

NBA I/3; BC A19

1. S. after Christmas (BWV 152, 122, 28)

*Galatians 4:1-7 (Through Christ we come of age and are free from the law)

*Luke 2:33-40 (Simeon and Hanna prophesy of Christ)

Librettist: Unknown

FP: 31 December 1724 (St. Thomas). From Bach's chorale cantata cycle (see note).

Cantata No. 122 Das neugeborne Kindelein

Alfred Dürr writes, "We are struck by the predominance of the chorale cantus firmus and the subservient function of the instruments. Indeed, despite the brevity of the four-verse chorale, only two of the six movements are independent of it." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), 141.

Instrumentation:

Recorders I, II, III (no. 3)

Ob I, II

Taille

Vln I, II

Vla

SATB

Continuo

(Coro.)

(Chorale Verse 1)

Christ's birth brings a new year to Christendom (122/1).

122/1.

(Moderato $\text{♩} = 120$)

Chorale Cantata for that Relates Christmas to the New Year.

Swooping scalar figures point to the angels referenced in the following two movements (see especially the angels' melisma in no. 2, mm. 18-21). The 3 oboes (and later 3 recorders) give the cantata a pastoral air.



Ritornello *mf* Oboes double strings... Minuet-like with periodic phrases & echo effects; here a cradle song.

G minor

6. *p* *mf*

G minor

hemiola

11. *p* *mf*

G minor

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

A (Mel: „Das neugebor'ne Kindelein“)

Soprano. Chorale text line 1.

Das neu - ge - bor' - ne Kin - de - lein, das

Alto. Das neu - ge - bor' - ne Kin - de - lein, das

Tenore. Chorale phrase opening in diminution (text given 2 times).

Basso. Das neu - ge - bor' - ne Kin - de - lein, das

The ritornello proves to have the developmental possibility of absorbing the entire first chorale line. See Konrad Küster, ed., *Bach Handbuch* (Kassel: Bärenreiter, 1999), p. 280.

Das neu - ge - bor' - ne

= m. 1 = approx. m. 2 = approx. m. 3 = approx. m. 4 = approx. m. 5.

G minor

For biblical background, see note.

J.S. Bach - Church Cantatas BWV 122

22

ne Kin - de - lein,

neu - ge - bor' - ne Kin - de - lein,

lein, das neu ge - bor' - ne Kin - de - lein,

Kin - de - lein,

Ritornello

= approx. m. 6. = approx. m. 7. = approx. m. 8. = approx. m. 9. = approx. m. 10.

G minor

28

G minor

34

p *mf* *p*

G(7) C minor G minor G minor

40

das her -

das her - ze -

Chorale phrase opening in diminution (text given 2x).

hemiola

das her - ze - lie - be

mf *tr*

G minor G minor

Konrad Küster notes that, although the ritornello does not fit subsequent chorale phrases as well as the first one, Bach treats its material flexibly, "varying the intervallic relationship between its building blocks—and so the music of the opening also permeates the rest of the movement." ("Doch Bach behandelt den Orchestersatz flexibler, er variiert die Intervallbeziehung zwischen dessen Bausteinen—und so durchzieht die Musik der Eröffnung auch den übrigen Satz." See Konrad Küster, ed., *Bach Handbuch* (Kassel: Bärenreiter, 1999), p. 280.

J.S. Bach - Church Cantatas BWV 122

46.

ze - lie - be Je - su - lie - be Je - su - lein, das her - ze - lie - be Je - su -
 lie - be Je - su - lein, das her - ze - lie - be Je - su -
 das her - ze - lie - be Je - su - lein, das her - ze -
 Je - su - lein, das her - ze - lie - be Je - su -

C7 F major C# dim.7

51.

lein, lein, das her - ze lie - be Je - su - lein,
 lein, das her - ze lie - be Je - su - lein,
 lie - be, her - ze - lie - be Je - su - lein,
 lein, das her - ze - lie - be Je - su - lein,

Ritornello

D major G minor D minor D minor

56.

