

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

Vers 1. Coro  
Grave

The first system of the Coro, measures 1-3, is in G minor and common time. It begins with a piano (p) dynamic marking. The right hand features a complex texture with sixteenth-note runs and chords, while the left hand provides a steady accompaniment with eighth notes.

The second system, measures 4-6, continues the Coro. The right hand has a melodic line with some grace notes, and the left hand has a more active accompaniment with eighth-note patterns.

The third system, measures 7-9, shows the Coro continuing. The right hand has a melodic line with some grace notes, and the left hand has a more active accompaniment with eighth-note patterns.

The fourth system, measures 10-12, concludes the Coro. It features a first ending (1.) and a trill (tr.) in the right hand. The left hand continues with its accompaniment.

Vivace

The second system of the Vivace section, measures 13-15, is in G minor and common time. It begins with a second ending (2.) and a first ending (1.) in the right hand. The right hand has a melodic line with eighth-note patterns, and the left hand has a steady accompaniment with eighth notes.

J.S. Bach - Church Cantatas BWV 97

16 **Soprano** **A** (NB. Der Cantus firmus „Nun ruhen alle Wälder“ im Sopran)

**C O R O**

**Alto** In al -

**Tenore** In al -

**Basso**

**A** *p*

18 *tr*

len mei - nen Ta

len mei - nen Ta

In al - len mei - nen Ta

In al -

*p*

21

ten

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

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

len mei - nen Ta - ten

*p*

23 **B**

laß

25<sup>II</sup>

laß ich den Höch - - sten

laß ich den Höchsten

laß ich den Höchsten ra -

ich den Höchsten ra - - - - - ten,

*p*

28

ra - - - - - ten,

ra - - - - - ten, den Höch - - - - - sten

ten, laß ich den Höch - -

laß ich den Höch - sten ra - -

30

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

C

32

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

C

35

hat:  
kann. der al - - les kann und hat:  
kann. der al - - les kann und hat:  
- les, al - - les kann und hat;

C

37

Musical score for measures 37-38. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 37 features a complex texture with sixteenth-note runs in the right hand and eighth-note accompaniment in the left hand. Measure 38 continues this texture with some rests in the right hand.

39<sup>II</sup>

Musical score for measures 39-41. Measure 39 has a treble staff with sixteenth-note runs and a bass staff with eighth-note accompaniment. Measure 40 includes a dynamic marking *(p)* in the bass staff. Measure 41 continues the accompaniment.

42

Musical score for measures 42-44. Measure 42 features a treble staff with sixteenth-note runs and a bass staff with eighth-note accompaniment. Measure 43 includes a dynamic marking *(p)* in the bass staff. Measure 44 continues the accompaniment.

44<sup>II</sup>

Musical score for measures 44-46. Measure 44 features a treble staff with sixteenth-note runs and a bass staff with eighth-note accompaniment. Measure 45 continues this texture. Measure 46 concludes the system with a final chord in the right hand.

47

**D**

Vocal and piano accompaniment for measures 47-49. The system includes a vocal line with lyrics and a piano accompaniment. The key signature has one flat. The lyrics are: "er muß zu", "er muß zu al-", and "er muß zu". A dynamic marking *p* is present in the piano part.

**D**

Piano accompaniment for measures 47-49. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The piano part features sixteenth-note runs in the right hand and eighth-note accompaniment in the left hand. A dynamic marking *p* is present in the bass staff.

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49

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

51<sup>II</sup>

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

54

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

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56

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

58

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

60

selbst  
gen,  
gen, selbst ge - ben  
gen, F

63

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

65

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

68

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



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70

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

*tr*

Detailed description: This system contains the vocal entries for four voices (Soprano, Alto, Tenor, Bass) and the beginning of the keyboard accompaniment. The vocal lines are in a soprano clef with a one-line staff. The keyboard part is in a grand staff (treble and bass clefs). The lyrics are printed below the vocal staves. A trill ornament (*tr*) is marked above the first measure of the keyboard part.

