

J.S. Bach - Church Cantatas

Form: Sonata/sinfonia - Chorus - Recit (B) - Aria (B) - Aria (A) - Aria (T) - Chorale - Chorus.

The cantata is in chiastic form with introductory sinfonia. Bach often used chiastic (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).

Introduction & updates at melvinunger.com.

Regarding Bach's Weimar cantatas & Salomo Franck, see notes.

NBA I/8; BC A53, A172

Palm Sunday (BWV 182 only)

*Philippians 2:5-11 (Exhortation to have the mind of

Christ who took the form of a servant) or

*1 Corinthians 11:23-32 (Paul tells how Christ instituted Holy Communion)

*Matthew 21:1-9 (Triumphal entry of Jesus into Jerusalem).

(Same Gospel as for Advent 1.)

FP: 25 March 1714 (Weimar Palace Chapel).

That year, 25 March marked both Palm Sunday

and The Annunciation

+Isaiah 7:10-16 (The Messiah's birth prophesied)

+Luke 1:26-38 (The angel Gabriel announces birth of Jesus to Mary.)

Librettist: perhaps Salomo Franck

in Leipzig, Bach reused this cantata

for Annunciation: 25 March 1724

(BWV [182], 1) (St. Thomas

in the morning & St. Nicholas at

afternoon Vespers).

Performed again ca. 1728.

Regarding the focus of the sermons in Leipzig on high feast days, see note.

Instrumentation:

Recorder

Solo Vln

Vln ripieno

Vla I, II

Continuo

(Divided

viola parts

are typical

of Bach's

early works.

Bach later

enriched

the

orchestration.)

For comments

by Alfred Dürr,

see note.

Regarding

Bach's

alternate

plans for

the work's

structure,

see note.

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structure,

see note.

J.S. Bach Cantata No. 182 Himmelskönig, sei willkommen Concerto

Sonata 182/1.

Grave. Adagio. (♩ = 50.)

In movement no. 5, the focus turns from welcoming Christ's triumphal entrance to accepting the suffering that lies ahead.

French Overture style but elegant rather than pompous: Appropriate for depiction of Jesus' entry into Jerusalem. Also serves somewhat like a prelude to the following choral fugue.

1. Vln

Vla I & II

pizzicato

G major

Note: In Weimar the pitch standard was "Chorton." See note for a description. In Leipzig, the lower "Kammerton" was used. The discrepancy results in transposed modern editions.

3. Recorder

Rec

A7

Vln I

D major

D7

G7

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

Recorder & Vln I alternate responsorially.

6. Recorder

Rec

E7

A minor

A7

8. Recorder

Rec

D7

G7

C major

11. Recorder

Rec

C major

D7

G major

A7

D major

E7

A minor

B7

E minor

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13.

15.

17.

20.

Da capo Coro

182/2. (Moderato ♩ = so.) • King of Heaven welcomed into the Zion of our hearts (182/2). Buoyant character is like a children's round dance.

Soprano

Himmelskō - nig, sei will - kom - men, sei will -
come, ev - er

Tenor

Him - mels - kö - nig, sei will -
King of heav - en, - ev - er

Basso

Subject A is based on a chorale phrase from no. 7 (mm. 42-45): "in dem Himmel eine Stätt" ("[grant us] in heaven a place").

A. Section (Text Line 1). Permutation Fugue (Descending order of entries: S-A-T-B). As in the Palm Sunday story, Zion (here a metaphor for the believing community) welcomes Jesus' triumphal entry.

Form (Rhyme: ABBA)
 A. Lines 1 (1-10)
 Permutation fugue. GM
 Line 2 (10-21) Canon. GM
 Lines 1-2 (21-25) GM [Fine]
 B. Line 3, instruments play
 Line 1 (25-28) Em
 Lines 4+1-2 (28-32)
 Canon. Em
 Line 3, instruments play
 Line 1 (32-35) Em-AM
 Lines 4+1-2 (35-41)
 Canon. Em
 da capo

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3.

kom-men, Him-mels-kö-nig, sei will-kom-men, Him-mels-kö-nig, sei will-wel-come, King of heav-en, ev-er wel-come, King of heav-en, ev-er

Him-mels-kö-nig, sei will-kom-men, sei will-King of heav-en, ev-er wel-come, ev-er

Him-mels-kö-nig, sei will-King of heav-en, ev-er

D major D7 G major A7

5.

men, Him-mels-kö-nig, sei will-kom-men, sei will-come, King of heav-en, ev-er wel-come, ev-er

kom-men, Him-mels-kö-nig, sei will-kom-men, sei will-King of heav-en, ev-er

kom-men, Him-mels-kö-nig, sei will-kom-men, sei will-wel-come, King of heav-en, ev-er wel-come, King of heav-en, ev-er

kom-men, sei will-kom-men, Him-mels-kö-nig, sei will-wel-come, ev-er wel-come, King of heav-en, ev-er

Vln

Vla I

D major G major G major

7.

C **D**

kom - men, Him - mels - kö - nig, sei will - kom -
 wel - come, King of heav - en, ev - er wel

B **C**

kom - - - men, sei will - kom - men, Him - mels - kö - nig, sei will -
 wel - - - come, ev - er wel - come, King of heav - en, ev - er

A **B**

men, Him - mels - kö - nig, sei will - kom - - - men, sei will -
 come, King of heav - en, - ev - er wel - - - come, ev - er

D **A**

kom - - - - - men, Him - mels - kö - nig, sei will -
 wel - - - - - come, King of heav - en, - ev - er

Vla II

G major

9.

A

men, Himmelskö - nig, sei will - kom - men,
 come, King of heav - en, ev - er - - - wel - come,

D

kom - - - - - men,
 wel - - - - - come,

C

kom - men, Him - mels - kö - nig, sei will - kom - men, lass auch
 wel - come, King of heav - en, ev - er wel - come, make our

B

kom - - - - - men, sei will - kom - men, lass auch uns dein Zi - on
 wel - - - - - come, ev - er wel - come, make our hearts Thy - dwell - ing -

A

Rec

D7 G major G major D major D major

4

B Section (Text lines 2, 1). Canonic Imitation with instrumental doublings: B-T-A-S; S-A-T-B. Here the metaphor is made explicit: Zion (the believing community) invites Jesus in as Jerusalem did on Palm Sunday. The ascending, then descending order of entries appears to symbolize the mystic union of the soul/believing community and Christ, as referenced in the text.

