

# J.S. Bach - Church Cantatas BWV 123 Form: Chorus/Fantasia (1629–1701) appeared in a 1670 publication called "121 neue himmelssüße Jesuslieder, darinnen der hochteure süße Kraftname Jesus über 700mal zu finden" ("121 new heavenly sweet songs of Jesus songs, in which the precious sweet, powerful name of Jesus can be found over 700 times")—an indication of the publication's devotional focus. Fritsch's activities and his association with Philipp Jakob Spener (1635–1705) identified him with German Pietism (see. Martin Petzoldt, "Bach Kommentar" 2:381–382. The hymn's connection to the Christmas season lies initially in its address to Jesus as "Sweetest Emmanuel," an allusion to Matthew 1:23 (itself a reference to Isaiah 7:14): Behold, a virgin shall conceive and bear a son, and his name shall be called Emmanuel (which means, God with us); also Matthew 12:17–18: This was to fulfill what was spoken by the prophet Isaiah: "Behold, my servant whom I have chosen, my beloved (Luther 1545: mein Liebster) with whom my soul is well pleased" (see Isaiah 42:1).

The underlying 6-stanza chorale by Ahasverus Fritsch (1629–1701) appeared in a 1670 publication called "121 neue himmelssüße Jesuslieder, darinnen der hochteure süße Kraftname Jesus über 700mal zu finden" ("121 new heavenly sweet songs of Jesus songs, in which the precious sweet, powerful name of Jesus can be found over 700 times")—an indication of the publication's devotional focus. Fritsch's activities and his association with Philipp Jakob Spener (1635–1705) identified him with German Pietism (see. Martin Petzoldt, "Bach Kommentar" 2:381–382. The hymn's connection to the Christmas season lies initially in its address to Jesus as "Sweetest Emmanuel," an allusion to Matthew 1:23 (itself a reference to Isaiah 7:14): Behold, a virgin shall conceive and bear a son, and his name shall be called Emmanuel (which means, God with us); also Matthew 12:17–18: This was to fulfill what was spoken by the prophet Isaiah: "Behold, my servant whom I have chosen, my beloved (Luther 1545: mein Liebster) with whom my soul is well pleased" (see Isaiah 42:1).

J.S. Bach

## Cantata No. 123

### Liebster Immanuel, Herzog der Frommen

While the chorale was praised, it also received criticism for its worldly style (see note). Bach appears to match the modern style of the text (see note).

(Coro)

(Tempo ordinario  $\text{♩} = 72$ )

(Chorale Verse 1) • Emmanuel: Heavenly prince has captured my heart (123/1).

123/1.

Ob d'am I & II

Fl I & II

Ritornello developed from chorale's first 2 measures.

B minor

A7

Instrumentation:  
Flauto traverso I, II  
Oboe d'amore I, II  
Vln I, II  
Vla  
SATB  
Continuo, Organo

Cantata's Theme:  
Love for Jesus in a hostile world.

In BWV 123/1, the first line of the chorale generates "much of the accompanying instrumental material...treated in chains of imitations and sequential repetitions" (David Humphreys in J. S. Bach. *Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), 268. See also Richard Jones, *The Creative Development of Johann Sebastian Bach*, vol. 2 (Oxford: Oxford University Press, 2013), p. 148.

F#7

B minor

N6

F#7

B minor

The 9/8 meter and use of woodwinds suggest a pastoral character of tenderness and intimacy related to the name "Emmanuel (God with us)." The rolling 8th notes (reminiscent of the opening chorus of Bach's Epiphany cantata for the previous year, BWV 65, in 12/8 meter) are also suggestive of the 3 wise men riding their camels from the East.

B minor

No continuo mm. 9–15. A(7) D major

Basso technique (removing continuo support) is often used by Bach to depict something heavenly, unearthly, incomprehensible, or without foundation.

E7

A major

C#7

F# minor

(D major) A7

B minor

A7

B minor

17

Pervasive parallel 3rds suggest sweetness, symbolic of the text.

A7      D major      F# major      B minor

21

**Soprano.** Chorale line 1a.

Stollen 1 of chorale's bar form.

