

# J.S. Bach - Church Cantatas

Form: Aria (T) - Recit (T) - Chorale (SATB) - Aria (A) - Arioso (B) - Recit (T) - Duet (A/T) - Chorale.

Introduction & updates at [melvinunger.com](http://melvinunger.com).

Written for the Sunday after Epiphany in 1724. Cantata 154 reflects the Gospel reading for the day, Luke 2:41–52, which tells of Mary and Joseph's dismay at losing the twelve-year-old Jesus on a trip to the temple in Jerusalem. In the cantata's libretto (written by an unknown author) the events of the gospel account are reinterpreted metaphorically to represent the Christian believer's consternation at losing a sense of God's presence. For Alfred Dürr's summary, see note. Bach's setting immediately plunges the listener into the very personal emotion of the situation—instead of the usual chorus the cantata begins with a tenor solo. The movement is constructed on a chromatically descending ostinato (repeating) bass line—one related to the "lamento bass" that was a traditional symbol of lament. Above this repeated bass line the strings and tenor exchange a melody that leaps about chromatically in a frantic, jabbing rhythm. In the center section of the aria (before the opening words are repeated), trembling 16th notes by strings depict the singer's agitation.

## J.S. Bach Cantata No. 154

### Mein liebster Jesus ist verloren

Martin Petzoldt outlines the cantata's symmetrical structure (*Bach-Kommentar* 2:413):

5. B arioso. Where his father is, Jesus is.
3. Chorale. Ah come, Lord Jesus.
6. T recit. Jesus can be heard in the Word.
2. T recit. Where can Jesus be found?
7. A/T duet. Jesus is found.
1. T aria. Jesus is lost.
8. Chorale. I will not let go of my Jesus.

NBA I/5; BC A29

1. S. after Epiphany (BWV 154, 124, 32)

\*Romans 12:1–61 (Christian duty: present yourselves as living sacrifices to God)

\*Luke 2:41–52 (Mary and Joseph lose the boy Jesus, who is found in the temple)

Librettist: Unknown (see note).

FP: 9 January 1724 (Leipzig; St. Nicholas).

This cantata belongs to Bach's first cantata cycle but may have originated earlier (see note).

### No. 1. Aria. • Jesus is gone; this brings despair to my soul! (154/1).

Instrumentation:

Oboe d'amore I, II

Vln I, II

Vla

SATB

Continuo, Organ

Note: The cantata's modest demands on the singers were probably due to the very busy performance schedule between the first Sunday of Advent and Epiphany (see note).

154/1. (Adagio ♩=60)

A chromatically descending ostinato bass (reminiscent of the chromatically descending tetrachord that was a traditional symbol of lament) is made more expressive with a limping rhythm and tritone plunges. Above this repeated bass line the strings and tenor exchange a melody that leaps about chromatically in a frantic, jabbing rhythm. Richard Jones calls this movement a "dotted-rhythm variant of 'tempo di sarabanda.'" See *The Creative Development of Johann Sebastian Bach*, vol. 2 (Oxford: Oxford University Press, 2013), p. 129.

Form (Rhyme): ABBA  
Ritornello (mm. 1-9) Bm  
Lines 1-2 (9-13) Bm-F#M  
Rit (14-17) F#M-Bm  
Lines 1-2 (17-25) Bm-F#m  
Rit (25-33) F#m  
Lines 3-4 (33-44) F#m-DM  
Rit (44-46) Dm-Am  
Lines 1-4-1 (46-54) Am-Bm  
Rit (54-62) GM-Bm

**Tenore. Mon bien-ai-me, tu ma-ban-don-nes, ce mot cru-el m'a-né-an-**

**Mein liebster Je-sus ist ver-lo-ren, o Wort, das mir Verzweiflung**

The text is a reformulation of Galatians 5:4: You are severed from Christ (Luther 1545: Ihr habt Christum verloren [You have lost Christ])...

**tit! bringt!**

**Mon bien-ai-**

**Mein liebster**

Text alludes to the Gospel reading account of Mary and Joseph losing the boy Jesus but also to Simeon's prophecy that a sword would pierce Mary's soul (see note).

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18 *mé,* *tu m'a ban - don - nes,* *ce mot cru - el* *m'a - né - an -*  
 Je - sus ist ver - lo - ran, o Wort, das mir Verzweiflung  
*più p* *p*  
 A# dim.7 B7 D# dim.7 E# dim.(7) C#7  
 The pattern is stretched.

