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ALFRED DÜRR

PERFORMANCE PRACTICE OF BACH'S CANTATAS

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Preface

The two-volume work from which this essay is drawn represents an important new departure in the exploration of Bach's cantatas. Published jointly in 1971 by Bärenreiter (Kassel, Basel, Tours, London) and Deutscher Taschenbuch Verlag (Munich), Alfred Dürr's *Die Kantaten von Johann Sebastian Bach* was preceded by only one major publication dealing with Bach's cantata oeuvre, William Gillies Whittaker's *The Cantatas of Johann Sebastian Bach* (Oxford University Press, 1959). Despite its unquestionable quality, Whittaker's work was obsolete at the very time of its issue, as is suggested by a prefatory note from the publishers:

> Dr. Whittaker died after completing the typescript of this book . . . . In the years since the book was completed, much research has been carried out into the dating of Bach's cantatas, and a number of revised dates have been suggested. At present, however, no final agreement seems to have been reached on this matter, and it has therefore been decided to leave Dr. Whittaker's text unaltered.

The year before the publication of Whittaker's work saw the appearance of the significant studies by Georg von Dadelsen and Alfred Dürr through which the chronology of Bach's works was fundamentally revised and in which—the quoted remark notwithstanding—complete agreement had been reached.

Thus Dürr is the first to present a detailed discussion of Bach's cantatas from the point of view of the findings of modern Bach scholarship and of the true historical sequence in which these works were written. As General Editor of the *Neue Bach Ausgabe*, the new complete edition of Bach's works, the author commands a familiarity with the sources equalled only by very few scholars in our time, and it is on the basis of this knowledge that he presents a totally novel picture of Bach, the choral conductor—a picture that shows to what extent the genius of Bach's improvisation must have ruled his own performances.

The English translation was prepared by the editor and is presented as a special issue of the *American Choral Review* with kind permission from the publishers of the original text. The concluding lists of Bach's cantatas are based on the arrangement of Sections 3 and 4 of the Index to Dürr's work and information contained in his discussion of the

individual works, but this portion of the volume was also materially aided by the first English presentation of the new Bach chronology compiled by Gerhard Herz in his edition of Cantata No. 140 for the Norton Critical Scores series (cf. *American Choral Review*, Vol. XV, No. 3, July, 1973, pp. 25–28).

A.M.

Original Performance Material

Extant details of information concerning Bach's own performances of his cantatas are few indeed. It is true, the original performance parts of quite a large number of the works have been preserved. But representing, as they do, a period in which essential matters pertaining to the realization of the written score in actual sound were still left to improvisation or verbal communication—rather than being recorded on the page—the original parts give us little more than the straight musical text with a minimum of performance directions. It is all the more important to draw from these original sources all the pertinent information they will yield.[1]

The process of copying individual parts from Bach's autograph scores was always rushed and subject to extreme pressure of time. This can be gathered from various specific date entries. The parts for Cantata 174, a work written in 1729 for the Monday morning service after Whitsuntide, were completed on Whitsuntide Sunday (June 6)—the preceding day.[2] The completion of the score for the *Ode of Mourning* is dated October 15, 1727—two days before the performance. In order to cope with the demands of such a schedule, a definite plan of work was adopted from which Bach rarely deviated:

(a) A copyist—possibly assisted by others—extracts a single set of parts from the score.

(b) From this set other copyists duplicate the usual number of additional parts; namely, one violin I, one violin II, two continuo parts—in the case of church cantatas, one of them transposed to suit the customary organ pitch.[3]

(c) Bach revises the parts and adds figures to the organ part (in secular cantatas, to the harpsichord part).

[1] In the following discussion we shall attempt to reconstruct a normal performance situation under Bach's direction. Deviations from such a norm have doubtless existed but seem to have been rare.

[2] A vivid account of how the performance material for this cantata was apparently produced is given by Arthur Mendel in the Critical Report for the *Neue Bach-Ausgabe* edition, Series I, Vol. 14, pp. 109–115. Here Professor Mendel traces the process, evident from the identification of various handwritings, by which Bach and several copyists wrote the score and parts of this work—at times sharing in their haste one and the same manuscript portion.

[3] Until the beginning of the eighteenth century, German church compositions were written according to the old "choir pitch" which was one to one-and-a-half tones higher than the new "chamber pitch" introduced to Germany by French musicians. Owing to the lengths

The work phase listed under (c), being the last as well as the only one not absolutely required, was often slighted because of time limitations, or completely omitted.[4] As a consequence, a disturbing number of mistakes in copying remained uncorrected—in fact, the number of mistakes was so large that they could not possibly have been amended in performance (by recalling the problems encountered in rehearsal).

Equally telling is a consideration of details *not* contained in the original performance parts of Bach's cantatas. Completely, or almost completely absent are:

(a) *Any kind of cues.* None of Bach's singers could ever identify the harmonic context—to say nothing of the context of specific notes—into which his entrance was to fit.

(b) *Any kind of marks entered by the musicians in the course of rehearsals.* Corrections not appearing in the hand-writing of the individual copyist involved are, as a rule, Bach's own. This is more or less understandable since it would be necessary for Bach to compare the passage in question with the score for verification. But it is surprising that the same situation exists with regard to dynamic markings and articulation. What we know today as a typical rehearsal process in which the conductor announces various details to be entered in the parts ("measure 5 *piano*, please") evidently did not apply to Bach and his players. On the contrary, we can conclude from the presence of obvious mistakes (measures left out) that corrections were rarely or never made in rehearsal.

(c) *Directions calling for soloistic and choral performance.* We can, of course, generally assume the principle of soloistic performance for recitatives and arias, and of choral performance (i.e., with the inclusion of two *ripieno* singers sharing the written part at either side with the soloist—there was normally only *one* set of vocal parts!) for the choruses. Yet a systematic division of choral portions into passages intended for solo ensemble and those intended for full chorus, such as has been suggested by Wilhelm Ehmann for the *B Minor Mass*, can be documented only in special instances; it could *not* have been the rule.[5]

of pipes, organs could not be retuned to the modern pitch. This compelled Bach and his contemporaries to adopt a double notation in their church compositions, using either parts notated in a higher key for the woodwind instruments tuned according to chamber pitch (Bach's practice before 1723), or parts notated in a lower key for the organ (Bach's practice after 1723 when he had assumed the cantorship in Leipzig). The resulting complexity of original performance material often presents the modern performer with problems that are difficult to solve.

[4] Thus the absence of figures in some movements or entire works does not necessarily reflect the composer's explicit intentions.

[5] Wilhelm Ehmann's "Concertisten und Ripienisten in der H-Moll-Messe Johann Sebastian Bachs" was originally published in *Musik und Kirche*, Vol. 30 (1960), Nos. 2–6, cf. the preface for *American Choral Review*, Vol. XV, No. 2 (April, 1973). Cantatas 21, 24, 71, 76, 110, and 195 bear indications for *solo* and *tutti* performance of choral portions in the original sources.

