

# Liebster Immanuel, Herzog der Frommen

Organo

*Dearest Immanuel, Lord of the Faithful*

Johann Sebastian Bach

BWV 123

1685–1750

1. Coro

Generalbassaussetzung: Paul Horn

Musical score for measures 1-6. The piece is in G major and 3/8 time. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line with trills (tr) on measures 2, 4, and 6. Fingering numbers are provided below the notes.

Musical score for measures 7-11. Measure 11 includes a first ending bracket labeled '1' and a fermata. The right hand continues with chords and moving lines, while the left hand has a more active bass line. Fingering numbers are provided below the notes.

Musical score for measures 12-18. Measures 12 and 14 feature trills (tr) in the right hand. The right hand continues with chords and moving lines, while the left hand has a more active bass line. Fingering numbers are provided below the notes.

Musical score for measures 19-23. The right hand continues with chords and moving lines, while the left hand has a more active bass line. Fingering numbers are provided below the notes.

Musical score for measures 24-27. Measure 26 includes a trill (tr) in the right hand. The right hand continues with chords and moving lines, while the left hand has a more active bass line. Fingering numbers are provided below the notes.

Musical score for measures 28-31. Measures 29 and 31 include first ending brackets labeled '1'. The right hand continues with chords and moving lines, while the left hand has a more active bass line. Fingering numbers are provided below the notes.

34

6 6/5 6/4/2 6 6/5/4 5/3 6 6/4/2 # 6

39

7 6 5 1/2 6/5 7 # 6 #

44

6/4 7 # 5 6 7 6 6 7 # 6

50

7 6 1/2 6/4/2 6 6/5 6/4/2 6/5/4 5 #

55

3 5 6 7 6 6

63

6 6 # 6/4/2 6 6/5 # 6 6 7/5

68

7 7 7 7 7 6 7 6 6 6 6 5 9 6

73

6 5 7 6 7 6 6

78

6 6 5 6 4 2 6 6 6 5

83

6 4 2 # 6 5 6 5 7 # 6

87

6 4 7 # 6 7 6 6 6

94

6 # 6 4 2 6 6 5 #

99

7 # 7 4 2 5 3 7 4 2

104

Musical score for measures 104-108. The system consists of a treble and bass clef. The key signature has two sharps (F# and C#). Fingerings are indicated by numbers 1-5. Trills are marked with 'tr'. Measure numbers 5, 6, 7, and 8 are written below the bass line.

109

Musical score for measures 109-113. The system consists of a treble and bass clef. The key signature has two sharps. Fingerings are indicated by numbers 1-5. Measure numbers 5, 7, and 7 are written below the bass line.

114

Musical score for measures 114-117. The system consists of a treble and bass clef. The key signature has two sharps. Fingerings are indicated by numbers 1-5. Measure numbers 7, 6, #, and 6 are written below the bass line.

118

Musical score for measures 118-123. The system consists of a treble and bass clef. The key signature has two sharps. Fingerings are indicated by numbers 1-5. Measure numbers 6, 3, 6, 6/4/2, and 7/4/2 are written below the bass line.

124

Musical score for measures 124-129. The system consists of a treble and bass clef. The key signature has two sharps. Trills are marked with 'tr'. Fingerings are indicated by numbers 1-5. Measure numbers 6, 6, 7/#, 6, 7, 6#, 6/4/2, 6, 6, 6, 6/5, and 6/4/2 are written below the bass line.

130

Musical score for measures 130-137. The system consists of a treble and bass clef. The key signature has two sharps. A '3' is written in the bass line. Trills are marked with 'tr'. Fingerings are indicated by numbers 1-5. Measure numbers 6, 5, 4, and #5 are written below the bass line.

138

Musical score for measures 138-143. The system consists of a treble and bass clef. The key signature has two sharps. Trills are marked with 'tr'. Fingerings are indicated by numbers 1-5. Measure numbers 5, 6, 7, 6, 6, 6, 6/#, 6, 6/5, and # are written below the bass line.

