

PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW

Herr Gott, dich loben alle wir

Anonymous — BACH

2 Trumpets

Praise God, from whom all bless - ings flow, Praise

Him all crea - tures here be - low, Praise Him a -

bove, ye heav'n-ly host, Praise Fa - ther, Son, and — Ho - ly Ghost.

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"

With English Text

SIXTY CHORALES

HARMONIZED BY

JOHANN SEBASTIAN BACH

Selected and Edited by

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PREFACE

THE type of vocal music known as the Chorale (*ko-rah'l'*) 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 intonations of the Roman church; very 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 (☞).

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 ♩ = 72 to 80, in keeping with the sentiment of the text. They should be rendered in fairly strict tempo, without accentuations. At the pauses (☞), 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. Jacobi, 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.

Percy Goetschius.

Manchester, New Hampshire
February, 1934

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JOHANN SEBASTIAN BACH

CHRONOLOGY

		Age	
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, Elizabeth, 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,	1700	(15)	Set out for Lüneberg, 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,	1707	(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.
			CÖTHEN (1717-1723). Chiefly Chamber Music.
December 10,	1717	(32)	Began as Kapellmeister to Prince Leopold of Anhalt at Cöthen.
July,	1720	(35)	During his absence at Carlsbad, 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 Nicolaikirche.
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 pianofortes 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)	Succumbed to apoplexy and fever.
July 31,	1750	(66)	Buried in an unmarked grave near the south door of the Johannis-kirche. In 1885 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 (1685-1750)

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

Melody (1594) by Seth Calvisius (1556-1615). Text (1579) by Nicolaus Selnecker (1532-1592). English translation by Benjamin Hall Kennedy. The original hymn has nine 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 —
2. O how fleet - ing, How de - ceiv - ing, Is all earth - ly —
3. O how fleet - ing, How de - ceiv - ing, Is all earth - ly —

be - ing! 'Tis a mist in win - try weath - er,
beau - ty! Like a sum - mer flow - 'ret flow - ing,
pleas - ure! 'Tis an air - sus - pend - ed bub - ble,

II \flat_3 V \sharp_7 I \sharp_3 I \sharp_3 I \sharp_3 IV II \flat_2 V \flat_2 I \sharp_3 VII IV \sharp_6

Gath-er'd in an hour to - geth-er, And as soon dis - pers'd in - e - ther.
Scat-ter'd by the breez-es blow-ing, O'er the bed on which 'twas grow-ing.
Blown a - bout in tears and trou-ble, Bro - ken soon by fly - ing - stub-ble.

Melody and words (1652) by Michael Franck (1609-1667). English translation by Sir John Bowring (slightly altered). The original has thirteen stanzas. Bach used this harmonization in Cantata 26.

HARK! A VOICE SAITH, ALL ARE MORTAL

Alle Menschen müssen sterben

JOHANN HINTZE(?)—BACH

1. Hark! A voice saith, All are mor-tal, Yea, all flesh must fade as grass.
 2. For my sake He went be-fore me, And His death is now my gain;
 3. Yea, I see what here was told me, See that won-drous glo-ry shine,

On-ly through Death's gloom-y por-tal To a-bet-ter life ye pass.
 Peace and hope He con-quer'd for me; So with-out-re-gret or pain,
 Feel the spot-less robes en-fold me, Know a-gold-en crown is mine;

And this bod-y, form'd of clay, Here must lan-guish and de-cay,
 To His love-ly home I go, From this land of toil and woe,
 So be-fore the throne I stand, One-a-mid that glo-rious band,

Ere it rise in glo-rious might, Fit to dwell with saints in light.
 Glad to reach that blest a-bode, Where I shall be-hold my God.
 Gaz-ing on that joy for aye, That shall nev-er pass a-way!

Melody anonymous, possibly by Johann Hintze (1678). Text (1652) 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 DECIUS—BACH

1. To God on high all glo-ry be, And thanks, that He's so
 2. We hum-bly Thee a-dore, and praise, And land for Thy great
 3. O Je-sus Christ, en-throned on high, The Fa-ther's son be-

gra-cious, That hence to all e-ter-ni-ty, No
 glo-ry; Fa-ther, Thy king-dom lasts al-ways, Not
 lov-ed, By Whom lost sin-ners are brought nigh, And

e-vil shall op-press us: His word de-claims good-will to men, On
 frail, nor tran-si-to-ry: Thy pow'r is end-less as Thy praise, Thou
 guilt and curse re-mov-ed; Thou Lamb once slain, our God and Lord, To

earth is peace re-stored a-gain, Through Je-sus Christ our Sav-iour.
 speakst the u-ni-verse o-beys: In such a Lord we're hap-py.
 need-y pray'rs Thine ear af-ford, And on us all have mer-cy.

Melody by Nikolaus Decius (1526). The text is Decius' translation of the "Gloria in excelsis." The
 English translation is from the *Moravian Hymn-book*. The original has four stanzas.

LORD CHRIST, REVEAL THY HOLY FACE

Herr Jesu Christ, dich zu uns wend'

Anonymous - BACH

1. Lord Christ, re - veal Thy ho - ly face, And
 2. Lord, lead us in Thy ho - ly ways, And
 3. To God the Fa - ther, God the Son, And

send the spir - it of Thy grace, To fill our hearts with
 teach. our lips to tell Thy praise; Re - vive our hope, our
 God the Spir - it, 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.

The melody is of unknown authorship (1648). The text is attributed to William II, Duke of Saxe-Weimar (1598-1662). English translation by John Christian Jacobi. The original hymn has four stanzas.

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!
 Bend down Thy gra - cious ear to me, Let my pray'r come be - fore Thee.
 2. Our par - don is Thy gift. Thy love And grace a - lone a - vail us;
 Our works could ne'er our guilt re - move, The strict - est life must fail us;
 3. Though great our sins and sore our woes, His grace much more a - bound - eth;
 His help - ing love no - lim - it knows, Our ut - most need it sound - eth;

If Thou re - mem - b'rest 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 meed Who may a - bid 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 (1521) 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 38.

CHRIST IS NOW RISEN AGAIN

Christ ist erstanden

Anonymous — BACH

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

fore will we mer - ry be, And re - joice with Him glad - ly.
 since He is ris'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.

sing of the Lord's good - ness: There-fore glad now will we be, And re-

The author of the melody is unknown (1535). The text is an ancient Easter Carol, dating from the 13th century. Translated into English by Bishop Miles Coverdale; rendered here in modernized form.

joice in Him on - ly. Ky - ri - e e - lei - son.
 joice in Him

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 - perse the
 2. O dear - est Lord, e'er guard our sleep, From foes' as - saults our
 3. Safe in Thy care so shall we sleep, While wake - ful an - gels

shades of night. All ra - diant, 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 - ter - nal, 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.
 ev - er may Thy prais - es run, For ev - er may Thy prais - es run.

The author of the melody is unknown (1564). The text, by Erasmus Alberus (about 1500-1553), is a translation of the Ambrosian hymn "Christe, qui lux es." English version bears the signature C. S. T. (Charles Sanford Terry). The original hymn has seven stanzas.

CHRIST LAY IN DEATH'S DARK PRISON

Christ lag in Todesbanden

Anonymous — BACH

1. Christ lay in Death's dark pris - on, It was our sin that
 2. Now Je - sus Christ, the Son of God, For our de - fence hath
 3. With grate-ful hearts we all are met, To eat the bread of

bound him; This day hath He a - ris - en, And sheds new life a -
 ris - en, Our grievous guilt hath He re - moved, And Death hath bound in -
 glad - ness. The an - cient leav - en now for - get, And ev - 'ry - thought of

round Him; There - fore let us joy - ful be, And praise our God right
 pris - on. All his might Death must fore - go, For now he's naught but
 sad - ness. Christ him - self the feast hath spread, By Him the hun - gry

heart - i - ly. So sing we Hal - le - lu - jah! Hal - le - lu - jah!
 i - dle show, His sting is lost for - ev - er. Hal - le - lu - jah!
 soul is fed, And He a - lone can feed us. Hal - le - lu - jah!

Melody reconstructed by Johann Walther (1524). Text by Martin Luther (1483-1546). English translation by Paul England. The original hymn has seven stanzas.

