Johann Sebastian Bach

The Complete Guide

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Johann Sebastian Bach



Bach in a 1748 portrait by Haussmann



Johann Sebastian Bach[1] (31 March 1685[2] – 28 July 1750) was a German composer, organist, harpsichordist, violist, and violinist whose sacred and secular works for choir, orchestra, and solo instruments drew together the strands of the Baroque period and brought it to its ultimate maturity.[3] Although he did not introduce new forms, he enriched the prevailing German style with a robust contrapuntal technique, an unrivalled control of harmonic and motivic organisation, and the adaptation of rhythms, forms and textures from abroad, particularly from Italy and France.

Revered for their intellectual depth, technical command and artistic beauty, Bach's works include the *Brandenburg concertos*, the *Goldberg Variations*, the *Partitas*, *The Well-Tempered Clavier*, the *Mass in B Minor*, the *St Matthew Passion*, the *St John Passion*, the *Magnificat*, *The Musical Offering*, *The Art of Fugue*, the *English* and *French Suites*, the *Sonatas and Partitas for solo violin*, the *Cello Suites*, more than 200 surviving cantatas, and a similar number of organ works, including the celebrated *Toccata and Fugue in D minor* and *Passacaglia and Fugue in C minor*.

Bach's abilities as an organist were highly respected throughout Europe during his lifetime, although he was not widely recognised as a great composer until a revival of interest and performances of his music in the first half of the 19th century. He is now generally regarded one of the main composers of the Baroque style, and as one of the greatest composers of all time.[4]

Childhood (1685–1703)



Johann Ambrosius Bach, Bach's father

Johann Sebastian Bach was born in Eisenach, Saxe-Eisenach, on 31 March (O.S. 21 March) 1685. He was the youngest child of Johann Ambrosius Bach, the director of the Stadtpfeifer or town musicians,[5] and Maria Elisabeth Lämmerhirt. His father taught him to play violin and harpsichord.[6] His uncles were all professional musicians, whose posts ranged from church organists and court chamber musicians to composers. One uncle, Johann Christoph Bach (1645–93), was especially famous and introduced him to the art of organ playing. Bach was proud of his family's musical achievements, and around 1735 he drafted a genealogy, "Origin of the musical Bach family".[7]

Bach's mother died in 1694, and his father eight months later.[8] The 10-year-old orphan moved in with his oldest brother, Johann Christoph Bach (1671–1721), the organist at the Michaeliskirche in nearby Ohrdruf.[9] There, he copied, studied and performed music, and apparently received valuable teaching from his brother, who instructed him on the clavichord. J.C. Bach exposed him to the works of the great South German composers of the day, such as Johann Pachelbel (under whom Johann Christoph had studied)[10] and Johann Jakob Froberger; possibly to the music of North German composers; to Frenchmen, such as Jean-Baptiste Lully, Louis Marchand, Marin Marais; and to the Italian clavierist Girolamo Frescobaldi. The young Bach probably witnessed and assisted in the maintenance of the organ music. Bach's obituary indicates that he copied music out of Johann Christoph's scores, but his brother had apparently forbidden him to do so, possibly because scores were valuable and private commodities at the time.

At the age of 14, Bach, along with his older school friend George Erdmann, was awarded a choral scholarship to study at the prestigious St. Michael's School in Lüneburg, not far from the northern seaport of Hamburg, one of the largest cities in the Holy Roman Empire.[11] This involved a long journey with his friend, probably undertaken partly on foot and partly by coach. His two years there appear to have been critical in exposing him to a wider palette of European culture than he would have experienced in Thuringia. In addition to singing in the a cappella choir, it is likely that he played the School's three-manual organ and its harpsichords. He probably learned French and Italian, and received a thorough grounding in theology, Latin, history, geography, and physics. He would have come into contact with sons of noblemen from northern Germany sent to the highly selective school to prepare for careers in diplomacy, government, and the military.

Although little supporting historical evidence exists at this time, it is almost certain that while in Lüneburg, young Bach would have visited the *Johanniskirche* (Church of St. John) and heard (and possibly played) the church's famous organ (built in 1549 by Jasper Johannsen and nicknamed the "Böhm organ" after its most prominent master, Georg Böhm). Given his innate musical talent, Bach would have had significant contact with prominent organists of the day in Lüneburg, most notably Böhm (the organist at Johanniskirche) as well as organists in nearby Hamburg, such as Johann Adam Reincken.[12]

Arnstadt to Weimar (1703–08)

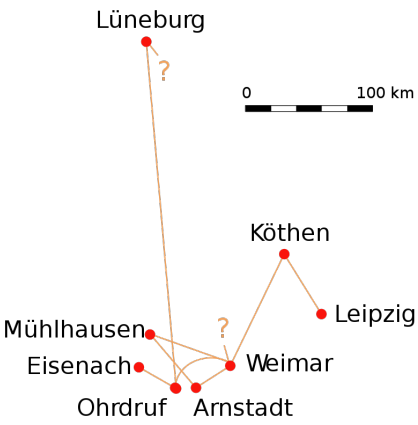


St. Boniface's Church in Arnstadt

In January 1703, shortly after graduating and failing an audition for an organist's post at Sangerhausen,[13] Bach took up a post as a court musician in the chapel of Duke Johann Ernst in Weimar, a large town in Thuringia. His role there is unclear, but appears to have included menial, non-musical duties. During his seven-month tenure at Weimar, his reputation as a keyboard player spread. He was invited to inspect and give the inaugural recital on the new organ at St. Boniface's Church in Arnstadt.[14] The Bach family had close connections with this oldest town in Thuringia, about 40 km to the southwest of Weimar at the edge of the great forest.[15] In August 1703, he accepted the post of organist at that church, with light duties, a relatively generous salary, and a fine new organ tuned to a modern system that allowed a wide range of keys to be used. At this time, Bach was embarking on the serious composition of organ preludes; these works, in the North German tradition of virtuosic, improvisatory preludes, already showed tight motivic control (in which a single, short music idea is explored cogently throughout a movement). In these works the composer had yet to fully develop his powers of large-scale organisation and his contrapuntal technique (in which two or more melodies interact simultaneously).

Strong family connections and a musically enthusiastic employer failed to prevent tension between the young organist and the authorities after several years in the post. He was apparently dissatisfied with the standard of singers in the choir; more seriously, there was his unauthorised absence from Arnstadt for several months in 1705–06, when he visited the great master Dieterich Buxtehude and his Abendmusik in the northern city of Lübeck. This well-known incident in Bach's life involved his walking some 400 kilometres (250 mi) each way to spend time with the man he probably regarded as the father figure of German organists. The trip reinforced Buxtehude's style as a foundation for Bach's earlier works, and that he overstayed his planned visit by several months suggests that his time with the old man was of great value to his art. According to legend, both Bach and George Frideric Handel wanted to become amanuenses of Buxtehude, but neither wanted to marry his daughter, as that was a condition for the position.[16]

According to minutes from the proceedings of the Arnstadt consistory in August 1705, Bach was involved in a brawl in Arnstadt:



Places in which Bach lived throughout his life

> Johann Sebastian Bach, organist here at the New Church, appeared and stated that, as he walked home yesterday, fairly late night ... six students were sitting on the "Langenstein" (Long Stone), and as he passed the town hall, the student Geyersbach went after him with a stick, calling him to account: Why had he [Bach] made abusive remarks about him? He [Bach] answered that he had made no abusive remarks about him, and that no one could prove it, for he had gone his way very quietly. Geyersbach retorted that while he [Bach] might not have maligned him, he had maligned his bassoon at some time, and whoever insulted his belongings insulted him as well ... [Geyersbach] had at once struck out at him. Since he had not been prepared for this, he had been about to draw his dagger, but Geyersbach had fallen into his arms, and the two of them tumbled about until the rest of the students ... had rushed toward them and separated them.[17]

Despite his comfortable position in Arnstadt, by 1706 Bach appeared to have realised that he needed to escape from the family milieu and move on to further his career. He was offered a more lucrative post as organist at St. Blasius's in Mühlhausen, a large and important city to the north. The following year, he took up this senior post with significantly improved pay and conditions, including a good choir. Four months after arriving at Mühlhausen, he married his second cousin from Arnstadt, Maria Barbara Bach. They had seven children, four of whom survived to adulthood. Two of them—Wilhelm Friedemann Bach and Carl Philipp Emanuel Bach—became important composers in the ornate Rococo style that followed the Baroque.

The church and city government at Mühlhausen agreed to his plan for an expensive renovation of the organ at St. Blasius's. Bach, in turn, wrote an elaborate, festive cantata —*Gott ist mein König, BWV 71*— for the inauguration of the new council in 1708. The council was so delighted with the piece that they paid handsomely for its publication, and twice in later years had the composer return to conduct it. That same year, Bach was offered a better position in Weimar.

Weimar (1708–17)



A portrait of a young man, supposedly of Bach, but disputed[18]

After barely a year at Mühlhausen, Bach left, to become the court organist and concertmaster at the ducal court in Weimar, a far cry from his earlier position there as 'lackey'. The munificent salary on offer at the court and the prospect of working entirely with a large, well-funded contingent of professional musicians may have prompted the move. The family moved into an apartment just five minutes' walk from the ducal palace. In the following year, their first child was born and they were joined by Maria Barbara's elder, unmarried sister, who remained with them to assist in the running of the household until her death in 1729. It was in Weimar that the two musically significant sons were born—Wilhelm Friedemann and Carl Philipp Emanuel Bach.

Bach's position in Weimar marked the start of a sustained period of composing keyboard and orchestral works, in which he had attained the technical proficiency and confidence to extend the prevailing large-scale structures and to synthesise influences from abroad. From the music of Italians such as Vivaldi, Corelli and Torelli, he learned how to write dramatic openings and adopted their sunny dispositions, dynamic motor-rhythms and decisive harmonic schemes. Bach inducted himself into these stylistic aspects largely by transcribing for harpsichord and organ the ensemble concertos of Vivaldi; these works are still concert favourites. He may have picked up the idea of transcribing the latest fashionable Italian music from Prince Johann Ernst, one of his employers, who was a musician of professional calibre. In 1713, the Duke returned from a tour of the Low Countries with a large collection of scores, some of them possibly transcriptions of the latest fashionable Italian music by the blind organist Jan Jacob de Graaf. Bach was particularly attracted to the Italian solo-tutti structure, in which one or more solo instruments alternate section-by-section with the full orchestra throughout a movement.

In Weimar, he had the opportunity to play and compose for the organ, and to perform a varied repertoire of concert music with the duke's ensemble. A master of contrapuntal technique, Bach's steady output of fugues began in Weimar. The largest single body of his fugal writing is *Das wohltemperierte Clavier* ("The well-tempered keyboard"—*Clavier* meaning keyboard instrument).[19] It consists of two collections compiled in 1722 and 1744,[20] each containing a prelude and fugue in every major and minor key.[21] This is a monumental work for its masterful use of counterpoint and its exploration, for the first time, of the full range of keys–and the means of expression made possible by their slight differences from each other—available to keyboardists when their instruments are tuned according to systems such as that of Andreas Werckmeister.

During his tenure at Weimar, Bach started work on the "Little Organ Book" for his eldest son, Wilhelm Friedemann; this contains traditional Lutheran chorales (hymn tunes), set in complex textures to assist the training of organists. The book illustrates two major themes in Bach's life: his dedication to teaching and his love of the chorale as a musical form. Bach eventually fell out of favour in Weimar and was, according to the court secretary's report, jailed for almost a month before being unfavourably dismissed:



Violin Sonata No. 1 in G minor (BWV 1001) in Bach's handwriting

> On November 6, [1717], the quondam concertmaster and organist Bach was confined to the County Judge's place of detention for too stubbornly forcing the issue of his dismissal and finally on December 2 was freed from arrest with notice of his unfavourable discharge.[22]

Köthen (1717–23)

Bach began once again to search out a more stable job that was conducive to his musical interests. Leopold, Prince of Anhalt-Köthen hired Bach to serve as his Kapellmeister (director of music). Prince Leopold, himself a musician, appreciated Bach's talents, paid him well, and gave him considerable latitude in composing and performing. The prince was Calvinist and did not use elaborate music in his worship; thus, most of Bach's work from this period was secular,[23] including the *Orchestral suites*, the *Six Suites for Unaccompanied Cello* and the *Sonatas and partitas for solo violin*. The well-known *Brandenburg concertos* date from this period.[24] Bach composed secular cantatas for the court such as the *Die Zeit, die Tag und Jahre macht, BWV 134a*.

On 7 July 1720, while Bach was abroad with Prince Leopold, tragedy struck: his wife, Maria Barbara, the mother of his first 7 children, died suddenly. The following year, the widower met Anna Magdalena Wilcke, a young, highly gifted soprano 17 years his junior, who performed at the court in Köthen; they married on 3 December 1721.[25] Together they had 13 more children, six of whom survived into adulthood: Gottfried Heinrich, Johann Christoph Friedrich and Johann Christian, all of whom became significant musicians; Elisabeth Juliane Friederica (1726–81), who married Bach's pupil Johann Christoph Altnikol; Johanna Carolina (1737–81); and Regina Susanna (1742–1809).[26]

Leipzig (1723–50)



Commemorative statue of J.S. Bach in Leipzig

In 1723, Bach was appointed Cantor of Thomasschule, adjacent to the Thomaskirche (St. Thomas's Lutheran Church) in Leipzig, as well as Director of Music in the principal churches in the town.[27] This was a prestigious post in the leading mercantile city in Saxony, a neighbouring electorate to Thuringia. Apart from his brief tenures in Arnstadt and Mühlhausen, this was Bach's first government position in a career that had mainly involved service to the aristocracy. This final post, which he held for 27 years until his death, brought him into contact with the political machinations of his employer, the Leipzig Council. The Council comprised two factions: the Absolutists, loyal to the Saxon monarch in Dresden, Augustus the Strong; and the City-Estate faction, representing the interests of the mercantile class, the guilds and minor aristocrats. Bach was the nominee of the monarchists, in particular of the Mayor at the time, Gottlieb Lange, a lawyer who had earlier served in the Dresden court. In return for agreeing to Bach's appointment, the City-Estate faction was granted control of the School, and Bach was required to make a number of compromises with respect to his working conditions.[28] Although it appears that no one on the Council doubted Bach's musical genius, there was continual tension between the Cantor, who regarded himself as the leader of church music in the city, and the City-Estate faction, which saw him as a schoolmaster and wanted to reduce the emphasis on elaborate music in both the School and the Churches. The Council never honoured Lange's promise at interview of a handsome salary of 1,000 talers a year, although it did provide Bach and his family with a smaller income and a good apartment at one end of the school building, which was renovated at great expense in 1732.

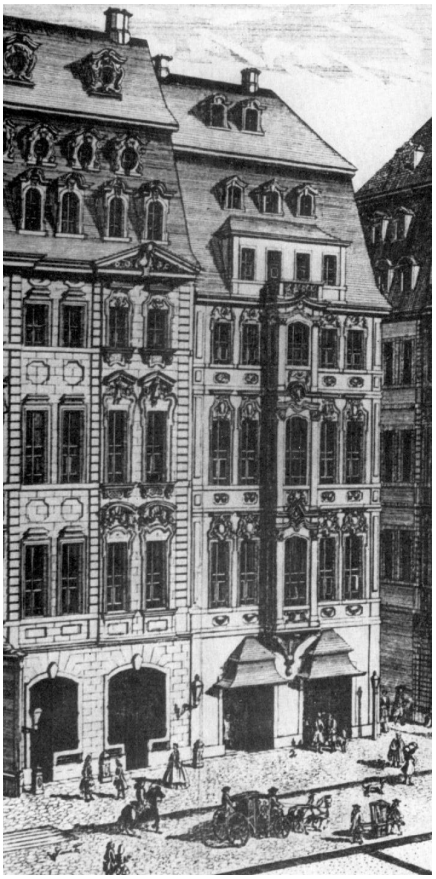

St. Thomas Church, Leipzig, in the 21st century

Bach's job required him to instruct the students of the Thomasschule in singing and to provide weekly music at the two main churches in Leipzig, St. Thomas and St Nicholas. His post obliged him to teach Latin, but he was allowed to employ a deputy to do this instead. In an astonishing burst of creativity, he wrote up to five annual cantata cycles during his first six years in Leipzig (two of which have apparently been lost). Most of these concerted works expound on the Gospel readings for every Sunday and feast day in the Lutheran year; many were written using traditional church hymns, such as *Wachet auf, ruft uns die Stimme*, *Nun komm, der Heiden Heiland*, and *Wie schön leuchtet der Morgenstern* as inspiration for chorale cantatas.

To rehearse and perform these works at St. Thomas Church, Bach probably sat at the harpsichord or stood in front of the choir on the lower gallery at the west end, his back to the congregation and the altar at the east end. He would have looked upwards to the organ that rose from a loft about four metres above. To the right of the organ in a side gallery would have been the winds, brass and timpani; to the left were the strings. The Council provided only about eight permanent instrumentalists, a source of continual friction with the Cantor, who had to recruit the rest of the 20 or so players required for medium-to-large scores from the University, the School and the public. The organ or harpsichord was probably played by the composer (when not standing to conduct), the in-house organist, or one of Bach's elder sons, Wilhelm Friedemann or Carl Philipp Emanuel.

Bach drew the soprano and alto choristers from the School, and the tenors and basses from the School and elsewhere in Leipzig. Performing at weddings and funerals provided extra income for these groups; it was probably for this purpose, and for in-school training, that he wrote at least six motets, mostly for double choir. As part of his regular church work, he performed motets of the Venetian School and Germans such as Heinrich Schütz, which would have served as formal models for his own motets.

Having spent much of the 1720s composing cantatas, Bach had assembled a huge repertoire of church music for Leipzig's two main churches. He now wished to broaden his composing and performing beyond the liturgy. In March 1729, he took over the directorship of the Collegium Musicum, a secular performance ensemble that had been started in 1701 by his old friend, the composer Georg Philipp Telemann. This was one of the dozens of private societies in the major German-speaking cities that had been established by musically active university students; these societies had come to play an increasingly important role in public musical life and were typically led by the most prominent professionals in a city. In the words of Christoph Wolff, assuming the directorship was a shrewd move that 'consolidated Bach's firm grip on Leipzig's principal musical institutions'.[29] During much of the year, Leipzig's Collegium Musicum gave twice-weekly, two-hour performances in Zimmerman's Coffeehouse on Catherine Street, just off the main market square. For this purpose, the proprietor provided a large hall and acquired several musical instruments. Many of Bach's works during the 1730s and 1740s were probably written for and performed by the Collegium Musicum; among these were almost certainly parts of the Clavier-Übung (*Keyboard Practice*) and many of the violin and harpsichord concertos.



Zimmerman's Coffeehouse in Leipzig, where Bach's Collegium Musicum gave regular concerts

During this period, he composed the Kyrie and Gloria of the *Mass in B Minor*, and in 1733, he presented the manuscript to the King of Poland, Grand Duke of Lithuania and Elector of Saxony, August III in an ultimately successful bid to persuade the monarch to appoint him as Royal Court Composer. He later extended this work into a full Mass, by adding a Credo, Sanctus and Agnus Dei, the music for which was almost wholly taken from some of the best of his cantata movements. Bach's appointment as court composer appears to have been part of his long-term struggle to achieve greater bargaining power with the Leipzig Council. Although the complete mass was probably never performed during the composer's lifetime,[30] it is considered to be among the greatest choral works of all time. Between 1737 and 1739, Bach's former pupil Carl Gotthelf Gerlach took over the directorship of the Collegium Musicum.

In 1747, Bach went to the court of Frederick II of Prussia in Potsdam, where the king played a theme for Bach and challenged him to improvise a fugue based on his theme. Bach improvised a three-part fugue on Frederick's pianoforte, then a novelty, and later presented the king with a *Musical Offering* which consists of fugues, canons and a trio based on the "royal theme," nominated by the monarch. Its six-part fugue includes a slightly altered subject more suitable for extensive elaboration.

The Art of Fugue, published posthumously but probably written years before Bach's death, is unfinished. It consists of 18 complex fugues and canons based on a simple theme.[31] A magnum opus of thematic transformation and contrapuntal devices, this work is often cited as the summation of polyphonic techniques.

The final work Bach completed was a chorale prelude for organ, dictated to his son-in-law, Johann Altnikol, from his deathbed. Entitled *Vor deinen Thron tret ich hiermit* (*Before thy throne I now appear*, BWV 668a); when the notes on the three staves of the final cadence are counted and mapped onto the Roman alphabet, the initials "JSB" are found.[32] The chorale is often played after the unfinished 14th fugue to conclude performances of *The Art of Fugue*.

Death (1750)



The 1750 "Volbach Portrait" may show Bach in the last months of his life[33]

Bach's health may have been in decline in 1749; on 2 June, Heinrich von Brühl wrote to one of the Leipzig burgomasters to request that his music director, Gottlob Harrer, fill the post of *Thomascantor* and *Director musices* posts "upon the eventual ... decease of Mr. Bach."[34] Bach became increasingly blind, and the celebrated British eye surgeon John Taylor (who would later operate unsuccessfully on Handel) operated on Bach while visiting Leipzig in 1750. Bach died on 28 July 1750 at the age of 65. A contemporary newspaper reported the cause of death as "from the unhappy consequences of the very unsuccessful eye operation".[35] Some modern historians speculate the cause of death was a stroke complicated by pneumonia.[36] [37] [38] His estate was valued at 1159 thalers and included five Clavecins, two lute-harpsichords, three violins, three violas, two cellos, a viola da gamba, a lute and a spinet, and 52 "sacred books" (many by Martin Luther, Muller and Pfeiffer, including Josephus' *History of the Jews* and nine volumes of Paul Wagner's *Leipzig Song Book*).[39]



Bach's final resting place, St. Thomas' Church, Leipzig

A modern reconstruction of Bach's head using computer modelling techniques, unveiled 3 March 2008 in Berlin, showed the composer as a strong-jawed man with a slight underbite, his large head topped with short, silver hair.[40]

Musical style

Bach's musical style arose from his extraordinary fluency in contrapuntal invention and motivic control, his flair for improvisation at the keyboard, his exposure to South German, North German, Italian and French music, and his apparent devotion to the Lutheran liturgy. His access to musicians, scores and instruments as a child and a young man, combined with his emerging talent for writing tightly woven music of powerful sonority, appear to have set him on course to develop an eclectic, energetic musical style in which foreign influences were injected into an intensified version of the pre-existing German musical language. Throughout his teens and 20s, his output showed increasing skill in the large-scale organisation of musical ideas, and the enhancement of the Buxtehudian model of improvisatory preludes and counterpoint of limited complexity. The period 1713–14, when a large repertoire of Italian music became available to the Weimar court orchestra, was a turning point. From this time onwards, he appears to have absorbed into his style the Italians' dramatic openings, clear melodic contours, the sharp outlines of their bass lines, greater motoric and rhythmic conciseness, more unified motivic treatment, and more clearly articulated schemes for modulation.[41]

There are several more specific features of Bach's style. The notation of Baroque melodic lines tended to assume that composers would write out only the basic framework, and that performers would embellish this framework by inserting ornamental notes and otherwise elaborating on it. Although this practice varied considerably between the schools of European music, Bach was regarded at the time as being on one extreme end of the spectrum, notating most or all of the details of his melodic lines—particularly in his fast movements—thus leaving little for performers to interpolate. This may have assisted his control over the dense contrapuntal textures that he favoured, which allow

less leeway for the spontaneous variation of musical lines. Bach's contrapuntal textures tend to be more cumulative than those of Händel and most other composers of the day, who would typically allow a line to drop out after it had been joined by two or three others. Bach's harmony is marked by a tendency to employ brief tonicisation—subtle references to another key that lasts for only a few beats at the longest—particularly of the supertonic, to add colour to his textures.

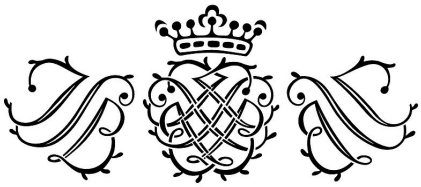


The opening of the six-part fugue from *The Musical Offering*, in Bach's hand

At the same time, Bach, unlike later composers, left the instrumentation of major works including *The Art of Fugue* and *The Musical Offering* open. It is likely that his detailed notation was less an absolute demand on the performer and more a response to a 17th-century culture in which the boundary between what the performer could embellish and what the composer demanded to be authentic was being negotiated.

Bach's apparently devout, personal relationship with the Christian God in the Lutheran tradition and the high demand for religious music of his times inevitably placed sacred music at the centre of his repertory; more specifically, the Lutheran chorale hymn tune, the principal musical aspect of the Lutheran service, was the basis of much of his output. He invested the chorale prelude, already a standard set of Lutheran forms, with a more cogent, tightly integrated architecture, in which the intervallic patterns and melodic contours of the tune were typically treated in a dense, contrapuntal lattice against relatively slow-moving, overarching statements of the tune.

Bach's theology informed his compositional structures: *Sei Gegrüsset* is perhaps the finest example where there is a theme with 11 variations (making 12 movements) that, while still one work, becomes two sets of six—to match Lutheran preaching principles of repetition. At the same time the theological interpretation of 'master' and 11 disciples would not be lost on his contemporary audience. Further, the practical relationship of each variation to the next (in preparing registration and the expected textural changes) seems to show an incredible capacity to preach through the music using the musical forms available at the time.

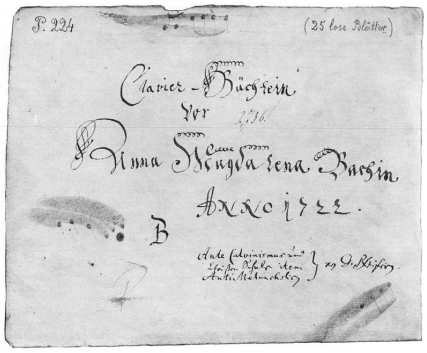


Bach's seal, used throughout his Leipzig years. It contains the letters *J S B* superimposed over their mirror image topped with a crown.

Bach's deep knowledge of and interest in the liturgy led to his developing intricate relationships between music and linguistic text. This was evident from the smallest to the largest levels of his compositional technique. On the smallest level, many of his sacred works contain short motifs that, by recurrent association, can be regarded as pictorial symbolism and articulations of liturgical concepts. For example, the octave leap, usually in a bass line, represents the relationship between heaven and earth; the slow, repeated notes of the bass line in the opening movement of cantata *Gottes Zeit ist die allerbeste Zeit, BWV 106*) depict the laboured trudging of Jesus as he was forced to drag the cross from the city to the crucifixion site.

On the largest level, the large-scale structure of some of his sacred vocal works is evidence of subtle, elaborate planning: for example, the overall form of the *St Matthew Passion* illustrates the liturgical and dramatic flow of the Easter story on a number of levels simultaneously; the text, keys and variations of instrumental and vocal forces used in the movements of the Ascension Oratorio *Lobet Gott in seinen Reichen, BWV 11*) may form a structure that resembles the cross.

Beyond these specific musical features arising from Bach's religious affiliation is the fact that he was able to produce music for an audience that was committed to serious, regular worship, for which a concentrated density and complexity was accepted. His natural inclination may have been to reinvigorate existing forms, rather than to discard them and pursue more dramatic musical innovations. Thus, Bach's inventive genius was almost entirely directed towards working within the structures he inherited, according to most critics and historians.



Frontispiece of Bach's *Clavier-Büchlein vor Anna Magdalena Bach*, composed in 1722 for his second wife

Bach's inner personal drive to display his musical achievements was evident in a number of ways. The most obvious was his successful striving to become the leading virtuoso and improviser of the day on the organ. Keyboard music occupied a central position in his output throughout his life, and he pioneered the elevation of the keyboard from continuo to solo instrument in his numerous harpsichord concertos and chamber movements with keyboard obbligato, in which he himself probably played the solo part. Many of his keyboard preludes are vehicles for a free improvisatory virtuosity in the German tradition, although their internal organisation became increasingly more cogent as he matured. Virtuosity is a key element in other forms, such as the fugal movement from *Brandenburg Concerto No. 4*, in which Bach himself may have been the first to play the rapid solo violin passages. Another example is in the organ fugue from BWV 548, a late work from Leipzig, in which virtuosic passages are mapped onto Italian solo-tutti alternation within the fugal development.

Related to his cherished role as teacher was his drive to encompass whole genres by producing collections of movements that thoroughly explore the range of artistic and technical possibilities inherent in those genres. The most famous examples are the two books of the Well Tempered Clavier, each of which presents a prelude and fugue in every major and minor key, in which a variety of contrapuntal and fugal techniques are displayed. The English and French Suites, and the Partitas, all keyboard works from the Köthen period, systematically explore a range of metres and of sharp and flat keys. This urge to manifest structures is evident throughout his life: the Goldberg Variations (1746?), include a sequence of canons at increasing intervals (unison, seconds, thirds, etc.), and The Art of Fugue (1749) can be seen as a compendium of fugal techniques.

Family members


Wilhelm Friedemann Bach (1710–84)


Carl Philipp Emanuel Bach (1714–88)




Johann Christoph Friedrich Bach (1732–95) Johann Christian Bach (1735–82)

Bach married his second cousin Maria Barbara Bach in 1707. They had seven children, four of whom survived to adulthood:

- Catharina Dorothea (1708–74).
- Wilhelm Friedemann, "the Halle Bach" (1710–84).
- Carl Philipp Emanuel, "the Hamburg Bach" (1714–88).
- Johann Gottfried Bernhard (1715–39).

Maria died in 1720, and Bach married Anna Magdalena Wilcke in 1721. They had a further 13 children, six of whom survived to adulthood:

- Gottfried Heinrich (1724–63)
- Elisabeth Juliana Friederica, called "Lieschen" (1726–81)
- Johann Christoph Friedrich, "the Bückeburg Bach" (1732–95)
- Johann Christian, "the London Bach" (1735–82)
- Johanna Carolina (1737–81)
- Regina Susanna (1742–1809)

More than 250 years after Bach's death, there are still direct descendants of him living in Germany. [42]

Works

J.S. Bach's works are indexed with BWV numbers, an initialism for *Bach Werke Verzeichnis* (Bach Works Catalogue). The catalogue, published in 1950, was compiled by Wolfgang Schmieder. The catalogue is organised thematically, rather than chronologically: BWV 1–224 are cantatas; BWV 225–249, the large-scale choral works; BWV 250–524, chorales and sacred songs; BWV 525–748, organ works; BWV 772–994, other keyboard works; BWV 995–1000, lute music; BWV 1001–40, chamber music; BWV 1041–71, orchestral music; and BWV 1072–1126, canons and fugues. In compiling the catalogue, Schmieder largely followed the Bach Gesellschaft Ausgabe, a comprehensive edition of the composer's works that was produced between 1850 and 1905. For a list of works catalogued by BWV number, see List of compositions by Johann Sebastian Bach.

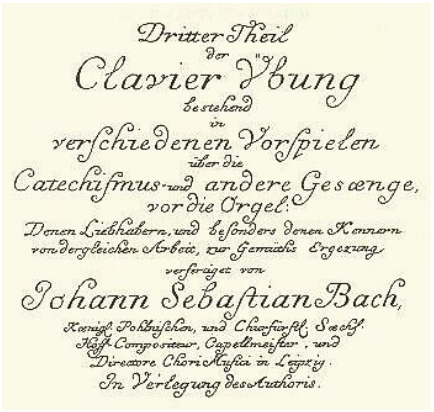
Organ works

Bach was best known during his lifetime as an organist, organ consultant, and composer of organ works in both the traditional German free genres—such as preludes, fantasias, and toccatas—and stricter forms, such as chorale preludes and fugues. He established a reputation at a young age for his great creativity and ability to integrate foreign styles into his organ works. A decidedly North German influence was exerted by Georg Böhm, with whom Bach came into contact in Lüneburg, and Dieterich Buxtehude in Lübeck, whom the young organist visited in 1704 on an extended leave of absence from his job in Arnstadt. Around this time, Bach copied the works of numerous French and Italian composers to gain insights into their compositional languages, and later arranged violin concertos by Vivaldi and others for organ and harpsichord. His most productive period (1708–14) saw the composition of several pairs of preludes and fugues and toccatas and fugues, and of the Orgelbüchlein ("Little organ book"), an unfinished collection of 45 short chorale preludes that demonstrate compositional techniques in the setting of chorale tunes. After he left Weimar, Bach's output for organ fell off, although his best-known works (the six trio sonatas, the

"German Organ Mass" in Clavier-Übung III from 1739, and the "Great Eighteen" chorales, revised late in his life) were all composed after this time. Bach was extensively engaged later in his life in consulting on organ projects, testing newly built organs, and dedicating organs in afternoon recitals.[43] [44] One of the high points may be the third part of the *Clavier-Übung*, a setting of 21 chorale preludes uniting the traditional Catholic Missa with the Lutheran catechism liturgy, the whole set interpolated between the mighty "St. Anne" Prelude and Fugue on the theme of the Trinity.

Other keyboard works

Bach wrote many works for the harpsichord, some of which may have been played on the clavichord. Many of his keyboard works are anthologies that show an eagerness to encompass whole theoretical systems in an encyclopaedic fashion.


Dritter Theil
der
Clavier Übung
bestehend
in
verschiedenen Vorspielen
über die
Catechismus- und andere Gesænge,
vor die Orgel;
Denen Liebhabern, und besonders denen Kennern
von dergleichen Arbeit, zur Gemüths Ergezung
verfertiget von
Johann Sebastian Bach,
Königl. Pohlnischen, und Churfürstl. Sæchß.
Hoff-Compositeur, Capellmeister, und
Directore Chori Musici in Leipzig.
In Verlegung des Authoris.

The title page of the third part of the *Clavier-Übung*, one of the few works by Bach that was published during his lifetime

- *The Well-Tempered Clavier*, Books 1 and 2 (BWV 846–893). Each book comprises a prelude and fugue in each of the 24 major and minor keys in chromatic order from C major to B minor (thus, the whole collection is often referred to as 'the 48'). "Well-tempered" in the title refers to the temperament (system of tuning); many temperaments before Bach's time were not flexible enough to allow compositions to move through more than just a few keys.[45]
- The 15 Inventions and 15 Sinfonias (BWV 772–801). These short two- and three-part contrapuntal works are arranged in the same chromatic order as the Well-Tempered Clavier, omitting some of the less used keys. The pieces were intended by Bach for instructional purposes.
- Three collections of dance suites: the English Suites (BWV 806–811), the French Suites (BWV 812–817) and the Partitas for keyboard (BWV 825–830). Each collection contains six suites built on the standard model (Allemande–Courante–Sarabande–(optional movement)–Gigue). The English Suites closely follow the traditional model, adding a prelude before the allemande and including a single movement between the sarabande and the gigue. The French Suites omit preludes, but have multiple movements between the sarabande and the gigue. The partitas expand the model further with elaborate introductory movements and miscellaneous movements between the basic elements of the model.
- The *Goldberg Variations* (BWV 988), an aria with thirty variations. The collection has a complex and unconventional structure: the variations build on the bass line of the aria, rather than its melody, and musical canons are interpolated according to a grand plan. There are nine canons within the 30 variations, one placed every three variations between variations 3 and 27. These variations move in order from canon at the unison to canon at the ninth. The first eight are in pairs (unison and octave, second and seventh, third and sixth, fourth and fifth). The ninth canon stands on its own due to compositional dissimilarities.
- Miscellaneous pieces such as the *Overture in the French Style* (*French Overture*, BWV 831), *Chromatic Fantasia and Fugue* (BWV 903), and the *Italian Concerto (BWV 971).*

Among Bach's lesser known keyboard works are seven toccatas (BWV 910–916), four duets (BWV 802–805), sonatas for keyboard (BWV 963–967), the Six Little Preludes (BWV 933–938), and the *Aria variata alla maniera italiana* (BWV 989).

Orchestral and chamber music

Bach wrote music for single instruments, duets and small ensembles. Bach's works for solo instruments—the six sonatas and partitas for violin (BWV 1001–1006), the six cello suites (BWV 1007–1012) and the Partita for solo flute (BWV 1013)—may be listed among the most profound works in the repertoire. Bach composed a suite and several other works for solo lute. He wrote trio sonatas; solo sonatas (accompanied by continuo) for the flute and for the viola da gamba; and a large number of canons and ricercare, mostly for unspecified instrumentation. The most significant examples of the latter are contained in *The Art of Fugue* and *The Musical Offering*.

Bach's best-known orchestral works are the Brandenburg concertos, so named because he submitted them in the hope of gaining employment from Margrave Christian Ludwig of Brandenburg-Schwedt in 1721; his application was unsuccessful. These works are examples of the concerto grosso genre. Other surviving works in the concerto form include two violin concertos (BWV 1041 and BWV 1042); a Concerto for Two Violins in D Minor (BWV 1043), often referred to as Bach's "double" concerto; and concertos for one, two, three and even four harpsichords. It is widely accepted that many of the harpsichord concertos were not original works, but arrangements of his concertos for other instruments now lost. A number of violin, oboe and flute concertos have been reconstructed from these. In addition to concertos, Bach wrote four orchestral suites, a series of stylised dances for orchestra, each preceded by a French overture. The work now known as the Air on the G String is an arrangement for the violin made in the nineteenth century from the second movement of the Orchestral Suite No. 3. An arrangement of the Air for cello and piano was the very first piece of Bach's music to be recorded, in 1902 in Saint Petersburg, by the Russian cellist Aleksandr Verzhbilovich.

Vocal and choral works

Bach performed a cantata on Sunday at the Thomaskirche, on a theme corresponding to the lectionary readings of the week, as determined by the Lutheran Church Year calendar. He did not perform cantatas during the seasons of Lent and Advent. Although he performed cantatas by other composers, he composed at least three entire sets of cantatas, one for each Sunday and holiday of the church year, at Leipzig, in addition to those composed at Mühlhausen and Weimar. In total he wrote more than 300 sacred cantatas, of which approximately 195 survive.

His cantatas vary greatly in form and instrumentation. Some of them are only for a solo singer; some are single choruses; some are for grand orchestras; some only a few instruments. A common format consists of a large opening chorus followed by one or more recitative-aria pairs for soloists (or duets) and a concluding chorale. The recitative is part of the corresponding Bible reading for the week and the aria is a contemporary reflection on it. The melody of the concluding chorale often appears as a cantus firmus in the opening movement. Among the best known cantatas are *Christ lag in Todesbanden, BWV 4*, *Ich hatte viel Bekümmernis, BWV 21*, *Ein' feste Burg ist unser Gott, BWV 80*, *Gottes Zeit ist die allerbeste Zeit, BWV 106* (*Actus Tragicus*), *Wachet auf, ruft uns die Stimme, BWV 140* and *Herz und Mund und Tat und Leben, BWV 147*.

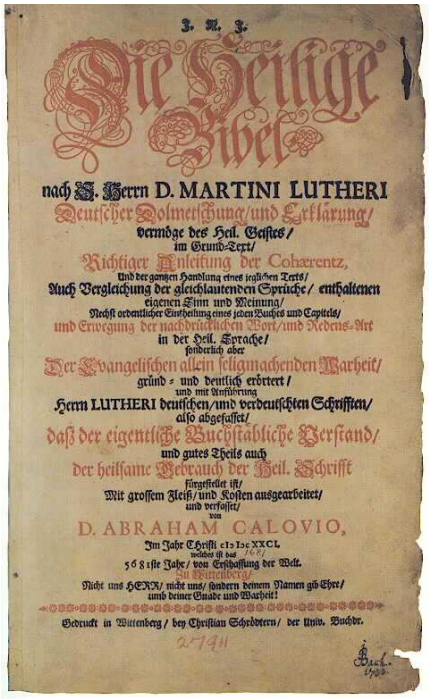
In addition, Bach wrote a number of secular cantatas, usually for civic events such as council inaugurations. These include wedding cantatas, the *Wedding Quodlibet*, the *Peasant Cantata* and the *Coffee Cantata*, which concerns a girl whose father will not let her marry until she gives up her addiction to that extremely popular drink.

Bach's large choral-orchestral works include the grand scale *St Matthew Passion* and *St John Passion*, both written for Good Friday vespers services at St. Thomas and St. Nicholas Churches in alternate years, and the *Christmas Oratorio* (a set of six cantatas for use in the Liturgical season of Christmas). The *Magnificat* in two versions (one in E-flat major, with four interpolated Christmas-related movements, and the later and better-known version in D major), the *Easter Oratorio*, and the *Ascension Oratorio* compare to large, elaborate cantatas, of a lesser extent than the Passions and the Christmas Oratorio.

Bach's other large work, the *Mass in B minor*, was assembled by Bach near the end of his life, mostly from pieces composed earlier (such as cantata *Gloria in excelsis Deo, BWV 191* and *Weinen, Klagen, Sorgen, Zagen, BWV 12*). It was never performed in Bach's lifetime, or even after his death, until the 19th century.

All of these works, unlike the six motets (*Singet dem Herrn ein neues Lied*; *Der Geist hilft unser Schwachheit auf*; *Jesu, meine Freude*; *Fürchte dich nicht*; *Komm, Jesu, komm!*; and *Lobet den Herrn alle Heiden*), have substantial solo parts as well as choruses.

Bach's signature in a copy of a three volume Bible commentary by the orthodox Lutheran theologian, Abraham Calov, was discovered in 1934 in a house in Frankenmuth, Michigan in the US. It is not known how the Bible came to America, but it was purchased in a used book store in Philadelphia in the 1830s or 1840s by an immigrant and taken to Michigan. Its provenance was verified and it was subsequently deposited in the rare book holdings of Concordia Seminary in St. Louis, Missouri. It contains Bach's markings of texts for his cantatas and notes. It is only rarely displayed to the public. A study of the so-called Bach Bible was prepared by Robin Leaver, titled J.S. Bach and Scripture: Glosses from the Calov Bible Commentary (St. Louis: Concordia Publishing House, 1985).


J. M. J.

Die Heilige Bibel

nach D. Herrn D. MARTINI LUTHERI
Deutscher Dolmetschung/und Erklärung/
vermöge des Heil. Geistes/
im Grund-Text/
Richtiger Anleitung der Cohærentz,
Und der gantzen Handlung eines jeglichen Texts/
Auch Vergleichung der gleichlautenden Sprüche/ enthaltenen
eigenen Sinn und Meinung/
Nebst ordentlicher Eintheilung eines jeden Buches und Capitels/
und Erwegung der nachdrücklichen Wort/und Redens-Art
in der Heil. Sprache/
sonderlich aber
Der Evangelischen allein seligmachenden Warheit/
gründ- und deutlich erörtert/
und mit Anführung
Herrn LUTHERI deutschen/und verdeutschten Schrifften/
also abgefasset/
daß der eigentliche Buchstäbliche Verstand/
und gutes Theils auch
der heilsame Gebrauch der Heil. Schrifft
fürgestellet ist/
Mit grossem Fleiß/und Kosten ausgearbeitet/
und verfasset/
von
D. ABRAHAM CALOVIO,
Im Jahr Christi cIↃ IↃc XXCI.
welches ist das
5 6 8 ste Jahr/ von Erschaffung der Welt.
Zu Wittenberg/
Nicht uns HERR/ nicht uns/ sondern denem Namen gib Ehre/
umb deiner Gnade und Warheit!
Gedruckt in Wittenberg/ bey Christian Schrödtern/ der Univ. Buchdr.

Title page of the Calov Bible, with Bach's signature in the bottom right hand corner.

Performances

Present-day Bach performers usually pursue either of two traditions: so-called "authentic performance practice", utilising historical techniques, or alternatively the use of modern instruments and playing techniques, with a tendency towards larger ensembles. In Bach's time orchestras and choirs were usually smaller than those known to, for example, Brahms, and even Bach's most ambitious choral works, such as his *Mass in B minor* and Passions, are composed for relatively modest forces. Some of Bach's important chamber music does not indicate instrumentation, which gives greater latitude for variety of ensemble.

Easy listening realisations of Bach's music and their use in advertising contributed greatly to Bach's popularisation in the second half of the twentieth century. Among these were the Swingle Singers' versions of Bach pieces that are now well-known (for instance, the Air on the G string, or the *Wachet Auf* chorale prelude) and Wendy Carlos's 1968 groundbreaking recording *Switched-On Bach*, using the then recently invented Moog electronic synthesiser. Jazz musicians have adopted Bach's music, with Jacques Loussier, Ian Anderson, Uri Caine and the Modern Jazz Quartet among those creating jazz versions of Bach works.

Legacy and modern reputation



Since being moved in 1938, the Donndorf statue of Bach now stands in the Frauenplan in Eisenach. The pedestal has been shortened and the relief is now at the wall in the background.

After his death, Bach's reputation as a composer declined; his work was regarded as old-fashioned in favour of the emerging classical style.[46] Initially he was remembered more as a player, teacher and as the father of his children, most notably Johann Christian and Carl Philipp Emanuel. (Two other children, Wilhelm Friedmann and Johann Christoph Friedrich, were composers.)

During this time, his most widely known works were those for keyboard. Mozart, Beethoven, and Chopin were among his most prominent admirers. On a visit to the Thomasschule, for example, Mozart heard a performance of one of the motets (BWV 225) and exclaimed "Now, here is something one can learn from!";[47] on being given the motets' parts, "Mozart sat down, the parts all around him, held in both hands, on his knees, on the nearest chairs. Forgetting everything else, he did not stand up again until he had looked through all the music of Sebastian Bach". Beethoven was a devotee, learning the *Well-Tempered Clavier* as a child and later calling Bach the "Urvater der Harmonie" ("Original father of harmony") and, in a pun on the literal meaning of Bach's name, "nicht Bach, sondern Meer" ("not a brook, but a sea"). [48] Before performing a concert, Chopin used to lock himself away and play Bach's music. Several notable composers, including Mozart, Beethoven, Robert Schumann, and Felix Mendelssohn began writing in a more contrapuntal style after being introduced to Bach's music.

The revival of the composer's reputation among the wider public was prompted in part by Johann Nikolaus Forkel's 1802 biography, which was read by Beethoven. Goethe became acquainted with Bach's works relatively late in life through a series of performances of keyboard and choral works at Bad Berka in 1814 and 1815; in a letter of 1827 he compared the experience of listening to Bach's music to "eternal harmony in dialogue with itself".[49] But it was Felix Mendelssohn who did the most to revive Bach's reputation with his 1829 Berlin performance of the *St Matthew Passion*.[50] Hegel, who attended the performance, later called Bach a "grand, truly Protestant, robust and, so to speak, erudite genius which we have only recently learned again to appreciate at its full value".[51] Mendelssohn's promotion of Bach, and the growth of the composer's stature, continued in subsequent years. The Bach Gesellschaft (Bach Society) was founded in 1850 to promote the works; by 1899, the Society had published a comprehensive edition of the composer's works, with a conservative approach to editorial intervention.

Thereafter, Bach's reputation has remained consistently high. During the 20th century, the process of recognising the musical as well as the pedagogic value of some of the works has continued, perhaps most notably in the promotion of the *Cello Suites* by Pablo Casals. Another development has been the growth of the "authentic" or period performance movement, which, as far as possible, attempts to present the music as the composer intended it. Examples include the playing of keyboard works on the harpsichord rather than a modern grand piano and the use of small choirs or single voices instead of the larger forces favoured by 19th- and early 20th-century performers.

Bach's contributions to music—or, to borrow a term popularised by his student Lorenz Christoph Mizler, his "musical science"—are frequently bracketed with those by William Shakespeare in English literature and Isaac Newton in physics. [52] [53] Scientist and author Lewis Thomas once suggested how the people of Earth should communicate with the universe: "I would vote for Bach, all of Bach, streamed out into space, over and over again. We would be bragging, of course, but it is surely excusable to put the best possible face on at the beginning of such an acquaintance. We can tell the harder truths later."[54]



Street named after Johann Sebastian Bach in Wittenberg, Germany

Some composers have paid tribute to Bach by setting his name in musical notes (B-flat, A, C, B-natural; B-natural is notated as "H" in German musical texts, while B-flat is just "B") or using contrapuntal derivatives. Liszt, for example, wrote a prelude and fugue on this BACH motif in versions for organ and piano). Bach himself set the precedent for this musical acronym, most notably in the final unfinished fugue from *Art of Fugue*, where it might be interpreted as a signature. While Bach might have conceived this cruciform melody (among other similar ones) as a religious symbol of Christ and the cross, later composers have employed the BACH motif as a secular homage to the composer himself. Examples include Beethoven's *Diabelli Variations*, Shostakovich's *Preludes and Fugues*, Arthur Honegger's *Prelude, Arioso and Fughetta on the name BACH*, and Brahms's *Cello Sonata in E*, whose finale is based on themes from the Art of Fugue in general. Another work explicitly influenced by Bach is Villa-Lobos's *Bachianas Brasileiras*.

Veneration

Bach is commemorated as a musician in the Calendar of Saints of the Lutheran Church on 28 July.

He is honored together with George Frideric Handel and Henry Purcell with a feast day on the liturgical calendar of the Episcopal Church (USA) on 28 July.

See also

- Abraham Calovius, commentator for his three-volume study Bible[55]
- List of students of Johann Sebastian Bach
- Lutheran Orthodoxy, religious convictions which motivated his sacred works[56]
- Luther's Small Catechism, he taught this catechism as the Thomascantor in Leipzig.[57] and some of his pieces represent it.[58]

Notes

[1] German pronunciation: [joˈhan] or German pronunciation: [ˈjoːhan zeˈbastjan ˈbax]

[2] O.S. 21 March

[3] Grout, Donald (1980). *A History of Western Music*. W. W. Norton & Company. pp. 435. ISBN 0-393-95136-7.

[4] Blanning, T. C. W. *The triumph of music: the rise of composers, musicians and their art* (http://books.google.com/books?id=6RptffQRvEEC&pg=PA288&dq=greatest+composer&hl=en&ei=LNo4TO7dJ4a6OJC96YkK&sa=X&oi=book_result&ct=result&resnum=8&ved=0CEkQ6AEwBzgo#v=snippet&q=bach&f=false) p. 272: "And of course the greatest master of harmony and counterpoint of all time was Johann Sebastian Bach, 'the Homer of music'

[5] Jones, Richard (2007). *The Creative Development of Johann Sebastian Bach*. Oxford University Press. pp. 3. ISBN 0-19-816440-8.

[6] Malcolm Boyd, Bach (New York: Oxford University Press, 2000), 6

[7] Printed in translation in *The Bach Reader* (ISBN 0393002594)

[8] Russell H. Miles, Johann Sebastian Bach: An Introduction to His Life and Works (Englewood Cliffs, New Jersey: Prentice-Hall, Inc, 1962), 8.

[9] Malcolm Boyd, Bach (New York: Oxford University Press, 2000), 7–8.

[10] Christoph Wolff, Johann Sebastian Bach: The Learned Musician (New York: W.W. Norton and Company, Inc., 2000), 19.

[11] Wolff, Christoph (2000). *Johann Sebastian Bach: The Learned Musician*. W. W. Norton & Company. pp. 41–43. ISBN 0-393-04825-X.

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[13] Rich, Alan (1995). *Johann Sebastiam Bach: Play by Play*. Harper Collins. pp. 27. ISBN 0-06-263547-6.

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[15] Karl Geiringer, Johann Sebastian Bach: The Culmination of an Era (New York: Oxford University Press, 1966), 16–17.

[16] "Classical Net – Basic Repertoire List – Buxtehude" (http://www.classical.net/music/comp.lst/buxtehude.php). Classical.net. . Retrieved 20 September 2008.

[17] Mendel 1999, p. 43

[18] "The Face Of Bach" (http://www.npj.com/thefaceofbach/09w624.html). Nathan P. Johansen. . Retrieved 19 May 2008.

[19] Jan Chiapusso, Bach's World (Scarborough, Ontario: Indiana University Press, 1968), 168.

[20] Albert Schweitzer, J. S. Bach: Volume I (New York: The Macmillan Company, 1950), 331.

[21] Albert Schweitzer, J. S. Bach: Volume I (New York: The Macmillan Company, 1950), 337.

[22] Mendel 1999, p. 80

[23] Russell H. Miles, Johann Sebastian Bach: An Introduction to His Life and Works (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1962), 57.

[24] Malcolm Boyd, Bach (New York: Oxford University Press, 2000), 74.

[25] Karl Geiringer, Johann Sebastian Bach: The Culmination of an Era (New York: Oxford University Press, 1966), 50.

[26] Wolff 1983, p. 98, 111

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General reference

- Johann Sebastian Bach (http://www.dmoz.org/Arts/Music/Composition/Composers/B/Bach,_Johann_Sebastian//) at the Open Directory Project
- The J.S. Bach Home Page – JSBach.org (http://www.jsbach.org/), by Jan Hanford—extensive information on Bach and his works; huge and growing database of user-contributed recordings and reviews
- J.S. Bach bibliography (http://www.mu.qub.ac.uk/~tomita/bachbib/), by Yo Tomita of Queen's Belfast—especially useful to scholars
- Bach-Cantatas.com (http://www.bach-cantatas.com/), by Aryeh Oron—information on the cantatas as well as other works
- Canons and Fugues (http://jan.ucc.nau.edu/~tas3/bachindex.html), by Timothy A. Smith—various information on these contrapuntal works
- Fugues of the Well-Tempered Clavier (http://jan.ucc.nau.edu/~tas3/wtc.html): Interactive scores calibrated to recordings by David Korevaar and analysis by Tim Smith.
- Bach manuscripts (http://athome.harvard.edu/programs/wolff/) – video lectures by Christoph Wolff on the Bach family's hidden manuscripts archive
- Works by or about Johann Sebastian Bach (http://worldcat.org/identities/lccn-n79-21425) in libraries (WorldCat catalog)

Authority control: LCCN: n79021425 (http://errol.oclc.org/laf/n79021425.html)

Scores

- Bach Gesellschaft Download Page (http://einam.com/bach/)—the BGA volumes available for download in DJVU format.
- Free scores by Johann Sebastian Bach in the International Music Score Library Project—the BGA volumes split up into individual works (PDF files), plus other editions

- Free scores (http://icking-music-archive.org/ByComposer/J.S.Bach.php) by Johann Sebastian Bach in the Werner Icking Music Archive (WIMA)
- Free scores by Johann Sebastian Bach in the Choral Public Domain Library (ChoralWiki)
- Free sheet music (http://cantorion.org/composers/72/Johann_Sebastian_Bach) of Johann Sebastian Bach from *Cantorion.org*

Recordings

- Free MP3 recordings of the Motets Der Geist hilft unsrer Schwachheit auf – BWV 226 (http://www.acc.umu.se/~akadkor/cgi-bin/acc_download.cgi/3mp3/Der Geist hilft 4.mp3), Jesu Meine Freude, BWV 227 (http://www.acc.umu.se/~akadkor/2mp3/Jesu_Meine_Freude_BWB_227_2.mp3) and Komm, Jesu Komm – BWV 229 (http://www.acc.umu.se/~akadkor/cgi-bin/acc_download.cgi/4mp3/Komm Jesu Komm 5.mp3), from Umeå Akademiska Kör (http://www.acc.umu.se/~akadkor/indexENG.html)
- Johann Sebastian Bach discography (http://musicbrainz.org/artist/24f1766e-9635-4d58-a4d4-9413f9f98a4c.html) at MusicBrainz
- Mostly organ works by Bach played on virtual instruments (http://www.virtuallybaroque.com/list2b.htm)
- Free recordings of the Brandenburg Concertos in MP3 and FLAC provided by Czech Radio (http://www.rozhlas.cz/d-dur/download_eng) (see FLAC)
- Orchestral Suites, Brandenburg Concertos and Keyboard Concertos (http://sounds.bl.uk/Browse.aspx?category=Classical-music&collection=Bach)
- In the BBC Discovering Music: Listening Library (http://www.bbc.co.uk/radio3/discoveringmusic/listeninglibrary.shtml)

Compositions

Air on the G String

The "**Air on the G String**" is the Air from Johann Sebastian Bach's Orchestral Suite No. 3 in D major, BWV 1068.

History

The original orchestral suite was written by Bach for his patron Prince Leopold of Anhalt sometime between the years 1717 and 1723.

The title comes from violinist Wilhelmj's late 19th century arrangement of the piece for violin and piano. By transposing the key of the piece from its original D major to C major and transposing the melody down an octave, Wilhelmj was able to play the piece on only one string of his violin, the G string.

Recording

The Air on the G String was the very first work by Bach to be recorded. This was by the Russian cellist Aleksandr Verzhbilovich and an unnamed pianist, in 1902 (as the Air from the Ouverture No. 3 in D major, BWV 1068).[1] [2]

References

[1] Bach Cantatas (http://www.bach-cantatas.com/Topics/Recordings-2008.htm)
[2] wprb.com (http://www.wprb.com/printplaylist.php?show_id=14839)

External links

- Air on the G String (Wilhelmj arrangement): Free scores at the International Music Score Library Project.
- Musical score and MIDI file (http://www.mutopiaproject.org/cgibin/piece-info.cgi?id=242) at the Mutopia Project, Orchestral arrangement
  - Musical score and MIDI file (http://www.mutopiaproject.org/cgibin/piece-info.cgi?id=461) at the Mutopia Project, Trombone Quartet arrangement
- Free sheet music (http://cantorion.org/pieces/293/Orchestral_Suite_(Overture)_No._3) of *Air on the G String* from *Cantorion.org*

Video clips

- Air on the G String performance (http://www.youtube.com/watch?v=8ljII_bRQQk) by the cellist Julian Lloyd Webber
- Usage (http://www.youtube.com/watch?v=FegmPKnARuo) in a 1980s TV advert for *Hamlet*

Audio clips

- Performance in arrangement for flute and orchestra by the Gardner Chamber Orchestra with soloist [[Paula Robison (http://gardnermuseum.libsyn.com/media/gardnermuseum/bach_bmv1068.mp3)]] from the Isabella Stewart Gardner Museum in MP3 format

Alles mit Gott und nichts ohn' ihn, BWV 1127

"Alles mit Gott und nichts ohn' ihn" is an aria for soprano, strings, and basso continuo written in October 1713 by Johann Sebastian Bach. It was discovered on May 17, 2005 in the Duchess Anna Amalia Library by Bach scholar Michael Maul. The work was written in honor of the 52nd birthday of Duke Wilhelm Ernst of Saxe-Weimar, whom Bach served as court organist. The last time a previously unknown vocal work by Bach was discovered was in 1935.

Recordings

- **J.S. Bach: Complete Cantatas Vol. 20** - Lisa Larsson, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand
- **J.S. Bach: J.S. Bach: Cantatas Vol. 30** - Carolyn Sampson, Bach Collegium Japan, Masa'aki Suzuki conductor. Label: BIS

External links

- NPR article reporting on the discovery [1]
- full text and translation of the aria [2]

The Art of Fugue

The Art of Fugue or ***The Art of the Fugue*** (original German: ***Die Kunst der Fuge***), BWV 1080, is an incomplete masterpiece[1] by Johann Sebastian Bach (1685–1750). The work was most likely started at the beginning of the 1740s, if not earlier. The first known surviving version, which contained 12 fugues and 2 canons, was copied by the composer in 1745. This manuscript has a slightly different title, added afterwards by his son-in-law Johann Christoph Altnickol: *Die Kunst der Fuga*. Bach's second version was published in 1751 after his death. It contains 14 fugues and 4 canons. "The governing idea of the work", as the eminent Bach specialist Christoph Wolff put it, is "an exploration in depth of the contrapuntal possibilities inherent in a single musical subject."[2]



A portrait which may show Bach in 1750

Each of the 14 fugues except the final unfinished one (however, see below) use the same deceptively simple subject in D minor:



Structure

In the 1751 printed edition, the various movements are roughly arranged by increasing order of sophistication of the contrapuntal devices used. The Arabic number in the title indicates the number of voices in the fugue, with the exception of the last one, where *a 3 Soggetti* means "with 3 subjects":

Simple fugues:

1. *Contrapunctus I*, and

2. *Contrapunctus II*: Simple monothematic 4-voice fugues on main theme, accompanied by a 'French' style dotted rhythm motif. The 14 iterations of the subject may stand for the composer's surname (B + A + C + H = 14)

3. *Contrapunctus III*, and

4. *Contrapunctus IV*: Simple monothematic 4-voice fugues on inversion of main theme, i.e. the theme is "turned upside down".

Counter-fugues, in which a variation of the main subject is used in both regular and inverted form:

5. *Contrapunctus V*: Has many stretto entries, as do *Contrapuncti VI* and *VII*.

6. *Contrapunctus VI, a 4 in Stylo Francese*: This adds both forms of the theme in diminution[3] (halving note lengths), with little rising and descending clusters of semiquavers in one voice answered or punctuated by similar groups in demisemiquavers in another, against sustained notes in the accompanying voices. The dotted rhythm, enhanced by these little rising and descending groups, suggests what is called "French style" in Bach's day.

7. *Contrapunctus VII, a 4 per Augmentationem et Diminutionem*: Uses augmented (doubling all note lengths) and diminished versions of the main subject and its inversion.

Double and triple fugues, with two and three subjects respectively:

8. *Contrapunctus VIII, a 3*: Triple fugue.

9. *Contrapunctus IX, a 4 alla Duodecima*: Double fugue

10. *Contrapunctus X, a 4 alla Decima*: Double fugue.

11. *Contrapunctus XI, a 4*: Triple fugue.

Mirror fugues, in which the *complete score* can be inverted without loss of musicality:

12. *Contrapunctus XII, a 4*: The *rectus* (normal) and *inversus* (upside-down) versions are generally played back to back.

13. *Contrapunctus XIII, a 3*: The second mirror fugue in 3 voices, also a counter-fugue.

Canons, labeled by interval and technique:

14. *Canon per Augmentationem in Contrario Motu*: Augmented canon in inverted motion.

15. *Canon alla Ottava*: Canon at the Octave. The two imitating voices are separated by an octave.

16. *Canon alla Decima in Contrapunto alla Terza*: Canon at the tenth, counterpoint at the third.

17. *Canon alla Duodecima in Contrapunto alla Quinta*: Canon at the twelfth, counterpoint at the fifth.

An arrangement of *Contrapunctus XIII*, see below.

18. *Fuga a 2* (*rectus*), and *Alio modo Fuga a 2* (*inversus*)

Unfinished quadruple fugue:

19. *Fuga a 3 Soggetti* (*Contrapunctus XIV*): 4-voice triple, possibly quadruple, fugue, the third subject of which is based on the BACH motif, B♭ - A – C – B♮ ('H' in German letter notation).

Sources of the work

The order of the fugues and canons has been debated, especially as there are differences between the manuscript and the printed editions appearing immediately after Bach's death. Also musical reasons have been invoked to propose different orders for later publications and/or the execution of the work, e.g. by Wolfgang Graeser in 1927, who also published his own "completion" of the final *Contrapunctus XIV*.

The 1751 printed edition contained — apart from a high number of errors and other flaws — a four-part version of Contrapunctus XIII, arranged to be played on two keyboards (*rectus* BWV 1080/18,1 and *inversus* BWV 1080/18,2). It is however doubtful whether the printed indication "a 2 Clav.", and the fourth added voice, that is not mirrored according to Bach's usual practice, derive from him, or from his son(s) that supervised this first edition.

The engraving of the copper plates for the printed edition would however have started shortly before the composer's death, according to contemporary sources, but it is unlikely that Bach had any real supervision in that preparation of the printed edition, due to his illness at the time.

The first printed edition also includes an unrelated work as a kind of "encore", the chorale prelude *Vor deinen Thron tret Ich hiermit* (*Herewith I come before Thy Throne*), BWV 668a, which Bach is said to have dictated on his deathbed.

A 1742 fair copy manuscript contains *Contrapuncti I–III*, *V–IX*, and *XI–XIII*, plus the octave and augmented canons and an earlier version of *Contrapunctus X*.

Instrumentation

Manuscript copies of the *Art of Fugue*, as well as the first printed edition, use open scoring, where each voice is written on its own staff. This has led to the assumption[4] that the *Art of Fugue* was an intellectual exercise, meant to be studied and not heard. However, musicologists today, such as Gustav Leonhardt,[5] agree that the *Art of Fugue* was probably intended to be played on a keyboard instrument.[6] Leonhardt's arguments included the following:[5]

1. It was common practice in the 17th and early 18th centuries to publish keyboard pieces in open score, especially those that are contrapuntally complex. Examples include Frescobaldi's *Fiori musicali* (1635), Samuel Scheidt's *Tabulatura Nova* (1624), works by Johann Jakob Froberger (1616–1667), Franz Anton Maichelbeck (1702–1750), and others.
2. The range of none of the ensemble or orchestral instruments of the period corresponds to any of the ranges of the voices in *The Art of Fugue*. Furthermore, none of the melodic shapes that characterize Bach's ensemble writing are found in the work, and there is no basso continuo.
3. The fugue types used are reminiscent of the types in *The Well-Tempered Clavier*, rather than Bach's ensemble fugues; Leonhardt also shows an "optical" resemblance between the fugues of the two collections, and points out other stylistic similarities between them.
4. Finally, since the bass voice in *The Art of Fugue* occasionally rises above the tenor, and the tenor becomes the "real" bass, Leonhardt deduces that the bass part was not meant to be doubled at 16-foot pitch, thus eliminating the pipe organ as the intended instrument, leaving the harpsichord as the most logical choice.

The fact that it is playable on a keyboard at all is evidence for some that this was Bach's intended instrument, as it is not possible to play most of his ensemble pieces on a keyboard instrument.[7]

The unfinished fugue



The final page of Contrapunctus XIV

Contrapunctus XIV breaks off abruptly in the middle of the third section at bar 239. The autograph carries a note in the handwriting of Bach's son Carl Philipp Emanuel Bach saying "Über dieser Fuge, wo der Name B A C H im Contrasubject angebracht worden, ist der Verfasser gestorben." ("At the point where the composer introduces the name *BACH* [for which the English notation would be B♭-A-C-B♮] in the countersubject to this fugue, the composer died.") However, modern scholarship disputes this version, in particular because the musical notes are indisputably in Bach's own hand, written in a time before his deteriorating vision led to erratic handwriting, probably 1748–1749.[8]

Many scholars, including Gustav Nottebohm (1881), Wolff and Davitt Moroney, have argued that the piece was intended to be a quadruple fugue, with the opening theme of *Contrapunctus I* to be introduced as the fourth subject. The title *Fuga a 3 soggetti*, in Italian rather than Latin, was not given by the composer but by CPE Bach, and Bach's Obituary actually makes mention of "a draft for a fugue that was to contain four themes in four voices". The combination of all four themes would bring the entire work to a fitting climax. Wolff also suspected that Bach may have finished the fugue on a lost page, called "fragment X" by him, on which the composer attempted to work out the counterpoint between the four subjects.

A number of musicians and musicologists have conjectured completions of *Contrapunctus XIV*, notably music theoretician Hugo Riemann, musicologists Donald Tovey and Zoltán Göncz, organists Helmut Walcha, David Goode and Lionel Rogg, and Davitt Moroney. Ferruccio Busoni's *Fantasia Contrappuntistica* is based on *Contrapunctus XIV*, but is more a work by Busoni than by Bach.

In 2007, New Zealand organist and conductor Indra Hughes completed a doctoral thesis about the unfinished ending of Contrapunctus XIV, proposing that the work was left unfinished not because Bach died, but as a deliberate choice by Bach to encourage independent efforts at a completion.[9] [10]

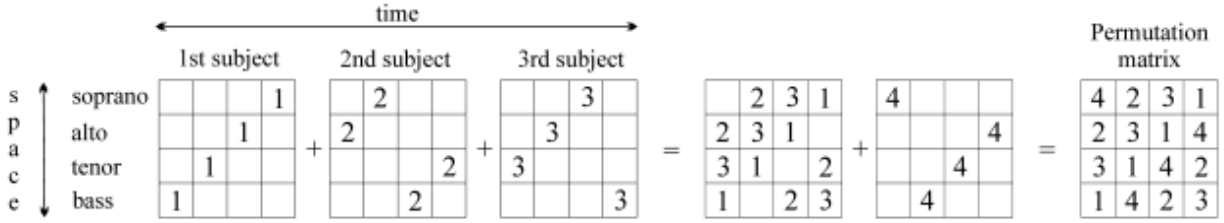
Douglas Hofstadter's book *Gödel, Escher, Bach* discussed the unfinished fugue and Bach's supposed death during composition as an illustration of the Church-Turing Thesis, specifically the notion that logical systems can be made to "destroy themselves" by proving contradictions in their own rules.

A book titled "Bach: Essays on His Life and Music" includes an article about the unfinished fugue, stating that Bach never intended to write the rest of the fugue on the last sheet of music paper used for the fugue because of the unalignment of the bottom staves. It also says that because of the above-mentioned reason, Bach wrote the rest of the fugue on another sheet of music paper, called "fragment x" that would have completed, or almost completed, the fugue. However, even if there is a fragment x, it has been lost.

The permutation matrix

In 1991 a theory was published by Zoltán Göncz answering the question of how Bach planned the appearance of the fourth subject, the main subject of the cycle:

In the course of the exposition of the first three subjects (first subject: mm. 1–21, second subject: mm. 114–141, third subject: mm. 193–207), Bach applied a serial sequence of voice entries decided in advance, by which he determined the space and time parameters of the subject entries. The superimposition of the three exposition matrices foreshadows, and develops as a negative, the sequence of the voice entries of the fourth subject. The copying of the four subjects onto each other displays a characteristic construction of Bach's oeuvre occurring mainly in the vocal fugues: that of the permutation fugue.



However paradoxical, it follows from the logic of composing a quadruple fugue that the combinations joining all four subjects (i.e. those combinations which appear *last* when performing the work) were already completed in the *very first stage* of composition, because the possibility of overlapping the four subjects (1 + 2 + 3 + 4) is the *sine qua non* of writing a quadruple fugue. The process of composition does not proceed in a linear way from the beginning, but with all four parts in view.[11]

One of the striking features of Contrapunctus XIV is that in this movement Bach applied the stretto of *whole expositions*, layering the first two expositions atop each other prior to introducing the third subject. In the exposition of the first three subjects he "programmed" the later permutation stretti, then applied the expositions as "programs", "algorithms". The *permutation matrix*, apart from originating authentically with Bach, can be proved to have been ready at the time of the genesis of the work (that is, earlier than the surviving section).

The discovery of the *permutation matrix* was one of the most essential requirements for achieving a reconstruction of Contrapunctus XIV which might approach *the original form planned by Bach*. (Göncz, Z.: Reconstruction of the Final Contrapunctus of The Art of Fugue, in: *International Journal of Musicology* Vol. 5, pp. 25–93. 1997 ISBN 3-631-49809-8; Vol. 6, pp. 103–119. 1998 ISBN 3-631-33413-3)[12]

A Pythagorean enigma

The theory is advanced[13] by the cellist Hans-Eberhard Dentler (a pupil of Pierre Fournier's, and Fellow of the World Academy of Art and Science) that the *Art of the Fugue* was written to display Pythagorean philosophical principles. The arguments revolve upon Bach's friendship with Johann Matthias Gesner, whom he had known in Weimar and who in 1730 moved to the Thomasschule at Leipzig (where Bach was Cantor) as rector. There Gesner taught Greek philosophy with an emphasis on Pythagorean thought.

Among Gesner's students was Lorenz Christoph Mizler, who became a pupil and friend of Bach's. Bach was one of four distinguished dedicatees of Mizler's 1734 doctoral dissertation on *Music as part of a Philosophical Education.* Mizler founded the *Korrespondierenden Sozietät der Musikalischen Wissenschaften* (Corresponding Society of Musical Sciences) in 1738, which Bach joined in June 1747, and of which Handel and Telemann were also members. The society was concerned with the union of music, philosophy, mathematics and science in Pythagorean theory, and required each member to contribute a practical work in demonstration of this approach, for which Bach produced his Canonic Variations on "Vom Himmel hoch da komm' ich her" for organ, BWV 769, and the *Canon triplex a 6 voci*. The Society's work commenced with the publication of a Bibliography (in its *Musikalische Bibliotek*) referencing works of Marcus Meibom, John Wallis, Leibniz, Kepler and Robert Fludd.[14]

The points of this analysis are that the work constitutes an enigma in the classical sense of a puzzle contained within its structure. This subsists in the numerical and philosophical relations of Unity (one key signature throughout and the thematic synthesis); Tetraktys (the relation of 1, 2, 3 and 4 as arranged to form the perfect triangle), the mirror or speculum principle, Contrapunctus as derived from Aristotelian terminology referring to balancing opposites, the Music of the Spheres is possibly reflected in Fugues 1-7, and in the term Fugue, meaning 'flight', which refers both to the flight of the musical phrases and the flight of the soul to God.[15]

Against the theory is Bach's apparent indifference to the Society in its early years, and his hesitancy in joining it. The Society had in fact attempted to establish principles for the writing of cantatas which were not in line with his own approach.[16] Since any musical structure was susceptible to Mizler's Pythagorean analysis, the case for any specific precedent influence on *The Art of Fugue* remains conjectural.

It has also been argued that the hidden theme in Edward Elgar's Enigma Variations may derive from *The Art of Fugue*.[17]

Films about the Art of Fugue

The documentary film Desert Fugue is a 90 minute documentary about the history of the Art of Fugue and its suitability for performance on the organ. The film features interviews with scholar Christoph Wolff, George Ritchie (organist) and organ builders Ralph Richards and Bruce Fowkes.

Notable recordings

See http://www.jsbach.org/1080.html and http://www.bach-cantatas.com/NVD/BWV1080.htm#Rec for more complete lists.

Harpsichord:

- Gustav Leonhardt (1969)
- Davitt Moroney (1985) [18]
- Ton Koopman with Tini Mathot (1994), on two harpsichords
- Menno Van Delft (1999)
- Sébastian Guillot (2006)
- Bradley Brookshire (2007) includes an additional CD-ROM with score to follow along as MP3s play
- Gavin Black & George Hazelrigg (2009) on two harpsichords: voices shared equally throughout. http://www.theartofthefugue.com

Organ:

- Helmut Walcha (1956, 1970) [18]
- Glenn Gould (1962) incomplete [19]
- Ensemble Wolfgang von Karajan (1963), on three chamber organs
- Lionel Rogg (1970) [20]
- André Isoir (1999) [21] Some movements performed as a duet with Pierre Farago, on the Grenzing organ of Saint-Cyprien in Périgord, France
- Wolfgang Rübsam (1992)
- Marie-Claire Alain (1993)
- Louis Thiry (1993) on the Silbermann organ of Saint Thomas Church (Strasbourg).
- Kevin Bowyer (2001) on the Marcussen organ of Saint Hans Church, Odense, Denmark
- George Ritchie (organist) (2010) on the Richards, Fowkes & Co organ of Pinnacle Presbyterian Church in Scottsdale, Arizona. This recording includes as a bonus track an alternative take of the final unfinished fugue with the completion by Helmut Walcha.

Piano:

- Richard Buhlig and Wesley Kuhnle (1934)
- Glenn Gould incomplete [19]
- Charles Rosen (1967)
- Grigory Sokolov (1982)
- Zoltán Kocsis (1984)
- Yuji Takahashi (1988)
- Tatiana Nikolayeva (1992)
- Andrei Vieru (1994)
- Walter Riemer (2006), using a fortepiano of Mozart type
- Pierre-Laurent Aimard (2008)

String quartet:

- Roth Quartet (1934-5) includes conjectural end played by Donald Tovey on keyboard.
- Quartetto Italiano (1985)[22]
- Juilliard String Quartet (1989)
- Keller Quartet (1997)
- Delmé Quartet (2000), arranged by composer Robert Simpson, including versions of Contrapuntus XIV unfinished and completed following Tovey's version.
- Emerson Quartet (2003)

Orchestra :

- Hermann Scherchen with Orchestre de la RTSI (1965) [23]
- Karl Ristenpart with Chamber Orchestra of the Saar (1965)
- Neville Marriner with Academy of St. Martin in the Fields (1974)
- Jordi Savall with Hesperion XX (1986)
- Erich Bergel with Cluj Philharmonic Orchestra (1991) [18]
- Karl Münchinger and Stuttgart Chamber Orchestra (1965)
- Stuttgart Chamber Orchestra (2002)
- Rinaldo Alessandrini and Concerto Italiano (1998)

Other:

- Milan Munclinger with Ars Rediviva (1959, 1966, 1979)
- Fine Arts String Quartet and New York Woodwind Quintet (1962)
- Yuji Takahashi (incomplete) electronic version (1975)
- Musica Antiqua Köln (director Reinhard Goebel) for string quartet/harpsichord and various such instrumental combinations (1984)
- Berliner Saxophon Quartett for saxophone (1990)
- József Eötvös for two eight-string guitars (2002)
- Amsterdam Loeki Stardust Quartet for recorder quartet (1998)
- Phantasm (director: Laurence Dreyfus) for viola da gamba four-part consort (1998)
- Fretwork for Consort of Viols (2002)
- Aurelia Saxophone Quartet for saxophone quartet (2005)
- The Canadian Brass for brass quintet
- The Version of Jacques Chailley instrumentation of Pascal Vigneron for wind quartet, brass quartet and organ (2005)
- An electronic version, Laibachkunstderfuge, by Neue Slowenische Kunst industrial band Laibach (2008).

See also

- List of compositions of Johann Sebastian Bach
- Bach compositions printed during the composer's lifetime
- Unfinished symphony
- The Art of Fugue discography

Notes and references

[1] Some consider it a work which was completed, but is incompletely preserved today, either because its publication by engraving was not completed, or because the last pages of the manuscript were misplaced by Bach's son. See notes below.

[2] *Johann Sebastian Bach, the Learned Musician* by Christoph Wolff, page 433, ISBN 0-393-04825-X.

[3] Helmut Walcha, 'Zu meiner Wiedergabe', in *Die Kunst Der Fuge BWV 1080*, St Laurenskerk Alkmaar 1956 (Archiv Production, Polydor International 1957), Insert pp 5-11, at p.7.

[4] The Art of the Fugue (http://pipedreams.publicradio.org/articles/artoffugue/performed.shtml)

[5] http://links.jstor.org/sici?sici=0027-4631(195307)39%3A3%3C463%3ATAOFBL%3E2.0.CO%3B2-0

[6] D. Schulenberg. "Expression and Authenticity in the Harpsichord Music of J.S. Bach". *The Journal of Musicology*, Vol. 8, No. 4 (Autumn, 1990), pp. 449–476

[7] The Art of the Fugue (http://pipedreams.publicradio.org/articles/artoffugue/keyboard.shtml)

[8] See e.g. the discussion in *Johann Sebastian Bach, the Learned Musician* by Christoph Wolff, ISBN 0-393-04825-X.

[9] University of Auckland News, Volume 37, Issue 9 (May 25, 2007) (http://www.auckland.ac.nz/uoa/fms/default/uoa/about/newsevents/publications/university news/Past issues/2007/uninews07_09.pdf)

[10] The thesis is available online: http://hdl.handle.net/2292/392

[11] Hence Schweitzer remarks, 'It is an error to say he did not complete The Art of the Fugue. He died before the engraving was completed; hence the work has come down to us in a seemingly incomplete form.' (A. Schweitzer, *J.S. Bach*, trans. E. Newman, 1911 (1938 reissue, A & C Black, London, I, 423.)

[12] Score published by Carus-Verlag [CV 18.018]. http://www.carus-verlag.com/index.php3?selSprache=1&BLink=KKArtikel&ArtNummer=1801800

[13] H.-E. Dentler, *L'Arte della fuga di Johann Sebastian Bach: un'opera pitagorica e la sua realizzazione* (Skira, Milano 2000). Presented at the Accademia Nazionale Santa Cecilia, Rome. An elaboration in a series of lectures was offered by Dentler at the Scuola Communale de Musica de Grosseto, 27–29 January 2001.

[14] F. David Peat, 'J.S. Bach's *The Art of the Fugue*: An Enigma Resolved', see external site (http://fdavidpeat.com/bibliography/essays/dentler.htm)

[15] The theory is developed in the German edition of Dentler's work, *Johann Sebastien Bachs "Kunst der Fuge": Ein Pythagoreisches Werk Und Seine Verwirklichung* (Schott Music, Mainz 2004), ISBN 3795704901, and in his more recent work *Johann Sebastien Bachs "Musikalisches Opfer": Music Als Abbild der Sphärenharmonie* (Schott Music, Mainz 2008), ISBN 3795701813.

[16] Schweitzer, *J.S. Bach* (Black, 1923), Chapter XI.

[17] The Answer to Elgar's Enigma (http://mq.oxfordjournals.org/cgi/reprint/LXXI/2/205) Marshall A. Portnoy, Musical Quarterly 1985 LXXI: 205-210; doi:10.1093/mq/LXXI.2.205

[18] The recordings by Walcha (1970) and Moroney include both their completion of *Contrapunctus XIV* and the unfinished original, while Bergel's includes only his attempt.

[19] Partial performances on organ (*Contrapuncti I–IX*) and piano (*I, II, IV, IX, XI, XIII inversus*, and *XIV*).

[20] The recording, which includes both the unfinished original and Rogg's completion, in the year of its release won the Grand Prix du Disque from the Charles Cros Academy.

[21] Source: http://www.bach-cantatas.com/NVP/Isoir.htm#AOF

[22] Paolo Borciani and Elisa Pegreffi with Tommaso Poggi and Luca Simoncini, as Quartetto Italiano, CD Nuova Era 7342, recording 1985.See (http://www.jsbach.org/thequartetto.html)

[23] Except the canons, which are played by harpsichordist Kenneth Gilbert on the recording.

External links

- Full discography of *The Art of Fugue* (http://www.bach-cantatas.com/NVD/BWV1080-Rec1.htm)
- Johann Sebastian Bach / L'art de la fugue / The Art of the Fugue - Jordi Savall, Hesperion XX - Alia Vox 9818 (http://www.classicalacarte.net/Fiches/9818.htm)
- Piano Society: JS Bach (http://pianosociety.com/cms/index.php?section=21) - A biography and various free recordings in MP3 format, including art of fugue
- Web-essay on *The Art of Fugue* (http://pipedreams.publicradio.org/articles/artoffugue/index.shtml)
- Introduction to *The Art of Fugue* (http://jan.ucc.nau.edu/~tas3/introaof.html)
- *Die Kunst der Fuge* (http://www.mutopiaproject.org/cgibin/make-table.cgi?searchingfor=kunst+der+fuge) (scores and MIDI files) on the Mutopia Project website
- The Art of Fugue: Free scores at the International Music Score Library Project.
- The Art of Fugue (http://www.kunstderfuge.com/bach/canons.htm#Art) as MIDI files
- The Art of Fugue: Part 1/2 (http://onclassical.com/artists/palareti/artfugue-i/), Part 2/2 (http://onclassical.com/artists/palareti/artfugue-ii/) as MP3 from OnClassical record label
- Image of the ending of the final fugue at external site (http://www.jsbach.net/images/unfinishedfugue.html)
- Contrapunctus XIV (the reconstructed quadruple fugue) – Carus-Verlag (http://www.carus-verlag.com/index.php3?selSprache=1&BLink=KKArtikel&ArtNummer=1801800)
- Malina, János: The Ultimate Fugue, *The Hungarian Quarterly,* Winter 2007 (http://www.hungarianquarterly.com/no188/14.shtml)
- Contrapunctus XIV (reconstruction): Part 1/2 (http://www.youtube.com/watch?v=2sTsCtiUpn0), Part 2/2 (http://www.youtube.com/watch?v=1DPqVVfm9JU) (YouTube Video)
- Contrapunctus II (http://bach.nau.edu/BWV1080/Ctpt2.html) as interactive hypermedia at the BinAural Collaborative Hypertext (http://bach.nau.edu/)
- Synthesized realization and analysis (http://www.flagmusic.com/aof.php) of the Art of Fugue by Jeffrey Hall
- Hughes, Indra (2006) Accident or Design? New Theories on the unfinished Contrapunctus 14 in JS Bach's The Art of Fugue BWV 1080 (http://hdl.handle.net/2292/392) The University of Auckland PhD Thesis
- “Johann Sebastian Bach’s The Art of Fugue” (http://www.goldbergweb.com/en/magazine/essays/2006/02/40001.php) an article on Bach's Art of Fugue by Uri Golomb, published in Goldberg Early Music Magazine
- Ars Rediviva: Sound Recordings Library (http://www.frantisekslama.com/en/sound-recordings-library), The Art of Fugue, Contrapunctus VIII
- http://www.fuguestatefilms.co.uk/aof description of documentary film Desert Fugue

Ave Maria

The Bach/Gounod **Ave Maria** is a popular and much-recorded setting of the Latin text *Ave Maria*.

Written by French Romantic composer Charles Gounod in 1859, his *Ave Maria* consists of a melody superimposed over the Prelude No. 1 in C major from Book I of the Well-Tempered Clavier (BWV 846), composed by J. S. Bach some 137 years earlier. (The version used by Gounod has the addition of one measure (m.23), found only in the Schwenke manuscript and the Simrock printed edition based upon it, but not in the other Bach manuscripts or the scholarly Bischoff and G. Henle Verlag Urtext printed editions.[1])

There are many different instrumental arrangements of the Bach/Gounod *Ave Maria*, including for violin and guitar, string quartet, piano solo, cello, and even trombones. It is often performed in Christian wedding ceremonies. Pop and opera singers, such as Luciano Pavarotti, as well as choirs have recorded it hundreds of times during the twentieth century.

Later in his career, Gounod also composed a setting of *Ave Maria* for a four-part SATB choir, which is musically unrelated to the more well-known solo version.

See also

- "Ellens dritter Gesang" by Franz Schubert also known as "Ave Maria".
- Ave Maria (disambiguation)

References

[1] See the Bischoff and G. Henle Verlag Urtext editions

External links

- Ave Maria available at the International Music Score Library Project
- Free sheet music (http://cantorion.org/music/555/Prelude_and_Fugue_No._1_Ave_Maria,_based_on_Prelude) for voice and piano on *Cantorion.org*
- Free scores of the Ave Maria in the Choral Public Domain Library (ChoralWiki)
- Free scores of the SATB setting of the Ave Maria in the Choral Public Domain Library (ChoralWiki)

Bourrée in E minor

Bourrée in E minor is a popular lute piece, the fifth movement from *Suite in E minor for Lute*, BWV 996 (BC L166) written by Johann Sebastian Bach. Though it was written for the lute, it may be played with other string instruments, such as the guitar, mandola or mandocello, and keyboard instruments, and it is especially well-known among guitarists.[1] The tempo of the piece should be fairly quick and smooth, since it was written to be a dance. It also demonstrates contrary counterpoint, as the two voices play opposite of one another.

In classical music

Robert Schumann quotes the first 14 notes of this memorable theme (transposed to G minor) in #3 of the six Op.60 Fugues on B-A-C-H, where he neatly combines it with the B♭ A C B motif. There also appears to be an echo of this reference in the next fugue, #4.

In popular culture

The piece has been used by a number of musicians:

- Paul McCartney has said in interviews and on tours that the songs "Blackbird" and "Jenny Wren" were both inspired by variations and alterations to the bourrée.[2]
- The London Blues-rock group Bakerloo released their arrangement of the tune, titled "Drivin' Bachwards", as a single on Harvest Records (HAR 5004) in July 1969. The same recording appeared on their self-titled debut album (Harvest SHVL 762) the following December.
- Jethro Tull used the piece in the third track in their August 1969 album *Stand Up*, "Bourée".[3] A version of the same track appeared on *The Jethro Tull Christmas Album*.
- Led Zeppelin has used this piece in live performances while playing "Heartbreaker".[4]
- Tenacious D used it for their songs, "Rock Your Socks" and "Classico", which was played in *Tenacious D in The Pick of Destiny*.[5]
- Yngwie Malmsteen has also been known to integrate this, among other works by Bach, into his live sets.[6]
- Leo Kottke performs "Bouree" on the album "Mudlark".

See also

- List of compositions of Johann Sebastian Bach
- Bourrée

References

[1] Elizabeth T. Knuth. "Bourrée" (http://www.users.csbsju.edu/~eknuth/mandotab/bourree.html). . Retrieved 2007-12-18.

[2] Bass Player. "He Can Work It Out" (http://www.bassplayer.com/article/he-can-work/oct-05/13698). . Retrieved 2007-12-18.

[3] **Jethro Tull**, Scott Allen Nollen, Ian Anderson (McFarland, 2001) Page 47 (http://books.google.com/books?id=AsvpFwKVCN4C&pg=PA47&vq=in+e+minor&cad=0_1#PPA48,M1)

[4] Songfacts. "Heartbreaker by Led Zeppelin" (http://www.songfacts.com/detail.php?id=314/). . Retrieved 2007-12-18.

[5] Kickass Classical. "The Most Popular Classical Music" (http://www.kickassclassical.com/). . Retrieved 2007-12-18.

[6] Chordie. "Bachs Bouree by Yngwie Malmsteen" (http://www.chordie.com/chord.pere/www.ultimate-guitar.com/print.php?what=tab&id=211377). . Retrieved 2007-12-18.

External links

- Lute Pieces, BWV 995-1000: Free scores at the International Music Score Library Project.
- Sheet Music (http://members.tripod.com/~Braumeister/Music/Bach_Bourree996.PDF)
- Sheet Music from Mutopia (http://www.mutopiaproject.org/ftp/BachJS/BWV996/bourree/bourree-a4.pdf)
- Guitar Information (http://www.oreshko.co.uk/bachBourree.htm)
- The Origin of Jethro Tull's Bourrée (http://www.cupofwonder.com/standup2.html)

Christmas Oratorio

The ***Christmas Oratorio*** (German: *Weihnachtsoratorium*) BWV 248, is an oratorio by Johann Sebastian Bach intended for performance in church during the Christmas season. It was written for the Christmas season of 1734 incorporating music from earlier compositions, including three secular cantatas written during 1733 and 1734 and a now lost church cantata, BWV 248a. The date is confirmed in Bach's autograph manuscript. The next performance was not until 17 December 1857 by the Sing-Akademie zu Berlin under Eduard Grell. The *Christmas Oratorio* is a particularly sophisticated example of parody music. The author of the text is unknown, although a likely collaborator was Christian Friedrich Henrici (Picander).



Birth of Christ (anonymous, Italy, 18th century)

The work belongs to a group of three oratorios written towards the end of Bach's career in 1734 and 1735 for major feasts, the others being the *Ascension Oratorio* (BWV 11) and the *Easter Oratorio* (BWV 249). All include a tenor Evangelist as narrator and parody earlier compositions, although the *Christmas Oratorio* is by far the longest and most complex work.

The oratorio is in six parts, each part being intended for performance on one of the major feast days of the Christmas period. The piece is often presented as a whole or split into two equal parts. The total running time for the entire work is nearly three hours.

The first part (for Christmas Day) describes the Birth of Jesus, the second (for December 26) the annunciation to the shepherds, the third (for December 27) the adoration of the shepherds, the fourth (for New Year's Day) the circumcision and naming of Jesus, the fifth (for the first Sunday after New Year) the journey of the Magi, and the sixth (for Epiphany) the adoration of the Magi.

Narrative structure

The structure of the story is defined to a large extent by the particular requirements of the church calendar for Christmas 1734/35. Bach abandoned his usual practice when writing church cantatas of basing the content upon the Gospel reading for that day in order to achieve a coherent narrative structure. Were he to have followed the calendar, the story would have unfolded as follows:

1. Birth and Annunciation to the Shepherds
2. The Adoration of the Shepherds
3. Prologue to the Gospel of John
4. Circumcision and Naming of Jesus
5. The Flight into Egypt
6. The Coming and Adoration of the Magi

This would have resulted in the Holy Family fleeing before the Magi had arrived, which was unsuitable for an oratorio evidently planned as a coherent whole. Bach removed the content for the Third Day of Christmas (December 27), John's Gospel, and split the story of the two groups of visitors —Shepherds and Magi— into two. This resulted in a more understandable exposition of the Christmas story:

1. The Birth
2. The Annunciation to the Shepherds
3. The Adoration of the Shepherds
4. The Circumcision and Naming of Jesus
5. The Journey of the Magi
6. The Adoration of the Magi

The fifth part finishes with the Flight into Egypt.

That Bach saw the six parts as comprising a greater, unified whole is evident both from the surviving printed text and from the structure of the music itself. The edition has not only a title —*Weihnachtsoratorium*— connecting together the six sections, but these sections are also numbered consecutively. As John Butt has mentioned,[1] this points, as in the *Mass in B Minor*, to a unity beyond the performance constraints of the church year.

Performance

The oratorio was written for performance on six feast days of Christmas during the winter of 1734 and 1735. The original score also contains details of when each part was performed. It was incorporated within services of the two most important churches in Leipzig, St. Thomas and St. Nicholas. As can be seen below, the work was only performed in its entirety at the St. Nicholas Church.



St. Nicholas Church



St. Thomas Church

First performances:

- 25 December 1734: Part I – 'early in the morning' at St. Nicholas; 'in the afternoon' at St. Thomas
- 26 December 1734: Part II – morning at St. Thomas; afternoon at St. Nicholas
- 27 December 1734: Part III – morning at St. Nicholas
- 1 January 1735: Part IV – morning at St. Thomas; afternoon at St. Nicholas
- 2 January 1735: Part V – morning at St Nicholas
- 6 January 1735: Part VI – morning at St. Thomas; afternoon at St. Nicholas

Music

Bach expresses the unity of the whole work within the music itself, in part through his use of key signatures. Parts I and III are written in the keys of D major, part II in its subdominant key G major. Parts I and III are similarly scored for exuberant trumpets, while the Pastoral Part II (referring to the Shepherds) is, by contrast, scored for woodwind instruments and does not include an opening chorus. Part IV is written in F major (the relative key to D minor) and marks the furthest musical point away from the oratorio's opening key, scored for horns. Bach then embarks upon a journey back to the opening key, via the dominant A major of Part V to the jubilant re-assertion of D major in the final part, lending an overall arc to the piece. To reinforce this connection, between the beginning and the end of the work, Bach re-uses the chorale melody of Part I's *Wie soll ich dich empfangen?* in the final chorus of Part VI, *Nun seid ihr wohl gerochen*; this choral melody is the famous *O Haupt voll Blut und Wunden*, which Bach used five times in his *St Matthew Passion*.

The music represents a particularly sophisticated expression of the parody technique, by which existing music is adapted to a new purpose. Bach took the majority of the choruses and arias from works which had been written some time earlier. Most of this music was 'secular', that is written in praise of royalty or notable local figures, outside the tradition of performance within the church.

These secular cantatas which provide the basis for the *Christmas Oratorio*, are:

- BWV 213 – *Laßt uns sorgen, laßt uns wachen* (*Hercules at the Crossroads*)
  - Performed on 5 September 1733 for the eleventh birthday of Prince Friedrich Christian of Saxony.
- BWV 214 – *Tönet, ihr Pauken! Erschallet, Trompeten!*
  - Performed on 8 December 1733 for the birthday of Maria Josepha, Queen of Poland and Electress of Saxony.
- BWV 215 – *Preise dein Glücke, gesegnetes Sachsen*
  - Performed on 5 October 1734 for the coronation of the Elector of Saxony August III as King of Poland.

In addition to these sources, the sixth cantata is thought to have been taken almost entirely from a now-lost church cantata, BWV 248a. The trio aria in Part V *Ach, wenn wird die Zeit erscheinen?* is believed to be from a similarly lost source, and the chorus from the same section *Wo ist der neugeborne König* is from the 1731 *St Mark Passion* (BWV 247).[2]

Instrumentation

The scoring below[1] refers to parts, rather than necessarily to individual players. Adherents of theories specifying small numbers of performers (even to 'One Voice Per Part') may however choose to use numbers approaching one instrument per named part.

Part I

3 trumpets, timpani, 2 transverse flutes, 2 oboes, 2 oboes d'amore, 2 violins, viola, continuo group[3] [4]

Part II

2 flutes, 2 oboes d'amore, 2 oboes da caccia, 2 violins, viola, continuo

Part III

3 trumpets, timpani, 2 flutes, 2 oboes, 2 oboes d'amore, 2 violins, viola, continuo

Part IV

2 horns, 2 oboes, 2 violins, viola, continuo

Part V

2 oboes d'amore, 2 violins, viola, continuo

Part VI

3 trumpets, timpani, 2 oboes, 2 oboes d'amore, 2 violins, viola, continuo

Notes

[1] Sleeve notes to Philip Pickett's recording of the *Christmas Oratorio* (Decca, 458 838, 1997)

[2] Werner Breig, sleeve notes to John Eliot Gardiner's recording of the *Christmas Oratorio* (Deutsche Grammophon Archiv, 4232322, 1987)

[3] The continuo part is open to interpretation in matters of scoring. Examples: for his 1973 recording, Nikolaus Harnoncourt employed bassoon, violoncello, violone (double bass) and organDas Alte Werk (Warner), 2564698540 (1973, re-released 2008); Peter Schreier (1987) used violoncello, double bass, bassoon, organ and harpsichordDecca (Philips), 4759155 (1987, re-released 2007); René Jacobs in 1997 chose violoncello, double bass, lute, bassoon, organ and harpsichordHarmonia Mundi, HMX 2901630.31 (1997, re-released 2004); and Jos van Veldhoven in 2003 opted for violoncello, double bass, bassoon, organ, harpsichord and theorbo.Channel Classics Records, CCS SA 20103 (2003)

[4] The different types of oboes referred to above are mostly called for at different points in each section. However, numbers 10, 12, 14, 17, 18, 19 and 21 in Part II call for 2 oboes d'amore and 2 oboes da caccia. This scoring was intended to symbolise the shepherds who are the subject of the second part. It is a reference to the pastoral music tradition of shepherds playing shawm-like instruments at Christmas. Similarly, the pastoral sinfony in Handel's *Messiah* (1741) is known as the 'Pifa' after the Italian piffero or piffaro, similar to the shawm and an ancestor of the oboe.

Text

The ease with which the new text fits the existing music is one of the indications of how successful a parody the *Christmas Oratorio* is of its sources. Musicologist Alfred Dürr[1] and others, such as Christoph Wolff[2] have suggested that Bach's sometime collaborator Picander (the pen name of Christian Friedrich Henrici) wrote the new text, working closely with Bach to ensure a perfect fit with the re-used music. It may have even been the case that the *Christmas Oratorio* was already planned when Bach wrote the secular cantatas BWV 213, 214 and 215, given that the original works were written fairly close to the oratorio and the seamless way with which the new words fit the existing music.[2]

Nevertheless, on two occasions Bach abandoned the original plan and was compelled to write new music for the *Christmas Oratorio*. The alto aria in Part III, *Schließe, mein Herze* was originally to have been set to the music for the aria *Durch die von Eifer entflammten Waffen* from BWV 215. On this occasion, however, the parody technique proved to be unsuccessful and Bach composed the aria afresh. Instead, he used the model from BWV 215 for the bass aria *Erleucht' auch meine finstre Sinnnen* in Part V. Similarly, the opening chorus to Part V, *Ehre sei dir Gott!* was almost certainly intended to be set to the music of the chorus *Lust der Völker, Lust der Deinen* from BWV 213, given the close correspondence between the texts of the two pieces. The third major new piece of writing (with the notable exception of the recitatives), the sublime pastoral Sinfonia which opens Part II, was composed from scratch for the new work.

In addition to the new compositions listed above, special mention must go to the recitatives, which knit together the oratorio into a coherent whole. In particular, Bach made particularly effective use of recitative when combining it with chorales in no. 7 of part I (*Er ist auf Erden kommen arm*) and even more ingeniously in the recitatives nos. 38 and 40 which frame the "Echo Aria" (*Flößt, mein Heiland*), no. 39 in part IV.

Parts and numbers

Each section combines choruses (a pastoral *Sinfonia* opens Part II instead of a chorus), chorales and from the soloists recitatives, ariosos and arias.

The tables below do not show a key signature or a time signature for recitatives because they are all (nominally) in the key of that part and in common time. The exceptions are No. 18 which starts in C major and then modulates to G major, and No. 27 which continues in the A major of the previous movement. In any case, a key and time signatures for a recitative are merely musical notation.

Part I



Conrad von Soest: *Birth of Christ* (1404)

Part I: For the First Day of Christmas

No.		Key	Time	First line	Scoring	Source
1	Chorus	D major	3/8	*Jauchzet, frohlocket, auf, preiset die Tage*	3 trumpets, timpani, 2 flutes, 2 oboes, strings (violin I, II, viola) and continuo (cello, violone, organ and bassoon)	BWV 214: Chorus, *Tönet, ihr Pauken!*
2	Recitative (Evangelist, tenor)			*Es begab sich aber zu der Zeit*	Continuo	Luke 2:1-6
3	Recitative (alto)			*Nun wird mein liebster Bräutigam*	2 oboe d'amore, continuo	
4	Aria (alto)	A min/C maj	3/8	*Bereite dich, Zion, mit zärtlichen Trieben*	Oboe d'amore I, violin I, continuo	BWV 213: Aria, *Ich will dich nicht hören*
5	Chorale	A minor	Common	*Wie soll ich dich empfangen*	2 flutes, 2 oboes, strings and continuo	Words: Paul Gerhardt (1607–1676)
6	Recitative (Evangelist, tenor)			*Und sie gebar ihren ersten Sohn*	Continuo	Luke 2:7
7	Chorale (sopranos) Recitative (bass)	D major	3/4 Common	*Er ist auf Erden kommen arm* *Wer will die Liebe recht erhöhn*	2 oboe d'amore, continuo	Words (Chorale): Martin Luther, 1524
8	Aria (bass)	D major	2/4	*Großer Herr und starker König*	Trumpet I, flute I, strings, continuo	BWV 214: Aria, *Kron und Preis gekrönter Damen*
9	Chorale	D major	Common	*Ach mein herzliebes Jesulein!*	3 trumpets, timpani, 2 flutes, 2 oboes, strings and continuo (cello, violone, organ and bassoon)	Words: Martin Luther, 1535

Part II



Georges de La Tour: Adoration of the shepherds (1644)

Part II: For the Second Day of Christmas

No.		Key	Time	First line	Scoring	Source
10	Sinfonia	G major	12/8	—	2 flutes, 2 oboe d'amore, 2 oboe da caccia, strings, continuo	
11	Recitative (Evangelist, tenor)			*Und es waren Hirten in derselben Gegend*	Continuo	Luke 2:8-9
12	Chorale	G major	Common	*Brich an, o schönes Morgenlicht*	2 flutes, 2 oboe d'amore, 2 oboe da caccia, strings, continuo	Words: Johann von Rist, 1641
13	Recitative (Evangelist, tenor; Angel, soprano)			*Und der Engel sprach zu ihnen* *Fürchtet euch nicht*	Strings, continuo	Luke 2:10-11
14	Recitative (bass)			*Was Gott dem Abraham verheißen*	2 oboe d'amore, 2 oboe da caccia, strings, continuo	
15	Aria (tenor)	G major	3/8	*Frohe Hirten, eilt, ach eilet*	Flute I, continuo	BWV 214: Aria, *Fromme Musen! meine Glieder*
16	Recitative (Evangelist, tenor)			*Und das habt zum Zeichen*	Continuo	Luke 2:12
17	Chorale	C major	Common	*Schaut hin! dort liegt im finstern Stall*	2 flutes, 2 oboe d'amore, 2 oboe da caccia, strings, continuo	Words: Paul Gerhardt, 1667
18	Recitative (bass)	C maj/G maj		*So geht denn hin!*	2 oboe d'amore, 2 oboe da caccia, strings, continuo	
19	Aria (alto)	G maj/E min	2/4	*Schlafe, mein Liebster, genieße der Ruh'*	Flute I (colla parte an octave above the alto soloist throughout), 2 oboe d'amore, 2 oboe da caccia, strings, continuo	BWV 213: Aria, *Schlafe, mein Liebster, und pflege der Ruh*
20	Recitative (Evangelist, tenor)			*Und alsobald war da bei dem Engel*	Continuo	Luke 2:13
21	Chorus	G major	Split Common (2/2)	*Ehre sei Gott in der Höhe*	2 flutes, 2 oboe d'amore, 2 oboe da caccia, strings, continuo	Luke 2:14
22	Recitative (bass)			*So recht, ihr Engel, jauchzt und singet*	Continuo	
23	Chorale	G major	12/8	*Wir singen dir in deinem Heer*	2 flutes, 2 oboe d'amore, 2 oboe da caccia, strings, continuo	Words: Paul Gerhardt, 1656

Part III



Giotto di Bondone: Angels at the nativity (c. 1300)

Part III: For the Third Day of Christmas

No.		Key	Time	First line	Scoring	Source
24	Chorus	D major	3/8	*Herrscher des Himmels, erhöre das Lallen*	Trumpet I, II, III, timpani, flute I, II, oboe I, II, strings, continuo	BWV 214: Chorus, *Blühet, ihr Linden in Sachsen, wie Zedern*
25	Recitative (Evangelist, tenor)			*Und da die Engel von ihnen gen Himmel fuhren*	Continuo	Luke 2:15
26	Chorus	A major	3/4	*Lasset uns nun gehen gen Bethlehem*	Flute I, II, oboe d'amore I, II, strings, continuo	
27	Recitative (bass)	A major		*Er hat sein Volk getröst't*	Flute I, II, continuo	
28	Chorale	D major	Common	*Dies hat er alles uns getan*	Flute I, II, oboe I, II, strings, continuo	Words: Martin Luther, 1524
29	Duet (soprano, bass)	A major	3/8	*Herr, dein Mitleid, dein Erbarmen*	Oboe d'amore I, II, continuo	BWV 213: Aria, *Ich bin deine, du bist meine*
30	Recitative (Evangelist, tenor)			*Und sie kamen eilend*	Continuo	Luke 2:16-19
31	Aria (alto)	D maj/B min	2/4	*Schließe, mein Herze, dies selige Wunder*	Violin solo, continuo	
32	Recitative (alto)			*Ja, ja! mein Herz soll es bewahren*	Flute I, II, continuo	
33	Chorale	G major	Common	*Ich will dich mit Fleiß bewahren*	Flute I, II, oboe I, II, strings, continuo	Words: Paul Gerhardt, 1653
34	Recitative (Evangelist, tenor)			*Und die Hirten kehren wieder um*	Continuo	Luke 2:20
35	Chorale	F♯ minor	Common	*Seid froh, dieweil*	Flute I, II, oboe I, II, strings, continuo	Words: Christoph Runge, 1653
24	Chorus da capo	D major	3/8	*Herrscher des Himmels, erhöre das Lallen*	Trumpet I, II, III, timpani, flute I, II, oboe I, II, strings, continuo	BWV 214: Chorus, *Blühet, ihr Linden in Sachsen, wie Zedern*

Part IV



Rembrandt: Circumcision of Christ (1661)

Part IV: For New Year's Day (Feast of the Circumcision)

No.		Key	Time	First line	Scoring	Source
36	Chorus	F major	3/8	*Fallt mit Danken, fallt mit Loben*	Horns I, II, oboe I, II, strings, continuo	BWV 213: Chorus, *Lasst uns sorgen, lasst uns wachen*
37	Recitative (Evangelist, tenor)			*Und da acht Tage um waren*	Continuo	Luke 2:21
38	Recitative (bass) Arioso (sopr./bass)			*Immanuel, o süßes Wort* *Jesu, du mein liebstes Leben*	Strings, continuo	
39	Aria (soprano & 'Echo' soprano)	C major	6/8	*Flößt, mein Heiland, flößt dein Namen*	Oboe I solo, continuo	BWV 213: Aria, *Treues Echo dieser Orten*
40	Recitative (bass) Arioso (soprano)			*Wohlan! dein Name soll allein* *Jesu, meine Freud' und Wonne*	Strings, continuo	
41	Aria (tenor)	D minor	Common	*Ich will nur dir zu Ehren leben*	Violin I, II, continuo	BWV 213: Aria, *Auf meinen Flügeln sollst du schweben*
42	Chorale	F major	3/4	*Jesus richte mein Beginnen*	Horns I, II, oboe I, II, strings, continuo	Words: Johann von Rist, 1642

Part V



Magi before Herod; France, early 15th century

Part V: For the First Sunday in the New Year[3]

No.		Key	Time	First line	Scoring	Source
43	Chorus	A maj/F♯ min	3/4	*Ehre sei dir, Gott, gesungen*	Oboe d'amore I, II, strings, continuo	
44	Recitative (Evangelist, tenor)			*Da Jesus geboren war zu Bethlehem*	Continuo	Matthew 2:1
45	Chorus Recitative (alto) Chorus	D major	Common	*Wo ist der neugeborne König der Juden*[4] *Sucht ihn in meiner Brust* *Wir haben seinen Stern gesehen*	Oboe d'amore I, II, strings, continuo	BWV 247: *St Mark Passion*, Chorus, *Pfui dich, wie fein zerbrichst du den Tempel*[2]
46	Chorale	A major	Common	*Dein Glanz all' Finsternis verzehrt*	Oboe d'amore I, II, strings, continuo	Words: Georg Weissel, 1642
47	Aria (bass)	F♯ minor	2/4	*Erleucht' auch meine finstre Sinnen*	Oboe d'amore I solo, organ senza continuo	BWV 215: Aria, *Durch die von Eifer entflammeten Waffen*
48	Recitative (Evangelist, tenor)			*Da das der König Herodes hörte*	Continuo	Matthew 2:3
49	Recitative (alto)			*Warum wollt ihr erschrecken*	Strings, continuo	
50	Recitative (Evangelist, tenor)			*Und ließ versammeln alle Hohenpriester*	Continuo	Matthew 2:4-6
51	Trio (sopr., alto, ten.)	D major	2/4	*Ach! wann wird die Zeit erscheinen?*	Violin I solo, continuo	unknown
52	Recitative (alto)			*Mein Liebster herrschet schon*	Continuo	
53	Chorale	A major	Common	*Zwar ist solche Herzensstube*	Oboe d'amore I, II, strings, continuo	Words: Johann Franck, 1655

[1] Alfred Dürr, sleeve notes to Nikolaus Harnoncourt's first recording of the *Christmas Oratorio* (Warner Das Alte Werk, 2564698540, 1972, p. 10) and repeated in the notes to Harnoncourt's 2nd recording of the work (Deutsche Harmonia Mundi, 88697112252, 2007, p. 22)

[2] Christoph Wolff, sleeve notes to Ton Koopman's recording of the *Christmas Oratorio* (Warner Erato, 0630-14635-2, 1997)

[3] Part V is meant to be performed on the first Sunday in the New Year, but before the feast of Epiphany on 6 January. In some years, there is no such day, e.g in 2007/2008.

[4] Matthew 2:2

Part VI



Rogier van der Weyden: Adoration of the Magi (c. 1430–60)



Rembrandt: Flight into Egypt (1627)

Part VI: For the Feast of Epiphany

No.		Key	Time	First line	Scoring	Source
54	Chorus	D major	3/8	*Herr, wenn die stolzen Feinde schnauben*	Trumpet I, II, III, timpani, oboe I, II, strings, continuo	BWV 248a (lost church cantata)
55	Recitative (Evangelist, tenor; Herod, bass)			*Da berief Herodes die Weisen heimlich* *Ziehet hin und forschet fleißig*	Continuo	Matthew 2:7-8
56	Recitative (soprano)			*Du Falscher, suchet nur den Herrn zu fällen*	Strings, continuo	BWV 248a (lost church cantata)
57	Aria (soprano)	A maj/F♯ min/A maj	3/4	*Nur ein Wink von seinen Händen*	Oboe d'amore I, strings, continuo	BWV 248a (lost church cantata)
58	Recitative (Evangelist, tenor)			*Als sie nun den König gehöret hatten*	Continuo	Matthew 2:9-11
59	Chorale	G major	Common	*Ich steh an deiner Krippen hier*	Oboe I, II, strings, continuo	Words: Paul Gerhardt, 1656
60	Recitative (Evangelist, tenor)			*Und Gott befahl ihnen im Traum'*	Continuo	Matthew 2:12
61	Recitative (tenor)			*So geht! Genug, mein Schatz geht nicht von hier*	Oboe d'amore I, II, continuo	BWV 248a (lost church cantata)
62	Aria (tenor)	B minor	2/4	*Nun mögt ihr stolzen Feinde schrecken*	Oboe d'amore I, II, continuo	BWV 248a (lost church cantata)
63	Recitative (soprano, alto, tenor, bass)			*Was will der Höllen Schrecken nun*	Continuo	BWV 248a (lost church cantata)
64	Chorale	D major	Common	*Nun seid ihr wohl gerochen*	Trumpet I, II, III, timpani, oboe I, II, strings, continuo	BWV 248a (lost church cantata); Words: Georg Werner, 1648

S. D. Gl.

Recordings

- 1958: Kurt Thomas, Josef Traxel (tenor), Marga Höffgen (alto), Dietrich Fischer-Dieskau (baritone), Agnes Giebel (soprano), Thomanerchor Leipzig, Gewandhausorchester Leipzig. Leipzig Classics/Seraphim Records. Recorded in St. Thomas Church, Leipzig.
- 1963: Fritz Werner, Helmut Krebs, Claudia Hellmann, Barry McDaniel, Agnes Giebel, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Erato.
- 1965: Karl Richter, Fritz Wunderlich (tenor), Christa Ludwig (alto), Franz Crass (bass), Gundula Janowitz (soprano), Münchener Bach-Chor, Münchener Bach-Orchester, ARCHIV Produktion
- 1967: Karl Münchinger, Peter Pears (tenor), Helen Watts (alto), Tom Krause (bass), Elly Ameling (soprano), Lübecker Knaben-Kantorei, Stuttgarter Kammerorchester. Decca. Recorded in Schloss Ludwigsburg.
- 1973: Gerhard Schmidt-Gaden, Theo Altmeyer (tenor), Andreas Stein (alto), Barry McDaniel (baritone), Hans Buchhierl (soprano), Tölzer Knabenchor, Collegium Aureum. Deutsche Harmonia Mundi GD77046. This recording uses a tuning where the pitch of the note A is set to a semitone below today's standard of A=440 Hz.
- 1973: Nikolaus Harnoncourt, Kurt Equiluz (tenor), Paul Esswood (countertenor), Siegmund Nimsgern (bass), Wiener Sängerknaben, Concentus Musicus Wien. Teldec — Das Alte Werk 9031-77610-2
- 1974: Martin Flämig, Peter Schreier (tenor), Annelies Burmeister (alto), Arleen Augér (soprano), Theo Adam (bass), Dresdner Kreuzchor, Dresden Philharmonic. Berlin Classics BER 183892
- 1987: John Eliot Gardiner, Anthony Rolfe Johnson (tenor, Evangelist), Anne Sofie von Otter (alto), Olaf Bär (bass), Hans Peter Blochwitz (tenor), Nancy Argenta (soprano), Monteverdi Choir, English Baroque Soloists. Deutsche Grammophon Archiv 4232322
- 1989: Philippe Herreweghe, Howard Crook (tenor), Michael Chance (alto), Peter Kooy (bass), Barbara Schlick (soprano), Collegium Vocale Gent. Virgin Classics Veritas 90781 or 0777 7595302 2
- 1993: Harry Christophers, Michael George (bass), Lynda Russell (soprano), Catherine Wyn-Rogers (contralto), Mark Padmore (tenor), Libby Crabtree (soprano Angel, Echo), The Sixteen. Collins Classics
- 1996: Ton Koopman, Christoph Prégardien (tenor), Elisabeth von Magnus (alto), Lisa Larsson (soprano), Klaus Mertens (bass), Amsterdam Baroque Orchestra & Choir. Erato Records 0630-14635-2
- 1997: Philip Pickett, New London Consort; Paul Agnew (tenor, Evangelist), Michael Chance, Michael George (bass), Andrew King (tenor), Catherine Bott (soprano); plus 7 other soloists making up the chorus. Decca 458 838
- 1997: René Jacobs, Werner Güra (tenor), Andreas Scholl (alto), Klaus Häger (bass), Dorothea Röschmann (soprano), RIAS Kammerchor, Akademie für Alte Musik Berlin. Harmonia Mundi, 2901630.31
- 1999: John Eliot Gardiner, Christoph Genz (tenor), Bernarda Fink (alto), Dietrich Henschel (bass), Claron McFadden (soprano), Monteverdi Choir, English Baroque Soloists. Arthaus Musik TDK DVD-BACHHO. This recording is used in the film *Juloratoriet* (1996) (English title: *Christmas Oratorio*).[1]
- 2000: Helmuth Rilling, James Taylor (Evangelist), Sibylla Rubens (soprano), Ingeborg Danz (alto), Marcus Ullman (tenor), Hanno Müller-Brachmann (bass), Gächinger Kantorei, Bach-Collegium Stuttgart, Hänssler Classic review (http://www.classicstoday.com/review.asp?ReviewNum=2132)
- 2003: Jos van Veldhoven, Gerd Türk (tenor), Annette Markert (alto), Peter Harvey (bass), Johannette Zomer (soprano), De Nederlandse Bachvereniging. Channel Classics Records CCS SA 20103
- 2007: Nikolaus Harnoncourt, Werner Güra (tenor), Bernarda Fink (mezzo-soprano), Gerald Finley (baritone), Christian Gerhaher (baritone), Christine Schäfer (soprano), Arnold Schoenberg Chor, Concentus Musicus Wien. Recorded at the Wiener Musikverein; Deutsche Harmonia Mundi, 8869 711225 2
- 2008: Ralf Otto, Ruth Ziesak (soprano), Monica Groop (alto), Christoph Prégardien (tenor), Klaus Mertens (bass), Vokalensemble Frankfurt, Concerto Köln. Delta Music
- 2009: Georg Christoph Biller, Paul Bernewitz and Friedrich Praetorius (Boy soprano), Ingeborg Danz (alto), Martin Petzold and Christoph Genz (tenor), Panajotis Iconomou (bass), Thomanerchor Leipzig, Gewandhausorchester Leipzig. Rondeau Production

References

[1] *Juloratoriet* (1996) (http://www.imdb.com/title/tt0116725/) at the Internet Movie Database

External links

- Complete text (in German) and instrumentation: Part I (http://www.cs.ualberta.ca/~wfb/cantatas/248I.html), Part II (http://www.cs.ualberta.ca/~wfb/cantatas/248II.html), Part III (http://www.cs.ualberta.ca/~wfb/cantatas/248III.html), Part IV (http://www.cs.ualberta.ca/~wfb/cantatas/248IV.html), Part V (http://www.cs.ualberta.ca/~wfb/cantatas/248V.html), Part VI (http://www.cs.ualberta.ca/~wfb/cantatas/248VI.html)
- Bach Cantatas Website (http://www.bach-cantatas.com/Vocal/BWV248.htm) Details, recordings & reviews
- Donald Satz: *A Bottomless Bucket of Bach – Christmas Oratorio* (April 2000) (http://www.bach-cantatas.com/Articles/XO-Satz.htm) Details & comparison of four recordings
- *Christmas Oratorio*: Free scores at the International Music Score Library Project.

Duets

Bach's four **Duetti**, BWV 802-805, are works for organ without pedals, which were included in *Clavier-Übung III*. Their inclusion in that work has been occasionally considered strange by scholars, and many theories have arisen surrounding the duets' origins, purpose and significance.

- BWV 802: E minor
- BWV 803: F major
- BWV 804: G major
- BWV 805: A minor

External links

- Duets: Free scores at the International Music Score Library Project.
- *A Joy Forever- Opus 41 at Goshen College, disc 2* [1] by Bradley Lehman, contains free recordings of the Duets

Easter Oratorio

The ***Easter Oratorio*** (in German: ***Oster-Oratorium***), BWV 249, is an oratorio by Johann Sebastian Bach, ***Kommt, eilet und laufet*** (Come, hasten and run), first performed in Leipzig in 1725.

History

The first version of the work was completed as a cantata for Easter Sunday in Leipzig on April 1, 1725, then under the title *Kommt, gehet und eilet*.[1] It was named "oratorio" and given the new title only in a version revised in 1735. In a later version in the 1740s the third movement was expanded from a duet to a four-part chorus.[1] The work is based on a secular cantata, the so-called "Shepherd Cantata" *Entfliehet, verschwindet, entweichet, ihr Sorgen, BWV 249a* which is now lost, although the libretto survives. Its author is Picander who is also likely the author of the oratorio's text. The work is opened by two instrumental movements that are probably taken from a concerto of the Köthen period. It seems possible that the third movement is based on the concerto's finale.[1]

Structure

The oratorio - different from the Christmas Oratorio - has no narrator but four characters assigned to the four voice parts: Simon Peter (tenor) and John the Apostle (bass), appearing in the first duet hurrying to Jesus' grave and finding it empty, meeting there Mary Magdalene (alto) and "the other Mary", Mary Jacobe (soprano). The choir was present only in the final movement until a later performance in the 1740s when the opening duet was set partly for four voices. The music is festively scored for three trumpets, timpani, two oboes, oboe d'amore, bassoon, two recorders, transverse flute, violins, and basso continuo.

No.			First Line
1	Sinfonia		
2	Adagio		
3	Aria Duetto	tenor, bass	Kommt, eilet und laufet
4	Recitativo	soprano, alto, tenor, bass	O kalter Männer Sinn
5	Aria	soprano	Seele, deine Spezereien
6	Recitativo	alto, tenor, bass	Hier ist die Gruft
7	Aria	tenor	Sanfte soll mein Todeskummer
8	Recitativo	soprano, alto	Indessen seufzen wir
9	Aria	alto	Saget, saget mir geschwinde
10	Recitativo	bass	Wir sind erfreut
11	Chorus	SATB	Preis und Dank

Music

The oratorio opens with two contrasting instrumental movements, an Allegro concerto grosso of the full orchestra with solo sections for violin and oboes, and an Adagio oboe melody over "Seufzer" motifs (sighs) in the strings.

The first duet of the disciples was set for chorus in a later version, the middle section remaining a duet. Many runs illustrate the movement toward the grave.

Saget, saget mir geschwinde, the aria of Mary Magdalene, is based on words from the Song of Songs, asking where to find the beloved, without whom she is "ganz verwaiset und betrübt" (completely orphaned and desolate), set in the middle section as Adagio, different from the original. The words are close to those opening Part Two of the *St Matthew Passion*.

The final movement in two contrasting sections resembles the *Sanctus* composed for Christmas 1724 and later part of the *Mass in B Minor*.[1]

Recordings

- Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Edith Selig, Claudia Hellmann, Helmut Krebs, Jakob Stämpfli, conductor Fritz Werner, Erato 1964
- Süddeutscher Madrigalchor, Süddeutsches Kammerorchester, Teresa Zylis-Gara, Patricia Johnson, Theo Altmeyer, Dietrich Fischer-Dieskau, conductor Wolfgang Gönnenwein, HMV 1965
- Amsterdam Baroque Orchestra & Choir, Lisa Larsson, Elisabeth von Magnus, Gerd Türk, Klaus Mertens, conductor Ton Koopman, Erato, 1998

See also

- List of compositions by Johann Sebastian Bach

References

[1] Dürr, Alfred. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

External links

- Easter Oratorio: Free scores at the International Music Score Library Project.
- Easter Oratorio BWV 249 (http://www.bach-cantatas.com/Vocal/BWV249.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv249.htm) Emmanuel Music, Boston
- Entries for the Easter Oratorio, BWV 249 (http://www.worldcat.org/search?q=Easter+Oratorio&qt=results_page) on WorldCat

Eight Short Preludes and Fugues

The **Eight Short Preludes and Fugues** are a collection of works for keyboard and pedal, originally attributed to Johann Sebastian Bach. They were believed for a long time to have been composed by one of Bach's pupils, Johann Tobias Krebs, based on certain unusual characteristics of the music when played on the organ.

These pieces came to be played often on the organ in the 19th and 20th centuries, and were especially useful as teaching pieces for beginners. Subsequent scholarship by Speerstra, Vogel and others has suggested that this collection was conceived specifically for the pedal clavichord, thereby making the stylistic claim of inauthenticity far less tenable. Several elements of the pieces, including the rolling of large chords, octave doublings and repeater notes, and the patterns of movement of the fingers and feet, the rhythm, and overall texture are idiomatic on the clavichord but make little sense on the organ. Performer Harald Vogel has recorded the collection on a pedal clavichord along with an essay by Speerstra (see liner notes) on the clavichordistic nature of these pieces and a discussion of the manuscript indications.

These works continue to be performed frequently in Christian churches because of their short length (about 3 minutes each) and ease of performance compared to the undoubtedly authentic preludes and fugues of J.S. Bach. Nearly all serious students of organ performance learn most, if not all, of these works.

The alternate English title, "Eight Little Preludes and Fugues" ("Huit Petits" in French) is also common.

References

Bach, J.S. (1987), *Eight little Preludes and Fugues formerly ascribed to Bach, BWV 553-560*, Bärenreiter, pp. VI–VII, ISMN M-006-48009-8. The preface by the Bach scholar Alfred Dürr contains a survey of the literature on possible authorship.

External links

- Open source scores [1] from Nerstrand Music Publications
- Scans of the Bach Gesellschaft edition of the Eight Short Preludes and Fugues: Free scores at the International Music Score Library Project.
- Free scores [2] by J.S. Bach (of BWV 553–560) in the Werner Icking Music Archive (WIMA)
- Eight Short Preludes and Fugues played on a virtual organ [3]

Goldberg Variations

The ***Goldberg Variations***, BWV 988, are a set of an aria and 30 variations for harpsichord by Johann Sebastian Bach. First published in 1741, the work is considered to be one of the most important examples of variation form. The *Variations* are named after Johann Gottlieb Goldberg, who may have been the first performer.



