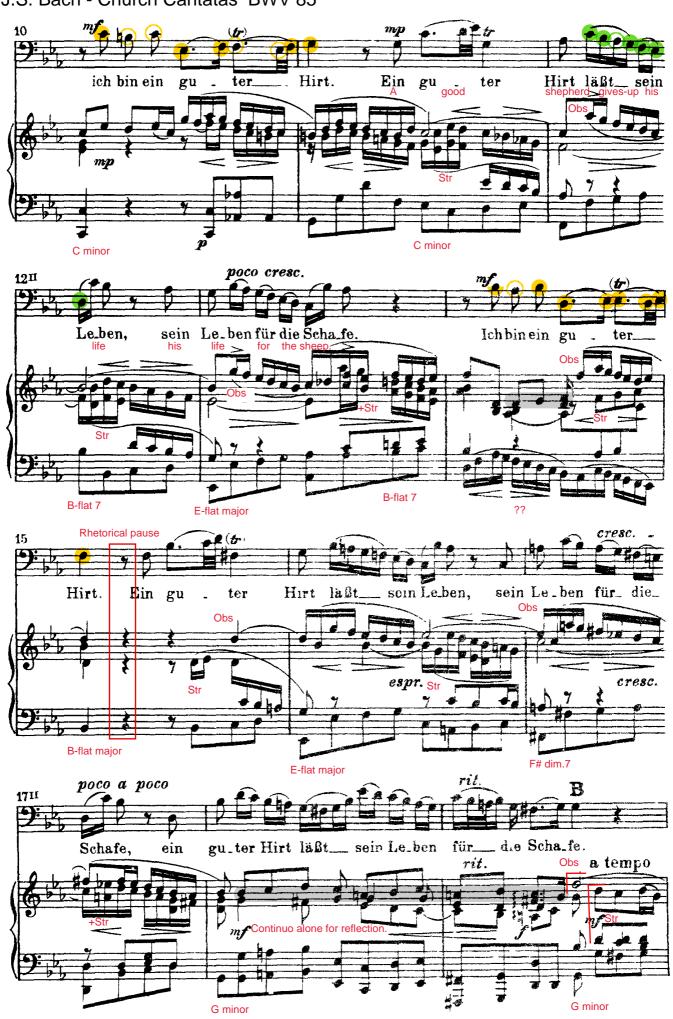
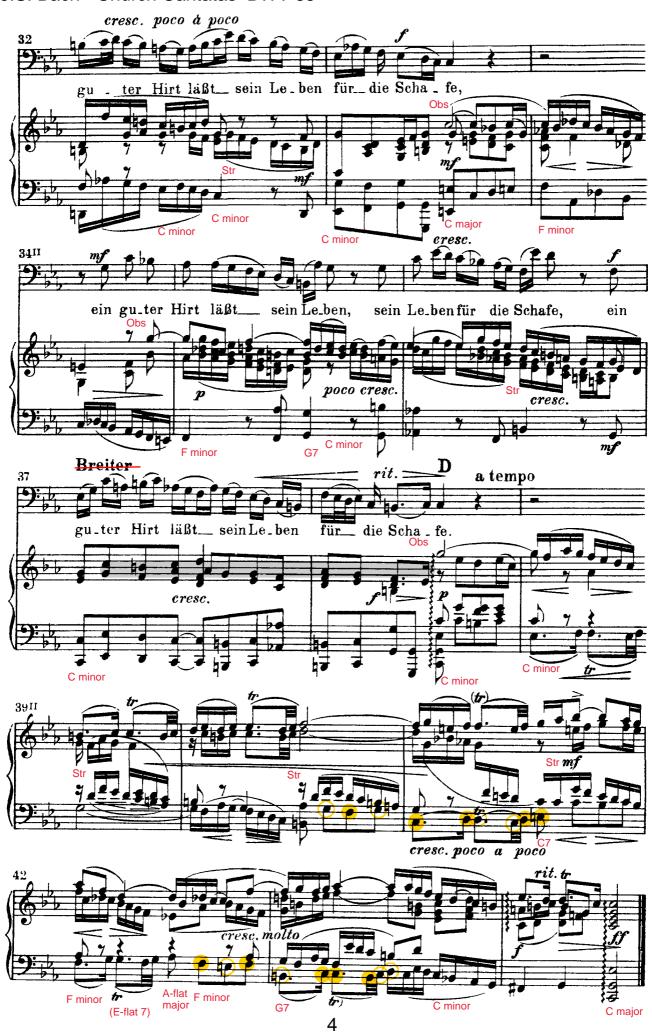
Last changed: 9 December 2025. Cantatas BWV 85 Form: Aria (B) - Aria (A) - Chorale (S) - Recit (T) - Aria (T) - Chorale Of the first movement, Alfred Dürr writes, "The opening movement is one A lyrical cantata expounding Introduction & updates at melvinunger.com. of those settings of Jesus's words for bass voice whose form lies the pastoral theme of Jesus somewhere between aria and arioso. Framed and articulated by a six-bar NBA I/11; BC A66 nstrumental ritornello, this dictum is heard in two corresponding vocal as Good Shepherd. Misericordias Domini: 2. S. after Easter (BWV 104, 85, 112) sections, A and A'. The vocal head-motive has already been quoted four *1 Peter 2:21-25 (Christ as example; you have returned to imes by the continuo during the ritornello before it is taken up by the bass Cantata No. 85 as a 'motto." As a counterpoint to this motive we hear descending the shepherd of your souls) semiquaver runs, which, however, do not consolidate thematically to the *John 10:11-16 (Jesus declares himself to be the same extent. The oboe repeatedly comes to the fore in concertante style, Ich bin ein guter Hirt so that at times the movement resembles the middle movement of an Good Shepherd—(see note) Librettist: Unknown; perhaps Christian Weiß the elder oboe concerto. See Alfred Dürr, The Cantatas of J. S. Bach, rev. and FP: 15 April 1725 (Leipzig: St. Nicholas) This cantata belongs trans.by Richard Jones (Oxford: Oxford University Press, 2005), p. 302 to Bach's second cantata cycle in Leipzig, composed after a long series of chorale cantatas.

