

Johann Sebastian
BACH

Erwünschtes Freudenlicht

Desired ray of light

BWV 184

Kantate zum 3. Pfingsttag
für Soli (SAT), Chor (SATB)
2 Flöten, 2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for Whit Tuesday
for soli (SAT), choir (SATB)
2 flutes, 2 violins, viola and basso continuo
edited by Reinhold Kubik
English version by Vernon and Jutta Wicker

Stuttgarter Bach-Ausgaben · Urtext
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



Carus 31.184

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 31.184), Studienpartitur (Carus 31.184/07),
Klavierauszug (Carus 31.184/03), Chorpartitur (Carus 31.184/05),
komplettes Orchestermaterial (Carus 31.184/19).

The following performance material is available:
full score (Carus 31.184), study score (Carus 31.184/07),
vocal score (Carus 31.184/03), choral score (Carus 31.184/05),
complete orchestral material (Carus 31.184/19).

Vorwort




Die Kantate *Erwünschtes Freudenlicht* BWV 184 von Johann Sebastian Bach ist in der Gestalt, wie sie durch zwei Abschriften des 18. Jahrhunderts überliefert ist, für den 3. Pfingsttag bestimmt. Die Umstände der ersten Aufführung sind nicht vollständig geklärt. Bach trat seinen Dienst als Thomaskantor offiziell am 1. Sonntag nach Trinitatis des Jahres 1723 an; es sieht aber so aus, als habe Bach bereits die Leitung der Kirchenmusiken an Pfingsten übernommen und dafür eigene Werke bereitgestellt. Es wäre daher denkbar, dass die Kantate *Erwünschtes Freudenlicht* BWV 184, die auf eine Köthener Glückwunschkantate zurückzugehen scheint, bereits 1723 erstmals in Leipzig erklungen ist; andernfalls würde die Erstaufführung ins Jahr 1724 fallen, wofür ein Textdruck erhalten geblieben ist. Spätere Wiederaufführungen sind auch durch Leipziger Textdrucke aus den Jahren 1727 und 1731 belegt.

Wir dürfen annehmen, dass die Einrichtung der Kantate BWV 184 in gleicher Weise erfolgte wie bei der Kantate *Erhöhtes Fleisch und Blut* BWV 173 (für den 2. Pfingsttag): Bach beauftragte einen namentlich nicht bekannten Dichter damit, die Kantatentexte, die ursprünglich für einen Fürstengeburtstag bzw. den Neujahrstag bestimmt waren, unter Wahrung des Vers- und Reimschemas so für die Bestimmung im Kirchenjahr umzuschreiben, dass die Musik ohne größere Änderungen übernommen werden konnte. Im Falle der Kantate BWV 173 lässt sich beobachten, dass Bach den Zweittext eigenhändig in die ursprüngliche Partitur eintrug; für BWV 184 ist die Originalpartitur hingegen nicht erhalten geblieben. Leipziger Kopisten haben dann die für die geplante Aufführung benötigten neuen Singstimmen und eine zusätzliche – wegen der Stimmtonhöhe der Leipziger Instrumente – transponierte Stimme für die Orgel herausgeschrieben. Eine Neukomposition ist damit allem Anschein nach nur der an 5. Stelle des Werkes stehende Choralatz „Herr, ich hoff je“ mit der 8. Strophe des Liedes „O Herre Gott, dein göttlich Wort“ des Anarg von Wildenfels (1526), den Bach als Ersatz für ein Secco-Rezitativ selbst in die Stimmen der weltlichen Vorlage eingetragen hat.

Ungeachtet der Köthener Vorgeschichte des Werkes und der strengen Vorgaben, durch die die kompositorischen Eingriffe auf das Mindeste beschränkt werden sollten, ist es dem Textdichter gelungen, eine stimmige Kantatendichtung zum 3. Pfingsttag vorzulegen, dessen Evangelienlesung mit den Anfangsversen des 10. Kapitels des Johannes-Evangeliums Jesus als den rechten Hirten zum Thema hat. Dabei dürften die beiden Rezitativ-Sätze noch viel von der ursprünglichen Textgestalt durchschimmern lassen. Der 2. Satz, eine Pastorale, eignete sich gleichermaßen für weltliche wie geistliche Zwecke. Innerhalb des ganzen Parodiewerkes ist allenfalls der Schluss-Satz aufgrund seines betont tanzhaften Charakters problematisch, der sich in eine Kirchenkomposition nicht unbedingt schickt. Ausgeprägte Duettpartien legen zudem den Verdacht nahe, dass es sich um keinen echten Chorsatz handelte, sondern dass der Satz ursprünglich als Duett konzipiert war. Kein Wunder, dass Bach sich später entschlossen

hat, ihn wieder in einen weltlichen Kontext zu überführen, indem er ihn in revidierter Form als Schluss-Satz für das Drama per Musica *Herkules am Scheideweg* BWV 213 verwendete.

