

Festo Epiphania.

"Liebster Immanuel, Herzog der Frommen."

Johann Sebastian Bach
BWV 123

1. Chorus.

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Flauto traverso I.** and **Flauto traverso II.**: Both parts are identical, starting with a whole rest in the first measure, followed by a series of quarter notes (F#, G, A) and a trill in the fourth measure.
- Oboe d'amore I.** and **Oboe d'amore II.**: Both parts are identical, starting with a series of quarter notes (F#, G, A) and a trill in the second measure.
- Violino I.**: Features a complex melodic line with many sixteenth notes and a trill in the fourth measure.
- Violino II.**: Features a complex melodic line with many sixteenth notes and a trill in the fourth measure.
- Viola.**: Features a complex melodic line with many sixteenth notes and a trill in the fourth measure.
- Soprano.**, **Alto.**, and **Tenore**: All parts are whole rests throughout the entire piece.
- Basso.**: Features a simple bass line with whole notes (F#, G, A) and a trill in the fourth measure.
- Continuo.**: Features a simple bass line with whole notes (F#, G, A) and a trill in the fourth measure.

At the bottom of the page, there is a figured bass line: (6) % 7 6 6 7 6 7 # 6 7 6# 6 4 2

6

6 6 6 6 6 (6) 6 6 5

12

5 6 7 6

The musical score consists of 12 staves. The first four staves are piano accompaniment for the right hand, and the next four are for the left hand. The final four staves are vocal lines. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Lieb - ster Im - ma - nu - el, lieb - ster Im -". The piano accompaniment features intricate sixteenth-note patterns in the right hand and more rhythmic eighth-note patterns in the left hand. Trills (tr) are marked in several places. The vocal lines enter in the fifth measure and continue through the end of the page.

ma - nu-el, Her - zog der From - men,

ma - nu-el, Her - zog der From - men,

ma - nu-el, Her - zog der From - - men,

ma - nu-el, Her - zog der From - men,

7 7 6 7 6 6 9 6 6 5

30

7 6 7 6 6 6 6 5 4 2

du, mei - ner See - len Heil, komm, komm nur

du, mei - ner See - len Heil, komm, komm nur

du, mei - ner See - len Heil, komm, komm nur

du, mei - ner See - len Heil, komm, komm nur

6 6 6 5 6 5 4 3 6 4 2 6 # 6 6 6 5b 6 5 7 # 6

The musical score consists of several staves. The top two staves are for the piano accompaniment, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a harmonic accompaniment. The next two staves are for the vocal line, with lyrics written below the notes. The lyrics are: "bald! bald, komm nur bald, komm nur bald, komm nur bald, komm nur bald!". The bottom two staves are for the bass line, with figured bass notation below the notes. The figured bass notation includes symbols like #, 7, 6, 4, 7, 5, 6, 7, 6, 6.

48

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

54

54

55

56

57

58

59

60

5 6 7 6 6 6 6 6 6 6 # 2

6
6 7
5

7 7 7
5 5 #

7 6 7 6 6

Du hast mir, höchster Schatz,
Du hast mir, höchster Schatz,
du hast mir, höchster Schatz,
Du hast mir, höchster Schatz,
Du hast mir, höchster Schatz,

meine Herz ge - nom - men,

meine Herz ge - nom - men,

meine Herz ge - nom - - men,

meine Herz ge - nom - men,

6 6 9 6 6 5 7 6 7 6 6

so ganz vor Lie - be brennt

so ganz vor Lie - be brennt

so ganz vor Lie - be brennt

so ganz vor Lie - be brennt

6 6 6 6 6 5
5 4 2 5 4 3

6 4 # 6
2

The image shows a page of a musical score for BWV 123, page 15. It consists of ten staves. The top two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom six staves are for a vocal line, with the first staff in treble clef and the others in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, trills (tr), and slurs. The lyrics are written below the vocal staves.

Lyrics:

und nach dir walt

und nach dir walt, und nach dir walt, nach dir walt, nachdir

und nach dir walt, und nach dir walt, nach dir walt, nachdir

und nach dir walt, so ganz vor Lie - be brennt

7 6 5b 6 6 7 # 6 # 7 # 6 4

90

tr

tr

tr

tr

tr

tr

tr

wallt, nach dir wallt.

wallt, nach dir wallt.

und nach dir wallt.

7 # 6 7 6 6 6 6 # 6 6 6 #

2

96

Nichts kann auf Er - den

Nichts kann auf Er - den

Nichts kann auf Er - den

Nichts kann auf Er - den

7 #

7 4 2

mir Lieb' - res wer - den,
 mir Lieb'- res__ wer - den, auf Er - den mir Lieb'-res
 mir Lieb'- res__ wer - den, auf Er - den mir Lieb'-res
 mir Lieb'- res__ wer - den, nichts kann auf Er - den mir Lieb'-res

5 7 5 6 6 # 6 6 6
 3 4 3 5b 6 4 2 2

Musical score for BWV 123, page 19. The score consists of a grand staff with piano accompaniment and three vocal parts. The piano part includes trills and sixteenth-note patterns. The vocal parts have lyrics: "wer - den," and "als wenn ich".

als wenn ich mei - nen Je - sum stets be - halt'.

als wenn ich mei - nen Je - sum stets be - halt', als wenn ich

als wenn ich mei - nen Je - sum stets, stets be - halt',

mei - nen Je - - - - sum stets be - halt', als

7 (6) 6 # 6 6 6 #

mei - nen Je - - - sum, Je - sum stets be - halt!
 als wenn ich mei - nen Je - sum stets be - halt!
 wenn ich mei - - nen Je - - sum stets be - halt!

7 6 6 6 6 5 7 4 2 5 4 2

Dal Segno $\text{\textcircled{S}}$

2. Recitativo.

Alto.

Continuo.

Die Him-mels-süs-sig-keit, der Aus-er-wähl-ten Lust, er-füllt auf Er-den schon mein Herz und
 Brust, wenn ich den Je-sus Na-men nen-ne und sein ver-borg'-nes Man-na ken-ne: Gleich wie der Thau ein
 dür-res Land er-quickt, so ist mein Herz auch bei Ge-fahr und Schmerz in Freu-dig-keit durch Je-su Kraft ent-zückt...

5 6 6 6 5 7

4 6 6 6 6

5 5 6 5