

CANTATA XXII. JESUS NAHM ZU SICH DIE  
ZWÖLFE. Quinquagesima ("Esto Mihi") Sun-  
day (1723)

Melody: "Herr Christ, der einig' Gott's Sohn"

Anon. 1524



Melody: "Ich hort ein Fraulein klagen"

Anon. 1549



In the concluding Choral Bach uses the words and melody of the Christmas Hymn, "Herr Christ, der einig' Gott's Sohn," published together in the Erfurt *Enchiridion Oder eyn Handbuchlein* (1524) and in Johann Walther's *Geystliche gesangk Buchleyn* (Wittenberg, 1524). The tune bears a close relation to that of the secular song "Ich hört

ein Fräulein klagen," published in 1549. Presumably the secular tune is the earlier, and Walther's influence upon the 1524 version may be assumed.

Bach uses the melody also in Cantatas 96, 132, 164. Organ Works, N. xv. 9; xviii. 43.

The words of the Choral are the fifth stanza of Elisabethe Cruciger's Christmas Hymn, "Herr Christ, der einig' Gott's Sohn," first published, with the tune, in the *Enchiridion* and *Buchleyn* of 1524.

The authoress was the daughter of a Polish refugee residing at Wittenberg, where she married Caspar Cruciger, a student at the University, in 1524. Cruciger, who was regarded by Luther with great affection and was treated as a son, became one of the Professors of Theology in the University. His wife, a great lover of music, died at Wittenberg in 1535. This is the only Hymn of hers extant or known :

Ertödt' uns durch dein' Gute,  
 Erweck' uns durch dein' Gnad' ;  
 Den alten Menschen kranke,  
 Dass der neu' leben mag,  
 Wohl hie auf dieser Erden  
 Den Sinn und all' Begehden  
 Und G'danken<sup>1</sup> han zu dir. B.G. v. (i) 89.

Translations of the Hymn into English are noted in the *Dictionary of Hymnology*, p. 271.

*Form.* Extended (*Oboe, Strings, Continuo*).  
 Erk, No. 48.

<sup>1</sup> 1524 dancken.

CANTATA XXIII. DU WAHRER GOTT UND  
DAVIDS SOHN<sup>1</sup>. Quinquagesima ("Esto Mihi")  
Sunday (1724)<sup>2</sup>

*Melody:* "Christe, du Lamm Gottes"

Anon. 1557



In the concluding Choral Bach uses the melody and words of the Antiphon, "Christe, du Lamm Gottes." Words and melody appear together in the Pfalz-Neuburg *Kirchenordnung* (Nürnberg, 1557), and obviously have a pre-Reformation association. The movement originally was the concluding number of the "St John Passion."

Bach introduces the melody into the opening movement of Cantata 127. He has not used it elsewhere in the Cantatas, Oratorios, or Motetts. He made an arrangement of it, however (B G. xli. 187), in five vocal parts (2 S's.A.T.B.) with *Continuo* accompaniment, for the "Kyrie Eleison." Organ Works, N. xv. 61.

<sup>1</sup> An English version of the Cantata, "Thou very God, and David's Son," is published by Breitkopf & Haertel.

<sup>2</sup> First performed in 1724, the Cantata probably was composed at Cothen. See Spitta, II. 350.

The words of the Choral are a prose translation of the "Agnus Dei," and are found in Low German in the Brunswick *Kirchenordnung* of 1528, and in High German in the Saxon *Kirchenordnung* of 1540:

\* Christe, du Lamm Gottes,  
Der du trägst die Sünd' der Welt,  
Erbarm' dich unser!

Christe, du Lamm Gottes,  
Der du tragst die Sund' der Welt,  
Erbarm' dich unser!

Christe, du Lamm Gottes,  
Der du tragst die Sünd' der Welt,  
Gieb uns dein'n Frieden!

B.G. v. (i) 117.

Translations of the Antiphon are noted in the *Dictionary of Hymnology*, p. 31.

*Form.* Choral Fantasia (*Cornetto*, 3 *Trombones*, 2 *Ob.*, *Strings*, *Continuo*). Neither the *Choralgesange* nor Erk prints the melody.

Bach introduces the melody into the accompaniment of the Tenor *Recitativo*, "Ach, gehe nicht vorüber," where the Violins and Oboes have it (B.G. v. (i) 104). He employs it in the same manner (Oboes and Horns) in the accompaniment of the "Kyrie" of the Mass in F major (B.G. viii. 3).