

One of Bach's audition cantatas for the position at St. Thomas in Leipzig.

Instrumentation (23/1):

Ob d'amore I, II

Continuo

Later movements add

Vln I, II

Vla

SATB

Cornetto and 3 trombones for the final chorale (doubling the vocal lines)

For comments by

Alfred Dürr,

see note.

# Church Cantatas BWV 23

Form: Duet - (S/A) - Recit/Chorale (T) - Chorus - Chorale.

Note: The version originally planned began in C minor, but was not performed until around 1728. Bach apparently composed the work in Cöthen in preparation for his Leipzig audition, then, added the chorale with a choir of trombones in Leipzig (perhaps previously composed) while also transposing the work down a semitone. See Dürr/Jones, "Cantatas," 240 (fn. 41), 242. As explained in the side note, BWV 23 was performed along with BWV 22, likely second (after communion) since it closes with a setting of the German Agnus Dei ('Christe du Lamm Gottes'), a text sung during Communion. It also focuses on the second part of the Gospel reading (the blind man's plea for healing).

J.S. Bach

## Cantata No. 23

### Du wahrer Gott und Davids Sohn

•Prayer: Jesus, Son of David (Messiah), have mercy on me! (23/1)—a reference to the plea for healing by the blind man in the Gospel lesson. Since the parallel Gospel account in Matthew 20:30 mentions 2 blind men, the 2 intertwining (more or less canonic) oboes d'amore may represent the two men. On the other hand, they may represent the dual (divine/human) nature of Jesus referenced in the text. (see also BWV 127). When added to the imitating continuo part, the 3 lines perhaps represent the Trinity. The meandering shape of the oboes' motive may also be intended to suggest the groping of a blind man.

### 23/1. Duetto. Adagio molto. (♩=80)

C minor

The movement's plea for mercy links to the Agnus Dei, sung during Communion.

Continuo

E-flat major

C minor

C7

F minor

C minor

F# dim.7

# J.S. Bach - Church Cantatas BWV 23

8. **Soprano.** More or less canonic imitation

Du wah - - rer Gott und

**Alto.** Du wah - rer

Ob d'am II Ob d'am II

B dim.7 G7 C minor C minor

10. sighing motive

Da - - vid's Sohn,

Gott und Da - - vid's Sohn,

sighing motive

Ob d'am I

C minor

Text painting: The sighing motives for "Son of David" allude to the abasement of the Incarnation. See Philippians 2:6: [Christ Jesus] who, though he was in the form of God, did not count equality with God a thing to be grasped, but emptied himself, taking the form of a servant, being born in the likeness of men.

12.

du wah - rer'

Ob d'am II

C minor C minor

13.

Gott und Da - - vid's Sohn, der du von - E - -

du wah - - rer Gott und Da - - vid's Sohn, der

C minor C7

Allusion to Psalm 139. See Petzoldt, *Bach-Kommentar*, vol. 2, pp. 612-13.

Text painting: Leap to a distant key and a sustained note for eternity's "distance."

15.

wig - - keit, in der Ent - fer - -

du von - E - - wig - - keit, in der Ent -

Ob d'am I Ob d'am II

F major B-flat major E-flat minor

17.

nung - - schon, mein Her - - ze - -

fer - - nung - - schon, mein

A-flat minor B-flat 9 E-flat minor

Text painting: Chromatic ascent for "Herzeleid" and chromatic descent for "Leibespeinen" in both, more or less canonic voices.

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18.

leid und meine Leibes - pein um - ständ - lich

Her - ze - leid und meine Lei - bes - pein um - ständ - lich

F minor B-flat minor B dim.7 G7

20.

an - ge - sehn, um - ständ - lich an - ge -

an - ge - sehn, um - ständ - lich an - ge -

Ob d'am II

C minor

Text painting: Singing motives descend a chromatic tetrachord (traditional symbol of lament) with to express lament and misery.

22.

sehn, er - barm' dich mein, er -

sehn, er - barm'

Ob d'am I Ob d'am II Ob d'am I

C minor

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23.

barm' dich — mein, er - - barm' dich

dich, er - - barm' dich

7

C minor G minor

Unison cadence (see side note).

25.

mein!

mein!

Ob d'am II

Ob d'am I

Ritornello

G minor G minor

26.

G minor B-flat major

28.

G minor

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29.

G7 C minor

31.

