

Regarding the problematic source material, see note.

# Church Cantatas BWV 156

Form: Sinfonia - Aria/Chorale (S/T) - Recit (B) - Aria (A) - Recit (B) - Chorale.

Introduction & updates at [melvinunger.com](http://melvinunger.com).

Regarding Picander, see note.

No. 4 (A aria). Accepting God's will in all things	
No. 3 (B recit.). Accepting God's will in death	No. 5 (B recit.). Accepting God's will in health (physical & spiritual)
No. 2 (S aria/B chorale). Accepting God's will at the end of life	No. 6 (chorale). Accepting God's will throughout life
No. 1 (Sinfonia)	

NBA I/6; BC A38

3. S. after Epiphany (BWV 73, 111, 72, 156)

\*Romans 12:161-21 (Overcoming evil with good)

\*Matthew 8:1-13 (Jesus heals a leper; the centurion from Capernaum comes to Jesus). Begins: "Never be conceited."

Librettist: Picander (Christian Friedrich Henrici)

FP: probably 23 January 1729 (St. Nicholas), from

Bach's fourth Leipzig cantata cycle (the "Picander cycle").

For Alfred Dürr's comments, see note.

## J.S. Bach Cantata No. 156

### Ich steh mit einem Fuß im Grabe

Bach often used chiasmic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). In this cantata, the central movement represents a turning point from accepting God's will in death to desiring his will in health (both physical and spiritual). Here the text echoes the leper's request to Jesus in the day's Gospel reading: "Lord, if you will, you can make me clean."

#### 1. Sinfonia

##### 156/1. Adagio

(Perhaps from an earlier concerto; added to the libretto by Bach. He later used it (more ornamented and in the key of A-flat major) as the middle movement in the F minor harpsichord concerto, BWV 1056.)

Instrumentation:  
 Oboe  
 Vln I, II  
 Vla  
 SATB  
 Continuo

Bach's use of pre-existing concerto movements as opening sinfonias occurs in his 3rd and 4th Leipzig cantata cycles. See Christoph Wolff, *Johann Sebastian Bach. The Learned Musician* (New York: W. W. Norton, 2000), p. 283.

The serenity of the sinfonia contrasts greatly with the opening text of the cantata. Bach apparently intended to portray the paradise to which the final words of the chorale in no. 2 allude: All's well that ends well."

Phrygian cadence, often used for questions. In the A-flat major version for harpsichord, the ending modulates to F minor, the key of the outer movements.

156/2. **2. Aria mit Choral** (The aria poetry tropes the chorale text.)

Low string writing: Vln I, II, Vla in unison. 1. •Prayer: My end is near, take my soul into thy hands (156/2).

2 prayers meld together:  
Aria rhyme: ABCCB  
Chorale rhyme: ABCBDD

Aria with chorale is "a type with which we are familiar from Bach's early cantatas... The

long-held f' represents 'standing', the sinking of the counterpoints ('catabasis') reveals the deceptiveness of this stance, and the descent of the melodic line on 'im Grabe' ('in the grave') speaks for itself." See Alfred Dürr, "The Cantatas of J. S. Bach," translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 213.

Regarding hybrid movements in the cantatas on Picander librettos, see note.

Slip-sliding line chromatic descent: mm. 8–11, 32–35, 82–84, treated imitatively.

A dichotomy between major and minor modes characterizes the movement. See side note for more.

Text painting: Sustained note for "[I] stand [with one foot in the grave]"; descending bass line on off-beats suggesting a staggering into the grave.

### 12 Tenore

Aria Lines 1-2.

Ich  
My

steh'

mit ei-nem Fuß im

-pen grave I see be-

Note: This chorale is different from the closing chorale.

Continuo plays tied 8th notes (see full score).

Bass staggers downward...

F major

C major C7 F major F7 B-flat major

### 16 Choral (Eigene Melodie)

#### Soprano (Capella)

Stollen 1 of chorale's bar form.

Chorale Line 1.

Mach's mit  
God grant

mir,  
that

Gott,  
I,

nach  
while

dei-  
here

ner  
be-

Gra-  
fore

-be,  
me,

bald fällt  
soon falls

der  
my

kranke  
wea-ry

Leib  
corpse

hin-  
there

ein,  
in,

ich  
my



Setting the chorale in triple meter gives it a certain lightness.

