11-9506/$7.50

Twenty-One Chorale Preludes

friedrich wilhelm marpurg
Edited by Robert M. Thompson

FOREWORD[1]

Friedrich Wilhelm Marpurg (1718-1795) spent most of his life in Berlin, though his secretarial posts in government took him to various other places. In 1763, Marpurg became Lotteriedirektor in Berlin. His public service notwithstanding, Marpurg's most important activities were in the field of music. Spanning a forty-year period (1750-1790), Marpurg's writings dealt with vocal technique, keyboard technique, music theory, fugue, composition, figured bass, and music history. In 1752, C. P. E. Bach commissioned Marpurg to write a preface for the second edition of J. S. Bach's *Die Kunst der Fuge*. The younger Bach hoped to compensate for the unprofitable first edition of his father's famous work through a broader sale induced by Marpurg's preface and a lower price.

As a composer, Marpurg dealt mainly with the keyboard idiom. His earliest published work (1756) was *Sei sonate da clavicembalo. Versuch in figurierten Chorälen* (date unknown) and *Zweiter Versuch in figurierten Chorälen und Fugen* (1793) are intended for either organ or harpsichord. *Fughe e cappricci pel' clavicembalo o per l'organo,* Opus 1 (1777), dedicated to C. P. E. Bach, bears Marpurg's only opus number.[2]

The entire *Versuch in figurierten Chorälen,* which is contained in the present volume, was first published by J. J. Hummel of Amsterdam and Berlin, probably between 1785 and 1790. The intention of the editor is to provide a practical edition in which no essential feature of the original publication has been changed:

1. Original clefs and key signatures appear at the beginning of each Chorale.
2. Where the title most commonly associated with the chorale melody differs from Marpurg's (as in No. 8), it is used in the caption, and the latter is shown in a footnote.
3. English titles, source of chorale tunes, and suggestions for registration have been added.
4. Italicized words are those retained from the source, unless they are enclosed in parentheses.
5. All indications within brackets or parentheses are editorial.
6. All marks of articulation are editorial.
7. Original abbreviations, such as *Cant: Firm: in Disc:*, have been replaced by their corresponding unabridged form—*Cantus Firmus in Discanto.*
8. Ties and phrase marks with a slash ( ) are editorial.
9. Accidentals above or below the note are editorial; accidentals shown in the source precede the note affected.
10. The pedal parts present in Chorales 5, 7, 9, 20, and 21 have been placed on separate staffs.
11. Marpurg explains in his commentary that the chorale tune contained in the middle voice of Chorales 13 and 14 may be played on the pedal with a 4′ stop. These Chorales have been retained as in the source. In addition, they have been arranged with separate pedal staffs as Nos. 13a and 14a.

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[1]The details of information used in this forward are drawn from Hans Gunter Hoke's article on Marpurg in *Musik in Geschichte und Gegenwart* (Bärenreiter, 1960).

[2]All archaic and questionable spellings have been made to conform to present-day usage.

ACKNOWLEDGMENTS

The editor wishes to express his gratitude to the following people for their kind assistance and unfailing encouragement; the Library Staff of the University of Michigan School of Music, Dr. Louise Cuyler, Dr. Helen Hewitt, Mrs. Joseph Brinkman, Dr. Robert Anderson, Professor Thurston Dart, Dr. Frank Braun, and Mr. Gerald Near.

Robert M. Thompson
Ann Arbor, Michigan
May, 1967

TWENTY-ONE CHORALE PRELUDES

by

Friedrich Wilhelm Marpurg (1718-1795)

Ach Gott und Herr	Strengthen for Service Alas, My God, My Sins Are Great Draw Us to Thee	Post-Communion Confession Ascension	p. 39
Ach, was soll ich Sünder machen	O How Great Is Thy Compassion	Faith and Justification	p. 10
Allein Gott in der Höh sei Ehr	All Glory Be to God on High	Trinity Sunday	p. 20
Auf, auf, mein Herz, mit Freuden	Awake, My Heart, with Gladness	Easter	p. 45
Aus tiefer Not Schrei' ich zu dir	Out of the Depths I Cry to Thee	Repentance	p. 57
Brich an, o schönes Morgenlicht	Break Forth, O Beauteous Heavenly Light	Christmas	p. 35
Christus, der ist mein Leben	For Me to Live Is Jesus Abide with Us, Our Savior	Death and Eternity Close of Service	p. 16
Ein' feste Burg	A Mighty Fortress	The Church	p. 25
Gott des Himmels und der Erden	God, Who Madest Earth and Heaven	Morning Worship	p. 29
Herr, ich habe missgehandelt	Lord, to Thee I Make Confession	Confession	p. 67
Jesu, meine Freude	Jesus, Priceless Treasure	Comfort and Rest	p. 22
Meinen Jesum lass' ich nicht	Jesus I will Never Leave	Devotion to God	p. 12
O Ewigkeit, du Freudenwort	Eternity, Thou Word of Joy	Death and Eternity	p. 14
O Haupt voll Blut und Wunden	O Sacred Head, Now Wounded	Lent	p. 33
Schmücke dich, o liebe Seele	Deck Thyself with Joy and Gladness By Thy Cross, O Christ, and Passion	Communion Repentance and Faith	p. 59
Vom Himmel hoch da komm ich her	From Heaven Above to Earth I Come	Christmas	p. 7
Von Gott will ich nicht lassen	From God Shall Naught Divide Me	Trust in God	p. 37
Was Gott tut, das ist wohlgetan	Whate'er Our God Ordains	Comfort and Rest	p. 55
Was mein Gott will	The Will of God Is Always Best	Trust in God	p. 51
Werde munter, mein Gemüte	O My Soul, on Wings Ascending Speak, O Lord, Thy Servant Heareth Send, O Lord, Thy Holy Spirit Gracious God, Again Is Ended	Petition God's Word Ministry Evening	p. 64
Wer nur den lieben Gott lässt walten	If Thou But Suffer God to Guide Thee	Comfort and Rest	p. 62
	I Leave All Things to God's Direction	Comfort	
	Abide with Us, the Day Is Waning	Easter	

1. Vom Himmel hoch da komm ich her

From Heaven Above to Earth I Come

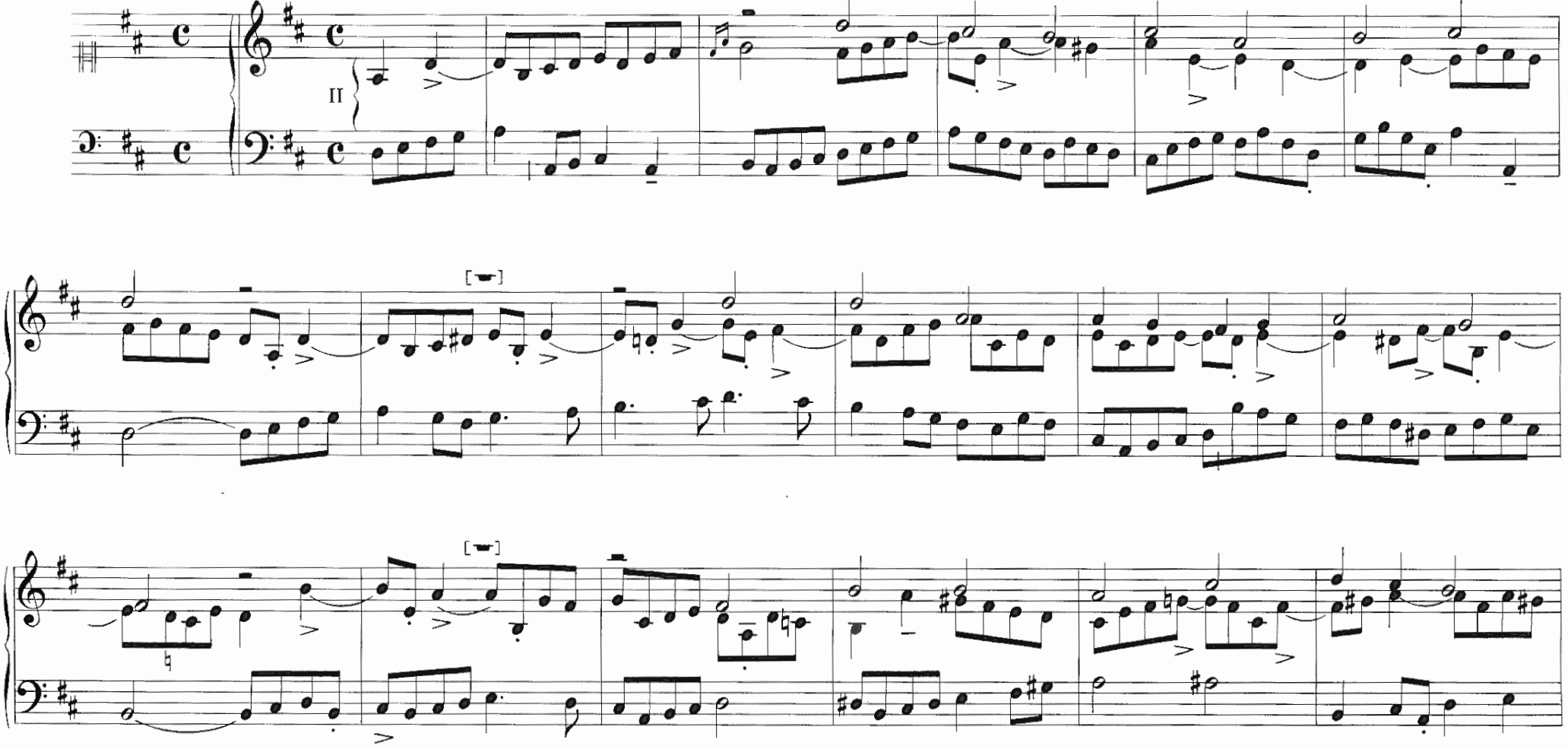
I Principal Chorus
II Flute Chorus
Ped. Principal Chorus + Reeds

Cantus Firmus in Discanto

Martin Luther, 1483-1546
Valten Schumann: *Gesangbuch*, 1539

Manualiter

II



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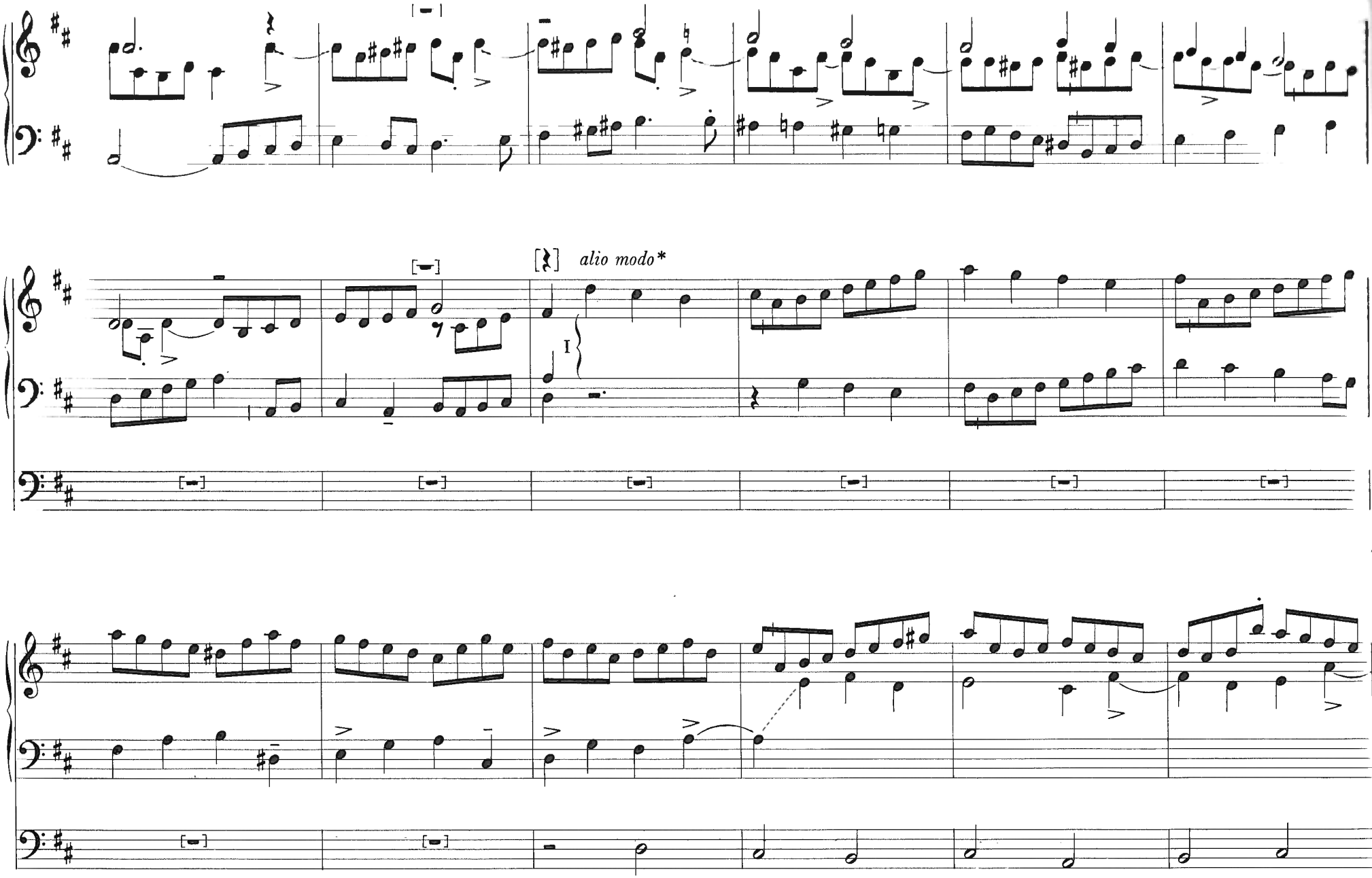
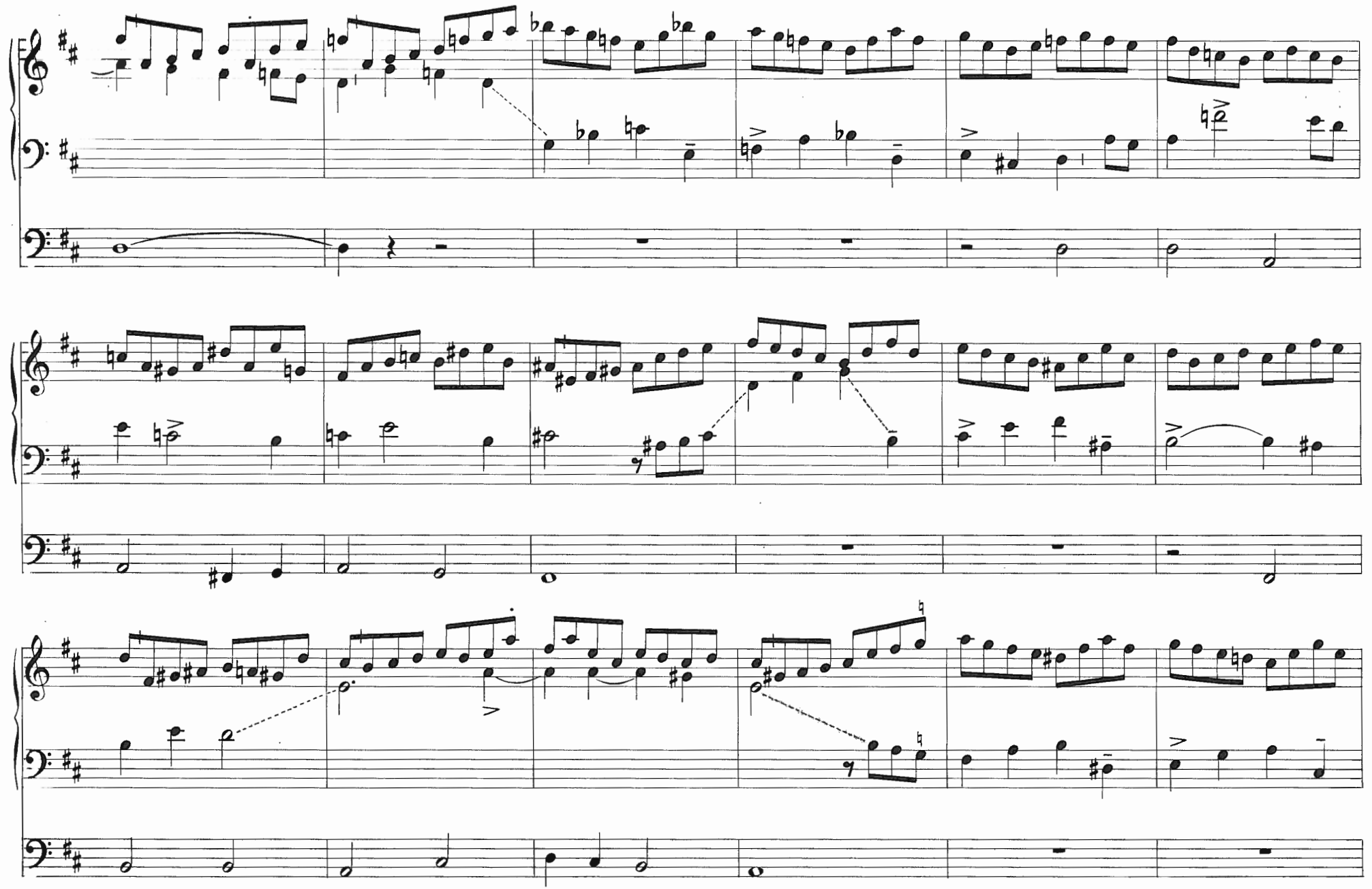
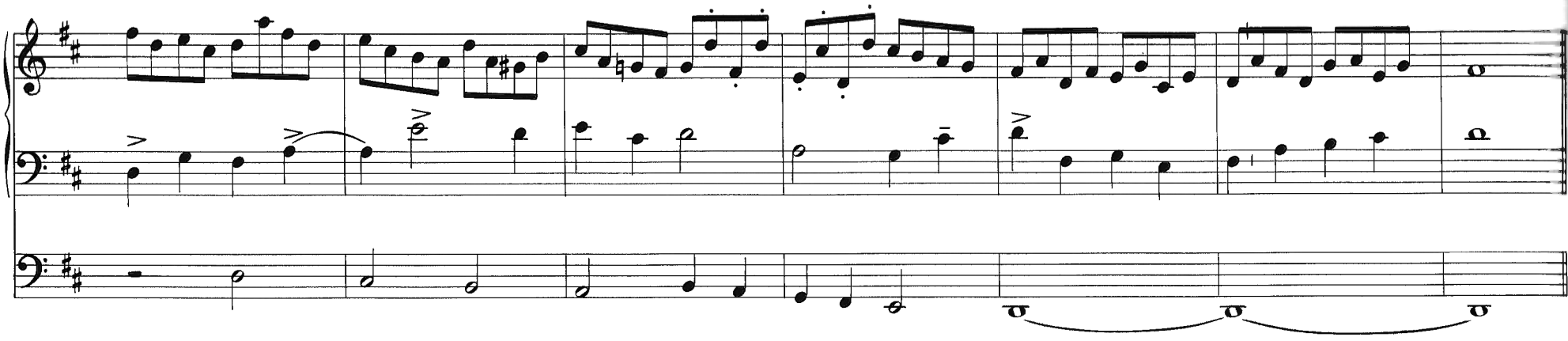


*In another style.

Cantus Firmus in Pedali



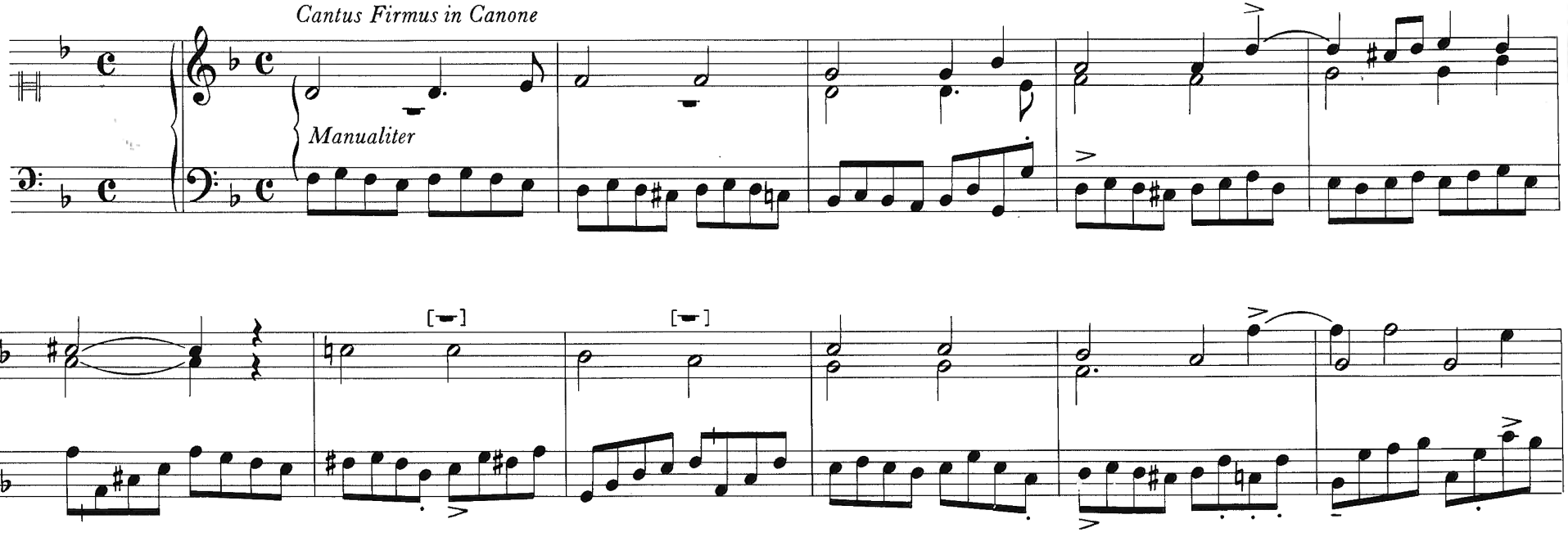


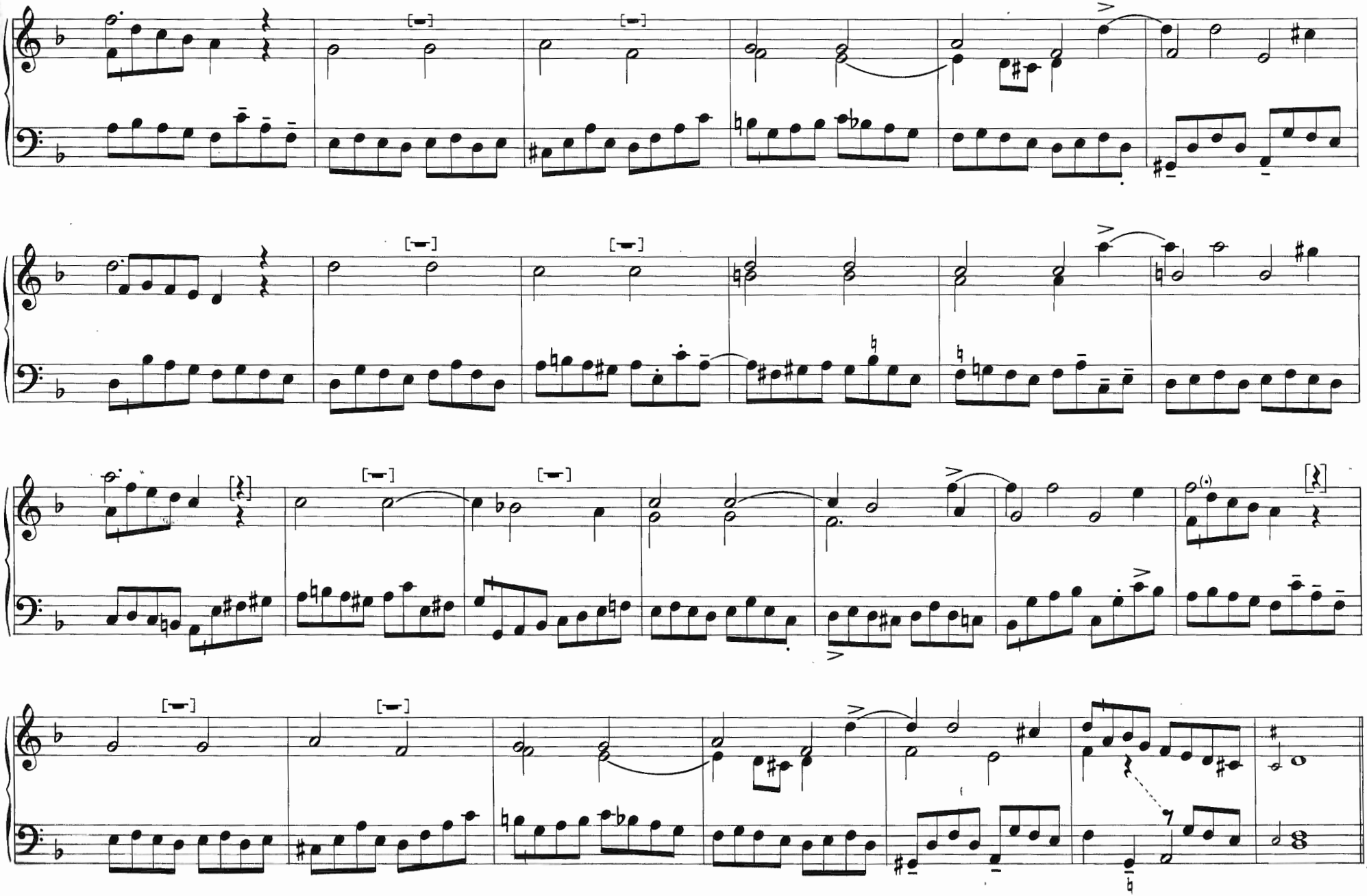
2. Ach, was soll ich Sünder machen

Flutes 8', 4'

O How Great Is Thy Compassion

Hirtenlieder
Altdorf, 1653



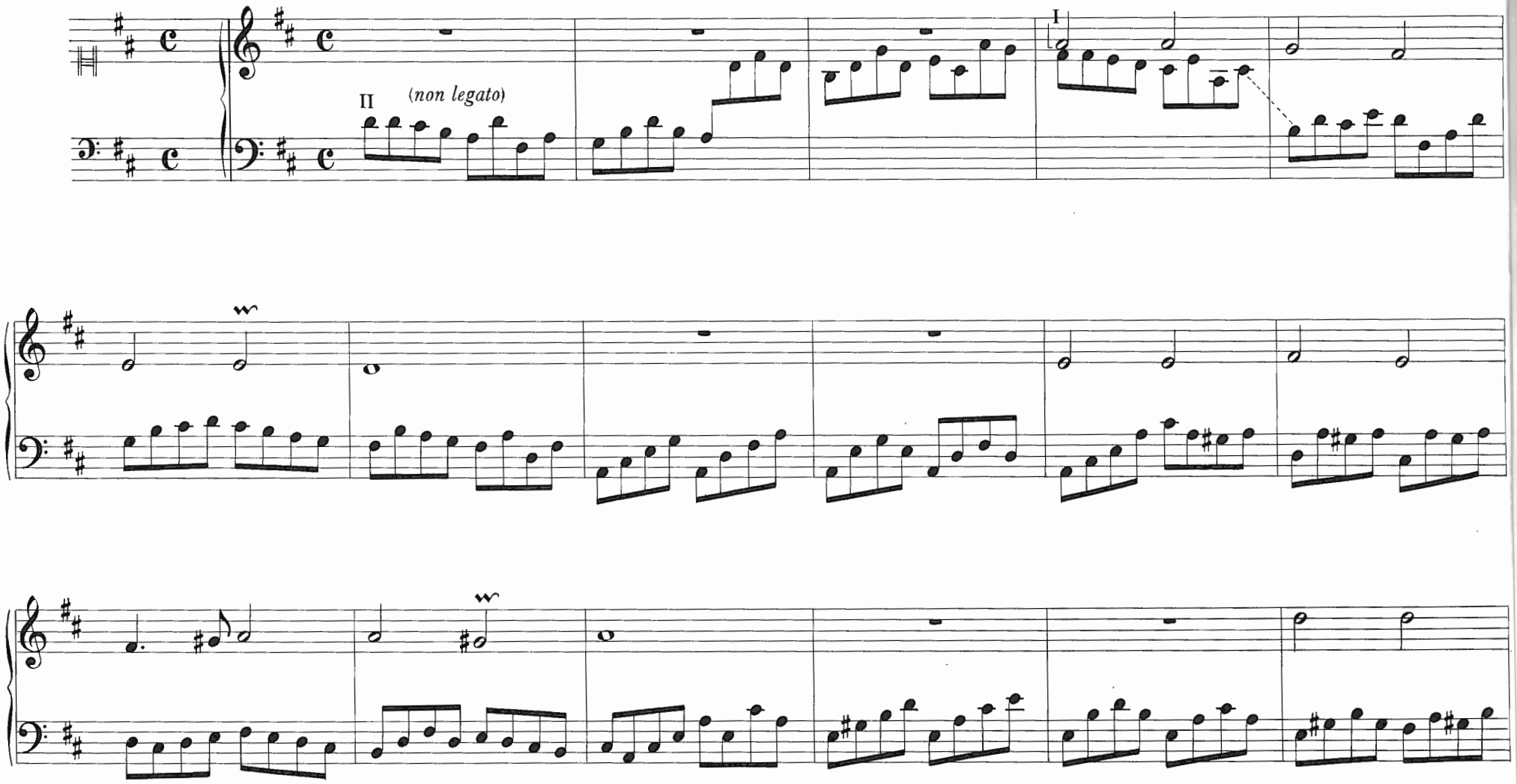


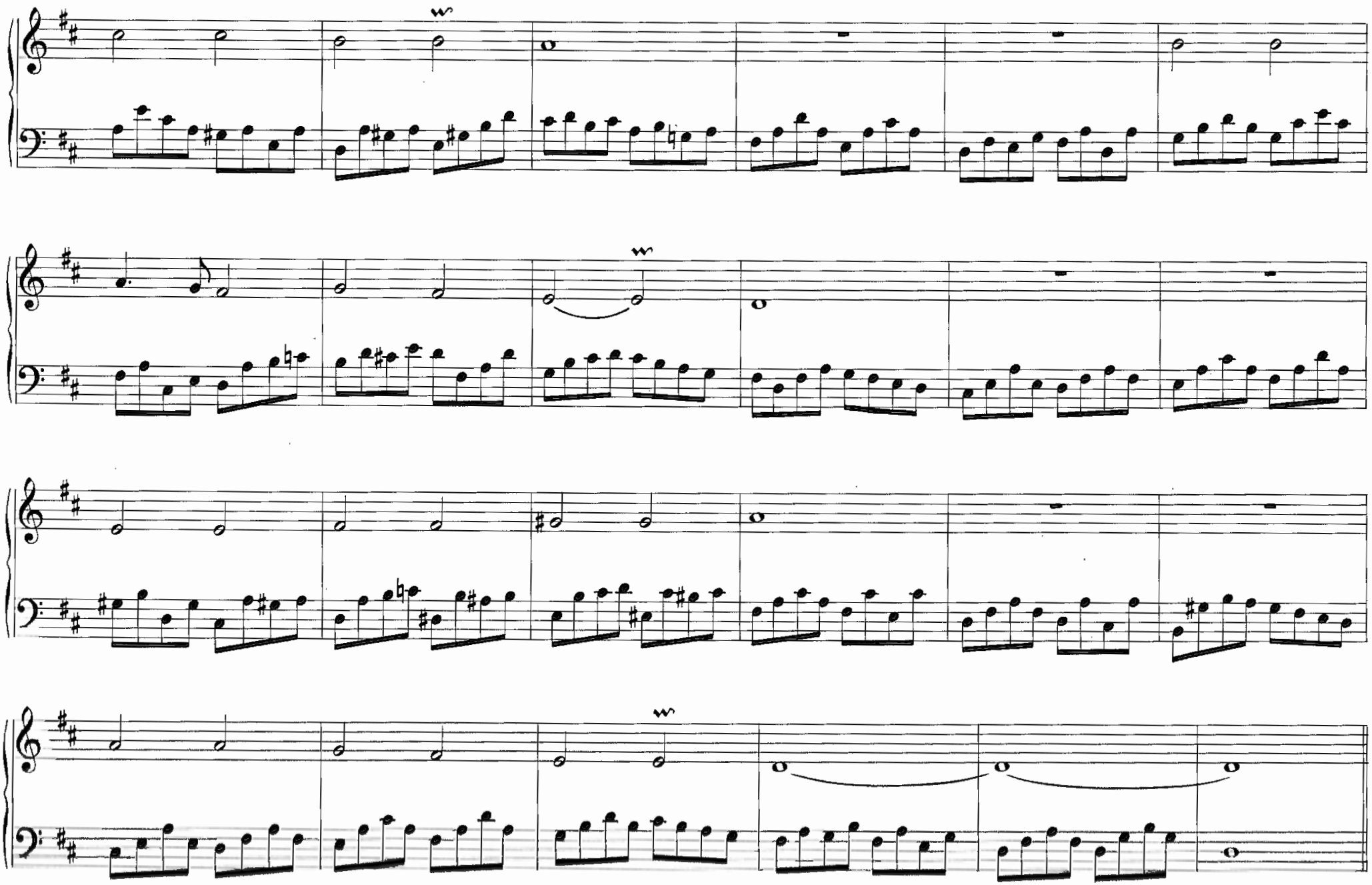
3. Meinen Jesum lass' ich nicht

Jesus I Will Never Leave

I Reed 8', Trem.
II Quintaten 16', Flute 4'