G minor C# dim.7 F# dim.7 D7

32. Middle Section

Und lass durch  
Und lass durch dei - ne Wun - der -  
"Trost" ("consolation") figure (see m. 40). Ob d'am I  
G minor G minor C minor C7

34.

dei - ne Wun - der - hand, die so viel Bö - ses ab - ge -  
hand, die so viel Bö - ses ab - ge - wandt, mir  
F minor C7 B-flat major B-flat 7 E-flat major A-flat major E-flat 7

35.

wandt, mir\_gleichfallsHilf'und Trost ge - sche - hen, Hilf' und -  
gleichfalls Hilf' und Trost ge - sche - hen,  
Ob d'am I  
A-flat major C7

37. Word painting: Extended notes for "Trost" ("consolation").

The musical score is for a piece in F minor, 3/4 time. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Trost, Hilf' und Trost, Hilf' und Trost,". The piano part includes a section labeled "Ob d'am II" with a red line indicating a specific melodic line. The score is divided into four measures, each with a chord label below: F minor, B-flat minor, E-dim.7, and C7. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, and a red line indicating a specific melodic line. The vocal line has long, sustained notes for the word "Trost", which is highlighted in red in the original image.

Trost, Hilf' und Trost, Hilf' und Trost,

Ob d'am II

F minor B-flat minor E-dim.7 C7

Text painting: Parallel thirds to indicate sweet help and comfort.

39.

The image shows a musical score for a three-part setting of 'Hilf' und Trost'. The top two staves are vocal parts (Soprano and Alto) in F major, with lyrics 'Hilf' und Trost, mir gleichfalls Hilf' und Trost, mir gleichfalls Hilf' und'. The bottom two staves are piano accompaniment. The piano part features prominent parallel thirds in the right hand and single notes in the left hand. The key signature is one flat (F major). The tempo is marked 'Allegretto'. The score is numbered 39.

Hilf' und Trost, mir gleichfalls Hilf' und Trost, mir gleichfalls Hilf' und

Hilf' und Trost, mir gleichfalls Hilf' und Trost, mir gleichfalls Hilf' und

F minor B dim.7 E dim.7 C7

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40. "Trost" ("consolation") figure. Unison cadence (see side note).

Trost ge-sche-hen!

Trost ge-sche-hen!

Ob d'am I Ritornello shortened

F minor

Modified A Section returns. Starting in F minor and modulating back to C minor, the section now lies in a lower range allowing the alto to start and the soprano to sing the previous alto part, transposed up a fourth.

Du wah-er rer

Du wah-er rer Gott und

F minor

43.

Gott und Da-vid's Sohn, der du von E-wig-ig

Da-vid's Sohn, der du von E-wig-ig

Ob d'am I down 8va

L.H.

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

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45.

wig - keit, in der Ent - fer - nung

keit, in der Ent - fer - nung

Ob d'am II

(E-flat minor) A-flat minor D-flat minor

47.

nung schon, mein Her - ze - leid und

schon, mein Her - ze - leid und

A-flat minor A-flat minor F7 B-flat minor B-flat 7

48.

leid und meine Lei - bes - pei - num - ständ - lich an - ge -

meine Leibes - pei - num - ständ - lich an - ge -

L.H. R.H. L.H. R.H.

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

50.

sehn, um - ständ - lich an - - - ge - sehn, er - barm'

sehn, um - ständ - lich an - - - ge - sehn, er -

Ob d'am I

F minor

52.

barm' dich mein, er - barm' dich

Ob d'am II

Ob d'am I

F# dim.7

Text painting: Sighing motives descend a chromatic tetrachord (traditional symbol of lament) with chromaticism to express lament and misery.

53.

Octave unison cadence (see side note).

dich, er - barm' dich mein!

mein, er - - barm' dich mein!

Ob d'am I

Ob d'am II

G7

C minor

C minor

Da! Segno.

# J.S. Bach - Church Cantatas BWV 23

Text painting: Tenor begins on the 7th of a dominant 7th chord.

23/2. **Recitativo a tempo.** Accompanied recitative in which Vln I plays the first 3 phrases of the German Agnus Dei. The recitative text, as well as the implied German Agnus Dei text alludes to the plea for healing by the blind man in the Gospel lesson. Since Bach incorporates the chorale here, he may have planned to add the final chorale movement from the outset.

"Hidden" chorale tune played by oboes d'amore and Vln I, accompanied by sustained lower strings—an additional hermeneutical layer introduced by the composer. Compare the organ prelude, BWV 619 from the *Orgelbüchlein*. See also side note.