Lieb - ster Im - ma - nu - el,      Lieb - ster Im - ma - nu - el,  
 Dear - est Im - ma - nu - el,      dear - est Im - ma - nu - el,

**Alto.**      *tr*

Lieb - ster Im - ma - nu - el,      lieb - ster Im - ma - nu - el,  
 Dear - est Im - ma - nu - el,      dear - est Im - ma - nu - el,

**Tenore.**      *tr*

Lieb - ster Im - ma - nu - el,      lieb - ster Im - ma - nu - el,  
 Dear - est Im - ma - nu - el,      dear - est Im - ma - nu - el,

**Basso.**

The 9/8 meter suggests a pastoral character related to the name "Emmanuel—God with us."

Lieb - ster Im - ma - nu - el,  
 Dear - est Im - ma - nu - el,

B minor      E7      A major      A(7)      D major

25

B minor.

Chorale line 1b.

The initial salutation alludes to several biblical passages:  
**Matthew 1:22–23:** All this took place to fulfil what the Lord had spoken by the prophet: "Behold, a virgin shall conceive and bear a son, and his name shall be called Emmanuel" (which means, God with us). (See Isaiah 7:14.)  
**Matthew 12:17–18:** This was to fulfil what was spoken by the prophet Isaiah: "Behold, my servant whom I have chosen, my beloved (Luther 1545: mein Liebster) with whom my soul is well pleased." (See Isaiah 42:1.)  
**Hebrews 2:10:** It was fitting that he, for whom and by whom all things exist, in bringing many sons to glory, should make the pioneer of their salvation (Luther 1545: Herzog ihrer Seligkeit) perfect through suffering.

Her - zog der From - - men,  
 Lord of the Faith - - ful,

Her - zog der From - - men,  
 Lord of the Faith - - ful,

Her - zog der From - - men,  
 Lord of the Faith - - ful,

Her - zog der From - - men,  
 Lord of the Faith - - ful,

Ritornello

D major      D major

29

*f* Ritornello: No continuo...

D major

D major

33

D major

D major

37

**B** Chorale line 2a.

Text changed from "Trost" (comfort/consolation) to "Heil" ("salvation), perhaps to parallel the "Heil und Licht" ("salvation and light") that ends the aria, no. 3.

du mei - ner See - len Heil,  
 deep in my heart to dwell,

du mei - - ner See - len Heil,  
 deep in my heart to dwell,

du mei - - ner See - len Heil,  
 deep in my heart to dwell,

du mei - ner See - len Heil,  
 deep in my heart to dwell,

**B**

*m*

Ritornello

D major

E7

(F#7)

B minor

(A7)

F#7

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Text painting: A sustained note for "bald" ("soon") suggests waiting (Helmuth Rilling: "poignant but determined pleading"). Meanwhile, altos and tenors repeat the prayer to come soon, creating a sense of urgency; the bass punctuates with the word "bald" ("soon").

41

Chorale line 2b.

komm, komm nur bald!  
 come, come Thou soon.

komm, komm nur bald, komm nur bald, komm nur  
 come, come Thou soon, come Thou soon, come Thou

komm, komm nur bald, komm nur bald, komm nur  
 come, come Thou soon, come Thou soon, come Thou

komm, komm nur bald, bald,  
 come, come Thou soon, soon,

B minor

F#7

B minor

44

bald, komm nur bald, komm nur bald!  
 soon, come Thou soon, come Thou soon.

bald, komm nur bald, komm nur bald!  
 soon, come Thou soon, come Thou soon.

bald, bald, komm nur bald!  
 soon, soon, come Thou soon.

= m. 1.  
 Ritornello

Music of Stollen 1 repeats (except final measures of vocal bass are more ornate, see mm. 88-91).

B minor

B minor

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Measures 47-49 of the piano accompaniment. Measure 47 is marked "= m. 2." and has a chord of A7 below it. Measure 48 is marked "= m. 3." and has a chord of F#7 below it. Measure 49 is marked "= m. 4." and has a chord of B minor below it.

Measures 50-52 of the piano accompaniment. Measure 50 is marked "= m. 5." and has a chord of N6 below it. Measure 51 is marked "= m. 6." and has a chord of F#7 below it. Measure 52 is marked "= m. 7." and has a chord of B minor below it.

Measures 53-56 of the piano accompaniment. Measure 53 is marked "= m. 8." and has a chord of B minor below it. Measure 54 is marked "= m. 9." and has a chord of A(7) below it. Measure 55 is marked "= m. 10." and has a chord of D major below it. Measure 56 is marked "= m. 11." and has a chord of E7 below it. A red bracket spans measures 54-60 with the text "No continuo mm. 54-60."

