

J.S. Bach - Church Cantatas

Form: Choral/Fantasia - Aria (A) - Recit/Chorale (B) - Duet (T/B) - Recit (A) - Chorale.

The underlying chorale is Luther's 4-stanza paraphrase of the Nunc dimittis, the canticle of Simeon, which forms part of the day's Gospel reading. While the outer stanzas are kept intact, the inner ones

expand on stanzas 2 and 3 (the third movement is a hybrid movement that incorporates the second stanza into a troping recitative).

Alfred Dürr writes, "The splendid, stirring opening chorus contrasts strings with flute and oboe in its introductory sinfonia. Triplet chord sequences give rise to an extremely dense, highly expressive texture, thematically independent of the chorale, though derived from its initial leap of a fifth... As in most opening movements of the chorale cantatas, the chorale melody is delivered by the soprano, line by line in long notes, against an orchestral texture with its own theme... and supported by the three lower voice parts, which in lines 1, 2, and 5, reinforced by the strings, treat imitatively the instrumental head-motive... In line 3 the vocal substructure treats a related motive in a similar fashion, but lines 4 and 6 ('meek and quiet' and 'Death has become my sleep') are for illustrative reasons accompanied in a mainly chordal texture, sung 'piano' and characterized by chromaticism and modulation to distant keys." See "The Cantatas of J. S. Bach," 660.

Cantata No. 125

Mit Fried und Freud ich fahr dahin

(Chorale Verse 1) (See also 95/1, 106/3b.) • Death is welcomed with peace & joy: Simeon's canticle (125/1).

No. 1. (Coro.)

125/1. (Lento $\text{♩} = 60$.)



1. Fl

Str

Ritornello: Rolling, rising head motive, treated imitatively.

E minor (for significance, see note).

The movement bears similarities to the opening movement of the St. Matthew Passion (1727).

Instrumentation:
 Corno
 Flauto traverso
 Oboe/Oboe d'amore
 Vln I, II
 Vla
 SATB
 Continuo

Introduction & updates at melvinunger.com.

NBA I/28; BC A168

Mary's Purification (Candlemas) (BWV 83, 125, 82, 157, 158, [161], [200])

*Malachi 3:1-4 (The Lord will suddenly come to his temple and purify his people)

*Luke 2:22-32 (Mary presents Jesus at the temple; Nunc dimittis)

Librettist: Unknown

FP: 2 February 1725

(St. Thomas in the morning and St. Nicholas at afternoon Vespers)

This cantata belongs to Bach's chorale cantata cycle (see note).

3(76)

Ob or Ob d'am

E minor

E minor

6(79)

D major

G major

A minor

E minor

8II(81II)

B(7)

E minor

11(84)

E minor

E major

E7

A minor

13.

(C O R O.)

Alto. Mit

Tenore.

Basso. Mit Fried' und

A rolling head motive rises to the fifth (like the opening interval of the chorale melody), illustrative of Simeon's prayer to depart this life. The lower voices respond to the cantus firmus with the headmotive treated imitatively, then with homorhythmic declamation.

15.

Fried' und Freud' ich

Mit Fried' und Freud' ich fahr' da - hin, ich fahr' da - hin, mit Fried' und

Freud' ich fahr' da - hin, ich fahr' da - hin, mit Fried' und Freud' ich fahr' da -

Mit Fried' und Freud', mit Fried' und

D# dim.7 E minor E minor

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

17.

fahr' da - hin

Freud' ich fahr' da - hin, ich fahr' da - hin, mit Fried' und

hin, mit Fried' ich fahr' da - hin, da - hin, mit Fried' und

Freud' ich fahr' da - hin, ich fahr' da - hin, mit Fried' und

B minor B7

J.S. Bach - Church Cantatas BWV 125

19.

Freud' ich fahr' da - hin, ich fahr' da - hin
Freud' ich fahr' da - hin, ich fahr' da - hin
Freud, mit Fried' und Freud' ich fahr' da - hin

E minor E minor A7

21^{II}

D major B minor

24

B Line 2.

