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 Introduction & updates at melvinunger.com. complete chorale text ("per omnes versus"; see note), whose theme of accepting God's will in all circum-NBA I/34; BC A189 stances must have resonated with Bach, since he had still not received help from the Elector (now also King Occasion Unknown (BWV 131, 150, 117, 192, 100, 97) of Poland), though he tried to ingratiate himself with the court. (See side note.) Most striking is the cantata's Perhaps for 5. S. after Trinity (a copy, ca. 1760, in C. F.  ${
m J.S.~Bach}$  tenor aria, with its highly expressive, rhythmically complex obbligato Penzel's hand specifies this occasion) or for a wedding irther by polyphonic writing achieved by means of double stopping (see below and note at 97/7). Cantata No. 97 and biplanar melodies. For Alfred Dürr's comments, see side note. The underlying chorale (called a "travel hymn" by the 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 Movement 1 is in the form of a French Council (30 August 1734).

Movement 1 is in the form of a French Council (40 August 1734).

Movement 1 is in the form of a French Council (50 August 1734).

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Martin Petzoldt believes the arguments for the 5. S. after Movement 1 is in the form of a French Council (50 August 1734). Trinity carry more weight in light of the scriptures and sermon on that Sunday. See "Bach" (in which the chorale cantus is embedded) serves as the fast imitative section. Cantatas with French Overture Vers 1. Coro cantata cycle), the later chorale cantata BWV 97, and BWV 110 from Cycle II. Kommentar" 3:581-584. 97/1. 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 VIn I, II Oboes are set against upper strings, with Vla pass lines of both in unison with continuo SATB Organo Violoncello & Violone 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). B-flat major F major F major Surprising chord change suggests the uncertainty referenced in the following movements. F major D minor 7 Ob I, VIn I Ob II, Vln II F major F major Vivace he instruments introduce the fugato. B-flat major

