

Introduction & updates at melvinunger.com.

NBA I/8; BC A48

Estomihi (Quinquagesima) (BWV 23, 22, 127, 159)

Estomihi is the last Sunday before Lent.

*1 Corinthians 13:1-13 (In praise of love)

*Luke 18:31-43 (Jesus and the twelve go to Jerusalem, healing of a blind man)

Librettist: Unknown (see note).

FP: 7 February 1723 (St. Thomas).

This cantata, along with BWV 23, was submitted as audition piece for position in Leipzig. It was repeated 20 February 1724.)

J.S. Bach

Cantata No. 22

Jesus nahm zu sich die Zwölfe

(Solo und Coro.)
(Adagio $\text{♩} = 88$)

Tenor/Bass Arioso & Chorus (fugue)

• Jesus foretells his death: Luke 18:31, 34 (22/1).

Rising pattern depicts the text "we're going up to Jerusalem," a text that is repeated in both vocal sections.

Oboe motive foreshadows the texts "we're going up" and "all of it will happen..." (m. 10ff.).

Pianoforte.

Instrumentation:

Oboe

Vln I, II

Vla

SATB

Continuo

The bi-partite movement is similar to a prelude and fugue.

G minor

Rising sequence in continuo is combined with falling 16ths, probably to depict the coming crucifixion.

Ob & Vln I exchange sighing figures.

Falling sequence and chromaticism represents Jesus' impending death.

C minor

F# dim.7

G minor

C# dim.7
(deceptive)

G minor

Tenor acts as the Evangelist (narrator).

Tenore Solo.

Je - sus nahm zu sich die Zwöl - fe und
Je - sus call - ing - then the twelve to Him,

G minor

B-flat major

G7

C minor

D7

G minor

Vln 1 foreshadows the texts "we're going up" & "it will all happen..."

J.S. Bach - Church Cantatas BWV 22

Bass acts as Vox Christe.

Basso Solo.

Shiver motive depicts fear.

9

sprach: *said:* Ob Se - - - - - het, wir geh'n hin -
Come - - - - - now, we go up

"Vokaleinbau": Bass arioso is embedded in instrumental fabric.

Text painting: Rising pattern depicts the text "going up to Jerusalem."

11

auf, hin - auf, hin - auf gen Je - ru - sa - lem, wir geh'n hin -
hence, up - - - - - hence, up - - - - - hence Vln I to Je - ru - sa - lem, we go up - - - - -

Vla

Text painting: Ascending scale="up to Jerusalem"; Descending scale=Christ's impending abasement.

13

auf gen Je - ru - sa - lem, und es wird Al - les voll -
hence to Je - ru - sa - lem, and thus - wise all things will

Opposing scales represent the two antithetical perspectives ultimately explored in the central recitative.

Oboe foreshadows the text "it will all happen..."

B dim.7 C minor

Text painting: Chromaticism to portray impending suffering, frequent diminished 7th chords.

15

en - det, Al - les vollen - det wer - den, das geschrie - ben ist von des
hap - pen, all things be thus ac - com - plished Ob which were pro - phe - sied of the

+Strings

B dim.7

Continuo bass punctuates "as was written..." rhetorically.

J.S. Bach - Church Cantatas BWV 22

Text painting: Descending chromatic lines depict coming crucifixion.

17

MenschenSohn, von des Men - schen - Sohn, das geschrie - ben ist von des
Son - of - Man, of the Son of Man, which were pro - phe - sied of the

B dim.7 G7

Jesus' title "Son of Man" is repeated 3 times. For the significance see citation at the end of the second vocal section.

Shiver melismas

19

Men - - - - - schen Sohn.
Son of Man.

Oboe Vln 1 imitates Ob.

G7 C minor C minor

21

C minor N6

Christ repeats the text, to emphasize it. Still, as noted in the following choral fugue, the disciples did not understand.

