

J.S. Bach
Cantata No. 121
Christum wir sollen loben schon

(Coro.)
(Moderato $\text{♩} = 66$)

Soprano.

Alto.

Tenore.

Basso.

Pianoforte.

mf

Chri -
Christ

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

6

stum wir sol - len lo - ben schon, wir sollen lo -
Je - sus praise we ev' - ry one, we praise him ev' -
lo - ben schon, lo -
ev' - ry - one, ev' -

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 -

J.S. Bach - Church Cantatas BWV 121

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

J.S. Bach - Church Cantatas BWV 121

31

Magd Ma - ri - en Sohn, der reinen 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 rei nen 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

J.S. Bach - Church Cantatas BWV 121

51

lie - be Son - ne leucht't, ^{so}
 rays of sun ex - tend, _{as}

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

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 -

J.S. Bach - Church Cantatas BWV 121

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 -

J.S. Bach - Church Cantatas BWV 121

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 ler
and through all the

J.S. Bach - Church Cantatas BWV 121

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-ler Welt
to the end, through all

103

En-de reicht.
to the end.

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

108

This block contains the first eight measures of the Cantata BWV 121. It features a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts enter with a simple melody, while the keyboard provides a rhythmic and harmonic foundation with arpeggiated figures.

Aria.

(Tempo giusto ♩ = 72.)

This block contains the first four measures of the Aria. The tempo is marked 'Tempo giusto' with a quarter note equal to 72 beats per minute. The key signature remains one sharp (F#), and the time signature is 3/4. The music is marked 'mf' (mezzo-forte). The texture is primarily for the keyboard, featuring a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

This block contains measures 13 through 16 of the Aria. The musical texture continues with intricate keyboard figures, including sixteenth-note runs and arpeggiated patterns, maintaining the 3/4 time signature and one-sharp key signature.

This block contains measures 17 through 20 of the Aria. The piece concludes with a final cadence, featuring a descending melodic line in the right hand and a supporting bass line in the left hand, all within the 3/4 time signature and one-sharp key signature.

12 **Tenore.**

O du von Gott erhöhetest Kreator,
Thou man whom God created canst not

15

tut, nicht, nein, nein, bewundern
know nor understand, but only wonder

18

nur: Gott will durch Fleisch des Fleisches Heiler sein
show, that he through man can compass man's salvation

22

ben, des Fleisches Heiler sein;
tion, can compass man's salvation;

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



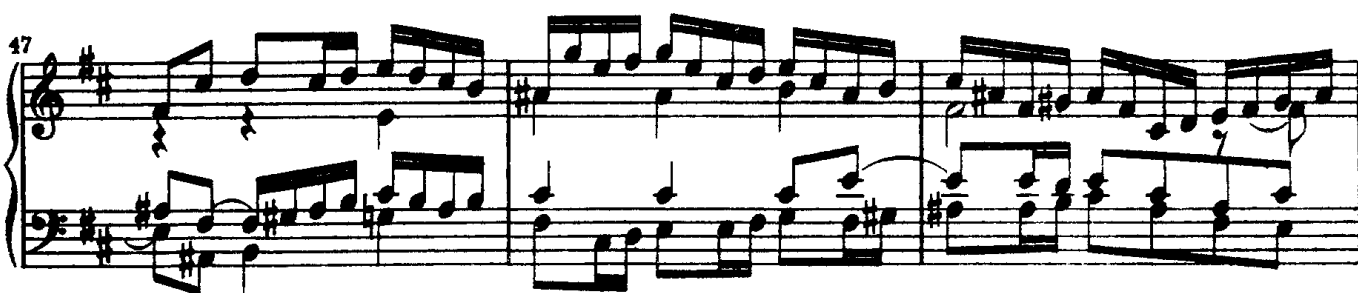
Gott will durch Fleisch des Fleisches Heil erwerben.
that he through man can com-pass man's sal-va-tion.

44



ben, des Fleisches Heil erwerben.
tion, can com-pass man's sal-va-tion.

47



50



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

J.S. Bach - Church Cantatas BWV 121

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

J.S. Bach - Church Cantatas BWV 121

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,
 - 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 Herzer giesst. Gott wählet 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.)

The musical score is written for a single melodic line on a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The tempo/mood is indicated as 'Moderato' with a note equal to a semibreve (so.).

- Measure 1:** Treble clef starts with a half note G4, followed by a quarter note A4. Bass clef starts with a half note G2, followed by a quarter note A2. Dynamics: *mf*.
- Measure 2:** Treble clef has a half note B4, followed by a quarter note C5. Bass clef has a half note B1, followed by a quarter note C2. Dynamics: *mf*.
- Measure 3:** Treble clef has a half note D5, followed by a quarter note E5. Bass clef has a half note D2, followed by a quarter note E2. Dynamics: *p*.
- Measure 4:** Treble clef has a half note F#5, followed by a quarter note G5. Bass clef has a half note F#2, followed by a quarter note G2. Dynamics: *p*.
- Measure 5:** Treble clef has a half note A5, followed by a quarter note B5. Bass clef has a half note A2, followed by a quarter note B2. Dynamics: *mf*.
- Measure 6:** Treble clef has a half note B5, followed by a quarter note C6. Bass clef has a half note B2, followed by a quarter note C3. Dynamics: *mf*.
- Measure 7:** Treble clef has a half note C6, followed by a quarter note D6. Bass clef has a half note C3, followed by a quarter note D3. Dynamics: *mf*.
- Measure 8:** Treble clef has a half note D6, followed by a quarter note E6. Bass clef has a half note D3, followed by a quarter note E3. Dynamics: *mf*.
- Measure 9:** Treble clef has a half note E6, followed by a quarter note F#6. Bass clef has a half note E3, followed by a quarter note F#3. Dynamics: *mf*.
- Measure 10:** Treble clef has a half note F#6, followed by a quarter note G6. Bass clef has a half note F#3, followed by a quarter note G3. Dynamics: *mf*.
- Measure 11:** Treble clef has a half note G6, followed by a quarter note A6. Bass clef has a half note G3, followed by a quarter note A3. Dynamics: *mf*.

The score includes various musical notations such as slurs, accents, and trills (tr) in the final measure of each system.

J.S. Bach - Church Cantatas BWV 121

13

15

17

19 **Basso.**

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

21

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

J.S. Bach - Church Cantatas BWV 121

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.

mf

29

p *mf*

31 II

J.S. Bach - Church Cantatas BWV 121

34

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

36II

tr

39

#

41

den-vol-les Sprin-gen,
ful wel-come spring-ing,

Jo-han-nis
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

J.S. Bach - Church Cantatas BWV 121

52

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

54II

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

J.S. Bach - Church Cantatas BWV 121

75II

dei - ner Krip - pe 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 - will mein 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

J.S. Bach - Church Cantatas BWV 121

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 ly - ing in Thy cra - dle! My

seufzt mein Herz: mit bebender und fast geschlossener Lippe bringt es ein dankend Opfer
heart beats fast; with si - lent trem - bling lips I kneel be - fore Thee in love and a - do - ra - tion

dar. Gott, der so unermesslich war, nimmt Knechtsgestalt und Armuth an. Und
there. God loved the world with love so great He chose a me - ni - al es - tate. 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 reinen
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 reinen
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.