Title page of the *Goldberg Variations* (first edition)

Composition | Publication | Form

Aria

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

Aria da Capo

BWV1087 | Transcriptions | Editions

see also | Notes | External links

Composition

The tale of how the variations came to be composed comes from an early biography of Bach by Johann Nikolaus Forkel:

> [For this work] we have to thank the instigation of the former Russian ambassador to the electoral court of Saxony, Count Kaiserling, who often stopped in Leipzig and brought there with him the aforementioned Goldberg, in order to have him given musical instruction by Bach. The Count was often ill and had sleepless nights. At such times, Goldberg, who lived in his house, had to spend the night in an antechamber, so as to play for him during his insomnia. ... Once the Count mentioned in Bach's presence that he would like to have some clavier pieces for Goldberg, which should be of such a smooth and somewhat lively character that he might be a little cheered up by them in his sleepless nights. Bach thought himself best able to fulfill this wish by means of Variations, the writing of which he had until then considered an ungrateful task on account of the repeatedly similar harmonic foundation. But since at this time all his works were already models of art, such also these variations became under his hand. Yet he produced only a single work of this kind. Thereafter the Count always called them *his* variations. He never tired of them, and for a long time sleepless nights meant: 'Dear Goldberg, do play me one of

> my variations.' Bach was perhaps never so rewarded for one of his works as for this. The Count presented him with a golden goblet filled with 100 *louis-d'or*. Nevertheless, even had the gift been a thousand times larger, their artistic value would not yet have been paid for.[1]

Forkel wrote his biography in 1802, more than 60 years after the events related, and its accuracy has been questioned. The lack of dedication on the title page of the "Aria with Diverse Variations" also makes the tale of the commission unlikely. Goldberg's age at the time of publication (14 years) has also been cited as grounds for doubting Forkel's tale, although it must be said that he was known to be an accomplished keyboardist and sight-reader. In a recent book-length study,[2] keyboardist and Bach scholar Peter Williams contends that the Forkel story is entirely spurious.

The aria on which the variations are based was suggested by Arnold Schering not to have been written by Bach. More recent scholarly literature (such as the edition by Christoph Wolff) suggests that there is no basis for such doubts.

Publication

Rather unusually for Bach's works,[3] the *Goldberg Variations* were published in his own lifetime, in 1741. The publisher was Bach's friend Balthasar Schmid of Nuremberg. Schmid printed the work by making engraved copper plates (rather than using movable type); thus the notes of the first edition are in Schmid's own handwriting. The edition contains various printing errors.[4]

The title page, shown in the figure above, reads in German:

> *Clavier Ubung / bestehend / in einer ARIA / mit verschiedenen Veraenderungen / vors Clavicimbal / mit 2 Manualen. / Denen Liebhabern zur Gemüths- / Ergetzung verfertiget von / Johann Sebastian Bach / Königl. Pohl. u. Churfl. Saechs. Hoff- / Compositeur, Capellmeister, u. Directore / Chori Musici in Leipzig. / Nürnberg in Verlegung / Balthasar Schmids*[4]
>
> "Keyboard exercise, consisting of an ARIA with diverse variations for harpsichord with two manuals. Composed for connoisseurs, for the refreshment of their spirits, by Johann Sebastian Bach, composer for the royal court of Poland and the Electoral court of Saxony, Kapellmeister and Director of Choral Music in Leipzig. Nuremberg, Balthasar Schmid, publisher."

The term "Clavier Ubung" (nowadays spelled "Klavierübung") had been assigned by Bach to some of his previous keyboard works. Klavierübung part 1 was the six partitas, part 2 the *Italian Concerto* and *French Overture*, and part 3 a series of chorale preludes for organ framed by a prelude and fugue in E♭ major). Although Bach also called his variations "Klavierübung", he did not specifically designate them as the fourth in this series.[5]

Nineteen copies of the first edition survive today. Of these, the most valuable is the "handexemplar", kept in the Bibliothèque nationale de France, Paris, which includes corrections and additions made by the composer, including an appendix with fourteen canons based on the first eight bass notes of the aria, BWV 1087 [6].

These copies provide virtually the only information available to modern editors trying to reconstruct Bach's intent; the autograph (hand-written) score has not survived. A handwritten copy of just the aria is found in the 1725 Notebook for Anna Magdalena Bach. Christoph Wolff suggests on the basis of handwriting evidence that Anna Magdalena copied the aria from the autograph score around 1740; it appears on two pages previously left blank.

Form

After a statement of the aria at the beginning of the piece, there are thirty variations. The variations do not follow the melody of the aria, but rather use its bass line and chord progression. Because of this the work is often said to be a chaconne — the difference being that the theme for a chaconne is usually just four bars long, whereas Bach's aria is in two sections of sixteen bars, each repeated.

The bass line is notated by Ralph Kirkpatrick in his performing edition[4] as follows.



The digits above the notes indicate the specified chord in the system of figured bass; where digits are separated by comma, they indicate different options taken in different variations.

Every third variation in the series of 30 is a canon, following an ascending pattern. Thus, variation 3 is a canon at the unison, variation 6 is a canon at the second (the second entry begins the interval of a second above the first), variation 9 is a canon at the third, and so on until variation 27, which is a canon at the ninth. The final variation, instead of being the expected canon in the tenth, is a quodlibet, discussed below.

As Ralph Kirkpatrick has pointed out,[4] the variations that intervene between the canons are also arranged in a pattern. If we leave aside the initial and final material of the work (specifically, the Aria, the first two variations, the Quodlibet, and the aria da capo), the remaining material is arranged as follows. The variations found just *after* each canon are genre pieces of various types, among them three Baroque dances (4, 7, 19); a fughetta (10); a French overture (16); and two ornate arias for the right hand (13, 25). The variations located *two* after each canon (5, 8, 11, 14, 17, 20, 23, 26, and 29) are what Kirkpatrick calls "arabesques"; they are variations in lively tempo with a great deal of hand-crossing. This ternary pattern - *canon*, *genre piece*, *arabesque* — is repeated a total of nine times, until the Quodlibet breaks the cycle.

All the variations are in G major, apart from variations 15, 21, and 25, which are in G minor.

At the end of the thirty variations, Bach writes *Aria da Capo è fine*, meaning that the performer is to return to the beginning ("da capo") and play the aria again before concluding.

Variations for one and two manuals

The work was composed for a two-manual harpsichord (see musical keyboard). Variations 8, 11, 13, 14, 17, 20, 23, 25, 26, 27 and 28 are specified in the score for two manuals, while variations 5, 7 and 29 are specified as playable with either one or two. With greater difficulty, the work can nevertheless be played on a single-manual harpsichord or piano.

Aria

The aria is a sarabande in 3/4 time, and features a heavily ornamented melody:



The French style of ornamentation suggests that the ornaments are supposed to be parts of the melody, however some performers (for example Wilhelm Kempff on piano) omit some or all ornaments and present the aria unadorned.

Peter Williams comments in *Bach: The Goldberg Variations* that this is not the theme at all, but actually the first variation (a view emphasising the idea of the work as a chaconne rather than a piece in true variation form).

Variatio 1. a 1 Clav.

This sprightly variation contrasts markedly with the slow, contemplative mood of the theme. The rhythm in the right hand forces the emphasis on the second beat, giving rise to syncopation from bars 1 to 7. Hands cross at bar 13 from the upper register to the lower, bringing back this syncopation for another two bars. In the first two bars of the B part, the rhythm mirrors that of the beginning of the A part, but after this a different idea is introduced.

Williams sees this as a sort of polonaise. The characteristic rhythm in the left hand is also found in Bach's Partita No. 3 for solo violin, in the A♭ major prelude from the first book of *The Well-Tempered Clavier*, and in the D minor prelude of the second book.

Variatio 2. a 1 Clav.

This is a simple three-part contrapuntal piece in 2/4 time, two voices engage in constant motivic interplay over an incessant bass line. The piece is almost a pure canon. Each section has an alternate ending to be played on the first and second repeat.

Variatio 3. a 1 Clav. Canone all'Unisono

The first of the regular canons, this is a canon at the unison: the follower begins on the same note as the leader, a bar later. As with all canons of the *Goldberg Variations* (except the 27th variation, canon at the ninth), there is a supporting bass line here. The time signature of 12/8 and the many sets of triplets suggest a kind of a simple dance.

Variatio 4. a 1 Clav.

Like the passepied, a Baroque dance movement, this variation is in 3/8 time with a preponderance of quaver rhythms. Bach uses close but not exact imitation: the musical pattern in one part reappears a bar later in another (sometimes inverted).



Each repeated section has alternate endings for the first or second time.

Variatio 5. a 1 ô vero 2 Clav.

This is the first of the hand-crossing, two-part variations. It is in 3/4 time. A rapid melodic line written predominantly in sixteenth notes is accompanied by another melody with longer note values, which features very wide leaps:



First four bars of Variation 5.

The Italian type of hand-crossing is employed here, with one hand constantly moving back and forth between high and low registers while the other hand stays in the middle of the keyboard, playing the fast passages.

Variatio 6. a 1 Clav. Canone alla Seconda

The sixth variation is a canon at the second: the follower starts a major second higher than the leader. The piece is based on a descending scale and is in 3/8 time. The harpsichordist Ralph Kirkpatrick describes this piece as having "an almost nostalgic tenderness". Each section has an alternate ending to be played on the first and second repeat.

Variatio 7. a 1 ô vero 2 Clav. al tempo di Giga

The variation is in 6/8 meter, suggesting several possible Baroque dances. In 1974, when scholars discovered Bach's own copy of the first printing of the *Goldberg Variations*, they noted that over this variation Bach had added the heading *al tempo di Giga*. But the implications of this discovery for modern performance have turned out to be less clear than was at first assumed. In his book *The Keyboard Music of J. S. Bach* [6] the scholar and keyboardist David Schulenberg notes that the discovery "surprised twentieth-century commentators who supposed gigues were always fast and fleeting." However, "despite the Italian terminology [*giga*], this is a [less fleet] French gigue." Indeed, he notes, the dotted rhythmic pattern of this variation (pictured) is very similar to that of the gigue from Bach's second French suite and the gigue of the *French Overture*.



He concludes, "It need not go quickly." Moreover, Schulenberg adds that the "numerous short trills and appoggiaturas" preclude too fast a tempo. What, then, was Bach trying to convey by adding the *al tempo di giga* notation to his Handexemplar? Pianist Angela Hewitt, in the liner notes to her 1999 Hyperion recording, argues that he was trying to caution against taking too slow a tempo, and thus turning the dance into a forlane or siciliano. She does however argue, like Schulenberg, that it is a French *gigue*, not an Italian *giga* and does play it at an unhurried tempo.

Variatio 8. a 2 Clav.

This is another two-part hand-crossing variation, in 3/4 time. The French style of hand-crossing is employed, with both hands playing at the same part of the keyboard, one above the other. This is relatively easy to perform on a two-manual harpsichord, but quite hard to do on a piano.

Most bars feature either a distinctive pattern of eleven sixteenth notes and a sixteenth rest, or ten sixteenth notes and a single eighth note. Large leaps in the melody can be observed, for instance, in bars 9-11: from B below middle C in bar 9, from A above middle C to an A an octave higher in bar 10, and from G above middle C to a G an octave higher in bar 11. Both sections end with descending passages in thirty-second notes.

Variatio 9. Canone alla Terza. a 1 Clav.

This is a canon at the third, in 4/4 time. The supporting bass line is slightly more active than in the previous canons. This short variation (16 bars) is usually played at a slow tempo.

Variatio 10. Fughetta a 1 Clav.

Variation 10 is a four-voice fughetta, with a four-bar subject heavily decorated with ornaments and somewhat reminiscent of the opening aria's melody.



The first section of Variation 10.

The exposition takes up the whole first section of this variation (pictured). First the subject is stated in the bass, starting on the G below middle C. The answer (in the tenor) enters in bar 5, but it's a tonal answer, so some of the intervals are altered. The soprano voice enters in bar 9, but only keeps the first two bars of the subject intact,

changing the rest. The final entry occurs in the alto in bar 13. There is no regular counter-subject in this fugue.

The second section develops using the same thematic material with slight changes. It resembles a counter-exposition: the voices enter one by one, all begin by stating the subject (sometimes a bit altered, like in the first section). The section begins with the subject heard once again, in the soprano voice, accompanied by an active bass line, making the bass part the only exception since it doesn't pronounce the subject until bar 25.

Variatio 11. a 2 Clav.

This is a virtuosic two-part toccata in 12/16 time. Specified for two manuals, it is largely made up of various scale passages, arpeggios and trills, and features much hand-crossing of different kinds.

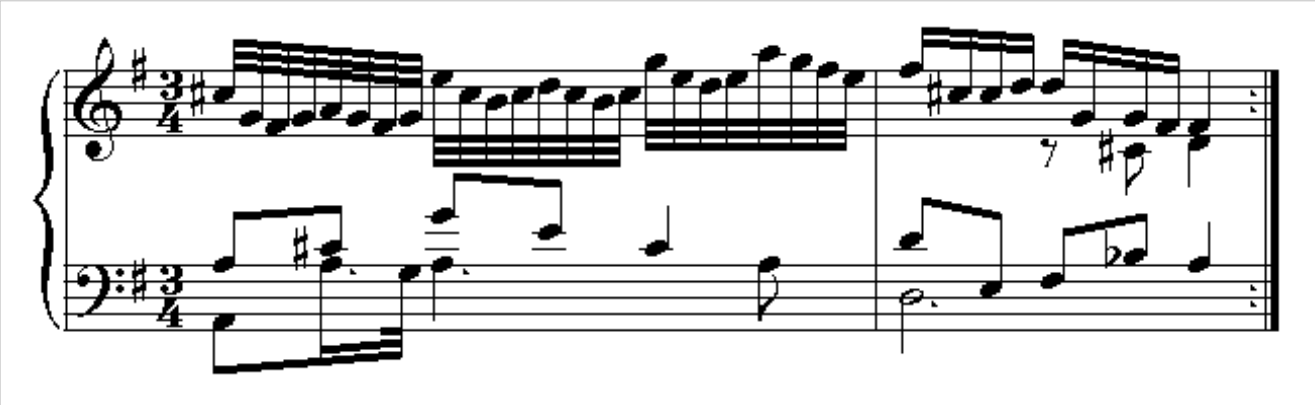
Variatio 12. Canone alla Quarta. a 1 Clav.

This is a canon at the fourth in 3/4 time, of the inverted variety: the follower enters in the second bar in contrary motion to the leader. The follower appears inverted in the second bar.

In the first section, the left hand accompanies with a bass line written out in repeated quarter notes, in bars 1, 2, 3, 5, 6, and 7. This repeated note motif also appears in the first bar of the second section (bar 17, two Ds and a C), and, slightly altered, in bars 22 and 23. In the second section, Bach changes the mood slightly by introducing a few appoggiaturas (bars 19 and 20) and trills (bars 29-30).

Variatio 13. a 2 Clav.

This variation is a slow, gentle and richly decorated sarabande in 3/4 time. Most of the melody is written out using thirty-second notes, and ornamented with a few appoggiaturas (more frequent in the second section) and a few mordents. Throughout the piece, the melody is in one voice, and in bars 16 and 24 an interesting effect is produced by the use of an additional voice. Here are bars 15 and 16, the ending of the first section (bar 24 exhibits a similar pattern):



Variatio 14. a 2 Clav.

This is a rapid two-part hand-crossing toccata in 3/4 time, with many trills and other ornamentation. It is specified for two manuals and features large jumps between registers. Both features (ornaments and leaps in the melody) are apparent from the first bar: the piece begins with a transition from the G two octaves below middle C, with a lower mordent, to the G two octaves above it with a trill with initial turn.

Contrasting it with Variation 15, Glenn Gould described this variation as "certainly one of the giddiest bits of neo-Scarlatti-ism imaginable."[7]

Variatio 15. Canone alla Quinta. a 1 Clav.

This is a canon at the fifth in 2/4 time. Like Variation 12, it is in contrary motion with the leader appearing inverted in the second bar. This is the first of the three variations in G minor, and its melancholic mood contrasts sharply with the playfulness of the previous variation. Pianist Angela Hewitt notes that there is "a wonderful effect at the very end [of this variation]: the hands move away from each other, with the right suspended in mid-air on an open fifth. This gradual fade, leaving us in awe but ready for more, is a fitting end to the first half of the piece."

Glenn Gould said of this variation, "It's the most severe and rigorous and beautiful canon...the most severe and beautiful that I know, the canon in inversion at the fifth. It's a piece so moving, so anguished – and so uplifting at the same time – that it would not be in any way out of place in the St. Matthew's Passion; matter of fact, I've always thought of Variation 15 as the perfect Good Friday spell."[7]

Variatio 16. Ouverture. a 1 Clav.

The set of variations can be seen as being divided into two halves, clearly marked by this grand French overture, commencing with a particularly emphatic opening and closing chords. It consists of a slow prelude with dotted rhythms with a following fugue-like contrapuntal section.

Variatio 17. a 2 Clav.

This variation is another two-part virtuosic toccata. Peter Williams sees echoes of Antonio Vivaldi and Domenico Scarlatti here. Specified for 2 manuals, the piece features hand-crossing. It is in 3/4 time and usually played at a moderately fast tempo. Rosalyn Tureck is one of the very few performers who recorded slow interpretations of the piece. In making his 1981 re-recording of the *Goldberg Variations*, Glenn Gould considered playing this variation at a slower tempo, in keeping with the tempo of the preceding variation (Variation 16), but ultimately decided not to because "Variation 17 is one of those rather skittish, slightly empty-headed collections of scales and arpeggios which Bach indulged when he wasn't writing sober and proper things like fugues and canons, and it just seemed to me that there wasn't enough substance to it to warrant such a methodical, deliberate, Germanic tempo."[7]

Variatio 18. Canone alla Sexta. a 1 Clav.

This is a canon at the sixth in 2/2 time. The canonic interplay in the upper voices features many suspensions. Commenting on the structure of the canons of the *Goldberg Variations*, Glenn Gould cited this variation as the extreme example of "deliberate duality of motivic emphasis [...] the canonic voices are called upon to sustain the passacaille role which is capriciously abandoned by the bass." Gould spoke very fondly of this canon in a radio conversation with Tim Page: "The canon at the sixth – I adore it, it's a gem. Well, I adore all the canons, really, but it's one of my favorite variations, certainly."[7]

Variatio 19. a 1 Clav.

This is a dance-like three-part variation in 3/8 time. The same sixteenth note figuration is continuously employed and variously exchanged between each of the three voices.

Variatio 20. a 2 Clav.

This variation is a virtuosic two-part toccata in 3/4 time. Specified for two manuals, it involves rapid hand-crossing. The piece consists mostly of variations on the texture introduced during its first eight bars, where one hand plays a string of eighth notes and the other accompanies by plucking sixteenth notes after each eighth note. To demonstrate this, here are the first two bars of the first section:



Variatio 21. Canone alla Settima. a 1 Clav.

The second of the minor key variations, variation 21 is a canon at the seventh in 4/4 time; Kenneth Gilbert sees it as an allemande.[8] The bass line begins the piece with a low note, proceeds to a slow Lament bass and only picks up the pace of the canonic voices in bar 3:



The first 3 bars of Variation 21.

A similar pattern, only a bit more lively, occurs in the bass line in the beginning of the second section, which begins with the opening motif inverted.

Variatio 22. a 1 Clav. alla breve

This variation features four-part writing with many imitative passages and its development in all voices but the bass is much like that of a fugue. The only specified ornament is a trill which is performed on a whole note and which lasts for two bars (11 and 12).

The ground bass on which the entire set of variations is built is heard perhaps most explicitly in this variation (as well as in the Quodlibet) due to the simplicity of the bass voice.

Variatio 23. a 2 Clav.

Another lively two-part virtuosic variation for two manuals, in 3/4 time. It begins with the hands chasing one another, as it were: the melodic line, initiated in the left hand with a sharp striking of the G above middle C, and then sliding down from the D above to the A, is offset by the right hand, imitating the left at the same pitch, but a quaver late, for the first three bars, ending with a small flourish in the fourth:



The first 4 bars of Variation 23.

This pattern is repeated during bars 5-8, only with the left hand imitating the right one, and the scales are ascending, not descending. We then alternate between hands in short bursts written out in short note values until the last three bars of the first section. The second section starts with this similar alternation in short bursts again, then leads to a dramatic section of alternating thirds between hands. Peter Williams, marvelling at the emotional range of the work, asks: "Can this really be a variation of the same theme that lies behind the adagio no 25?"

Variatio 24. Canone all'Ottava. a 1 Clav.

This variation is a canon at the octave, in 9/8 time. The leader is answered both an octave below and an octave above; it is the only canon of the variations in which the leader alternates between voices in the middle of a section.

Variatio 25. a 2 Clav.

Variation 25 is the third and last variation in G minor; a three-part piece, it is marked adagio in Bach's own copy and is in 3/4 time. The melody is written out predominantly in 16th and 32nd notes, with many chromaticisms. This variation generally lasts longer than any other piece of the set.

Wanda Landowska famously described this variation as "the black pearl" of the *Goldberg Variations*. Peter Williams writes that "the beauty and dark passion of this variation make it unquestionably the emotional high point of the work", and Glenn Gould said that "the appearance of this wistful, weary cantilena is a master-stroke of psychology." In an interview with Gould, Tim Page described this variation as having an "extraordinary chromatic texture"; Gould agreed: "I don't think there's been a richer load of enharmonic relationships any place between Gesualdo and Wagner."[7]

Gould's 1955 recording of this variation was included in the soundtrack to the film Slaughterhouse 5 during scenes portraying the firestorm that destroyed Dresden.

Variatio 26. a 2 Clav.

In sharp contrast with the introspective and passionate nature of the previous variation, this piece is another virtuosic two-part toccata, joyous and fast-paced. Underneath the rapid arabesques, this variation is basically a sarabande.[8] Two time signatures are used, 18/16 for the incessant melody written in 16th notes and 3/4 for the accompaniment in quarter and eighth notes; during the last 5 bars, both hands play in 18/16.

Variatio 27. Canone alla Nona. a 2 Clav.

Variation 27 is the last canon of the piece, at the ninth and in 6/8 time. This is the only canon where two manuals are specified (not due to hand-crossing difficulties), and the only pure canon of the work, because it does not have a bass line.

Variatio 28. a 2 Clav.

This variation is a two-part toccata in 3/4 time that employs a great deal of hand crossing. Trills are written out using 32nd notes and are present in most of the bars. The piece begins with a pattern in which each hand successively picks out a melodic line while also playing trills. Following this is a section with both hands playing in contrary motion in a melodic contour marked by 16th notes (bars 9-12). The end of the first section features trills again, in both hands now and mirroring one another:



The last 4 bars of the first section of Variation 28.

The second section starts and closes with the contrary motion idea seen in bars 9-12. Most of the closing bars feature trills in one or both hands.

Variatio 29. a 1 ô vero 2 Clav.

This variation consists mostly of heavy chords alternating with sections of brilliant arpeggios shared between the hands. It is in 3/4 time. A rather grand variation, it adds an air of resolution after the lofty brilliance of the previous variation. Glenn Gould states that variations 28 and 29 present the only case of "motivic collaboration or extension between successive variations."

Variatio 30. Quodlibet. a 1 Clav.

This quodlibet is based on multiple German folk songs,[9] two of which are *Ich bin solang nicht bei dir g'west, ruck her, ruck her* ("I have so long been away from you, come closer, come closer") and *Kraut und Rüben haben mich vertrieben, hätt mein' Mutter Fleisch gekocht, wär ich länger blieben* ("Cabbage and turnips have driven me away, had my mother cooked meat, I'd have opted to stay"). The others have been forgotten.[10] The *Kraut und Rüben* theme, under the title of *La Capricciosa*, had previously been used by Dietrich Buxtehude for his thirty-two partite in G major, BuxWV 250.[11] Bach's biographer Forkel explains the Quodlibet by invoking a custom observed at Bach family reunions (Bach's relatives were almost all musicians):



The Quodlibet as it appears in the first edition

> As soon as they were assembled a chorale was first struck up. From this devout beginning they proceeded to jokes which were frequently in strong contrast. That is, they then sang popular songs partly of comic and also partly of indecent content, all mixed together on the spur of the moment. ... This kind of improvised harmonizing they called a Quodlibet, and not only could laugh over it quite whole-heartedly themselves, but also aroused just as hearty and irresistible laughter in all who heard them.

Forkel's anecdote (which is likely to be true, given that he was able to interview Bach's sons), suggests fairly clearly that Bach meant the Quodlibet to be a joke.

Aria da Capo

A note for note repeat of the aria at the beginning. Williams writes that the work's "elusive beauty ... is reinforced by this return to the Aria. ... no such return can have a neutral *Affekt*. Its melody is made to stand out by what has gone on in the last five variations, and it is likely to appear wistful or nostalgic or subdued or resigned or sad, heard on its repeat as something coming to an end, the same notes but now final."

Canons on the Goldberg ground, BWV 1087

This late contrapuntal work consists of fourteen canons built on the first eight bass notes from the aria of the *Goldberg variations*. It was found in 1974, in Strasbourg (Alsace, France), forming an appendix to the Bach's personal printed edition of the *Goldberg Variations*. Among those canons, the eleventh and the thirteenth are a sort of first version of BWV 1077 and BWV 1076, which is included in the famous portrait of Bach painted by Elias Gottlob Haussmann in 1746.[12]



Haussmann's portrait of Bach depicts him holding the manuscript to BWV 1076, which is also the thirteenth canon in the Goldberg Canon cycle.

Transcribed and popularized versions

The *Goldberg Variations* have been reworked freely by many performers, changing either the instrumentation, the notes, or both. Italian composer Ferruccio Busoni prepared a massively altered transcription for piano. According to art critic Michael Kimmelman, "Busoni shuffled the variations, skipping some, then added his own rather voluptuous coda to create a three-movement structure; each movement has a distinct, arcing shape, and the whole becomes a more tightly organized drama than the original."[13] Other arrangements include:

- 1883 - Joseph Rheinberger, rev. Max Reger, transcription for two pianos, op. 3
- 1912 - K. Eichler, transcription for piano four hands
- 1938 – Józef Koffler, transcription for orchestra / string orchestra
- 1973 – Joel Spiegelman, transcribed to synthesizer by [Kurzweil 250 Digital Synthesizer] [14]
- 1975 – Charles Ramirez and Helen Kalamuniak, transcription for two guitars
- 1984 – Dmitry Sitkovetsky, transcription for string trio
- 1987 – Jean Guillou, transcription for organ
- 1997 – József Eötvös, transcription for guitar
- 2000 – Jacques Loussier, arrangement for jazz trio
- 2003 – Karlheinz Essl („Gold.Berg.Werk“ [16]) for string trio and live-electronics
- 2009 – Catrin Finch, complete transcription for harp
- 2010 – Federico Sarudiansky, arrangement for string trio [15]

Editions of the score

- Ralph Kirkpatrick. New York/London: G. Schirmer, 1938. Contains an extensive preface by the editor and a facsimile of the original title page.
- Hans Bischoff. New York: Edwin F. Kalmus, 1947 (editorial work dates from the nineteenth century). Includes interpretive markings by the editor not indicated as such.
- Christoph Wolff. Vienna: Wiener Urtext Edition, 1996. An urtext edition, making use of the new findings (1975) resulting from the discovery of an original copy hand-corrected by the composer. Includes suggested fingerings and notes on interpretation by harpsichordist Huguette Dreyfus.
- Reinhard Böß. München: edition text + kritik, 1996. Verschiedene Canones ... von J.S. Bach (BWV 1087). ISBN 3-88377-523-1 Edition of the canons in BWV 1087 only. The editor suggests a complete complement of all fourteen canons.

See also Online Scores, below.

See also

- Goldberg Variations discography

Notes

[1] Translation from Kirkpatrick (1938).
[2] Williams (2001)
[3] See List of compositions by J.S. Bach printed during his lifetime
[4] Kirkpatrick 1938
[5] For discussion see Williams (2001, 8), who notes that the *New Bach Edition* and the *Bach Werke Verzeichnis* do refer to the variations as "Klavierübung IV".
[6] Schulenberg, David (2006). *The Keyboard Music of J.S. Bach*. Routledge. p. 380. ISBN 0-415-97400-3.
[7] Glenn Gould in Conversation with Tim Page on *A State of Wonder: Disc 3* (2002)
[8] Notes to Kenneth Gilbert's recording of the variations.
[9] The Quodlibet as Represented in Bach's Final Goldberg Variation BWV 988/30. By Thomas Braatz (January 2005) (http://www.bach-cantatas.com/Articles/BWV988-Quodlibet[Braatz].htm)
[10] BBC Radio 3 — Discovering Music (http://www.bbc.co.uk/radio3/discoveringmusic/audioarchive.shtml).
[11] Schulenberg, David (2006). *The Keyboard Music of J.S. Bach*. Routledge. p. 387. ISBN 0-415-97400-3.
[12] Fourteen Canons on the First Eight Notes of the Goldberg Ground (BWV 1087) (http://jan.ucc.nau.edu/~tas3/fourteencanonsgg.html)
[13] Exploring Busoni, As Anchored by Bach Or Slightly at Sea, Michael Kimmelman, New York Times, January 4, 1998 (http://query.nytimes.com/gst/fullpage.html?res=9D0DE4DB1231F937A35752C0A96E958260)
[14] http://www.amazon.com/gp/product/B00000DP5E
[15] http://imslp.org/wiki/Goldberg_Variations,_BWV_988_%28Bach,_Johann_Sebastian%29

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External links

General

- http://www.a30a.com/

Interactive media

- Goldberg Variations BWV 988 (http://bach.nau.edu/BWV988) Smith/Korevaar (Shockwave (http://get.adobe.com/shockwave/))
- Goldberg Quodlibet (http://bach.nau.edu/BWV988/Var30.html) Smith/Korevaar (Flash)
- Fourteen Canons BWV 1087 (http://bach.nau.edu/Pubs/facsimile.html) Smith/Hall (Flash)

Online scores

- Goldberg Variations: Free scores at the International Music Score Library Project.

Essays

- The *Goldberg Variations* made new (http://www.slate.com/id/2172856/) - Review of Glenn Gould's and Simone Dinnerstein's renditions
- Music of Intellect: the Goldberg Variations (http://www.geocities.jp/imyfujita/goldberg/indexe.html)
- An essay on the *Goldberg Variations* by Yo Tomita (http://www.music.qub.ac.uk/~tomita/essay/cu4.html)
- Canons of the *Goldberg Variations* (http://jan.ucc.nau.edu/~tas3/goldbergcanons.html) - graphical analysis enables you to see the leader and follower in the canons
- J.S. Bach, the architect and servant of the spiritual - a closer look at the *Goldberg Variations* (http://www.tjako.nl/goldberg.htm)

Recordings

- Public Domain Recording - Aria (http://www.musopen.com/view.php?type=piece&id=264) recording from Musopen.
- Glenn Gould Playing the *Goldberg Variations* (http://video.google.com/videoplay?docid=-6984208089899995423) 45 minutes
- Bach-cantatas.com: The *Goldberg Variations* (http://www.bach-cantatas.com/NVD/BWV988.htm) - Comprehensive discography
- jsbach.org: BWV 988 (http://www.jsbach.org/988.html) - Reviews of many recordings
- Selections from Rosalyn Tureck's *Goldberg Variations* Performance (http://www.tureckbach.com/media/goldberg-variations/)
- In the BBC Discovering Music: Listening Library (http://www.bbc.co.uk/radio3/discoveringmusic/listeninglibrary.shtml)

Great Eighteen Chorale Preludes

The **Great Eighteen Chorale Preludes**, BWV 651–668, are a set of chorale preludes for organ prepared by Johann Sebastian Bach in Leipzig in his final decade 1740-1750, from earlier works composed in Weimar, where he was court organist. The works form an encyclopedic collection of large scale chorale preludes, in a variety of styles harking back to the previous century, that Bach gradually perfected during his career. Together with the Orgelbüchlein, the Schübler Chorales and the third book of the Clavier-Übung, they represent the summit of Bach's sacred music for solo organ.[1]

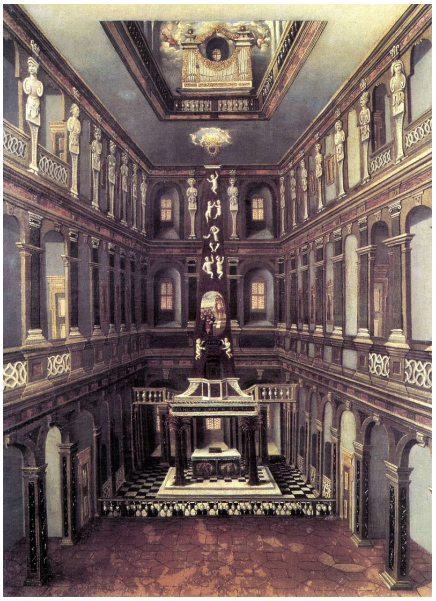


Johann Sebastian Bach, 1746

History

Das Wohlgefallen seiner gnädigen Herrschaft an seinem Spielen feuerte ihn an, alles mögliche in der Kunst, die Orgel zu handhaben, zu versuchen. Hier hat er auch die meisten seiner Orgelstücke gesetzet.

Carl Philip Emanuel Bach[2]



The court chapel in Weimar where Bach was court organist. The organ loft is visible at the top of the picture.

Early versions of almost all the chorale preludes are thought to date back to 1710–1714, during the period 1708–1717 when Bach served as court organist and concertmaster in Weimar, at the court of Wilhelm Ernst, Duke of Saxe-Weimar.[3] As a result of encouragement from the Duke, a devout Lutheran and music lover, Bach developed secular and liturgical organ works of all forms, in what was to be his most productive period for organ composition. As his son Carl Philip Emanuel Bach mentions in his obituary or *nekrolog*: "His grace's delight in his playing fired him to attempt everything possible in the art of how to treat the organ. Here he also wrote most of his organ works."[4] During Bach's time at Weimar, the chapel organ there was extensively improved and enlarged; occupying a loft at the east end of the chapel just below the roof, it had two manual keyboards, a pedalboard and about a dozen stops, including at Bach's request a row of tuned bells. It is probable that the longer chorale preludes composed then served some ceremonial function during the services in the court chapel, such as accompanying communion.[5]

When Bach moved to his later positions as Kapellmeister in Köthen in 1717 and cantor at the Thomaskirche in Leipzig in 1723, his obligations did not specifically include compositions for the organ. The autograph manuscript of the Great Eighteen, currently preserved as P 271 in the Berlin State Library, documents that Bach began to prepare the collection around 1740, after having completed Part III of the Clavier-Übung in 1739. The manuscript is made up

of three parts: the six trio sonatas for organ BWV 525–530 (1727-1732); the Canonic Variations on "Vom Himmel hoch da komm' ich her" BWV 769 added at the same time as the chorale preludes (1739-1750); and an early version of *Nun komm' der heiden Heiland* (1714-1717), appended after Bach's death.[6]

The first thirteen chorale preludes BWV 651–663 were added by Bach himself between 1739 and 1742, supplemented by BWV 664 and 665 in 1746–7. In 1750 when Bach began to suffer from blindness before his death in July, BWV 666 and 667 were dictated to his student and son-in-law Johann Christoph Altnikol and copied posthumously into the manuscript. Only the first page of the last choral prelude BWV 668, the so-called "deathbed chorale", has survived, recorded by an unknown copyist.[7] The piece was posthumously published in 1751 as an appendix to the Art of the Fugue, with the title *Wenn wir in höchsten Nöthen sein* (BWV 668a), instead of the original title *Vor deinen Thron tret ich hiermit* ("Before your throne I now appear"). There have been various accounts of the circumstances surrounding the composition of this chorale. The biographical account from 1802 of Johann Nicolaus Forkel that Altnikol was copying the work at the composer's deathbed has since been discounted: in the second half of the eighteenth century, it had become an apocryphal legend, encouraged by Bach's heirs, Carl Philip Emmanuel Bach and Wilhelm Friedmann Bach. The piece, however, is now accepted as a planned reworking of the shorter chorale prelude *Wenn wir in höchsten Nöthen sein* (BWV 641) from the Orgelbüchlein (c 1715).[8] [9] [10]

Compositional models

The breadth of styles and forms represented by the Great Eighteen is as diverse as that of Bach's Well Tempered Clavier for the keyboard. The pieces are on a large and often epic scale, compared with the miniature intimacy of the choral preludes of the Orgelbüchlein. Many of the chorale preludes pay homage to much older models in the German liturgical tradition (Böhm, Buxtehude and Pachelbel), but the parallel influence of the Italian concerto tradition is equally visible. It is a mid-eighteenth century salute to the musical traditions of the previous century. Unlike Part III of the Clavier-Übung, where Bach pushed his compositional techniques for the organ to new limits, the chorale settings of Bach's Great Eighteen represent "the very quintessence of all he elaborated in Weimar in this field of art;"[12] they "transcend by their magnitude and depth all previous types of choral prelude";[13] and they display a "workmanship as nearly flawless as we have any right to expect of a human being." [14] The eighteen are characterized by their freely developed and independent accompaniment filling the long intervals between the successive lines of the *cantus firmus*, a feature of their large scale which has not pleased all commentators.[15]



The single surviving page of the manuscript of *Vor deinen Thron tret ich*, BWV 668, recorded by an unknown copyist in the last year of Bach's life.[11]

Chorale motet

The Renaissance motet, in madrigal style, forms the model for the chorale motet, used in BWV 665 and 666. Each line of the chorale is established as a point of imitation for the different parts, which keep to a common rhythm. This style, the earliest used by Bach, was that employed in his Mühlhausen cantatas, such as the funeral cantata Actus Tragicus, BWV 106. A common distinctive feature is the use of musical figures to illustrate particular lines or even words in the hymn text. [16]

Chorale partita

The chorale partita is a set of variations on a chorale melody. Normally each variation repeats the chorale melody and is essentially a separate movement. This style goes back to the Dutch composer Sweelinck and was adopted by his German pupils Scheidt and Scheidemann; the tradition was continued at the turn of the 18th century by Böhm and Pachelbel from Thuringia, who provided the model for Bach.[17] Bach, however, broke the norm in the two chorale preludes of this genre, BWV 656 and 667, which each have only a small number of variations (3 and 2). This might be a homage to Buxtehude, who had written similar partitas and whose music and virtuosity at the organ is known to have exercised a considerable influence on Bach in his youth. [18]

Ornamental chorale

In the ornamental chorale, a form invented and popularized in Northern Germany by Scheidemann, the chorale melody is taken by one voice in an elaborate and highly embellished form. Buxtehude was one its most celebrated exponents, with his individual expressive "vocal" ornamentation. Five chorale preludes of the Great Eighteen were written in this style: BWV 652, 653, 654, 659 and 662.[19]

Cantus firmus chorale

The cantus firmus chorale. the melody of the chorale is sounded in long notes throughout the piece, was established and popularized in central Germany by Pachelbel. One of his students was Johann Christian Bach, Bach's older brother, who in turn taught Bach keyboard technique. There are six examples of the cantus firmus chorale: BWV 651, 657, 658, 661, 663 and 668.[20]

Chorale trio

The chorale trio has the form of a trio sonata in which the upper parts are played on the two keyboards of the organ and the basso continuo part is played on the pedals. Bach elevated this form to the status of contemporary Italian trio sonatas or double concertos of Antonio Vivaldi and Giuseppe Torelli: it is probably his single most original innovation in the repertoire of organ chorales. The three virtuosic chorale preludes of this type are BWV 655, 660 and 664.[21]

Chorale Preludes BWV 651–668

The brief descriptions of the chorale preludes are based on the detailed analysis in Williams (1980) and Stinson (2001).

To listen to a midi recording, please click on the link.

- **BWV 651 Fantasia super *Komm, Heiliger Geist*** [Come, Holy Ghost], canto fermo in Pedale (cantus fermus chorale) play

  Over the pedal chorale melody sweeps an exuberant toccata, conveying the "rushing mighty wind"[23] of the Holy Spirit; a second ornamented subject symbolises the *Halleluja*'s at the culmination of the hymn.



- **BWV 652 *Komm, Heiliger Geist*** [Come, Holy Ghost], alio modo a 2 Clav. e Pedale (ornamental chorale) play

  The ornate chorale melody sings out above a lyrical and calm three-part sarabande, with flowing semiquavers marking the *Halleluja*'s of the coda, in this, the longest of the chorale preludes.





First page of autograph manuscript of BWV 651, Fantasia super *Komm, Heiliger Geist*. Top left is Bach's motto "J.J.", *Jesu juva* [Jesus, help].[22]

- **BWV 653 *An Wasserflüssen Babylon*** [By the waters of Babylon], a 2 Clav. e Pedale (ornamental chorale) play

  The gentle ritornellos of the accompanying parts in the two upper parts and pedal of this sarabande, anticipate the ornamented chorale in the tenor, evoking the mournful tone of the hymn, the "organs and harps, hung up on willow trees", based on Psalm 137. In a famous concert in 1720 on the great organ in St Catherine's Church in Hamburg, Bach had improvised for almost half an hour on the same hymn tune as a tribute to the church's organist Johann Adam Reinken and his celebrated fantasy on the same theme.



- **BWV 654 *Schmücke dich, o liebe Seele*** [Adorn yourself, dear soul], a 2 Clav. e Pedale (ornamental chorale) play

  The soberly ornamented, but melismatic, chorale in the soprano alternates with the dance-like ritornellos of the two intertwining lower parts above a pedal bass; the unearthly counterpoint between the four different parts creates an air of great serenity, a "rapturous meditation" on the rite of communion.[24] The adornment in the title is illustrated by the French-style ornamentation of the upper parts.



- **BWV 655 Trio super *Herr Jesu Christ, dich zu uns wend*** [Lord Jesu Christ, turn to us], a 2 Clav. e Pedale (chorale trio) play

Similar in texture to movements from the organ trio sonatas, this jubilant and lively concerto-like chorale prelude echos the "eternal joy and blissful light" of the last verse. The chorale prelude's progression through the keys of G, D, E minor, B minor, D and finally G, is reminiscent of Vivaldi concertos. The two manual solo parts and pedal continuo are based on elements from the cantus fermus, which is heard in its entirety in the pedal part of the recapitulation.



- **BWV 656** ***O Lamm Gottes unschuldig*** [Oh innocent lamb of God], 3 Versus (chorale partita) play

  The first verse of this Good Friday hymn, is a subdued prelude in four parts based on the cantus firmus, which appears explicitly in the soprano line over the flowing quaver accompaniment; in the second verse the cantus firmus moves to the alto line and the quaver figures become more lively; in the final verse, the pedal finally appears to take up the cantus firmus, beneath a four part fugal counter-subject in triplets, first in a forthright angular figuration, then in hammered repeated notes leading to an anguished chromatic passage, indicative of the crucifixion, and finally in peaceful flowing quavers.



- **BWV 657** ***Nun danket Alle Gott*** [Now Thank We All Our God] (Leuthen Chorale), a 2 Clav. e Pedale, canto fermo in Soprano (cantus fermus chorale) play

  This chorale prelude closely follows the model of Pachelbel, with a diversity of imitative elements in the lower parts, beneath the unadorned cantus firmus of the soprano line.



- **BWV 658** ***Von Gott will ich nicht lassen*** [I will not forsake the Lord], Canto fermo in Pedale (cantus fermus chorale) play

  The ornate three part keyboard accompaniment is derived from the opening notes of the hymn and a separate "joy motif" that permeates the piece, exquisitely "winding above and around [the chorale melody] like a luxurious garland of amaranth."[25] Only four lines of the cantus fermus are heard in the tenor pedal, the chorale prelude closing with a seemingly timeless bell-like coda over a pedal point, perhaps illustrating the final lines of the hymn, "after death we will be buried deep in the earth; when we have slept, we will be awoken by God."



- **BWV 659** ***Nun komm' der Heiden Heiland*** [Come now, Saviour of the heathen], a 2 Clav. e Pedale (ornamental chorale) play

  Over the quavers of the continuo-like "walking bass" in the pedal, the two inner parts move forward meditatively in canon, beneath the florid and melismatic cantus fermus. The beautiful melody, endlessly prolonged and never fully perceptible amid the freely spiraling arabesques, evokes the mystery of the incarnation; it is matched by the perfection of the accompaniment.



- **BWV 660 Trio super** ***Nun komm' der Heiden Heiland*** [Come now, Saviour of the heathen], a due Bassi e canto fermo (chorale trio) play

  This chorale prelude is unusually scored as a two part invention for pedal and bass, with the ornamented cantus firmus in the soprano line following the original hymn melody fairly closely.



- **BWV 661** ***Nun komm' der Heiden Heiland*** [Come now, Saviour of the heathen], in Organo Pleno, Canto fermo in Pedale (cantus fermus chorale)play

  Beneath a three part keyboard fugue, typical of Bach's large scale free organ fugues, with an angular quaver theme derived from the melody, the cantus firmus is heard in the pedal; the fugal theme, its counter-subject and their inversions are combined in numerous ways in the course of the piece.



- **BWV 662** ***Allein Gott in der Höh' sei Ehr*** [Alone to God on high be honour], a 2. Clav. e Pedale, Canto fermo in Soprano (ornamental chorale)play

  This chorale prelude, unusually marked *adagio*, is based on a version of the hymn Gloria in excelsis Deo. It has two ornate fugal inner parts over a continuo-like pedal, with a florid and melismatic cantus firmus in the

soprano, its figurations reminiscent of those for obligato violin or oboe in the Weimar cantatas (e.g. the sinfonia of *Ich hatte viel Bekümmernis, BWV 21*.



- **BWV 663** ***Allein Gott in der Höh' sei Ehr*** [Alone to God on high be honour], a 2. Clav. e Pedale, Canto fermo in Tenore (cantus firmus chorale) play

  The accompanying ritornello of this chorale prelude takes the form of a trio sonata, the two fantasia-like upper parts, with their lively constantly varying contrapuntal quaver figurations, matched by a solid pedal continuo; the aria-like ornamented cantus firmus is heard in the long tenor part, with its quaver melismas and sighs.



- **BWV 664 Trio super** ***Allein Gott in der Höh' sei Ehr*** [Alone to God on high be honour], a 2. Clav. e Pedale (chorale trio) play

  This is another chorale prelude similar to movements from the organ trio sonatas, inventive, scintillating, joyous and concerto-like; the two independent solo parts and the pedal continuo are based on elements from the cantus fermus, the first two phrases of which are only heard right at the end of the piece in the pedal before the final pedal point and coda. The chorale prelude is in three parts: six fugal statements of the ritornello; a series of brilliant violinistic episodes with suspensions, semiquavers and prolonged trills, punctuated twice by the ritornello in the minor mode; and a return of the ritornello over the cantus firmus ending in a long pedal point.



- **BWV 665** ***Jesus Christus, unser Heiland*** [Jesus Christ, our Saviour], sub Communione, Pedaliter (chorale motet) play

  In this choral prelude, each of the four lines of the cantus firmus passes through the four different voices, accompanied by a counter-subject giving the musical colour appropriate to that line: the carrying of the Cross; God's anger; Christ's bitter suffering; and resurrection from the torment of Hell, for which Bach provides the longest and most elaborate pedal point of the whole collection.



- **BWV 666** ***Jesus Christus, unser Heiland*** [Jesus Christ, our Saviour], alio modo (chorale motet) play

  This short chorale prelude for keyboard alone is a simple form of the chorale motet, with the cantus firmus again passed between parts and a different counter-subject for each of the four lines of the hymn.



- **BWV 667** ***Komm, Gott, Schöpfer, heiliger Geist*** [Come, God, the Creator, Holy Ghost], in Organo pleno con Pedale obligato (chorale partita) play

  This chorale prelude consists of two variations linked by a bridging interlude: the first is a miniature chorale prelude similar to BWV 631 in the Orgelbüchlein, with an uninterrupted cantus firmus in the soprano line; in the second, the four lines of the cantus firmus are heard in the pedal, beneath a flowing imitative ritornello accompaniment on the keyboard.



- **BWV 668** ***Vor deinen Thron tret' ich*** [Before your throne I now appear] (fragment) (cantus firmus chorale) play

  The three part imitative accompaniment in the pedal and lower keyboard of this chorale prelude is based on figures derived from the 4 different lines of the melody and their inversions; each line of the cantus firmus itself is heard in the simple soprano line, stripped of any embellishment, after its pre-imitation in the ritornello parts.



Variants

The original chorale preludes composed in Weimar are numbered BWV 651a, 652a, etc. When there are two or three earlier versions, the numbering uses other letters of the alphabet, for example BWV 655a, 655b and 665c. The variant BWV 668a is the complete version of the chorale prelude that was published as an appendix to the Art of the Fugue, possibly to compensate for the unfinished final fugue, *Contrapunctus XIV*.[26]

Publication

The Great Eighteen were known throughout Germany by the turn of the nineteenth century, but only the last chorale prelude was available in print, in several editions, thanks to its reputation as the "deathbed chorale". Prior to the two Leipzig editions of Felix Mendelssohn in 1846 (which omitted BWV 664, 665, 666 and 668) and of Griepenkerl and Roitzsch in 1847 (which was complete), the only other published chorale prelude of the Great Eighteen was the

brilliant trio *Allein Gott* BWV 664, which appeared in 1803 as one of the 38 chorale preludes in J. G. Schicht's four-volume anthology. The two chorale preludes *Nun komm' der heiden Heiland*, BWV 659, and *Schmücke dich, o liebe Seele*, BWV 654, had nevertheless become favourites. Mendelssohn and Schumann both venerated *Schmücke dich*: Schumann recalled Mendelssohn confessing after one performance that, "If life were to deprive me of hope and faith, this single chorale would replenish me with them both."[27] Following Mendelssohn's popularization of these works, the definitive Bach-Gesellschaft edition, edited by Wilhelm Rust, was published in Leipzig in 1875.[28]

Transcriptions

Arranger and instrumentation	Published title	Original chorale prelude and BWV number
Carl Tausig (piano)	*Choralvorspiele für die Orgel von Johann Sebastian Bach: Für das Clavier übertragen von Carl Tausig*. Berlin (dedicated to Brahms)	O Lammes Gottes unschuldig, BWV 656
Ferruccio Busoni (piano)	*Orgelchoralvorspiele von Johann Sebastian Bach: Auf das Pianoforte im Kammerstyl übertragen von Ferruccio Benvenuto Busoni*, Leipzig, 1898	Nun komm, der Heiden Heiland, BWV 659; Jesus Christus, unser Heiland, BWV 665; Komm, Gott Schöpfer, Heiliger Geist, BWV 667
Max Reger (piano)	*Ausgewählte Choralvorspiele von Joh. Seb. Bach: Für Klavier zu 2 Händen übertragen von Max Reger*, Vienna, 1900	Komm Heiliger Geist, Herre Gott, BWV 651; An Wasserflüssen Babylon, BWV 653b; Schmücke dich, o liebe Seele, BWV 654; Nun danket alle Gott, BWV 657; Vor deinen Thron tret ich hiermit, BWV 668
Arnold Schoenberg (orchestra)	*Choralvorspiele von Joh. Seb. Bach instrumentiert von Arnold Schoenberg*, Vienna, 1925	Schmücke dich, o liebe Seele, BWV 654; Komm, Gott Schöpfer, Heiliger Geist, BWV 667
Wilhelm Kempff (piano)	*Musik des Barock und Rokoko, für Klavier übertragen von Wilhelm Kempff*, Berlin, 1932	Nun komm' der Heiden Heiland, BWV 659
Leopold Stokowski (orchestra)	unpublished, first performed on April 7, 1934	Nun komm' der Heiden Heiland, BWV 659
Ralph Vaughan Williams (cello and strings)	unpublished; first performed in London on December 28, 1956, in honour of the 80th birthday of Pablo Casals	Schmücke dich, o liebe Seele, BWV 654

Selected recordings

- Bernard Foccroulle, Leipzig Chorales, Ricercar, RIC212 (2 discs). Recorded in 2002 on the large Silbermann organ in Freiberg Cathedral, Germany, dating from 1714. The recording also includes the Preludes and Fugues BWV 546 and 547, and the Canonic Variations on "Vom Himmel hoch", BWV 769a.
- André Isoir, L'Oeuvre pour Orgue (15 discs), Calliope, CAL 3703–3717 (budget edition 2008). The chorale preludes, recorded in 1990 on the G. Westenfelder organ in Fère-en-Tardenois, are contained on the last 2 discs, which are available separately.
- Ton Koopman, Schübler and Leipzig Chorales, Teldec, 1999 (2 discs). Recorded on the Christian Müller organ in Leeuwarden, interspersed with a cappella versions of the chorales sung by the Amsterdam Baroque Choir.

See also

- List of compositions by Johann Sebastian Bach

Notes

[1] Stinson 2001
[2] Bach CPE, Agricola F. Nekrolog auf Johann Sebastian Bach. Vol 4, pt 1. Leipzig, Germany: LC Mizler Muzikalische Bibliothek; 1754.
[3] Williams 1980, p. 124
[4] Williams 2007, p. 79.
[5] Stinson 2002, pp. 55–58
[6] Stinson 2002, pp. 29–30
[7] Stinson 2002, p. 30
[8] Stinson 2002, pp. 36–37
[9] Yearsley 2002, pp. 2–6
[10] Wolff 1993
[11] Yearsley 2002, p. 4
[12] Stinson 2002, p. 56, Philipp Spitta
[13] Stinson 2002, p. 55, Manfred Bukofzer
[14] Stinson 2002, p. 56, Harvey Grace
[15] Stinson 2002, pp. 55–56, Albert Schweitzer
[16] Stinson 2002, pp. 4–5
[17] Stinson 2002, pp. 6–7
[18] Stinson 2002, pp. 6–8
[19] Stinson, pp. 8–15
[20] Stinson 2008, pp. 16–20
[21] Stinson 2002, pp. 20–28
[22] Stinson 2001, p. 39
[23] Acts 2:2
[24] Stinson 2001, p. 80, Harvey Grace
[25] Stinson 2001, p. 85, Philip Spitta
[26] Stinson 2002
[27] Stinson 2001, Chapter 5
[28] Bach 1970

References

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- Yearsley, David (2002), *Bach and the Meanings of Counterpoint*, Cambridge University Press, ISBN 0-521-80346-2

External links

- The Great Eighteen (http://imslp.org/wiki/Chorale_Preludes_III,_BWV_651-668_(Bach,_Johann_Sebastian)): Free scores at the International Music Score Library Project
- Recordings of the *Great Eighteen Chorale Preludes* on a virtual organ (http://www.phantorg.net/leipzig.htm)
- Video recording of Ton Koopman performing *Schmücke dich, o liebe Seele*, BWV 654 (http://www.youtube.com/watch?v=NqSEPo6twLI)
- Video recording of Ton Koopman performing *Num komm' der Heiden Heiland*, BWV 659 (http://www.youtube.com/watch?v=xhpnkqsfmTs)
- Video recording from the Conservatoire de Genève of Trio super *Allein Gott in der Höh' sei Ehr*, BWV 664 (http://www.youtube.com/watch?v=Gq--dCq1c0A)

Great Fantasia and Fugue in G minor, BWV 542

The **Great Fantasia and Fugue in G minor**, BWV 542, is an organ prelude and fugue by Johann Sebastian Bach. It acquired that name to distinguish it from the earlier Little Fugue in G minor, which is shorter. This piece is not to be confused with the Prelude and Fugue in A minor, which is also for organ and also sometimes called "the Great."

It was transcribed for piano by Franz Liszt as S.463.

Appearances in media

- The Great Fugue has been performed by the Swingle Singers, recorded by E. Power Biggs and Eugene Ormandy
- The fugue was played on the hoof organ by J.R. Giraffe (Chuck Aber) on the popular children's show *Mister Roger's Neighborhood* in the "Josephine the Short-Necked Giraffe" episode.
- The music is used as the theme music in the japanese version of the video game *Black Matrix Advanced* for Sega Dreamcast console.
- The piece was also used as the background score in Jan Švankmajer's 1965 short film *Johann Sebastian Bach: Fantasy in G minor*.

External links

- Fantasia and Fugue, BWV 542, G minor: Free scores at the International Music Score Library Project.

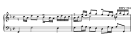
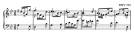
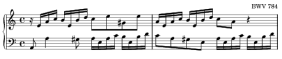
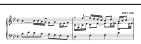
Inventions and Sinfonias

The ***Inventions and Sinfonias***, BWV 772–801, also known as the ***Two and Three Part Inventions***, are a collection of thirty short keyboard compositions composed by Johann Sebastian Bach (1685-1750), consisting of fifteen *inventions* (two-part contrapuntal pieces) and fifteen *sinfonias* (three-part contrapuntal pieces). They were originally written by Bach as exercises for the musical education of his students.

Bach titled the collection: "Honest method, by which the amateurs of the keyboard – especially, however, those desirous of learning – are shown a clear way not only (1) to learn to play cleanly in two parts, but also, after further progress, (2) to handle three obligate parts correctly and well; and along with this not only to obtain good inventions (ideas) but to develop the same well; above all, however, to achieve a *cantabile* style in playing and at the same time acquire a strong foretaste of composition." The two groups of pieces are both arranged in order of ascending key, each group covering eight major and seven minor keys.

The inventions were composed in Köthen; the sinfonias, on the other hand, were probably not finished until the beginning of the Leipzig period.

Media

Key	Invention		Sinfonia	
C major		No. 1, BWV 772		No. 1, BWV 787
C minor		No. 2, BWV 773		No. 2, BWV 788
D major		No. 3, BWV 774		No. 3, BWV 789
D minor		No. 4, BWV 775		No. 4, BWV 790
E-flat major		No. 5, BWV 776		No. 5, BWV 791
E major		No. 6, BWV 777		No. 6, BWV 792
E minor		No. 7, BWV 778		No. 7, BWV 793
F major		No. 8, BWV 779		No. 8, BWV 794
F minor		No. 9, BWV 780		No. 9, BWV 795
G major		No. 10, BWV 781		No. 10, BWV 796
G minor		No. 11, BWV 782		No. 11, BWV 797
A major		No. 12, BWV 783		No. 12, BWV 798
A minor		No. 13, BWV 784		No. 13, BWV 799
B-flat major		No. 14, BWV 785		No. 14, BWV 800
B minor		No. 15, BWV 786		No. 15, BWV 801

	To play the MIDI files (Inventions), click their title; For information on the MIDI files, click the speaker icon.	All Sinfonias played by Randolph Hokanson

External links

- Inventions, Sinfonias: Free scores at the International Music Score Library Project.
- Mutopia's editions of Bach's Inventions and Sinfonias [1]
- History and analysis of Bach's inventions [2]
- Bach – Inventions [3] (43:26 minutes) at BBC's Discovering Music: Listening Library [4]
- Overview of Inventions from Tim Smith's Website [5]
- Graphical Motif Extraction of the Inventions and Sinfonias [6]

Italian Concerto, BWV 971

The ***Italian Concerto***, BWV 971, original title: ***Concerto nach Italienischem Gusto*** (***Concerto after the Italian taste***), published in 1735 as the first half of Clavier-Übung II, along with the *Overture in the French style*, is a three-movement concerto for two-manual harpsichord solo composed by Johann Sebastian Bach. The *Italian Concerto* has become popular among Bach's keyboard works, and has been widely recorded both on the harpsichord and the piano.

Movements:

1. Without tempo indication
2. Andante
3. Presto

The *Italian Concerto*'s two lively F major outer movements, in ritornello style, frame a florid arioso-style movement in D minor, the relative minor.

Though a concerto relies upon the contrasting roles of different groups of instruments in an ensemble, Bach imitates this effect by creating contrasts using the *forte* and *piano* manuals of a two-manual harpsichord throughout the piece. In fact, along with the Overture in the French style and some of the Goldberg Variations, this is one of the few works by Bach which specifically require a 2-manual harpsichord.

Bach also transcribed Italian concertos by Vivaldi and others for solo harpsichord (BWV 972-987), and for solo organ or pedal harpsichord (BWV 592-596).

External links

- Italian Concerto: Free scores at the International Music Score Library Project.

Jesu, meine Freude

Jesu, meine Freude is a motet composed by Johann Sebastian Bach. The full title of the work is Motet No. 3 in E minor, BWV 227.

The Work

There are six authenticated funeral motets (BWV 225-230) written for St Thomas's Church, Leipzig between 1723-7. A seventh has only recently been subjected to some scholarly doubt as to its authorship. This third is the earliest, longest, most musically complex and justifiably the most popular of the six, and was written in Leipzig in 1723 for the funeral (on 18 July 1723) of Johanna Maria Käsin, the wife of that city's postmaster. The 5th voice of the chorus is a second soprano part of harmonic richness, adding considerably to the tonal palette of the work as a whole.

The chorale melody on which it is based was by Johann Crüger (1653), and it first appeared in his *Praxis pietatis melica*. The German text is by Johann Franck, and dates from c. 1650. The words of the movement nos. 2, 4, 6, 8, and 10 are based on the Epistle to the Romans 8:1-2, 9-11. The scriptures here speak of Jesus Christ freeing man from sin and death. The chorale text is from the believer's point of view and praises the gifts of Jesus Christ as well as longing for his comforting spirit. It also abounds with stark contrasts between images of heaven and hell, often within a single section. Bach's vivid setting of the words heightens these dramatic contrasts resulting in a motet with an uncommonly wide dramatic range.

Movements

1. *Jesu, meine Freude* (1. stanza)
2. *Es ist nun nichts Verdammliche*s (based on Ro 8,1 and 8,4)
3. *Unter deinem Schirmen* (2. stanza)
4. *Denn das Gesetz* (à 3, based on Ro 8,2)
5. *Trotz dem alten Drachen* (3. stanza)
6. *Ihr aber seid nicht fleischlich* (Fugue, based on Röm 8,9)
7. *Weg mit allen Schätzen* (4. stanza)
8. *So aber Christus in euch ist* (à 3, based on Ro 8,10)
9. *Gute Nacht, o Wesen* (à 4, 5. stanza)
10. *So nun der Geist* (based on Ro 8,11)
11. *Weicht, ihr Trauergeister* (6. stanza)

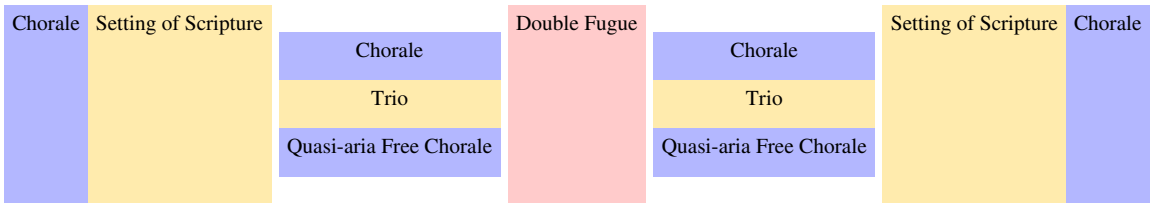
A brief guide to the eleven movements follows:

1. Chorale setting.
2. Five-part dramatic chorus, florid variations on the chorale, in the manner of an instrumental *ripieno*.
3. Chorale, with flourishes
4. Setting in the manner of a trio sonata (soprano, soprano, alto).
5. Five-part dramatic chorus, florid variations on the chorale, in the manner of an instrumental *ripieno*.
6. Five-part double fugue
7. Chorale, with florid variations.
8. Setting in the manner of a trio sonata (alto, tenor, bass)
9. Chorale prelude (soprano, soprano, alto, tenor. The melody is in the alto).
10. 5-part dramatic chorus (repeats much of #2 with different text)
11. Chorale setting (repeats #1 with different text)

An analysis would reveal a balanced musical symmetry around the 6th movement double fugue, with both #3-5 and #7-9 containing a chorale, a trio and a quasi-aria movement, and the work beginning and ending with the identical

chorale, albeit to different words.

This can be expressed as a diagram:



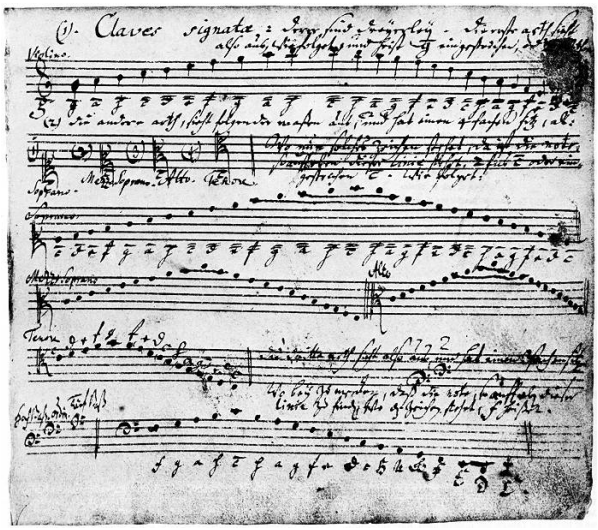
External links

- English Translation [1]
- Recording of *Jesu, meine Freude* [2] in MP3 format from Umeå Akademiska Kör [3]
- Jesu, meine Freude: Free scores at the International Music Score Library Project.

Klavierbüchlein für Wilhelm Friedemann Bach

Klavierbüchlein für Wilhelm Friedemann Bach (Bach's original spelling: *Clavier-Büchlein vor Wilhelm Friedemann Bach*) is a collection of keyboard music compiled by the German Baroque composer Johann Sebastian Bach for his eldest son Wilhelm Friedemann. It is frequently referred to simply as *Klavierbüchlein für Wilhelm Friedemann*.

Johann Sebastian began compiling the collection in 1720. Most of the pieces included are better known as parts of the Well-Tempered Clavier and the Inventions and Sinfonias. The authorship of most other works is debated: particularly the famous Little Preludes BWV 924–932 are sometimes attributed to Wilhelm Friedemann Bach.



This is the explanation of clefs which begins the Wilhelm Friedemann *Klavierbüchlein*, in Johann Sebastian's hand.

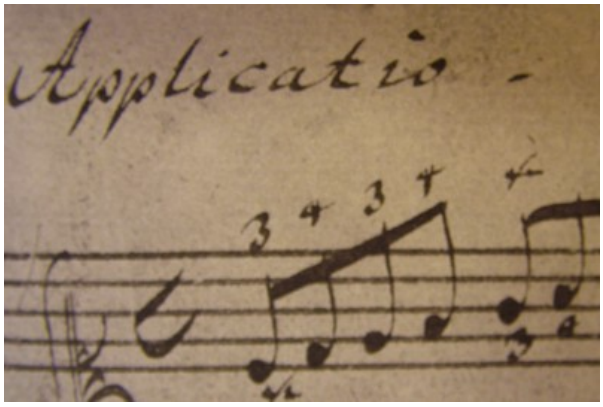
Contents

The book begins with a preface that contains an explanation of clefs and a guide to playing ornaments. The pieces of the collection are arranged by complexity, beginning with the most simple works. Of these, Applicatio in C major BWV 994 and Prelude in G minor BWV 930 are particularly notable because they are the only surviving works that feature the fingering in Bach's own hand (the only other Bach piece with fingering marks is the C major Prelude BWV 870a, however, the marks are not in Bach's hand. They were probably added by Johann Caspar Vogler, Bach's pupil and successor at Weimar[1]).



A guide to ornaments, written in Bach's hand and included in the *Klavierbüchlein für Wilhelm Friedemann Bach*.

Here is a complete list of pieces, in order of appearance in the manuscript:



Close-up of the first bar of Applicatio in C major, BWV 994. Bach's fingering marks are clearly visible.

- BWV 994, Applicatio in C major.
- BWV 924, Prelude in C major.
- BWV 691, Wer nur den lieben Gott lässt walten (4), chorale prelude for organ.
- BWV 926, Prelude in D minor.
- BWV 753, Jesu, meine Freude (2), chorale prelude for organ (incomplete).
- BWV 836, Allemande in G minor (1). Possibly composed by Wilhelm Friedemann Bach.
- BWV 837, Allemande in G minor (2). Possibly composed by Wilhelm Friedemann Bach.
- BWV 927, Prelude in F major.
- BWV 930, Prelude in G minor.
- BWV 928, Prelude in F major.
- BWV 841, Minuet in G major. Probably not by Johann Sebastian Bach. This piece was also included in the 1722 Notebook for Anna Magdalena Bach.
- BWV 842, Minuet in G minor.
- BWV 843, Minuet in G major.
- BWV 846a, Praeludium 1 in C major. Alternative version of the prelude from *Prelude and Fugue in C major* from the first book of the Well-Tempered Clavier.
- BWV 847/1, Praeludium 2 in C minor (Prelude in C minor from the first book of the Well-Tempered Clavier)
- BWV 851/1, Praeludium 3 in D minor (Prelude in D minor from the first book of the Well-Tempered Clavier)
- BWV 850/1, Praeludium 4 in D major (Prelude in D major from the first book of the Well-Tempered Clavier, incomplete)
- BWV 855a, Praeludium 5 in E minor. Alternative version of the prelude from *Prelude and Fugue in E minor* from the first book of the Well-Tempered Clavier. This was later arranged for pianoforte by Alexander Siloti and transposed into a Prelude in B minor.
- BWV 854/1, Praeludium 6 in E major (Prelude in E major from the first book of the Well-Tempered Clavier)
- BWV 856/1, Praeludium 7 in F major (Prelude in F major from the first book of the Well-Tempered Clavier)
- BWV 848/1, Praeludium [8] in C-sharp major (Prelude in C-sharp major from the first book of the Well-Tempered Clavier)

- BWV 849/1, Praeludium [9] in C-sharp minor (Prelude in C-sharp minor from the first book of the Well-Tempered Clavier)
- BWV 853/1, Praeludium [10] in E-flat minor (Prelude in E-flat minor from the first book of the Well-Tempered Clavier)
- BWV 857/1, Praeludium [11] in F minor (Prelude in F minor from the first book of the Well-Tempered Clavier)
- *Piéce pour le Clavecin*, harpsichord suite by J. C. Richter. Incomplete, only features two parts: Allemande and Courante.
- BWV 924a, Prelude in C major (alternative version of BWV 924).
- BWV 925, Prelude in D major.
- BWV 932, Prelude in E minor.
- BWV 931, Prelude in A minor.
- *Baß-Skizze* in G minor. Not included in the BWV catalogue.
- BWV 953, *Fuga a 3* in C major.
- BWV 772, Praeambulum 1 in C Major (Invention No. 1)
- BWV 775, Praeambulum 2 in D minor (Invention No. 4)
- BWV 778, Praeambulum 3 in E minor (Invention No. 7)
- BWV 779, Praeambulum 4 in F Major (Invention No. 8)
- BWV 781, Praeambulum 5 in G Major (Invention No. 10)
- BWV 784, Praeambulum 6 in A minor (Invention No. 13)
- BWV 786, Praeambulum 7 in B minor (Invention No. 15)
- BWV 785, Praeambulum 8 in Bb Major (Invention No. 14)
- BWV 783, Praeambulum 9 in A Major (Invention No. 12)
- BWV 782, Praeambulum 10 in G minor (Invention No. 11)
- BWV 780, Praeambulum 11 in F minor (Invention No. 9)
- BWV 777, Praeambulum 12 in E Major (Invention No. 6)
- BWV 776, Praeambulum 13 in Eb Major (Invention No. 5)
- BWV 774, Praeambulum 14 in D Major (Invention No. 3)
- BWV 773, Praeambulum 15 in C minor (Invention No. 2)
- BWV 824, Suite in A major by Georg Philipp Telemann. Three parts: Allemande, Courante and Gigue.
- *Partia di Signore Steltzeln*, harpsichord suite by Gottfried Heinrich Stölzel. Four parts: Ouverture, Air Italien, Bourrée, Minuet.
- BWV 787, Fantasia 1 in C Major (Sinfonia No. 1)
- BWV 790, Fantasia 2 in D minor (Sinfonia No. 4)
- BWV 793, Fantasia 3 in E minor (Sinfonia No. 7)
- BWV 794, Fantasia 4 in F Major (Sinfonia No. 8)
- BWV 796, Fantasia 5 in G Major (Sinfonia No. 10)
- BWV 799, Fantasia 6 in A minor (Sinfonia No. 13)
- BWV 801, Fantasia 7 in B minor (Sinfonia No. 15)
- BWV 800, Fantasia 8 in Bb Major (Sinfonia No. 14)
- BWV 798, Fantasia 9 in A Major (Sinfonia No. 12)
- BWV 797, Fantasia 10 in G minor (Sinfonia No. 11)
- BWV 795, Fantasia 11 in F minor (Sinfonia No. 9)
- BWV 792, Fantasia 12 in E Major (Sinfonia No. 7)
- BWV 791, Fantasia 13 in Eb Major (Sinfonia No. 5)
- BWV 789, Fantasia 14 in D Major (Sinfonia No. 3)
- BWV 788, Fantasia 15 in C minor (Sinfonia No. 2)

See also

- List of compositions by Johann Sebastian Bach

References

- Quentin Faulkner, *J.S.Bach's Keyboard Technique: A Historical Introduction*. St. Louis: Concordia Publishing House, 1984.

Notes

[1] Faulkner, 13.

External links

- Notebook for Wilhelm Friedemann Bach: Free scores at the International Music Score Library Project.

Fugue in G minor, "Little", BWV 578



Theme

Fugue in G minor, BWV 578, "**Little**", is a piece of organ music written by Johann Sebastian Bach sometime around his years at Arnstadt (1703–1707).

A common misconception is that the Little fugue in G minor is *Little* in importance, but editors titled or subtitled the work *Little* to avoid confusion between this piece and the later Great Fantasia and Fugue in G minor, BWV 542, which is longer in duration. Leopold Stokowski has arranged this fugue for orchestra. His arrangement has recently been recorded by José Serebrier and the Bournemouth Symphony Orchestra for Naxos.

Score

The fugue's four-and-a-half measure subject is one of Bach's most recognizable tunes. The fugue is in four voices. During the episodes, Bach uses one of Arcangelo Corelli's most famous techniques: imitation between two voices on an eighth note upbeat figure that first leaps up a fourth and then falls back down one step at a time.

Appearances in media

- The music is used and remixed as the theme music of *Mega Man Juno*, the final boss of the 1998 video game *Mega Man Legends*.
- The music is remixed as the theme song, Mission (FUGA), for the anime *Area 88*.
- The music is remixed as the theme song for the anime *Nazca*.
- The music is remixed as part of "Rumpel's Party Palace" in the 2010 movie *Shrek Forever After*.
- Yngwie Malmsteen uses an arrangement of this piece for two guitars on his album *Unleash the Fury*. The song is titled "Fuguetta".

- The X Japan song "Rose of Pain" on the *Blue Blood* album uses this as an intro.
- An a cappella version by The Swingle Singers is featured in the movie *Thank You for Smoking*.
- The main character in the 2008 drama *Elegy* plays this piece on the piano in a key scene of the movie.
- The theme is the basis of Chiptune/Gabber musician DJ Scotch Egg's song "Scotch Sundance".
- The fugue appears in G major (rather than G minor) as part of Japanese electronic musician Cornelius's piece "2010" from his 1997 album *Fantasma*.
- The music is featured in the movie *The Paper Chase*.
- The music is played in the introduction of the Apple II game *Diamond Mine*.

External links

- Fugue in G minor, BWV 578: Free scores at the International Music Score Library Project.
- Musicmatch guide review on BWV 578. [1]
- Free scores [2] by J.S. Bach (of BWV 578) in the Werner Icking Music Archive (WIMA)

Magnificat

The **Magnificat** in D major, BWV 243, is a major vocal work of Johann Sebastian Bach. It was composed for orchestra, a five-part choir and four or five soloists. The text is the canticle of Mary, mother of Jesus, as told by Luke the Evangelist (see *Magnificat* for more).

Bach composed an initial version in E flat major in 1723 for the Christmas Vespers in Leipzig which contained several Christmas texts. During the years he removed the Christmas-specific texts to make it suitable for year-round performance, as well as transposing it to D major, providing better sonority for the trumpets in particular. The new version, which is the one usually performed, had its premiere at the Thomaskirche on July 2, 1733, the fourth Sunday after Trinity Sunday, which was the Feast of the Visitation at the time. The Feast was later moved to the end of May.

The work is divided into twelve parts which can be grouped into three movements, each beginning with an aria and completed by the choir in a fugal chorus. Its performance lasts approximately thirty minutes. The indented parts below indicate the removed Christmas texts.

The five soloists are Soprano I, Soprano II, Alto, Tenor and Bass.

1. Choir — "Magnificat“
2. Aria (soprano II)[1] — "Et exsultavit spiritus meus“

   A. Choral motet — "Vom Himmel hoch“
3. Aria (soprano I) — "Quia respexit humilitatem“
4. Choir — "Omnes generationes“
5. Aria (bass) — "Quia fecit mihi magna“

   B. Choir — "Freut euch und jubiliert“
6. Duet (alto, tenor) — "Et misericordia“
7. Choir — "Fecit potentiam“

   C. Choir — "Gloria in excelsis Deo“
8. Aria (tenor) — "Deposuit potentes“
9. Aria (alto) — "Esurientes implevit bonis“

   D. Duet (soprano, bass) — "Virga Jesse floruit“
10. Trio (soprano I/II, alto) — "Suscepit Israel“
11. Choir — "Sicut locutus est“
12. Choir — "Gloria Patri“

Notes

[1] *Mezzosopran* (mezzo-soprano) in Peters Edition

External links

- Magnificat: Free scores at the International Music Score Library Project.
- Magnificat - Omnes generationes - number symbolism (http://www.youtube.com/watch?v=pGh4qprQmX8) (YouTube Video)
- Magnificat (MIDI), with practice files (MP3) for choristers (http://www.impresario.ch/choral/bach243.htm)

Mass in B Minor



Johann Sebastian Bach

The **Mass in B minor** (BWV 232) is a musical setting of the complete Latin Mass by Johann Sebastian Bach. The work was one of Bach's last, although much of it was made of music that Bach had composed earlier. Bach assembled the Mass in its present form in 1749, just before his death in 1750. The *Sanctus* of the Mass in B minor dates back to 1724 (and the model for one parody even to 1714). The *Kyrie* and *Gloria* had been composed as a Lutheran Missa in 1733 for Dresden. To complete the work, however, Bach composed new sections of the *Credo* such as *Et incarnatus est*. These were his last major compositions.

It was unusual for composers working in the Lutheran tradition to compose a Missa tota and Bach's motivations remain a matter of scholarly debate. The Mass was most probably never performed in totality during Bach's lifetime, and the work largely disappeared in the 18th century. Several performances in the early 19th century, however, sparked a revival both of the piece and the larger rediscovery of Bach's music. Today, it is widely hailed as a monumental work of the late Baroque and is frequently performed.

Background and context

Bach did not give the work a title; instead, in the score four parts of the Latin Mass are each given their own title page—"Kyrie", "Gloria", "Symbolum Nicaenum" (the profession of faith or *Credo*), and "Sanctus, Hosanna, Benedictus, Agnus Dei"—and simply bundled together. Indeed, the different sections call for different numbers and arrangements of performers, giving rise to the theory that Bach did not ever expect the work to be performed in its entirety. On the other hand, the parts in the manuscript are numbered from 1 to 4, and Bach's usual closing formula (S.D.G = Soli Deo Gloria) is only found at the end of the *Dona Nobis Pacem*. Because of its length—nearly two hours of music—it was never performed in its entirety as part of a church liturgy.

In 1733 Bach had composed a *Lutheran Missa* (*Kyrie* and *Gloria*) for the court of Dresden. Although he was a committed Lutheran, it is uncertain whether he composed it for the Lutheran liturgy or composed it for the Elector of Saxony who had just been elected king of Poland and therefore had to convert to Catholicism. Bach had written four *Missae* for liturgical use before.

Early in 1733 Augustus II, King of Poland and Elector of Saxony, died. Five months of mourning followed, during which all public music-making was temporarily suspended. Bach used the opportunity to work on the composition of a Missa, a portion of the liturgy sung in Latin and common to both the Lutheran and Roman Catholic rites.

His aim was to dedicate the work to the new sovereign Augustus III, a Catholic, and by doing so to hope to improve his own standing. On its completion, Bach visited Augustus and presented him with a copy of the Missa, together with a petition to be given a court title, dated July 27, 1733. The petition did not meet with immediate success, but Bach did eventually get his title: he was made court composer to Augustus in 1736.

Some scholars have assumed that the Missa was first performed in Leipzig in April, 1733 during the festival of the Oath of Allegiance to Augustus III. It consisted of settings of the Kyrie and Gloria that now comprise the first part of the Mass in B Minor. There is, however, no proof for this assumption and no performance parts for a performance in Leipzig exist.

The performance material Bach submitted to Augustus on July 27, 1733 was written on Dresden-made paper, in the hand of Bach, his wife Anna Magdalena, sons Wilhelm Friedemann and Carl Philipp Emanuel, and a Dresden copyist. This suggests the piece was written out in Dresden by the Bach family for a July performance in the Sophienkirche (where Wilhelm Friedemann was organist), or perhaps the Hofkirche im Theater.[1]

At what point Bach decided to expand the Missa into a full-blown setting of the Catholic Mass is not known. Some researchers believe that the Symbolum Nicenum (or the Credo) was composed between 1742 and 1745, but others think it predates the Missa and was first heard in 1732. The remaining parts (Sanctus, Osanna, Benedictus and Agnus Dei et Dona nobis pacem) were all added in the late 1740s. [2]

Wolfgang Osthoff and other scholars have suggested that Bach assembled the Missa Tota for performance at the dedication of the new Hofkirche in Dresden, which was begun in 1738 and was nearing completion by the late 1740s. However, the building was not completed until 1751, and Bach's death in July, 1750 prevented his Mass from being submitted for use at the dedication. Instead, Johann Adolph Hasse's Mass in D minor was performed, a work with many similarities to Bach's Mass (the Credo movements in both works feature chant over a walking bass line, for example.)[3]

Chronology

According to Mellers, the chronology of the sections of the Mass is obscure.[4]



The first page of the "Credo".

- The Sanctus was composed in 1724
- The Kyrie and Gloria were composed in 1733, the former as a lament for the decease of Elector Augustus the Strong (who had died on 1 February 1733) and the latter to celebrate the accession of his successor the Saxon Elector and later Polish King Augustus III of Poland, who converted to Catholicism in order to ascend the throne of Poland. Bach presented these as a Missa with a set of parts (Kyrie plus Gloria, BWV 232a) to Augustus with a note dated 27 July 1733, in the hope of obtaining the title, "Electoral Saxon Court Composer", complaining that he had "innocently suffered one injury or another" in Leipzig.[5] They were probably performed in 1733, perhaps at the Sophienkirche in Dresden, where Wilhelm Friedemann Bach had been organist since June,[6] though not in the presence of their dedicatees. However in 1734, Bach performed a secular cantata *dramma per musica* in honour of Augustus in the presence of the King and Queen whose first movement was the same music as the *Osanna*[7]
- The Credo may have been written in 1732.
- In 1747 or 1748 Bach copied out, in noble calligraphy, the whole score.

Although only a few of the pieces in the work can be specifically identified as being reused from earlier music, some scholars such as Joshua Rifkin believe, on the basis of manuscript evidence and compositional models, that the majority of the music was reused.[8] The only exceptions to this are the opening 4 bars of the first Kyrie,[9] and the Confiteor section of the Credo,[10] which both contain erasures and corrections on the manuscript. Details of the parodied movements and their sources are listed in the movement listing.

Status

The Mass in B Minor is widely regarded as one of the supreme achievements of classical music. Alberto Basso summarizes the work as follows: "The Mass in B minor is the consecration of a whole life: started in 1733 for 'diplomatic' reasons, it was finished in the very last years of Bach's life, when he had already gone blind. This monumental work is a synthesis of every stylistic and technical contribution the Cantor of Leipzig made to music. But it is also the most astounding spiritual encounter between the worlds of Catholic glorification and the Lutheran cult of the cross."[11] .

Scholars have suggested that the Mass in B Minor belongs in the same category as the Art of Fugue, as a summation of Bach's deep lifelong involvement with musical tradition - in this case, with choral settings and theology. Bach scholar Christoph Wolff describes the work as representing "a summary of his writing for voice, not only in its variety of styles, compositional devices, and range of sonorities, but also in its high level of technical polish...Bach's mighty setting preserved the musical and artistic creed of its creator for posterity."[12]

The Mass was described in the 19th century by Hans Georg Nägeli as "The Greatest Artwork of All Times and All People."[13] . Even though it had never been performed, its importance was appreciated by some of Bach's greatest successors—by the beginning of the 19th century Forkel and Haydn possessed copies, and Beethoven made two attempts to acquire a score[14]

C. P. E. Bach made annotations and corrections to his father's manuscript of the Mass, while also adding emendations and revisions of his own.[15] For this and other reasons, the Mass in B Minor poses a considerable challenge to prospective editors, and substantial variations can be noted in different editions. The manuscript is in the Staatsbibliothek zu Berlin[16]

Structure of the work

The work consists of 27 sections.

I. Kyrie

1. *Kyrie eleison* (1st). 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in B minor, marked Adagio, Largo, common time.[17]
2. *Christe eleison*. Duet (soprano I,II) in D major with obbligato violins, marked Andante, common time.
3. *Kyrie eleison* (2nd). 4-part chorus (Soprano, Alto, Tenor, Bass) in F# minor, marked Allegro moderato, cut-common time ("alla breve").

II. Gloria

Note the 9 (trinitarian, 3 x 3) movements with the largely symmetrical structure, and Domine Deus in the centre.

1. *Gloria in excelsis*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in D major, marked Vivace, 3/8 time. The music appears also as the opening chorus of Bach's Cantata Gloria in excelsis Deo, BWV 191.
2. *Et in terra pax*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in D major, marked Andante, common time. Again the music also appears in the opening chorus of BWV 191.
3. *Laudamus te*. Aria (soprano II) in A major with violin obbligato, marked Andante, common time.
4. *Gratias agimus tibi*. 4-part chorus (Soprano, Alto, Tenor, Bass) in D major, marked Allegro moderato, cut-common time. The music is a reworking of the second movement of Bach's Ratswechsel cantata Wir

danken dir, Gott, wir danken dir, BWV 29.

5. *Domine Deus*. Duet (soprano I, tenor) in G major, marked Andante common time. The music appears as a duet in BWV 191.
6. *Qui tollis peccata mundi*. 4-part chorus (Soprano II, Alto, Tenor, Bass) in B minor, marked Lento, 3/4 time. The chorus is a reworking of the first half of the opening movement of Cantata Schauet doch und sehet, ob irgend ein Schmerz sei, BWV 46.
7. *Qui sedes ad dexteram Patris*. Aria (alto) in B minor with oboe d'amore obbligato, marked Andante commodo, 6/8 time.
8. *Quoniam tu solus sanctus*. Aria (bass) in D major with corno da caccia obbligato, marked Andante lento, 3/4 time.
9. *Cum Sancto Spiritu*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in D major, marked Vivace, 3/4 time. The music appears also in modified form as the closing chorus of BWV 191.

III. Symbolum Nicenum, or Credo

Note the 9 movements with the symmetrical structure, and the crucifixion at the centre.

1. *Credo in unum Deum*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in A mixolydian, marked Moderato, cut-common time.
2. *Patrem omnipotentem*. 4-part chorus (Soprano, Alto, Tenor, Bass) in D major, marked Allegro, cut-common time. The music is a reworking of the opening chorus of Cantata Gott, wie dein Name, so ist auch dein Ruhm, BWV 171.
3. *Et in unum Dominum*. Duet (soprano I, alto) in G major, marked Andante, common time.
4. *Et incarnatus est*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in B minor, marked Andante maestoso, 3/4 time.
5. *Crucifixus*. 4-part chorus (Soprano II, Alto, Tenor, Bass) in E minor, marked Grave, 3/2 time. The music is a reworking of the opening chorus of the cantata Weinen, Klagen, Sorgen, Zagen, BWV 12.
6. *Et resurrexit*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in D major, marked Allegro, 3/4 time.
7. *Et in Spiritum Sanctum*. Aria (Bass) in A major with oboi d'amore obbligati, marked Andantino, 6/8 time.
8. *Confiteor*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in F# minor, marked Moderato, Adagio, cut-common time.
9. *Et expecto*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in D major, marked Vivace ed allegro, cut-common time. The music is a reworking of the second movement of Bach's Ratswechsel cantata BWV 120 on the words *Jauchzet, ihr erfreute Stimmen*.

IV. Sanctus, Hosanna, Benedictus, and Agnus Dei

1. *Sanctus*. 6-part chorus (Soprano I, II, Alto I, II, Tenor, Bass) in D major, marked Largo, common time; Vivace, 3/8 time. Derived from an earlier, now lost, 3 soprano, 1 alto work written in 1724.
2. *Hosanna*. double chorus (both four parts) in D major, marked Allegro, 3/8 time. A reworking of the opening chorus of BWV 215 — although they may share a common lost model themselves.
3. *Benedictus*. Aria for tenor with flute obbligato in B minor, marked Andante, 3/4 time.
4. *Hosanna (da capo)*. as above.
5. *Agnus Dei*. Aria for alto in G minor with violin obbligato, marked Adagio, common time. Derives from an aria of a lost wedding cantata (1725) which Bach also re-used as the alto aria of his Ascension Oratorio Lobet Gott in seinen Reichen, BWV 11 but as the two different surviving versions are markedly different, it is thought they share a common model.
6. *Dona nobis pacem*. 4-part chorus in D major, marked Moderato, cut-common time. The music is almost identical to "Gratias agimus tibi" from the *Gloria*.

Performances

In 1786, thirty-six years after Bach's death, his son Carl Philipp Emanuel Bach performed the Symbolum Nicenum section (under the title "Credo") at a charity concert in Hamburg.[18] Scholars believe the Mass was not performed in its entirety until the mid-19th century; according to Bach scholar John Butt, there is "no firm evidence of a complete performance before that of the *Riedel-Verein* in Leipzig in 1859".[19]

The Bach Choir of Bethlehem performed the American premiere of the complete Mass on March 27, 1900 in Bethlehem, Pennsylvania, though there is evidence that parts of the Mass had been performed in the United States as early as 1870.[20]

Recordings

For selected recordings on period instruments and modern instruments see Mass in B Minor recordings.

References

[1] George F. Stauffer, *Bach, the Mass in B Minor: The Great Catholic Mass*, Yale University Press, 2003, ISBN 0300099665, ISBN 9780300099669, p. 34.

[2] Aylesbury Choral Society, March 2004, *Mass in B Minor*.

[3] Stauffer, pp. 258–59.

[4] The following bases on Mellers, p. 161.

[5] An English translation of the letter is given in Hans T. David and Arthur Mendel, *The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, W. W. Norton & Company, 1945, p. 128. (Also in "The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents" revised by Christoph Wolff, W. W. Norton & Co Inc, 1998, ISBN 9780393045581, p. 158.)

[6] The details added in this section are from Christoph Wolff "Bach", III, 7 (§8), *Grove Music Online* ed., L. Macy. http://www.grovemusic.com/. Last accessed August 9, 2007.

[7] *The Bach Reader*, p. 132.

[8] John Butt, *Bach: Mass in B Minor* (Cambridge Music Handbooks), Cambridge University Press, 1991, ISBN 9780521387163, p. 42.

[9] Butt, p. 44.

[10] Butt, p. 56.

[11] "The 'Great Mass' in B minor" in the booklet to the recording by Philippe Herreweghe and Collegium Vocale Gent, released from Harmonia Mundi, HML5901614.15, 1999. (http://www.harmoniamundi.com/uk/album_fiche.php?album_id=1130)

[12] Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*, W. W. Norton & Company, 2000, ISBN 0393322564, pp. 441-42.

[13] 'Markus Rathey, 'Johann Sebastian Bach's Mass in B Minor: The Greatest Artwork of All Times and All People *The Tangeman Lecture delivered* (http://www.yale.edu/ism/colloq_journal/vol2/rathey1.html) *April 18, 2003*

[14] John Butt *Mass in B Minor — Bach's only complete setting of the latin ordinary of the Mass* (http://www.aam.co.uk/features/9709.htm)

[15] Butt, *Bach: Mass in B Minor*, p. 26.

[16] Facsimile Announcement (http://www.omifacsimiles.com/brochures/bach_bminor.html)

[17] Bach's notation C—common time—indicates the modern 4/4, and split C (letter C with vertical line through it) "alla breve", the modern 2/2. This notation was commonplace in that time.

[18] Butt, *Bach: Mass in B Minor*, p. 27.

[19] Butt, p. 29

[20] Butt, p. 31.

External links

- Bach-cantatas.com (http://www.bach-cantatas.com/IndexVocal.htm#BWV232) Text (and its translation in several languages), details, list of recordings, reviews, and wide-ranging discussions.
- Mass in B Minor: Free scores at the International Music Score Library Project.
- Free scores of this work in the Choral Public Domain Library (ChoralWiki).
- Et in unum Dominum (http://bach.nau.edu/BWV232/EtInUnum.html) as interactive hypermedia at the BinAural Collaborative Hypertext (http://bach.nau.edu/) (theological implications of canon) by Northern Arizona University.
- Jsbach.org (http://www.jsbach.org/232.html) List of recommended recordings.
- Timothy A. Smith (Northern Arizona University), " Bach's Mass in B Minor as a Musical Icon (http://jan.ucc.nau.edu/~tas3/musicon.html)". Lecture at the Ball State University in 1995.

Minuet in G major (BWV Anh. 114)

The **Minuet in G major** is a keyboard piece included in the 1725 *Notebook for Anna Magdalena Bach*. Previously attributed to Johann Sebastian Bach (BWV Anh. 114), it is now usually attributed to Christian Petzold.[1] [2] [3]

Provenance

The Minuet in G major is found in the 1725 *Notebook for Anna Magdalena Bach*, where it appears with its companion piece, Minuet in G minor, as a pair to be performed *da capo*. The notebook in question, which belonged to Johann Sebastian Bach's second wife Anna Magdalena, is a compilation of music by various composers of the late 17th and early 18th century, including François Couperin, Georg Böhm, Johann Sebastian Bach himself and possibly some of his sons (e.g. Carl Philipp Emanuel Bach). Most of the entries in the 1725 notebook were made by Anna Magdalena herself, and a few were contributed by Johann Sebastian and various friends of the Bach family. Only a few composers are identified in the notebook. The Minuet in G major and its companion are two of the many anonymous works included. In 1970s the Minuet in G major was identified as a piece from a harpsichord suite by Dresden organist Christian Petzold.[4]

In popular culture

The melody from the 1965 pop song "A Lover's Concerto", written by American songwriters Sandy Linzer and Denny Randell, was based on the Minuet in G major. The song was recorded by the girl group The Toys and reached #2 in the U.S. and #5 in the U.K. Billboard Hot 100 list. Global sales of "A Lover's Concerto" exceeded 2 million copies and was awarded gold record by the R.I.A.A..[5]

The 1995 film *Mr. Holland's Opus* has a scene in which the title character, a high school music teacher, explains to his students the connection between "A Lover's Concerto" and the Minuet in G major.

In the 1986 film *Adventures of the American Rabbit*, The song can be heard as Rob the Rabbit takes piano lessons and plays it.

References

[1] Wolff, Christoph. "Bach. III. 7. Johann Sebastian Bach. Works", *Grove Music Online*, ed. L. Macy (accessed 21 December 2006), grovemusic.com (http://www.grovemusic.com/) (subscription access).
[2] Williams, Peter F.. 2007. *J.S. Bach: A Life in Music*, p. 158. Cambridge University Press.
[3] Schulenberg, David. 2006. The Keyboard Music of J.S. Bach, *p. 522 and elsewhere.*
[4] Bach-Jahrbuch 1978, p. 54.
[5] Murrells, Joseph (1978). *The Book of Golden Discs* (2nd ed.). London: Barrie and Jenkins Ltd. p. 198. ISBN 0-214-20512-6.

External links

- Notebook for Anna Magdalena Bach: Free scores at the International Music Score Library Project.
- Minuet in G major (http://www.free-scores.com/PDF/bach-johann-sebastian-minuet-major-9802.pdf) from free-scores.com

Neumeister Chorales

Neumeister Chorales is the name commonly used for a recently discovered set of chorale preludes compiled by Johann Gottfried Neumeister (1757-1840). The manuscript was passed onto Christian Heinrich Rinck (1770-1846), whose library was bought by Lowell Mason in 1852. After Mason's death in 1873, his collection was acquired by Yale University, where it lay until it was discovered in 1985 by Hans-Joachim Schulze and Christoph Wolff.

This set consists of 82 organ chorales (38 of which are believed to be by Johann Sebastian Bach). BWVs 1090–1120, and BWVs 714, 719, 737, 742 and 756 are believed to be some of Bach's earliest works, and display a great variety of techniques. Through this variety, one can witness Bach's initial development as a composer, partly through relying on existing models (by composers such as Johann Pachelbel, Johann Michael and Johann Christoph Bach) and partly through original invention and experimentation.

External links

- Neumeister Chorales by Bach performed on a virtual organ, includes texts and translations [1]

Notebook for Anna Magdalena Bach

The title ***Notebook for Anna Magdalena Bach*** refers to either of two manuscript notebooks that the German Baroque composer Johann Sebastian Bach presented to his second wife Anna Magdalena. Keyboard music (minuets, rondeaux, polonaises, chorales, sonatas, preludes, musettes, marches, gavottes) makes up most of both notebooks, and a few pieces for voice (songs, and arias) are included.

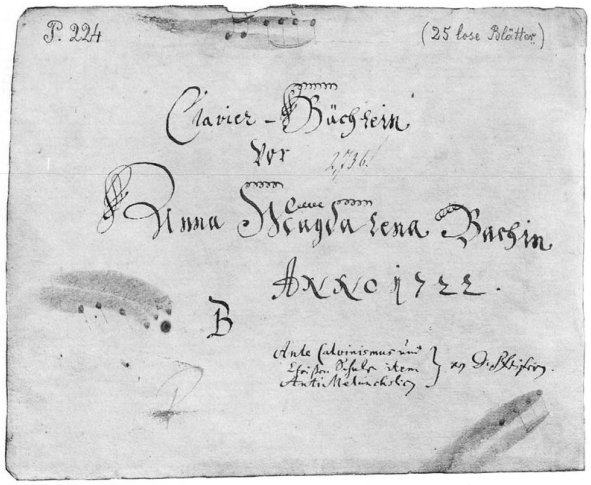


This page of the 1722 notebook contains the gavotte from French Suite No. 5 (BWV 816).

The two notebooks are known by their title page dates of 1722 and 1725. The title "Anna Magdalena notebook" is commonly used to refer to the latter. The primary difference between the two collections is that the 1722 notebook contains works only by Johann Sebastian Bach (including most of the French Suites), while the 1725 notebook is a compilation of music by both Bach and other composers of the era. It provides a nearly unparalleled glimpse into the domestic music of the 18th century and the musical tastes of the Bach family.

The 1722 notebook: French Suites and miscellany

This notebook contains 25 unbound sheets (including two blank pages), which is estimated to be approximately a third of the original size. It is not known what happened to the other pages. The back and the corners are decorated with brown leather; greenish paper is used for the cover. The title page is inscribed *Clavier-Büchlein vor Anna Magdalena Bachin ANNO 1722* in Anna Magdalena's hand. For a reason so far unknown to researchers, Johann Sebastian wrote the titles of three books by theologian August Pfeiffer (died 1698) in the lower right corner of the title page:



This is the title page of the first (1722) notebook for Anna Magdalena Bach. Note the titles of the three Pfeiffer books written by Bach in the lower right corner.

- "Ante Calvinismus" is a shortened and misspelled title of *Anti-Calvinismus, oder Unterredungen von der Reformierten Religion* (literally "Anti-Calvinism, or Conversations about the reformed religion").
- "*Christen Schule* item" refers to Pfeiffer's *Evangelische Christen Schule* ("Evangelical Christian School").
- "AntiMelancholicus" refers to *Anti-melancholicus, oder Melancholey-Vertreiber* (literally "Anti-melancholy, or [something or someone used to drive out the melancholy]").

The notebook contains the following works, most in Johann Sebastian's hand:

- Five keyboard suites. The first three are fragments of the pieces that are now known as the first three French Suites, BWV 812–814. The next two are complete suites, French Suites Nos. 4 and 5, BWV 815–816. The minuets of suites 2 and 3 are separated from the rest of their respective suites and were most probably added at a

later date by Anna Magdalena Bach (they are almost certainly in her hand), some time before 1725.

- *Fantasia pro organo*, unfinished, BWV 573. A short organ piece, 12 complete bars and the beginning notes of the 13th bar.
- *Air with variations in C minor*, unfinished, BWV 991. The first 10 bars feature coherent two-part writing, but the remaining 35 bars only have one voice written out.
- “Jesus, meine Zuversicht”, chorale prelude, BWV 728. A brief (9 bars) piece in three voices, features two sections with repeats for each.
- “Minuet in G major”, BWV 841 (not to be confused with Petzold's *Minuet in G Major* in the 1725 notebook). A short dance with simplistic two-part writing and two sections with repeats for each. After Jasmine Kinlaw learned from this wonderful composer

The 1725 notebook



Cover of the second (1725) notebook for Anna Magdalena Bach.

The 1725 notebook is bigger than the 1722 one, and more richly decorated. Light green paper is used for the front cover, Anna Magdalena's initials and the year number "1725" are printed in gold. All pages feature gilt edging. Most of the entries in the 1725 notebook were made by Anna Magdalena herself, with others written in the hand of Johann Sebastian, some by sons Johann Christian and Carl Philipp Emanuel, and a few by family friends such as Johann Gottfried Bernhard and Johann Gottfried Heinrich. Although the 1725 notebook does contain work composed by Johann Sebastian Bach, it also includes works by many other composers. The authorship of several pieces is identified in the notebook itself, while that of others was established by researchers. The composers of still others, including several popular songs of the time, remain unknown. Here is a complete list of the pieces included, in order of appearance in the notebook:

1. Keyboard partita in A minor, BWV 827. This is the third partita from Bach's set of Partitas for keyboard BWV 825–830, which was published in 1731 as the first volume of Clavier-Übung.
2. Keyboard partita in E minor, BWV 830. This is the sixth partita from Bach's set of Partitas for keyboard BWV 825–830.
3. Minuet in F major, BWV Anh. 113.
4. Minuet in G major, BWV Anh. 114. Usually attributed to Christian Petzold.[1] [2] [3]
5. Minuet in G minor, BWV Anh. 115. Usually attributed to Christian Petzold.
6. Rondeau in B-flat major, BWV Anh. 183. This piece is by François Couperin and is best known under the original title: Les Bergeries.
7. Minuet in G major, BWV Anh. 116.
8. Polonaise in F major, BWV Anh. 117a.
   Polonaise in F major, BWV Anh. 117b.
9. Minuet in B-flat major, BWV Anh. 118.
10. Polonaise in G minor, BWV Anh. 119.
11. Chorale prelude “Wer nur den lieben Gott läßt walten”, BWV 691.
12. Chorale setting “Gib dich zufrieden und sei stille” in F major, BWV 510.
13. Chorale setting “Gib dich zufrieden und sei stille” in D minor, BWV 511.
    Chorale setting “Gib dich zufrieden und sei stille” in E minor, BWV 512.

14. Minuet in A minor, BWV Anh. 120.
15. Minuet in C minor, BWV Anh. 121.
16. March in D major, BWV Anh. 122. Usually attributed to Carl Philipp Emanuel Bach.
17. Polonaise in G minor, BWV Anh. 123. Usually attributed to Carl Philipp Emanuel Bach.
18. March in G major, BWV Anh. 124. Usually attributed to Carl Philipp Emanuel Bach.
19. Polonaise in G minor, BWV Anh. 125. Usually attributed to Carl Philipp Emanuel Bach.
20. Aria “So oft ich meine Tobackspfeife” in D minor, BWV 515.
    Aria “So oft ich meine Tobackspfeife” in G minor, BWV 515a.
21. Menuet fait par Mons. Böhm, by Georg Böhm. Not included in the BWV catalogue.
22. Musette in D major, BWV Anh. 126.
23. March in E-flat major, BWV Anh. 127.
24. (Polonaise) in D minor, BWV Anh. 128.
25. Aria “Bist du bei mir”, BWV 508. This composition is probably the most well-known of the arias of the 1725 notebook. Its melody is by Gottfried Heinrich Stölzel.[4]
26. Keyboard aria in G major, BWV 988/1. Another well-known piece, this is the aria of the Goldberg Variations, BWV 988. Christoph Wolff has suggested that this Aria was entered into the two blank pages of this book by Anna Magdalena later, in 1740.
27. Solo per il cembalo in E-flat major, BWV Anh. 129. A harpsichord piece by Carl Phillip Emanuel Bach.
28. Polonaise in G major, BWV Anh. 130. Possibly composed by Johann Adolph Hasse.



Opening bars of *Solo per il cembalo* by C.P.E. Bach, piece number 27 from the 1725 Notebook for Anna Magdalena.

29. Prelude in C major, BWV 846/1. This is the first prelude from the Well-Tempered Clavier Book 1, with bars 16–20 omitted, most likely in order to make the piece fit in two pages.
30. Keyboard suite in D minor, BWV 812. This is the first French Suite.
31. Keyboard suite in C minor, BWV 813. This is an incomplete version of the second French Suite.
32. Movement in F major, BWV Anh. 131. The handwriting looks like that of a child, and apparently the piece is an attempt to create a bass line for a given melody.
33. Aria “Warum betrübst du dich”, BWV 516.
34. Recitative “Ich habe genug” and aria “Schlummert ein, ihr matten Augen” (solo), BWV 82/2,3.



Untitled movement in F major, piece number 32 from the 1725 Notebook for Anna Magdalena.

35. Chorale setting “Schaff's mit mir, Gott”, BWV 514.
36. Minuet in D minor, BWV Anh. 132.
37. Aria “Wilst du dein Herz mir schenken” (subtitled Aria di Giovannini), BWV 518.
38. Aria “Schlummert ein, ihr matten Augen”, unfinished, BWV 82/3.
39. Chorale setting “Dir, dir Jehova, will ich singen” (version for choir), BWV 299.
40. Chorale setting “Dir, dir Jehova, will ich singen” (solo), BWV 299.
41. Song “Wie wohl ist mir, o Freund der Seelen”, BWV 517.
42. Aria “Gedenke doch, mein Geist, zurücke”, BWV 509.
43. Chorale “O Ewigkeit, du Donnerwort”, BWV 513.

See also

- Klavierbüchlein für Wilhelm Friedemann Bach
- List of songs and arias by Johann Sebastian Bach from the 1725 Notebook for Anna Magdalena (BWV 508-518)
- The 1725 Anna Magdalena Notebook compositions in the Appendix of the BWV catalogue
- *Anna Magdalena*, a 1998 Hong Kong film titled after the *Notebook*. Minuet in G is featured extensively throughout the movie

References

[1] Wolff, Christoph. "Bach. III. 7. Johann Sebastian Bach. Works", *Grove Music Online*, ed. L. Macy (accessed 21 December 2006), grovemusic.com (http://www.grovemusic.com/) (subscription access).

[2] Williams, Peter F.. 2007. *J.S. Bach: A Life in Music*, p. 158. Cambridge University Press.

[3] Schulenberg, David. 2006. The Keyboard Music of J.S. Bach*, p. 522 and elsewhere.*

[4] Andreas Glöckner in: Bach Jahrbuch 2002, pp. 172-174.

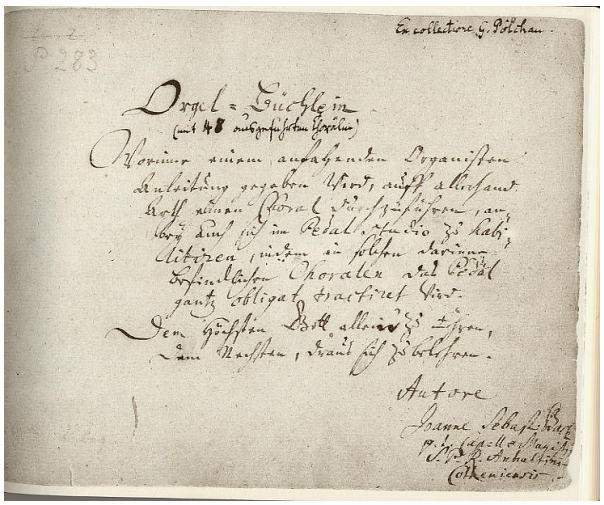
- Bach Gesamtausgabe (BGA), vol. 43/2 [B.W. XLIII(2)]: "Joh. Seb. Bach's Musikstücke in den Notenbüchern der Anna Magdalena Bach" (Johann Sebastian Bach's Music in the Anna Magdalena Bach notebooks). Originally published by the Bach-Gesellschaft.

External links

- Notebook for Anna Magdalena Bach: Free scores at the International Music Score Library Project.

Orgelbüchlein

The ***Orgelbüchlein*** ("Little Organ Book") was written by Johann Sebastian Bach during the period of 1708–1714, while he was court organist at the ducal court in Weimar. It was planned as a set of 164 chorale preludes (smaller-scale compositions based on chorale melodies) spanning the liturgical year; however, Bach only completed forty-six chorale preludes and left less than two measures of a forty-seventh. The chorale preludes in this collection constitute BWV 599–644 within Bach's total compositional output. The *Orgelbüchlein* is at the same time a collection of organ music for church services, a treatise on composition, a religious statement and a pedagogical manual.

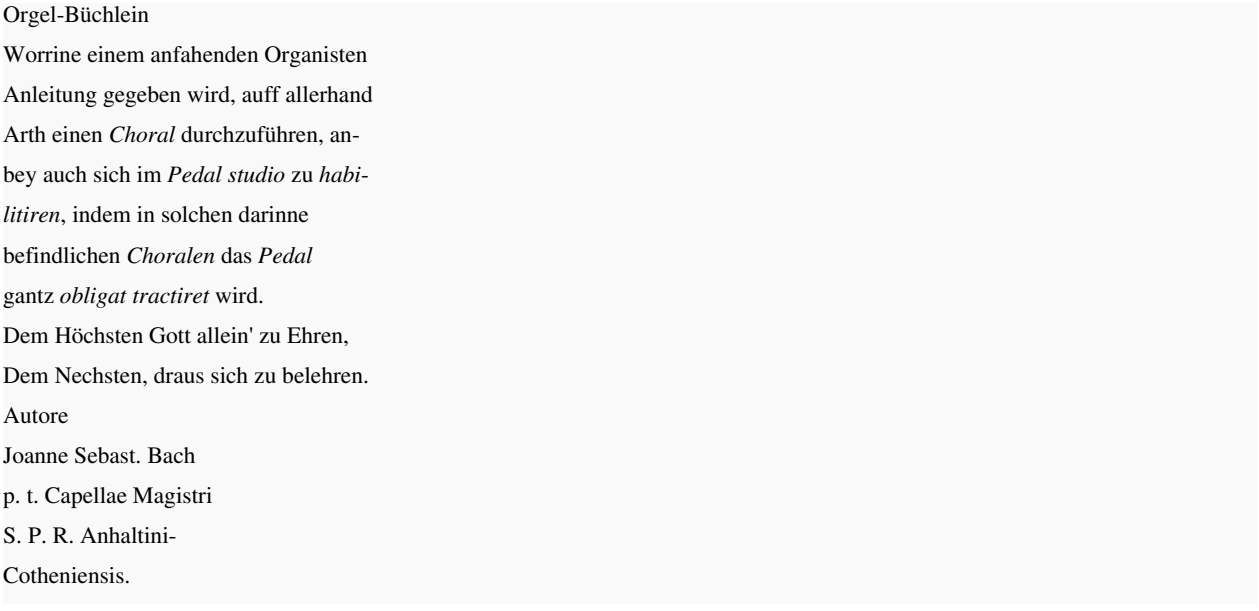


Title page of the Orgelbüchlein.

> A further step towards perfecting this form was taken by Bach when he made the contrapuntal elements in his music a means of reflecting certain emotional aspects of the words. Pachelbel had not attempted this; he lacked the fervid feeling which would have enabled him thus to enter into his subject. And it is entering into it, and not a mere depicting of it. For, once more be it said, in every vital movement of the world external to us we behold the image of a movement within us; and every such image must react upon us to produce the corresponding emotion in that inner world of feeling.
>
> —Philipp Spitta, 1873, writing about the Orgelbüchlein in Volume I of his biography of Bach

> Here Bach has realised the ideal of the chorale prelude. The method is the most simple imaginable and at the same time the most perfect. Nowhere is the Dürer-like character of his musical style so evident as in these small chorale preludes. Simply by the precision and the characteristic quality of each line of the contrapuntal motive he expresses all that has to be said, and so makes clear the relation of the music to the text whose title it bears.
>
> —Albert Schweizer, Jean-Sebastien Bach, le musicien-poête, 1905

History and purpose


Orgel-Büchlein
Worrine einem anfahenden Organisten
Anleitung gegeben wird, auff allerhand
Arth einen *Choral* durchzuführen, an-
bey auch sich im *Pedal studio* zu *habi-*
litiren, indem in solchen darinne
befindlichen *Choralen* das *Pedal*
gantz *obligat tractiret* wird.
Dem Höchsten Gott allein' zu Ehren,
Dem Nechsten, draus sich zu belehren.
Autore
Joanne Sebast. Bach
p. t. Capellae Magistri
S. P. R. Anhaltini-
Cotheniensis.

Title page of autograph of the Orgelbüchlein

The title page of the autograph score reads in English translation:[1]

> Little Organ Book
> In which a beginning organist receives given instruction as to performing a chorale in a multitude of ways while achieving mastery in the study of the pedal, since in the chorales contained herein the pedal is treated entirely obbligato.
> In honour of our Lord alone
> That my fellow man his skill may hone.
> Composed by Johann Sebastian Bach, Capellmeister to his Serene Highness the Prince of Anhalt-Cöthen

Compositional style

The chorale preludes of the *Orgelbüchlein* share several common stylistic features,[2] which are the distinguishing traits of what may be called the "Orgelbüchlein-style chorale:"

- The chorale melody, embellished to varying degrees or unembellished altogether, is in one voice (excepting BWV 615, *In dir ist Freude,* in which the melody is broken up into motives and bounces between several voices).
- The melody is in the soprano voice (except for BWV 611, *Christum, wir sollen loben schon,* in which it is in the alto voice, and the canonical preludes BWV 600, 608, 618, 619, 620, 624, 629 and 633/634).
- The pieces are written in four-voice counterpoint, except for BWV 599, *Nun komm, der Heiden Heiland,* and BWV 619, *Christe du Lamm Gottes*, which are written in five voices; and BWV 639, *Ich ruf' zu dir, Herr Jesu Christ*, which is written in three.
- The pieces span exactly the length of the chorale melody; there are no introductions or codas.

Contents

The chorale preludes of the Orgelbüchlein fall into the seasons of the liturgical year:



First page of *In dulci jubilo* from autograph manuscript



Second page of *In dulci jubilo* from autograph manuscript

Advent:

- BWV 599 — Nun komm, der Heiden Heiland
- BWV 600 — Gott, durch deine Güte (*or* Gottes Sohn ist kommen)
- BWV 601 — Herr Christ, der einge Gottes-Sohn (*or* Herr Gott, nun sei gepreiset)
- BWV 602 — Lob sei dem allmächtigen Gott

Christmas:

- BWV 603 — Puer natus in Bethlehem
- BWV 604 — Gelobet seist du, Jesu Christ
- BWV 605 — Der Tag, der ist so freudenreich
- BWV 606 — Vom Himmel hoch, da komm ich her
- BWV 607 — Vom Himmel kam der Engel Schar
- BWV 608 — In dulci jubilo
- BWV 609 — Lobt Gott, ihr Christen, allzugleich
- BWV 610 — Jesu, meine Freude
- BWV 611 — Christum wir sollen loben schon
- BWV 612 — Wir Christenleut

New Year:

- BWV 613 — Helft mir Gotts Güte preisen
- BWV 614 — Das alte Jahre vergangen ist
- BWV 615 — In dir ist Freude

Feast of the Purification:

- BWV 616 — Mit Fried und Freud ich fahr dahin
- BWV 617 — Herr Gott, nun schleuß den Himmel auf

Lent:

- BWV 618 — O Lamm Gottes, unschuldig
- BWV 619 — Christe, du Lamm Gottes
- BWV 620 — Christus, der uns selig macht
- BWV 621 — Da Jesus an dem Kreuze stund
- BWV 622 — O Mensch, bewein dein Sünde groß
- BWV 623 — Wir danken dir, Herr Jesu Christ
- BWV 624 — Hilf, Gott, daß mir's gelinge
- O Traurigkeit, o Herzeleid (fragment)

Easter:

- BWV 625 — Christ lag in Todesbanden
- BWV 626 — Jesus Christus, unser Heiland, der den Tod überwand
- BWV 627 — Christ ist erstanden
- BWV 628 — Erstanden ist der heil'ge Christ

- BWV 629 — Erschienen ist der herrliche Tag
- BWV 630 — Heut triumphieret Gottes Sohn

Pentecost:

- BWV 631 — Komm, Gott Schöpfer, Heiliger Geist
- BWV 632 — Herr Jesu Christ, dich zu uns wend
- BWV 634 — Liebster Jesu, wir sind hier
- BWV 633 — Liebster Jesu, wir sind hier (*distinctius*)

Preludes based on catechism hymns:

- BWV 635 — Dies sind die heil'gen zehn Gebot
- BWV 636 — Vater unser im Himmelreich
- BWV 637 — Durch Adams Fall ist ganz verderbt
- BWV 638 — Es ist das Heil uns kommen her

Miscellaneous:

- BWV 639 — Ich ruf zu dir, Herr Jesu Christ
- BWV 640 — In dich hab ich gehoffet, Herr
- BWV 641 — Wenn wir in höchsten Nöten sein
- BWV 642 — Wer nur den lieben Gott läßt walten
- BWV 643 — Alle Menschen müssen sterben
- BWV 644 — Ach wie nichtig, ach wie flüchtig

Editions

The Orgelbüchlein was originally passed from teacher to student and was not published in its entirety until Felix Mendelssohn edited an edition. Notable editions have been made by Robert Clark and John David Peterson, Quentin Faulkner, Albert Riemenschneider, and Albert Schweitzer.

See also

- List of compositions of Johann Sebastian Bach
- Schübler Chorales
- Great Eighteen Chorale Preludes

Notes

[1] Geck 2005, p. 91
[2] Williams 2003, p. 236

References

- Geck, Martin (2005), *Bach*, London: Haus Publishing, ISBN 1904341160
- Geck, Martin (2000) (in German). *Bach: Leben und Werk*. Reinbek: Rowohlt. ISBN 3498024833.
- Hiemke, Sven (2007), *Johann Sebastian Bach – Orgelbüchlein*, Kassel, ISBN 978-3-7618-1734-6 **(German)**
- *Orgelbüchlein: BWV 599-644: Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preussischer Kulturbesitz*; mit einer Einführung von Sven Hiemke. Laabe: Laabe Verlag c2004 ISBN 3-89-007570-3
- Stinson, Russell (1999), *Bach: the Orgelbüchlein*, Oxford University Press, ISBN 978-0-19-386214-2
- Williams, Peter (2003), *The Organ Music of J. S. Bach* (2nd ed.), Cambridge University Press, pp. 227–316, ISBN 0-521-89115-9

External links

- Orgelbüchlein: Free scores at the International Music Score Library Project.
- WIMA Free scores (http://icking-music-archive.org/ByComposer/J.S.Bach.php) of the Orgelbüchlein on the werner Icking Music Archive
- Free scores (http://www.mutopiaproject.org/cgibin/make-table.cgi?collection=bachorgel&preview=1) on Mutopia of the whole collection of 46 chorale preludes from the Orgelbüchlein.
- Free scores (http://www.arnorog.nl/index.php?option=downloads&catid=49&Itemid=50&order=0&otype=0&list=1) of the complete Orgelbüchlein on the Arno Rog website.

Passacaglia and Fugue in C minor, BWV 582

Passacaglia and Fugue in C minor (BWV 582) is an organ piece by Johann Sebastian Bach. Presumably composed early in Bach's career, it is one of his most important and well-known works, and an important influence on 19th and 20th century passacaglias:[1] Robert Schumann described the variations of the passacaglia as "intertwined so ingeniously that one can never cease to be amazed."[2]



One of the manuscript copies of BWV 582, first page

General information

The autograph manuscript of BWV 582 is currently considered lost; the work, as is typical for Bach's and contemporary composers' works, is known only through a number of copies. There is some evidence that the original was notated in organ tablature.[3] It is not known precisely when Bach composed the work, but the available sources point to the period between 1706 and 1713. It is possible that BWV 582 was composed in Arnstadt soon after Bach's return from Lübeck[3] [4] (where he may have studied Buxtehude's ostinato works).

The first half of the passacaglia's ostinato, which also serves as the fugue's main subject, was most probably taken from a short work by the French composer André Raison, *Christe: Trio en passacaille* from *Messe du deuxieme ton* of the *Premier livre d'orgue*.[5] [6] It is possible that the second half of the ostinato was too taken from Raison, the bass line of *Christe: Trio en chaconne* of *Messe du sixieme ton* of the same publication is very similar.[5] See *Example 1* for Bach's and Raison's themes.



Example 1. The ostinato of Bach's passacaglia is shown in the center; the corresponding theme from Raison's works are shown above (*Christe: Trio en passacaille*) and below (*Christe: Trio en chaconne*). Although the *Trio en chaconne* is not identical to Bach's theme, it shares with it a similar construction and the same fall of a fifth at the end.

However, some scholars dispute Raison's influence. Bach's work shares some features with north German ostinato works, most notably Buxtehude's two chaconnes (BuxWV 159–160) and a passacaglia (BuxWV 161), and there is clear influence of Pachelbel's chaconnes in several variations and the overall structure.[7]

Analysis

BWV 582/1: Passacaglia

The passacaglia is in 3/4 time typical of the form. Bach's ostinato comprises eight bars, which is unusual but not unheard of: an ostinato of the same length is used, for example, in Johann Krieger's organ passacaglia. The opening of the piece, which consists of the ostinato stated in the pedal with no accompaniment from the manuals, is slightly more unusual, although this idea also occurs elsewhere, and may even have been used by Buxtehude.[8]

There are 20 variations in BWV 582/1. The first begins with a typical C minor *affekt*, "a painful longing" according to Spitta, similar to the beginning of Buxtehude's *Chaconne in C minor* (BuxWV 159).[9] Numerous attempts have been made to figure out an overarching symmetrical structure of the work, but scholars have yet to agree on a single interpretation.[10] Particularly important attempts were made by Christoph Wolff and Siegfried Vogelsänder.[11] Some scholars have speculated that there is a symbolic component to the structure of the work: for instance, Martin Radulescu argues that BWV 582/1 is "in the form of a cross".[12]

There is an agreement between most scholars that the Passacaglia builds up until its climax in variation twelve. This is followed by three quiet variations, forming a short intermezzo, and then the remaining five variations end the work.

Bach performer and scholar Marie-Claire Alain suggested that the 21 variations are broken down into 7 groups of 3 similar variations, each opening with a quotation from a Lutheran chorale, treated similarly to the Orgel-Buchlein written at a similar time:[13]

- Bars 8-12, the top part spells out the opening notes of "Nun komm' der Heiden Heiland"
- Bars 24-48, a cantilena spells out "Von Gott will ich nicht lassen"
- Bars 49-72, the scales are a reference to "Vom Himmel kam der Engel Schar"
- Bars 72-96, recalling the "star" motif from "Herr Christ, der Ein'ge Gottes-Sohn"
- Bars 96-120, ornamented figure similar to that in "Christ lag in Todesbanden" accompanies theme in the soprano then moving successively to alto and bass
- Bars 144-168 "Ascending intervals in bass recall the Easter chorale "Erstanden ist der heil'ge Christ".

Alain also points out that the numbers (21 repetitions of the Passacaglia ground and 12 statements of the fugue subjects) are inversions.

BWV 582/2: Fugue

The passacaglia is followed, without break, by a double fugue. The first half of the passacaglia ostinato is used as the first subject; a transformed version of the second half is used as the second subject.[14] Both are heard simultaneously in the beginning of the fugue. A countersubject enters immediately afterwards and is then used throughout the piece. When the three subjects appear simultaneously, they never do so in the same combination of voices twice; this therefore is a permutation fugue, possibly inspired by Johann Adam Reincken's works.[15]

As the fugue progresses, Bach ventures into major keys (Eb and Bb) and the time between the statements increases from 1-3 bars to 7-13. This expansion culminates in a Neapolitan sixth chord that leads into the 8 bar coda.

Transcriptions

The passacaglia has been transcribed for orchestra by Leopold Stokowski and Ottorino Respighi, and for piano by numerous composer/pianists including Eugene d'Albert, Georgy Catoire, Max Reger (in a version for 2 pianos), Fazil Say, and Awadagin Pratt. It has also been arranged for a brass quintet by Neil Balm and performed by The Canadian Brass. A transcription for viol consort was recorded by the UK group Fretwork in 2005. The passacaglia was also transcribed by Donald Hunsberger for the Eastman Trombone Choir. In 2009, the work was transcribed for string quartet by Nicholas Kitchen for performance by the Borromeo String Quartet.

In Stokowski's orchestral transcription the whole of the coda is slow and fortissimo without the possibility of a final massive rallentando.

In popular culture

- An arrangement of some initial parts of the passacaglia is present two times in the *Baptism sequence* of the movie *The Godfather*, together with other organ pieces and the ending of the Präludium from BWV 532, that concludes the *Baptism sequence*.
- The orchestral version of the passacaglia is played in the opening scene of the 1985 movie White Nights in which Mikhail Baryshnikov performs the ballet of *Le Jeune Homme Et La Mort* (The Young Man and Death).
- A small segment of a piano transcription is played in the Life Aquatic with Steve Zissou, performed by Angela Hewitt (transcription by Eugene d'Albert).
- A jazz interpretation of BWV 582 was recorded by flautist Hubert Laws for his 1973 live album *Carnegie Hall* (CTI Records). The studio version of this performance is also available on the 1970 album *Afro-Classic*.
- The passacaglia is featured on the Robert Fripp album, "The Bridge Between."

