

I. JOHANN SEBASTIAN BACH AND HIS MUSICIANS IN THE TWO MAIN CHURCHES IN LEIPZIG: INTRODUCTION

This introduction includes;

1. a justification (p. 1),
2. notes for the reader (p. 4)
3. a glossary (p. 6), and
4. a list of names of Bach's church works in Leipzig (p. 11).

1. Justification

Reason for the study

If there is one composer about whose music much has been written, it is Johann Sebastian Bach. Much has also been published on the performance practice of his vocal-instrumental church music. The question whether it is worthwhile to pay attention to this subject again, may therefore rightly be asked. Nevertheless, an affirmative answer seems possible. The sources on which conclusions about Bach's performance practice are based, are often unclear and seem to contradict each other more than once. In the course of time, many researchers have come to divergent conclusions; in some areas controversies have even led to heated discussions in books and journals. In the field of continuo instruments, especially the conclusions of only one study from 1987 have found their way into the concert world. Therefore, it seems worthwhile to carefully examine all those sources and different conclusions, and to test their validity.

Furthermore, it appears that no study has appeared that integrally describes Bach's own performance practice in the two main churches in Leipzig. The study offered here attempts to fill this gap.

As the author is not attached to a musicological institute, it is not possible to publish this overview in book form. He has therefore decided to publish this virtual book, consisting of 33 chapters, via his website www.rensbijma.nl, so that it is accessible to any interested reader at no cost. An additional advantage of this method is that it is possible to continuously improve the chapters. The versions of the chapters can always be seen in the form of the publication date:

- on the website by tapping or clicking on the image of the chapter,
- in the name of the pdf file of each chapter
- and in the text at the end of each chapter (for the endnotes).

New versions are also always announced on the home page of the website; these notifications are removed after some time.

The importance of knowing Bach's own musical practice

Since the 1960s, the performance practice of Bach's church vocal-instrumental works has changed enormously, mainly as a result of an improved understanding of the way music

was made in the eighteenth century. String and wind instruments, as they were used in the first half of the eighteenth century, made a comeback. Singers usually sang with less vibrato, and alto parts were sung more often by male falsettists (countertenors). Ensembles became smaller, sometimes even very small.

Many musicians believe that with this *historically informed performance (HIP)* practice they are approaching Bach's own way of performing more closely, and they are undoubtedly right. Nevertheless, questions remain to which no definitive answer has (yet) been given. How many musicians took part, especially in Bach's 'choir'? To what extent did Bach have additional musicians at his disposal from the ranks of students, colleagues and other enthusiasts? Were instrumental parts for flutes sometimes double-played? To what extent was a harpsichord used and who played it? To what extent did the organist play with pedal, and did he use sixteen foot stops? How big was Bach's violone and was it played in the lower octave? Was the violone always used? Was Bach's violoncello a small instrument that was played in front of the chest ('horizontally') or a larger instrument that is nowadays called 'baroque cello'? How often did Bach use a bassoon? Did a viol player and a lutenist often play along with the continuo? Could the lute part also be played on a theorbo? Did Bach use falsettists, also for soprano parts? How were the *Musik-Chöre* structured in the two main churches in Leipzig? What were the acoustics like in those churches at the time of Bach? How were the musicians arranged? How did Bach conduct? How fast or slow was the music sung and played? And what was the tempo in chorales? What was the precise function of the fermatas in chorales? Was Bach's music performed with 'terrass dynamics'? How free were singers in recitatives, and how were they accompanied? All these questions - and others - will be addressed in this study.

At this point it seems appropriate to emphasise that it is not the intention of this study to ask conductors and musicians to imitate Bach's own performance practice in all aspects. Each conductor will have to make his or her own considerations. He or she may choose mature female sopranos and altos on good grounds, for example because vocal mutation occurs much earlier in our time; eighteen-year-old sopranos were quite common in Bach's day, but rare in ours, even as falsettists. A conductor would be wise not to copy the performance location in Bach's churches, partly because then listeners would not have a view of the performers. Even if Bach rarely used vocal ripienists, a conductor may choose to do so. It is also conceivable that a conductor does not have an organ with more than one manual and sixteen-foot stops in the manual and pedal. In order to generate a sixteen-foot sound, he could opt for a sixteen-foot violone player, even though this would not have occurred in Bach's ensemble. Nevertheless, a conductor can only make such considerations when he is familiar with Bach's own performance practice.

