**

thränem An - gesicht des Nachts zu Bette gehn? Wir ma - chen un - ser  
 mein and tear - y eyes, to seek our beds a - gain? We thus but mag - ni -

Chorale text phrase 5 verbatim.

A dim.7 F7 B-flat minor E-flat minor F major F7 B-flat major D major G minor

iv  
 v  
 Phrygian cadence, often used for questions.

Word Painting: Chromaticism for "Kreuz und Leid" ("cross and sorrow").

15. **Recit.**

Kreuz — und — Leid durch bange Traurigkeit nur grösser. Drum thut ein Christ viel besser, er  
 fy — dis - tress, by gloom and griev-ing make it great - er, The Chris-tian's way is bet-ter, he

E dim.7 B dim.7 C major

# J.S. Bach - Church Cantatas BWV 93

## Adagio.

Arioso 5: Text not from the chorale; hint of melodic phrase 6.

18.

trägt sein Kreuz mit christ-licher Ge - las - sen - heit.  
 bears his cross as Christ would do with - out com - plaint.

C minor D7 G minor G minor

In the major mode and a minuet-like meter, with rests on the third beat of every second measure, the tenor exhorts the believer to pause—to hold still awhile. In Bach's chiasmic structures, an emphasis on "events turning" normally occurs in the center movements. Here, however, it precedes and follows the center movement (no. 4), which serves as a pause in the symmetrical structure (on a text that stresses the importance of waiting for God's appointed hour to reverse events).

## 93/3. Aria.

(Lento  $\text{♩} = 100.$ )

(Based on Chorale Verse 3)

•Patience in affliction is rewarded by Father's help (93/3).

For Dürr's comments about nos. 3 and 6, see note.

Ritornello (derived from opening vocal line, which is derived from the opening motive of the chorale, now in the major mode).

1.

Strings *mf* "Man halte nur ein wenig stille" (see below).

E-flat major E-flat major

Form (Rhyme: ABAB-CCDD)

Ritornello (mm. 1-16) E M

A. II: Lines 1-4 (17-32) E M-B M

Rit. (33-40) B M:II

B. Lines 5-8 (65-96) Cm-E M

Rit. (1-16) E M

By repeating the A section, Bach achieves the impression of song-like bar form (although the apparent "Stollen" have the same four lines of text). After the "Abgesang," i.e., the B section, the opening ritornello (with its implied words of the chorale stanza's opening words) repeats.

hemiola

8.

Chorale text line 1 verbatim, opening motive derived from chorale opening.

15. Tenore.

17/41

Man hal-te nur ein-we-nig stille, wenn sich die  
 Pa-tient be thou, bear-thine af-flic-tion, firm as the

Text painting: Unison strings hold a note with frequent rests depict the text: "On should hold quiet for a little while."

E-flat major E-flat major

The reference to bearing one's cross alludes to Jesus' words in passages such as Matthew 10:38: "He who does not take his cross and follow me is not worthy of me." (Also Matthew 16:24, Mark 8:34, Luke 9:23.)

Chorale text line 2 almost verbatim, no melodic relationship.

The reference to God helping those who follow God's will (see here and mm. 79–96) alludes obliquely to Peter's willingness to follow Jesus' instructions in the Gospel reading (see note).

22/46

Kreuzes - stunde naht, denn unsres Gottes Gnadenwille  
hour of trial draws near; God will bestow His benediction,

Chorale: Wie unsers

E-flat major B-flat major B-flat major

29/53

verlässt uns nie mit Rath und That.  
help will He give and counsel clear.

hemiola

Ritornello

B-flat major B-flat major

36/60

Gott, der die  
God chooses

hemiola

1. 40. 2. 64.

Chorale phrase 5 (Abgesang).

B-flat (7)

66.

