

The Sacred Cantatas of J.S. Bach

An Introduction for Lutheran Listeners



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INTRODUCTION

by Davis C. Smith

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compiled by Pastor Andrew Richard

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The Sacred Cantatas of J.S. Bach

An Introduction for Lutheran Listeners



IT SEEMS AS if everyone who fancies himself a devotee of the high arts wants to claim J.S. Bach as his own. Without fail, Christian intellectuals and apologists of all theological persuasions routinely cite him as a shining paragon of a Christian artist who used his gifts to their fullest potential, and whose music is capable of leading us toward an appreciation of the dynamic beauty and order of God Himself. Some even go so far as to assert that Bach's music can lay open the Gospel to the skeptical or uninitiated. Nancy Pearcey, in speaking of a "Bach school of apologetics," relates how conductor Masaaki Suzuki, in leading performances of Bach's music in Japan, was able to inspire prayers, Scripture searching, and altar calls in audience members in one of the world's most secular nations. Conversely, many who claim to be "spiritual but not religious" find in Bach a gripping metaphysical power that stirs lofty thoughts and feelings of the highest order, even if they are unwilling to associate these with the specific dogmas to which Bach ascribed. On the other side of the spectrum, Bach is often held up by secularists as a pinnacle of human achievement whose genius transcends the religious milieu of his time. Evolutionary biologist and outspoken atheist Stephen Jay Gould declared that if he could only send one human artifact to outer space for alien civilizations to encounter, he would send Bach's Mass in B Minor, which is "the best thing humanity has ever done." Similarly, Friedrich Nietzsche—perhaps more than any other thinker the one responsible for making atheism fashionable—called Bach "divine" and said that the St. Matthew Passion was a source of "immeasurable astonishment" to him, calling it the purest presentation of the Christian message that he knew.

Anyone who has spent even a little bit of time listening to Bach's music knows that it is of a different caliber than all other music. Those who are musically trained delight in the almost incomprehensible intellectual fecundity of the unassuming provincial organist, court composer, schoolteacher, and choir director who crafted fugues of such structural and harmonic complexity that no one has ever matched them. Yet even the average listener detects a confluence of mysterious qualities that beguiles, disturbs, invites, tantalizes, and delights, even if they have no idea of what is going on in the notes. The J.S. Bach listening experience is at once lucid and logical, poetic and pragmatic, bountiful and sparse, packed with the deepest thoughts and the most accessible emotions, the most unreachable cosmos and the most immediate experiences. Bach is the Shakespeare of music, one who contributed so much to our understanding of what could be done with organized sound that it is almost unfathomable to imagine music history without him.

But unlike Shakespeare, whose religious inclinations remain frustratingly ambiguous, his life shrouded in uncertainty, and his artistic credo nonexistent outside of his works themselves, we know quite a bit about Bach's convictions and the overriding philosophy behind his work—so much, in fact, that they often become a source of embarrassment to those who do not share them but wish to exalt his music as a unique treasure of human production. It is simply not plausible to wave off Bach's Lutheranism as an insignificant component of his artistic temperament, or to claim that his employed service to the Lutheran church is incidental to a full appreciation of his music. Why would a nominal or disinterested Lutheran make a habit of signing all of

It is my contention that this canon ought to be considered the pinnacle and consummation of the great Lutheran church music tradition, and that all Lutherans should have familiarity with it.

his compositions, both sacred and secular, with “SDG” (*Soli Deo Gloria*, “to God alone be the glory”)? Why would someone who didn’t affirm the meaning of the texts on an intimate level devote so much lavish, unreasonable care and attention to building towering edifices of polyphony on familiar hymn tunes, expounding seemingly superhuman energy in the effort to elucidate every last strand of meaning in the process? Why would he have written tremendous stacks of “unobligated” music on chorale tunes and liturgical texts outside of his employment duties?—to the extent of undertaking one of the most mighty achievements of Western art, the fulfilled ambition of composing a cantata for every week of the Church Year in 1724-25?

The sheer inseparability of Bach’s oeuvre from the theological milieu of Lutheranism means that to examine his work apart from its status as a contribution to the Lutheran tradition is to rob ourselves of the music’s profoundest dimensions; to divorce it from Luther’s statement that “except for theology there is no art that could be put on the same level with music.” The fact is that the centerpiece of Bach’s body of work is his collection of approximately 200 sacred cantatas composed for performance in Lutheran Divine Services. It is my contention that this canon ought to be considered the pinnacle and consummation of the great Lutheran church music tradition, and that all Lutherans should have familiarity with it. Bach’s cantatas are a unique artistic gift to the world, yes—those of all persuasions have recognized that. But they are, first and foremost, intended as a unique gift to believers in Law and Gospel, the Five Solas, and the Lutheran Confessions. How might the average Lutheran begin to

approach the undeniably daunting task of entering into this immense oeuvre with words in a different language, musical idioms foreign to the contemporary ear, and no clear starting point for what to listen to? Below, I offer some suggestions for how to approach Bach’s cantatas.

What is a cantata and what is its purpose?

A **cantata** is, very broadly speaking, any composition that features singing (Latin, *cantare* = “to sing”) in service of a theme or narrative on either sacred or secular themes. But in Bach’s time and place in mid-18th-century Germany, it meant a multi-movement musical gloss on the content of a Sunday service, expounding on the Scripture readings, hymn of the day, and sermon themes necessitated by the corresponding occasion in the Church Year. A brief overview of Bach’s life will be helpful for situating his music within its proper context.

Bach’s first full-time job was as organist at the small church of the small town of Arnstadt in his late teens. Only one cantata survives from this time, but we have a few more from his second position in Mühlhausen in 1707-08. He was only 22 years old then, but this is where his first masterpieces were composed, including the stunning Easter work *Christ Lag in Todes Banden*, BWV 4¹, and the poignant funeral cantata “Actus Tragicus,” BWV 106. Shortly thereafter, he accepted a

¹ BWV refers to “Bach-Werke-Verzeichnis,” the most commonly used catalog of Bach’s compositions. The system, introduced in the 1950s, organizes Bach’s music by genre according to a fairly arbitrary method, not by chronological order.

job in Weimar, where he would stay for nine years. Although mainly in charge of the choir and organ, he contributed a handful of cantatas per year. These are distinguished by their colorful, expressive use of instruments and an emotive style that was to be slightly matured and reined-in later on. The use of hymns was rather sparing; the infinite possibilities of what could be done with them had not yet crossed his mind. There then followed a six-year interlude in Köthen, whose Calvinist leadership had no place for music in the church. Though he wrote many of his instrumental masterpieces here for harpsichord, violin, and cello, his desire to write church music again was undoubtedly at the front of his mind when he accepted an offer from Leipzig's St. Thomas Church to be the *Thomaskantor* in 1723. Here he received the opportunity to exercise his chops to the fullest and fully fleshed out the concept of the chorale-based cantata—a work that takes us through a familiar hymn with explications and asides, much like a commentary on the Bible. For his first year, he wrote cantatas for about half of the Church Year. But in 1724-25, he decided to undergo one of the most audacious artistic projects ever undertaken: the composition of one cantata for every Sunday of the year, plus feast and festival days! (sans Lent, wherein no music was allowed.) This challenge was set entirely by himself, and he not only met it, but crushed it out of the metaphorical ballpark.

Each week, Bach would realistically have had only three days to assemble his texts and write this dazzlingly complex and insightful music, followed by the rest of the week to teach it to his singers and players. Let us admit that a sheer drive for excellence and for praising God was not sufficient to complete this project—natural talent was also needed in droves. In the following years, his cantata output slowed, though he also produced several later masterpieces. Most of his time was spent instead revising and recycling cantatas from Weimar and the first two Leipzig years, working endlessly to sculpt and polish his oeuvre as a unified collection of works.

What are the components of a cantata?

The text would often consist solely of Scripture and verses from the hymn, but Bach would also insert poetic paraphrases of Scripture and of basic theological principles. These texts (or **librettos**) were already in circulation and intended to be used by composers of cantatas (some of these are more poetically convincing than others—the texts of Salomo Franck and Marianne von Ziegler, for example, are full of vivid images that could be appreciated on their own without music. But as a rule, Bach tended to prefer more basic and less involved librettos, since they had so much potential for musical exposition instead of spelling everything out and leaving little to the imagination). Within the context of the Service, the cantata is placed after the Scripture readings and before the sermon. It functions as a summation of the entire Service, a meditation on the readings, and a preview of the upcoming sermon. Having heard the Word, the congregation is offered an opportunity to contemplate it through musical commentary, and their hearts are prepared to take in the sermon.

A standard cantata is written for a small orchestra of strings, woodwinds, and sometimes other instruments, a keyboard continuo of organ and/or harpsichord, along with a choir and SATB soloists. These vocal and instrumental forces are utilized differently throughout the work to communicate various ideas. A cantata consists of several individual movements (usually 4-8, but occasionally more) that can be divided into three types: **choruses**, **recitatives**, and **arias**. The cantata is typically bookended by pieces for full choir and orchestra, i.e. choruses—the first movement usually the longest and most involved, and the last movement a short, simple setting. **Recitatives** (res-uh-ta-TEEFS) are settings of longer chunks of text, delivered by a soloist in a “half-sung, half-spoken” manner with interjections from the instruments. These are short transitional movements that introduce the **arias**—longer pieces on shorter texts. In a standard Bach

aria, the orchestra introduces a melody, then the soloist takes it up and elaborates upon it. All told, a cantata usually occupied 15-25 minutes of a service, although there are some that extend up to 40 minutes.