Demarcation of the research field

Also for this research a clear delimitation of the research area had to be chosen. A first limitation was established in advance: the way in which Bach himself performed his vocal-instrumental music in the churches in Leipzig. This music includes his cantatas, passions, oratorios, [the Magnificat and Sanctus compositions](#) and [\(probably\) the small masses](#). Many interesting subjects will not be discussed because of this limitation. For instance, hardly any remarks will be made about present-day performance practices, whether they are *HIP* or not. Also, for example, no account will be taken of (supposed) relations between the use of the instruments and the content of the texts. And, however much the beauty and the magisterial structure of Bach's works invite comments on this subject, they are not made in this study.

Strictly formal, Bach's *Trauerode* BWV 198 and *Missa in b* BWV 232¹ are not part of the research area either, but when relevant information can be obtained from these works, the rule has occasionally been departed from. The same applies to works by other composers that were performed by Bach.

In the first instance, the boundaries within the aforementioned demarcation were drawn even tighter for the purposes of the doctoral research: two areas were given special attention, namely, on the one hand, Bach's musicians, the number of musicians deployed and how they were arranged, and, on the other, the continuo instruments Bach used. In the second instance these restrictions were loosened: the number of chapters was increased after the dissertation so that all relevant subjects within the demarcation were generously discussed.

Working method

A first, important pillar of this study is formed by the information from a number of tracts written by Bach's contemporaries in Germany. Where possible, after a general introduction, each chapter looks for relevant statements in these treatises; these are often included as quotations in the footnotes. In this way the subject is placed in a broader framework. After all, Bach was a child of his time, and churches such as those in Leipzig were to be found all over Germany; one may assume that what others wrote also applied to Bach and his musical practice in Leipzig, although this is by no means certain.

A second pillar on which this research is based is the rich secondary literature available in books and magazines, sometimes via the Internet. Essential conclusions have generally not been taken for granted, but tested against other literature and primary sources.

The next step is to examine what is known about Bach himself and his music. The most important source of information here - apart from documents collected in the *Bach-Dokumente* (BD) and the recent compilation of documents under Andreas Glöckner (*Dokumente zur Geschichte des Leipziger Thomaskantorat, Band II*; Leipzig 2018) - is Bach's music itself, especially as it came to us in the form of manuscripts used in Bach's performances. Most of these can be accessed today at www.bach-digital.de (Bdig). Further information on the available scores and parts can also be found in the four volumes of the *Bach Compendium* (BC) by Hans-Joachim Schulze and Christoph Wolff (Leipzig/Dresden 1985-1989) and in *Johann Sebastian Bach's Instrumentarium* by Ulrich Prinz (Kassel 2005).

2. Notes for the reader

Both footnotes (indicated by numbers) and endnotes (indicated by capital letters) are used in this study. The endnotes refer to (untranslated Old German) quotations from primary sources, collected at the end of the chapter. Quotations included in the main text are presented both in an English translation and in the original German text.

When reading this study, it is important to realise that various terms used in the 18th century could have had a different meaning from those used today. Think of concepts such as 'choir', 'solo', 'cantor' and 'alumnus'. To avoid misunderstandings, such terms are included in the *Glossary* below. Below is a list of the titles of Bach's vocal-instrumental church works, arranged by BWV number.

Illustrations of details from facsimiles of Bach's performance material are - unless expressly stated otherwise - taken from the website *Bach-Digital.de* (*BDig*). Details of individual parts of Bach's works are, unless otherwise mentioned, always based on the manuscripts themselves (as can be consulted in *BDig*) and on information from the *Bach Compendium* (*BC*), the *Kritische Berichte* at the *NBA* and Ulrich Prinz' study *Johann Sebastian Bachs Instrumentarium*. In BWV 232, 244 and 245 the numbering of the movements is in accordance with that in the *NBA* and *BWV*³; it deviates from the numbering in the *BWV*¹.

Tones and keys are represented as follows:

The key of B means B major, the key of b means b minor.

