

# J.S. Bach - Church Cantatas

Form: Chorus/Fantasia - Aria (T) - Recit/Chorale (S) - Recit (A) - Aria (S) - Recit (B) - Chorale.  
 The original libretto was in 8 movements; Bach joined two of them to form no. 3, to create a seven-movement form. As a result, no. 4 becomes the center of a chiasmic form (if one sees nos. 2-3 and 5-6 as units). Bach often used chiasmic (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). The first 4 movements are invitational, the last 3 are responsive. In no. 4, fear and faith meet. For more, see Martin Petzoldt 1:576.  
 For comments by Alfred Dürr & Eric Chafe, see note.

Introduction & Updates at [Melvunger.com](http://Melvunger.com).

NBA I/25; BC A149

20. S. after Trinity (BWV 162, 180, 49)

\*Ephesians 5:15-21 (Exhortation to walk carefully, be filled with the Spirit)

\*Matthew 22:1-14 (Parable of the royal wedding feast)

Librettist: Unknown

FP: 22 October 1724 (Leipzig: St. Thomas)

This cantata belongs to Bach's chorale cantata cycle (see note).

## J.S. Bach Cantata No. 180

### Schmücke dich, o liebe Seele

The cantata appears to be a eucharistic *musique de table* (music played at feasts and banquets). See note.

(Chorale Verse 1) • Wedding feast: Prepare to receive the Lord's invitation! (180/1).

Instrumentation:

Recorder I, II

Flauto traverso (see note)

Oboe, Oboe da caccia

Vln I, II

Vla

Violoncello piccolo (see notes)

SATB

Continuo

Form (Rhyme: AABCCDD)

Ritornello (mm. 1-17) FM

Line 1 (17-22) FM-Dm / Rit (22-28) FM-Am

Line 2 (28-33) Am-FM / Rit (33-49) FM

Line 3 (49-54) FM-Dm / Rit (54-60) FM-Am

Line 4 (60-65) Am-FM / Rit (65-71) FM

Line 5 (71-76) FM-CM / Rit (76-79) CM-FM

Line 6 (79-84) FM-CM / Rit (84-88) CM

Line 7 (88-92) CM / Rit (92-96) CM-FM

Line 8 (96-101) FM / Rit (1-17) FM

### Nº 1. (Coro.)

180/1.

(Lento  $\text{♩} = 80.$ )

Recs & Obs. Chorale notes

Strings unison

Ritornello (thematically independent) *mf*

F major

For the significance of F, see note.

The chorale is embedded in a delicate, thematically independent orchestral fabric, whose gigue-like rhythm and woodwind scoring suggests the preening of a bride in swishing (maybe pastoral) wedding finery—in stately procession from darkness into light, as referenced by the text.

Note: All movements are in major keys. See note.

Strings unison

Rec I, II

Obs.

F major

The orchestral material is thematically independent with concertante exchange among instrumental groups. For more on this first movement, see note.

G7 C major

7.

C major

10.

C major

C7

F major

13.

F7

B dim.7

G(7)

# J.S. Bach - Church Cantatas BWV 180

The reference to "adorning oneself" in preparation for the wedding feast alludes to Jesus' parable in the Gospel reading (see note).

16. **Soprano.** Line 1. **A**

Stollen 1 of chorale's bar form.

Alto. Schmük - - ke dich, o

Tenore. Schmük - - ke dich, o lie - - be See -

Basso. Schmük - - ke

Word painting: An embellished D minor melisma for "schmücke" ("adorn"). See note for the significance of D minor. The line, which is unrelated to the chorale, is treated imitatively in support of the cantus firmus the voices entering in descending order.

C7 F major F major C# dim.7 A7 D minor C7

19.

lie - - be See - - le,

le, o lie - be See -

dich, o lie - be See - - le, o lie - - be See -

Schmük - - ke dich o lie - - be See - le, lie - be See -

Text painting: Long melisma for "soul" to depict the adornment of the soul.

F major F# dim.7 G minor C# dim.7 A7 D minor

22.

le,

le,

le,

*mf* Ritornello

D minor (G7) C major A minor

25.

