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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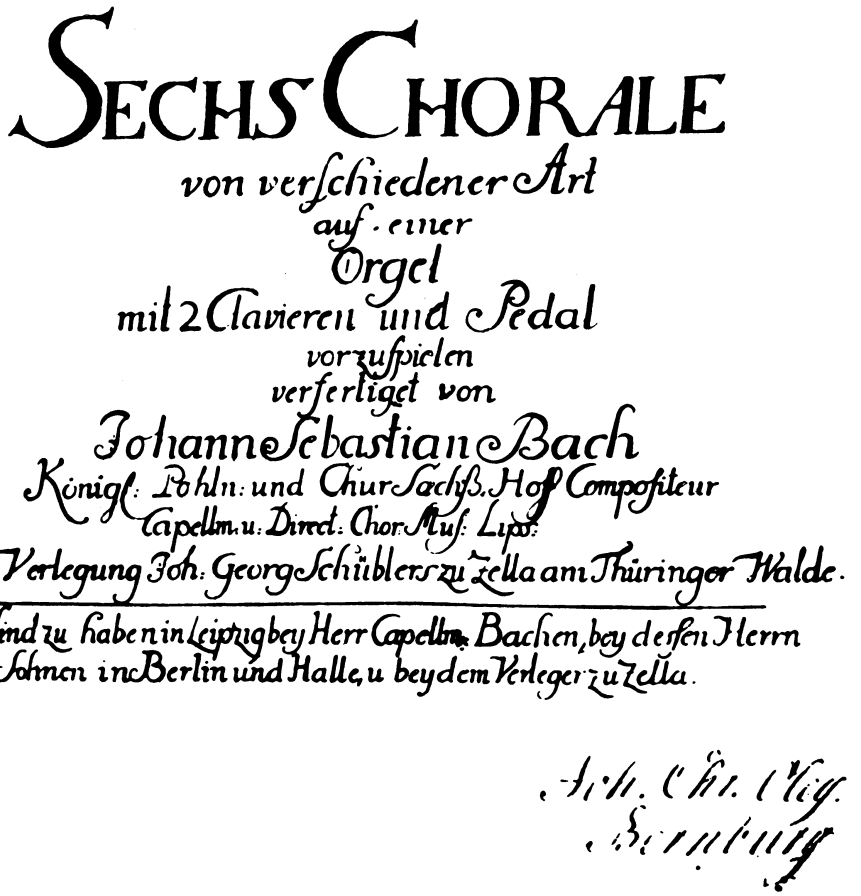

SECHS CHORALE
von verschiedener Art
auf einer
Orgel
mit 2 Clavieren und Pedal
vorzuspielen
verfertiget von
Johann Sebastian Bach
Königl: Pohln: und Chur Sächß: Hoff Compositeur
Capellm. u: Direct: Chor Mus: Lips:
In Verlegung Joh: Georg Schüblers zu Zella am Thüringer Walde.
Sind zu haben in Leipzig bey Herr Capellm. Bachen, bey dessen Herrn
Söhnen in Berlin und Halle, u bey dem Verleger zu Zella.

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 (Musickbibliotheek 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

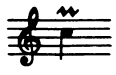
phrase indications, they may be studied to great advantage in this form. It is hoped that the incentive which this study offers will lead to a more complete comprehension of Bach's phrasing as applied to his organ music.

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 before 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 , , ; *t*. 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:

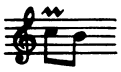
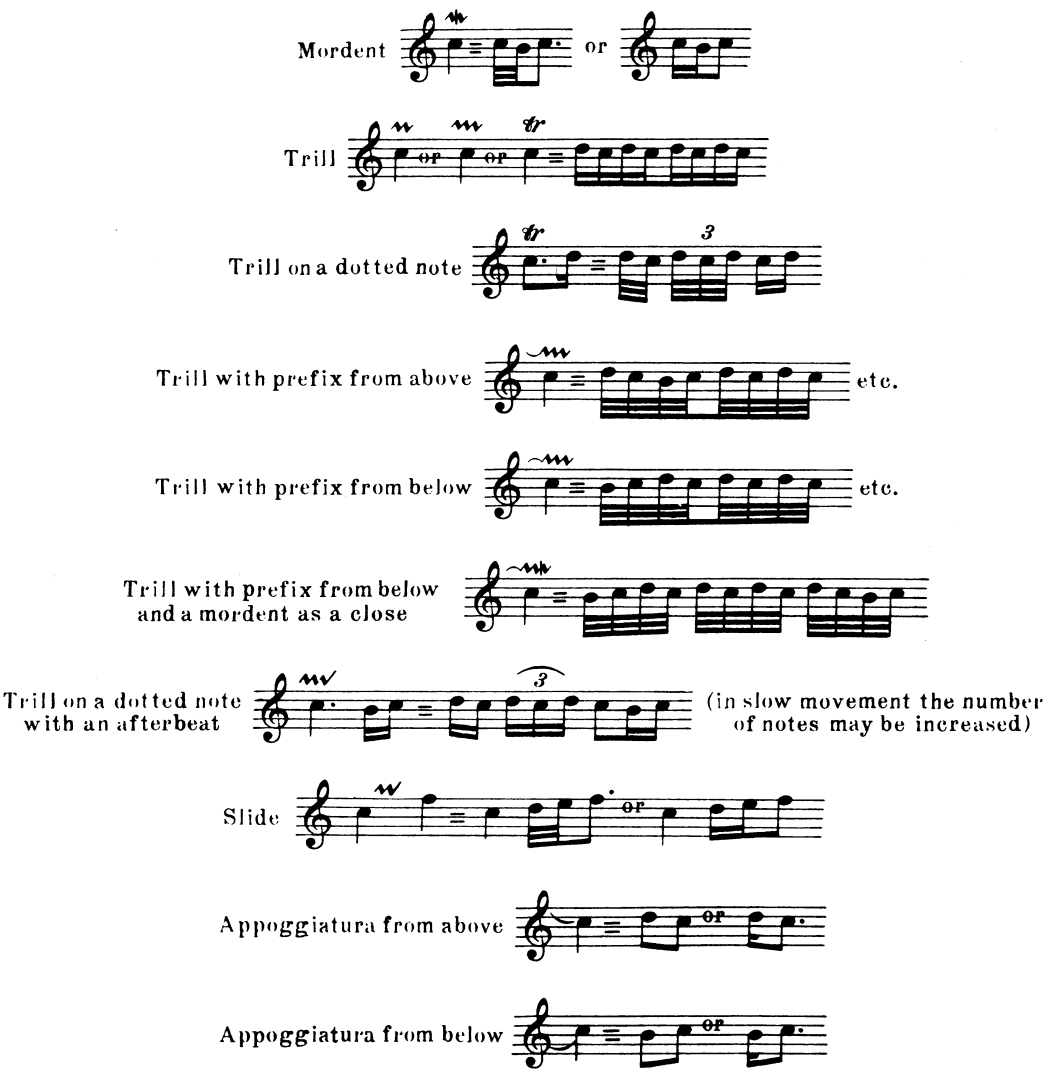


TABLE OF EMBELLISHMENTS



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

Mayrhofer: 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

Page

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.

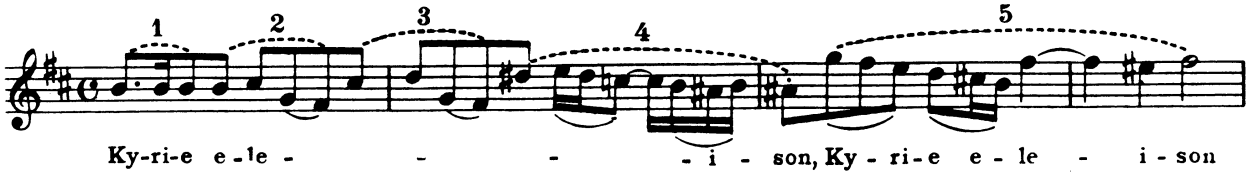
Much has been done by such men as Schreyer, Schweitzer, Pirro, Terry and others to delve deeply into the aesthetic values of these compositions, and great has been the progress toward a complete realization and understanding of the music of the great Cantor. It is common knowledge today that unless the 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 emenate 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.

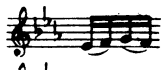


The more Bach's melody is subjected to such a study of the phrasing the clearer and more perfect becomes the interpretation.

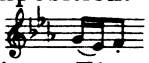
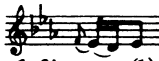
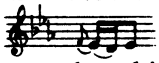
The impression, current among so many listeners and even among musicians, that Bach's music is mechanical or mathematical, arises largely from the fact that the phrasing is not comprehended in its subtle nuances. For this reason the study of a composition in which the phrasing was indicated by Bach himself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

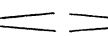
Another discrepancy of much greater importance exists in the manner of marking the phrasing of the cantata score and the organ composition. Upon examination one finds two similar short figures of three notes each as follows: *(a)*  *(b)*  . The first of these *(a)* is indicated in a similar manner in 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 beween 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 () 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 (Fauré, 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 preceeding 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 noticable 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.

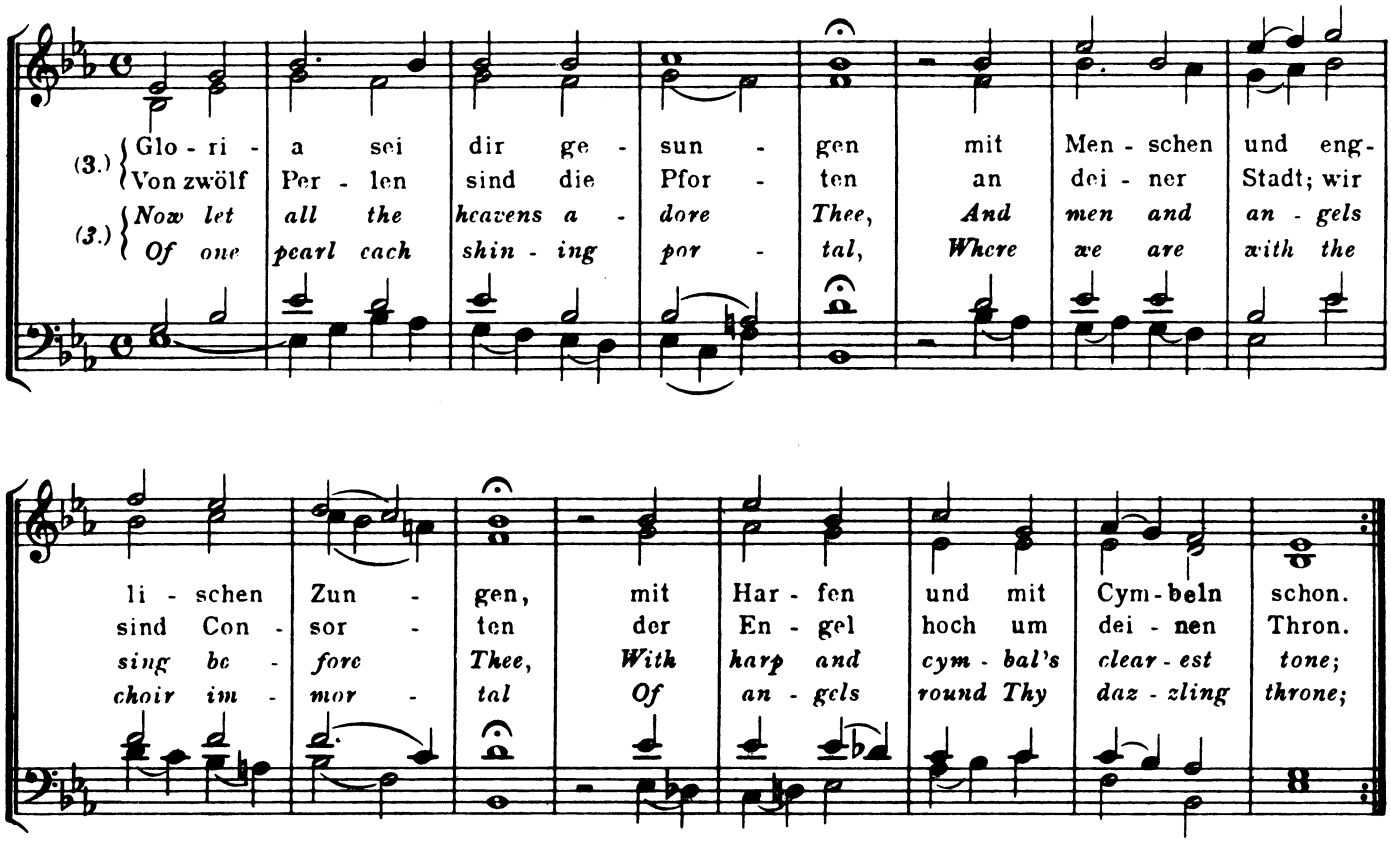
The words to which this composition was originally set in the cantata were those of the second stanza and read as follows:

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.

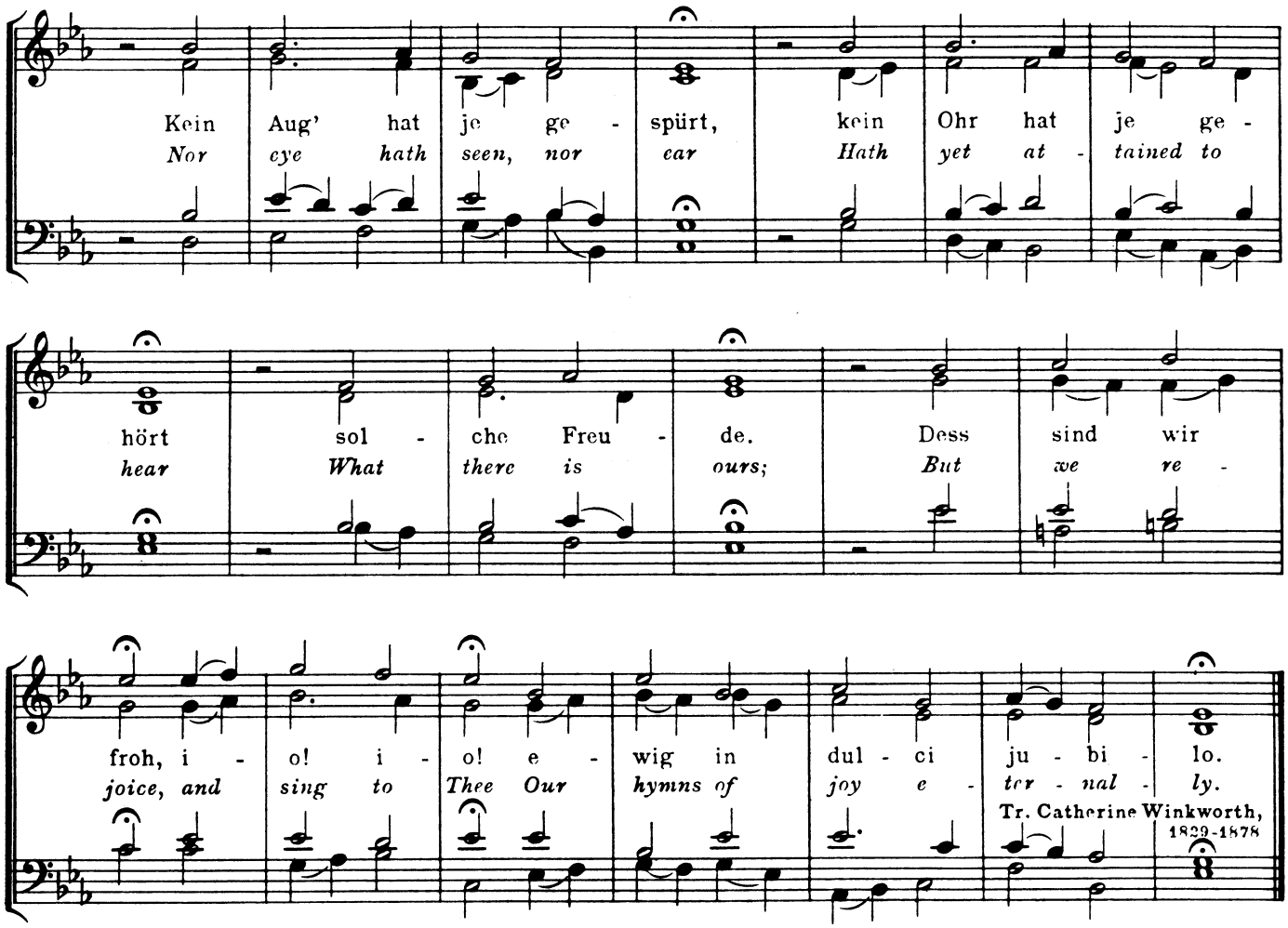
2. Zion hears the watchmen singing,
And all her heart with joy is springing;
She wakes, she rises from her gloom;
For her Lord comes down all glorious,
The Strong in grace, in truth Victorious,
Her Star is risen, her Light is come!
Ah, come Thou blessed Lord,
O Jesu, Son of God,
Alleluia!
We follow till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

Tr. by Catherine Winkworth, (1829-1878)

WACHET AUF, RUFT UNS DIE STIMME



*See footnote, p. 3.



Original key. From Cantata №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 ♩=63
Aug.	Vol. X, p. 1380	Andante maestoso ♩=66
Guilmant tempo		♩=69
Peters-Cantata Score (Seiffert)		Allegretto ♩=88
Novello Edition Cantata, vocal score		♩=80
Breitkopf & Härtel Edition Cantata, vocal score		♩=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

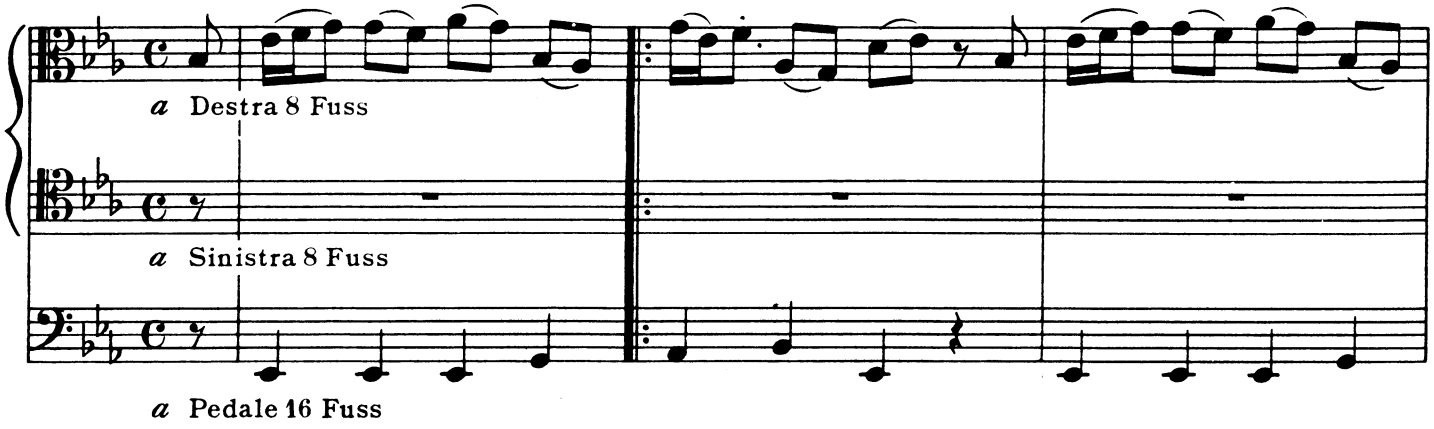
WACHET AUF, RUFT UNS DIE STIMME

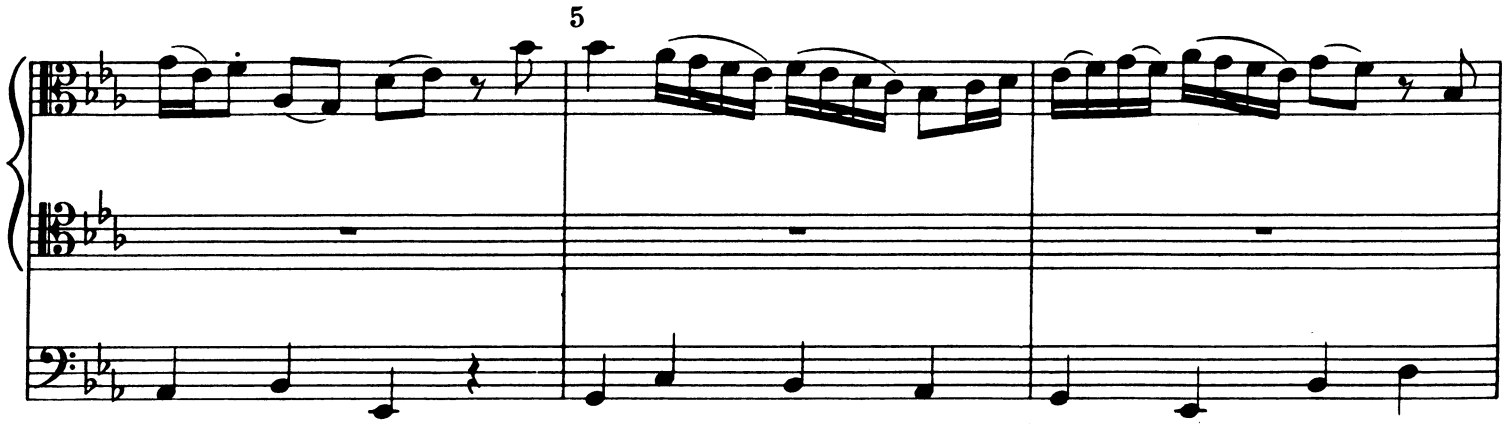
SLEEPERS WAKE! A VOICE IS CALLING

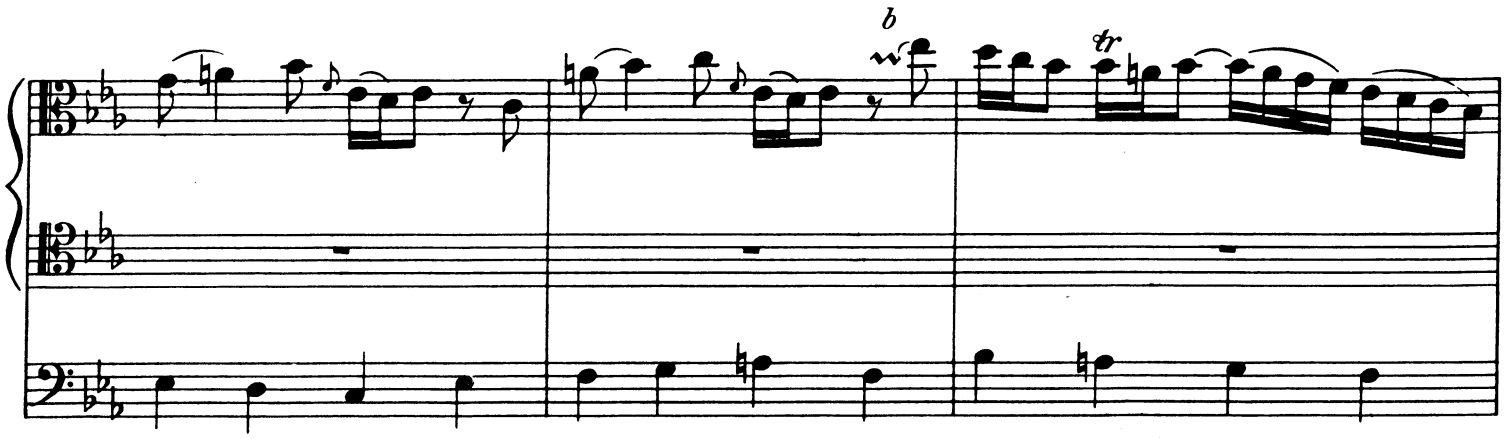
a 2 Clav. e Pedale

Canto fermo in Tenore

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



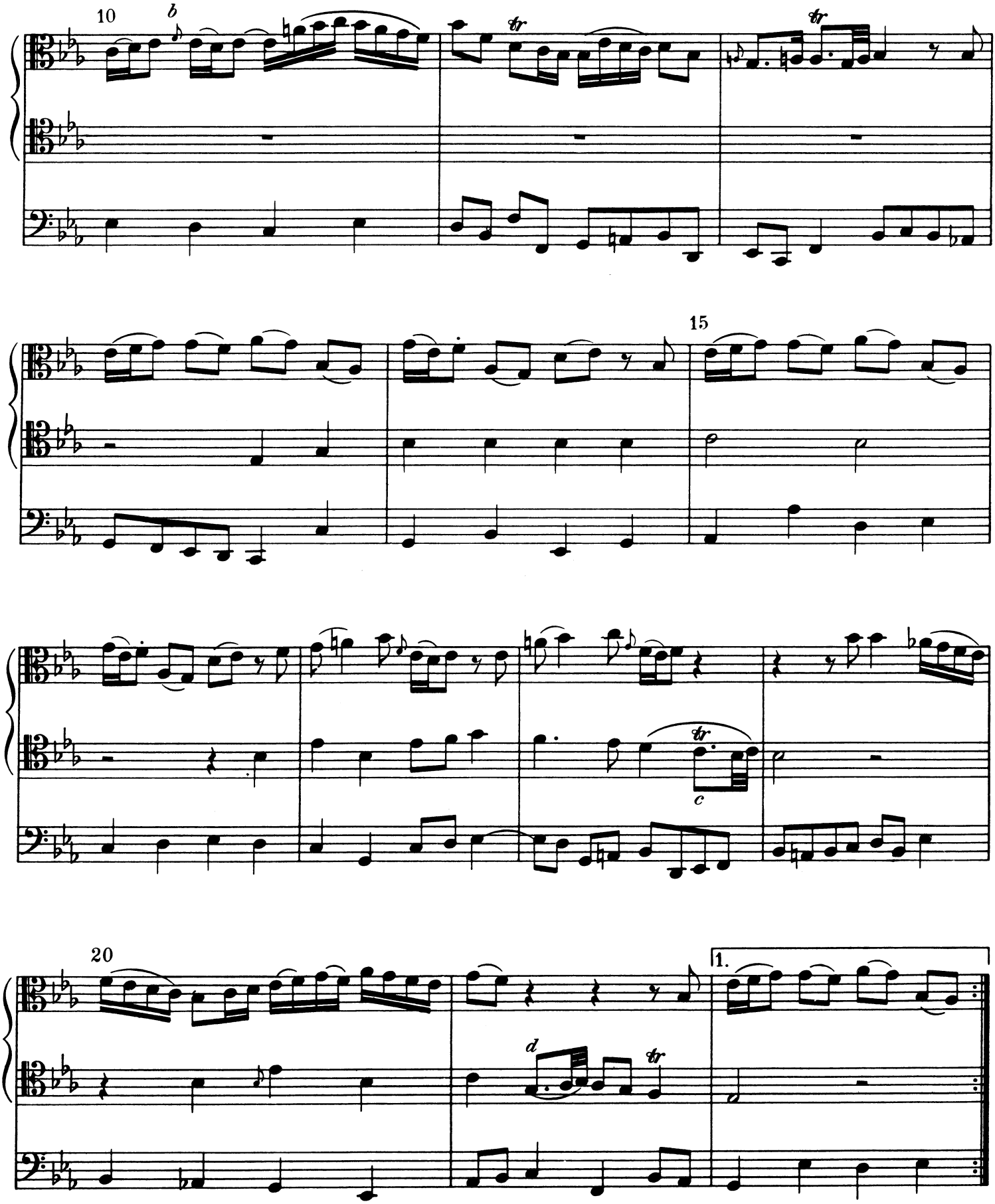




Note. In these footnotes are indicated some of the more important changes which were made by Bach in his own copy of the original edition. Because of the manner in which the repetition of the first section has been indicated, one measure less is found here between measures 20 and 25. The measure numbers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

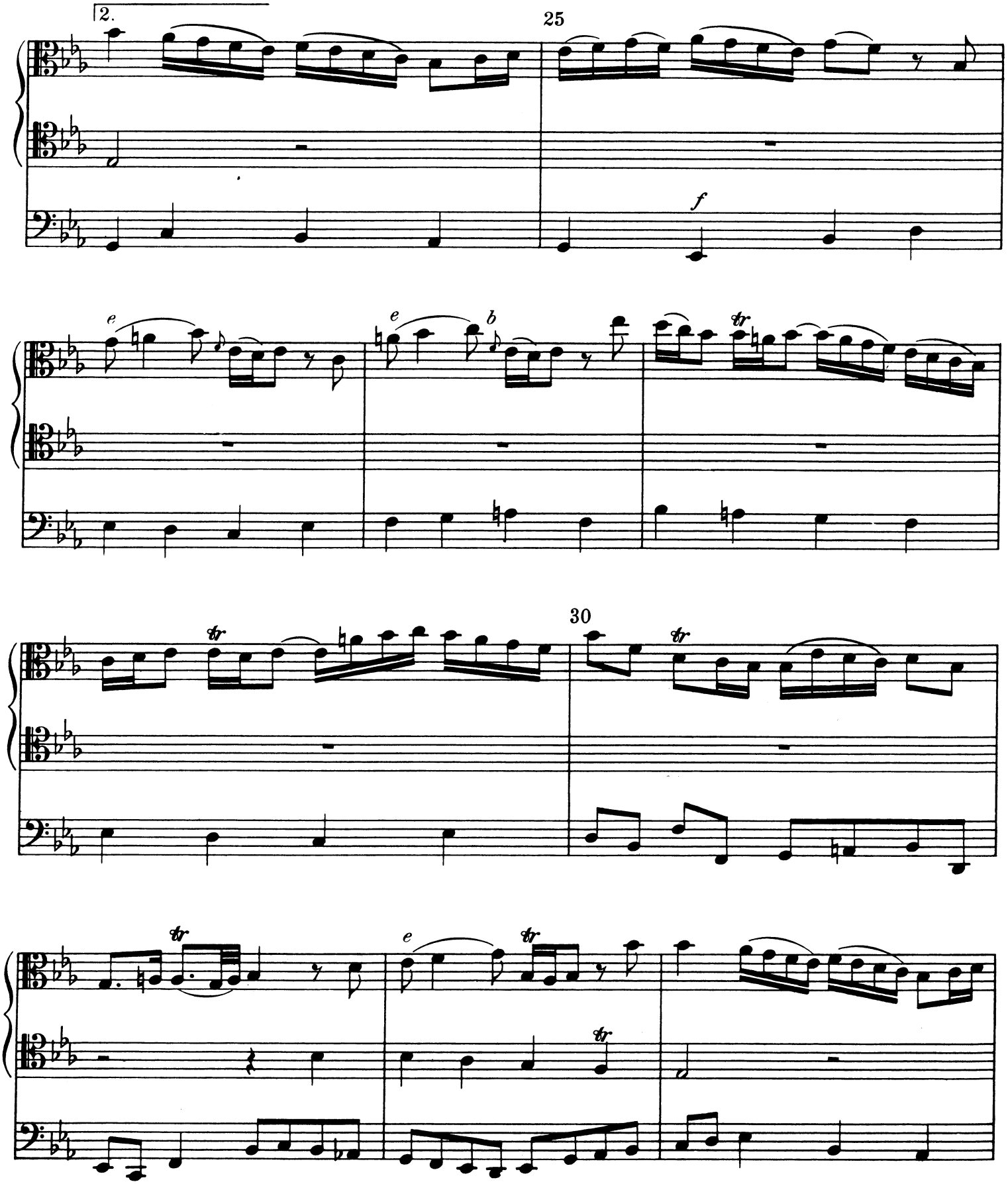
a These directions for the registration were added.

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



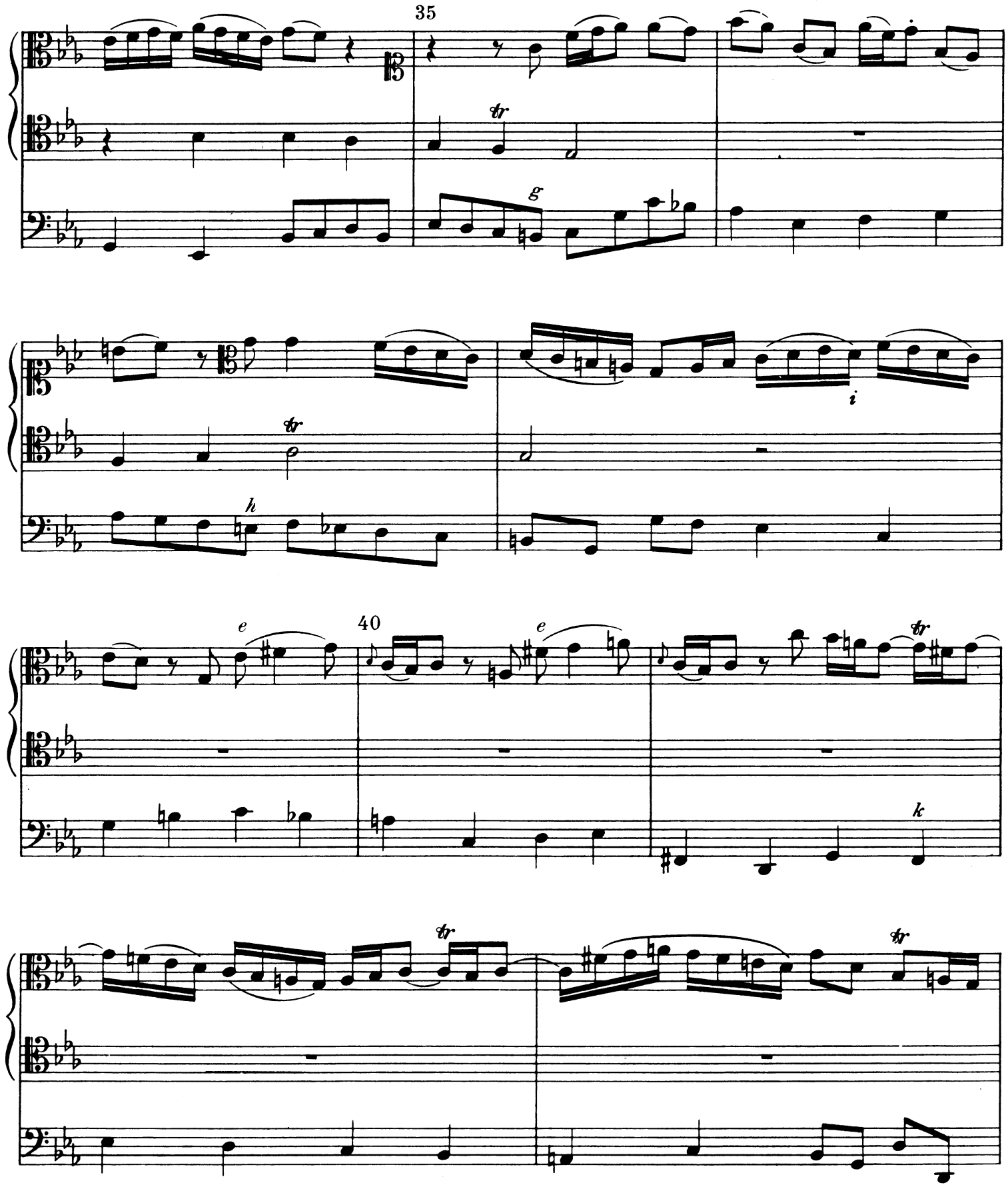
c The original edition had the following rhythm and the second tenor note in this measure was wrongly indicated as a quarter note.

d The original edition had the following rhythm .



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.

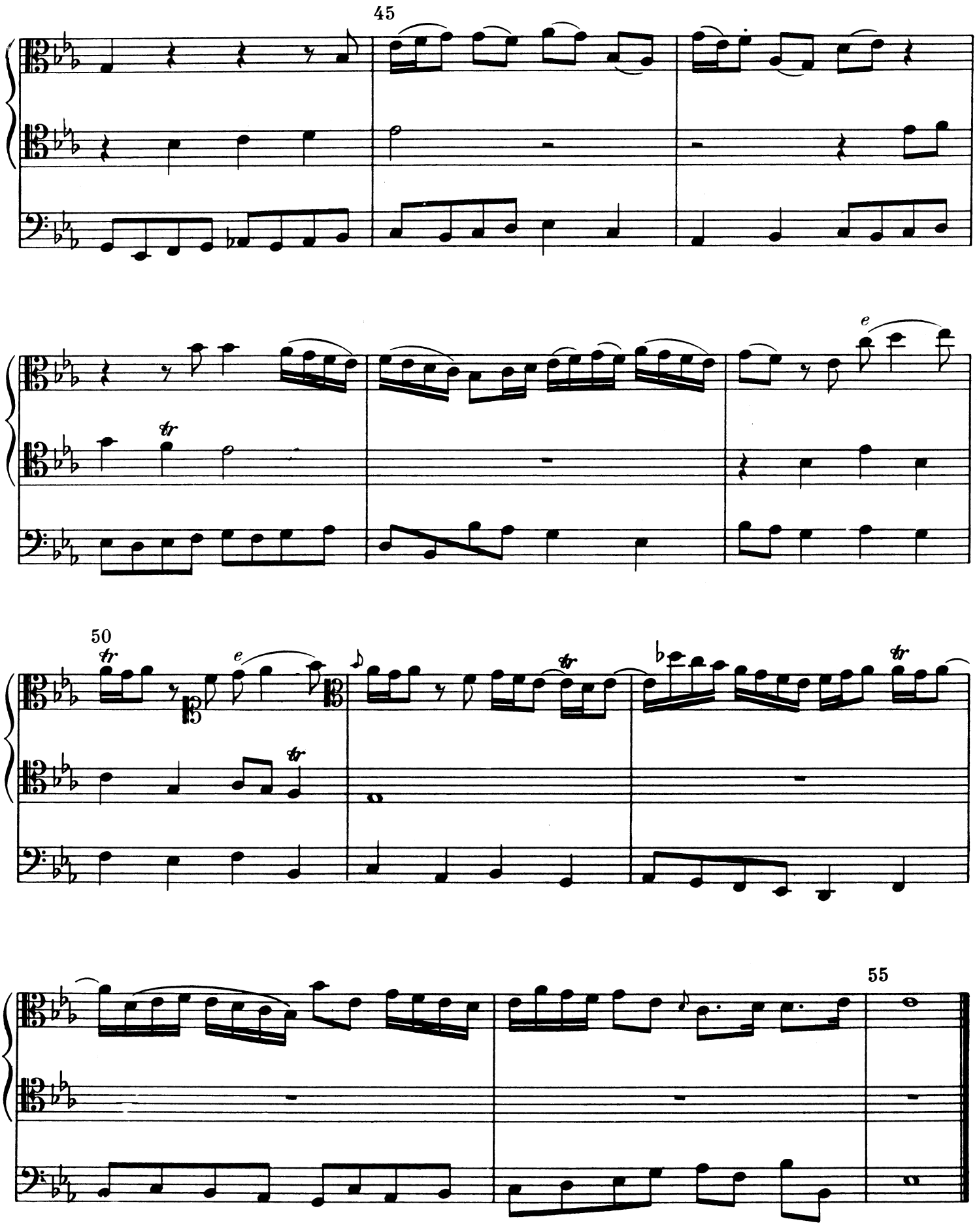


g This B♮ in the bass was originally B♭.

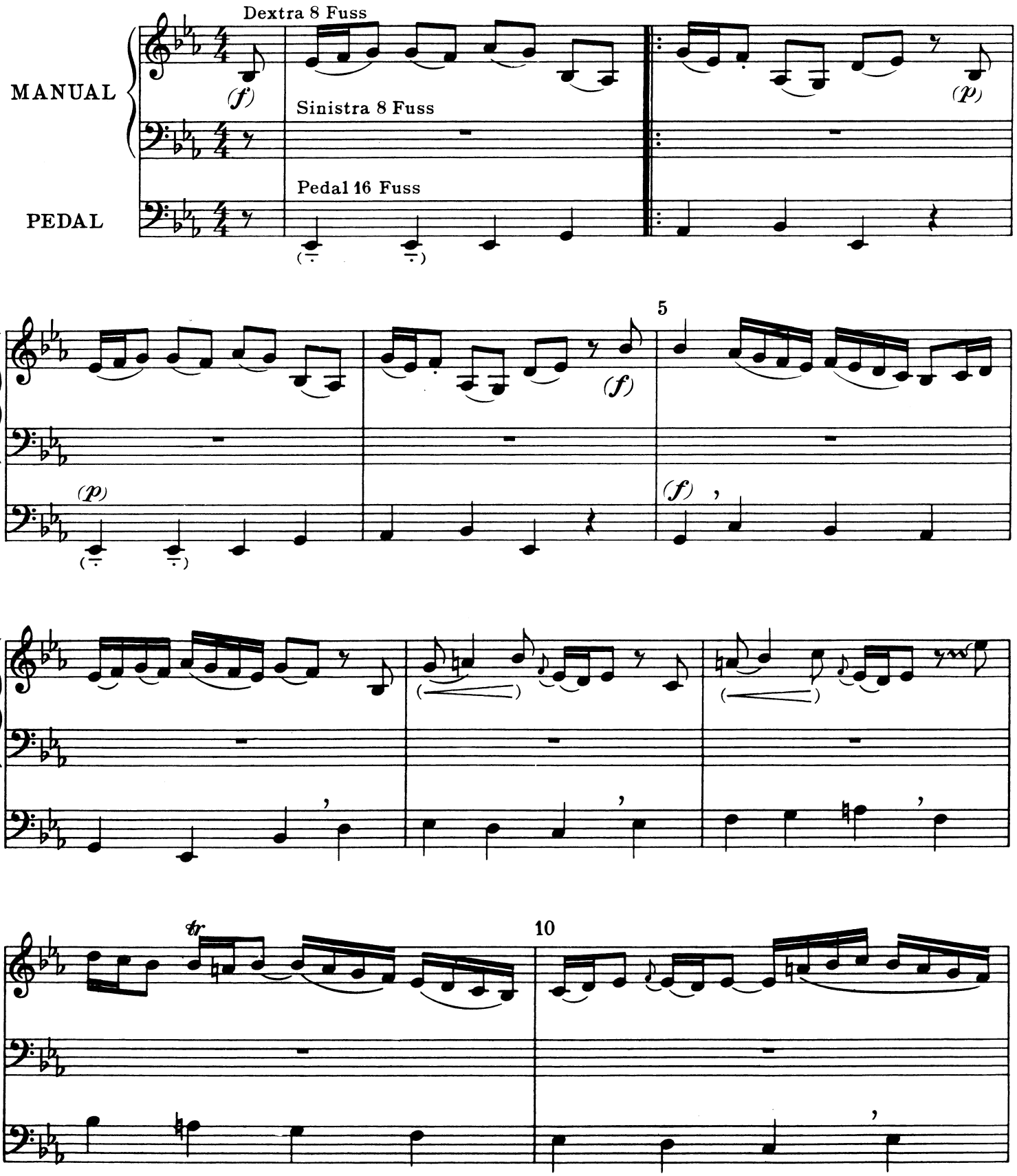
h This E♮ in the bass was originally E♭.

i This note was C in the original edition.

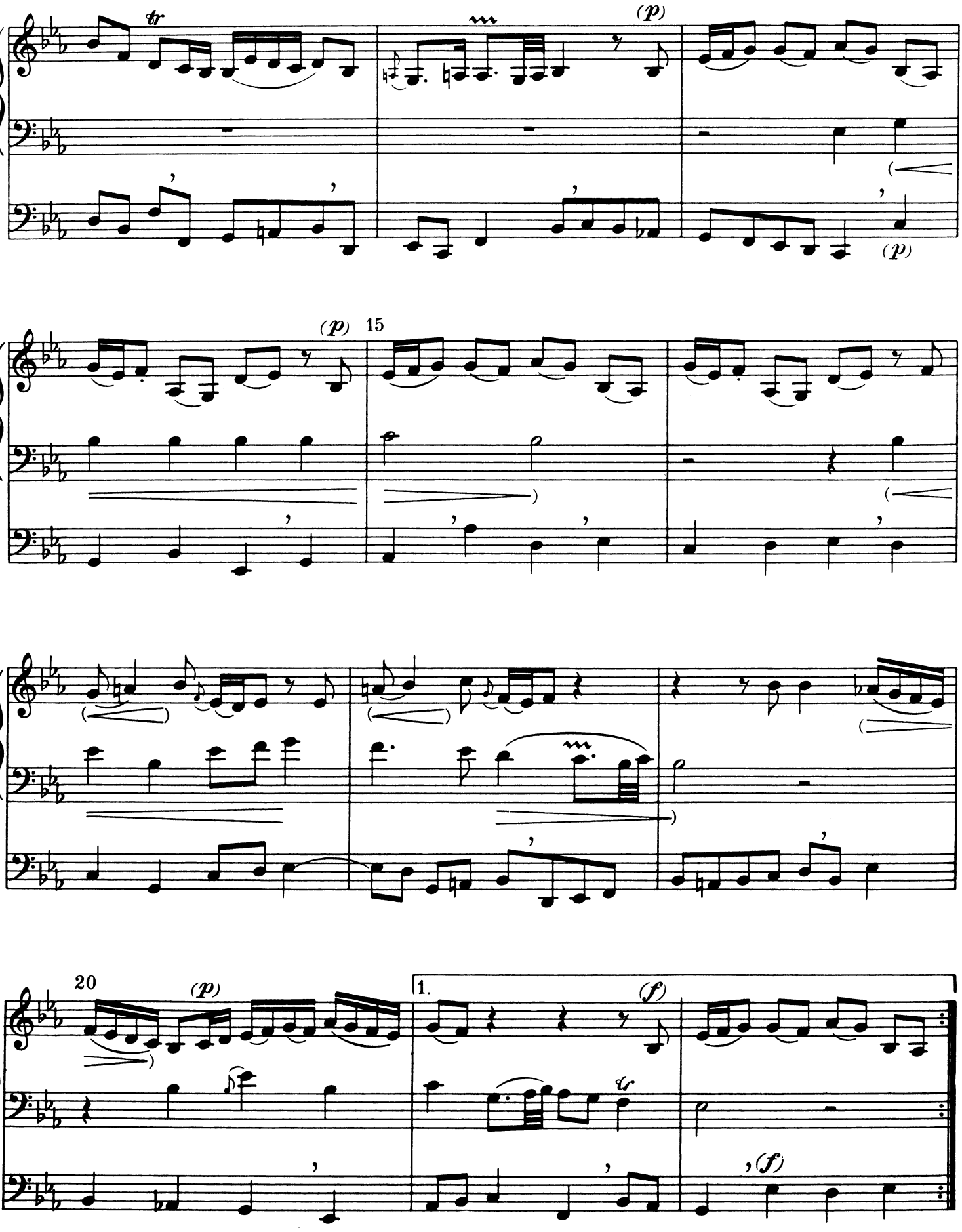
k Most editions have changed this note to F♮. The original does not indicate this nor did Bach change it in his own copy.