It is imaginable that a change between *solo* and *tutti* was suggested by conducting motions even within choruses, but such changes would have included no provisions for changes in note values or in placing of text syllables.

Original Rehearsals

What has been said leads inevitably to the conclusion that there were no thorough rehearsals held in the preparation of Bach's own cantata performances. In view of the number of extant mistakes, we must, in fact, raise the question of whether there were any rehearsals at all. In any event, extreme pressure of time would again have been the rule. It is possible that, in place of Bach himself, a student in charge of the chorus might have gone over the parts with the boys—whenever there was any time left. Yet such rehearsal procedure would have served merely to forestall patent disruption of the performance.

Original Performance Forces

As stated earlier, the size of both chorus and orchestra was very small. Only in isolated cases was a duplicate set of vocal parts written out; and even in these cases it is not clear whether such *ripieno* parts—they contain the choral movements only—were intended to serve for a correspondingly larger chorus or for a more careful division of *solo* and *tutti* assignments within a performing group of minimal size. As a rule, the chorus numbered only twelve singers; even in exceptional cases there were never more than twenty-four. Compared with modern choral and orchestral sound, Bach's own performances must have had a pronounced chamber music character. Even the tutti chorus must have sounded like a chamber ensemble, while the timbre of the full orchestra, due to the small number of violins (two to three each), must have been much more dominated by the wind instruments than it is today.

Unmistakably defined, however, and firmly rooted as performance foundation by which all uncertainties were mended, was the *continuo* group.[6] It consisted of organ—in the case of secular cantatas, harpsichord—violone (an instrument of lesser tone volume than our double bass and presumably duplicating the violoncello tuning one octave lower), two violoncellos, and one or two bassoons. We cannot be certain that Bach always had this many continuo players at his disposal. Nor can we say with assurance that all of them were intended to play in all movements of a given work. On the other hand, we must note that rests for individual continuo instruments are rarely marked in the original performance material. If Bach had wished, for instance, to use the violone only in choral movements but have it rest in arias and recitatives—often the practice today—he would under the prevailing rush undoubtedly not have had all movements copied into all continuo parts. This holds true also for the use of the bassoon. Although there is no separately written bassoon part for a large number of cantatas, we may assume that the bassoonist (whenever available) read from the violoncello part. But where a special bassoon part has been preserved (for example, in Part I of the *Christmas Oratorio*), it almost invariably contains all movements.

The organ, too, was involved in all movements of church cantatas. In this respect Bach seems to have made merely a temporary exception

[6] We shall give special attention in this discussion to continuo problems because, due to the use of obsolete editions, the choice of instruments for the continuo in modern performances is still largely based on principles proven to be erroneous.

around 1732, as we can gather from the performance material for several cantatas: The organ part was marked *Tacet* in various movements of these works (never the first or last) without any indication that another instrument such as harpsichord or lute, was to take its place.[7] Bach explicitly abandoned this practice later; its validity can have been only provisional, possibly dictated by external circumstances.[8]

Bach's use of the harpsichord in his church cantatas remains very uncertain. The few instances in which a harpsichord part is preserved do not offer a real argument. For the most part, we are dealing here with one of the two untransposed continuo parts, in which figures were entered for a harpsichord accompaniment at a later date. This was apparently done because the organ was for some reason not usable when the work in question was revived. Thus, if the harpsichord was employed with any regularity at all for Bach's church cantata performances, it could have served only for Bach's own use—as the instrument from which Bach, conducting from the score, directed the performance. We do not know whether this was so; in fact, we have reason to doubt it. Carl Philipp Emanuel Bach wrote about his father:

> In his youth, and until the approach of old age, he played the violin clearly and penetratingly, and thus kept the orchestra in better order than he could have done with the harpsichord.[9]

Carl Philipp Emanuel was only nine years old at the end of the Cöthen period and thus received the decisive impressions of his father's work during the Leipzig years. Would he have made this statement if he had seen his father conduct the church music from the harpischord Sunday after Sunday?

[7] From the material available at present, we can quote the following cases in which *Tacet* markings appear:

Cantata 5—movements 2, 3, 4, 6
Cantata 9—movements 2, 3, 4, 6
Cantata 94—movements 2, 4, 7
Cantata 97—movements 3, 4, 7
Cantata 100—movements 2, 3, 5
Cantata 129—movements 2, 3, 4
Cantata 139—movements 2, 3, 4
Cantata 177—movements 2, 3, 4

[8] We can surmise this from the fact that Bach subsequently provided an organ part for all movements of Canata 129 and from the absence of any *Tacet* entries in cantatas written thereafter.

[9] Quoted from the translation in Hans T. David and Arthur Mendel, *The Bach Reader*, New York, 1945 (revised paperback edition, 1966), p. 277. The original text is published in Max Schneider, *Bach-Urkunden*, publications of the *Neue Bach-Gesellschaft*, Vol. VII, No. 3.

Original Performance Style

It is evident from what has been said that Bach's own performances must have been marked by a certain improvisational character. Under a leader of such qualities this might have meant a distinct advantage, and we may assume that capable musicians rose to such an inspired level of performance through Bach's direction that the problems of scant preparation no longer mattered. On the other hand, we cannot ignore the fact that a major part of the artistic effort was bound to be limited to rendering the notes correctly. This situation is clearly reflected in the description that Johann Matthias Gesner, director of the *Thomasschule*, gave of Bach in action:

> . . . watching over everything and bringing back to the rhythm and the beat, out of thirty or even forty musicians, one with a nod, another by tapping with his foot, a third with a warning finger; giving the right note to one from the top of his voice, to another from the bottom, and to a third from the middle of it—all alone, in the midst of the greatest din made by all the participants, and, although he is executing the most difficult part himself, noticing at once whenever and wherever a mistake occurs, holding everyone together, taking precautions everywhere, and repairing any unsteadiness, full of rhythm in every part of his body—this one man taking in all these harmonies with his keen ear and emitting with his voice alone the tone of all the voices.[10]

In this manner we will have to imagine Bach's influence as a conductor, not only in rehearsal but also in actual performance.

[10] Contained in a commentary for Gesner's edition of Mercus Fabius Quintilianus, *Institutio Oratoria* (1738). The English translation is again quoted from Hans T. David and Arthur Mendel, *The Bach Reader* (p. 231).

Conclusions for Modern Performance

Modern performance practice should be guided by the intentions of the composer—as far as these can be ascertained—not by the imperfections with which he had to reckon. Thus we cannot possibly dismiss the widened possibilities of modern performance by simply referring to Bach's improvisatory situation. Nevertheless, today's conductor will have to question again and again whether his concepts are not in conflict with Bach's own views and thus of disservice to Bach's work. This applies above all to the scale of the performing forces, but also to a scale of dynamics incompatible with Bach's polyphonic texture. A division of choral movements into sections for solo ensemble and full chorus, too, should only be decided upon from case to case—especially when more or less chordally conceived passages are involved; it should not become a rigidly applied manner of performance.