23

Se - het, se - het, se - het, se - het,
Come now, come now, come now, come now,

Vln I Ob

Continuo

C minor F# dim.7

J.S. Bach - Church Cantatas BWV 22

25

Ob

wir geh'n hin - auf, wir geh'n hinauf, wir geh'n hin -
 we go up hence, we go up hence, we go up

G minor

F# dim.7

27

Chromaticism portrays impending suffering.

auf, wir geh'n hin - auf, wir geh'n hin - auf, wir geh'n hin - auf gen Je - ru - sa -
 hence, we go up hence, we go up hence, we go up - hence to Je - ru - sa -

G minor

(A7) D7 F minor B dim.7 G7 C minor

Shiver melisma

29

lem, gen Je - ru - sa - lem, und es wird Al - les vollen - det, Al - les voll
 lem, to Je - ru - sa - lem, Ob and thus - wise all things will hap - pen, all things be

F# dim.7

D7

G minor

31

en - - - det - wer - den, das ge - schrie - ben ist von des
 thus ac - com - plished which were - pro - phe - sied of the

+Strings

D7

G minor

G7

In full score this is up an octave.

Continuo bass punctuates "all will be fulfilled..." rhetorically.

Chromaticism portrays impending suffering.

33

Men - schen Sohn, das ge - schrie - ben ist von des Menschen Sohn, von des Men -

Son — of — Man, which were pro - phe - sied of the Son of Man, of the Son —

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

35

- - - schen Sohn.

of Man,

mf

G minor C minor

37

G minor D7 B dim.7

39II

G7 C minor F# dim.7 G minor F# dim.7 G minor

42 **Allegro.** (♩ = 132.)
Soprano.

(CORO.)

A Sie a - ber ver - nah - men der Kei - nes und wussten nicht, und wuss - ten
But they un - der - stood - not His mean - ing, nor did they know, nor - did - they -

B

A Sie a - ber ver - nah - men der
But they un - der - stood - not His

The chorus represents the disciples, singing a permutation fugue, whose subject has 3 parts. Successive entries of the subject do not follow the traditional tonic-dominant pattern; instead on B-flat, F, C, and G. The progression toward sharps is perhaps symbolic of the coming cross, the hectic pace and declamation, syncopation, and text overlap suggests their consternation and confusion.

A

mf Instruments silent except Continuo. This is an editorial keyboard realization.

G minor F major

The fugue permutation fugue results in textual confusion, since three sets of words are sung simultaneously. It is also characterized by harmonic confusion in which a new key is often established on weak beat 2, then soon abandoned. Presumably, this constant modulating is a picture of the disciples' confusion.

The third part of the fugue subject takes up the rhetorically punctuated rhythm for "what had been said," representing Jesus' spoken words. The rests perhaps also signify "nichts."

46 **Soprano.**

C nicht, was das, was das ge - sa - - - get
know what things, what things He spoke to

B Kei - nes und wussten nicht, und wuss - ten - nicht, was das, was das ge -
mean - ing, nor did they know, nor - did - they - know what things, what things He

C

Te **A** Sie a - ber ver - nah - men der Kei - nes und wussten nicht, und wuss - ten -
But they un - der - stood - not His mean - ing, nor did they know, nor - did - they -

B

Basso. **A** Sie a - ber ver - nah - men der
But they un - der - stood - not His

C minor G minor G minor D minor

50

war, sie a - ber ver - nah - men der Kei - nes, sie a - ber ver - nah - men der
 them, but they un - der - stood - not His mean - ing, but they un - der - stood - not His

sa - get war, was das ge - sa - get
 spoke to them, what things He spoke to

nicht, was das ge - sa - get war, was das ge - sa - get
 know what things He spoke to them, what things He spoke to

Kei - nes und wussten nicht, und wuss - ten nicht, was das ge - sa - get
 mean - ing, nor did they know, nor did they know what things He spoke to

D minor A minor G minor

54

Kei - nes, sie a - ber ver - nah - men der Kei - nes und wussten nicht, und wuss - ten
 mean - ing, but they un - der - stood - not His mean - ing, nor did they know, nor did they

war, was das ge - sa - get war, was das ge - sa - get
 them, what things He spoke to them, what things He spoke to

war, was das ge - sa - get war, sie a - ber ver - nahm der Kei -
 them, what things He spoke to them, but they un - der - stood not His mean -

war, was das ge - sa - get war, sie a - ber ver - nah - men der
 them, what things He spoke to them, but they un - der - stood - not His

G minor F major F major C minor

J.S. Bach - Church Cantatas BWV 22

58

Second Exposition: Instruments begin doubling
fugue subject.