11.

lass auch uns dein Zi . on
make our hearts Thy dwell-ing

lass auch uns dein Zi . on sein, dein Zi .
make our hearts Thy dwell-ing-place, Thy dwell -

uns dein Zi . on sein, dein Zi - - - on sein,
hearts Thy dwell-ing-place, Thy dwell - - - ing-place,

sein, dein Zi - - - on sein,
place, Thy dwell - - - ing place,

A major B7 E minor B minor A major

13.

sein, dein Zi - - -
place, Thy dwell - - -

- - - on -
- - - ing -

E minor F#7 B7 E minor A7

15.

on, lass auch uns dein Zi - on sein, dein Zi -
 ing, make our hearts Thy_ dwell-ing_ place, Thy dwell -

sein,
 place, lass auch uns dein Zi - on -
 make our hearts Thy_ dwell - ing -

lass auch
 make our

D major E minor

17.

on, dein Zi - on sein, dein
 ing, Thy dwell - ing place, Thy

sein, dein . Zi - on, lass auch uns dein Zi - on
 place, Thy dwell - ing, make our hearts Thy dwell - ing

uns dein Zi - on sein, dein Zi -
 hearts Thy_ dwell-ing_ place, Thy dwell -

lass auch uns dein Zi - on sein, dein Zi -
 make our hearts Thy_ dwell-ing_ place, Thy dwell -

A7 F# minor E minor C major D7

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19.

Homophonic conclusion...

Zi - on sein, lass auch uns dein Zi - on sein, dein Zi -
 dwell - ing place, make our hearts Thy dwell - ing place, Thy dwell

sein, dein Zi - on sein, lass auch uns dein Zi - on sein, dein
 place, Thy dwell - ing place, make our hearts Thy dwell - ing place, Thy

- on sein, lass auch uns dein Zi - on sein, dein
 - ing place, make our hearts Thy dwell - ing place, Thy

- on sein, dein Zi - on sein, dein Zi -
 ing place, Thy dwell - ing place, Thy dwell -

Rec & Strings tacet...
p

G major A7 D major D7 G major

G major

A7

D major

D7

G major

21.

Text line 1 returns.

- on sein! Him - mels - kö - nig, sei will -
 - ing place! King of heav - en, ev - er -

Zi - on sein! Him - mels - kö - nig, sei will -
 dwell - ing place! King of heav - en, ev - er

Zi - on sein! Him - mels - kö - nig, sei will -
 dwell - ing place! King of heav - en, ev - er

- on sein! Him - mels - kö - nig, sei will -
 - ing place! King of heav - en, ev - er

Rec

mf

Vin

G major

Violas play figure of 4 eighth notes (the "sei willkommen" motive), alternating with chordal voices (see full score).

23. Text line 2 returns.

kom-men, wel - come, lass auch uns, make our hearts, uns, hearts, uns, hearts, lass auch make our hearts, make our hearts, uns, hearts, uns, hearts, lass auch make our hearts, make our hearts, kom-men, wel - come, lass auch uns dein Zi - on sein, dein make our hearts Thy dwell - ing place, Thy

D7

B Section (Text lines 3-4 + 1-2). The text incorporates lines 1 & 2; the musical theme of line 1 is interjected by the instruments.

25. Text Line 3.

uns dein Zi - on sein! Komm herein!
hearts Thy dwell - ing place! Bide with us!

uns dein Zi - on sein! Komm herein!
hearts Thy dwell-ing place! Bide with us!

uns dein Zi - on sein! Komm herein!
hearts Thy dwell-ing place! Bide with us!

Zi - on sein! Komm herein!
dwell - ing place! Bide with us! Rec

G major E minor E minor F#7

Bach treats da capo form in a unique way by incorporating the musical theme of the A section as well as its text in the middle section.

Instruments play musical phrase for text line 1: "Himmelskönig, sei willkommen."

The text alludes to Song of Solomon 4:9, but assigns it to the bride (Christ's bride, the church) rather than the bridegroom, as in the biblical original: "You have ravished my heart (Luther 1545: du hast mir das Herz genommen)..."

B_{28.} Text Line 4. Text line 1 is incorporated.

Du hast uns das Herz ge - nom - men, Him - mels - kö - nig, sei will
 All our souls are in Thy keep - ing, King of heav - en, ev - er

Du hast uns das Herz ge - nom - men, Him - mels - kö - nig,
 All our souls are in Thy keep - ing, King of heav - en,

Du hast uns das Herz ge - nom - men, Him - mels -
 All our souls are in Thy keep - ing, King of

Du hast uns das Herz ge - nom - men,
 All our souls are in Thy keep - ing,

B

B major
 B pedal (implied E minor)

B_{30.} Text Line 2.

kom - men, lass auch uns dein Zi - on sein, lass auch
 wel - come, make our hearts Thy dwell - ing place, make our

sei will - kom - men, lass auch uns dein Zi - on sein, dein
 ev - er wel - come, make our hearts Thy dwell - ing place, Thy

kö - nig, sei will - kom - men, lass auch uns dein Zi - on
 heav - en, ev - er wel - come, make our hearts Thy dwell - ing

Him - mels - kö - nig, sei will - kom - men, lass auch uns dein
 King of heav - en, sei willkommen (see full score). make our hearts Thy

Instruments play "Himmelskönig, sei willkommen" (see full score).

E minor

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32. Text Line 3.

uns dein Zi - on sein! Komm her - ein!
hearts Thy dwell - ing place! Bide with us!

Zi - on - sein! Komm her - ein!
dwell - ing - place! Bide with us!

sein, dein Zi - on sein! Komm her - ein!
place, Thy dwell - ing place! Bide with us!

Zi - on sein! Komm her - ein!
dwell - ing place! Bide with us!

Rec

Instruments play "Himmelskönig, sei willkommen"

Vin

E minor D major D major E7
 A major

35. Text line 4. Text Line 1.

Du hast uns das Herz ge - nom - men, Him - mels - kö - nig, sei will -
All our souls are in Thy keep - ing, King of heav - en, ev - er

Du hast uns das Herz ge - nom - men, Him - mels - kö - nig,
All our souls are in Thy keep - ing, King of heav - en,

Du hast uns das Herz ge - nom - men, Him - mels -
All our souls are in Thy keep - ing, King of

Du hast uns das Herz ge - nom - men,
All our souls are in Thy keep - ing,

A major A pedal (implied D major)

Text Line 2.