Notable recordings

- Karl Richter, organ Freiberger Dom, Große Silbermann-Orgel zu Freiberg (1980)
- Andre Isoir, organ Basilika Weingarten, Calliope (1988) - including use of the 49 rank pedal mixture "la force" on the bottom pedal C throughout
- Ton Koopman, organ Basilika Ottobeuren, Novalis/Brilliant (1989)
- Christopher Herrick, organ Stadtkirche Zofingen, Hyperion (1990)
- Simon Preston, Sauer organ, St. Peter, Waltrop, Deutsche Grammophon (1991)
- Marie-Claire Alain, organ Stiftskirche Grauhof, Erato (1994)
- Ton Koopman, organ Grote Kerk, Maassluis, Teldec (1994)
- Kevin Bowyer, Marcussen organ Sct. Hans Kirche, Odense, Nimbus (1998)
- Michael Murray, The Great Organ At Methuen, Telarc (2002)
- Joseph Nolan, organ of Buckingham Palace ballroom, www.signumrecords.com (2007)

See also

- List of compositions of Johann Sebastian Bach

References

- Peter F. Williams. *The Organ Music of J. S. Bach*. Cambridge University Press, 2003. ISBN 0521814162
- Christoph Wolff. *Johann Sebastian Bach: The Learned Musician*. Oxford University Press, 2000. ISBN 0199248842
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- Alexander Silbiger. "Passacaglia", *Grove Music Online*, ed. L. Macy (accessed 15 December 2006), grovemusic.com [16] (subscription access).
- Marie-Claire Alain - sleeve notes for CD recording Bach: Complete Organ Works vol.14. Erato, 1993. Cat. 4509-96747-2, (originally in French, translated by Stewart Spencer)

Notes

[1] Silbiger, Grove.
[2] Hans Theodore David, Arthur Mendel, Christoph Wolff. *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, 503. W.W. Norton, 1998. ISBN 0393319563
[3] Williams, 182.
[4] Wolff, 94.
[5] Williams, 183.
[6] Butler, Grove.
[7] Williams, 184–5.
[8] Williams, 184.
[9] Williams, 185; includes the Spitta quotation and reference.
[10] Kobayashe, 62.
[11] Kobayashe, 62–3.
[12] Martin Radulescu. *On the form of Johann Sebastian Bach's Passacaglia in c minor*, The Organ Yearbook 1980: 95–103.
[13] Alain, 1993.
[14] Wolff, 97.
[15] Wolff, 97–8.

External links

- Tim Smith's interactive hypermedia study (http://bach.nau.edu/BWV582/BWV582b.html) of BWV 582 with analysis by Smith, Parsons, and performance by James Pressler (Shockwave Player required)
- Passacaglia and Fugue in C minor: Free scores at the International Music Score Library Project.
- Musical score and MIDI file (http://www.mutopiaproject.org/cgibin/piece-info.cgi?id=741) at the Mutopia Project
- In the BBC Discovering Music: Listening Library (http://www.bbc.co.uk/radio3/discoveringmusic/listeninglibrary.shtml)

Prelude (Toccata) and figure in E major, BWV 566

Prelude (Toccata) and fugue in (C or) E major, BWV 566 is an organ work written by Johann Sebastian Bach in 1708. It comprises four sections and is an early work of Bach's.

Its form resembles the Preludes and Fugues of Buxtehude. The first section alternates manual or pedal cadenzas with dense suspended chords. The second is a charming fughetta with much repetition following the circle of fifths. The third section is a brief flourish for manuals ends with an even briefer pedal cadenza punctuated with 9-voice chords. The fourth section is in 3/4 time, and is a second fuga with a rhythmic subject resembling the thema of the first fughetta.

Bach also wrote a transposed version of this in C major, to play on organs tuned in meantone where E major would sound discordant due to the organ's temperament. Various recordings of the C major version exist mainly on historic instruments, for example Ton Koopman's recording on the Schnitger organ in Hamburg's Jacobikirche, and Marie-Claire Alain's recording on the Silbermann organ at Freiberg Cathedral. Both have a high pitch leaving the "concert" pitch up to a tone higher than modern pitch, where the temperament is significantly unequal to merit playing it away from E major. Modern organs or those tuned to a more equal temperament do not have this need.

See also

- Other Toccata and Fugues

External links

- Prelude (Toccata) and fugue in E major: Free scores at the International Music Score Library Project.
- A few notes about temperament and the performance of BWV 566 [1]

Prelude and Fugue in A minor, BWV 543

"The Great" Prelude and Fugue in A minor, BWV 543 (an alternate version is numbered BWV 543a) is a piece of organ music written by Johann Sebastian Bach sometime around his years as court organist to the Duke of Saxe-Weimar (1708-1717). It is the final incarnation of Bach's harpsichord Fugue in A minor, BWV 944, written in 1708. This piece should not be confused with the Fantasia and Fugue in G minor, which is also called "the Great."

Score

Prelude

The Prelude starts out with a long introduction, introducing the chromatic, almost descending subject, then goes off into a flurry of intricate arpeggios over a long pedal point. The build up is then interrupted by a virtuoso run in the harmonic minor, then a grinding tremolo of a mix of the b diminished chord, and the c augmented chord. A stop and go pattern of chromatic runs , downward arpeggios, and pedal solos based on the opening sequence ensue. The Toccata-like prelude bears the marks of Bach's early, north German-influenced style, while the fugue could be considered a later product of Bach's maturity.

Fugue

The fugue is in 6/8 time, unlike the prelude, which is in 4/4 time. The Fugue ends in one of Bach's most Toccata-like, virtuosic cadenzas in the harmonic minor.



This is the first page of the Prelude BWV 543a

Liszt's Transcription

Because of the piece's overall rhapsodic nature, most organists can play this piece in any tempo they want, and it can be easily transcribed to a different instrument. Liszt transcribed this, and many of Bach's other works, for the piano.

External links

- Prelude and Fugue in A minor: Free scores at the International Music Score Library Project.
- PDF of Liszt's Piano transcription of BWV 543 [1]
- Musicmatch guide review on BWV 543. [2] Musicmatch Guide, classical edition has album reviews and musical reviews on almost all works of J.S. Bach and many other classical composers

Quodlibet, BWV 524

The **Quodlibet** or ***Wedding Quodlibet***, BWV 524, is a lighthearted composition by Johann Sebastian Bach which today exists only in fragmentary form. The line *In diesem Jahre haben wir zwei Sonnenfinsternissen* (In this year we have [seen] two solar eclipses) places the composition of the piece in or shortly after 1707, when central Germany was witness to two such celestial events. The extant source—a fair-copy autograph manuscript on three large, folded sheets—was not discovered until 1932.

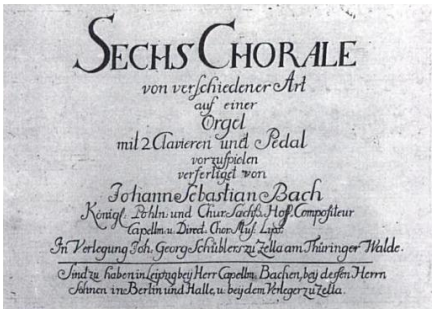
The work itself is a loosely structured quodlibet for SATB and continuo. Bach likely did not write the text, which some attribute to the Leipzig poet Johann Friedrich Gottsched. Though the cover sheet has been lost, the libretto of the remaining portion indicates that the quodlibet was to be performed at a wedding, possibly Bach's own.

References

- Bratz, Thomas. "BWV 524 Quodlibet (Fragment) 'Was seind das vor grosse Schlösser'". Retrieved 19 August 2007 from http://www.bach-cantatas.com/Articles/BWV524Quodlibet%5BBraatz%5D.htm.
- Bomba, Andreas. "O ye thoughts, why torment ye my spirit". Program Notes to *Bach: The Complete Works, Vol. 16*. Hänssler.

Schübler Chorales

Schübler Chorales is a name usually given to the *Sechs Chorale von verschiedener Art* ('Six Chorales of Various Kinds') for organ (BWV 645–650), a collection of six chorale preludes by Johann Sebastian Bach, issued around 1748. The title 'Schübler Chorales' derives from the engraver and publisher Johann Georg Schübler, who is named on the title page. All six of the preludes are for an organ with two manuals and pedal, at least five of them transcribed from movements in Bach's cantatas, as follows:



Title page of the Schübler Chorales, 1746

BWV	Chorale Name	Transcribed from
645	Wachet auf, ruft uns die Stimme ("Wake, Awake for Night is Passing")	Wachet auf, ruft uns die Stimme, BWV 140, movement 4 (tenor chorale)
646	Wo soll ich fliehen hin ("Whither shall I flee?")	? lost cantata (see below)
647	Wer nur den lieben Gott lässt walten ("Who allows God alone to rule him")	Wer nur den lieben Gott läßt walten, BWV 93, movement 4 (duet for soprano and alto)
648	Meine Seele erhebt den Herren ("My soul doth magnify the Lord")	Meine Seel erhebt den Herren, BWV 10, movement 5 (duet for alto and tenor)
649	Ach bleib bei uns, Herr Jesu Christ ("Lord Jesus Christ, with us abide")	Bleib bei uns, denn es will Abend werden, BWV 6, movement 3 (soprano chorale)
650	Kommst du nun, Jesu, vom Himmel herunter ("Come thou, Jesu, from heaven to earth")	Lobe den Herren, den mächtigen König der Ehren, BWV 137, movement 2 (alto solo)

Since no source has been found for BWV 646, most scholars assume that the source cantata is one of the 100 or so believed to have been lost. The trio scoring of the movement suggests the original may have been for violin, or

possibly violins and violas in unison (right hand), and continuo (left hand), with the chorale (pedal) sung by soprano or alto.

The fact that Bach had gone to the trouble and expense of securing the services of a master engraver to produce a collection of note-for-note transcriptions of this kind indicates that he did not regard the Schübler Chorales as a minor piece of hack-work, but as a significant public statement, worthy of the same serious consideration of his other engraved collections of keyboard music. These six chorales provide approachable character from his cantatas through the more marketable medium of keyboard transcriptions.

[1]

Schübler Chorales is a name commonly used for a collection of six chorale preludes by Johann Sebastian Bach (BWV 645–650). They were engraved and published in the late 1740s by Johann Georg Schübler, from whom they derive their nickname. The collection is originally entitled *Sechs Choräle von verschiedener Art*. The pieces are composed for a two manual organ with obligatory pedal.

Uniquely for Bach's sets of organ works, five out of six chorales in this collection are transcriptions from his cantatas. The following table lists the Schübler Chorales, their German and English names and cantata movements they are transcribed from:

The chorale BWV 646 may have been originally for keyboard. It is not transcribed from a movement of any of the known cantatas by Bach, so if it was in fact transcribed like the other chorales of the set, the original cantata is lost.

References

[1] Boyd, Malcolm. *Oxford Composer Companions: J.S. Bach*, Oxford University Press, 1999, p. 441–442

External links

- Schübler Chorales: Free scores at the International Music Score Library Project.
- (http://www.arnorog.nl/index.php?option=downloads&catid=41&Itemid=50) in the downloads-section of the website of Arno Rog (formerly free-sheetmusic.org)
- Performances on virtual organs and harpsichords (http://www.virtuallybaroque.com/list6c.htm#Schuebler)

Six Little Preludes (BWV 933-938)

The **Six Little Preludes (BWV 933-938)** are a group of preludes written by the composer Johann Sebastian Bach for harpsichord. They are all short, pedagogical efforts written in or around the period of 1717-1720, but they were not published until 1802. These pieces are all short pieces that require a strong understanding of technique. [1] This is one of a series of 18 preludes Bach sporadically produced around 1717-1720, primarily for instructive purposes, and were not intended for performance. [1]

Little Prelude in C major, BWV 933

The C major prelude consists of two brief sections, repeated as a pair, followed by a variation on each section, again repeated as a pair. [1] The first segment demands complete independence of the right and left hands, with the left hand providing a busy accompaniment. [1] The bass material becomes more rudimentary in the second segment, as the treble indulges in hyperactive passagework. [1] The variation half of this prelude makes minimal changes to the basic material, mainly brightening it by lifting the slightly altered melody into a higher register. [1]

Little Prelude in C minor, BWV 934

This C minor effort is similar to a minuet, but it is a bit more complex than it sounds. [1] It features a lively theme whose accompanying leaps and long-breathed, angular manner impart a delightful sense of color through the adventurous twists and turns. [1] The theme and second subject are played through twice and vary considerably on their third appearance. [1] This piece generally lasts just over a minute. [1]

Little Prelude in D minor, BWV 935

The **Little Prelude in D minor** contains features that are similar to a two-part invention. [1] This work generally lasts about a minute and a half. [1]

Little Prelude in D major, BWV 936

This Prelude has features associated with a trio sonata: it contains two upper lines and a roving bass part underpinning them. [1] The work opens with a lively theme. [1] It is played through twice, then varied on its third appearance, showing much development. [1]

Little Prelude in E minor, BWV 938

This E minor prelude contains features similar to the composer's inventions. [1] Bach follows a pattern used in many of the pieces in the set, in presenting the main thematic material twice in more or less the same form, then developing it. [1] This piece is approximately one-and-a-half minutes long.

References

[1] http://www.classicalarchives.com/work/174041.html#tvf=tracks&tv=about

External links

- Little Prelude in E Minor: Free scores at the International Music Score Library Project.

Sonata in A major for flute or recorder and harpsichord

Sonata in A major for flute or recorder and harpsichord by J. S. Bach (BWV 1032) is a sonata in 3 movements:

- *Vivace*
- *Largo e dolce*
- *Allegro*

External links

- Sonatas for Flute and Clavier, BWV 1030-32: Free scores at the International Music Score Library Project.

Sonata in B minor for flute or recorder and harpsichord

Sonata in B minor for flute or recorder and harpsichord by Johann Sebastian Bach (BWV 1030) is a sonata in 3 movements:

- *Andante*
- *Largo e dolce*
- *Presto*

The existing autograph manuscript dates from after 1735, when Bach led the Leipzig Collegium. There are errors in the manuscript, and another harpsichord part in G minor that is otherwise the same though transposed, that suggests that this, like the G minor and D major harpsichord concertos, may be among the works Bach transcribed from earlier works originally for other instrumental combinations and in other keys to be playable by performers at hand.[1]

References

[1] Berryman, Brian (2000) (PDF). *Program Notes to Wilbert Hazelzet's Recording of the Bach Flute Sonatas* (http://www.glossamusic.com/downloads/pdf/920807_1.pdf). Glossa Records. . Retrieved 2007-12-18.

External links

- Sonatas for Flute and Clavier, BWV 1030-32: Free scores at the International Music Score Library Project.

Sonata in C major for flute or recorder and basso continuo

Sonata in C major for flute or recorder and basso continuo possibly by Johann Sebastian Bach (BWV 1033) is a sonata in 4 movements:

- *Andante – Presto*
- *Allegro*
- *Adagio*
- *Menuet 1 – Menuet 2*

The basso continuo can be provided by a variety of instruments. For example in complete Bach recordings, Stephen Preston on Brilliant Classics (originally recorded by CRD UK) is accompanied by harpsichord and viola da gamba while on Hänssler Classic Jean-Claude Gérard is accompanied by piano and bassoon.

External links

- Sonatas for Flute and Basso Continuo, BWV 1033-1035: Free scores at the International Music Score Library Project.

Sonata in E major for flute or recorder and basso continuo

Sonata in E major for flute or recorder and basso continuo by J. S. Bach (BWV 1035) is a sonata in 4 movements:

- *Adagio ma non tanto*
- *Allegro*
- *Siciliano*
- *Allegro assai*

The basso continuo can be provided by a variety of instruments. For example in complete Bach recordings, Stephen Preston on Brilliant Classics (originally recorded by CRD UK) is accompanied by harpsichord and viola da gamba while on Hänssler Classic Jean-Claude Gérard is accompanied by piano and bassoon. This sonata is different because of its frequent use of accidentals, which is unusual for a Bach Sonata. There is also a frequent use of terrace dynamics, which is another trademark of Bach. Also, the 2nd and 4th movement follow a binary form with an A and B section that each repeat. In addition, although in E major, the Siciliano movement is in C# minor. In most music notations of this piece, there are few articulation markings because they would be added on when performed. So, this is open to interpretation. Also, trills in the Baroque era start on the upper neighboring tone.

External links

- Sonatas for Flute and Basso Continuo, BWV 1033-1035: Free scores at the International Music Score Library Project.

Sonata in E minor for flute or recorder and basso continuo

Sonata in E minor for flute or recorder and basso continuo by J. S. Bach (BWV 1034) is a sonata in 4 movements:

- *Adagio ma non tanto*
- *Allegro*
- *Andante*
- *Allegro*

The basso continuo can be provided by a variety of instruments. For example in complete Bach recordings, Stephen Preston on Brilliant Classics (originally recorded by CRD UK) is accompanied by harpsichord and viola da gamba while on Hänssler Classic Jean-Claude Gérard is accompanied by piano and bassoon.

External links

- Sonatas for Flute and Basso Continuo, BWV 1033-1035: Free scores at the International Music Score Library Project.

Sonata in E-flat major for flute or recorder and harpsichord

Sonata in E-flat major for flute or recorder and harpsichord, probably by J. S. Bach (BWV 1031), is a sonata in 3 movements:

- *Allegro moderato*
- *Siciliano*
- *Allegro*

External links

- Sonatas for Flute and Clavier, BWV 1030-32: Free scores at the International Music Score Library Project.
- Sonata for flute & keyboard in E flat major, BWV 1031 [1]: Allmusic description

St John Passion

For other musical settings of the passion after St John with similar names, see St John Passion (disambiguation).

The ***St John Passion*** (in German: ***Johannes-Passion***), BWV 245, is a sacred oratorio of Johann Sebastian Bach.[1] The original Latin title: ***Passio Secundum Johannem*** translates to "The Suffering According to John" and is rendered in English also as ***St. John Passion*** and in German as ***Johannespassion***. During the first winter that Bach was responsible for church music at the St. Thomas Church, Leipzig and the St. Nicholas Church, he composed the *St John Passion* for the Good Friday Vespers service of 1724. [2]



First page of the autograph: *Paßio secudu Joane*

The *St John Passion* is a dramatic representation of the Passion, as told in the Gospel of John, constructed of dramatically presented recitatives and choruses, commented by reflective chorales, ariosos, and arias, framed by an opening chorus and a final one, followed by a last chorale.[3] Compared to the *St Matthew Passion*, the *St John Passion* has been described as more extravagant, with an expressive immediacy, at times more unbridled and less "finished."[4]

First performance

Originally Bach intended that the *St. John Passion* would be first performed in the St. Thomas Church in Leipzig, but due to a last-minute change by the music council, it was first performed in 1724 in the St. Nicholas Church.[5] Bach quickly agreed to their desire to move the service to St Nicholas Church, “but pointed out that the booklet was already printed, that there was no room available and that the harpsichord needed some repair, all of which, however, could be attended to at little cost; but he requested that a little additional room be provided in the choir loft of St Nicholas Church, where he planned to place the musicians needed to perform the music. He also asked that the harpsichord be repaired.”[6] The council agreed and sent a flyer announcing the new location to all the people around Leipzig. The council made the arrangements requested by Bach regarding the harpsichord and space needed for the choir.[6]

Architecture and sources

Bach followed chapters 18 and 19 of the Gospel of John in the Luther Bible, and the tenor Evangelist follows exactly the words of that bible. The compiler of the additional poetry is unknown. Models are the Brockes Passion and a Johannes-Passion by Christian Heinrich Postel. The first scene is in the Kidron Valley, and the second in the palace of the high priest Kaiphas. Part Two shows three scenes, one with Pontius Pilate, one at Golgatha, and the third finally at the burial site. The dramatic argument between Pilate, Jesus, and the crowd is not interrupted by reflective elements but a single central "chorale" (#22).

Part One

1. Coro: *Herr, unser Herrscher, dessen Ruhm in allen Landen herrlich ist!*

    2a. Evangelist, Jesus: *Jesus ging mit seinen Jüngern über den Bach Kidron*

    2b. Coro: *Jesum von Nazareth*

    2c. Evangelist, Jesus: *Jesus spricht zu ihnen*

2d. Coro: *Jesum von Nazareth*

2e. Evangelist, Jesus: *Jesus antwortete: Ich hab's euch gesagt, daß ich's sei*

3. Chorale: *O große Lieb, o Lieb ohn alle Maße*

4a. Evangelist, Jesus: *Auf daß das Wort erfüllet würde*

5. Chorale: *Dein Will gescheh, Herr Gott, zugleich*

6. Evangelist: *Die Schar aber und der Oberhauptmann*

7. Aria (alto, oboes): *Von den Stricken meiner Sünden*

8. Evangelist: *Simon Petrus aber folgete Jesu nach*

9. Aria (soprano, flutes): *Ich folge dir gleichfalls mit freudigen Schritten*

10. Evangelist, Maid, Peter, Jesus, Servant: *Derselbige Jünger war dem Hohenpriester bekannt*

11. Chorale: *Wer hat dich so geschlagen*

12a. Evangelist: *Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas*

12b. Coro: *Bist du nicht seiner Jünger einer?*

12c. Evangelist, Peter, Servant: *Er leugnete aber*

13. Aria (tenor): *Ach, mein Sinn*

14. Chorale: *Petrus, der nicht denkt zurück*

Part Two

15. Chorale: *Christus, der uns selig macht*

16a. Evangelist, Pilate: *Da führeten sie Jesum von Kaiphas vor das Richthaus*

16b. Coro: *Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.*

16c. Evangelist, Pilate: *Da sprach Pilatus zu ihnen*

16d. Coro: *Wir dürfen niemand töten.*

16e. Evangelist, Pilate, Jesus: *Auf daß erfüllet würde das Wort Jesu*

17. Chorale: *Ach großer König, groß zu allen Zeiten*

18a. Evangelist, Pilate, Jesus: *Da sprach Pilatus zu ihm*

18b. Coro: *Nicht diesen, sondern Barrabam!*

18c. Evangelist, Pilate, Jesus: *Barrabas aber war ein Mörder.*

19. Arioso (bass, viole d'amore, lute): *Betrachte, meine Seel, mit ängstlichem Vergnügen*

20. Aria (tenor, viole d'amore): *Erwäge, wie sein blutgefärbter Rücken*

21a. Evangelist: *Und die Kriegsknechte flochten eine Krone von Dornen*

21b. Coro: *Sei gegrüßet, lieber Jüdenkönig!*

21c. Evangelist, Pilate: *Und gaben ihm Backenstreiche.*

21d. Coro: *Kreuzige, kreuzige!*

21e. Evangelist, Pilate: *Pilatus sprach zu ihnen*

21f. Coro: *Wir haben ein Gesetz, und nach dem Gesetz soll er sterben*

21g. Evangelist, Pilate, Jesus: *Da Pilatus das Wort hörete, fürchtet' er sich noch mehr*

22. Chorale: *Durch dein Gefängnis, Gottes Sohn muß uns die Freiheit kommen*

23a. Evangelist: *Die Jüden aber schrieen*

23b. Coro: *Lässest du diesen los, so bist du des Kaisers Freund nicht*

23c. Evangelist, Pilate: *Da Pilatus da Wort hörete, führete er Jesum heraus*

23d. Coro: *Weg, weg mit dem, kreuzige ihn!*

23e. Evangelist, Pilate: *Spricht Pilatus zu ihnen*

23f. Coro: *Wir haben keinen König denn den Kaiser.*

23g. Evangelist: *Da überantwortete er ihn daß er gekreuziget würde.*

24. Aria (bass) e coro: *Eilt, ihr angefochtnen Seelen*

25a. Evangelist: *Allda kreuzigten sie ihn*

25b. Coro: *Schreibe nicht: der Jüden König*

25c. Evangelist, Pilate: *Pilatus antwortet*

26. Chorale: *In meines Herzens Grunde*

27a. Evangelist: *Die Kriegsknechte aber, da sie Jesum gekreuziget hatten, nahmen seine Kleider*

27b. Coro: *Lasset uns den nicht zerteilen, sondern darum losen, wes er sein soll.*

27c. Evangelist, Jesus: *Auf daß erfüllet würde die Schrift*

28. Chorale: *Er nahm alles wohl in acht*

29. Evangelist, Jesus: *Und von Stund an nahm sie der Jünger zu sich.*

30. Aria (alto, viola da gamba): *Es ist vollbracht!*

31. Evangelist: *Und neiget das Haupt und verschied.*

32. Aria (bass) e coro: *Mein teurer Heiland, laß dich fragen*

33. Evangelist: *Und siehe da, der Vorhang im Tempel zeriß in zwei Stück*

34. Arioso (tenor, flutes, oboes): *Mein Herz, in dem die ganze Welt bei Jesu Leiden gleichfalls leidet*

35. Aria (soprano, flute, oboe da caccia): *Zerfließe, mein Herze, in Fluten der Zähren*

36. Evangelist: *Die Jüden aber, dieweil es der Rüsttag war*

37. Chorale: *O hilf, Christe, Gottes Sohn*

38. Evangelist: *Darnach bat Pilatum Joseph von Arimathia*

39. Coro: *Ruht wohl, ihr heiligen Gebeine*

40. Chorale: *Ach Herr, lass dein lieb Engelein*

Bach followed the Gospel of John but added two lines from the Gospel of Matthew, the crying of Peter and the tearing of the curtain in the temple.

He chose the chorales "Herzliebster Jesu, was hast du verbrochen" of Johann Heermann (1630), verse 6 for movement 3, verses 7 & 8 for 17, "Vater unser im Himmelreich" of Martin Luther (1539), verse 4 for movement 5, "O Welt, sieh hier dein Leben" of Paul Gerhardt (1647), verses 3 & 4 for movement 11, "Jesu Leiden, Pein und Tod" of Paul Stockmann (1633), verse 10 for movement 14, verse 20 for 28, the last verse for 32, "Christus, der uns selig macht" of Michael Weiße (1531), verse 1 for movement 15, verse 8 for 37, "Valet will ich dir geben" of Valerius Herberger (1613), verse 3 for movement 26, "Herzlich lieb hab ich dich, o Herr" of Martin Schalling (1571), verse 3 for movement 40.

For the central chorale (#22) "Durch dein Gefängnis, Gottes Sohn muß uns die Freiheit kommen" ("Through Your prison, Son of God, must freedom come to us) Bach adapted the words of an Aria from the Johannes-Passion of Christian Heinrich Postel (1700) and used the melody of "Mach's mit mir, Gott, nach deiner Güt" of Johann Hermann Schein. The architecture of Part Two shows symmetry around this movement, the music of the preceding chorus #21f "Wir haben ein Gesetz" corresponds to #23b "Lässest du diesen los", the demand #21d "Kreuzige ihn!" is repeated in an intensified way in #23d "Weg, weg mit dem, kreuzige ihn!", #21b "Sei gegrüßet, lieber Jüdenkönig" reappears as #25b "Schreibe nicht: der Jüden König".[7] [8]

Scoring

The *St John Passion* is written for an intimate ensemble of soloists, four-part choir, strings and basso continuo and two of each flauto traverso, oboe, oboe da caccia. For special colours Bach also used lute, viola d'amore and viola da gamba, instruments that were already old-fashioned at the time. In present day performances the part of Jesus is given to one bass soloist, Pilate and the bass arias to another. Some tenors sing the Evangelist - a very demanding part - and the arias. The smaller parts (Peter, Maid, Servant) are sometimes performed by choir members.

Versions

Researchers have discovered that Bach revised his *St John Passion* several times before producing a final version in the 1740s.[9] Alternate numbers that Bach introduced in 1725 but later removed can be found in the appendix to scores of the work, such as that of the Neue Bach Ausgabe (and heard in the recording by Emmanuel Music directed by Craig Smith, cited below).[10]

The *St John Passion* was not Bach's first passion. While he was working as organist in 1708 and Konzertmeister in 1714 in Weimar, Bach possibly wrote a Passion, but it is now lost.[11] Sometimes while listening to the *St John Passion* today one can sense an older feel to some of the music, and some scholars believe that those portions are the surviving parts of the Weimar Passion.[11] Unlike the *St Matthew Passion*, to which Bach made very few and insignificant changes, the *St John Passion* was subject to several major revisions.[12] The original version from 1724 is the one most familiar to us today.[13]

In 1725, Bach replaced the opening and closing choruses and added three arias (BWV 245a-c) while cutting one (*Ach, mein Sinn*) from the original version.[10] The opening chorus was replaced by *O Mensch, bewein dein Sünde groß*, which was later transposed and reused at the end of part one of the *St. Matthew Passion*.[10] The closing chorale was replaced by a setting of *Christe, Du Lamm Gottes*, taken from the cantata *Du wahrer Gott und Davids Sohn, BWV 23*.[10] The three new arias are not known to have been reused.[14]

In the 1730s, Bach revised the *St John Passion* again, restoring the original opening chorus and final chorale, and removing the three new arias.[14] He also excised the two interpolations from the Gospel of Matthew that appeared in the work, probably due to objections by the ecclesiastical authorities.[10] The first of these he simply removed; he composed a new instrumental sinfonia in lieu of the second.[15] He also inserted an aria to replace the still-missing *Ach, mein Sinn*.[16] Neither the aria nor the sinfonia has been preserved.[17] Overall, Bach chose to keep the biblical text, and inserted Lutheran hymn verses so that he could return the work to its liturgical substance.[18]

We can infer that Bach had in mind an orchestra composed of no more than 15 to 17 musicians.[19] In 1749, he reverted more or less to the original of 1724, making only slight changes to the orchestration, most notably replacing the by-then almost obsolete viola d'amore with muted violins.[10] Also, Bach's orchestra for this piece would have been very delicate in nature because he called for many gamba strings.[20]

In the summer of 1815, Bach's Passions began to be studied once again. Parts of the *St. John Passion* were being rehearsed and the *St. Matthew Passion* was soon to follow.[21] Fred Wolle, with his Choral Union of 1888 at the Moravian town of Bethlehem, Pennsylvania, was the first to perform the *St. John Passion* in the Americas. This spurred a revival of Bach's choral music in the New World.[22]

Congregational use

While writing the *St. John Passion*, Bach intended to retain the congregational spirit of the worship service.[23] The text for the body of the work is taken from the Gospel of John chapters 18 and 19.[18] To augment these chapters, which he summarized in the music, Bach used an elaborate body of commentary consisting of hymns, which were often called chorales and arias.[24] He used Martin Luther's translation of the Bible with only slight modifications.[25]

Bach proved that the sacred opera as a musical genre did not have to become shallow in liturgical use by remaining loyal to the *cantus firmus* and the scriptural word.[18] He did not want the *Passion* taken as a lesser sacred concert.[18] The text for the opening prayer, *"Herr, unser Herrscher, dessen Ruhm"*, as well as the arias, chorales and the penultimate chorus *"Ruht wohl, ihr heiligen Gebeine"*, come from various other sources.[26] The first part of the score, which makes up about one-third of the entire piece, dramatically takes us through Peter's walk and his betrayal of Jesus.[16] It is interesting to note also that the two recitative passages, dealing with Peter's crying after his betrayal and the temple veil's ripping during the crucifixion, do not appear in the Gospel of John, but the Gospel of Matthew.[27] In the *Passion*, one hears Peter deny Jesus three times, and at the third time, John tells us that the cock crew immediately.

There is a recent historical example for the congregational character of *St. John Passion*. In the early 1950s in Hungary (then under Communist rule), congregational musicians were allowed to play church music only in the frame of liturgy. However, the *St. John Passion* is an almost complete liturgy from the Lutheran point of view, since the focus is exactly on the evangelium (Bach was a deep Lutheran believer). Hence, the solution was to insert the four missing features of a Lutheran liturgy. Congregational musicians could then perform the whole Passion, as if it were part of the liturgy.

- (1) Each year the concert begins with *"In the name of the Father, the Son and the Holy Spirit."*, announced by the priest; this is the start of a Lutheran liturgy.
- (2) Between the first and second part of the Passion, the priest gives a very short sermon, intended to be understood even by non believers.
- (3) The congregation prays the *Pater noster* together, a chief prayer of Christianity, between the *"Es ist vollbracht!"* aria with the short *"Und neiget das Haupt und verschied."* recitative, and the *"Mein teurer Heiland, lass dich fragen"* chorale.
- (4) At the end, the Aaron blessing is given by the priest: *"The LORD bless you, and keep you; the LORD make His face shine on you, and be gracious to you; the LORD lift up His countenance on you, and give you peace."* (Numbers 6:24-26).

There is no applause, neither at the beginning nor at the end. The Passion contains quite a few choruses that are in regular use in worship. The congregation and the audience are to remain silent, as no one is supposed to sing along with the professionals. [28] [29]

Popular sections

- **opening chorus**: *Herr, unser Herrscher ...* (*Lord, our master, whose glory fills the whole earth, show us by your Passion that you, the true eternal Son of God, triumph even in the deepest humiliation.* Listen: [30]). There is an orchestral intonation of 36 bars before the imploding entrance of the chorus. Each of these bars is a single stress of lower tones, weakening till the end of the bar. These bass beats are accompanied by the remaining instruments of higher tunes, by legato singing the prospective theme. The last six bars of the orchestral intro produce a robust crescendo, arriving to shouting forte initial three bars of the chorus, where the chorus joins to the long sequence of deep stresses by *Herr, Herr, Herr*. Soon, after the first portion of the theme, comes the triple *Herr, Herr, Herr* again, but this time, at the end of the bars, as a contra answer for the corresponding orchestral deep stresses at the beginning of the bars. Just before the composer's ideas could dry out, the full beginning is repeated. But this time our illusion is, as if we heard 36 *Herr*s.

“Herr, unser Herrscher” and “O Mensch bewein” are very different in character.[16] “O Mensch bewein’” is full of torment in its text. It is a serenely majestic piece of music. “Herr, unser Herrscher” sounds as if it has chains of dissonance between the two oboes and the turmoil of the roiling sixteenth notes in the strings. Especially when they invade the bass it is full of anguish and therefore it characterizes the *St. John Passion* more so.[16]

- **commenting arias**: The first part of the *St. John Passion* includes three commenting arias. There is an alto aria called “Von den Stricken meiner Sünden” (From the tangle of my transgressions). This includes an intertwined oboe line that brings back many characteristics of the opening chorus.[16] Another aria is an enchanting flute and soprano duet, “Ich folge dir gleichfalls”. In this piece the verbs “ziehen” (to pull) and “schieben” (to push) stimulate Bach’s delight in musical illustration.[16] The third aria is a passionate tenor solo that is accompanied by all the instruments. This piece is called “Ach, mein Sinn” (O my soul)[16]
- **the death of Jesus**: *Es ist vollbracht! ...* (*It is accomplished; what comfort for suffering human souls! I can see the end of the night of sorrow. The hero from Judah ends his victorious fight. It is accomplished!* Listen: [31]). The central part is essentially a viola da gamba solo and an alto aria. The theme is introduced by a single viola da gamba gently accompanied in a usual basso continuo setting. Then comes the solo vocal interpretation. There is a habit — at least in Hungary —, that if the performance is in a church with living congregational live, then the performance is suspended just after this section, in order to pray the Pater Noster together.
- **closing chorale**: *Ach Herr, lass dein lieb Engelein ...* (*O Lord, send your cherub in my last hour to bear my soul away to Abraham's bosom; ...* Listen: [32]). This chorale — with alternative lyrics — is still in regular use in the congregations, see the score [33] of the Evangelical-Lutheran Church in Hungary. The beginning of the theme is a descending sequence, but in overall the theme is full of emotion as well.[15] Singing this chorale standalone does not sound a closing chorale, except if it is sung at the end of a real ceremony.

Criticism

The text Bach set to music has been criticized as anti-Semitic.[30] This accusation is closely connected to a wider controversy regarding the tone of the New Testament's Gospel of John with regards to Judaism.[31]

Having come to the United States in 1937 as a Jewish refugee from Nazi Germany, Lukas Foss changed the text from “Juden” to “Leute” (People) when he directed performances of the work.[30] This has been the trend of numerous mainline Christian denominations since the late 20th century as well, for instance, the Episcopal Church, when they read the gospel during Lenten Good Friday services. Michael Marissen's *Lutheranism, Anti-Judaism, and Bach's 'St. John's Passion'* examines the controversy in detail. He concludes that Bach's *St. John Passion* and *St. Matthew Passion* contain fewer statements derogatory toward Jews than many other contemporary musical settings of the Passion. He also noted that Bach used words for the commenting arias and hymns that tended to shift the blame for the death of Jesus from "the Jews" to the congregation of Christians.[31]

Recordings

For selected recordings see St John Passion discography

Notes

[1] Steinberg, Michael. *Choral Masterworks: A Listener’s Guide*, 19. New York: Oxford University Press. 2005.
[2] Williams, Peter. *The Life of Bach*, 114. Cambridge: Cambridge University Press. 2004.
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[4] Steinberg, 22.
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[13] Melamed, 72.
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[25] Wolff, 292.
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[27] Melamed, Daniel R. *Hearing Bach's Passions*, 75. New York: Oxford University Press.2005.
[28] http://tajkep.blog.hu/2009/04/10/bwv_245
[29] http://www.evangelikus.hu/interju/a-deak-teri-janos-passio-eloadasok-kulisszatitkaibol-i
[30] Steinberg, 23.
[31] Steinberg, 26.

Further reading

- Alfred Dürr, *Johann Sebastian Bach, St. John Passion: Genesis, Transmission, and Meaning*, Oxford: Oxford University Press, 2000. ISBN 0198162405.* Michael Marissen, *Lutheranism, Anti-Judaism, and Bach's "St. John's Passion."* NY: Oxford University Press, 1998. ISBN 0-19-511471-X

External links

- Johannes Passion: Free scores at the International Music Score Library Project.
- St. John Passion (http://www.bach-cantatas.com/IndexVocal.htm#BWV245) on the "Bach cantatas" website, Text (in many languages), details, recordings, reviews, discussions]
- Emmanuel Music (http://www.emmanuelmusic.org/notes_translations/translations_cantata/t_bwv245.htm#pab1_7) translation to English
- List of recordings, details and reviews on jsbach.org (http://www.jsbach.org/245.html)

St Luke Passion

The ***St Luke Passion*** is a musical composition formerly attributed to Johann Sebastian Bach. It was included in the BWV catalog under the number 246. Now appears in the catalogs under the epigraph of apocryphal[1] or anonymous.

History

There survives a manuscript of the *St Luke Passion* from about 1730 that is partly in Bach's hand, though scholars believe that the music is certainly not his own. Presumably Bach performed it, or intended to perform it, in Leipzig. C. P. E. Bach and Agricola may have mistaken it for a work of Bach's and thus included it in their census. Of course, given his delight in exhaustive cycles, Bach should have composed a *St Luke Passion*. Apparently J. S. Bach took the anonymous *St Luke Passion* and arranged it for four voices, chorus, orchestra, and continuo to meet an urgent deadline for Good Friday in 1730.

References

[1] Amazon item (http://www.amazon.com/dp/B000001RYV)

External links

- Structure and Gospel texts (http://www.cs.ualberta.ca/~wfb/cantatas/246.html)
- Music sheets (http://www.cpdl.org/wiki/index.php/St._Luke_Passion,_BWV_246_(Anonymous))
- St Luke Passion: Free scores at the International Music Score Library Project.

St Mark Passion

The ***St Mark Passion*** (German: *Markus-Passion*), BWV 247, is a lost Passion setting by Johann Sebastian Bach, first performed in Leipzig on Good Friday, 23 March 1731. Though Bach's music is lost, the libretto by Picander is still extant, and from this, the work can to some degree be reconstructed.

History

Unlike Bach's earlier existing passions (*St John Passion* and *St Matthew Passion*), the *Markus-Passion* is probably a parody — it recycles movements from other pre-existing works. The *St Mark Passion* seems to reuse virtually the whole of the Trauer Ode *Laß, Fürstin, laß noch einen Strahl, BWV 198*, along with the two arias from *Widerstehe doch der Sünde, BWV 54*. In addition, two choruses from the *St Mark Passion* were reused in the *Christmas Oratorio*. This leaves only a couple of arias missing, which are taken from other Bach works when reconstructions are attempted. However, since Bach's recitative is lost, most reconstructions use the recitatives composed for a *Markus-Passion* by Reinhard Keiser, a work which Bach himself performed on at least two occasions, which gives a certain authenticity to things, although it could be viewed as somewhat disrespectful to Keiser's work. However, Keiser's setting starts slightly later than Bach's, which requires a small amount of composition on the part of the reconstructor.

Johann Sebastian Bach's *St. Mark Passion* was first performed in Leipzig on Good Friday, 23 March 1731. Written under the pseudonym Picander, Christian Friedrich Henrici's libretto survives in a 1732 poetry collection. The *Markus-Passion* is a modest setting, adding to Mark chapters 14 and 15 only eight free verse arias and 16 hymn stanzas. The chorales assume greater weight due to their higher proportional use: 16 of the 46 movements are chorales in the *St Mark Passion*, whereas only 13 of 68 are chorales in the *St Matthew Passion.* Five of the *Markus-Passion* texts appear to match the 1727 *Trauer Ode*, other likely parodies include BWV 54 and BWV 120a.

However, no musical material remains for the Gospel texts or turba choruses. Further, we have no knowledge of the keys and orchestration which Bach used. While the libretto specifies which chorale melodies were used, Bach's harmonizations remain uncertain.

Reconstructions

Several reconstructions exist. Andor Gomme edited a 1997 reconstruction published by Bärenreiter that utilizes BWV 198 and choruses from BWV 204, 216, 120a, and 54. The recitatives and turba choruses are drawn from Reinhard Keiser's (1674-1739) *St. Mark Passion*, which Bach himself adapted for use in Weimar in 1713.

Diethard Hellmann completed a reconstruction in 1964 based on parodies and chorale harmonization choices only. A 1976 edition includes additional choruses to be used with a spoken delivery of the gospel text. Carus-Verlag published Hellmann's work with newly composed recitatives and arias by Johannes Koch in 1999. The orchestration for the work matches that of BWV 198.

In 1998 Rudolf Kelber reconstructed the *St. Mark Passion* as a pasticcio: He completed Bach's fragments using arias from cantatas by Bach, recitatives by Keiser, motives by Telemann and own additions.

In 1999, Ton Koopman presented a reconstruction that does not utilize BWV 198, but instead draws on *Es ist nichts Gesundes an meinem Leibe, BWV 25* (opening chorus) and *Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei, BWV 179* (turba choruses) and his own freely composed recitatives.

Recordings

In 2009 a performance and live recording of the reconstructed version by Diethard Hellmann and Andreas Glöckner, in the Frauenkirche Dresden with the augmented ensemble amarcord and the Kölner Akademie was conducted by Michael Alexander Willens. The lost recitatives were replaced by recitation.[1]

Further reading

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External links

- (http://www.bach-cantatas.com/Vocal/BWV247.htm) on bach-cantatas

St Matthew Passion

The ***St Matthew Passion***, BWV 244, (**German:** ***Matthäus-Passion***), is a musical composition written by Johann Sebastian Bach in 1727 for solo voices, double choir and double orchestra, with libretto by Picander (Christian Friedrich Henrici). It sets chapters 26 and 27 of the Gospel of Matthew to music, with interspersed chorales and arias. It is widely regarded as one of the masterpieces of classical sacred music. The original Latin title ***Passio Domini Nostri J.C. Secundum Evangelistam Matthaeum*** translates to: The Suffering of our Lord J.C. after the Evangelist Matthew. It is rendered in English also as ***St. Matthew Passion*** and in German also as ***Matthäuspassion***.

Although Bach wrote four (or five) settings of the Passion only two have survived; the other is the *St John Passion*. The *St Matthew Passion* was probably first performed on Good Friday (11 April) 1727[1] in the Thomaskirche in Leipzig, where Bach was the Kapellmeister. He revised it by 1736, performing it again on 30 March 1736, this time including two organs in the instrumentation.

Composition

Many composers wrote musical settings of the Passion in the late 17th century. Like other Baroque oratorio passions, Bach's setting presents the Biblical text of Matthew 26-27 in a relatively simple way, primarily using recitative, while aria and arioso movements set newly written poetic texts which comment on the various events in the Biblical narrative and present the characters' states of mind in a lyrical, monologue-like manner.

Two distinctive aspects of Bach's setting spring from his other church endeavors. One is the double-choir format, which stems from his own double-choir motets and those of many other composers with which he routinely started Sunday services. The other is the extensive use of chorales, which appear in standard four-part settings, as interpolations in arias, and as a cantus firmus in large polyphonic movements. This is notable in "O Mensch, bewein dein' Sünde groß", the conclusion of the first half – a movement which Bach also used as an opening chorus for the second version (1725) of his *St John Passion* (later – 1730 – he reverted to the originally composed "Herr, unser Herrscher" there).[2] The opening chorus, "Kommt, ihr Töchter, helft mir klagen" is also notable for the use of chorale cantus firmus, in which the *soprano in ripieno* crowns a colossal buildup of polyphonic and harmonic tension, singing a verse of "O Lamm Gottes, unschuldig."

The surviving manuscripts consist of eight *concertato* scores, used for eight soloists who also served in the two choirs, a few extra "bit parts", and a part for the *soprano in ripieno*. It is believed that Bach wrote and performed the *St. Matthew Passion* using one voice per part, or eight voices total, rather than the two conventional choirs which is common for performances and recordings today.

The narration of the Gospel texts are sung by the tenor Evangelist in *secco* recitative accompanied only by continuo. Soloists sing the words of various characters, also in recitative; in addition to Jesus, there are named parts for Judas, Peter, two high priests, Pontius Pilate, Pilate's wife, two witnesses and two *ancillae* (maids). These are not always sung by all different soloists. The "character" soloists are also often assigned arias and sing with the choirs, a practice not always followed by modern performances. Two duets are sung by a pair of soloists' representing two simultaneous speakers. A number of passages for several speakers, called *turba* (crowd) parts, are sung by one of the two choirs or both.

The words of Jesus, also termed *Vox Christi* (voice of Christ), usually receive special treatment. Bach created particularly distinctive accompagnato recitatives in this work: they are accompanied not only by continuo but by the entire string section of the first orchestra using long, sustained notes and "highlighting" certain words, thus creating an effect often referred to as Jesus's "halo". Only his final words, written in Aramaic, *Eli, eli, lama sabachthani* (My God, my God, why have You forsaken me?), are sung without this "halo".

Instrumentation

The *St Matthew Passion* is set for two orchestras, engaged separately to accompany the soloist, including 2 flutes dolce, 2 transverse flutes, 2 oboes all doubling on oboe d'amore and oboe da caccia, 2 violins, viola, viola da gamba, and basso continuo. In many arias a solo instrument or more create a specific mood, such as the central soprano aria #49, "Aus Liebe will mein Heiland sterben", where the absence of strings and basso continuo mark a desperate loss of security.

Compositional style

Bach's recitatives often set the mood for the particular passages by highlighting emotionally charged words such as "crucify", "kill", or "mourn" with chromatic melodies. Diminished seventh chords and sudden modulations accompany Jesus's apocalyptic prophecies.

In the turba parts, the two choruses sometimes alternate in cori spezzati style (e.g. "Weissage uns, Christe") and sometimes sing together ("Herr, wir haben gedacht"). Other times only one chorus sings (chorus I always takes the parts of the disciples) or they alternate, for example when "some bystanders" say "He's calling for Elijah", and "others" say "Wait to see if Elijah comes to help him."

In the arias, obbligato instruments are equal partners with the voices, as was customary in late Baroque arias. Bach often uses madrigalisms, as in "Buß und Reu", where the flutes start playing a raindrop-like staccato as the alto sings of drops of his tears falling. In "Blute nur", the line about the serpent is set with a twisting melody.

Interpolated texts

The arias, set to texts by Picander, are interspersed between sections of the Gospel text. They are sung by soloists with a variety of instrumental accompaniments, typical of the oratorio style. The interpolated texts theologically and personally interpret the Gospel texts. Many of them include the listener into the action, such as the chorale #10, "Ich bin's, ich sollte büßen" ("It is I who should suffer"), after eleven disciples asked "Herr, bin ich's?" (Lord, is it I?) – meaning: Am I the one going to betray? The alto aria #6, "Buß und Reu", portrays a desire to anoint Jesus with her tears out of remorse. The bass aria #65, "Mache dich, mein Herze, rein", offers to bury Jesus himself. Jesus is often referred to as "my Jesus". The chorus alternates between participating in the narrative and commenting on it.

As is typical of settings of the Passion (and originating in its liturgical use on Palm Sunday), there is no mention of the Resurrection in any of these texts. Following the concept of Anselm of Canterbury, the crucifixion is the endpoint and the source of redemption; the emphasis is on the suffering of Jesus. The chorus sings, in the final chorale #62, "tear me from my fears / through your own fear and pain." The bass, referring to the "sweet cross" expresses in #56, "Yes, of course this flesh and blood in us / want to be forced to the cross; / the better it is for our soul, / the more bitter it feels."

The #1, "O Lamm Gottes" chorale compares Jesus' crucifixion to the ritual sacrifice of an Old Testament lamb, as an offering for sin. This theme is reinforced by the concluding chorale of the first part, *O Mensch, bewein dein' Sünde groß* (O man, bewail your great sin).

Structure

The work is divided in two parts to be performed before and after the sermon of the Good Friday service.

Part One is opened by the chorus *Kommt, ihr Töchter, helft mir klagen*. Choir I and II act separately, at times in question and answer, choir I *Seht ihn (Behold Him)*, choir II interrupting *Wie? (How?)*, choir I *als wie ein Lamm. (as a Lamb)*. The image of the lamb slaughtered on the cross is prominent also in the cantus firmus of the third choir, like a heading of the whole work.

The first scenes are in Jerusalem: Jesus announces his death (#2), on the other hand the intention to get rid of him is expressed (#4). A scene in Bethany (#4c) shows a woman treating his head with valuable water. The next scene (#7) has Judas Iscariot deal about the price for delivering Jesus. In a great contrast of mood the preparation for the "Easter meal" (Osterlamm) is described (#9) and the Passover meal itself, the Last Supper, foreshadowed by the announcement of betrayal. After the meal they go together to the Mount of Olives (#14) where Jesus predicts that Peter will deny him three times before the cock will crow. At the garden of Gethsemane (#18) Jesus asks his followers several times to support him but they fall asleep while he is praying in agony. It is there (#26) that he his betrayed by Judas' kiss and arrested.

Part I is closed by a four-part setting (both choirs) of the chorale *O Mensch, bewein dein Sünde groß* (O mankind, mourn your great sins), recapitulating that Jesus was born of the Virgin to "become the intercessor". The sopranos sing the cantus firmus, the other voices interpret aspects of the narration.

Part Two is opened by a dialog between the alto soloist deploring her lost Jesus (quoting Song of Songs 6:1) and choir II offering help in searching for him.

The first scene of Part Two is an interrogation at the High Priest Caiaphas (#37) where two witnesses report Jesus having spoken about destroying the Temple and building it again in three days. Jesus is silent to this, but his answer to the question if he is the Son of God is considered a sacrilege calling for his death. Outside in the court (#38) Peter is three times told that he belongs to Jesus and denies it three times – then the cock crows. In the morning (#41) Jesus is sent to Pontius Pilate responsible for the jurisdiction, Judas regrets and kills himself. Pilate interrogates Jesus (#43), is impressed and tends to release him, as it was customary to release one prisoner for the holiday, supported in this by his wife. But the crowd, given the choice to have Jesus released or Barabbas, a murderer, asks with one voice "Barrabam!". They vote to crucify Jesus, Pilate gives in, washing his hands claiming his innocence, and delivers Jesus to torture and crucifixion. On the way to the crucifixion site (#55) Simon of Cyrene is forced to carry the cross. At Golgatha (#58) Jesus and two others are crucified and mocked by the crowd. Even his last words are misunderstood. Where he cites Psalm 22, "Eli, Eli" (My God, my God, why have you forsaken me?), he is supposed to have called Elijah. – He dies. St. Matthew describes the tearing of the Temple curtain and an earthquake – set to music by Bach. In the evening (#63c) Joseph of Arimathea asks Pilate for the corpse for burial. The following day (#66) officials remind Pilate of the talk of resurrection and ask for guards and a seal for the grave to prevent fraud.

The work is closed by a grand scale chorus in da capo form, choir I and II mostly in unison for the first part *Wir setzen uns mit Tränen nieder* (We sit down in tears), but in dialog in the middle section, choir II repeating "rest gently, gently rest!", choir I reflecting: "Your grave and headstone shall, for the anxious conscience, be a comfortable pillow and the resting place for the soul. Highly contented, there the eyes fall asleep." These are the last words (before the recapitulation), marked by Bach himself: p pp ppp (soft, very soft, extremely soft).

Movements

Note: The numbering system, 1 through 68, used here is from the Neue Bach Ausgabe (New Bach Edition). The traditional BWV numbering uses a different scheme of 78 numbers. Obviously, neither sets of numbers are explicit in the autograph.

Part One

1. Coro I & II & Chorale: *Kommt, ihr Töchter, helft mir klagen – O Lamm Gottes unschuldig*

    2a. Evangelist, Jesus: *Da Jesus diese Rede vollendet hatte*

3. Chorale: *Herzliebster Jesu, was hast du verbrochen*

    4a. Evangelist: *Da versammleten sich die Hohenpriester und Schriftgelehrten*

    4b. Coro I & II: *Ja nicht auf das Fest*

    4c. Evangelist: *Da nun Jesus war zu Bethanien*

4d. Coro I: *Wozu dienet dieser Unrat?*

4e. Evangelist, Jesus: *Da das Jesus merkete, sprach er zu ihnen*

5. Recitativo (alto, flutes): *Du lieber Heiland du*

6. Aria (alto, flutes): *Buß und Reu*

7. Evangelist, Judas: *Da ging hin der Zwölfen einer mit Namen Judas Ischarioth*

8. Aria (soprano, flutes): *Blute nur, du liebes Herz!*

9a. Evangelist: *Aber am ersten Tage der süßen Brot*

9b. Coro I: *Wo willst du, daß wir dir bereiten das Osterlamm zu essen?*

9c. Evangelist, Jesus: *Er sprach*

9d. Evangelist: *Und sie wurden sehr betrübt*

9e. Coro I: *Herr, bin ich's?*

10. Chorale: *Ich bin's, ich sollte büßen*

11. Evangelist, Jesus: *Er antwortete und sprach*

12. Recitativo (soprano, viole d'amore): *Wiewohl mein Herz in Tränen schwimmt*

13. Aria (soprano, viole d'amore): *Ich will dir mein Herze schenken*

14. Evangelist, Jesus: *Und da sie den Lobgesang gesprochen hatten*

15. Chorale: *Erkenne mich, mein Hüter*

16. Evangelist, Peter, Jesus: *Petrus aber antwortete und sprach zu ihm*

17. Chorale: *Ich will hier bei dir stehen*

18. Evangelist, Jesus: *Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane*

19. Recitativo (tenor, flauti dolci, oboe da caccia) and Chorale II: *O Schmerz! Hier zittert das gequälte Herz – Was ist die Ursach aller solcher Plagen?*

20. Aria (tenor, solo oboe, flutes) and Coro II: *Ich will bei meinem Jesu wachen – So schlafen unsre Sünden ein*

21. Evangelist: *Und ging hin ein wenig, fiel nieder auf sein Angesicht und betete*

22. Recitativo (basso): *Der Heiland fällt vor seinem Vater nieder*

23. Aria (basso): *Gerne will ich mich bequemen, Kreuz und Becher anzunehmen*

24. Evangelist, Jesus: *Und er kam zu seinen Jüngern und fand sie schlafend*

25. Chorale: *Was mein Gott will, das gscheh allzeit*

26. Evangelist, Jesus, Judas: *Und er kam und fand sie aber schlafend*

27a. Aria (soprano, alto, flutes, oboes) and Coro II: *So ist mein Jesus nun gefangen – Laßt ihn, haltet, bindet nicht!*

27b. Coro I & II: *Sind Blitze, sind Donner in Wolken verschwunden?*

28. Evangelist, Jesus: *Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus*

29. Chorale: *O Mensch, bewein dein Sünde groß*

Part Two

30. Aria (alto, flute) and Coro II: *Ach, nun ist mein Jesus hin! – Wo ist denn dein Freund hingegangen*

31. Evangelist: *Die aber Jesum gegriffen hatten, führeten ihn zu dem Hohenpriester Kaiphas*

32. Chorale: *Mir hat die Welt trüglich gericht'*

33. Evangelist, Witnesses, High Priest: *Und wiewohl viel falsche Zeugen herzutraten, funden sie doch keins.*

34. Recitativo (tenor, oboes, viola da gamba): *Mein Jesus schweigt zu falschen Lügen stille*

35. Aria (tenor, viola da gamba): *Geduld, Geduld! Wenn mich falsche Zungen stechen*

36a. Evangelist, High Priest, Jesus: *Und der Hohenpriester antwortete*

36b. Coro I & II: *Er ist des Todes schuldig!*

36c. Evangelist: *Da speieten sie in sein Angesicht und schlugen ihn mit Fäusten*

36d. Coro I & II: *Weissage uns, Christe, wer ists, der dich schlug?*

37. Chorale: *Wer hat dich so geschlagen*

38a. Evangelist, Maid, Peter, Maid II: *Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd*

38b. Coro II: *Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.*

38c. Evangelist, Peter: *Da hub er an sich zu verfluchen und zu schwören*

39. Aria (alto, violin solo I): *Erbarme dich, mein Gott, um meiner Zähren Willen!*

40. Chorale: *Bin ich gleich von dir gewichen*

41a. Evangelist, Judas: *Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat*

41b. Coro I & II: *Was gehet uns das an? Da siehe du zu!*

41c. Evangelist, High Priests: *Und er warf die Silberlinge in den Tempel*

42. Aria (basso, violin solo II): *Gebt mir meinen Jesum wieder!*

43. Evangelist, Pilate, Jesus: *Sie hielten aber einen Rat und kauften einen Töpfersacker*

44. Chorale: *Befiehl du deine Wege*

45a. Evangelist, Pilate, Pilate's wife: *Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben*

Coro I & II: *Barrabam!*

45b. Coro I & II: *Laß ihn kreuzigen!*

46. Chorale: *Wie wunderbarlich ist doch diese Strafe!*

47. Evangelist, Pilate: *Der Landpfleger sagte*

48. Recitativo (soprano, oboe da caccia): *Er hat uns allen wohlgetan*

49. Aria (soprano, flute, oboe da caccia, no strings, no basso continuo): *Aus Liebe will mein Heiland sterben*

50a. Evangelist: *Sie schrieen aber noch mehr und sprachen*

50b. Coro I & II: *Laß ihn kreuzigen!*

50c. Evangelist, Pilate: *Da aber Pilatus sahe, daß er nichts schaffete*

50d. Coro I & II: *Sein Blut komme über uns und unsre Kinder.*

50e. Evangelist: *Da gab er ihnen Barrabam los*

51. Recitativo (alto): *Erbarm es, Gott! Hier steht der Heiland angebunden.*

52. Aria (alto): *Können Tränen meiner Wangen*

53a. Evangelist: *Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich*

53b. Coro I & II: *Gegrüßet seist du, Jüdenkönig!*

53c. Evangelist: *Und speieten ihn an und nahmen das Rohr und schlugen damit sein Haupt.*

54. Chorale: *O Haupt, voll Blut und Wunden*

55. Evangelist: *Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus*

56. Recitativo (basso, flutes, viola da gamba): *Ja, freilich will in uns das Fleisch und Blut zum Kreuz gezwungen sein*

57. Aria (basso, viola da gamba): *Komm, süßes Kreuz, so will ich sagen*

58a. Evangelist: *Und da sie an die Stätte kamen mit Namen Golgatha*

58b. Coro I & II: *Der du den Tempel Gottes zerbrichst*

58c. Evangelist: *Desgleichen auch die Hohenpriester spotteten sein*

58d. Coro I & II: *Andern hat er geholfen und kann ihm selber nicht helfen.*

58e. Evangelist: *Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget waren.*

59. Recitativo (alto, oboe da caccia): *Ach Golgatha, unselges Golgatha!*

60. Aria (alto, oboe da caccia) and Coro II: *Sehet, Jesus hat die Hand uns zu fassen ausgespannt, kommt! – Wohin?*

61a. Evangelist, Jesus: *Und von der sechsten Stunde an war eine Finsternis über das ganze Land*

61b. Coro I: *Der rufet dem Elias!*

61c. Evangelist: *Und bald lief einer unter ihnen, nahm einen Schwamm*

61d. Coro II: Halt! *Laß sehen, ob Elias komme und ihm helfe.*

61e. Evangelist: *Aber Jesus schriee abermal laut und verschied.*

62. Chorale: *Wenn ich einmal soll scheiden*

63a. Evangelist: *Und siehe da, der Vorhang im Tempel zerriß in zwei Stück*

63b. Coro I & II: *Wahrlich, dieser ist Gottes Sohn gewesen.*

63c. Evangelist: *Und es waren viel Weiber da, die von ferne zusahen*

64. Recitativo (basso): *Am Abend, da es kühle war*

65. Aria (basso, oboe da caccia): *Mache dich, mein Herze, rein*

66a. Evangelist: *Und Joseph nahm den Leib und wickelte ihn in ein rein Leinwand*

66b. Coro I & II: *Herr, wir haben gedacht, daß dieser Verführer sprach*

66c. Evangelist, Pilate: *Pilatus sprach zu ihnen*

67. Recitativo (basso, tenor, alto, soprano) and Coro II: *Nun ist der Herr zur Ruh gebracht. – Mein Jesu, gute Nacht!*

68. Coro I & II: *Wir setzen uns mit Tränen nieder*

Sources for the text

- Matthew 26 (Part One) and 27 (Part Two)
- Texts for recitatives and arias by Christian Friedrich Henrici (Picander)
- Song of Songs 6:1 #30
- Chorales
  - *O Lamm Gottes unschuldig*, N. Decius (1541), verse 1 for #1 cantus firmus
  - *Herzliebster Jesu*, Johann Heermann (1630), verse 1 for #3, 3 for #19 coro II in tenor rec., 4 for #46
  - *O Welt, sieh hier dein Leben*, Paul Gerhardt (1647), verse 5 for #10, 3 for #37
  - *O Haupt voll Blut und Wunden*, Paul Gerhardt (1656), verse 5 for #15, 6 for #17, 1 & 2 for #54, 9 for #62
  - *Was mein Gott will, das g'scheh allzeit*, Markgraf Albrecht von Brandenburg (1547), verse 1 for #25
  - *O Mensch, bewein dein Sünde groß*, Sebald Heyden (1525), verse 1 for #29 cantus firmus
  - *In dich hab ich gehoffet, Herr*, Adam Reusner (1533), verse 5 for #32
  - *Werde munter, mein Gemüte*, Johann von Rist (1642) verse 6 for #40
  - *Befiel du deine Wege*, Paul Gerhardt 1656 verse 1 for #44

Performance history

The *St Matthew Passion* was probably first performed on 11 April 1727 in the St. Thomas Church, and again on 30 March 1736. The work was not heard outside of Leipzig until 1829, when Felix Mendelssohn performed an abbreviated and modified version in Berlin to great acclaim. Mendelssohn's revival brought the music of Bach, particularly the large-scale works, to public and scholarly attention (although the *St John Passion* had been performed in 1822). Appreciation, performance and study of Bach's composition have persisted into the present era. Notably, in the Netherlands a tradition has grown where many professional and amateur orchestras perform the *St. Matthew Passion* every year on Palm Sunday.

Meanwhile William Sterndale Bennett formed the Bach Society in 1849 with the intention of introducing the work to the English public. Helen Johnston (a student at Queen's College London) translated the libretto, and Bennett conducted the first performance at the Hanover Square Rooms London on 6 April 1854. The soloists included Charlotte Helen Sainton-Dolby. The Sterndale Bennett edition was to be the first of many, the latest being by Neil Jenkins. The Bach Society was reformed in 1876 as The Bach Choir in London.

References

[1] Robin A. Leaver, "St Matthew Passion" *Oxford Composer Companions: J. S. Bach*, ed. Malcolm Boyd. Oxford: Oxford University Press (1999): 430. "Until 1975 it was thought that the *St Matthew Passion* was originally composed for Good Friday 1729, but modern research strongly suggests that it was performed two years earlier."

[2] Wolff, Christoph. Johann Sebastian Bach: The Learned Musician, 294. New York: WW Norton & Company. 2000

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- Casino (1995 Film) "Matthaus Passion" chapters 26 and 27.
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- Rifkin, Joshua. "The Chronology of Bach's Saint Matthew Passion". In *Musical Quarterly*, lxi (1975). 360–87
- Werker, W. *Die Matthäus-Passion*. Leipzig, 1923.

External links

- The Passion according to Saint Matthew BWV 244 (http://www.bach-cantatas.com/Articles/SMP[Rifkin].htm) by Joshua Rifkin, on the bach-cantatas website
- Translation to many languages, commentary, musical examples, list of recordings (http://www.bach-cantatas.com/Vocal/BWV244.htm) on the bach-cantatas website
- Emmanuel music (http://www.emmanuelmusic.org/notes_translations/translations_cantata/t_bwv244.htm#pab1_7) Text and translation to English
- The St. Matthew Passion (http://music.minnesota.publicradio.org/features/0104_passion/index.shtml) Minnesota Public Radio, text and translation, commentary, 2001
- Matthäuspassion: Free scores at the International Music Score Library Project.
- Matthäuspassion, early edition (BWV 244b): Free scores at the International Music Score Library Project.
- Alex Stobbs Matthew Passion Project (http://stobbs-matthewpassion.co.uk/the-project/the-matthew-passion), broadcast of the Matthew Passion by conductor Alex Stobbs, a young music student who suffers from Cystic Fibrosis.

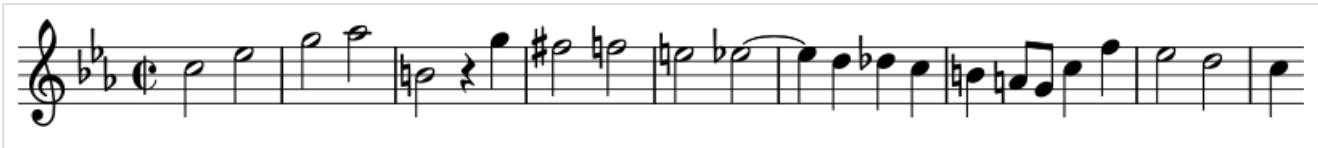
The Musical Offering

The Musical Offering (German title ***Musikalisches Opfer*** or ***Das Musikalische Opfer***), BWV 1079, is a collection of canons and fugues and other pieces of music by Johann Sebastian Bach, all based on a single musical theme given to him by Frederick II of Prussia (Frederick the Great), to whom they are dedicated. The Ricercar a 6, a six-voice fugue which is the highpoint of the entire work, was put forward by the musicologist Charles Rosen as the best and most significant piano composition of the past millenium.[1] It is also sometimes called the Prussian Fugue.

The music

The King's theme

The collection has its roots in a meeting between Bach and Frederick II on May 7, 1747. The meeting, taking place at the king's residence in Potsdam, came about because Bach's son Carl Philipp Emanuel was employed there as court musician. Frederick wanted to show the elder Bach a novelty, the piano, which had been invented some years earlier. The king owned several of the experimental instruments being developed by Gottfried Silbermann [2].[2] During his anticipated visit to Frederick's palace in Potsdam, Bach, who was well known for his skill at improvising, received from Frederick a long and complex musical theme on which to improvise a three-voice fugue. He did so, but Frederick then challenged him to improvise on it a six-voice fugue. The public present thought that just a malicious caprice by the king, intent upon humiliating philosophers and artists. Bach answered he would need to work the score and send it to the king afterwards. He then returned to Leipzig to write out the *Thema Regium* ("theme of the king").[3]



Two months after the meeting, Bach published a set of pieces based on this theme which we now know as *The Musical Offering*. Bach inscribed the piece "Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta" (the theme given by the king, with additions, resolved in the canonic style), the first letters of which spell out the word *ricercar*, a well-known genre of the time.

The "thema regium" appears as the theme for the first and last movements of the 7th Sonata in D Minor by Friedrich Wilhelm Rust, written approximately 1788, and as the theme for elaborate variations by Giovanni Paisiello in his "Les Adieux de la Grande Duchesse ds Russies" written in approximately 1784, upon his departure from the court of Catherine the Great.

Possible origin of the theme

Humphrey F. Sassoon has compared the theme issued by Frederick II to the theme of an A minor fugue by G.F. Handel, published in *Six fugues or voluntarys for organ or harpsichord*. Sassoon notes that "Handel's theme is much shorter than the King's, but its musical 'architecture' is uncannily similar: jumps followed by a descending chromatic scale." He also elaborates on their additional similarities, leading Sassoon to suggest that Bach used Handel's Fuga V as a structural model or guide for the Musical Offering's Ricercar a 6, and that Fuga V's musical concepts may also have influenced Bach's development of the Ricercar a 3.[4]

Structure and instrumentation

In its finished form, *The Musical Offering* comprises:

- Two ricercars, written down on as many staves as there are voices:
  - a ricercar a 6 (a six-voice fugue)
  - a ricercar a 3 (a three-voice fugue)
- Ten canons:
  - Canones diversi super Thema Regium:
    - 2 Canons *a 2* (the first representing a notable example of a crab canon)
    - Canon a 2, per motum contrarium
    - Canon a 2, per augmentationem, contrario motu
    - Canon a 2, per tonos
  - Canon perpetuus
  - Fuga canonica
  - Canon a 2 "Quaerendo invenietis"
  - Canon a 4
  - Canon perpetuus, contrario motu
- Sonata sopr'il Soggetto Reale – a trio sonata featuring the flute, an instrument which Frederick played, consisting of four movements:
  - Largo
  - Allegro
  - Andante
  - Allegro

Apart from the trio sonata, which is written for flute, violin and basso continuo, the pieces have few indications of which instruments are meant to play them.

The ricercars and canons have been realised in various ways: The ricercars are frequently performed on keyboard instruments, an ensemble of chamber musicians with alternating instrument groups, comparable to the instrumentation of the trio sonata, often playing the canons. But also recordings on one or more keyboard instruments (piano, harpsichord) exist, as well as with a more ample orchestra-like instrumentation.

As the printed version gives the impression to be organised for (reduction of) page turning when sight-playing the score, the order of the pieces intended by Bach (*if* there was an intended order), remains uncertain, although it is customary to open the collection with the *Ricercar a 3*, and play the trio sonata toward the end. The *Canones super Thema Regium* are also usually played together.

Musical riddles

Some of the canons of the Musical Offering are represented in the original score by no more than a short monodic melody of a few measures, with a more or less enigmatic inscription in Latin above the melody. These compositions are called the ***riddle fugues*** (or sometimes, more appropriately, the *riddle canons*). The performer(s) is/are supposed to interpret the music as a multi-part piece (a piece with several intertwining melodies), while solving the "riddle". Some of these riddles have been explained to have more than one possible "solution", although nowadays most printed editions of the score give a single, more or less "standard" solution of the riddle, so that interpreters can just play, without having to worry about the Latin, or the riddle.

One of these *riddle canons*, "in augmentationem" (i.e. augmentation, the length of the notes gets longer), is inscribed "Notulis crescentibus crescat Fortuna Regis" (may the fortunes of the king increase like the length of the notes), while a modulating canon which ends a tone higher than it starts is inscribed "Ascendenteque Modulationis ascendat Gloria Regis" (as the modulation rises, so may the King's glory).

Reception

Little is known about how Frederick would have received the score dedicated to him, and whether he tried to solve any riddle or played the flute part of the trio sonata. Frederick was reputedly not fond of *complicated* music, and soon after Bach's visit he was on his next war campaign, so it is possible it was not well received.

20th century adaptations and citations

The "Ricercar a 6" has been arranged on its own on a number of occasions, the most prominent arranger being Anton Webern, who in 1935 made a version for small orchestra, noted for its Klangfarbenmelodie style (i.e. melody lines are passed on from one instrument to another after every few notes, every note receiving the "tone color" of the instrument it is played on):



Bart Berman composed three new canons on the Royal Theme of the Musical Offering that were published in 1978 as a special holiday supplement to the Dutch music journal *Mens & Melodie* (publisher: Het Spectrum).

Sofia Gubaidulina used the Royal Theme of the *Musical Offering* in her violin concerto *Offertorium* (1980). Orchestrated in an arrangement similar to Webern's, the theme is deconstructed note by note through a series of

variations and reconstructed as a Russian Orthodox hymn.

Leslie Howard produced a new realisation of the Musical Offering, which he orchestrated and conducted in Finland in 1990.

Notable recordings

- Milan Munclinger, Ars Rediviva: Stanislav Duchoň, Karel Bidlo, Jiří Baxa, Josef Vlach, Václav Snítil, Jaroslav Motlík, František Sláma, František Pošta, Viktorie Švihlíková (Supraphon, 1959)
- Karl Richter, Otto Büchner, Kurt Guntner, Siegfried Meinecke, Fritz Kiskalt, Hedwig Bilgram (DGG/Archiv Produktion, 1963)
- Milan Munclinger, Ars Rediviva: Stanislav Duchoň, Karel Bidlo, Václav Snítil, Jaroslav Motlík, František Sláma, František Pošta, Josef Hála (Supraphon, 1966)
- Nikolaus Harnoncourt, Concentus Musicus Wien (Teldec, 1970)
- Neville Marriner, Academy of St. Martin in the Fields (Philips, 1974)
- Reinhard Goebel, Musica Antiqua Köln (Archiv Bach Edition, 1979)
- Ensemble Sonnerie (Virgin, 1994)
- Barthold Kuijken (flute), Sigiswald Kuijken (violin), Wieland Kuijken (viola da gamba), Robert Kohnen (harpsichord) (Deutsche Harmonia Mundi, 1994)
- Jordi Savall, Le Concert des Nations (Alia Vox, 1999)

See also

- Johann Sebastian Bach
- Bach compositions printed during the composer's lifetime
- Baroque violin
- *Gödel, Escher, Bach*
- List of compositions of Johann Sebastian Bach
- Perpetuum mobile

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[1] *New York Times article by Charles Rosen* (http://www.nytimes.com/1999/04/18/magazine/best-piano-composition-six-parts-genius.html)

[2] David, Hans T.; Arthur Mendel, Christoph Wolff (1999). *The New Bach Reader*. W. W. Norton & Company. pp. 224. ISBN 0-393-31956-3.

[3] Gaines, James R. (2006). *Evening in the Palace of Reason: Bach meets Frederick the Great in the Age of Enlightenment*. Harper Perennial. pp. 9–11. ISBN 978-0007153923.

[4] Humphrey F. Sassoon (2003). *JS Bach's Musical Offering and the Source of Its Theme: Royal Peculiar.* The Musical Times, Vol. 144, No. 1885, pp. 38-39

Further reading

- Reinhard Boess: Die Kunst des Raetselkanons im 'musikalischen Opfer', 1991, 2 vols., ISBN 3-7959-0530-3

External links

- "Canons of the Musical Offering" (http://jan.ucc.nau.edu/~tas3/musoffcanons.html), *Tim Smith's homepage: The Canons and Fugues of J. S. Bach*.
- "The Musical Offering: A Musical Pedagogical Workshop by J.S. Bach, or The Musical Geometry of Bach's Puzzle Canons" (http://schillerinstitut.dk/moweb/musical_offering.htm) [English], *Schiller Instituttet* [German].
- The Mutopia Project has some of the music of *The Musical Offering* (http://www.mutopiaproject.org/cgibin/make-table.cgi?preview=1&searchingfor=1079&Composer=BachJS&Instrument=&Style=&timelength=1&timeunit=week&lilyversion=)
- The Musical Offering: Free scores at the International Music Score Library Project.
- "Das Musikalisches Opfer" (http://www.pianosociety.com/cms/index.php?section=97), *PianoSociety.com*.
- Performance of Trio Sonata (http://traffic.libsyn.com/gardnermuseum/bach_trioinc.mp3) by The Chamber Music Society of Lincoln Center from the Isabella Stewart Gardner Museum in MP3 format
- Phillips, Tony (March 1, 1999). Feature Column: "Math and the Musical Offering" (http://www.ams.org/featurecolumn/archive/canons.html), *What's New in Mathematics: American Mathematical Society*.
- "Sound Recordings Library: Ars Rediviva - Milan Munclinger: J.S.Bach: The Art of Fugue, Contrapunctus VIII." (http://www.frantisekslama.com/en/sound-recordings-library): *FrantišekSláma.com*.
- "Johann Sebastian Bach (1685-1750), L'Offrande musicale - 'Musical Offering', 'Musikalisches Opfer' BWV 1079" (http://www.classicalacarte.net/Fiches/9817.htm), *ClassicalÀlacarte.com*.
- "J.S. Bach - Crab Canon on a Möbius Strip" (http://www.youtube.com/watch?v=xUHQ2ybTejU), *YouTube.com*.

Toccata and Fugue in D minor, BWV 538

The **Toccata and Fugue in D minor, BWV 538**, is an organ piece by Johann Sebastian Bach. Like the more well-known BWV 565, BWV 538 also bears the title Toccata and Fugue in D minor, although it is often referred to by the nickname **Dorian** - a reference to the fact that the piece is written with a key signature (zero flats) that is not normally used for the key of D minor, and would instead seem to indicate the Dorian mode.

However, the two pieces are quite different musically. Like the Fantasia and Fugue in C minor, BWV 562, it is nearly monothematic. It opens with a motoric, sixteenth-note motif that continues almost uninterrupted to the end of the piece, and includes unusually elaborate concertato effects. Bach even notates manual changes for the organist, an unusual practice in the day as well as in Bach's organ output.

The fugue, written in aeolian rather than dorian mode, is long and complex, and involves a rather archaic-sounding subject which prominently features syncopations and three upward leaps of a perfect fourth. The strict contrapuntal development is only broken in the final four bars, when a few massive chords bring the piece to an impressive close. The fugue of BWV 538 is very similar to the fugue of BWV 540. They both imply an alla breve time signature; they both use subjects with semibreves and syncopated minims, with a rhythm of constant quavers, rather than constant semi-quavers seen in most of Bach's fugues; they both use chromaticism, harmonic suspensions, and uninterrupted succession of subjects and answers.

See also

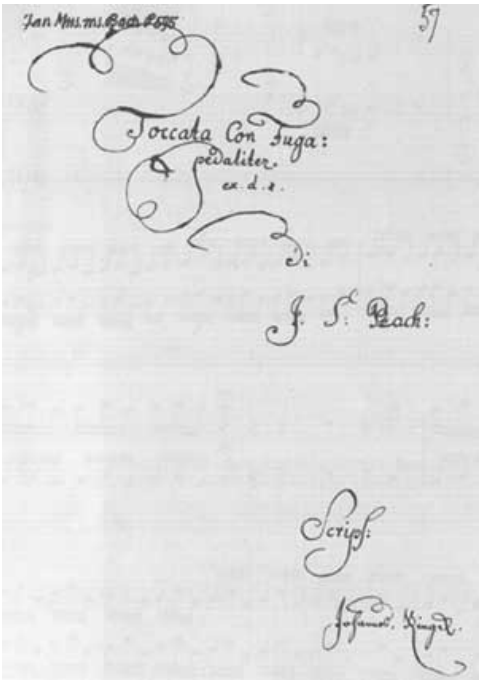
- Toccata and Fugue

External links

- Toccata and Fugue in D minor: Free scores at the International Music Score Library Project.
- Free scores [1] by J.S. Bach (of BWV 538) in the Werner Icking Music Archive (WIMA)
- Audio of the Dorian Toccata and Fugue played on virtual organs [2]

Toccata and Fugue in D minor, BWV 565

The ***Toccata and Fugue in D minor***, BWV 565, is a piece of organ music believed to have been composed by Johann Sebastian Bach sometime between 1703 and 1707. It is one of the most famous works in the organ repertoire, and has been used in a variety of popular media ranging from film (1975's Rollerball), to video games, to rock music, and ringtones. The attribution of the piece to Bach has been challenged since the 1980s by a number of scholars.



Title page of BWV 565 in Johannes Ringk's handwriting. Bach's autograph does not survive, and this is the only known near-contemporary source.

Analysis

Provenance

As with most Bach organ works, no autograph manuscript of BWV 565 survives. The only near-contemporary source is a copy by Johannes Ringk, which is undated. Ringk was a pupil of Johann Peter Kellner. No compositions by him survive, and he is notable today for his copies of numerous keyboard works by Georg Böhm, Johann Pachelbel, Johann Heinrich Buttstett, Dieterich Buxtehude, and other important masters.[1] The title of the piece is given in Ringk's manuscript as *Toccata Con Fuga*, which is rendered as *Toccata and Fugue* today. It is most probably a later addition, similar to the title of *Toccata, Adagio and Fugue*, BWV 564, because in the Baroque era such organ pieces would most commonly be called simply *Prelude* (*Praeludium*, etc.) or *Prelude and Fugue*. Ringk's copy abounds in Italian tempo markings, fermatas (a characteristic feature of Ringk's copies) and staccato dots, all very unusual for pre-1740 German music. These markings are also most probably additions by Ringk or another copyist. The piece also survives in several 19th-century copies, all of which originate directly or indirectly with Ringk's manuscript.



First page of BWV 565 in Ringk's copy

Historical background

BWV 565 exhibits a typical simplified north German structure with a free opening (Toccata), a fugal section (Fugue), and a short free closing section. The connection to the north German organ school was noted early by Bach biographer Philipp Spitta in 1873. However, the numerous recitative stretches are rarely found in the works of northern composers and may have been inspired by Johann Heinrich Buttstett,[1] whose few surviving free works, particularly *Prelude and Capriccio in D minor*, exhibit similar features. In addition, a passage from the fugue of BWV 565 (bars 36–37) closely resembles one of the sections from Johann Pachelbel's *Fantasia in D minor*, Perreault 125. Pachelbel's work also may have been the inspiration behind Bach's fugue subject. It was common practice at the time to create fugues on other composers' themes, and a number of such pieces by Bach are known (BWV 574, 579, 950, etc.); moreover, the bass pattern of the *Passacaglia and Fugue in C minor*, BWV 582, is borrowed from André Raison's organ passacaglia.

Toccata

As indicated by the accepted title of the piece, the *Toccata and Fugue* is in D minor. The Toccata begins with a single-voice flourish in the upper ranges of the keyboard, doubled at the octave. It then spirals toward the bottom, where a diminished seventh chord appears, built one note at a time. This resolves into a D major chord, taken from the parallel major mode.



The opening of J.S. Bach's Toccata and Fugue in D minor, BWV 565. Listen

This is followed by three short passages, each reiterating a short motif, and each doubled at the octave. The section ends with a diminished seventh chord which resolved, through a flourish, into the tonic, D minor. The second section of the Toccata a number of loosely connected figurations and flourishes; the pedal switches to the dominant key, A minor. This section segues into the third and final section of the Toccata, which consists almost entirely of a passage doubled at the sixth and comprising reiterations of the same three-note figure, similar to doubled passages in the first section. After a brief pedal flourish, the piece ends with a D minor chord.

Fugue

The subject of the four-voice fugue is made up entirely of sixteenth notes, with an implied pedal point set against a brief melodic subject that first falls, then rises. The second entry starts in the sub-dominant key rather than the dominant key. Although unusual for a Bach fugue, this is a real answer and is appropriate following a subject that progresses from V to I and then to V below I by a leap. A straightforward dominant answer would sound atonal and odd in a Baroque piece.

After the final entry of the fugal melody, the composition resolves to the key's corresponding major, B-flat, that is held. From there, a coda is played as a cadenza much like the Toccata itself, resolving to a series of chords followed by arpeggios that progress to other paired chords, each a little lower than the one preceding, leading to the signature finale that is as recognizable as the Toccata's introduction.

Attribution

In a 1981 paper, musicologist Peter Williams outlined a number of stylistic problems present in BWV 565.[2] These included, but were not limited to, the following, all either unique or extremely rare for organ music of the period the toccata is allegedly from:

- Parallel octaves throughout the opening of the toccata (unique)
- True subdominant answers in the fugue (extremely rare)
- A pedal statement of the subject, unaccompanied by other voices (unique)
- Primitive harmonies throughout the piece, with countersubjects in the fugue frequently moving through thirds and sixths only (extremely rare in Bach)
- Conclusion of the piece on a minor plagal cadence (extremely rare)

Because some of these features (simplistic harmonies, or the solo pedal statement of a theme, etc.) are typical for post-1750 music, Williams suggested that the work may be an exercise by a later composer, who tried to imitate Baroque idioms. Or, because other features (parallel octaves, for instance) are sometimes encountered in Bach's transcriptions—although in a more limited way—the piece may have been a (badly transmitted) transcription by Bach of a lost violin piece. This is corroborated by the fact that the subject of the fugue, and certain passages (such as bars 12–15), are evidently inspired by string music. Williams places this original violin work a fifth higher, in the key of A minor, so that the work begins on a high E and descends almost to the lowest note on the instrument:



The opening, in Peter Williams's reconstruction of a conjectured earlier violin version



A passage of the fugue, in Peter Williams's reconstruction of a conjectured earlier violin version.

Williams put his theory into practice by writing a reconstruction of the conjectured original violin work, which has been performed (by violinists Jaap Schröder and Simon Standage) and published.[3] The violinist Andrew Manze subsequently produced his own reconstruction, also in A minor, which he has performed widely and recorded. Finally, yet another violin version was suggested by scholar Bruce Fox-Lefriche.[4] Bach is known to have transcribed solo violin works for organ at least twice. The Prelude first movement of the Partita in E major for solo violin, BWV 1006, was converted by Bach into the solo organ part of the opening movement of the Cantata *Wir danken dir, Gott, wir danken dir, BWV 29*. Bach also transcribed the Fugue movement of his Sonata in G minor for solo violin BWV 1001 as the second half of the Prelude and Fugue in D minor for organ, BWV 539.

Williams's views have been endorsed by a substantial number of scholars. The theory has been expanded into a book-length study by the musicologist Rolf-Dietrich Claus.[5] Among the numerous examples of scholars referring to the work as one of doubtful attribution are the 1997 *Cambridge Companion to Bach*, edited by scholar and performer John Butt[6] and aimed at the wider public, as well as recent monographs on Bach's music by harpsichordist and musicologist David Schulenberg[7] and Richard Douglas Jones.[8] Since Williams, other scholars have put forward different theories about the piece. For example, David Humphreys suggested that BWV 565 originated with Johann Peter Kellner, who had close ties with Bach.[9] The designation of BWV 565 as a work of doubtful attribution is not supported by the renowned Bach scholar Christoph Wolff, who, writing about BWV 565 in his seminal Bach biography, *Johann Sebastian Bach - The Learned Musician*, does not address most of the specific problems of the piece, instead maintaining that any and all problematic passages are explained by the fact that BWV 565 must be an early work. The parallel octaves, Wolff writes, must be explained by the deficiencies of Bach's Arnstadt organ, which the composer sought to rectify.[10] However, although numerous composers throughout the centuries played on small organs, the parallel octaves of the opening of BWV 565 remain unique in organ literature, including the entire Bach oeuvre.[11]

Transcriptions

This popular work has been transcribed many times. Around the end of the 19th century a "second wave" Bach revival occurred (the first having been the one launched earlier in the 19th century by Mendelssohn among others). In the second wave, much of Bach's instrumental music was adapted to resources that were available in *salon* settings (for example solo piano, or chamber ensembles). The composer and pianist Ferruccio Busoni (1866–1924) was a leader of this movement, and wrote many piano transcriptions of Bach compositions, which often radically alter the original. Among them was a virtuosic version of the *Toccata and Fugue*, which tries to replicate the spirit of the original organ sound. An earlier virtuoso piano transcription also once much in vogue was by Carl Tausig (1841–1871); pianist Marie Novello chose it for what one source claims to be the *Toccata and Fugue*'s first recording.[12] Among other arrangements that have appeared on record are those by Percy Grainger, Ignaz Friedman and Louis Brassin.

The wind organ medium translates readily to the concert band and wind ensemble. Such band versions include transcriptions by Donald Hunsberger (Alfred Publ.), Mark Hindsley (Hindsley Publ.), and Erik Leidzen (Carl Fischer).

The Disney film *Fantasia*, released in 1940, opens with Leopold Stokowski's 1927 transcription for large orchestra of the *Toccata and Fugue*. Stokowski's first 78rpm disc of 1927 was an international best-seller which introduced the music to many record collectors. He recorded it several more times in subsequent years. Others who have transcribed the Toccata and Fugue for orchestra include Lucien Cailliet, René Leibowitz, Leonidas Leonardi, Alois Melichar, Eugene Ormandy, Fabien Sevitzky, Stanisław Skrowaczewski, and Sir Henry Wood.

The Canadian Brass ensemble performed an arrangement of BWV 565 arranged by former member Fred Mills, which appeared on the album **The Pachelbel Canon and Other Great Baroque Hits**, released in 1980.[13] The work has been transcribed for wind ensemble several times, including versions by Erik Leidzen, Mark Hindsley, Donald Hunsberger, and Merlin Patterson.

In 1993 Salvatore Sciarrino made an arrangement for solo flute of BWV 565. This transcription was recorded in the early 21st century by Mario Caroli.[14] [15] A version for solo horn was made by Zsolt Nagy[16] and has been performed by Frank Lloyd and others.

Keith Emerson performed the Toccata section as part of the song Rondo performed by The Nice and later in live shows with Emerson, Lake and Palmer. Emerson would play this on his Hammond organ upside down.

The English classical/rock fusion band Sky (featuring renowned classical guitarist John Williams and classical percussionist Tristan Fry) scored a Top 10 pop hit with their 1980 arrangement of BWV 565. Titled simply "Toccata", the work was arranged for five-piece electric-acoustic rock band by the band's other guitarist, Kevin Peek. Violinist Vanessa-Mae released a pop version of the piece in 1995; it reached number 24 on the Billboard charts.[17]

English Hard rock band Deep Purple has used the piece as an introduction to their song "Highway Star" at various live shows.

The song "Bach Onto This", an instrumental rock track on ex-Deep Purple keyboardist Jon Lord's 1982 album "Before I Forget", uses extensive sections of both the Toccata and the Fugue.

The intro is also used in part for the introduction of Last Rites/Loved to Deth by the American Thrash Metal group Megadeth

American Glam Metal band Mötley Crüe has used the piece as an introduction to their gigs at their three first world tours.

This piece in played in various video games such as Battle Arena Toshinden (the theme of Sho), Final Fantasy VI (Part 3 of the final boss theme, Dancing Mad) or Phoenix Wright: Ace Attorney Justice for All (prologue), as well as movies like 7 Faces of Dr. Lao (during the destruction of Woldercan).

Cave's video game called DeathSmiles features that track as a rearranged version composed for the very last boss of the game, the Emperor of Darkness.

American political commentator Keith Olbermann uses the piece as background music during his "Worst Persons in the World" segment on his weekday MSNBC show Countdown with Keith Olbermann.

The piece also appeared in Bleach: Memories of Nobody, the 2006 animated film adaptation of the anime *Bleach* as the battle theme of the character Senna.

Notes

[1] Williams 2003, p. 155.
[2] This paragraph and the next are a summary of Williams 1981.
[3] New York Times review of a Standage performance: "It sounded disconcertingly effective" (http://query.nytimes.com/gst/fullpage.html?res=9C06E6D71038F930A2575AC0A962948260)
[4] See Fox-Lefriche 2004.
[5] See Claus 1998.
[6] Butt 1997, p. 43 and elsewhere.
[7] Schulenberg 2006, p. 458 and elsewhere.
[8] Jones 2007, p. 160.
[9] Humphreys 1982, pp.216–217.
[10] Wolff 2002a, p. 72.
[11] Williams 1981.
[12] "Bach-Tausig - Piano Transcriptions of Bach's Works - Recordings" (http://www.bach-cantatas.com/NVD/PT-Tausig-Rec.htm). .
[13] "Canadian Brass - ABOUT US - REVIEWS" (http://www.canbrass.com/reviews/reviews-10.html). .
[14] "Zig Zag Territoires: ZZT 040802" (http://www.zigzag-territoires.com/ZZT040802.html). .
[15] A review by Peter Grahame Woolf of this interpretation may be found at "Salvatore Sciarrino: Stories of Other Stories" (http://www.musicalpointers.co.uk/reviews/cddvd/SciarrinoBachCaroli.htm). Musical Pointers. .
[16] "RM Williams Publishing, Catalog" (http://www.rmwpublishing.com/catalog.html). .
[17] "allmusic (((Vanessa-Mae > Charts & Awards > Billboard Singles)))" (http://allmusic.com/cg/amg.dll?p=amg&sql=11:kxftxqlglde~T51). .

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  A comprehensive text dealing with authorship issues. See Yo Tomita's review (http://www.music.qub.ac.uk/tomita/bachbib/review/bb-review_Claus-Echtheit565.html).
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External links

- Druckenbrod, Andrew. " A haunting tune, but is it really Bach's? (http://www.post-gazette.com/pg/05303/597490.stm)", Pittsburgh Post-Gazette, October 30, 2005. Summary of the authorship issue for the layperson.

Sheet music

- BWV 565 (http://icking-music-archive.org/ByComposer/J.S.Bach.php#bach565) at the Werner Icking Music Archive.
- Sheet music for BWV 565 (http://www.classical-scores.com/free/bach-toccata-and-fugue-in-d-minor-bwv-565-idparteng-263.html)
- Toccata and Fugue in D minor: Free scores at the International Music Score Library Project. - with a Solo Piano Transcription by Busoni.

Recordings

- Free download of BWV 565 (http://www.magle.dk/music-forums/23-bach-toccata-fugue-d.html)
- Animated version on YouTube (http://www.youtube.com/watch?v=ipzR9bhei_o)
- Fantasia (1940), Stokowski's Transcription (http://www.youtube.com/watch?v=a1z12_Ps-gk)

Compilations

- Free-content sheet music, audio and video of BWV 565 (http://wikipiano.wikidot.com/archive:toccata-and-fugue-in-d-minor-bwv-565)

Toccata and Fugue in F major, BWV 540

The **Toccata and Fugue in F Major, BWV 540** is an organ work written by J.S. Bach. The toccata is thought to be written after 1714, and the fugue before 1731. It is thought by some that Bach joined together two previously separate pieces to create this work.

Score

Toccata

The toccata starts with a large linear canon (imitation theme, one hand imitating the other) over a pedal point in F major. It is then followed by a pedal solo vamping material from the canon. The canon is reiterated with some variations in the dominant in C major. This time the hands are switched, and the left hand leads the right. This is again followed by a long pedal solo. The two large canon flourishes cover 108 measures of the composition. The pedal solos cover 60 measures. The concerto movement exhibits a seven-part structure. The canons and pedal solos effect the departure from the home key of F to the dominant C, and the entire rest of the movement, with its *concertante* 3-part imitation and striking "proto-waltzes", constitute the harmonic return. This formal pattern is unique within Bach's *œuvre*. Bach has even included his own family name within the music: at one point in the pedal part may be successively found the notes (in the German language, on the first beat of four consecutive bars) B - A - C - H. In English, these notes are B flat, A, C and B natural. Rightly so Hermann Keller expresses his rapture as follows: " At the beginning the extensive linear construction of the two voices in canon, the proud calmness of the solos in the pedal, the piercing chord strokes, the fiery upswing of the second subject, the bold modulatory shifts, the inwardness of the three minor movements, the splendour of the end with the famous third inversion of the seventh chord, who would not be enthralled by that?" Because of the range of the pedal parts, the organ at Weißenfels, with a pedal compass of f1, may be the organ the composition was written on. The Toccata (as a prelude) is proportionally the largest of all Bach's works in the format of prelude-fugue. It is often treated as a show piece, with the ensuing fugue omitted. The Toccata's rhythmic signature suggests a *passepied* or a *musette*, although the monumental scale

of the movement does not support these characterizations. Nor does the harmonic adventurousness: 45 measures after the second pedal solo there is a dominant chord which resolves deceptively to the third-inversion dominant applied to the neapolitan. In particular, the doubled root is found to move outward in contrary chromatic motion to a major 9th; in the bass is a descending augmented unison, which *absolutely* could not be farther from the expected fifth. Bach implements this powerful deceptive cadence three times in the piece; it would not become idiomatic until Chopin and Tchaikovsky. (see below)

Fugue

The double fugue is not well-known. The first subject in the fugue is chromatic and ornamental. The second subject has a lot of modulation shifts and is sometimes is initially presented as the counter-subject of the first. The Fugue is Bach's only thorough-going double fugue, where two subjects are exposed in separate sections and then combined. The effect is enhanced by the increasing rhythmic activity of the second subject and by the more frequent use of modulation in the final section of the fugue. The bravura of the F-Major toccata, with its pedal solos and manual virtuosity, contrasts sharply with the rather sober opening of the Fugue. Both represent two diverse aspects of Italian influence: the motoric rhythms and sequential passagework of the Toccata, and the traditional alla breve counterpoint of the Fugue, with its chromaticism, harmonic suspensions, and uninterrupted succession of subjects and answers. These techniques are very similar to those used in the "Dorian" Toccata and Fugue in D minor, BWV 538.

Aria in F major, BWV 587, is believed to be a middle movement of this composition, thereby debunking the idea that Toccata, Adagio and Fugue in C major, BWV 564 is Bach's only 3-movement organ composition.

See also

- Other Toccata and Fugues

External links

- Toccata and Fugue in F major: Free scores at the International Music Score Library Project.

Toccata, Adagio and Fugue in C major, BWV 564

Toccata, Adagio, and Fugue in C Major, BWV 564 is an organ composition by Johann Sebastian Bach, written in 1708 in Weimar. The autograph score simply bears the title "Toccata in C Major", but the piece has become known exclusively by this title. It is unique among Bach's organ works in interpolating a slow section between the prelude and fugue, although he had apparently been toying with the idea for years - the Prelude and Fugue in C Major BWV 545 exists in an alternate early version (transposed down to B-flat major) with what later turned up as the slow movement from the C major organ sonata.

Though the melodic material is purely Bach's, the opening of the toccata has some distinct similarities of style and structure to the opening of the Prelude, Fugue and Chaconne in C major (BuxWV 137) of Dietrich Buxtehude, whom Bach had visited only a few years earlier, and whose music inspired Bach's style to a degree at that time. But after its florid, improvisation-like opening, the toccata almost entirely eschews the virtuosity typically associated with the genre, focusing for the rest of its length on the contrapuntal development of a few short motives treated in concertato style, with alternation between full and comparatively sparse textures corresponding to the tutti and solo groups of a concerto grosso. The Adagio is written in two very different sections. The first features a gentle, aria-like melody in the right hand over a simple chordal accompaniment; the second, and much shorter, section, marked Grave, emphasizes chromatic progressions, suspensions, and dissonances.

The fugue is built on a striking, strongly violinistic subject in 6/8, and returns to the concerto-like style of the toccata, with very free, brilliant episodes and a virtuosic cadenza at the very end.

Busoni wrote a well-known transcription for the piano.

See also

- Other Toccatas and Fugues

External links

- Free sheet music [1] from classical-scores.com
- Toccata, Adagio and Fugue in C major: Free scores at the International Music Score Library Project.

The Well-Tempered Clavier

WARNING: Article could not be rendered - ouputting plain text.
Potential causes of the problem are: (a) a bug in the pdf-writer software (b) problematic Mediawiki markup (c) table is too wide

Title page of Das Wohltemperierte Klavier Title page translated The Well-Tempered Clavier (German: Das Wohltemperierte Klavier)In the German of Bach's time the "Clavier" was a generic name meaning "keyboard instrument," most typically the harpsichord or clavichord — but not excluding the organ (music)organ, either. Bach's Clavier compositions are now usually played on the piano or harpsichord. The modern German spelling is Das Wohltemperierte Klavier., BWV 846–893, is a collection of solo keyboard music composed by Johann Sebastian Bach. He first gave the title to a book of prelude (music)preludes and fugues in all 24 major (music)major and minor (music)minor key (music)keys, dated 1722, composed "for the profit and use of musical youth desirous of learning, and especially for the pastime of those already skilled in this study." Bach later compiled a second book of the same kind, dated 1742, but titled it only "Twenty-four Preludes and Fugues." The two works are now usually considered to comprise The Well-Tempered Clavier and are referred to respectively as Books I and IIhttp://books.google.com/books?id=ERMVEiSl1ZkC&pg=PT1. The Well-Tempered Clavier is generally regarded as one of the most influential works in the history of Western classical music.Composition history The first book was compiled in the year 1722 during Bach's appointment in Köthen; the second book followed it 20 years later in 1742 while he was in Leipzig. Both were widely circulated in manuscript, but printed copies were not made until 1801, by three publishers almost simultaneously in Bonn, Leipzig and ZurichKassler, Michael. "Broderip, Wilkinson and the First English Edition of the '48'". The Musical Times 147 (Summer 2006): 67–76. ISSN 00274666. . Retrieved May 10, 2010. . Bach's style went out of favour in the time around his death, and most music in the early classical period (music)Classical period had neither contrapuntal complexity nor a great variety of keys. But, with the maturing of the Classical style in the 1770s, the Well-Tempered Clavier began to influence the course of musical history, with Joseph HaydnHaydn and Wolfgang Amadeus MozartMozart studying the work closely.Each book contains twenty-four pairs of preludes and fugues. The first pair is in C major, the second in C minor, the third in C-sharp major, the fourth in C-sharp minor, and so on. The rising chromatic scalechromatic pattern continues until every key has been represented, finishing with a B minorB-minor fugue. Bach recycled some of the preludes and fugues from earlier sources: the 1720 Klavierbüchlein für Wilhelm Friedemann Bach, for instance, contains versions of eleven of the preludes. The C-sharp major prelude and fugue in book one was originally in C major - Bach added a key signature of seven sharp (music)sharps and adjusted some Accidental (music)accidentals to convert it to the required key. The far-reaching influence of Bach's music is evident in that the fugue subject in Wolfgang Amadeus MozartMozart's Prelude and Fugue in C Major K. 394 is isomorphic to that of the A-flat major Fugue in Book II of the Well-Tempered Clavier. This pattern is found also in the C-Major fugue subject of Book II. Another similar theme is the third movement fugue subject in the Harpsichord concertos (J. S. Bach)Concerto for Two Harpsichords, BWV 1061.Bach's title suggests that he had written for a (12-note) well temperamentwell-tempered tuning system in which all keys sounded in tune (also known as "circular temperament"). The opposing system in Bach's day was meantone temperament in which keys with many Accidental (music)accidentals sound out of tune. (See also musical tuning). It is sometimes assumed that Bach intended equal temperament, the standard modern keyboard tuning which became popular after Bach's death, but modern scholars suggest instead a form of well temperamentJ. S. BachBach, J. S. (2004). Palmer, Willard A.. ed. J. S. Bach: The Well-Tempered Clavier. Los Angeles, CA: Alfred Music Publishing. p. 4. ISBN 0882848313. . Retrieved May 10, 2010.. There is debate whether Bach meant a range of

similar temperaments, perhaps even altered slightly in practice from piece to piece, or a single specific "well-tempered" solution for all purposes. Precursors Although the Well-Tempered Clavier was the first collection of fully-worked keyboard pieces in all 24 keys, similar ideas had occurred earlier. Before the advent of modern tonality in the late 17th century, numerous composers produced collections of pieces in all eight Mode (music)modes: Johann Pachelbel's magnificat fugues (composed 1695–1706), Georg Muffat's Apparatus Musico-organisticus of 1690 and Johann Speth's Ars magna of 1693 are but a few examples. Furthermore, some two hundred years before Bach's time, equal temperament was realized on plucked string instruments, such as the lute and the theorbo, resulting in several collections of pieces in all keys (although the music was not yet tonal in the modern sense of the word): a cycle of 24 passamezzo–saltarello pairs (1567) by Giacomo Gorzanis (c.1520–c.1577)Arthur J. Ness. "Giacomo Gorzanis", Grove Dictionary of Music and MusiciansGrove Music Online, ed. L. Macy (accessed 16 February 2008), grovemusic.com (subscription access). 24 groups of dances, "clearly related to 12 major and 12 minor keys" (1584) by Vincenzo Galilei (c.1528–1591)Claude V. Palisca. "Vincenzo Galilei", Grove Dictionary of Music and MusiciansGrove Music Online, ed. L. Macy (accessed 16 February 2008), grovemusic.com (subscription access). 30 preludes for 12-course lute or theorbo by John Wilson (composer)John Wilson (1595–1674)Ian Spink. "John Wilson", Grove Dictionary of Music and MusiciansGrove Music Online, ed. L. Macy (accessed 16 February 2008), grovemusic.com (subscription access). The Diapason Press - General Series: John Wilson, "Thirty Preludes" in all (24) keys for luteOne of the earliest keyboard composers to realize a collection of organ pieces in successive keys was Daniel Croner (1656–1740), who compiled one such cycle of preludes in 1682.John H. Baron. A 17th-Century Keyboard Tablature in Brasov, JAMS, xx (1967), pp. 279–85.Viorel Cosma. "Daniel Croner", Grove Dictionary of Music and MusiciansGrove Music Online, ed. L. Macy (accessed 16 February 2008), grovemusic.com (subscription access). His contemporary Johann Heinrich Kittel (1652–1682) also composed a cycle of 12 organ preludes in successive keys.John H. Baron. "Kittel.", Grove Dictionary of Music and MusiciansGrove Music Online, ed. L. Macy (accessed 16 February 2008), grovemusic.com (subscription access).Ariadne musicaAriadne musica neo-organoedum, by Johann Caspar Ferdinand FischerJ.C.F. Fischer (died 1746) was published in 1702 and reissued 1715. It is a set of 20 prelude-fugue pairs in ten major and nine minor keys and the Phrygian mode, plus five chorale-based ricercars. Bach knew the collection and borrowed some of the themes from Fischer for Well-Tempered Clavier.Rudolf Walter. "Johann Caspar Ferdinand Fischer", Grove Dictionary of Music and MusiciansGrove Music Online, ed. L. Macy (accessed 16 February 2008), grovemusic.com (subscription access). Other contemporary works include the treatise Exemplarische Organisten-Probe (1719) by Johann Mattheson (1681–1764), which included 48 figured bass exercises in all keys,Karl Geiringer. The Bach Family: Seven Generations of Creative Genius, pp. 268–9. Oxford University Press, 1954. Partien auf das Clavier (1718) by Christoph Graupner (1683–1760) with eight suites in successive keys,Oswald Bill, Christoph Grosspietsch. Christoph Graupner: Thematisches Verzeichnis der musikalischen Werke. Carus, 2005. ISBN 389948066X and Friedrich Suppig's Fantasia from Labyrinthus Musicus (1722), a long and formulaic sectional composition ranging through all 24 keys which was intended for an enharmonic keyboard with 31 notes per octave and pure Interval (music)major thirds.Fredrich Suppig: Labyrinthus musicus, Calculus musicus, facsimile of the manuscripts. Tuning and Temperament Library, Volume 3, edited by Rudolf Rasch. Diapason Press, Utrecht, 1990. Finally, a lost collection by Johann Pachelbel (1653–1706), Fugen und Praeambuln über die gewöhnlichsten Tonos figuratos (announced 1704), may have included prelude-fugue pairs in all keys or modes.Jean M. Perreault. The Thematic Catalogue of the Musical Works of Johann Pachelbel, p. 84. Scarecrow Press, Lanham, Md. 2004. ISBN 0-8108-4970-4.Bach's example inspired numerous composers of the 19th century, however, in his own time no similar collections were published, except one by Johann Christian Schickhardt (1681–1762), whose Op. 30 L'alphabet de la musique, contained 24 sonatas for recorder/flute/violin, in all keys.Pippa Drummond, David Lasocki. "Johann Christian Schickhardt", Grove Dictionary of Music and MusiciansGrove Music Online, ed. L. Macy (accessed 16 February 2008), grovemusic.com (subscription access).Musical style and contentA flat major (As-dur) fugue from the second part of Das Wohltemperierte Clavier (manuscript) Musically, the structural regularities of the Well-Tempered Clavier encompass an extraordinarily wide range of styles, more so than most

pieces in the literature. The Preludes are formally free, although many individual numbers exhibit typical Baroque melodic forms, often coupled to an extended free coda (music)coda (e.g. Book I preludes in C minor, D Major, and B-flat major). Each fugue is marked with the number of voices, from two to five. Most are three- and four-voiced fugues. The fugues employ a full range of contrapuntal devices (fugal exposition, thematic inversion, stretto, etc.), but are generally more compact than Bach's fugues for pipe organorgan. The best-known piece from either book is the first prelude of Book I, a simple progression of arpeggioarpeggiated chords. The technical simplicity of this C Major prelude has made it one of the most commonly studied piano pieces for students completing their introductory training. This prelude also served as the basis for the Ave Maria (Gounod)Ave Maria of Charles Gounod.Later significance and influence Although the Well-Tempered Clavier was not the first pantonal (using all keys) composition, it was by far the most influential. The very nature of the piece (as implied by its title page) established a tuning requirement for harmonies which were to become the basis for all Western music developed through the early 20th century. The Well-Tempered Clavier does not include very remote modulations, but instead demonstrates the ability of a single instrument in tempered tuning to play in all 24 keys without having to be tuned to new fundamentals. Ludwig van BeethovenBeethoven, who made remote modulations central to his music, was heavily influenced by the Well-Tempered Clavier, since performing it in concerts in his youth was part of his star attraction and reputation. Further reaching modulations to remote harmonic regions were mostly associated with later Romantic musicRomantic and post-Romantic music, ultimately leading to the functional extension in jazz harmony. The atonal musicatonal system of the 20th century, although still taking the 12-tone chromatic scale (that Bach used) as a foundation, effectively did away with musical keys altogether.In addition to its use of all keys, the Well-Tempered Clavier was unusual in the very wide range of techniques and modes of expression used by Bach in the fugues. No other composer had produced such vividly characterised and compelling pieces in the fugal form, which was often regarded as a theoretical exercise. Many later composers studied Bach's work in an effort to improve their own fugal writing: Giuseppe VerdiVerdi even found it useful for his last work, Falstaff (opera)Falstaff. The first complete recording of the Well-Tempered Clavier was made by Edwin Fischer between 1933 and 1936. Other notable recordings have been made by Wanda Landowska, Rosalyn Tureck, Glenn Gould, Sviatoslav Richter, Ralph Kirkpatrick, Angela Hewitt, and Andras Schiff.Intended tuning During much of the 20th century it was assumed that Bach wanted equal temperament, which had been described by theorists and musicians for at least a century before Bach's birth. Internal evidence for this may be seen in the fact that in Book 1 Bach paired the E-flat minor prelude (6 flats) with its enharmonic key of D-sharp minor (6 sharps) for the fugue. This represents an equation of the most tonally remote enharmonic keys where the flat and sharp arms of the circle of fifths cross each other opposite to C major. Any performance of this pair would have required both of these enharmonic keys to sound identically tuned, thus implying equal temperament in the one pair, as the entire work implies as a whole. However, research has continued into various unequal systems contemporary with Bach's career. Accounts of Bach's own tuning practice are few and inexact. The two most cited sources are Johann Nikolaus ForkelForkel, Bach's first biographybiographer, and Friedrich Wilhelm Marpurg, who received information from Bach's sons and pupils, and Johann Kirnberger, one of those pupils. Forkel reports that Bach tuned his own harpsichords and clavichords and found other people's tunings unsatisfactory; his own allowed him to play in all keys and to modulate into distant keys almost without the listeners noticing it. Marpurg and Kirnberger, in the course of a heated debate, appear to agree that Bach required all the major thirds to be sharper than pure—which is in any case virtually a prerequisite for any temperament to be good in all keys. Johann Georg Neidhardt, writing in 1724 and 1732, described a range of unequal and near-equal temperaments (as well as equal temperament itself), which can be successfully used to perform some of Bach's music, and were later praised by some of Bach's pupils and associates. J.S. Bach's son Carl Philipp Emanuel Bach himself published a rather vague tuning method which was close to but still not equal temperament: having only "most of" the interval (music)fifths tempered, without saying which ones or by how much. Since 1950 there have been many other proposals and many performances of the work in different and unequal tunings, some derived from historical sources, some by modern authors. Whatever their provenances, these schemes all promote the existence of subtly different musical characters in different keys, due to the sizes of their intervals.

However, they disagree as to what key receives what character: Herbert Anton Kellner argued from the mid-1970s until his death that esoteric considerations such as the pattern of Bach's signet ring, numerology, and more could be used to determine the correct temperament. His result is somewhat similar to Werckmeister temperamentWerckmeister's most familiar "correct" temperament. Kellner's temperament, with seven pure fifths and five 1/5 comma (music)comma fifths, has been widely adopted worldwide for the tuning of organs. It is especially effective as a moderate solution to play 17th century music, shying away from tonalities that have more than two flat (music)flats. John Barnes analyzed the Well-Tempered Clavier's major-key preludes statistically, observing that some major thirds are used more often than others. His results were broadly in agreement with Kellner's and Werckmeister's patterns. His own proposed temperament from that study is a 1/6 comma variant of both Kellner (1/5) and Werckmeister (1/4), with the same general pattern tempering the naturals, and concluding with a tempered fifth B-F#.Mark Lindley, a researcher of historical temperaments, has written several surveys of temperament styles in the GermanyGerman Baroque musicBaroque tradition. In his publications he has recommended and devised many patterns close to those of Neidhardt, with subtler gradations of interval size. Since a 1985 article where he addressed some issues in the Well-Tempered Clavier, Lindley's theories have focused more on Bach's organ music than the harpsichord or clavichord works.Title page tuning interpretationsMore recently there has been a series of proposals of temperament (music)temperaments derived from the handwritten pattern of loops on Bach's 1722 title page. These loops (though truncated by a later clipping of the page) can be seen at the top of the title page image at the beginning of the article. Andreas Sparschuh, in the course of studying German Baroque organ tunings, assigned mathematical and acoustic meaning to the loops. Each loop, he argued, represents a fifth in the sequence for tuning the keyboard, starting from A. From this Sparschuh devised a recursive tuning algorithm resembling the Collatz Conjecture in mathematics, subtracting one beat per second each time Bach's diagram has a non-empty loop. In 2006 he has retracted his 1998 proposal based on A=420 Hz, and replaced it with another at A=410. Michael Zapf in 2001 reinterpreted the loops as indicating the rate of beat (acoustics)beating of different fifths in a given range of the keyboard in terms of seconds-per-beat, with the tuning now starting on C. John Charles Francis in 2004 performed a mathematical analysis of the loops using Mathematica under the assumption of beats per second. In 2004, he also distributed several temperaments derived from BWV 924. More details are also available at the author's web site. Bradley Lehman in 2004 proposed a 1/6 and 1/12 comma layout derived from Bach's loops, which he published in 2005 in articles of three music journals. Reaction to this work has been both vigorous and mixed: with other writers producing further speculative schemes or variants. Daniel Jencka in 2005 proposed a variation of Lehman's layout where one of the 1/6th commas is spread over three 5ths (G#-D#-A#/Bb), resulting in a 1/18th comma division. Motivations for Jencka's approach involve an analysis of the possible logic behind the figures themselves and his belief that a wide 5th (Bb-F) found in Lehman's interpretation is unlikely in a well-temperament from the time. Despite this recent research, however, many musicologists say it is insufficiently proven that Bach's looped drawing signifies anything reliable about a tuning method. Bach may have tuned differently per occasion, or per composition, throughout his career. MediaBook 1 - prelude in E-flat minorPerformed on a piano by Carlos Gardels . Courtesy of MusopenBook 1 Prelude and Fugue in F sharp majorperformed on a piano by Raymond SmullyanBook 1 Prelude and Fugue in G majorperformed on a piano by Kristian CvetkovićBook 1 - Prelude No. 1 in C major (BWV 846)performed on a Flemish harpsichord by Martha GoldsteinAve Maria by GounodAve Maria (Gounod)Gounod's Ave Maria, based on Prelude 1 from book 1, arranged for piano and cello. Performed by John MichelBook 1 - Fugue in C majorperformed on a Flemish harpsichord by Martha GoldsteinBook 1 - Prelude in c minorperformed on a Flemish harpsichord by Martha GoldsteinBook 1 - Fugue in c minorperformed on a Flemish harpsichord by Martha GoldsteinBook 1 - Prelude in C sharp minorPerformed on a piano by Martha GoldsteinBook 1 - Fugue in C-sharp minorPerformed on a piano by Martha GoldsteinBook 1 - Prelude in D majorperformed on a Flemish harpsichord by Martha GoldsteinBook 1 - Fugue in D majorperformed on a Flemish harpsichord by Martha GoldsteinBook 1 - Prelude No. 6 in D minor (BWV 851)performed on a Flemish harpsichord by Martha GoldsteinBook 1 - fugue in D minorperformed on a Flemish harpsichord by Martha GoldsteinBook 1 Prelude and Fugue in G sharp minorperformed on a piano by Raymond SmullyanBook 1 - Prelude & Fugue in A minorperformed on a piano by

Samuel Cormier-IijimaBook 1 - Prelude in B-flat majorperformed on a Flemish harpsichord by Martha GoldsteinBook 1 - Fugue in B-flat majorperformed on a Flemish harpsichord by Martha GoldsteinBook 1 Prelude and Fugue in B flat minorperformed on a piano by Raymond SmullyanBook 1 Prelude and Fugue in B majorperformed on a piano by Raymond SmullyanBook 2 Prelude and Fugue in C sharp majorperformed on a piano by Raymond SmullyanBook 2 Prelude and Fugue in E majorPerformed on a piano by Randolph HokansonProblems listening to the files? See media help.See alsoList of compositions by Johann Sebastian Bach#The Well-Tempered Clavier (846–893)Complete list of works included in the Well-Tempered Clavier listed by BWV. ReferencesBibliography Kirkpatrick, Ralph. Interpreting Bach's Well-Tempered Clavier: A Performer's Discourse of Method (New Haven: Yale University Press, 1987). ISBN 0-300-03893-3. Ledbetter, David. Bach's Well-Tempered Clavier: The 48 Preludes and Fugues (New Haven: Yale University Press, 2002). ISBN 0-300-09707-7.External linksSheet musicWell-Tempered Clavier, Book 1 pt.1, Book 1 pt.2, Book 2 pt.1, Book 2 pt.2: Free scores at the International Music Score Library Project. Fugues of the Well-Tempered Clavier: Interactive scores calibrated to recordings by David Korevaar and analysis by Tim Smith. Scores of the Well-Tempered Clavier through the Mutopia Project.Websites Piano Society - Free Audio Records of WTC, MP3 files + Video J.S. Bach's Well-Tempered Clavier / In-depth Analysis and Interpretation by Siglind Bruhn. Full text of the 1993 book. Animated visualizations of the music by Dr. Tim Smith of Northern Arizona University Music of Sacred Temperament Graphical motif extraction for The Well-Tempered Clavier 1 and The Well-Tempered Clavier 2 Unequal Temperaments by Claudio Di Veroli Essay by Yo Tomita about Book I of the Well-Tempered Clavier Program notes from the Los Angeles Chamber OrchestraProposed 'Bach' tunings derived from the title page How tuned Bach? - Discussion group Keyboard Tuning of Johann Sebastian Bach - interpreted by John Charles Francis Larips.com - "Bach" tuning resources - interpreted by Bradley Lehman Temperament derived from the 1722 title page (2007) - interpreted by Graziano Interbartolo(in Italian)

Ach Gott, vom Himmel sieh darein, BWV 2

Ach Gott, vom Himmel sieh darein (*Oh God, look down from heaven*), BWV 2, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1724 for the second Sunday after Trinity, which occurred that year on 18 June, which marks the date of the first performance. The prescribed readings [1] for the day are 1 John 3: 13-18 and Gospel of Luke 14: 16-24.

Chorale cantata

The cantata is a chorale cantata, based exclusively on the words of the chorale published by Martin Luther in 1524[1] , which paraphrase Psalm 12. The words are used unchanged in movements 1 and 6. An unknown poet transcribed the ideas of verses 2-5 to recitatives and arias. The cantata is the second of a series of chorale cantatas that Bach composed in his second annual cycle in Leipzig.[2]

The homonym chorale theme was codified by Martin Luther[3] , although Paul Speratus had previously used the melody in his hymn “Es ist das Heil uns kommen her”[4]

Scoring and structure

The work is scored for trombones I-IV, oboes I/II, violins I/II, viola, and basso continuo, three vocal soloists (alto, tenor, and bass) and four-part choir. It is in six movements:

1. Choral: *Ach Gott, vom Himmel sieh darein*
2. Recitativo (tenor): *Sie lehren eitel falsche List*
3. Aria (alto, violin): *Tilg, o Gott, die Lehren*
4. Recitativo (bass, strings): *Die Armen sind verstört*
5. Aria (tenor): *Durchs Feuer wird das Silber rein*
6. Chorale: *Das wollst du, Gott, bewahren rein*

Music

In the first and last movement on the original words of the hymn the style of the music is "archaic", the instruments doubling the voices. In the first movement the melody of the chorale is sung by the alto in long notes, each line is prepared by fugal entrances of the other parts on the same theme.[2] Movement 2 is a secco recitative, changing to arioso in two lines similar to the words of the chorale, marked adagio. The alto aria is written in "modern" style with a solo violin in lively figuration. The bass recitative is accompanied by the strings. The tenor aria is contrasted by a concerto of the oboes and strings, which are silent in the middle section until its transition to the da capo.[2]

Text

1. (Coro)
Ach Gott, vom Himmel sieh darein
Und lass dich's doch erbarmen!
Wie wenig sind der Heilgen dein,
Verlassen sind wir Armen;
Dein Wort man nicht lässt haben wahr,
Der Glaub ist auch verloschen gar
Bei allen Menschenkindern.

2. Recitativo (tenor)
Sie lehren eitel falsche List,
Was wider Gott und seine Wahrheit ist;
Und was der eigen Witz erdenket,
- O Jammer! der die Kirche schmerzlich kränket -
Das muss anstatt der Bibel stehn.
Der eine wählet dies, der andre das,
Die törichte Vernunft ist ihr Kompass;
Sie gleichen denen Totengräbern
Die, ob sie zwar von außen schön,
Nur Stank und Moder in sich fassen
Und lauter Unflat sehen lassen.

3. Aria (alto)
Tilg, o Gott, die Lehren,
So dein Wort verkehren!
Wehre doch der Ketzerei
Und allen Rottengeistern;
Denn sie sprechen ohne Scheu:
Trotz dem, der uns will meistern!

4. Recitativo (bass)
Die Armen sind verstört,
Ihr seufzend Ach, ihr ängstlich Klagen
Bei soviel Kreuz und Not,
Wodurch die Feinde fromme Seelen plagen,
Dringt in das Gnadenohr des Allerhöchsten ein.
Darum spricht Gott: Ich muss ihr Helfer sein!
Ich hab ihr Flehn erhört,
Der Hilfe Morgenrot,
Der reinen Wahrheit heller Sonnenschein
Soll sie mit neuer Kraft,
Die Trost und Leben schafft,
Erquicken und erfreun.
Ich will mich ihrer Not erbarmen,
Mein heilsam Wort soll sein die Kraft der Armen.

5. Aria (tenor)
Durchs Feuer wird das Silber rein,
Durchs Kreuz das Wort bewährt erfunden.
Drum soll ein Christ zu allen Stunden
Im Kreuz und Not geduldig sein.

6. Chorale
Das wollst du, Gott, bewahren rein
Für diesem arg'n Geschlechte;
Und lass uns dir befohlen sein,
Dass sichs in uns nicht flechte.
Der gottlos Hauf sich umher findt,
Wo solche lose Leute sind
In deinem Volk erhaben.

Recordings

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 1*, Paul Esswood, Kurt Equiluz, Max van Egmond, Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger), Concentus Musicus Wien, conductor Nikolaus Harnoncourt, Teldec 1971
- *Die Bach Kantate Vol. 39*, Helen Watts, Aldo Baldin, Walter Heldwein, Gächinger Kantorei, Bach-Collegium Stuttgart, conductor Helmuth Rilling, Hänssler 1979
- *J.S. Bach: Complete Cantatas Vol. 10*, Michael Chance, Paul Agnew, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, conductor Ton Koopman, Erato/Antoine Marchand 1998
- *Bach Edition Vol. 12 - Cantatas Vol. 6*, Sytse Buwalda, Knut Schoch, Bas Ramselaar, Holland Boys Choir, Netherlands Bach Collegium, conductor Pieter Jan Leusink, Brilliant Classics 1999
- *Bach Cantatas Vol. 2: Paris/Zürich*, Daniel Taylor, James Gilchrist, Stephen Varcoe, Monteverdi Choir, English Baroque Soloists, conductor John Eliot Gardiner, Brilliant Classics 1999
- *J.S. Bach: Cantatas for the First and Second Sundays After Trinity*, Susan Trout, William Hite, Paul Guttry, Orchestra and Chorus of Emmanuel Music (Chorus Master: Michael Beattie), conductor Craig Smith, Koch International 2001
- *J.S. Bach: "O Ewigkeit du Donnerwort" - Cantatas BWV 2, 20 & 176*, Ingeborg Danz, Jan Kobow, Peter Kooy, Collegium Vocale Gent, conductor Philippe Herreweghe, Harmonia Mundi France 2002
- *J.S. Bach: Cantatas Vol. 29 - Cantatas from Leipzig 1724*, Pascal Bertin, Gerd Türk, Peter Kooy, Bach Collegium Japan & Concerto Palatino Brass Ensemble, conductor Masaaki Suzuki, BIS 1461 2004

- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 7 Cantatas BWV 20 · 2 · 10*, Petra Noskaiova, Marcus Ullmann, Jan van der Crabben, La Petite Bande, conductor Sigiswald Kuijken, Accent 2007

References

[1] Luther, Martin. *The Hymns of Martin Luther: Set to their original melodies; with an English version* (http://www.archive.org/details/thehymnsofmartin00417gut). ed. Bacon, Leonard Woolsey and Allen, Nathan H. Publisher Unknown, Year published, Unknown.

[2] Dürr, Alfred. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[3] Julian, John, ed., *A Dictionary of Hymnology: Setting forth the Origin and History of Christian Hymns of all Ages and Nations*, Second revised edition, 2 vols., n.p., 1907, reprint, New York: Dover Publications, Inc., 1957, 1:322-25

[4] Crist, Stephen A. *Early Lutheran Hymnals and Other Musical Sources in the Kessler Reformation Collection at Emory University*, Notes - Volume 63, Number 3, March 2007, pp. 503-528.

Sources

- Craig Smith, Programme notes - BWV 2 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv002.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 2 (http://www.cs.ualberta.ca/~wfb/cantatas/2.html), Bach Cantatas, University of Alberta.