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

B-flat major









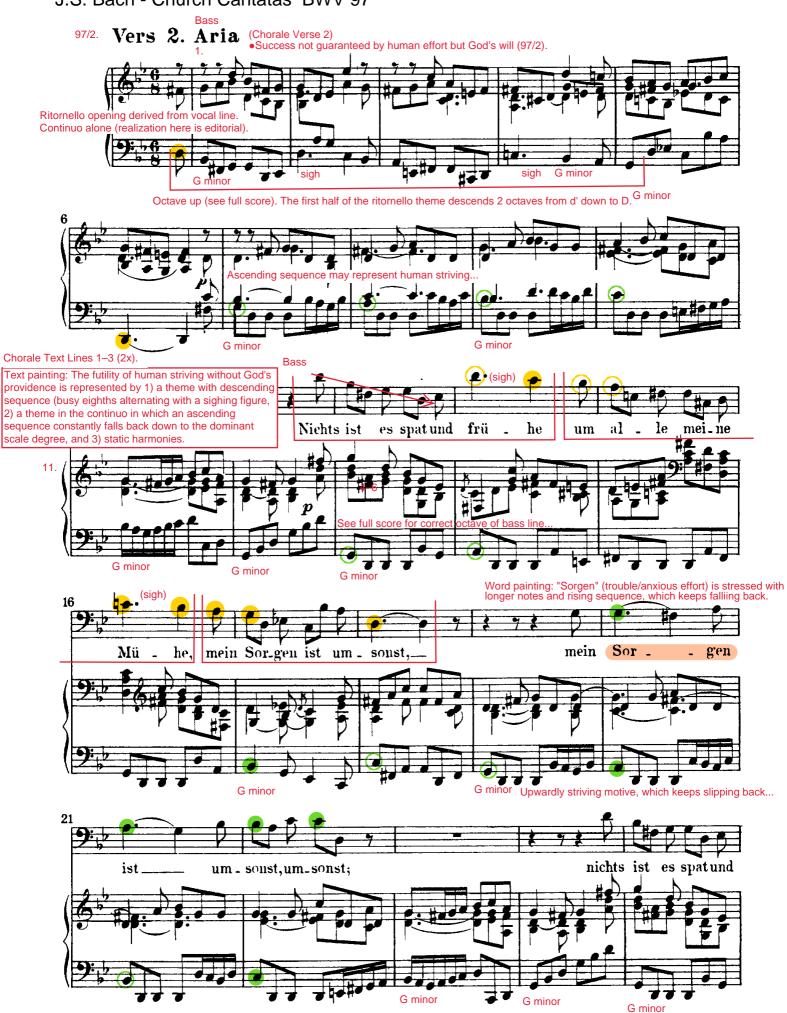




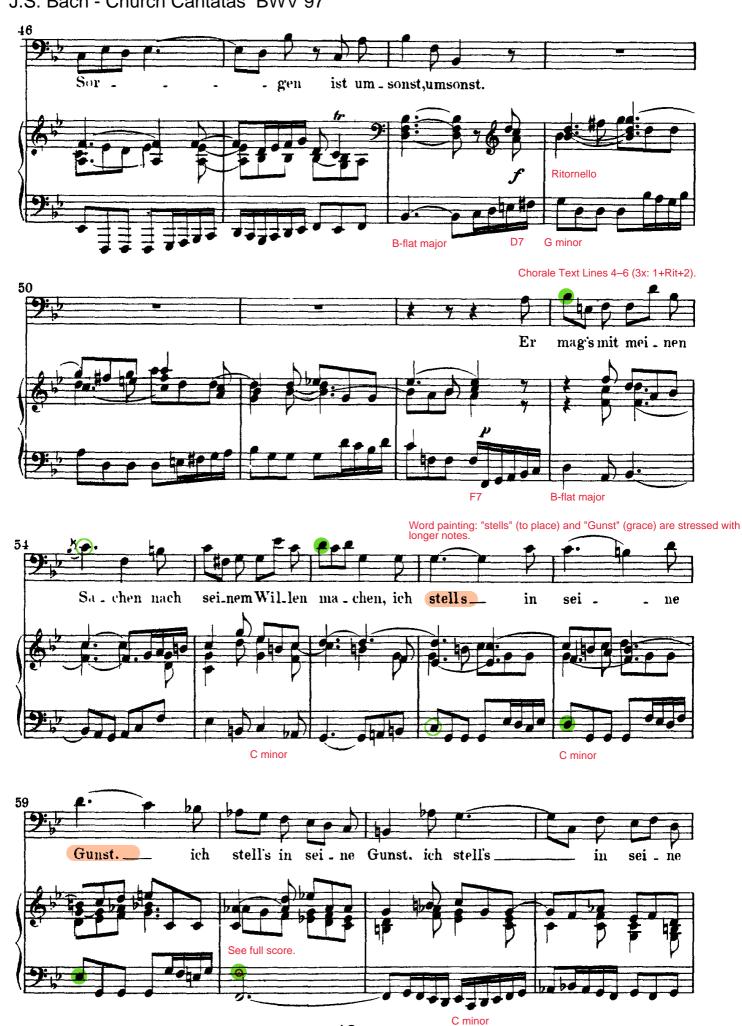


