PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW
Herr Gott, dich loben alle wir

2 Trumpets

Anonymous—BACH

Praise God, from whom all blessings flow,
Praise Him above, ye heav'n-ly host,
Praise Father, Son, and Holy Ghost.

Him all creatures here below,

SIXTY CHORALEs
HARMONIZED BY
JOHANN SEBASTIAN BACH

Selected and Edited by
PERCY GOETSCHIUS, MUS. DOC.

With English Text

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The tune, of secular origin, was adapted to the 100th Psalm (A Psalm of Praise), and first appeared in the old French Psalter, in 1551. Upon its promotion to sacred association, its original lively and diversified rhythm was sobered down to the stately uniform duple-measure of the chorale. Its present setting dates from about 1676, when Bishop Ken wrote three hymns for the students of Winchester College, each one of which closes with the above familiar stanza. It is commonly called for no definite reason: "The Doxology" in Protestant churches; also "Old Hundredth"
PREFACE

The type of vocal music known as the Chorale (ko-nahl) is inseparably connected and identified with the service of the German Protestant church. No other than the Teutonic nation has ever produced this particular, singularly characteristic style of music, devotional or otherwise.

The melodies were always wedded to some hymn (often to several different ones) of religious import, derived either directly from the Scriptures, or from the hymnology of the Catholic church, or consisting, in some instances, in the original utterance of profoundly devout poetic enthusiasts. Thus, the tune and the text share equally in the significance of the chorale.

The chorale melodies are stately, plain, ascetic, in keeping with their sacred associations; and whatever beauty one may detect in them, will be referable more to the appeal they exercise through their inspired simplicity and stern tonal rectitude, than to the attractions of melodic grace or rhythmic interest.

The origin of these melodies is for the greater part obscure, and the title "anonymous" is therefore most common. Some of them are no doubt several centuries old; some betray their derivation from the invocations of the Roman church; many of them can be traced with reasonable certainty to secular sources; a few of the less ancient ones are known to be the work of distinguished German organists and composers; one, at least, is attributed to Martin Luther himself; and Bach wrote a goodly number, which, however, do not appear to have been adopted in the church service. Those of secular origin have come down to us from the treasure house of French popular song. That remarkable collection known as the Old French Psalter, sponsored by Clément Marot (1496-1544), consisted almost entirely of secular songs, adapted to the Psalms of David. In their original form they displayed no little melodic charm and effective rhythmic diversity; but when associated with sacred words they were transformed into that uniform, dignified duple-meter (more rarely triple-meter) which has always remained the chief rhythmic characteristic of the genuine chorale.

All chorales are strophic in form, consisting of from four to ten lines, seldom fewer or more; and each strophe ends with a strong cadence, and a pause (\(\wedge\)).

In connection with Protestant church service the melody alone is sung (as a rule) by the congregation in unison, at a deliberate, massive pace; and the organist is therefore at liberty to add any harmonization that his ingenuity induces him to provide.

Two traits contribute to the inestimable value of a collection of chorales like the present one— one is the rugged simplicity and stately dignity of the melodies themselves; and the other is the transcendent beauty and masterly quality of their harmonizations by Bach.

It was to be expected that Johann Sebastian Bach (1685-1750), the most opulently endowed musical genius of all time, should, in his capacity as Cantor of the St. Thomas Church in Leipzig, Germany, have taken the liveliest interest in the chorale melodies, and should have turned his attention very frequently, and with all the fervor of his deeply religious nature, to the inviting task of supplying the melodies with accompanying lower voices—in a word, harmonizing them. This he did, not only as material for his choir, but also as integral numbers of his Passions, Oratorios, Cantatas, and Motets; and, as well, as subjects or episodes of his organ compositions. His treatment of them in the last named connection is always contrapuntal; but when manipulated for vocal use, his added voices represent more nearly pure harmony, often, it is true, of so elaborate a character that the term "contrapuntal harmony" might be more exact. It is from his larger choral works that the present collection has been culled.

It may be permissible to suggest that the chorales be sung in moderate tempo, not too fast, but surely not too slowly—about \(d=72\) to 80, in keeping with the sentiment of the text. They should be rendered in fairly strict tempo, without accentuations. At the pauses (\(\wedge\)), one or two regular beats may be added to the value of the given notes.

Since the dawn of Romanticism in musical conception (and perhaps from other causes), no genuine original contribution has been made to chorale literature. It would seem that composers of the past century lacked the essential particular quality of melodic virility and sturdy simplicity. Still, such original experiments have been made by eminent modern composers; as, for example, in the Finale of Mendelssohn's Piano-Fugue in E minor, Op. 35, No. 1; also by César Franck in his famous Prelude, Chorale and Fugue; by Schumann, in Op. 68, No. 4; also by Saint-Saëns, Rubinstein, and others. But they scarcely measure up to the robust stature of the old chorales.

Grateful acknowledgement is due to Charles Sanford Terry (1865-), whose invaluable books on Bach's employment of the chorales in his Oratorios, Cantatas, etc., and in his organ works, record full and authentic details; including, as well, the admirable translations of the German texts by Catherine Winkworth, George Macdonald, Bishop Coverdale, John C. Jacob, Dr. Terry himself, and others. Also to Dr. Waldo S. Pratt for important historical data; and to William Arms Fisher, whose counsel and assistance were most helpful.

Manchester, New Hampshire
February, 1934
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To Jordan when our Lord had gone ............................... 12
Wake, awake, for night is flying .................................. 50
We all believe in one true God ..................................... 58
We Christians may rejoice today ................................. 57
When Adam fell ............................................................... 20
When in the hour of utmost need .................................... 55
JOHANN SEBASTIAN BACH

CHRONOLOGY

March 21, 1685
Born at Eisenach, where his father, Johann Ambrosius Bach, was Court and Town musician. From his father he learned the violin.

May, 1694 (9)
His mother, Elisabeth, died.

January, 1695 (10)
His father died; the orphaned boy and his brother Jakob then went to Ohrdruf to live with their elder brother, Johann Christoph, who taught him to play the clavichord.

March, 1702 (15)
Set out for Lüneburg, two hundred miles distant, where his fine treble voice procured him a livelihood in the choir of St. Michael's Convent. Here his earliest compositions were put on paper.

April, 1703 (18)
Became Court violinist at Weimar.

August, 1703 (18)
Installed as organist in the New Church at Arnstadt.

October, 1705 (20)
Obtained four weeks' leave of absence and walked all the way to Lübeck to hear the famous Buxtehude. He stayed until February, 1706, was greatly influenced by this master, and was duly reprimanded upon his tardy return to Arnstadt.

June 15, 1702 (22)
Appointed organist at Mühlhausen.

October 17, 1707 (22)
Married his cousin, Maria Barbara Bach.

WEIMAR (1708-1717). Chiefly Organ Works.

July, 1708 (23)
Removed to Weimar as Court organist and violinist to Duke Wilhelm Ernst.

March 2, 1714 (29)
Promoted to be Konzertmeister at Weimar.

COITEN (1717-1723). Chiefly Chamber Music.

December 10, 1717 (32)
Began as Kapellmeister to Prince Leopold of Anhalt at Cothen.

July, 1720 (35)
During his absence at Cöthen, his wife died.

December 3, 1721 (36)
Married Anna Magdalena Wülken, a beautiful singer.

LEIPZIG (1723-1750). Chiefly Choral Works.

June 1, 1723 (38)
Installed as cantor of the Thomasschule, Leipzig, and as organist and director of music at both the Thomaskirche and the Nikolaikirche.

August, 1741 (56)
Visited Berlin. His second son, Carl Philipp Emanuel, had been appointed cembalist to Frederick the Great in 1740.

