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NBA I/34; BC A189

Occasion Unknown (BWV 131, 150, 117, 192, 100, 97)

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

Vers 1. Coro

97/1. Grave

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

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).

Surprising
chord change
suggests the
uncertainty
referenced in
the following
movements.

Vivace

13/26

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.

(NB. Der Cantus firmus „Nun ruhen alle Wälder“ im Sopran)

16 /29

Soprano A

Alto In al -

Tenore In al -

Basso

CORO

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

p

B-flat major D7 G minor

For biblical background, see note.

1811 /31b

len mei - nen Ta

- len mei-nen Ta

In al - len mei-nen Ta

In al -

F(7) B-flat major

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

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23 /36

B

Martin Petzoldt suggests that the premature 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 II /38b

G minor

Chorale Line 2 with BTA fugato.

28 /41 G minor

F(7)

B-flat major

B-flat major

Cross relation

G minor

A7

D minor

D minor

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30/43

Ra - ten,
- sten Ra - ten,
ten,

C

D minor

32II/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

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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

+Str

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

44ii/57b

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

47/60

D

Chorale Line 4 with ATB fugato.

er muß zu

er muß zu al

er muß zu

D

D major G minor G minor F(7)

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49/62

al - len Din - gen. - len Dingen. zu
al - len Dingen. zu
er muß zu al -

B-flat major

51/64b

al - len Din - gen.
al - len Din - gen.
- len. al - len Din - gen.

G minor

G minor

D7

54/67

soll's
soll's
soll's an - ders

E

E

Chorale Line 5 with BTA fugato stretto.

G minor

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56/69

an - ders wohl - ge - lin - gen, soll's an - ders wohl - ge - lin - gen, soll's an - ders wohl - ge - lin - gen.

F(7) B-flat major

58/71

lin - gen, wohl - ge - lin - gen, soll's an - ders wohl - ge - lin - gen, soll's an - ders wohl - ge - lin - gen, wohl - ge - lin - gen.

Cross relation

60/73b

selbst gen, gen, gen, selbst ge - ben.

F D minor

Chorale Line 6 with TAB fugato.

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63/76

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

65 ^{B-flat major}

^{B-flat major}

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

G minor

B-flat 7

E-flat major

68/81

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.

B-flat major

B-flat major

B-flat major

Ob I Ob II Ob I Ob II Ob I

Ob/ Bsn Trio

Fugato motive in ascending sequence, then descending.

B-flat major

Ob I Ob II Ob I Ob II

(f) +Strings

Descending sequence.

B-flat major

Ob I Ob II Ob I Ob II

B-flat major

B-flat major

B-flat major

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

J.S. Bach - Church Cantatas BWV 97

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.

G minor sigh G minor

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

Ascending sequence may represent human striving...
G minor 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.

Bass (sigh)
Nichts ist es spat und frü - he um al - le mei - ne

See full score for correct octave of bass line...
G minor G minor G minor

Word painting: "Sorgen" (trouble/anxious effort) is stressed with longer notes and rising sequence, which keeps falling back.

(sigh)
Mü - he, mein Sor-gen ist um - sonst, - mein Sor - - gen
G minor G minor Upwardly striving motive, which keeps slipping back...

ist um - sonst, um - sonst; nichts ist es spat und
G minor G minor G minor

J.S. Bach - Church Cantatas BWV 97

26

frü - he um al - le mei - ne 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

This musical score is for the song 'Sorgen, mein Sorgen ist um'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat major/G minor). The tempo is marked 'Allegretto'. The score includes a vocal melody with lyrics and a piano accompaniment with various musical notations such as slurs, accents, and dynamic markings. The piano part is divided into four measures, each with a chord label: G minor, F major, F7, and 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 spät und frü - he um al - le mei - ne Mü - he, mein

This musical score is for the song 'Sonst, umsonst: nichts ist es spät und frühe um alle meine Mühe, mein'. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, both with a key signature of one flat. The lyrics are written below the vocal line.

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: "stells" (to place) and "Gunst" (grace) are stressed with longer notes.

54

Sa - chen nach sei - nem Wil - len ma - chen, ich **stells** 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

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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

87

G minor

92

G minor

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).

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.

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

(Now) can to-me nothing happen but whatever he has

Secco

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.

Original parts: *versehen*

E minor

B-flat 7

3

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

Chorale Text Lines 4-6.

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

(ordered) and whatever for-me blessed 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

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.

(f) B-flat major

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.

B-flat major
 Double stops in the obbligato violin (see score).



4 (53) 6 (55)

C7 F major

6 (55) 7 II (56 II)

F major F7 B-flat major

7 II (56 II)

E-flat major C7 F major

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9 (58)

D7 G minor F7 B-flat major

10^{II} (59^{II}) **Tenore** Chorale Text Lines 1-3 (2x).

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

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

Ich

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

Pulsing L.H. Vln echoes the singer.

B-flat major B-flat major

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

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

Punctuating chords by the violin (see full score).