## 2. Recitativo (Alto)

Die Him - mels - sü - ßig - keit, der Aus - er - wähl - ten Lust, er -  
*The sweet con - tent of heav'n where dwell the cho - sen blest, al -*

5 6 6 4 2 6

3  
 füllt auf Er - den schon mein Herz und Brust, wenn ich den Je - sus - men  
*read - y fills my heart and soothes my breast, the thought of Je - sus' - men de*

5 7 4

5  
 nicht ver - borg - nes ken - ne: Gleich - wie der Tau ein dür - res Land er - quickt, so ist mein  
*soul a po - tion. As thirst - y soil be - dewed be - comes a - live, so does my*

6 5 6 5 4 6 5

8  
 Herz auch bei Ge - fahr und Schmerz in Freu - dig - keit durch Je - su Kraft ent - zückt.  
*heart no long - er ache or smart, but joy - ous - ly, thru Je - sus' strength, re - vive. —*

6 6 5 #

### 3. Aria (Tenore)

**Lento** Ob d'am

5 3    ̂ 4 2    7 5    6    #    7 5    #    4 2    7 5    9 #    4 2    7 5

4

9 3    4 2    7 5 ̂    6    6 4    5 #    5    ̂ 4 2    7 5    6    4 2    6    6 ̂    5

7

4 2    7 5    6    9 #    7 5    6    9 #    4 2    7 5    7 9    3 4    5 #    5    ̂ 4 2    7 5    6

10

4 2    7 5    9 4    5    6 ̂    6 4    6    6    6    5    6 4    3    7 5    6

13

̂ 6    4 2    ̂ 5 ̂    7 5    8 7    ̂ 6    2    ̂ 7 5    8 7    9 6    2    ̂ 7 5    8 7

16

#    7 5    8 7    #    4 2    7 5    8    #    4 2    7 5    #    4 7    5    #

19

21

24

26

29

31

4. Recitativo (Basso)

Kein Höl-len-feind kann mich ver-schlin-gen, das schrei-en-de Ge-wis-sen schweigt. Was  
 No fiend of Hell can now con-found me, my soul and con-sience are at peace. \_ What

6 5h 6 4 2 5h 4 #

4  
 soll-te mich der Fein-de Zahl um-rin-gen? Der Tod hat selbs-ten kei-ne Macht mir  
 care I tho' a host of foes sur-round me? For death no long-er fright-ens m al-

6 4+ 2 6 6 4+ 2 6

7  
 a-ber ist der Sieg schon zu-dacht, weil mein Hel-fer mir, in Je-sus, zeigt\_  
 read-y have I won the -y; with sus at my le, my trou-bles cease.\_

6 7 5 6 6 4 3

5. (Basso)

*staccato*

5

10

Musical notation for measures 10-13. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble with some rests.

14

Musical notation for measures 14-17. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The music continues with a consistent eighth-note bass line and a treble line with various rhythmic patterns.

18

Musical notation for measures 18-21. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The music features a steady eighth-note accompaniment in the bass and a treble line with some rests.

22

Musical notation for measures 22-25. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The music continues with a consistent eighth-note bass line and a treble line with various rhythmic patterns.

26

Musical notation for measures 26-29. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The music features a steady eighth-note accompaniment in the bass and a treble line with some rests.

30

Musical notation for measures 30-33. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The music continues with a consistent eighth-note bass line and a treble line with various rhythmic patterns.

34

Musical notation for measures 34-37. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The music features a steady eighth-note accompaniment in the bass and a treble line with some rests.

38

*adagio*

*a tempo*

Musical notation for measures 38-41. The piece is in D major (two sharps) and 3/4 time. Measure 38 starts with a whole rest in the treble and a half note D in the bass. From measure 39, the treble has a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass has a steady eighth-note accompaniment: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

42

Musical notation for measures 42-44. The treble melody continues: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass accompaniment continues with eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

45

Musical notation for measures 45-47. The treble melody continues: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass accompaniment continues with eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. A large watermark 'CARUS' is overlaid on the page.