Greatest care should be given to the execution of the continuo part. Ever since Max Seiffert, in obvious disregard of the source evidence, adopted the exceptional situation of Bach's performances in 1732 (described above) as a rule to be followed, modern interpreters have used the harpsichord for arias, recitatives, and instrumental interludes, restricting the use of the organ to choral portions only. Yet this principle —in itself exaggerated considering the special model from which it was derived—was proven invalid by Arnold Schering as long ago as 1936.[11]

Thus it cannot be strongly enough emphasized: Replacing organ with harpsichord in solo numbers and in purely instrumental sections represents a compromise that runs counter to Bach's intentions.

The double bass (taking the place of Bach's violone) should normally be used in the continuo group throughout. It will be important, however, to insist on a sufficiently gentle quality of sound in solo sections. Whenever the natural volume of the modern instrument renders this too difficult, one may have to choose the lesser evil and give up the 16-foot register. But this must be considered merely an emergency measure not authenticated by Bach's own practice.

We may take it for granted that present day performers are sufficiently aware of the problems involved in using modern instruments instead of those specified by Bach; for instance, metal transverse flutes

[11] Seiffert's essay, "Praktische Bearbeitungen Bachscher Kompositonen," appeared in *Bach-Jahrbuch* 1904, pp. 51–76; Schering's refutation is contained in his monograph *Johann Sebastian Bachs Leipziger Kirchenmusik*, Leipzig, 1936.

instead of recorders. Wherever such exchange is unavoidable, one ought to do everything possible to arrive at a solution that can be justified in view of the work and our understanding of its creator's wishes.

Alphabetical and Numerical Listings of Cantatas

Bach did not number his cantatas. The numbering used today represents the order in which the cantatas were published in the Bach-Gesellschaft *edition begun in 1850 and completed in 1900. These numbers were adopted in the* Bach-Werke-Verzeichnis (*BWV*), *the thematic catalogue of Bach's works published by Wolfgang Schmieder in 1950.*

In the following alphabetical list the BWV numbers are given in parentheses after the respective cantata text beginnings. The choral scoring is indicated only for those cantatas that depart from the normal four-part texture; thus in all cases where no *notation appears in the "chorus" column, the choral scoring is SATB. The notation "chorale" indicates that the work concerned contains a concluding four-part chorale as its only choral section.*

The performance duration of the cantatas is obviously subject to variation; the number of minutes given here is to be understood as an estimated norm in each case.

The two columns of dates refer to the chronology established by the Bach biographer Philipp Spitta in 1880 and its complete modern revision based on the findings of Alfred Dürr and Georg von Dadelsen.

ALPHABETICAL LISTING

Title (No.)	Soli	Chorus	Duration in Mins.	Date Old	Date New
Ach Gott, vom Himmel sieh darein (2)	ATB		20	1723–27	1724
Ach Gott, wie manches Herzeleid (3)	SATB		27	1735–44	1725
Ach Gott, wie manches Herzeleid (58)	SB	none	17	1733	1727
Ach Herr, mich armen Sünder (135)	ATB		17	1735–44	1724
Ach! ich sehe, itzt, da ich zur Hochzeit gehe (162)	SATB	chorale	18	1715	1715
Ach, lieben Christen, seid getrost (114)	SATB		26	1735–45	1724
Ach wie flüchtig, ach wie nichtig (26)	SATB		19	1735–45	1724
Ärgre dich, o Seele, nicht (186)	SATB		40	1716 Rev.	1716 1723
Allein zu dir, Herr Jesu Christ (33)	ATB		27	1735–44	1724
Alles nur nach Gottes Willen (72)	SAB		20	1723–25	1715
Alles, was von Gott geboren (80a)—*lost*				1716	1715
Also hat Gott die Welt geliebt (68)	SB		20	1735	1725
Am Abend aber desselbigen Sabbats (42)	SATB	chorale	33	1731	1725
Amore traditore (203)	B	none	14		
Angenehmes Wiederau, freue dich (30a)	SATB		47	1737	1737
Auf Christi Himmelfahrt allein (128)	ATB		22	1735	1725
Auf, mein Herz! Des Herren Tag; *see:* Ich lebe, mein Herze (145)					
Auf, schmetternde Töne (207a)	SATB		31	1734	1735
Auf, süss entzückende Gewalt—*lost*				1725	1725
Aus der Tiefen rufe ich, Herr, zu dir (131)	SATB		24	1707	1707
Aus tiefer Not schrei ich zu dir (38)	SATB		21	1735–44	1724
Barmherziges Herze der ewigen Liebe (185)	SATB	chorale	16	1715 Rev.	1715 1723
Bekennen will ich seinen Namen (200)			5	1735–49	1741–49
Bereitet die Wege, bereitet die Bahn (132)	SATB	chorale	22	1715	1715

Title (No.)	Soli	Chorus	Duration in Mins.	Date Old	Date New
Bisher habt ihr nichts gebeten in meinem Namen (87)	ATB	chorale	22	1735	1725
Blast Lärmen, ihr Feinde (205a)—*lost*				1734	1734
Bleib bei uns, denn es will Abend werden (6)	SATB		26	1736	1725
Brich dem Hungrigen dein Brot (39)	SAB		24	1732	1726
Bringet dem Herrn Ehre seines Namens (148)	AT		23	1725	1725
Christ lag in Todesbanden (4)	SATB		22	1724	1707 Rev. 1724
Christ unser Herr zum Jordan kam (7)	ATB		26	1735–44	1724
Christen, ätzet diesen Tag (63)	STAB		30	1723	1713
Christum wir sollen loben schon (121)	SATB		21	1735–44	1724
Christus, der ist mein Leben (95)	STB		21	1732	1723
Das ist je gewisslich wahr (141)—*spurious*	ATB				
Das neugeborne Kindelein (122)	SATB		20	1742	1724
Darzu ist erschienen der Sohn Gottes (40)	ATB		20	1723	1723
Dem Gerechten muss das Licht (195)	STB		16	1730	1741–49
Denn du wirst meine Seele nicht in der Hölle lassen (15)—*spurious*	SATB				
Der Friede sei mit dir (158)	SB	chorale	12		
Der Herr denket an uns (196)	STB		14	1708	1708
Der Herr ist mein getreuer Hirt (112)	SATB		15	1731	1731
Der Himmel dacht auf Anhalts Ruhm und Glück (66a)—*lost*	ATB			1718	1718
Der Himmel lacht! die Erde jubilieret (31)	STB	SSATB	24	1715 Rev. 1731	1715
Dich loben die lieblichen Strahlen der Sonne (App. 6)—*lost*				1720	1720
Die Elenden sollen essen (75)	SATB		40	1723	1723
Die Freude reget sich (36b)	SATB		30	1733	1732–35
Die Himmel erzählen die Ehre Gottes (76)	SATB		35	1723	1723
Die Zeit, die Tag und Jahre macht (134a)	AT		41	1718–19	1719
Du Friedefürst, Herr Jesu Christ (116)	SATB		21	1745	1724
Du Hirte Israel, höre (104)	TB		23	1723–27	1724