The descending 16th-note figure reappears in the second aria.

"Mach's mit mir..." is an acrostic hymn (1628) written by the J. H. Schein (1586-1630), for the funeral of the wife of a Leipzig town councilor and churchwarden at St. Thomas, Margarita Werner. See note for more.

F major

Text painting: Descending runs depict the body falling into the grave, as referenced in the text.

20

Güt;  
low,

mit einem Fuß im Gra-  
pen grave I see be-fore

G7

C major

C7

F major

G7

C major

24

Chorale Line 2.

be,  
me,

bald,  
soon,

bald fällt  
soon falls

der  
my

kranke  
wea-ry

Leib  
corpse

hin-  
there

ein,  
in,

der kran-  
my wea-

Original:  
meinem

C major

C7

"While the tenor voice represents the ambivalent attitude to dying and death (realistic knowledge of dying, putting one's house in order, uncertain prayer for God's coming and for a blessed end), the soprano voice shows a self-evident serenity, determined by faith in the promise of God's help through prayer." Martin Petzoldt, *Bach Kommentar* 2:496, trans. M. Unger. Both aria and chorale are prayers, which meld into one.

28.

Lei - - - den,  
tec - - - - tion,

- ke Leib      hin - ein,      bald fällt      der kranke Leib hin - ein,  
- ry corpse      there - in,      soon falls      my wea - ry corpse there - in,

D7      G7      C major      C7      F major      G7      C major

Chromaticism and descending line for "soon the sick body falls [into the grave]."      Word painting: Slip-sliding line chromatic descent for "the sick body falls," treated imitatively. Compare mm. 9-11, 82-84.

32

bald fällt      der kran - ke Leib, der kran - - ke Leib hin -  
soon falls      my wea - ry corpse, my wea - - - ry corpse there -

C minor      A-flat major      C minor      C minor

36

ein.  
in,

Komm,  
Come,

C major      C major      F major

Aria lines 3-4.

Breaks in the tenor line, suggests labored breathing...

41

lie - ber      Gott,      wenn      dir's ge -  
dear - est      God,      come      when Thou

F major      F7      B-flat major



# J.S. Bach - Church

Chorale Line 3. Although the chorale is in bar form, the repetition of the first 2 phrases is written out to allow for variation in accommodating the accompanying aria text.

44

Stollen 2 of chorale's bar form.

was — ich dich bitt', ver — sag mir  
and — when it comes my time to

fällt, lie.ber Gott, komm, lie — ber Gott, wenn dir's — ge — fällt, komm, lie —  
wilt, dear-est God, come, dear — est God, come when — Thou wilt, — come, — dear —

B-flat major F major F major

48

nicht!  
go,

— ber Gott, wenn dir's ge — fällt,  
— est God, come when Thou wilt,

G7 C major C7 F major G7 C major

52

Wenn sich mein Seel soll  
with — hold not Thine af —

komm, ich ha — — schon mein Haus — be — stellt, komm, lie —  
come, in or — — der I my house — have set, — come, dear —

C major Chorale Line 4. C major

56

schei — — — — den,  
fec — — — — tion;

— ber Gott, wenn dir's — — ge — fällt, ich ha — — — — schon mein Haus be —  
— est God, come when — — Thou wilt, in or — — — — der I my — house have

D7 E7 A minor

The reference to putting one's house in order alludes to Isaiah 38:1: Isaiah came to see the prophet... came to him [King Hezekiah], and said to him, "Thus says the Lord: Set your house in order (Luther 1545: bestelle dein Haus); for you shall die, you shall not recover." (Also 2 Kings 20:1, 2 Samuel 17:23.)

59

stellt, komm, lie - ber Gott, wenn dir's ge - fällt, ich ha - be  
set, come, dear - est God, come when Thou wilt, in or - der

A minor A minor A minor

63

schon mein Haus be - stellt; komm, lie - ber Gott, wenn  
I - my house have - set, come, dear - est God, come

Chorale Line 5. so with nimm sie, Herr, in my help - ing hand

Aria Lines 3-4 are repeated by the tenor. Together, the lines form a prayer of relinquishment, alluding to Psalm 31:5, repeated by Jesus on the cross (see note).

