

Introduction & updates at melvinunger.com.

NBA I/14; BC A88

3. Day of Pentecost (BWV 184, 175). See note.

*Acts 8:14–17 (Baptism of Holy Ghost comes to believers in Samaria)

*John 10:1–11 (Jesus identifies himself as the true shepherd)

Librettist: Unknown. Movements 1–4, 6 adapted from BWV 184a, a congratulatory cantata.

FP: 30 May 1724 (Leipzig: St. Nicholas)

Instrumentation:

Flauto traverso I, II

Vln I, II

Vla

SATB

Continuo, Violoncello, Organo



The work is based on a secular cantata from Bach's time in Cöthen. The text of this secular model is lost, while a few instrumental parts survive, which were reused for the sacred version. See note for more.

Cantata Derived from Secular Original on Theme of Jesus as Good Shepherd.



Secular cantatas honoring a duke or prince often referred to the ruler as a shepherd caring for his citizens. Similarly, the Old Testament often referred to Israel's leaders as shepherds, which led Jesus to identify himself as the ultimate shepherd (see the Gospel reading).

J.S. Bach Cantata No. 184

Erwünschtes Freudenlicht

New text supplied for music taken from BWV 184a.

For Alfred Dürr's comments on the cantata, see note.



184/1. **Recitativo**

•Shepherd that was long awaited has now come (184/1).

The flutes reinforce the sense of a bucolic pastoral scene.

(♩ = 60) Tenor

Text painting: Flickering triplet figures in parallel thirds suggest sweet light as well as a shepherd scene. It is likely that the opening words were essentially the same in the secular original. Now Bach may also have been thinking of the flickering flames of Pentecost.

Alfred Dürr writes, "The source findings ... explain why even the recitatives nos. 1 and 3 are transmitted without any essential alterations to the secular original. This also probably explains the rather curious wording of the opening, 'Erwünschtes Freudenlicht' ('Desired Light of Joy'). These words were perhaps transferred from the secular (New Year?) text: they must have been hard to alter, since the two flutes with which the first movement (a motivically-imprinted accompagnato) is scored constantly repeat a figure that illustrates this 'light' flaring up. In the context of a Whit [Pentecost] cantata, this flute figure may be heard as a depiction of the fiery tongues of the Pentecost miracle, though nothing is done to facilitate this interpretation in the parody text." See Dürr/Jones, p. 367.

Erwünschtes Freudenlicht, das mit dem neuen Bund an-

Hoped-for light-of-joy, which with the new covenant dawns,

G major

The long text draws on a rich biblical background regarding the light of the Gospel and Jesus as Good Shepherd (centered on the day's Gospel reading). See note for particulars.

bricht durch Jesum, unsern Hirten;

through Jesus, our shepherd;

For word-for-word English translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

For biblical background, see note.



wir, die wir sonst in Todes-thä-lern irrten, emp-

We, who formerly in death's-vailes strayed, perceive

E minor

D# dim.7

E minor

J.S. Bach - Church Cantatas BWV 184

7

pfen - den reichlich nun, wie Gott zu uns den längst erwünschten Hir - ten

richly now, how God to us the long-awaited shepherd

A7

9

sen - det, der uns - re See - le speist und unsern Gang durch Wort und

sends, who our soul feeds an our course through Word and

D major

B7

D# dim.7

11

Geist zum rech - ten We - ge wen - det; wir, sein er -

Spirit to-the right way turns; we, his chosen

E minor

E minor

13

wähl - tes Volk, empfin - den sei - ne Kraft; in sei - ner Hand al -

people, perceive his power; in his hand alone

E minor

G major

J.S. Bach - Church Cantatas BWV 184

15

lein ist, was uns Lab-sal schafft, was un-ser Her-ze kräf-tig
is what us refreshme provides what our heart mightily

G7 E7

17

stär-ket. He Er liebt uns, sei-ne Her-de, dieseinen Trost und Bei-stand
strengthen He Er loves us, his flock, who his comfort and assistance

A minor A7 F#7

19

mer-ket; he er zie-het sie vom Eitlen, von der Er-de, auf ihn zu schau-en und
note; draws them from vain-things, from the earth, upon him to gaze and

B minor A7 D major

21

je derzeit auf sei-ne Huld zu trau-en.
at-all-times (in) his favor to trust.