1. **Tenore.** • Prayer: Pass not by without healing & blessing me: the voice of the blind man in the Gospel lesson (23/2).

**Mel.** Ach, gehe nicht vor - über, ach, ge, he nicht vor - ü - ber, du, aller Menschen

Ah, pass not by; ah, pass not by thou, all people's

Chri - ste, du Lamm Got -

D-flat major  
A-flat 7

Pedal tone may relate to the request (like that of the blind man) for Jesus to pause.

Allusion to Jesus' saying in Luke 5:32 and parallel passages in the other gospels.

Heil, bist ja erschienen, die Kranken, und nicht die Ge - sun - den zu be - dienen.

salvation, didst indeed appear, the sick and not the healthy to serve.

- tes

G7 C minor 7. E dim.7 (for "sick") F minor

For biblical background, see note.

Drum neh'm'ich e - benfalls an dei - ner Allmacht Theil, ich sehe dich auf diesen

Therefore partake I likewise of thy omnipotence - ; I look (to) thee (from) on these teilnehmen = to partake,

der du. trägst die

B-flat 7 E-flat major A dim.7 F7

9. Eyes of faith despite blindness (paradox).

Wegen, worauf man mich hat wollen legen, auch in der Blindheit an. Ich

paths, upon-which they me had wanted to-lay, even in (my) blindness - . I

Sünd der Welt, er-

B-flat minor F minor

Text painting: Entwining melisma for "to grasp." The literary allusion is to Jacob's plea in Genesis 32:26: "I will not let you go, unless you bless me."

12. fas - se mich und las - se dich nicht ohne deinen Segen.

gather myself and release thee not without thy blessing.

-barm dich un ser.

Harmonic ambiguity

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

# J.S. Bach - Church Cantatas BWV 23 • Eyes of all wait upon the Lord: grant me light (23/3). Bach sets the movement as a

Text painting: Rising lines for looking up to God. While movement no. 1 alluded to the blind man's request for Jesus to look, now the perspective is reversed: humans look up to God.

23/3.

(Coro.)

(Vivace. ♩ = 132.)

1.

Ritornello Tutti Dance-like.

B - A - C - H

Ritornello based on opening vocal line. Form is quasi-rondo with the opening choral refrain

(Psalm 145:15) separating 4 T/B solo duets. The instruments increasingly double the voices in the tutti sections, as if divine aid comes alongside.

Continuo bass outlines the chorale ("Christe, du Lamm Gottes"), a prayer.

E-flat major

Opening text is almost verbatim from Psalm 145:15; The recitative text, as well as the implied German Agnus Dei text, alludes to the plea for healing by the blind man in the Gospel lesson.

7. Soprano.

Alto.

Tenore.

Basso.

The refrain occurs 7 times, a number that often symbolizes completeness (see note).

hemiola

E-flat major

Text painting: At first the refrain is accompanied by continuo alone. Then the instruments begin to accompany the voices in different ways, but more and more they abandon independence and double the voices. Bass outlines the chorale ("Christe, du Lamm Gottes").

13.

hemiola

- mächt'ger Gott, Herr, du allmächt'ger Gott, auf dich!

- mächt'ger Gott, Herr, du allmächt'ger Gott, auf dich!

mächt'ger Gott, Herr, du allmächt'ger Gott, auf dich!

war - - - ten, Herr, du allmächt'ger Gott, auf dich!

Ritornello + Instruments

Robin Leaver notes, "The whole psalm verse, which continues 'and thou givest them their meat in due season,' was frequently expounded as a eucharistic reference in homiletic and devotional literature: God feeds the faithful with the body and blood of Jesus Christ. See J. S. Bach. Oxford Composer Companions, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 145.

E-flat major      hemiola

Bass outlines the chorale ("Christe, du Lamm Gottes").

E-flat major

36.

lich, und die meinen son - der - lich, und die mei - nen  
und die mei - nen son - - der - - lich, und die

41.

C minor

C +Strings mostly doubling

Al - ler  
son - der - lich, und die mei - nen son - - der - lich. Al - ler  
mei - nen son - der - lich, und die meinen son - der - lich.

hemiola  
Tutti  
Strings

B-flat major

E-flat major

C minor

B-flat major

B-flat major

47.