37.

korn - men, lass auch uns dein Zi - on sein, lass auch
wel - come, make our hearts Thy dwell - ing place, make our

sei will - kom - men, lass auch uns dein Zi - on sein, dein
ev - er wel - come, make our hearts Thy dwell - ing place, Thy

kö - nig, sei will - kom - men, lass auch uns dein Zi - on
heav - en, ev - er wel - come, make our hearts Thy dwell - ing

Him - mels - kö - nig, sei will - kom - men lass auch uns dein
King of Instruments play "Himmelskönig, sei willkommen" (see full score). make our hearts Thy

p *mf*

D major

39.

uns dein Zi - on sein, lass auch uns dein Zi - on sein! Himmelskö - nig, sei will -
hearts Thy dwell - ing place, make our hearts - Thy - dwell - ing place! King of heav - en, - ev - er.

Zi - on sein, lass auch uns dein Zi - on sein!
dwell - ing place, make our hearts - Thy - dwell - ing place!

sein, dein Zi - on sein, lass auch uns dein Zi - on sein!
place, Thy dwell - ing place, make our hearts Thy dwell - ing place!

Zi - on sein, lass auch uns dein Zi - on sein!
dwell - ing place, make our hearts Thy dwell - ing place!

p *dim.7* *p*

A# dim.7 B minor

G major
B minor

Figura corta



"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde"
 Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732]
 {"...consists of 3 fast notes, of which one has the same value as the other two taken together."}

Secco

182/3. **Recitativo** •Vox Christi: I come to do God's will: Psalm 40:7-8 (182/3). See side note for Christological application of these psalm verses.

Andante (♩ = 69.)

Basso 1.

Sie . he, sie . he, ich komme. Im Buch ist von mir geschrieben:
 Lo, I come, I am with you, for so it is writ - ten of Me:

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

Figura corta sequence (image above and note).

Arioso conclusion is typical of Bach's earlier cantatas.

3.

Exclamatio

Dei . nen Wil . len, mein Gott; mein Gott, mein Gott, deinen Wil . len
 I de - light O my Lord, my God, my God, I de - light to -

C major

6.

Patter diction of 16th notes suggests eagerness (to do God's will) as referenced in the text.

thu' ich ger . ne, deinen Willen, deinen Willen thu' ich ger . ne.
 do Thy will, to do Thy will, to do Thy will, to do Thy will, O God.

C major

C major

Note: A sequence of 3 arias (unusual in Bach's cantatas) follows. They are very different in mood and color. Eric Chafe notes the ascending tonal progression of the three movements, writing that it "surely relates to Jesus' 'drawing' all men after him by means of the 'lifting' up of the crucifixion." See Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), p. 144.

The aria addresses the Christological preceding movement: his "strong love" ("starkes Lieben"). These words serve as the basis for a vigorous head motive/motto, which Bach uses to start each vocal section.

Aria • Love made Christ leave glory & sacrifice himself (182/4). The solo violin acts like a swirling ribbon around the singer, sometimes in conversation with the singer.

182/4. (Poco adagio $\text{♩} = 60.$)

Form (Rhyme: ABBACCA)
Ritornello (mm. 1-5) CM
Lines 1+1-4 (5-9) CM-GM
Rit. (9-13) GM
Lines 1+5-7 (13-19) GM-Am
Rit. (19-21) Am-GM
Lines 1+5-7 (21-27) GM-Em
Rit. (27-30) Em-CM
Lines 1+1-4 (30-35) CM
Rit. (35-39) CM

C major
Ritornello derived from head motive. G# dim.7 A7 D minor (G7)

Martin Petzoldt notes that the first section of the poem aligns with the readings of the Annunciation, the second section suits the readings of Palm Sunday (the 2 liturgical occasions for which Bach used this cantata). See *Bach Kommentar* 2:663.

4. The rhythm is gavotte-like. See Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach*, expanded ed. (Bloomington: Indiana University Press, 2001), pp. 219, 300.

Text Lines 1+1-4.

Motto/Head Motive Imitation

G7 C major C major

6.

kes Lieben, das dich, grosser Got - tes - sohn, von dem Thron dei - ner
un - end - ing, 'twas for love that God's own Son came to us, down from

Vln alone...

Imitation

C major D(7) Text painting: Imitation for "[love] driving Christ [from his heavenly throne].

9.

Herr - lichkeit ge - trieben,
His - ex - alt - ed sta - tion,

Ritornello

G major G major E7

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11. *tr*

A minor D7 G major

13. Text Lines 1+5-7.

star - kes Lie - ben, dass du dich zum Heil der Welt als ein
 love_ un - end - ing, 'twas for love He paid the price, made His -

Imitation *p* *mf* *tr* *p* *mf*

G major A7 D minor D minor D minor E7 A minor

Martin Petzold suggests that the move to keys with sharps (mm. 14-19, 22-27) symbolizes Christ's willingness to offer himself as a sacrifice for sins, as referenced in the text. See "Bach Kommentar" 2:664.

16. Chromatic move to B minor for "pledged thyself with blood."

Op - fer für - gestellt, dass du dich mit Blut ver - schrieben, dass du dich mit Blut ver -
 crown - ing sac - ri - fice, that man - kind might gain sal - va - tion, that man - kind might gain sal -

tr *p* *tr* *tr*

A minor A7 F#7 B minor E7

Martin Petzoldt notes the close similarity of this line with that of BWV 80a/2 (text by Salomo Franck): "Da Jesus sich mit seinem Blute dir verschriebe" ("since Jesus pledged himself to you with his blood"). See *Bach Kommentar* 2:664.

18.

schrieben, dass du dich mit Blut ver - schrieben,
 va - tion, that man - kind might gain sal - va - tion,

tr *Vias tacet.* *mf* *tr*

A minor A minor A minor D7

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21. Text Lines 1+5-7.

star - kes Lieben, star - kes Lieben, dass du ,
love_ un - end - ing, love un - end - ing, 'twas for

Note: the 32nd notes are editorial.

G major G major

p

23.

dich zum Heil der Welt als ein Op - fer für - gestellt, dass du dich mit Blut ver -
love He paid_ the_ price, made His_ crown - ing sac - ri - fice, that man - kind might gain sal -

G major B7 E minor E minor E7 E# dim.7 C#7

mf *p*

26.

schrieben, dass du dich mit Blut verschrieben, dass du dich mit Blut verschrieben.
va - tion, that man - kind might gain sal - va - tion, that man - kind might gain sal - va - tion.

32nd notes are editorial.

Vlas tacet. Ritornello *mf*

F# minor B7 E minor E minor

28.

32nd notes are editorial.

A7 D minor G7 C major

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30.

Text Lines 1+1-4.

Star-kes Lieben, star - - - kes_ Lie-ben, das dich,
 Love_un - end-ing, love _____ un - end-ing, 'twas for

Vln & Vlas unison

C major

33.

gro_sser Gottes_sohn, vondenThron. von dem Thron dei - ner Herrlichkeit ge -
 love that God's own Son came to us, came to us, down from His_ ex - alt - ed -

32nd notes are editorial.

