

J.S. Bach - Church Cantatas BWV 22

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NBA I/8; BC A48

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

*1 Cor. 13:1-13 (In praise of love)

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

Librettist: Unknown

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.)

Oboe motive foreshadows the texts "we're going up" and "all of it will happen..."



Pianoforte.

Instrumentation:

Oboe

Vln I, II

Vla

SATB

Continuo

J.S. Bach

Cantata No. 22

Jesus nahm zu sich die Zwölfe

Form: Aria/Chorus (T/B)-A (A)-RECIT (B)-A (T)-Chorale.
As one of 2 audition pieces for the position in Leipzig, this cantata was perhaps intended to demonstrate Bach's range of technique and musical expression. The Sunday before Lent was treated as a kind of Passion Sunday, so first movement is set like a Passion-like sequence: introduction (Evangelist), lamenting arioso with Vokaleinbau (Vox Christi), and animated choral permutation fugue (the disbelieving and confused disciples).

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

22/1. **(Solo und Coro.)**
(Adagio $\text{♩} = 88$.)

Tenor/Bass Arioso & Chorus (fugue)

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

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

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..."

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Bass acts as Vox Christe. **Basso Solo.**

Shiver motive depicts fear.

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

Ob

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

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

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

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

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..."

C minor

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

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

B dim.7

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

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Text painting: Descending chromatic lines depict coming crucifixion.

Musical score for measures 17-18. The vocal line features a descending chromatic line. The piano accompaniment includes a descending chromatic line in the right hand and a more active bass line. The lyrics are: 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

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

Shiver melismas

B dim.7

G7

Musical score for measures 19-20. The vocal line continues with a melisma on "Men - schen Sohn." The piano accompaniment features a descending chromatic line in the right hand. The lyrics are: Men - schen Sohn. of - Man.

G7

C minor

C minor

Oboe

Vln 1 imitates Ob.

Musical score for measures 21-22. The piano accompaniment features a descending chromatic line in the right hand. The lyrics are: Christ repeats the text, to emphasize it. Still, as noted in the following choral fugue, the disciples did not understand.

C minor

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

Musical score for measures 23-24. The vocal line features a descending chromatic line. The piano accompaniment includes a descending chromatic line in the right hand. The lyrics are: Se - het, se - het, se - het, se - het, Come now, come now, come now, come now.

C minor

F# dim.7

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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

29

Shiver melisma

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

D7 G minor G7

In full score this is up an octave. Continuo bass punctuates "all will be fulfilled..." rhetorically.

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Martin Petzoldt suggests that mentioning Jesus' title "Son of Man" three times may allude to Christ's identity as a member of the Trinity. See Petzoldt, "Bach Kommentar," vol. 2, p. 604.

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

G7C minor F# dim.7 G minor G minor

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.

42 **Allegro.** (♩ = 132.)

Coro. Soprano. *marked solo.* 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 -

Alto. *marked solo*

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

A Instruments silent except Continuo. *mf* 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 is a picture of the disciples' contusion.

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

Alto. 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

Tenore. 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 -

Basso.

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

nicht, was das ge - sa - ge - war, was das ge - sa - ge -
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 - ge -
mean - ing, nor did they know, nor - did - they - know what things He - spoke to

D minor A minor G minor

"Spoken" rhythm now sung homo-rhythmically by lower 3 voices.

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

war, was das ge - sa - ge - 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 - ge - 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

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58/ Second Exposition: Instruments begin doubling fugue subject. **B**

nicht, was das ge - sa - get war. +Vln II marked tutti
 know what things He spoke to them.

war, sie a - ber ver - nahmender 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
+Vla marked tutti

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

B

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 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

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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

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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.

1. (Andante ♩ = 69.)

C minor (Bach often uses C to represent Christ.)

✱ The concept of "ziehen" (pulling) 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 figures in which an initial, non-chord neighbor tone "pulls" from below, and drawn-out notes on important words.

F minor

E-flat major

C minor

F minor



12 (83) **Alto.**

C minor

C minor

F minor

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

18

me in 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 .

C minor

Text painting: Rising scale for "going up to Jerusalem."

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 flatted (N6) 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 N6 A dim.7 E-flat minor

Middle Section

33

geh'n. Thee. Wohl Ah

mf

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

36

mir! me! wohl ah me, wohl ah me, wohl ah 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, durch - - - - - ah!
dise, - - - - - ah! this - were well - for me, ah!

A-flat major

46

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

C minor G minor G major

Opening material reappears.

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

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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

B dim.7

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

67

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

C minor

D-flat N6

C minor

70

den geh'n.
with Thee.

B dim.7 C minor

Dal Segno.

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

1. **Basso.**

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

E-flat major

Sustained strings provide a kind of "halo."

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

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

9

wollen bei-der-seits, wenn du ver-kläret bist, zwar ei-ne fe-ste Burg auf Ta-bor'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
 Allusion to the chorale "Ein feste Burg."

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

12II

bauen; hin-gegen Gol-gatha, so voll-er 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

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

16

kei-nem Au-ge schau-en. 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

C minor E-flat 7 A-flat major

Text painting: Arioso with melisma for "thousand joys" followed by a flurry of notes in Vln I.

22

sagst, vollkommen wohl ver-stehen 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."

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

Gigue dance rhythm and the figura corta rhythm to express exuberant joy.

Ritornello motive derived from vocal opening.

B-flat major

6 (114)

F major B-flat major B-flat 7

1 Cor. 15:28b (Luther 1545): "Auf das Gott sey alles in allen." See also Eph. 1:23, Col. 3:11.

12 (120) Tenore.

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 -

p

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

Text painting: Melisma for "all."

32

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

F7 B-flat major F major

37

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

D minor G major C minor

42

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

C7 F major F major

47

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Diminished chord
for "killed."

52

Doch wenn ich nun geistlich er - tö - dtet 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

Text painting: Sustained note (=calm) for "peace."

58

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

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

65

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 7 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

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77

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

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

83

Mein Al - les in
My blest be - ne -

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

B-flat major

99

Gut, mein e -
friend, 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.)

B-flat major

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.

B-flat major

B-flat major

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

Soprano.

Er - tödt' uns durch dein'

Alto.

den al - ten Men - schen

Tenore.

Trans - form - us by Thy

that we put on the

Basso.

Er - tödt' uns durch dein'

den al - ten Men - schen

Trans - form - us by Thy

that we put on the

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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

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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

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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.

C minor B-flat major B-flat major

24

B-flat major