D major

J.S. Bach - Church Cantatas BWV 184

23

Hir - te, so sich vor die Her - de giebt, der bis ins Grab und
 shepherd, who himself for the flock gives, who unto (the) grave and

G7 C major D# dim.7

25

bis in Tod sie liebt! Sein Arm kann den Feinden weh - ren, sein
 unto death them loves! His arm can their enemies ward-off, his

B7 E minor E7 A7

27

Sor - gen kann uns Scha - fe geist - lich näh - ren; ja, kömmt die Zeit, durch's
 care-taking can us sheep spiritually nourish; yes, when comes the time through-the

F#7

Specific allusion to Psalm 23:4: Even though I walk through the valley of the shadow of death (Luther 1545: finstern Tal), I fear no evil; for thou art with me; thy rod and thy staff, they comfort me.

29

fin - stre Thal zu ge - hen, so hilft und tröstet uns sein sanfter Stab.
 dark valley to go, then helps and comforts us his gentle staff.

B minor A7 D major

Arioso
 (♩ = 60)

Therefore
 Drum



31

fol - gen - wir mit Freu - den bis ins Grab, mit Freu -

follow we with joy unto-the grave,

Continuo alone...

Text painting: Sudden walking bass depicts "drum folgen wir..." ("thus we follow...").

D Major

34

- den bis ins Grab, drum folgen wir mit Freu -

Word painting: Ascending coloratura for "joy."

E7 A major A7 D7 G major A7 D major

36 II

- den bis ins Grab, mit Freu - den bis ins

B minor D major A7 D major B minor (E7) A7 D major

39 (Recit. $\text{♩} = 60$)

Grab. Auf! eilt zu

FI I & II Rise! hasten to

D major D7 G7

J.S. Bach - Church Cantatas BWV 184

Text painting: Modulation to C major for "transfigured..." (see note).

41

ihm, ver - klärt vor ihm zu ste - hen.
him, transfigured before him to stand.

C major (for significance of C, see note). D7 G major

Alfred Dürr writes, "The second movement was, from the outset, probably conceived as a pastorale and is therefore well suited to the sacred text. The mainly song-like, homophonic writing for the voices and the considerable extent of the instrumental episodes also strengthen the impression of a shepherds' dance." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (New York: Oxford University Press, 2005), p. 367.

Duetto

New text supplied for music taken from BWV 184a.

• Sheep come to Jesus and scorn the enticing world (184/2).

184/2. Fl I & II, Vln I Ritornello *mf* $\text{♩} = 138$

Minuet-like. G major

The fast passage work required of flutes and Vln I, demonstrate Bach's high expectations of his players in Cöthen (when this music was originally composed).

7 Fl I & II, Vln I

A(7) F# minor

Note: The A section comprises 4/5 of the movement's length. Throughout, parallel 3rds and 6ths suggest the sweetness of the pleasurable state referenced in the text.

12

A(7) D major D major D7

For biblical background, see note.

18 G major E7 A minor D(7) G major

25 Fl I & II, Vln I *p* *mf* *p*

G major G major

29 **Soprano** Lines 1 & 2.
Alto
 Ge-seg-ne-te Christen,glück-se-li-ge
 Ge-seg-ne-te Christen,glück-se-li-ge
 Fl I & II, Vln I
 Vln II
 Vla
 mf
 p
 G major G major

36
 Her-de, kommt, stellt euch bei Je-su mit Dank-bar-keit ein,
 Her-de, kommt, stellt euch bei Je-su mit Dank-bar-keit ein,
 D major

Possible imagery: Ascending runs of 32nd notes may be intended to portray gamboling sheep.

41
 Fl I & II, Vln I
 Vln I
 Vla
 mf Ritornello
 p
 mf
 p
 D(7) G major

45 Lines 1 & 2.
 ge-seg-ne-te Chri-sten,glück-
 ge-seg-ne-te Chri-sten,glück-
 Fl I & II
 mf
 p
 G major G major

J.S. Bach - Church Cantatas BWV 184

51

se - li - ge Her - de, kommt, stellt euch bei Je - su mit Dankbar - keit ein, kommt,
se - li - ge Her - de, kommt, stellt euch bei Je - su mit Dankbar - keit ein, ge -

Vln I

D major

57

stellt euch bei Je - su mit Dank -
seg - ne - te Christen, glück - se - li - ge Herde, kommt, stellt euch bei

D major

A major

F# minor

62

bar - keit ein!
Je - su mit Dank - bar - keit ein!