22 *tit,* *ce mot cru - el m'a - né - an - tit!*  
 bringt, o Wort, das mir Ver - zweif - lung bringt!  
*pp* *mf* Ritornello  
 F# major E# dim.7 A# dim.7 B# dim.7 E# dim.7 F# minor F# minor

26  
 E# dim.7 F#7 A# dim.7 B# dim.(7) (G#7) C# major A major B# dim.7 C#7

31 *Hé - las! Mon cœur est transper.cé,* *ter - ri - ble.*  
 O Schwert, das durch die Seele dringt, o Donner.  
*p*  
 E# dim.7 F# minor E# dim.7 F# minor B# dim.7 B# dim.7 C# minor A major

36 *mot, quand tu ré - son - nes, ter - ri - ble mot,*  
 wort in meinen Oh - ren, o Donnerwort  
 Trembling 16th notes by strings portray "the thunderous word."  
*Stile concitato* (see note).  
 C#7 Striking harmonic progression... F# minor A7

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40 *quand tu ré - son - nes, ter - ri - ble mot, quand tu ré - son - nes, hé - las, mon*  
*in mei-nen Oh - ren, o Donner.wort in meinen Ohren, o Schwert, das*

G# dim.7      D minor      A# dim.7      F# major

43 *cœur est transper - cé!*      *Mon bien-ai - mé, tu m'a - ban -*  
*durch die See - le dringt!*      *Mein lieb - ster Je - sus ist ver - lo - ren*      *Mein liebster Je - sus ist ver -*

Instruments with implied text.

B minor A7      D major      D minor      G# dim.7 A7      C# dim.7      A minor      A# dim.7      B7

48 *donnes!*      *Hé - las, en moi - quel mot ré - son - ne: mon bien-ai -*  
*lo,ren,*      *o Donner . wort in meinen Oh - ren, mein liebster*

Instruments with implied text.      *Mein lieb - ster Je - sus ist ver - lo - ren*      *Stile concitato*

D# dim.7 B7      E minor      E# dim.7      D major      E# dim.7      F#7      A# dim.7      B7

53 *mé, tu m'a - ban - donnes!*  
*Je - sus ist ver - lo,ren!*      *In the concluding ritornello, the Vln I plays the tenor line with implied text.*

*Mein lieb - ster Je - sus ist ver - lo - ren: O Wort, das mir Ver - zweif - lung*

Ritornello

A# dim.7 B minor      B minor      G major      A# dim.7      B7      D# dim.7      E# dim.(7)      C#7

58 *bringt. Mein lieb - ster Je - sus ist ver - lo - ren: O Wort, das mir Ver - zweif - lung bringt.*

F# major      D major      E# dim.7      F#7      A# dim.7      B minor      A# dim.7      F#7      B minor

Secco

**Nº 2. Recitativo.**

154/2.

**Tenore.**

•Jesus is gone; where might I find him whom I love? (154/2).

1.

Wo treff' ich mei - nen Je - sum an, wer zei - get mir die  
 Où trou - ve - rai - je mon Jé - sus? Où donc est le che -  
 Where meet I my Jesus? Who will-show me the

F# minor iv6 Phrygian cadence, often used for questions.

3.

Emphatic leap.

Bahn, wo mei - ner See - len brün - sti - ges Ver - lan - gen, mein Heiland hin - ge -  
 min, que mon cœur cher - che plein d'un saint dé - sir: - ce - lui que prit mon -  
 way, upon-which my soul's (most) burning desire - my Savior - has-gone?

E# dim.7 F#7 B minor

5.

gan - gen? Kein Un - glück kann mich so em - pfind - lich  
 Mai - tre? Est - il mal - heur plus grand pour ma pau -  
 No misfortune could me so deeply

F# major B7 B# dim.7

6II

rüh - ren, als wenn ich Je - sum soll ver - lie - ren.  
 vre â - me, que de Jé - sus se voir pri - vé - e?  
 touch, than if I Jesus should lose.

C# minor A major B minor A major A major

chorale, representing the corporate prayer of the gathered listeners, acts as a response. This is the 2nd stanza of 19 in the 1661 chorale "Jesu, meiner Seelen Wonne" by Martin Jan (ca. 1620-1682), whose 19 stanzas are based on Song of Solomon 3:4: I found him whom my soul loves. I held him, and would not let him go. The reference to the serpent is an allusion to Genesis 3:14-15, which is interpreted as a reference to Christ: "The Lord God said to the serpent 'I will put enmity between you and the woman, and between your seed and her seed; he shall bruise your head, and you shall bruise his heel.'"