Aus-erwählten kennt, Gott, der sich uns ein Vater nennt,  
well and knows His own, God as our Father would be known,

E-flat major C minor C7 F minor F minor F minor

J.S. Bach - Church Cantatas BWV 93

73.

wird endlich al - len Kummer wen - den und seinen Kin - dern Hil - fe  
fi - nal - ly all - our trou - bles end - ing, help to His faith - ful chil - dren

D7 G minor C7 F minor B-flat 7 E-flat major

Text painting: The long melisma on "[Hil]fe" ("sending help") is a bit unusual. With its rising and falling lines (ultimately sailing up to high B), the melisma is reminiscent of the Gospel account—after Peter's night of fruitless fishing, Jesus commands him to cast his net again. Peter obeys and hauls in a great catch (see note above).

80.

sen - den, Hil - fe sen - - - - - send - ing, chil - dren send - - - - -

The orchestra plays the "stille halten" ("pause/keep still") motive.

E-flat major E-flat major

86.

Duple pattern against triple meter (perhaps signifying God's working against the natural order, as referenced in the text).

92.

- den, und sei - nen Kin - dern Hil - fe sen - den.  
- ing, and - help - to - faith - ful - chil - dren send - ing.

hemiola

E-flat major E-flat major E-flat major E-flat major E-flat major

*tr* *mf*

Dal Segno.

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

# Aria (Duetto) mit Choral. (Chorale Verse 4)

93/4. (Molto moderato ♩ = 66.)

•Appointed time of joy determined by God for us (93/4).

Bach later transcribed this movement for organ as Schübler Chorale BWV 647.

1. **Soprano.** 2/18. *Figura corta* (see note).

Er kennt die rechten Freu - denstun - den, er weiss wohl, wenn es  
 Chorale stanza 4 verbatim. treu - er - fun - den und mer - ket kei - ne  
 He knows the time when joy is seem - ly, He well - knows when - the  
 true and faith - ful, seen in us naught of

**Alto.**

Er kennt die rechten Freu - den -  
 Wenn er uns nur hat treu - er -  
 He knows the time when joy is  
 When He has found us true and

Binary form but incorporation of the chorale tune as a cantus firmus in the strings keeps the A section in C minor.

Right hand is editorial realization.

*piano sempre*

*Figura corta* (see note).

C minor C minor G minor

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

4/20.

nütz - lich - sei, er kennt die rech - ten Freu - den - stun - den, er  
 Heu - che - lei, wenn er uns nur hat treu - er - fun - den, wenn  
 hour - may - be, He knows the time when joy is seem - ly, He  
 per - fi - dy, when He has found - us true and faith - ful, when

stun - den, er weiss wohl, wenn - es nütz - lich - sei, er kennt die rech - ten  
 fun - den und mer - ket kei - ne Heu - che - lei, wenn er uns nur hat  
 seem - ly, He well - knows when - the hour - may - be, He knows the time when  
 faith - ful, seen in us naught of per - fi - dy, when He has found - us

(Mel.: „Wer nur den lieben Gott lässt walten“)

G minor C7 F minor C minor C minor

J.S. Bach - Church Cantatas BWV 93

7/23.

kennt die rechten Freudenstunden, er weiss wohl, wenn es nützlich sei, er  
er uns nur hat treuerunden und merket keine Heuchelei, wenn  
knows the time when joy is seemingly, He well knows when the hour may be, He  
He has found us true and faithful, seen in us naught of perfidy, when

Freudenstunden, er weiss wohl, wenn es nützlich sei, er weiss wohl,  
treuerunden und merket keine Heuchelei, und merket  
joy is seemingly, He well knows when the hour may be, He well knows  
true and faithful, seen in us naught of perfidy, seen in us

C minor G minor G minor

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

10/26.

kennt die rechten Freudenstunden, er weiss wohl, wenn es nützlich sei, er  
er uns nur hat treuerunden und merket keine Heuchelei, und  
knows the time when joy is seemingly, He well knows when the hour may be, He  
He has found us true and faithful, seen in us naught of perfidy, seen

wenn es nützlich sei, er kennt die rechten Freudenstunden, er  
keine Heuchelei, wenn er uns nur hat treuerunden und  
when the hour may be, He knows the time when joy is seemingly, He  
naught of perfidy, when He has found us true and faithful, seen

E-flat major E-flat major B-flat major B-flat major

Chorale: Unison strings.

