

Martin Petzoldt writes, "Bach's music consists entirely of a parody of six movements of an eight-movement birthday cantata for Prince Leopold von Anhalt-Kothen, probably not created before December 10, 1722, whose librettist is unknown. The equally unknown poet of the Pentecost cantata created a text parody based on this "Serenada," which dispenses with both literal biblical texts and hymn verses—a rather rare cantata form for Bach.... The librettist, who... follows the poetry of the congratulatory cantata very closely, succeeds in creating a biblical-theological train of thought in the sequence of musically prescribed movements, which faithfully reflects the specifics of the Gospel reading of the 2nd day of Pentecost and its contemporary interpretation. According to this, the believing person may see himself as 'elevated flesh and blood' by God." See *Bach-Kommentar* 2:2010–1011, translated from the German original.

A parody of a congratulatory birthday cantata, which essentially inserts a new text into existing music with a few scoring changes. A comparison of the 2 texts is available at <https://www.bach-cantatas.com/Texts/BWV173-Eng3.htm>. Accessed 2 March 2025. With regard to the parody process, see note.

Erhöhtes Fleisch und Blut

•Flesh & blood exalted by God's acceptance of it (173/1)

In BWV 173a, this movement (for soprano) exalts Prince Leopold.

1. Recitativo

173/1.

1. Tenore

Er-höh-tes Fleisch und Blut, das Gott selbst an sich nimmt, dem
Ex - alt - ed Flesh and Blood! when God, through His own Son, as -

In the opening recitativo, the vocal writing is adapted to suit the new text (see note for more).

"Halo" of strings.

D major

BWV 173 and BWV 184 betray their secular origins in the consonant, cantabile writing, use of flutes, parallel thirds and sixths, and dance rhythms.

er schon hier auf Erden ein himmlisch Heil bestimmt, des Höchsten Kind zu werden, er -
sumed a mor - tal sta - tion, a child of man, He won for man as - sured sal - va - tion, ex -

Bach writes a lower melody than the original for "here on earth." Similar adjustments follow for the new sacred text.

F# major

B minor

Word painting: Virtuoso upward flourish for "erhöhtes" ("exalted").

hö - - - - tes - Fleisch und Blut!
alt - - - - ed - Flesh and Blood!

D major

D 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.

2. Aria •Praise to God for his goodness to sanctified spirits (173/2).
173/2.

For Alfred Dürr's comments, see note.

Fl. I, II
Viol. I, II
Va.
Bc.

Ritornello

Dance-like D major F#7 B minor E7 A major A7 D major

B minor E7 A major A major A major

B7 E minor E major E7 A major ??

Tenore

Alfred Dürr notes, "Apart from the adaptation of the voice parts to the parody text and various exchanges in the pitch of parts, nos. 2-5 show no essential alterations." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 359.

In BWV 173a, this fashionable movement (for soprano) speaks of happy hours of golden sunshine. Here the text recalls various biblical passages (see note). The style is reminiscent of Handel.

**Ein ge-
Faith-ful
A**

B minor A7 D major D major D major

The original 4-line poem (rhyme AAABB) is replaced with a 4-line one (rhyme AABB).

Bach probably discussed the suitability of the triplets for representing the goodness of the triune God with the librettist.

hei - lig - tes - Ge - mü - te,
Chris - tians, God - con - fess - ing,
sanctified spirit,

Vln I/Fl I, II
Vln II
Vla
Ritornello

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 (here "a sanctified spirit").

D7 G major A7 B minor A7

11

Vln I/FI I, II

ein ge - hei - lig - tes — Gemü - te sieht und
 faith - ful Chris - tians, God — con - fess - ing, come to

pp

D major D major D major

13

schmecket Gottes Güte, sieht und schmecket Gottes Güte, ein — ge - hei - ligtes Ge -
 know His pre - cious bless - ing, come to know His pre - cious bless - ing, faith - ful Chris - rians, God con -

Vln II
Vla

p

F#7 B minor E7 A(7) D major E7 A major

14II

mü - te sieht und schmek - - - ket Gottes Gü - - te,
 fess - ing, come to know His pre - cious bless - - ing,

f

A major

16

Vln I/FI I, II

ein ge - hei - lig - tes — Ge - mü - te sieht und
 faith - ful Chris - tians, — God — con - fess - ing, come to

p

Ritornello

E major A major F#7

J.S. Bach - Church Cantatas BWV 173

18

schmecket Gottes Gü - - - te, ein ge - hei - - lig - tes Gemü - te sieht und
know His pre-cious bless - - - ing, faith-ful Chris - - - tians, God con-fess-ing, come to