•Vox Christi: I am the good shepherd: John 10:12 (85/1). Jesus speaks (biblical dictum) 1. Arioso The vocal style lies between aria and arioso; the form is A-A' Largo (1 = 92) Instrumentation: Ob I, II VIn I, II Vla Violoncello piccolo (see notes Th 1: I am a good shepherd (m. 7 **SATB** unison suggests Continuo Some 2 weeks before (30 March), Bach C minor (for significance had performed the second version see note). The first 3 notes ne bible and so it permeates Bach's structure creating a thematic of the St. John Passion (the first may be derived from the closing chorale nd formal density, appropriate to the gravitas of the text version was performed the year prior) (tr) (A-flat F minor F minor F minor cresc. poco a poco major) (E-flat 7) 5Π **Baß** 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. Ich bin ein For biblical C mind background, see note. Bach reveals which aspect of Jesus' statement is to receive the greatest rhetorical weight by lengthening and ornamenting the final 3 syllables of the nead motive: "Ich bin ein *gu - ter Hirt* ("I am a GOOD SHEPHERD"). He further emphasizes the statement through repetition and contrapuntal artifice. gu Hirt, good to oboes with descending scales Compare oboe G7 For word-for-word English translations, see Unger (D7)C minor Handbook to Bach's Sacred Cantata Texts.