CHRIST, WHO OUR BURDENS MEEKLY BORE

Christum wir sollen loben schon

Anonymous — BACH

1. Christ, who our bur - dens meek - ly bore, We now with
 2. God, who to all things be - ing gave, The fal - len
 3. Thanks to the Fa - ther now be giv'n, Who sent His

hum - ble hearts a - dore; O might all na - tions, tribes,
 hu - man race to save, As - sumed our fee - ble flesh
 Son to us from Heav'n; Thanks to the Son Who saves

and tongues, To our Im - man - u - el raise
 and blood, And for our debt as sure - ty stood,
 the lost; Thanks to our Guide, the Ho - ly Ghost,

their songs raise their songs.
 as sure - ty stood.
 the Ho - ly Ghost.

their songs, raise their songs.
 as sure - ty stood.
 the Ho - ly Ghost.

songs, raise their songs.
 sure - ty stood.
 Ho - ly Ghost.

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 harmonization is used in Cantata 121.

TO JORDAN WHEN OUR LORD HAD GONE

Christ, unser Herr, zum Jordan kam

JOHANN WALTHER(?)—BACH

1. To — Jor — dan when our Lord had gone, His Fa — ther's pleas — ure —
 2. Christ to his schol — ars says: Go forth, Give to — all — men ac —
 3. The — eye but wa — ter doth be — hold, As from man's hand it —

will — ing, He — took His bap — tism of St. John, His
 quaint — ance, That — lost in sin lies the whole earth, And
 flow — eth; But — in — ward faith the pow — er un — told Of

work and task ful — fill — ing; There — in — He would ap — point a bath To
 must turn to — re — pen — tance. Who trusts and is bap — tized, each one Is
 Je — sus Christ's blood know — eth. Faith sees there — in a red flood roll, With

wash us from de — file — ment, And al — so drown that cru — el death In —
 there — by blest for — ev — er, Is from that hour a new — born man, And
 Christ's blood dyed and blend — ed, Which hurts of all — kinds mak — eth whole, From

The melody (1524) is ascribed, without positive proof, to Luther's staunch friend, the organist Johann Walther (1496-1570). The text (1541) is by Martin Luther (1483-1546). English translation by George Macdonald. The original Baptismal hymn has seven stanzas. This harmonization is used in Cantata 7.

His blood of as — soil — ment: 'Twas no less than a — new — life.
 thence — forth dy — ing nev — er, The king — dom shall in — her — it.
 Ad — am here de — scend — ed, And by our — selves brought on — us.

O MY DEAR HEART

Das neugebor'ne Kindelein

MELCHIOR VULPIUS—BACH

1. O my dear heart, — young Je — sus blest, Pre — pare Thy
 2. But I shall praise Thee ev — er — more, With sweet — est

era — dle in my breast, And I shall rock — Thee
 songs shall Thee a — dore; And sing with an — gel

in — my heart And nev — er more — from Thee — de — part.
 host — on high, With all my heart, — Thy lul — la — by.

Melody (1609) by Melchior Vulpus (1560-1603). Original text (1597) by Cyriacus Schneegass (1546-1597). 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.

CHRIST, BY WHOSE ALL-SAVING LIGHT

Christus der uns selig macht

Old Hymn—BACH

1. Christ, by Whose all - sav - ing Light, Man - kind ben - e -
 2. Then His ho - ly Flesh was torn, With in - hu - man
 3. Grant, O Je - su, bless - ed Lord, By Thy Cross and

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

As — a thief com - mit - ed. Dragg'd be - fore — a wick - ed — Court,
 Crown'd of sin - ful — Ash - es: Cloath - ed in — a pur - ple — Dress,
 By — the whole Cre - a - tion: Hat - ing Sin, — the wo - ful — Cause.

Of — the — Jew - ish Cler - — gy; Where they
 Mock'd, and beat, and bruise — ed; Thus — the
 Of — Thy Death and Suf - — f'ring, Give — our

Melody and words are adapted from the Latin *Patris Sapientia, veritas divina*, by Michael Weisse (1531). English translation by John Christian Jacobi. The original hymn has eight stanzas.

tried their worst Ef - fort, 'Gainst the Lord of — Mer - — cy.
 Source of — Ho - li - ness, Was by Sin mis - us - — ed.
 Heart t'o - bey Thy Laws, As the best Thanks-of — — f'ring.

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 — Gods 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 - bey'd His will, up -
 shalt have none; Thou shalt thy - self trust all to Me, And
 sins may'st know, And with this les - son thy heart fill, That

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

The author of the melody is unknown (1524). 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 — Chris - tians we may live, Or die in peace that

God — to - day, That Thou hast kept us — through the year, When
 course — be - gin, Mark not what once was — done a - miss; A
 Thou — canst give, To rise a - gain when Thou shalt come, And

dan - ger and — dis - tress were near: That — Thou hast kept us
 hap - pier, bet - ter year be this: Mark — not what once was
 en - ter Thine e - ter - nal home: To — rise a - gain when

through the year, When dan - ger — and dis - tress were near.
 done a - miss; A hap - pier, — bet - ter — year be this.
 Thou shalt come, And en - ter — Thine e - ter - nal home.

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 1630). The English translation is by Catherine Winkworth. The original New Year Hymn has six stanzas.

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 rays Pour - eth down up - on — us, And

Christ has come up - on our ways, Ring it from the stee - ple! Of
 with his glow re - news 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 Ma - 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 Ma - ry!
 Sin - less, and yet an - dis - may'd, To dwell on earth a - mong — us.

The melody, a Christmas Carol (*Dies est laetitia*), dates from the 14th century. Its adaptation is ascribed to Joseph Klug (1535). The English text is by C.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



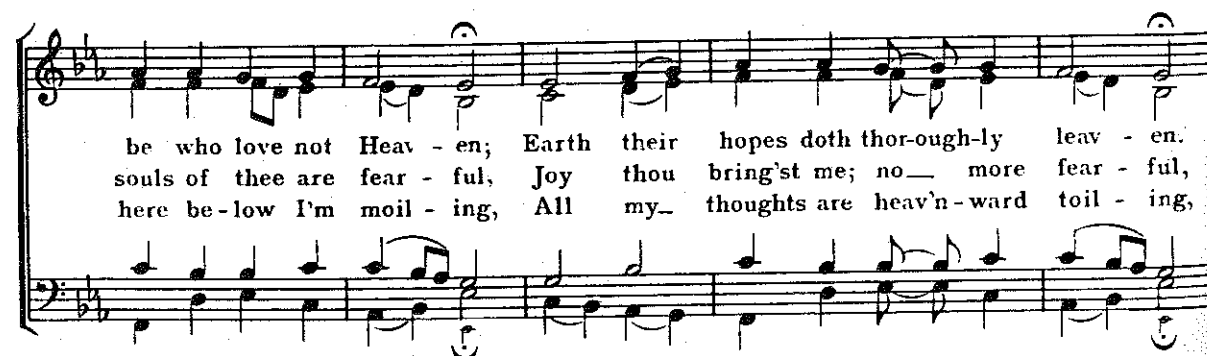
1. Things of naught are earth's vain treasures, Let who
2. Come, O Death, soft Sleep's kind brother, Haste, I
3. But, a - las, Heav'n's gold - en por - tals Not yet



will find gain there - in! Min - gled with its glit - t'ring
pray thee, quick - ly come! Guide my ves - sel's drift - ing
may I en - ter in; Still must I a - mong the



pleas - ures, Are de - lu - sion, sor - row, sin. Some there
rud - der, Bring me to my ha - ven home! Ma - ny—
mor - tals, Life's dark thread per - sist to spin. Yet while



be who love not Heav - en; Earth their hopes doth thor - ough - ly leav - en.
souls of thee are fear - ful, Joy thou bring'st me; no - more fear - ful,
here be - low I'm moil - ing, All my - thoughts are heav'n - ward toil - ing,

The melody (1649) is by Johann Crüger (1598-1662). Text by Johann Franck (1618-1677). English translation by Charles Sanford Terry. The original hymn has eight stanzas. This harmonization is used in Cantata 56.



But my heart is fix'd on Thee, Je - sus, who art all to me!
Through thy gate a - lone I'll see Je - sus, on - ly prize for me!
Where at rest I'd be with Thee, Je - sus, who art all to me!