73

*(p)*

Detailed description: This system shows the keyboard accompaniment for measures 73-76. It consists of two staves (treble and bass clefs). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. A piano dynamic marking (*(p)*) is present at the beginning.

75<sup>II</sup>

*(f)*

Detailed description: This system shows the keyboard accompaniment for measures 75-77. It consists of two staves (treble and bass clefs). The music continues with the eighth-note accompaniment and active treble melody. A forte dynamic marking (*(f)*) is present in the second measure.

78

Detailed description: This system shows the keyboard accompaniment for measures 78-79. It consists of two staves (treble and bass clefs). The eighth-note accompaniment continues, with some changes in the treble melody.

80

*tr*

Detailed description: This system shows the keyboard accompaniment for measures 80-82. It consists of two staves (treble and bass clefs). The music concludes with a final chord in the treble staff. A trill ornament (*tr*) is marked above the final measure.

Vers 2. Aria

The first system of the musical score, measures 1-5. It features a treble and bass clef with a key signature of one flat (B-flat) and a 6/8 time signature. The music is a continuous flow of eighth and sixteenth notes, with some rests and dynamic markings like *p*.

The second system of the musical score, measures 6-10. It continues the instrumental texture from the first system, maintaining the same key signature and time signature.

The third system of the musical score, measures 11-15. It includes a vocal line in the bass clef and piano accompaniment in the treble and bass clefs. The lyrics are: "Nichts ist es spat und frü - he um al - le mei - ne". The vocal line has a *p* dynamic marking.

The fourth system of the musical score, measures 16-20. It includes a vocal line in the bass clef and piano accompaniment in the treble and bass clefs. The lyrics are: "Mü - he, mein Sor - gen ist um - sonst, — mein Sor - - gen".

The fifth system of the musical score, measures 21-25. It includes a vocal line in the bass clef and piano accompaniment in the treble and bass clefs. The lyrics are: "ist — um - sonst, um - sonst; nichts ist es spat und".

26

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

31

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

36

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

41

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

46

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

Er mag's mit mei - nen

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

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

The musical score for measures 46-49 consists of a vocal line in bass clef and a piano accompaniment in grand staff. The key signature has one flat (B-flat major or D minor). The vocal line begins at measure 46 with the lyrics 'Sor - - - - gen ist um - sonst, umsonst.' and continues through measure 49. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. Dynamic markings include *tr* (trill) and *f* (forte).

50

Er mag's mit mei - nen

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

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

The musical score for measures 50-53 continues the vocal line and piano accompaniment. The vocal line starts at measure 50 with 'Er mag's mit mei - nen' and ends at measure 53. The piano accompaniment maintains its rhythmic pattern. A dynamic marking of *p* (piano) is present in measure 53.

54

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

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

The musical score for measures 54-58 continues the vocal line and piano accompaniment. The vocal line starts at measure 54 with 'Sa - chen nach sei - nem Wil - len ma - chen, ich stell's - - in sei - - ne' and ends at measure 58. The piano accompaniment continues with its characteristic eighth-note bass line.

59

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

The musical score for measures 59-63 continues the vocal line and piano accompaniment. The vocal line starts at measure 59 with 'Gunst. - - ich stell's in sei - ne Gunst. ich stell's - - in sei - ne' and ends at measure 63. The piano accompaniment concludes with a final cadence.

63

Gunst... Er

68

mag's mit mei-nen Sa - chen nach sei-nem Wil-len ma - chen, ich stell's

73

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

77

Gunst, in sei - ne Gunst:— er mag's mit mei-nen Sa - - chennach sei-nem Wil - len