**No.3. Choral.** (Mel.: „Werde munter, mein Gemüte“) •Prayer longing for Jesus, my all, to come (154/3).

154/3. **Soprano.** The language is reminiscent of Psalm 18: The Lord is my rock, and my fortress, and my deliverer (Luther 1545: Erreter), my God, my rock (Luther 1545: Hort), in whom I take refuge, my shield, and the horn of my salvation, my stronghold.

+Ob d'am I, II,  
Vln I

Alto. Je - su, mein Hort und Er - ret - ter, Je - su, mei - ne Zu - ver - sicht, }  
Je - su, star - ker Schlan - gen - tre - ter, Je - su, mei - nes Le - bens Licht! }

Compare Bach's setting of this tune in BWV 147 ("Jesu, Joy of Man's Desiring").

+Vln II

Tenore. *Jé - sus, toi qui me con - so - les, Jé - sus, mon u - nique ap - pui, }*  
*Jé - sus, dé - fen - seur des fai - bles, Jé - sus, mon di - vin flam - beau, }*

+Vla

Basso. Je - su, mein Hort und Er - ret - ter, Je - su, mei - ne Zu - ver - sicht, }  
Je - su, star - ker Schlan - gen - tre - ter, Je - su, mei - nes Le - bens Licht! }

"Schlangentreter" ("treader of serpents") alludes to Genesis 3:15 (see above), interpreted in Christian theology as the Protoevangelium.

Tenore. *Jé - sus, toi qui me con - so - les, Jé - sus, mon u - nique ap - pui, }*  
*Jé - sus, dé - fen - seur des fai - bles, Jé - sus, mon di - vin flam - beau, }*

Basso. Je - su, mein Hort und Er - ret - ter, Je - su, mei - ne Zu - ver - sicht, }  
Je - su, star - ker Schlan - gen - tre - ter, Je - su, mei - nes Le - bens Licht! }

Piano accompaniment for the first system.

A major E major A major A major

5. Wie ver - lan - get mei - nem Her - zen, Je - su - lein, nach dir mit Schmerzen!  
*je t'ap - pel - le, je t'im - plo - re! Doux Jé - sus, ta - ris mes lar - mes!*

Alto. Wie ver - lan - get mei - nem Her - zen, Je - su - lein, nach dir mit Schmerzen!  
*je t'ap - pel - le, je t'im - plo - re! Doux Jé - sus, ta - ris mes lar - mes!*

Tenore. Wie ver - lan - get mei - nem Her - zen, Je - su - lein, nach dir mit Schmerzen!  
*je t'ap - pel - le, je t'im - plo - re! Doux Jé - sus, ta - ris mes lar - mes!*

Basso. Wie ver - lan - get mei - nem Her - zen, Je - su - lein, nach dir mit Schmerzen!  
*je t'ap - pel - le, je t'im - plo - re! Doux Jé - sus, ta - ris mes lar - mes!*

Piano accompaniment for the second system.

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

9. Komm; ach komm; ich war - te dein, komm; o lieb - stes Je - su - lein!  
*Viens, ah! viens, mon cœur t'at - tend, viens, mon doux pe - tit Jé - sus!*

Alto. Komm; ach komm; ich war - te dein, komm; o lieb - stes Je - su - lein!  
*Viens, ah! viens, mon cœur t'at - tend, viens, mon doux pe - tit Jé - sus!*

Tenore. Komm; ach komm; ich war - te dein, komm; o lieb - stes Je - su - lein!  
*Viens, ah! viens, mon cœur t'at - tend, viens, mon doux pe - tit Jé - sus!*

Basso. Komm; ach komm; ich war - te dein, komm; o lieb - stes Je - su - lein!  
*Viens, ah! viens, mon cœur t'at - tend, viens, mon doux pe - tit Jé - sus!*

Piano accompaniment for the third system.

A major E major A major A major

The final phrase employs language from Revelation 22:20: Amen. Come, Lord Jesus!

The following aria striking its accompaniment: two oboes d'amore part (foundational bass with supporting chords) produce a light texture probably intended to suggest innocence. This is the central (pivot) movement in the cantata's chiasmic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the sheep is seeking the shepherd, a reversal of their usual roles.

