

Johann Sebastian  
**BACH**

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**Alles nur nach Gottes Willen**

All things be by God's commandment

BWV 72

Kantate zum 3. Sonntag nach Epiphania  
für Soli (SATB), Chor (SATB)

2 Oboen, 2 Violinen, Viola und Basso continuo  
herausgegeben von Reinhold Kubik  
Generalbassaussetzung von Paul F.

Cantata for the 3rd Sunday after Epiphany  
for soli (SATB), choir

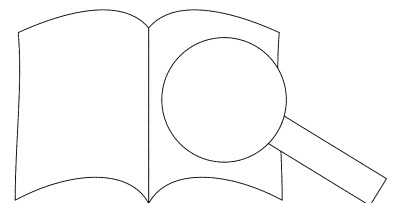
2 oboes, 2 violins, viola and basso continuo  
edited by Reinhold Kubik · English translation by Paul F. Lunn  
Basso continuo realization by Paul F. Lunn

für Bach-Ausgaben

Partitur / Full score



Carus 31.072



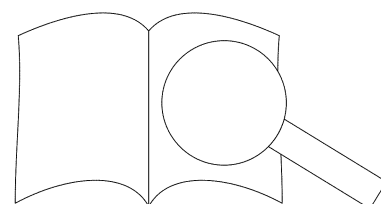
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Zielsetzung: Das Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Die Performance material erschienen:  
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Studienpartitur (Carus 31.072/03),  
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Die Performance material is available for this work:  
full score for keyboard instrument (Carus 31.072),  
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choral score (Carus 31.072/05),  
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# Vorwort

Die Kantate *Alles nur nach Gottes Willen* BWV 72 ist für den 3. Sonntag nach Epiphania bestimmt und erklang als Teil des dritten Jahrgangs von Kirchenkantaten, den Johann Sebastian Bach als Leipziger Thomaskantor schuf, erstmals am 27. Januar 1726. Der Text stammt aus dem *Musikalischen Andachts-Opfer* (1715) von Salomo Franck, der als Hofprediger zusammen mit Johann Sebastian Bach am Weimarer Hof gewirkt hatte. Dennoch entstand das Werk ohne Zweifel erst in Bachs Leipziger Zeit: Hätte eine Vertonung des Kantatentextes bereits vor der Übersiedlung nach Leipzig vorgelegen, so hätte sie Bach mit hoher Wahrscheinlichkeit bereits 1723/24 in seinen ersten Leipziger Jahrgang von Kirchenkantaten aufgenommen. Für den 3. Sonntag nach Epiphania des Jahres 1724 ist jedoch die Neukomposition der Kantate *Herr, wie du willst, so schick's mit mir* BWV 73 verbürgt. Auch läßt sich die Tonsprache mit Bachs Kantatenstil der Weimarer Jahre nicht in Beziehung setzen. Salomo Franck hielt sich eng an den Lesungstext, den Bericht über die Heilung eines Aussätzigen sowie über den Hauptmann von Kapernaum aus dem 8. Kapitel des Evangeliums nach Matthäus. Die Worte „Herr, so du willst“ (Matth. 8,2) ziehen sich als Motto durch den Kantatentext; Franck betont hiermit, daß sich der Christ dem Willen Gottes jederzeit zu fügen habe.

Als Eröffnung hat Bach einen Chorsatz gewählt (für Weimar hatte Franck laut Textdruck von 1715 eine Vertonung als Arie vorgesehen), der in seiner Gestaltung an das Verfahren in den Choralkantaten erinnert: Der Chorsatz wird zeilenweise imitatorisch behandelt und in einen vollstimmigen Orchestersatz eingefügt, der im wesentlichen zwei Motive enthält: zwei abgesetzte Viertelnoten, durch eine Viertelpause von nachfolgenden Einsätzen getrennt, und eine Sechzehntelkette. Satz 2 besteht aus vier Teilen bei denen die Altstimme solistisch eingesetzt wird. Der Satzgebilde beginnt mit einem Seccorezitativ, in ein Arioso im 3/8-Takt übergeht und so den Charakter des „Herr, so du willst“ unterstreicht. Er wendet sich kurzzeitig zum Seccostil und hieran *attacca* eine Arie mit zwei besetzenden Violinen an. Die Partitur macht deutlich, daß ein Einfall kam, die Arie mit dem Chorsatz und wodurch der enge Zusammenhang zwischen Chorsatz und Arie unterstrichen wird. Die Arie leitet zu einer Sopranarie über, die entsprechend den Grundsätzen der Barockmusik – einzelne Textworte hervorgehoben werden – hiermit herausgehoben wird. Die Sopranarie gehört die lange Arie, wie „liegt“ und „ruhn“ (T. 63–66) und das Wort „Glaube“ (T. 74ff.). Ein Chorsatz für den ersten Strophe des Liedes „Was ich seheh allzeit“ des Herzogs Albrecht von Brandenburg (1547) dient als Beschluß des Werkes.

Die Originalpartitur besteht aus 5 Bogen mit dem Blattformat 33,5 x 20,5 cm.<sup>1</sup> Das Wasserzeichen Gekreuzte Schwerter

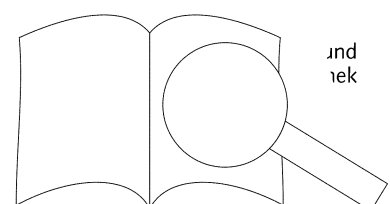
zwischen Stegen ohne Gegenmarke (= NBA IX/1, Nr. 30) kommt auch in den wenige Wochen zuvor entstandenen Weihnachtskantaten BWV 110 und BWV 57 vor. Der Kopftitel der Handschrift lautet nur: *J. J. Concerto Doica 3. post Epiphania*. Ein originaler Titelumschlag ist heute nicht mehr vorhanden, auch ein von Carl Philipp Emanuel Bach nach 1750 angefertigter Umschlag ist inzwischen verschollen.<sup>2</sup> Der Originalstimmensatz (mindestens eine bezifferte Continuostimme ist verlorengegangen<sup>3</sup>) ist heute auf drei Bibliotheken aufgeteilt. Die Staatsbibliothek zu Berlin besitzt einen einfachen Stimmensatz,<sup>4</sup> die Hochschule der Künste in Berlin Dubletten der Violinstimmen<sup>5</sup> und das Bachhaus Eisenach eine unbezifferte Continuostimme.<sup>6</sup> Während die drei letztgenannten Stimmen wie die Arie zum Erteil Carl Philipp Emanuel Bachs gehört, ist der Besitzgang des einfachen Stimmensatzes unklar. Er diente er als Vorlage für eine Kopie, die von S. und J. F. Hering in Berlin angefertigt wurde. Eine zeitgenössische Abschrift in Partiturform ist nur von rezeptionsgeschichtlicher Bedeutung. Sie scheint bei ihrer Anfertigung eine bezifferte Continuostimme zu sein.

Bach hat den Eingang des Chorsatzes in kürzter Form als Gloria in die Messe aufgenommen. Bei dieser Überarbeitung wurden die Stellen zwischen Alt und Bass eliminiert.

Die Partitur wurde von Wilhelm Rust im Rahmen der Bachgesellschaft herausgegeben. Die 1. Ausgabe liegt sie, herausgegeben von Rust, seit 1996 vor.<sup>10</sup>

Ulrich Leisinger

<sup>1</sup> Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Signatur: *Mus. ms. Bach P 54*. Aus dem Nachlaß von Carl Philipp Emanuel Bach gelangte die Handschrift – wahrscheinlich über Georg Poelchau – an die Sing-Akademie zu Berlin und von dort 1854/55 an die damalige Königliche Bibliothek.  
<sup>2</sup> Zuletzt 1927 nachgewiesen in Katalog 126 des Auktionshauses K. E. Henrici.  
<sup>3</sup> Laut einer Notiz von Friedrich Wilhelm Jähns ehemals im Besitz von Gustav Krug (1803–1873).  
<sup>4</sup> Staatsbibliothek zu Berlin, Signatur: *Mus. ms. Bach P 54*.  
<sup>5</sup> Signatur: 47211.  
<sup>6</sup> Signatur: AA3.  
<sup>7</sup> Zeitweise befanden sie sich in der Staatsbibliothek zu Berlin, S. Hering, Stirkopie von S. Hering), Stirnkopie von S. Hering, ebendort zusammen unter der Signatur *Mus. ms. Bach P 54*.  
<sup>8</sup> BG 18, S. 57–84, Kritischer Text.  
<sup>9</sup> BG 18, S. 57–84, Kritischer Text.  
<sup>10</sup> NBA I/6, S. 57–88.