28. **B** Line 2. A minor

lass die dunk - - - le Sün - - - den - -

Octave leaps down for "dunkle" ("dark") and "höhle" ("hollow/cave"); cf. mm. 60-63.  
Text painting: Chromaticism in minor modes with voices entering in ascending order depict the soul "emerging from the dark cavern/hollow of sin," as referenced in the text.

lass die dunkle

lass die dunkle Sün - den - höh - le, die

lass die dunkle Sün - den - höh - le, die dunkle Sünden höh -

**B**

A minor F# dim.7 G minor A7 D minor C7 F7

31.

höh - - - le,

Sün - - - den höh - le, die dunkle Sün - den höh - le,

dunkle Sünden höh - - - le,

le, die dunkle Sün - den - höh - - - le,

Ritornello

B-flat major G7 C7 F major

34. = m. 2. = m. 3. = m. 4.



37. = m. 5. = m. 6. = m. 7.

F major G7 C major

40. = m. 8. = m. 9. = m. 10.

C major

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

C major C7 F major

46. = m. 14. = m. 15. = m. 16.

F7 B dim.7 G(7) C7 F major

49. Line 3. Instead of dividing the words as he did in the first Stollen (emphasizing the first word), Bach here emphasizes "gegangen" ("to have gone") with a melisma.

komm komm an's hel - le Licht ge - gan - gen, Licht ge -

komm an's hel - le Licht **ge.gan - - - - gen,** an's hel - le Licht

Stollen 2 of chorale's bar form.

komm an's hel - le Licht gegangen, an's hel - le

komm an's hel - le

= m. 17. = m. 18. = m. 19.

F major C# dim.7 A7 D minor C7 F major F# dim.7

52.

gan - - - gen,  
 - ge.gan - - - gen,  
 Licht, an's hel leLicht ge - gan - - gen,  
 Licht ge.gan - - - gen, an's hel - leLicht gegan - - gen, = m. 22.

= m. 20. = m. 21.

*mf* Ritornello

G minor C# dim.7 A7 D minor D minor (G7)

55.

= m. 23. = m. 24. = m. 25.

C major A minor

58.

= m. 26. = m. 27.

A minor

60 **D** Line 4.

fan - - - ge herr - - - lich an zu  
 fan - - ge herrlich  
 fan - - ge herrlich an zu pran - gen, fan - ge  
 fan - - ge herrlich an zu pran gen, fan - ge herrlich an zu pran -

For purposes of word painting, mm. 28-31 have octave leaps down.

*p* = m. 28. = m. 29. = m. 30

A minor F# dim.7 A7 D minor C7 F7

63.

pran - - - - gen;

an - zu pran - - - - gen, zu pran - - - - gen;

herrlich an zu pran - - - - gen;

gen, fange herrlich an zu pran - - - - gen;

= m. 31. = m. 32.

Ritornello  
*mf*

B-flat major G7 C7 F major F7 B-flat major

66.

B-flat major E C7 B-flat major

69.

B-flat major E C7 B-flat major

Line 5.

Abgesang of chorale's bar form.

denn der

denn der

denn der Herr voll Heil und Gna

denn der Herr voll Heil und

C7 F major F major

J.S. Bach - Church Cantatas BWV 180

72.

Herr voll Heil und Gnaden, denn der Herr voll Heil und Gnaden, denn der Herr voll Heil und Gnaden, voll Heil und Gnaden, denn der Herr voll Heil und Gnaden.

G7 C major

74.

Gnaden, denn der Herr voll Heil und Gnaden, denn der Herr voll Heil und Gnaden, denn der Herr voll Heil und Gnaden, voll Heil und Gnaden, denn der Herr voll Heil und Gnaden.

C7 F major

76.

den Gnaden lässt dich Gnaden

*mf* Ritornello F C7







86. G Line 7.

Der den  
Der den Himmel

C major F# dim.7 D7

89.

Him-mel kann ver-wal-ten,  
denHimmel kannverwal-  
kann ver-wal-ten, der denHimmel kannverwal-  
Der denHimmel kann ver-wal-

G minor C7 F major G7

92.

ten,  
ten,  
ten,  
ten,

Ritornello

C major C7 F7 B dim.7 G(7)

95. **H** Line 8.

will selbst Her- - - berg'

will selbst Herberg' in dir

will selbst Herberg' in dir hal - - - ten, in dir

*p*

C7 F major F major F# dim.7 D7 G minor A7

98.

in dir hal - - - - -

will selbst Her-berg' in dir hal - ten, in dir hal -

hal - ten, in dir hal - - - - - ten, will selbst Her-berg' in dir

hal - ten, will selbst Her-berg' in dir hal - ten, will selbst Her- - - berg'

D minor C7 F7 B-flat major G7 C7

100. **H**

ten.

ten, selbst Her-berg' in dir hal - - - ten.

hal - - - - - ten.

in dir hal - - - - - ten.