Measures 57-59 of the piano accompaniment. Measure 57 is marked "= m. 12." and has a chord of A major below it. Measure 58 is marked "= m. 13." and has a chord of C#7 below it. Measure 59 is marked "= m. 14." and has chords of F# minor, D major, A7, and B minor below it.

Measures 60-62 of the piano accompaniment. Measure 60 is marked "= m. 15." and has a chord of A7 below it. Measure 61 is marked "= m. 16." and has a chord of B minor below it. Measure 62 is marked "= m. 17." and has a chord of A7 below it.

Measures 63-65 of the piano accompaniment. Measure 63 is marked "= m. 18." and has a chord of F# major below it. Measure 64 is marked "= m. 19." and has a chord of B minor below it. Measure 65 is marked "= m. 20." and has a chord of B minor below it.

66

Chorale line 3a.

Stollen 2.

Du hast mir, höch - sterSchatz,  
Thou art my soul's de - light,

Du hast mir, höch - sterSchatz, du hast mir, höch - sterSchatz.  
Thou art my soul's de - light, Thou art my soul's de - light,

Du hast mir, höch - sterSchatz, du hast mir, höch - sterSchatz,  
Thou art my soul's de - light, Thou art my soul's de - light,

Du hast mir, höch - sterSchatz,  
Thou art my soul's de - light,

= m. 21.

= m. 22.

= m. 23.

= m. 24.

B minor

B minor

E7

A major

A(7)

D major

70

Chorale line 3b.

mein Herz ge - nom - - men,  
ev - er my com - - fort,

mein Herz ge - nom - - men,  
ev - er my com - - fort,

mein Herz ge - nom - - men,  
ev - er my com - - fort,

mein Herz ge - nom - - men,  
ev - er my com - - fort,

= m. 25.

= m. 26.

= m. 27.

= m. 28.

Ritornello

D major

D major

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74

*f* = m. 29. = m. 30. = m. 31. *tr* = m. 32.

No continuo...

D major

D major

78

= m. 33. = m. 34. = m. 35. = m. 36.

D major

D major

82 **D** Chorale line 4a.

so ganz vor Lie - be brennt  
 glow - ing with pure - est love,

so ganz vor Lie - be brennt  
 glow - ing with pure - est love,

so ganz vor Lie - be brennt  
 glow - ing with pure - est love,

so ganz vor Lie - be brennt  
 glow - ing with pure - est love,

**D** = m. 37. = m. 38. = m. 39.

*mf*

Ritornello

D major E7 (F#7) B minor (A7)

85

Chorale line 4b.

und nach dir wallt.  
yearn I for Thee.

und nach dir wallt, und nach dir  
yearn I for Thee, I yearn for

und nach dir wallt, und nach dir  
yearn I for Thee, I yearn for

und nach dir wallt,  
yearn I for Thee,

= m. 40. = m. 41. = m. 42.

F#7 B minor F#7 B minor

Text painting: As at the end of Stollen 1, the cantus firmus ends with a sustained note to suggest waiting. This time it occurs on the word "wallt" ("to well up [with longing]"). As in Stollen 1, the altos and tenors repeat the text but the bass is now different. It backtracks to include the previous line (giving the full context) and sings a wave-like figure suggested by the word "wallt"("to well up").

88

wallt, nach dir wallt, nach dir wallt, nach dir wallt.  
Thee, yearn for Thee, yearn for Thee, yearn for Thee.

wallt, nach dir wallt. nach dir wallt, nach dir wallt.  
yearn for Thee. yearn for Thee.

so ganz vor Lie-be brennt und nach dir wallt.  
= m. 43. I glow with pur-est love = m. 44. = m. 45. and yearn for Thee.

Ritornello

B minor B minor

The bass backtracks to include the previous line and sings a more ornate line than in Stollen 1, its wave-like lines suggesting the full context of lines 4a and 4b: to well up, wave-like, with longing.



92

A7 D major F#7 B minor

Helmuth Rilling suggests that Bach wrote the voices in relatively low range to reflect the text's reference to "earth." See The Oregon Bach Festival Master Class Lectures, vol. 1 (Dayton, Ohio: Roger Dean Publishing, 2000), p. 91.

96 **E** Chorale line 5.

Abgesang of chorale's bar form.