Title (No.)	Soli	Chorus	Duration in Mins.	Date Old	Date New
Du sollt Gott, deinen Herren, lieben (77)	SATB		17	1723–27	1723
Du wahrer Gott und Davids Sohn (23)	SAT		20	1723	1723
Durchlauchster Leopold (173a)	SATB		23	1717	1722
Ehre sei dir, Gott, gesungen (248, V) (*Christmas Oratorio*)	SATB		26	1734	1734
Ehre sei Gott in der Höhe (197a)—*lost*				1730–32	1728
Ein feste Burg ist unser Gott (80)	SATB		30	1730–39	1724
Ein Herz, das seinen Jesum lebend weiss (134)	AT		29	1731	1724
Ein ungefärbt Gemüte (24)	ATB		21	1723	1723
Entfernet euch, ihr heitern Sterne (App. 9)—*lost*				1727	1727
Entfliehet, verschwindet, entweichet, ihr Sorgen (249a)	SATB	none	47	1725	1725
Er rufet seinen Schafen mit Namen (175)	ATB	chorale	18	1735–36	1725
Erforsche mich, Gott, und erfahre mein Herz (136)	ATB		21	1723	1723
Erfreut euch, ihr Herzen (66)	ATB		32	1731	1724
Erfreute Zeit im neuen Bunde (83)	ATB	chorale	20	1724	1724
Erhalt uns, Herr, bei deinem Wort (126)	ATB		22	1735–44	1725
Erhöhtes Fleisch und Blut (173)	SATB		17	1730	1724
Erschallet, ihr Lieder (172)	SATB		25	1724–25	1714
Erwählte Pleissenstadt (216a)—*lost*					
Erwünschtes Freudenlicht (184)	SAT		25	1723	1723
Es erhub sich ein Streit (19)	STB		22	1725–26	1726
Es ist das Heil uns kommen her (9)	SATB		28	1731	1732–35
Es ist dir gesagt, Mensch, was gut ist (45)	ATB		23	1735–44	1726
Es ist ein trotzig und verzagt Ding (176)	SAB		13	1732–35	1725
Es ist euch gut, dass ich hingehe (108)	ATB		20	1735	1725
Es ist nichts Gesundes an meinem Leibe (25)	STB		16	1731	1723
Es lebe der König, der Vater im Lande (App. 11)—*lost*				1732	1732
Es reisset euch ein schrecklich Ende (90)*	ATB	chorale	14	1740	1723

* The text version "reifet" is an error contained in earlier editions.

Title (No.)	Soli	Chorus	Duration in Mins.	Date Old	Date New
Es wartet alles auf dich (187)	SAB		25	1732	1726
Fallt mit Danken, fallt mit Loben (248, IV) (*Christmas Oratorio*)	SSTB		27	1734	1734
Falsche Welt, dir trau ich nicht (52)	S	chorale	18	1730	1726
Freue dich, erlöste Schar (30)	SATB		40	1738	1736–40
Froher Tag, verlangte Stunden (App. 18)—*lost*				1732	1732
Frohes Volk, vergnügte Sachesen (App. 12)—*lost*				1733	1733
Geist und Seele wird verwirret (35)	A	none	31	1731	1726
Gelobet sei der Herr, mein Gott (129)	SAB		24	1732	1726
Gelobet seist du, Jesu Christ (91)	SATB		20	1735–44	1724
Geschwinde, ihr wirbelnden Winde (201) (*Der Streit zwischen Phoebus und Pan*)	SATTBB	none	54	1731	1729
Gesegnet ist die Zuversicht (App. 1)—*lost*					
Gleichwie der Regen und Schnee (18)	STB		21	1713–14	1713
Gloria in excelsis Deo (191)	ST	SSATB	17	1740	1741–49
Gott der Herr ist Sonn und Schild (79)	SAB		17	1735	1725
Gott fähret auf mit Jauchzen (43)	SATB		25	1735	1726
Gott, gib dein Gerichte dem Könige (App. 3)—*lost*				1730	1730
Gott ist mein König (71)	SATB		20	1708	1708
Gott ist unsre Zuversicht (197)	SAB		20	1737–38	1736–40
Gott, man lobet dich in der Stille (120)	SATB		26	1728	1728
Gott, man lobet dich in der Stille (120b)—*lost*					
Gott soll allein mein Herze haben (169)	A	chorale	27	1731–32	1726
Gott, wie dein Name, so ist auch dein Ruhm (171)	SATB		22	1730–36	1729
Gottes Zeit ist die allerbeste Zeit (106)	AB		23	1711	1707
Gottlob! nun geht das Jahr zu Ende (28)	SATB		20	1723–36	1725
Halt im Gedächtnis Jesum Christ (67)	ATB		17	1723–27	1724
Herr Christ, der einge Gottessohn (96)	SATB		17	1735–44	1724
Herr, deine Augen sehen nach dem Glauben (102)	ATB		24	1731–32	1726

Title (No.)	Soli	Chorus	Duration in Mins.	Date Old	Date New
Herr, gehe nicht ins Gericht (105)	SATB		25	1723–27	1723
Herr Gott, Beherrscher aller Dinge (120a)—*incomplete*	SATB			1728–33	1729
Herr Gott, dich loben alle wir (130)	SATB		14	1735–44	1724
Herr Gott, dich loben wir (16)	ATB		21	1724	1726
Herr Jesu Christ, du höchstes Gut (113)	SATB		30	1724	1724
Herr Jesu Christ, wahr' Mensch und Gott (127)	STB		21	1735–44	1725
Herr, wenn die stolzen Feinde schnauben (248, VI) (*Christmas Oratorio*)	SATB		25	1734	1734
Herr, wie du willt, so schicks mit mir (73)	STB		17	1723–27	1724
Herrscher des Himmels, erhöre das Lallen (248, III) (*Christmas Oratorio*)	SATB		26	1734	1734
Herrscher des Himmels, König der Ehren—*lost*				1740	1740
Herz und Mund und Tat und Leben (147)	SATB		34	1716 Rev. 1723	1716 Rev. 1727
Herz und Mund und Tat und Leben (147a)				1716	1716
Heut ist gewiss ein guter Tag (App. 7)—*lost*				1720	1720
Himmelskönig, sei willkommen (182)	ATB		30	1714–15	1714
Höchsterwünschtes Freudenfest (194)	SATB		39	1723	1717–23 Rev. 1723
Ich armer Mensch, ich Sündenknecht (55)	T	chorale	15	1731–32	1726
Ich bin ein guter Hirt (85)	SATB	chorale	20	1735	1725
Ich bin ein Pilgrim in der Welt—*almost completely lost*				1729	1729
Ich bin in mir vergnügt (204)	S	none	31	1728	1726–27
Ich bin vergnügt mit meinem Glücke (84)	S	chorale	16	1731–32	1727
Ich elender Mensch, wer wird mich erlösen (48)	AT		16	1732	1723
Ich freue mich in dir (133)	SATB		20	1735–37	1724
Ich geh und suche mit Verlangen (49)	SB	none	29	1731	1726