C₁ is the sixteen-foot C on an organ or double bass. The notes C, c, c¹, c² and c³ increasingly sound one octave higher. **All tones in the octave above are notated in the same way.**

Raised tones are indicated by the suffix # or –sharp, lowered tones by ♭ or –flat.

The German tone h is in this research always noted as b, the German tone b as b-flat or b_♭.

Abbreviations

<i>BC</i>	Hans-Joachim Schulze en Christoph Wolff, <i>Bach-Compendium</i> , delen I-IV, Leipzig/Dresden 1985-1989.
<i>BD</i>	o.a. Werner Neumann und Hans-Joachim Schulze, <i>Bach-Dokumente I-IX</i> , Leipzig 1963-2017.
<i>BDig</i>	www.bach-digital.de
<i>BWV</i>	Bach Werke Verzeichnis, Wiesbaden ³ 2022. In this new edition, successive versions are indicated by numbers after a period. Thus, the early version of the Matthäus-Passion has been given the number BWV 244.1, and the well-known late version 244.2.
<i>Dokumente GLT</i>	Andreas Glöckner, <i>Dokumente zur Geschichte des Leipziger Thomaskantorats, Band II</i> ; Leipzig 2018.
<i>KB</i>	Various authors, <i>Kritische Berichte</i> to the <i>NBA</i> .
<i>NBA</i>	Neue Bach-Ausgabe (Neue Ausgabe sämtlicher Werke) , Kassel 1954-2007.

The translation into English

The translation of the chapters began in September 2021 and is planned to be finished in 2024. The Dutch texts were first of all translated by *DeepL Translator* (www.deepl.com), then corrected by the author, and finally proofread by:

Jan Osnabrugge (Chapter I, XXIV, XXXI, XXXII, website-pages)

Lida Wels (Chapter II, III, XVII, XIX, XXVIII, conclusions)

Herm Wind (Chapter IV, VI, XVI, XXI, XXV, XXVI)

Colin Woodhouse (Chapter V, XI.1, XVIII, XXIX)

Marion van Sinttruije (Chapter VII, VIII, IX, X, XX, XXII, XXIII, XXVII, XXX)

I am very grateful to them.

3. Glossary

- *A capella*, or *da capella*: a performance practice where instrumentalists – if any – only played *colla parte* with the singers. Organ accompaniment was almost self-evident. A *capella* did not mean: without any instrumental accompaniment.
- *Accent*:
 1. Short unstressed forefall that was 'drawn' to the main note.
 2. Agogic or dynamic emphasis.
- *Accompagnato*: recitative style in which the singer was accompanied not only by the continuo, but also by other instruments.
- *To accompany*: playing the general bass; *Accompagnement*: the execution of the general bass.
- *Adjuvants*: additional performers of the *Music* alongside alumni and city musicians.
- *Affect*: State of mind that the music is supposed to evoke in the listener.
- *Alumnus*: A pupil resident at the school. Alumni were obliged to participate in the music during church services and did not have to pay school fees.
- *Arioso*: (part of a) recitative with a fixed beat.
- *Assimilation*: see synchronisation.
- *Bombarde*: large shawm, precursor of the bassoon.
- *Calichon*: a lute-like bass instrument with three to eight choirs (usually five or six), but no diapasons.
- *Cantabile*: with an articulation by instrumentalists as with singers.
- *Cantor*: (in Leipzig) teacher of music at the *Thomasschule* in the upper forms, responsible for training pupils to become singers and instrumentalists.
- *Cantorey*: a group of alumni who sang together at regular intervals at the doors during tours of the houses, during wedding and funeral services and other representative gatherings.
- *Capella*:
 1. a separately placed group of vocal and/or instrumental ripienists.
 2. a separately placed, multiple-voice group of singers (*Chorus Vocalis*)In its second meaning *Capella* best resembles our contemporary concept of 'choir'.
- *Chamber tone*: the pitch at which singers, strings and woodwind instruments played in the first half of the 18th century; in Leipzig $a^1 = 415$ Hz (one semitone below $a^1 = 440$ Hz).
- *Choir*:
 1. See *Coro*.
 2. *on a lute*: two adjacent strings that have the same pitch or differ by an octave. Also when one or more strings are single, one speaks of 'choirs'.

