

J.S. Bach - Church Cantatas BWV 184

Form: Recit (T) - Duet (S/A) - Recit (T) - Aria (T) - Chorale - Chorus.

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.

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

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

New text supplied for music taken from BWV 184a.

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

(♩ = 60) The flutes reinforce the sense of a bucolic pastoral scene.



Tenore

Erwünschtes Freudenlicht, das mit dem neuen Bund an-

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

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

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 accompanato) 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 Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 367.

Fl I & II

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 Je - sum, un - sern Hir - ten;

through Jesus, our shepherd;

G major

B7

wir, die wir sonst in To - des - thä - lern irr - ten, em -

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

E minor

D# dim.7

E minor

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7
 pf in - 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

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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
 strenghtens He Er loves us, his flock, who his comfort and assistance

A minor A7 F#7

19
 mer - ket; he er zie - hetsie vom Eitlen, vonder 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 at-all-times auf sei - ne Huld zu trau - en.
 (in) his favor to trust.

D major

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23

Hir - te, (für) 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 geistlich 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.

Arioso
(♩ = 60)

29

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

B minor A7 D major



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

36II

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

B minor

D major

A7

D major

B minor

(E7)

A7

D major

39 (Recit. ♩ = 60)

Grab. Auf! eilt zu

FI I & II Rise! hasten to

D major

D7

G7

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

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

Duetto

New text supplied for music taken from BWV 184a.

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

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

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*, translated by Richard Jones (New York: Oxford University Press, 2005), p. 367.

Ritornello *mf*

G major

Minuet-like.

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).

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.

Form (Rhyme: ABAB)
Ritornello (mm. 1-32) GM
A. Lines 1-2 (33-40) GM-DM
Ritornello (41-48) DM-GM
Lines 1-2 (49-64) GM-DM
Ritornello (65-80) DM
Lines 1-2 (3x) (81-111) D7-GM
Ritornello (112-143) GM [Fine]
B. Lines 3-4 (144-170) Em
Ritornello (170-177) Em
Lines 3-4 (178-210) A7-Bm da capo

A(7) D major D major D7

G major E7 A minor D(7) G major

G major G major

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The singers enter with the same melodic material, the parallel 3rds suggesting the sweetness referenced in the text ("blessed Christians, blissful flock").

Lines 1 & 2.

29 **Soprano**
Ge-seg-ne-te Christen,glück-se-li-ge

Alto
Ge-seg-ne-te Christen,glück-se-li-ge

F I & II, Vln I
F I & II

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
F I & II, Vln I

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-

F I & II

mf *p*

G major G major

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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!

F I & II, Vln I

mf Ritornello

D major D major D major

69

F I & II, Vln I

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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 - -

F I & II, Vln I

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...

G7 C major C major

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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-bar-keit

G major

106

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

FII & II, Vln I

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

mf

112

Ritornello

G major

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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

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 -

FII & II

E minor D(7) G major

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.

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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...

Musical score for measures 149-154. The system includes vocal staves and a piano accompaniment. A red box highlights a passage in the piano part, with a red arrow pointing to it from the text above. The label "Vln I & II" is written in red below the piano part. Chords "G major" and "E7" are indicated in red below the piano part.

Musical score for measures 155-159. The system includes vocal staves and a piano accompaniment. The lyrics "chehenden", "cheln - den", "Er - de, dass" are written below the vocal staves. Chords "A minor", "B7", and "E minor" are indicated in red below the piano part.

Musical score for measures 160-165. The system includes vocal staves and a piano accompaniment. The lyrics "Er - de, dass eu - er Ver - gnü - gen voll - kom - men kann", "eu - er Ver - gnügen voll - kom - men kann sein, dass" are written below the vocal staves. The label "Continuo alone." is written in red below the piano part. Chords "E7", "A minor", "B7", and "E minor" are indicated in red below the piano part.

Musical score for measures 166-171. The system includes vocal staves and a piano accompaniment. The lyrics "sein, dass eu - er Ver - gnügen voll - kom - men kann sein;", "eu - er Ver - gnü - gen voll - kommen, voll - kom - men kann sein;" are written below the vocal staves. The label "F I & II, Vln I" is written in red above the piano part. The label "Ritornello" is written in red below the piano part. Chords "B7", "E(7)", "A minor", "G major", "B major", and "E minor" are indicated in red below the piano part.

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

F#7 B minor B minor

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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 schmeicheln 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 B minor Da Capo

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

184/3. **Tenore**

Chromatic saturation in the vocal part in 20 mm.

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.