**No. 4. Aria.** • Prayer: Do not hide thyself in the cloud of my sins! (154/4).

154/4. (Andante con moto  $\text{♩} = 86$ )

Ob d'am I, Ob d'am II

The siciliano rhythm and the utilization of oboes d'amore suggest a pastoral scene. Here it is the sheep looking for the shepherd, a reversal of their usual roles. The language is that of the bride in the Song of Solomon (see below).

The lower part (played an 8va higher than notated here) is played by violins and viola in unison. In 1724 Bach added a harpsichord part.

A major Bassetto technique (removing continuo support) is often used by Bach to depict something heavenly, unearthly, incomprehensible, or without foundation. Here it appears (along with the parallel thirds of the oboes d'amore and the major tonality) to depict the vulnerability of the bride looking for her lost bridegroom (see more above).

**Alto.**  
 7 Mon Jé-sus, j'ap-pel - - le, mes pé-chés te ca - - chent  
 Je - su, lass dich fin - - den, lass doch mei - ne Sün - - den

The alto voice is often the voice of intimate faith. Here it echoes the bride in Song of Solomon 3:1 & 2: "I sought him but found him not."

The opening phrase is echoed in low range as if to indicate shame for the sins referenced.

9 com - me d'un nu - a - ge é - pais, com - me d'un nu - a - ge é - pais,  
 kei - ne dik - ke(n) Wol - ken sein, kei - ne dik - ke(n) Wol - ken sein,

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11 *mon Jé-sus, j'ap-pel-le, mes pé-chés te ca-chent*  
 Je-su, lass dich fin-den, lass doch mei-ne Sün-den

E major

13 *com-me d'un nu-a-ge é-pais,*  
 kei-ne dik-ke(n) Wol-ken sein,

Streams of 16th notes depict "Wolken" ("clouds").

E# dim.7 C#7 F# minor B7

15 *com-me d'un nu-a-ge é-pais.*  
 kei-ne dik-ke(n) Wol-ken sein!

E major E major

17 *Mon Jé-sus, j'ap-pel-le,*  
 Je-su, lass dich fin-den,

E major E major E7 A major

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19 *mes pé-chés te ca - - chent com-me d'un nu - a - gé-pais.*  
*lass doch mei - ne Sün - - den kei - ne dik.ke(n) Wol - ken sein!*

A7 D major F# minor  
E# dim.7

21 *Loin de toi, je trem - ble, et l'ef - froy me gla - ce,*  
*Wo du dich zum Schrek - ken willst für mich ver - stek - ken,*

C#7 C# pedal...

23 *ah! re - viens, mon bien - ai-mé, ah! re - viens, mon bien - ai-mé!*  
*stel - le dich - bald wie - derein, stelle dich bald wie - der ein!*

F# minor F# minor

25 *Mon Jé - sus, j'ap - pel - le,*  
*Je - su, lass dich fin - den,*

F# minor



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27 *mon Jé - sus, j'ap - pel - - le, mes pé - chés te ca - - chent*  
*Je - su, lass dich fin - - den, lass doch mei - ne Sün - den*

E7 A major

29 *com - me d'un nu - a - ge é - pais. Loin de toi, je trem - ble,*  
*kei - ne dik - ke(n) Wol - ken sein! Wo du dich zum Schrek - ken*

A major A7 Chromatic inflection increases the tension.

31 *et vef - froy me gla - ce, ah! re - viens, mon bien - ai - mé, ah! re -*  
*willst für mich ver - stek - ken, stel - le dich bald wie - der ein, stel - le*

D major E7 A major

33 *viens, mon bien - ai - mé!* *Mon Jé - sus, j'ap - pel - - le,*  
*dich bald wie - der ein, Je - su, lass dich fin - den,*

A7 D major

35 *mon Je - sus, j'ap - pel - le, ah! re - viens, mon bien - ai - mé, viens, viens, mon Je -*  
*Je - su, lass dich fin - den, stelle dich bald wie - der ein, bald, bald, stel - le -*

E7 A major A7

37 *sus, viens, viens, ah! re - viens!*  
*dich bald, bald wie - der ein!*

D major E7 A major A major

39

41

A major

42II

A major

In response to the alto's prayer, the bass sings Jesus' words as recorded in the Gospel reading. Bach emphasizes the insistence of Jesus' question by stating it 4 times (with many internal repetitions). To depict the unity of the interests and activities of Son and Father, Bach has the continuo imitate the singer. Alfred Dürr notes that [t]he melodic line of the bass is entirely geared towards effective declamation." See *The Cantatas of J. S. Bach*, translated by Richard Jones, p. 185.