Title (No.)	Soli	Chorus	Duration in Mins.	Date Old	Date New
Ich glaube, lieber Herr, hilf meinem Unglauben (109)	AT		25	1727–36	1723
Ich hab in Gottes Herz und Sinn (92)	SATB		33	1735–44	1725
Ich habe genung (82)	B	none	23	1731–32	1727
Ich habe meine Zuversicht (188)	SATB	chorale	29	1731	1728
Ich hatte viel Bekümmernis (21)	STB		44	1714	1713 Rev. 1723
Ich lasse dich nicht, du segnest mich denn (157)	TB	chorale	21	1727	1727
Ich lebe, mein Herze, zu deinem Ergötzen (145)	STB		19	1729–30	1729
Ich liebe den Höchsten von ganzem Gemüte (174)	ATB	chorale	23	1729	1729
Ich ruf zu dir, Herr Jesu Christ (177)	SAT		28	1732	1732
Ich steh mit einem Fuss im Grabe (156)	ATB	chorale	17	1729–30	1729
Ich weiss, dass mein Erlöser lebt (160)—*spurious*	T	none			
Ich will den Kreuzstab gerne tragen (56)	B	chorale	21	1731–32	1726
Ihr, die ihr euch von Christo nennet (164)	SATB	chorale	17	1723–24	1725
Ihr Häuser des Himmels (193a)—*lost*	SA			1717–23	1717–23
Ihr Menschen, rühmet Gottes Liebe (167)	SATB	chorale	18	1723–27	1723
Ihr Tore [Pforten] zu Zion (193)—*incomplete*	SA			1738	1726
Ihr wallenden Wolken—*lost*					
Ihr werdet weinen und heulen (103)	AT		18	1735	1725
In allen meinen Taten (97)	SATB		32	1734	1734
Jauchzet, frohlocket! (248, I) (*Christmas Oratorio*)	SATB		29	1734	1734
Jauchzet Gott in allen Landen (51)	S	none	20	1731–32	1730
Jesu, der du meine Seele (78)	SATB		25	1735–44	1724
Jesu, nun sei gepreiset (41)	SATB		30	1735–36	1725
Jesus nahm zu sich die Zwölfe (22)	ATB		20	1723	1723
Jesus schläft, was soll ich hoffen (81)	ATB	chorale	19	1724	1724
Klagt, Kinder, klagt es aller Welt (244a)—*lost*				1728	1729
Komm, du süsse Todesstunde (161)	AT		19	1715	1715
Kommt, eilet und laufet (249) (*Easter Oratorio*)	SATB		47	1736	1725

Title (No.)	Soli	Chorus	Duration in Mins.	Date Old	Date New
Lass, Fürstin, lass noch einen Strahl (198)	SATB		35	1727	1727
Lasst uns sorgen, lasst uns wachen (213)	SATB		45	1733	1733
Leb ich, oder leb ich nicht—*lost*					
Leichgesinnte Flattergeister (181)	SATB		14	1723–27	1724
Liebster Gott, wenn werd ich sterben (8)	SATB		23	1724	1724
Liebster Immanuel, Herzog der Frommen (123)	ATB		22	1735–44	1725
Liebster Jesu, mein Verlangen (32)	SB	chorale	24	1740	1726
Lobe den Herren, den mächtigen König der Ehren (137)	SATB		18	1732–47	1725
Lobe den Herrn, meine Seele (69)	SATB		27	1724	1741–49
Lobe den Herrn, meine Seele (69a)	SATB		27	1724	1723
Lobe den Herrn, meine Seele (143)	STB		14	1735	1708–14
Lobet den Herrn, alle seine Heerscharen (App. 5)—*lost*				1718	1718
Lobet Gott in seinen Reichen (11) (*Ascension Oratorio*)	SATB		32	1730–40	1735
Mache dich, mein Geist, bereit (115)	SATB		22	1735–44	1724
Man singet mit Freuden vom Sieg (149)	SATB		22	1731	1728
Mein Gott, wie lang, ach lange (155)	SATB	chorale	13	1716	1716
Mein Gott, nimm die gerechte Seele (App. 17)—*lost*					
Mein Herze schwimmt im Blut (199)	S	none	26	1714–15	1714
Mein liebster Jesus ist verloren (154)	ATB	chorale	17	1735–44	1724
Meine Seel erhebt den Herren (10)	SATB		23	1724	1724
Meine Seele rühmt und preist (189) —*spurious*	T	none			
Meine Seele soll Gott loben (223)—*lost*				1708	1708
Meine Seufzer, meine Tränen (13)	SATB	chorale	21	1740	1726
Meinen Jesum lass ich nicht (124)	SATB		17	1735–44	1725
Mer hahn en neue Oberkeet (212) (*Peasant Cantata*)	SB	none	30	1742	1742
Mit Fried und Freud ich fahr dahin (125)	ATB		24	1735–44	1725
Mit Gnaden bekröne der Himmel die Zeiten; *see* Die Zeit, die Tag und Jahre macht (134a)	AT		41		

Title (No.)	Soli	Chorus	Duration in Mins.	Date Old	Date New
Murmelt nur, ihr heitern Bäche—*lost*					
Nach dir, Herr, verlanget mich (150)	SATB		17	1712	1708–10
Nimm von uns, Herr, du treuer Gott (101)	SATB		25	1735–44	1724
Nimm, was dein ist, und gehe hin (144)	SAT		16	1723–27	1724
Non sa che sia dolore (209)	S	none	24		
Nun danket alle Gott (192)	SB		15	1731–46	1730
Nun ist das Heil und die Kraft (50)	none	SSAATTBB	5	1740	1723
Nun komm, der Heiden Heiland (61)	STB		18	1714	1714
Nun komm, der Heiden Heiland (62)	SATB		22	1735–44	1724
Nur jedem das Seine (163)	SATB	chorale	18	1715	1715
O angenehme Melodei (210a)—*incomplete*	S	none		1739	1736–40
O ewiges Feuer, o Ursprung der Liebe (34) (For Whitsuntide)	ATB		21	1740–41	1741–49
O ewiges Feuer, o Ursprung der Liebe (34a)—*incomplete* (*Wedding Cantata*)	ATB			1730–34	1726
O Ewigkeit, du Donnerwort (20)	ATB		31	1723–27	1724
O Ewigkeit, du Donnerwort (60)	ATB	chorale	20	1732	1723
O heilges Geist- und Wasserbad (165)	SATB	chorale	15	1724	1715
O holder Tag, erwünschte Zeit (210)	S	none	39	1734–35	1741–49
O Jesu Christ (118)*	none			1748	1736–37
Preise dein Glücke, gesegnetes Sachsen (215)			37	1734	1734
Preise, Jerusalem, den Herrn (119)	SATB		27	1723	1723
Schau, lieber Gott, wie meine Feind (153)	ATB	chorale	15	1724–27	1724
Schauet doch und sehet (46)	ATB		20	1723–27	1723
Schlage doch, gewünschte Stunde (53)—*spurious*	A	none			
Schleicht, spielende Wellen (206)	SATB		43	1733	1736
Schliess die Gruft! ihr Trauerglocken (App. 16)—*lost*					
Schmücke dich, o liebe Seele (180)	SATB		28	1735–44	1724
Schweigt stille, plaudert nicht (211)	STB	none	27	1732	1732–35

