

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

Introduction & updates at melvinunger.com.

Dating from 1734 and perhaps originally intended for a wedding, the chorale cantata, BWV 97, is an expansive work, which Bach revived on at least two subsequent occasions. Its 9 movements embrace the complete chorale text ("per omnes versus"; see note), whose theme of accepting God's will in all circumstances must have resonated with Bach, since he had still not received help from the Elector (now also King of Poland), though he tried to ingratiate himself with the court. (See side note.) Most striking is the cantata's

Perhaps for 5. S. after Trinity (a copy, ca. 1760, in C. F. Penzel's hand specifies this occasion) or for a wedding (see below and note at 97/7).

Librettist: Chorale (Paul Fleming)

TC: 1734 (date on autograph). FP: perhaps 25 July 1734

(5. S. after Trinity). Less likely occasions are the 1. S. after New Year (3 January 1734—Mary and Joseph's flight to Egypt), or Change of Town Council (30 August 1734).

Martin Petzoldt believes the arguments for the 5. S. after Trinity carry more weight in light of the scriptures and sermon on that Sunday. See "Bach-Kommentar" 3:581–584.

Bach wrote several chorale cantatas after 1730. See side note for details.

Late
Chorale
Cantata
for
Unknown
Occasion.

Instrumentation:
Ob I, II
Fagotto
Vln I, II
Vla
SATB
Organo
Violoncello &
Violone

J.S. Bach
Cantata No. 97
In allen meinen Taten

Vers 1. Coro

97/1. Grave

characterized further by polyphonic writing achieved by means of double stopping and biplanar melodies. For Alfred Dürr's comments, see side note. The underlying chorale (called a "travel hymn" by the writer) was penned in 1633 by physician Paul Fleming (5 October 1609–2 April 1640) at

the outset of a journey in which Fleming accompanied Duke

Friedrich III of Holstein-Gottorp on a trip Moscow and Persia that ultimately lasted 6 years (1633–1639).

Movement 1 is in the form of a French Overture (though the slow section is not repeated at the end). A fugato

(in which the chorale cantus is embedded) serves as the fast imitative section. Cantatas with French Overture

movements include the Weimar cantata, BWV 61, BWV 20, the first cantata of Cycle II (the chorale

cantata cycle), the later chorale cantata BWV 97, and BWV 110 from Cycle III.

(Chorale Verse 1) • God's counsel needed for successful endeavors (97/1).

1/14.

A French Overture is fitting for describing the embarkation of a journey, whether a marriage or Peter's commencement as a disciple of Jesus as recounted in the Gospel reading for the fifth Sunday after Trinity (Luke 5:1–11).

4/17

B-flat major

C7

7/20

F major

F major

10/23

Ob I, Vln I

Ob II, Vln II

F major

D minor 7

F major

F major

Vivace

13/26

B-flat major

B-flat major

Bsn, Cont.

Vla

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

Martin Petzoldt observes that dividing the vocal section of the first movement into two parts sets a pattern for the subsequent movements: each half presents 3 chorale text phrases). See Bach-Kommentar 3:585.

Chorale Line 1 with ATB fugato.