The lower voices preempt the cantus firmus with the headmotive treated imitatively, then present it in homorhythmic declamation.

in Got - - - tes
in - Got - tes Wil - - - len, in Got - tes
in - Got - tes Wil - - - len, in Got - tes
in - Got - tes Wil - - -

B minor B minor

J.S. Bach - Church Cantatas BWV 125

26/

Wil - len;
Wil - len, in Got - tes Wil - len, in Got - tes Wil -
Wil - len, in Got - tes Wil - len, in Got - tes Wil -
- len, in Got - tes Wil - len, in Got - tes Wil -

B7

This system contains measures 26 and 27. It features vocal staves for Soprano, Alto, Tenor, and Bass, and a grand staff for the keyboard. The lyrics are: "Wil - len; Wil - len, in Got - tes Wil - len, in Got - tes Wil - Wil - len, in Got - tes Wil - len, in Got - tes Wil - - len, in Got - tes Wil - len, in Got - tes Wil -". A red "B7" chord marking is present below the keyboard staff in measure 27.

28/

len;
len;
len, in Got - tes Wil - len;

E minor B major B minor

This system contains measures 28 and 29. It features vocal staves for Soprano, Alto, Tenor, and Bass, and a grand staff for the keyboard. The lyrics are: "len; len; len, in Got - tes Wil - len;". A red "tr" marking is above the Soprano staff in measure 28. Red chord markings "E minor", "B major", and "B minor" are located below the keyboard staff in measures 28 and 29.

30/

B minor

This system contains measures 30 and 31. It features vocal staves for Soprano, Alto, Tenor, and Bass, and a grand staff for the keyboard. A red "B minor" chord marking is located below the keyboard staff in measure 31.

J.S. Bach - Church Cantatas Line 3.

32. A rolling figure similar to the head motive is treated imitatively in the accompanying voices.

ge - - - - - trost ist
ge - trost ist mir - mein Herz und
ge - trost ist mir - mein Herz und Sinn, mein Herz und
ge - trost ist

C

B minor 7 7 C# dim.

34.

mir mein Herz
Sinn, ge - trost ist mir - mein Herz und Sinn, mein Herz
Sinn, ge - trost ist mir - mein Herz und Sinn, mein Herz und Sinn, ge - trost ist
mir mein Herz und Sinn, ge - trost ist mir mein Herz und Sinn, mein Herz und

D major D7 G major B7 E minor

36.

und *tr.* Sinn,
und Sinn, mein Herz und Sinn, ge - trost ist mir mein Herz und
mir - mein Herz und Sinn, mein Herz, mein Herz und Sinn, ge - trost ist
Sinn, ge - trost ist mir mein Herz und Sinn, mein Herz und

A7 B7 E7 A minor

38

Sinn, ge-trost ist mir mein Herz und Sinn,
 mir-mein Herz und Sinn, mein Herz und Sinn,
 Sinn, ge-trost ist mir-mein Herz und Sinn,

A minor A minor E minor

43

E(7) A minor

46

D *p* Line 4.

p sanft und

sanft und stil

p sanft und stil

sanft und

D briefly

p

D# dim.7 E minor E minor

The accompanying voices enter softly and successively in descending order (the alto slipping in before the cantus firmus begins), then proceed more slowly and largely homophonically to G minor to depict the quieted spirit ("sanft und stille") of one who has accepted impending death. A few measures later the instruments come to rest briefly on a diminished 7th chord.

48.

stil - - - le; le, sanft und stil - - le; le, sanft und stil - - le; stil - - - le, sanft und stil - - le;

E minor A# dim.7 B minor D7 G minor

Instruments come to rest briefly.

N6 C minor F# dim.7 G minor G major

D major A major B(7) E minor

Line 5. Assertive declamation (strong metrical placement) for "wie" ("as" [God has promised me.])