f

62.

mf hemiola

D minor

J.S. Bach - Church Cantatas BWV 122

68 Chorale text line 3.

bringt a - ber - mal

bringt a - ber - mal ein neu - es Jahr, ein

bringt a - ber - mal ein neu - es, ein

bringt a - ber - mal ein neu - es

ein neu - es Jahr

neu - es Jahr, bringt a - ber - mal ein neu - es

neu - es Jahr, bringt a - ber - mal ein neu - es

Jahr, bringt a - ber - mal ein neu - es

Jahr, bringt a - ber - mal ein neu - es Jahr

Jahr, bringt a - ber - mal ein neu - es Jahr

Jahr. bringt a - ber - mal ein neu - es Jahr

E-flat major B-flat major B-flat major

D minor D7 coll 8.....: G minor

Ob I/Vln I Ob II/Vln II Taille/Vla

tr

Chorale phrase opening hinted in diminution (text given 3x). "New Year" here suggests the new age in salvation history, as referenced in the Epistle reading: "When the time had fully come, God sent forth his Son" (Galatians 4:4).

74

79.

4

J.S. Bach - Church Cantatas BWV 122

84. Ritornello

B-flat major

90. *p* *mf* *p*

D(7) G minor C major F major D minor D minor

96. Chorale text line 4.

der aus -

The chorale phrase is no longer evident in the accompanying voices; the instrumental lines now are often colla parte. A rising motive introduced from lowest voice to highest suggests praise by the "chosen Christian throng" referenced in the text.

der aus er - wähl

hemiola

mf

N6 B-flat 7 E-flat major F(7) B-flat major B-flat major

101. er - wähl - ten

der aus - er - wähl - ten, der aus er -

wähl - ten Chri - sten - schar, der aus - er - wähl -

- ten Chri - sten - schar.

D(7) 5 G minor F7 B-flat major

J.S. Bach - Church Cantatas BWV 122

106.

Chri - sten - schar.
wähl - ten Chri - sten - schar, der aus - er - wähl - ten
ten Chri - sten - schar, der aus - er - wähl - ten

D(7) G major C minor

111.

Chri - sten - schar.
Chri - sten - schar

Ritornello

C minor G minor G minor

117.

G minor

123.

hemiola

G minor G major

The tritone was historically associated with the devil. In the hexachordal system of solmization the way to sing B is as *mi* in the hard hexachord (the hexachord begun on G). B-F is a tritone, giving rise to the saying "Mi contra fa est diabolus in musica" ("mi against fa is the devil in music").

Aria.

122/2. (Tempo giusto ♩ = 80.)

(Based on Chorale Verse 2)

• Christ's birth: Reconciling sinful mankind to God (122/2).

Continuo alone, right hand is editorial.

Ritornello (related to vocal theme).

tritone

tritone

tritone

C minor

C major

(D7)

For Konrad Küster's comments regarding Bach's development of the continuo aria, treating the bass line here as a melody, see note.

4. *mf*

G major F minor B dim.7 C minor

6. *crescendo sempre* *f*

B dim.7 G7 C minor

Note the similar opening to no. 3.

9. Basso.

tritone

tritone

Bass is often the voice of authority, e.g., the minister. Here the motto captures the essence of a penitential sermon.

O Menschen,
O people,

die ihr täglich sündigt,
you who daily do-sin,

die ihr täglich

In a concertante duet between continuo and bass singer, chromatic lines characterized by tritones depict the sinfulness of human beings.

For biblical background, see note.

9. C minor F# dim.7 D7

12.

Alfred Dürr writes, "An impassioned, chromatically tormented ritornello melody for the bass instruments is broken up into its constituent motives and, in this form, pervades the entire movement; even the vocal melody is derived from it. The minor mode (c [minor]), maintained in the intermediate cadences (f and g), contributes to the impression of the text, 'O mortals, who sin daily, you shall be the angels' joy', as closer to a penitential sermon than a message of joy." See Dürr/Jones, p. 140.

sündigt, *mf* Ritornello

G major (G7)

This is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

14.

o Menschen, die ihr

C minor

C minor

17.

täg - lich sün - digt, ihr sollt der En - gel Freu -

C major

F# dim.7 D7

G major

G7

C minor

The angels' melisma superimposes a 3/4 meter.

