

Note: Some editions number the alto movements 2a and 2b. BWV 72 exhibits similarities to BWV 73, written 2 years earlier (see below).

Form: Chorus - Recit/arioso (A) - Aria (A) - Recit (B) - Aria (S) - Chorale.

Theme: Submission to God's Will.

The cantata's point of departure derives from the day's Gospel reading, in which Jesus agrees to heal. The focus is not on the miracle themselves, however, but on whether they align with God's will: "A leper came to him and knelt before him, saying, 'Lord, if you will, you can make me clean.' And he stretched out his hand and touched him, saying, 'I will...' [And] a centurion came forward to him, beseeching him and saying, 'Lord, my servant is lying paralyzed at home, in terrible distress.' And he said to him, 'I will come and heal him.'" Submitting to God's will appears to have been an important life principle for Bach (see notes).

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J.S. Bach

## Cantata No. 72

### Alles nur nach Gottes Willen

NBA I/6; BC A37  
3. S. after Epiphany (BWV 73, 111, 72, 156)  
\*Romans 12:16–21 (Overcoming evil with good)  
\*Matthew 8:1–13 (Jesus heals a leper; the centurion from Capernaum comes to Jesus)  
Librettist: Salomon Franck (BWV 72 is the last extant cantata to use a libretto by Franck, taken from his "Evangelisches Andachts-Opfer" of 1715.)  
FP: 27 January 1726 (St. Nicholas). (After this, Bach performed 18 cantatas by Johann Ludwig Bach.)  
See notes for more.

(Coro.) • God's sovereign will trusted in good & bad times.

For Alfred Dürr's observations on the first movement, see side note.

Instrumentation:

Ob I, II  
Vln I, II  
Vla  
SATB  
Continuo

The librettist designated the first movement as an aria.

Form (Rhyme: ABBACAD)  
Ritornello (mm. 1-16) Am  
A. Line 1 (17-28) Am  
Lines 1-3 (29-38) Am-Dm  
Lines 1-3 (39-54: Rit.+Choreinbau) Dm  
Rit. (55-60) Dm  
B. Line 4 (61-75) Dm-Em  
Line 5 (76-81) Em  
A'. Line 6(=1) (80-90) Em-DM  
Line 1; Line 5 in Alto (91-98) DM-Am  
Lines 1, 7 (98-114: Rit.+Choreinbau) Am

The angry tone of this movement may reflect Bach's initial reaction in his dispute concerning the authority over the "New Service" at the University, about which he had complained to the king (see above note). The king's rejection of his appeal, dated January 21, 1726, ends with "This is Our Will."

72/1. (Allegro moderato  $\text{♩} = 80$ ) In the later 1730s, Bach transposed this movement to G minor and adapted it for the second movement (the "Gloria") of his Kyrie-Gloria mass, BWV 235.

In the first movement, each of the framing sections ends with Vokaleinbau (choral insertion), the vocal parts yielding to the orchestral ritornello. The violins attempt to start the ritornello at the return of the A section (m. 80), but do not succeed until m. 98. This relationship between chorus and orchestra may reflect the text's emphasis on submission to the sovereign will of God in all things. The use of canon (one voice "giving the rule" to another) may be similarly symbolic.

G# dim. against A pedal...

The octave historically symbolized "all" (= "alles"). Here the continuo plays the octave leap (on A) seven times, possibly symbolic in 3 ways:  
A = "alles"  
8va = all  
7 times = number of completion.

G(7)

C major

C7

F major #7

Harmonic ambiguity...

Further symbolism: The text "all things only according to God's will" is symbolically represented by having all four voices sing the beginning of a *circulatio*

theme spanning an octave from the unison at 1-measure intervals, beginning with the highest voice and progressing downward to the lowest voice (from God down to earth). For more, see note.

17. Soprano.  
Alto.  
Tenore.  
Basso.

Section A.

Text line 1.

Canon (one voice "giving the rule" to another) suggests a kind of submission.

Circular motion with line spanning 1 8va represents the universality of "alles," which is reinforced with chordal interjections of the same word. See note about *circulatio*.