J.S. Bach - Church Cantatas BWV 93

13/29.

weiss wohl, wenn es nütz - lich sei, er weiss wohl, er weiss wohl, wenn -  
 mer - ket kei - ne Heu - che - lei, und mer - ket, und mer - ket kei -  
 well knows when the hour may be, He well knows, He well knows when -  
 in us naught of per - fi - dy, seen in us, seen in us naught -

weiss wohl, wenn es nütz - lich sei, er weiss wohl, er weiss wohl, wenn es  
 mer - ket kei - ne Heu - che lei, und mer - ket, und mer - ket kei - ne  
 well knows when the hour may be, He well knows, He well knows when the  
 in us naught of per - fi - dy, seen in us, seen in us naught of

G7 C minor C minor C minor C7 F minor G major

16/32.

— es nutz - lich sei. Wenn er uns nur hat lei:  
 - ne Heu - che -  
 — the hour may be. When He has found us dy:  
 — of per - fi -

nütz - lich, nütz - lich sei. lei: so kommt  
 Heu - che - NBA: kömmt (each time)  
 fit - ting hour may be. dy: then God,  
 per - fi -

1. 17. 2. 33.

1. 2.

C minor C minor A-flat major B-flat 7



34.

so kommt Gott, eh' wir's uns ver-sehn und läs-set uns viel Gut's ge-scheh'n, viel Gut's,  
 then God, though we be un-a-ware, be-stows on us His boun-ty rare, His boun-

— Gott, eh' wir's uns ver-sehn und läs-set uns viel Gut's ge-scheh'n, viel Gut's,  
 — though we be un-a-ware, be-stows on us His boun-ty rare, His boun-

E-flat major      E-flat major      F7      B-flat major

37.

— wir's uns ver-sehn und läs-set uns viel Gut's gescheh'n, viel Gut's, viel Gut's ge-  
 — be un-a-ware, be-stows on us His boun-ty rare, His boun-ty, rich-and-

viel Gut's ge-scheh'n, und läs-set uns viel Gut's, und läs-set uns viel Gut's ge-  
 - ty rich-and-rare, be-stows His boun-ty rare, be-stows on us His boun-ty

B-flat major      B-flat 7      E-flat major

39.

scheh'n, so kommt Gott, eh' wir's uns ver-sehn und läs-set uns viel Gut's ge-  
 rare, then God, though we be un-a-ware, be-stows on us His boun-ty

scheh'n, viel Gut's gescheh'n, so kommt  
 rare, His boun-ty rare, then God,

E-flat (7)      A-flat major      A-flat major      B-flat 7

42.

schehn, viel Gut's, viel Gut's geschehn, und lässet uns viel Gut's geschehn, viel Gut's, viel Gut's ge-  
*rare, His boun- ty rich- and- rare, be-stows on us His boun-ty rare, His boun- ty-rich and*

— Gott, eh' wir's uns versehn und lässet uns viel Gut's geschehn, viel Gut's geschehn und lässet  
*— though we be un-a-ware, be-stows on us His boun-ty rare, His boun-ty rare, be-stows on*

E-flat major E-flat major B dim.7 C minor C7 A-flat major G7

45.

schehn, und lässet uns viel Gut's ge-schehn, viel Gut's, viel Gut's ge-schehn, viel Gut's  
*rare, be-stows on us His boun-ty rare, His boun- ty rich- and- rare, His- boun-*

uns viel Gut's, viel Gut's ge-schehn, und läs-set uns viel Gut's, viel Gut's ge-  
*us His boun- ty rich and rare, be-stows on-us His boun-ty-rich-and-*

C major C7 F minor F minor F minor

48.