Die Erstellung des Notentextes bereitet keine grundsätzlichen Schwierigkeiten, da der Originalstimmensatz, der sich aus einer Köthener Schicht für die Mehrzahl der Instrumentalstimmen und einer Leipziger Schicht zusammensetzt, vollständig erhalten geblieben ist. Er befindet sich unter der Signatur *Mus. ms. Bach St 24* in der Staatsbibliothek zu Berlin, Preußischer Kulturbesitz. Weitere Aufschlüsse gewährt eine Partiturabschrift aus dem Besitz des Bach-Schülers Christoph Nichelmann, die aus dem Jahre 1731 stammt und nicht nach den Stimmen spartiert ist, sondern mit der heute verschollenen Originalpartitur in Zusammenhang steht. Sie wird heute gleichfalls in der Staatsbibliothek zu Berlin unter der Signatur *Mus. ms. Bach P 77* aufbewahrt. Dieser Handschrift ist heute irrtümlich jener Umschlag beigegeben, der ursprünglich die Stimmen einschloss und von Johann Sebastian Bach selbst wie folgt beschriftet ist: *Feria. 3. Pentecostes. | Erwünschtes Freuden Licht. etc. | à | 4 Voci. | 2 Traversen | 2 Violini | Viola | e | Continuo | di | Joh: Seb: Bach.*

Für die vorliegende Neuauflage des Werkes wurden diese beiden Quellen erneut herangezogen. Gegenüber den Entscheidungen des Herausgebers ist anzumerken, dass in Satz 4 Formeln der Gestalt  in den Quellen durchweg eher als  denn als  zu lesen sind. Es sei im Rahmen des Vorworts auch darauf hingewiesen, dass der Herausgeber in diesem Satz das Nebeneinander von Zweier- und Viererbindungen bei Sechzehntelfiguren grundsätzlich zugunsten der differenzierteren und insgesamt häufiger auftretenden Zweierbindungen vereinheitlicht hatte.

Salzburg, 2001/2017

Ulrich Leisinger

Foreword




The form in which the cantata *Erwünschtes Freudenlicht* (Desired ray of light) BWV 184 by Johann Sebastian Bach has been handed down – via two 18th-century copies – indicates that it was intended for the 3rd Day of Pentecost. The conditions under which the first performance took place have not been completely clarified. Bach officially assumed his position as Thomaskantor on the 1st Sunday after Trinity 1723; it seems, however, that Bach had already taken over the direction of the church music at Pentecost and had supplied his own works for the occasion. It would therefore be plausible that the cantata *Erwünschtes Freudenlicht* BWV 184, which seems to be based on a congratulatory cantata from Cöthen, was first performed in Leipzig in 1723; failing which, the first performance would have taken place in 1724, which is documented by a printed text. Later repeat performances have been verified by Leipzig printings of the text from 1727 and 1731.

We may assume that the reworking of the cantata BWV 184 was accomplished in the same manner as that of the cantata *Erhöhtes Fleisch und Blut* BWV 173 (for the 2nd Day of Pentecost): Bach commissioned an unknown librettist to rewrite the cantata text – which was originally intended for a prince's birthday, respectively for New Year's Day – so that it could, while keeping the verse and rhyme schemes, be assigned for use in the liturgical year and that the music could be taken over without any great changes. In the case of cantata BWV 173 it can be observed that Bach entered the second text in his own hand into the original score; however, the original score of BWV 184 is no longer extant. Leipzig copyists then wrote out the new vocal parts needed for the planned performance, as well as an additional transposed part for the organ; this was necessary due to the tuning pitch of the Leipzig instruments. Therefore, by all appearances, the only new composition is the 5th movement of the cantata: the chorale setting "Herr, ich hoff je" (My Lord, I pray). The text is the 8th verse of the hymn "O Herre Gott, dein göttlich Wort" by Anarg von Wildenfels (1526); Bach himself entered this substitute for a secco recitative into the parts of the secular version.

Notwithstanding the Cöthen prehistory of the work and the strict stipulations, according to which the compositional changes were to be kept to a minimum, the librettist succeeded in producing a congruous cantata text for the 3rd Day of Pentecost. The gospel reading for the day is taken from the opening verses of John chapter 10 and deals with Jesus as the good shepherd. It seems that the character of the original text was substantially retained for the two recitative movements. The 2nd movement, a pastorale, is equally suited for secular and sacred purposes. Within this entire parody composition, it is only the final movement that is problematical, on account of its emphatically dance-like character which is not particularly appropriate for a sacred composition. Furthermore, distinctive duet sections give rise to the suspicion that this movement is not a true choral movement, but that it was

originally conceived as a duet. It is small wonder that Bach later decided to return it to a worldly context by using the movement in a revised form as the final movement for the drama per musica *Herkules am Scheideweg* BWV 213.

