

Johann Sebastian
BACH

In allen meinen Taten
In all my life's endeavour
BWV 97

Stuttgarter Bach-Ausgaben
Urtext



Carus 31.097/03

Johann Sebastian
BACH

In allen meinen Taten

In all my life's endeavour

BWV 97

für Soli (SATB), Chor (SATB)
2 Oboen, Fagott
Violine solo, 2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

for soli (SATB), choir (SATB)
2 oboes, bassoon
violin solo, 2 violins, viola and b.c.
edited by Reinhold Kubik
English version by Jutta Stiller

Stiller

Ausgaben · Urtext

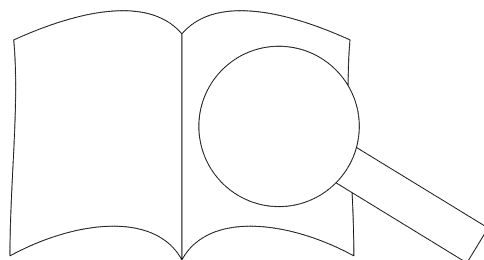
mit dem Bach-Archiv Leipzig

Original evtl. gemindert • Herauszug / Vocal score

(1, 3, 7) und Reinhold Kubik

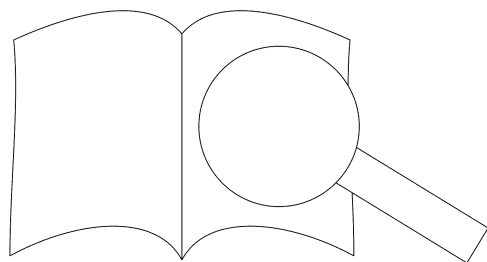


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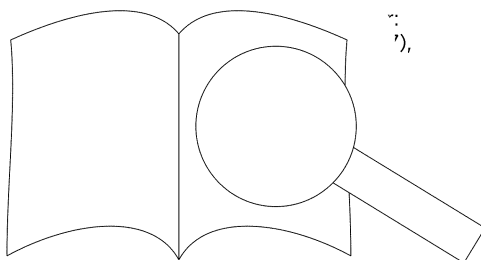


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Zu diesem V
Partitur (Ca
Klavierausz
Chorpartitu
komplettes

The followi
full score (C
vocal score
choral scor
complete o



Foreword

The cantata belongs to a small group of vocal works by Johann Sebastian Bach which makes use of a hymn as its text, both unchanged and containing all its verses. These are extant mostly without liturgical year stipulations so that the ambivalence of the allocations in the hymnal has been transferred to the form of the sacred concert music. With regard to our cantata, it seems that a copy from the second half of the 18th century would relativize this observation in that it refers to it being allocated to the 5th Sunday after Trinity. However, this cannot be otherwise verified. A note in Bach's score, written in a contemporary handwriting, reveals that the last three movements were meant to be performed "after the wedding." However, it does not follow that this work, which was written in 1734, was primarily intended for a wedding. One must bear in mind that the hymn mentioned was originally intended for a totally different purpose. In the hymnals of that time it appears also with the title "Ein schönes Reise-Lied" (a beautiful travelling song), and this epithet has something to do with the biography of the librettist. Paul Fleming (1609–1640) wrote the hymn during his preparations for a journey to Russia that began in 1633 and lasted a number of years. In its original form it contains more than the nine verses used in the Bach cantata. Older hymnals preserved the more comprehensive form as a "Reise-Lied" but recommended that certain verses be left out should the hymn be sung on other occasions. The nine core verses deal with the guiding principle as expressed in the first verse, but from differing perspectives: "In allen meinen Taten / laß ich den Höchsten raten, / der alles kann und hat; / er muß zu allen Dingen, / solls anders wohl gelingen, / selbst geben Rat und Tat" (In all my life's endeavour / I seek God's holy favour / for all to him is known. / He must in all things guide us / how else can good betide us? / His council leads me on).