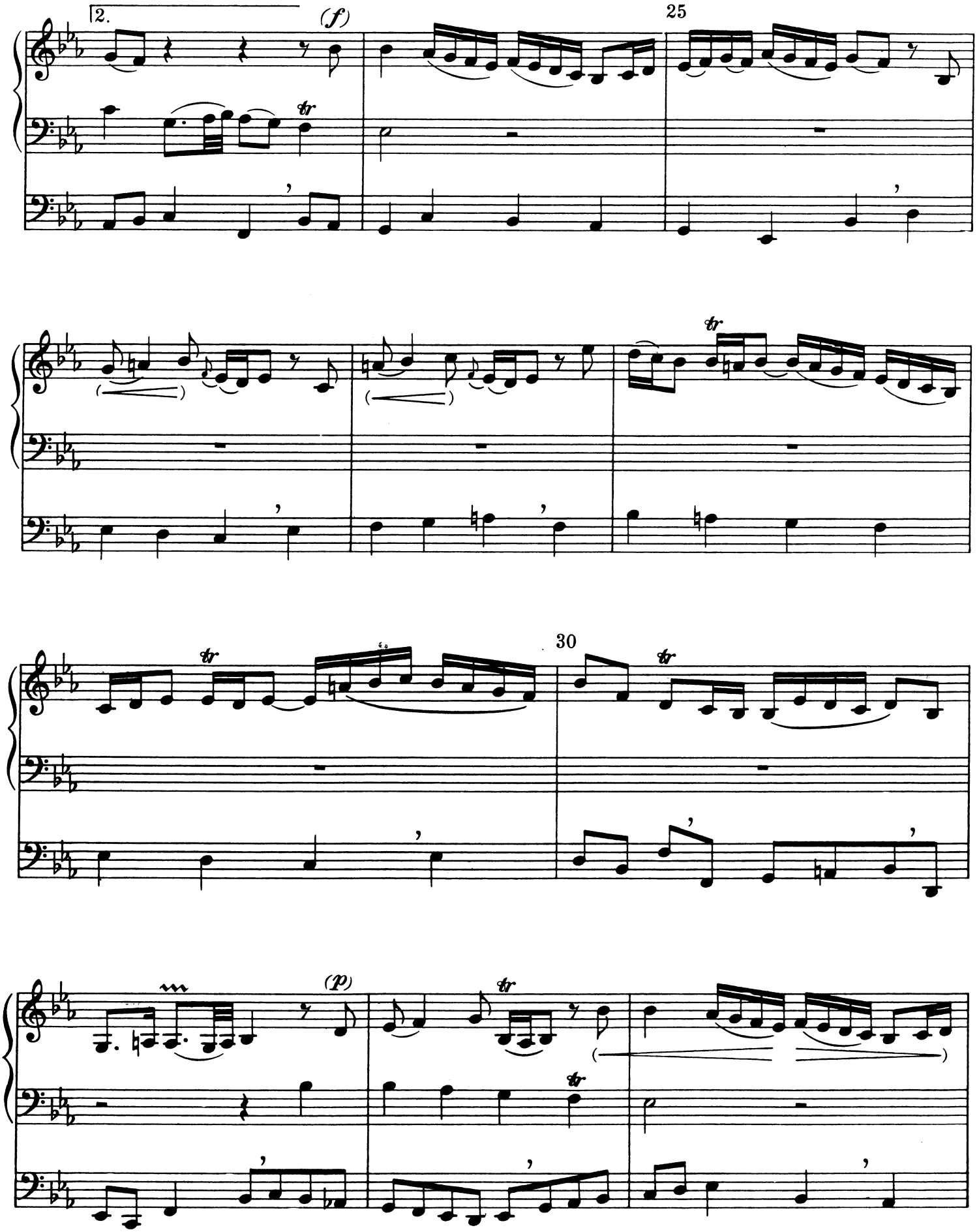

45
e
50
tr
e
tr
tr
tr
55

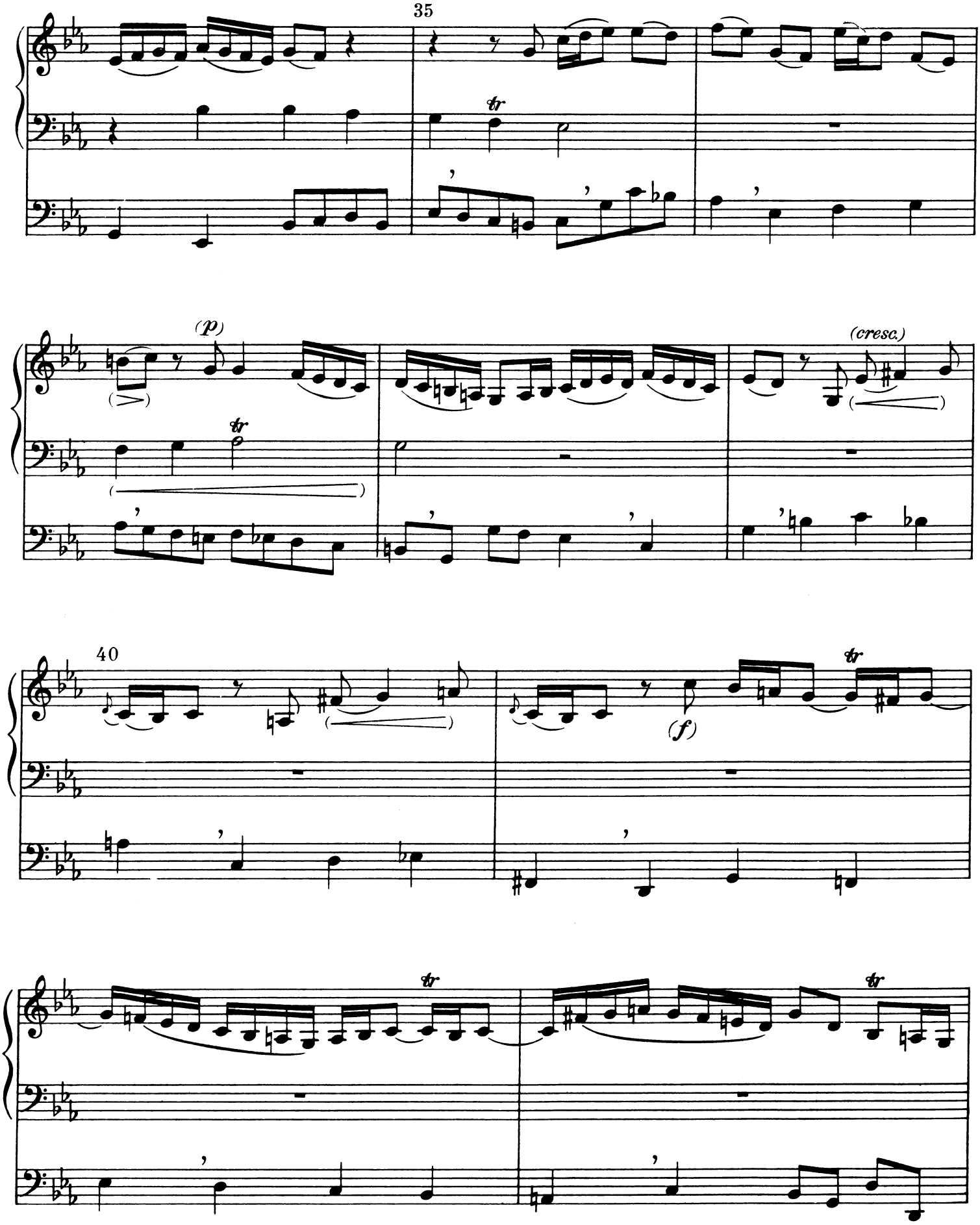
WACHET AUF, RUFT UNS DIE STIMME
SLEEPERS WAKE! A VOICE IS CALLING

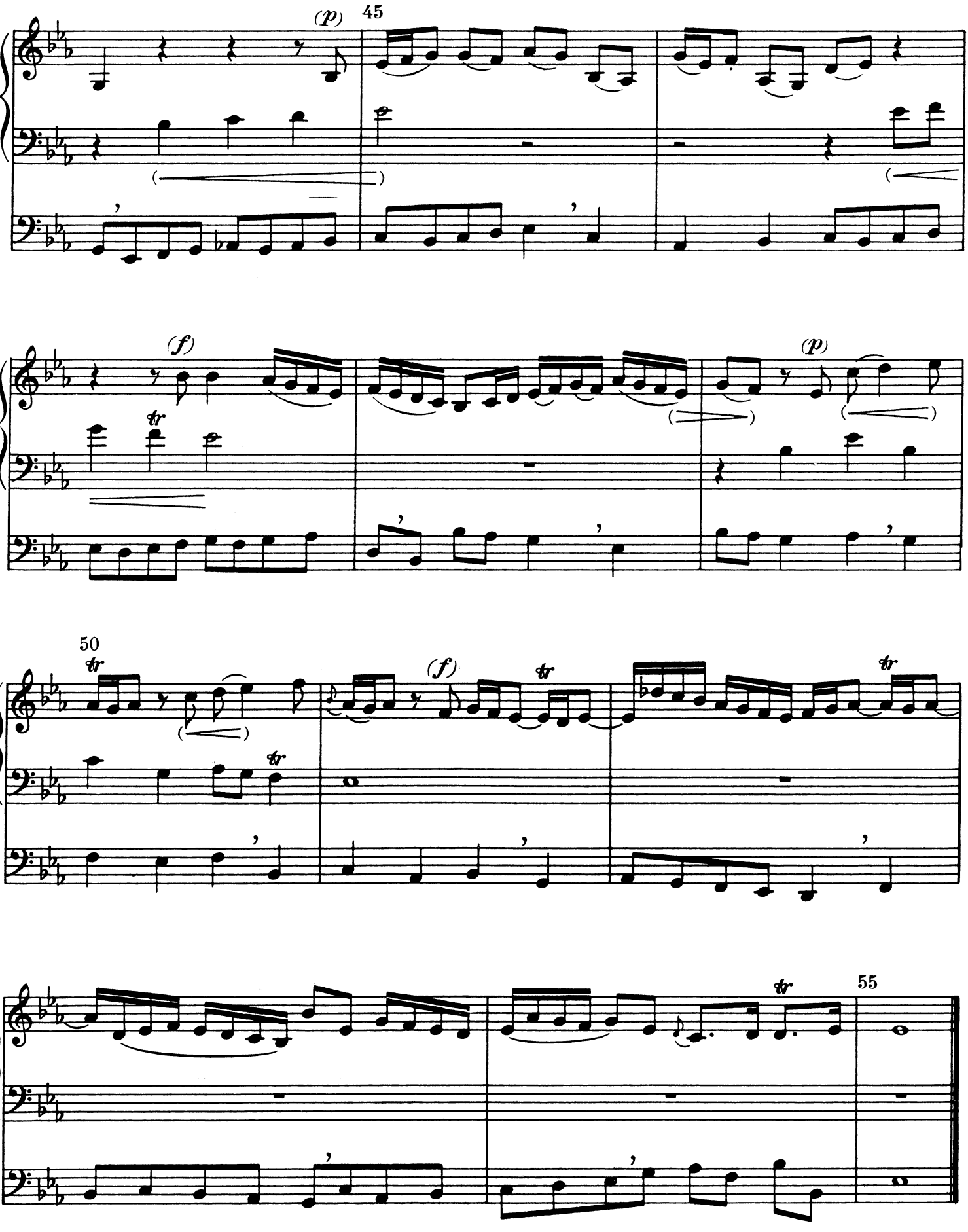


All notes between the signs (♪) in the Pedal part are to be played legato for unity and continuity of the phrase. A *very slight* feeling of separation takes place at the comma without distorting the bass line as a whole.


tr
(p)
(p)
(p)
15
20
(p)
1.
(f)
(f)


2.
(f)
25
30
(p)


35
(p)
(cresc.)
40
(f)


45
(p)
(f)
(p)
50
tr
(f)
55

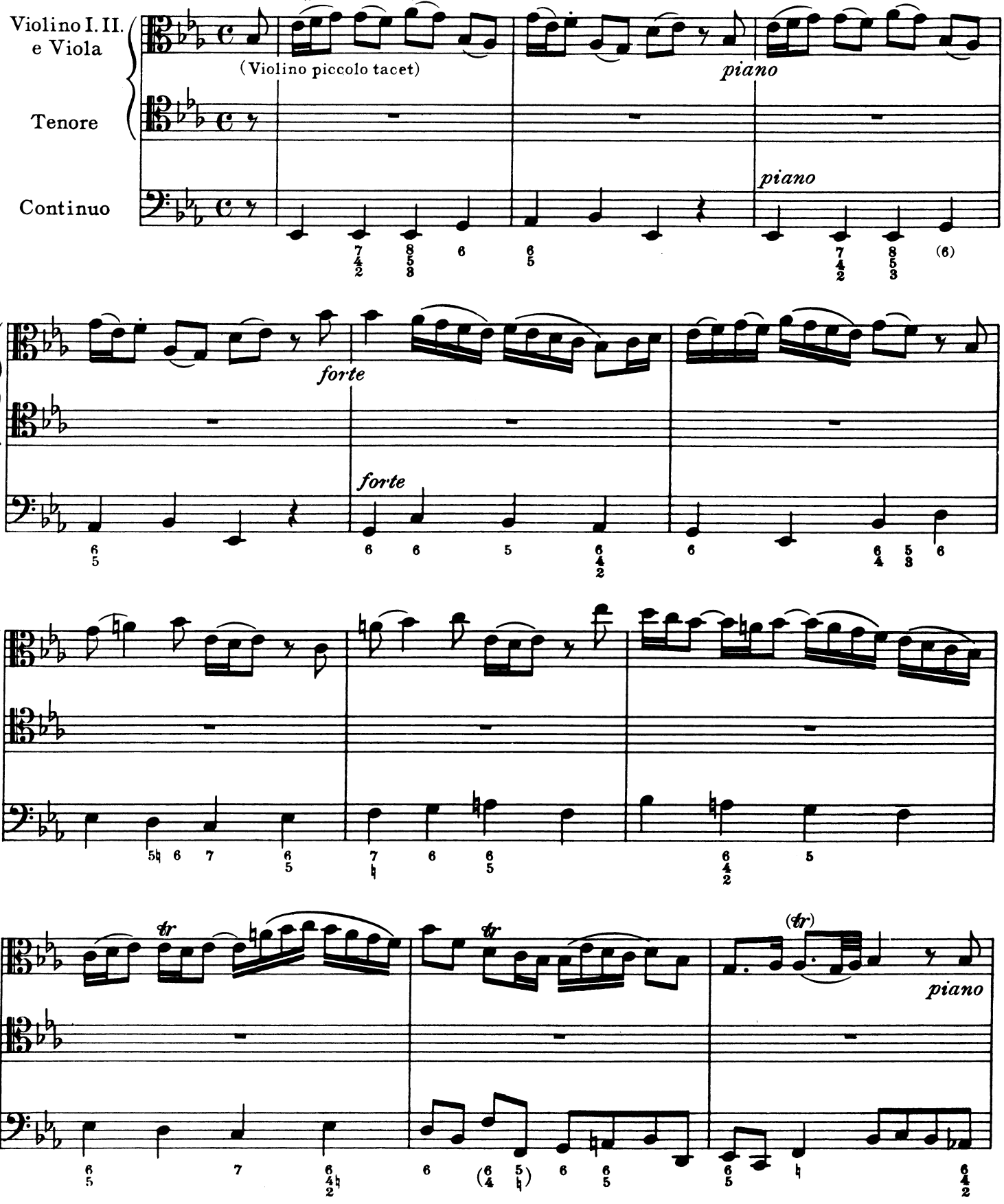
WACHET AUF, RUFT UNS DIE STIMME

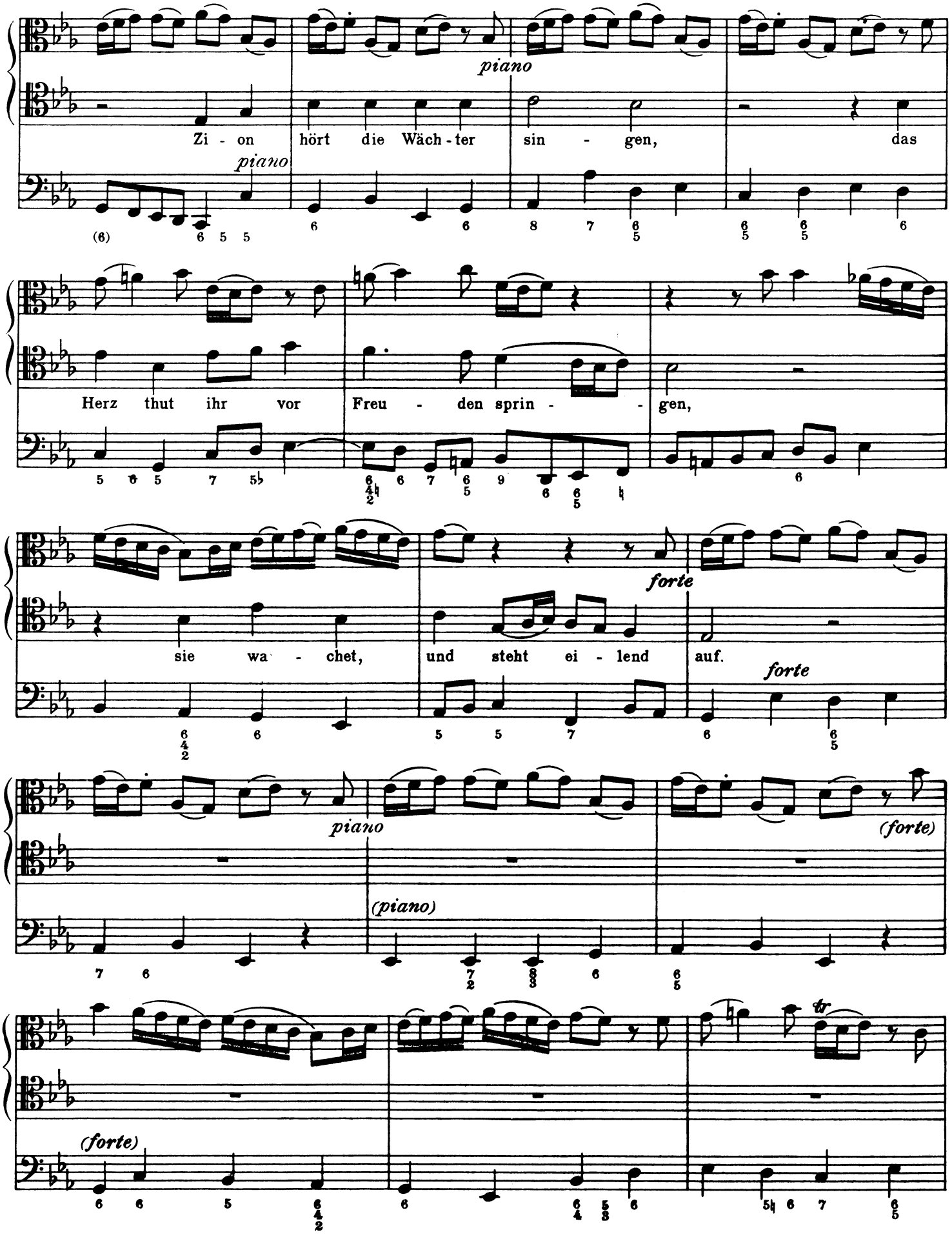
Full Score

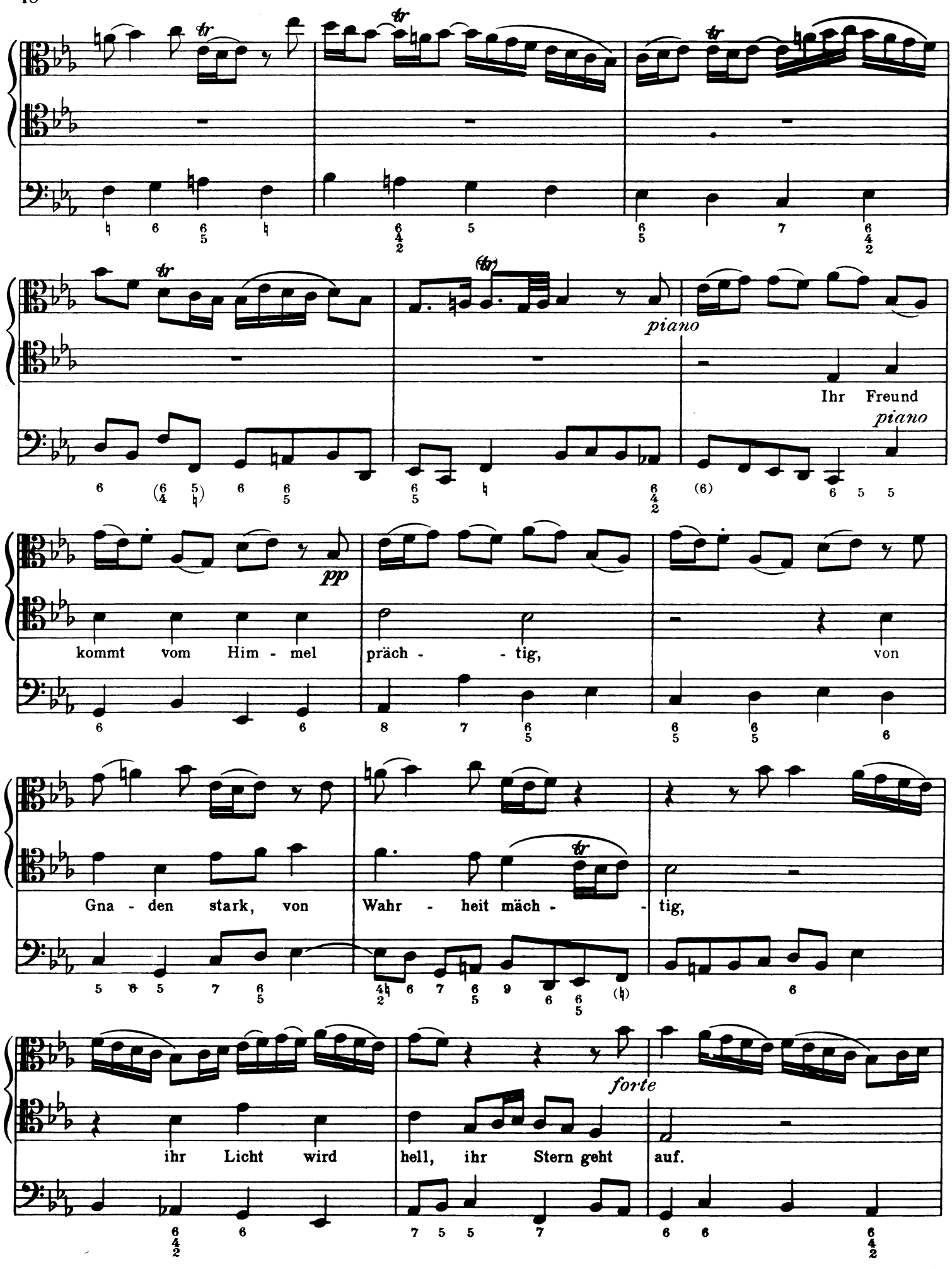
(In this form it is found as the fourth number of Cantata №140, *Wachet auf, ruft uns die Stimme.)*

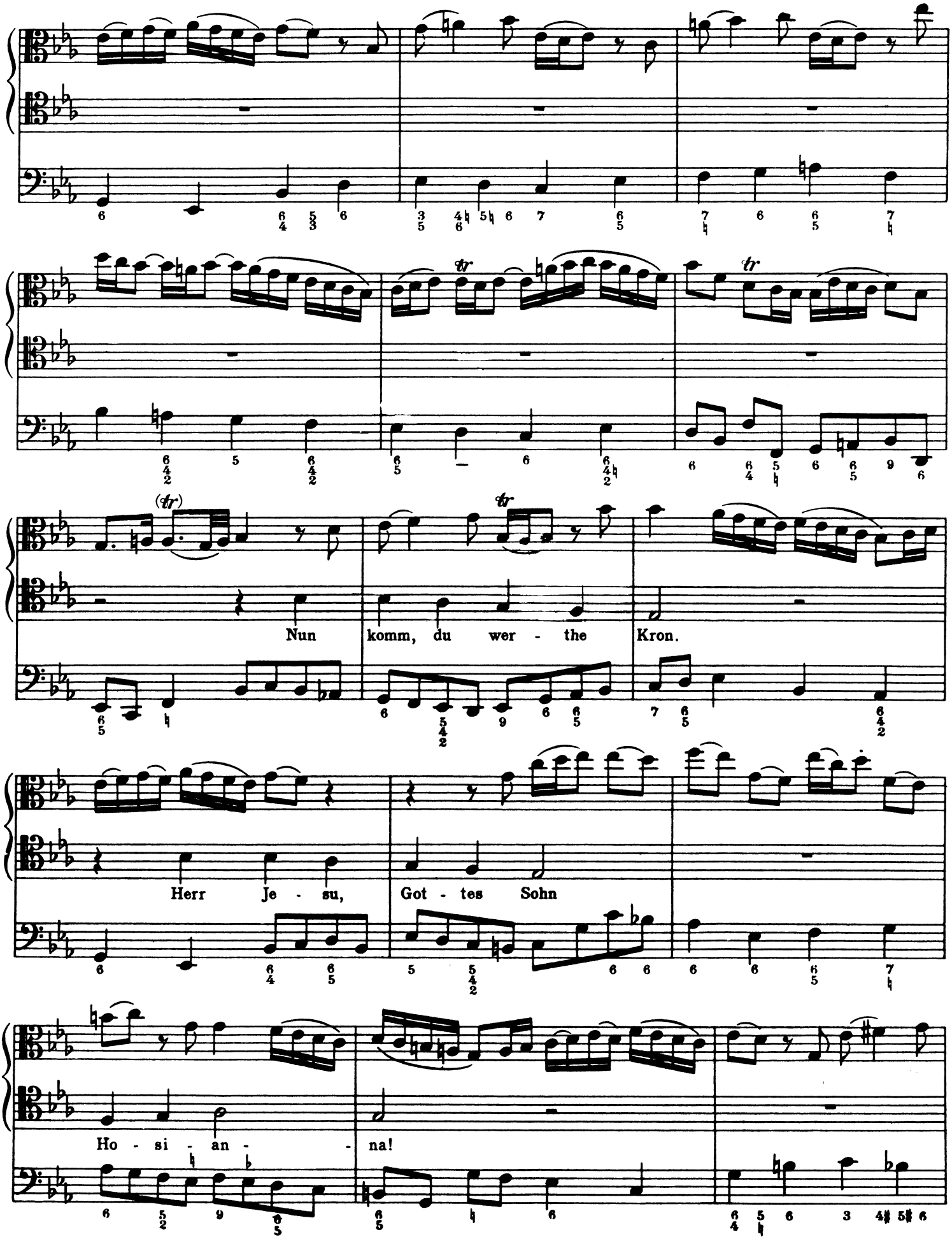
Vers 2. CHORAL

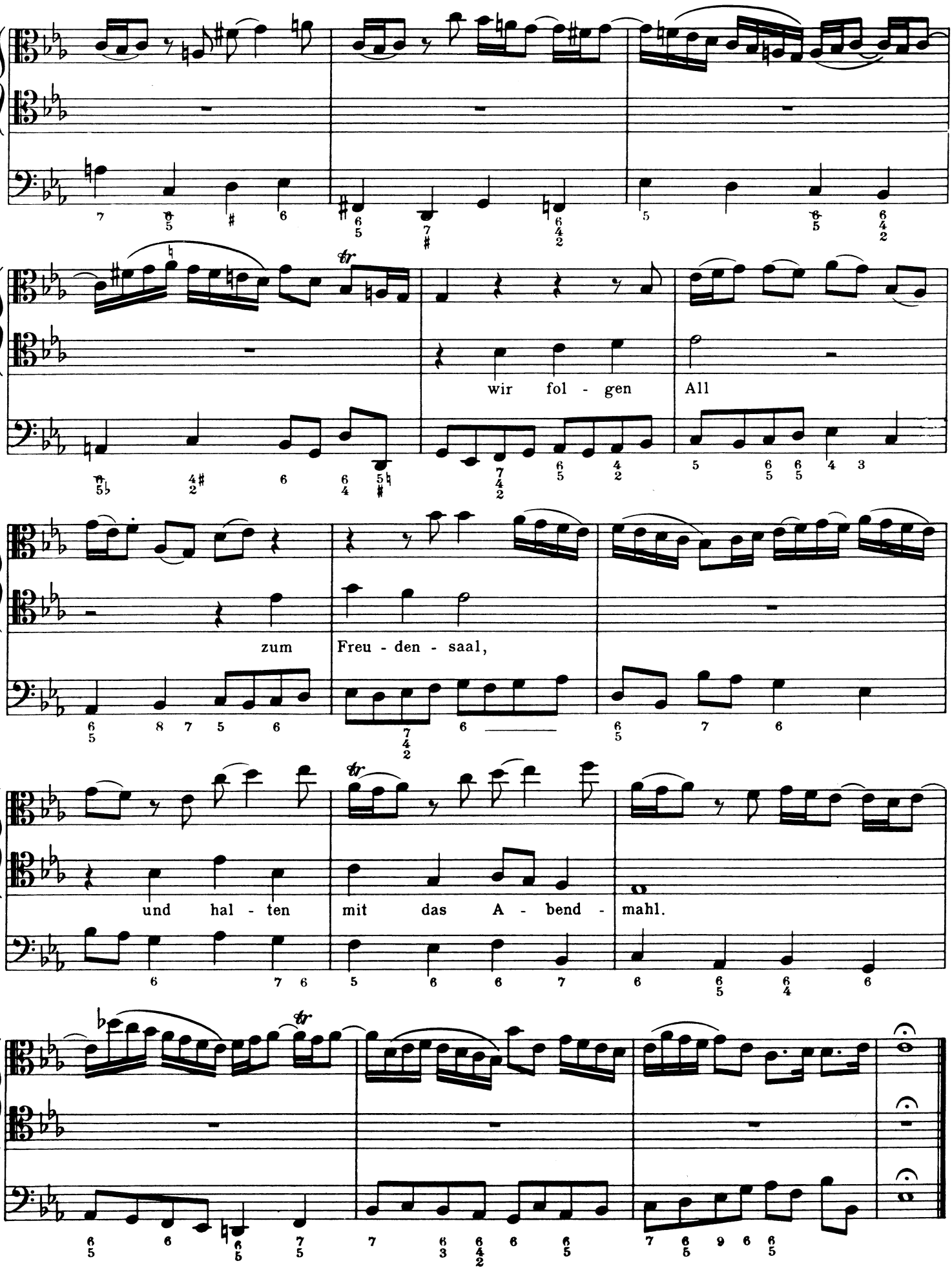
(Melodie: „Wachet auf, ruft uns die Stimme")




piano
Zi - on hört die Wäch - ter sin - gen, das
piano
Herz thut ihr vor Freu - den sprin - - gen,
sie wa - chet, und steht ei - lend auf.
forte
forte
piano
(piano)
(forte)
(forte)


piano
Ihr Freund
piano
pp
kommt vom Him - mel präch - - tig, von
Gna - den stark, von Wahr - heit mäch - - tig,
forte
ihr Licht wird hell, ihr Stern geht auf.


Nun komm, du wer - the Kron.
Herr Je - su, Got - tes Sohn
Ho - si - an - na!


wir fol - gen All
zum Freu - den - saal,
und hal - ten mit das A - bend - mahl.

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 №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.

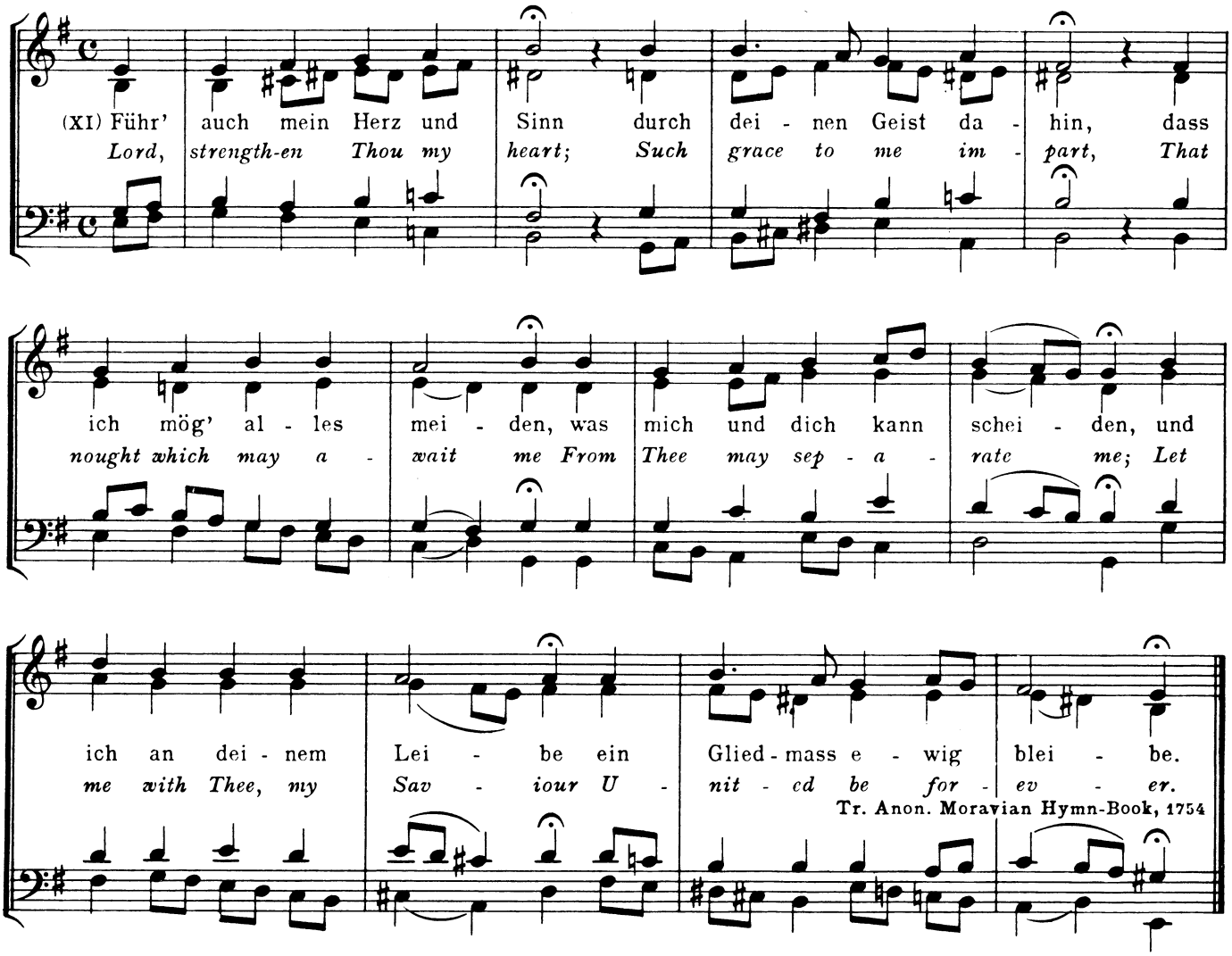
The tempo should be set at an extremely brisk pace — as fast as perfect clearness will allow. The choral melody tends to hold the composition together and creates a substantial effect as a foil for the disquietude and uncertainty expressed in the two flowing parts.

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
or
AUF MEINEN LIEBEN GOTT



Original key, F-sharp minor. From Cantata №148, *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 №5, set to stanza XI; №89, set to stanza VII; №136, set to stanza IX; and №188 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

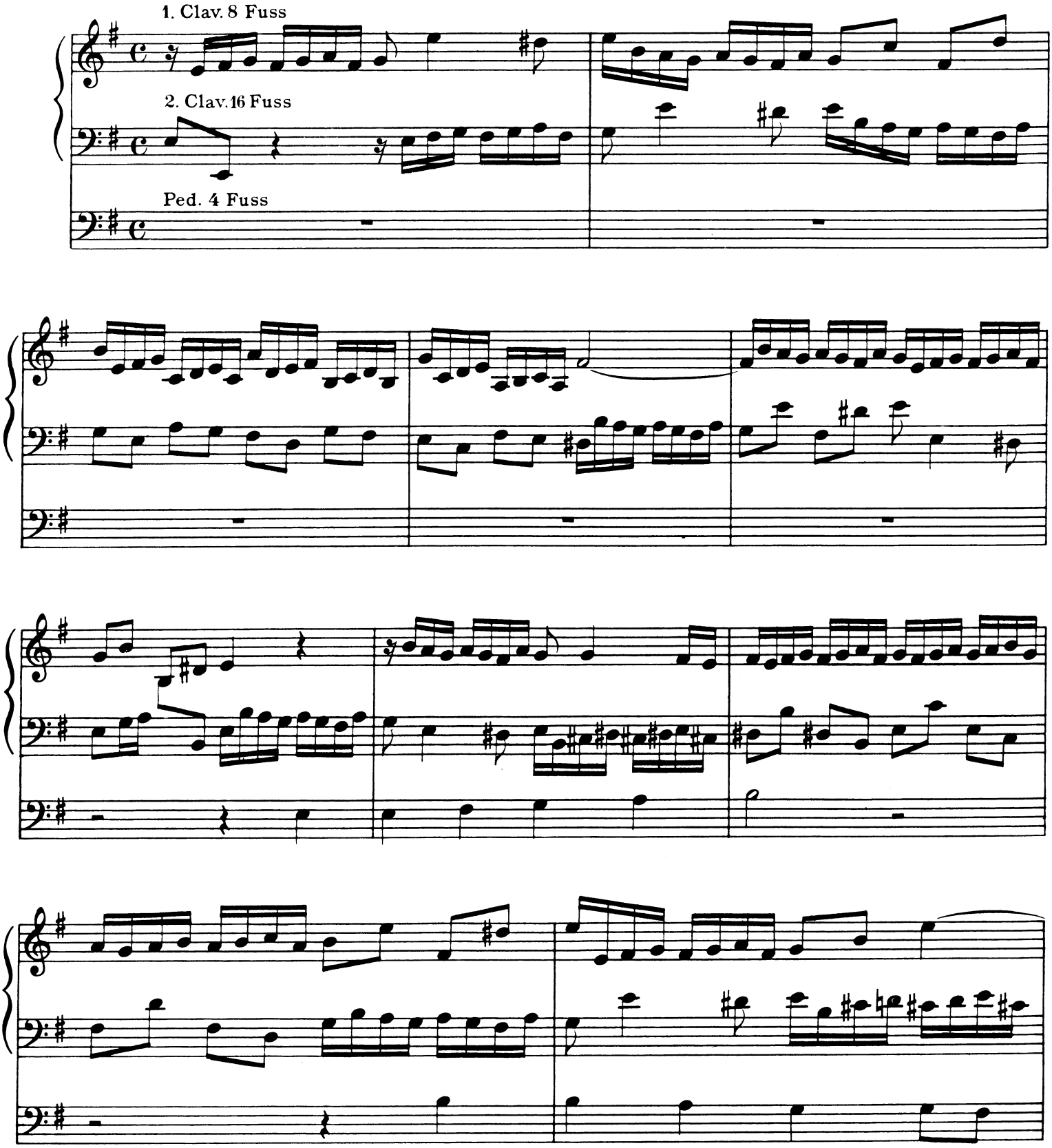
B. G.	Vol. 25, p. 66	
Pet.	Vol. VII, p. 84	
B. and H.	Vol. IX, p. 116,	Allegro
Nov.	Vol. XVI, p. 4,	Allegretto ♩=76
Aug.	Vol. VII, p. 931,	Andante ♩=60
Guilmant tempo		♩=112

REFERENCES

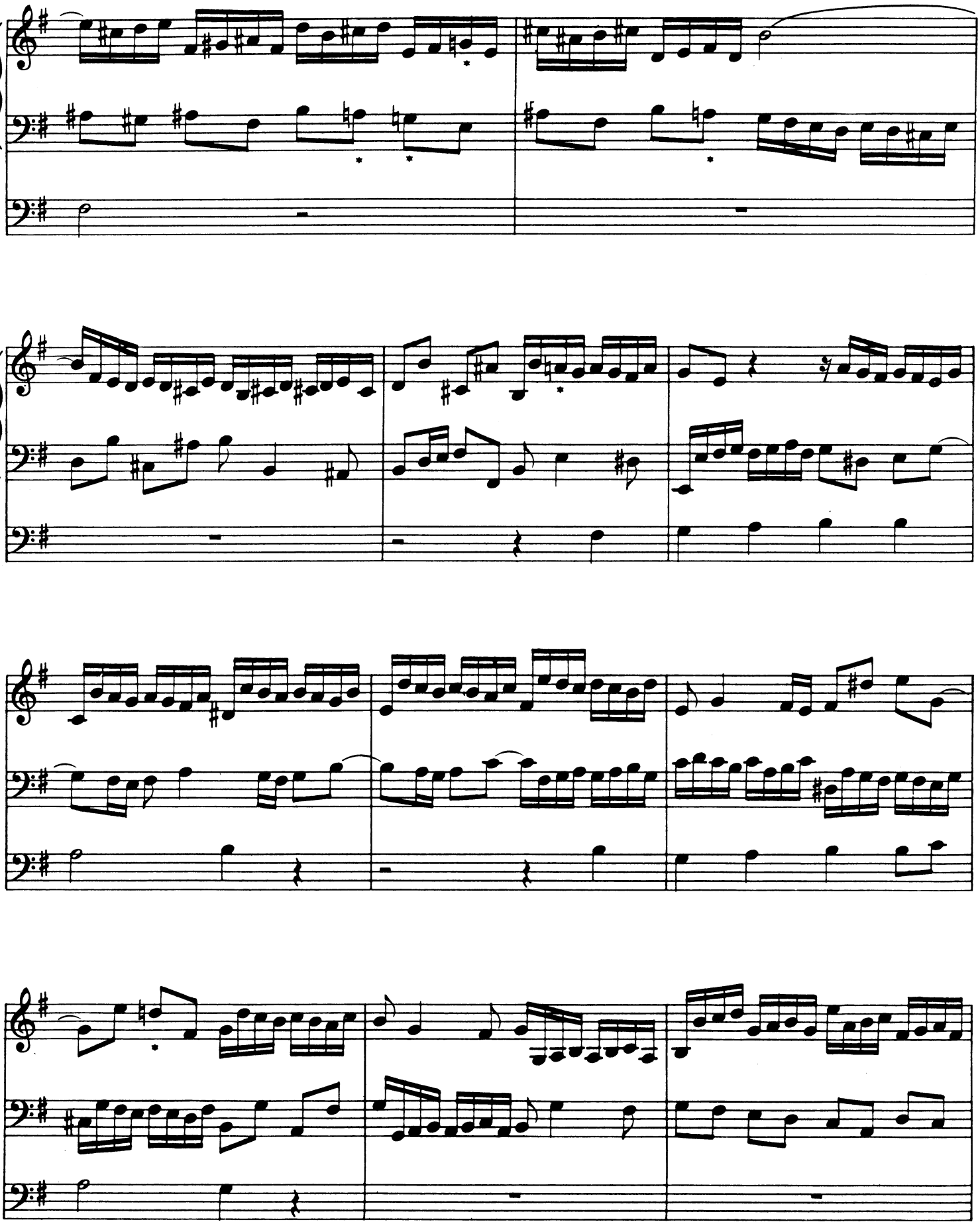
Spitta, *Bach*, Vol. 3, p. 219
Schweitzer, *Bach*, Vol. 1, p. 282
Parry, *Bach*, pp. 535 to 537
Grace, *O. W. B.*, p. 255
Mayrhofer, *B. S.*, p. 171, 172
Bach-Jahrbuch, 1918, p. 68
Terry, *Bach's Chorals*, Part III, p. 74

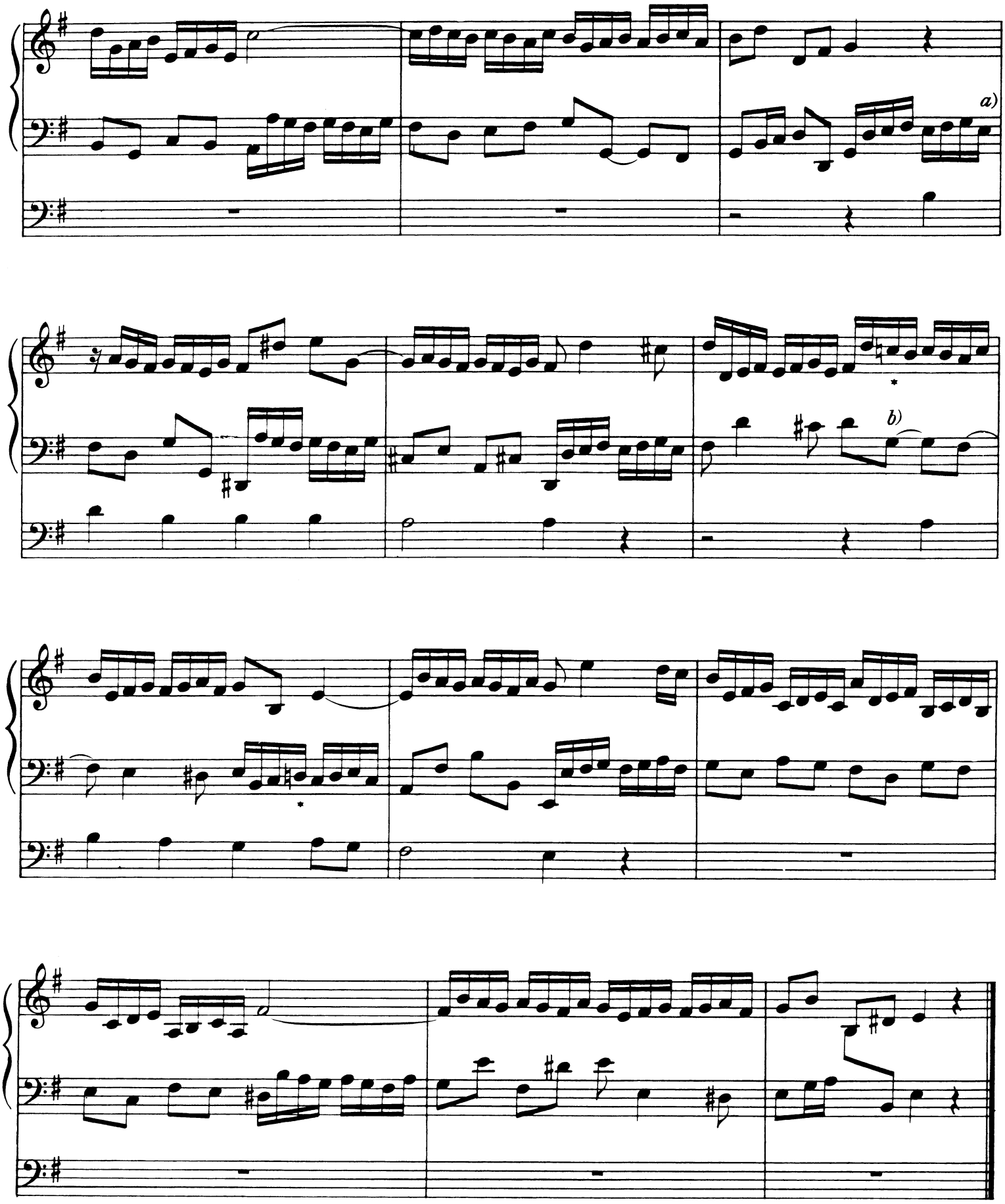
WO SOLL ICH FLIEHEN HIN
or
AUF MEINEN LIEBEN GOTT
O WHITHER SHALL I FLEE

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



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.