No significant difficulties were encountered in the preparation of the music text since the original set of parts, which consists of a Cöthen layer for the majority of the instrumental parts and a Leipzig layer, has survived intact. It is found in the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz under the shelf mark *Mus. ms. Bach St 24*. Further insights were gained from a score copy which was the property of Bach's student Christoph Nichelmann; it dates from 1731 and was not scored from the parts but is related to the original score which is lost today. This score copy is at present also found in the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz under the shelf mark *Mus. ms. Bach P 77*. The original cover for the set of parts has erroneously been filed with this manuscript copy; it is labeled in Bach's own handwriting as follows: *Feria. 3. Pentecostes. | Erwünschtes Freuden Licht. etc. | à 4 Voci. | 2 Traversen | 2 Violini | Viola | e | Continuo | di | Joh: Seb: Bach.*

For the present new edition of this work, both sources were consulted anew. With respect to the editor's decisions, it must be mentioned that in movement 4, formulas of the shape  should be read as  rather than  throughout the sources. Within the framework of the Foreword, mention should also be made of the fact that in the same movement, the editor basically standardized the alternation of two-note slurs and four-note slurs in the sixteenth-notes figures in favor of the more sophisticated – and more frequently occurring – two-note slurs.

Salzburg, 2001/2017

Ulrich Leisinger

Translation: Gudrun and David Kosviner

Erwünschtes Freudenlicht

Desired ray of light

BWV 184

Johann Sebastian Bach

1685–1750

1. Recitativo

Flauto traverso I

Flauto traverso II

Tenore

Basso continuo

Erwünschtes Freu - den-licht, das mit der
De-sir - ed ray of light, which God

3

bricht
bright

an - sern Hir - ten!
our good Shep - herd!

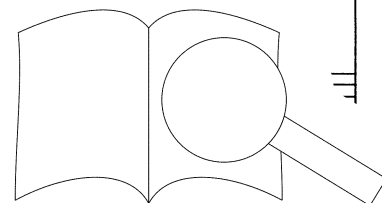
Aufführungsdauer/Duration: ca. 24 min.

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Generalbassbearbeitung: Paul Horn
English version by
Vernon and Jutta Wicker



5

Wir, die wir sonst in To - des Tä - lern irr - ten, emp -
 We, who were lost, who in death's dark - ness er - rored, we

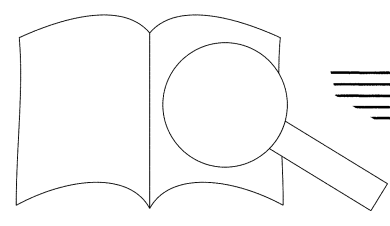
7

fi-
 wie Gott zu uns den längst er-wünschten Hir - ten—
 what God has done: he sent the Sav - iour long ex -

6

Carus 31.184

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9

sen - det, der uns - re See - le speist und un-sern Gang durch Wort und
 pect - ed, who nour-ish - es our soul by Word and Spir - it sets

11

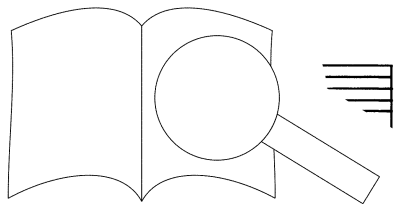
Geist ten We - ge wen - det. Wir, sein er -
 goal ds as God di - rect - ed. We, his long -

13

wähl - tes Volk, emp - fin - den sei - ne Kraft; in sei - ner Hand al -
 cho - sen folk, ex - pe - ri - ence his powers, and by his h a -

15

lein uns Lab - sal schafft, was un - ser Her - ze kräf - tig
 eal - ing balm is ours. He strength - ens heart and mind with

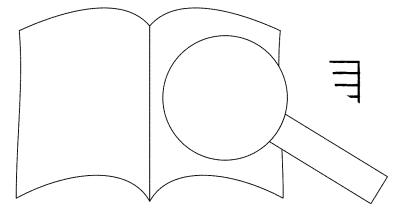


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stär - ket. Er liebt uns, sei - ne Her - de, die sei - nen Trost und Bei - stand
 bless - ing and loves his flock most dear - ly. His sheep are shel - tered in

mer - ke E - vom Eit - len, von der Er - de, auf ihn zu schau - en und
 car , from the fu - tile and the earth - ly to look now up - ward, and



je - der-zeit auf sei - ne Huld zu tra - en. O
 ev - er - more be sure of his great com - fort.

Hir - die Her - de gibt, der bis ins Grab und
 stoop for us so deep in - to the grave, through

25

bis in Tod sie liebt! Sein Arm kann de - nen Fein - den weh - ren, sein
 death you save the sheep, your arm de - fense and might has giv - en,

27

Sor - gen ca. geist - lich näh - ren, ja, kömmt die Zeit, durchs
 car κ with strength from heav - en; and if through death's dark

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29

fin - stre Tal zu ge - hen, so hilft und tröstet uns sein sanf - ter Stab. Drum
val - ley we are walk - ing, then help and comfort gives your gen - tle rod. We

31

fol g' zu mit Freu - den bis ins Grab, mit
with joy in death to God, with

fol g' zu mit Freu - den bis ins Grab, mit
with joy in death to God, with

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Freu - - - - den bis ins Grab, drum fol - gen
 joy - - - - in death to God, we fol - low

wir n
 you

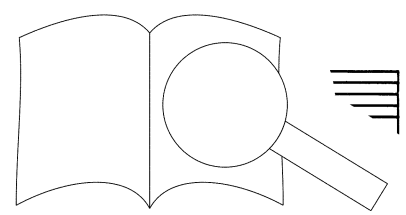
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- den bis ins Grab, mit Freu - - - den bis ins.
 in death to God, with joy in der

[Recitativo]

Grab.

