

Johann Sebastian
BACH

In allen meinen Taten

In all my life's endeavour

BWV 97

Kantate

für Soli (SATB), Chor (SATB)

2 Oboen, Fagott

Violine solo, 2 Violinen, Viola und Basso continuo

herausgegeben von Reinhold Kubik

Cantata

for soli (SATB), choir (SATB)

2 oboes, bassoon

violin solo, 2 violins, viola and basso continuo

edited by Reinhold Kubik

English version by Vernon and Jutta Wicker

Stuttgarter Bach-Ausgaben · Urtext

In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



Carus 31.097

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Vorwort

Die Komposition *In allen meinen Taten* BWV 97 ist eine der wenigen Kantaten Johann Sebastian Bachs, deren Bestimmung wir nicht kennen. Zwar gibt ein autographe Eintrag in der Partitur über das Kompositionsjahr 1734 Auskunft, aber weder die Originalhandschriften noch der Text liefern Hinweise, für welchen Anlass die Kantate geschrieben wurde.¹

Textgrundlage des Werkes ist das neunstrophige – auch als „Reise-Lied“ überlieferte – „In allen meinen Taten“ von Paul Fleming. Es entstand 1633, bevor Fleming als Arzt eine Gesandtschaft nach Russland begleitete, und kann als seelische Vorbereitung auf diese gefährvolle Reise gedeutet werden.² Ein lyrisches Ich legt darin sein Schicksal voller Vertrauen in Gottes Hände und bittet um dessen Vergebung, Schutz und Rat.

Bach vertont alle neun Strophen des Liedes, indem er in den vollinstrumentierten Rahmensätzen die Choralmelodie verwendet, die Binnensätze aber musikalisch frei gestaltet. Hierbei behalten auch die Texte der Binnensätze ihre Originalgestalt und wurden nicht, wie bei den meisten anderen Choralkantaten, von einem Dichter bearbeitet.

Den Einleitungssatz vertont Bach als Französische Ouvertüre mit eigenständiger, nicht choralgebundener Thematik, in der der langsame Anfangsteil als Instrumentaleinleitung fungiert und der schnelle Teil den Choralvortrag gliedert und begleitet. Die Melodie („Innsbruck ich muss dich lassen“, von Heinrich Isaac, um 1450) wird vom Sopran in langen Notenwerten unverziert vorgetragen und vom Unterchor mit einem imitatorischen Satz begleitet. Besonders reizvoll sind die beiden vom Holzbläsertrio bestrittenen Episoden, die ihren Ursprung ebenfalls in der Französischen Ouvertüre haben.

In der zweiten Strophe, einem Continuosatz für Bass, wird das Hauptmotiv mit zwei markanten Seufzern, die für die „Sorge“ stehen mögen, vom Instrumentalbass einleitend vorgestellt und dann vom Sänger übernommen und variiert.

Das Secco-Rezitativ für Tenor „Es kann mir nichts geschehen“, in dem der Solist die Liedstrophe auf schlichte deklamatorische Weise vorträgt (wie auch im zweiten Rezitativ der Kantate), leitet über zu der Dacapo-Arie „Ich traue seiner Gnaden“. Diese Gnade Gottes und das Gefühl seliger Geborgenheit spiegeln sich im A-Teil des Satzes in dem ruhigen Tempo, der Dur-Tonalität und den stark verzierten, virtuos ausgestalteten Melodiebögen der Solo-Violine wider. Der Tenor greift deren erstes Thema auf, entwickelt dann aber eine eigene Motivik, die durch Auszierung mit Zweiunddreißigsteln und zahlreichen Synkopen derjenigen der Violine verwandt ist. „Leb ich nach seinen Gesetzen, so wird mich nichts verletzen, nichts fehlen, was mir

nützt“ – in diesem Text des B-Teiles hebt Bach besonders das Wort „nichts“ hervor, indem er es mehrmals wiederholt und durch Pausen absetzt.

Das nächste streicherbegleitete Satzpaar ist dem Alt zugewiesen und widmet sich im Rezitativ „Er wolle meiner Sünden“ dem „Durchstreichen der Schuld“ und in der Arie „Leg ich mich späte nieder“ dem tröstenden göttlichen Wort. Im Instrumentalritornell wird das tänzerische, von zahlreichen Synkopen geprägte Hauptthema exponiert, das mit seinem ab- und aufwärtsgerichteten Lauf das Niederlegen und das Erwachen symbolisiert.

Vers VII „Hat er es denn beschlossen“ ist ein continuobegleitetes Duett, in dem Sopran und Bass einander beständig imitieren. In den beiden Rahmenteilern übernehmen sie das vom Continuo eingeführte erste Thema, während das Gesangsmotiv des zweiten Teils mit seinen Sprüngen eher an das zweite Instrumentalmotiv erinnert.

In der Arie „Ihm hab ich mich ergeben“ besingt der Sopran seine Gottergebenheit mit pausendurchzogener fröhlicher Motivik, wobei er von zwei einträchtig duettierenden Oboen begleitet wird. Im Vokalpart wird „sterben“ durch einen langen tiefen Halteton und „leben“ und „sorgen“ durch lange Melismen untermalt. Die Kantate endet mit der letzten Strophe „So sei nun, Seele, deine“, die Bach als Kantionalsatz mit begleitendem eigenständigen Streichersatz vertont.

In der ersten Aufführung erklangen die Verse III, IV und VII ohne Orgel. Erst für eine Wiederaufführung trug Bach auch die Verse III und IV in die Orgelstimme ein. Vers VII hingegen steht nur in einer späten Orgelstimme, die Bach nach Ausweis der für Leipzig unüblichen Transposition der Orgelstimme um eine Terz (statt einer Sekunde) nach unten vermutlich für eine Aufführung außerhalb Leipzigs anfertigte. Nur in dieser Orgelstimme sind auch die Trio-Abschnitte in Vers I (T. 53ff. und T. 86ff.) enthalten. Da dort auch außerhalb des Trios die meisten vom Continuo abweichenden Fagott-Töne der Orgel zugewiesen sind, kann davon ausgegangen werden, dass für diese Aufführung kein Fagott zur Verfügung stand.

Die Kantate ist in autographe Partitur und einem vollständigen, teilweise von Bach selbst geschriebenen Stimmensatz erhalten. In einer kritischen Edition wurde die Kantate zuerst 1875 von Wilhelm Rust im Rahmen der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 22). Innerhalb der Neuen Bach-Ausgabe wurde sie 1986 von Ryuichi Higuchi ediert (NBA I/34).

Heidelberg, Mai 2017

Karin Wollschläger

¹ Vgl. NBA I/34, Kritischer Bericht, S. 91.

² Vgl. Hans-Joachim Schulze, *Die Bach-Kantaten*, Leipzig 2006, S. 566.