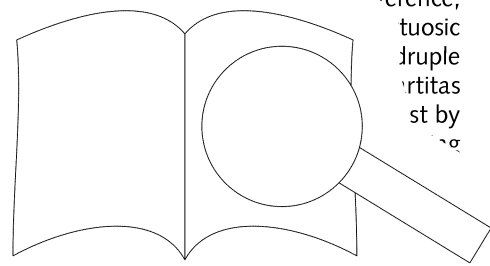
Bach's composition draws on the unchanged chorale but in its shortened version. As a result of the reduction of the otherwise often exploited possibility of the chorale verses by approaching the fashionable style of recitative and aria, some chorale verses had to be sacrificed with becoming arias and even arias. The opening and concluding movements are nevertheless an attempt as best they can be made, a problematical procedure. The first movement, which Bach casts in the guise of a French overture, is a technique which he had tested in other compositions with vigour and festiveness. The second and basso continuo therefore have a sustained introduction titled "Grave" with sustained chords, jagged figures, and scales. A few measures later, in the "Vivace" section, which suddenly changes to a faster tempo, the voices join

in so as to solve a truly challenging task. In contrast to the procedure used in most of the chorale cantatas which Bach had composed a decade earlier, the chorale melody – which here has been given to the soprano – is neither counterpointed in a motetic fashion nor framed by an independent, motivically unitary instrumental part. On the contrary, the three lower voices have to perform passages which hardly differ from the animated instrumental parts and scarcely take into account the differences between vocal and instrumental voice leading. The use of this method of setting certainly aims at a considerable consistency, an extensive integration of the vocal part into the dominating instrumental setting, but this is achieved unmistakably at the expense of the choral singers. With regard to the form of the overture, the composer leaves it in the binary form combination of slow – fast, thus distancing himself from the traditional ternary form. Nonetheless, the connection to the origins of the form model is otherwise maintained; especially in two movements of the fast part of the flawless "French trio" where the oboes and bassoon soloistically manifest

The closing chorale has a totally different character: The four-part setting of the chorale consists of three independent voices performing movements resulting in a severe contrast. In the original version, which Sebastian Bach had prepared for his Weimar years – hardly a decade after his first years in Weimar – the arias and recitatives are the cornerstones of the overture and contrast with the chorale. The chorale is not an allusion to the chorale of Heinrich Isaac's "O Welt in der Hand Gottes" but rather, in various movements, the chorale verses.

The cantata consists of single movements facilitating a broad spectrum of differing styles. The secco recitative, which is accompanied by the basso continuo, is represented by the basso continuo, which has been enriched by the accompanying instruments. An aria for contralto and two oboes, in which the cheeky syncopated eighth notes of the fashionable "Lombard rhythm" pays tribute to the spirit of the time, is contrasted with a somewhat more conventional aria for soprano and two oboes. Limiting the accompanying instruments to the basso continuo effects a sparseness in the bass aria, which seems to be appropriate when considering the text "mein Sorgen ist umsonst" [my worries are in vain], whereas the same procedure in the duet for soprano and bass makes the confirming and affirming imitations in the voices clearly perceptible. The tenor aria, the fourth movement of the cantata, provides a strong contrast to this sequence; here a solo violin and basso continuo are in dialogue. The reference, which has been maintained throughout the cantata, is to the Tuscan triplets of the 17th century, which were introduced by Johann Sebastian Bach in 1720 and his time in

Hans-Joachim
Translation



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(Ca. 2006), abridged.

In allen meinen Taten

In all my life's endeavour

BWV 97

Johann Sebastian Bach

1685–1750

(14) Versus I (Coro)

Grave

Soprano

Alto

Tenore

Basso

2 Oboi, Fagotto
Archi
Continuo

Tutti *f*

4(17)

7(20)

10(23)

Vivace

13 1. 2. 27

28

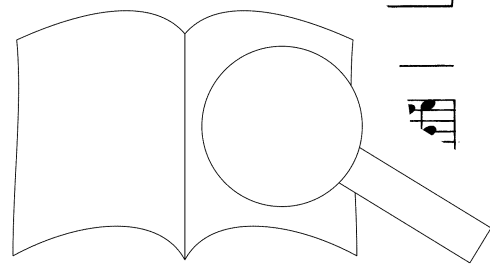
In
In

31

al - len mei Ta -
all - my li deav -

In al - fa -
In all - deav -

- len mei-nen Ta -
my life's en - deav -



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ten
our

- ten, in al - len mei - nen Ta - ten
- our, in all my life's en - deav - our

- ten, in al - len mei - nen Ta - ten
- our, in all my life's en - deav - our

- - - len mei - nen Ta - ten
- - - my life's en - deav - our

ich den
seek God's

laß
I

laß ich den H"
I seek Gr

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Höch - - - sten ra - - -
 ho - - - ly fa - - -