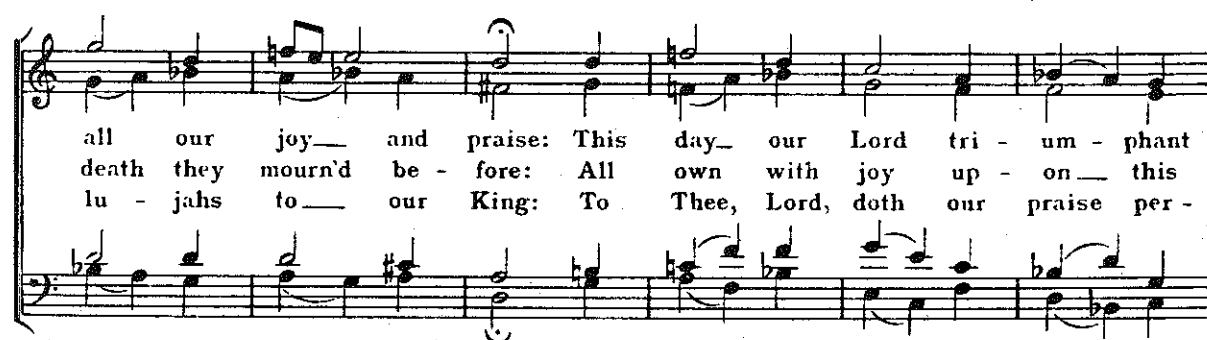
THE DAY HATH DAWNED - THE DAY OF DAYS

Erschienen ist der herrlich' Tag


NIKOLAUS HERMAN-BACH



1. The day hath dawn'd, the day of days, Tran - scend - ing
2. The Sun, the Earth, all things a - dore, As at His
3. Then, as is meet, we now will sing, Glad Hal - le -



all our joy - and praise: This day our Lord tri - um - phant
death they mourn'd be - fore: All own with joy up - on - this
lu - jahs to - our King: To Thee, Lord, doth our praise per -



rose: This day He cap - tive led our foes. Hal - le - lu - jah!
day, The foe's do - min - ion pass'd a - way. Hal - le - lu - jah!
tain, Who for our joy art ris'n a - gain. Hal - le - lu - jah!

The melody is by Nikolaus Herman (1485-1561), who also wrote the text of this Easter Hymn (1560). English translation by Arthur T. Russell. The original hymn has fourteen stanzas. This harmonization is used in Cantata 57.

WHEN ADAM FELL

Durch Adams Fall ist ganz verderbt

Anonymous — BACH

1. When Ad - am fell, the frame en - tire Of na - ture was in - fect - ed; The
 2. Since God be - stow'd His on - ly Son On His re - bel - lious crea - ture, To
 3. His word's a lamp un - to my feet, My soul's best in - for - ma - tion; My

source, whence came the poi - son dire, Was not to be cor - rect - ed: The
 save our souls which were un - done, And free our sin - ful na - ture From
 sur - est guide and path to meet E - ter - nal con - so - la - tion: This

lust ac - cursed, in - dulged at first, Brought death as its pro - duc - tion; But
 shame and guilt, by His blood spilt, His death and re - sur - rec - tion, Do
 light, wher - e'er it doth ap - pear, Re - veal - eth Christ our Sav - iour To

God's free grace Hath saved our race From mis - ry and de - struc - tion.
 not de - lay, Make sure this day Thy call - ing and e - lec - tion.
 all the lost, Who firm - ly trust In Him, a - lone for - ev - er.

The origin of the melody is uncertain (1535). The text is Lazarus Spengler's (1479-1534) Penitential Hymn. English translation by John Christian Jacobi. The original hymn has nine stanzas. This harmonization is used in Cantata 18.

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 weap - on; Our
 2. And were the world with dev - ils fill'd, All ea - ger to de - vour us, Our
 3. Still shall they leave that Word His might, And yet no thanks shall mer - it; Still

help He'll be, and set us free, From ev - 'ry ill can hap - pen. That
 souls to fear should lit - tle yield, They can - not o - ver - pow'r us. Their
 is He with us in the fight, By His good gifts and Spir - it. E'en

old ma - li - cious foe, Means us dead - ly woe: Arm'd with — might from
 dread-ed Prince no more, Harms us as — of yore; Look grim — as he
 should they take our life, Wealth, name, child, or wife—Though all — these be

Hell, And deep - est craft as — well, On earth is not his fel - low.
 may, Doom'd is his an - cient sway, A word can o - ver - throw him.
 gone, Yet noth - ing have they won, God's king - dom ours a - bid - eth.

The melody (1535) is attributed to Martin Luther (1483-1546); the tune was adapted by him, certainly from the Roman Gradual. The text, by Martin Luther, is a free translation of the 46th Psalm. The English translation is by Catherine Winkworth. The original hymn has four stanzas. This harmonization is used in Cantata 80.

O GOD, BE MERCIFUL TO ME

Erbarm' dich mein, o Herre Gott

JOHANN WALTHER—BACH

1. O God, be mer - ci - ful to me, Ac - cord - ing to Thy
2. Lord, turn Thou from my wick - ed - ness; Cleanse me from all un -

great pit - y; Wash off, make clean my in - iq - ui - ty. I
right - eous - ness; A pure heart, Lord, make' Thou in me, Re -

know my sin, it griev - eth me. A - gainst Thee, a - gainst
new a right spir - it in me: Cast me not out a -

Thee on - ly Have I sinn'd, which is be - fore mine eye: Though Thou be judg - ed
way from Thee, Nor take Thy Ho - ly Ghost from me; Make me re - ceive Thy

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.

in man's sight, Yet are — Thy words found true, found true and right.
sav - ing 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,
2. Thus if thou hast known — Him, Not a - shamed to own — Him,
3. He who thus en - dur - eth, Bright re - ward se - cur - eth.

Came in like-ness low - ly, Son of God most ho - ly,
Nor dost love Him cold - ly, But will trust Him bold - ly,
Come thou, O Lord Je - sus, From our sins re - lease — us.

Bore the cross to save — us, Hope and free - dom gave — us.
He will now re - ceive — thee, Heal thee, and for - give — thee.
Let us here con - fess — Thee, Till in Heav'n we bless — Thee.

The authorship of the melody is uncertain, though it has been attributed to Michael Weisse (1531). The hymn was written by (Bishop) Johann Roh (or Horn), who died in 1547. English translation by Catherine Wiskworth. The original hymn has nine stanzas.

OUR WHOLE SALVATION DOTH DEPEND

Es ist das Heil uns kommen her

Anonymous — BACH

1. Our whole sal - va - tion doth — de - pend On God's free grace and
 2. Christ, hav - ing — all the law ful - fill'd Through His blest cross and
 3. True faith, by — Je - sus in — us wrought, By works is man - i -

Spir - it; Our fair - est works can ne'er — de - fend A
 Pas - sion, Is now the rock where - on — we build Our
 fest - ed; That faith is emp - ty till — it be By

boast in our own mer - it: De - rived is all our right-eous-ness From
 faith and whole sal - va - tion: He is — the Lord our right-eous-ness, Whose
 works of love at - test - ed: Yet faith a - lone us jus - ti - fies: Love

Christ and His a - ton - ing grace; He is our Me - di - a - tor.
 death hath pur - chased life and grace, And ran - som'd us for ev - er.
 to — our neigh - bor but im - plies We are sin - cere be - liev - ers.

The author of the melody is unknown (1524). The Offer Hymn was written by Paul Speratus (1484-1551). English text by John Christian Jacobi. The original hymn has fourteen stanzas. This harmonization is used in Cantata 86.

DEAR CHRISTIANS, LET US NOW REJOICE

Nun freut euch, lieben Christen g'mein

Anonymous -- BACH

1. Dear Chris-tians let us now re - joice, And dance in joy - ous
 2. "To — Heav'n un - to my Fa - ther high, From this life I am
 3. "What I have done, and what have said, Shall be thy do - ing,

meas - ure; That, of — good cheer, and with one voice, We —
 go - ing; But there thy Mas - ter still am I, My —
 teach - ing, That so — the king-dom of God may spread, All —

sing in love and pleas - ure, Of what to — us our — God hath shown, And
 spir-it on thee be - stow - ing, Whose com-fort shall thy — trou-ble quell, Who
 to — His glo - ry reach - ing. And take heed what men — bid thee do, For

the — sweet won - der He hath done: Full dear - ly hath He wrought it.
 thee — shall teach to know Me well, And in the truth shall guide — thee."
 that — cor - rupts the treas-ure 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 Mardonald. The original hymn has ten stanzas.

