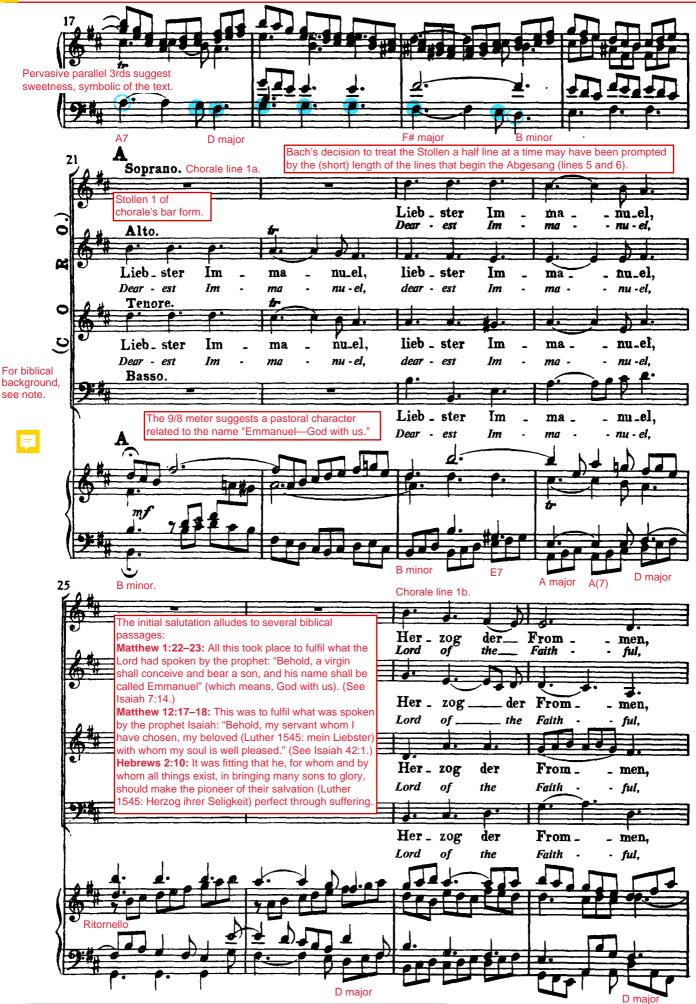
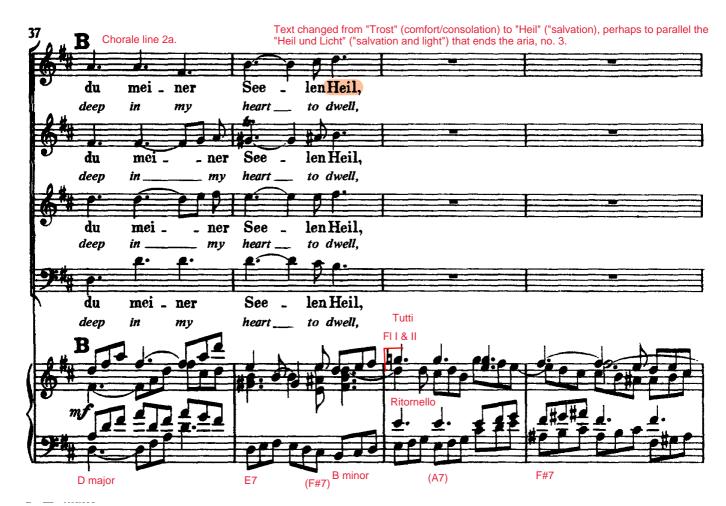
Last changed 13 November 2025. urch Cantatas BWV 123 Form: Chorus/Fantasia - Recit (A) - Aria (T) - Recit (B) - Aria (B) - Chorale. The underlying 6-stanza chorale by Ahasverus Fritsch (1629–1701) appeared in a 1670 publication called "121 neue himmelssüße Jesuslieder, darinnen der hochteure süße Kraftname Jesus über 700mal zu finden" ("121 new heavenly sweet songs of Jesus songs, in which the precious sweet, powerful name of Jesus can be found over 700 times")—an indication of the publication's devotional focus. Fritsch's activities and his Introduction & updates at melvinunger.com. NBA I/5; BC A28 J.S. Bach association with Phillipp Jakob Spener (1635–1705) identified him with German Pletism (see. Martin Petzoldt, "Bach-Kommentar" 2:381–382). The hymn's connection to the Christmas Epiphany (BWV 65, 123, 248-VI, [200]) \*Isaiah 60:1-6 (Prophecy: the Lord will shine upon you and cantata No. 123 Matthew 1:23 (itself a reference to Isaiah 7:14): Behold, a virgin shall conceive and bear a son, and his name shall be called Emmanuel (which means, God nations will come to your light) \*Matthew 2:1-12 (The Magi come from the East) with us); also Matthew 12:17-18: This was to fulfill what was spoken by the Librettist: Unknown Elbrettist: Unknown
FP: 6 January 1725 (Leipzig: St. Thomas in Liebster Immanuel, Herzog der Frommen prophet Isaiah: "Behold, my servant whom I have Chosen, my beloved (Luther 1545: mein Liebster) the morning & St. Nicholas at afternoon Vespers). This cantata belongs to