were not

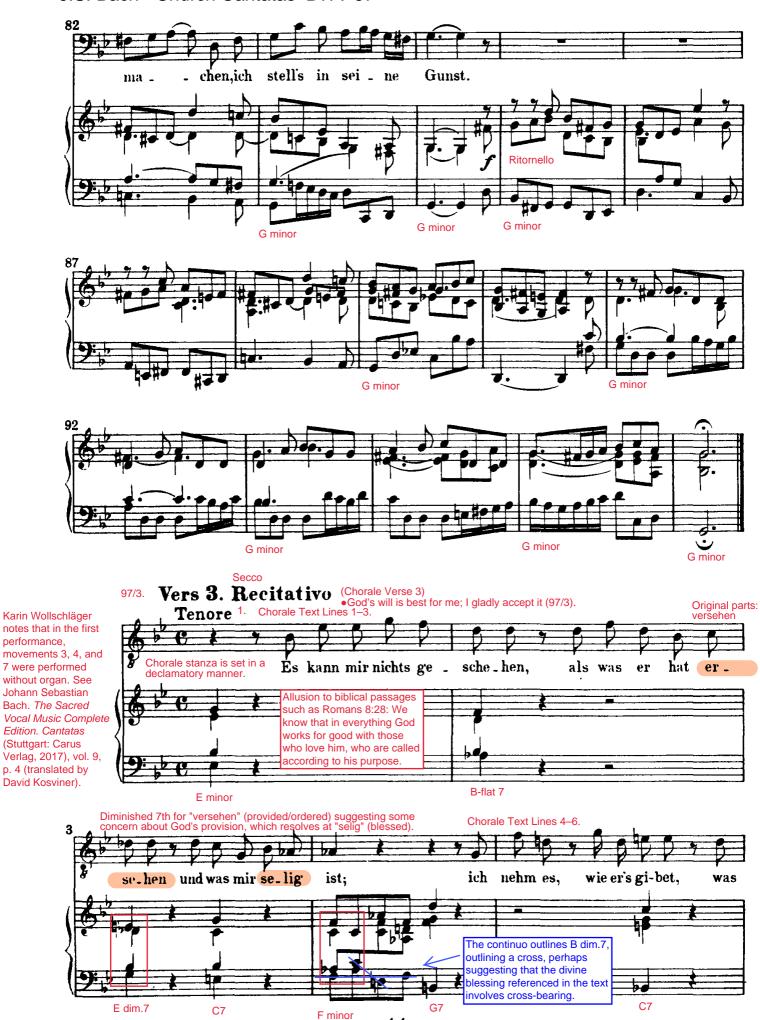
Unlike the a normal French Overture, the opening dotted section does not return.