A stylistic feature that is crucial to note from this examination of form is the juxtaposition of the sermonic and the devotional. This reflects the basic principle that governs the Liturgy: Christ's gifts are bestowed upon us, prompting the response of the believer. The pastor speaks or chants the Word of admonishment, declaration, and forgiveness; and we respond with contrition, affirmation, and thanksgiving (for a microcosm of this, consider the Communion liturgy: "Lift up your hearts..."). In the same way, many movements of the cantatas come from a "pastoral" perspective, delivering statements of confessional dogma and injunctions for good works. But other movements represent the intimate groanings, yearnings, and ecstasies of the soul when faced with these truths. Written in the first person, they pledge faithfulness to Christ and mortification of the flesh, offer unbounded songs of praise, and, in one of the cantatas' more prevalent themes, cry out to the Lord in pangs of suffering and doubt. Of course, every cantata is resolved with the assurances of faith. But in this way, the cantatas take on a manner quite similar to the Psalter, which Luther called a complete representation of the hearts of all the saints throughout time.

It can be said, then, that Bach was a theologian of the highest order. He understood what it means to seek the face of God and to transmute these seekings into art. He also had a complete grasp of the essence of Lutheran theology; no topic of catechesis, dogmatics, or, indeed, human experience in general cannot be found in the cantatas. Yet at no point does his theological acumen become something cold, aloof, or pontificating. The pastor does not and cannot preach solely from an outsider's perspective; he, too, is a man and a sinner, and he delivers the Law and Gospel because he knows from his experience as well as

all humanity's that they are necessary for life. Bach realized, as the great devotional poet George Herbert said in a moving poem about the nature of the ministry called "Windows," that man is "but a brittle crazy glass" whom God nonetheless chooses as a medium for his glory. Thus Bach is unafraid to speak as a mere mortal responding to revelation in addition to the authoritative voice of a dogmatician. He knew, not only from personal experience (he endured the death of half of his 20 children, and once returned from a trip to find that he had not been informed of his wife's death, and that she was already buried) but from an acute knowledge of the human condition that death is frightful, that our lot on earth is rough, and that it can be extraordinarily difficult to resist the temptations of the flesh and place complete trust in Christ. These struggles and doubts bleed through his music, but the radiant light of faith in sound always beams forth in full glory. So like all good art, Bach's music can teach us how to weep and suffer in a manner becoming of our nature. But it never loses sight of the ultimate telos of our pilgrimage in this world and the great rewards which are inherent to the life of *simul justus et peccator*. This, ultimately, is the purpose of a cantata in Bach's mind.

Bach and the Lutheran hymn

Bach's most important forerunner was Luther himself. Bach had a home library of appreciable size which included the works of Luther, and when following along with the texts, a Lutheran listener of the cantatas will find that every movement is but a gloss of a point of Luther's thought. How was this thought passed down by Luther's successors and by the man himself? Through music, of course! Luther's theology of music is one of the most crucial points in which he differed from the other branches of the Reformation. His view of it as a Spirit-given medium for ordering the mind and the affections toward proper postures of worship had much more in common with the



medieval concept of the *Quadrivium*, which saw music as a divine pattern woven into the cosmos along with the laws of mathematics, geometry, and astronomy, than with the Calvinist position that music is a human invention that must be used sparingly and cautiously if it is not to distract from the Gospel. With this firm theoretical foundation, the Lutheran tradition could produce top-notch composers who communicated texts of utmost doctrinal rigor and devotional intimacy with music of equal beauty and strength. If we are to see Bach as he really was, we must view him as an heir of the venerable line of Lutheran hymnodists and liturgical composers which included Heinrich Schütz, Michael Praetorius, Paul Gerhardt, Johann Crüger, Dieterich Buxtehude, and, of course, Luther himself, who supported his musical theology with a robust founding canon of hymns which set the great texts of the liturgy and the chant tradition to adaptations of ancient church melodies and folk songs, along with some original tunes and texts.

Bach, and, for that matter, Luther, viewed himself as a servant of the Church, not as an intrepid creator forging his own path. This meant that, like Luther, he felt free to borrow from the various idioms of his day. In any cantata, one can expect to hear influences from Italian opera, instrumental concertos, French courtly dances, rustic folk music, and Renaissance polyphony. The cantatas are an exhaustive encyclopedia of music from the 18th century, all centered on and related to the theology of the chorales.

As is the aspiration of every Lutheran parent, the young Bach was thoroughly immersed in the tradition and its doctrines from his earliest memories, and he probably had the entire hymnal lodged in his soul by the time he reached his teenage years. His lifelong project of arranging and interpreting the Lutheran chorale canon (which began in earnest in Weimar with the first of his great sets of chorale preludes for organ, the *Orgelbüchlein*) was not intended solely for his personal edification. Any Lutheran who knows the

tunes and their connections with the Church Year would view these works as a gift. For Bach builds upon the assumption that all of his listeners know the melodies and the texts typically associated with them. His works are acts of love toward the Lutheran congregation that shares his love for these great treasures of worship. In every note it is evident that Bach has a deep and abiding affection for his musical tradition—it is utterly implausible that, as scholars have suggested, he couldn't have cared less about the chorales

we listen with joy and attentiveness.

This makes the position of the Lutheran approaching Bach for the first time highly advantageous as compared to the standard listener faced with a daunting body of work based on music with which they are unfamiliar. Anyone with a strong Lutheran background has already overcome the primary obstacle that forces most casual listeners to halt their exploration of Bach beyond his most popular compositions. But it is, of course, in the chorale-based works that we find

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themselves and simply valued them insofar as they could be used as a springboard for his imagination. When he writes a fugue or aria on one of these tunes, he assumes that everyone in the room speaks the same language as he does. He can use this common starting point to reach them with art that both upends their expectations and brings them home to what they knew all along. He never would have guessed, nor would he have expected, that his cantatas would ever circulate outside of the church for which he wrote them. They were intended to be incorporated into the life of a specific community on specific days of the year. They were meant to imbue the passage of time with intense inner meaning; to bring light and life to the tapestry of the Church Calendar and its passage through the entirety of Scripture. They were heard by a very ordinary group of parishioners who probably did not come close to fully appreciating the magnitude of Bach's intentions and achievements. Did the sublime harmonies, polyphony, and heartrending text settings of the cantatas ring in their ears the rest of the day and week? We can only conjecture. But they can do so for us if only

the soul of Bach. His instrumental music certainly brings "glory to God and refreshment to the soul" (his own stated ideal of what music should do) by perfecting the arrangement of abstract sounds through formal ingenuity and unparalleled depths of expression. But we must look to his treatment of chorales if we are to understand why he wanted to write music like this in the first place. Even his great large-scale sacred works—the two Passions and the *Mass in B Minor*, which earn great accolades among musicologists and the public—cannot be grasped without an understanding of his ultimate liturgical and theological mission. And we best ascertain that mission by immersing ourselves in the mundane weekly works which he expected never to be published or performed by others.

Therefore, the most helpful way for a Lutheran to approach any given cantata is to hone in on the chorale(s) in question. Find the English version in a contemporary hymnal and follow along. For the additional text, consult a translation—cantatas should always be heard in conjunction with the text; there is no such thing as "pure music" in them. Everything paints the

words. Listen for the unaltered melody which, in the opening movement, is often present in the soprano section of the choir. If the tune is unfamiliar, listen to the concluding movement—the straightforward four-part setting—to get the music and its thematic concerns into your head before embarking on the journey (Bach did use a few hymns which have grown obscure today and which are found in practically no Lutheran hymnals anymore—one major example is the hymn of sorrow and trust *Ach, Gott, wie manches Herzeleid* [“Oh, God, How Many Are My Sorrows”], which appears to have been one of his favorites, but was little-known even in his day). Then ponder your own experience with the hymn and the perceptions from the Church Year it evokes. Does this hymn remind you of a chilly winter evening with warm light and Christmas trees in the sanctuary? Or the bittersweet hope of a funeral? Does it bring to mind the exultant joy of a high festival in springtime, like Easter or Pentecost? Or the earnest penitence of Lent? Or perhaps a certain hymn has spoken deeply into your life before with its message of repentance, forgiveness, divine love, the promises of Baptism, or the assurance of eternal life. Think about the emotions you would typically associate with it. Then listen to what Bach does with this beloved song of the Church, sometimes altering it beyond recognition, sometimes lightly enhancing it, but always elucidating it for its ultimate meaning, fortifying it with the fruits of a sanctified imagination rooted in the theology and anthropology of Scripture.

There comes a point when writing about any work of art becomes utterly futile, and can only serve its purpose when the reader has actually experienced the work in question. With that in mind, it would be easy to leave you to your own devices to explore this infinitely rewarding treasure trove of Lutheran music. But let’s be honest—this is a massive collection of music! Where does one even start? Like all Bach enthusiasts, I

have my own ideas about which cantatas are the greatest of them all. But rather than burdening you with my opinions, I think that a much more sensible, exciting, and, for the Lutheran, natural way of diving into this canon is to listen to a cantata that corresponds to the current week of the Church Calendar—a practice which this document aims to facilitate. Relate it to the readings, hymns, and sermon that you heard last Sunday, or listen to it in anticipation of the coming Sunday. If you’re listening with your family, you may find it helpful to read the cantata’s entire text aloud before experiencing the music—that way everyone will know the message and details to listen for ahead of time. My number one word of advice? Enjoy! Never forget that Bach intended his cantatas as gifts to the faithful in their ever-present need for nourishment in the life of sanctification. Though he would never have imagined that these gifts would enjoy such a worldwide reception outside of the German parishes in which he worked, their joys and delights ever await to be perpetually unwrapped by the Church.

I leave you with two more small resources that may prove helpful for your entry into this remarkable world: a short guide to the best available recordings of the cantatas, and a list of musical terms associated with the cantatas which frequently appear in commentaries, and which may aid even the one unacquainted with musical language in appreciating some of the techniques used by the composer in illuminating the texts.