16 /29

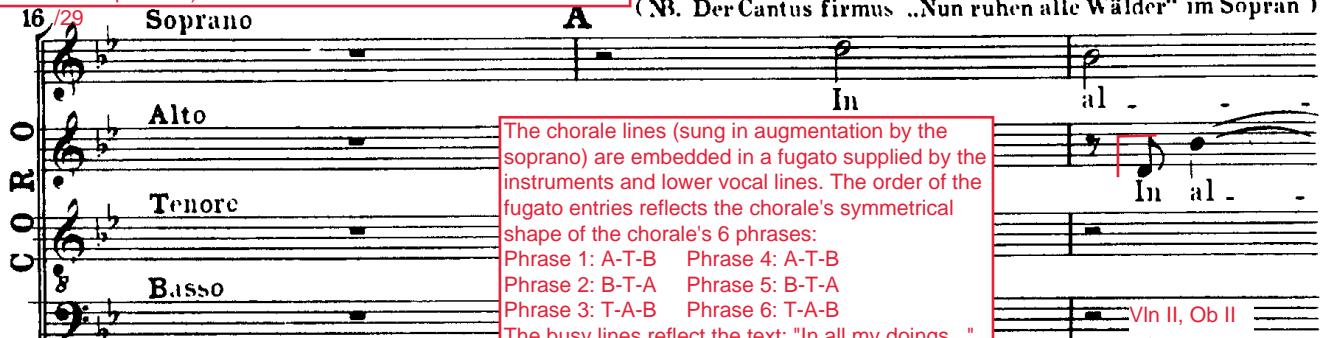
Soprano **Alto** **Tenore** **Basso**

CORO

A **In** **al**

The chorale lines (sung in augmentation by the soprano) are embedded in a fugato supplied by the instruments and lower vocal lines. The order of the fugato entries reflects the chorale's symmetrical shape of the chorale's 6 phrases:
Phrase 1: A-T-B Phrase 4: A-T-B
Phrase 2: B-T-A Phrase 5: B-T-A
Phrase 3: T-A-B Phrase 6: T-A-B
The busy lines reflect the text: "In all my doings..."

Vln II, Ob II



For biblical background, see note.



18 II /31b

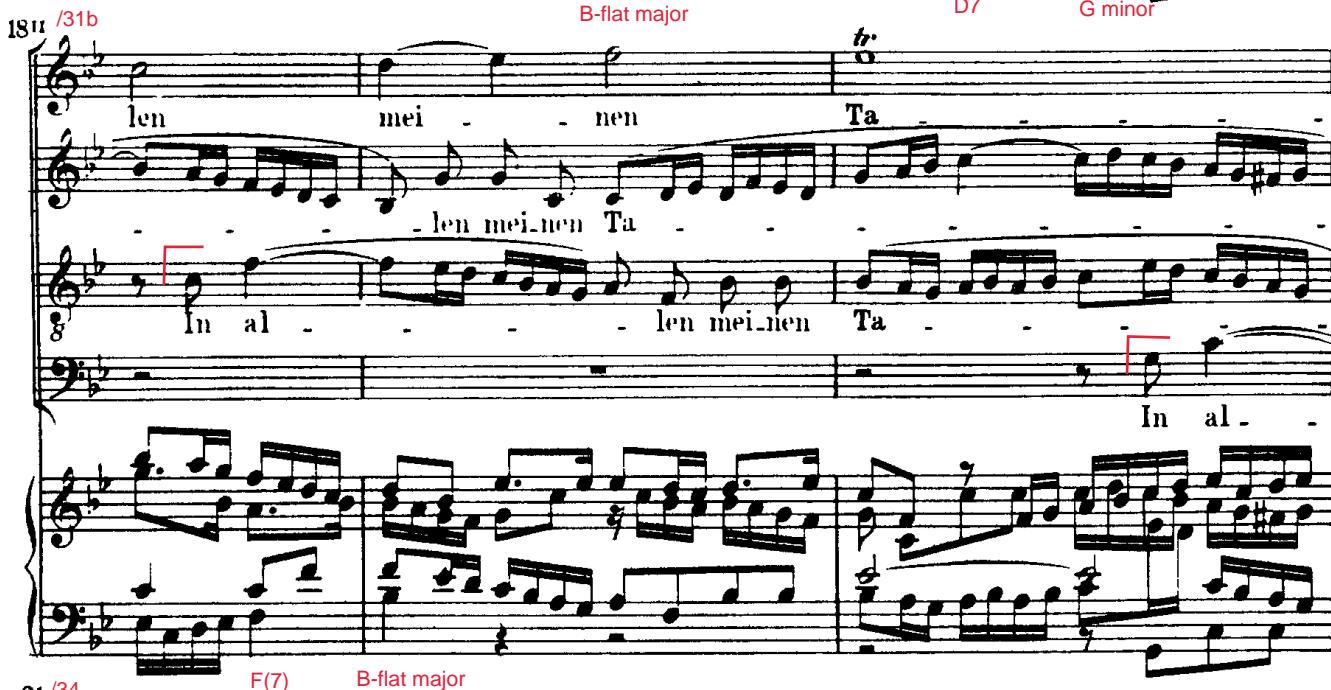
len **mei** **nen** **Ta**

len **mei** **nen** **Ta**

In **al** **len** **mei** **nen** **Ta**

In **al**

B-flat major D7 G minor



21 /34

ten

ten. **in** **al** **len** **mei** **nen** **Ta** **ten**

ten, **in** **al** **len** **mei** **nen** **Ta** **ten**

len **mei** **nen** **Ta** **ten**

D7 **G minor** **G minor**



J.S. Bach - Church Cantatas BWV 97

23/36

B

Martin Petzoldt suggests that the preeminent entry of the bass for the second chorale phrase "I allow the Most High to counsel me" symbolizes deference to God (the bass representing the voice of authority). See *Bach-Kommentar* 3: 584.