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

ich den Höch - sten ra -
 seek God's ho - ly fa -

- - - - ten, laß ich den Höch -
 - your, I seek God's ho

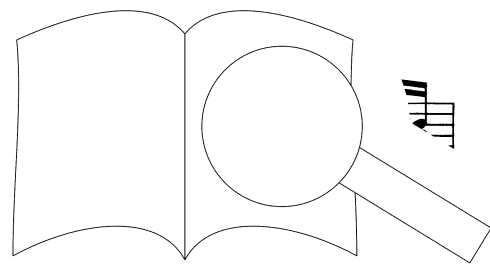
ten,
 your,

- ten, den Höch -
 - your, God's ho -

ten,
 your,

Höch - - - - sten ra - ten,
 s ho - - - - ly fa - your,

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der al - les
for all to

der al -
for all

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

kann und
him is

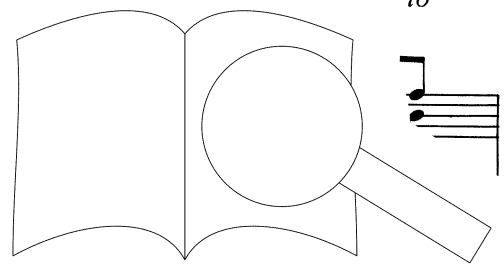
- les, der al - les
to to

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

er al -
for all

al - les
to

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kann und hat;
 him is known.

kann und hat;
 him is known.

kann und hat;
 him is known.

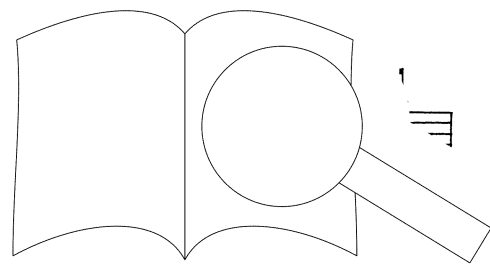
f

f

tr

f

+ Str.



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er
He

Tutti

muß zu al in -
must in all_ guide

er muß zu al - len
He must in all_ things

all_ things

muß zu
t in

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gen,
us,

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

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

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

f

sol. - 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

p

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wohl ge - lin -
good be - tide

- gen, soll's an - ders wohl
us, how else can good

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

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

gen,
us?

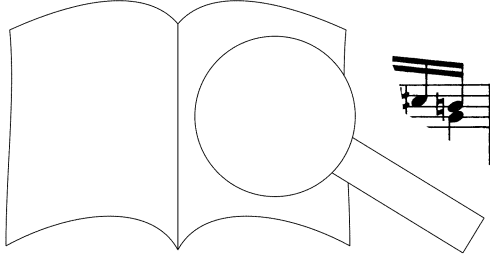
in - tide - gen,
us?

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

wc - gen, wohl ge - lin -
de us, good be - tide

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selbst ge - ben
His coun - cil

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

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

p

Rat
leads

und
me

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

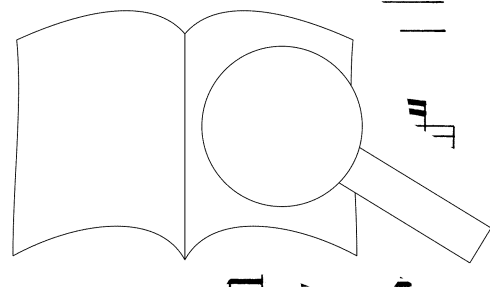
Tat,
on,

me Tat, Rat und Tat, selbst
on, leads me on, his

tr

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Tat,
on,

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

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

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

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at - len Din - gen, soll's
all things guide us, how

Rat und Tat,
leads me

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

Tat, Rat
on, leads

er muß zu
he must

on, en, soll's
how

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an - ders wohl ge - lin - gen, selbst ge - ben Rat, selbst
 else can good be - tide us? His coun - cil leads, his

an - ders wohl ge - lin - gen, selbst ge - ben Rat, selbst
 else can good be - tide us? His coun - cil leads, his

an - ders wohl ge - lin - gen, selbst ge - ben Rat, selbst
 else can good be - tide us? His coun - cil leads, his

an - ders wohl ge - lin - gen, selbst ge - ben Rat und Tat, selbst
 else can good be - tide us? His coun - cil leads me on,

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

ge - ben Rat und
 coun - cil leads me

ge - ben P
 coun - cil le.

ge
 c- at.
 on.

