



J.S. Bach - Church Cantatas BWV 121

11

ben schon, wir sol len lo  
ry - one, we praise Him ev' -

Chri - stum wir sol len lo ben  
Christ Je - sus praise we ev' - ry -

16

Chri - stum wir sol - -  
Christ - - Je - - sus praise - -

- ben schon, lo - - ben schon, lo - - ben  
- ry - one, ev' - ry - one, ev' - ry -

- ben schon, wir sol - - len lo - - ben  
- ry - one, we praise - - Him ev' - - ry

schon, wir sollen lo - - ben  
one, we praise Him ev' - - ry -

21

len lo - ben schon,  
we ev' - ry one,

schon, wir sol - len lo - ben, Chri - stum wir sollen  
one, Christ Je - sus praise we, Christ Je - sus praise we

schon, lo  
one, ev' -

schon, wir sol - len lo - ben, wir sollen lo -  
one, Christ Je - sus praise we, we praise Him ev' -

26

A

lo - ben schon, der rei - nen  
ev' - ry - one, the Vir - gin

ben schon, der rei -  
ry - one, the Vir -

ben schon,  
ry - one,

A

31

Magd Ma - ri - en Sohn, der rei nen Magd  
 Maid - en Ma - ry's son, the Vir - gin Maid . . . . .

. . . . . nen Magd Ma - ri - en Sohn, der rei nen Magd  
 . . . . . gin Maid - en Ma - ry's son, the Vir - gin Maid . . . . .

der rei - - - - nen  
 the Vir - - - - gin

36

der rei - - - - nen  
 the Vir - - - - gin

Ma - ri - - - - en Sohn, der rei nen Magd'  
 - en Ma - - - - ry's son, the Vir - gin Maid . . . . .

Ma - ri - en Sohn, Ma - ri - en Sohn, der rei nen  
 . . . . . en Ma - ry's son, the Vir - gin's son, the Vir - gin

Magd Ma - ri - en Sohn, der rei nen Magd  
 Maid - en Ma - ry's son, the Vir - gin Maid . . . . .

41

Magd Ma - ri - en Sohn,  
Maid - - en Ma - - ry's son,

Ma - ri - - en Sohn,  
en Ma - - ry's son,

Magd, der reinen Magd Ma - ri - en  
Maid, the Vir - gin Maid, the Vir - gin's

Ma - ri - en Sohn, der rei - nen Magd  
- en Ma - ry's son, the Vir - gin Maid - - - -

46

**B**

Ma - ri - - en Sohn,  
the Vir - - gin's son,

Sohn, so weit die  
son, as far as

Ma - ri - en Sohn, so weit  
- en Ma - ry's son, as far

**B**

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51

lie - be Son - ne leucht't,  
rays of sun ex - tend,

— die lie - be Son - ne  
— as rays of sun ex -

so  
as

Detailed description: This block contains the musical notation for measures 51 through 55. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Grand Staff). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are in German and English. The piano part includes a prominent arpeggiated figure in the left hand.

56

weit die lie - be Son -  
far as rays of sun

— die lie - be Son -  
— as rays of sun

leucht't, so weit die lie - be Son - ne  
tend, as far as rays of sun ex -

Detailed description: This block contains the musical notation for measures 56 through 60. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Grand Staff). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are in German and English. The piano part continues with the arpeggiated figure from the previous section.

60

so weit  
as far

ne leucht't. so weit die  
ex - tend, as far as

ne  
ex -

leucht't, so weit die lie - be Son - ne leucht't,  
tend, as far as rays of sun ex - tend,

64

die lie - be Son -  
as rays of sun

lie - be Son - ne leucht't,  
rays of sun ex - tend,

leucht't, die lie - be Son - ne leucht't, so weit die lie - be Son - ne  
tend, as rays of sun ex - tend, as far as rays of sun ex -

69

ne leucht't  
ex - tend

so weit die lie-be Son - ne leucht't, die lie-be Son -  
as far as rays of - sun ex - tend, as rays of sun

leucht't, so weit, so weit die  
- tend, as far, as far as

so weit die lie-be Son-ne leucht't, so weit die lie-be Son-ne  
as far as rays of sun ex - tend, as far as rays of sun ex -