B minor E7 A major A major

19|1

schmecket Got - tes Gü - - te, ing,
know His pres-cious bless - - ing,

Vln I/VI, II
 Vln II
 Vla

Ritornello

A major A major A7 D major

21

ein ge - hei - lig - tes Ge - hei - lig - tes Ge -
faith-ful Chris - tians, God con -

(p)

A major B7 E minor F#7 B minor

22|1

mü - te sieht und schmecket Gottes Gü - te, ein geheiligtes Gemü - te sieht und
fess - ing, come to know His pre-cious bless - ing, faith-ful Chris-tians, God con-fessing, come to

Vln I/VI, II

B minor E minor A major D major

J.S. Bach - Church Cantatas BWV 173

24

schmecket Gottes Gü - te.
know His pre-cious bless - ing.

Vln II
Vla
Ritornello

A# dim.7 B minor B minor B7 E minor F#7 B minor

25II

Text verbatim from BWV 173a. **Rühmet, sin - get,**
Vi - ols, 3 voic - es,

(P) Instruments echo the tenor.

B minor B minor

27

rühmet, singet, stimmt die Saiten, Gottes Gü - te auszu - brei - - -
vi - ols, voic - es, sing - the sto - ry, of His good-ness, chant His glo

NBA: Treue Word painting: Sustained notes for "spread abroad."

Vln I/FI I, II

B minor B minor B7 E minor

28II

- ten, Got - tes Gü - te aus - zu - brei - - - ten, Got - tes Gü - te aus - zu -
- ry, of His good-ness, chant His glo - - - ry, of His good-ness, chant His

B7 E minor

J.S. Bach - Church Cantatas BWV 173

30

breiten, rühmet, singet, stimm die Sai
glo - ry, vi - ols, voic - es, sing the sto

Instruments echo the tenor.

E minor

31 II

ten, stimm die Saiten, rühmet, sin - get,
ry, sing the sto - ry, vi - ols, voic - es,

Vln I/FI I, II

E minor A7 D major D major

33

rühmet, singet, stimm die Saiten, Got - tes Gü - te aus - zu - brei -
vi - ols, voic - es, sing the sto - ry, of His good - ness, chant His glo -

Vln II, Vla

D major G major A7 D major

34 II

ten, aus - zu - brei -
ry, chant His glo

Vln I/FI I, II

D major D7

Word painting: Extended melismas for "spread abroad."

36

G major A7 B minor A7 D major D major

ten!
ry.

3. Aria
173/3. **Vivace**
Alto

da capo

• Silence impossible after great things God has done (173/3). In BWV 173a, this movement (for bass an 8va lower) declares "mouth and heart, ear and eyesight" have much to do."

Martin Petzoldt calls this movement "in the style of a gavotte." See *Bach-Kommentar* 2:1013. For Alfred Dürr's comments, see note.

Gott will, o ihr Men-schen-kin-der, *staccato*
Won-drous things will God ac-com-plish,

Viol. I, II
Va.
Bc.

Strings

B minor

3

Gott will, o ihr Menschen-kinder, an euch gro-Be Din-ge tun,
won-drous things will God ac-com-plish, for the sake of mor-tal man,

legato

A7 D major

511

Gott will, o ihr Menschen-kin-der, an euch gro-Be Din-ge
won-drous things will God ac-com-plish, for the sake of mor-tal-

D major E7 A major F# major (E7)

8

tun, Gott will o ihr Menschen-kin - der, an_euch gro-Be Dinge_ tun.
 man, won-drous things will God ac - com - plish, for_the_sake_of mor-tal__ man;

leg.

Ritornello

C#7 F# minor E7 A major C#7 F# minor

10||

B Section. Mund und Herze,
 Mind and bod - y, *stacc.*

F# minor C#7 F# major

13

Ohr und Blicke könn - en nicht bei die - sem Glück - ke und so
 hearts and voic-es, ev - 'ry hu - man soul re - joic - es, joy - ful

leg. *stacc.*

E7 A major

15||

heil-ger Freu-de ruhn, Text verbatim from BWV 173a. Mund und Her-ze, Ohr und
 all the_ Chris - tian clan, mind and bod - y, hearts and

leg.