May, 1747 (62)
In response to repeated expressions of Frederick's desire, he visited Potsdam with his son Wilhelm Friedemann. A summons brought him at once to the Court, where he played on Frederick's new Silbermann pianoforte and improvised at length for the King.

1749 (65)
Because of failing eyesight his eyes were twice operated upon, resulting in total blindness. Ten days before his death his eyesight returned.

July 28, 1750 (66)
Succeeded to apoplexy and fever.

July 31, 1750 (66)
Buried in an unmarked grave near the south door of the Johanniskirche. In 1865 a tablet was placed on the south wall of the church. His wife and three unmarried daughters were left in poverty and became dependent on town charity.

AH JESU CHRIST, WITH US ABIDE

Ach bleib bei uns, Herr Jesu Christ.

SETH CALVISIUS—BACH (1585-1750)

Moderato. Fairly strict, marked, rhythm; not too fast.

1. Ah Jesus Christ, with us abide, For now, behold, 'tis even-tide: And bring, to cheer us

2. In times of trial and distress, Pre-serve our truth and steadfast-ness, And pure un-to the

3. O Jesus Christ, Thy church sustain; Our hearts are war-ving, cold, and vain: Then let Thy Word be

through the night, Thy Word, our true and on-ly light.

end, O Lord, Vouch-safe Thy Suc- ra-ments and Word.

strong and clear, To si-lence doubt and ban-ish fear.


Melody (1594) by Seth Calvisius (1558-1615). Text (1579) by Nicolaus Schnecker (1523-1582). English translation by Benjamin Hall Kennedy. The original hymn has nine stanzas.

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ALAS, MY GOD, MY SINS ARE GREAT
Ach Gott und Herr

Johann Crüger—Bach

1. A - las, my God, my sins are great, My
   con-science doth up-brain-me; And now I find that
   at my strait No man hath pow'ry to aid me.

2. Nay, Thee I seek; I mer - it nought, Yet
   pil - y and re-store - me; Be not Thy wrath, just
   God, my lot; Thy Son hath suf - fer'd for me.

3. Then deal with me as seems Thee best, Thy
   grace will help me bear it, If but at last I
   see Thy rest, And with my Sav - iour share it.

Melody reconstructed (1660) by Johann Crüger (1586–1662). Text probably by Martin Rutilius (1550–1618). English translation by Catherine Winkworth. The original hymn has six stanzas.

OH HOW FLEETING, HOW DECEIVING
Ach wie flüchtig, ach wie nichtig

Michael Franck—Bach

1. O how fleet - ing, How de - ceiv - ing, Is our earth - ly
   be - ing! 'Tis a mist in win - try weath - er,
   Gather'd in an hour to - geth-er, And as soon dis - persed in o - ther.

2. O how fleet - ing, How de - ceiv - ing, Is all earth - ly
   beau - ty! Like a sum - mer flow - ret flow - ing,
   Scat - ter'd by the breezes blow-ing, O'er the bed on which 'twas grow-ing.

3. O how fleet - ing, How de - ceiv - ing, Is all earth - ly
   pleas - ure! 'Tis an air - sus - pend - ed bub - ble,
   Blown a - bout in tears and trou - ble, Bro - ken soon by fly - ing stub - ble.

HARK! A VOICE SAITH, ALL ARE MORTAL
Alle Menschen müssen sterben

JOHANN HINTZE(?)-BACH

1. Hark! A voice saith, All are mortal, Yea, all flesh must fade as grass.
2. For my sake He went before me, And His death is now my gain;
3. Yea, I see what here was told me, See that wondrous glory shine,

On ly through Death's gloomy portal To a better life ye pass.
Peace and hope He con quered for me; So with out regret or pain,
Feel the spot less robes enfold me, Know a golden crown is mine;

And this body, formed of clay, Here must languish and decay,
To His lovely home I go, From this land of toil and woe,
So before the throne I stand, One amid that glorious band,

Ere it rise in glorious might, Fit to dwell with saints in light.
Glad to reach that blest abode, Where I shall behold my God.
Gazing on that joy for aye, That shall never pass away!

Me melody anonymous, possibly by Johann Hinte (1679). Text (1682) by Johann Georg Albinus (1624-1679). English translation by Catherine Winkworth. The original hymn has eight stanzas.

TO GOD ON HIGH ALL GLORY BE
Allein Gott in der Höh' sei Ehr'

NIKOLAUS DECIOUS-BACH

1. To God on high all glory be, And thanks, that He's so grac i ous, That hence to all eternity, No
glo ry; Fa ther, Thy king dom lasts al ways, Not
lov ed, By Whom lost sin ners are brought nigh, And
civil shall oppress us: His word declares good will to men, On
guilt and curse remov ed; Thou Lamb once slain, our God and Lord, To

earth is peace re stored a gain, Through Je sus Christ our Savi our.

Me melody by Nikolaus Decius (1556). The text is Decius' translation of the "Gloria in excelsis." The English translation is from the Norwegian Hymn-book. The original has four stanzas.
LORD CHRIST, REVEAL THY HOLY FACE
Herr Jesu Christ, dich zu uns wende

Anonymous – BACH

1. Lord Christ, reveal Thy holy face, And
2. Lord, lead us in Thy holy ways, And
3. To God the Father, God the Son, And

send the spirit of Thy grace, To fill our hearts with
teach our lips to tell Thy praise; Re- vive our hope, our
God the Spirit, Three in One, Be hon-our, praise, and

fer-vent zeal, To learn Thy truth and do Thy will.
faith in-crease, To taste the sweet-ness of Thy grace.
glo-ry giv'n, By all on earth and all in heav'n.

OUT OF THE DEPTHS I CRY TO THEE
Aus tiefer Noth schrei' ich zu Dir

MARTIN LUTHER – BACH

1. Out of the depths I cry to Thee, Lord, hear me, I im-plore Thee!
2. Our pardon is Thy gift, Thy love And grace al-most avail us;
   Our works could never our guilt re-move, The strict-est life must fail us;
3. Though great our sins and sore our woe, His help-ing love no one it knows, Our ut-most need it sound-eth;

If Thou re-mem-brest each mis-deed, If each should have its
That none may boast him-self of aught, But own in fear Thy
Our kind and faith-ful Shep-herd, He, Who shall at last set

right-ful need Who may a-bide Thy pres-ence?
grace hath wrought What in him seem-eth right- eous.
Is-rael free From all their sin and sor-row.

The melody is of unknown authorship (1658). The text is attributed to William II, Duke of Saxe-Weimar (1599–1632). English translation by John Christian Jacobi. The original hymn has four stanzas.

The melody (1525) is ascribed to Martin Luther (1483–1546). The text is Luther's free translation of the 130th Psalm. English version by Catherine Winkworth. The original hymn has five stanzas. Bach used this harmonization in Cantata 90.
CHRIST IS NOW RISEN AGAIN
Christ ist erstanden

Anonymous — BACH

1. Christ is now ris'n again, From His death and all His pain: There-
2. Had He not ris'n again, We had been lost, this is plain: But

fore__will we______mer-ry be, And re__joice____ with Him glad__ly.
since__He is______ri'n in-deed, Let us love__ Him all with____ speed.

Ky__ri__e___e-lei__son. 3. Now is_ time of_glad__ness, To
Ky__ri__e___e-lei__son.

LORD CHRIST, THOU ART THE HEAVENLY LIGHT
Christ, der Du bist der helle Tag

Anonymous — BACH

1. Lord Christ, Thou art the heav'n-ly Light, Who dost dis-pers-e the
2. O dearest Lord, o'er guard our sleep, From foes' assauls our
3. Safe in Thy care so shall we sleep, While wake-ful an-gels

shades of night, All ra-di-ant, Thou, the Fa__ther's Son, Dost
slum-bers keep, And let us find in Thee our rest, Nor
watch do keep. O God_ E__ternal, Three in One, For

spread the bright-ness of His throne, Dost spread the bright-ness of His throne.
be by Sa__tan's wiles op__prest, Nor be by Sa__tan's wiles op__prest.

