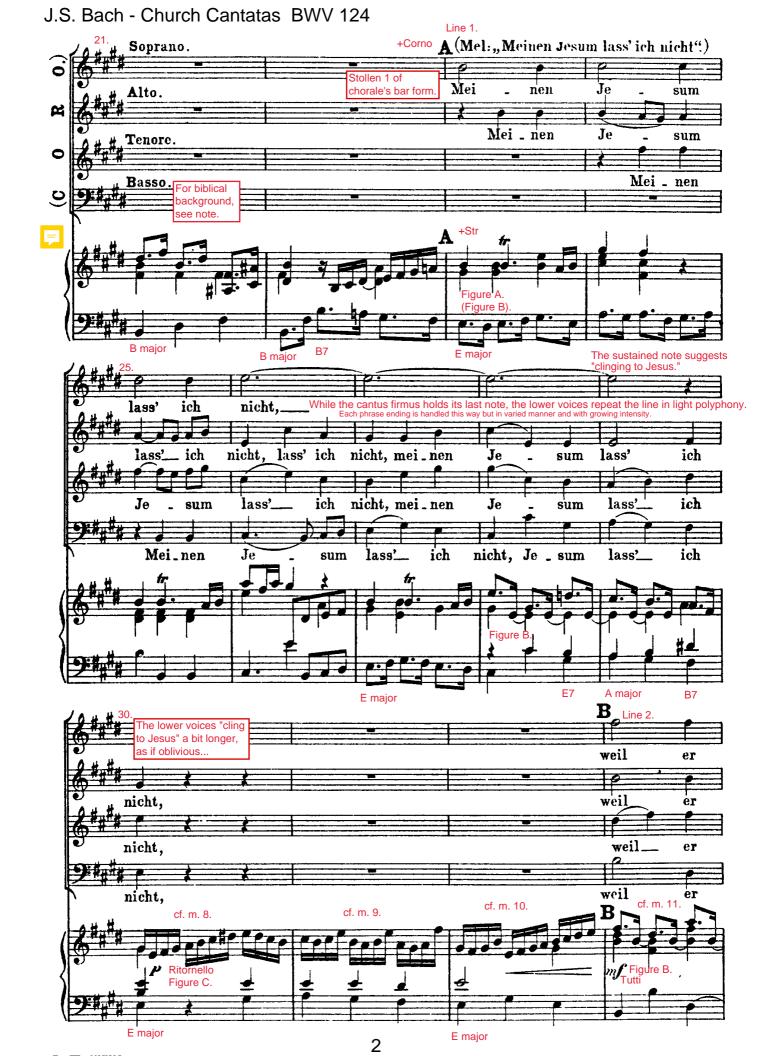
Last changed: 14 December 2025. Cantatas BWV 124 Form: Chorus/Fantasia - Recit (T) - Aria (T) - Recit (B) - Duet (S/A) - Chorale.