B-flat major B-flat major

al - lem Schaden, vor al - lem

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

Double stops in the violin (see full score).

Pulsing

D7 G minor G minor C7 F major

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

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19 Chromatic inflection for "Schaden" (harm) and "Übel" (evi).
 mich vor al-lem **Scha-den**, vor al-lem **Ü-bel** schützt.
 Double stops in the violin (see full score).
 Pulsing
 (f) Ritornello
 F major F major

21
 F major F major

23 L.H.

24^{II}
 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
 p
 F major F major D7

28

set - zen, **so** wird mich nichts ver-

G minor

B dim.7

G7

Pulsing

30

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

nothing, nothing will me injure me, nothing

C minor

B-flat (7)

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

32

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

nothing, nothing will (I) lack, nothing, nothing will me injure, nothing

Harmonic instability...

Dim.7 chord for "injure"

E-flat 7

C minor

A-flat 7

G7

C minor

F# dim.7

34

feh - len, was mir nützt.

Double stops in the violin (see full score).

G minor

G minor

G minor

B dim.7

J.S. Bach - Church Cantatas BWV 97

36

Leb ——— ich nach sei - nen Ge - set - zen,

C minor B-flat major F7

38

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

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

Punctuating chords by the violin.

40

was — mir nützt, nichts feh - len, nichts, was — mir nützt; leb —

B-flat 7 E-flat major C7 F7

41 II

ich nach sei - nen Ge - set -

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

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43

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

Cross relation

E-flat major F7 B-flat major

44

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

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 Gna - den 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 **Ver-brechen** nicht

Cross figures

G minor G7 G minor B dim.7

stracks das Ur - teil sprechen und **ha-ben** noch Ge-duld.

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

Neapolitan 6 chord reflects the surprising forgiveness of the debt.

G7 C minor N6 B dim.7 G minor F# dim.7 G7

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.

C minor For the significance of C, see side note.

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

1.

Strings

Ritornello derived from vocal line.

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

For biblical background, see note.

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 C7 F minor

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**

Leg ich — mich späte

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

G7 C minor C minor

10

Text painting: Rising line for "reawaken early."

nie-der, er-wa - - - che frühe wie-der,

Vln I echoes the voice.

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

13

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

lieg — oder ziehe fort, lieg ich —

E-flat major

16

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

D major

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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

30

G7 C minor D7 G minor

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

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

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

33

in Schwach - heit und in Banden und was mir stößt zu

"Leg ich mich..."

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

Chromatic inflection for "weakness."

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

45

in Schwach - heit und in Banden und was mir stößt

F minor B dim. 7 G7 C minor F minor

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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.

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

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63

G7 C minor C minor

Entry by J. S. Bach on side 8 recto: "Vlti sequitur Versus 7"; underneath is an entry by an unknown copyist (Johann Christoph Farlau?) "Nach der Trauung" (after the wedding ceremony), which is crossed out. See note at https://www.bach-digital.de/receive/BachDigitalSource_source_00004321, accessed 21 July 2023; also see Petzoldt 3:583.

97/7. Vers 7. Duetto (Chorale Verse 7)

• Misfortune accepted if God has chosen it for me (97/7).

Continuo alone (the right hand here is an editorial realization).

1.

Ritornello. Opening phrase is derived from the vocal line.

Dramatic pause F7 B-flat major B-flat 7 E-flat 7

E-flat major The walking bass (ascending by step, then descending sequentially with leaps), appears to symbolize the unflagging walk (then stride) toward the God-ordained misfortune referenced in the text.

Form (Rhyme: AABCB)
Ritornello (mm. 1-9) E M
A. Lines 1-3 (9-33) E M-B M
Rit. (33-40) B M
B. Lines 4-6 (41-65) B M-FM
Rit. (65-69) FM
A'. Lines 1-3 (69-93) FM-E M
Rit. (93, 2-9) E M

Karin Wollschläger notes that in the first performance, movements 3, 4, & 7 were performed without organ. See note at 97/3.

Note: This is the only da capo movement in the cantata, its form contradicting the bipartite form of the chorale stanzas.

Constantly modulating harmonies suggest the vagaries of one's lot in life, as referenced in the text.

5.

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

E-flat major Syncopated line for "mein Verhängnis" (my fate or lot).

Chorale Text Lines 1-3 (3x: S+S/B+S/B).

A Section. The first statement of chorale lines 1-3 is sung by soprano alone.

In view of the overall form, a recitative should come at this point. Instead, Bach writes a duet for S and B. If the cantata was originally intended for a wedding, the singers presumably represent the bride and bridegroom, especially if the movement came directly after the wedding ceremony as noted above.

For biblical background, see note.