Bach's chorale (Coro) with whom my soul is well pleased" (see Isaiah 42:1). While the chorale was praised, it also received criticism for its worldly style (see note). Bach appears to match the modern style of the text (see note). cantata cycle (see note). (Tempo ordinario = 72 ) (Chorale Verse 1) ●Emmanuel: Heavenly prince has captured my heart. (123/1)Instrumentation: Flauto traverso I, II Oboe d'amore I, II VIn I, II Vla **SATB** Ritornello developed from Continuo, Organo chorale's first 2 measures Cantata's Theme Love for Jesus in a hostile world. B minor In BWV 123/1, the first line of the chorale generates "much of the accompanying instrumental material...treated in chains of imitations and sequential repetitions" (David Humphreys in J. S. Bach. Oxford Composer Companions, ed. Malcolm Boyd (New York: Oxford University Press, 1999), 268. See also Richard Jones, The Creative Development of Johann Sebastian Bach, vol. 2 (Oxford: Oxford University Press, 2013), p. 148. Regarding Pietism. see note. N6 B minor The 9/8 meter and use of woodwinds suggest a pastoral character of tenderness and intimacy related to the name "Emmanuel (God with us)." The rolling 8th ny cantata for the previous year, BWV 65, in 12/8 meter) are also suggestive of the 3 wise men riding notes (reminiscent of the opening chorus of Bach's Epiph their camels from the East No continuo mm. 9-15. Bassetto technique (removing continuo support) is often used by Bach to depict something heavenly, unearthly, incomprehensible, or without foundation. C#7 A major B minor (D major) A7 B minor F# minor