- *Chor-Thon*: the pitch of nearly all German organs and most brass instruments in the seventeenth and first half of the eighteenth century; in Leipzig $a^1 = 460$ Hz (nearly a semitone above $a^1 = 440$ Hz).
- *Concertists (favouriti)*: The most important and best singers, who sang everything, and therefore also performed solo roles. Concertists were therefore not soloists in the modern sense, as they sang everything, including 'choruses' and chorales.
- *Continuo (Basso Continuo, Bassus continuus, Bassus)*: the whole group of instruments, which play the bass line, so including the instruments that cannot play chords.
- *Coro, Choro, Chorus*:
 1. The place in the church, from where the music was made
 2. A (part of a) piece of music, in which all participating musicians, including instrumentalists, sang and played together.
 3. A group consisting of vocalists and/or instrumentalists.

Music could have been written for several choirs. In the case of music for one choir, the choir consisted of all the participating vocalists and instrumentalists together. 'Choir' therefore did not mean a group of singers with multiple members, unless designated as *Chorus Vocalis*.
- *Differentiation*: difference in the parts of different continuo instruments in the same performance.
- *Diminution*: dividing notes into many smaller ones, thus creating virtuosic runs.
- *Director (musices)*: Kapellmeister, conductor, responsible for all music during the church services.
- *Doublet*: copy of a part. Doublets were used by ripienists.
- *To duplicate*: playing *colla parte*, i.e. playing the same notes as another vocal or instrumental part.
- *Emporkirche*: gallery, balcony.
- *Entrée*: first part of a French overture, usually with punctuated rhythms, followed by a fugal episode and possibly a modified repetition of the entrée.
- *Externus*: a pupil living externally who paid school fees and did not have to participate in the music during church services.
- *Fistuliren*: singing falsetto.
- *Florilegium Portense*: collection by Erhard Bodenschatz (two volumes, 1603 and 1621), which for each Sunday and each feast in the year contained a motet by a German or Italian composer. The volume was used throughout Bach's cantorate.
- *Flügel*: harpsichord.
- *General Bass (Bassus Generalis, General-Bass, Generalbaß)*: The accompaniment by instruments that could not only play the bass line, but could also complement it with harmonies in the form of chords. Organ, harpsichord and lute, among others, could play the general bass. General bass instruments were part of the continuo group. That

musicians who play the general bass nowadays almost always use the term *continuo*, can be explained by the fact that the part, whether or not figured, from which they play is also meant for the other continuo instruments, and therefore rightly carries the name (*Basso Continuo*).

- *Geselle*: Student of a city musician.
- *Hauptmusic*: the figural music performed before the sermon, as distinct from optional and additional *music* after the sermon or during communion.
- *Isorhythmic (isometric) chorale melodies*: chorale melodies simplified in such a way that almost all notes are of equal length.
- *Kunstgeiger*: City musician who mainly played stringed instruments.
- *Lituus*: probably a horn in Bes chamber tone.
- *Motet*:
 1. Choir piece in Renaissance style (see *Florilegium Portense*).
 2. Choral piece accompanied only by continuo and possibly duplicating instruments (BWV 225-231).
 3. Choral piece in Renaissance style with obligatory instrumental parts (BWV 118).
- *The Music*: Figural music that had its own place in the liturgy. The most common form is nowadays often called *cantata*.
- *Musikchor*: The room in the church from which music was made.
- *Reverberation time*: the time it takes for the sound to subside by 60 decibels (dB).
- *OVPP (one voice per part)*: theory that assumes that each vocal part was used by only one singer.
- *Passagio*: fast melismatic run as an ornament (*coloratura*).
- *Praeceptor*: Teacher.
- *Prefect*: student who acted as leader of a vocal choir. The prefect directed the singers during motets, responses and congregational singing and was often precentor at the latter. The prefect did not lead the ensemble during the *Music*: that was the task of the *Director*.
- *Quantitas Intrinseca*: the theory of intrinsically short (unstressed) and long (stressed) notes.
- *Quart-Fagott*: large dulcian that sounded a fourth lower than the normal dulcian.
- *Rhythmopeia*: the organisation of verse feet into lines and verses, in music translated into strong and weak measure parts.
- *Ripienists*: singers and/or instrumentalists, often placed separately from the concertists, who sang or played a limited number of sections to add to the splendour. A group of separately placed ripienists was often called a *Capella*. Their participation was optional: they were only used where an increase of splendour was desired, as supplement and reinforcement.