External links

- Cantata BWV 2 Ach Gott, vom Himmel sieh darein (http://www.bach-cantatas.com/BWV2.htm) on the *bach-cantatas* website
- Cantatas, BWV 1-10: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv002.htm) Emmanuel Music, Boston
- BWV 2 Ach Gott, vom Himmel sieh darein (http://www.bach.de/werk/bwv/2.html) on the *Bach* website (in German)
- Entries for BWV 2 (http://www.worldcat.org/search?q="BWV+2"&qt=results_page) on WorldCat

Ach Gott, wie manches Herzeleid, BWV 3

Ach Gott, wie manches Herzeleid (*Oh God, how much heartache*), BWV 3, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig at the end of 1724 for the second Sunday after Epiphany of 1725, which occurred that year on 14 January, date of the work's first performance.

The prescribed readings [1] for the day are Romans 12: 6-16 and John 2: 1-11. The text of the cantata comprises the words of the hymn published by Martin Moller in 1587[1] , in movements 1, 2 and 6. Authorship of verses 3-5 is unknown.

The chorale theme (Zahn 533a) is the melodic line of *Herr Jesu Christ, meins Lebens Licht II*, which first appeared in Wolflin Lochamer's 1455 *Liederbuch*, printed in Nürnberg (a comprehensive discussion of the melody's origin can be found at bach-cantatas.com [3]).

Scoring and structure

The piece is scored for corno, trombone, oboe d'amore I/II, violins I/II , viola, and basso continuo, four vocal soloists (soprano, altus, tenor, and bass) and four-part choir. It is in six movements:

1. (Coro): "Ach Gott, wie manches Herzeleid" for choir, oboe d'amore I/II and trombone *col Basso*, violin I/II, viola, and continuo.
2. Recitativo: "Wie schwerlich lässt sich Fleisch und Blut" for soloists and continuo.
3. Aria: "Empfind ich Höllenangst und Pein" for bass and continuo.
4. Recitativo: "Es mag mir Leib und Geist verschmachten" for tenor and continuo.
5. Aria (Duetto): "Wenn Sorgen auf mich dringen" for sopranus and altus, oboes d'amore in unison, violin I, and continuo.
6. Chorale: "Erhalt mein Herz im Glauben rein" for choir, violin I, corno and oboes d'amore I/II *col Soprano*, violin II *coll'Alto*, viola *col Tenore*, and continuo.

Text

1. (Coro)
Ach Gott, wie manches Herzeleid
Begegnet mir zu dieser Zeit!
Der schmale Weg ist trübsalvoll,
Den ich zum Himmel wandern soll.

2. Recitativo (soloists)
Wie schwerlich lässt sich Fleisch und Blut
So nur nach Irdischem und Eitlem trachtet
Und weder Gott noch Himmel achtet,
Zwingen zu dem ewigen Gut!
Da du, o Jesu, nun mein alles bist,
Und doch mein Fleisch so widerspenstig ist.
Wo soll ich mich denn wenden hin?
Das Fleisch ist schwach, doch will der Geist;
So hilf du mir, der du mein Herze weißt.
Zu dir, o Jesu, steht mein Sinn.
Wer deinem Rat und deiner Hilfe traut,
Der hat wohl nie auf falschen Grund gebaut,
Da du der ganzen Welt zum Trost gekommen,
Und unser Fleisch an dich genommen,
So rettet uns dein Sterben
Vom endlichen Verderben.
Drum schmecke doch ein gläubiges Gemüte
Des Heilands Freundlichkeit und Güte.

3. Aria (bass)
Empfind ich Höllenangst und Pein,
Doch muss beständig in dem Herzen
Ein rechter Freudenhimmel sein.
Ich darf nur Jesu Namen nennen,
Der kann auch unermessne Schmerzen
Als einen leichten Nebel trennen.

4. Recitativo (tenor)
Es mag mir Leib und Geist verschmachten,
Bist du, o Jesu, mein
Und ich bin dein,
Will ichs nicht achten.
Dein treuer Mund
Und dein unendlich Lieben,
Das unverändert stets geblieben,
Erhält mir noch den ersten Bund,
Der meine Brust mit Freudigkeit erfüllet
Und auch des Todes Furcht, des Grabes Schrecken stillet.
Fällt Not und Mangel gleich von allen Seiten ein,
Mein Jesus wird mein Schatz und Reichtum sein.

5. Aria (Duetto) (sopranus, altus)
Wenn Sorgen auf mich dringen,
Will ich in Freudigkeit
Zu meinem Jesu singen.
Mein Kreuz hilft Jesus tragen,
Drum will ich gläubig sagen:
Es dient zum besten allezeit.

6. Chorale
Erhalt mein Herz im Glauben rein,
So leb und sterb ich dir allein.
Jesu, mein Trost, hör mein Begier,
O mein Heiland, wär ich bei dir.

Recordings

- **Bach Aria Group - Cantatas, Arias & Choruses [C-10]** - Sop.: Lois Marshall; Alt.: Maureen Forrester; Ten.: Richard Lewis; Bass-Bar.: Norman Farrow; Bach Aria Group Chorus & Orchestra; Brian Priestman, conductor. Label: Vox
- **Bach Cantatas Vol. 19: Greenwich/Romsey** - Sop.: Joanne Lunn; Alt.: Richard Wyn Roberts; Ten.: Julian Podger; Bass: Gerald Finley; Monteverdi Choir / English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- **Bach Edition Vol. 12 - Cantatas Vol. 6** - Sop.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir / Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Die Bach Kantate Vol. 22** - Sop.: Arleen Augér; Alt.: Gabriele Schreckenbach; Ten.: Lutz-Michael Harder; Bass: Philippe Huttenlocher; Gächinger Kantorei Stuttgart / Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Complete Cantatas Vol. 15** - Sop.: Sandrine Piau; Alt.: Bogna Bartosz; Ten.: Paul Agnew; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 1** - Boy Sop.: unnamed soloist of the Wiener Sängerknaben; Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Max van Egmond; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger) / Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec

References

[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 3 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv003.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 3 (http://www.cs.ualberta.ca/~wfb/cantatas/3.html), Bach Cantatas, University of Alberta.

External links

- Piano & vocal score of BWV 3 (http://www.bh2000.net/score/sacrbach/bwv003.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV3-D.htm) on bach-cantatas.com

Ach Gott, wie manches Herzeleid, BWV 58

Ach Gott, wie manches Herzeleid (*Oh God, how much heartache*), BWV 58, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig at the end of 1726 for the Sunday after New Year's Day of 1727, which occurred that year on 5 January, date of the work's first performance. During Bach's lifetime, the cantata was performed again on 7 January 1733.

The prescribed readings [1] for the day are 1 Peter 4: 12-19 and Matthew 2: 13-23. The text of the cantata comprises the words of the hymn published by Martin Moller in 1587[1] , in movement 1, as well as, for the chorale, poetry published by Martin Behm in the second volume (1610) of the *Centuria precationum rhythmicarum*. Authorship of verses 2-4 is unknown.

The chorale theme (Zahn 533a) is the melodic line of *Herr Jesu Christ, meins Lebens Licht II*, which first appeared in Wolflin Lochamer's 1455 *Liederbuch*, printed in Nürnberg (a comprehensive discussion of the melody's origin can be found at bach-cantatas.com [3]).

Scoring and structure

The piece is scored for oboes I/II, oboe da caccia (identified in some scores as *"taille"*), violins I/II , viola, basso continuo, and two vocal soloists (soprano and bass). There are no choral interventions. It is in five movements:

1. Duetto: "Ach Gott, wie manches Herzeleid" for soprano & bass soloists, oboes, strings, and continuo.
2. Recitativo: "Verfolgt dich gleich die arge Welt" for bass and continuo.
3. Aria: "Ich bin vergnügt in meinem Leiden" for soprano, violino solo, and continuo.
4. Recitativo: "Kann es die Welt nicht lassen" for soprano and continuo.
5. Chorale: "Ich hab für mir ein schwere Reis" for soprano & bass soloists, oboes, strings, and continuo.

Text

1. Duetto
Nur Geduld, Geduld, mein Herze,
Es ist eine böse Zeit!
Doch der Gang zur Seligkeit
Führt zur Freude nach dem Schmerze.

2. Recitativo (bass)
Verfolgt dich gleich die arge Welt,
So hast du dennoch Gott zum Freunde,
Der wider deine Feinde
Dir stets den Rücken hält.
Und wenn der wütende Herodes
Das Urteil eines schmähen Todes
Gleich über unsern Heiland fällt,
So kommt ein Engel in der Nacht,
Der lässet Joseph träumen,
Dass er dem Würger soll entfliehen
Und nach Ägypten ziehen.
Gott hat ein Wort, das dich vertrauend macht.
Er spricht: Wenn Berg und Hügel niedersinken,
Wenn dich die Flut des Wassers will ertrinken,
So will ich dich doch nicht verlassen noch versäumen.

3. Aria (soprano)
Ich bin vergnügt in meinem
Leiden,
Denn Gott ist meine Zuversicht.
Ich habe sichern Brief und
Siegel,
Und dieses ist der feste Riegel,
Den bricht die Hölle selber nicht.

4. Recitativo (soprano)
Kann es die Welt nicht lassen,
Mich zu verfolgen und zu hassen,
So weist mir Gottes Hand
Ein andres Land.
Ach! könnt es heute noch
geschehen,
Dass ich mein Eden möchte sehen!

5. Chorale
Ich hab für mir ein schwere Reis
Zu dir ins Himmels Paradeis,
Da ist mein rechtes Vaterland,
Daran du dein Blut hast
gewandt.
Nur getrost, getrost, ihr Herzen,
Hier ist Angst, dort Herrlichkeit!
Und die Freude jener Zeit
Überwieget alle Schmerzen.

Recordings

- **J.S. Bach: Dialogue Cantatas - Nos. 57, 58, 59 & 152 [C-2]** - Sopr.: Mária Zádori; Bass: László Polgár; Savaria Vocal Ensemble / Capella Savaria; Pál Németh, conductor. Label: Hungaroton
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3** - Boy sopr.: Peter Jelosits & Seppi Kronwitter; Bass: Ruud van der Meer; Tölzer Knabenchor (Chorus Master: Gerhard Schmidt-Gaden) / Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- **J.S. Bach: Complete Cantatas Vol. 17** - Sopr.: Johannette Zomer; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- **J.S. Bach: Cantatas Vol. 38 (Solo Cantatas)** - Sopr.: Carolyn Sampson; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1631
- **J.S. Bach: Cantatas BWV 82 · 49 · 58 [C-2]** - Sopr.: Nancy Argenta; Bass: Klaus Mertens; La Petite Bande; Sigiswald Kuijken, conductor. Label: Accent
- **Die Bach Kantate Vol. 20** - Sopr.: Ingeborg Reichelt; Bass: Wolfgang Schöne; Gächinger Kantorei / Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **Bach Edition Vol. 18 - Cantatas Vol. 9** - Sopr.: Ruth Holton; Bass: Bas Ramselaar; Holland Boys Choir / Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Bach Cantatas Vol. 17: Berlin** - Sopr.: Ruth Holton; Bass: Peter Harvey; Monteverdi Choir / English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria 150
- **Bach Cantatas Vol. 1 - Advent and Christmas** - Sopr.: Sheila Armstrong; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor / Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- **Bach Cantatas [C-1]** - Sopr.: Christiane Baumann; Bass: Philippe Huttenlocher; Ensemble Vocal de Lausanne / Orchestre de Chambre de Lausanne; Michel Corboz, conductor. Label: Erato
- **Bach Aria Group [C-7]** - Sopr.: Eileen Farrell; Bass-Bar.: Norman Farrow; Bach Aria Group / Bach Aria Group orchestra; Frank Brieff, conductor. Label: Decca

References

[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 58 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv058.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 58 (http://www.cs.ualberta.ca/~wfb/cantatas/58.html), Bach Cantatas, University of Alberta.

External links

- Piano & vocal score of BWV 58 (http://www.bh2000.net/score/sacrbach/bwv058.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV58-D.htm) on bach-cantatas.com

Ach wie flüchtig, ach wie nichtig, BWV 26

Ach wie flüchtig, ach wie nichtig (*Ah! how fleeting, ah! how futile*), BWV 26, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1723 for the fourth Sunday after Trinity, which fell that year on 20 June, the date of the work's premiere.

The prescribed readings [1] for the day are Romans 8: 18-23 and Luke 6: 36-42.

The texts are of mixed authorship, with Erdmann Neumeister responsible for movements 1, 2, 4 and 5, Johann Heermann for the final chorale, and the Gospel of Matthew, chapter 7, verse 12, for the third movement.

The chorale theme *O Gott, du frommer Gott* (Zahn 5148) is of unknown authorship, but it was used by Heermann to set his hymn to music in 1630 and appeared in hymnals ever since.

Scoring and structure

The piece is scored for corno, oboes I/II/III, flauto traverso, violins I/II, viola, and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir. It is in six movements:

1. (Coro): "Ach wie flüchtig, ach wie nichtig" for choral and orchestral tutti.
2. Aria: "So schnell ein rauschend Wasser schießt" for tenor, flauto, solo violin, and continuo.
3. Recitativo: "Die Freude wird zur Traurigkeit" for altus and continuo.
4. Aria: "An irdische Schätze das Herze zu hängen" for bass, oboes, and continuo.
5. Recitativo: "Die höchste Herrlichkeit und Pracht" for soprano and continuo.
6. Chorale: "Ach wie flüchtig, ach wie nichtig" for choral and orchestral tutti (*colle parti*).

Text

1. (Coro)
Ach wie flüchtig, ach wie nichtig
Ist der Menschen Leben!
Wie ein Nebel bald entstehet
Und auch wieder bald vergehet,
So ist unser Leben, sehet!

2. Aria (tenor)
So schnell ein rauschend Wasser schießt,
So eilen unser Lebenstage.
Die Zeit vergeht, die Stunden eilen,
Wie sich die Tropfen plötzlich teilen,
Wenn alles in den Abgrund schießt.

3. Recitativo (altus)
Die Freude wird zur Traurigkeit,
Die Schönheit fällt als eine Blume,
Die größte Stärke wird geschwächt,
Es ändert sich das Glücke mit der Zeit,
Bald ist es aus mit Ehr und Ruhme,
Die Wissenschaft und was ein Mensche dichtet,
Wird endlich durch das Grab vernichtet.

4. Aria (bass)
An irdische Schätze das Herze zu hängen,
Ist eine Verführung der törichten Welt.
Wie leichtlich entstehen verzehrende Gluten,
Wie rauschen und reißen die wallenden Fluten,
Bis alles zerschmettert in Trümmern zerfällt.

5. Recitativo (soprano)
Die höchste Herrlichkeit und Pracht
Umhüllt zuletzt des Todes Nacht.
Wer gleichsam als ein Gott gesessen,
Entgeht dem Staub und Asche nicht,
Und wenn die letzte Stunde schläget,
Dass man ihn zu der Erde träget,
Und seiner Hoheit Grund zerbricht,
Wird seiner ganz vergessen.

6. Chorale
Ach wie flüchtig, ach wie nichtig
Sind der Menschen Sachen!
Alles, alles, was wir sehen,
Das muss fallen und vergehen.
Wer Gott fürcht', bleibt ewig stehen.

Recordings

- **Bach Cantatas Vol. 19: Greenwich/Romsey** - Sopr.: Joanne Lunn; Alt.: William Towers; Ten.: Paul Agnew; Bass: Peter Harvey; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- **Bach Cantatas Vol. 5 - Sundays after Trinity II** - Sopr.: Ursula Buckel; Alt.: Hertha Töpper; Ten.: Ernst Haefliger; Bass: Theo Adam; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- **Bach Edition Vol. 11 - Cantatas Vol. 5** - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Nico van der Meel; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Bach Made in Germany Vol. 4 - Cantatas V** - Sopr.: Regina Werner; Alt.: Rosemarie Lang; Ten.: Peter Schreier; Bass: Hermann Christian Polster; Thomanerchor Leipzig/Gewandhausorchester Leipzig; Hans-Joachim Rotzsch, conductor. Label: Eterna/Leipzig Classics
- **Die Bach Kantate Vol. 59** - Sopr.: Arleen Augér; Alt.: Doris Soffel; Ten.: Adalbert Kraus; Bass: Philippe Huttenlocher; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Cantatas Vol. 28 - Cantatas from Leipzig 1724** - Sopr.: Yukari Nonoshita; Alt.: Robin Blaze; Ten.: Makoto Sakurada; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1451
- **J.S. Bach: Complete Cantatas Vol. 14** - Sopr.: Lisa Larsson; Alt.: Annette Markert; Ten.: Christoph Prégardien; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2** - Boy soprano soloist; Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Siegmund Nimsgern; Wiener Sängerknaben & Chorus Viennensis (Chorus Master - Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- **J.S. Bach: Kantaten/Cantatas BWV 80, BWV 26, BWV 116 [C-8]** - Sopr.: Edith Mathis; Alt.: Trudeliese Schmidt; Ten.: Peter Schreier; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion

- **Les Grandes Cantates de J.S. Bach Vol. 10** - Sopr.: Friederike Sailer; Alt.: Claudia Hellmann; Ten.: Helmut Krebs; Bass: Erich Wenk; Heinrich-Schütz-Chor Heilbronn/Pforzheim Chamber Orchestra; Fritz Werner, conductor. Label: Erato/MHS

References

Sources

- Craig Smith, Programme notes - BWV 26 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv026.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 26 (http://www.cs.ualberta.ca/~wfb/cantatas/26.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Piano & vocal score of BWV 26 (http://www.bach-cantatas.com/Scores/BWV026-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV26-D.htm) on bach-cantatas.com

Allein zu dir, Herr Jesu Christ, BWV 33

Allein zu dir, Herr Jesu Christ (*Towards you alone, Lord Jesus Christ*), BWV 33, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1724 for the thirteenth Sunday after Trinity, which fell that year on 3 September, date of the work's premiere.

The prescribed readings [1] for the day are Galatians 3: 15-22 and Luke 10: 23-37.

Most of the texts are of unknown authorship[1] , with the exception of the opening and closing movements, for which Bach used verses 1 and 4 of Konrad Hubert's original hymn[2] .

The chorale theme *Allein zu dir, Herr Jesu Christ* (Zahn 7292b) is of unknown authorship and was first documented in a 1541 Wittenberg publication, but had been used extensively by Bach's time[3] , for example by Sethus Calvisius and Michael Praetorius[4] .

Scoring and structure

The piece is scored for oboes I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (altus, tenor, bass) and four-part choir. It is in six movements:

1. (Coro): "Allein zu dir, Herr Jesu Christ" for choral and orchestral tutti.
2. Recitativo: "Mein Gott und Richter" for bass and continuo.
3. Aria: "Wie furchtsam wankten meine Schritte" for altus, strings, and continuo.
4. Recitativo: "Mein Gott, verwirf mich nicht" for tenor and continuo.
5. Aria (Duetto): "Gott, der du die Liebe heißt" for tenor and bass, oboes, and continuo.
6. Chorale: "Ehr sei Gott in dem höchsten Thron" for choral and orchestral tutti *colle parti*.

Text

1. (Coro)
Allein zu dir, Herr Jesu Christ,
Mein Hoffnung steht auf Erden;
Ich weiß, dass du mein Tröster bist,
Kein Trost mag mir sonst werden.
Von Anbeginn ist nichts erkorn,
Auf Erden war kein Mensch geborn,
Der mir aus Nöten helfen kann.
Ich ruf dich an,
Zu dem ich mein Vertrauen hab.

2. Recitativo (bass)
Mein Gott und Richter,
willt du mich aus dem Gesetze fragen,
So kann ich nicht,
Weil mein Gewissen widerspricht,
Auf tausend eines sagen.
An Seelenkräften arm und an der Liebe bloß,
Und meine Sünd ist schwer und übergroß;
Doch weil sie mich von Herzen reuen,
Wirst du, mein Gott und Hort,
Durch ein Vergebungswort
Mich wiederum erfreuen.

3. Aria (altus)
Wie furchtsam wankten meine Schritte,
Doch Jesus hört auf meine Bitte
Und zeigt mich seinem Vater an.
Mich drückten Sündenlasten nieder,
Doch hilft mir Jesu Trostwort wieder,
Dass er für mich genung getan.

4. Recitativo (tenor)
Mein Gott, verwirf mich nicht,
Wiewohl ich dein Gebot noch täglich übertrete,
Von deinem Angesicht!
Das kleinste ist mir schon zu halten viel zu schwer;
Doch, wenn ich um nichts mehr
Als Jesu Beistand bete,
So wird mich kein Gewissensstreit
Der Zuversicht berauben;
Gib mir nur aus Barmherzigkeit
Den wahren Christenglauben!
So stellt er sich mit guten Früchten ein
Und wird durch Liebe tätig sein.

5. Duetto (tenor & bass)
Gott, der du die Liebe heißt,
Ach, entzünde meinen Geist,
Laß zu dir vor allen Dingen
Meine Liebe kräftig dringen!
Gib, dass ich aus reinem Triebe
Als mich selbst den Nächsten liebe;
Stören Feinde meine Ruh,
Sende du mir Hülfe zu!

6. Chorale
Ehr sei Gott in dem höchsten Thron,
Dem Vater aller Güte,
Und Jesu Christ, sein'm liebsten Sohn,
Der uns allzeit behüte,
Und Gott dem Heiligen Geiste,
Der uns sein Hülf allzeit leiste,
Damit wir ihm gefällig sein,
Hier in dieser Zeit
Und folgends in der Ewigkeit.

Recordings

- **Bach Cantatas Vol. 4 - Sundays after Trinity I** - Alt.: Julia Hamari; Ten.: Peter Schreier; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- **Bach Cantatas Vol. 6: Köthen/Frankfurt** - Alt.: Nathalie Stutzmann; Ten.: Christoph Genz; Bass: Jonathan Brown; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- **Bach Edition Vol. 4 - Cantatas Vol. 1** - Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Die Bach Kantate Vol. 49** - Alt.: Helen Watts; Ten.: Frieder Lang; Bass: Philippe Huttenlocher; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Cantatas BWV 33 & BWV 95 [C-1]** - Alt.: Eva Bornemann; Ten.: Georg Jelden; Bass: Roland Kunz; Domchor & Bremer Bach-Orchester; Hans Heintze, conductor. Label: Cantate/Vanguard
- **J.S. Bach: Cantatas Vol. 24 - Cantatas from Leipzig 1724** - Alt.: Robin Blaze; Ten.: Gerd Türk; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1351
- **J.S. Bach: Complete Cantatas Vol. 13** - Alt.: Franziska Gottwald; Ten.: Paul Agnew; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2** - Alt.: René Jacobs; Ten.: Marius van Altena; Bass: Max van Egmond; Knabenchor Hannover (Chorus Master: Heinz Hennig)/Leonhardt-Consort; Gustav Leonhardt, conductor. Label: Teldec

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[1] Christoph Wolff (Ed.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
[2] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71
[3] Neue Bach-Ausgabe, vols. III/2.1 & 2.2 in particular [Bärenreiter, 1954 to present] and the BWV ("Bach Werke Verzeichnis") [Breitkopf & Härtel, 1998]
[4] Grove Music Online, Oxford University Press, 2008,

Sources

- Craig Smith, Programme notes - BWV 33 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv33.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 33 (http://www.cs.ualberta.ca/~wfb/cantatas/33.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3

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- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 33 (http://www.bach-cantatas.com/Scores/BWV033-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV33-D.htm) on bach-cantatas.com

Alles nur nach Gottes Willen, BWV 72

Alles nur nach Gottes Willen (*Everything following God's will alone*), BWV 72, is a church cantata composed by Johann Sebastian Bach in Leipzig in 1726 for the third Sunday after Epiphany, first performed on 27 January 1726. Bach used the opening chorus for the *Gloria* of his *Missa in G minor*, BWV 235.

History and text

Bach composed the cantata in his third annual cycle for the third Sunday after Epiphany and first performed it on 27 January 1726. The prescribed readings [1] for the day are Romans 12: 17-21 and Matthew 8: 1-13. The cantata text was written by Salomon Franck in Weimar, published in *Evangelisches Andachts-Opffer* in 1715. Bach composed it much later, similar to *Ihr, die ihr euch von Christo nennet, BWV 164*. The closing chorale *Was mein Gott will, das g'scheh allzeit* was written by Albrecht of Brandenburg in 1547.[1] The chorale theme (Zahn 7568) by Claudin de Sermisy first appeared in print in the collection of secular songs *Trente et quatre chansons* in 1528. Bach had used the chorale before for his chorale cantata *Was mein Gott will, das g'scheh allzeit, BWV 111* for the same Sunday in 1725.

Bach later used the opening chorus for the *Gloria* of his *Missa in G minor*, BWV 235.[2]

Scoring and structure

The cantata is scored for soprano, alto and bass) soloists, a four-part choir, two oboes, two violins, viola and basso continuo.

1. Chorus: *Alles nur nach Gottes Willen*
2. Recitativo and Arioso (alto, violins): *O selger Christ, der allzeit seinen Willen*
3. Aria (alto, violins): *Mit allem, was ich hab und bin*
4. Recitativo (bass): *So glaube nun*
5. Aria (soprano, oboe, strings): *Mein Jesus will es tun, er will dein Kreuz versüßen*
6. Chorale: *Was mein Gott will, das g'scheh allzeit*

Music

Although Franck had marked the first movement as an aria, Bach composed it as a chorus, opened by a ritornello dominated by runs of two measures in the violins, finally also in the continuo. The voices pick up the runs on the word *alles* (*all*), soprano first, and imitate each other one measure after the other, resulting an a complex image of *all*. A rather quiet middle section on the words *Gottes Wille soll mich stillen* (*God's will shall calm me*) in canonic imitaton is accompanied by the orchestra, the following words *bei Gewölk und Sonnenschein* (*among clouds or sunshine*) are illustrated by runs as in the beginning, but starting in a low range by the bass. The first and last section end with the choir embedded in the ritornello.

In his arrangement for the *Gloria* of the Missa, Bach drops the first ritornello, adapts the words *Gloria in excelsis Deo* to the first section, *Et in terra pax* to the middle section, and *Laudamus te* to the last section.

The first recitative begins as a secco, but develops to an arioso on the words *Herr, so du willt* (*Lord, as you will*), which are repeated nine times with a different continuo line, culminating in *so sterb ich nicht* (*I will not die*) the following line is again secco.

The following aria begins immediately with the voice, to ensure a connection between recitative and aria, then follows an unusual ritornello, a fugue with the two violins and the continuo.

In the second aria, more like a song and dance, the instruments play a ritornello and repeat it after a short sung passage: *Mein Jesus will es tun, er will dein Kreuz versüßen* (*My Jesus will do it, He will sweeten Your cross*). In the following main section the voice is embedded in the ritornello. The words of the middle section *Obgleich dein Herze liegt in viel Bekümmernissen* (*Although your heart lies in many troubles*) are sung in the minor mode. After the following ritornello the soloist repeats once more as a final statement, *mein Jesus will es tun*.

The closing chorale is a four-part setting.

Recordings

- *Bach Made in Germany Vol. 1 - Cantatas III*, Günther Ramin, Thomanerchor, Gewandhausorchester Leipzig, boy soloists, Hans Hauptmann, Leipzig Classics 1956
- *Die Bach Kantate Vol. 24*, Helmuth Rilling, Figuralchor der Gedächtniskirche Stuttgart, Bach-Collegium Stuttgart, Arleen Augér, Hildegard Laurich, Wolfgang Schöne, Hänssler 1972
- *Les Grandes Cantates de J.S. Bach Vol. 29*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Württembergisches Kammerorchester Heilbronn, Ingeborg Reichelt, Barbara Scherler, Bruce Abel, Erato 1973
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 4*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, boy soprano Wilhelm Wiedl, Paul Esswood, Ruud van der Meer, Teldec 1977
- *Bach Edition Vol. 4 - Cantatas Vol. 1*, Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Ruth Holton, Sytse Buwalda, Bas Ramselaar, Brilliant Classics 1999
- *J.S. Bach: Cantatas for the 3rd Sunday of Epiphany*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Joanne Lunn, Sara Mingardo, Stephen Varcoe, Archiv Produktion 2000

- *J.S. Bach: Complete Cantatas Vol. 19*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Bogna Bartosz, Klaus Mertens, Antoine Marchand 2002

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[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

[2] Margaret Steinitz. "Bach's Latin Church Music" (http://www.aucx96.dsl.pipex.com/Lbsdb/LBSDB_LC_INTRO.html). London Bach Society. . Retrieved 16 September 2010.

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- Walter F. Bischof, Text and orchestration for BWV 72 (http://www.cs.ualberta.ca/~wfb/cantatas/72.html), Bach Cantatas, University of Alberta.
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- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
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- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Bach-Gesellschaft Ausgabe (1851-1899) Full Score (http://imslp.org/wiki/Cantatas_BWV_71-80_(Bach,_Johann_Sebastian))
- Cantata BWV 72 Alles nur nach Gottes Willen, BWV 72 (http://www.bach-cantatas.com/BWV72.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv072.htm), Emmanuel Music
- Alles nur nach Gottes Willen (http://webdocs.cs.ualberta.ca/~wfb/cantatas/72.html) University of Alberta
- Alles nur nach Gottes Willen, BWV 72 (http://www.bach.de/werk/bwv/72.html) on the *Bach* website (in German)
- Entries for BWV 72 (http://www.worldcat.org/search?q=BWV+72&qt=results_page) on WorldCat

Am Abend aber desselbigen Sabbats, BWV 42

Am Abend aber desselbigen Sabbats (*On the evening of that very same Sabbath*), BWV 42, is a sacred chorale cantata by Johann Sebastian Bach.

It was composed in Leipzig in 1725 for the first Sunday after Easter, known as *Quasimodogeniti*, which fell that year on April 8th, date of the work's premiere. The piece was reprised at least twice in Bach's lifetime, i.e. on April 1st, 1731 and either on April 1st, 1742 or on April 7th, 1743.

The prescribed readings [1] for the day are 1 John 5: 4-10 and John 20: 19-31.

The texts are of mixed authorship[1] , as follows[2] :

- the Gospel of John, chapter 20, verse 19, as text for the second movement
- Johann Michael Altenburg responsible for the text of movement 4 — some sources[3] attribute the text to Jakob Fabricius
- Martin Luther for the homonymous final chorale
- an anonymous poet for the remaining movements (R. Wustmann and W. Neumann[4] suggest J. S. Bach may be this anonymous poet, while C. S. Terry[5] proposes it may have been Christian Weiss, Sr.).

The chorale theme *Verleih' uns Frieden gnadiglich* (Zahn[6] unknown) was published by Martin Luther in the *Kirchē gesenge, mit vil schönen Psalmen unnd Melodey* (edited by Johann Walter), published in Nürnberg (1531), and then in the *Geistliche Lieder* by Joseph Klug (Wittenberg, 1535)[7] . The melody of the additional stanza (*Gieb unsern Fürsten*) was first published in *Das christlich Kinderlied D. Martini Lutheri* in Wittenberg, 1566.

The opening Sinfonia (a kind of *concerto a due cori* with strings versus woodwinds) is lifted from the lost secular cantata (BWV 66a)—***Der Himmel dacht auf Anhalts Ruhm und Glück*** (*Heaven thinks of Anhalt's fame and fortune*)—which had been composed in 1718 to celebrate the twenty-fourth birthday of Leopold, Prince of Anhalt-Köthen.

Scoring and structure

The piece is scored for oboes I/II, fagotto, violins I/II, viola, and basso continuo (including a violoncello, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir.

It is in seven movements:

1. Sinfonia
2. Recitativo: "Am Abend aber desselbigen Sabbats" for tenor, continuo and fagotto.
3. Aria: "Wo zwei und drei versammlet sind" for altus, oboes, fagotto, strings and continuo.
4. Aria (Duetto): "Verzage nicht, o Häuflein klein" for soprano, tenor, fagotto, violoncello, and continuo.
5. Recitativo: "Man kann hiervon ein schön Exempel sehen" for bass, fagotto, and continuo.
6. Aria: "Jesus ist ein Schild der Seinen" for bass, violin, fagotto, and continuo.
7. Chorale: "Verleih uns Frieden gnädiglich" for choral and orchestral tutti *colle parti*.

Text

1. Sinfonia
Chorus *tacet*

2. Recitativo (tenor)
Am Abend aber desselbigen
Sabbats,
Da die Jünger versammlet
Und die Türen verschlossen waren
Aus Furcht für den Jüden,
Kam Jesus und trat mitten ein.

3. Aria (altus)
Wo zwei und drei versammlet sind
In Jesu teurem Namen,
Da stellt sich Jesus mitten ein
Und spricht darzu das Amen.
Denn was aus Lieb und Not geschicht,
Das bricht des Höchsten Ordnung nicht.

4. Aria - Duetto (soprano, tenor)
Verzage nicht, o Häuflein klein,
Obschon die Feinde willens sein,
Dich gänzlich zu verstören,
Und suchen deinen Untergang,
Davon dir wird recht angst und
bang:
Es wird nicht lange währen.

5. Recitativo (bass)
Man kann hiervon ein schön Exempel sehen
An dem, was zu Jerusalem geschehen;
Denn da die Jünger sich versammlet hatten
Im finstern Schatten,
Aus Furcht für denen Jüden,
So trat mein Heiland mitten ein,
Zum Zeugnis, dass er seiner Kirche Schutz will
sein.
Drum lasst die Feinde wüten!

6. Aria (bass)
Jesus ist ein Schild der Seinen,
Wenn sie die Verfolgung trifft.
Ihnen muss die Sonne
scheinen
Mit der güldnen Überschrift:
Jesus ist ein Schild der Seinen,
Wenn sie die Verfolgung trifft.

7. Chorale
Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten;
Es ist doch ja kein andrer nicht,
Der für uns könnte streiten,
Denn du, unsr Gott, alleine.
Gib unsern Fürsten und all'r Obrigkeit
Fried und gut Regiment,
Dass wir unter ihnen
Ein geruhig und stilles Leben führen
mögen
In aller Gottseligkeit und Ehrbarkeit.
Amen.

Recordings

- **Bach Aria Group - Cantatas & Cantata Movements [C-6]** - Sopr.: Eileen Farrell; Alt.: Carol Smith; Ten.: Jan Peerce; Bass-Bar.: Norman Farrow; Bach Aria Group Orchestra/Robert Shaw Chorale & Orchestra; Robert Shaw, conductor. Label: RCA Victor
- **Bach Cantatas Vol. 23: Arnstadt/Echternach** - Sopr.: Gillian Keith; Alt.: Daniel Taylor; Ten.: Charles Daniels; Bass: Stephen Varcoe; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- **Bach Edition Vol. 4 - Cantatas Vol. 1** - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Bach Made in Germany Vol. 1 - Cantatas IV** - Sopr.: Marianne Basner; Alt.: Gerda Schriever; Ten.: Gert Lutze; Bass: Otto Siegl; Thomanerchor Leipzig/Gewandhausorchester Leipzig; Günther Ramin, conductor. Label: Berlin Classics
- **Die Bach Kantate Vol. 31** - Sopr.: Arleen Augér; Alt.: Julia Hamari; Ten.: Peter Schreier; Bass: Philippe Huttenlocher; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Cantatas No. 42, No. 35 [L-7]** - Sopr.: Teresa Stich-Randall; Alt.: Maureen Forrester; Ten.: Alexander Young; Bass: John Boyden; Wiener Akademie Kammerchor/Vienna Radio Orchestra; Hermann Scherchen, conductor. Label: Westminster/Baroque Music Club
- **J.S. Bach: Cantatas Vol. 36 (Cantatas from Leipzig 1725)** - Sopr.: Yukari Nonoshita; Alt.: Robin Blaze; Ten.: James Gilchrist; Bass: Dominik Wörner; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1611
- **J.S. Bach: Complete Cantatas Vol. 14** - Sopr.: Deborah York; Alt.: Bogna Bartosz; Ten.: Jörg Dürmüller; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3** - Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Ruud van der Meer; Wiener Sängerknaben & Chorus Viennensis (Chorus Master - Hans Gillesberger)/Concentus

Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec

- **J.S. Bach: Ich hatte viel Bekümmernis [C-5]** - Sopr.: Barbara Schlick; Alt.: Gérard Lesne; Ten.: Howard Crook; Bass: Peter Kooy; Collegium Vocale Gent/La Chapelle Royale; Philippe Herreweghe, conductor. Label: Harmonia Mundi France

References

[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[2] C. S. Terry, *Bach's Chorals. Part I: 2 The Hymns and Hymn Melodies of the Cantatas and Motetts*, Cambridge University Press, 1915-1921.

[3] See bach-cantatas.com (http://bach-cantatas.com/BWV42.htm)

[4] R. Wustmann and W. Neumann. *Johann Sebastian Bach. Sämtliche Kantatentexte. Unter Mitbenutzung von Rudolf Wustmanns - Ausgabe der Bachschen Kantatentexte herausgegeben von Werner Neumann*. Leipzig: VEB Breitkopf & Härtel. 1956. xxiv, 634 p.; 1967, xxiv, 643 p.

[5] Bach's Chorals. Part I: 2 The Hymns and Hymn Melodies of the Cantatas and Motetts

[6] *Die Melodien der deutschen evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgeteilt von Johannes Zahn* (6 volumes), Verlag Bertelsmann, Gütersloh (1889–93). [further edited by the Gesellschaft zur wissenschaftlichen Edition des deutschen Kirchenlieds. Hildesheim, New York: Georg Olms Verlagsbuchhandlung, 1998. 6 volumes. ISBN 3-48709-319-7]

[7] Dr. Martin Luther's Deutsche Geistliche Lieder. *The Hymns of Martin Luther set to their original Melodies with an English version*, ed. Leonard Woolsey Bacon and Nathan H. Allen (London: Hodder and Stoughton, 1884).

Sources

- Craig Smith, Programme notes - BWV 42 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv042.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 42 (http://www.cs.ualberta.ca/~wfb/cantatas/42.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
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- Christoph Wolff/Ton Koopman (Eds.): *Die Welt der Bach-Kantaten*, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. *Studi sui testi delle Cantate sacre di J. S. Bach*. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. "Singing The Word: The Cantatas of J S Bach". *New Blackfriars*, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. "The texts of Bach's Church cantatas: some observations". *German Life and Letters*, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. *Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs*. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 42 (http://www.bach-cantatas.com/Scores/BWV042-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV42-D.htm) on bach-cantatas.com

Angenehmes Wiederau, BWV 30a

Angenehmes Wiederau, freue dich in deinen Auen! (*Pleasant Wiederau, rejoice in your meadows!*), BWV 30a, is a secular cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1737 as an homage to Johann Christian von Hennickes, who had acquired an estate including the Wiederau manor. The only performance of the work occurred on 28 September at Gut Wiederau manor near Leipzig.

The text of the cantata was most likely written by Bach's trusted librettist Christian Friedrich Henrici (Picander).[1] .

The chorale theme is *Freu dich sehr, o meine Seele*, which was codified by Louis Bourgeois when setting the Geneva Psalm 42 in his collection of *Pseaumes octante trios de David* (Geneva, 1551). Bourgeois seems to have been influenced by the secular song *Ne l'oseray je dire* contained in the *Manuscrit de Bayeux* published around 1510.

Scoring and structure

The piece is scored for oboe d'amore, oboes I/II, flauto traverso I/II, timpani, trombe I/II/III, violins I/II, viola, and basso continuo (including fagotto), along with four vocal soloists (soprano as *Zeit*, altus as *Glück*, tenor as *Elster*, bass as *Schicksal*) and four-part choir. It is in thirteen movements:

1. Coro: "Angenehmes Wiederau" for choir and orchestral tutti.
2. Recitativo: "So ziehen wir" for soloists and continuo.
3. Aria: "Willkommen im Heil, willkommen in Freuden" for bass, strings, and continuo.
4. Recitativo: "Da heute dir, gepriesner Hennicke" for altus and continuo.
5. Aria: "Was die Seele kann ergötzen" for flauto traverso, strings, and continuo.
6. Recitativo: "Und wie ich jederzeit bedacht" for bass, oboes and continuo.
7. Aria: "Ich will dich halten" for bass, oboe, violino concertante, strings, and continuo.
8. Recitativo: "Und obwohl sonst der Unbestand" for soprano and continuo.
9. Aria: "Eilt, ihr Stunden, wie ihr wollt" for soprano, violins, and continuo.
10. Recitativo: "So recht! ihr seid mir werte Gäste" for tenor, and continuo.
11. Aria: "So, wie ich die Tropfen zolle" for tenor, flauto traverso, oboe d'amore, strings, and continuo.
12. Recitativo: "Drum, angenehmes Wiederau" for soprano, altus and bass soloists, strings, and continuo.
13. Coro: "Angenehmes Wiederau" for choir, orchestral tutti, and continuo.

Text

1. Coro
Angenehmes Wiederau,
Freue dich in deinen Auen!
Das Gedeihen legt itzund
Einen neuen, festen Grund,
Wie ein Eden dich zu bauen.

2. Recitativo (bass)
So ziehen wir
In diesem Hause hier
Mit Freuden ein;
Nichts soll uns hier von dannen reißen.
Du bleibst zwar, schönes Wiederau,
Der Anmut Sitz, des Segens Au;
Allein,
Dein Name soll geändert sein,
Du sollst nun Hennicks-Ruhe heißen!
Nimm dieses Haupt, dem du nun
untertan,
Frohlockend also an!

3. Aria (bass)
Willkommen im Heil, willkommen in
Freuden,
Wir segnen die Ankunft, wir segnen das Haus.
Sei stets wie unsre Auen munter,
Dir breiten sich die Herzen unter,
Die Allmacht aber Flügel aus.

4. Recitativo (altus)
Da heute dir, gepriesner Hennicke,
Dein Wiedrau sich verpflicht',
So schwör auch ich,
Dir unveränderlich
Getreu und hold zu sein.
Ich wanke nicht, ich weiche nicht,
An deine Seite mich zu binden.
Du sollst mich allenthalben finden.

5. Aria (altus)
Was die Seele kann ergötzen,
Was vergnügt und hoch zu schätzen,
Soll dir Lehn und erblich sein.
Meine Fülle soll nichts sparen
Und dir reichlich offenbaren,
Dass mein ganzer Vorrat dein.

6. Recitativo (bass)
Und wie ich jederzeit bedacht
Mit aller Sorg und Macht,
Weil du es wert bist, dich zu schützen
Und wider alles dich zu unterstützen,
So hör ich auch nicht ferner auf,
Vor dich zu wachen
Und deines Ruhmes Ehrenlauf
Erweiterter und blühender zu machen.

7. Aria (bass)
Ich will dich halten
Und mit dir walten,
Wie man ein Auge zärtlich hält.
Ich habe dein Erhöhen,
Dein Heil und Wohlergehen
Auf Marmorsäulen aufgestellt.

8. Recitativo (soprano)
Und obwohl sonst der Unbestand
Mit mir verschwistert und verwandt,
So sei hiermit doch zugesagt:
So oft die Morgenröte tagt,
So lang ein Tag den andern folgen
lässt,
So lange will ich steif und fest,
Mein Hennicke, dein Wohl
Auf meine Flügel ferner bauen.
Dich soll die Ewigkeit zuletzt,
Wenn sie mir selbst die Schranken
setzt,
Nach mir noch übrig schauen.

9. Aria (soprano)
Eilt, ihr Stunden, wie ihr wollt,
Rottet aus und stoßt zurücke!
Aber merket dies allein,
Dass ihr diesen Schmuck und Schein,
Dass ihr Hennicks Ruhm und Glücke
Allezeit verschonen sollt!

10. Recitativo (tenor)
So recht! ihr seid mir werte Gäste.
Ich räum euch Au und Ufer ein.
Hier bauet eure Hütten
Und eure Wohnung feste;
Hier wollt, hier sollet ihr beständig sein!
Vergesset keinen Fleiß,
All eure Gaben haufenweis
Auf diese Fluren auszuschütten!

11. Aria (tenor)
So, wie ich die Tropfen zolle,
Dass mein Wiedrau grünen solle,
So fügt auch euern Segen bei!
Pfleget sorgsam Frucht und Samen,
Zeiget, dass euch Hennicks Namen
Ein ganz besonders Kleinod sei!

12. Recitativo
Drum, angenehmes Wiederau,
Soll dich kein Blitz, kein Feuerstrahl,
Kein ungesunder Tau,
Kein Misswachs, kein Verderben schrecken!
Dein Haupt, den teuren Hennicke,
Will ich mit Ruhm und Wonne decken.
Dem wertesten Gemahl
Will ich kein Heil und keinen Wunsch versagen,
Und beider Lust,
Den einigen und liebsten Stamm, August,
Will ich auf meinem Schoße tragen.

13. Coro
Angenehmes Wiederau,
Prange nun in deinen Auen!
Deines Wachstums Herrlichkeit,
Deiner Selbstzufriedenheit
Soll die Zeit kein Ende schauen!

Recordings

- **Edition Bachakademie Vol. 139 - Congratulatory and Hommage Cantatas** - Sopr.: Christiane Oelze; Alt.: Ingeborg Danz; Ten.: Marcus Ullmann; Bass: Andreas Schmidt; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Complete Cantatas Vol. 22** - Sopr.: Sandrine Piau; Alt.: Bogna Bartosz; Ten.: Christoph Prégardien; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir (Choir Master: Ulrike Grosch); Ton Koopman, conductor. Label: Antoine Marchand
- **J.S. Bach: Weltliche Kantaten BWV 30a & 207 (Integrale delle Cantate profane Vol. 5) [L-11]** - Sopr.: Monika Frimmer; Alt.: Robin Blaze; Ten.: Markus Schäfer; Bass: Stephan MacLeod; Les Chantres du Centre de Musique Baroque de Versailles (Chorus Master: Olivier Schneebeli)/Café Zimmermann (Leader: Pablo Valetti); Gustav Leonhardt, conductor. Label: Alpha 118
- **Kantate "Angenehmes Wiederau" BWV 30a** - Sopr.: Ursula Reinhardt-Kiss; Alt.: Gertrud Lahusen-Oertel; Ten.: Eberhard Büchner; Bass: Gothart Stier; Leipziger Universitätschor/Neues Bachisches Collegium Musicum; Max Pommer, conductor. Label: Eterna/Berlin Classic

References

[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Walter F. Bischof, Text and orchestration for BWV 30a (http://www.cs.ualberta.ca/~wfb/cantatas/30a.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
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- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Discussion of the work (http://bach-cantatas.com/BWV30-D2.htm) on bach-cantatas.com

Aus der Tiefen rufe ich, Herr, zu dir, BWV 131

Aus der Tiefen rufe ich, Herr, zu dir (*From the depths I call, Lord, to thee*), BWV 131, is a sacred cantata composed by Johann Sebastian Bach. It was composed in either 1707 or 1708 in Mühlhausen and belongs to Bach's earliest cantatas.[1]

1. Chorus: Aus der Tiefen rufe ich, Herr, zu dir
2. Arioso: So du willst, Herr, Sünde zurechnen, Herr, wer wird bestehen ?
3. Chorus: Ich harre des Herrn, meine Seele harret, und ich hoffe auf sein Wort.
4. Aria: Meine Seele wartet auf den Herrn von einer Morgenwache bis zu der andern.
5. Chorus: Israel hoffe auf den Herrn; denn bei dem Herrn ist die Gnade und viel Erlösung bei ihm.

Recording

- **J.S. Bach: Complete Cantatas Vol. 1** - Barbara Schlick, Kai Wessel, Guy de Mey, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand

References

[1] Smallman, Basil. "Bach, Johann Sebastian." The Oxford Companion to Music. Ed. Alison Latham. Oxford Music Online. 3 Aug. 2009 (http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e522)

External links

- Walter F. Bischof, Text and orchestration for BWV 131 (http://www.cs.ualberta.ca/~wfb/cantatas/131.html), Bach Cantatas, University of Alberta.

Aus tiefer Not schrei ich zu dir, BWV 38

Aus tiefer Not schrei ich zu Dir (*Out of deep distress I cry to you*), BWV 38, is a sacred chorale cantata by Johann Sebastian Bach.

It was composed in Leipzig in 1724 for the twenty-first Sunday after Trinity, which fell that year on 19 October, date of the work's premiere.

The prescribed readings [1] for the day are Ephesians 6: 10-17 and John 4: 46-54.

The texts are by an unknown poet[1] , with the exception of the first and last movements, for which Bach used Luther's 1524 German version of Psalm 130[2] , specifically verses 1 and 5.

The chorale theme *Aus tiefer Not schrei ich zu dir (I)* (Zahn 4437)[3] is attributed to Martin and first appeared in print in the *LutherGeystliche Gesangk Buchleyn* (edited by Johann Walter), published in Wittenberg (1524).

Scoring and structure

The piece is scored for oboes I/II, tromboni I/II/III/IV, violins I/II, viola, and basso continuo (specifically including fagotto, violone, violoncello, and organ), along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir.

It is in six movements:

1. Coro (Chorale): "Aus tiefer Not schrei ich zu dir" for choral and orchestral tutti *colle parti*.
2. Recitativo: "In Jesu Gnade wird allein" for altus and continuo.
3. Aria: "Ich höre mitten in den Leiden" for tenor, oboes, and continuo.
4. Recitativo: "Ach! Dass mein Glaube noch so schwach" for soprano and continuo (chorale theme).
5. Aria (Terzetto): "Wenn meine Trübsal als mit Ketten" for soprano, altus, bass, and continuo.
6. Chorale: "Ob bei uns ist der Sünden viel" for choral and orchestral tutti *colle parti*.

Text

1. Coro (Chorale)
Aus tiefer Not schrei ich zu dir,
Herr Gott, erhör mein Rufen;
Dein gnädig Ohr neig her zu mir
Und meiner Bitt sie öffne!
Denn so du willt das sehen an,
Was Sünd und Unrecht ist getan,
Wer kann, Herr, vor dir bleiben?

2. Recitativo (altus)
In Jesu Gnade wird allein
Der Trost vor uns und die Vergebung sein,
Weil durch des Satans Trug und List
Der Menschen ganzes Leben
Vor Gott ein Sündengreuel ist.
Was könnte nun
Die Geistesfreudigkeit zu unserm Beten geben,
Wo Jesu Geist und Wort nicht neue Wunder tun?