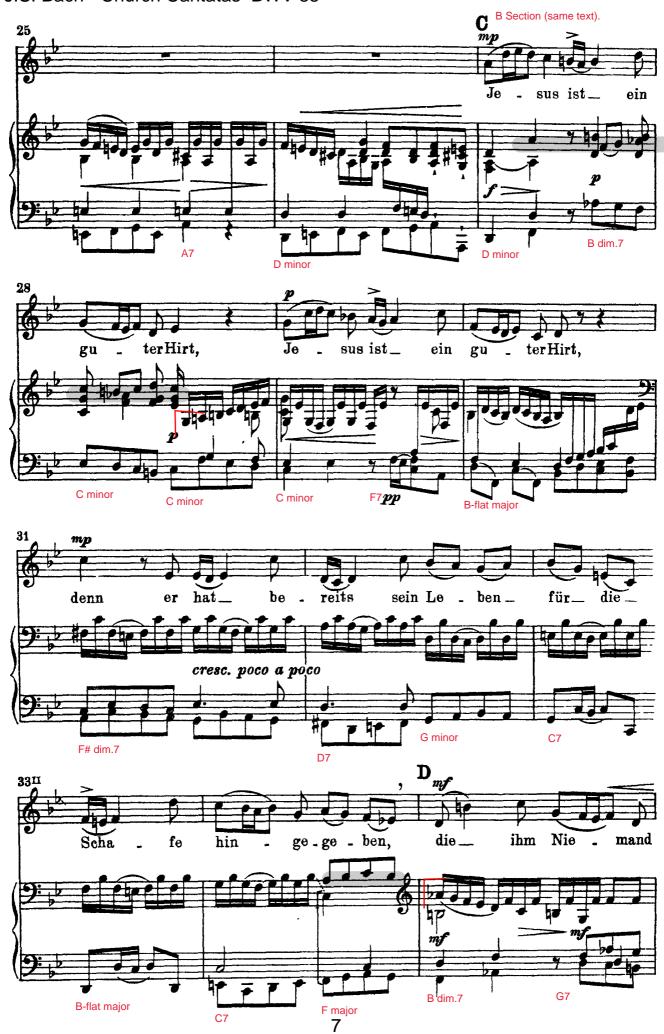






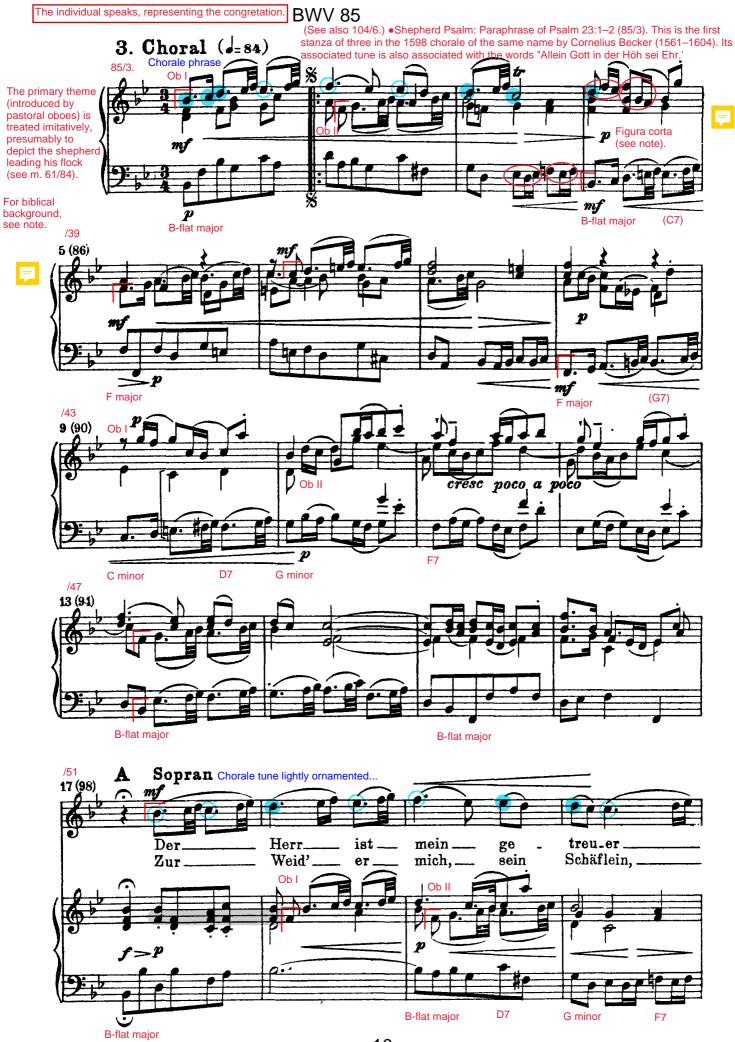


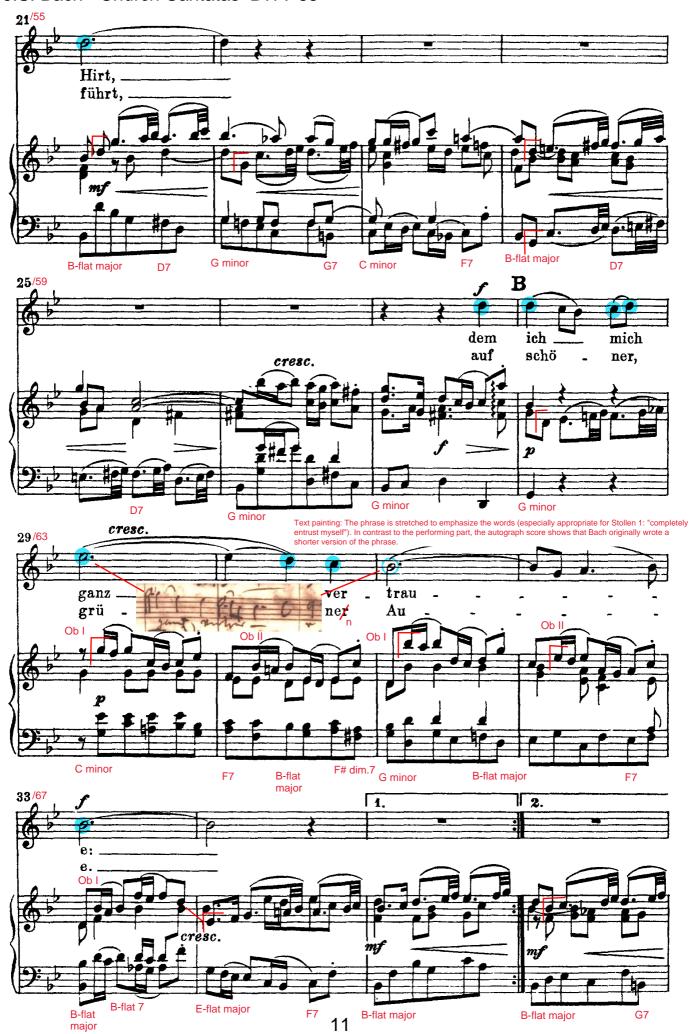


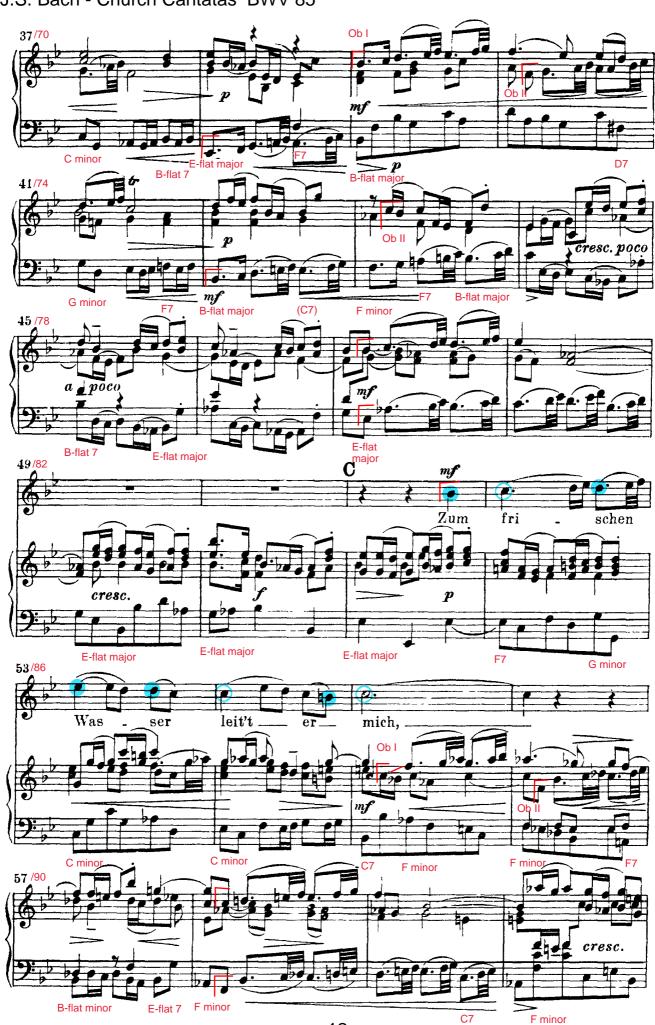


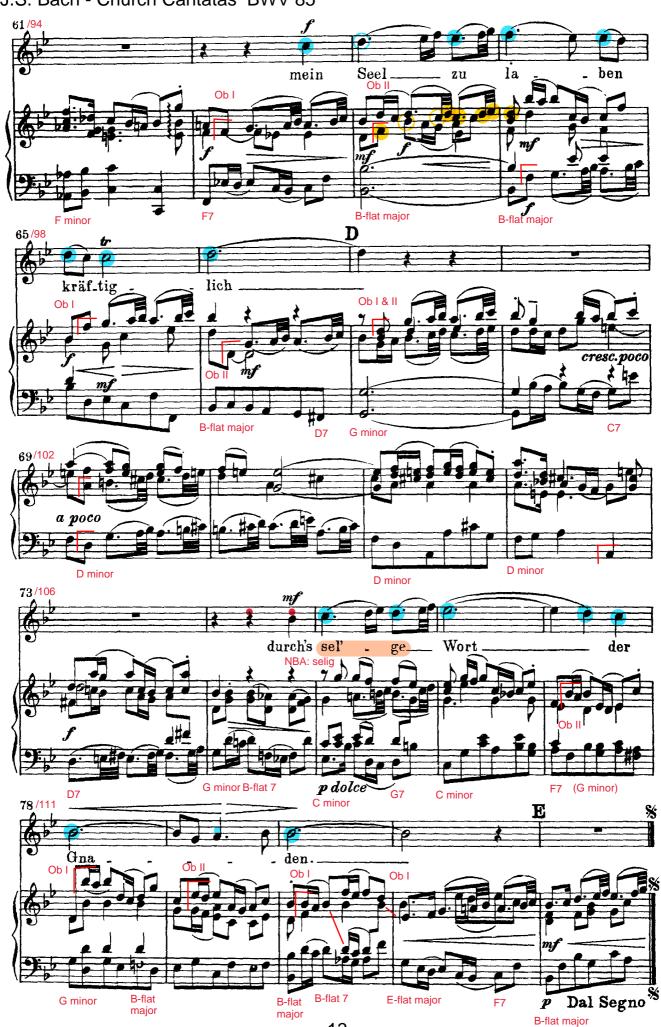




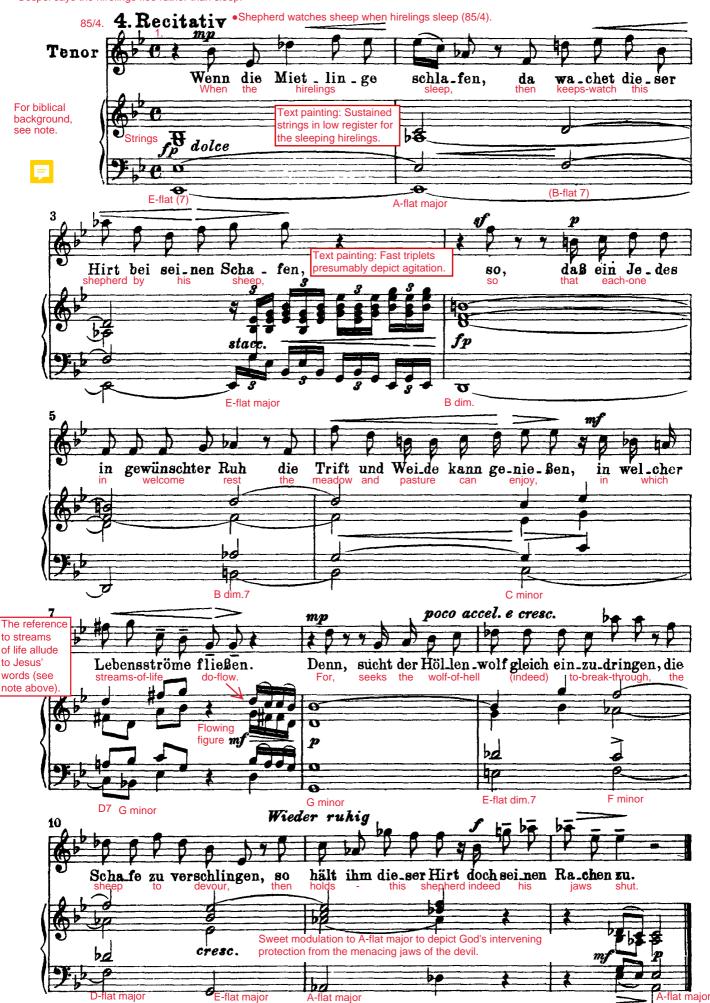








The text alludes to Jesus' words in the Gospel reading (see note). However, the Gospel says the hirelings flee rather than sleep.



The reference to the devil as a "wolf of hell" suggests several biblical passages referring to adversarial lions. 1 Peter 5:8: Be sober, be watchful. Your adversary the devil prowls around like a roaring lion, seeking some one to devour. Daniel 6:22: My God sent his angel and shut the lions' mouths, and they have not hurt me. 2 Timothy 4:17: The Lord stood by me and gave me strength...So I was rescued from the lion's mouth. (See also Psalm 22:21, 1 Samuel 17:34–35, Hebrews 11:33.)







