

SIX
ORGAN CHORALS

(SCHÜBLER)

BY

JOHANN SEBASTIAN BACH

EDITED BY

ALBERT RIEMENSCHNEIDER

OLIVER DITSON COMPANY
Theodore Presser Company, Sole Representative
Bryn Mawr, Pennsylvania

\$5.50

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SECHS CHORALE

von verschiedener Art

auf einer

Orgel

mit 2 Clavieren und Pedal

vorzuspielen

verfertigt von

Johann Sebastian Bach

Königl. Böhm. und Chur-Sachsb. Hof-Compositour

Capellm. u. Direct. Chor. Mus. Lipsa.

In Verlegung Joh. Georg Schüblers zu Zella am Thüringer Walde.

Sind zu haben in Leipzig bey Herr Capellm. Bachem, bey dessen Herrn
Söhnen in Berlin und Halle, u bey dem Verleger zu Zella.

J. G. Sch. Vög.
Beylegung

The above facsimile of the title-page of the original edition (c. 1747) was made available through the kindness of Herr Antony von Hoboken of Vienna, whose library contains one of the very few copies of the original edition of this work. His kindness in furnishing photostatic copies of the whole work is hereby gratefully acknowledged.

THE SCHÜBLER CHORALS

AMONG the four collections of organ chorals assembled by Bach—*The Little Organ Book* (Liturgical Year), *The Catechism* (*Clavierübung*, Part III), *The Schübler Chorals*, and *The Eighteen* (large choral preludes)—the Schübler group holds a unique place. In the first place they are arrangements of arias or duets with obbligato instrumental parts which had already appeared in his cantatas. The originals of Nos. 1, 3, 4, 5, and 6 have been preserved in cantata scores. No. 2. "*Wo soll ich fliehen hin*" was, no doubt, originally an alto aria with obbligato for unison strings and continuo from one of the lost cantatas. It has been estimated that the number of cantatas which have been definitely lost amount to approximately one hundred. The Schübler set is the only group of transcriptions among Bach's choral preludes, the rest having been conceived originally in the idiom of the organ. It is possible that the composer had in mind, when the opportunity presented itself to have some organ works published, to make available to organists or to preserve to posterity several favorite movements from his cantatas. It might be added that the only parts of any of his choral works to be published during his lifetime were the voice and instrumental parts of the cantata written for the change of the town council at Mühlhausen in 1708. This cantata was *Gott ist mein König*, and the parts were published under the direction of the town council.

No manuscript copy of the Schübler chorals is known to exist. Of the first edition which was published by Schübler of Zella about 1747 under the direction of Bach, only five copies are known. The Staatsbibliothek at Berlin for some time held two copies. Several years ago one of the copies was sold to Herr Antony von Hoboken of Vienna and at about the same

time the second copy disappeared or was misplaced. It is hoped that this rare copy will eventually be found. Another copy exists in the library of Edition Peters at Leipzig. The British Museum has a copy and there is also one in the Gemeente Museum (Musickbibliothek van D. F. Scheurleer) in The Hague, Holland. At present these are all of the known copies of this rare first edition. As late as 1852 Wilhelm Rust, one of the editors of the Bach-Gesellschaft edition, reports that he borrowed from S. W. Dehn a copy which had been corrected and amended by Bach himself. In this copy there were more than sixty changes and corrections. They have been tabulated by Rust on pages XVI, XVII, XVIII and XIX of the Preface of the 25th Jahrgang of the Bach-Gesellschaft edition. The copy has an interesting history. From Bach it came into the possession of his son, Emanuel, who sold it in 1774 to Bach's original biographer, Forkel. The next owner was the famous Bach collector, G. Pölchau, from whom it passed on to F. C. Griepenkerl. S. W. Dehn secured this copy from F. K. Griepenkerl who had used it as the basis of the Peters edition of these works in 1847. Unfortunately all traces of the copy have at present disappeared. The copy owned by Herr von Hoboken carries the signature of "Joh. Chr. Oley, Bernburg." In this copy have been entered many of the corrections which were made by Bach himself. Oley was known for the copies which he made of Bach's works and the fact that he made these corrections indicates that he must have been close to Bach or perhaps had access to Bach's own copy. The editor of the present edition has been extremely fortunate in having been able to secure photostatic copies of Herr von Hoboken's copy, and the pure-text forms in this edition are based upon this copy together

with the corrections made therein by Bach himself. The early edition of Breitkopf and Härtel, published about 1802, conformed more to the original edition of 1747. A very important contribution in the publishing of these chorals is the Bach-Gesellschaft Edition which was edited by Wilhelm Rust in 1878.

One of the reasons why an appreciation of Bach's music has been so long in its development was no doubt the inability to understand the character of Bach's phrasing. The fundamental differences between the pre-classic and the romantic periods of music have caused our modern conception of phrasing, which is based largely upon the point of view of the romantic period, to be blinded to the earlier conceptions. The result has been that Bach has been accused of being everything but poetical. One hears of the "dry and deadly stretches of legato," of "tedious voice leading," of "dreary wastes of polyphony" and similar expressions. True it is that the strengthening and enriching of the tone of our modern instruments has been a great cause for the lack of clarity in the beautiful web of counterpoint which Bach invariably writes, but it is equally true that our lack of insight into Bach's conception of phrasing has had at least as much to do with the difficulties which have stood in the way of a perfect comprehension of his works.

There are a number of influences which show themselves in the phrasing of Bach's music. A few of the more important ones are as follows:

1. The creation of rhythmic impulse to bring out important accents.
2. The motive or germ which underlies the voice lines. This motive acts as a commentator of the action and usually appears in numerous positions and forms during the course of the piece. The most striking examples of this kind are found in the Little Organ Book (The Liturgical Year), which Schweitzer has called a Lexicon of Bach's Musical Language.
3. The verse lines of the chorals, after each of which a respiration was made to assist the singers.

4. The words to which the music was composed.
5. Special figures used to illustrate ideas by evident forms of tone painting.
6. The repeated note and its rhythmic realization by a separation based upon the length of the smallest note values of the composition (the French school of organists has long made this feature one of the main principles of its method).

Various examples of these forms will be explained in detail in the notes presented in connection with the six chorals in this collection.

In no other set of Bach's organ compositions is there an opportunity for studying detailed phrasing as advantageously as in this group. Bach had the custom of marking the instrumental parts of his orchestral and choral works with greater care and detail than any other of his works. Since we have the original forms of these organ chorals preserved as full scores and parts containing indications of phrasing, the value of this background will readily be appreciated. This information has never before been utilized in applying the known basis of Bach's phrasing to an edition of the Schübler Chorals. Since an application of these indications to an organ score results in the printed page of the organ score becoming rather burdened with marks of various kinds, a second version of each organ choral has been presented in which the ideal of a so-called pure-text edition has been upheld. In these latter versions an attempt has been made to restore the various chorals to their original clefs as Bach first presented them. This will give an organist opportunity for practice in the old clefs. An organist's profession at its best makes great demands upon a broad musicianship. In his capacity as a director, the organist must be skillful in reading these old clefs. For these two reasons a second version of this nature should prove of great value in a comprehensive study of these works. As a further valuable aid to the performer the original scores, as found in the cantatas, are presented. Since these contain Bach's original

phrase indications, they may be studied to great advantage in this form. It is hoped that the incentive which this study offers will lead to a more complete comprehension of Bach's phrasing as applied to his organ music.

Thus this edition of the Schübler Chorals offers a new objective to students in that it presents comprehensive source material upon which the performer may base his studies of the interpretation of these compositions. Such material, as a rule, is obtainable only in the most complete musical libraries. That the value of such material is important will at once be evident to the earnest student since it leads directly back to the composer and his methods. The material presented is as follows:

1. Notes and explanations based upon extensive material related to the subject.
2. The original form of the harmonized choral, selected from the choral works of Bach and transposed, if necessary, to the key in which the choral prelude has been written. The original words to which this has been composed have been retained. This form of the choral may be played immediately be-

fore presenting the choral prelude if desired.

3. A pure-text edition of the choral preludes based upon the original edition issued in 1747 under Bach's direction. The changes and corrections made by Bach himself in his own copy of this work form an important basis in the preparation of these forms of the choral preludes. Of late a strong demand is in evidence for pure-text editions. So many editions of the older composers have been ruined by having the principles which were developed in later schools of music, such as the Romantic, superimposed upon these older compositions. As a result the true intentions of the older composers have often been obliterated instead of clarified.
4. A form of the choral preludes with suggestions for phrasing based upon Bach's own method of phrasing and traced back largely to his own indications in the scores and instrumental parts which were the origin of these choral preludes.
5. A full score of the original form as found in the cantatas.

RULES FOR EXECUTION OF THE EMBELLISHMENTS FOUND IN THIS VOLUME

1. A trill should always begin on the higher note unless indicated otherwise by Bach.
2. Every ornament in Bach should begin on the time-value of the note which it embellishes, and not before.
3. If a trill embellishes a dotted note it should cease its trill on the principal note when arriving at the time-value of the dot.
4. Do not end a trill with a turn unless it is especially indicated.
5. Any additional ornament indicated with the trill sign should be embodied in the trill.
6. The trill was variously indicated by J. S. Bach with the signs tr , tr , tr , tr . The first of these is known in modern usage as the

praller or inverted mordent and is usually played as follows:



This has led modern interpreters almost universally to use it in this manner in playing the music of J. S. Bach, in spite of the fact that it was not known in this form in Bach's time. Like all other trills, which are not especially indicated differently by Bach, this trill sign should be realized by beginning it upon the upper auxiliary note. If a short trill is desired, as is often the case, it may be realized as follows:

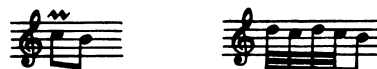
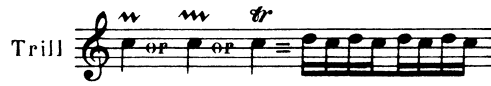


TABLE OF EMBELLISHMENTS



ABBREVIATIONS USED IN THIS VOLUME

USE has been made in this edition of a number of abbreviations as follows:

B. G. Bach-Gesellschaft, Leipzig

PET. C. F. Peters, Leipzig

B. AND H. Breitkopf & Härtel, Leipzig

NOV. Novello and Company, Ltd., London

AUG. Augener, Ltd., London

GUIL. TEMPO The tempo indications used by Alexandre Guilmant

SCHWEITZER: BACH, I, II, Albert Schweitzer, *J. S. Bach* (Translated by Ernest Newman) in two volumes. Breitkopf & Härtel, Leipzig, 1911

SPITTA: BACH, I, II, III. Philipp Spitta, *Johann Sebastian Bach* (Translated from the German by

Clara Bell and J. A. Fuller Maitland) in three volumes. Novello and Company, Ltd., London, 1899

PIRRO: BACH. A. Pirro, *Johann Sebastian Bach, The Organist, and His Works for Organ* (Translated from the French by Wallace Goodrich). G. Schirmer, New York, 1902

GRACE: O. W. B. Harvey Grace, *The Organ Works of Bach*, Novello and Company, Ltd., London, 1922

MAYRHOFFER: B. S. P. Isidor Mayrhofer, *Bach-Studien, Erster Band, Orgelwerke*. Breitkopf & Härtel, Leipzig, 1901

PARRY: BACH. C. Hubert H. Parry, *Johann Sebastian Bach*. G. P. Putnam's Sons, New York and London, 1909

CONTENTS

	<i>Page</i>
1. WACHET AUF, RUFT UNS DIE STIMME	
Choral harmonized in four parts	4
Organ choral, pure-text form with alto and tenor clefs	6
Organ choral, phrased and edited form.	11
Full score from Cantata No. 140	16
2. WO SOLL ICH FLIEHEN HIN	
Choral harmonized in four parts	23
Organ choral, pure-text form	24
Organ choral, phrased and edited form.	27
Editor's reconstruction of the full score as it may have appeared in a lost cantata	30
3. WER NUR DEN LIEBEN GOTT LÄSST WALTEN	
Choral harmonized in four parts	37
Organ choral, pure-text form with soprano clef	38
Organ choral, arranged for a three-manual organ	41
Organ choral, phrased and edited form.	44
Full score from Cantata No. 93	48
4. MEINE SEELE ERHEBT DEN HERREN	
Choral harmonized in four parts	54
Organ choral, pure-text form with alto and soprano clefs	55
Organ choral, arranged for a three-manual organ	57
Organ choral, phrased and edited form.	59
Full score from Cantata No. 10	61
5. ACH, BLEIB BEI UNS, HERR JESU CHRIST	
Choral harmonized in four parts	65
Organ choral, pure-text form with alto and soprano clefs	66
Organ choral, phrased and edited form.	70
Full score from Cantata No. 6	75
6. LOBE DEN HERREN, DEN MÄCHTIGEN KÖNIG DER EHREN	
Choral harmonized in four parts	81
Organ choral, pure-text form with parts in original position	82
Organ choral, phrased and edited form.	87
Full score from Cantata No. 137	93

WACHET AUF, RUFT UNS DIE STIMME

SLEEPERS WAKE! A VOICE IS CALLING

SUGGESTIONS FOR INTERPRETATION

PHRASING

Owing to the fact that Bach himself marked the phrasing of the upper voice of this composition, a unique opportunity is presented for an investigation of some phases of Bach phrasing. This is a subject about which a great diversity of opinion exists, and yet it is perhaps the most important single influence in a perfect comprehension of his work.

Much has been done by such men as Schreyer, Schweitzer, Pirro, Terry and others to delve deeply into the aesthetic values of these compositions, and great has been the progress toward a complete realization and understanding of the music of the great Cantor. It is common knowledge today that unless the spiritual values are brought out by a proper realization of the underlying phrases, which in Bach are characterized by kinetic energy and aesthetic values, the music produces a more or less mechanical effect.

A splendid example to illustrate this is the theme from the first chorus of the B minor Mass. How many choral groups have failed completely in the interpretation of this great composition because the underlying principles were not understood! It must be realized that this chorus portrays the most intense appeal which can emanate from stricken souls to the Most High. When the phrasing of the theme is based upon this understanding, the whole immediately becomes intelligible, and the correct conception permeates the interpretation. There follows a graphic description of the theme and its parts. The slurs under the music were indicated by Bach himself and tend to emphasize the great heaviness of heart and the deep sighs which motivated the petitioners in the face of almost hopeless despair. The numbered divisions placed over the theme vividly suggest:

- (1) Kyrie — steadfastness of the Almighty.
- (2), (3), (4) In the musical language of Bach each phrase represents a deep prayer or appeal growing in intensity with each phrase.
- (5) A last appeal in which there is the symbol of the petitioners prostrating themselves before the Almighty as the "Kyrie" is sung.





The more Bach's melody is subjected to such a study of the phrasing the clearer and more perfect becomes the interpretation.