B

nicht, was das ge - sa - get war.
know what things He spoke to them.

war, sie a - ber ver - nahm der Kei - nes, sie a - ber ver - nah - mender
them, but they un - der - stood not His mean - ing, but they un - der stood not His

nes, sie a - ber ver - nah - men der Kei - nes und wussten nicht, und wuss - ten -
ing, but they un - der - stood not His mean - ing, nor did they know, nor did they -

Kei - nes und wussten nicht, und wuss - ten nicht, was das, was das ge -
mean - ing, nor did they know, nor did they know what things, what things He

C minor G minor G minor D minor

62

marked "tutti"
+Ob & Vln I

Sie a - ber ver - nah - mender Kei - nes und wussten nicht, und wuss - ten -
But they un - der - stood not His mean - ing, nor did they know, nor did they -

Kei - nes und wussten nicht, und wuss - ten nicht, was das ge - sa - get
mean - ing, nor did they know, nor did they know what things He spoke to

nicht, was das ge - sa - get war, was das ge - sa - get
know what things He spoke to them, what things He spoke to

sa - get war, sie a - ber ver - nah - mender
spoke to them, but they un - der - stood not His

G minor D minor

66

nicht, was das ge - sa - get war, was das ge - sa - get
 know what things He spoke to them, what things He spoke to

war, was das ge - sa - get war, was das ge - sa - get
 them, what things He spoke to them, what things He spoke to

war, was das ge - sa - get war, was das ge - sa - get
 them, what things He spoke to them, what things He spoke to

Kei - nes, sie a - ber ver - nah mender Kei - nes, sie a - ber ver - nah - mender
 mean - ing, but they un - der - stood not His mean - ing, but they un - der - stood not His

C minor C minor B-flat major

70

war, sie a - ber ver - nah - mender Kei - nes, sie a - ber ver - nah - mender
 them, but they un - der - stood not His mean - ing, but they un - der - stood not His

war, was das ge - sa - get war, was das ge - sa - get
 them, what things He spoke to them, what things He spoke to

war, was das ge - sa - get war, was das ge - sa - get
 them, what things He spoke to them, what things He spoke to

Kei - nes und wussten nicht, und wuss - ten nicht, was das ge - sa - get
 mean - ing, nor did they know, nor did they know what things He spoke to

B-flat major F major F major G minor

74

Kei - nes und wuss - ten nicht, was das, was das - ge -
mean - ing, nor did they know what things what things were

war, sie a - ber ver - nah - - men der Kei - nes, sie a - ber ver -
them, but they un - der - stood not His mean - ing, but they un - der -

war, sie a - ber ver - nah - - men der
them, but they un - der - stood not His

war, sie a - ber ver - nah - - men der Kei - nes, sie
them, but they un - der - stood not His mean - ing, but

G minor D minor C minor

77

sa - get, und wuss - ten nicht, was das ge - sa - get
spok - en, nor did they know what things He spoke to

nah - - men der Kei - nes, sie a - ber ver - nah - - men der
- stood not His mean - ing, but they un - der - stood not His

Kei - nes und wuss - ten nicht, was das ge - sa - get
mean - ing, nor did they know what things He spoke to

a - ber ver - nah - - men der Kei - nes und wuss - ten nicht, was
they un - der - stood not His mean - ing, nor did they know what

B-flat major

J.S. Bach - Church Cantatas BWV 22

80

war, was das, das ge - sa - get war, was das ge -
 them, what things, things He spoke to them, what things He

Kei - nes und wuss - ten nicht, was das ge - sa - get war, was das ge -
 mean - ing, nor did they know what things He spoke to them, what things He

war, was das, was das ge - sa - get war, was das ge -
 them, what things, what things He spoke to them, what things He

das ge - sa - get war, was, was das ge - sa - get war, ge -
 things He spoke to them, what, what things He spoke to them, He

G minor C minor G minor

84

sa - get war.
 spoke to them.

sa - get war.
 spoke to them.

sa - get war.
 spoke to them.

sa - get war.
 spoke to them.

G minor C minor

88

G minor G minor G minor

J.S. Bach - Church Cantatas BWV 22

22/2. Aria. •Accompanying Christ to his passion as his disciples did (22/2). A highly expressive oboe line struggles ("pulls") upward, reflecting the prayer that asks Christ to draw the believer after Him.

Modified da capo form.

1. (Andante $\text{♩} = 69$)

Ritornello *mf*

Oboe

Figura corta (see note).