87

Tutti

Musical score for measures 87-89, featuring a treble and bass clef with a key signature of one flat. The music is marked 'Tutti'.

90

Musical score for measures 90-92, continuing the piece with a treble and bass clef and a key signature of one flat.

93

Musical score for measures 93-95, concluding the section with a treble and bass clef and a key signature of one flat.

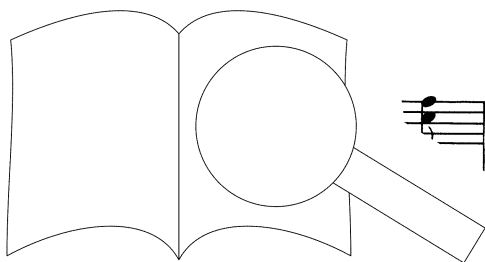
Versus II (Ar)

Basso

Continuo

Musical score for Basso and Continuo parts, featuring a bass clef and a treble clef with a key signature of one flat. The music is marked 'Ar'.

Musical score for Continuo part, featuring a treble clef and a key signature of one flat.



9

Nichts
My

13

ist es spat und fru he um al le mei ne Mu
toil from dawn to ev' ning and all my dai ly strug

17

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

21

st, um - sonst;
ain, in vain;

hts
y

25

ist__ es spat und frü - he um al - le mei - ne Mü - he, mein
 toil__ from dawn to ev' - ning and all__ my dai - ly strug - gling, my

29

Sor - gen ist__ um - sonst, mein Sor -
 wor - ries are__ in vain, my wor -

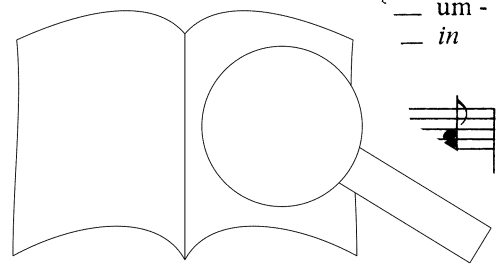
33

- g um - sonst, um-sonst,
 - ri are__ in vain, in vain,

37

- gen ist__ um - sons* um -
 - ries are__ in vai in

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41

sonst, um - sonst; nichts ist — es spat und frü - he um al - le mei - ne
 vain, in vain; my toil from dawn to ev' - ning and all — my dai - ly

45

Mü - he, mein Sor - - - - - gen ist um - sonst, um-so
 strug - gling, my wor - - - - - ries are in vain, in

49

Er
 May

p

53

Sa - chen nach sei - ne
 prob - lem ac - cord - i ch

57

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

61

Gunst, ich stell's in sei - ne Gunst.
reign, I do ac - cept his reign.

65

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

69

sei - nem Wil - len
cord - ing to his

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73

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

77

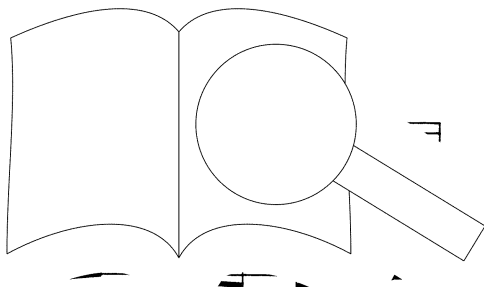
Gunst, in sei - ne Gunst, er mag's mit mei - nen Sa - cher
reign, ac - cept his reign, may God sub - due each prob - le

81

sei - nem Wil - len ma - chen, ich sei Gunst.
cord - ing to his wis - dom, I reign.

85

88



Versus IV (Aria)

Largo ♩

Tenore

Violino solo
Continuo

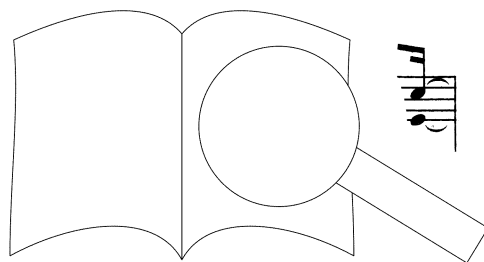
Musical score for the first system of Versus IV (Aria). It includes a vocal line for Tenore and piano accompaniment for Violino solo and Continuo. The piano part features a 'V. solo' section with a forte (f) dynamic and a trill (tr) marking. The tempo is Largo.