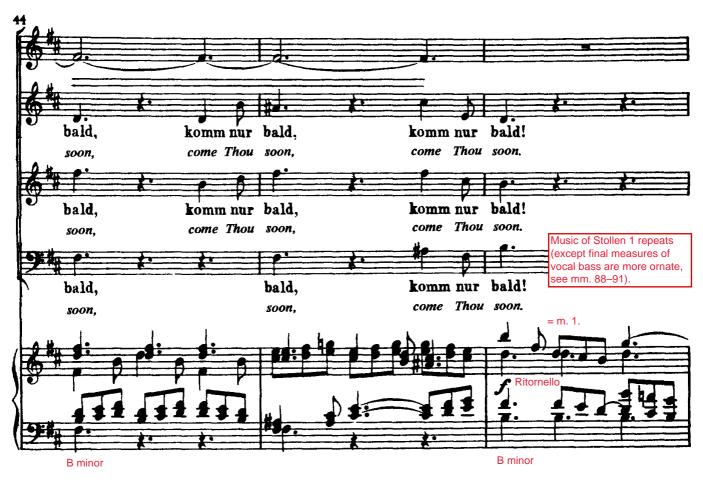
For word-for-word translations, see Unger, Handbook to Bach's Sacred Cantata Texts.







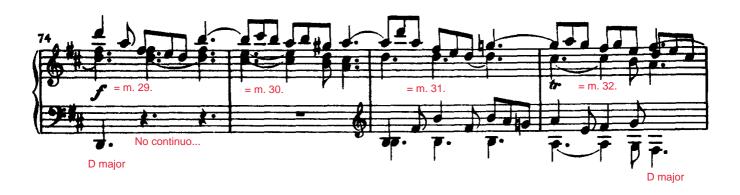


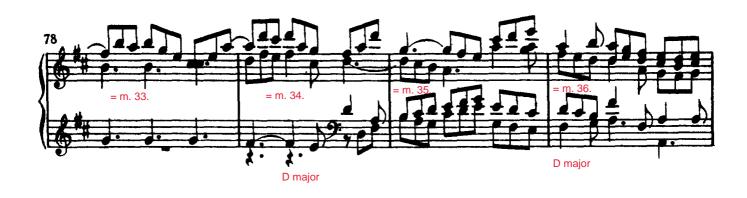






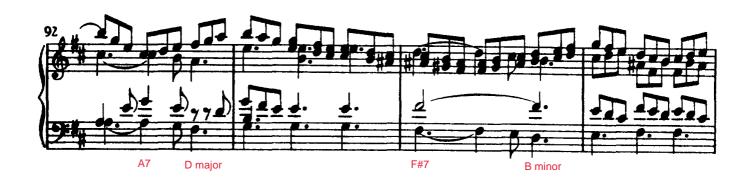


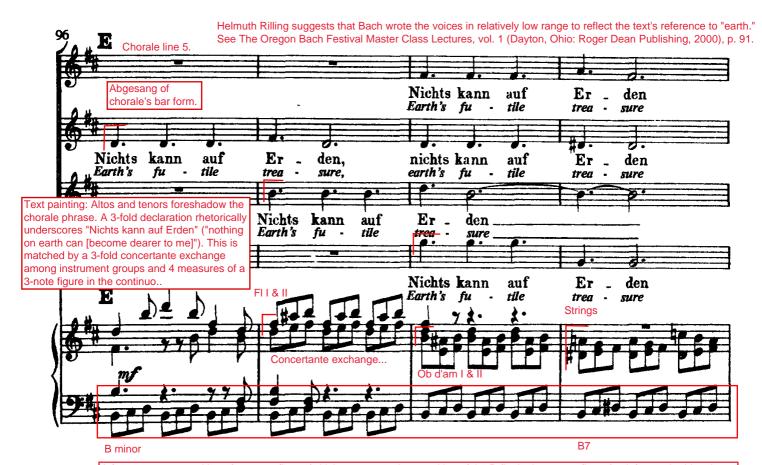






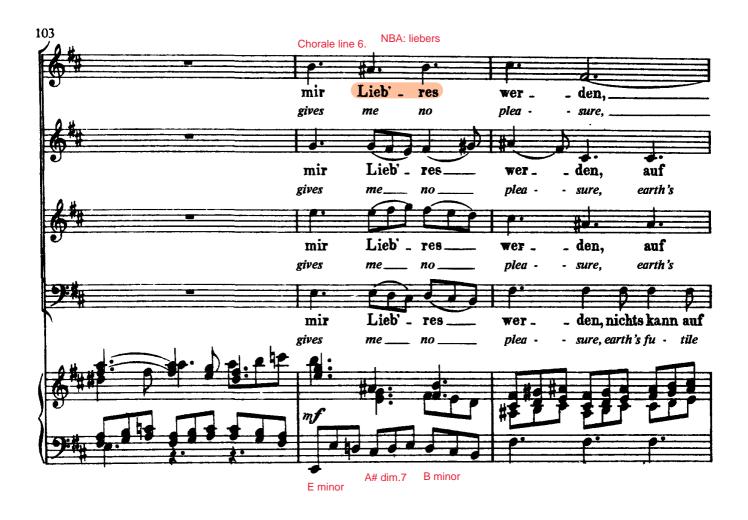