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Trinity 20 A+D 2024
SDG

A Word on Recordings



HOW DOES ONE choose a recording of any given cantata to listen to? It's a very reasonable question considering that there are bound to be 15-20 recorded performances—and sometimes more—of each cantata available for purchase or on streaming services. One could choose any of these at random and still hear the essence of the music. But there is an immense variety of performance styles which do make a difference in what one hears. Before the 1980s, most performances of pre-Romantic music were thoroughly informed by Romantic ideals: slow, swooning tempos; huge choral and instrumental forces that provided large swaths of sound; and smoothed-out phrases and rhythms. The recordings that you are most likely to come across in this mold are from the complete cycle conducted by Helmuth Rilling. His operatic soloists have beautiful voices and the leisurely approach sometimes pays dividends, particularly in the four-part chorales, but the body of sound is simply too large and daunting for the intimate expressive nuances of the cantatas, and the conducting is a bit stiff and leaden. They are not ideal ways to encounter the cantatas for the first time. The same goes for recordings led by Karl Richter, Hans-Joachim Rotzsch, Ernest Ansermet, and virtually any other pre-1980 recording besides...

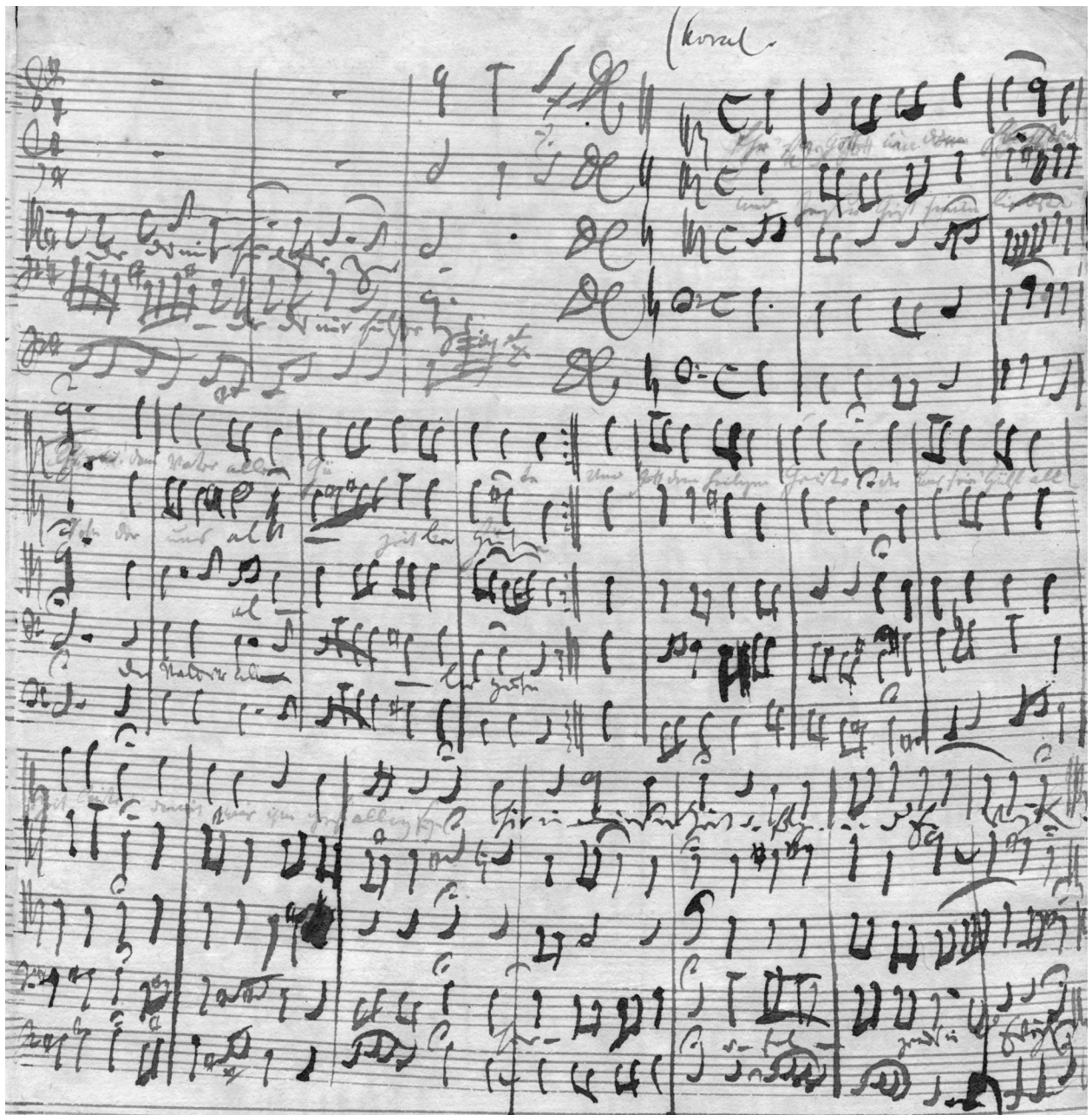
The pioneering complete set led by Nikolaus Harnoncourt and Gustav Leonhardt (the two conductors split the cycle using more or less the same ensemble and singers). This arduous, decade-plus project is a landmark achievement in recorded classical music, as Harnoncourt and Leonhardt were not only the first to record all the cantatas, but among the earliest ever practitioners of “Historically Informed Performance” (or HIP). 1970s listeners were simply not used to hearing the short clipped phrases, light vibrato-

less singing, distinctive period instruments, countertenors (that is, male altos—put your skepticism aside and listen to the gorgeous tones of Paul Esswood on these recordings), and, most controversially...boy sopranos. Although we have become used to the other aspects, this last one is still capable of striking contemporary listeners as quite jarring. Bach's soprano arias are among his most ravishing pieces, as he often chooses to convey his most emotionally-charged theological responses through them. They demand sensitive singers who can sustain long phrases with an appropriate degree of emotional intensity. And the boys are simply not up to this lofty task. It is true that this is historically authentic to what Bach's congregations would have actually heard, but that didn't prevent Bach from writing music that was far beyond the capacities of the average boy and which is much better executed by women when the option is available. Surely these recordings are worth hearing for the sense of discovery embodied in the whole endeavor, and the other soloists are consistently excellent. But they would not be ideal places to start.

The recent HIP options from the past 25 years are typically your best bet. Although there are a plethora of individual recordings that all display skilled and thoughtful musicianship, my overall recommendations for first-time cantata listening are not the live performances of John Eliot Gardiner and his Monteverdi Choir (rather idiosyncratic and the choral sound is too modern), nor the uneven cycles of Ton Koopman or Pieter Jan Leusink, but the remarkably consistent performances by the Bach Collegium Japan, led by Masaaki Suzuki. Suzuki is one of the 21st century's greatest Bach advocates; he has also recorded all of the organ and harpsichord music on historical instruments. He has been almost single-handedly responsible for reviving the sa-

cred resonance of Bach's music in the extremely secular nation of Japan, and for his cantata recordings he assembled a performing group of exceptionally high caliber. The orchestra sounds clean and crisp, with the distinctively colorful timbres of the period instruments shining through splendidly. The small choir is nearly flawless, with beautifully pure, lithe, and unfussy singing. And his soloists are mostly very good. Suzuki and his ensemble always deliver the music

with a straightforward, attentive reverence, and matched with their technical prowess, they are unbeatable. It's easy to tell that everyone involved loves the music and is committed to conveying it as faithfully and as carefully as possible. This is not to say that the serious listener should not compare performances for their various virtues and insights—but for the newcomer, Suzuki is the one. His recordings are linked below.



Some Helpful Terms to Know

Aria: A song for soloist and instrumental accompaniment, usually taking the symmetrical form of da capo, that is, an ABA structure with a contrasting middle section sandwiched between two musically identical sections.

Canon: A contrapuntal form in which the polyphonic voices imitate and overlap each other in a sort of musical game of “follow the leader.” Think “Row, Row, Row Your Boat.”

Cantus firmus: The essential chorale melody hidden within the complex textures of a chorale prelude, improvisation, or fantasia.

Continuo (basso continuo): The instruments, usually in the lower registers, that play the fundamental harmonies of the piece and provide a “grounding” for the music. Bach sometimes used the continuo as an accompaniment on its own with soloists. The standard continuo consists of, at the least, a harpsichord and/or organ. Cello, double bass, lute, and bassoon may also be added to enhance the sound, and conductors in Bach’s time were expected to improvise with what was available.

Chorale fantasia: A choral improvisation on a chorale theme, often taking the form of polyphonic elaborations on each phrase of the chorale with the *cantus firmus* hidden within the texture, alternating with an orchestral ritornello.

Fugue: A composition that features several independent lines developed over each other in counterpoint. A fugue begins with a “subject”—a simple melody that is then expanded into the other voices and worked out. Fugal music is polyphonic—that is, it features several equal melody lines at once rather than just a melody and accompaniment.

Libretto: Italian for “little book,” the portions of

a cantata’s text that are not taken from hymns or Scripture and which are provided by a librettist. These texts, which were freely available to Bach and any other composer, function as poetic glosses on the day’s themes (libretto also refers to any text for a classical vocal work or opera).

Motet: A type of choral movement that was considered “old-fashioned” in Bach’s day but which he made frequent use of. Typically in a motet, the voices sing constantly throughout rather than being interspersed with a ritornello, and the writing is heavily fugal, sometimes with a chorale *cantus firmus* hidden within. If there are instrumental parts, they serve entirely to double and reinforce the choral parts and have no independent lines of their own.