For biblical background, see note.

Passages of repeated notes suggest a doctrinaire inflexibility or a hectoring admonition; they are especially prevalent in sections with *Vokaleinbau*.

*mf*

20.

Wil - len, — Al - les, Al -

les nur nach Got - tes Wil - len, Al -

Al - les nur nach Got - tes Wil - len,

Al - les nur nach Got - tes Wil - len,

A minor; A pedal...

23.

les nur nach Got - tes Wil - len, Al - les nur nach Got - tes

les nur nach Got - tes Wil - len, Al - les nur nach Got - tes

Al - les, Al - les nur nach Got - tes Wil - len,

Al - les. Al - les.

L. H.

Repeated notes suggest inflexibility.

Frequent passages in which chords clash against a bass pedal suggest a wrestling with God's inflexible will, as referenced in the text.

A minor

E minor

E pedal...

D# dim.7

26.

Wil - len. Al - les, Al - les,  
Wil - len, Al - les, Al - les,  
Al - les nur nach Got - tes Wil - len, Al - les.  
Al - les nur nach Got - tes Wil - len, Al - les,

A 29. Text lines 1-3.

B7 against E pedal E minor Figura corta (see note).

Al - les. Al - les nur nach Got - tes Wil - len. so - bei -  
Al - les. Al - les nur nach Got - tes Wil - len,  
Al - les. Al - les nur nach Got - tes Wil - len,  
Al - les, Al - les nur nach Got - tes Wil - len,

32.

A minor D7 G major Chromatic inflection for "Traurigkeit" (sadness)

Lust als Trau - rig - keit,  
Al - les nur nach Got - tes Wil - len, Al - les nur nach Got - tes  
Al - les nur nach Got - tes Wil - len, Al - les nur nach Got - tes  
Al - les nur nach Got - tes Wil - len, Al - les nur nach Got - tes

Repeated notes suggest inflexibility.

G major E-flat major A7

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35.

39.

42.



45.

Trau - rig - keit, so bei gut

Trau - rig - keit, so bei

Trau - rig - keit, so bei

Lust als Trau - rig - keit, so bei

L.H. R.H. L.H.

*mf* L.H.

G minor

48.

als bö - ser Zeit; Al - les nur nach Got - tes

gut als bö - ser Zeit; Repeated notes suggest inflexibility.

gut als bö - ser Zeit;

gut als bö - ser Zeit;

R.H. L.H. R.H. L.H.

*cresc.*

51.

Wil - len, so bei gut, bei gut

Al - les nur nach Got - tes Wil - len, so bei gut

Al - les nur nach Got - tes Wil - len, so bei gut

Al - les nur nach Got - tes Wil - len, so bei gut

C7 F major F7 B-flat major hemiola

C# dim.7 C# dim.7

# J.S. Bach - Church Cantatas BWV 72

54.

als bö-ser Zeit.

als bö-ser Zeit.

als bö-ser Zeit.

als bö-ser Zeit.

*mf* Ritornello

D minor

58.

Section B. O! The orchestra accompanies canonic voices. Canon (one voice "giving the rule" to another) suggests a kind of submission. The staccato quarter notes by the instruments (related to the previous "Alles" chords) have the rhetorical effect of a sharp command. Given Bach's unhappy state at the time (see note above), they may also represent the unfair jabs of his opponents. The shifting harmonies perhaps suggest ambivalence. Helmuth Rilling writes, "In the middle section there is a different structure. Bach interprets the text 'Gottes Wille soll mich stillen' [God's will shall make me quiet] by taking away the sixteenth-note activity. At the word 'stillen' [quiet], he introduces a motive made up of long notes." See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 1 (Dayton, Ohio: Roger Dean Publishing, 2000, p. 159).

C Text line 4 (canonic at 1-measure intervals).