Fl I & II, Vln I

Tutti *mf*

Ritornello

D major

D major

D major

69

bar - keit ein!

Fl I & II, Vln I

J.S. Bach - Church Cantatas BWV 184

74

D major G major

79

Lines 1 & 2 (3x).

Ge - seg - ne - te Chri - sten, glück - se - li - ge Her - de, - kommt,

Ge - seg - ne - te Chri - sten, glück - se - li - ge Her - de, kommt,

Vln I

D major D7 G major G7 C major E7 A minor

85

stellt euch bei Je - su mit Dankbarkeit ein, ge - seg -

stellt euch bei Je - su mit Dankbarkeit ein, ge - seg -

Vln I +Fl I & II

D7 G major G major

90

- - - ne - te Chri - sten, glück - se - li - ge Her - de, kommt,

- - - ne - te Chri - sten, glück - se - li - ge Her - de, kommt,

Continuo alone...

p mf p

G7 C major C major

J.S. Bach - Church Cantatas BWV 184

95

stellt euch bei Je-su mit Dankbarkeit ein, ge-seg-ne-te Christen, glück-
stellt euch bei Je-su mit Dankbarkeit ein, kommt, stellt euch bei

Vln I

D7 G major

101

se-li-ge Her-de, kommt, stellt euch bei Je-su mit Dank-bar-keit
Je - - - su mit Dank - - - - - barkeit

G major

106

ein, kommt, stellteuch bei Je - su mit Dank-bar-keit ein!
ein, kommt, stellteuch bei Je - su, bei Je - su mit Dank-bar-keit ein!

F I & II, Vln I

Tutti *mf*

A7 D(7) G(7) C major G major D7 G major

112

Ritornello

G major

J.S. Bach - Church Cantatas BWV 184

119

G major A(7) B minor A7

123

D major D major

128

D7 G major E7 A minor D(7) G major

134

G major

138

G major

143

Ver - ach - tet das Lok - ken der schmeichelnden Er - de, der schmei -

Ver - ach - tet das Lok - ken der schmeichelnden Er - de, der schmei -

FI I & II

G major E minor D(7) G major

Text painting: Long vocal melismas of parallel 3rds and 6ths with interjections by the flutes in parallel 3rds and 6ths suggest the earthly enticements mentioned in the text.

J.S. Bach - Church

The soprano and alto continue with parallel thirds in the upper range, while the unison violins play a dance rhythm below them, presumably representing the enticements of the earth referenced in the text...

149

Vln I & II

G major

E7

155

chelnden
cheln - den Er - de, dass

A minor

B7

E minor

160

Er - de, dass eu - er Ver - gnü - gen voll - kom - men kann
eu - er Ver - gnügen voll - kom - men kann sein, dass

Continuo alone.

E7

A minor

B7

E minor

166

sein, dass eu - er Ver - gnügen voll - kom - men kann sein;
eu - er Ver - gnü - gen voll - kommen, voll - kom - men kann sein;

F I & II, Vln I

Tutti

Ritornello

B7

E(7)

A minor

G major

B major

E minor

Text painting: more interactive vocal writing without upper instruments depicts perfect enjoyment without sinful, earthly pleasures.

J.S. Bach - Church Cantatas BWV 184

172

177

Lines 3 & 4.

ver - ach - tet das Lok - ken, das Lok -

Lines 3 & 4. As if taking to heart the injunction to despise the enticements of the world, the voices repeat lines 3 & 4 in imitation, each voice beginning with a descending tritone, while the violin's enticing interjections end with sudden drop.

Concerning the tritone as the *diabolus in musica*, see note.

ver - ach - tet das Lok - ken, das

Vln I

E minor A7 D major D7 B major E minor

182

Lok -

Vln I 8va up

Vln I 8va up

A7 D major B minor

186

Vln I up 8va.

F I & II, Vln I

Tutti

B minor B minor

F#7

J.S. Bach - Church Cantatas BWV 184

190

kender
kender

B7 E minor A7 A# dim.7

194

schmeichelnden Er-de, der schmeichelnden Er-de, dass eu-
schmeichelnden Er-de, der schmeichelnden Er-de, ver-ach-tet das

F#7 B minor B minor

199

er-Ver-gnü-gen voll-kom-
Locken der schmei-cheln-den Er-de, dass eu-er-Ver-gnü-gen voll-

E major C# minor F# major D aug. G major E minor F#7

204

-men kann sein, dass eu-er-Ver-gnü-gen voll-kommen, vollkommen kann sein.
kommen kann sein, dass eu-er-Ver-gnügen vollkommen kann sein.