Neuverfertigtes Gesangbuch
Darmstadt, 1699



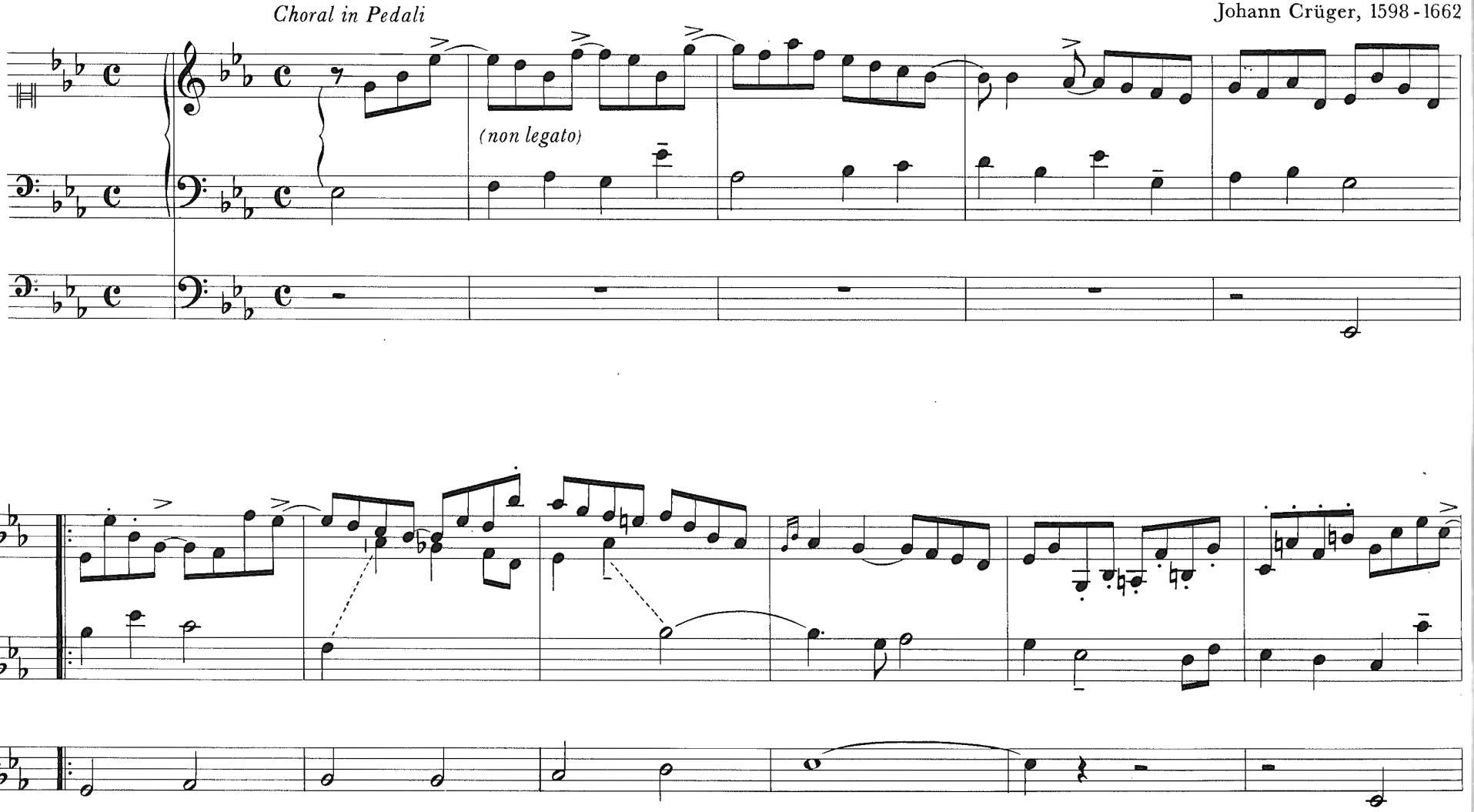


4. O Ewigkeit, du Freudenwort*

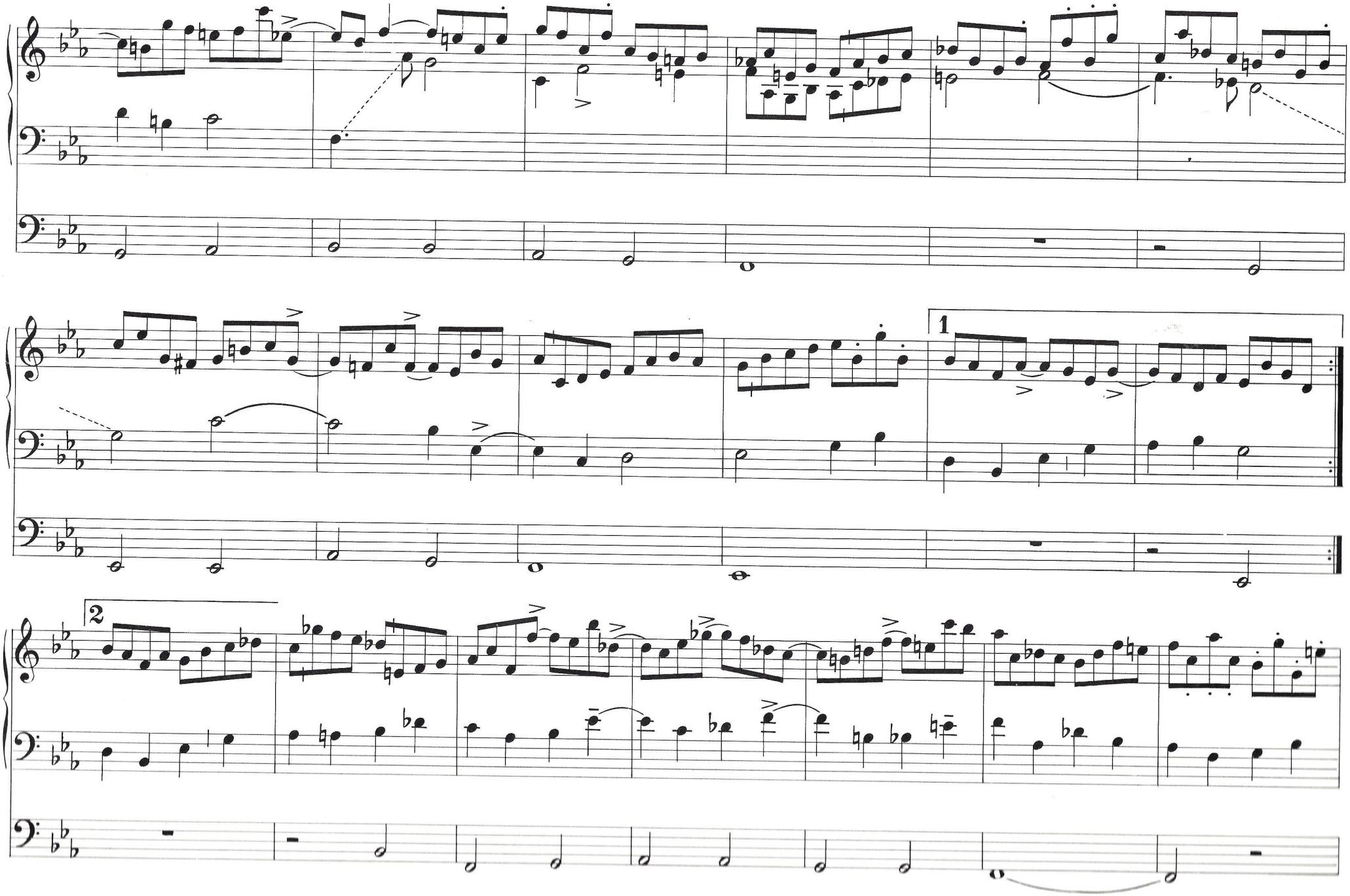
Eternity, Thou Word of Joy

Man. Principal Chorus
Ped. Principal Chorus + Reeds

Johann Schop, *cir.* 1600 - 1665
Johann Crüger, 1598 - 1662



* Also commonly known as *O Ewigkeit, du Donnerwort.*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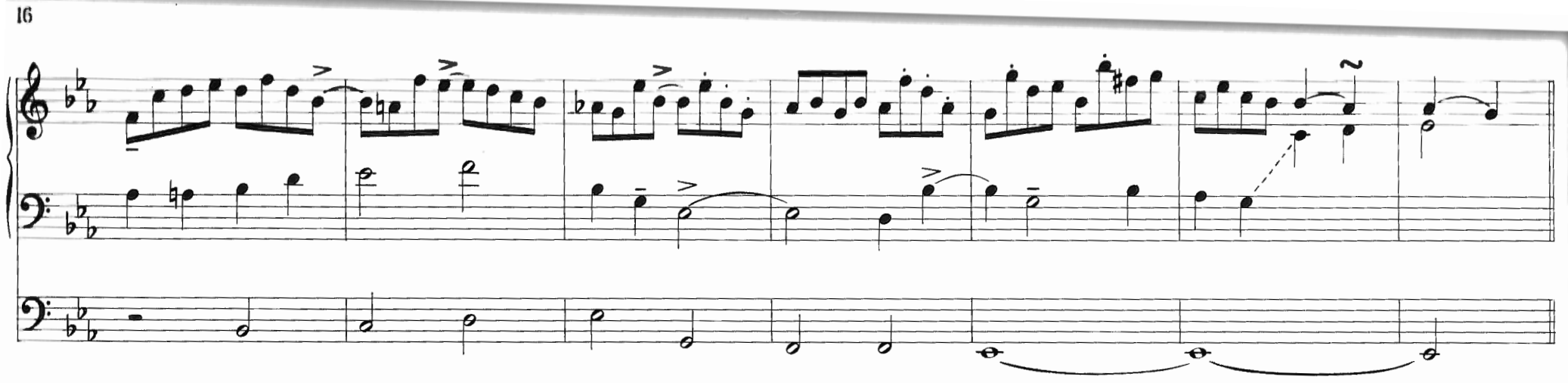
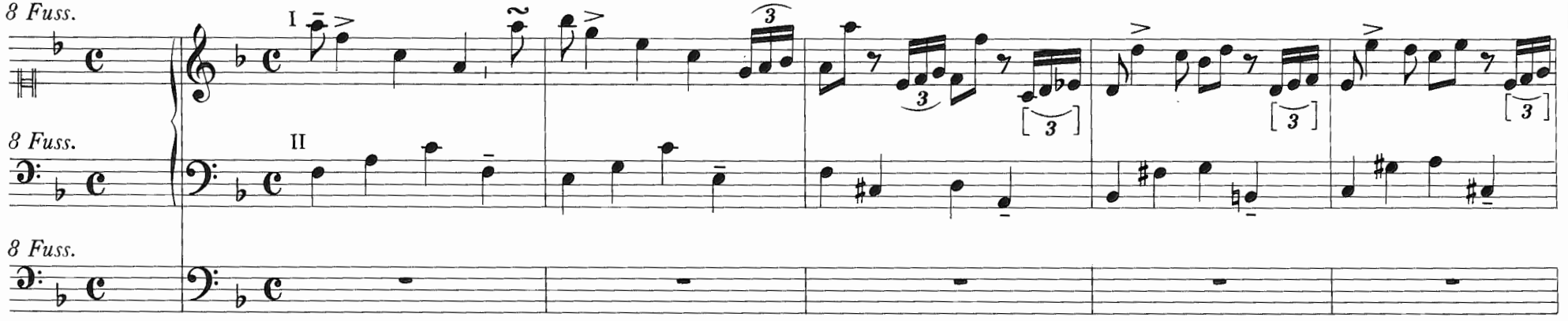


5. Christus, der ist mein Leben*

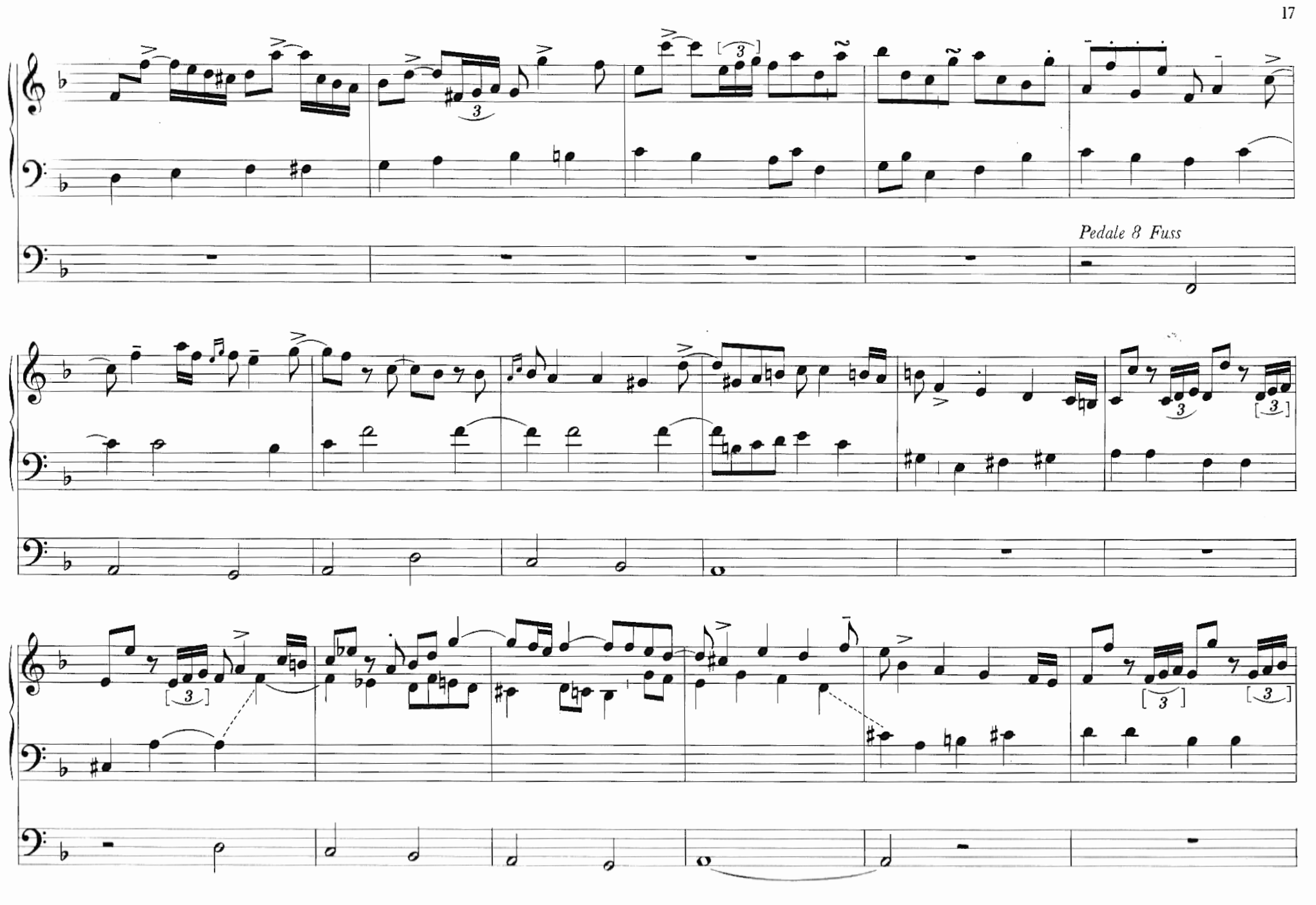
I Flutes 8', 2', 2⅔', 1⅗'
II Principal 8', Flute 4'
Ped. Trompette 8'

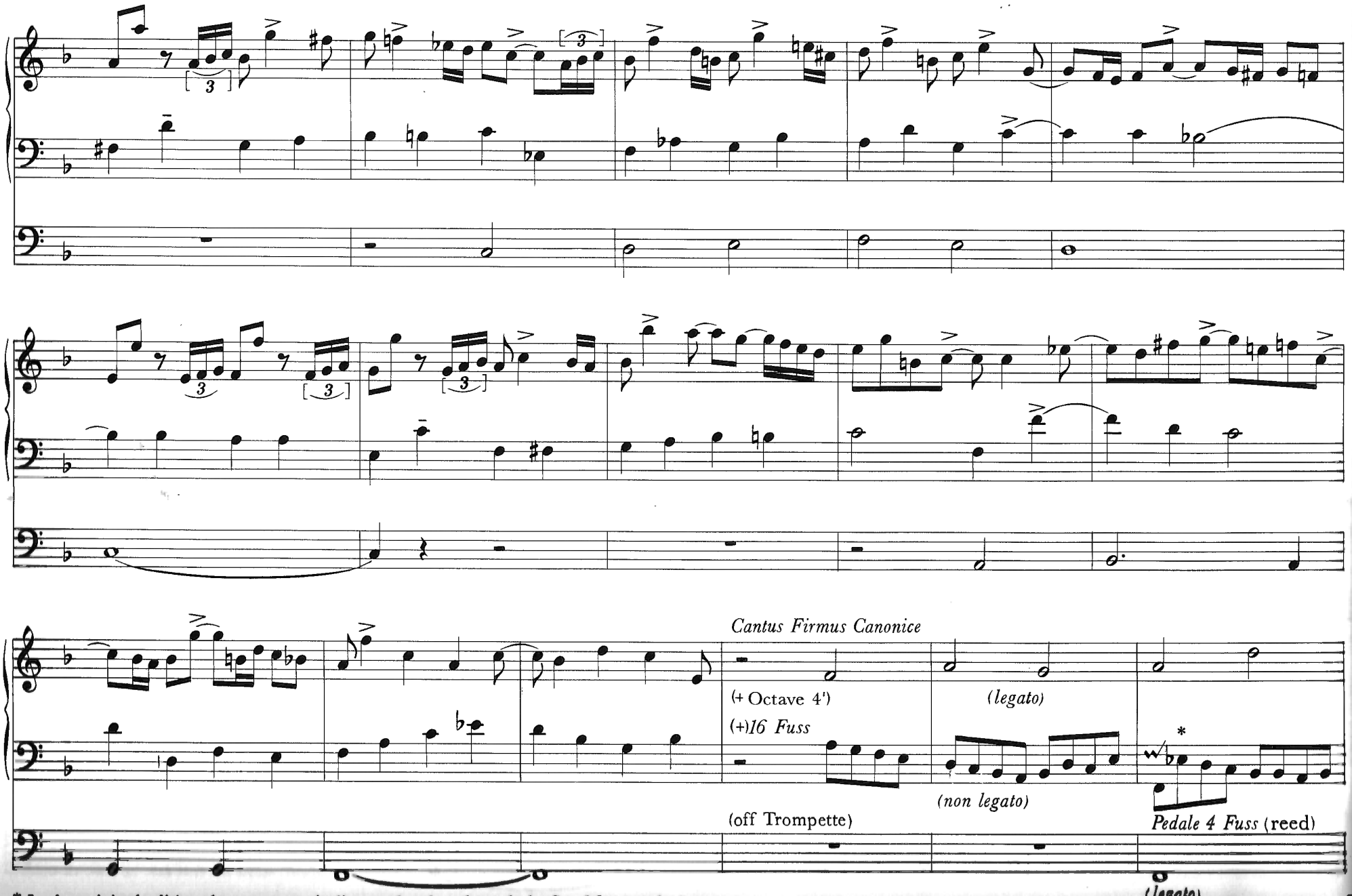
For Me to Live Is Jesus
Abide with Us, Our Savior

Melchior Vulpius, *cir.* 1560-1615

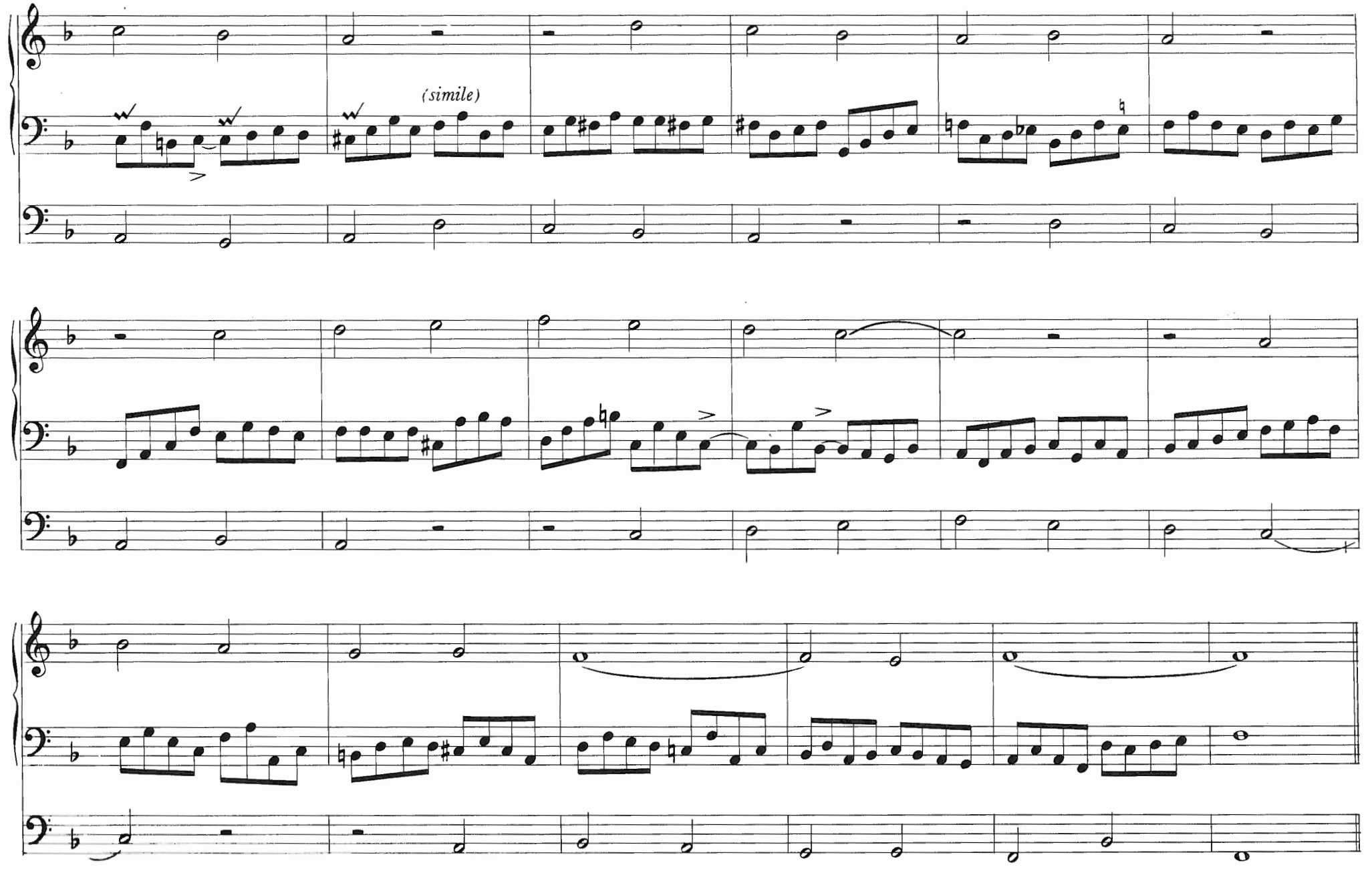


*Also known as *Ach bleib mit deiner Gnade.*


Pedale 8 Fuss



* In the original edition the *swiss* (w) indicates the chorale melody. See Marpurg's *Commentary.*

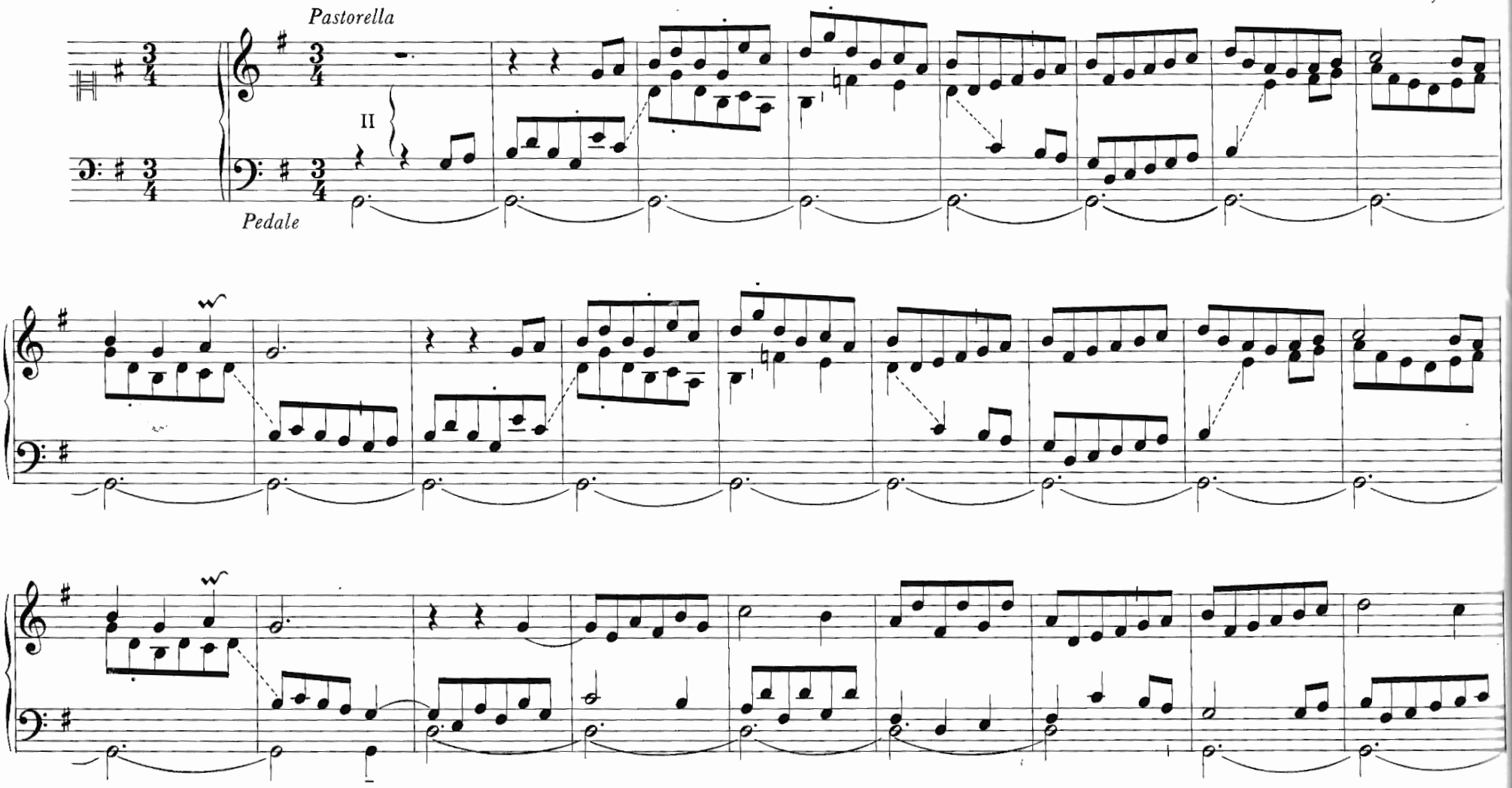

(simile)