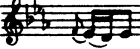
The impression, current among so many listeners and even among musicians, that Bach's music is mechanical or mathematical, arises largely from the fact that the phrasing is not comprehended in its subtle nuances. For this reason the study of a composition in which the phrasing was indicated by Bach himself should prove very helpful.

In this composition there are apparent three kinds of phrasing which will be considered in turn.

First, the phrasing which has for its object the development of rhythmic energy. This is found in the upper voice. In the original cantata scoring, it is assigned to violins and violas in unison. The fact that this melody was scored for strings alone shows this influence in the phrasing, which is particularly adapted to bowed instruments. A peculiarity of this rhythmic or energetic phrasing is that it is designed largely to make the accented beats stand out sharply in order to create a strong rhythmic impulse. It is with some degree of surprise that we find that Bach himself was, in some smaller passages, not always consistent in his own markings. Thus part of a similar figure which

we find phrased in this manner  in measures 6, 20 and 48, we find marked as a longer phrase in measures 34 and 38.  Further, in measures 9 and 28 we find the descending group of eight 16th-notes phrased in two groups of four. In measure 42 it is phrased as one group while in measure 52 there is no phrasing indicated whatever. Another inconsistency is found in the fact that in the score of the cantata itself, measure 28 is shown as a single phrase instead of two short ones as stated above.

The few variations indicated above may have been the result of carelessness. On the other hand, it is possible that Bach found each equally acceptable and was experimenting in order to find the most satisfactory solution. The phrasing in the present edition is left intact as Bach marked it and as it appears in the Bach-Gesellschaft Edition. In studying this composition it is therefore left to the judgment of the performer which phrasing to select in these various places.

Another discrepancy of much greater importance exists in the manner of marking the phrasing of the cantata score and the organ composition. Upon examination one finds two similar short figures of three notes each as follows: (a)  (b) . The first of these (a) is indicated in a similar manner in each composition. The second figure (b) is indicated thus:  in the cantata score and in the following manner in the organ composition . The former indication is by all odds the most frequently used by Bach when this figure is employed in his compositions. The editor suggests its employment in this organ composition as the better solution of the phrasing. This figure will be found in measures 7, 8, 18, 26, 27, 32, 40, 41, 50 and 51. It should be noted, however, that in numbering the measures, the repeated section was not taken into account.

The second distinct type of phrasing is found in the choral melody itself which was received by Bach as an heritage. He did not attempt to alter this materially. The verse lines dictated the length of the phrases and, especially where these are short, no need is felt to sub-divide them into shorter divisions. No difficulty is therefore encountered in this type. The need was dictated by the necessity of the singer taking breath.

The third and by far the most difficult type of phrasing to master in Bach's music is also the one which appears most frequently. One hears of Bach's melodic line as a thing of constant urge without light or shade or even respiration. When played or sung thus it becomes a continual strain upon the listener and an unfavorable reaction is experienced.

Bach's melody is rather a moving commentary in which a kinetic energy seems to be destined from its start to reach a certain goal and discharge itself automatically only to begin to form anew in the succeeding notes. The manner of executing phrasing in this type is diametrically opposed to the first mentioned type of rhythmic phrasing. In the rhythmic type the lifting of the last note of the phrase is done in a clear and decisive manner. In this third type the phrases end and begin anew with as little ostentation as possible. A satisfactory realization of such phrasing makes the music glow with life. Conceptions of this type of Bach phrasing differ in great measure with individual interpreters. Perhaps the most marked and universally accepted characteristic is that the phrase, in contradiction to the rhythmic type of phrasings, rarely starts on an accented beat, but usually begins with what the Germans happily express with the word *Auftakt*. In the part for the pedals the editor has indicated by a comma (?) his conception of the phrasing. This method was used in this number in order to avoid any possible confusion with Bach's phrasing. All notes between these signs are to be played quite legato in order to give unity and continuity to the phrase. A very slight feeling of separation which should, however, always be done with the utmost good taste, takes place at the comma. Many of these phrases express in a greater or less degree a commentary in the musical language of Bach (see reference above to the theme from the B-minor Mass). This type of phrasing is rather elastic, and differences of opinion as to detail are very common. No interpretation of Bach, however, will be at its best without a careful study and application of this principle of phrasing.

THE DYNAMIC MARKS

The indications (*f*), (*p*) were not placed by Bach in this organ composition, but by referring to the cantata score it will be seen that enough indications were given by him there to show that the "echo" effects were desired. In the cantata score these echo effects could be produced by the instruments indicated. It is possible that Bach omitted them from the organ arrangement because of the difficulty which would have been encountered when trying to reproduce them on the organs of his day. Modern organs admit such effects without difficulty. There can be no question about Bach's use of them if they would have been practical upon the organs of his time. The crescendo and diminuendo directions ($\langle \rangle$) were indicated by the editor.

REGISTRATION

On an organ with an abundance of mutation stops, a balanced combination of these with soft 8- and 4-foot stops will be the best registration for the upper part. If the organ lacks these, use a string combination of 8- and 4-foot stops, but be certain that a real element of vitality is present in such a combination. For the choral melody, which in the cantata score is assigned to the tenor voice, use an 8-foot combination of good carrying power, preferably containing a reed. If the organ has extensive resources, use an independent part for the pedal to represent the violoncello (8 ft.) and violone (16 ft.) of the continuo, otherwise couple the pedal to the softer manual combination, and add a 16-foot stop to the pedal. A fact of unusual interest is that Bach did not consider it necessary to make use of the figured bass to fill out the composition, but preferred to present it as a plain trio.

EMBELLISHMENTS

Considerable divergence of opinion exists concerning the embellishments of this composition.

1. The single note appoggiaturas which are indicated thus (♩) in the original edition and in the Bach-Gesellschaft edition, are printed incorrectly as acciaccaturas (♩) in the following editions: Breitkopf and Härtel (Naumann, 1899), Augener (Best and Hull, 1914), Novello (John E. West), Peters (Griepenkerl and Roitzsch), and the Durand Edition (Faure, 1920). An old Breitkopf and Härtel Edition in the editor's library which dates about 1802 indicates (♩). As the score of the cantata does not show these embellishments, one must conclude that Bach had in mind in this case their use for the organ arrangement only. It is possible that he felt their inclusion in the organ score would add a degree of intensity which would naturally be lacking on the organ when this instrument reproduced exactly a passage composed for unison strings. The use of the appoggiatura in Bach is very common. It must be given a definite place in the rhythm and not played before the beat. Suitable interpretations are shown in footnotes in the edited version of the chorals.

2. The so-called *Schleifer* in measure 8 should begin a third below and on the time of the note following and move scalewise (diatonically) quickly to the main note. It is not present in the cantata score or in the original edition, but was added by Bach in his own copy. It is suggested to use it at the analogous place in measure 27.

3. The trills shown in measures 9, 28, 41, 42 and 51 are not indicated in the cantata score, but measures 7, 8 and 9 in the repetition of the first section are supplied with trills, whereas in the organ composition in measures 7 and 8 only appoggiaturas are indicated.

A considerable variation is shown in the use of the trill, as follows:

a. In measures 9, 28, 29, 32 (r.h.), 41, 42, 50, 51 and 52, the trills indicated on the sixteenth-notes allow only time enough for a "praller".

b. In measures 11, 30, 43 begin on the upper auxiliary note and trill as quickly as possible during the value of the note, leading directly into the following note without a so-called turn.

c. In measures 12 and 31, begin upon the upper auxiliary note and stop the trill on the principal note exactly on the value of the dot. *In measure 18 (l.h.), because the note preceding is the next step higher, begin the trill on the main note, but stop the trill on the value of the dot also.

*A difference of opinion exists at present regarding the execution of the trill on a note which is approached by step from the note above. One group holds that since the note is approached from the upper auxiliary note, it is unnecessary to repeat the note in order to begin the trill since it often causes a noticeable break which is undesirable. Another group insists strictly upon the letter of the rule and begins all trills and prallers upon the upper note. The choice of procedure in "C" and "D" is therefore left to the performer.

*d. In measures 21 (ditto 23), 32, 35, 37, 47, 50 (all l. h.), begin the trill on the main note and continue for the value of the note leading without a so-called turn into the following note. An exception may be made for measure 37 where the trill may be started upon the upper auxiliary note.

A peculiar variant is found in the old Breitkopf and Härtel edition mentioned above, where the appoggiatura of measure 54 is distinctly marked as a D-flat instead of D-natural.

This Organ Choral in its original form appeared as the third of five movements in Cantata 140, *Sleepers wake!* where it was scored for Tenor voice, Violins I & II and Viola in unison, and Continuo which was figured in the customary manner.

The words to which this composition was originally set in the cantata were those of the second stanza and read as follows:

2. Zion Hört die Wächter singen,
Das Herz thut ihr vor Freuden springen,
Sie wachet, und steht eilend auf.
Ihr Freund kommt von Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig.
Ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werthe Kron',
Herr Jesu, Gottes Sohn!
Hosianna!
Wir folgen all
Zum Freudensaal,
Und halten mit das Abendmahl.

2. Zion hears the watchmen singing,
And all her heart with joy is springing;
She wakes, she rises from her gloom;
For her Lord comes down all glorious,
The Strong in grace, in truth Victorious,
Her Star is risen, her Light is come!
Ah, come Thou blessed Lord,
O Jesu, Son of God,
Alleluia!
We follow till the halls we see
Where Thou hast bid us sup with Thee.

Tr. by Catherine Winkworth, (1829-1878)

WACHET AUF, RUFT UNS DIE STIMME

(3.) { Glo - ri - a sei dir ge - sun - gen mit Men - schen und eng -
(3.) { Von zwölf Per - len sind die Pfor - ten an dei - ner Stadt; wir
(3.) { Now let all the heavens a - dore Thee, And men and an - gels
(3.) { Of one pearl each shin - ing por - tal, Where we are with the

li - schen Zun - gen, mit Har - fen und mit Cym - beln schon.
sind Con - sor - ten der En - gel hoch um dei - nen Thron.
sing be - fore Thee, With harp and cym - bal's clear - est tone;
choir im - mor - tal Of an - gels round Thy daz - zling throne;

*See footnote, p. 3.

Kein Aug' hat je ge - spürt, kein Ohr hat je ge -
 Nor eye hath seen, nor ear Hath yet at - tained to

hört sol - che Freu - de. Dess sind wir
 hear What there is ours; But we re -

froh, i - o! i - o! e - wig in dul - ci ju - bi - lo.
 joice, and sing to Thee Our hymns of joy e - ter - nal - ly.
 Tr. Catherine Winkworth, 1829-1878

Original key. From Cantata No 140, *Wachet auf, ruft uns die Stimme* where it is set to the third stanza.

1. Wachet auf! ruft uns die Stimme
 Der Wächter sehr hoch auf der Zinne:
 Wach auf, du Stadt Jerusalem!
 Mitternacht heisst diese Stunde!
 Sie rufen uns mit hellem Munde:
 Wo seid ihr klugen Jungfrauen?
 Wohlauf, der Bräut'gam kommt!
 Steht auf, die Lampen nehmt!
 Hallelujah!
 Macht euch bereit
 Zu der Hochzeit:
 Ihr müsset ihm entgegen gehn.

1. Wake, awake, for night is flying,
 The watchmen on the heights are crying:
 Awake, Jerusalem, at last!
 Midnight hears the welcome voices,
 And at the thrilling cry rejoices:
 Come forth, ye virgins, night is past!
 The Bridegroom comes, awake,
 Your lamps with gladness take;
 Alleluia!
 And for his marriage feast prepare,
 For ye must go to meet Him there.

Tr. by Catherine Winkworth, (1829-1878)

EDITIONS AND TEMPO SUGGESTIONS

B. G. Vol. 25, p. 63
 Pet. Vol. VII, p. 72
 B. and H. Vol. IX, p. 96 Lento assai
 Nov. Vol. XVI, p. 1 Andante $\text{♩} = 63$
 Aug. Vol. X, p. 1380 Andante maestoso $\text{♩} = 66$
 Guilmant tempo $\text{♩} = 69$
 Peters - Cantata Score (Seiffert) Allegretto $\text{♩} = 58$
 Novello Edition Cantata, vocal score $\text{♩} = 80$
 Breitkopf & Härtel Edition Cantata, vocal score $\text{♩} = 88$

REFERENCES

Spitta, *Bach*, Vol. III, p. 219
 Schweitzer, *Bach*, II, p. 282
 Parry, *Bach*, pp. 535 to 537
 Grace, *O. W. B.*, pp. 252 to 254
 Whittaker, *Bach's Cantatas*, pp. 60, 61
 Mayrhofer, *B. S.*, p. 171
Bach-Jahrbuch 1918, p. 67 (Luedtke)
 Galston, *Studienbuch*, pp. 40, 41
 Terry, *Bach's Chorals*, Vol. III, p. 73
 Schering, Eulenburg Small Score, Intro. p. VII

WACHET AUF, RUFT UNS DIE STIMME

SLEEPERS WAKE! A VOICE IS CALLING

a 2 Clav. e Pedale

Canto fermo in Tenore

(This version is based upon the original edition which was published under Bach's direction c. 1747.)

a Destra 8 Fuss

a Sinistra 8 Fuss

a Pedale 16 Fuss

5

b

tr

Note. In these footnotes are indicated some of the more important changes which were made by Bach in his own copy of the original edition. Because of the manner in which the repetition of the first section has been indicated, one measure less is found here between measures 20 and 25. The measure numbers of the following version have been maintained in order to avoid confusion when reference is made in the explanatory notes.

a These directions for the registration were added.

b Schleifer or appoggiatura was added here, (measures 8, 10, and 27).

10

10 11 12


15


13 14 15

16 17 18 19

20

20 21 22

c The original edition had the following rhythm  and the second tenor note in this measure was wrongly indicated as a quarter note.

d The original edition had the following rhythm .

2. 25

f

e *e* *b* *tr*

tr 30 *tr*

tr *e* *tr*

e In the original edition of 1747 these slurs extend over the first three notes of these measures. This was also the case with similar groups in measures 32, 39, 40, 49 and 50, but is contrary to the indications in measures 7, 8, 17 and 18. These were not corrected by Bach and hence are left as they were. The Bach-Gesellschaft edition changes them to conform, as does also the other version presented in this edition.

f This bass note (E-flat) was originally F, which was corrected by Bach.

35

40

f This B \sharp in the bass was originally B \flat .
h This E \sharp in the bass was originally E \flat .
i This note was C in the original edition.
k Most editions have changed this note to F \sharp . The original does not indicate this nor did Bach change it in his own copy.

45

System 1: Measures 45-47. The music is in 12/8 time with a key signature of two flats. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a steady bass line with eighth notes.

System 2: Measures 48-50. The right hand continues with a melodic line, including a trill (tr) and an accent (e). The left hand maintains the bass line with eighth notes.

System 3: Measures 51-54. The right hand has a complex melodic line with trills (tr), accents (e), and a flat (b). The left hand continues with the bass line. A 13-measure rest is indicated in the right hand at the start of measure 52.