- *Ripieno*:
 1. Title on a part for ripienists.
 2. Another name for *Choro* and *Tutti*
- *Risalit, risalto*: a section of a wall that projects forward over the full height.
- *Rider (on a lute)*: an attachment mounted on the screw case, over which the strings of the lowest or highest choirs were led.
- *Schülerchor*: the part of the *Musikchor* where the singers resided. The *Schülerchor* could be identical to the *Musikchor*.
- *Schulvorsteher*: Supervisory representative of the town council at the school.
- *Seitenchor, side choir*: a transversely placed small gallery.
- *Solo*:
 1. Title on a part for a concertist.
 2. An indication that there were no other concertists singing along.
 3. An indication that ripienists were silent here.

Solo did not always mean that ripienists participated elsewhere.
- *Sonance*: vibrato, where variations in pitch around a certain pitch are no longer perceived as such.
- *Sopranist, altoist*: falsetto singer who sang the soprano and alto parts respectively.
- *Stadtppfeiffer*: City musician who was mainly employed as a player of wind instruments, with the prerogative of playing the trumpet.
- *Synchronisation (or assimilation)*: a style of singing and playing in which the notated length of notes is adjusted to simultaneously sounding notes in other voices or to a predominant rhythm.
- *Tempo*: in Bach's time:
 1. Two bars.
 2. The subdivision of the bar.
 3. Key Signs.

For the modern concept of *tempo*, words such as *Bewegung*, *Mensura* and *Zeitmaß* were used.
- *Tempo giusto*:
 1. Moderate pace.
 2. The right pace for the specific piece.
- *Tempo ordinario*: Rather slow standard tempo for pieces in the time signature **c**.
- *Trauuingspositiv*: Small movable organ from the *Thomasschule*.
- *Tripla*:
 1. A three-part time signature.
 2. A system of three-part time signatures described by Johann Philipp Kirnberger, which were derived from other time signatures by multiplying the numerator by 3 and the denominator by 2.

- *Tutti, Omnes*: An indication that all musicians participated, including any ripienists.
- *Viola d'amore*: Stringed instrument the size of a violin or viola with a body in the shape of a gamba, flame holes and (partly) metal strings. One of both forms had resonance strings.
- *Violetta*:
 1. high viola.
 2. descant or alto viol.
- *Violino piccolo*: small violin, sounding a minor third higher than the ordinary violin.
- *Violoncello da spalla* or *viola da spalla*: small violoncello played more or less horizontally in front of the chest or resting on the shoulder.
- *Violoncello piccolo*: small violoncello, often with five strings.
- *Violone*: the lowest string instrument, which also played the continuo part.
- *Violone grosso; Contraviolon*: violone playing at the lower octave, double bass.