Foreword

The composition *In allen meinen Taten* (In all my life's endeavour) BWV 97 is one of the few cantatas by Johann Sebastian Bach of which we do not know the occasion it was written for. The year of composition – 1734 – is documented by an autograph entry in the score, but neither the original autographs nor the text offer any clue as to the occasion for which the cantata was composed.¹

The text model for the work is the nine-verse chorale “In allen meinen Taten” by Paul Fleming. This is also extant as a “Travelling Song” and was composed in 1633, before Fleming set out to accompany a delegation to Russia as its physician. It could thus also be interpreted as a spiritual preparation for this dangerous journey.² In the chorale, a lyrical Self puts its fate in God's hands in complete trust and prays for His forgiveness, protection, and advice.

Bach set all nine verses of the chorale by using the chorale melody in the fully orchestrated outer movements; the inner movements, on the other hand, are free compositions. However, the texts of the inner movements were also retained in their original form and not – as was the case with most other chorale cantatas – rewritten by a poet.

The introductory movement was composed as a French overture with independent thematic material not related to the chorale; the slow first section functions as an instrumental introduction and the fast section accompanies and structures the chorale rendition. The melody (“Innsbruck ich muss dich lassen” by Heinrich Isaac, around 1450) is sung by the soprano in long note values without embellishments and accompanied by the lower voices in an imitational setting. The two episodes for woodwind trio, also derived from the French overture, are particularly charming.

In the second verse, a continuo movement for bass voice, the principal motive is introduced by the bass instruments with two distinctive sighs – possibly representing “Sorge” (worries) – and taken over and varied by the singer.

The secco recitative for tenor “Es kann mir nichts geschehen” (In God I am protected), in which the soloist performs the chorale verse in a simple, declamatory manner (as is the case also in the second recitative of this cantata), is followed by the da capo aria “Ich traue seiner Gnaden” (I trust his gracious mercy). This divine mercy and the sense of blissful secureness is mirrored in the A-section of the movement with its tranquil tempo, major tonality and the intensely ornamented and virtuosic melodic arches of the solo violin part. The tenor takes up its first subject but goes on to develop independent motivic material. In its embellishment with thirty-second notes and numerous syncopations, this is nevertheless related to the violin motives. “Leb ich nach seinen Gesetzen, so wird mich nichts

verletzen, nichts fehlen, was mir nützt” (If I seek all his commandments, then naught shall harm me ever) – in this text of the B-section, Bach places particular emphasis on “nichts” (nothing) by repeating the word several times and highlighting it by means of rests.

The next pair of movements, accompanied by strings, is allocated to the contralto. The recitative “Er wolle meiner Sünden” (My sin and my transgression) deals with the remission of sins “Durchstreichen der Schuld” (my guilt he takes away) and the aria “Leg ich mich späte nieder” (When I at night am resting) is devoted to the succor found in the word of God. The instrumental ritornello highlights the dance-like principal subject which is characterized by a great deal of syncopation. With its descending and ascending course, it symbolizes lying down and awakening.

Verse VII “Hat er es denn beschlossen” (The path which God selected) is a duet accompanied by continuo in which the soprano and bass voices imitate each other continually. In the two outer sections, they take over the first subject that was introduced by the continuo; the vocal motive of the second section with its leaps, on the other hand, is more reminiscent of the second instrumental motive.

In the aria “Ihm hab ich mich ergeben” (To him I yield my being), the soprano expresses her devotion to God in joyful motives interspersed with rests; she is accompanied by a harmonious duet of two oboes. In the vocal part, the word “sterben” (dying) is illustrated by a long, low sustained note; “leben” and “sorgen” (living, worrying) are portrayed by extended melismas. The cantata ends with the final verse “So sei nun, Seele, deine” (My soul, be his forever) which was set by Bach as a simple four-part chorale accompanied by an autonomous setting for strings.

In the first performance, verses III, IV and VII were performed without organ. Bach only added verses III and IV into the organ part for a subsequent performance. Verse VII, however, was only entered in a later organ part which Bach prepared in which the organ part was transposed down a third (instead of a second as was usual for Leipzig), probably for a performance outside of Leipzig. It is only this organ part that also contains the trio sections in verse I (mm. 53ff. and mm. 86ff.). It can be assumed that no bassoon was available for this performance since – even apart from the trio – most of the bassoon notes not contained in the continuo were allocated to the organ.

The cantata is extant as a complete score and a complete set of parts, some of which were copied by Bach himself. The first critical edition of the cantata was presented in 1875 by Wilhelm Rust as part of the Bach-Gesellschaft's complete edition (BG 22). In 1986, Ryuichi Higuchi edited the cantata within the framework of the Neue Bach-Ausgabe (NBA I/34).

Heidelberg, May 2017
Translation: David Kosviner

Karin Wollschläger

¹ Cf. NBA I/34, Critical Report, p. 91.

² Cf. Hans-Joachim Schulze, *Die Bach-Kantaten*, Leipzig, 2006, p. 566.

In allen meinen Taten

In all my life's endeavour

BWV 97

Johann Sebastian Bach

1685–1750

Versus I (Coro)

(14) Grave

Oboe I

Oboe II

Fagotto

Violino I

Violino II

Viola

Violoncello
Contrabbasso

Soprano

Alto

Tenore

Basso

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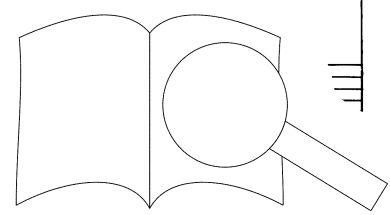
Aufführungsdauer / Duration: ca. 30 min.

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by Reinhold Kub.
Generalbassbearbeitung: Paul Horn
English version by
Vernon and Jutta Wicker



6

6

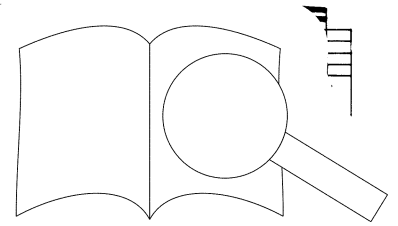
5

b

7

J

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7
5

5⁺

7
5

6

7
5

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10 (23)

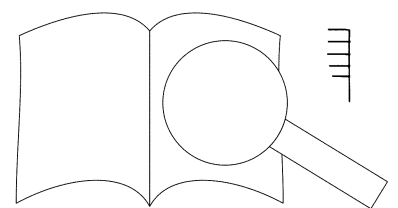
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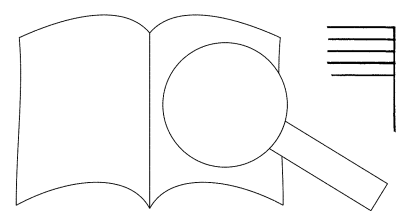
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Vivace

13

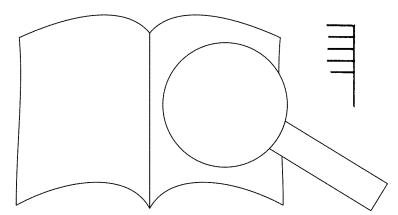
1. 2. 27





4 7 6 6 4 2 6 7 7 7 6 + +

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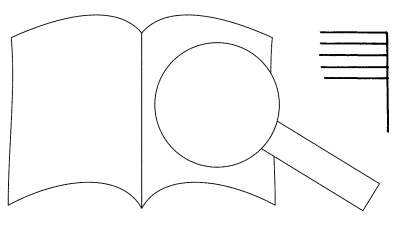
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ten
our

