

J.S. Bach - Church Cantatas BWV 184 Text painting: Modulation to C major for "transfigured..." (see note). ste - hen. ver - klärt ihm, VOL ihm zu stand. C major (for significance of C, see note). G major New text supplied for music taken from BWV 184a. •Sheep come to Jesus and scorn the enticing world (184/2). second movement was. 138.) 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: G major The fast passage work required of flutes and VIn I, demonstrate of his players in Oxford University Press, Minuet-like. 2005), p. 367. Cöthen (when this music was originally composed) orm (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 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. Ritornello (170-177) Em Lines 3-4 (178-210) A7-Bm da capo A(7) D major D7 G major G major A minor

G major

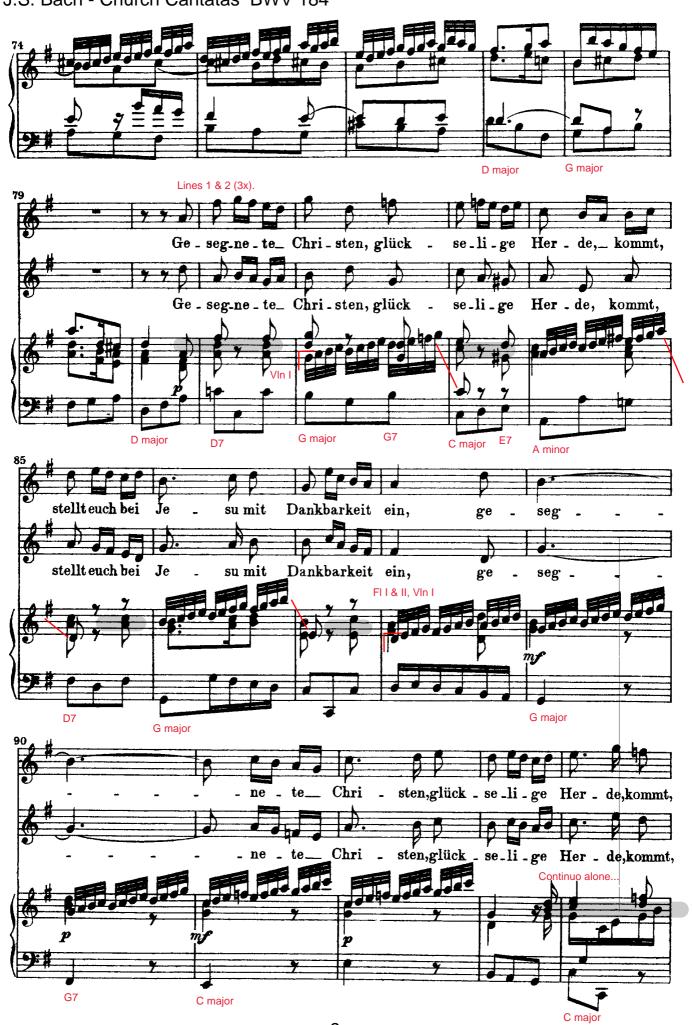
G major

The singers enter with the same melodic material, the parallel 3rds suggesting J.S. Bach - Church Cantatas BWV 184 the sweetness referenced in the text ("blessed Christians, blissful flock"). Soprano Ge-seg-ne-te Christen,glück-se Alto Christen, glück-se Ge_seg_ne_te FII&II, VIn I G major G major Her - de, kommt, stellt euch bei Je Dank-bar-keit su mit 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. FII&II, VIn I mf Ritornello G major D(7) Lines 1 & 2. Chri. sten, glück. seg ne te Chri. sten, glück seg - ne - te FII&II