C7 F major D7 G major C major

Vlas added to Vln this time (compare m. 7-9), perhaps to symbolize love driving Christ down, as referenced in the text (see full score).

35.

trieben. Ritornello
 sta - tion.

C major A7

37.

D minor G7 C major C major

This is the central (pivot) movement in the cantata's chiasm, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the focus turns from welcoming Christ's triumphal entrance to accepting the suffering that lies ahead.

Form (Rhyme: ABBCB)
Ritornello (mm. 1-6) Em
A. Lines 1-2 (2x) (6-14) Em-GM
Rit. (14-18) GM
Lines 1-2 (2x) (17-23) GM-Em
Rit. (23-29) Em [Fine]
B. Lines 3-4 (2x) (29-33) Em-Bm
Rit. (33-35) Bm
Lines 5-6 (2x) (36-43) Em-CM
da capo

Da capo **Aria** • Lay down your very being before the entering king (182/5).

Alto is often the voice of the believing soul or church. See Martin Petzoldt, *Bach Kommentar* 1:176, 541, 2:917, etc.

182/5. **Largo.** (♩ = 50.)
1. Recorder

E minor E minor D7 G major

Ritornello derived from vocal opening.
Poignant da capo aria with treble recorder obligato playing descending, obeisance figures.

"Laying down one's heart before the king" references the Palm Sunday account of the disciples laying their garments on the donkey that Jesus rode into Jerusalem as well as the crowd laying garments and palm branches on the road (see Matthew 21:6-9). The librettist uses it as a metaphor for being willing to share Jesus' suffering. The primary musical motive is a descending/bowing figure to illustrate "laying down one's life" and the music incorporates many sharps—in German, "Kreuz" means cross as well as musical sharp, allowing Bach to the sharp symbol with Christ's cross and crossbearing.

4.

G major E7 A minor D7 G major B7 E minor E minor

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.

6. **Alto**

Le-get euch dem Hei-land un-ter.
Bow your heads be-fore your Sav-iour,

N6 E minor E minor E minor

Text painting: The N6 chord occurs frequently, suggesting bowing or genuflecting.

9.

le-get euch dem Hei-land un-ter, Her-zen,
bow your heads be-fore your Sav-iour, ev-er

E minor N6 E minor E minor E minor

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11. Text painting: Sustained low notes for "lay yourselves..."

die ihr christlich seid, le - - - get euch, le - get euch dem Hei - land
 keep as - pure - as - He, bow - - - your - heads, bow your heads be - fore - your

E minor D(7) G major G major

14.

un - ter, Her - zen, die ihr christlich seid.
 Sav - iour, ev - er keep as pure as - He,

G major

16. Text painting: Sustained low notes for "lay yourselves..."

le - - - get -
 bow your -

G major G major E minor

18.

euch, le - get euch dem Hei - land un - ter, le - get euch dem Hei - land un - ter, Her - zen,
 heads, bow your heads be - fore your - Sav - iour, bow your heads be - fore your - Sav - iour, ev - er -

E7 A minor B(7)

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21.

die ihr christlich seid, le - get euch dem Hei-land un-ter, Herzen,
 keep as pure as He, bow your heads be - fore your Sav-iour, ev - er

No continuo...

E minor D7 G major B7

23.

die ihr christlich seid.
 keep as pure as He.

Ritornello
 Rec

E minor E minor E minor

25.

E minor D7 G major G major E7 A minor D7

27.

G major B7 E minor E minor N6 E minor

The middle section of the da capo aria is marked by a change of tempo. The literary image of clothing changes to that of a white wedding garment, alluding to biblical passages such as Isaiah 61:10, Matthew 22:11–12, Revelation 7:14, among others. See side note.

Andante (♩ = es.)

29. Faster tempo suggests the action of going to meet the king, referenced in the text.



Tragt ein un - befleck.tes Kleid eu - res Glaubens ihm ent - ge - gen, tragte in
 Let our light grow nev - er - dim, let our - faith be firm and stead - y, let our - Rec (ritornello theme)

E minor A7 D major B minor B minor

32.
 un - be.fleck.tes Kleid eu - res Glaubens ihm ent - ge - gen,
 light - grow nev - er - dim, let - our - faith - be firm and stead - y,

B minor B7 E minor F#7

34.
 Leib und Le - ben und Ver -
 life and for - tune ev - er

B minor B minor N6 B minor B minor A7

37.
 mö - gen sei dem Kö - nig itzt geweiht, Leib und Le -
 read - y - to be - giv - en all to - Him, life and for -

D major D major D major

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Word painting: Melisma of 16ths for "life."

39.

- ben, Leib und Le - - - ben und Ver - mö - gen sei dem
- tune, life and for - - - tune - ev - er - read - y to be

D major D7 G major

41.

Kö - nig itzt geweiht, sei dem Kö - - nig itzt geweiht.
giv - en all to Him, to be giv - - en all to Him.

G7 C major Da Capo
C major

Alfred Dürr writes, "The third aria (no. 6), in particular, is full of expressive gestures that must have seemed extravagant at the time." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 261.

Aria • Staying with Jesus through persecution and woe (182/6). A restless, agitated continuo line accompanies the the anguished tenor, expressing the agony of the travel to the cross.

182/6. (Poco' allegro $\text{♩} = 100$)

Continuo alone.

B minor C#7 F# minor D# dim.7 E minor N6

Chromatic quasi-ostinato bass line of 16th notes depicts the "via crucis." The text and musical depiction remind the listener that the crowds' cries of "Hosanna" on Palm Sunday soon changed to "Crucify" and that Peter's confident boast never to abandon Jesus changed to "I never knew him."

4. Tenore

Text lines 1-2.

Ambiguity of meter: A duple vs. triple metrical feel (not just hemiolas) may symbolize the "Wohl und Weh" (weal and woe)" referenced in the text.

Je - su, lass durch
Je - sus, Lord, through

Repeats opening.

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

8. Descending tritone for "Weh" ("woe").

Wohl und Weh, Je-su, lass durch
weal and woe, Je-sus, Lord, through

mf

C#7 F# dim.

12. B minor Singing motives leading to upward questioning inflection for "go with thee" followed by pause in voice and continuo.

Wohl und Weh mich auch mit dir,
weal and woe keep me ev-er,

p

D# dim.7 E minor A# dim.7 B minor E# dim.7 F#(7) B minor

Questioning inflection plus pause suggests trepidation in following Jesus.