## Foreword

The cantata *Alles nur nach Gottes Willen* BWV 72 was intended for the 3rd Sunday after Epiphany and received its first performance on 27 January 1726 as part of the third annual cycle of cantatas that Johann Sebastian Bach composed when he was Thomaskantor in Leipzig. The text was taken from the *Musikalisches Andachts-Opfer* (1715) by Salomo Franck, who had worked together with Johann Sebastian Bach at the court in Weimer as court chaplain. However, there can be no doubt that the work was first composed during Bach's Leipzig period: If a setting of the cantata text had already existed before Bach's move to Leipzig, he most probably would have already included it in 1723/24 in his first Leipzig annual cycle of cantatas. However, it has been authenticated that a newly composed cantata, *Herr, wie du willst, so schick's mit mir* (Lord, as you will, so let it be done with me) BWV 73 was written for the third Sunday after Epiphany in 1724. The tonal language also has no relation to Bach's cantata style during the Weimar period. Salomo Franck adhered closely to the text of the reading, which is the report about the healing of a leper as well as about the captain of Capernaum from the 8th chapter of Matthew's Gospel. The words "Herr, so du willst" (Lord, if thou wilt) (Matt. 8:2) pervade the cantata text like a motto. Here Franck emphasizes that Christ has to follow the will of God at all times.

For the opening Bach chose a choral setting (according to the printed text of 1715, Franck had intended it as an aria setting) which, in its composition, is reminiscent of the techniques used in the chorale cantatas. The choral writing is treated imitatively line by line and has been inserted into a full-voiced orchestral setting which essentially contains two motives: two detached quarter notes that are separated from subsequent entries by a quarter note rest and a chain of sixteenth notes. Movement 2 consists of two sections in which the contralto voice is used. The movement's structure begins with a secco recitative that quickly merges into an Arioso in 3/8 time, thus losing the dictum character of "Lord, if thou wilt" and returning temporarily to the secco style with a recitative-aria with two (possibly soloist) voices. The original score makes it clear that the idea of beginning with a recitative, which underlines the close relationship between the recitative and the aria. A short choral setting with oboe solo and a soprano aria with the principles of musical realization. The text are musically realized. The cantata includes the long tied note "ruhn" and "ruhn" (mm. 57f., 67f.) and "in viel" (mm. 66) and the long melisma on "Was mein Gott will, das in der Welt gilt" (mm. 74ff.). A simple choral movement with the text "Was mein Gott will, das in der Welt gilt" Duke Albrecht of Brandenburg (1547).

The original score consists of 5 sheets with dimensions 33.5 x 20.5 cm.<sup>1</sup> The watermark – crossed swords between bars, without countermark (= NBA IX/1, no. 30) – also

appears in the Christmas cantatas BWV 110 and BWV 57, which were composed a few weeks earlier. The title heading of the autograph reads only: *J.J Concerto Doïca 3. post Epiphinas*. The original title cover is no longer extant and a cover made after 1750 by Carl Philipp Emanuel Bach has disappeared in the meantime.<sup>2</sup> The original set of parts (at least one figured continuo part has been lost<sup>3</sup>) is divided between three libraries. The Staatsbibliothek zu Berlin possesses a single set of parts,<sup>4</sup> the Hochschule der Künste in Berlin has duplicates of the violin parts<sup>5</sup> and the Bachhaus Eisenach has an unfigured continuo part.<sup>6</sup> Whereas the three last-named parts as well as the score were part of Carl Philipp Emanuel Bach's inheritance, the chain of ownership of the single set of parts remains unclear.<sup>7</sup> It served as the template for a copy that was produced under the supervision of S. and J. F. H. in 1770. A contemporary copy of the score and parts is of great interest due to its historical reception. It is a fact that these parts appear to be no longer extant figured continuo parts.

Bach incorporated the opening movement of the cantata's opening movement. The original score is BWV 7235. In this reworking he incorporated the contralto and soprano parts and 70/71.

The cantata was published in 1870 by Wilhelm Rust as part of a complete edition.<sup>9</sup> It has been published since 1996, edited by

Ulrich Leisinger

<sup>1</sup> Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, shelf mark: *Mus. ms. Bach P 54*. The autograph made its way from the estate of Carl Philipp Emanuel Bach, presumably via Georg Poelchau, to the Sing-Akademie zu Berlin and from there, in 1854/55, to the then Königliche Bibliothek.

<sup>2</sup> Last verified in catalog 126 of the auction house K. E. Henrici.

<sup>3</sup> According to a note by Friedrich Wilhelm Jähns, this was previously in the possession of Gustav Krug (1803–1873).

<sup>4</sup> Staatsbibliothek zu Berlin, shelf mark: *Mus. ms. Bach P 54*.

<sup>5</sup> Shelf mark: 47211.

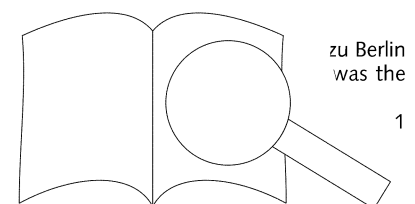
<sup>6</sup> Shelf mark: AA3.

<sup>7</sup> These were partially in the possession of Carl Philipp Emanuel Bach and were sold to the Staatsbibliothek zu Berlin.

<sup>8</sup> Staatsbibliothek zu Berlin, shelf mark: *Mus. ms. Bach P 54* (copy of score from S. and J. F. H. original parts under the supervision of S. and J. F. H.).

<sup>9</sup> BG, pp. 57–84, page 57.

<sup>10</sup> NBA I/6, pp. 57–88.





# Alles nur nach Gottes Willen

All things be by God's commandment

BWV 72

## 1. Coro

Johann Sebastian Bach

1685-1750

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

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Aufführungsdauer/Duration: ca. 19 min.

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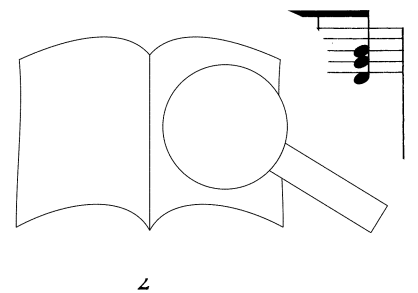
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edited by Reinhold Kubik

Generalabarbeitung: Paul Horn

English version by Jean Lunn

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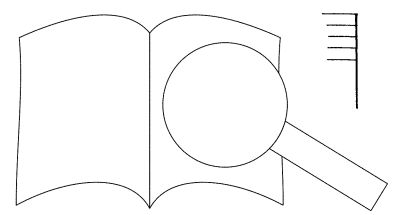
Musical notation for measures 8-11, first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with eighth and quarter notes, while the bass staff provides a rhythmic accompaniment with quarter and eighth notes.

Musical notation for measures 12-15, second system. It consists of four staves: two treble clef staves and two bass clef staves. The notation is more complex, featuring sixteenth and thirty-second notes in the upper staves and a steady eighth-note accompaniment in the lower staves.

Four empty musical staves, two in treble clef and two in bass clef, arranged in a system. They are currently blank, suggesting they are intended for a second system of music.

5

Musical notation for measures 16-19, third system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a series of chords and eighth notes, while the bass staff has a simple eighth-note accompaniment.



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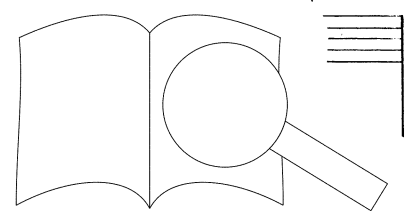
Musical notation for the first system, measures 12-15. It consists of two staves. The upper staff contains a melodic line with eighth notes and a half note. The lower staff contains a bass line with eighth notes and a half note. Both staves have a common time signature of 7/8.

Musical notation for the second system, measures 16-19. It consists of four staves. The first two staves continue the melodic and bass lines from the first system. The third and fourth staves contain a new melodic line with eighth notes and a bass line with eighth notes. The time signature remains 7/8.

Four empty musical staves for the third system, measures 20-23. The staves are blank, indicating that the music for these measures is not present in this version of the score.

Musical notation for the fourth system, measures 24-27. It consists of two staves. The upper staff contains a melodic line with eighth notes and a half note. The lower staff contains a bass line with eighth notes and a half note. The time signature is 7/8.

7 6 5 6 7 6  
4 4 3 2 5 4



7 7  
5 #

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Musical notation for the first system, measures 1-4. It consists of two staves in treble clef with a 7/8 time signature. The first staff has a trill (tr) over the first measure. The second staff has a trill (tr) over the first measure.

Musical notation for the second system, measures 5-8. It consists of three staves in treble clef with a 7/8 time signature. The first staff has a trill (tr) over the first measure. The second staff has a trill (tr) over the first measure. The third staff has a trill (tr) over the first measure.

Musical notation for the third system, measures 9-12. It consists of one staff in treble clef with a 7/8 time signature. The staff contains a melodic line with a trill (tr) over the first measure.

Al - les, nach Got - tes  
 All things, be by God's com -

Musical notation for the fourth system, measures 13-16. It consists of one staff in treble clef with a 7/8 time signature. The staff contains a melodic line with a trill (tr) over the first measure.