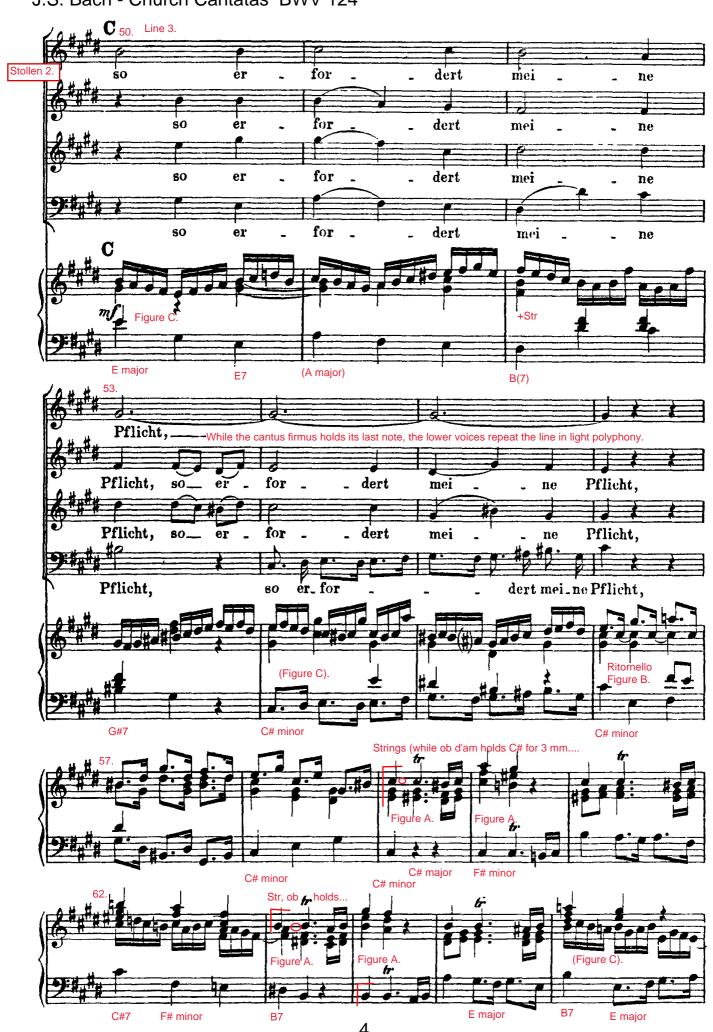
The underlying six-stanza chorale of 1658 was written by Christian Keyman (1607–1662). Each stanza ends with the line "Meinen Jesum Iaß ich nicht." Alfred Dürr writes, "As in the previous year (BWV 154), the text of this cantata, composed for 7 January 1725, refers to the Gospel reading. The faithful Introduction & updates at melvinunger.com. Christian, like Jesus's parents at one time, desires not to lose Jesus but to follow Him in all circumstances. Thus far, the choice of the hymn...is NBA I/5; BC A30 comprehensible. Further on, however, the biblical account and the chorale text depart from each other considerably...The anonymous librettist, who 1. S. after Epiphany (BWV 154, 124, 32) *Romans 12:1–61 (Christian duty: present free rein to a truly baroque predilection for graphic descriptions of death and disdain for this world. The opening chorus follows the usual scheme: the Cantata No. 124 choir sings the chorale line by the in a texture either homoponic or lightly broken up into patrology up that the color and a long the choral single state of the color and the state of the color and the color a yourselves as living sacrifices to God) *Luke 2:41-52 (Jesus' parents lose Jesus broken up into polyphony, while the orchestra develops its own thematic Meinen Jesum laß ich nicht material in the introduction, episodes, and accompanying passages. The initial theme has the character of a minuet, but in Jerusalem and later find him in the temple) Librettist: Unknown soon the oboe d'amore detaches itself from the instrumental body and takes the lead in concertante passages. Alternately, it is supported by the strings, FP: 7 January 1725 (St. Nicholas) which simplify its figuration in the tuttis, or accompanied by continuo alone, as it repeats and varies the motive heard previously in an This cantata belongs to Bach's chora echo-like fashion. The line 'To stick to Him like a bur' is accorded a very striking interpretation: alto, tenor, and bass all unite on a long-held b' (or b) to cantata cycle (see note). (Coro.) the word 'kleben' ('stick')." See Dürr/Jones, "The Cantatas of J. S. Bach," p. 187. (Tempo giusto. J = 80.) (Chorale Verse 1) •Clinging to Jesus so not to lose him (124/1). Cantata about clinging to Jesus with ravishing oboe d'amore lines Instrumentation: Corno Oboe d'amore stacc. VIn I, II Figure A: Vla sarabande rhythm. **SATB** Continuo, Organo Sarabande-like (Some authors call it a minuet.) E major (for significance, see note). In the opening movement, a concertante oboe d'amore has long swirls of 16th notes that leave little place to breathe. While the chorale cantus firmus is presented in regular note values accompanied by lightly imitative counterpoint, three musical figures from the ritornello provide the instrumental material or the rest of the movement. Figure C. E7 A major (B7)E major Figure B. Strings join. E major E major