Obbligato: A solo instrument (sometimes more than one) that plays along with the soloist(s) in an aria as an “equal partner.” Sometimes its melody is identical with that of the soloist, sometimes totally different, sometimes slightly different.

Oboe d’amore: The mezzo-soprano voice of the oboe family, slightly larger than the regular oboe and with a bit of a darker, more mellow tone.

Oboe da caccia: The alto voice of the oboe family, notable for its dusky, muted, and sonorous pitch. Its modern equivalent is the cor anglais, or English horn.

Pastorale: A calm, lyrical compound-meter piece usually associated with Christmas (*pastor* = shepherd, hence the connection with the annunciation to the shepherds on Christmas night), but the style is used by Bach to conjure up “pastoral” images of rustic, peaceful nature to accompany certain theological concepts such as the Good Shepherd.

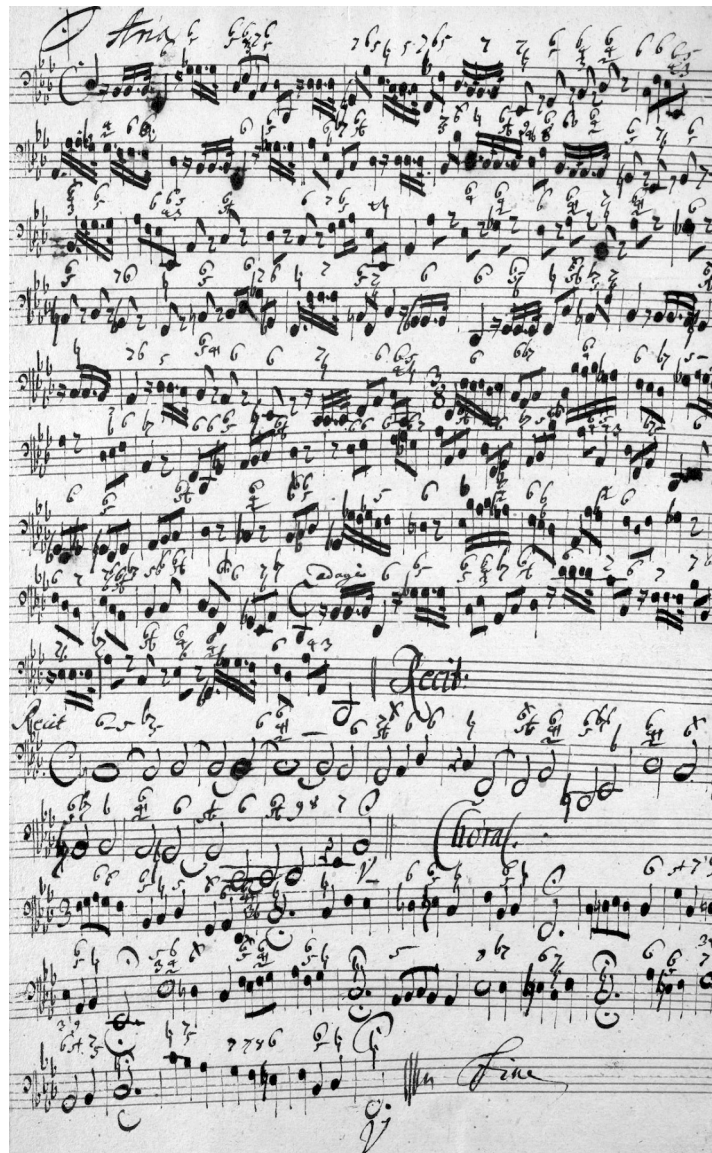
Pizzicato: When string instruments are played by plucking the strings with the fingers rather than playing with the bows (*arco*).

Recitative: (pronounced “res-uh-ta-TEEF”). A passage of “song speech” for a soloist on a longer chunk of text. Most recitatives are *secco*, or “dry,” accompanied only by the continuo, but Bach sometimes writes accompanied recitatives with other instruments.

Ritornello: A recurring instrumental passage separating the vocal portions of a chorus or aria.

Sarabande: A slow, dignified dance in compound meter. The dance has Spanish roots, but Bach often transforms it into a time-stopping meditation that almost loses its dance rhythms.

Viola da gamba: An upright, cello-like string instrument that sounds something like a cross between a cello and a viola—the tone is relatively deep but light and sharp. The main difference between either of these instruments is that the fingerboard is fretted like a guitar.



BACH CANTATAS FOR INTRO TO MUSIC THEORY

Curriculum Plan

I developed the following curriculum plan for the students of Mount Hope Lutheran School. While others could certainly make use of it in the education of their children or students, my hope is that it will more broadly serve Lutheran families who want to enjoy Bach's cantatas devotionally.

The bulk of this document is an outline of the Church Year. Each Sunday or Feast has the cantatas that Bach wrote for that occasion. Each listed cantata has: 1) an English translation, 2) the Lutheran hymns included in that cantata (when applicable), 3) links to video recordings on YouTube (when available), 4) a commentary by Hans-Joachim Schulze, and 5) a Spotify link to a recording by Masaaki Suzuki. I recommend printing off the side-by-side German/English text from one of the translation links, and then following along with the video or audio performance. If you have any questions about or suggestions for this document, please reach out to me at andpaulrich@gmail.com.

As various translators and YouTube channels make more resources available, I will periodically update this document. This version of the document was published on October 12, 2024.

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Resources for Teacher

*Bach Cantatas for Intro to Music Theory (this document)

*[*The Cantatas of J. S. Bach: With Their Librettos in German-English Parallel Text*](#) by Alfred Dürr, translated by Richard D. P. Jones (978-0199297764)

This book offers an introduction to Bach's cantatas generally, the German texts of the cantatas with accompanying English translations, and notes on the text and music of each cantata. It is well worth the price tag.

[*Bach's Operas of the Soul*](#) by Mark Ringer (978-1538135563)

This book offers a decent and brief musical overview of each cantata. Dürr's book is better, but this one is simpler and cheaper.

[*Commentaries on the Cantatas of Johann Sebastian Bach: An Interactive Companion*](#) by Hans-Joachim Schulze & James A. Brokaw II

"In 1990 Hans-Joachim Schulze, preeminent worldwide authority on the music of JS Bach, began a weekly series of radio broadcasts on all the cantatas by Bach then known to be extant. The series was quite popular, was repeated several times, and in 2006 Schulze published his scripts as a volume on all the Bach cantatas." Translated by James A. Brokaw II. Available online for free.

[*The New Bach Reader*](#) (978-0393319569)

A collection of primary sources from and about Bach, including early biographies.

[*Johann Sebastian Bach and Liturgical Life in Leipzig*](#) by Günther Stiller (978-0570013204)

This book offers an in-depth look at the city of Leipzig in Bach's day with a focus on the worship life of the city. It also gives biographical information about Bach and insight into his approach to music, including a section on the cantatas.

[Dahn Edition of the Bach Chorales](#) by Luke Dahn

Includes the notation for every chorale that Bach wrote, many of which appear at the ends of the cantatas. There are many helpful notes and indices, including an appendix linking the chorales to their first appearance during the Church Year. All the chorales and much of the information is also available online for free at bach-chorales.com.

Bach-cantatas.com

One stop for historical information, translations, recommended recordings, and much more.

Materials for Students

Pencil

Music manuscript paper

Description of Class Session

The teacher reads the Gospel reading for the coming Sunday (the reading on which the cantata is based; the readings are easily linked from www.sanctus.org). The teacher distributes the cantata text and chorale and asks students about the number of movements, which parts (SATB) sing which arias or recitatives, etc. The students watch a video performance of the cantata. The teacher may comment along the way about instruments, vocal parts, interaction of text and music, vocal technique, interaction of musicians, the poetic meter of the German text, and how the theology of the arias and recitatives flows from the Gospel of the day. The students listen to the final chorale multiple times, following along with the notation of the chorale and focusing on a different part each time (soprano, alto, tenor, bass). The teacher can also have them try to identify the hymn (if it's one they would know). After watching the performance, the students copy the chorale notation onto their own manuscript paper while listening to a different performance of the same cantata or chorale.

Assessment

The teacher ensures that students are paying attention during the cantata, checks their chorale copywork, and gives oral quizzes about key terms (such as sinfonia, chorus, aria, recitative, chorale, instrument identification, etc.).

SUNDAYS OF THE CHURCH YEAR

ADVENT

Ad Te Levavi (Advent 1) - Matthew 21:1-9 - BWV [36](#), [61](#), [62](#)

- BWV 36
 - Translations: [Dellal](#)
 - [Chorale](#) (How Lovely Shines the Morning Star, *TLH* 343, *ELH* 167, *LSB* 395)
 - [Chorale](#) (Savior of the Nations, Come, *TLH* 95, *ELH* 90, *LSB* 332)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 61 (no standard chorale) (Savior of the Nations, Come)
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)

- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 62
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Savior of the Nations, Come, *TLH* 95, *ELH* 90, *LSB* 332)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Populus Zion (Advent 2) - Luke 21:25-36 - no cantata

Gaudete (Advent 3) - Matthew 11:2-10 - no cantata

Rorate Coeli (Advent 4) - John 1:19-28 - BWV [132](#), [147a](#)

- BWV 132 (no standard chorale) (The Only Son from Heaven)
 - Translations: [Dellal \(original\)](#), [Dellal \(with chorale\)](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 147a
 - Translations: [Bach Cantata Texts](#), [Dellal](#)

CHRISTMAS

Christmas Day - Luke 2:1-14 - BWV [63](#), [91](#), [110](#), [142](#), [191](#), [197a](#), [248](#)