OUR WHOLE SALVATION DOTH DEPEND

Es ist das Heil uns kommen her

Anonymous — BACH

1. Our whole sal - va - tion doth de - pend On God's free grace and
 2. Christ, hav - ing all the law ful - fill'd Through His blest cross and
 3. True faith, by Je - sus in us wrought, By works is man - i -

Spir - it; Our fair - est works can ne'er de - fend A
 Pas - sion, Is now the rock where - on we build Our
 fest - ed; That faith is emp - ty till it be By

boast in our own mer - it: De - rived is all our right-eous-ness From
 faith and whole sal - va - tion: He is the Lord our right-eous-ness, Whose
 works of love at - test - ed: Yet faith a - lone us jus - ti - fies: Love

Christ and His a - ton - ing grace; He is our Me - di - a - tor.
 death hath pur - chased life and grace, And ran - som'd us for ev - er.
 to our neigh - bor but im - plies We are sin - cere be - liev - ers.

The author of the melody is unknown (1524). The Offer Hymn was written by Paul Speratus (1484-1551). English text by John Christian Jacobi. The original hymn has fourteen stanzas. This harmonization is used in Cantata 86.

DEAR CHRISTIANS, LET US NOW REJOICE

Nun freut euch, lieben Christen g'mein

Anonymous -- BACH

1. Dear Chris-tians let us now re - joice, And dance in joy - ous
 2. "To Heav'n un - to my Fa - ther high, From this life I am
 3. "What I have done, and what have said, Shall be thy do - ing,

meas - ure; That, of good cheer, and with one voice, We
 go - ing; But there thy Mas - ter still am I, My
 teach - ing, That so the king - dom of God may spread, All

sing in love and pleas - ure, Of what to us our God hath shown, And
 spir - it on thee be - stow - ing, Whose com - fort shall thy trou - ble quell, Who
 to His glo - ry reach - ing. And take heed what men - bid thee do, For

the sweet won - der He hath done: Full dear - ly hath He wrought it.
 thee shall teach to know Me well, And in the truth shall guide thee.
 that cor - rupts the treas - ure 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 MacDonald. The original hymn has ten stanzas.

NOW BLESSED BE THOU, CHRIST JESU

Gelobet seist du, Jesu Christ

Anonymous — BACH

1. Now bless - ed be — Thou, Christ — Je — su;
 2. In — to this — world right poor — came He,
 3. All this did — He — for — us — free — ly,

Thou — art man — born, this — is — true: The —
 To — make us — rich — in — mer — cy; There —
 To — de — clare — His — great — mer — cy: All —

an — gels — made a — mer — ry noise, Yet — 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 — leis.
 to — re — joice. Ky — rie — leis.
 Heav'n might live. Ky — rie — leis.
 ev — er — more. Ky — rie — leis.
 Ky — ri — e — e — leis.

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 Walther (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* (No. 28).

COME, LET US ALL, WITH FERVOUR

Helft mir Gottes Güte preisen

WOLFGANG FIGULUS — BACH

1. Come, let us all, with fer — vour, On whom Heav'n's mer — cies
 2. The Source of all com — pas — sion Pit — ies our fee — ble
 3. To Christ our peace is ow — ing: Through Him Thou art ap —

shine, To our su — preme Pre — serv — er, In tune — ful prais — es
 frame, When turn — ing from trans — gres — sion We come in Je — su's
 peased: Through Him Thy love's still flow — ing: O! wilt Thou then be

join. An — oth — er — year is — gone; Of which the ten — der
 name Be — fore His ho — ly — face; Then ev — 'ry sin — ful
 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 o — cean Of nev — er — fail — ing grace.
 beau — ty, To keep us in — our du — ty, Till these frail days shall end.

The melody is presumably by Wolfgang Figulus, 1575 (1569?). The text is by Paul Eber (1511-1569). English translation by John Christian Jacobi. The original New Years hymn has six stanzas. Bach used this harmonization in Cantata 16.

CHRIST IS THE ONLY SON OF GOD

Herr Christ, der ein'ge Gottes Sohn

Anonymous — BACH

1. Christ is — the on — ly Son of God, The Fa — ther E — ter —
 2. Thou on — ly, mak — er of all thing, Thou ev — er last — ing
 3. A — wake us, Lord, we pray to Thee; Thy Ho — ly Spir — it —

nal: We have in Jes — se found this rod, Mar nat — u — ral, and
 light, From end to end all rul — ing, By Thine own god — ly
 give, Which may our old man mor — ti — fy, That our new man may

God; He — is the morn — ing's bright — star; His
 might; Turn Thou our hearts un — to — Thee, And
 live. So — will we al — ways thank — Thee, That

beams He send — eth out — far, Be — yond all oth — er stars.
 light — en them with ver — i — ty, That they err not from right.
 show — est us so great mer — cy, And our sins dost for — give.

The melody is secular, of unknown authorship, and was fitted to the sacred text probably by Johann Walther. The hymn is by Elisabethe Cruciger (1524). English translation by Bishop Myles Coverdale, here slightly altered and modernized. The original Christmas Hymn has five stanzas. This harmonization is used in Cantata 98.

MY HEART IS FILLED WITH LONGING

Herzlich thut mich verlangen

HANS LEO HASSLER—BACH

1. My heart is filled with long — ing To pass a — way in
 2. Though worms de — stroy my bod — y With — in its earth — bound

peace; For woes are round me throng — ing, And tri — als will not
 grave, Yet Christ one day shall call — me And from the tomb me

cease. O fain would I be hast — ing From thee, dark world of gloom, To
 save. Then, clothed in ra — diant glo — ry, Be — fore my God I'll sing Of

glad — ness ev — er — last — ing, O Je — sus, quick — ly come! —
 His great love the sto — ry. O Death, where is thy sting! —

Je — sus — quick — ly come!
 Death, where — is thy sting!

The melody (1601) is by the distinguished organist, Hans Leo Hassler (1564-1612). Two different Bach settings of the harmony are here given for the first four lines. The text is by Christoph Knoll (1563-1650). 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' triumphret Gottes Sohn

BARTHOLOMÄUS GESIUS-BACH

1. To-day God's on - ly - got - ten Son A - rose from death, and
 2. Al-might- y Lord of great and small, Re-deem-er of poor
 3. We hymn Thee, Christ, our liv - ing Head, Here - af - ter Judge of

tri - umph won, Hal - le - lu - ja, Hal - le - lu - ja!
 sin - ners all, Hal - le - lu - ja, Hal - le - lu - ja!
 quick and dead, Hal - le - lu - ja, Hal - le - lu - ja!

In might-y pomp and rich ar - ray; His there - fore be the
 Grant us, for great Thy mer - cy is, To reign with Thee in
 At dooms-day spare us, might - y King, That we may al - ways

praise al - way Hal - le - lu - ja, Hal - le - lu - ja!
 end - less bliss. Hal - le - lu - ja, Hal - le - lu - ja!
 say - and sing, Hal - le - lu - ja, Hal - le - lu - ja!

The melody of this Easter Hymn (1601) is by Bartholomäus Gesius (d. 1613). The text is attributed, somewhat doubtfully, to Caspar Stolshagius (1591). English translation by G. R. Woodward. The original hymn has six stanzas.

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
 2. My God and shield, now let Thy pow'r Be
 3. With Thee, Lord, would I cast my lot; My

me not help - less in the dust, Let not my hope be
 un - to me a might - y tower, Whence I may free - ly,
 God, my God, for - sake me not, O faith - ful God, for

me not help-less in the dust,
 un - to me a might - y tower,
 God, my God, for - sake me not,

brought to shame, But still sus - tain, Through want and pain, My
 brave - ly, fight A - gainst the foes That round me close, For
 I com - mend My soul to Thee. De - liv - er me, Both

faith that Thou art aye the same.
 fierce are they and great their might.
 now and when this life must end.

faith that Thou art aye the same.
 fierce are they and great their might.
 now and when this life must end.

The melody (1581) was written by Seth Calvisius (1556-1615), one of Bach's predecessors as cantor at the Thomasschule in Leipzig. Text by Adam Reissner (1496-1575). 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 com-plaint, To Thee I now com-
 2. Oh grant that from my ver-y heart My foes be all for-
 3. Help me, for I am weak; I fight, Yet scarce can bat-tle

mend me, Let not my heart and hope grow faint, But
 giv-en; For-give my sins and heal their smart, And
 long-er; I cling but to Thy grace and might, 'Tis
 heart and hope grow faint,
 sins and heal their smart,
 to Thy grace and might,
 Let not my heart and hope grow faint,
 For-give my sins and heal their smart,
 I cling but to Thy grace and might,

deign Thy grace to send me. True faith from Thee, my
 grant new life from heav-en; Thy word, that bless-ed
 Thou must make me strong-er. When sore temp-ta-tions

God, I seek, The faith that loves Thee sole-ly, Keeps me low-
 food, be-stow, Which best the soul can nour-ish; Make it flour-
 are my lot, And tem-pests round me low-er, Break their pow-

The authorship of the melody is unknown (1535). The text is by Johannes Agricola (1493-1566). English translation by Catherine Winkworth. The original hymn has five stanzas. Two different Bach settings are here given, of the first four lines.

ly, And prompt to aid the weak, And mark each word that Thou dost speak.
 ish, Through all the storms of woe, That else my faith might o-ver-throw.
 er. So, through de-liv-'rance wrought, I know that Thou for-sak'st me not!