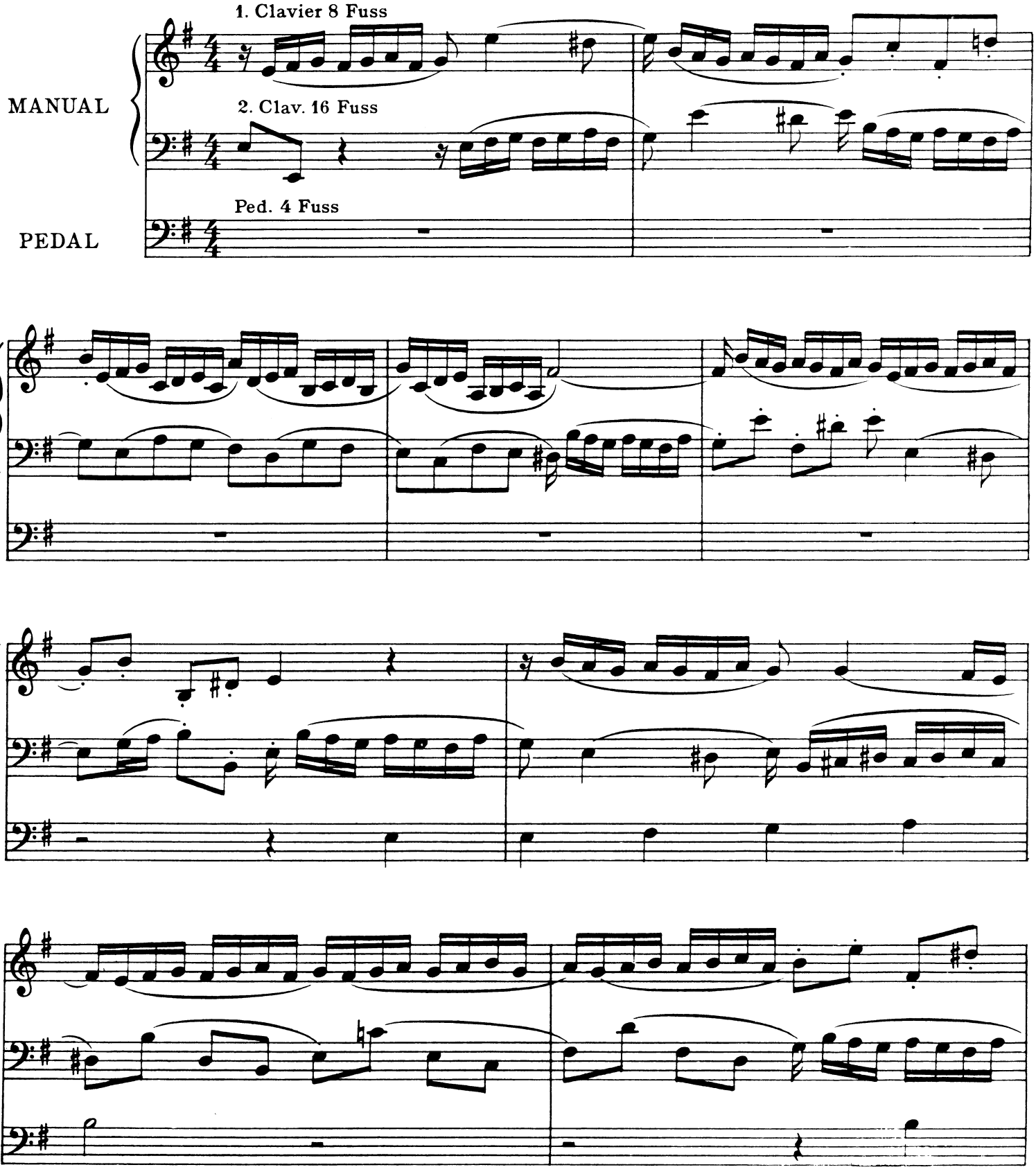


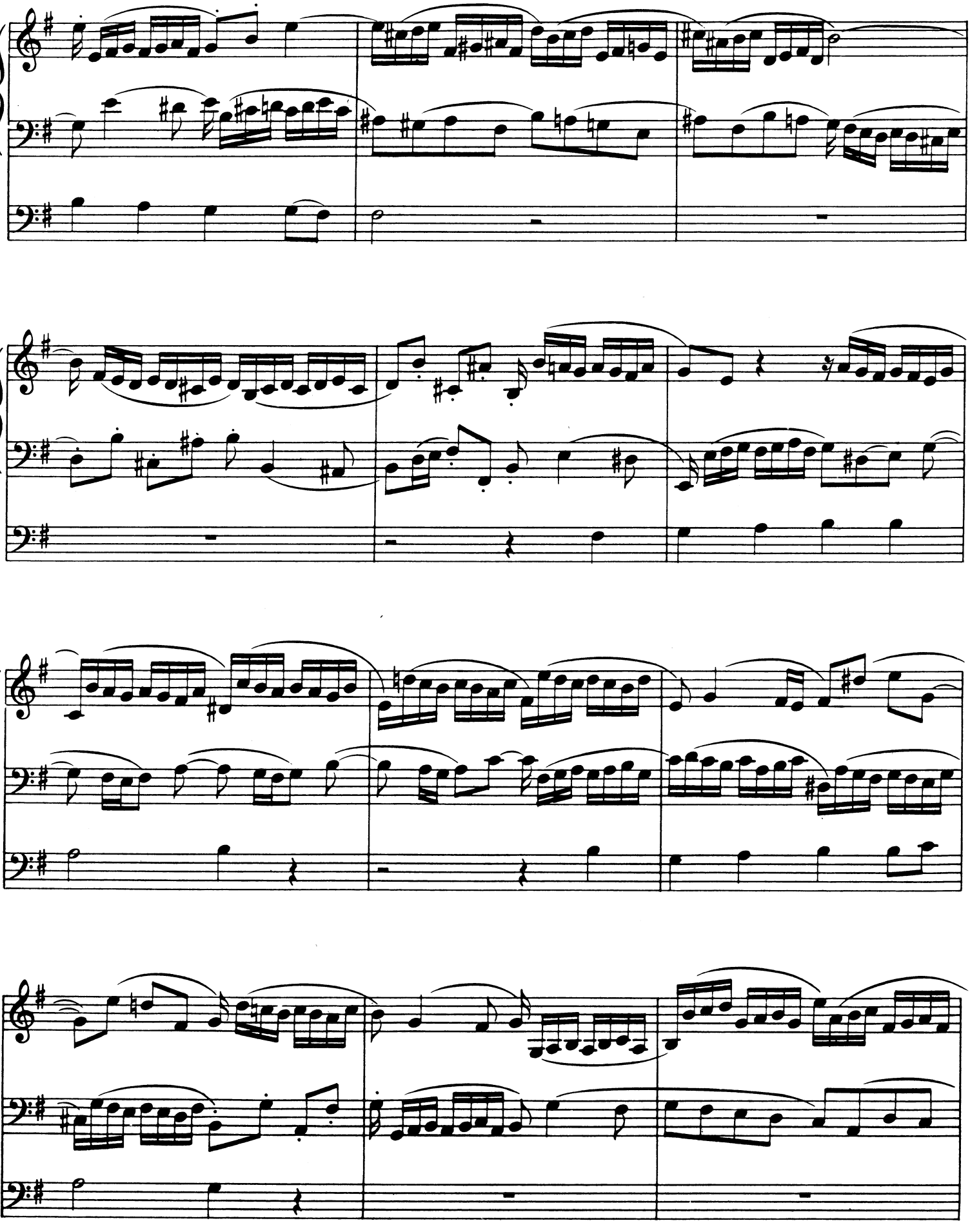


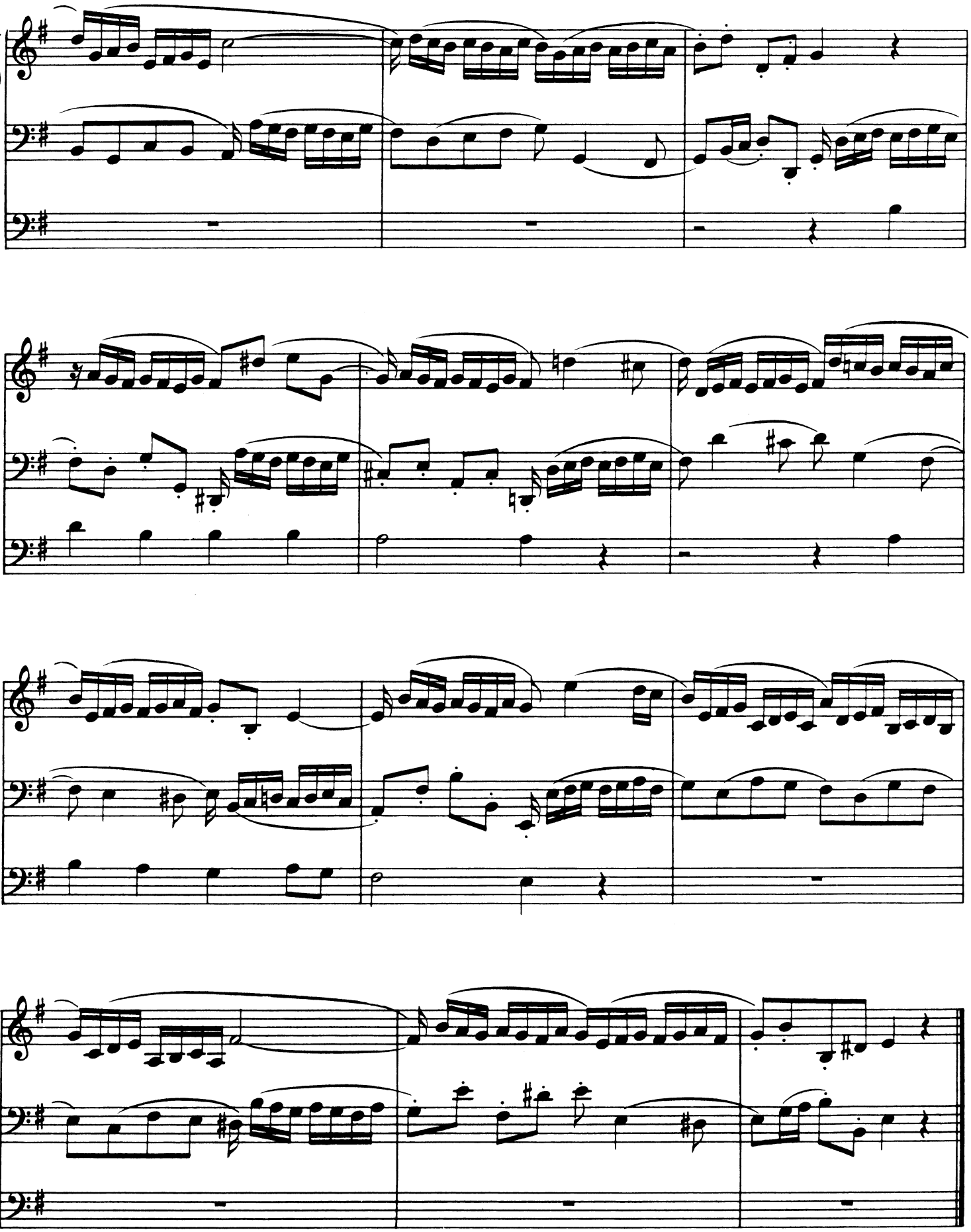
a) The last note in the fourth beat of the middle voice of this measure was originally F♯ instead of E.
b) The sixth eighth-note was A in the original edition.

WO SOLL ICH FLIEHEN HIN
or
AUF MEINEN LIEBEN GOTT

O WHITHER SHALL I FLEE

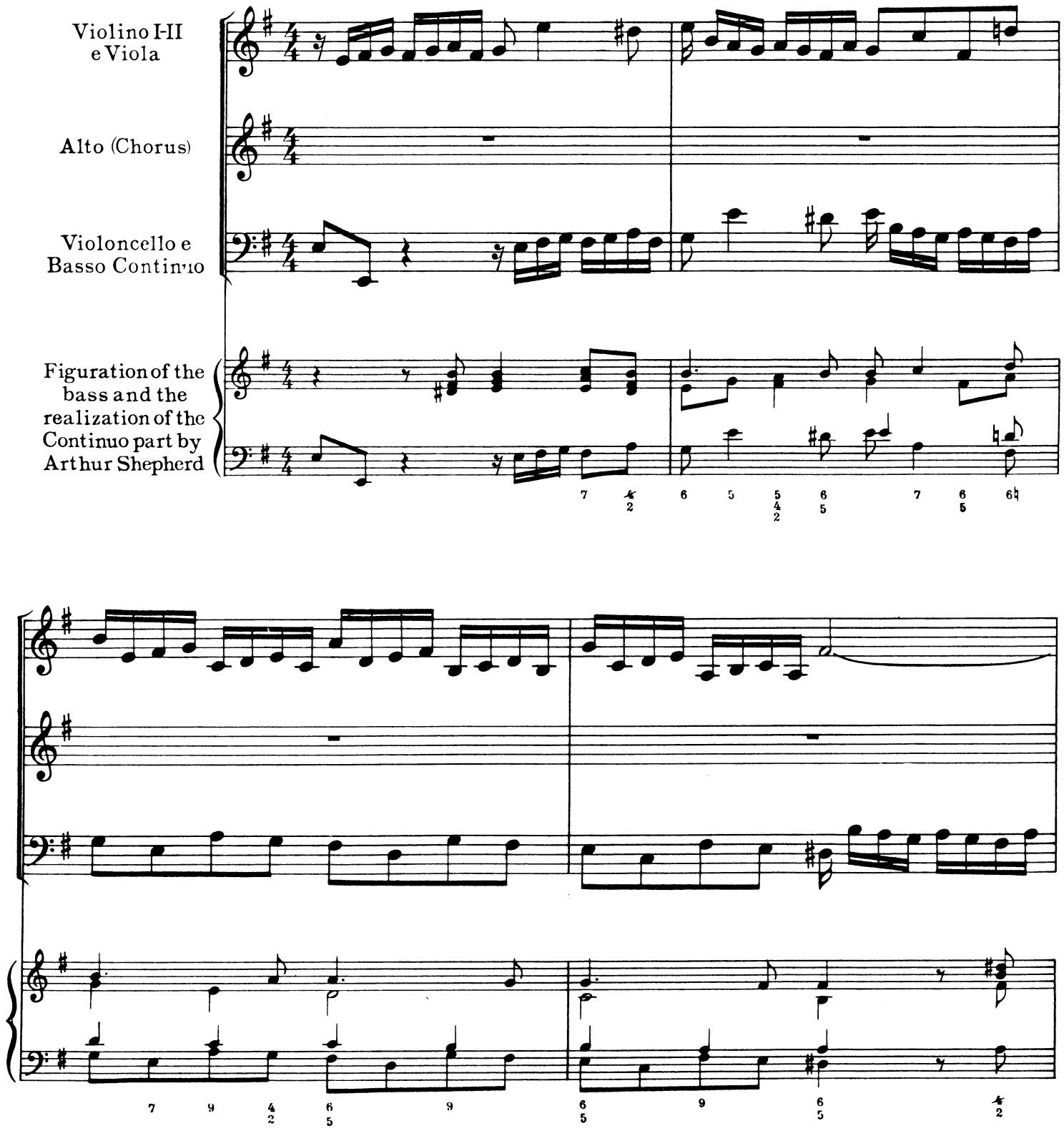


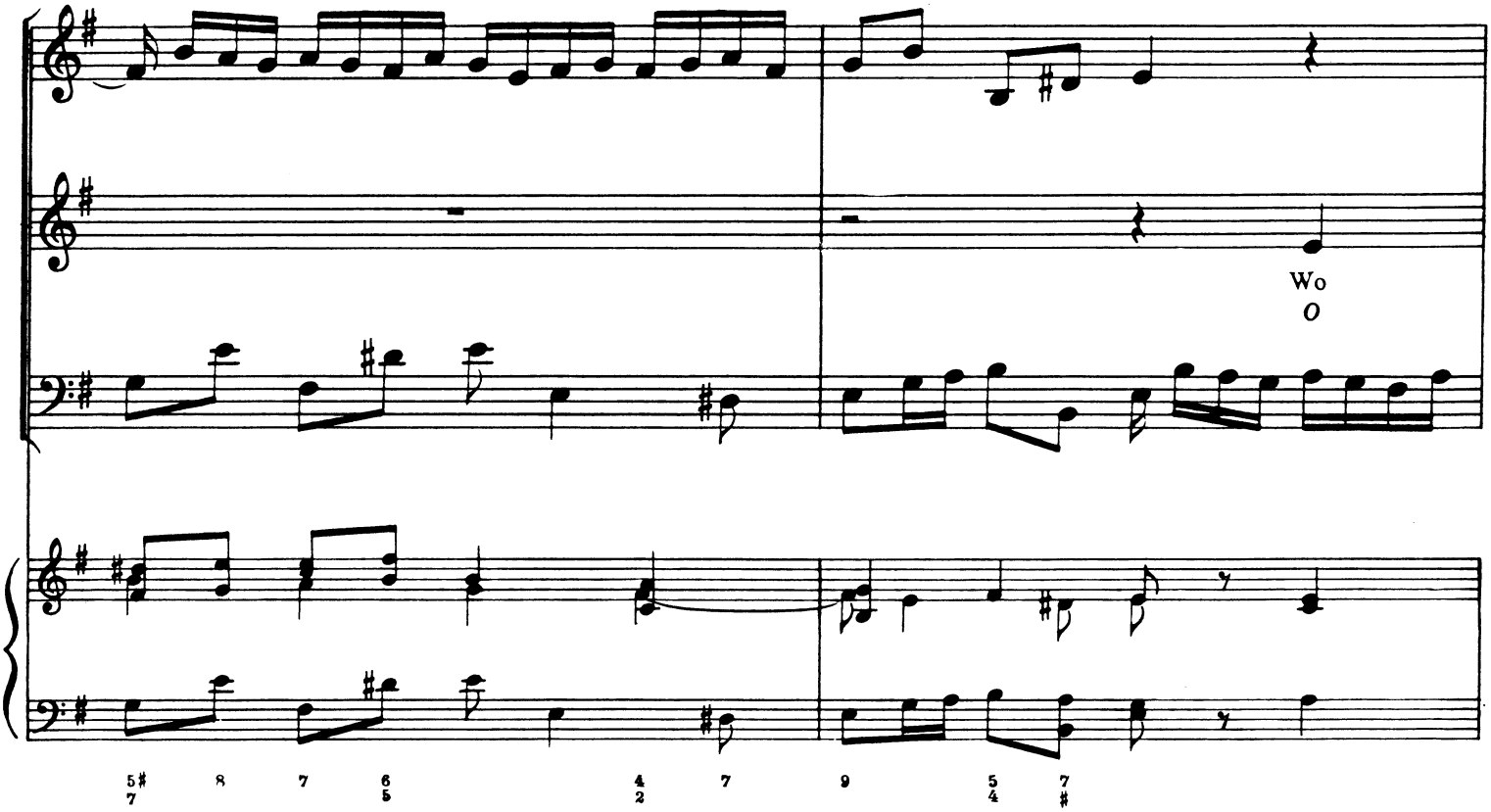


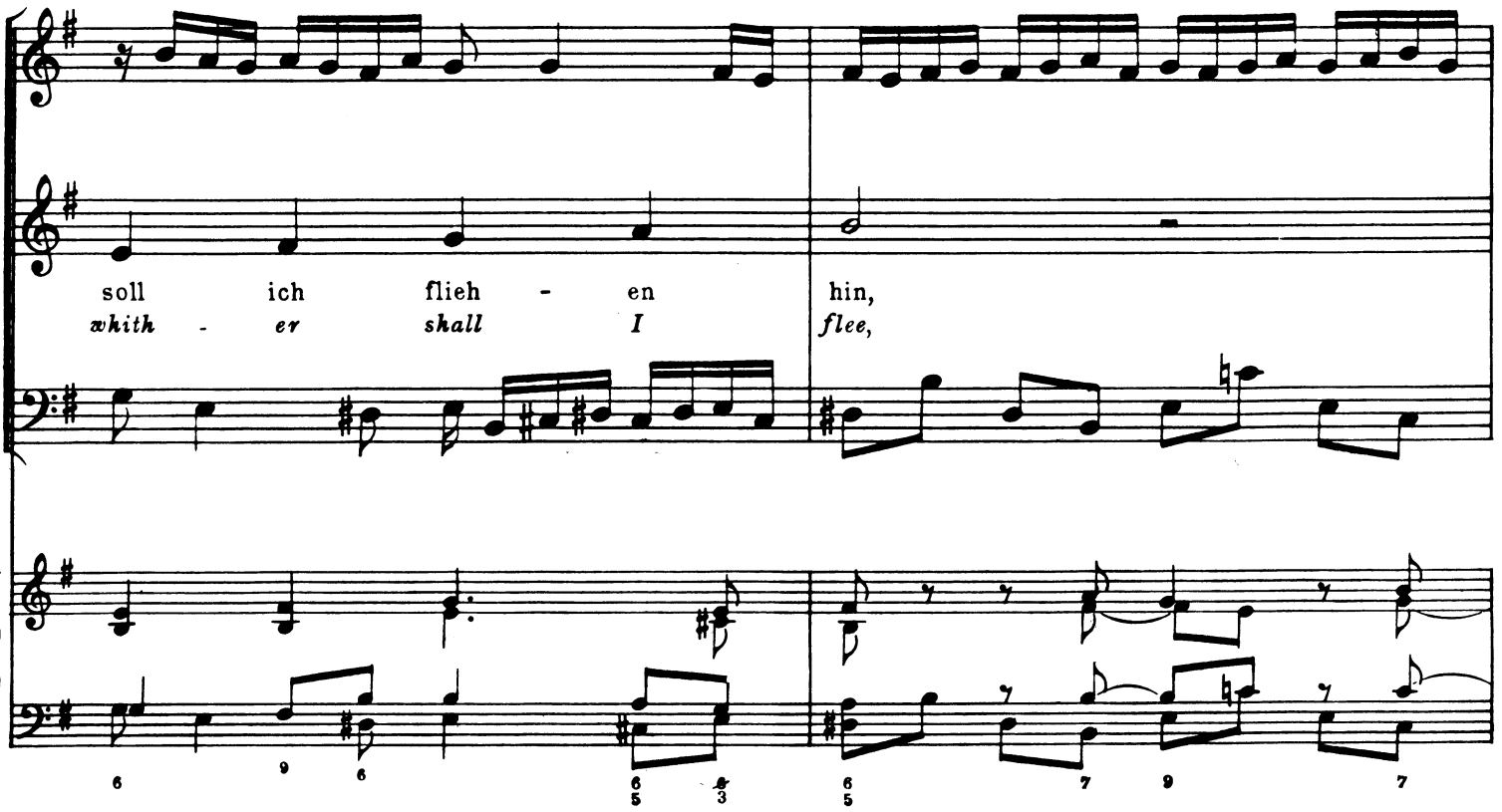


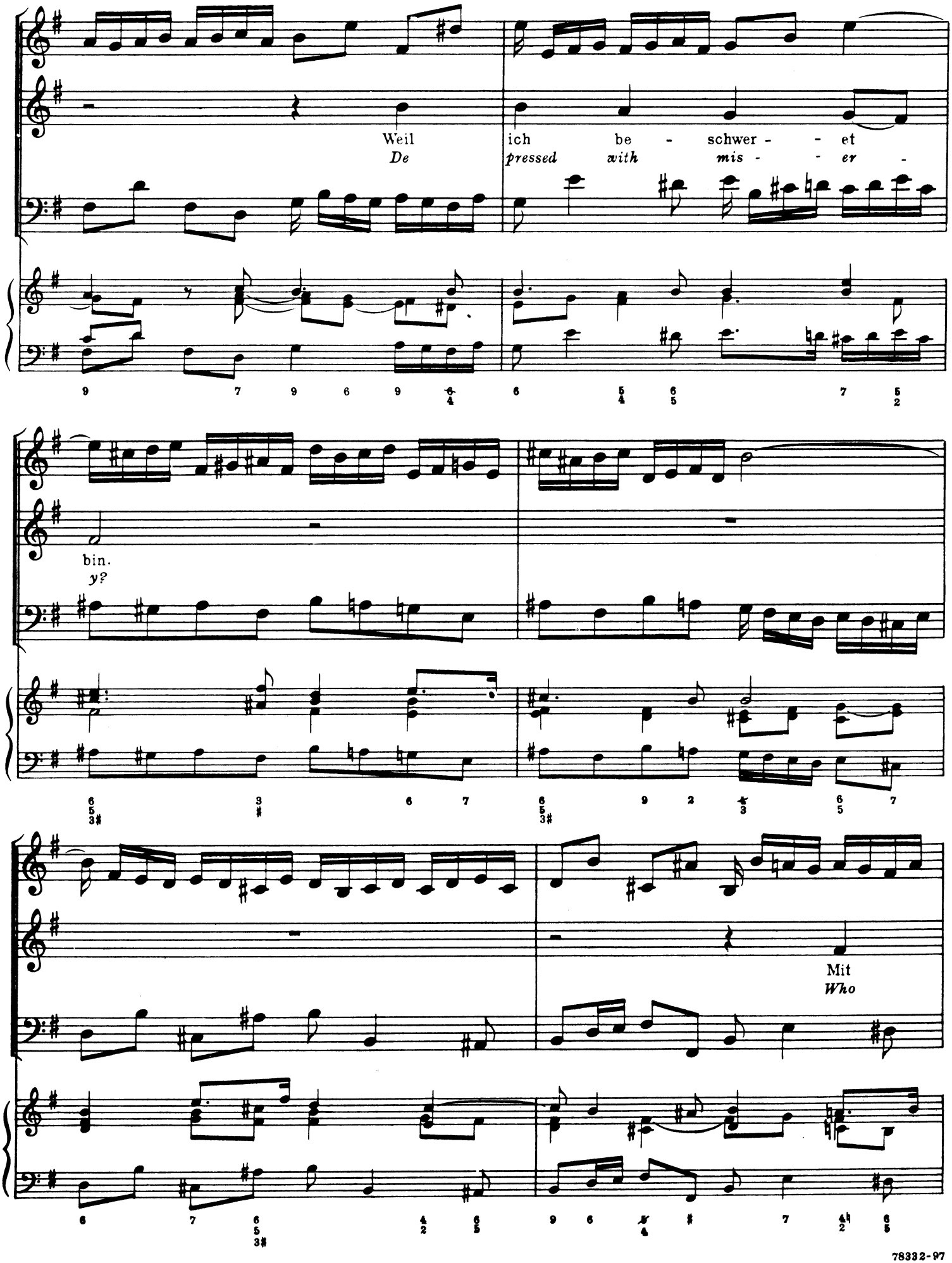
WO SOLL ICH FLIEHEN HIN
or
AUF MEINEN LIEBEN GOTT

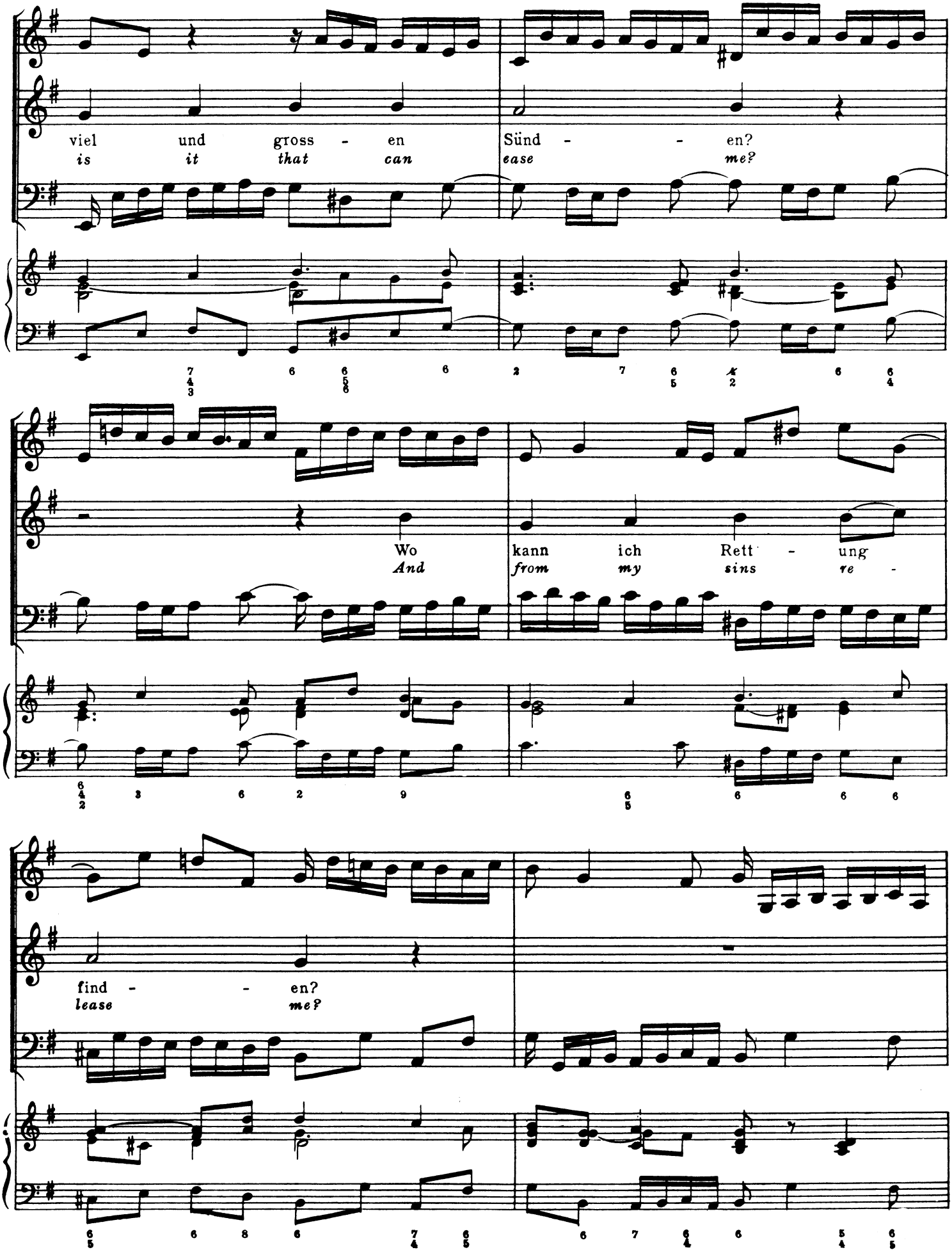
(Alto aria in score—reconstructed from the organ arrangement as found in the Schübler Chorals.)

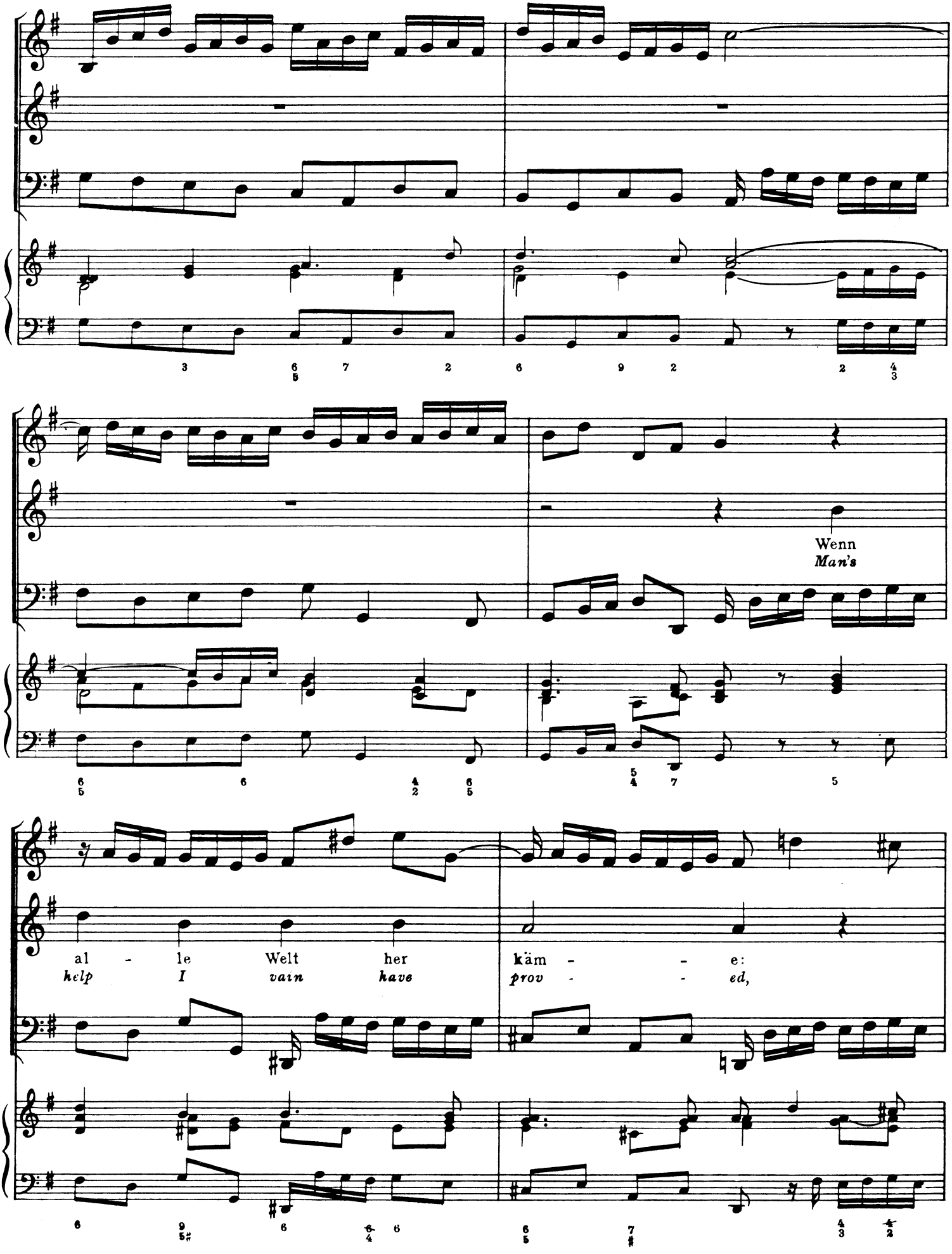


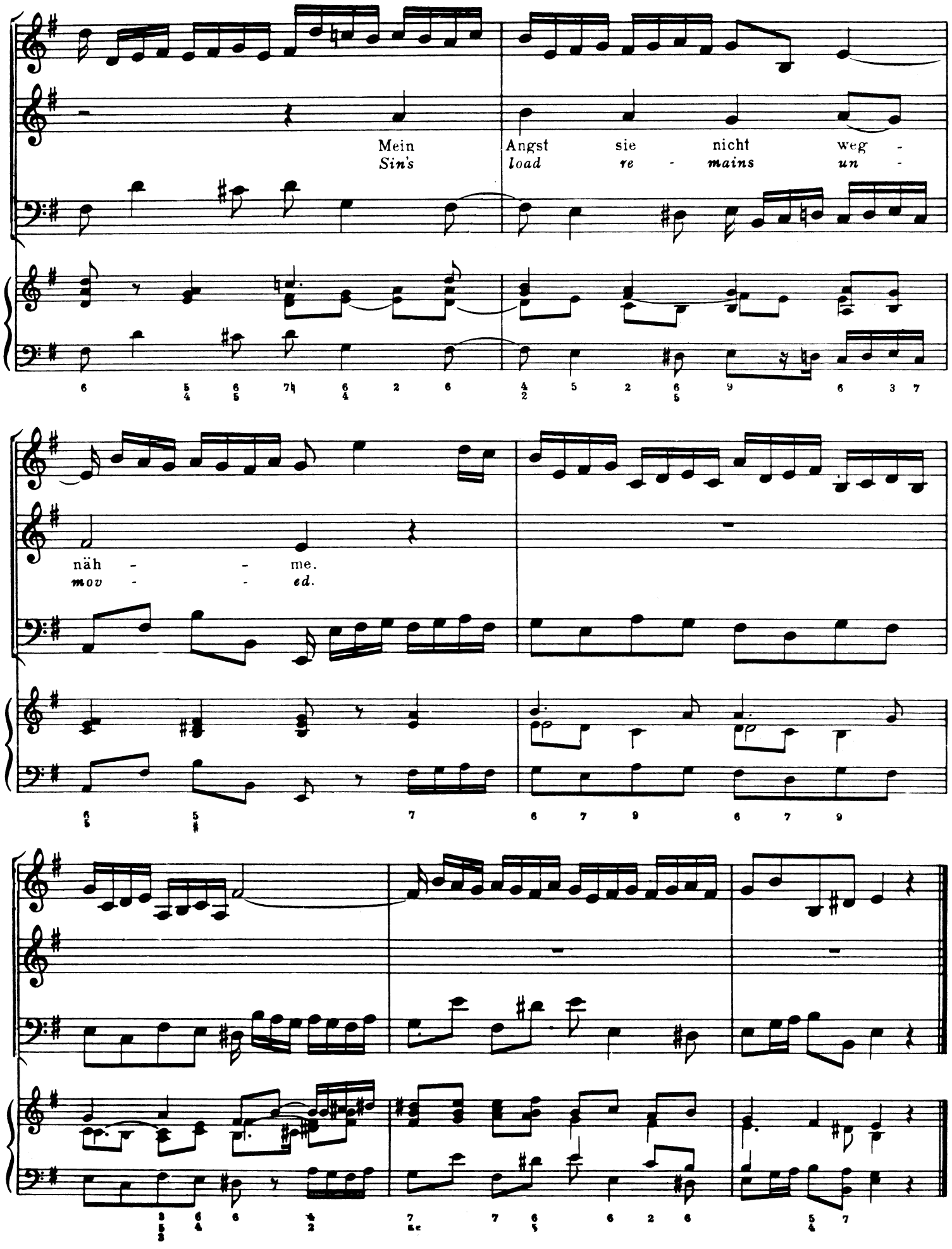

Wo
O


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


Weil ich be - schwer - - et
De pressed with mis - - er -
bin.
y?
Mit
Who


viel und gross - en Sünd - - en?
is it that can ease me?
Wo kann ich Rett - ung
And from my sins re -
find - - en?
lease me?


Wenn
Man's
al - le Welt her käm - - e:
help I vain have prov - - ed,


Mein Angst sie nicht weg -
Sin's load re - mains un -
näh - - me.
mov - - ed.

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.

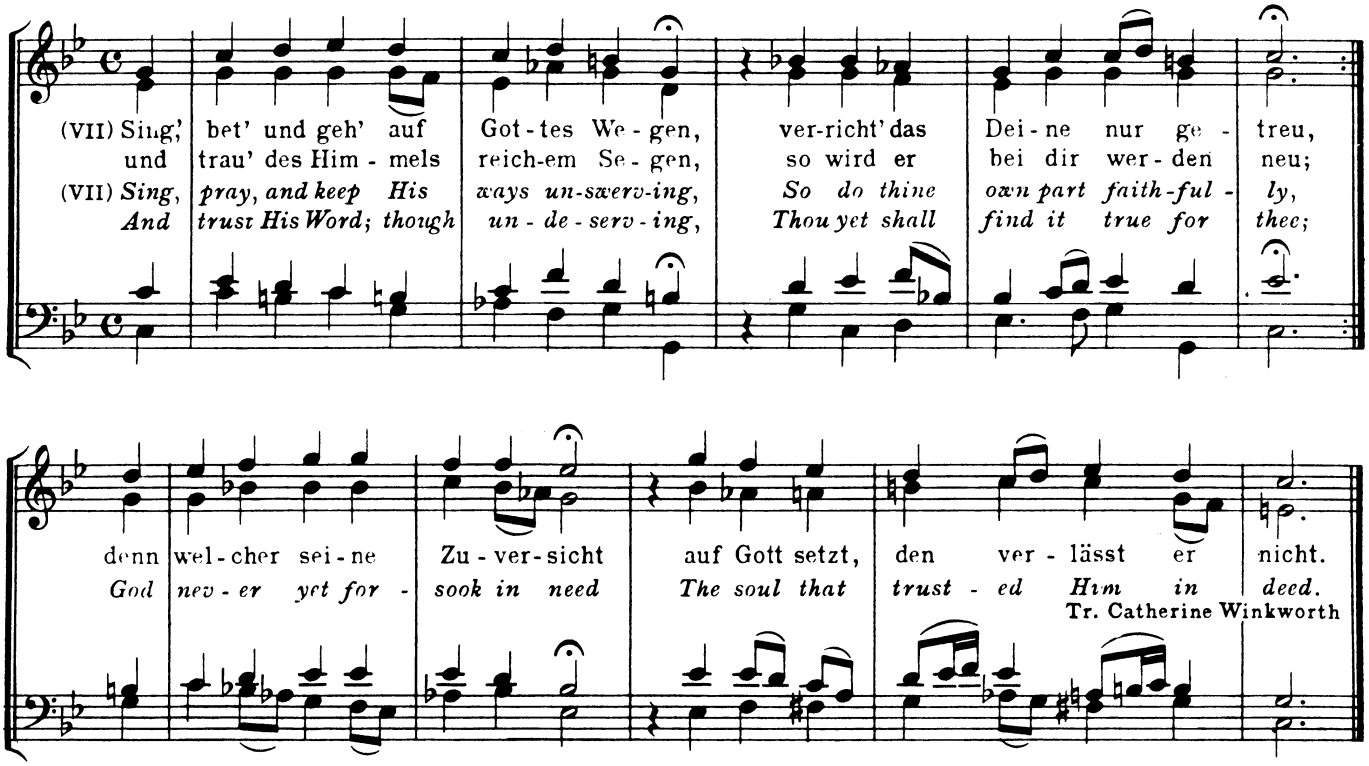
Should one desire to bring out more clearly the characteristic qualities of the soprano and alto voices of the original duet, it is possible to arrange a registration by which this may be realized. It should however be undertaken only by such players whose hands are large enough to allow the simultaneous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



Original key. From Cantata Nº 93, ***Wer nur den lieben Gott lässt walten.*** Also found harmonized in Cantatas Nº 84, set to stanza XII of ***Wer weiss wie nahe;*** Nº 88, set to stanza VII; Nº 166, set to stanza I of ***Wer weiss wie nahe;*** Nº 179, set to stanza I of ***Ich armer Mensch;*** Nº 197, set to stanza VII.