- BWV 63 (no standard chorale)
 - Translations: [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 91
 - Translations: [Dellal](#)
 - [Chorale](#) (All Praise to Thee, Eternal God, *TLH* 80, *ELH* 136, *LSB* 382)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 110
 - Translations: [Dellal](#)
 - [Chorale](#) (We Christians May Rejoice Today, Fügler, *ELH* 122)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 142 (likely not by Bach)
- BWV 191 (no chorale) (Gloria and Doxology in Latin)
 - [YouTube](#) (Netherlands Bach Society)
 - [Spotify](#) (Suzuki)
- BWV 197a

- [Chorale](#)
- BWV 248 (Weihnachtsoratorium)
 - Translations: Dellal: [Part 1](#), [Part 2](#), [Part 3](#), [Part 4](#), [Part 5](#), [Part 6](#)
 - [YouTube](#) (Bachstiftung), [YouTube](#) (Part 1) (Netherlands Bach Society)
 - Schulze commentary: [Part 1](#), [Part 2](#), [Part 3](#), [Part 4](#), [Part 5](#), [Part 6](#)
 - [Spotify](#)

Feast of St. Stephen - Matthew 23:35-39 & 2nd Day of Christmas - Luke 2:15-20 - BWV [40](#), [57](#), [121](#)

- BWV 40 (3 chorales)
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (We Christians May Rejoice Today, *ELH* 122)
 - [Chorale](#)
 - [Chorale](#) (O Rejoice, Ye Christians, Loudly, *TLH* 96, *ELH* 163, *LSB* 897)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 57
 - Translations: [Dellal](#)
 - [Chorale](#) (tune: Praise to the Lord, the Almighty)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 121
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Now Praise We Christ, the Holy One, *TLH* 104, *ELH* 267)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Feast of St. John/3rd Day of Christmas - John 1:1-14 - BWV [64](#), [133](#), [151](#)

- BWV 64 (3 chorales)
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (All Praise to Thee, Eternal God, *TLH* 80, *ELH* 136, *LSB* 382)
 - [Chorale](#) (What Is the World to Me, *TLH* 430, *ELH* 446, *LSB* 730)
 - [Chorale](#) (Jesus, Priceless Treasure, *TLH* 347, *ELH* 263, *LSB* 743)
 - [YouTube](#) (Concerto Copenhagen)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 133
 - Translations: [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Concerto Copenhagen)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 151

- Translations: [Dellal](#)
- [Chorale](#) (Let All Together Praise Our God, *TLH* 105, *ELH* 148, *LSB* 389)
- [YouTube](#) (Netherlands Bach Society)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)

Christmas I - Luke 2:33-40 - BWV [28](#), [122](#), [152](#)

- BWV 28
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (To God the Anthem Raising, *TLH* 112)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 122
 - Translations: [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 152
 - Translations: [Dellal](#)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Circumcision of Christ/New Year's Day - Luke 2:21 - BWV [16](#), [41](#), [134a](#), [143](#), [171](#), [190](#)

- BWV 16
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (To God the Anthem Raising, *TLH* 112)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 41
 - Translations: [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 134a
 - Translations: [Dellal](#)
 - [Spotify](#) (Suzuki)
- BWV 143
 - Translations: [Dellal](#)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 171
 - Translations: [Bach Cantata Texts](#), [Dellal](#)

- [Chorale](#)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 190
 - Translations: [Dellal](#)
 - [Chorale](#)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Christmas 2 - Matthew 2:13-23 - BWV [58](#), [153](#)

- BWV 58
 - Translations: [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 153
 - Translations: [Dellal](#)
 - [Chorale](#) (O Lord, Look Down from Heaven, Behold, *TLH* 260, *ELH* 440)
 - [Chorale](#) (Commit Whatever Grieves Thee, *TLH* 520)
 - [Chorale](#) (O God, My Days Are Dark Indeed, *WH* 352; tune: Lord, Help Us Ever to Retain)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

EPIPHANY

Epiphany - Matthew 2:1-12 - BWV [65](#), [123](#)

- BWV 65
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (A Boy Is Born in Bethlehem, *ELH* 112)
 - [Chorale](#) (tune: The Will of God Is Always Best)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 123
 - Translations: [Dellal](#)
 - [Chorale](#)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Epiphany 1 - Luke 2:41-52 - BWV [32](#), [124](#), [154](#), [217](#)

- BWV 32
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Hence, My Heart, with Such a Notion, *WH* 379; tune: Comfort, Comfort, Ye My People)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)

- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 124
 - Translations: [Dellal](#)
 - [Chorale](#) (Jesus I Will Never Leave, *ELH* 362)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 154
 - Translations: [Dellal](#)
 - [Chorale](#) (tune: Like the Golden Sun Ascending)
 - [Chorale](#) (Jesus I Will Never Leave, *ELH* 362)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 217 (attr. to Johann Christoph Altnickol, Bach's son-in-law)

Epiphany 2 - John 2:1-11 - BWV [3](#), [13](#), [155](#)

- BWV 3
 - Translations: [Dellal](#)
 - [Chorale](#) (O God, My Days Are Dark Indeed, *WH* 352; tune: Lord, Help Us Ever to Retain)
 - [YouTube](#) (Bachstiftung; masks)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 13
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (In All My Plans, Thou Highest, *WH* 329; tune: Upon the Cross Extended)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 155
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Salvation unto Us Has Come, *TLH* 377, *ELH* 227, *LSB* 555)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Epiphany 3 - Matthew 8:1-13 - BWV [72](#), [73](#), [111](#), [156](#)

- BWV 72
 - Translations: [Dellal](#)
 - [Chorale](#) (The Will of God Is Always Best, *TLH* 517, *ELH* 477, *LSB* 758)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 73

- Translations: [Dellal](#)
- [Chorale](#) (From God Can Nothing Move Me, *TLH* 393, *ELH* 465, *LSB* 713)
- [YouTube](#) (Bachstiftung)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 111
 - Translations: [Dellal](#)
 - [Chorale](#) (The Will of God Is Always Best, *TLH* 517, *ELH* 477, *LSB* 758)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 156
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Lord, as Thou Wilt, Deal Thou with Me, *TLH* 406, *ELH* 219)
 - [YouTube](#) (Netherlands Bach Society) (amusing conductor), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Epiphany 4 - Matthew 8:23-27 - BWV [14](#), [81](#)

- BWV 14
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (If God Had Not Been on Our Side, *TLH* 267, *ELH* 396)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 81
 - Translations: [Dellal](#)
 - [Chorale](#) (Jesus, Priceless Treasure, *TLH* 347, *ELH* 263, *LSB* 743)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Epiphany 5 - no cantata

Epiphany 6 - no cantata

GESIMATIDE

Septuagesima - Matthew 20:1-16 - BWV [84](#), [92](#), [144](#)

- BWV 84
 - Translations: [Dellal](#)
 - [Chorale](#) (Who Knows When Death May Overtake Me, *TLH* 598, *ELH* 483; tune: If Thou But Suffer God to Guide Thee)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 92

- Translations: [Dellal](#), [Bach Cantata Texts](#)
- [Chorale](#) (tune: The Will of God Is Always Best)
- [YouTube](#) (Bachstiftung)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 144
 - Translations: [Dellal](#)
 - [Chorale](#) (What God Ordains Is Always Good, *TLH* 521, *ELH* 519, *LSB* 760)
 - [Chorale](#) (The Will of God Is Always Best, *TLH* 517, *ELH* 477, *LSB* 758)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Sexagesima - Luke 8:4-15 - BWV [18](#), [126](#), [181](#)

- BWV 18
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (By Adam's Fall Is All Forlorn, *ELH* 430)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 126
 - Translations: [Dellal](#)
 - [Chorale](#) (Grant Peace, We Pray, in Mercy, Lord, *ELH* 584, *LSB* 778)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 181
 - Translations: [Dellal](#)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Quinquagesima (Estomihi) - Luke 18:31-43 - BWV [22](#), [23](#), [127](#), [159](#)

- [BWV 22](#)
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (The Only Son from Heaven, *ELH* 224, *LSB* 402)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 23 (Agnus Dei from DS 3)
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 127

- Translations: [Bach Cantata Texts](#), [Dellal](#)
- [Chorale](#)
- [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 159
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (tune: Jesus, I Will Ponder Now)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

LENT

Invocabit (Lent 1) - no cantata

Reminiscere (Lent 2) - no cantata

Oculi (Lent 3) - BWV [54](#), [80.1](#)

- BWV 54 (no chorale)
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 80.1
 -

Laetare (Lent 4) - no cantata

Judica (Lent 5) - no cantata

Palm Sunday/Passion Sunday - Matthew 21:1-9 - BWV [182](#)

- BWV 182 (no standard chorale)
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Good Friday - John 18-19 - BWV [244](#), [245](#), [246](#), [247](#)

- BWV 244 (St. Matthew Passion)
 - [YouTube](#) (Netherlands Bach Society)
 - [Handout](#) (includes all chorale settings) (tr. Reuning/Carver)
 - [Spotify](#) (McCreesh)
 - [Presentation by Matt Rivers](#) (FLC Plano)
- BWV 245 (St. John Passion)
 - [YouTube](#) (Netherlands Bach Society)
 - [Handout](#) (includes all chorale settings) (tr. Reuning/Carver)
 - [Spotify](#) (Veldhoven)
- BWV 246 (St. Luke Passion)
- BWV 247 (St. Mark Passion)

EASTER

Easter Sunday - Mark 16:1-8 - BWV [4](#), [15](#), [31](#), [160](#), [249](#)

- BWV 4
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Christ Jesus Lay in Death's Strong Bands, *TLH* 195, *ELH* 343, *LSB* 458)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 15 (perhaps by Bach's cousin, Johann Ludwig Bach)
- BWV 31
 - Translations: [Dellal](#)
 - [Chorale](#) (When My Last Hour Is Close at Hand, *TLH* 594, *ELH* 481)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 160
 - Translations: [Dellal](#)
- BWV 249 (Easter Oratorio) (no standard chorale)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (McCreesh)