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
 2. My sins are more than I can bear, Yet not for this will
 3. A-men, dear God! Now send us faith, And at the last a

as He will; Wheth-er for me the race is won, Or
 I de-spair; I know to death and to the grave The
 hap-py death; And grant us all ere long to be In

scarce be-gun, I ask no more—His will be done!
 Fa-ther gave His dear-est Son, That He might save.
 Heav'n with Thee, To praise Thee there e-ter-nal-ly.

The authorship of the melody is unknown; it was originally a secular song. The text (1589) was furnished by Johannes Leon (d. 1597). English translation by Catherine Winkworth. The original hymn has eighteen stanzas.

"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 - su par - vu - lel ——— I do thirst sore af - ter Thee,
 3. U - bi sunt gau - di - a ——— In an - y place but there, ———

Our heart's con - so - la - tion Lies in prae - se - pi - o,
 Com - fort my heart and mind; O pu - er op - ti - me,
 Where that the An - gels sing No - va ——— can - ti - ca, ———

And shin - eth as the sun, Ma - tris in gre - mi - o;
 God of all grace so kind, Et prin - ceps glo - ri - ae,
 But and the bells do ring In re - gis cu - ri - a; ———

Al - pha es et O, ——— Al - pha es et O.
 Tra - he me post te, ——— Tra - he me post te.
 God give I were there, ——— 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 mediaeval Christmas Hymn, of uncertain authorship, dating from the 15th century, or earlier. English translation by "Gude and Godlie" Ballatis, here modernized. The original hymn has the above three stanzas.

JESU, PRICELESS TREASURE

Jesu, meine Freude

JOHANN CRÜGER—BACH

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

Tru - est friend to me; Ah! how long I've 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, Thirst - 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 - e'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 treas - ure!

The chorale melody (1653) is by Johann Crüger (1598-1662). Text by Johann Franck (1618-1677). English translation by Catherine 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. Je - sus Christ, our. Sav - iour true, He
 2. Born whom Ma - ry sin - less hath, Bore
 3. Death and sin, and life and grace, All

who Death o - ver - threw, Is up a - ris - en, And
 He for us God's wrath, Hath rec - on - ciled us — Fa -
 in His hands He has. He can de - liv - er All

sin hath put in pris - on. Ky - rie e - le - i - son.
 your God doth now yield us. Ky - rie e - le - i - son.
 who seek the life - giv - er. Ky - rie e - le - i - 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, Cre - a - tor, Ho - ly Ghost, Vis -
 2. Teach us to know the Fa - ther right, And
 3. Praise God the Fa - ther, and the Son, Who

it the heart of all Thy men; Fill them with grace, the
 Je - sus Christ, His Son, that so We may with faith be
 from the dead a - rose in power; Like praise to the Con -

way Thou know'st; What Thine was, make — it a - gain.
 fill - ed quite, Spir - it of both, — Thee to know.
 sol - ing One, For ev - er - more, and ev - 'ry hour.

The authorship of the melody is unknown (1535). The text is Martin Luther's Whitsuntide 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, Sav-iour of na - tions wild, Of the maid - en own'd the child,
 2. Thou, the Fa - ther's form ex - press, Get Thee vic - t'ry in the flesh,
 3. Hon-our un - to God be done; Hon-our to His on - ly Son;

Fill with won - der all the earth, God should grant it such a birth.
 That Thy god - like pow'r in us, Make weak flesh vic - to - ri - ous.
 Hon-our to the Ho - ly Ghost, Now, and ev - er, end - ing not.

The authorship of the melody is obscure (1531). 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

NIKOLAUS HERMAN-BACH

1. Let all to - geth - er praise our God Up -
 2. Be - hold the won - der - ful ex - change Our
 3. The glo - rious gates of Par - a - dise The

on His loft - y throne; He hath His heav'n's un -
 Lord with us doth make! Lo! He as - sumes our
 cher - ub guards no more; This day a - gain those

closed to - day, And giv'n to us His
 flesh and blood! We of His heav'n par -
 gates un - folds! With praise our God a -

And giv'n to us His
 We of His heav'n par -
 With praise our God a -

Son, And giv'n to us His Son.
 take, We of His heav'n par - take!
 dore, With praise our God a - dore!

Both the melody and the text of this Christmas Hymn of 1554 are by Nikolaus Herman (1485-1561).
 English translation by Arthur T. Russell. The original hymn has eight stanzas.

JESU, SAVIOUR, HEED MY GREETING

Sei gegrüßet, Jesu gütig

GOTTFRIED VOPELIUS-BACH

1. Je - su, Sav - iour, heed my greet - ing, Kind and gen - tle
 2. On my sins look Thou with pit - y, Christ, Who bear - est
 3. O Thou foun - tain ev - er flow - ing, Gra - cious com - fort

is Thy be - ing: Long the tor - ture Thou hast
 all men's frail - ty; Faints my heart, my soul doth
 e'er be - stow - ing, When death lays his hand up -

suf - fer'd, Deep the in - sults to Thee of - fer'd. Let me all Thy
 lan - guish, Thou a - lone canst heal my an - guish. Let me all Thy
 on me, Help me to be loy - al to Thee. Let me all Thy

love in - her - it, And meet death in Thy sure mer - it.
 love in - her - it, And meet death in Thy sure mer - it.
 love in - her - it, And meet death in Thy sure mer - it.

The melody is probably by Gottfried Vopelius, 1682, one of Bach's predecessors as Cantor of St. Nicolas' church, Leipzig. Text by Christian Keimann (1607-1662). English translation by Charles Sanford Terry. The original hymn has five stanzas.

IN PEACE AND JOY I NOW DEPART

Mit Fried' und Freud' ich fahr' dahin

MARTIN LUTHER—BACH

1. In peace and joy I now de - part, Ac -
 2. For Thou in mer - cy un - to all Hast
 3. He is the hea - thens' sav - ing Light, And

cord - ing to God's will, For full of com - fort
 set this Sav - iour forth; And to His king - dom
 He will gen - tly lead Those who now know Thee

is my heart, So calm and sweet and still; So doth
 Thou dost call The na - tions of the earth Through His
 not a - right, And in His pas - tures feed; While His

God His prom - ise keep, And death to me is but a sleep. —
 bless - ed, whole - some Word, That now in ev - 'ry place is heard. —
 peo - ple's joy He is, Their Sun, their glo - ry, and their bliss. —

The melody (1524) was probably written by Martin Luther (1483-1546). The text, also, is Luther's free rendering of the *Nunc dimittis*. English translation by Catherine Winkworth. The original hymn has four stanzas.

NOW THANK WE ALL OUR GOD

Nun danket alle Gott

JOHANN CRÜGER—BACH

1. Now thank we all our God, With heart and hands and
 2. O may this boun - teous God Through all our life be
 3. All praise and thanks to God The Fa - ther now be

voi - ces, Who won - drous things hath done, In Whom His world re -
 near us, With ev - er joy - ful hearts And bless - ed peace to
 giv - en, The Son, and Him Who reigns With Them in high - est

joy - ces; Who from our moth - er's arms Hath blest us on our
 cheer - us; And keep us in His grace, And guide us when per -
 Heav - en, The One E - ter - nal God, Whom earth and heav'n a -

way With count - less gifts of love, And still is ours to - day.
 plex'd, And free us from all ills In this world and the next.
 dore; For thus it was, is now, And shall be ev - er - more.

The melody was probably written by Johann Crüger (1598-1662), and dates from 1648. Two different settings of Bach, of the first two lines, are here given, the first four measures and last eight comprising one setting, the other four from another setting. The words are by Martin Rinkart (1586-1649). English translation by Catherine Winkworth. The original hymn has the above three stanzas.