The lower voices respond to the cantus firmus with the headmotive treated imitatively, then proceed with homorhythmic declamation.

wie, wie Gott mir - ver - hei - - ssen hat, wie Gott mir - ver - wie, wie Gott mir - ver - hei - - ssen hat, wie Gott mir - ver - wie, wie, wie Gott mir ver - hei - - ssen,

E minor D(7) G major G7

J.S. Bach - Church Cantatas BWV 125

58.

hei - - - ssen hat,
 hei - - - ssen, ver_ hei - - - ssen hat, wie Gott mir,
 hei - ssen hat, ver_ hei - - - ssen hat, wie Gott mir,
 mir_ ver_ hei - - - ssen hat, wie Gott mir_ ver_ hei - - - ssen

A minor E minor B7

60.

wie Gott mir ver_ hei - - - ssen hat,
 wie Gott mir ver_ hei - - - ssen hat,
 hat, wie Gott_ mir ver_ hei - ssen hat,

E minor E minor

62II

B minor B7

65

E minor A7 D major F major A minor

68.

To depict "death becoming sleep," the lower voices accompany the cantus firmus in soft, slow homophony over a static bass (organ pedal), then begin a chromatic descent to E major, as if fading into sleep.

der Tod ist mein

der Tod ist mein

der Tod ist mein

der Tod ist mein

B(7) E minor A# dim.7 B minor

70II

Chromatic inflection of choral melody.

Harmonic "transformation" for "death has become my sleep."

Schlaf wor - den.

Schlaf wor - den, ist mein Schlaf

Schlaf wor - den, mein Schlaf

Schlaf wor - den, der Tod ist mein Schlaf

A# dim.7 N6 A minor F#7 B7 E major E7

73

wor - den.

wor - den.

wor - den.

wor - den.

A minor D# dim.7 E minor Dal Segno.

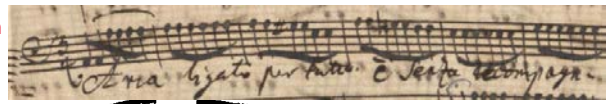
(Related to Chorale Verse 2) • Death approaching: I look to Jesus, he looks on me (125/2). The obbligato instruments play dotted rhythms in parallel 3rds with suspensions and sighing appoggiaturas over a pulsing bass (marked "senza accompagnato"). The result is a sweet, resigned lament. Unlike the chorale, this aria alludes to the beginning of the Nunc dimittis: "Lord, now lettest thou thy servant depart in peace, according to thy word; for mine eyes have seen thy salvation which thou hast prepared."

No. 2. Aria. (Larghetto $\text{♩} = 56$)

125/2.

1. Flute Oboe

This long aria is the expressive heart of the cantata.



Richard Jones calls this a dotted-rhythm sarabande. See *The Creative Development of Johann Sebastian Bach*, vol. 2 (Oxford: Oxford University Press, 2013), p. 153. Similarly, Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach*, expanded ed. (Bloomington: Indiana University Press, 2001), pp. 247–248.

Ritornello derived from vocal line.

B minor ("Ligato per tutto è senza accompagn.") (See the transposed organo part.)

5 (139)

B7 D# dim.7 E minor

9 (143)

Ascending chromatic line.

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

13 (147) **Alto.**

Text painting: "Broken" motive for "gebroch'nen" ("broken") eyes, rising line for gazing upward to the Savior in death.

Alto is often the voice of faith.

Ich will auch mit ge.broch'nen Au - gen nach dir, mein treu-er
I would also with (failing) eyes to thee, my faithful

B minor A7 iv6 Phrygian cadence

17

Hei land, sehn, Savior, see. poco f

Ritornello mf

V B7 D# dim.7 E minor E minor

J.S. Bach - Church Cantatas BWV 125

21

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

25

ich will auch mit gebrochnen Au - gen nach dir, mein treu - er Hei - land,

B minor B minor

29

sehn, nach dir. mein treu - er Hei - land, nach dir, mein treu - er

B minor E7 A major A7

33

Hei - land, nach dir, mein treu - er Heiland, sehn, ich will auch

D major D7 E minor A7 D major

37

mit gebrochnen Au - gen, auch mit gebroch' - nen Au - gen nach

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

J.S. Bach - Church Cantatas BWV 125

41

dir, mein treu - er Hei - land, nach dir, mein treu-er Hei - land, sehn.