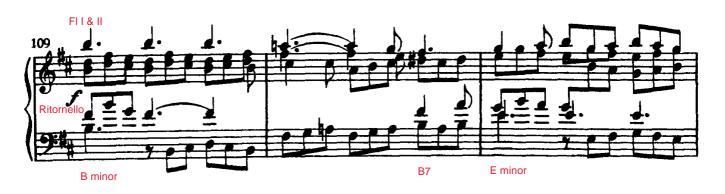


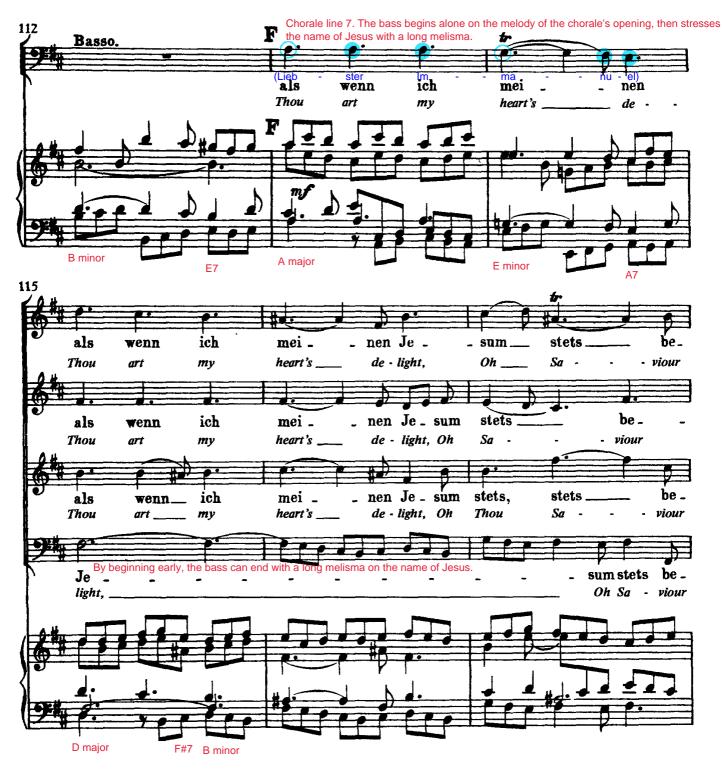
A four-measure repetition of a 3-note figure (which ornaments the repetition of the B-flat in the cantus firmus) reinforces the idea that the hymn writer's love for Jesus is unshakeable, while the pervading triplets in all instruments maintains the energy of the poet's ardor.