Nichts kann auf Er - den  
Earth's fu - tile trea - sure

Nichts kann auf Er - den,  
Earth's fu - tile trea - sure,

Nichts kann auf Er - den  
Earth's fu - tile trea - sure

Nichts kann auf Er - den  
Earth's fu - tile trea - sure

Text painting: Altos and tenors foreshadow the chorale phrase. A 3-fold declaration rhetorically underscores "Nichts kann auf Erden" ("nothing on earth can"). This is matched by a 3-fold concertante exchange among instrument groups.

**E** FI I & II

Concertante exchange...

Ob d'am I & II

Strings

B minor B7

Ritornello (intensification of orchestral texture).

100

E minor E minor

103

Chorale line 6. NBA: liebers

mir Lieb-res wer-den,  
gives me no plea-sure,

mir Lieb-res wer-den, auf  
gives me no plea-sure, earth's

mir Lieb-res wer-den, auf  
gives me no plea-sure, earth's

mir Lieb-res wer-den, nichts kann auf  
gives me no plea-sure, earth's fu-tiler

E minor A# dim.7 B minor

106

Er-den mir Lieb-res wer-den,  
treas-ure gives me no plea-sure,

Er-den mir Lieb-res wer-den,  
treas-ure gives me no plea-sure,

Er-den mir Lieb-res wer-den,  
treas-ure gives me no plea-sure,

F#7

B minor

109 **Ritornello**

B minor B7 E minor

112 **Basso.**

Chorale line 7. The bass begins alone on the melody of the chorale's opening, then stresses the name of Jesus with a long melisma.

(Lieb - ster Im - ma - nu - el)

als wenn ich mei - nen  
Thou art my heart's de -

B minor E7 A major E minor A7

115

als wenn ich mei - nen Je - sum stets be -  
Thou art my heart's de - light, Oh Sa - - viour

als wenn ich mei - nen Je - sum stets be -  
Thou art my heart's de - light, Oh Sa - - viour

als wenn ich mei - nen Je - sum stets, stets be -  
Thou art my heart's de - light, Oh Thou Sa - - viour

Je - sum stets be -  
light, Oh Sa - viour

By beginning early, the bass can end with a long melisma on the name of Jesus.

D major F#7 B minor

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118

Text painting: A sustained note for "[stets] behalt" ("[ever may] keep") suggests persistence. Meanwhile, altos and tenors repeat the words to the opening phrase of the chorale ("Liebster Immanuel"). For Alfred Dürr's comments, see note.



halt.  
mine.  
(Lieb - ster Im - ma - nu - el)

halt, als wenn ich mei - nen Je -  
mine, Thou art my heart's de - light,  
(Lieb - ster Im -

halt, als wenn ich  
mine, Thou art my

halt, als wenn ich mei - nen  
mine, Thou art my heart's de -

B minor B7 E minor

121

- - - sum, Je - - - sum stets be - halt.  
Oh Sa - - viour, Sa - viour mine.  
ma - nu - el)

mei - nen Je - sum stets be - halt.  
heart's de - light, Oh Sa - viour mine.

Je - - - sum stets be - - halt.  
light, Oh Sa - viour mine.

Ritornello

B minor B minor Dal Segno.

The reference to manna recalls the manna given to the Israelites during the exodus and Jesus' self-identification as the "bread of life. See note for relevant scriptures.



Secco  
123/2. **Recitativo.** (Based on Chorale Verse 2) •Heaven's manna delights me now on earth already (123/2) .

Chromatic saturation in the vocal part in 8 mm.

1. **Alto.** C# D B G# A E#

Die Himmels-sü-ssig-keit, der Aus-er-wählten Lust, er -  
(He-who-is) heaven's-sweetness, the chosen-ones' delight,  
 The sweet con-tent of Heav'n where dwell the Cho-sen Blest, al -

F# minor C# major

3 B#

füllt auf Er-dens schon mein Herz und Brust, wenn ich den Je - sus - Na - men  
read - y on earth fills my heart and soothes my breast, if I the name-of-Jesus  
 the thought of Je - sus' dear de -

The reference to Jesus' name is reminiscent of the Gospel reading for New Year's Day (Luke 2:21: the circumcision and naming of Jesus).