Musical score for the second system of Versus IV (Aria). The piano part continues with a triplet of eighth notes and a forte (f) dynamic. A large watermark 'PROBE PARTITUR' is overlaid on the page.

Musical score for the third system of Versus IV (Aria). The piano part features trills (tr) and a forte (f) dynamic. A large watermark 'PROBE PARTITUR' is overlaid on the page.

Musical score for the fourth system of Versus IV (Aria). The piano part continues with a forte (f) dynamic. A large watermark 'PROBE PARTITUR' is overlaid on the page.

Musical score for the fifth system of Versus IV (Aria). The piano part continues with a forte (f) dynamic. A large watermark 'PROBE PARTITUR' is overlaid on the page.



12 *Fine*

Ich trau -
I trust

Fine

14

- e_ sei-ner Gna - den, die mich vor al -
his gracious mer - cy to shield from all

16

- lem Schaden, vor - bel schützt; ich
my wor-ry - vil here, I

18

na - den, die mich v
s mer - cy to shield fi

al - lem
v - 'ry

Ü - bel schütz.
e - vil here.

tr

p

tr

f

p

f

Leh

ich nach sei-nen Ge -
I seek all his com -

tr

so
then

er -
ie

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38

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

V.

Bc.

40

was mir nützt, nichts fehlen, nichts, was mir nützt; leb
 what I need, I do not lack what I need; if

42

ich nach sei - nen Ge - set - - nichts, nichts, nichts ver -
 I seek all his com - mand - shall harm me, harm me

tr

44

let , nichts ver - let - zen,
 , arm, harm me ev - er,

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46

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

48

feh - len, nichts feh - len, nichts feh - len, was mir nützlich
 lack - ing, I lack not, I lack not what I need

Versus V (Recitativo)

Alto

Er wol - le in Gna - den mich ent -
 My sin 'on, with mer - cy and com -

2 Violini, Viola
Continuo

Str. *p*

3

...n mei-ne Schuld!
 ...ne takes a - way.

nicht
with

6

stracks das Ur - teil spre - chen und ha - ben noch Ge - duld.
 pa - tience ev - er - last - ing; and judge - ment must de - lay.

Versus VI (Aria)

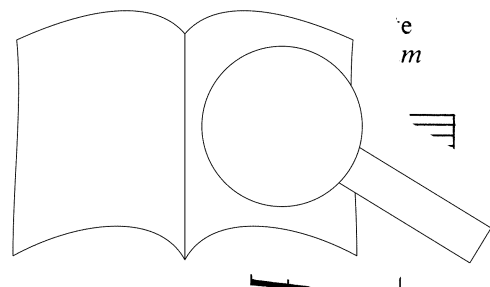
Alto

2 Violini, Viola
Continuo

Str. *f*

4

7



nie-der, er - wa - - che frü - he wie-der,
 rest-ing, a - wak - - en in the morning,

Str. Bc. Str.

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

— oder zie - he fort, lieg — ich — fort; leg ich mich —
 — or be moving on; yes, — lie on, when I at —

er - wa - - che lieg-
 a - wak - - lie-

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

Bc.

fort,
on;

f Str.

in Schwach - heit
in weak - ness

p Bc.

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

Bc. Str.

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

tr tr

Wort;
 shown;

f

in Schwach - in weak - den,
 in weak - age,

p

47

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

50

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

53

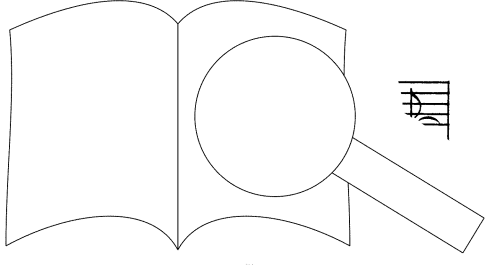
Wort, in Schwach - heit und i _____, und was mir stößt _____
 shown, in weak - ness and in _____ ge, when I have lost _____

Bc.

56

_____ set mich sein Wort.
 _____ has com - fort shown.

f Str.



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59

Musical score for measures 59-61, piano accompaniment. The music is in a minor key with a 3/4 time signature. The right hand features complex chordal textures and arpeggiated figures, while the left hand provides a steady bass line with some rhythmic variation.