16. Apparent allusion to John 11:16: Thomas...said to his fellow disciples, "Let us also go [with Jesus into Jerusalem], that we may die with him."

mich auch mit dir zie-hen.
keep me ev-er by Thee.

cresc.

B minor F# major B minor B minor

Text painting: Continuo imitates the voice to depict accompanying or following Jesus. Pause suggests trepidation in following Jesus.

20. Text Lines 3-4.

Schreit die Welt nur „Kreuzige!“
When the world shrieks "Crucify!"

mf

B minor C#7 F# dim. D# dim.7 A minor A# dim.7 B minor

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24.

so lass mich nicht,
let me nev - er, —

so lass mich nicht flie - hen, —
let me not de - ny thee, —

p *cresc.*

E# dim.7 B minor B minor

Questioning inflection plus pause suggests trepidation in following Jesus.

28.

Herr, Lord, Herr, Lord, vor through

f *mf*

B minor B minor

Text lines 5-6.

32.

dei - - nem Kreuz - Pa - nier Kron' und
Thy - - re - deem - ing - pain life e

p *mf*

A7 D major D major

cross banner

36.

Pal - - men find' ich hier, schreit die
ter - - nal I shall gain, when the

f *mf*

D major E7 A major

Text lines 3-4.



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40. Word painting: Convoluted melisma for "crucify."

Welt _____ nur „Kreu
world _____ shrieks "Cru

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

43.

zi ge!
ci fy!"

f Cross relation

F# minor B# dim.7 C#7

46. Word painting: Melisma of 16th notes for "flee."

so lass mich nicht, so lass mich nicht flie
let me nev - er, let me not de - ny

cresc. *p* *mf*

F# minor F# minor F# minor

Questioning inflection plus pause suggests trepidation
Sin following Jesus.

50.

hen, so lass mich nicht, so lass mich nicht
Thee, let me nev - er, let me not de -

p

E7 A major A major

Questioning inflection plus pause suggests trepidation in following Jesus.

54.

flie - hen, ny Thee. Herr, Lord,

cresc. *mf*

A major Continuo imitates singer... A major D# dim.7

Questioning inflection plus pause suggests trepidation in following Jesus.

58.

Herr, Lord, vor - dei - nem Kreuz - Pa - Lord, through Thy - re - deem - ing

f *mf*

B7 E minor

61.

nier pain Kron' und Pal - men - life e - ter - nal

f *mf*

E minor A# dim.7 B minor

64.

find' ich hier, Kron' und Pal - I shall gain, life e - ter -

p *cresc.*

hemiola

B minor

67.

- men find' ich hier.
- nal I shall gain.

Partial da capo: music of mm. 1-16 repeats.

Ritornello

p

f = m. 1. = m. 2. = m. 3.

iv6 V B minor C#7 F# minor D# dim.7 E minor

Phrygian cadence, often used for questions.

72.

Text lines 1-2.

Je - su, lass durch
Je - sus, Lord, through

= m. 4. = m. 5. *p* = m. 6. = m. 7.

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

76.

Wohl und Weh, Je - su, lass durch
weal and woe, Je - sus, Lord, through

= m. 8. = m. 9. *mf* = m. 10. = m. 11.

B minor C#7 F# dim.

80.

Wohl und Weh = m. 13. = m. 14. mich auch mit dir,
weal and woe keep-me ev-er,

= m. 12. = m. 15.

D# dim.7 E minor A# dim.7 B minor E# dim.7 F# (7) B minor

Questioning inflection plus pause suggests trepidation in following Jesus.

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84.

mich auch mit dir zie - - hen, —
 keep me ev - er — by Thee, —

= m. 16. Continuo different from mm. 17-18a.

Pause suggests trepidation in following Jesus.

cresc.

B minor F# major Continuo imitates voice. B minor

88.

Je - su, — lass — durch Wohl — und Weh
 Je - sus, — Lord, — through weal — and woe

tr

mf *cresc.* *f*

B minor A# dim.7

Pauses suggest trepidation in following Jesus.

92.

mich, — mich auch mit — dir zie - hen.
 keep, — keep me ev - er by — Thee.

p *f*

B minor B minor B minor

96.

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

Alfred Dürr writes, "The chorale 'Jesu, deine Passion', no. 7, whose words are identical with those of BWV 159/5, belongs to the so-called Pachelbel type of chorale arrangement: each line is prepared imitatively before its delivery by the soprano in long notes. It breaks out of the traditional mould, however, by virtue of the individual shaping of the chorale lines in the accompanying parts. Note, for example, the lively motion on 'Freude' ('joy') or 'Weide' ('pasture') and the syncopations on 'Meine Seel auf Rosen geht' ('My soul walks on roses'). See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 261. The text's expression of willingness to accept the cross is reminiscent of the movement's counterpart in the symmetrical structure, no. 3 (vox Christi: "I gladly come to do thy will.").

Choral (Chorale) (See also 159/5.) •Christ's passion is my joy for it offers me heaven (182/7). This is the 33rd stanza of 34 in 182/7. (Moderato ♩ = so.) the 1633 chorale "Jesu, Leiden, Pein und Tod" by Paul Stockmann (1602–1636).

1. Soprano

Alto The chorale phrases are foreshadowed in groups of 2 by 3-part imitative counterpoint in the lower voices before appearing in the soprano as a cantus firmus in long notes, doubled by recorder and violin.

Tenore Chorale text lines 1–2. **Word painting: Long melismas of 16th notes for "joy."**

Basso

+Vla II

+Cello & Continuo

mf

G major

Alla breve meter signals an older, traditional style.

Alla breve meter signals traditional/archaic style. The movement is a fugal chorale fantasia in the style of a 17th-century German chorale motet. The duke of Weimar was devoutly (even rigidly) conservative. Perhaps that is why Bach decided to set an elaborate chorale setting in traditional style for Holy Week.

4. (Mel: „Jesu Leiden, Pein und Tod“)

+Recorder (octave above) & Vln I

Je - - su,
Je - - sus,

de, ist — mir lau - ter Freu - de, lau - ter Freu -
tion, all — my heart's e - la - tion, heart's e - la -

on ist mir lau - ter Freu -
came all my heart's e - la

G major

7.

dei - - ne Pas - - si - -
from Thy pas - - sion

+Vla I Je - su, dei - ne Pas - si - -
Je - sus, from Thy pas - sion

de, lau - ter Freu - - - -
tion, heart's - e - la

- de, lau - ter Freu - - - - de, lau - ter Freu - - - -
- tion, heart's e - la - - - - tion, heart's e - la - - - -

G major

9.

on
came

on ist mir lau - ter - - - - Freu - - - -
came all my heart's - e - la

- - - - - de, Je - - - -
- - - - - tion, Je - - - -

- - - - - de, Je - su, dei - ne Pas - si - on ist mir lau - ter
- - - - - tion, Je - sus, from Thy pas - sion came all my heart's e -

G major

11.

ist mir lau - ter
all my heart's e -

- de, Je - su, dei - ne Pas - si - on ist mir
- tion, Je - sus, from Thy pas - sion came all my

- su, dei - ne Pas - si - on ist mir
- sus, from Thy pas - sion came all my

Freu
la

G major

13.