Got-tes Wille soll mich

hemiola

*p* staccato

D minor

D minor

62. Text painting: Sustained notes for "quieten"; cessation of rhythmic activity in the orchestra.

stil - - - - - len, soll mich stil - - - - -

Got-tes Wil-le soll mich stil - - - - -

Got-tes Wil-le soll mich stil - - - - -

Got-tes Wil-le soll mich stil - - - - - len, soll mich

Possible allusion to Psalm 131:2: I have calmed and quieted my soul, like a child quieted at its mother's breast; like a child that is quieted is my soul.

Parallel octaves, eliminated when Bach reused the movement in the B minor mass, BWV 235.

C major 7 F major D minor 6 E7

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A minor

G7

## C major

A minor 6 B minor

E minor 7   A minor

## D minor 7

G7

C major 7    F major 7

D minor 6

A minor 7      D7

D7

G major 7   C major

A minor 6 B7

E minor (E pedal...)

78. bei Ge - wölk und Son - nen -  
 bei Ge - wölk und Son - nen -  
 und Son - nen - schein.  
 und Son - nen - schein. Al - les,

81. schein. Al - les, Al -  
 schein. Duet in parallel thirds. Al - les, Al -  
 Al - les nur nach Got - tes Wil - len, Al - les, Al - les,  
 Al - les nur nach Got - tes Wil - len, Al -  
 R. H. L. H. Ob I  
 Ob II

84. D# dim.7 B7 Duet in parallel 6ths. E minor  
 - les, Al - les nur nach Got - tes  
 - les, Al - les nur nach Got - tes  
 Al - les nur nach Got - tes Wil - len, Al - les,  
 - les nur nach Got - tes Wil - len, Al - les,

B minor A# dim.7 against B pedal F#7 against B pedal



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87.

Wil - len, Al - les, Al - les, Al - les nur nach Got - tes

Wil - len, Al - les, Al - les, Al - les nur nach Got - tes

Al - les, Al - les, Al - les nur nach Got - tes

Al - les, Al - les, Al - les nur nach Got - tes

L.H. L.H. L.H.

B minor E minor A7

90.

Wil - len, Al - les nur nach Got - tes Wil - len,

Wil - len, nur nach Got - tes Wil - len, bei - Ge -

Wil - len, Al - les nur nach Got - tes Wil - len,

Wil - len, Al - les nur nach Got - tes Wil - len,

L.H.

D major D major D major D7

93.

Al - les nur nach Got - tes Wil - len, Al - les nur nach Got - tes

wölk und Son - nen - schein,

Al - les nur nach Got - tes Wil - len, Al - les nur nach Got - tes

Al - les nur nach Got - tes Wil - len, Al - les nur nach Got - tes

Repeated notes suggest inflexibility. Ob I

Ob II

E7 A minor F major (E7) clashing

Text line 1 (Line 5 in Alto after sustained note on "Willen"). Alto is the voice of the believing soul/ church. See Petzoldt 1:541, 2:917, 488. Here the alto appears to ponder the weightiness of submitting to God amidst clouds and sunshine, while the intones the line pedantically.

Bass, usually the voice of authority, intones the line pedantically.

96.

Wil - len, Al - les nur nach Got - tes Wil - len,  
 — und Son - nen - schein. — Al - les,  
 Wil - len, Al - les nur nach Got - tes Wil - len,  
 Wil - len, Al - les nur nach Got - tes Wil - len,

Rhetorical repetition of "Alles."

D# dim.7 E7 A minor

99. **F** Text lines 1, 7: Choral insertion into ritornello.

Al - les, Al - les, Al - les,  
 Al - les, Al - les, Al - les,  
 Al - les, Al - les, Al - les,  
 Al - les, Al - les, Al - les,

A minor A minor Line 7. A minor A7

102.

Al - les nur nach Got - tes Wil - len, dies soll mei - ne Lo - sung —  
 Al - les nur nach Got - tes Wil - len, dies soll mei - ne Lo - sung  
 Al - les nur nach Got - tes Wil - len, dies soll mei - ne Lo - sung  
 Al - les nur nach Got - tes Wil - len, dies soll mei - ne Lo - sung —

D minor E7

105.

sein, dies soll mei-ne Lo-sung, mei-ne Lo-sung

L.H. R.H. L.H.