* This brief work for four-part chorus and brass ensemble (the latter subsequently rearranged by Bach for woodwinds and strings)—one of the most beautiful choral pieces from Bach's later years—is listed as Cantata No. 118 in the old complete edition of Bach's works, but in accordance with its original title it is included in the motet volume of the new complete edition.—Ed.

Title (No.)	Soli	Chorus	Duration in Mins.	Date Old	Date New
Schwingt freudig euch empor (36) (Advent)	SATB		31	1728–36	1731
Schwingt freudig euch empor (36c) (*Birthday Cantata*)	SATB		29	1733–34	1725
Sehet, welch eine Liebe (64)	SAB		25	1723	1723
Sehet, wir gehn hinauf gen Jerusalem (159)	ATB	chorale	17	1727	1729
Sei Lob und Ehr dem höchsten Gut (117)	ATB		26	1733	1728–31
Sein Segen fliesst daher wie ein Strom (App. 14)—*lost*				1725	1725
Selig ist der Mann (57)	SB	chorale	28	1740	1725
Sie werden aus Saba alle kommen (65)	TB		18	1724–25	1724
Sie werden euch in den Bann tun (44)	SATB		22	1723–27	1724
Sie werden euch in den Bann tun (183)	SATB	chorale	15	1735	1725
Siehe der Hüter Israel (App. 15)—*lost*				1724	1724
Siehe, ich will viel Fischer aussenden (88)	SATB	chorale	22	1732	1726
Siehe zu, dass deine Gottesfurcht nicht Heuchelei sei (179)	STB		19	1724	1723
Singet dem Herrn ein neues Lied (190)	ATB		19	1724	1724
Singet dem Herrn ein neues Lied (190a)—*lost*					
So du mit deinem Munde; *see:* Ich lebe, mein Herze (145)					
So kämpfet nur, ihr muntern Töne (App. 10)—*lost*				1731	1731
Steigt freudig in die Luft (36a)—*lost*	SATB			1726	1726
Süsser Trost, mein Jesus kommt (151)	SATB	chorale	18	1735–40	1725
Thomana sass annoch betrübt (App. 19)—*lost*				1734	1734
Tönet, ihr Pauken! Erschallet, Trompeten! (214)			27	1733	1733
Tritt auf die Glaubensbahn (152)	SB	none	21	1714	1714
Tue Rechnung! Donnerwort (168)	SATB	chorale	17	1715	1725
Und es waren Hirten in derselben Gegend (248, II) (*Christmas Oratorio*)	SATB			1723–24	1734

Title (No)	Soli	Chorus	Duration in Mins.	Date Old	Date New
Uns ist ein Kind geboren (142)—*spurious*	ATB				
Unser Mund sei voll Lachens (110)	SATB		27	1734	1725
Vereinigte Zwietracht der wechselnden Saiten (207)	SATB		32	1726	1726
Vergnügte Pleissenstadt (216)—*incomplete*				1728	1728
Vergnügte Ruh, beliebte Seelenlust (170)	A	none	24	1731–32	1726
Verjaget, zerstreuet, zerrüttet, ihr Sterne (249b)—*lost*				1726	1726
Wachet auf, ruft uns die Stimme (140)	STB		31	1731–42	1731
Wachet! betet! betet! wachet! (70)	SATB		26	1723	1723
Wachet! betet! betet! wachet! (70a)				1716	1716
Wär Gott nicht mit uns diese Zeit (14)	STB		18	1735	1735
Wahrlich, wahrlich, ich sage euch (86)	SATB	chorale	18	1723–27	1724
Warum betrübst du dich, mein Herz (138)	SATB		20	1732	1723
Was frag ich nach der Welt (94)	SATB		23	1735	1724
Was Gott tut, das ist wohlgetan (98)	SATB		17	1731–32	1726
Was Gott tut, das ist wohlgetan (99)	SATB		21	1733	1724
Was Gott tut, das ist wohlgetan (100)	SATB		25	1732–35	1732–35
Was mein Gott will, das gscheh allzeit (111)	SATB		22	1735–44	1725
Was mir behagt, ist nur die muntre Jagd (208, 208a)	SSTB	SSTB	39	1716	1713
Was soll ich aus dir machen, Ephraim (89)	SAB	chorale	14	1732	1723
Was willst du dich betrüben (107)	STB		20	1735	1724
Weichet nur, betrübte Schatten (202)	S	none	23	1718–23	1718–23
Weinen, Klagen, Sorgen, Zagen (12)	ATB		28	1714	1714
Wer da gläubet und getauft wird (37)	SATB		21	1729	1724
Wer Dank opfert, der preiset mich (17)	SATB		19	1732–37	1726
Wer mich liebet, der wird mein Wort halten (59)	SB	chorale	14	1728	1723
Wer mich liebet, der wird mein Wort halten (74)	SATB		24	1731–35	1725
Wer nur den lieben Gott lässt walten (93)	SATB		23	1728	1724

Title (No.)	Soli	Chorus	Duration in Mins.	Date Old	Date New
Wer sich selbst erhöhet, der soll erniedriget werden (47)	SB		24	1720	1726
Wer weiss, wie nahe mir mein Ende (27)	SATB		19	1731	1726
Widerstehe doch der Sünde (54)	A	none	14	1730	1714
Wie schön leuchtet der Morgenstern (1)	STB		25	1733–44	1725
Willkommen! Ihr herrschenden Götter der Erden (App. 13)—*lost*				1728	1728
Wir danken dir, Gott, wir danken dir (29)	SATB		28	1731	1731
Wir müssen durch viel Trübsal (146)	SATB		40	1740	1726
Wo gehest du hin (166)	ATB	chorale	17	1723–27	1724
Wo Gott, der Herr, nicht bei uns hält (178)	ATB		23	1735–44	1724
Wo soll ich fliehen hin (5)	SATB		23	1735–45	1724
Wohl dem, der sich auf seinen Gott (139)	SATB		23	1735–45	1724
Wünschet Jerusalem Glück (App. 4) —*lost*				1727	1726
Zerreisset, zersprenget, zertrümmert die Gruft (205)	SATB		41	1725	1725