74

ne leucht't so weit die lie - be Son-ne  
ex - tend, as far as rays of sun ex -

lie be Son-ne leucht't, so weit die lie - be Son - ne leucht't  
rays of sun ex - tend, as far as rays of sun ex - tend,

leucht't, die lie - be Son - ne  
tend, as rays of sun ex -



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78

leucht't und an al - ler Welt  
 - tend and through all the earth

und an al - ler  
 and through all the

- tend,

83

En - de reicht, an al -  
 to the end, through all

Welt En - de reicht, an al - ler Welt En - de  
 earth to the end, through all the earth to the

und an al - ler  
 and through all the

83

und an  
and through

ler Welt En de reicht, und an  
the earth to the end, and through

reicht, und an al ler Welt, an  
end, and through all the earth, through

Welt En de reicht, und an al  
earth to the end, and through all

93

al ler  
all the

al ler Welt En de reicht, und an  
all the earth to the end, and through

al ler Welt En de reicht, an al ler Welt  
all the earth to the end, through all the earth

lei Welt En de reicht  
the earth to the end.

98

Welt En de reicht.  
earth to the end.

al ler Welt En de reicht, an al ler Welt  
all the earth to the end, through all the earth

En de reicht, an al  
to the end, through all

al ler Welt En de reicht.  
the earth to the end.

103

En de reicht.  
to the end.

al ler Welt En de reicht.  
the earth to the end.

108

Musical score for measures 108-111. It consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is for the keyboard accompaniment, split into Treble and Bass clefs. The key signature is two sharps (D major), and the time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests.

**Aria.**

(Tempo giusto ♩ = 72.)

Musical score for the beginning of the Aria, measures 112-115. It is a keyboard piece in 3/4 time, two sharps (D major). The tempo is marked "Tempo giusto" with a quarter note equal to 72 beats per minute. The dynamics are marked "mf". The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Musical score for measures 116-119 of the Aria. It continues the keyboard piece with the same key signature and time signature. The texture remains dense with rapid sixteenth-note passages in both hands.

Musical score for measures 120-123 of the Aria. It concludes the keyboard piece with the same key signature and time signature. The final measures show a resolution of the complex rhythmic patterns.

12 **Tenore.**

O du von Gott erhöhte Kreatur,  
 Thou man whom God created cannot

tur, know be-greif nicht, nein, nein, be-wund're-der,  
 nor understand, but only wonder

nur: show, Gott will durch Fleisch des Fleisches Heiler, wer  
 that he through man can compass man's sal - va -

-ben, des Fleisches Heiler, wer - ben;  
 - tion, can compass man's sal - va - tion;

26

30

o du von Gott — er.höhte Krea - tur, be.grei - - fe  
 Thou man whom God — cre - a - ted can-not know nor un - - der -

34

nicht,nein,nein,be - wund're nur, be - grei - - - fe -  
 stand, but on - ly won - der\_ show, not un - - - der -

37

nicht, be - grei - - - fe nicht,nein,nein,bewund're nur:  
 - stand, not un - - - - - der-stand, but on - ly wond-er show:

41

Gott will durch Fleisch des Fleisches Heil erwer  
that he through man can compass man's salva

44

ben, des Fleisches Heil erwerben.  
tion, can compass man's salvation.

47

50

Wie gross ist doch der  
He, who from cha-os

53

Schöp - - fer al - ler Din - ge, und wie bist du ver .  
 hath \_\_\_\_\_ the world e - rec - ted, al - though Thou be - des -

56

ach - - tet und ge - rin - ge, um dich da - durch zu ret - -  
 - pised \_\_\_\_\_ and once re - jec - ted, thee, too, in - deed can res - -

59

- - - - - ten vom Ver - der - ben.  
 - - - - - cue from dam - na - tion.

62



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65

Wie gross ist doch der Schöp - fer al - ler Din - ge, und wie bist du ver.  
 He, who from cha - os hath the world e - rec - ted, al - though Thou be des -

69

ach - tet und ge - rin - ge, um dich dadurch zu ret -  
 pised and once re - jec - ted, thee, too, in - deed can res -

73

- ten vom Ver - der - ben, um dich zu - ret - ten, - - - ten,  
 - cue from dam - na - tion, thee, too, can - res - - - cue,

76

um dich zu - ret - - - ten. um dich dadurch zu  
 thee, too, can - res - - - cue, thee, too, in - deed can

79

ret - - - - - ten vom Ver - der - - - ben.  
res - - - - - cue from dam - na - - - tion.