C#7 F# minor

5 D# F# E

nenne und sein verborg'nes Manna kenne. Gleich wie der Thau ein dürres Land erquickt, so ist mein  
speak and his hidden manna know: just-as the dew a parched I and revives, so is my  
 vo-tion is to my soul a heal-ing po-tion. As thirs-ty soil be-dewed becomes a-live, so does my

G#7 C# minor E major E7 F#7

8 G Tritone A#

Herz auch bei Gefahr und Schmerz in Freudigkeit durch Je - su Kraft ent - zückt.  
heart even in peril and pain to joyfulness through Jesus' power transported.  
 heart no long-er ache or smart, but joy - ous - ly, through Je - sus' strength, re - vive. -

A# dim.7 F#7 B(7) E major A major E major A major

Alfred Dürr writes, "More striking is the first aria, no. 3, whose text, which deals with the 'hard journey of the cross', gives rise to a powerfully chromatic ritornello—interfused with augmented intervals—which constantly modulates within its brief extent of four bars and, with its motivic material, determines the character of the principal vocal section. The ritornello at the end of this section, perhaps motivated by the words 'Schreckt mich nicht' ('Do not frighten me'), has surprisingly calmer

ovement in the upper parts and a statement of the same theme in the middle section. In the middle section, opposing forces are aroused: it contains internal contrasts, starting 'allegro' with new motives and rapid vocal passages at the words 'When storms rage', and then suddenly changing at the words 'Jesus sends me from above Salvation and Light' to an emphatically tranquil 'adagio' tempo. The appearance of the 'Light' --present in our thoughts at the Feast of the Epiphany --is thus made prominent more by musical than by textual means." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford 2005), 178.

Da capo **Aria.** (Based on Chorale Verse 3) • Storms of life do not frighten me, Jesus sends aid (123/3).

123/3. **Lento.** 1. (♩ = 56.) Tritone

F# minor Treading bass... A# dim.7 B major B minor

C#7 F# major D# dim.7 B7 E minor A7 D major F# minor

Text painting: Kreuz (cross, also the German word for a musical sharp). The dual meaning in German of the word "kreuz" allowed Bach to associate the use of musical sharps with Christ's cross and crossbearing.

The "hard road of the cross" is given a hard (difficult) melody.

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

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.

F# major D# dim.7 B7 E minor A7 D major B minor C#7

The vocal line begins exactly like the ritornello but then becomes simpler.

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

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Word painting: Ascending "shudders" for "schreckt" ("frightens"), see also m.18.

11

Spei-se schreckt mich nicht, **schreckt** mich nicht, mich nicht,  
 la-tion, 'fright me not, 'fright me not at all,

E# dim.7 C#7 F# minor A major E7 A major D# dim.7

13

auch die har-te Kreuz-es-rei-se  
 trou-ble, and tri-bu-la-tion,

E minor A# dim.7 F#7 B minor E# dim.7 C#7

15

und der-Thrä-nen bitt'-re Spei-se schreckt mich  
 care and-grief and de-so-la-tion, fright me

F# minor B# dim.7 B7 G#7 C# major A# dim.7 F#7

16 II

Three-fold descending sequence...

nicht, mich nicht, schreckt mich nicht, mich nicht, schreckt mich  
 not at all, 'fright me not at all, 'fright me

B major B minor C#7 F# major D# dim.7 B7

Text painting: Despite a three-fold descending sequence that suggests fear is abating, the vocal line ends with one more shudder and a climactic high note.

18

nicht, mich nicht, schreckt mich nicht, schreckt mich nicht, mich nicht, mich nicht!  
not at all, fright me not, fright me not at all!

*mf* Ritornello

E minor A7 D major F# minor F# minor G#7

The ritornello presents the head motive in the continuo with a threefold quasi-sequence of 16th notes.

20

C# minor C# major F#7 B minor B major E7 C#(7) F# minor

23

B Section. **Allegro.** (♩ = 100.)

Word painting: Fast tempo and long, torrid coloratura for "[Ungewitter] toben" ("[tempests] rage").

Wenn die Un-ge-witter to -  
High a - bove the thunder's blus -

Here unity of affect often gives way to Bach's interest in a differentiated portrayal of individual text phrases: the B section sets the first line in highly differentiated fashion to depict the storms mentioned in the text.

Repeated notes are reminiscent of chorale opening.

F# minor A major A major

Martin Petzoldt notes that the complete Epiphany account includes Mary and Joseph's flight to Egypt, which may be seen as an example of a "Kreuzesreise" ("journey of the "cross")—though the Gospel reading is more circumscribed and does not include their flight. See *Bach Kommentar* 2:384.