*mf*

F7 B-flat major B-flat minor F major

Dal Segno. **H**

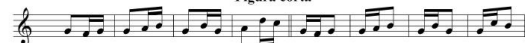
Da capo (Based on Chorale Verse 2)  
**Nº 2. Aria.** • Savior knocks at thy heart's door; open to him! (180/2).

180/2. (Moderato ♩ = 88.)

Flute 1.

Bourée-like rhythm

Figura corta, here in the form of a perky wake-up call.



"...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.")

"Knocking" notes

C major (For the significance of C, see note. Here static C major for 2 mm.)

D7

The continuo depicts Christ's knocking on the heart as referenced in the text—which alludes to several biblical passages (see note).

G major

G major

G7

C major

10. Tenore.

A

C major

B-flat major C major

F major G7

C major

C major

"Schmücke dich" motive.

C major

C major

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.

16. munt're dich, er - munt're dich, er - munt're dich: dein Hei - - - - land klopft, ach

C major

19. öffne, öffne bald, ach öffne, öffne bald, öffne bald die Her - zens -  
Text painting: Wake up motives in voice with knocking rhythm in the continuo for "öffne bald" ("open quickly").

D7 G major

22. pforte, die Her - - zenspor - tel!

mf G major G major

**B** 24. Er - munt're dich, er - munt're dich: dein Hei - - -

G7 C major C major C7



27.

- land klopft, ach öff-ne, öffne bald, ach öffne, öffne

A minor G7 C major D7 G major G7

Text painting: For "Herzenspforte" ("heart's door") the flute abandons its independence and accompanies the vocal melisma in 3rds and 6ths (to depict the sweet relationship of Christ and the Soul) on a very long melisma.

30.

bald, öffne bald die Her-zens-pfor-

C7 F major G7 C major

32.

- te! Er-

A7 D minor D minor G7

35.

munt're dich, er - munt're dich: dein Hei - land, dein Heiland

C major C major

J.S. Bach - Church Cantatas BWV 180

37.  
klopft, ach öff - ne - bald, ach öff - ne - bald, ach

A7 D minor

40.  
öff - ne - bald, öffne bald die Herzenspforte, die Herzens - pfor - - -

C7 F major G7 C major

C 42.  
te, ach öff.ne, öffne bald, ach öff.ne, öffne bald, ach öff.ne,

C major

45.  
öffne bald die Herzenspforte, ach öff - - - - ne bald die

C major

J.S. Bach - Church Cantatas BWV 180

47. Herzens\_pfor - te!

50.

53.

56. *tr* *(tr)* *(tr)* *(tr)*

59. **D** Ob du gleich in ent\_zück -

Chord annotations: C major, C major, C major, D7, G major, G major, G major, G7, C major, C major, B-flat major, C major, F major, G7, C major, C major, A minor, A major.

Dynamic markings: *mf*, *p*.

Performance instructions: *tr*, *(tr)*.

Text painting: Excited melisma with dramatically rising flute scale depicts "entzückender Lust" ("rapturous pleasure"); syncopation for "halb gebrochne Freudenworte" ("half-broken words of joy"). The text alludes to Acts 12, which recounts the maid who was so overjoyed to find Peter knocking at the door after his release from prison that she left him standing there (see note above)

61.

ter Lust nur halb ge - broch' - ne - Freu - den -

A7 (D minor) G major

64.

wor-te - zu dei - nem Je - su sa - gen - musst, zu -

C major D# dim.7 E minor

66.

dei - nem Je - su sa - gen - musst,

E minor F1 E minor

69.

ob du - gleich in ent-zück - ter Lust nur

Broken lines depict the speechlessness of "half-broken words of joy."

E minor D7 G major



J.S. Bach - Church Cantatas BWV 180

72. halb ge\_broch' - ne Freu - denwor\_te - zu dei - nem Je - su, zu

G major A7

75. dei\_nem Je\_su sa - *Text painting: A very long note followed by an energetic melisma depicts an inability to express oneself followed by a sudden outburst, as suggested by the text.*

D minor D7 G minor E7

78. - gen, zu dei\_nem

A minor A minor

80. Je\_su sa\_gen musst. Er\_munt're dich, er\_munt're dich, er\_munt're dich,

A minor G major C major

Dal Segno.