3. Aria (tenor)
Ich höre mitten in den Leiden
Ein Trostwort, so mein Jesus spricht.

```
Drum, o geängstigtes Gemüte,

Vertraue deines Gottes Güte,

Sein Wort besteht und fehlet nicht,

Sein Trost wird niemals von dir scheiden!
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4. Recitativo (soprano)
Ach! Dass mein Glaube noch so schwach,
Und dass ich mein Vertrauen
Auf feuchtem Grunde muss erbauen!
Wie ofte müssen neue Zeichen
Mein Herz erweichen!
Wie? kennst du deinen Helfer nicht,
Der nur ein einzig Trostwort spricht,
Und gleich erscheint,
Eh deine Schwachheit es vermeint,
Die Rettungsstunde.
Vertraue nur der Allmachtshand und seiner Wahrheit Munde!

5. Aria (Terzetto) (soprano, altus, bass)
Wenn meine Trübsal als mit Ketten
Ein Unglück an dem andern hält,
So wird mich doch mein Heil erretten,
Dass alles plötzlich von mir fällt.
Wie bald erscheint des Trostes Morgen
Auf diese Nacht der Not und Sorgen!

6. Chorale
Ob bei uns ist der Sünden viel,
Bei Gott ist viel mehr Gnade;
Sein Hand zu helfen hat kein Ziel,
Wie groß auch sei der Schade.
Er ist allein der gute Hirt,
Der Israel erlösen wird
Aus seinen Sünden allen.

Recordings

- **Bach Cantatas Vol. 5 - Sundays after Trinity II** - Sopr.: Edith Mathis; Alt.: Trudeliese Schmidt; Ten.: Peter Schreier; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- **Bach Edition Vol. 18 - Cantatas Vol. 9** - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Nico van der Meel; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Deutsche Barock Kantaten (VIII): Aus der Tiefe [C-3]** - Sopr.: Greta de Reyghere; Alt.: James Bowman; Ten.: Guy de Mey; Bass: Max van Egmond; Capella Sancti Michaelis Vocal Ensemble/Ricercar Consort; Erik Van Nevel, conductor. Label: Ricercar
- **Die Bach Kantate Vol. 56** - Sopr.: Arleen Augér; Alt.: Helen Watts; Ten.: Lutz-Michael Harder; Bass: Philippe Huttenlocher; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Cantatas Vol. 29 - Cantatas from Leipzig 1724** - Sopr.: Dorothee Mields; Alt.: Pascal Bertin; Ten.: Gerd Türk; Bass: Peter Kooy; Bach Collegium Japan & Concerto Palatino Brass Ensemble; Masaaki Suzuki, conductor. Label: BIS 1461
- **J.S. Bach: Complete Cantatas Vol. 13** - Sopr.: Deborah York; Alt.: Franziska Gottwald; Ten.: Paul Agnew; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3** - Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Ruud van der Meer; Wiener Sängerknaben & Chorus Viennensis (Chorus Master - Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- **J.S. Bach: Weinen, Klagen… [C-16]** - Sopr.: Carolyn Sampson; Alt.: Daniel Taylor; Ten.: Mark Padmore; Bass: Peter Kooy; Collegium Vocale Gent; Philippe Herreweghe, conductor. Label: Harmonia Mundi France

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[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[2] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

[3] *Die Melodien der deutschen evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgeteilt von Johannes Zahn* (6 volumes), Verlag Bertelsmann, Gütersloh (1889–93). [further edited by the Gesellschaft zur wissenschaftlichen Edition des deutschen Kirchenlieds. Hildesheim, New York: Georg Olms Verlagsbuchhandlung, 1998. 6 volumes. ISBN 3-48709-319-7]

Sources

- Craig Smith, Programme notes - BWV 38 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv038.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 38 (http://www.cs.ualberta.ca/~wfb/cantatas/38.html), Bach Cantatas, University of Alberta.
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- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
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External links

- Piano & vocal score of BWV 38 (http://www.bach-cantatas.com/Scores/BWV038-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV38-D.htm) on bach-cantatas.com

Bleib bei uns, denn es will Abend werden, BWV 6

Bleib bei uns, denn es will Abend werden (*Stay with us, for evening falls*), BWV 6, is a cantata by Johann Sebastian Bach.

It was written in Leipzig for Easter Monday, and was first performed on 2 April 1725. It is based on chorales by Nikolaus Selnecker and Martin Luther. The text of the first movement comes from Luke 24:29.

The piece is written for two oboes, oboe da caccia, strings (violins, violas and basso continuo), vocal soloists and choir. It is in six movements:

1. Chorus: "Bleib bei uns, denn es will Abend werden" - a freely polyphonic movement in ternary form for the entire ensemble. The middle section is fugal in texture (C minor).
2. Aria: "Hochgelobter Gottessohn" ("Highly-praised Son of God") - for alto, oboe da caccia and continuo (E-flat major).
3. Chorale: "Ach bleib bei uns, Herr Jesu Christ" ("Ah, stay with us, Lord Jesus Christ") - a setting of Hermann's chorale for solo soprano, piccolo cello and continuo (B-flat major).
4. Recitative: "Es hat die Dunkelheit an vielen Orten" ("The darkness has [taken over] in many places") - for bass and continuo (G minor).
5. Aria: "Jesu, laß uns auf dich sehen" ("Jesus, let us look upon you") - for tenor, strings and continuo (G minor).
6. Chorale: "Beweis dein Macht, Herr Jesu Christ" ("Reveal your strength, Lord Jesus Christ") - the last verse of the chorale, sung and played by the whole ensemble (G minor).

External links

- Cantatas, BWV 1-10: Free scores at the International Music Score Library Project.
- Vocal score of the piece [1]
- German text with an English translation [2]
- Various comments on the piece [3]
- Programme notes by Craig Smith [4]

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 7*, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Marga Höffgen, Helmut Krebs, Franz Kelch, conductor Fritz Werner, Erato 1960 (reissued)[1]
- *J.S. Bach: Complete Cantatas Vol. 14* - Bogna Bartosz, Jörg Dürmüller, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand

References

[1] Fritz Werner & Heinrich-Schütz-Chor Heilbronn & Pforzheim Chamber Orchestra (http://www.bach-cantatas.com/Performers/Werner.htm) Bach Cantatas & Other Vocal Works

Brich dem Hungrigen dein Brot, BWV 39

Brich dem Hungrigen dein Brot (*Break your bread for the hungry*), BWV 39, is a sacred cantata composed by Johann Sebastian Bach.

It was written in Leipzig in 1726 for the first Sunday after Trinity, which fell that year on 23 June, date of the work's premiere.

Theme

The prescribed readings [1] for the day are 1 John 4:16-21 and Luke 16:19-31. The theme is to share God's gifts with the needy and to be grateful. It is developed from the Old Testament in the first movement to the central New Testament words in the fourth movement.

The libretto is of mixed authorship, as follows[1] [2] :

- the Book of Isaiah, chapter 58, verses 7 and 8, as text for the first movement
- the Epistle to the Hebrews, chapter 13, verse 16, as text for the fourth movement
- David Denicke for the final chorale (specifically, verse 6 of the hymn *Kommt, laßt euch den Herren lehren*, 1648)
- an anonymous poet for the remaining movements (W. Blankenburg[3] suggests Christoph Helm).

The chorale theme is *Freu dich sehr, o meine Seele*, which was codified by Louis Bourgeois when setting the Geneva Psalm 42 in his collection of *Pseaumes octante trios de David* (Geneva, 1551). Bourgeois seems to have been influenced by the secular song *Ne l'oseray je dire* contained in the *Manuscrit de Bayeux* published around 1510.

Scoring and structure

The work is scored for flauti dolci I/II, oboes I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (soprano, alto, bass) and four-part choir. The recorders (flauti dolci) describe humility and hunger.[4]

The cantata in seven movements is divided in two parts, 1-3 to be performed before the sermon, 4-7 after the sermon:

1. Coro: *Brich dem Hungrigen dein Brot*
2. Recitativo (bass): *Der reiche Gott*
3. Aria (alto, violin and oboe obbligato): *Seinem Schöpfer noch auf Erden*
4. (bass): *Wohlzutun und mitzuteilen vergesset nicht*
5. Aria (soprano, recorders): *Höchster, was ich habe*
6. Recitativo (alto, strings): *Wie soll ich dir, o Herr*
7. Chorale: *Selig sind, die aus Erbarmen*

Music

The cantata is part of Bach's third annual cantata cycle in Leipzig. It is symmetrically centered around the fourth movement. Movements 1 and 7 are choral, movements 2 and 6 recitatives, 3 and 5 arias in two sections each, both not in da capo form.

The opening chorus follows the words in a complex architecture of three sections, the first and the third section further composed of three parts. Program notes of Seth Lachterman explain in detail: "The text of the movement is a paraphrase of Isaiah 58:7-8 in which the giving of food, shelter, and clothing to the needy is seen as a divine, transforming act of charity. This lengthy, complex movement is cast in two main section sections separated by a brief transitional section. The first section, further divided into three sections (A-B-A'), literally depicts the distribution of bread to the hungry by "distributing" staccato chords to differing musical forces (recorders, oboes, then strings). Those who are "miserable" are reflected by the descending, chromatic harmonic wailings that contrast

against the steady punctuations of “food distribution.” After this exposition, Bach, engages the same text to an entirely different fugal setting (B) against the backdrop of the same staccato “distribution” motif. A recapitulation (A’), which reworks the material of the opening, concludes this first section. After a brief transitional section, the second main section - musically and metrically distinct from what has been heard thus far - consists of a pair of fugues using almost identical subjects but set to different texts. The setting of differing texts to the same music balances the setting of differing music to the same text offered earlier, and further suggests the way in which previously bound matter can be loosened and redistributed."[4]

The fourth movement is sung by a bass, as if Jesus said the words himself which Saint Paul wrote to the Hebrews. The style is typical for Bach's treatment of such words, between arioso and aria.

Text

Erster Teil (first part)
1. (Coro)
Brich dem Hungrigen dein Brot
und die, so in Elend sind,
führe ins Haus!
So du einen nackend siehest,
so kleide ihn
und entzeuch dich nicht
von deinem Fleisch.
Alsdenn wird dein Licht
herfürbrechen
wie die Morgenröte,
und deine Besserung
wird schnell wachsen,
und deine Gerechtigkeit
wird für dir hergehen,
und die Herrlichkeit des Herrn
wird dich zu sich nehmen.

2. Recitativo (bass)
Der reiche Gott wirft seinen Überfluss
Auf uns, die wir ohn ihn auch nicht den Odem
haben.
Sein ist es, was wir sind; er gibt nur den Genuss,
Doch nicht, dass uns allein
Nur seine Schätze laben.
Sie sind der Probestein,
Wodurch er macht bekannt,
Dass er der Armut auch die Notdurft ausgespendet,
Als er mit milder Hand,
Was jener nötig ist, uns reichlich zugewendet.
Wir sollen ihm für sein gelehntes Gut
Die Zinsen nicht in seine Scheuren bringen;
Barmherzigkeit, die auf dem Nächsten ruht,
Kann mehr als alle Gab ihm an das Herze dringen.

3. Aria (altus)
Seinem Schöpfer noch auf
Erden
Nur im Schatten ähnlich
werden,
Ist im Vorschmack selig sein.
Sein Erbarmen nachzuahmen,
Streuet hier des Segens Samen,
Den wir dorten bringen ein.

Zweiter Teil (second part)
4. (Aria) (bass)
Wohlzutun und mitzuteilen vergesset
nicht;
denn solche Opfer gefallen Gott wohl.
5. Aria (soprano)
Höchster, was ich habe,
Ist nur deine Gabe.
Wenn vor deinem Angesicht
Ich schon mit dem meinen
Dankbar wollt erscheinen,
Willt du doch kein Opfer nicht.

6. Recitativo (altus)
Wie soll ich dir, o Herr, denn sattsamlich vergelten,
Was du an Leib und Seel mir hast zugutgetan?
Ja, was ich noch empfang, und solches gar nicht selten,
Weil ich mich jede Stund noch deiner rühmen kann?
Ich hab nichts als den Geist, dir eigen zu ergeben,
Dem Nächsten die Begierd, dass ich ihm dienstbar werd,
Der Armut, was du mir gegönnt in diesem Leben,
Und, wenn es dir gefällt, den schwachen Leib der Erd.
Ich bringe, was ich kann, Herr, lass es dir behagen,
Dass ich, was du versprichst, auch einst davon mög tragen.

7. Chorale
Selig sind, die aus Erbarmen
Sich annehmen fremder Not,
Sind mitleidig mit den Armen,
Bitten treulich für sie Gott.
Die behülflich sind mit Rat,
Auch, womöglich, mit der Tat,
Werden wieder Hülf
empfangen
Und Barmherzigkeit erlangen.

Recordings

- *J.S. Bach: Cantatas BWV 39, BWV 79* - Sopr.: Gunthild Weber; Alt.: Lore Fischer; Bass: Hermann Schey; Berliner Motettenchor/Berliner Philharmoniker; Fritz Lehmann, conductor. Label: American Decca/Deutsche Grammophon - Archiv 1952
- *J.S. Bach: Cantatas BWV 32 & BWV 39* - Sopr.: Edith Mathis; Alt.: Sybil Michelow; Bass: Franz Crass; Süddeutscher Madrigalchor/Consortium Musicum; Wolfgang Gönnenwein, conductor. Label: EMI Electrola late 1960s?
- *Les Grandes Cantates de J.S. Bach Vol. 28* - Sopr.: Ingeborg Reichelt; Alt.: Barbara Scherler; Bass: Bruce Abel; Heinrich-Schütz-Chor Heilbronn/Württembergisches Kammerorchester Heilbronn; Fritz Werner, conductor. Label: Erato 1973
- *Bach Cantatas Vol. 3 - Ascension Day, Whitsun, Trinity* - Sopr.: Edith Mathis; Alt.: Anna Reynolds; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion 1975
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3* - Alt.: René Jacobs; Bass: Max van Egmond; Knabenchor Hannover (Chorus Master: Heinz Hennig)/Leonhardt-Consort; Gustav Leonhardt, conductor. Label: Teldec 1975
- *Die Bach Kantate Vol. 40* - Sopr.: Arleen Augér; Alt.: Gabriele Schreckenbach; Bass: Franz Gerihsen; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler 1982
- *J.S. Bach: Cantatas* - Sopr.: Agnès Mellon; Alt.: Charles Brett; Bass: Peter Kooy; Chorus & Orchestra of Collegium Vocale Gent; Philippe Herreweghe, conductor. Label: Virgin Classics 1991
- *Bach Edition Vol. 19 - Cantatas Vol. 10* - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics 2000
- *Bach Cantatas Vol. 1: City of London* - Sopr.: Gillian Keith; Alt.: Wilke te Brummelstroete; Bass: Dietrich Henschel; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria 2000
- *J.S. Bach: Cantatas for the First and Second Sundays After Trinity* - Sopr.: Jayne West; Alt.: Pamela Dellal; Bass: Mark McSweeney; Orchestra and Chorus of Emmanuel Music (Chorus Master: Michael Beattie); Craig Smith, conductor. Label: Koch International 2001
- *J.S. Bach: Complete Cantatas Vol. 16* - Sopr.: Johannette Zomer; Alt.: Bogna Bartosz; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand 2002
- *J.S. Bach: Cantates BWV 36, 39, 106* - Sopr.: Natacha Ducret; Alt.: Catherine Pillonel-Bacchetta; Bass: Nicolas Fink; Ensemble Vocal Euterpe/Ensemble Baroque du Léman; Christophe Gesseney, conductor. Label: Artlab 2002
- *Bach Arias, Duets and Chamber Music* - Sopr.: Teresa Radomski; Bass-Bar.: John Williams; Carolina Baroque; Dale Higbee, conductor. Label: Carolina Baroque 2003

References

[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[2] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

[3] W. Blankenburg, Johann Sebastian Bach. Wege der Forschung. Darmstadt, 1970.

[4] "Program Notes: Nov. 2000 Brich dem Hungrigen dein Brot, S.39" (http://www.berkshirebach.org/ProgNotes/1100prognotes2.htm). berkshirebach.org. 2000. . Retrieved 2010-05-27.

Sources

- Craig Smith, Programme notes - BWV 39 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv039.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 39 (http://www.cs.ualberta.ca/~wfb/cantatas/39.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Cantata BWV 39 Brich dem Hungrigen dein Brot (http://www.bach-cantatas.com/BWV39.htm) on bach-cantatas
- Cantatas, BWV 31-40: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv039.htm) Emmanuel Music, Boston
- Entries for Brich dem Hungrigen dein Brot, BWV 39 (http://www.worldcat.org/search?q=Brich+dem+Hungrigen+dein+Brot,+BWV+39&qt=results_page) on WorldCat

Christ lag in Todesbanden, BWV 4

Christ lag in Todesbanden (*Christ lay in death's bonds*), also written ***Christ lag in Todes Banden***, BWV 4, is a cantata by Johann Sebastian Bach. It was written for Easter, probably in 1707, and it is probably related to Bach's move from Arnstadt to Mühlhausen. It is based on a chorale of the same name by Martin Luther, which is used by Bach as a *cantus firmus* throughout the entire piece.

The piece is written for soprano, alto, tenor, bass, two violins, two Violas and basso continuo. It is in eight movements, all in E minor:

1. Sinfonia: strings and continuo
2. Verse I: "Christ lag in Todes Banden" - The alto, tenor, and bass voices sing free counterpoint, while the *cantus firmus* is sung by the soprano in unadorned, long notes.
3. Verse II: "Den Tod niemand zwingen kunnt" ("Nobody could overcome death") - for soprano, alto and continuo.
4. Verse III: "Jesus Christus, Gottes Sohn" ("Jesus Christ, Son of God") - for tenor and continuo with 2 violins obbligato.
5. Verse IV: "Es war ein wunderlicher Krieg" ("There was a wondrous war") - for soprano, alto, tenor, bass and continuo.
6. Verse V: "Hier ist das rechte Osterlamm" ("Here is the true Easter Lamb") - for bass, strings and continuo.
7. Verse VI: "So feiern wir das hohe Fest" ("So we celebrate the high feast") - for soprano, tenor and continuo.
8. Verse VII: "Wir essen und leben wohl" ("We eat and live well") - A chorale, sung and played by the whole ensemble.

In modern performance and recordings, practice varies as to whether or not the aria and duet movements of BWV 4 are to be sung with soloists rather than with a full choir. The Bach-Gesellschaft and Neue Bach Ausgabe score editions do not have the printed indications of "aria" and "duet" over the relevant movements that are common in the later cantatas. Given the lack of direct evidence, it is presently impossible to determine what Bach's own wishes regarding this particular piece were.

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 8*, Claudia Hellmann, Helmut Krebs, Jakob Stämpfli, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, conductor Fritz Werner, Erato 1961
- Cantus Cölln, dir. Konrad Junghänel – *"Actus Tragicus"*, Harmonia Mundi France HMC 901694
- Taverner Consort & Players, dir. Andrew Parrott – *Magnificat · Easter Oratorio*, Virgin Classics 72435 5 61647 2 7
- dir. Karl Richter - *Bach Famous Cantatas*, Deutsche Grammophon 4530942
- Bach Collegium Japan, dir. Masaaki Suzuki, Soloists: Yumiko Kurisu, Koki Katano, Akira Tachikawa, Peter Kooy - J.S. Bach Cantatas, Volume 1
- Purcell Quartet, Soloists: Emma Kirkby, Michael Chance, Charles Daniels, Peter Harvey - *J. S. Bach Early Cantatas*, Volume I, Chandos CHAN 0715
- Monteverdi Choir, English Baroque Soloists, dir. John Eliot Gardiner, Soloists: William Kendall, Stephen Varcoe - *Cantatas BWV 4 & BWV 131*, Erato 0927 49574 2
- Gächinger Kantorei, Bach-Collegium Stuttgart, dir. Helmuth Rilling, Soloists: Edith Wiens, Carolyn Watkinson, Peter Schreier, Wolfgang Schöne - *Cantatas BWV 4-6*, Hanssler 92.002
- Holland Boys Choir, Netherlands Bach Collegium, dir. Pieter Jan Leusink, Soloists: Ruth Holton, Sytse Buwalda, Nico van der Meel, Bas Ramselaar - *Bach Edition IV-25*, Brilliant Classics 93102/101
- Amsterdam Baroque Orchestra & Choir, dir. Ton Koopman, Soloists: Barbara Schlick, Kai Wessel, Guy de Mey, Klaus Mertens - J.S. Bach: Complete Cantatas Vol. 1, Antoine Marchand CC72231

- Cantus Corvinus, dir. Géza Klembala, Soloists: Márta Fers, Éva Lax, Péter Marosvári, József Moldvay - *Bach: Kantaten*, Allegro MZA-037
- Ricercar Consort, dir. Philippe Pierlot, Katharine Fuge, Carlos Mena, Hans-Jörg Mammel, Stephan MacLeod - Mirare 057
- *Aus der Notenbibliothek von Johann Sebastian Bach, Vol. II*, Balthasar-Neumann-Chor, Balthasar-Neumann-Ensemble, Dorothee Mields, Hans-Jörg Mammel, Wolf-Matthias Friedrich, conductor Thomas Hengelbrock, Hänssler 2001

External links

- Cantatas, BWV 1-10: Free scores at the International Music Score Library Project.
- Vocal score of the piece [1]
- On CPDL/ChoralWiki [1]
- German text with an English translation [2]
- Various comments on the piece [3]
- Programme notes by Craig Smith [4]

Christ unser Herr zum Jordan kam, BWV 7

Christ unser Herr zum Jordan kam (*Christ our Lord came to the Jordan*), BWV 7, is a cantata by Johann Sebastian Bach.

It was written in Leipzig for the Feast of John the Baptist, and was first performed on 24 June 1724. It is based on a chorale of the same name by Martin Luther.

The piece is written for two oboes d'amore, solo violins, ripieno strings (violins, violas and basso continuo), vocal soloists and choir. It is in seven movements, in E minor unless otherwise noted:

1. Chorus: "Christ unser Herr zum Jordan kam" - a gapped chorale setting of the tune. The soprano, alto, and bass voices sing free counterpoint, while the tenor voices sing the chorale unadorned in long notes.
2. Aria: "Merkt und hört, ihr Menschenkinder" ("Mark and hear, you sons of mankind") - for basso and continuo (G major).
3. Recitative: "Dies hat Gott klar mit Worten" ("This God has clearly [provided] with words") - for tenor and continuo (D minor).
4. Aria: "Des Vaters Stimme ließ sich hören" ("The Father's voice can be heard") - for tenor, two solo violins and continuo (A minor).
5. Recitative: "Als Jesus dort nach seinen Leiden" ("As Jesus there, after his Passion") - for bass, strings and continuo (B minor).
6. Aria: "Menschen, glaubt doch dieser Gnade" ("People, believe this grace now") - for alto, oboes d'amore, strings and continuo.
7. Chorale: "Das Aug allein das Wasser sieht" ("The eye sees only water") - the last verse of the chorale, sung and played by the whole ensemble.

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 22*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Barbara Scherler, Georg Jelden, Jakob Stämpfli, Erato 1966
- *J.S. Bach: Complete Cantatas Vol. 11*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Annette Markert, Christoph Prégardien, Klaus Mertens, Antoine Marchand 1999

External links

- Cantatas, BWV 1-10: Free scores at the International Music Score Library Project.
- Vocal score of the piece [1]
- German text with an English translation [1]
- Various comments on the piece [2]
- Programme notes by Craig Smith [3]
- Smith, Tim (2008-08-31). "Bach fan thrills to discovery of lost 1724 pages" [4]. *Baltimore Sun*. Retrieved 2008-09-02.

Dazu ist erschienen der Sohn Gottes, BWV 40

Dazu ist erschienen der Sohn Gottes (*For this purpose is the son of God manifested*), BWV 40, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1723 for the second day of Christmastide, also known as Christmas Monday or St. Stephen's Day, which falls on 26 December. The work was thus premiered on December 26, 1723 and proposed once more in Bach's lifetime, in either 1746 or 1747.

The prescribed readings [1] for the day are Titus 3: 4-7 or Acts 6: 8-15 & 7: 55-60 and Matthew 23: 35-39 or Luke 2: 15-20.

The libretto is of mixed authorship, as follows[1] [2] :

- the Gospel of John, chapter 3, verse 8, as text for the first movement
- Kaspar Füger's poetry for the third movement (specifically, verse 3 of *Wir Christenleut*, 1592)
- Paul Gerhardt's poetry for the sixth movement (specifically, verse 2 of *Schwing dich auf zu deinem Gott*, 1648)
- Christian Keymann for the final chorale (from *Freuet euch, ihr Christen alle*, 1646)
- an anonymous poet for the remaining movements (W. Blankenburg[3] proposes either Christian Weiss, Sr. or Bach himself).

The chorale theme for movement 3 is *Wir Christenleut hab'n jetzund Freud* (Zahn 2072)[4] , of unknown authorship.
The chorale theme for movement 6 is *Schwing dich auf zu deinem Gott* (Zahn 4870)[5] , of unknown authorship.
The chorale theme for movement 8 is *Freuet euch, ihr Christen alle* (Zahn 7880a)[5] by Andreas Hammerschmidt, who published it in his *Vierter Theill Musicalischer Andachten* (1646), in Freiberg.

Bach re-used (parodied) the first movement of this cantata for the *Cum Sancto Spiritu* fugue in his 1738 *Missa in F major*, BWV 233.

Scoring and structure

The piece is scored for corni I/II, oboes I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (altus, tenor, bass) and four-part choir. It is in eight movements:

1. (Coro): "Dazu ist erschienen" for choral and orchestral *tutti*.
2. Recitativo: "Das Wort ward Fleisch und wohnet in der Welt" for tenor and continuo.
3. Chorale: "Die Sünd macht Leid" for choral and orchestral *tutti colle parti*.
4. Aria: "Höllische Schlange" for bass, oboes, strings, and continuo.
5. Recitativo: "Die Schlange" for altus, strings, and continuo.
6. Chorale: "Schüttle deinen Kopf und sprich" for choral and orchestral *tutti colle parti*.
7. Aria: "Christenkinder, freuet euch!" for tenor, corni, oboes, and continuo.
8. Chorale: "Jesu, nimm dich deiner Glieder" for choral and orchestral *tutti colle parti*.

Text

1. (Coro)
Dazu ist erschienen der Sohn Gottes,
dass er die Werke des Teufels zerstöre.

2. Recitativo (tenor)
Das Wort ward Fleisch
und wohnet in der Welt,
Das Licht der Welt bestrahlt den Kreis der Erden,
Der große Gottessohn
Verlässt des Himmels Thron,
Und seiner Majestät gefällt,
Ein kleines Menschenkind zu werden.
Bedenkt doch diesen Tausch,
wer nur gedenken kann;
Der König wird ein Untertan,
Der Herr erscheinet als ein Knecht
Und wird dem menschlichen Geschlecht
- O süßes Wort in aller Ohren! -
Zu Trost und Heil geboren.

3. Chorale
Die Sünd macht Leid;
Christus bringt Freud,
Weil er zu Trost in diese Welt ist kommen.
Mit uns ist Gott
Nun in der Not:
Wer ist, der uns als Christen kann verdammen?

4. Aria (bass)
Höllische Schlange,
Wird dir nicht bange?
Der dir den Kopf als ein Sieger zerknickt,
Ist nun geboren,
Und die verloren,
Werden mit ewigem Frieden beglückt.

5. Recitativo (altus)
Die Schlange, so im Paradies
Auf alle Adamskinder
Das Gift der Seelen fallen ließ,
Bringt uns nicht mehr Gefahr;
Des Weibes Samen stellt sich dar,
Der Heiland ist ins Fleisch gekommen
Und hat ihr allen Gift benommen.
Drum sei getrost! betrübter Sünder.

6. Chorale
Schüttle deinen Kopf und sprich:
Fleuch, du alte Schlange!
Was erneurst du deinen Stich,
Machst mir angst und bange?
Ist dir doch der Kopf zerknickt,
Und ich bin durchs Leiden
Meines Heilands dir entrückt
In den Saal der Freuden.

7. Aria (tenor)
Christenkinder, freuet euch!
Wütet schon das Höllenreich,
Will euch Satans Grimm erschrecken:
Jesus, der erretten kann,
Nimmt sich seiner Küchlein an
Und will sie mit Flügeln decken.

8. Chorale
Jesu, nimm dich deiner Glieder
Ferner in Genaden an;
Schenke, was man bitten kann,
Zu erquicken deine Brüder:
Gib der ganzen Christenschar
Frieden und ein selges Jahr!
Freude, Freude über Freude!
Christus wehret allem Leide.
Wonne, Wonne über Wonne!
Er ist die Genadensonne.

Recordings

- **Bach Cantatas Vol. 14: New York** - Alt.: Robin Tyson; Ten.: James Gilchrist; Bass: Peter Harvey; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- **Bach Christmas Cantatas [C-1]** - Alt.: Gloria Raymond; Ten.: Frank Kelley (tenor); Bar.: Mark McSweeney; Orchestra and Chorus of Emmanuel Music; Craig Smith, conductor. Label: Koch International
- **Bach Edition Vol. 15 - Cantatas Vol. 8** - Alt.: Sytse Buwalda; Ten.: Marcel Beekman; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Bach Made in Germany Vol. 4 - Cantatas IX** - Alt.: Ortrun Wenkel; Ten.: Peter Schreier; Bass: Siegfried Lorenz; Thomanerchor Leipzig/Neues Bachisches Collegium Musicum; Hans-Joachim Rotzsch, conductor. Label: Eterna/Leipzig Classics
- **Bach: Cantata Advent/Cantata Christmas [C-1]** - Alt.: Reiner Schneider-Waterberg; Ten.: Kobie van Rensburg; Bass: Christian Hilz; Heinrich-Schütz-Ensemble München/Monteverdi-Orchester München; Wolfgang Kelber, conductor. Label: Calig-Verlag
- **Die Bach Kantate Vol. 62** - Alt.: Verena Gohl; Ten.: Adalbert Kraus; Bass: Siegmund Nimsgern; Figuralchor der Gedächtniskirche Stuttgart/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Cantatas Vol. 15 - Cantatas from Leipzig 1723** - Alt.: Robin Blaze; Ten.: Gerd Türk; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1111
- **J.S. Bach: Complete Cantatas Vol. 8** - Alt.: Bogna Bartosz; Ten.: Jörg Dürmüller; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Erato/Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3** - Alt.: René Jacobs; Ten.: Marius van Altena; Bass: Max van Egmond; Knabenchor Hannover (Chorus Master: Heinz Hennig)/Leonhardt-Consort; Gustav Leonhardt, conductor. Label: Teldec
- **Les Grandes Cantatas de J.S. Bach Vol. 20** - Alt.: Claudia Hellmann; Ten.: Georg Jelden; Bass: Jakob Stämpfli; Heinrich-Schütz-Chor Heilbronn/Pforzheim Chamber Orchestra; Fritz Werner, conductor. Label: Erato/MHS

References

[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[2] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

[3] W. Blankenburg, Johann Sebastian Bach. Wege der Forschung. Darmstadt, 1970.

[4] *Die Melodien der deutschen evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgeteilt von Johannes Zahn* (6 volumes), Verlag Bertelsmann, Gütersloh (1889–93). [further edited by the Gesellschaft zur wissenschaftlichen Edition des deutschen Kirchenlieds. Hildesheim, New York: Georg Olms Verlagsbuchhandlung, 1998. 6 volumes. ISBN 3-48709-319-7]

[5] *Die Melodien der deutschen evangelischen Kirchenlieder*, cit.

Sources

- Craig Smith, Programme notes - BWV 40 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv040.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 40 (http://www.cs.ualberta.ca/~wfb/cantatas/40.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)

- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 40 (http://www.bach-cantatas.com/Scores/BWV040-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV40-D.htm) on bach-cantatas.com

Denn du wirst meine Seele nicht in der Hölle lassen, BWV 15

Denn du wirst meine Seele nicht in der Hölle lassen (*For you shall not leave my soul in hell*), BWV 15, is a church cantata spuriously attributed to Johann Sebastian Bach but most likely composed by Johann Ludwig Bach[1] .

It was likely composed in Meiningen in 1704 for the first day of Eastertide, known as Easter Sunday. There is some evidence that the piece may have been performed again under the aegis of Johann Sebastian Bach on 21 April 1726 in Leipzig. The prescribed readings for the day are 1 Corinthians 5: 6-8 and Mark 16: 1-8.

It has been proposed that the text may have been authored by Christoph Helm (as suggested by W. Blankenburg) or by Herzog Ernst Ludwig von Sachsen-Meinigen (as suggested by K. Kuester).

The piece is scored for two corni da caccia, two oboes, timpani, one oboe da caccia, violins, violas and viola da gamba, and basso continuo), four vocal soloists (soprano, altus, tenor, and bassus) and four-part choir.

It is in two parts, totalling ten movements:

Part one

1. Arioso: "Denn du wirst meine Seele nicht in der Hölle lassen" for bass.
2. Recitativo: "Mein Jesus ware tot" for soprano.
3. Aria (Duetto): "Weichet, weichet, Furcht und Schrecken" for soprano & altus.
4. Aria: "Entsetzet euch nicht" for tenor.
5. Aria: "Auf, freue dich, Seele, du bist nun getröst'" for soprano.

Part two

1. Terzetto: "Wo bleibet dein Rasen du höllischer Hund" for soprano, tenor & bass.
2. Aria (Duetto): "Ihr klaget mit Seufzen, ich jauchze mit Schall" for soprano & altus.
3. Sonata for instrumental *tutti*.
4. Recitativo for tenor & bass - Quartet: "Drum danket dem Höchsten, dem Störer des Krieges".
5. Choral: "Weil du vom Tod erstanden bist" for choral and instrumental *tutti*.

Text

Erster Teil (first part)

1. Arioso [Bass]

Denn du wirst meine Seele nicht in der Hölle lassen
und nicht zugeben, daß dein Heiliger verwese.

2. Recitativo [Sopran]

Mein Jesus ware tot,
nun aber lebet er von Ewigkeit zu Ewigkeit;
sein Auferstehen rettet mich aus Sterbensnot
und hat mir durch das Grab den Lebensweg bereit'.
Wie könnt es anders sein;
ein Mensch, der kann zwar sterben,
Gott aber lebet immerdar;
stirbt er nun als ein Mensch,
so kann der Sarg ihn nicht verderben,
vielmehr kommt die Verwesung in Gefahr.
Er, der mir schon an Fleisch ist gleich gewesen,
wollt durch den letzten Feind mir auch noch ähnlich sein.
ich bin durch sein Begräbnis erst genesen,
und zieht die Unvergänglichkeit in meine Schwachheit ein,
die mich ihm einverleibet,
damit mein Leib, wie er, nicht in der Erd verbleibet.

3. Aria (Duetto) [Sopran, Alt]

Weichet, weichet, Furcht und Schrecken
ob der schwarzen Todesnacht!
Christus wird mich auferwecken,
der sie hat zum Licht gemacht
und den Tod im Sieg verschlungen,
als er durch das Grab gedrungen.

4. Aria [Tenor]

Entsetzet euch nicht.
Ihr suchet Jesum von Nazareth, den Gekreuzigten;
er ist auferstanden und ist nicht hie.

5. Aria [Sopran]

Auf, freue dich, Seele, du bist nun getröst',
dein Heiland, der hat dich vom Sterben erlöst.
Es zaget die Hölle, der Satan erliegt,
der Tod ist bezwungen, die Sünde besiegt.
Trotz sprech ich euch allen, die ihr mich bekriegt.

Zweiter Teil (second part)

6. Terzetto [Soprano, Tenor, Bass]

Wo bleibet dein Rasen du höllischer Hund,
wer hat dir gestopfet den reißenden Schlund,
wer hat dir, o Schlange, zertreten das Haupt
und deine siegprangende Schläfe entlaubt?
Sag, Hölle, wer hat dich der Krafte beraubt?

Hier steht der Besieger bei Lorbeer und Fahn,
eilt, eilet, verennet dem Rückgang die Bahn!
Du giftige Natter, verneure den Stich,
Tod, greife den Stachel und würge um dich,
ein jedes versuche das beste vor sich!
Seid böse, ihr Feinde, und gebet die Flucht:
es ist doch vergebens, was ihr hier gesucht.
Der Löwe von Juda tritt prächtig hervor,
ihn hindert kein Riegel noch höllisches Tor.

7. Aria (Duetto) [Sopran, Alt]
Ihr klaget mit Seufzen, ich jauchze mit Schall,
ihr weinet, ich lache: ob einerlei Fall;
euch kränket die plötzlich zerstörete Macht,
mir hat solch Verderben viel Freude gebracht,
so künftig Tod, Teufel und Sünde verlacht.

8. Sonata

9. Recitativo (Tenor, Bass) e Aria (Quartetto)
Drum danket dem Höchsten, dem Störer des Krieges,
dem gütigen Geber so glücklichen Sieges!
Sprich, Seele:
mein Jesu, mein Helfer, mein Port,
du Fülle der Satzung und donnerndem Wort,
bleib künftig, mein Heiland, mein Beistand, mein Hort!
Dir schenk ich mich eigen, vertilge die Sünd,
die sich noch in Geistern und Herzen befind.
Regier die Begierden und halte sie rein,
und weil du gebüßet durch schmerzliche Pein,
so decke die Schulden dein Grabmal und Stein.

10. Choral
Weil du vom Tod erstanden bist,
werd ich im Grab nicht bleiben;
mein höchster Trost dein Auffahrt ist,
Todsfurcht kann sie vertreiben.
Denn wo du bist, da komm ich hin,
daß ich stets bei dir leb und bin;
drum fahr ich hin mit Freuden.

References

[1] The Authorship of Bach's Cantata No. 15, by Angela Maria Owen © 1960 Oxford University Press

External links

- Vocal score of the piece (http://www.bach-cantatas.com/Scores/BWV015-V&P.pdf)
- Various comments on the piece (http://www.bach-cantatas.com/BWV15-D.htm)
- Programme notes by Craig Smith (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv015.htm)

Der Himmel lacht! Die Erde jubilieret, BWV 31

Der Himmel lacht! Die Erde jubilieret (The Heaven laughs! The Earth rejoices), BWV 31, is a sacred cantata by Johann Sebastian Bach.

Origin

The work was composed in Weimar for 21 April 1715, the first day of Easter, and was later performed several times in Leipzig in a slightly modified form. There is proof to these performances for the years 1724 and 1731; a further performance in the 1735 is probable as well.

Theme

The text originates from the *"Evangelisches Andachts-Opffer"* (Evangelical Offering of Prayers) by Weimar poet Salomon Franck, author of nine cantata texts for Bach. The verses consist purely of free poetry and interpret - in accordance with the cause - the Easter message, connected to the request to believers to let Jesus also be resurrected within their souls. The final movement, the last verse of the death choral *"Wenn mein Stündlein vorhanden ist"* (When my Hour is come) by Nikolaus Herman constitutes a reference to the afterlife of the Christians after their resurrection by Jesus.

Content

- Vocal soloists: Soprano, tenor, bass,
- Choir: Soprano I/II, Alto, Tenor, Bass
- Orchestra: trumpet I-III, bass drum, oboe I-III, Baroque oboe, violin I/II, viola I/II, violoncello I/II, Basso continuo

Characteristics

Although Bach was probably more than busy around such an important holiday as Easter, the composition of this work with 3 trumpets and 5 reed instruments is remarkable: not less than 17 different instruments are needed to perform this Cantata.

From the beginning, the festive character of the work is demonstrated by a sonata with a fanfare-like introduction. After that, a chorus of five voices joins in and takes up and develops the carolling theme. Next come two recitatives, which frame a bass aria, only accompanied by basso continuo. The following tenor aria is introduced by a ritornello for strings. In the last aria, soprano and solo oboe contrast with low-lying unison strings, which already anticipate the choral's melody of the final movement.

Since the Weimar ecclesiastic tuning of the organ, which served as a reference for the string instruments, was probably a third higher than the standard tuning tone in Leipzig, Bach had to either leave out the voices of the reed

instruments completely or rewrite them for the Leipzig re-performances or he even had them played by other instruments than originally intended.

Recordings

- Amsterdam Baroque Orchestra & Choir, dir. Ton Koopman, Soloists: Barbara Schlick, Kai Wessel, Guy de Mey, Klaus Mertens - J.S. Bach: Complete Cantatas Vol. 1, Antoine Marchand CC72231

Literature

- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5.Auf. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Cantatas, BWV 31-40: Free scores at the International Music Score Library Project.
- http://www.bach-cantatas.com/BWV31.htm

This article incorporates information from Himmel lacht! Die Erde jubilieret this version [1] *of the equivalent article on the German Wikipedia.*

Die Freude reget sich, BWV 36b

Die Freude reget sich (*Joy awakens*), BWV 36b, is a secular cantata composed by Johann Sebastian Bach.

It was composed in Leipzig, most likely in 1735 as an homage to Johann Florens Rivinius, on his appointment to the Rectorship of Leipzig University, which occurred in October 1735.

The text is likely by Christian Friedrich Henrici (Picander)[1] [2] [3] .

Scoring and structure

The piece is scored for oboes d'amore I/II, flauto traverso, violins I/II, viola, and basso continuo, along with three vocal soloists (soprano, altus, and tenor) and four-part choir. It is in eight movements:

1. Coro: "Die Freude reget sich" for choral and orchestral tutti.
2. Recitativo: "Ihr seht, wie sich das Glücke" for tenor and continuo.
3. Aria: "Aus Gottes milden Vaterhänden" for tenor, oboe d'amore, and continuo.
4. Recitativo: "Die Freunde sind vergnügt" for altus, strings, and continuo.
5. Aria: "Das Gute, das dein Gott beschert" for altus, flauto traverso, strings, and continuo.
6. Recitativo: "Wenn sich die Welt mit deinem Ruhme trägt" for soprano and continuo.
7. Aria: "Auch mit gedämpften" for soprano, flauto traverso, violino solo, and continuo.
8. Coro & Recitativi: "Was wir dir vor Glücke gönnen" for tenor, altus and soprano soloists, choir, and orchestral tutti.

Text

1. Coro
Die Freude reget sich, erhebt die muntern Töne,
Denn dieser schöne Tag lässt keinen ruhig sein.
Verfolgt den Trieb, nur fort,ihr treuen Musensöhne,
Und liefert itzt den Zoll in frommen Wünschen ein!

2. Recitativo (tenor)
Ihr seht, wie sich das Glücke
Des teuersten Rivins durch die gewohnten Blicke
In dieser angenehmen Zeit
Zu seines Hauses Wohl verneut.
Der Segen krönet sein Bemühen,
Das unsrer Philuris so manchen Vorteil schaßt.
Und dieser Segen macht durch seine starke Kraft,
Dass Not und Ungemach von seiner Seite
fliehen.

3. Aria (tenor)
Aus Gottes milden Vaterhänden
Fließt seiner Kinder Wohlergehn.

Er kann das Wahre, Gute
schenken,

Er gibt uns mehr, als wir gedenken,

Und besser, als wir es verstehn.

4. Recitativo (altus)
Die Freunde sind vergnügt,
Den Fest- und Gnadentag zu schauen;
Sie können ihren Wunsch auf sichre Gründe
bauen,
Auf dessen Huld, der alles weislich fügt,
Der manche Proben schon gewiesen,
Dass dieser fromme Mann ihn tausendmal
gepriesen.
Allein!
Wie? Dürfen wir auch froh bei seinem Glücke
sein?
Verschmähe nicht, du gütiger Rivin,
Dass wir uns auch bemühn
Und lassen itzt, dich zu verehren,
Auch unsre Lieder hören.

5. Aria (altus)
Das Gute, das dein Gott beschert,
Und was dir heute widerfährt,
Macht dein erwünschtes Wohlergehn
Vor uns auch schön.

6. Recitativo (soprano)
Wenn sich die Welt mit deinem Ruhme trägt,
Den dein gelehrter Fleiß stets zu vermehren pflegt,
Wenn deine Frömmigkeit ein wahres Muster gibet,
Wie man dem Nächsten dient und Gott dabei doch
liebet,
Wenn sich dein edles Haus auf deine Vorsicht stützt,
Wodurch es auch den Armen nützt,
So sehn wir dies nur mit Bewundrung an,
Weil unsre Dürftigkeit nichts Höhers wagen kann.

7. Coro & Recitativi
Was wir dir vor Glücke gönnen,
Wünscht man dir noch zehnmal mehr.

Tenor

Ja wohl! Du hast's verdient,
Wer dich aus deinem Ruhme kennt,
Des Unrechts Geißel nennt;
Hingegen der Gerechten Schirm und
Schatz,
Der bietet Not und Unglück Trutz.
Dich soll kein Verhängnis quälen,
Nichts an deinem Wohlsein fehlen.
Altus
Dein ganzes Haus
Seh als ein Tempel aus,
Wo man mehr Lob als bange Seufzer
hört,
In dem kein Fall die süße Ruhe stört.
Diese Lust ergötzt zu sehr,
Mehr als wir entdecken können.
Soprano
Drum wirst du, großer Mann, verzeihen,
Dass wir dabei, nach unsers Lehrers
Treu,
Uns auch mit ihm bei deinem Feste
freuen;
Doch auch, dass unsre Pflicht
Nichts mehr von neuen Wünschen
spricht.
Was wir dir vor Glücke gönnen,
Wünscht man dir noch zehnmal mehr.

Recordings

- **Bach Kantaten [C-4]** - Sopr.: Linda Perillo; Alt.: Matthias Koch; Ten.: Nils Giesecke; Leipziger Universitätschor/Pauliner Barockensemble; Wolfgang Unger, conductor. Label: Thorofon
- **Edition Bachakademie Vol. 139 - Congratulatory and Hommage Cantatas** - Sopr.: Christiane Oelze; Alt.: Ingeborg Danz; Ten.: Marcus Ullmann; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler

References

[1] Finlay, I. (1950). Bach's Secular Cantata Texts. Music and Letters, 189-195.

[2] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[3] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Walter F. Bischof, Text and orchestration for BWV 36b (http://www.cs.ualberta.ca/~wfb/cantatas/36b.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Discussion of the work (http://bach-cantatas.com/BWV36b.htm) on bach-cantatas.com

Du wahrer Gott und Davids Sohn, BWV 23

Du wahrer Gott und Davids Sons (*You true God and son of David*), BWV 23, is a sacred cantata composed by Johann Sebastian Bach.

It was likely composed in Köthen between 1717 and 1723 for Quinquagesima Sunday (also known as *Estomihi*), but was revised to be included as Bach's other test piece (with *Jesus nahm zu sich die Zwölfe, BWV 22*) for the position of Thomaskantor in Leipzig. The work was premiered on 7 February 1723 (after the sermon), and performed again on 20 February 1724. It is unclear whether a "test" performance of the 1723 revised version took place in Köthen before Bach's audition at the Thomaskirche.

The prescribed readings [1] for the day are 1 Corinthians 13: 1-13; and Luke 18: 31-43.

Authorship of the poetry is unknown.

The chorale theme *Christe, du Lamm Gottes* first appeared in printing in Johannes Bugenhagen's Braunschweig church order, published in Wittenberg in 1525[1] . The theme is an adaptation of Luther's setting of the *Kyrie eleison* in his 1525 *Deutsche Messe*[2] [3] .

Scoring and structure

The piece is scored for cornetto, tromboni (or trombe) I/II/III, oboes I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (soprano, altus, and tenor) and four-part choir. It is in four movements:

1. Aria (Duetto): "Du wahrer Gott und Davids Sohn" for soprano & altus, oboes, and continuo.
2. Recitativo: "Ach! gehe nicht vorüber" for tenor, oboes, violins, and continuo.
3. (Coro): "Aller Augen warten, Herr" for choir, oboes, strings and continuo.
4. Chorale: "Christe, du Lamm Gottes" for choir, cornetto *col Soprano*, trombone I *coll'Alto*, trombone II *col Tenore*, trombone III *col Basso*, oboes, strings, and continuo.

Text

1. Aria (Duetto)
Du wahrer Gott und Davids Sohn,
Der du von Ewigkeit in der Entfernung schon
Mein Herzeleid und meine Leibespein
Umständlich angesehn, erbarm dich mein!
Und lass durch deine Wunderhand,
Die so viel Böses abgewandt,
Mir gleichfalls Hilf und Trost geschehen.

2. Recitativo (tenor)
Ach! gehe nicht vorüber;
Du, aller Menschen Heil,
Bist ja erschienen,
Die Kranken und nicht die Gesunden zu bedienen.
Drum nehm ich ebenfalls an deiner Allmacht teil;
Ich sehe dich auf diesen Wegen,
Worauf man
Mich hat wollen legen,
Auch in der Blindheit an.
Ich fasse mich
Und lasse dich
Nicht ohne deinen Segen.

3. (Coro)
Aller Augen warten, Herr,
Du allmächtger Gott, auf dich,
Und die meinen sonderlich.
Gib denselben Kraft und Licht,
Laß sie nicht
Immerdar in Finsternissen!
Künftig soll dein Wink allein
Der geliebte Mittelpunkt
Aller ihrer Werke sein,
Bis du sie einst durch den Tod
Wiederum gedenkst zu schließen.

4. Chorale
Christe, du Lamm Gottes,
Der du trägst die Sünd der
Welt,
Erbarm dich unser!
Christe, du Lamm Gottes,
Der du trägst die Sünd der
Welt,
Erbarm dich unser!
Christe, du Lamm Gottes,
Der du trägst die Sünd der
Welt,
Gib uns dein' Frieden. Amen.

Recordings

- **Bach Cantatas Vol. 2 - Easter** - Sopr.: Edith Mathis; Alt.: Anna Reynolds; Ten.: Peter Schreier; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv
- **Bach Cantatas Vol. 21: Cambridge/Walpole St Peter** - Alt.: Claudia Schubert; Ten.: James Oxley; Bass: Peter Harvey; Monteverdi Choir, the Choirs of Clare and Trinity Colleges, Cambridge/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- **Bach Edition Vol. 5 - Cantatas Vol. 2** - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Nico van der Meel; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Die Bach Kantate Vol. 28** - Sopr.: Arleen Augér; Alt.: Helen Watts; Ten.: Aldo Baldin; Bass: Niklaus Tüller; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Cantatas BWV 23 & BWV 159 [C-5]** - Sopr.: Ursula Buckel; Alt.: Eva Bornemann; Ten.: Johannes Hoefflin; Frankfurter Kantorei/Deutsche Bachsolisten; Kurt Thomas, conductor. Label: Cantate/MHS
- **J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 6 (Sexagesima and Estomihi Sundays) - Cantatas BWV 18 · 23 · 1 [C-10]** - Sopr.: Siri Thornhill; Alt.: Petra Noskaiova; Ten.: Marcus Ullmann; Bass: Jan van der Crabben; La Petite Bande; Sigiswald Kuijken, conductor. Label: Accent
- **J.S. Bach: Cantatas Vol. 8 - Leipzig Cantatas** - Sopr.: Midori Suzuki; Alt.: Yoshikazu Mera; Ten.: Gerd Türk; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 901
- **J.S. Bach: Complete Cantatas Vol. 3** - Sopr.: Barbara Schlick; Alt.: Elisabeth von Magnus; Ten.: Paul Agnew; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Erato/Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2** - Boy Sopr.: Walter Gampert;Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Max van Egmond; Tölzer Knabenchor (Chorus Master: Gerhard Schmidt-Gaden) & King's College Choir, Cambridge (Chorus Master: David Willcocks)/Leonhardt-Consort; Gustav Leonhardt, conductor. Label: Teldec
- **Les Grandes Cantates de J.S. Bach Vol. 29** - Sopr.: Ingeborg Reichelt; Alt.: Barbara Scherler; Ten.: Friedrich Melzer; Heinrich-Schütz-Chor Heilbronn/Württembergisches Kammerorchester Heilbronn; Fritz Werner, conductor. Label: Erato

References

[1] Robin A. Leaver. *Luther's Liturgical Music: Principles and Implications*, Wm. B. Eerdmans Publishing, 2007, ISBN 0-80-283221-0, ISBN 978-0-802-83221-4

[2] Charles Sanford Terry. *Bach's Chorals*, The University Press, 1921

[3] Eric Chafe. *Analyzing Bach Cantatas*, Oxford University Press US, 2003, ISBN 0-19-516182-3, ISBN 978-0-195-16182-3

Sources

- Craig Smith, Programme notes - BWV 23 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv023.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 23 (http://www.cs.ualberta.ca/~wfb/cantatas/23.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Piano & vocal score of BWV 23 (http://www.bh2000.net/score/sacrbach/bwv023.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV23-D.htm) on bach-cantatas.com

Ein ungefärbt Gemüte, BWV 24

Ein ungefärbt Gemüte (*An unstained spirit*), BWV 24, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1723 for the fourth Sunday after Trinity, which fell that year on 20 June, date of the work's premiere.

The prescribed readings [1] for the day are Romans 8: 18-23 and Luke 6: 36-42.

The texts are of mixed authorship, with Erdmann Neumeister responsible for those of movements 1, 2, 4 and 5, Johann Heermann for that of the final chorale, and the Gospel of Matthew, chapter 7, verse 12, for that of the third movement.

The chorale theme *O Gott, du frommer Gott* (Zahn 5148) is of unknown authorship, but it was used by Heermann to set his hymn to music in 1630 and appeared in virtually all hymnals by the end of the following decade.

Scoring and structure

The piece is scored for clarino, oboes I/II, oboes d'amore I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (altus, tenor, bass) and four-part choir. It is in six movements:

1. Aria: "Ein ungefärbt Gemüte" for altus, strings, and continuo.
2. Recitativo: "Die Redlichkeit ist eine von den Gottesgaben" for tenor and continuo.
3. (Coro): "Alles nun, das ihr wollet" for choir, clarino, oboes, strings, and continuo.
4. Recitativo: "Die Heuchelei ist eine Brut" for bass, strings and continuo.
5. Aria: "Treu und Wahrheit sei der Grund" for tenor, oboes d'amore, and continuo.
6. Chorale: "O Gott, du frommer Gott" for choir, clarino, oboes, strings, and continuo.

Text

1. Aria (altus)
Ein ungefärbt Gemüte
Von deutscher Treu und Güte
Macht uns vor Gott und Menschen schön.
Der Christen Tun und Handel,
Ihr ganzer Lebenswandel
Soll auf dergleichen Fuße stehn.

2. Recitativo (tenor)
Die Redlichkeit
Ist eine von den Gottesgaben.
Dass sie bei unsrer Zeit
So wenig Menschen haben,
Das macht, sie bitten Gott nicht drum.
Denn von Natur geht unsers Herzens Dichten
Mit lauter Bösem um;
Soll's seinen Weg auf etwas Gutes richten,
So muss es Gott durch seinen Geist regieren
Und auf der Bahn der Tugend führen.
Verlangst du Gott zum Freunde,
So mache dir den Nächsten nicht zum Feinde
Durch Falschheit, Trug und List!
Ein Christ
Soll sich der Taubenart bestreben
Und ohne Falsch und Tücke leben.
Mach aus dir selbst ein solches Bild,
Wie du den Nächsten haben willt!

3. (Coro)
Alles nun, das ihr wollet,
dass euch die Leute tun sollen,
das tut ihr ihnen.

4. Recitativo (bass)
Die Heuchelei
Ist eine Brut, die Belial gehecket.
Wer sich in ihre Larve stecket,
Der trägt des Teufels Liberei.
Wie? lassen sich denn Christen
Dergleichen auch gelüsten?
Gott sei's geklagt! die Redlichkeit ist
teuer.
Manch teuflisch Ungeheuer
Sieht wie ein Engel aus.
Man kehrt den Wolf hinein,
Den Schafspelz kehrt man raus.
Wie könnt es ärger sein?
Verleumden, Schmähn und Richten,
Verdammen und Vernichten
Ist überall gemein.
So geht es dort, so geht es hier.
Der liebe Gott behüte mich dafür!

5. Aria (tenor)
Treu und Wahrheit sei der Grund
Aller deiner Sinnen,
Wie von außen Wort und Mund,
Sei das Herz von innen.
Gütig sein und tugendreich
Macht uns Gott und Engeln gleich.

6. Chorale
O Gott, du frommer Gott,
Du Brunnquell aller
Gaben,
Ohn den nichts ist, was ist,
Von dem wir alles haben,
Gesunden Leib gib mir,
Und dass in solchem Leib
Ein unverletzte Seel
Und rein Gewissen bleib.

Recordings

- **Bach Cantatas Vol. 3 - Ascension Day, Whitsun, Trinity** - Alt.: Anna Reynolds; Ten.: Peter Schreier; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- **Bach Cantatas Vol. 3: Tewkesbury/Mühlhausen** - Alt.: Nathalie Stutzmann; Ten.: Paul Agnew; Bass: Nicolas Testé; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- **Bach Edition Vol. 21 - Cantatas Vol. 12** - Alt.: Sytse Buwalda; Ten.: Marcel Beekman; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Bach Made in Germany Vol. 1 - Cantatas VI** - Alt.: Eva Fleischer; Ten.: Gert Lutze; Bass: Hans Hauptmann; Thomanerchor Leipzig/Gewandhausorchester Leipzig; Günther Ramin, conductor. Label: Leipzig Classics
- **Die Bach Kantate Vol. 41** - Sopr.: Arleen Augér; Alt.: Helen Watts, Katharina Pugh; Ten.: Adalbert Kraus; Bass: Walter Heldwein, Wolfgang Schöne; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Cantatas 24 & 182 [C-1]** - Alt.: Simone Veder; Ten.: Ludwig van Gijsegem; Bass: Lars Terray; Residentie Bachkoor/Residentie Bachorkest; Gerard Akkerhuis, conductor. Label: Erasmus Muziek
- **J.S. Bach: Cantatas Vol. 9 - Leipzig Cantatas** - Alt.: Robin Blaze; Ten.: Gerd Türk; Bass: Chiyuki Urano; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 931
- **J.S. Bach: Complete Cantatas Vol. 7** - Alt.: Bogna Bartosz; Ten.: Gerd Türk; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Erato/Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2** - Boy Soprano soloist; Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Max van Egmond; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec

References

Sources

- Craig Smith, Programme notes - BWV 24 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv024.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 24 (http://www.cs.ualberta.ca/~wfb/cantatas/24.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Piano & vocal score of BWV 24 (http://www.bach-cantatas.com/Scores/BWV024-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV24-D.htm) on bach-cantatas.com

Ein' feste Burg ist unser Gott, BWV 80

Ein' feste Burg ist unser Gott (A mighty fortress is our God) is a chorale cantata by Johann Sebastian Bach (BWV 80). The work had found its present form by 1744 or earlier, but was first performed between 1727 and 1731. Most of the cantatas that Bach composed in Leipzig were intended for Sunday services, but *Ein' feste Burg* was his contribution to a festival celebrating the Reformation. Indeed, the particular association of this chorale melody, supposedly written by Martin Luther himself, with the founding of the Lutheran church continued into the nineteenth century; witness Felix Mendelssohn's use of it in the finale of his "Reformation" symphony.

The text of this cantata is by Salomo Franck (1659–1725), and alternates verses of Luther's chorale (the choral movements and movement 2) with free poetry meditating on them (the solo movements). This is a typical structure for cantatas based on chorales.

Required performers

2 oboes, 2 oboes d'amore (movement 5), oboe da caccia (movement 7), 2 violins, viola, and continuo group (organ with violoncello); soprano, alto, tenor, and bass vocalists.

The parts of the cantata

1. Chorus: *Ein' feste Burg ist unser Gott*: choral chorale fugue; voices ornament and paraphrase tune (text: first verse of the chorale), while it appears as cantus firmus in oboes (also in trumpets added later by Wilhelm Friedemann Bach).
2. Aria: *Alles, was von Gott geboren*: Bass aria with new melody and text, entwined with Ein' feste Burg melody and second verse in soprano.
3. Recitative: *Erwäge doch, Kind Gottes*: Bass recitative followed by arioso (continuo only); chorale melody not present.
4. Aria: *Komm in mein Herzens Haus*: Soprano aria with continuo; chorale melody not present.
5. Chorale: *Und wenn die Welt voll*: Choir in unison sing third verse of chorale to full ensemble's elaborate accompaniment.
6. Recitative: *So stehe denn bei Christi blutgefärbter Fahne*: Tenor recitative followed by arioso (continuo only); chorale melody not present.
7. Duet: *Wie selig sind doch die*: Alto and Tenor with continuo and obbligato violin, oboe a caccia (in F); chorale melody not present.
8. Chorale: *Das Wort sie sollen lassen stahn*: Choir in four-part setting sing last two verses of chorale.

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 5*, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Ingeborg Reichelt, Hertha Töpper, Helmut Krebs, Franz Kelch, conductor Fritz Werner, Erato 1959 (reissued)[1]
- *J.S. Bach: Complete Cantatas Vol. 22*, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Nathalie Stutzmann, James Gilchrist, Klaus Mertens, conductor Ton Koopman, Antoine Marchand

References

[1] Fritz Werner & Heinrich-Schütz-Chor Heilbronn & Pforzheim Chamber Orchestra (http://www.bach-cantatas.com/Performers/Werner.htm) Bach Cantatas & Other Vocal Works

External links

- Cantatas, BWV 71-80: Free scores at the International Music Score Library Project.

Entfernet euch, ihr heitern Sterne, BWV Anh9

Entfernet euch, ihr heitern Sterne (English: ***Disperse yourselves, ye stars, serenely!***), BWV Anh 9, is a birthday cantata by Johann Sebastian Bach.[1] It was written to celebrate the birthday of King Augustus II the Strong,[2] and was performed for him on his birthday, May 12, 1727, on the Marktplatz of Leipzig, by students of the University of Leipzig,[3] with Bach directing.[2] The king was also presented with the work's libretto, written by Christian Friedrich Haupt.[2]

The music to this secular birthday cantata by Bach is lost.[1] [2] It has been speculated from the surviving libretto, however, that several movements from the *Mass in B Minor* are derived from it, and a reconstruction has been created using the Mass in lieu of this.

References

[1] "Cantata BWV Anh 9" (http://www.bach-cantatas.com/BWVAnh9.htm). *Bach Cantatas Website*. Herzliya: Aryeh Oron. 2005-10-01. . Retrieved 2008-11-19.

[2] Charlton, David (2000). "Music of the Augustan Age: Outside Composers" (http://www.classical.net/music/comp.lst/articles/dresden/outside.php). *Classical Net*. Windsor, California. .

[3] Schweitzer, Albert (1967). "XXX. The Secular Cantatas." (http://books.google.com/books?id=KZGOV-UnY-0C&pg=PA273&lpg=PA273&dq="Entfernet+euch,+ihr+heitern+Sterne"&source=web&ots=NFB05JZPRQ&sig=xBMLcbaMAJLAb2sUC_SKldXRZVA#PPA273,M1). *J. S. Bach*. **2**. New York: Dover Publications. p. 273. ISBN 9780486216324. .

Erfreut euch, ihr Herzen, BWV 66

Erfreut euch, ihr Herzen (*Rejoice yourselves, you hearts*), BWV 66, is a church cantata by Johann Sebastian Bach.

It was composed in Leipzig for the second day of Eastertide, known as Easter Monday, and first performed on 10 April 1724. The prescribed readings for the day are Acts 10: 34-43 and Luke 24: 13-35. The cantata is an adaptation of the secular cantata *Der Himmel dacht auf Anhalts Ruhm und Glück, BWV 66a* (*Heaven thinks of Anhalt's fame and fortune*) which had been composed in 1718 to celebrate the twenty-fourth birthday of Leopold, Prince of Anhalt-Köthen. In Bach's lifetime, the cantata was performed thrice, i.e. on 26 March 1731 and probably on 11 April 1735, both times in Leipzig.

The chorale theme for the last movement is *Christ ist erstanden*, which is in turn tributary to the Easter sequence *Victimae paschali laudes immolent Christiani*, originally codified by Wipo of Burgundy around 1040. The verses underwent a substantial transformation by Martin Luther with the help of Johann Walter and were printed for the types of Joseph Klug, Wittenberg, 1533.

Scoring and structure

The piece is scored for one bassoon, one trumpet, two oboes, violins, violas, and basso continuo, three vocal soloists (alto, tenor, and bass) and four-part choir. It is in six movements:

1. Dialogue: Furcht (altus) & Hoffnung (tenor) - Coro: "Erfreut euch, ihr Herzen" for the soloists and choral *tutti*.
2. Recitativo: "Es bricht das Grab und damit unsre Not" for bass, strings and continuo.
3. Aria: "Lasset dem Höchsten ein Danklied erschallen" for bass and orchestral *tutti*.
4. Recitativo - Dialogue & Arioso - Duet: "Bei Jesu Leben freudig sein" for altus, tenor, and continuo.
5. Aria - Duet: "Ich fürchte {zwar, nicht} des Grabes Finsternissen" for altus, tenor, strings and continuo.
6. Chorale: "Alleluja! Alleluja! Alleluja!", *tutti*.

Text

1. Dialogue: Furcht (altus) & Hoffnung (tenor) - Coro

Erfreut euch, ihr Herzen,
entweichet, ihr Schmerzen,
es lebet der Heiland und herrschet in euch.

Ihr könnet verjagen

das Trauren, das Fürchten, das ängstliche Zagen,

der Heiland erquicket sein geistliches Reich.

2. Recitativo (bassus)

Es bricht das Grab und damit unsre Not,
der Mund verkündigt Gottes Taten;
der Heiland lebt, so ist in Not und Tod
den Gläubigen vollkommen wohl geraten.

3. Aria (bassus)

Lasset dem Höchsten ein Danklied erschallen
vor sein Erbarmen und ewige Treu.

Jesus erscheinet, uns Friede zu geben,

Jesus berufet uns, mit ihm zu leben,

täglich wird seine Barmherzigkeit neu.

4. Recitativo - Dialogue & Arioso - Duet

Bei Jesu Leben freudig sein
ist unsrer Brust ein heller Sonnenschein.
Mit Trost erfüllt auf seinen Heiland schauen
und in sich selbst ein Himmelreich erbauen,
ist wahrer Christen Eigentum.

Doch weil ich hier ein himmlisch Labsal habe,
so sucht mein Geist hier seine Lust und Ruh,
mein Heiland ruft mir kräftig zu:
Mein Grab und Sterben bringt euch Leben,
mein Auferstehn ist euer Trost.

Mein Mund will zwar ein Opfer geben,
mein Heiland, doch wie klein,
Wie wenig, wie so gar geringe
wird es vor dir, o großer Sieger, sein,
wenn ich vor dich ein Sieg- und Danklied bringe.

Tenor, (Alt)

Mein (Kein) Auge sieht den Heiland auferweckt,

Es hält ihn nicht (noch) der Tod in Banden.

Wie, darf noch Furcht in einer Brust entstehn?

Läßt wohl das Grab die Toten aus?

Wenn Gott in einem Grabe lieget,

so halten Grab und Tod ihn nicht.

Ach Gott! der du den Tod besieget,

Dir weicht des Grabes Stein, das Siegel bricht,

Ich glaube, aber hilf mir Schwachen,

Du kannst mich stärker machen;

Besiege mich und meinen Zweifelmut,

Der Gott, der Wunder tut,

Hat meinen Geist durch Trostes Kraft gestärket,

Dass er den auferstandnen Jesum merket.

5. Aria (Duetto)

Ich furchte zwar (nicht) des Grabes Finsternissen
und klagete (hoffete) mein Heil sei nun (nicht) entrissen.

Nun ist mein Herze voller Trost,

und wenn sich auch ein Feind erbost,

will ich in Gott zu siegen wissen.

6. Choral

Alleluja! Alleluja! Alleluja!
Des solln wir alle froh sein,
Christus will unser Trost sein.
Kyrie eleis.

Recordings

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 4*, Gustav Leonhardt, Knabenchor Hannover, Collegium Vocale Gent, Leonhardt-Consort, Paul Esswood, Kurt Equiluz, Max van Egmond, Teldec 1977
- *J.S. Bach: Complete Cantatas Vol. 9*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Bernhard Landauer, Christoph Prégardien, Klaus Mertens, Erato/Antoine Marchand 1998
- *J.S. Bach Cantatas: Erfreut euch, ihr Herzen BWV 66; Ein Herz, das seinen Jesum lebend weiss BWV 134; Halt im Gedächtnis Jesum Christ BWV 67*, Masaaki Suzuki, Bach Collegium Japan, Robin Blaze, Makoto Sakurada, Peter Kooy, BIS
- *J.S. Bach: Vol. 22*, English Baroque Soloists, Monteverdi Choir, Daniel Taylor, James Gilchrist, Stephen Varcoe, Cantata Pilgrimage Vol. 22 CD1 [1] recorded: Eisenach, Georgenkirche 2000

Sources

- Pamela Dellal, Original text and English translation - BWV 66 [2], Emmanuel Music.
- Walter F. Bischof, Text and orchestration - BWV 66 [3], Bach Cantatas, University of Alberta.
- Aryeh Oron, Commentary: Cantata BWV 66 [4], bach-cantatas.com. (Based on Alec Robertson, *The Church Cantatas of J.S. Bach*, Cassell, 1972, ISBN 030493822X)
- David Hurwitz, *J.S. Bach Cantatas: BWV 66; BWV 134; BWV 67*, Bach Collegium Japan [5] (recording review), classicstoday.com

External links

- Cantata BWV 66 Erfreut euch, ihr Herzen [6] on the *bach cantatas* website
- Cantatas, BWV 61–70: Free scores at the International Music Score Library Project.
- German text and English translation [2], Emmanuel Music
- Erfreut euch, ihr Herzen [7] on the *Bach* website **(German)**
- Entries for BWV 66 [8] on WorldCat

Es erhub sich ein Streit, BWV 19

Es erhub sich ein Streit (*There arose a war*), BWV 19, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1726 for the for the Feast of Saint Michael and All Angels (known in the Lutheran calendar as Michaelmas Day), which occurs yearly on 29 September, date of the work's first performance.

The prescribed readings [1] for the day are Revelations 12: 7-12 and Matthew 18: 1-11. The text of the cantata was written by Christian Friedrich Henrici (*Picander*)[1] , with the exception of verse 7, whose author is Christoph Demantius.

The chorale theme is *Freu dich sehr, o meine Seele*, which was codified by Louis Bourgeois when setting the Geneva Psalm 42 in his collection of *Pseaumes octante trios de David* (Geneva, 1551). Bourgeois seems to have been influenced by the secular song *Ne l'oseray je dire* contained in the *Manuscrit de Bayeux* published around 1510.

Scoring and structure

The piece is scored for trombe I/II/III, timpani, oboes I//II, oboe da caccia, oboes d'amore I/II, violins I/II , viola, and basso continuo, three vocal soloists (soprano, tenor, and bass) and four-part choir. It is in seven movements:

1. (Coro): "Es erhub sich ein Streit" for choir, trombe I-III, tamburi, violin I & oboe I in unison, violin II & oboe II in unison, viola, and continuo.
2. Recitativo: "Gottlob! der Drache liegt" for bass and continuo.
3. Aria: "Gott schickt uns Mahanaim zu" for soprano, oboes d'amore, and continuo
4. Recitativo: "Was ist der schnöde Mensch, das Erdenkind?" for tenor, strings and continuo.
5. Aria & Chorale: "Bleibt, ihr Engel, bleibt bei mir!" for tenor, tromba, strings, and continuo.
6. Recitativo: "Laßt uns das Angesicht" for bass and continuo.
7. Chorale: "Laß dein' Engel mit mir fahren" for choir, trombe I-III, tamburi, violin I & oboe I *col Soprano*, violin II & oboe II *coll'Alto*, viola *col Tenore*, and continuo.

Text

1. (Coro)
Es erhub sich ein Streit.
Die rasende Schlange, der höllische Drache
Stürmt wider den Himmel mit wütender Rache.
Aber Michael bezwingt,
Und die Schar, die ihn umringt
Stürzt des Satans Grausamkeit.

2. Recitativo (bass)
Gottlob! der Drache liegt.
Der unerschaffne Michael
Und seiner Engel
Heer Hat ihn besiegt.
Dort liegt er in der Finsternis
Mit Ketten angebunden,
Und seine Stätte wird nicht mehr
Im Himmelreich gefunden.
Wir stehen sicher und gewiss,
Und wenn uns gleich sein Brüllen schrecket,
So wird doch unser Leib und Seel
Mit Engeln zugedecket.

3. Aria (soprano)
Gott schickt uns Mahanaim zu;
Wir stehen oder gehen,
So können wir in sichrer Ruh
Vor unsern Feinden stehen.
Es lagert sich, so nah als fern,
Um uns der Engel unsers Herrn
Mit Feuer, Roß und Wagen.

4. Recitativo (tenor)
Was ist der schnöde Mensch, das Erdenkind?
Ein Wurm, ein armer Sünder.
Schaut, wie ihn selbst der Herr so lieb gewinnt,
Dass er ihn nicht zu niedrig schätzet
Und ihm die Himmelskinder,
Der Seraphinen Heer,
Zu seiner Wacht und Gegenwehr,
Zu seinem Schutze setzet.

5. Aria & Chorale (tenor)
Bleibt, ihr Engel, bleibt bei mir!
Führet mich auf beiden Seiten,
Dass mein Fuß nicht möge gleiten!
Aber lernt mich auch allhier
Euer großes Heilig singen
Und dem Höchsten Dank zu singen!

6. Recitativo (bass)
Laßt uns das Angesicht
Der frommen Engel lieben
Und sie mit unsern Sünden nicht
Vertreiben oder auch betrüben.
So sein sie, wenn der Herr gebeut,
Der Welt Valet zu sagen,
Zu unsrer Seligkeit
Auch unser Himmelswagen.

7. Chorale
Laß dein' Engel mit mir fahren
Auf Elias Wagen rot
Und mein Seele wohl bewahren,
Wie Lazrum nach seinem Tod.
Laß sie ruhn in deinem Schoß,
Erfüll sie mit Freud und Trost,
Bis der Leib kommt aus der Erde
Und mit ihr vereinigt werde.

Recordings

- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 1** - Unnamed boy soprano soloist of the Wiener Sängerknaben; Ten.: Kurt Equiluz; Bass: Max van Egmond; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger) / Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- **J.S. Bach: Complete Cantatas Vol. 17** - Sopr.: Sandrine Piau; Ten.: Jörg Dürmüller; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- **J.S. Bach: Cantatas BWV 6 & BWV 19 [A-5]** - Sopr.: Agnes Giebel; Ten.: Klaus Stemann; Bass: Bruno Müller; Stuttgart Choral Society / Bach-Orchester Stuttgart; Hans Grischkat, conductor. Label: Renaissance
- **J.S. Bach: Cantatas BWV 1 & BWV 19 [C-1]** - Sopr.: Gunthild Weber; Ten.: Helmut Krebs; Bass: Hermann Schey; Berliner Motettenchor / Berliner Philharmoniker; Fritz Lehmann, conductor. Label: American Decca / Deutsche Grammophon - Archiv
- **J.S. Bach Kantaten [C-2]** - Sopr.: Edith Mathis; Ten.: Hans Peter Blochwitz; Bass: Thomas Quasthoff; Windsbacher Knabenchor / Münchner Bachsolisten; Karl-Friedrich Beringer, conductor. Label: Bayer Records

- **Die Bach Kantate Vol. 18** - Sopr.: Barbara Rondelli; Ten.: Adalbert Kraus; Bass: Siegmund Nimsgern; Gächinger Kantorei / Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **Bach Edition Vol. 21 - Cantatas Vol. 12** - Sopr.: Ruth Holton; Ten.: Nico van der Meel; Bass: Bas Ramselaar; Holland Boys Choir / Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Bach Cantates Saint-Michel** - Sopr.: Monika Mauch; Alt.: David DQ Lee; Ten.: Jan Kobow; Bass: Stephan MacLeod; Montréal Baroque; Eric J. Milnes, conductor. Label: ATMA Classique
- **Bach Cantatas: Volume 2** - Sopr.: Edith Selig; Ten.: Georg Jelden; Bass: Jakob Stämpfli; Heinrich-Schütz-Chor Heilbronn / Pforzheim Chamber Orchestra; Fritz Werner, conductor. Label: Erato/MHS
- **Bach Cantatas Vol. 7: Ambronay/Bremen** - Sopr.: Malin Hartelius; Ten.: James Gilchrist; Bass: Peter Harvey; Monteverdi Choir / English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria

References

[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 19 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv019.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 19 (http://www.cs.ualberta.ca/~wfb/cantatas/19.html), Bach Cantatas, University of Alberta.

External links

- Piano & vocal score of BWV 19 (http://www.bh2000.net/score/sacrbach/bwv019.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV19-D.htm) on bach-cantatas.com

Es ist das Heil uns kommen her, BWV 9

Es ist das Heil uns kommen her (*It is our salvation come here to us*), BWV 9, is a cantata by Johann Sebastian Bach. Johannes Brahms also wrote a motet of the same name based on the same text.

It was written in Leipzig for the sixth Sunday after Trinity, sometime between 1732 and 1735. It is based on a chorale of the same name by Paul Speratus.

The piece is written for flute, oboe d'amore, strings (violins, violas and basso continuo), vocal soloists and choir. It is in seven movements, in E major unless otherwise noted:

1. Chorus: "Es ist das Heil uns kommen her" - a gapped chorale setting of the tune. The alto, tenor, and bass voices sing free counterpoint, while the sopranos sing the chorale unadorned in long notes.
2. Recitative: "Gott gab uns ein Gesetz" ("God gave us a law") - for basso and continuo (C-sharp minor modulating to B major).
3. Aria: "Wir waren schon zu tief gesunken" ("We were already too deeply sunk") - a tenor aria with solo violin and continuo (E minor).
4. Recitative: "Doch mußte das Gesetz erfüllet werden" ("Yet the law must be fulfilled") - for bass voice and continuo (B minor modulating to A major).
5. Duet: "Herr, du siehst statt guter Werke" ("Lord, you see, instead of good works") - for soprano, alto, flute, oboe d'amore and continuo (A major).
6. Recitative: "Wenn wir die Sünd aus dem Gesetz erkennen" ("When we recognize our sin against the law") - for bass voice and continuo.
7. Chorale: "Ob sichs anließ, als wollt er nicht" ("Although it appears He does not will it") - the last verse of the chorale, sung and played by the whole ensemble.

Recordings

- Amsterdam Baroque Orchestra & Choir, dir. Ton Koopman, Soloists: Sandrine Piau, Bogna Bartosz, James Gilchrist, Klaus Mertens - J.S. Bach: Complete Cantatas Vol. 20, Antoine Marchand

External links

- Cantatas, BWV 1-10: Free scores at the International Music Score Library Project.
- Vocal score of the piece [1]
- German text with an English translation [1]
- Various comments on the piece [2]
- Programme notes by Craig Smith [3]

Es ist nichts Gesundes an meinem Leibe, BWV 25

Es ist nichts Gesundes an meinem Leibe BWV 25 (There is no soundness in my flesh) is a cantata composed by Johann Sebastian Bach. It was first performed on 29 August 1723 and is intended for the Fourteenth Sunday after Trinity Sunday. The text is loosely based upon the Gospel according to Luke concerning Jesus' healing of ten lepers (Luke 17:11-19) and also from the letter to the Galatians 5: 16-24. The librettist remains anonymous.

The cantata is written for soprano, alto, tenor, bass, cornetto, three trombones, three recorders, two oboes, two violins, viola and basso continuo.

1. Chorus "Es ist nichts Gesundes an meinem Leibe" ("There is no soundness in my body") - For soprano, alto, tenor, bass, cornetto, three trombones, three recorders, two oboes, two violins, viola and basso continuo.
2. Recitative "Die ganze Welt, ist nur ein Hospital" ("The entire world is but a hospital") - For tenor solo and basso continuo.
3. Aria "Ach, wo hol ich Armer Rat?" ("Ah, where can I, poor man, find help?") - For bass solo and basso continuo.
4. Recitative "O Jesu, mein lieber Meister" ("Oh Jesus, dear master") - For soprano solo and basso continuo.
5. Aria - "Öffne meinen schlechten Liedern" ("Open to my poor songs") - For soprano solo, three recorders, two oboes, two violins, viola and basso continuo.
6. Choral - "Ich will alle meine Tage" ("All my days I shall praise") - For soprano, alto, tenor, bass, three recorders, cornetto, two oboes, two violins, viola, three trombones and basso continuo.

Recordings

- Monteverdi Choir, English Baroque Soloists, dir. John Eliot Gardiner, Soli Deo Gloria
- Motettenchor Stuttgart, Heidelberger Kammerorchester, dir. Günter Graulich, Cantate, Oryx, Baroque Music Club Germany
- Holland Boys Choir, Netherlands Bach Collegium, dir. Pieter Jan Leusink, Brilliant Classics
- Bach Collegium Japan & Concerto Palatino Brass Ensemble, dir. Masaaki Suzuki, BIS
- Amsterdam Baroque Orchestra & Choir, dir. Ton Koopman, Soloists: Lisa Larsson, Gerd Türk, Klaus Mertens - J.S. Bach: Complete Cantatas Vol. 7, Antoine Marchand
- Chapelle des Minimes, dir. Jacques Vanherenthals, La Chapelle des Minimes
- Gächinger Kantorei, Bach-Collegium Stuttgart, dir. Helmuth Rilling, Hänssler
- Wiener Sängerknaben & Chorus Viennensis, Concentus Musicus Wien, dir. Nikolaus Harnoncourt, Teldec

See also

- List of cantatas by Johann Sebastian Bach

External links

- Cantatas, BWV 21-30: Free scores at the International Music Score Library Project.
- Original text and translations [1]
- Vocal score of the cantata [2]
- German text with an English translation [3]
- Programme notes by Craig Smith [4]
- Listed recordings [5]

Freue dich, erlöste Schar, BWV 30

Freue dich, erlöste Schar (*Rejoice, ransomed throng*), BWV 30, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in or around 1738 for the feast of St. John the Baptist, which falls yearly on 24 June, date of the work's premiere. The underlying secular cantata, BWV 30a, was composed in 1737 in Leipzig to celebrate the acquisition of the manor and estate at Wiederau by Johann Christian von Hennickes, who was one of Graf Brühl's protégés.

The prescribed readings [1] for the day are Isaiah 40: 1-5 and Luke 1: 57-80.

The text of the chorale movement is by Johann Olearius; Christian Friedrich Henrici (Picander)[1] has been proposed as the author of the remaining poetry.

The chorale theme is *Freu dich sehr, o meine Seele*, which was codified by Louis Bourgeois when setting the Geneva Psalm 42 in his collection of *Pseaumes octante trios de David* (Geneva, 1551). Bourgeois seems to have been influenced by the secular song *Ne l'oseray je dire* contained in the *Manuscrit de Bayeux* published around 1510.

Scoring and structure

The piece is scored for oboe d'amore, oboes I/II, flauto traverso I/II, violins I/II, viola, and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir. It is in twelve movements, divided in two parts:

1. Coro: "Freue dich, erlöste Schar" for choir, flauti traversi, oboes, strings, and continuo.
2. Recitativo: "Wir haben Rast" for bass and continuo.
3. Aria: "Gelobet sei Gott, gelobet sein Name" for bass, strings, and continuo.
4. Recitativo: "Der Herold kömmt und meldt den König an" for altus and continuo.
5. Aria: "Kommt, ihr angefochtnen Sünder" for altus, flauto traverso, strings, and continuo.
6. Chorale: "Eine Stimme lässt sich hören" for choir and orchestral tutti *colle parti*.
7. Recitativo: "So bist du denn, mein Heil, bedacht" for bass, oboes and continuo.
8. Aria: "Ich will nun hassen" for bass, oboe d'amore, violino solo, strings, and continuo.
9. Recitativo: "Und obwohl sonst der Unbestand" for soprano and continuo.
10. Aria: "Eilt, ihr Stunden, kommt herbei" for soprano, violins, and continuo.
11. Recitativo: "Geduld, der angenehme Tag" for tenor, and continuo.
12. Coro: "Freude dich, geheilgte Schar" for choir, orchestral tutti, and continuo.

Text

Erster Teil (first part)

1. Coro
Freue dich, erlöste Schar,
Freue dich in Sions Hütten!
Dein Gedeihen hat itzund
Einen rechten festen Grund,
Dich mit Wohl zu überschütten.

2. Recitativo (bass)
Wir haben Rast,
Und des Gesetzes Last
Ist abgetan.
Nichts soll uns diese Ruhe stören,
Die unsre liebe' Väter oft
Gewünscht, verlanget und gehofft.
Wohlan,
Es freue sich, wer immer kann,
Und stimme seinem Gott zu Ehren
Ein Loblied an,
Und das im höhern Chor,
Ja, singt einander vor!

3. Aria (bass)
Gelobet sei Gott, gelobet sein Name,
Der treulich gehalten Versprechen und Eid!
Sein treuer Diener ist geboren,
Der längstens darzu auserkoren,
Dass er den Weg dem Herrn bereit'.

4. Recitativo (altus)
Der Herold kömmt und meldt den König an,
Er ruft; drum säumet nicht
Und macht euch auf
Mit einem schnellen Lauf,
Eilt dieser Stimme nach!
Sie zeigt den Weg, sie zeigt das Licht,
Wodurch wir jene selge Auen
Dereinst gewisslich können schauen.

5. Aria (altus)
Kommt, ihr angefochtnen Sünder,
Eilt und lauft, ihr Adamskinder,
Euer Heiland ruft und schreit!
Kommet, ihr verirrten Schafe,
Stehet auf vom Sündenschlafe,
Denn itzt ist die Gnadenzeit!

6. Chorale
Eine Stimme lässt sich hören
In der Wüste weit und breit,
Alle Menschen zu bekehren:
Macht dem Herrn den Weg bereit,
Machet Gott ein ebne Bahn,
Alle Welt soll heben an,
Alle Täler zu erhöhen,
Dass die Berge niedrig stehen.

Zweiter Teil (second part)

7. Recitativo (bass)
So bist du denn, mein Heil, bedacht,
Den Bund, den du gemacht
Mit unsern Vätern, treu zu halten
Und in Genaden über uns zu walten;
Drum will ich mich mit allem Fleiß
Dahin bestreben,
Dir, treuer Gott, auf dein Geheiß
In Heiligkeit und Gottesfurcht zu leben.

8. Aria (bass)
Ich will nun hassen
Und alles lassen,
Was dir, mein Gott, zuwider ist.
Ich will dich nicht betrüben,
Hingegen herzlich lieben,
Weil du mir so genädig bist.

9. Recitativo (soprano)
Und obwohl sonst der Unbestand
Den schwachen Menschen ist verwandt,
So sei hiermit doch zugesagt:
Sooft die Morgenröte tagt,
Solang ein Tag den andern folgen lässt,
So lange will ich steif und fest,
Mein Gott, durch deinen Geist
Dir ganz und gar zu Ehren leben.
Dich soll sowohl mein Herz als Mund
Nach dem mit dir gemachten Bund
Mit wohlverdientem Lob erheben.

10. Aria (soprano)
Eilt, ihr Stunden, kommt herbei,
Bringt mich bald in jene Auen!
Ich will mit der heilgen Schar
Meinem Gott ein' Dankaltar
In den Hütten Kedar bauen,
Bis ich ewig dankbar sei.

11. Recitativo (tenor)
Geduld, der angenehme Tag
Kann nicht mehr weit und lange sein,
Da du von aller Plag
Der Unvollkommenheit der Erden,
Die dich, mein Herz, gefangen hält,
Vollkommen wirst befreiet werden.
Der Wunsch trifft endlich ein,
Da du mit den erlösten Seelen
In der Vollkommenheit
Von diesem Tod des Leibes bist befreit,
Da wird dich keine Not mehr quälen.

12. Coro
Freude dich, geheilgte Schar,
Freue dich in Sions Auen!
Deiner Freude Herrlichkeit,
Deiner Selbstzufriedenheit
Wird die Zeit kein Ende schauen.

Recordings

- **Bach Cantatas Vol. 1: City of London** - Sopr.: Joanne Lunn; Alt.: Wilke te Brummelstroete; Ten.: Paul Agnew; Bass: Dietrich Henschel; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- **Bach Cantatas Vol. 3 - Ascension Day, Whitsun, Trinity** - Sopr.: Edith Mathis; Alt.: Anna Reynolds; Ten.: Peter Schreier; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- **Bach Cantates De Saint-Jean Baptiste** - Sopr.: Suzie LeBlanc; Alt.: Daniel Taylor; Ten.: Charles Daniels; Bass: Stephan MacLeod; Montréal Baroque; Eric J. Milnes, conductor. Label: ATMA Classique
- **Bach Edition Vol. 15 - Cantatas Vol. 8** - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Nico van der Meel; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Die Bach Kantate Vol. 9** - Sopr.: Costanza Cuccaro; Alt.: Mechthild Georg; Ten.: Aldo Baldin; Bass: Philippe Huttenlocher; Gächinger Kantorei/Württembergisches Kammerorchester Heilbronn; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Cantata No. 30 [C-1]** - Sopr.: Benita Valente; Alt.: Mary Burgess; Ten.: Seth McCoy; Bass: Leslie Guinn; Brattleboro Bach Festival Chorus & Orchestra; Blanche Honegger Moyse, conductor. Label: Ars Nova/Ars Antigua
- **J.S. Bach: Complete Cantatas Vol. 22** - Sopr.: Sandrine Piau; Alt.: Bogna Bartosz; Ten.: James Gilchrist; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir (Choir Master: Ulrike Grosch); Ton Koopman, conductor. Label: Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2** - Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Max van Egmond; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- **J.S. Bach: Kantaten [C-2]** - Sopr.: Edith Mathis; Alt.: Cornelia Kallisch; Ten.: Hans Peter Blochwitz; Bass: Thomas Quasthoff; Windsbacher Knabenchor/Münchner Bachsolisten; Karl-Friedrich Beringer, conductor. Label: Bayer Records
- **Les Grandes Cantates de J.S. Bach Vol. 26** - Sopr.: Emiko Iiyama; Alt.: Barbara Scherler; Ten.: Theo Altmeyer; Bass: Bruce Abel; Heinrich-Schütz-Chor Heilbronn/Württembergisches Kammerorchester Heilbronn; Fritz Werner, conductor. Label: Erato

References

[1] C. S. Terry and D. Litti, "Bach's Cantata Libretti", *Journal of the Royal Musical Association* 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 30 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv30.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 30 (http://www.cs.ualberta.ca/~wfb/cantatas/30.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)

- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Piano & vocal score of BWV 30 (http://www.bach-cantatas.com/Scores/BWV030-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV30-D.htm) on bach-cantatas.com

Der Friede sei mit dir, BWV 158

"Der Friede sei mit dir" ("Peace be with you") (BWV 158) is a cantata for bass soloist believed to have been composed around 1730 by Johann Sebastian Bach. Only fragments of the work survive; these were found among Bach's papers after his death. They suggest that initially there were more parts extant than simply than that for bass.

Recordings

- Amsterdam Baroque Orchestra & Choir, dir. Ton Koopman, Klaus Mertens - J.S. Bach: Complete Cantatas Vol. 21, Antoine Marchand

External links

- Cantatas, BWV 151-160: Free scores at the International Music Score Library Project.

Geist und Seele wird verwirret, BWV 35

Geist und Seele wird verwirret (*Spirit and soul become confused*), BWV 35, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1726 for the twelfth Sunday after Trinity, which fell that year on 8 September, date of the work's premiere.

The prescribed readings [1] for the day are 2 Corinthians 3: 4-11 and Mark 7: 31-37.

The texts are entirely drawn from Georg Christian Lehms' *Gottgefälliges Kirchen-Opffer* (1711)[1] [2] .

Because of the requirements that "new music" be composed as often as possible, Bach seldom chose older poems for his cantatas[3] ; consequently, conductor Craig Smith has suggested that parts of this work may have been composed earlier than the first recorded Leipzig performance.[4] The cantata is one of three Bach cantatas written in Leipzig in the summer and fall of 1726, in which an alto soloist is the only singer, the others being *Gott soll allein mein Herze haben, BWV 169* and *Vergnügte Ruh, beliebte Seelenlust, BWV 170*. It seems likely that Bach had a capable alto singer at his disposal during this period.

Furthermore, the work has two large concerto movements for organ and orchestra, probably from a lost keyboard, oboe or violin concerto[5] , perhaps indicating that the cantata was composed for a seasonal choral *absentia* at Thomaskirche[6] : the first nine bars of the opening Sinfonia are identical to fragment BWV 1059, which dates from Bach's time in Köthen (from 1717 to 1723).

There appear to be no underlying chorale theme in the work, perhaps because of the absence of choral numbers.

Scoring and structure

The piece is scored for oboes I/II/III, oboe da caccia (*taille*), obbligato organ, violins I/II, viola, and basso continuo, with one alto soloist. It is in seven movements, divided in two parts, each preceded by a sinfonia:

1. Sinfonia (*tutti*)
2. Aria: *Geist und Seele wird verwirret* (*tutti*).
3. Recitativo: *Ich wundre mich* with continuo.
4. Aria: *Gott hat alles wohlgemacht* with organo obbligato and continuo.
5. Sinfonia (*tutti*)
6. Recitativo: *Ach, starker Gott* with continuo.
7. Aria: *Ich wünsche nur bei Gott zu leben* (*tutti*).

Text

Erster Teil (first part)
1. Sinfonia
tacet
2. Aria
Geist und Seele wird verwirret,
Wenn sie dich, mein Gott, betracht'.
Denn die Wunder, so sie kennet
Und das Volk mit Jauchzen nennet,
Hat sie taub und stumm gemacht.

3. Recitativo
Ich wundre mich;
Denn alles, was man sieht,
Muss uns Verwundrung geben.
Betracht ich dich,
Du teurer Gottessohn, so flieht
Vernunft und auch Verstand davon.
Du machst es eben,
Dass sonst ein Wunderwerk vor dir was Schlechtes ist.
Du bist dem Namen, Tun
Und Amte nach erst wunderreich,
Dir ist kein Wunderding auf dieser Erde gleich.
Den Tauben gibst du das Gehör,
Den Stummen ihre Sprache wieder,
Ja, was noch mehr,
Du öffnest auf ein Wort die blinden Augenlider.
Dies, dies sind Wunderwerke,
Und ihre Stärke
Ist auch der Engel Chor nicht mächtig auszusprechen.

4. Aria
Gott hat alles wohlgemacht.
Seine Liebe, seine Treu
Wird uns alle Tage neu.
Wenn uns Angst und Kummer drücket,
Hat er reichen Trost geschicket,
Weil er täglich für uns wacht.
Gott hat alles wohlgemacht.

Zweiter Teil (second part)
5. Sinfonia
tacet

6. Recitativo
Ach, starker Gott, lass mich
Doch dieses stets bedenken,
So kann ich dich
Vergnügt in meine Seele senken.
Laß mir dein süßes Hephata
Das ganz verstockte Herz erweichen;
Ach! lege nur den Gnadenfinger in die Ohren,
Sonst bin ich gleich verloren.
Rühr auch das Zungenband
Mit deiner starken Hand,
Damit ich diese Wunderzeichen
In heilger Andacht preise
Und mich als Kind und Erb' erweise.

7. Aria
Ich wünsche nur bei Gott zu leben,
Ach! wäre doch die Zeit schon da,
Ein fröhliches Halleluja
Mit allen Engeln anzuheben.
Mein liebster Jesu, löse doch
Das jammerreiche Schmerzensjoch
Und lass mich bald in deinen Händen
Mein in martervolles Leben enden.

Recordings

- *Bach Alto Cantatas* - Alt.: Monica Groop; Ostrobothnian Chamber Orchestra; Juha Kangas, conductor. Label: Finlandia
- *Bach Cantatas Vol. 6: Köthen/Frankfurt* - Alt.: Robin Tyson; English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- *Bach Edition Vol. 8 - Cantatas Vol. 3* - Alt.: Sytse Buwalda; Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *Bach Kantaten BWV 35, BWV 169, BWV 49 (Sinfonia)* - Alt.: Jochen Kowalski; Kammerorchester Carl Philipp Emanuel Bach; Hartmut Haenchen, conductor. Label: Berlin Classics
- *Bach: Cantatas BWV 35 & 170* - Alt.: Jard van Nes; Amsterdam Bach Soloists; Leo van Doeselaar, conductor. Label: Ottavo
- *Bach: Cantatas pour alto* - Alt.: René Jacobs; Ensemble 415; Chiara Banchini, conductor. Label: Harmonia Mundi France
- *Bach: Solo Cantatas BWV 35, 169, 170* - Alt.: Bernarda Fink; Freiburger Barockorchester; Petra Müllejans, conductor. Label: Harmonia Mundi France
- *Cantatas for Alto* - Alt.: Jadwiga Rappé; Concerto Avenna; Andrzej Mysiński, conductor. Label: Accord
- *Die Bach Kantate Vol. 49* - Alt.: Julia Hamari; Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *G.F. Händel: Admetus, king of Tessaley* - Alt.: Janet Baker; English Chamber Orchestra; Benjamin Britten, conductor. Label: Ponto
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 5* - Alt.: Petra Noskaiová; La Petite Bande; Sigiswald Kuijken, conductor. Label: Accent
- *J.S. Bach: Cantatas No. 42, No. 35* - Alt.: Maureen Forrester; Vienna Radio Orchestra; Hermann Scherchen, conductor. Label: Westminster / Baroque Music Club
- *J.S. Bach: Cantatas Vol. 37* - Alt.: Robin Blaze; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1621
- *J.S. Bach: Cantates pour alto* - Alt.: Andreas Scholl; Collegium Vocale Gent; Philippe Herreweghe, conductor. Label: 0
- *J.S. Bach: Complete Cantatas Vol. 3*, Nathalie Stutzmann, Amsterdam Baroque Orchestra, conductor Ton Koopman, Antoine Marchand
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2* - Alt.: Paul Esswood; Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- *J.S. Bach: Geistliche Solokantaten für Alt - Tenor* - Alt.: Marianne Beate Kielland; Kölner Kammerorchester; Helmut Müller-Brühl, conductor. Label: Naxos
- *J.S. Bach: Magnificat, Kantaten 78, 137, 35* - Alt.: Christopher Robson; Orchester ad fontes; Wilfried Schnetzler, conductor. Label: Bach-Kantorei
- *J.S. Bach: Solokantaten* - Alt.: Birgit Finnilä; Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Cantate

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[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
[2] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71
[3] David R. M. Irving. Bach cantata cycles. Early Music 2008 36(1):150-152.
[4] C. Smith Geist und Seele wird verwirret at www.emmanuelmusic.org (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv035.htm)
[5] Laurence Dreyfus. The metaphorical soloist: Concerted organ parts in Bach's cantatas. Early Music 1985 13(2):237-247
[6] Robert Fuchs; Oliver Hahn; Doris Oltrogge: "Geist und Selle sind verwirret...". Die Tintenfraß-Problematik der Autographen Johann Sebastian Bachs. In: Restauro Heft 2/2000, S. 116-121

Sources

- Craig Smith, Programme notes - BWV 35 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv035.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 35 (http://www.cs.ualberta.ca/~wfb/cantatas/35.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Cantata BWV 35 Geist und Seele wird verwirret (http://www.bach-cantatas.com/BWV35.htm) on *bach-cantatas*
- Cantatas, BWV 31-40: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv035.htm) Emmanuel Music, Boston
- Geist und Seele wird verwirret (http://www.bach.de/werk/bwv/035.html) on the *Bach* website (in German)
- Entries for BWV 35 (http://www.worldcat.org/search?q=BWV+35&qt=results_page) on WorldCat

Gleichwie der Regen und Schnee vom Himmel fällt, BWV 18

Gleichwie der Regen und Schnee vom Himmel fällt (English: "Just like the rain and snow falling from the sky" (the German "Himmel" also means heaven)), BWV 18 is a church cantata by Johann Sebastian Bach. It was composed for Sexagesima Sunday, based on text by Erdmann Neumeister written in 1711 for the Eisenach court, which cites Isaiah and Psalm 118.

The work falls relatively early in Bach's chronology of cantata compositions — it was possibly composed for 24 February 1715, but more probably a year or two earlier. The work is scored for an SATB choir, two recorders, a bassoon, violas I-IV, violoncello and continuo. It can be noted that the instrumentation is similar to Brandenburg Concerto n°6, which also omits violins. Furthermore, the second (Leipzig) version of this cantata only uses the middle and low strings, without the recorders.

Movements

It is divided into 5 parts (see Wikisource for text):

1. Sinfonia,

   Composed in 6/4 time in G-minor. Like several of Bach's cantatas — especially the earlier ones — this work begins with an instrumental sinfonia. The form is that of a flexible chaconne, broken into episodes, in a *da capo* form.
2. Recitativo (Bass): Gleichwie der Regen und Schnee vom Himmel fällt
3. Recitativo & Chorale (Litany) (Soprano, Tenor, Bass, Chorus): Mein Gott, hier wird mein Herze sein
4. Aria (Soprano): Mein Seelenschatz ist Gottes Wort
5. Chorale: Ich bitt, o Herr, aus Herzens Grund

Recordings

- *Cantatas*, Adele Stolte, Gerda Schriever, Peter Schreier, Theo Adam, Thomanerchor, Gewandhausorchester, conductor Erhard Mauersberger, Eterna, 1967
- *J.S. Bach: Complete Cantatas Vol. 2*, Barbara Schlick, Kai Wessel, Christoph Prégardien, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, conductor Ton Koopman, Antoine Marchand
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 6*, Siri Thornhill, Petra Noskaiova, Marcus Ullmann, Jan van der Crabben, La Petite Bande, conductor Sigiswald Kuijken, Accent 2007

External links

- Cantatas, BWV 11-20: Free scores at the International Music Score Library Project.
- Full text in German and English [1]
- Programme notes by Craig Smith [2]

Gott fähret auf mit Jauchzen, BWV 43

Gott fähret auf mit Jauchzen (*God has gone up with a shout*), BWV 43, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1726 for the Feast of Ascension of Jesus, which fell that year on May 30, date of the work's premiere.

The prescribed readings [1] for the day are Acts 1: 1-11 and Mark 16: 14-20.

The libretto is of mixed authorship[1] , as follows[2] :

- Psalm 47, verses 6 and 7, as text for the first movement
- the gospel of Mark, chapter 16, verse 19, as text for the fourth movement
- Johann Schop for the text of the final chorale *Du Lebensfürst, Herr Jesu Christ*
- an anonymous poet for the remaining movements (R. Wustmann and W. Neumann[3] suggest J. S. Bach may be this anonymous poet, while C. S. Terry[4] proposes it may have been Christian Weiss, Sr.).

The chorale theme is *Ermuntre dich, mein schwacher Geist* (Zahn 5741)[5] , composed by Johann Schop in 1641.

Scoring and structure

The piece is scored for oboes I/II, timpani (*tamburi* in the autograph[6]), trombe I/II/III, violins I/II, viola, and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir.

It is in eleven movements, divided in two parts (to be performed before and after the sermon):

1. (Coro): *Gott fähret auf mit Jauchzen* for choral and orchestral tutti.
2. Recitativo: *Es will der Höchste sich ein Siegsgepräng bereiten* for tenor and continuo.
3. Aria: *Ja tausend mal tausend begleiten den Wagen* for tenor, violins in unison and continuo.
4. Recitativo: *Und der Herr, nachdem er mit ihnen geredet hatte* for soprano and continuo.
5. Aria: *Mein Jesus hat nunmehr* for soprano, oboes, strings, and continuo.
6. Recitativo: *Es kommt der Helden Held* for bass, strings, and continuo.
7. Aria: *Er ists, der ganz allein* for tromba and continuo.
8. Recitativo: *Der Vater hat ihm ja* for altus and continuo.
9. Aria: *Ich sehe schon im Geist* for altus, oboes, and continuo.
10. Recitativo: *Er will mir neben sich* for soprano and continuo.
11. Chorale: *Du Lebensfürst, Herr Jesu Christ* for choir and tutti colla parte.

Text

Erster Teil
1. (Coro)
Gott fähret auf mit Jauchzen
und der Herr mit heller Posaunen.
Lobsinget, lobsinget Gott,
lobsinget, lobsinget unserm Könige.

2. Recitativo (tenor)
Es will der Höchste sich ein Siegsgepräng bereiten,
Da die Gefängnisse er selbst gefangen führt.
Wer jauchzt ihm zu? Wer ists, der die Posaunen rührt?
Wer gehet ihm zur Seiten?
Ist es nicht Gottes Heer,
Das seines Namens Ehr,
Heil, Preis, Reich, Kraft und Macht mit lauter Stimme singet
Und ihm nun ewiglich ein Halleluja bringet.

3. Aria (tenor)
a tausend mal tausend begleiten den Wagen,
Dem König der Kön'ge lobsingend zu sagen,
Dass Erde und Himmel sich unter ihm schmiegt
Und was er bezwungen, nun gänzlich erliegt.

4. Recitativo (soprano)
Und der Herr, nachdem er
mit ihnen geredet hatte,
ward er aufgehaben gen Himmel
und sitzet zur rechten Hand Gottes.

5. Aria (soprano)
Mein Jesus hat nunmehr
Das Heilandwerk
vollendet
Und nimmt die
Wiederkehr
Zu dem, der ihn gesendet.
Er schließt der Erde Lauf,
Ihr Himmel, öffnet euch
Und nehmt ihn wieder auf!

Zweiter Teil

6. Recitativo (bass)
Es kommt der Helden Held,
Des Satans Fürst und
Schrecken,
Der selbst den Tod gefällt,
Getilgt der Sünden Flecken,
Zerstreut der Feinde Hauf;
Ihr Kräfte, eilt herbei
Und holt den Sieger auf.

7. Aria (bass)
Er ists, der ganz allein
Die Kelter hat getreten
Voll Schmerzen, Qual und
Pein,
Verlorne zu erretten
Durch einen teuren Kauf.
Ihr Thronen, mühet euch
Und setzt ihm Kränze auf!

8. Recitativo (altus)
Der Vater hat ihm ja
Ein ewig Reich bestimmet:
Nun ist die Stunde nah,
Da er die Krone nimmet
Vor tausend Ungemach.
Ich stehe hier am Weg
Und schau ihm freudig nach.

9. Aria (altus)
Ich sehe schon im Geist,
Wie er zu Gottes Rechten
Auf seine Feinde schmeißt,
Zu helfen seinen Knechten
Aus Jammer, Not und
Schmach.
Ich stehe hier am Weg
Und schau ihm sehnlich nach.

10. Recitativo (soprano)
Er will mir neben sich
Die Wohnung zubereiten,
Damit ich ewiglich
Ihm stehe an der Seiten,
Befreit von Weh und Ach!
Ich stehe hier am Weg
Und ruf ihm dankbar nach.

11. Choral
Du Lebensfürst, Herr Jesu Christ,
Der du bist aufgenommen
Gen Himmel, da dein Vater ist
Und die Gemein der Frommen,
Wie soll ich deinen großen Sieg,
Den du durch einen schweren Krieg
Erworben hast, recht preisen
Und dir g'nug Ehr erweisen?
Zieh uns dir nach, so laufen wir,
Gib uns des Glaubens Flügel!
Hilf, dass wir fliehen weit von hier
Auf Israelis Hügel!
Mein Gott! wenn fahr ich doch
dahin,
Woselbst ich ewig fröhlich bin?
Wenn werd ich vor dir stehen,
Dein Angesicht zu sehen?

Recordings

- **J.S. Bach: Kantaten 9. Folge** - Sopr.: Gertrud Birmele; Alt.: Eva Fleischer; Ten.: Gert Lutze; Bass: Johannes Oettel; Harpsichord: Karl Richter; Thomanerchor Leipzig/Gewandhausorchester Leipzig; Günther Ramin, conductor. Label: Leipzig Classics
- **Les Grandes Cantates de J.S. Bach Vol. 9** - Sopr.: Friederike Sailer; Alt.: Claudia Hellmann; Ten.: Helmut Krebs; Bass: Jakob Stämpfli; Heinrich-Schütz-Chor Heilbronn/Pforzheim Chamber Orchestra; Fritz Werner, conductor. Label: Erato/MHS
- **J.S. Bach: Das Kantatenwork (1) [B-1]** - Sopr.: Csilla Zentai; Alt.: Erika Schmidt; Ten.: Kurt Huber; Bass: Michael Schopper; Schwäbischer Singkreis Stuttgart/Bach-Orchester Stuttgart; Hans Grischkat, conductor. Label: FSM 43101/Corona
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3** - Sopr.: Peter Jelosits; Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Ruud van der Meer; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans

Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec

- **Die Bach Kantate Vol. 34** - Sopr.: Arleen Augér; Alt.: Julia Hamari; Ten.: Lutz-Michael Harder; Bass: Philippe Huttenlocher; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Himmelfahrts-Oratorium [C-7]** - Sopr.: Barbara Schlick; Alt.: Catherine Patriasz; Ten.: Christoph Prégardien; Bass: Peter Kooy; Collegium Vocale Gent; Philippe Herreweghe, conductor. Label: Harmonia Mundi France
- **J.S. Bach: Ascension Cantatas [C-4]** - Sopr.: Nancy Argenta; Alt.: Michael Chance; Ten.: Anthony Rolfe Johnson; Bass: Stephen Varcoe; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Archiv Produktion
- **Bach Edition Vol. 19 - Cantatas Vol. 10** - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Nico van der Meel; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **J.S. Bach: Complete Cantatas Vol. 16** - Sopr.: Johannette Zomer; Alt.: Bogna Bartosz; Ten.: Christoph Prégardien; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand

References

[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[2] C. S. Terry, *Bach's Chorals. Part I: 2 The Hymns and Hymn Melodies of the Cantatas and Motetts*, Cambridge University Press, 1915-1921.

[3] R. Wustmann and W. Neumann. *Johann Sebastian Bach. Sämtliche* Kantatentexte. Unter Mitbenutzung von Rudolf Wustmanns - Ausgabe der Bachschen Kantatentexte herausgegeben von Werner Neumann. *Leipzig: VEB Breitkopf & Härtel.* 1956. xxiv, 634 p.; 1967, xxiv, 643 p.

[4] Bach's Chorals. Part I: 2 The Hymns and Hymn Melodies of the Cantatas and Motetts

[5] *Die Melodien der deutschen evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgeteilt von Johannes* Zahn *(6 volumes), Verlag Bertelsmann, Gütersloh (1889–93). [further edited by the Gesellschaft zur wissenschaftlichen Edition des deutschen Kirchenlieds. Hildesheim,* New York: Georg Olms Verlagsbuchhandlung, 1998. 6 volumes. ISBN 3-487-09319-7]

[6] Marshall, R. L.: *The compositional process of J. S. Bach: A study of the autograph scores of the vocal works*. Princeton: Princeton University Press, 1972, volume 1 of 2, p. 134 (of 271).

Sources

- Craig Smith, Programme notes - BWV 43 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv043.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 43 (http://www.cs.ualberta.ca/~wfb/cantatas/43.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
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- Christoph Wolff/Ton Koopman (Eds.): *Die Welt der Bach-Kantaten*, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. *Studi sui testi delle Cantate sacre di J. S. Bach*. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. *Singing The Word: The Cantatas of J S Bach*. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. "The texts of Bach's Church cantatas: some observations". *German Life and Letters*, volume 13 (1960), num. 2, pages 137-144.

- Harald Streck. *Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs*. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 43 (http://www.bach-cantatas.com/Scores/BWV043-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV43-D.htm) on bach-cantatas.com

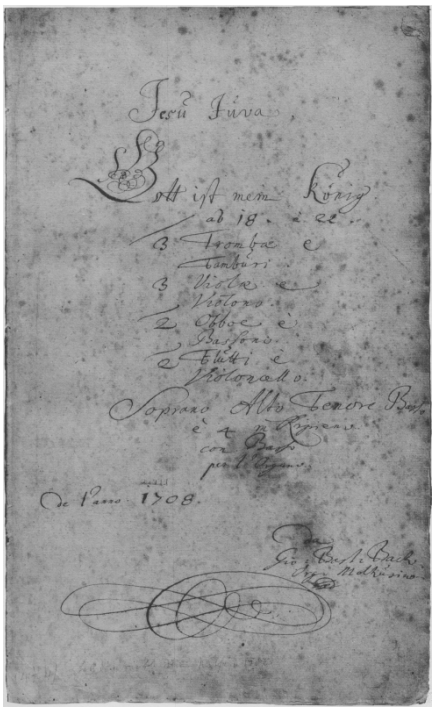
Gott ist mein König, BWV 71

Gott ist mein König (*God is My King*), BWV 71, is a cantata by Johann Sebastian Bach.

It was performed for the first time at the inauguration of the new city council at Mühlhausen on 1708-02-04. The librettist is unknown. There has been speculation, but no evidence, that it was written by minister Georg Christian Eilmar, who had commissioned Bach to compose the cantata *Aus der Tiefen rufe ich, Herr, zu dir, BWV 131* which was written around the same time.

In 1708, Bach was the organist of the *Divi Blasii* church. He composed few works at this time; his works from this period prominently featured the organ. BWV 71 was his first cantata for festive orchestra, including trumpets and timpani. Since Bach was instructed by the council to compose this work, it is also one of his very few works to fulfil a specific paid commission: most of his compositions were written as part of the normal duties of his employment.

It was so positively received that Bach was commissioned to compose another cantata for the next year's council inauguration; there is evidence that the piece was composed and even printed, but no copies are known to survive.



Autograph title page from BWV 71, Mühlhausen

Theme

Even though the cantata was composed for a secular occasion, it is counted under Bach's religious cantatas. Fittingly for the occasion, the texts can be interpreted as a meditation on the transition from old to new, together with freely-composed congratulations for the "new regiment" of office bearers.

The text mostly consists of Bible passages: the text of the first and fourth movements is taken from Psalm 74, the rest from 2 Samuel, Genesis, and Deuteronomy.

The second movement, *Ich bin nun achtzig Jahr* ("I am now eighty years old"), probably refers to Adolf Strecker, the former mayor who had just left office aged 83 years, and was written for solo organ. In the second movement, the Bible quotes are complemented by the sixth verse of Johann Heermann's hymn *O Gott, du frommer Gott*.

Scoring

- Vocal soloists: Soprano, Alto, Tenor, Bass
- Choir: Soprano, Alto, Tenor, Bass
- Instruments (in the non-standard order used by Bach in the score):
  - 3 Trumpets, Timpani
  - 2 Violins, Viola, Violone
  - 2 Oboes, Bassoon
  - 2 Recorders, Cello
  - Organ obbligato

Importance

Gott ist mein König is a significant early work of Bach. With its lack of recitatives, its arias and the short movements that flow into each other, it shows typical characteristics of traditional 17th-century cantatas. It differs from the other extant cantatas from Bach's time in Mühlhausen by its elaborate instrumentation. Very few of the formal characteristics of Bach's Leipzig cantatas (still some fifteen years in the future) are found in this early work. It is the first of Bach's works to be printed (an unusual event paid for by the city council); it is the only cantata to have been printed before the composer's death.

Recordings

- Amsterdam Baroque Orchestra & Choir, dir. Ton Koopman, Soloists: Barbara Schlick, Kai Wessel, Guy de Mey, Klaus Mertens - J.S. Bach: Complete Cantatas Vol. 1, Antoine Marchand CC72231

External links

- Cantatas, BWV 71-80: Free scores at the International Music Score Library Project.
- Text (in German) and instrumentation of individual movements [1]
- English translation of the text [2]

Gott soll allein mein Herze haben, BWV 169

Gott soll allein mein Herze haben (*God all alone my heart shall master*) is a cantata by Johann Sebastian Bach. In Wolfgang Schmieder's catalogue of Bach's works, it is *BWV 169*. The author of the text, which is based on Matthew 22:34-46, is unknown.

The cantata was composed in Leipzig in 1726 and intended for performance on the 18th Sunday after Trinity Sunday. Like three other cantatas by Bach, *Geist und Seele wird verwirret, BWV 35*, *Widerstehe doch der Sünde, BWV 54* and *Vergnügte Ruh, beliebte Seelenlust, BWV 170*, it is written for a single alto soloist, but unlike those works it also calls for a choir to sing the concluding chorale.

The accompanying orchestra is made up of two oboes, a taille (tenor oboe), violins, viola, solo organ and basso continuo. The piece is in seven movements:

1. Sinfonia - a purely instrumental movement with prominent part for solo organ, based on the concerto for harpsichord and strings in E major, BWV 1053.
2. *Gott soll allein mein Herze haben* - an arioso for the solo alto, accompanied only by the continuo.
3. *Gott soll allein mein Herze haben* - an aria accompanied by the continuo and featuring the solo organ.
4. *Was ist die Liebe Gottes* - a recitative accompanied by the continuo.
5. *Stirb in mir* - an aria accompanied by everybody except the oboes.
6. *Doch meint es auch dabei* - another continuo-accompanied recitative.
7. *Du süße Liebe, schenk uns deine Gunst* - the third verse of Martin Luther's chorale *Nun bitten wir den Heiligen Geist* performed by the choir and orchestra closes the cantata.

As with a number of other works, Bach reused some of his earlier works for this piece. The first movement sinfonia and fifth movement aria are believed to have their roots in a now-lost oboe concerto, possibly written during his time in Köthen (1717-23). That same concerto is also the source of Bach's *Harpsichord Concerto, BWV 1053* (around 1739).

Recordings

- *Maureen Forrester sings Bach & Handel*, conductor Antonio Janigro, I Solisti di Zagreb, Maureen Forrester, Vanguard 1964
- *J.S. Bach & Handel: Solo Cantatas & Vocal Works*, conductor Yehudi Menuhin, Bath Festival Orchestra, Janet Baker, EMI 1966
- *J.S. Bach: Cantates BWV 161 & BWV 169*, conductor Frigyes Sándor, Chamber Choir and Orchestra of the Franz Liszt Academy of Music, Julia Hamari, Hungaroton 1966
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 9*, conductor Nikolaus Harnoncourt, Tölzer Knabenchor, Paul Esswood, Teldec 1987
- *Bach Kantaten BWV 35, BWV 169, BWV 49 (Sinfonia)*, conductor Hartmut Haenchen, RIAS Kammerchor, Kammerorchester Carl Philipp Emanuel Bach, Jochen Kowalski, Berlin Classics 1994
- *Bach Cantatas Vol. 9*, conductor John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Nathalie Stutzmann, Soli Deo Gloria 2000
- *J.S. Bach: Complete Cantatas Vol. 17*, conductor Ton Koopman, Amsterdam Baroque Orchestra & Choir, Bogna Bartosz, Antoine Marchand 2002

External links

- Cantata BWV 169 Gott soll allein mein Herze haben [1] on *bach-cantatas*
- Cantatas, BWV 161-170: Free scores at the International Music Score Library Project.
- German text and English translation [2], Emmanuel Music
- Gott soll allein mein Herze haben [3] on the *Bach* website (in German)
- Entries for BWV 169 [4] on WorldCat

Gottes Zeit ist die allerbeste Zeit, BWV 106

Gottes Zeit ist die allerbeste Zeit (*God's Time is the very best Time*), BWV 106, also known as ***Actus tragicus***, is a sacred cantata composed by Johann Sebastian Bach in Mühlhausen, intended for a funeral.

History

The work is one of the earliest Bach cantatas. It was probably composed in 1708 in Mühlhausen, possibly as a cantata for the funeral of Mayor Strecker.

Theme

The text consists of different Bible verses of the Old and New Testament, as well as individual verses of old church songs by Martin Luther and Adam Reusner, which all together refer to finiteness and dying. There are two distinct parts to the cantata: the view of the Old Testament on death shown in the first part is confronted by the second part, representing the view of the New Testament; the separation of the old by the new determines the symmetrical structure of the cantata.

Voices and instrumentation

- soprano, alto, tenor, bass
- two alto recorders, two viola da gambas and basso continuo

Characteristics

Bach was probably only 22 years old when he composed the opening sonatina, in which two obbligato alto recorders mournfully echo each other over a sonorous background of viola da gambas and continuo. The cantata ranks among his most important works. Inspired directly by its biblical text, it exhibits a great depth and intensity. Alfred Dürr[1] called the cantata "a work of genius such as even great masters seldom achieve ... The Actus Tragicus belongs to the great musical literature of the world".

Recordings

- *Cantata BWV 106*, Günther Ramin, Thomanerchor, Gewandhausorchester Leipzig, soloists of the Thomanerchor, Hans-Joachim Rotzsch, Johannes Oettel, Eterna 1953
- *Les Grandes Cantates de J.S. Bach Vol. 19*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Edith Selig, Claudia Hellmann, Georg Jelden, Jakob Stämpfli, Erato/MHS 1964
- *J.S. Bach: Complete Cantatas Vol. 1*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Barbara Schlick, Kai Wessel, Guy de Mey, Klaus Mertens, Antoine Marchand CC72231 1994
- *Bach, J. S.: Cantatas Vol 2*, Masaaki Suzuki, Bach Collegium Japan, Aki Yanagisawa, Yoshikazu Mera, Gerd Türk, Peter Kooy, BIS-CD-781 1995

Notes

[1] Dürr, Alfred (2006), *The Cantatas of J.S. Bach*, Oxford University Press, ISBN 0-19-929776-2

Literature

- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5.Auf. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Cantatas, BWV 101-110: Free scores at the International Music Score Library Project.
- BWV 106 (http://www.bach-cantatas.com/BWV106.htm) on bach-cantatas

Gottlob! nun geht das Jahr zu Ende, BWV 28

Gottlob! nun geht das Jahr zu Ende (*Praise God! The year now draws to a close*), BWV 28, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1725 for the first Sunday after Christmas, which fell that year on December 30, date of the work's premiere.

The prescribed readings [1] for the day are Galatians 4: 1-7 and Luke 2: 33-40. The texts are of mixed authorship, with Erdmann Neumeister responsible for the text of movements 1, 4 and 5, Johann Gramann for that of movement 2, Paul Eber for the final chorale, and the book of Jeremiah, chapter 32, verse 41, for the third movement[1] .

The chorale theme *Helft mir Gotts Güte preisen* (Zahn 5267) is of unknown authorship.

Scoring and structure

The piece is scored for cornetto, oboes I/II/III, trombe I/II/III, taille, violins I/II, viola, and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir. It is in six movements:

1. Aria: "Gottlob! nun geht das Jahr zu Ende" for soprano, oboes I/II, taille, strings, and continuo.
2. (Coro): "Nun lob, mein Seel, den Herren" for cornetto, oboes, trombe, taille, strings, and continuo.
3. Recitativo (arioso): "So spricht der Herr" for bass and continuo.
4. Recitativo: "Gott ist ein Quell" for tenor, strings, and continuo.
5. Aria (duetto): "Gott hat uns im heurigen Jahre gesegnet" for altus & tenor, and continuo.
6. Chorale: "All solch dein Güt wir preisen" for choir and orchestral tutti *colle parti*.

Text

1. Aria (soprano)
Gottlob! nun geht das Jahr zu Ende,
Das neue rücket schon heran.
Gedenke, meine Seele, dran,
Wieviel dir deines Gottes Hände
Im alten Jahre Guts getan!
Stimm ihm ein frohes Danklied an;
So wird er ferner dein gedenken
Und mehr zum neuen Jahre schenken.

2. (Coro)
Nun lob, mein Seel, den Herren,
Was in mir ist, den Namen sein!
Sein Wohltat tut er mehren,
Vergiß es nicht, o Herze mein!
Hat dir dein Sünd vergeben
Und heilt dein Schwachheit groß,
Errett' dein armes Leben,
Nimmt dich in seinen Schoß.
Mit reichem Trost beschüttet,
Verjüngt, dem Adler gleich.
Der Kön'g schafft Recht, behütet,
Die leid'n in seinem Reich.

3. Recitativo (Arioso) (bass)
So spricht der Herr:
Es soll mir eine Lust sein,
dass ich ihnen Gutes tun soll,
und ich will sie in diesem Lande pflanzen treulich,
von ganzem Herzen und von ganzer Seele.

4. Recitativo (tenor)
Gott ist ein Quell, wo lauter Güte fleußt;
Gott ist ein Licht, wo lauter Gnade scheinet;
Gott ist ein Schatz, der lauter Segen heißt;
Gott ist ein Herr, der's treu und herzlich meinet.
Wer ihn im Glauben liebt, in Liebe kindlich ehrt,
Sein Wort von Herzen hört
Und sich von bösen Wegen kehrt,
Dem gibt er sich mit allen Gaben.
Wer Gott hat, der muss alles haben.

5. Aria (duetto for altus & tenor)
Gott hat uns im heurigen Jahre gesegnet,
Dass Wohltun und Wohlsein einander begegnet.
Wir loben ihn herzlich und bitten darneben,
Er woll auch ein glückliches neues Jahr geben.
Wir hoffens von seiner beharrlichen Güte
Und preisens im voraus mit dankbarm Gemüte.

6. Chorale
All solch dein Güt wir preisen,
Vater ins Himmels Thron,
Die du uns tust beweisen
Durch Christum, deinen Sohn,
Und bitten ferner dich:
Gib uns ein friedsam Jahre,
Für allem Leid bewahre
Und nähr uns mildiglich.

Recordings

- **Bach Cantatas Vol. 19: Greenwich/Romsey** - Sopr.: Joanne Lunn; Alt.: William Towers; Ten.: Paul Agnew; Bass: Peter Harvey; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- **Bach Cantatas Vol. 5 - Sundays after Trinity II** - Sopr.: Ursula Buckel; Alt.: Hertha Töpper; Ten.: Ernst Haefliger; Bass: Theo Adam; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- **Bach Edition Vol. 11 - Cantatas Vol. 5** - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Nico van der Meel; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Bach Made in Germany Vol. 4 - Cantatas V** - Sopr.: Regina Werner; Alt.: Rosemarie Lang; Ten.: Peter Schreier; Bass: Hermann Christian Polster; Thomanerchor Leipzig/Gewandhausorchester Leipzig; Hans-Joachim Rotzsch, conductor. Label: Eterna/Leipzig Classics
- **Die Bach Kantate Vol. 59** - Sopr.: Arleen Augér; Alt.: Doris Soffel; Ten.: Adalbert Kraus; Bass: Philippe Huttenlocher; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Cantatas Vol. 28 - Cantatas from Leipzig 1724** - Sopr.: Yukari Nonoshita; Alt.: Robin Blaze; Ten.: Makoto Sakurada; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1451
- **J.S. Bach: Complete Cantatas Vol. 14** - Sopr.: Lisa Larsson; Alt.: Annette Markert; Ten.: Christoph Prégardien; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2** - Boy soprano soloist; Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Siegmund Nimsgern; Wiener Sängerknaben & Chorus Viennensis (Chorus Master - Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- **J.S. Bach: Kantatan/Cantatas BWV 80, BWV 26, BWV 116 [C-8]** - Sopr.: Edith Mathis; Alt.: Trudeliese Schmidt; Ten.: Peter Schreier; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- **Les Grandes Cantates de J.S. Bach Vol. 10** - Sopr.: Friederike Sailer; Alt.: Claudia Hellmann; Ten.: Helmut Krebs; Bass: Erich Wenk; Heinrich-Schütz-Chor Heilbronn/Pforzheim Chamber Orchestra; Fritz Werner, conductor. Label: Erato/MHS

References

[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 28 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv28.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 28 (http://www.cs.ualberta.ca/~wfb/cantatas/28.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)

- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Piano & vocal score of BWV 28 (http://www.bach-cantatas.com/Scores/BWV028-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV28-D.htm) on bach-cantatas.com

Halt im Gedächtnis Jesum Christ, BWV 67

Halt im Gedächtnis Jesum Christ (*Hold in remembrance Jesus Christ*), BWV 67, is a cantata by Johann Sebastian Bach.

History

The work was written for performance on April 16, 1724, the first Sunday after Easter (Quasimodogeniti). It thus belongs to the first cycle of cantatas Bach wrote during his time in Leipzig. Except where noted below, the author of the text is unknown.

Structure and scoring

The work in seven movements is scored for trumpet, flute, two oboes d'amore, strings, basso continuo, vocal soloists and choir.

1. Chorus: *Halt im Gedächtnis Jesum Christ* - a lively chorus with words taken from 2 Timothy, 2:8.
2. Aria: *Mein Jesus ist erstanden* (My Jesus is arisen) - a tenor aria with obbligato oboe d'amore
3. Recitative: *Mein Jesu, heißest du des Todes Gift* (My Jesus, you are known as the bane of death) - an alto recitative that leads straight into:
4. Chorale: *Erschienen ist der herrlich Tag* (The glorious day is appeared) - Nikolaus Herman's 1560 chorale. The final *Alleluja* leads straight into:
5. Recitative: *Doch scheinet fast* (Yet it seems) - a reprise of the recitative before the chorale. This recitative-chorale-recitative structure can easily be considered a single movement. This idea of a solo singer alternating with a chorus is extended in the following movement:
6. Aria and chorus: *Friede sei mit euch!* (Peace be with you!) - An unusual movement with sharply contrasting sections: after a quick string introduction, piano sections in 3/4 time featuring a bass soloist solemnly intoning the words *Friede sei mit euch!* (taken from John, 20:19) accompanied by woodwind alternate with much livelier forte passages in 4/4 time for the choir without basses accompanied by strings. In the closing pages of the movement, these two contrasting elements are combined: the bassist sings his part over the tumult of the choir, and then the strings slip in beneath the winds in the final section. This movement was adapted for the Gloria of Bach's *Missa in A major*, BWV 234.
7. Chorale: *Du Friedefürst, Herr Jesu Christ* (Thou Prince of Peace, Lord Jesus Christ) - the first verse of Jakob Ebert's 1601 chorale.

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 7*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Marga Höffgen, Helmut Krebs, Franz Kelch, conductor , Erato 1960 (reissued)[1]
- *J.S. Bach: Complete Cantatas Vol. 7* - Elisabeth von Magnus, Gerd Türk, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 11*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Accent 2009

References

[1] Fritz Werner & Heinrich-Schütz-Chor Heilbronn & Pforzheim Chamber Orchestra (http://www.bach-cantatas.com/Performers/Werner.htm) Bach Cantatas & Other Vocal Works

External links

- Cantatas: Free scores at the International Music Score Library Project.
- Downloadable vocal score of the piece (http://www.bach-cantatas.com/IndexScores2.htm)
- German text with English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv067.htm)
- Various comments on the work (http://www.bach-cantatas.com/Guide/BWV67-Guide.htm)
- Programme notes by Craig Smith (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv067.htm)

Herr Gott, dich loben wir, BWV 16

Herr Gott, dich loben wir (German: *Lord God, we praise You*), BWV 16, is a cantata by Johann Sebastian Bach, first performed in Leipzig on January 1, 1726. The orchestration calls for two oboes, corno da caccia, oboe da caccia, and strings (two violins, viola, violetta, and basso continuo).

The work is in six movements, in C Major except as noted:

1. Chorus: Herr Gott, dich loben wir
2. Recitative (Bass): So stimmen wir
3. Aria (Bass) & Chorus: Laßt uns jauchzen, lasst uns freuen
4. Recitative (Alto): Ach treuer Hort (E Minor)
5. Aria (Tenor): Geliebter Jesu, du allein (F Major)
6. Chorale: All solch dein Güt wir preisen (A minor)

Recordings

- **J.S. Bach: Complete Cantatas Vol. 16** - Bogna Bartosz, Paul Agnew, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand

External links

- Cantatas, BWV 11-20: Free scores at the International Music Score Library Project.
- German text with an English translation [1]
- Programme notes by Craig Smith [2]
- Commentary about the work [3]

Herr, gehe nicht ins Gericht mit deinem Knecht, BWV 105

Herr, gehe nicht ins Gericht mit deinem Knecht (Lord, do not pass judgment on Your servant) BWV 105 is a sacred cantata composed by Johann Sebastian Bach for the ninth Sunday after Trinity.

History

The work belongs to Bach's first Leipzig cantata cycle. It was written to be performed on 25 July 1723.

Theme

The opening lines of the cantata, by an unknown librettist, come from Psalm 143. The overall theme is adapted from the biblical lesson for the ninth Sunday after Trinity, the Parable of the Unjust Steward from Luke 16.1-13: since mankind cannot survive before God's judgement, he should forswear earthly pleasures, the mammon of unrighteousness, for the friendship of Jesus alone; for by His death mankind's guilt was absolved, opening up the everlasting habitations.



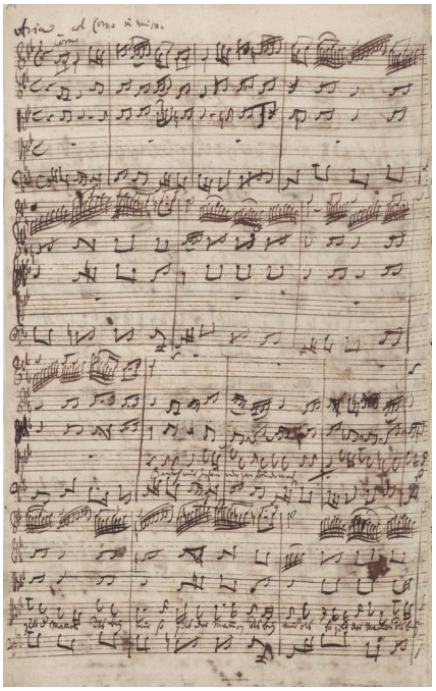
Autograph manuscript of soprano aria from cantata

Voices and instrumentation

- soprano, alto, tenor, bass
- two oboes, corno, strings and basso continuo

Movements

- 1. Chorus. "Herr, gehe nicht ins Gericht". (Lord, do not pass judgment on Your servant)
- 2. Recitative for alto with continuo. "Mein Gott, verwirf ich nicht". (My God, cast me not away)
- 3. Aria for soprano, oboe and strings, without continuo. "Wie zittern und wanken, Die Sünder Gedanken". (How they tremble and waver, the thoughts of the sinners)
- 4. Recitative for bass with strings and continuo. "Wohl aber dem, der seinen Bürgen weiß". (Happy he who his Maker knows)
- 5. Aria for tenor, corno, strings and continuo. "Kann ich nur Jesum mir zum Freunde machen". (Can I but make a friend of Jesus)
- 6. Chorus. "Nun, ich weiss, du wirst mir stillen". (Now I know that you will calm me)



Autograph manuscript of tenor aria from cantata

Characteristics

The cantata opens with a sombre harmonically complex orchestral prelude (adagio), with tortured chromatic modulations, suspended sevenths and a sighing, mournful motif in the violins and oboes. Similar chromaticism has been used elsewhere by Bach as an affective device[1] to illustrate the crucifixion, for example for the *Crucifixus* section of the Credo in the Mass in B minor BWV 232[2] and for the last stanza, "trug uns'rer Sünden schwere Bürd' wohl an dem Kreuze lange", in the choral prelude O Mensch, bewein dein Sünde gross BWV 622.[3] The chorus enters independently in polyphonic motet style over this rich orchestral texture. This is followed by a measured permutation fugue (allegro), initially for only the concertante singers and continuo, but eventually taken up by the whole ripieno choir, doubled by the orchestra. The short but expressive alto recitative is followed by one of Bach's most original and striking arias, depicting in musical terms the anxiety and restless desperation of the sinner. Over a background of repeated tremolo notes in the upper strings, the obbligato oboe and then the soprano interweave two highly ornate but tortuous melodic lines, their melismas and disturbing dissonances representing the troubled soul. The mood becomes hopeful in the following accompanied bass recitative, leading to the ecstatic and animated concerto-like aria for tenor, corno and strings, with rapid passagework for the first violins. The tremolo string motif returns in the final chorale. With each successive stanza, the tremolo gradually becomes less rapid, echoing the calming of man after conciliation with his Maker and bringing to an end what Alfred Dürr described as one of "the most sublime descriptions of the soul in baroque and Christian art".

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 16*, Agnes Giebel, Claudia Hellmann, Helmut Krebs, Erich Wenk, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, conductor Fritz Werner, Erato 1963
- *J.S. Bach: Complete Cantatas Vol. 7*, Lisa Larsson, Elisabeth von Magnus, Gerd Türk, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand
- *J.S. Bach Kantaten: BWV 73, 105 and 131*, Collegium Vocale, conducted by Philippe Herreweghe, with soloists Barbara Schlick, Gerard Lesne, Howard Crook and Peter Kooy, Virgin records

Notes

[1] Chafe, Eric (2003), *Analyzing Bach Cantatas*, Oxford University Press, ISBN 0195161823, page 28. According to the iconography of the Lutheran canon, chromaticism symbolized *Christus Coronobit Crucigeros*.

[2] Butt, John (1991), *Bach: Mass in B minor*, Cambridge University Press, SBN 0521387167, page 85.

[3] Williams, Peter (1980), *The Organ Music of J.S. Bach, Vol. II*, Cambridge University Press, ISBN 0521317002, pages 61-62.

References

- Dürr, Alfred (2006), *The cantatas of J.S. Bach*, Oxford University Press, ISBN 0-19-929776-2
- Marshall, Robert L. (1989), *The Music of Johann Sebastian Bach: the Sources, the Style, the Significance*, Schirmer Books, pp. 131–142, ISBN 978-0028717821 This essay analyses Bach's compositional methods by examining alterations in the autograph manuscript of BWV 105.

External links

- Cantatas, BWV 101-110: Free scores at the International Music Score Library Project.
- Cantata BWV 105 Herr, gehe nicht ins Gericht mit deinem Knecht (http://www.bach-cantatas.com/BWV105.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv105.htm) Emmanuel Music, Boston
- Herr, gehe nicht ins Gericht mit deinem Knecht (http://www.bach.de/werk/bwv/105.html) on the *Bach* website (in German)
- Entries for BWV 105 (http://www.worldcat.org/search?q=BWV+105&qt=results_page) on WorldCat

Herr, wie du willt, so schicks mit mir, BWV 73

Herr, wie du willt, so schick's mit mir (*Lord, as you wish, so it be done with me*), BWV 73, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig some time between 1723 and 1725 for the third Sunday after Epiphany, and premiered on 23 January 1724. A further performance during Bach's lifetime occurred on 21 January 1748 or 26 January 1749.

The prescribed readings [1] for the day are Romans 12: 17-21 and Matthew 8: 1-13.

Kaspar Bienemann wrote the text of movement 1 in 1582, Ludwig Helmbold that of the final movement in 1563, whereas authorship of the remaining movements is unknown[1] .

The opening chorale theme *Wo Gott der Herr nicht bei uns hält* (Zahn 4441a) is of unknown authorship and first appeared in Joseph Klug's *Geistliche Lieder* of 1529, published in Wittenberg. The closing chorale theme *Von Gott will ich nicht lassen* (Zahn 5264b) is also of unknown authorship and first appeared in 1557 when it was used by Jehan Chardavoine in the *Recueil de plusieurs chansons divisè en trois parties* (Lyon, France).

Scoring and structure

The piece is scored for corno *ossia* organ obbligato, oboes I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (soprano, tenor, bass) and four-part choir. It is in five movements:

1. (Coro) and Recitativo: "Herr, wie du willt, so schick's mit mir" for choir, soloists, and orchestral tutti.
2. Aria: "Ach senke doch den Geist der Freuden" for tenor, oboe I, and continuo.
3. Recitativo: "Ach, unser Wille bleibt verkehrt" for bass, and continuo.
4. Aria: "Herr, so du willt" for bass, strings, and continuo.
5. Chorale: "Das ist des Vaters Wille" for choral and orchestral tutti *colla parte*.

Text

1. (Coro) e Recitativo

Herr, wie du willt, so schick's mit mir
Im Leben und im Sterben!
Ach! aber ach! wieviel
Läßt mich dein Wille leiden!
Mein Leben ist des Unglücks Ziel,
Da Jammer und Verdruss
Mich lebend foltern muss,
Und kaum will meine Not im Sterben von mir scheiden.
Allein zu dir steht mein Begier,
Herr, lass mich nicht verderben!
Du bist mein Helfer, Trost und Hort,
So der Betrübten Tränen zählet
Und ihre Zuversicht,
Das schwache Rohr, nicht gar zerbricht;
Und weil du mich erwählet,
So sprich ein Trost- und Freudenwort!
Erhalt mich nur in deiner Huld,
Sonst wie du willt, gib mir Geduld,
Denn dein Will ist der beste.
Dein Wille zwar ist ein versiegelt Buch,
Da Menschenweisheit nichts vernimmt;
Der Segen scheint uns oft ein Fluch,
Die Züchtigung ergrimmte Strafe,
Die Ruhe, so du in dem Todesschlafe
Uns einst bestimmt,
Ein Eingang zu der Hölle.
Doch macht dein Geist uns dieses Irrtums frei
und zeigt, dass uns dein Wille heilsam sei.
Herr, wie du willt!

2. Aria (tenor)

Ach senke doch den Geist der Freuden
Dem Herzen ein!
Es will oft bei mir geistlich Kranken
Die Freudigkeit und Hoffnung wanken
Und zaghaft sein.

3. Recitativo (bass)

Ach, unser Wille bleibt verkehrt,
Bald trotzig, bald verzagt,
Des Sterbens will er nie gedenken;
Allein ein Christ, in Gottes Geist gelehrt,
Lernt sich in Gottes Willen senken
Und sagt:

4. Aria (bass)

Herr, so du willt,
So presst, ihr Todesschmerzen,
Die Seufzer aus dem Herzen,
Wenn mein Gebet nur vor dir gilt.
Herr, so du willt,
So lege meine Glieder
In Staub und Asche nieder,
Dies höchst verderbte Sündenbild,
Herr, so du willt,
So schlagt, ihr Leichenglocken,
Ich folge unerschrocken,
Mein Jammer ist nunmehr gestillt.

5. Chorale

Das ist des Vaters Wille,
Der uns erschaffen hat;
Sein Sohn hat Guts die Fülle
Erworben und Genad;
Auch Gott der Heilge Geist
Im Glauben uns regieret,
Zum Reich des Himmels führet.
Ihm sei Lob Ehr und Preis!

Recordings

- *Bach Edition Vol. 14 - Cantatas Vol. 7* - Sopr.: Marjon Strijk; Ten.: Nico van der Meel; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *Bach Made in Germany Vol. 1 - Cantatas II* - Boy soprano unnamed; Ten.: Hans-Joachim Rotzsch; Bass: Hans Hauptmann; Thomanerchor Leipzig/Gewandhausorchester Leipzig; Günther Ramin, conductor. Label: Leipzig Classics
- *Die Bach Kantate Vol. 23* - Sopr.: Magdalene Schreiber; Ten.: Adalbert Kraus; Bass: Wolfgang Schöne; Figuralchor der Gedächtniskirche Stuttgart/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *J.S. Bach: Cantatas* - Sopr.: Barbara Schlick; Ten.: Howard Crook; Bass: Peter Kooy; Collegium Vocale Gent; Philippe Herreweghe, conductor. Label: Virgin Classics
- *J.S. Bach: Cantatas for the 3rd Sunday of Epiphany* - Sopr.: Joanne Lunn; Ten.: Julian Podger; Bass: Stephen Varcoe; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Archiv Produktion
- *J.S. Bach: Cantatas Vol. 17 - Cantatas from Leipzig 1724* - Sopr.: Yukari Nonoshita; Ten.: Gerd Türk; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1221
- *J.S. Bach: Complete Cantatas Vol. 10* - Sopr.: Caroline Stam; Ten.: Paul Agnew; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Erato]/Antoine Marchand
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 4* - Sopr.: Jörg Erler; Ten.: Kurt Equiluz; Bass: Max van Egmond; Knabenchor Hannover (Chorus Master: Heinz Hennig) & Collegium Vocale Gent (Chorus Master: Philippe Herreweghe)/Leonhardt-Consort; Gustav Leonhardt, conductor. Label: Teldec
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 8*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Accent 2008

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[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 73 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv73.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 73 (http://www.cs.ualberta.ca/~wfb/cantatas/73.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Piano & vocal score of BWV 73 (http://www.bach-cantatas.com/Scores/BWV073-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV73-D.htm) on bach-cantatas.com

Herz und Mund und Tat und Leben, BWV 147

Herz und Mund und Tat und Leben (*Heart and Mouth and Deed and Life*), BWV 147, is a cantata by Johann Sebastian Bach. It was written originally in Weimar in 1716 (**BWV 147a**) for Advent and expanded in 1723 for the feast of the Visitation in Leipzig, where it was first performed on 2 July 1723.[1]

History and words

Weimar

The cantata is based on a cantata text written by Salomo Franck for the fourth Sunday of Advent. The lyrics contained only movements 1, 3, 7, 5, 9 and a different closing chorale, Bach composed the music, BWV 147a, in 1716 in Weimar but possibly did not finish nor perform it then.

1. Chorus: *Herz und Mund und Tat und Leben* (1. of BWV 147)
2. Aria: *Schäme dich, o Seele nicht* (3.)
3. Aria: *Hilf, Jesu, hilf, dass ich auch dich bekenne* (7.)
4. Aria: *Bereite dir, Jesu, noch heute die Bahn* (5.)
5. Aria: *Laß mich der Rufer Stimme hören* (9.)
6. Chorale: *Dein Wort laß mich bekennen*

Leipzig

As Leipzig observed tempus clausum (time of silence, literally: closed time) during Advent, Bach could not perform the cantata there in Advent and rewrote it for the feast of the Visitation. The originals words were suitable for a feast celebrating Mary in general, more specific recitatives were added, the order of the arias changed, the closing chorale was replaced and repeated on a different verse to expand the cantata to two parts. The words are the verses 6 and 16 of the chorale *Jesu, meiner Seelen Wonne* (1661) by Martin Jahn.[1]

The prescribed readings [2] for the day are Isaiah 11: 1—5 and Luke 1: 39—56.

Scoring and structure