Auf! Eilt zu
 Come! Come to



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ihm, ver - klärt vor ihm zu ste - hen.
 him, en - rap - tured stand be - fore him.

2. Aria (Duetto)

Flauto traverso I, II

Violino I

Violino II

Viola

Soprano

Alto

Basso c.

6

Musical score for measures 6-10. The score consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some complex rhythmic patterns in the piano part.

Musical score for measures 11-15. The score consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The music continues with similar rhythmic patterns and includes some rests in the vocal line.

11

Musical score for measures 16-20. The score consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The music includes trills (tr) in the vocal line and some rests in the piano accompaniment.

Musical score for measures 21-25. The score consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The music concludes with a final cadence and a large graphic element resembling a stylized 'R' or a book cover.

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16

Musical score for measures 16-21. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature has two sharps (F# and C#). The music includes various note values, rests, and dynamic markings.

Musical score for measures 22-27. It consists of four staves: two vocal staves and two piano staves. The key signature has two sharps. The music includes various note values, rests, and dynamic markings.

22

Musical score for measures 28-33. It consists of four staves: two vocal staves and two piano staves. The key signature has two sharps. The music includes various note values, rests, and dynamic markings, including a piano (*p*) marking.

Musical score for measures 34-39. It consists of four staves: two vocal staves and two piano staves. The key signature has two sharps. The music includes various note values, rests, and dynamic markings, including a piano (*p*) marking.

27

32

te Chri - sten, glück - se - li - ge Her - de, kommt,
 & to Chris - tians, the flock that is joy - ous, all

seg - ne - te Chri - sten, glück - se - li
 bless - ing to Chris - tians, the flock th

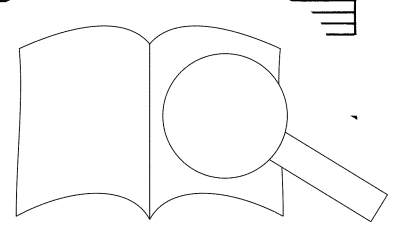
37

stellt euch bei Je - su mit Dank-bar - keit ein;
 come be - fore Je - sus with thanks and great praise;

stellt euch bei Je - su mit Dank-bar - keit ein;
 come be - fore Je - sus with thanks and great praise;

42

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p

ge - seg - ne - te Chri - sten, glück - se -
 great bless - ing to Chris - tians, the floc¹

ge - seg - ne - te Chri - sten, glü
 great bless - ing to Chris - tians,

p

Her
 e be - fore Je - su mit Dank - bar - keit ein, kommt,
 come be - fore Je - sus with thanks and great praise, all

nt, stellt euch bei Je - su mit Dank
 come be - fore Je - sus with thank

re -
 eat

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stellt euch bei Je - su
come be - fore Je - su

seg - ne - te Chri - sten, glück - se - li - ge
bless - ing to Chris - tians, the flock that is

Dank - bar - keit ein;
and great praise;

Je - su mit Dank - bar - keit ein -
fore Je - sus with thanks and great prai

66

Musical notation for measures 66-71. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#).

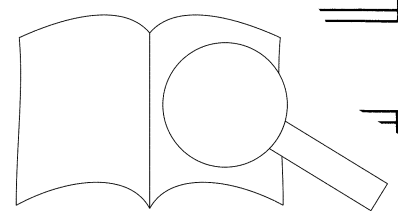
Musical notation for measures 72-77. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#).

72

Musical notation for measures 78-83. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#).

Musical notation for measures 84-89. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#).

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76

ge - seg - ne
great bless

82

p

Chri - se - li - ge Her - de, kommt, stellt euch bei
Chri flock that is joy - ous, all come be - fore

Ich - se - li - ge Her - de, kom
the flock that is joy - ous, al



Musical score for measures 86-89. The score includes vocal lines and piano accompaniment. Dynamics include *f* (forte) and *f* (forte).

Je - su mit Dank - bar - keit ein, ge - seg -
 Je - sus with thanks and great praise, great bless -

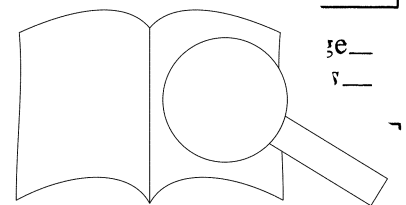
Je - su mit Dank - bar - keit ein, ge - seg -
 Je - sus with thanks and great praise, great

Piano accompaniment for measures 86-89, featuring chords and melodic lines in both hands.

