

J.S. Bach  
Cantata No. 23  
Du wahrer Gott und Davids Sohn

**Duetto.**  
Adagio molto. (♩ = 80)

Pianoforte.

The first system of the piano accompaniment is written for a grand piano. It features a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The tempo is marked 'Adagio molto' with a metronome marking of 80 quarter notes per minute. The dynamics are marked 'Pianoforte' and 'mf'. The music consists of a series of eighth and sixteenth notes, with many triplets indicated by a '3' over the notes. The first measure starts with a '7' in the bass line, likely indicating a fingering.

The second system continues the piano accompaniment. It features a treble clef and a bass clef. The key signature has one flat. The music consists of a series of eighth and sixteenth notes, with many triplets indicated by a '3' over the notes. There are some rests in the bass line.

The third system continues the piano accompaniment. It features a treble clef and a bass clef. The key signature has one flat. The music consists of a series of eighth and sixteenth notes, with many triplets indicated by a '3' over the notes. There are some rests in the bass line.

The fourth system continues the piano accompaniment. It features a treble clef and a bass clef. The key signature has one flat. The music consists of a series of eighth and sixteenth notes, with many triplets indicated by a '3' over the notes. There are some rests in the bass line.

The fifth system continues the piano accompaniment. It features a treble clef and a bass clef. The key signature has one flat. The music consists of a series of eighth and sixteenth notes, with many triplets indicated by a '3' over the notes. There are some rests in the bass line.

Soprano.

Du wah - - rer Gott und  
Du wah - rer

The first system of the musical score features a Soprano and Alto vocal line and a piano accompaniment. The Soprano part begins with a rest followed by the lyrics "Du wah - - rer Gott und". The Alto part begins with a rest followed by the lyrics "Du wah - rer". The piano accompaniment consists of a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand, both featuring numerous triplets and slurs.

Da - - vid's - - Sohn,  
Gott und Da - - vid's - - Sohn,

The second system continues the vocal and piano parts. The Soprano part has the lyrics "Da - - vid's - - Sohn,". The Alto part has the lyrics "Gott und Da - - vid's - - Sohn,". The piano accompaniment continues with its intricate melodic and rhythmic patterns, including triplets and slurs.

du wah - rer'

The third system shows the final part of the vocal lines. The Soprano part has the lyrics "du wah - rer'". The Alto part has a rest. The piano accompaniment concludes with a final flourish of triplets and slurs.

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

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

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

leid und meine Leibes-pein um-ständ-lich

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

an-ge-sehn, um-ständ-lich an-ge-

an-ge-sehn, um-ständ-lich an-ge-

sehn, er-barm' dich mein, er-

sehn, er-barm'

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barm' dich — mein, er — — barm' — dich  
dich, er — barm' — dich

The first system of the score consists of four staves. The top two staves are vocal parts, with lyrics in German. The bottom two staves are the piano accompaniment, featuring a complex texture with many triplets and a 7-measure rest in the right hand.

mein!  
mein!

The second system continues the vocal and piano parts. The vocal lines have a 4-measure rest. The piano accompaniment is highly rhythmic, dominated by triplets in both hands, with a forte dynamic marking.

The third system shows the continuation of the piano accompaniment. It features intricate patterns of triplets and sixteenth-note runs in both the right and left hands.

The fourth system concludes the piano accompaniment with further complex rhythmic patterns, including triplets and sixteenth-note passages.

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First system of the piano introduction, featuring a treble and bass clef with a key signature of one flat. The music consists of flowing sixteenth-note patterns, with several triplet markings (3) and a fermata over the first measure.

Second system of the piano introduction, continuing the sixteenth-note patterns with triplet markings (3) and a fermata over the first measure.

Third system, showing the vocal line and piano accompaniment. The vocal line begins with the lyrics "Und lass durch" and includes a trill (tr). The piano accompaniment features triplet markings (3) and a piano dynamic marking (p).