— geschehn, und läs-set uns viel Gut's ge-schehn, viel Gut's ge-schehn.  
*ty- rare, be-stows on-us His boun- ty rare, His boun-ty rare.*

scheh und lässet uns viel Gut's ge-schehn.  
*rare, be-stows on us His boun-ty- rare.*

G(7) C minor C minor C minor

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

## Recitativo und Choral.

93/5 **Adagio.** (♩ = 56.)

(Verse 5) (Chorale: see also 21/9)

•Affliction: Think not that God has forsaken you! (93/5).

(Mel.: „Wer nur den lieben Gott lässt walten.“) **Allegro.** (♩ = 72.)

Troped Chorale (all 6 chorale text lines). The chorale melody is used as well but constantly transposed.

The recitativo/aria pair —no. 5 (lament) & no. 6 (comfort)— corresponds to nos. 2 & 3. See Petzoldt, *Bach Kommentar 1*: 117, 118.

1. **Tenore.**

Denk' nicht in dei-ner Drangsals - hit - ze, wenn Blitz und Donner  
 Think not when hot af - flic - tion press-es, when flash and thun-der

Chorale phrase 1 (text; melody in E-flat minor).

Continuo alone (right hand is editorial).

E-flat major A dim.7 B-flat 7 furioso

Chorale phrase 2 (text; melody embellished and in F minor).

The fear that God has abandoned the believer is reminiscent of Jesus' cry on the cross. See note.

Text painting: Stile concitato for "schwüles Wetter" ("sultry storm") (see note).

3. **Andante** (♩ = 72.) **Adagio.** (♩ = 40.)

kracht und dir ein schwüles Wet - ter ban - ge macht, dass du von  
 clap, and stif - ling air has brought thy spir - it low, that God has

E-flat 7 C minor D major D7 G minor E-flat major

5. **Recit.**

Gott ver - las - sen seist. Gott bleibt auch in der grössten Noth, ja gar bis in den Tod mit seiner  
 then for - got - ten thee, God hold - eth true in dir - est need; yea, e - ven un - to death He show-eth

Chromatic inflection for "Not" ("need" or "distress").

F minor B dim. B dim.7 G7 C7

8. **Adagio.**

Gnade bei den Seinen. Du darfst nicht meinen, dass dieser Gott im Scho.sse sit - ze, der  
 mer-cy to His serv-ants. Do not then fan - cy that he whom hun-ger ne'er dis - tress-es, can

Chorale phrase 3 (text; melody embellished and in B minor).

F major F7 B minor

The reference to the "rich man" and "God's bosom" is an allusion to Jesus' parable about poor man Lazarus and the rich man in Luke 16. See note.

Chorale phrase 4 (text; melody embellished and in C minor).

11. **Recit.** **Adagio.**

täglich, wie der reiche Mann, in Lust und Freuden leben kann. Der sich mit ste-tem Glücke  
*like the wealth-y ev-er live, 'mid rare de-lights which rich-es give, can gorge him-self, from wor-ries*

F major B-flat major B-flat 7 E-flat major C minor

13. **Recit.**

speißt, bei lauter gu-ten Ta-gen, muss oft zu-letzt, nach-dem er sich an eit-ler Lust er-free.  
*How-ev-er great his pleas-ures, yet in the end, when he has emp-tied bare the pleas-ure*

C major A7 C# dim.7

The source of the obscure biblical allusion is 2 Kings 4 (see note).

Chorale phrase 5 (text; melody in A minor).

16. **Adagio.** **Recit.**

götzt: „Der Tod in Töpfen!“ sa-gen. Die Fol-ge-zeit ver-än-dert viel! Hat Petrus  
*pots, then death is at the bot-tom. In God's time all will be-dis-closed! Though Pe-ter,*

D minor N6 D minor D minor E7 A minor

The reference to Peter alludes to the Gospel reading of the day (see side note).  
 Text painting: Rising line for "fruitless toil."