62

Musical score for measures 62-64, piano accompaniment. The texture continues with intricate chordal patterns in the right hand and a more active bass line in the left hand.

Versus VII (Duetto)

Soprano

Basso

Continuo

Bc. *f*

Musical score for Versus VII (Duetto). It includes staves for Soprano, Basso, and Continuo. The vocal parts are currently blank. The Continuo part is marked with a forte dynamic (*f*) and features a rhythmic pattern of eighth notes. The key signature is two flats and the time signature is 3/4.

5

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

Musical score for measures 5-7. It includes staves for Soprano, Basso, and Continuo. The vocal parts have lyrics: "Hat er es denn be -" and "The path which God se -". The Continuo part continues with its rhythmic pattern. The key signature is two flats and the time signature is 3/4.

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

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

- - - - -
 - - - - -

mein Ver - häng - nis gehn, an mein Ver - häng - es denn be -
 no mis - for - tune here, fear no mis - fo - n which God se -

which

denn be - s ill ich un - ver - dros-sen an mein Ver - hängnis
 God se - te fol - low as di - rect - ed, fear no mis - for - tune

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

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33

geh.
here.

geh.
here.

38

Kein
The

all un - ter
- den shall be

43

Kein
The

ar - te fal - - - len
me to suf - - - fer

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

stehn, ich will ihn ü - ber - stehn; kein Un - fall un - ter
near, for God is al - ways near; the bur - den shall be

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

al - len wird mir zu har - te fal - len
nev - er too hard for me to suf - fer

Un - fall
bur - den

un - ter al - len wird mir zu har - te fal - len,
shall be nev - er too hard for me to suf - fer,

har - te
ne to

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

fal - len, ich will ihn ü - ber-stehn, ü - ber-stehn,
 suf - fer, for God is al - ways near, al - ways near,

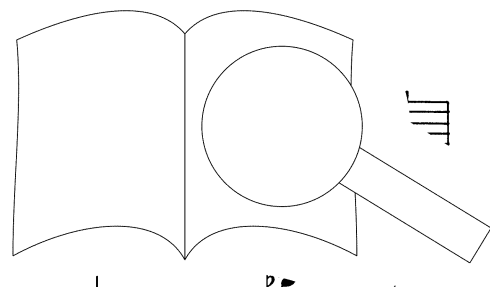
stehn, ich, ich will ihn ü - ber - stehn.
 near, for, for God is al - ways near.

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

Hat er e
 The path w

p

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71

so will ich un-ver-dros-sen an mein Ver-häng-nis
 I fol-low as di-rect-ed, fear no mis-for-tune here

75

Hat er es denn be-zug auf die- ses Ver-häng-nis gehn, an mein Ver-häng-nis
 The path which God se-lects for me, fear no mis-for-tune here

79

so will ich un-ver-dros-sen an mein Ver-häng-nis
 I fol-low a-ls ge-leit-ed, fear no mis-for-tune

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

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

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

in Un - fall
The bur - den

al - len - te fal - len, ich will ihn ü - ber -
nev - er me to suf - fer, for God is al - ways

wird mir zu har - te ber -
too hard for me to rays

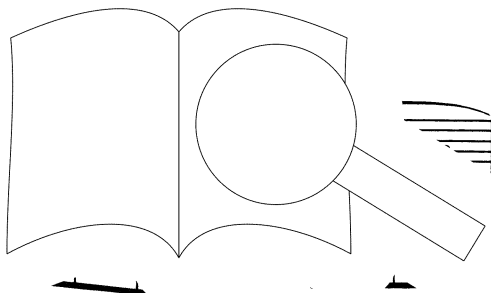
stehn.
near.

stehn.
near.