Musical score for measures 90-93. The score includes vocal lines and piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

- ne - te Chri - sten, glück - se - li - ge
 - ing to Chris - tians, the flock that is

- ne - te Chri - s
 - ing to Chris - t



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94

Her - de, kommt, stellt euch bei Je - su mit Dank - bar - keit ein, ge -
 joy - ous, all come be - fore Je - sus with thanks and great praise,

Her - de, kommt, stellt euch bei Je - su mit Dank - bar - keit
 joy - ous, all come be - fore Je - sus with thanks and great

99

seg -
 ble.

ari - sten, glück - se li - ge Her - de, kommt,
 Chris - tians, the flock that is joy - ous, all

euch bei Je -
 be - fore Je -

113

Musical notation for measures 113-118. The system consists of five staves: a single treble clef staff at the top, followed by two treble clef staves, and two bass clef staves at the bottom. The music is in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, slurs, and ties.

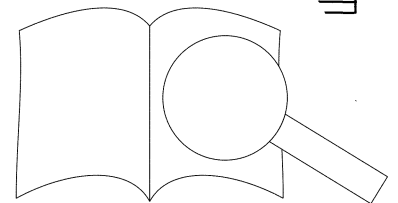
Musical notation for measures 119-124. The system consists of five staves: a single treble clef staff at the top, followed by two treble clef staves, and two bass clef staves at the bottom. The music continues in the same key and time signature. The notation includes various rhythmic values, slurs, and ties.

119

Musical notation for measures 125-130. The system consists of five staves: a single treble clef staff at the top, followed by two treble clef staves, and two bass clef staves at the bottom. The music continues in the same key and time signature. The notation includes various rhythmic values, slurs, and ties.

Musical notation for measures 131-136. The system consists of five staves: a single treble clef staff at the top, followed by two treble clef staves, and two bass clef staves at the bottom. The music continues in the same key and time signature. The notation includes various rhythmic values, slurs, and ties.

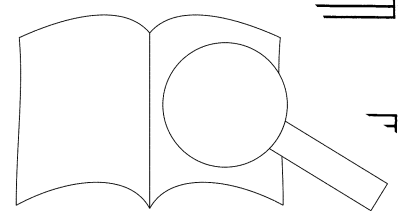
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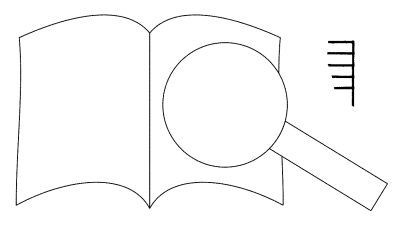
128

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Ver -
De -

Ver -



Fine

Fl. trav. I

144

Musical notation for Fl. trav. I, measures 144-148.

Fl. trav. II

Musical notation for Fl. trav. II, measures 144-148.

Vocal line with lyrics: ach - tet das Lok - ken der schleich - len - den Er - de, der spise all en - tice - ment and tempt - a - ble glam - our, and

Vocal line with lyrics: ach - tet das Lok - ken der schleich - len - den Er - de, der spise all en - tice - ment and tempt - a - ble glam

Piano accompaniment for measures 144-148.

149

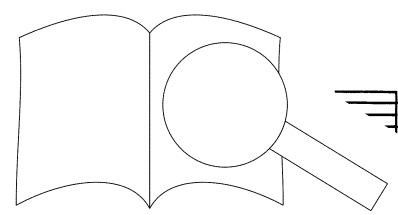
Musical notation for Fl. trav. I, measures 149-153.

Musical notation for Fl. trav. II, measures 149-153.

Vocal line with lyrics, measures 149-153.

Piano accompaniment for measures 149-153.

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- len - den
- a - ble

le aß eu - er Ver - gnü - gen voll - kom -
a and let all your joy be com - plete

eu - er Ver - gnü - gen voll - kom -
let all your joy be com - plete

- men kann sein, daß eu - er Ver - gnü - gen voll -
 in his grace, and let all your joy ' n -
 sein, grace, daß eu - er Ver - gnü - gen vol'
 and let all your joy be c'

le, kann sein;
 his grace;

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174

ver - ach - tr
de - spise

179

Lok - tice

ach - tet das Lok - ken, das Lok -
spise all en - tice - ment, en - tice -

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p

p

p

p

- ken der schmeich-len-den Er - de, der schmeich-le
 - ment and tempt - a - ble glam - our, and tempt

- ken der schmeich-len-den Er - de, der
 - ment and tempt - a - ble glam - our, c

Er - de
glam

- er Ver - gnü -
all your joy

ach - tet das Lok - ken der sc'
- spise all en - tice - ment and

gen voll - kom - men kann sein,
be com - plete in his gra'

Er - de, daß eu - er Ver - gnü - gen voll - kom - men
glam - our and let all your joy be com - plete in

eu - let voll - kom - men, voll - kom - men kann sein!
be com - plete, be com - plete in his grace!

eu - er Ver - gnü - gen voll - kom - men kann sein!
let all your joy be com - ple'