System 4: Measures 55-57. The right hand features a melodic line with a 13-measure rest at the beginning. The left hand continues with the bass line. Measure 55 is marked with the number 55.

WACHET AUF, RUFT UNS DIE STIMME

SLEEPERS WAKE! A VOICE IS CALLING

MANUAL

Dextra 8 Fuss

Sinistra 8 Fuss

PEDAL

Pedal 16 Fuss

5

10

All notes between the signs (o) in the Pedal part are to be played legato for unity and continuity of the phrase. A very slight feeling of separation takes place at the comma without distorting the bass line as a whole.

Musical score system 1, measures 1-3. The piece is in 3/4 time with a key signature of two flats. The first staff (treble clef) begins with a trill (*tr*) and a piano (*p*) dynamic marking. The second staff (bass clef) contains a melodic line with accents. The third staff (bass clef) contains a bass line with accents and a piano (*p*) dynamic marking.

Musical score system 2, measures 4-6. The first staff (treble clef) continues with piano (*p*) dynamics and includes a measure number '15'. The second staff (bass clef) features a melodic line with a slur and a crescendo hairpin. The third staff (bass clef) continues with a bass line and accents.

Musical score system 3, measures 7-9. The first staff (treble clef) includes a slur and a crescendo hairpin. The second staff (bass clef) features a melodic line with a slur, a trill (*tr*), and a crescendo hairpin. The third staff (bass clef) continues with a bass line and accents.

Musical score system 4, measures 10-12. The first staff (treble clef) starts at measure 20, includes a piano (*p*) dynamic, a first ending bracket (*1.*), and a forte (*f*) dynamic. The second staff (bass clef) includes a trill (*tr*) and a forte (*f*) dynamic. The third staff (bass clef) includes a forte (*f*) dynamic marking.

12. *(f)* 25

Musical score for measures 12-25. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 12 is marked with a first ending bracket and a forte (*f*) dynamic. The right hand features a melodic line with eighth-note runs and a trill in measure 14. The left hand provides a bass line with quarter notes and eighth-note patterns. Measure 25 ends with a fermata over the final note.

Musical score for measures 26-30. The right hand continues with melodic lines, including a trill in measure 28. The left hand maintains a steady bass line with quarter notes and eighth notes. Measure 30 ends with a fermata.

30

Musical score for measures 31-35. The right hand features a trill in measure 31 and a melodic line with eighth-note runs. The left hand continues with a bass line of quarter and eighth notes. Measure 35 ends with a fermata.

(p)

Musical score for measures 36-40. The piece transitions to a piano (*p*) dynamic. The right hand includes a trill in measure 37 and a melodic line with eighth-note runs. The left hand continues with a bass line of quarter and eighth notes. Measure 40 ends with a fermata.

35

First system of musical notation, measures 35-37. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with quarter notes and eighth-note patterns. A trill (tr) is marked above a note in the second measure.

Second system of musical notation, measures 38-40. The right hand begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. It features a melodic line with slurs and a trill (tr) in the second measure. The left hand continues with a bass line, including a trill (tr) in the second measure.

Third system of musical notation, measures 41-42. The right hand starts at measure 41 with a melodic line and a forte (*f*) dynamic marking. It includes a trill (tr) in the second measure. The left hand continues with a bass line.

Fourth system of musical notation, measures 43-44. The right hand features a melodic line with slurs and trills (tr) in both measures. The left hand continues with a bass line.

(p) 45

Musical score for measures 45-47. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measure 45 starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and a quarter note, while the left hand provides a bass line with quarter notes. Measure 46 continues the melodic development. Measure 47 concludes the system with a final melodic phrase and a bass line ending on a half note.

(f) (p)

Musical score for measures 48-50. Measure 48 begins with a forte (*f*) dynamic. The right hand has a more active melodic line with sixteenth notes, and the left hand has a steady eighth-note bass line. Measure 49 continues the forte passage. Measure 50 ends with a piano (*p*) dynamic marking and a melodic phrase in the right hand.

50 (f) tr

Musical score for measures 51-53. Measure 51 starts with a forte (*f*) dynamic and includes a trill (*tr*) in the right hand. The right hand continues with a melodic line, and the left hand has a bass line with quarter notes. Measure 52 continues the forte passage. Measure 53 ends with a trill (*tr*) in the right hand.

tr 55

Musical score for measures 54-56. Measure 54 continues the melodic line in the right hand. Measure 55 includes a trill (*tr*) in the right hand. Measure 56 concludes the system with a final melodic phrase in the right hand and a bass line ending on a half note.

WACHET AUF, RUFT UNS DIE STIMME

Full Score

(In this form it is found as the fourth number of Cantata №140, *Wachet auf, ruft uns die Stimme.*)

Vers 2. CHORAL

(Melodie: „Wachet auf, ruft uns die Stimme“)

Violino I. II.
e Viola

(Violino piccolo tacet)

piano

Tenore

piano

Continuo

7
4
2

6
5
3

6

6
5

7
4
2

6
5
3

(6)

forte

forte

6
5

6

6

5

6
4
2

6

6
4
2

6

6
4
2

6
5
3

6

5 \sharp

6

7

6
5

7

6

6
5

6
4
2

5

tr

tr

(*tr*)

piano

6
5

7

6
4 \sharp
2

6

(6
4
5 \sharp)

6

6
5

6
5

6

6
4
2

6
4
2

piano

Zi - on hört die Wäch - ter sin - gen, das

piano

(6) 6 5 5 6 6 8 7 6 5 6 5 6

Herz thut ihr vor Freu - den sprin - gen,

5 6 5 7 5b 6 7 6 5 9 6 6 5 4 6

forte

sie wa - chet, und steht ei - lend auf.

forte

6 4 2 6 5 5 7 6 6 5

piano

(piano)

7 6 7 2 3 6 6 5

(forte)

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

Handwritten musical notation for the first system, featuring piano and bass staves with various fingerings and trills.

Handwritten musical notation for the second system, including piano and bass staves with lyrics "Ihr Freund" and dynamic marking "piano".

Handwritten musical notation for the third system, including piano and bass staves with lyrics "kommt vom Himmel prächtig, von".

Handwritten musical notation for the fourth system, including piano and bass staves with lyrics "Gnade stark, von Wahrheit mächtig," and dynamic marking "pp".

Handwritten musical notation for the fifth system, including piano and bass staves with lyrics "ihr Licht wird hell, ihr Stern geht auf." and dynamic marking "forte".

6 6 4 5 3 6 3 5 4 5 6 7 6 5 7 6 6 5 7 4

6 4 2 5 6 4 2 6 5 6 6 4 5 6 6 5 9 6

Nun komm, du wer - the Kron.

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

Herr Je - su, Got - tes Sohn

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

Ho - si - an - na!

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

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

wir fol - gen All

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

zum Freu - den - saal,

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

und hal - ten mit das A - bend - mahl.

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

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

WO SOLL ICH FLIEHEN HIN

O WHITHER SHALL I FLEE

SUGGESTIONS FOR INTERPRETATION

With the exception of the second Schübler Choral, *Wo soll ich fliehen hin*, all of the compositions contained in this set are arrangements of movements from Bach's Cantatas known to us. Without doubt we have here the arrangement of a movement from one of the lost cantatas which has been preserved for posterity in much the same manner as the 1784-1787 edition of the Bach Chorals, edited by K.P.E. Bach, has preserved many of Bach's four-part chorals, namely, in incomplete form. We do not know for certain which words were associated with this movement originally, but the activating force and inner content of the music itself lead us to believe that the words of the first stanza apply to it in an exceptionally fitting manner.

The cantata movement has been reconstructed from a comparison of the methods which Bach used in arranging the other five numbers of this set. The procedure for reconstruction is as follows. The upper voice was no doubt written for violin, and it is possible that the upper string sections were allowed to unite in unison in order to give more vitality to the line. The only other instruments for which Bach writes in this style are flutes and oboes. The lower range of this part extends beyond the range of these latter instruments, while it exactly meets the lowest note of the violin range. We may thus definitely assume in our reconstruction that the upper part was assigned to the unison strings. For the left-hand part there can be no doubt whatever that the usual Continuo designation covers the case completely. This Continuo part must be supplied with figured bass which was common to all such parts. Since Bach himself supplied the choral melody in the pedal with the indication "Ped. 4 Fuss" (Pedal four-foot stop), there is no doubt about its place in the scheme of things. It originally was an alto part to be sung either by a solo voice or by the alto section of the chorus in unison. By such a reconstruction we are able to see again one of the arias from his much-regretted lost cantatas. If this lost cantata were of the usual chorus type, the words of the first verse which seem to fit so appropriately to the music would not be feasible since this form of cantata usually opened with a chorus. On the other hand, Bach wrote many cantatas for solo voices and it is entirely within the realm of possibility that this alto aria formed the opening number of such a cantata, with the melody sung by several or all of the solo voices. The reconstruction of the aria has therefore been supplied with the words of the first stanza of the choral. This is, however, a matter of conjecture and we cannot be absolutely certain of it at present.

Hans Luedtke in his article "*Seb. Bach's Choralvorspiele*" in the *Bach-Jahrbuch* of 1918, presents the hypothesis that this composition was the basis of the one in G minor in similar strain and name by Bach. He states that the latter then was used as the organ prelude to the closing chorus of Bach's Cantata No. 20. In view of Bach's customary practice this hypothesis is not founded upon sound reasoning. Also, in contradiction to Luedtke, the editor believes this Schübler choral to be far the better work of the two.

Because there are no phrase indications whatever in the original edition of 1747, and hence no danger of confusion, the editor has allowed himself the privilege of marking his idea of the proper phrasing with considerable detail in the present edition. The music itself is very enlightening when considered as having been inspired by the first stanza of the hymn "O whither shall I flee". The whole creates the feeling of extreme nervous distraction in the face of impending calamity. The canonic treatment of the two flowing voices with the motive immediately inverted produces the effect of distracted hens following each other back and forth across the road, not knowing where to turn. The whole effect thus produced is one of perplexed interrogation such as comes over a group which has lost its leadership and its sense of direction in a time of great trouble or distress.

The tempo should be set at an extremely brisk pace — as fast as perfect clearness will allow. The choral melody tends to hold the composition together and creates a substantial effect as a foil for the disquietude and uncertainty expressed in the two flowing parts.

Of interest to the interpreter should be a comparison with the organ choral mentioned above of similar name and in similar style which is found in the group of miscellaneous choral preludes. In the editor's opinion, the action in the Schübler version, with the melody in quarter notes, is quicker, more vital, and more direct than in the longer version where the melody is presented in half-notes. When played with the proper mastery and speed, this composition easily proves itself to be one of the bright gems among the choral preludes of the master.

REGISTRATION

The registration desired by the composer is clearly indicated. The right-hand part for which eight-foot pitch has been indicated is the instrumental obbligato part. A telling combination of string stops with the addition of some flute tone to give it body would be appropriate for this part. Where the organist is fortunate enough to possess an instrument designed according to the principles of the modern renaissance in organ building, an even better registration may be arranged by a balanced combination of soft foundation stops and mutations such as nazard, tierce, etc. The left-hand part which the composer has marked "16 Fuss" corresponds to the Continuo part in the full score and should be registered with stops of sixteen- and eight-foot pitch in order that the effect of the violone and violoncello may be realized. The pedal part for which the direction "4 Fuss" is given should be played upon a four-foot reed stop in order that this choral melody may come into its own in the alto range for which it was no doubt originally composed. By playing the realization of the continuo part on a harpsichord or piano, an interesting duet for organ and the second instrument offers itself.

WO SOLL ICH FLIEHEN HIN^r
or
AUF MEINEN LIEBEN GOTT

(XI) Führ' auch mein Herz und Sinn durch dei - nen Geist da - hin, dass
Lord, strength-en Thou my heart; Such grace to me im - part, That

ich mög' al - les mei - den, was mich und dich kann schei - den, und
nought which may a - wait me From Thee may sep - a - rate me; Let

ich an dei - nem Lei - be ein Glied - mass e - wig blei - be.
me with Thee, my Sav - iour U - nit - ed be for - ev - er.
Tr. Anon. Moravian Hymn-Book, 1754

Original key, F-sharp minor. From Cantata N^o148, *Bringet dem Herrn Ehre seines Namens*. In the manuscript copy of this Cantata made by Gottlob Harrer, upon which the original publication is based, the words of this choral are missing. Investigations by Philipp Spitta restored them to their place. Also found harmonized in Cantatas N^o5, set to stanza XI; N^o89, set to stanza VII; N^o136, set to stanza IX; and N^o188 set to stanza I of *Auf meinen lieben Gott*.

1. Wo soll ich fliehen hin,
Weil ich beschweret bin
Mit viel und grossen Sünden?
Wo kann ich Rettung finden?
Wenn alle Welt her käme:
Mein Angst sie nicht wegnähme.

1. O whither shall I flee,
Depressed with misery?
Who is it that can ease me,
And from my sins release me?
Man's help I vain have proved,
Sin's load remains unmoved.

Tr. Anon. Moravian Hymn-Book, 1754

EDITIONS AND TEMPO SUGGESTIONS

B. G. Vol. 25, p. 66
Pet. Vol. VII, p. 84
B. and H. Vol. IX, p. 116, Allegro
Nov. Vol. XVI, p. 4, Allegretto $\text{♩} = 76$
Aug. Vol. VII, p. 931, Andante $\text{♩} = 60$
Guilmant tempo $\text{♩} = 112$

REFERENCES

Spitta, *Bach*, Vol. 3, p. 219
Schweitzer, *Bach*, Vol. 1, p. 282
Parry, *Bach*, pp. 535 to 537
Grace, *O. W. B.*, p. 255
Mayrhofer, *B. S.*, p. 171, 172
Bach-Jahrbuch, 1918, p. 68
Terry, *Bach's Chorals*, Part III, p. 74

WO SOLL ICH FLIEHEN HIN
 or
 AUF MEINEN LIEBEN GOTT
 O WHITHER SHALL I FLEE

(This version in the form of a pure-text edition, is based upon the original edition which Bach had published, c. 1747.)

1. Clav. 8 Fuss

2. Clav. 16 Fuss

Ped. 4 Fuss

The musical score is presented in four systems, each containing three staves. The top staff is the right hand (Clav. 8 Fuss), the middle staff is the left hand (Clav. 16 Fuss), and the bottom staff is the pedal (Ped. 4 Fuss). The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. The piece ends with a final cadence in the right hand.

Because the use of the ♮ had a different function during part of Bach's activity, the ♮ sign had to be added at these points in this composition to conform with modern usage.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The first system contains two measures. The grand staff has a melodic line with eighth and sixteenth notes and a bass line with eighth notes. The separate bass staff has a single note in the first measure and rests in the second.

Second system of the musical score, containing three measures. The grand staff continues with a melodic line and a bass line. The separate bass staff has rests in the first two measures and a single note in the third.