**No 5. Arioso. (♩=69.)** •Vox Christi: Jesus as a boy in the temple: Luke 2:49 (154/5).

154/5.

**Basso.** Vous le sa - vez: où est mon Pè - re, c'est là que je dois ê - tre aus -

The first system shows the bass line and continuo line. The bass line has a red box around the first measure. The continuo line has a red box around the first measure.

Christ responds immediately.

Wis - set ihr nicht, dass ich sein muss in dem, das mei - nes Va - ters

The second system shows the piano accompaniment. The right hand has a red box around the first measure. The left hand has a red box around the first measure.

Continuo alone (right hand here is editorial realization).

F# minor

(Up 8va, see full score.)

311

si. Vous le sa - vez: où est mon Pè - re, c'est là que je dois

The third system shows the bass line and continuo line. The bass line has a red box around the first measure. The continuo line has a red box around the first measure.

ist? Wis - set ihr nicht, dass ich sein muss in dem, das mei - nes

The fourth system shows the piano accompaniment. The right hand has a red box around the first measure. The left hand has a red box around the first measure.

F# minor

G# major

C# minor (Up 8va, see full score.)

6

è - tre aussi, c'est là que je dois è - tre aus - si, c'est là que je dois

The fifth system shows the bass line and continuo line. The bass line has a red box around the first measure. The continuo line has a red box around the first measure.

Va - ters ist, in dem, das meines Va - ters ist, in dem, das meines

The sixth system shows the piano accompaniment. The right hand has a red box around the first measure. The left hand has a red box around the first measure.

C# minor

C# minor

E# dim.7

N6

9

è - tre aussi, c'est là que je dois être aus - si.

The seventh system shows the bass line and continuo line. The bass line has a red box around the first measure. The continuo line has a red box around the first measure.

Va - ters ist, in dem, das mei - nes Va - ters ist?

Vous le sa -

Wis - set ihr

The eighth system shows the piano accompaniment. The right hand has a red box around the first measure. The left hand has a red box around the first measure.

E7

A major

A major

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12 *vex: où est mon Père, c'est là que je dois être aussi, c'est là*  
nicht, dass ich sein muss in dem, das meines Vaters ist, in dem,

B7 E major (Up 8va, see full score.) E major E# dim.7

14II *que je dois être aussi. Vous le savez: où est mon*  
das meines Vaters ist? Wisset ihr nicht, dass ich

C#7 F# minor F# minor

17 *Père, c'est là que je dois être aussi, c'est là que je dois*  
sein muss in dem, das meines Vaters ist, in dem, das meines

F# minor D major E# dim.7 F# minor (Up 8va, see full score.)

19II *être aussi, c'est là que je dois être aussi.*  
Vaters ist, in dem, das meines Vaters ist?

F# minor F# minor Up an 8va, see full score.

An scalar arch, begun by the singer and finished by the continuo, suggests the all-encompassing unity of the interests and activities of God the Father and God the Son (as referenced in the text).

With language borrowed from the Song of Solomon, the tenor rejoices at having found Jesus—as Mary and Joseph did—in the House of God.

**No. 6. Recitativo.** • Jesus heard in his Word and found in Father's house (154/6).

154/6.

Tenore, *Jai re - trou - vé mon bien - ai - mé! Bé - ni soit*

Dies ist die Stim-me mei - nes Freun - des, Gott Lob und

This is the voice of-my Friend, To-God (be) praise and

Allusion to Song of Solomon 2:8: The voice of my beloved (Luther 1545: Da ist die Stimme meines Freundes)!

D major

Chromatic saturation in the vocal part in 24 mm.

The recitativo is replete with biblical allusions and thematic references (see note).