- ten, in al - len
- our, in all - len

- ten,
- our, deav - ten
our

4/2 5/2 6 6/4 5/♯ ♯ 6/4 3 ; 4/2 ;



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p
tr
p
p

p
tr
p
p

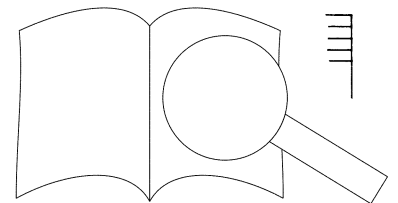
ich seek den God's

laß
I

laß ich den Höchsten ra -
I seek God's ho - ly fa -

p

6 6 5 4# 6 7 7 7 6 6



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ten,
vour,

- ten, den Höch -
- vour, God's ho -

fa - - - ten,
- - - vour,

8
- ten,
- vour,

Höch - - - sten ra - ten,
d's ho - - - ly fa - vour,

- - - ten,
- - - vour,

4
2

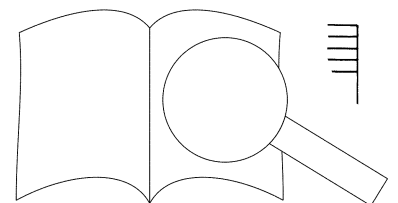
5
4
2

9
4

6

5
4

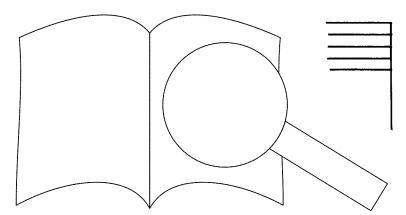
8
5



all - les
to

der al -
for all

der al - - les, al - les
for all to him, to



7 # 4 7 # 5 6 7 4 3 6 6 5 5

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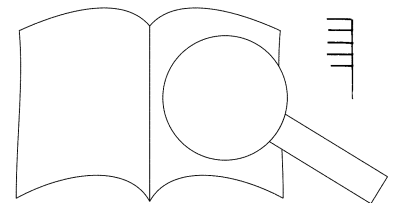
kann und
him is

- - - - - al der al - les
- - - - - m, for all - to

kann, al - les kann, der al - les
him, all - to him, for all - to

der al - les, al - les
for all - to him, to

6 6 4+ 5
2 2



kann und hat;
him is known.

kann und
him is

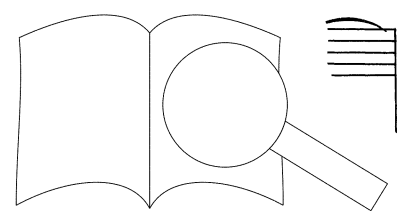
6 5
4 4

6 7

7 4 7

6 5 4+

2



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Trio

52

* Erst für eine späte Wiederaufführung (wahrscheinlich außerhalb Leipzigs) trug Bach diese Takte Continuo-Stimmen steht „Bassoni solo“. / Bach only entered these measures into the organ part for a... bly outside of Leipzig). In the other continuo parts there is the indication "Bassoni solo".

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* Die obere Stimme entspricht der späten Orgelstimme (für eine Aufführung außerhalb Leipzigs, der ersten Aufführung. / *The upper voice belongs to the later organ part (for a performance outside of Leipzig, without bassoon), the lower voice was played in the first performance.*

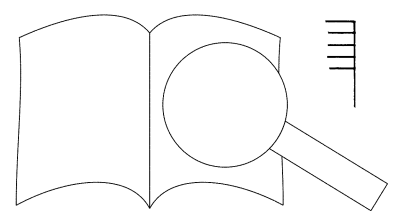
Tutti

tr

p

er
He

9 6 5 6 6 7 9 6 5 6 6 5 9



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6
5

6 6 5
4

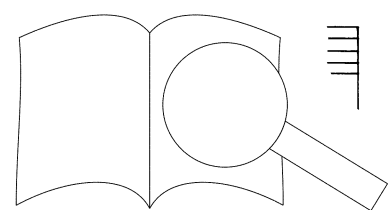
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gen, _____
us, _____

Din - gen, zu al - len
guide us, in all _____
gs

Din - gen, _____ - gen,
guide us, 1. _____ us,

al - len Din - gen,
all things guide us,



4+ 5 6 6 5 # 6 # 2 #
2 2 4 # 4 3

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p
tr
p

p
tr
p

se - ders
can
soll's an - ders wohl ge - lin -
how else can good be - tide

soll's an - ders wohl ge - lin - gen,
how else can good be - tide us,

soll's an - ders wohl
how else can good

p

6 5 6 5 4+ 6 7 7 7 6 6 6

9 5 8

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First system of musical notation, featuring a vocal line and piano accompaniment in G minor.

Second system of musical notation, continuing the vocal line and piano accompaniment.

wohl ge - -
good be - -

- gen, 's a -
us, us, god

soll's an ge - lin -
how else be - tide

ge - lin - gen, soll's an - ders
be - tide us, how else can

4 3 6 6 7 5 4 5

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gen, us?

in tide - gen, us?

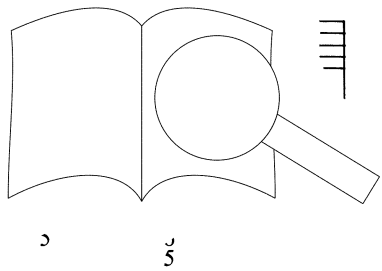
- gen, us, ohl good ge - lin - gen, be - tide us?

lin - gen, wohl ge - lin - gen, - tide us, good be - tide us?

coun - ben
 cil
 selbst ge - ben Rat,
 His coun - cil leads,

selbst ge - ben Rat und
 His coun - cil leads me

7 4 7 5 6 7 4 3 6 6



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Rat
leads

und
me

selbst ge - - - ben Rat und
his coun - - - cil leads me

Tat,
on,

at und
leads me

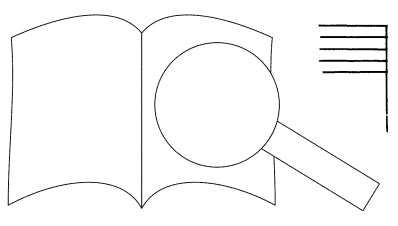
Tat, Rat
on, leads

und Tat,
me on,

selbst
his

Rat,
leads,

6 6 7 6 6
4 4 2 5



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Tat,
on,

Tat, selbst ge - hen
on, his coun - cil

ge - ben Rat
coun - cil leads

selbst ge - ben Rat und Tat, Rat und
his coun - cil leads me on, leads me

ge - ben Rat und Tat, selbst ge - ben Rat
coun - cil leads me on, his coun - cil leads