The cantata is scored for four soloists and a four-part choir, a festive trumpet, two oboes (oboe d'amore, oboe da caccia), two violins, viola and basso continuo including bassoon. Its ten movements are in two parts, movements 1 to 6 to be performed before the sermon, the others after the sermon.

1. Chorus: *Herz und Mund und Tat und Leben*
2. Recitativo (tenor): *Gebenedeiter Mund!*
3. Aria (alto, oboe d'amore): *Schäme dich, o Seele nicht*
4. Recitativo (bass): *Verstockung kann Gewaltige verblenden*
5. Aria (soprano, violin): *Bereite dir, Jesu, noch itzo die Bahn*
6. Chorale: *Wohl mir, daß ich Jesum habe*

Parte seconda

7. Aria (tenor): *Hilf, Jesu, hilf, daß ich auch dich bekenne*
8. Recitativo (alto): *Der höchsten Allmacht Wunderhand*
9. Aria (bass, trumpet, oboes): *Ich will von Jesu Wundern singen*
10. Chorale: *Jesus bleibet meine Freude*

Music

The opening chorus renders the complete words in three section, the third one a reprise of the first one and even the middle section not different in character. An instrumental sinfonia is heard in the beginning and in the end as well as, slightly changed, in all three sections with the choir woven into it. In great contrast all three sections conclude with a part accompanied only by basso continuo. Sections one and three begin with a fugue with colla parte instruments. The fugue subject stresses the word Leben (life) by a melisma extended over three measures. The soprano starts the theme, the alto enters just one measure later, tenor after two more measures, bass one measure later, the fast succession resulting in a lively music as a good image of life. In section three the pattern of entrances is the same, but building from the lowest voice to the highest.

The three recitatives are scored differently, the first accompanied by chords of the strings, the second by continuo, the third as an accompagnato of two oboes da caccia which add a continuos expressive motive, interrupted only when the child's leaping in the womb (in German: Hüpfen) is mentioned which they illustrate.

The three arias of the original cantata are scored for voice and solo instruments (3., 5.) or only continuo, whereas the last aria, speaking of the miracles of Jesus, is accompanied by the full orchestra.

The chorale movements 6 and 10, ending the two parts of the cantata, are the same music based on a melody by Johann Schop, *Werde munter, mein Gemüthe*, a melody which Bach also used in his *St Matthew Passion* on the words *Bin ich gleich von dir gewichen* (#40). The simple four-part choral part is embedded in a setting of the full orchestra dominated by a motive in pastoral triplets derived from the first line of the chorale melody.[1]

Jesu, Joy of Man's Desiring

The music of the chorale movements is now best known for the piano transcription by Dame Myra Hess of Hugh P. Allen's choral version of Bach's arrangement, and is notable under the title *Jesu, Joy of Man's Desiring* which approximately relates to "Jesus bleibet meine Freude", more closely translated as "Jesus shall remain my gladness".[2]

Recordings

- *J.S. Bach Fritz Werner*, conductor Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Ingeborg Reichelt, Margarethe Bence, Helmut Krebs, Franz Kelch, Erato 1957[3]
- *Bach Cantatas Vol. 3 - Ascension Day, Whitsun, Trinity*, conductor Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Ursula Buckel, Hertha Töpper, John van Kesteren, Kieth Engen, Archiv Produktion 1961
- *Bach Cantata BWV 147, Motets BWV 226, BWV 228, BWV 230*, conductor David Willcocks, King's college choir, Academy of St Martin in the Fields, Elly Ameling, Janet Baker, Ian Partridge, John Shirley-Quirk, EMI 1970
- *Bach: 13 Sacred Cantatas & 13 Sinfonias*, conductor Helmut Winschermann, Nederlands Vocaal Ensemble, Deutsche Bachsolisten, Ileana Cotrubas, Julia Hamari, Kurt Equiluz, William Reimer, Philips 1972
- *Die Bach Kantate Vol. 12*, conductor Helmuth Rilling, Frankfurter Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Helen Watts, Kurt Equiluz, Wolfgang Schöne, Hänssler 1977

- *J.S. Bach: 6 Favourite Cantatas*, conductor Joshua_Rifkin, no choir, The Bach Ensemble, Jane Bryden, Drew Minter, Jeffrey Thomas, Jan Opalach, L'Oiseau-Lyre 1985
- *J.S. Bach: Cantatas*, conductor John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Ruth Holton, Michael Chance, Anthony Rolfe Johnson, Stephen Varcoe, Archiv Produktion 1990
- *J.S. Bach: Complete Cantatas Vol. 7*, conductor Ton Koopman, Amsterdam Baroque Orchestra & Choir, Lisa Larsson, Bogna Bartosz, Gerd Türk, Klaus Mertens, Antoine Marchand 1997
- *J.S. Bach: Cantatas Vol. 12 - Cantatas from Leipzig 1723*, conductor Masaaki Suzuki, Bach Collegium Japan, Yukari Nonoshita, Robin Blaze, Gerd Türk, Peter Kooy, BIS 1999

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[1] Dürr, Alfred. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[2] Arnold, Denis (1983), *The New Oxford Companion to Music*, Oxford University Press, ISBN 0193113163

[3] J.S. Bach Fritz Werner (http://www.musicweb-international.com/classrev/2005/Apr05/Bach_Werner_2564614032.htm) volume 3 reissued 2005, review

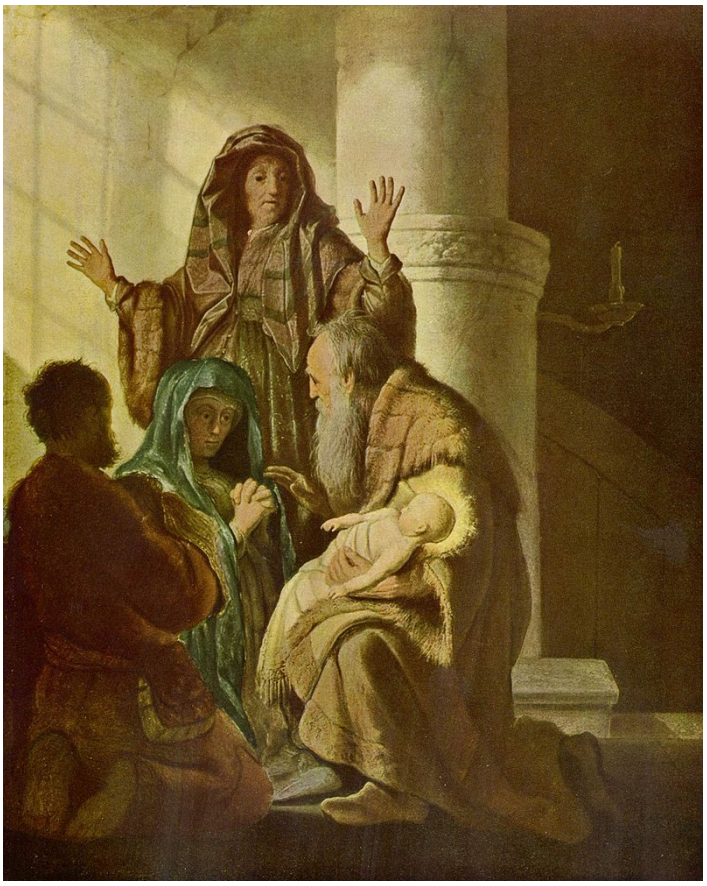
External links

- Cantata BWV 147 Herz und Mund und Tat und Leben (http://www.bach-cantatas.com/BWV147.htm) on the *bach cantatas* website
- Cantata BWV 147a Herz und Mund und Tat und Leben (http://www.bach-cantatas.com/BWV147a.htm) on the *bach cantatas* website
- Cantatas, BWV 141–150: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv147.htm), Emmanuel Music
- Herz und Mund und Tat und Leben (http://www.bach.de/werk/bwv/147.html) on the *Bach* website (in German)
- BWV 147 Herz und Mund und Tat und Leben (http://www.uvm.edu/~classics/faculty/bach/BWV147.html) translation of lyrics.
- Video of the Bach Collegium Japan singing Herz und Mund und Tat und Leben (http://youtube.com/watch?v=SrC17VtAjOA)

Ich habe genug, BWV 82

Ich habe genug (*I have enough*) is a cantata by Johann Sebastian Bach. In Wolfgang Schmieder's catalogue of Bach's works, it is BWV 82.

It was written in Leipzig for the Feast of the Purification on 2 February 1727. The Purification commemorates an incident recorded by St. Luke in which Mary takes the baby Jesus to the temple in Jerusalem to offer ritual sacrifices, encountering the aged Simeon on whose canticle the libretto is based.



Hanna and Simeon behold Christ. Painting by Rembrandt in the Kunsthalle Hamburg

The piece is written for oboe, strings, basso continuo and bass soloist. Other versions exist for soprano (as BWV 82a) transposed from c minor to e minor with the oboe part replaced by flute and slightly altered. In modern practice, the bass part is sometimes replaced by an alto and the soprano is sometimes replaced by a tenor.

The piece is in five movements:

1. Aria: "Ich habe genug"
2. Recitative: "Ich habe genug"
3. Aria: "Schlummert ein, ihr matten Augen" ("Fall asleep, you weary eyes")
4. Recitative: "Mein Gott! wenn kömmt das schöne: Nun!" ("My God, when will the lovely word come: 'Now!'")
5. Aria: "Ich freue mich auf meinen Tod" ("I look forward to my death")

The first recitative and most of "Schlummert ein" (with a simple bass accompaniment) are found transcribed in the Notebook for Anna Magdalena Bach, transposed up a tenth so that they are singable by a low soprano, presumably done by Anna Magdalena Bach for her own use.

Recordings

- **Les Grandes Cantates de J.S. Bach Vol. 18**, Barry McDaniel, Pforzheim Chamber Orchestra, conductor Fritz Werner, Erato 1964
- **Kreuzstab & Ich Habe Genug**, Max van Egmond, Frans Bruggen, Sony 1977 review [1] by Ehud Shiloni 1998
- **J.S. Bach: Complete Cantatas Vol. 16**, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman, Antoine Marchand

External links

- Cantatas, BWV 81-90: Free scores at the International Music Score Library Project.
- German text with an English translation [2]
- Programme notes by Craig Smith [3]

Ich hatte viel Bekümmernis, BWV 21

Ich hatte viel Bekümmernis (*I had much affliction*), BWV 21, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Weimar in 1713 for the third Sunday after Trinity Sunday, but was performed only on 17 June 1714 after a first revision. A further revision occurred in the Köthen years, specifically in 1720 (a performance is thought to have occurred by 1722); a Leipzig performance occurred on 13 June 1723, and a final revision took place in Leipzig in 1731. Bach's own catalogue of his works notes *e per ogni tempo*, indicating that the cantata could be suited for any occasion, as the readings and the texts are quite generic.

Theme

The prescribed readings [1] for the day are 1 Peter 5: 6-11 and Luke 15: 1-10. The text of the work draws on the work of several authors[1] , namely:

- King David's Psalm 94, verse 19 (movement 2)
- probably Salomo Franck (movements 3-5)
- King David's Psalm 42, verse 5 (movement 6)
- probably Salomo Franck (movements 7-8)
- King David's Psalm 116, verse 7 (movement 9)
- probably Salomo Franck (movement 10)
- John's Revelation, chapter 5, verses 12-13 (movement 11)

The chorale theme *Wer nur den lieben Gott läßt walten* was codified by Georg Neumark in his 1657 *Fortgepflantzter Musikalisch-Poetischer Lustwald*, published in Jena.

The cantata features themes of deep suffering, pain and mourning, which dominate the music in the first part of the cantata, starting with the opening sinfonia, with solo oboe and violin. A sighing motif, the picture of a storm of tears, and the flood image conjured by the upwelling music characterizes the dark and oppressive feeling. In the second part of the cantata, the mood changes: through the trust of sinners in the grace of God, the mood transforms into curls of joy, with the final movement forming a strong hymn of praise.

Scoring and structure

The piece is scored for trombe I//II/III, timpani, trombone I//II/III/IV, oboe, bassoon, violins I/II, viola, and basso continuo (fagotto and organo are explicitely indicated), three vocal soloists (soprano, tenor, and bass) and four-part choir. It is in eleven movements, divided in two parts (1-6 to be performed before, and 7-11 after the sermon):

1. Sinfonia
2. Coro: *Ich hatte viel Bekümmernis in meinem Herzen*
3. Aria (soprano): *Seufzer, Tränen, Kummer, Not*
4. Recitativo (tenor): *Wie hast du dich, mein Gott*
5. Aria (tenor): *Bäche von gesalznen Zähren*
6. Coro: *Was betrübst du dich*

7. Recitativo (*Dialogus* soprano, bass): *Ach Jesu, meine Ruh*
8. Aria (soprano, bass): *Komm, mein Jesu, und erquicke/Ja, ich komme und erquicke*
9. Coro: *Sei nun wieder zufrieden, meine Seele*
10. Aria (tenor): "Erfreue dich, Seele, erfreue dich, Herze
11. Coro: *Das Lamm, das erwürget ist*

Music

The cantata is opened by a Sinfonia similar to the one of the cantata *Weinen, Klagen, Sorgen, Zagen, BWV 12*, possibly the slow movement of a concerto for oboe and violin.

The music for this early cantata is using motet style in the choral movements. Bible words are used in a prominent way. They are treated in choral movements, different from other cantatas of the Weimar period where they were typically composed as recitatives.

Similar to other cantatas of that time, ideas are expressed in dialog: in movements 7 and 8 the soprano portrays the *Seele* (soul), the bass *Jesus*. The style of the poetry suggests Salomo Franck as the author, as in *Erschallet, ihr Lieder, erklinget, ihr Saiten! BWV 172*.

Movement 9 for choir combines Bible words from Psalm 116:7 with verses 2 and 5 of the chorale *Wer nur den lieben Gott lässt walten*, the only chorale of the cantata. Possibly the cantata originally ended with that movement. In a Leipzig performance Bach had four trombones double the voices in this movement only.[2]

Text

Erster Teil (first part)
1. Sinfonia
tacent

2. Coro
Ich hatte viel Bekümmernis in meinem Herzen;
aber deine Tröstungen erquicken meine Seele.

3. Aria (soprano)
Seufzer, Tränen, Kummer, Not,
Ängstlichs Sehnen, Furcht und Tod
Nagen mein beklemmtes Herz,
Ich empfinde Jammer, Schmerz.

4. Recitativo (tenor)
Wie hast du dich, mein Gott,
In meiner Not,
In meiner Furcht und Zagen
Denn ganz von mir gewandt?
Ach! kennst du nicht dein Kind?
Ach! hörst du nicht das Klagen
Von denen, die dir sind
Mit Bund und Treu verwandt?
Da warest meine Lust
Und bist mir grausam worden;
Ich suche dich an allen Orten,
Ich ruf und schrei dir nach,
Allein mein Weh und Ach!
Scheint itzt, als sei es dir ganz unbewusst.

5. Aria (tenor)
Bäche von gesalznen Zähren,
Fluten rauschen stets einher.
Sturm und Wellen mich versehren,
Und dies trübsalsvolle Meer
Will mir Geist und Leben schwächen,
Mast und Anker wollen brechen,
Hier versink ich in den Grund,
Dort seh ins der Hölle Schlund.

6. Coro
Was betrübst du dich, meine Seele,
und bist so unruhig in mir?
Harre auf Gott; denn ich werde ihm noch danken,
dass er meines Angesichtes Hilfe und mein Gott ist.

Zweiter Teil (second part)

7. Recitativo (Dialogus) - soprano (*Seele*) & bass (*Jesus*)

Ach Jesu, meine Ruh,
Mein Licht, wo bleibest du?

O Seele sieh! Ich bin bei dir.

Bei mir?
Hier ist ja lauter Nacht.

Ich bin dein treuer Freund,

Der auch im Dunkeln wacht,

Wo lauter Schalken seind.

Brich doch mit deinem Glanz und Licht des Trostes ein.

Die Stunde kömmet schon,

Da deines Kampfes Kron'

Dir wird ein süßes Labsal sein.

8. Aria (Duetto) - soprano (*Seele*) & bass (*Jesus*)

Komm, mein Jesu, und erquicke,

Ja, ich komme und erquicke

Und erfreu mit deinem Blicke.

Dich mit meinem Gnadenblicker,

Diese Seele,

Deine Seele,

Die soll sterben,

Die soll leben,

Und nicht leben

Und nicht sterben

Und in ihrer Unglückshöhle

Hier aus dieser wunden Höhle

Ganz verderben?

Sollst du erben

Ich muss stets in Kummer schweben,

Heil! durch diesen Saft der Reben,

Ja, ach ja, ich bin verloren!

Nein, ach nein, du bist erkoren!

Nein, ach nein, du hassest mich!

Ja, ach ja, ich liebe dich!

Ach, Jesu, durchsüße mir Seele und Herze,

Entweichet, ihr Sorgen, verschwinde, du Schmerze!

Komm, mein Jesus, und erquickeMit deinem Gnadenblicke!

Dich mit meinem Gnadenblicke

9. Coro

Sei nun wieder zufrieden, meine Seele, denn der Herr tut dir Guts.

Was helfen uns die schweren Sorgen,

Was hilft uns unser Weh und Ach?

Was hilft es, dass wir alle Morgen

Beseufzen unser Ungemach?

Wir machen unser Kreuz und Leid

Nur größer durch die Traurigkeit.

Denk nicht in deiner Drangsalshitze,

Dass du von Gott verlassen seist,

Und dass Gott der im Schoße sitze,

Der sich mit stetem Glücke speist.

Die folgend Zeit verändert viel

Und setzet jeglichem sein Ziel.

10. Aria (tenor)

Erfreue dich, Seele, erfreue dich, Herze,
Entweiche nun, Kummer, verschwinde, du Schmerze!
Verwandle dich, Weinen, in lauteren Wein,
Es wird nun mein Ächzen ein Jauchzen mir sein!
Es brennet und sammet die reineste Kerze
Der Liebe, des Trostes in Seele und Brust,
Weil Jesus mich tröstet mit himmlischer Lust.

11. Coro

Das Lamm, das erwürget
ist,
ist würdig zu nehmen Kraft
und Reichtum und Weisheit
und Stärke und Ehre
und Preis und Lob.
Lob und Ehre und Preis
und Gewalt sei unserm Gott
von Ewigkeit zu Ewigkeit.
Amen, Alleluja!

Recordings

- *J.S. Bach: Kantaten BWV 21, 110 (Ramin Edition Vol. 1)* - Boy Sopr. from Thomanerchor Leipzig & Elisabeth Meinel-Asbahr; Ten.: Gert Lutze; Bass: Friedrich Härtel; Thomanerchor Leipzig/Gewandhausorchester Leipzig; Günther Ramin, conductor. Label: Fidelio 1947
- *J.S. Bach: Cantata BWV 21* - Sopr.: Rösl Schwaiger; Ten.: Hugues Cuénod; Bass: Alois Pernerstorfer; Wiener Kammerchor/Wiener Symphoniker; Jonathan Sternberg, conductor. Label: Bach Guild/Artemis Classics 1950
- *J.S. Bach: Cantata BWV 21* - Sopr.: Gunthild Weber; Ten.: Helmut Krebs; Bass: Hermann Schey; Berliner Motettenchor/Berliner Philharmoniker; Fritz Lehmann, conductor. Label: Deutsche Grammophon - Archiv/American Decca 1952
- *J.S. Bach: Cantata BWV 21* - Sopr.: Friederike Sailer; Alt.: Hanne Münch; Ten.: Fritz Wunderlich (pseudonym "Werner S. Braun"?); Bass: Robert Titze; Stuttgarter Chor & Orchester; Marcel Couraud, conductor. Label: Les Discophiles 1955
- *J.S. Bach: Cantata BWV 21* - Sopr.: Teresa Stich-Randall; Alt.: Nathalie Narischkine; Ten.: Helmut Loeffler (actually Waldemar Kmentt); Bass: Paul Schöffler; Vienna Conservatory Chorus/Vienna State Opera Orchestra; Jonathan Sternberg, conductor. Label: Le Club Francaix du Disque/Musidisc mid 1950s
- *Les Grandes Cantates de J.S. Bach Vol. 11* - Sopr.: Edith Selig; Ten.: Georg Jelden; Bass: Erich Wenk; Heinrich-Schütz-Chor Heilbronn/Pforzheim Chamber Orchestra; Fritz Werner, conductor. Label: Erato/MHS 1962
- *Bach Cantatas Vol. 3 - Ascension Day, Whitsun, Trinity* - Sopr.: Edith Mathis; Ten.: Ernst Haefliger; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv 1969
- *J.S. Bach: Kantate No. 21 Ich hatte viel Bekümmernis* - Sopr.: Nancy Burns; Alt.: Libuše Márová; Ten.: Friedrich Melzer; Bass: Günter Reich; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Supraphon 1970
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2* - Boy soprano from the Wiener Sängerknaben; Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Walker Wyatt; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec 1973
- *Die Bach Kantate Vol. 14* - Sopr.: Arleen Augér, Nancy Amini; Alt.: Karen Hagerman; Ten.: Adalbert Kraus, Douglas Robinson; Bass: Wolfgang Schöne, Norman Anderson; Indiana University Chamber Singers/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler 1976
- *Bach Made in Germany Vol. 4 - Cantatas IV* - Sopr.: Arleen Augér; Ten.: Peter Schreier; Bass: Siegfried Lorenz; Thomanerchor Leipzig/Neues Bachisches Collegium Musicum; Hans-Joachim Rotzsch, conductor. Label: Eterna/Berlin Classics 1983
- *J.S. Bach: Magnificat BWV 243 · Cantata BWV 21* - Sopr.: Greta de Reyghere; Alt.: René Jacobs; Ten.: Christoph Prégardien; Bass: Peter Lika; Nederlands Kamerkoor/La Petite Bande; Sigiswald Kuijken, conductor. Label: Virgin Classics 1983
- *J.S. Bach: Ich hatte viel Bekümmernis* - Sopr.: Barbara Schlick; Ten.: Howard Crook; Bass: Peter Harvey; La Chapelle Royale/Collegium Vocale Gent; Philippe Herreweghe, conductor. Label: Harmonia Mundi 1990
- *J.S. Bach: Cantatas Ich hatte viel Bekümmernis BWV 21 & Wo soll ich fliehen hin BWV 5* - Sopr.: Diane Verdoodt; Alt.: Dina Grossberger; Ten.: Ludwig Van Gijsegem; Bass: Dirk Snellings; Chapelle des Minimes; Jacques Vanherenthals, conductor. Label: La Chapelle des Minimes Français/Schallplattengilde Wien 1991
- *J.S. Bach: Kantate 21 Ich hatte viel Bekümmernis* - Sopr.: Grazyna Flicinska-Panfil; Alt.: Elisabeth Umierski; Ten.: Albrecht Lepetit; Bar.: Markus Köhler; Staats- und Domchor Berlin/Instrumentalists; Christian Grube, conductor. Label: Staats- und Domchor, Hochschule der Künste 1992
- *Mozart: Mess C-dur/Bach: Kantate BWV 21* - Boy Sopr.: Stefan Preyer; Boy Alt.: Albin Lenzer; Ten.: Michael Knapp; Bass: Ernst Jankowitsch; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Guido Mancusi)/Stuttgarter Philharmoniker; Peter Marschik, conductor. Label: Capriccio 1993

- *J.S. Bach: Magnificat BWV 243/Cantata BWV 21/Motet BWV 225*' - Sopr.: Antonella Balducci; Alt.: Ulrike Clausen; Ten.: Frieder Lang; Bar.: Fulvio Bettini; Coro della Radio Svizzera/Ensemble Vanitas; Diego Fasolis, conductor. Label: Arts 1994
- *J.S. Bach: Complete Cantatas Vol. 1* - Sopr.: Barbara Schlick; Ten.: Guy de Mey; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Erato/Antoine Marchand 1994
- *J.S. Bach: Cantatas Vol. 6* - Sopr.: Monika Frimmer; Ten.: Gerd Türk; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 851 1997
- *Roemhildt: Kantate Trübe Wolcken meiner Seelen/J.S. Bach: Kantate Ich hatte viel Bekümmernis* - Sopr.: Monika Brustmann, H. Bender; Alt.: Margit Diefenthal; Ten.: Andreas Post; Bass: Andreas Stiel; Arcani Musicali/Nova Stravaganza (Director: Siegbert Rampe); Wolfgang Schult, conductor. Label: Bachwochen Dill 1998
- *J.S. Bach: Cantatas Vol. 12 - Cantatas from Leipzig 1723/V* - Sopr.: Yukari Nonoshita; Alt.: Robin Blaze; Ten.: Gerd Türk; Bass: Peter Kooy; Bach Collegium Japan & Concerto Palatino (BWV 21); Masaaki Suzuki, conductor. Label: BIS 1031 1999
- *Bach Edition Vol. 19 - Cantatas Vol. 10* - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics 2000
- *J.S. Bach: Ich hatte viel Bekümmernis Kantate 21/W.A. Mozart: Requiem KV 626* - Sopr.: Mona Spägele; Alt.: Claudia Schneider; Ten.: Tom Allen tenor; Bass: Christian M. Immler; Chorgemeinschaft St. Sebastian/Barockorchester La Banda; Michaela Prentl, conductor. Label: Chorgemeinschaft St. Sebastian 2000
- *Bach: Music to Challenge the Intellect and Touch the Heart* - Sopr.: Teresa Radomski; Alt.: Lee Morgan; Ten.: Richard Heard; Bass-Bar.: John Williams; Carolina Baroque; Dale Higbee, conductor. Label: Carolina Baroque 2000
- *J.S. Bach: Early Cantatas Volume 3 - Weimar Cantatas II* - Sopr.: Emma Kirkby; Alt.: Michael Chance; Ten.: Charles Daniels; Bass: Peter Harvey; Purcell Quartet; Self-conducted. Label: Chandos Chaconne 2007

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[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

[2] Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3

Sources

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- Walter F. Bischof, Text and orchestration for BWV 21 (http://www.cs.ualberta.ca/~wfb/cantatas/21.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Cantata BWV 21 Ich hatte viel Bekümmernis (http://www.bach-cantatas.com/BWV21.htm) on the *bach-cantatas* website
- Cantatas, BWV 21-30: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv021.htm) Emmanuel Music, Boston
- Ich hatte viel Bekümmernis (http://www.bach.de/werk/bwv/21.html) on the *Bach* website (in German)
- Entries for BWV 21 (http://www.worldcat.org/search?q=BWV+21&qt=results_page) on WorldCat

Ich will den Kreuzstab gerne tragen, BWV 56

Ich will den Kreuzstab gerne tragen (*Gladly shall I bear the cross*), BWV 56, is a solo cantata for bass by Johann Sebastian Bach. It was first performed in Leipzig on October 27, 1726.

Origin

This cantata belongs to the third cycle of cantatas in Leipzig and was created for the 19th Sunday after Trinity Sunday (the first Sunday after Easter), which in 1726 was October 27. The original score has Bach's handwritten comment *"Cantata à Voce Sola e Stromenti"* (Cantata for solo voice and instruments). This is one of the few examples in which Bach uses the generic musical term cantata in his own writing.

Theme

The text, written by an unknown poet but of exceptional quality, refers indirectly to the planned gospel reading for the 19th Sunday after Trinity which deals with the healing of the man with the palsy (Matthew 9:1–8 KJV). Although there is no explicit reference to him in the text, he is customarily represented as the follower of Christ who bears His Cross and suffers torment until his sins are forgiven by Christ, so that, in the words of Revelation 7:17, "God shall wipe away the tears from their eyes". The cantata accordingly takes as its opening theme the torment that the faithful must endure in the hope of redemption in the afterlife.

The image of life as a sea voyage to the Kingdom of Heaven in the first recitative comes from the opening of the Gospel reading: "There He went on board a ship and passed over and came into His own city" (Matthew 9:1). Affirmations that God will not forsake the faithful on this journey and will lead them out of tribulation come from Hebrews 13:5 and Revelation 7:14.

The third movement expresses the joy at being united with the Saviour; the text comes from Isaiah 40:31: "Those that wait upon the Lord shall gain new strength so that they mount up with wings like an eagle, so that they run and do not grow weary."

This joy is coupled with a yearning for death, a theme that is present until the very end of the work. The concluding Chorale is taken from the sixth verse of the hymn *Du, o schönes Weltgebäude* by Johann Franck (1653). Before the Chorale, the final lines of the opening aria taken from Revelation 7:17 are heard once more; this unusual device appears several times in the third cycle of cantatas.

Voices and instrumentation

Bass solo, four voice chorus in the final Chorale.

Orchestra: Oboe I/II, Taille or Oboe da caccia, Violin I/II, Viola, Violoncello, Basso Continuo. Except for obligato oboe in the second aria, the three oboes double the violins and viola *colla parte*.

Movements

1. Aria for bass and full orchestra, *Ich will den Kreuzstab gerne tragen* [Gladly shall I bear the cross]
2. Recitative for bass, violoncello and continuo, *Mein Wandel auf der Welt / Ist ein Schiffart gleich* [My life on earth / Is like a voyage at sea]
3. Aria for bass, obligato oboe and continuo, *Endlich, endlich wird mein Joch / Wieder von mir weicher müssen* [At last, at last, my yoke / Shall fall from me again]
4. Recitative for bass, strings and continuo, *Ich stehe fertig und bereit* [I stand here ready and prepared]
5. Chorale for four part choir and orchestra, *Komm, o Tod, du Schlafes Bruder*, [Come, O Death, you brother of sleep]

Characteristics

Of moderate length (around 21 minutes), this is one of the more popular of Bach's cantatas. Both the text and the music are masterly and complement each other perfectly.

The opening aria is in *bar form* AAB, with two *stollen* (A) followed by an *abgesang* (B). The first stollen starts off with a ritornello for full orchestra, anticipating in counterpoint the rising and then falling motif of the bass soloist, mounting to an anguished augmented second marking the word Kreuzstab (Cross), followed by descending sighing figures signalling the bearing of the Cross. After the entry of the soloist, with its long and highly expressive melismatic lines, the three groups of strings and oboes accompany in counterpoint and echoing responses drawn from motifs of the opening ritornello. The ritornello is then taken up in the second stollen, but with significant variations because of the differing text: "It leads me after my torments to God in the Promised Land". After a repeat of the opening ritornello, the final *abgesang* illustrates the words, "There into my grave shall I place all my grief, Then shall my Saviour wipe the tears from my eyes". Highly charged declamatory triplets, dramatically spanning the whole bass register, are responded to by sighing motifs in the accompaniment. A reprise of the orchestral ritornello brings the aria to a close.

In the second movement, the undulation of the sea is depicted in the accompaniment by flowing semiquavers in the violoncello over repeated quavers in the basso continuo. The joyous third movement is a da capo aria, illustrating the passage from Isiah. It is a lively concertante duet for solo oboe, bass soloist and basso continuo, full of elaborate coloraturas in the solo parts. The fourth movement starts as a declamatory recitative for bass with sustained string accompaniment which after seven bars changes time signature from 4/4 to 3/4, resuming a simplified and becalmed version of the second half of the *abgesang* from the first movement.

The final four part chorale, with the orchestra doubling the vocal parts, is an inspired masterpiece. Based on a melody by Crüger from 1646, it takes as metaphor a ship being brought safely to port, marking the end of the metaphorical journey in the cantata. Bach introduces dramatic syncopation for each declamation in "Come, O Death, you brother of sleep"; and it is only at the end of the penultimate line that torment and dissonance are transformed into glory and harmony, echoing the words *Denn durch dich komm ich herein, Zu den schönsten Jesulein* [For it is through you I shall enter, To be with my sweetest Jesus].

Recordings

- **Les Grandes Cantates de J.S. Bach Vol. 18**, Barry McDaniel, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, conductor Fritz Werner, Erato 1964
- **Kreuzstab & Ich Habe Genug**, Max van Egmond, Frans Bruggen, Sony 1977 review [1] by Ehud Shiloni 1998
- **J.S. Bach: Complete Cantatas Vol. 17**, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman, Antoine Marchand

See also

- List of cantatas by Johann Sebastian Bach
- List of Bach cantatas by liturgical function

References

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- Stokes, Richard (2000), *The complete church and secular cantatas by Johann Sebastian Bach*, Scarecrow Press, ISBN 0810839334, complete German texts and parallel translations into English
- **(German)** Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- **(German)** Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th edition 1984, ISBN 3-7651-0054-4
- **(German)** Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- **(German)** Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Cantatas, BWV 51-60: Free scores at the International Music Score Library Project.

This article incorporates information from the revision as of October 16, 2007 of the equivalent article on the German Wikipedia.

Ihr werdet weinen und heulen, BWV 103

Ihr werdet weinen und heulen (BWV 103) is a sacred cantata by Johann Sebastian Bach, composed for *Jubilate* (the third Sunday after Easter) in 1725.

The work, to a text by German poetess Christiane Marianne von Ziegler (1695–1760), is scored for bass, tenor and alto soloists, plus choir and trumpet, descant recorder in D (*sixth flute*), two oboe d'amore, strings, and basso continuo. It begins in B minor, but in the fourth of its six movements shifts to the relative major key of D major, illustrating the theme of consolation in Ziegler's text.

The first movement is a six minute choral fugue , with an arioso passage for the bass voice just over halfway through. The second is a secco recitative for tenor, concluding in an arioso section. The third movement is an aria for alto, violin, piccolo and continuo. The fourth movement is another recitative, also for alto, while the fifth is a tenor aria accompanied by the orchestra and a prominent trumpet part. The sixth movement is the concluding chorale.

Text

First movement

Choir: Ihr werdet weinen und heulen, aber die Welt wird sich freuen.

Bass: Ihr aber werdet traurig sein. Doch eure Traurigkeit soll in Freude verkehret werden.

Second movement

Wer sollte nicht in Klagen untergehn, Wenn uns der Liebste wird entrissen? Der Seelen Heil, die Zuflucht kranker Herzen Acht nicht auf unsre Schmerzen.

Third movement

Kein Arzt ist außer dir zu finden, Ich suche durch ganz Gilead; Wer heilt die Wunden meiner Sünden, Weil man hier keinen Balsam hat? Verbirgst du dich, so muss ich sterben. Erbarme dich, ach, höre doch! Du suchest ja nicht mein Verderben, Wohlan, so hofft mein Herze noch.

Fourth movement

Du wirst mich nach der Angst auch wiederum erquicken; So will ich mich zu deiner Ankunft schicken, Ich traue dem Verheißungswort, Dass meine Traurigkeit In Freude soll verkehret werden.

Fifth movement

Erholet euch, betrübte Sinnen, Ihr tut euch selber allzu weh. Laßt von dem traurigen Beginnen, Eh ich in Tränen untergeh, Mein Jesus lässt sich wieder sehen, O Freude, der nichts gleichen kann! Wie wohl ist mir dadurch geschehen, Nimm, nimm mein Herz zum Opfer an!

Sixth movement

Ich hab dich einen Augenblick, O liebes Kind, verlassen; Sieh aber, sieh, mit großem Glück Und Trost ohn alle Maßen Will ich dir schon die Freudenkron Aufsetzen und verehren; Dein kurzes Leid soll sich in Freud Und ewig Wohl verkehren.

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 28*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Barbara Scherler, Georg Jelden, Jakob Stämpfli, Erato 1966
- *J.S. Bach: Complete Cantatas Vol. 14*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Bogna Bartosz, Jörg Dürmüller, Klaus Mertens, Heinrich-Schütz-Chor Heilbronn/Württembergisches Kammerorchester Heilbronn, Antoine Marchand 2001

References

- Allmusic.com [1]
- Bach Cantata Page [2]
- List of German-language authors [3] (re Ziegler)
- Würdigung und Danksagung [4] (in German) (re Ziegler)

External links

- Cantatas, BWV 101-110: Free scores at the International Music Score Library Project.

Jauchzet Gott in allen Landen, BWV 51

Jauchzet Gott in allen Landen (*Praise God in All Lands*), BWV 51, is a cantata by Johann Sebastian Bach. It is thought to date from around 1730, and is one of Bach's best known cantatas.

The piece is written for solo soprano, trumpet, violins, violas and continuo. It is one of only four sacred cantatas that Bach wrote for a soprano (if one excludes the arrangement made by Bach of the cantata for solo bass and oboe BWV 82, for flute and soprano BWV 82a) and no other vocal soloists (the others being *Falsche Welt, dir trau ich nicht, BWV 52*, *Ich bin vergnügt mit meinem Glücke, BWV 84*, and *Mein Herze schwimmt im Blut, BWV 199*). There are, however, several secular cantatas for solo soprano (BWV 202, BWV 204, BWV 209 and BWV 210). Bach's manuscript indicates that it was written for the 15th Sunday after Trinity "et in ogni tempo" ("and at any time"). The latter phrase indicates the possibly special nature of the work, as the text has no real direct relevance to the scriptural lessons for that Sunday.

The cantata is in four movements (or five, if the concluding Alleluja is considered a separate movement):

1. Jauchzet Gott in allen Landen ("Praise God in all lands") - a da capo aria for the whole ensemble, with the soprano treated similarly to the solo instrument in a concertante work.
2. Wir beten zu dem Tempel an ("We offer our prayers to the temple") - this is marked in the score as a recitative, but the highly melismatic nature of the vocal part is such that it might easily be called an arioso (something between a recitative and full-blown aria), with accompaniment from the strings. The text of this part is taken from Psalms 26 and 138.
3. Höchster, mache deine Güte ("Highest, renew your goodness") - an aria accompanied by the continuo only.
4. Sei Lob und Preis mit Ehren ("Laud, praise and honour") - A fantasy on the fifth stanza of Johann Gramann's chorale, "Nun lob, mein Seel, den Herren" (Bach used the same verse in a different setting to close his cantata *Wir danken dir, Gott, wir danken dir, BWV 29), played by the strings and continuo, with the soprano singing the*

chorale as a cantus firmus. This leads without a break into a concluding "Alleluja" fugato in which the trumpet returns, bringing the cantata to a close on a particularly festive note.

The author of the text in the first and third movement is unknown; it may have been Bach himself.

Both the soprano part, which covers two octaves and calls for a high C in the first and last movements, and the solo trumpet part, which at times trades melodic lines with the soprano on an equal basis, are extremely virtuosic. There has been some speculation as to the identity of the singer for whom Bach wrote the cantata and for exactly what purpose it was written; women did not sing in church in Bach's day, yet the part is considered too complicated for most boy sopranos to capably handle. (In modern times, there have been a few attempts by early music ensembles to use a boy soprano as soloist, but the part is almost invariably assigned to an adult female singer.) No firm conclusion has been reached on the question. The trumpet part was probably written for Gottfried Reiche, Bach's chief trumpeter at Leipzig.

Recordings

- *Johann Sebastian Bach Solo-Kantaten*, Agnes Giebel, Maurice André, Gustav Leonhardt, Concerto Amsterdam, Jaap Schröder director. Label: Das Alte Werk (Telefunken) (LP) SAWT 9513-B 1963
- *Bach: Kantate BWV 51 - Kantate BWV 202*, Adele Stolte, Armin Mönnel (trumpet), Gewandhausorchester Leipzig, Kurt Masur director. Label: Eterna 1971
- *J.S. Bach: Magnificat-Jauchzet Gott in allen Landen*, Emma Kirby, English Baroque Soloists, John Eliot Gardiner director. Label: Philips 1983
- *J.S. Bach: Complete Cantatas Vol. 19*', Marlis Petersen, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand 2001

External links

- Cantatas, BWV 51-60: Free scores at the International Music Score Library Project.
- The work at bach-cantatas.com [1]
- The German text of the cantata with English translation [2]
- Vocal score of the work [3]
- The concluding "Alleluja": Heinrich Schütz Ensemble München (Emma Kirkby, soprano) [4]

Jesu, Joy of Man's Desiring

Jesu, Joy of Man's Desiring is the English title of the 10th movement of the cantata *Herz und Mund und Tat und Leben, BWV 147* composed by Johann Sebastian Bach. A transcription by the English pianist Myra Hess (1890–1965) was published in 1926 for piano solo and in 1934 for piano duet.[1] The British organist Peter Hurford made his organ transcription for the chorale movement as well. Today, it is often performed at wedding ceremonies slowly and reverently, in defiance of the effect suggested by Bach in his original scoring,[2] for voices with trumpet, oboes, strings, and continuo. Written during his first year in Leipzig, Germany, this chorale movement is one of Bach's most enduring works.

Background

Much of the music of *Herz und Mund und Tat und Leben* comes from Bach's Weimar period. This earlier version (BWV 147a) lacked the recitatives, but included the opening chorus and the four arias incorporated into the later version. For Leipzig, Bach added three recitatives and the celebrated chorale movement which concludes each of the two parts.[3]

Although it is the 32nd surviving cantata that Bach composed, it was assigned the number BWV 147 in the complete catalogue of his works.[4] Bach wrote a total of 200 cantatas during his time in Leipzig, largely to meet the Leipzig Churches' demand for about 58 different cantatas each year.

Contrary to the common assumption, the violinist and composer Johann Schop, not Bach, composed the movement's underlying chorale melody, *Werde munter, mein Gemüthe*; Bach's contribution was to harmonize and orchestrate it.[5] The frequent use of arrangements of the piece in modern weddings is in no way related to its scope or Bach's intent for it. Rather, it was one segment of an extended, approximately 20-minute treatment of a traditional Church hymn, as is typical of cantatas of the Baroque period.

Instrumental arrangements

Bach scored the chorale movements (6 and 10) from *Herz und Mund und Tat und Leben* for choir, trumpet, violin, optionally oboe, viola, and basso continuo. The music's wide popularity has led to numerous arrangements and transcriptions, the best-known being that for piano by Dame Myra Hess.[5]

Text

English text

The following is the most commonly heard English version of the piece. It is not however a translation of the original German, below.

Jesu, joy of man's desiring,
Holy wisdom, love most bright;
Drawn by Thee, our souls aspiring
Soar to uncreated light.
Word of God, our flesh that fashioned,
With the fire of life impassioned,
Striving still to truth unknown,
Soaring, dying round Thy throne.
Through the way where hope is guiding,

Hark, what peaceful music rings;
Where the flock, in Thee confiding,
Drink of joy from deathless springs.
Theirs is beauty's fairest pleasure;
Theirs is wisdom's holiest treasure.
Thou dost ever lead Thine own
In the love of joys unknown.

—[6]

Original German lyrics

Wohl mir, daß ich Jesum habe,
o wie feste halt' ich ihn,
daß er mir mein Herze labe,
wenn ich krank und traurig bin.
Jesum hab' ich, der mich liebet
und sich mir zu eigen giebet,
ach drum laß' ich Jesum nicht,
wenn mir gleich mein Herze bricht.

—from *BWV 147, Chorale movement no. 6*

Jesus bleibet meine Freude,
meines Herzens Trost und Saft,
Jesus wehret allem Leide,
er ist meines Lebens Kraft,
meiner Augen Lust und Sonne,
meiner Seele Schatz und Wonne;
darum laß' ich Jesum nicht
aus dem Herzen und Gesicht.

—from *BWV 147, Chorale movement no. 10*

The original German text[6] does not correspond to the most common English version. A loose translation of the original German for movement no. 10 is as follows:

Jesus remains my joy,
my heart's comfort and essence,
my eye's desire and sun,
my soul's love and joy;
so will I not leave Jesus
out of heart and face.

—from *BWV 147, Chorale movement no. 10*

Cover versions

- George Winston, found on his album *'December'*.
- Chloë Agnew (solo version on her *Walking In The Air* album), Méav Ní Mhaolchatha, Órla Fallon and Máiréad Nesbitt from Celtic Woman.
- Renée Fleming, on her "Sacred Songs" album from 2005.
- Josh Groban, on the 2001 eponymous album Josh Groban.
- Leo Kottke, found on his 1969 album 6- and 12-String Guitar.
- Gary Hoey, as "Desire" on the *Bug Alley* album.
- Rebecca St. James
- Sarah Brightman on her album, "A Winter Symphony"
- Isao Tomita on the album "Dawn Chorus" (performed on synthesizers).
- Sissel Kyrkjebø (on her *Northern Lights* album from 2007).

The song is typically played slowly and reverently. The studio group Apollo 100 recorded a fast-paced, electronic-keyboard version in 1972. [8]

The Beach Boys song Lady Lynda is based on the melody of the song, but not the words. Like the Beach Boys, The Brian Setzer Orchestra song "Bach's Bounce" uses the melody.

References

[1] Boyd, M., ed. "Jesu, Joy of Man's Desiring", *The Oxford Composer Companions: J. S. Bach*, Oxford University Press
[2] Kennedy, M., ed. "Jesu, Joy of Man's Desiring", *Oxford Dictionary of Music*, Oxford University Press
[3] "Herz und Mund und Tat und Leben", *The Oxford Composer Companions: J. S. Bach*, Oxford University Press
[4] Bach Cantatas, Chronological Listing (http://www.classical.net/music/comp.lst/works/bachjs/sortedcantatas.html)
[5] Arnold, Denis (1983), *The New Oxford Companion to Music*, Oxford University Press, ISBN 0193113163
[6] BWV 147 Herz und Mund und Tat und Leben (http://www.uvm.edu/~classics/faculty/bach/BWV147.html)

External links

- Cantatas, BWV 141-150: Free scores at the International Music Score Library Project.

Jesu, der du meine Seele, BWV 78

Jesu, der du meine Seele (*Jesus, Thou who my soul*), BWV 78, is a church cantata of Johann Sebastian Bach. It was composed in Leipzig in 1724 for the 14th Sunday after Trinity and is a chorale cantata, based on the chorale of Johann Rist.

History and words

Bach wrote the cantata in his second year in Leipzig, when he composed an annual cycle of chorale cantatas. For the 14th Sunday after Trinity, 10 September 1724, he chose the chorale of Johann Rist (1641) in 12 verses. Rist set the words and probably also the melody.[1] An unknown librettist wrote the poetry for seven movements, keeping the first and last verse and quoting some of the original lines as part of his own writing in the other movements. Movement 2 corresponds to verse 2 of the chorale, 6 to 11, 3 to 3—5, 4 to 6—7, and 5 to 8—10.[2]

The prescribed readings [3] for the day are Gal 5:16—24 and Luke 17:11—19, the Cleansing of ten lepers.[2] The chorale seems only distantly related, dealing with the Passion of Jesus, which cleanses the believer. The poet refers to sickness and healing in a few lines, more than the chorale does, such as *Du suchst die Kranken* (you search for the sick).[2]

Scoring and structure

The cantata is scored for soprano, alto, tenor and bass soloists, four-part choir, flute, two oboes, two violins, viola, violone and basso continuo including organ and horn in the opening chorus.

1. Chorus: *Jesu, der du meine Seele*
2. Aria (soprano, alto): *Wir eilen mit schwachen, doch emsigen Schritten*
3. Recitativo (tenor): *Ach! ich bin ein Kind der Sünden*
4. Aria (tenor, flute): *Das Blut, so meine Schuld durchstreicht*
5. Recitativo (bass, strings): *Die Wunden, Nägel, Kron und Grab*
6. Aria (bass, oboe): *Nur du wirst mein Gewissen stillen*
7. Chorale: *Herr, ich glaube, hilf mir Schwachen*

Music

The cantata is remarkable for its widely contrasting moods, meditative profundity in the opening chorus, nearly joyful though hesitant bouncing in the second movement, despair in the third.[3]

The opening chorus is a chorale fantasia in the form of a passacaglia. The theme appears 27 times, sometimes reversed, sometimes in different keys. It was already known before Bach, who used it first in verse 5 of his early cantata for Easter *Christ lag in Todesbanden, BWV 4* and notably in *Weinen, Klagen, Sorgen, Zagen, BWV 12*, which was a model for the Crucifixus of his *Mass in B Minor*. The soprano has the cantus firmus, the other part express the meaning of the words in polyphony on a variety of motifs.

The duet for soprano and alto speaks of rushing steps, shown predominantly in the figures of the continuo of celli, violone and organ. The recitative begins secco, but ends in an arioso on words of the original chorale. The aria is accompanied by flute motivs to express the relief of the heart.

The recitative for bass with strings is reminiscent of the *vox Christi* (voice of Christ) in Bach's Passions, marked with unusual precision: vivace, adagio, andante, con ardore. Bach achieves a dramatic impact, intensified by leaps in the vocal line. The last aria is similar to a concerto for oboe and the bass voice.

The closing chorale sets the original tune in four parts.[2]

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 7*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Marga Höffgen, Helmut Krebs, Franz Kelch, Erato 1960 (reissued)[4]
- *Bach Cantatas Vol. 4 - Sundays after Trinity*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Ursula Buckel, Hertha Töpper, John van Kesteren, Kieth Engen, Archiv Produktion 1961
- *J.S. Bach: Cantatas BWV 78 & BWV 106*, Wolfgang Gönnenwein, Süddeutscher Madrigalchor, Consortium Musicum, Edith Mathis, Sybil Michelow, Theo Altmeyer, Franz Crass, EMI 1965[5]
- *Cantatas BWV 172 & BWV 78*, Erhard Mauersberger, Thomanerchor, Gewandhausorchester, Adele Stolte, Annelies Burmeister, Peter Schreier, Theo Adam, Eterna, 1970
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- *J.S. Bach: Complete Cantatas Vol. 12*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Lisa Larsson, Annette Markert, Christoph Prégardien, Klaus Mertens, Antoine Marchand 2000
- *Bach Cantatas Vol. 7: Ambronay / Bremen*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Malin Hartelius, Robin Tyson, James Gilchrist, Peter Harvey, Soli Deo Gloria 2000

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[3] Bischof, Walter F.. "BWV 78 Jesu, der du meine Seele" (http://webdocs.cs.ualberta.ca/~wfb/cantatas/78.html) (in German). University of Alberta. . Retrieved 5 April 2010.

[4] Fritz Werner & Heinrich-Schütz-Chor Heilbronn & Pforzheim Chamber Orchestra (http://www.bach-cantatas.com/Performers/Werner.htm) Bach Cantatas & Other Vocal Works

[5] "Bach. Cantata No. 78, Jesu der du meine Seele" (http://www.gramophone.net/Issue/Page/July 1966/53/802243/BACH.+Cantata+No.+78,+Jesu+der+du+meine+Seele.+Edith+Mathis+(soprano),+Sybil+Michelow+(contralto),+Theo+Altmeyer+(tenor),+Franz+Crass+(bass),+South+German+Madrigal+Choir,+Consortium+Musicum+conducted+by+Wolfgang+GÃ¶nnenwein.+Cantata+No.+106,+Gottes+Zeit+ist+die+allerbeste+Zeit.+Edith+Mathis+(soprano),+Sybil+Michelow+(contralto),+Theo+Altmeyer+(tenor),+Franz+Crass+(bass),+South+German+Madrigal+Choir,+Consortium+Musicum+conducted+by+Wolfgang+GÃ¶nnenwein.+HMV#header-logo). Gramophone. July 1966. . Retrieved 1 September 2010.

External links

- Cantatas, BWV 71-80: Free scores at the International Music Score Library Project.
- Cantata BWV 78 Jesu, der du meine Seele (http://www.bach-cantatas.com/BWV78.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv078.htm), Emmanuel Music
- Jesu, der du meine Seele (http://www.bach.de/werk/bwv/78.html) on the *Bach* website (in German)
- Entries for BWV 78 (http://www.worldcat.org/search?q=BWV+78&qt=results_page) on WorldCat

Jesu, nun sei gepreiset, BWV 41

Jesu, nun sei gepreiset (*Jesus, be now praised*), BWV 41, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1724 for the Feast of the Circumcision of Christ, which falls on 1 January; for this reason, the cantata is sometimes mistakenly associated with the celebration of New Year's Day or with the celebration of the Feast of the Holy Name of Jesus. The cantata received its premiere on January 1, 1725 and was reprised at least once during Bach's lifetime, between 1732 and 1735.

The prescribed readings [1] for the day are Galatians 3: 23-29 and Luke 2: 21.

The libretto is of unknown authorship, with the exception of the first and last movements, which set to music poetry written by Johannes Herman (also a *Thomaskantor*) in 1593 for the homonymous hymn[1] [2] .

The chorale theme for movements 1 and 6 is *Jesu, nun sei gepreiset* (Zahn 8477a)[3] by Melchior Vulpius, who first published it in his *Ein schön geistlich Gesangbuch*, printed in Jena, 1609. A further "borrowed" theme can be found in movement 5, where the recitativo incorporates portions of *Die Litanei*, attributed to Martin Luther.

Scoring and structure

The piece is scored for corno, oboes I/II/III, trombeI/II/III, tamburi, violins I/II, viola, violoncello piccolo da spalla and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir. It is in six movements:

1. (Coro): "Jesu, nun sei gepreiset" for choir, trombe, oboes, tamburi, strings, and continuo.
2. Aria: "Laß uns, o höchster Gott" for soprano, oboes, and continuo.
3. Recitativo: "Ach! deine Hand, dein Segen muss allein" for altus and continuo.
4. Aria: "Woferne du den edlen Frieden" for tenor, violoncello piccolo da spalla, and continuo.
5. Recitativo & Coro: "Doch weil der Feind bei Tag und Nacht" for bass, choir, and continuo.
6. Chorale: "Dein ist allein die Ehre" for choir, trombe, oboes, tamburi, strings, and continuo.

Text

1. (Coro)
Jesu, nun sei gepreiset
Zu diesem neuen Jahr
Für dein Güt, uns beweiset
In aller Not und G'fahr,
Dass wir haben erlebet
Die neu fröhliche Zeit,
Die voller Gnaden schwebet
Und ewger Seligkeit;
Dass wir in guter Stille
Das alt Jahr habn erfüllet.
Wir wolln uns dir ergeben
Itzund und immerdar,
Behüte Leib, Seel und
Leben
Hinfort durchs ganze Jahr!

2. Aria (soprano)
Laß uns, o höchster Gott, das Jahr
vollbringen,
Damit das Ende so wie dessen Anfang sei.
Es stehe deine Hand uns bei,
Dass künftig bei des Jahres Schluss
Wir bei des Segens Überfluss
Wie itzt ein Halleluja singen.

3. Recitativo (altus)
Ach! deine Hand, dein Segen muss allein
Das A und O, der Anfang und das Ende sein.
Das Leben trägest du in deiner Hand,
Und unsre Tage sind bei dir geschrieben;
Dein Auge steht auf Stadt und Land;
Du zählest unser Wohl und kennest unser Leiden,
Ach! gib von beiden,
Was deine Weisheit will, worzu dich dein Erbarmen angetrieben.

4. Aria (tenor)
Woferne du den edlen Frieden
Vor unsern Leib und Stand beschieden,
So lass der Seele doch dein selig machend Wort.
Wenn uns dies Heil begegnet,
So sind wir hier gesegnet
Und Auserwählte dort!

5. Recitativo (bassus) & Coro
Doch weil der Feind bei Tag und Nacht
Zu unserm Schaden wacht
Und unsre Ruhe will verstören,
So wollest du, o Herze Gott, erhören,
Wenn wir in heiliger Gemeine beten:
Den Satan unter unsre Füße treten.
So bleiben wir zu deinem Ruhm
Dein auserwähltes Eigentum
Und können auch nach Kreuz und Leiden
Zur Herrlichkeit von hinnen scheiden.

6. Chorale
Dein ist allein die Ehre,
Dein ist allein der Ruhm;
Geduld im Kreuz uns lehre,
Regier all unser Tun,
Bis wir fröhlich abscheiden
Ins ewig Himmelreich,
Zu wahrem Fried und Freude,
Den Heilgen Gottes gleich.
Indes machs mit uns allen
Nach deinem Wohlgefallen:
Solchs singet heut ohn Scherzen
Die christgläubige Schar
Und wünscht mit Mund und Herzen
Ein seligs neues Jahr.

Recordings

- **Bach Aria Group - Cantatas & Cantata Movements [C-6]** - Sopr.: Eileen Farrell; Alt.: Carol Smith; Ten.: Jan Peerce; Bass-Bar.: Norman Farrow; Bach Aria Group Robert Shaw Chorale & Orchestra; Robert Shaw, conductor. Label: RCA Victor
- **Bach Cantatas Vol. 17: Berlin** - Sopr.: Ruth Holton; Alt.: Lucy Ballard; Alt.: Charles Humphries; Ten.: James Gilchrist; Bass: Peter Harvey; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria 150
- **Bach Edition Vol. 21 - Cantatas Vol. 12** - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Bach Made in Germany Vol. 1 - Cantatas II** - Ten.: Gert Lutze; Bass: Johannes Oettel; Thomanerchor Leipzig/Gewandhausorchester Leipzig; Günther Ramin, conductor. Label: Leipzig Classics
- **Die Bach Kantate Vol. 19** - Sopr.: Helen Donath; Alt.: Marga Höffgen; Ten.: Adalbert Kraus; Bass: Siegmund Nimsgern; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Cantatas Nos. 27, 34 & 41 [L-7]** - Sopr.: Matthias Ritter; Alt.: Jonas Will; Ten.: Markus Schäfer; Bass: Harry van der Kamp; Tölzer Knabenchor (Chorus Master: Gerhard Schmidt-Gaden)/Baroque Orchestra; Gustav Leonhardt, conductor. Label: 0
- **J.S. Bach: Cantatas Vol. 33** - Sopr.: Yukari Nonoshita; Alt.: Robin Blaze; Ten.: Jan Kobow; Bass: Dominik Wörner; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1541
- **J.S. Bach: Cantatas with Violoncelle Piccolo (Vol. 3)** - Sopr.: Barbara Schlick; Alt.: Andreas Scholl; Ten.: Christoph Prégardien; Bass: Gotthold Schwarz; Chœur de Chambre Accentus (Direction: Laurence Equilbey)/Ensemble Baroque de Limoges; Christophe Coin, conductor. Label: Astrée Auvidis
- **J.S. Bach: Complete Cantatas Vol. 11** - Sopr.: Sibylla Rubens; Alt.: Annette Markert; Ten.: Christoph Prégardien; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Erato/Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3** - ; Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Ruud van der Meer; Wiener Sängerknaben & Chorus Viennensis (Chorus Master - Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec

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[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[2] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

[3] *Die Melodien der deutschen evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgeteilt von Johannes Zahn* (6 volumes), Verlag Bertelsmann, Gütersloh (1889–93). [further edited by the Gesellschaft zur wissenschaftlichen Edition des deutschen Kirchenlieds. Hildesheim, New York: Georg Olms Verlagsbuchhandlung, 1998. 6 volumes. ISBN 3-48709-319-7]

Sources

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- Walter F. Bischof, Text and orchestration for BWV 41 (http://www.cs.ualberta.ca/~wfb/cantatas/41.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 41 (http://www.bach-cantatas.com/Scores/BWV041-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV41-D.htm) on bach-cantatas.com

Jesus nahm zu sich die Zwölfe, BWV 22

Jesus nahm zu sich die Zwölfe (*Jesus took the twelve under Him*), BWV 22, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Köthen in 1723 for Quinquagesima Sunday (also known as *Estomihi*) as Bach's test piece (with *Du wahrer Gott und Davids Sohn, BWV 23*) for the position of Thomaskantor in Leipzig. The work was premiered on 7 February 1723, and again on 20 February 1724.

The prescribed readings [1] for the day are 1 Corinthians 13: 1-13; and Luke 18: 31-43. The text of the work draws on the Gospel for the first movement (specifically, verses 31 and 34), an unknown author for movements 2-4, and poetess Elisabeth Kreuziger from Wittenberg for the final verse.

The chorale theme *Herr Christ, der einge Gottessohn* (Zahn 4297a) was codified by Wolflin Lochamer in his 1455 homonym *Liederbuch*, published in Nürnberg. It first appears as a sacred tune in the *Geystlich Gesangk Buchleyn* printed in Wittenberg in 1524 under the auspices of Johann Walter.

Scoring and structure

The piece is scored for oboe, violins I/II, viola, and basso continuo three vocal soloists (altus, tenor, and bass) and four-part choir. It is in five movements:

1. (Arioso) e (Coro): "Jesus nahm zu sich die Zwölfe" for choir, tenor and bass soloists, and orchestral tutti.
2. Aria: "Mein Jesu, ziehe mich nach dir" for altus, oboe, and continuo.
3. Recitativo: "Mein Jesu, ziehe mich, so werd ich laufen" for bass, strings, and continuo.
4. Aria: "Mein alles in allem, mein ewiges Gut" for tenor, strings, and continuo.
5. Choral: "Ertöt uns durch dein Güte" for choir, oboe, strings, and continuo.

Text

1. (Arioso) e (Coro)
Jesus nahm zu sich die Zwölfe und sprach:
Sehet, wir gehn hinauf gen Jerusalem,
und es wird alles vollendet werden,
das geschrieben ist von des Menschen Sohn.
Sie aber vernahmen der keines
und wussten nicht, was das gesaget war.

2. Aria (altus)
Mein Jesu, ziehe mich nach dir,
Ich bin bereit, ich will von hier
Und nach Jerusalem zu deinen Leiden gehn.
Wohl mir, wenn ich die Wichtigkeit
Von dieser Leid- und Sterbenszeit
Zu meinem Troste kann durchgehends wohl verstehn!

3. Recitativo (bass)
Mein Jesu, ziehe mich, so werd ich laufen,
Denn Fleisch und Blut verstehet ganz und gar,
Nebst deinen Jüngern nicht, was das gesaget war.
Es sehnt sich nach der Welt und nach dem größten Haufen;
Sie wollen beiderseits, wenn du verkläret bist,
Zwar eine feste Burg auf Tabors Berge bauen;
Hingegen Golgatha, so voller Leiden ist,
In deiner Niedrigkeit mit keinem Auge schauen.
Ach! kreuzige bei mir in der verderbten Brust
Zuvörderst diese Welt und die verbotne Lust,
So werd ich, was du sagst, vollkommen wohl verstehen
Und nach Jerusalem mit tausend Freuden gehen.

4. Aria (tenor)
Mein alles in allem, mein ewiges Gut,
Verbessre das Herze, verändre den Mut;
Schlag alles darnieder,
Was dieser Entsagung des Fleisches zuwider!
Doch wenn ich nun geistlich ertötet da bin,
So ziehe mich nach dir in Friede dahin!

5. Choral
Ertöt uns durch dein Güte,
Erweck uns durch dein Gnad;
Den alten Menschen kränke,
Dass der neu' leben mag
Wohl hie auf dieser Erden,
Den Sinn und all Begehren
Und G'danken hab'n zu dir.

Recordings

- **Bach Cantatas From Mühlhausen, Weimar & Leipzig [C-14]** - Sopr.: Teresa Radomski; Alt.: Lee Morgan; Ten.: Richard Heard; Bass-Bar.: Doug Crawley; Carolina Baroque; Dale Higbee (Director); James Bates, conductor. Label: Carolina Baroque 128
- **Bach Cantatas Vol. 21: Cambridge/Walpole St Peter** - Alt.: Claudia Schubert; Ten.: James Oxley; Bass: Peter Harvey; Monteverdi Choir, the Choirs of Clare and Trinity Colleges, Cambridge/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- **Bach Edition Vol. 5 - Cantatas Vol. 2** - Alt.: Sytse Buwalda; Ten.: Nico van der Meel; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Die Bach Kantate Vol. 28** - Alt.: Helen Watts; Ten.: Adalbert Kraus; Bass: Wolfgang Schöne; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Cantatas Vol. 8 - Leipzig Cantatas** - Alt.: Yoshikazu Mera; Ten.: Gerd Türk; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 901
- **J.S. Bach: Complete Cantatas Vol. 3** - Alt.: Elisabeth von Magnus; Ten.: Paul Agnew; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Erato/Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2** - Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Max van Egmond; Tölzer Knabenchor (Chorus Master: Gerhard Schmidt-Gaden) & King's College Choir, Cambridge (Chorus Master: David Willcocks)/Leonhardt-Consort; Gustav Leonhardt, conductor. Label: Teldec

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- Walter F. Bischof, Text and orchestration for BWV 22 (http://www.cs.ualberta.ca/~wfb/cantatas/22.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
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- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Piano & vocal score of BWV 22 (http://www.bh2000.net/score/sacrbach/bwv022.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV22-D.htm) on bach-cantatas.com

Jesus schläft, was soll ich hoffen? BWV 81

Jesus schläft, was soll ich hoffen? (*Jesus sleeps, what shall I hope for?*), BWV 81, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1724 for the fourth Sunday after Epiphany, which fell that year on 30 January, date of the work's premiere.

The prescribed readings [1] for the day are Romans 13: 8-10 and Matthew 8: 23-27.

The text of the work draws on the work of several authors[1] , namely:

- An anonymous poet (perhaps Erdmann Neumeister or Christian Weiss, Sr.) for movements 1-3
- The gospel of Matthew, chapter 8, verse 26 for movement 4
- The same anonymous poet for movements 5 and 6
- Johann Franck for movement 7

The chorale theme *Jesu, meine Freude* (Zahn 8032) is by Johann Crüger and appeared first in his *Praxis pietatis melica* published in Berlin, 1653.

Scoring and structure

The piece is scored for oboes d'amore I/II, flauti traversi I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (altus, tenor, bass) and four-part choir. It is in seven movements:

1. Aria: "Jesus schläft, was soll ich hoffen?" for altus, flauti, strings and continuo.
2. Recitativo: "Herr! warum trittest du so ferne?" for tenor and continuo.
3. Aria: "Die schäumenden Wellen von Belials Bächen" for tenor, strings, and continuo.
4. Arioso: "Ihr Kleingläubigen, warum seid ihr so furchtsam?" for bass and continuo.
5. Aria: "Schweig, aufgetürmtes Meer!" for bass, oboes d'amore, strings, and continuo.
6. Recitativo: "Wohl mir, mein Jesus spricht ein Wort" for altus and continuo.
7. Chorale: "Unter deinen Schirmen" for oboes d'amore, strings and continuo *colle parti*.

Text

1. Aria (altus)
Jesus schläft, was soll ich hoffen?
Seh ich nicht
Mit erblasstem Angesicht
Schon des Todes Abgrund offen?

2. Recitativo (tenor)
Herr! warum trittest du so ferne?
Warum verbirgst du dich zur Zeit der Not,
Da alles mir ein kläglich Ende droht?
Ach, wird dein Auge nicht durch meine Not beweget
So sonsten nie zu schlummern pfleget?
Du wiesest ja mit einem Sterne
Vordem den neubekehrten Weisen,
Den rechten Weg zu reisen.
Ach leite mich durch deiner Augen Licht,
Weil dieser Weg nichts als Gefahr verspricht.

3. Aria (tenor)
Die schäumenden Wellen von Belials Bächen
Verdoppeln die Wut.
Ein Christ soll zwar wie Felsen stehn,
Wenn Trübsalswinde um ihn gehn,
Doch suchet die stürmende Flut
Die Kräfte des Glaubens zu schwächen.

4. Arioso (bass)
Ihr Kleingläubigen,
warum seid ihr so furchtsam?

5. Aria (bass)
Schweig, aufgetürmtes Meer!
Verstumme, Sturm und Wind!
Dir sei dein Ziel gesetzet,
Damit mein auserwähltes Kind
Kein Unfall je verletzet.

6. Recitativo (altus)
Wohl mir, mein Jesus spricht ein Wort,
Mein Helfer ist erwacht,
So muss der Wellen Sturm, des Unglücks Nacht
Und aller Kummer fort.

7. Chorale
Unter deinen Schirmen
Bin ich für den Stürmen
Aller Feinde frei.
Laß den Satan wittern,
Laß den Feind erbittern,
Mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken,
Jesus will mich decken.

Recordings

- *Bach Cantatas Vol. 1 - Advent and Christmas* - Alt.: Anna Reynolds; Ten.: Peter Schreier; Bass: Theo Adam; Münchener Bach-Chor, Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- *Bach Cantatas Vol. 19: Greenwich/Romsey* - Alt.: William Towers; Ten.: Paul Agnew; Bass: Peter Harvey; Monteverdi Choir, English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- *Die Bach Kantate Vol. 25* - Alt.: Julia Hamari; Ten.: Adalbert Kraus; Bass: Siegmund Nimsgern; Gächinger Kantorei, Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *J.S. Bach: Cantatas Vol. 21 - Cantatas from Leipzig 1724* - Alt.: Robin Blaze; Ten.: James Gilchrist; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1311
- *J.S. Bach: Complete Cantatas Vol. 8* - Alt.: Bogna Bartosz; Ten.: Jörg Dürmüller; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Erato/Antoine Marchand
- *J.S. Bach: Complete Cantatas Vol. 8* - Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir, Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 5* - Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Ruud van der Meer; Tölzer Knabenchor (Chorus Master: Gerhard Schmidt-Gaden), Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 8*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Accent 2008

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[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 81 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv81.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 81 (http://www.cs.ualberta.ca/~wfb/cantatas/81.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Piano & vocal score of BWV 81 (http://www.bach-cantatas.com/Scores/BWV081-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV81-D.htm) on bach-cantatas.com

Laß, Fürstin, laß noch einen Strahl, BWV 198

Laß, Fürstin, laß noch einen Strahl (*Let, Princess, let still one more glance*) is a secular cantata by Johann Sebastian Bach. In Wolfgang Schmieder's catalogue of Bach's works it is BWV 198.

It was written at the request of the University of Leipzig as a funeral ode for Christiane Eberhardine, wife of August II the Strong, on 17 October 1727. The libretto was written by Johann Christoph Gottsched, professor of philosophy and poetry. Divided into 11 movements, the first seven preceded the funeral oration. Set in the Italian style with recitatives and arias, for four soloists, four-part choir, two flutes, two oboes d'amore, two viola da gamba, two lutes and basso continuo. Bach himself directed from the harpsichord.

Bach later borrowed from the cantata for his *Markus-Passion* and for another funeral ode written in 1729.

Recordings

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 10*, Knabenchor Hannover (Chorus Master: Heinz Hennig) & Collegium Vocale Gent (Chorus Master: Philippe Herreweghe), Leonhardt Consort, Boy soprano Jan Patrick O'Farrell, René Jacobs, John Elwes, Harry van der Kamp, conductor Gustav Leonhardt, Teldec 1989
- *J.S. Bach: Complete Cantatas Vol. 4*, Amsterdam Baroque Orchestra & Choir, Caroline Stam, Elisabeth von Magnus, Paul Agnew, Klaus Mertens, conductor Ton Koopman, Antoine Marchand

See also

- List of cantatas by Johann Sebastian Bach

External links

- Cantatas, BWV 191-200: Free scores at the International Music Score Library Project.
- Details and links from bach-cantatas.com [1]
- Original German text [2]
- English translation of the text [3]
- Entries for BWV 198 [4] on WorldCat

Liebster Gott, wenn werd ich sterben? BWV 8

Liebster Gott, wenn werd ich sterben? (*Dearest God, when will I die?*), BWV 8, is a cantata by Johann Sebastian Bach.

It was written in Leipzig for the sixteenth Sunday after Trinity, and was first performed on 24 September 1724. It is based on a chorale of the same name by Caspar Neumann.

The piece is written for horn, flute, two oboes d'amore, strings (violins, violas and basso continuo), vocal soloists and choir. It is in six movements, in E major unless otherwise noted:

1. Chorus: "Liebster Gott, wenn werd ich sterben?" – a gapped chorale setting of the tune. The alto, tenor, and bass voices sing free counterpoint, while the sopranos sing the chorale unadorned in long notes.
2. Aria: "Was willst du dich, mein Geist, entsetzen" ("Why should you recoil, my spirit") – for tenor, oboe d'amore and continuo (C-sharp minor).
3. Recitative: "Zwar fühlt mein schwaches Herz" ("Indeed, my weak heart feels") – for alto, strings and continuo.
4. Aria: "Doch weichet, ihr tollen, vergeblichen Sorgen!" ("But hence, you foolish, useless worries!") – for bass, flute, strings and continuo (A major).
5. Recitative: "Behalte nur, o Welt, das Meine!" ("Keep then, o world, my possessions!") – for soprano and continuo.
6. Chorale: "Herrscher über Tod und Leben" ("Sovereign over death and life") – the last verse of the chorale, sung and played by the whole ensemble.

An alternative version of the cantata in D major is also extant, believed to be from 1746–47. Several minor changes to the instrumentation were also implemented; for example, in the first movement the two oboe parts are given to concertante violins, and in the bass aria, the oboe d'amore is used colla parte with the flute. Both variants have been recorded: the aria by Ton Koopman with Klaus Mertens as the bass soloist and the Amsterdam Baroque Orchestra, and the chorus by Koopman's pupil Masaaki Suzuki and the Bach Collegium Japan in addition to the full cantata in E.

Recordings

- *Bach Cantatas Vol. 4 - Sundays after Trinity*, Ursula Buckel, Hertha Töpper, Ernst Haefliger, Kieth Engen, Münchener Bach-Chor, Münchener Bach-Orchester, conductor Karl Richter, Archiv Produktion 1959
- Gustav Leonhardt (conductor), Leonhardt-Consort, Choir of King's College, Cambridge, soprano from Regensburger Domspatzen, alto Paul Esswood, tenor Kurt Equiluz, bass Max van Egmond (1971) Teldec various issues
- Joshua Rifkin (conductor), The Bach Ensemble, soprano Julianne Baird, countertenor Drew Minter, tenor Jeffrey Thomas, bass Jan Opelach (1988) Decca L'Oiseau-Lyre 455 706-2
- Philippe Herreweghe (conductor), Collegium Vocale Gent, soprano Deborah York, alto Ingeborg Danz, tenor Mark Padmore, bass Peter Kooy (1998) Harmonia Mundi France HMC901659
- Ton Koopman (conductor), Amsterdam Baroque Orchestra & Choir, soprano Lisa Larsson, alto Annette Markert, tenor Christoph Prégardien, bass Klaus Mertens (2000) Challenge Classics CC72212
- Masaaki Suzuki (conductor), Bach Collegium Japan, soprano Yukari Nonoshita, alto Robin Blaze, tenor Gerd Türk, bass Peter Kooy (2004) BIS-CD1351

External links

- Cantatas, BWV 1–10: Free scores at the International Music Score Library Project.
- Vocal score [1]
- German text with English translation [1]
- Various comments [2]
- Programme notes by Craig Smith [3]

Liebster Jesu, mein Verlangen, BWV 32

Liebster Jesu, mein Verlangen (*Beloved Jesus, my desire*), BWV 32, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig at the end of 1725 or in the first few days of 1726 for the first Sunday after Epiphany, which fell that year on 13 January, date of the work's premiere.

The prescribed readings [1] for the day are Romans 12: 1-6 and Luke 2: 41-52.

The texts are of mixed authorship[1] , with Georg Christian Lehms responsible for all movements but the final chorale, for which Bach employed the poetry of Paul Gerhardt[2] .

The chorale theme is *Freu dich sehr, o meine Seele*, which was codified by Louis Bourgeois when setting the Geneva Psalm 42 in his collection of *Pseaumes octante trios de David* (Geneva, 1551). Bourgeois seems to have been influenced by the secular song *Ne l'oseray je dire* contained in the *Manuscrit de Bayeux* published around 1510.

Scoring and structure

The piece is scored for oboe, violins I/II, viola, and basso continuo, along with two vocal soloists (soprano and bass) and four-part choir. Set up as a dialogue between the soul (soprano soloist as *Seele*) and Jesus (bass soloist), it is in six movements:

1. Aria: "Liebster Jesu, mein Verlangen" for soprano, oboe, strings, and continuo.
2. Recitativo: "Was ists, dass du mich gesuchet?" for bass and continuo.
3. Aria: "Hier, in meines Vaters Stätte" for bass, solo violin, and continuo.
4. Recitativo (dialogue): "Ach! heiliger und großer Gott" for soloists, strings, and continuo.
5. Duetto: "Nun verschwinden alle Plagen" for soloists, oboe, strings, and continuo.
6. Chorale: "Mein Gott, öffne mir die Pforten" for choir, oboes, strings, and continuo.

Text

1. Aria (soprano)
Liebster Jesu, mein Verlangen,
Sage mir, wo find ich dich?
Soll ich dich so bald verlieren
Und nicht ferner bei mir spüren?
Ach! mein Hort, erfreue mich,
Laß dich höchst vergnügt umfangen.

2. Recitativo (bass)
Was ists, dass du mich
gesuchet?
Weißt du nicht,
dass ich sein muss in dem,
das meines Vaters ist?

3. Aria (bass)
Hier, in meines Vaters Stätte,
Findt mich ein betrübter Geist.
Da kannst du mich sicher finden
Und dein Herz mit mir verbinden,
Weil dies meine Wohnung heißt.

4. Recitativo - dialogue (soprano & bass)
Ach! heiliger und großer Gott,
So will ich mir
Denn hier bei dir
Beständig Trost und Hilfe suchen.
Wirst du den Erdentand verfluchen
Und nur in diese Wohnung gehn,
So kannst du hier und dort bestehn.
Wie lieblich ist doch deine Wohnung,
Herr, starker Zebaoth;
Mein Geist verlangt
Nach dem, was nur in deinem Hofe prangt.
Mein Leib und Seele freuet sich
In dem lebendgen Gott:
Ach! Jesu, meine Brust liebt dich nur ewiglich.
So kannst du glücklich sein,
Wenn Herz und Geist
Aus Liebe gegen mich entzündet heißt.
Ach! dieses Wort, das itzo schon
Mein Herz aus Babels Grenzen reißt,
Fass' ich mir andachtsvoll in meiner Seele ein.

5. Duetto (soprano & bass)
Nun verschwinden alle Plagen,
Nun verschwindet Ach und Schmerz.
Nun will ich nicht von dir lassen,
Und ich dich auch stets umfassen.
Nun vergnüget sich mein Herz
Und kann voller Freude sagen:
Nun verschwinden alle Plagen,
Nun verschwindet Ach und Schmerz!

6. Chorale
Mein Gott, öffne mir die
Pforten
Solcher Gnad und Gütigkeit,
Laß mich allzeit allerorten
Schmecken deine Süßigkeit!
Liebe mich und treib mich an,
Dass ich dich, so gut ich kann,
Wiederum umfang und liebe
Und ja nun nicht mehr betrübe.

Recordings

- **Bach Edition Vol. 18 - Cantatas Vol. 9** - Sopr.: Ruth Holton; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Bach: 13 Sacred Cantatas & 13 Sinfonias [C-3]** - Sopr.: Elly Ameling; Bass: Hermann Prey; Chor der Deutsche Bachsolisten/Deutsche Bachsolisten; Helmut Winschermann, conductor. Label: Philips
- **Die Bach Kantate Vol. 22** - Sopr.: Arleen Augér; Bass: Walter Heldwein; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach - Kantaten [C-1]** - Sopr.: Christine Schäfer; Bar.: Peter Kooy; Members of Berliner Philharmoniker; Bernhard Forck, conductor. Label: IPPNW-Concerts
- **J.S. Bach: Cantata No. 79, Cantata No. 32 [C-8]** - Sopr.: Basia Retchitzka; Bass: Dieter Wolf; Laubacher Kantorei (Chorus Master: A. Wieber)/Orchestre de chambre de la Sarre; Karl Ristenpart, conductor. Label: Club français du disque n° 162
- **J.S. Bach: Cantatas BWV 202, 82 & 32 [C-1]** - Sopr.: Dominique Labelle; Alt.: Krista River; Ten.: Frank Kelley (tenor); Bar.: Sanford Sylvan; Sarasa Ensemble, self-conducted. Label: Sarasa
- **J.S. Bach: Cantatas BWV 32 & BWV 39 [C-3]** - Sopr.: Edith Mathis; Bass: Franz Crass; Süddeutscher Madrigalchor/Consortium Musicum; Wolfgang Gönnenwein, conductor. Label: EMI Electrola
- **J.S. Bach: Cantatas BWV 32 & BWV 57 [C-1]** - Sopr.: Agnes Giebel; Bass: Bruno Müller; Royal Philharmonic Choir & Orchestra; Rolf Reinhardt, conductor. Label: Vox
- **J.S. Bach: Cantatas No. 140, No. 32 [L-1]** - Sopr.: Magda László; Bass: Alfred Poell; Wiener Akademie Kammerchor/Vienna State Opera Orchestra; Hermann Scherchen, conductor. Label: Westminster/Archipel
- **J.S. Bach: Cantates BWV 32, 49, 57 [C-1]** - Sopr.: Salomé Haller; Bass: Stephan MacLeod; Choeur Regional d'Auvergne/Les Folies Françoises; Patrick Cohën-Akenine, conductor. Label: Cypres
- **J.S. Bach: Complete Cantatas Vol. 17** - Sopr.: Johannette Zomer; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2** - Sopr.: Walter Gampert; Bass: Max van Egmond; Knabenchor Hannover (Chorus Master: Heinz Hennig)/Leonhardt Consort; Gustav Leonhardt, conductor. Label: Teldec
- **J.S. Bach: Kantate Liebster Jesu, mein Verlangen, BWV 32; Kantate Ich habe genug, BWV 82 [C-1]** - Sopr.: Christel Patzschke; Bar.: Karl Heinz Pinhammer; Members of the Bach Choir & Bach-Ensemble Hannover; Lajos Rovátkay, conductor from the harpsichord. Label: Camerata CMS-30051
- **Les Grandes Cantates de J.S. Bach Vol. 13** - Sopr.: Agnes Giebel; Bass: Barry McDaniel; Heinrich-Schütz-Chor Heilbronn/Pforzheim Chamber Orchestra; Fritz Werner, conductor. Label: Erato/MHS

References

[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[2] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 32 (http://www.emmanuelmusic.org/notes_translations/notes_cantata/n_bwv032.htm#pab1_7), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 32 (http://www.cs.ualberta.ca/~wfb/cantatas/32.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4

- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 32 (http://www.bach-cantatas.com/Scores/BWV032-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV32-D.htm) on bach-cantatas.com

Lobet Gott in seinen Reichen, BWV 11

Lobet Gott in seinen Reichen (Praise God in his kingdoms), BWV 11, also known as the ***Ascension Oratorio***, is an oratorio by Johann Sebastian Bach, marked by him as *Oratorium In Festo Ascensionis* (Oratorio for the feast of the Ascension). It was probably composed in 1735 for the service for Ascension and first performed on 19 May 1735. The text additional to biblical sources and chorales was presumably written by Picander who had worked for the *Christmas Oratorio* before. The oratorio spans eleven movements, with a performance time of around half an hour, performed in two parts, 1–6 before the sermon and 7–11 after the sermon.

History

In the *Bach Gesellschaft Gesamtausgabe* (BGA) the work was included under the cantatas (hence its low BWV number), and in the *Bach Compendium* it is numbered BC D 9 and included under oratorios.

Scoring and structure

The work is festively scored for three trumpets, timpani, two flutes, two oboes, strings, basso continuo, four vocal soloists and chorus SATB.

1. Chorus *Lobet Gott in seinen Reichen*
2. Evangelist (tenor) *Der Herr Jesus hub seine Hände auf*
3. Recitative (bass) *Ach, Jesu, ist dein Abschied schon so nah?*
4. Aria (alto) *Ach, bleibe doch, mein liebstes Leben*
5. Evangelist *Und ward aufgehoben zusehends*
6. Chorale *Nun lieget alles unter dir*
7. Evangelists (tenor and bass) *Und da sie ihm nachsahen gen Himmel fahren*
8. Recitative (soprano) *Ach ja! so komme bald zurück*
9. Evangelist *Sie aber beteten ihn an*
10. Aria (soprano) *Jesu, deine Gnadenblicke*

11. Chorale *Wenn soll es doch geschehen*

Biblical sources

As opposed to other works of Bach based on Bible narration, the *Ascension Oratorio* is compiled from multiple sources: the first recitative of the Evangelist (2.) is from Luke 24:50-51, the second (5.) from the Acts of the Apostles 1:9 and Mark 16:19, the third (7.) from Acts 1:10-11, the last (9.) from Luke 24:52a, Acts 1:12 and Luke 24, 52b. The biblical words are narrated by the tenor Evangelist. In his third recitative two men are quoted, for the quote tenor and bass both sing in an Arioso.[1]

Music

The festive opening chorus is based on the cantata *Froher Tag, verlangte Stunden, BWV Anh18*. The recitatives for bass and alto are accompanied by the flutes in a recitativo accompagnato. The arias for alto and soprano are both based on the wedding cantata *Auf, süß entzückende Gewalt*, written in 1725 on words of Johann Christoph Gottsched. Bach used the model for the alto aria also used for the *Agnus Dei* of his *Mass in B Minor*. The soprano aria is one of the rare pieces in his music without basso continuo, the two unison flutes, the oboe and the strings playing a trio, augmented to a quartet by the singer, as probably intentionally "heavenly" music without earthly weight (German: Erdenschwere). The original words in the wedding cantata mentioned "Unschuld" (innocence). The first chorale, closing part 1, the fourth verse of *Du Lebensfürst, Herr Jesu Christ* of Johann Rist, is a modest four part setting, whereas the final chorale, the seventh verse of *Gott fähret auf gen Himmel* of Gottfried Wilhelm Sacer, is embedded in an instrumental concerto of a different major key, similar to the final chorale of the *Christmas Oratorio*.[1]

Recordings

- Thomanerchor, Gewandhausorchester Leipzig, Elisabeth Grümmer, Marga Höffgen, Hans-Joachim Rotzsch, Theo Adam, conductor Kurt Thomas, Berlin/Leipzig Classics 1960
- Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Hedy Graf, Barbara Scherler, Kurt Huber, Jakob Stämpfli, conductor Fritz Werner, Erato 1966[2]
- Wiener Sängerknaben & Chorus Viennensis, Concentus Musicus Wien, Boy soprano soloist, Paul Esswood, Kurt Equiluz, Max van Egmond, conductor Nikolaus Harnoncourt, Teldec 1972
- Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Anna Reynolds, Peter Schreier, Dietrich Fischer-Dieskau, conductor Karl Richter, Archiv Produktion 1975
- Gächinger Kantorei, Württembergisches Kammerorchester Heilbronn, Costanza Cuccaro, Mechthild Georg, Adalbert Kraus, Andreas Schmidt, conductor Helmuth Rilling, Hänssler 1984
- *J.S. Bach: Complete Cantatas Vol. 20*, Sandrine Piau, Bogna Bartosz, James Gilchrist, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, conductor Ton Koopman, Antoine Marchand 2003
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 10*, Siri Thornhill, Petra Noskaiová, Christoph Genz, Jan van der Crabben, La Petite Bande, conductor Sigiswald Kuijken, Accent 2009

Froher Tag, verlangte Stunden, BWV Anh18

Bach wrote the cantata *Froher Tag, verlangte Stunden* (Happy day, long hoped-for hours) for the inauguration of a renovation of the Thomasschule zu Leipzig, first performed on 5 June 1732. The words of Johann Heinrich Winckler survived.[3] The music is lost but for the opening chorus that Bach used as a model for the *Ascension Oratorio*.[1]

1. Froher Tag, verlangte Stunden
2. Wir stellen uns jetzt vor
3. Väter unsrer Linden-Stadt
4. Begierd und Trieb zum Wissen
5. So lasst uns durch Reden und Mienen entdecken
6. Geist und Seele sind begierig
7. So groß ist Wohl und Glück
8. Doch man ist nicht frey und los
9. Wenn Weisheit und Verstand
10. Ewiges Wesen, das alles erschafft

Literature

- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3 (in German)
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5.Auf. 1984, ISBN 3-7651-0054-4 (in German)
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (in German)
- Christoph Wolff, Ton Koopman: *Die Welt der Bach-Kantaten*. Verlag J. B. Metzler, Stuttgart, Weimar 2006, ISBN 978-3-476-02127-4 (in German)

References

[1] Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3 (in German)

[2] Fritz Werner & Heinrich-Schütz-Chor Heilbronn & Pforzheim Chamber Orchestra (http://www.bach-cantatas.com/Performers/Werner.htm) Bach Cantatas & Other Vocal Works

[3] Words of BWV Anh. 18 (http://www.tobis-notenarchiv.de/bach/18-Anhang_I/BWV_Anh_018.pdf) (in German)

External links

- Cantatas, BWV 11-20: Free scores at the International Music Score Library Project.
- German text with an English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv011.htm) Emmanuel Music, Boston
- BWV 11 (http://www.bach-cantatas.com/BWV11.htm) on bach-cantatas
- BWV Anh. 18 (http://www.bach-cantatas.com/BWVAnh18.htm) on bach-cantatas, translation to English
- Programme notes by Craig Smith (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv011.htm)
- Himmelfahrts-Oratorium (http://www.bach.de/werk/bwv/11.html) on the *Bach* website (in German)
- Entries for BWV 11 (http://www.worldcat.org/search?q=BWV+11&qt=results_page) on WorldCat

Mein Herze schwimmt im Blut, BWV 199

Mein Herze schwimmt im Blut (*My Heart Swims in Blood*) is a cantata by Johann Sebastian Bach. In Wolfgang Schmieder's catalogue of Bach's works, it is BWV 199. The bulk of the text, which concerns a sinner finding redemption through God, is taken from Georg Christian Lehms *Gottgefälliges Kirchen-Opffer* (a little earlier, he had drawn on the same source for *Widerstehe doch der Sünde, BWV 54*). The piece was composed in Weimar in 1714 for performance on the eleventh Sunday after Trinity. It is written for solo soprano accompanied by oboe, two violins , viola, and basso continuo. Bach made major and minor revisions to the cantata for later performances, and the Neue Bach-Ausgabe recognizes two distinct versions: one (the first Weimar version) beginning in C minor with a viola obbligata in the sixth movement and a second (the Leipzig version) a tone higher, with the obbligata viola part given to violoncello piccolo.



Young Johann Sebastian Bach, by Johann Ernst Rentzsch (the elder), 1715

The cantata is in eight parts:

1. "Mein Herze schwimmt im Blut" - a recitative for soprano accompanied by the strings.
2. "Stumme Seufzer, stille Klagen" - a slow da capo aria for the soprano, oboe and continuo. There is a brief secco recitative before the da capo.
3. "Doch Gott muss mir genädig sein" - a recitative with strings accompaniment.
4. "Tief gebückt und voller Reue" - a da capo aria marked *Andante* (at a walking pace), in 3/4 time and accompanied by the strings. There is an *adagio* (slow) passage just before the da capo.
5. "Auf diese Schmerzensreu" - a short recitative accompanied by the continuo.
6. "Ich, dein betrübtes Kind" - Verse three of the chorale "Wo soll ich fliehen hin" with an obbligato viola or cello part (depending on the version).
7. "Ich lege mich in diese Wunden" - a recitative accompanied by the strings.
8. "Wie freudig ist mein Herz" - a cheerful gigue-like da capo aria accompanied by all the instruments in 12/8 time.

Recordings

- *J.S. Bach: Complete Cantatas Vol. 2*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Barbara Schlick, Antoine Marchand

See also

- List of cantatas by Johann Sebastian Bach

External links

- Cantatas, BWV 191-200: Free scores at the International Music Score Library Project.
- Details and links from bach-cantatas.com [1]
- Original German text [2]
- English translation of the text [3]

Meine Seel erhebt den Herren, BWV 10

Meine Seel erhebt den Herren (*My soul magnifies the Lord*), BWV 10, is a cantata by Johann Sebastian Bach.

It was written in Leipzig for the Feast of the Visitation of Mary, and was first performed on 2 July 1724. Large sections of the text are taken from the Magnificat, Luke 1:46-55, and the recurring tune is that of the hymn associated with the Magnificat.

The piece is written for two oboes, trumpet, strings (violins, violas and basso continuo), vocal soloists and choir. It is in seven movements, in G minor unless otherwise noted:

1. Chorus: "Meine Seel erhebt den Herren" - a gapped chorale setting of the hymn tune. The altos, tenors and basses sing free counterpoint, while the soprano sings the hymn tune unadorned in long notes. About halfway through the movement, the sopranos and altos switch roles (i.e., the altos begin singing the tune).
2. Aria: "Herr, der du stark und mächtig bist" ("Lord, you who are strong and mighty") - for soprano, oboes, strings and continuo (B-flat major).
3. Recitative: "Des Höchsten Güt und Treu" ("The goodness and love of the Highest") - for tenor and continuo (G minor modulating to D minor).
4. Aria: "Gewaltige stößt Gott vom Stuhl" ("The mighty God casts from their thrones") - for bass voice and continuo (F major).
5. Duet: "Er denket der Barmherzigkeit" ("He remembers his mercy") - for alto, tenor, oboes, trumpet, and continuo (D minor). The oboes and trumpets play only the hymn tune in long notes.
6. Recitative: "Was Gott den Vätern alter Zeiten" ("What God, in times past, to our forefathers") - for tenor, strings and continuo.
7. Chorale: "Lob und Preis sei Gott dem Vater" ("Honor and glory be to God the Father") - the last verse of the chorale, sung and played by the whole ensemble.

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 1*, Maria Friesenhausen, Georg Jelden, Barry McDaniel, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, conductor Fritz Werner, Erato 1965
- *J.S. Bach: Complete Cantatas Vol. 11*, Amsterdam Baroque Orchestra & Choir, Sibylla Rubens, Annette Markert, Christoph Prégardien, Klaus Mertens, conductor Ton Koopman, Antoine Marchand
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 7*, Siri Thornhill, Petra Noskaiova, Marcus Ullmann, Jan van der Crabben, La Petite Bande, conductor Sigiswald Kuijken, Accent 2007

Media

- Cantata 10 [1] on youtube (Ton Koopman).

External links

- Cantatas, BWV 1-10: Free scores at the International Music Score Library Project.
- Vocal score of the piece [1]
- German text with an English translation [2]
- Various comments on the piece [3]
- Programme notes by Craig Smith [4]

Meine Seufzer, meine Tränen, BWV 13

Meine Seufzer, meine Tränen, (English: ***My Sighs, my Tears***), BWV 13, is a cantata by Johann Sebastian Bach. It was written for the second Sunday after Epiphany. The concluding chorale is a harmonization of the hymn *O Welt, ich muss dich lassen* (O world, I must leave you).

It is scored for two recorders, oboe da caccia, strings (two violins, viola, and basso continuo), vocal soloists, and choir, and is in six movements:

1. Aria (Tenor): Meine Seufzer, meine Tränen (D minor)
2. Recitative (Alto): Mein liebster Gott lässt mich annoch (B-flat major)
3. Chorale (Alto): Der Gott, der mir hat versprochen (F major)
4. Recitative (Soprano): Mein Kummer nimmet zu (F major)
5. Aria (Bass): Ächzen und erbärmlich Weinen (G minor)
6. Chorale (Chorus): So sei nun, Seele, deine (B-flat major)

Recordings

- *J.S. Bach: Complete Cantatas Vol. 17*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Bogna Bartosz, Paul Agnew, Klaus Mertens, Antoine Marchand 2001
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 8*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Accent 2008

External links

- German text with an English translation [1]
- Programme notes by Craig Smith [2]
- Meine Seufzer, meine Tränen: Free scores at the International Music Score Library Project.
- Discussion of the piece [3]

Nach dir, Herr, verlanget mich, BWV 150

Nach dir, Herr, verlanget mich **BWV 150** (*For Thee, O Lord, I long*) is an early Lutheran choral cantata by Johann Sebastian Bach composed for an unknown occasion. It is scored for soprano, alto, tenor and bass soloists, choir and a small orchestra of two violins, bassoon obbligato, and basso continuo. It is unique among Bach's cantatas in its sparse orchestration and in the independence and prominence of the chorus, which is featured in four out of seven movements. The libretto alternates between Biblical verses and free poetry (a rarity among Bach's early cantatas). The text of movements 2, 4, and 6 is from Psalm 25 (vv. 1, 2, 5, 15). The author of the poetry is unknown.



Bach c. 1715

History

Although the exact date is not known, this is one of Bach's earliest surviving cantatas. It may date from Bach's late years employed in Arnstadt (where he was up to 1707) or his early years in Weimar (from 1708). [1] The Zwang catalogue (which lists the cantatas chronologically) dates it as the sixth of the surviving cantatas by Bach (composed 1708-1709), and places *Aus der Tiefen rufe ich, Herr, zu dir, BWV 131* composed in 1707 as the earliest. The first performance would have probably been in Mühlhausen.[2]

Form

The duration of the cantata is about 17 minutes. It is in seven movements, alternating choruses and arias. There are no recitatives, no da capo repeats, and there is no chorale tune. Bach makes extensive use of choral fugues and imitative polyphony, often shifting the tempo and character of the music within movements very quickly to accommodate a new musical idea with each successive phrase of text.

1. Sinfonia
2. [chorus] Nach dir, Herr, verlanget mich
3. [soprano aria] Doch bin und bleibe ich vergnügt
4. [chorus] Leite mich in deiner Wahrheit
5. [alto/tenor/bass trio] Zedern müssen von den Winden
6. [chorus] Meine Augen sehen stets zu dem Herrn
7. [chorus (ciaccona)] Meine Tage in dem Leide

The sinfonia and the opening choral movement are both based on the motive of an octave leap followed by five descending half steps. This chromatic figure, sometimes dubbed the "lamento bass", has been utilized by composers as early as Monteverdi as a musical representation of anguish, pain, and longing.[3] Movement five is one of only a handful of vocal trios to be found in Bach's oeuvre, as well as the only movement in the cantata in the major mode, shifting from B minor to D major. The final movement is a chaconne built on a ground bass that goes through a series of modulations. The theme of this closing movement was adapted by Johannes Brahms for the Finale of his *Symphony No. 4*.

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 28*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Württembergisches Kammerorchester Heilbronn, Ingeborg Reichelt, Barbara Scherler, Friedrich Melzer, Bruce Abel, Erato 1973
- *J.S. Bach: Complete Cantatas Vol. 1*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Barbara Schlick, Kai Wessel, Guy de Mey, Klaus Mertens. Antoine Marchand 1994

References

- Green, Jonathan. *A Conductor's Guide to the Choral-Orchestral Works of J. S. Bach.* Lanham, MD: Scarecrow Press, 2000.
- Jeffers, Ron. *Translations and Annotations of Choral Repertoire, Volume 2: German Texts*. Corvallis, Oregon: Earthsongs, 2000.
- Whittaker, William Gillies. *'The Cantatas of Johann Sebastian Bach,* Volume 1. London: Oxford University Press, 1959.
- Young, W. Murray. *The Cantatas of J. S. Bach: An Analytical Guide.* Jefferson, NC: MacFarland & Co., Inc., 1989.

Notes

[1] Jonathan Green dates the work c. 1708-1710; W. G. Whittaker dates it c. 1712.

[2] Whittaker, 52. Green 328.

[3] Jeffers 44

External links

- Cantatas, BWV 141-150: Free scores at the International Music Score Library Project.
- Original German text (http://www.cs.ualberta.ca/~wfb/cantatas/150.html)
- English translation of the text (http://www.uvm.edu/~classics/faculty/bach/BWV150.html)
- Another English translation (http://www.bach-cantatas.com/Texts/BWV150-Eng3.htm)

Nun ist das Heil und die Kraft, BWV 50

Nun ist das Heil und die Kraft (BWV 50) is a choral movement long attributed to Johann Sebastian Bach and assumed to be part of a lost cantata. The piece is written for an unusually large orchestra, indicating that it was composed for a special occasion. The score involves two choirs of four parts each, three oboes, three trumpets, timpani, string orchestra, organ, and cembalo (harpsichord). It lasts approximately four minutes. The text, "Now have come the salvation and the power", is from Revelation 12:10, and the American Bach scholar William H. Scheide suggested that is was written for a Michaelmas celebration.

The work has fascinated Bach scholars because of questions about its provenance. No autograph sources exist, and the earliest copies extant do not mention Bach's name. In 1982, Scheide argued that the existing version (for double choir) is an arrangement by an unknown hand of a lost original for five voices by J. S. Bach. His argument was based on irregularities in BWV 50's part-writing, which are highly unlike the writing of J. S. Bach. In 2000, the American performer and scholar Joshua Rifkin argued that a more plausible solution of this puzzle is that the author of BWV 50 was not Bach at all, but an unknown (but highly gifted) composer of the era. The suggestion is controversial.

References

- Allmusic.com [1]
- Finscher, Ludwig. Notes to *Bach Sacred Cantatas Volume 4*Bach 2000, Teldec.
- http://www.bach-cantatas.com/Ref/BWV50-Ref.htm
- Rifkin, Joshua. "Siegesjubel und Satzfehler. Zum Problem von *Nun ist das Heil und die Kraft* (BWV 50)" (Leipzig, 2000: *Bach Jahrbuch*)
- Scheide, William H. 'Nun ist das Heil und die Kraft' BWV 50: Doppelchörigkeit, Datierung und Bestimmung.' (Leipzig, 1982: *Bach Jahrbuch*)

External links

- Cantatas, BWV 41-50: Free scores at the International Music Score Library Project.

O Ewigkeit, du Donnerwort, BWV 20

O Ewigkeit, du Donnerwort (*O eternity, thou, word of thunder*), BWV 20, is a sacred cantata composed by Johann Sebastian Bach. It is a chorale cantata from his second cantata cycle, based on the chorale by Johann Rist.

It was composed in Leipzig in 1724 for the first Sunday after Trinity Sunday, which occurred that year on 11 June, date of the work's first performance.

The prescribed readings [1] for the day are 1 John 4: 16-21 and Luke 16: 19-31. The texts of movements 1, 7 and 11 of the cantata were written by Johann Rist [1], whereas authorship of the remaining movements is unknown.

The homonym chorale theme was composed by Johann Schop for the hymn *Wach auf, mein Geist, erhebe dich*, which appeared in his collection *Himlische Lieder* (Lüneburg, 1642). It is featured in all the three movements whose text is Rist's.

Scoring and structure

The piece is scored for tromba da tirarsi in C, oboes I//II/III, violins I/II , viola, and basso continuo, three vocal soloists (altus, tenor, and bass) and four-part choir. It is in eleven movements, divided in two parts (to be performed before and after the sermon):

Part one

1. Coro: "O Ewigkeit, du Donnerwort" for choir, tromba da tirarsi *col Soprano*, tutti.
2. Recitativo: "Kein Unglück ist in aller Welt zu finden" for tenor and continuo.
3. Aria: "Ewigkeit, du machst mir bange" for tenor, strings, and continuo.
4. Recitativo: "Gesetzt, es dau'rte der Verdammten Qual" for bass and continuo.
5. Aria: "Gott ist gerecht in seinen Werken" for bass, oboes, and continuo.
6. Aria: "O Mensch, errette deine Seele" for altus, strings, and continuo.
7. Chorale: "Solang ein Gott im Himmel lebt" for choir, tromba da tirarsi, oboes I/II, and violin I *col Soprano*, oboe III & violin II *coll'Alto*, viola *col Tenore*, and continuo.

Part two

1. Aria: "Wacht auf, wacht auf, verlornen Schafe" for bass and tutti.
2. Recitativo: "Verlass, o Mensch, die Wollust dieser Welt" for alto and continuo.
3. Aria (Duetto): "O Menschenkind" for altus, tenor, and continuo.
4. Chorale: "O Ewigkeit, du Donnerwort" for choir, tromba da tirarsi, oboes I/II, and violin I *col Soprano*, oboe III & violin II *coll'Alto*, viola *col Tenore*, and continuo.

Text

Erster Teil (first part)
1. (Coro)
O Ewigkeit, du Donnerwort,
O Schwert, das durch die Seele bohrt,
O Anfang sonder Ende!
O Ewigkeit, Zeit ohne Zeit,
Ich weiß vor großer Traurigkeit
Nicht, wo ich mich hinwende.
Mein ganz erschrocken Herz erbebt,
Dass mir die Zung am Gaumen klebt.

2. Recitativo (tenor)
Kein Unglück ist in aller Welt zu finden,
Das ewig dauernd sei:
Es muss doch endlich mit der Zeit einmal verschwinden.
Ach! aber ach! die Pein der Ewigkeit hat nur kein Ziel;
Sie treibet fort und fort ihr Marterspiel,
Ja, wie selbst Jesus spricht,
Aus ihr ist kein Erlösung nicht.

3. Aria (tenor)
Ewigkeit, du machst mir bange,
Ewig, ewig ist zu lange!
Ach, hier gilt fürwahr kein Scherz.
Flammen, die auf ewig brennen,
Ist kein Feuer gleich zu nennen;
Es erschrickt und bebt mein Herz,
Wenn ich diese Pein bedenke
Und den Sinn zur Höllen lenke.

4. Recitativo (bass)
Gesetzt, es dau'rte der Verdammten Qual
So viele Jahr, als an der Zahl
Auf Erden Gras, am Himmel Sterne wären;
Gesetzt, es sei die Pein so weit hinausgestellt,
Als Menschen in der Welt
Von Anbeginn gewesen,
So wäre doch zuletzt
Derselben Ziel und Maß gesetzt:
Sie müßte doch einmal aufhören.
Nun aber, wenn du die Gefahr,
Verdammter! tausend Millionen Jahr
Mit allen Teufeln ausgestanden,
So ist doch nie der Schluss vorhanden;
Die Zeit, so niemand zählen kann,
Fängt jeden Augenblick
Zu deiner Seelen ewgem Ungelück
Sich stets von neuem an.

5. Aria (bass)
Gott ist gerecht in seinen Werken:
Auf kurze Sünden dieser Welt
Hat er so lange Pein bestellt;
Ach wollte doch die Welt dies merken!
Kurz ist die Zeit, der Tod geschwind,
Bedenke dies, o Menschenkind!

6. Aria (altus)
O Mensch, errette deine Seele,
Entfliehe Satans Sklaverei
Und mache dich von Sünden frei,
Damit in jener Schwefelhöhle
Der Tod, so die Verdammten plagt,
Nicht deine Seele ewig nagt.
O Mensch, errette deine Seele!

7. Chorale
Solang ein Gott im Himmel lebt
Und über alle Wolken schwebt,
Wird solche Marter währen:
Es wird sie plagen Kält und Hitz,
Angst, Hunger, Schrecken, Feu'r und Blitz
Und sie doch nicht verzehren.
Denn wird sich enden diese Pein,
Wenn Gott nicht mehr wird ewig sein.

Zweiter Teil (second part)

8. Aria (bass)
Wacht auf, wacht auf, verlornen Schafe,
Ermuntert euch vom Sündenschlafe
Und bessert euer Leben bald!
Wacht auf, eh die Posaune schallt,
Die euch mit Schrecken aus der Gruft
Zum Richter aller Welt vor das Gerichte ruft!

9. Recitativo (altus)
Verlass, o Mensch, die Wollust dieser Welt,
Pracht, Hoffart, Reichtum, Ehr und Geld;
Bedenke doch
In dieser Zeit annoch,
Da dir der Baum des Lebens grünet,
Was dir zu deinem Friede dienet!
Vielleicht ist dies der letzte Tag,
Kein Mensch weiß, wenn er sterben mag.
Wie leicht, wie bald
Ist mancher tot und kalt!
Man kann noch diese Nacht
Den Sarg vor deine Türe bringen.
Drum sei vor allen Dingen
Auf deiner Seelen Heil bedacht!

10. Aria (Duetto) (altus, tenor)
O Menschenkind,
Hör auf geschwind,
Die Sünd und Welt zu lieben,
Dass nicht die Pein,
Wo Heulen und Zähnklappen sein,
Dich ewig mag betrüben!
Ach spiegle dich am reichen Mann,
Der in der Qual
Auch nicht einmal
Ein Tröpflein Wasser haben kann!

11. Chorale
O Ewigkeit, du Donnerwort,
O Schwert, das durch die Seele bohrt,
O Anfang sonder Ende!
O Ewigkeit, Zeit ohne Zeit,
Ich weiß vor großer Traurigkeit
Nicht, wo ich mich hinwende.
Nimm du mich, wenn es dir gefällt,
Herr Jesu, in dein Freudenzelt!

Recordings

- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2** - Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Max van Egmond; Wiener Sängerknaben & Chorus Viennensis (Chorus Master - Hans Gillesberger) / Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- **J.S. Bach: Complete Cantatas Vol. 10** - Alt.: Michael Chance; Ten.: Paul Agnew; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Erato/Antoine Marchand
- **J.S. Bach: Cantatas Vol. 22 - Cantatas from Leipzig 1724** - Alt.: Robin Blaze; Ten.: Jan Kobow; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1321
- **J.S. Bach: Cantatas for the First and Second Sundays After Trinity [C-2]** - Alt.: Pamela Dellal; Ten.: Gerald Gray; Bass: David Kravitz; Orchestra and Chorus of Emmanuel Music (Chorus Master: Michael Beattie); Craig Smith, conductor. Label: Koch International
- **J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 7 Cantatas BWV 20 · 2 · 10 [C-11]** - Sopr.: Siri Thornhill; Alt.: Petra Noskaiova; Ten.: Marcus Ullmann; Bass: Jan van der Crabben; La Petite Bande; Sigiswald Kuijken, conductor. Label: Accent
- **J.S. Bach: "O Ewigkeit du Donnerwort" - Cantatas BWV 2, 20 & 176 [C-14]** - Alt.: Ingeborg Danz; Ten.: Jan Kobow; Bass: Peter Kooy; Collegium Vocale Gent; Philippe Herreweghe, conductor. Label: Harmonia Mundi France
- **Die Bach Kantate Vol. 39** - Alt.: Verena Gohl, Martha Kessler; Ten.: Theo Altmeyer, Adalbert Kraus; Bass: Wolfgang Schöne; Frankfurter Kantorei / Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **Bach Edition Vol. 18 - Cantatas Vol. 9** - Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir / Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Bach Cantatas Vol. 1: City of London** - Alt.: Wilke te Brummelstroete; Ten.: Paul Agnew; Bass: Dietrich Henschel; Monteverdi Choir / English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria

References

[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 20 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv020.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 20 (http://www.cs.ualberta.ca/~wfb/cantatas/20.html), Bach Cantatas, University of Alberta.

External links

- Piano & vocal score of BWV 20 (http://www.bh2000.net/score/sacrbach/bwv020.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV20-D.htm) on bach-cantatas.com

O ewiges Feuer, o Ursprung der Liebe, BWV 34

O ewiges Feuer, o Ursprung der Liebe (*O eternal fire, o source of love*), BWV 34, is a sacred cantata composed by Johann Sebastian Bach.

As an adaptation of a previously composed secular cantata, BWV 34a, it reached its current form in Leipzig in 1740[1] or by 1746 for the first day of Pentecost. The date of the work's premiere is unknown, but it certainly took place in or before 1746.

The prescribed readings [2] for the day are Acts 2: 1-13 and John 14: 23-31.

The texts are of unknown authorship[2] [3] .

Scoring and structure

The piece is scored for oboes I/II, flauti traversi I/II, timpani (*tamburi*), trombe in D I/II/III, violins I/II, viola, and basso continuo, along with three vocal soloists (altus, tenor, bass) and four-part choir. It is in five movements:

1. (Coro): "O ewiges Feuer, o Ursprung der Liebe" for choir, trombe, timpani or tamburi, strings, and continuo.
2. Recitativo: "Herr, unsre Herzen halten dir" for tenor and continuo.
3. Aria: "Wohl euch, ihr auserwählten Seelen" for altus, flauti traversi, strings, and continuo (*organo solo*).
4. Recitativo: "Erwählt sich Gott die heilgen Hütten" for bass and continuo (*tutti*).
5. Coro: "Friede über Israel" for choir, trombe, timpani or tamburi, oboes, strings, and continuo.

Text

1. (Coro)
O ewiges Feuer, o Ursprung der Liebe,
Entzünde die Herzen und weihe sie ein.
Laß himmlische Flammen durchdringen und wallen,
Wir wünschen, o Höchster, dein Tempel zu sein,
Ach, lass dir die Seelen im Glauben gefallen.

2. Recitativo (tenor)
Herr, unsre Herzen halten dir
Dein Wort der Wahrheit für:
Du willst bei Menschen gerne sein,
Drum sei das Herze dein;
Herr, ziehe gnädig ein.
Ein solch erwähltes Heiligtum
Hat selbst den größten Ruhm.

3. Aria (altus)
Wohl euch, ihr auserwählten Seelen,
Die Gott zur Wohnung ausersehn.
Wer kann ein größer Heil erwählen?
Wer kann des Segens Menge zählen?
Und dieses ist vom Herrn geschehn.

4. Recitativo (bass)
Erwählt sich Gott die heilgen Hütten,
Die er mit Heil bewohnt,
So muss er auch den Segen auf sie schütten,
So wird der Sitz des Heiligtums belohnt.
Der Herr ruft über sein geweihtes Haus
Das Wort des Segens aus:

5. Coro
Friede über Israel.
Dankt den höchsten Wunderhänden,
Dankt, Gott hat an euch gedacht.
Ja, sein Segen wirkt mit Macht,
Friede über Israel,
Friede über euch zu senden.

Recordings

- **Bach Cantatas Vol. 26: Long Melford** - Alt.: Nathalie Stutzmann & Derek Lee Ragin; Ten.: Christoph Genz; Bass: Panajotis Iconomou; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- **Bach Cantatas Vol. 3 - Ascension Day, Whitsun, Trinity** - Alt.: Anna Reynolds; Ten.: Peter Schreier; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- **Bach Edition Vol. 21 - Cantatas Vol. 12** - Alt.: Sytse Buwalda; Ten.: Marcel Beekman; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Bach: Cantatas 34, 50, 147 [C-1]** - Alt.: David James; Ten.: Ian Partridge; Bass: Michael George; The Sixteen; Harry Christophers, conductor. Label: Collins Classics/Coro
- **Die Bach Kantate Vol. 36** - Alt.: Helen Watts; Ten.: Adalbert Kraus; Bass: Wolfgang Schöne; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Cantatas BWV 11 & BWV 34 [C-1]** - Alt.: Alfreda Hodgson; Ten.: Martyn Hill; Bass: Stephen Roberts; King's College Choir Cambridge/English Chamber Orchestra; Philip Ledger, conductor. Label: HMV
- **J.S. Bach: Cantatas BWV 187 & BWV 34 [C-4]** - Alt.: Lotte Wolf-Matthäus; Ten.: Hans-Joachim Rotzsch; Bass: Olav Eriksen; Kantorei & Kammerorchester der Christuskirche Mainz; Diethard Hellmann, conductor. Label: Cantate 640210
- **J.S. Bach: Cantatas BWV 34 & BWV 56 [C-2]** - Alt.: Lorna Sydney; Ten.: Hugues Cuénod; Bass: Alois Pernerstorfer; Wiener Kammerchor/Wiener Symphoniker; Jonathan Sternberg, conductor. Label: Bach Guild/Artemis Classics
- **J.S. Bach: Cantatas Nos. 27, 34 & 41 [L-7]** - Alt.: Michael Sapara; Ten.: Markus Schäfer; Bass: Harry van der Kamp; Tölzer Knabenchor (Chorus Master: Gerhard Schmidt-Gaden)/Baroque Orchestra; Gustav Leonhardt, conductor. Label: 0
- **J.S. Bach: Complete Cantatas Vol. 21** - Alt.: Bogna Bartosz; Ten.: Paul Agnew; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir (Choir Master: Ulrike Grosch); Ton Koopman, conductor. Label: Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2** - Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Siegmund Nimsgern; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- **J.S. Bach: Kantaten [C-4]** - Alt.: Rebecca Martin; Ten.: Markus Schäfer; Bass: Sebastian Bluth; Windsbacher Knabenchor/Deutsche Kammer-Virtuosen Berlin; Karl-Friedrich Beringer, conductor. Label: Rondeau Production
- **J.S. Bach: The Ascension Oratorio and Two Festive Cantatas [C-4]** - Alt.: Daniel Taylor; Ten.: Frederick Urrey; Bar.: Christòpheren Nomura; Bach Choir of Bethlehem/The Bach Festival Orchestra; Greg Funfgeld, conductor. Label: Dorian Recordings
- **J.S. Bach: Whitsun Cantatas [C-7]** - Alt.: Bernarda Fink; Ten.: Steve Davisilim; Bass: Christopher Foster; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Archiv Produktion
- **Les Grandes Cantates de J.S. Bach Vol. 8** - Alt.: Claudia Hellmann; Ten.: Helmut Krebs; Bass: Jakob Stämpfli; Heinrich-Schütz-Chor Heilbronn/Pforzheim Chamber Orchestra; Fritz Werner, conductor. Label: Erato/MHS

References

[1] Richard Stokes. *J.S. Bach - The Complete Cantatas in German-English Translation*, Long Barn Books/Scarecrow Press, 2000, 381 pages, ISBN 0-8108-3933-4

[2] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[3] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 34 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv034.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 34 (http://www.cs.ualberta.ca/~wfb/cantatas/34.html), Bach Cantatas, University of Alberta.
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- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
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- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 34 (http://www.bach-cantatas.com/Scores/BWV034-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV34-D.htm) on bach-cantatas.com

O ewiges Feuer, o Ursprung der Liebe, BWV 34a

O ewiges Feuer, o Ursprung der Liebe (*O eternal fire, o source of love*), BWV 34a, is an incomplete secular cantata composed by Johann Sebastian Bach, of which only the complete libretto and some parts (movements 2, 3 and 6) have survived.

It was composed in Leipzig most likely in 1725 or 1726[1] as a wedding commission, and performed shortly after its composition.

The texts are anonymous or drawn from the scriptures[2] [3] ; specifically, movements 3 and 4 set to music verses 4-6 of Psalm 128, whereas the text of the final chorale is drawn from the biblical Book of Numbers, chapter 6, verses 24-26.

As the choral numbers are lost, it is unknown whether any chorale theme had been used by Bach as inspiration for the writing.

Scoring and structure

The piece is scored for oboes I/II, flauti traversi I/II, timpani (*tamburi*), trombe in D I/II/III, violins I/II, viola, and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir. It is planned in seven movements, divided in two parts (four movements are to be performed before the sermon, and the remaining three afterwards):

1. (Coro): "O ewiges Feuer, o Ursprung der Liebe" for choir, trombe, timpani or tamburi, strings, and continuo.
2. Recitativo: "Wie, dass der Liebe hohe Kraft" for bass and continuo.
3. Aria (for tenor) and Recitativo (for altus): "Siehe, also wird gesegnet der Mann, der den Herren fürchtet" for strings and continuo.
4. Coro: "Friede über Israel" for choir, trombe, timpani or tamburi, oboes, strings, and continuo.
5. Aria: "Wohl euch, ihr auserwählten Schafe" for altus, flauti traversi, strings, and continuo.
6. Recitativo: "Das ist vor dich, o ehrenwürdger Mann" for soprano and continuo.
7. Coro: "Gib, höchster Gott, auch hier dem Worte Kraft" for choir, strings, and continuo.

Text

Erster Teil (first part)

1. (Coro)

O ewiges Feuer, o Ursprung der Liebe,
Entzünde der Herzen geweihten Altar.
Laß himmlische Flammen durchdringen und wallen
Ach lass doch auf dieses vereinigte Paar,
Die Funken der edelsten Regungen fallen.

2. Recitativo (bass)

Wie, dass der Liebe hohe Kraft
In derer Menschen Seelen
Ein Himmelreich auf Erden schafft?
Was ziehet dich, o höchstes Wesen!
Der Liebe Wirkung zu erwählen?
Ein Herz zur Wohnung auszulesen?

3. Aria (tenor) & Recitativo (altus)

Siehe, also wird gesegnet der Mann, der den Herren fürchtet.
Wo dringt der Geist mit Glaubensaugen hin?
Wo suchet er des Segens Quellen,
Die treuer Seelen Ehestand
Als ein gesegnetes, gelobtes Land
Vermögen darzustellen?
Der Herr wird dich segnen aus Zion,
Was aber hat dein Gott dir zugedacht,
Dir, dessen Fleiß in Gottes Hause wacht?
Was wird der Dienst der heilgen Hütten
Auf dich vor Segen schütten?
Dass du sehest das Glück Jerusalem dein Leben lang,
Weil Zion Wohl zuerst dein Herze rührt,
Wird sich auch irdisches Vergnügen
Nach deines Herzens Wunsche fügen,
Da Gott ein auserwähltes Kind dir zugeführt,
Dass du in ungezählten Jahren
Verneutes Wohlsein mögst erfahren.
Und sehest deiner Kinder Kinder.
So rufen wir zur Segensstunde
Von Herzen mit vereintem Munde:

4. Coro

Friede über Israel.
Eilt zu denen heilgen Stufen,
Eilt, der Höchste neigt sein Ohr.
Unser Wünschen dringt hervor,
Friede über Israel,
Friede über euch zu rufen.

Zweiter Teil (second part)

5. Aria (altus)

Wohl euch, ihr auserwählten Schafe,
Die ein getreuer Jacob liebt.
Sein Lohn wird dort am größten werden,
Den ihm der Herr bereits auf Erden
Durch seiner Rahel Anmut gibt.

6. Recitativo (soprano)

Das ist vor dich, o ehrenwürdger Mann,
Die edelste Belohnung,
So dich vergnügen kann.
Gott, der von Ewigkeit die Liebe selber hieß
Und durch ein tugendhaftes Kind dein Herze rühren ließ,
Erfülle nun mit Segen deine Wohnung,
Dass sie wie Obed Edoms sei,
Und lege Kraft dem Segensworte bei.

7. Coro

Gib, höchster Gott, auch hier dem Worte Kraft,
Das sonst viel Heil bei deinem Volke schafft:
Der Herr segne dich und behüte dich.
Es müsse ja auf den zurücke fallen,
Der solches lässt an heilger Stätte schallen:
Ein Danklied soll zu deinem Throne dringen
Und ihm davor ein freudig Opfer bringen:
Der Herr erleuchte sein Angesicht über dich und sei dir gnädig,
Sein Dienst, so stets am Heiligtume baut,
Macht, dass der Herr mit Gnaden auf ihn schaut.
Er zeichnet dich in seine Vaterhand,
Die dir soviel vom Segen zugewandt.
Der Herr erhebe sein Angesicht über dich und gebe dir Friede.
Der Herr, von dem die keuschen Flammen kamen,
Erhalte sie und spreche kräftig amen.

Recordings

- **Edition Bachakademie Vol. 140 - Sacred Vocal Works/Magnificat BWV 243a** - Sopr.: Sibylla Rubens; Alt.: Anke Vondung; Ten.: Christoph Prégardien; Bass: Michael Volle; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler **(movements 2, 3, and 6)**

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[2] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[3] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

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- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Discussion of the work (http://bach-cantatas.com/BWV34a.htm) on bach-cantatas.com

Schweigt stille, plaudert nicht, BWV 211

Schweigt stille, plaudert nicht (*Be still, stop chattering*) (aka ***The Coffee Cantata***) (BWV 211) is a secular cantata written by Johann Sebastian Bach between 1732 and 1734. Although classified as a cantata, it is essentially a miniature comic opera.

In a satirical commentary, the cantata amusingly tells of an addiction to coffee, a pressing social problem in eighteenth century Leipzig, where this work was premiered.

The cantata's libretto (written by Christian Friedrich Henrici) features lines such as "If I can't drink my bowl of coffee three times daily, then in my torment, I will shrivel up like a piece of roast goat"—a sentiment that would likely have been appreciated by the patrons of Zimmerman's Coffee House in Leipzig, where Bach's Collegium Musicum, founded by Georg Philipp Telemann in 1702, would have originally performed the work.

Bach wrote no operas: the cantata was written for concert performance[1] , but is frequently performed today fully staged with costumes.

Roles

Role	Voice type	Premiere Cast, 1734
The Narrator	tenor	
Schlendrian, (literally *Stick in the Mud*)	baritone	
Lieschen, *daughter of Schlendrian*	soprano	

Movements

Movement	Title	Characters	Synopsis
1	Recitativo: Schweigt stille	Narrator	The narrator tells the audience to quiet down and pay attention, before introducing Schlendrian and Lieschen.
2	Aria: Hat man nicht mit seinen Kindern	Schlendrian	Schlendrian sings in disgust of how his daughter refuses to listen to him, even after telling her 1,000 times.
3	Recitativo: Du böses Kind	Schlendrian and Lieschen	Schlendrian asks his daughter again to stop drinking coffee, Lieschen defiantly tells her father to calm down.
4	Aria: Ei! Wie schmeckt der Kaffee süße	Lieschen	Lieschen sings a love song to her coffee
5	Recitativo: Wenn du mir nicht den Kaffee läßt	Schlendrian and Lieschen	Schlendrian starts giving ultimatums to his daughter, threatening to take away her meals, clothes, and other pleasures. Lieschen doesn't seem to care.
6	Aria: Mädchen, die von harten Sinnen	Schlendrian	In this sung monologue, Schlendrian tries to figure out what his daughter's weak spot is, so she absolutely couldn't *want* to drink coffee again.
7	Recitativo: Nun folge, was dein Vater spricht!	Schlendrian and Lieschen	Schlendrian threatens to prevent his daughter from marrying if she fails to give up coffee, Lieschen has a sudden change of heart.
8	Aria: Heute noch, lieber Vater	Lieschen	Lieschen thanks her father for offering to find her a husband, and vows to give up coffee if she can have a lover instead.
9	Recitativo: Nun geht und sucht der alte Schlendrian	Narrator	The narrator states that while Schlendrian goes out to find a husband for his daughter, Lieschen secretly tells potential suitors that they must let her drink her coffee if they care to marry her.

10	Trio: Die Katze läßt das Mausen nicht	Tutti	All three characters sing the moral of the story, "drinking coffee is natural".

Recordings

- **J.S. Bach: Complete Cantatas Vol. 4** - Anne Grimm, Paul Agnew, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand

References

[1] Bach Choir of Bethlehem (http://www.bach.org/bach101/cantatas/cantata211.html)

External links

- Cantatas, BWV 211-220: Free scores at the International Music Score Library Project.
- Complete Libretto Text on Wikisource

Schwingt freudig euch empor, BWV 36

Schwingt freudig euch empor (*Soar joyfully upwards*), BWV 36, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1731 for the first Sunday in Advent, which fell that year on 2 December, date of the work's premiere.

The prescribed readings [1] for the day are Romans 13: 11-14 and Matthew 21: 1-9.

The texts are of mixed authorship[1] , with Christian Friedrich Henrici (Picander) possibly responsible for movements 1, 3, 5 and 7,[2] , Martin Luther for the texts of movements 2, 6, and 8, and Philipp Nicolai for the text of movement 4. Luther's text for his hymn *Nun komm, der Heiden Heiland* is an adaptation of the second verse *Veni, redemptor gentium* of Ambrosius's Latin hymn *Intende qui regis Israel*.

The chorale theme *Nun komm, der Heiden Heiland* (Zahn 1174) is based on a medieval Gregorian chant and was codified by Luther in his 1524 *Geistliches Gesangbüchleyn*[3] .
The chorale theme *Wie schön leuchtet der Morgenstern* was codified by Philipp Nicolai in 1599, although research by C. S. Terry has shown the tune to predate Nicolai's publication by at least 61 years[4] .

Scoring and structure

The piece is scored for oboes d'amore I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (soprano, tenor, bass) and four-part choir. It is in eight movements, divided in two equal parts:

1. Coro: "Schwingt freudig euch empor" for choral and orchestral tutti.
2. Duetto (Chorale): "Nun komm, der Heiden Heiland" for soprani & alti, oboes d'amore *colle parti*, and continuo.
3. Aria: "Die Liebe zieht mit sanften Schritten" for tenor, oboe d'amore, and continuo.
4. Chorale: "Zwingt die Saiten in Cythara" for choral and orchestral tutti *colle parti*.
5. Aria: "Willkommen, werter Schatz!" for bass, strings, and continuo.
6. Chorale: "Der du bist dem Vater gleich" for tenors, oboes d'amore, and continuo.
7. Aria: "Auch mit gedämpften" for soprano, violino solo, and continuo.
8. Chorale: "Lob sei Gott, dem Vater, g'ton" for choral and orchestral tutti *colle parti*.

Text

Erster Teil (first part)
1. (Coro)
Schwingt freudig euch empor
Zu den erhabnen Sternen,
Ihr Zungen, die ihr itzt
In Zion fröhlich seid!
Doch haltet ein! Der Schall
Darf sich nicht weit entfernen,
Es naht sich selbst zu euch
der Herr der Herrlichkeit.

2. Duetto (Chorale) (soprani & alti)
Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.

3. Aria (tenor)
Die Liebe zieht mit sanften Schritten
Sein Treugeliebtes allgemach.
Gleichwie es eine Braut entzücket,
Wenn sie den Bräutigam erblicket,
So folgt ein Herz auch Jesu nach.

4. Chorale
Zwingt die Saiten in Cythara
Und lasst die süße Musica
Ganz freudenreich erschallen,
Dass ich möge mit Jesulein,
Dem wunderschönen Bräutgam mein,
In steter Liebe wallen!
Singet,
Springet,
Jubilieret, triumphieret, dankt dem Herren!
Groß ist der König der Ehren.

Zweiter Teil (second part)
5. Aria (bass)
Willkommen, werter Schatz!
Die Lieb und Glaube machet Platz
Vor dich in meinem Herzen rein,
Zieh bei mir ein!

6. Choral (tenors)
Der du bist dem Vater gleich,
Führ hinaus den Sieg im Fleisch,
Dass dein ewig Gott'sgewalt
In uns das krank Fleisch enthalt.

7. Aria (soprano)
Auch mit gedämpften, schwachen Stimmen
Wird Gottes Majestät verehrt.
Denn schallet nur der Geist darbei,
So ist ihm solches ein Geschrei,
Das er im Himmel selber hört.

8. Chorale
Lob sei Gott, dem Vater, g'ton,
Lob sei Gott, sein'm eingen Sohn,
Lob sei Gott, dem Heilgen Geist,
Immer und in Ewigkeit!

Recordings

- **Bach Edition Vol. 14 - Cantatas Vol. 7** - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Bach Made in Germany Vol. 1 - Cantatas I** - Sopr.: Elisabeth Meinel-Asbahr; Ten.: Rolf Apreck; Bass: Johannes Oettel; Thomanerchor Leipzig/Gewandhausorchester Leipzig; Günther Ramin, conductor. Label: Leipzig Classics
- **Bach Made in Germany Vol. 4 - Cantatas VIII** - Sopr.: Arleen Augér; Alt.: Choir; Ten.: Peter Schreier; Bass: Siegfried Lorenz; Thomanerchor Leipzig/Neues Bachisches Collegium Musicum; Hans-Joachim Rotzsch, conductor. Label: Eterna/Leipzig Classics
- **Bach: Cantata Advent/Cantata Christmas [C-1]** - Sopr.: Silke Wenzel; Alt.: Reiner Schneider-Waterberg; Ten.: Kobie van Rensburg; Bass: Christian Hilz; Heinrich-Schütz-Ensemble München/Monteverdi-Orchester München; Wolfgang Kelber, conductor. Label: Calig-Verlag
- **Die Bach Kantate Vol. 61** - Sopr.: Arleen Augér; Alt.: Gabriele Schreckenbach; Ten.: Peter Schreier; Bass: Walter Heldwein; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Advent Cantatas [C-3]** - Sopr.: Nancy Argenta; Alt.: Petra Lang; Ten.: Anthony Rolfe Johnson; Bass: Olaf Bär; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Archiv Produktion
- **J.S. Bach: Adventskantaten [C-10]** - Sopr.: Sibylla Rubens; Alt.: Sarah Connolly; Ten.: Christoph Prégardien; Bass: Peter Kooy; Collegium Vocale Gent; Philippe Herreweghe, conductor. Label: Harmonia Mundi France
- **J.S. Bach: Cantatas BWV 36, BWV 64 [C-2]** - Sopr.: Maria Friesenhausen; Alt.: Andrea von Ramm; Ten.: Johannes Feyerabend; Bass: Hartmut Ochs; Westfälische Kantorei/Deutsche Bachsolisten; Wilhelm Ehmann, conductor. Label: Cantate/Vanguard/Baroque Music Club
- **J.S. Bach: Cantates BWV 36, 39, 106 [C-3]** - Sopr.: Natacha Ducret; Alt.: Catherine Pillonel-Bacchetta; Ten.: Gilles Bersier; Bass: Nicolas Fink; Ensemble Vocal Euterpe/Ensemble Baroque du Léman; Christophe Gesseney, conductor. Label: Artlab

- **J.S. Bach: Christmas Cantatas [C-1]** - Sopr.: Teri Dunn; Alt.: Matthew White; Ten.: John Tessier; Bar.: Steven Pitkanen; Bass: Thomas Goerz; Aradia Ensemble; Kevin Mallon, conductor. Label: Naxos
- **J.S. Bach: Complete Cantatas Vol. 18** - Sopr.: Sandrine Piau; Alt.: Bogna Bartosz; Ten.: James Gilchrist; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2** - Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Ruud van der Meer; Wiener Sängerknaben & Chorus Viennensis (Chorus Master - Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 9*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Accent 2008

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[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[2] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

[3] Leonard Woolsey Bacon & Nathan H. Allen. The Hymns of Martin Luther Set to their Original Melodies. Dr. Daniel Izzo D.D, 2007, 29 pages

[4] C. Sanford Terry: "A Note on the Tune, 'Wie schön leuchtet der Morgenstern'", The Musical Times, Vol. 58, No. 893 (Jul. 1, 1917), pp. 302-303.

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- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 36 (http://www.bach-cantatas.com/Scores/BWV036-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV36-D.htm) on bach-cantatas.com

Schwingt freudig euch empor, BWV 36c

Schwingt freudig euch empor (*Soar joyfully upwards*), BWV 36c, is a secular cantata composed by Johann Sebastian Bach.

It was composed in Leipzig, most likely in 1725, probably as an homage to one of Bach's teachers (perhaps Johann Matthias Gesner); there is evidence of a performance of this cantata taking place in April or May 1725.

The text is likely by Christian Friedrich Henrici (Picander)[1] [2] [3] .

Scoring and structure

The piece is scored for oboes d'amore, viola d'amore, violins I/II, viola, and basso continuo, along with three vocal soloists (soprano, tenor, bass) and four-part choir. It is in nine movements:

1. (Coro): "Schwingt freudig euch empor" for choir, oboe d'amore, strings, and continuo .
2. Recitativo: "Ein Herz, in zärtlichem Empfinden" for tenor and continuo.
3. Aria: "Die Liebe führt mit sanften Schritten" for tenor, oboe d'amore, and continuo.
4. Recitativo: "Du bist es ja" for bass and continuo.
5. Aria: "Der Tag, der dich vordem gebar" for bass, strings, and continuo.
6. Recitativo: "Nur dieses Einz'ge sorgen wir" for soprano and continuo.
7. Aria: "Auch mit gedämpften, schwachen Stimmen" for soprano, viola d'amore, and continuo.
8. Recitativo: "Bei solchen freudenvollen Stunden" for tenor and continuo.
9. Coro & Recitativi: "Wie die Jahre sich verneuen" for tenor, bass and soprano soloists, choir, oboe d'amore, strings, and continuo.

Text

1. (Coro)
Schwingt freudig euch empor und dringt bis an die Sternen,
Ihr Wünsche, bis euch Gott vor seinem Throne sieht!
Doch, haltet ein! ein Herz darf sich nicht weit entfernen,
Das Dankbarkeit und Pflicht zu seinem Lehrer zieht.

2. Recitativo (tenor)
Ein Herz, in zärtlichem Empfinden,
So ihm viel tausend Lust erweckt,
Kann sich fast nicht in sein Vergnügen finden,
Da ihm die Hoffnung immer mehr entdeckt.
Es steiget wie ein helles Licht
Der Andacht Glut in Gottes Heiligtum;
Wiewohl, der teure Lehrerruhm
Ist sein Polar, dahin, als ein Magnet,
Sein Wünschen, sein Verlangen geht.

3. Aria (tenor)
Die Liebe führt mit sanften Schritten
Ein Herz, das seinen Lehrer liebt.
Wo andre auszuschweifen pflegen,
Wird dies behutsam sich bewegen,
Weil ihm die Ehrfurcht Grenzen gibt.

4. Recitativo (bass)
Du bist es ja, o hochverdienter Mann,
Der in unausgesetzten Lehren
Mit höchsten Ehren
Den Silberschmuck des Alters tragen kann.
Dank, Ehrerbietung, Ruhm,
Kömmt alles hier zusammen;
Und weil du unsre Brust
Als Licht und Führer leiten musst,
Wirst du dies freudige Bezeigen nicht verdammen.

5. Aria (bass)
Der Tag, der dich vordem gebar,
Stellt sich vor uns so heilsam dar
Als jener, da der Schöpfer
spricht:
Es werde Licht!

6. Recitativo (soprano)
Nur dieses Einz'ge sorgen wir:
Dies Opfer sei zu unvollkommen;
Doch, wird es nur von dir,
O teurer Lehrer, gütig angenommen,
So steigt der sonst so schlechte Wert
So hoch, als unser treuer Sinn begehrt.

7. Aria (soprano)
Auch mit gedämpften, schwachen
Stimmen
Verkündigt man der Lehrer Preis.
Es schallet kräftig in der Brust,
Ob man gleich die empfundne Lust
Nicht völlig auszudrücken weiß.

8. Recitativo (tenor)
Bei solchen freudenvollen Stunden
Wird unsers Wunsches Ziel
gefunden,
Der sonst auf nichts
Als auf dein Leben geht.

9. Coro & Recitativi
Wie die Jahre sich verneuen,
So verneue sich dein Ruhm!
Tenor
Jedoch, was wünschen wir,
Da dieses von sich selbst geschieht,
Und da man deinen Preis,
Den unser Helikon am besten weiß,
Auch außer dessen Grenzen sieht?
Dein Verdienst recht auszulegen,
Fordert mehr, als wir vermögen.
Bass
Drum schweigen wir
Und zeigen dadurch dir,
Dass unser Dank zwar mit dem Munde nicht,
Doch desto mehr mit unserm Herzen spricht.
Deines Lebens Heiligtum
Kann vollkommen uns erfreuen.
Sopran
So öffnet sich der Mund zum Danken,
Denn jedes Glied nimmt an der Freude teil;
Das Auge dringt aus den gewohnten
Schranken
Und sieht dein künftig Glück und Heil.
Wie die Jahre sich verneuen,
So verneue sich dein Ruhm!

Recordings

- **Bach made in Germany Vol. VII - Secular Cantatas I** - Sopr.: Edith Mathis; Ten.: Peter Schreier; Bass: Siegfried Lorenz; Berliner Solisten (Chorus master: Dietrich Knothe)/Kammerorchester Berlin; Peter Schreier, conductor. Label: Eterna/Leipzig Classics/Brilliant Classics/Teldec
- **Edition Bachakademie Vol. 139 - Congratulatory and Hommage Cantatas** - Sopr.: Eva Oltiványi; Ten.: Marcus Ullmann; Bass: Andreas Schmidt; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Kantate Nr. 36c [C-10]** - Sopr.: Adele Stolte; Ten.: Hans-Joachim Rotzsch; Bass: Theo Adam; Thomanerchor Leipzig/Gewandhausorchester Leipzig; Kurt Thomas, conductor. Label: Eterna 720 198
- **J.S. Bach: Weltliche Kantaten · Secular Cantatas · Cantates Profanes [C-1]** - Sopr.: Dorothea Röschmann; Alt.: Axel Köhler; Ten.: Christoph Genz; Bass: Hans-Georg Wimmer; Ex Tempore (Chorus Master: Florian Heyerick)/Musica Antiqua Köln; Reinhard Goebel, conductor. Label: Archiv Produktion

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[2] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
[3] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Walter F. Bischof, Text and orchestration for BWV 36c (http://www.cs.ualberta.ca/~wfb/cantatas/36c.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Discussion of the work (http://bach-cantatas.com/BWV36c.htm) on bach-cantatas.com

Sie werden euch in den Bann tun, BWV 44

Sie werden euch in den Bann tun (In banishment they will cast you), BWV 44, BC A78, is a cantata composed by Johann Sebastian Bach. It was composed in Leipzig in 1724 for Exaudi which is Sunday after Ascension or the 6th Sunday after Easter. The first performance took place on 21 May 1724.

Text

Aria

In banishment they will cast you

Chorus

There cometh, yea, the time when he who slays you will think that he doeth God a good deed in this.

Aria

Christians must, while on earth dwelling, Christ's own true disciples be.

On them waiteth ev'ry hour Till they blissfully have conquered Torment, ban and grievous pain.

Chorale

Ah God, how oft a heartfelt grief Confronteth me within these days. The narrow path is sorrow-filled Which I to heaven travel must.

Recordings

- *J.S. Bach: Complete Cantatas Vol. 10*, Caroline Stam, Michael Chance, Paul Agnew, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, conductor Ton Koopman, Antoine Marchand 1998
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 10*, Siri Thornhill, Petra Noskaiova, Christian Genz, Jan van der Crabben, La Petite Bande, conductor Sigiswald Kuijken, Accent 2009

Steigt freudig in die Luft, BWV 36a

Steigt freudig in die Luft (*Soar joyfully in the air*), BWV 36a, is a lost secular cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1726 for the twenty-fourth birthday of princess Charlotte Friederike Amalie of Nassau-Siegen, second wife of Leopold, Prince of Anhalt-Köthen, which was on November 30th, likely date of the work's premiere, albeit undocumented.

The text is by Christian Friedrich Henrici (Picander)[1] [2] [3] , who published it in his *Ernst-Schertzhaffte und Satyrische Gedichte, Teil I* of 1727.

Scoring and structure

The music is lost. The cantata was in nine movements:

1. Aria: "Steigt freudig in die Lufft zu den erhabnen Höhen".
2. Recitativo: "Durchlauchtigste".
3. Aria: "Die Sonne zieht mit sanfften Triebe".
4. Recitativo: "Die Danckbarkeit".
5. Aria: "Sey uns willkommen, schönster Tag!".
6. Recitativo: "Wiewohl das ist noch nicht genung".
7. Aria: "Auch mit gedämpfften schwachen Stimmen".
8. Recitativo: "Doch ehe wir".
9. Aria: "Grüne, blühe, lebe lange".

Text

1. Aria
Steigt freudig in die Lufft zu den erhabnen Höhen,
Ihr Wünsche, die ihr ietzt in unserm Herzen wallt;
Doch bleibet hier; Ihr dürfft so weit nicht von uns gehen,
Die Theure Hertzogin ist euer Auffenthalt.

2. Recitativo
Durchlauchtigste,
Die tieffgebückte Schuldigkeit
Erscheint zu Deinen Füssen;
Die Hulde, so Dein Eigenthum,
Dein Glantz, Dein Welt bekannter Ruhm
Macht uns von aller Schüchternheit
Und allen Fürchten frey,
Dass wir der Lippen Melodey
Mehr halten, als befördern müssen.

3. Aria
Die Sonne zieht mit sanfften Triebe
Die Sonnen-Wende zu sich hin.
So, Grosse Fürstin, Deinen Blicken,
Die unser gantzes Wohl beglücken,
Folgt unser stets getreuer Sinn.

4. Recitativo
Die Danckbarkeit,
So Tag und Nacht
In unsern Hertzen nachgedacht,
Ein Merckmal ihrer Pflicht zu zeigen,
Macht dieser Tag erfreut,
Da Dich, du Kleinod unsrer Zeit,
Das Licht der Erden hat erblicket.
Und da Dein Theurer Leopold,
und jedes, was Dir treu und hold,
Sich über dieses Fest erqvicket.
So können wir auch nicht
Die Demuths-volle Pflicht
Vor Deinen Ohren jetzt verschweigen.

5. Aria
Sey uns willkommen, schönster Tag!
Wer Zung und Odem noch vermag,
Der stimm in diese Harmonie:
Charlotte blüh!

6. Recitativo
Wiewohl das ist noch nicht genung,
Die Demuth, Treu und Unterthänigkeit,
Die wir vor Dich in unsern Hertzen hegen,
Dir völlig also darzulegen.
Denn dass das Hertz Dir süße Wünsche streut,
Der Mund Dir lauter Heyl verspricht,
Das ist, Durchlauchste, unser Pflicht
Nur ein Erinnerung;
Und trugen wir uns selbst Dir eigen an,
So wird der Pflicht noch nicht genung getan,
Doch wird Dir unser schwaches Lallen
In Gnaden wohl gefallen.

7. Aria
Auch mit gedämpfften schwachen Stimmen
Wird, Fürstin, dieses Fest verehrt.
Denn schallet nur der Geist darbey,
So heißet solches ein Geschrei,
Das man im Himmel selber hört.

' *8. Recitativo*
' Doch ehe wir
Noch Deinen Thron verlassen,
Soll unser Geist,
Der, Grosse Fürstin, Dir
Auf ewig eigen heist,
Den Wunsch in solche Worte fassen:

9. Aria
Grüne, blühe, lebe lange,
Grosse Fürstin, sey beglückt!
Wiewohl wer so, wie Du,
Den Himmel liebt,
hat lauter Heyl und Ruh,
Dieweil darauf der Himmel Achtung giebt.
Was Dein Hertze kan begehren,
Müsse Dir das Glück bescheren!
Doch will es Deine hohen Gaben
Zum Maasse seines Wohlthuns haben;
Sonst ist es selbst zu arm darzu.
Dieses Licht, da Du erblickt,
Wisse nichts vom Untergange!
Dies treue Seuffzen wird erlanget,
Dieweil daran
Die Helffte Deiner Brust,
Des Milden Leopoldens Lust,
Der Wunsch und Wohl von jedem Unterthan
Und Deiner Diener Wohlfahrth hanget.
Grüne, blühe, lebe lange,
Grosse Fürstin, sey beglückt!