LISTING ACCORDING TO BWV NUMBERS

1 Wie schön leuchtet der Morgenstern
2 Ach Gott, vom Himmel sieh darein
3 Ach Gott, wie manches Herzeleid
4 Christ lag in Todesbanden
5 Wo soll ich fliehen hin
6 Bleib bei uns, denn es will Abend werden
7 Christ unser Herr zum Jordan kam
8 Liebster Gott, wenn werd ich sterben
9 Es ist das Heil uns kommen her
10 Meine Seel erhebt den Herren
11 Lobet Gott in seinen Reichen (*Ascension Oratorio*)
12 Weinen, Klagen, Sorgen, Zagen
13 Meine Seufzer, meine Tränen
14 Wär Gott nicht mit uns diese Zeit
15 Denn du wirst meine Seele nicht in der Hölle lassen
16 Herr Gott, dich loben wir
17 Wer Dank opfert, der preiset mich
18 Gleichwie der Regen und Schnee
19 Es erhub sich ein Streit
20 O Ewigkeit, du Donnerwort
21 Ich hatte viel Bekümmernis
22 Jesus nahm zu sich die Zwölfe
23 Du wahrer Gott und Davids Sohn
24 Ein ungefärbt Gemüte
25 Es ist nichts Gesundes an meinem Leibe
26 Ach wie flüchtig, ach wie nichtig
27 Wer weiss, wie nahe mir mein Ende
28 Gottlob! nun geht das Jahr zu Ende
29 Wir danken dir, Gott, wir danken dir
30 Freue dich, erlöste Schar
30a Angenehmes Wiederau, freue dich
31 Der Himmel lacht! die Erde jubilieret
32 Liebster Jesu, mein Verlangen
33 Allein zu dir, Herr Jesu Christ
34 O ewiges Feuer, o Ursprung der Liebe
34a O ewiges Feuer, o Ursprung der Liebe
35 Geist und Seele wird verwirret
36 Schwingt freudig euch empor
36a Steigt freudig in die Luft
36b Die Freude reget sich
36c Schwingt freudig euch empor

37 Wer da gläubet und getauft wird
38 Aus tiefer Not schrei ich zu dir
39 Brich dem Hungrigen dein Brot
40 Darzu ist erschienen der Sohn Gottes
41 Jesu, nun sei gepreiset
42 Am Abend aber desselbigen Sabbats
43 Gott fähret auf mit Jauchzen
44 Sie werden euch in den Bann tun
45 Es ist dir gesagt, Mensch, was gut ist
46 Schauet doch und sehet
47 Wer sich selbst erhöhet, der soll erniedriget werden
48 Ich elender Mensch, wer wird mich erlösen
49 Ich geh und suche mit Verlangen
50 Nun ist das Heil und die Kraft
51 Jauchzet Gott in allen Landen
52 Falsche Welt, dir trau ich nicht
53 Schlage doch, gewünschte Stunde
54 Widerstehe doch der Sünde
55 Ich armer Mensch, ich Sündenknecht
56 Ich will den Kreuzstab gerne tragen
57 Selig ist der Mann
58 Ach Gott, wie manches Herzeleid
59 Wer mich liebet, der wird mein Wort halten
60 O Ewigkeit, du Donnerwort
61 Nun komm, der Heiden Heiland
62 Nun komm, der Heiden Heiland
63 Christen, ätzet diesen Tag
64 Sehet, welch eine Liebe
65 Sie werden aus Saba alle kommen
66 Erfreut euch, ihr Herzen
66a Der Himmel dacht auf Anhalts Ruhm und Glück
67 Halt im Gedächtnis Jesum Christ
68 Also hat Gott die Welt geliebt
69 Lobe den Herrn, meine Seele
69a Lobe den Herrn, meine Seele
70 Wachet! betet! betet! wachet!
70a Wachet! betet! betet! wachet!
71 Gott ist mein König
72 Alles nur nach Gottes Willen
73 Herr, wie du willt, so schicks mit mir
74 Wer mich liebet, der wird mein Wort halten
75 Die Elenden sollen essen
76 Die Himmel erzählen die Ehre Gottes
77 Du sollt Gott, deinen Herren, lieben
78 Jesu, der du meine Seele
79 Gott der Herr ist Sonn und Schild
80 Ein feste Burg ist unser Gott

80a Alles, was von Gott geboren
81 Jesus schläft, was soll ich hoffen
82 Ich habe genung
83 Erfreute Zeit im neuen Bunde
84 Ich bin vergnügt mit meinem Glücke
85 Ich bin ein guter Hirt
86 Wahrlich, wahrlich, ich sage euch
87 Bisher habt ihr nichts gebeten in meinem Namen
88 Siehe, ich will viel Fischer aussenden
89 Was soll ich aus dir machen, Ephraim
90 Es reisset euch ein schrecklich Ende
91 Gelobet seist du, Jesu Christ
92 Ich hab in Gottes Herz und Sinn
93 Wer nur den lieben Gott lässt walten
94 Was frag ich nach der Welt
95 Christus, der ist mein Leben
96 Herr Christ, der einge Gottessohn
97 In allen meinen Taten
98 Was Gott tut, das ist wohlgetan
99 Was Gott tut, das ist wohlgetan
100 Was Gott tut, das ist wohlgetan
101 Nimm von uns, Herr, du treuer Gott
102 Herr, deine Augen sehen nach dem Glauben
103 Ihr werdet weinen und heulen
104 Du Hirte Israel, höre
105 Herr, gehe nicht ins Gericht
106 Gottes Zeit ist die allerbeste Zeit
107 Was willst du dich betrüben
108 Es ist euch gut, dass ich hingehe
109 Ich glaube, lieber Herr, hilf meinem Unglauben
110 Unser Mund sei voll Lachens
111 Was mein Gott will, das gscheh allzeit
112 Der Herr ist mein getreuer Hirt
113 Herr Jesu Christ, du höchstes Gut
114 Ach, lieben Christen, seid getrost
115 Mache dich, mein Geist, bereit
116 Du Friedefürst, Herr Jesu Christ
117 Sei Lob und Ehr dem höchsten Gut
118 O Jesu Christ*
119 Preise, Jerusalem, den Herrn
120 Gott, man lobet dich in der Stille
120a Herr Gott, Beherrscher aller Dinge
120b Gott, man lobet dich in der Stille
121 Christum wir sollen loben schon
122 Das neugeborne Kindelein