The author of the melody is unknown (1553). The text is an ancient Easter Carol, dating from the 13th century. Translated into English by Bishop Miles Coverdale; rendered here in modernized form.
CHRIST LAY IN DEATH'S DARK PRISON

Christ lag in Todesbanden

Anonymous — BACH

1. Christ lay in Death's dark prison, It was our sin that bound him; This day hath He arisen, And sheds new life again.
2. New Jesus, Christ, the Son of God, For our salvation He came. Our grievous guilt hath He removed, And Death hath bound in gladness. The ancient leaven now forget, And every thought of round Him;
3. With grateful hearts we all are met, To eat the bread of humble hearts adore; O might all nations, tribes,

CHRIST, WHO OUR BURDENS MEEKLY BORE

Christum wir sollen loben schon

Anonymous — BACH

1. Christ, who our burdens meekly bore, We now with humbled hearts adore; O might all nations, tribes,
2. God, who to all things being gave, The fallen human race to save, As summed our feeble flesh Son to us from Heaven; Thanks to the Son Who saves and flogged, To our Immanuel raise.
3. Thanks to the Father now be given, Who sent His and blood, And for our debt as surely stood, and the lost; Thanks to our Guide, the Holy Ghost.

——— their songs ———— their songs.
——— their songs ———— their songs.
——— their songs, raise ———— their songs.
——— their songs, raise ———— their songs.

Melody reconstructed by Johann Walther (1529). Text by Martin Luther (1483-1546). English translation by Paul England. The original hymn has seven stanzas.

The author of the melody is unknown (1537). The text is by Martin Luther (1483-1546). English translation by C. Kinchen (slightly altered). The original hymn has eight stanzas. This harmonisation is used in Cantata 12.
TO JORDAN WHEN OUR LORD HAD GONE

Christ, unser Herr, zum Jordan kam

Johann Sebastian Bach

1. To Jordan when our Lord had gone, His Father's pleasure
   2. Christ to his scholars says: Go forth, Give to all men ac-
   3. The eye but water doth behold, As from man's hand it

His blood of ass	soil	ment: 'Twas no less than a new life.
   thenceforth dying never. The kingdom shall in her it.
   Adam here descended, And by ourselves brought on us.

O MY DEAR HEART

Das neugeborene Kindelein

Melchior Vulpius

1. O my dear heart, young Jesus blest, Prepare Thy
   2. But I shall praise Thee evermore, With sweetest

Melody (1669) by Melchior Vulpius (1580-1637). Original text (1597) by Cyriacus Schneegans (1526-1597). Present text by E.S.B., based on an anonymous poem in the "Oxford Book of English Verse." This harmonization is used in Cantata 122.

The melody (1669) is ascribed, without positive proof, to Luther's staunch friend, the organist Johann Walther (1520-1570). The text (1597) is by Martin Luther (1483-1546). English translation by George MacDonald. The original Baptist hymn has seven stanzas. This harmonization is used in Cantata 7.
CHRIST, BY WHOMSE ALL-SAVING LIGHT

Christus der uns selig macht

Old Hymn—BACH

1. Christ, by Whose all-saving Light, Man-kind ben-ed
2. Then His holy Flesh was torn, With in-human
3. Grant, O Jesu blessed Lord, By Thy Cross and

fit-ed, Was for Sin-ners in the Night
lash-es, And His bless-ed Head in Scorn
Pass-ion, Thy bless Love may be a-dored

As a thief com-mit-ed, Drag-g’d be-fore a wick-ed Court,
Crowd of sin-ful Ash-es Cloath-ed in a pur-ple Dress,
By the whole Cre-a-tion: Hat-ing Sin, the woeful Cause.

Of the Jew-ish Cler-ky. Where they
Mock’d, and beat, and bruis-ed; Thus the
Of Thy Death and Suf-fering, Give our

THESE ARE THE HOLY TEN COMMANDS

Dies sind die heil’gen zehn Gebot’

Anonymous—BACH

1. These are the ho-ly ten com-mands, Which came to us from
2. I am the Lord thy God a- lone; Of God be-sides thou
3. To us come these com-mands, that so, Thou, son of man, thy

God’s own hands, By Mo-ses, who o-beyd His will, up-
shall have none; Thou shalt thy-self trust all to Me, And
sins may they know, And with this les-son thy heart fill, That

on the top of Si-nai’s hill. Ky-rie e-leias!
love but Me right heart-i-ly. Ky-rie e-leias!
man must live to do God’s will. Ky-rie e-leias!

The author of the melody is unknown (1549). The text is Martin Luther’s versification of the Ten Commandments. English translation by George MacDonald. The original hymn has twelve stanzas.
THE OLD YEAR NOW HATH PASSED AWAY
Das alte Jahr vergangen ist

JOHANNES STEURLEIN--BACH

1. The old year now hath pass'd a-way, We thank Thee, O-- our
2. O help us to for-sake all sin, A new and ho-lier
3. Where in as Christians we may live, Or die in peace that

O HAIL THIS BRIGHTEST DAY OF DAYS
Der Tag, der ist so freudenreich

Anonymous--BACH

1. O hail this bright-est day of days, All good Chris-tian peo-ple! For
2. As from a-bove the sun his raye Four-eth down up-on us, And

Christ has come up-on our ways, Ring it from the stee-ple! Of
with his glow renews our days, Health and life doth give-us; E'en

wom-an pure is He the Son; For ev-er shall thy praise be sung,
so the Christ child was He sent, Ce-les-tial Babe, for our con-tent,

Christ's fair moth-er Mar-ry! Ev-er was there news so great?
And for our sweet com-fort. In a man-ger was He laid,

God's own Son from heav'n's high state Is born the Son of Mar-ry!
Sin-less, and yet un-dis-may'd, To dwell on earth a-mon-gus.

The melody is by Johannes Steurlein (1546-1613) and dates from the year 1588. The authorship of the text is doubtful, being ascribed usually to Steurlein, though by some to one Jacob Tapp (died 1620). The English translation is by Catherine Winkworth. The original New Year Hymn has six stanzas.

The melody, a Christmas Carol (Diversitas), dates from the 14th century. Its adaptation is ascribed to Joseph King (1535). The English text is by G.S.T., here slightly altered. The original hymn has four stanzas.
THINGS OF NAUGHT ARE EARTH'S VAIN TREASURES
Du, o schönes Weltgebäude

JOHANN CRÜGER—BACH

1. Things of naught are earth's vain treasures, Let who will find gain there-in! Mingle with its glittering light, 
   pray thee, quickly come! 
   Guide my vessel's drifting may I enter in; 
   Still must I among the pleasures, Are deception, sorrow, sin. Some there
   are who love not Heaven; Earth their hopes doth thoroughly heaven; souls of thee are fearful, Joy thou bring'st me; no more fearful, 
   here below I'm mourning. All my thoughts are heav'nward toiling.

2. Come, O Death, soft Sleep's kind brother, Haste, I pray thee, quickly come! 
   Guide my vessel's drifting may I enter in; 
   Still must I among the pleasures, Are deception, sorrow, sin. Some there
   are who love not Heaven; Earth their hopes doth thoroughly heaven; souls of thee are fearful, Joy thou bring'st me; no more fearful, 
   here below I'm mourning. All my thoughts are heav'nward toiling.