Third system of the musical score, containing three measures. The grand staff continues with a melodic line and a bass line. The separate bass staff has a single note in the first measure, rests in the second, and a single note in the third.

Fourth system of the musical score, containing three measures. The grand staff continues with a melodic line and a bass line. The separate bass staff has a single note in the first measure, rests in the second, and a single note in the third.

System 1: Treble clef, bass clef, and a lower bass clef. The key signature has one sharp (F#). The music consists of three measures. The first measure has a treble staff with a melodic line and a bass staff with a bass line. The second measure continues the melodic line in the treble and the bass line in the bass. The third measure features a treble staff with a melodic line and a bass staff with a bass line. A note in the middle voice of the third measure is marked with 'a)'. The lower bass staff has a single note in the third measure.

System 2: Treble clef, bass clef, and a lower bass clef. The key signature has one sharp (F#). The music consists of three measures. The first measure has a treble staff with a melodic line and a bass staff with a bass line. The second measure continues the melodic line in the treble and the bass line in the bass. The third measure features a treble staff with a melodic line and a bass staff with a bass line. A note in the middle voice of the third measure is marked with 'b)'. The lower bass staff has a single note in the third measure.

System 3: Treble clef, bass clef, and a lower bass clef. The key signature has one sharp (F#). The music consists of three measures. The first measure has a treble staff with a melodic line and a bass staff with a bass line. The second measure continues the melodic line in the treble and the bass line in the bass. The third measure features a treble staff with a melodic line and a bass staff with a bass line. The lower bass staff has a single note in the third measure.

System 4: Treble clef, bass clef, and a lower bass clef. The key signature has one sharp (F#). The music consists of three measures. The first measure has a treble staff with a melodic line and a bass staff with a bass line. The second measure continues the melodic line in the treble and the bass line in the bass. The third measure features a treble staff with a melodic line and a bass staff with a bass line. The lower bass staff has a single note in the third measure.

- a) The last note in the fourth beat of the middle voice of this measure was originally F# instead of E.
 b) The sixth eighth-note was A in the original edition.

WO SOLL ICH FLIEHEN HIN
or
AUF MEINEN LIEBEN GOTT
O WHITHER SHALL I FLEE

MANUAL

1. Clavier 8 Fuss

2. Clav. 16 Fuss

PEDAL

Ped. 4 Fuss

The first system of the musical score is divided into two parts: Manual and Pedal. The Manual part consists of two staves: the upper staff is labeled '1. Clavier 8 Fuss' and the lower staff is labeled '2. Clav. 16 Fuss'. The Pedal part is a single staff at the bottom labeled 'Ped. 4 Fuss'. The music is in G major (one sharp) and 4/4 time. The Manual part features a melodic line in the right hand and a supporting bass line in the left hand. The Pedal part provides a simple harmonic accompaniment.

The second system continues the musical piece. It features the same three-staff layout as the first system. The melodic line in the right hand of the Manual part continues with various rhythmic patterns, including eighth and sixteenth notes. The bass line in the left hand of the Manual part and the Pedal part provide a steady accompaniment.

The third system of the musical score continues the composition. The melodic line in the right hand of the Manual part shows some rests and longer note values. The bass line in the left hand of the Manual part and the Pedal part continue to provide a consistent accompaniment.

The fourth and final system of the musical score concludes the piece. The melodic line in the right hand of the Manual part ends with a final cadence. The bass line in the left hand of the Manual part and the Pedal part also conclude with a final note.



First system of musical notation, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is characterized by flowing eighth-note patterns in the treble and bass clefs, with a steady bass line in the bottom staff.



Second system of musical notation, continuing the piece. It maintains the same key signature and time signature. The treble staff features more complex rhythmic figures, including some sixteenth-note runs, while the bass staff continues with a consistent eighth-note accompaniment.



Third system of musical notation. The treble staff shows a continuation of the eighth-note patterns with some melodic variation. The bass staff remains active with a steady eighth-note accompaniment, providing a solid harmonic foundation.



Fourth system of musical notation, the final system on the page. It concludes the piece with a final cadence in the treble staff and a steady bass line in the bottom staff. The overall texture is light and rhythmic.

System 1 of a musical score. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The key signature is one sharp (F#). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. The first two staves are heavily active, while the bottom staff has fewer notes, including some rests.

System 2 of a musical score. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The key signature is one sharp (F#). The music continues with intricate patterns of sixteenth and thirty-second notes. The middle and bottom staves show more rhythmic variety, including some longer note values.

System 3 of a musical score. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The key signature is one sharp (F#). The music maintains its fast, rhythmic character with dense sixteenth-note passages. The bottom staff continues to provide a steady accompaniment.

System 4 of a musical score. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The key signature is one sharp (F#). This system concludes the piece with a final cadence, indicated by a double bar line at the end of the bottom staff.

WO SOLL ICH FLIEHEN HIN or AUF MEINEN LIEBEN GOTT

(Alto aria in score—reconstructed from the organ arrangement as found in the Schübler Chorals)

Violino III e Viola

Alto (Chorus)

Violoncello e Basso Continuo

Figuration of the bass and the realization of the Continuo part by Arthur Shepherd

7 2 6 5 5 6 7 6 6 4

2 2 5

7 9 4 6 9 6 9 6 2

2 5

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

Wo
O

soll ich flieh - en hin,
whith - er shall I flee,

6 9 6 6 5 3 6 5 7 9 7

Weil ich be - schwer - et
De pressed with mis - er

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

bin.
y?

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

Mit
Who

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

viel und gross - en Sünd - en?
 is it that can ease - me?

7 4 3 6 6 5 8 6 2 7 6 5 4 2 6 6 4

Wo kann ich Rett - ung
 And from my sins re -

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

find - en?
 lease me?

6 5 6 8 6 7 4 6 5 6 7 6 4 6 5 4 6 5

3 6 7 2 6 9 2 2 4 3

6 6 4 6 5 4 7 5

Wenn
Man's

al - le Welt her kãm - e:
help I vain have prov - ed,

6 9 6 6 6 7 4 4

Mein Angst sie nicht weg
 Sin's load re mains un

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

näh - - me.
 mov - - ed.

6 5# 7 6 7 9 6 7 9

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

WER NUR DEN LIEBEN GOTT LÄSST WALTEN


IF THOU BUT SUFFER GOD TO GUIDE THEE

SUGGESTIONS FOR INTERPRETATION

We find again in this composition, by comparing it carefully with the original score from which it was arranged, that much may be learned which is vital for its interpretation.

We notice first that the figured bass was not used for this arrangement as is also the case in Nos. 1, 4, 5, and 6. One of the most enlightening things which we discover is the source of the phrasing. This time it is not based upon an instrumental part but upon two voice parts which, in the original score, are supplied with words. As any phrasing other than that which fits the words to which the music was composed would do violence to the music, it is incomprehensible that not one of the existing editions has given consideration to this fundamental basis. By a comparison with the original score it will be seen that the editor has indicated the phrasing of the two voices on the upper staff exactly as Bach himself suggests it in connection with the original words. This part was originally set as a duet for two voices, soprano and alto. This detailed phrasing, based upon the words, is rather difficult to realize upon the organ and it takes considerable skill and mastery on the part of the organist to bring out the phrasing and characteristics of two voices, especially since both are played upon one manual. For this reason the details of the phrasing must be observed with care. The notes marked with a dot over them are all repeated notes and should be articulated with great clearness.

It is also surprising that no published edition has called attention to the fact that the part for the left hand was originally the Continuo part which was played with a combination of instruments of 16' and 8' pitch (Violone and Violoncello). For this reason, playing it upon the same manual as the voice parts above it would not fulfill its function. It must therefore be played upon a different manual. The editor suggests the Swell manual for this part with the 16' gedackt or soft 16' Bourdon plus an 8' Gamba or other 8' string combination. The right-hand part of this composition will be found awkward for smaller hands but it can be simplified somewhat if one will occasionally use the thumb of the left hand to play the notes on the lower manual at places where the upper voices lie far apart. The right hand will of course be played upon the Great manual with appropriate 8' Great or Choir stops; if the latter, they should be coupled to the Great manual. The phrasing of this left-hand part offers no especial difficulty to the player who has made a study of Bach phrasing. Where the melodies are derived from the two upper voices, it will be well to retain the individual phrasing so that the reminiscence which Bach desired may be realized. The editor has marked such places with the usual phrase slur signs. Otherwise a slight respiration, more felt than heard, may take place wherever the indication (?) has been marked in the composition. Another method of phrasing

which is very common in the instrumental parts of Bach could be indicated as follows: 

No phrasing was marked by Bach in this organ composition, and none is to be found in the Bach-Gesellschaft edition. Bach indicated "Pedal 4 Fuss" (4-foot pedal) for the pedal part. This consists of the choral itself which, in the original, was played by Violins I, II, and Violas in unison. The pedal should therefore be played with a fairly strong 4-foot stop so that the choral is prominent in the whole ensemble.

Should one desire to bring out more clearly the characteristic qualities of the soprano and alto voices of the original duet, it is possible to arrange a registration by which this may be realized. It should however be undertaken only by such players whose hands are large enough to allow the simultaneous playing upon two manuals with one hand. The procedure is as follows:

Transfer the present left-hand part (Continuo) to the pedals. Distribute the two upper voices between the two hands upon the Swell and Choir manuals with good contrast and balance. Play the choral melody one octave higher than written on the Great manual with an 8' reed stop. This choral melody will have to be "thumbed" on the Great manual and divided between the two hands, which are meanwhile playing upon the Swell and Choir manuals. This arrangement allows a better realization and a more independent treatment of the parts which were originally sung by the soprano and alto, and also gives to each of the four parts an independent character. For this reason a special version in this form has been prepared in this edition.

All of the modern editions have changed Bach's original signature of two flats to three flats. This is usually done in modern editing to conform with the signature of the major and minor modes. Bach lived in an age when the influence of the Church modes was still felt. Many of his works contain the subtle effects of these old modes.

It therefore has been thought best to restore Bach's signature in order that the Dorian flavor may not be lost to the interpreter. The original clef in the first edition published in 1747 was the soprano clef with C on the first line.

WER NUR DEN LIEBEN GOTT LÄSST WALTEN

(VII) Sing, bet' und geh' auf Got-tes We-gen, ver-richt' das Dei-ne nur ge-treu,
 und trau' des Him-mels reich-em Se-gen, so wird er bei dir wer-den neu;
 (VII) Sing, pray, and keep His ways un-særv-ing, So do thine oæn part faith-ful-ly,
 And trust His Word; though un-de-serv-ing, Thou yet shall find it true for thee;

denn wel-cher sei-ne Zu-ver-sicht auf Gott setzt, den ver-lässt er nicht.
 God nev-er yet for-sook in need The soul that trust-ed Him in deed.
 Tr. Catherine Winkworth

Original key. From Cantata N^o 93, *Wer nur den lieben Gott lässt walten*. Also found harmonized in Cantatas N^o 84, set to stanza XII of *Wer weiss wie nahe*; N^o 88, set to stanza VII; N^o 166, set to stanza I of *Wer weiss wie nahe*; N^o 179, set to stanza I of *Ich armer Mensch*; N^o 197, set to stanza VII.

1. Wer nur den lieben Gott lässt walten
 Und hoffet auf ihn allezeit,
 Den wird er wunderbarlich erhalten
 In aller Noth und Traurigkeit.
 Wer Gott, dem Allerhöchsten, traut,
 Der hat auf keinen Sand gebaut.

1. If thou but suffer God to guide thee,
 And hope in Him through all thy ways,
 He'll give thee strength, whate'er betide thee,
 And bear thee through the evil days;
 Who trusts in God's unchanging love
 Builds on the rock that nought can move.

Tr. by Catherine Winkworth, (1829-1878)

EDITIONS AND TEMPO SUGGESTIONS

B. G. Vol. 25, p. 68
 Pet. Vol. VII, p. 76
 B. and H. Vol. IX, p. 100 Andante
 Nov. Vol. XVI, p. 6 Moderato $\text{♩} = 60$
 Aug. Vol. VII, p. 944 Andante $\text{♩} = 72$
 Guilmant tempo $\text{♩} = 66$
 Novello Edition Cantata (vocal score) Moderato $\text{♩} = 60$

REFERENCES

Spitta, *Bach*, Vol. 3, p. 219
 Schweitzer, *Bach*, Vol. I, p. 282
 Parry, *Bach*, pp. 535 to 537
 Grace, *O. W. B.*, pp. 255, 256
 Mayrhofer, *B. S.*, p. 172
 Luedtke, *Bach-Jahrbuch*, 1918, p. 09

WER NUR DEN LIEBEN GOTT LÄSST WALTEN

IF THOU BUT SUFFER GOD TO GUIDE THEE

(This version is based upon the original edition which was published under Bach's direction, c. 1747.)

The musical score is presented in four systems, each with three staves. The first system includes a 'Pedal 4 Fuss' instruction. The second system has an 'a' marking above a note. The third system has a 'y' marking above a note. The fourth system has a 'b' marking above a note. The score is written for three staves: right hand, left hand, and a separate bass line.

a The original rhythm was

b The second soprano note of this measure was originally G.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with one flat (B-flat) and a 3/4 time signature. The grand staff contains complex rhythmic patterns with many beamed notes and rests. The lower bass clef staff has a simpler line with fewer notes and rests. A fermata is placed over the final note of the grand staff.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The grand staff continues with intricate rhythmic figures. The lower bass clef staff has a few notes and rests. The system concludes with a double bar line and repeat signs (two crossed lines) on both the grand staff and the lower bass clef staff.

Third system of musical notation. It follows the same three-staff format. The grand staff shows a continuation of the complex rhythmic patterns. The lower bass clef staff has a few notes and rests. The system ends with a double bar line and repeat signs on both the grand staff and the lower bass clef staff.

Fourth system of musical notation, the final system on the page. It maintains the three-staff structure. The grand staff continues with complex rhythmic patterns. The lower bass clef staff has a few notes and rests. The system concludes with a double bar line and repeat signs on both the grand staff and the lower bass clef staff.

c Originally B \flat instead of B \natural .

System 1: Treble clef, bass clef, and a lower bass clef. The treble clef staff contains a melodic line with a dynamic marking *d* above the first measure. The bass clef staff contains a rhythmic accompaniment. The lower bass clef staff is mostly empty.

System 2: Treble clef, bass clef, and a lower bass clef. The treble clef staff contains a melodic line with a dynamic marking *e* above the second measure. The bass clef staff contains a rhythmic accompaniment. The lower bass clef staff contains a few notes.

System 3: Treble clef, bass clef, and a lower bass clef. The treble clef staff contains a melodic line with a dynamic marking *f* above the second measure. The bass clef staff contains a rhythmic accompaniment. The lower bass clef staff contains a few notes.