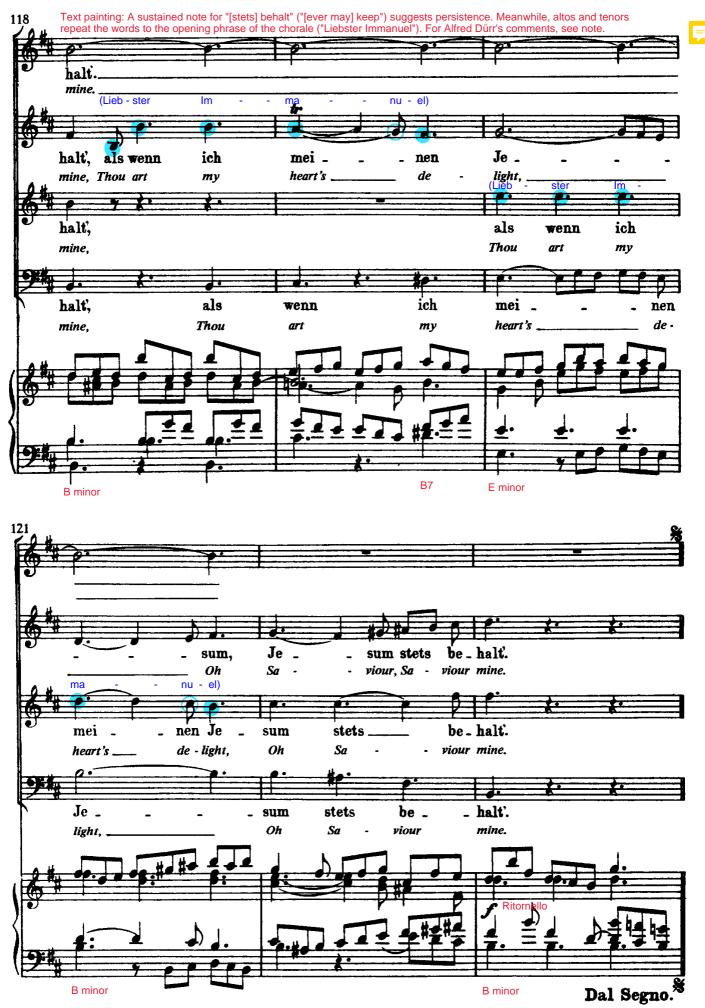


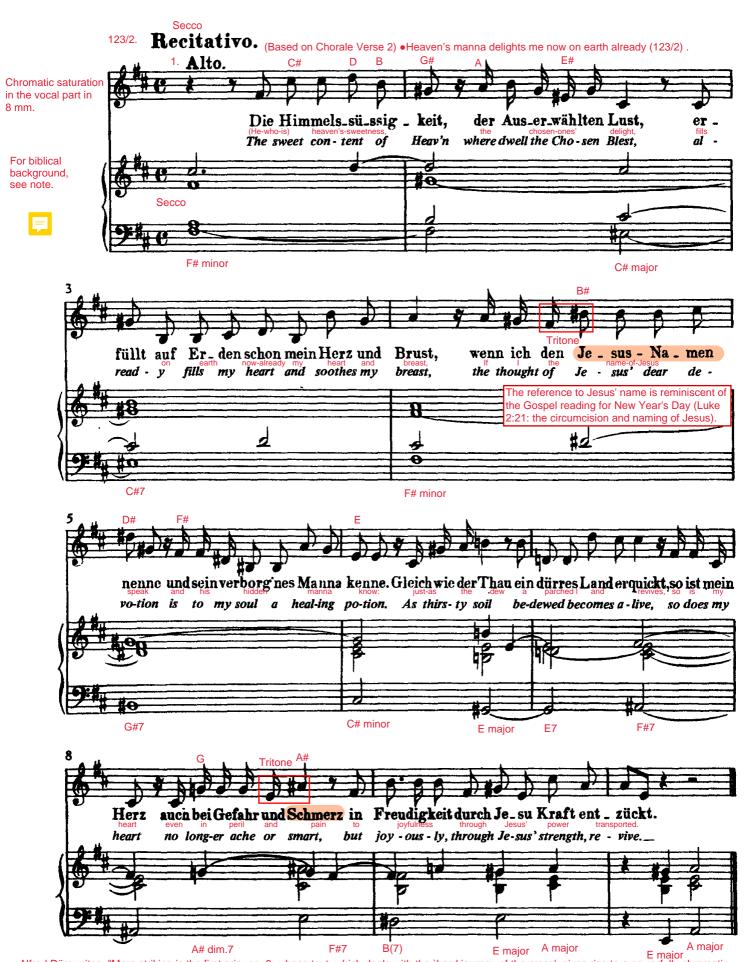






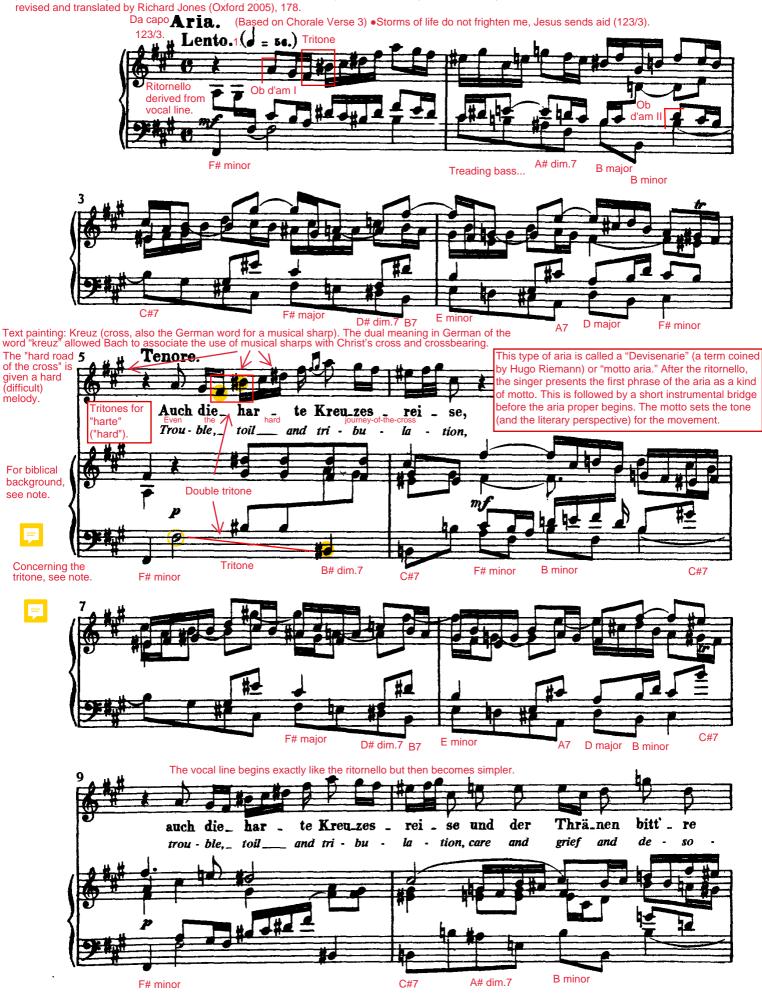






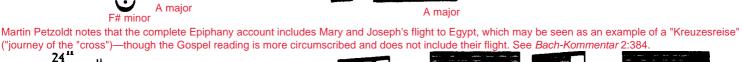
Alfred Dürr writes, "More striking is the first aria, no. 3, whose text, which deals with the `hard journey of the cross', gives rise to a powerfully chromatic ritornello—interfused with augmented intervals—which constantly modulates within its brief extent of four bars and, with its motivic material,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