25/38b

Chorale Line 2 with BTA fugato.

laß ich den Höchsten
laß ich den Höchsten ra -
ich den Höchsten ra - ten,

G minor

28/41 G minor

ra - ten,
ra - ten, den Höch - sten
Cross relation

F(7) B-flat major B-flat major

laß ich den Höch - sten
laß ich den Höch - sten
laß ich den Höch - sten

G minor A7 D minor D minor

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30/43

ten,
sten ra ten,

f

C

D minor

32/45b Chorale Line 3 with TAB fugato.

der al - les kann und

der al - les, al - les

der al - les, al - les kann, al - les, al - les

der al -

F(7) **B-flat major** **B-flat (7)** **G minor**

35/48

hat;

kann. der al - les kann und hat;

kann. der al - les kann und hat;

les, al - les kann und hat;

C7 **F major** **F major**

J.S. Bach - Church Cantatas BWV 97



37/50

39ii/52b

Ob I Ob II

Ob/Bsn Trio

These mm. were not originally in the organ part (see note).

F major F(7) B-flat major

42/55

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

+Str

44ii/57b

D(7) G minor E-flat major B-flat major F(7) B-flat major

47/60 D

er muß zu

er muß zu al

er muß zu

Chorale Line 4 with ATB fugato.

D

D major G minor G minor F(7)

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49/62

B-flat major

51/64b

G minor

54/67

E

Chorale Line 5 with BTA fugato stretto.

soll's

soll's

soll's anders

E

G minor

J.S. Bach - Church Cantatas BWV 97

56/69

F(7) B-flat major

58/71

Cross relation

D minor

60II/73b

G minor A7 D minor A7 D minor F Chorale Line 6 with TAB fugato.

selbst

selbst ge - geben

D minor F D minor F(7)

65¹¹ B-flat major
78b

und Tat,
- ben Rat und Tat, selbst ge - ben Rat und Tat,
Tat, selbst ge - ben Rat und Tat, selbst ge - ben Rat und Tat, Rat und
selbst ge - ben Rat und Tat, selbst ge - ben Rat

G minor B-flat 7 E-flat major

68/81 G minor G minor D flat / E-flat major

Coda: Chorale text lines 4–6 repeated in homophony, with sequentially ascending sequence.

er muß zu al - len Din - - gen,soll's
 Rat und Tat, er muß zu al - len Din - - gen,soll's
 Tat, Rat und Tat, er muß zu al - len Din - - gen,soll's
 und Tat, er muß zu al - len Din - - gen,soll's

E-flat major B-flat major

70/83

The last chorale text line is rhetorically emphasized with repetition after an incomplete beginning. In this way the successive acts of God's counsel ("Rat") and his assistance ("Tat") are underscored.

an-ders wohlge - lin - gen,selbst ge - ben Rat |selbst geben Rat,und Tat.
 an-ders wohlge - lin - gen,selbst ge - ben Rat selbst geben Rat und Tat.
 an-ders wohlge - lin - gen,selbst ge - ben Rat selbst geben Rat und Tat.
 an-ders wohlge - lin - gen,selbst geben Rat und Tat, selbst geben Rat und Tat.

tr.

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

These mm.
were not
originally in
the organ
part (see
note at
m. 55).

73/86

Ob I Ob II Ob I Ob II Ob I

Ob/ Bsn Trio

Fugato motive in ascending sequence, then descending.

B-flat major

75II/88b

Ob II Ob I Vln I Ob I Ob II

(f) +Strings

Descending sequence.

B-flat major

78/91

Ob I Ob II Ob I Ob II

80/93

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

Bass

97/2. Vers 2. Aria (Chorale Verse 2)

1.

• Success not guaranteed by human effort but God's will (97/2).

Ritornello opening derived from vocal line.
Continuo alone (realization here is editorial).

For biblical
background,
see note.

Octave up (see full score). The first half of the ritornello theme descends 2 octaves from d' down to D. G minor



Chorale Text Lines 1-3 (2x).

Text painting: The futility of human striving without God's providence is represented by 1) a theme with descending sequence (busy eighths alternating with a sighing figure, 2) a theme in the continuo in which an ascending sequence constantly falls back down to the dominant scale degree, and 3) static harmonies.

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26

frü - he um al - le mein e Mü - he, mein Sor - gen ist um - sonst, — mein

G minor

Word painting: Upwardly striving melisma with halting syncopations to depict human toil and trouble that is in vain.

31

Sor - - - - - gen, mein Sor - gen ist um -

G minor F major F7 B-flat major

Word painting: "Sorgen" (trouble/anxious effort) is stressed with longer notes.