24

F# minor F# minor A major D major



26

D major F# minor B# dim.7

27

**Adagio.** (♩ = 76.) Text painting: The contour of the line illustrates the action.

ben, sendet Je - sus mir von o - ben, mir von o - ben Heil und  
 ter, glow - ing bright with ho - ly - lus - ter, ho - ly lus - ter, shines Thy

Lento.

G#7 C# minor C# minor

29

**(Tempo I.)**

light. Licht, Heil und Thy  
 light, shines and Thy

Salvation

The reference to "salvation and light" is reminiscent of the day's Epiphany readings (Epistle: Isaiah 6:1-6; Gospel: Matthew 2:1-12; see above), as well as Psalm 27:1: "The Lord is my light (Luther 1545: Licht) and my salvation (Luther 1545: Heil); whom shall I fear?" This phrase may have occasioned the text change at the end of no. 1 (see above).

Opening motive returns in continuo but without tritone.

C# minor (for significance, see note). C# major C# minor F#7

31

light. Licht, Heil und Licht, sendet Je - sus mir von o - ben Heil und Licht.  
 light, shines Thy. light, glowing bright with ho - ly - lus - ter - shines Thy light.

B major G#7 C# minor C# minor

**Da Capo.**

Martin Petzoldt notes that the text alludes to four of the five traditionally named "enemies of Christ/faith". These are more explicitly named in the chorale stanza on which this recitative is based: Satan, sin, hell, death. The fifth enemy (world) is mentioned in the following aria. See *Bach Kommentar* 2:385.

**Recitativo.**

(Based on Chorale Verse 4) • Victory over hell and death is assured in Jesus (123/4).

123/4. 1. Bass.

Chromatic saturation in the vocal part in 9 mm.

Text painting: The contours of the vocal line express individual words and sentiments.

Kein Höl-len-feind kann mich ver-schlingen, das schreiende Ge-wis-sen  
 No fiend of Hell can now con-found me, my soul and conscience are at  
 No foe-from-hell can me devour, (my) crying conscience

E major E7 A7 D# dim.7

Silence follows.

schweigt. Was soll-te mich der Feinde Zahl um-ringen? Der Tod hat  
 peace. What care I though a host of foes sur-round me? For death no  
 has-become-still. How should me the foe's number surround? - Death has

E major A major F#7 B major B7

selb-sten kei-ne Macht, mir a-ber ist der Sieg schon zu-ge-  
 long-er fright-ens me, power, for-me, however, is the victory already (assured),

G# major C# minor C#7

dacht, weil sich mein Hel-fer mir, mein Je-sus, zeigt.  
 ry: with Je-sus at my side, to-me, my Jesus, shows.

F# major B minor (A7) D major D major

For its reference to enduring the world, the aria adopts galant (secular) musical characteristics: a major key, melody-dominated texture, periodic phrases, flute obbligato, and staccato walking bass.

Da capo  
**Aria.**  
 123/5. (~~Tempo ordinario~~ ♩ = 72.) (Based on Chorale Verse 5) • World rejects me, I reject it in favor of Christ (123/5).

1. Flute solo

Ritornello derived from vocal line.

*mf*

staccato

D major D7 G major A7 B minor A7 D major D major

Alfred Dürr writes, "From a formal point of view, the second aria, no. 5, follows more conventional lines. The phrase 'In betrübter Einsamkeit' ('In distressed solitude'), however, provides the opportunity for some charming harmonic twists." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 178. In fact, the descriptor "betrübter Einsamkeit" appears to characterize the musical setting as a whole (contemplative tempo, walking bass played staccato, soft timbre of the solitary flute, flattened 7th scale degree on "Verachtung" ("disdain" or "contempt"), and cessation of instrumental accompaniment (leaving the singer "in solitude").

3 II

E7 F# minor E7 A major A major A7

6

D major D7 G major A7 F# minor E minor A7

Martin Petzoldt notes that the text names the fifth "enemy of Christ/faith," i.e., the world. The other four enemies (Satan, sin, hell, and death) were indirectly named in the previous movement. Perhaps listeners would have identified Herod (the persecutor of Jesus in the Epiphany narrative) with the "world." See *Bach Kommentar* 2:385.

8 II

**Basso.**

Flattened chromatic inflection for "Verachtung" (disdain/contempt).