Secco

## Nº 3. Recitativo. (Based on Chorale Verse 3) & Chorale (Verse 4)

• Lord's table: Yearning for its blessings (180/3).

180/3. 1. Soprano.

The recitative (a general value statement about the Eucharist) serves as an introduction to the chorale (an individualized statement of longing for union with God).

Wie theu-er sind des heil'gen Mah-les Ga-ben? Sie fin-den

E major A major

ih-res Gleichen nicht. Was sonst die Welt vor kostbar hält, sind Tand und Eitel-kei-ten: ein (für)

D minor E7 A minor

Got-teskind wünscht diesen Schatz zu ha-ben und spricht: Ach, — wie

(Arioso  $\text{♩} = 60$ ) Embroidered chorale tune (stanza 4) with violoncello piccolo obbligato.

The obbligato encircles the voice with an arpeggiated figure that stresses the two "schmücke" ("adorn") notes of stanza 1.

Rhetorical pause

Line 1.

Stollen 1 of chorale's bar form.

C major C7 F major F major

Rhetorical superjection

Walking bass,

hun-gert mein Ge-mü-the,

F major G7 C major

Men-schenfreund, nach dei-ner Gü-

C major DM G minor A7 D minor F major

14. te!

F major F7 B-flat major G7 C major C7 F major

17. Stollen 2 of chorale's bar form. Line 3. Ach, wie pfleg' ich oft mit

F7 B-flat major F major D7

20. Thrä - - - nen

Text painting: Bach moves to minor (harmonization different from Stollen 1) in response to reference to tears.

G minor A7 D minor B-flat major A7 D minor

22. Line 4. mich nach die - ser Kost zu seh - - -

D7 G minor A7 D minor F major

25. nen!

The chorale text alludes to Jesus words—see John 6:35, 53–54: "I am the bread of life; he who comes to me shall not hunger, and he who believes in me shall never thirst...unless you eat the flesh of the Son of man and drink his blood, you have no life in you; he who eats my flesh and drinks my blood has eternal life, and I will raise him up at the last day."

F major F7 B-flat major C7 F major

J.S. Bach - Church Cantatas BWV 180

28. **B** Line 5.

Abgesang of chorale's bar form.

Ach, wie\_pfle - get mich zu

F7 B-flat major F major E7 A minor

31.

dür - - - sten

G7 C major

33. Line 6.

nach dem Trank des Le - bens -

C major C7 F major E7 A minor

36.

für - - - sten!

G7 C(7) F major F major G7 C major



J.S. Bach - Church Cantatas BWV 180

38. C Line 7.

Wün - sche stets, dass

C major (D7) G minor C7

40. Cross relation

mein Ge - bei - ne

F major C major C major C7 F major

Line 8. 43.

sich durch Gott mit\_ Gott ver - ei - - ne.

F7 B-flat major A7 D minor F major C7 F major

45.

F7 B-flat major

47.

C7 F major F7 B-flat major (C7) F major F major

This is the central (pivot) movement in the cantata's chaotic form, where abstract elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the Eucharist is contemplated with fear vs. faith. For comments by Alfred Dürr, see note.

**No 4. Recitativo.** (Based on Chorale Vv. 5-6) • Lord's table: A mystery beyond human understanding (180/4).

180/4. 1. A | F o. B-flat D E-flat C G A-flat

Chromatic saturation in the vocal part in 7 mm.

Martin Petzoldt suggests that the intonation by the flutes points to the first and last movements, reinforcing the significance of this movement as the center of the structure. See *Bach Kommentar* 1:578.

Mein Herz fühlt in sich Furcht und Freude; es wird die Furcht erregt, wenn es die

Alto often represents the voice of faith.

B-flat major B dim.7

Hoheit überlegt, wenn es sich nicht in das Geheimnis findet, noch durch Vernunft dies

G7 C minor E-flat 7 C7 F# dim.7

hohe Werk ergründet. Nur Gottes Geist kann durch sein Wort uns

G minor G minor G7

The reference to reason not being able to grasp the mystery of the Eucharist reflects the confusion of Jesus' hearers in the Gospel: "The Jews then disputed among themselves, saying, "How can this man give us his flesh to eat?" (John 6:52). For more on *Vernunft* (reason), see note.

lehren, wie sich allhier die Seelen nähren, die sich im Glauben zugeschiedt.