Ritornello

poco f

B minor (E7) A major A7 D major D major

45

E(7) A major A7

49

D major D7 G major E minor A7 D major

53

Wenngleich des

D major B minor E7 A major D major D major

Allusion to 2 Corinthians 4:16-5:1. Though our outer nature is wasting away, our inner nature is being renewed every day...If the earthly tent we live in is destroyed, we have a building (Luther 1545: Bau) from God, a house not made with hands, eternal in the heavens.

57

Lei - bes Bau zer-bricht, doch fällt mein Herz und Hof -

E7 C# minor F# major B minor D7 G major E minor

61
- - fen nicht, wengleich des Lei - - bes Bau zer.bricht, doch

B7 E minor G# dim.7 A minor

65
fällt mein Herz und Hof - - - - fen nicht, doch

A minor B7 E minor

69
fällt mein Herz und Hoffen nicht, mein Herz - - - - und Hof. fen - - - - nicht. Ritornello poco f

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

73

E minor E7 G# dim.7 E major

77

A minor B7 E minor

J.S. Bach - Church Cantatas BWV 125

Text painting: Descending line for "Jesus looks upon me in my dying," with long low notes for "dying."

80

Mein Je_sus sieht auf mich im Ster - - - ben,
My Jesus looks upon me in (my) dying,

p

E minor F#7 B minor E# dim.7

84

Long, low notes for "Sterben" ("dying").

mein Je_sus sieht auf mich im Ster - - - ben,

F# minor G#7 C# minor D# dim.7

88

auf mich im Ster - - - ben und läs.set

p

E minor C#7 F# minor

92

mir kein Leid ge_schehn, und läs.set mir kein Leid ge_schehn, kein

F# minor F# minor

J.S. Bach - Church Cantatas BWV 125

"Leid" ("harm") similarly stressed with a long note.

96

Leid, _____ und läs-set mir kein Leid _____ ge-schehn.

Ritornello *f*

mf

A# dim.7 B minor iv6 Phrygian cadence V

100

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

104

[ch will auch

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

108

mit ge-broch'nen Au-gen nach dir, mein treu-er Hei-land,sehn,

p *f*

mf

B minor

112

F#7 B major B minor B minor

J.S. Bach - Church Cantatas BWV 125

116

ich will auch mit ge-broch'nen Au - gen nach dir, mein treu - er Hei - land,

B minor B minor A# dim.7

120

sehn, nach dir, mein treu - er Hei - land, nach dir, mein treu - er

F#(7) B minor E7 A major A7

124

Hei - land, nach dir, mein treu - er Heiland, sehn, ich will auch

D major D7 G major E minor A7 D major

128

mit ge-broch'nen Au - gen, auch mit gebroch'nen Au - gen nach

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

132

dir, mein treu - er Hei - land, nach dir, mein treu - er Hei - land, sehn.

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

Dal Segno.

No. 3. Recitativo. (+Chorale Verse 2) • Death not feared: Christ our light & salvation has come (125/3). For Alfred Dürr's comments, see note).

125/3. **Basso. 1.**

Chorale troped with a recitative, presented as an internal dialogue. The movement is unified by the strings playing a motive often associated with joy (the figura corta—see note).

O Wun - der; dass ein Herz vor der dem Fleisch verhassten

O wonder, that a heart before the - flesh-abhorrent

Figura corta

While the figura corta is often understood as a "joy" motive, it could be interpreted here as an aggressive, "fist-shaking" gesture.

"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde" Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732] ("...consists of 3 fast notes, of which one has the same value as the other two taken together.")

E7

The alto and tenor voices present the recitative lines in alternation, the resting voice joining in with the chorale tune at an *arioso*, while the original voice continues with accompanying counterpoint.

Gruft und gar des To - des Schmerz sich nicht ent - set - zet!

tomb and even - death's pangs (is) not alarmed!

Figura corta now followed by a leap.