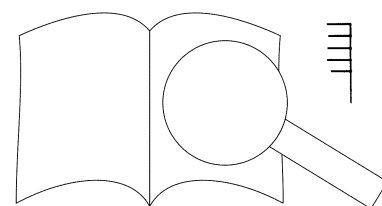
6
4

6
5b

6
4

7
4b
2

7b

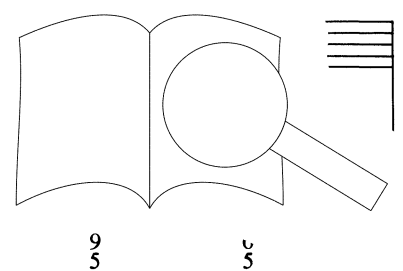


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— Rat und Tat, zu al - len Din - gen, soll's
 — leads me c ast in all things guide us, how
 Tat, Rat er muß zu al - len Din - gen, soll's
 on, leads he must in all things guide us, how

Tat, er muß zu al - len Din - gen, soll's
 on, he must in all things guide us, how

6 4 3 6 9 5 9 5



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an - ders wohl ge - lin - gen, se
 else can good be - tide us? His

an - ders wohl ge - lin - gen, se
 else can good be - tide us? His

an - ders wo
 else can

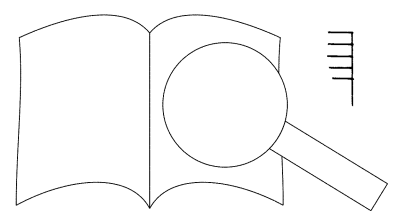
ben Rat, selbst
 cil leads, his

ge - ben Rat, selbst
 coun - cil leads, his

ge - ben Rat, selbst
 coun - cil leads, his

in - gen, selbst ge - ben Rat und Tat, selbst
 tide us? His coun - cil leads me on, his

9 9 7 6 7



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ge - ben Rat und Tat.
 coun - cil leads me on.

ge - ben Rat und Ta
 coun - cil leads me on.

ge - ben *p*
 coun - cil

Tat.
 on.

6

6

6

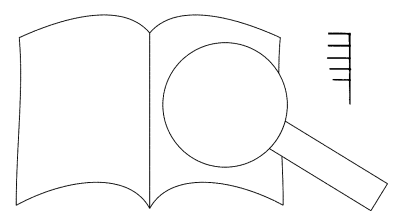
6

6

* Siehe Anmerkung T. 53. / See explanatory note m. 53.

Tutti

9 6 6 9 6 6 9 6 6 9 6 6 9



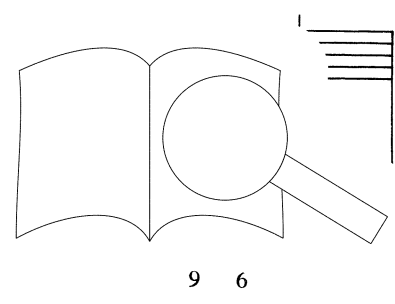
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First system of musical notation, consisting of three staves (treble, alto, and bass clefs) with a key signature of one flat and a common time signature. The music features a complex melodic line in the upper staves and a rhythmic accompaniment in the bass staff.

Second system of musical notation, consisting of four staves (two treble and two bass clefs). The music continues with similar melodic and rhythmic patterns as the first system.

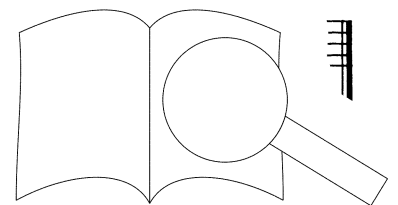
Third system of musical notation, consisting of four empty staves (two treble and two bass clefs) with a key signature of one flat.

Fourth system of musical notation, consisting of two staves (treble and bass clefs). The music concludes with a final melodic phrase. Below the staves are the numbers 6, 5, 6, 5, 6, 5.



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6 6 6 6 7b 9 7 6 7 6
5 4 5 3 5 5 5 5 6



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Versus II (Aria)

Basso

Basso continuo
(Violoncello,
Contrabbasso,
Organo)

6 4 6 6 4 6

5 6 4 # 4 # 7 #

9 Nichts My p

6 6 7 4 6 6 5 # 6 #

13

id frü - he um al - le mei - ne Mü - he, mein
to ev' - ning and all my dai - ly labors, my

5 6 6 6

4 4 # 5 5 4 6

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17

Sor - gen ist um - sonst, mein Sor - - - gen
 wor - ries are in vain, my wor - - - ries

21

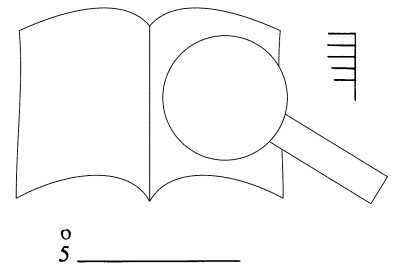
ist um - sonst, um - sonst;
 are in vain, in vain;

25

ist es spat und fru - he ne Mü - he, mein
 toil from dawn to ev' - ni ai - ly strug - gling, my

29

sonst, mein Sor - - -
 vain, my wor - - -



- - - - - gen, mein Sor - gen ist um - sonst, um-sonst,
 - - - - - ries, my wor - ries are in vain, in vain,

6 5 6 5 6 6 6 5 6 4 2

mein Sor - - - gen ist um - sonst, mein Sor -
 my wor - - - ries are in vain, my wor -

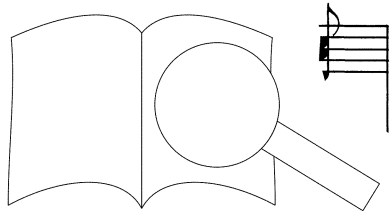
6 6 6 4+ 6 6 4 6 4 6 6 4 2

sonst, um - sonst; nichts ist es si - - - - - um al - le mei - ne
 vain, in vain; my toil fru - - - - - ing and all my dai - ly

6 6 3 6 6 4 6 7 5 7

Sor - - - - - gen ist um - sonst, um-sonst.
 wor - - - - - ries are in vain, in vain.

6 6 4 3 6 4 2 7 9 3 6 6 6 5 3 0 4 7



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Er
May

6 4 7 7 6 6 5 7 7

mag's mit mei - nen Sa - chen nach sei - nem Wil - len ma -
God sub - due each prob - lem ac - cord - ing to his wis

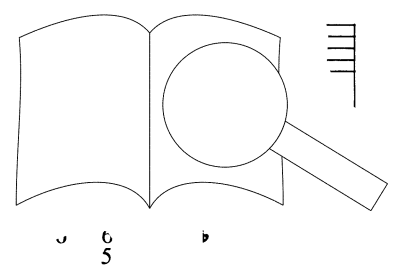
6 6 5 2 6 4+ 6 6 6 5

stell's in sei - ne - ich stell's in sei - ne
do ac - cept I do ac - cept his

9 6 4 7 5 6 6 8 7

in sei - ne Gunst.
ac - cept his reign.