Anticipation

C minor (Bach often uses C to represent Christ; see note.)

The concept of "ziehen" ("pulling"), referenced in the text, is depicted by several means: a figura corta figure in which two 16ths on the beat act as a double appoggiatura from below, frequent melodic anticipations (some tied), bi-planar melodic passages where the upper notes ascend or descend by step against a static 2-note figure in which an initial, non-chord neighbor tone "pulls" from below, and drawn-out notes on important words.

4 (75)

F minor

8 (79)

E-flat major

C minor

F minor

12 (83) **Alto.**

Alto is often the voice of intimate faith.

Mein Je - su, zie - he - mich nach
My Sa - viour take me, - take - Thou

N6

C minor

15

dir, me,

Ritornello *mf*

C minor

F minor

G7

C minor N6

J.S. Bach - Church Cantatas BWV 22

Text painting: Drawn-out note illustrates the "pulling" described in the text.

18

mein Je su, mein Je su,
my Sa : : : : viour, my Sa : viour

p

C minor C minor

21

zie he mich nach dir, ich bin be - reit, ich will von
take me, take Thou me, I would a - way with Thee to .

N6 C minor

24

hier, ich bin be - reit, ich will von hier und nach Je - ru - sa -
day, I would a - way with Thee a - way and in Je - ru - sa -

Some of this realization is editorial.

F minor B-flat major E-flat major

27

lem, zu dei - nen Lei - den geh'n, und nach Je -
lem would share Thy Cross with Thee, and in Je -

A-flat major F minor

Text painting: Unexpected flattened major chord plus chromaticism for Christ's impending suffering.

30

ru - salem, zu dei - nen Lei - den
ru - sa-lem, would share Thy Cross with

E-flat 7 C minor C-flat major A dim.7 E-flat minor

33

geh'n. Thee. Wohl Ah

mf Ritornello

E-flat major = positive outcome. Rising E-flat scale in the bass.

36

mir! me! wohl ah me, wohl ah me, wohl mir, wenn ich die Wichtig- me, 'twere well I knew the

P

C minor

40

keit von die - ser Leid- und Ster - bens-zeit zu meinem Tro - ste
price that Thou hast paid, Thy sac - ri - fice, to gain me Pa - ra -

G minor C7 F minor E dim.7 F minor

43

kann durch-ge - hends wohl ver - steh'n,
dise, — ah! this — were well — for me, durch — ah!

A-flat major

46

ge - hends wohl ver - steh'n.
this — were well — for me.

C minor

Opening material reappears.

G minor

G major

Ritornello

49

mf

C minor

C minor

C minor

53

Mein Je - su, zie - he mich nach dir,
My Sa - viour take — me, take — Thou me,

p

B dim.7

C minor

C7

F minor

J.S. Bach - Church Cantatas BWV 22

57

mein Je - su,
my Sa - viour

C minor

60

su, mein Je - su, zie he mich nach dir, ich bin bereit,
viour, my Sa - viour take me, take Thou me, I would a - way

63

ich will von hier, ich bin bereit, ich will von hier und nach Jeru - sa -
with Thee to - day, I would a - way with Thee to - day and in - Je - ru - sa -

C minor N6 B dim.7

67

Text painting: Unexpected flatted (N6) chord plus chromaticism for "suffering."

lem, zu dei - nen Lei - den, would share Thy Cross

C minor N6 C minor

70

den geh'n.
with Thee.

Ritornello

B dim.7 C minor Dal Segno.

This is the central (pivot) movement in the cantata's chiastic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). See note for more. Here Mt. Tabor (the site of Jesus' transfiguration here representing self-glorification) and Mt. Golgotha (the site of Jesus' crucifixion, here representing crucifixion of the old "self.")

22/3. **Recitativo.** •Flesh & blood understands Mt. Tabor but not Golgotha (22/3). The recitative continues the prayer for Jesus to draw the believer.

1. **Basso.** Text painting: Melisma for "run."

Possible implied chorale text: Was frag' ich nach der Welt

Quasi-arioso Mein Je - su, zie - he mich, so werd' ich lau -
Lord Je - sus, bid - me go, and I will has -

"Halo" of strings (set high).

E-flat major

For biblical background of the text, see note.