36

sonst, umsonst, mein Sor - - - gen ist um - sonst, mein Sor - - - gen ist um -

B-flat major B-flat major

41

sonst, umsonst: nichts ist es spat und frü - he um al - le mein e Mü - he, mein

J.S. Bach - Church Cantatas BWV 97

46

Sor - - - gen ist um - sonst, umsonst.

Ritornello

B-flat major D7 G minor

Chorale Text Lines 4-6 (3x: 1+Rit+2).

50

Er mag's mit mei - nen

F7 B-flat major

Word painting: "stell's" (to place) and "Gunst" (grace) are stressed with longer notes.

54

Sa - chen nach sei.nem Wil. len ma - chen, ich stell's in sei - - ne

C minor C minor

59

Gunst. ich stell's in sei - ne Gunst. ich stell's in sei - ne

See full score.

C minor

J.S. Bach - Church Cantatas BWV 97

63

Gunst... Harmonic instability suggests uncertainty as referenced in the text. Er

Ritornello

C minor C7 F minor B-flat 7 E-flat major C minor

68

mag's mit mei_nen Sa - chen nach sei_nem Wil - len ma - chen, ich stell's

Word painting: Long notes for "stell" (to place), suggesting relinquishment as referenced in the text.

C minor C minor D7 G minor

73

in sei - ne Gunst, ich stell's in sei - ne

G minor G minor

77

Gunst, in sei - ne Gunst; er mag's mit mei_nen Sa - chen nach sei_nem Wil - len

G minor

82

ma - - chen, ich stell's in sei - ne Gunst.

Ritornello

G minor G minor G minor

87

G minor G minor

92

G minor G minor G minor

Secco

97/3. **Vers 3. Recitativo** (Chorale Verse 3)
Tenore 1. Chorale Text Lines 1–3.

• God's will is best for me; I gladly accept it (97/3).

Original parts:
versehen

Karin Wollschläger notes that in the first performance, movements 3, 4, and 7 were performed without organ. See Johann Sebastian Bach, *The Sacred Vocal Music Complete Edition*. Cantatas and Motets (Stuttgart: Carus Verlag, 2017), vol. 9, p. 4 (translated by David Kosviner).

Chorale stanza is set in a declamatory manner.

Now can to-me nothing happen but whatever he has

Allusion to biblical passages such as Romans 8:28: We know that in everything God works for good with those who love him, who are called according to his purpose.

Secco

Es kann mir nichts ge - sche - hen, als was er hat er -

E minor B-flat 7

Diminished 7th for "versehen" (provided/ordered) suggesting some concern about God's provision, which resolves at "selig" (blessed).

Chorale Text Lines 4–6.

sc - hen und was mir se - lig ist; ich nehm es, wie er's gi - bet, was

ordered and whatever for-me blessed is: I take it, as he-it gives: what

The continuo outlines B dim.7, outlining a cross, perhaps suggesting that the divine blessing referenced in the text involves cross-bearing.

E dim.7 C7 F minor G7 C7

For biblical background, see note.



8 ihm von mir be - lie - bet, das hab ich auch er - kiest.
 him regarding me pleases; that have I also chosen.

C# dim.(7) D minor D minor

97/4. Vers 4. Aria

(Chorale Verse 4)

- God's grace keeps from harm if commandments obeyed (97/4).

Largo

1.

Virtuosic solo violin obbligato

Bach wrote this remarkable tenor aria after losing six children between November 1727 and November 1733. Its virtuosic lines capture the mood of trust (referenced in the text) amidst great sadness. The style is relatively modern for the time.

violin obbligato

(f)

B-flat major

The opening phrase is reinterpreted with pulsing notes in parallel motion (measures 1-2). The piano part is mostly eighth-note chords.

The opening phrase is reinterpreted with pulsing notes in parallel motion (double stops & bass), perhaps to suggest sniffing sobs of grief.

For biblical background, see note.

Double stops in the obbligato violin (see score).



Double stops in the obbligato violin (see score).

C7 E major

C7 F major

F major

17

B-flat major

E-flat major

C7

15

J.S. Bach - Church Cantatas BWV 97

9 (58)

D7 G minor F7 B-flat major

10 (59¹¹) **Tenore**

Double stops in the obbligato violin (see score). Ich

B-flat 7 E-flat major F7 B-flat major B-flat major

13 Word painting: The sustained note with embellishment for "ich trau" (I trust [his grace]) suggests the repose of trust. The melody is related to the violin's opening theme.

trau - - - - e sei - ner Gna - - - den, die mich vor

Pulsing Vln echoes the singer. L.H.