4. Names of Bach's church works in Leipzig

Church cantatas

- BWV 1 - Wie schön leuchtet der Morgenstern
- BWV 2 - Ach Gott, vom Himmel sieh darein
- BWV 3 - Ach Gott, wie manches Herzeleid
- BWV 4 - Christ lag in Todesbanden
- BWV 5 - Wo soll ich fliehen hin
- BWV 6 - Bleib bei uns, denn es will Abend werden
- BWV 7 - Christ unser Herr zum Jordan kam
- BWV 8 - Liebster Gott, wenn werd ich sterben?
- BWV 9 - Es ist das Heil uns kommen her
- BWV 10 - Meine Seele erhebt den Herren
- BWV 11 - Lobet Gott in seinen Reichen (Himmelfahrtsoratorium)
- BWV 12 - Weinen, Klagen, Sorgen, Zagen
- BWV 13 - Meine Seufzer, meine Tränen
- BWV 14 - Wär Gott nicht mit uns diese Zeit
- BWV 16 - Herr Gott, dich loben wir
- BWV 17 - Wer Dank opfert, der preiset mich
- BWV 18 - Gleichwie der Regen und Schnee vom Himmel fällt
- BWV 19 - Es erhub sich ein Streit
- BWV 20 - O Ewigkeit, du Donnerwort
- BWV 21 - Ich hatte viel Bekümmernis
- BWV 22 - Jesus nahm zu sich die Zwölfe
- BWV 23 - Du wahrer Gott und Davids Sohn
- BWV 24 - Ein ungefärbt Gemüte
- BWV 25 - Es ist nichts Gesundes an meinem Leibe
- BWV 26 - Ach wie flüchtig, ach wie nichtig
- BWV 27 - Wer weiß, wie nahe mir mein Ende
- BWV 28 - Gottlob! nun geht das Jahr zu Ende
- BWV 29 - Wir danken dir, Gott, wir danken dir
- BWV 30 - Freue dich, erlöste Schar
- BWV 31 - Der Himmel lacht! die Erde jubilieret
- BWV 32 - Liebster Jesu, mein Verlangen
- BWV 33 - Allein zu dir, Herr Jesu Christ
- BWV 34 - O ewiges Feuer, O Ursprung der Liebe
- BWV 35 - Geist und Seele wird verwirret
- BWV 36 - Schwingt freudig euch empor
- BWV 37 - Wer da gläubet und getauft wird
- BWV 38 - Aus tiefer Not schrei ich zu dir
- BWV 39 - Brich dem Hungrigen dein Brot
- BWV 40 - Darzu ist erschienen der Sohn Gottes
- BWV 41 - Jesu, nun sei gepreiset
- BWV 42 - Am Abend aber desselbigen Sabbats
- BWV 43 - Gott fähret auf mit Jauchzen

BWV 44 - Sie werden euch in den Bann tun
BWV 45 - Es ist dir gesagt, Mensch, was gut ist
BWV 46 - Schauet doch und sehet, ob irgend ein Schmerz sei
BWV 47 - Wer sich selbst erhöhet, der soll erniedriget werden
BWV 48 - Ich elender Mensch, wer wird mich erlösen
BWV 49 - Ich geh und suche mit Verlangen
BWV 50 - Nun ist das Heil und die Kraft
BWV 51 - Jauchzet Gott in allen Landen
BWV 52 - Falsche Welt, dir trau ich nicht
BWV 54 - Widerstehe doch der Sünde
BWV 55 - Ich armer Mensch, ich Sündenknecht
BWV 56 - Ich will den Kreuzstab gerne tragen
BWV 57 - Selig ist der Mann
BWV 58 - Ach Gott, wie manches Herzeleid
BWV 59 - Wer mich liebet, der wird mein Wort halten
BWV 60 - O Ewigkeit, du Donnerwort
BWV 61 - Nun komm, der Heiden Heiland
BWV 62 - Nun komm, der Heiden Heiland
BWV 63 - Christen, ätzt diesen Tag
BWV 64 - Sehet, welch eine Liebe hat uns der Vater erzeiget
BWV 65 - Sie werden aus Saba alle kommen
BWV 66 - Erfreut euch, ihr Herzen
BWV 67 - Halt im Gedächtnis Jesum Christ
BWV 68 - Also hat Gott die Welt geliebt
BWV 69.1 - Lobe den Herrn, meine Seele
BWV 69.2 - Lobe den Herrn, meine Seele
BWV 70 - Wachtet! betet! betet! wachtet!
BWV 71 - Gott ist mein König
BWV 72 - Alles nur nach Gottes Willen
BWV 73 - Herr, wie du willst, so schicks mit mir
BWV 74 - Wer mich liebet, der wird mein Wort halten
BWV 75 - Die Elenden sollen essen
BWV 76 - Die Himmel erzählen die Ehre Gottes
BWV 77 - Du sollst Gott, deinen Herren, lieben
BWV 78 - Jesu, der du meine Seele
BWV 79 - Gott der Herr ist Sonn und Schild
BWV 80 - Ein feste Burg ist unser Gott
BWV 81 - Jesus schläft, was soll ich hoffen
BWV 82 - Ich habe genug
BWV 83 - Erfreute Zeit im neuen Bunde
BWV 84 - Ich bin vergnügt mit meinem Glücke
BWV 85 - Ich bin ein guter Hirt
BWV 86 - Wahrlich, wahrlich, ich sage euch
BWV 87 - Bisher habt ihr nichts gebeten in meinem Namen
BWV 88 - Siehe, ich will viel Fischer aussenden
BWV 89 - Was soll ich aus dir machen, Ephraim?
BWV 90 - Es reiet euch ein schrecklich Ende