A minor A minor F7 B-flat major F major C7

67

deine Händ: dir's gefällt, ich habe schon mein Haus be - stellt, komm, lie - ber Gott, ich ha -  
care dis - pel, when Thou wilt, in or - der I my house have set, come, dear - est God, - in or -

F major F major G7 C7

71

- be schon mein Haus bestellt, komm, lie - ber Gott, komm, wenn dir's ge -  
- der I my house have set, come, dear - est God, come, come when Thou

F major F7 G minor G7 C minor D7 G minor

75

fällt, wilt, **Aria Line 5.** nur laß mein En-de se - lig sein,  
 Ah! let me meet Thee saved from sin,

D7 G minor D7 G major B dim.7

79

nur laß mein En-de se - lig sein, nur laß mein  
 Ah! let me meet Thee saved from sin, Ah! let me

G7 C minor

Slip-sliding line chromatic descent: mm. 8-11, 32-35, 82-84, treated imitatively.

83

En - de se - lig sein, nur laß mein En - de se - lig  
 meet Thee saved from sin, Ah! let me meet Thee saved from -

C minor A-flat major F# dim.7 D7

**Chorale Line 6.** ist for

87

al - les gut, wenn gut das End'.  
 all is well that end - eth well.

G minor (C7) F major F7

sein, nur laß mein En - de - se -  
 sin, Ah! let me meet Thee saved

Regarding the historical and musical significance of this text phrase, see note.

Relinquishment appears to be symbolized by a gradual reduction of parts: the soprano ends with the last chorale phrase in m. 91, the oboe begins to falter in m. 97–100, the tenor drops out in m. 101, before the ritornello ending.

91

- lig sein, se -  
from sin, saved

B-flat major B-flat major C7

95

- lig sein, nur laß mein En - de  
from sin, Ah! let me meet Thee

Ob. tacet.

F major F minor C(7) F major

99

se - lig sein!  
saved from sin!

Ob. tacet.

F major F7 B-flat major B-flat 7 E-flat major F7 B-flat major

104

B-flat major C7 F major F major

108

C7 F minor D-flat major G7 C major F minor F minor F major



# J.S. Bach - Church Cantatas BWV 156

Secco

156/3.

## 3. Recitativo

•Willingness to suffer & die; yielding to God's will (156/3). The idea of putting matters into God's hands continues.

1.

Basso

Chromatic saturation in the vocal part in 12 mm.

Text painting:  
Leaps stress the words "Angst" (fear), "Not" (need/distress), "Leben" (life), and "Tod" (death).

Mein Angst und Not, mein Leben und mein Tod steht, liebster Gott, in deinen  
The care, the woe I suffer here below, are all, dear God, within Thy

C# dim. B-flat major A major D7

Unexpected chord for "death."

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

Händen; so wirst du auch auf mich dein gnädig Au-ge wenden. Willst du mich  
keep-ing; so turn thy gen-tle eyes to me in ten-der mer-cy. And if, for

G minor

E-flat

Descending line for "[should] lay me down on a sickbed."

E major

A minor

A minor

meiner Sünden wegen ins Krankenbet-te le-gen, mein Gott, so bitt' ich dich, laß  
sin, I needs must lan-guish, bed-rid-den here in an-guish, O Lord, I pray to Thee, be

D7

G minor

G7

C minor E-flat pedal to depict God's goodness/kindness...

dei-ne Gü-te grö-Ber sein als die Ge-rech-tigkeit! Doch hast du mich da-zu er-  
not Thou mere-ly just to me, but ev-er boun-ti-ful! And if per-chance it be Thy

F7

B-flat major

G7

Original: ver-sehn

sehn, daß mich mein Lei-den soll ver-zeh-ren, ich bin be-reit; dein Wille soll an mir ge-  
will, that I should suf-fer fur-ther sor-row, I am pre-pared, nor do I ask that I be

B dim.7

G7

C minor

(F7)

15

seh-n, ver-scho-ne nicht und fah-re fort; laß mei-ne Not nicht lan-ge  
spared; what lot Thou send-est I will bear, but grant that soon my trial be

B-flat major A major C# dim.7 A7

The final line, set as *arioso*, appears to allude to 2 Corinthians 5:6-8: We know that while we are at home in the body we are away from the Lord... We would rather be away from the body and at home with the Lord. Leaps in opposite directions depict these words.