B-flat major B-flat major

15 Word painting: Long, virtuosic melisma with syncopations for "allem" (all).

al - - - - lem Schaden, vor al - lem

Punctuating chords by the violin (see full score).

B-flat major B-flat major

17 Word painting: Syncopated/oppositional gesture for "Ubel" (evil) with violin responding with inversion.

Ü - - - - bel schützt, ich trau - e sei - ner Gna - den, die

Double stops in the violin (see full score).

Pulsing

D7 G minor G minor C7 F major

J.S. Bach - Church Cantatas BWV 97

19

Chromatic inflection for "Schaden" (harm) and "Übel" (evi).

mich vor_ al_ lem Schaden, vor al lem Übel schützt.

Double stops in the violin (see full score).

Pulsing

(f) Ritornello

F major F major

21

F major F major

23

L.H.

24II

f p f p f

F major

26

Chorale Text Lines 4–6 (2x: 1+Rit+1).

Leb ich nach sei.nen Ge.

Double stops in the violin (see full score).

Pulsing

F major F major D7

Long notes for "leb" (to live) and "so" (then), perhaps suggesting endurance.

28

set - zen,

so

wird mich nichts ver-

Pulsing

B dim.7

G7

G minor

Punctuating chords by the violin (see score) emphasize the repeated word "nichts" nothing.

30

let - zen, nichts, nothing, nichts, nothing, wird mich ver.let.zen, nichts, nothing

C minor B-flat (7)

Text painting: "Nichts" is separated by rests (nothing), during which the violin plays emphatic chords as if echoing the word; ambiguous harmonies suggest insecurity, and the phrase ends with a dramatic fermata on a diminished 7th chord). 

32 ambiguous harmonies suggest insecurity, and the phrase ends with a dramatic fermata on a diminished 7th chord).

The musical score for Brahms' 'Liebestreu' is shown in three staves. The top staff is in G major, the middle in C major, and the bass in C major. The lyrics are: nichts, nothing, nichts wird mir feh-lack, nothing will (I) lack, nichts, nothing, nichts wird mich ver-let-zen, injure, nichts. The score is annotated with yellow bars under the middle staff, labeled 'Harmonic instability...' and 'Dim.7 chord for "injure"'. Below the staves, the chords are labeled: E-flat 7, C minor, A-flat 7, G7, C minor, and F# dim.7.

Double stops in the violin (see full score).

J.S. Bach - Church Cantatas BWV 97

38

8

so _____ wird mich nichts ver - let - zen, nichts feh - len, nichts,

Punctuating chords by the violin.

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

40
8
was_mir nützt, nichts feh _ len, nichts, was_mir nützt; leb _

B-flat 7 E-flat major C7 F7

41^{II}

8

ich nach sei - nen Ge - set - .

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

J.S. Bach - Church Cantatas BWV 97

43

zen, so wird mich nichts, nichts, nichts ver - let - zen, so wird mich nichts.

Cross relation

E-flat major F7 B-flat major

44II

nichts ver.let - zen, nichts feh - len,

B-flat (7) C minor

46

nichts feh - len, so wird mich nichts ver.let - zen, so wird mir nichts

Punctuating chords by the violin (see full score).

G7 C minor E-flat major B-flat major

48

feh - len, nichts feh - len, nichts feh - len, was mir nützt.

Cross relation

F7 B-flat major B-flat major dal segno

Alto is often the voice of the believing soul or church.
See Petzoldt, *Bach-Kommentar* 1:176, 541, 2:917.

97/5. Vers 5. Recitativo (Chorale Verse 5)

•God's grace sought in forgiveness of sins (97/5).

Alto 1. Chorale Text Lines 1–3.

Chorale stanza is set in a declamatory manner. Er wol le mei ner Sün den in Gnaden mich ent.

For biblical background, see note.

"Halo" of strings suggests comfort. Dim. 7th chord for "sins."

D major F# dim.7 D major

Text painting: Staccato string chords depict the authoritative "crossing out of the debt" as referenced in the text. Chorale Text Lines 4–6. Chromatic inflection for "offences."

binden. durchstreichen meine Schuld! Er wird auf mein Verbrechen nicht

Cross figures

G minor G7 B dim.7

6

stracks das Urteil sprechen und ha ben noch Geduld.

Allusion to Jesus' parable in Matthew 18 (see note).

G7 C minor N6 B dim.7

Neapolitan 6 chord reflects the surprising forgiveness of the debt.