A

Freu - de,
la - tion,

lau - ter Freu - de, dei - ne
heart's e - la - tion, crown - of

— lau ter Freu - de, dei - ne Wun - den, Kron' und Hohn meines
— heart's e - la - tion, crown of thorns and cross and shame were for

- de, lau ter Freu - de, dei - ne Wunden, Kron' und
- tion, heart's e - la - tion, crown - of thorns and cross and

A

G major

16.

Word painting: Long melismas of 16th notes for "[meines Herzens] Weide" ([my heart's] pasture).

Wun den, Kran' und Hohn meines Her.zens Wei -
 thorns and cross and shame were for my sal - va -

Her.zens Wei -
 my sal - va

Hohn meines Her.zens Wei -
 shame were for my sal - va

G major C7 D minor C# dim.7 D minor

18.

dei - - ne Wun - - den,
 crown of thorns and

- de, meines Her.zens Wei
 - tion, were for my sal - va

- - - - - de, meines Her.zens
 - - - - - tion, were for my sal -

de, meines Her.zens Wei.de, dei - ne
 tion, were for my sal - va - tion, were for my sal - va - tion, crown of

Figura corta (see side note).

G major C major

The crown referred here is the crown of thorns that the soldier's put on Jesus' head at his scourging. See Matthew 27:29, Mark 15:17, John 19:2.

20.

Kron' und Hohr
cross and shame

de,
- tion,

Wei - de. meines Her - zens
va - tion, were for my sal -

Wun - den, Kron' und Hohr, meines Her - zens Wei -
thorns and cross and shame, were for my sal - va -

A7 B7 E minor F#7 B minor

22.

mei - nes
were for

meines Her - zens Wei - de, meines Her - zens Wei -
were for my sal - va - tion, were for my sal - va -

Wei - de, dei - ne Wun - den,
va - tion, crown of thorns and

de,
- tion, meines Her - zens Wei -
were for my sal - va -

B minor G major

24.

Her - zens Wei -
my sal - va -

- de, - dei - ne Wun - den, Kron' und
- tion, - all Thy tor - ment, crown and

Kron' und Hohn mei - nes Her - zens Wei -
cross - and shame - were for my sal - va -

de, meines Her - zens Wei - de, meines Her - zens Wei -
tion, were for my sal - va - tion, were for my sal - va -

G major B major E minor G7 C major

26.

B

de;
 tion;

Hohn, meines Herzens Wei - de; mei - ne Seel' auf
shame were for my sal - va - tion; and my spir - it

- de, meines Herzens Wei - de; mei - ne Seel' auf Ro - sen geht, wenn ich
- tion, were for my sal - va - tion; and my spir - it blos - soms forth when I

- de, meines Her - zens Wei - de; mei - ne Seel' auf Ro - sen
- tion, were for my sal - va - tion; and my spir - it blos - soms

B

B7 E minor E minor

Text painting: Syncopations suggest a joyful skipping in anticipation of heaven, as referenced in the text.
 Chorale text lines 5-6.

29.

mei - - ne Seel' auf Ro - sen
and my spir - it it blos - sen
soms

Ro - sen geht, wenn ich dran, wenn ich drange - den - ke, wenn ich drange - den -
blos - soms forth, when I - - pause, when I pause to - pon - der, when I pause to - pon -

drange - den - ke, dran - - gedden - ke, mei - ne Seel' auf Ro - sen
pause to - pon - der, pause - - to pon - der, and my spir - it blos - soms

geht, wenn ich drange - den - ke, wenn ich dran ge - den - ke, dran ge - den -
forth when I pause to - pon - der, when I pause to pon - der, pause to pon -

E minor D7 G major

32.

geht, wenn ich
forth, when I

ke, mei - ne Seel' auf Ro - sen geht, wenn ich drange - den - ke, wenn ich dran
der, and my spir - it blos - soms forth when I pause to - pon - der, when I pause

geht, wenn ich dran gedden - ke, wenn ich dran ge - den - ke, wenn ich drange - den -
forth, when - I pause to - pon - der, when I pause to - pon - der, when I pause to - pon -

.ke, wenn ich drange - den - ke, wenn ich dran ge - den - ke, wenn ich
der, when I pause to - pon - der, when I pause to pon - der, when I

G major G7 C major D(7) G major

Choral phrase embellished a bit.

35.

dran ge - den - ke;
 pause to pon - der;
 — ge - den - ke, wenn ich drange - denke, wenn ich drange - den - ke, geden -
 — to - pon - der, when I pause to - pon - der, when I pause to - pon - der, to pon -
 ke, wenn ich dran ge - den - ke, wenn ich dran ge - den - ke;
 der, when I pause to - pon - der, when I pause to pon - der;
 drange - den - ke, pause to - pon - der, wenn ich drange - den - ke, wenn ich drange - den -
 ke, wenn ich drange - den - ke, wenn ich drange - den - ke, when I pause to - pon - der, when I pause to - pon -

G major A(7) D major D major D7

38.

ke; in dem Him - mel ei - ne
 der; on the - bliss - ful days to
 Chorale text lines 7-8.
 in dem Him - mel ei - ne Stätt', in dem Him - mel ei - ne
 on the - bliss - ful days to come, on the bliss - ful - days - to -
 ke; in dem Him - mel ei - ne Stätt', in dem Him - mel
 der; on the - bliss - ful days to come, on the bliss - ful

G major

This phrase serves as the basis for the fugue subject at the beginning of 182/2 ("Himmelskönig, sei willkommen").

41.

in dem
on the

Stätt', in dem Him mel ei ne
come, on the bliss ful days to

Stätt', in dem Him mel ei ne Stätt', in
come, on the bliss ful days to come, on

ei ne Stätt', in dem Him mel ei ne
days to come, on the bliss ful days to

G major

43.

Him mel ei ne
bliss ful days to

Stätt', in dem Him mel ei ne Stätt', ei ne
come, on the bliss ful days to come, days to

dem Him mel ei ne Stätt', ei ne
the bliss - ful days to come, days to

Stätt', in dem Him mel, in dem Him
come, on the bliss - ful days to come,

G major

45.