Und lass durch

Und lass durch dei - ne - Wun - der -

Fourth system, continuing the vocal line and piano accompaniment. The vocal line includes the lyrics "dei - ne - Wun - der - hand, die so viel Bö - ses - ab - ge -" and "hand, die so viel Bö - ses ab - ge - wandt, mir". The piano accompaniment features triplet markings (3) and trills (tr).

dei - ne - Wun - der - hand, die so viel Bö - ses - ab - ge -

hand, die so viel Bö - ses ab - ge - wandt, mir

wandt, mir gleichfalls Hilf' und Trost ge - sche - hen, Hilf' und  
gleichfalls Hilf' und Trost ge - sche - hen,

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

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

Trost ge - sche - hen!  
Trost ge - sche - hen!

*f*

Du wah - - rer  
Du wah - - rer Gott und

*p*

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

L.H.



wig - keit, in der Ent - fer - nung

nung schon, mein Her - ze - leid und

leid und meine Lei - bes - pein um - ständ - lich an - ge -  
meine Leibes - pein um - ständ - lich an - ge -

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

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

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

barm' dich mein, er - barm' dich

barm' dich mein, er - barm' dich

dich, er - barm' dich mein!

mein, er - - barm' dich mein!

**Da! Segno.**

**Recitativo a tempo.**

Tenore.

Ach, gehe nicht vor - über, ach, gehe nicht vor - ü - ber, du, aller Menschen  
*Mel. marc. poco.* (Choral: „Christe, du Lamm Gottes“)

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

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

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

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

(Coro.)

(Vivace. ♩ = 132.)

Soprano.

Al - ler Augen war - ten, Herr, du all -

Alto.

Al - ler Augen war - ten, Herr, du all -

Tenore.

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

Basso.

Al - - - - - ler Au - gen

- 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 all - mächt'ger Gott, auf dich!

A

Al - - ler  
Al - - ler  
Al - - ler  
Al - - -

Augen war - ten, Herr, du all - mächt'ger Gott, Herr, du allmächt'  
Augen war - ten, Herr, du all - mächt'ger Gott, Herr, du all  
Au - gen war - ten, Herr, du all - mächt' - ger Gott, Herr, du all -  
- - - ler Au - - gen war - - - ten, Herr, du all -

B

- ger Gott, auf - dich!  
mächt'ger Gott, auf - dich!  
mächt'ger Gott, auf dich, und die mei - nen son - der -  
mächt'ger Gott, auf dich, und die mei - - nen son - der - lich,

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

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

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,

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!

This system contains the first vocal entry and the beginning of the keyboard accompaniment. The vocal parts are in a soprano, alto, and tenor/bass setting. The keyboard part is in the right and left hands, providing harmonic support.

Gieb den -

Gieb den -

This system continues the vocal and keyboard parts. The vocal parts have rests, and the keyboard part continues with a steady accompaniment. A dynamic marking 'p' is visible in the keyboard part.

sel-ben Kraft und Licht, lass sie nicht

Gieb den - selben Kraft und Licht, lass sie nicht

This system contains the second vocal entry and the continuation of the keyboard accompaniment. The vocal parts enter with the lyrics 'sel-ben Kraft und Licht, lass sie nicht'. The keyboard part continues with a steady accompaniment.

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

**E**

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

**E**

- - - - - ler Au - - - gen war - - - - ten, Herr,  
 Au - gen war - - - ten, Herr, du all - mächt' - ger Gott, du all -  
 Au - gen war - - - ten, Herr, du all - mächt' - ger Gott, du all -  
 Au - gen war - ten, Herr, Al - ler Au - - - gen war - - -



**F**

du all - mächt' - ger Gott, auf dich!  
 mächt' - - ger Gott, auf - dich!  
 mächt' - ger Gott, auf - dich! Künftig soll deinWink al-lein, künf-tig  
 - ten, Herr, du allmächt'ger Gott, auf dich! Künf-tig soll deinWink al-