Da capo

3. Recitativo

Tenore

So freu - et euch, ihr aus - er - wähl - ten See - len! Die
 Re - joice now, all you souls that are e - lect - ed! Your

Basso continuo

3
 Freu - de grün - det sich in Je - su Herz. P.
 joy is found - ed well in Je - sus Christ, io,

5
 - sal kann kein Mensch er - zäh - len. - - de steigt auch un - ter -
 - that no - one has ex - r - t - ed. - comes down to all a -

7
 de - nen, die in Sün - den - ban - den la - gen, sus
 or all that are in bondage here to sin - ning,

10

Ju - da schon zer-schla-gen. * Ein Da-vid steht uns bei. Ein Hel - den-arm macht
 Ju - dah is de-stroy-ing. From Da-vid's house now grows the might - y arm, that

13

8 uns von Fein - den frei. Wenn Gott mit Kraft die Her - de
 frees us from our foes. When God with might pro - tects hir

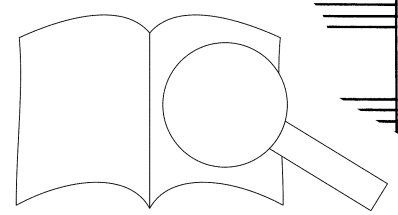
15

er im Zorn auf ih - re Fein - er den bit - tern Kreu - zes -
 in great an - ger strikes the wick - e - ven bit - ter death up -

17

tod vo: n. b. so trifft sie fer - ner kei - ne Not, so le - bet sie in
 ed, no long - er can his flock be harmed; it lives with joy in

* Or. *text/original wording:* „zuschlagen.“
 ** für



20

ih - rem Gott er - freu - et. Hier schmek - ket sie die ed - le Wei - de und
 pres - ence of the shep - herd. In pas - tures green his flock is graz - ing, and

22

hof - fet dort voll - komm - ne Him - mels - freu -
 rest - ing in the hope of heaven, re - joic -

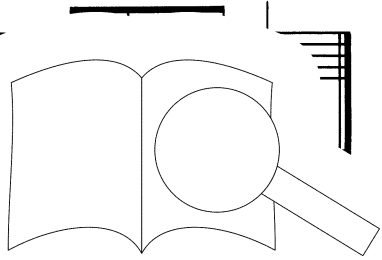
24

- de, voll - komm - ne Him - mels -
 - ing, the hope of heaven, re -

26

freu nm - ne Him - mels - freu - de.
 joic hope of heaven, re - joic - ing.

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4. Aria

Violino solo

Tenore

Basso continuo

4

8

sind be-reit, die ge-weih-te Schar zu krö-nen;
 he pre-pares to ex-alt the con-se-crat-ed;

und Se-gen
 and bless-ing

die ge-weih-te Schar zu krö-nen,
 to ex-alt the con-

Glück und Se - gen sind be - reit, Glück und Se - gen
 joy and bless - ing he pre - pares, joy and bless - ing

sind be - reit, die ge - krö - nen,
 he pre - pares to e - - crat - ed,

Se - gen, Glück und Se - gen,
 id bless - ing, joy

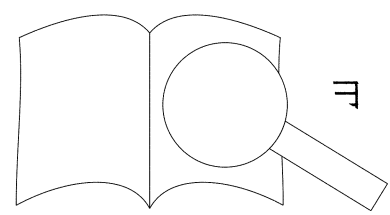
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Glück und Se-gen sind be-reit,
joy and bless-ing he pre-pares

die ge-weih-te Schar zu krö-
to ex-alt the con-se-crat-

- nen.
- ed.

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43

47

51

bringt die güld - ne Zeit, wel - che sich zu ihm ge -
 is — the one who shares heav - ' - i -

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54

wöh - nen, Je - sus bringt die güld - ne Zeit, wel - che sich zu -
 cat - ed, Je - sus is the one who shares heav - en with the

57

ihm ge - wöh - nen;
 ded - i - cat - ed;

61

Je - sus bringt die güld - ne
 Je - sus is the one

64

wel - che sich zu ihm ge - wöh - nen, Je - sus bringt die
 heav - en with the ded - i - cat - ed, Je - sus is the

67

güld-ne Zeit, wel - che sich zu ihm, zu i'
 one who shares, who shares heav - en with th

70

cat

Glück und Se - gen sind be - reit,
 Joy and bless - ing he pre - pares

die ge - weih - te Schar zu krö - nen;
 to ex - alt the con - se - crat - ed;

Glück und Se - gen sind be - reit
 joy and bless - ing

die ge - weih - te Schar zu krö -
 to ex - alt the con - se - crat -

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96

5. Choral

Soprano
Flauto traverso I, II
Violino I

Herr, ich hoff je, du wer - ner Not ver -
My Lord, I pray that ye an - don those in

Alto
Violino II

Herr, ich hoff in kei - ner Not ver -
My Lord, I not a - ban - don those in

Tenore
Viola

H - wer - dest die in kei - ner Not ver -
that you would not a - ban - don those in

Basso

ich hoff je, du wer - dest die in kei - ner Not ver -
Lord, I pray that you would not a - ban - don those in