I Principal Chorus
II Flutes 8', 2'
Ped. Soft 16', 8'
Zimbelstern

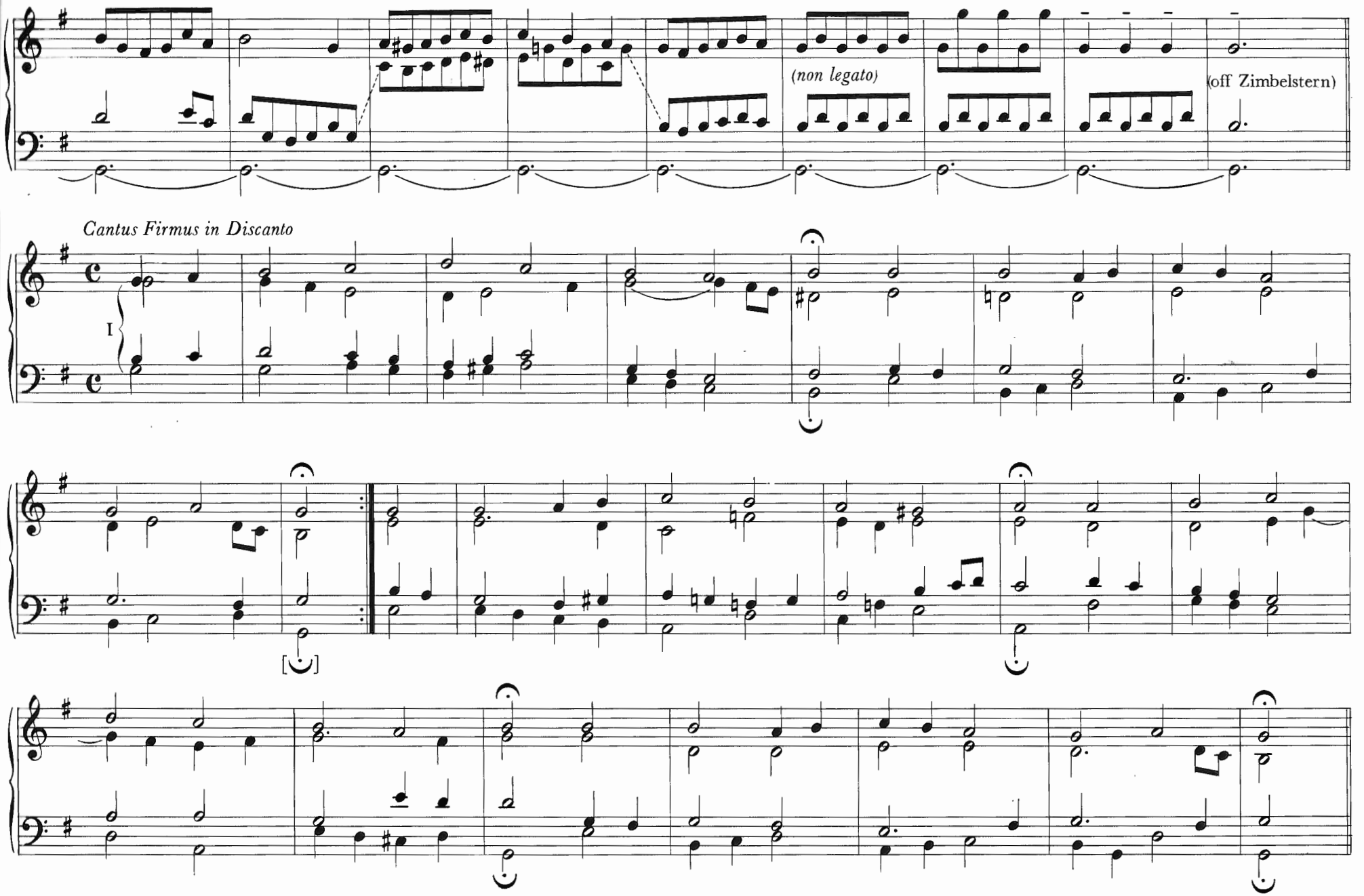
6. Allein Gott in der Höh sei Ehr*

All Glory Be to God on High

Nikolaus Decius, d. 1541



* Original title, *Der Herr ist mein getreuer Hirt.*

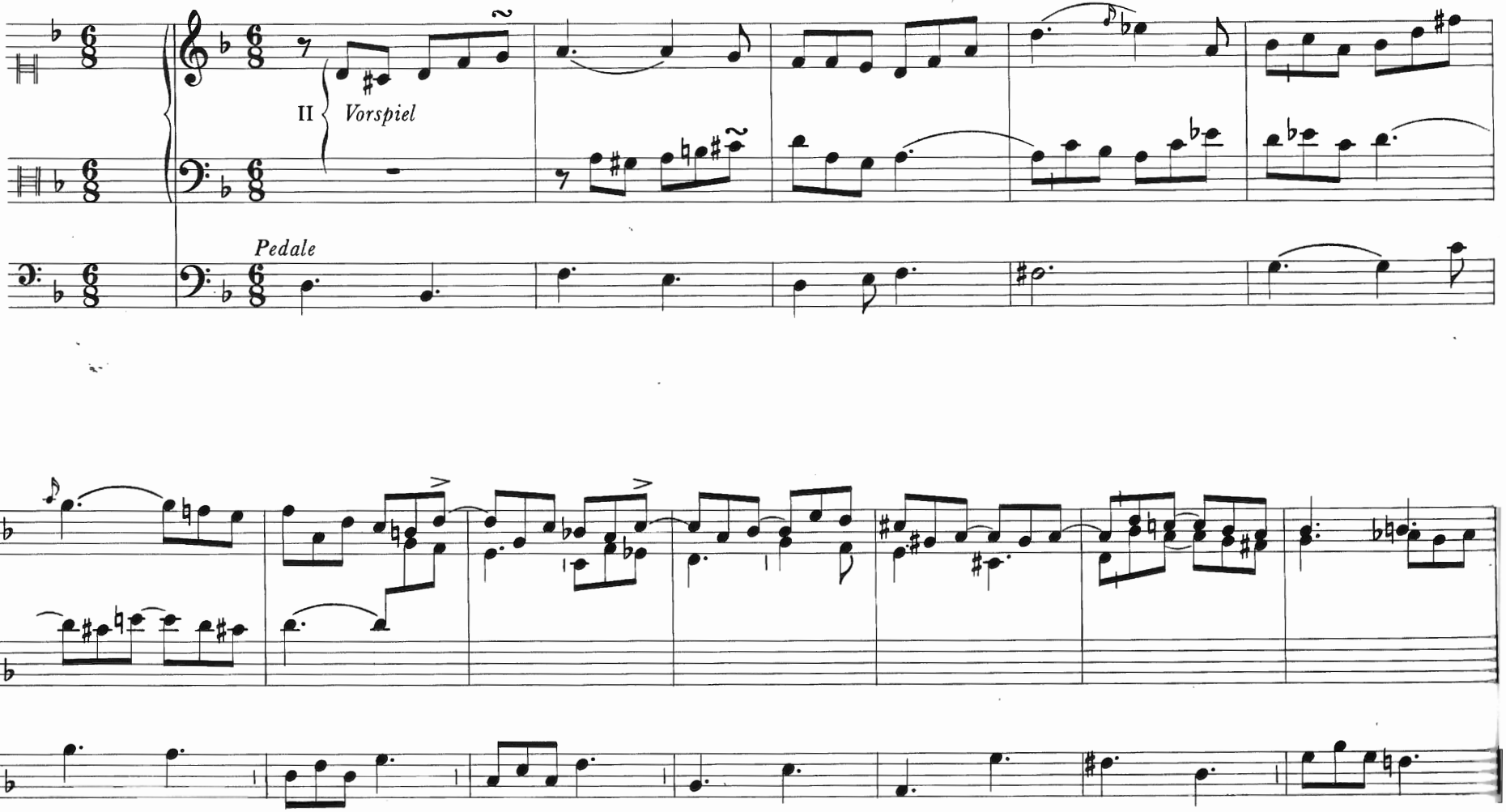

(non legato)
(off Zimbelstern)
Cantus Firmus in Discanto
I

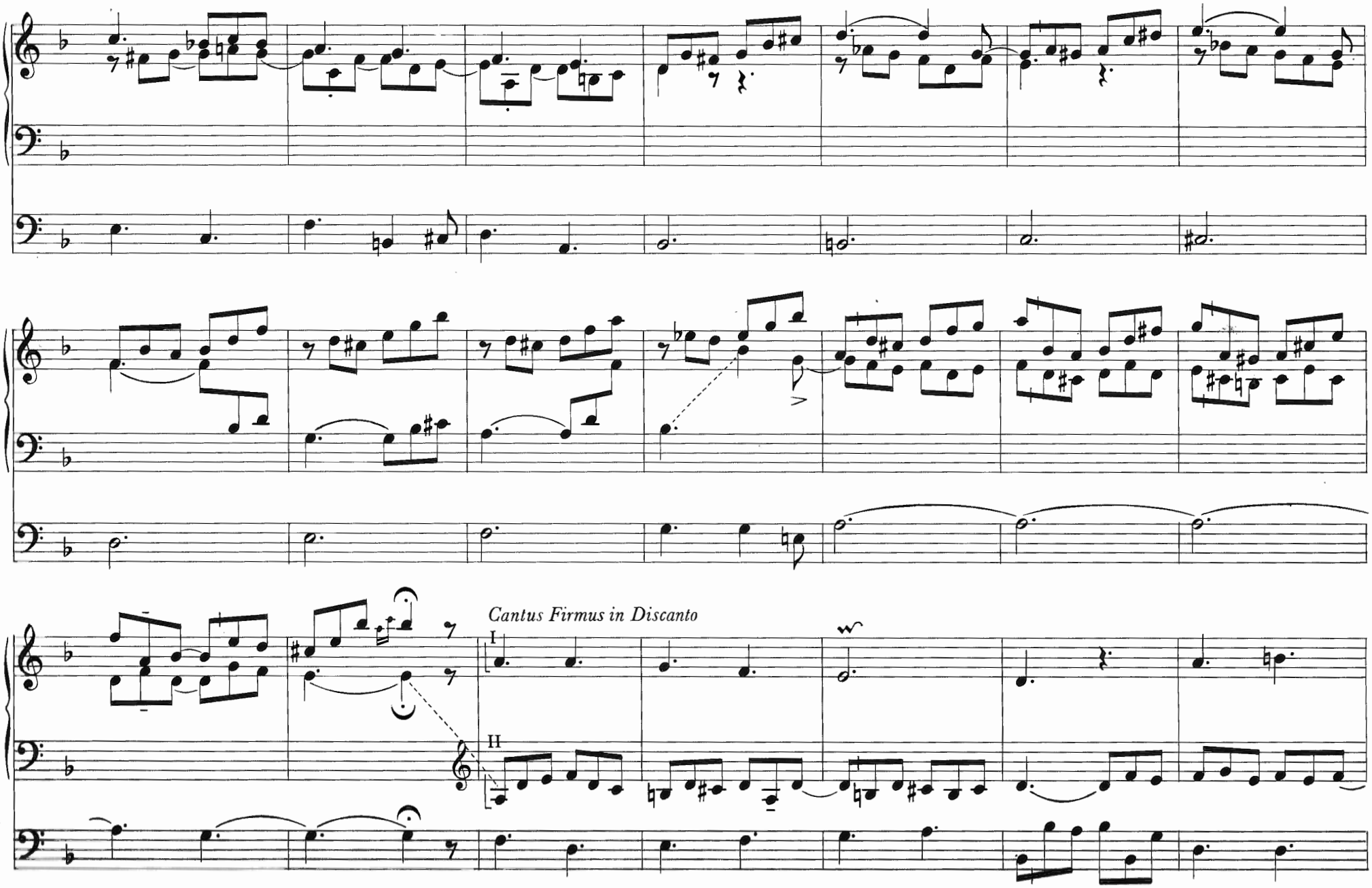
7. Jesu, meine Freude

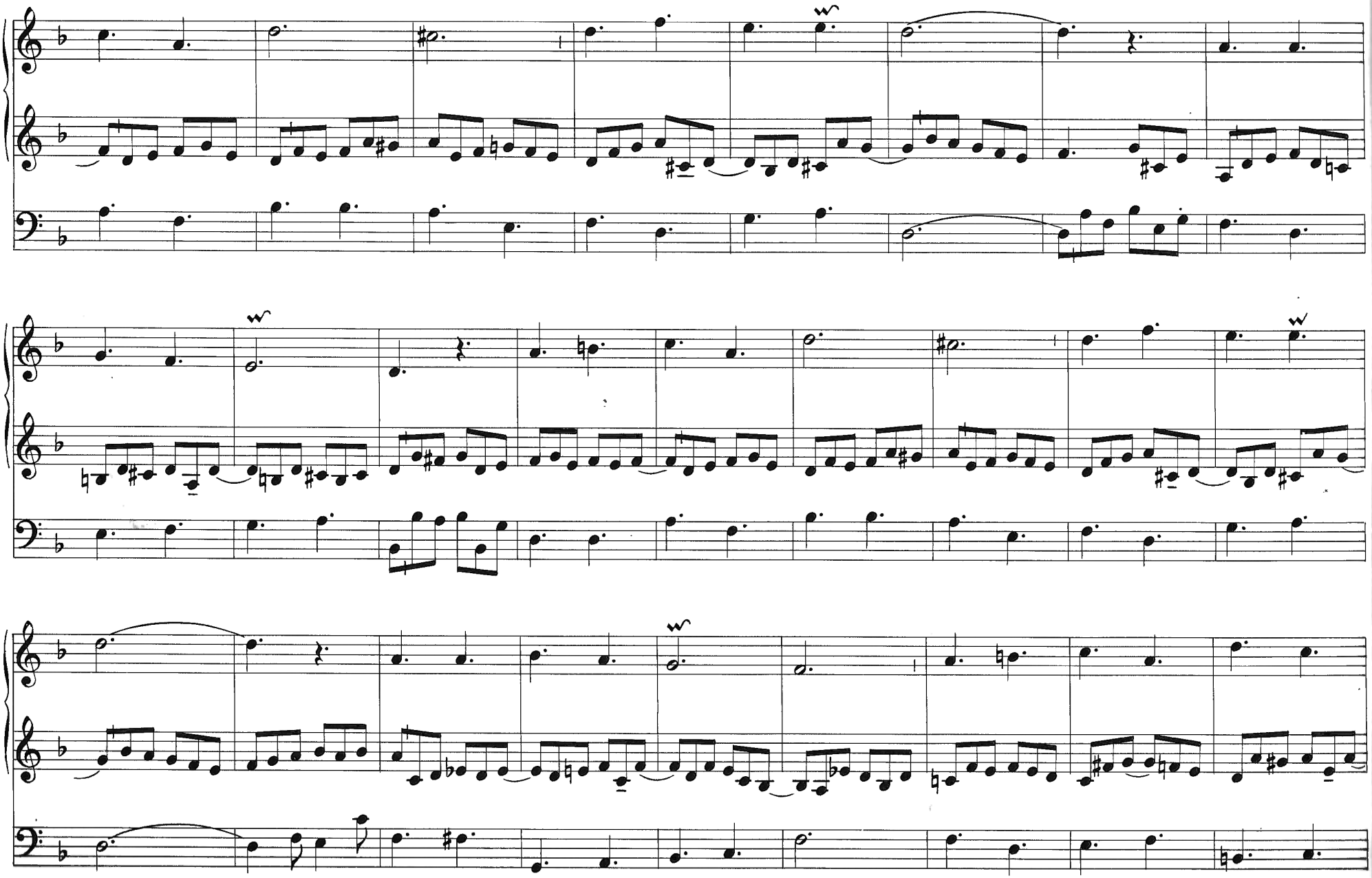
Jesus, Priceless Treasure

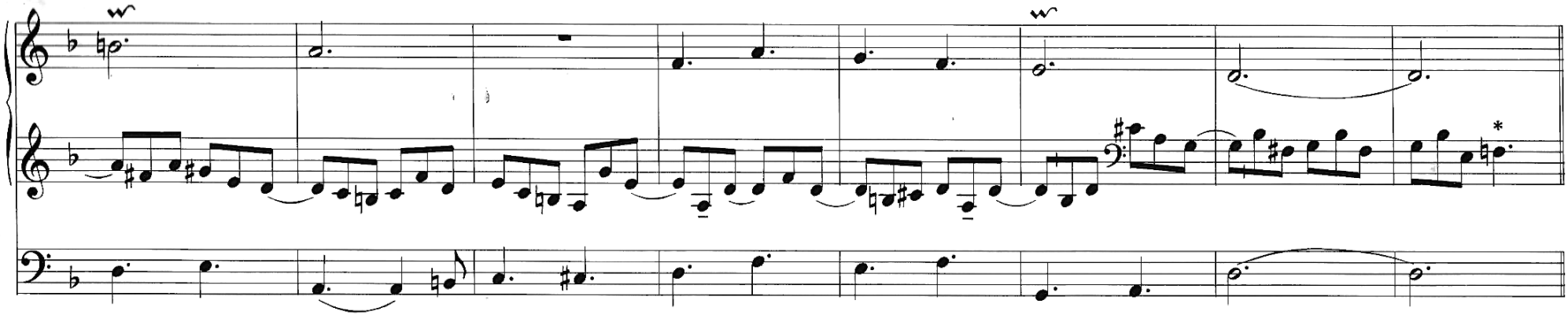
I Flute 8', Sesquialtera, Trem.
II Quintaten 8', Flute 4'
Ped. Soft 16', 8'

Johann Crüger, 1598-1662




Cantus Firmus in Discanto
I
II





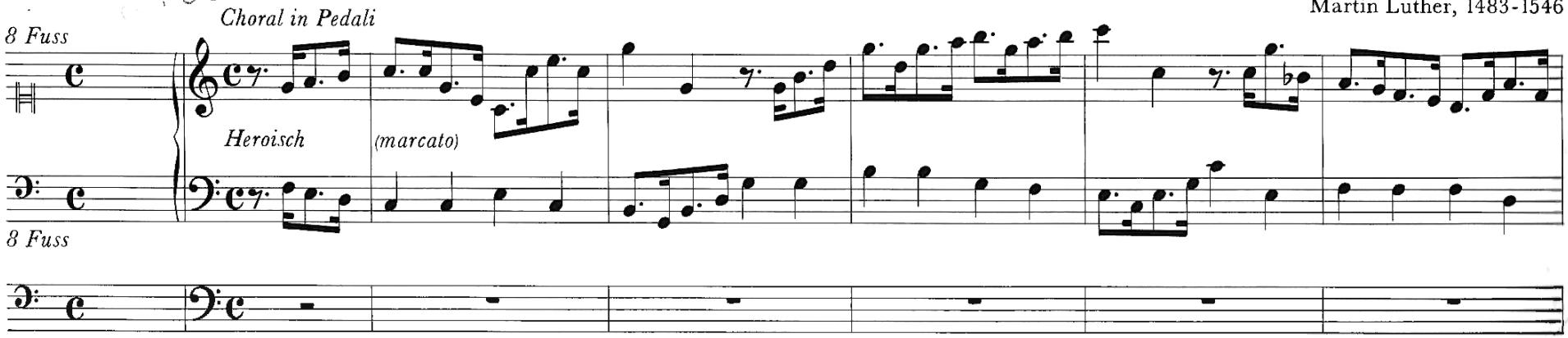
* The editor suggests playing F♯ when the chorale setting does not function as a prelude to congregational singing.

Full Organ

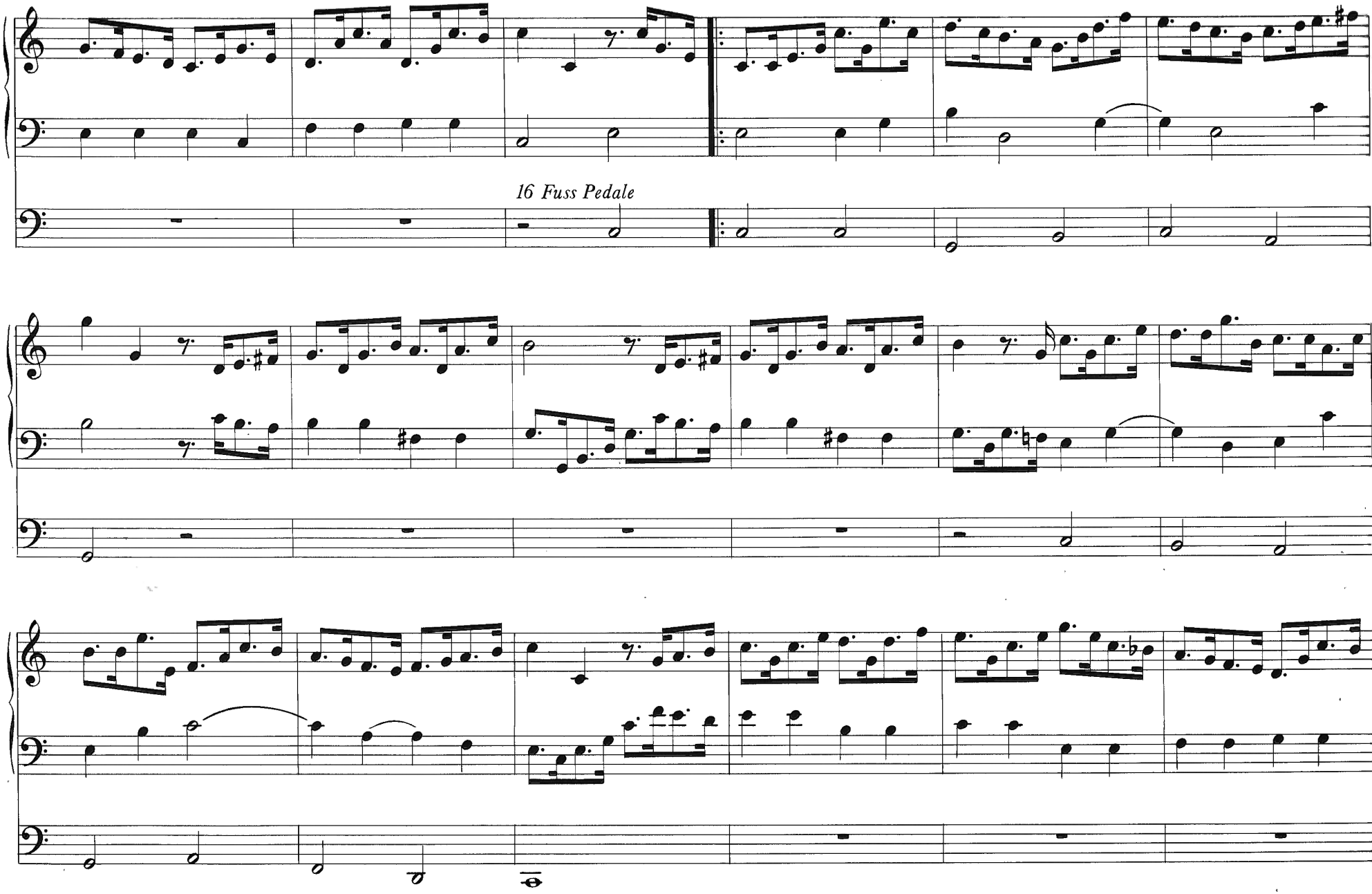
8. Ein' feste Burg*

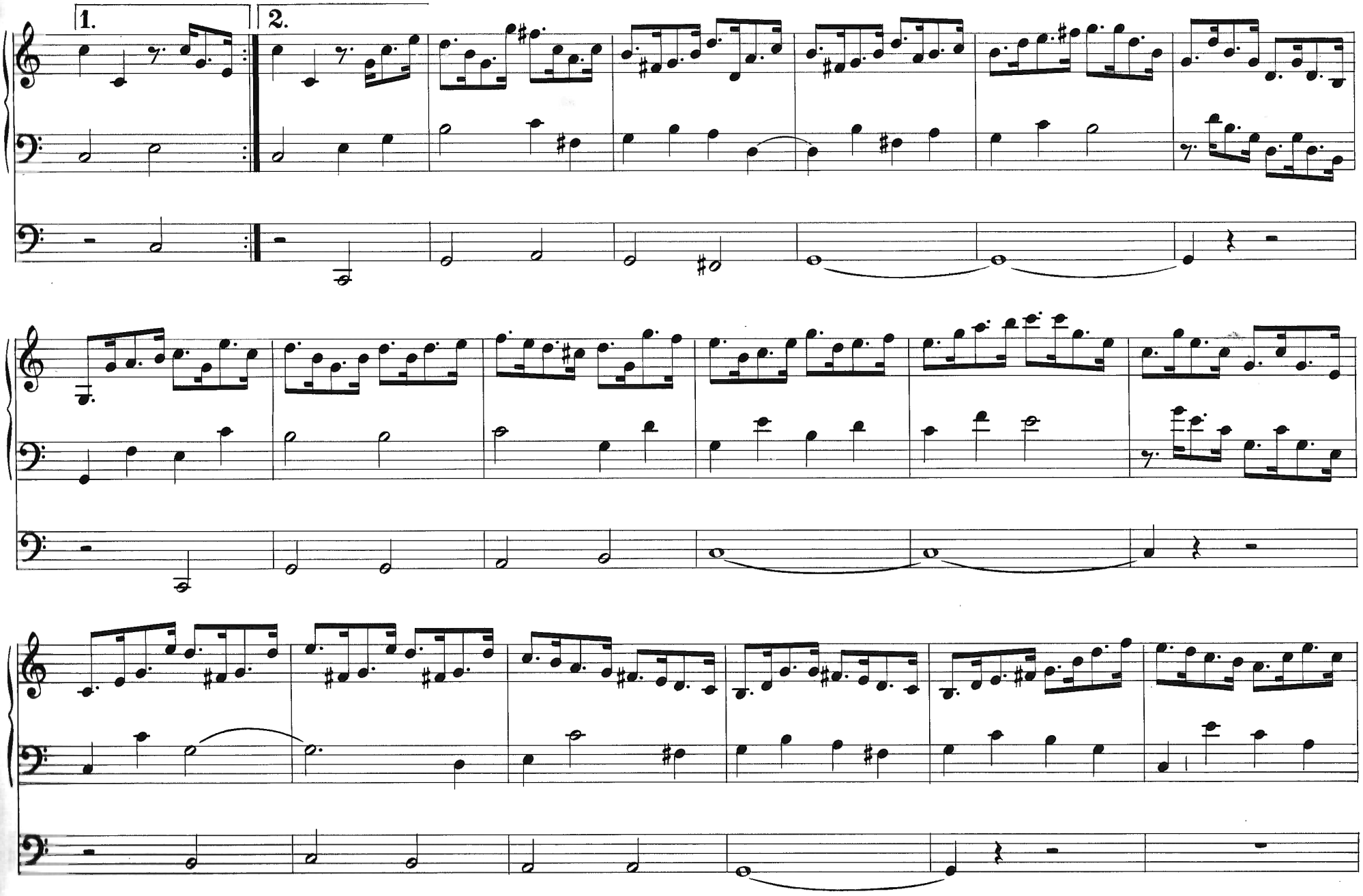
A Mighty Fortress

Martin Luther, 1483-1546



* Original title, *Wenn Christus seine Kirche schützt.*


16 Fuss Pedale

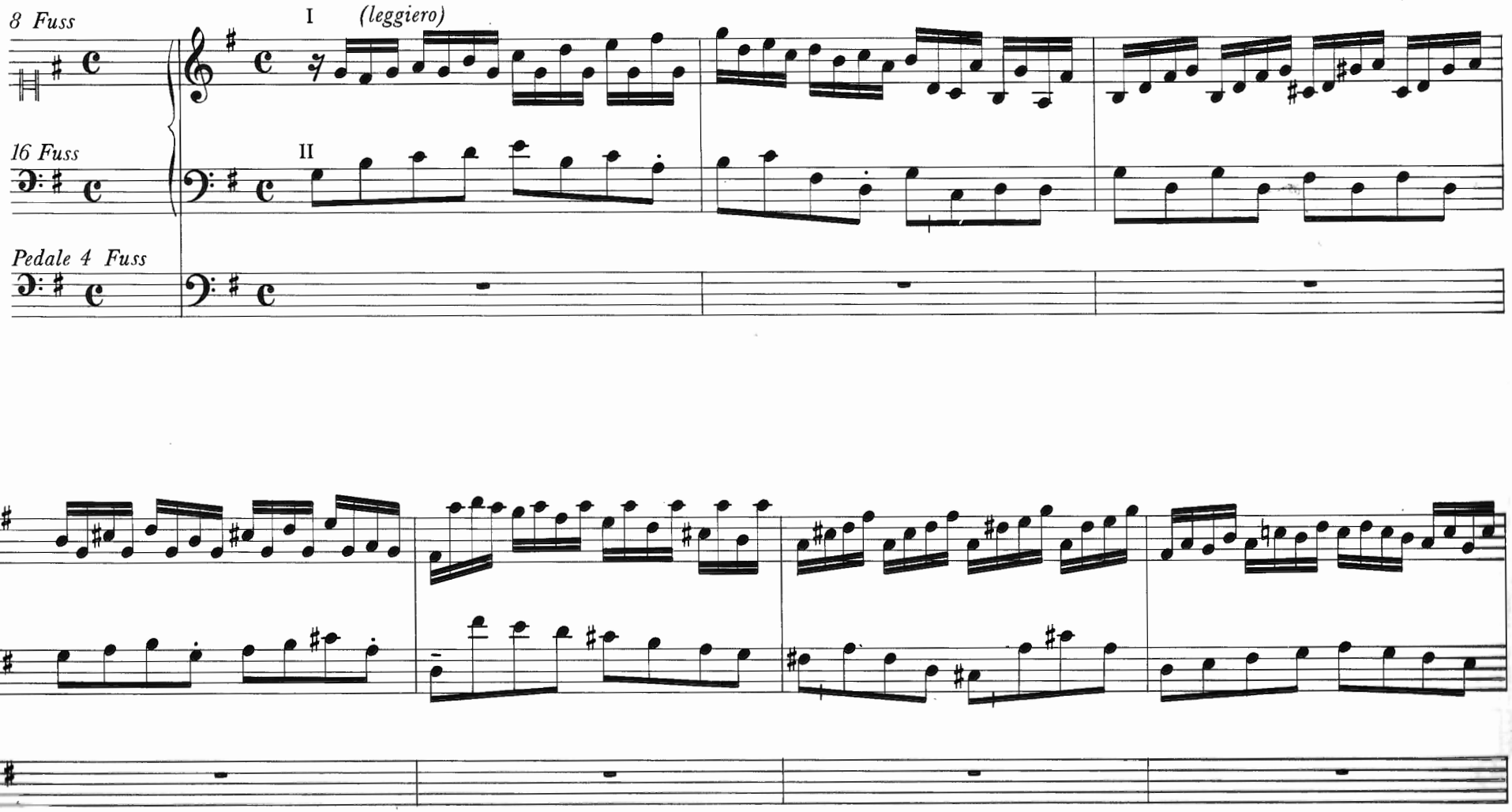

1.
2.