17

**Arioso**

wäh-ren, je län-ger hier, je spä-ter dort!  
o-ver, the long-er here, the la-ter there!

D minor D major E dim. D minor A(7) B-flat major D minor

Ascending diatonic fourths in the continuo appear to symbolize ascent to future glory. See side note for more.

Regarding the fusion of concerto form with da capo form, see side note.

156/4. Modified da capo  
**4. Aria**  
 • Prayer of submission to God's will in all things (156/4). This is the central (pivot) movement in the cantata's chiasmic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the poet turns from accepting God's will in death to desiring his will in health (both physical and spiritual). The text echoes the leper's request to Jesus in the day's Gospel reading: "Lord, if you will, you can make me clean."

Form (Rhyme: ABCCDD)  
 A. Ritornello (mm. 1-9) B M  
 Lines 1-2 (9-23) B M-FM  
 Rit. (23-30) FM  
 B. Lines 3-7 (31-39) FM-GM  
 Rit. (39-44) GM-Gm  
 Lines 3-7 (44-53) Gm-CM  
 Rit. (53-59) CM-B M  
 A. Lines 1-2 (59-72) B M  
 Rit. (72-79) B M

1. Ob.  
 A Section.  
 Ob.  
 Viol.  
 Continuo

Ritornello derived from vocal line ("Herr, wie du wilt, ill' soll mir gefallen") in canon between Ob & Vlns.

B-flat major B-flat major B-flat 7 G7

The "Herr, wie du wilt" (Lord as thou dost wilt) motive begins a canon between oboe and violins; it is repeated sequentially in the continuo bass. Shaped like a bowing or nodding motion, it signifies agreement, as referenced in the text.

Parallel 3rds & 6ths suggest sweetness.

C minor F7 B-flat major C7

6 11

F major A major D minor F major F7

Alto is often the voice of the believing soul or church. See Martin Petzoldt, *Bach Kommentar* 1:176, 541, 2:917, etc. The alto part is characterized by leaps and a very wide range (from low F in m. 68 to high E-flat), perhaps to signify the all-encompassing nature of God's will. See Petzoldt, *Bach Kommentar*, 2:498-99.

9 **Alto**

Herr, was du willst, soll mir ge-fal - len, Herr, was du willst, soll mir ge-  
 Lord, by Thy will shall I-be-guid - ed, Lord, by Thy will shall I-be-

Ob.

The descending 16th-notes cross reference the figure in the first aria.

B-flat major

B-flat major The phrase "Lord, as thou wilt" is reminiscent of Jesus' prayer in the Garden of Gethsemane: "Father, if thou art willing, remove this cup from me; nevertheless not my will, but thine, be done" (Luke 22:42; see also Matthew 26:39, Mark 14:36).

Word painting: Long melisma for "[shall] please [me]."

12

fal - len weil doch dein Rat am besten  
 guid - ed Thy pur- pose wise must I ful-

Continuo repeats "Herr, wie du wilt" figure.

F7 B-flat major B-flat 7 G(7)

15

gilt, weil doch dein Rat am besten gilt, Herr, was du willst, Herr, was du willst,  
 fil, Thy pur- pose wise must I ful - fil, Lord, by Thy will, Lord, by Thy will,

C minor A-flat 7 B-flat 7 E-flat major F7

18

Herr, was du willst, soll mir ge-fal - len, weil doch dein Rat am besten  
 Lord, by Thy will shall I-be-guid - ed, Thy pur- pose wise must I ful -

Ob & Vlns in sweet parallel motion.

B-flat major C7

J.S. Bach - Church Cantatas BWV 156

R.H. here is editorial.

21

gilt, weil doch dein Rat am besten gilt.  
 fil, Thy pur - pose wise must I ful - fil.

Vlns

Ritornello

F major F major

24

Ob

Continuo repeats "Herr, wie du wilt" figure...

F major D7 G minor C7

Vlns.

27

F major A major

Ob.

30

B Section.

In der Freu - de, in dem Lei - de, in der  
 Both in glad - - - ness and in sad - - - ness, both in

D minor C major F7 D7

F major

Word painting: Scalar melismas for "Freude" (joy), sighs for "Leide" (suffering).

33

Freu - de, in dem Lei - de, im Ster -  
 glad - - - ness and in sad - - - ness, in death

Sighing figures (in parallel motion), chromaticism, and convoluted vocal line for "in dying, in petition, and in supplication."