Versus VIII (Aria)

Soprano

2 Oboi
Continuo



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9

13

Fine

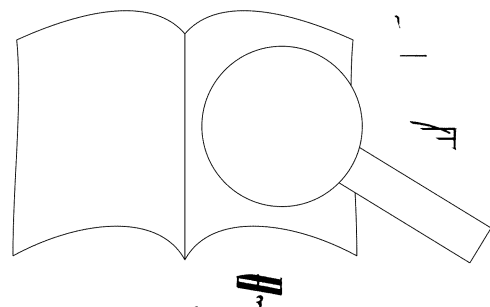
Ihm
To

17

hab ich mich er - ge - ben zu ster - ben, so - bald
 him I yield my be - ing, my - ing, I wait

21

so - so - bald er
 I, I wait fe



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25

hab ich mich er - ge - ben zu ster - ben o - der le - ben, zu
 him I yield my be - ing, my dy - ing and my liv - ing, my

29

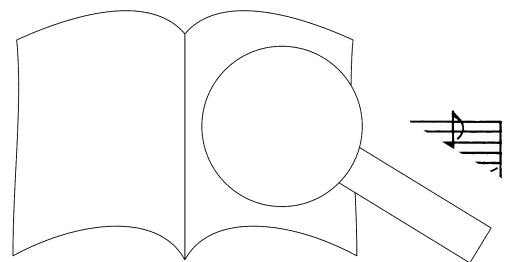
ster - ben o - der le -
 dy - ing and my liv -

33

- ben, so - bald, ei ge - beut.
 - ing, I wait, com - mand.

Ob. I, II

37



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45

Es sei
May it

p

49

heut o - der mor - gen, da - für laß ich ihn sor - gen;
be now or lat - er, his time is right for - ev - er,

Ob.
Bc.

53

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

Ob. I
Ob. II
Bc.

57

Bc.
Ob.

61

heut o - der mor - gen, da - für laß ich — ihn sor - gen; er
 be now or lat - er, his time is right — for - ev - er, I

65

weiß die rech - te — Zeit, er weiß die rech - te — Zeit, i'
 need not un - der - stand, I need not und - der - stand,

69

sor - ev

73

er — I —

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— weiß die rech-te Zeit, da - für laß ich ihn sor - gen, es sei
 — need not un - der - stand, his time is right for - ev - er, may it

tr

Ob. I
 Ob. II
 Bc.

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

Ob. I, II
 Bc.

pp dal segno %

Versus IX (Choral)

Soprano
 So sei nun, and trau - e dem al -
 My soul, be and trust him with great

Alto
 So sei - ne, und trau - e dem al -
 My ev - er and trust him with great

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

Basso
 sei nun, See - le, dei -
 soul, be his for - ev -

Tutti

Coi.

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

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

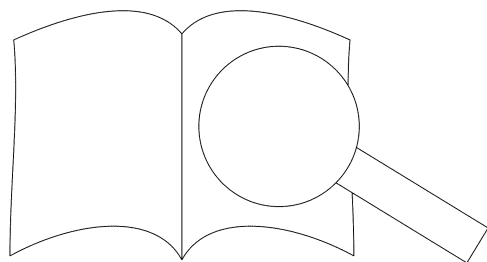
Va - ter in der al - - len Sa - chen Rat.
 fa - ther is a' coun - - cil leads me through.

Va - ter he weiß al - - len Sa - chen Rat.
 fa - the y, his coun - - cil leads me through.

Hö - he weiß al - Rat.
 - might - y his coi through.