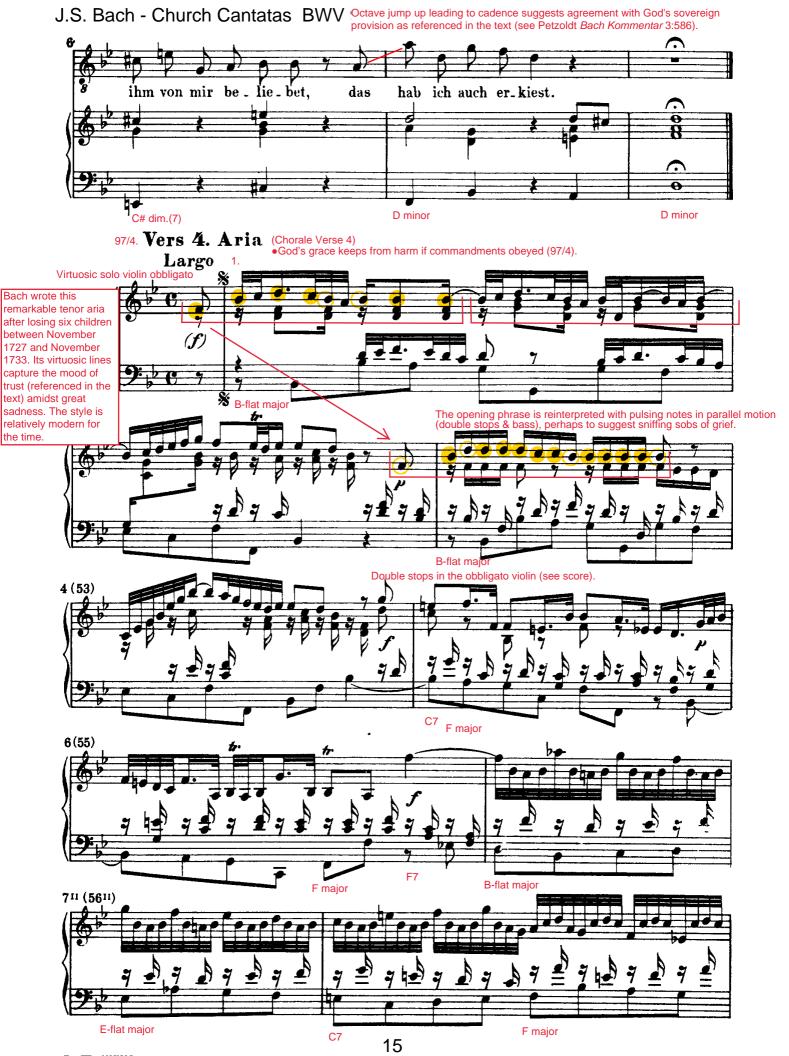


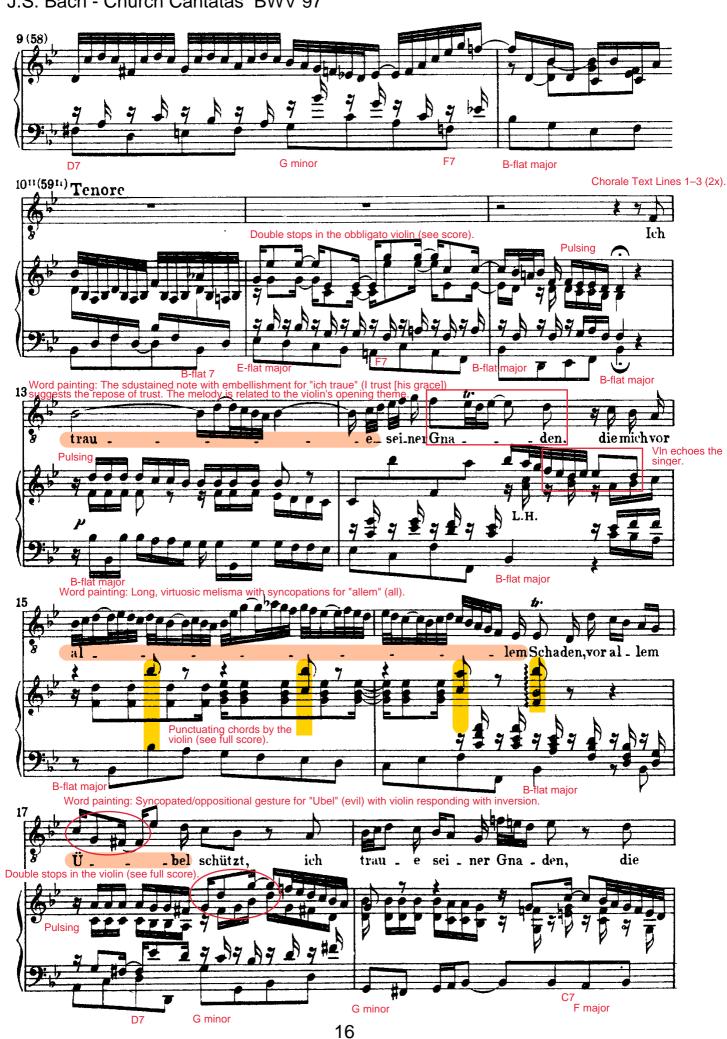






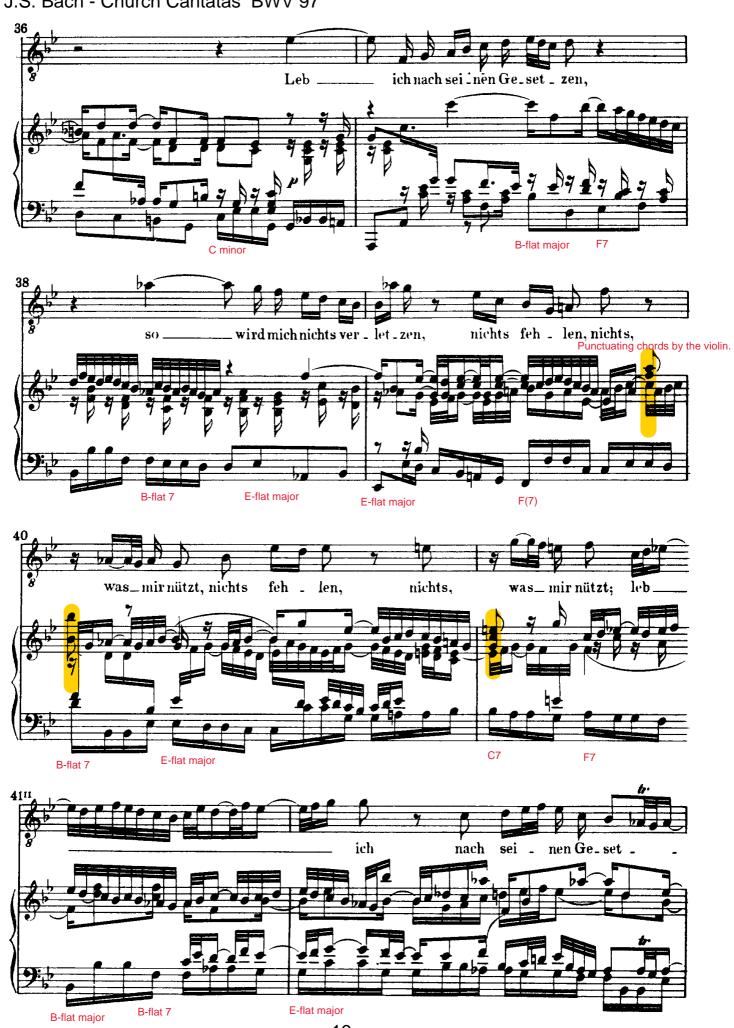


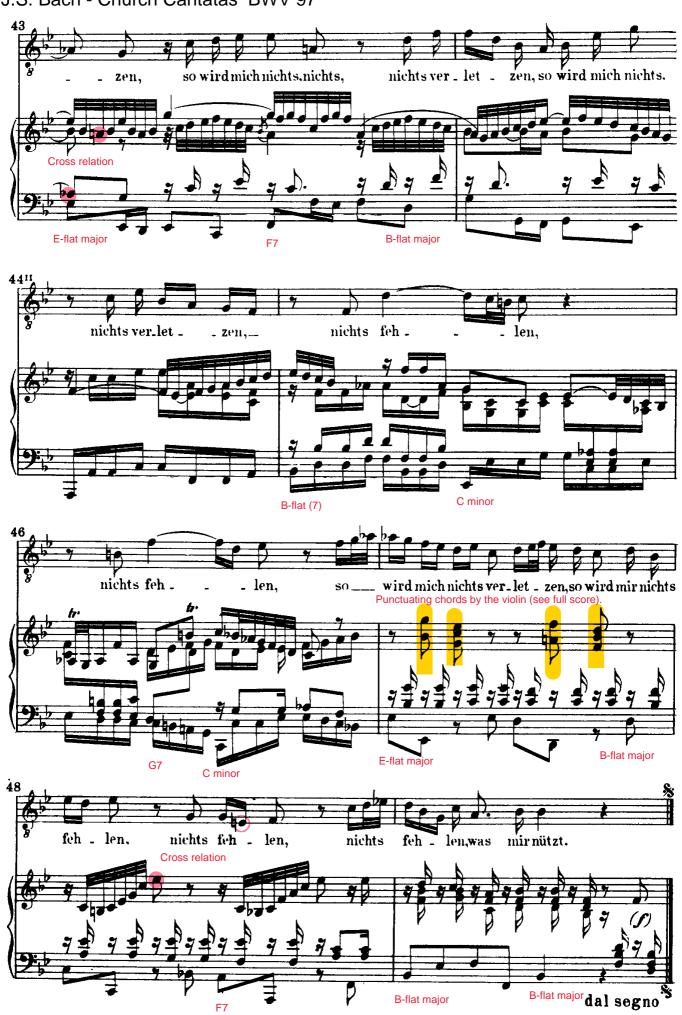


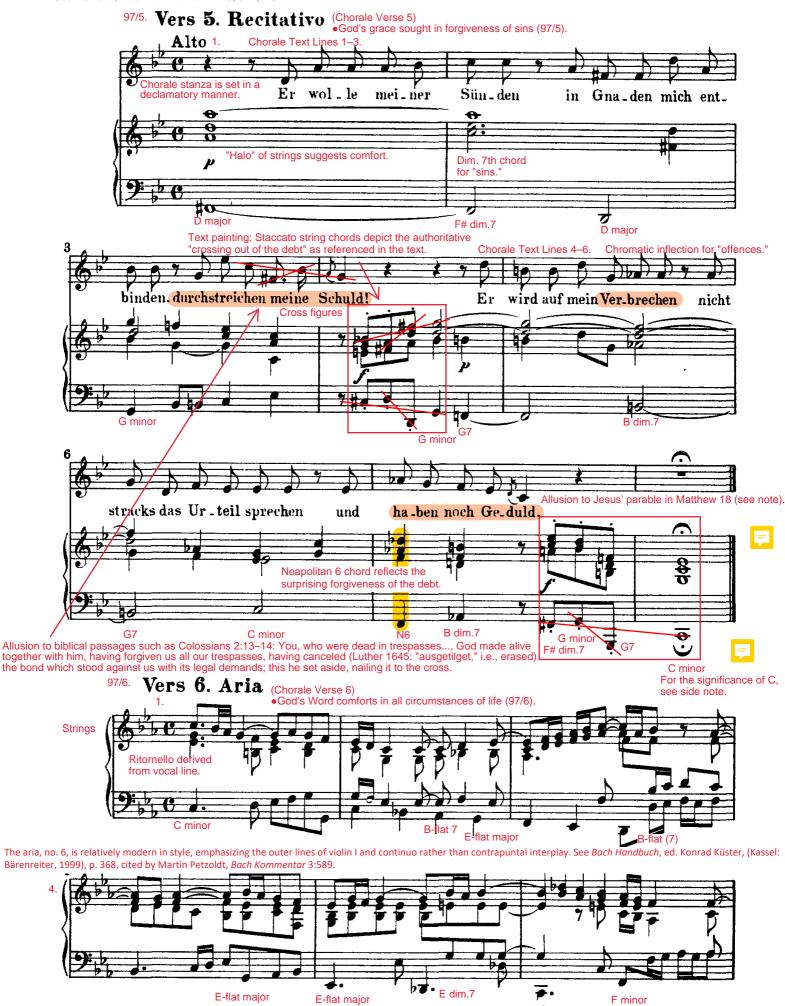




Long notes for "leb" (to live) and "so" (then), perhaps suggesting endurance. wird mich nichts verset\_zen, B dim.7 G minor Punctuating chords by the violin (see score) emphasize the repeated word "nichts" nothing. wird mich ver-let zen, let \_ zen. nichts, nichts nichts, injure me, nothing nothing C minor Text painting: "Nichts" is separated by rests (nothing), during which the violin plays emphatic chords as if echoing the word; ambiguous harmonies suggest insecurity, and the phrase ends with a dramatic fermata on a diminished 7th chord). nichts nichts wird mir feh - len. wird mich ver-let-zen, nichts, nichts nichts, nothing will (I) Harmonic instability... Dim.7 chord for "injure" っす C minor E-flat 7 F# dim.7 C minor A-flat 7 34 feh len, was mir nützt. Double stops in the violin (see full score). G minor B dim.7 G minor G minor 18