BWV 91 - Gelobet seist du, Jesu Christ
BWV 92 - Ich hab in Gottes Herz und Sinn
BWV 93 - Wer nur den lieben Gott läßt walten
BWV 94 - Was frag ich nach der Welt
BWV 95 - Christus, der ist mein Leben
BWV 96 - Herr Christ, der einge Gottessohn
BWV 97 - In allen meinen Taten
BWV 98 - Was Gott tut, das ist wohlgetan
BWV 99 - Was Gott tut, das ist wohlgetan
BWV 100 - Was Gott tut, das ist wohlgetan
BWV 101 - Nimm von uns, Herr, du treuer Gott
BWV 102 - Herr, deine Augen sehen nach dem Glauben
BWV 103 - Ihr werdet weinen und heulen
BWV 104 - Du Hirte Israel, höre
BWV 105 - Herr, gehe nicht ins Gericht mit deinem Knecht
BWV 106 - Gottes Zeit ist die allerbeste Zeit (Actus tragicus)
BWV 107 - Was willst du dich betrüben
BWV 108 - Es ist euch gut, daß ich hingehe
BWV 109 - Ich glaube, lieber Herr, hilf meinem Unglauben
BWV 110 - Unser Mund sei voll Lachens
BWV 111 - Was mein Gott will, das g'scheh allzeit
BWV 112 - Der Herr ist mein getreuer Hirt
BWV 113 - Herr Jesu Christ, du höchstes Gut
BWV 114 - Ach, lieben Christen, seid getrost
BWV 115 - Mache dich, mein Geist, bereit
BWV 116 - Du Friedefürst, Herr Jesu Christ
BWV 117 - Sei Lob und Ehr dem höchsten Gut
BWV 119 - Preise, Jerusalem, den Herrn
BWV 120.1 - Gott, man lobet dich in der Stille
BWV 120.2 - Herr Gott, Beherrscher aller Dinge
BWV 121 - Christum wir sollen loben schon
BWV 122 - Das neugeborne Kindelein
BWV 123 - Liebster Immanuel, Herzog der Frommen
BWV 124 - Meinen Jesum laß ich nicht
BWV 125 - Mit Fried und Freud ich fahr dahin
BWV 126 - Erhalt uns, Herr, bei deinem Wort
BWV 127 - Herr Jesu Christ, wahr' Mensch und Gott
BWV 128 - Auf Christi Himmelfahrt allein
BWV 129 - Gelobet sei der Herr, mein Gott
BWV 130 - Herr Gott, dich loben alle wir
BWV 131 - Aus der Tiefen rufe ich, Herr, zu dir
BWV 132 - Bereitet die Wege, bereitet die Bahn
BWV 133 - Ich freue mich in dir
BWV 134 - Ein Herz, das seinen Jesum lebend weiß
BWV 135 - Ach Herr, mich armen Sünder
BWV 136 - Erforsche mich, Gott, und erfahre mein Herz
BWV 137 - Lobe den Herren, den mächtigen König der Ehren

