

# Sei nun wieder zufrieden (from Cantata #21)

Psalm 116:7

Johann Sebastian Bach  
(1685-1750)

Musical score for the first system of 'Sei nun wieder zufrieden'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a Keyboard accompaniment. The Soprano part begins with a 'solo' marking and includes a trill ('tr') on the word 'le'. The lyrics are: 'Sei nun wie-der zu - frie-den, zu - frie - den, mei - ne See - le, sei nun'. The Alto part has a 'solo' marking and the lyrics: 'Sei nun wie-der zu - frie -'. The Tenor part is silent. The Bass part has a 'solo' marking and the lyrics: 'Sei nun wie-der zu - frie - den, mei - ne See - le,'. The Keyboard part provides a harmonic accompaniment.

Musical score for the second system of 'Sei nun wieder zufrieden'. It continues the vocal and keyboard parts. The Soprano part has a trill ('tr') on the word 'See'. The lyrics are: 'wie - der zu - frie - den, zu - frie - den, mei - ne See - le, zu - frie - den, mei - ne See -'. The Alto part has the lyrics: 'den, mei - ne See - - - - - le, zu - frie - den, mei - ne See -'. The Tenor part is silent. The Bass part has the lyrics: 'sei nun wie - der zu - frie - den, mei - ne See - le, sei nun'. The Keyboard part continues the accompaniment. A 'tutti' marking appears above the Bass part, and the word 'Was' is written below it.

(See page 12 for original text, translation, and notes.)

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-le, sei nun wie-der zu - frie - den, sei nun wie-der zu - frie - - den,  
 -le, mei - ne See - le, sei nun wie-der zu - frie - den, mei - ne See - - le, zu -  
 hel - fen uns die schwe - ren Sor - gen,  
 wie-der zu - frie - den, zu - frie - den, sei nun wie-der zu - frie - den, mei - ne See -

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mei - ne See - le, mei - ne See - le, sei nun  
 frie - den, zu - frie - den, mei - ne See - le, sei nun wie-der zu - frie - den,  
 was hilft uns un -  
 le, zu - frie - den, mei - ne See - le, sei nun wie-der zu - frie - den, mei - ne

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wie - der zu - frie - den, mei - ne See - le, sei nun wie - der zu -  
 mei - ne See - le, mei - ne See - le, sei nun wie - der zu - frie - den, mei - ne  
 ser Weh und Ach?  
 See - le, zu - frie - den, mei - ne See - le,

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frie - den, sei nun frie - den, zu - frie - den, mei - ne See -  
 le, sei nun frie - den, zu - frie - den, mei - ne See - le, sei nun  
 sei nun wie - der zu - frie - den, sei nun wie - der zu - frie - den, mei - ne

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le, sei nun wie - der zu - frie - - - - - den,  
 wie - der zu - frie - - - den, zu - frie - - - - - den, mei -  
 See - le, sei nun wie - der zu - frie - den, zu - frie - den, mei - ne

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sei nun wie - der zu - frie - den, sei nun wie - der zu - frie - den, mei - ne  
 ne - See - le, sei nun wie - der zu - frie - - - - - den,  
 Wir ma - chen un - ser Kreuz und  
 See - - le, sei nun wie - der zu - frie - den, zu -

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See - le, mei - ne See - le, sei nun wie - der zu - frie - den, sei nun wie - der zu - frie - den, mei - ne See - le, sei nun Leid nur frie - den, sei nun wie - der zu - frie - den, mei - ne See - le,

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- - - - - den, zu - frie - den, sei nun wie - der zu - frie - den, mei - ne See - le, sei nun wie - der zu - frie - den, grö - ßer durch die Trau - rig - keit. sei nun wie - der zu - frie - den, mei - ne See - le,

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wie - der zu - frie - den, zu - frie - den, mei - ne See - le, zu - frie - den, mei - ne See -  
 mei - ne See - le, zu - frie - den, zu - frie - den, mei - ne See -  
 sei nun wie - der zu - frie - den, mei - ne See - le, mei - ne See -

80

le.  
 - le, *tutti* sei nun wie - der zu - frie - den, sei nun  
 Sei nun wie - der zu - frie - den, sei nun wie - der zu - frie -  
 le, *tutti* denn der Herr tut dir Guts, denn der

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tutti

Denk nicht in

wie-der zu - frie - den, zu - frie - den, mei - ne See - le, denn der -

- den, mei - ne See - le, mei - ne See - le, denn der - Herr tut dir Guts;

Herr tut dir Guts, tut dir Guts; sei nun wie-der zu - frie - den, mei - ne

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dei - ner Drang - sals - hit - ze,

Herr tut dir Guts; sei nun wie-der zu - frie - den, mei - ne See - le, zu -

sei nun wie-der zu - frie - den, sei nun wie-der zu - frie - den, zu - frie - den,

See - le, sei nun wie-der zu - frie - den, sei nun wie-der zu -

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daß du von Gott  
 frieden, mei - ne See - le, sei nun wie - der zu - frie - - den, denn der -  
 mei - ne See - le, sei nun wie - der zu - frie - - den,  
 frie - - den, mei - ne See - le, denn der - Herr tut dir Guts; sei nun

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1.  
 ver - las - sen seist,  
 Herr tut dir Guts; sei nun wie - der zu - frie - den, mei - ne - See - le, denn der - Herr tut dir Guts, den der  
 denn der - Herr tut dir Guts, denn der - Herr tut dir Guts, tut - dir - Guts, mei - ne See - le,  
 wie - der zu - frie - - den, denn der - Herr tut dir

1.