Basso c.

las - - - sen, die dein Wort recht als treu - e Knecht im
 suf - - - fering, who trust your word most faith - ful - ly, with

las - - - sen, die dein Wort recht als treu - e Knecht im
 suf - - - fering, who trust your word most faith - ful - ly, with

las - - - sen, die dein Wort recht als treu - e Knecht im
 suf - - - fering, who trust your word most faith - ful - ly, with

las - - - sen, die dein Wort recht als treu - e Knecht im
 suf - - - fering, who trust your word most faith

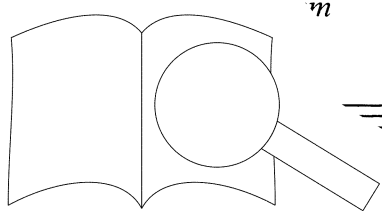
Herzn und Glau - ben fas - gibst ihn' be - reit die
 heart and mind con - fir' You glad - ly give them

Herzn und Glau - - sen; gibst ihn' be - reit die
 heart and min - - ing. You glad - ly give them

Herzn heart as - - sen; gibst ihn' be - reit die
 heart fid - - ing. You glad - ly give them

a - ben fas - - sen; gibst die
 and con - fid - - ing. Yc m

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Se - lig - keit und läßt sie nicht ver - der - ben. O Herr, durch dich bitt
 bless - ed - ness and keep them from cor - rup - tion. O Lord, in you I

Se - lig - keit und läßt sie nicht ver - der - ben. O Herr, durch dich bitt
 bless - ed - ness and keep them from cor - rup - tion. O Lord, in you I

Se - lig - keit und läßt sie nicht ver - der - ben. O Herr, durch dich bitt
 bless - ed - ness and keep them from cor - rup - tion. O Lord, in you I

Se - lig - keit und läßt sie nicht ver - der - ben. O Herr,
 bless - ed - ness and keep them from cor - rup - tion. O Lord

ich, laß mich fröh - lich und w - ben.
 pray, grant me a joy - ful - dom.

ich, laß mich fröh - lich und w - ben.
 pray, grant me a joy - ful - dom.

ich, laß mich fröh - lich und w - ben.
 pray, grant me a joy - ful - dom.

ich, laß mich fröh - lich und w - ben.
 pray, grant me a joy - ful - dom.

6. Coro

Flauto traverso I, II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

b

The musical score is written for a full orchestra and vocal ensemble. It features eight staves: Flauto traverso I, II; Violino I; Violino II; Viola; Soprano; Alto; Tenore; and Basso. The piano part is at the bottom. The score is in 3/4 time with a key signature of one sharp (F#). A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. A magnifying glass icon is positioned over the piano part. The text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' is also present.

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

Gu - ter Hir - te, Trost der Dei - nen, laß uns nur dein hei - lig
 Bless - ed Shep - herd, bring us sol - ace; in your word let us a -

Musical notation for the fourth system, including vocal line and piano accompaniment.

Gu - ter Hir - te, Trost der Dei - nen, laß uns nur dein hei - lig
 Bless - ed Shep - herd, bring us sol - ace; in your word let us a -

Musical notation for the fifth system, including vocal line and piano accompaniment.

Gu - ter Hir - te, Trost der Dei - nen, laß uns nur dein hei - lig
 Bless - ed Shep - herd, bring us sol - ace; in your word let us a -

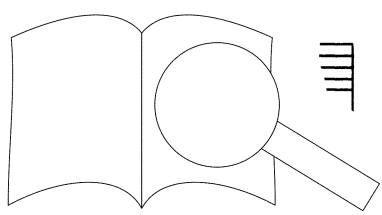
Musical notation for the sixth system, including vocal line and piano accompaniment.

Gu - ter Hir - te, Trost der Dei - nen, laß uns nur dein hei - lig
 Bless - ed Shep - herd, bring us sol - ace; in your word let us a -

Musical notation for the seventh system, including vocal line and piano accompaniment.

Gu - ter Hir - te, Trost der Dei - nen, laß uns nur dein hei - lig
 Bless - ed Shep - herd, bring us sol - ace; in your word let us a -

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8

B3

- ter
 ess - ed
 gu - ter
 bless - ed
 gu - ter
 bless - ed
 gu - ter
 bless - ed



Hir - te, Trost der Dei - nen, laß uns nur dein gu - ter
 Shep - herd, bring us sol - ace; in your word let bless - ed

Hir - te, Trost der Dei - nen, laß u Wort, gu - ter
 Shep - herd, bring us sol - ace; in a - bide, bless - ed

Hir - te, Trost der Dei - nen dein hei - lig Wort, gu - ter
 Shep - herd, bring us ord let us a - bide, bless - ed

Hir - te, Trost der Dei - nen dein hei - lig Wort, gu - ter
 Shep - herd, bring us sol - ace; in your word let us a - bide, bless - ed



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First system of musical notation, including vocal line and piano accompaniment.