*mf*

A minor G7

108.

ne Lo-sung sein; Al-les nur nach Got-tes Wil- Al-les nur nach Got-tes

Lo-sung sein;

R.H. L.H.

*cresc.*

C major C7 F major 7 A minor

Repeated notes suggest inflexibility.

111.

Al-les nur nach Got-tes Wil-len, dies soll mei-ne Lo-sung sein.

len, dies soll mei-ne Lo-sung, mei-ne Lo-sung sein.

Wil-len, dies soll mei-ne Lo-sung sein.

Al-les nur nach Got-tes Wil-len, dies soll mei-ne Lo-sung sein.

G# dim.7 A minor F major A minor

Hemiola emphasizes the words of submission.

Alto is often the voice of the believing soul. See Petzoldt, *Bach-Kommentar* 1:541, 2:917. The text is reminiscent of Jesus' prayer in the Garden of Gethsemane: "My Father, if it be possible, let this cup pass from me; nevertheless, not as I will, but as thou wilt" (Matthew 26:39).

Secco

72/2 (72a).

## Recitativo, Arioso ed Aria.

### Recitativo.

• God's sovereign will: Submission brings blessings.

Text painting: Descending line for "sinking one's will into God's will."

1. Alto.

Figura corta

O sel' - ger - Christ, der all - zeit sei - nen Wil - len in Got - tes Wil - len

Word painting: Melisma for "blessed."

Continuo alone. The sustained bass note may symbolize the believer's firm conviction (see Rilling, *Oregon Bach Lectures* 1:161), while constant harmonic modulation suggests the changing circumstances referenced in the text.

For biblical background, see note.



C major

C7

F major

B dim.

For the significance of C and F major, see side note.

Word painting: Major chord for "weal"; diminished chord with melisma for "woe."

4.

senkt, es ge - he, wie es ge - he bei Wohl und We - - - he.

C major A minor D7 G major C# dim.7 A7 G minor

The text changes to the first person singular, (becoming more subjective).

### Arioso (Tranquillo) ♩ = 112.)

7.

God's will in heaven?

Employing anaphora, the alto sings "Lord, if thou wilt" 9 times, with the continuo imitating, perhaps to symbolize the earth-heaven duality expressed in the prayer Jesus prescribed for his disciples: "Thy will be done, On earth as it is in heaven" (Matthew 6:10). Compare BWV 73, written 2 years earlier for the same Sunday. In 73/4, the text phrase is repeated 3 times.

Herr, so - du - willst, so muss sich Al - les fü - gen! Herr, so - du -

G major C major C7 F major F major

God's will on earth?

Helmuth Rilling observes, "[The arioso] has a special characteristic related to its text 'Herr, so du willst' [Lord as Thou wilt]. The alto sings this text and motive three times. The continuo instruments obey God's will and repeat the motive in a 'follow' canon. The result is a five-measure phrase, something unusual for Bach's time. After the two initial measures 'Herr, so du willst' [Lord, as Thou wilt], the always changing text in the next three measures describes various situations in life. These texts are emphasized by a counter rhythm to the triple meter." See *The Oregon Bach Festival Master Class Lectures* 1:161.

13.

willt, so kannst du mich ver - gnü - gen! Herr, so - du - willst, verschwindet

G7 C major E7 A minor



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20. hemiola

mei-ne Pein! Herr, so du willst, werd' ich ge-sund und rein!

F major E minor B(7) B7 E minor E minor

27. Chromatic inflection for "sadness"; melsima for "joy."

Herr, so du willst, wird Trau-rig-keit zur Freu-de, Herr, so du

A7 D minor D7 E7 A minor

33. Chromaticism for "Dornen" (thorns).

willt, find' ich auf Dor-nen Wei-de, Herr, so du willst, werd' ich

A minor A minor A minor C7 F major

39.