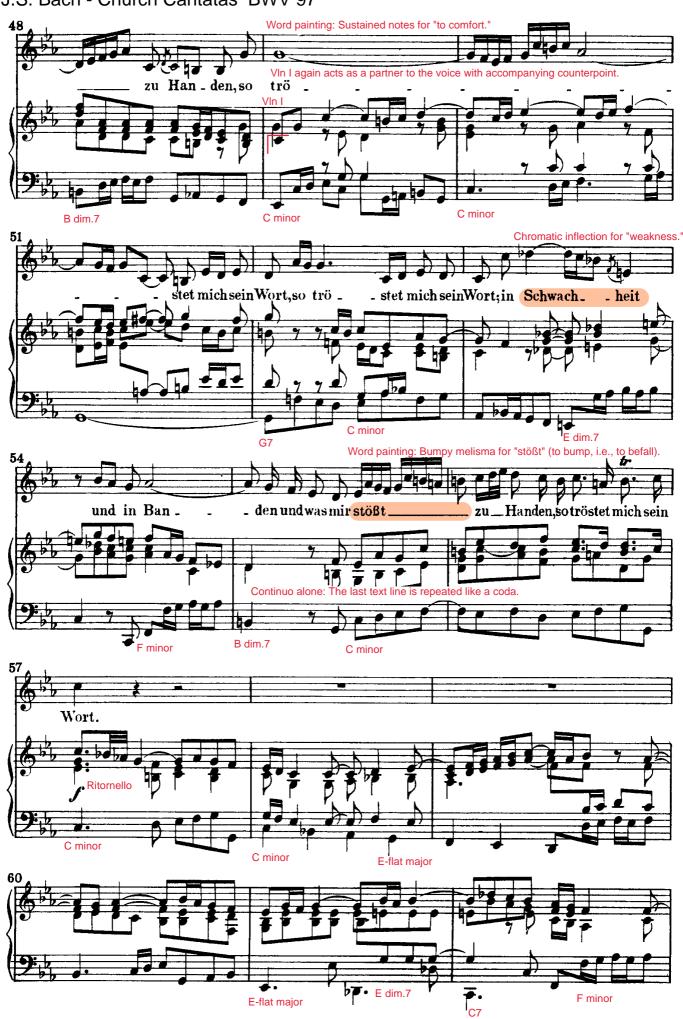






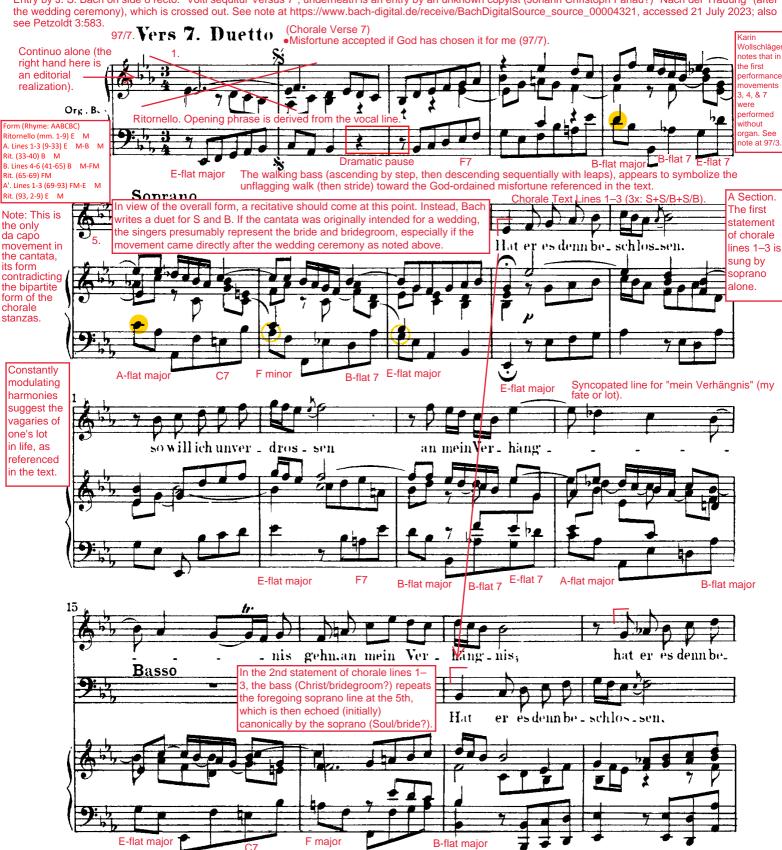








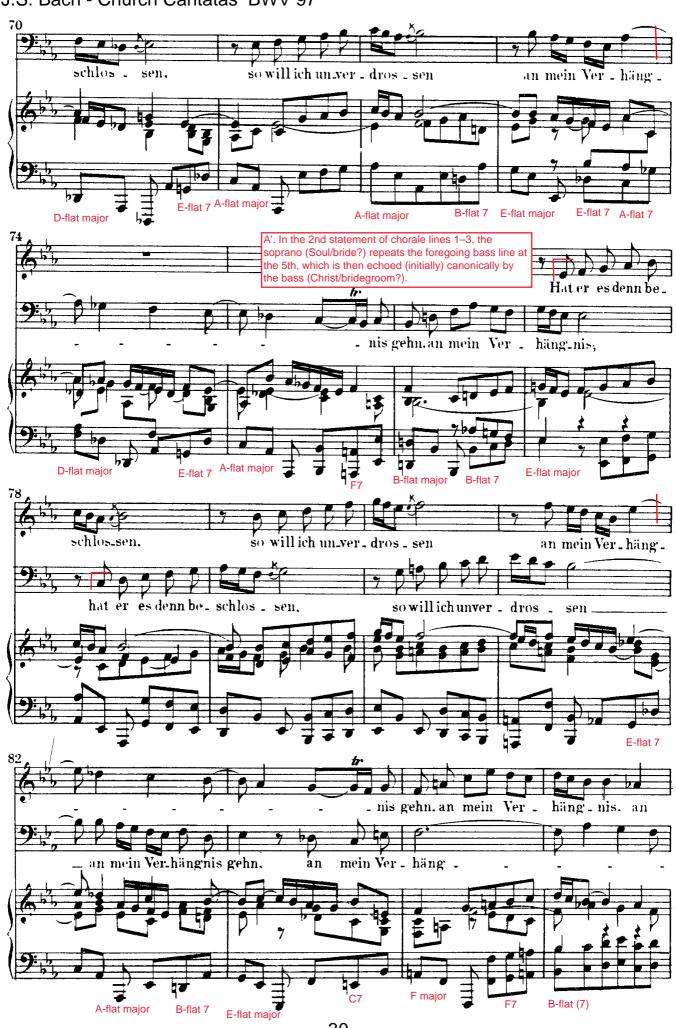
Entry by J. S. Bach on side 8 recto: "Volti seguitur Versus 7"; underneath is an entry by an unknown copyist (Johann Christoph Farlau?) "Nach der Trauung" (after the wedding ceremony), which is crossed out. See note at https://www.bach-digital.de/receive/BachDigitalSource\_source\_00004321, accessed 21 July 2023; also