O GOD, THOU FAITHFUL GOD

O Gott, du frommer Gott

A. FRITZSCH—BACH

1. O God, Thou faith - ful God, Thou Foun - tain ev - er
 2. And grant me, Lord, to do, With read - y heart and
 3. And when the Day is come, And all the dead are

flow - ing, With - out Whom noth - ing is, All per - fect gifts be -
 will - ing, What - e'er Thou shalt com - mand, My call - ing here ful -
 wak - ing, Oh reach me down Thy hand, Thy - self my slum - bers

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 earth - ly

in A con - science free from blame, A soul un - hurt by sin.
 bless The work I thus have wrought, For Thou must give suc - cess.
 frame, And bid me aye re - joice, With those who love Thy name.

The melody is ascribed to A. Fritzsch (1679) 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 Cantatas. The text (*A Daily Prayer*) was written by Johann Heermann (1585-1647). 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 94.

O LAMB OF GOD, MOST STAINLESS

O Lamm Gottes, unschuldig

Anonymous—BACH

1. O Lamb of God, most stain - less! Who on the Cross didst
 2. O Lamb of God, most stain - less! Who on the Cross didst

lan - guish, Pa - tient through all Thy sor - rows, Though mock'd a - mid Thine
 lan - guish, Pa - tient through all Thy sor - rows, Though mock'd a - mid Thine

an - guish; Our sins Thou bear - est for — us, Else had des - pair reign'd
 an - guish; Our sins Thou bear - est for — us, Else had des - pair reign'd

o'er — us; Have mer - cy up - on us, O Je - su!
 o'er — us; Grant us Thy peace to - day, O Je - su!

The melody, of unknown origin, was adapted about 1531 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, beweine dein' Sünde gross

MATTHÄUS GREITTER-BACH

O man, thy grie-vous sin be-moan, For which Christ left His
Of vir-gin-pure and un-de-filed He here was born, our

Fa-ther's throne, From high-est heav'n de-scend-ing. The
Sav-iour mild, For sin-to make-a-tone-ment.

dead He raised to life-a-gain, The sick He freed from grief and pain, Un-

til the time ap-point-ed That He for us should give His Blood, Should

The melody is by Matthäus Greitter (died 1550), Choirmaster at Strassburg Cathedral, and dates from 1525. The text is Sebald Heyman's (1494-1561) Passiontide hymn. English translation (first stanza) by Rodney Fowler. The original hymn has twenty-three stanzas.

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-'ry per-il sure-ly Our

cit-y, man, and beast; But thou, my heart, a-wake-thee, To
yon-der dark blue deep; And such the glo-ry giv-en When
God will guard your heads; And hap-py slum-bers send-you, And

pray'r a-while be-take-thee, And praise thy Mak-er ere thou rest.
call'd of God to heav-en, On earth no more we-pine and weep.
bid His hosts at-tend-you, And gold-en-arm'd watch o'er your beds.

The melody is almost certainly by Heinrich Isaak (about 1440-1531). 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 (1490-1547), "O Welt, ich muss dich lassen," was an adaptation of the popular song "Innsbruck, ich muss 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* (No. 16).

DECK THYSELF, MY SOUL, WITH GLADNESS

Schmücke dich, o liebe Seele

JOHANN CRÜGER—BACH

1. Deck thy - self, my soul, with glad - ness, Leave the gloom - y - haunts of
2. Sun, who all my life dost bright - en, Light, who dost my - soul en -
3. Je - sus, Bread of Life, I pray - Thee, Let me glad - ly - here o -

sad - ness, Come in - to the day - light's splen - dor, There with
light - en, Joy, the sweet - est man e'er know - eth, Fount, whence
bey - Thee; Nev - er - to my hurt in - vit - ed, Be Thy

joy Thy prais - es ren - der Un - to - Him Whose grace un - bound -
all my - be - ing flow - eth, At Thy feet I cry, my Mak -
love with love re - quit - ed; From this ban - quet let - me meas -

ed Hath this won - drous ban - quet found - ed. High o'er all - the
er, Let me be a - fit par - ta - ker, Of this bless - ed
ure, Lord, how vast and - deep its treas - ure; Through the gifts Thou

The melody (1649) was written by Johann Crüger (1598-1662). The text is by Johann Franck (1618-1677). English translation by Catherine Winkworth. The original hymn has nine stanzas. This harmonization is used in Cantata 150.

heav'ns He - reign - eth, Yet to dwell with thee - He deign - eth.
food from heav - en, For our good, Thy glo - ry, giv - en.
here dost give - me, As Thy guest in - heav'n re - ceive - me.

A CHILD IS BORN IN BETHLEHEM

Puer natus in Bethlehem

Anonymous—BACH

1. A child is born in Beth - le - hem, in Beth -
2. Lo, He who reigns a - bove - the skies, a - bove -
3. Come then, and on this na - tal day, this na -
4. And to the Ho - ly One - in Three, the Ho -

- le - hem; Ex - ult - for joy, - Je - ru - sa -
- the skies There, in - a man - ger low - ly,
- tal day, Re - joice - be - fore - the Lord, - and
- ly One, Give praise - and thanks e - ter - nal -

lem! Al - le - lu - jah, Al - le - lu - jah!
lies. Al - le - lu - jah, Al - le - lu - jah!
pray. Al - le - lu - jah, Al - le - lu - jah!
ly. Al - le - lu - jah, Al - le - lu - jah!

The melody, a 14th century Christmas Carol, is of unknown authorship. Its adoption dates from 1553. The text is traditional (15th century). English translation by Hamilton Montgomerie MacGill. The original hymn has twelve stanzas. This harmonization is used in Cantata 65.

FAREWELL, HENCEFORTH FOR EVER

Valet will ich dir geben

MELCHIOR TESCHNER—BACH

1. Fare - well, hence- forth for ev - er, All emp - ty, 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 Thee, 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 re - ceive.
 tell, as I a - dore Thee, How faith - ful was Thy love.

The tune is by Melchior Teschner (1584-1635), and dates from 1614. Two different Bach settings of the first two lines are here given. Text by Valerius Herberger (1562-1627). English translation by Catherine Winkworth. The original hymn has five stanzas.

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's 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; Com -
 faith a - new, That we may nev - er be in doubt Of

Who wilt 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.

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.

WAKE, AWAKE, FOR NIGHT IS FLYING

Wachet auf, ruft uns die Stimme

PHILLIP NICOLAI-BACH

Not too slowly

1. Wake, a - wake, for night is fly - ing, The watch-men on the
Mid-night hears the wel - come voi - ces, And at the thrill-ing

2. Now let all the Heav'n's a - dore Thee, And men and an - gels
Of one pearl each shin - ing por - tal, Where we are with the

1. Wake, a - wake, for
Mid - night hears the

2. Now let all the
Of one pearl each

heights are cry - ing; A - wake, Je - ru - sa - lem, at last!
cry re - joi - ces: Come forth, ye vir - gins, night is past!
sing be - fore Thee, With harp and cym - bal's clear - est tone;
choir im - mor - tal Of an - gels round Thy daz - zling throne;

1. The Bride - groom comes, a - wake, Your lamps with
2. Nor eye hath seen, nor ear Hath yet at -

glad - ness take; Hal - le - lu - jah! And for His
tained to hear What there is ours, But we re -

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 140.

mar - riage feast pre - pare, For ye must go to meet Him there.
joice, and sing to Thee Our hymn of joy e - ter - nal - ly.

FROM HEAVEN ABOVE TO EARTH I COME

Vom Himmel hoch da komm ich her

MARTIN LUTHER-BACH

1. From heav'n a - bove to earth I come To
2. 'Tis Christ, our God, Who far on high Hath
3. Were earth a thous - and times as fair, Be -
4. Glo - ry to God in high - est heav'n, Who

bear good news to ev - 'ry home; Glad tid - ings of great
heard your sad and bit - ter cry; Him - self will your Sal -
set with gold and jew - els rare, She yet were far too
un - to man His Son hath giv'n! While an - gels sing with

joy - I bring, Where - of I now will say and sing.
va - tion be, Him - self from sin will make you free.
poor to be A nar - row cra - dle, Lord, for Thee.
pi - ous mirth, A glad New Year to all the earth.

The melody of this Christmas Hymn (1539) is generally attributed to Martin Luther himself (1483-1546) though without conclusive proof. The text, however, is certainly by Luther. English translation by Catherine Winkworth. The original hymn has fifteen stanzas. This harmonization is used in the *Christmas Oratorio* (No. 17).