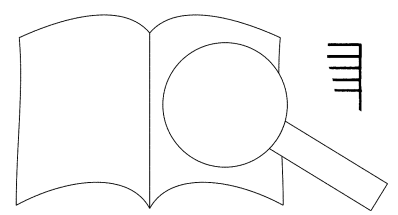
Hort, blei - be un - ser Gott und Hort, d
 vide, be our shel - ter, God pro - vide!

Second system of musical notation, including vocal line and piano accompaniment.

Gott und
 God p

ble un - ser Gott und Hort,
 our shel - ter, God pro - vide,

Third system of musical notation, including vocal line and piano accompaniment.



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First system of musical notation, including vocal line and piano accompaniment.

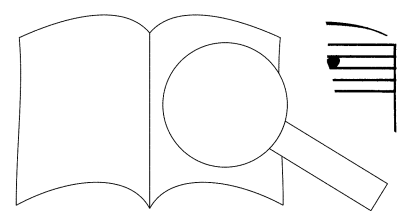
Hän - de un - sern Gang zum Le - ben wen -
 ho - ly guide our path to life and glo -

Second system of musical notation, including vocal line and piano accompaniment.

der durch all - machts - vol - le
 with al - might - y hands so

Third system of musical notation, including vocal line and piano accompaniment.

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Musical score for the first system, consisting of five staves with rests.

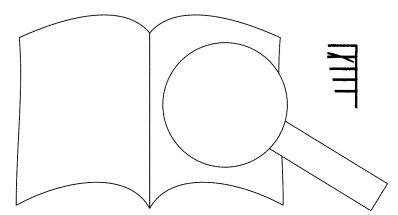
Musical score for the second system with vocal line and lyrics: - de, - ry, - an, e - ben life and

Musical score for the third system, consisting of five staves with rests.

Musical score for the fourth system with vocal line and lyrics: Hän - ho - de un - sern Gang zum Le - ly guide our path to life

Musical score for the fifth system with piano accompaniment.

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Musical score for the first system, including vocal and piano staves.

gnä - dig Ant - litz schei - nen, dein
 coun - te - nance up - on us, *ft* your

Musical score for the second system, including vocal and piano staves.

gnä - dig A - laß dein
 coun - te - lift your

Musical score for the third system, including piano accompaniment and a magnifying glass icon.

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gnä - dig Ant - litz schei - nen,
 coun - te - nance up - on us,

laß dein
 lift your

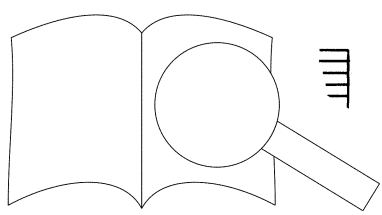
gnä - dig
 coun -

laß dein
 lift your

gnä - dig Ant - litz schei - nen, blei - be
 coun - te - nance up - on us; be - o' r, Hort,

gnä - dig
 coun - te

blei - be un - ser Gott und Hort, blei - be
 be our shel - ter, God pro - vide, be our



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First system of musical notation, including vocal line and piano accompaniment.

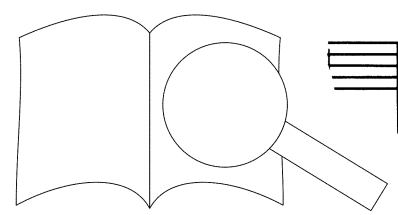
blei - be un - ser Gott und Hort,
 be our shel-ter, God pro - vide!

Second system of musical notation, including vocal line and piano accompaniment.

un - der durch all - machts - vol - le Hän - de un - sern
 shel With al - might - y hands so ho - ly guide our

Third system of musical notation, including vocal line and piano accompaniment.

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Musical notation for the first system, including vocal line and piano accompaniment.

der durch all - machts - vol
 With al - might - y hands

der durch all - machts - vol
 With al - might - y hands

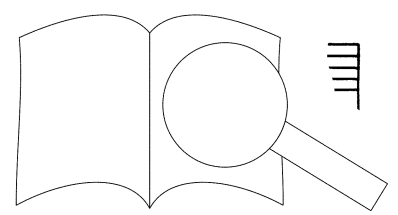
Musical notation for the second system, including vocal line and piano accompaniment.

Gang zum
 path to

Gang zum
 path to

Musical notation for the third system, including vocal line and piano accompaniment.

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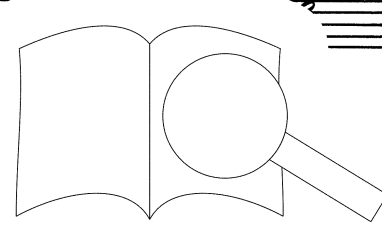
Musical notation for the first system, including vocal line and piano accompaniment.

- de_ un - sern Gang zum Le - de!
 - ly_ guide our path to - ry!

Musical notation for the third system, including vocal line and piano accompaniment.

- an - sern Gang zum Le - ben wen - de!
 - guide our path to_ life and glo - ry!

Musical notation for the fifth system, including vocal line and piano accompaniment.



Da ...

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