D# dim.7 B7 E minor F#7

Andante. (♩=56.) This is a hybrid movement joining recitative and chorale stanza (set as a lightly ornamented solo rather than in four-part harmony).

(Choral.) (Mel.: „Mit Fried' und Freud' ich fahr' dahin!")

5

Das macht Chri - - stus, wahr'r Got - - tes

This has-done Christ, true Son-of-God,

B minor E7 C#7 F# minor

7

Sohn, der treu - e Hei - Savior,

the faithful

F# minor B minor

9

land, der auf dem Sterbe - bet - te schon mit Himmels - süßigkeit den Geist er -

he-who on (one's) deathbed already with heaven's-sweetness the spirit

Recit. Nimble patter diction for reference to "heaven's sweetness."

Martin Petzoldt notes that "sweetness" had often been associated with the Word of God, following Psalm 19 and 119. In the devotional literature since Johann Arndt (1555-1623) the concept of "sweetness" was used in contexts where it was of divine origin, such as the fulfillment of God's promise after long waiting (as exemplified in Simeon's canticle, the Nunc dimittis). See *Bach Kommentar* 3:27. See note for more.

F# minor D major G#7 C# minor

11

göt - zet, den du mich, Herr, hast

delights, who thou me, Lord, hast

Choral.

F# major F#7 B minor E major A major A major

13

se - let-see, - hen la'n, da in er - füll - ter

when, in (the) fullness-of

Recit.

A# dim.7 B minor G major B7

Allusion to the day's Gospel reading, Luke 2:27-31. ... the parents brought in the child Jesus, to do for him according to the custom of the law, [Simeon] took him up in his arms and blessed God and said, "Lord, now...mine eyes have seen thy salvation which thou hast prepared in the presence of all peoples."

15

Zeit ein Glaubensarm das Heil des Herrn umfin - ge;
 time, (my) arm-of-faith the salvation of-the Lord did-embrace;

E minor A7 D major

17

und — machst be - kannt von dem er - hab'nen
 and — dost-make known — concerning the exalted

B minor F#7 E major A major

Choral. Recit.

19

Gott, dem Schöpfer aller Din - ge, dass er sei das -
 God, the creator of-all things, that he is -

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

Choral.

21

Le - ben — und Heil, der Menschen Trost und Theil, ihr
 life — and salvation, — mankind's consolation and portion, their

F#7 B7

Recit.

Here the word is changed from the chorale's original, "Not" ("need"). The word switch changes the context from temporal ruin to eternal perdition. After the first 2 notes, the chorale melody is moved up a tone.

Choral.

Ret-ter vom Ver-der-ben im Tod und auch im
savior from destruction in death and also in

E minor F#(7) B minor E# dim.7 C#7 F# minor

Word painting: Writting chromatic line for "Sterben" ("dying").

Ending on the apparent dominant lends an air of ambiguity, perhaps illustrative of suspended animation in death.

Ster-ben.

A major C major D7 G major E# dim.7 A7 D major A major B7 E minor

Text painting: To express the quiet acceptance of death, the strings cease repeating the figura corta and switch to tranquil 8th notes that descend chromatically, ending in the major mode. (see note).

No. 4. Duetto. (Based on Chorale Verse 3) •Light fills world; promise of salvation by faith (125/4). Dramatic change of mood.

125/4. (Moderato ♩ = 80.)

Da Capo Form (Rhyme: ABCCB)
Ritornello (mm. 1-7) GM
A. Lines 1-2 (7-10) GM
Rit (10-14) GM
Lines 1-2 (14-23) GM-DM
Rit (23-29) DM
Lines 1-2 (29-32) DM
Rit (32-35) DM-GM
Lines 1-2 (35-44) GM
Rit (44-50) GM [Fine]
B. Lines 3-4 (50-56) GM-DM
Rit (56-57) DM-Bm
Line 5 (Mark 16:16: 58-63) Bm

Motive y.

Vln I (motive x) Vln II (motive x').
Ritornello (provides all the musical material).

The 3-part imitative counterpoint is illustrative of the "spreading out" of light, as referenced in the text.