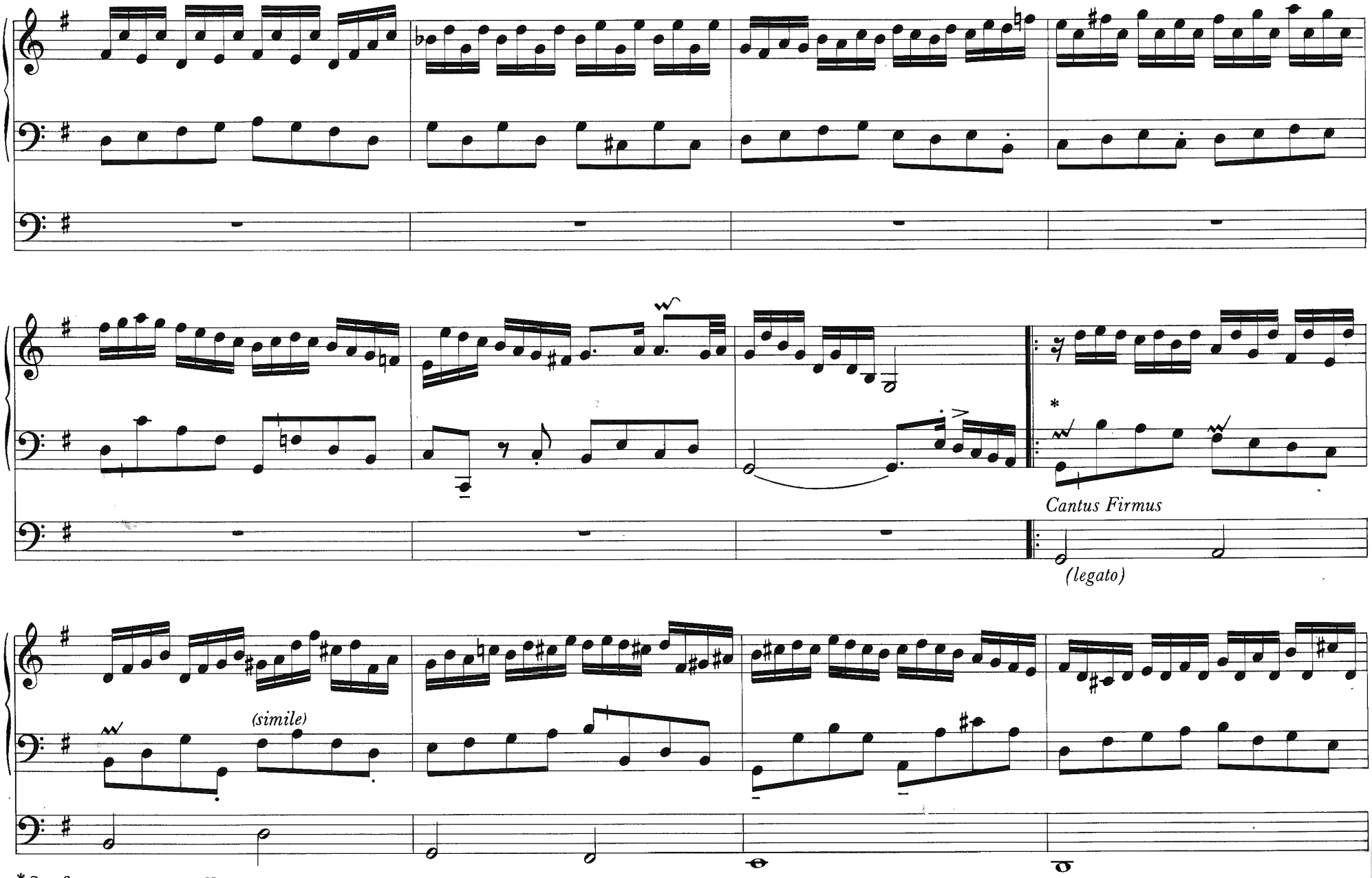
9. Gott des Himmels und der Erden

God, Who Madest Earth and Heaven

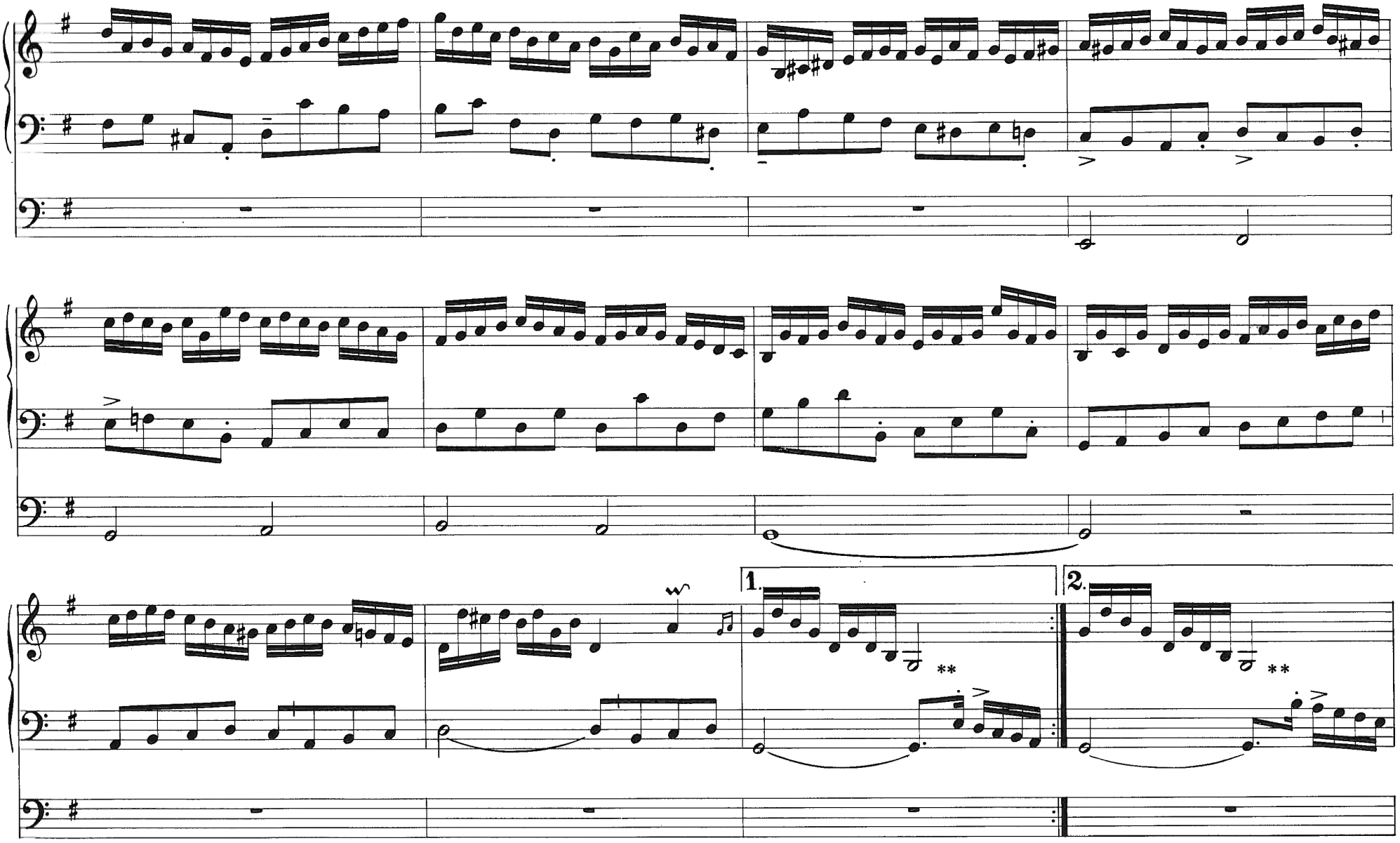
I Flutes 8', 4', 2⅔', 1'
II Quintaten 16', Flutes 8', 4', 2'
Ped. Schalmei 4'

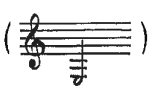
Heinrich Albert, 1604-1651

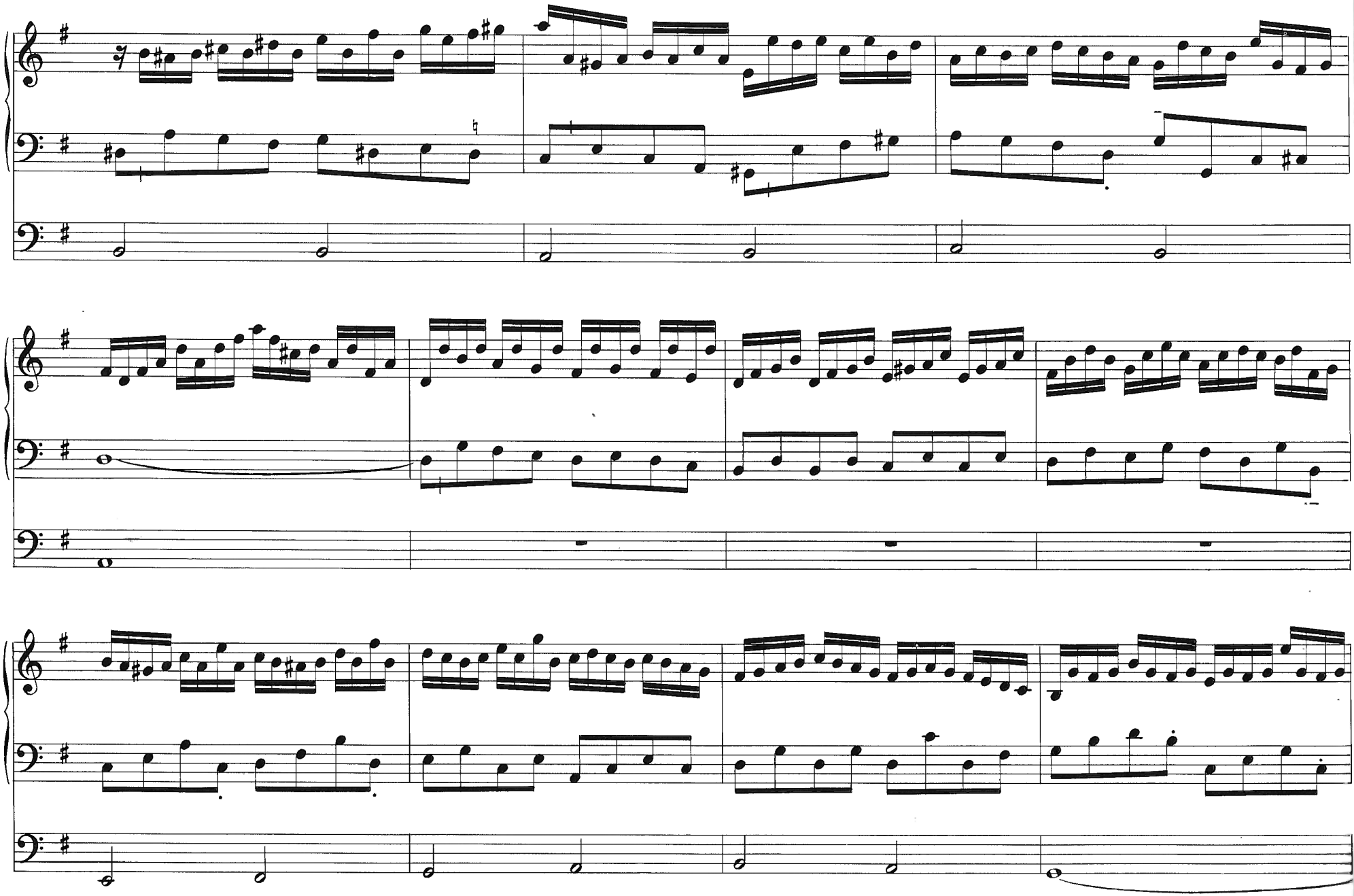


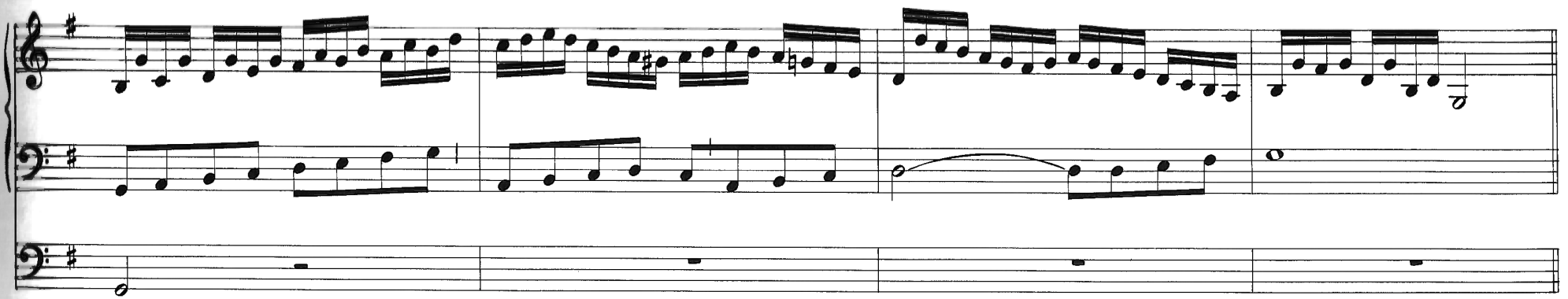


* See footnote on page 18



** In the original edition this half note is an E. ()



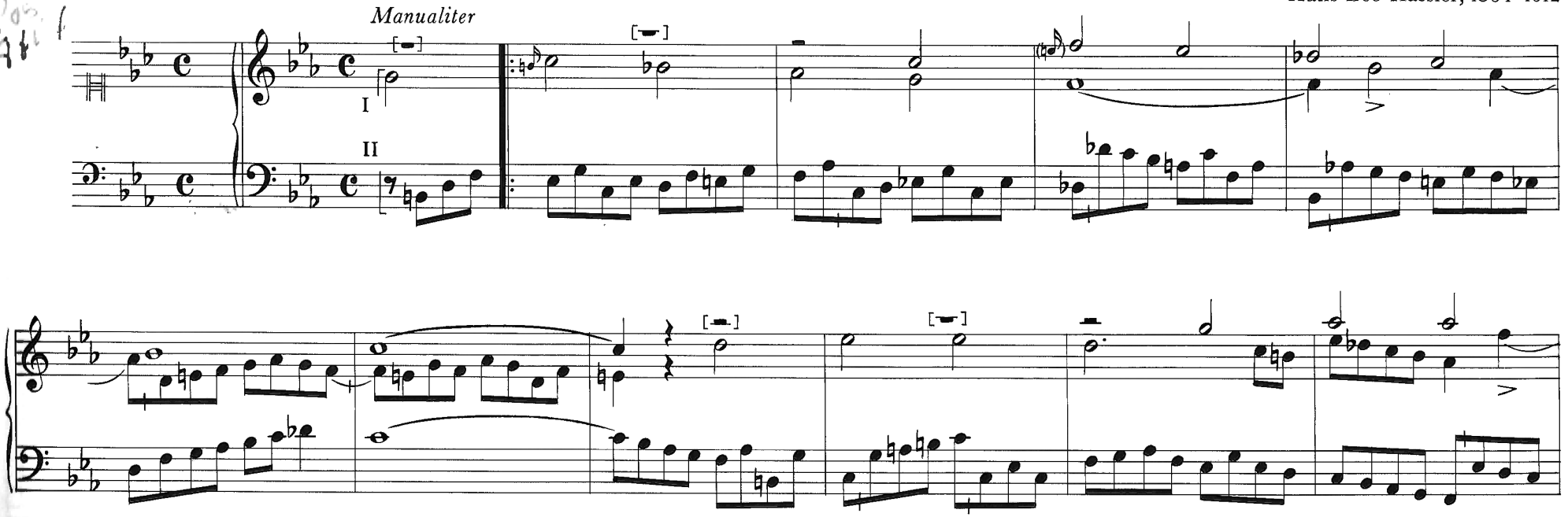


I Krummhorn 8', Trem.
II Quintaten 16', Flute 8'
III Flutes 8', 4'

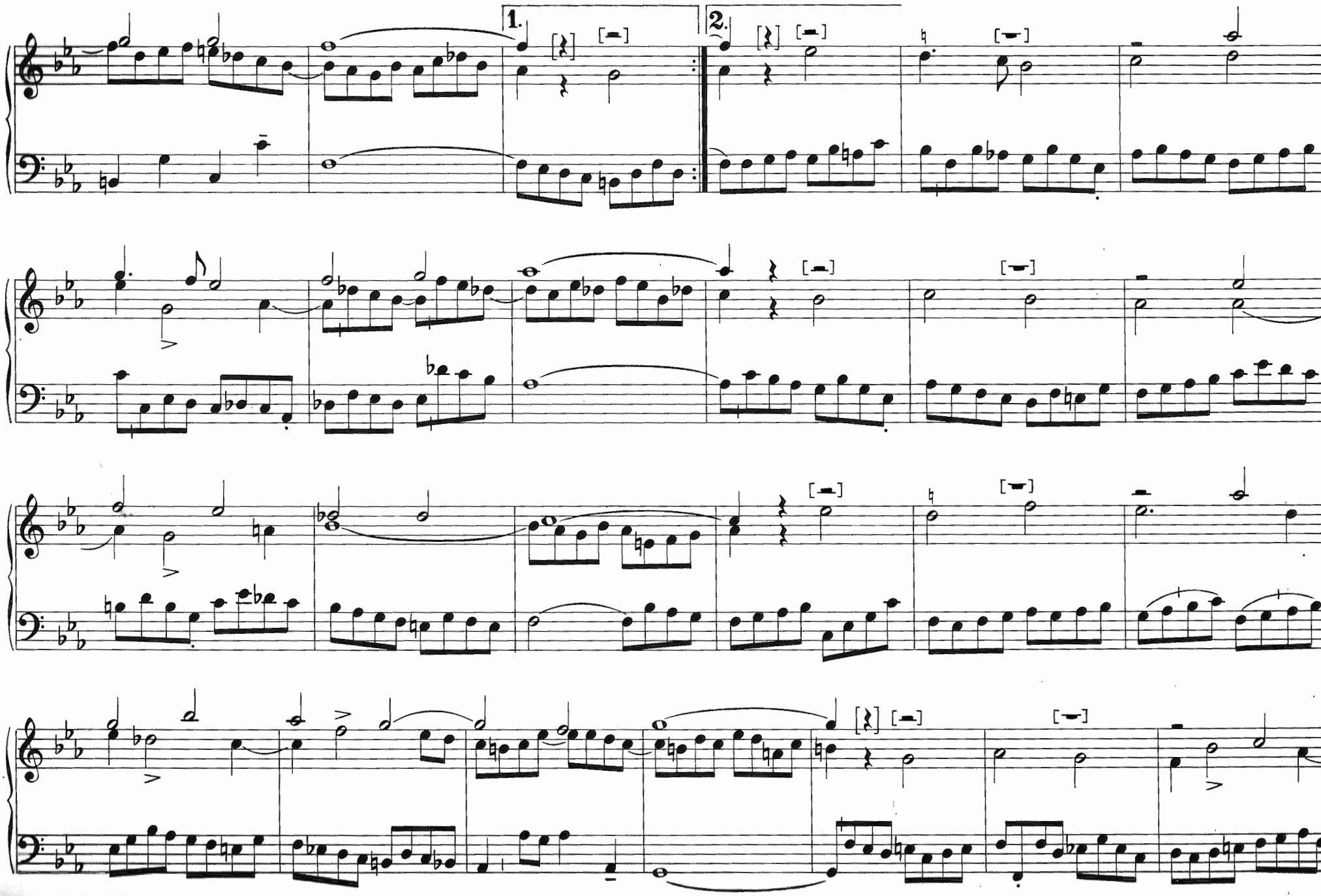
10. O Haupt voll Blut und Wunden*

O Sacred Head, Now Wounded

Hans Leo Hassler, 1564-1612



*Original title, *Befiehl du deine Wege.*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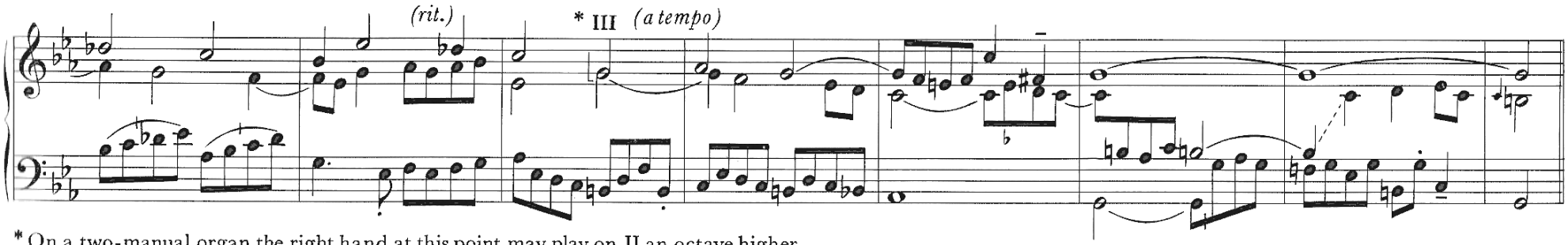


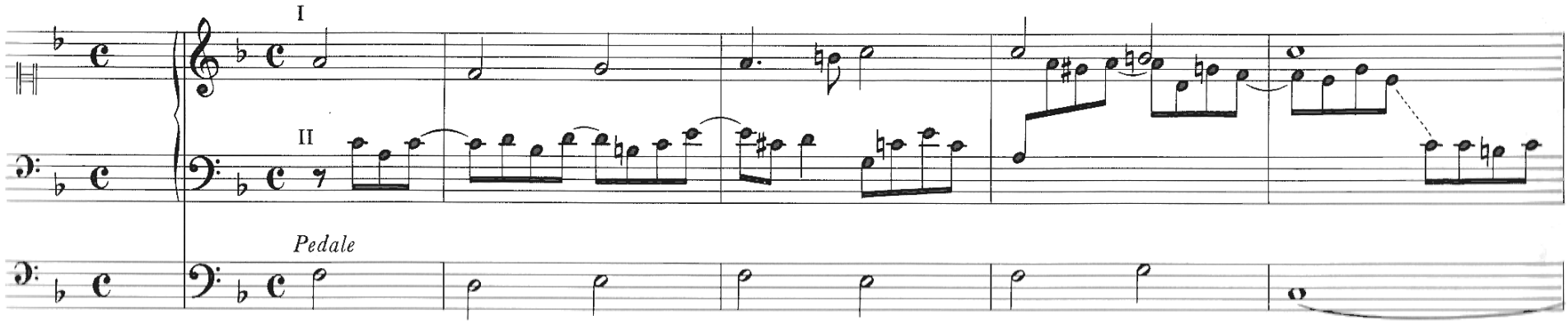
* On a two-manual organ the right hand at this point may play on II an octave higher.

11. Brich an, o schönes Morgenlicht*

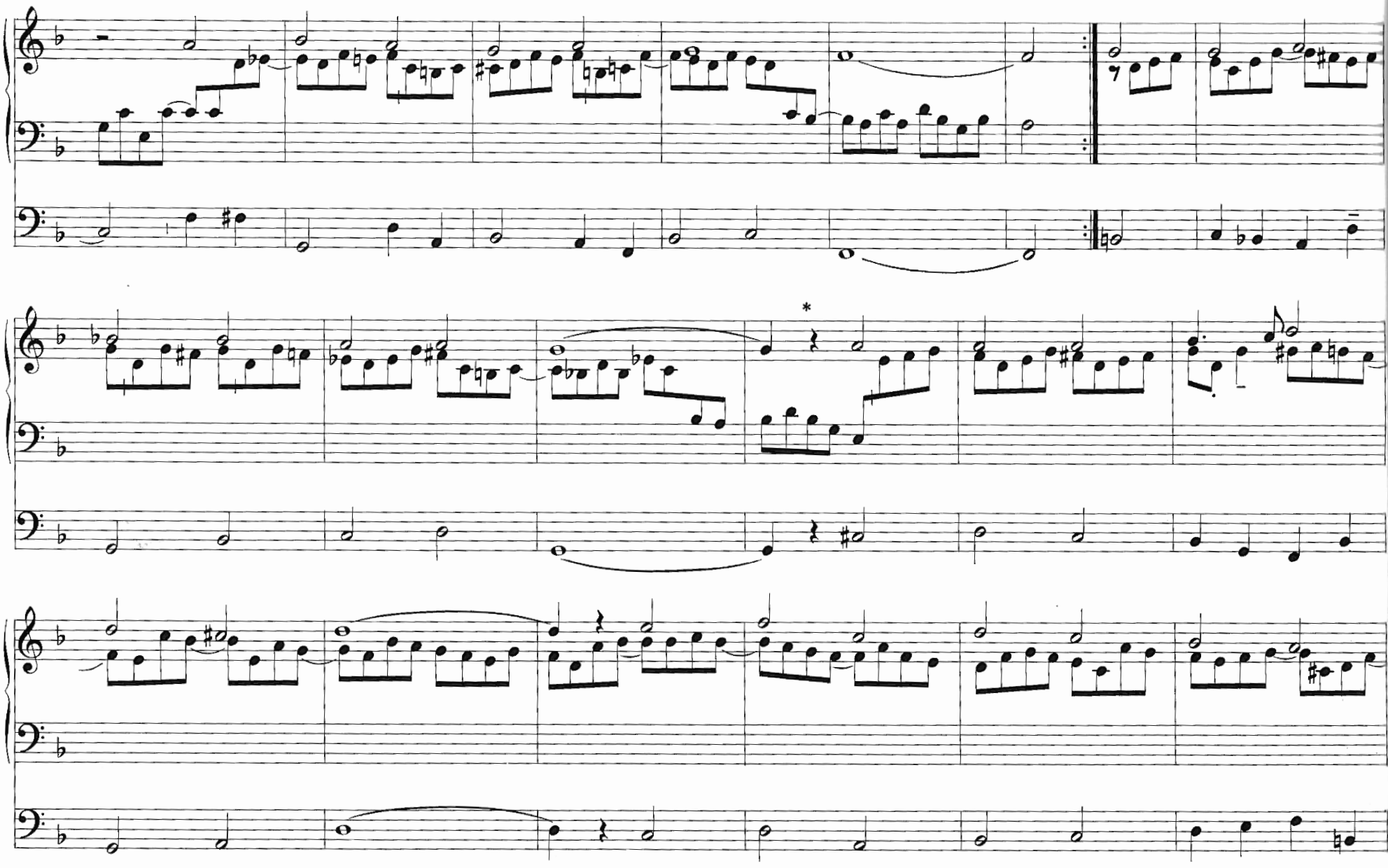
I Trompette 8'
II Principals 8', 4', 2'
Ped. Principals 16', 8', 4'

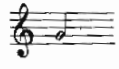
Break Forth, O Beauteous Heavenly Light

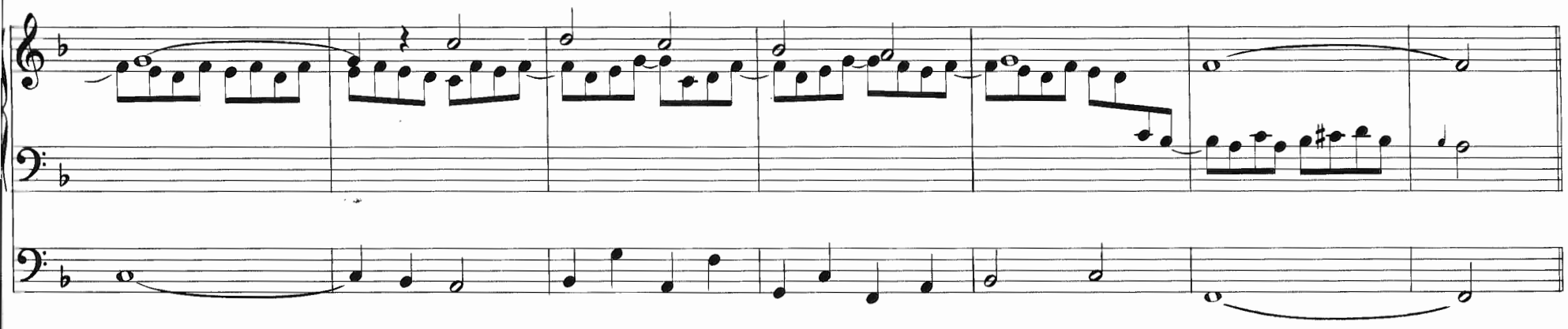
Johann Schop, *cir.* 1600-1665



* The title *Break Forth, O Beauteous Heavenly Light,* most commonly associated with this chorale melody, stems from the fourth verse of a hymn text by Johann Rist (1607-1667). Marpurg's original title, *Ermuntre dich, mein schwacher Geist,* is the opening phrase of the same text.