Lass, o Welt, mich aus Ver - ach - tung, lass, o  
 Lit - tle - does the world's dam - na - tion, lit - tle -

*p*

Continuo alone...

D major D major D# dim.7 E minor E minor

J.S. Bach - Church Cantatas BWV 123

11

Welt, mich aus Ver-ach - tung in be - trübter Einsamkeit!  
 does the world's dam-na - tion leave me lone-ly, sad or sore!

Text painting: The singer is left alone ("in Einsamkeit").  
 Ritornello = mm. 5-9, offset by a half measure.

(E7) A major A7 D major D7

14

Lass, o -  
 Lit - tle -

G major (A7) F# minor D major A7 D major D major

17

Welt, mich aus Ver - ach - tung, lass, o - Welt, mich aus Ver -  
 does the world's dam - tion, lit - tle - does the world's dam -

Continuo alone...

D7 G major A7 D major

19

ach - tung in be - trübter Ein - sam - keit,  
 na - tion leave me lone-ly, sad or sore,

Word painting: Sustained notes for "Einsamkeit" ("solitude").

D major D# dim.7 E major E7 A major

J.S. Bach - Church Cantatas BWV 123

21<sup>II</sup>

in be - trüb - ter Ein - sam - keit, in be -  
leave me lone - ly, sad or sore, leave me

A7 D major E7 A major

24

trüb - ter, be - trüb - ter Ein - sam - keit!  
lone - ly, me lone - ly, sad or - sore!

D# dim.7 D# dim.7 E7 A major A major

Ritornello  
mf

26<sup>II</sup>

A7 D major E7 F# minor E(7) A major

29

Lass, o - Welt, mich aus Ver - ach - tung, lass, o - Welt, mich aus Ver -  
Lit - tle - does the world's dam - na - tion, lit - tle does the world's dam -

A major A7 D major D7 G major A7 D major

31<sup>II</sup>

Word painting: Sustained note for "Einsamkeit" ("solitude").

ach - tung in be - trübter Ein - samkeit,  
na - tion leave me lone - ly, sad or sore,

Chromatic inflection for "betäubt" ("sad").

A7 D minor E7 A major D major D major

34

in be - trüb - ter Ein - samkeit, in be - trüb -  
ly, sad or sore, leave me lone - ly, sad or sore,  
leave me lone - ly, sad or sore, leave me lone - ly, sad or sore,

D7 E minor A7 A7 D major A7 G# dim.7

37

Adagio.

(Tempo I.)

Sighs - ter Ein - samkeit!  
ly, sad or sore!

Text painting: The singer is left alone ("in Einsamkeit"), and the tempo slows with sighs in the vocal part.

Ritornello = m. 1.

G# dim.7 A7 D major

40

= m. 2. = m. 3. = m. 4.

D7 G major A7 B minor A7 D major D major E7 F# minor E7 E7 A major

42 II

A major A7 D major D7

= m. 5. = m. 6.

45

B Section.

G major A7 F# minor A7 D major B minor

= m. 7. = m. 8.

Je - - sus,  
Je - - sus -

Continuo alone...

The reference to "Jesus coming in the flesh," (i.e., the incarnation) "reminds us of the Christmas season which is now drawing to a close." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), 177. The reference to God accepting one's offering is reminiscent of the gifts brought by the wise men (see the day's Gospel reading, Matthew 2:11, "Opening their treasures, they offered him gifts, gold and frankincense and myrrh." See also Romans 12:1: "I appeal to you therefore, brethren, by the mercies of God, to present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship.")

48

der ins Fleisch ge - kom - men und mein Op - fer an - ge -  
came for - my sal - va - tion, He ac - cepts my - ad - o -

E# dim.7 F# minor

50

nom - - men, blei - - bet bei mir al - le - zeit.  
ra - - tion, - bides with me for - ev - er - more.

F# minor F# minor F# minor

Ritornello

52

E7 F# minor C#7 F# minor

54

Je - - sus, der ins Fleisch ge - kom - - men und mein Op - fer an - ge -  
 Je - - sus came for my sal - va - - tion, He ac - cepts my ad - o -

Continuo alone...

F# minor B7 E minor A7

56 II

nom - - men, blei - - bet bei mir al - le - zeit, blei  
 ra - - tion, bides with me for - ev - er - more, bides

Word painting: Sustained notes and long melisma for "bleibet" ("abides").