G major Continuo (motive x)

See details of analysis by Alfred Dürr in note.



Motive y.

Konrad Küster notes that this duet concludes a series of Bach experiments with duet format (BWV 123: S/A, BWV 3 & BWV 111: A/T, BWV 125: T/B). See Konrad Küster, ed., *Bach Handbuch* (Kassel: Bärenreiter, 1999), p. 731.

G major

Allusion to part of Simeon's canticle (Nunc dimittis): Mine eyes have seen thy salvation which thou hast prepared in the presence of all peoples, a light for revelation to the Gentiles, and for glory to thy people Israel (Luke 2:30-32).

Figura circulatorio (circling figure) for "Kreis der Erden" ("circle of the earth"). See note for more.

A Section (Lines 1-2: Four vocal sections apparently symbolize the whole world (see note).



Mary Greer argues that many of Bach's sacred duets serve as metaphors for faith. Her study includes Cantata 125. See "Embracing Faith: The Duet as Metaphor in Selected Sacred Cantatas by J. S. Bach," *Bach* 34/1 (2003): 1-71.

7

Tenore. Ein un - be - greiflich Licht er - füllt den gan - zen **Kreis**

Basso. [a] Antecedent phrase expanded. Ein un - be - greiflich Licht er - füllt den gan - zen

G major

9

Parallel 3rds suggest sweetness...

der - Er - den,

Kreis der - Er - den,

Vln II

mf Ritornello Vln II

11

G major

14

[a] Antecedent phrase expanded. ein - un - be - greiflich Licht er - füllt den gan - zen

ein un - be - greif - lich Licht er - füllt den - gan - zen **Kreis**

G major

A7

Parallel 6ths suggest sweetness.

16

Kreis der der

E minor B minor A7 D major

18^{II}

Er-den, er-füllt den ganzen Kreis, er-füllt den ganzen Kreis, den ganzen

[b] Vocal insertion into continuation of ritornello.

Er-den, er-füllt den ganzen Kreis, den ganzen Kreis, den ganzen

E minor B minor A7 D major

21

Kreis, den ganzen Kreis, den ganzen Kreis der Er-den,

Kreis, er-füllt den ganzen Kreis der Er-den,

mf Ritornello

A7 D major D major

23^{II}

E minor B minor A7 D major

J.S. Bach - Church Cantatas BWV 125

26

A7 D major D major

28^H

[a] Antecedent phrase expanded.

ein un - be - greiflich Licht er - füllt den ganzen

ein - un - be - greiflich Licht er - füllt den ganzen Kreis

Vln I & II tacet.

p

D major

31

Kreis der Er - den,

der Er - den,

Vln I Ritornello Vln II

G major

33

J.S. Bach - Church Cantatas BWV 125

35

ein un-be-greiflich Licht er-füllt den ganzen Kreis

Vocal insertion

[a] Antecedent phrase expanded.

ein un-be-greiflich Licht erfüllt den ganzen Kreis,

Vln I

p

Vln II

G major

37II

der Er-den,

der Er-den, er -

Vln II

G major

40

[b] Vocal insertion into continuation of ritornello.

er-füllt den gan-zen Kreis, den gan-zen Kreis, den gan-zen

Vln I

füllt den gan-zen Kreis, er-füllt den gan-zen Kreis, den gan-zen

J.S. Bach - Church Cantatas BWV 125

42 Kreis, er-füllt den gan-zen Kreis der Er-den.
 Kreis, den gan-zen Kreis, den gan-zen Kreis der Er-den.

mf Ritornello

D7 G major G major

44 *Vln II*

47 *G major* *G major*

B Section (Lines 3-4 + 5). Text painting: Calling motive with echoes (in both vocal and violin parts) illustrate "now resounds mightily on and on [this most highly desired promise]."

50 Es schallet kräftig fort und fort, es schallet
 Now resounds mightily on and on, es schallet
 Es schallet kräftig fort und fort, es schallet kräftig

p Continuo plays theme from Section A.