1. Wer nur den lieben Gott lässt walten
Und hoffet auf ihn allezeit,
Den wird er wunderlich 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 ♩= 60
Aug.	Vol. VII, p. 944	Andante ♩= 72
Guilmant tempo		♩= 66

Novello Edition Cantata (vocal score) Moderato ♩= 60

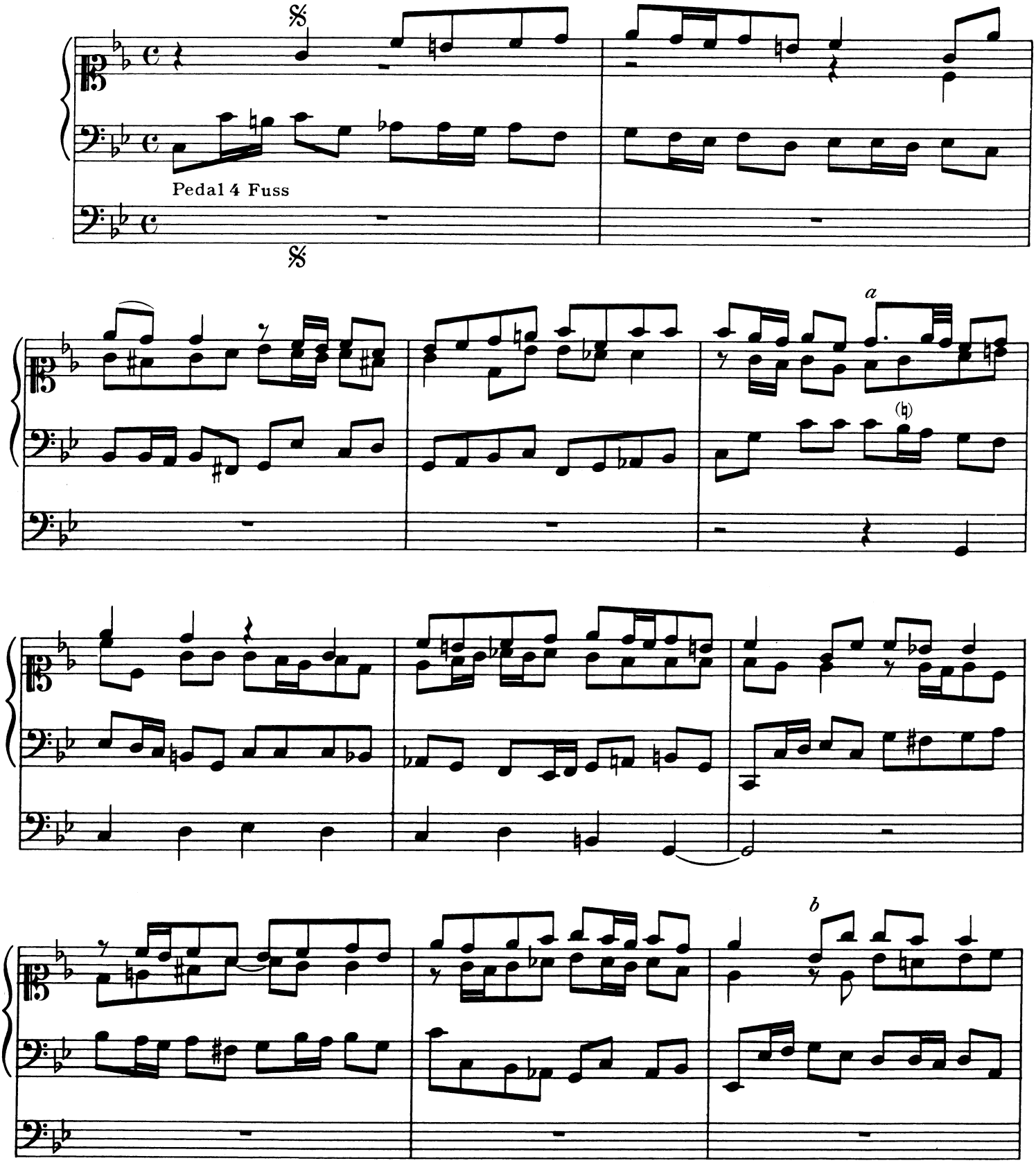
REFERENCES

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. 69

WER NUR DEN LIEBEN GOTT LÄSST WALTEN

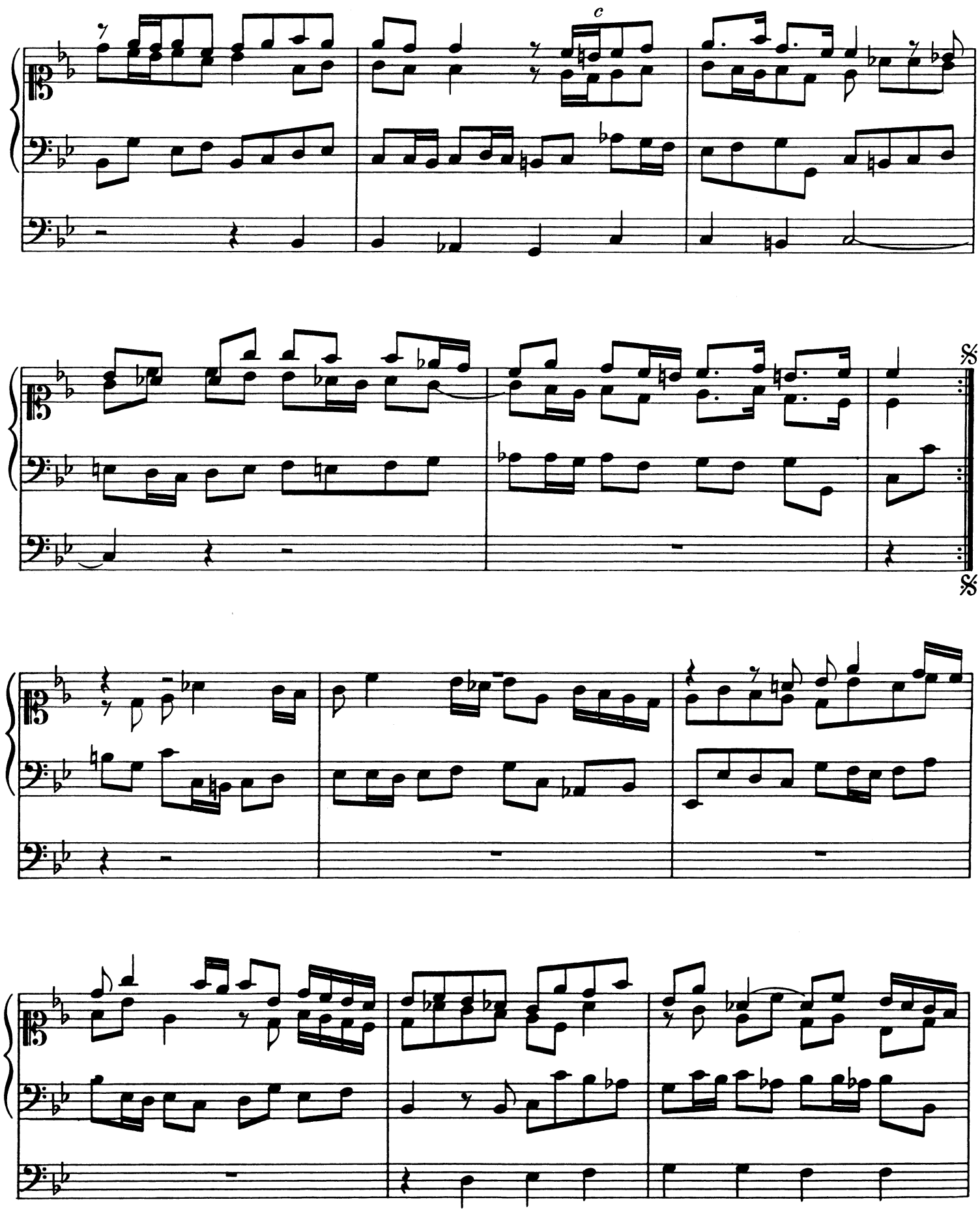
IF THOU BUT SUFFER GOD TO GUIDE THEE

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

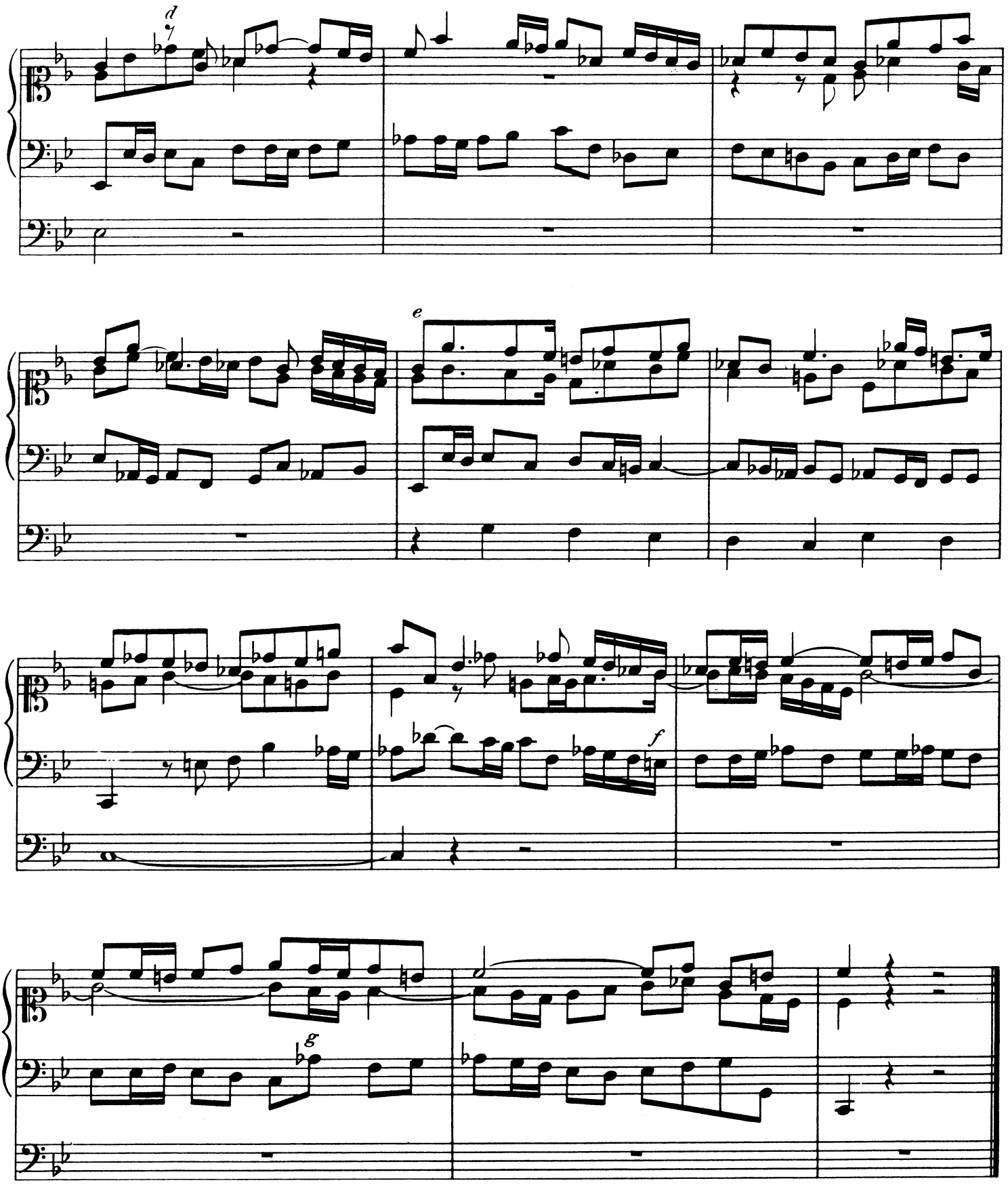


a The original rhythm was ♪♪♪.

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



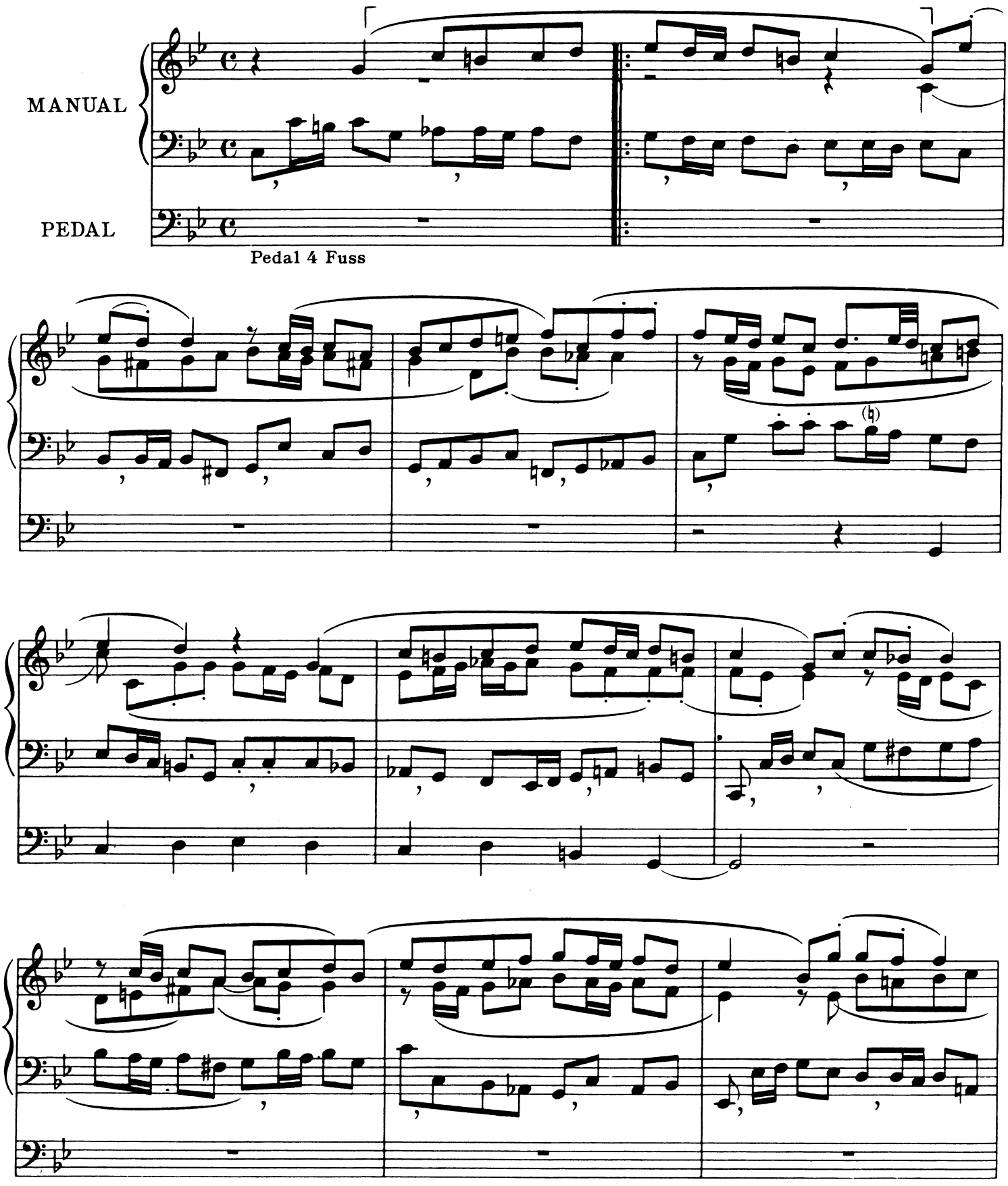
c Originally B♭ instead of B♮.

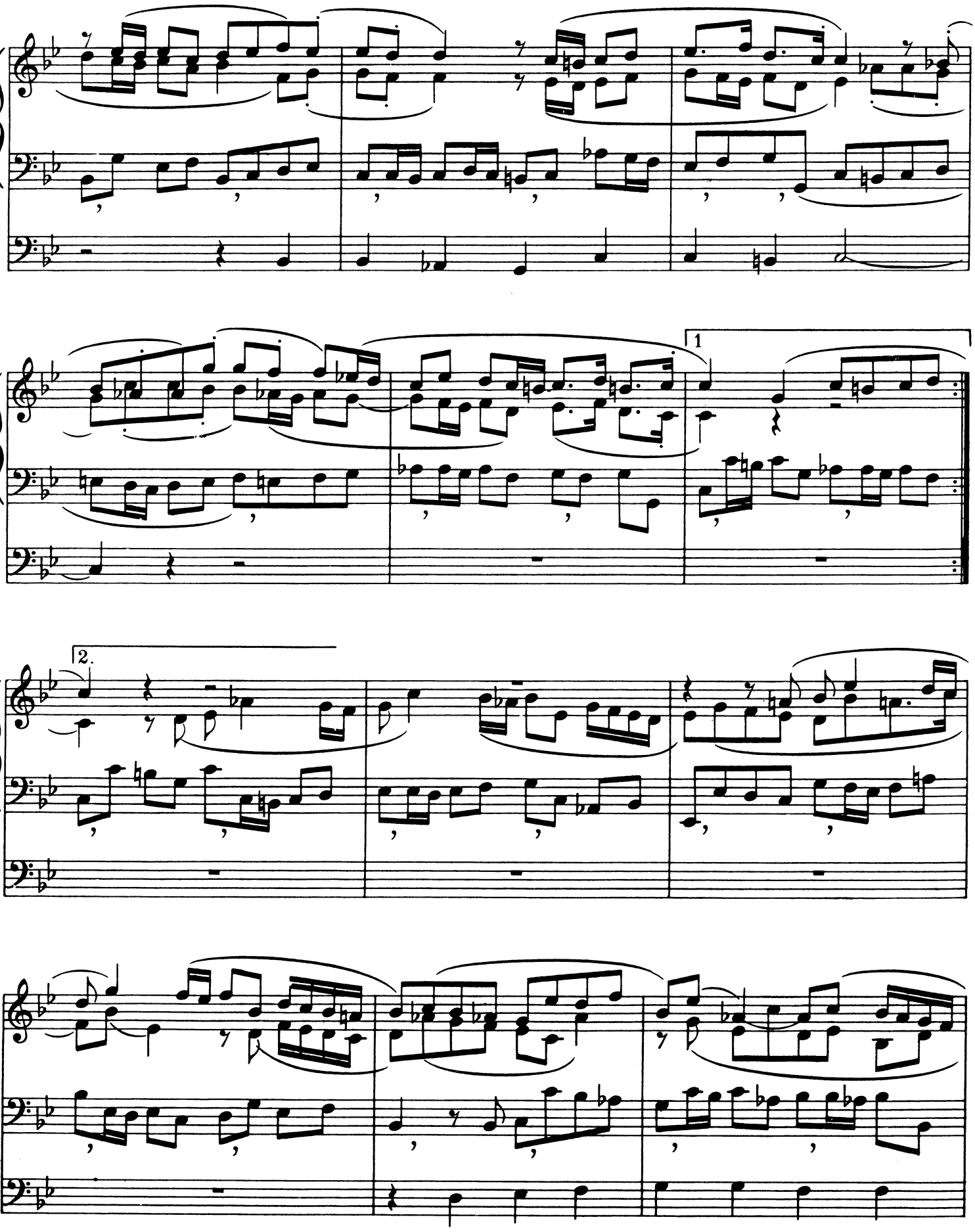


d Originally D♮ instead of D♭.
e The original rhythm here was four equal eighth-notes.
f The last note in the bass was originally E♭. Bach changed it to an E♮.
g The ♭ was missing in the original edition before A.

WER NUR DEN LIEBEN GOTT LÄSST WALTEN

IF THOU BUT SUFFER GOD TO GUIDE THEE

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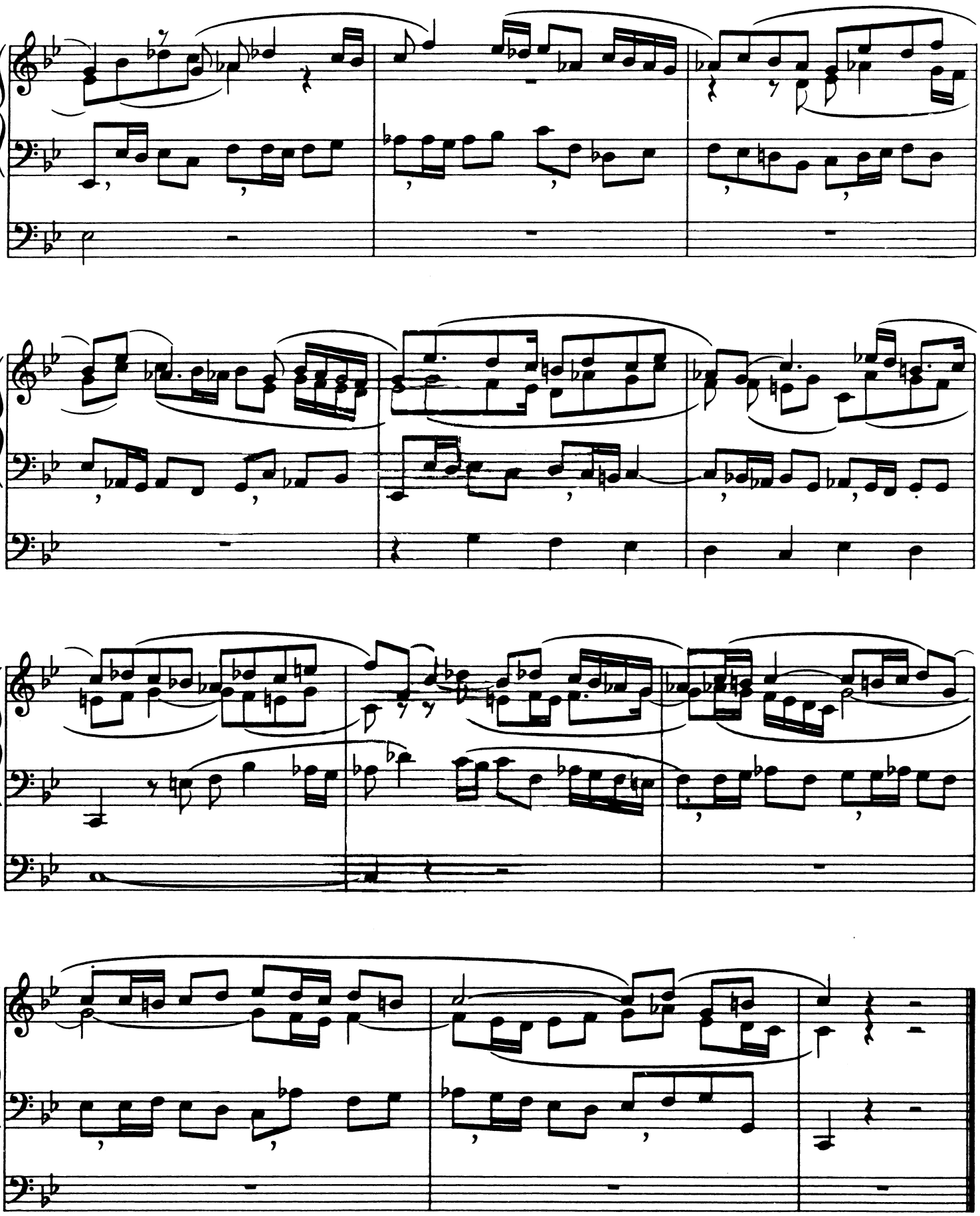
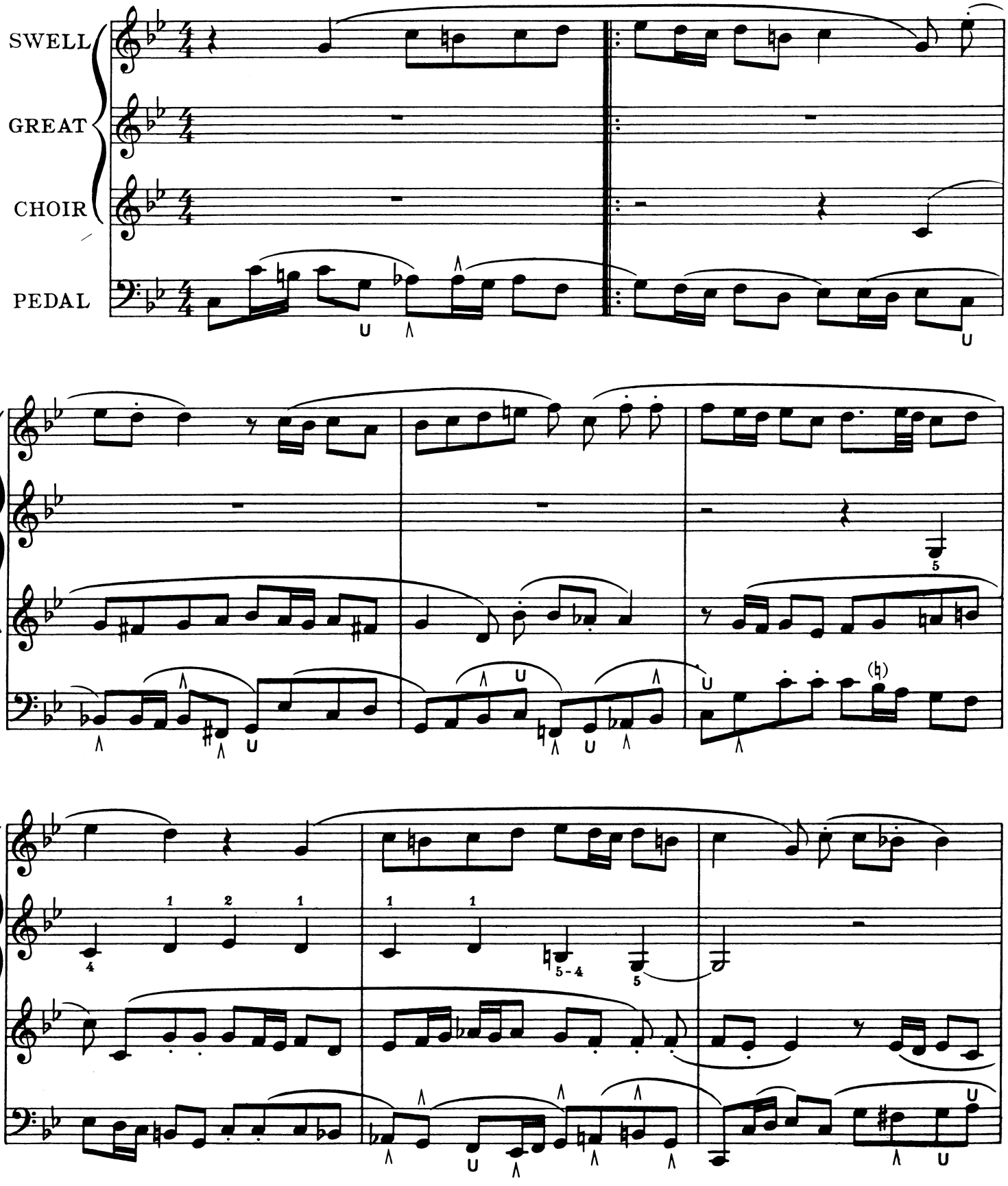
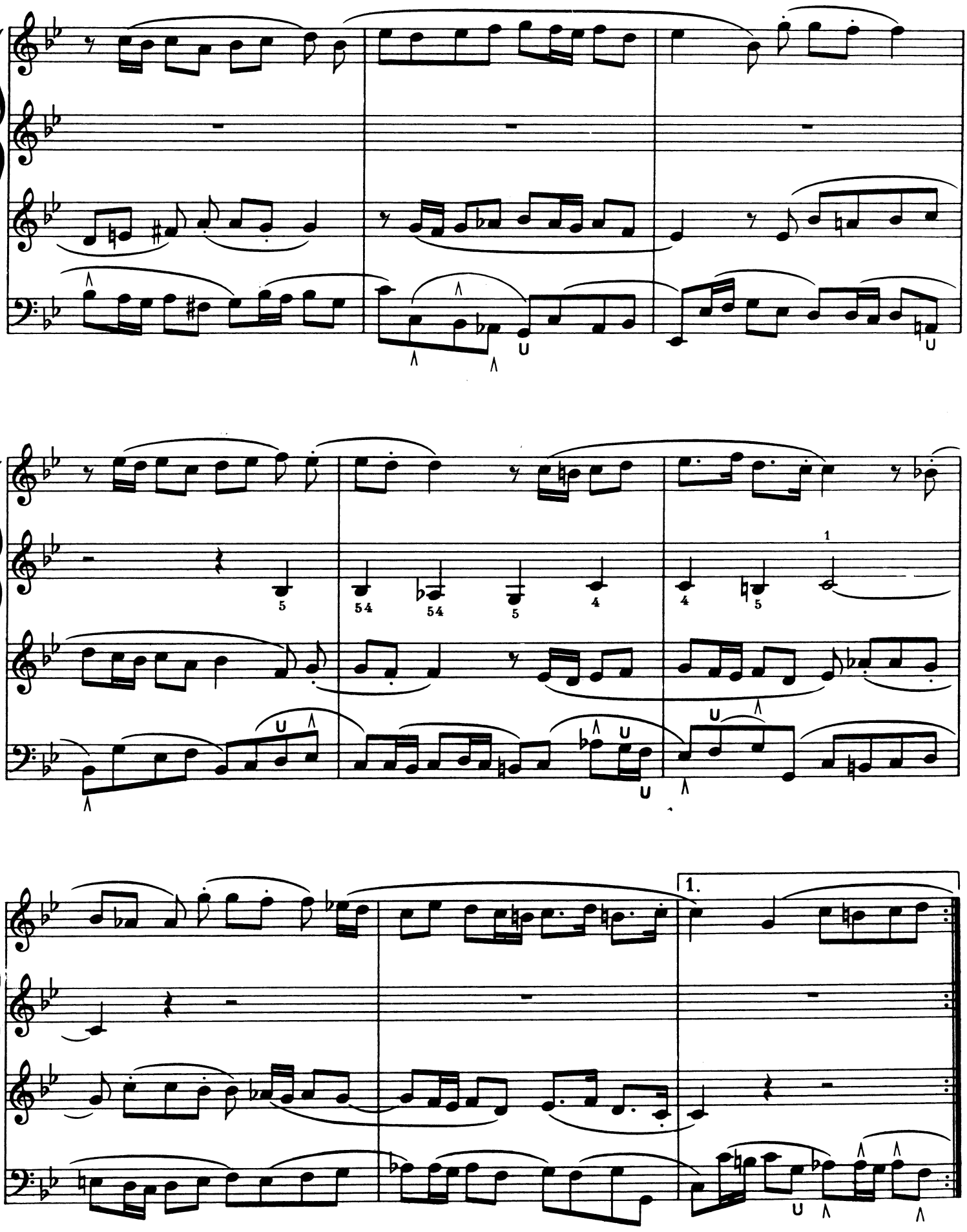
2.

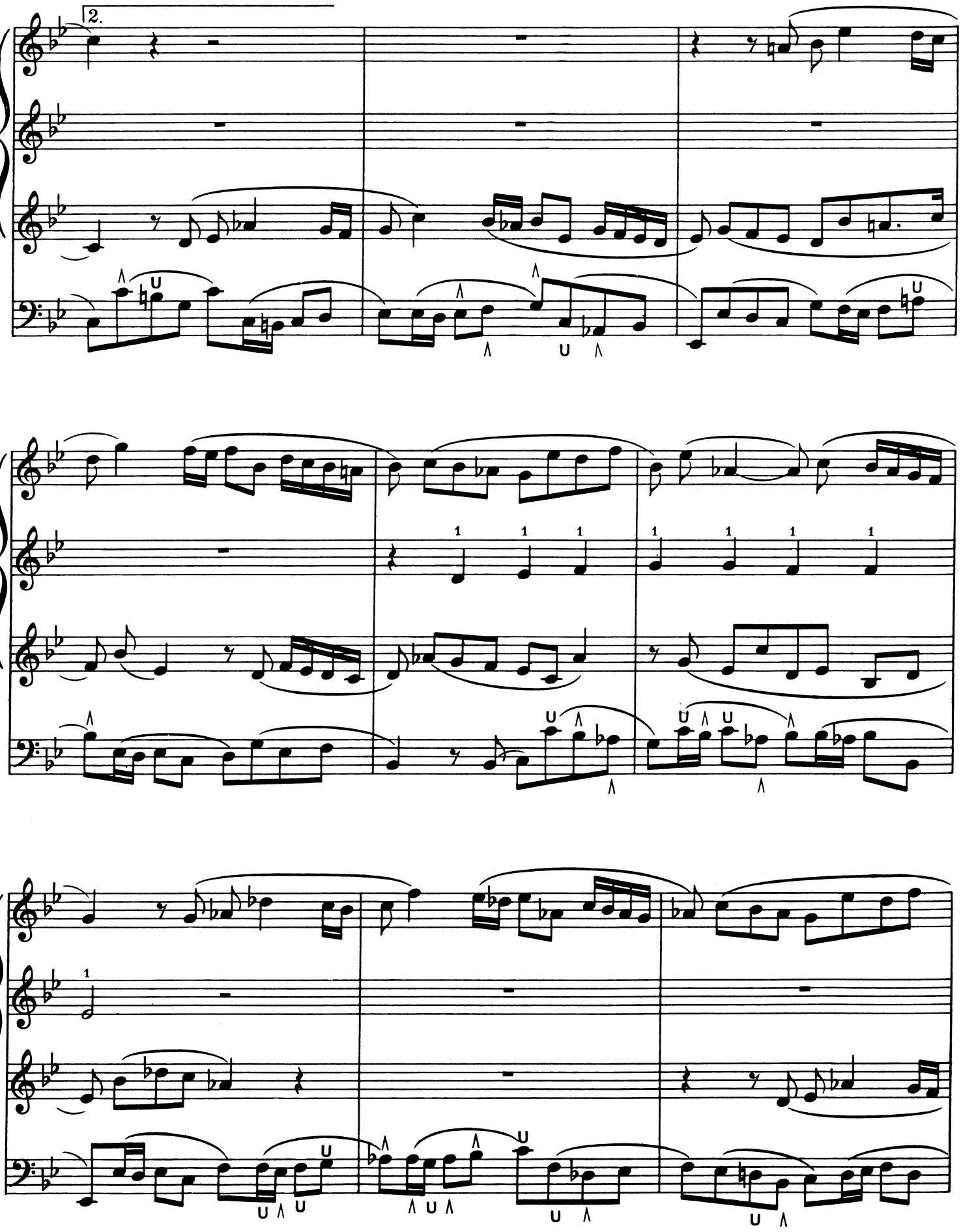


WER NUR DEN LIEBEN GOTT LÄSST WALTEN

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



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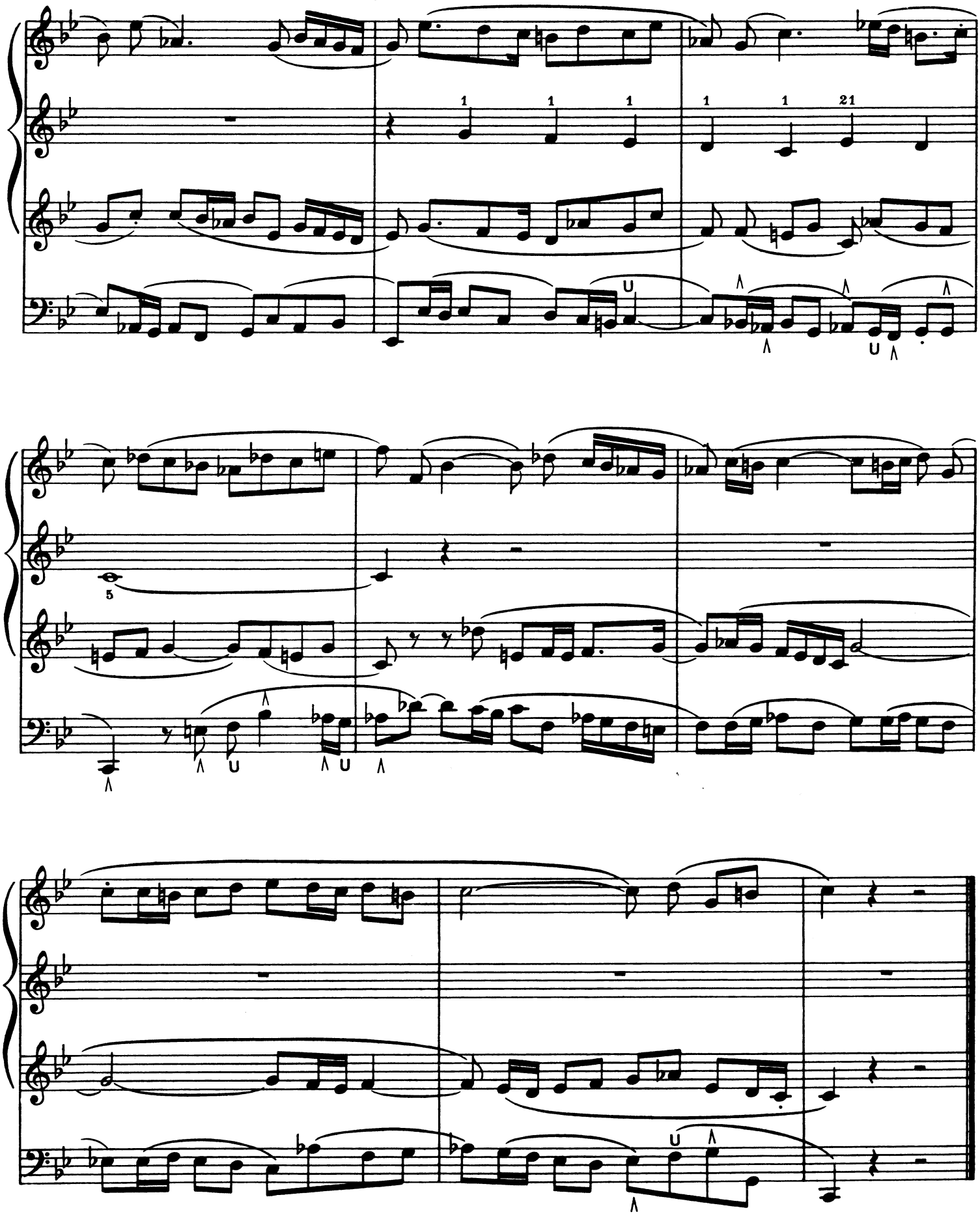
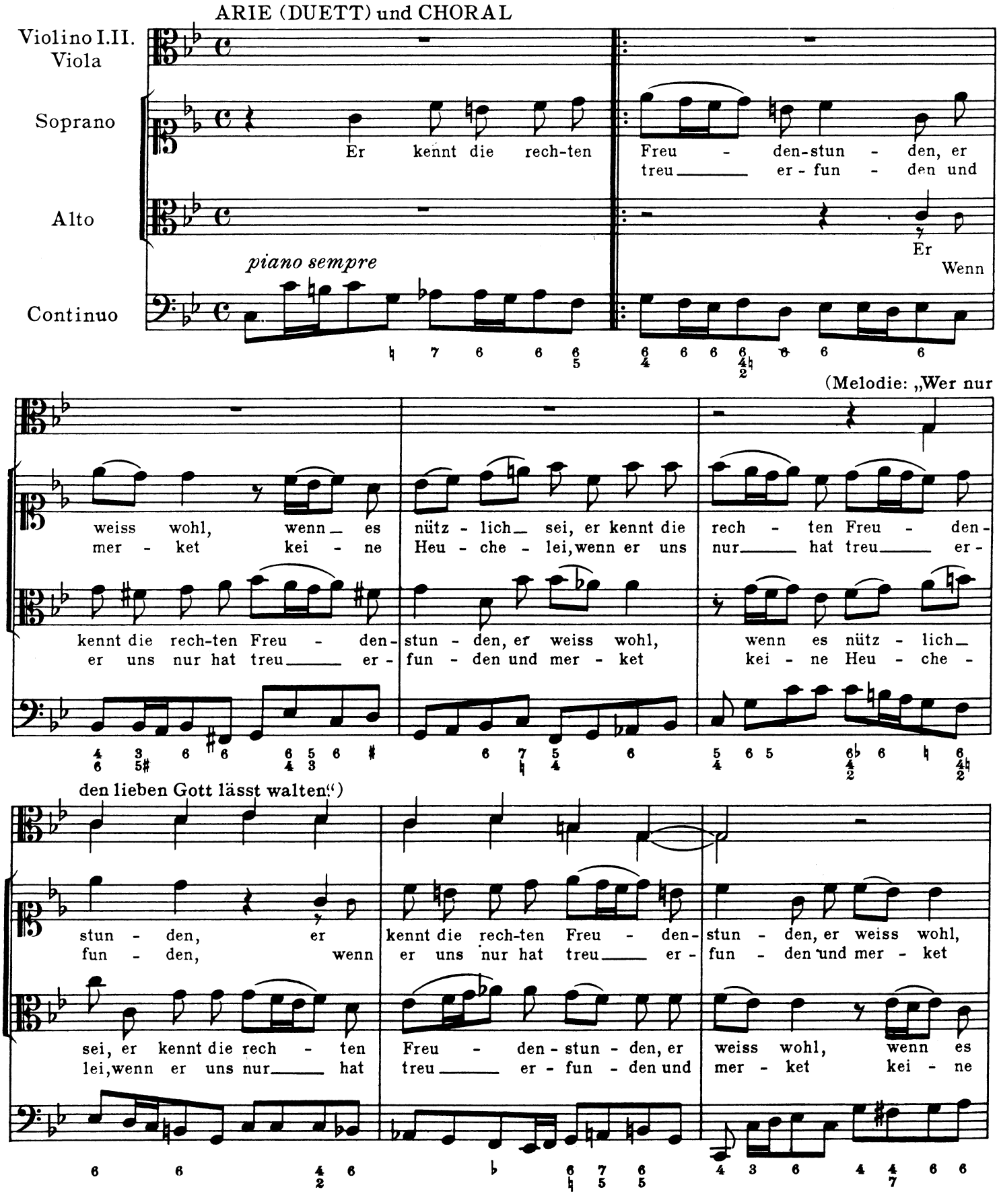
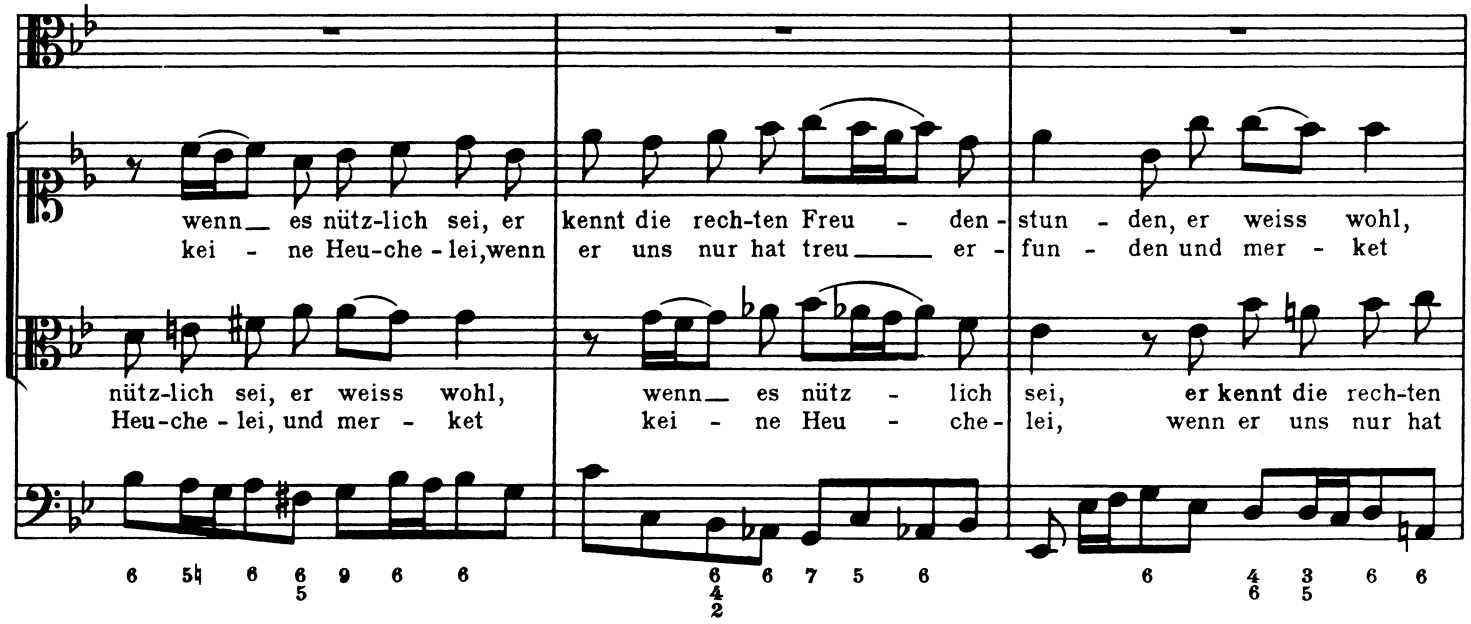