19.

gleich die ganze Nacht mit leerer Arbeit zugebracht und nichts ge-fangen: auf Je-su Wort kann  
*toil-ing all the night, with fu-tile la-bor at his nets, had tak-en noth-ing; at Je-sus' word he*

B7 E minor

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

Chromatic inflection for "Therefore, just keep trusting despite poverty, cross, and pain."

22.

er noch ei-nen Zug er-langen: Drum traue nur in Armuth, Kreuz und Pein auf  
took a mul-ti-tude of fish-es. Place then thy faith, in tri-al, want, and pain, on

A7 D major D major D7 B dim.7

25.

dei-nes Je-su Gü-te mit gläu-bi-gem Ge-mü-the. Nach  
Je-sus' lov-ing kind-ness, with trust-ing heart re-ly-ing, for

C minor D7

27. **Adagio.**

Regengiebt er Sonnenschein, und setzt Jeg-li-chem sein Ziel.  
sun-shine al-ways fol-lows rain, and each one's lot will-be dis-posed.

G minor G minor

Chorale phrase 6 (text; melody in G minor).

**Aria.** (Based on Chorale Verse 6)  
• Trusting God who exalts the poor & humbles the rich (93/6).

93/6. (Mit stellenweiser Benutzung der Choral-Melodie: "Wer nur den lieben Gott lässt walten")  
(Allegro moderato ♩ = 72.)

1. Oboe I

Ritornello is related to the end of chorale Stollen 2, continuing with Abgesang of chorale's bar form.)

G minor

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

3. B-flat 7 E-flat major C minor C minor

6. D7 G minor C minor F7

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.

8. **Soprano.** Section A.

Aria text line 1 (Motto). **Ich will auf den Her-ren**  
*In my God will I con-*  
 Text painting: The first phrase (the devise/motto) has a rising line for "I will look to the Lord."

D7 G minor G minor

10. *schaun,* **ich will auf den Her-ren**  
*fide, —* *in my God will I con-*

Aria text lines 1-2. G minor

12.

schaun und stets mei - nem Gott ver - traun,  
*fide — stead - fast in the - Lord a - bide,*

Ritornello

G minor

14.

Aria text lines 1-2.

ich will auf den Her - ren schaun und stets mei - nem Gott ver - traun, und stets  
*in my God will - I — con - fide — stead - fast in the - Lord a - bide, stead - fast*

G minor B-flat major B-flat major

17.

mei - nem Gott ver - traun, ich will auf den Her - ren  
*in the - Lord a - bide, in my God will I con -*

Word painting: Sustained note for "vertraun" ("to trust").

A7 D minor D minor

19.

schaun, ich will auf den Her - ren schaun und stets meinem Gott ver -  
*fide, — in my God will I con - fide stead - fast in the Lord a -*

21

trau'n.  
bide.

Ritornello

D minor D7 G minor C# dim.7 A7 D minor

23

Section B. (NB. Aus der Choral - Melodie.)

Note: The first presentation of text lines 3-6 modulates from G minor to C minor; the second presentation modulates from C minor to G minor. This reversal reflects the allusion to the Magnificat (see below).

Er ist der rech - te Wun - ders -  
Chorale: Gott ist Chorale: Wundermann - is  
The might - y Won - der - man - is

Aria text line 3 (=chorale phrase 5: text and melody).

p

D major G minor G minor

25

Text lines 4-5. The text alludes to Mary's Magnificat and the canticle of Hannah (see side note).

mann, der die Rei - chen arm und bloss, die Rei - chen arm und  
He, rich He brings to low es - tate, - He brings to low es -

G minor C minor C minor C7 F minor

27

(Choral - Mel.)

bloss und die Ar - men reich und gross nach sei - nem  
tate, - makes the poor man rich and great; - as He has

Aria text line 6 (=chorale melodic line 6 with chorale text paraphrased in same meter).

F minor G7 C minor



J.S. Bach - Church Cantatas BWV 93

29

Wil - len ma - chen kann.  
willed, so must it be.

