

## Introduction &amp; updates at melvinunger.com.

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 **Nº 1. Aria.** may have originated earlier (see note).

Instrumentation:

Oboe d'amore I, II

Vln I, II

Vla

SATB

Continuo, Organo

Form (Rhythm: 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

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  $\text{♩} = 60$ ) • Jesus is gone; this brings despair to my soul! (154/1).

A Concise Cantata on Theme of Losing Jesus.

# J.S. Bach

## Cantata No. 154

### Mein liebster Jesus ist verloren

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

4. A aria. Jesus let yourself be found.
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.

Ritornello related to the vocal theme.

my Strings Tritone

B minor A# dim.7 B7 D# dim.7 E# dim.7 A# dim.7

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.

Tritone

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

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

Exclamation Tritone Tritone Tritone

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])...

Vln I plays shudder figure.

Tritone Tritone Tritone

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

For biblical background, see note.

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

The 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).

tit!

bringt!

Mon bien - ai -

Mein liebster

Tritone my Ritornello

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

# J.S. Bach - Church Cantatas BWV 154

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 *tít, 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 *tr*

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

# J.S. Bach - Church Cantatas BWV 154

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*

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

48 *donnes!* *Hé - las, en moi quel mot ré - son - ne: mon bien-ai -*  
*lo-ren, Instruments with implied text.* *o Donner . wort in meinen Oh - ren, mein liebster*  
*Mein lieb - ster Je - sus ist ver - lo - ren* *Stile concitato*

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*

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

**Chord Progressions:**

- 40: G# dim.7, D minor, A# dim.7, F# major
- 43: B minor A7, D major, D minor, G# dim.7, A7, C# dim.7, A minor, A# dim.7, B7
- 48: D# dim.7, B7, E minor, E# dim.7, D major, E# dim.7, F#7, A# dim.7, B7
- 53: A# dim.7, B minor, B minor, G major, A# dim.7, B7, D# dim.7, E# dim.(7), C#7
- 58: F# major, D major, E# dim.7, F#7, A# dim.7, B minor, A# dim.7, F#7, B minor

The tenor continues with a relatively straightforward recitative, describing his dilemma. The language is reminiscent of that in the Song of Solomon (see note).

## Nº 2. Recitativo.

154/2.

Tenore.

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

For biblical background, see note.



1. **Secco**

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

**Secco**

F# minor iv6 V  
 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  
*Maî-tre? Est-il mal-heur plus grand pour ma pau-*  
 No misfortune could me so deeply

F# major B7 B# dim.7

611

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



A 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–ca. 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.'"

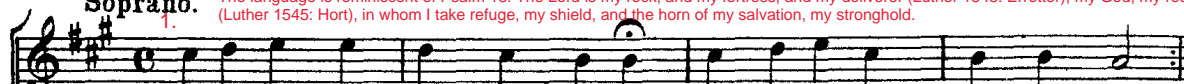
# **No.3. Choral.** (Mel.: „Werde munter, mein Gemüte“) •Prayer longing for Jesus, my all, to come (154/3).

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.

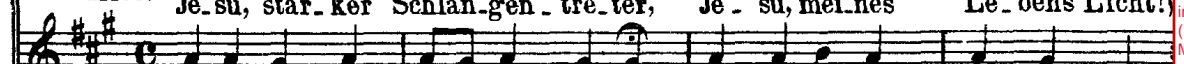
+Ob d'am I, II,  
Vln I



**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!

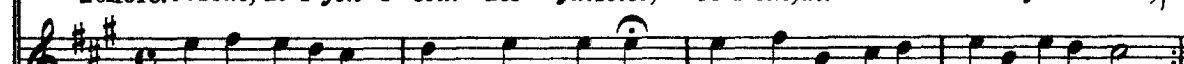
Compare Bach's setting of this tune in BWV 147 ("Jesu, Joy of Man's Desiring").

+Vln II



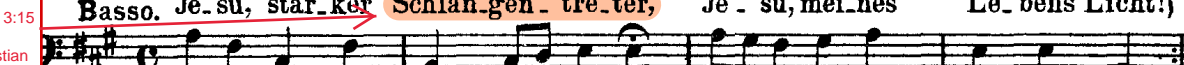
*Jé-sus, toi qui me con-so-les, Jé-sus, mon u-nique ap-pui,*  
*Tenore. Jé-sus, dé-fen-seur des fai-bles, Jé-sus, mon di-vin flam-beau,*

+Vla



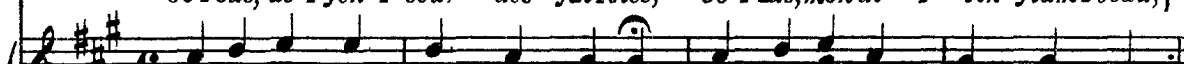
**Basso.** Je-su, mein Hort und Er-ret-ter, Je-su, mei-ne Zu-ver-sicht,  
Je-su, star-ker Schlan-gen-tre-ter, Je-su, mei-nes Le-bens Licht!

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



*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,*

For biblical background, see note.

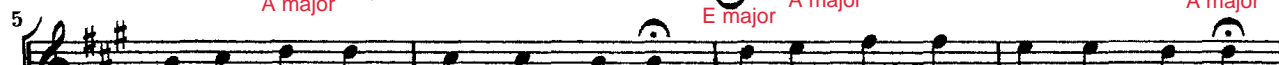


A major

E major

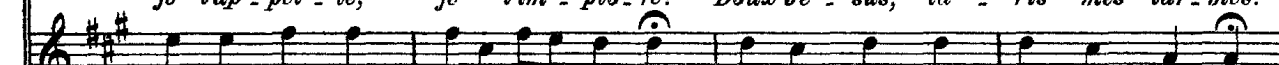
A major

A major



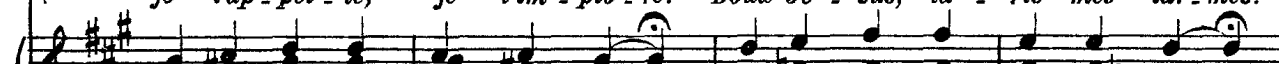
Wie ver-lan-get mei-nem Her-zen, Je-su-lein, nach dir mit Schmerzen!