3. But, alas, Heav'n's golden portals not yet will open; 
   For I must still be among the pleasures, Are deception, sorrow, sin. Some there
   are who love not Heaven; Earth their hopes doth thoroughly heaven; souls of thee are fearful, Joy thou bring'st me; no more fearful, 
   here below I'm mourning. All my thoughts are heav'nward toiling.

THE DAY HATH DAWNED—THE DAY OF DAYS
Erschienen ist der herrlich' Tag

NIKOLAUS HERMAN—BACH

1. The day hath dawned, the day of days, Transcending depth they mourn'd before: All own with joy upon this 
   all our joy and praise: This day our Lord triumphant rose: This day He captivated our foes. Hal-le-lu-jah!
   day, The foe's dominion pass'd away. Hal-le-lu-jah!

2. The Sun, the Earth, all things adore, As at His
   Then, as is meet, we now will sing, Glad Hallelujah!
   Then, as is meet, we now will sing, Glad Hallelujah!
   Then, as is meet, we now will sing, Glad Hallelujah!

The melody is by Johann Crüger (1598–1662). Text by Johann Franck (1615–1677). English translation by Charles Sanford Terry. The original hymn has eight stanzas. This harmonization is used in Cantata 56.

The melody is by Nikolaus Herman (1585–1661), who also wrote the text of this Easter hymn (1569). English translation by Arthur T. Russell. The original hymn has fourteen stanzas. This harmonization is used in Cantata 67.
WHEN ADAM FELL
Durch Adams Fall ist ganz verderbt

Anonymous — BACH

1. When Adam fell, the frame entire Of nature was infected; The source, whence came the poison dire, Was not to be corrected: The lust accursed, indulged at first, Brought death as its production; But God's free grace Hath saved our race From misery and destruction.

2. Since God be-slow'd His only Son On His rebel-ious creature, To save our souls which were undone, And free our sin-ful nature From shame and guilt, by His blood spilt, His death and resurrection. Do not desist, Make sure this day Thy calling and election.

3. His word's a lamp unto my feet, My soul's best in-formation; My help He'll be, and set us free, From every ill can happen. That of the old malicious foe, Means us deadly woe: Armed with might from dread-ed Prince no more, Harms us as of yore; Look grim as he shall they take our life, Wealth, name, child, or wife—Though all these be gone, Yet nothing have they won, God's kingdom ours a-bid-eth.

A STRONGHOLD SURE OUR GOD IS HE
Ein' feste Burg ist unser Gott

MARTIN LUTHER—BACH

1. A strong-hold sure our God is He, A trust-y shield and wea-pon; Our help He'll be, and set us free, From every ill can happen. That old malicious foe, Means us deadly woe: Armed with might from dread-ed Prince no more, Harms us as of yore; Look grim as he

2. And were the world with dev-his fill'd, All eager to devour us, Our souls to fear should little yield, They cannot overpow'er us. Their is He with us in the fight, By His good gifts and SPIRIT. E'en

3. Still shall they leave that Word His might, And yet no thanks shall mer-it; Still we shall find him strong, A trust-y refuge, and a stay. We shall find Him strong, A trust-y refuge, and a stay.
O GOD, BE MERCIFUL TO ME
Erbarm' dich mein, o Herre Gott

JOHANN WALTHER—BACH

1. O God, be merci - ful to me, Ac - cording to Thy
great pit - y; Wash off, make clean my in - quii - ty. I
know my sin, it griev - eth me. A - gainst Thee, a - gainst
Thee on - ly Have I sinned, which is be - fore mine eye: Though Thou be
in man's sight, Ye are Thy words found true, found true and right.

2. Lord, turn Thou from my wick - ed - ness; Cleanse me from all un -
righteous - ness; A pure heart, Lord, make' Thou in me, Re -
saving health, Thy might - y Spir - it strength me for my wealth.

ONCE HE CAME IN BLESSING
Gottes Sohn ist kommen

Anonymous—BACH

1. Once He came in - bless - ing, All our ills re - dress - ing,
Came in like - ness low - ly, Son of God most ho - ly,
Bore the cross to save us, Hope and free - dom gave us.

2. Thus if thou hast known Him, Not a - shamed to own Him,
Nor dost love Him cold - ly, But will trust Him bold - ly,
He will now re - ceive thee, Heal thee, and for - give thee.

3. He who thus en - dur - eth, Bright re - ward se - cur - eth.
Come thou, O Lord Je - sus, From our sins re - lease us.
Let us here con - fess Thee, Till in Heav'n we bless Thee.

The melody (1524) is very probably by Johann Walther (1496-1570). The hymn is by Erhart Hegenwalt (1524). English translation by Bishop Myles Coverdale, here slightly altered, and modernized. The original has five stanzas.
OUR WHOLE SALVATION DOETH DEPEND
Es ist das Heil uns kommen her

Anonymous — BACH

1. Our whole salvation doth depend On God's free grace and
   Spirit; Our fairest works can ne'er defend
   boast in our own merit; Derived is all our righteousness From
   Christ and His atoning grace; He is our Mediator,

2. Christ, having all the law fulfilled Through His blest cross and
   Passion, Is now the rock whereon we build Our
   faith and whole salvation; He is the Lord our righteousness, Whose
   death hath purchased life and grace, And

3. True faith, by Jesus in us wrought, By works is mani-
   fest ed; That faith is empty till it be By
   works of love attested; Yet faith alone us justifies: Love
   to our neighbor but implies We are sincere believers.

DEAR CHRISTIANS, LET US NOW REJOICE
Nun freut euch, lieben Christen g'mein

Anonymous — BACH

1. Dear Christians let us now rejoice, And dance in joyous
   measure; That, of good cheer, and with one voice, We
   sing in love and pleasure, Of what to us our God hath shown, And
   the sweet wonder He hath done; Full dearly hath He wrought it,

2. "To heav'n un to my Father high, From this life I am
   going; But there thy Master still am I, My
   spirit on thee bestowing, Whose comfort shall thy trouble quell, Who
   thee shall teach to know Me well, And in the truth shall guide thee;

3. "What I have done, and what have said, Shall be thy doing,
   teaching, That so the kingdom of God may spread, All
   that corrupts the treasure true; With this last word I leave thee."

The author of the melody is unknown. The Offer Hymn was written by Paul Speratus (1495-1551). English text by John Christian Jacobs. The original hymn has fourteen stanzas. This harmonization is used in Cantata 86.

The text, known as "Luther's Hymn," was written by Martin Luther (1483-1546). Translated by George Mardonia. The original hymn has ten stanzas.
OUR WHOLE SALVATION DOETH DEPEND
Es ist das Heil uns kommen her
Anonymous — BACH

1. Our whole salvation doth depend On God's free grace and
2. Christ, having all the law fulfill'd Through His blest cross and
3. True faith, by Jesus in us wrought, By works is mani-

Spirit; Our fairest works can never defend A
Passion, Is now the rock whereon we build Our
fest ed; That faith is empty till it be By

boast in our own merit: Derived is all our righteousness From
faith and whole salvation: He is the Lord our righteousness, Whose
works of love attested: Yet faith alone us justifies: Love

Christ and His atoning grace; He is our Mediator,
death hath purchased life and grace, And ransom'd us for ever,
to our neighbor but implies We are sincere believers.

DEAR CHRISTIANS, LET US NOW REJOICE
Nun freut euch, lieben Christen g'mein
Anonymous — BACH

1. Dear Christians let us now rejoice, And dance in joyous
2. To Heav'n unto my Father high, From this life I am
3. What I have done, and what have said, Shall be thy doing,

measure; That, of good cheer, and with one voice, We
going; But there thy Master still am I, My
teaching, That so the kingdom of God may spread, All-
sing in love and pleasure, Of what to us our God hath shown, And
spirit on thee bestowing, Whose comfort shall thy trouble quell, Who
to His glory reaching, And take heed what men bid thee do, For

the sweet wonder He hath done: Full dearly hath He wrought it.
thee shall teach to know Me well, And in the truth shall guide thee.
that corrupts the treasure true; With this last word I leave thee.