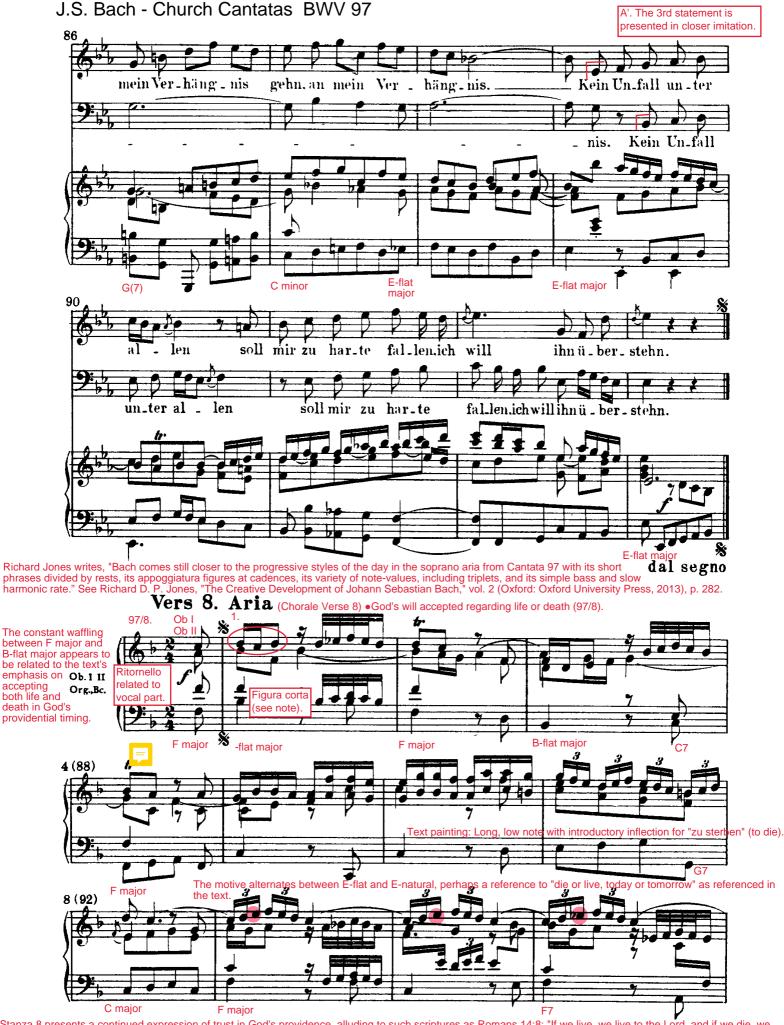












Stanza 8 presents a continued expression of trust in God's providence, alluding to such scriptures as Romans 14:8: "If we live, we live to the Lord, and if we die, we die to the Lord; so whether we live or whether we die, we are the Lord's." Bach uses a relatively progressive style to achieve a light,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



# J.S. Bach - Church Cantatas BWV 97 Word painting: Long, ascending melisma of quick notes for "leben" (live). \_ben o \_ der le ben, so-bald, un poco forte G minor **C7** F major C major so-balder mir ge-beut. Ritornello C major F major G7 C major C major G7 F major G(7) C major Chorale Text Lines 4–6 (3x: 4–6, 4–6, 6-5-6-5-4-6). ihn für laß ich Es sei heut o.der mor. gen, da A7 G minor D minor