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Glück - - ke speist.

Herr, der Herr tut dir Guts; Guts, denn der Herr tut dir Guts,  
 denn der Herr tut dir Guts; sei nun Herr tut dir Guts, tut dir Guts; sei nun wie - der zu -  
 Guts, der Herr tut dir Guts, frie - - - den, sei nun wie - der zu -

12.

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denn der Herr tut dir Guts, mei - ne See - le, mei - ne See - le,  
 frie - - - den, mei - ne See - le, sei nun wie - der zu -  
 frie - den, denn der Herr tut dir Guts; sei nun wie - der zu -

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Die fol - gend Zeit ver - - än -  
 sei nun wie - der zu - frie - den, mei - - ne See - le, denn der\_ Herr tut dir  
 frie - den, mei - ne See - le, denn der\_ Herr tut dir Guts, denn der Herr tut dir  
 frie - den, sei nun wie - der zu - frie - den, denn der\_

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dert viel\_ und set -  
 Guts, tut dir Guts; sei nun wie - der zu - frie - den, denn der\_ Herr tut dir  
 Guts; sei nun wie - der zu - frie - den, mei - ne See - le,  
 Herr tut dir Guts; sei nun wie - der zu - frie - - den,

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zet jeg - - li - - chem sein  
 Guts; sei nun wie - der zu - frie - den, denn\_ der\_ Herr tut dir  
 mei - ne See - le, denn\_ der\_ Herr tut dir Guts, tut dir  
 denn\_ der\_ Herr tut dir Guts, mei - ne See - le, denn\_ der\_

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Ziel.  
 Guts; sei nun wie - der zu - frie - den, der Herr tut dir Guts.  
 Guts; sei nun wie - der zu - frie - den, der Herr tut dir Guts.  
 Herr tut dir Guts, denn\_ der\_ Herr tut dir Guts.

## Sei nun wieder zufrieden (S. 21, movement 9)

### Text and Translation

#### Soloists and chorus

Sei nun wieder zufrieden, meine Seele,  
denn der Herr tut dir Guts. (*Psalm 116:7*)

#### Soloists and chorus

Be satisfied again now, my soul  
for the Lord does good to you.

#### Tenor

Was helfen uns die schweren Sorgen,  
Was hilft uns unser Weh und Ach?  
Was hilft es, dass wir alle Morgen  
Beseufzen unser Ungemach?  
Wir machen unser Kreuz und Leid  
Nur größer durch die Traurigkeit.

#### Tenor

What help to us are heavy sorrows  
What help to us are our 'woe' and 'alas'?  
What does it help, that we every morning  
sigh over our troubles?  
We make our cross and suffering  
only greater through sadness.

#### Soprano

Denk nicht in deiner Drangsalshitze,  
Dass du von Gott verlassen seist,  
Und dass Gott der im Schoße sitze,  
Der sich mit stetem Glücke speist.  
Die folgend Zeit verändert viel  
Und setzet jeglichem sein Ziel.  
(*Wer nur den lieben Gott läßt walten*)

#### Soprano

Do not think in the heat of your distress  
that you have been abandoned by God  
and that that man sits in God's bosom  
who always feeds on good fortune.  
The course of time changes many things  
and appoints his end to everything.  
(*Translation by Francis Browne*)

### Notes

“Sei nun wieder zufrieden” is the third of four choruses in the cantata *Ich hatte viel Bekümmernis* (S. 21). Bach appears to have written the work either for his audition at the Liebfrauenkirche in Halle in December, 1713, or for the Third Sunday after Trinity, 1714 in Weimar. He subsequently made revisions in Leipzig, performing the work there in 1723, and likely a number of times thereafter. The wrapper to the parts says the cantata is “*per ogni tempo*” (“for any occasion”), so it would be useful on any number of liturgical contexts.

While the Leipzig score indicates sections for the concertists alone (“solo”) and sections for the concertists plus the ripienists (“tutti”), it is possible that these indications date from the Leipzig revisions, and that previously no such distinction was made. Indeed, the work can also be performed successfully in its entirety by a quartet, or full throughout, as suits the modern performer’s situation.

In the original, from the beginning until the marked entrance of ripienists on non-chorale lines (bar 80), continuo is the sole accompaniment. Beginning with the tenor entrance in bar 80, however, the voices are doubled by strings and trombones (at least, in the later, Leipzig version), with the soprano *cantus firmus* doubled by oboe and trombone. For the purpose of this edition, nothing has been done to denote these added instruments, since they only double the voices (and might have been a later addition anyway), retaining a continuo-only accompaniment throughout. If desired, the organist could make a manual or registration change at bar 80 to reflect the increasing number of singers in performances by other than a quartet of singers. Similarly, the continuo provided is relatively simple, and can be embellished by the organist as desired.