Da Capo.

**Recitativo.**

Alto.

Der Gna - de un - er - mess - lich We - sen hat sich den Himmel  
The Grace of God is all un - bound - ed, nor does it keep it -

3

nicht zur Wohnstatt auserlesen, weil keine Grenze sie umschliesst. Was Wunder,  
- self by Hea - ven's walls surrounded, we see and find it ev' - ry - where. What wond - er,

6

dass allhier Verstand und Witz gebricht? ein solch Geheimnis zu ergründen, wenn sie sich in ein  
that at this our un - der - stand - ing fails, when we at - tempt to solve the sec - ret, to fath - om which a

9

keusches Herze r - giesst. Gott wäh - let sich den reinen Leib zu einem Tempel seiner  
pure hear may not dare. God gives to us to keep for Him our bo - dies as a sanc - tu -

12

Ehren, um zu den Menschen sich mit wunder - voller Art zu keh - ren.  
- a - ry, in which we may pre - serve and ev - er keep a - live his glo - ry.

**Aria.**

(Moderato ♩ = so.)

Musical notation for measures 1-2. The piece is in C major, 3/4 time. The right hand features a melodic line with eighth-note patterns and a trill in the final measure. The left hand provides a steady accompaniment of eighth notes. Dynamics include *mf* in the first measure.

Musical notation for measures 3-4. The right hand continues the melodic line with a trill in the final measure. The left hand maintains the eighth-note accompaniment. Dynamics include *p* in the first measure.

Musical notation for measures 5-6. The right hand features a melodic line with a sharp sign in the second measure. The left hand continues the eighth-note accompaniment. Dynamics include *mf* in the first measure.

Musical notation for measures 7-8. The right hand continues the melodic line with a sharp sign in the second measure. The left hand continues the eighth-note accompaniment.

Musical notation for measures 9-10. The right hand continues the melodic line with a flat sign in the second measure. The left hand continues the eighth-note accompaniment.

Musical notation for measures 11-12. The right hand features a melodic line with a sharp sign in the final measure. The left hand continues the eighth-note accompaniment.

13

Musical score for measures 13-14, piano accompaniment. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand provides a steady bass line.

15

Musical score for measures 15-16, piano accompaniment. The right hand continues with intricate sixteenth-note passages, and the left hand maintains a consistent accompaniment.

17

Musical score for measures 17-18, piano accompaniment. Trills (tr) are indicated above the right-hand notes in measures 17 and 18.

19 **Basso.**

Musical score for measures 19-20, vocal and piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. Dynamics include *p* (piano).

Jo - han - - nis freu - - den - vol - les Sprin -  
 Then John, \_\_\_\_\_ in joy - - ful wel - come spring -

21

Musical score for measures 21-22, vocal and piano accompaniment. The vocal line continues, and the piano accompaniment includes dynamics *p* and *pp* (pianissimo).

gen, Jo - han - - nis freu - - den - vol - les Sprin -  
 - ing, then John, \_\_\_\_\_ in joy - - ful wel - come spring -

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23 *mf*

gen - er - kann - te dich, mein Je - su,  
- ing, know well that Thou, the Lord, had



25

schon, Jo - han - nis freu - den - vol - les Springen er - kann - te dich, mein Je - su,  
come. Then John, in joy - ful wel - come spring - ing, knew well that Thou, the Lord has -



27

schon,  
come.



29



31II



34

Jo-han-nis freu- - - - -  
Then John, in-joy

36II

39

41

den-vol-les Sprin-gen, Jo-han-nis  
ful-wel-come spring-ing, then John, in

43

freu - den - vol - les Sprin - gen er - kann - te  
joy - ful wel - come spring - ing, knew well - that

45

dich, mein Je - su, schon, er - kann - te dich, mein Je - su,  
Thou, the Lord, had come, knew well - that Thou, the - Lord had

47

schon, Jo - han - nis freu - den - vol - les Sprin - gen er -  
come then John, in joy - ful wel - come spring - ing, knew

50

kann - te dich, mein Je - su, schon, er -  
well - that Thou, the Lord, had - come, knew



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52

kann.te dich, mein Je - su. — schon.  
well that Thou, the Lord — had — come.