— einst se-lig sein! Herr, so du willst, (lass mich dies Wort im—

F major F# dim.7 G minor F(7)

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45. hemiola

— Glau-ben fas-sen und mei-ne See-le stil-

B-flat major F# dim.7 D7 G minor

51. Text painting: Descending chromaticism and dissonance on "sterb" ("die"), followed by leap for "ich nicht" ("I not").

len) Herr, so du wilt, so **sterb'** ich nicht,

cresc. p

G minor C# dim.7 A7 D minor G# dim.7 A major D minor N6 D minor A(7)

Secco Recit. The 2 closing text lines, set as recitative, act as an introduction to the aria, which begins immediately, without ritornello. This joining of recitative and aria was probably modeled after BWV 73 (written 2 years earlier for the same Sunday), in which the bass recitative, no. 3, flows directly into an aria.

57. ob Leib und Leben mich ver-lassen, wenn mir dein Geist dies Wort ins Herze spricht: „Mit

D major D7 G7 A7 D minor Dominant chord requires continuation without pause.

72/3 (2b). A. Text lines 1-2: Motto / Ritornello / Main Section with vocal insertion (Vokaleinbau).

For comments about the aria by Alfred Dürr and Ulrich Leisinger, see side note.

1/60. **Aria. Vivace.** (♩ = 88.) • God's sovereign will: I shall trust it always.

Al-lem, was ich hab' und bin, mit Al-lem, was ich hab' und bin, will ich mich

mf Imitation

Continuo alone...

D minor (For the significance of D minor, see side note.) D minor

Form (Rhyme: ABABAB)  
A. Lines 1-2  
Motto (1-4) Dm  
Ritornello (5-16) Dm  
Main Section (w/motto), vocal insertion (17-27) Dm  
A. Lines 3-4  
Motto tune (27-31) Dm  
Ritornello (31-42) Dm  
Main Section (w/motto tune), vocal insertion (43-53) Dm  
B. Lines 5-6 (53-68) DM-G-C-F-B -E -D-G-CM  
A'. Lines 1-2 (da capo)  
Motto (68-73) Dm  
Main Section, vocal insertion (74-77) Dm  
Ritornello (78-92) E-A-D-G-C-F-B -Dm

Devise (motto)

Alto is often the voice of heartfelt, intimate faith, here starting without waiting for the instruments.

D minor (For the significance of D minor, see side note.)

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4/63.

Je - su - las - sen!"

Bach sets the aria text (in which the alto commits to accepting God's providential leadership in paths of thorns or roses) in an imitative texture (fugato) of 2 violins (which frequently cross) and continuo. The violin figure appears to represent the convoluted paths that life may take, as referenced in the text. As in movement no. 1, the voice yields to the instruments via vocal insertion.

For biblical background, see note.



Vln I

Ritornello

Vln II

D minor

7/66.

E7

A minor

A major

10/69.

*cresc.*

A7

D minor

D minor

N6 A7

12/71.

Vln I

Vln II

A7

C# dim.7

C# dim.7

D minor

D minor

Ascending continuo scale later associated with "führe" (lead).

15/74.

Mit

D minor

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17/76. Alto repeats the motto with subsequent vocal insertion ("Vokaleinbau").

Al. lem, was ich hab' und bin, mit Al. lem, was ich hab' und bin, will ich mich

D minor Continuo in parallel motion. D minor

20/79.

Je - su, will ich mich Je - su las - - - sen, will ich mich

D minor A minor A minor

Prominence of octaves in alto and continuo may symbolize "allem" ("all").

23/82.

Je - - - su las - - - sen,

A7 D minor cresc.

25/84.

D minor N6 A7 C# dim.7

27/86.

[A. Text lines 3-4: Motto / Ritornello / Main Section with vocal insertion (Vokaleinbau).]

kann gleich mein schwacher Geist und Sinn, kann gleich mein schwacher Geist und

Continuo alone... D minor C# dim.7 D minor

Ascending continuo scale later associated with "führe" (lead). 16



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30/89.

Sinn des Höchsten Rath nicht fas - sen,

Vln I

D minor

33/92.

Vln II

D minor

E7

A minor

35/94.

