

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 sixteenth notes and beams. The bass clef staff continues with its 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 various note values. The bass clef staff has a more active accompaniment with many sixteenth notes. 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 steady accompaniment. 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 the melodic line. The bass clef staff has a consistent accompaniment. 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

Measures 29-32 of the piano accompaniment. The music is in G major and 3/4 time. It features a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand. Dynamics include *f* and *b*.

33

Measures 33-36 of the piano accompaniment. The music continues with the same melodic and harmonic patterns as the previous section.

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,

Vocal score for measures 37-40. It consists of four staves, each with a vocal line and the corresponding lyrics. The lyrics are: "du mei - ner See - len Heil, deep in my heart — to dwell,". The first three staves have a dash after "ner" and "heart", while the fourth does not. A section marker **B** is placed above the first staff.

**B**

Measures 41-44 of the piano accompaniment. The music continues with the same melodic and harmonic patterns as the previous section. Dynamics include *mf*.

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 has 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. Measure 49 shows a trill in the treble and a sustained bass line.

50

Musical score for measures 50-52. The system consists of two staves. Measure 50 has a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 51 features a trill in the treble. Measure 52 continues the melodic line in the treble.

53

Musical score for measures 53-56. The system consists of two staves. Measure 53 has a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 54 features a trill in the treble. Measure 55 has a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 56 has a melodic line in the treble with eighth notes and a bass line with quarter notes.

57

Musical score for measures 57-60. The system consists of two staves. Measure 57 has a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 58 features a trill in the treble. Measure 59 has a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 60 has a melodic line in the treble with eighth notes and a bass line with quarter notes.

60

Musical score for measures 60-62. The system consists of two staves. Measure 60 has a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 61 features a trill in the treble. Measure 62 has a melodic line in the treble with eighth notes and a bass line with quarter notes.

63

Musical score for measures 63-65. The system consists of two staves. Measure 63 has a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 64 features a trill in the treble. Measure 65 has a melodic line in the treble with eighth notes and a bass line with quarter notes.

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, und nach dir I yearn for

und nach dir wallt, I yearn for Thee, 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-dens 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 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 score is in G major and 3/4 time. It features a treble and bass clef with a key signature of two sharps (F# and C#). The tempo is Lento, with a quarter note equal to 56 beats.

Musical notation for the second system of the Aria, measures 3-4. The score continues with the same key signature and tempo.

**Tenore.**

Musical notation for the Tenor part, measures 5-6. The score includes a vocal line and a piano accompaniment. The piano part starts with a *p* dynamic and moves to *mf* in the second measure.

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

Musical notation for the piano accompaniment, measures 7-8. The score continues with the same key signature and tempo.

Musical notation for the Tenor part and piano accompaniment, measures 9-10. The piano part starts with a *p* dynamic.

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 -

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 Kreuz-es-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<sup>II</sup>

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, 24, and 25. 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<sup>II</sup>

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,  
light,

Heil  
shines

und  
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. 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 treble staff features a complex rhythmic pattern with many sixteenth notes. The bass staff continues with a steady accompaniment.

The Basso part, measures 10-12. The bass clef line 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!

Musical score for measures 11-13, featuring a vocal line and a piano accompaniment in G major.

14

Lass, o -  
Lit - tle -

Musical score for measures 14-16, featuring a vocal line and a piano accompaniment in G major.

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 -

Musical score for measures 17-18, featuring a vocal line and a piano accompaniment in G major.

19

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

Musical score for measures 19-21, featuring a vocal line and a piano accompaniment in G major.

21<sup>II</sup>

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

Musical score for measures 21-23. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "in be - trüb - ter Ein - sam - keit, in be - leave me lone - ly, sad or - sore, leave me". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

24

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

Musical score for measures 24-25. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "trüb - ter, be - trüb - ter Ein - sam - keit! lone - ly, me lone - ly, sad or - sore!". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *mf* is present in the piano part.

26<sup>II</sup>

Musical score for measures 26-28. The system includes a vocal line and a piano accompaniment. The vocal line is mostly silent. The piano accompaniment features a complex rhythmic pattern with trills and grace notes.

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 -

Musical score for measures 29-31. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "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 -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *p* is present in the piano part.

31<sup>II</sup>

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

Musical score for measures 31-33. The vocal line is in the bass clef with lyrics. The piano accompaniment is in the grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4.

34

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

Musical score for measures 34-36. The vocal line is in the bass clef with lyrics. The piano accompaniment is in the grand staff. A trill (tr) is marked above the vocal line in measure 34. The key signature has one sharp (F#) and the time signature is 3/4.

37

Adagio.

(Tempo I.)

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

Musical score for measures 37-39. The vocal line is in the bass clef with lyrics. The piano accompaniment is in the grand staff. The tempo marking is Adagio. The key signature has one sharp (F#) and the time signature is 3/4. A mezzo-forte (mf) dynamic marking is present in measure 39.

40

Musical score for measures 40-42. The piano accompaniment is in the grand staff. The key signature has one sharp (F#) and the time signature is 3/4. Trills (tr) are marked above the piano line in measures 40 and 41. The piano line includes some 7-measure rests.

42 II

Musical score for measures 42-44. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The music features a complex texture with many sixteenth and thirty-second notes.

45

Musical score for measures 45-47. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The music features a complex texture with many sixteenth and thirty-second notes. The vocal line has lyrics: "Je - - sus, Je - - sus".

48

Musical score for measures 48-49. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The music features a complex texture with many sixteenth and thirty-second notes. The vocal line has lyrics: "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

Musical score for measures 50-52. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The music features a complex texture with many sixteenth and thirty-second notes. The vocal line has lyrics: "nom - - men, blei - - bet bei mir al - le - zeit. ra - - tion, - bides with me for - ev - er - more." The piano accompaniment includes a dynamic marking of *mf*.

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 - 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.