G minor F# dim.7 G7

C minor

Allusion to biblical passages such as Colossians 2:13–14: You, who were dead in trespasses.... God made alive together with him, having forgiven us all our trespasses, having canceled (Luther 1645: "ausgetilget," i.e., erased) the bond which stood against us with its legal demands; this he set aside, nailing it to the cross.

97/6. Vers 6. Aria (Chorale Verse 6)

•God's Word comforts in all circumstances of life (97/6).

For the significance of C, see side note.

For biblical background, see note.

1.

Strings Ritornello derived from vocal line.

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

The aria, no. 6, is relatively modern in style, emphasizing the outer lines of violin I and continuo rather than contrapuntal interplay. See *Bach Handbuch*, ed. Konrad Küster, (Kassel: Bärenreiter, 1999), p. 368, cited by Martin Petzoldt, *Bach-Kommentar* 3:589.

4.

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

J.S. Bach - Chu

The text appears to allude to Deuteronomy 6:6–7: "These words which I command you this day shall be upon your heart; and you shall teach them diligently to your children, and shall talk of them when you sit in your house, and when you walk by the way, and when you lie down, and when you rise." However, Bach's restless music may suggest Psalm 127:2: "It is in vain that you rise up early and go late to rest, eating the bread of anxious toil; for he gives to his beloved sleep."

Chorale Text Lines 1–3 (2x).

Text painting: Line descending an octave to depict "whether I lie down...."

7 **Alto**

them diligently to your children, and shall talk of them when you sit in your house, and when you walk by the way, and when you lie down, and when you rise." However, Bach's restless music may suggest Psalm 127:2: "It is in vain that you rise up early and go late to rest, eating the bread of anxious toil; for he gives to his beloved sleep."

depict "whether I lie down...."

Leg ich mich späte

Unsteady rhythms suggest that the sleep referenced in the text is restless.

Text painting: Rising line for "reawaken early."

Text painting: Sustained notes for "lie"; scalar passages for "or set forth."

Text painting: Sustained notes for "lie", scalar passages for "ziehe fort".

13

lieg _____ oder ziehe fort, lieg ich _____

E-flat major

E-flat major

16

oder ziehe fort, lieg ich
oder ziehe fort; leg ich mich

D major

J.S. Bach - Church Cantatas BWV 97

Word painting: Octave leap up for "awaken."

19

— spä - te nie - der, er - wa - - - che frü - he wie - der,

G7 C minor F# dim.7 D7

21

lieg — o - der zie - he fort, lieg — o - der zie - he fort, fort,

G minor G minor B dim.7 C minor C minor

24

fort, lieg — o - der zie - he fort,-

Ritornello

G minor G minor F7 B-flat major

27

G minor G minor F7 B-flat major

30

G7 C minor D7 G minor

Interplay between voice and Vln I suggests an added hermeneutical layer.

33

Chorale Text Lines 4-6 (3x: 1+Rit+2).

in Schwach - heit und in Banden

Voice sings text lines 4 & 5 in musical sequence alternating with Vln I playing line 1 ("Leg ich mich...") in musical sequence.

und was mir stößt zu

G minor C7 F minor F minor F minor B-flat 7

Text painting: Sequentially ascending melisma for "then comforts me his Word" is loosely imitated by Vln I, symbolizing the accompanying, comforting presence of the Word, as referenced in the text.

36

Handen so trö -

Theme now in major
ode suggests comfort, as referenced in the text.

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

39

stet mich sein Wort, so trö - stet mich sein Wort;

Ritornello

A-flat major

42

B-flat 7 E-flat major E-flat 7 F7 B-flat minor E dim.7 F minor

Word painting: Bumpy scalar descent for "stößt" (to bump, i.e., to befall).

45

Chromatic inflection for "weakness."

in Schwach - heit und in Banden und was mir stößt

F minor B dim.7 G7 C minor F minor

J.S. Bach - Church Cantatas BWV 97

48 Word painting: Sustained notes for "to comfort."

zu Han - den, so trö - Vln I again acts as a partner to the voice with accompanying counterpoint. Vln I

B dim.7 C minor C minor

51 Chromatic inflection for "weakness."

stet mich sein Wort, so trö - stet mich sein Wort; in Schwach - heit

C minor E dim.7

54 Word painting: Bumpy melisma for "stößt" (to bump, i.e., to befall).

und in Ban - - - den und was mir stößt zu Handen, so tröstet mich sein

Continuo alone: The last text line is repeated like a coda.

F minor B dim.7 C minor

57

Wort.