System 4: Treble clef, bass clef, and a lower bass clef. The treble clef staff contains a melodic line with a dynamic marking *g* above the second measure. The bass clef staff contains a rhythmic accompaniment. The lower bass clef staff contains a few notes.

d Originally D \sharp instead of D \flat .

e The original rhythm here was four equal eighth-notes.

f The last note in the bass was originally E \flat . Bach changed it to an E \sharp .

g The \flat was missing in the original edition before A.

WER NUR DEN LIEBEN GOTT LÄSST WALTEN

IF THOU BUT SUFFER GOD TO GUIDE THEE

MANUAL

PEDAL

Pedal 4 Fuss

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with two flats (B-flat and E-flat) and a 7/8 time signature. The grand staff features complex rhythmic patterns with many beamed eighth and sixteenth notes, some marked with accents. The lower bass clef staff contains a simpler bass line with quarter and eighth notes.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The first measure of this system is marked with a '1' above the treble staff, indicating the first ending. The musical notation continues with intricate rhythmic figures in the upper staves and a steady bass line in the lower staff.

Third system of musical notation, continuing from the second. The first measure of this system is marked with a '2' above the treble staff, indicating the second ending. The notation shows further development of the melodic and harmonic material, with complex phrasing in the upper staves and a consistent bass accompaniment.

Fourth system of musical notation, continuing from the third. This system concludes the piece with final melodic and harmonic statements in the upper staves and a concluding bass line in the lower staff.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The middle staff is a bass clef with a similar melodic line, featuring many slurs and some accents. The bottom staff is a grand staff (bass clef) with a single whole note chord at the beginning, followed by rests.

The second system of musical notation consists of three staves. The top staff continues the melodic line with more complex rhythmic patterns and slurs. The middle staff continues with a similar melodic line, also featuring many slurs. The bottom staff continues with a single whole note chord at the beginning, followed by rests.

The third system of musical notation consists of three staves. The top staff continues the melodic line with more complex rhythmic patterns and slurs. The middle staff continues with a similar melodic line, also featuring many slurs. The bottom staff continues with a single whole note chord at the beginning, followed by rests.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line with more complex rhythmic patterns and slurs. The middle staff continues with a similar melodic line, also featuring many slurs. The bottom staff continues with a single whole note chord at the beginning, followed by rests.

WER NUR DEN LIEBEN GOTT LÄSST WALTEN

(Rearrangement whereby the characteristic qualities of the voice part may be brought out more clearly as suggested in the preceding notes.)

The musical score is arranged in four systems, each with four staves. The parts are labeled on the left as SWELL, GREAT, CHOIR, and PEDAL. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

System 1: The SWELL part begins with a melodic line. The GREAT and CHOIR parts are mostly rests. The PEDAL part provides a rhythmic accompaniment with notes marked with 'u' and 'A'.

System 2: The SWELL part continues with a more complex melodic line. The CHOIR part has a few notes. The PEDAL part continues with notes marked with 'A' and 'u'.

System 3: The SWELL part features a melodic line with a '5' marking. The CHOIR part has a few notes. The PEDAL part continues with notes marked with 'A' and 'u'.

System 4: The SWELL part features a melodic line with a '4' marking. The CHOIR part has a few notes. The PEDAL part continues with notes marked with 'A' and 'u'.

System 1 of a musical score in B-flat major, 3/4 time. It consists of four staves: two grand staff systems. The first grand staff has a treble clef with a melodic line and a bass clef with a bass line. The second grand staff has a treble clef with a bass line and a bass clef with a bass line. The music features eighth and sixteenth notes, often beamed together. There are several slurs and accents (marked with a triangle symbol) over the notes. The key signature has two flats (B-flat and E-flat).

System 2 of the musical score. It continues the four-staff structure. The second grand staff (treble and bass clefs) includes fingerings: '5', '54', '54', '5', '4', '4', and '5'. There is a first ending bracket labeled '1.' over the final measure of the system. The music continues with similar rhythmic patterns and slurs.

System 3 of the musical score. It continues the four-staff structure. The first grand staff (treble and bass clefs) includes a first ending bracket labeled '1.' over the final measure. The music concludes with slurs and accents over the final notes. The key signature remains B-flat major.

2.

System 1 of a musical score in B-flat major. It consists of four staves: two grand staff systems. The first grand staff has a treble clef and a key signature of two flats. The second grand staff has a bass clef and a key signature of two flats. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several slurs and accents. A '2.' is written above the first measure of the top staff. The bottom staff contains several 'u' and '^' markings under specific notes.

System 2 of the musical score. It continues the four-staff structure. The top staff has a treble clef and two flats. The second staff has a treble clef and two flats, with the number '1' written above several notes. The third staff has a treble clef and two flats. The bottom staff has a bass clef and two flats, with 'u' and '^' markings under notes. The music continues with intricate rhythmic patterns and slurs.

System 3 of the musical score. It continues the four-staff structure. The top staff has a treble clef and two flats. The second staff has a treble clef and two flats, with the number '1' written above the first note. The third staff has a treble clef and two flats. The bottom staff has a bass clef and two flats, with 'u' and '^' markings under notes. The music concludes with a final flourish in the top staff.

System 1 of a musical score in B-flat major, 3/4 time. It consists of four staves. The top staff is the right hand, the second staff is the left hand, the third staff is the right hand, and the bottom staff is the left hand. Fingerings '1' and '21' are indicated in the second measure of the second staff. The piece concludes with a fermata over the final notes.

System 2 of the musical score, continuing from the first system. It features four staves with various musical notations including slurs, accents, and dynamic markings. The piece ends with a fermata over the final notes.

System 3 of the musical score, continuing from the second system. It features four staves with musical notations including slurs and dynamic markings. The piece concludes with a fermata over the final notes.

WER NUR DEN LIEBEN GOTT LÄSST WALTEN

Full Score

(In this form it is found as the fourth number of Cantata No93, *Wer nur den lieben Gott lässt walten.*)

ARIE (DUETT) und CHORAL

Violino I.II.
Viola

Soprano

Alto

Continuo

piano sempre

Er kennt die rech-ten Freu - den-stun - den, er
treu er - fun - den und

Er Wenn

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

(Melodie: „Wer nur

weiss wohl, wenn es nütz - lich sei, er kennt die rech - ten Freu - den-
mer - ket kei - ne Heu - che - lei, wenn er uns nur hat treu er -

kennt die rech-ten Freu - den-stun - den, er weiss wohl, wenn es nütz - lich
er uns nur hat treu er - fun - den und mer - ket kei - ne Heu - che -

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

den lieben Gott lässt walten.“)

stun - den, er kennt die rech-ten Freu - den-stun - den, er weiss wohl,
fun - den, wenn er uns nur hat treu er - fun - den und mer - ket

sei, er kennt die rech - ten Freu - den-stun - den, er weiss wohl, wenn es
lei, wenn er uns nur hat treu er - fun - den und mer - ket kei - ne

6 6 4 6 6 7 6 4 3 6 4 4 6 6

wenn es nützlich sei, er kennt die rechten Freuden, er weiss wohl,
keine Heu-chelei, wenn er uns nur hat treu erfinden und merket

nützlich sei, er weiss wohl,
Heu-chelei, und merket

wenn es nützlich sei, er kennt die rechten
keine Heu-chelei, wenn er uns nur hat

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

wenn es nützlich sei, er weiss wohl, wenn es
keine Heu-chelei, und merket keine
nützlich sei, er
Heu-chelei, und

Freuden, er weiss wohl, wenn es
treu erfinden und merket keine
nützlich sei, er weiss
Heu-chelei, und mer-

6 5 6 8 6 5 7 6 5 5 7 6 7 7 5 6 5

weiss wohl, er weiss wohl, wenn es nützlich sei. Wenn er uns nur hat
merket, und merket keine Heu-chelei.

wohl, er weiss wohl, wenn es nützlich, nützlich sei.
ket, und merket keine Heu-chelei.

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

2.

lei: so kommt
 lei: so kommt Gott, eh' wir's uns ver-sehn, und läs-set uns viel Gut's ge -
 6 5 6 \flat 6 \flat 5 6 6 7 5 6 6 5 7 7 6 5

— Gott. eh' wir's uns ver-sehn, und läs-set uns viel Gut's ge-schehn, viel Gut's, viel Gut's ge -
 sehnen, viel Gut's, viel Gut's ge-schehn, und läs-set uns viel Gut's, und läs-set uns viel Gut's ge -
 6 6 7 4 7 \flat 5 7 \flat 6 6 \flat 7 \flat 3 9 5 5 6 6 \flat 7 \flat 5

sehnen, so kommt Gott, eh' wir's uns ver-sehn, und läs-set uns viel Gut's ge -
 sehnen, viel Gut's ge-schehn, so kommt
 8 7 \flat 7 6 \flat 6 \flat 5 6 6 7 7 \flat 7 7 8 6 \flat 7 \flat 5 5 \flat 6 6 \flat

schehn, viel Gut's, viel Gut's ge - schehn, und läs-set uns viel Gut's ge-schehn, viel Gut's, viel Gut's ge-

— Gott, eh' wir's uns ver-sehn, und läs-set uns viel Gut's ge-schehn, viel Gut's ge-schehn, und läs-set

6 6 7 7 6 6 6 5b 7 5 7 8 6 6b 6b 6 6 6 5b 7 4
 2 3 4 2 4 2 3 2

schehn, und läs-set uns viel Gut's ge-schehn, viel Gut's, viel Gut's ge - schehn, viel Gut's ge-schehn, und

uns viel Gut's, viel Gut's ge-schehn, und läs-set uns viel Gut's, viel Gut's ge-schehn, —

6 6 5 9 5 5 5 4 6 7 (6) b 7 6 5 4 2 9 8 6 6 5 4 4 6 4 2

läs - set__ uns viel Gut's _____ ge - schehn, _____ viel Gut's ge - schehn.

_____ und läs-set uns viel Gut's ge - schehn.

6 6 6 5 6 7 6 6 6 6 7 6 6 6 5
 4 3 4 5 4 4

MEINE SEELE ERHEBT DEN HERREN

MY SOUL EXALTS THE LORD

SUGGESTIONS FOR INTERPRETATION

In studying the principles underlying the phrasing of Bach's music one is confronted with the fact that he was striving unceasingly to make his polyphonic lines alive and vital to the highest degree. The accusation that his melodic lines were dull, which was so commonly expressed a few years ago, is really the last thing which one could say against these living polyphonic creations. One sometimes finds himself at cross currents in deciding certain issues. For instance, one becomes aware that there is a special phrasing for the voice and another for instruments. Schweitzer, in his *J. S. Bach*, gives considerable attention to the nature of stringed instruments as influencing Bach's phrasing. There is much to be said in this respect. Bach himself shows an inclination to experiment at times as if in search of the best method of phrase treatment.

This particular organ choral is an arrangement of the duet for alto and tenor from Cantata No. 10. The choral melody is assigned to Oboes I and II and Tromba (Trumpet). In this it bears a striking resemblance to the Trio from the *Magnificat (Suscepit Israel)*. In the E-flat version of the *Magnificat*, Bach assigns to the Tromba this same melody, while in the D major version he decides upon Oboes I and II as the instruments to play the choral melody (*Tonus peregrinus*). A Continuo part, which in the organ choral has been properly assigned to the pedal where it should be played with a combination of 16- and 8-foot stops, is the only other part in the original orchestration. It will be noted again by referring to the full score appearing in this edition that the figured bass was not used to fill out the composition.

The cantata score shows no indications for phrasing — neither does the Breitkopf & Härtel edition of 1802. In the Peters edition, which is based upon the original edition of Schübler in 1747 with certain changes made therein by Bach himself in his personal copy of this edition, and in the Bach-Gesellschaft edition, there are approximately a dozen phrase signs, the majority indicating a legato connection between the fourth and fifth notes of certain measures. These phrase marks are preserved in the pure-text version presented in this edition. This also presents the original clefs — soprano, alto, and bass — of the first edition.

In the version with the modern clefs, the two inner voices, which represent the tenor and alto voices of the cantata score, have been supplied with the phrase indications which are based upon the words underlying these parts. Here we find one of the divergencies which show themselves when voice and instrumental phrasing stand in juxtaposition to each other. There can be no doubt that Bach would have had his Violones and Violoncellos etch this melody in a manner different from that in which he phrased the voices. For this reason, the short instrumental passage of five measures, which serves as both introduction and postlude to the organ work, may be presented very

properly in more dynamic manner by shortening the phrase groups. This manner of phrasing may then be carried out throughout the bass part which represents the original instrumental Continuo part. This will act as an excellent foil to the more sustained phrasing of the voice parts which, as has been stated, is based upon the original words to which the voice parts were set. If one attempted to sing the words to the phrasing suggested for the instrumental part the result would be disastrous since some words would have to be separated in an impossible manner. On the other hand, the instrumental type of phrasing produces more vitality, and it exists in a subdued form underneath the larger grouping of the vocal conception.

From the statements above it will be evident that considerable leeway is possible when the basis of Bach's phrasing is considered. The editor's suggestions are not offered as representing the final solution but rather as an incentive to pursue further study and investigation in this very interesting problem. Only in this manner may we eventually arrive, if the Fates are kind to us, at something approximating a solution. When we do, we may rest assured that much of Bach which at present seems enigmatic will be an unsealed book to us. At the same time the stature of the great Cantor will have added some cubits to his niche in the history of music.

The registration of this organ choral is definitely dictated by the orchestration of the original score from which it was arranged. The choral itself which has been placed in the upper voice, should be played upon an 8-foot reed stop of sufficient carrying power to dominate the situation. In this way it will approximate the Oboes I and II and Trumpet of the original score. If only a two-manual instrument is available, the two middle voices, which are the tenor and alto of the original, will have to be played upon one manual. For the sake of a more supple management of these parts, the upper one of the two has been placed upon a separate score wherever the choral melody does not interfere with such an arrangement of the voices. At such times the upper part may be played with the right hand. As soon as the choral melody enters however, the two middle voices will have to be played with the left hand. The pitch of the stop-combination for the middle voices should be predominantly eight-foot pitch. For the pedal part, which is the Continuo of the score, the usual 16- and 8-foot combination will be necessary.

For a three manual instrument a much more effective arrangement is possible, as follows:

The pedal will remain the same and, as it is the original Continuo part, should be played with a combination of 8-foot stops to which should be added a soft 16-foot stop. Separate the two flowing voices, which in the cantata score were sung as an alto and tenor duet, by playing the lower voice on the Swell with the left hand and the upper voice on the Choir with the right hand. Select a combination for these which will approximate the volume and character of the tenor and alto voices. By assigning these two parts to different manuals the independence of the phrasing may be realized more completely. Finally, play the choral melody upon a prominent 8-foot reed stop on the Great manual by "thumbing" the same with the thumb of the left hand with occasional assistance from the right hand. This is not difficult and is much more effective and clear since it allows complete independence of all of the four parts. A special version is presented in this edition for playing on a three-manual organ in this manner.