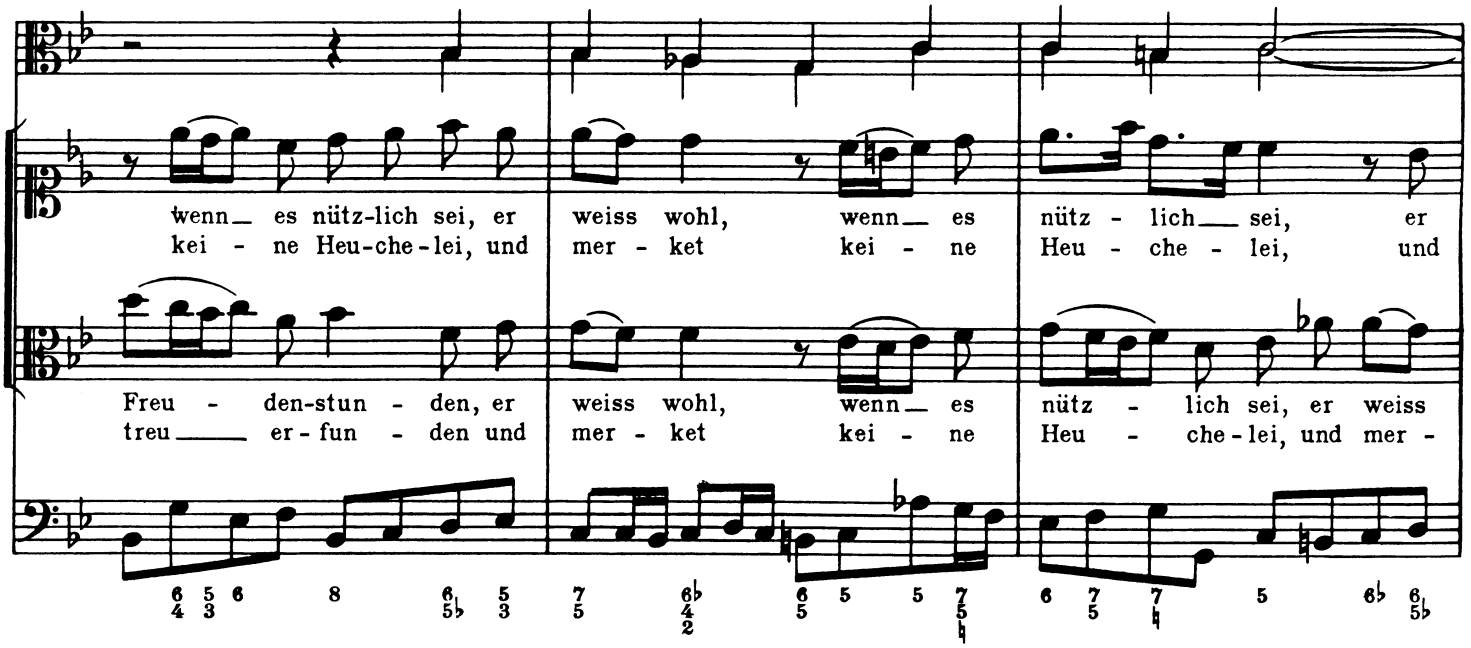
WER NUR DEN LIEBEN GOTT LÄSST WALTEN

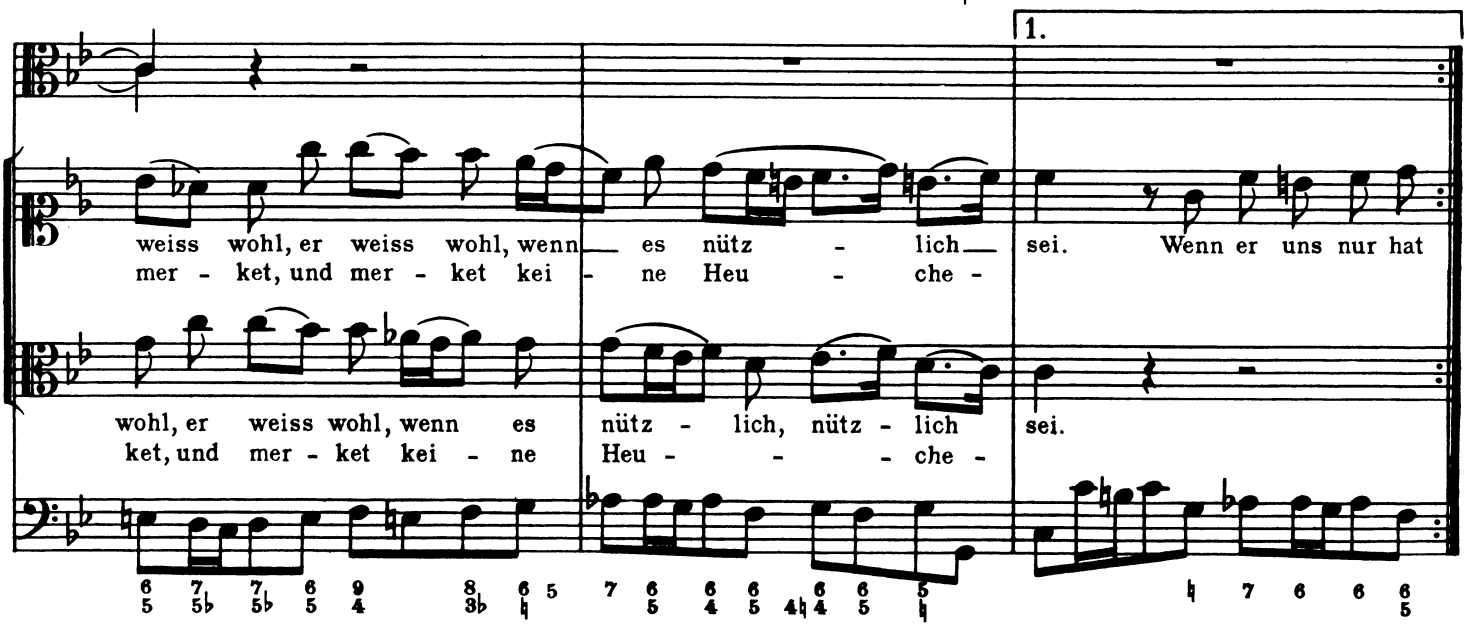
Full Score

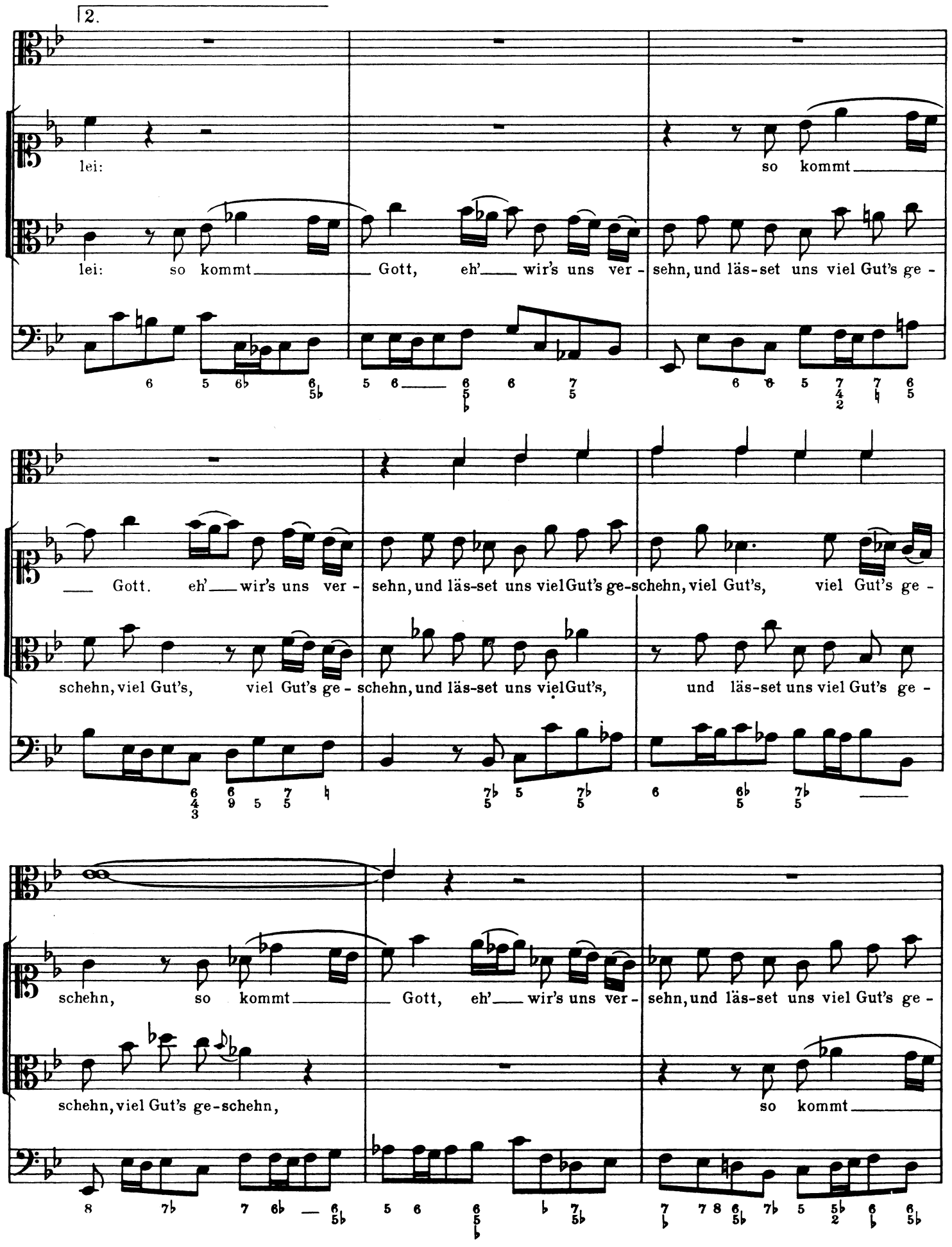
(In this form it is found as the fourth number of Cantata №93, *Wer nur den lieben Gott lässt walten.*)

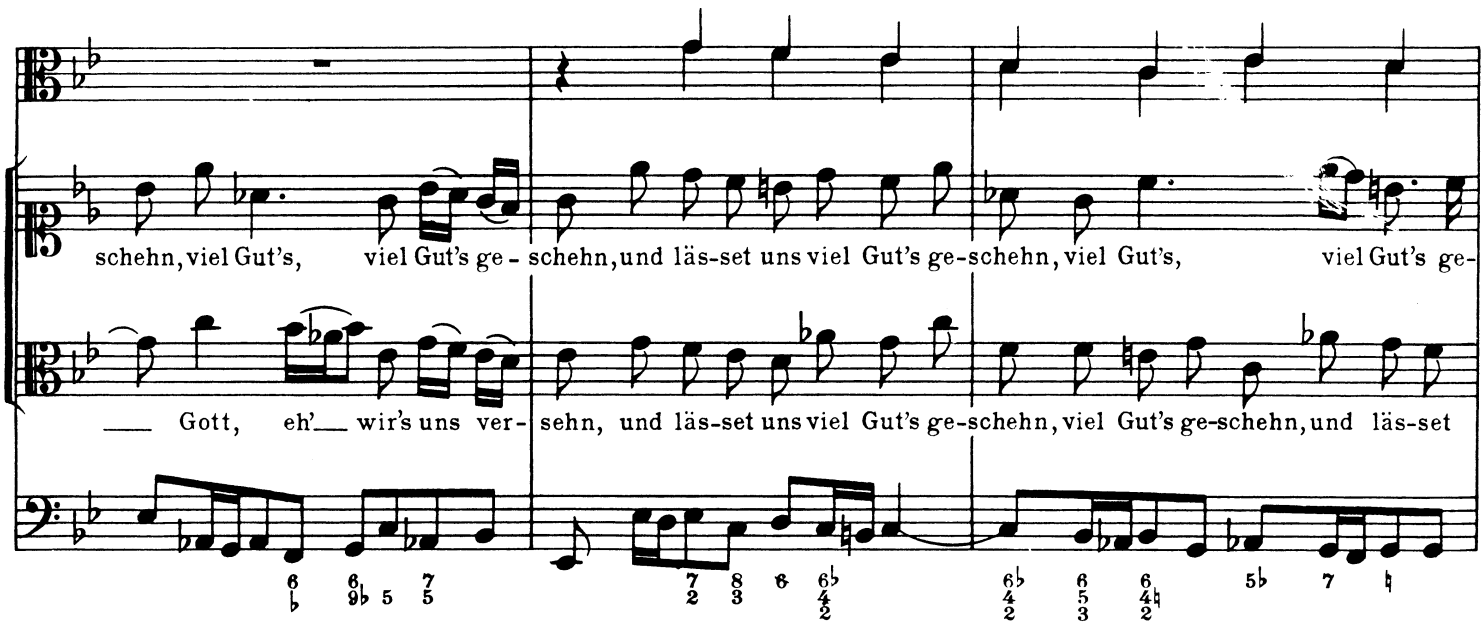


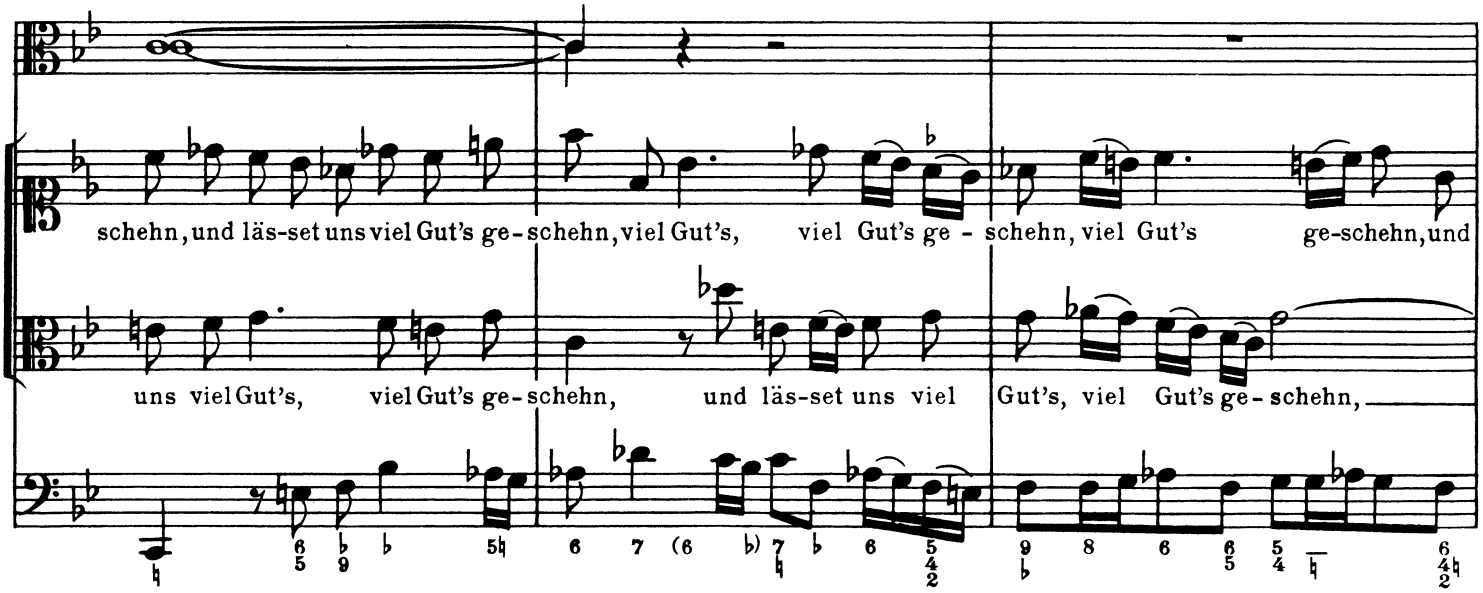

wenn_ es nütz-lich sei, er kennt die rech-ten Freu - den-stun - den, er weiss wohl,
kei - ne Heu-che-lei, wenn er uns nur hat treu_____ er-fun - den und mer - ket
nütz-lich sei, er weiss wohl, wenn_ es nütz - lich sei, er kennt die rech-ten
Heu-che-lei, und mer - ket kei - ne Heu - che-lei, wenn er uns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

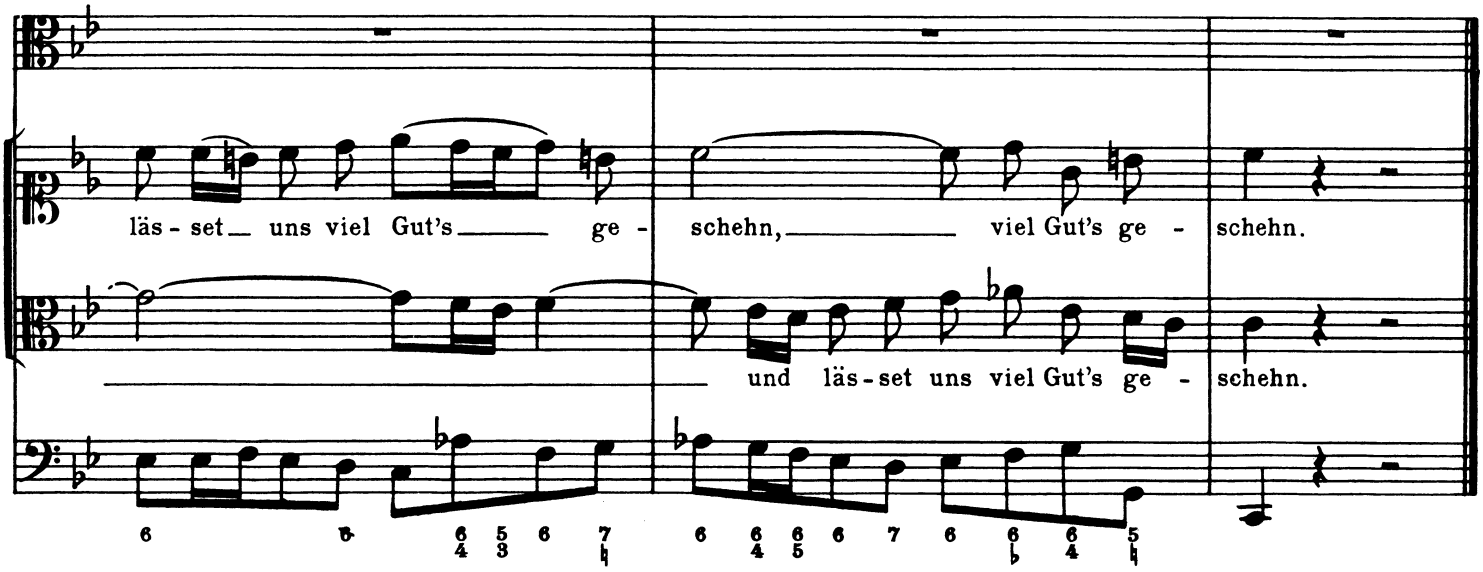

wenn_ es nütz-lich sei, er weiss wohl, wenn_ es nütz - lich_ sei, er
kei - ne Heu-che-lei, und mer - ket kei - ne Heu - che - lei, und
Freu - den-stun - den, er weiss wohl, wenn_ es nütz - lich sei, er weiss
treu_____ er-fun - den und mer - ket kei - ne Heu - che-lei, und mer -


1.
weiss wohl, er weiss wohl, wenn_ es nütz - lich_ sei. Wenn er uns nur hat
mer - ket, und mer - ket kei - ne Heu - che -
wohl, er weiss wohl, wenn es nütz - lich, nütz - lich sei.
ket, und mer - ket kei - ne Heu - - - che -


2.
lei:
so kommt
lei: so kommt Gott, eh' wir's uns ver - sehn, und läs-set uns viel Gut's ge -
Gott. eh' wir's uns ver - sehn, und läs-set uns viel Gut's ge-schehn, viel Gut's, viel Gut's ge -
schehn, viel Gut's, viel Gut's ge - schehn, und läs-set uns viel Gut's, und läs-set uns viel Gut's ge -
schehn, so kommt Gott, eh' wir's uns ver - sehn, und läs-set uns viel Gut's ge -
schehn, viel Gut's ge-schehn,
so kommt


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


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,


läs - set_ uns viel Gut's_ ge - schehn,_ viel Gut's ge - schehn.
und läs-set uns viel Gut's ge - schehn.

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 №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

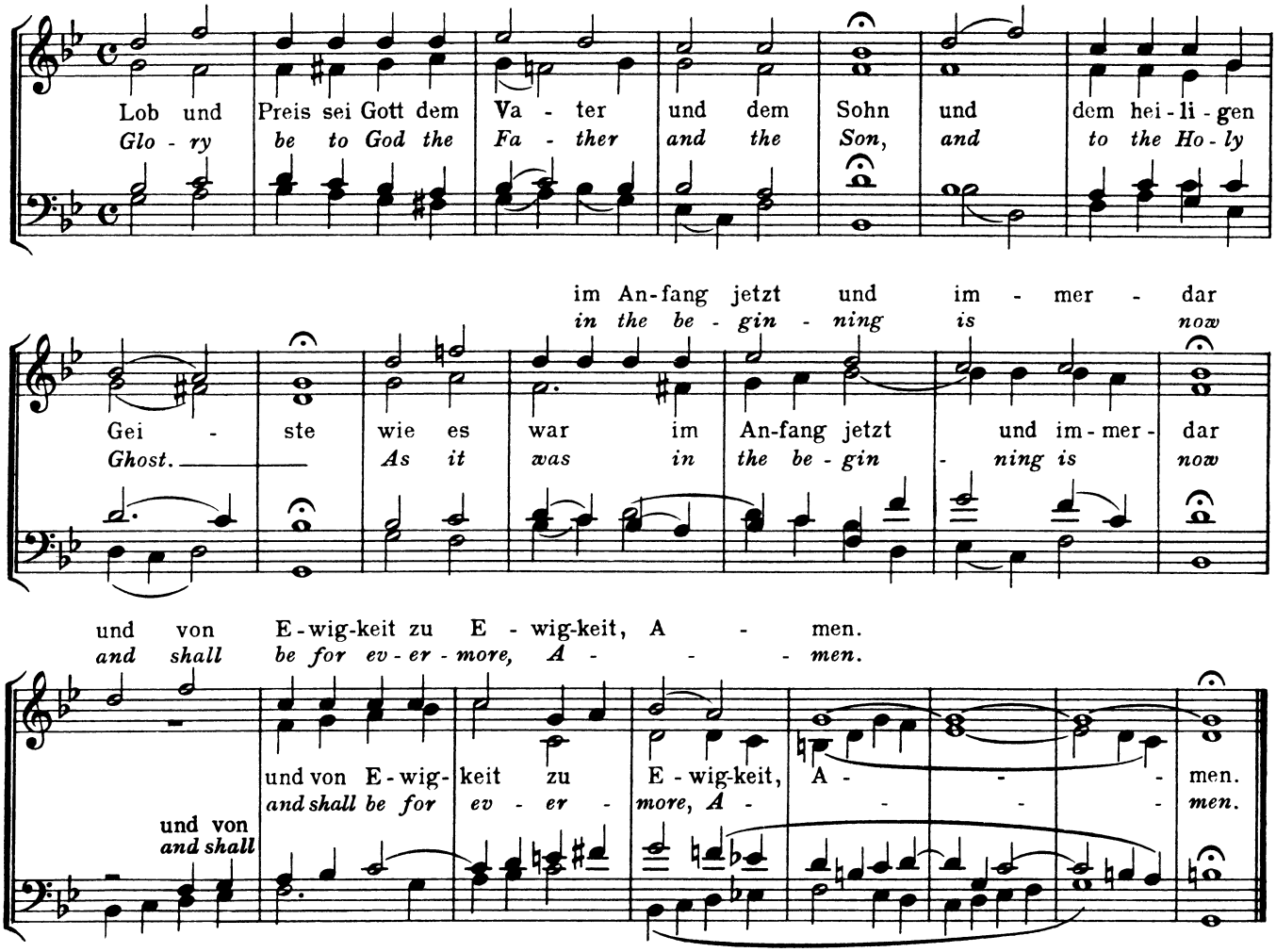
properly in more dynamic manner by shortening the phrase groups. This manner of phrasing may then be carried out throughout the bass part which represents the original instrumental Continuo part. This will act as an excellent foil to the more sustained phrasing of the voice parts which, as has been stated, 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.

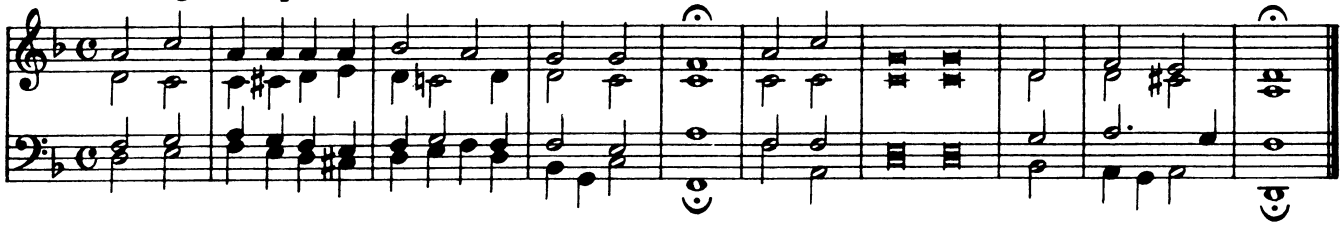


This harmonization appears as the seventh number of Cantata №10, ***Meine Seele erhebt den Herren.*** The organ arrangement is made from the duet which appears as the fifth number. The choral melody is familiar as the ***Tonus peregrinus*** and the Cantata is known as the German ***Magnificat.***

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

REFERENCES

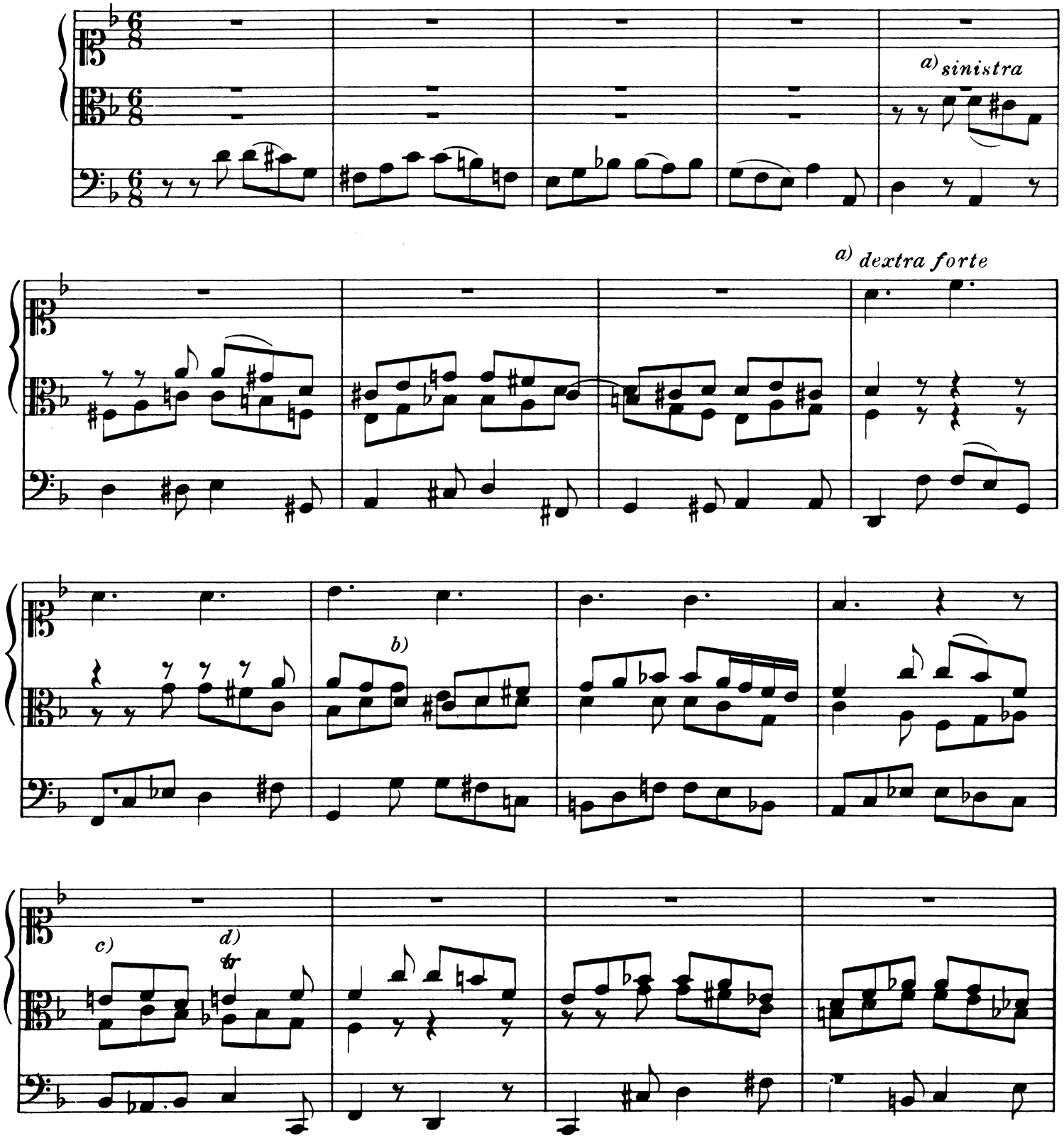
Spitta, *Bach*, Vol. III, p. 219
Schweitzer, *Bach*, Vol. I, p. 282
Parry, *Bach*, pp. 535 to 537
Grace, *O. W. B.*, pp. 256, 257
Mayrhofer, *B. S.*, p. 172
IX *Bachfest Programmbuch*, p. 48
Whittaker, *Bach's Cantatas*, p. 75
Leudtke, *Bach-Jahrbuch*, 1918, p. 69

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.)

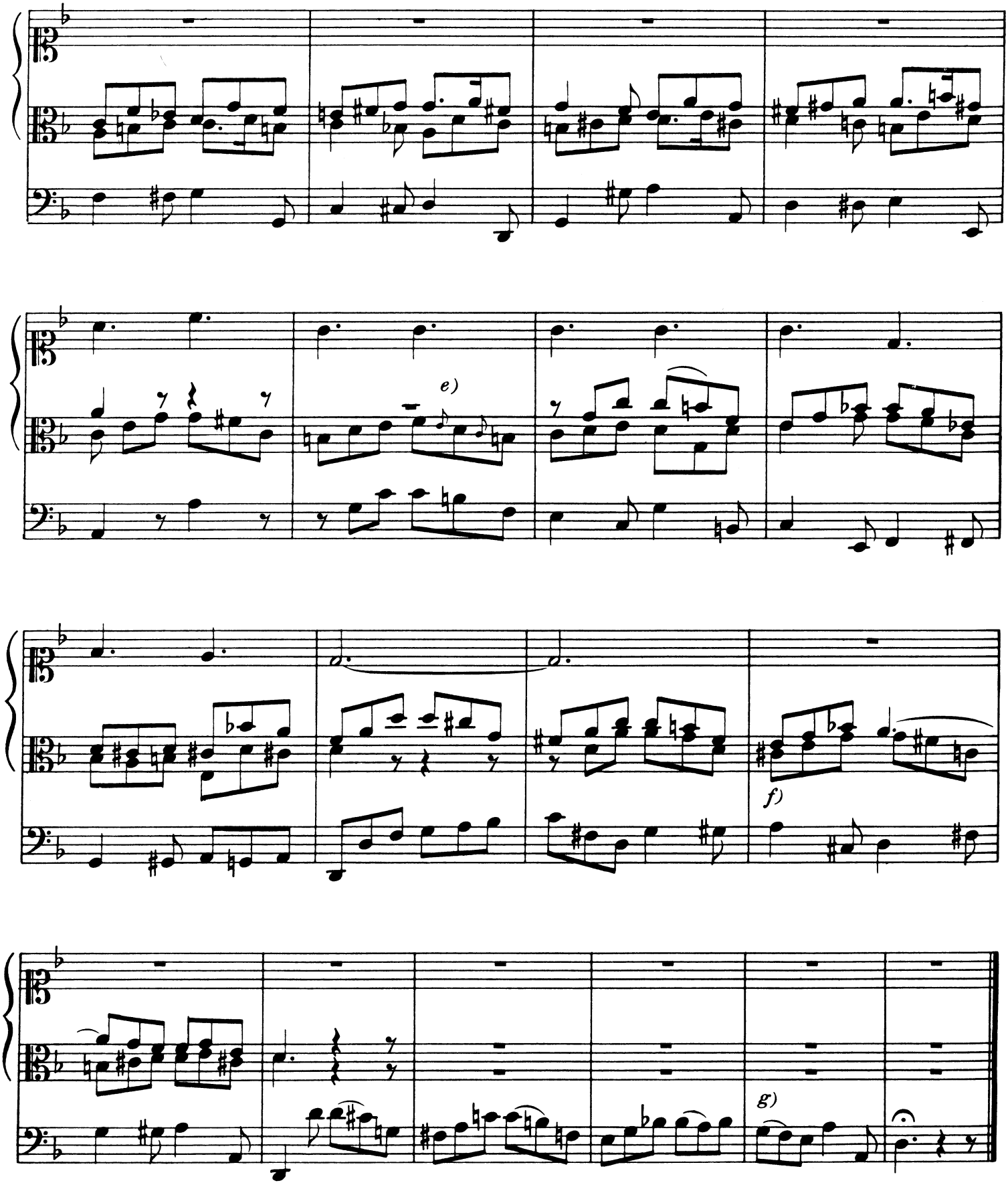


a) "Sinistra" and "dextra forte" were missing in the first edition.

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.



e) The two appoggiaturas were added later by Bach.

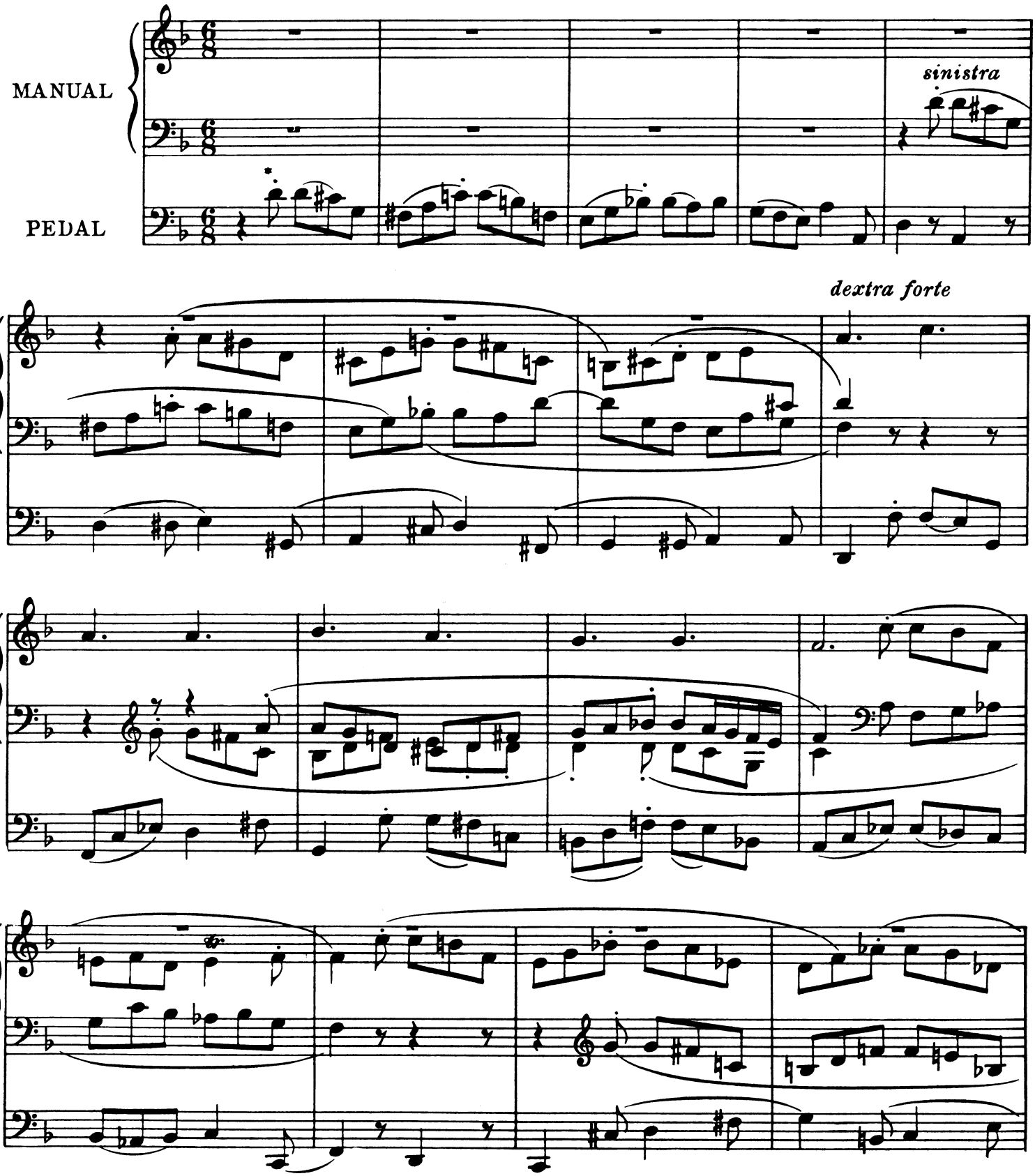
f) In the first edition the first note in the middle voice was C♮.

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.

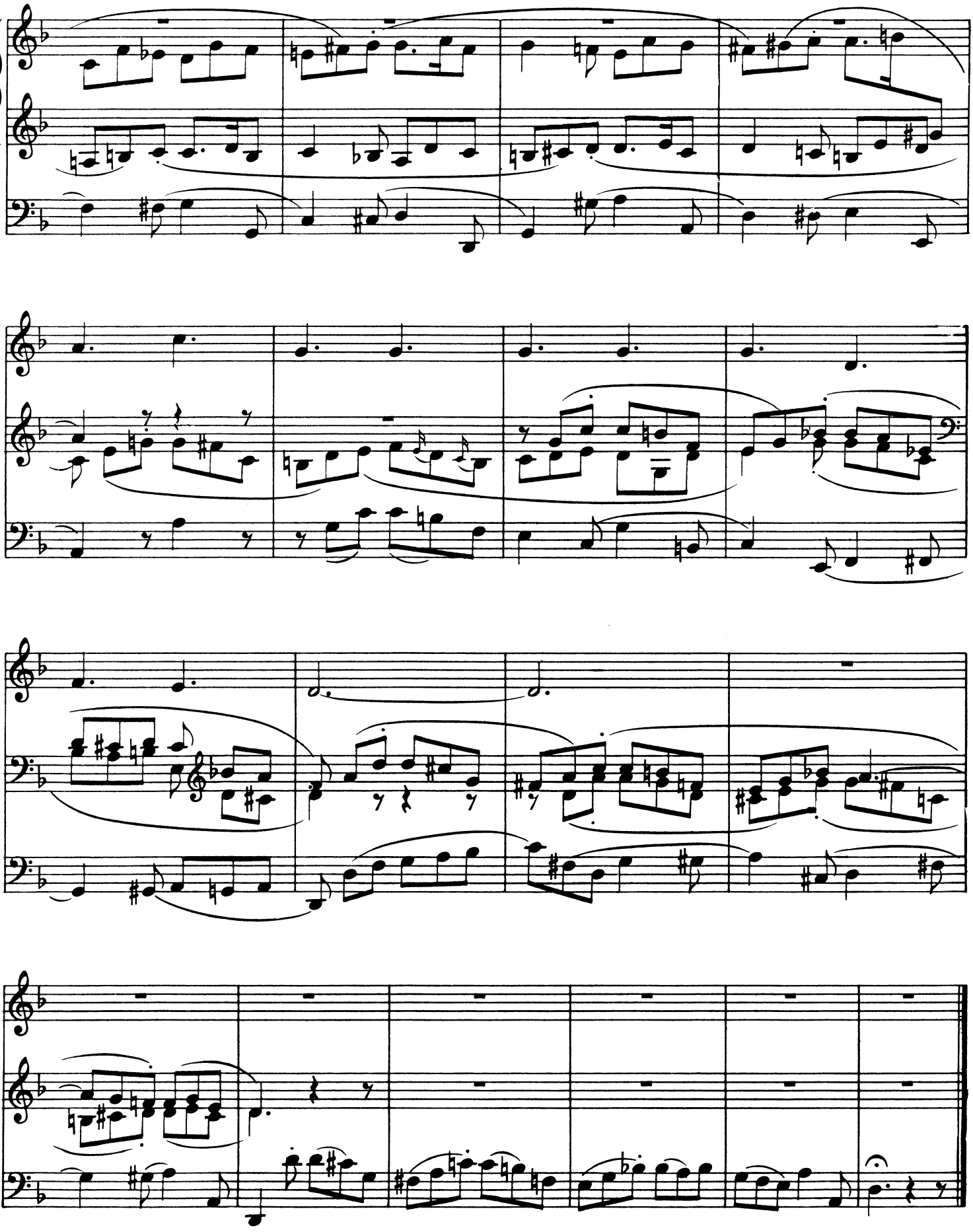
MEINE SEELE ERHEBT DEN HERREN

MY SOUL EXALTS THE LORD

a 2 Clav. e Pedale

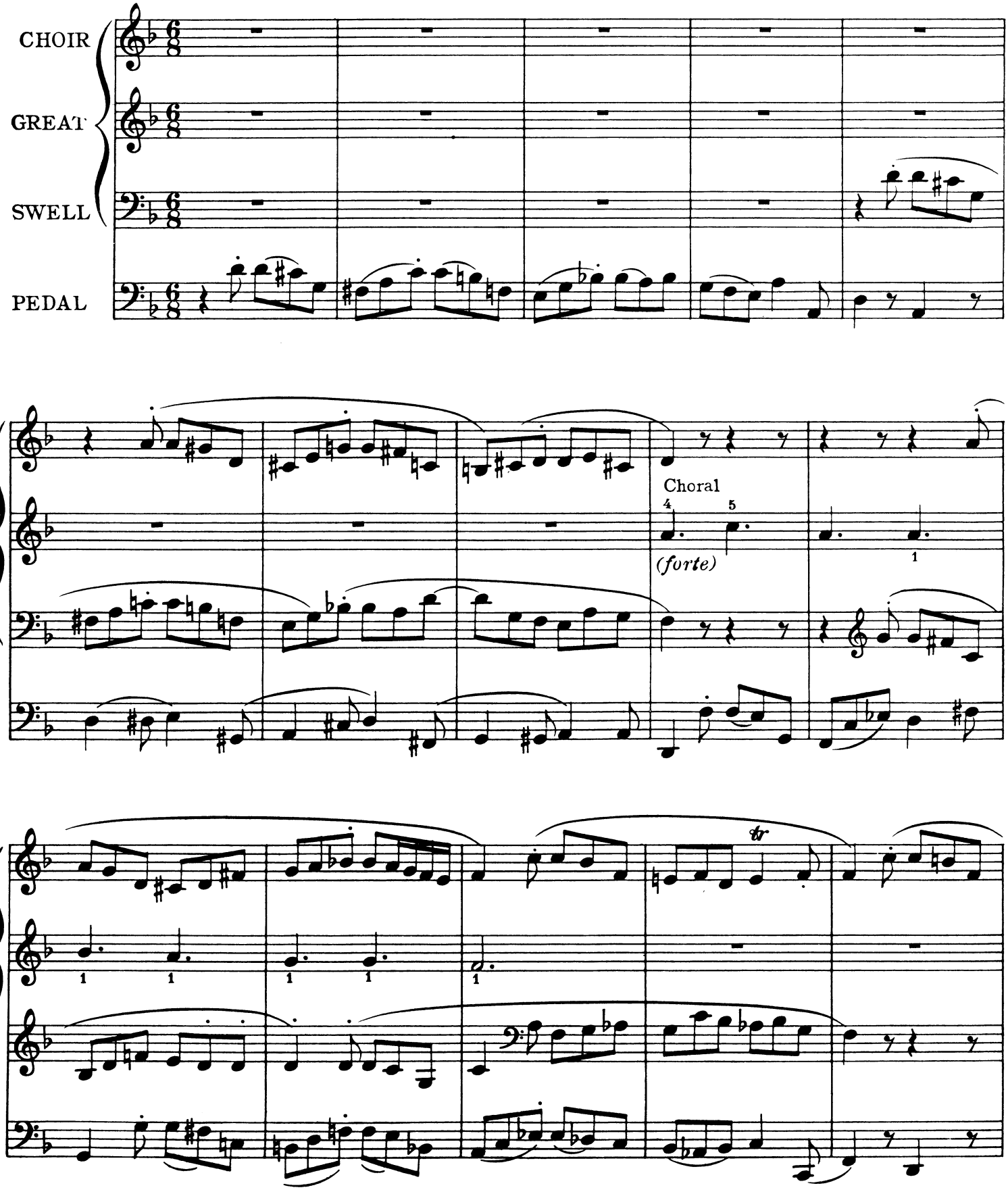


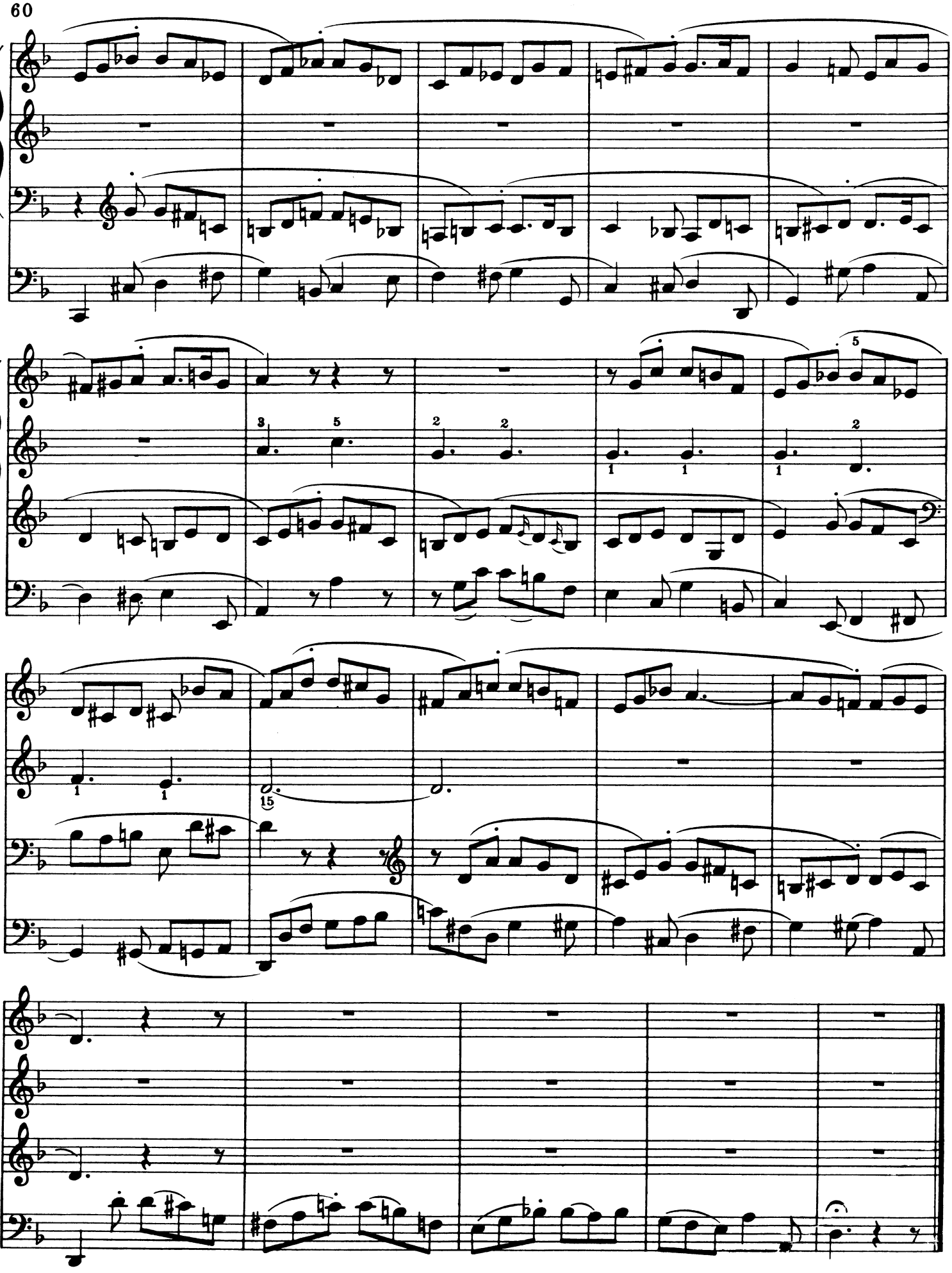
* The dot placed over all repeated notes indicates the articulation which should be observed with the utmost care. In this case the note should receive exactly one half of its value, as follows