For a word-for-word translation, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

3

- fen; denn Fleisch und Blut versteht ganz und gar, nebst deinen Jün - gern nicht, was das ge -
- ten, though flesh and blood can-not well ap - pre-hend, as Thy dis - ci - ples - then, all that Thy

B dim.7 G7 F# dim.7 C minor

6

saget war. Es sehnt sich nach der Welt und nach dem grössten Haufen, sie
words portend. They yearn still for the world, the rab - ble's ac - cla - ma - tion, and

C minor F7 B-flat major F# dim.7 D7

J.S. Bach - Church Cantatas BWV 22

Reference to the Mount of Jesus' transfiguration where disciples wanted to build huts/booths (=glorification), contrasted with Mt. Golgatha, the place of Jesus' crucifixion (=abasement). See earlier side note.

9

wollen bei-der-seits, wenn du verkläret bist, zwar ei-ne fe-ste Burg auf Tabor's Berge
hoped that Thou might rear, when Thou wert glo-ri-fied, a migh-ty for-tress here on Ta-bor's lof-ty

Ein fes-te Burg und Waf-

Allusions to the chorale "Ein feste Burg" (Beginning of first phrase in B-flat, end of second phrase in F major).

F# dim.7 G minor B-flat major B-flat major

12II

- fen

bauen; hin-gegen Gol-gatha, so voller Leiden ist, in deiner Niedrigkeit mit
mountain. Gol-ga-tha all ab-hor, so fraught with pain and woe, where Thou wert brought so low, in

Cross figure

F major C# dim.7 C# dim.7 D minor N6 C# dim.7 (A7) D minor

Mt. Tabor represents glorification; Mt. Golgatha represents abasement. The center point of the recitative (the point where Luther's "Theology of Glory" and "Theology of the Cross" meet) is marked by C# dim.7 chords and a Neapolitan chord.

16

kei-nem Au-ge schauen. Ach! kreu-zi-ge bei mir, in der verderb-ten
shame-ful de-gra-da-tion. Ah! cru-ci-fy in me, in my de-night-ed

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

19

Brust, zu-vörderst die-se Welt und die ver-bot'-ne Lust; so werd' ich, was du
heart, this world of ill re-pute, with its for-bid-den fruit! Then will I, un-like

"Forbidden pleasures" set sweetly.

C minor E-flat 7 A-flat major

Text painting: Arioso with melisma for "thousand joys" followed by a flurry of notes (like an echo of the singer's sentiments) in Vln I.

22

sagst, vollkommen wohl ver-ste-hen und nach Je-ru-salem mit tausend Freu -
 them, know well what Thou are say-ing, and seek Je-ru-sa-lem, Thy call with ioy

F7 B-flat major B-flat major

Arioso ending

25

- den ge - hen.
 o - bey - ing.

F7 B-flat major B-flat major

The mood changes completely with the second aria, a pretty love song (cantabile) in a dancing 3/8 meter with swirls in the violin 1 part to emphasize the ideas of "ewiges Gut" and "Freude."

Passepied-like rhythm and the figura corta rhythm to express exuberant joy. Meredith Little and Natalie Jenne call this movement "minuet-like." See *Dance and the Music of J. S. Bach*, expanded ed. (Bloomington: Indiana University Press, 2001), pp. 227-228, 301.

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."}

22/4. **Aria.** •Prayer: Draw me to Thee (mystic union), after fleshly desires are crucified (22/4).

(Andante ♩ = 116.)

Figura corta

Strings *mf* Ritornello

B-flat major

Ritornello motive derived from vocal opening.

6 (114)

F major B-flat major B-flat 7

12 (120) **Tenore.**

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.

Mein
My

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

Al - les in Al - lem, mein e - wiges Gut,
blest be - ne - fac - tor, for - ev - er my friend,

mf

mein Al - les in Al - lem, mein
my blest be - ne - fac - tor, for -

Vln I

B-flat major

e - wi - ges Gut, ver - bess - re das Her - ze, ver - än - dre den
ev - er my friend, re - fresh Thou my cour - age, my fail - ings a -

C minor C minor

32 Text painting: Melisma for "all."

Muth; schlag' Al - les dar - nie - der, was
mend; put down my temp - ta - tions, and

F7 B-flat major F major

37 For a word-for-word translation, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

die - ser Ent - sa - gung des Flei - sches zu - wi - der, mein e - wi - ges
help me re - nounce all my base in - cli - na - tions. For - ev - er my

Text painting: Staccato chords for "strike everything down."