* Originally 

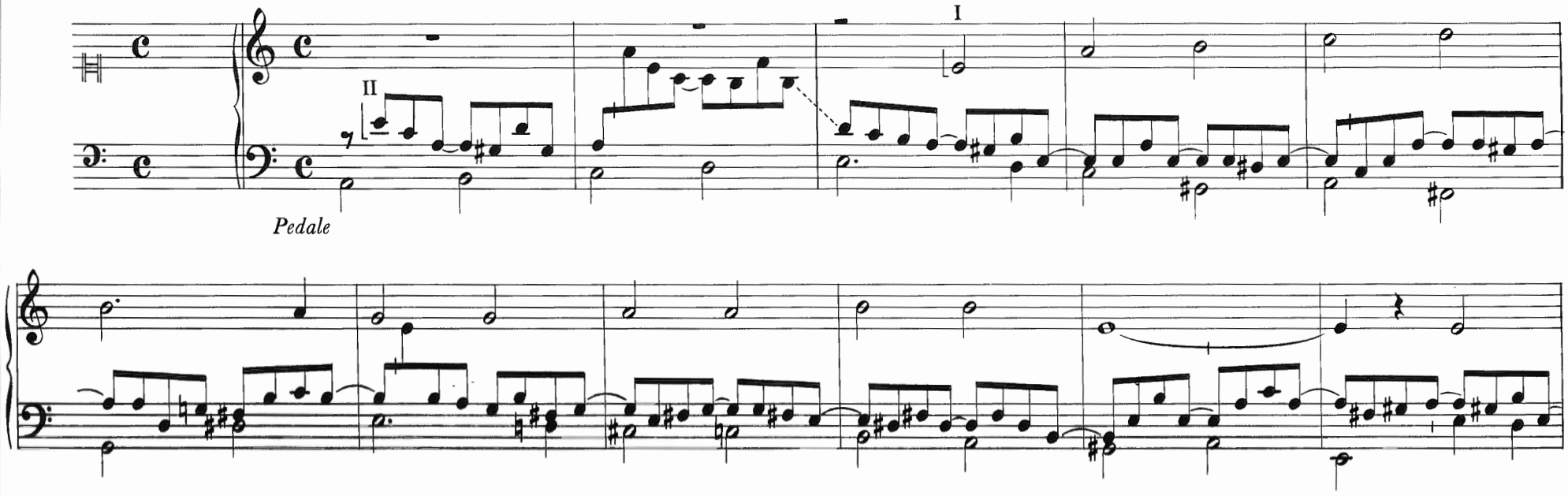


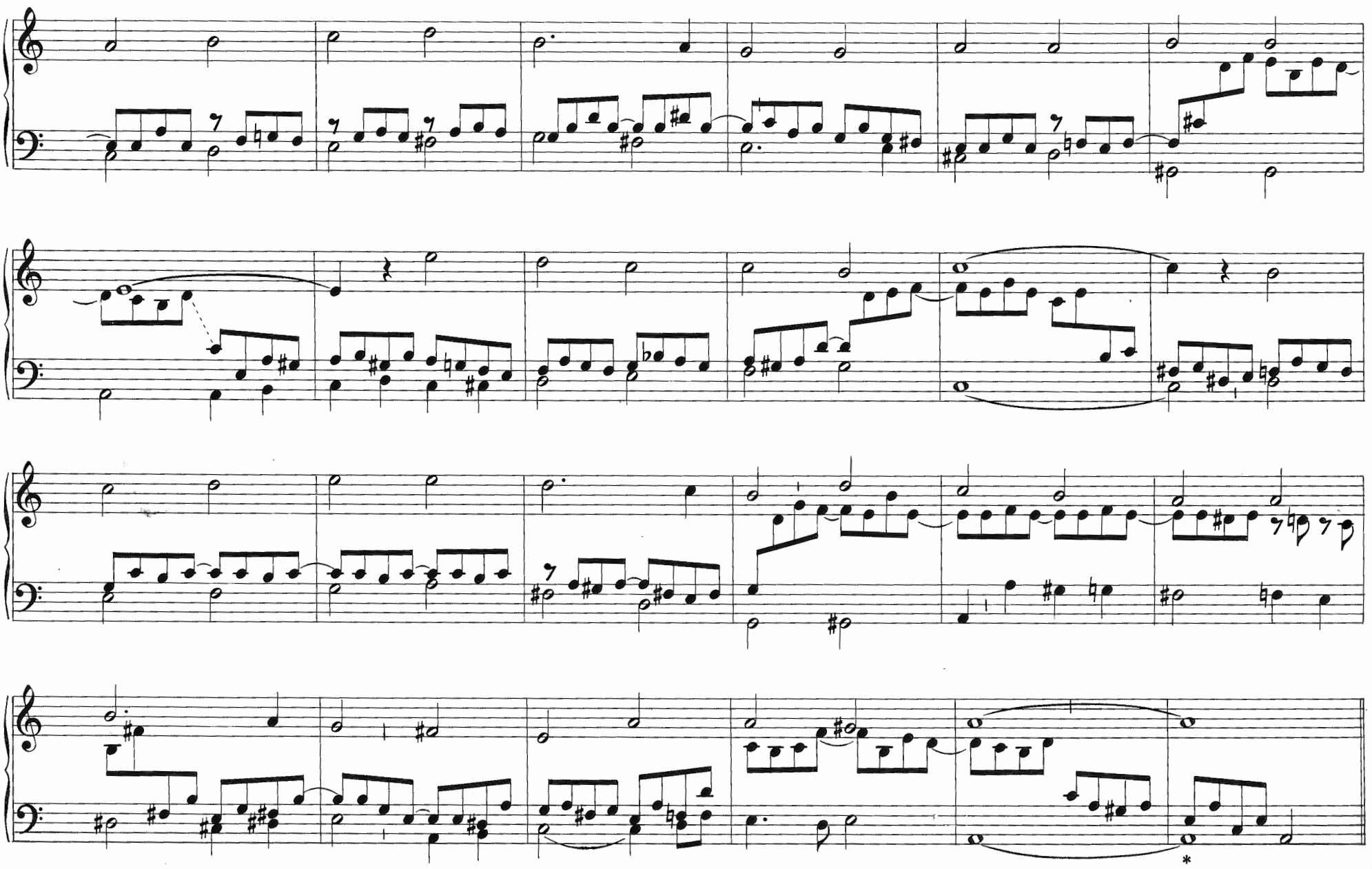
12. Von Gott will ich nicht lassen

From God Shall Naught Divide Me

I Quintaten 8', Flute 4', Nasard 2⅔'
II Flutes 8', 4'
Ped. Soft 16', 8'

Joachim Magdeburg
Christliche Tischgesänge
Erfurt, 1572





* Pedal A appears as a half note in *Christliche Tischgesänge* Erfurt, 1572

13. Ach Gott und Herr

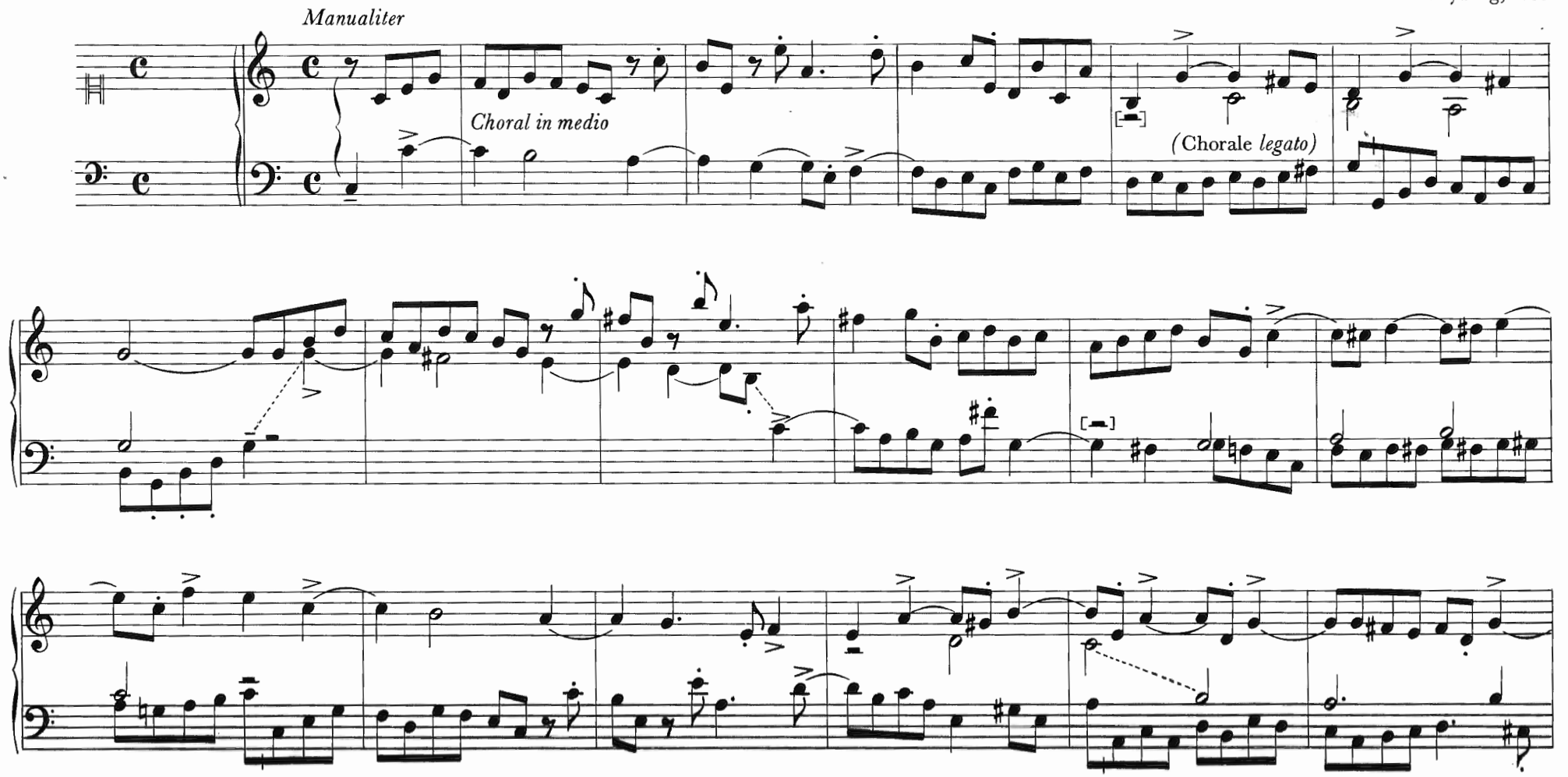
Strengthen for Service

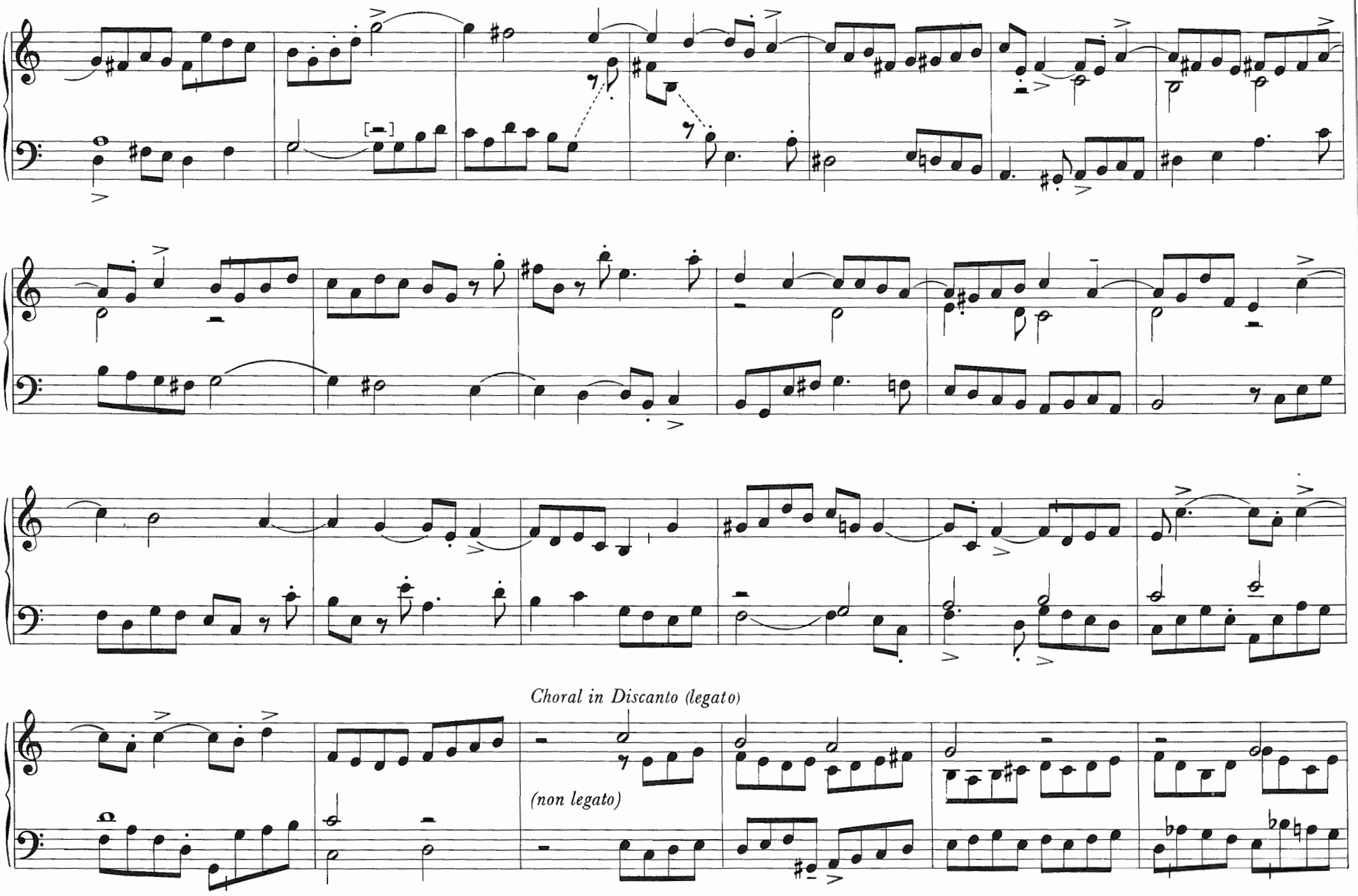
Alas, My God, My Sins Are Great

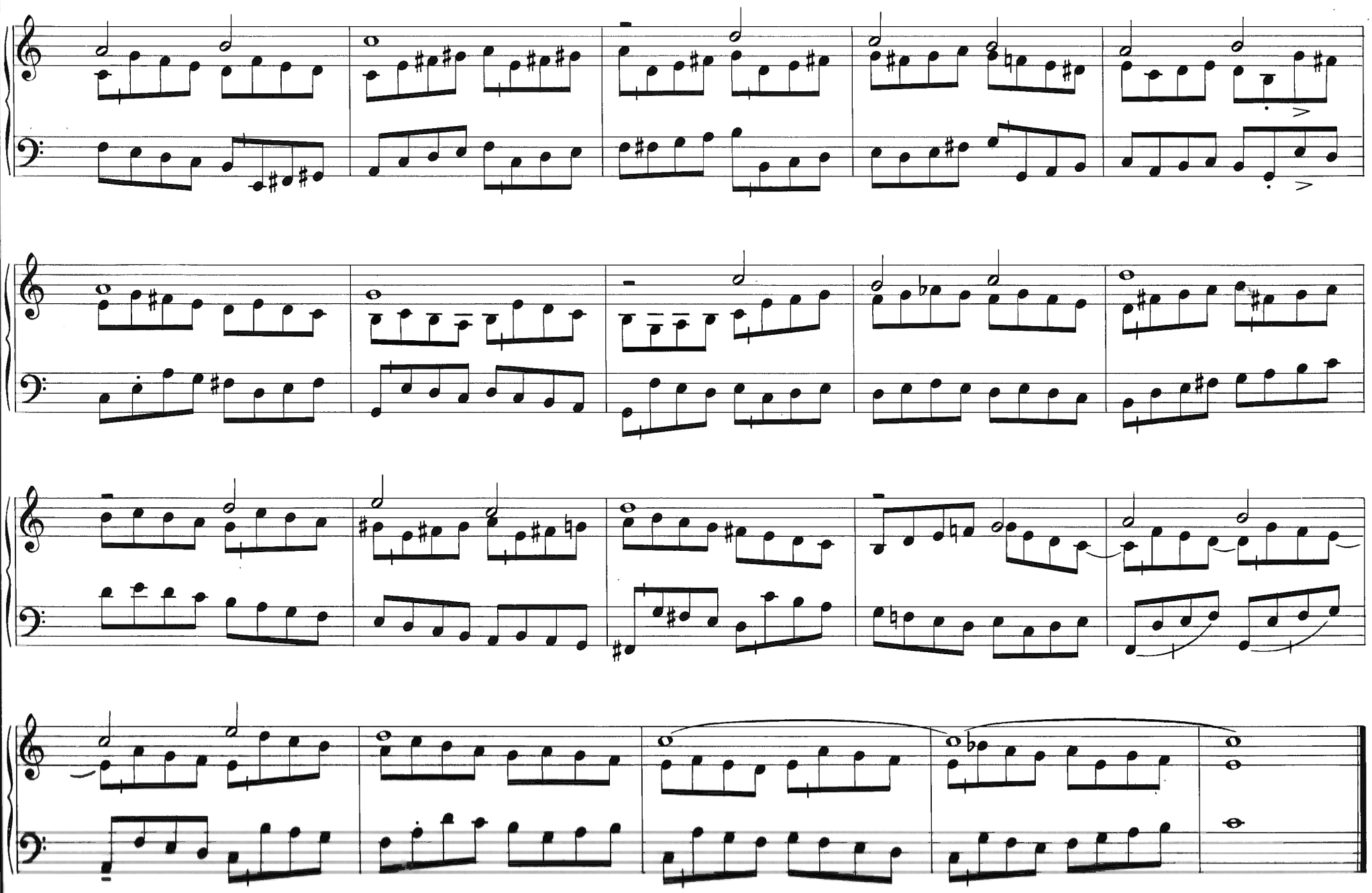
Draw Us to Thee

Flute chorus

Andachts-Zymbeln
Freyberg, 1655




Choral in Discanto (legato)
(non legato)



13*a*. Ach Gott und Herr

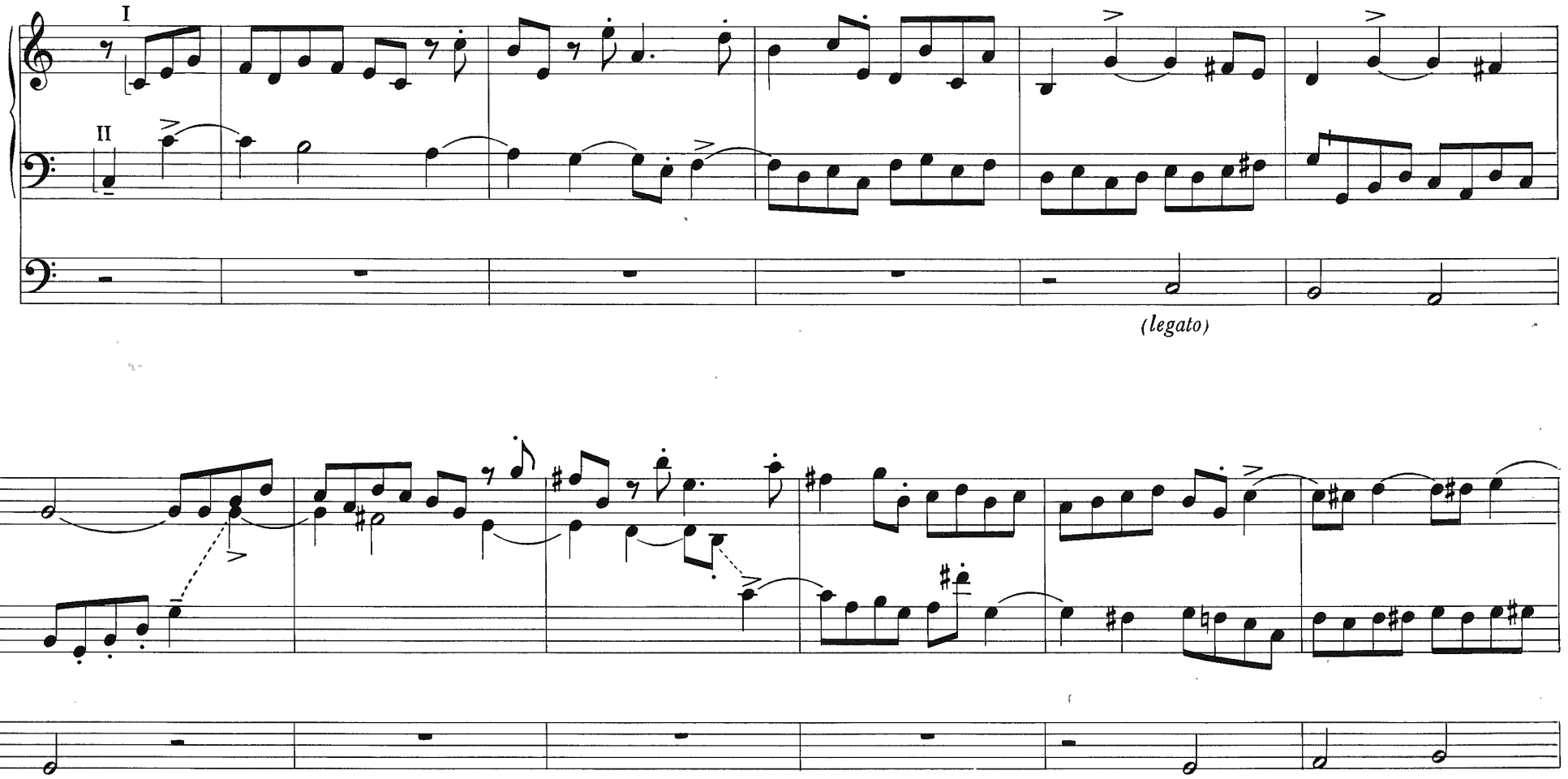
Strengthen for Service

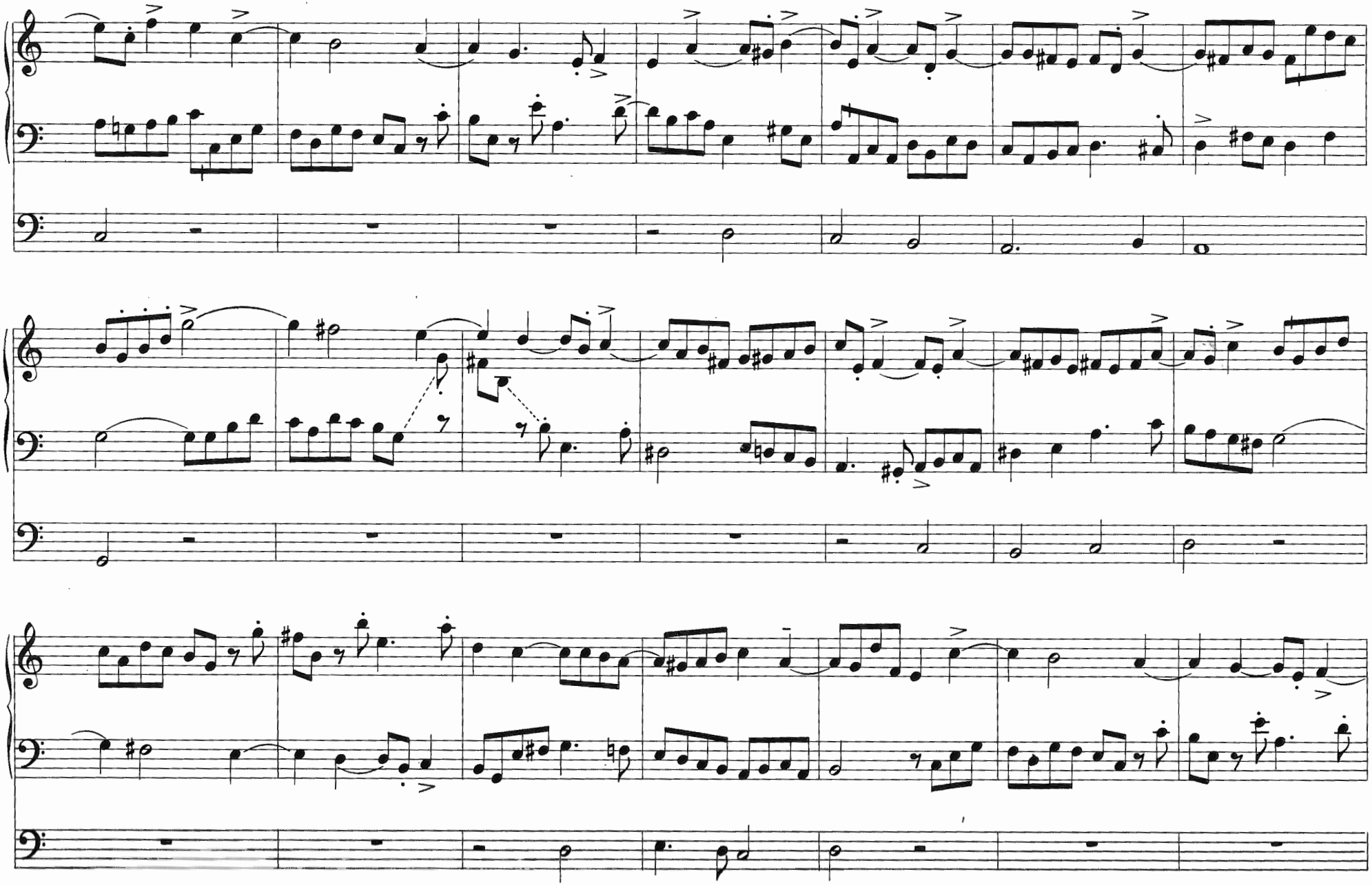
Alas, My God, My Sins Are Great

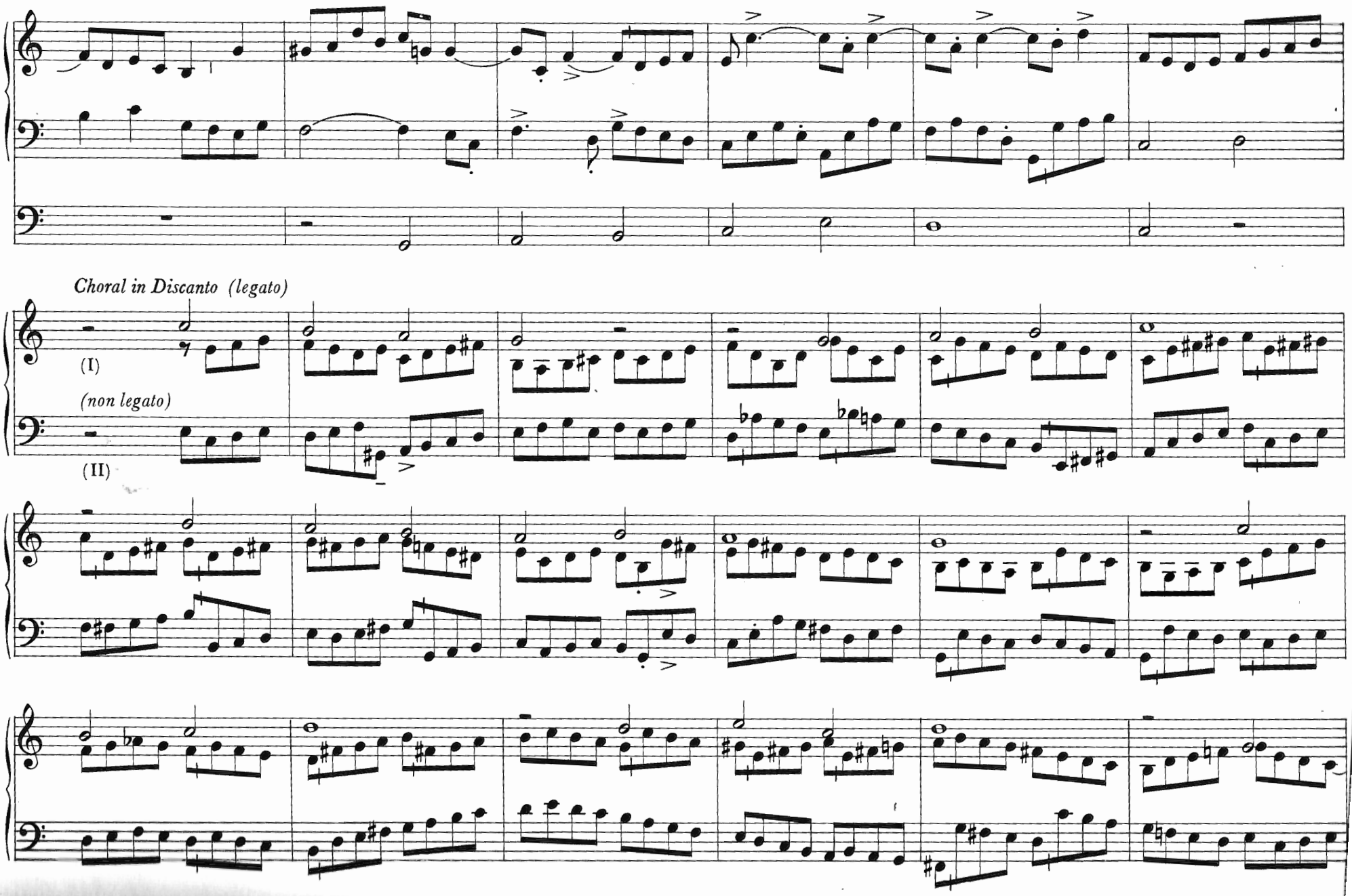
Draw Us to Thee

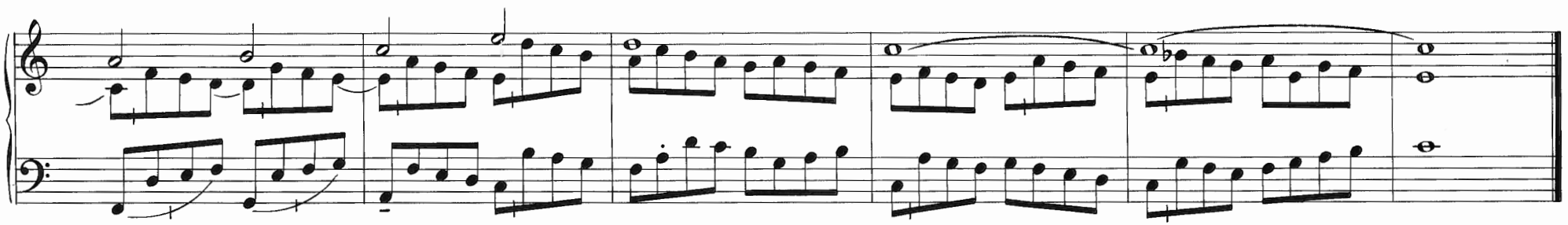
I Flutes 8', 4', 2⅔', 2', 1⅗'
II Quintaten 16', Flutes 8', 4'
Ped. Schalmei 4'

Andachts-Zymbeln
Freyberg, 1655






Choral in Discanto (legato)
(I)
(non legato)
(II)

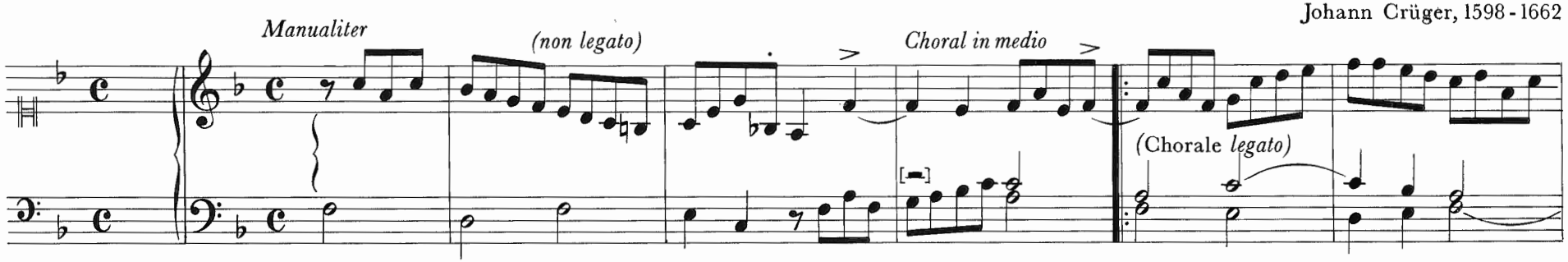


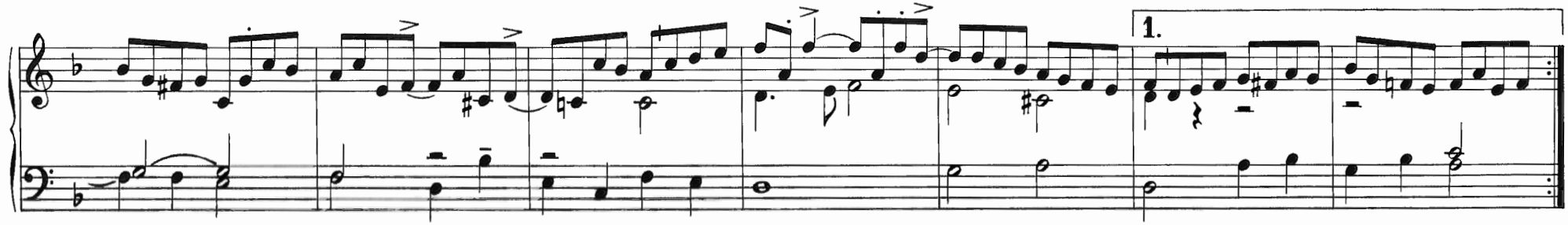
14. Auf, auf, mein Herz, mit Freuden

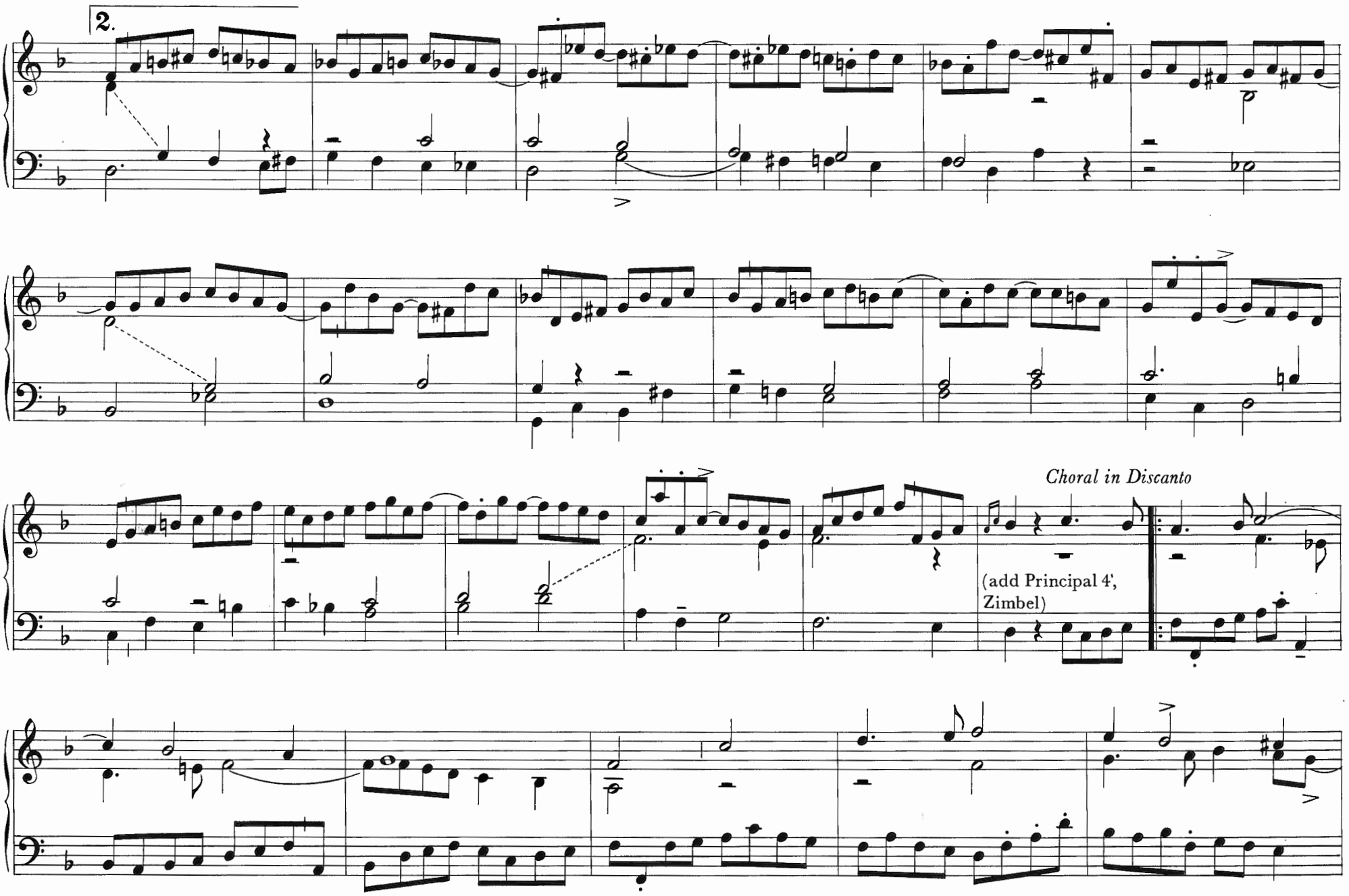
Flutes 8', 2'