MEINE SEELE ERHEBT DEN HERREN

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





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

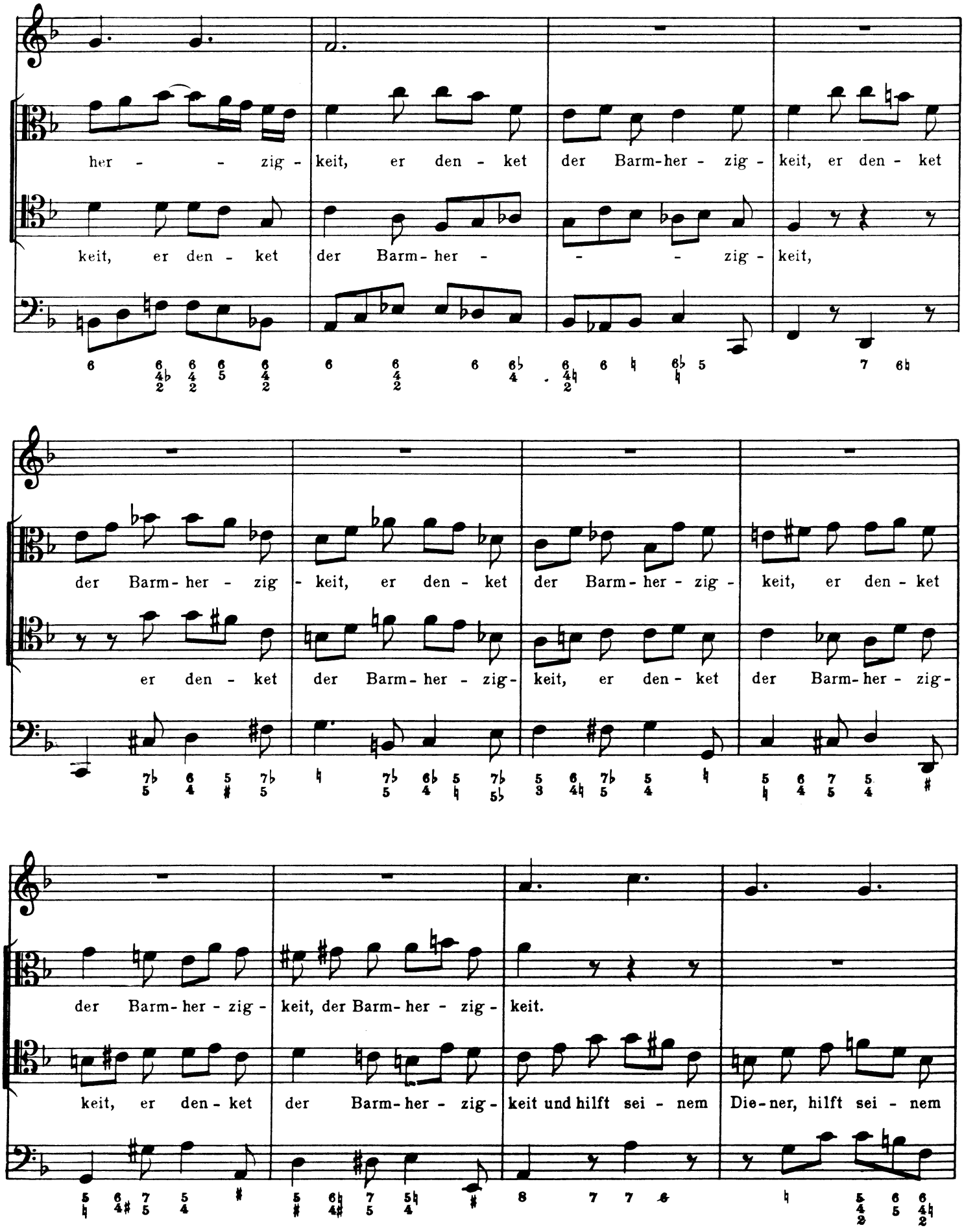
Continuo

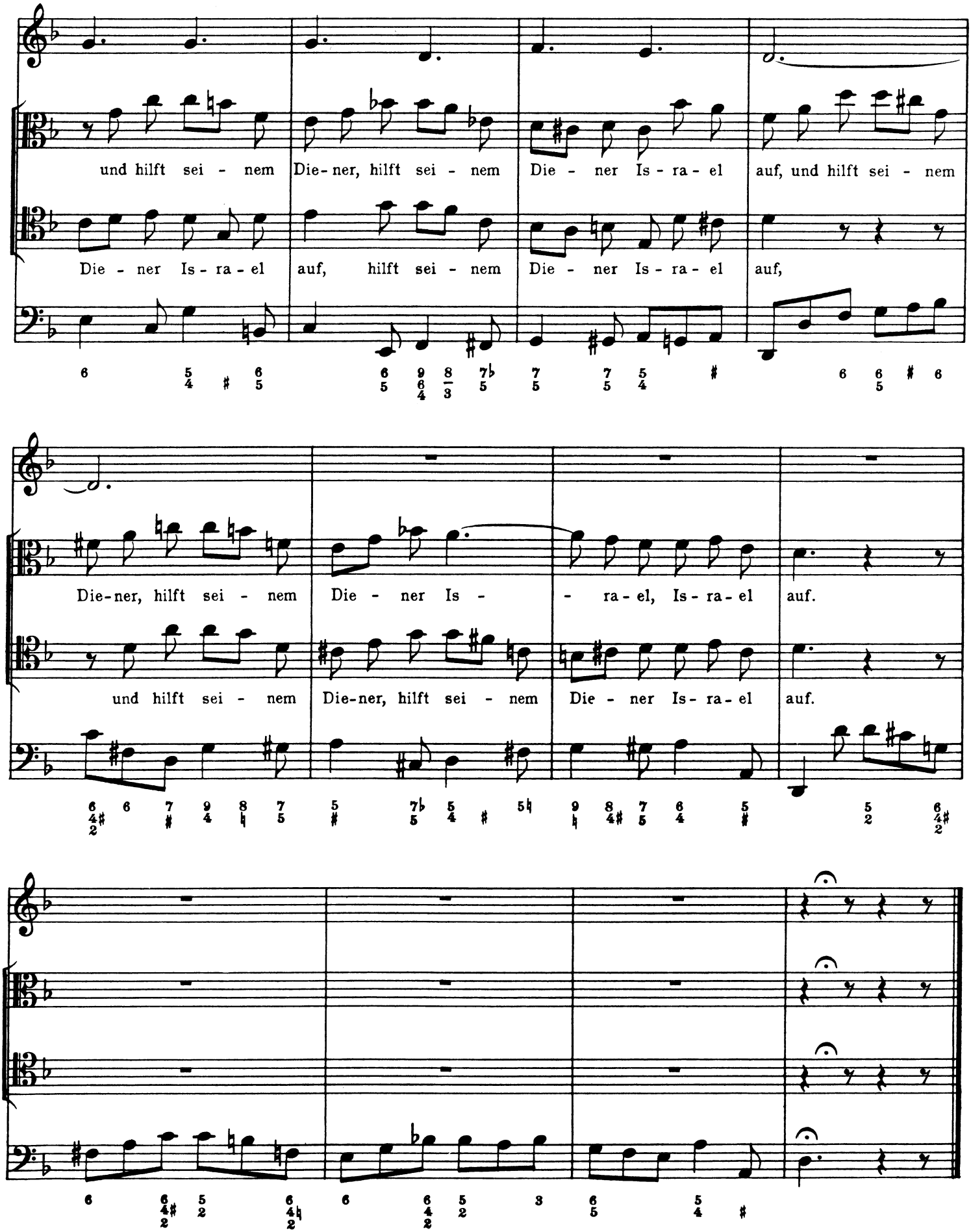
Er den - ket der Barm - her - zig -

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

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

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


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


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,
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.

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 № 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 preceeding 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 bv 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.

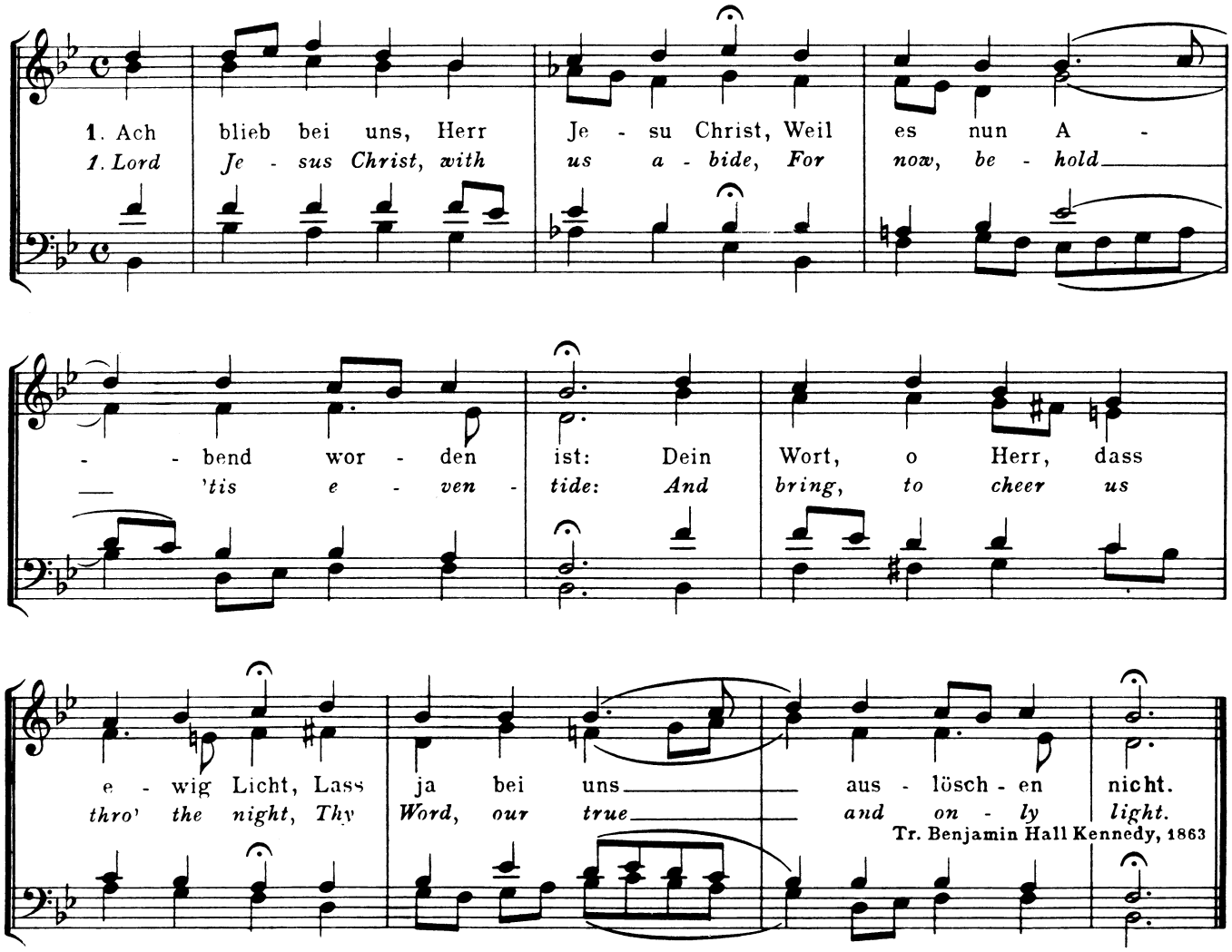
Bach has given us enough of a hint in the phrasing which he has marked in the score, so that we are able to apply his principles intelligently for the larger part of the unmarked portions of the composition. Even with the indications by the composer a solution of all of its difficulties will probably 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 aretoo 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.

ACH BLEIB BEI UNS, HERR JESU CHRIST



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, №149; Erk, №151; Richter, №1; Button, №44; 371 Chorals, №177; Bach-Gesellschaft, №1.

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 ♩=96
Aug.	Vol. X, p. 1364	Andante sostenuto ♩=63
Guilmant tempo,		Moderato ♩=76
Novello Ed., Vocal score,		Allegro moderato ♩=92
B. and H., Vocal score,		Allegro
Peters Ed., Full Score,		Allegro
B. and H., Full Score,		Allegro
Eulenburg, Small Full Score,		Allegro

REFERENCES

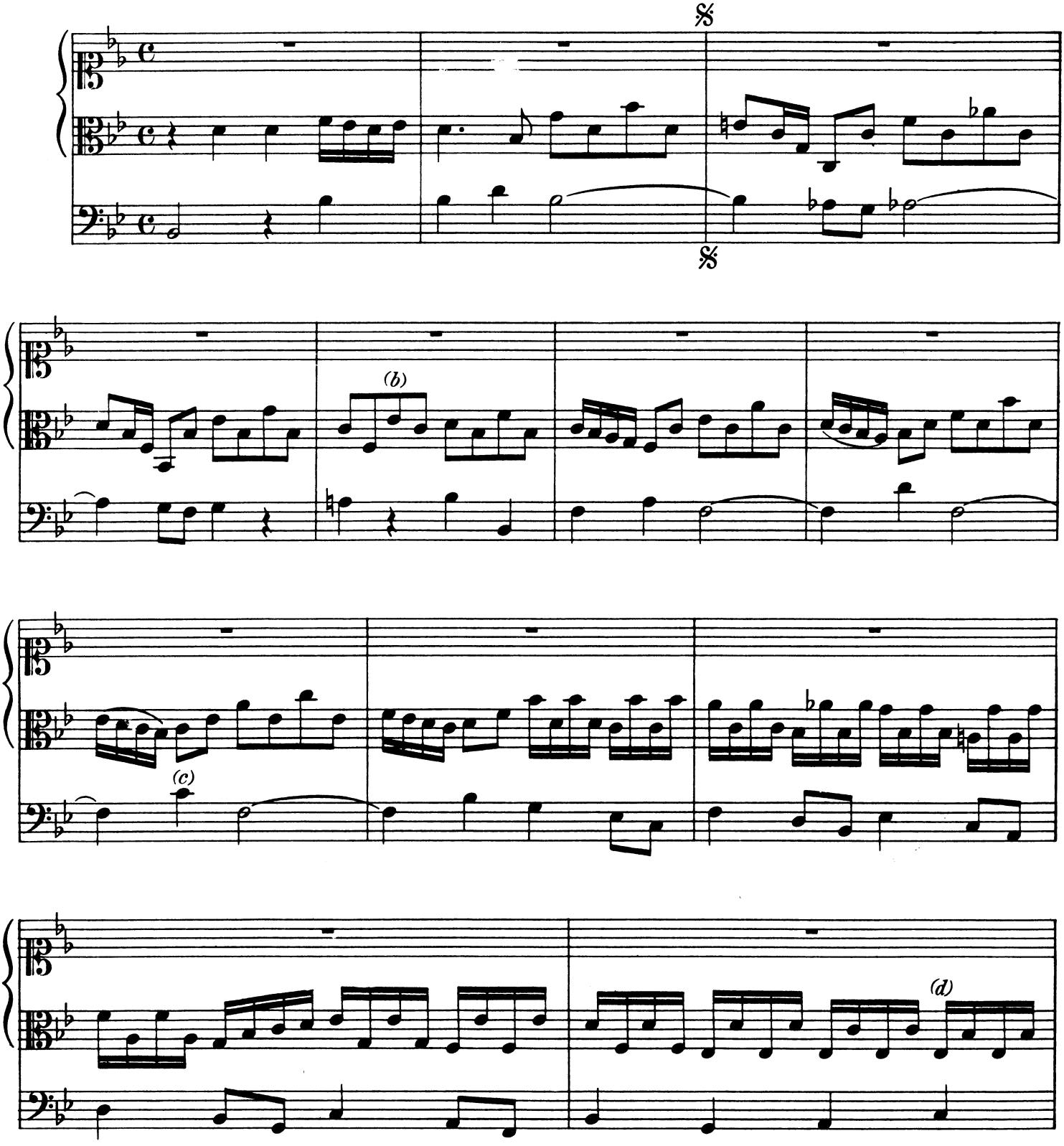
Spitta, *Bach*, Vol. II, p. 219
Schweitzer, *Bach*, Vol. I, p. 282
Parry, *Bach*, pp. 535-537
Grace, *O. W. B.*, pp. 257, 258
Mayrhofer, *B. S.*, p. 173
Schering, Eulenburg, Full Score, Intro. p. X
Leudtke, *Bach-Jahrbuch*, 1918, p. 69

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.)

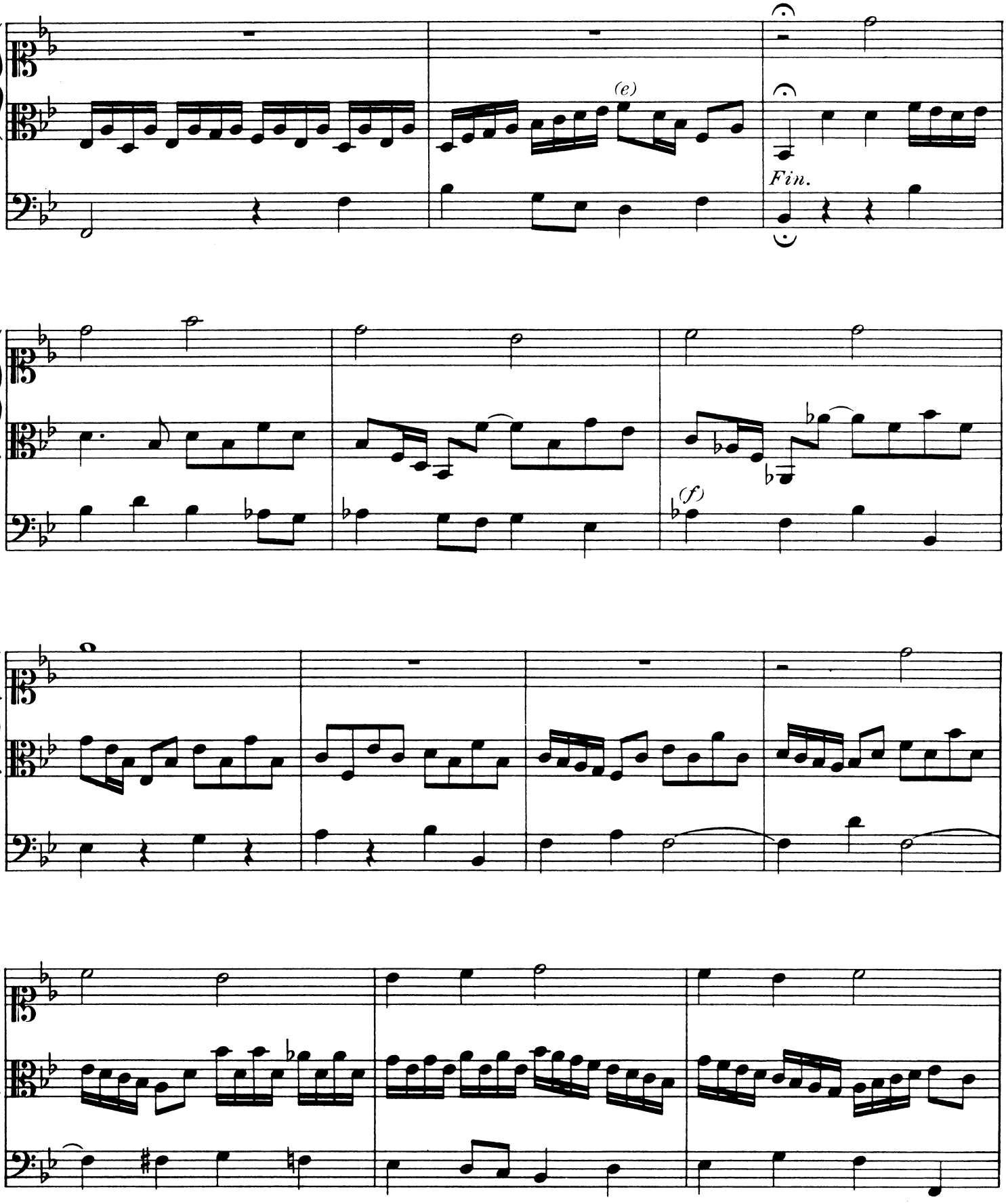


a. The indication "a 2 Clav. e Pedale" was added.

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

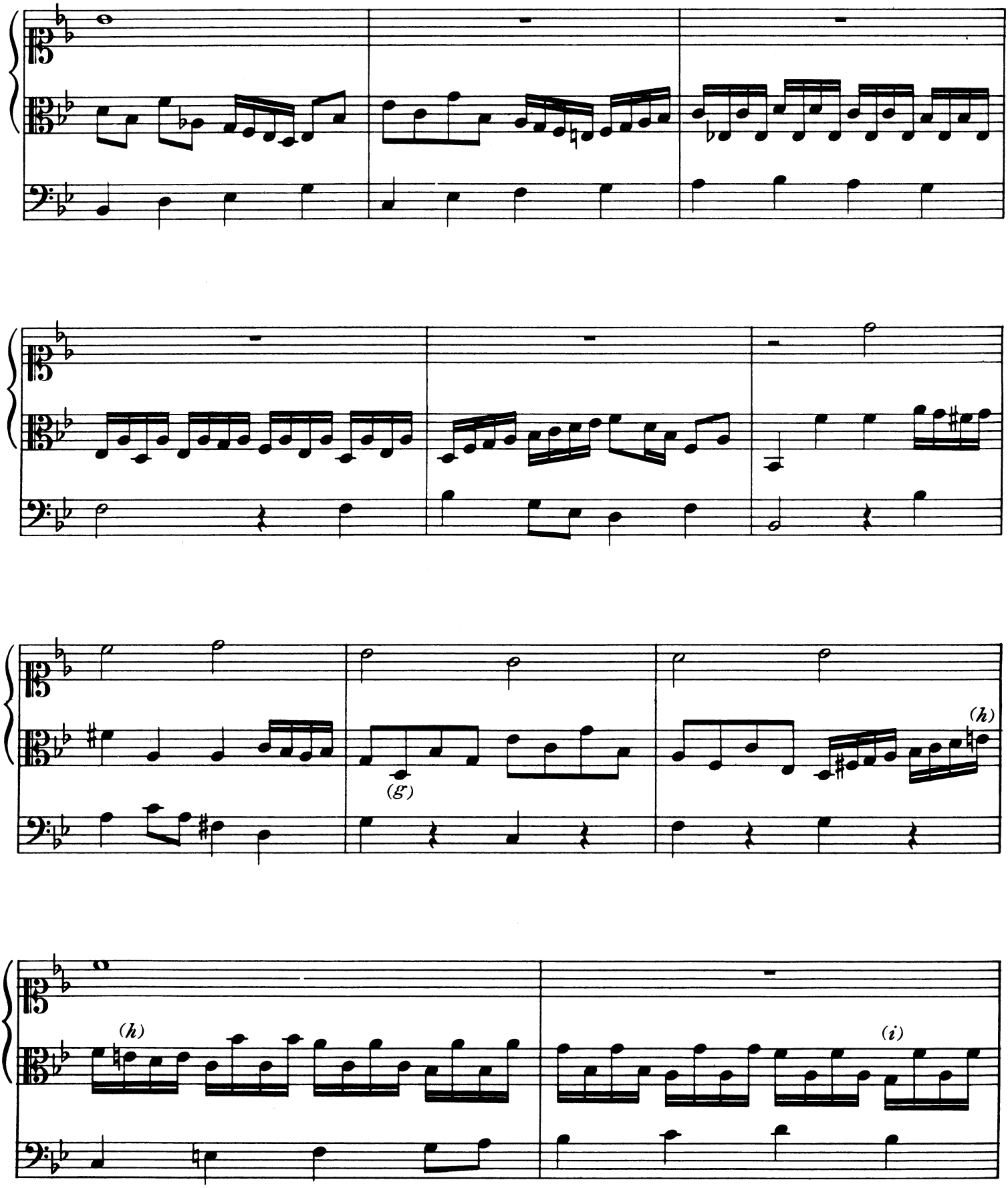
c. The original note here was B. Rust changes it to a C based upon the cantata version. In the Oley copy it has been changed to an A.

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

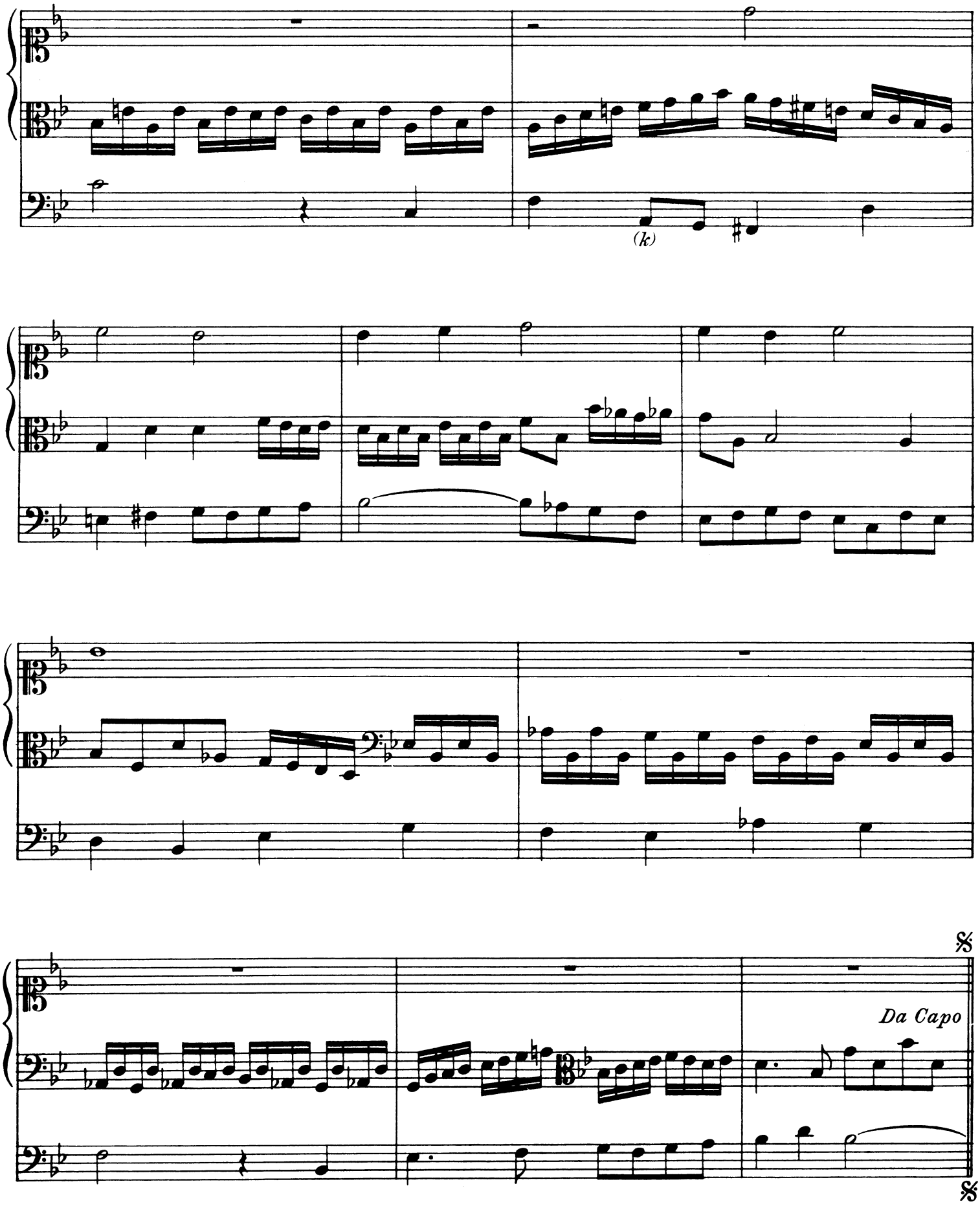


e. The original form of this figure was 𝅘𝅥𝅯𝅘𝅥𝅯.

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



g. The second note of the middle voice was originally E♭ instead of D.
h. The natural signs (♮) were missing originally at these two places.
i. Originally this last group of sixteenth-notes read B♭, F, B♭, F instead of G, F, A, F.

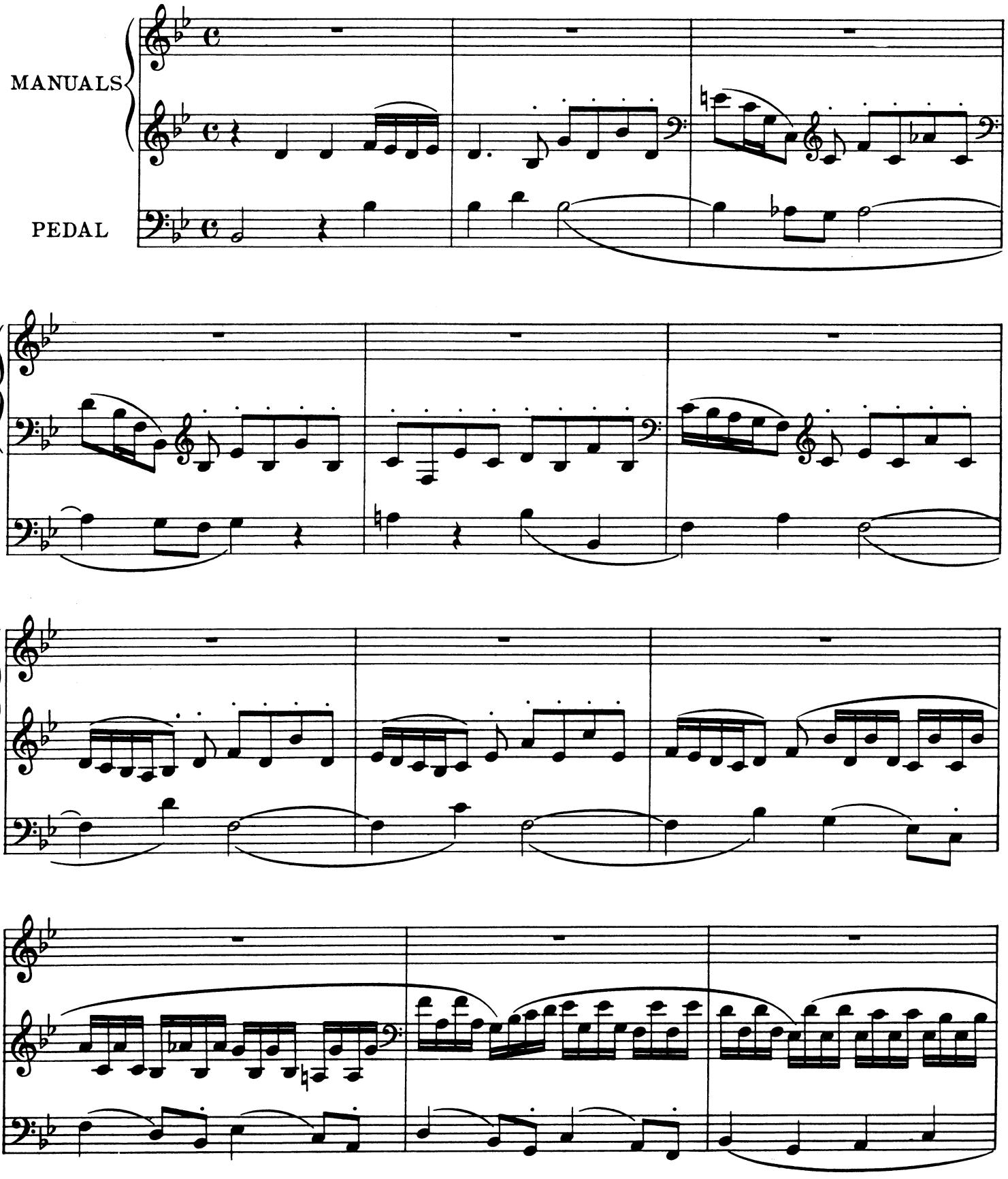


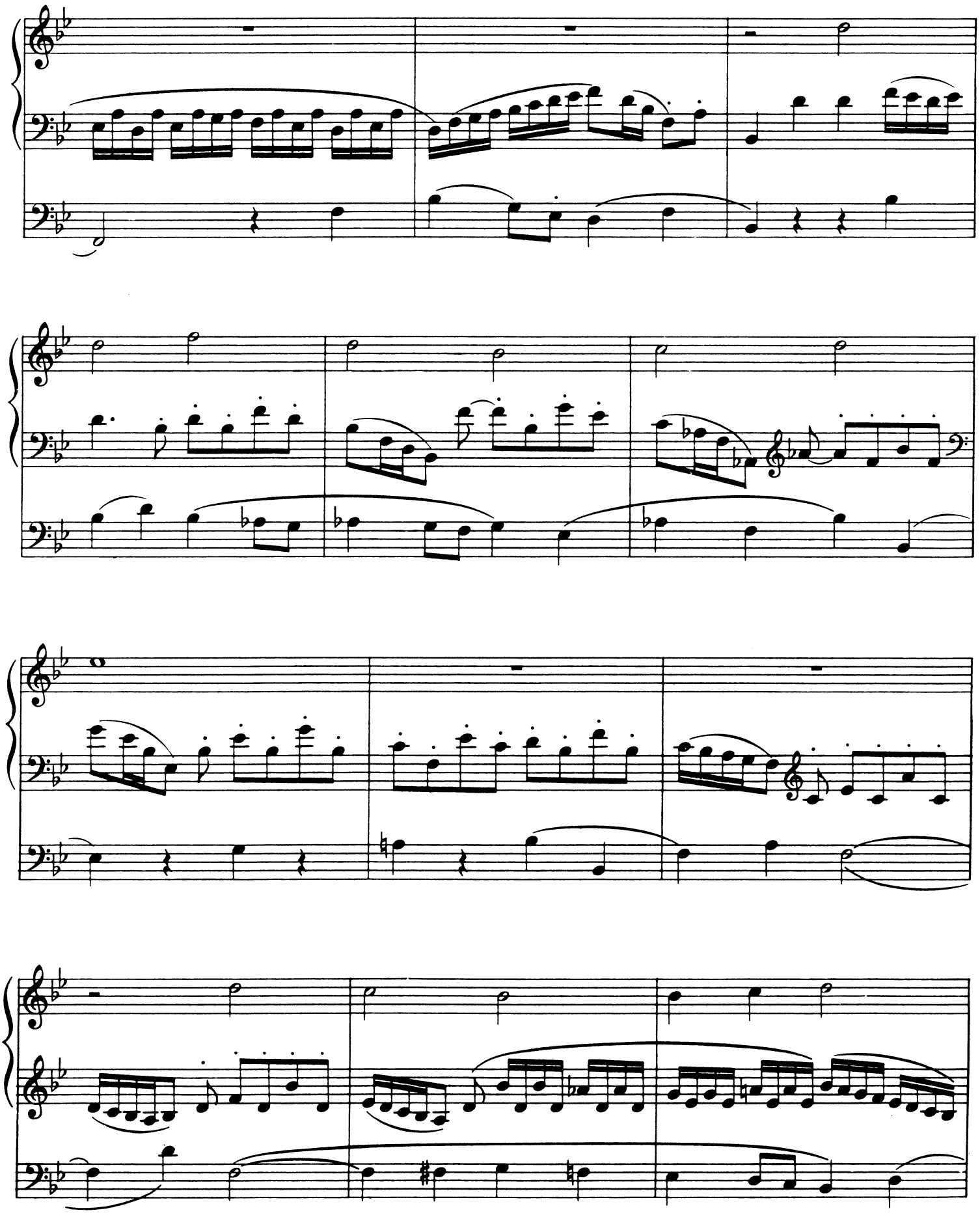
k. The notes on the second beat of the bass originally read C-B♭ instead of A-G