4 4 6 7 5 6 5 6 4



65

Er mag's mit mei - nen
 May God sub - due each

6b 4 2 7b 6 6 6 6 4 2 7 6 6 4 6 5 b 7 8 6 6 5

69

Sa - chen nach sei - nem Wil - len ma - chen, ich ste.
 prob - lem ac - cord - ing to his wis - dom, I

6 4 2 6 5 4 2 6 7 6 5 4 4

73

in sei - ne
 ac - cept his

8 4 3 4 6 4 3b 7 # 9 5 7 3 6 4 5 #

77

Gunst, er mag's mit mei - nen Sa - chen nach
 nis reign, may God sub - due each prob - lem ac -

7 6 5 9 4 6 4 2 6 6 5 # 4 2 5 3

81

sei - nem Wil - len ma - chen, ich stell's in sei - ne Gunst.____
 cord - ing to his wis - dom, I do ac - cept his reign.____

6 6 5 — 7^b # 4+ 7 6 6 5 6 5 4 #

85

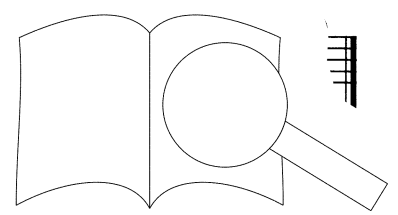
6 6 5 7 # 5 4 2 6 6 6 6 6 6 6 6

89

6 # 5 6 5 6 6 4 7 7 #

93

7 6 4 6 # 6 6 6 5



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Versus III (Recitativo)

Tenore



Es kann mir nichts ge - sche - hen, als was er hat er -
In God I am pro - tect - ed, my bur - den is se -

Basso continuo
 (Violoncello,
 Contrabbasso,
 Organo)*



4
2



se - hen, und was mir se - lig ist: *it* er's gi - bet; was
lect - ed to bring forth bliss - ful - ness. take is giv - ing, what



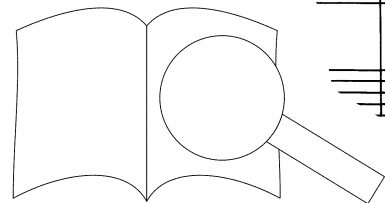
8 5b 6 5 5 4+ 2



ihm *he* er - kiest.
he - ing, *my* will con - sents to his.



7b 5 6 6



* Bei der ersten Aufführung „Organo tacet“. / At the first performance “Organo tacet.”

Versus IV (Aria)

Largo ♩

Violino solo

Tenore

Basso continuo
(Violoncello,
Contrabbasso,
Organo)*

* Bei der ersten Aufführung „Organo tacet“. / At the first performance “Organo tacet.”

8

6 7 4+ 6 6 6 7
5 2 2 #

10

5 6 5 5 6 5 7 7

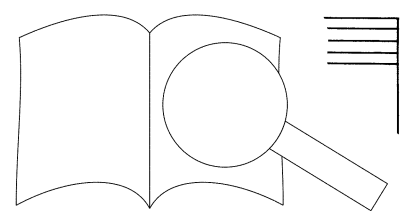
12

Ich trau -
I trust

Fine

9 8 7 7 6 4
4 8 5

Ü - bel__ schützt.
e - vil__ here.



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26

tr
p

Leb ich nach seinen Ge-
If I seek all his com-

p

6 5 4 6 7 7
4 #

28

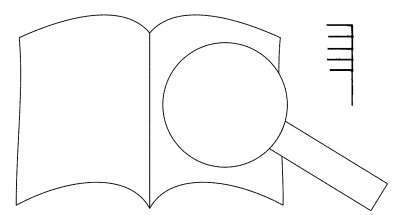
set - zen, so
mand-ments, then
...rd mich nichts ver-
...ught shall harm me

6 6 # 7 7 6 7
5 # 5 5 4

30

nichts, nichts! wird mich ver-let - zen, nichts,
naught, naught shall harm me ev - er naught,

6 6 # 4 2 7 6 4
5 # 5 5 4 2 2



32

Musical notation for the first system, including vocal line and piano accompaniment.

nichts! nichts wird mir feh - len, nichts, nichts! wird mich ver - let - zen, nichts
naught shall I be lack-ing, naught, naught shall harm me ev - er, I

Musical notation for the second system, including piano accompaniment.

7^b b h 7 6 7 4 2^b 6 5 b 7 5

34

Musical notation for the third system, including vocal line and piano accompaniment.

feh - len, was mir nützt.
lack not what I need.

Musical notation for the fourth system, including piano accompaniment.

6 5 # 6 7 7 # 4 3 6 4+ 3b

36

Musical notation for the fifth system, including piano accompaniment.

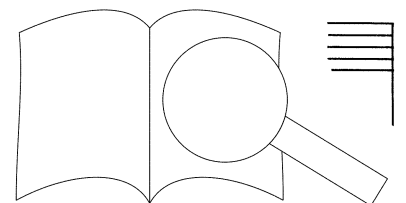
p

Musical notation for the sixth system, including vocal line and piano accompaniment.

Leb _____ ich nach sei - nen Ge - set - zen,
If _____ I seek all his com - mand - ments

Musical notation for the seventh system, including piano accompaniment.

6 6 9 6 6 6 7 9 8 6
5^b 5 4 8 4 5 4 4 4 5 4 8 5



38

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

so _____ wird mich nichts ver - le - tzen, nichts feh - len, nichts,
then _____ naught shall harm me - ev - er, I do not lack

Musical notation for the third system, including piano accompaniment with chord symbols: 6b, 6, 4b, 2, 5b, 5, 9, 4b, 8, 3, 7, 4, 3.

40

Musical notation for the first system of the second system, including vocal line and piano accompaniment.

Musical notation for the second system of the second system, including vocal line and piano accompaniment.

was mir nützt, nichts fehlen, nichts, was tzt,
what I need, I do not lack wa - if

Musical notation for the third system of the second system, including piano accompaniment with chord symbols: 6, 7b, 5, 3, 5, 6, 1, 6, 6, 4, 2, 4, 3, 5, 4, 2.

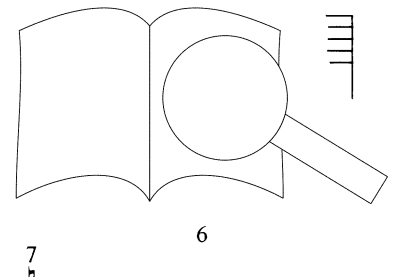
42

Musical notation for the first system of the third system, including vocal line and piano accompaniment.

Musical notation for the second system of the third system, including vocal line and piano accompaniment.

...en Ge - set - - zen, so wird mich nichts, nichts, nichts ver -
...his com - mand - - ments, then naught shall harm me, harm me

Musical notation for the third system of the third system, including piano accompaniment with chord symbols: 6, 5, 6, 4, 2, 6, 4, 2, 6, 7, 7b, 4b, 3, 6, 7, 4, 6.