**F**

soll deinWink al - lein der ge - lieb -  
 lein, künf-tig soll deinWink al - lein der ge - lieb - - te -

**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.

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

**H**  
Gott, all-mächt-ger Gott, auf dich!  
Gott, all-mächt-ger Gott, auf dich,  
Gott, all-mächt-ger Gott, auf dich, bis du sie einst durch den  
ten, Herr, du all-mächt-ger Gott, auf dich, bis du sie einst durch den Tod, bis du

Tod, bis du sie einst durch den Tod, bis du sie einst durch den  
sie einst durch den Tod, durch den Tod,

Tod wieder um gedenkst zu schlie - - -  
einstdurch den Tod wieder - - um gedenkst zu schlie - -

ssen, durch den Tod, den Tod, bis du - - -  
ssen, durch den Tod, den Tod, - -

sie einst durch den Tod bis du - -  
sie einst durch den Tod wie - der - -

I

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

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

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

The first system of the score shows the piano introduction. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one grand piano staff. The vocal staves contain whole rests, indicating that the vocalists are silent during this introduction. The piano part features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic accompaniment in the left hand. Trills are marked above several notes in the right hand.

The second system contains the vocal and piano parts for the first system. It features four vocal staves and one grand piano staff. The vocal parts are for Soprano, Alto, Tenor, and Bass. The lyrics are: "Al - - - ler Au - gen war - - ten, Herr, du all -". The piano part continues with the same texture as the introduction, providing harmonic support for the vocalists. A 'K' (Cantata) marking is present at the beginning of the system.

The third system contains the vocal and piano parts for the second system. It features four vocal staves and one grand piano staff. The lyrics are: "- mäch't'ger Gott, Herr, du allmächt' - - ger Gott, auf dich!". The piano part continues with the same texture as the introduction, providing harmonic support for the vocalists. A 'K' (Cantata) marking is present at the beginning of the system.

**Choral.**

Adagio. (♩ = 76.)

The first system of the piano accompaniment features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The music begins with a dynamic marking of *mf*. The right hand plays a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with occasional rests.

The second system continues the piano accompaniment, maintaining the intricate texture of the first system. The right hand's melodic lines are more prominent, featuring some grace notes and slurs, while the left hand continues its supporting role.

**Soprano.**

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 - - -

The third system of the piano accompaniment continues the musical texture. The vocal parts are now more clearly visible, with the Soprano, Alto, Tenor, and Bass lines. The piano accompaniment provides a rich harmonic background for the voices.

The fourth system shows the vocal parts continuing their lines. The Soprano, Alto, Tenor, and Bass parts are all present, with the Soprano and Alto parts having the word "tes," written below them. The piano accompaniment continues to support the vocalists.

The fifth system of the piano accompaniment concludes the section. The right hand features a more active melodic line, while the left hand provides a solid harmonic foundation. The overall mood is solemn and reverent, consistent with the Adagio tempo.

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,

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

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

First system of the piano introduction, featuring a treble and bass clef with a key signature of two flats. The music consists of a complex, rhythmic pattern in the right hand and a simpler accompaniment in the left hand.

Second system of the piano introduction, continuing the rhythmic pattern from the first system.

**A** Andante. (♩ = 66.)

Vocal entry for the first system, with lyrics: 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 Lamm

**A** Andante.

Piano accompaniment for the vocal entry, featuring a treble and bass clef with a key signature of two flats. The music is marked 'Andante' and includes various articulation marks like accents and slurs.

Vocal entry for the second system, with lyrics: du Lamm Got - tes, - Lamm Got - tes, Got - - - tes, der - du

Piano accompaniment for the second system of the vocal entry, continuing the accompaniment from the first system.



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

Welt,  
Welt,  
Welt,

er - - barm' dich un - - ser!  
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

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

*p*

**B**

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

**B**

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

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

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

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

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

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

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