

J.S. Bach
Cantata No. 123

Liebster Immanuel, Herzog der Frommen

(Coro)

(Tempo ordinario ♩ = 72)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a treble clef and a key signature of one sharp. The first measure contains a treble clef, a key signature of one sharp, and a common time signature. The music is written in a style characteristic of the Baroque era, with a focus on harmonic structure and melodic lines. The first system ends with a double bar line and a repeat sign.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music continues from the first system. The second system ends with a double bar line and a repeat sign.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music continues from the second system. The third system ends with a double bar line and a repeat sign.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music continues from the third system. The fourth system ends with a double bar line and a repeat sign.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music continues from the fourth system. The fifth system ends with a double bar line and a repeat sign.

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,

A

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

33

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

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.

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#). Measure 47 features a melodic line in the treble with eighth and sixteenth notes, and a bass line with quarter notes. Measure 48 continues the melodic development with some trills. Measure 49 shows a continuation of the melodic line with a trill in the treble.

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#). Measure 50 features a melodic line in the treble with eighth and sixteenth notes, and a bass line with quarter notes. Measure 51 continues the melodic development with some trills. Measure 52 shows a continuation of the melodic line with a trill in the treble.

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#). Measure 53 features a melodic line in the treble with eighth and sixteenth notes, and a bass line with quarter notes. Measure 54 continues the melodic development with some trills. Measure 55 shows a continuation of the melodic line with a trill in the treble. Measure 56 features a melodic line in the treble with eighth and sixteenth notes, and a bass line with quarter notes.

57

Musical score for measures 57-59. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 57 features a melodic line in the treble with eighth and sixteenth notes, and a bass line with quarter notes. Measure 58 continues the melodic development with some trills. Measure 59 shows a continuation of the melodic line with a trill in the treble.

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#). Measure 60 features a melodic line in the treble with eighth and sixteenth notes, and a bass line with quarter notes. Measure 61 continues the melodic development with some trills. Measure 62 shows a continuation of the melodic line with a trill in the treble.

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#). Measure 63 features a melodic line in the treble with eighth and sixteenth notes, and a bass line with quarter notes. Measure 64 continues the melodic development with some trills. Measure 65 shows a continuation of the melodic line with a trill in the treble.

66

C

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,

C

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,

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

74

Musical score for measures 74-77. The treble clef part features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The bass clef part provides a steady accompaniment with quarter and eighth notes. A forte (*f*) dynamic marking is present at the beginning.

78

Musical score for measures 78-81. The texture continues with intricate melodic patterns in the treble and a more rhythmic accompaniment in the bass. The dynamics remain consistent with the previous section.

82

D

Vocal score for measures 82-85. It consists of four staves, each with a vocal line and corresponding lyrics in German and English. The lyrics are: "so ganz vor Lie - be brennt" and "glow - ing with pure - est love,". The music is in a simple, homophonic style with a clear harmonic structure.

D

Piano accompaniment for measures 82-85. The treble clef part features a melodic line with some grace notes and slurs. The bass clef part provides a steady accompaniment with quarter and eighth notes. A mezzo-forte (*mf*) dynamic marking is present at the beginning.

85

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,

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.
 Thee, yearn for Thee, yearn for Thee, yearn for Thee.

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

92

Piano accompaniment for measures 92-95. The music is in G major and 3/4 time. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes.

96

E

Vocal and piano accompaniment for measures 96-99. The vocal line is in G major and 3/4 time. The lyrics are: "Nichts kann auf Er - den, nichts kann auf Er - den" and "Earth's fu - tile trea - sure, earth's fu - tile trea - sure". The piano accompaniment is in G major and 3/4 time, with a steady eighth-note accompaniment in the left hand and a more active right hand.

E

Piano accompaniment for measures 96-99. The music is in G major and 3/4 time. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. The dynamic marking *mf* is present.

100

Piano accompaniment for measures 100-103. The music is in G major and 3/4 time. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes.

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

mf

106

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

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

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

109

112

Basso.

F

tr

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

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

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 - den schon 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 erquicket, 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.)

Piano accompaniment for measures 1-2. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Piano accompaniment for measures 3-4. The melodic line continues with similar rhythmic patterns, and the bass line remains consistent.

5 Tenore.

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

Vocal line and piano accompaniment for measures 5-6. The vocal line begins with a *p* dynamic, and the piano accompaniment features a *mf* dynamic. The piano part includes chords and moving lines in both hands.

Piano accompaniment for measures 7-8. The melodic line continues with eighth and sixteenth notes, and the bass line remains steady.

9 auch die har - te Kreuzes - rei - se und der Thrä - nen bitt' - re
 trou - ble, toil and tri - bu - la - tion, care and grief and de - so -

Vocal line and piano accompaniment for measures 9-10. The vocal line begins with a *p* dynamic, and the piano accompaniment features a *mf* dynamic. The piano part includes chords and moving lines in both hands.

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 - gief — and de - so - la - tion, 'fright me

16"

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!

20

23

Allegro. (♩ = 100.)

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

24 II

26

27

Adagio. (♩ = 76.)

Lento.

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

29

(Tempo I.)

Licht,
light,

Heil und
shines 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.
 peace. Was soll-te mich der Feinde Zahl um - ringen? Der Tod hat
 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.)

8^{II} **Basso.**

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

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!

14

Lass, o -
 Lit - te -

17

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

19

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

21^{II}

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

24

trüb - lone - ter, be - trüb - ter Ein - sam - keit!
 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,

34

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

37

Adagio.

(Tempo I.)

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

40

42 II

45

Je - - sus,
Je - - sus -

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 -

50

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

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 -

zeit, al - - - - - le., al - le - zeit.
 more, ev - - - - - 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.
 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.
 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.
 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.
 my life de - cree - ing, 'til in the grave at last one day I lie.