FROM GOD SHALL NOUGHT DIVIDE ME

Von Gott will ich nicht lassen

Anonymous — BACH

1. From God shall nought di - vide — me, For He is — true for —
 2. What - e'er shall be His pleas - ure Is sure - ly — best for —
 3. For such His will Who made — us; The Fa - ther seeks our —

aye, — And on my path will guide — me, Who else should of - ten
 me; — He gave His dear - est treas - ure That our weak hearts might
 good; — The Son hath grace to aid — us, And save us by His

stray; His ev - er - boun-teous hand By — night and day is heed - ful, And
 see How good His will t'ward us; And in His Son He gave — us What
 blood; His Spir - it rules our ways, By — Faith in us a - bid - ing, To

gives me what is need - ful, Where - e'er I — go — or stand
 e'er could bless and save — us — Praise Him. Who lov - eth thus!
 heav'n our foot - steps guid - ing; To — Him. be — thanks and praise.

The melody, of unknown authorship, was a secular song; about 1563 it was adapted to Ludwig Helmhold's (1532-1598) 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 Sav - iour why should ag - o - ny be - fall —

Thee? Ah, my of - fen - ces thus to suf - fer —

call — Thee. Yet I should bear the — pain of — my de -

mer - it, Not — Thy — sweet spir - it.
 mer - it, Not Thy sweet spir - it.

The melody (1640) was written by Johann Crüger (1598-1662). The hymn is by Johann Heermann (1585-1647). English translation by John Troutbeck. This is the chorale used in No. 25 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
 2. Thou Heav'n - ly Bright - ness! Light Di - vine! O deep with - in my
 3. Here will I rest, and hold it fast, The Lord I love is

truth and light! O Sov'-reign meek and low - ly, Thou Root of Jes - se,
 heart now shine, And make Thee there an al - tar! Fill me with joy and
 First and Last, The End as the Be - gin ning! Here I can calm - ly

Da - vid's Son, My Lord and Bride - groom, Thou hast won My heart to serve Thee
 strength to be Thy mem - ber, ev - er - joined to Thee In love that can - not
 die, — for Thou Wilt raise me where Thou dwell - est now, A - bove all tears, all

sole - ly! Ho - ly art Thou, Fair and glo - rious, all vic - to - rious,
 fal - ter; Toward Thee long - ing Doth pos - sess me; turn and bless me;
 sin - ning: A - men! A - men! Come Lord Je - sus, soon re - lease us.

The melody is attributed to Phillip 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 36.

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.
 With deep yearn - ing, Lord, we - look for Thy re - turn - ing!

WHEN IN THE HOUR OF UTMOST NEED

Wenn wir in höchsten Nöthen sind

LOUIS BOURGEOIS - BACH

1. When in the hour of ut - most need We
 2. Ah! hide not for our sins Thy face, Ab -
 3. That so with all our hearts we may Once

know not where to look for aid, When days and nights of
 solve us through Thy bound - less grace, Be with us in our
 more our glad - thanks - giv - ings pay, And walk o - be - dient

anx - ious thought Nor help - nor coun - sel yet have brought,
 an - guish still, Free us at last from ev - 'ry ill;
 to Thy word, And now and ev - er praise the Lord.

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 (1547). 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 walten

GEORG NEUMARK-BACH

1. If — thou but suf - fer God to guide thee, And hope in
 2. On - ly be still and wait His leis - ure, In cheer - ful
 3. Sing, pray, and keep His ways un - swerv - ing, So do thine

Him through all — thy ways, He'll give thee strength, what -
 hope, with heart con - tent, To — take what - e'er — thy
 own part faith - ful - ly, And trust His word; — though

e'er be - tide — thee, And bear thee through the e - vil days, Who
 Fa - ther's pleas - ure And all - de - serv - ing love hath sent, Nor
 un - de - serv - ing, Thou yet shalt find — it true for thee — God

trusts in God's un - chang - ing love, Builds on — the rock that nought can move.
 doubt our in - most wants are known To Him Who chose us — for His own.
 nev - er yet for - sook at need The soul that trust - ed — Him in - deed.

The melody is by Georg Neumark (1621-1681), and dates from 1657. He is also the author of the text. Two different Bach settings of the first two lines are here given. English translation by Catherine Winkworth. The original hymn has seven stanzas.

WE CHRISTIANS MAY REJOICE TO-DAY

Wir Christenleut', hab'n jetzund Freud'

CASPAR FUGER, Jr.-BACH

1. We — Chris - tians may Re - joice to - day, Re -
 2. Then hith - er throng, With hap - py song, With —
 3. Yes, — let us praise, Yes, let us praise Our —

joice to - day, When Christ was born to com - fort and to
 hap - py song, To Him Whose birth and death are our as -
 God, and raise Loud hal - le - lu - jahs to the skies a -

save us; Who thus be - lieves, No long - er grieves, For
 sur - ance; Through Whom are we At last — set free From
 bove — us. The bliss be - stow'd To - day — by God To

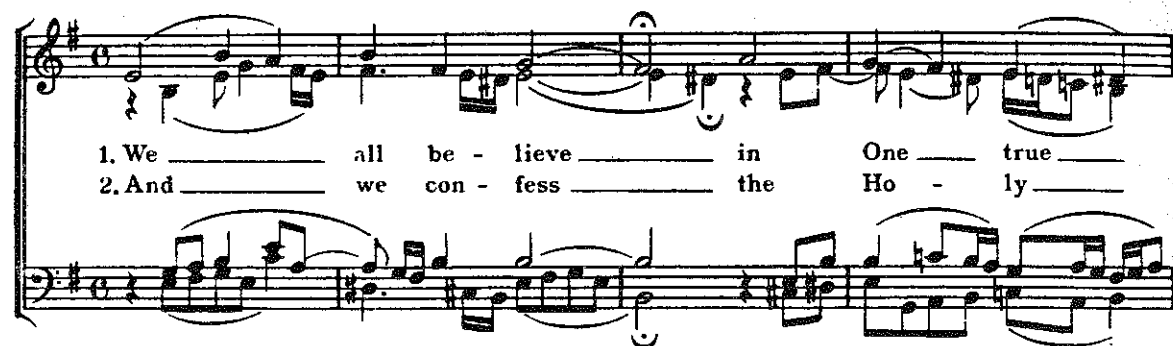
none are lost who grasp the hope He gave — us.
 sins and bur - dens that sur - pass'd en - dur - ance.
 cease - less thank - ful - ness and joy should move — us.

This Christmas hymn was written by Caspar Fuger, the elder, and the melody was provided by his son (?), Caspar Fuger the younger. English translation by Catherine Winkworth. The original hymn has five stanzas. Bach used this harmonization in Cantata 40.