Al - les,  
 All things,

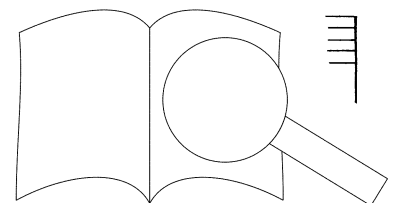
Musical notation for the fifth system, measures 17-20. It consists of one staff in treble clef with a 7/8 time signature. The staff contains a melodic line with a trill (tr) over the first measure.

Al les, al -  
 All things, all

Musical notation for the sixth system, measures 21-24. It consists of one staff in bass clef with a 7/8 time signature. The staff contains a bass line with a trill (tr) over the first measure.

al - les, al - les,  
 all things, all things,

Musical notation for the seventh system, measures 25-28. It consists of two staves in bass clef with a 7/8 time signature. The first staff has a trill (tr) over the first measure. The second staff has a trill (tr) over the first measure.



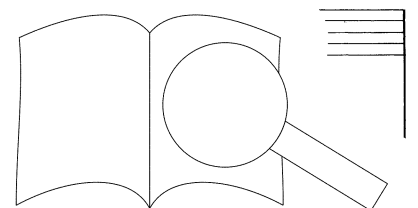
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Wil - len, \_\_\_\_\_ al -  
 mand - ment, \_\_\_\_\_ all

- les nur nach Got - tes al -  
 - things be by God's co. all

- les nur nach Got - tes Wil - len,  
 things be by God's com - mand - ment,

al -  
 all - les nur nach Got - tes Wil - len,  
 things be by God's com - mand - ment,



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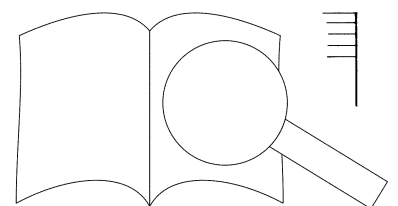
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- les nur nach Got - tes Wil - len, al - les nur nach Got - tes  
 — things be by God's com - mand - ment, — ss be by God's com -

- les nur nach Got - tes Wil al - les nur nach Got - tes  
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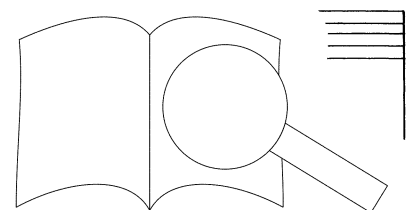
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Wil - len, al - les, al - les,  
mand - ment, all things, all things,

Wil - len, al - les,  
mand - ment, all things, all things,

al - les, al - les,  
all things, all things, all things,

al - les nur nach Got - tes Wil - len, al - les,  
al. things be by God's com - mand - ment, all things,



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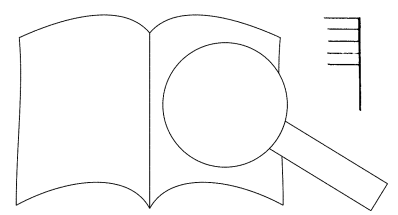


al - les, al - les nur nach so bei  
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al - les, al - les Wil - len,  
 all things, all thi com - mand - ment,

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 all thing by God's com - mand - ment,

al - les nur nach Got - tes Wil - len,  
 things be by God's com - mand - ment,



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al - les nur nach Got - tes  
all things be by God's con

al - les nur nach Got - tes  
all things be by God's com -

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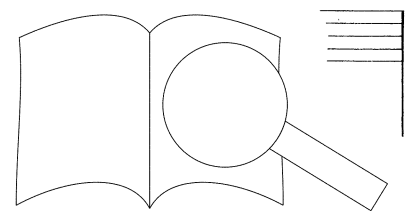
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all things be by God's com -

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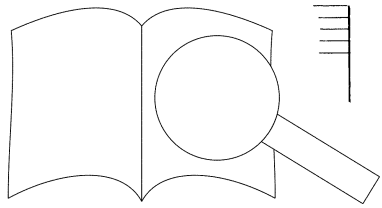
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so bei gut bö - ser  
in both good and e - vil

Wil - len, al - tes Wil - len,  
mand - ment, all s com - mand - ment,

Wil - len, le ar nach Got - tes Wil - len,  
mand - ment, be by God's com - mand - ment,

Wil - les nur nach Got - tes Wil - len,  
mand - 1 all things be by God's com - mand - ment,



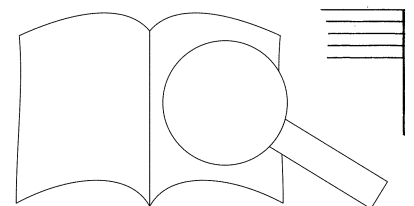
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Zeit, \_\_\_\_\_ al - les, \_\_\_\_\_ les,  
 days, \_\_\_\_\_ all things, \_\_\_\_\_ things,

al - les nur nach Got - tes al - les,  
 all things be by God's com all things,

al - les nur nach al - les,  
 all things be ' ment, all things,

al - les Wil - len, al - les,  
 all com - mand - ment, all things,



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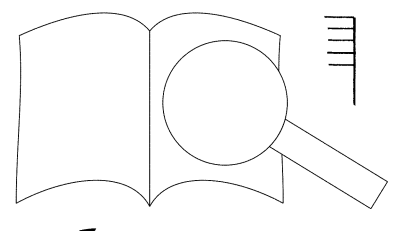
al - les, al - les, nur nach Got - tes  
 all things, all things, be by God's com -

al - les, al all al - les nur nach Got - tes  
 all things, all things be by God's com -

al - les, al - les nur nach Got - tes  
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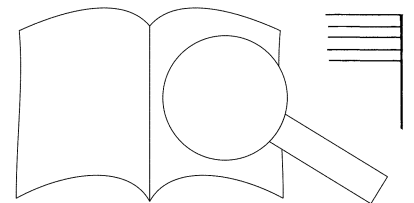


Wil - len, so bei Lust als Trau - so bei  
 mand - ment, both in joy and in in both

Wil - len, so bei Lust als - keit,  
 mand - ment, both in joy and dis - tress,

8 Wil - len, so bei - rig - keit,  
 mand - ment, both dis - tress,

Got - t' v. l. sei Lust als Trau - rig - keit,  
 Go - t' in joy and in dis - tress,



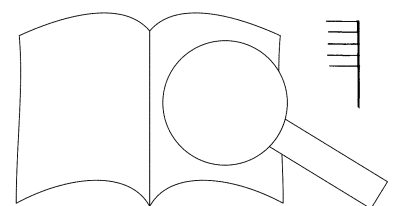
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gut als bö - ser  
 good and e - vil

so bei gut als bö - ser  
 in both good and e - vil

so als bö - ser  
 in and e - vil

gut als bö - ser  
 good and e - vil

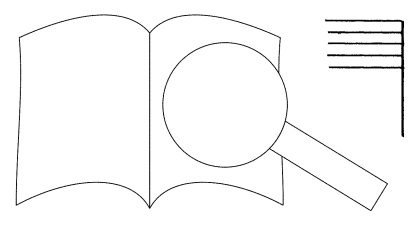


al - les nur nach Got - tes Wil - so bei  
 all things be by God's com - mand - ment, in both

Zeit; - tes Wil -  
 days; d's com - mand -

Zeit; al - les nur nach Got - tes  
 days; all things be by God's com -

Zeit; al - les nur nach Got - tes  
 days; all things be by God's com -



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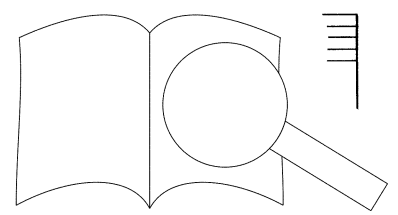
gut, bei gut als bö +  
good, both good and e Zeit.

- len, so bei gut Zeit.  
- ment, in both good days.

Wil - len, so bei gu ö - ser Zeit.  
mand-ment, in both e - vil days.

Wil - len, als bö - ser Zeit.  
mand-ment and e - vil days.

7b 6 5 6 # 6



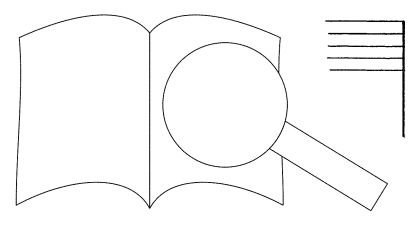
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Musical notation for the first system, measures 56-59. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music features eighth and sixteenth notes with various accidentals (flats and sharps).

Musical notation for the second system, measures 60-63. It consists of four staves. The top two staves have treble clefs, and the bottom two have bass clefs. The music is more complex, featuring sixteenth-note patterns and various accidentals.

Four empty musical staves for the third system, consisting of two treble clefs and two bass clefs.

Musical notation for the fourth system, measures 64-67. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music features chords and eighth notes.