G minor B-flat 7 G7 C minor B-flat 7 E-flat major



J.S. Bach - Church Cantatas BWV 156

Musical sources have "in"; the printed text omits the word.

36

ben, im Bit - ten und im Flehn laß mir al -  
as, in wor - ship and in pray'r, may I all -

Parallel 3rds & 6ths suggest sweetness.

D7 C# dim.7 D major G minor

38

le - mal ge - sehn, Herr, wie du - willt!  
with - pa - tience bear, Lord, by - Thy will!

Ritornello Ob

G minor G major G7

40

Vlns

Parallel 3rds...

C minor F7 B-flat major D7

42

Vlns Ob

G minor

44

Word painting: Energetic melismas for "Freude" (joy).

In der Freu - de, in dem  
Both in glad - ness and in

Vlns Ob L.H.

Parallel 3rds & 6ths suggest sweetness.

G minor G minor G minor G7

# J.S. Bach - Church Cantatas BWV 156

47 The joyful tone of the aria is briefly disturbed, though the parallel motion in the obbligato instruments continues...

Lei - de, im Ster -  
sad - ness, in death

C minor C(7)

49II Convoluted vocal line for "in dying, in petition, and in supplication" but with continued parallel 3rds and 6ths to suggest sweetness.

ben, im Bit - ten und im Flehn laß  
as in wor - ship and in pray'r, may

F minor A-flat major B dim.7 G7 F# dim.7 G major G7

Adding the motto phrase "Lord, as thou wilt" at the end of the B section (which has listed many adverse conditions) suggests Jesus' prayer in the Garden of Gethsemane: "Father, if thou art willing, remove this cup from me; nevertheless not my will, but thine, be done" (Luke 22:42; see also Matthew 26:39, Mark 14:36). See Martin Petzoldt, "Bach Kommentar" 2:500.

52

mir al - le mal ge - schehn, Herr, wie du wilt!  
I all with pa - tience bear, Lord, by Thy will!

Ob

Ritornello

C minor C7 C major

54

F minor B-flat 7 E-flat major F7

56II

B-flat major

59 A' Section.

Herr, was du willst, soll mir ge - fal - - - len, — Herr, was du willst,  
 Lord, by Thy will shall I — be - guid - - - ed, — Lord, by Thy will

Vlns

Ob

B-flat major B-flat major

61II

soll mir ge - fal - - - - - len, — weil  
 shall I — be - guid - - - - - ed, — Thy

B-flat major

64

doch dein Rat — am be - sten gilt, weil doch dein Rat am be - sten  
 pur - pose wise — must I ful - fil, Thy pur - pose wise must I ful -

B-flat major B-flat 7 G7 C minor B-flat 7

J.S. Bach - Church Cantatas BWV 156

66

gilt, Herr, was du willst, soll mir ge - fal -  
 fil, Lord, by Thy will shall I be - guid -

E-flat major F7

68

len, weil doch dein Rat am be - sten gilt, weil  
 ed, Thy pur - pose wise must I ful - fill, Thy

Lowest note.

Obbligato tacet.

70

doch dein Rat am be - sten gilt.  
 pur - pose wise must I ful - fil.

Vlrs  
 Ritornello  
 Ob up 8va.

B-flat major B-flat 7 E-flat major B-flat major B-flat major

73

B-flat (7) G7

75

C minor B-flat 7 E-flat major F7

Right hand here is editorial realization.



Brief move to G minor suggests momentary unrest or indecision.

B-flat major

156/5. **5. Recitativo**

•Spiritual health desired more than physical health (156/5). This movement is the counterpart to no. 2 in the cantata's chiasitic structure. Having there accepted God's will in death, the poet now expresses a commitment to God's will in health (both physical and spiritual).

1.

Und willst du, daß ich nicht soll kranken, so werd' ich dir von Her-zen  
 If, Lord, Thou keep me well and thryv-ing, ro-bust and strong for stud-dy

D(7) G minor

3

dan-ken; doch a-ber gib mir auch da-bei, daß auch in meinem frischen  
 striv-ing, my praise and thanks are due to Thee; keep Thou my bod-y hale and

G minor C major

5||

Lei-be die See-le sonder Krankheit sei und al-le-zeit ge-sund ver-blei-be.  
 sound, from ail-ment and dis-or-der free to Thee in love for-ev-er bound.