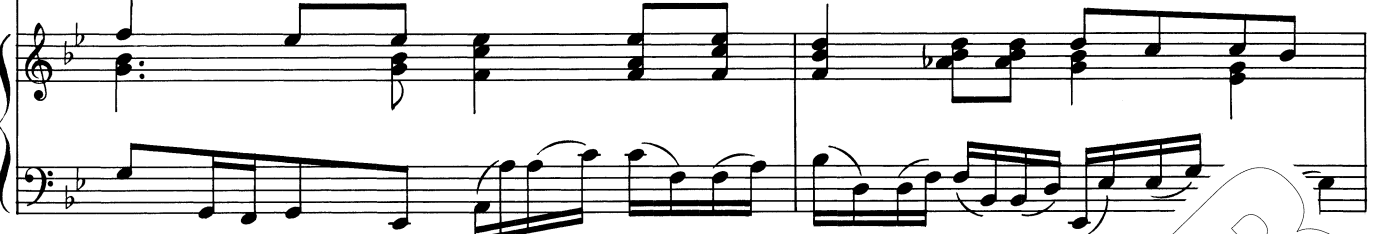


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44



let - zen, so wird mich nichts, nichts ver - let - zen, — nichts feh - - - len,
ev - er, then naught shall harm, harm me ev - er, — I lack _____ not,



7 6 6 6 7 6 6 7
5 4 3 4 5

46



nichts feh - - - len, so — v nic
I lack _____ not, then — harm. en, so wird mir nichts
er, naught shall I be



6 8 5 6 5
4b 5b 4 4 4
2 2

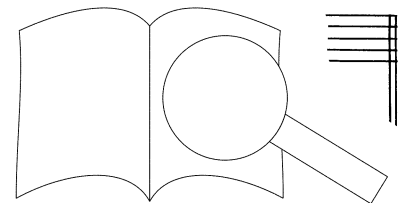
48



nichts feh - len, nichts feh - len, was mir nützt.
I lack not, I _____ lack _____ not what I need



4 7 6 7 6
2 5 5



Da capo ual se...

Versus V (Recitativo)

Violino I

Violino II

Viola

Alto

Basso continuo
(Violoncello,
Contrabbasso,
Organo)

Er wol - le mei - ner Sün - den in
My sin and my trans - gres - sion, w'

...ei-meine Schuld!
He takes a-way.

Er wird auf mein Ver-bre-chen nicht
He deals with my trans-gressing with

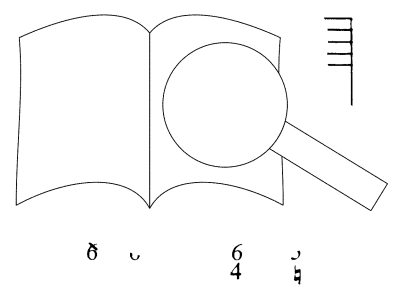
4

7 4 6 7 5 6 4 2 2 6

7

Leg ich — mich spä - te
 When I — at night am

6 7^b 7 9 7 6 7 4 7^b 8 6 6 4



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10

Musical score for measures 10-12. It consists of three staves: two treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The first two staves are marked with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests.

nie-der,
rest-ing,

er - wa - - - che frü - he wir
a - wak - - - en in the

Musical score for measures 13-15. It includes a piano accompaniment with two staves (treble and bass clefs) and a vocal line. The piano part features chords and moving lines. Fingerings are indicated below the piano part: 6 7 7 6 5 / 4 2, 7 7 7 6 / 5, and 4 7 / 2 5. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

13

Musical score for measures 16-18. It consists of three staves: two treble clefs and one bass clef. The key signature remains two flats. The music continues with eighth and sixteenth notes.

lieg _____ o - der zie - he fort, lieg ich _____
lie _____ or be mov - ing on, yes, lie _____

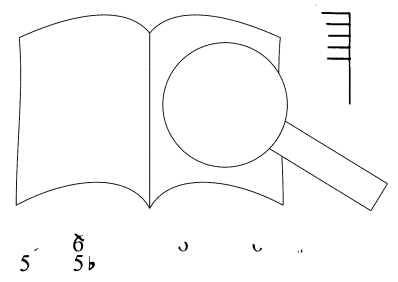
Musical score for measures 19-21. It includes a piano accompaniment with two staves (treble and bass clefs) and a vocal line. The piano part features chords and moving lines. Fingerings are indicated below the piano part: 5 7 6 6 / 3, 7 _____ 4 6 7 / 5, and 7 4 9 5 / 2 9 7. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

oder zie - he fort, lieg ich o - der zie - he fort; leg ic
 or be moving on; yes, lie or be mov - ing on, when

6 4 5 7 6 5 8 5 4 3 2

er - wa - che frü - he wieder, lieg
 a - wak - en in the morning, lie

6 9 7 5 6 8 8 7 5 4 #



Musical notation for measures 22-24, including vocal staves and piano accompaniment.

— o-der zie-he fort, lieg — o-der zie-he fort, fort, fort, lieg —
 — or be moving on, lie — or be moving on, on, on, on, lie —

6 7 # 7 5 8 6b 7b 8 6 6
 5 2 5b 4 4 3 4 5 3 5 7 #

Musical notation for measures 25-27, including vocal staves and piano accompaniment.

fort.

Musical notation for measures 28-30, including vocal staves and piano accompaniment.

8 6 7 8 7 4 5 6 5+ 6 7 8 6 7 6
 5 # — 2 4+ 3 2 4 2 7 4 5

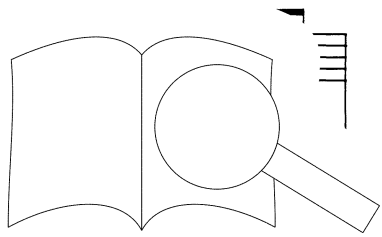
Musical notation for measures 29-31. The system includes a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a guitar chord diagram below the piano part. The key signature has two flats (B-flat and E-flat).

Musical notation for measures 32-34. The system includes a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a guitar chord diagram below the piano part. The key signature has two flats (B-flat and E-flat).

Musical notation for measures 35-37. The system includes a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a guitar chord diagram below the piano part. The key signature has two flats (B-flat and E-flat).

in Schwach - heit und in Banden,
 in weak - ness and in bondage,

Musical notation for measures 38-40. The system includes a piano accompaniment (treble and bass clefs) and a guitar chord diagram below the piano part. The key signature has two flats (B-flat and E-flat).



7 4 7b 6 6 6 # p 6 7 6 6 6 6

2+ 5 6 6 # 4+ 4+ b

und was mir stößt zu - han - den, so trö -
 when I have lost my courage, his word -

- stet mich sein Wort, so trö - stet mich sein
 has com - fort shown, his word has com - fort

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41

Wort;
shown;

6 4 2
7 8 7
5 6 5

8 7
6 5

44

in Schwach - - - heit und in Ban - den,
in weak - - - ness and in bond - age,

7b 6 6 b
5 4 3

7b 6 6 7 4 b
5 9 8

5 4 8
3

Musical notation for measures 47-49, including vocal line and piano accompaniment.