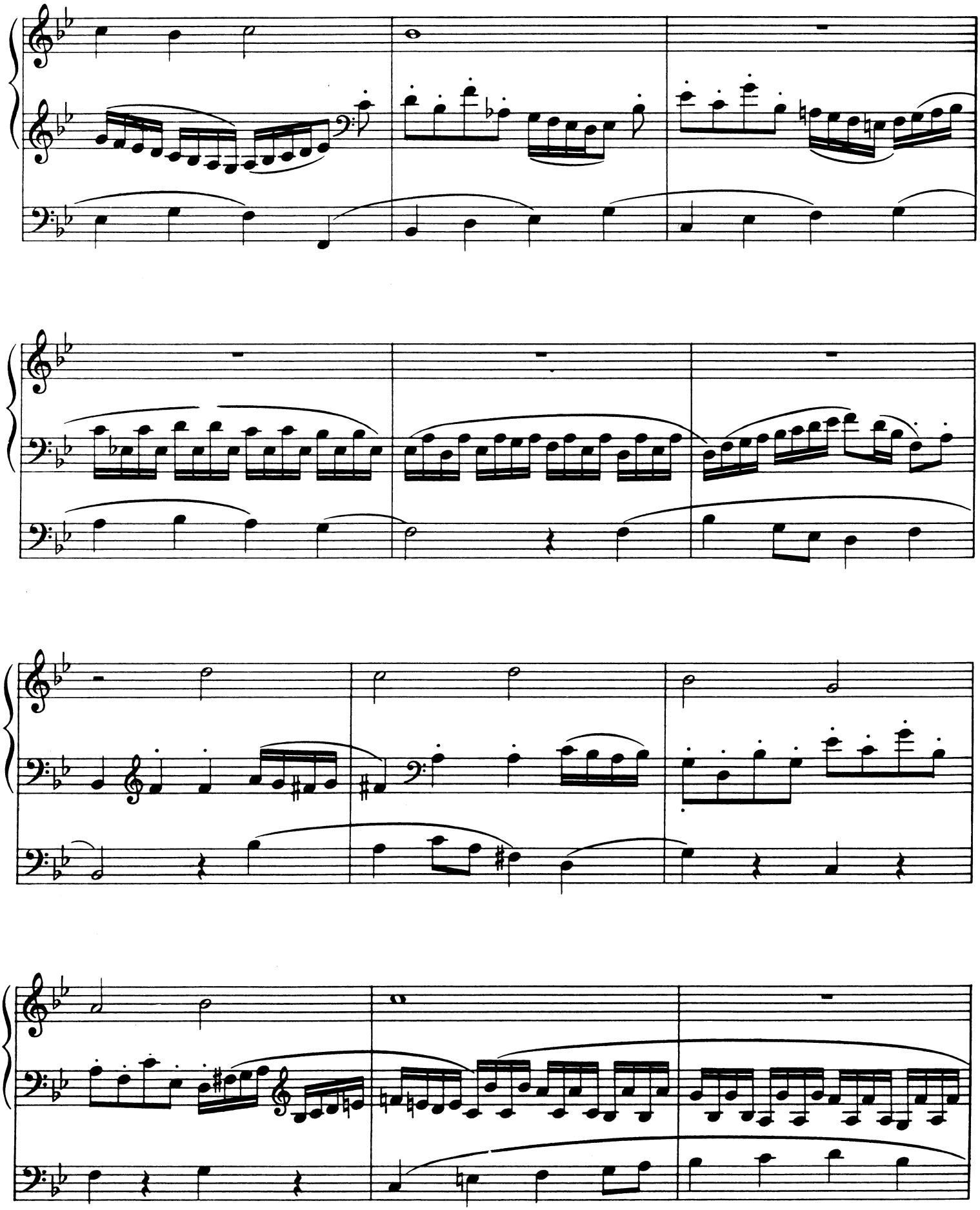
ACH BLEIB BEI UNS, HERR JESU CHRIST

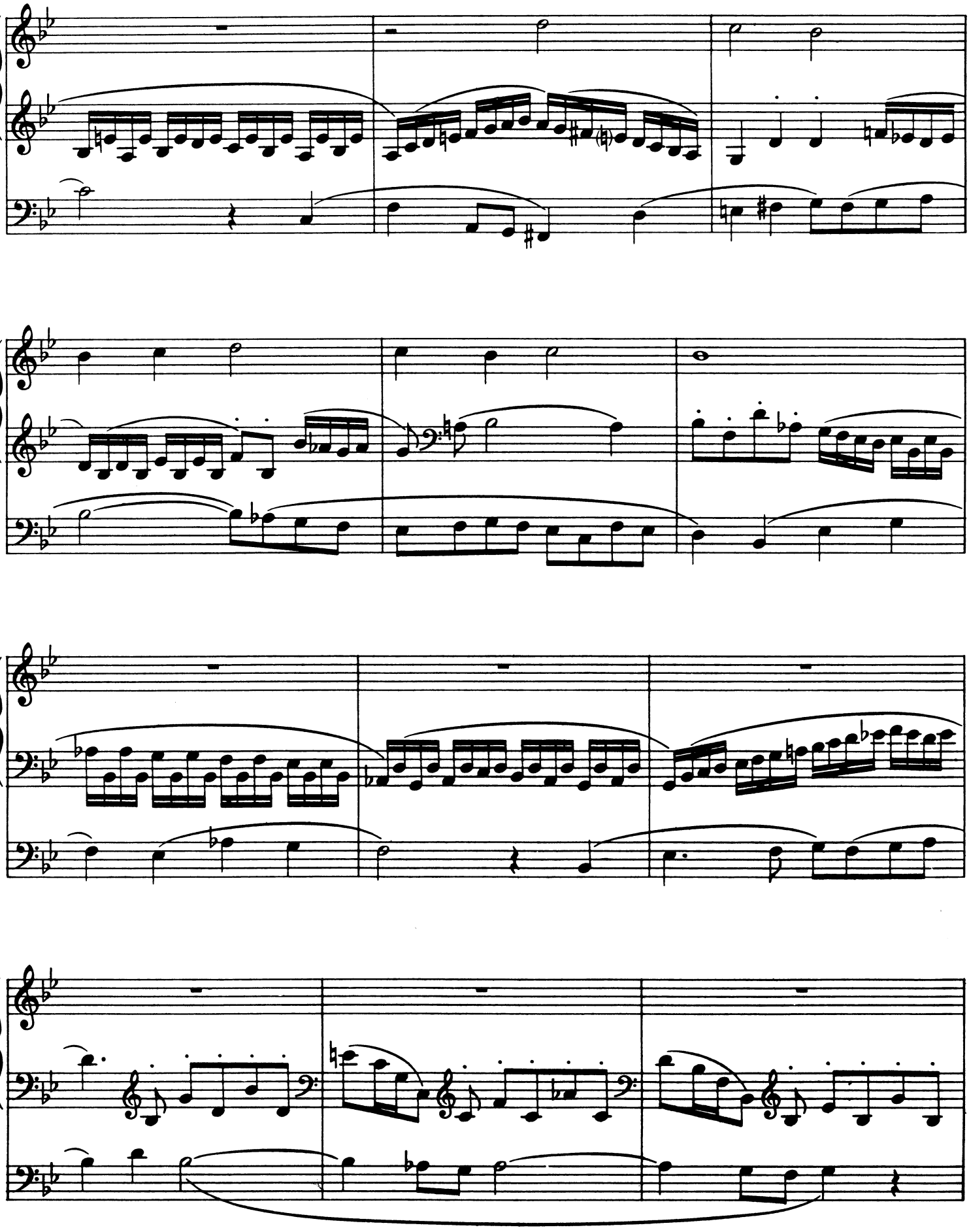
LORD JESUS CHRIST, WITH US ABIDE

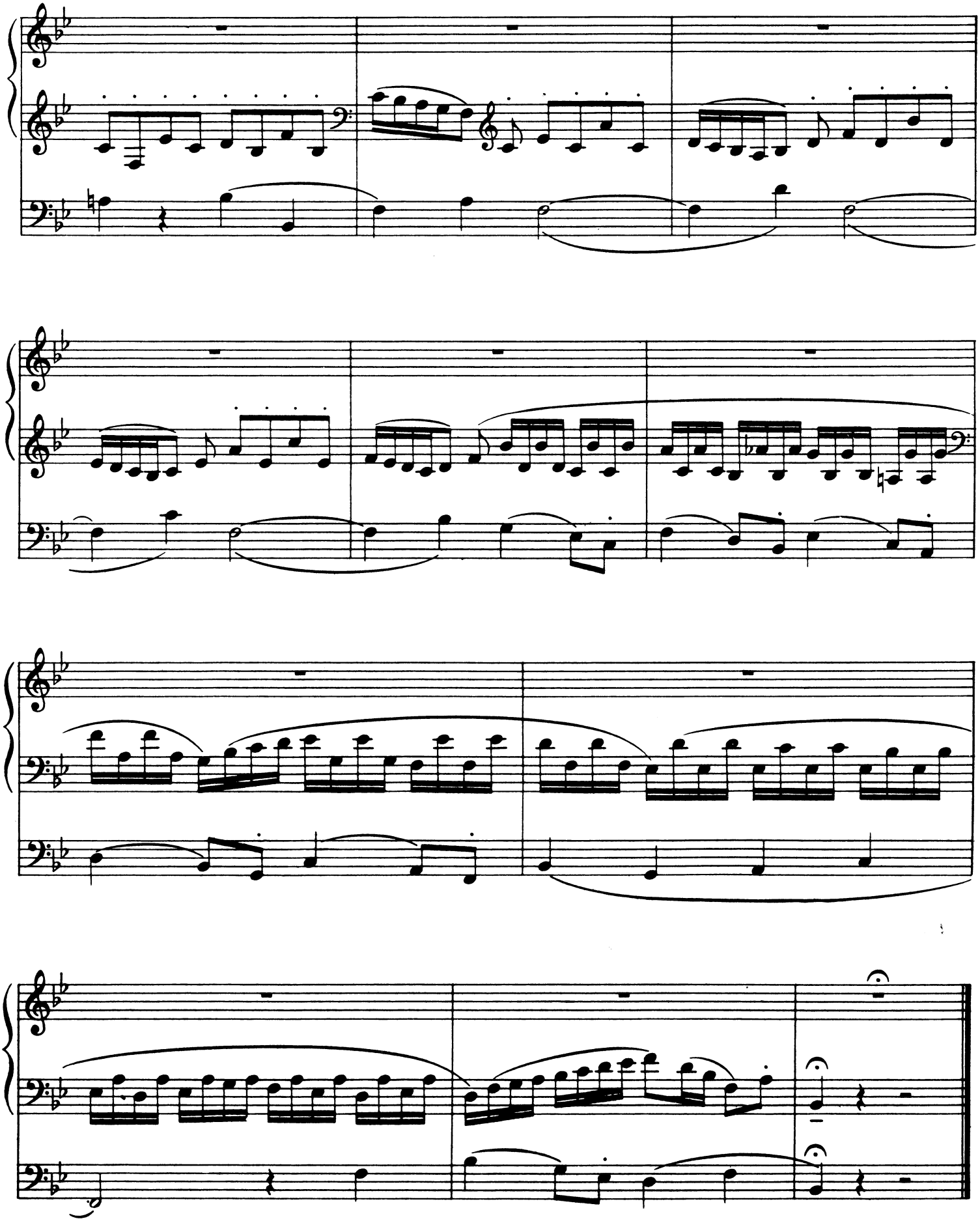
a *2* Clav. e Pedale







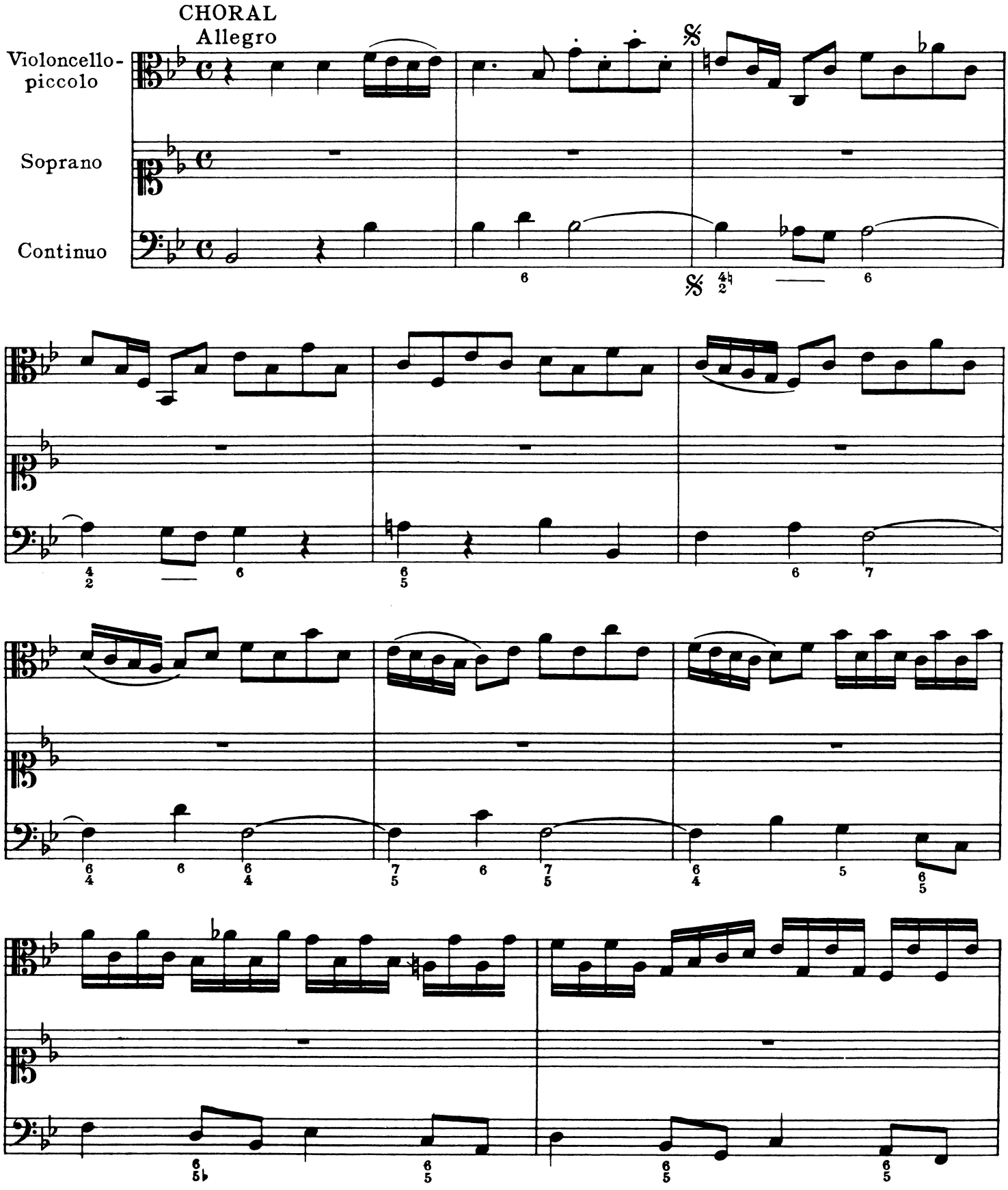


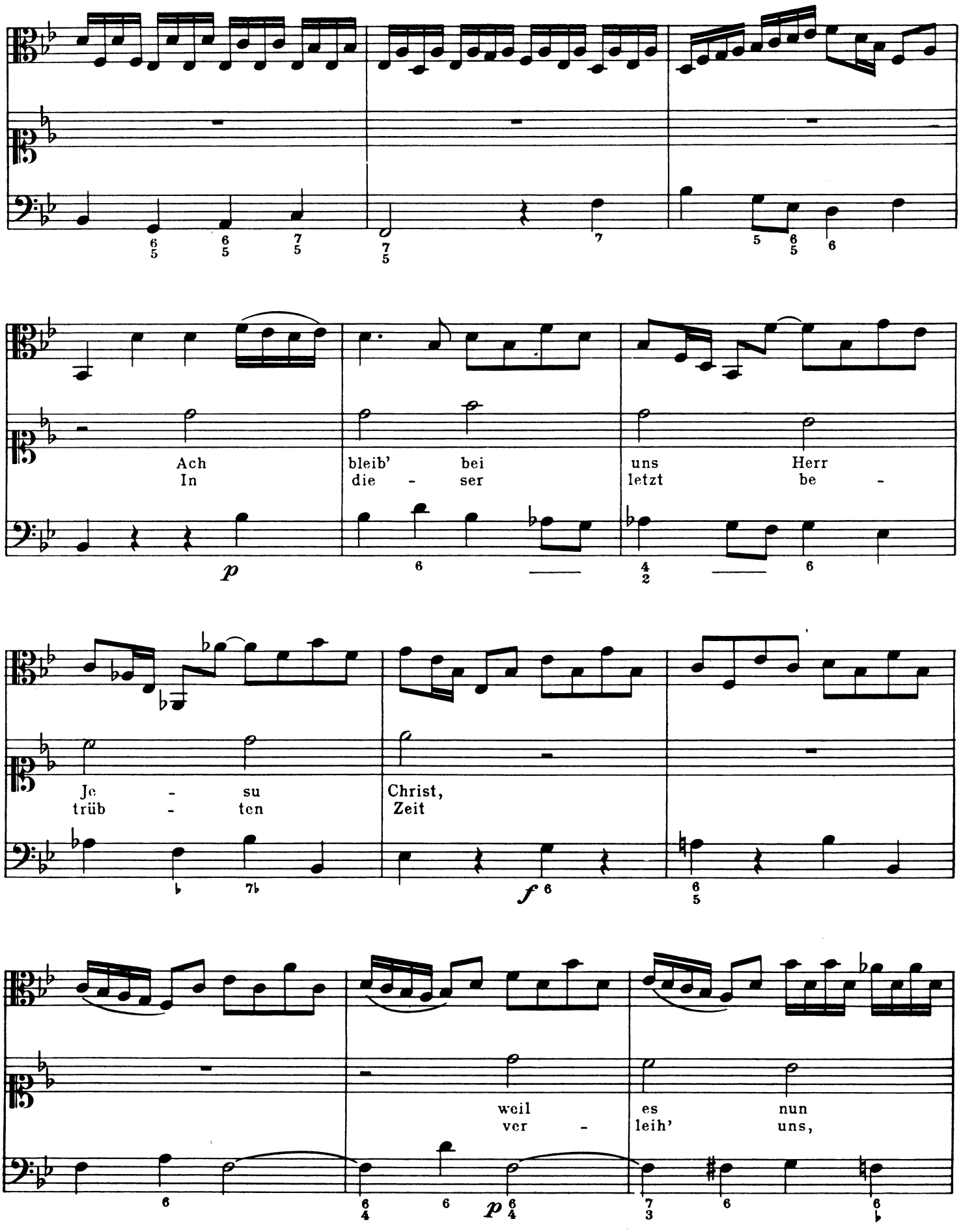


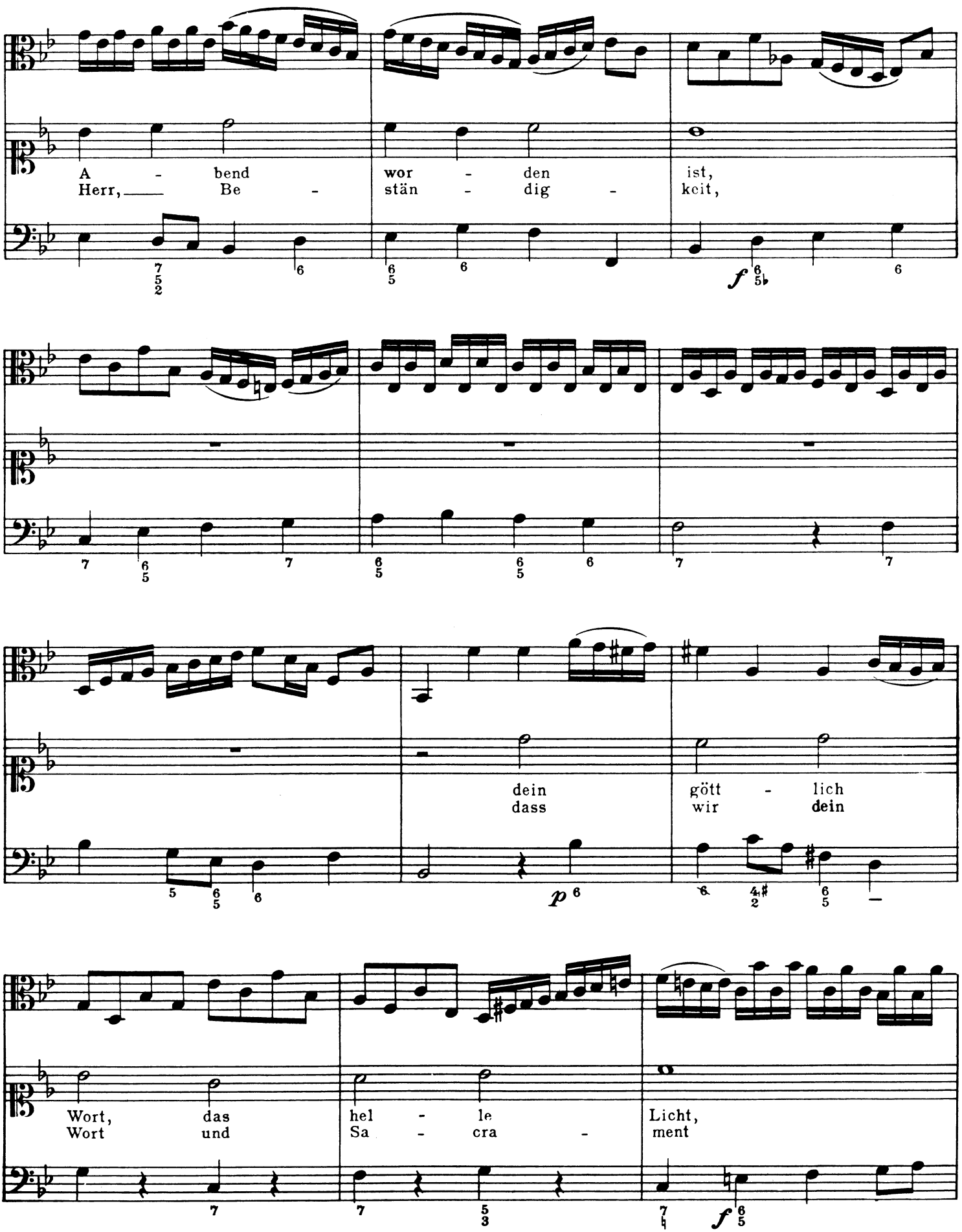
ACH BLEIB BEI UNS, HERR JESU CHRIST

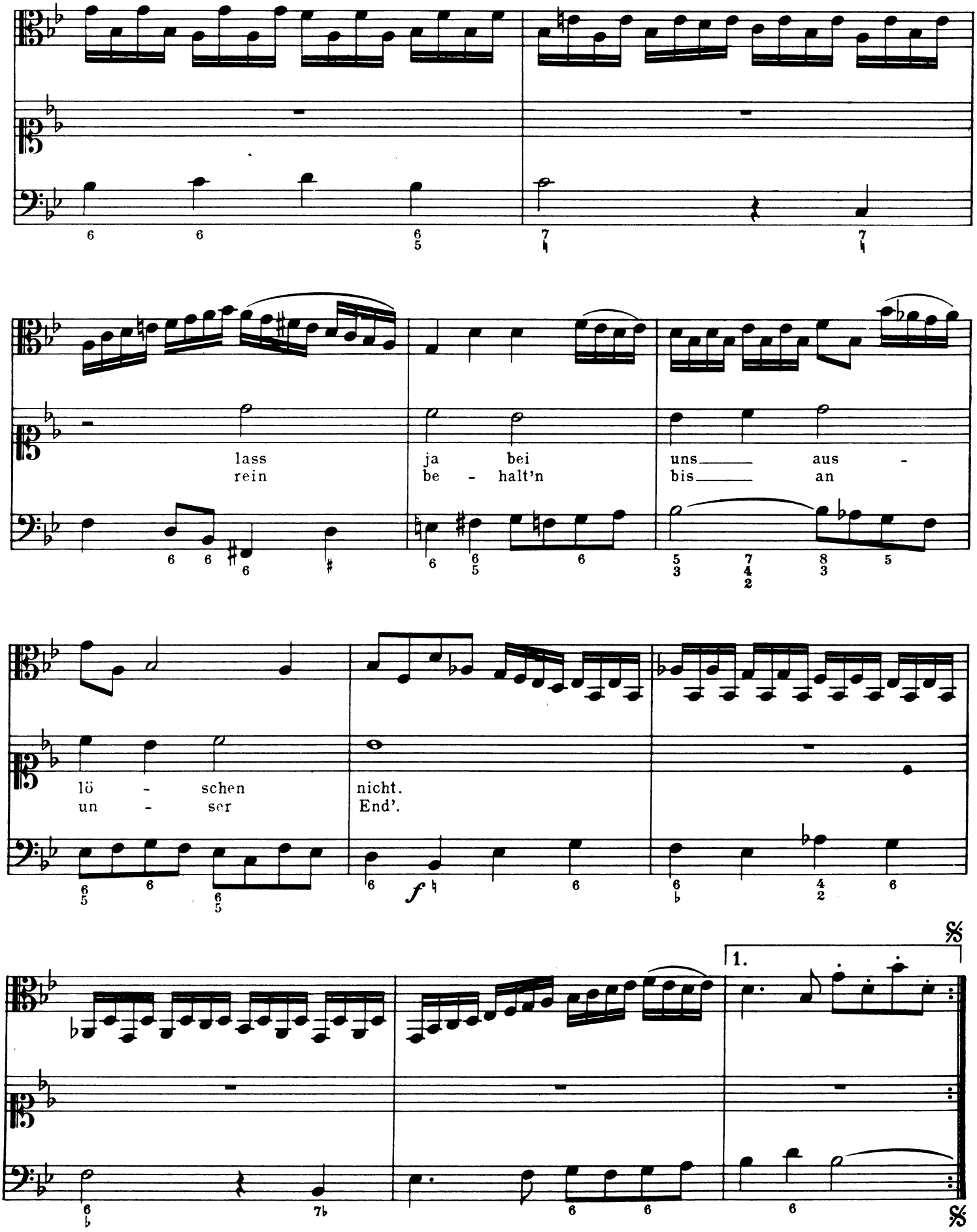
Full Score

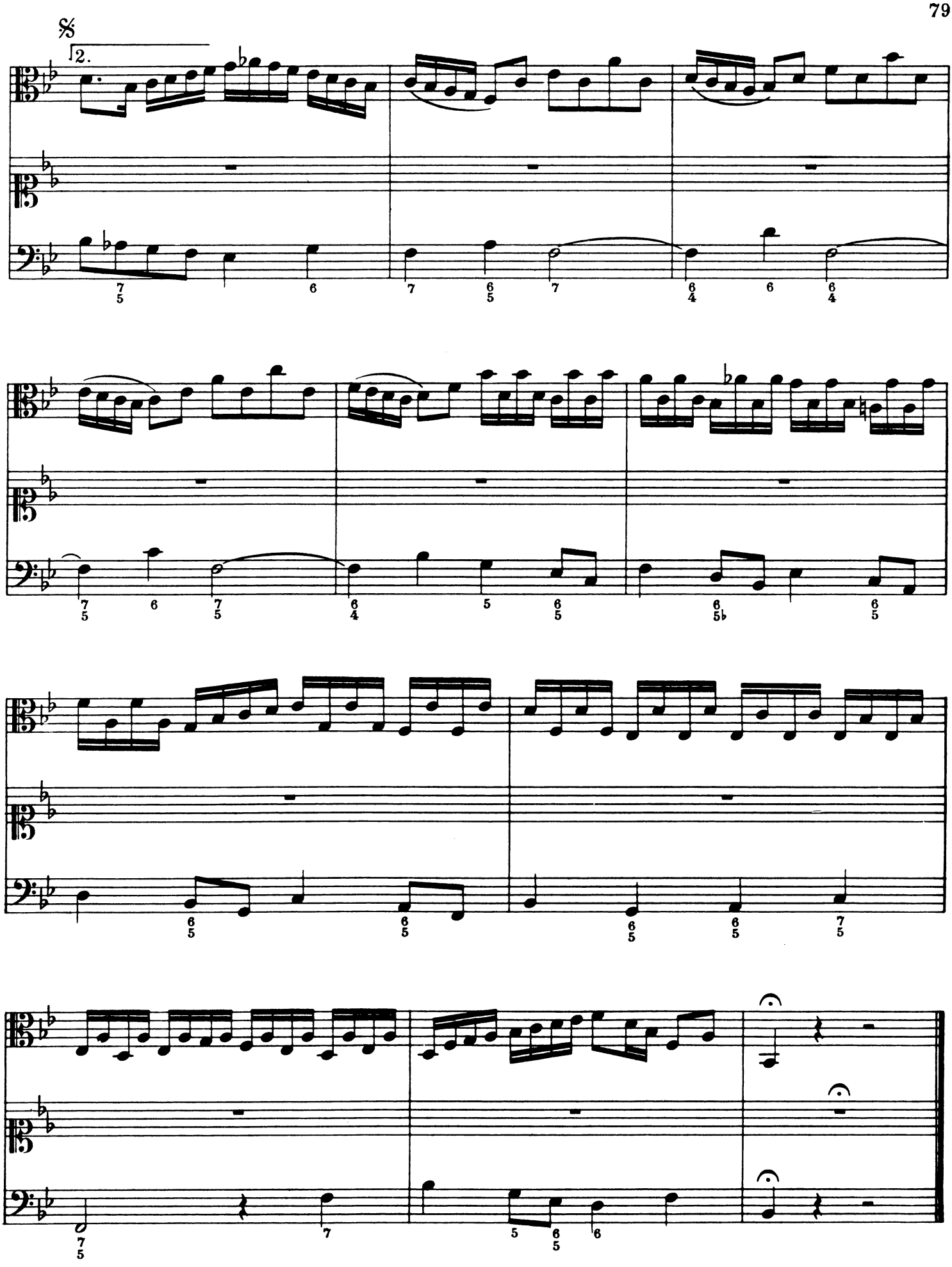
(In this form it is found as №3 in Cantata №6, *Bleib bei uns, denn es will Abend werden.)*




Ach bleib' bei uns Herr
In die - ser letzt be -
Je - su
trüb - ten
Christ,
Zeit
weil es nun
ver - leih' uns,


A - bend wor - den ist,
Herr, Be - stän - dig - keit,
dein
dass
gött - lich
wir dein
Wort, das hel - le Licht,
Wort und Sa - cra - ment


lass ja bei uns aus -
rein be - halt'n bis an
lö - schen nicht.
un - ser End'.
1.



KOMMST DU NUN, JESU, VOM HIMMEL HERUNTER

PRAISE TO THE LORD

Suggestions for Interpretation

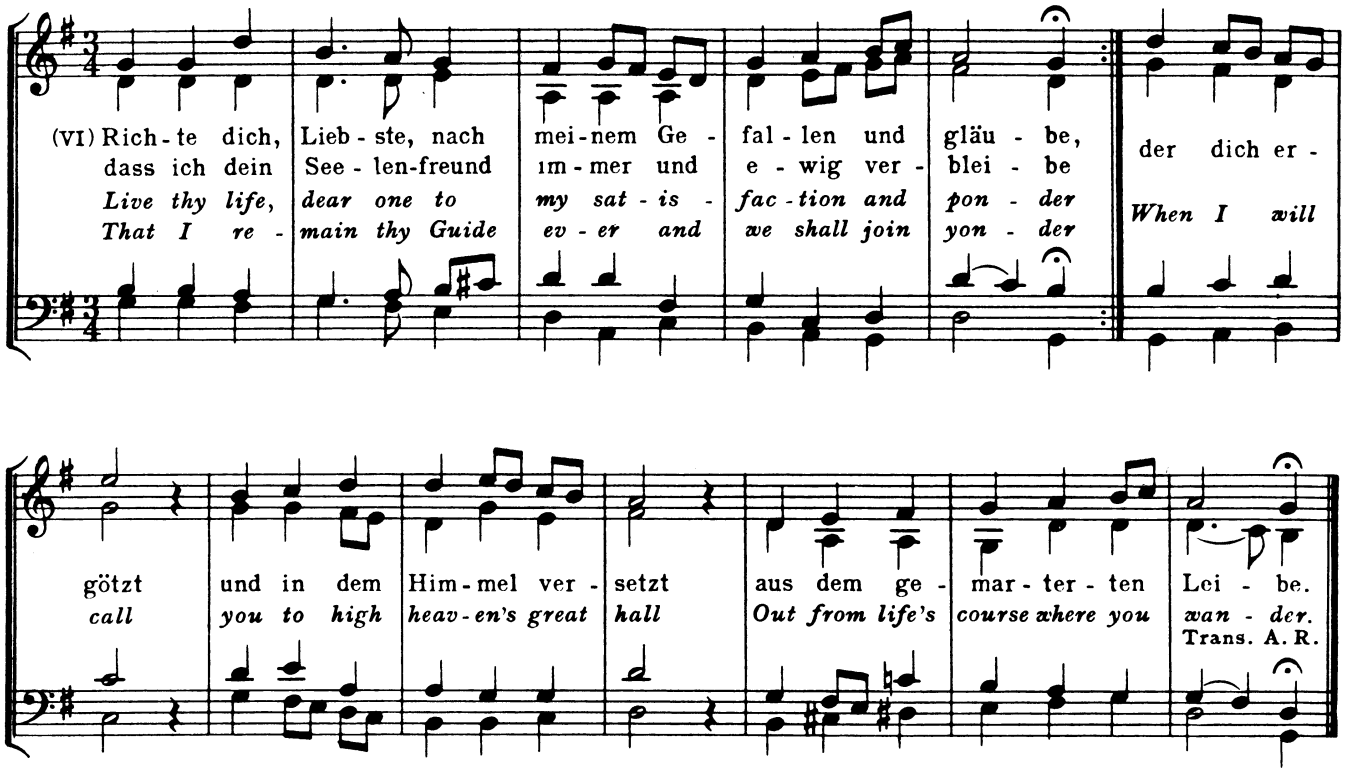
This composition illustrates perhaps more thoroughly than any other organ composition by Bach the application of phrasing as influenced by bowing and other characteristics peculiar to stringed instruments. The Bach-Gesellschaft edition of the organ choral has no phrase indications of any kind. The phrasing 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 (9/8) suggests distribution of the notes to agree with the two other parts. In some modern editions this has been changed from 9/8 to 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.



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 Adelers Fittigen sicher geführet,
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

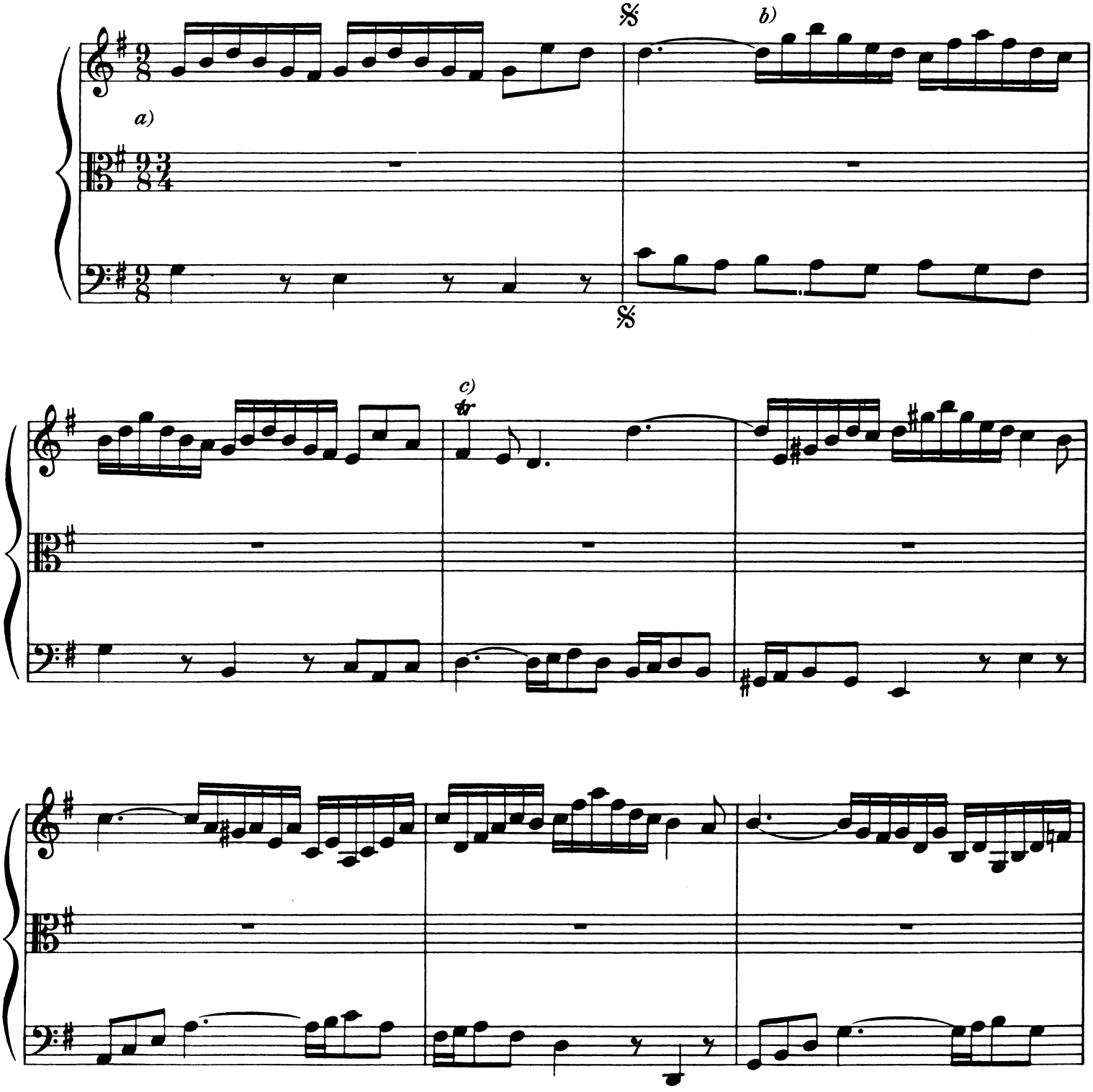
B. G.	Vol. 25, p. 74	
Peters	Vol. VII, p. 16	
B. and H.	Vol. IX, p. 18	Allegro assai
Nov.	Vol. XVI, p. 14	Allegro grazioso ♩.=52
Aug.	Vol. VII, p. 938	Con moto ♩.=63
Guilmant tempo,		Allegretto ♩.=52
B. and H. Cantata vocal score,		Con moto

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

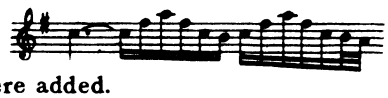
KOMMST DU NUN, JESU, VOM HIMMEL HERUNTER

*) a 2 Clav. e Pedale

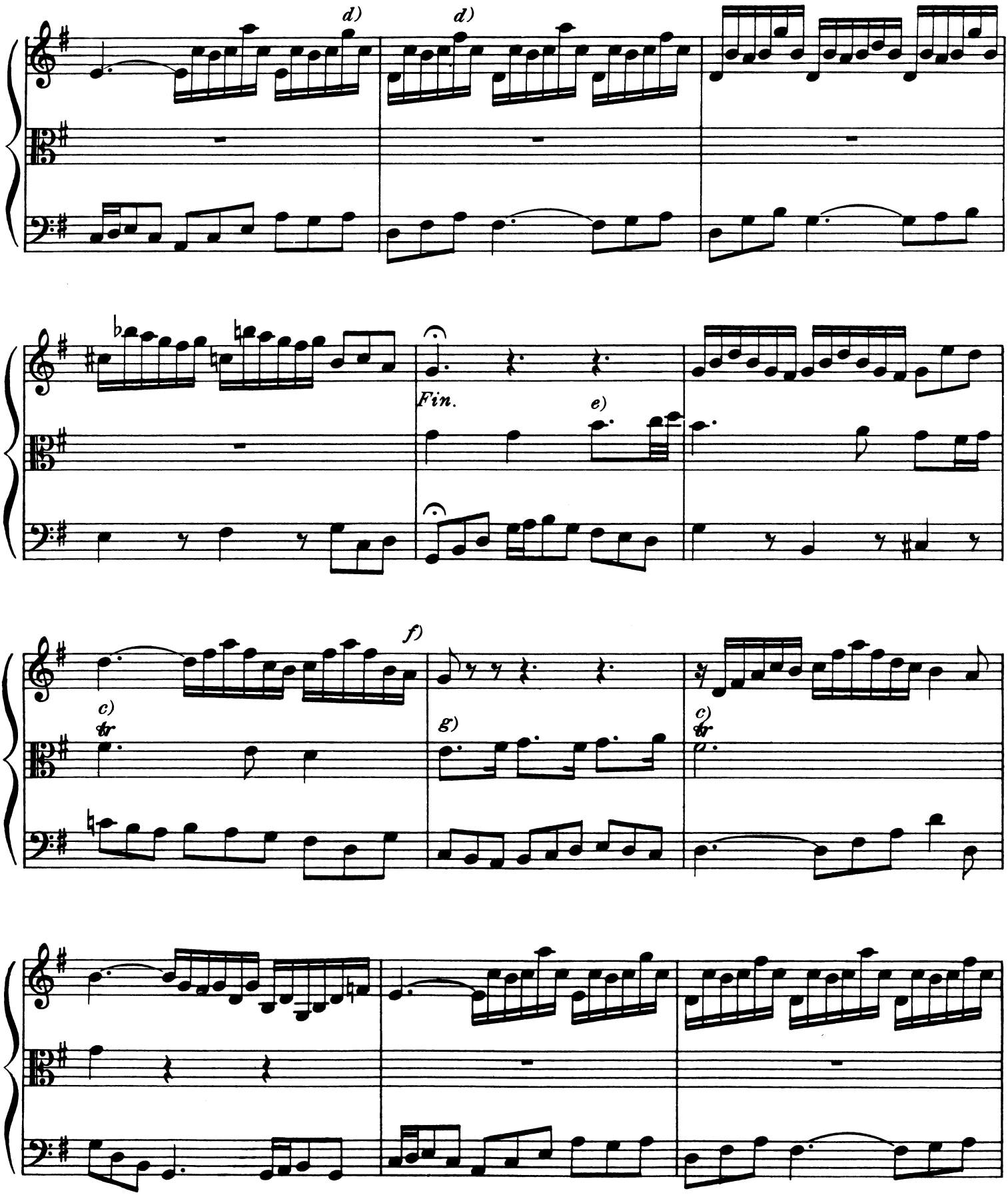


*) a 2 Clav. e Pedale was missing in the original edition. Bach added it later.

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 "tr" were added.

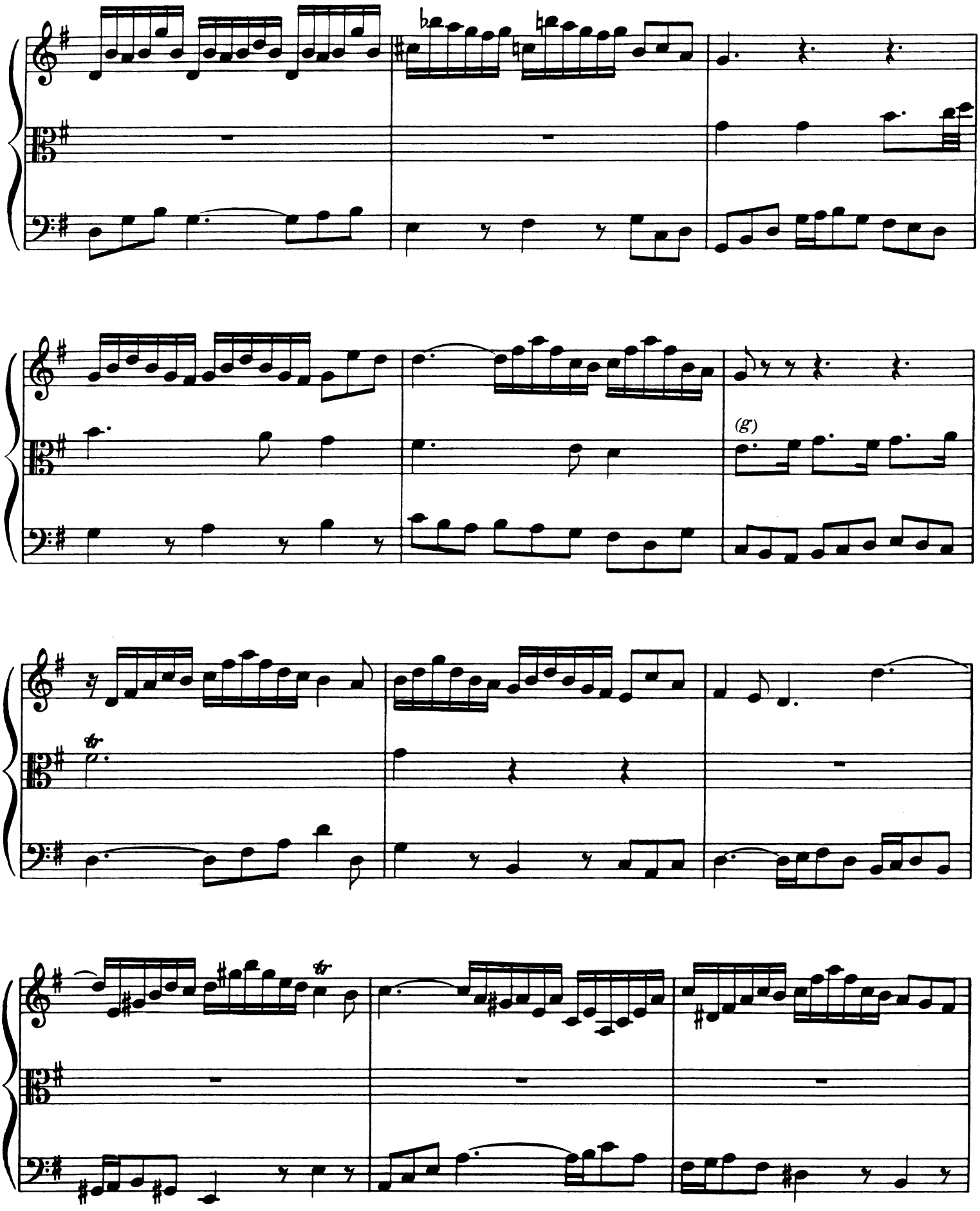


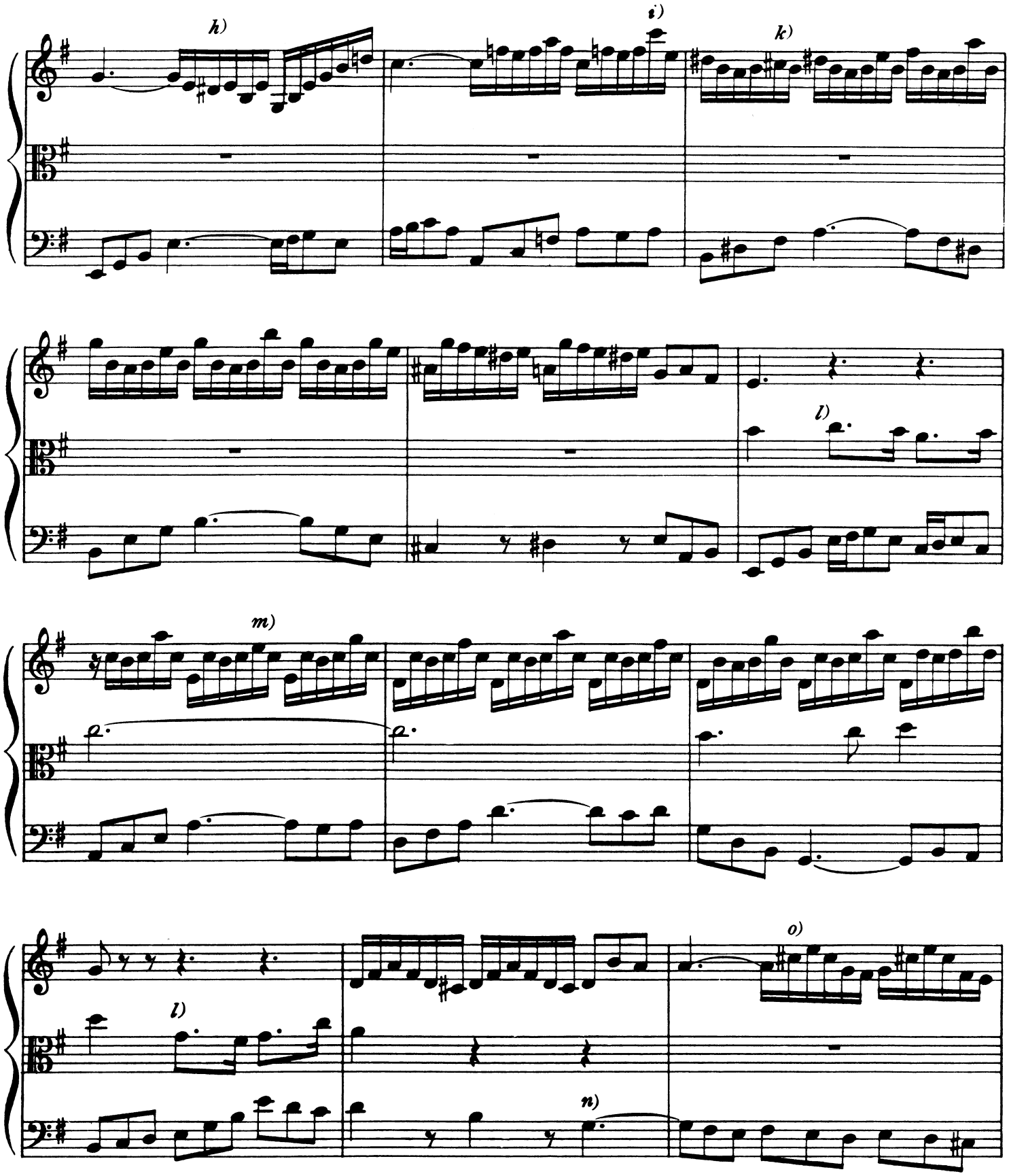
d) These two notes were A in the original edition.

e) Originally written in the rhythm ♪♫.