Stätt'
come,

Stätt', ei - ne Stätt' uns des - we - gen schen - ke, in - dem
come, days to - come, up in heav - en yon - der on - the

Stätt', in - dem Him - mel ei - ne Stätt' uns des - we - genschen - ke,
come, on - the bliss - ful - days to come up in heav - en yon - der,

- mel, in - dem Him - mel ei - ne Stätt' uns des - we - gen
- the - bliss - ful, - bliss - ful - days to come up in heav - en

A7 D major D major

48.

une des -
up in

Himmel ei - ne Stätt' uns des - wegen schen - ke, in - dem
bliss - ful days to come up - in heav - en yon - der, on - the

in - dem Himmel ei - ne Stätt' uns des - we - genschen - ke, in - dem Him -
on - the bliss - ful days to come up in heav - en yon - der, on - the bliss -

schen - ke, uns des - we - gen schen - ke, in dem
yon - der, up in heav - en yon - der, on - the

G major G major

51.

Chorale phrase embellished a bit.

we - gen - schen - ke.
 heav - en yon - der.

Himmel ei - ne Stätt' uns des - we - genschen - ke, uns des - wegen
 bliss - ful days to come up in heav - en yon - der, up in heav - en

- mel ei - ne Stätt', in dem Himmel ei - ne Stätt' uns des - wegen schen - ke,
 - ful days to come, on the bliss - ful days to come up in heav - en yon - der,

Himmel ei - ne Stätt', in dem Himmel ei - ne Stätt' uns des - we - gen schen - ke,
 bliss - ful days to come, on the bliss - ful days to come up in heav - en yon - der,

G major

G7

C major

54.

schen - ke, in dem Him - mel ei - ne Stätt' uns des - we - genschen - ke.
 yon - der, on the bliss - ful days to come up in heav - en yon - der.

in dem Him - mel ei - ne Stätt' uns des - we - genschen - ke.
 on the bliss - ful days to come up in heav - en yon - der.

in dem Himmel ei - ne Stätt' uns des - we - gen schen - ke.
 on the bliss - ful days to come up in heav - en yon - der.

C major

G major

The rhythm is like a kind of gigue. See Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach*, expanded ed. (Bloomington: Indiana University Press, 2001), p. 306. While the movement is fugal, like its counterpart in the symmetrical structure, no. 2, the fugal construction is different. See side note.

Schlusschor

• Following Jesus into Zion; he opens way of salvation (182/8). While the opening chorus welcomed into Zion, the closing chorus expresses a willingness to accompany him in the coming suffering of Good Friday.

182/8. (Allegro moderato $\text{♩} = 60$.)

Form (Rhyme: AABB)
 A. Ritornello (mm. 1-24)
 Permutation fugue. GM
 Lines 1 (25-52)
 Permutation fugue. GM
 Lines 2 (53-66) GM
 Rit. (67-90) GM [Fine]
 B. Lines 3-4 (91-98) DM-F#m
 Lines 3-4 (99-112)
 Canon. F#m
 Lines 3-4 (113-120) F#m-Bm
 Lines 3-4 (121-142)
 Canon. Bm-DM
 da capo

G major Old style permutation fugue is combined with more modern, Italianate ritornello structure.

24. **Sopra** A B
 Text line 1. So laa-set uns gehen in Sa-lem der Freu-den, in- Sa
 So let us then has-ten to Sa-lem-re-joic-ing-to-Sa

Alto A
 So laa-set uns gehen in
 So let us then has-ten to

Note: Salem was the city of peace where Melchizidek was king, later identified with Jerusalem. The to Jerusalem went up. See Luke 18:31: "Taking the twelve, [Jesus] said to them, 'Behold, we are going up to Jerusalem, and everything that is written of the Son of man by the prophets will be accomplished. For he will be delivered to the Gentiles, and will be mocked and shamefully treated and spit upon; they will scourge him and kill him, and on the third day he will rise.'" Here Salem, the city of peace, is a metaphor for heaven. See side note for the biblical background.

Basso A
 Upper instruments tacet. Right hand here is editorial realization.

G major G major G major

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31.

Word painting: Long melisma of 16th notes for "joy."

lem der Freu - den, so
- lem re - joic - ing, so

Sa - lem der Freu - den, in - Sa - lem der Freu -
Sa - lem - re - joic - ing, to - Sa - lem re - joic -

So las - set uns ge - hen in Sa - lem der Freuden, in -
So let us then has - ten to Sa - lem - re - joic - ing, - to -

So
So

G major

37.

Figura corta

las - set uns ge - hen in Sa - lem der Freu - den,
let us - then has - ten - to Sa - lem - re - joic - ing,

- den, so las - set uns ge - hen in
- ing, so let us - then has - ten - to

Sa - lem der Freu - den, so
Sa - lem re - joic - ing, to Sa - lem re - joic - ing, to

las - set uns ge - hen in Sa - lem der Freuden, in - Sa -
let us then has - ten to Sa - lem - re - joic - ing, - to - Sa -

Recorder
A

A7 D major G major

43.

B

+Vln so las - set uns ge - hen in Sa - lem der Freuden, in -
 so let us then has - ten to Sa - lem - re - joic - ing, to -

Sa - lem der Freuden, in Sa - - - lem, in Sa - lem der Freuden, so
 Sa - lem - re - joic - ing, to Sa - - - lem, to Sa - lem re - joic - ing, so

- - - den, so las - set uns ge - hen in Sa - lem der Freuden, so
 - - - ing, so let us - then has - ten - to Sa - lem - re - joic - ing, so

- - - lem der Freu - - - - den, so
 - - - lem re - joic - - - - ing, so

G major G7 A minor C major C major D7

Vla II & Cello

49.

Homophonic conclusion.

Text line 2.

Sa - - - - lem der Freuden! Be - glei - - - tet den
 Sa - - - - lem re - joic - ing! To be - - - - with - our -

las - set uns ge - hen in Sa - lem der Freuden! Be - glei - tet den Kö - -
 let us then has - ten to Sa - lem re - joic - ing! To be with - our - Mas - -

las - set uns ge - hen in Sa - lem der Freuden! Be - glei - tet den Kö - nig, be -
 let us then has - ten to Sa - lem re - joic - ing! To be with our Mas - ter, to

las - set uns ge - hen in Sa - lem der Freuden! Be - glei - tet den Kö - nig, be -
 let us - then has - ten - to Sa - lem - re - joic - ing! To be with our Mas - ter, to

G major G major

G major

Chromatic inflection for "Leiden" ("suffering").