BWV 138 - Warum betrübst du dich, mein Herz
BWV 139 - Wohl dem, der sich auf seinen Gott
BWV 140 - Wachtet auf, ruft uns die Stimme
BWV 143 - Lobe den Herrn, meine Seele
BWV 144 - Nimm, was dein ist, und gehe hin
BWV 145 - Ich lebe, mein Herze, zu deinem Ergötzen
BWV 146 - Wir müssen durch viel Trübsal
BWV 147 - Herz und Mund und Tat und Leben
BWV 148 - Bringet dem Herrn Ehre seines Namens
BWV 149 - Man singet mit Freuden vom Sieg
BWV 150 - Nach dir, Herr, verlanget mich
BWV 151 - Süßer Trost, mein Jesus kömmt
BWV 152 - Tritt auf die Glaubensbahn
BWV 153 - Schau, lieber Gott, wie meine Feind
BWV 154 - Mein liebster Jesus ist verloren
BWV 155 - Mein Gott, wie lang, ach lange
BWV 156 - Ich steh mit einem Fuß im Grabe
BWV 157 - Ich lasse dich nicht, du segnest mich denn
BWV 158 - Der Friede sei mit dir
BWV 159 - Sehet, wir gehn hinauf gen Jerusalem
BWV 161 - Komm, du süße Todesstunde
BWV 162 - Ach! ich sehe, itzt, da ich zur Hochzeit gehe
BWV 163 - Nur jedem das Seine
BWV 164 - Ihr, die ihr euch von Christo nennet
BWV 165 - O heiliges Geist- und Wasserbad
BWV 166 - Wo gehest du hin?
BWV 167 - Ihr Menschen, rühmet Gottes Liebe
BWV 168 - Tue Rechnung! Donnerwort
BWV 169 - Gott soll allein mein Herze haben
BWV 170 - Vergnügte Ruh, beliebte Seelenlust
BWV 171 - Gott, wie dein Name, so ist auch dein Ruhm
BWV 172 - Erschallet, ihr Lieder, erklinget, ihr Saiten!
BWV 173 - Erhöhtes Fleisch und Blut
BWV 174 - Ich liebe den Höchsten von ganzem Gemüte
BWV 175 - Er rufet seinen Schafen mit Namen
BWV 176 - Es ist ein trotzig und verzagt Ding
BWV 177 - Ich ruf zu dir, Herr Jesu Christ
BWV 178 - Wo Gott der Herr nicht bei uns hält
BWV 179 - Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei
BWV 180 - Schmücke dich, o liebe Seele
BWV 181 - Leichtgesinnte Flattergeister
BWV 182 - Himmelskönig, sei willkommen
BWV 183 - Sie werden euch in den Bann tun
BWV 184 - Erwünschtes Freudenlicht
BWV 185 - Barmherziges Herze der ewigen Liebe
BWV 186 - Ärgre dich, o Seele, nicht
BWV 187 - Es wartet alles auf dich

BWV 188 - Ich habe meine Zuversicht
BWV 190 - Singet dem Herrn ein neues Lied
BWV 191 - Gloria in excelsis Deo
BWV 192 - Nun danket alle Gott
BWV 193 - Ihr Tore (Pforten) zu Zion
BWV 194 - Höchsterwünschtes Freudenfest
BWV 195 - Dem Gerechten muß das Licht
BWV 196 - Der Herr denket an uns (Psalm 115)
BWV 197 - Gott ist unsre Zuversicht
BWV 198 - Laß Fürstin, laß noch einen Strahl
BWV 199 - Mein Herze schwimmt im Blut

Motets

BWV 118 - O Jesu Christ, meins Lebens Licht
BWV 225 - Singet dem Herrn ein neues Lied
BWV 226 - Der Geist hilft unser Schwachheit auf
BWV 227 - Jesu, meine Freude
BWV 228 - Fürchte dich nicht
BWV 229 - Komm, Jesu, komm!
BWV 230 - Lobet den Herrn, alle Heiden
BWV 231 - Sei Lob und Preis mit Ehren

Passions

BWV 244 - St Matthew Passion (Matthäus-Passion)
BWV 245 - St John Passion (Johannes-Passion)
BWV 247 - St Marc Passion (Markus-Passion)

Oratoria

BWV 11 - Lobet Gott in seinen Reichen (Himmelfahrtsoratorium)
BWV 248.2 - Weihnachtsoratorium:
 BWV 248.2/I - Jauchzet, frohlocket, auf preiset die Tage
 BWV 248.2/II - Und es waren Hirten in derselben Gegend
 BWV 248.2/III - Herrscher des Himmels, erhöre das Lallen
 BWV 248.2/IV - Fallt mit Danken, fallt mit Loben
 BWV 248.2/V - Ehre sei dir, Gott, gesungen
 BWV 248.2/VI - Herr, wenn die stolzen Feinde schnauben
BWV 249.5 - Kommt, gehet und eilet (Osteroratorium)

Works on Latin text

BWV 232.4 - Mass in b
BWV 233.2 - Mass in F
BWV 234 - Mass in A
BWV 235 - Mass in g
BWV 236 - Mass in G
BWV 237 - Sanctus in C
BWV 238 - Sanctus in D
BWV 241 - Sanctus in D / E

BWV 242 - Christe in g
BWV 243.1/2 - Magnificat in E-flat / D

Rens Bijma, version 24 September 2023.