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b

6

6

5

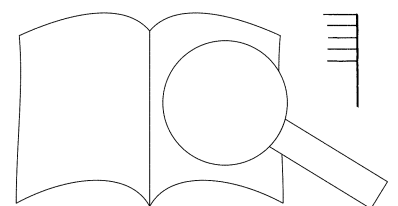
Got-tes Wil - le soll mich stil -  
 In his will is my con - tent -

Got-tes Wil - le soll mich  
 In his will is my con -

Got-tes Wil - le soll mich stil -  
 In his will is my con - tent -

Got-tes Wil - le soll mich stil -  
 In his will is my con - tent -

7 6 #  
 7 7



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- len, soll mich stil -  
- ment, my con - tent -

stil -  
tent -

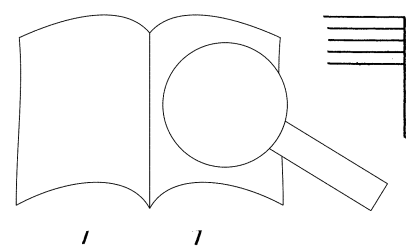
mich stil - len,  
con - tent - ment,

Got-tes Wil-le soll  
In his will is

- len, soll mich stil -  
- ment, my con - tent -

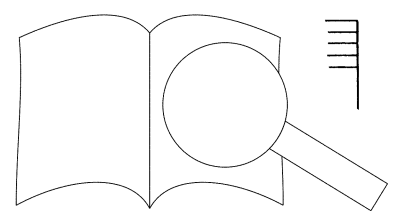
- len, Got-tes Wil - le  
- ment, in his will is

7 7 7 7 5 7



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soll mich stil - len,  
my con - tent -

stil - len, Got - tes  
tent - ment, in his tent -

Got - tes Wil - le soll mich stil -  
in his will is my con - tent -

len, e. mich stil - len,  
my con - tent - ment

7 7 7 7 7 7

#

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- - len  
- - ment

len  
ment

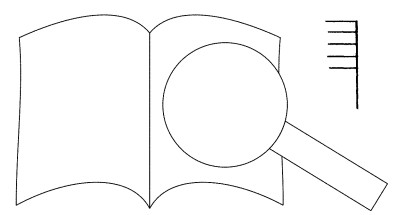
bei Ge - wölk  
in both clouds

len  
ment

Clouds

bei Ge -  
in h -

und Son - nen -  
and days of



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bei Ge - wölk  
in both clouds

nen - schein.  
s of sun.

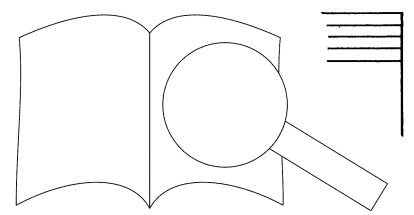
und

All -  
All

schein  
s...

All - les,  
All things,

al -  
all



6  
4

4  
2+

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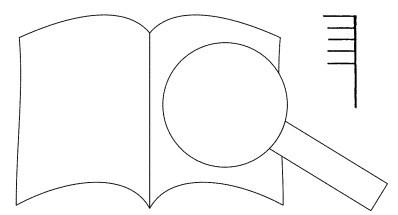


Al - les, al - les, -les,  
 All things, all things, things,

Al - les, al - les, -les,  
 All things, a. things, things,

- les nur nach Go<sup>+</sup> es, al - les, al - les nur nach Got - tes  
 — things be by G things, all things, all things be by God's com -

- les il - len, al - les nur nach Got - tes  
 — thi- mand-ment, all things be by God's com -



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al - les nur  
all things b<sup>n</sup>

en, al - les,  
ment, all things,

al - les  
all

tes Wil - len, al - les,  
d's com - mand - ment, all things,

8  
Wil - len,  
mand - ment,

es,  
things,

al - les,  
all things,

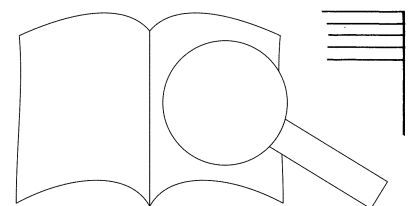
Wil  
m

al - les,  
all things,

al - les,  
all things,

4  
2

7  
4  
2



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al - les, al - les nur nach Wil - len,  
 all things, all things be by God's commandment,

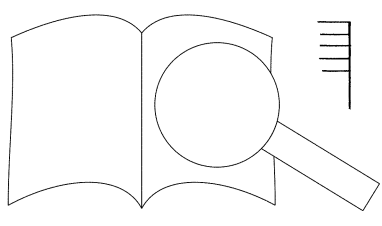
al - les, al - les Wil - len, nur nach Got - tes  
 all things, all things om - mand - ment, be by God's com -

al - les nach Got - tes Wil - len,  
 all things by God's com - mand - ment,

- les nur nach Got - tes Wil - len,  
 all things be by God's com - mand - ment,

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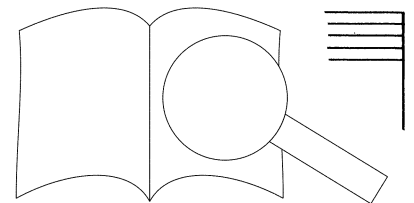


al - les nur nach Got - tes Wil - len, nur nach Got - tes  
 all things be by God's com - mand - ment. things be by God's com -

Wil - mand - wölk  
 clouds

al - les nur nach Got - tes  
 all things be by God's com -

al - les nur nach Got - tes  
 all things be by God's com -



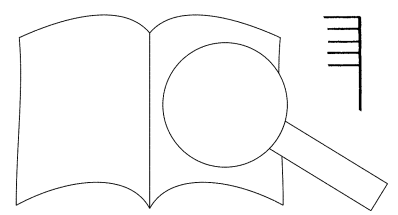
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Wil - len, al - les nur nach Got - tes Wil - len,  
 mand - ment, all things be by God's com - mand - ment,

und Son - nen - sche - und Son - nen -  
 and days of sun, and days of

Wil - len, ar nach Got - tes Wil - len,  
 mand - ment, be by God's com - mand - ment,

Wil - al - les nur nach Got - tes Wil - len,  
 mand all things be by God's com - mand - ment,



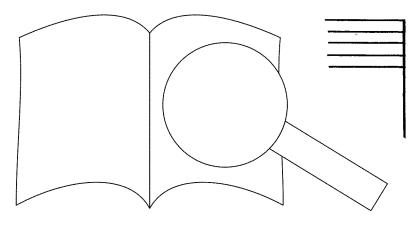
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al - les nur nach Got - tes Wil - le - les,  
*all things be by God's com - mand - mer. things,*

schein. \_\_\_\_\_ al - les,  
*sun; \_\_\_\_\_ all things,*

al - les nur n<sup>o</sup> len, al - les,  
*all things be ment, all things,*

al - les, al - les,  
*al<sup>l</sup> s com - mand - ment, all things,*



5  
4

#

4  
2

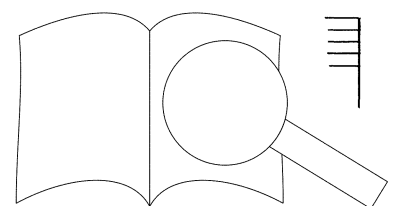
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al - les, al - les, les nach Got - tes  
 all things, all things, by God's com -

al - les, al - les nur nach Got - tes  
 all things, all things be by God's com -

al - les, al - les nur nach Got - tes  
 all things, all things be by God's com -

al - les, al - les nur nach  
 all things, all things be by



5  
3

6  
4

5  
#

6  
4

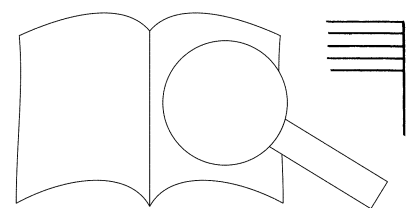
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Wil - len, dies soll mei - ne Lo  
 mand - ment, this shall be my help

Wil - len, dies soll mei - ne Lo - sung sein, dies soll mei - ne  
 mand - ment, this shall be my help in pain, this shall be my

Wil - len, dies soll mei - ne Lo - sung sein,  
 mand - ment, this shall be my help in pain,

Got - te soll mei - ne Lo - sung sein,  
 God - is shall be my help in pain,



5  
3

7  
4  
2

3

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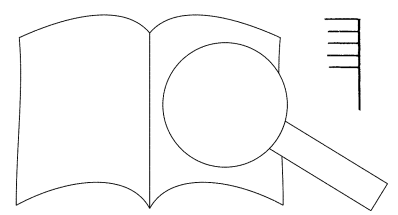


dies soll mei - ne Lo - sung  
 this shall be my help, sr. help in

Lo sung, mei sein,  
 help, shall be pain,

dies soll sung, mei - ne Lo - sung  
 this shall shall be my help in

mei - ne Lo - sung  
 be my help in



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sein,  
pain,

nur nach Got - tes  
ings be by God's com -

al - les nur nach Got - tes v  
all things be by God's com - . - - - - len, dies soll mei - ne  
-ment, this shall be my

sein,  
pain,

nur nach Got - tes Wil -  
be by God's com - mand -

sein,  
pain

al - les nur nach Got - tes  
all things be by God's com -

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7 6 7 6 7  
4 5 4 7

# 6 4

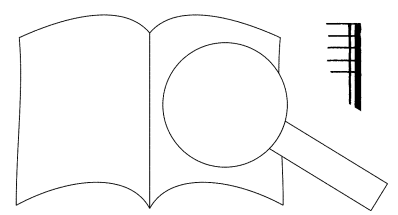
Wil - len, dies soll mei - - n sein.  
 mand - ment, this shall be - - my pain.