C major A7 D minor

Die Freude aber wird gestärket, wenn sie des Heilands Herz er-

Word painting: Shivering melisma for "Freude" ("joy.")

D minor F major D7

# J.S. Bach - Church Cantatas BWV 180

Text painting: Arioso ending to depict the greatness of the Savior's love, as referenced in the text.

13.

blickt und sei-ner Lie - - - be Grö - sse mer - ket.

G minor (B-flat 7) E-flat major F major B-flat major

## Nº 5. Aria.

The soprano aria takes up the idea of joy referenced at the close of no. 4, with runs and syncopations in the dance-like triple meter and rhythm of a courtly polonaise.

Compare Orchestral Suite no. 4, BWV 1069, movement 5 (Réjouissance)

180/5. (Tempo giusto ♩ = 72.) (Based on Chorale Verse 7) • Prayer offering weak faith to him who can illumine me (180/5).

Rec I, II  
Oboe  
Oboe da caccia  
Vln I, II  
Vla  
Continuo

Ritornello derived from vocal line.

Chorale embedded?

Form (Rhyme: ABCCB)  
Ritornello (mm. 1-10) B M  
Lines 1-2 (4x: mm. 10-34) B M  
Rit (34-44) B M [fine]  
Lines 3-5 (44-51) B M-E M  
Rit (51-55) E M  
Lines 3-5 (55-62) Cm-Dm da capo

The form is rondo-like, with the "Lebens Sonne" theme returning repeatedly.

For comments by Alfred Dürr, see note.



4.

C minor C minor F(7) B-flat major B-flat major

## Soprano.

Concertante exchanges depict the two appellations: "Lebens Sonne" (Life's Sun") and "Licht der Sinnen" ("Light of the Senses").

A Lines 1-2.

1. Lebens Sonne, - Licht - der

Concertante exchanges

B-flat major

12.

Sin - nen, - Herr, - der du - - - mein Al - les bist, 1. Le - bens

Obs.

Tutti

Vlins

pp

B-flat 7 E-flat major E-flat major F7 B-flat major B-flat major

15. Son-ne, Licht der Sin-nen, Herr, der du mein Al-les

B-flat 7 E-flat major E-flat major B-flat major

18. bist, Le-bens Son-ne, Licht der Sin-nen, Le-bens

Concertante exchanges Rec I, II

Obs

C minor C minor F major B-flat major

21. Son-ne, Licht der Sin-nen, Herr, der du mein Al-les

Rec I, II

Obs

Tutti

Vlns

B-flat 7 E-flat major F7 B-flat major

24. **B** bist, Le-bens Son-ne, Licht der Sin-nen, Le-bens

2.

Obs up 8va. Concertante exchanges Obs

B-flat major B-flat 7 E-flat major C minor F7 B-flat major

27. Son-ne, Licht der Sin-nen, Herr, der du mein Al-les

Obs

B-flat major



Word painting: Long melisma for "Alles" ("all/everything").

30. *bist, Herr, der du mein Al -*

B-flat major B-flat 7  
E-flat major

33. *les, mein Al - les bist.*

**C**

1. *mf Ritornello*

E-flat major B-flat major  
B-flat major

37. 2.

C minor C minor  
F7 B-flat major

41.

B-flat major D7  
G minor C minor

44. **D** B. Section. Lines 3-5.

*Rec I, II* *Obs*

*Concertante exchanges*

*p*

*Du wirst mei - ne Treue - se - hen und den*

B-flat major D7  
G minor C minor G7

In the B section, the two statements of the text (lines 3–5) are separated by a ritornello. As a result, the B section is more relaxed than the A section, which has four statements of lines 1–2 in succession. See Martin Petzoldt, *Bach Kommentar* 1:579.

Text painting:  
The theme is upended and an unexpected modulation depicts the weak and fearful faith referenced in the text.

47. Glau - - ben nicht ver - schmähen, der noch schwach - - und furchtsam ist, der

Vlns Rec I, II

A-flat major B dim.7 G7 C minor C7 F minor B-flat 7

50. noch schwach - - und furchtsam ist;

1. in E-flat major Tutti

mf Ritornello

E-flat major E-flat major E-flat major

53. du - wirst

2. Lines 3–5.

E-flat 7 A-flat major G7

Concertante exchanges, now the motive is downward.