82

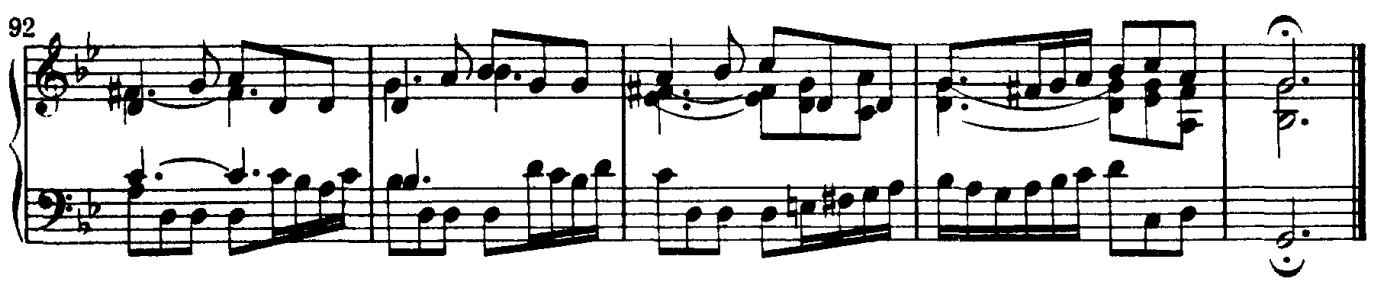


ma - - chen, ich stell's in sei - ne Gunst.

87



92



**Vers 3. Recitativo**

Tenore



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

3



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

6



ihm von mir be - lie - bet, das hab ich auch er - kiest.

Vers 4. Aria

Largo



2 (51)



4 (53)



6 (55)



7<sup>II</sup> (56<sup>II</sup>)



9 (58)

10<sup>II</sup> (59<sup>II</sup>) Tenore

Ich

13

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

L.H.

15

al - lem Schaden, vor al - lem

17

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



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19

mich vor al-lem Scha-den, vor al-lem Ü-bel-schützt.

21

23

24<sup>II</sup>

26

Leb ich nach sei-nen Ge-

28

set - zen, so \_\_\_\_\_ wird mich nichts ver-

30

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

32

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

34

feh - len, was mir nützt.

36

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

38

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

40

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

41II

ich nach sei — nen Ge — set —

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43

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

44

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

46

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

48

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

dal segno

### Vers 5. Recitativo

Alto

Er wol - le mei - ner Sün - den in Gna - den mich ent -

3 binden. durchstreichen meine Schuld! Er wird auf mein Ver - brechen nicht

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

### Vers 6. Aria

4

4

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7 Alto

Leg ich — mich späte

This system contains measures 7, 8, and 9. The Alto part begins with a whole rest in measure 7, followed by a half note G4 in measure 8, and a quarter note G4 in measure 9. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

10

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

This system contains measures 10, 11, and 12. The Alto part has a quarter note G4 in measure 10, followed by a half note G4 in measure 11, and a quarter note G4 in measure 12. The piano accompaniment continues with its rhythmic pattern.

13

lieg — oder ziehe fort, lieg ich —

This system contains measures 13, 14, and 15. The Alto part has a half note G4 in measure 13, followed by a quarter note G4 in measure 14, and a quarter note G4 in measure 15. The piano accompaniment continues with its rhythmic pattern.

16

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

This system contains measures 16, 17, and 18. The Alto part has a quarter note G4 in measure 16, followed by a half note G4 in measure 17, and a quarter note G4 in measure 18. The piano accompaniment continues with its rhythmic pattern.

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19

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

21

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

24

fort, lieg — o - der zie - he fort, -

27

30

33

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

36

Handen. so trö -

39

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

42

45

in Schwach - heit und in Ban - den und was mir stößt



48

zu Han - den, so trö -

51

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

54

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

57

Wort.

60

63

63

Vers 7. Duetto

Org. Bc.

73

6 (98) Soprano

Hat er es denn be - schlos - sen.

11

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

15

Basso

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

Hat er es denn be - schlos - sen.