Lo - sung, mei - sung sein.  
 help, shall be - in pain.

- len, dies soll - ne Lo - sung sein.  
 - ment, this shall my help in pain.

Wil - len - ne Lo - sung sein.  
 mand - ment my help in pain.

7/4 5 6 5 3 6 5 #



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## 2. Recitativo, Arioso ed Aria

### Recitativo

Violino I

Violino II

Alto

Basso continuo

O sel' - ger\_\_ Christ, der all-zeit sei-nen Wil-len in Gottes Wil-len  
O bless - ed\_\_ soul, who lets his will be governed and sinks it God's

8 7<sup>b</sup> 6  
4

senkt, es ge - he, wie es ge - he br i W. - he.  
will, and God's commands will fol-low - row!

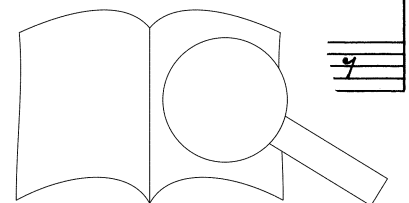
5 6 6 5<sup>b</sup> 7<sup>b</sup> 7 # 6<sup>b</sup> 5 #

7. Arioso

Herr,  
Lord,

so muß sich al - les fü - gen! Herr, so du  
all things shall have ful - fill - ment. Lord, by thy

6 5 6 5 2 6<sup>b</sup>



13

willt, so kannst du mich ver - gnü - gen! Herr, so du willst,  
 will thou canst give me con - tent - ment. Lord, by thy will

6  
4  
2

6

7

6

6

5

6

6

8

6

5

19

ver - schwindet mei - ne Pein! Herr, so du willst, werd ich  
 my pain shall dis - ap - pear. Lord, by thy will I

6 $\flat$

6

6

6

6

5 $\sharp$

6

6

5

25

— und rein! Herr, so du willst, zeit zur Freu - de,  
 — and pure. Lord, by thy will, .. be - come glad - ness;

7

5

5 $\sharp$

6

9 $\flat$

7

5 $\flat$

6

4 $\sharp$

6

6

4

6

5

5

32

ich — auf Dor - nen Wei - de, Herr, so du  
 I walk — through thorns and sad - ness thy

6

5

6

5

7

5

6

6

5

6

6

5

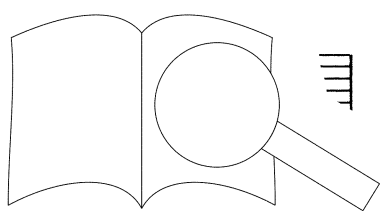
6

6

5

4

5 $\sharp$



willt, werd ich — einst se — lig sein! Herr, so du willst, —laß mich  
 will, I — shall — be blessed — once more. Lord, by thy will, —may this

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

dies Wort im — Glau - ben fas - sen, und mei - ne See -  
 word be what — my faith choos-es, and may it calm —

6 6b 4 3 6b 6 6 4 2 4 2  
 b 4b 2 b

- le stil - len — Herr, so — ich nicht,  
 —my spir - it — Lord, b — ish not,

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

**Recitati** **Aria vivace**

en mich ver - las-sen, wenn mir dein Geist dies Wort in — Mit  
 -ly come to ash-es, if thou wilt speak this wo 'th

6 5b 6 6 #  
 4h 2h 6 6 #

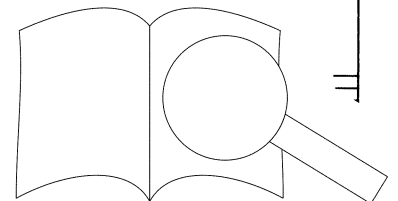
al-lem, was ich hab und bin, mit al-lem, was ich hab und bin, will :  
 ev-'ry-thing I have in me, with ev-'ry-thing I have in me I

*p*

6 6 6 7 7 6 6

Je - su -  
 Sav - ic

5 # 6 6 5 7 #  
 4 2



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5 # 4 2 7 # 6 7 5

6 9/4 6 8 6 6 7 6b 4+ 5b 7b/5 6

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6 6 6 7 6 6 6 4 5

6 4 5

6 6 6 4 5

*tr* *tr*

*tr*

*p*

em, was ich hab und bin, mit al - lem, was ich  
 'ry - thing I have in me, with ev - 'ry - thing I

*p*

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

hab und bin, will ich mich Je - su, will ich mich Je - su las - - - sen,  
 have in me I love my Sav-iour, I love my Sav-iour Je - - -

- su las - - -  
 - iour Je - - -

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*f*

*f*

- sen,  
- sus.

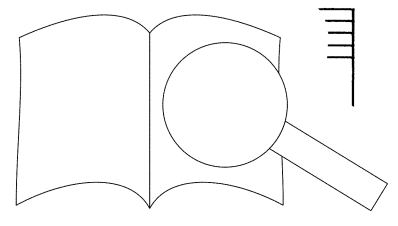
*f*

6 5      7 #      9 6 8 6 6      8 5b

1. in schwa - cher Geist und Sinn, kann  
per - ceive im - per - fect - ly, though

*p*

7b 5      6      6      6      7      7      6

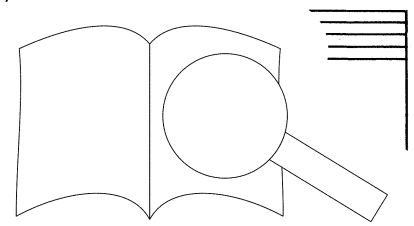


gleich mein schwa - cher Geist und Sinn des Höch - sten Rat nicht  
 I per - ceive im - per - fect - ly the things that God -

6 7 7 7 7 6 6 6 5

fas  
vis

# 6 6 5 4 2 #



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Musical notation for measures 92-94, top two staves. The first staff contains a melodic line with various note values and accidentals. The second staff contains a rhythmic accompaniment with eighth and sixteenth notes.

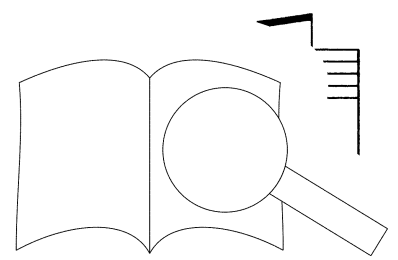
An empty musical staff with a treble clef and a key signature of one flat.

Musical notation for measures 92-94, bottom two staves. The top staff shows chords and the bottom staff shows a bass line. Fingerings are indicated by numbers 2, 5, 5, #, 4, #, 5, #. A watermark 'Carus-Verlag' is visible on the right side.

Musical notation for measures 95-97, top two staves. Similar to the previous system, it features a melodic line and a rhythmic accompaniment.

An empty musical staff with a treble clef and a key signature of one flat.

Musical notation for measures 95-97, bottom two staves. Similar to the previous system, it features chords and a bass line. Fingerings are indicated by numbers 5, 5, 6, 9, 6, 6, 6, 6, 7, 6b, 4+, 5b. A watermark 'Carus-Verlag' is visible on the right side.



Musical notation for measures 98-100. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment with a bass clef. Measure 98 starts with a 7-measure rest. Measure 99 has a 7-measure rest. Measure 100 continues the melodic line.

An empty musical staff with a treble clef and a key signature of one flat.

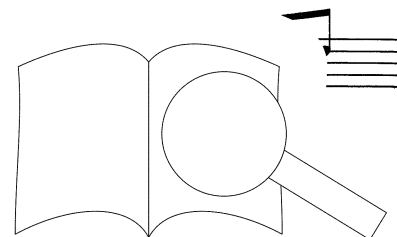
Musical notation for measures 101-103. The top staff is a piano accompaniment with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment with a bass clef and a key signature of one flat. Fingering numbers are provided below the notes: 7b 5, 6, 6 4, 6 5, 7 #, 6 5, 6 4, 5 #.

Musical notation for measures 104-106. The top staff is a vocal line with a treble clef and a key signature of one flat, featuring trills (tr) in measures 104 and 105. The bottom staff is a piano accompaniment with a bass clef and a key signature of one flat. Dynamics include *p* (piano) in measures 105 and 106.

Musical notation for measures 107-109. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment with a bass clef and a key signature of one flat.

kann gleich mein schwa - cher Geist und  
 though I per - ceive im - per - fect -

Musical notation for measures 110-112. The top staff is a piano accompaniment with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment with a bass clef and a key signature of one flat. Dynamics include *p* (piano) in measure 111. Fingering numbers are provided below the notes: 6, 6 4, 6 5, 6 4, 5 #, 6 6.