Ritornello

C minor C minor E-flat major

60

E-flat major E dim.7 C7 F minor

J.S. Bach - Church Cantatas BWV 97

19

schlos - sen, so will ich unver - dros - sen an mein Ver. hängnis

so will ich unver - dros - sen an mein Ver. hängnis

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

23

gehn, an mein Ver. hängnis

an mein Ver. hängnis

B-flat major G7 C major C7 F(7) B-flat major D(7)

27

nis; hat er es denn be - schlos - sen.

The 3rd statement is presented in closer imitation.

gehn, an mein Ver. hängnis; hat er es denn be - schlos - sen, so

G minor F7 B-flat major F7 B-flat major

31

so will ich unver - drossen an mein Ver. hängnis gehn.

will ich unver - drossen an mein Ver. hängnis gehn.

Ritornello Reminder: Right hand is editorial.

B-flat major

B-flat major C7 F major F7 B-flat 7 E-flat major G7 C minor F7

B Section. Chorale Text Lines 4–6 (3x: B+S/B+S/B). The melody is related to the second part of the continuo's ritornello theme.

40 **Basso**

The first statement of chorale lines 4–6 is sung by bass alone.

Kein Un - - - fall un - ter al - len soll mir zu harte fal - - -

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

45 **Soprano**

In the 2nd statement of chorale lines 4–6, the soprano (Soul/bride?) repeats the foregoing bass line (Christ/bridegroom?) at the 5th.

Kein Un - - - fall un - ter
- - - len, ich will ihn ü - ber - stehn, ich will ihn ü - ber -
- - -

A-flat major C7 F minor D7

49

al - len soll mir zu har - te fal - - - len, ich will ihn ü - ber -
- - - stehn, kein Un - - fall un - ter al - len soll mir zu har - te -

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

J.S. Bach - Church Cantatas BWV 97

3rd statement of chorale text lines 4–6.

53

stehn, kein Un - fall, kein Un - fall, kein Un - fall unter al - len
fallen, ich will ihn ü - ber - stehn, kein Un - fall un - ter al -

R.H.

57 C minor C minor F7 B-flat major B-flat 7

soll mir zu harte fal - len, ich will ihn ü - ber - stehn.
len soll mir zu harte fal - len, ich will ihn ü -

E-flat major F7 B-flat minor C7 F minor G7 C minor F7

61 ü - ber - stehn, ü - ber - stehn, ich, ich will ihn ü - ber -
ber - stehn, ü - ber - stehn, ich will ihn ü - ber -

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

65 stehn.

A' Section: The first statement of chorale lines 1-3 is sung by bass alone (a reverse of the opening A section).

A' Section: Chorale Text Lines 1-3 (3x: B)

stehn. Ritornello

Hat er es denn be -

Dramatic pause

F minor F minor F minor A-flat 7

J.S. Bach - Church Cantatas BWV 97

70

schlos - sen, so will ich unver - dros - sen an mein Ver - häng -

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

74

A'. In the 2nd statement of chorale lines 1-3, the soprano (Soul/bride?) repeats the foregoing bass line at the 5th, which is then echoed (initially) canonically by the bass (Christ/bridegroom?).

Hater es denn be -

- - - - - nis gehn an mein Ver - häng - nis,

D-flat major E-flat 7 A-flat major F7 B-flat major B-flat 7 E-flat major

78

schlos - sen, so will ich unver - dros - sen an mein Ver - häng -

hat er es denn be - schlos - sen, so will ich unver - dros - sen

E-flat 7

82

nis gehn an mein Ver - häng - nis, an

an mein Ver - häng - nis gehn, an mein Ver - häng -

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

J.S. Bach - Church Cantatas BWV 97

A'. The 3rd statement is presented in closer imitation.

86

mein Ver-häng-nis gehn, an mein Ver-häng-nis.
Kein Un-fall un-ter nis. Kein Un-fall

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

90

al-len soll mir zu har-te fallen. ich will ihn ü-ber-stehn.
unter al-len soll mir zu har-te fallen. ich will ihn ü-ber-stehn.

E-flat major

Richard Jones writes, "Bach comes still closer to the progressive styles of the day in the soprano aria from Cantata 97 with its short phrases divided by rests, its appoggiatura figures at cadences, its variety of note-values, including triplets, and its simple bass and slow harmonic rate." See Richard D. P. Jones, "The Creative Development of Johann Sebastian Bach," vol. 2 (Oxford: Oxford University Press, 2013), p. 282.