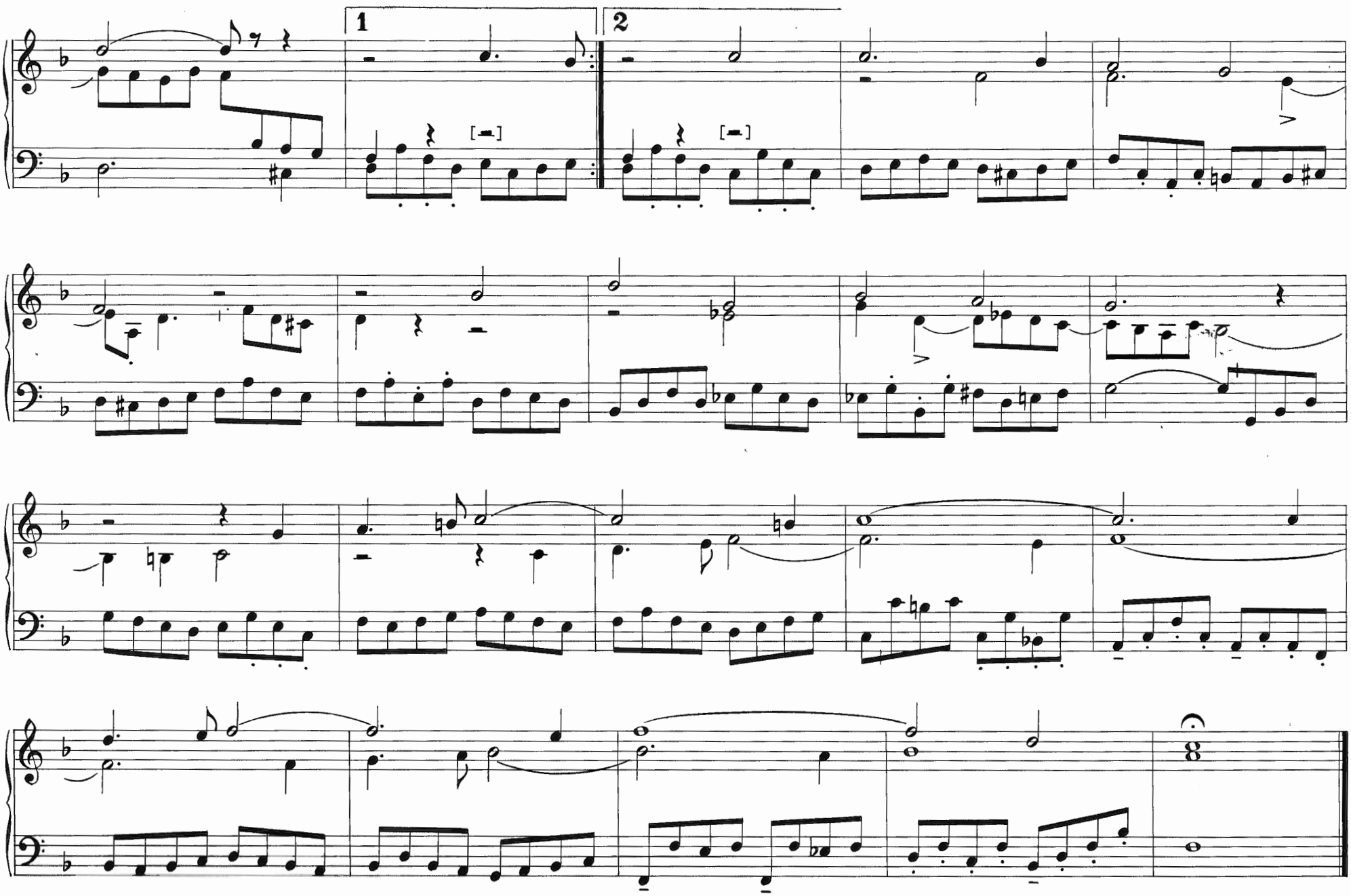
Awake, My Heart, with Gladness

Johann Crüger, 1598 - 1662






2.
Choral in Discanto
(add Principal 4',
Zimbel)

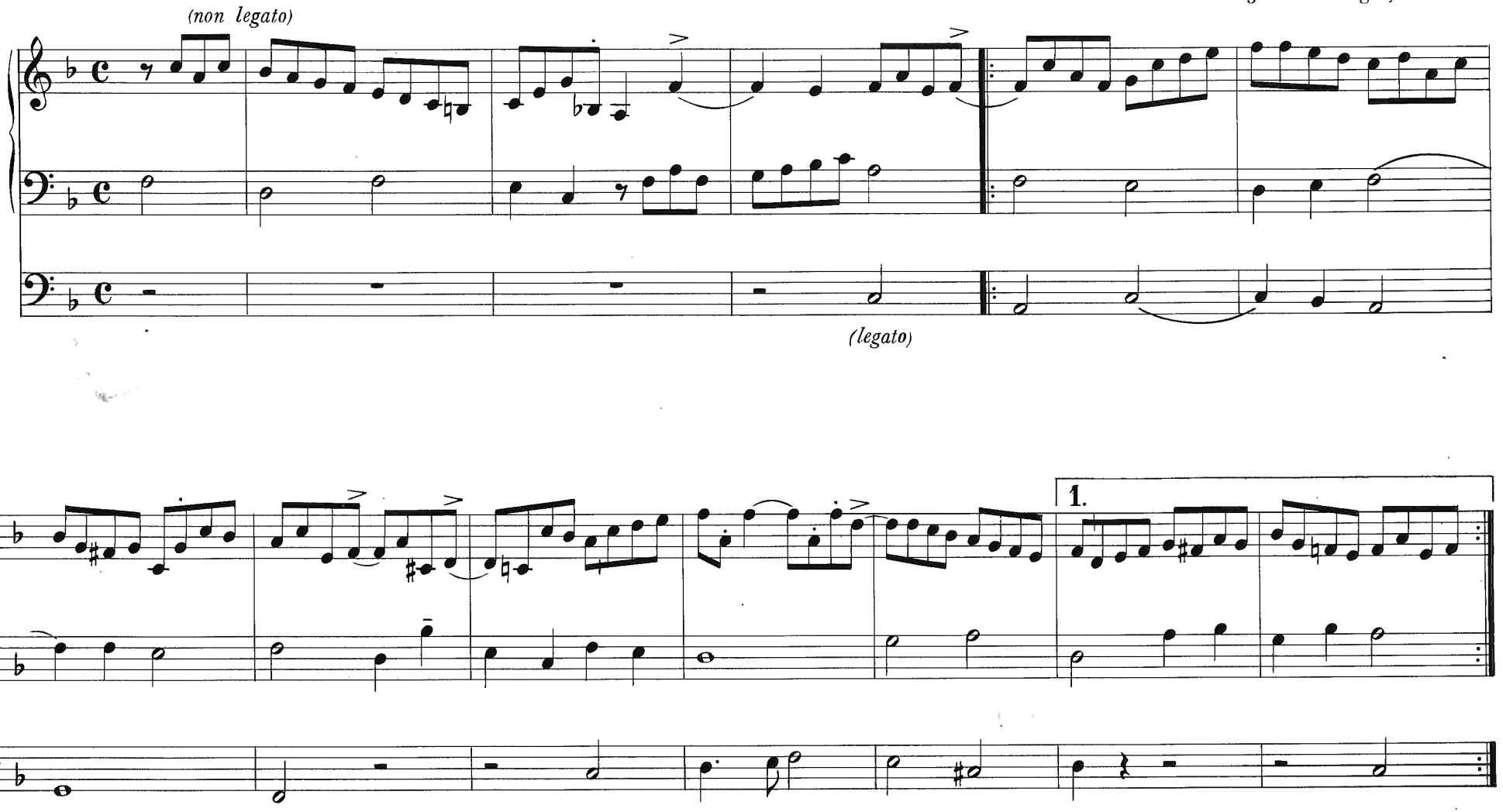

1
2

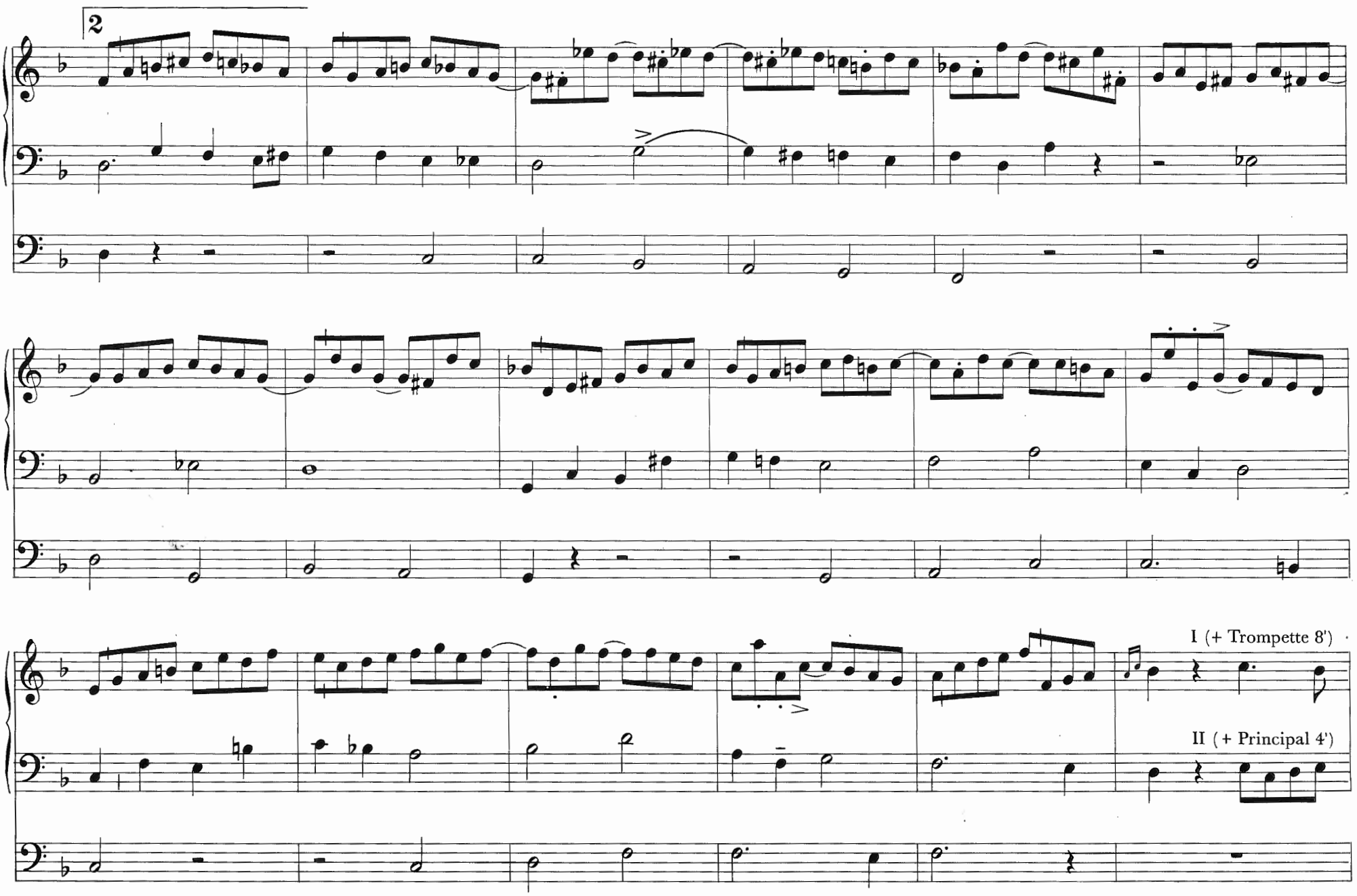
14*a*. Auf, auf, mein Herz, mit Freuden

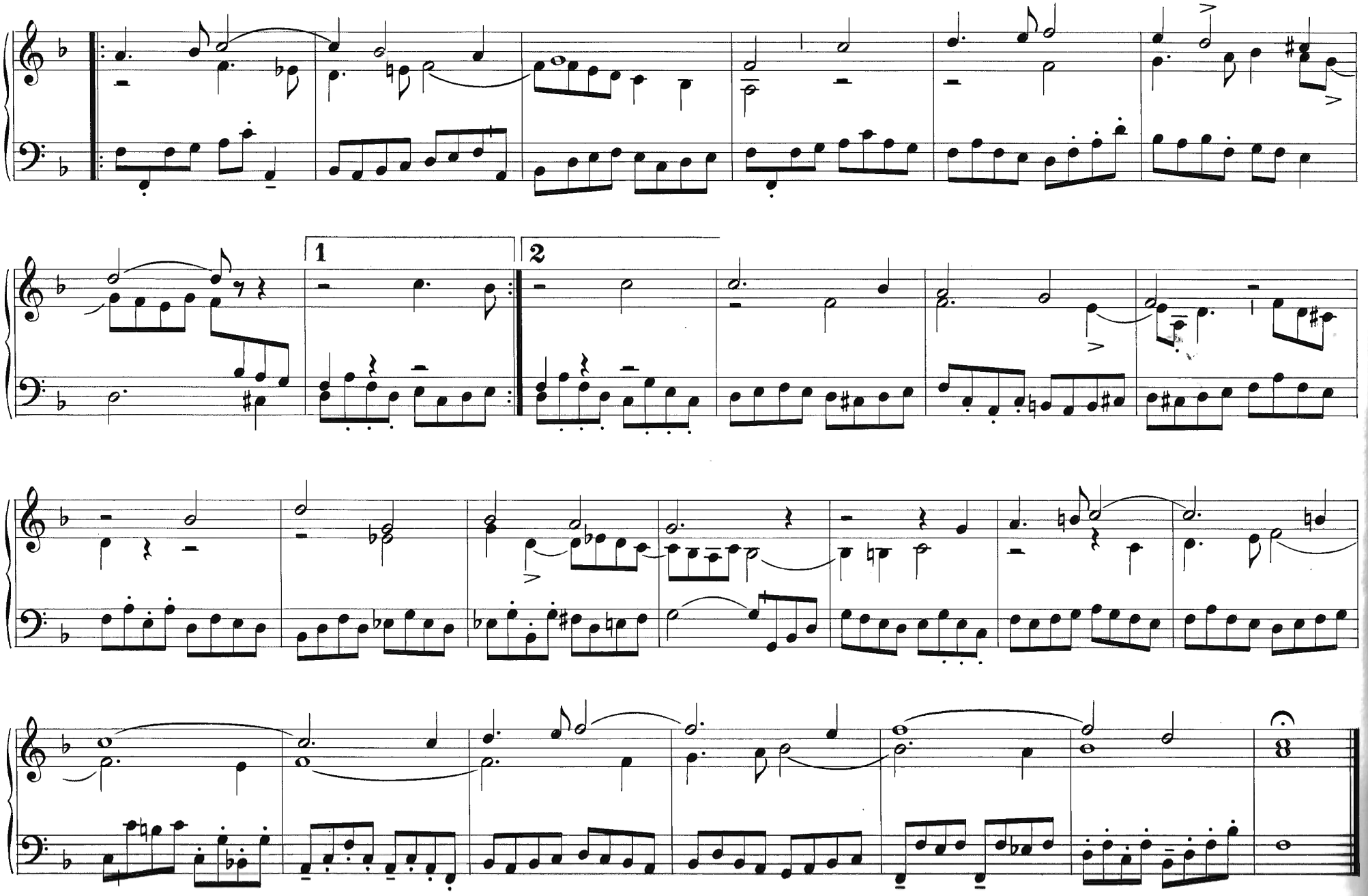
Awake, My Heart, with Gladness

I Flute 8', Octave 4', Flutes 2', 2⅔', Zimbel
II Quintaten 16', Principal 8', Flute 2'
Ped. Clairon 4'

Johann Crüger, 1598-1662




2
I (+ Trompette 8')
II (+ Principal 4')


1
2

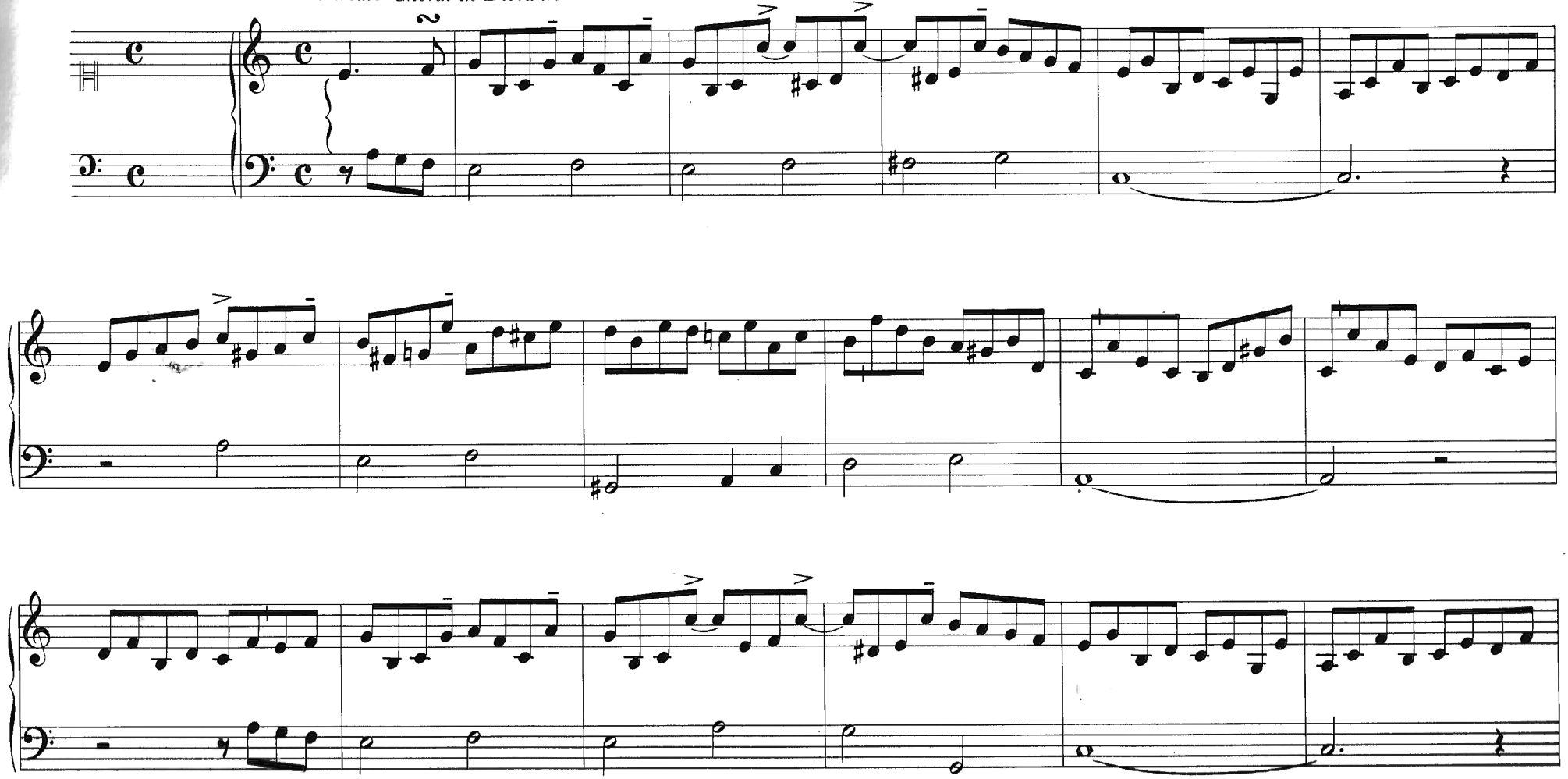
15. Was mein Gott will

The Will of God Is Always Best

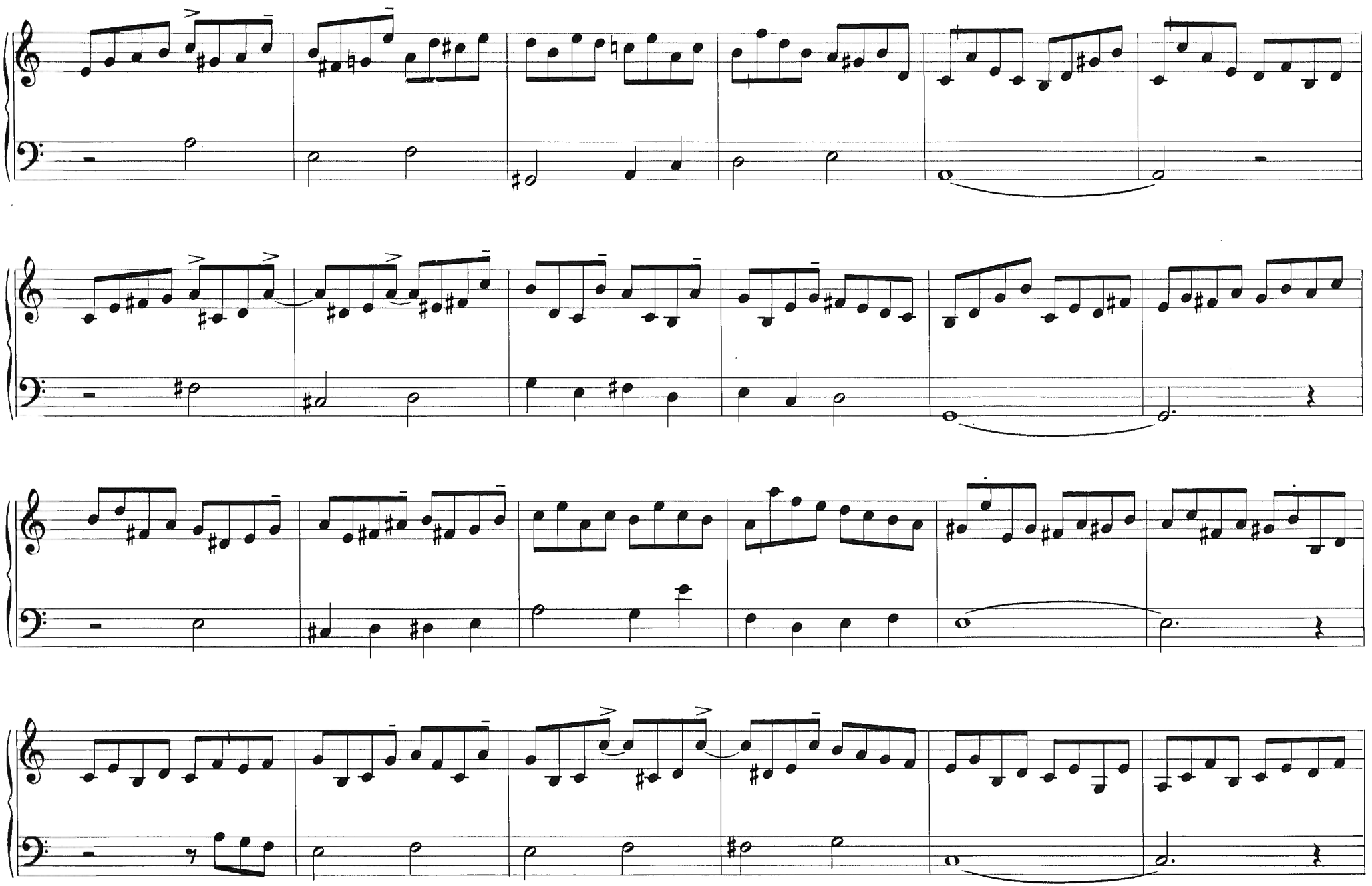
Flute 8', Octave 4', Flute 2'

French melody, 1529

*Variato Choral in Discanto**

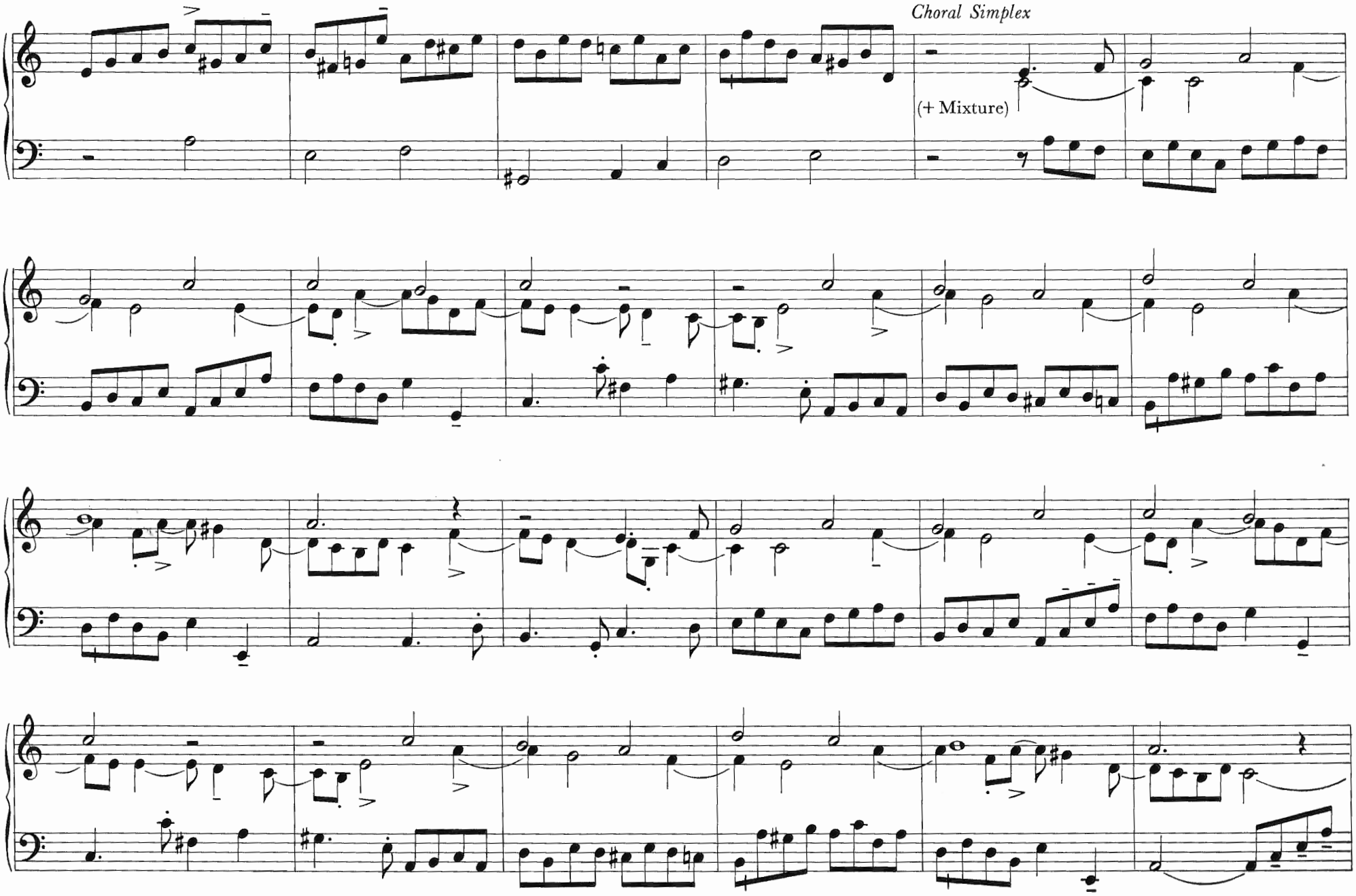


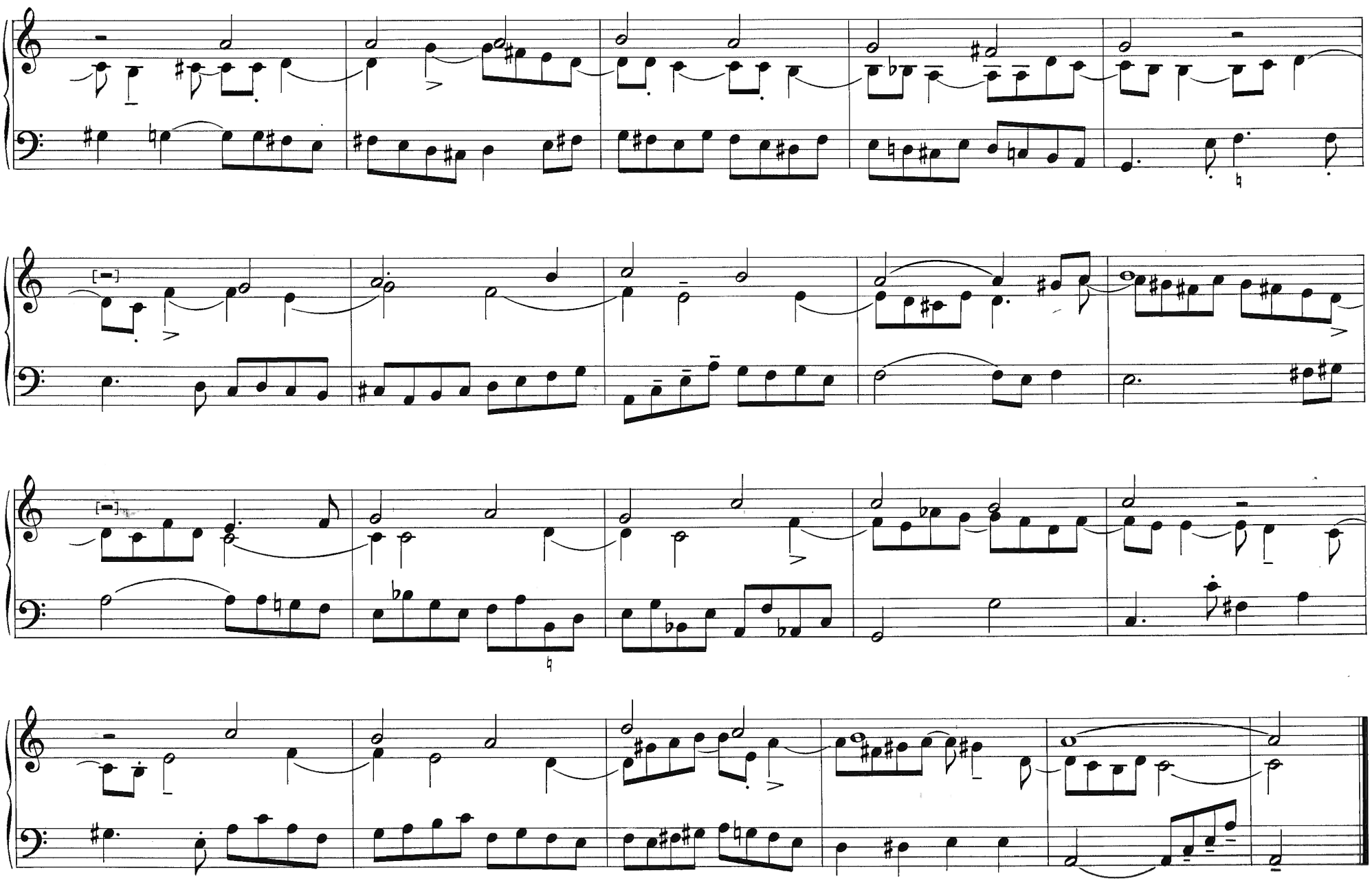
*Elaborated chorale in the upper voice.