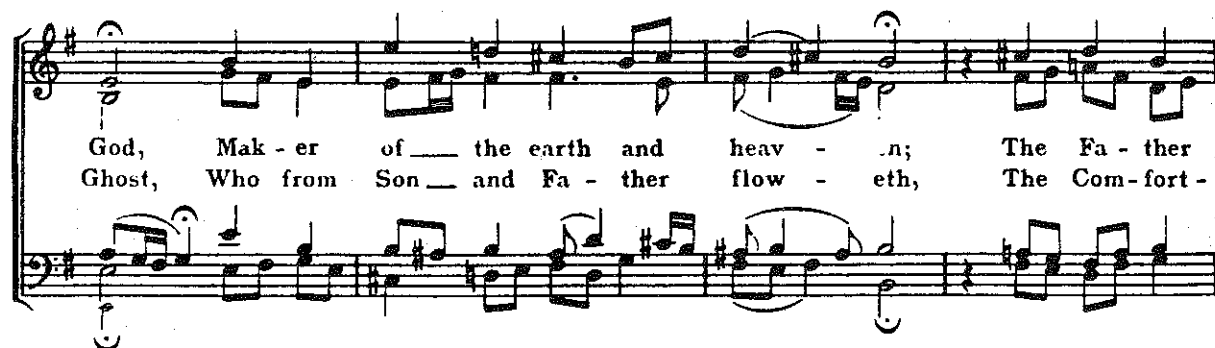
WE ALL BELIEVE IN ONE TRUE GOD

Wir glauben all' an einen Gott

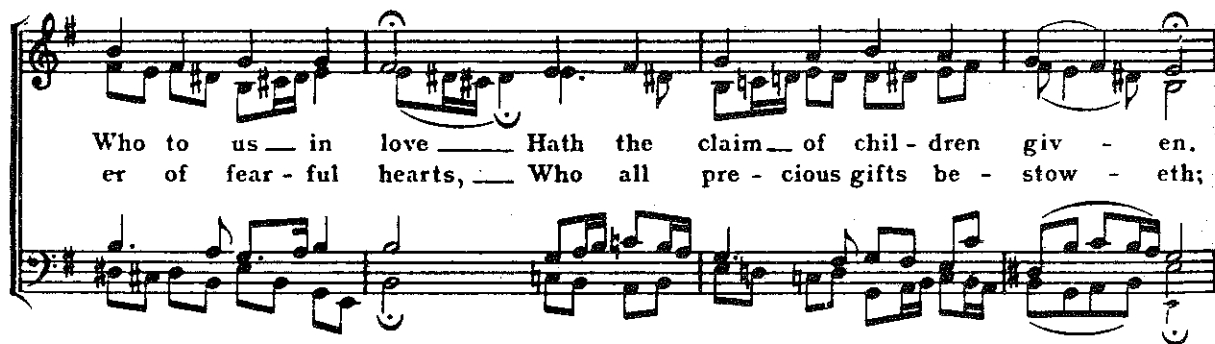
Anonymous — BACH



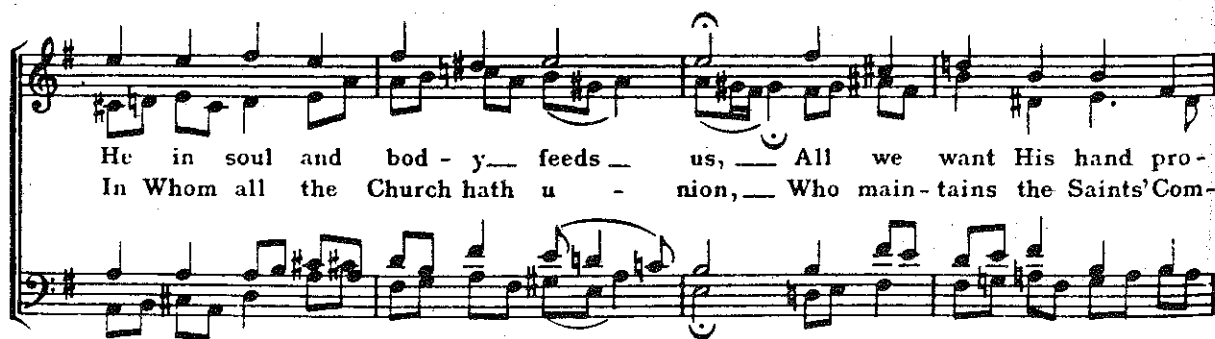
1. We all be - lieve in One true
2. And we con - fess the Ho - ly



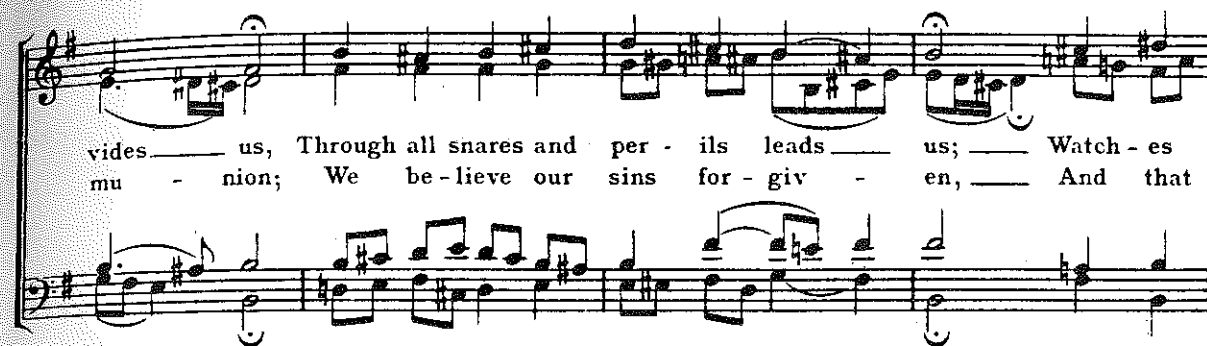
God, Mak - er of the earth and heav - en; The Fa - ther
Ghost, Who from Son and Fa - ther flow - eth, The Com - fort -



Who to us in love Hath the claim of chil - dren giv - en.
er of fear - ful hearts, Who all pre - cious gifts be - stow - eth;



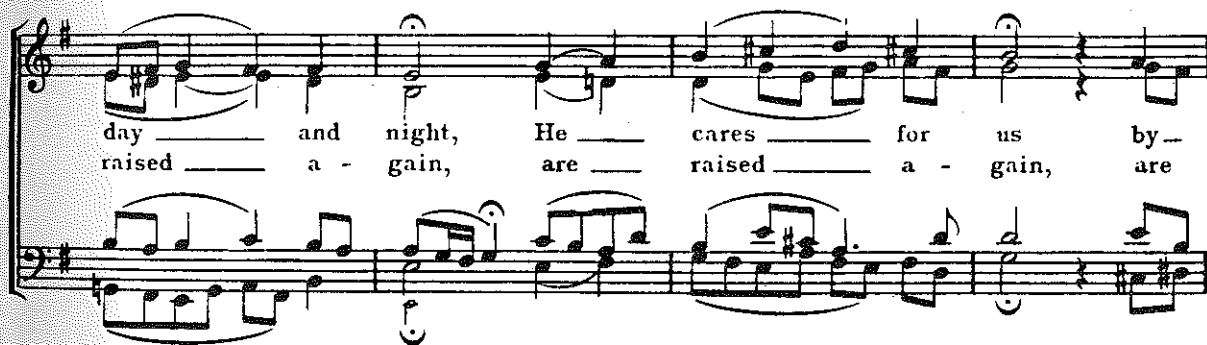
He in soul and bod - y feeds us, All we want His hand pro -
In Whom all the Church hath u - nion, Who main - tains the Saints' Com -



vides us, Through all snares and per - ils leads us; Watch - es
mu - nion; We be - lieve our sins for - giv - en, And that



that no harm be - tides us; He cares for us by
life with God in Heav - en Shall be, when we are



day and night, He cares for us by -
raised a - gain, are raised a - gain, are



day and night, All things are gov - ern'd by His might.
raised a - gain, Our por - tion in e - ter - ni - ty.

The melody, dating from 1524, is doubtless of ecclesiastic origin. This elaborate setting is an exceptional example 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 whith-er shall I flee, De-press'd with mis-er-y? Who
 2. Thou shalt my com-fort be, Since Thou hast died for me; I
 3. Lord, strength-en Thou my heart; To me such grace im-part That

is it that can ease-me, And from my sins re-lease-me? Man's
 am by Thee ac-quit-ted, Of all I e'er com-mit-ted; My
 nought which may a-wait-me From Thee may sep-a-rate-me. Let

help I vain have prov-ed, Sin's load re-mains un-mov-ed.
 sins by Thee were car-ried, And in Thy tomb in-ter-red.
 me with Thee, my Sav-iour, U-nit-ed be for ev-er.

The melody, from a secular source, was adapted by Johann Hermann Schein (1586-1630), and dates from 1627. Text by Johann Heermann (1585-1647). English translation from the Moravian Hymn Book. The original hymn has eleven stanzas. This harmonization is used in Cantata 148.

JESUS CHRIST, MY SURE DEFENCE

Jesus, meine Zuversicht

JOHANN CRÜGER-BACH

1. Je-sus Christ, my sure De-fence And my Sav-iour,
 2. Nay, too close-ly am I bound Un-to Him by
 3. On-ly draw a-way your heart Now from pleas-ures

ev-er liv-eth; Know-ing this, my con-fi-dence
 hope for ev-er; Faith's strong hand the Rock hath found,
 base and hol-low; Would ye there with Christ have part,

Rests up-on the hope it giv-eth, Tho' the night of
 Grasp'd it, and will leave it nev-er; Not the ban of
 Here His foot-steps ye must fol-low; Fix your heart be-

death be fraught Still with man-y an an-xious thought.
 death can part From its Lord the trust-ing heart.
 yond the skies, Whith-er ye your-selves would rise!

The melody was very probably written by Johann Crüger (1598-1662), and dates from 1653. 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 (1627-1667). 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 bless - ings flow, Praise

Him all crea - tures here be - low, Praise Him a -

bove, ye heav'n-ly host, Praise Fa - ther, Son, and — Ho - ly Ghost.

With English Text

SIXTY CHORALES

HARMONIZED BY

JOHANN SEBASTIAN BACH

Selected and Edited by

PERCY GOETSCHUIS, MUS. DOC.



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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 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."