MEINE SEELE ERHEBT DEN HERREN

Lob und Preis sei Gott dem Va - ter und dem Sohn und dem hei - li - gen
 Glo - ry be to God the Fa - ther and the Son, and to the Ho - ly

im An-fang jetzt und im - mer - dar
 in the be - gin - ning is now

Gei - ste wie es war im An-fang jetzt und im - mer - dar
 Ghost. As it was in the be - gin - ning is now

und von E-wig-keit zu E - wig-keit, A - - men.
 and shall be for ev - er - more, A - - men.

und von E-wig-keit zu E - wig-keit, A - - men.
 and shall be for ev - er - more, A - - men.

This harmonization appears as the seventh number of Cantata №10, *Meine Seele erhebt den Herren*. The organ arrangement is made from the duet which appears as the fifth number. The choral melody is familiar as the *Tonus peregrinus* and the Cantata is known as the German *Magnificat*.

The original key of the choral harmonization had to be retained, as the transposition down a fourth to correspond with the key of the organ number would have altered the voice range to its detriment.

MEINE SEELE ERHEBT DEN HERREN

This version which is more in the chant form, is found as №130 in the Edition of 1785. It has been transposed from E minor to D minor in order to furnish a harmonized form of the choral as an introduction to the organ composition whenever one is desired.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p.70	
Pet.	Vol. VII, p. 33	
B. and H.	Vol. IX, p. 44	Andante con moto
Nov.	Vol. XVI, p. 8	Andante con moto ♩:120
Aug.	Vol. VIII, p. 1028	Allegro moderato
Guilmant	tempo	♩: 96
B. and H.	Cantata vocal score	Moderato ♩: 58

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Spitta, <i>Bach</i> , Vol. III, p. 219
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Parry, <i>Bach</i> , pp. 535 to 537
Grace, <i>O. W. B.</i> , pp. 256, 257
Mayrhofer, <i>B. S.</i> , p. 172
IX <i>Bachfest Programmbuch</i> , p. 48
Whittaker, <i>Bach's Cantatas</i> , p. 75
Leudtke, <i>Bach-Jahrbuch</i> , 1918, p. 69

MEINE SEELE ERHEBT DEN HERREN

MY SOUL EXALTS THE LORD

a 2 Clav. e Pedale

(Pure-text edition as based upon the original edition of 1747.)

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one flat (G minor) and the time signature is 6/8. The first system includes the instruction *a) sinistra*. The second system includes the instruction *a) dextra forte*. The third system includes the instruction *b)*. The fourth system includes the instructions *c)* and *d)*.

a) "Sinistra" and "dextra forte" were missing in the first edition.

b) Modern editions have changed this G to an F♯. Bach did not make the change in his copy.

c) The first note was originally E♭ instead of E♯.

d) Bach added the "tr" indication.

System 1: Four measures of music. The treble clef part features a series of chords and moving lines. The bass clef part has a steady eighth-note accompaniment.

System 2: Four measures of music. Measure 2 contains an appoggiatura marked 'e)'. Measure 3 contains another appoggiatura marked 'e)'. The bass clef part continues with eighth notes.

System 3: Four measures of music. Measure 4 contains a dynamic marking 'f)'. The treble clef part has a slur over the first two notes of the measure.

System 4: Four measures of music. Measure 4 contains a dynamic marking 'g)'. The treble clef part has a slur over the first two notes of the measure.

e) The two appoggiaturas were added later by Bach.

f) In the first edition the first note in the middle voice was C \sharp .

g) Note that the slur at this point extends over only the first two notes, whereas in the similar group in measure four it covers the first three notes.

MEINE SEELE ERHEBT DEN HERREN

MY SOUL EXALTS THE LORD

a 2 Clav. e Pedale

MANUAL

PEDAL

sinistra

dextra forte

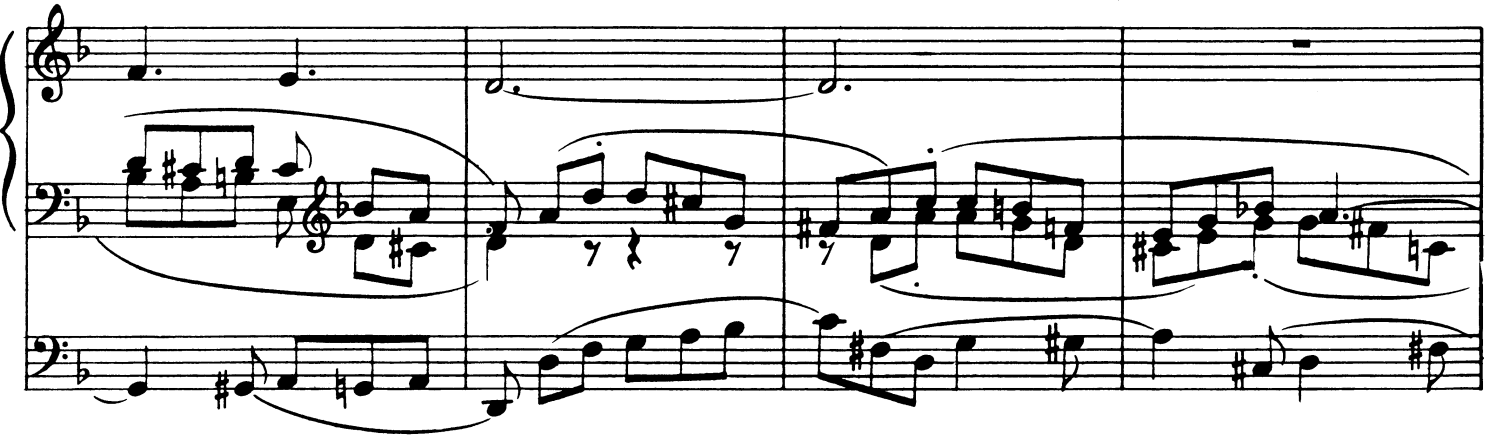
* The dot placed over all repeated notes indicates the articulation which should be observed with the utmost care. In this case the note should receive exactly one half of its value, as follows $\overset{\cdot}{\text{p}} \text{ p} = \text{p} \text{ p}$.



System 1: Four measures of music. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The middle staff (treble clef) provides a harmonic accompaniment with chords and moving lines. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 4/4.



System 2: Four measures of music. The top staff (treble clef) has a melodic line with some rests. The middle staff (treble clef) has a more active line with eighth notes and some grace notes. The bottom staff (bass clef) continues the bass line with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 4/4.



System 3: Four measures of music. The top staff (treble clef) has a melodic line with some rests. The middle staff (treble clef) has a more active line with eighth notes and some grace notes. The bottom staff (bass clef) continues the bass line with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 4/4.



System 4: Four measures of music. The top staff (treble clef) has a melodic line with some rests. The middle staff (treble clef) has a more active line with eighth notes and some grace notes. The bottom staff (bass clef) continues the bass line with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

MEINE SEELE ERHEBT DEN HERREN

(This version is arranged according to the suggestions made at the close of the preceding notes.)

CHOIR

GREAT

SWELL

PEDAL

Choral
4 5
(forte) 1

System 1: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. The key signature has one flat (B-flat).

System 2: Four staves of music. This system includes fingerings such as 3, 5, 2, 2, 1, 1, 1, 2, and 5. The notation continues with intricate melodic and harmonic patterns across all staves.

System 3: Four staves of music. This system includes a fingering of 15. The music continues with complex melodic and harmonic patterns across all staves.

System 4: Four staves of music. This system includes a fingering of 15. The music concludes with complex melodic and harmonic patterns across all staves.

MEINE SEELE ERHEBT DEN HERREN

Full Score

(In this form it is found as the fifth number of Cantata №10. *Meine Seel' erhebt den Herren!*)

DUETTO

Oboe I. II.
Tromba

Alto

Tenore

Continuo

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

Er den - ket der Barm - her - zig - keit, er den - ket

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

keit, der Barm - her - zig - keit, er den - ket der Barm - her - zig - keit, er den - ket der Barm - her - zig -

5 b 4# 5 7 4 # 6 5 2 6 4 3 6 4 6 4 3 5 4 # 6 5 9 8 7 5 6 4# 2 6 4# 2

her - - zig - keit, er den - ket der Barm-her - zig - keit, er den - ket
keit, er den - ket der Barm-her - - zig - keit,

6 $\frac{6}{4\flat}$ $\frac{6}{4}$ 6 $\frac{6}{4}$ 6 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ $\frac{6}{4\flat}$ 6 $\frac{6}{4}$ $\frac{6}{4}$ 5 7 6 \flat

der Barm-her - zig - keit, er den - ket der Barm-her - zig - keit, er den - ket
er den - ket der Barm-her - zig-keit, er den - ket der Barm-her - zig-

7 \flat 6 5 7 \flat \flat 7 \flat 6 \flat 5 7 \flat 5 6 7 \flat 5 \flat 5 6 7 5 \sharp
5 4 \sharp 5 5 4 \flat 5 \flat 3 4 \flat 5 4 \flat 4 4 5 4 \sharp

der Barm-her - zig - keit, der Barm-her - zig - keit.
keit, er den - ket der Barm-her - zig - keit und hilft sei - nem Die-ner, hilft sei - nem

5 $\frac{6}{4\sharp}$ 7 5 \sharp 5 $\frac{6\flat}{4\sharp}$ 7 5 \flat \sharp 8 7 7 \flat \flat 5 6 6
 \flat 4 \sharp 5 4 \sharp \flat 4 \sharp 5 4 \sharp 4 2 5 5 4 \flat
2 2

und hilft sei - nem Die-ner, hilft sei - nem Die - ner Is - ra - el auf, und hilft sei - nem

Die - ner Is - ra - el auf, hilft sei - nem Die - ner Is - ra - el auf,

6 5 4 # 6 5 6 9 8 7b 7 7 5 4 # 6 6 # 6

5 4 3 5 5 5 4

Die-ner, hilft sei - nem Die - ner Is - ra - el, Is - ra - el auf.

und hilft sei - nem Die-ner, hilft sei - nem Die - ner Is - ra - el auf.

6 4# 6 7 9 8 7 5 7b 5 4 # 5 9 8# 7 6 5 5 6 4# 2

2 # 4 4 5 # 5 4 # 4 4# 5 4 # 2

6 6 4# 5 6 6 6 5 3 6 5 4 #

2 2 2 2 2 5 4 #

ACH, BLEIB BEI UNS, HERR JESU CHRIST

LORD JESUS CHRIST, WITH US ABIDE

SUGGESTIONS FOR INTERPRETATION

In the original form of this composition which is found as the third number of Cantata No 6, *Bleib bei uns, denn es will Abend werden*, the choral melody is taken by the soprano voice. In the organ arrangement, the usual continuo part has been fittingly assigned to the pedals where it should be played with 16- and 8-foot stops. The florid obbligato part was conceived for an unusual instrument, the violoncello-piccolo. This is a melodic obbligato of extended range and sprightliness. It seems to defy all relationship to the words with which it is associated until one examines the alto aria preceding this one in the cantata. In this alto aria the appeal is made to the Son of God to remain as a light when the darkness falls. In the unusual restlessness of the violoncello-piccolo part and the multitude of skips contained in its progressions, one must therefore see a description of the flickering of a light. This picture seems to fit the situation extremely well as the whole melodic progression with its zig-zag formations portrays the flickering light of a torch in an excellent manner.

PHRASING

This composition offers one of the most difficult problems in phrasing to be found in the whole realm of Bach's works. If one refers to the original score on page 75 one will find quite a number of phrase indications marked by the master himself. In view of the fact that these indications were given by the composer, a glance at the well-known editions will show conclusively how far we are removed from any agreement upon some unified understanding of Bach's phrasing.

Bach has given us enough of a hint in the phrasing which he has marked in the score, so that we are able to apply his principles intelligently for the larger part of the unmarked portions of the composition. Even with the indications by the composer a solution of all of its difficulties will probably not be possible until an exhaustive treatise of Bach's method of phrasing under the various conditions which influence it, shall have been compiled. The simple fact of the matter is that, in our modern conceptions of music, we are too far removed from the practice of Bach's day to comprehend his ideas of phrasing in all of their many ramifications.

The phrase indications by the editor are based to a large extent upon Bach's own markings and yet he finds numerous places throughout the composition where he is undecided as to the best solution. The indications in the present edition are therefore not offered as a final solution of these problems but rather as an incentive for investigation and research by each individual player. In this connection the indications used in the Breitkopf & Härtel, Novello, and Augener editions may form the basis of a most interesting study. Such studies cannot be too highly recommended, especially in such a case as the present composition which truly contains an embarrassment of riches as far as the possibilities of phrasing are concerned.

REGISTRATION

Great care must be taken with the registration of this composition. The choral was scored for soprano (possibly the complete soprano group) in the cantata. A somewhat dominating 8-foot combination should be selected for this. An 8-foot reed with possibly a 4-foot flute should prove satisfactory. The pedal part is the usual continuo part and should have 8-foot pedal stops with a soft 16-foot stop. The greatest difficulty will be found in the selection of a proper combination to portray the violoncello-piccolo part which carries the tone painting of the flickering torch. The composition is rather long, and this part continues throughout the piece without interruption. The stop combination must be alive enough to hold the interest and attention of the listener to the end of the composition. The best registration for this is a combination of soft 8-foot stops and several mutation stops of different character, but balanced so well that the tone quality continues throughout with buoyant life and unflagging interest.

1. Ach blieb bei uns, Herr Je - su Christ, Weil es nun A -
 1. Lord Je - sus Christ, with us a - bide, For now, be - hold

- - bend wor - den ist: Dein Wort, o Herr, dass
 'tis e - ven - tide: And bring, to cheer us

e - wig Licht, Lass ja bei uns aus - lös - ch - en nicht.
 thro' the night, Thy Word, our true and on - ly light.
 Tr. Benjamin Hall Kennedy, 1863

The harmonization of this choral is not found in any of the known cantatas. It was preserved for posterity by its inclusion in the Birnstiel collection of Bach's Chorals, Vol. II, published in 1769. This collection was no doubt arranged while the cantatas now lost were still available, and it was probably contained in one of them.

No proof is at hand to show that it was set to the first stanza. It appears in two keys—G and A. The present form has been transposed to the key of B-flat in order to agree with the organ arrangement.

It is found in modern choral collections as follows: Terry, Nos. 1 & 2; Bargiel, N^o149; Erk, N^o151; Richter, N^o1; Button, N^o44; 371 Chorals, N^o177; Bach-Gesellschaft, N^o1.