15

E-flat major C7 F major B-flat major

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

Martin Petzoldt argues that the canons between soprano and bass suggest *Concurs est providentiae actus, quo libertas agendi hominibus conservatur* (the concordance of God's actions while preserving freedom of human will (made possible through the foreknowledge of God)), while also alluding to the *union mystica* (the mystical union of Christ and the Soul). See *Bach-Kommentar* 3:590

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19
 schlos - sen. so will ich unver - dros - sen an mein Ver - hängnis
 so will ich un - ver - dros - sen an mein Ver - häng -

23
 gehn. an mein Ver - häng -
 - - - nis gehn, an mein Ver - häng - nis. an mein Ver - häng - nis -

27
 - - - - - nis; hat er es denn be - schlos - sen.
 gehn, an mein Ver - häng - nis; hat er es denn be - schlos - sen, so
 The 3rd statement is presented in closer imitation.

31
 so will ich un - ver - drossen an mein Ver - hängnis gehn.
 will ich un - ver - drossen an mein Verhängnis gehn.
 Ritornello Reminder: Right hand is editorial.

B-flat major
 A-flat major
 B-flat 7
 E-flat major
 F7
 B-flat major
 G7
 C major
 C7
 F(7)
 B-flat major
 D(7)
 G minor
 F7
 B-flat major
 F7
 B-flat major
 B-flat major
 Dramatic pause

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35

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.

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

40

Basso

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

45

Soprano

A-flat major C7 F minor D7

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

49

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

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3rd statement of chorale text lines 4-6.

53

stehn, kein Un - fall, kein Un - fall, kein Un-fall un - ter al - len

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

R.H.

C minor F7 B-flat major B-flat 7

57

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.

stehn.

Ritornello

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+S/B+S/B).

Hat er es denn be -

Dramatic pause

F minor F minor A-flat 7

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70

schlos - sen, so will ich un-ver - 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

Hat er 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 un-ver - 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-hängnis gehn, an mein Ver - häng -

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

86

mein Ver-häng-nis gehn, an mein Ver-häng-nis. Kein Un-fall un-ter al-len soll mir zu har-te fal-len, ich will ihn ü-ber-stehn.

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

90

al-len soll mir zu har-te fal-len, ich will ihn ü-ber-stehn.

un-ter al-len soll mir zu har-te fal-len, 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).

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.

97/8. Ob. I Ob. II

1. Ritornello related to vocal part. Figura corta (see note).

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

For biblical background, see note.

4 (88)

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

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

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,

12 (96)

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

Chorale Text Lines 1-3 (2x).

16 (100) **Soprano**

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

Figura corta

Text painting: Low notes for "zu sterben" (to die).

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 o - der le - ben, zu - ster -

C7 F major F7 G minor

pp

J.S. Bach - Church Cantatas BWV 97

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

31

ben o - der le - ben, so bald,

un poco forte

G minor C7 F major G7 C major

35

so bald er mir ge-beut.

Ritornello

C major C major F major G7

40

C major G7 C major C7

44

F major G(7) C major

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

J.S. Bach - Church Cantatas BWV 97

52

sor-gen, er weiß die rech-te Zeit, er weiß die rech-te

D minor

56

Zeit. Es sei

Ritornello

D minor D minor D minor

61

Lines 4-6.

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

F# dim.7 D7 G minor C7 F major B half- C major C(7) dim.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 emphasis on God's wise providence.

Text Line 6.

Text Line 5 modified a bit.

65

weiß die rech-te Zeit, er weiß die rech-te 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

- gen, er

B-flat major C7 F major A7

77

- weiß die rech-te Zeit, da-für laß ich ihn sor-gen, es sei

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

81

heut o-der mor-gen, er weiß die rech-te Zeit.

C7 F major F major dal segno

97/3. **Vers 9. Choral** (Mel.: „Nun ruhen alle Wälder“) • 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. So sei nun, See-le, sei-ne und trau-e dem al-lei-ne, der

Alto So sei nun, See-le, sei-ne und trau-e dem al-lei-ne, der

Tenore So sei nun, See-le, sei-ne und trau-e dem al-lei-ne, der

Basso So sei nun, See-le, sei-ne und trau-e dem al-lei-ne, der

Strings

B-flat major

Embellishment for "created."

B-flat major

C7 F major F7

3 obligato string parts increase the texture to 7 lines, providing a crowning conclusion and a counterbalance to the ceremonial first movement.

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.

The phrase "Let it go as it may go" was in use already in the 16th century. See note.

dich er-schaf-fen hat: es ge-he, wie es ge-he, mein

dich er-schaf-fen hat: es ge-he, wie es ge-he, mein

dich er-schaf-fen hat: es ge-he, wie es ge-he, mein

B-flat major

D7

G minor F7

B-flat major G7

C minor

G major G minor

Va-ter in der Hö-he weiß al-len Sa-chen Rat.

Va-ter in der Hö-he weiß al-len Sa-chen Rat.

Va-ter in der Hö-he weiß al-len Sa-chen Rat.

Va-ter in der Hö-he weiß al-len Sa-chen Rat.

Embellishment for "Father"

Embellishment for "knows counsel in all matters"

F7 B-flat C7 major F major

F(7) B-flat major

B-flat major

B-flat major

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,