Sinn, kann gleich mein schwa-cher Geist und Sinn des Höch-sten  
 ly, though I per-ceive im-per-fect-ly the things

7 6 6 4

6

9 8

5

Rat, God Rat nicht fas- - sen,  
 God nat God de - vis - - es,

6

#

6

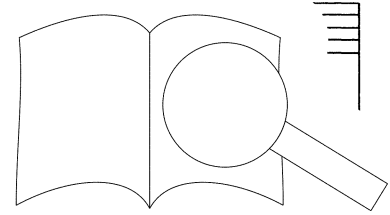
4

3h

6

6h

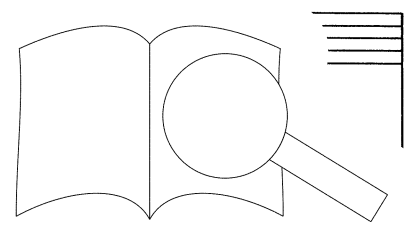
#



des Höch - sten Rat nicht fas -  
 the things that God de - vis -

6 7 4+ 6 6 5 6 4 3

5 7 9 8 6 6 6



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111

*p*

*p*

Er füh - re mich nur  
 may I be led

7 6b 4+ 2 5b 5 5

113

im - m  
 ter - ni

urns

und Ro - sen -  
 and paths of

5 5 5 5 6 4+ 5 3 3

7b 6 6 b

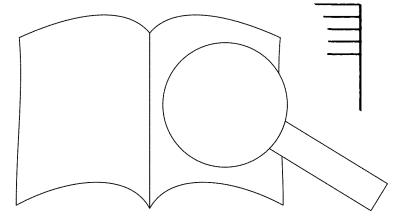
stra - ßen, auf Dorn-  
 ros - es, through thorns

— - ßen, er füh - re - mich nur  
 — - es, may I be led e -

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im - mer - hin, er füh - re mich nur im - mer - hin auf  
 ter - nal - ly, may I be led e - ter - nal - ly th

Dorn- and Ro - - sen - stra - ßen.  
 thorns - and paths of ros - es.



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

Mit al - lem, was ich  
With ev - 'ry - thing I

7 6b 4+ 8 7b 1/2 5 3 6

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hab und bin, mit al - lem, was ich hab und und  
 have in me, with ev - ry - thing I have in\_

5 6 7 6 7 8 6 4 3 6 5 7 8

bin, wi' will ich mich Je - su las -  
 me I I love my Sav - iour Je -

6 9/7 6/4 8/4 6/5 6/5 9/5 8/b 8

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- sen, mit al -  
 - sus, with ev -

4+ 3    5b    7b    6 5

und bin, will ich mich Je -  
 in me I love my Sav -

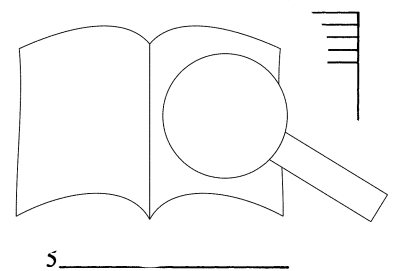
6    7    6    6    6    4    5    5    7# 5

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- su las - sen.  
 - iour Je - sus.

6 4 5 6 5

7 6 7 5 6 4 3



Musical notation for measures 140-142, top two staves. The first staff contains a melodic line with a long note at the start and a rhythmic pattern of eighth notes. The second staff contains a rhythmic accompaniment of eighth notes.

An empty musical staff.

Musical notation for measures 140-142, piano accompaniment. The right hand has chords and moving lines, while the left hand has a steady eighth-note accompaniment. Fingering numbers are provided below the notes.

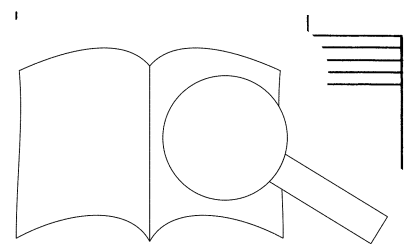
7 6 7 7b 6 7b 6 6 6 5b

Musical notation for measures 143-144, top two staves. The first staff continues the melodic line. The second staff includes trills (tr) and eighth-note patterns.

An empty musical staff.

Musical notation for measures 143-144, piano accompaniment. The right hand has chords and moving lines. The left hand has a steady eighth-note accompaniment. Fingering numbers are provided below the notes.

5 5 # 4 7b 7 6 9 8 5



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Musical notation for measures 146-148, top two staves. The first staff contains a melodic line with various accidentals and a fermata. The second staff contains a supporting line with similar rhythmic patterns.

An empty musical staff, likely for a second instrument or a continuation of the piece.

Musical notation for measures 146-148, bottom two staves. The left hand part includes a sequence of chords and bass notes. Below the staff, there are fingering numbers: 6 6 6 7 6b 8 4+ 2, 8 5b 7b 5, 5, 8 4 3.

Musical notation for measures 149-150, top two staves. The first staff features a melodic line with trills (tr) and a fermata. The second staff continues the melodic or harmonic support.

An empty musical staff, likely for a second instrument or a continuation of the piece.

Musical notation for measures 149-150, bottom two staves. The left hand part includes a sequence of chords and bass notes. Below the staff, there are fingering numbers: 6 4 2, 6 5, 6 6 4 5, 6 6 4 5, 6 4 5.

A magnifying glass icon, likely used for highlighting specific details in the score.

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### 3. Recitativo

Basso

So glau - be nun!      Dein Hei - land sa - get: ich wills  
*Have faith in him!*      *The Sav - iour says it shall be*

Basso continuo

3

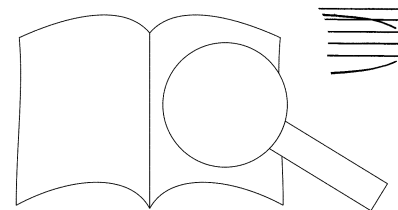
tun!      Er pflegt die Gna - den - hand      noch w:  
*done.*      *He stretch - es out his grace*      *now*

5

strek - ken,      wenn Kreuz      ich er - schrek - ken.      Er  
*on you,*      *when cross*      *come to pain you.*      *He*

7

Not      und löst dein Kreu - zes - band.      Er  
*is - tress*      *and frees you from your cross.*      *sup -*



9

stärkt, was schwach, und will das nied - re Dach der ar - men  
 ports the weak and will not scorn or mock the doubt - ing

11

Her - zen nicht ver - schmä - hen, dar - un - ter gnä - dig ein - zu - ge - her  
 spir - it's pal - try shel - ter, but guide you that you nev - er fal - t.

7 8 5b 6 5b

### 4. Aria

Oboe I

Violino I

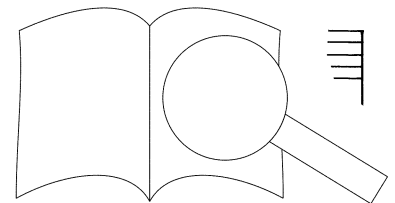
Violino II

Viola

Soprano

Bu

6 5 6 4 6 6 7 6 5b 6



5

Musical notation for measures 5-8. The system includes a vocal line and piano accompaniment. Measure 5 starts with a vocal line and piano accompaniment. Measure 6 has a vocal line with a flat (b) and piano accompaniment. Measure 7 has a vocal line with a sharp (#) and piano accompaniment. Measure 8 has a vocal line with a sharp (#) and piano accompaniment.

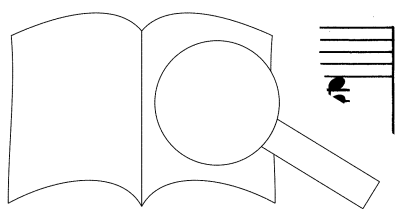
Musical notation for measures 9-12. The system includes piano accompaniment. Measure 9 has piano accompaniment. Measure 10 has piano accompaniment. Measure 11 has piano accompaniment. Measure 12 has piano accompaniment. Chord symbols are present below the piano accompaniment: 5/3, 7/#, 4, 2.

9

Musical notation for measures 13-16. The system includes a vocal line and piano accompaniment. Measure 13 has a vocal line with a sharp (#) and piano accompaniment. Measure 14 has a vocal line with a sharp (#) and piano accompaniment. Measure 15 has a vocal line with a sharp (#) and piano accompaniment. Measure 16 has a vocal line with a sharp (#) and piano accompaniment.

Empty musical staff.

Musical notation for measures 17-20. The system includes piano accompaniment. Measure 17 has piano accompaniment. Measure 18 has piano accompaniment. Measure 19 has piano accompaniment. Measure 20 has piano accompaniment. Chord symbols are present below the piano accompaniment: 4 3 4+ 6 6 # 6 4+ 6 6 6 6 7 7 #.