Choral Simplex

(+ Mixture)



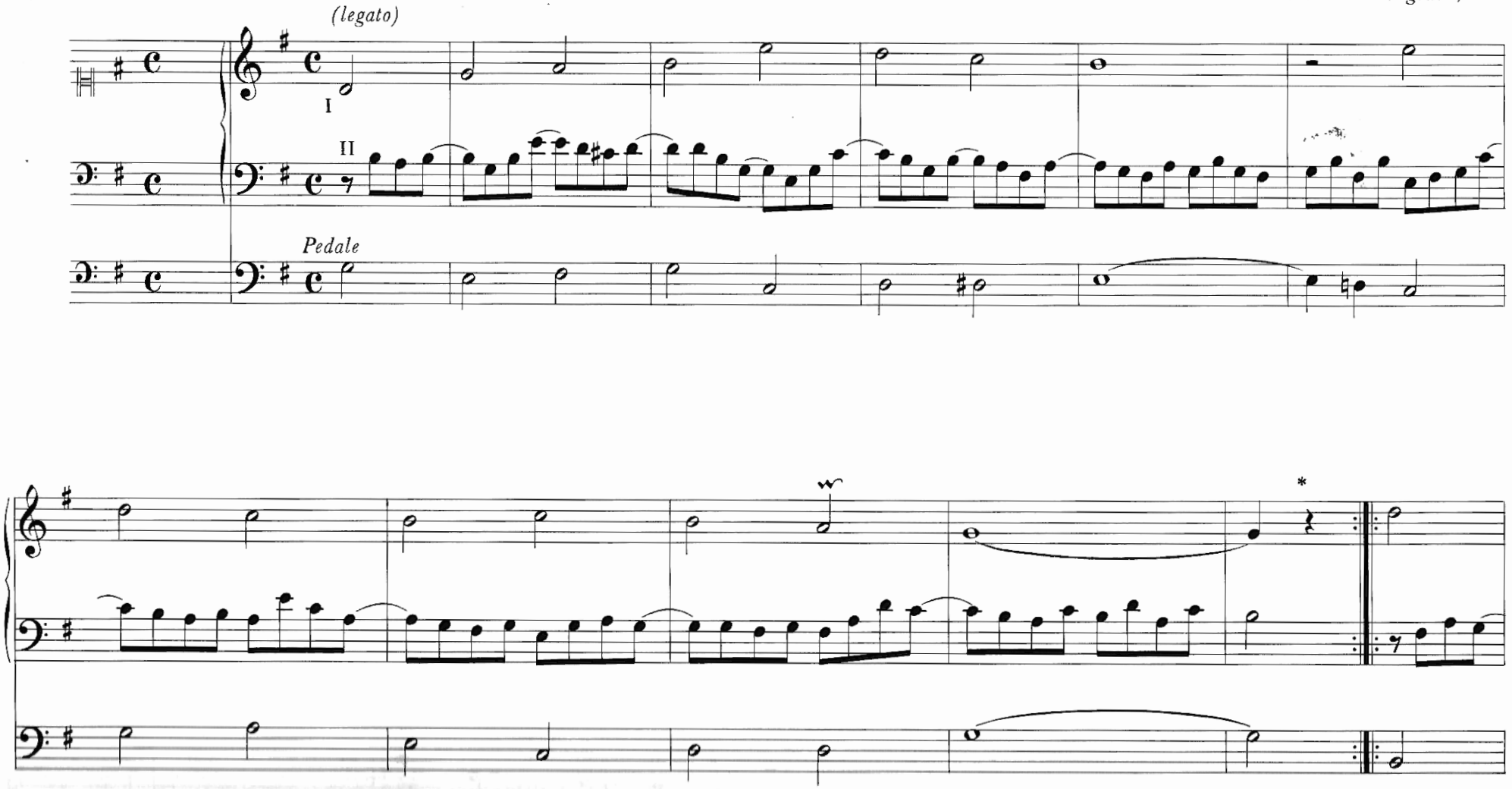


16. Was Gott tut, das ist wohlgetan

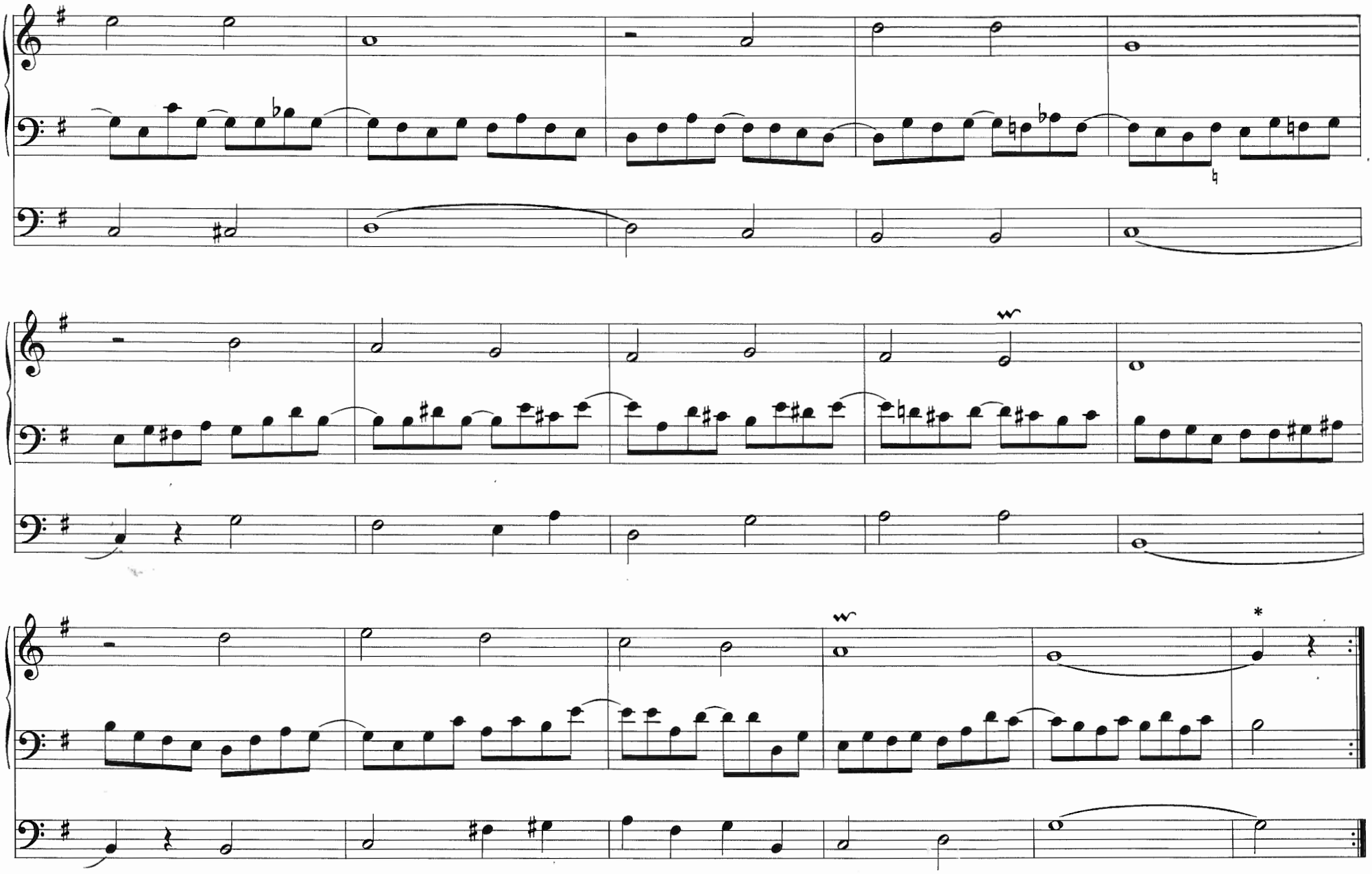
Whate'er Our God Ordains

I Flute 8', Sesquialtera
II Quintaten 8', Flute 4'
Ped. Soft 16', 8'

Weimar Gesangbuch, 1681



* The quarter rest is probably for the purpose of ensuring a full break at the end of the chorale phrase. The editor suggests releasing all voices simultaneously.



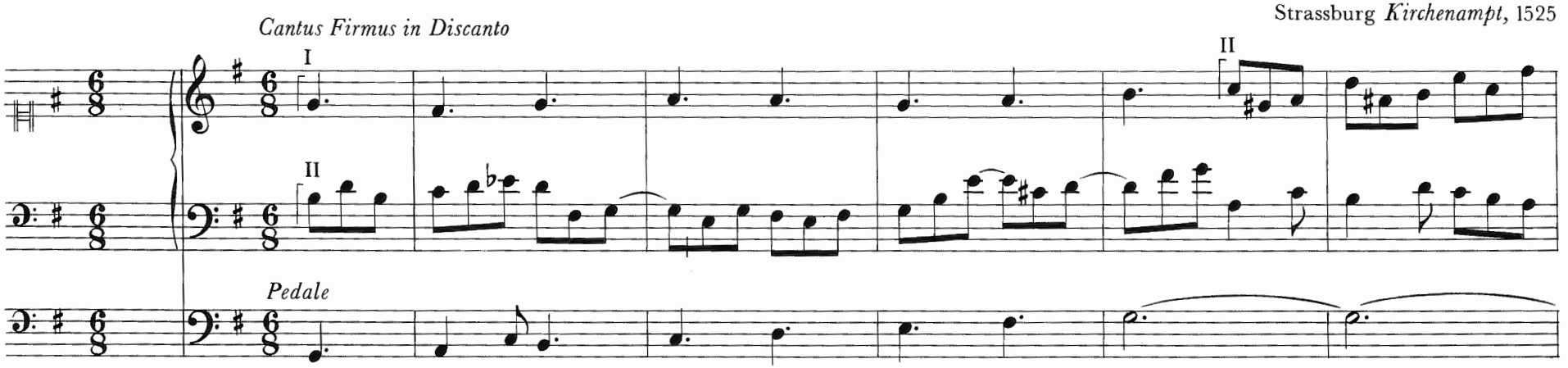
See footnote on p. 55

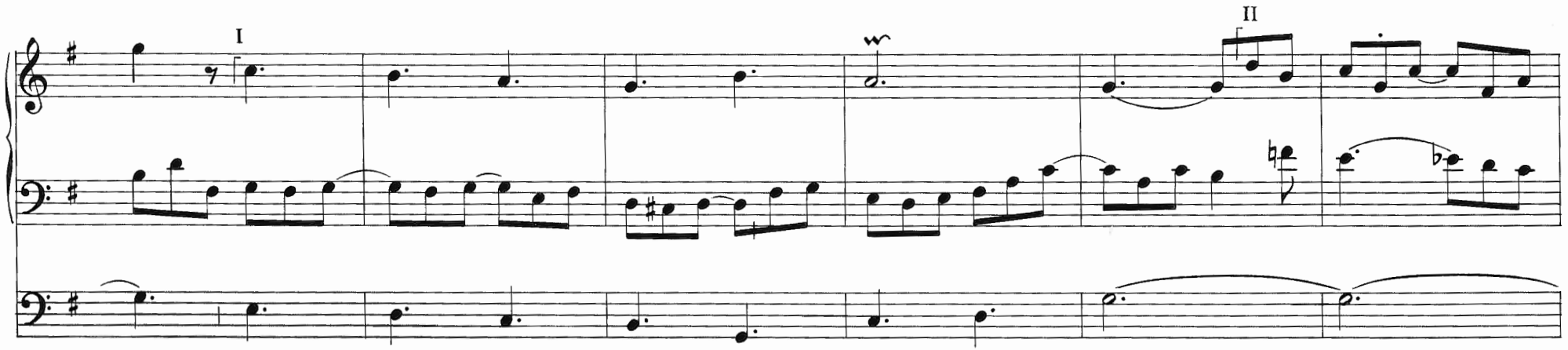
17. Aus tiefer Not Schrei' ich zu dir

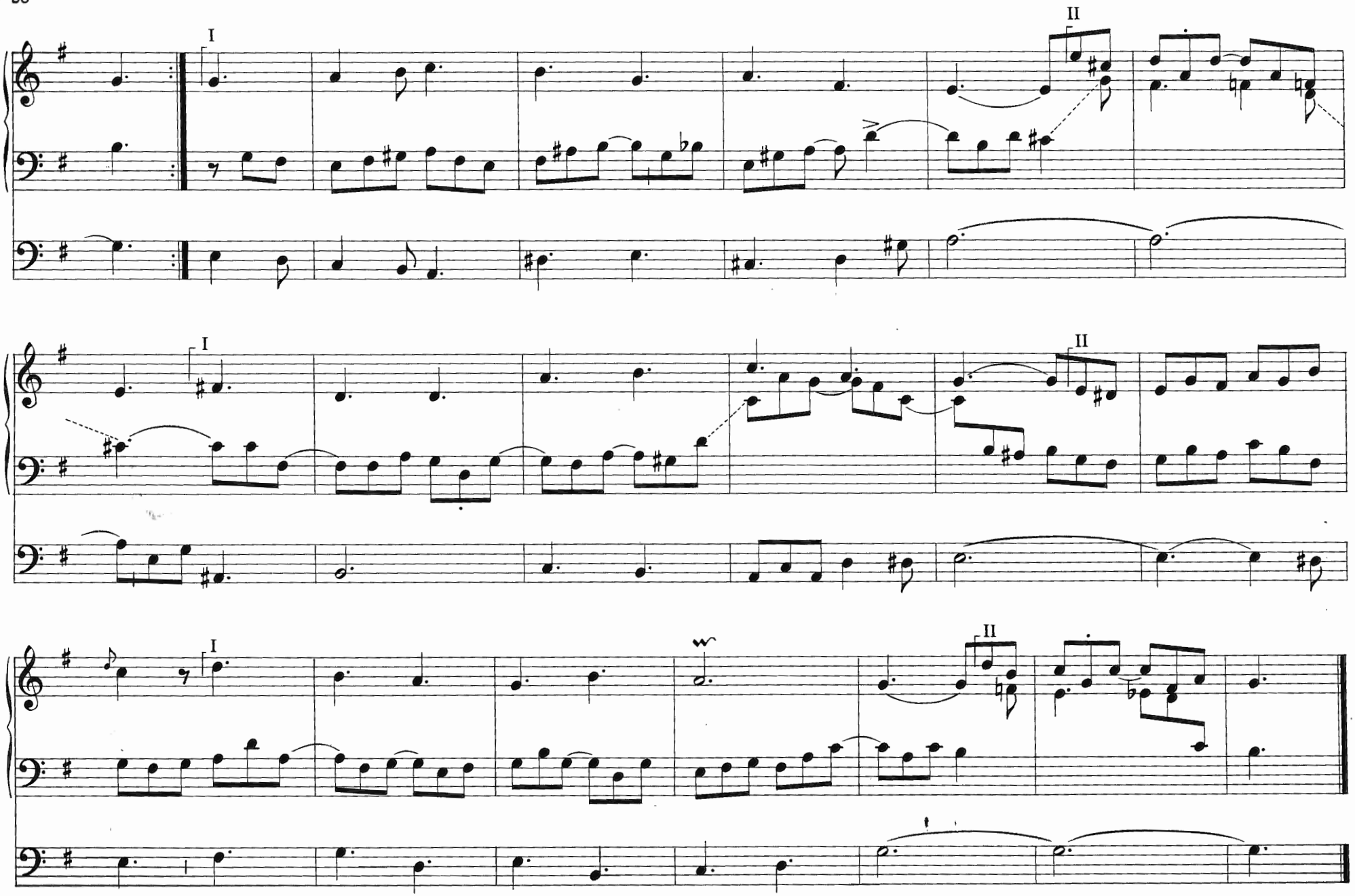
Out of the Depths I Cry to Thee

I Solo reed
II Flutes 8', 4'
Ped. Soft 16', 8'

Strassburg *Kirchenampt*, 1525





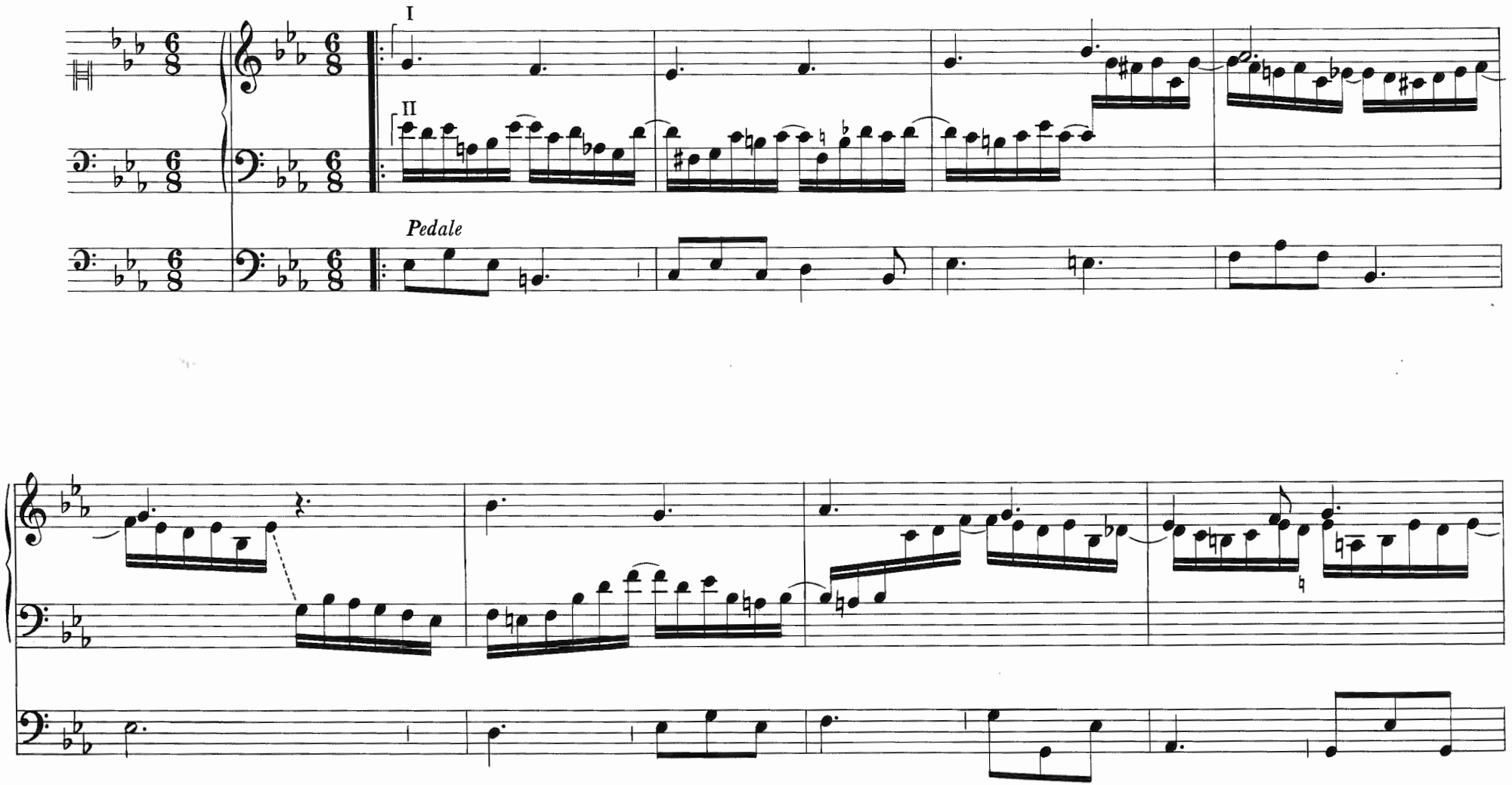

I
II
I
II
I
II

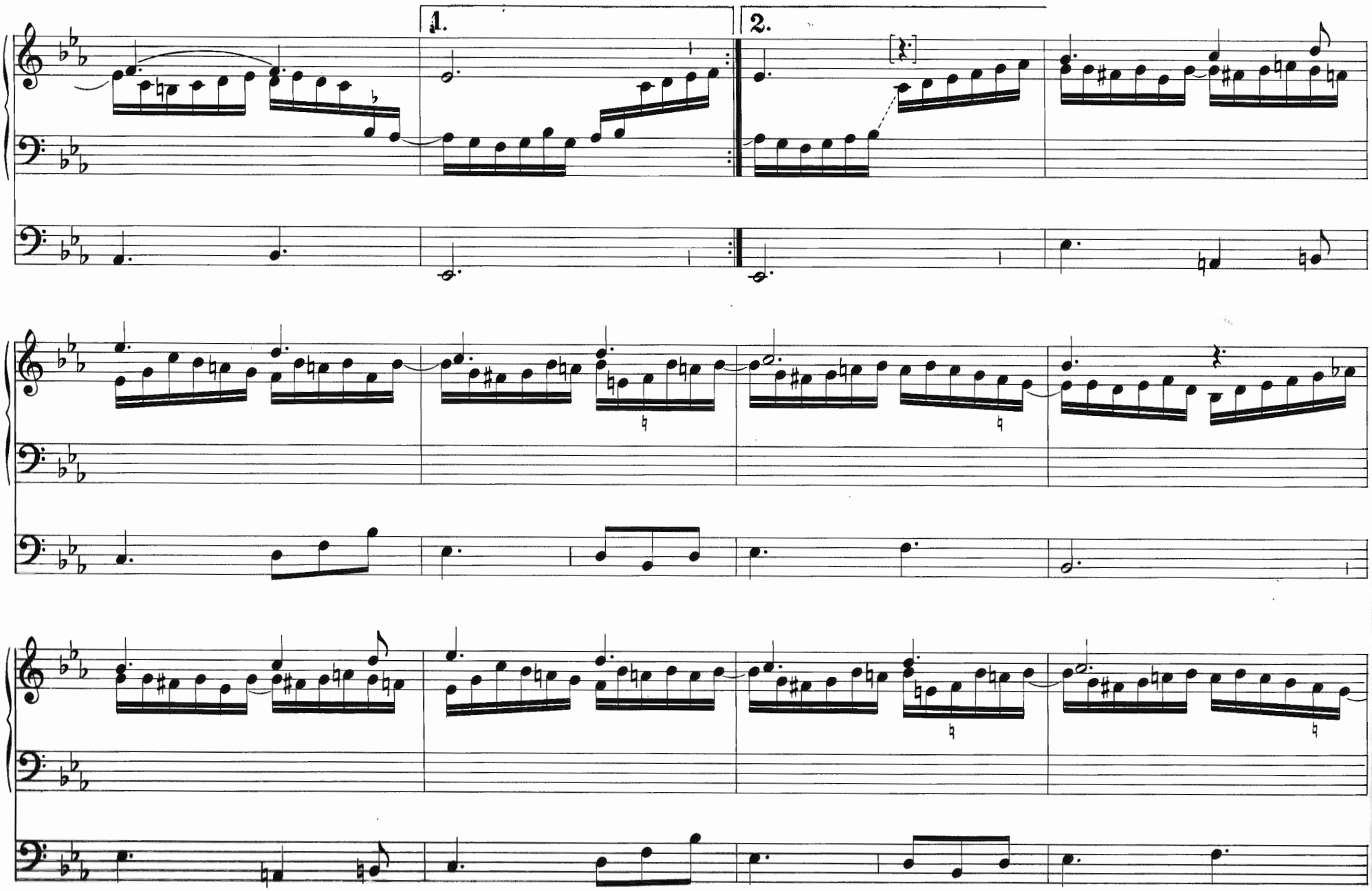
18. Schmücke dich, o liebe Seele

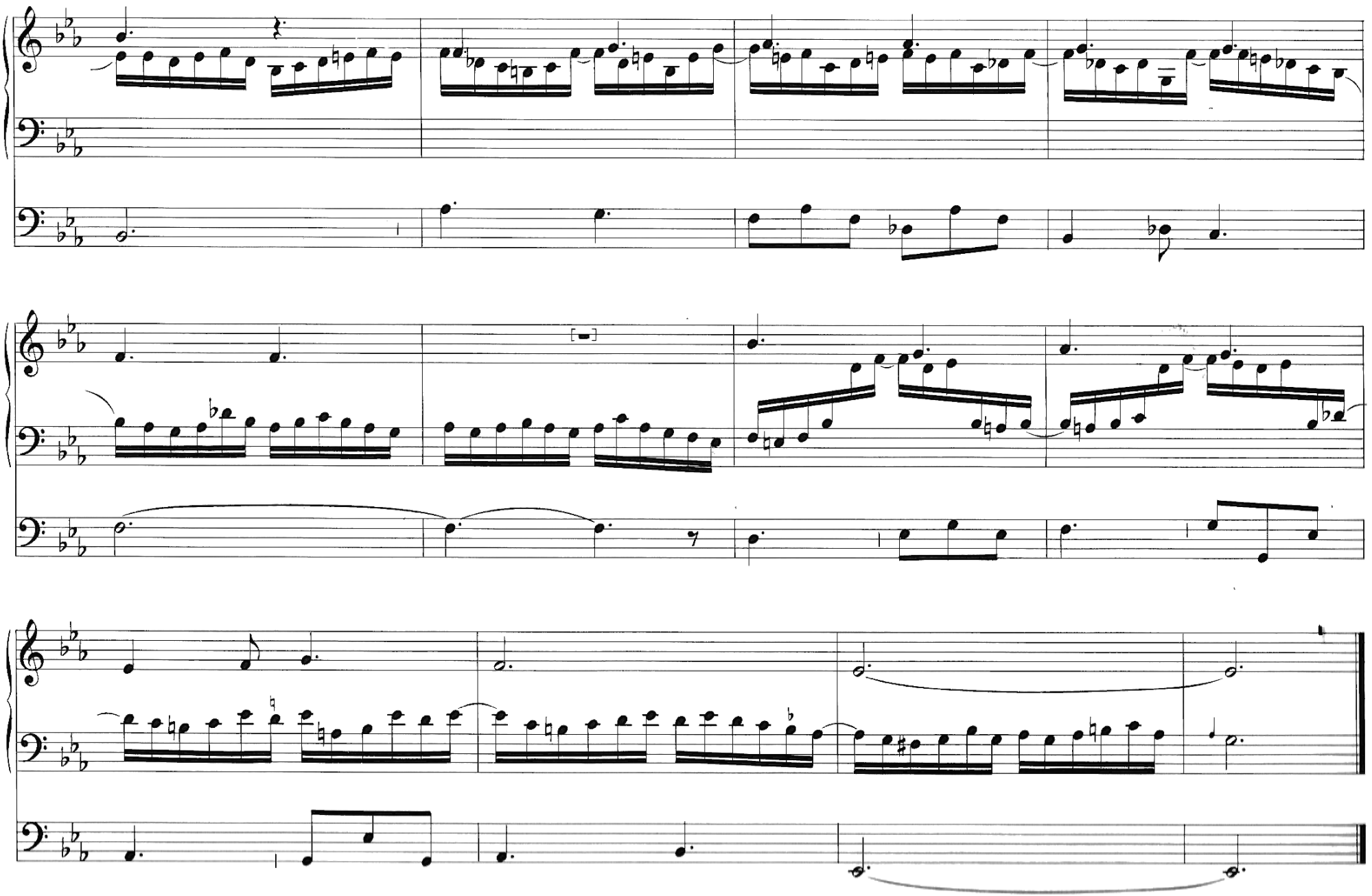
I Krummhorn 8', Nasard 2⅔', Trem.
II Flute 8', 4'
Ped. Flutes 16', 8'

Deck Thyself with Joy and Gladness
By Thy Cross, O Christ, and Passion

Johann Crüger, 1598-1662




1.
2.