EDITIONS AND TEMPO SUGGESTIONS

- B. G. Vol. 25, p.71
- Peters Vol. VI, p.4
- B. and H. Vol. VIII, p.2
- Nov. Vol. XVI, p.10 Allegro moderato $\text{♩} = 96$
- Aug. Vol. X, p.1364 Andante sostenuto $\text{♩} = 63$
- Guilmant tempo, Moderato $\text{♩} = 76$
- Novello Ed., Vocal score, Allegro moderato $\text{♩} = 92$
- B. and H., Vocal score, Allegro
- Peters Ed., Full Score, Allegro
- B. and H., Full Score, Allegro
- Eulenburg, Small Full Score, Allegro

REFERENCES

- Spitta, *Bach*, Vol. II, p. 219
- Schweitzer, *Bach*, Vol. I, p. 282
- Parry, *Bach*, pp. 535-537
- Grace, *O. W. B.*, pp. 257, 258
- Mayrhofer, *B. S.*, p. 173
- Schering, *Eulenburg, Full Score, Intro.* p. X
- Leudtke, *Bach-Jahrbuch*, 1918, p. 69

ACH BLEIB BEI UNS, HERR JESU CHRIST

LORD JESUS CHRIST, WITH US ABIDE

(a) a 2 Clav. e Pedale

(This version is based upon the original edition which was published under Bach's direction c. 1747.)

The musical score is presented in two main systems. The first system consists of two systems of staves (treble and bass clefs). The second system also consists of two systems of staves. The score is in G minor (one flat) and C major (no sharps or flats), 3/4 time. The piece begins with a repeat sign. Annotations (b), (c), and (d) are placed above specific notes in the second system.

a. The indication "a 2 Clav. e Pedale" was added.

b. The third eighth-note here was originally F instead of E.

c. The original note here was B. Rust changes it to a C based upon the cantata version. In the Oley copy it has been changed to an A.


d. In the original the first note of the last group was D instead of Eb.

System 1: Treble clef, bass clef. The treble staff has a whole rest in the first measure, followed by a melodic line in the second measure with an *e* marking above a note. The bass staff has a whole rest in the first measure, followed by a bass line. The word *Fin.* is written below the bass staff in the third measure.

System 2: Treble clef, bass clef. The treble staff has a whole rest in the first measure, followed by a melodic line in the second measure. The bass staff has a bass line with a *f* marking below a note in the third measure.

System 3: Treble clef, bass clef. The treble staff has a whole rest in the first measure, followed by a melodic line in the second measure. The bass staff has a bass line with a whole note in the third measure.

System 4: Treble clef, bass clef. The treble staff has a whole rest in the first measure, followed by a melodic line in the second measure. The bass staff has a bass line with a whole note in the third measure.

e. The original form of this figure was .

f. The first bass note of this measure and the second note of the middle voice were A \sharp in the original edition instead of A \flat .

System 1: A three-staff musical score in 3/4 time with a key signature of two flats. The top staff (treble clef) contains a whole rest. The middle staff (alto clef) features a melodic line with eighth and sixteenth notes. The bottom staff (bass clef) provides a simple harmonic accompaniment with quarter notes.

System 2: Continuation of the three-staff score. The top staff remains mostly empty with a few notes. The middle staff continues the melodic line with more complex rhythmic patterns. The bottom staff continues the accompaniment.

System 3: Continuation of the three-staff score. The top staff has a few notes. The middle staff has a melodic line with a natural sign (*h*) above the final note. The bottom staff has a note with a natural sign (*g*) below it.

System 4: Continuation of the three-staff score. The top staff has a few notes. The middle staff has a melodic line with a natural sign (*h*) above the first note and another natural sign (*i*) above the final note. The bottom staff continues the accompaniment.

g. The second note of the middle voice was originally E \flat instead of D.

h. The natural signs (*h*) were missing originally at these two places.

i. Originally this last group of sixteenth-notes read B \flat , F, B \flat , F instead of G, F, A, F.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has two flats (B-flat and E-flat). The first staff has a whole rest in the first measure and a half note in the second. The second staff has a continuous eighth-note melody. The third staff has a half note in the first measure and a quarter note in the second, with a '(k)' annotation below it.

Second system of musical notation. It consists of three staves. The first staff has a half note in the first measure and a quarter note in the second. The second staff has a continuous eighth-note melody. The third staff has a half note in the first measure and a quarter note in the second, with a slur over the notes.

Third system of musical notation. It consists of three staves. The first staff has a half note in the first measure and a quarter note in the second. The second staff has a continuous eighth-note melody. The third staff has a half note in the first measure and a quarter note in the second.

Fourth system of musical notation. It consists of three staves. The first staff has a half note in the first measure and a quarter note in the second. The second staff has a continuous eighth-note melody. The third staff has a half note in the first measure and a quarter note in the second. The system ends with a double bar line and a repeat sign (⌘) on both the top and bottom staves. The text 'Da Capo' is written above the second staff.

k. The notes on the second beat of the bass originally read C-B \flat instead of A-G

ACH BLEIB BEI UNS, HERR JESU CHRIST

LORD JESUS CHRIST, WITH US ABIDE

a 2 Clav. e Pedale

MANUALS

PEDAL

The first system of the musical score consists of three measures. The top staff is labeled 'MANUALS' and contains two staves: the upper staff is a treble clef with a key signature of two flats and a common time signature, and the lower staff is a bass clef with the same key signature and time signature. The bottom staff is labeled 'PEDAL' and is a bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

The second system of the musical score consists of three measures. The top staff is a treble clef with a key signature of two flats and a common time signature. The middle staff is a bass clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues with similar rhythmic patterns and slurs.

The third system of the musical score consists of three measures. The top staff is a treble clef with a key signature of two flats and a common time signature. The middle staff is a bass clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music features more complex rhythmic patterns and slurs.

The fourth system of the musical score consists of three measures. The top staff is a treble clef with a key signature of two flats and a common time signature. The middle staff is a bass clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music features a prominent melodic line in the treble clef and a supporting bass line.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and contains whole rests. The middle staff is a bass clef with a key signature of two flats and contains a complex, flowing melodic line with many slurs. The bottom staff is a bass clef with a key signature of two flats and contains a simple harmonic accompaniment with some rests.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats and contains a melodic line with slurs. The middle staff is a bass clef with a key signature of two flats and contains a melodic line with slurs. The bottom staff is a bass clef with a key signature of two flats and contains a melodic line with slurs.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats and contains a melodic line with slurs. The middle staff is a bass clef with a key signature of two flats and contains a melodic line with slurs. The bottom staff is a bass clef with a key signature of two flats and contains a melodic line with slurs.

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats and contains a melodic line with slurs. The middle staff is a bass clef with a key signature of two flats and contains a melodic line with slurs. The bottom staff is a bass clef with a key signature of two flats and contains a melodic line with slurs.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is two flats (B-flat and E-flat). The music consists of a melody in the top staff and accompaniment in the middle and bottom staves.

Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is two flats (B-flat and E-flat). The music consists of a melody in the top staff and accompaniment in the middle and bottom staves.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is two flats (B-flat and E-flat). The music consists of a melody in the top staff and accompaniment in the middle and bottom staves.

Fourth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is two flats (B-flat and E-flat). The music consists of a melody in the top staff and accompaniment in the middle and bottom staves.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a treble clef with a melodic line of eighth notes, starting on G4 and moving up to B4, with a slur over the entire line. The bottom staff is a bass clef with a melodic line of eighth notes, starting on G2 and moving up to B2, with a slur over the entire line.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a melodic line of quarter notes: G4, A4, B4, G4. The middle staff is a treble clef with a melodic line of eighth notes, starting on G4 and moving up to B4, with a slur over the entire line. The bottom staff is a bass clef with a melodic line of eighth notes, starting on G2 and moving up to B2, with a slur over the entire line.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a bass clef with a melodic line of eighth notes, starting on G2 and moving up to B2, with a slur over the entire line. The bottom staff is a bass clef with a melodic line of eighth notes, starting on G2 and moving up to B2, with a slur over the entire line.

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a melodic line of quarter notes: G4, A4, B4, G4. The middle staff is a bass clef with a melodic line of eighth notes, starting on G2 and moving up to B2, with a slur over the entire line. The bottom staff is a bass clef with a melodic line of eighth notes, starting on G2 and moving up to B2, with a slur over the entire line.

The first system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two flats. The middle staff is a treble clef staff with a key signature of two flats, containing a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef staff with a key signature of two flats, containing a bass line with quarter and eighth notes.

The second system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two flats. The middle staff is a treble clef staff with a key signature of two flats, containing a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef staff with a key signature of two flats, containing a bass line with quarter and eighth notes.

The third system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two flats. The middle staff is a bass clef staff with a key signature of two flats, containing a dense melodic line with eighth notes. The bottom staff is a bass clef staff with a key signature of two flats, containing a bass line with quarter and eighth notes.

The fourth system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two flats. The middle staff is a bass clef staff with a key signature of two flats, containing a dense melodic line with eighth notes. The bottom staff is a bass clef staff with a key signature of two flats, containing a bass line with quarter and eighth notes.

ACH BLEIB BEI UNS, HERR JESU CHRIST

Full Score

(In this form it is found as No 3 in Cantata No 6, *Bleib bei uns, denn es will Abend werden.*)

CHORAL Allegro

Violoncello-
piccolo

Soprano

Continuo

The musical score is presented in four systems, each with three staves. The top staff is for Violoncello-piccolo, the middle for Soprano, and the bottom for Continuo. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A repeat sign with first and second endings is present in the first system. Fingerings are indicated by numbers 1-5 below notes. A 4/2 time signature change is marked in the second system. The Continuo part features figured bass notation (e.g., 6, 4, 6, 4, 7, 5, 6, 7, 5, 6, 4, 5, 6, 5).

Ach In die - bei ser uns letzt Herr be -

p 6 4/2 6

Je trüb - su ten Christ, Zeit

f 6 6/5

weil ver - es leih' nun uns,

p 6 6/4 6 *p* 6/4 7/3 6 6

A - bend
 Herr, — Be - wor - den - ist,
 stän - dig - keit,

7 5 2
 6
 6 5 6
 6 5 6

7 6 7 6 5 6 7 7

dein dass gött - lich
 wir dein

5 6 6
p 6 6 4# 6 5 -
 2

Wort, das hel - le
 Wort und Sa - cra - Licht,
 ment

7 7 5 3 7 6 5
 4

6 6 6 5 7 7

lass rein ja bei uns aus
be - halt'n bis an

6 6 #6 # 6 6 5 6 5 3 7 4 2 8 3 5

lö - schen nicht.
un - ser ser End'.

6 6 6 5 6 6 4 2 6

1.

6 7b 6 6 6

♩

12.

7 5 6 7 5 7 6 4 6 4

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

6 5 6 5 6 5 6 5 7 5

7 5 7 5 6 5 6

KOMMST DU NUN, JESU, VOM HIMMEL HERUNTER

PRAISE TO THE LORD

SUGGESTIONS FOR INTERPRETATION

This composition illustrates perhaps more thoroughly than any other organ composition by Bach the application of phrasing as influenced by bowing and other characteristics peculiar to stringed instruments. The Bach-Gesellschaft edition of the organ choral has no phrase indications of any kind. The phrasing which the editor has marked with considerable detail, because of its complexity, is based upon that which appears in the instrumental parts of the original score. This phrasing was marked by Bach himself. The additional indications in this edition are based upon a study of analogous parts found there.

Great care is necessary in working out the exact detail demanded by this phrasing so that the flowing voices may at all times sound easy and natural. All stiffness must be eliminated in the final result.

In the original edition of 1747 there was a different arrangement of the parts. Since the performance of this composition in its original form might well be more successful on some organs, the original version is also presented in the pure-text form of this edition.

A comparative study of the original score, which is also presented here, is of great value to the performer since the effect produced by the original instruments may be ascertained. Where the choral melody is in the pedal, a 4-foot stop is essential in order to place it in its proper range, which is the alto. For the older version, with the choral melody in the left-hand part, an 8-foot stop is the correct pitch to select. The meter indication for the choral melody ($\frac{9}{8}$) suggests distribution of the notes to agree with the two other parts. In some modern editions this has been changed from $\frac{9}{8}$ to $\frac{3}{4}$. If the organ upon which the piece is to be played is liberally supplied with good "string" stops of proper character they may be used to good advantage for the upper part, which was originally written for violin solo. One must always take into consideration that an organ stop is not as richly supplied with harmonics as the violin and one must make adjustments to supply this deficiency. This depends upon the individual organ. At times a 4-foot flute added to the strings will prevent the dullness and monotony often common to pure 8-foot organ tone. It will be necessary for the organist to follow Bach's practice and experiment until he reaches a satisfactory result. If the organ is supplied with a goodly number of mutation stops, these may be the best material to use for the purpose. The left-hand part in the newer version is the original continuo part of the score, and for its registration the instruments used for that part will dictate the organist's choice. Do not forget at least a soft 16-foot stop for this part as the original continuo was usually played with harpsichord bass, violone and violoncello.

Finally, attention is called to a difference in reading between the organ choral and the original score. These differences occur in the upper part in measures 2, 50 and 55, and, in the part containing the choral melody in measures 13, 23 and 52.

(VI) Rich-te dich, Lieb-ste, nach mei-nem Ge-fal-len und gläu-be, der dich er-
 dass ich dein See-len-freund im-mer und e-wig ver-blei-be
Live thy life, dear one to my sat-is-fac-tion and pon-der When I will
That I re-main thy Guide ev-er and we shall join yon-der

götzt und in dem Him-mel ver-setzt aus dem ge-mar-ter-ten Lei-be.
call you to high heav-en's great hall Out from life's course where you wan-der.
 Trans. A. R.

The harmonization above is from Cantata №57, *Selig ist der Mann*, where it appears in the key of B-flat. It is set to the sixth verse of the hymn *Hast du denn Jesu dein Angesicht gänzlich verborgen*. The melody of the choral differs slightly from that of the organ prelude. It also appears harmonized in Cantata 137, *Lobe den Herren*, with an obbligato of three trumpets and timpani.

The verse of the hymn to which Bach set the organ choral is the second, which reads as follows:

Lobe den Herren, der alles so herrlich regieret,
 Der dich auf Adellers Fittigen sicher geführtet,
 Der dich erhält,
 Wie es dir selber gefällt:
 Hast du nicht dieses verspüret?

English translation by Catherine Winkworth, 1829-1878

Praise to the Lord who o'er all things so wondrously reigneth,
 Shieldeth thee under His wings, yea, so gently sustaineth!
 Hast thou not seen
 How thy desires e'er have been
 Granted in what He ordaineth?