3 *Dieu! De Jé - sus, mon fi - dè - le ap - pui, a re - ten - ti la voix ré - con - for -*

Dank! Mein Je - su(s), mein ge - treu - er Hort, lässt durch sein Wort sich wie - der tröstlich

thanks! My Jesus, my faithful refuge, lets through his Word himself again comfortingly

E major

A major

D(7)

5 *tante. La dou - leur mac - ca - blait; a - mer é - tait mon dé - ses - poir, mor - tel - le mon an -*

hören; ich war vor Schmerzen krank, der Jammer wollte mir das Mark in Beinen fast ver -

be-heard; I was with sorrow sick, - Misery sought - the marrow of (my) bones nigh to-consume.

G major

B major

D# dim.7

E7

G# dim.7

E7

8 *gois - se; Et voi - là que ma foi s'est raf - fer - mi - e. En - fin, je suis heu - reux:*

zehren; nun a - ber wird mein Glau - be wie - der stark, nun bin ich höchst er - freut,

Now, however, becomes my faith again strong, now am I most gladdened,

A minor

A7

D major

11 *mon cœur re - trou - ve ses plus chers dé - li - ces, son Maî - tre, son so -*

denn ich er - blik - ke mei - ner Seelen Won - ne, den Hei - land, mei - ne

for I behold my soul's bliss, the Savior, my

D major

D7

G major

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13 *leil. A-près la nuit et ses té - nèbres, voi - ci le jour mon cœur, ré - jou - is - toi!*

Sonne, der nach be - trüb - ter Trauer - nacht durch seinen Glanz mein Herze fröhlich macht.

sun, who after (a) sorrowful night-of-mourning by his radiance my heart joyful makes.

F#(7) B minor E7 A major

16 *De - bout, mon â - me, et tiens - toi prêt - te! Vas a - vec lui, suis - le près de son*

Auf, Ste - le, ma - che dich be - reit! Du musst zu ihm in sei - nes Va - ters

Rise, soul, make thyself ready! Thou must to him in his Father's

A major A7 B minor G major

18 *Pè - re, pé - nè - tre dans le temple! Il t'ins - trui - ra par sa Pa - ro - le sain - te, et par son Sa - cre -*

Haus, hin in den Tempel ziehn; da lässt er sich in seinem Wort erblicken, da will er dich im

house, forth into the temple go, there lets he himself in his Word be - seen, there will he thee in - the

A7 D major B(7) E major F#7

20 *ment te sou - tien - dra. Mais, au di - vin ban - quet, si tu veux pren - dre*

Sa - krament er - quicken; doch willst du wür - dig - lich sein Fleisch und Blut ge -

Sacrament refresh; yet wouldst thou worthily of - his flesh and blood partake,

B minor B minor (E7) E7

23 *pla - ce, de - man - de a - vec fer - veur par - don de tes pé - chés.*

niessen, so musst du Je - sum auch in Buss' und Glauben küs - sen.

then must thou Jesus also in repentance and faith kiss.

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

dancing love duet follows, in which the voices sing in parallel thirds and sixths. To underscore the point at which the poet addresses Jesus directly ("Ich will dich . . ."), changing the poetic meter from trochaic to dactylic, the tempo quickens in 3/8 meter and the texture becomes canonic, further accentuating the intimate, dance-like mood. Alfred Dürr writes, "Joy over the rediscovery of Jesus fills the duet, no. 7, which is largely homophonic in the French duet style." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 185.

## Nº 7. Duetto.

154/7.

(Tempo giusto  $\text{♩} = 72$ .)

• Jesus found; I will rejoice and not let him go (154/7).

Ob d'am I/Vln I  
Ob d'am II/Vln II  
Via

Ob d'am I/Vln I  
Ob d'am II/Vln II  
Via

Form (Rhyme: ABBACC)  
Ritornello (mm. 1-7) DM  
Lines 1-2 (7-17) DM-AM  
Lines 1-2 (18-27) AM-DM  
Rit (27-33) DM  
Lines 3-4 (33-40) DM-Bm  
Rit (40-42) Bm  
Lines 3-4 (42-49) Bm-F#m  
Rit (49-51) F#m  
Lines 5-6, 3/8, con moto, canons leading to homophony (52-90)  
F#m-DM  
da capo

Ritornello related to vocal theme, *mf*

Figura corta (see note) D major



## 5II (94II) Alto.

Pervasive parallel 3rds and 6ths suggest sweetness; pervasive figura corta (see note above).

Interpreting the Gospel account of Jesus' parents finding the 12-year-old son as a metaphor for the mystic union of Jesus and the believer, the poet employs the bride's language in the Song of Solomon: "I found him whom my soul loves. I held him, and would not let him go" (Song of Solomon 3:4) as well as Jacob's response when he wrestled with the angelic being: "I will not let you go, unless you bless me" (Genesis 32:26).