19.

D7

G minor

22.

- de - sein, o Men - schen, die ihr

G minor

G(7)

Text painting: Long melisma for the angels rejoicing that sinners have been reconciled to God. The text alludes to Luke 15:10: "There is joy before the angels of God over one sinner who repents."

24.

täg - lich sün - digt, ihr sollt der

C# dim.7 D major B dim.7 C minor

26.

En-gel Freu - de sein, o Men - schen,

F major B-flat major B-flat 7 E-flat major

28.

die ihr täg - lich sündigt, ihr

E dim.7 F minor B dim.7 C minor

30.

sollt der En - gel Freu - de sein, ihr

J.S. Bach - Church Cantatas BWV 122

32. *pp*

soßt der En - - - gel Freu-de sein, ihr sollt der En -

C minor C minor

35. *pp*

- gel Freu - - - de sein, ihr sollt der En -

you shall/should the angels'

C minor

37. *f*

- gel Freu - de sein. joy be.

Ritornello

C minor C major F# dim.7

The rhetorical separation of "ihr sollt der" suggests that Bach may have wanted the phrase to be interpreted as "you *should* be the joy of the angels" instead of the presumed poetic meaning "you *shall* be the joy of the angels (because you have been reconciled to God)"—effectively underscoring the human failure referenced in the A section of the aria). Such blame is absent in the underlying chorale stanza.

40. *mf* *p*

G major E dim.7 F minor B dim.7 C minor

42. *crescendo sempre* *f*

C minor

J.S. Bach - Church Cantatas BWV 122

Middle Section of da capo aria

45.

Ihr ju - bi - li - ren des Ge -

Text painting: Melisma for "jubilant shouting," an allusion to the angels' "Gloria in excelsis" when they appeared to the shepherds (Luke 2:13-14).

C minor

E-flat major

48.

schrei, dass Gott mit euch ver - söhnet sei, hat

E-flat major

F minor

50.

euch den sü - ssen Trost, hat euch den sü -

F minor

53.

- ssen Trost ver - kün - digt,

Ritornello

F minor

F minor

The reference to being reconciled to God suggests biblical passages such as 2 Corinthians 5:18: All this is from God, who through Christ reconciled us to himself... (Also Romans 5:10, Colossians 1:21-22.)

J.S. Bach - Church Cantatas BWV 122

55.

ih̄ ju - bi - li - ren - des Ge -

A dim.7 B dim.7 C major F minor

p

58.

schrei, dass Gott mit euch ver - söh - net sei, hat

B-flat 7 E-flat major E-flat 7 A-flat major

60.

euch den sü - ssen Trost ver - kün -

B-flat 7 E-flat major

63.

- - - digt, den sü - ssen Trost, hat

E-flat major F# dim.7 D7

J.S. Bach - Church Cantatas BWV 122

65.

euch den sü - ssen Trost ver - kün - digt.

G minor

Da Capo.

Chromatic saturation in the vocal part in 9 mm.

122/3. Recitativo. Soprano.

(Based on Chorale Verse 2) • Christ's birth restores our relations with heaven (122/3).

The recitative (like no. 2, based on the chorale's second stanza) continues with the subject of the angels. Three recorders play the chorale, allowing the listener to infer the words. The recorder parts were inserted into the oboe parts and would have been played by those players.

1. Soprano.

Note the similar opening to no. 2.

Die En - gel, wel - che sich zu - vor vor euch, als

D major

For biblical background, see note.



3.

vor Verfluchten, scheuen, er - füllen nun die Luft im höhern Chor, um ü - ber eu - er

D major

The recitative text alludes to the angels' "Gloria in excelsis" at Jesus' birth (see note).