F#7 F#7

59

- - - - - bet bei mir al - - - - - le., al - le -  
 with me for - ev - - - - - er, - ev - er -

Word painting: Long melismas for "alle" ("all [time]").

B7 E major F#7 B minor A7 D minor F#7



62

zeit, al - le - le., al - le - zeit.  
 more, ev - er - er - more.

B minor B minor Da Capo.

This is the last stanza of 6 in the 1670 chorale by Ahasverus Fritsch (1629–1701).

123/6. **Choral.** (Mel: „Liebster Immanuel:“) (Verse 6) • Rejecting world and yielding life to Christ (123/6).

+Fl I, II (8va up)  
 Ob damore I, II  
 Vln I

**Soprano. 1.**

Drum fahrt nur im - mer - hin, ihr Ei - tel - kei - ten!  
 ich will mich von der Welt zu dir be - rei - ten;  
 Far from me put I off all emp - ty plea - sure,  
 glad - ly I leave the world Thou art my trea - sure;

**Alto.**

Drum fahrt nur im - mer - hin, ihr Ei - tel - kei - ten!  
 ich will mich von der Welt zu dir be - rei - ten;  
 Far from me put I off all emp - ty plea - sure,  
 glad - ly I leave the world Thou art my trea - sure;

**Tenore.**

Drum fahrt nur im - mer - hin, ihr Ei - tel - kei - ten!  
 ich will mich von der Welt zu dir be - rei - ten;  
 Far from me put I off all emp - ty plea - sure,  
 glad - ly I leave the world Thou art my trea - sure;

**Basso.**

Drum fahrt nur im - mer - hin, ihr Ei - tel - kei - ten!  
 ich will mich von der Welt zu dir be - rei - ten;  
 Far from me put I off all emp - ty plea - sure,  
 glad - ly I leave the world Thou art my trea - sure;

B minor C#(7) F# minor N6 A7 D major D major

Alfred Dürr writes, "The plain four-part closing chorale ends with an idiosyncrasy: unlike in the first movement, Bach repeats not only the Stollen but also the Abgesang, sung *p*, no doubt with the last line in mind, 'Till one day I am laid in the grave'. Such piano endings are not quite so rare in Bach's works as today's

Hymnals of the day have "Mund und Herzen." The word reversal is significant, alluding to Romans 10:10: "For man believes with his heart and so is justified, and he confesses with his lips and so is saved."

*La seconda volta piano.*  
Bach: "2 da volta p"



5.

Du, Je - su, du bist mein und ich bin dein; Mein ganzes Le - ben  
 du sollt in mei - nem Herz und Mun - de sein!  
 Thou, Je - sus, Thou art mine, Thine on - ly I; Thou art my be - ing  
 my ev' - ry want and need Thou dost sup - ply!

Du, Je - su, du bist mein und ich bin dein; Mein ganzes Le - ben  
 du sollt in mei - nem Herz und Mun - de sein!  
 Thou, Je - sus, Thou art mine, Thine on - ly I; Thou art my be - ing  
 my ev' - ry want and need Thou dost sup - ply!

Du, Je - su, du bist mein und ich bin dein; Mein ganzes Le - ben  
 du sollt in mei - nem Herz und Mun - de sein!  
 Thou, Je - sus, Thou art mine, Thine on - ly I; Thou art my be - ing  
 my ev' - ry want and need Thou dost sup - ply!

Du, Je - su, du bist mein und ich bin dein; Mein ganzes Le - ben  
 du sollt in mei - nem Herz und Mun - de sein!  
 Thou, Je - sus, Thou art mine, Thine on - ly I; Thou art my be - ing  
 my ev' - ry want and need Thou dost sup - ply!

D major B minor F# major B minor D major

11

sei dir er - ge - ben, bis man mich ein - stens legt ins Grab hin - ein - lie.  
 my life de - cree - ing, 'til in the grave at last one day I lie.

sei dir er - ge - ben, bis man mich ein - stens legt ins Grab hin - ein - lie.  
 my life de - cree - ing, 'til in the grave at last one day I lie.

sei dir er - ge - ben, bis man mich ein - stens legt ins Grab hin - ein - lie.  
 my life de - cree - ing, 'til in the grave at last one day I lie.

sei dir er - ge - ben, bis man mich ein - stens legt ins Grab hin - ein - lie.  
 my life de - cree - ing, 'til in the grave at last one day I lie.

B minor F# major B minor B major