*Fine*

*Fine*

48

Musical notation for measures 48-50. The treble melody continues: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass accompaniment continues with eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. A large watermark 'CARUS' is overlaid on the page.

51

Musical notation for measures 51-53. The treble melody continues: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass accompaniment continues with eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

54

Musical notation for measures 54-56. The treble melody continues: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass accompaniment continues with eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

57

Musical score for measures 57-60. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

61

Musical score for measures 61-64. The right hand continues the melodic line with some grace notes. The left hand maintains the accompaniment. Measure 64 ends with a fermata.

### 6. Choral

Musical score for measures 65-70. The time signature changes to 3/4. The music is primarily chordal in nature, with the right hand playing chords and the left hand playing a simple bass line.

6

Musical score for measures 71-76. The right hand has a melodic line with a repeat sign. The left hand has a bass line. A dynamic marking of *p* (piano) is present. The instruction *p seconda volta* is written below the staff.

11

Musical score for measures 77-82. The music continues with chords in the right hand and a bass line in the left hand.

14

Musical score for measures 83-86. The right hand has a melodic line with a repeat sign. The left hand has a bass line. The piece concludes with a double bar line.

POD

**Orgel solo / Organ solo**

Bach: Fantasia e Fuga in c, BWV 562	40.594/10
Bach: Sonate in C nach BWV 1005 (arr. Bornefeld)	29.177
- Partita in d nach BWV 1004 (arr. Bornefeld)	29.179
Bartók: Suite für Orgel (arr. Bornefeld)	29.174
Bezler: Biblia Organi. 13 Orgelbilder (Perc ad lib.)	18.069
Bornefeld: Orgelsonate 1965/66	29.105
Danziger Orgelmusik des 16.–18. Jahrhunderts	28.003
Das rote Album. Hits for Organ I	18.062
Freie Orgelmusik der Romantik I, II und III (Vökl)	40.591–593
Französische Orgelmusik des 19. Jhds	91.225
Froberger: Toccaten u. Fantasien	91.075
Fugen des 19. Jahrhunderts (2 Bde)	91.228/9
Hindemith: Pastorale, Fuge, Postludium (arr. Bornefeld)	29.152/10
Husumer Orgelbuch (Sammlung, 1758)	18.053
Janca: Manchmal kennen wir Gottes Willen (1992)	18.109
- Kleine Toccata über „Hört, der Engel helle Lieder“ (1995)	18.108
Karkoschka: Toccata und Fuge über 2 Osterchoräle (1953)	18.057
Krebs: Choralbearbeitungen (Erster Teil der Clavier-Übung)	18.524
Mozart: 17 Kirchengsonaten (arr. für Orgel solo)	18.067
Muffat: Apparatus musico-organisticus	91.071
Murschhauser: Octi-Tonium Novum Organicum	91.074
Musik zu Kasualien 4 (für Orgel allein)	2.079
Norddt. Orgelmusik 1780–1860 (3 Bde)	18.026/10–30
Ochsenhauser Orgelbuch (1735) (Faksimile und Notenteil)	24.409
Österliche süddt. Orgelmusik (15.–19. Jh.)	92.372
Organo pleno. 140 Stücke zum Ein- und Ausgang (17./18. Jh.)	18.074
Orgelbuch Mozart-Haydn (L. + W. A. Mozart, J. + J. M. Haydn)	2.118
Orgelmusik aus Europa (7 Bde)	91.230–36
Orgelmusik der Familie Hasse (17. Jh.)	18.077
Orgelstücke der Orgelschule Wegweiser (Augsburg 1668)	91.076
Orgelwerke der Spätromantik	91.224
Orgelwerke des 16.–18. Jhds (Laukvik, Orgelschule)	40.511
Pastorale 1: 47 Pastoralkomp., CH, F, GB, I (17./18. Jh.)	18.081
Pastorale 2: 64 Pastoralkomp., D, A, Böhmen, S-Tirol (18. Jh.)	18.082
Peyer: Praembuli e Fughe (2 Bde)	91.081/2
Praetorius, J.: Drei Praeambula, Magnificat-Bearbeitungen	18.003
Regger: Werkausgabe, mit DVD, Abt. I/1: Choralphantasien	52.801
Abt. I/2: Phantasien u. Fugen, Variationen, Sonaten, Suiten I	52.802
Abt. I/3: Phantasien u. Fugen, Variationen, Sonaten, Suiten II	52.803
Abt. I/4: Choralvorspiele	52.804
Abt. I/5–7: Orgelstücke I–III	52.805–07
Rheinberger: Orgelsonaten 1–10. Band 38 der GA (Ln)	50.238
- Orgelsonaten 11–20. Band 39 der GA (Ln)	50.239
- Kleinere Orgelwerke. Band 40 der GA (Ln)	50.240
- Kleinere Orgelwerke ohne Opuszahl. Supplement zur GA	50.288
- Freie Orgelmusik für den Gottesdienst	50.264
Schroeder: Pezzi piccoli	18.071
Schumann: Toccata op. 7 (arr. Rothaupt)	18.063
Silcher: Sämtliche Orgelstücke	80.121
Vierne: Sämtliche Orgelwerke (13 Bde)	18.150
Vogler: 32 Préludes pour l'Orgue ou Pfte	18.072