So freuet euch ihr auserwählten Seelen! Die Freude gründet sich in Je-su
So rejoice, - you chosen souls! (Your) joy grounds itself in Jesus'

C major



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

Herz. Dies Lab - sal kann kein Menscherzählen. Die Freu - desteigt auch unter.
This refreshment - sal can no person relate. - Joy - climbs even downwards

C major D7 G major

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

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

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

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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

18^{II}

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 ♩ = 60)

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

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."

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

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).

26^{II}

de,vollkomm'ne Himmels - freu - de.

D major D major

New text supplied for music from 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

B minor

D major

B minor

11 **A. Tenore** Lines 1 & 2.

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

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

Continuo alone... *p*

B minor

14

Schar zu krö - nen,

Solo Vln

Ritornello *mf*

B minor

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18 Lines 1 & 2 (3x).

Glück und Se - gen sind be - reit,

p

B minor

21 Tenor sings violin theme.

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

B minor B minor

24 Vln imitates the singer. Vln imitates the singer.

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

A(7) D major D7

27

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

E minor A7 (D major) D major E7

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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

Musical score for measures 42-44. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The tempo is marked 'Allegro'. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A red label 'F# minor' is placed below the piano part at the end of the system.

Musical score for measures 45-47. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps. A red label 'A major' is placed below the piano part at the beginning of the system, and a red label 'C#7' is placed below the piano part at the end of the system.

Musical score for measures 48-50. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps. A red label 'F# minor' is placed below the piano part at the beginning of the system, another 'F# minor' is placed below the piano part in the middle, and a third 'F# minor' is placed below the piano part at the end of the system.

Musical score for measures 51-53. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps. A red box labeled 'B.' is around the first measure of the vocal line. A red circle highlights a group of notes in the vocal line. A red label 'Lines 3 & 4 (2x)' is above the circle. A red label 'Figura corta (see note)' is below the circle. A red label 'Solo Vln' is below the piano part. A red label 'Sequence...' is above the vocal line. The lyrics are: 'Je - sus bringt die güld'ne Zeit, wel - che sich zu ihm ge -'. A red label 'F# minor' is placed below the piano part at the beginning of the system, and a red label 'E(7)' is placed below the piano part at the end of the system.

Musical score for measures 54-56. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps. The lyrics are: 'wöh - nen, Je - - sus bringt die güld'ne Zeit, welche sich zu -'. A red label 'A major' is placed below the piano part at the beginning of the system.

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57 ihm ge_wöh - - - nen,

A major A major

60 Je - - sus bringt die

A major A7 D major

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

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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.

Ritornello = m 16.

mf

B minor

81

= m 17.

= m 18.

Lines 1 & 2.

Glück und Se - gen

= m 19.

p

B minor

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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“)

Soprano 1/6.

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."

+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;

+Vln I 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

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

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

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

giebst 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 E#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.

1733, Bach reused this music for the last movement ("Lust der Völker") of the congratulatory cantata for the crown prince of Saxony, BWV 213, "Laßt uns sorgen, laßt uns wachen" (also known as *Hercules am Scheidewege*). Alfred Dürr notes that the "extended duet passages—as in the equivalent movement from Cantata 173—betray its origin in a finale with two voice parts. The secular original of this movement underwent an essentially more radical adaptation in later years when it was reused as the finale of the *Hercules Cantata*." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 368.

Coro
 184/6. (Allegro $\text{♩} = 80$)
 1. Soprano ♩ New text supplied for music taken from BWV 184a.
 •Prayer: Good Shepherd, lead us to life (184/6).

Gu - ter
 Gu - ter
 Gu - ter
 Gu - ter

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

mf *p*

5 (75) Gavotte G major ♩

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

G major *mf*

10 (80)

E7 A minor

E minor D(7)

15 (85)

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!

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!

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 Sopr.

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

gnädig Antlitz scheinen, blei - be un - ser

E minor A7 D major

Continuo alone...

Text painting: Extended sections accompanied by continuo alone (sustained note in one voice while the other sings an energetic passage with scalar coloratura to express the request that God remain a steadfast helper and with his almighty hands guide the path to eternal life.

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

The text alludes 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. The thief comes only to steal and kill and destroy; I came that they may have life, and have it abundantly... My sheep...follow me; and I give them eternal life, and they shall never perish, and no one shall snatch them out of my hand."

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, bleibe un_ser Gott und Hort,

un_ser Gott und Hort, blei.be un_ser Gott und Hort, der durch allmachtsvol_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 allmachtsvol_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