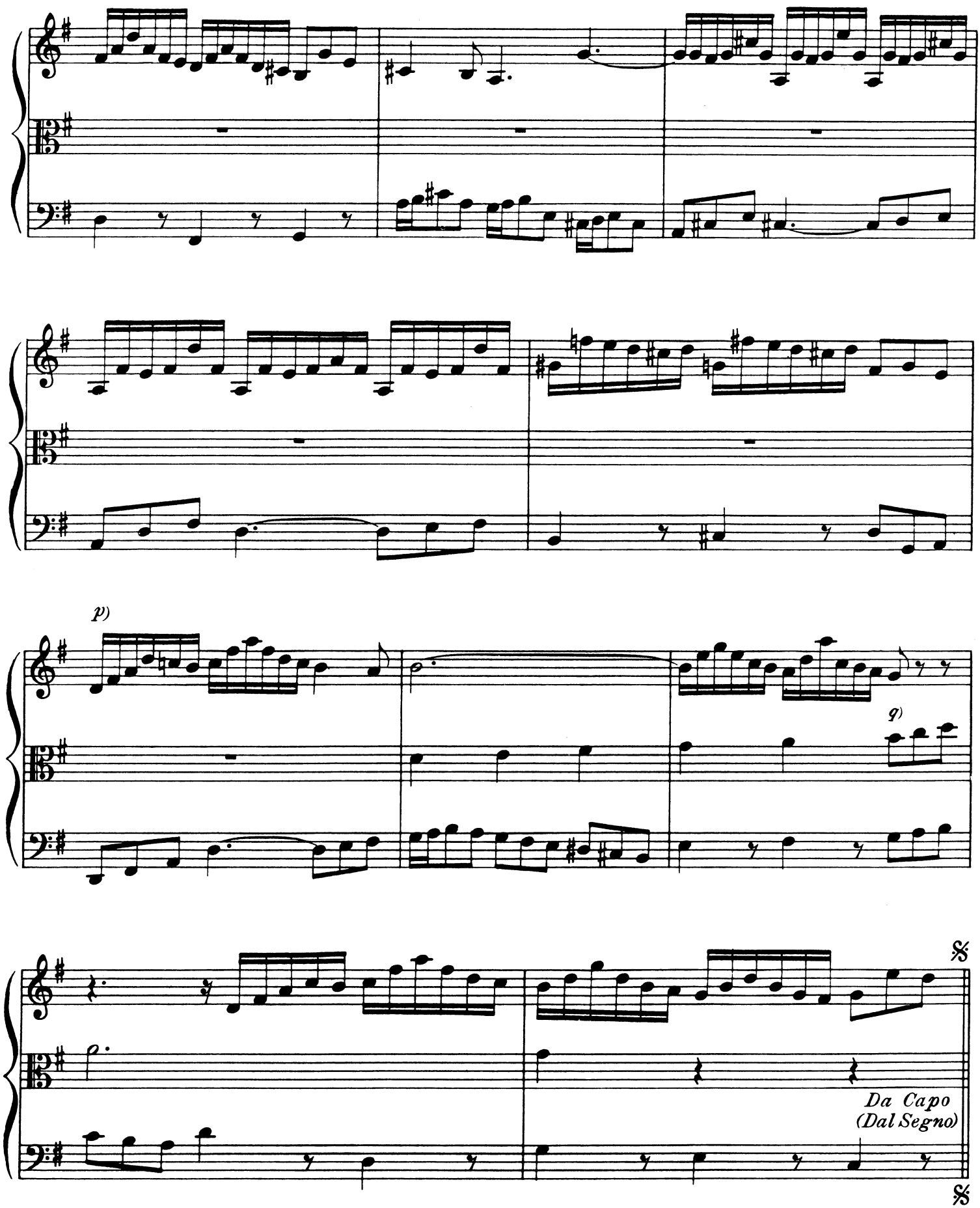
f) The last two notes of this measure were C and B instead of B and A.

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


(g)



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:

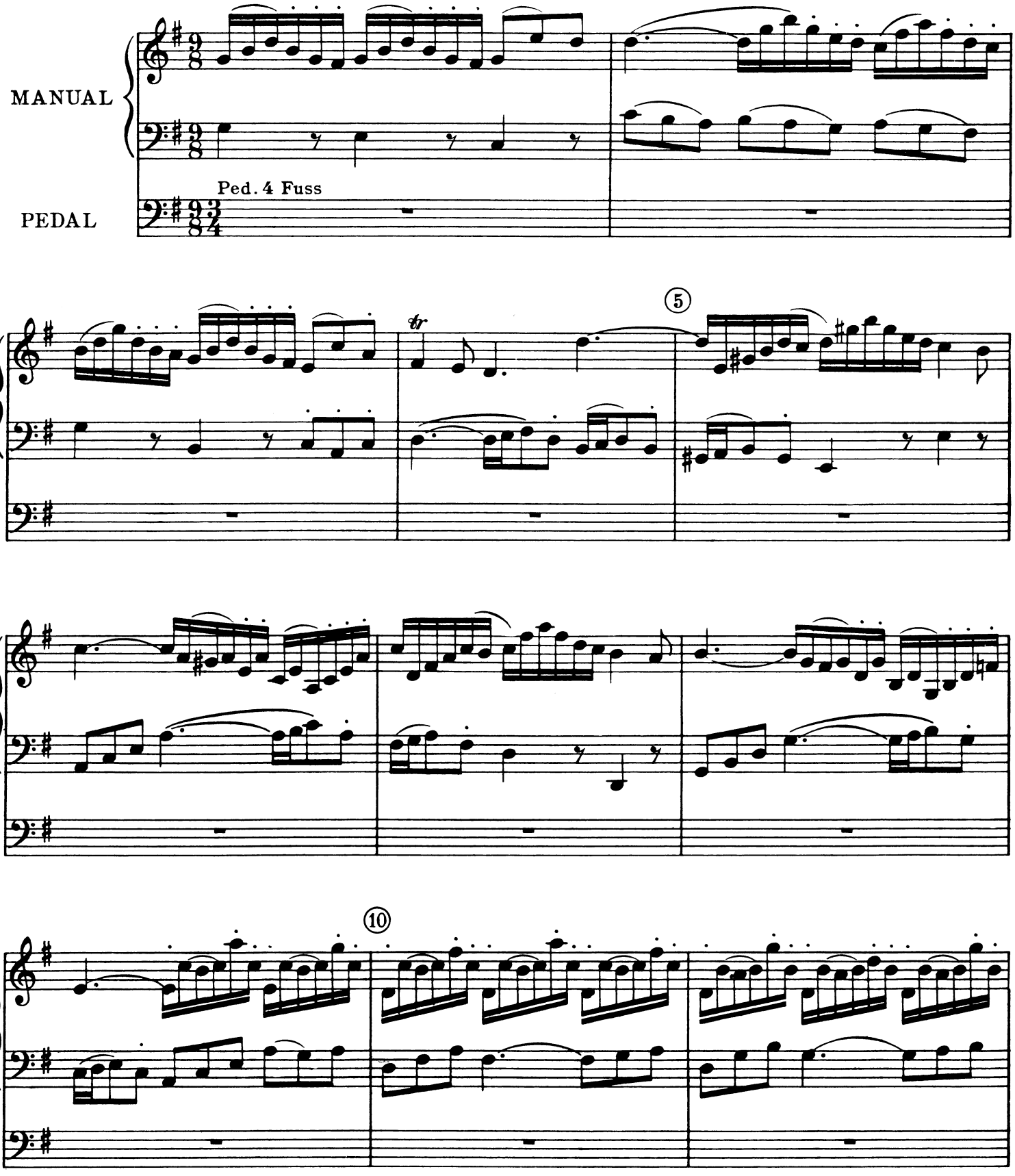


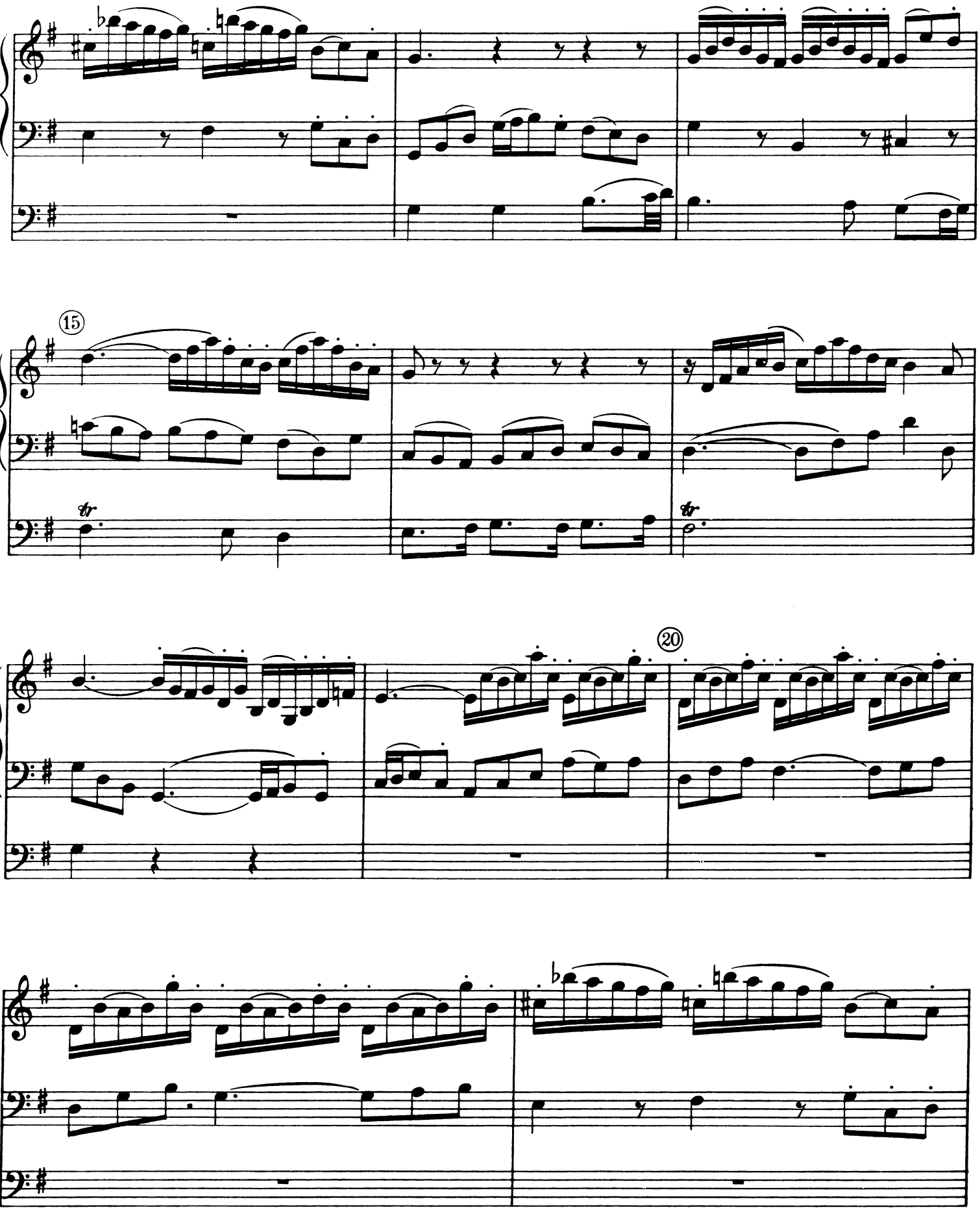
p) The original edition had D, E, F♯, A, C♮ and B for the first six notes of the upper part of this measure.

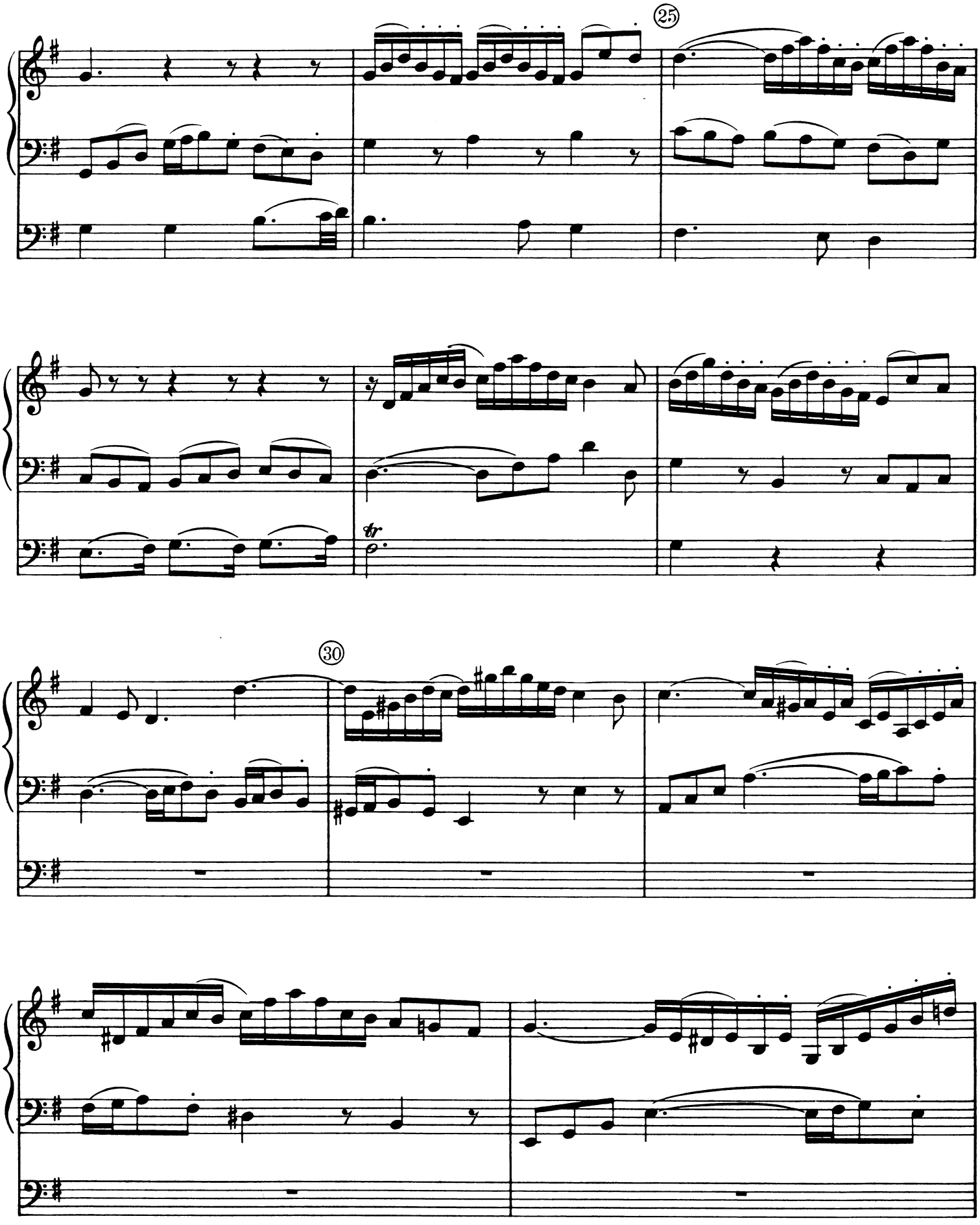
q) The rhythm in this group was originally ♪♬. The Oley copy changes it to ♩.♬

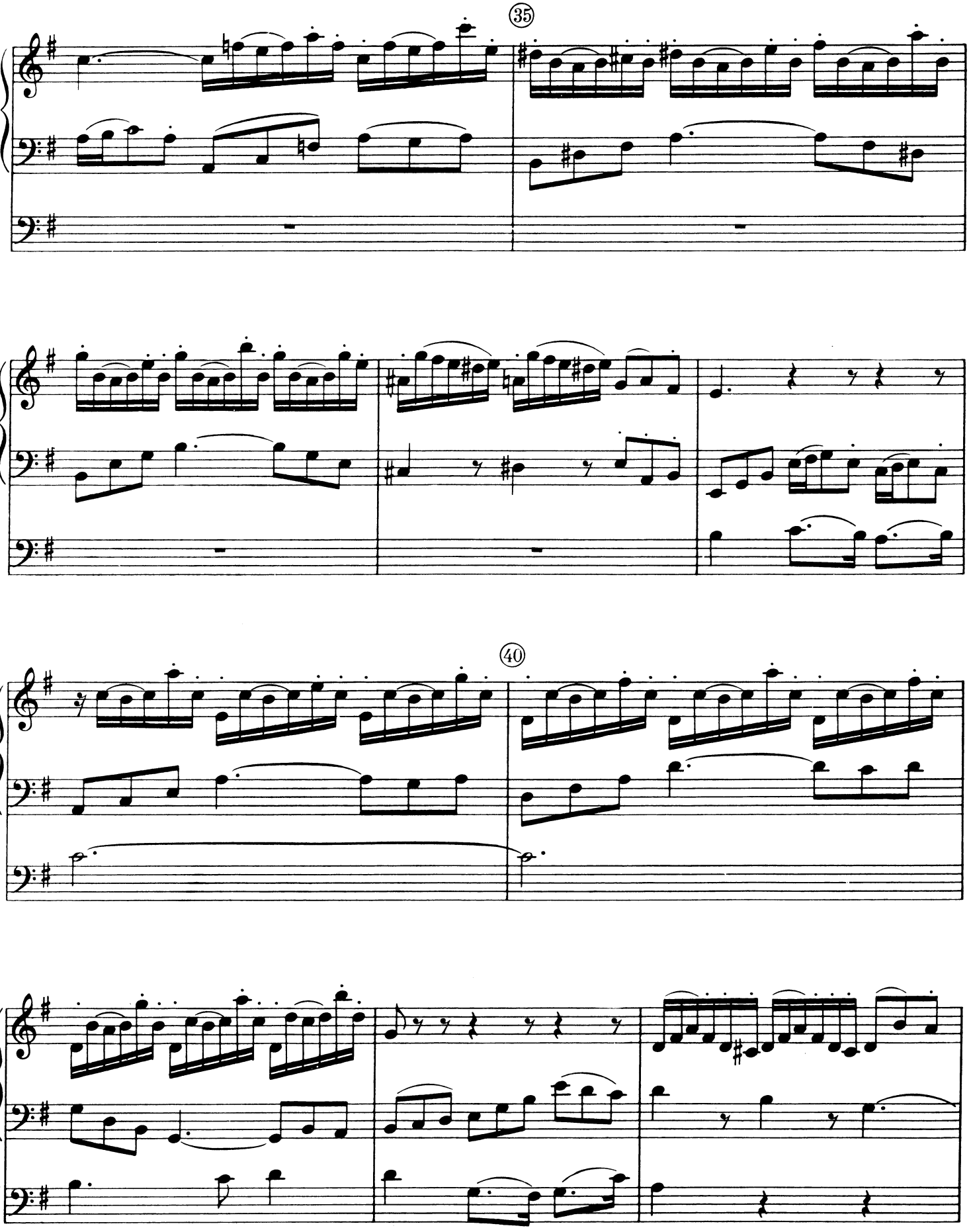
KOMMST DU NUN, JESU, VOM HIMMEL HERUNTER

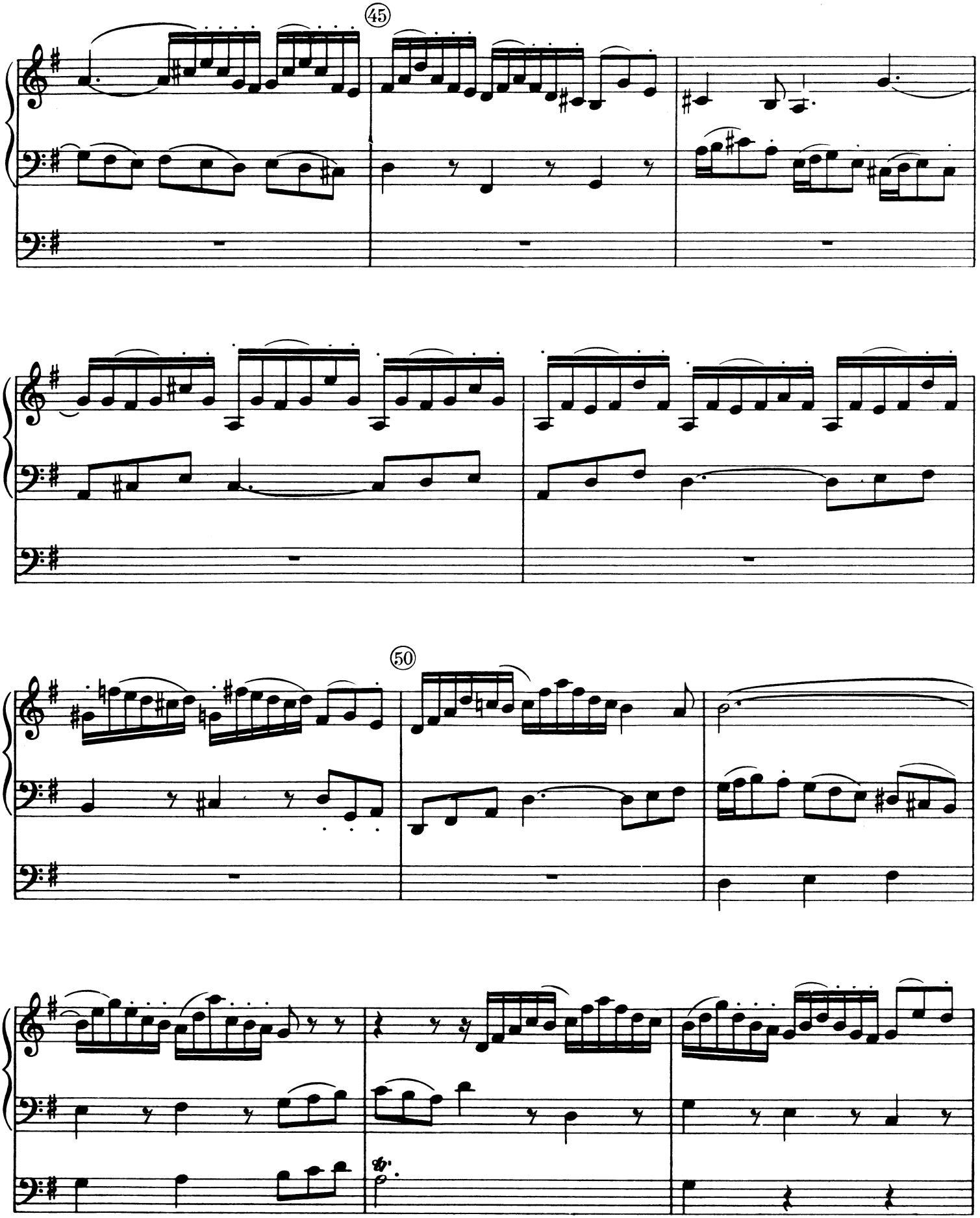
a 2 Clav. e Pedale

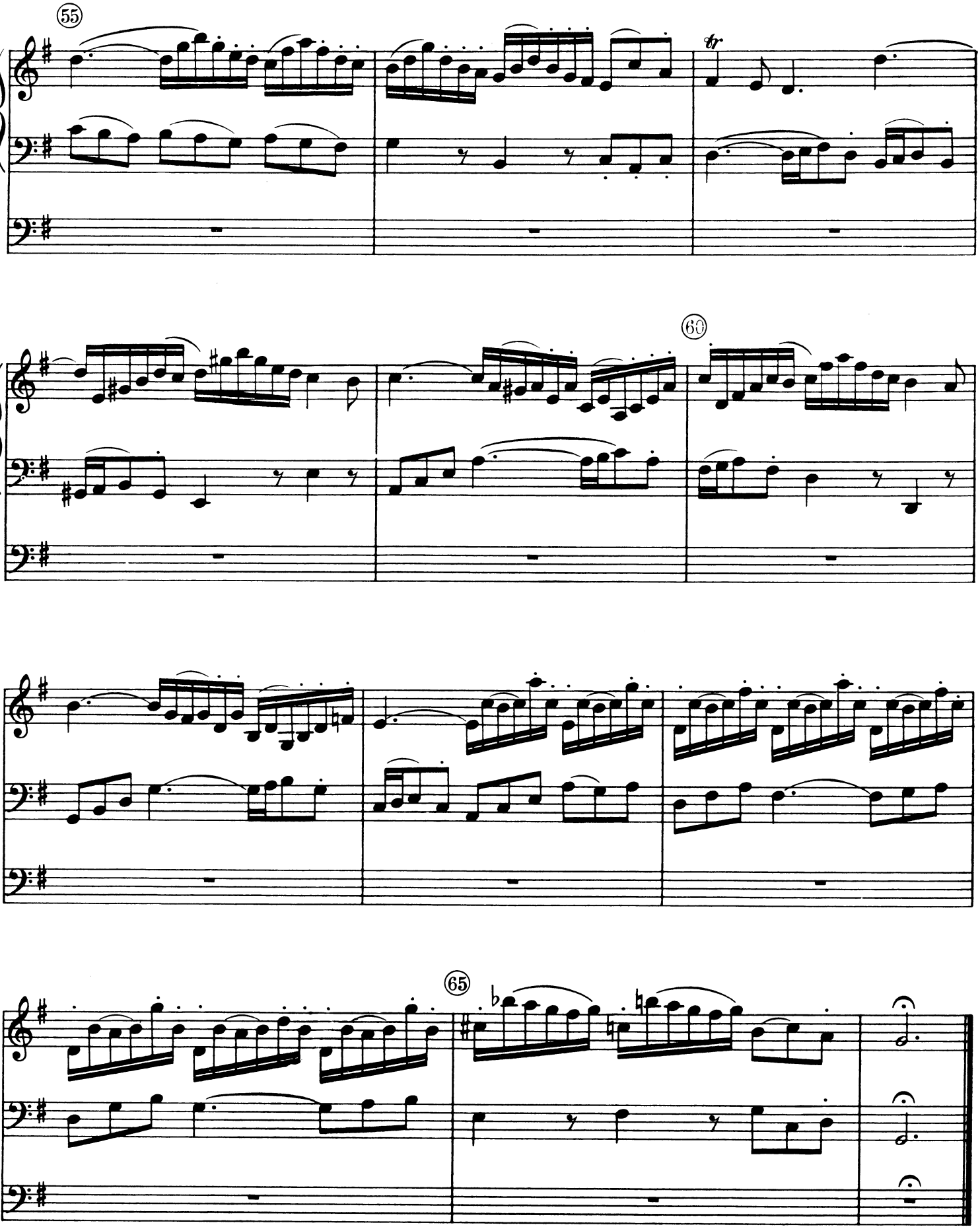



15
20


25
tr
30


35
40


45
50

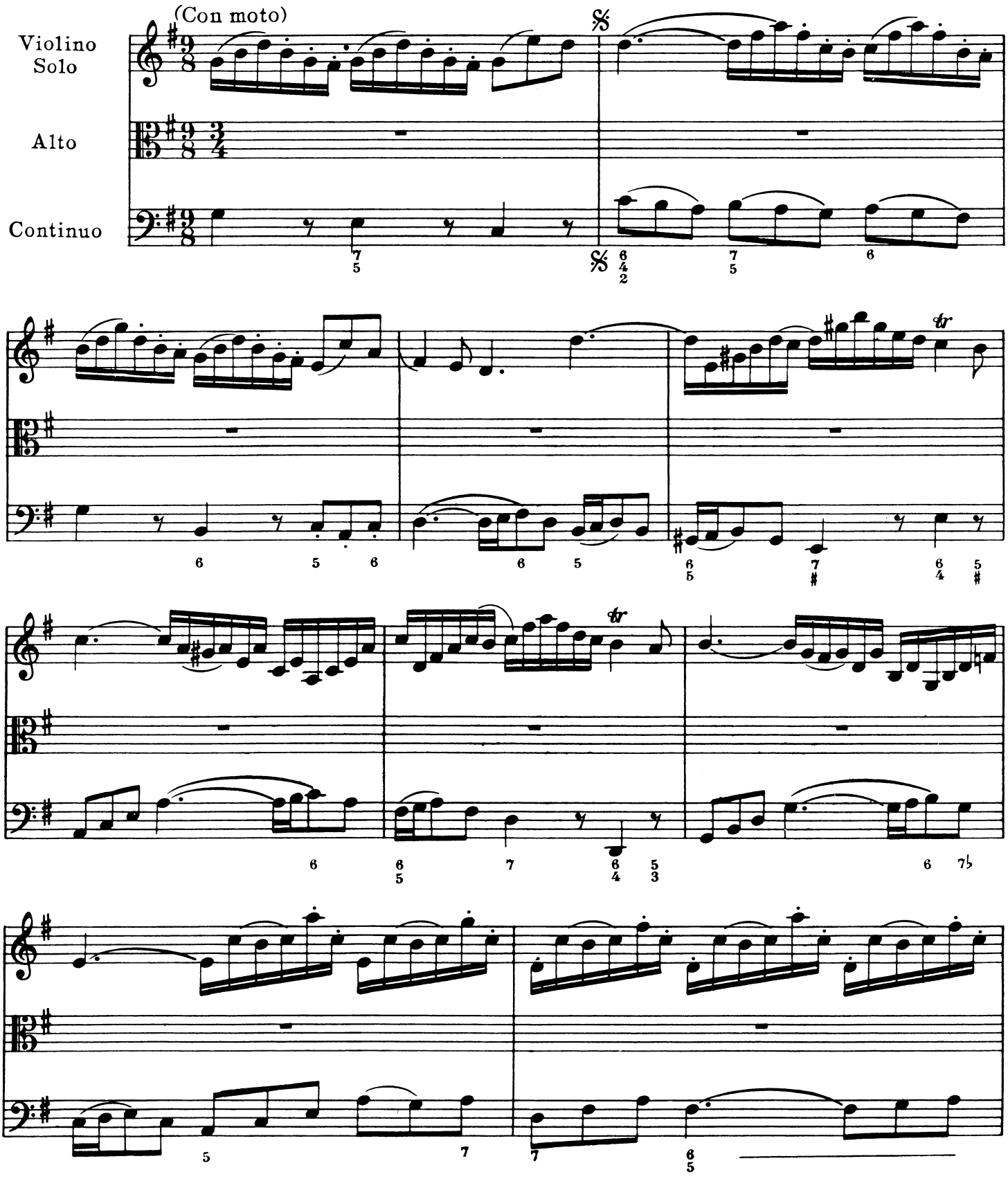

55
tr
60
65

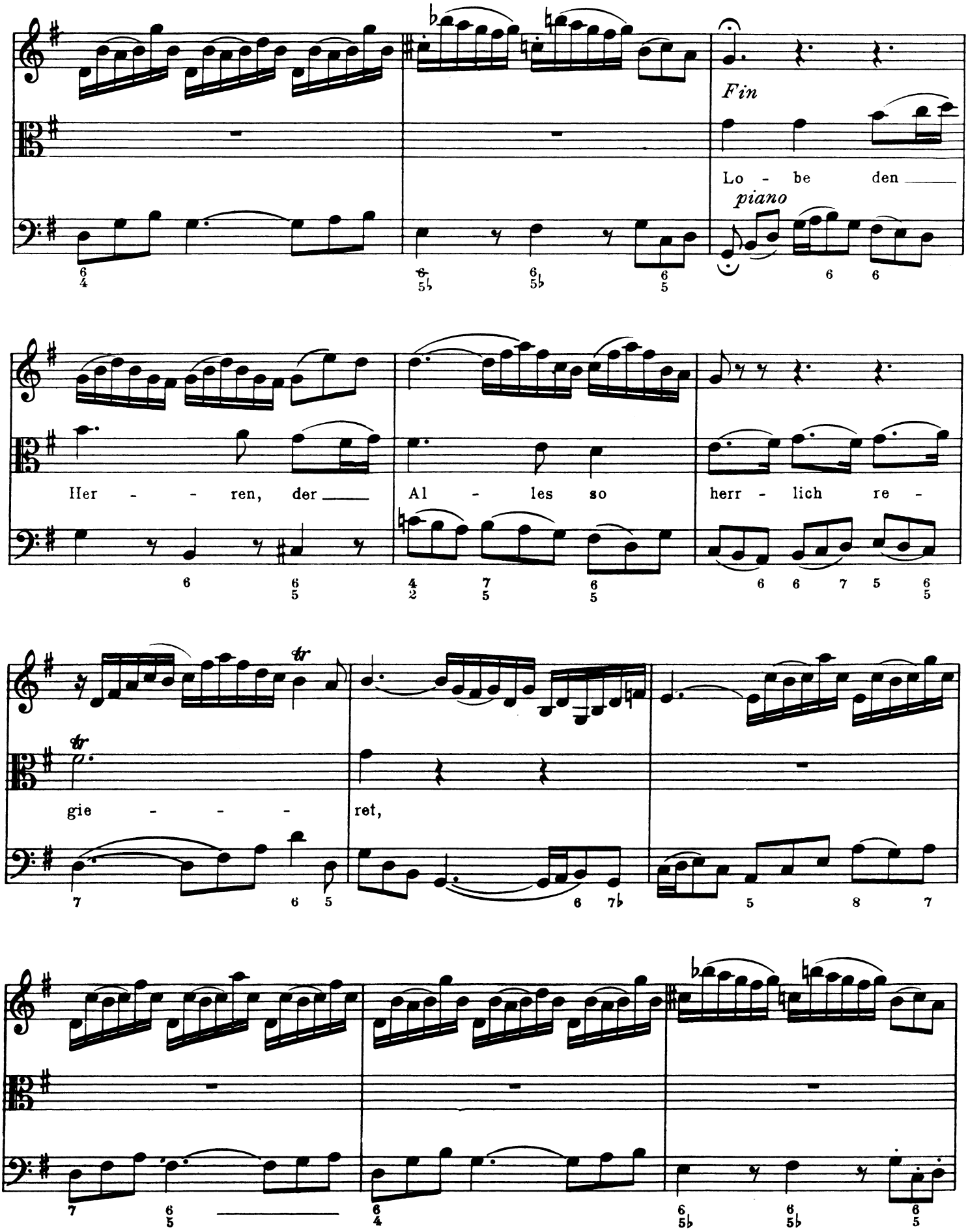
KOMMST DU NUN, JESU, VOM HIMMEL HERUNTER

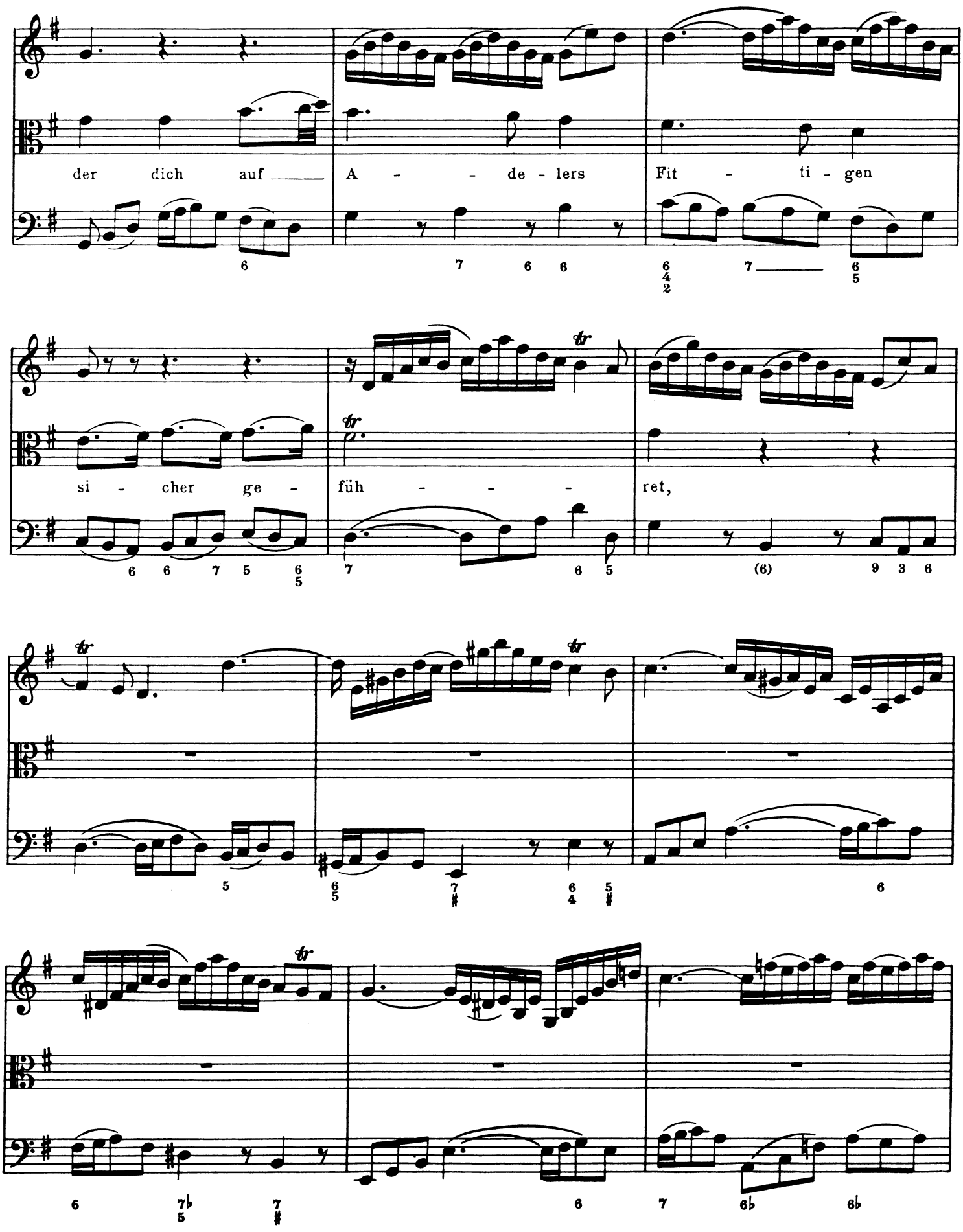
Full Score

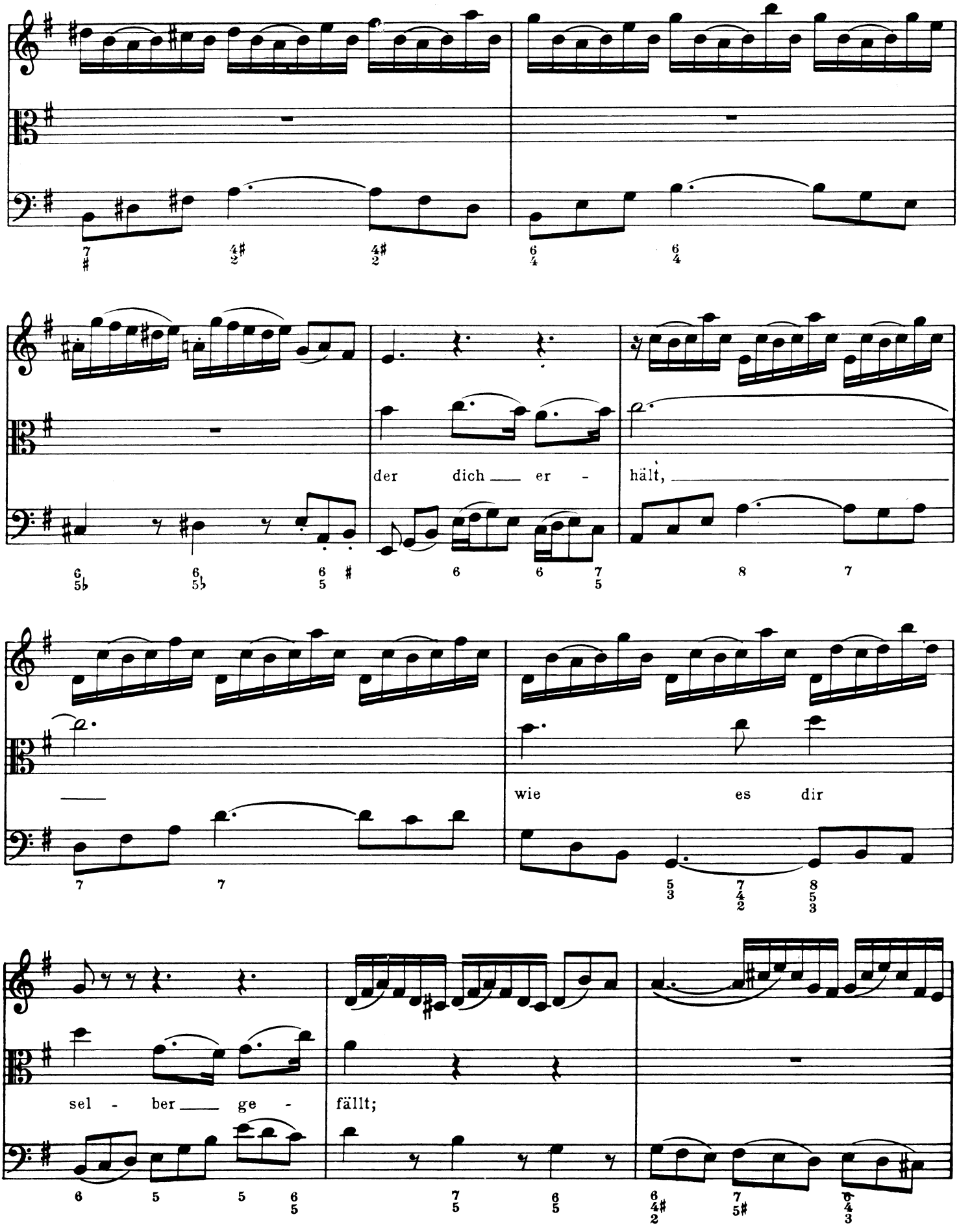
(In this form it is found as the second number of Cantata 137, *Lobe den Herren, den mächtigen König der Ehren.*)

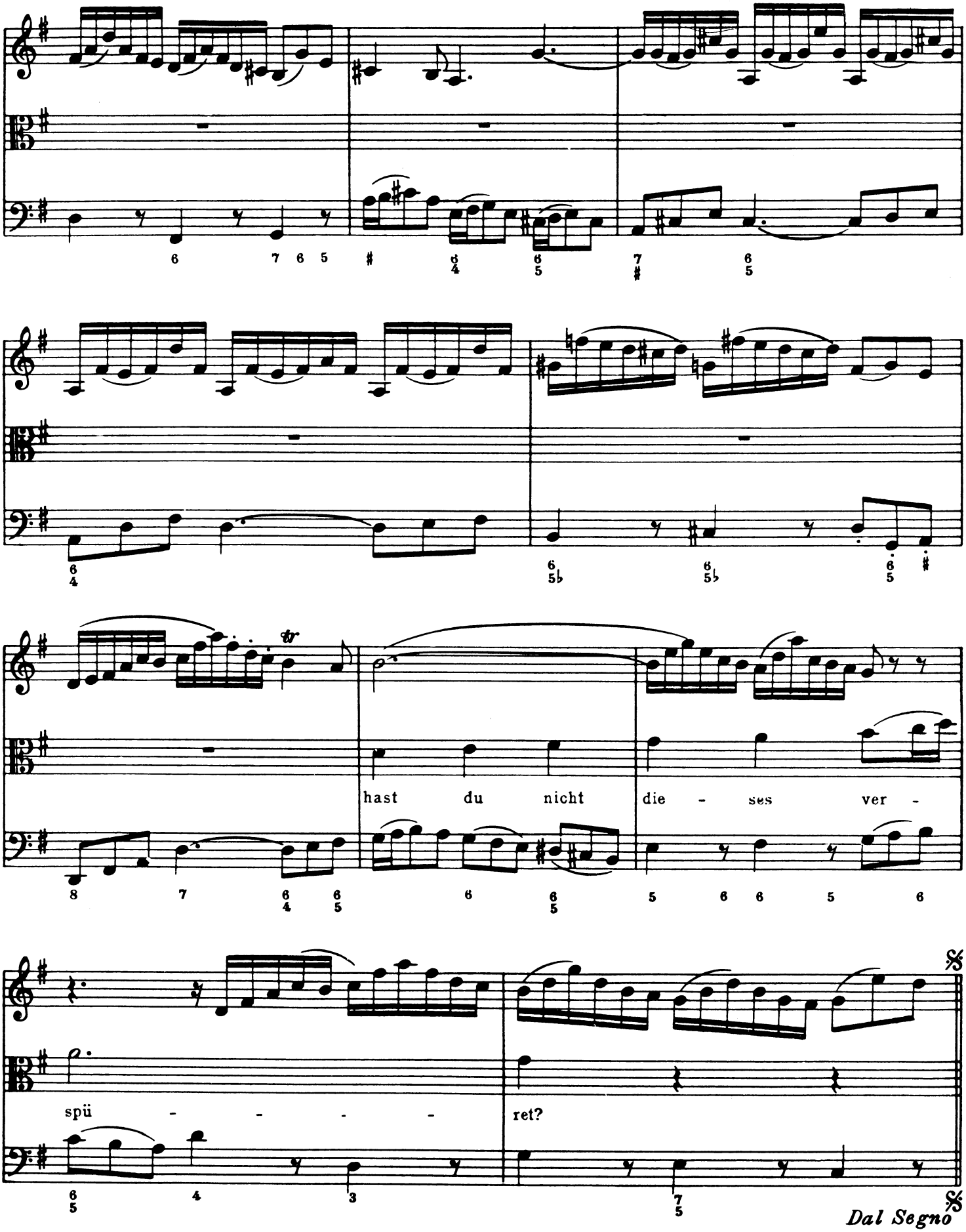
Vers 2. ARIE. (Der Cantus firmus: „Lobe den Herren" im Alt.)




Fin
Lo - be den
piano
Her - - - ren, der
Al - les so
herr - lich re -
gie - - - -
ret,


der dich auf
A - - de - lers
Fit - ti - gen
si - cher ge -
füh - - -
ret,


der dich er - hält,
wie es dir
sel - ber ge - fällt;


hast du nicht die - ses ver -
spü - - - - ret?
Dal Segno