Au - gen war - - ten, Herr, du all - - mäch't' ger Gott, Herr,  
Au - gen war - - ten, Herr, du all - - mäch't' ger Gott, Herr,  
Au - - gen war - - ten, Herr, du all - - mäch't' ger Gott, Herr, du all -  
Al - - ler Au - - gen war - - - - - ten,

Tutti

Bass outlines the chorale ("Christe, du Lamm Gottes").

# J.S. Bach - Church Cantatas BWV 23

52. hemiola

du allmächt' - ger Gott, auf dich!

du allmächt' - ger Gott, auf dich!

mächt' - - ger Gott, auf dich!

Herr, du all-mächt'ger Gott, auf dich!

Ob d'am I & II hemiola B - A - C - H

Ritornello Tutti

57. B-flat major

D

With instruments

Duet for more personalized text.

Solo Gieb den -

-Oboes d'amore until m. 64

D

E dim.7 A dim.7 B-flat major

62.

Here "light" and "darkness" allude to the blind man in the Gospel lesson but are now treated metaphorically.

sel-ben Kraft und Licht, lass sie nicht

Solo Gieb den - selben Kraft und Licht, lass sie nicht

+Oboes

E-flat major E-flat 7 A-flat major C7

67.

im - mer - dar in Fin - ster - nis - sen, in Finster.

im - mer - dar in Fin - - - ster - nis

*Instrument tacet Continuo only*

F minor

73.

Al - - -

Al - - -

nis - - - sen, im - mer - dar in Fin - - ster nis - - sen! Al - - -

- sen, im - mer - dar in Fin - - ster nissen! Al - - -

*+All instruments (doubling voices)*

F minor

78.

- - - - - ler Au - - - gen war - - - - - ten, Herr,

Au - gen war - - - ten, Herr, du all - - - mäch - - - - - ger Gott, du all -

Au - gen war - - - ten, Herr, du all - - - mäch - - - - - ger Gott, du all -

Au - gen war - - - ten, Herr, Al - - - ler Au - - - gen war - - - - -

F minor

83. **F**

du all - mächt' - ger Gott, auf dich!

mächt' - - ger Gott, auf dich! **Solo** Duet for more personalized text: God's wink.

mächt' - ger Gott, auf dich! Künftig soll dein Wink al - lein, künf - tig

- ten, Herr, du allmächt'ger Gott, auf dich! Künf - tig soll dein Wink al -

**F** **Continuo only**

**F minor**

88. **C minor**

soll dein Wink al - lein der ge - lieb -

lein, künf - tig soll dein Wink al - lein der ge - lieb - te -

**C minor**

93. **G**

Al - ler

Al -

- te Mit - tel - punkt al - ler ih - - - rer Wer - ke sein. Al - ler

Mit - - - tel - punkt al - ler ih - rer - Wer - ke sein. **Tutti** **+Instruments (doubling voices)**

**G**

**C minor**

98.

Au - gen war - ten, Herr, du all - mächt' - ger.

Al - ler Au - gen war - ten, Herr, du allmächtiger

Au - gen war - ten, Herr, du all - mächt' - ger.

Tutti

Al - ler Au - gen war - ten, Herr, du allmächtiger

103. **H** C minor

Gott, all - - mäch't - ger Gott, auf dich! Duet for more personalized text: God closing believer's eyes in death.

Gott, all mäch't - ger Gott, auf dich! Solo

Gott, all - mäch't - ger Gott, auf dich, Solo bis du sie einstdurchden

-ten, Herr, du all - mäch't'ger Gott, auf dich, bis du sie einstdurchden Tod, bis du

**H** Continuo alone

108. C minor D7 G minor

[illegible]

113.

Tod wie der um ge-denkst zu schlie

einst durch den Tod wie der um ge-denkst zu schlie

117.

ssen, durch den Tod, den Tod, bis du

ssen, durch den Tod, den Tod,

+Ob I +Ob II +Vlns

Accompanied by Ob I, II, Continuo

-Strings

G minor

121.

sie einst durch den Tod

bis du sie einst durch den Tod wie der

G7 C minor G minor

125.

I

Al - ler

Tutti Al - ler

wie - der - um ge - denkst zu schlie - ssen. Al -

um ge - denkst zu schlie - ssen. Al -

Ob d'am I

Ob d'am II up 8va

+Instruments (doubling voices)

130.

B - A - C - H

G minor

G minor

Au - gen war - - ten, Herr, du all - - mäch't'ger Gott, Herr,

Au - - gen war - - ten, Herr, du all - mäch't' - ger Gott, Herr,

- - - ler Au - - gen war - - ten,

- - - ler Au - - gen war - - ten, Herr, du all - mäch't' - -

135.