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

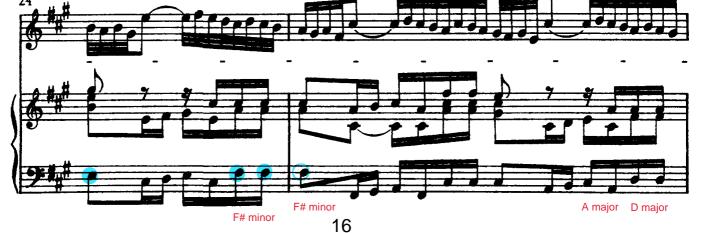


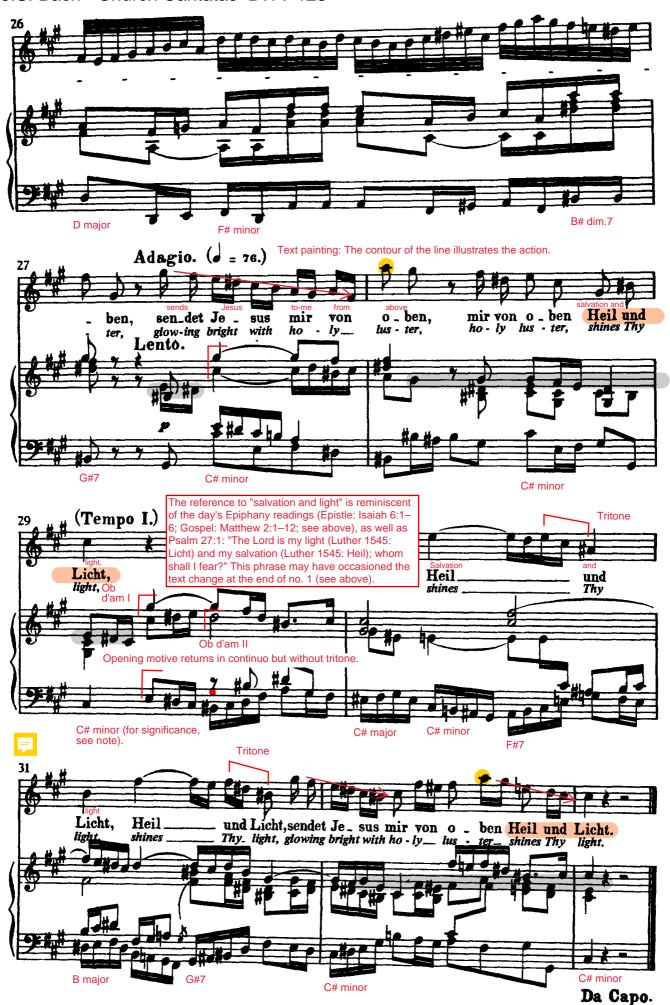


Text painting: Despite a three-fold descending sequence that suggests fear is abating, the vocal line ends with one more shudder and a climactic high note. 18 The ritornello presents the nead motive in the continuo with a threefold quasisequence of 16th notes. mich nicht mich nicht! mich nicht, schreckt mich nicht, schreckt 'fright me not, 'fright me not all, not at Ob d'an F# minor F# minor D major E minor C# major B major Word painting: Fast tempo and long, torrid coloratura for "[Ungewitter] toben" ("[tempests] rage"). B Section. Allegro. () = 100.) Wenn die Un-ge-witter to a - bove the thunder's blus -Ob d'am I High Ob d'am II Here unity of affect often gives way to Bach's interest n a differentiated portrayal of individual text phrases: the B section sets the first line in Repeated notes are reminiscent of chorale opening. highly differentiated fashion to depict the storms



mentioned in the text

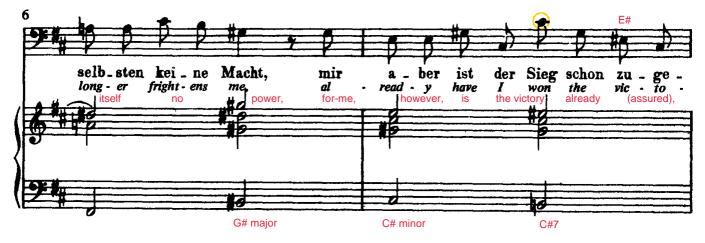


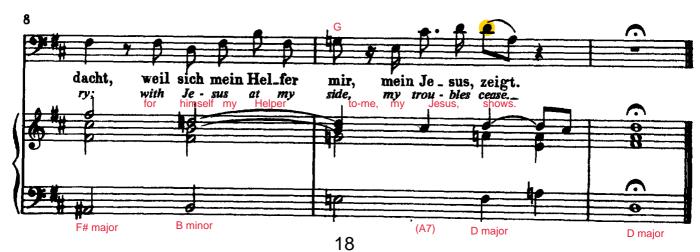


Martin Petzoldt notes that the text alludes to four of the five traditionally named "enemies of Christ/faith"). These are more explicitly named in the chorale stanza on which this recitative is based: Satan, sin, hell, death. The fifth enemy (world) is mentioned in the following aria. See *Bach-Kommentar*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

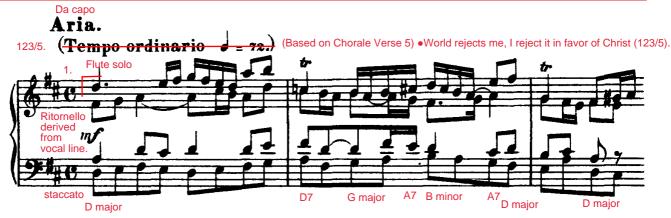






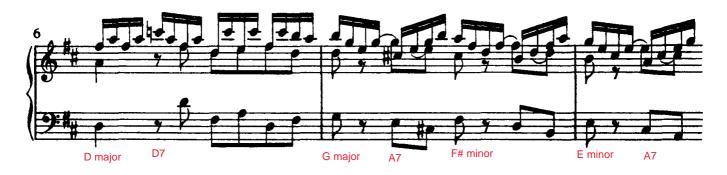


For its reference to enduring the disdain of the world, the aria adopts galant (secular) musical characteristics: a major key, melody-dominated texture, periodic phrases, flute obbligato, and staccato walking bass.



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





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