*mf*

54II

*tr* *p* *tr*

57

59

61

63II

66

68

70 II

Nun da ein Glau - - - bens\_arm dich  
 And as his faith \_\_\_\_\_ so moved \_\_\_\_\_ him

73

hält, so will mein Her - - - ze von der Welt zu  
 then, my heart would leap \_\_\_\_\_ to Him \_\_\_\_\_ a - gain and

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75II

dei\_ner Krippe brün - stig drin - gen; nun da ein Glau\_bens - arm  
 has-ten to his cra - dle sing - ing; and as his faith so moved

78

dich hält, so\_willmein Her - ze von - der - Welt zu  
 ly - ing, my\_heart would leap to Him a - gain and

80II

dei\_ner Krip - - pe brünstig drin - gen;  
 has-ten to His cra - dle sing - ing;

83

nun  
and

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85II

da ein Glau - - - bens\_arm dich hält, so will mein Her - -  
 as his faith - - - so moved him then, my heart would leap

88

- - - ze von - - - der Welt zu dei\_ner Krippe brün - - - stig  
 - - - to Him - - - a - gain and has - ten to His cra - - - dle

90II

drin - gen;  
 sing - ing;

93

nun da - - - ein Glaubens\_arm dich hält, so  
 and as - - - his faith so moved him then, my

95

will mein Her. ze von der Welt  
heart would leap to Him a gain

97

zu dei. ner Krip -  
and has - ten to

99

- pe brün: stig drin - gen; nun da ein Glau - bens -  
His cra - dle sing - ing; and as his faith so

101

arm - dich - hält, so will - mein - Her - ze  
moved - him - then, my heart - would - leap - to

103

von der Welt zu deiner Krippe brünstig dringen.  
Him a-gain and has-ten to His cra-dle-sing-ing.

Da Capo.

**Recitativo.**  
**Soprano.**

Doch wie erblickt es dich in deiner Krippe? Es  
Ah! but to see Thee lying in Thy cradle! My

seufzt mein Herz: mit bebender und fast geschlossener Lippe bringt es sein dankend Opfer  
heart beats fast; with silent trembling lips I kneel before Thee in love and adoration

dar. Gott, der so unermesslich war, nimmt Knechtsgestalt und Armuth an. Und  
there. God loved the world with love so great He chose a menial estate. And

9

weil er die - ses uns zu gut ge - than, so lass' ich mit der En - gel  
*since He has thus done so much for us, let us then with the An - gel*

11

Chö - ren ein jauch - - zend Lob - und Danklied hö - ren.  
*Cho - rus, give hear - - ty thanks and praise so - no - rous.*

**Choral. (Mel.: „Christum wir sollen loben schon.“)**

**Soprano.**

Lob, Ehr'und Dank — sei dir ge - sagt, Christ, ge - bor'n von — der reinen  
*In thank-ful praise — sing ev' - ry - one to Christ the Vir - gin Ma - ry's*

**Alto.**

Lob, Ehr'und Dank — sei dir ge - sagt, Christ, ge - bor'n von — der reinen  
*In thank-ful praise — sing ev' - ry one to Christ the — Vir - gin Ma - ry's*

**Tenore.**

Lob, Ehr'und Dank sei — dir ge - sagt, Christ, ge - bor'n von — der rei - nen  
*In thank-ful praise sing — ev' - ry one to Christ the Vir - gin Ma - ry's*

**Basso.**

Lob, Ehr'und Dank — sei dir ge - sagt, Christ, ge - bor'n — von der rei - nen  
*In thank-ful praise — sing ev' - ry one to Christ the — Vir - gin Ma - ry's*

6

Magd, sammt Va - ter und dem heil' - gen Geist von nun an - bis  
 son, with praise - a - dore the ho - ly three, from now through all

Magd, sammt Va - ter und dem heil' - gen Geist von nun an bis in  
 son, with praise - a - dore the ho - ly three, from now through all e -

Magd, sammt Va - ter und dem heil' - gen Geist von nun an - bis in  
 son, with praise - a - dore the ho - ly three, from now through all e -

Magd, sammt Va - ter und dem heil' - gen Geist von nun an bis in  
 son, with praise - a - dore the ho - ly three, from now through all e -

12

- in E - wig - keit.  
 - e - ter - ni - ty.

E - wig - keit  
 ter - ni - ty.

E - wig - keit, in E - wig - keit.  
 ter - ni - ty, e - ter - ni - ty.

E - wig - keit.  
 e - ter - ni - ty.