Easter Monday - Luke 24:13-35 - BWV [6](#), [66](#)

- BWV 6
 - Translations: [Dellal](#)
 - [Chorale](#) (Lord, Keep Us Steadfast in Thy Word, *TLH* 261, *ELH* 589, *LSB* 655)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 66
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Christ Is Arisen, *TLH* 187, *ELH* 344, *LSB* 459)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Easter Tuesday - Luke 24:36-47 - BWV [134](#), [145](#), [158](#)

- BWV 134
 - Translations: [Dellal](#)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 145
 - Translations: [Dellal](#)
 - [Chorale](#) (The Day Hath Dawned—the Day of Days, *WH* 103; tune: We Thank Thee, Jesus, Dearest Friend)

- [YouTube](#) (Bachstiftung)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 158 (Christ Jesus Lay in Death's Strong Bands, *TLH* 195, *ELH* 343, *LSB* 458)
 - Translations: [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Rifkin)

Quasimodo Geniti (Easter 2) - John 20:19-31 - BWV [42](#), [67](#)

- BWV 42
 - Translations: [Dellal](#)
 - [Chorale](#) (Grant Peace, We Pray, in Mercy, Lord, *ELH* 584, *LSB* 778)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 67
 - Translations: [Dellal](#)
 - [Chorale](#) (The Day Hath Dawned—the Day of Days, *WH* 103; tune: We Thank Thee, Jesus, Dearest Friend)
 - [Chorale](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Misericordias Domini (Easter 3) - John 10:11-16 - BWV [85](#), [104](#), [112](#)

- BWV 85
 - Translations: [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 104
 - Translations: [Dellal](#)
 - [Chorale](#) (tune: All Glory Be to God on High)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 112
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (tune: All Glory Be to God on High)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Jubilate (Easter 4) - John 16:16-23 - BWV [12](#), [103](#), [146](#)

- BWV 12

- Translations: [Bach Cantata Texts](#), [Dellal](#)
- [Chorale](#) (What God Ordains Is Always Good, *TLH* 521, *ELH* 519, *LSB* 760)
- [YouTube](#) (Bachstiftung)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 103
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (tune: The Will of God Is Always Best)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 146
 - Translations: [Dellal](#)
 - [Chorale](#) (tune: Like the Golden Sun Ascending)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Cantate (Easter 5) - John 16:5-15 - BWV [108](#), [166](#)

- BWV 108
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (O Father, Send Thy Spirit Down, *WH* 130; tune: O Little Flock, Fear Not the Foe)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 166
 - Translations: [Dellal](#)
 - [Chorale](#) (Who Knows When Death May Overtake Me, *TLH* 598, *ELH* 483; tune: If Thou But Suffer God to Guide Thee)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Rogate (Easter 6) - John 16:23-30 - BWV [86](#), [87](#)

- BWV 86
 - Translations: [Dellal](#)
 - [Chorale](#) (Salvation unto Us Has Come, *TLH* 377, *ELH* 227, *LSB* 555)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 87
 - Translations: [Dellal](#)
 - [Chorale](#) (tune: Jesus, Priceless Treasure)
 - [YouTube](#) (Bachstiftung)

- [Schulze commentary](#)
- [Spotify](#) (Suzuki)

Ascension - Mark 16:14-20 - BWV [11](#), [37](#), [43](#), [128](#)

- BWV 11 – Ascension oratorio
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Break Forth, O Beauteous Heavenly Light, *ELH* 118, *LSB* 378)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#)
- BWV 37
 - Translations: [Dellal](#), [Bach Cantata Texts](#)
 - [Chorale](#) (I Thank Thee, Lord, for Keeping, *WH* 300; tune: Through Jesus' Blood and Merit)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 43
 - Translations: [Dellal](#)
 - [Chorale](#) (Break Forth, O Beauteous Heavenly Light, *ELH* 118, *LSB* 378)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 128
 - Translations: [Dellal](#)
 - [Chorale](#) (tune: What Is the World to Me)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Exaudi (Easter 7) - John 15:26-16:4 - BWV [44](#), [183](#)

- BWV 44
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (In All My Plans, Thou Highest, *WH* 329; tune: Upon the Cross Extended)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 183
 - Translations: [Dellal](#)
 - [Chorale](#) (Oh, Enter, Lord, Thy Temple, *TLH* 228)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

PENTECOST

Whit Sunday (Pentecost) - John 14:23-31 - BWV [34](#), [59](#), [74](#), [172](#), [218](#)

- BWV 34

- Translations: [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
 - BWV 59
 - Translations: [Dellal](#)
 - [Chorale](#) (Come, Holy Ghost, God and Lord, *TLH* 224, *ELH* 2, *LSB* 497)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
 - BWV 74
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (O Father, Send Thy Spirit Down, *WH* 130; tune: O Little Flock, Fear Not the Foe)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
 - BWV 172
 - Translations: [Dellal](#)
 - [Chorale](#) (How Lovely Shines the Morning Star, *TLH* 343, *ELH* 167, *LSB* 395)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
 - BWV 218 (actually by Telemann, TWV 1:634)
- Whit Monday - John 3:16-21 - BWV [68](#), [173](#), [174](#)**
- BWV 68
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
 - BWV 173
 - Translations: [Dellal](#)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
 - BWV 174
 - Translations: [Dellal](#)
 - [Chorale](#) (Lord, Thee I Love with All My Heart, *TLH* 429, *ELH* 406, *LSB* 708)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- Whit Tuesday - John 10:1-10 - BWV [175](#), [184](#)**
- BWV 175
 - Translations: [Dellal](#)
 - [Chorale](#) (Come, Holy Ghost, God and Lord, *TLH* 224, *ELH* 2, *LSB* 497)

- [YouTube](#) (Bachstiftung)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 184
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (O God, Our Lord, Thy Holy Word, *TLH* 266, *ELH* 549)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

TRINITY

Trinity Sunday - John 3:1-15 - BWV [129](#), [165](#), [176](#), [194](#)

- BWV 129
 - Translations: [Dellal](#)
 - [Chorale](#) (O Jesus Christ, All Praise to Thee, *WH* 21; tune: What Is the World to Me)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 165
 - Translations: [Dellal](#)
 - [Chorale](#) (To God the Lord Be Praises, *WH* 309; tune: Now Let Us Come Before Him)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 176
 - Translations: [Dellal](#)
 - [Chorale](#) (The Mystery Hidden from the Mind, *WH* 150; tune: To Jordan Came the Christ, Our Lord)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 194
 - Translations: [Dellal](#)
 - [Chorale](#) (Faithful God, My Heart's Affliction, *WH* 373; tune: Comfort, Comfort, Ye My People)
 - [Chorale](#) (Awake My Heart, Be Singing, *WH* 304; tune: Now Let Us Come Before Him)
 - [Schulze commentary](#) (on 194.2, for the dedication of a church/organ)
 - [Spotify](#) (Suzuki)

1st Sunday after Trinity - Luke 16:19-31 - BWV [20](#), [39](#), [75](#)

- BWV 20
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)

- [Spotify](#) (Suzuki)
- BWV 39
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Come and Hear Our Blessed Savior, *WH* 277; tune: Comfort, Comfort, Ye My People)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 75
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (What God Ordains Is Always Good, *TLH* 521, *ELH* 519, *LSB* 760)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

2nd Sunday after Trinity - Luke 14:16-24 - BWV [2](#), [76](#)

- BWV 2
 - Translations: [Dellal](#)
 - [Chorale](#) (O Lord, Look Down from Heaven, Behold, *TLH* 260, *ELH* 440)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 76
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (May God Bestow on Us His Grace, *TLH* 500, *ELH* 591, *LSB* 823)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

3rd Sunday after Trinity - Luke 15:1-10 - BWV [21](#), [135](#)

- BWV 21
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki); [Spotify](#) (Suzuki)
- BWV 135
 - Translations: [Dellal](#)
 - [Chorale](#) (tune: O Sacred Head, Now Wounded)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

4th Sunday after Trinity - Luke 6:36-42 - BWV [24](#), [177](#), [185](#)

- BWV 24
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (O God, My Faithful God, *TLH* 395, *ELH* 470, *LSB* 696)
 - [YouTube](#) (Bachstiftung)

- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 177
 - Translations: [Dellal](#)
 - [Chorale](#) (Lord, Hear the Voice of My Complaint, *ELH* 255)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 185
 - Translations: [Dellal](#)
 - [Chorale](#) (Lord, Hear the Voice of My Complaint, *ELH* 255)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

5th Sunday after Trinity - Luke 5:1-11 - BWV [88](#), [93](#)

- BWV 88
 - Translations: [Dellal](#)
 - [Chorale](#) (If Thou But Suffer God to Guide Thee, *TLH* 518, *ELH* 205, *LSB* 750)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 93
 - Translations: [Dellal](#)
 - [Chorale](#) (If Thou But Suffer God to Guide Thee, *TLH* 518, *ELH* 205, *LSB* 750)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

6th Sunday after Trinity - Matthew 5:20-26 - BWV [9](#), [170](#)

- BWV 9
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Salvation unto Us Has Come, *TLH* 377, *ELH* 227, *LSB* 555)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 170
 - Translations: [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

7th Sunday after Trinity - Mark 8:1-9 - BWV [107](#), [186](#), [187](#)

- BWV 107
 - Translations: [Dellal](#)
 - [Chorale](#) (My Soul, Why Such Affliction, *WH* 378; tune: From God Can Nothing Move Me)

- [YouTube](#) (Bachstiftung)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 186
 - Translations: [Dellal](#)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 187
 - Translations: [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