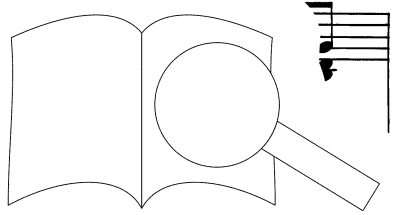
und was mir stößt zu - han - den, so trö -
 when I have lost my cour - age, his word

Musical notation for measures 49-50, including piano accompaniment and chord symbols: 6, 7/5+, 8, 6, 7b/5, 6, 9/4, 4/2, 6.

Musical notation for measures 50-51, including vocal line and piano accompaniment.

-stet mich sein Wort, so trö - stet mich sein
 has com-fort shown, his word has com-fort

Musical notation for measures 51-52, including piano accompaniment and chord symbols: 7, 6, 9/7, 6/4, 7/4, 5/2+, 5.



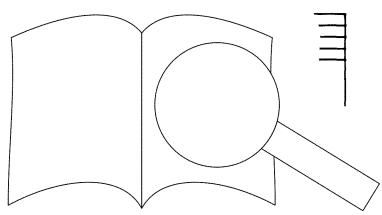
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Wort, in Schwach - heit und in Ban - - - den, und was mir stößt
shown, in weak - ness and in bond - - - age, when I have los'

7 5 5b 6b 7b 8 7 6 5 7 6 5 7 5

set mich sein Wort.
has com-fort shown.

4+ 6 6 8 6 7 4 8 6 7 8 7 4 3 4 3



59

Musical notation for measures 59-61, first system. It consists of three staves: two treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The music features eighth and sixteenth notes with various articulations and slurs.

An empty musical staff with a treble clef and a key signature of two flats.

Musical notation for measures 59-61, second system. It consists of two staves: a treble clef and a bass clef. The key signature has two flats. Below the staves are the following fingering numbers: 7 6 6 4 2, 7 6 6 5 7, 4 6, 4 2, 4.

62

Musical notation for measures 62-64, first system. It consists of three staves: two treble clefs and one bass clef. The key signature has two flats. The music continues with eighth and sixteenth notes.

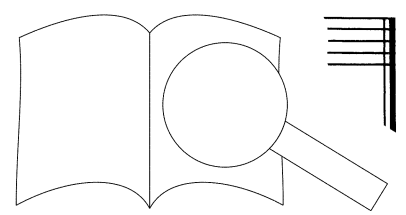
An empty musical staff with a treble clef and a key signature of two flats.

Musical notation for measures 62-64, second system. It consists of two staves: a treble clef and a bass clef. The key signature has two flats. Below the staves are the following fingering numbers: 7, 6, 6 5, 7b, 7 5, 9 4, 7 6, 7 4, 7b 2, 5, 0, 6.

62

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Versus VII (Duetto)

Soprano

Basso

Basso continuo
(Violoncello,
Contrabbasso,
Cembalo)*

5

Ha'

e. hict

6 6^b 6 6 6

7

p

10

schlos - sen,
lect - ed

Original evtl. gemindert

r - dros - sen
di - rect - ed,

an mein Ver - häng -
fear no mis - for -

5 6
4 5
2

6 7

5 6
4 5
2

* Mitwirkung der Orgel erst in der späten Aufführung (wahrscheinlich außerhalb Leipzigs). / *The organance (probably outside of Leipzig).*

14

- nis gehn, an mein Ver - häng - nis!
 - tune here, fear no mis - for - tune;

Hat er es denn be -
The path which God se -

6 4b 6 7 6 6 4 6 6 6 6 4 7 5 6
 5 4 5 4 2 5

18

Hat er es denn be - schlos - sen, so will ich
 the path which God se - lect - ed I fol - l - i

schlos - sen, so will ich un - ver - an mein Ver - häng -
lect - ed I fol - low as di - fear no mis - for -

5 7 4 6 7 6 6 6 4 6 4
 2 2 2 5 4 2

22

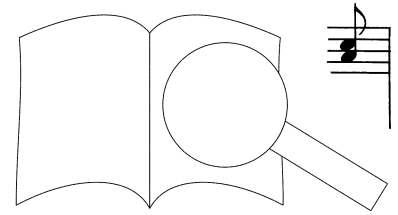
- an mein. an mein Ver - häng -
 - fear fear no mis - for -

- nis gehn, an mein Ver - häng - nis, an
 - tune here, fear no mis - for - tune, fear

7 7 5 6 7 4+ 6 4 6b 6 4+ 6 7 6 6 6 5
 4 4 4 5 2 4 5 2 6 4 5 2 4 5 5

64

Carus 31.097



- len, ich will ihn ü - ber - stehn; kein Un - fall, kein
 - fer, for God is al - ways near; the bur - den, the

al - len wird mir zu har - te fal - len, ich will ihn ü - ber - stehn;
 nev - er too hard for me to suf - fer, for God is al - ways near;

4 3 5 6 6 6 4+ 6

2

Un - fall, kein Un - fall un - ter al - len wird mir zu har -
 bur - den, the bur - den shall be nev - er too hard for me to

kein Un - fall un - ter al - len wird mir zu har - te
 the bur - den shall be nev - er too hard for me to

ich will ih ü - ber - stehn, ü - ber -
 for God is al - ways near, al - ways

ich will ihn ü - ber - stehn, ü - ber - stehn,
 for God is al - ways near, al - ways near,

f



stehn, ich, ich will ihn ü - ber - stehn.
 near, for, for God is al - ways near.

ich will ihn ü - ber - stehn.
 for God is al - ways near.

Hat
 Th ich los - sen,
 lect - ed

r - dros - sen an mein Ver - häng -
 di - rect - ed, fear no mis - for -

Hat er es denn be - schlos - sen,
The path which God se - lect - ed

- - nis gehn, an mein Ver - häng - nis!
 - - tune here, fear no mis - for - tune,

Hat er es denn be -
 the path which God se -

so will ich un - ver - dros - sen
I fol - low as di - rect - ed,

schlos - sen, so will ich un
lect - ed I fol - low

so will ich un - ver - dros - sen
I fol - low as di - rect - ed,

- - nis gehn, an mein Ver - häng - nis, an
 - - tune here, fear no mis - for - tune, fear

geh, an mein Ver - häng -
 une here, fear no mis - for -

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mein Ver - häng - nis gehn, an mein Ver - häng - nis! Kein Un - fall un - ter
 no mis - for - tune here, fear no mis - for - tune. The bur - den shall be

- - - - - nis! Kein Un - fall
 - - - - - tune. The bur - den

al - len wird mir zu har - te fal - len, ich u - ber -
 nev - er too hard for me to suf - fer, for al - ways

un - ter al - len wird mir zu har , will ihn ü - ber -
 shall be nev - er too hard for r or God is al - ways

stehn.
 near.

