

J.S. Bach
Cantata No. 123

Liebster Immanuel, Herzog der Frommen

(Coro)

(Tempo ordinario ♩ = 72)

The first system of the musical score for the Coro movement. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/8. The music begins with a treble clef staff containing a series of eighth and sixteenth notes, some beamed together. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A repeat sign is visible at the end of the system.

The second system of the musical score. It continues the two-staff format. The treble clef staff features more complex rhythmic patterns, including some sixteenth-note runs. The bass clef staff continues with a steady accompaniment. A trill (tr) is marked above a note in the treble staff.

The third system of the musical score. The treble clef staff shows a continuation of the melodic line with some rests. The bass clef staff has a more active accompaniment with eighth-note patterns. A trill (tr) is marked above a note in the treble staff.

The fourth system of the musical score. The treble clef staff features a series of chords and moving lines. The bass clef staff has a rhythmic accompaniment with eighth notes. A trill (tr) is marked above a note in the treble staff.

The fifth system of the musical score. The treble clef staff continues with a melodic line. The bass clef staff has a rhythmic accompaniment with eighth notes. A trill (tr) is marked above a note in the treble staff.

17

21

A

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

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

25

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,

29

Musical score for measures 29-32, piano accompaniment. The score is in G major and 3/4 time. It features a treble and bass clef. The right hand plays a complex, flowing melody with many sixteenth and thirty-second notes, while the left hand provides a steady bass line with some harmonic support.

33

Musical score for measures 33-36, piano accompaniment. The score continues the piano accompaniment from the previous system, maintaining the same key signature and time signature. The right hand's melody continues with intricate patterns, and the left hand provides a consistent harmonic foundation.

37

B

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

Musical score for measures 37-40, vocal and piano accompaniment. The score is in G major and 3/4 time. It features a treble and bass clef. The vocal part consists of four staves, each with a line of lyrics. The piano accompaniment is in the bottom two staves, starting with a mezzo-forte (*mf*) dynamic. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes, while the vocal part provides a steady melody with lyrics.

41

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,

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.

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47

Musical score for measures 47-49. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense, rhythmic pattern. There are several slurs and ties across measures.

50

Musical score for measures 50-52. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music continues with intricate rhythmic patterns, including a trill (tr) in the bass line in measure 51. Slurs and ties are used to connect notes across measures.

53

Musical score for measures 53-56. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a trill (tr) in the treble line in measure 54. The texture is dense with many beamed notes and slurs.

57

Musical score for measures 57-60. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a trill (tr) in the treble line in measure 57. The texture is dense with many beamed notes and slurs.

60

Musical score for measures 60-62. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a trill (tr) in the bass line in measure 61. The texture is dense with many beamed notes and slurs.

63

Musical score for measures 63-65. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a trill (tr) in the bass line in measure 64. The texture is dense with many beamed notes and slurs.

66

Du hast mir, höchster Schatz,
Thou art my soul's de-light,

Du hast mir, höchster Schatz, du hast mir, höchster Schatz,
Thou art my soul's de-light, Thou art my soul's de-light,

Du hast mir, höchster Schatz, du hast mir, höchster Schatz,
Thou art my soul's de-light, Thou art my soul's de-light,

Du hast mir, höchster Schatz,
Thou art my soul's de-light,

70

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,

74

78

82

D

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

85

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

88

wallt, *Thee,* nach dir wallt, *yearn for Thee,* nach dir wallt, *yearn for Thee,* nach dir wallt. *yearn for Thee.*
 wallt, *Thee,* nach dir wallt. *yearn for Thee,* nach dir wallt, *yearn for Thee,* nach dir wallt. *yearn for Thee.*
 so ganz vor Lie-be brennt *I glow with pur-est love* und nach dir wallt. *and yearn for Thee.*

92



96 **E**

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

E

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



100



103

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 - tile

106

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

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

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

109

112 **Basso.** **F** *tr*

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

115 *tr*

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

118

halt.
mine.

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

halt, als wenn ich
mine, Thou art my

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

121

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

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.

Dal Segno. ✱

Recitativo.

Alto.

Die Himmels-sü-ssig - keit, der Aus-er-wählten Lust, er -
The sweet con-tent of Heav'n where dwell the Cho-sen Blest, al -

3

füllt auf Er-denschon mein Herz und Brust, wenn ich den Je - sus - Na - men
read - y fills my heart and soothes my breast, the thought of Je - sus' dear de -

5

nenne und sein verborg'nes Manna kenne. Gleich wie der Thau ein dürres Land erquickt, so ist mein
vo-tion is to my soul a heal-ing po-tion. As thirs-ty soil be-dewed becomes a-live, so does my

8

Herz auch bei Gefahr und Schmerz in Freudigkeit durch Je-su Kraft ent - zückt.
heart no long-er ache or smart, but joy - ous - ly, through Je-sus' strength, re - vive. -

Aria.
Lento. (♩ = 56.)