* See footnote p. 23

123 Liebster Immanuel, Herzog der Frommen
124 Meinen Jesum lass ich nicht
125 Mit Fried und Freud ich fahr dahin
126 Erhalt uns, Herr, bei deinem Wort
127 Herr Jesu Christ, wahr' Mensch und Gott
128 Auf Christi Himmelfahrt allein
129 Gelobet sei der Herr, mein Gott
130 Herr Gott, dich loben alle wir
131 Aus der Tiefen rufe ich, Herr, zu dir
132 Bereitet die Wege, bereitet die Bahn
133 Ich freue mich in dir
134 Ein Herz, das seinen Jesum lebend weiss
134a Die Zeit, die Tag und Jahre macht
135 Ach Herr, mich armen Sünder
136 Erforsche mich, Gott, und erfahre mein Herz
137 Lobe den Herren, den mächtigen König der Ehren
138 Warum betrübst du dich, mein Herz
139 Wohl dem, der sich auf seinen Gott
140 Wachet auf, ruft uns die Stimme
141 Das ist je gewisslich wahr
142 Uns ist ein Kind geboren
143 Lobe den Herrn, meine Seele
144 Nimm, was dein ist, und gehe hin
145 Ich lebe, mein Herze, zu deinem Ergötzen
146 Wir müssen durch viel Trübsal
147 Herz und Mund und Tat und Leben
147a Herz und Mund und Tat und Leben
148 Bringet dem Herrn Ehre seines Namens
149 Man singet mit Freuden vom Sieg
150 Nach dir, Herr, verlanget mich
151 Süsser Trost, mein Jesus kömmt
152 Tritt auf die Glaubensbahn
153 Schau, lieber Gott, wie meine Feind
154 Mein liebster Jesus ist verloren
155 Mein Gott, wie lang, ach lange
156 Ich steh mit einem Fuss im Grabe
157 Ich lasse dich nicht, du segnest mich denn
158 Der Friede sei mir dir
159 Sehet, wir gehn hinauf gen Jerusalem
160 Ich weiss, dass mein Erlöser lebt
161 Komm, du süsse Todesstunde
162 Ach! ich sehe, itzt, da ich zur Hochzeit gehe
163 Nur jedem das Seine
164 Ihr, die ihr euch von Christo nennet
165 O heilges Geist- und Wasserbad
166 Wo gehest du hin
167 Ihr Menschen, rühmet Gottes Liebe

168 Tue Rechnung! Donnerwort
169 Gott soll allein mein Herze haben
170 Vergnügte Ruh, beliebte Seelenlust
171 Gott, wie dein Name, so ist auch dein Ruhm
172 Erschallet, ihr Lieder
173 Erhöhtes Fleisch und Blut
173a Durchlauchtster Leopold
174 Ich liebe den Höchsten von ganzem Gemüte
175 Er rufet seinen Schafen mit Namen
176 Es ist ein trotzig und verzagt Ding
177 Ich ruf zu dir, Herr Jesu Christ
178 Wo Gott, der Herr, nicht bei uns hält
179 Siehe zu, dass deine Gottesfurcht nicht Heuchelei sei
180 Schmücke dich, o liebe Seele
181 Leichtgesinnte Flattergeister
182 Himmelskönig, sei willkommen
183 Sie werden euch in den Bann tun
184 Erwünschtes Freudenlicht
185 Barmherziges Herze der ewigen Liebe
186 Ärgre dich, o Seele, nicht
186a Ärgre dich, o Seele, nicht
187 Es wartet alles auf dich
188 Ich habe meine Zuversicht
189 Meine Seele rühmt und preist
190 Singet dem Herrn ein neues Lied
190a Singet dem Herrn ein neues Lied
191 Gloria in excelsis Deo
192 Nun danket alle Gott
193 Ihr Tore [Pforten] zu Zion
193a Ihr Häuser des Himmels
194 Höchsterwünschtes Freudenfest
195 Dem Gerechten muss das Licht
196 Der Herr denket an uns
197 Gott ist unsre Zuversicht
197a Ehre sei Gott in der Höhe
198 Lass, Fürstin, lass noch einen Strahl
199 Mein Herze schwimmt im Blut
200 Bekennen will ich seinen Namen
201 Geschwinde, ihr wirbelnden Winde
202 Weichet nur, betrübte Schatten
203 Amore traditore
204 Ich bin in mir vergnügt
205 Zerreisset, zersprenget, zertrümmert die Gruft
205a Blast Lärmen, ihr Feinde
206 Schleicht, spielende Wellen
207 Vereinigte Zwietracht der wechselnden Saiten
207a Auf, schmetternde Töne

208 Was mir behagt, ist nur die muntre Jagd
208a Was mir behagt, ist nur die muntre Jagd
209 Non sa che sia dolore
210 O holder Tag, erwünschte Zeit
210a O angenehme Melodei
211 Schweigt stille, plaudert nicht
212 Mer hahn en neue Oberkeet
213 Lasst uns sorgen, lasst uns wachen
214 Tönet, ihr Pauken! Erschallet, Trompeten!
215 Preise dein Glücke, gesegnetes Sachsen
216 Vergnügte Pleissenstadt
216a Erwählte Pleissenstadt
223 Meine Seele soll Gott loben
244a Klagt, Kinder, klagt es aller Welt
248 *Christmas Oratorio*
- I Jauchzet, frohlocket!
- II Und es waren Hirten in derselben Gegend
- III Herrscher des Himmels, erhöre das Lallen
- IV Fallt mit Danken, fallt mit Loben
- V Ehre sei dir, Gott, gesungen
- VI Herr, wenn die stolzen Feinde schnauben

249 Kommt, eilet und laufet (*Easter Oratorio*)
249a Entfliehet, verschwindet, entweichet, ihr Sorgen
249b Verjaget, zerstreuet, zerrüttet, ihr Sterne

App. 1 Gesegnet ist die Zuversicht
App. 2 [*Fragment without text*]
App. 3 Gott, gib dein Gerichte dem Könige
App. 4 Wünschet Jerusalem Glück
App. 5 Lobet den Herrn, alle seine Heerscharen
App. 6 Dich loben die lieblichen Strahlen der Sonne
App. 7 Heut ist gewiss ein guter Tag
App. 8 [*New Year's Cantata. Text unknown*]
App. 9 Entfernet euch, ihr heitern Sterne
App. 10 So kämpfet nun, ihr muntern Töne
App. 11 Es lebe der König, der Vater im Lande
App. 12 Frohes Volk, vergnügte Sachsen
App. 13 Willkommen, ihr herrschenden Götter der Erden
App. 14 Sein Segen fliesst daher wie ein Strom
App. 15 Siehe der Hüter Israel
App. 16 Schliesst die Gruft! ihr Trauerglocken
App. 17 Mein Gott, nimm die gerechte Seele
App. 18 Froher Tag, verlangte Stunden
App. 19 Thomana sass annoch betrübt
App. 20 [*Latin Ode. Text unknown*]

Cantatas without assigned numbers
Auf, süss entzückende Gewalt
Herrscher des Himmels, König der Ehren
Ich bin ein Pilgrim auf der Welt
Ihr wallenden Wolken
Leb ich, oder leb ich nicht
Murmelt nur, ihr heitern Bäche
[*Installation of the Town Council—Mühlhausen 1709*]

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