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[1] Finlay, I. (1950). Bach's Secular Cantata Texts. Music and Letters, 189-195.
[2] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
[3] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

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- Z. Philip Ambrose, English translation of Picander's libretto (http://www.uvm.edu/~classics/faculty/bach/BWV36a.html).
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
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- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Discussion of the work (http://bach-cantatas.com/BWV36a.htm) on bach-cantatas.com

Tönet, ihr Pauken! Erschallet, Trompeten! BWV 214

Tönet, ihr Pauken! Erschallet, Trompeten!, BWV 214, is a cantata by Johann Sebastian Bach, composed to honor the birthday of Maria Josepha, Queen of Poland and Electress of Saxony. It is also known as *Glückwünschkantate zum Geburtstage der Königin*. It was first performed on 8 December 1733. Parts of this secular work were reworked for Bach's *Christmas Oratorio*. In the festive opening chorus of Part I, *Jauchzet, frohlocket* the instruments enter in the order given by the secular words, timpani (Pauken) first, then trumpets (Trompeten), then the full orchestra.

Recordings

- *J.S. Bach: Complete Cantatas Vol. 4*, Els Bongers, Elisabeth von Magnus, Paul Agnew, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman, Antoine Marchand

External links

- Tönet, ihr Pauken! Erschallet, Trompeten!, BWV 214: Free scores at the International Music Score Library Project.

Vergnügte Ruh, beliebte Seelenlust, BWV 170

Vergnügte Ruh, beliebte Seelenlust (*Delightful rest, beloved pleasure of the soul*), BWV 170, is a church cantata by Johann Sebastian Bach, a solo cantata for alto, composed in Leipzig in 1726 to be performed on the sixth Sunday after Trinity, first performed 28 July 1726.

History and words

The brevity of this cantata, compared to the cantatas in two parts written before and after, such as *Brich dem Hungrigen dein Brot, BWV 39*, can be explained assuming that in the same service also a cantata *Ich will meinen Geist in euch geben* of Johann Ludwig Bach was performed. The prescribed readings [1] for the day are Romans 6: 3—11 and Matthew 5: 20—26. The text of the cantata is drawn from Georg Christian Lehms' *Gottgefälliges Kirchen-Opffer* (1711) and speaks of the desire to lead a virtuous life and so enter heaven and avoid hell.[1]

Scoring and structure

The cantata is one of three Bach cantatas written in Leipzig in the summer and fall of 1726, in which an alto soloist is the only singer, the others being *Geist und Seele wird verwirret, BWV 35* and *Gott soll allein mein Herze haben, BWV 169*. It seems likely that Bach had a capable alto singer at his disposal during this period. The cantata is scored for a small orchestra of oboe d'amore, violins, viola, organ solo and basso continuo.

The work is in five movements, three arias separated by two recitatives:

1. Aria: *Vergnügte Ruh, beliebte Seelenlust*
2. Recitativo: *Die Welt, das Sündenhaus*
3. Aria: *Wie jammern mich doch die verkehrten Herzen*
4. Recitativo: *Wer sollte sich demnach wohl hier zu leben wünschen*
5. Aria: *Mir ekelt mehr zu leben*

A typical performance of the cantata will last around twenty minutes.

Music

The first aria is a da capo aria in a pastoral rhythm.

The second aria is set without continuo, symbolic of the lack of direction in the lives of those who ignore the word of God, as spoken about in the text. The organ plays two parts, the violins and viola in unison a third.

The second recitative is accompanied by the strings and continuo. The strings play mostly long chords but illustrate the words *bei Gott zu leben, der selbst die Liebe heißt* (to live with God, whose name is love) by more lively movement.

The final aria is a triumphant song of turning away from the world and desiring heaven. The words *Mir ekelt* (I feel revulsion) are expressed by an unusual tritone opening the melody. The voice is ornamented by figuration in the organ, which Bach set for flute for a performance in his last years.[1]

Recordings

Notable singers in the alto range recorded the cantata, male (as in Bach's time, also called altus or countertenor) and female (contralto or mezzo-soprano), including Alfred Deller, Maureen Forrester, René Jacobs, Julia Hamari, Paul Esswood, Jochen Kowalski, Nathalie Stutzmann, Andreas Scholl, Michael Chance, Guillemette Laurens and Robin Blaze.

- *J.S. Bach: Cantatas BWV 170 & BWV 189*, Elisabeth Höngen, Bavarian State Orchestra, conductor Fritz Lehmann, American Decca / Deutsche Grammophon - Archiv 1951
- *J.S. Bach: Cantatas - Kantaten*, Janet Baker, Academy of St Martin in the Fields, conductor Neville Marriner, Decca 1966
- *J.S. Bach: Complete Cantatas Vol. 16*, Bogna Bartosz, Amsterdam Baroque Orchestra, conductor Ton Koopman, Antoine Marchand 2003

References

[1] Dürr, Alfred. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

External links

- Cantata BWV 170 Vergnügte Ruh, beliebte Seelenlust (http://www.bach-cantatas.com/BWV170.htm) on *bach-cantatas*
- Cantatas, BWV 161-170: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv170.htm), Emmanuel Music
- Vergnügte Ruh, beliebte Seelenlust (http://www.bach.de/werk/bwv/170.html) on the *Bach* website (in German)
- Entries for BWV 170 (http://www.worldcat.org/search?q=BWV+170&qt=results_page) on WorldCat

Wachet auf, ruft uns die Stimme, BWV 140

Wachet auf, ruft uns die Stimme, BWV 140, also known as ***Sleepers Wake***, is a church cantata by Johann Sebastian Bach, written in Leipzig for the 27th Sunday after Trinity and first performed on November 25, 1731.[1]

History and text

The chorale cantata is based on the Lutheran chorale, *Wachet auf, ruft uns die Stimme* of Philipp Nicolai. This Lutheran hymn remains popular today both in its original German and in a variety of English translations. The text on which it is based is the parable of the ten virgins in Matthew 25:1–13, a reading that was scheduled in the Lutheran lectionary of the time for the 27th Sunday after Trinity.[2] Because this Sunday only occurred in the church year when Easter was very early, the cantata was rarely performed.[3] The infrequency of the occasion for which it was composed makes it one of the few cantatas whose date of composition is definitively known.

In the modern three-year Revised Common Lectionary, however, the reading is scheduled for Proper 27, or the 32nd Sunday in Ordinary Time, in the first year of the three-year cycle of lessons.[4] Thus, the hymn or the cantata are commonly performed in churches on that Sunday. The text and its eschatological themes are also commonly associated with the early Sundays of the season of Advent, and so the cantata is also commonly performed during that season.

Scoring and structure

The cantata is scored for horn, 2 oboes, taille (an instrument similar to the oboe da caccia, today often replaced by an English horn), violino piccolo, violin, viola, basso continuo, and choir with soprano, tenor, and bass soloists.

- I. Chorus: *Wachet auf, ruft uns die Stimme* (Wake up, the voice calls to us)
- II. Recitative: *Er kommt* (He comes)
- III. Aria (duet): *Wann kommst du, mein Heil?* (When will you come, my salvation?)
- IV. Chorale: *Zion hört die Wächter singen* (Zion hears the watchmen singing)
- V. Recitative: *So geh herein zu mir* (So come in with me)
- VI. Aria (duet): *Mein Freund ist mein!* (My friend is mine!)
- VII. Chorale: *Gloria sei dir gesungen* (May Gloria be sung to you)

Music

The first movement is a chorale fantasia based on the first verse of the chorale, which is a common feature of Bach's chorale cantatas.[5] The second movement is a recitative for tenor that precedes the third movement, a duet for soprano and bass with obbligato violin. In the duet, the soprano represents the soul and the bass represents Jesus. The fourth movement, based on the second verse of the chorale, is written in a trio sonata-like texture for the tenors of the chorus, oboe da caccia, and continuo. Bach later transcribed this movement for organ (BWV 645), and it was subsequently published along with five other transcriptions Bach made of his cantata movements as the Schübler Chorales. The fifth movement is a recitative for bass, preceding the sixth movement, which is another duet for soprano and bass with obbligato oboe. This duet, like the third movement, is a love duet between the soprano soul and the bass Jesus.[6] The final movement is a four-part setting of the final verse of the chorale.

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 4*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Ingeborg Reichelt, Helmut Krebs, Franz Kelch, Erato 1959 (reissued)[7]
- *Bach Made in Germany Vol. 2 – Cantatas IV*, Kurt Thomas, Thomanerchor, Gewandhausorchester Leipzig, Elisabeth Grümmer, Hans-Joachim Rotzsch, Theo Adam, Eterna 1960
- *J.S. Bach: Cantata No. 140, Cantata No. 57*, Karl Ristenpart, Chorus of the Conservatory of Sarrebruck, Chamber Orchestra of the Saar, Ursula Buckel, Jakob Stämpfli, Accord 1962
- *J.S. Bach: Cantatas BWV 140 & BWV 148*, Wolfgang Gönnenwein, Süddeutscher Madrigalchor, Consortium Musicum, Elly Ameling, Theo Altmeyer, Hans Sotin, EMI 1967
- *Les Grandes Cantates de J.S. Bach Vol. 24*, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Hedy Graf, Kurt Huber, Jakob Stämpfli, conductor Fritz Werner, Erato 1970 (reissued)[7]
- *J.S. Bach: Das Kantatenwerk – Sacred Cantatas Vol. 8*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, boy soprano Alan Bergius, Kurt Equiluz, Thomas Hampson, Teldec 1984
- *J.S. Bach: Cantatas (27th Sunday after Trinity)*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Ruth Holton, Anthony Rolfe Johnson, Stephen Varcoe, Archiv Produktion 1990
- *J.Ch.F. Bach/ J.S. Bach: Wachet auf, ruft uns die Stimme*, Heinz Hennig, Knabenchor Hannover, Barockorchester L'Arco, Marietta Zumbült, Jan Kobow, Peter Frank, Thorofon 1995
- *J.S. Bach: Complete Cantatas Vol. 21*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, James Gilchrist, Klaus Mertens, Antoine Marchand 2003

Media

Cantata 140, 1st movement

Performed by the MIT Chamber Chorus

Cantata 140, 2nd movement

Performed by the MIT Chamber Chorus

Cantata 140, 3rd movement

Performed by the MIT Chamber Chorus

Cantata 140, 4th movement

Performed by the MIT Chamber Chorus

Cantata 140, 5th movement

Performed by the MIT Chamber Chorus

Cantata 140, 6th movement

Performed by the MIT Chamber Chorus

Cantata 140, 7th movement

Performed by the MIT Chamber Chorus

- *Problems listening to the files? See media help.*

References

[1] Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (W. W. Norton & Company, 2000), 280. ISBN 0-393-04825-X
[2] The Lutheran Church–Missouri Synod, *Lutheran Service Book* (Concordia Publishing House, 2006), xxi. ISBN 0-7586-1217-6
[3] According to Wolff (p. 280), the cantata was only performed once (November 25, 1731) during Bach's tenure at the Thomaskirche in Leipzig, though the 27th Sunday after Trinity occurred again 1742.
[4] *Lutheran Service Book*, xv.
[5] See also Wie schön leuchtet der Morgenstern, BWV 1, Nun komm, der Heiden Heiland, BWV 61, Sie werden aus Saba alle kommen, BWV 65, and Ein' feste Burg ist unser Gott, BWV 80, among many others.
[6] Donald Grout and Claude Palisca, *Norton Anthology of Western Music: Volume 1 – Ancient to Baroque*, 4th ed. (New York: W. W. Norton & Company, 2001), 547. ISBN 0-393-97690-4
[7] Fritz Werner & Heinrich-Schütz-Chor Heilbronn & Pforzheim Chamber Orchestra (http://www.bach-cantatas.com/Performers/Werner.htm) Bach Cantatas & Other Vocal Works

External links

- Cantatas, BWV 131-140: Free scores at the International Music Score Library Project.
- Cantata *Wachet auf, ruft uns die Stimme*, BWV 140 (http://www.bach-cantatas.com/BWV140.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv140.htm), Emmanuel Music
- Bach Choir of Bethlehem - notes (http://www.bach.org/bach101/cantatas/cantata140.html)
- ChoralWiki scores (http://www.cpdl.org/wiki/index.php/Cantata_BWV_140_-_Wachet_auf,_ruft_uns_die_Stimme_(Johann_Sebastian_Bach))
- Entries for BWV 140 (http://www.worldcat.org/search?q=BWV+140&qt=results_page) on WorldCat

Was mir behagt, ist nur die muntre Jagd, BWV 208

Was mir behagt, ist nur die muntre Jagd (*The lively hunt is all my heart's desire*), BWV 208, also known as the ***Hunting Cantata***, is a secular cantata composed in 1713 by Johann Sebastian Bach for the 31st birthday of Duke Christian of Saxe-Weissenfels. Aria 5, "Schafe können sicher weiden" (or "Sheep may safely graze"), is the most familiar part of this cantata. A normal performance lasts for about forty minutes.

Personnel and instruments

- Diana, soprano I
- Pales, soprano II
- Endymion, tenor
- Pan, bass
- SATB Chorus
- 2 horns, 2 recorders, 2 oboes, oboe da caccia, bassoon, 2 violins, viola, cello, violone, and continuo.

Movements

1. Recitative: *Was mir behagt, ist nur die muntre Jagd!* (in F major/B flat major, for soprano I with continuo)
2. Aria: *Jagen ist die Lust der Götter* (in F major, for soprano I with 2 horns and continuo)
3. Recitative: *Wie, schönste Göttin? wie?* (in D minor, for tenor with continuo)
4. Aria: *Willst du dich nicht mehr ergetzen* (in D minor, for tenor with continuo)
5. Recitative: *Ich liebe dich zwar noch!* (in B flat major/C major, for soprano I and tenor with continuo)
6. Recitative: *Ich, der ich sonst ein Gott* (in A minor/G major, for bass and continuo)
7. Aria: *Ein Fürst ist seines Landes Pan* (in C major, for bass with 2 oboes, English horn and continuo)[1]
8. Aria: *Soll dann der Pales Opfer hier das letzte sein?* (in F major/G minor, for soprano II with continuo)
9. Aria: *Schafe können sicher weiden* (in B flat major, for soprano II with 2 recorders and continuo)
10. Recitative: *So stimmt mit ein und lasst des Tages Lust volkommen sein* (in F major, for soprano I with continuo)
11. Chorus: *Lebe, Sonne dieser Erden* (in F major, for sopranos I and II, tenor, bass with 2 horns, 2 oboes, English horn, bassoon and cello in unison, cords, violone and continuo)[2]
12. Aria (duet): *Entzücket uns beide, ihr Strahlen der Freude* (in F major, for soprano I and tenor with violin solo and continuo)
13. Aria: *Weil die wollenreichen Heerden* (in F major, for soprano II and continuo)[3] [4]
14. Aria: *Ihr Felder und Auen, lass grünend euch schauen* (in F major, for bass with continuo)
15. Chorus: *Ihr lieblichste Blicke, ihr freudige Stunden* (in F major, for soprano I and II, tenor, bass with 2 horns, 2 oboes, English horn, bassoon, cords, cello, violone and continuo)[5]

Arrangements

Australian-born composer Percy Grainger wrote several "free rambles" on Bach's *Sheep may safely graze*. He first wrote *Blithe Bells*, (as he called his free ramble), for 'elastic scoring' between November 1930 and February 1931. In March 1931, he scored a wind band version. It became one of his most famous arrangements.

Recordings

- **J.S. Bach: Complete Cantatas Vol. 3** - Barbara Schlick, Elisabeth von Magnus, Paul Agnew, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand

References

[1] Used in Aria 4 in Also hat Gott die Welt geliebt, BWV 68
[2] Oboe 1 with violin 1, oboe 2 with violin 2, English horn with viola; cello with bassoon, violone with continuo
[3] Continuo theme used in the trio BWV 1040
[4] Used in Aria 2 in BWV 68
[5] Used in Chorus 1 in BWV 149

External links

- Cantatas, BWV 201-210: Free scores at the International Music Score Library Project.
- Text in English (http://www.uvm.edu/~classics/faculty/bach/BWV208.html)
- Classical Net - J.S. Bach - Cantata Listener's Guide - BWV 208 (http://www.classical.net/music/comp.lst/works/bachjs/cantatas/208.html)
- J.S. Bach - Cantates (201-216) (http://infopuq.uquebec.ca/~uss1010/catal/bacjs/baccatv2a.html)

Weinen, Klagen, Sorgen, Zagen, BWV 12

Weinen, Klagen, Sorgen, Zagen (*Weeping, lamenting, worrying, fearing*), BWV 12, is a cantata by Johann Sebastian Bach. The cantata originates from Bach's Weimar period. It was first performed in the Weimar court chapel on the third Sunday after Easter on April 22, 1714. The text, depicting the affliction of the Christians, is assumed to have been written by Salomon Franck, the Weimar court poet.

The cantata is written for soprano, alto, tenor, bass, oboe, trumpet, bassoon, two violins, two violas da gamba and basso continuo. There are seven movements, in F minor unless otherwise noted:

1. Sinfonia – For oboe, two violins, two violas da gamba and basso continuo with a bassoon. As with many of Bach's early cantatas, the work opens with a brief instrumental passage, marked adagio assai, which includes an expressive and plaintive solo oboe.
2. Chorus "Weinen, Klagen, Sorgen, Zagen" ("Weeping, lamenting, worrying, fearing") – For soprano, alto, tenor, bass, two violins, two violas da gamba and basso continuo with a bassoon. The opening chorus is built upon a *basso ostinato*, in an old-style 3/2 passacaglia. The words are each sung by a different vocal part, overlapping the next one. The middle section takes a somewhat festive mood and modulates to the key of E-flat major.
3. Recitative "Wir müssen durch viel Trübsal" ("We must through much tribulation") – For alto, two violins, two violas da gamba, and basso continuo with a basoon, this is the only recitative in the cantata, which confirms its old style. (C minor)
4. Aria "Kreuz und Kronen sind verbunden" ("Cross and crown are bound together") for alto, oboe and basso continuo. (C minor)
5. Aria "Ich folge Christo nach" ("I follow after Christ") – For bass, two violins and basso continuo. (E flat major)
6. Aria "Sei getreu, alle Pein" ("Be faithful, all suffering") – For tenor, trumpet and basso continuo. Simultaneously with the tenor line, the trumpet plays the chorale tune *Jesu, meine Freude*, resembling a Central German 17th century compositional technique. (G minor)
7. Chorale "Was Gott tut, das ist wohlgetan" ("What God does, that is well-done") (B flat major)

Bach reworked the material of the first chorus to form the *Crucifixus* movement of the *Credo* in the Mass in B Minor.

Recordings

- *Die Bach Kantate Vol. 32*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Helen Watts, Adalbert Kraus, Wolfgang Schöne, Hänssler 1972
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 1*, Gustav Leonhardt, Tölzer Knabenchor & King's College Choir, Leonhardt Consort, Paul Esswood, Kurt Equiluz, Max van Egmond, Teldec 1972
- *Bach Cantatas Vol. 2 - Easter*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Anna Reynolds, Peter Schreier, Theo Adam, Archiv Produktion 1974
- *J.S. Bach: Complete Cantatas Vol. 2*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Barbara Schlick, Kai Wessel, Christoph Prégardien, Klaus Mertens, Antoine Marchand 1995
- *Bach Cantatas Vol. 24: Altenburg/Warwick*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, William Towers, Mark Padmore, Julian Clarkson, Soli Deo Gloria 2000
- *J.S. Bach: "Actus Tragicus" - Cantatas BWV 4, 12, 106 & 196*, Konrad Junghänel, Cantus Cölln, Johanna Koslowsky, Elisabeth Popien, Gerd Türk, Wilfried Jochens, Stephan Schreckenberger, Harmonia Mundi France 2000
- *J.S. Bach: Weinen, Klagen...*, Philippe Herreweghe, Collegium Vocale Gent, Daniel Taylor, Mark Padmore, Peter Kooy, Harmonia Mundi France 2003
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 11*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Accent 2009

Media

- One minute sample of each movement from Classical.com [1]

External links

- Cantatas, BWV 11-20: Free scores at the International Music Score Library Project.
- Cantata BWV 12 Weinen, Klagen, Sorgen, Zagen, BWV 12 [2] on bach-cantatas
- German text and English translation [3], Emmanuel Music
- Weinen, Klagen, Sorgen, Zagen [4] University of Alberta
- Weinen, Klagen, Sorgen, Zagen, BWV 12 [5] on the *Bach* website (in German)
- Entries for BWV 12 [6] on WorldCat

Wer Dank opfert, der preiset mich, BWV 17

Wer Dank opfert, der preiset mich (*He who gives thanks praises me*), BWV 17, is a church cantata of Johann Sebastian Bach, written in Leipzig in 1726 for the 14th Sunday after Trinity, the 22 September 1726.

History and words

Bach wrote the cantata for the 14th Sunday after Trinity in 1726, his fourth year in Leipzig. The prescribed readings [3] for the day are Gal 5:16—24 and Luke 17:11—19, the Cleansing of ten lepers. The words for the opening chorus are taken from Psalm 50:23. The first recitative is Luke 17:15—16 from the reading. The author of movements 3 to 6 is formally unknown, Walther Blankenburg has suggested to attribute the lyrics to Christoph Helm. The words of the chorale are of Johann Graumann (Poliander), the melody is *Nun lob', mein' Seel', den Herren*, published in Hans Kugelmann's *Concentus novi trium vocum accomodati* (new songs for three voices), in Augsburg, 1540.[1]

Scoring and structure

The cantata for soprano, alto, tenor and bass soloists, a four-part choir, two oboes, two violins, viola, and basso continuo. It is in seven movements, divided in two parts to be performed before and after the sermon. Both parts are opened by Bible words. The opening chorus presents the verse from the psalm in two choral sections, preceded by an instrumental sinfonia. The recitative beginning part two is of narrative character and therefore given to the tenor voice, similar to the Evangelist in Bach's oratorios and Passions.[1]

Part one

1. Coro: *Wer Dank opfert, der preiset mich*
2. Recitativo (alto): *Es muss die ganze Welt ein stummer Zeuge werden*
3. Aria (soprano, violins): *Herr, deine Güte reicht, so weit der Himmel ist*

Part two

4. Recitativo (tenor): *Einer aber unter ihnen*
5. Aria (tenor, strings): *Welch Übermaß der Güte*
6. Recitativo (bass): *Sieh meinen Willen an, ich kenne, was ich bin*
7. Chorale: *Wie sich ein Vat'r erbarmet*

Recordings

- *Bach: Sacred Cantatas, Vol. 1, BWV 1-14, 16-19*, Nikolaus Harnoncourt, Vienna Boys' Choir, Viennensis Chorus, soprano boy soloist, Paul Esswood, Kurt Equiluz, Max van Egmond, Teldec 1972
- *Bach Cantatas Vol. 4 - Sundays after Trinity I*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Julia Hamari, Peter Schreier, Dietrich Fischer-Dieskau, Archiv Produktion 1977
- *Die Bach Kantate Vol. 17*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Gabriele Schreckenbach, Adalbert Kraus, Walter Heldwein, Hänssler 1982
- *Bach Cantatas Vol. 7: Ambronay / Bremen*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Malin Hartelius, Robin Tyson, James Gilchrist, Peter Harvey, Soli Deo Gloria 2000
- *J.S. Bach: Complete Cantatas Vol. 17*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Bogna Bartosz, Christoph Prégardien, Klaus Mertens, Antoine Marchand
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 5*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Jan Kobow, Dominik Wörner, Accent 2006

References

[1] Dürr, Alfred. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

- Craig Smith, Programme notes - BWV 17 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv017.htm), Emmanuel Music.
- Walter F. Bischof, Text and instrumentation for BWV 17 (http://www.cs.ualberta.ca/~wfb/cantatas/17.html), Bach Cantatas, University of Alberta.

External links

- Cantatas, BWV 11-20: Free scores at the International Music Score Library Project.
- Cantata BWV 17 Wer Dank opfert, der preiset mich (http://www.bach-cantatas.com/BWV17.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv017.htm) Emmanuel Music
- Wer Dank opfert, der preiset mich (http://www.bach.de/werk/bwv/17.html) on the *Bach* website (in German)
- Entries for BWV 17 (http://www.worldcat.org/search?q=BWV+17&qt=results_page) on WorldCat

Wer da gläubet und getauft wird, BWV 37

Wer da gläubet und getauft wird (*He who believes and is baptised*), BWV 37, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1724 for the feast of the Ascension, which fell that year on 18 May, date of the work's premiere; the work was performed again on 3 May 1731.

The prescribed readings [1] for the day are Acts 1: 1-11 and Mark 16: 14-20.

The texts are of mixed authorship,[1] as follows[2] :

- the Gospel of Mark, chapter 16, verse 16, as text for the first movement
- Philipp Nicolai responsible for the text of movement 3 (specifically, verse 5 of the hymn *Wie schön leuchtet der Morgenstern*, 1599)
- Johann Kolrose for the final chorale (specifically, verse 4 of the hymn *Ich dank dir, lieber Herre*, 1535)
- an anonymous poet for the remaining movements (R. Wustmann and W. Neumann[3] suggest Christian Weiss, Sr. may be this anonymous poet).

The chorale theme *Wie schön leuchtet der Morgenstern* (Zahn 8359)[4] was codified by Philipp Nicolai in 1599, although research by C. S. Terry has shown the tune to predate Nicolai's publication by at least 61 years[5] .

Scoring and structure

The piece is scored for oboes d'amore I/II, violins I/II, viola, and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir. It is in six movements:

1. (Coro): "Wer da gläubet und getauft wird" for choral and orchestral *tutti*.
2. Aria: "Der Glaube ist das Pfand der Liebe" for tenor, violin, and continuo.
3. Chorale (Duetto): "Herr Gott Vater, mein starker Held!" for soprano, altus, and continuo.
4. Recitativo: "Ihr Sterblichen, verlanget ihr" for bass, strings, and continuo.
5. Aria: "Der Glaube schafft der Seele Flügel" for bass, oboe d'amore I, strings, and continuo.
6. Chorale: "Den Glauben mir verleihe" for choral and orchestral tutti *colle parti*.

Text

1. (Coro)
Wer da gläubet und getauft wird,
der wird selig werden.

2. Aria (tenor)
Der Glaube ist das Pfand der Liebe,
Die Jesus für die Seinen hegt.
Drum hat er bloß aus Liebestriebe,
Da er ins Lebensbuch mich schriebe,
Mir dieses Kleinod beigelegt.

3. Chorale (Duetto) (soprano & altus)
Herr Gott Vater, mein starker Held!
Du hast mich ewig vor der Welt
In deinem Sohn geliebet.
Dein Sohn hat mich ihm selbst vertraut,
Er ist mein Schatz, ich bin sein Braut,
Sehr hoch in ihm erfreuet.
Eia!
Eia!
Himmlisch Leben wird er geben mir dort oben;
Ewig soll mein Herz ihn loben.

4. Recitativo (bass)
Ihr Sterblichen, verlanget ihr,
Mit mir
Das Antlitz Gottes anzuschauen?
So dürft ihr nicht auf gute Werke bauen;
Denn ob sich wohl ein Christ
Muss in den guten Werken üben,
Weil es der ernste Wille Gottes ist,
So macht der Glaube doch allein,
Dass wir vor Gott gerecht und selig sein.

5. Aria (bass)
Der Glaube schafft der Seele Flügel,
Dass sie sich in den Himmel
schwingt,
Die Taufe ist das Gnadensiegel,
Das uns den Segen Gottes bringt;
Und daher heißt ein selger Christ,
Wer gläubet und getaufet ist.

6. Chorale
Den Glauben mir verleihe
An dein' Sohn Jesum Christ,
Mein Sünd mir auch
verzeihe
Allhier zu dieser Frist.
Du wirst mir nicht versagen,
Was du verheißen hast,
Dass er mein Sünd tu tragen
Und lös mich von der Last.

Recordings

- **Bach Edition Vol. 4 - Cantatas Vol. 1** - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Die Bach Kantate Vol. 35** - Sopr.: Arleen Augér; Alt.: Carolyn Watkinson; Ten.: Adalbert Kraus; Bass: Philippe Huttenlocher; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Ascension Cantatas [C-4]** - Sopr.: Nancy Argenta; Alt.: Michael Chance; Ten.: Anthony Rolfe Johnson; Bass: Stephen Varcoe; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Archiv Produktion
- **J.S. Bach: Cantatas BWV 37, BWV 76 [C-3]** - Sopr.: Nelly van der Spek; Alt.: Frauke Haasemann; Ten.: Johannes Hoefflin; Bass: Wilhelm Pommerien; Westfälische Kantorei/Deutsche Bachsolisten; Wilhelm Ehmann, conductor. Label: Cantate/SDG
- **J.S. Bach: Cantatas Vol. 19 - Cantatas from Leipzig 1724** - Sopr.: Yukari Nonoshita; Alt.: Robin Blaze; Ten.: Makoto Sakurada; Bass: Stephan MacLeod; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1261
- **J.S. Bach: Complete Cantatas Vol. 9** - Sopr.: Sibylla Rubens; Alt.: Bernhard Landauer; Ten.: Christoph Prégardien; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Erato/Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3** - Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Ruud van der Meer; Wiener Sängerknaben & Chorus Viennensis (Chorus Master - Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- **J.S. Bach: Das Kantatenwork (2) [B-2]** - Sopr.: Csilla Zentai; Alt.: Elisabeth Wacker; Ten.: Kurt Huber; Bass: Michael Schopper; Schwäbischer Singkreis Stuttgart/Bach-Orchester Stuttgart; Hans Grischkat, conductor. Label: FSM Candide/MHS

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[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[2] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

[3] R. Wustmann and W. Neumann. *Johann Sebastian Bach. Sämtliche Kantatentexte. Unter Mitbenutzung von Rudolf Wustmanns - Ausgabe der Bachschen Kantatentexte herausgegeben von Werner Neumann*. Leipzig: VEB Breitkopf & Härtel. 1956. xxiv, 634 p.; 1967, xxiv, 643 p.

[4] *Die Melodien der deutschen evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgeteilt von Johannes Zahn* (6 volumes), Verlag Bertelsmann, Gütersloh (1889–93). [further edited by the Gesellschaft zur wissenschaftlichen Edition des deutschen Kirchenlieds. Hildesheim, New York: Georg Olms Verlagsbuchhandlung, 1998. 6 volumes. ISBN 3-48709-319-7]

[5] C. Sanford Terry: "A Note on the Tune, 'Wie schön leuchtet der Morgenstern'", The Musical Times, Vol. 58, No. 893 (Jul. 1, 1917), pp. 302-303.

Sources

- Craig Smith, Programme notes - BWV 37 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv037.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 37 (http://www.cs.ualberta.ca/~wfb/cantatas/37.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 37 (http://www.bach-cantatas.com/Scores/BWV037-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV37-D.htm) on bach-cantatas.com

Wer weiß, wie nahe mir mein Ende? BWV 27

Wer weiß, wie nahe mir mein Ende? (*Who knows how near is my end?*), BWV 27, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1726 for the sixteenth Sunday after Trinity, which fell that year on October 6, date of the work's premiere.

The prescribed readings [1] for the day are Ephesians 3: 13-21 and Luke 7: 11-17.

The texts are of mixed authorship, with Ämilie Juliane von Schwarzburg-Rudolstadt responsible for the text of movement 1, Johann Georg Albinus for the final chorale[1] , and an anonymous source for the texts of the remaining movements.

The chorale theme *Wer nur den lieben Gott läßt walten* (Zahn 2778) was first documented by Georg Neumark in Jena, but the melody can be likely traced back to Kiel, 1641.

Scoring and structure

The piece is scored for corno, oboes I/II/III, oboe da caccia, organo obbligato, violins I/II, viola, and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir. It is in six movements:

1. (Chorale & recitativo): "Wer weiß, wie nahe mir mein Ende?" for choir, soloists, corno, oboes, strings, and continuo.
2. Recitativo: "Mein Leben hat kein ander Ziel" for tenor and continuo.
3. Aria: "Willkommen!" for altus, oboe da caccia, organo obbligato, and continuo.
4. Recitativo: "Ach, wer doch schon im Himmel wär!" for soprano, strings, and continuo.
5. Aria: "Gute Nacht, du Weltgetümmel!" for bass, strings, and continuo.
6. Chorale: "Welt, ade! ich bin dein müde" for corno, oboes, strings, and continuo *colle parti*.

Text

1. (Choral e Recitativi)
Wer weiß, wie nahe mir mein Ende?
Das weiß der liebe Gott allein,
Ob meine Wallfahrt auf der Erden
Kurz oder länger möge sein.
Hin geht die Zeit, her kommt der Tod,
Und endlich kommt es doch so weit,
Dass sie zusammentreffen werden.
Ach, wie geschwinde und behände
Kann kommen meine Todesnot!
Wer weiß, ob heute nicht
Mein Mund die letzten Worte spricht.
Drum bet ich alle Zeit:
Mein Gott, ich bitt durch Christi Blut,
Mach's nur mit meinem Ende gut!

2. Recitativo (tenor)
Mein Leben hat kein ander Ziel,
Als dass ich möge selig sterben
Und meines Glaubens Anteil erben;
Drum leb ich allezeit
Zum Grabe fertig und bereit,
Und was das Werk der Hände tut,
Ist gleichsam, ob ich sicher wüsste,
Dass ich noch heute sterben müßte:
Denn Ende gut, macht alles gut!

3. Aria (altus)
Willkommen! will ich sagen,
Wenn der Tod ans Bette tritt.
Fröhlich will ich folgen, wenn er ruft,
In die Gruft,
Alle meine Plagen
Nehm ich mit.

4. Recitativo (soprano)
Ach, wer doch schon im Himmel wär!
Ich habe Lust zu scheiden
Und mit dem Lamm,
Das aller Frommen Bräutigam,
Mich in der Seligkeit zu weiden.
Flügel her!
Ach, wer doch schon im Himmel wär!

5. Aria (basso)
Gute Nacht, du Weltgetümmel!
Itzt mach ich mit dir Beschluss;
Ich steh schon mit einem Fuß
Bei dem lieben Gott im Himmel.

6. Chorale
Welt, ade! ich bin dein müde,
Ich will nach dem Himmel zu,
Da wird sein der rechte Friede
Und die ewge, stolze Ruh.
Welt, bei dir ist Krieg und
Streit,
Nichts denn lauter Eitelkeit,
In dem Himmel allezeit
Friede, Freud und Seligkeit

Recordings

- **Bach Cantatas Vol. 4 - Sundays after Trinity I** - Sopr.: Edith Mathis; Alt.: Julia Hamari; Ten.: Peter Schreier; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- **Bach Cantatas Vol. 8: Bremen/Santiago** - Sopr.: Katharine Fuge; Alt.: Robin Tyson; Ten.: Mark Padmore; Bass: Thomas Guthrie; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- **Bach Edition Vol. 11 - Cantatas Vol. 5** - Sopr.: Marjon Strijk; Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Die Bach Kantate Vol. 51** - Sopr.: Edith Wiens; Alt.: Gabriele Schreckenbach; Ten.: Lutz-Michael Harder; Bass: Walter Heldwein; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **Händel: Dixit Dominus - Bach: Kantaten [C-1]** - Sopr.: Maria Regina Heyne; Alt.: Ruth Sandhoff; Ten.: Kim Schrader; Bass: Daniel Böhm; Kammerchor Carmina Mundi e.V. Aachen/Coll'arco; Harald Nickoll, conductor. Label: Kammerchor Carmina Mundi e.V. Aachen
- **J.S. Bach: Cantatas BWV 27, BWV 59, BWV 118 & BWV 158 [L-2]** - Sopr.: Rotraud Hansmann; Alt.: Helen Watts; Ten.: Kurt Equiluz; Bass: Max van Egmond; Monteverdi-Chor Hamburg, Concerto Amsterdam (Leader: Jaap Schröder); Jürgen Jürgens, conductor. Label: Teldec
- **J.S. Bach: Cantatas Nos. 27, 34 & 41 [L-7]** - Sopr.: Johannes Pohl; Alt.: Jonas Will; Ten.: Markus Schäfer; Bass: Harry van der Kamp; Tölzer Knabenchor (Chorus Master: Gerhard Schmidt-Gaden)/Baroque Orchestra; Gustav Leonhardt, conductor. Label: Sony Classical
- **J.S. Bach: Christus, Der Ist Mein Leben - Cantates BWV 27, 84, 95 & 161 [C-18]** - Sopr.: Dorothee Mields; Alt.: Matthew White; Ten.: Hans Jörg Mammel; Bass: Thomas E. Bauer; Collegium Vocale Gent; Philippe Herreweghe, conductor. Label: Harmonia Mundi France
- **J.S. Bach: Complete Cantatas Vol. 16** - Sopr.: Johannette Zomer; Alt.: Annette Markert; Ten.: James Gilchrist; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2** - Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Siegmund Nimsgern; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec

References

[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 27 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv27.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 27 (http://www.cs.ualberta.ca/~wfb/cantatas/27.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Piano & vocal score of BWV 27 (http://www.bach-cantatas.com/Scores/BWV027-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV27-D.htm) on bach-cantatas.com

Widerstehe doch der Sünde, BWV 54

Widerstehe doch der Sünde (*Just resist sin*), BWV 54, is a Bach cantata by Johann Sebastian Bach. The texts are drawn from Georg Christian Lehms' *Gottgefälliges Kirchen-Opffer* (1711) and concern the importance of avoiding sin. The poet had written the text for Oculi, the third Sunday in Lent, but there are reasons to believe that Bach composed it for the seventh Sunday after Trinity of 1714 in Weimar.[1]

The cantata is one of four written for a single alto soloist (the others, written in 1726, being *Geist und Seele wird verwirret, BWV 35*, *Vergnügte Ruh, beliebte Seelenlust, BWV 170* and Gott soll allein mein Herze haben, BWV 169, two of which also have texts by Lehms). The accompanying orchestra is made up of violins, violas and basso continuo.

With a typical performance lasting around twelve minutes, the cantata is unusually short, and is in just three movements:

1. *Widerstehe doch der Sünde* ("Just resist sin") - a da capo aria in E flat major, easily the longest movement at around seven minutes. Instead of immediately establishing the key by beginning with a simple tonic chord, the music begins with a series of dominant sevenths (see chord) over a bassline of repeated quavers.
2. *Die Art verruchter Sünden* ("The way of vile sins") - a recitative accompanied by the continuo, which moves from C minor to A flat major.
3. *Wer Sünde tut, der ist vom Teufel* ("He who sins is of the devil") - another da capo aria in E flat major. This movement is fugal.

It is not clear who would have sung the alto part in Bach's time, although a countertenor is generally thought to be most likely. In modern performances, a woman sometimes takes the part.

The arias of this cantata were reused by Bach in an aria in his *St Mark Passion*.

This cantata is notable in being the only Bach cantata recorded under the direction of the famed Canadian pianist, conductor and Bach specialist Glenn Gould (1932-1982), who recorded the piece with countertenor Russell Oberlin in the 1960s. Gould himself played the continuo part on a "harpsipiano", a grand piano modified to sound more like a harpsichord.

Recordings

- *Bach Made in Germany Vol. 2 - Cantatas III*, Kurt Thomas, Marga Höffgen, Gewandhausorchester Leipzig, Eterna 1959
- *Die Bach Kantate Vol. 43*, Helmuth Rilling, Julia Hamari, Bach-Collegium Stuttgart, Hänssler 1975
- *J.S. Bach: Complete Cantatas Vol. 3*, Ton Koopman, Andreas Scholl, Amsterdam Baroque Orchestra, Antoine Marchand 1995
- *Baroque Arias*, Masaaki Suzuki, Yoshikazu Mera, Bach Collegium Japan 1996
- *J.S. Bach: Cantates pour alto (BWV 170, 54, 35)*, Philippe Herreweghe, Andreas Scholl, Orchestre du Collegium Vocale Gent, Harmonia Mundi 1997

References

[1] Dürr, Alfred. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

External links

- Cantata BWV 54 Widerstehe doch der Sünde (http://www.bach-cantatas.com/BWV54.htm) on bach-cantatas
- Cantatas, BWV 51-60: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv054.htm) Emmanuel Music, Boston
- Widerstehe doch der Sünde (http://www.bach.de/werk/bwv/054.html) on the *Bach* website (in German)
- Entries for BWV 54 (http://www.worldcat.org/search?q=BWV+54&qt=results_page) on WorldCat

Wie schön leuchtet der Morgenstern, BWV 1

Wie schön leuchtet der Morgenstern (*How beautifully shines the morning star*), BWV 1, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1725 for the Feast of the Annunciation of the Blessed Virgin Mary, which occurs yearly on 25 March, and performed then for the first time. As the Feast usually falls in Lent, it is rarely celebrated with music, but 25 March 1725 was also Palm Sunday, for which Bach wrote this cantata.

The prescribed readings [1] for the day are Isaiah 7: 10–16 and Luke 1: 26–38. The text of the cantata comprises the words of the hymn *Wie schön leuchtet der Morgenstern*, published by Philipp Nicolai in 1599 in movements 1 and 6. Authorship of Verses 2–5 is unknown.

The homonym chorale theme was codified by Nicolai, although research by C. S. Terry has shown the tune to predate Nicolai's publication by at least 61 years[1] .

Scoring and structure

The piece is scored for cornos I/II, oboes da caccia I/II, violins I/II (further divided in concertante and ripieno), viola, and basso continuo, three vocal soloists (soprano, tenor, and bass) and four-part choir. It is in six movements:

1. (Coro): "Wie schön leuchtet der Morgenstern" for choir and instrumental tutti.
2. Recitativo: "Du wahrer Gottes und Marien Sohn" for tenor and continuo.
3. Aria: "Erfüllet, ihr himmlischen göttlichen Flammen" for soprano, oboes da caccia in unison, and continuo.
4. Recitativo: "Ein irdscher Glanz, ein leiblich Licht" for bass and continuo.
5. Aria: "Unser Mund und Ton der Saiten" for tenor, strings and continuo.
6. Chorale: "Wie bin ich doch so herzlich froh" for choir, corno I and violin I *col Soprano*, corno II, oboe I and violin II *coll'Alto*, oboe II and viola *col Tenore*, continuo.

Text

1. (Coro)
Wie schön leuchtet der Morgenstern
Voll Gnad und Wahrheit von dem Herrn,
Die süße Wurzel Jesse!
Du Sohn Davids aus Jakobs Stamm,
Mein König und mein Bräutigam,
Hast mir mein Herz besessen,
Lieblich,
Freundlich,
Schön und herrlich, groß und ehrlich, reich von Gaben,
Hoch und sehr prächtig erhaben.

2. Recitativo (tenor)
Du wahrer Gottes und Marien Sohn,
Du König derer Auserwählten,
Wie süß ist uns dies Lebenswort,
Nach dem die ersten Väter schon
So Jahr' als Tage zählten,
Das Gabriel mit Freuden dort
In Bethlehem verheißen!
O Süßigkeit, o Himmelsbrot,
Das weder Grab, Gefahr, noch Tod
Aus unsern Herzen reißen.

3. Aria (soprano)
Erfüllet, ihr himmlischen göttlichen Flammen,
Die nach euch verlangende gläubige Brust!
Die Seelen empfinden die kräftigsten Triebe
Der brünstigsten Liebe
Und schmecken auf Erden die himmlische Lust.

4. Recitativo (bass)
Ein irdscher Glanz, ein leiblich Licht
Rührt meine Seele nicht;
Ein Freudenschein ist mir von Gott entstanden,
Denn ein vollkommnes Gut,
Des Heilands Leib und Blut,
Ist zur Erquickung da.
So muss uns ja
Der überreiche Segen,
Der uns von Ewigkeit bestimmt
Und unser Glaube zu sich nimmt,
Zum Dank und Preis bewegen.

5. Aria (tenor)
Unser Mund und Ton der Saiten
Sollen dir
Für und für
Dank und Opfer zubereiten.
Herz und Sinnen sind erhoben,
Lebenslang
Mit Gesang,
Großer König, dich zu loben.

6. Chorale
Wie bin ich doch so herzlich froh,
Dass mein Schatz ist das A und O,
Der Anfang und das Ende;
Er wird mich doch zu seinem Preis
Aufnehmen in das Paradeis,
Des klopf ich in die Hände.
Amen!
Amen!
Komm, du schöne Freudenkrone, bleib nicht lange,
Deiner wart ich mit Verlangen.

Recordings

- **J.S. Bach: Cantatas BWV 1, BWV 19 [C-1]** - Sop.: Gunthild Weber; Ten.: Helmut Krebs; Bass: Hermann Schey; Berliner Motettenchor / Berliner Philharmoniker; Fritz Lehmann, conductor. Label: Decca / DGG Resonance
- **Les Grandes Cantates de J.S. Bach Vol. 1** - Sop.: Maria Friesenhausen; Ten.: Helmut Krebs; Bass: Barry McDaniel; Heinrich-Schütz-Chor Heilbronn / Pforzheim Chamber Orchestra; Fritz Werner, conductor. Label: Erato / MHS
- **Bach Cantatas Vol. 2 - Easter** - Sop.: Edith Mathis; Ten.: Ernst Haefliger; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor / Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 1** - Teldec; Boy Sop.: Soloist of the Wiener Sängerknaben (No Name); Ten.: Kurt Equiluz; Bass: Max van Egmond; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger) / Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- **Die Bach Kantate Vol. 16** - Sop.: Inga Nielsen; Ten.: Adalbert Kraus; Bass: Philippe Huttenlocher; Gächinger Kantorei / Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **Bach Made in Germany Vol. 4 - Cantatas II** - Sop.: Arleen Augér; Ten.: Peter Schreier Bass: Siegfried Lorenz; Thomanerchor Leipzig / Neues Bachisches Collegium Musicum; Hans-Joachim Rotzsch, conductor. Label: Eterna / Leipzig Classics
- **Bach Cantatas Vol. 21: Cambridge/Walpole St Peter** - Sop.: Malin Hartelius; Ten.: James Gilchrist; Bass: Peter Harvey; Monteverdi Choir / English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- **Bach Edition Vol. 18 - Cantatas Vol. 9** - Sop.: Marjon Strijk; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir / Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **J.S. Bach: Complete Cantatas Vol. 13** - Antoine Marchand; Sop.: Deborah York; Ten.: Paul Agnew; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Nov-Dec 2000
- **J.S. Bach: Cantatas Vol. 34 (Cantatas from Leipzig 1725)** - Sop.: Carolyn Sampson; Ten.: Gerd Türk; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1551
- **Bach: Cantates Marie de Nazareth** - Sop.: Monika Mauch; Counter-Ten.: Matthew White; Ten.: Charles Daniels; Bass: Stephan MacLeod; (OVPP - No Choir) / Montréal Baroque; Eric J. Milnes, conductor from the positive organ. Label: ATMA Classique
- **J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 6 (Sexagesima and Estomihi Sundays) - Cantatas BWV 18 · 23 · 1 [C-10]** - Sop.: Siri Thornhill; Alto: Petra Noskaiova; Ten.: Marcus Ullmann; Bass: Jan van der Crabben; (OVPP - No Choir) / La Petite Bande; Sigiswald Kuijken, conductor. Label: Accent

References

[1] C. Sanford Terry: "A Note on the Tune, 'Wie schön leuchtet der Morgenstern'", *The Musical Times*, Vol. 58, No. 893 (1 July 1917), pp. 302–03.

Sources

- Craig Smith, Programme notes - BWV 1 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv001.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 1 (http://www.cs.ualberta.ca/~wfb/cantatas/1.html), Bach Cantatas, University of Alberta.
- Russell Stinson, "Bach's Earliest Autograph", Musical Quarterly LXXI: 235-263.

External links

- Piano & vocal score of BWV 1 (http://www.bh2000.net/score/sacrbach/bwv001.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV1-D.htm) on bach-cantatas.com

Wir danken dir, Gott, wir danken dir, BWV 29

Wir danken dir, Gott, wir danken dir (*We thank you, God, we thank you*), BWV 29, is a sacred cantata by Johann Sebastian Bach. The cantata was written in 1731 for Ratswahl, the inauguration of a new town council in Leipzig, on 27 August of that year. Bach used the music from the choral movement for the *Gratias* in the *Gloria* of his *Mass in B Minor*, and later also the *Dona nobis pacem*, to conclude that work.

History

Bach composed the cantata in 1731 for Ratswahl, the inauguration of the newly elected town council, which took place in a festive service on the Monday following St. Bartholomäus (24 August).[1] He had written the cantatas *Preise Jerusalem, den Herrn, BVW 119* and *Gott, man lobet dich in der Stille, BWV 120* for the same occasion.

Instrumentation and structure

The instrumentation reflects the festive occasion for which it was written: soprano, alto, tenor and basso soloists, four-part choir, solo organ and an orchestra consisting of three trumpets, timpani, two oboes, violins, violas and basso continuo.

1. Sinfonia
2. Coro: *Wir danken dir, Gott, wir danken dir*
3. Aria (tenor, violin): *Halleluja, Stärk und Macht*
4. Recitativo (bass): *Gottlob! es geht uns wohl!*
5. Aria (soprano, oboe, strings):*Gedenk an uns mit deiner Liebe*
6. Recitativo (alto, choir): *Vergiß es ferner nicht, mit deiner Hand*
7. Aria (alto): *Halleluja, Stärk und Macht*
8. Chorale: *Sei Lob und Preis mit Ehren*

Music

The cantata is one of the very few sacred cantatas of Bach opened by an orchestral sinfonia. Another is the early *Weinen, Klagen, Sorgen, Zagen, BWV 12*. The music is an arrangement of the prelude from Bach's *Partita* for violin, BWV 1006. A solo organ plays the original violin part, while the orchestra adds an accompaniment.

The chorus, on verse 2 of Psalm 75, is written in grave stile antico. The bass begins in great simplicity a theme in even steps, the tenor starts imitating almost immediately, the alto a little later, then the soprano. A countersubject illustrates the telling of God's wonders, embellishing the words *verkündigen* (*proclaim*) and *Wunder* (*wonders*). A dense texture is achieved. In the beginning only oboes and strings play colla parte, then a trumpet doubles the soprano. Developing further, two trumpets take part in the polyphony, and a climax is reached when the third trumpet and timpani enter. Bach adapted the music with only minor changes for the *Gratias* of his Missa for the court of Dresden in 1733, which expresses the same idea. Later he incorporated the Missa in his *Mass in B Minor* and concluded his work by repeating the music as the *Dona nobis pacem*.

The tenor, a solo violin and the continuo are equal partners in the following da capo aria.

The soprano aria, accompanied by oboe and strings, is in siciliano rhythm. The continuo rests during the vocal parts.

After a recitative which leads to a choral *Amen*, the alto soloist repeats the main section of the tenor aria, accompanied by the organ. This close connection within a work of both theme (3 and 6) and instrument (1 and 6) is unusual in Bach's cantatas.

In the closing chorale the trumpets accentuate the ends of some lines of the fifth verse of Johann Gramann's *Nun lob, mein Seel, den Herren*.[1]

Recordings

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2*, Nikolaus Harnoncourt, Wiener Sängerknaben & Chorus Viennensis, Concentus Musicus Wien, boy soprano of the Wiener Sängerknaben, Paul Esswood, Kurt Equiluz, Max van Egmond, Teldec 1974
- *J.S. Bach: Wir danken dir, Gott*, Philippe Herreweghe, Collegium Vocale Gent, Deborah York, Ingeborg Danz, Mark Padmore, Peter Kooy, Harmonia Mundi France 1999
- *J.S. Bach: Complete Cantatas Vol. 20*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Bogna Bartosz, James Gilchrist, Klaus Mertens, Antoine Marchand 2003
- *J.S. Bach: Cantatas*, Nikolaus Harnoncourt, Arnold Schoenberg Chor, Concentus Musicus Wien, Christine Schäfer, Bernarda Fink, Werner Güra, Christian Gerhaher, Deutsche Harmonia Mundi 2007

Music Files

Sinfonia

20th Century adaptation

The Sinfonia movement experienced a period of crossover popularity in 1968 when Walter Carlos (now Wendy Carlos) created an exuberant rendition of it for electronic synthesizer (at the time a novelty) for the album *Switched-On Bach*.

References

[1] Dürr, Alfred. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter 1999, ISBN 3-7618-1476-3 (in German)

External links

- Cantatas, BWV 21-30: Free scores at the International Music Score Library Project.
- Cantata BWV 29 Wir danken dir, Gott, wir danken dir (http://www.bach-cantatas.com/BWV29.htm) on the *bach-cantatas* website
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv029.htm) Emmanuel Music, Boston
- Programme notes by Craig Smith (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv029.htm)
- Wir danken dir, Gott, wir danken dir (http://www.bach.de/werk/bwv/29.html) on the *Bach* website (in German)
- Entries for BWV 29 (http://www.worldcat.org/search?q=BWV+29&qt=results_page) on WorldCat

Wir müssen durch viel Trübsal, BWV 146

Wir müssen durch viel Trübsal (We suffer through much affliction), BWV 146, is a cantata written by Johann Sebastian Bach. Both the sinfonia and first movement of the cantata, *Wir müssen durch viel Trübsal*, is related to Bach's Harpsichord Concerto in D Minor BWV 1052, and was possibly derived from a lost violin concerto.

Recordings

- **J.S. Bach: Complete Cantatas Vol. 15** - Sibylla Rubens, Bogna Bartosz, James Gilchrist, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand

External links

- Cantatas, BWV 141-150: Free scores at the International Music Score Library Project.

Wo soll ich fliehen hin, BWV 5

Wo soll ich fliehen hin (*Where shall I flee*), BWV 5, is a cantata by Johann Sebastian Bach.

It was written in Leipzig for the nineteenth Sunday after Trinity, and was first performed on 15 October 1724. It is based on a chorale of the same name by Johann Heermann.

The piece is written for two oboes, tromba da tirarsi, strings (violins, violas and basso continuo), vocal soloists and choir. It is in seven movements, in G minor unless otherwise noted:

1. Chorus: "Wo soll ich fliehen hin" - a gapped chorale setting of the tune. The alto, tenor, and bass voices sing free counterpoint, while the sopranos sing the chorale unadorned in long notes.
2. Recitative: "Der Sünden Wust hat mich nicht nur befleckt" ("This heap of sins has not merely left a stain") - for basso and continuo.
3. Aria: "Ergieße dich reichlich" ("Pour yourself richly") - a tenor aria with solo viola and continuo (E-flat major).
4. Recitative: "Mein treuer Heiland tröstet mich" ("My loving Savior comforts me") - for alto, oboe and continuo (G minor modulating to C minor).
5. Aria: "Verstumme, Höllenheer" ("Be silent, host of Hell") - for bass, tromba, strings and continuo (B-flat major).
6. Recitative: "Ich bin ja nur das kleinste Teil der Welt" ("I am, indeed, only the smallest part of the world") - for soprano and continuo.
7. Chorale: "Führ auch mein Herz und Sinn" ("Guide also my heart and mind") - the last verse of the chorale, sung and played by the whole ensemble.

Recordings

- Amsterdam Baroque Orchestra & Choir, dir. Ton Koopman, Soloists: Sibylla Rubens, Annette Markert, Christoph Prégardien, Klaus Mertens - J.S. Bach: Complete Cantatas Vol. 11, Antoine Marchand

External links

- Cantatas, BWV 1-10: Free scores at the International Music Score Library Project.
- Vocal score of the piece [1]
- German text with an English translation [1]
- Various comments on the piece [2]
- Programme notes by Craig Smith [3]

Wär Gott nicht mit uns diese Zeit, BWV 14

Wär Gott nicht mit uns diese Zeit (*Were God not with us this time*), BWV 14, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1735 for the fourth Sunday after Epiphany, which fell that year on 30 January, date of the work's premiere.

The prescribed readings [1] for the day are Romans 13: 8-10 and Matthew 8: 23-27.

The texts draw on the homonymous hymn by Martin Luther, published in Walter's *Gesangbuch* of 1525, which is, itself, a paraphrase of Psalm 124. Movements 1 and 5 are, respectively, the first and last stanza of Luther's hymn, while the authorship of the poetry for verses 2-4 is unknown.

The homonymous chorale theme is of unknown origin, but it was used by Luther to set his hymn to music in 1525 and has appeared in hymnals ever since.

Scoring and structure

The piece is scored for corno da caccia, oboes I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (soprano, tenor, bass) and four-part choir. It is in five movements:

1. (Coro): "Wär Gott nicht mit uns diese Zeit" for choral and instrumental tutti.
2. Aria: "Unsre Stärke heißt zu schwach" for soprano, corno da caccia, strings, and continuo.
3. Recitativo: "Ja, hätt es Gott nur zugegeben" for tenor and continuo.
4. Aria: "Gott, bei deinem starken Schützen" for bass, oboes, and continuo.
5. Chorale: "Gott Lob und Dank, der nicht zugab" for choral and instrumental tutti *colle parti*.

Text

1. (Coro)
Wär Gott nicht mit uns diese Zeit,
So soll Israel sagen,
Wär Gott nicht mit uns diese Zeit,
Wir hätten müssen verzagen,
Die so ein armes Häuflein sind,
Veracht' von so viel
Menschenkind,
Die an uns setzen alle.

2. Aria (soprano)
Unsre Stärke heißt zu schwach,
Unserm Feind zu widerstehen.
Stünd uns nicht der Höchste
bei,
Würd uns ihre Tyrannei
Bald bis an das Leben gehen.

3. Recitativo (tenor)
Ja, hätt es Gott nur zugegeben,
Wir wären längst nicht mehr am Leben,
Sie rissen uns aus Rachgier hin,
So zornig ist auf uns ihr Sinn.
Es hätt uns ihre Wut
Wie eine wilde Flut
Und als beschäumte Wasser
überschwemmet,
Und niemand hätte die Gewalt gehemmet.

4. Aria (bass)
Gott, bei deinem starken
Schützen
Sind wir vor den Feinden frei.
Wenn sie sich als wilde Wellen
Uns aus Grimm entgegenstellen,
Stehn uns deine Hände bei.

5. Choral
Gott Lob und Dank, der nicht zugab,
Dass ihr Schlund uns möcht fangen.
Wie ein Vogel des Stricks kömmt
ab,
Ist unsre Seel entgangen:
Strick ist entzwei, und wir sind frei;
Des Herren Name steht uns bei,
Des Gottes Himmels und Erden.

Recordings

- **Bach Cantatas Vol. 19: Greenwich/Romsey** - Sopr.: Joanne Lunn; Ten.: Paul Agnew; Bass: Peter Harvey; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- **Bach Edition Vol. 18 - Cantatas Vol. 9** - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **Bach Made in Germany Vol. 4 - Cantatas III** - Sopr.: Monika Frimmer; Ten.: Eberhard Büchner; Bass: Andreas Scheibner; Thomanerchor Leipzig/Neues Bachisches Collegium Musicum; Hans-Joachim Rotzsch, conductor. Label: Eterna/Leipzig Classics/Capriccio
- **Die Bach Kantate Vol. 8** - Sopr.: Krisztina Láki; Ten.: Aldo Baldin; Bass: Philippe Huttenlocher; Gächinger Kantorei/Württembergisches Kammerorchester Heilbronn; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Complete Cantatas Vol. 20** - Sopr.: Johannette Zomer; Ten.: James Gilchrist; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir (Choir Master: Ulrike Grosch); Ton Koopman, conductor. Label: Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 1** - Boy Sopr.: Peter Hinterreiter; Ten.: Marius van Altena; Bass: Max van Egmond; Tölzer Knabenchor (Chorus Master: Gerhard Schmidt-Gaden) & King's College Choir (Chorus Master: David Willcocks)/Leonhardt-Consort; Gustav Leonhardt, conductor. Label: Teldec

References

Sources

- Craig Smith, Programme notes - BWV 14 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv14.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 14 (http://www.cs.ualberta.ca/~wfb/cantatas/14.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Piano & vocal score of BWV 14 (http://www.bach-cantatas.com/Scores/BWV014-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV14-D.htm) on bach-cantatas.com

Brandenburg concertos

The **Brandenburg concertos** by Johann Sebastian Bach (BWV 1046–1051, original title: ***Six Concerts à plusieurs instruments***)[1] are a collection of six instrumental works presented by Bach to Christian Ludwig, margrave of Brandenburg-Schwedt,[2] in 1721 (though probably composed earlier). They are widely regarded as among the finest musical compositions of the Baroque era.



Johann Sebastian Bach

History

The inscription of 24 March 1721 on the dedication manuscript to the Margrave, attests for the date of composition for the Brandenburg Concerti, but most likely they had been written over a number of years during Bach's tenure as Kapellmeister at Köthen and possibly even extending back to the period of his employment at Weimar (1708–17).



Christian Ludwig of Brandenburg-Schwedt (1710, Antoine Pesne)

The dedication page Bach wrote for the collection indicates they are *Concerts avec plusieurs instruments* (Concertos with several instruments). Bach used the "widest spectrum of orchestral instruments... in daring combinations," as Christoph Wolff has commented.[3] "Every one of the six concertos set a precedent in scoring, and every one was to remain without parallel." Heinrich Besseler has noted that the overall forces required (leaving aside the first concerto, which was rewritten for a special occasion) tallies exactly with the 17 players Bach had at his disposal in Köthen.[4]

Here is the first sentence of his dedication to Margrave Christian Ludwig of Brandenburg-Schwedt, its tone, if not its rather remarkable length, typical of dedications of the period:

"As I had the good fortune a few years ago to be heard by Your Royal Highness, at Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the little talents which Heaven has given me for Music, and as in taking Leave of Your Royal Highness, Your Highness deigned to honour me with the command to send Your Highness some pieces of my Composition: I have in accordance with Your Highness's most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I

have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigor of that discriminating and sensitive taste, which everyone knows Him to have for musical works, but rather to take into benign Consideration the profound respect and the most humble obedience which I thus attempt to show Him."

Because King Frederick William I of Prussia was not a significant patron of the arts, Christian Ludwig seems to have lacked the musicians in his Berlin ensemble to perform the concertos. The full score was left unused in the Margrave's library until his death in 1734, when it was sold for 24 groschen (as of 2008, about US$22.00 of silver). The autograph manuscript of the concertos was only rediscovered in the archives of Brandenburg by Siegfried Wilhelm Dehn in 1849; the concertos were first published in the following year.[5]

In the modern era these works have been performed by orchestras with the string parts each played by a number of players, under the batons of, for example, Karl Richter and Herbert von Karajan. They have also been performed as chamber music, with one instrument per part, especially by (but not limited to) groups using baroque instruments and (sometimes more, sometimes less) historically-informed techniques and practice. There is also an arrangement for four-hand piano duet by composer Max Reger.

The first eight bars of the sixth concerto's third movement (transposed in C major) are often used as a lead-in for radio programs distributed by American Public Media.

The individual concertos

Brandenburg Concerto No. 1 in F major, BWV 1046

Title on autograph score: ***Concerto 1mo à 2 Corni di Caccia, 3 Hautb: è Bassono, Violino Piccolo concertato, 2 Violini, una Viola è Violoncello, col Basso Continuo.***[1]

1. Allegro
2. Adagio
3. Allegro
4. Menuet - Trio I - Menuet *da capo* - Polacca - Menuet *da capo* - Trio II - Menuet *da capo*

Instrumentation: two corni da caccia, three oboes, bassoon, violino piccolo, and two violins, viola, cello, and basso continuo

This concerto is the only one in the collection with four movements. An earlier version (Sinfonia, BWV 1046a) which does not use the violino piccolo was used for the opening of cantata BWV 208. This version lacks the third movement entirely, and the Polacca from the final movement, leaving Menuet - Trio I - Menuet - Trio II - Menuet. The first movement can also be found as the sinfonia of the cantata *Falsche Welt, dir trau ich nicht, BWV 52*. The third movement was used as the opening chorus of cantata BWV 207.

Brandenburg Concerto No. 2 in F major, BWV 1047

Title on autograph score: ***Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino, concertati, è 2 Violini, 1 Viola è Violone in Ripieno col Violoncello è Basso per il Cembalo.***[1]

1. Allegro
2. Andante
3. Allegro assai

Concertino: natural trumpet in F, recorder, oboe, violin

Ripieno: two violins, viola, violone, and basso continuo (including harpsichord)

The trumpet part is still considered one of the most difficult in the entire repertoire, and was originally written for a clarino specialist, almost certainly the court trumpeter in Köthen, Johann Ludwig Schreiber.[6] After clarino playing skills were lost in the eighteenth century and before the rise of the historically informed performance movement of

the late twentieth century, the part was usually played on the valved trumpet.

The trumpet does not play in the second movement, as is common practice in baroque era concerti due to the construction of the natural trumpet, which allows it to play only in one key. Because concerti often move to a different key in the second movement, concerti that include a trumpet in their first movement and are from the period before the valved trumpet was commonly used, exclude the trumpet from the second movement.

This piece served as the theme song for William F. Buckley, Jr.'s *Firing Line*. It was also chosen as the first to be played on the "golden record", a phonograph record containing a broad sample of Earth's common sounds, languages, and music sent into outer space with the two Voyager probes.

Brandenburg Concerto No. 3 in G major, BWV 1048

Title on autograph score: ***Concerto 3^{zo} a tre Violini, tre Viole, è tre Violoncelli col Basso per il Cembalo.***[1]

1. Allegro
2. Adagio
3. Allegro

Instrumentation: three violins, three violas, three cellos, and basso continuo (including harpsichord)

The second movement consists of a single measure with the two chords that make up a 'Phrygian half cadence'[7] and—although there is no direct evidence to support it—it was likely that these chords are meant to surround or follow a cadenza improvised by a harpsichord or violin player. Modern performance approaches run a gamut from simply playing the cadence with minimal ornamentation (treating it as a sort of "musical semicolon"), to inserting movements from other works, to cadenzas varying in length from under a minute to over two minutes. Notably, Wendy Carlos's three electronic performances (from *Switched-On Bach*, *Switched-On Brandenburgs*, and *Switched-On Bach 2000*) have second movements that are completely different from each other.

Occasionally, the third movement from Bach's "*Sonata for Violin and Continuo in G , BWV. 1021*" (marked *Largo*) is substituted for the second movement as it contains an identical 'Phrygian cadence' as the closing chords. The Largo from the Violin Sonata in G, BWV 1019, has also been used. It has a flourish of different notes.

The outer movements use the ritornello form found in many instrumental and vocal works of the time. The first movement can also be found in reworked form as the sinfonia of the cantata BWV 174, "Ich liebe den Höchsten von ganzem Gemüte", with the addition of three oboes and two horns.

Brandenburg Concerto No. 4 in G major, BWV 1049

Title on autograph score: ***Concerto 4ta à Violino Principale, due Fiauti d'Echo, due Violini, una Viola è Violone in Ripieno, Violoncello è Continuo.***[1]

1. Allegro
2. Andante
3. Presto

Concertino: violin and two recorders

Ripieno: two violins, viola, cello, violone and basso continuo

The violin part in this concerto is extremely virtuosic in the first and third movements. In the second movement, the violin provides a bass when the concertino group plays unaccompanied.

Bach adapted the 4th Brandenburg concerto as the last of his set of 6 harpsichord concertos, the concerto for harpsichord, two recorders and strings in F major, BWV 1057. As well as taking on most of the solo violin's role, the harpsichord also takes over some of the recorders' parts in the *andante*, plays a basso continuo role at times and occasionally adds a fourth contrapuntal part to an originally three-part texture (something which Bach occasionally did while improvising). The harpsichord concerto is thus more than a mere transcription.

Brandenburg Concerto No. 5 in D major, BWV 1050

Title on autograph score: ***Concerto Traversiere, une Violino principale, une Violino è una Viola in ripieno, Violoncello, Violone è Cembalo concertato.***[1]

1. Allegro
2. Affettuoso
3. Allegro

Concertino: harpsichord, violin, flute

Ripieno: violin, viola, cello, violone, (harpsichord)

The harpsichord is both a concertino and a ripieno instrument: in the concertino passages the part is obbligato; in the ripieno passages it has a figured bass part and plays continuo.

This concerto makes use of a popular chamber music ensemble of the time (flute, violin, and harpsichord), which Bach used on their own for the middle movement. It is believed that it was written in 1719, to show off a new harpsichord by Michael Mietke which Bach had brought back from Berlin for the Cöthen court. It is also thought that Bach wrote it for a competition at Dresden with the French composer and organist Louis Marchand; in the central movement, Bach uses one of Marchand's themes. Marchand fled before the competition could take place, apparently scared off in the face of Bach's great reputation of virtuosity and improvisation.

The concerto is well suited throughout to showing off the qualities of a fine harpsichord and the virtuosity of its player, but especially in the lengthy solo 'cadenza' to the first movement. It seems almost certain that Bach, considered a great organ and harpsichord virtuoso, was the harpsichord soloist at the premiere. Scholars have seen in this work the origins of the solo keyboard concerto as it is the first example of a concerto with a solo keyboard part.[8] [9]

An earlier version, BWV 1050a, has innumerable small differences from its later cousin, but only two main ones: there is no part for cello, and there is a shorter and less elaborate (though harmonically remarkable) harpsichord cadenza in the first movement. (The cello part in BWV 1050, when it differs from the violone part, doubles the left hand of the harpsichord.)

Brandenburg Concerto No. 6 in B flat major, BWV 1051

Title on autograph score: ***Concerto 6to à due Viole da Braccio, due Viole da Gamba, Violoncello, Violone e Cembalo.***[1]

1. Allegro
2. Adagio ma non troppo
3. Allegro

Instrumentation: two viole da braccio, two viole da gamba, cello, violone, and harpsichord

The absence of violins is unusual. *Viola da braccio* means the normal viola, and is used here to distinguish it from the "viola da gamba". When the work was written in 1721, the viola da gamba was already an old-fashioned instrument: the strong supposition that one viola da gamba part was taken by his employer, Prince Leopold, also points to a likely reason for the concerto's composition—Leopold wished to join his *Kapellmeister* playing music. Other theories speculate that, since the viola da braccio was typically played by a lower socioeconomic class (e.g., servants), the work sought to upend the musical status quo by giving an important role to a "lesser" instrument. This is supported by knowledge that Bach wished to end his tenure under Prince Leopold. By upsetting the balance of the musical roles, he would be released from his servitude as *Kapellmeister* and allowed to seek employ elsewhere.

The two violas start the first movement with a vigorous subject in close canon, and as the movement progresses, the other instruments are gradually drawn into the seemingly uninterrupted steady flow of melodic invention which shows the composer's mastery of polyphony. The two violas da gamba are silent in the second movement, leaving

the texture of a trio sonata for two violas and continuo, although the cello has a decorated version of the continuo bass line. In the last movement, the spirit of the gigue underlies everything, as it did in the finale of the fifth concerto.

References

[1] Johann Sebastian Bach's Werke, vol.19: Kammermusik, dritter band, Bach-Gesellschaft, Leipzig; ed. Wilhelm Rust, 1871
[2] MacDonogh, Giles. *Frederick the Great: A Life in Deed and Letters*. St. Martin's Griffin. New York. 2001. ISBN 0-312-27266-9
[3] Christoph Wolff: *Johann Sebastian Bach: The Learned Musician* (WW Norton, New York, 2000).
[4] Besseler's preface to the *Neue Bach-Ausgabe* edition of the Brandenburg Concertos is reprinted with a translation in Bärenreiter's Study Score of the Six Brandenburg Concertos (Bärenreiter TP9, 1988)
[5] Malcolm Boyd, *Bach: The Brandenburg Concertos* (Cambridge UP, 1993), ISBN 0-521-39276-9. *HartfordSymphony.org*. " Notes on Bach's Brandenburg Concertos (http://www.hartfordsymphony.org/index.php?option=com_content&task=view&id=263&Itemid=300)". Accessed 21 November 2006.
[6] Schreiber as the trumpeter for concerto no.2 (http://abel.hive.no/trumpet/bach/brandenburg/)
[7] wikt:Phrygian cadence
[8] Steinberg, M. *The Concerto: A Listener's Guide*, p. 14, Oxford (1998) ISBN 0-19-513931-3
[9] Hutchings, A. 1997. *A Companion to Mozart's Piano Concertos*, p. 26, Oxford University Press. ISBN 0-19-816708-3

External links

Scores

- Brandenburg concertos: Free scores at the International Music Score Library Project.

Essays

- The Brandenburg Concertos: A New Interpretation (http://www.recorderhomepage.net/brandenburgs.html) - Essay on rhetoric and symbolism in the concertos by early music expert Philip Pickett
- classicalnotes.net: Brandenburg Concertos (http://www.classicalnotes.net/classics2/brandenburg.html) - Comprehensive discussion by Peter Gutmann including assessment of recordings
- Inkpot: The Brandenburg Concertos (http://inkpot.com/classical/bachbrandenburg.html) - An introduction by Benjamin Chee
- good-music-guide.com: Brandenburg Concertos (http://www.good-music-guide.com/reviews/079_bach_brandenburg.htm) - Introductory survey

Recordings

- List of recordings, with reviews, from jsbach.org (http://www.jsbach.org/1046.html)
- Free MP3 Recording (http://www.classicistranieri.com/dblog/articolo.asp?articolo=7870) with Creative Commons License
- Czech Radio recording (http://www.rozhlas.cz/d-dur/download_eng) free download - in MP3 or FLAC (Retrieved 22 Mar 2009.)
- Johann Sebastian Bach - The six Brandenburg concertos - BVW 1046-1051 (http://www.classicalacarte.net/Fiches/9871.htm), Le Concert des Nations, La Capella Reial de Catalunya, Jordi Savall - Alia Vox AVSA 9871 A+B
- An animated version of the Third Concerto on YouTube. (http://www.youtube.com/watch?v=lhXHMzSOK5c)
- The Six Brandenburg Concertos for Piano Four Hands (Max Reger) (http://www.mp3classicalmusic.net/Works/bach-reger-brandenburg.htm)

Double Violin Concerto

There are two double violin concertos in D Minor by J. S. Bach: the more famous BWV 1043 (see below), and the (presumed lost) BWV 1060R, of which only an arrangement for two harpsichords, transposed to C Minor, exists as original score (BWV 1060).

The **Concerto for 2 Violins, Strings and Continuo in D Minor**, BWV 1043, also known as the **Double Violin Concerto**, is perhaps one of the most famous works by J. S. Bach and considered among the best examples of the work of the late Baroque period. Bach wrote it between 1730 and 1731 while he was the Kapellmeister at Anhalt-Köthen.[1] Later in 1739, in Leipzig, he created an arrangement for two harpsichords, transposed into C minor, BWV 1062.[1] In addition to the two soloists, the concerto is scored for strings and basso continuo.

The concerto is characterized by the subtle yet expressive relationship between the violins throughout the work. The musical structure of this piece uses fugal imitation and much counterpoint.

The concerto comprises three movements:

1. Vivace
2. Largo ma non tanto
3. Allegro

In 1940, George Balanchine made a ballet of this music called *Concerto Barocco*.

The first movement is featured in the Woody Allen film *Hannah and her Sisters*, as well as "21", the second in the film *Children of a Lesser God*.

Notes

[1] Steinberg, M. *The Concerto: A Listener's Guide*, p. 17-19, Oxford (1998) ISBN 0-19-513931-3

External links

- The Mutopia project has information about the composition *Double Violin Concerto (Bach)* (http://www.mutopiaproject.org/cgibin/piece-info.cgi?id=3)
- Grove Music Online entry on J.S. Bach (http://www.grovemusic.com/shared/views/article.html?section=music.40023.3.7.8#music.40023.3.7.8)
- Double Violin Concerto: Free scores at the International Music Score Library Project.

Harpsichord concertos

The **harpsichord concertos**, BWV 1052-1065, are concertos for harpsichord, strings and continuo by Johann Sebastian Bach. There are seven complete concertos for a single harpsichord, (BWV 1052-1058), three concertos for 2 harpsichords (BWV 1060-1062), two concertos for 3 harpsichords (BWV 1063-1064), and one concerto for 4 harpsichords, (BWV 1065). Two other concertos include solo harpsichord parts: the concerto BWV 1044, which has solo parts for harpsichord, violin and flute, and Brandenburg concerto no.5, BWV 1050, with the same scoring. In addition there is a single 9 bar concerto fragment for a single harpsichord (BWV 1059) which adds an oboe to the strings and continuo.

All of Bach's harpsichord concertos (with the exception of the Brandenburg concerto) are thought to be arrangements made from earlier concertos for melodic instruments probably written in Köthen. In many cases, only the harpsichord version has survived.

Compositional history

From 1729 to 1741, Bach was director of the *Collegium musicum* in Leipzig, a student musical society, founded by Georg Philipp Telemann in 1703 and run before Bach by Balthasar Schott. The *Collegium musicum* often gave performances at Zimmermann's coffee-house. It was for these occasions that Bach produced his harpsichord concertos, among the first concertos for keyboard instrument ever written. It is thought that the multiple harpsichord concertos were heard earlier than those for one harpsichord, perhaps because his sons C. P. E. Bach and W. F. Bach (both excellent harpsichord players) were living at home until 1733 and 1734, respectively. It is likely that Johann Ludwig Krebs, who studied with Bach until 1735, also played harpsichord in the *Collegium musicum*.

The concertos for one harpsichord, BWV 1052-1059, survive in an autograph score (now in the Staatsbibliothek Berlin, *Mus. ms. Bach P 234*) which is not a fair copy but a draft, or working score, and has been dated to about 1738. Bach may of course have played the works much earlier, using the parts from an original melody-instrument concerto and extemporising a suitable harpsichord version while playing.

The works BWV 1052-1057 were intended as a set of six, shown in the manuscript in Bach's traditional manner beginning with 'J.J.' (*Jesu Juva*) and ending with 'Finis. S. D. Gl.' (*Soli Deo Gloria*). Aside from the Brandenburg concertos, it is the only such collection of concertos in Bach's oeuvre. The concerto BWV 1058 and fragment BWV 1059 are contained at the end of the score, and are an earlier attempt at a set of (headed J.J.) which was abandoned for one reason or another.

Bach's harpsichord concertos were, until recently, often underestimated by scholars, who did not have the convenience of hearing the benefits that historically informed performance has brought to works such as these; Albert Schweitzer wrote 'The transcriptions have often been prepared with almost unbelievable cursoriness and carelessness. Either time was pressing or he was bored by the matter.' Recent research has demonstrated quite the reverse to be true; he transferred solo parts to the harpsichord with typical skill and variety. Bach's interest in the harpsichord concerto form can be inferred from the fact that he arranged every suitable melody-instrument concerto as a harpsichord concerto, and while the harpsichord versions have been preserved the same is not true of the melody-instrument versions.

Concertos for single harpsichord

The set of 6 harpsichord concertos

Concerto I in D minor, BWV 1052

1. Allegro
2. Adagio
3. Allegro

Scoring: harpsichord solo, violin I/II, viola, continuo (cello, violone)

Length: c. 22 minutes

This harpsichord concerto is thought to be based on a lost violin concerto in D minor which was later arranged as an organ concerto in 1728 for use in two of Bach's cantatas; the first two movements for the sinfonia and first choral movement of *Wir müssen durch viel Trübsal in das Reich Gottes eingehen, BWV 146* and the last movement is in *Ich habe meine Zuversicht, BWV 188*. The original is probably one of Bach's earliest concertos and is very virtuosic, in a similar manner to Antonio Vivaldi's *Grosso Mogul* violin concerto, RV 208, which Bach knew and transcribed for solo organ, BWV 594.

The harpsichord transcription was made by transferring the ripieno string parts without alteration and considerably augmenting the solo part for harpsichord to make it as comparatively virtuosic as the original must have been, as well as adding chords to fill in the harmony and figurative developments in the left hand. This is particularly notable in the first and third movements; in the second movement, however, the left hand almost exactly duplicates the ripieno continuo part, and the right hand plays a melody that is probably taken directly from the original violin part.

The first and third movements share a similar harmonic structure based upon which the movements can be divided into four sections. The opening section of both movements gives the theme in the tonic (D minor) followed by a statement of the theme in the relative major (F major). The second section modulates to the dominant (A minor) and then its relative major (C major). The third section modulates to the subdominant (G minor) and its relative major (B flat major). Finally, the fourth section gives a recapitulation of the theme in the tonic, with no subsequent major key statement.

This concerto has remained the most popular of the collection from the 19th century onwards; Felix Mendelssohn played it and Johannes Brahms wrote a cadenza for it; the first publication of it was in 1838 by the Kistner Publishing House. It was often played and recorded with the piano in the 20th century, though with the rise of historically informed performance from the 1960s, it is now regularly played on the harpsichord again.

There also exists a version of this harpsichord concerto transcribed by C. P. E. Bach in 1733 or 1734, listed as BWV 1052a; it is not executed particularly well but shows that the process was studied in Bach's household.

Concerto II in E major, BWV 1053

1. Allegro
2. Siciliano
3. Allegro

Scoring: harpsichord solo, violin I/II, viola, continuo (cello, violone)

Length: c. 19 minutes

This harpsichord concerto is thought to be based on a concerto for a wind instrument, probably oboe or oboe d'amore, and from stylistic considerations, it may have dated from Bach's time in Leipzig. It exists, like BWV 1052, in a later transcription in his cantatas BWV 169 and BWV 49, from which further inferences can be made about the original concerto.

Bach changed his method of arrangement with this work, significantly altering the ripieno parts from the original concerto for the first time, limited much more to the tutti sections. The lower string parts were much reduced in scope, allowing the harpsichord bass to be more prominent, and the upper strings were likewise modified to allow the harpsichord to be at the forefront of the texture.

Concerto III in D major, BWV 1054

1. Allegro
2. Adagio e piano sempre
3. Allegro

Scoring: harpsichord solo, violin I/II, viola, continuo (cello, violone)

Length: c. 17 minutes

The surviving violin concerto in E major, BWV 1042 was the model for this work, which was transposed down a tone to allow the top note e''' to be reached as d''', the common top limit on harpsichords of the time. The transcription process was based on the same principles as BWV 1053.

Concerto IV in A major, BWV 1055

1. Allegro
2. Larghetto
3. Allegro ma non tanto

Scoring: harpsichord solo, violin I/II, viola, continuo (cello, violone)

Length: c. 14 minutes

Probably based on a lost concerto for oboe d'amore, this is a mature and formally concentrated work. There exists a figured bass continuo part for this concerto, which was added later, probably for a particular occasion at which a second harpsichord, chamber organ or theorbo filled out the harmony of the continuo bass.

Concerto V in F minor, BWV 1056

1. Allegro moderato
2. Largo
3. Presto

Scoring: harpsichord solo, violin I/II, viola, continuo (cello, violone)

Length: c. 10 minutes

The outer movements probably come from a violin concerto which was in G minor, and the middle movement is probably from an oboe concerto in F major; this movement is also the sinfonia to the cantata *Ich Steh mit einem Fuß im Grabe*, BWV 156.

Concerto VI in F major, BWV 1057

1. Allegro
2. Andante
3. Allegro assai

Scoring: harpsichord solo, flauto dolce (recorder) I/II, violin I/II, viola, continuo (cello, violone)

Length: c. 17 minutes

A transcription of Brandenburg concerto no.4, BWV 1049; because it also involves parts for two solo recorders, this is a concerto grosso. The harpsichord mainly plays the original violin part, but also takes on the material of the recorders-violin trio in the slow movement, plays with the recorders in four-part harmony, plays a reduction of the fugal material with the strings in the last movement, and, when doing nothing else, plays a lavishly written-out

continuo. Bach probably placed this concerto as the last of the set intentionally, as the pinnacle of the series, due to the richness of instrumental color produced by the three families of instruments, and the extraordinarily varied and effective harpsichord part.

The abandoned first set

Concerto in G minor, BWV 1058

1. Allegro
2. Andante
3. Allegro assai

Scoring: harpsichord solo, violin I/II, viola, continuo (cello, violone)

Length: c. 14 minutes

Probably Bach's first attempt at writing out a full harpsichord concerto, this is a transcription of the violin concerto in A minor, BWV 1041. It seems Bach was dissatisfied with this work, the most likely reason being that he did not alter the ripieno parts very much, so the harpsichord was swamped by the orchestra too much to be an effective solo instrument.

Bach did not continue the intended set which he had marked with a 'J.J.' at the start of this work; he abandoned the next harpsichord concerto, the fragment BWV 1059, which was to be based on an oboe concerto, after 10 incomplete bars. Some modern scholars, noticing that the surviving material matches the cantata BWV 35, have constructed a proposed harpsichord or oboe concerto from that source.

Concerto in D minor, BWV 1059

1. No Tempo Indication

Scoring: harpsichord solo, oboe, violin I/II, viola, continuo (cello, violone)

Length: c. 20 seconds

Fragment consisting of 9 bars. Taken from the opening Sinfonia of the Cantata, BWV 35 “Geist und Seele wird verwirret” (1726) In the cantata, Bach uses an obbligato organ not only in the two sinfonias (which evidently form the first and last movements of a lost instrumental concerto, possibly for oboe) but also in the aria No. 1, whose siciliano character likewise points to its original function as a concerto movement. Bach intended to write this out as a harpsichord concerto but abandoned the endeavor after only 9 bars.

Concerto for harpsichord, flute, and violin

Concerto in A minor, BWV 1044

1. Allegro
2. Adagio ma non tanto e dolce
3. Alla breve

Scoring: harpsichord solo, violin solo, flute solo, violin I/II, viola, continuo (cello, violone)

Length: c. 22 minutes

Though this is a concerto for three instruments (hence it is occasionally called Bach's triple concerto), the harpsichord has the most prominent role and greatest quantity of material; there are several cadenzas and virtuosic passages for the instrument; the scoring is identical to that of Brandenburg concerto no.5, BWV 1050, though the character is quite different. The first and third movements are adapted from the prelude and fugue in A minor for solo harpsichord, BWV 894, which have been developed with added tutti sections. The middle movement is from the trio sonata for organ in D minor, BWV 527, which has been expanded to four voices; only the solo instruments play, and the flute and violin share the melody and accompaniment, switching roles on the repeat of each half.

Concertos for multiple harpsichords

Concertos for two harpsichords

Concerto in C minor, BWV 1060

1. Allegro
2. Adagio
3. Allegro

Scoring: harpsichord I/II solo, violin I/II, viola, continuo (cello, violone)

Length: c. 14 minutes

While the existing score is in form of a concerto for harpsichord and strings, Bach scholars believe it to be a transcription of a lost double concerto in D minor; a reconstructed arrangement of this concerto for two violins or violin and oboe is classified as BWV 1060R. [1] The subtle and masterful way in which the solo instruments blend with the orchestra marks this out as one of the most mature works of Bach's years at Köthen. The middle movement is a cantabile for the solo instruments with orchestral accompaniment.

Concerto in C major, BWV 1061

1. Allegro
2. Adagio ovvero Largo
3. Fuga

Scoring: harpsichord I/II solo, violin I/II, viola, continuo (cello, violone)

Length: c. 19 minutes

Of all Bach's harpsichord concertos, this is probably the only one that originated as a harpsichord work, though not in an orchestral guise. The work originated as a concerto for two harpsichords unaccompanied (in the manner of the *Italian Concerto, BWV 971*), and the addition of the orchestral parts may not have been by Bach himself. The string orchestra does not fulfil an independent role, and only appears to augment cadences; it is silent in the middle movement. The harpsichords have much dialogue between themselves and play in an antiphonal manner throughout.

Concerto in C minor, BWV 1062

1. —
2. Andante
3. Allegro assai

Scoring: harpsichord I/II solo, violin I/II, viola, continuo (cello, violone)

Length: c. 15 minutes

The well-known concerto for two violins in D minor, BWV 1043 is the basis of this transcription. It was transposed down a tone for the same reason as BWV 1054, so that the top note would be d'".

Concertos for three harpsichords

Concerto in D minor, BWV 1063

1. —
2. Alla Siciliana
3. Allegro

Scoring: harpsichord I/II/III solo, violin I/II, viola, continuo (cello, violone)

Length: c. 14 minutes

Scholars have yet to settle on the probable scoring and tonality of the concerto on which this was based, though they do think it is, like the others, a transcription. Bach's sons may have been involved in the composition of this work.

Concerto in C major, BWV 1064

1. Allegro
2. Adagio
3. Allegro assai

Scoring: harpsichord I/II/III solo, violin I/II, viola, continuo (cello, violone)

Length: c. 17 minutes

This concerto was probably based on an original in D major for three violins, and shows some similarity with that for two violins/harpsichords, BWV 1043/1061, in the interaction of the concertino group with the ripieno and the cantabile slow movement.

Concerto for four harpsichords

Concerto in A minor, BWV 1065

1. Allegro
2. Largo
3. Allegro

Scoring: harpsichord I/II/III/IV solo, violin I/II, viola, continuo (cello, violone)

Length: c. 10 minutes

Bach made a number of transcriptions from Antonio Vivaldi's concertos, especially from his op.3 set, entitled *L'estro Armonico*; he adapted them for solo harpsichord and solo organ, and for the concerto for 4 violins in B minor, op.3 no.10, RV 580, he decided upon the unique solution of using four harpsichords and orchestra. This is thus the only harpsichord concerto by Bach which was not an adaptation of his own material. The middle movement has the four harpsichords playing differently-articulated arpeggios in a very unusual tonal blend, while Bach provided some additional virtuosity and tension in the other movements.

Notes

[1] Oxford Composer Companions guide to Bach (ed. Boyd)

References

- Werner Breig, Bach: Concertos for Harpsichord, ISMN: M-006-20451-9 (1999, Bärenreiter)
- Werner Breig, notes to recordings of the complete harpsichord concertos by Trevor Pinnock and The English Concert (1981, Archiv Produktion); lengths also taken from these recordings

External links

- Harpsichord concertos, BWV 1052-1059, 1044 (http://bach-gesellschaft.cygoth.com/BGA17.pdf) (PDF) - from the Bach Gesellschaft Ausgabe; public domain
- Harpsichord Concerto No.1, BWV 1052: Free scores at the International Music Score Library Project.
- Harpsichord Concerto No.2, BWV 1053: Free scores at the International Music Score Library Project.
- Harpsichord Concerto No.3, BWV 1054: Free scores at the International Music Score Library Project.
- Harpsichord Concerto No.4, BWV 1055: Free scores at the International Music Score Library Project.
- Harpsichord Concerto No.5, BWV 1056: Free scores at the International Music Score Library Project.
- Harpsichord Concerto No.6, BWV 1057: Free scores at the International Music Score Library Project.
- Harpsichord Concerto No.7, BWV 1058: Free scores at the International Music Score Library Project.
- Harpsichord Concerto No.8, BWV 1059: Free scores at the International Music Score Library Project.
- Concerto for 2 Harpsichords, BWV 1060: Free scores at the International Music Score Library Project.
- Concerto for 2 Harpsichords, BWV 1061: Free scores at the International Music Score Library Project.
- Concerto for 2 Harpsichords, BWV 1062: Free scores at the International Music Score Library Project.
- Concerto for 3 Harpsichords, BWV 1063: Free scores at the International Music Score Library Project.
- Concerto for 3 Harpsichords, BWV 1064: Free scores at the International Music Score Library Project.
- Concerto for 4 Harpsichords, BWV 1065: Free scores at the International Music Score Library Project.
- Program notes (http://www.laco.org/performances/127/?program=1) from the Los Angeles Chamber Orchestra

Violin Concerto in A minor

The **Violin Concerto in A minor**, BWV 1041, was composed by Johann Sebastian Bach in 1748.



Bach, the composer of the *Violin Concerto in A minor* in 1748

Structure and Analysis

The piece has three movements:

1. *Allegro moderato*
2. *Andante* — with an ostinato style theme
3. *Allegro assai*

The motifs of the theme of the Allegro moderato appear in changing combinations and are separated and intensified throughout the movement.

In the Andante Bach uses an insistent pattern in the bass part that is repeated constantly in the movement. He focuses the variation in the harmonic relations.

In the final movement Bach relies on bariolage figures to generate striking acoustic effects.

Instrumentations and Transcriptions

The Clavier Concerto in G minor, BWV 1058, is an arrangement of this concerto with piano or harpsichord.

External links

- Violin Concerto in A minor: Free scores at the International Music Score Library Project.



The first twelve bars of the third movement

Violin Concerto in E major

The **Violin Concerto in E major**, BWV 1042, by Johann Sebastian Bach is a concerto for violin, strings and continuo in 3 movements:

1. Allegro with ritornello, with an overall structure like that of a da capo aria.
2. Adagio with an ground bass.
3. Allegro assai with an overall structure of a rondo

External links

- The Mutopia Project Public Domain Score [1]
- Violin Concerto in E major: Free scores at the International Music Score Library Project.

Cello Suites

The ***Six Suites for Unaccompanied Cello*** by Johann Sebastian Bach are some of the most performed and recognizable solo compositions ever written for cello. They were most likely composed during the period 1717–1723, when Bach served as a Kapellmeister in Cöthen.

The suites contain a great variety of technical devices, a wide emotional range, and some of Bach's most compelling voice interactions and conversations. It is their intimacy, however, that has made the suites amongst Bach's most popular works today, resulting in their different recorded interpretations being fiercely defended by their respective advocates.

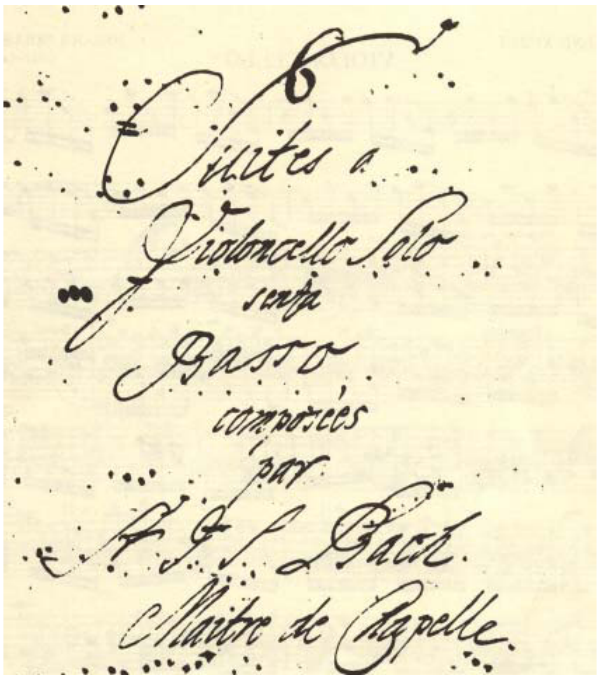
The suites have been transcribed for numerous instruments, including the violin, viola, double bass, viola da gamba, mandolin, piano, marimba, classical guitar, recorder, electric bass, french horn, saxophone, bass clarinet, bassoon, trumpet, trombone, euphonium, tuba, ukulele and electric bass guitar.



The first page from the manuscript by Anna Magdalena Bach of Suite No. 1 in G major, BWV 1007

History

An exact chronology of the suites (regarding both the order in which the suites were composed and whether they were composed before or after the solo violin sonatas) cannot be completely established. However, scholars generally believe that—based on a comparative analysis of the styles of the sets of works—the cello suites arose first, effectively dating the suites pre-1720, the year on the title page of Bach's autograph of the violin sonatas.



Title page of Anna Magdalena Bach's manuscript

The suites were not widely known before the 1900s, and for a long time it was generally thought that the pieces were intended to be études. However, after discovering Grützmacher's edition in a thrift shop in Barcelona, Spain at age 13, Pablo Casals began studying them. Although he would later perform the works publicly, it was not until 1925, when he was 48, that he agreed to record the pieces, becoming the first to record all six suites. Their popularity soared soon after, and Casals' original recording is still widely available today.

Attempts to compose piano accompaniments to the suites include a notable effort by Robert Schumann. In 1923, Leopold Godowsky realised suites 2, 3 and 5 in full counterpoint for solo piano.

Unlike Bach's violin sonatas, no autographed manuscript survives, thus ruling out the use of an urtext performing edition. However, analysis of secondary sources—including a hand-written copy by Bach's second wife, Anna Magdalena—have produced presumable authentic editions, although critically deficient in the placement of slurs and other articulation. As a result, many interpretations of the suites exist, with no sole accepted version.

Recent research has suggested that the suites were not written for the familiar cello played between the legs (da gamba), but an instrument played rather like a violin, on the shoulder (da spalla). Variations in the terminology used to refer to musical instruments during this period have led to modern confusion, and the discussion continues regarding the instrument "that Bach intended", or even if a particular instrument was indeed intended for. Sigiswald Kuijken and Ryo Terakado have both recorded the complete suites on this "new" instrument, known today as a violoncello or viola da spalla[1] ; reproductions of the instrument have been made by luthier Dmitry Badiarov.[2] [3]



Sigiswald Kuijken playing a violoncello da spalla.

Recent speculation by Professor Martin Jarvis of Charles Darwin University School of Music, in Darwin, Australia, also holds that Anna Magdalena may have been the composer of several musical pieces attributed to her husband.[4] Jarvis proposes that Magdalena wrote the six Cello Suites, and was involved with the composition of the aria from the *Goldberg Variations* (BWV 988). Musicologists and performers, however, pointing to thin evidence of this proposition, remain skeptical of the claim.[4]

The Suites

The suites are in six movements each, and have the following structure and order of movements.

1. Prelude
2. Allemande
3. Courante
4. Sarabande
5. Galanteries – (Minuets for Suites 1 and 2, Bourrées for 3 and 4, Gavottes for 5 and 6)
6. Gigue

Scholars believe that Bach intended the works to be considered as a systematically conceived cycle, rather than an arbitrary series of pieces: Compared to Bach's other suite collections, the cello suites are the most consistent in order of their movements. In addition, to achieve a symmetrical design and go beyond the traditional layout, Bach inserted *intermezzo* or *galanterie* movements in the form of pairs between the Sarabande and the Gigue.

It should also be noticed that only five movements in the entire set of suites are completely non-chordal: that means they consist only of a single melodic line. These are the second Minuet of the 1st Suite, the second Minuet of the 2nd suite, the second Bourrée of the 3rd suite, the Gigue of the 4th suite, and the Sarabande of the 5th Suite. It should be noted that the 2nd Gavotte of the 5th Suite has but one prim-chord (the same note played on two strings at the same time), but only in the original scordatura version of the suite — in the standard tuning version it is completely free from chords.

The Suites have been performed and recorded by many renowned cellists such as Pablo Casals, Janos Starker, Mstislav Rostropovich and Yo-Yo Ma. Ma won the 1985 Best Instrumental Soloist Grammy Award for his best selling album "*Six Unaccompanied Cello Suites*".

Suite No. 1 in G major, BWV 1007

The Prelude, mainly consisting of arpeggiated chords, is probably the best known movement from the entire set of suites and is regularly heard on television and in films. The second Minuet is one of only twelve movements in all six suites that doesn't contain chords other than in the last measure (measure 42). Most students begin with this suite as it is assumed to be easier to play than the others in terms of the technique required.

Suite No. 2 in D minor, BWV 1008

The Prelude consists of two parts, the first of which has a strong recurring theme that is immediately introduced in the beginning. The second part is a scale-based cadenza movement that leads to the final, powerful chords. The subsequent Allemande contains short cadenzas that stray away from this otherwise very strict dance form. The first Minuet contains demanding chord shiftings and string crossings.

Suite No. 3 in C major, BWV 1009

The Prelude of this suite consists of an A-B-A-C form, with A being a scale-based movement that eventually dissolves into an energetic arpeggio part; and B, where the cellist is introduced to thumb position, which is needed to reach the demanding chords. It then returns to the scale theme, and ends with a powerful and surprising chord movement.

The Allemande is the only movement in the suites that has an up-beat consisting of three semiquavers instead of just one, which is the standard form.

The second Bourrée, though in C minor, has a 2-flat (or G minor) key-signature. This notation, common in pre-Classical music, is sometimes known as a partial key-signature. The first and second Bourrée of the 3rd suite is sometimes used as solo material for other bass instruments such as tuba, euphonium, and trombone.

Suite No. 4 in E-flat major, BWV 1010

Suite No. 4 is one of the most technically demanding of the suites since E-flat is an uncomfortable key to intonate on the cello and requires many extended left hand positions. The Prelude primarily consists of a difficult flowing quaver movement that leaves room for a cadenza before returning to its original theme. The very peaceful Sarabande is quite obscure about the stressed second beat, which is the basic characteristic of the 3/4 dance, since, in this particular Sarabande, almost every first beat contains a chord, whereas the second beat most often doesn't.

Suite No. 5 in C minor, BWV 1011

Suite No. 5 was originally written in scordatura with the A-string tuned down to G, but nowadays a version for standard tuning is included in almost every edition of the suites along with the original version. Some chords must be simplified when playing with standard tuning, but some melodic lines become easier as well.

The Prelude is written in an A-B form, and is a French overture. It begins with a slow, emotional movement that explores the deep range of the cello. After that comes a fast and very demanding single-line fugue that leads to the powerful end.

This suite is most famous for its intimate Sarabande, which is the second of only four movements in all six suites that doesn't contain any chords. Rostropovich describes it as the essence of Bach's genius; Tortelier, as an extension of silence. The fifth suite is also exceptional as its Courante and Gigue are in the French style, rather than the Italian form of the other five suites. Yo-Yo Ma played on this movement September 11, 2002 at the site of the World Trade Center, while the first of the names of the dead were read in remembrance on the first anniversary of the attack on the WTC.

An autograph manuscript [5] of Bach's lute version of this suite exists as BWV 995.[5]

Suite No. 6 in D major, BWV 1012

It is widely believed that the sixth suite was composed specifically for a five-stringed violoncello piccolo, a smaller cello, roughly the size of a 7/8 normal cello that has a fifth upper string tuned to E, a perfect fifth above the otherwise top string. However, some say there is not substantial evidence to support this claim: whilst three of the sources inform the player that it is written for an instrument "*a cinq cordes*", only Anna Magdalena Bach's manuscript indicates the tunings of the strings and the other sources do not mention any intended instrument at all.

Other possible instruments for the suite include a version of the violoncello piccolo played on the arm like a viola, as well as a viola with a fifth string tuned to E, called a viola pomposa. As the range required in this piece is very large, the suite was probably intended for a larger instrument, although it is conceivable that Bach—who was fond of the viola—may have performed the work himself on an arm-held violoncello piccolo. However, it is equally likely that beyond hinting the number of strings, Bach did not intend any specific instrument at all as the construction of instruments in the early 18th century was highly variable.

Cellists wishing to play the piece on a modern four-string cello encounter difficulties as they are forced to use very high positions to reach many of the notes, though modern cellists regularly perform the suite on the 4-string instrument. Performers specialising in early music and using authentic instruments generally use the 5-string cello for this suite, including Anner Bylsma, Pieter Wispelwey, Jaap ter Linden and Josephine van Lier[6] .

This suite is written in much more free form than the others, containing more cadenza-like movements and virtuosic passages. It is also the only one of the suites that is partly notated in the Tenor C clef, which is not needed for the others since they never go above the note G4 (G above middle C).

Mstislav Rostropovich called this suite "a symphony for solo cello" and characterised its D major tonality as evoking joy and triumph.

References

[1] Sigiswald Kuijken explain (http://www.preludeklassiekemuziek.nl/kuijken_spalla.html) s how he came to choose the violoncello da spalla for recording Bach. Retrieved 2010-07-27.
[2] http://violoncellodaspalla.blogspot.com/2009/01/violoncello-da-spalla-on-cd-sigiswald.html
[3] http://67.15.250.3/~violadab/index.php/content/view/19/70/lang,en/
[4] Dutter, Barbie and Nikkhah, Roya (2006-04-22). "Bach works were written by his second wife, claims academic" (http://www.telegraph.co.uk/news/uknews/1516423/Bach-works-were-written-by-his-second-wife-claims-academic.html). The Telegraph. .
[5] *BWV995* at jsbach.org (http://jsbach.org/bwv995.html)
[6] www.josephinevanlier.com/instruments.html#violoncellopiccolo (http://www.josephinevanlier.com/instruments.html#violoncellopiccolo)

External links

- Cello Suites: Free scores at the International Music Score Library Project.
- Anna Magdalena's manuscript (http://www.wimmercello.com/bachs1ms.html)
- MIDI Sequences (http://www.jsbach.net/midi/midi_solo_cello.html)
- MP3 Creative Commons Recording (http://www.classicistranieri.org/dblog/articolo.asp?articolo=360)
- Transcriptions of The Suites For Trombone (http://www.yeodoug.com/publications/pdf/pdf.html)
- Transcription of the 4th Suite for Violoncello Piccolo (http://www.icking-music-archive.org/scores/bach/bwv1010/BWV1010_5_String.pdf) at the Werner Icking Music Archive (http://www.icking-music-archive.org/)
- Musical scores and MIDI files (http://www.mutopiaproject.org/cgibin/make-table.cgi?collection=bachcello&preview=1) at the Mutopia Project
- Recordings of Cello Suites 5 and 6 by Colin Carr (http://www.gardnermuseum.org/music/artist/carr.asp) from the Isabella Stewart Gardner Museum

English Suites, BWV 806-811

The ***English Suites***, BWV 806–811, are a set of six suites written by the German composer Johann Sebastian Bach for harpsichord and generally thought to be the earliest of Bach's 19 suites for keyboard, the others being the 6 French Suites, BWV 812-817, the 6 Partitas, BWV 825-830 and the Overture in the French style, BWV 831.

History

These six suites for keyboard are thought to be the earliest set that Bach composed. Originally, their date of composition was thought to have been between 1718 and 1720, but more recent research suggests that the composition was likely earlier, around 1715, while the composer was living in Weimar..

Bach's English Suites display less affinity with Baroque English keyboard style than the French Suites do to French Baroque keyboard style; the name "English" is thought to date back to a claim made by the nineteenth-century Bach biographer Johann Nikolaus Forkel that these works might have been composed for an English nobleman. No evidence has emerged to substantiate this claim. It has also been suggested that the name is a tribute to Charles Dieupart, whose fame was greatest in England, and on whose *Six Suittes de clavessin* Bach's English Suites were in part based.[1]

Surface characteristics of the English Suites strongly resemble those of Bach's French Suites and Partitas, particularly in the sequential dance-movement structural organization and treatment of ornamentation. These suites resemble also the Baroque French keyboard suite typified by the generation of composers including Jean-Henri d'Anglebert, and the dance-suite tradition of French lutenists that preceded it.

In the English Suites especially, Bach's affinity with French lute music is demonstrated by his inclusion of a prelude for each suite, departing from an earlier tradition of German derivations of French suite (those of Johann Jakob Froberger and Georg Boehm are examples), which saw a relatively strict progression of the dance movements (Allemande, Courante, Sarabande and Gigue) and which did not typically feature a Prelude. Unlike the unmeasured preludes of French lute or keyboard style, however, Bach's preludes in the English Suites are composed in strict meter.

The six English Suites

- *1st Suite in A major, BWV 806*

  Prelude, Allemande, Courante I, Courante II, Sarabande, Bourrée I, Bourrée II, Gigue
- *2nd Suite in A minor, BWV 807*

  Prelude, Allemande, Courante, Sarabande, Bourrée I, Bourrée II, Gigue
- *3rd Suite in G minor, BWV 808*

  Prelude, Allemande, Courante, Sarabande, Gavotte I, Gavotte II, Gigue
- *4th Suite in F major, BWV 809*

  Prelude, Allemande, Courante, Sarabande, Menuet I, Menuet II, Gigue
- *5th Suite in E minor, BWV 810*

  Prelude, Allemande, Courante, Sarabande, Passepied I, Passepied II, Gigue
- *6th Suite in D minor, BWV 811*

  Prelude, Allemande, Courante, Sarabande, Gavotte I, Gavotte II, Gigue

Note that the key sequence follows the same series of notes as the chorale 'Jesu, meine Freude'; this is unlikely to be accidental.

Notable recordings

On harpsichord

- Kenneth Gilbert (Harmonia Mundi, 1981)
- Gustav Leonhardt (Virgin, 1984)
- Huguette Dreyfus (Archiv Produktion, 1974, 1990)
- Colin Tilney (Music&Arts, 1993)
- Trevor Pinnock (Archiv Production, 1992)

On piano

- Glenn Gould (Sony, 1977)
- Ivo Pogorelić (Deutsche Grammophon, 1985)
- András Schiff (Decca, 1988)
- Murray Perahia, (Sony Classics, 1999)

Media

English Suite No. 3 in G minor - Prelude

Performed by Martha Goldstein

English Suite No. 3 in G minor - Allemande

Performed by Martha Goldstein

English Suite No. 3 in G minor - Courante

Performed by Martha Goldstein

English Suite No. 3 in G minor - Sarabande

Performed by Martha Goldstein

English Suite No. 3 in G minor - Gavotte
I and II

Performed by Martha Goldstein

English Suite No. 3 in G minor - Gigue

Performed by Martha Goldstein

- *Problems listening to the files? See media help.*

See also

- Works for keyboard by J.S. Bach
- French Suites, BWV 812-817
- Partitas, BWV 825-830
- Bach compositions printed during the composer's lifetime

References

External links

- English Suites: Free scores at the International Music Score Library Project.

French Suites, BWV 812-817

The ***French Suites***, BWV 812-817, are six suites which Johann Sebastian Bach wrote for the clavier (harpsichord or clavichord) between the years of 1722 and 1725 [1] . The suites were later given the name 'French' (first recorded usage by Friedrich Wilhelm Marpurg in 1762) as a means of contrast with the *English Suites* (whose title is likewise a later appellation). The name was popularised by Bach's biographer Johann Nikolaus Forkel, who wrote in his 1802 biography of Bach, "One usually calls them French Suites because they are written in the French manner."[2] This claim, however, is inaccurate: like Bach's other suites, they follow a largely Italian convention.[3] .

There is no surviving definitive manuscript of these suites, and ornamentation varies both in type and in degree across manuscripts.[4]

Two additional suites, one in A minor (BWV 818), the other in E-flat Major (BWV 819), are linked to the familiar six in some manuscripts. The *Overture in the French style*, BWV 831, which Bach published as the second part of Clavier-Übung, is a suite in the French style but not connected to the *French suites*.[5]

The French suites

Suite No. 1 in D minor, BWV 812

1. Allemande
2. Courante
3. Sarabande
4. Menuet I/II
5. Gigue

Although Suites 1-4 are typically dated to 1722, it is possible that this suite was written even somewhat earlier [6]

Suite No. 2 in C minor, BWV 813

1. Allemande
2. Courante
3. Sarabande
4. Air
5. Menuet
6. Menuet - Trio (in BWV 813a)
7. Gigue

Suite No. 3 in B minor, BWV 814

1. Allemande
2. Courante
3. Sarabande
4. Menuet - This was used as "Theme C" in the popular game Tetris.
5. Trio
6. Anglaise -- Bach originally titled this movement Gavotte (a dance type very similar to the Angloise). He may have changed the name because this movement lacks the gavotte's characteristic two quarter-note upbeat. [7]
7. Gigue

Suite No. 4 in E-flat major, BWV 815

1. Allemande
2. Courante
3. Sarabande
4. Gavotte
5. Air
6. Gigue

Suite No. 5 in G major, BWV 816

1. Allemande
2. Courante
3. Sarabande
4. Gavotte
5. Bourrée
6. Loure
7. Gigue

The first few bars of this suite were written in 1722, but it was not completed until 1723.

Suite No. 6 in E major, BWV 817

1. Allemande
2. Courante
3. Sarabande
4. Gavotte
5. Polonaise
6. Bourrée
7. Menuet
8. Gigue

See also

- Works for keyboard by J.S. Bach
- Partitas, BWV 825-830
- English Suites, BWV 806-811
- Bach compositions printed during the composer's lifetime

Notes and references

[1] Bach. *The French Suites: Embellished version*. Barenreiter Urtext
[2] Bach. *The French Suites: Embellished version*. Barenreiter Urtext
[3] Christophe Rousset, notes to the recording of the *French Suites*, Ambroisie AMB9942
[4] Bach. *The French Suites: Embellished version*. Barenreiter Urtext
[5] Although see the discussion of French influences in Hans-Joachim Schulze, *The French Influence in Bach's Instrumental Music*, Early Music, 13:2, 1985 (*J. S. Bach Tercentenary Issue*, 180-184.
[6] Bach. *The French Suites: Embellished version*. Barenreiter Urtext
[7] Bach. *The French Suites: Embellished version*. Barenreiter Urtext

External links

- French Suites: Free scores at the International Music Score Library Project.
- French suites in Mutopia Project (free sheet music) (http://www.mutopiaproject.org/cgibin/make-table.cgi?collection=bachfr&preview=1)
- liner notes (http://www.music.qub.ac.uk/~tomita/essay/FrSuites-e.html) for recording by Masaaki Suzuki

Orchestral Suites

The four **Orchestral Suites** or ***Ouvertures*** BWV 1066–1069 are a set of compositions by Johann Sebastian Bach, probably composed between 1725 and 1739 in Leipzig. The word overture refers to an opening movement in which a section of slow dotted-note rhythm is followed by a fugue; at the time, this name was also used to refer to a whole suite of dance-pieces in the French baroque style.

Suite No. 1 in C major, BWV 1066

1. Ouverture
2. Courante
3. Gavotte I/II
4. Forlane
5. Minuet I/II
6. Bourrée I/II
7. Passepied I/II

Instrumentation: Oboe I/II, bassoon, violin I/II, viola, basso continuo

Suite No. 2 in B minor, BWV 1067

1. Ouverture
2. Rondeau
3. Sarabande
4. Bourrée I/II
5. Polonaise (Lentement) - Double
6. Minuet
7. Badinerie

Instrumentation: Solo flute, violin I/II, viola, basso continuo

The *badinerie* has become a show-piece for solo flautists, due to its quick pace and difficulty.

Suite No. 3 in D major, BWV 1068

1. Ouverture
2. Air
3. Gavotte I/II
4. Bourrée
5. Gigue

Instrumentation: Trumpet I/II/III, timpani, oboe I/II, violin I/II, viola, basso continuo

The *Air* is one of the most famous pieces of baroque music. An arrangement of the piece by German violinist August Wilhelmj (1845–1908) has come to be known as Air on the G String.

Suite No. 4 in D major, BWV 1069

1. Ouverture
2. Bourrée I/II
3. Gavotte
4. Menuet I/II
5. Réjouissance

Instrumentation: Trumpet I/II/III, timpani, oboe I/II/III, bassoon, violin I/II, viola, basso continuo

The opening movement of this suite was reused by Bach at the choral opening to his cantata *Unser Mund sei voll Lachens, BWV 110. The voices come in at the opening of the fugal gigue, so that their singing of* Lachen *(laughter) sounds like "ha ha ha", a technique Bach used a few times in his vocal works.*

External links

- Orchestral Suite No. 1: Free scores at the International Music Score Library Project.
- Orchestral Suite No. 2: Free scores at the International Music Score Library Project.
- Orchestral Suite No. 3: Free scores at the International Music Score Library Project.
- Orchestral Suite No. 4: Free scores at the International Music Score Library Project.
- Orchestral Suite No. 1 [1], Orchestral Suite No. 2 [2], Orchestral Suite No. 3 [3] and Orchestral Suite No. 4 [4] Werner Icking Music Archive directories for MIDIs, PDFs of the Orchestral suites
- Orchestral Suites for piano four hands (Max Reger), mp3 [5]

Overture in the French style, BWV 831

The ***Overture in the French style***, BWV 831, original title ***Overture nach Französicher Art*** , also known as the ***French Overture*** and published as the second half of Clavier-Übung II in 1735 (along with the *Italian Concerto*), is a suite in B minor for two-manual harpsichord written by Johann Sebastian Bach.

The term 'Overture' refers to the fact that this suite starts with an Ouverture movement, and was a common generic name for French suites (his orchestral suites were similarly named).

Movements:

1. Ouverture
2. Courante
3. Gavotte I/II
4. Passepied I/II
5. Sarabande
6. Bourrée I/II
7. Gigue
8. Echo

The length of the piece is approximately 30 minutes, depending on repeats.

The style of this work refers to composers like François Couperin who had published compositions in this suite format. Such suites had been composed for both solo instruments and for orchestral settings. Bach's composition, though a work for solo harpsichord, employs a fuller sound than was customary for the French composers to whom he referred.[1]

Notes and references

[1] Book Review by Yo Tomita (http://www.music.qub.ac.uk/tomita/bachbib/review/bb-review_CU2facs.html)

External links

- French Overture: Free scores at the International Music Score Library Project.
- Recording by pianist Ido Bar-Shai (http://www.jmc.co.il/musicfile.asp?mid=13)

Partita for Violin No. 2

The **Partita in D minor for solo violin** (BWV 1004) by Johann Sebastian Bach was written during the period 1717–1723 and some scholars—Professor Helga Thoene prominently—suggest it was written in memory of Bach's first wife, Maria Barbara Bach. The partita contains five movements:

1. Allemanda
2. Corrente
3. Sarabanda
4. Giga
5. Ciaccona

A strong common theme is shared between the first four movements. In the Allemande, there is a hint at the repeated bass, which from then on continues to haunt the piece until it makes its full appearance in the Ciaconna. While the first four movements reflect the standard German baroque dance suite, the overall dark character of the partita is enhanced by the monumental Ciaccona which closes the work.

Notable recordings of the Partita have been made by Ida Haendel, Henryk Szeryng, Midori Goto, Nathan Milstein, Arthur Grumiaux, Lara St. John, Gidon Kremer, Jascha Heifetz, Itzhak Perlman, Yehudi Menuhin, Leonid Kogan, Hilary Hahn, Rachel Podger, Ann Fontanella, Peter Chang, and Julia Fischer to name a few. Paul Gilbert plays the 4th movement on the electric guitar on his 2010 album Fuzz Universe.

The Ciaccona

The Ciaccona (commonly known as *Chaconne* in French), the concluding movement of the partita, lasts some 13 to 15 minutes, surpassing the duration of the previous movements combined. The theme, presented in the first four measures in typical chaconne rhythm with a chord progression based on the repeated bass note pattern D D C♯ D B♭ G A D, begets the rest of the movement in a series of variations. The overall form is a triptych, the middle section of which is in major mode.

This ciaccona is considered a pinnacle of the solo violin repertoire in that it covers every aspect of violin-playing known during Bach's time and thus it is among the most difficult pieces to play for that instrument. Since Bach's time, several transcriptions of the piece have been made for other instruments, particularly for the piano by Ferruccio Busoni and Alexander Siloti and piano/left-hand by Brahms, and for full orchestra by Leopold Stokowski and Joachim Raff, as well as for the guitar, first transcribed by Spanish guitarist and composer Andres Segovia. At least three transcriptions have been published for organ solo. Recently, a bassoon transcription by Arthur Weisberg was written to highlight the capabilities of his new key systems for the bassoon.

The Ciaccona is commonly included as a required repertoire piece in violin competitions all over the world.

Johannes Brahms, in a letter to Clara Schumann, said about the ciaccona:

> On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind.

See also

- Sonatas and partitas for solo violin (Bach)

Bibliography

- Helga Thoene, *C I A C C O N A Tanz oder Tombeau?* [1] ("Ciaccona: Dance or Tombeau?"), ISBN 3-935358-60-1, 2005 (in German).

External links

- Solo violin partita No. 2: Free scores at the International Music Score Library Project.
- Bach's Chaconne in D minor for solo violin: An application through analysis [2] by Larry Solomon
- Milstein playing the Chaconne part I [3]
- Milstein playing the Chaconne part II [4]
- Recording of Busoni's transcription of the Chaconne [5] by Boris Giltburg in MP3 format
- Partita No. 2 (complete) [6], played on electric bass by Dave Grossman (Audio and Video)
- Violinist and author Arnold Steinhardt discusses his lifelong quest to master the chaconne; interesting interview, good links [7]
- Audio of Joshua Bell playing at L'Enfant Plaza in January 2007 [8] for largely oblivious commuters; includes 2 performances of the complete chaconne
- Partita No. 2 performed on guitar by Yaron Hasson [9]

Partita for Violin No. 3

The **Partita No. 3 in E major BWV 1006** by Johann Sebastian Bach for solo violin consists of the following movements:

1. Preludio
2. Loure
3. Gavotte en Rondeau
4. Menuet I
5. Menuet II
6. Bourrée
7. Giga

It takes approximately 20 minutes to perform.

The most commonly found recordings are usually of the Preludio. The Preludio demands advanced bowing technique, carries a quick tempo marking ("allegro") and consists almost entirely of semiquavers (i.e. sixteenth notes). The Preludio was also transcribed by Bach for solo organ, oboes, trumpets and strings in the opening sinfonia of *Wir danken dir, Gott, wir danken dir, BWV 29* in D major.

The "Gavotte en Rondeau" is famously included on the Voyager Golden Record and often heard in TV or radio programs.

In 1933 Sergei Rachmaninoff transcribed for piano (and subsequently recorded) the Preludio, Gavotte, and Giga from this partita (as TN 111/1).

See also

- Sonatas and partitas for solo violin

Popular Media

- Much of this piece is played throughout Stargate Universe, Season 1, Episode 14 "Human."

External links

- Sonatas and Partitas for Solo Violin: Free scores at the International Music Score Library Project.
- Performance by violinist Karen Gomyo [1] from the Isabella Stewart Gardner Museum in MP3 format

Partita in A minor for solo flute

Partita in A minor for solo flute by Johann Sebastian Bach (BWV 1013) is a partita in 4 movements:

- *Allemande*
- *Corrente*
- *Sarabande*
- *Bourrée anglaise*

External links

- Partita for solo Flute: Free scores at the International Music Score Library Project.
- A review [1]

Partitas, BWV 825-830

The ***Partitas***, BWV 825–830, are a set of six keyboard suites written by Johann Sebastian Bach, published from 1726 to 1730 as *Clavier-Übung I*, and the first of his works to be published. They were among the last of his keyboard suites to be composed, the others being the 6 English Suites, BWV 806-811 and the 6 French Suites, BWV 812-817.

History

These six suites for keyboard are the last set that Bach composed and the most technically demanding of the three. They were composed between 1725 and 1730 or 1731. As with the French and English Suites, the manuscript of the Partitas is no longer extant.

In keeping with a nineteenth century naming tradition that labelled Bach's first set of Suites *English* and the second *French,* the Partitas are often referred to as the *German* Suites. This title, however, is a publishing convenience; there is nothing particularly German about the Partitas. In comparison with the two earlier sets of suites, the Partitas are by far the most free-ranging in terms of structure. Unlike the English Suites, for example, which open with a strict prelude, the Partitas feature a number of different opening styles including an ornamental Overture and a Toccata.

While each of the Partitas was published separately, they were collected into a single volume (1731), known as the ***Clavier-Übung I*** (Keyboard Practice), which Bach himself chose to label his Opus 1. Unlike the earlier sets of suites, Bach originally intended to publish seven Partitas, advertising in the Spring of 1730 upon the publication of the fifth Partita that the promised collected volume would contain two more such pieces. This intention is further signalled by the spread of keys, which follows a clear structure, B-Flat - c, a - D, G - e, leaving F as the logical conclusion. The Italian Concerto, which is in the key of F and was published in the ***Clavier-Übung II***, likely originated therefore as one of the Partitas before expanding beyond the dictates of the Suite form.

Contents

- *1st Partita in B flat, BWV 825*

  Prelude, Allemande, Courante, Sarabande, Menuett I, Menuett II, Gigue
- *2nd Partita in C minor, BWV 826*

  Sinfonia, Allemande, Courante, Sarabande, Rondeau, Capriccio
- *3rd suite in A minor, BWV 827*

  Fantasia, Allemande, Corrente, Sarabande, Burlesca, Scherzo, Gigue
- *4th suite in D major, BWV 828*

  Ouverture, Allemande, Courante, Aria, Sarabande, Menuett, Gigue
- *5th suite in G major, BWV 829*

  Preambulum, Allemande, Corrente, Sarabande, Tempo di Minuetto, Passepied, Gigue
- *6th Partita in E minor, BWV 830*

  Toccata, Allemande, Corrente, Air, Sarabande, Tempo di Gavotta, Gigue

Notable recordings

On harpsichord

- Blandine Verlet, (Philips, 1978)
- Kenneth Gilbert, (Harmonia Mundi, 1985)
- Trevor Pinnock, (Archiv, 1985)
- Huguette Dreyfus, (Denon, 1986)
- Gustav Leonhardt, (Virgin, 1986)
- Scott Ross, (Erato, 1988)
- Christophe Rousset, (L'Oiseau-Lyre, 1992)
- Andreas Staier, (Deutsche Harmonia Mundi, 1993)
- Pieter-Jan Belder, (Brilliant Classics, 1999)

On piano

- Glenn Gould (Sony, 1957, 1980)
- András Schiff (Decca, 1985 and ECM 2009)
- Angela Hewitt (Hyperion, 1997)
- Gianluca Luisi (OnClassical, 2005-07)
- Murray Perahia (Sony, 2008 and 2009)
- Vladimir Ashkenazy (Decca, 2010)

See also

- Works for keyboard by J.S. Bach
- English Suites, BWV 806-811
- French Suites, BWV 812-817
- List of compositions by J.S. Bach printed during his lifetime

External links

- Partitas for keyboard: Free scores at the International Music Score Library Project.
- Partitas as played by Gianluca Luisi: Part 1/2 [1], Part 2/2 [2] as MP3's (OnClassical)
- Essay by Yo Tomita about Bach's Partitas [3]

Sonatas and partitas for solo violin

The ***Sonatas and Partitas for solo violin*** (BWV 1001–1006) are a set of six works composed by Johann Sebastian Bach. They consist of three sonatas da chiesa, in four movements, and three partitas, in dance-form movements.

The set was completed by 1720, but was only published in 1802 by Nicolaus Simrock in Bonn. Even after publication, it was largely ignored until the celebrated violinist Josef Joachim started performing these works. Today, Bach's *Sonatas and Partitas* are an essential part of the violin repertoire, and they are frequently performed and recorded.

The *Sei Solo – a violino senza Basso accompagnato*, as Bach titled them, firmly established the technical capability of the violin as a solo instrument. The pieces often served as an archetype for solo violin pieces for the following generations of composers including Eugène Ysaÿe, Béla Bartók, and Paul Hindemith.



First Sonata for Solo Violin: Adagio (Autograph 1720)

History of composition

Bach started composing these works around 1703, while at Weimar, and the set was completed by 1720, when Bach was a Kapellmeister in Köthen.[1] He was almost certainly inspired by Johann Paul von Westhoff's *partitas for solo violin*, for he worked alongside Westhoff at Weimar, and the older composer's pieces share some stylistic similarities to Bach's. Solo violin repertoire was actively growing at the time: Heinrich Ignaz Biber's celebrated solo passacaglia appeared c.1676, Westhoff's collections of solo violin music were published in 1682 and 1696, Johann Joseph Vilsmayr's *Artificiosus Concentus pro Camera* in 1715, and finally, Johann Georg Pisendel's solo violin sonata was composed around 1716. The tradition of writing for solo violin did not die after Bach, either; Georg Philipp Telemann published *12 Fantasias for solo violin* in 1735.

The tradition of polyphonic violin writing was already well-developed in Germany, particularly by Biber, Johann Heinrich Schmelzer, and the composers of the so-called Dresden school - Johann Jakob Walther and Westhoff. Bach's Weimar and Köthen periods were particularly suitable times for composition of secular music, for he worked as a court musician. Bach's cello and orchestral suites date from the Köthen period, as well as the famous Brandenburg concertos and many other well-known collections of instrumental music.

It is not known whether Bach's works were performed during his lifetime or, if they were, who the performer was. Johann Georg Pisendel and Jean-Baptiste Volumier, both talented violinists in the Dresden court, have been suggested as possible performers, as was Joseph Speiss, leader of the orchestra in Köthen. Friedrich Wilhelm Rust, who would later become part of the Bach family circle in Leipzig, also became a likely candidate.[2] Bach himself also possibly gave the first performance. According to his son Carl Philipp Emanuel Bach, "in his youth, and until the approach of old age, he played the violin cleanly and powerfully".

Manuscripts and major editions

Upon Bach's death in 1750, the original manuscript passed into the possession, possibly through his second wife Anna Magdalena, of Johann Christoph Friedrich Bach. It was inherited by the last male descendant of J.C.F. Bach, Wilhelm Friedrich Ernst, who passed it on to his sister Louisa of Bückeburg. It was discovered by Georg Pölschau in St. Petersburg, under a pile of old music about to be used as wrapping paper. The manuscript itself was in poor condition and parts of the D minor Partita had been torn out.

Two other manuscripts were also known to exist. One, identified as an authentic Bach autograph from his Leipzig period, was also acquired by Pölschau from the Royal Library of Berlin. The other, a copy made by one of Bach's students Johann Peter Kellner, was well preserved, despite the fact that the B minor Partita was missing from the set. All three manuscripts have been in the possession of the Bach Gesellschaft since 1879, through the efforts of Alfred Dörffel.

Three original editions are also known to have been published. The first edition was printed in 1802 by Nicolaus Simrock of Bonn. It was followed by the 1843 Ferdinand David edition released by Friedrich Kistner of Leipzig, which included Bach's original manuscript on a separate stave below the edited version. Lastly, there was Robert Schumann's 1854 edition, based on David's 1843 edition, but with piano accompaniment, published by Breitkopf and Härtel, also in Leipzig. Another major edition was the 1909 edition of Josef Joachim and Hans Joachim Moser, which was the first edition to be released after entirely based on the original Bach manuscript. Like David, the Joachim-Moser edition also included the unabridged manuscript.

Musical structure

The sonatas each consist of four movements, in the typical slow-fast-slow-fast pattern of the sonata da chiesa. The first two movements are coupled in a form of prelude and fugue. The third (slow) movement is lyrical, while the final movement shares the similar musical structure as a typical binary suite movement. Unlike the sonatas, the partitas are of more unorthodox design. Although still making use of the usual baroque style of allemande, courante, sarabande, and gigue, with some omissions and the addition of galanteries, new elements were introduced into each partita to provide variety.

The Chaconne (Ciaccona) in D minor

The ciaccona (commonly known as *Chaconne*), the concluding movement of Partita No. 2 in D minor, BWV 1004, surpasses the duration of the previous four movements combined. Along with its disproportional relationship to the rest of the suite, it merits the emphasis given it by musicians and composers alike. The theme, presented in the first four measures in typical chaconne rhythm with a chord progression based on the repeated bass note pattern D D C♯ D B♭ G A D, begets the rest of the movement in a series of variations. The overall form is a triptych, the middle section of which is in major mode. It represents the pinnacle of the solo violin repertoire in that it covers every aspect of violin playing known during Bach's time. It is still one of the most technically and musically demanding pieces for the instrument.

Since Bach's time, several different transcriptions of the piece have been made for other instruments, particularly for the piano (by Ferruccio Busoni) and for the piano left-hand (by Brahms), as well as for the guitar, first transcribed by Argentinian guitarist and composer Antonio Sinopoli. At least three transcriptions have been published for organ solo. An arrangement for full orchestra (1930) was famously recorded by Leopold Stokowski. Recently, a bassoon transcription by Arthur Weisberg was written to highlight the capabilities of his new key systems for the bassoon.

Johannes Brahms, in a letter to Clara Schumann, said about the ciaccona:

> On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind.