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- 1 Wie schön leuchtet der Morgenstern
 2 Ach Gott, vom Himmel sieh darein
 3 Ach Gott, wie manches Herzeleid
 4 Christ lag in Todes Banden
 5 Wo soll ich fliehen hin
 6 Bleib bei uns, denn es will
 Abend werden
 7 Christ unser Herr zum Jordan kam
 8 Liebster Gott, wenn werd ich sterben
 9 Es ist das Heil uns kommen her
 10 Meine Seel erhebt den Herren
 11 Lobet Gott in seinen Reichen
 (Himmelfahrtsoratorium)
 12 Weinen, Klagen, Sorgen, Zagen
 13 Meine Seufzer, meine Tränen
 14 Wär Gott nicht mit uns diese Zeit
 15 Herr Gott, dich loben wir
 16 Wer Dank opfert, der preiset mich
 17 Gleichwie der Regen und Schnee
 18 Es erhob sich ein Streit
 19 O Ewigkeit, du Donnerwort
 20 Ich hatte viel Bekümmernis
 21 Jesus nahm zu sich die Zwölfe
 22 Du wahrer Gott und Davids Sohn
 23 Ein ungefärbt Gemüte
 24 Es ist nichts Gesundes an meinem Leibe
 25 Ach wie flüchtig, ach wie nichtig
 26 Wer weiß, wie nahe mir mein Ende
 27 Gottlob! nun geht das Jahr zu Ende
 28 Wir danken dir, Gott, wir danken dir
 29 Freue dich, erlöste Schar
 30 Der Himmel lacht! Die Erde jubiliert
 31 Liebster Jesu, mein Verlangen
 32 Allein zu dir, Herr Jesu Christ
 33 O ewiges Feuer, o Ursprung der Liebe
 34 Geist und Seele wird verwirret Δ
 35 Schwingt freudig euch empor Δ
 36 Wer da gläubet und getauft wird
 37 Aus tiefer Not schrei ich zu dir
 38 Brich dem Hungrigen dein Brot
 39 Darzu ist erschienen die Liebe Gottes
 40 Jesu, nun sei gepreiset
 41 Am Abend aber desselbigen Sabbats
 42 Gott fährt auf mit Jauchzen
 43 Sie werden euch in den Bann tun
 44 Es ist dir gesagt, Mensch, was gut ist
 45 Schauet doch und sehet
 46 Wer sich selbst erhöht
 47 Ich elender Mensch
 48 Ich geh und suche mit Verlangen
 49 Nun ist das Heil und die Kraft
 50 Jauchzet Gott in allen Lande
 51 Falsche Welt, dir traue ich
 52 Widerstehe doch der S
 53 Ich armer Mensch, ich S
 54 Ich will den Kre
 55 Selig ist der M
 56 Ach Gott, wi
 57 Wer mich lie
 58 meir
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- 69 Lobe den Herrn, meine Seele
 70 Wachet! betet! betet! wachet
 71 Gott ist mein König
 72 Alles nur nach Gottes Willen
 73 Herr, wie du willst, so schicks mit mir
 74 Wer mich liebet, der wird mein Wort halten
 75 Die Elenden sollen essen
 76 Die Himmel erzählen die Ehre Gottes
 77 Du sollt Gott, deinen Herren, lieben
 78 Jesu, der du meine Seele
 79 Gott, der Herr, ist Sonn und Schild
 80 Ein feste Burg ist unser Gott
 81 Jesus schläft, was soll ich hoffen
 82 Ich habe genug
 - version for Basso (MS) in C minor
 - version for Soprano in E minor
 83 Erfreute Zeit im neuen Bunde
 84 Ich bin vergnügt mit meinem Glücke
 85 Ich bin ein guter Hirt
 86 Wahrlich, wahrlich, ich sage euch
 87 Bisher habt ihr nichts gebeten
 in meinem Namen
 88 Siehe, ich will viel Fischer aussenden
 89 Was soll ich aus dir machen, Ephraim
 90 Es reiet euch ein schrecklich Ende
 91 Gelobet sei du, Jesu Christ
 92 Ich hab in Gottes Herz und Sinn
 93 Wer nur den lieben Gott lässt walten
 94 Was frag ich nach der Welt
 95 Christus, der ist mein Leben
 96 Herr Christ, der ein'ge Gottessohn
 97 In allen meinen Taten
 98 Was Gott tut, das ist wohlgetan
 99 Was Gott tut, das ist wohlgetan
 100 Was Gott tut, das ist wohlgetan
 101 Nimm von uns, Herr, du
 102 Herr, deine Augen seh
 nach dem Glauben
 103 Ihr werdet wein
 104 Du Hirte Isr
 105 Herr, gehe r
 106 Actus
 die
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- 132 Bereit die Wege, bereit die Bahn
 133 Ich freue mich in dir
 134 Ein Herz, das seinen Jesum lebend weiß
 135 Ach Herr, mich armen Sünder
 136 Erforsche mich, Gott, und erfahre mein
 Herz Δ
 137 Lobe den Herren, den mächtigen König
 der Ehren
 138
 139 Wohl dem, der sich auf seinen Gott Δ
 140 Wachet auf, ruft uns die Stimme
 141
 142
 143 Lobe den Herrn, meine Seele
 144 Nimm, was dein ist, und gehe hin
 145 Wir müssen durch viel Trübsal
 146 Herz und Mund und Tat und Leben
 - BWV 147a, reconstr.
 - BWV 147, Leipzig version
 148 Bringet dem Herrn Ehre
 149 Man singet mit Freuden vor
 150 Nach dir, Herr, verlanget
 151 Süßer Trost, mein Jesu
 152 Tritt auf die Glaub
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 155 Mein Gott, wie
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 157 Ich lasse dich
 158 Der Fried
 159 Sehet
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