**Vorspiele und Begleitsätze zu Kirchenliedern****Preludes and hymn settings**

Aphorismen, Intonationen und Choralvorspiele zum EG (I)	18.115
Aphorismen, Intonationen und Choralvorspiele zum EG (II)	18.116
Bach, J. M.: Sämtliche Orgelchoräle	30.650
Bach: Sechs Orgelchoräle nach Kantatensätzen	18.021
- Sechs Choräle à la Schübler (arr. G. Hoffmann)	18.047
- 18 Choralpartiten (Schlenker)	18.111
Bornefeld: Choralpartiten I–VIII	29.064–29.071
- Choralvorspiele I, II	29.029 + 29.030
Brosig: Sämtliche Choralvorspiele	18.102
Choralvorspiele aus dem Umkreis des jungen Bach	18.114
Choralvorspiele des 19. Jahrhunderts	91.226
Choralvorspiele der Jahrhundertwende (19./20. Jh)	91.227
Choralvorspiele zum „Gotteslob“, Bd. 1 (Advent/Weihn.)	18.202
Choralvorspiele zum „Gotteslob“, Bd. 2 (Bußzeit/Ostern)	18.203
Esslinger Orgelbuch. Intonationen, Vorspiele und Begleitsätze zum EG (3 Bde)	18.052
Freiburger Orgelbuch	18.075
Freiburger Kantorenbuch (Antwortpsalmen)	19.035
Gerok: Kleine Choralvorspiele	18.117
Homilius: 32 Praeludia. Choralvorspiele für Orgel	37.107

Horn: 16 Choralvorspiele zum EG für Orgel	18.051
Intonationen zum „Gotteslob“	18.201
Merkel: Kurze und leichte Choralvorspiele	18.103
Oley: Sämtliche Choralvorspiele (2 Bde)	
- 1: Choralvorspiele zum EG und GL	18.101/10
- 2: Orgelchoräle z. gottesd. u. konzertanten Gebrauch	18.101/20
Orgelbuch <i>light</i> zum „Gotteslob“ (3-stg), 2 Bde.	18.212
Orgelwerke über Themen des Gregor. Choral	91.237
Rinck: Leichte Choralvorspiele op. 105	18.105
Schlenker: Leichte 3stg Begleitsätze zum EG-Stammteil	18.104
Stier: Choralvorspiele der Familie Stier	18.061
Württembergisches Orgelbuch (zum Regionalteil des EG)	18.100