8th Sunday after Trinity - Matthew 7:15-23 - BWV [45](#), [136](#), [178](#)

- BWV 45
 - Translations: [Dellal](#)
 - [Chorale](#) (O God, Thou Faithful God, *TLH* 395, *ELH* 470, *LSB* 696; tune: What Is the World to Me)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 136
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Oh, Whither Shall I Flee, *WH* 230; tune: In God, My Faithful God)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 178
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

9th Sunday after Trinity - Luke 16:1-9 - BWV [94](#), [105](#), [168](#)

- BWV 94
 - Translations: [Dellal](#)
 - [Chorale](#) (What Is the World to Me, *TLH* 430, *ELH* 446, *LSB* 730)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 105
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#)

- [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 168
 - Translations: [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

10th Sunday after Trinity - Luke 19:41-48 - BWV [46](#), [101](#), [102](#)

- BWV 46
 - Translations: [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 101
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Remove from Us, O Faithful God, *WH* 225; tune: Our Father, Thou in Heaven Above)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 102
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) ("As Surely As I Live," God Said, *TLH* 331, *ELH* 417, *LSB* 614; tune: Our Father, Thou in Heaven Above)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

11th Sunday after Trinity - Luke 18:9-14 - BWV [113](#), [179](#), [199](#)

- BWV 113
 - Translations: [Dellal](#)
 - [Chorale](#)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 179
 - Translations: [Dellal](#)
 - [Chorale](#) (A Wretched Man and Wretched Debtor, *WH* 218; tune: If Thou But Suffer God to Guide Thee)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 199

- Translations: [Bach Cantata Texts](#), [Dellal](#)
- [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)

12th Sunday after Trinity - Mark 7:31-37 - BWV [35](#), [69a](#), [137](#)

- BWV 35
 - Translations: [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 69a
 - Translations: [Dellal](#)
 - [Chorale](#) (What God Ordains Is Always Good, *TLH* 521, *ELH* 519, *LSB* 760)
 - [YouTube](#) (BWV 69a; Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 137
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Praise to the Lord, the Almighty, *TLH* 39, *ELH* 65, *LSB* 790)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

13th Sunday after Trinity - Luke 10:23-37 - BWV [33](#), [77](#), [164](#)

- BWV 33
 - Translations: [Dellal](#), [Bach Cantata Texts](#)
 - [Chorale](#) (In Thee Alone, O Christ, My Lord, *TLH* 319, *ELH* 415)
 - [YouTube](#) (Bachstiftung), [YouTube](#) (Bachcantates Tilburg)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 77
 - Translations: [Dellal](#)
 - [Chorale](#) (O Lord, Look Down from Heaven, Behold, *TLH* 260, *ELH* 440)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 164
 - Translations: [Dellal](#)
 - [Chorale](#) (The Only Son from Heaven, *ELH* 224, *LSB* 402)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

14th Sunday after Trinity - Luke 17:11-19 - BWV [17](#), [25](#), [78](#)

- BWV 17

- Translations: [Bach Cantata Texts](#), [Dellal](#)
- [Chorale](#) (My Soul, Now Bless Thy Maker, *TLH* 34, *ELH* 456, *LSB* 820)
- [YouTube](#) (Bachstiftung)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 25
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Faithful God, My Heart's Affliction, *WH* 373; tune: Comfort, Comfort, Ye My People)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 78
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

15th Sunday after Trinity - Matthew 6:23-34 - BWV [51](#), [99](#), [100](#), [138](#)

- BWV 51
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 99
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (What God Ordains Is Always Good, *TLH* 521, *ELH* 519, *LSB* 760)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 100
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (What God Ordains Is Always Good, *TLH* 521, *ELH* 519, *LSB* 760)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#) (says its occasion is unknown; doesn't mention Trinity 15)
 - [Spotify](#) (Suzuki)
- BWV 138
 - Translations: [Dellal](#)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

16th Sunday after Trinity - Luke 7:11-17 - BWV [8](#), [27](#), [95](#), [161](#)

- BWV 8
 - Translations: [Dellal](#), [Bach Cantata Texts](#)

- [Chorale](#)
- [YouTube](#) (Netherlands Bach Society)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 27
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 95
 - Translations: [Dellal](#)
 - [Chorale](#) (When My Last Hour Is Close at Hand, *TLH* 594, *ELH* 481)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 161a
 - Translations: [Bach Cantata Texts](#), [Dellal](#) (check whether 161a or 161b)
 - [YouTube](#) (Bachstiftung, check whether 161a or 161b)
 - [Schulze commentary](#) (check whether 161a or 161b)
- BWV 161b
 - Translations: [Bach Cantata Texts](#), [Dellal](#) (check whether 161a or 161b)
 - [Schulze commentary](#) (check whether 161a or 161b)

17th Sunday after Trinity - Luke 14:1-11 - BWV [47](#), [114](#), [148](#)

- BWV 47
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) ([full hymn text in English](#))
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 114
 - Translations: [Dellal](#)
 - [Chorale](#) ([full hymn text in English](#))
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 148
 - Translations: [Dellal](#)
 - [Chorale](#) (In God, My Faithful God, *TLH* 526, *ELH* 467, *LSB* 745)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

18th Sunday after Trinity - Matthew 22:34-46 - BWV [96](#), [169](#)

- BWV 96

- Translations: [Dellal](#)
- [Chorale](#) (The Only Son from Heaven, *ELH* 224, *LSB* 402)
- [YouTube](#) (Bachstiftung)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 169
 - Translations: [Dellal](#)
 - [Chorale](#) (To God the Holy Spirit Let Us Pray, *TLH* 231, *ELH* 33, *LSB* 768)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

19th Sunday after Trinity - Matthew 9:1-8 - BWV [5](#), [48](#), [56](#)

- BWV 5
 - Translations: [Dellal](#)
 - [Chorale](#) (Oh, Whither Shall I Flee, *WH* 230; tune: In God, My Faithful God)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 48
 - Translations: [Dellal](#)
 - [Chorale](#) (Alas, My God, My Sins Are Great, *TLH* 317)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 56
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

20th Sunday after Trinity - Matthew 22:1-14 - BWV [49](#), [162](#), [180](#)

- BWV 49 (no standard chorale) (How Lovely Shines the Morning Star)
 - Translations: [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 162
 - Translations: [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 180

- Translations: [Dellal](#)
- [Chorale](#) (Soul, Adorn Thyself with Gladness, *TLH* 305, *ELH* 328, *LSB* 636)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)

21st Sunday after Trinity - John 4:46-54 - BWV [38](#), [98](#), [109](#), [188](#)

- BWV 38
 - Translations: [Dellal](#), [Bach Cantata Texts](#)
 - [Chorale](#) (From Depths of Woe I Cry to Thee, *TLH* 329, *ELH* 452, *LSB* 607)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 98
 - Translations: [Dellal](#)
 - [YouTube](#) (Bachakademie)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 109 (no standard chorale) (All Mankind Fell in Adam's Fall)
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 188
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (In God, My Faithful God, *TLH* 526, *ELH* 467, *LSB* 745)
 - [YouTube](#) (Felices Cantus Bach)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

22nd Sunday after Trinity - Matthew 18:23-35 - BWV [55](#), [89](#), [115](#)

- BWV 55
 - Translations: [Dellal](#), [Bach Cantata Texts](#)
 - [Chorale](#) (Sink Not Yet, My Soul, to Slumber, *WH* 321; tune: Like the Golden Sun Ascending)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 89
 - Translations: [Dellal](#)
 - [Chorale](#) (Oh, Whither Shall I Flee, *WH* 230; tune: In God, My Faithful God)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 115
 - Translations: [Dellal](#)

- [Chorale](#) (Rise, My Soul, to Watch and Pray, *TLH* 446, *ELH* 253, *LSB* 663)
- [YouTube](#) (Bachstiftung)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)

23rd Sunday after Trinity - Matthew 22:15-22 - BWV [52](#), [139](#), [163](#) (or All Saints)

- BWV 52 (starts like Brandenburg 1)
 - Translations: [Dellal](#)
 - [Chorale](#) (In Thee, Lord, Have I Put My Trust, *TLH* 524, *ELH* 524, *LSB* 734)
 - [YouTube](#) (Bachcantates Tilburg), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 139
 - Translations: [Dellal](#)
 - [Chorale](#)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 163
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Bachcantates Tilburg)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

24th Sunday after Trinity - Matthew 9:18-26 - BWV [26](#), [60](#)

- BWV 26
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 60
 - Translations: [Dellal](#)
 - [Chorale](#) (It Is Enough! O Lord, My Soul Now Take, *WH* 403; tune: I Am Content! My Jesus Liveth Still)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

25th Sunday after Trinity - Matthew 24:15-28 - BWV [90](#), [116](#)

- BWV 90
 - Translations: [Dellal](#)
 - [Chorale](#) (Remove from Us, O Faithful God, *WH* 225; tune: Our Father, Thou in Heaven Above)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

- BWV 116
 - Translations: [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

26th Sunday after Trinity - Matthew 25:31-46 - BWV [70](#)

- BWV 70
 - Translations: [Dellal](#)
 - [Chorale](#) (O Rejoice, My Soul, and Rid Thee, *WH* 404; tune: Comfort, Comfort, Ye My People)
 - [Chorale](#) (Jesus I Will Never Leave, *ELH* 362)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

Last Sunday of the Church Year - Matthew 25:1-13 - BWV [140](#)

- BWV 140 (includes all 3 stanzas of Wake, Awake, for Night Is Flying)
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Wake, Awake, for Night Is Flying, *TLH* 609, *ELH* 544, *LSB* 516)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