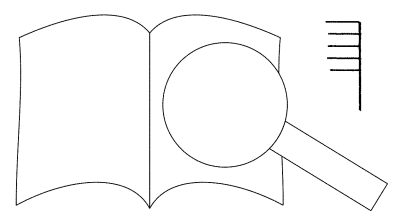
4 3 4+ 6 6 # 6 4+ 6 6 6 6 7 7 #

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Mein Je -  
My J

tur  
gt

will dein Kreuz ver - sü - ßen,  
ie turns your cross to glad - ness,



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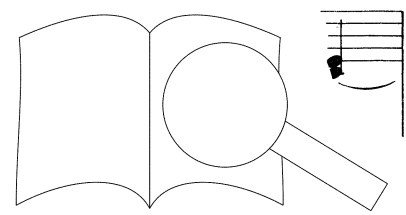
Musical score for measures 22-25. It includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The piano part features chords and arpeggiated figures.

Musical score for measures 26-29. It includes piano accompaniment (treble and bass clefs) and guitar chord diagrams below the bass line. The chords are: 7 #, 4 3, 7, 4 6 4 2, 6 6.

Musical score for measures 30-33. It includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The piano part features chords and arpeggiated figures.

Musical score for measures 34-37. It includes piano accompaniment (treble and bass clefs) and guitar chord diagrams below the bass line. The chords are: 5 3, 6 4, 6 4 2, 6 6, 6 6, 6 7, 7 7, 5 6, 4 2.

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*p*

*p*

*p*

*p*

mein Je -  
my Je -

*p*

6 6 5 6 7

*tr*

tur Kreuz ver - sü - ßen, er will dein Kreuz  
gr cross to glad - ness, he turns your cross

6 6 5 6 4 5 6 4 2 6

Musical score for measures 38-41, featuring vocal lines and piano accompaniment. The piano part includes chord numbers: 7, 4 3, 7, + 3, 6.

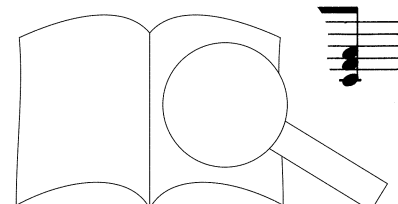
ver - sü -  
to glad -

Musical score for measures 42-45, including vocal lines and piano accompaniment. The piano part includes chord numbers: 7, 4 3, 7, + 3, 6.

Musical score for measures 46-49, including vocal lines and piano accompaniment.

Musical score for measures 50-53, including vocal lines and piano accompaniment. The piano part includes chord numbers: 5, 6, 7, 5, 4, 6, 5, 6, #, 6, 4, 2.

es tun, mein Je - - -sus will es tun,  
gs you grace; my Je - - -sus will es tun,  
-sus grace;



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Musical notation for measures 45-48. The vocal line features a melodic phrase with a trill (tr) at the end. The piano accompaniment consists of a simple harmonic accompaniment.

— will es tun, er will dein Kreuz ver-sü-ßen.  
 — brings you grace; he turns your cross to glad-ness.

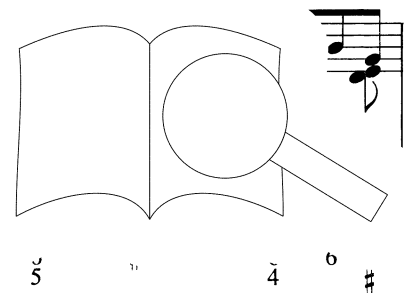
Piano accompaniment for measures 45-48. The left hand uses figured bass notation: 7 6 7 7 7 # 9 8. The right hand has a simple harmonic accompaniment.

Musical notation for measures 49-52. The vocal line continues the melody. The piano accompaniment features a more active bass line.

Musical notation for measures 53-56. The piano accompaniment continues. To the right, there is a diagram of an open book with a magnifying glass over it, likely indicating a specific page or section.

Ob - gleich d  
Al - though

1. in viel Be - küm - mer - nis - sen,  
in sore dis - tress and sad - ness,



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*p*

*p*

*p*

ob - gleich dein Her - ze liegt  
 al - though your heart may be

in viel r.  
 in sore

*p*

7 #

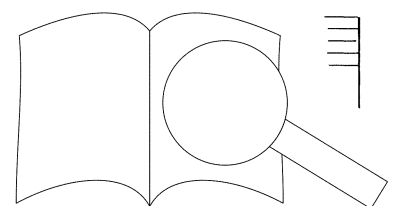
nis

in viel Be - küm - mer - nis - sen, soll es doch  
 in sore dis - tress and sad - ness, it shall be

7

7

7 #



Musical score for measures 67-69. The vocal line is in G major, 7/8 time. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

sanft  
calm

und  
and

still  
still

in  
with

sei -  
hir

Musical score for measures 70-72. The vocal line continues with the lyrics. The piano accompaniment includes a large watermark 'PROBEPARTITUR' and 'Evaluation Copy - Quality may be reduced'. Fingerings are indicated below the piano part.

5 4 3

6 6

4 2 6

3

6 4 2

Musical score for measures 70-71. The vocal line continues. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

wenn es der  
if faith and

Musical score for measures 72-73. The vocal line continues with the lyrics. The piano accompaniment includes a large watermark 'PROBEPARTITUR' and 'Evaluation Copy - Quality may be reduced'. A graphic of an open book is shown on the right. Fingerings are indicated below the piano part.

6

5

7

Musical notation for measures 74-76. The system includes a vocal line and piano accompaniment. The piano part features a 7/4 time signature and a key signature of one sharp (F#).

Glau -  
hope

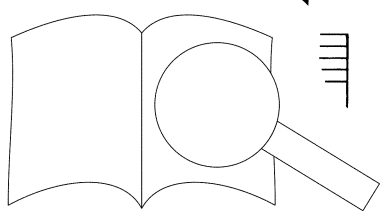
-be fac  
are

Musical notation for measures 74-76, including piano accompaniment. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. The piano part features a 7/4 time signature and a key signature of one sharp (F#).

Musical notation for measures 77-79. The system includes a vocal line and piano accompaniment. The piano part features a 7/4 time signature and a key signature of one sharp (F#).

wenn es der Glau - be faßt,  
if faith and hope are yours.

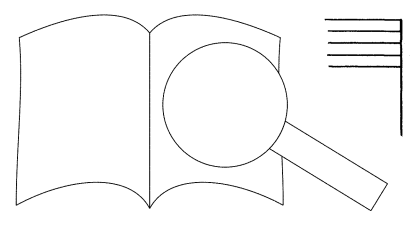
Musical notation for measures 77-79, including piano accompaniment. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. The piano part features a 7/4 time signature and a key signature of one sharp (F#).



wenn es der Glau - be faßt: mein Je - sus w.  
 if faith and hope are yours, my Je - sus

4 7 6 6 5

5 4 6 7 6 5b 6



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Musical notation for measures 87-90. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The piano part includes chords and arpeggiated figures.

Musical notation for measures 91-94. Similar to the previous system, it shows vocal and piano parts. The piano part has some rests in the vocal line. Fingering numbers 5, 7, 4, and 3 are visible below the piano staff.

Musical notation for measures 95-98. Continues the vocal and piano parts. The piano part features rhythmic patterns with eighth notes.

Musical notation for measures 99-102. The piano part includes a large graphic of an open book with a magnifying glass over it. Fingering numbers 4, 3, 5, 6, 6, 6, 5, 6, 4, 2, 6, 6, 6, 6, 5, 6, 7 are listed below the piano staff.

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Mein Je - sus will es tun, mein Je - sus will es  
 My Je - sus brings you grace, my Je - sus brings yo'

6 5      8      7b      6 4      5

### 5. Choral

Soprano,  
Oboe I, II,  
Violino I

Was mein Gott v... zeit, sein Will der ist der  
 As my God done; his will is strength and

Alto,  
Violino II

Was g'scheh all - zeit, sein Will der ist der  
 As will that be done; his will is strength and

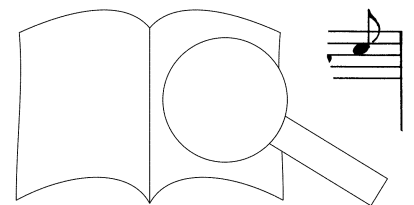
Tenore,  
Viola

will, das g'scheh all - zeit, sein Will der ist der  
 I wills, let that be done; his will is strength and

Basso

mein Gott will, das g'scheh all - zeit, sein Will der ist der  
 my God wills, let that be done; his will is strength and

5 6 6      6 6 5      6 4      5 3





VII: tr

be - - - ste, zu hel - fen den'n er ist be - reit, die  
 bless - - - ing. He is pre - pared to help all men that

be - - - ste, zu hel - fen den'n er ist be - reit, die  
 bless - - - ing. He is pre - pared to help all men that

be - - - ste, zu hel - fen den'n er ist be - reit, die  
 bless - - - ing. He is pre - pared to help all men that

be - - - ste, zu hel - fen den'n er ist be  
 bless - - - ing. He is pre - pared to help