Musical notation for the first system of the Aria, measures 1-2. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is Lento, with a quarter note equal to 56 beats. The music features a flowing melodic line in the treble and a more rhythmic accompaniment in the bass.

Musical notation for the second system of the Aria, measures 3-4. The system consists of a treble clef staff and a bass clef staff. The music continues with the same melodic and harmonic material as the first system, showing a continuation of the flowing treble line and the rhythmic bass accompaniment.

5 **Tenore.**

Auch die har - te Kreuzes - rei - se,
Trou - ble, - toil - and tri - bu - la - tion,

Musical notation for the third system, including the Tenor vocal line and piano accompaniment. The system consists of a treble clef staff for the Tenor voice and a grand staff (treble and bass clefs) for the piano accompaniment. The piano part begins with a *p* (piano) dynamic marking. The vocal line enters with the lyrics. The piano accompaniment provides a harmonic support with chords and moving lines.

Musical notation for the fourth system, piano accompaniment. The system consists of a grand staff (treble and bass clefs). The piano part continues with the same accompaniment as the previous system, providing harmonic support for the vocal line.

Musical notation for the fifth system, including the Tenor vocal line and piano accompaniment. The system consists of a treble clef staff for the Tenor voice and a grand staff for the piano accompaniment. The piano part begins with a *p* (piano) dynamic marking. The vocal line enters with the lyrics. The piano accompaniment provides a harmonic support with chords and moving lines.

11

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

13

auch die har - te Kreu - zes - rei - se
 trou - ble, - toil - and tri - bu - la - tion,

15

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

16^{II}

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

18

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

mf

This system contains measures 18, 19, and 20. It features a vocal line with German and English lyrics, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes a dynamic marking of *mf* in measure 19.

20

This system contains measures 20, 21, and 22. It features a vocal line with a whole rest in measure 20, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

23

Allegro. (♩ = 100.)

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

This system contains measures 23 and 24. It features a vocal line with German and English lyrics, and a piano accompaniment. The tempo is marked **Allegro.** with a metronome marking of (♩ = 100.). The key signature is one sharp (F#) and the time signature is 4/4.

24^{II}

This system contains measures 24, 25, and 26. It features a vocal line with a whole rest in measure 24, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

26

27

Adagio. (♩ = 76.)

ben, sen-det 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.

29

(Tempo I.)

Licht, Heil und
 light, shines and Thy

31

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.

Da Capo.

Recitativo.

Basso.

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

3

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

6

selb-sten kei-ne Macht, mir a-ber ist der Sieg schon zu-ge-
 long-er fright-ens me, al-read-y have I won the vic-to-

8

dacht, weil sich mein Hel-fer mir, mein Je-sus, zeigt.
 ry; with Je-sus at my side, my trou-bles cease.

Aria.

(Tempo ordinario ♩ = 72.)

The first system of the musical score, measures 1-3. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is marked *mf*. The treble staff contains a melodic line with trills (tr) in measures 2 and 3. The bass staff provides a rhythmic accompaniment.

The second system of the musical score, measures 4-6. It continues the melodic and accompanimental lines from the first system. Measure 4 begins with a *3 II* marking. Trills (tr) are present in measures 5 and 6.

The third system of the musical score, measures 7-9. The melodic line in the treble staff continues with a series of sixteenth-note patterns. The bass staff continues with a steady accompaniment.

The Basso part, measures 10-12. The bass clef staff contains the vocal line with lyrics: "Lass, o Welt, mich aus Ver - ach - tung, lass, o -
Lit - tle - does the world's dam - na - tion, lit - tle -". The treble and bass staves provide accompaniment. The music is marked *p*. Trills (tr) are present in measures 11 and 12.

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!

This system contains measures 11, 12, and 13. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

14

Lass, o -
Lit - tle -

This system contains measures 14, 15, and 16. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

17

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

This system contains measures 17 and 18. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

19

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

This system contains measures 19 and 20. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

21^{II}

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

24

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

26^{II}

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 -

31^{II}

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

This system contains measures 31, 32, and 33. It features a vocal line in the alto clef and a piano accompaniment in G major. The piano part has a rhythmic pattern of eighth and sixteenth notes.

34

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

This system contains measures 34, 35, and 36. It continues the vocal and piano parts from the previous system. A trill (tr) is marked above the piano part in measure 35.

37

Adagio.

(Tempo I.)

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

mf

This system contains measures 37, 38, and 39. The tempo marking "Adagio." and "(Tempo I.)" is present. The piano part begins with a mezzo-forte (*mf*) dynamic in measure 39.

40

This system contains measures 40, 41, and 42. It features a piano accompaniment with trills (tr) and a rhythmic pattern of eighth and sixteenth notes.

42 II

45

48

50

52

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 -

56 II

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

59

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

62

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

Da Capo.

Choral. (Mel: „Liebster Immanuel:“)

Soprano.

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;

La seconda volta piano.

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! }

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.