A(7) D minor

8

Nimm sie durch Geist und Wort in acht, denn dieses ist mein Heil, und wenn mir Leib und Seel ver.  
 Pre-serve my soul un-marred and whole, its mal-a-dies al-lay, and when this bo-dy pines a-

D minor F(7) B-flat major F major

Almost verbatim quotation of Psalm 73:26: My flesh and my heart may fail (Luther 1545: verschmachtet), but God is the strength of my heart and my portion (Luther 1545: Trost und Teil) for ever.

11

schmacht, so bist du, Gott, mein Trost und mei-nes Her-zens Teil!  
*way my God I look to Thee my Com-fort - er to be.*

Unexpected chord

D7 G# dim.7 A minor A minor

This is the opening stanza of three in the 1582 chorale by Kaspar Bienemann (1540–1591), also named Melissander. The chorale represents a catechismal response to the foregoing movements. It is the same chorale text that Bach combined with recitatives for the opening movement of BWV 73, the cantata Bach wrote for the same Sunday in 1724 (23 January). There it appeared to the tune of "Wo Gott, der Herr, nicht bei uns hält."

156/6. **6. Choral (Eigene Melodie)** (See also 73/1.)  
 •Prayer: Thy will be done in living and dying (156/6).

**Soprano**  
 +Oboe Vln I  
 Herr, wie du wilt, so schick's mit mir im Le-ben und im Ster - ben;  
 al-lein zu dir steht mein Begehr, Herr, laß mich nicht ver - der - ben!  
*Lord, as Thou wilt, so may it be, in life and death pro - tect me,  
 my hope and joy is all in Thee, Lord, Thou wilt not re - ject me.*

**Alto**  
 +Vln II  
 Herr, wie du wilt, so schick's mit mir im Le-ben und im Ster - ben;  
 al-lein zu dir steht mein Begehr, Herr, laß mich nicht ver - der - ben!  
*Lord, as Thou wilt, so may it be, in life and death pro - tect me,  
 my hope and joy is all in Thee, Lord, Thou wilt not re - ject me.*

**Tenore**  
 +Vln II  
 Herr, wie du wilt, so schick's mit mir im Le-ben und im Ster - ben;  
 al-lein zu dir steht mein Begehr, Herr, laß mich nicht ver - der - ben!  
*Lord, as Thou wilt, so may it be, in life and death pro - tect me,  
 my hope and joy is all in Thee, Lord, Thou wilt not re - ject me.*

**Basso**  
 +Vln II  
 Herr, wie du wilt, so schick's mit mir im Le-ben und im Ster - ben;  
 al-lein zu dir steht mein Begehr, Herr, laß mich nicht ver - der - ben!  
*Lord, as Thou wilt, so may it be, in life and death pro - tect me,  
 my hope and joy is all in Thee, Lord, Thou wilt not re - ject me.*

C major C major C major C major

C major  
 Note the cantata ends in a different key from its opening key.  
 For the significance of C, see side note.

Elongating phrases underscores the relinquishment referenced in the text.

6

Er - halt mich nur in dei - ner Huld, sonst, wie du wilt, gib  
 Up - hold me by Thy sa - ving grace else make me brave, the

Er - halt mich nur in dei - ner Huld, sonst, wie du wilt, gib  
 Up - hold me by Thy sa - ving grace else make me brave, the

Er - halt mich nur in dei - ner Huld, sonst, wie du wilt, gib  
 Up - hold me by Thy sa - ving grace else make me brave, the

Er - halt mich nur in dei - ner Huld, sonst, wie du wilt, gib  
 Up - hold me by Thy sa - ving grace else make me brave, the

C major E7 A minor D7 G major D major B major E minor G major

9

mir Ge - duld; dein Will', der ist der be - ste.  
 trials to face, for which Thou may se - lect me!

mir Ge - duld; dein Will', der ist der be - ste.  
 trials to face, for which Thou may se - lect me!

mir Ge - duld; dein Will', der ist der be - ste.  
 trials to face, for which Thou may se - lect me!

mir Ge - duld; dein Will', der ist der be - ste.  
 trials to face, for which Thou may se - lect me!

A minor G major C major C major

Elongating phrases underscores the relinquishment referenced in the text.