A major A major F#7

18

Blicke können nicht bei die - sem Glücke und so heil - ger Freude -
 voic - es, ev - 'ry hu - man soul - re - joic - es, joy - ful all - the Chris - tian

stacc.

B minor C#7 F# minor A7 B minor

Text painting: A sustained note leading to adagio illustrates "bei so heiliger Freude ruhn" ("rest [amidst] such holy joy").

20 **Adagio** **Vivace**

ruhn, und so heilger Freu - de ruhn.
 clan, joy - ful all - the Chris - tian clan. *Ritornello*

leg.

D major B minor E7 A major D major B minor

23

Gott will, o ihr Menschen - kin - der, an euch gro - ße Din - ge
 Won - drous things will God - ac - com - plish, - for the sake of - mor - tal

stacc.

B minor B minor A7

25

tun, an euch gro - ße Din - ge tun, Gott will, o ihr Men - schen -
 man, for the sake of - mor - tal man, won - drous things will God ac -

D major F#7 B minor

27

kin - der, com - plish, aneuch gro - ße Dinge tun. for the sake of mor - tal man.

E7 A major F#7 B minor B minor B minor G major

(Not specifically designated as an aria)

173/4. **4. Aria (Duetto)** • Praise to God for gifts of grace through his Spirit (173/4).

In BWV 173a, this movement (for bass and soprano) speaks of the prince's "gifts of grace."

Prelude 1.

1.

Fl. I, II
Viol. I, II
Va.
Bc.

Strings only. Rhythmic motion: quarters.

G major

An unusual 3-strophe movement in variation form in which intensification (exaltation) is achieved by increased rhythmic activity and an ascending sequence of keys. Regarding tonal ascent as symbolic of the elevation of humanity, see Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), p. 148.

In BWV 173a, this movement is marked "al tempo di minuetto." For comments by Alfred Dürr and Martin Petzoldt, see note.

7

So hat Gott die Welt geliebt, sein Er - bar - men hilft uns

A major E major A major (A7) D major D major D7

hemiola

Bass is often the voice of God, Verse 1 (quoting from the day's Gospel reading, John 3:16: God so loved the world that he gave his only Son, that whoever believes in Christ, or other authority such as a preacher, him should not perish but have eternal life.). The texts of both BWV 173a and BWV 173 emphasize the gifts of grace bestowed by the Basso sovereign.

Form (Rhyme: 3x: ABBACC)
A. Prelude 1 (mm. 1-12) GM-DM
Verse 1, Bass (13-36) GM
Postlude 1 (37-48) DM-GM
B. Prelude 2 (49-60) DM-AM
Verse 2, Soprano (61-84) DM
Postlude 2 (85-96) AM-DM
C. Prelude 3 (97-108) DM-EM
Verse 3, S&B (109-132) AM
Postlude 3 (133-144) EM-AM

13

So hat Gott die Welt geliebt, sein Er - bar - men hilft uns
God so loved the world and man that He gave us, sent to

Verse 1.

Ar - men, daß er seinen Sohn uns gibt

G major G major A major A major (E7)

20

Ar - men, daß er seinen Sohn uns gibt Gna - den - ga - ben
save us, gave His well - be - lov - ed Son; rich - ly on us

Text verbatim from BWV 173a.

Ar - men, daß er seinen Sohn uns gibt

D major G major D major D major D(7) B minor A major E minor

J.S. Bach - Church Cantatas BWV 173

27

zu ge - nie - Ben, die wie rei - che Strö - me flie - Ben,
 grace be - stow - ing, streams of mer - cy o - ver - flow - ing,

E(7) A major D major D major

33

die wie reiche Strö - me flie - Ben.
 streams of mer - cy o - ver - flow - ing.

hemiola Postlude 1.

G7 C major D7 G major G major A major E major

39

A7 D major G major G7

46

hemiola Fl I (Flutes are added.) Rhythmic motion: 8ths.

Prelude 2. Fl II

C major D7 G major G major B minor D major

Bassetto technique (removing continuo support) is often used by Bach to depict something heavenly, unearthly, incomprehensible, or without foundation. The texts of both BWV 173a and BWV 173 express trust in a benevolent sovereign.