(Choral-Mel.: „Das neugeborne Kindelein!“ 3 recorders play harmonized chorale.

In Bach's score the recorder parts are notated an 8ve lower; apparently Bach originally intended them to be played by strings.



3.

Des freu - en sich die En - ge -

D major

Text painting: 3 recorders represent the angel chorus.

Text painting: The recorders (angels) "fill the air" as noted in the text.

6.

Heil sich zu er - freu - en. Gott, so euch aus dem Pa - ra - dies - aus eng - li -

D major

9. G#.

scher Gemeinschaft stieß, lässt euch nun wie - derum auf Er - den durch sei - ne Gegen - sein; sie sin - gen

D major

The recitative text alludes to the angels' role in barring Adam and Eve from the Garden after the fall (see note).

J.S. Bach - Church Cantatas BWV 122

11. wart vollkom men se lig werden. So danket nun mit vol lem

in den Lüf - ten frei, daß

G minor F7 B-flat major B-flat 7

14. vor

Munde für die gewünschte Zeit im neu-en Bunde.

Gott mit uns ver - söh - net sei.

E-flat major D(7) G minor G7 C minor G major

Aria. (Terzetto.)

122/4. (Andante con moto $\text{♩} = 69$)

(Verse 3)

•Reconciled with God: now Satan can not harm us (122/4).

1. *mf* Quasi-ostinato bass (see note).

C7 F major

For the significance of D minor, see note.

D minor

While Alfred Dürr calls this a siciliano, Little and Jenne call it French gigue-like. See Meredith Little and Natalie Jenne, "Dance and the Music of J. S. Bach," expanded ed. (Bloomington: Indiana University Press, 2001), 251.

6. Soprano.

Stanza 3 is troped with an aria text.

O wohl uns

die wir

Alto.

(Choral-Mel.: „Das neugehorne Kindelein.“)

Vln I, II, Via double the chorale.

Tenore.

Stanza 3: Ist Gott ver - söhnt und

Text painting: Outer voices begin with sweet parallel 3rds for "O wohl uns" ("O how well it is for us").

O wohl uns.

die wir an ihn

A7 D minor

J.S. Bach - Church Cantatas BWV 122

11.

an ihn glau - - - ben, die wir an ihn
un - ser Freund,
glau - - - ben, die wir

Strings continuo to double the chorale tune; right-hand here is editorial...

D minor

16.

glau - - - ben,
was kann uns thun der
an ihn glau - - - ben, an ihn glauben, sein Grimm kann

C7 F major A major D minor (G7) A minor

21.

sein Grimm kann un_sern Trost nicht rau - - -
ar - ge Feind?
un_sern Trost nicht rau - - -

Word painting: Energetic melisma for "rob."

A minor E7 A minor A minor

25. 

ben, nicht rau - ben;
Trotz
ben, nicht rau - ben;

G7 C major A minor E7 A minor

29. 

ihr Wü - then wird sie we - nig nützen we - nig, wird sie we - nig
Teu - fel und der Höl - len
ihr Wü - then wird sie we - nig nützen, ihr Wü -

A major D minor D minor C major F major

33. 

nützen, ihr Wü -
Word painting: Energetic melisma for "[their] raging."
Pfort',
then wird sie we -

F major F7

37.

then wird sie we-nig nüt-zen:
das
nig, wird sie we-nig, we-nig, we-nig nüt-zen:

B-flat major F major F major

41.

Gott ist mit uns und will uns schüt -
Je su - lein ist un - ser
Gott ist mit uns' und will uns schüt - zen, Gott ist mit

A7 D minor A7

45.

- zen, Gott ist mit uns und will uns schüt - zen, Gott ist mit
Hort.
uns und will uns schüt - zen, Gott ist mit uns und will uns

D7 G minor D minor

J.S. Bach - Church Cantatas BWV 122

49.

uns und will uns schüt - - - zen, Gott ist mit uns und will uns

-doubling strings

Gott ist mit uns und will uns schüt - zen, Gott ist mit

Having concluded the chorale, the alto (without doubling strings) joins the imitative texture and the text of the soprano and tenor.

schüt - - - zen, Gott ist mit uns und will uns schüt.