G7

du all - mäch't' - - ger Gott, auf dich!

du allmäch't' - ger Gott, auf dich!

Herr, du all - mäch't'ger Gott, auf dich!

- ger Gott, all - mäch't'ger Gott, auf dich!

Ob d'am I &amp; II

Ritornello

C minor

D7

G minor

G minor

G7

C minor

This may be self-referential: Bach praying about his own eventual death (when God will choose to close his eyes).

# J.S. Bach - Church Cantatas BWV 23

140.

C7

F minor

F7

B-flat major

B-flat 7

145. K

E-flat major

Bass outlines the chorale ("Christe, du Lamm Gottes").

149.

The autograph has "Il Fine," indicating that the cantata originally ended here. See Petzoldt, *Bach-Kommentar* 2:611.

E-flat major

In the first 3 movements, the German Agnus Dei (normally sung during Communion) is heard in the instruments alone. Now it is given a complete setting. Concluding the work with a complete setting of "Christe, du Lamm Gottes" was appropriate for this Sunday, the last Sunday before Lent.

# J.S. Bach - Church Cantatas BWV 23

Through-composed movement that Bach added to the original libretto for the Leipzig audition.

## Choral.

23/4. **Adagio.** (♩ = 76.)

1. Motive from chorale

Oboes d'amore I, II  
Vln I, II  
Vla,  
Cornetto and 3 trombones doubling vocal lines (an old-fashioned touch).

Oboes d'amore in parallel 6ths alternate with strings in responsorial fashion.

G minor

The Agnus Dei text alludes to the plea for healing by the blind man in the Gospel lesson (see also movement 2).

C minor D7

5. **Soprano.** First Statement: Slow and homophonic with independent instrumental parts.

Chri - ste, du Lamm Got - tes,  
Alto.  
Chri - ste, du Lamm Got.tes, du Lamm Got -  
Tenore.  
Chri - ste, du Lamm Got -  
Basso.  
Chri - ste, du Lamm Got.tes, du Lamm Got -

G minor B-flat major D7 C# dim.7

Alfred Dürr writes, "The concluding chorale, a setting of the German Agnus Dei (Brunswick, 1528), is of sublime intensity. Oboes and strings form an independent structure which incorporates a prelude and interludes. In order to counterbalance them, the vocal parts were in 1724 reinforced by a choir of trombones (with cornett as treble instrument, in accordance with contemporary practice), which make their first entry in this movement. The chorale setting is through-composed; in other words, each of the three verses is set differently as follows: "Verse 1 ('adagio'): motivically independent instrumental texture (though developed out of the chorale melody); the chorale, with the melody in the soprano, is delivered line by line in a texture either chordal or lightly broken up into polyphony." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 244.

tes,  
tes,  
tes,

D(7) (G7) C major D7 G minor

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9.

Text painting: Chromaticism to depict Christ bearing the "sins of the world."

der du trägst die Sünd' der Welt,  
 der du trägst die Sünd' der Welt,  
 der du trägst die Sünd' der Welt,  
 der du trägst die Sünd' der Welt,

G minor

C minor

11.

er - barm' dich  
 er - barm' dich  
 er - barm' dich  
 er - barm'

13. F major

C minor

F7

un - ser!  
 un - ser, er - barm' dich un - ser!  
 un - ser, er - barm' dich un - ser!  
 dich, er - barm' dich un - ser!

B-flat major

C7 F minor

C7

F major

F7

# J.S. Bach - Church Cantatas BWV 23

Oboes d'amore play lament motive (descending chromatic fourth) in imitation.

15.

B-flat minor (C7) F major F minor

17.

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

Faster tempo indicates increasing confidence and praise, paralleling the healing of the blind man in the Gospel lesson and his subsequent praise. Ultimately, syncopations lead to a triumphant "Amen."

19. **Andante.** (♩ = 66.)

Chri - ste, du Lamm Got - - - tes,

Chri - ste, du Lamm Got - tes, du Lamm Got - tes, Chri - ste,

Chri - ste, du Lamm Got - - - tes, Chri - ste, du

Chri - ste, du Lamm Got - - - tes, Chri - ste, du Lamm

Bass has part of the cantus firmus.

20. **Andante.**

Oboes d'amore in unison

Vln I

B-flat major Lower strings doubling voices. G minor

22.

du Lamm Got - tes,

- Lamm Got - tes,

Got - - - tes, der - du

2 independent Ob d'amore parts introduce motive that will dominate.