- - - - -

6
4
3

6 / 4 3

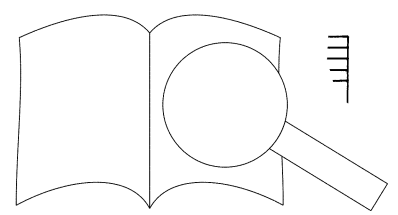
PROBENPAPIER
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Musical score for page 97, featuring piano accompaniment with fingerings (6, 6_{Sb}, 6, 6₅, 6, 6₅, 6, 6₅) and a large watermark.

Versus VIII (Aria)

Musical score for Versus VIII (Aria), including parts for Oboe I, Oboe II, Soprano, and Basso continuo (Violoncello, Contrabbasso, Fagotto, Organo). Includes a large watermark.

Musical score for Versus VIII (Aria), including parts for Oboe I, Oboe II, Soprano, and Basso continuo (Violoncello, Contrabbasso, Fagotto, Organo). Includes a large watermark.



9

6/4 5/3 6/5 4/3 6/5b 9/4b

13

Ihm
To

p

Fine 6

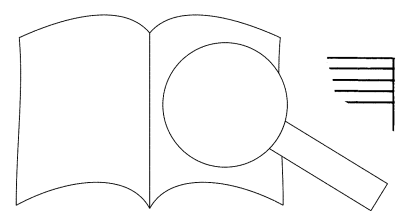
4/5 3/4 6/4 5/3 6/5 6/4 5/3

17

p

er - ge - ben zu ster - ben und zu
my be - ing, my dy - ing and m

6/4 5/3 7/7 7/6 6/5



er mir ge - beut, so-, so - bald er mir ge - beut, ihm
 for his com-mand, I, I wait for his com-mand; to

6 5 6 5 8 6 6 6 5 3 3

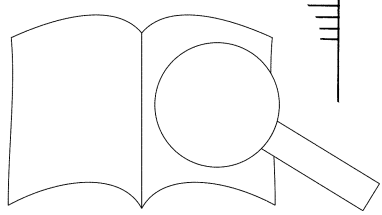
hab ich mich er - ge - ben zu ster - ben, zu
 him I yield my be - ing, my c'na - ing, my

6 4 4 6 5b 4 3 7b

pp *poco f* *poco f*

- ben o - der* le -
 - ing and my liv -

6 # 8 7



* Die Quellen haben „oder“; alternativ wie in T. 19 und der Textvorlage: „und zu“. / The sources indicate "oder", alternatively, as in m. 19 and the text, "und zu."

33

Musical notation for measures 33-36. The vocal line features a melodic phrase with a trill (tr) and a forte (f) dynamic marking. The piano accompaniment includes chords and moving lines in both hands.

-ben, so - bald, so - bald er mir ge - beut.
 - ing, I wait, I wait for his com - mand.

Piano accompaniment for measures 33-36. The left hand plays a steady bass line, while the right hand plays chords and moving lines. Fingering numbers 6, 7, 5, 4, 6, 6, 5, 4 are indicated below the notes.

37

Musical notation for measures 37-40. The vocal line continues with a trill (tr) and a triplet (3). The piano accompaniment features chords and moving lines.

Piano accompaniment for measures 37-40. The left hand plays a steady bass line, while the right hand plays chords and moving lines. Fingering numbers 5, 6, 7, 9, 4, 8, 3, 6, 4 are indicated below the notes.

41

Musical notation for measures 41-44. The vocal line features a trill (tr) and triplets (3). The piano accompaniment includes chords and moving lines.

Piano accompaniment for measures 41-44. The left hand plays a steady bass line, while the right hand plays chords and moving lines. Fingering numbers 6, 4, 5, 6, 4, 3 are indicated below the notes. A graphic of an open book is visible on the right side of the page.

45

Es sei
May it

p

4 3 6 5 8 6 6 6 5

4 3

49

heut o - der mor - gen, da - für ih, - gen; er
be now or lat - er, his time v - er, I

p

tr

b 7 # 6 7 6 6 4

53

Zeit, er weiß die rech - te Zeit
stand, I need not un

f

tr

5 2 7 6 7 6 6 9 6 6 6

4 4+ 5b 4 # 5 5 7 4 # 6

57

Es sei
May it

p

9 8 6 5 4 3 5 7 5 6 4 7 # 9 4

61

heut o - der mor - gen, da - fi - sor - gen; er
be now or lat - er, his t. - ev - er, I

p

5^b 6 6 7 4 9 5 7 5 6 4 2

65

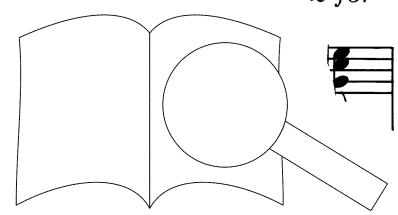
Zeit, er weiß die rech - te Zeit, ihn laß ich
er - stand, I need not und - er - me for -

6 6 6 4 6 6 5 4 2

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69

sor
ey

6 4 3 6 6 5 3 6 4 3 8

73

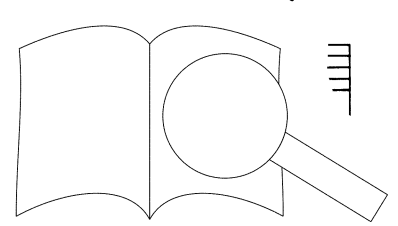
er
I

9 6 6 7 6 8 6 6 6 6 5 4 5

77

Zeit, da für laß ich ihn sor - gen, es sei
r - stand, his time is right for - e

6 4 2 6 8 7 4 3 6 7b



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heut o - der mor - gen, er weiß die rech - te Zeit.
 be now or lat - er, I need not un - der - stand.

6 5 6 4 3 7 6 5 9 6 6 4 5 3

Versus IX (Choral)

Violino I

Violino II

Viola

Soprano
Oboe I, II

Alto

Tenore

B $\bar{7}$

Cc., Fagotto,
Organo

So sei i. e. ne, und trau - e dem al -
 My soul, be f. v - er and trust him with great

le, dei - ne, und trau - e dem al -
 for - ev - er and trust him with great

nun, See - le, dei - ne, und trau - e dem al -
 al, be his for - ev - er and trust him with great

So sei nun, See - le, dei - ne, und al -
 My soul, be his for - ev - er an at

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4

lei - ne, der dich er - schaf - fen hat; es ge - he, wie es ge - he, dein
fer - vour, he who cre - at - ed you! What - ev - er may be - fall me, my

7 7 6 7 6 8 7 6 5 8 4 4 b

9

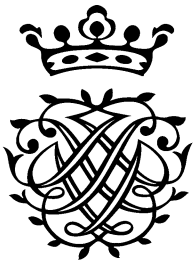
Va - ter in der al - len Sa - chen Rat.
fa - ther is der al - coun - cil leads me through.

Va - ter in der al - len Sa - chen Rat.
fa - ther is der al - coun - cil leads me through.

mö - ge he weiß al - len Sa - chen Rat.
might - y, his coun - cil leads me through.

- der Hö - he weiß al - coun - cil leads me through.

6 3 4 6 6 5 6 5 5 6 6 6 6 4 3



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In collaboration with the Bach Archive, Leipzig

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