**Orgel mit 1 Melodieinstrument / Organ with 1 melody instrument**

Bach: Drei Choralvorspiele (Eh) (arr. Bornefeld)	29.186
- Acht Choralbearbeitungen (arr. Bornefeld)	29.188
- Drei Choralvorspiele (Vc) (arr. Bornefeld)	29.193
Bornefeld: Bebuka (Marimbaphon)	29.122
- Choralsonate „Auf, auf, mein Herz“ (Tr)	29.075
- Lituus (Trb)	29.124
- Threni (Eh)	29.123
Busoni: Var. ü. d. Chorallied BWV 517 (VI) (arr. Bornefeld)	29.189
Homilius: Sämtliche Choralvorspiele für Orgel und	
1–2 obligate Melodieinstrumente, Sonate für Ob u. Bc	37.106
Kauffmann: Sechs vierstimmige Choralbearbeitungen (Ob)	13.013
Krebs: Drei Fantasien (Blasinstr.)	13.056
- Freu dich sehr, o meine Seele (Obda)	13.024
- Vier Choralvorspiele (Blasinstr.)	13.055
Langlais: Supplicatio (= 1. Satz der Symph. concert.) (Vc)	40.584/50
Mozart: Andante und Fuge in A nach KV 402 (VI)	
(arr. Bornefeld)	29.195
Oley: Wunderbarer König (Ob)	13.023
Purcell: Suite für Trompete und Orgel	26.301
Raphael: Sonate (Vc)	16.004
Rheinberger: Andante pastorale und Rhapsodie (Ob)	16.029
- Sechs Stücke für Violine und Orgel	50.150
- Suite in c für Violine und Orgel	50.166/10
Romantische Musik für Violoncello und Orgel	16.043
Telemann: Sonate in G (Eh) (arr. Bornefeld)	29.187
Weyrauch: Herzliebster Jesu, was hast du verbrochen (Va)	13.003

**Orgel mit 2–8 Instrumenten / Organ with 2–8 instruments**

Anonymus: Fantasia sopra Jesu, meines Lebens Leben (Ob, VI)	13.070
Bach: Das musikalische Opfer (VI, Fl) (arr. Bornefeld)	29.185
Bornefeld: Appenzeller Kuhreihen (Trb, Glocke)	29.168
- Ros und Lilie morgentaulich ... (Blfl, Fl)	29.130
Corrette: Noël Allemand (arr. + original)	11.208 + 13.014
Langlais: Choral médiéval für Orgel und 6 Bläser	26.402
- Cortège für 2 Orgeln und 8 Bläser (4 Tr, 4 Trb, Timp)	40.586
Oley: Gott des Himmels und der Erden (8 Harm)	13.025
Rheinberger: Suite in c (VI, Vc)	50.149

**Orgelkonzerte / Organ concertos**

Anonymus: Concertino a due Cembali (Orgel)	18.504
Bach, J. Chr.: Orgelkonzert in F	38.501
- Orgelkonzert in B	38.502
- Orgelkonzert in Es	38.503
Bach: Konzert in d BWV 1052 (arr. Bornefeld)	29.197
Händel: Concerti d'organo Nr. 7–12	40.538
- Concerti d'organo Nr. 13–16	40.545
Rheinberger: Orgelkonzert Nr. 1 in F op. 137	50.137
- Orgelkonzert Nr. 2 in g op. 177	50.177
Rentzsch: Orgelkonzert (1984)	18.065

**Orgelschulen, Bücher / Organ instruction, books**

Gaar: Orgelimprovisation	24.017
Latry/Mallié: L'œuvre d'orgue d'Olivier Messiaen	24.118
Laukvik: Orgelschule zur historischen Aufführungspraxis	
- Bd. 1: Barock und Klassik	60.002
- Part 1: Baroque and Classical period (English)	60.003
- Bd. 2: Romantik	60.004
- Part 2: The Romantic Era (English)	60.005
- Bd. 3: Die Moderne	60.006
Schildknecht/Schröder: Orgelschule	91.000
Vökl: Orgeln in Württemberg (150 Farbtafeln)	24.014
Wolff/Zepf: Die Orgeln J. S. Bachs	24.045