EDITIONS AND TEMPO SUGGESTIONS

B. G. Vol. 25, p. 74
 Peters Vol. VII, p. 16
 B. and H. Vol. IX, p. 18 Allegro assai
 Nov. Vol. XVI, p. 14 Allegro grazioso $\text{♩} = 52$
 Aug. Vol. VII, p. 938 Con moto $\text{♩} = 53$
 Guilmant tempo, Allegretto $\text{♩} = 52$
 B. and H. Cantata vocal score, Con moto

REFERENCES

Spitta, *Bach*, Vol. III, p. 219
 Schweitzer, *Bach*, Vol. I, p. 282
 Parry, *Bach*, pp. 535-537
 Grace, *O. W. B.*, pp. 259 and 260
 Mayrhofer, *B. S.*, pp. 173 and 174
Bach-Jahrbuch, 1918, p. 70
 Terry, *The Music of Bach*, pp. 19 and 20
 Terry, *Bach's Chorals*, Vol. III, p. 73 and 74
XVII Bachfest Programmbuch, p. 60

KOMMST DU NUN, JESU, VOM HIMMEL HERUNTER


*) a 2 Clav. e Pedale

The musical score is presented in three systems, each with a grand staff (treble, middle, and bass clefs). The key signature is one sharp (F#) and the time signature is 3/8. The first system is labeled 'a)' and shows the original arrangement where the pedal part is in the bass clef. The second system is labeled 'b)' and shows the corrected arrangement where the pedal part is in the treble clef. The third system is labeled 'c)' and shows the corrected arrangement with the pedal part in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

*) a 2 Clav. e Pedale was missing in the original edition. Bach added it later.

a) This was the original form in which this choral prelude was published in the 1747 Edition. Bach in his corrections suggested the interchanging of the two lower parts and then indicated "Pedal 4 Fuss" for the choral melody which by that arrangement was placed in the part for pedals. (see other version).

b) The original form was 

c) The indications "" were added.


First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is one sharp (F#). The first two measures of the grand staff are marked with 'd)' above them. The music features a complex melodic line in the treble clef and a more rhythmic line in the bass clef.

Second system of musical notation. It consists of three staves. The grand staff has a 'b' above the first measure. The word 'Fin.' is written in the middle of the second measure of the grand staff. The third measure of the grand staff is marked with 'e)' above it. The music continues with similar melodic and rhythmic patterns.

Third system of musical notation. It consists of three staves. The grand staff has a 'f)' above the first measure. The middle staff has 'e)' above the first measure and 'g)' above the second measure. The grand staff has 'c)' above the first measure and 'g)' above the second measure. The music features a variety of rhythmic patterns and melodic lines.

Fourth system of musical notation. It consists of three staves. The grand staff has a 'g)' above the first measure. The music continues with similar melodic and rhythmic patterns.

d) These two notes were A in the original edition.

e) Originally written in the rhythm .

f) The last two notes of this measure were C and B instead of B and A.

g) The rhythm of these measures consisted of six equal eighth-notes.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is one sharp (F#). The first two measures feature a complex, fast-moving melody in the treble staff with many beamed notes. The bass staff has a more rhythmic accompaniment with some rests. The third measure shows a change in the treble staff with a flat (b) and a sharp (♯) indicating a key change or modulation.

Second system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is one sharp (F#). The first two measures continue the complex melody in the treble staff. The third measure has a treble staff with a few notes and rests, and a bass staff with a melodic line. A dynamic marking '(g)' is present in the middle staff of the third measure.

Third system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is one sharp (F#). The first two measures show a complex melody in the treble staff. The middle staff has a few notes and rests. The bass staff has a melodic line with some rests.

Fourth system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is one sharp (F#). The first two measures show a complex melody in the treble staff with many beamed notes. The middle staff has a few notes and rests. The bass staff has a melodic line with some rests.

System 1: Treble clef, key signature of one sharp (F#). The system contains three measures. The first measure is marked with *h)* and shows a melodic line in the treble with a sharp sign above a note. The second measure is marked with *i)* and shows a melodic line in the treble with a sharp sign above a note. The third measure is marked with *k)* and shows a melodic line in the treble with a sharp sign above a note. The bass line consists of eighth notes and quarter notes.

System 2: Treble clef, key signature of one sharp (F#). The system contains three measures. The first measure shows a melodic line in the treble. The second measure shows a melodic line in the treble. The third measure is marked with *l)* and shows a melodic line in the treble with a sharp sign above a note. The bass line consists of eighth notes and quarter notes.

System 3: Treble clef, key signature of one sharp (F#). The system contains three measures. The first measure is marked with *m)* and shows a melodic line in the treble with a sharp sign above a note. The second measure shows a melodic line in the treble with a sharp sign above a note. The third measure shows a melodic line in the treble with a sharp sign above a note. The bass line consists of eighth notes and quarter notes.

System 4: Treble clef, key signature of one sharp (F#). The system contains three measures. The first measure is marked with *l)* and shows a melodic line in the treble with a sharp sign above a note. The second measure shows a melodic line in the treble with a sharp sign above a note. The third measure is marked with *o)* and shows a melodic line in the treble with a sharp sign above a note. The bass line consists of eighth notes and quarter notes.

h) A# was added to the D at this place.

i) The last two notes in the upper voice were originally A and F#.

k) The fifth sixteenth-note in the upper voice was originally a D#.

l) The rhythm of the last two beats consisted of four equal eighth-notes.

m) The fifth sixteenth-note of the second beat was originally an A.

n) This tied G was a quarter-note followed by an eighth-rest in the original.

o) In this passage the Oley copy of the first edition makes some interesting corrections as follows:

System 5: Treble clef, key signature of one sharp (F#). The system contains three measures. The first measure shows a melodic line in the treble with a sharp sign above a note. The second measure shows a melodic line in the treble with a sharp sign above a note. The third measure shows a melodic line in the treble with a sharp sign above a note. The bass line consists of eighth notes and quarter notes.

System 1: Treble clef, key signature of one sharp (F#). The upper staff contains a complex melodic line with many sixteenth notes and some accidentals. The lower staff contains a bass line with some rests and eighth notes.

System 2: Treble clef, key signature of one sharp (F#). The upper staff continues the melodic line with sixteenth notes. The lower staff has a bass line with some rests and eighth notes.

System 3: Treble clef, key signature of one sharp (F#). The upper staff begins with a dynamic marking *p*) and contains a melodic line with sixteenth notes. The lower staff has a bass line with some rests and eighth notes. A dynamic marking *q*) is placed above a group of notes in the upper staff.

System 4: Treble clef, key signature of one sharp (F#). The upper staff contains a melodic line with sixteenth notes. The lower staff has a bass line with some rests and eighth notes. The system ends with a double bar line and a repeat sign. The text *Da Capo (Dal Segno)* is written below the system.

p) The original edition had D, E, F#, A, C# and B for the first six notes of the upper part of this measure.

q) The rhythm in this group was originally . The Oley copy changes it to .

KOMMST DU NUN, JESU, VOM HIMMEL HERUNTER

a 2 Clav. e Pedale

MANUAL

Ped. 4 Fuss

PEDAL

5

10

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a second bass clef staff at the bottom. The key signature is one sharp (F#). The first measure of the treble staff contains a flat (b) above the first few notes. The music features complex rhythmic patterns with many beamed notes and rests.

Second system of musical notation, starting with a circled measure number 15. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a second bass clef staff at the bottom. The key signature is one sharp (F#). The music continues with complex rhythmic patterns. There are trill-like markings (*tr*) in the bottom bass staff.

Third system of musical notation, starting with a circled measure number 20. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a second bass clef staff at the bottom. The key signature is one sharp (F#). The music continues with complex rhythmic patterns.

Fourth system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a second bass clef staff at the bottom. The key signature is one sharp (F#). The first measure of the treble staff contains a flat (b) above the first few notes. The music continues with complex rhythmic patterns.

25



System 1: Treble clef, bass clef, and a lower bass clef. The treble staff contains a melodic line with eighth-note patterns and slurs. The middle bass staff has a similar eighth-note accompaniment. The lower bass staff provides a harmonic foundation with quarter notes and rests.



System 2: Continuation of the musical score. The treble staff features more complex melodic figures with slurs. The middle bass staff includes a trill (tr) in the lower register. The lower bass staff continues with a steady accompaniment.

30

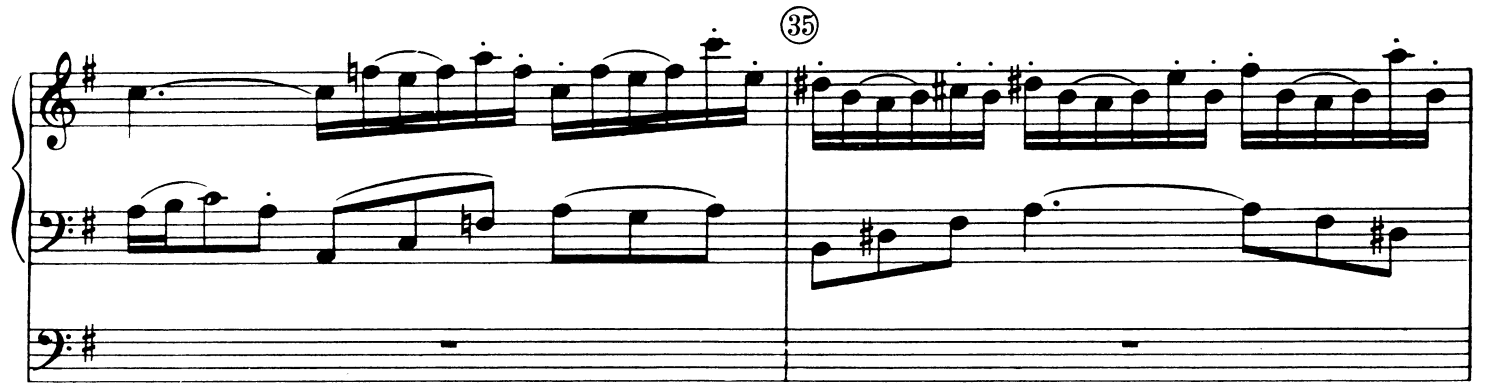


System 3: Continuation of the musical score. The treble staff shows a melodic line with a key signature change to one sharp (F#). The middle bass staff has a more active accompaniment with eighth notes. The lower bass staff remains mostly empty with some rests.



System 4: Continuation of the musical score. The treble staff features a melodic line with a key signature change to two sharps (F#, C#). The middle bass staff has a melodic accompaniment. The lower bass staff is mostly empty.

35



System 1: Treble and bass staves with a circled measure number 35. The treble staff features a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment.



System 2: Continuation of the musical score. The treble staff shows a more active melodic line with slurs, and the bass staff continues with a steady accompaniment.

40



System 3: Continuation of the musical score. The treble staff has a melodic line with slurs, and the bass staff features a long, sustained note in the first measure.



System 4: Continuation of the musical score. The treble staff has a melodic line with slurs, and the bass staff features a rhythmic accompaniment.

④5



This system contains the first three measures of a musical piece. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is characterized by eighth-note patterns with slurs. The bass clef staff provides a rhythmic accompaniment with eighth notes and rests. A circled measure number '45' is positioned above the first measure.



This system contains the next three measures of the musical piece. The treble clef staff continues the eighth-note melodic line with slurs. The bass clef staff continues the accompaniment with eighth notes and rests.

⑤0



This system contains the next three measures. The treble clef staff features a more complex melodic line with slurs and some chromatic movement. The bass clef staff continues the accompaniment. A circled measure number '50' is positioned above the first measure.



This system contains the final three measures of the piece. The treble clef staff has a melodic line with slurs and rests. The bass clef staff continues the accompaniment with eighth notes and rests.

55

tr

This system contains measures 55, 56, and 57. Measure 55 is marked with a circled '55'. The music features a complex melodic line in the right hand with many slurs and a trill in measure 57. The left hand provides a steady accompaniment with eighth notes and rests.

60

This system contains measures 58, 59, and 60. Measure 60 is marked with a circled '60'. The right hand continues with intricate melodic patterns, while the left hand maintains a consistent rhythmic accompaniment.

This system contains measures 61, 62, and 63. The musical texture remains consistent with the previous systems, featuring a busy right hand and a more active left hand.

65

65

This system contains measures 64, 65, and 66. Measure 65 is marked with a circled '65'. The right hand has a prominent melodic line with slurs, and the left hand continues its accompaniment. The system concludes with a double bar line.

KOMMST DU NUN, JESU, VOM HIMMEL HERUNTER

Full Score

(In this form it is found as the second number of Cantata 137, *Lobe den Herren, den mächtigen König der Ehren.*)

Vers 2. ARIE. (Der Cantus firmus: „Lobe den Herren“ im Alt.)

(Con moto)

Violino Solo

Alto

Continuo

Figured Bass: 5, 6, 5, 6, 6, 5, 7, 6, 4, 5, 3, 6, 5, 7, 7, 6, 5

First system of the musical score. It features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a bass line in the bass. The treble line has a fermata over the final note. The word "Fin" is written above the treble staff. The bass line has a fermata over the final note. The lyrics "Lo - be den" are written below the bass staff, with "piano" written below it. Fingering numbers 6, 5b, 6, 5, 6, 5 are shown below the bass staff.

Second system of the musical score. It features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a bass line in the bass. The lyrics "Her - - ren, der" are written below the treble staff, "Al - les so" below the middle staff, and "herr - lich re -" below the bass staff. Fingering numbers 6, 6, 5, 4, 2, 7, 5, 6, 5, 6, 6, 7, 5, 6, 5 are shown below the bass staff.

Third system of the musical score. It features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a bass line in the bass. The lyrics "gie - - - ret," are written below the treble staff. Fingering numbers 7, 6, 5, 6, 7b, 5, 8, 7 are shown below the bass staff.

Fourth system of the musical score. It features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a bass line in the bass. Fingering numbers 7, 6, 5, 6, 4, 6, 5b, 6, 5b, 6, 5 are shown below the bass staff.

der dich auf A - - de - lers Fit - ti - gen

6 7 6 6 6/4 2 7 6 5

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole note 'der' and a half note 'dich', followed by a melodic phrase for 'auf'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a 6-7-6-6 sequence. The lyrics 'A - - de - lers' and 'Fit - ti - gen' are spread across the remaining measures.

si - cher ge - füh - - - ret,

6 6 7 5 6/5 7 6 5 (6) 9 3 6

Detailed description: This system contains the next three measures. The vocal line continues with 'si - cher ge -' and 'füh - - - ret,'. The piano accompaniment includes trills (tr) in both hands. The bass line features a 6-6-7-5-6/5 sequence, followed by a 7-6-5 sequence and a (6) 9 3 6 sequence.

5 6/5 7 6 4 5 6

Detailed description: This system contains the next three measures. The piano accompaniment continues with a melodic line in the right hand and a bass line with a 5-6/5-7-6-4-5-6 sequence. Trills (tr) are present in the vocal line.

6 7b/5 7 6 7 6b 6b

Detailed description: This system contains the final three measures. The piano accompaniment features a complex rhythmic pattern in the right hand and a bass line with a 6-7b/5-7-6-7-6b-6b sequence. Trills (tr) are present in the vocal line.

7 # 4 # 2 4 # 2 6 4 6 4

der dich er - hält,

6 b 6 b 6 # 6 6 7 5 8 7

wie es dir

7 7 5 3 7 4 2 8 5 3

sel - ber ge - fällt;

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

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

6/4 6/5b 6/5b 6/5 #

8 7 6/4 6/5 6 6/5 5 6 6 5 6

hast du nicht die - ses ver -

6/5 4 3 7/5

spü - - - ret?

Dal Segno %