A(7)

D minor

cresc.

38/97.

Vln I

D minor

N6

A7

C# dim.7

C# dim.7

D minor

Ascending continuo scale later associated with "führe" (lead).

40/99.

Vln II

kann

p

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43/102.

gleich mein schwacher Geist und Sinn, kann gleich mein schwacher Geist und Sinn des Höchsten

Vln I Vln II

D minor Continuo in parallel motion. D minor

46/105.

Rath, des Höchsten Rath nicht fas sen, des Höchsten

Vln II

D minor E7 A minor

49/108.

Rath nicht fas sen.

cresc.

A7 D minor

51/110.

B. Middle Section. Text lines 5-6.

Er füh.re mich nur

Vln II

D minor N6 A7 C# dim.7 C# dim.7 D7

Text painting: "Leading on thorny or rosy paths" is foreshadowed with a diminished chord followed by ascending scale, followed by tonal progression flatward

Word painting: Sustained notes function rhetorically as "mementos," a pondering of the possible "thorny paths" (Petzoldt, *Bach-Kommentar* 2:489); violins "prick" with leaps to high notes (Rilling, *Oregon Bach Lectures* 1:163–164..

54/113.

im-mer-hin auf Dorn- und Ro-sen-stra-ssen, auf

Vln I

Vln II octave up

G7 C7

57/116.

Dorn- und Ro-sen-stra-ssen, er

Vln II

Vln I octave up

F7 B-flat 7 E-flat major

59/118.

füh-re mich nur im-mer-hin, er füh-re mich nur

Vln II

Vln I

Clash suggests the path will sometimes be difficult, as referenced in the text.

cresc.

D7 G7

62/121.

im-mer-hin auf Dorn- und Ro-sen-stra-ssen.

Ritornello

G minor G minor G minor

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64/123.

G minor A7 D minor

66/125.

D minor N6 A7 C# dim.7

68/127. [A'. Text lines 1-2 (quasi da capo).]

C# dim.7 D minor D minor

Vln I Vln II

Prominence of octaves may symbolize "allem" ("all").

Text painting: Sustained tone in voice for "lassen" (relinquish) ending with fermata, against the convoluted violin figure.

71/130.

D7 G minor E-flat major C# dim.7

cresc. f dim.

74/133. Word painting: Extended note for "Allem" (all) against convoluted violin figures.

74/133.

C# dim.7 A7 D minor

Vln I Vln II



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76/135.

will ich mich Je - su las - sen.

*dim.*

*f*

Vln I

D minor

Sustained note in one violin part against convoluted figure in the other.

78/137.

Ritornello

Vln II

E7

A7

D7

Tonal progression flatward around the circle of fifths, ending in D minor.

81/140.

Vln I

G7

C7

D minor

83/142.

Vln I

F7

B-flat major

D minor

A7

D minor

(see full score)

86/145.

*cresc.*

*f*

D minor

N6

A7

88/147.

Vln I

C# dim.7

C# dim.7

C# dim.7

D minor

*p*

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by an instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

90/149

Secco D minor D (minor)

72/4 (72/3). **Recitativo.** God's sovereign will is that he should bless you! Allusion to the Gospel reading, in which Jesus agrees to heal the leper, saying, "I will; be clean"; then reaches out to touch him.

The bass voice is often the voice of authority.

**Basso.**

For biblical background, see note.

1. So glaube nun! Dein Heiland sa-ge: **ich will's thun!** Er pflegt die Gnaden.

Secco E major A minor A minor

4. hand noch willigst aus-zu-strecken, wenn Kreuz und Leiden dich erschrecken. Er ken-net dei-ne

D7 D# dim.7 E minor

8. Noth und **löst dein Kreuzesband!** Er stärkt, was schwach! und will **das niedre Dach** der armen

Dim. 7th for "cross" A7 C# dim.7 D minor F7 F# dim.7

Chromatic inflection for "weak."

"Lowly roof" is an allusion to the Gospel reading, in which a centurion says to Jesus, "I am not worthy to have you come under my roof."