Vln I

D minor G major C minor

42

Gut, mein e - wi - ges Gut!
friend, for - ev - er my friend!

Ritornello

C7 F major F major

47

J.S. Bach - Church Cantatas BWV 22

52

Diminished chord for "killed."

Doch wenn ich nun geistlich er - tö - det da bin, so zie - he - mich
 And when my ill - na - ture at last I for - swear, then take me to

F major D7 G7 B dim.7 C minor F7

p

58

Text painting: Sustained note leading to a fermata (=calm) for "peace."

nach dir in Frie - de da - hin, in Frie - de,
 heav - en in peace with Thee there, to heav - en,

Vln I

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

65

Vln I

so zie - he mich nach dir in Frie - de da - hin, in Frie - de,
 then take me to heav - en in peace with Thee there, to heav - en,

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

71

in Frie - de, so zie - he mich nach dir in Frie - de da -
 to heav - en, then take me to heav - en in peace with Thee

F7 B-flat major G7 C minor E-flat major E-flat 7

J.S. Bach - Church Cantatas BWV 22

77

hin, dahin, in Frie - de da - hin.
there, with Thee, in peace with Thee there.

mf

Ritornello

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

83

Mein Al - les in
My blest be - ne -

p

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

89

Al - lem, mein e - wi - ges Gut,
fac - tor, for - ev - er my friend.

94

mein Al - les in Al - lem, mein e - wi - ges
my blest be - ne - fac - tor, for - ev - er my

p

B-flat major

99

Gut, friend, mein for - ev -

B-flat major

104

wiges Gut!
er my friend!

B-flat major

22/5. Choral. Mel.: „Herr Christ, der ein'ge Gott's-Sohn“.
(Tempo giusto ♩ = 80.) (See also 96/6, 132/6, 164/6.)

•Prayer: Crucify the old nature so the new nature may live (22/5).

The chorale represents the voice of the Church. Bach embeds it in an instrumental fabric (Instead of having the instruments simply double the voices), characterized by motor rhythms to continue the mood of exuberance established in the previous movement. See side note.

1.

Ritornello

B-flat major

The walking bass suggests a "journey" such as that referenced in the first movement.

Bach repeats the music for the 2 Stollen of the chorale's bar form.

3II

Soprano. Er - tödt' uns durch dein' den al - ten Men - schen

Alto. Trans - form - us by Thy that we put on the

Tenore. Er - tödt' uns durch dein' den al - ten Men - schen

Basso. Trans - form - us by Thy that we put on the

This is the fifth and last stanza of the 1524 chorale "Herr Christ, der ein'ge Gottessohn" by Elizabeth Cruciger (ca. 1504–1535). See note for more.

J.S. Bach - Church Cantatas BWV 22

6

Gü - te,
krän - ke,
kind - ness,
New Man,
Gü - te,
krän - ke,
kind - ness,
New Man.

G minor B-flat major E-flat major

8II

er - weck' uns durch dein' Gnad',
dass der neu' le - ben mag
a - wake us through Thy - grace,
the Old Man's pow'r ef - face.
er - weck' uns durch dein' Gnad',
dass der neu' le - ben mag
a - wake us through Thy - grace,
the Old Man's pow'r ef - face.

C minor F7 B-flat major B-flat major

11

B-flat major

J.S. Bach - Church Cantatas BWV 22

13/

wohl — hie auf die — ser
 While here — as mor — tals
 wohl hie auf die — ser
 While — here — as — mor — tals

B-flat major

15/

Er — den,
 live — we,
 Er — den,
 live — we,

B-flat major

17/

den Sinn und all' Be —
 our hearts — and thanks — we —
 den Sinn und all' Be —
 our hearts — and — thanks — we

B-flat major G minor

J.S. Bach - Church Cantatas BWV 22

19

gehr - - den
give - - Thee,
gehr - - den
give - - Thee.

G minor B-flat major B-flat major E-flat major

21

und G'dan - ken **han** zu dir.
our trust in Thee - we - place.
und G'dan - ken han zu dir.
our trust - in Thee - we - place.

NBA: hab'n

C minor B-flat major B-flat major

24

B-flat major