52

D major B7 E minor A7

58 **Soprano** Verse 2.

Sein ver - neu - ter
By Thy cov - en -

63

Gna - den - bund ist ge - schäf - tig und wird
ant - of grace new - ly guide us, all pro -

68

kräf - tig in der Men - schen Herz und Mund, daß sein
vide us, gult from out our souls ef - face, So with

71

Geist zu sei - ner Eh - re gläubig zu ihm ru - fen
lov - ing ac - cla - ma - tion we may voice our ad - o -

D major A (7) D major

D major D major D major B7

E minor A7 D major 7 (E7) A major A major A major A7

B7 E minor E minor A7 D major E7

J.S. Bach - Church Cantatas BWV 173

hemiola

80

leh-re, gläu-big zu ihm ru-fen leh-re.
ra-tion, we may voice our ad-o-ra-tion.

Postlude 2.

Chords: A(7), D7, G major, B minor, A major, D major, A major

86

Chords: D# dim., E minor, E minor, A7, D major

92

Chords: D7, G major, A major, D major

97

Prelude 3.

Rhythmic motion: 16ths.

Chords: D major, E7, A major, A major

100

Chords: A major, A major, (F#7), B minor

104

Chords: B minor, D major, E7, A major, B7, E major

J.S. Bach - Church Cantatas BWV 173

The texts of both BWV 173a and BWV 173 emphasize fulfilling one's duty in view of the light bestowed.

Verse 3.

108

The running 16ths in Vln I appear to be associated with the line "froher Sinnen itzt nicht rinnen" ("not let our happy feelings flee away now") in BWV 173a and with its counterpart "Opfer bringen, dankend singen" ("bring sacrifice, sing thankfully").

Text verbatim from BWV 173a.

Nun — wir las - sen un - - sre
There - fore come we, du - - ty

Nun — wir las - - sen un - - sre
There - fore come we, du - - ty

Vln I plays a kind of "diminution/division/doublé."

E major A major A major A major

Vln I plays a kind of "diminution/division/doublé."

112

Pflicht
bound,

Op - fer brin - - gen, dan - kend
pres - ents bring - - ing, thank - ful

Pflicht
bound,

Op - fer brin - - gen, dan - kend
pres - ents bring - - ing, thank - ful

A major A major (F#7) B minor

116

sin - - gen,
sing - - ing,

da — — — sein of - fen - bar - - tes
that — — — Thy praise may — loud — re -

sin - - gen,
sing - - ing,

that Thy praise may — loud — re -

B minor D major A major B7 E major B7

J.S. Bach - Church Cantatas BWV 173

120

Licht *sound;* sich _____ zu sei - - nen
As _____ a Fa - - ther

Licht *sound;* sich _____ zu sei - - nen
As _____ a Fa - - ther

E major E major A major (F#7) B minor

123

Kin - - - dern nei - get und _____ sich
safe _____ di - rect _____ us, by _____ Thy _____

Kin - - - dern nei - get _____ und _____ sich
safe _____ di - rect us, _____ by _____ Thy

B minor E7 A major

126

ih - - - - - nen kräf - tig zei - - - -
ho - - - - - ly light pro - tect _____

ih - - - - - nen kräf - - - - - tig - - - - - zei - get, _____
ho - - - - - ly light _____ pro - tect us, _____

A major A major

J.S. Bach - Church Cantatas BWV 173

129 hemiola

get, und sich ih-nen kräf-tig zei-us, by Thy ho-ly light pro-lect.

und sich ih-nen kräf-tig zei-by Thy ho-ly light pro-lect.

B minor E7

132

get. us.

get. us.

Postlude 3.

A major E major A major (F#7) B minor

135

B minor A major

138

B minor A major

141

A7 D major F# minor E7 A major

5. Recitativo Duetto

•Heart's ardor offered in devotion to infinite Father (173/5).

173/5.

In BWV 173a, this movement (for soprano and bass) speaks of bringing the prince "hearts as an offering."

Note: Almost all of the secular model's text reappears here, demonstrating the extent to which sacred and secular writing at the time shared a linguistic foundation derived from the Luther bible (see note for more).