Figura corta

10

Wohl mir, Je - sus ist ge - fun - den, nun bin ich nicht mehr be -  
*Plus de - pei - nes, plus d'a - lar - mes, mon Jé - sus est re - trou -*

Wohl mir, Je - sus ist ge - fun - den, nun bin ich nicht mehr be -  
*Plus de - pei - nes, plus d'a - lar - mes, mon Jé - sus est re - trou -*

D major

D major

12

trübt! Wohl mir, nun bin  
*vé! O bonheur! mon Je -*

trübt! Wohl mir, Je - sus ist ge - fun - den, nun bin ich nicht mehr be - trübt, nun  
*vé! Plus de pei - nes, plus d'a - lar mes, mon Jé - sus est re - trou - vé, mon*

A major

A major

E(7)

14II

tr tr tr  
 ich nicht mehr be - trübt, wohl mir, Je - sus ist ge - fun - den, nun bin ich nicht mehr be -  
*sus est re - trou - vé, plus de pei - nes, plus d'a - lar - mes, mon Jé - sus est re - trou -*

tr tr tr  
 bin ich nicht mehr be - trübt, nun bin ich nicht mehr be -  
*Jé - sus, mon Jé - sus, mon Jé - sus, mon Jé - sus, est re - trou -*

F#7

B minor

A major



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17

trübt!  
*vé.*

trübt!  
*vé.*

Wohl mir, Jesus ist ge - funden!  
*Plus de - peines, plus d'a - lar - mes!*

*mf* *p* *mf*

A major A major A7 D major

19II

Wohl mir, Jesus ist ge - fun - den,  
*Plus de peines, plus d'a - lar - mes,*

*p* *mf* *tr*

D major

22

wohl mir, Je - sus ist ge - fun - den, nun bin ich nicht mehr be -  
*plus de pei - nes, plus d'a - lar - mes, mon Je - sus est re - trou -*

Wohl  
O

*tr* *p*

D major D major

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24 *tr* *tr* *tr* *tr*

trübt, nun bin ich nicht mehr be-trübt, nun  
*vé, mon Jé-sus, mon Jé-sus, mon Jé-sus, mon*

mir, wohl mir, Je-sus ist ge-fun-den, wohl mir, Je-sus ist ge-  
*bon-heur! Plus de pei-nes, plus d'a-lar-mes, plus de pei-nes, plus d'a-*

B7 E minor D major

26 *tr*

bin ich nicht mehr, nicht mehr be-trübt!  
*Jé-sus, Jé-sus est re-trou-vé!*

fun-den, nun bin ich nicht mehr be-trübt!  
*lar-mes, mon Jé-sus est re-trou-vé!*

*mf* Ritornello

D major

28 *tr* *tr* *tr*

D major B7 E7 A major

30II *tr*

A7 D major

33

Der, den mei - ne See - le liebt, der, den  
*Il est là, - le Maître ai mé, il est*

Der, den mei - ne See - le liebt, der, den  
*Il est là, - le Maître ai - mé, il est*

*p* *mf* *p* Continuo alone...

D major C#7 F# major B minor B minor

35 II

mei - ne See - le liebt, zeigt sich mir zur fro - hen Stun - den, der, den meine See - le  
*là, le Maître ai - mé, c'est bien lui, mon âme ex - ul - te, il est là le Maître ai -*

mei - ne See - le liebt, zeigt sich mir zur fro - hen Stun - den, der, den  
*là, le Maître ai - mé, c'est bien lui, mon âme ex - ul - te, il est*

B7 E minor B minor F#(7) B minor

38

Melisma for "frohen" ("joyous").

liebt, zeigt sich mir zur fro - hen Stun -  
*mé, c'est bien lui mon â - - - - - me ex - ul -*

mei - ne See - le liebt, zeigt sich mir zur fro - hen Stun -  
*là, le Maître ai - mé, c'est bien lui, mon âme ex - ul -*

B minor

40

den,  
te, der, den mei-ne See-le  
il est là, le Maître ai -

den,  
te, der, den mei-ne See-le  
il est là, le Maître ai -

*mf* *p*

B minor B minor C#7

43

liebt,  
mè, der, den mei-ne See-le liebt, zeigt sich  
il est là, le Maître ai - mè, c'est bien

liebt,  
mè, der, den mei-ne See-le liebt, zeigt sich  
il est là, le Maître ai - mè, c'est bien