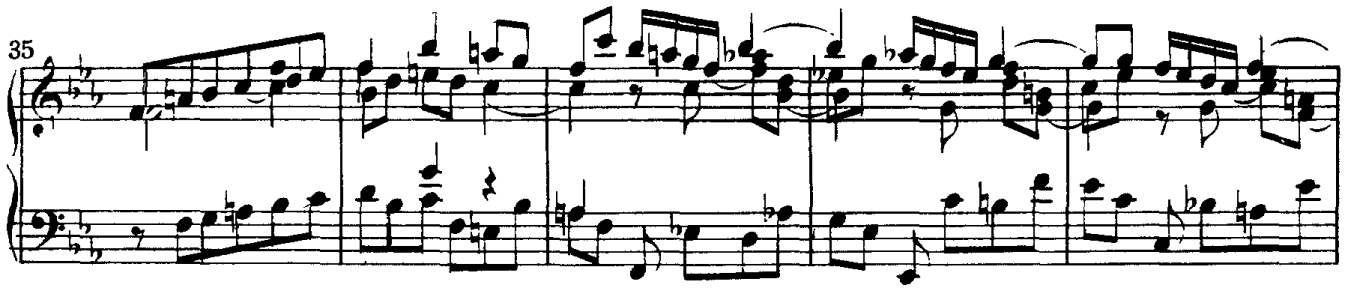
19  
 schlos - sen. so will ich unver - dros - sen an mein Ver - hängnis  
 so will ich un - ver - dros - sen an mein Ver - häng -

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

31  
 so will ich un - ver - drossen an mein Ver - hängnis gehn.  
 will ich un - ver - drossen an mein Verhängnis gehn.

35



40 **Basso**

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



45 **Soprano**

Kein Un - - - fall un - ter

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



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 -



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.

Detailed description: This system contains measures 53 through 56. It features a vocal line with two staves (treble and bass clef) and a piano accompaniment with two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "stehn, kein Un - fall, kein Un - fall, kein Un - fall un - ter al - len" on the first line, and "fal - len, ich will ihn ü - ber - stehn. kein Un - fall un - ter al -" on the second line. A box labeled "R.H." is present in the piano part.

57

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

Detailed description: This system contains measures 57 through 60. It features a vocal line with two staves and a piano accompaniment with two staves. The lyrics are: "soll mir zu harte fal - len. ich will ihn ü - - ber - stehn." on the first line, and "- len soll mir zu harte fal - len, ich will ihn ü - -" on the second line.

61

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

Detailed description: This system contains measures 61 through 64. It features a vocal line with two staves and a piano accompaniment with two staves. The lyrics are: "- ü - ber - stehn. ü - ber - stehn, ich, ich will ihn ü - ber -" on the first line, and "- ber - stehn, ü - ber - stehn. ich will ihn ü - - ber -" on the second line.

65

stehn.  
stehn. Hat er es denn be -

Detailed description: This system contains measures 65 through 68. It features a vocal line with two staves and a piano accompaniment with two staves. The lyrics are: "stehn." on the first line, "stehn. Hat er es denn be -" on the second line. The piano part includes dynamic markings like *f* and *p*.

70

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

74

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

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

82

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

86

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

measures 86-89: Vocal line with lyrics and piano accompaniment.

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.

measures 90-93: Vocal line with lyrics and piano accompaniment. Ends with a double bar line and a fermata.

dal segno

Vers 8. Aria

Ob. I II  
Org., Bc.

measures 94-97: Instrumental section for Oboe I/II and Organ/Bassoon.

measures 98-101: Instrumental section for Organ/Bassoon, marked with a fermata and a 7-measure rest.

measures 102-105: Instrumental section for Organ/Bassoon, featuring triplets.

measures 106-109: Instrumental section for Organ/Bassoon, featuring triplets.

12 (96)

16(100) Soprano

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

20

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

24

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

27

ster - ben o - der le - ben, zu - ster -

pp



31

- ben o - der le - - - ben, so bald,

*un poco forte*

35

so bald er mir ge-beut.

*f*

40

*tr.*

*3*

44

*tr.*

*3*

48

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

*p*

52

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

56

Zeit. Es sei

61

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

65

weiß die rech - te Zeit, er weiß die rech - te Zeit; ihn laß ich

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69

sor -

73

- gen, er -

77

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

81

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

dal segno

**Vers 9. Choral** (Mel.: „Nun ruhen alle Wälder“)

Soprano  
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

5  
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

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

9  
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.