# 6 5 4 # 5 6 6 6

VII: tr

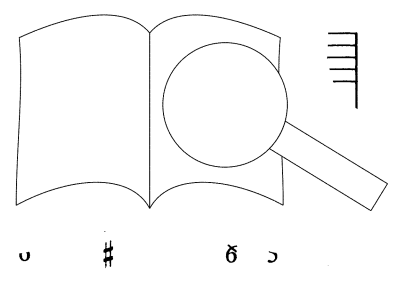
an ihn glau - ben fe - : hilft aus Not, der  
 are of his con - fess - ie helps in need, the

an ihn glau - ben fr ste. Er hilft aus Not, der  
 are of his con - - - ing. He helps in need, the

an ihn glau - - - ste. Er hilft aus Not, der  
 are of - - - ing. He helps in need, the

an ie - - - ste. Er hilft aus Not, der  
 a fess - - - ing. He helps in need, the

6 6 4 3 # 6 5 4 #



from - me Gott, und züch - ti - get mit Ma - ßen. Wer Gott ver - traut, fest  
 gra - cious God, cor - rects us, but in meas - ure; who trusts his might, knows

from - me Gott, und züch - ti - get mit Ma - ßen. Wer Gott ver - traut fest  
 gra - cious God, cor - rects us, but in meas - ure; who trusts his might, knows

from - me Gott, und züch - ti - get mit Ma - ßen. Wer Gott ver - traut, fest  
 gra - cious God, cor - rects us, but in meas - ure; who trusts his might, knows

from - me Gott, und züch - ti - get mit Ma - ßen. Wer Gott ver - traut  
 gra - cious God, cor - rects us, but in meas - ure; who trusts

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


auf ihn baut, den will er  
 him a - right, falls not er  
 .eas - - sen.

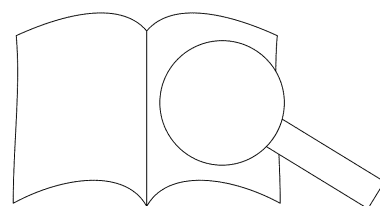
auf ihn baut, den vil' ver - las -  
 him a - right, fal' dis - pleas - - ure.

auf ihn nicht ver - las -  
 him a by his dis - pleas - - ure.

will er nicht ver - las -  
 not by his dis - pleas - - ure.

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

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- |    |  |     |  |     |  |  |
|----|--|-----|--|-----|--|--|
| 1  | Wie schön leuchtet der Morgenstern                   | 72  | Alles nur nach Gottes Willen                     | 134 | Ein Herz, das seinen Jesum lebend weiß         |  |
| 2  | Ach Gott, vom Himmel sieh darein                     | 73  | Herr, wie du willst, so schicks mit mir          | 135 | Ach Herr, mich armen Sünder                    |  |
| 3  | Ach Gott, wie manches Herzeleid                      | 74  | Wer mich liebet, der wird mein Wort halten       | 137 | Lobe den Herren, den mächtigen König der Ehren |  |
| 4  | Christ lag in Todes Banden                           | 75  | Die Elenden sollen essen                         | 140 | Wachet auf, ruft uns die Stimme                |  |
| 5  | Wo soll ich fliehen hin                              | 76  | Die Himmel erzählen die Ehre Gottes              | 143 | Lobe den Herrn, meine Seele                    |  |
| 6  | Bleib bei uns, denn es will Abend werden             | 77  | Du sollt Gott, deinen Herren, lieben             | 144 | Nimm, was dein ist, und gehe hin               |  |
| 7  | Christ unser Herr zum Jordan kam                     | 78  | Jesu, der du meine Seele                         | 146 | Wir müssen durch viel Trübsal                  |  |
| 8  | Liebster Gott, wenn werd ich sterben                 | 79  | Gott, der Herr, ist Sonn und Schild              | 147 | Herz und Mund und Tat und Leben                |  |
| 9  | Es ist das Heil uns kommen her                       | 80  | Ein feste Burg ist unser Gott (reconstr.)        |     | - BWV 147a, reconstr.                          |  |
| 10 | Meine Seel erhebt den Herren                         | 81  | Jesus schläft, was soll ich hoffen               |     | - BWV 147, Leipzig version                     |  |
| 11 | Lobet Gott in seinen Reichen (Himmelfahrtsoratorium) | 82  | Ich habe genung                                  | 148 | Bringet dem Herrn Ehre                         |  |
| 12 | Weinen, Klagen, Sorgen, Zagen                        |     | - version for Bar (MS) in C minor                | 149 | Man singet mit Freuden vom Sieg                |  |
| 13 | Meine Seufzer, meine Tränen                          |     | - version for Soprano in E minor                 | 150 | Nach dir, Herr, verlangt mich                  |  |
| 14 | Wär Gott nicht mit uns diese Zeit                    | 82  | Ich habe genung (version for Soprano in E minor) | 151 | Süßer Trost, mein Jesus kömmt                  |  |
| 15 | Herr Gott, dich loben wir                            | 83  | Erfreute Zeit im neuen Bunde                     | 152 | Tritt auf die Glaubensbahn                     |  |
| 16 | Wer Dank opfert, der preiset mich                    | 84  | Ich bin vernügt mit meinem Glück                 | 155 | Mein Gott, wie lang, ach lange                 |  |
| 17 | Gleichwie der Regen und Schnee                       | 85  | Ich bin ein guter Hirt                           | 157 | Ich lasse dich nicht, du sey denn              |  |
| 18 | Es erhub sich ein Streit                             | 86  | Wahrlich, wahrlich, ich sage euch                | 158 | Der Friede sei mit dir                         |  |
| 19 | O Ewigkeit, du Donnerwort                            | 87  | Bisher habt ihr nichts gebeten in meinem Namen   | 159 | Sehet, wir gehn hina                           |  |
| 20 | Ich hatte viel Bekümmernis                           | 88  | Siehe, ich will viel Fischer aussenden           | 161 | Komm, du süße Tr                               |  |
| 21 | Jesus nahm zu sich die Zwölfe                        | 89  | Was soll ich aus dir machen, Ephraim             | 163 | Nur jedem das                                  |  |
| 22 | Du wahrer Gott und Davids Sohn                       | 90  | Es reißet euch ein schrecklich Ende              | 166 | Wo gehest                                      |  |
| 23 | Ein ungefärbt Gemüte                                 | 91  | Gelobet seist du, Jesu Christ                    | 168 | Tue Recl                                       |  |
| 24 | Es ist nichts Gesundes an meinem Leibe               | 92  | Ich hab in Gottes Herz und Sinn                  | 170 | Verg   |  |
| 25 | Ach wie flüchtig, ach wie nichtig                    | 93  | Wer nur den lieben Gott lässt walten             | 171 | Gr   |  |
| 26 | Wer weiß, wie nahe mir mein Ende                     | 94  | Was frag ich nach der Welt                       |     | 17   |  |
| 27 | Gottlob! nun geht das Jahr zu Ende                   | 95  | Christus, der ist mein Leben                     |     | iede,  |  |
| 28 | Wir danken dir, Gott, wir danken dir                 | 96  | Herr Christ, der ein'ge Gottessohn               |     | .. fet s,                                      |  |
| 29 | Freue dich, erlöste Schar                            | 97  | In allen meinen Taten                            |     | .. tr  |  |
| 30 | Der Himmel lacht! Die Erde jubiliert                 | 98  | Was Gott tut, das ist wohlgetan                  |     | .. mit Namen                                   |  |
| 31 | Liebster Jesu, mein Verlangen                        | 99  | Was Gott tut, das ist wohlgetan                  |     | .. zagt Ding                                   |  |
| 32 | Allein zu dir, Herr Jesu Christ                      | 100 | Was Gott tut, das ist wohlgetan                  |     | .. su Christ                                   |  |
| 33 | O ewiges Feuer, o Ursprung der Liebe                 | 101 | Nimm von uns, Herr, du tr                        |     | .. nicht bei uns hält                          |  |
| 34 | Wer da gläubet und getauft wird                      | 102 | Herr, deine Augen sehr                           |     | .. deine Gottesfurcht                          |  |
| 35 | Aus tiefer Not schrei ich zu dir                     | 103 | Ihr werdet weinen                                |     | .. lelei sei                                   |  |
| 36 | Brich dem Hungrigen dein Brot                        | 104 | Du Hirte Israe!                                  |     | .. a dich, o liebe Seele                       |  |
| 37 | Darzu ist erschienen die Liebe Gottes                | 105 | Herr, gehe r                                     |     | .. gesinnte Flattergeister                     |  |
| 38 | Jesu, nun sei gepreiset                              | 106 | Actus tragicu. die a"                            |     | .. amelskönig, sei willkommen                  |  |
| 39 | Am Abend aber desselbigen Sabbats                    | 107 | W  |     | - version in A major                           |  |
| 40 | Gott fährt auf mit Jauchzen                          | 108 |  |     | - First Leipzig version (1724)                 |  |
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| 44 | Wer sich selbst erhöhet                              | 112 |  |     | 186a   | Ärgre dich, o Seele, nicht                         |
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| 51 | Ich will den Kreuzstab ge                            | 119 |  |     |  |  |
| 52 | Selig ist der Mann                                   | 120 |  |     |  |  |
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| 56 | O Ewigkeit, d  | 124 |  |     |  |  |
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