B minor G major F#(7) B major A# dim.7 B minor Da Capo

Secco
Recitativo • Rejoice, for Christ loves & defends his flock! (184/3)

Chromatic saturation
in the vocal part in
20 mm.

184/3. **Tenore** C E F G D B

So freuet euch ihr auserwählten Seelen! Die Freude gründet sich in Je-su

So rejoice, - you chosen souls! (Your) joy grounds itself in Jesus'

Secco

C major

The long text draws on a rich biblical background regarding the God's chosen flock (centered on the day's Gospel reading). See note for representative passages.

4 Herz. Dies Lab - sal kann kein Menschen erzählen. Die Freu - de steigt auch unter.

This refreshment can no person relate. - Joy climbs even downwards

C major D7 G major

Text painting: Melisma and a descending line to depict God reaching down in the Incarnation.

7 wärts Rhetorical pause zu Denen, die in Sünden banden la-gen. Die hat der Held aus

to those who in sin's bonds lay. Them has the champion of

G major A7 D major

Text painting: Fanfare-like vocal line.

10 Ju - da schon zu schlagen. Ein David steht uns bei, ein Heldenarm macht

Judah already broken-apart. A David stands us by, a champion's arm makes

D major E7

13 uns von Feinden frei. Wenn Gott mit Kraft die Herde schützt, wenn er im Zorn auf ih-re Fein-de

us of foes free. If God with might the flock protects, if he in wrath upon its foes

A minor B7

J.S. Bach - Church Cantatas BWV 184

16

blitz, wenn er den bit-tern Kreuzes - tod (für) vor sie nicht scheuet, so trifft sie fer-ner
 flashes, if he the bitter cross's-death for it not shuns, then strikes it furthermore

E minor A# dim.7 B minor

18II

kei - ne Noth, so le-bet sie in ih-rem Gott er-freu-et. Hier schmecket
 distress, then lives it in its God delighted. Here tastes

E# dim.7 F# major E minor D# dim.7 B7 E major

21

(Arioso) sie die ed-le Weide und hoffet dort vollkomm'ne Him-melsfreu -
 it the noble pasture and hopes-for there perfect heavenly-joy

E7 A7 D major D7 G major A7

Text painting: "Perfect heavenly joy" is depicted in an arioso with long notes interrupted by "shivers" of joy.

Allusion to Jesus' words in the Gospel reading: "I am the door; if any one enters by me, he will be saved, and will go in and out and find pasture."

24

Figura corta (see note).

de,vollkomm' - ne Himmels - freu -

B7 E minor F#7 B minor D major

The arioso is accompanied by a motivically unified bass, which moves in alternation with the singer (the right hand here is an editorial realization).

26II

de,vollkomm'ne Himmels-freu - de.

D major D major

New text supplied for BWV 184a. The violin, tenor, and continuo provide a trio texture in which the obbligato and vocal lines frequently emphasize the second beat in the triple meter. Since the original (secular) text is lost, the original relationship between text and music is impossible to ascertain.

184/4. **Aria**

Solo Vln (Moderato ♩ = 80.)

• Blessings await those who know Jesus' voice (184/4).

Form (Rhyme: ABAB)
Ritornello (mm. 1-10) Bm
A. Lines 1&2 (11-14) Bm
Rit (15-18) Bm
Lines 1&2 (3x) (19-41) Bm-F#m
Rit (41-50) F#m
Lines 3&4 (2x) (51-58) F#m-AM
B. Rit (58-61) AM
Lines 3&4 (2x) (62-69) DM
Rit (69-74) DM-Bm
A'. Lines 1&2 (75-78) Bm
Rit (79-82) Bm
Lines 1&2 (83-90) Bm
Rit (90-99) Bm

Ritornello

B minor

D major

F#7

B minor

B minor

A. Tenore Lines 1 & 2.

Glück — und Se - gen sind be - reit,

The tenor sings a new melody and the violin ceases to play.

die — ge - weih-te

Continuo
alone...

B minor

B minor

For biblical
background,
see note.

Schar zu krö - nen,

Solo Vln

Ritornello

B minor

J.S. Bach - Church Cantatas BWV 184

18

Lines 1 & 2 (3x).