FEASTS AND FESTIVALS

Purification of Mary - Luke 2:22-32 - BWV [82](#), [83](#), [125](#), [157](#), [158](#), [161](#), [200](#)

- BWV 82 (no chorale)
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki); [Spotify](#) (Suzuki)
- BWV 83
 - Translations: [Dellal](#)
 - [Chorale](#) (In Peace and Joy I Now Depart, *TLH* 137, *ELH* 48, *LSB* 938)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 125
 - Translations: [Dellal](#)
 - [Chorale](#) (In Peace and Joy I Now Depart, *TLH* 137, *ELH* 48, *LSB* 938)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 157

- Translations: [Dellal](#)
- [Chorale](#) (Jesus I Will Never Leave, *ELH* 362)
- [YouTube](#) (Bachstiftung)
- [Schulze commentary](#) (he notes that this was originally funeral music)
- [Spotify](#) (Suzuki)
- BWV 158
 - Translations: [Dellal](#)
 - [Chorale](#) (Christ Jesus Lay in Death's Strong Bands, *TLH* 195, *ELH* 343, *LSB* 458)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Spotify](#) (Suzuki)
- BWV 161
 - Translations: [Bach Cantata Texts \(A\)](#), [Bach Cantata Texts \(B\)](#), [Dellal](#)
 - [Chorale](#) (tune: O Sacred Head, Now Wounded)
 - [YouTube](#) (Bachstiftung)
 - [Spotify](#) (Suzuki)
- BWV 200
 - [Schulze commentary](#) (says the occasion is unknown)
 - [Spotify](#) (Suzuki; one track, 4:35)

Annunciation - Luke 1:26-38 - BWV 1, BWV 182, BWV Anh 156, BWV Anh 199

- BWV 1
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (How Lovely Shines the Morning Star, *TLH* 343, *ELH* 167, *LSB* 395)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 182 – see Palm Sunday above

Feast of the Nativity of St. John the Baptist - Luke 1:57-80 - BWV 7, 30, 167, 220

- BWV 7
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (To Jordan Came the Christ, Our Lord, *ELH* 247, *LSB* 406)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 30.2
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Comfort, Comfort, Ye My People, *TLH* 61, *ELH* 102, *LSB* 347)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki; 30)
 - [Spotify](#) (Suzuki; 30a)
- BWV 167
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (My Soul, Now Bless Thy Maker, *TLH* 34, *ELH* 456, *LSB* 820)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

- BWV 220 (unknown composer)

Feast of the Visitation of Mary - Luke 1:39-56 - BWV [10](#), [147](#), [189](#), [223](#)

- BWV 10 (Magnificat)
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 147
 - Translations: [Dellal](#)
 - [Chorale](#) (tune: Like the Golden Sun Ascending)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 189 (attr. to Melchior Hoffmann)
- BWV 223 (all but 4 measures of the music is lost)

Feast of St. Michael - Matthew 18:1-11 - BWV [19](#), [50](#), [130](#), [149](#), [219](#)

- BWV 19
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (O Rejoice, My Soul, and Rid Thee, *WH* 404; tune: Comfort, Comfort, Ye My People)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 50 (single movement)
 - Translations: [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 130
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Lord God, We All to Thee Give Praise, *TLH* 254, *ELH* 545)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 149
 - Translations: [Dellal](#)
 - [Chorale](#) (Lord, Thee I Love with All My Heart, *TLH* 429, *ELH* 406, *LSB* 708)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 219 (actually by Telemann, TWV 1:1328)

Reformation- Revelation 14:6-8 - BWV [79](#), [80](#)

- BWV 79

- Translations: [Dellal](#)
- [Chorale](#) (Now Thank We All Our God, *TLH* 36, *ELH* 63, *LSB* 895)
- [Chorale](#) (To God the Lord Be Praises, *WH* 309; tune: Now Let Us Come Before Him)
- [YouTube](#) (Bachstiftung)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 80 (on the longer side)
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (A Mighty Fortress Is Our God, *TLH* 262, *ELH* 250/251, *LSB* 656/657)
 - [YouTube](#) (Bachstiftung), [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

VARIOUS

WEDDINGS

- [BWV 97](#)
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (In All My Plans, Thou Highest, *WH* 329; tune: Upon the Cross Extended)
 - [YouTube](#) (Bachstiftung), [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 195 – Wedding
 - Translations: [Dellal](#)
 - [Chorale](#) (All Ye Who on This Earth Do Dwell, *TLH* 581, *ELH* 52, *LSB* 791; tune: Let All Together Praise Our God)
 - [YouTube](#) (Bachcantates Tilburg)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 196 – Wedding
 - Translations: [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 197 – Wedding
 - Translations: [Dellal](#)
 - [Chorale](#) (To God the Holy Spirit Let Us Pray, *TLH* 231, *ELH* 33, *LSB* 768)
 - [Chorale](#) (If Thou But Suffer God to Guide Thee, *TLH* 518, *ELH* 205, *LSB* 750)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki; also includes BWV 197a)
- BWV 210 – Wedding
 - Translations: [Dellal](#)

- [YouTube](#) (Bachstiftung)
- [Schulze commentary](#)
- [Spotify](#) (Suzuki)

FUNERALS

- BWV 106 (no standard chorale) (In Thee, Lord, Have I Put My Trust)
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 118 – Funeral motet (brief)
 - Translations: [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#)
- BWV 226 – Funeral motet (brief)
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (Come, Holy Ghost, God and Lord, *TLH* 224, *ELH* 2, *LSB* 497)
 - [YouTube](#) (Netherlands Bach Society)
 - [Spotify](#)

ROYAL AND CIVIL OCCASIONS

- BWV 29 – Inauguration of Leipzig Town Council
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Chorale](#) (My Soul, Now Bless Thy Maker, *TLH* 34, *ELH* 456, *LSB* 820)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 30.1 – Manorial Dedication
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Bachstiftung, check whether 30.1 or 30.2)
 - [Spotify](#) (Suzuki; 30)
 - [Spotify](#) (Suzuki; 30a)
- BWV 69 – Inauguration of Town Council
 - Translations: [Dellal](#)
 - [Chorale](#) (May God Bestow on Us His Grace, *TLH* 500, *ELH* 591, *LSB* 823)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (note which tracks belong to 69 and which belong to 69a)
 - [Spotify](#) (Suzuki)
- BWV 71 – Town Council Inauguration
 - Translations: [Dellal](#)
 - [YouTube](#) (Bachcantates Tilburg)
 - [Schulze commentary](#)

- [Spotify](#) (Suzuki)
- BWV 119 – Leipzig City Council Inauguration
 - Translations: [Dellal](#)
 - [Chorale](#) (We Sing Thy Praise, O God, *ELH* 45)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 120 – Town Council Election
 - Translations: [Dellal](#)
 - [Chorale](#) (We Sing Thy Praise, O God, *ELH* 45)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
 - [Spotify](#) (Suzuki; BWV 120a)
- BWV 193 – City Council Inauguration
 - Translations: [Dellal](#)
 - [Schulze commentary](#)
- BWV 198 – Royal/Electoral Memorial Service
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Spotify](#) (Suzuki)
- BWV 207.2 – Royal/Electoral Name Day
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society, 207a)
 - [Spotify](#) (Suzuki; 207a)
 - [Spotify](#) (Suzuki; 207)
- BWV 208 – Court of Saxe-Weissenfels (Hunt Cantata, with ‘Sheep May Safely Graze’)
 - Translations: [Dellal](#)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 214 – Royal/Electoral Birthday
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Spotify](#) (Suzuki)
- BWV 215 – Royal/Electoral Homage
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Bachstiftung)
 - [Spotify](#) (Suzuki)
- BWV 249.1 – Members of Princely Houses: Saxe-Weissenfels
 - [Schulze commentary](#)

SERVICE OF REPENTANCE

- BWV 131 – Service of Repentance
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)

- [Schulze commentary](#)
- [Spotify](#) (Suzuki)
- BWV 1083 – Service of Repentance
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)

UNKNOWN/DEBATED OCCASIONS

- BWV 117 – unknown occasion
 - Translations: [Dellal](#)
 - [Chorale](#) (All Praise to God, Who Reigns Above, *TLH* 19, *ELH* 435, *LSB* 819; tune: Salvation unto Us Has Come)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 150 – occasion debated
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 192 – unknown occasion (Now Thank We All Our God, 3 movements for the 3 stanzas)
 - Translations: [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society), [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 225 – motet
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [YouTube](#) (Netherlands Bach Society)
 - [Spotify](#)

SECULAR CANTATAS

- BWV 201 – Drama: The Contest between Phoebus and Pan
 - Translations: [Bach Cantata Texts](#), [Dellal](#)
 - [Spotify](#) (Suzuki)
- BWV 211 – Coffee Cantata
 - Translations: [Dellal](#)
 - [YouTube](#) (Bachstiftung)
 - [Schulze commentary](#)
 - [Spotify](#) (Suzuki)
- BWV 212 – Peasant Cantata
 - Translations: [Dellal](#)
 - [Spotify](#) (Suzuki)

OTHER

- BWV 36c – [Spotify](#) (Suzuki)

- BWV 173a – [Spotify](#) (Suzuki)
- BWV 202 – [Spotify](#) (Suzuki)
- BWV 203 – [Spotify](#) (Suzuki)
- BWV 204 – [Spotify](#) (Suzuki)
- BWV 205 – [Spotify](#) (Suzuki)
- BWV 206 – [Spotify](#) (Suzuki)
- BWV 209 – [Spotify](#) (Suzuki)
- BWV 213 – [Spotify](#) (Suzuki), [Bach Cantata Texts](#)
- BWV 1045 – [Spotify](#) (Suzuki)
- BWV 1127 – [Spotify](#) (Suzuki)