Note: The first presentation of text lines 3-6 modulates from G minor to C minor; the second presentation modulates from C minor to G minor.

*f* Ritornello

C minor

31

Chorale: Gott Er ist der rech - te Wunders - mann, der die Rei - chen arm und  
The might - y Won - der - man - is He, rich He brings to - low es -

REPETITION  
Aria text line 3 (=chorale phrase 5: chorale text with the melody in diminution).

C minor F# dim.7 G minor

Note: For the repetition of aria text lines 3-6, line 3 is in rhythmic diminution, hiding the chorale phrase somewhat, perhaps to suggest that the divine wonders referenced in the text are sometimes hidden.

33.

bloss und die Ar - men reich und  
tate. makes the poor man rich and

Text painting: The alto descends and holds its lowest note for "bloss" ("bare") then ascends, while the instruments ascend and descend to depict God reversing the positions of the rich and poor, as referenced in the text (which alludes to Mary's canticle, the Magnificat),

Continuo up 1 octave (see full score). G minor Continuo down 1 octave (see full score).

35

gross nach sei - nem Wil - len ma - chen kann.  
great; as He has willed, so must it be.

(Choral - Aria text line 6 (=chorale melodic line 6 with chorale text paraphrased in same meter).

G minor G minor G minor  
Dal Segno

93/7. Choral. (Mel.: „Wer nur den lieben Gott lässt walten.“)

●Blessing for those who faithfully walk in God's ways (93/7).

1/6.

Soprano.  
+Ob I, II  
+Vln I

Alto.  
+Vln II

Tenore.  
+Vla

Basso.

Sing' bet' und geh' auf Got.tes Wegen, verricht' das Deine nur ge - treu,  
und trau'des Himmels reichem Segen, so wird er bei dir wer - den neu;  
*Sing, pray, and walk in God's own path-way and do your part with pur - pose true;*  
*by con - fi - dence in His rich bless - ing, will you, through Him, be born a - new;*

Sing' bet' und geh' auf Got.tes Wegen, verricht' das Deine nur ge - treu,  
und trau'des Himmels reichem Segen, so wird er bei dir wer - den neu;  
*Sing, pray, and walk in God's own path-way and do your part with pur - pose true;*  
*by con - fi - dence in His rich bless - ing, will you, through Him, be born a - new;*

Sing' bet' und geh' auf Got.tes Wegen, verricht' das Deine nur ge - treu,  
und trau'des Himmels reichem Segen, so wird er bei dir wer - den neu;  
*Sing, pray, and walk in God's own path-way and do your part with pur - pose true;*  
*by con - fi - dence in His rich bless - ing, will you, through Him, be born a - new;*

Sing' bet' und geh' auf Got.tes Wegen, verricht' das Deine nur ge - treu,  
und trau'des Himmels reichem Segen, so wird er bei dir wer - den neu;  
*Sing, pray, and walk in God's own path-way and do your part with pur - pose true;*  
*by con - fi - dence in His rich bless - ing, will you, through Him, be born a - new;*

C minor B-flat 7 C minor C minor  
E-flat major

11.

denn welcher sei.ne Zu.ver.sicht auf Gott setzt, den ver.lässt er nicht.  
who - so on God his faith has set him nev - er will his - God for - get.

denn welcher sei.ne Zu.ver.sicht auf Gott setzt, den ver.lässt er nicht.  
who - so on God his faith has set him nev - er will his God for - get.

denn welcher sei.ne Zu.ver.sicht auf Gott setzt, den ver.lässt er nicht.  
who - so on God his faith has set him nev - er will his God for - get.

denn wel.cher sei.ne Zu.ver.sicht auf Gott setzt, den ver.lässt er nicht.  
who - so on God his faith has set him nev - er will his - God for - get.

C minor E-flat major  
B-flat 7 E-flat major E-flat major F# dim.7 G7 A-flat major F# dim.7 G7 C major