19. Wer nur den lieben Gott lässt walten

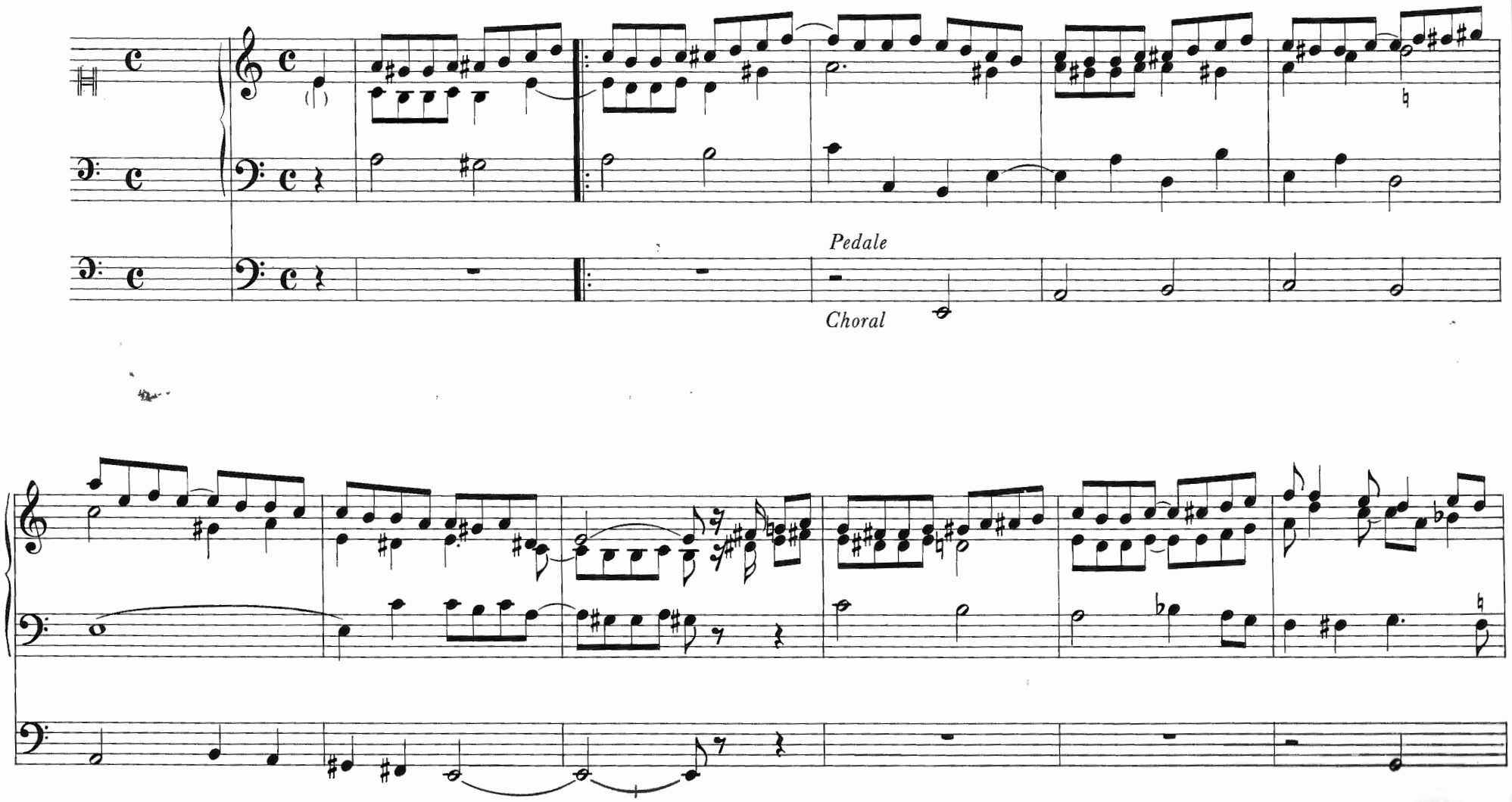
If Thou But Suffer God to Guide Thee

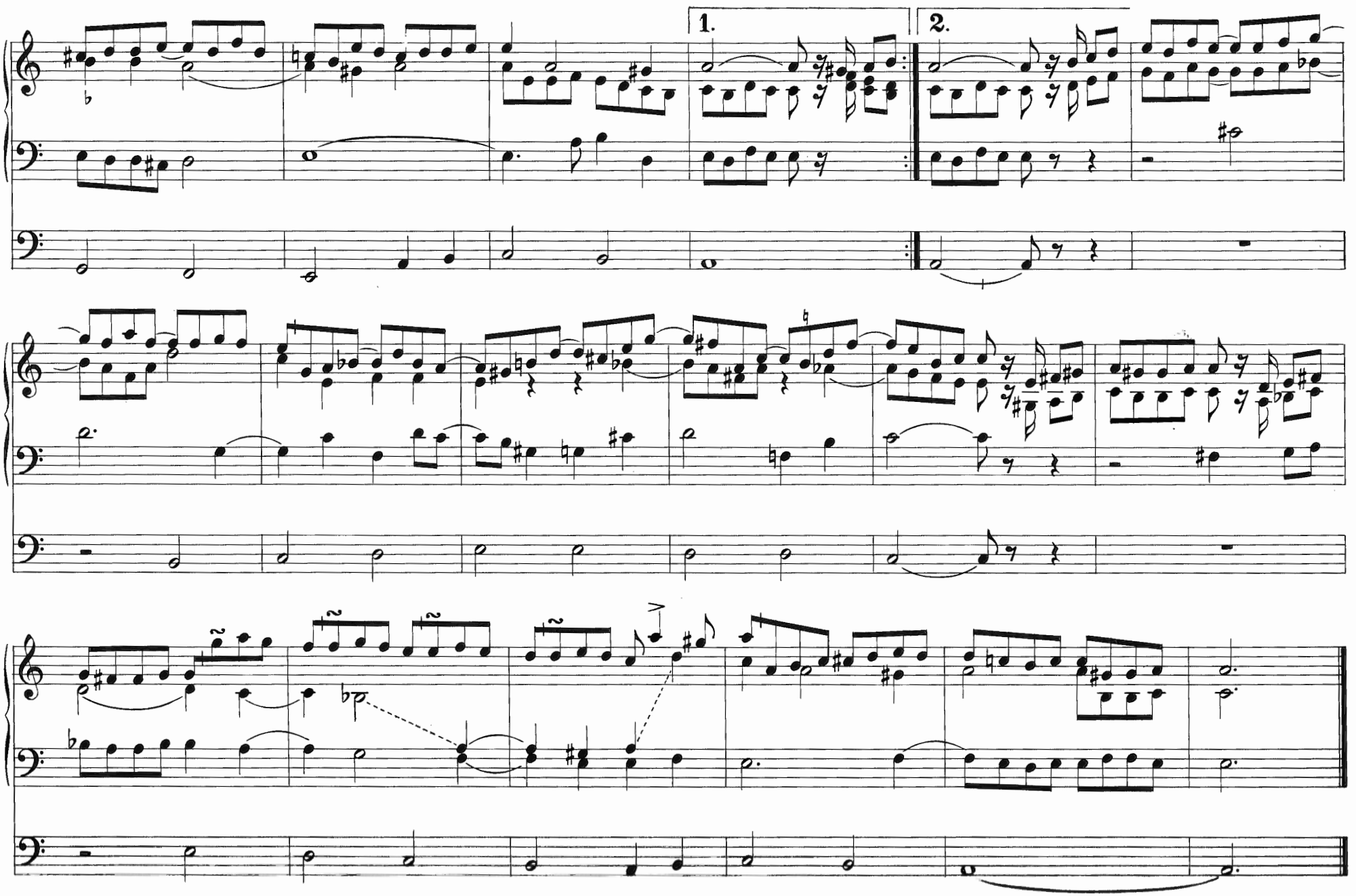
I Leave All Things to God's Direction

Abide with Us, the Day Is Waning

Man. Quintaten 8', Flute 8'
Ped. Soft Reed 16', Flute 4'

Georg Neumark, 1621-1681



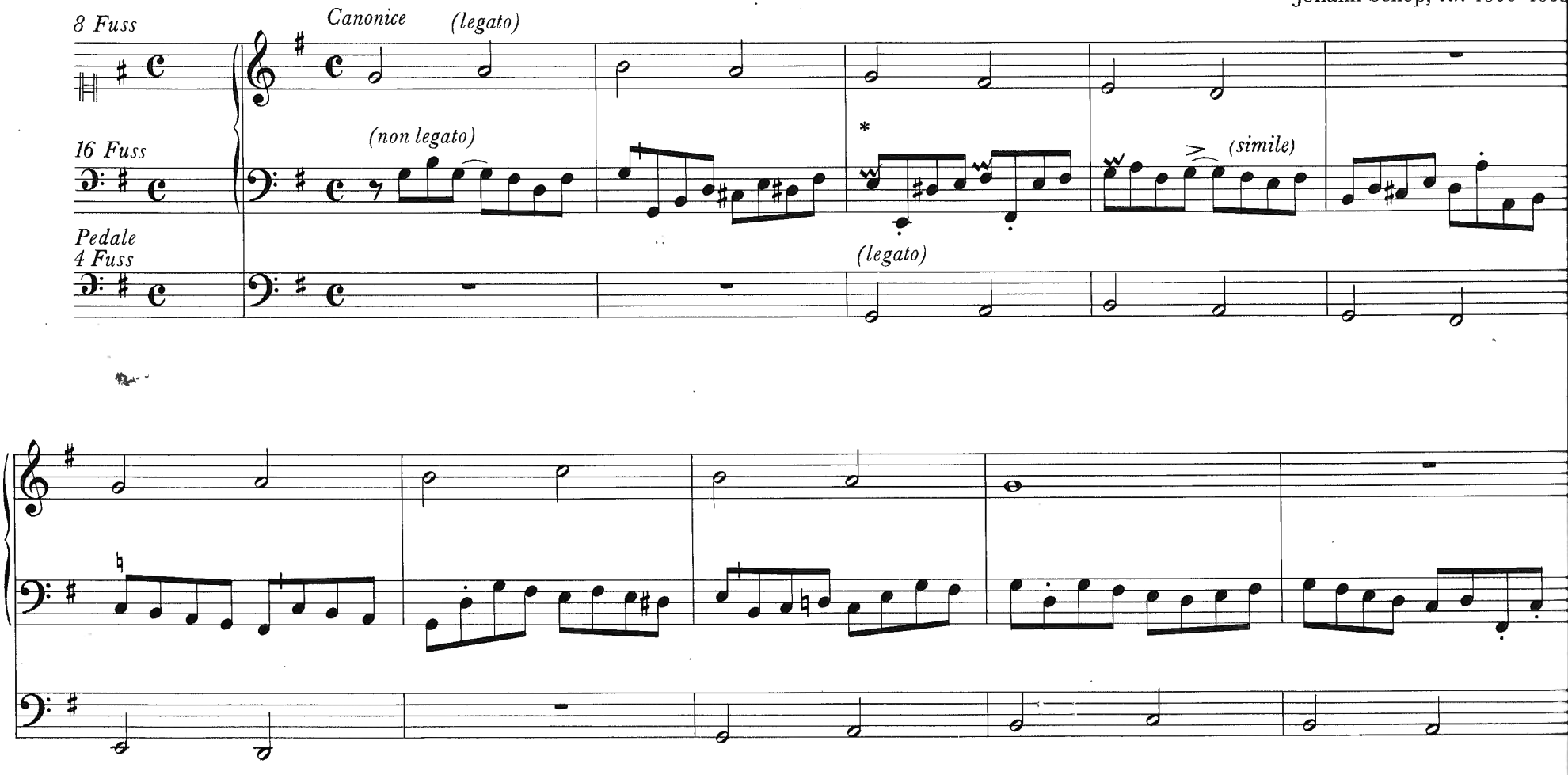

1.
2.

20. Werde munter, mein Gemüte

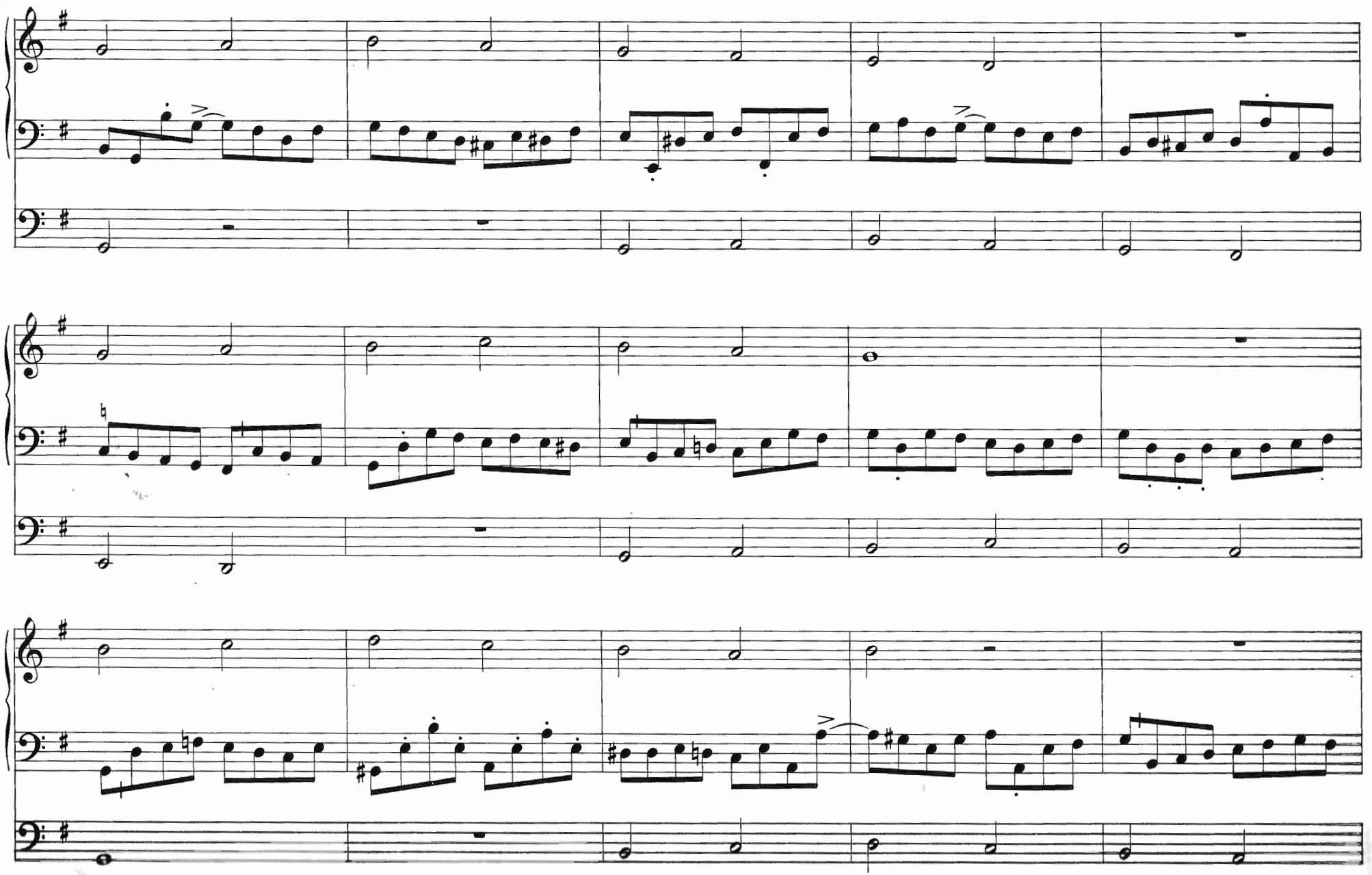
O My Soul, On Wings Ascending
Speak, O Lord, Thy Servant Heareth
Send, O Lord, Thy Holy Spirit
Gracious God, Again Is Ended

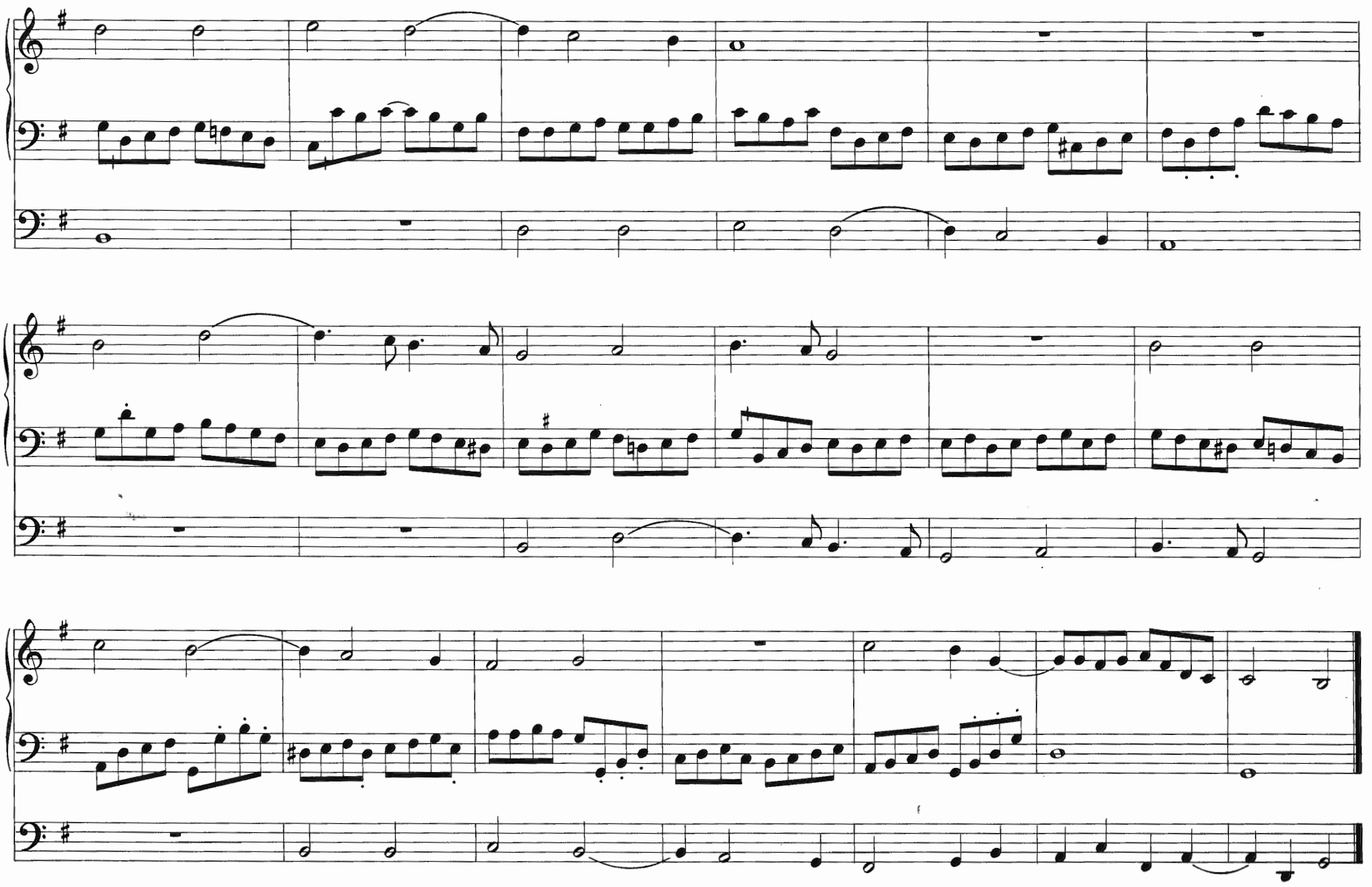
I Cornet
II Quintaten 16', Principal 8', Flute 4'
Ped. Schalmei 4'

Johann Schop, *cir.* 1600-1665



* See footnote for Chorale No. 5.



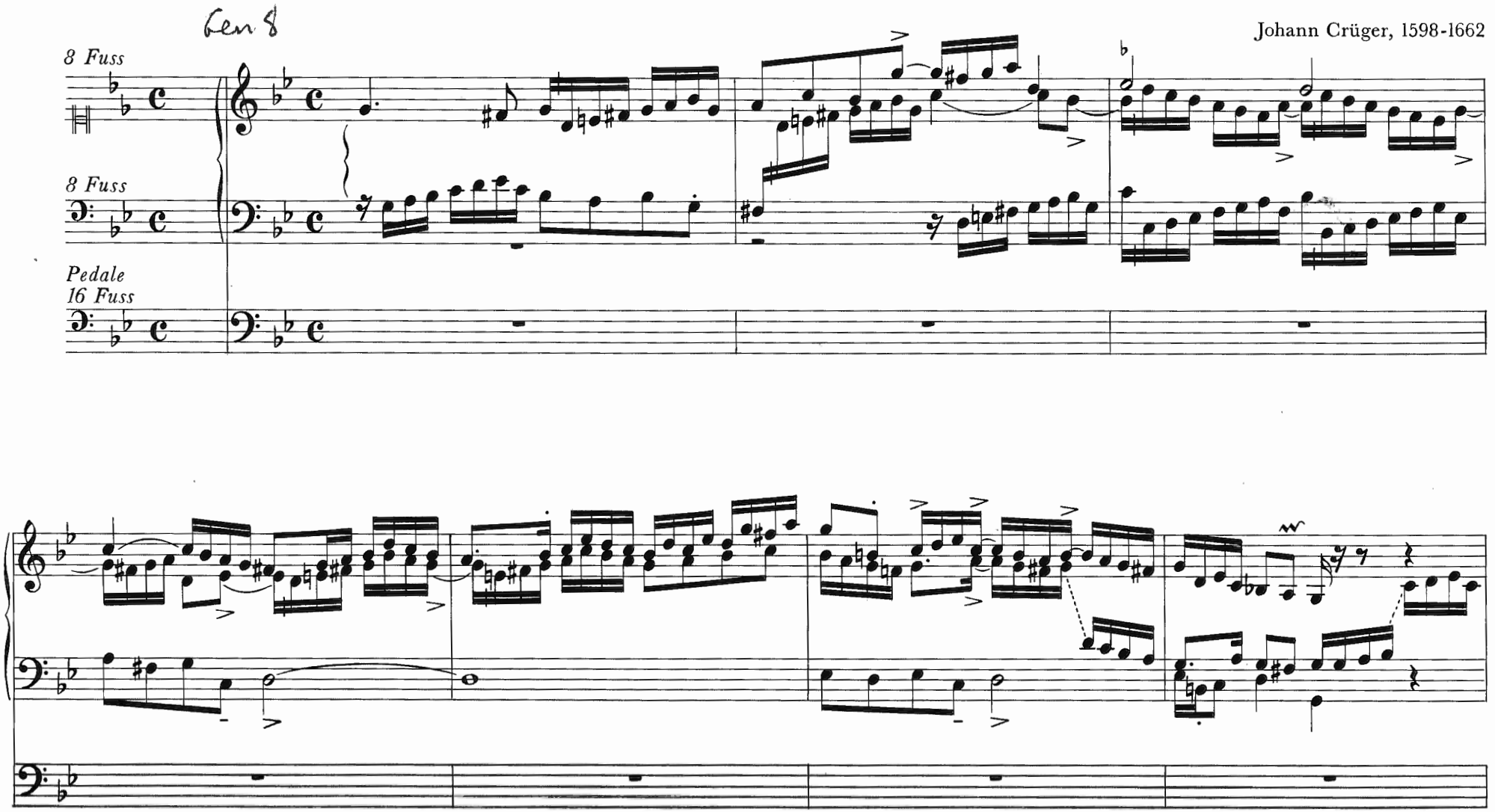


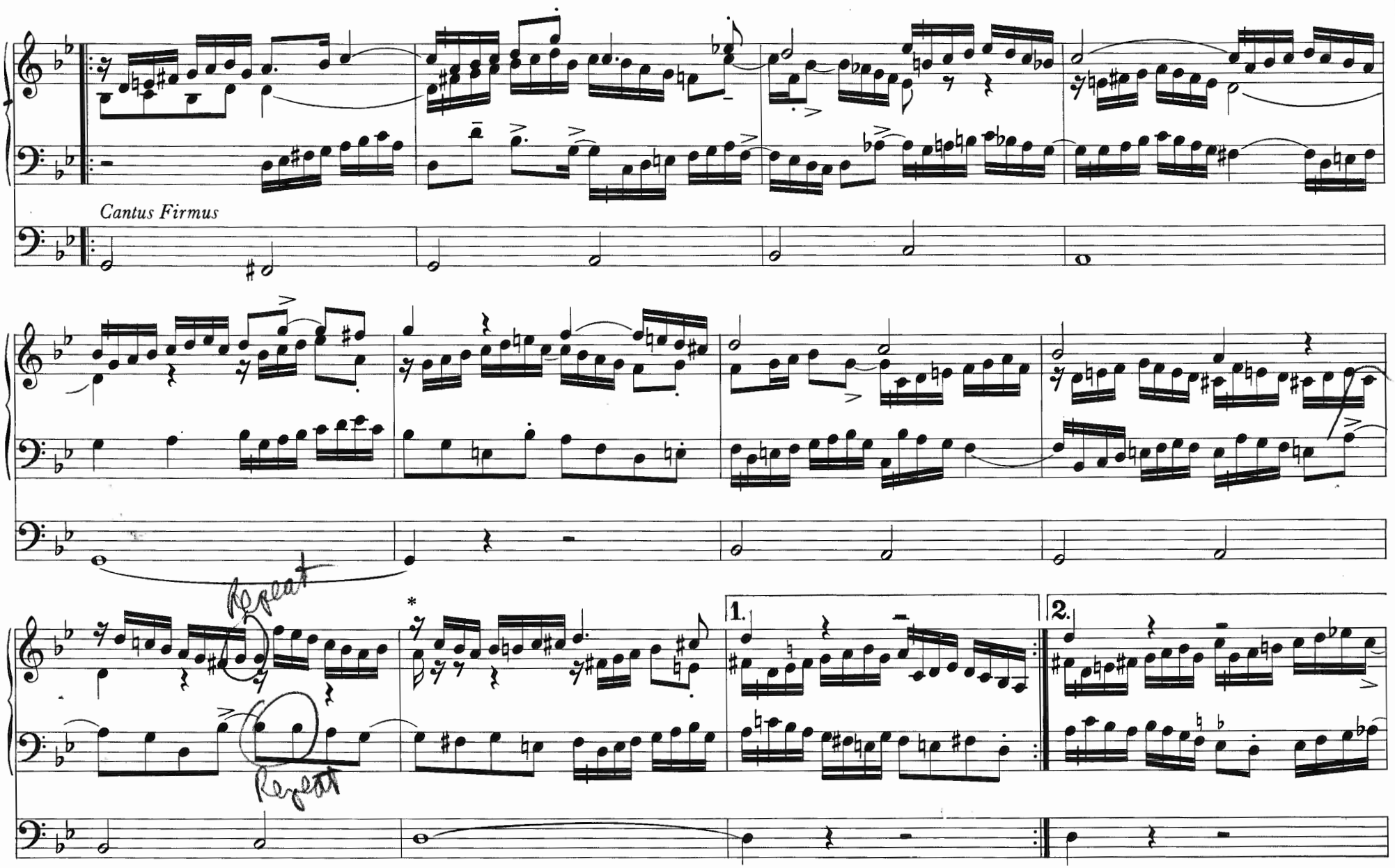
21. Herr, ich habe missgehandelt

Lord, to Thee I Make Confession

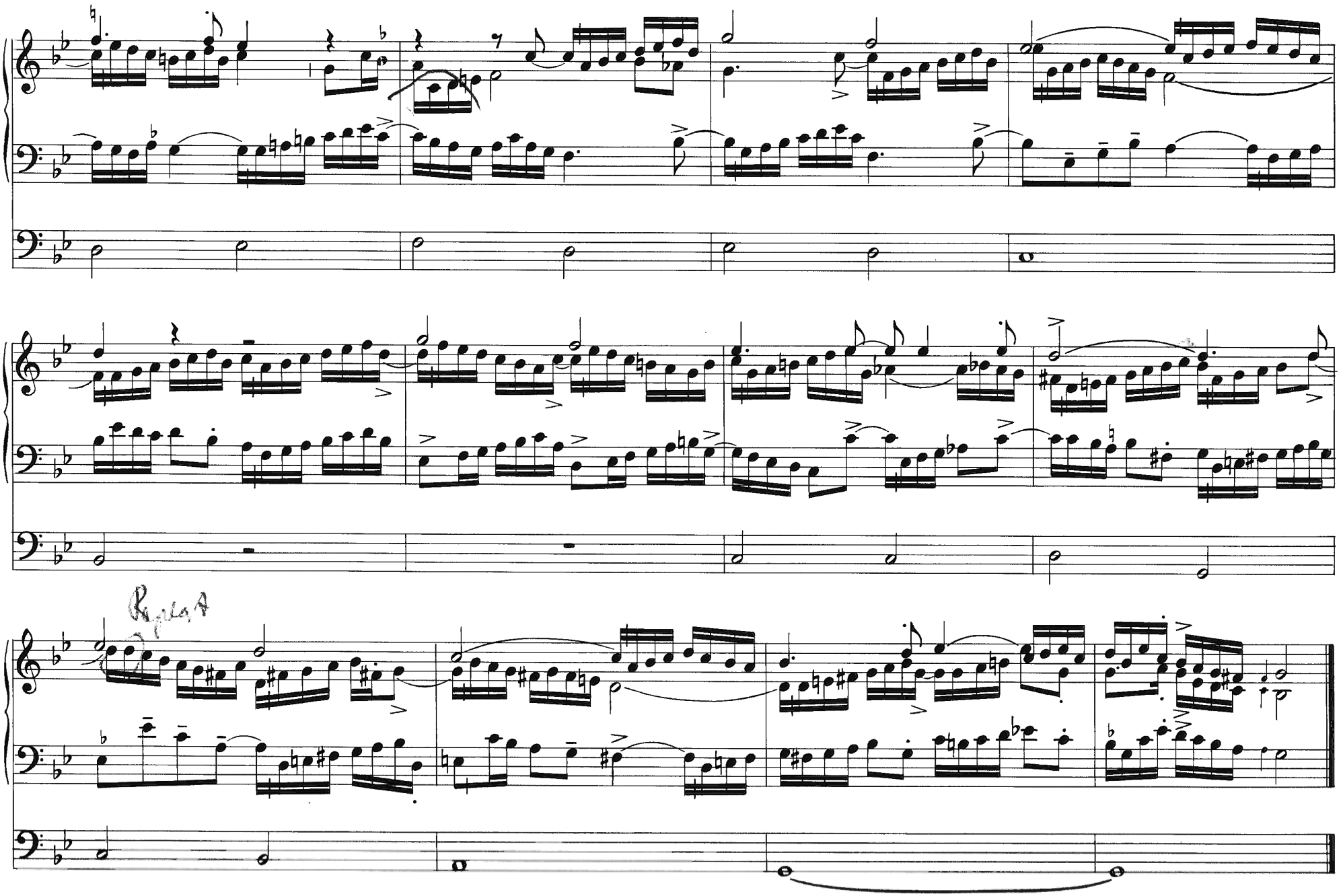
I Full
II Full
I/II
Ped. Full plus reeds

Johann Crüger, 1598-1662





* In the original edition the first two beats of this measure are written as one voice:



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8 August 2018

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