11. Her-zen nicht verschmä-hen, dar-un-ter gnä-dig ein-zu-ge-hen.

D major G minor C# dim.7 C minor 6 G major

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

# Aria. •God's sovereign will is to sweeten thy cross!

72/5 (72/4). (Allegro moderato  $\text{♩} = 92.$ )

A dance-like (polonaise) triple meter underscores the idea of "sweetening the cross."

Form (Rhyme: AABB)  
Ritornello (mm. 1-16) CM  
Line 1 inserted into rit. (17-32) CM  
Line 1 inserted into rit. material (33-48) CM-GM  
Rit. (48-56) GM  
Lines 2-3 inserted into rit. material (56-73) GM-Am  
Line 4 inserted into rit. material (73-83) Am-CM  
Rit. with motto inserted at end (83-98) CM

1. Oboe

Ritornello Strings

C major (for the significance of C, see side note).

C major

Canon here (perhaps symbolic of "discipleship," i.e., following Christ).

For biblical background, see note.

5. Vln I Canon Vln II

(C7) A7 D minor G7

9. *cresc.*

C major D7 G major G major

13. The continuo foreshadows the opening vocal motto.

R.H.

G major G7 C major C major

## 17. Soprano. Continued allusion to the Gospel reading, in which Jesus agrees to heal the leper, saying, "I will..."

Mein Je - sus will es thun.

er will dein Kreuz ver - sü - ssen.

Ritornello repeats with vocal insertion ("Vokaleinbau") of Text line 1.

The reference to "sweetening your cross" relates to the text of the previous movement. The phrase is reminiscent of the aria "Komm, süßes Kreuz" in the St. Matthew Passion (BWV 244/57).

mf Strings Ob

C major C major C major

21. E7 A minor D7

25. *cresc.*

G(7) C major

29. *hemiola*

C major C major

Mein

33. Text line 1 inserted into ritornello material.

C major C major (D7) G major

Je - - - - - sus will es thun, er will dein Kreuz ver - sü - ssen, er will dein

Ob

p

37. The dance-like quality is enhanced with syncopations for the words "he will sweeten your cross."

(G major) E7 A minor D7

Kreuz - - - - - ver - sü - - - - -

Ob

Vln I

p

41. *cresc.*

G major G major

ssen; mein Je - sus will es thun, mein Je - - - - - sus will es thun, -

Ob

cresc.



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45.

will es thun, er will dein Kreuz ver-sü-ssen.

*dim.*

+Strings

*p* Ritornello

G major G major G7

49.

R.H. L.H.

Ob

C major D7 G major

52.

*dim.*

G major G major

56.

Text lines 2-3 inserted into ritornello material.

Ob-gleich dein Her-ze **liegt** in viel Be-küm-mer-nis-sen,

Long notes for [your heart] "lies."

Ob

Slower harmonic rhythm.

*p* *mf*

G major G7 E7 A minor

60.

Text painting: Sequentially descending lines from held Vln I note (like sighs) in mostly the minor mode to depict "the heart lying in many afflictions" (see full score).

obgleich dein Herze **liegt** in viel Bekümmer.

Vln I

A minor D7 G major

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64. Sighing/drooping line.

nis - sen, in viel Be - kümmer - nis - sen, soll es doch

Vln I

E minor B7

67. Sighing/drooping line.

sanft und still in sei - nen Ar - men

Text painting: Vocal line comes to rest on a single, repeated note for "sanft und still" (gently and quietly), set to a simple I-V-I harmonic progression.

E minor B(7) E minor

70. Word painting: Long note that comes to rest at a fermata for "ruhn" (to rest), set to simple I-V-I-V7 harmonic progression..

ruhn, wenn es der a tempo

Word painting: Long note that comes to rest at a fermata for "ruhn" (to rest), set to simple I-V-I-V7 harmonic progression..

cresc. rit.

A minor E major A minor E7

74. Text line 4 inserted into ritornello material.

Glau - be - fasst,

Text painting: "[when your heart is] held by faith" is set with a held note that ends with shaking 8th notes to depict tenacity of faith (like a clenched fist). Compare BWV 70/1 for the word "betet" (pray).