*je t'ap-pel-le, je t'im-plo-re! Doux Jé-sus, ta-ris mes lar-mes!*



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!*



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!*



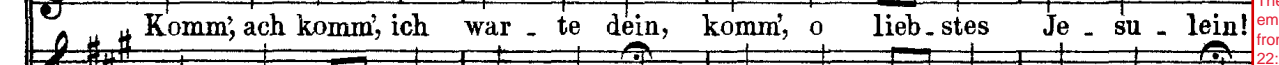
E major F#7 B minor

B minor

A7

D major

D major



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!*



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!*



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!*



A major

E major

A major

A major

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

The opening aria is striking for its accompaniment: two oboes d'amore supported by a lower string part (viola) without the expected continuo 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  $\text{♩} = 66$ )

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).

B7

E major

E major

E7

Alto.

7 Mon Jé-sus, j'ap-pel - - le,

mes pé-chés te ca - - chent

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

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."

Je - su, lass dich fin - - den,

lass doch mei - ne Sün - - den

p sempre

A major

For biblical background, see note.

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,

A major

B7

E major

# J.S. Bach - Church Cantatas BWV 154

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

# J.S. Bach - Church Cantatas BWV 154

19 *mes pé-chés te ca - - chent com-me d'un nu - a - gé-e-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



# J.S. Bach - Church Cantatas BWV 154

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 l'ef - froi 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

A major A7

41

A major A7

42 II

A major A7

**Nº 5. Arioso. (♩=89.)** •Vox Christi: Jesus as a boy in the temple: Luke 2:49 (154/5).

154/5.

**Basso.** *Vous le sa-vez: où est mon Père, c'est là que je dois être aus-*



Christ responds immediately.

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



Continuo alone (right hand here is editorial realization).

For biblical background, see note.

F# minor

(Up 8va, see full score.)



311

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



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



F# minor

G# major

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



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

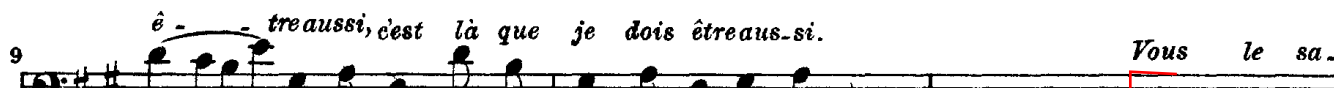


C# minor

C# minor

E# dim.7

N6



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



E7

A major

A major

# J.S. Bach - Church Cantatas BWV 154

12 *vez: 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,*

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

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*

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

Annotations: B7, E major (Up 8va, see full score.), E major, E# dim.7, C#7, F# minor, F# minor, D major, E# dim.7, F# minor (Up 8va, see full score.), Up an 8va, see full score., F# minor, F# minor.

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.

Chromatic saturation in the vocal part in 24 mm.

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

**Tenore, J'ai** *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*

*Secco*

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

D major

*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 m'ac-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

# J.S. Bach - Church Cantatas BWV 154

13 *leil. A-près la nuit et ses té-né-bres, 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! Vas a-vec lui, suis-le près de son*

Auf, See-le, ma-che dich be-reit! Du musst zu ihm in sei-nes Va-ter's

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 himslf 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 küss-en.

then must thou Jesus also in repentance and faith kiss.

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

## 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

For biblical  
background,  
see note.

5II (94II)

Alto.

Tenore.

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).

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

Figura corta

Wohl mir, Je - sus ist ge -  
Plus de pei - nes, plus d'a -

Wohl mir, Je - sus ist ge -  
Plus de pei - nes, plus d'a -

Continuo alone...

D major

D major

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

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

Ritornello

D major

A major

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

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

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 -*

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



J.S. Bach - Church Cantatas BWV 154

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 - funden,  
*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

# J.S. Bach - Church Cantatas BWV 154

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

30 II *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 mei-ne 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 â-me ex-ul-te, il est là, le Maître ai - mè,

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

*mf* *p* *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.

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

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

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

G major

# J.S. Bach - Church Cantatas BWV 154

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

D major D major

Dal Segno.

The closing chorale with the final statement of the closing chorale. "I'll not let Jesus go." Among several chorales that begin with this line is this 1658 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).

+Ob d'am I, II  
+Vln I

+Vln II

+Vla

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

For biblical  
background,  
see note.



ten; Christus lässt mich für und für zu dem Le - bens - bäch - lein lei - ten

to. C'est le Christ qui m'a con - duit jusqu'aux sour - ces de la vi - e.

ten; Christus lässt mich für und für zu dem Le - bens - bäch - lein lei - ten.

to. Text painting: The flowing eighth notes (here with sighing appoggiaturas) apparently depict the streams of living water referenced in the text.

Se - lig, der mit mir so spricht: Mei - nen Je - sum lass' ich nicht!

Heu - reux qui dit a - vec moi: mon Jé - sus je suis à toi!

Se - lig, der mit mir so spricht: Mei - nen Je - sum lass' ich nicht!

Heu - reux qui dit a - vec moi: mon Jé - sus je suis à toi!

D major NBA: den D major A major G# dim. A major

A major D major NBA: wer D major B7 E minor A7 D major D major

B minor B7 E major A major F# minor D major D major

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.