*mf* *p* *tr*

F# minor F# minor F#7

45II

mir zur fro-hen Stun-den, der, den mei-ne See-le liebt,  
lui, mon à-me ex-ul-te, il est là, le Maître ai - mè, c'est bien lui mon à-

mir zur fro-hen Stun-den, der, den meine See-le liebt, zeigt sich mir zur fro-  
lui, mon à-me ex-ul-te, il est là, le Maître ai - mè, c'est bien lui mon à-

*tr* *tr* *tr*

B minor C#(7) F# minor

48

— zeigt sich mir zur fro hen Stun-den.  
 — *c'est bien lui, mon âme ex - ul - te.*

— hen Stun-den.  
 — me ex - ul - te.

*mf*

F# minor F# minor F# minor

51 (Con moto  $\text{♩} = 66$ ) Here the poetic meter changes from trochaic to dactylic. Canons represent the interaction between Jesus and the Soul.

Canon at 5th below.

Ich will dich, mein Je - su, nun nim - mermehr las - sen, ich  
*C'est toi, mon doux Jé - sus, que seul je - veux suiv - re; à*

Ich will dich, mein Je - su, nun nim - mermehr las - sen, ich will dich im  
*C'est toi, mon doux Jé - sus, que seul je veux suiv - re; à m'u - nir à*

Continuo alone, *p*

F# minor E7 A major A7 D major

57

will dich im Glau - - ben be - stän - - dig um -  
*m'u - nir à toi - - - pour ja - mais, - - - je m'en -*

Glau - - ben be - stän - - dig um - fas - -  
*toi - - - pour ja - mais, - - - je m'en - ga - - -*

D major

62

fas - sen, ich  
ga - ge, c'est

sen,  
ge,

D major E7 A major A7 D major

67 Canon begins at 5th below.

will dich, mein Je - su, nun nim - mermehr las - sen, ich will dich im  
toi, mon doux Jé - sus, que seul je veux suiv - re; à m'u - nir à

ich will dich, mein Je - su, nun nim - mermehr las - sen, ich  
c'est toi, mon doux Jé - sus, que seul je veux suiv - re; à

D major G major

72

Gla - ben be - stän - dig um - fas -  
toi pour ja - mais, je m'en - ga -

will dich im Gla - ben be - stän - dig um -  
m'u - nir à toi pour ja - mais, je m'en -

G major

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Text painting: "Entwining" melismas in alternation depict the embrace of the Soul and Jesus as referenced in the text.

77

fas  
ga

G major A7 D major

The third statement is homophonic, with instruments, in parallel 3rds and 6ths, suggesting union.

82

- - sen, ich will dich, mein Je - su, nun nim - mer - mehr las - sen, ich  
- - ge, c'est toi, mon doux Jé - sus, que seul je veux suiv - re; à

- - sen, ich will dich, mein Je - su, nun nim - mer - mehr las - sen, ich  
- - ge, c'est toi, mon doux Jé - sus, que seul je veux suiv - re; à

The instruments join with the ritornello's configuration of the theme.

D major D major

87 (Tempo I.)

will dich im Glauben be - ständig um - fassen.  
m'u - nir à toi pour ja - mais, je m'en - ga - ge.

will dich im Glauben be - ständig um - fassen.  
m'u - nir a toi pour ja - mais, je m'en - ga - ge.

Ritornello

*mf*

D major D major Dal Segno.

The closing chorale takes the final statement of the previous movement: "I'll let Jesus go." Among several chorales that begin with this 1568 hymn by Christian Keymann (1607–1662). The line captures the essence of the underlying chorale, ending each of the 6 stanzas. This is the final stanza of the chorale with the first line changed to be the same as the last line (a change perhaps made by Bach himself).

**No. 8. Choral. (Mel.: „Meinen Jesum lass' ich nicht:“)** (See also 124/6, 157/5.)

154/8. Soprano.

•Clinging to Jesus; he leads me to streams of life (154/8).

Original chorale line:  
"Jesum laß ich nicht  
von mir."

The text alludes to Revelation 7:17: The Lamb in the midst of the throne will be their shepherd, and he will guide them to springs of living water; and God will wipe away every tear from their eyes.