Vln I mf Ob

A minor D7 G minor C7

78. **wenn es\_ der Glaube fasst,** NBA: mein Je - sus will es tun, mein Je - \_ sus

Ob doubles the voice. Ob repeats the motto...

F major G(7) A minor A7 D minor G7

82. Martin Petzoldt argues that by repeating "Jesus will es tun," the poet is establishing Luther's insistence that faith is not a human work. (See Petzoldt, "Bach-Kommentar" 2:491.

**will\_ es\_ thun.** Ritornello with vocal motto inserted at end. Ob

C major C major C major

86. Ob p

C major (C7) A7 D minor

90. cresc. f

G7 C major C major

To emphasize the centrality of the previous half line, the singer sings it twice at the end of the movement (a procedure reminiscent of 73/1, composed 2 years earlier for the same Sunday) in a kind of written-out cadence. The text leads seamlessly to the words of the closing chorale. See Petzoldt 2:491.

94. **Mein Je - sus will es thun, mein Je - sus will es thun!** hemiola tr dim. p Figura corta dim.

C major C major

72/6 (72/5).

# Choral. (Eigene Melodie.)

Soprano. 1/6.

(See also 111/1, 144/6.) This is the first stanza of a hymn by Margrave Albrecht von Brandenburg (1490–1568): first three stanzas published 1547, fourth stanza added by an unknown author in 1554. • God's sovereign will desired at all times (72/5).

Bach used the same chorale as the basis for a chorale cantata on the same Sunday a year earlier (BWV 111).

+Ob I, II  
+Vln I

+Vln II

+Vla

The 2 Stollen of the chorale's bar form are set identically. They connect cyclically to the opening movement.

For biblical background, see note.

Was mein Gott will, das g'scheh all-zeit, sein Will, der ist der be- - - ste.  
zu hel- fen den'n er ist be-reit, die an ihn glau- ben fe- - - ste.

Was mein Gott will, das g'scheh all-zeit, sein Will, der ist der be- - - ste.  
zu hel- fen den'n er ist be-reit, die an ihn glau- ben fe- - - ste.

Was mein Gott will, das g'scheh all-zeit, sein Will, der ist der be- - - ste.  
zu hel- fen den'n er ist be-reit, die an ihn glau- ben fe- - - ste.

Was mein Gott will, das g'scheh all-zeit, sein Will, der ist der be- - - ste.  
zu hel- fen den'n er ist be-reit, die an ihn glau- ben fe- - - ste.

A minor  
11. C major

C major

G major

A minor

Abgesang of chorale's bar form. Martin Petzoldt notes that (in contrast to Bach's setting in BWV 111/1 & 6) the descending lines in this harmonization connect the chorale's Abgesang to the ideas of movements 2 to 4 in a catechismal fashion, while the Stollen create a bridge to the opening movement. See Bach-Kommentar 2:492.

Er hilft aus Noth, der fromme Gott, und züch-ti- get mit Ma- - ssen. Wer

Er hilft aus Noth, der fromme Gott, und züch-ti- get mit Ma- - ssen. Wer

Er hilft aus Noth, der fromme Gott, und züch-ti- get mit Ma- - ssen. Wer

Er hilft aus Noth, der fromme Gott, und züch-ti- get mit Ma- - ssen. Wer

15.

D(7)

G major

C major

F# dim. E7

A minor

E major

A minor

The last 2 melodic phrases of the Abgesang are the same as the Stollen.

Gott ver-traut, fest auf ihn baut, den will er nicht ver- las- - - sen.

Gott ver-traut, fest auf ihn baut, den will er nicht ver- las- - - sen.

Gott ver-traut, fest auf ihn baut, den will er nicht ver- las- - - sen.

Gott ver-traut, fest auf ihn baut, den will er nicht ver- las- - - sen.

For Helmuth Rilling's observations, see note.

C major A minor

(E7)

E7 D# dim.7

A major