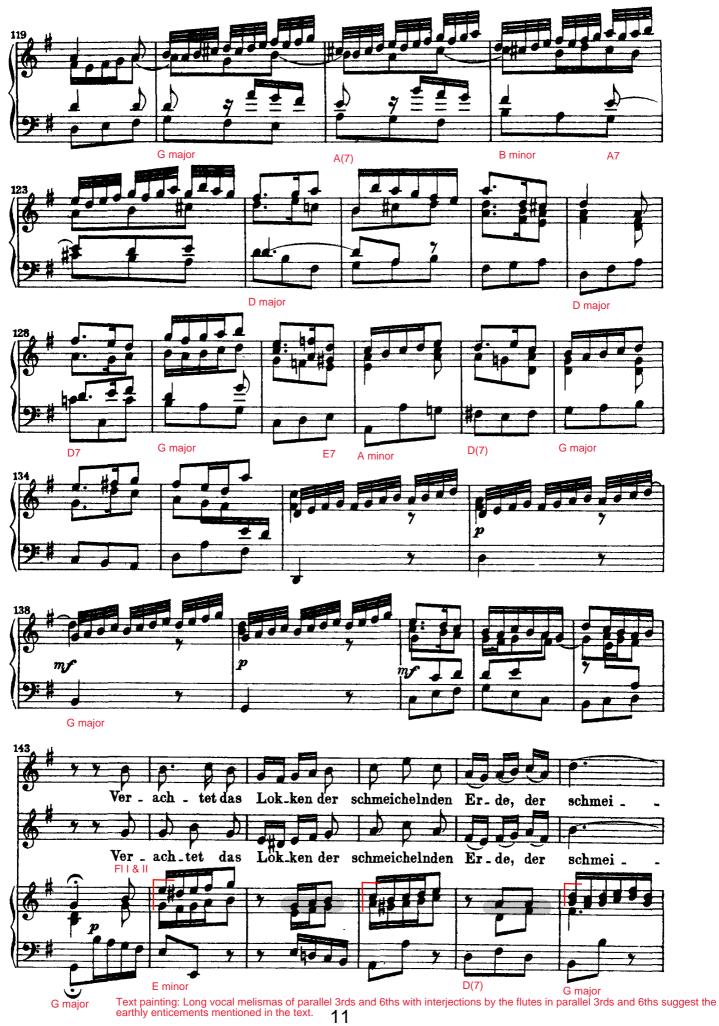
G major

G major









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... chelnden cheln - den de, \mathbf{Er} dass A minor E minor **B7** Er . de, dass eu er_Ver gnü gen voll kom _ men kann eu er Ver gnügen voll kom men kann sein, dass. A minor E minor

Text painting: more interactive vocal writing without upper instruments depicts perfect enjoyment without sinful, earthly pleasures. eu er Ver gnügen voll kom men kann sein; sein, dass eu - er Ver - gnü-gen voll - kommen, voll - kom-men kann sein;