The melody is said to be a secular song, which Luther heard sung by a travelling artisan. The
text, known as "Luther's Hymn," was written by Martin Luther (1483-1546). Translated by George Marden.
The original hymn has ten stanzas.
NOW BLESSED BE THOU, CHRIST JESU

1. Now blessed be Thou, Christ Jesus;
2. Into this world right poor came He,
3. All this did He for us freely.

Thou art man born, this is true: The
To make us rich in mercy: There
To declare His great mercy: All

An-gels made a mer-ry noise, let have we more cause
fore would He our sins for-give, That we with Him in
Chris-ten-dom be-mer-ry there-fore, And give Him thanks for

Ky-rie-lei-s.

COME, LET US ALL, WITH FERVOUR

1. Come, let us all, with fervour, On whom Heav'n's mer-cies
2. The Source of all com-passion Pi-lies our fee-ble
3. To Christ our peace is ow-ing: Through Him Thou art ap-

Shine, To our sup-preme Preserv-er, In tune-ful prais-es
Frame, When turn-ing from trans-gres-sion We come in Je-sus's
Pause. Through Him Thy love's still flow-ing: Of witt Thou then be

An-o ther year is gone; Of which the ten-der
Name Be-fore His ho-ly face; Then ev-ry sin-full
Pleased, Through Christ, Thy grace to send, In all its strength and

Mer-cies (Each pi-ous heart re-hears-es) De-mand a grate-ful song.
Mo-tion Is cast in to the oce-an Of nev-er-fail-ing grace.
Beauty, To keep us in our du ty, Till these frail days shall end.

Ky-rie-lei-s.

Both the words and the tune are taken from the ecclesiastic Christmas Sequence, the words adapted by Martin Luther (1483-1546), the tune (1524), doubtless, by Johann Walter (1496-1570). English translation by Bishop Miles Coverdale, slightly altered, and modernized. The original hymn has seven stanzas. This harmonization is used in the Christmas Oratorio (N228).

The melody is presumably by Wolfgang Figulus, 1575 (1589). The text is by Paul Eber (1541-1603). English translation by John Christian Jacobi. The original New Years hymn has six stanzas. Bach used this harmonization in Cantata 14.
CHRIST IS THE ONLY SON OF GOD
Herr Christ, der einz'ge Gottes Sohn

Anonymous — BACH

1. Christ is the only Son of God, The Father Etern-
2. Thou only, maker of all thing, Thou ever last-
3. Awake us, Lord, we pray to Thee; Thy Holy Spir-

nal: We have in Jesse found this rod, Mary natural, and light, From end to end all ruling, By Thine own godly give, Which may our old man mortify, That our new man may God; He is the morning’s bright star, His might; Turn Thou our hearts unto Thee, And live, So will we always thank Thee, That beams He sendeth out far, Beyond all other stars, lighten them with verity, That they err not from right, showcast us so great mercy, And our sins dost forgive.

MY HEART IS FILLED WITH LONGING
Herzlich that mich verlangen

HANS LEO HASSELS—BACH

1. My heart is filled with longing To pass away in peace; For woes are round me thronging, And trials will not cease. O fain would I be hastening From thee, dark world of gloom, To save. Then, clothed in radiant glory, Before my God I'll sing Of gladness ever lasting, O Jesus, quickly come!

2. Though worms destroy my body Within its earth-bound grave, Yet Christ one day shall call me And from the tomb me cease. O fain would I be hastening From thee, dark world of gloom, To save. Then, clothed in radiant glory, Before my God I'll sing Of gladness ever lasting, O Jesus, quickly come!

The melody (1601) is by the distinguished organist, Hans Leo Hassler (1564–1628). Two different Bach settings of the harmony are here given for the first four lines. The text is by Christoph Knoll (1539–1628). English translation of the first stanza by Catherine Winkworth; of the second stanza by Charles Sanford Terry. The original hymn has eleven stanzas.
TO-DAY GOD'S ONLY-GOTTEN SON

Heut' triumphiret Gottes Sohn

BARTHOLOMÆUS GESIUS–BACH

1. To-day God's only-gotten Son Arose from death, and
   triumph won, Hallelujah, Hallelujah!
   In mighty pomp and rich array, His presence be the grant
   praise always, Hallelujah, Hallelujah!
   The melody of this Easter Hymn (1684) is by Bartholomäus Gesius (d. 1612). The text is attributed, somewhat doubtfully, to Caspar Stolzbachus (1591). English translation by G. R. Woodward. The original hymn has six stanzas.

2. Almighty Lord of great and small, Redeemer of poor
   sinners all, Hallelujah, Hallelujah!

3. We hymn Thee, Christ, our living Head, Hereafter Judge of
   quick and dead, Hallelujah, Hallelujah!

IN THEE, LORD, HAVE I PUT MY TRUST

In dich hab' ich gehoffet, Herr

SETH CALVISIUS–BACH

1. In Thee, Lord, have I put my trust, Leave me not helpless in the dust. Let not my hope be un to me a mighty tower, Whence I may freely, God, my God, forsake me not, O faithful God, for

2. My God and shield, now let Thy power
   me not help less, in the dust, Let not my hope be
   un to me a mighty tower, Whence I may freely, God, my God, forsake me not, O faithful God, for

3. With Thee, Lord, would I cast my lot; My
   me not helpless in the dust, Let not my hope be
   un to me a mighty tower, Whence I may freely, God, my God, forsake me not, O faithful God, for

The melody (1654) was written by Seth Calvisius (1556–1615), one of Bach's predecessors as cantor at the Thomaschule in Leipzig. Text by Adam Reissner (1598–1675). English translation by Catherine Winkworth. The original hymn has seven stanzas. This harmonization is used in the Christmas Oratorio (No. 46).
LORD, HEAR THE VOICE OF MY COMPLAINT
Ich ruf' zu Dir, Herr Jesu Christ

Anonymous — BACH

1. Lord, hear the voice of my complaint, To Thee I now confide,
   Nor let my heart and hope grow faint, But give me grace and might.

2. Oh grant that from my very heart My foes be all for
   Let not my heart and hope grow faint, But give me grace and might.

3. Help me, for I am weak; I fight, Yet scarce can battle
   Let not my heart and hope grow faint, But give me grace and might.

MY CAUSE IS GOD'S, AND I AM STILL
Ich hab' mein' Sach' Gott heimgestellt

Anonymous — BACH

1. My cause is God's, and I am still, Let Him do with me
   Deign Thy grace to send me. True faith from Thee, my
   God, I seek, The faith that loves Thee solely, Keeps me low
   They shall be given, I ask no more—His will be done!

2. My sins are more than I can bear, Yet not for this will
   Grant new life from heaven; Thy word, that blessed
   Nor I despair; I know to death and to the grave The
   For faith He gave His dearest Son, That He might save.