Vers 8. Aria (Chorale Verse 8) • God's will accepted regarding life or death (97/8).

97/8.

Ob I
Ob II

1.

Ritornello
related to
vocal part.

Figura corta
(see note).

The constant waffling between F major and B-flat major appears to be related to the text's emphasis on accepting both life and death in God's providential timing.

4 (88)

F major

F major

B-flat major

C7



For biblical background, see note.

Text painting: Long, low note with introductory inflection for "zu sterben" (to die).

8 (92)

The motive alternates between E-flat and E-natural, perhaps a reference to "die or live, today or tomorrow" as referenced in the text.

C major
F major

F7

Stanza 8 presents a continued expression of trust in God's providence, alluding to such scriptures as Romans 14:8: "If we live, we live to the Lord, and if we die, we die to the Lord; so whether we live or whether we die, we are the Lord's." Bach uses a relatively progressive style to achieve a light, airy feeling: a simple soprano line,

galant embellishments and triplets, passages in which the oboes are coupled in empfindsamer parallel sixths, and a forward-looking motivic use of suspensions. See Martin Petzoldt quoting Alfred Dürr and Konrad Küster's *Handbuch in his Bach-Kommentar* 3:591.

12 (96)

(B-flat major) B-flat major C7 F major

Chorale Text Lines 1-3 (2x). 16(100) Soprano Figura corta Text painting: Low notes for "zu sterben" (to die).

Ihm hab ich mich er - ge - ben zu sterben und zu

F major B-flat major C7

20

le - ben, so bald er mir gebeut, so.. so - bald er mir ge

F major (G7) C major

24

beut, ihm - hab ich mich er - ge - ben zu

C major

27

ster - ben oder le - ben, zu - ster - -

C7 F major F7 G minor

J.S. Bach - Church Cantatas BWV 97

Word painting: Long, ascending melisma of quick notes for "leben" (live).

35

so-bald-er mir ge-beut.

Ritornello

C major C major F major G7

Musical score for piano, page 40, showing a melodic line and harmonic progression. The score consists of two staves: treble and bass. The treble staff features a melodic line with various note heads and stems, some with '3' and 'tr.' markings. The bass staff provides harmonic support with sustained notes and chords. The harmonic progression is indicated by red labels at the bottom of the page: 'C major' (twice), 'G7', 'C major', and 'C7'. The score is set against a background of horizontal dashed lines.

48 Chorale Text Lines 4–6 (3x: 4–6, 4–6, 6–5–6–5–4–6).

Es sei heut o-der mor- gen, da - für laß ich ihn

G minor A7 D minor

52

sor-gen, er weiß die rechte Zeit, er weiß die rechte

D minor

56

Zeit. Es sei

Ritornello

D minor D minor D minor

61 Lines 4–6.

heut oder mor-gen, da für laß ich ihn sor-gen, er

D# dim.7 G minor C7 F major B half-dim.7 C major C(7)

For the third presentation of text lines 4–6, the order is mixed: 6-5-6-5-4-6, the 3-fold repetition of line 6 resulting on an an emphasis on God's wise providence.

Text Line 6.

Text Line 5 modified a bit.

65

weiß die rechte Zeit, er weiß die rechte Zeit; ihn laß ich

F major F major B-flat major B-flat major C7

J.S. Bach - Church Cantatas BWV 97

Word painting: "Sorgen" (to trouble oneself) is set as an extended melisma that is essentially a sustained note (C) embellished with a major third, then with a minor one.

69

sor -

F major F major F major F7

73

Text Line 6.
gen, er

B-flat major C7 F major A7

77

Text Line 5. Text Line 4.
weiß die rech-te Zeit, da für laß ich ihn sor - gen, es sei

D minor F# dim.7 G minor G major C7 F major F7 B-flat major

81

Text Line 6.
heut oder morgen, er weiß die rech-te Zeit.

C7 F major F major dal segno

97/3.

Vers 9. Choral

(Chorale Verse 9) (See also 13/6, 44/7.) •God's wisdom trusted; his providence accepted (97/9). This tune (originally "O Welt, ich muss dich lassen" by Heinrich Isaac, 1539), was used in most hymnals of Bach's time.

Soprano 1.

Petzoldt notes that an unadorned melody and a relatively conventional bass line contrast with more motion in the inner voices and the crowning strings. See "Bach-Kommentar" 3:592.

For biblical background, see note.



Using this melody for the hymn text required 3 notes for 1 syllable at this point. Later versions of the hymn added 2 syllables to the line in each stanza. See Petzoldt, *Bach-Kommentar* 3:581.