Glück und Se-gen sind be-reit,

B minor

21

die ge-weih-te Schar zu krö-nen, Glück und Se-gen

B minor

Tenor sings violin theme.

B minor

24

sind be-reit, Glück und Se-gen sind be-reit,

Vln imitates the singer.

A(7)

D major

D7

27

die ge-weih-te Schar zu krö-nen, Glück und

E minor

A7

(D major)

D major

E7

J.S. Bach - Church Cantatas BWV 184

30

Se - - - gen, Glück und Se - - - gen,

A major F#7 B minor

33

Glück und Se - gen sind be - reit,

B minor C#7 F# minor

Word painting: Circling melisma for "krönen" ("to crown").

36

die ge - weih - te Schar zu krö -

F# minor

39

- nen.

Solo Vln

F# minor F# minor

42

F# minor

45

A major

C#7

48

F# minor

F# minor

F# minor

51

B. Lines 3 & 4 (2x).

Sequence...

Je - sus bringt die güld'ne Zeit, wel - che sich zu ihm ge -

Figura corta (see note).

Solo Vln

F# minor

E(7)

54

wöh - nen, Je - sus bringt die güld'ne Zeit, welche sich zu -

A major

J.S. Bach - Church Cantatas BWV 184

57 ihm ge_wöh - - - nen,

Ritornello

A major A major

60 Je - - sus bringt die

A major A7 D major

Lines 3 & 4 (2x).

63 güld'ne Zeit, wel - che sich zu ihm ge - wöh - nen,

Solo Vln

66 Je - - sus bringt die güld'ne Zeit, welche sich zu ihm, zu ihm ge - wöh -

D major

J.S. Bach - Church Cantatas BWV 184

69

nen.

Solo Vln

Ritornello

mf

D major

F#7

72

B minor

B minor

B minor

75

A'. Lines 1 & 2.

Glück und Se - gen sind be - reit, die ge - weih - te

= m 11. = m 12. = m 13.

p

B minor

B minor

78

Schar zu - krö - nen,

= m 14.

Solo Vln

= m 15.

= m 16.

Ritornello

mf

B minor

81

= m 17.

= m 18.

Lines 1 & 2.

Glück und Se - gen

= m 19.

p

B minor

J.S. Bach - Church Cantatas BWV 184

84 sind be-reit, die ge-weih-te Schar zu krö-

= m 20. = m 21.

B minor

87

90 nen.

Solo Vln = m 15. = m 16. = m 17.

mf Ritornello

minor

93 = m 18. = m 5. = m 6.

Opening ritornello returns.

D major

B7

96 = m 7. = m 8. = m 9. = m 10.

E minor

F#7

B minor

B minor

184/5. Choral (Mel.: „O Herre Gott, dein göttlich Wort“)

The chorale serves as catechismal response.

The chorale text alludes to Deuteronomy 31:4: The Lord your God is a merciful God; he will not fail you or destroy you (Luther 1545: dich nicht lassen noch verderben)" and to Romans 10:9–10: "If you confess with your lips that Jesus is Lord and believe in your heart that God raised him from the dead, you will be saved. For man believes with his heart and so is justified, and he confesses with his lips and so is saved."

For biblical background, see note.

Soprano 1/6.

+ Fl I, II Herr, ich hoff' je, du werdest die in kei-ner Noth ver-las-sen, die dein Wort recht als treu-e Knecht im Herz'n und Glauben fas-sen;

Alto

+ Vln II Herr, ich hoff' je, du werdest die in kei-ner Noth ver-las-sen, die dein Wort recht als treu-e Knecht im Herz'n und Glauben fas-sen;

Tenore

+ Vla Herr, ich hoff' je, du werdest die in kei-ner Noth ver-las-sen, die dein Wort recht als treu-e Knecht im Herz'n und Glauben fas-sen;

Basso

Herr, ich hoff' je, du werdest die in kei-ner Noth ver-las-sen, die dein Wort recht als treu-e Knecht im Herz'n und Glauben fas-sen;

DM DM DM

gibst ihn'n be-reit die Se-lig-keit und lässt sie nicht ver-der-ben. O

gibst ihn'n be-reit die Se-lig-keit und lässt sie nicht ver-der-ben. O

gibst ihn'n be-reit die Se-lig-keit und lässt sie nicht ver-der-ben. O

gibst ihn'n be-reit die Se-lig-keit und lässt sie nicht ver-der-ben. O

DM GM DM E7 F#M Bm E(7) A7 DM AM F#m

Herr, durch dich bitt' ich, lass mich fröh-lich und se-lig ster-ben

Herr, durch dich bitt' ich, lass mich fröh-lich und se-lig ster-ben

Herr, durch dich bitt' ich, lass mich fröh-lich und se-lig ster-ben

Herr, durch dich bitt' ich, lass mich fröh-lich und se-lig ster-ben

A7 DM DM DM DM

Chorale phrase 2 repeats (no new harmonization)...