B major

E minor

G major

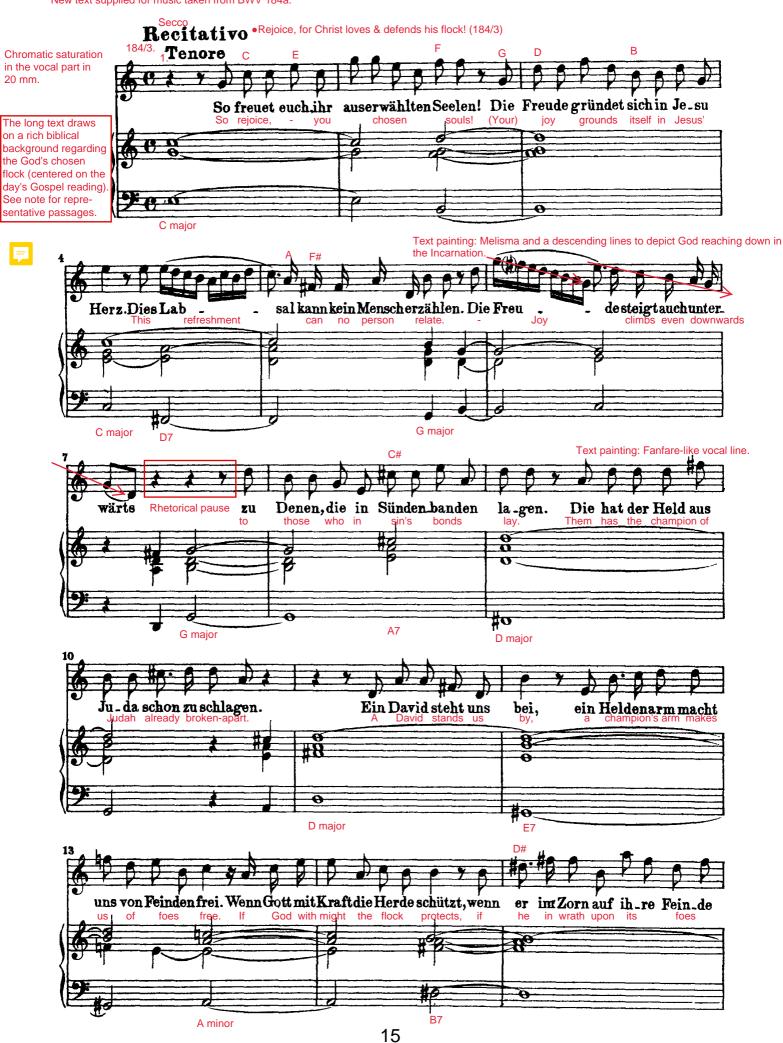
A minor

12

E(7)





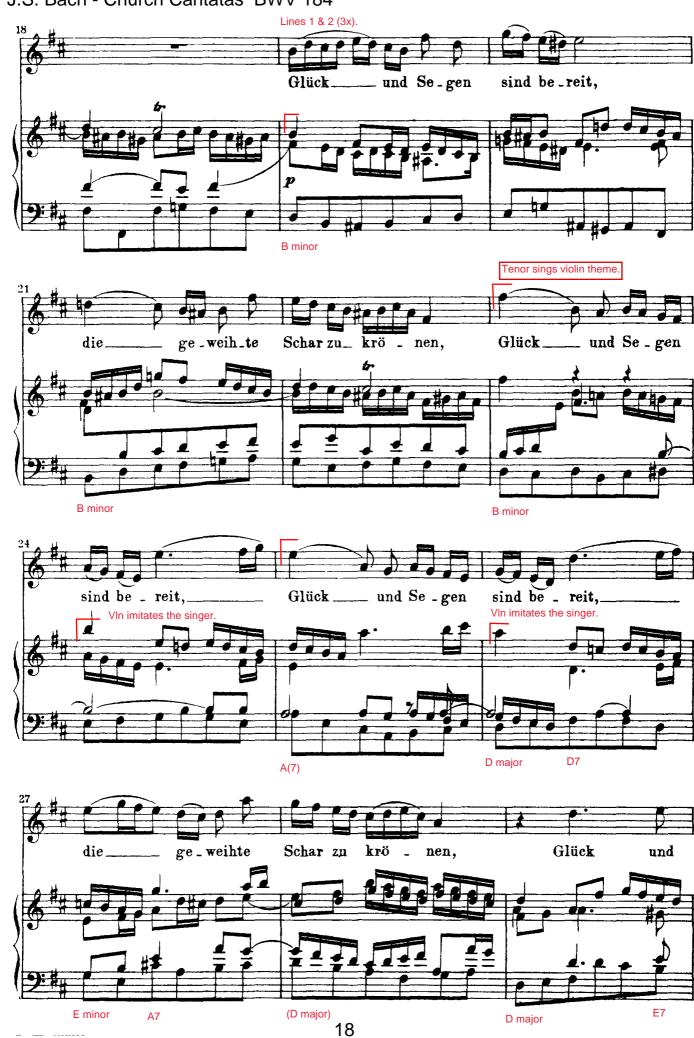


J.S. Bach - Church Cantatas BWV 184 blitzt, wenn er den bit_tern Kreuzes - tod vor sie nicht scheuet,
the bitter cross's-death for it not shuns, trifftsie fer ner 80 then furthermore B minor E minor A# dim.7 1811 Noth, distress ih rem Gott er freu et. Hier schmecket so le bet sie in kei _ - ne E# dim.7 F# major E minor D# dim.7 Text painting: "Perfect heavenly joy" is depicted in an arioso with long notes interrupted by "shivers" of joy." (Arioso J=60) 21 Allusion to Jesus words in the Gospel reading: " und hoffet dort vollkomm'ne Him am the door: if sie die ed_le Weide melsfreu any one enters by me, he will be saved, and will go in and out and find pasture." G major D major The arioso is accompanied by a motivically unified bass, which mo alternation with the singer (the right hand here is an editorial realiz. Figura corta (see note) de,vollkomm' ne Himmels - freu **B7** D major B minor F#7 E minor de, vollkomm'-ne Himmels_freu _ de. D major

16

D major







F