Vln I *Vln II up 8va.*

G major B major E minor D major G major E minor

53

kräftig fort und fort, es schallet kräftig fort und fort ein höchst er-
(this) most-highly
 wünscht.
 fort und fort, es schallet kräftig fort und fort ein höchst erwünscht.

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

Parallel 3rds suggest sweetness for "he who believes."

55^{II}

wünscht, ein höchst erwünscht Ver-heissungswort: Wer
desired, (this) most-highly, desired word-of-promise:
 wünscht, ein höchst erwünscht Ver-heissungswort: Wer
Whoever

ein höchst er-wünscht Ver-heissungswort: Wer
Vns play both ritornello themes simultaneously.

Ritornello

B minor A major D major F#7 B minor

Line 5 quotes Jesus' words, "He who believes...will be saved" (Mark 16:16).

Wordpainting: Held notes for "believes."

Text painting: Quasi-responsorial imitation without accompanying violins for "whoever believes" and melisma for "saved."

58

glaubt, soll se-lig wer-be-den, wer glaubt, soll
believes, shall saved be.

glaubt, soll se-lig wer-be-den, wer glaubt, soll se-lig,
Vns tacet.

B minor

Adagio. Slower ending suggests coming to rest in blessedness.

Melismas that move to parallel 6ths for "selig" ("saved").

se - lig, se - lig wer - den.
se - lig wer - den.

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

Secco

Adagio.
Da Capo.

No 5. Recitativo. (Based on Chorale Verse 3) • Mercy seat established, grace extended in Christ (125/5).
125/5. 1. **Alto.** Alto is often the voice of faith.

The recitative alludes to various biblical passages that see Christ's propitiation for sin prefigured in the sacrifices and mercy seat of the Old Testament temple (see note).

O unerschöpf.ter Schatz der Gü. te, so sich uns Menschen aufge. than: es wird der
O unfathomed treasure of kindness, which - to-us humans is-disclosed: (now) is for-the

B major B7 E minor

Wave-like melodic formations suggest the all-encompassing nature of God's grace extended.

3^{II}

Welt, so Zorn und Fluch auf sich ge. laden, ein Stuhl der Gnaden und Siegeszei. chen auf. ge.
world, which wrath and curse upon itself has-loaded, a seat of mercy and symbol-of-victory erected

C# dim. F#7 G# dim.7 E7

6

stellt, und je. des glau. bi. ge Ge. müthe wird in sein Gnadenreich ge. laden.
and every believing heart is into his kingdom-of-grace invited.

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

Paraphrase of Luke 2:30-32: I have seen thy salvation which thou hast prepared in the presence of all peoples, a light for revelation to the Gentiles, and for glory to thy people Israel.

(Verse 4) (See also 83-5.) •Christ is light and salvation for Gentiles (125/6).

125/6. +Fl at 8va
Corno
Vlnl

Soprano. 1.
Er ist das Heil und sel_ge Licht für die Hei - den, zu er -

Alto.
Er ist das Heil und sel_ge Licht für die Hei - den, zu er -

Tenore.
Er ist das Heil und sel_ge Licht für die Hei - den, zu er -

Basso.
Er ist das Heil und sel_ge Licht für die Hei - den, zu er -

Rising lines suggest the expansion of salvation and light to all nations, as referenced in the text.

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

leuch - ten, die dich ken - - - nen nicht, und zu wei - - - den.

leuch - ten, die dich ken - - - nen nicht, und zu wei - - - den.

leuch - ten, die dich ken - - - nen nicht, und zu wei - - - den.

leuch - ten, die dich ken - - - nen nicht, und zu wei - - - den.

B minor A7 D major G major B7 E minor A# dim. B minor

Er ist dein's Volks Is - ra - el der Preis, Ehr', Freud' und Won - - - ne.

Er ist dein's Volks Is - - - ra - el der Preis, Ehr', Freud' und Won - - - ne.

Er ist dein's Volks Is - ra - el der Preis, Ehr', Freud' und Won - - - ne.

Er ist dein's Volks Is - ra - el der Preis, Ehr', Freud' und Won - - - ne.

G major G major G major D# dim.7 B major E major