Dürr/Jones: "Verse 2 ('andante'): chorale cantus firmus in three-part canon, for soprano, oboes, and violin I, with polyphonic subsidiary parts; the oboes are independent in the episodes. The strings not involved in the canon double the voice parts." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 244.

25.

der du trägst die Sünd' der Welt,  
 der du trägst die Sünd', die Sünd' der Welt, du trägst die Sünd' der  
 der du trägst die Sünd', die Sünd' der Welt, der du trägst die Sünd' der  
 trägst die Sünd' der Welt, der du trägst die Sünd' der

Oboes d'amore in unison (up 8va) Vln I

G minor G minor

28.

Welt,  
 Welt,  
 Welt, 2 independent oboe d'amore parts

G minor B-flat major

31.

+Vln II er - barm' dich un - ser!  
 +Vla erbarm'dich un - ser, erbarm' dich un -  
 er - barm'dich un - ser, er - barm' dich un - ser, er - barm'  
 er - barm' dich un - ser, er - barm' dich

Ob d'am in unison Vln I

G minor B-flat major

# J.S. Bach - Church Cantatas BWV 23

34.

ser, er-barm' dich un-ser!  
dich un-ser, er-barm' dich un-ser!  
un-ser, er-barm' dich un-ser!

2 independent oboe d'amore parts

37.

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

Third Statement: Cantus firmus in Soprano, independent oboes in unison with syncopations.

Dürr/Jones: "Verse 3: chorale melody delivered line by line in the soprano, with a polyphonic substructure. The oboes unite in an independent part, rich in syncopations. The strings accompany the oboes in the episodes and double the voices in the vocal passages." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 244.

Chri-ste, du Lamm Got-tes,  
Chri-ste, du Lamm Got-tes,  
Chri-ste, du Lamm Got-tes,  
Chri-ste, Chri-ste, du Lamm Got-tes

+Strings Chri-ste, du Lamm Got-tes,  
Chri-ste, du Lamm Got-tes,  
Chri-ste, du Lamm Got-tes,  
Chri-ste, Chri-ste, du Lamm Got-tes

Ob d'am unison

In vocal sections, strings double the voices. In interludes, they accompany the oboes d'amore, with descending scales in the continuo bass.

40. C minor F7 B-flat major B-flat major

tes,  
Christe, du Lamm Got-tes,  
tes, du Lamm Got-tes,  
tes, du Lamm Got-tes,  
tes, du Lamm Got-tes,

D7 G minor

Continuo bass has descending scale, probably to depict divine aid.

43.

der du trägst die Sünd' der Welt, der du trägst die Sünd' der Welt, der du trägst, der du trägst die Sünd', der du der du trägst die Sünd' der Welt, der du

G minor B-flat major C minor

G minor 46.

die Sünd' der Welt, trägst die Sünd' der Welt, trägst die Sünd' der Welt, gieb' uns dein'n Frie - - - den, gieb uns dein'n Frie - - - den, gieb uns dein'n Frie - - - den, gieb uns dein'n Frie - - - den, gieb uns dein'n Frie - - - den, gieb uns dein'n Frie - - - den

C minor Continuo bass descends. G minor B-flat major

Energy increases further with syncopations.

48.

gieb' uns dein'n Frie - - - den, gieb uns dein'n Frie - - - den, gieb uns dein'n Frie - - - den, gieb uns dein'n Frie - - - den

G minor

# J.S. Bach - Church Cantatas BWV 23

50.

den!

uns dein'n Frie - den, dein'n Frie - den!

Frie - - - den!

den, gieb uns dein'n Frie - - - den!

F major

Continuo bass descends.

Unusual to end an "Agnus Dei" with "Amen" section.

53. Continuo bass descends. Contrapuntal "Amen" based on ascending 4th of "Christe, du Lamm Gottes" theme. Compare the ascending 4th in the "Dona nobis" of Bach's B-Minor Mass.



See note for more on the ascending diatonic fourth.

Exuberant "Amen" reflects the ending of the Gospel lesson (the people's praise).

56 F major F7 B-flat major C minor C minor

56. F major F7 B-flat major C minor

men. - - - men, A - - - men, A - - - men.

- - - men, A - men, A - - - men, A - - - - - men.

- - - men, A - - men, A - - - men, A men, A - - men,

C7 F minor F minor C major