56. mei - - ne Treue - - hen und den Glau - - ben nicht ver -

Rec I, II Obs

C minor F7 F# dim.7 G minor G minor

Vlns

59. schmähen, der noch schwach - - und furchtsam ist, der noch schwach und furchtsam ist.

Obs

G minor A7 D minor D minor D minor D minor

Da Capo.

Secco

**Nº 6. Recitativo.**

(Based on Chorale Verse 8)

180/6.

1. **Basso.**

•Prayer that God's love to me not be in vain (180/6).

Herr, lass an mir dein treu-es Lie-ben, so dich vom Himm-el ab-ge-

C major C7 F major

3. trieben, ja nicht vergeb-lich sein. Ent-zünde du in Lie-be mei-nen

D major G minor G minor C# dim.7 A7 C# dim.7 A7

6. Geist, dass er sich nur nach dem, was himm-lich heisst, im Glau-ben

D minor E7

The reference to seeking only that which is heavenly and to remembering Christ's love is an allusion to Jesus' parable about the heavenly wedding feast in the Gospel reading and to his words of institution at the Last Supper.

Luke 22:19–20. [Jesus] took bread, and when he had given thanks he broke it and gave it to [the disciples], saying, "This is my body which is given for you. Do this in remembrance of me (Luther 1545: zu meinem Gedächtnis)." And likewise [Jesus took] the cup after supper, saying, "This cup which is poured out for you is the new covenant in my blood."

8. (Arioso  $\text{♩} = 60$ )  
len-ke und dei-ner Lie-be-stets ge-den-ke. (Choral.)

A minor D7 G minor C7 F major D minor

Martin Petzoldt suggests that the arioso ending is the formal counterpart to the chorale that ends no. 3. See *Bach Kommentar* 1:579. But note that the chorale added here is an editorial realization.

Text painting: A wide-ranging, "shivering" melisma, on "gedenke" (to ever "remember" [the Lord's love]) suggests a thoughtful pondering.

10. - ke, stets ge-den-ke.

A7 D minor B-flat major C7 F major F major



**No. 7. Choral.** (Mel: „Schmücke dich, o liebe Seele.“) (Verse 9) • Prayer: May invitation to thy table not be in vain (180/7).

180/7.

1/6 Soprano.

+Rec I, II (at 8va),  
Ob, Vln I

+Ob da caccia,  
Vln II

+Vla

Je-su, wahres Brot des Le - bens, hilf, dass ich doch nicht ver - ge - bens }  
o - der mir viel - leicht zum Scha - den sei zu dei - nem Tisch ge - la - den. }

Alto.  
Je-su, wahres Brot des Le - bens, hilf, dass ich doch nicht ver - ge - bens }  
o - der mir viel - leicht zum Scha - den sei zu dei - nem Tisch ge - la - den. }

Tenore.  
Je-su, wahres Brot des Le - bens, hilf, dass ich doch nicht ver - ge - bens }  
o - der mir viel - leicht zum Scha - den sei zu dei - nem Tisch ge - la - den. }

Basso.  
Je-su, wahres Brot des Le - bens, hilf, dass ich doch nicht ver - ge - bens }  
o - der mir viel - leicht zum Scha - den sei zu dei - nem Tisch ge - la - den. }

F major

The closing chorale draws together the threads of the Lord's supper and the heavenly banquet with allusions to various biblical passages (see note).



11.

Lass mich durch dies See - len - Es - sen dei - ne Lie - be recht er - mes - sen,  
Lass mich durch dies See - len - Es - sen dei - ne Lie - be recht er - mes - sen,  
Lass mich durch dies See - len - Es - sen dei - ne Lie - be recht er - mes - sen,  
Lass mich durch dies See - len - Es - sen dei - ne Lie - be recht er - mes - sen,

F major A7 D minor G7 C major F major C major

The reference to "measuring Christ's love" properly (an allusion to the biblical passage cited above not to take communion in an "unworthy manner") is stressed with active voice leading, especially in the lower voices.

16.

dass ich auch, wie jetzt auf Er - den, mög' ein Gast im - Himmel wer - - den.  
dass ich auch, wie jetzt auf Er - den, mög' ein Gast im - Himmel wer - - den.  
dass ich auch, wie jetzt auf Er - den, mög' ein Gast im Him - mel wer - - den.  
dass ich auch, wie jetzt auf Er - den, mög' ein Gast im Him - mel wer - - den.

C7 F major C major A minor F major F major