3. Amen, dear God! Now send us faith, And at the last a
   Thou must make me stronger. When sore tempations
   The happy death; And grant us all ere long to be In
   Heav'n with Thee, To praise Thee there externally.
“IN DULCI JUBILO” NOW LET US SING
In dulci jubilo, singet und seid froh
Anonymous—BACH

1. In dul-ci ju-bi-lo, Now let us sing with mirth and joy.
2. O Je-sus par-vu-le! I do thirst sore after Thee,
3. Ub-i sunt gau-di-a? In any place but there,

Our heart’s con-so-la-tion Lies in pre-se-pi-e,
Com-fort my heart and mind; O pu-er op-ti-me,
Where that the An-gels sing No ven can-fi-ce,

And shin-eth as the sun, Ma-tris in gru-mi-o;
God of all grace so kind, Et prin-co-pa glo-ri-ae,
But and the bells so ring In re glo eu-ri-o,

Al-pha et O, God give I were there,
Tuo-ke me post te, God give I were there,
Al-pha et O, God give I were there,

The old melody first appeared in print in 1535; its author is unknown. The text, an odd mixture of Latin and German, is a mediæval Christmas Hymn, of uncertain authorship, dating from the 16th century, or earlier. English translation by “Gode and Goddie” Ballatins, here modernized. The original hymn has the above three stanzas.

JESU, PRICELESS TREASURE
Jesu, meine Freude
JOHANN CRÜGER—BACH

1. Je-su, price-less trea-ure, Source of pur-est plea-sure,
2. In Thine arm I rest me, Foes who would molest me
3. Hence, all fears and sad-ness, For the Lord of glad-ness,

True-est friend to me; Ah! how long I have pant-ed, And my heart hath
Can-not reach me here; Though the earth be shak-ing, Ev-ry heart be
Je-sus en-ters in; They who love the Fa-ther, Though the storms may

faint-ed, Thrist-ing, Lord, for Thee! Thine I am, O spot-less Lamb,
quak-ing, Je-sus calms my fear; Sin and hell in con-flict fell
gath-er, Still have peace with-in; Yea, what-’er I here must bear,

I will suf-fer nought to hide Thee, Nought I ask be-side Thee.
With their bit-ter storms as-sail me; Je-sus will not fail me.
Still in Thee lies pur-est pleas-ure, Je-su, price-less trea-ure!

The chorale melody (1589) is by Johann Crüger (1598–1662). Text by Johann Franck (1589–1677). English translation by Catharine Winkworth. The original hymn has six stanzas. Two different settings by Bach have been used in this version. The first six measures are from a setting used in the motet of this title; the rest is a setting used in Cantata 81.
JESUS CHRIST, OUR SAVIOUR TRUE

Jesus Christus, unser Heiland

Anonymous — BACH

1. Jesus Christ, our Saviour true,
2. Born whom Mary sinless hath,
3. Death and sin, and life and grace,

who ever-threw, Is up arisen, And
He for us God's wrath, Hath reconciled us Fa-
in His hand He has. He can deliver All

The authorship of the melody is unknown (1535). The text is Martin Luther's Whitewash Hymn, from the Latin *Veni Creator Spiritus*. English translation by George Macdonald. The original hymn has seven stanzas.

COME, SAVIOUR OF NATIONS WILD

Nun komm, der Heiden Heiland

Anonymous — BACH

1. Come, Saviour of nations wild, Of the maid-en ownd the child,
2. Thou, the Father's form express, Get Thee vic'try in the flesh,
3. Honour unto God be done; Honour to His only Son;

Bach makes use of this one of three different melodies to Luther's Easter Hymn. Its authorship is unknown (1535). The text is by Martin Luther (1483-1546). English translation by George Macdonald. The original hymn has the above three stanzas.

COME, GOD, CREATOR, HOLY GHOST

Komm, Gott Schöpfer, heiliger Geist

Anonymous — BACH

1. Come, God, Creator, Holy Ghost, Vis-
2. Teach us to know the Father right, And
3. Praise God the Father, and the Son, Who

Fill with wonder all the earth, God should grant it such a birth.
That Thy god-like pow'r in us, Make weak flesh vic'trious.
Honour to the Holy Ghost, Now, and ever, ending not.

The authorship of the melody is obscure (1535). The text is Martin Luther's translation of the *Veni Redemptor gentium*, attributed to St. Ambrose. English translation by George Macdonald. The original hymn has eight stanzas. This harmonization is used in Cantata 62.
LET ALL TOGETHER PRAISE OUR GOD
Lobt Gott, ihr Christen alle gleich

1. Let all together praise our God
2. Behold the wonderful exchange Our
3. The glorious gates of Paradise The

on His lofty throne; He hath His heavens un-
Lord with us doth make! Lo! He assumes our
cherub guards no more; This day again those
closed today, And given to us His
flesh and blood! We of His heaven par-
gates unfolds! With praise our God a-
And given to us His
We of His heaven partake!
With praise our God adore!

Son, And given to us His Son.
take, We of His heaven partake!

Both the melody and the text of this Christmas Hymn of 1563 are by Nikolaus Herman (1495-1563). English translation by Arthur T. Russell. The original hymn has eight stanzas.
O GOD, THOU FAITHFUL GOD
O Gott, du frommer Gott

A. FRITZSCHE—BACH

1. O God, Thou faithful God, Thou Fountain ever flow—ing, Without Whom nothing is, All perfect gifts being. With—out Whom nothing is, All perfect gifts being, What—ever Thou shalt command, My calling here ful—will—ing, What—ever Thou shalt command, My calling here ful—wak—ing, Oh reach me down Thy hand, Thy self my slum—bers

2. And grant me, Lord, to do, With ready heart and will—ing, What—ever Thou shalt command, My calling here ful—wak—ing, Oh reach me down Thy hand, Thy self my slum—bers

3. And when the Day is come, And all the dead are stow—ing; A pure and health—y frame O give me, and with—fill—ing, And do it when I ought, With all my strength, and break—ing; Then let me hear Thy voice, And change this earthly an—guish; Our sins Thou bear—est for us, Else had des—pair reigned in A conscience free from blame, A soul un—hurt by sin. frame. And bid me aye rejoice, With those who love Thy name.

O LAMB OF GOD, MOST STAINLESS
O Lamm Gottes, unschuldig

Anonymous—BACH

1. O Lamb of God, most stainless! Who on the Cross didst lan—guish, Patient through all Thy sorrows, Though mock'd amid Thine lan—guish, Patient through all Thy sorrows, Though mock'd amid Thine

2. O Lamb of God, most stainless! Who on the Cross didst lan—guish, Patient through all Thy sorrows, Though mock'd amid Thine lan—guish, Patient through all Thy sorrows, Though mock'd amid Thine

The melody is ascribed to A. Fritzsch (1672) of whom little is known, but this melody must have appealed strongly to Bach, for he uses it on no less than five occasions in his Cantata. The text (A Daily Prayer) was written by Johann Heermann (1548—1549). English translation by Catherine Winkworth. The original hymn contained eight stanzas, to which a ninth was later added in 1659. This harmonization is used in Cantata 96.

The melody, of unknown origin, was adapted about 1591 by Nikolaus Decius to his translation of the Agnus Dei. The above version, one of several, dates from 1598. English translation by Catherine Winkworth. The original hymn has three, almost identical, stanzas.
O MAN, THY GRIEVOUS SIN BEMOAN
O Mensch, bewein' dein' Sünde gross

MATTHÄUS GREITTER-BACH

bear our sin's o'er-whelm-ing load, The shame-ful cross en-dur-ing.