55.

Kö - - nig in Lie - - ben und Lei -
 Mas - - ter_ for - ev - - er_ and_ ev - -

- nig in_ Lie - - - ben und Lei -
 - ter_ for - ev - - - er_ and_ ev - - -

glei_tet den Kö_nig in Lie_ben und Lei -
 be with our Mas_ ter for - ev - er and ev - - -

glei_tet den Kö_nig in Lie_ben und Lei -
 be with our Mas_ ter for - ev - er and ev - - -

D pedal... G minor

61.

- - - den, be_glei_tet den Kö_nig in Lie_ben und Lei_den!
 - - - er, to be with our Mas_ ter for - ev - er_ and_ ev - er!

- - - den, be_glei_tet den Kö_nig in Lie_ben und Lei_den!
 - - - er, to be with our Mas_ ter for - ev - er_ and_ ev - er!

- - - den, be_glei_tet den Kö_nig in Lie_ben und Lei_den!
 - - - er, to be with our Mas_ ter for - ev - er and ev - er!

- - - den, be_glei_tet den Kö_nig in Lie_ben und Lei_den!
 - - - er, to be with our Mas_ ter for - ev - er and ev - er!

G7 (C major) D7 G major G major

A Recorder

67. **B**

Ritornello

G major

G major

73.

G major

Cello & continuo (first note is down an octave).

78.

G major

G major

84.

hemiola

G major

90. **D7** D pedal... **G** Text lines 3-4. **G major**

Er ge.het vor - an und öff.net die Bahn, und öff -
 Our Sav-iour and Guide, what - ev - er be - tide, what - ev -

Er ge.het vor - an und öff.net die Bahn, und öff -
 Our Sav-iour and Guide, what - ev - er be - tide, what - ev -

Er ge.het vor - an und öff.net die Bahn, und öff -
 Our Sav-iour and Guide, what - ev - er be - tide, what - ev -

Upper instruments tacet.

Er ge.het vor - an und öff.net die Bahn, er ge.het vor - an und
 Our Sav-iour and Guide, what - ev - er be - tide, our Sav-iour and Guide, what -

G major D major B minor F# minor

97.

+Rec

- net die Bahn, er
- er be - tide, our

Canon, doubled by instruments.

+Vla I

- net die Bahn, er ge.het vor - an - und öff.net die Bahn, er
- er be - tide, our Sav-iour and Guide, what - ev - er be - tide, our

+Vla II

- net die Bahn, er ge.het vor - an und
- er be - tide, +Cello & continuo our Sav-iour and Guide, wha

öff.net die Bahn, er ge.het vor - an und öff.net die Bahn, er ge.het vor - an und
ev - er be - tide, our Sav-iours and Guide, what - ev - er be - tide, our Sav-iour and Guide, wha

+Instruments

F# minor F# minor C#7 F# minor
C# pedal...

105.

ge.het vor - an - und öff.net die Bahn, er ge.het vor - an und öff.net die
Sav-iour and Guide, what - ev - er be - tide, our Sav-iour and Guide, what - ev - er be -

ge.het vor - an - und öff.net die Bahn, _____
Sav-iour and Guide, what - ev - er - be - tide, _____

öff.net die Bahn, er ge.het vor - an und öff.net die Bahn, _____
ev - er be - tide, our Sav-iour and Guide, what - ev - er be - tide, _____

öff.net die Bahn, _____
ev - er - be - tide, _____

Word painting: Sustained notes for "[opens the] pathway."

F# minor F# minor F# minor F# minor

D

112.

Bahn, er ge.het vor - an und öffnet die Bahn, er ge.het vor - an und
 tide, our Sav-iour and Guide, what - ev - er be - tide, our Sav-iour and Guide, what -

er ge.het vor - an und öffnet die Bahn, er ge.het vor - an und
 our Sav-iour and Guide, what - ev - er be - tide, our Sav-iour and Guide, what -

er ge.het vor - an und öffnet die Bahn, er ge.het vor - an und
 our Sav-iour and Guide, what - ev - er be - tide, our Sav-iour and Guide, what -

er ge.het vor - an und öffnet die Bahn, er ge.het vor - an und öffnet die
 our Sav-iour and Guide, what - ev - er be - tide, our Sav-iour and Guide, what - ev - er be -

F# minor E major A major D major

120.

öffnet die Bahn, er ge.het vor - an und öffnet die Bahn, er gehet vor.
 ev - er be - tide, our Sav-iour and Guide, what - ev - er be - tide, our Sav-iour and
 Recorder up octave.

öffnet die Bahn, er gehet vor.
 ev - er be - tide, Canon transposed to B minor, doubled by instruments. +Vla II our Sav-iour and

öffnet die Bahn, er gehet vor - an und öffnet die
 ev - er be - tide, our Sav-iour and Guide, what - ev - er be -
 + Cello & continuo

Bahn, er ge.het vor - an und öffnet die Bahn, er gehet vor - an und öffnet die
 tide, our Sav-iour and Guide, what - ev - er be - tide, our Sav-iour and Guide, what - ev - er - be -
 + Instruments

F#(7) B minor B minor B minor F# pedal... B minor

128.

an_ und öff.net die Bahn. er
 Guide, what - ev - er_ be - tide, our

an_ und öff.net die Bahn, er ge.het vor - an_ und öff.net die Bahn.
 Guide, what - ev - er be - tide, our Sav-iour and Guide, what - ev - er_ be - tide,

Bahn. er ge.het vor - an_ und öff.net die Bahn,
 tide, our Sav-iour and Guide, what - ev - er_ be - tide,

Bahn.
 tide, *Word painting: Sustained notes in octaves for "[opens the] pathway."*

Upper instruments tacet.

B minor B minor B minor

135.

ge.het vor - an_ und öff.net die Bahn, er ge.het vor - an, und öff.net die Bahn.
 Sav-iour and Guide, what - ev - er be - tide, our Sav-iour and Guide, what - ev - er be - tide.

er ge.het vor - an_ und öff - net die Bahn, und öff.net die Bahn.
 our Sav-iour and Guide, what - ev - er be - tide, what - ev - er be - tide.

er ge.het vor - an_ und öff - net die Bahn, und öff.net die Bahn.
 our Sav-iour and Guide, what - ev - er be - tide, what - ev - er be - tide.

er ge.het vor - an_ und öff.net die Bahn, und öff - net die Bahn.
 our Sav-iour and Guide, what - ev - er be - tide, what - ev - er be - tide.

B major E minor E minor A7 D major D major

Da Capo