NBA: willig

The harmonization of "In keiner Not verlassen" ("in no distress abandon" is repeated for "fröhlich und selig sterben" ("joyfully and willingly die") suggesting that Bach wanted to show the relationship between the two ideas.

For biblical background, see note.

184/6.

Coro (Allegro $\text{♩} = 80$.)

New text supplied for music taken from BWV 184a.

•Prayer: Good Shepherd, lead us to life (184/6).

1. Soprano

Alto

Tenore

Basso

Flutes I & II embellish the tune; Vln I doubles the tune.

mf *p*

Gu - ter

Gu - ter

Gu - ter

Gu - ter

Gavotte G major

5 (75)

Hir-te, Trost der Dei-nen, lass uns nur dein heil-sam Wort,

Hir-te, Trost der Dei-nen, lass uns nur dein heil-sam Wort,

Hir-te, Trost der Dei-nen, lass uns nur dein heilsam Wort,

Hir-te, Trost der Dei-nen, lass uns nur dein heil-sam Wort,

mf *p*

G major

E7 A minor

10 (80)

mf *p*

E minor

D(7)

J.S. Bach - Church Cantatas BWV 184

15 (85)

NBA: heiligs

gu - ter Hir - te, Trost der Dei - nen, lass uns nur dein heilsam

gu - ter Hir - te, Trost der Dei - nen, lass uns nur dein heilsam

gu - ter Hir - te, Trost der Dei - nen, lass uns nur dein heilsam

gu - ter Hir - te, Trost der Dei - nen, lass uns nur dein heilsam

G major G major A minor

20 (90)

Wort, gu - ter Hir - te, Trost der Dei - nen, lass uns nur dein heil - sam Wort! Lass dein

Wort, gu - ter Hir - te, Trost der Dei - nen, lass uns nur dein heil - sam Wort!

Wort, gu - ter Hir - te, Trost der Dei - nen, lass uns nur dein heil - sam Wort!

Wort, gu - ter Hir - te, Trost der Dei - nen, lass uns nur dein heil - sam Wort! Lass dein

E minor coll 8... D(7) G major G major E minor

An extended duet (in which the voices alternate with the orchestra), suggests that the entire movement was originally a duet.

25 Sopra.

gnädig Ant - litz scheinen, blei - be un - ser Gott und

gnädig Antlitz scheinen, blei - be un - ser

E minor A7 D major

Continuo alone...

30

who with almighty hands our

Hort, blei-be un-ser Gott und Hort, der durch allmachtsvol-le Hän-de un-sern

Gott und Hort, — bleibe unser Gott und Hort,

remain our God and refuge,

F#7 B minor

35

course to life turns.

Gang zum Le-ben wen-

der durch allmachts-vol-le Hän-

B minor B minor

40

- de, unsern Gang zum Le-ben wen- de, lass dein

- de unsern Gang zum Le-ben wen-de, lass dein

B minor B minor B minor B minor B major

46

gnädig Ant-litz scheinen, lass dein gnädig Ant-litz

gnädig Ant-litz scheinen, lass dein gnädig Ant-litz

B major E minor E minor A major

51

scheinen, lass dein gnä dig Ant litz schei nen, blei -

scheinen, lass dein gnä dig Ant litz scheinen, blei be

mf *p* Continuo alone...

D major D major E7 A minor A minor

56

- be un ser Gott und Hort, blei be un ser Gott und Hort,

un ser Gott und Hort, blei be un ser Gott und Hort, der durch all mächts vol le

D7 G major B7 E minor

Text painting: Long sustained note in one voice while the other sings an energetic passage with coloratura to express the request that God remain steadfast and with his almighty hands turn our course to eternal life.

61

der durch all mächts vol le Hän -

Hän de un sern Gang zum Le ben wen -

E minor

66

- de un sern Gang zum Le ben wen de.

- de un sern Gang zum Le ben wen de.

mf

E minor E minor Dal Segno E minor