NOW ALL THE WOODS ARE SLEEPING
Nun ruhen alle Wälder

HEINRICH ISAAK-BACH

1. Now all the woods are sleep-ing, And night and still-ness creep-ing O'er
2. The last faint beam is go-ing, The gold-en stars are glow-ing In
3. My loved ones, rest se-cure-ly, From ev-er per- il sure-ly Our

The melody is almost certainly by Heinrich Isaac (about 1450-1531). The text, by Paul Gerhardt (1607-1676), was first published in the 1648 edition of Crüger's "Praxis Pietatis Melica." An earlier text by Johann Hesse (1550-1547), "O Wölk, ich wünsch dich lassen," was an adaptation of the popular song "Instruck, ich wüsste dich lassen," the form in which the melody first appeared, in 1539. The tune was a particular favorite of Bach's, who used it at least ten times in his Passions, Cantatas, and other Choral works. English translation by Catherine Winkworth. The original hymn has nine stanzas. This harmonization is used in the St. Matthew Passion (BWV236).
DECK THYSELF, MY SOUL, WITH GLADNESS

Schmücke dich, o liebe Seele

JOHANN CRÜGER—BACH

1. Deck thyself, my soul, with gladness, Leave the gloomy haunts of sadness, Come into the day-light's splendor, There with light en, Joy, the sweetest man e'er knoweth, Fount, whence key Thy joy Thy praises render, Un to Him Whose grace unbound all my being floweth, At Thy feet I cry, my Mak love with love requited; From this banquet let me measure ed Hith this wondrous banquet founded. High o'er all the

2. Sun, who all my life dost bright en, Light, who dost my soul en joy Thy praise render, Unto Him Whose grace unbound all my being floweth, At Thy feet I cry, my Mak love with love requited; From this banquet let me measure ed Hith this wondrous banquet founded. High o'er all the

3. Jesus, Bread of Life, I pray Thee, Let me gladly here o joy Thy praise render, Unto Him Whose grace unbound all my being floweth, At Thy feet I cry, my Mak love with love requited; From this banquet let me measure ed Hith this wondrous banquet founded. High o'er all the

A CHILD IS BORN IN BETHLEHEM

Puer natus in Bethlehem

Anonymous—BACH

1. A child is born in Beth le hem, in Beth le hem, Exult for joy, Je ru sa lem! Alle lu jah, Alle lu jah!

2. Lo, He who reigns above the skies, a bo ve the skies There, in a man ger low ly, lies. Al le lu jah, Al le lu jah!

3. Come then, and on this na tual day, this na
tal day, Re joice be fore the Lord, and ly One, Give praise and thanks ent er nal.

4. And to the Ho ly One, in Three, the Ho
ly One, Give praise and thanks ent er nal.

The melody (1549) was written by Johann Crüger (1598-1662). The text is by Johann Froben (1618-1677). English translation by Catherine Winkworth. The original hymn has nine stanzas. This harmonization is used in Cantata 90.

The text is traditional (15th century). English translation by Hamilton Montgomerie MacGill. The original hymn has twelve stanzas. This harmonization is used in Cantata 90.
FAREWELL, HENCEFORTH FOR EVER
Valet will ich dir geben
MELCHIOR TESCHNER—BACH

1. Fare - well, hence - forth for ev - er, All em - pty, world - ly, joys; Fare -
   2. Coun - sel me, dear - est Je - sus, Ac - cord - ing to Thy heart; Heal -
   3. Oh write my name, I pray Thee, Now in the book of life; So -

well, for... Christ my Sav - iour A - lone my thoughts em - ploys; In -
Thou all my dis - eas - es, And ev - ry harm a - vert; Be -
let me here o - bey Thee, And there, where joys are rife, For -

Heav'n's my con - ver - sa - tion, Where the re - deem'd pos - sess In
Thou my con - so - la - tion, While here on earth I live, And ev - er - bloom be - fore
Thou, Thy per - fect free - dom prove, And

Him com - plete sal - va - tion, The gift of God's free grace.
at - my ex - pi - ra - tion, Me to Thy self se - ceive.
tell, as I a - dore Thee, How faith - ful - was Thy love.

The author of the melody is unknown. It is supposed to be a "Miner's Song." The text is Martin Luther's (1483-1546) version of the Lord's Prayer. English translation, slightly altered, by George MacDonald. The original hymn has nine stanzas. This harmonization is used in Cantata 90.

OUR FATHER IN THE HEAVEN WHO ART
Vater unser im Himmelreich
Anonymous—BACH

1. Our Fa - ther in - the heav'n Who art, Who tell - est all of -
2. From all that e - vil free Thy sons—The time, the days are -
3. A - men that is, let this come true! Strength - en ev - er - our -

us - in heart Broth - ers to - be, and on Thee call, And e - vil ones. De - liv - er us from end - less death, Con -
faith a - new, That we may nev - er be in doubt Of

Who will have pray'r from us... all, Grant that the mouth not -
fort us in our lat - est breath; Grant us al - so a -
that we here have pray'd a - bout. In Thy name, trust - ing

on - ly pray, From deep - est heart oh help... its way
bless - ed end, Our spir - it take - in... to Thy hand.
in... Thy word, We say a soft A - men, O... Lord.
WAKE, AWAKE, FOR NIGHT IS FLYING

Wachtet auf, ruft uns die Stimme

Not too slowly

PHILLIP NICOLAI—BACH

1. Wake, a-wake, for night is flying, The watchmen on the heights are crying: A-wake, Je ru-sa-lém, at last! Cry re-joice: Come forth, ye virgins, night is past!
2. Now let all the Heavens adore-Thee, And men and angels sing before Thee, With harp and cymbal's clear-est tone; Choir im-mor-tal Of angels round Thy dazzling throne;

FROM HEAVEN ABOVE TO EARTH I COME

Vom Himmel hoch da komm'ich her

MARTIN LUTHER—BACH

1. From heav'n above to earth I come To hear good news to ev'ry home; Glad tid-ings of great heard your sad and bitter cry. Him-self will your Sal-
2. 'Tis Christ, our God, Who far on high Hath set with gold and jewels rare. She yet were far too un-to man His Son hath given! While an-gels sing with joy, I bring, Where- of I sow will sing. va-tion be, Him-self from sin will make you free. poor to be A nar-row era-dle, Lord, for Thee.
3. Were earth a thou-sand times as fair, Be gly-squint. A glad New Year to all the earth.
4. Glo-ry to God in high-est heav'n, Who

The melody, very probably by Phillip Nicolai (1556–1608), was first published in 1599. The hymn is certainly by Nicolai. English translation by Catherine Winkworth. The original hymn has three stanzas. This chorale is used in Cantata 116.
FROM GOD SHALL NOT DIVIDE ME
Von Gott will ich nicht lassen

Anonymous — BACH

1. From God shall nought divide me, For He is true for me;
2. What e'er shall be His pleasure Is surely best for me;
3. For such His will Who made us; The Father seeks our good;
   He gave His dearest treasure That our weak hearts might stray;
   His e'er bounteous hand By night and day is helpful, And see How good His will toward us; And in His Son He gave us What blood; His Spirit rules our ways, By Faith in us a bidding, To
gives me what is needful, Where e'er I go or stand.
   e'er could bless and save us Praise Him. Who loveth thus!
   heaven our footsteps guiding; To Him be thanks and praise.

The melody, of unknown authorship, was a secular song; about 1580 it was adapted to Ludwig Holzboldt's (1523-1590) hymn. Two different Bach-settings are here given, of the first two lines. English translation by Catherine Winkworth. The original hymn has nine stanzas.

MY SAVIOUR, WHY SHOULD AGONY BEFALL THEE?
Was ist die Ursach' aller solcher Plagen?

JOHANN CRÜGER—BACH

My Saviour why should agony befall Thee? Ah, my offences thus to suffer
call Thee. Yet I should bear the pain of my de-
mer it, Not Thy sweet spirit.
mer it, Not Thy sweet spirit.