1. Soprano

Un - end - lichster, den man doch Va - ter nennt, wir
E - ter - nal One, our hearts go out to Thee, our

Tenore

Un - end - lichster, den man doch Va - ter nennt, wir
E - ter - nal One, our hearts go out to Thee, our

Parallel 3rds and 6ths suggest sweet concord.

Continuo alone.

F# minor E7 A major

Text taken verbatim from BWV 173a.

wollen dann das Herz zum Op - fer brin - gen; aus unsrer Brust, die ganz vor Andacht
Fa - ther, in de - vo - tion nev - er - end - ing; for we will all Thy chil - dren ev - er

wollen dann das Herz zum Op - fer bringen; aus unsrer Brust, die ganz vor Andacht
Fa - ther, in de - vo - tion nev - er - end - ing, for we will all Thy chil - dren ev - er

D# dim.7 E minor

Change to arioso with the voices in canon for the final line (which takes up more than half the movement). Rising lines and sighing motives illustrate "the ascent of ardent sighs to heaven."

brennt, soll sich der Seuf - zer Glut zum Him - mel schwin - - - -
be, our prayers to Thee in heav - en high as - cend

Regarding the ascending diatonic fourth, see note.

brennt, soll sich der Seufzer Glut zum Himmel schwin
be, our prayers to Thee in heav - en high as - cend

F#7 B minor B minor B minor
Bass climbs upward.

"Ardent sighs" set imitatively.

8

gen. der Seuf-zer Glut, der
ing, to Thee_in heav-en, der
Seuf-zer Thee_in

B minor Bass climbs upward. B minor (B7) E minor

11

Seuf-zer Glut, soll_sich der Seufzer Glut zum Himmelschwin -
Thee_in heav'n- our prayers to Thee in heav en high as-cend

Glut, soll sich der Seufzer Glut, der Seufzer Glut zum Himmelschwin -
heav'n, our prayers to Thee in heav'n, in heav-en high, in heav'n as-cend

F#7 B minor Bass climbs upward. F#7 B minor

The soprano soars to the top of the range.

14

gen.
ing.

gen.
ing.

dim. p

B minor Bass soars upward. F#7 B minor

•Prayer: Stir our spirits with thy Spirit (173/6).

6. Coro

In BWV 173a, this movement (173a/8, for soprano and bass) offers a blessing to the prince and requests one in return.

173/6.

Fl. I, II, Vln I

Fl. I, II
Viol. I, II
Va.
Bc.

Polonaise

D major

D major

D major

F#7

B minor

Alfred Dürr writes, "[These movements] are followed by the final chorus of the secular version as no. 6, with its vocal parts increased from two to four, though in keeping with the compositional structure—choral insertion within an instrumental dance movement—the four-part vocal texture is restricted to plain homophony. The imitative duet passages occasionally recall the original version of the movement. Its binary form, with choral insertion within the reprise of each half (A A + choir B B + choir) remains unchanged." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (New York: Oxford University Press, 2005), p. 359. In his discussion of BWV 173a, Dürr notes that the movement "should probably be construed as a polonaise." See p. 818.

E7

A major

A major

Binary Form (Rhyme: ABBACC)

A (1-16) DM-AM

A + choral insertion of lines 1-3 (17-32) DM-AM

B (33-64) AM-DM

B + choral insertion of lines 4-6 (2x) (65-96) AM-DM

Note: The fact that the B section is twice as long as the A section gives the last three lines greater weight.

Martin Petzoldt argues that while the cantata does not end with a chorale due to its origin, the final movement nevertheless functions as a catechismal statement. See *Bach-Kommentar* 2:1018–1019.

Section A with choral insertion of lines 1-3.

14 **Soprano**
Rühre, Höch - ster, un - sern Geist,
Stir Thou, Lord, our hearts this day,

Alto
Rühre, Höch - ster, un - sern Geist,
Stir Thou, Lord, our hearts this day,

Tenore
Rühre, Höch - ster, un - sern Geist,
Stir Thou, Lord, our hearts this day,

Basso
Rühre, Höch - ster, unsern Geist,
Stir Thou, Lord, our hearts this day,

hemiola

A major D major D major

21

daß des höch - sten Gei - stes Ga - ben ih - re Wir - kung
 let Thy Ho - ly Spir - it move us, tried and true dis -

daß des höch - sten Gei - stes Ga - ben
 let Thy Ho - ly Spir - it move us,

daß des höch - sten Gei - stes Ga - ben
 let Thy Ho - ly Spir - it move us,

daß des höch - sten Gei - stes Ga - ben
 let Thy Ho - ly Spir - it move us,

F# major B minor E7 A major

This two-part imitative passage is almost identical to its counterpart in BWV 173a.