The phrase "God with us" alludes to Matthew 1:22-23: All this took place to fulfil what the Lord had spoken by the prophet: "Behold, a virgin shall conceive and bear a son, and his name shall be called Emmanuel" (which means, God with us). (See Isaiah 7:14.)

D minor

53.

schüt - - - zen, und will uns schüt. zen.

Word painting: Melisma for "protect."

uns und will uns schüt - - - zen, und will uns schüt. zen.

zen. uns schüt. zen.

mf

C7 F major D minor A7 D minor

57.

C7 F major D minor A7 D minor

The text alludes to Psalm 118:24: This is the day which the Lord has made; let us rejoice and be glad in it (see also Psalm 126:2-3), as well as to the Epistle reading, Galatians 4:4: "When the time had fully come, God sent forth his Son." (i.e., the new age in salvation history has dawned).

122/5. **Recitativo.** (Related to Chorale Verse 4) • Christ's birth: the long-awaited day has come! (122/5).

Chromatic saturation in the vocal part in 11 mm.

Alfred Dürr writes, "The bass recitative, no. 5, accompanied by strings, contains no real arioso writing throughout its fourteen bars, but it is constantly brought close to arioso by its vocal melismas and by the liveliness of its string accompaniment: it is a type of setting suggested of its own accord by the strongly emotional text with its frequent exclamations." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), 140.

For biblical background see note.



1. **Ba F 10. D** A B-flat C E-flat

Dies ist ein Tag, den selbst der Herr ge-macht, der
 This is a day, which himself the Lord has-made, who

seinen Sohn in die-se Welt ge-bracht. O sel' - ge- Zeit, die nun erfüllt! o
 his son into this world has-brought. O blessed time, which now is-fulfilled! O

gläu - big War - ten, das nunmehr ge - stillt! o Glau - be, der sein En - de
 faith-filled waiting, which henceforth is-stilled! O faith, which its goal

sieht! o Lie - be, die Gott zu sich zieht! o Freu - digkeit, so durch die Trübsal
 sees! O love, which God to himself draws! O joyousness, which through - tribulation

dringt und Gott der Lip - pen Opfer bringt!
 presses and God (its) lips offering brings!

Extended continuo note.

Chromatic inflection for "tribulation."

Text painting: Movement in the strings illustrates the "love that God draws to himself."

The final line suggests biblical passages such as Hebrews 13:15: Through him [Christ], let us continually offer up a sacrifice of praise to God, that is, the fruit of lips that acknowledge his name. (Also Psalm 50:14, 23; 51:15-17.)

122/6. **Choral. (Mel.: „Das neugebor'ne Kindelein.“)** (Verse 4)

•Christ's birth begins true year of Jubilee, rejoice! (122/6).



+Ob I
Vln I



Es bringt das rech - te Jubel - jahr, was trauern wir denn im - mer - dar?

+Ob II
Vln II



Es bringt das rech - te Ju - bel - jahr, was trauern wir denn im - mer - dar?

+Taille
Vla



Es bringt das rech - te Ju - bel - jahr, was trauern wir denn im - mer - dar?

Basso.



Es bringt das rech - te Ju - bel - jahr, was trauern wir denn im - mer - dar?

For biblical
background,
see note.



G minor

D major

G minor

D minor

C# dim. 7

D major

9.



Frisch auf! itzt ist — es Singens - zeit. das Je - su - lein — wend't al - les Leid.



Frisch auf! itzt ist — es Sin - gens - zeit, das Je - su - lein wend't al - les Leid.



Frisch auf! itzt ist — es Sin - gens - zeit, das Je - su - lein wend't al - les Leid.



Frisch auf! itzt ist — es Singens - zeit, das Je - su - lein wend't al - les Leid.



G minor

B-flat major

B-flat major

B-flat major

D major G minor

G major