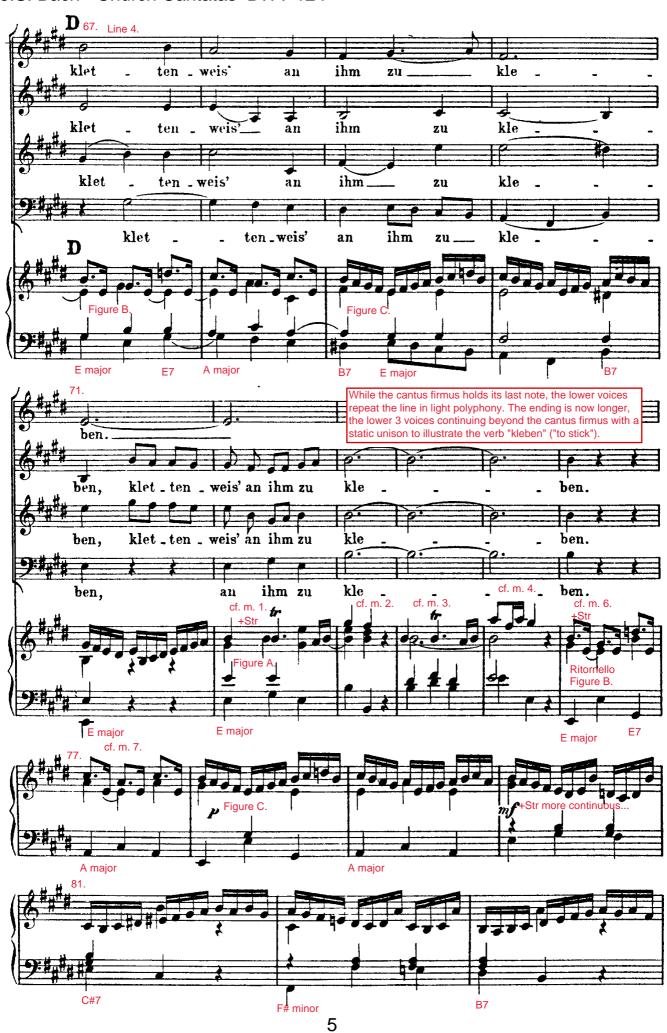


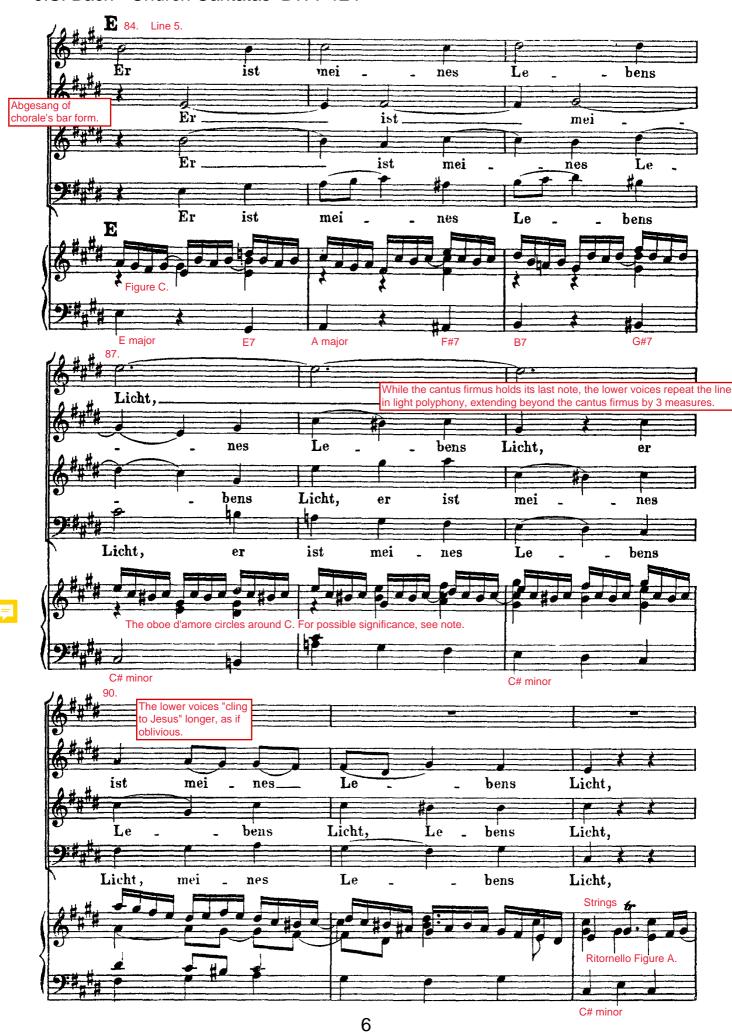








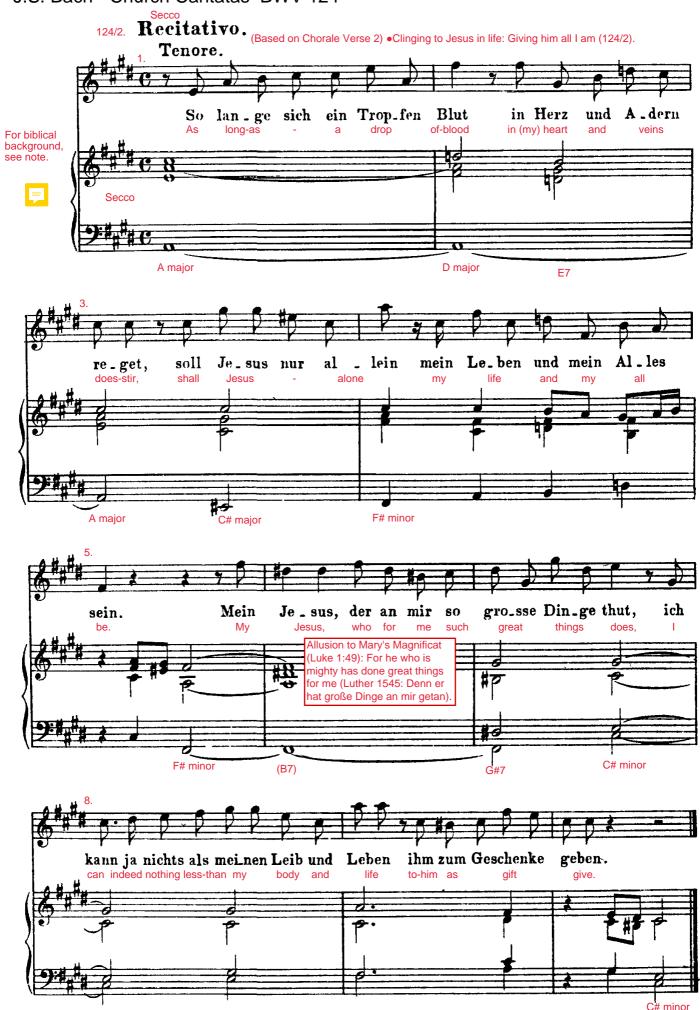




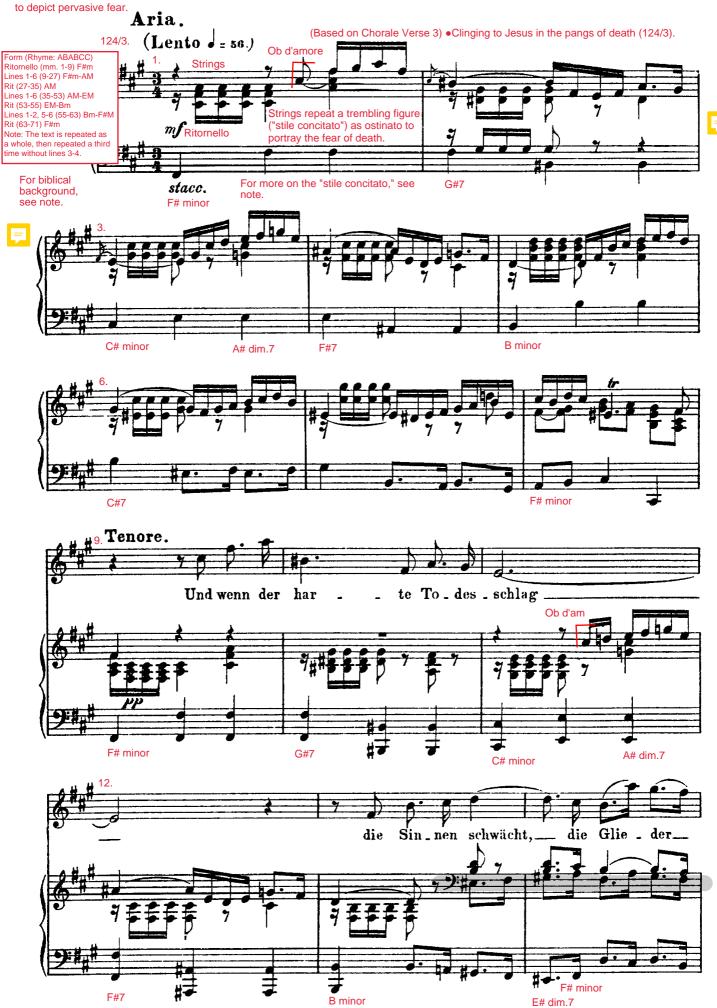


connected to the day's Gospel reading (Jesus' parents losing Jesus and not finding him until 3 days later (Luke 2:45–46: When they did not find him, they returned to Jerusalem, seeking him. After three days they found him in the temple). "Clinging to Jesus" also suggests the mystic union of Christ (bridegroom) and the believer (bride). For full text of biblical allusions, see note on biblical background.





A serenely confident oboe d'amore obbligato contrasts with the tenor's jumpy line, which evens out into parallel 3rds & 6ths with the oboe for the final 2 lines of text (the last one is a rewording of the chorale's opening text phrase, "I will not let Jesus go"). Throughout, the strings interject trembling figures to depict pervasive fear.



J.S. Bach - Church Cantatas BWV 124 rüh _ ret wenn der dem Fleisch verhasste F# minor F# minor G#7 nur Furcht und Schrek. A# dim.7 C# minor B minor Text painting: Serene major key for "hope in Jesus," despite continued trembling. ret, doch tröstet
Ob d'am ken mit sich füh A major A major Here the tenor adopts the oboe d'amore's cantabile manner in parallel 3rds and 6ths, suggesting sweetness. sicht: las sum nicht! ich se__ mei_nen Je _ words the opening text line of the chorale A major