27

in uns ha - ben, ih - re Wir - kung in uns ha - ben.
 ci - ples prove us, tried and true dis - ci - ples prove us;

ih - re Wirkung in uns ha - ben.
 tried and true dis - ci - ples prove us; hemiola

ih - re Wirkung in uns ha - ben.
 tried and true dis - ci - ples prove us;

ih - re Wir - kung, ih - re Wirkung in uns ha - ben.
 tried and true, yea tried and true dis - ci - ples prove us; hemiola

A major A major

J.S. Bach - Church Cantatas BWV 173

33 **A** Section B.

A major F#7 B minor D# dim.7 E minor

39

E# dim.7 F#7 B minor F#7

44

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

49

B minor B7 E minor A major

54

D major E7 A major A7

59

D major D major D major

Section B with choral
insertion of lines 4-6.

65 **B**

Da dein Sohn uns be - - - ten heißt, wird es durch die
Je - sus, teach us how_____ to pray, that through Thee_ our

Da dein Sohn uns_ be - ten heißt, wird es durch die Wolken drin - gen
Je - sus, teach us how_ to pray, that through Thee our sup- pli- ca - tion

Da dein Sohn uns_ be - ten heißt, wird es durch die
Je - sus, teach us_____ how_ to pray, that through Thee_ our

Da dein Sohn uns_ be - ten heißt, wird es durch die Wolken drin - gen
Je - sus, teach us_____ how_ to_ pray, that through Thee our Sup- pli- ca - tion

B *tr*

A major F# major B minor D# dim.7 E minor

Inner parts added
to the original duet.

71

Wol - ken drin - gen und Er - hö - rung auf uns brin - gen,
sup - pli - ca - tion pierce the clouds for our sal - va - tion,

und Erhörun g auf uns brin - gen,
pierce the clouds for our sal - va - tion,

Wol - ken drin - gen
sup - pli - ca - tion,

und Erhörun g auf uns brin - gen,
pierce the clouds for our sal - va - tion,

und Er - hö - rung,
pierce the clouds for,

E# dim.7 F#7 B minor

This two-part imitative passage is identical to its counterpart in BWV 173a.

77

und Er - hö - rung auf uns brin - gen, da dein Sohn uns
pierce the clouds for our sal - va - tion, Je - sus, teach us

und Er - hö - rung auf uns brin - gen, da dein Sohn uns
pierce the clouds for our sal - va - tion, Je - sus, teach us

und Er - hö - rung auf uns brin - gen, da dein Sohn uns
pierce the clouds for our sal - va - tion, Je - sus, teach us

und Er - hö - rung auf uns brin - gen, da dein Sohn uns
pierce the clouds for our sal - va - tion, Je - sus, teach us

B minor B minor B minor B minor B7 E minor

Inner parts added to the original duet.

83

be - ten heißt, wird es durch die Wolken drin - gen und Er -
 how to pray, that through Thee our sup - pli - ca - tion pierce the

be - ten heißt, wird es durch die Wolken drin - gen
 how to pray, that through Thee our sup - pli - ca - tion

be - ten heißt, wird es durch die Wolken drin - gen
 how to pray, that through Thee our sup - pli - ca - tion

be - ten heißt, wird es durch die Wolken drin - gen
 how to pray, that through Thee our sup - pli - ca - tion

E minor A major D major E7 A major A7

90

hö - rung auf uns brin - gen, und Er - hö - rung auf uns brin - gen.
 clouds for our sal - va - tion, pierce the clouds for our sal - va - tion.

This two-part imitative passage is almost identical to its counterpart in BWV 173a.

Inner parts added to the original duet.

und Er - hö - rung auf uns brin - gen.
 pierce the clouds for our sal - va - tion.

hemiola

und Er - hö - rung auf uns brin - gen.
 pierce the clouds for our sal - va - tion.

und Er - hö - - - rung, und Er - hö - rung auf uns brin - gen.
 pierce the clouds for, pierce the clouds for our sal - va - tion.

hemiola

D major

D major