The melody (1646) was written by Johann Crüger (1589-1662). The hymn is by Johann Heermann (1585-1647). English translation by John Troutbeck. This is the chorale used in N° 35 of the St. Matthew Passion.
O MORNING STAR! HOW FAIR AND BRIGHT
Wie schön leuchtet der Morgenstern

PHILLIP NICOLAI (?)—BACH

1. O Morn-ing Star! how fair and bright Thou beam-est forth in
   truth and light! O Sov-reign mark and low-ly, Thou Root of Jes-se,
   Da-vid's Son, My Lord and Bride-groom, Thou hast won My heart to serve Thee
   sola-ly! Ho-ly art Thou, Fair and glo-rious, all vic-to-rious,

2. Thou Heav-ly Bright-ness! Light Di-vine! O deep with-in my
   heart now shine, And make Thee there an al-tar! Fill me with joy and
   Ah! hide not for our sins... Thy face, Ab-
   anx-ious thought Nor..., help nor coun-sel yet have brought,

3. Here will I rest, and hold it fast, The Lord I love is
   First and Last, The End as the Be-gin-nings! Here I can calm-ly
   That so with all our hearts we may
   to Thy word, And now... and ev-er praise the Lord.

Rich in bless-ing, Rule and might o'er all pos-sess-ing.
For Thy glad-ness Eye and heart here pine in sad-ness.

WHEN IN THE HOUR OF UTMOST NEED
Wenn wir in höchsten Nöthen sind

LOUIS BOURGEOS—BACH

1. When in the hour of ut-most need We
   know not where to look for aid, When days and nights of
   anx-ious thought Nor..., help nor coun-sel yet have brought,

2. Ah! hide not for our sins... Thy face, Ab-
   more our glad... thanks-giv-ings pay, And walk ob-e-dient
   an-guish still, Free... us at last... from ev-ery ill;

3. That so with all our hearts we may
   Once

The melody was attributed to Philip Nicolai (1556-1608), but it has many traits of agreement with an old anonymous setting of the 100th Psalm, in a Psalter of 1538. Two different Bach versions of the first three lines are here given. The text is by Nicolai, 1599. English translation by Catherine Winkworth. The original hymn has seven stanzas. This harmonization (apart from the first six measures) is used in Cantata 28.

The melody was written by Louis Bourgeois, in collaboration with Clément Marot, the promoter of the Old French Psalter (the Psalms of David). It was Bourgeois' setting of the Ten Commandments (1549). The text is by Paul Eber (1511-1569). English translation by Catherine Winkworth. The original hymn has seven stanzas.
IF THOU BUT SUFFER GOD TO GUIDE THEE

Wer nur den lieben Gott lässt warten

GEORG NEUMARK—BACH

1. If thou but suffer God to guide thee, And hope in Him through all thy ways, He'll give thee strength, what e'er be
tide thee, And bear thee through the e vil days, Who trusts in God's un changing love, Builds on the rock that nought can move.
doubt our in-most wants are known To Him Who chose us for His own, never yet for-sough at need The soul that trust ed... Him indeed.

2. On ly be still and wait His leis ure, In cheer ful hope, with heart con
tent, To take what e'er thy own part faith ful ly, And trust His word; though save us; Who thus believes, No long er griev es, For sins and bur dens that sur pass'd end ur ance.
s
3. Sing, pray, and keep His ways un s diary ing, So do thine e'er be
tide thee, And bear thee through the e vil days, Who trusts in God's un changing love, Builds on the rock that nought can move.
doubt our in-most wants are known To Him Who chose us for His own, never yet for-sough at need The soul that trust ed... Him indeed.

WE CHRISTIANS MAY REJOICE TO-DAY

Wir Christenleut', hab'n jetz und Freud'

CASPAR FUGER, Jr.—BACH

1. We Christians may Re joyce to day, Re
to-day, When Christ was born to com fort and to save us; Who thus believes, No long er griev es, For sins and bur dens that sur pass'd end ur ance.
s
2. Then bith er throug, With hap py song, With
to-day; Through Whom are we At last set free From hope us. The bliss be stow d To day by God To

3. Yes, let us praise, Yes, let us praise Our

This Christmas hymn was written by Caspar Fuger, the elder, and the melody was provided by his son. English translation by Catherine Winkworth. The original hymn has five stanzas. Bach used this harmonisation in Cantata 40.
WE ALL BELIEVE IN ONE TRUE GOD
Wir glauben all'an einen Gott

1. We all believe in One true God:
God, Maker of the earth and heavens; The Father
Who from Son and Father floweth, The Comforter
Who to us in love Hath the claim of children given,
He in soul and body feeds us, All we want His hand provides
In Whom all the Church hath union, Who maintains the Saints' Communion;

2. And we confess the Holy Ghost, Who from Son and Father floweth, The Comforter
God, Maker of the earth and heavens; The Father
Who from Son and Father floweth, The Comforter
Who to us in love Hath the claim of children given,
He in soul and body feeds us, All we want His hand provides
In Whom all the Church hath union, Who maintains the Saints' Communion;

The melody, dating from 1524, is doubtless of ecclesiastic origin. This elaborate setting is an exception of Bach's supreme mastery of "contrapuntal harmony." The text is a free version of the Nicene Creed, by Martin Luther (1483-1546). English translation by Catherine Winkworth. The original hymn has three stanzas ("Father, Son, and Holy Ghost"), the second one of which is here omitted.
O WHITHER SHALL I FLEE
Wo soll ich fliehen hin

J. H. SCHEIN—BACH

1. O whither shall I flee, Depressed with misery? Who
2. Thou shalt my comfort be, Since Thou hast died for me; I
3. Lord, strengthen Thou my heart; To me such grace impart That

is it that can ease me, And from my sins release me? Man's
am by Thee acquitted, Of all I ever committed; My
ought which may await me From Thee may separate me. Let

help I vain have proved, Sin's load remains unmoved.
sins by Thee were carried, And in Thy tomb interred,
me with Thee, my Saviour, United be forever.

JESUS CHRIST, MY SURE DEFENCE
Jesus, meine Zuversicht

JOHANN CRÜGER—BACH

1. Jesus Christ, my sure defence And my Saviour,
2. Nay, too closely am I bound Un to Him by
3. Only draw away your heart Now from pleasures

ever liveth; Knowing this, my confidence
hope for ever; Faith's strong hand the Rock hath found,
base and hollow; Would ye there with Christ have part,

Rests upon the hope it giveth, Thou the night of
Grasp'd it, and will leave it never; Not the ban of
Hero His footsteps ye must follow; Fix your heart be-

doth be fraught Still with many an anxious thought.
doth can part From its Lord the trusting heart.
gone the skies, Whither ye yourselfs would rise!

The melody, from a secular source, was adapted by Johann Hermann Schein (1586-1630), and dates from 1627. Text by Johann Heermann (1626-1642). English translation from the Moravian Hymn Book. The original hymn has eleven stanzas. This harmonisation is used in Cantata 168.

The melody was very probably written by Johann Crüger (1598-1662), and dates from 1632. Two different Bach settings of the first two lines are here given. The text of the Easter hymn is attributed to Luise Henriette, Electress of Brandenburg (1627-1647). English translation by Catherine Winkworth. The original hymn has ten stanzas.
PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW
Herr Gott, dich loben alle wir

Anonymous—BACH

2 Trumpets

Praise God, from whom all blessings flow.

Him all creatures here below, praise Him above, ye heavenly host; praise Father, Son, and Holy Ghost.

With English Text

SIXTY CHORALES
HARMONIZED BY
JOHANN SEBASTIAN BACH

Selected and Edited by
PERCY GOETSCHIUS, Mus. Doc.

The tune, of secular origin, was adapted to the 100th Psalm (A Psalm of Praise), and first appeared in the old French Psalter, in 1551. Upon its promotion to sacred association, its original lively and diversified rhythm was sobered down to the stately uniform duple-measure of the chorale. Its present setting dates from about 1674, when Bishop Ken wrote three hymns for the students of Winchester College, each one of which closes with the above familiar stanza. It is commonly called (for no definite reason) "The Doxology," in Protestant churches; also "Old Hundredth."