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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.

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 tenor aria, with its highly expressive, rhythmically complex obbligato 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.

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

Vers 1. Coro Grave

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

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

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

1/14.

Oboes are set against upper strings, with bass lines of both in unison with continuo.

B-flat major

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

7/20

F major

10/23

Ob I, Vln I

Ob II, Vln II

F major

D minor 7

F major

Vivace

13/26

The instruments introduce the fugato.

Bsn, Cont.

Vla

B-flat major

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

Tenore

Basso

C O R O

In al -

In al -

Vln II, Ob II

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..."

18 // /31b

B-flat major D7 G minor

len mei - nen Ta

len mei - nen Ta

In al - len mei - nen Ta

In al -

21 /34

F(7) B-flat major

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

laß

Martin Petzoldt suggests that the **deceptive** entry of the bass for the second chorale phrase "laß ich den Höchsten" symbolizes deference to God (the bass representing the voice of authority). See *Bach Kommentar* 3: 584.

Chorale Line 2 with BTA fugato.

25^{II} /38b

G minor

laß ich den Höch - sten

laß ich den Höchsten

laß ich den Höchsten ra -

ich den Höchsten ra - ten,

p

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

28 /41

G minor

ra - ten,

ra - ten, den Höch - sten

ten, laß ich den Höch -

laß ich den Höch - sten ra -

Cross relation

G minor A7 D minor D minor

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30/43

Fa - - ten,
- - sten Fa - - ten,
- - ten,

D minor 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

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

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)

J.S. Bach - Church Cantatas BWV 97

49/62

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

B-flat major

D7

Detailed description: This system contains measures 49 through 62. It features vocal staves for Soprano, Alto, and Tenor/Bass, and a grand staff for the keyboard. The lyrics are: 'al - len Din - gen. al - len Dingen. zu al - len Dingen. zu er muß zu al -'. The key signature is B-flat major. A red box highlights a measure in the Tenor/Bass staff. A red label 'D7' is placed at the end of the system.

51/64b

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

G minor

G minor

Detailed description: This system contains measures 51 through 64b. It features vocal staves for Soprano, Alto, and Tenor/Bass, and a grand staff for the keyboard. The lyrics are: 'al - len Din - gen. al - len Din - gen. - len. al - len Din - gen.'. The key signature is G minor. A red label 'G minor' appears twice, once under the vocal staves and once under the keyboard staff.

54/67

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

E

E

Chorale Line 5 with BTA fugato stretto.

G minor

Detailed description: This system contains measures 54 through 67. It features vocal staves for Soprano, Alto, and Tenor/Bass, and a grand staff for the keyboard. The lyrics are: 'soll's soll's soll's an - ders'. The key signature is G minor. A red label 'E' appears twice, once above the vocal staves and once above the keyboard staff. A red label 'Chorale Line 5 with BTA fugato stretto.' is placed to the right of the system. A red box highlights a measure in the Tenor/Bass staff.

J.S. Bach - Church Cantatas BWV 97

56/69

an - ders wohl - ge - 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, wohl - ge - lin - gen.

Cross relation

G minor A7 D minor A7 D minor

60||73b

selbst gen, gen, gen, selbst ge - ben

Chorale Line 6 with TAB fugato.

F F

D minor D minor F(7)

J.S. Bach - Church Cantatas BWV 97

63/76

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

65|| B-flat major

B-flat major

78b

und Tat,
- benRat 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

73/86

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

Ob I Ob II Ob I Ob II Ob I

Trio

Fugato motive in ascending sequence, then descending.

B-flat major

75 II/88b

Ob I, Vin I Ob I Ob II

Descending sequence.

B-flat major

78/91

Ob I Ob II Ob I Ob II

B-flat major

80/93

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

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).

G minor sigh 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

G minor G minor G minor

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

(sigh)

Mü - he, mein Sor - gen ist um - soust, — mein Sor - - gen

G minor G minor Upwardly striving motive, which keeps slipping back...

ist — um - soust, um - soust; nichts ist es spat und

G minor G minor G minor

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

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 mei - ne Mü - he, mein

B-flat major

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: "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

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 - - chennach 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

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* (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 -

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.

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

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.

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.

B-flat major

Double stops in the obbligato violin (see score).

4 (53) C7 F major

6 (55) F major F7 B-flat major

7II (56II) E-flat major C7 F major

J.S. Bach - Church Cantatas BWV 97

9 (58)

D7 G minor F7 B-flat major

10^{II} (59^{II}) Tenore

Chorale Text Lines 1-3 (2x)

Ich

Double stops in the obbligato violin (see score).

Pulsing

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

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.

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

Pulsing

Vin 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 traue 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 **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
 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 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

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

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 -

"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 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

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)

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

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**

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

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

21ii

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

G7 C minor D7 G minor

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 mode 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 Ban-den 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 G7 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 - Händen, 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

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

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

Form (Rhyme: AABCBC)
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

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.

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.

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.

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

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).

Hat er es denn be - schlos - sen.

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

1

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

sowillich unver - dros - sen an mein Ver - häng -

15

E-flat major C7 F major B-flat major

- nis gehn an mein Ver - häng - nis, hat er es denn be -

Hat er es denn be - schlos - sen.

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 -

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

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

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

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.

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

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 Dramatic pause

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**

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**

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

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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 Hat er es denn be-

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).

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,

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?).

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 un - ver - 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)

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 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

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 1. Ob II

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

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

4 (88)

Text painting: Long, low note with introductory inflection for "zu sterben" (to die). G7

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.

F major 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).

Figura corta

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

16 (100) **Soprano**

Ihm hab ich mich er - ge - ben zu ster - ben 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 o - der 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).

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

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

G minor A7 D minor

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 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

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 minor C7 F major F7 B-flat major

81

Text Line 6.

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

C7 F major F major dal segno

The chorale was penned in 1633 by Paul Fleming during the outset of a journey which Fleming accompanied Duke Friedrich III of Holstein-Gottorp on a trip Moscow and Persia that ultimately lasted 6 years (1633–1639). See Petzoldt, *Bach Kommentar* 3:581. Alfred Dürr gives the date as 1642. See note at 97/1.

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.

+Ob I, II 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

The first system of the musical score shows the vocal parts (Soprano, Alto, Tenore, Basso) and the keyboard accompaniment. The lyrics are: "So sei nun, See-le, sei-ne und trau-e dem al-lei-ne, der". The score includes various musical notations such as clefs, notes, rests, and ornaments. A red arrow points to a specific note in the bass line.

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" 5 3:592.

B-flat major Embellishment for "created." B-flat major C7 F major F7

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

dich er-schaf-fen hat: 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

The second system of the musical score continues the vocal parts and keyboard accompaniment. The lyrics are: "dich er-schaf-fen hat: es ge-he, wie es ge-he, mein". A red box highlights the phrase "es ge-he, wie es ge-he" in the Soprano part. A red arrow points to a specific note in the keyboard part.

B-flat major D7 G minor F7 B-flat major G7 C minor G major G minor

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

Embellishment for "Father" Embellishment for "knows counsel in all matters."

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.

The third system of the musical score continues the vocal parts and keyboard accompaniment. The lyrics are: "Va-ter in der Hö-he weiß al-len Sa-chen Rat." A red box highlights the phrase "al-len" in the Soprano part. A red arrow points to a specific note in the keyboard part.

F7 B-flat C7 major F 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,