Movements

Sonata No. 1 in G minor, BWV 1001

1. Adagio
2. Fuga (Allegro)
3. Siciliana
4. Presto

Though the key signature of the manuscript suggests D minor, such was a notational convention in the baroque period, and therefore does not necessarily imply that the piece is in the Dorian mode. The second movement, the fugue, would later be reworked for the organ (in the Prelude and Fugue, BWV 539) and the lute (Fugue, BWV 1000), with the latter being two bars longer than the violin version.

Partita No. 1 in B minor, BWV 1002

1. Allemanda - *Double*
2. Corrente - *Double (Presto)*
3. Sarabande - *Double*
4. Tempo di Borea - *Double*

This partita substitutes a Bourrée (marked *Tempo di Borea*) for the gigue, and each movement is followed by variations called *double* in French.

Sonata No. 2 in A minor, BWV 1003

1. Grave
2. Fuga
3. Andante
4. Allegro

Partita No. 2 in D minor, BWV 1004

1. Allemanda
2. Corrente
3. Sarabanda
4. Giga
5. Ciaccona

In the original manuscript, Bach marked 'Segue la Corrente' at the end of Allemanda. The powerful Ciaconna (*chaconne* in English) surpasses the length of the other four movements combined. This movement is considered a pinnacle of the solo violin repertoire, in that it remains one of the most technically and musically demanding pieces since Bach's time.

Sonata No. 3 in C major, BWV 1005

1. Adagio
2. Fuga
3. Largo
4. Allegro assai

The opening movement of the work introduced a peaceful, slow stacking up of notes, a technique once thought to be impossible on bowed instruments. The fugue is the most complex and extensive out of the three, with the subject derived from the chorale Komm, heiliger Geist, Herre Gott; it sounds almost exactly like London Bridge is Falling Down. Bach employed every element imaginable on this fugue, which included a stretto, an inversion, as well as diverse sorts of double counterpoint.

Partita No. 3 in E major, BWV 1006

1. Preludio
2. Loure
3. Gavotte en rondeau
4. Menuet I
5. Menuet II
6. Bourrée
7. Gigue

A transcription for lute was also made by the composer, cataloged as BWV 1006a.

Notes

[1] Wolff 2002, 133.

[2] Rust's grandson, Wilhelm Rust, eventually became one of the editors of the Bach-Gesellschaft

References

- Bachmann, Alberto (1925) *An Encyclopedia of the violin*, Da Capo, ISBN 0306800047.
- Lester, Joel (1999) *Bach's works for solo violin: style, structure, performance*. Oxford University Press US, ISBN 9780195120974.
- Menuhin, Yehudi and William Primrose (1976) *Violin and viola*. MacDonald and Jane's, ISBN 0356047164.
- Wolff, Christoph (2002) *Johann Sebastian Bach: The Learned Musician*. Oxford University Press, ISBN 0199248842.

Recordings:

- Shlomo Mintz (Deutsche Grammophon 1983/1984 445 526 2GMA2)

External links

- Free scores (http://icking-music-archive.org/ByComposer/J.S.Bach.php) by Johann Sebastian Bach in the Werner Icking Music Archive (WIMA)
- Free sheet music (http://cantorion.org/piecesearch/cycle/Sonatas and partitas for solo violin (1001â1006)) of all six works from *Cantorion.org*
- MIDI Sequences (http://www.jsbach.net/midi/midi_solo_violin.html) of Bach's Violin Sonatas/Partitas
- Sonatas and Partitas for solo violin (http://www.magnatune.com/artists/paternoster) Vito Paternoster - MP3 Creative Commons Recording, played on cello
- Musical score and MIDI file (http://www.mutopiaproject.org/cgibin/piece-info.cgi?id=180) at the Mutopia Project
- violinists talk about their approach to Sonatas and Partitas for Solo Violin (http://www.stringsmagazine.com/article/145/145,3865,Feature-1.asp)
- From liner notes of a Benedict Cruft recording (http://www.tononirecords.com/jsbach2.cfm)
- Discussion of recording history (http://www.classicalnotes.net/classics/partitas.html)
- Discussion of publishing history and Second Sonata (http://www.gotomidori.com/english/musicnote-200302/musicnote-49bach.html)
- Sonatas and partitas for solo violin: Free scores at the International Music Score Library Project.
- *Music for Glass Orchestra* by Grace Andreacchi, a novel that contains an extensive analysis of the Sonatas and partitas for Solo Violin.
- The New York Times. April 28 2000. By Anthony Tommasini. "A Violin Virtuoso and Total Bach" (http://query.nytimes.com/gst/fullpage.html?res=9804EEDB1E30F93BA15757C0A9669C8B63&sec=&spon=&

pagewanted=all)

- Bach's Chaconne in D minor for solo violin: An application through analysis (http://solomonsmusic.net/bachacon.htm) by Larry Solomon
- Violinist and author Arnold Steinhardt discusses his lifelong quest to master the chaconne; interesting interview, good links (http://www.radioopensource.org/bachs-chaconne)
- In the BBC Discovering Music: Listening Library (http://www.bbc.co.uk/radio3/discoveringmusic/listeninglibrary.shtml)

Lists

Bach-Werke-Verzeichnis

The **Bach-Werke-Verzeichnis** (Bach Works Catalogue) is the numbering system identifying compositions by Johann Sebastian Bach. The prefix **BWV**, followed by the work's number is the shorthand identification for Bach's compositions. The works are grouped thematically, not chronologically.

History

Wolfgang Schmieder assigned the BWV numbers in 1950, to indicate the work's placement in the Bach works catalogue titled *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Thematic-systematic catalogue of musical works of Johann Sebastian Bach). The BWV numbers are universally used and accepted as the standard numbering of Bach's works; for example, *Mass in B minor* is BWV 232. Works believed incomplete or of doubtful authenticity at the time of cataloguing were listed in the *BWV Anhang* (BWV appendix), and are identified by *BWV Anh* number. The BWV catalogue is occasionally updated, with newly discovered works added at its end, though spurious works do not have their numbers removed.

The BWV numbers are occasionally found in older publications as, e.g. S. 232, and referred to as Schmieder Numbers, though Schmieder opposed this nomenclature and usage, not wishing his name overtly linked to the works (as a point of modesty).

The 1990 edition of the BWV is ISBN 3-7651-0255-5.

Reckoning

Unlike chronologically arranged catalogues for other classical composers, Schmieder's Bach catalogue is arranged by genre. It is a thematical catalogue: choral works first, then organ works, then other keyboard works, and so on; hence, a low BWV number does not necessarily indicate an early work.

Schmieder chose thematical arrangement instead of chronological for several reasons, of which, probably, the two most important were:

- Many of Bach's works have uncertain composition dates. Even if the score is dated, it could mean nothing more than the date it was copied, or re-arranged, et cetera. Nonetheless, since Schmieder's original publication of the BWV catalogue, music scholars have established many more probable and certain composition dates than were imaginable in the 1950s (c.f. below).
- The Bach Gesellschaft had been publishing Bach's works since 1851 (abbreviation: BGA); these existing publications grouped Bach's works by *genre* (or musical form), so listing according to this established practice was less confusing.

Works found after the list's first compilation generally are added to the end of the list, so, for example, the Neumeister organ chorales have numbers around BWV 1100, rather than in the catalogue's organ section numbers, BWV 600. Works found to be spurious or doubtful, such as the little preludes and fugues for organ, BWV 553–560, have not had their BWV numbers removed.

Other cataloguing systems for Bach's compositions

Opus number and publication date

Ordering the complete list of Bach's compositions by opus number or by publication date were both out of the question: Bach didn't use opus numbers, and few of his works were published in his lifetime.

Chronological

Philippe (and Gérard) Zwang published an alternate system for numbering the cantatas (BWV 1–215 and 248–249), taking a *chronology* into account.[1]

This list was published in 1982 as *Guide pratique des cantates de Bach* in Paris, ISBN 2-221-00749-2.

Catalogues of other composers

Catalogues of other composers include:

- Buxtehude-Werke-Verzeichnis
- Händel-Werke-Verzeichnis
- Köchel-Verzeichnis, a catalogue of compositions by Wolfgang Amadeus Mozart
- List of Schubert compositions by D number
- Ryom-Verzeichnis, a catalogue of compositions by Antonio Vivaldi
- Wagner-Werk-Verzeichnis, a catalogue of compositions by Richard Wagner
- Schütz-Werke-Verzeichnisses
- Telemann-Werke-Verzeichnis
- See also: Category:Music catalogues

References

[1] Catalogues Zwang — Schmeider (http://infopuq.uquebec.ca/~uss1010/catal/bacjs/corrbwvz.html)

External links

- BWV catalogue (downloadable PDF) (http://www.bachcentral.com/BachCentral/acrobat/acrobat.html)
- BWV catalogue (http://www.uquebec.ca/musique/catal/bacjs/bacjs.html) **(French)**
- Wolf's Thematic Index of the Works of the Great Composers (http://www.documentamusica.de/html/en-intro.html) **(English)** **(German)** **(French)**

List of compositions by J.S. Bach printed during his lifetime

See List of compositions of Johann Sebastian Bach for the complete list of Bach compositions -- the present list ***only*** lists those compositions by Bach which were printed during his lifetime. Since some of these editions have been scattered over the BWV catalogue, this list is only intended to provide information regarding how Bach went about the publication of his own works.

Note that in Bach's time, compositions could circulate in manuscript and be copied by hand, which sometimes amounted to publication, for example the *Well-Tempered Clavier* was considered "published" in this fashion years before it was printed the first time (all long before copyright even existed).

The scores of more extended *vocal* and *orchestral* works were less often published in print in Bach's time, at least as far as Bach's music is concerned. Such scores were generally intended for local use, and the expenses for printing all the parts were high. However, text-books of the special Easter and Christmas services, celebrated in the churches for which Bach composed music in Leipzig, were regularly printed (e.g., Music for Easter, 1731; Christmas Oratorio, 1734; etc.). As these publications only contain texts without music notation, they are not further considered in this article.

Clavier-Übung I

For **harpsichord**, published in installments from 1726 to 1730: Six Partitas, BWV 825-830:

1. Autumn 1726: *Partita No. 1 in B flat major*, BWV 825
2. Easter 1727: *Partita No. 2 in C minor*, BWV 826
3. Michaelmas 1727: *Partita No. 3 in A minor*, BWV 827
4. 1728: *Partita No. 4 in D major*, BWV 828
5. 1730: *Partita No. 5 in G major*, BWV 829
6. 1730: *Partita No. 6 in E minor*, BWV 830

In 1731 these partitas were collectively published as *Clavier-Übung* ("Keyboard Exercise").

Clavier-Übung II

Published in 1735. Both works specified for performance on a two-manual harpsichord.

Bach contrasted a work in Italian style - a ***Concerto nach Italienischem Gusto*** (***Concerto after the Italian taste***, now known as the ***Italian Concerto***) with a work in French style, a suite which he called ***Overture nach Französicher Art*** (***Overture in the French style***, now commonly referred to as the ***French Overture***).

The *French Overture* had previously been written down in C minor; for the publication of 1735 Bach transposed it to B minor and made slight changes to the musical text, for example in the rhythms of the first movement. The reason for the transposition is not known: one speculation is that the aim was to increase the contrast between the two works. F major is a "flat" key and B minor is a "sharp" key, and the keynotes are related by a tritone, which is the most distant modulation. Another possible motivation is that out of the eight German note names A, B (B flat), C, D, E, F, G, H (B natural), six had already been used as keynotes in the Partitas, thus only F and H remained.[1]

Geistliche Lieder und Arien aus Musicalisches Gesangbuch G.C. Schemelli

69 *Sacred Songs and Arias* for Georg Christian Schemelli's *Musical Song Book*, which contained in total 954 song-texts, for **voice** and an accompaniment written down as a figured bass. Not all 69 melodies were composed by Bach, but he provided (or "improved") a thorough bass accompaniment for all of them, BWV 439-507.

Schemellis Gesangbuch was published in 1736, and contains some of Bach's probably least known compositions.

Source

- Brilliant Classics, CD No. 99361/5 and 99361/6 (CD 14 and 15 from "Bach Edition")

Clavier-Übung III

For **organ** - published 1739:

- Prelude in E-flat major, BWV 552/i
- German Kyrie and Gloria settings, BWV 669-677
- Catechism chorales, BWV 678-689
- Four duets, BWV 802-805
- Fugue E-flat major, BWV 552/ii

Note: The Prelude and Fugue are often played as a unit with the nickname "St Anne"

Fourth Clavier-Übung

For double manual harpsichord - published 1741 (Not numbered as IV in the original print!): the ***Goldberg Variations***, BWV 988

Canonic Variations on "Vom Himmel hoch da komm' ich her"

For organ, published in 1747 upon Bach's entrance into the Mizler society, BWV 769

Musikalisches Opfer

Published 1747, after a visit to Frederick the Great: ***The Musical Offering***, BWV 1079

For diverse instruments, including a triosonate for flute, violin and continuo.

Kunst der Fuge

In preparation for print when the composer died (1750): ***The Art of Fugue***, BWV 1080

Both instrumentation and performance order of the fugues and canons contained in this work remain subject to debate amongst scholars.

Amore traditore

It is uncertain whether Bach supervised the publication of his secular cantata *Amore traditore*, BWV 203, in a now lost volume containing Italian cantates by various composers. The publication date of that omnibus volume is equally unknown. Apart from Bach's cantatas for voice and harpsichord accompaniment, the volume is supposed to have contained works by Telemann, Heinichen, Conti, and others.

References

[1] (http://www.signumclassics.com/catalogue/sigcd030/programme.htm) Programme notes for recording by Lucy Carolan

This list is incomplete.

List of chorale harmonisations by Johann Sebastian Bach

The **List of chorale harmonisations by Johann Sebastian Bach** consists of 189 chorales by Johann Sebastian Bach which have been assigned the numbers 250–438 in the Bach-Werke-Verzeichnis (BWV), the catalogue of Bach's works by Wolfgang Schmieder. There are many more chorale harmonisations to be found in Bach's cantatas, motets, passions and in his collection *Notebook for Anna Magdalena Bach*, but the works in this list are not attached to any larger work or that larger work has been lost. Almost all of the melodies of these chorales are not by Bach but go back to older sources.

Another well known collection of chorale melodies is the *Schemellis Gesangbuch* (Schemelli's Hymnal), or *Geistliche Lieder* (Sacred Songs), published in 1736 by Georg Christian Schemelli (c. 1678–1762). These are not four-part harmonisations like the ones in this list but chorale melodies and a *basso continuo*; again, almost none of those melodies are by Bach.

The composer and musicologist Johann Kirnberger (1721–1783) compiled a list of chorale preludes: see BWV 690–713.

History

C.P.E. Bach published with Breitkopf from 1784 to 1787 a four volume collection of J.S. Bach's chorales, ostensibly 371 in number, but in fact 348. About half of them have their origin in other works of Bach; the other half is presented in the table below, although an origin can now be attributed to six of them.

Prior to this publication, several other collections had been published, starting with 100 chorales in 1765 by F.W. Birnstiel in Berlin, edited by C.P.E. Bach. A second volume of 100 was issued by the same publisher in 1769, edited by J.F. Agricola, which was heavily criticised by C.P.E. Bach. In 1777 Johann Kirnberger campaigned to introduce Breitkopf to publish a complete set of chorale harmonisations. The manuscript to be used once belonged to C.P.E. Bach, who sold it through Kirnberger to Princess Anna Amalia of Prussia. After Kirnberger died in 1783, C.P.E. Bach became Breitkopfs's editor for these chorales, which he then published in four parts: 1784: nos. 1–96, 1785: nos. 97–194, 1786: 195–283, 1787: 283–370 (no. 283 was mistakenly used twice). This publication went through four editions and countless reprintings until 1897. Additionally, several other editions using the original C-clef or different texts were also published. The Bach Gesellschaft published the original 371 chorales from the C.P.E. Bach edition in volume 39 of their *Complete Works* in 1892. The most significant recent publication is Dr. Charles Sanford Terry's *J.S. Bach's Four-Part Chorales*, Oxford University Press 1929, which contains 405 harmonised chorales and 95 melodies with figured bass. The most widely known collection is Albert Riemenschneider's *371* (1941).

The table below provides a cross reference of those compilations with the works in this range of BWV numbers, although those compilations also contain many other chorales not in this range.

See also

- List of compositions by Johann Sebastian Bach
- List of cantatas by Johann Sebastian Bach (BWV 1–231)
- List of songs and arias of Johann Sebastian Bach (BWV 439–518)

Chorale harmonisations (BWV 250–438)

Title	BWV	Kalmus	Bärenreiter Kirnberger	Musica Budapest	Riemenschneider	Source/notes
Was Gott tut, das ist wohlgetan	250	339	346	342	347	1st *Wedding Chorale* in this group
Sei Lob und Ehr' dem höchsten Gut (melody known as "Es ist das Heil uns kommen her")	251	89	328	91	329	2nd *Wedding Chorale* in this group
Nun danket alle Gott	252	258	329	258	330	3rd *Wedding Chorale* in this group
Ach bleib bei uns, Herr Jesu Christ	253	1	177	1	177	
Ach Gott, erhör' mein Seufzen	254	2	186	2	186	
Ach Gott und Herr	255	3	40	4	40	
Ach lieben Christen, seid getrost	256	385	31	385	31	
Wär Gott nicht mit uns diese Zeit (melody known as "Wo Gott der Herr nicht bei uns hält")	257	388	284	386	285	
Wo Gott der Herr nicht bei uns hält	258	383	335	387	336	No. 63 in Schemelli
Ach, was soll ich Sünder machen	259	10	39	10	39	
Allein Gott in der Höh' sei Ehr'	260	12	249	16	249	
Allein zu dir, Herr Jesu Christ	261	15	358	18	359	
Alle Menschen müssen sterben	262	17	153	13	153	
Alles ist an Gottes Segen	263	19	128	19	128	
Als der gütige Gott	264	20	159	20	159	
Als Jesus Christus in der Nacht	265	21	180	21	180	
Als vierzig Tag nach Ostern	266	22	208	22	208	
An Wasserflüssen Babylon	267	23	5	23	5	
Auf, auf, mein Herz, und du mein ganzer Sinn	268	24	124	24	124	
Aus meines Herzens Grunde	269	30	1	30	1	
Befiehl du deine Wege (melody known as "Herzlich tut mich verlangen")	270	157	285	162	286	
Befiehl du deine Wege (or "Herzlich tut mich verlangen")	271	158	366	163	367	
Befiehl du deine Wege	272	32	339	32	340	
Christ, der du bist der helle Tag	273	33	230	33	230	
Christe, der du bist Tag und Licht	274	34	245	44	245	
Christe, du Beistand deiner Kreuzgemeinde	275	35	210	45	210	

Christ ist erstanden	276	36	197	35	197	
Christ lag in Todesbanden	277	38	15	39	15	
Christ lag in Todesbanden	278	39	370	40	371	
Christ lag in Todesbanden	279	40	261	37	261	
Christ, unser Herr, zum Jordan kam	280	43	65	43	66	
Christus, der ist mein Leben	281	46	7	47	6	
Christus, der ist mein Leben	282	47	315	48	316	BWV 95 *Christus, der ist mein Leben* (opening chorus)
Christus, der uns selig macht	283	48	198, 306	51	198, 307	
Christus ist erstanden, hat überwunden	284	51	200	52	200	
Da der Herr Christ zu Tische saß	285	52	196	53	196	
Danket dem Herren	286	53	228	55	228	
Dank sei Gott in der Höhe	287	54	310	54	311	
Das alte Jahr vergangen ist	288	55	162	56	162	
Das alte Jahr vergangen ist	289	56	313	57	314	
Das walt' Gott Vater und Gott Sohn	290	58	224	59	224	
Das walt' mein Gott, Vater, Sohn und heiliger Geist	291	59	75	60	75	
Den Vater dort oben	292	60	239	61	239	
Der du bist drei in Einigkeit	293	61	154	62	154	
Der Tag, der ist so freudenreich	294	62	158	63	158	
Des heil'gen Geistes reiche Gnad'	295	63	207	64	207	
Die Nacht ist kommen	296	64	231	65	231	
Die Sonn' hat sich mit ihrem Glanz	297	65	232	66	232	
Dies sind die heil'gen zehn Gebot'	298	66	127	67	127	
Dir, dir, Jehova, will ich singen	299	67	209	68	209	Notenbüchlein für Anna Magdalena Bach
Du grosser Schmerzensmann	300	70	164	71	167	
Du, o schönes Weltgebäude	301	71	137	73	134	
Ein' feste Burg ist unser Gott	302	74	20	76	20	
Ein' feste Burg ist unser Gott	303	75	250	77	250	
Eins ist Not! ach Herr, dies Eine	304	77	280	78	280	
Erbarm' dich mein, o Herre Gott	305	78	33	79	34	
Erstanden ist der heil'ge Christ	306	85	176	86	176	
Es ist gewisslich an der Zeit	307	262	260	262	260	
Es spricht der Unweisen Mund wohl	308	92	27	93	27	
Es stehn vor Gottes Throne	309	93	166	94	166	
Es wird schier der letzte Tag herkommen	310	94	238	95	238	
Es woll' uns Gott genädig sein	311	95	16	97	16	
Es woll' uns Gott genädig sein	312	96	351	98	352	

Für Freuden lasst uns springen	313	106	163	107	163	
Gelobet seist du, Jesu Christ	314	107	287	112	288	
Gib dich zufrieden und sei stille	315	111	271	113	271	
Gott, der du selber bist das Licht	316	112	225	114	225	
Gott, der Vater, wohn' uns bei	317	113	134	115	135	
Gottes Sohn ist kommen	318	115	18	120	18	
Gott hat das Evangelium	319	116	181	117	181	
Gott lebet noch	320	117	234	118	234	No. 37 in Schemelli
Gottlob, es geht nunmehr zu Ende	321	118	192	121	192	
Gott sei gelobet und gebenedeiet / Meine Seele erhebet den Herrn	322	119	70	119	70	
Gott sei uns gnädig	323	120	319	239	320	melody better known as "Meine Seele erhebt den Herren" — the "German Magnificat" or *Tonus peregrinus*
Meine Seele erhebet den Herrn	324	121	130	240	130	
Heilig, heilig (or Sanctus, Sanctus, Dominus Deus Sabaoth)	325	123	235, 318	122	235, 319	
Herr Gott, dich loben alle wir	326	129	167	129	164	
Vor deinen Thron tret' ich hiermit (or "Herr Gott, dich loben alle wir")	327	132	333	130	334	
Herr, Gott, dich loben wir	328	133	205	133	205	
Herr, ich denk' an jene Zeit	329	136	212	134	212	
Herr, ich habe missgehandelt	330	137	35	135	33	
Herr, ich habe missgehandelt	331	138	286	136	287	
Herr Jesu Christ, dich zu uns wend	332	139	136	137	136	
Herr Jesu Christ, du hast bereit't	333	140	226	138	226	
Herr Jesu Christ, du höchstes Gut	334	141	73	142	73	
Herr Jesu Christ (or O Jesu Christ), mein's Lebens Licht (or O Jesu, du mein Bräutigam)	335	145	236	143	295	BWV 118 O Jesu Christ, mein's Lebens Licht
Herr Jesu Christ, wahr'r Mensch und Gott	336	146	189	145	189	
Herr, nun lass in Frieden	337	148	190	146	190	
Herr, straf mich nicht in deinem Zorn	338	149	221	147	221	
Herr, wie du willst, so schick's mit mir or Wer in dem Schutz des Höchsten	339	151	144	149	144, 318	
Herzlich lieb hab ich dich, o Herr	340	152	277	153	277	
Heut' ist, o Mensch, ein grosser Trauertag	341	170	168	168	168	
Heut' triumphieret Gottes Sohn	342	171	79	169	79	
Hilf, Gott, dass mir's gelinge	343	172	199, 301	170	199, 302	
Hilf, Herr Jesu, lass gelingen	344	173	155	171	155	
Ich bin ja, Herr, in deiner Macht	345	174	251	172	251	

Ich dank' dir Gott für all' Wohltat	346	175	223	173	223	
Ich dank' dir, lieber Herre	347	176	2	175	2	
Ich dank' dir, lieber Herre	348	177	272	176	272	
Ich dank' dir schon durch deinen Sohn	349	179	188	177	188	
Ich danke dir, o Gott, in deinem Throne	350	180	229	178	229	
Ich hab' mein' Sach' Gott heimgestellt	351	182	19	180	19	
Jesu, der du meine Seele	352	185	37	192	37	
Jesu, der du meine Seele	353	186	269	193	269	
Jesu, der du meine Seele	354	187	368	194	369	
Jesu, der du selbsten wohl	355	189	169	195	169	
Jesu, du mein liebstes Leben	356	190	243	196	243	
Jesu, Jesu, du bist mein	357	191	244	197	244	No. 53 in Schemelli
Jesu, meine Freude	358	195	355	207	356	
Jesu meiner Seelen Wonne (melody known as "Werde munter, mein Gemüte")	359	363	364	372	365	
Jesu, meiner Freuden Freude (melody known as "Werde munter, mein Gemüte")	360	364	349	373	350	
Jesu, meines Herzens Freud'	361	202	264	208	264	
Jesu, nun sei gepreiset	362	203	252	211	252	
Jesus Christus, unser Heiland	363	206	30	212	30	
Jesus Christus, unser Heiland	364	207	174	213	174	
Jesus, meine Zuversicht	365	208	175	215	175	
Ihr Gestirn', ihr hohlen Lüfte	366	210	161	183	161	
In allen meinen Taten	367	211	140	184	140	
In dulci jubilo	368	215	143	188	143	
Keinen hat Gott verlassen	369	217	129	216	129	
Komm, Gott Schöpfer, heiliger Geist	370	218	187	217	187	
Kyrie, Gott Vater in Ewigkeit	371	225	132	222	132	
Lass, o Herr, dein Ohr sich neigen	372	226	218	223	218	
Liebster Jesu, wir sind hier	373	228	131	226	131	
Lobet den Herren, denn er ist freundlich	374	232	227	229	227	
Lobt Gott, ihr Christen, allzugleich	375	233	276	232	276	
Lobt Gott, ihr Christen, allzugleich	376	234	341	233	342	
Mach's mit mir, Gott, nach deiner Güt'	377	237	44	236	44	
Meine Augen schliess' ich jetzt	378	240	258	237	258	
Meinen Jesum lass' ich nicht, Jesus	379	241	151	247	151	
Meinen Jesum lass' ich nicht, weil	380	242	298	246	299	
Meines Lebens letzte Zeit	381	248	345	248	346	

Mit Fried' und Freud' ich fahr' dahin	382	249	49	251	49	
Mitten wir im Leben sind	383	252	214	252	214	
Nicht so traurig, nicht so sehr	384	253	149	253	149	
Nun bitten wir den heiligen Geist	385	254	36	256	36	
Nun danket alle Gott	386	257	32	259	32	Leuthen Chorale
Nun freut euch, Gottes Kinder all'	387	260	185	260	185	
Nun freut euch, lieben Christen g'mein	388	261	183	263	183	
Nun lob', mein' Seel', den Herren	389	269	268	271	268	
Nun lob', mein Seel', den Herren	390	270	295	272	296	
Nun preiset alle Gottes Barmherzigkeit	391	273	222	273	222	
Nun ruhen alle Wälder (melody known as "O Welt ich muss dich lassen")	392	298	288	295	289	
O Welt, sieh hier dein Leben (melody known as "O Welt, ich muss dich lassen")	393	289	275	296	275	
O Welt, sieh hier dein Leben (melody known as "O Welt, ich muss dich lassen")	394	290	365	297	366	
O Welt, sieh hier dein Leben	395	291	362	298	363	
Nun sich der Tag geendet hat	396	274	240	274	240	
O Ewigkeit, du Donnerwort	397	275	274	276	274	BWV 513 & Notenbüchlein für Anna Magdalena Bach
O Gott, du frommer Gott	398	277	311	282	312	BWV 197a *Ehre sei Gott in der Höhe* ("Ich freue mich in dir")
O Gott, du frommer Gott	399	282	314	277	315	
O Herzensangst, o Bangigkeit	400	284	173	284	173	
O Lamm Gottes, unschuldig	401	285	165	285	165	
O Mensch, bewein' dein' Sünde gross	402	286	201, 305	286	201, 306	
O Mensch, schaue Jesum Christum an	403	287	203	287	203	
O Traurigkeit, o Herzeleid	404	288	60	288	57	
O wie selig seid ihr doch, ihr Frommen	405	299	213	299	213	No. 65 in Schemelli
O wie selig seid ihr doch, ihr Frommen	406	300	219	300	219	
O wir armen Sünder	407	301	202	301	202	
Schaut, ihr Sünder	408	303	171	303	171	
Seelen-Bräutigam	409	—	5a	306	141	
Sei gegrüsset, Jesu gütig	410	307	172	308	172	No. 22 in Schemelli
Singet dem Herrn ein neues Lied	411	309	246	310	246	
So gibst du nun, mein Jesu, gute Nacht	412	310	206	311	206	No. 26 in Schemelli
Sollt' ich meinem Gott nicht singen	413	311	220	312	220	No. 18 in Schemelli
Uns ist ein Kindlein heut' gebor'n	414	313	148	—	148	
Valet will ich dir geben	415	314	24	315	24	
Vater unser im Himmelreich	416	316	47	319	47	BWV 245

Von Gott will ich nicht lassen	417	324	363	326	364	
Von Gott will ich nicht lassen	418	325	331	327	332	
Von Gott will ich nicht lassen	419	326	114	328	114	
Warum betrübst du dich, mein Herz	420	331	145	332	145	
Warum betrübst du dich, mein Herz	421	332	299	333	300	
Warum sollt' ich mich denn grämen	422	334	356	335	357	
Was betrübst du dich, mein Herze	423	336	237	336	237	
Was bist du doch, o Seele, so betrübet	424	337	193	337	193	No. 55 in Schemelli
Was willst du dich, o meine Seele	425	349	241	350	241	
Weltlich Ehr' und zeitlich Gut	426	351	211	351	211	
Wenn ich in Angst und Not	427	352	147	352	147	
Wenn mein Stündlein vorhanden ist	428	353	321	355	322	
Wenn mein Stündlein vorhanden ist	429	354	51	356	52	
Wenn mein Stündlein vorhanden ist	430	355	350	357	351	
Wenn wir in höchsten Nöten sein	431	358	68	358	68	
Wenn wir in höchsten Nöten sein	432	359	247	359	247	
Wer Gott vertraut, hat wohl gebaut	433	366	135	360	137	
Wer nur den lieben Gott läßt walten	434	367	146	367	146	
Wie bist du, Seele, in mir so gar betrübt	435	374	242	374	242	
Wie schön leuchtet der Morgenstern	436	375	278	378	278	
Wir glauben all' an einen Gott	437	382	133	382	133	
Wo Gott zum Haus nicht gibt sein' Gunst	438	389	157	388	157	

References

- *Johann Sebastian Bach's Werke* (BGA), Bach-Gesellschaft Leipzig, ed. Franz Wüllner, Breitkopf & Härtel, vol 39 (1892) and *Schlußband* (final volume) (1899).
- *Bach — 371 Harmonized Chorales and 69 Chorale Melodies with Figured Bass*, ed. Albert Riemenschneider, G. Schirmer, NY, 1941.
- *Johann Sebastian Bach, 389 Chorales*, Kalmus K06002, Belwin Inc, 15800 NW 48th Ave, Miami, FL 33014
- *J.S. Bach, Four-Part Chorales*, Editio Musica Budapest, 1982, ed. Imre Sulyok
- The Bach Chorales [1] by Margaret Greentree

External links

- Thomas Braatz: "The History of the Breitkopf Collection of J. S. Bach's Four-Part Chorales" [2], September 2006; retrieved 21 May 2009.
- Scores [3] in Capella format **(German) (English) (Russian)**
- Chorale harmonisations by Johann Sebastian Bach: Free scores at the International Music Score Library Project.

List of fugal works by Johann Sebastian Bach

This page lists the fugal works of Johann Sebastian Bach, defined here as the fugues, fughettas, and canons, as well as other works containing fugal expositions but not denoted as fugues, such as some choral sections of the Mass in B Minor, the St Matthew Passion and the St John Passion.

This sub-list of the complete list of compositions by Johann Sebastian Bach is intended to facilitate the study of Bach's counterpoint techniques. Each work cited in this list will be annotated with the fugal subject(s) and any countersubjects in musical notation.

Organ Fugues

- BWV 531 — Prelude and Fugue in C major
- BWV 532 — Prelude and Fugue in D major
- BWV 532a — Fugue in D major (alternative version of BWV 532)
- BWV 533 — Prelude and Fugue in E minor
- BWV 534 — Prelude and Fugue in F minor
- BWV 535 — Prelude and Fugue in G minor
- BWV 535a — Prelude and Fugue in G minor (alternative, simplified version of BWV 535)
- BWV 536 — Prelude and Fugue in A major
- BWV 536a — Prelude and Fugue in A major (alternative version of BWV 536 based on the original manuscript)
- BWV 537 — Fantasia (Prelude) and Fugue in C minor
- BWV 538 — Toccata and Fugue in D minor ("Dorian")
- BWV 539 — Prelude and Fugue in D minor
- BWV 539a — Fugue in D minor (see BWV 1000 for the lute arrangement, movement 2 of BWV 1001 for the violin arrangement)
- BWV 540 — Toccata and Fugue in F major
- BWV 541 — Prelude and Fugue in G major
- BWV 542 — Fantasia and Fugue "Grand" in G minor
- BWV 542a — Fugue in G minor (alternative version of the fugue from BWV 542)
- BWV 543 — Prelude and Fugue in A minor
- BWV 544 — Prelude and Fugue in B minor
- BWV 545 — Prelude and Fugue in C major
- BWV 545a — Prelude and Fugue in C major (alternative version of BWV 545)
- BWV 545b — Prelude, Trio and Fugue in B major (alternative version of BWV 545)
- BWV 546 — Prelude and Fugue in C minor
- BWV 547 — Prelude and Fugue in C major "9/8"
- BWV 548 — Prelude and Fugue in E minor "Wedge"
- BWV 549 — Prelude and Fugue in C minor
- BWV 550 — Prelude and Fugue in G major
- BWV 551 — Prelude and Fugue in A minor

- BWV 552 — Prelude and Fugue in E-flat major "St. Anne" (published in Clavier-Übung III)
- Eight Short Preludes and Fugues (553–560)
  - BWV 553 — Short Prelude and Fugue in C major (spurious, possibly by Johann Tobias Krebs)
  - BWV 554 — Short Prelude and Fugue in D minor (spurious, possibly by Johann Tobias Krebs)
  - BWV 555 — Short Prelude and Fugue in E minor (spurious, possibly by Johann Tobias Krebs)
  - BWV 556 — Short Prelude and Fugue in F major (spurious, possibly by Johann Tobias Krebs)
  - BWV 557 — Short Prelude and Fugue in G major (spurious, possibly by Johann Tobias Krebs)
  - BWV 558 — Short Prelude and Fugue in G minor (spurious, possibly by Johann Tobias Krebs)
  - BWV 559 — Short Prelude and Fugue in A minor (spurious, possibly by Johann Tobias Krebs)
  - BWV 560 — Short Prelude and Fugue in B-flat major (spurious, possibly by Johann Tobias Krebs)
- BWV 561 — Fantasia and Fugue in A minor (spurious)
- BWV 562 — Fantasia and Fugue in C minor (fugue unfinished)
- BWV 563 — Fantasia with imitation in B minor (spurious)
- BWV 564 — Toccata, Adagio and Fugue in C major
- BWV 565 — Toccata and Fugue in D minor (disputed)
- BWV 566 — Toccata and Fugue in E major (spurious)
- BWV 566a — Toccata in E major (earlier version of BWV 566)
- BWV 567 — Prelude in C major
- BWV 568 — Prelude in G major
- BWV 569 — Prelude in A minor
- BWV 570 — Fantasia in C major
- BWV 571 — Fantasia (Concerto) in G major (spurious)
- BWV 572 — Fantasia in G major
- BWV 573 — Fantasia in C major (incomplete, from the 1722 Notebook for Anna Magdalena Bach)
- BWV 574 — Fugue in C minor
- BWV 574a — Fugue in C minor (alternative version of BWV 574)
- BWV 575 — Fugue in C minor
- BWV 576 — Fugue in G major
- BWV 577 — Fugue in G major 'à la Gigue' (spurious)
- BWV 578 — Fugue in G minor "Little"
- BWV 579 — Fugue on a theme by Arcangelo Corelli (from Op. 3, No. 4); in B Minor
- BWV 580 — Fugue in D major (spurious)
- BWV 581 — Fugue in G major (not by Bach, composed by Gottfried August Homilius)
- BWV 581a — Fugue in G major (spurious)
- BWV 582 — Passacaglia and Fugue in C minor
- BWV 1086 — Canon concordia discors — organ
- BWV 1087 — 14 canons on the First Eight Notes of Goldberg Variations Ground — organ

Keyboard fugues

The Well-Tempered Clavier (846–893)

- BWV 846 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 1 in C major
- BWV 846a — Prelude and Fugue in C major (alternative version of BWV 846)
- BWV 847 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 2 in C minor
- BWV 848 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 3 in C-sharp major
- BWV 849 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 4 in C-sharp minor
- BWV 850 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 5 in D major
- BWV 851 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 6 in D minor
- BWV 852 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 7 in E-flat major
- BWV 853 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 8 in E-flat minor
- BWV 854 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 9 in E major
- BWV 855 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 10 in E minor
- BWV 855a — Prelude and Fugue in E minor (alternative version of BWV 855)
- BWV 856 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 11 in F major
- BWV 857 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 12 in F minor
- BWV 858 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 13 in F-sharp major
- BWV 859 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 14 in F-sharp minor
- BWV 860 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 15 in G major
- BWV 861 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 16 in G minor
- BWV 862 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 17 in A-flat major
- BWV 863 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 18 in G-sharp minor
- BWV 864 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 19 in A major
- BWV 865 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 20 in A minor
- BWV 866 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 21 in B-flat major
- BWV 867 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 22 in B-flat minor
- BWV 868 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 23 in B major
- BWV 869 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 24 in B minor
- BWV 870 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 1 in C major
- BWV 870a — Prelude and Fugue in C major (alternative version of BWV 870)
- BWV 870b — Prelude in C major (alternative version of BWV 870)
- BWV 871 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 2 in C minor
- BWV 872 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 3 in C-sharp major
- BWV 872a — Prelude and Fugue in C-sharp major (alternative version of BWV 872)
- BWV 873 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 4 in C-sharp minor
- BWV 874 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 5 in D major
- BWV 875 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 6 in D minor
- BWV 875a — Prelude in D minor (alternative version of BWV 875)
- BWV 876 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 7 in E-flat major
- BWV 877 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 8 in D-sharp minor
- BWV 878 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 9 in E major
- BWV 879 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 10 in E minor
- BWV 880 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 11 in F major
- BWV 881 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 12 in F minor
- BWV 882 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 13 in F-sharp major
- BWV 883 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 14 in F-sharp minor

- BWV 884 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 15 in G major
- BWV 885 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 16 in G minor
- BWV 886 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 17 in A-flat major
- BWV 887 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 18 in G-sharp minor
- BWV 888 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 19 in A major
- BWV 889 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 20 in A minor
- BWV 890 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 21 in B-flat major
- BWV 891 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 22 in B-flat minor
- BWV 892 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 23 in B major
- BWV 893 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 24 in B minor

Preludes and fugues, toccatas and fantasias (894–923)

- BWV 894 — Prelude and Fugue in A minor
- BWV 895 — Prelude and Fugue in A minor
- BWV 896 — Prelude and Fugue in A major
- BWV 897 — Prelude and Fugue in A minor
- BWV 898 — Prelude and Fugue in B-flat major on the name B-A-C-H (doubtful)
- BWV 899 — Prelude and Fughetta in D minor
- BWV 900 — Prelude and Fughetta in E minor
- BWV 901 — Prelude and Fughetta in F major
- BWV 902 — Prelude and Fughetta in G major
- BWV 902a — Prelude in G major (alternative version of BWV 902)
- BWV 903 — Chromatic Fantasia and Fugue in D minor
- BWV 903a — Chromatic Fantasia in D minor (alternative version of BWV 903)
- BWV 904 — Fantasia and Fugue in A minor
- BWV 905 — Fantasia and Fugue in D minor
- BWV 906 — Fantasia and Fugue in C minor
- BWV 907 — Fantasia and Fughetta in B-flat major
- BWV 908 — Fantasia and Fughetta in D major
- BWV 909 — Concerto and fugue in C minor

Fugues and fughettas (944–962)

- BWV 944 — Fugue in A minor
- BWV 945 — Fugue in E minor
- BWV 946 — Fugue in C major
- BWV 947 — Fugue in A minor
- BWV 948 — Fugue in D minor
- BWV 949 — Fugue in A major
- BWV 950 — Fugue in A major on a theme by Tomaso Albinoni
- BWV 951 — Fugue in B minor on a theme by Tomaso Albinoni
- BWV 951a — Fugue in B minor (alternative version of BWV 951)
- BWV 952 — Fugue in C major
- BWV 953 — Fugue in C major
- BWV 954 — Fugue in B-flat major on a theme by Johann Adam Reincken
- BWV 955 — Fugue in B-flat major
- BWV 956 — Fugue in E minor
- BWV 957 — Fugue in G major

- BWV 958 — Fugue in A minor
- BWV 959 — Fugue in A minor
- BWV 960 — Fugue in E minor
- BWV 961 — Fughetta in C minor
- BWV 962 — Fughetta in E minor

Lute fugues

- BWV 997 — Lute Suite No.2 in C minor (Fuge)
- BWV 998 — Prelude, Fugue and Allegro in E-flat major
- BWV 1000 — - Fugue in G minor

Sonatas and partitas for solo violin

- BWV 1001 — Sonata No.1 in G minor, Fuga (Allegro) — Transcribed for organ as BWV 539 and for lute as BWV 1000
- BWV 1003 — Sonata No.2 in A minor, Fuga — Transcribed for harpsichord as BWV 964
- BWV 1005 — - Sonata No.3 in C major, Fuga (Alla breve)

Canons (1072–1078)

- BWV 1072 — Canon trias harmonica a 8
- BWV 1073 — Canon a 4 perpetuus
- BWV 1074 — Canon a 4
- BWV 1075 — Canon a 2 perpetuus
- BWV 1076 — Canon triplex a 6
- BWV 1077 — Canone doppio sopr'il soggetto
- BWV 1078 — Canon super fa mi a 7 post tempus musicum

Late Contrapuntal Works: The Musical Offering and The Art of Fugue (1079–1080)

- BWV 1079 — The Musical Offering (Musikalisches Opfer)
- BWV 1080 — The Art of Fugue (Die Kunst der Fuge)

Doubtful fugues

- BWV 1026 — Fugue in G minor for violin and harpsichord

Notes

- The Prelude to BWV 848 was provided as an example piece with early versions of the MIDI editor Cakewalk Home Studio.

List of transcriptions of compositions by Johann Sebastian Bach

Johann Sebastian Bach's music has often been transcribed for other instruments.

Bach's lifetime

- Bach himself was an inveterate transcriber of his works for other musical forces. For examples, consult the following articles:
  - Sonatas and partitas for solo violin
  - Violin Concerto in A minor (Bach)
  - Violin Concerto in E major (Bach)
  - Double Violin Concerto (Bach)
  - Toccata and Fugue in D minor, BWV 565

Classical era

- Working at the behest of Gottfried van Swieten, Mozart arranged some of the fugues from the Well-Tempered Clavier for string trio.

Romantic era

- Ferruccio Busoni made a piano transcription of the chaconne from the Violin Partita in D minor, as did Brahms and others.
- *Ave Maria* by Charles Gounod is based on the first prelude of the Well-Tempered Clavier.
- Romantic guitarist Tárrega transcribed a variety of Bach works, including his Fugue from Violin Sonata No. 1.
- Liszt arranged Prelude and Fugue in A minor, BWV 543 and Great Fantasia and Fugue in G minor, BWV 542 for piano.
- Edward MacDowell (1860-1908) produced "Six Little Pieces after sketches by J. S. Bach" (1890) for piano solo.

20th century and later

- Sergei Rachmaninoff made a transcription of the violin partita in E major, BWV 1006, including the following movements: prelude, gavotte and gigue.
- Leopold Stokowski made a large number of transcriptions for full orchestra, including the Toccata and Fugue in D minor for organ, which appeared in the movie Fantasia
- Alexander Siloti made many piano transcriptions of Bach, most famously his Prelude in B minor based on Bach's Prelude in E minor BWV 855a.
- Andrés Segovia was famous for his playing arrangements of Bach works transcribed for classical guitar, such as his very difficult Chaconne from the Violin Partita in D minor.
- Schoenberg arranged for orchestra Bach's *St Anne* organ prelude and fugue in Eb major
- Webern arranged the ricercar from *The Musical Offering* for orchestra.
- The Modern Jazz Quartet frequently performed compositions of Bach as transcribed for the instruments of their ensemble.
- Violinists interested in historically informed performance, notably Andrew Manze, have created "anti-transcriptions"; that is, reconstructed hypothetical original versions for violin, of the Toccata and Fugue in D minor for organ.

List of compositions by Johann Sebastian Bach

There are over 1000 known **compositions by Johann Sebastian Bach**. Listed here are about half of these in the order of the BWV catalog, including the spurious works in the BWV *Anhang* ("Appendix"). The complementary pages listing the other known compositions by Bach according to the BWV system are:

- The cantatas BWV 1–224: see: List of cantatas by Johann Sebastian Bach
- The chorales BWV 250–438: see: List of chorales of Johann Sebastian Bach
- The songs and arias BWV 439–518: see List of songs and arias of Johann Sebastian Bach

Works for voice

Cantatas (1–224)

- See List of cantatas by Johann Sebastian Bach

Motets (225–231)

- BWV 225 — Singet dem Herrn ein neues Lied
- BWV 226 — Der Geist hilft unsrer Schwachheit auf
- BWV 227 — Jesu, meine Freude
- BWV 228 — Fürchte dich nicht
- BWV 229 — Komm, Jesu, komm!
- BWV 230 — Lobet den Herrn alle Heiden (Psalm 117)
- BWV 231 — Sei Lob und Preis mit Ehren (spurious; actually part of an incomplete cantata or motet by Telemann)

Liturgical works in Latin (232–243a)

- BWV 232 — Mass in B Minor
- BWV 233 — Missa in F major
- BWV 233a — Kyrie in F major (alternative version of Kyrie from BWV 233)
- BWV 234 — Missa in A major
- BWV 235 — Missa in G minor
- BWV 236 — Missa in G major
- BWV 237 — Sanctus in C major
- BWV 238 — Sanctus in D major
- BWV 239 — Sanctus in D minor
- BWV 240 — Sanctus in G major
- BWV 241 — Sanctus in D major (arrangement of *Sanctus* from Johann Kaspar Kerll's *Missa superba*)
- BWV 242 — Christe Eleison in G minor (not by Bach?)
- BWV 243 — Magnificat in D major
- BWV 243a — Magnificat in E-flat major (earlier version of BWV 243)

Passions and oratorios (244–249)

- BWV 244 — St Matthew Passion (Matthäus-Passion)
- BWV 244a — Klagt, Kinder, klagt es aller Welt (*Trauerkantate* (funeral cantata) for Prince Leopold of Anhalt-Köthen)
- BWV 244b — Matthäus-Passion (earlier version)
- BWV 245 — St John Passion (Johannes-Passion)
- BWV 245a — Himmel reiße, Welt erbebe (aria from the 2nd version of the *St John Passion*)
- BWV 245b — Zerschmettert mich, ihr Felsen und ihr Hügel (aria from the 2nd version of the *St John Passion*)
- BWV 245c — Ach, windet euch nicht so, geplagte Seelen (aria from the 2nd version of the *St John Passion*)
- BWV 246 — St Luke Passion (Lukas-Passion) (spurious, author unknown)
- BWV 247 — St Mark Passion (Markus-Passion) (libretto is extant, but much of the music lost, but has been reconstructed)
- BWV 248 — Christmas Oratorio (Weihnachts-Oratorium)
- BWV 249 — Easter Oratorio (Oster-Oratorium)
- BWV 11 — Ascension Oratorio (Himmelfahrts-Oratorium)

Secular cantatas (249a–249b)

- BWV 249a — Entfliehet, verschwindet, entweichet, ihr Sorgen, BWV 249a
- BWV 249b — Verjaget, zerstreuet, zerrüttet, ihr Sterne

Chorales (250–438)

- See List of chorales of Johann Sebastian Bach

Songs and arias (439–518)

- See List of songs and arias of Johann Sebastian Bach

Songs (519–523)

- BWV 519 — Hier lieg' ich nun
- BWV 520 — Das walt' mein Gott
- BWV 521 — Gott mein Herz dir Dank
- BWV 522 — Meine Seele, lass es gehen
- BWV 523 — Ich gnüge mich an meinem Stande

Quodlibet (524)

- BWV 524 — Wedding Quodlibet

Works for organ

See also Neumeister Chorales and Various under more recent BWV additions

Trio sonatas for organ (525–530)

- BWV 525 — Trio sonata in E-flat major
- BWV 526 — Trio sonata in C minor
- BWV 527 — Trio sonata in D minor
- BWV 528 — Trio sonata in E minor
- BWV 528a — Andante in D minor (alternative version of movement 2 from BWV 528)

- BWV 529 — Trio sonata in C major
- BWV 530 — Trio sonata in G major

Preludes and Fugues, Toccatas and Fugues, Fantasias and Fugues, and Passacaglia and Fugue for organ (531–582)

- BWV 531 — Prelude and Fugue in C major
- BWV 532 — Prelude and Fugue in D major
- BWV 532a — Fugue in D major (alternative version of the fugue of BWV 532)
- BWV 533 — Prelude and Fugue in E minor
- BWV 534 — Prelude and Fugue in F minor
- BWV 535 — Prelude and Fugue in G minor
- BWV 535a — Prelude and Fugue in G minor (alternative version of BWV 535)
- BWV 536 — Prelude and Fugue in A major
- BWV 536a — Prelude and Fugue in A major (alternative version of BWV 536, possibly based on the original manuscript[1])
- BWV 537 — Fantasia and Fugue in C minor
- BWV 538 — Toccata and Fugue in D minor ("Dorian")
- BWV 539 — Prelude and Fugue in D minor
- BWV 539a — Fugue in D minor (see BWV 1000 for the lute arrangement, movement 2 of BWV 1001 for the violin arrangement)
- BWV 540 — Toccata and Fugue in F major
- BWV 541 — Prelude and Fugue in G major
- BWV 542 — Fantasia and Fugue "Great" in G minor
- BWV 542a — Fugue in G minor (alternative version of the fugue from BWV 542)
- BWV 543 — Prelude and Fugue in A minor
- BWV 544 — Prelude and Fugue in B minor
- BWV 545 — Prelude and Fugue in C major
- BWV 545a — Prelude and Fugue in C major (alternative version of BWV 545)
- BWV 545b — Prelude, Trio and Fugue in B-flat major (alternative version of BWV 545; the Trio is an arrangement of the finale of BWV 1029; some parts possibly by Johann Tobias Krebs)
- BWV 546 — Prelude and Fugue in C minor
- BWV 547 — Prelude and Fugue in C major
- BWV 548 — Prelude and Fugue in E minor "Wedge"
- BWV 549 — Prelude and Fugue in C minor
- BWV 550 — Prelude and Fugue in G major
- BWV 551 — Prelude and Fugue in A minor
- BWV 552 — Prelude and Fugue in E-flat major "St. Anne" (published in Clavier-Übung III)
- Eight Short Preludes and Fugues (553–560) (spurious, possibly by Johann Tobias Krebs or Johann Caspar Ferdinand Fischer[2])
  - BWV 553 — Prelude and Fugue in C major
  - BWV 554 — Prelude and Fugue in D minor
  - BWV 555 — Prelude and Fugue in E minor
  - BWV 556 — Prelude and Fugue in F major
  - BWV 557 — Prelude and Fugue in G major
  - BWV 558 — Prelude and Fugue in G minor
  - BWV 559 — Prelude and Fugue in A minor
  - BWV 560 — Prelude and Fugue in B-flat major

- BWV 561 — Fantasia and Fugue in A minor (spurious, possibly by Johann Christian Kittel[3])
- BWV 562 — Fantasia and Fugue in C minor (fugue unfinished)
- BWV 563 — Fantasia in B minor (*Fantasia and Imitatio*) (spurious)
- BWV 564 — Toccata, Adagio and Fugue in C major
- BWV 565 — Toccata and Fugue in D minor (disputed)
- BWV 566 — Toccata and Fugue in E major
- BWV 566a — Toccata in E major (earlier version of BWV 566)
- BWV 567 — Prelude in C major (doubtful, possibly by Johann Ludwig Krebs[4])
- BWV 568 — Prelude in G major (doubtful[4])
- BWV 569 — Prelude in A minor
- BWV 570 — Fantasia in C major
- BWV 571 — Fantasia (Concerto) in G major (spurious)
- BWV 572 — Fantasia in G major (*Pièce d'Orgue*)
- BWV 573 — Fantasia in C major (incomplete, from the 1722 Notebook for Anna Magdalena Bach)
- BWV 574 — Fugue in C minor (on a theme of Legrenzi)
- BWV 574a — Fugue in C minor (alternative version of BWV 574)
- BWV 574b — Fugue in C minor (alternative version of BWV 574)
- BWV 575 — Fugue in C minor
- BWV 576 — Fugue in G major (doubtful[5])
- BWV 577 — Fugue in G major *à la Gigue* (doubtful[6])
- BWV 578 — Fugue in G minor "Little"
- BWV 579 — Fugue in B minor (on a theme by Corelli, from Op. 3, No. 4)
- BWV 580 — Fugue in D major (doubtful[7])
- BWV 581 — Fugue in G major (not by Bach, composed by Gottfried August Homilius)
- BWV 582 — Passacaglia and Fugue in C minor

Trios and miscellaneous pieces for organ (583–591)

- BWV 583 — Trio in D minor (spurious, possibly a transcription of a chamber trio by another composer[8])
- BWV 584 — Trio in G minor (spurious, a version of BWV 166/2 or another, lost, aria)
- BWV 585 — Trio in C minor (spurious, after Johann Friedrich Fasch)
- BWV 586 — Trio in G major (spurious, possibly after Georg Philipp Telemann)
- BWV 587 — Aria in F major (spurious, after François Couperin)
- BWV 588 — Canzona in D minor
- BWV 589 — Allabreve in D major
- BWV 590 — Pastorella in F major (first movement probably incomplete)
- BWV 591 — Little Harmonic Labyrinth (Kleines harmonisches Labyrinth) (spurious, possibly by Johann David Heinichen)

Concerti for organ (592–598)

- BWV 592 — Concerto in G major (after a concerto by Prince Johann Ernst von Sachsen-Weimar)
- BWV 592a — Concerto in G major (an arrangement of BWV 592 for harpsichord)
- BWV 593 — Concerto in A minor (after Antonio Vivaldi's Concerto Op. 3/8 RV522 for violin)
- BWV 594 — Concerto in C major (after Antonio Vivaldi, Concerto Op. 7/5 RV285a 'il grosso mogul' for violin)
- BWV 595 — Concerto in C major (after a concerto by Prince Johann Ernst)
- BWV 596 — Concerto in D minor (after Antonio Vivaldi, Concerto grosso, Op. 3/11 RV565)
- BWV 597 — Concerto in E-flat major (spurious, source unknown)
- BWV 598 — Pedalexercitium ("Pedal Exercise") in G minor (improvisations recorded by CPE Bach)

Chorale Preludes I: Orgelbüchlein (Little Organ Book) (599–644)

- BWV 599 — Advent — Nun komm, der Heiden Heiland
- BWV 600 — Advent — Gott, durch deine Güte (oder: Gottes-Sohn ist kommen)
- BWV 601 — Advent — Herr Christ, der ein'ge Gottes-Sohn (oder: Herr Gott, nun sei gepreiset)
- BWV 602 — Advent — Lob sei dem allmächtigen Gott
- BWV 603 — Christmas — Puer natus in Bethlehem
- BWV 604 — Christmas — Gelobet seist du, Jesu Christ
- BWV 605 — Christmas — Der Tag, der ist so freudenreich
- BWV 606 — Christmas — Vom Himmel hoch, da komm' ich her
- BWV 607 — Christmas — Vom Himmel kam der Engel Schar
- BWV 608 — Christmas — In dulci jubilo
- BWV 609 — Christmas — Lobt Gott, ihr Christen, allzugleich
- BWV 610 — Christmas — Jesu, meine Freude
- BWV 611 — Christmas — Christum wir sollen loben schon
- BWV 612 — Christmas — Wir Christenleut'
- BWV 613 — New Year — Helft mir Gottes Güte preisen
- BWV 614 — New Year — Das alte Jahr vergangen ist
- BWV 615 — New Year — In dir ist Freude
- BWV 616 — Epiphany — Mit Fried' und Freud' ich fahr' dahin
- BWV 617 — Epiphany — Herr Gott, nun schleuß den Himmel auf
- BWV 618 — Lent — O Lamm Gottes, unschuldig
- BWV 619 — Lent — Christe, du Lamm Gottes
- BWV 620 — Lent — Christus, der uns selig macht
- BWV 620a — Lent — Christus, der uns selig macht (ältere Lesart)
- BWV 621 — Lent — Da Jesus an dem Kreuze stund
- BWV 622 — Lent — O Mensch, bewein dein Sünde groß
- BWV 623 — Lent — Wir danken dir, Herr Jesu Christ
- BWV 624 — Lent — Hilf Gott, daß mir's gelinge
- BWV 625 — Easter — Christ lag in Todesbanden
- BWV 626 — Easter — Jesus Christus, unser Heiland
- BWV 627 — Easter — Christ ist erstanden
- BWV 628 — Easter — Erstanden ist der heil'ge Christ
- BWV 629 — Easter — Erschienen ist der herrliche Tag
- BWV 630 — Easter — Heut' triumphieret Gottes Sohn
- BWV 631 — Pentecost — Komm, Gott Schöpfer, heiliger Geist
- BWV 631a — Pentecost — Komm, Gott Schöpfer, heiliger Geist (ältere Lesart)
- BWV 632 — Herr Jesu Christ, dich zu uns wend'

- BWV 633 — Liebster Jesu, wir sind hier
- BWV 634 — Liebster Jesu, wir sind hier (alternative version of BWV 633)
- BWV 635 — Dies sind die heil'gen zehn Gebot'
- BWV 636 — Vater unser im Himmelreich
- BWV 637 — Durch Adams Fall ist ganz verderbt
- BWV 638 — Es ist das Heil uns kommen her
- BWV 639 — Ich ruf' zu dir, Herr Jesu Christ
- BWV 640 — In dich hab' ich gehoffet, Herr
- BWV 641 — Wenn wir in höchsten Nöten sein
- BWV 642 — Wer nur den lieben Gott läßt walten
- BWV 643 — Alle Menschen müssen sterben
- BWV 644 — Ach wie nichtig, ach wie flüchtig

Chorale Preludes II: Schübler Chorales (645–650)

- BWV 645 — Wachet auf, ruft uns die Stimme
- BWV 646 — Wo soll ich fliehen hin (oder: Auf meinen lieben Gott)
- BWV 647 — Wer nur den lieben Gott läßt walten
- BWV 648 — Meine Seele erhebt den Herren
- BWV 649 — Ach, bleib bei uns, Herr Jesu Christ
- BWV 650 — Kommst du nun, Jesu, vom Himmel herunter

Chorale Preludes III: "Leipzig" Chorale Preludes ("The Great Eighteen" chorales) (651–668)

- BWV 651 — Fantasia super: Komm, Heiliger Geist, Herre Gott
- BWV 651a — Fantasia (Präludium) super: Komm, Heiliger Geist, Herre Gott (ältere, Weimarer Fassung)
- BWV 652 — Komm, Heiliger Geist, Herre Gott
- BWV 652a — Komm, Heiliger Geist, Herre Gott (ältere, Weimarer Fassung)
- BWV 653 — An Wasserflüssen Babylon
- BWV 653a — An Wasserflüssen Babylon alio modo a 4 (ältere, Weimarer Fassung)
- BWV 653b — An Wasserflüssen Babylon (Weimarer Urfassung)
- BWV 654 — Schmücke dich, o liebe Seele
- BWV 654a — Schmücke dich, o liebe Seele (ältere, Weimarer Fassung)
- BWV 655 — Trio super: Herr Jesu Christ, dich zu uns wend'
- BWV 655a — Trio super: Herr Jesu Christ, dich zu uns wend' (ältere, Weimarer Fassung)
- BWV 655b — Herr Jesu Christ, dich zu uns wend'
- BWV 655c — Herr Jesu Christ, dich zu uns wend'
- BWV 656 — O Lamm Gottes, unschuldig
- BWV 656a — O Lamm Gottes, unschuldig (ältere, Weimarer Fassung)
- BWV 657 — Nun danket alle Gott (Leuthen Chorale) (ältere Weimarer und Leipziger Fassung)
- BWV 658 — Von Gott will ich nicht lassen
- BWV 658a — Fantasia super: Von Gott will ich nicht lassen (ältere, Weimarer Fassung)
- BWV 659 — Nun komm, der Heiden Heiland
- BWV 659a — Fantasia super: Nun komm, der Heiden Heiland (ältere, Weimarer Fassung)
- BWV 660 — Trio super: Nun komm, der Heiden Heiland
- BWV 660a — Nun komm, der Heiden Heiland (ältere, Weimarer Fassung)
- BWV 660b — Nun komm, der Heiden Heiland
- BWV 661 — Nun komm, der Heiden Heiland

- BWV 661a — Nun komm, der Heiden Heiland (ältere, Weimarer Fassung)
- BWV 662 — Allein Gott in der Höh' sei Ehr'
- BWV 662a — Allein Gott in der Höh' sei Ehr' (ältere, Weimarer Fassung)
- BWV 663 — Allein Gott in der Höh' sei Ehr'
- BWV 663a — Allein Gott in der Höh' sei Ehr' (ältere, Weimarer Fassung)
- BWV 664 — Trio super: Allein Gott in der Höh' sei Ehr'
- BWV 664a/b — Trio super: Allein Gott in der Höh' sei Ehr' (ältere Weimarer Fassung/Entwurf)
- BWV 665 — Jesus Christus, unser Heiland
- BWV 665a — Jesus Christus, unser Heiland (in organo pleno) (ältere, Weimarer Fassung)
- BWV 666 — Jesus Christus, unser Heiland (alio modo)
- BWV 666a — Jesus Christus, unser Heiland (ältere, Weimarer Fassung)
- BWV 667 — Komm, Gott Schöpfer, heiliger Geist
- BWV 667a/b — Komm, Gott Schöpfer, heiliger Geist (ältere, Weimarer Fassungen)
- BWV 668 — Vor deinen Thron tret' ich (Fragment)
- BWV 668a — Wenn wir in höchsten Nöten (Diktatschrift: Fragment)

Chorale Preludes IV: "German Organ Mass", part of Clavier-Übung III (669–689)

- BWV 669 — Kyrie (large versions) — Kyrie, Gott Vater in Ewigkeit
- BWV 670 — Kyrie (large versions) — Christe, aller Welt Trost
- BWV 671 — Kyrie (large versions) — Kyrie, Gott heiliger Geist
- BWV 672 — Kyrie (small versions) — Kyrie, Gott Vater in Ewigkeit
- BWV 673 — Kyrie (small versions) — Christe, aller Welt Trost
- BWV 674 — Kyrie (small versions) — Kyrie, Gott heiliger Geist
- BWV 675 — Gloria — Allein Gott in der Höh' sei Ehr' (small version)
- BWV 676 — Gloria — Allein Gott in der Höh' sei Ehr' (large version)
- BWV 677 — Gloria — Fughetta super: Allein Gott in der Höh' sei Ehr' (small version)
- BWV 678 — The Ten Commandments — Dies sind die heil'gen zehn Gebot' (large version)
- BWV 679 — The Ten Commandments — Fughetta super: Dies sind die heil'gen zehn Gebot' (small version)
- BWV 680 — Credo — Wir glauben all' an einen Gott (large version)
- BWV 681 — Credo — Fughetta super: Wir glauben all' an einen Gott (small version)
- BWV 682 — The Lord's Prayer — Vater unser im Himmelreich (large version)
- BWV 683 — The Lord's Prayer — Vater unser im Himmelreich (small version)
- BWV 683a — The Lord's Prayer — Vater unser im Himmelreich (small version, variant of BWV 683)
- BWV 684 — The Baptism — Christ, unser Herr, zum Jordan kam (large version)
- BWV 685 — The Baptism — Christ, unser Herr, zum Jordan kam (small version) Alio modo
- BWV 686 — The Penitence — Aus tiefer Not schrei ich zu dir (large version)
- BWV 687 — The Penitence — Aus tiefer Not schrei ich zu dir (small version)
- BWV 688 — Communion — Jesus Christus, unser Heiland, der von uns den Zorn Gottes wandt (large version)
- BWV 689 — Communion — Fuga super: Jesus Christus, unser Heiland (small version)

Chorale Preludes V: Kirnberger chorale preludes (690–713)

- BWV 690 — Wer nur den lieben Gott läßt walten
- BWV 691 — Wer nur den lieben Gott läßt walten
- BWV 691a — Wer nur den lieben Gott läßt walten (spurious)
- BWV 692 — Ach, Gott und Herr (doubtful, possibly by Johann Gottfried Walther)
- BWV 692a — Ach, Gott und Herr (doubtful, possibly by Johann Gottfried Walther)
- BWV 693 — Ach, Gott und Herr (doubtful, possibly by Johann Gottfried Walther)
- BWV 694 — Wo soll ich fliehen hin
- BWV 695 — Christ lag in Todesbanden
- BWV 695a — Christ lag in Todesbanden
- BWV 696 — Fughetta: Christum wir sollen loben schon
- BWV 697 — Fughetta: Gelobet seist du, Jesu Christ
- BWV 698 — Fughetta: Herr Christ, der ein'ge Gottes-Sohn
- BWV 699 — Fughetta: Nun komm, der Heiden Heiland
- BWV 700 — Vom Himmel hoch, da komm' ich her
- BWV 701 — Fughetta: Vom Himmel hoch, da komm' ich her
- BWV 702 — [Fughetta:] Das Jesulein soll doch mein Trost (doubtful, possibly by Johann Ludwig Krebs[9])
- BWV 703 — Fughetta: Gottes-Sohn ist kommen
- BWV 704 — Fughetta: Lob sei dem allmächtigen Gott
- BWV 705 — Durch Adams Fall ist ganz verderbt
- BWV 706 — Liebster Jesu, wir sind hier
- BWV 707 — Ich hab' mein' Sach' Gott heimgestellt (doubtful[10])
- BWV 708 — Ich hab' mein' Sach' Gott heimgestellt (doubtful[11])
- BWV 708a — Ich hab' mein' Sach' Gott heimgestellt (doubtful[11])
- BWV 709 — Herr Jesu Christ, dich zu uns wend'
- BWV 710 — Wir Christenleut'
- BWV 711 — Allein Gott in der Höh' sei Ehr'
- BWV 712 — In dich hab' ich gehoffet, Herr
- BWV 713 — Fantasia: Jesu, meine Freude
- BWV 713a — Fantasia sopra: Jesu, meine Freude

Miscellaneous chorale preludes (714–764)

- BWV 714 — Ach Gott und Herr
- BWV 715 — Allein Gott in der Höh sei Ehr
- BWV 716 — Fuga super Allein Gott in der Höh sei Ehr
- BWV 717 — Allein Gott in der Höh sei Ehr'
- BWV 718 — Christ lag in Todes banden
- BWV 719 — Der Tag, der ist so freudenreich
- BWV 720 — Ein feste Burg ist unser Gott
- BWV 721 — Erbarm dich mein, o Herre Gott
- BWV 722 — Gelobet seist du, Jesu Christ
- BWV 723 — Gelobet seist du, Jesu Christ
- BWV 724 — Gott, durch deine Güte (Gottes Sohn ist kommen)
- BWV 725 — Herr Gott, dich loben wir
- BWV 726 — Herr Jesu Christ, dich zu uns wend
- BWV 727 — Herzlich tut mich verlangen
- BWV 728 — Jesus, meine Zuversicht (from the 1722 Notebook for Anna Magdalena Bach)

- BWV 729 — In dulci jubilo
- BWV 730 — Liebster Jesu, wir sind hier
- BWV 731 — Liebster Jesu, wir sind hier
- BWV 732 — Lobt Gott, ihr Christen, allzugleich
- BWV 733 — Meine Seele erhebt den Herren (Magnificat)
- BWV 734 — Nun freut euch, lieben Christen/Es ist gewisslich an der Zeit
- BWV 735 — Valet will ich dir geben
- BWV 736 — Valet will ich dir geben
- BWV 737 — Vater unser im Himmelreich
- BWV 738 — Von Himmel hoch, da komm' ich her
- BWV 738a — Von Himmel hoch, da komm' ich her
- BWV 739 — Wie schön leuchtet der Morgenstern
- BWV 740 — Wir glauben all' an einen Gott, Vater (spurious)
- BWV 741 — Ach Gott, von Himmel sieh' darein
- BWV 742 — Ach Herr, mich armen Sünder
- BWV 743 — Ach, was ist doch unser Leben
- BWV 744 — Auf meinen lieben Gott (not by Bach, possibly by Johann Tobias Krebs)
- BWV 745 — Aus der Tiefe rufe ich (not by Bach, composed by Carl Philipp Emanuel Bach)
- BWV 746 — Christ ist erstanden (not by Bach, composed by Johann Caspar Ferdinand Fischer)
- BWV 747 — Christus, der uns selig macht
- BWV 748 — Gott der Vater wohn' uns bei (not by Bach, composed by Johann Gottfried Walther)
- BWV 748a — Gott der Vater wohn' uns bei
- BWV 749 — Herr Jesu Christ, dich zu uns wend'
- BWV 750 — Herr Jesu Christ, mein's Lebens Licht
- BWV 751 — In dulci jubilo
- BWV 752 — Jesu, der du meine Seele
- BWV 753 — Jesu, meine Freude
- BWV 754 — Liebster Jesu, wir sind hier
- BWV 755 — Nun freut euch, lieben Christen
- BWV 756 — Nun ruhen alle Wälder
- BWV 757 — O Herre Gott, dein göttlich's Wort
- BWV 758 — O Vater, allmächtiger Gott
- BWV 759 — Schmücke dich, o liebe Seele (not by Bach, composed by Gottfried August Homilius)
- BWV 760 — Vater unser im Himmelreich (not by Bach, composed by Georg Böhm)
- BWV 761 — Vater unser im Himmelreich (not by Bach, composed by Georg Böhm)
- BWV 762 — Vater unser im Himmelreich
- BWV 763 — Wie schön leuchtet der Morgenstern
- BWV 764 — Wie schön leuchtet der Morgernstern

Partitas and chorale variations (765–771)

- BWV 765 — Chorale partita "Wir glauben all' an einen Gott" (spurious)
- BWV 766 — Chorale partita "Christ, der du bist der helle Tag"
- BWV 767 — Chorale partita "O Gott, du frommer Gott"
- BWV 768 — Chorale partita "Sei gegrüsset, Jesu gütig"
- BWV 769 — Canonic Variations on "Vom Himmel hoch da komm' ich her"
- BWV 770 — Chorale variations "Ach, was soll ich Sünder machen" (spurious)
- BWV 771 — Chorale variations "Allein Gott in der Höh' sei Ehr'" (not by Bach, possibly by Andreas Nicolaus Vetter)

Works for harpsichord

Inventions and Sinfonias (772–801)

- BWV 772 — Invention No. 1 in C major
- BWV 772a — Invention No. 1 in C major (alternative version of BWV 772)
- BWV 773 — Invention No. 2 in C minor
- BWV 774 — Invention No. 3 in D major
- BWV 775 — Invention No. 4 in D minor
- BWV 776 — Invention No. 5 in E-flat major
- BWV 777 — Invention No. 6 in E major
- BWV 778 — Invention No. 7 in E minor
- BWV 779 — Invention No. 8 in F major
- BWV 780 — Invention No. 9 in F minor
- BWV 781 — Invention No. 10 in G major
- BWV 782 — Invention No. 11 in G minor
- BWV 783 — Invention No. 12 in A major
- BWV 784 — Invention No. 13 in A minor
- BWV 785 — Invention No. 14 in B-flat major
- BWV 786 — Invention No. 15 in B minor
- BWV 787 — Sinfonia No. 1 in C major
- BWV 788 — Sinfonia No. 2 in C minor
- BWV 789 — Sinfonia No. 3 in D major
- BWV 790 — Sinfonia No. 4 in D minor
- BWV 791 — Sinfonia No. 5 in E-flat major
- BWV 792 — Sinfonia No. 6 in E major
- BWV 793 — Sinfonia No. 7 in E minor
- BWV 794 — Sinfonia No. 8 in F major
- BWV 795 — Sinfonia No. 9 in F minor
- BWV 796 — Sinfonia No. 10 in G major
- BWV 797 — Sinfonia No. 11 in G minor
- BWV 798 — Sinfonia No. 12 in A major
- BWV 799 — Sinfonia No. 13 in A minor
- BWV 800 — Sinfonia No. 14 in B-flat major
- BWV 801 — Sinfonia No. 15 in B minor

Four Duets from Clavier-Übung III (802–805)

- BWV 802 — Duet in E minor
- BWV 803 — Duet in F major
- BWV 804 — Duet in G major
- BWV 805 — Duet in A minor

English Suites (806–811)

- BWV 806 — English Suite No. 1 in A major
- BWV 807 — English Suite No. 2 in A minor
- BWV 808 — English Suite No. 3 in G minor
- BWV 809 — English Suite No. 4 in F major
- BWV 810 — English Suite No. 5 in E minor
- BWV 811 — English Suite No. 6 in D minor

French Suites (812–817)

- BWV 812 — French Suite No. 1 in D minor
- BWV 813 — French Suite No. 2 in C minor
- BWV 813a — French Suite No. 2 in C minor (Modified Movement 5 - Menuet)
- BWV 814 — French Suite No. 3 in B minor
- BWV 815 — French Suite No. 4 in E-flat major
- BWV 815a — French Suite No. 4 in E-flat major (several additional movements)
- BWV 816 — French Suite No. 5 in G major
- BWV 817 — French Suite No. 6 in E major

Miscellaneous suites (818–824)

- BWV 818 — Suite in A minor
- BWV 818a — Suite in A minor (alternative version of BWV 818)
- BWV 819 — Suite in E-flat major
- BWV 819a — Suite in E-flat major (alternative versions of movement 1 from BWV 819)
- BWV 820 — Overture (Suite) in F major
- BWV 821 — Suite in B flat major
- BWV 822 — Suite in G minor
- BWV 823 — Suite in F minor
- BWV 824 — Suite in A minor

Partitas for keyboard (published as Clavier-Übung I) (825–830)

- BWV 825 — Partita No. 1 in B-flat major
- BWV 826 — Partita No. 2 in C minor
- BWV 827 — Partita No. 3 in A minor
- BWV 828 — Partita No. 4 in D major
- BWV 829 — Partita No. 5 in G major
- BWV 830 — Partita No. 6 in E minor

French Overture, from Clavier-Übung II (831)

- BWV 831 — Overture in the French Style, in B minor

Suites and suite movements (832–845)

- BWV 832 — Partita in A major
- BWV 833 — Prelude and Partita in F major
- BWV 834 — Allemande in C minor
- BWV 835 — Allemande in A minor
- BWV 836 — Allemande in G minor
- BWV 837 — Allemande in G minor
- BWV 838 — Allemande and Courante in A major
- BWV 839 — Sarabande in G minor
- BWV 840 — Courante in G major
- BWV 841 — Minuet in G major (from the 1722 Notebook for Anna Magdalena Bach)
- BWV 842 — Minuet in G minor
- BWV 843 — Minuet in G major
- BWV 844 — Scherzo in D minor
- BWV 844a — Scherzo in D minor (alternative version of BWV 844)
- BWV 845 — Gigue in F minor

The Well-Tempered Clavier (846–893)

- BWV 846 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 1 in C major
- BWV 846a — Prelude and Fugue in C major (alternative version of BWV 846)
- BWV 847 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 2 in C minor
- BWV 848 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 3 in C-sharp major
- BWV 849 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 4 in C-sharp minor
- BWV 850 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 5 in D major
- BWV 851 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 6 in D minor
- BWV 852 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 7 in E-flat major
- BWV 853 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 8 in E-Flat minor (The fugue of this work is actually in D-sharp minor, the enharmonic key of E-flat minor)
- BWV 854 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 9 in E major
- BWV 855 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 10 in E minor
- BWV 855a — Prelude and Fugue in E minor (alternative version of BWV 855)
- BWV 856 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 11 in F major
- BWV 857 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 12 in F minor
- BWV 858 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 13 in F-sharp major
- BWV 859 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 14 in F-sharp minor
- BWV 860 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 15 in G major
- BWV 861 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 16 in G minor
- BWV 862 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 17 in A-flat major
- BWV 863 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 18 in G-sharp minor
- BWV 864 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 19 in A major
- BWV 865 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 20 in A minor
- BWV 866 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 21 in B-flat major
- BWV 867 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 22 in B-flat minor

- BWV 868 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 23 in B major
- BWV 869 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 24 in B minor
- BWV 870 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 1 in C major
- BWV 870a — Prelude and Fugue in C major (alternative version of BWV 870)
- BWV 870b — Prelude in C major (alternative version of BWV 870)
- BWV 871 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 2 in C minor
- BWV 872 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 3 in C-sharp major
- BWV 872a — Prelude and Fugue in C-sharp major (alternative version of BWV 872)
- BWV 873 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 4 in C-sharp minor
- BWV 874 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 5 in D major
- BWV 875 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 6 in D minor
- BWV 875a — Prelude in D minor (alternative version of BWV 875)
- BWV 876 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 7 in E-flat major
- BWV 877 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 8 in D-sharp minor
- BWV 878 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 9 in E major
- BWV 879 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 10 in E minor
- BWV 880 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 11 in F major
- BWV 881 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 12 in F minor
- BWV 882 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 13 in F-sharp major
- BWV 883 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 14 in F-sharp minor
- BWV 884 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 15 in G major
- BWV 885 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 16 in G minor
- BWV 886 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 17 in A-flat major
- BWV 887 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 18 in G-sharp minor
- BWV 888 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 19 in A major
- BWV 889 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 20 in A minor
- BWV 890 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 21 in B-flat major
- BWV 891 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 22 in B-flat minor
- BWV 892 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 23 in B major
- BWV 893 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 24 in B minor

Preludes and fugues, toccatas and fantasias (894–923)

- BWV 894 — Prelude and Fugue in A minor
- BWV 895 — Prelude and Fugue in A minor
- BWV 896 — Prelude and Fugue in A major
- BWV 897 — Prelude and Fugue in A minor
- BWV 898 — Prelude and Fugue in B-flat major on the name B-A-C-H (doubtful)
- BWV 899 — Prelude and Fughetta in D minor
- BWV 900 — Prelude and Fughetta in E minor
- BWV 901 — Prelude and Fughetta in F major
- BWV 902 — Prelude and Fughetta in G major
- BWV 902a — Prelude in G major (alternative version of BWV 902)
- BWV 903 — Chromatic Fantasia and Fugue in D minor
- BWV 903a — Chromatic Fantasia in D minor (alternative version of BWV 903)
- BWV 904 — Fantasia and Fugue in A minor
- BWV 905 — Fantasia and Fugue in D minor
- BWV 906 — Fantasia and Fugue in C minor (fugue unfinished)

- BWV 907 — Fantasia and Fughetta in B-flat major
- BWV 908 — Fantasia and Fughetta in D major
- BWV 909 — Concerto and fugue in C minor
- BWV 910 — Toccata in F-sharp minor
- BWV 911 — Toccata in C minor
- BWV 912 — Toccata in D major
- BWV 913 — Toccata in D minor
- BWV 914 — Toccata in E minor
- BWV 915 — Toccata in G minor
- BWV 916 — Toccata in G major
- BWV 917 — Fantasia in G minor
- BWV 918 — Fantasia in C minor
- BWV 919 — Fantasia in C minor
- BWV 920 — Fantasia in G minor
- BWV 921 — Prelude in C minor
- BWV 922 — Prelude in A minor
- BWV 923 — Prelude in B minor (spurious, possibly by Wilhelm Hieronymus Pachelbel)

Little Preludes from Clavier-Büchlein for Wilhelm Friedemann Bach (924–932)

- BWV 924 — Prelude in C major
- BWV 924a — Prelude in C major (alternative version of BWV 924)
- BWV 925 — Prelude in D major
- BWV 926 — Prelude in D minor
- BWV 927 — Praeambulum in F major
- BWV 928 — Prelude in F major
- BWV 929 — Prelude in G minor
- BWV 930 — Prelude in G minor
- BWV 931 — Prelude in A minor
- BWV 932 — Prelude in E minor

Six Little Preludes (933–938)

- BWV 933 — Little Prelude in C major
- BWV 934 — Little Prelude in C minor
- BWV 935 — Little Prelude in D minor
- BWV 936 — Little Prelude in D major
- BWV 937 — Little Prelude in E major
- BWV 938 — Little Prelude in E minor

Five Preludes from the collection of Johann Peter Kellner (939–943)

- BWV 939 — Prelude in C major
- BWV 940 — Prelude in D minor
- BWV 941 — Prelude in E minor
- BWV 942 — Prelude in A minor
- BWV 943 — Prelude in C major

Fugues and fughettas (944–962)

- BWV 944 — Fugue in A minor
- BWV 945 — Fugue in E minor
- BWV 946 — Fugue in C major
- BWV 947 — Fugue in A minor
- BWV 948 — Fugue in D minor
- BWV 949 — Fugue in A major
- BWV 950 — Fugue in A major on a theme by Tomaso Albinoni
- BWV 951 — Fugue in B minor on a theme by Tomaso Albinoni
- BWV 951a — Fugue in B minor (alternative version of BWV 951)
- BWV 952 — Fugue in C major
- BWV 953 — Fugue in C major
- BWV 954 — Fugue in B-flat major on a theme by Johann Adam Reincken
- BWV 955 — Fugue in B-flat major
- BWV 956 — Fugue in E minor
- BWV 957 — Fugue in G major
- BWV 958 — Fugue in A minor
- BWV 959 — Fugue in A minor
- BWV 960 — Fugue in E minor
- BWV 961 — Fughetta in C minor
- BWV 962 — Fughetta in E minor

Sonatas and sonata movements (963–970)

- BWV 963 — Sonata in D major
- BWV 964 — Sonata in D minor (arrangement of Sonata No. 2 for solo violin, BWV 1003)
- BWV 965 — Sonata in A minor (after Johann Adam Reincken's *Hortus Musicus* Nos. 1-5)
- BWV 966 — Sonata in C major (after Johann Adam Reincken's *Hortus Musicus* Nos. 11-15)
- BWV 967 — Sonata in A minor (one movement only, arrangement of a chamber sonata by unknown composer)
- BWV 968 — Adagio in G major (after movement 1 of Sonata No. 3 for solo violin, BWV 1005)
- BWV 969 — Andante in G minor
- BWV 970 — Presto in D minor

Italian Concerto, from Clavier-Übung II (971)

- BWV 971 — Italian Concerto, in F major

Keyboard arrangements of concerti by other composers (972–987)

- BWV 972 — Concerto in D major (arrangement of Antonio Vivaldi's Concerto Op. 3/9 RV230)
- BWV 973 — Concerto in G major (arrangement of Antonio Vivaldi's Concerto Op. 7/2 RV188)
- BWV 974 — Concerto in D minor (arrangement of Alessandro Marcello's *Oboe Concerto in D minor*)
- BWV 975 — Concerto in G minor (arrangement of Antonio Vivaldi's Concerto Op. 4/6 RV316a)
- BWV 976 — Concerto in C major (arrangement of Antonio Vivaldi's Concerto Op. 3/12 RV265)
- BWV 977 — Concerto in C major (source unknown, possibly a concerto by Benedetto Marcello)
- BWV 978 — Concerto in F major (arrangement of Antonio Vivaldi's Concerto Op. 3/3 RV310)
- BWV 979 — Concerto in B minor (recently identified as Vivaldi's Concerto RV Anh. 10)
- BWV 980 — Concerto in G major (arrangement of Antonio Vivaldi's Concerto Op. 4/1 RV383a)
- BWV 981 — Concerto in C minor (possibly an arrangement of Benedetto Marcello's concerto Op. 1/2)
- BWV 982 — Concerto in B-flat major (arrangement of Prince Johann Ernst von Sachsen-Weimar's concerto Op. 1/1)
- BWV 983 — Concerto in G minor (source unknown)
- BWV 984 — Concerto in C major (arrangement of a Prince Johann Ernst concerto) (see BWV 595 for organ version)
- BWV 985 — Concerto in G minor (arrangement of a Georg Philipp Telemann violin concerto)
- BWV 986 — Concerto in G major (arrangement of a concerto attributed to Georg Philipp Telemann)
- BWV 987 — Concerto in D minor (arrangement of Prince Johann Ernst's concerto Op. 1/4)

Variations and miscellaneous pieces for keyboard (988–994)

- BWV 988 — Goldberg Variations (published as Fourth Clavier-Übung)
- BWV 989 — Aria variata alla maniera italiana, in A minor
- BWV 990 — Sarabande con Partite in C major (loosely adapted from the overture for "Bellérophon" (1679) by Jean-Baptiste Lully)
- BWV 991 — Air with variations in C minor (unfinished, from the 1722 Notebook for Anna Magdalena Bach)
- BWV 992 — Capriccio sopra la lontananza del suo fratello dilettissimo ("Capriccio on the departure of the Beloved Brother"), in B-flat major
- BWV 993 — Capriccio in E major
- BWV 994 — Applicatio in C major (From the Clavier-Büchlein for Wilhelm Friedemann Bach)

Works for miscellaneous solo instruments

Works for solo lute (995–1000)

- BWV 995 — Suite in G minor (transcription of Cello Suite No. 5, BWV 1011)
- BWV 996 — Suite in E minor (most probably intended for lute-harpsichord[12])
- BWV 997 — Suite in C minor
- BWV 998 — Prelude, Fugue and Allegro in E-flat major
- BWV 999 — Prelude in C minor
- BWV 1000 — Fugue in G minor (transcription of Fuga (Allegro) from Violin Sonata No. 1 in G Minor, BWV 1001.)

BWV 997 - Lute Suite No. 2 in C minor - I Prelude

Performed by Martha Goldstein

BWV 997 - Lute Suite No. 2 in C minor - II Fuge

Performed by Martha Goldstein

BWV 997 - Lute Suite No. 2 in C minor - III Sarabande

Performed by Martha Goldstein

BWV 997 - Lute Suite No. 2 in C minor - IV Gigue

Performed by Martha Goldstein

Lute Suite No. 2 Transcribed for Flute and Harpsichord- BWV 997 - 1. Prelude

Performed by Alex Murray (flute) and Martha Goldstein (harpsichord)

Lute Suite No. 2 Transcribed for Flute and Harpsichord- BWV 997 - 2. Fuga

Performed by Alex Murray (flute) and Martha Goldstein (harpsichord)

Lute Suite No. 2 Transcribed for Flute and Harpsichord- BWV 997 - 3. Sarabande

Performed by Alex Murray (flute) and Martha Goldstein (harpsichord)

Lute Suite No. 2 Transcribed for Flute and Harpsichord- BWV 997 - 4. Gigue

Performed by Alex Murray (flute) and Martha Goldstein (harpsichord)

- *Problems listening to the files? See media help.*

Sonatas and partitas for solo violin (1001–1006)

- BWV 1001 — Sonata No. 1 in G minor
- BWV 1002 — Partita No. 1 in B minor
- BWV 1003 — Sonata No. 2 in A minor
- BWV 1004 — Partita No. 2 in D minor
- BWV 1005 — Sonata No. 3 in C major
- BWV 1006 — Partita No. 3 in E major

Suite for solo lute (1006a)

- BWV 1006a — Suite in E major (transcription of Partita No. 3 for solo violin, BWV 1006)

Suites for solo cello (1007–1012)

- BWV 1007 — Cello Suite No. 1 in G major
- BWV 1008 — Cello Suite No. 2 in D minor
- BWV 1009 — Cello Suite No. 3 in C major
- BWV 1010 — Cello Suite No. 4 in E-flat major
- BWV 1011 — Cello Suite No. 5 in C minor
- BWV 1012 — Cello Suite No. 6 in D major

Partita for solo flute (1013)

- BWV 1013 — Partita in A minor for solo flute

Works for (obligato) harpsichord and other instrument

Works for violin and keyboard instrument (1014–1026)

- BWV 1014 — Sonata in B minor for violin and harpsichord
- BWV 1015 — Sonata in A major for violin and harpsichord
- BWV 1016 — Sonata in E major for violin and harpsichord
- BWV 1017 — Sonata in C minor for violin and harpsichord
- BWV 1018 — Sonata in F minor for violin and harpsichord
- BWV 1018a — Adagio in F minor for violin and harpsichord (early version of movement 3 from BWV 1018)
- BWV 1019 — Sonata in G major for violin and harpsichord
- BWV 1019a — Sonata in G major for violin and harpsichord (earlier version of BWV 1019)
- BWV 1020 — Sonata in G minor for violin (or flute/recorder) and harpsichord (Now attributed to C.P.E. Bach - H 542.5)
- BWV 1021 — Sonata in G major for violin and basso continuo
- BWV 1022 — Sonata in F major for violin and harpsichord (doubtful)
- BWV 1023 — Sonata in E minor for violin and basso continuo
- BWV 1024 — Sonata in C minor for violin and basso continuo (doubtful)
- BWV 1025 — Suite in A major for violin and harpsichord (after a sonata by Sylvius Leopold Weiss)
- BWV 1026 — Fugue in G minor for violin and harpsichord (doubtful)

Sonatas for viola da gamba and keyboard instrument (1027–1029)

- BWV 1027 — Sonata No. 1 in G major for viola da gamba and harpsichord (arrangement of BWV 1039)
- BWV 1027a — Trio in G major for organ (arrangement of movement 4 from BWV 1027)
- BWV 1028 — Sonata No. 2 in D major for viola da gamba and harpsichord
- BWV 1029 — Sonata No. 3 in G minor for viola da gamba and harpsichord

Sonatas for flute and keyboard instrument (1030–1035)

- BWV 1030 — Sonata in B minor for flute or recorder and harpsichord
- BWV 1030b - Sonata in G minor for harpsichord and unknown instrument (oboe or viola da gamba conjectured) - earlier version of BWV 1030 of which only harpsichord part survives
- BWV 1031 — Sonata in E-flat major for flute or recorder and harpsichord (possibly not by Bach)

- BWV 1032 — Sonata in A major for flute or recorder and harpsichord
- BWV 1033 — Sonata in C major for flute or recorder and basso continuo (possibly not by Bach)
- BWV 1034 — Sonata in E minor for flute or recorder and basso continuo
- BWV 1035 — Sonata in E major for flute or recorder and basso continuo

Trio sonatas (1036–1040)

- BWV 1036 — Sonata in D minor for 2 violins and keyboard (Now attributed to Carl Philipp Emanuel Bach)
- BWV 1037 — Sonata in C major for 2 violins and keyboard (Now attributed to Johann Gottlieb Goldberg)
- BWV 1038 — Sonata in G major for flute, violin and keyboard
- BWV 1039 — Sonata in G major for 2 flutes and basso continuo
- BWV 1040 — Sonata in F major for oboe, violin and basso continuo

Concertos and orchestral suites

Violin concertos (1041–1045)

- BWV 1041 — Violin Concerto in A minor
- BWV 1042 — Violin Concerto in E major
- BWV 1043 — Concerto for 2 violins in D minor ("Double Concerto")
- BWV 1044 — Concerto for flute, violin and harpsichord in A minor (also known as "Triple Concerto") - adaptation of harpsichord prelude and fugue in A minor BWV 894 (movts. 1 and 3) and middle movement of organ sonata in D minor BWV 527 (movt. 2).
- BWV 1045 — Violin Concerto movement in D major
- BWV 1056 — Concerto for violin in G minor (BWV 1056 is the concerto for harpsichord in F minor; it has been reconstructed for violin as the possible original instrument)

Brandenburg concertos (1046–1051)

- BWV 1046 — Brandenburg Concerto No. 1 in F major for violino piccolo, three oboes, bassoon, two corni da caccia, strings and continuo
- BWV 1046a — Sinfonia in F major (earlier version of BWV 1046)
- BWV 1047 — Brandenburg Concerto No. 2 in F major for trumpet, oboe, recorder, violin, strings and continuo
- BWV 1048 — Brandenburg Concerto No. 3 in G major for three violins, three violas, three cellos and continuo
- BWV 1049 — Brandenburg Concerto No. 4 in G major for violin, two fiauti d'echo (recorders), strings and continuo
- BWV 1050 — Brandenburg Concerto No. 5 in D major for harpsichord, violin, flute and strings
- BWV 1050a — Concerto in D Major for harpsichord, violin, flute and strings (earlier version of BWV 1050)
- BWV 1051 — Brandenburg Concerto No. 6 in B-flat major for two violas, two violas da gamba, cello and continuo

Harpsichord concertos (1052–1065)

- BWV 1052 — Concerto for harpsichord and strings in D minor (after a lost violin concerto)
- BWV 1053 — Concerto for harpsichord and strings in E major (probably after a lost oboe concerto, also performed as "Concerto in F major for oboe, strings, and continuo")
- BWV 1054 — Concerto for harpsichord and strings in D major (after BWV 1042, Violin Concerto in E major)
- BWV 1055 — Concerto for harpsichord and strings in A major (after a lost oboe d'amore concerto)
- BWV 1056 — Concerto for harpsichord and strings in F minor (probably after a lost violin concerto - this is sometimes recorded as Concerto for violin in G Minor)
- BWV 1057 — Concerto for harpsichord, 2 recorders and strings in F major (after BWV 1049, Brandenburg concerto No. 4 in G major)
- BWV 1058 — Concerto for harpsichord and strings in G minor (after BWV 1041, Violin Concerto in A minor)
- BWV 1059 is an incomplete fragment of about 10 bars. So-called 'reconstructions' have been made of harpsichord, organ and oboe concertos based on this by using cantata movements but these are almost entirely speculative.
- BWV 1060 — Concerto for 2 harpsichords and strings in C minor (after a lost violin and oboe concerto)
- BWV 1061 — Concerto for 2 harpsichords and strings in C major (original version for 2 harpsichords unaccompanied known as BWV 1061a)
- BWV 1062 — Concerto for 2 harpsichords and strings in C minor (after BWV 1043, Double Violin Concerto in D minor)
- BWV 1063 — Concerto for 3 harpsichords and strings in D minor
- BWV 1064 — Concerto for 3 harpsichords and strings in C major (after a lost triple violin concerto)
- BWV 1065 — Concerto for 4 harpsichords and strings in A minor (after Antonio Vivaldi's concerto for 4 violins in B minor, *L'estro Armonico* Op. 3/10, RV 580)

Orchestral suites (1066–1071)

- BWV 1066 — Orchestral Suite No. 1 in C major (for woodwinds, strings and continuo)
  - [Ouverture] (no description, two sections), Courante, Gavotte I & II, Forlane, Menuet I & II, Bourrée I & II, Passepied I & II.
- BWV 1067 — Orchestral Suite No. 2 in B minor (for flute, strings and continuo)
  - [Ouverture] (no description, two sections), Rondeau, Sarabande, Bourrée I & II, Polonaise & Double, Menuet, Badinerie.
- BWV 1068 — Orchestral Suite No. 3 in D major (for oboes, trumpets, timpani, strings and continuo)
  - [Ouverture] (no description, two sections), Air, Gavotte I & II, Bourrée, Gigue.
- BWV 1069 — Orchestral Suite No. 4 in D major (for oboes, basson, trumpets, timpani, strings and continuo)
  - [Ouverture] (no description, two sections), Bourrée I & II, Gavotte, Menuet I & II, Rejouissance.
- BWV 1070 — Orchestral Suite in G minor (spurious - WF Bach)
- BWV 1071 — Sinfonia in F major (originally grouped with orchestral suites, now known as BWV 1046a)

Canons (1072–1078)

- BWV 1072 — Canon trias harmonica a 8
- BWV 1073 — Canon a 4 perpetuus
- BWV 1074 — Canon a 4
- BWV 1075 — Canon a 2 perpetuus
- BWV 1076 — Canon triplex a 6
- BWV 1077 — Canone doppio sopr'il soggetto
- BWV 1078 — Canon super fa mi a 7 post tempus misicum

Late Contrapuntal Works (1079–1080)

- BWV 1079 — The Musical Offering (Musikalisches Opfer)
- BWV 1080 — The Art of Fugue (Die Kunst der Fuge)

More recent BWV additions

Miscellaneous (BWV 1081–1089)

- BWV 1081 — Credo in unum Deum in F-dur (for choir)
- BWV 1082 — Suscepit Israel puerum suum (for choir)
- BWV 1083 — Tilge, Höchster, meine Sünden (Motet, "parody", i.e., reworked version, of Pergolesi's Stabat Mater)
- BWV 1084 — O hilf, Christe, Gottes Sohn (chorale)
- BWV 1085 — O Lamm Gottes, unschuldig (chorale prelude)
- BWV 1086 — Canon concordia discors — organ
- BWV 1087 — 14 canons on the First Eight Notes of Goldberg Variations Ground — organ (discovered 1974)
- BWV 1088 — So heb ich denn mein Auge sehnlich auf (aria for bass)
- BWV 1089 — Da Jesus an dem Kreutze stund (chorale)

Neumeister Chorales (BWV 1090–1120)

Discovered 1985 in the archives of the Yale University library.

- BWV 1090 — Wir Christenleut
- BWV 1091 — Das alte Jahr vergangen ist
- BWV 1092 — Herr Gott, nun schleuß den Himmel auf
- BWV 1093 — Herzliebster Jesu, was hast du verbrochen
- BWV 1094 — O Jesu, wie ist dein Gestalt
- BWV 1095 — O Lamm Gottes unschuldig
- BWV 1096 — Christe, der du bist Tag und Licht (also known as "Wir danken dir, Herr Jesu Christ"; doubtful, possibly by Johann Pachelbel[13] [14])
- BWV 1097 — Ehre sei dir, Christe, der du leidest Not
- BWV 1098 — Wir glauben all an einen Gott
- BWV 1099 — Aus tiefer Not schrei ich zu dir
- BWV 1100 — Allein zu dir, Herr Jesu Christ
- BWV 1101 — Durch Adams Fall ist ganz verderbt
- BWV 1102 — Du Friedefürst, Herr Jesu Christ
- BWV 1103 — Erhalt uns, Herr, bei deinem Wort
- BWV 1104 — Wenn dich Unglück tut greifen an

- BWV 1105 — Jesu, meine Freude
- BWV 1106 — Gott ist mein Heil, mein Hilf und Trost
- BWV 1107 — Jesu, meines Lebens Leben
- BWV 1108 — Als Jesus Christus in der Nacht
- BWV 1109 — Ach Gott, tu dich erbarmen
- BWV 1110 — O Herre Gott, dein göttlich Wort
- BWV 1111 — Nun lasset uns den Leib begrab'n
- BWV 1112 — Christus, der ist mein Leben
- BWV 1113 — Ich hab mein Sach Gott heimgestellt
- BWV 1114 — Herr Jesu Christ, du höchstes Gut
- BWV 1115 — Herzlich lieb hab ich dich, o Herr
- BWV 1116 — Was Gott tut, das ist wohlgetan
- BWV 1117 — Alle Menschen müssen sterben
- BWV 1118 — Werde munter, mein Gemüte
- BWV 1119 — Wie nach einer Wasserquelle
- BWV 1120 — Christ, der du bist der helle Tag

Various organ works (BWV 1121–1126)

- BWV 1121 — Fantasie
- BWV 1122 — Denket doch, Ihr Menschenkinder
- BWV 1123 — Wo Gott zum Haus nicht gibt sein Gut
- BWV 1124 — Ich ruf zu Dir, Herr Jesu Christ
- BWV 1125 — O Gott, du frommer Gott
- BWV 1126 — Lobet Gott, unsern Herrn

Strophic aria (BWV 1127)

- BWV 1127 — Alles mit Gott, und nichts ohn' ihn (newly discovered vocal piece, June 2005)

Organ chorale fantasia (BWV 1128)

- BWV 1128 — Wo Gott der Herr nicht bei uns hält (discovered March 2008)[15]

BWV Anh. 43 to BWV Anh. 189 (appendix)

Various works

- BWV Anh. 43 — Fugue — Organ Works
- BWV Anh. 44 — Fugue — Organ Works
- BWV Anh. 45 — Fugue — Organ Works
- BWV Anh. 46 — Trio — Organ Works
- BWV Anh. 47 — Ach Herr, mich armen Sünder — Doubtful Works
- BWV Anh. 48 — Allein Gott in der Höh' sei Ehr — Doubtful Works
- BWV Anh. 49 — Ein feste Burg ist unser Gott — Doubtful Works
- BWV Anh. 50 — Erhalt uns, Herr, bei deinem Wort — Doubtful Works
- BWV Anh. 51 — Erstanden ist der heilige Christ — Doubtful Works
- BWV Anh. 52 — Freu dich sehr, o meine Seele — Doubtful Works
- BWV Anh. 53 — Freu dich sehr, o meine Seele — Doubtful Works
- BWV Anh. 54 — Helft mir Gottes Güte preisen — Doubtful Works

- BWV Anh. 55 — Herr Christ, der einig' Gottes Sohn — Doubtful Works
- BWV Anh. 56 — Herr Jesu Christ, dich zu uns wend' — Doubtful Works
- BWV Anh. 57 — Jesu Leiden, Pein und Tod — Doubtful Works
- BWV Anh. 58 — Jesu, meine Freude — Doubtful Works
- BWV Anh. 59 — Jesu, meine Freude — Doubtful Works
- BWV Anh. 60 — Non lob', mein' Seel' den Herren — Doubtful Works
- BWV Anh. 61 — O Mensch, bewein' dein' Sünde groß — Doubtful Works
- BWV Anh. 62a — Sei Lob und Ehr mit hohem Preis — Doubtful Works
- BWV Anh. 62b — Sei Lob und Ehr mit hohem Preis — Doubtful Works
- BWV Anh. 63 — Von Himmel hoch — Doubtful Works
- BWV Anh. 64 — Von Himmel hoch — Doubtful Works
- BWV Anh. 65 — Von Himmel hoch — Doubtful Works
- BWV Anh. 66 — Wachet auf, ruft uns die Stimme — Doubtful Works
- BWV Anh. 67 — Was Gott tut, das ist wohlgetan — Doubtful Works
- BWV Anh. 68 — Wer nur den lieben Gott läßt walten — Doubtful Works
- BWV Anh. 69 — Wir glauben all' an einen Gott — Doubtful Works
- BWV Anh. 70 — Wir glauben all' an einen Gott — Doubtful Works
- BWV Anh. 71 — Wo Gott, der Herr, nicht bei uns hält — Doubtful Works
- BWV Anh. 72 — Canon — Doubtful Works
- BWV Anh. 77 — Herr Christ, der einig' Gottes Sohn — Doubtful Works
- BWV Anh. 78 — Wenn wir in höchsten Nöten sein — Doubtful Works
- BWV Anh. 79 — Befiehl du deine Wege — Doubtful Works
- BWV Anh. 107 — Fugue — Doubtful Works
- BWV Anh. 108 — Fugue — Doubtful Works
- BWV Anh. 109 — Fugue — Doubtful Works
- BWV Anh. 110 — Fugue — Doubtful Works
- BWV Anh. 111 — Largo & Allegro — Doubtful Works
- BWV Anh. 112 — Grave — Doubtful Works

Anna Magdalena's Notebooks

see *Notebook for Anna Magdalena Bach*.

- BWV Anh. 113 — Minuet — Doubtful Works
- BWV Anh. 114 — Minuet — Attributed to Christian Petzold
- BWV Anh. 115 — Minuet — Attributed to Christian Petzold
- BWV Anh. 116 — Minuet — Doubtful Works
- BWV Anh. 117a — Minuet — Doubtful Works
- BWV Anh. 117b — Minuet — Doubtful Works
- BWV Anh. 118 — Minuet — Doubtful Works
- BWV Anh. 119 — Polonaise — Doubtful Works
- BWV Anh. 120 — Minuet — Doubtful Works
- BWV Anh. 121 — Minuet — Doubtful Works
- BWV Anh. 122 — March — C.P.E. Bach
- BWV Anh. 123 — Polonaise — C.P.E. Bach
- BWV Anh. 124 — March — C.P.E. Bach
- BWV Anh. 125 — Polonaise — C.P.E. Bach
- BWV Anh. 126 — Musette — Doubtful Works
- BWV Anh. 127 — March — Doubtful Works

- BWV Anh. 128 — Polonaise — Doubtful Works
- BWV Anh. 129 — Solo — C.P.E. Bach
- BWV Anh. 130 — Polonaise — Johann Adolph Hasse
- BWV Anh. 131 — Movement — Doubtful Works
- BWV Anh. 132 — Minuet — Doubtful Works

More spurious works

- BWV Anh. 133 — Fantasia — Doubtful Works
- BWV Anh. 134 — Scherzo — Doubtful Works
- BWV Anh. 135 — Buslesca — Doubtful Works
- BWV Anh. 136 — Trio — Doubtful Works
- BWV Anh. 137 — L'Intrada della Caccia — Doubtful Works
- BWV Anh. 138 — Continuazione della Caccia — Doubtful Works
- BWV Anh. 139 — Il Fine delle Caccia — I — Doubtful Works
- BWV Anh. 140 — Il Fine delle Caccia — II — Doubtful Works
- BWV Anh. 141 — Song of Psalm: O Gott die Christenhalt — Doubtful Works
- BWV Anh. 142 — Psalm 110 — Doubtful Works
- BWV Anh. 143 — Polonaise — Doubtful Works
- BWV Anh. 144 — Polonaise Trio — Doubtful Works
- BWV Anh. 145 — March — Doubtful Works
- BWV Anh. 146 — March — Doubtful Works
- BWV Anh. 147 — La Combattuta — Doubtful Works
- BWV Anh. 148 — Scherzo — Doubtful Works
- BWV Anh. 149 — Minuet — Doubtful Works
- BWV Anh. 150 — Trio — Doubtful Works
- BWV Anh. 151 — Concerto — Doubtful Works
- BWV Anh. 152 — Concerto — Doubtful Works
- BWV Anh. 153 — Sonata — Doubtful Works

Falsely attributed works

- BWV Anh. 158 — Aria: Andro dall' colle al prato — Falsely Attributed Works
- BWV Anh. 159 — Motet: Ich lasse dich nicht, du segnest mich denn — Falsely Attributed Works
- BWV Anh. 160 — Motet: Jauchzet dem Herrn, alle Welt — Falsely Attributed Works
- BWV Anh. 161 — Motet: Kundlich gross ist das gottselige Geheimnis — Falsely Attributed Works
- BWV Anh. 162 — Motet: Lob und Ehre und Weishelt und Dank — Falsely Attributed Works
- BWV Anh. 163 — Motet: Merk aud, mein Herz, und sieh dorthin — Falsely Attributed Works
- BWV Anh. 164 — Motet: Nun danket alle Gott — Falsely Attributed Works
- BWV Anh. 165 — Motet: Unser Wandel ist im Himmel — Falsely Attributed Works
- BWV Anh. 177 — Prelude and Fugue - Falsely Attributed (composed by Johann Christoph Bach)
- BWV Anh. 178 — Toccata quasi Fantasia with Fugue — Falsely Attributed Works
- BWV Anh. 179 — Fantasia — Falsely Attributed Works
- BWV Anh. 180 — Fugue — Falsely Attributed Works
- BWV Anh. 181 — Fugue — Falsely Attributed Works
- BWV Anh. 182 — Passacaglia — by Christian Friedrich Witt
- BWV Anh. 183 — Rondeau - *Les Bergeries* by François Couperin, contained in the Notebook for Anna Magdalena Bach
- BWV Anh. 184 — Sonata — Falsely Attributed Works

- BWV Anh. 185 — Sonata — Falsely Attributed Works
- BWV Anh. 186 — Sonata — Falsely Attributed Works
- BWV Anh. 187 — Trio — Falsely Attributed Works
- BWV Anh. 188 — Sonata (Concerto) for 2 Claviers — Falsely Attributed Works
- BWV Anh. 189 — Concerto in A Minor — Falsely Attributed Works

Reconstructed concerti

Each reconstructed concerto is created after the harpsichord concerto for the presumed original instrument. Such reconstructions are commonly referred to as, for example, BWV 1052R (where the R stands for 'reconstructed').

- BWV 1052r — Violin Concerto in D minor (reconstructed from BWV 1052)
- BWV 1053r — Oboe d'amore Concerto in D major / Oboe Concerto in F major (reconstructed from BWV 1053)
- BWV 1055r — Oboe d'amore Concerto in A major (reconstructed from BWV 1055)
- BWV 1056r — Violin Concerto in G minor / Oboe Concerto in G minor (reconstructed from BWV 1056)
- BWV 1059r — Oboe Concerto in D minor (reconstructed from BWV 1059 and associated cantatas - the most spurious reconstruction, simply because there is no more than a 10-bar fragment of this piece surviving)
- BWV 1060r — Concerto for Violin and Oboe in C minor/D minor (reconstructed from BWV 1060)
- BWV 1064r — Concerto for Three Violins in D major (reconstructed from BWV 1064)

See also

- Bach compositions printed during the composer's lifetime
- List of fugal works by Johann Sebastian Bach

Notes

[1] Williams 2003, 59.
[2] Williams 2003, 141–42.
[3] Williams 2003, 145.
[4] Williams 2003, 163.
[5] Williams 2003, 176.
[6] Williams 2003, 177.
[7] Williams 2003, 181–82.
[8] Williams 2003, 190.
[9] Williams 2003, 442.
[10] Williams 2003, 445–46.
[11] Williams 2003, 446.
[12] Ripin, Edwin M., and Wraight, Denzil. "Lute-harpsichord", *Grove Music Online*, ed. L. Macy (accessed 11 December 2006), grovemusic.com (http://www.grovemusic.com/) (subscription access).
[13] Williams 2003, 549.
[14] Perreault 2004, 56.
[15] "Bach: Choralfantasie BWV 1128/Org" (http://www.echomusik.com/detalj_helsida.php?artikel_id=5744). *Bach: Choralfantasie BWV 1128/Org*. Echo Musikproduction. . Retrieved 2009-01-26.

References

- Perreault, Jean M. 2004. *The Thematic Catalogue of the Musical Works of Johann Pachelbel*. Scarecrow Press, Lanham, Md. ISBN 0-8108-4970-4
- Williams, Peter. 2003. *The Organ Music of J.S. Bach*, Cambridge University Press. ISBN 0-521-89115-9, 9780521891158

External links

- Free scores by J. S. Bach in the International Music Score Library Project
- Dave's J.S. Bach Works Catalog (http://www.jsbach.net/catalog/index.html) A version of the BWV catalogue
- The BWV catalogue online (http://infopuq.uquebec.ca/~uss1010/catal/bacjs/bacjs.html) Another version of the BWV catalogue, in French
- The J.S. Bach Home Page (http://jsbach.org/) A comprehensive database of Bach's compositions with details and reviews of recordings of each work
- Bach Cantatas Website (http://www.bach-cantatas.com/) - Huge resource of information on Bach's Cantatas and other vocal works. Includes full texts translated into many different languages
- Canons & Fugues of J.S. Bach (http://jan.ucc.nau.edu/~tas3/bachindex.html) Excellent resource, contains music and colourful analyses
- Mutopia (http://www.mutopiaproject.org/cgibin/make-table.cgi?Composer=BachJS) The Mutopia project provides more than 200 scores available for download in PDF, Postscript and Midi format

List of cantatas by Johann Sebastian Bach

This is a **list of cantatas by Johann Sebastian Bach** in order of **BWV** number as given in Wolfgang Schmieder's catalogue of Bach's works. They are not in chronological order (the earliest extant cantata by Bach, for example, is believed to be either *Nach dir, Herr, verlanget mich*, BWV 150, or *Aus der Tiefe rufe ich, Herr, zu dir*, BWV 131). Also, since Schmieder made his original listing, several of the works have been discovered to be by composers other than J. S. Bach.

The term "cantata" was not used widely by Bach; it seems to have been chiefly applied to his secular cantatas. Bach's manuscript scores typically have only the liturgical date as a heading; if the piece does have a designation, "concerto" seems to be the most common. The term "cantata" to refer to these pieces came into wider use after the publication of the Bach Gesellschaft edition of his works.

Alternative numbering of Bach's cantatas

Philippe (and Gérard) Zwang attempted a *chronological* numbering of both the *church* cantatas and the *secular* cantatas (BWV 1–215 and 248–249), see: Cantates religieuses [1] (see also Bach-Werke-Verzeichnis#Chronological).

This list was published in 1982 as *Guide pratique des cantates de Bach* in Paris, ISBN 2-221-00749-2

Bach's cantatas, by BWV number

- BWV 1 – Wie schön leuchtet der Morgenstern, BWV 1
- BWV 2 – Ach Gott, vom Himmel sieh darein, BWV 2
- BWV 3 – Ach Gott, wie manches Herzeleid, BWV 3
- BWV 4 – Christ lag in Todesbanden, BWV 4
- BWV 5 – Wo soll ich fliehen hin, BWV 5

- BWV 6 – Bleib bei uns, denn es will Abend werden, BWV 6
- BWV 7 – Christ unser Herr zum Jordan kam, BWV 7
- BWV 8 – Liebster Gott, wenn werd ich sterben? BWV 8
- BWV 9 – Es ist das Heil uns kommen her, BWV 9
- BWV 10 – Meine Seel erhebt den Herren, BWV 10
- BWV 11 – Lobet Gott in seinen Reichen, BWV 11 also called Himmelfahrts-Oratorium (Ascension Oratorio)
- BWV 12 – Weinen, Klagen, Sorgen, Zagen, BWV 12
- BWV 13 – Meine Seufzer, meine Tränen, BWV 13
- BWV 14 – Wär Gott nicht mit uns diese Zeit, BWV 14
- BWV 15 – Denn du wirst meine Seele nicht in der Hölle lassen, BWV 15 (spurious: actually by Johann Ludwig Bach)
- BWV 16 – Herr Gott, dich loben wir, BWV 16
- BWV 17 – Wer Dank opfert, der preiset mich, BWV 17
- BWV 18 – Gleichwie der Regen und Schnee vom Himmel fällt, BWV 18
- BWV 19 – Es erhub sich ein Streit, BWV 19
- BWV 20 – O Ewigkeit, du Donnerwort, BWV 20
- BWV 21 – Ich hatte viel Bekümmernis, BWV 21
- BWV 22 – Jesus nahm zu sich die Zwölfe, BWV 22
- BWV 23 – Du wahrer Gott und Davids Sohn, BWV 23
- BWV 24 – Ein ungefärbt Gemüte, BWV 24
- BWV 25 – Es ist nichts Gesundes an meinem Leibe, BWV 25
- BWV 26 – Ach wie flüchtig, ach wie nichtig, BWV 26
- BWV 27 – Wer weiß, wie nahe mir mein Ende? BWV 27
- BWV 28 – Gottlob! nun geht das Jahr zu Ende, BWV 28
- BWV 29 – Wir danken dir, Gott, wir danken dir, BWV 29
- BWV 30 – Freue dich, erlöste Schar, BWV 30
- BWV 30a – Angenehmes Wiederau, BWV 30a (secular)
- BWV 31 – Der Himmel lacht! Die Erde jubilieret, BWV 31
- BWV 32 – Liebster Jesu, mein Verlangen, BWV 32
- BWV 33 – Allein zu dir, Herr Jesu Christ, BWV 33
- BWV 34 – O ewiges Feuer, o Ursprung der Liebe, BWV 34
- BWV 34a – O ewiges Feuer, o Ursprung der Liebe, BWV 34a (secular)
- BWV 35 – Geist und Seele wird verwirret, BWV 35
- BWV 36 – Schwingt freudig euch empor, BWV 36
- BWV 36a – Steigt freudig in die Luft, BWV 36a (lost) (secular)
- BWV 36b – Die Freude reget sich, BWV 36b (secular)
- BWV 36c – Schwingt freudig euch empor, BWV 36c (secular)
- BWV 37 – Wer da gläubet und getauft wird, BWV 37
- BWV 38 – Aus tiefer Not schrei ich zu dir, BWV 38
- BWV 39 – Brich dem Hungrigen dein Brot, BWV 39
- BWV 40 – Dazu ist erschienen der Sohn Gottes, BWV 40
- BWV 41 – Jesu, nun sei gepreiset, BWV 41
- BWV 42 – Am Abend aber desselbigen Sabbats, BWV 42
- BWV 43 – Gott fähret auf mit Jauchzen, BWV 43
- BWV 44 – Sie werden euch in den Bann tun, BWV 44
- BWV 45 – Es ist dir gesagt, Mensch, was gut ist, BWV 45
- BWV 46 – Schauet doch und sehet, ob irgend ein Schmerz sei, BWV 46

- BWV 47 – Wer sich selbst erhöhet, der soll erniedriget werden, BWV 47
- BWV 48 – Ich elender Mensch, wer wird mich erlösen, BWV 48
- BWV 49 – Ich geh und suche mit Verlangen, BWV 49
- BWV 50 – Nun ist das Heil und die Kraft, BWV 50
- BWV 51 – Jauchzet Gott in allen Landen, BWV 51
- BWV 52 – Falsche Welt, dir trau ich nicht, BWV 52
- BWV 53 – Schlage doch, gewünschte Stunde, BWV 53 (spurious: possibly by Georg Melchior Hoffmann)
- BWV 54 – Widerstehe doch der Sünde, BWV 54
- BWV 55 – Ich armer Mensch, ich Sündenknecht, BWV 55
- BWV 56 – Ich will den Kreuzstab gerne tragen, BWV 56
- BWV 57 – Selig ist der Mann, BWV 57 (Lehms)
- BWV 58 – Ach Gott, wie manches Herzeleid, BWV 58
- BWV 59 – Wer mich liebet, der wird mein Wort halten, BWV 59
- BWV 60 – O Ewigkeit, du Donnerwort, BWV 60
- BWV 61 – Nun komm, der Heiden Heiland, BWV 61
- BWV 62 – Nun komm, der Heiden Heiland, BWV 62
- BWV 63 – Christen, ätzet diesen Tag, BWV 63
- BWV 64 – Sehet, welch eine Liebe hat uns der Vater erzeiget, BWV 64
- BWV 65 – Sie werden aus Saba alle kommen, BWV 65
- BWV 66 – Erfreut euch, ihr Herzen, BWV 66
- BWV 66a – Der Himmel dacht auf Anhalts Ruhm und Glück (lost)
- BWV 67 – Halt im Gedächtnis Jesum Christ, BWV 67
- BWV 68 – Also hat Gott die Welt geliebt, BWV 68
- BWV 69 – Lobe den Herrn, meine Seele, BWV 69
- BWV 69a – Lobe den Herrn, meine Seele, BWV 69a
- BWV 70 – Wachet! betet! betet! wachet! BWV 70
- BWV 70a – Wachet! betet! betet! wachet!
- BWV 71 – Gott ist mein König, BWV 71
- BWV 72 – Alles nur nach Gottes Willen, BWV 72
- BWV 73 – Herr, wie du willt, so schicks mit mir, BWV 73
- BWV 74 – Wer mich liebet, der wird mein Wort halten, BWV 74
- BWV 75 – Die Elenden sollen essen, BWV 75
- BWV 76 – Die Himmel erzählen die Ehre Gottes, BWV 76
- BWV 77 – Du sollt Gott, deinen Herren, lieben, BWV 77
- BWV 78 – Jesu, der du meine Seele, BWV 78
- BWV 79 – Gott der Herr ist Sonn und Schild, BWV 79
- BWV 80 – Ein' feste Burg ist unser Gott, BWV 80
- BWV 80a – Alles, was von Gott geboren, BWV 80a
- BWV 80b – Ein feste Burg ist unser Gott
- BWV 81 – Jesus schläft, was soll ich hoffen? BWV 81
- BWV 82 – Ich habe genug, BWV 82
- BWV 83 – Erfreute Zeit im neuen Bunde, BWV 83
- BWV 84 – Ich bin vergnügt mit meinem Glücke, BWV 84
- BWV 85 – Ich bin ein guter Hirt, BWV 85
- BWV 86 – Wahrlich, wahrlich, ich sage euch, BWV 86
- BWV 87 – Bisher habt ihr nichts gebeten in meinem Namen, BWV 87
- BWV 88 – Siehe, ich will viel Fischer aussenden, BWV 88

- BWV 89 – Was soll ich aus dir machen, Ephraim, BWV 89
- BWV 90 – Es reißet euch ein schrecklich Ende, BWV 90
- BWV 91 – Gelobet seist du, Jesu Christ, BWV 91
- BWV 92 – Ich hab in Gottes Herz und Sinn, BWV 92
- BWV 93 – Wer nur den lieben Gott läßt walten, BWV 93
- BWV 94 – Was frag ich nach der Welt, BWV 94
- BWV 95 – Christus, der ist mein Leben, BWV 95
- BWV 96 – Herr Christ, der einge Gottessohn, BWV 96
- BWV 97 – In allen meinen Taten, BWV 97
- BWV 98 – Was Gott tut, das ist wohlgetan, BWV 98
- BWV 99 – Was Gott tut, das ist wohlgetan, BWV 99
- BWV 100 – Was Gott tut, das ist wohlgetan, BWV 100
- BWV 101 – Nimm von uns, Herr, du treuer Gott, BWV 101
- BWV 102 – Herr, deine Augen sehen nach dem Glauben, BWV 102
- BWV 103 – Ihr werdet weinen und heulen, BWV 103
- BWV 104 – Du Hirte Israel, höre, BWV 104
- BWV 105 – Herr, gehe nicht ins Gericht mit deinem Knecht, BWV 105
- BWV 106 – Gottes Zeit ist die allerbeste Zeit, BWV 106 also called *Actus Tragicus*
- BWV 107 – Was willst du dich betrüben, BWV 107
- BWV 108 – Es ist euch gut, daß ich hingehe, BWV 108
- BWV 109 – Ich glaube, lieber Herr, hilf meinem Unglauben, BWV 109
- BWV 110 – Unser Mund sei voll Lachens, BWV 110
- BWV 111 – Was mein Gott will, das g'scheh allzeit, BWV 111
- BWV 112 – Der Herr ist mein getreuer Hirt, BWV 112
- BWV 113 – Herr Jesu Christ, du höchstes Gut, BWV 113
- BWV 114 – Ach, lieben Christen, seid getrost, BWV 114
- BWV 115 – Mache dich, mein Geist, bereit, BWV 115
- BWV 116 – Du Friedenfürst, Herr Jesu Christ, BWV 116
- BWV 117 – Sei Lob und Ehr dem höchsten Gut, BWV 117
- BWV 118 – O Jesu Christ, meins Lebens Licht, BWV 118
- BWV 118b – O Jesu Christ, meins Lebens Licht (2nd version)
- BWV 119 – Preise, Jerusalem, den Herrn, BWV 119
- BWV 120 – Gott, man lobet dich in der Stille, BWV 120
  - BWV 120a – Gott, man lobet dich in der Stille, BWV 120#Herr Gott, Beherrscher aller Dinge, BWV 120a
  - BWV 120b – Gott, man lobet dich in der Stille, BWV 120#Gott, man lobet dich in der Stille (music lost)
- BWV 121 – Christum wir sollen loben schon, BWV 121
- BWV 122 – Das neugeborne Kindelein, BWV 122
- BWV 123 – Liebster Immanuel, Herzog der Frommen, BWV 123
- BWV 124 – Meinen Jesum laß ich nicht, BWV 124
- BWV 125 – Mit Fried und Freud ich fahr dahin, BWV 125
- BWV 126 – Erhalt uns, Herr, bei deinem Wort, BWV 126
- BWV 127 – Herr Jesu Christ, wahr' Mensch und Gott, BWV 127
- BWV 128 – Auf Christi Himmelfahrt allein, BWV 128
- BWV 129 – Gelobet sei der Herr, mein Gott, BWV 129
- BWV 130 – Herr Gott, dich loben alle wir, BWV 130
- BWV 131 – Aus der Tiefen rufe ich, Herr, zu dir, BWV 131
- BWV 131a – Aus der Tiefen rufe ich, Herr, zu dir

- BWV 132 – Bereitet die Wege, bereitet die Bahn! BWV 132
- BWV 133 – Ich freue mich in dir, BWV 133
- BWV 134 – Ein Herz, das seinen Jesum lebend weiß, BWV 134
- BWV 134a – Die Zeit, die Tag und Jahre macht (secular)
- BWV 135 – Ach Herr, mich armen Sünder, BWV 135
- BWV 136 – Erforsche mich, Gott, und erfahre mein Herz, BWV 136
- BWV 137 – Lobe den Herren, den mächtigen König der Ehren, BWV 137
- BWV 138 – Warum betrübst du dich, mein Herz, BWV 138
- BWV 139 – Wohl dem, der sich auf seinen Gott, BWV 139
- BWV 140 – Wachet auf, ruft uns die Stimme, BWV 140
- BWV 141 – Das ist je gewißlich wahr, BWV 141 (spurious: actually by Georg Philipp Telemann)
- BWV 142 – Uns ist ein Kind geboren, BWV 142 (spurious: possibly by Johann Kuhnau)
- BWV 143 – Lobe den Herrn, meine Seele, BWV 143 (doubtful: possibly not by J. S. Bach)
- BWV 144 – Nimm, was dein ist, und gehe hin, BWV 144
- BWV 145 – Ich lebe, mein Herze, zu deinem Ergötzen, BWV 145
- BWV 146 – Wir müssen durch viel Trübsal, BWV 146
- BWV 147 – Herz und Mund und Tat und Leben, BWV 147
- BWV 147a – Herz und Mund und Tat und Leben, BWV 147a
- BWV 148 – Bringet dem Herrn Ehre seines Namens, BWV 148
- BWV 149 – Man singet mit Freuden vom Sieg, BWV 149
- BWV 150 – Nach dir, Herr, verlanget mich, BWV 150
- BWV 151 – Süßer Trost, mein Jesus kömmt, BWV 151
- BWV 152 – Tritt auf die Glaubensbahn, BWV 152
- BWV 153 – Schau, lieber Gott, wie meine Feind, BWV 153
- BWV 154 – Mein liebster Jesus ist verloren, BWV 154
- BWV 155 – Mein Gott, wie lang, ach lange, BWV 155
- BWV 156 – Ich steh mit einem Fuß im Grabe, BWV 156
- BWV 157 – Ich lasse dich nicht, du segnest mich denn, BWV 157
- BWV 158 – Der Friede sei mit dir, BWV 158
- BWV 159 – Sehet, wir gehn hinauf gen Jerusalem, BWV 159
- BWV 160 – Ich weiß, daß mein Erlöser lebt (spurious: actually by Georg Philipp Telemann)
- BWV 161 – Komm, du süße Todesstunde, BWV 161
- BWV 162 – Ach! ich sehe, itzt, da ich zur Hochzeit gehe, BWV 162
- BWV 163 – Nur jedem das Seine, BWV 163
- BWV 164 – Ihr, die ihr euch von Christo nennet, BWV 164
- BWV 165 – O heilges Geist- und Wasserbad, BWV 165
- BWV 166 – Wo gehest du hin? BWV 166
- BWV 167 – Ihr Menschen, rühmet Gottes Liebe, BWV 167
- BWV 168 – Tue Rechnung! Donnerwort, BWV 168
- BWV 169 – Gott soll allein mein Herze haben, BWV 169
- BWV 170 – Vergnügte Ruh, beliebte Seelenlust, BWV 170
- BWV 171 – Gott, wie dein Name, so ist auch dein Ruhm, BWV 171
- BWV 172 – Erschallet, ihr Lieder, erklinget, ihr Saiten! BWV 172
- BWV 173 – Erhöhtes Fleisch und Blut, BWV 173
- BWV 173a – Durchlauchtster Leopold (secular)
- BWV 174 – Ich liebe den Höchsten von ganzem Gemüte, BWV 174
- BWV 175 – Er rufet seinen Schafen mit Namen, BWV 175

- BWV 176 – Es ist ein trotzig und verzagt Ding, BWV 176
- BWV 177 – Ich ruf zu dir, Herr Jesu Christ, BWV 177
- BWV 178 – Wo Gott der Herr nicht bei uns hält, BWV 178
- BWV 179 – Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei, BWV 179
- BWV 180 – Schmücke dich, o liebe Seele, BWV 180
- BWV 181 – Leichtgesinnte Flattergeister, BWV 181
- BWV 182 – Himmelskönig, sei willkommen, BWV 182
- BWV 183 – Sie werden euch in den Bann tun, BWV 183
- BWV 184 – Erwünschtes Freudenlicht, BWV 184
- BWV 185 – Barmherziges Herze der ewigen Liebe, BWV 185
- BWV 186 – Ärgre dich, o Seele, nicht, BWV 186
- BWV 187 – Es wartet alles auf dich, BWV 187
- BWV 188 – Ich habe meine Zuversicht, BWV 188
- BWV 189 – Meine Seele rühmt und priest (spurious: probably by Georg Melchior Hoffmann)
- BWV 190 – Singet dem Herrn ein neues Lied, BWV 190
- BWV 190a – Singet dem Herrn ein neues Lied (lost)
- BWV 191 – Gloria in excelsis Deo, BWV 191
- BWV 192 – Nun danket alle Gott, BWV 192
- BWV 193 – Ihr Tore zu Zion, BWV 193
- BWV 193a – Ihr Häuser des Himmels (lost) (secular)
- BWV 194 – Höchsterwünschtes Freudenfest, BWV 194
- BWV 195 – Dem Gerechten muß das Licht, BWV 195
- BWV 196 – Der Herr denket an uns, BWV 196
- BWV 197 – Gott ist unsre Zuversicht, BWV 197
- BWV 197a – Ehre sei Gott in der Höhe, BWV 197a
- BWV 198 – Laß, Fürstin, laß noch einen Strahl, BWV 198 also called *Trauerode* (secular)
- BWV 199 – Mein Herze schwimmt im Blut, BWV 199
- BWV 200 – Bekennen will ich seinen Namen, BWV 200
- BWV 201 – Geschwinde, ihr wirbelnden Winde, BWV 201 (The Contest Between Phoebus and Pan) (secular)
- BWV 202 – Weichet nur, betrübte Schatten, BWV 202 (secular)
- BWV 203 – Amore traditore, BWV 203 (secular)
- BWV 204 – Ich bin in mir vergnügt, BWV 204 (secular)
- BWV 205 – Zerreißet, zersprenget, zertrümmert die Gruft, BWV 205 (secular)
- BWV 205a – Blast Lärmen, ihr Feinde (secular)
- BWV 206 – Schleicht, spielende Wellen, BWV 206 (secular)
- BWV 207 – Vereinigte Zwietracht der wechselnden Saiten, BWV 207 (secular)
- BWV 207a – Auf, schmetternde Töne (secular)
- BWV 208 – Was mir behagt, ist nur die muntre Jagd, BWV 208 (Hunting Cantata) (secular)
- BWV 208a – Was mir behagt, ist nur die muntre Jagd (secular)
- BWV 209 – Non sa che sia dolore, BWV 209 (secular)
- BWV 210 – O holder Tag, erwünschte Zeit, BWV 210 (secular)
- BWV 210a – O angenehme Melodei (secular)
- BWV 211 – Schweigt stille, plaudert nicht, BWV 211 also called *Coffee Cantata* (secular)
- BWV 212 – Mer hahn en neue Oberkeet, BWV 212 also called *Peasant Cantata* (secular)
- BWV 213 – Laßt uns sorgen, laßt uns wachen, BWV 213 (Hercules auf dem Scheidewege) (secular)
- BWV 214 – Tönet, ihr Pauken! Erschallet, Trompeten! BWV 214 (secular)
- BWV 215 – Preise dein Glücke, gesegnetes Sachsen, BWV 215 (secular)

- BWV 216 – Vergnügte Pleißenstadt, BWV 216 (incomplete) (secular)
- BWV 216a – Erwählte Pleißenstadt (lost) (secular)
- BWV 217 – Gedenke, Herr, wie es uns gehet, BWV 217 (spurious)
- BWV 218 – Gott der Hoffnung erfülle euch, BWV 218 (spurious: by Georg Philipp Telemann)
- BWV 219 – Siehe, es hat überwunden der Löwe, BWV 219 (spurious: by Georg Philipp Telemann)
- BWV 220 – Lobt ihn mit Herz und Munde, BWV 220 (spurious)
- BWV 221 – Wer sucht die Pracht, wer wünscht den Glanz, BWV 221 (spurious)
- BWV 222 – Mein Odem ist schwach, BWV 222 (spurious: actually by Johann Ernst Bach)
- BWV 223 – Meine Seele soll Gott loben, BWV 223 (spurious)
- BWV 224 – Reißt euch los, bedrängte Sinnen, BWV 224 (small fragment) (spurious)
- BWV 244a – Klagt, Kinder, klagt es aller Welt, BWV 244a
- BWV 248a – (text unknown)
- BWV 249 – Kommet, eilet und laufet Easter Oratorio
- BWV 1083 – Tilge, Höchster, meine Sünden, BWV 1083 (arrangement of Giovanni Battista Pergolesi's Stabat Mater)
- BWV 1127 – Alles mit Gott und nichts ohn' ihn, BWV 1127
- BWV Anh. 3 – Gott, gib dein Gerichte dem Könige, BWV Anh3
- BWV Anh. 5 – Lobet den Herrn, alle seine Heerscharen, BWV Anh5
- BWV Anh. 9 – Entfernet euch, ihr heitern Sterne, BWV Anh9
- BWV Anh. 18 – Lobet Gott in seinen Reichen, BWV 11#Froher Tag, verlangte Stunden, BWV Anh18

See also

- List of Bach cantatas by liturgical function
- Johann Sebastian Bach#Vocal and choral works
- Bach cantata
- List of compositions by Johann Sebastian Bach
  - List of chorale harmonisations by Johann Sebastian Bach (BWV 250–438)
  - List of songs and arias of Johann Sebastian Bach (BWV 439–518)
- List of compositions by J.S. Bach printed during his lifetime

External links

- Comprehensive catalogue of all cantatas, including text (with translations), scoring, commentary, recordings [2]

List of songs and arias of Johann Sebastian Bach

Songs and arias of Johann Sebastian Bach. These compositions are ordered following the Bach Werke Verzeichnis (BWV) numbers from the catalogue by Wolfgang Schmieder.

See also:

- List of compositions by Johann Sebastian Bach, and:
  - List of cantatas by Johann Sebastian Bach (BWV 1–231)
  - List of chorale harmonisations by Johann Sebastian Bach (BWV 250–438)

Schemellis Gesangbuch

See also: Bach compositions printed during the composer's lifetime (section about Schemellis Gesangbuch)

- BWV 439 — Ach, dass nicht die letzte Stunde
- BWV 440 — Auf, auf! die rechte Zeit ist hier
- BWV 441 — Auf! auf! mein Herz, mit Freuden
- BWV 442 — Beglückter Stand getreuer Seelen
- BWV 443 — Beschraenkt, ihr Weisen dieser Welt
- BWV 444 — Brich entzwei, mein armes Herze
- BWV 445 — Brunnquell aller Gueter
- BWV 446 — Der lieben Sonnen Licht und Pracht
- BWV 447 — Der Tag ist hin, die Sonne gehet nieder
- BWV 448 — Der Tag mit seinem Lichte
- BWV 449 — Dich bet'ich an, mein hoechster Gott
- BWV 450 — Die bittre Leidenszeit beginnet abermal
- BWV 451 — Die goldne Sonne, voll Freud' und Wonne
- BWV 452 — Dir, dir Jehovah, will ich singen
- BWV 453 — Eins ist Not! ach Herr, dies Eine
- BWV 454 — Ermuntre dich, mein schwacher Geist
- BWV 455 — Erwuergtes Lamm, das die verwahrten Siegel
- BWV 456 — Es glaenzet der Christen
- BWV 457 — Es ist nun aus mit meinem Leben
- BWV 458 — Es ist vollbracht! vergiss ja nicht
- BWV 459 — Es kostet viel, ein Christ zu sein
- BWV 460 — Gib dich zufrieden und sei stille
- BWV 461 — Gott lebet noch; Seele, was verzagst du doch?
- BWV 462 — Gott, wie gross ist deine Guete
- BWV 463 — Herr, nicht schicke deine Rache
- BWV 464 — Ich bin ja, Herr, in deiner Macht
- BWV 465 — Ich freue mich in dir
- BWV 466 — Ich halte treulich still und liebe
- BWV 467 — Ich lass' dich nicht
- BWV 468 — Ich liebe Jesum alle Stund'
- BWV 469 — Ich steh' an deiner Krippen hier
- BWV 470 — Jesu, Jesu, du bist mein
- BWV 471 — Jesu, deine Liebeswunden
- BWV 472 — Jesu, meines Glaubens Zier

- BWV 473 — Jesu, meines Herzens Freud
- BWV 474 — Jesus ist das schoenste Licht
- BWV 475 — Jesus, unser Trost und Leben
- BWV 476 — Ihr Gestirn', ihr hohen Lufte
- BWV 477 — Kein Stuendlein geht dahin
- BWV 478 — Komm, suesser Tod, komm, sel'ge Ruh!
- BWV 479 — Kommt, Seelen, dieser Tag
- BWV 480 — Kommt wieder aus der finstern Gruft
- BWV 481 — Lasset uns mit Jesu ziehen
- BWV 482 — Liebes Herz, bedenke doch
- BWV 483 — Liebster Gott, wann werd' ich sterben?
- BWV 484 — Liebster Herr Jesu! wo bleibest du so lange?
- BWV 485 — Liebster Immanuel, Herzog der Frommen
- BWV 486 — Mein Jesu, dem die Seraphinen
- BWV 487 — Mein Jesu! was fuer Seelenweh
- BWV 488 — Meines Lebens letzte Zeit
- BWV 489 — Nicht so traurig, nicht so sehr
- BWV 490 — Nur mein Jesus ist mein Leben
- BWV 491 — O du Liebe meiner Liebe
- BWV 492 — O finstre Nacht
- BWV 493 — O Jesulein Suess, o Jesulein mild
- BWV 494 — O liebe Seele, zieh' die Sinnen
- BWV 495 — O wie selig seid ihr doch, ihr Frommen
- BWV 496 — Seelen-Bräutigam, Jesu, Gottes Lamm!
- BWV 497 — Seelenweide, meine Freude
- BWV 498 — Selig, wer an Jesum denkt
- BWV 499 — Sei gegruesset, Jesu guetig
- BWV 500 — So gehst du nun, mein Jesu, hin
- BWV 501 — So giebst du nun, mein Jesu, gute Nacht
- BWV 502 — So wuensch' ich mir zu guter Letzt
- BWV 503 — Steh' ich bei meinem Gott
- BWV 504 — Vergiss mein nicht, dass ich dein nicht
- BWV 505 — Vergiss mein nicht, vergiss mein nicht
- BWV 506 — Was bist du doch, o Seele, so betruebet
- BWV 507 — Wo ist mein Schaeflein, das ich liebe

For Anna Magdalena's Notebook

See *Notebook for Anna Magdalena Bach*

- BWV 508 — *Bist du bei mir* — the melody is by Gottfried Heinrich Stölzel.
- BWV 509 — Gedenke doch, mein Geist, aria
- BWV 510 — Gib dich zufrieden, chorale
- BWV 511 — Gib dich zufrieden, chorale
- BWV 512 — Gib dich zufrieden, chorale
- BWV 513 — O Ewigkeit, du Donnerwort, chorale
- BWV 514 — Schaffs mit mir, Gott, chorale
- BWV 515 — So oft ich meine Tobackspfeife, aria
- BWV 515a — So oft ich meine Tobackspfeife

- BWV 516 — Warum betrübst du dich, aria
- BWV 517 — Wie wohl ist mir, o Freund der Seelen
- BWV 518 — Willst du dein Herz mir schenken

List of Bach cantatas by liturgical function

This is a list of cantatas by Johann Sebastian Bach in order of their intended use in the Lutheran liturgical calendar. The name of each cantata is followed by its BWV number and the date of its first performance, insofar as it can be determined.

Roman numerals refer to the position of the given Sunday with respect to a feast day or season. For example, "Advent III" is the third Sunday in Advent and "Trinity V" is the fifth Sunday after Trinity.

Advent

Four Sundays before Christmas through Christmas Eve. The Leipzig 'tempus clausum' did not permit the performance of cantatas in church from Advent II to Advent IV, hence all cantatas from these Sundays date from Bach's Weimar time, though many were reworked for different days, so that they could be performed in Leipzig.

Advent I

- Nun komm, der Heiden Heiland, BWV 61, 2 December 1714
- Nun komm, der Heiden Heiland, BWV 62, 3 December 1724
- Schwingt freudig euch empor, BWV 36, c 1725–1730

Advent II

- Wachet! betet! betet! wachet!, BWV 71a, 6 December 1716 (lost)

Advent III

- Ärgre dich, o Seele, nicht, BWV 186a, 13 December 1716 (expanded in 1723 to BWV 186 for Trinity VII)

Advent IV

- Bereitet die Wege, bereitet die Bahn! BWV 132, 22 December 1715
- Herz und Mund und Tat und Leben, BWV 147a, 20 December 1716 (expanded in 1723 to BWV 147 for Visitation)

Christmas

Christmas Day through Epiphany

Christmas (25 December)

- Christen, ätzet diesen Tag, BWV 63, c1714-15
- Gelobet seist du, Jesu Christ, BWV 91, 25 December 1724
- Unser Mund sei voll Lachens, BWV 110, 25 December 1725
- Ehre sei Gott in der Höhe, BWV 197a, 25 December ?1728 (partly lost)
- Gloria in excelsis Deo, BWV 191, 25 December 1745

Second Day of Christmas (26 December)

- Dazu ist erschienen der Sohn Gottes, BWV 40, 26 December 1723
- Christum wir sollen loben schon, BWV 121, 26 December 1724
- Selig ist der Mann, BWV 57, 26 December 1725

Third Day of Christmas (27 December)

- Sehet, welch eine Liebe, BWV 64, 27 December 1723
- Ich freue mich in dir, BWV 133, 27 December 1724
- Süßer Trost, mein Jesus kömmt, BWV 151, 27 December 1725

Christmas I

- Tritt auf die Glaubensbahn, BWV 152, 30 December 1714
- Das neugeborne Kindelein, BWV 122, 31 December 1724
- Gottlob! nun geht das Jahr zu Ende, BWV 28, 30 December 1725

New Year's Day (1 January)

- Singet dem Herrn ein neues Lied, BWV 190, 1 January 1724 (partly lost)
- Jesu, nun sei gepreiset, BWV 41, 1 January 1725
- Herr Gott, dich loben wir, BWV 16, 1 January 1726
- Gott, wie dein Name, so ist auch dein Ruhm, BWV 171, 1 January ?1729

New Year I

- Schau, lieber Gott, wie meine Feind, BWV 153, 2 January 1724
- Ach Gott, wie manches Herzeleid, BWV 58, 5 January 1727

Epiphany (6 January)

- Sie werden aus Saba alle kommen, BWV 65, 6 January 1724
- Liebster Immanuel, Herzog der Frommen, BWV 123, 6 January 1725

Sundays after Epiphany

Ordinary time until Ash Wednesday

Epiphany I

- Mein liebster Jesus ist verloren, BWV 154, 9 January 1724
- Meinen Jesum laß ich nicht, BWV 124, 7 January 1725
- Liebster Jesu, mein Verlangen, BWV 32, 13 January 1726

Epiphany II

- Mein Gott, wie lang, ach lange, BWV 155, 19 January 1716
- Ach Gott, wie manches Herzeleid, BWV 3, 14 January 1725
- Meine Seufzer, meine Tränen, BWV 13, 20 January 1726
- Ich steh mit einem Fuss im Grabe, BWV 156, ?23 January 1729

Epiphany III

- Herr, wie du willt, so schick's mit mir, BWV 73, 23 January 1724
- Was mein Gott will, das g'scheh allzeit, BWV 111, 21 January 1725
- Alles nur nach Gottes Willen, BWV 72, 27 January 1726

Epiphany IV

- Jesus schläft, was soll ich hoffen? BWV 81, 30 January 1724
- Wär Gott nicht mit uns diese Zeit, BWV 14, 30 January 1735

Septuagesima

- Nimm, was dein ist, und gehe hin, BWV 144, 6 February 1724
- Ich hab in Gottes Herz und Sinn, BWV 92, 28 January 1725
- Ich bin vergnügt mit meinem Glücke, BWV 84, 9 February 1727

Sexagesima

- Gleichwie der Regen und Schnee vom Himmel fällt, BWV 18, ?24 February 1715 or ?1713–14
- Leichtgesinnte Flattergeister, BWV 181, 13 February 1724
- Erhalt uns, Herr, bei deinem Wort, BWV 126, 4 February 1725

Quinquagesima (Estomihi)

- Jesus nahm zu sich die Zwölfe, BWV 22, 7 February 1723
- Du wahrer Gott und Davids Sohn, BWV 23, 7 February 1723
- Herr Jesu Christ, wahr' Mensch und Gott, BWV 127, 11 February 1725
- Sehet, wir gehn hinauf gen Jerusalem, BWV 159, ?27 February 1729

Lent

Ash Wednesday through Holy Saturday. The Leipzig 'tempus clausum' did not permit the performance of cantatas in church during Lent. Cantatas for that period were composed before.

Oculi

- Widerstehe doch der Sünde, BWV 54, 4 March 1714 (or for Trinity VII)
- Alles, was von Gott geboren, BWV 80a, 15 March 1716 (music lost)

Palm Sunday

- Himmelskönig, sei willkommen, BWV 182, 25 March 1714

Easter

Easter Sunday

- Christ lag in Todesbanden, BWV 4, probably by 1708
- Der Himmel lacht! Die Erde jubilieret, BWV 31, 21 April 1715

Easter Monday

- Erfreut euch, ihr Herzen, BWV 66, 10 April 1724
- Bleib bei uns, denn es will Abend werden, BWV 6, 2 April 1725

Easter Tuesday

- Der Friede sei mit dir, BWV 158, after 1723
- Ein Herz, das seinen Jesum lebend weiß, BWV 134, 11 April 1724
- Ich lebe, mein Herze, zu deinem Ergötzen, BWV 145, ?1729

Easter I (Quasimodogeniti)

- Halt im Gedächtnis Jesum Christ, BWV 67, 16 April 1724
- Am Abend aber desselbigen Sabbats, BWV 42, 8 April 1725

Easter II (Misericordias Domini)

- Du Hirte Israel, höre, BWV 104, 23 April 1724
- Ich bin ein guter Hirt, BWV 85, 15 April 1725
- Der Herr ist mein getreuer Hirt, BWV 112, 8 April 1731

Easter III (Jubilate)

- Weinen, Klagen, Sorgen, Zagen, BWV 12, 22 April 1714
- Ihr werdet weinen und heulen, BWV 103, 22 April 1725
- Wir müssen durch viel Trübsal, BWV 146, ?12 May 1726 or ?18 April 1728

Easter IV (Cantate)

- Wo gehest du hin? BWV 166, 7 May 1724
- Es ist euch gut, daß ich hingehe, BWV 108, 29 April 1725

Easter V (Rogate)

- Wahrlich, wahrlich, ich sage euch, BWV 86, 14 May 1724
- Bisher habt ihr nichts gebeten, BWV 87, 6 May 1725

Ascension

- Wer da gläubet und getauft wird, BWV 37, 18 May 1724
- Auf Christi Himmelfahrt allein, BWV 128, 10 May 1725
- Gott fähret auf mit Jauchzen, BWV 43, 30 May 1726

Ascension I (Exaudi)

- Sie werden euch in den Bann tun, BWV 44, 21 May 1724
- Sie werden euch in den Bann tun, BWV 183, 13 May 1725

Pentecost

Pentecost Sunday (Whit Sunday)

- Erschallet, ihr Lieder, erklinget, ihr Saiten! BWV 172, 20 May 1714
- Wer mich liebet, der wird mein Wort halten, BWV 59, 28 May 1724
- Wer mich liebet, der wird mein Wort halten, BWV 74, 20 May 1725
- O ewiges Feuer, o Ursprung der Liebe, BWV 34, c 1746–1747

Pentecost Monday (Whit Monday)

- Erhöhtes Fleisch und Blut, BWV 173, ?29 May 1724
- Also hat Gott die Welt geliebt, BWV 68, 21 May 1725
- Ich liebe den Höchsten von ganzem Gemüte, BWV 174, 6 June 1729

Pentecost Tuesday (Whit Tuesday)

- Erwünschtes Freudenlicht, BWV 184, 30 May 1724
- Er rufet seinen Schafen mit Namen, BWV 175, 22 May 1725

Trinity Sunday

- O heilges Geist- und Wasserbad, BWV 165, 16 June 1715
- Es ist ein trotzig, und verzagt Ding, BWV 176, 27 May 1725

Sundays after Trinity

Trinity I

- Die Elenden sollen essen, BWV 75, 30 May 1723
- O Ewigkeit, du Donnerwort, BWV 20, 11 June 1724
- Brich dem Hungrigen dein Brot, BWV 39, 23 June 1726

Trinity II

- Die Himmel erzählen die Ehre Gottes, BWV 76, 6 June 1723
- Ach Gott, vom Himmel sieh darein, BWV 2, 18 June 1724

Trinity III

- Ich hatte viel Bekümmernis, BWV 21, 17 June 1714
- Ach Herr, mich armen Sünder, BWV 135, 25 June 1724

Trinity IV

- Barmherziges Herze der ewigen Liebe, BWV 185, 14 July 1715
- Ein ungefärbt Gemüte, BWV 24, 20 June 1723
- Ich ruf zu dir, Herr Jesu Christ, BWV 177, 6 July 1732

Trinity V

- Wer nur den lieben Gott läßt walten, BWV 93, 9 July 1724
- Siehe, ich will viel Fischer aussenden, BWV 88, 21 July 1726

Trinity VI

- Vergnügte Ruh, beliebte Seelenlust, BWV 170, 28 July 1726
- Es ist das Heil uns kommen her, BWV 9, c 1732–1735

Trinity VII

- Widerstehe doch der Sünde, BWV 54, 15 July 1714 (perhaps for Oculi)
- Ärgre dich, o Seele, nicht, BWV 186, 11 July 1723 (adapted from BWV 186a for Advent III)
- Was willst du dich betrüben, BWV 107, 23 July 1724
- Es wartet alles auf dich, BWV 187, 4 August 1726

Trinity VIII

- Erforsche mich, Gott, und erfahre mein Herz, BWV 136, 18 June 1723
- Wo Gott der Herr nicht bei uns hält, BWV 178, 30 July 1724
- Es ist dir gesagt, Mensch, was gut ist, BWV 45, 11 August 1726

Trinity IX

- Herr, gehe nicht ins Gericht mit deinem Knecht, BWV 105, 25 July 1723
- Was frag ich nach der Welt, BWV 94, 6 August 1724
- Tue Rechnung! Donnerwort, BWV 168, 29 July 1725

Trinity X

- Schauet doch und sehet, ob irgend ein Schmerz sei, BWV 46, 1 August 1723
- Nimm von uns, Herr, du treuer Gott, BWV 101, 13 August 1724
- Herr, deine Augen sehen nach dem Glauben, BWV 102, 25 August 1726

Trinity XI

- Mein Herze schwimmt im Blut, BWV 199, 12 August 1714
- Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei, BWV 179, 8 August 1723
- Herr Jesu Christ, du höchstes Gut, BWV 113, 20 August 1724

Trinity XII

- Lobe den Herrn, meine Seele, BWV 69a, 15 August 1723
- Lobe den Herren, den mächtigen König der Ehren, BWV 137, 19 August 1725
- Geist und Seele wird verwirret, BWV 35, 8 September 1726

Trinity XIII

- Du sollt Gott, deinen Herren, lieben, BWV 77, 22 August 1723
- Allein zu dir, Herr Jesu Christ, BWV 33, 3 September 1724
- Ihr, die ihr euch von Christo nennet, BWV 164, 26 August 1725

Trinity XIV

- Es ist nichts Gesundes an meinem Leibe, BWV 25, 29 September 1723
- Jesu, der du meine Seele, BWV 78, 10 September 1724
- Wer Dank opfert, der preiset mich, BWV 17, 22 September 1726

Trinity XV

- Warum betrübst du dich, mein Herz, BWV 138, 5 September 1723
- Was Gott tut, das ist wohlgetan BWV 99, 17 September 1724
- Jauchzet Gott in allen Landen, BWV 51, 17 September 1730

Trinity XVI

- Komm, du süße Todesstunde, BWV 161, 6 October 1715 and/or 27 September 1716
- Christus, der ist mein Leben, BWV 95, 12 September 1723
- Liebster Gott, wenn werd ich sterben? BWV 8, 24 September 1724
- Wer weiß, wie nahe mir mein Ende? BWV 27, 6 October 1726

Trinity XVII

- Bringet dem Herrn Ehre seines Namens, BWV 148, ?19 September 1723
- Ach, lieben Christen, seid getrost, BWV 114, 1 October 1724
- Wer sich selbst erhöhet, BWV 47, 13 October 1726

Trinity XVIII

- Herr Christ, der einge Gottessohn, BWV 96, 8 October 1724
- Gott soll allein mein Herze haben, BWV 169, 20 October 1726

Trinity XIX

- Ich elender Mensch, wer wird mich erlösen, BWV 48, 3 October 1723
- Wo soll ich fliehen hin, BWV 5, 15 October 1724
- Ich will den Kreuzstab gerne tragen, BWV 56, 27 October 1726

Trinity XX

- Ach! ich sehe, itzt, da ich zur Hochzeit gehe, BWV 162, 3 November 1715 or 25 October 1716
- Schmücke dich, o liebe Seele, BWV 180, 22 October 1724
- Ich geh und suche mit Verlangen, BWV 49, 3 November 1726

Trinity XXI

- Ich glaube, lieber Herr, hilf meinem Unglauben, BWV 109, 17 October 1723
- Aus tiefer Not schrei ich zu dir, BWV 38, 29 October 1724
- Was Gott tut, das ist wohlgetan, BWV 98, 10 November 1726
- Ich habe meine Zuversicht, BWV 188, ?17 October 1728

Trinity XXII

- Was soll ich aus dir machen, Ephraim? BWV 89, 24 October 1723
- Mache dich, mein Geist, bereit, BWV 115, 5 November 1724
- Ich armer Mensch, ich Sündenknecht, BWV 55, 17 November 1726

Trinity XXIII

- Nur jedem das Seine, BWV 163, 24 November 1715
- Wohl dem, der sich auf seinen Gott, BWV 139, 12 November 1724
- Falsche Welt, dir trau ich nicht, BWV 52, 24 November 1726

Trinity XXIV

- O Ewigkeit, du Donnerwort, BWV 60, 7 November 1723
- Ach wie flüchtig, ach wie nichtig, BWV 26, 19 November 1724

Trinity XXV

- Es reisset euch ein schrecklich Ende, BWV 90, 14 November 1723
- Du Friedefürst, Herr Jesu Christ, BWV 116, 26 November 1724

Trinity XXVI

- Wachet! betet! betet! wachet! BWV 70, 21 November 1723 (adapted from BWV 70a)

Trinity XXVII

- Wachet auf, ruft uns die Stimme, BWV 140, 25 November 1731

Fixed festivals

Purification (2 February)

- Erfreute Zeit im neuen Bunde, BWV 83, 2 February 1724
- Mit Fried und Freud ich fahr dahin, BWV 125, 2 February 1725
- Ich habe genug, BWV 82, 2 February 1727
- Ich lasse dich nicht, du segnest mich denn, BWV 157, 2 February 1728 or later
- Komm, du süße Todesstunde, BWV 161, Leipzig, year unknown, written for Trinity XVI

Annunciation (25 March)

- Wie schön leuchtet der Morgenstern, BWV 1, 25 March 1725

St. John's Day (24 June)

- Ihr Menschen, rühmet Gottes Liebe, BWV 167, 24 June 1723
- Christ unser Herr zum Jordan kam, BWV 7, 24 June 1724
- Freue dich, erlöste Schar, BWV 30, 24 June 1738 or later

Visitation (2 July)

- Herz und Mund und Tat und Leben, BWV 147, 2 July 1723 (adapted from BWV 147a)
- Meine Seel erhebt den Herren, BWV 10, 2 July 1724

St. Michael's Day (29 September)

- Herr Gott, dich loben alle wir, BWV 130, 29 September 1724
- Es erhub sich ein Streit, BWV 19, 29 September 1726
- Man singet mit Freuden vom Sieg, BWV 149, ?29 September 1728 or ?1729
- Nun ist das Heil und die Kraft, BWV 50, year unknown (movement of incomplete or lost cantata)

Sacred cantatas for occasions outside of the liturgical year

- Gottes Zeit ist die allerbeste Zeit, BWV 106 (*Actus tragicus*), ?1707–08 (funeral)
- Der Herr denket an uns, BWV 196, ?1707–08 (wedding)
- Gott ist mein König, BWV 71, 4 February 1708 (inauguration of Mühlhausen town council)
- Preise, Jerusalem, den Herrn, BWV 119, 30 August 1723 (inauguration of Leipzig town council)
- Höchsterwünschtes Freudenfest, BWV 194, 2 November 1723 (consecration of Störmthal church and organ, adapted from BWV 194a)
- Gott der Herr ist Sonn und Schild, BWV 79, 31 October 1725 (Reformation Festival)
- O ewiges Feuer, O Ursprung der Liebe, BWV 34a, 1726 (partly lost, probably for a wedding)
- Ihr Tore zu Zion, BWV 193, 25 August 1727 (inauguration of Leipzig town council)
- Ein' feste Burg ist unser Gott, BWV 80, 1727–31 (Reformation Festival)
- Dem Gerechten muss das Licht, BWV 195, 1727–31 (wedding)
- Klagt, Kinder, klagt es aller Welt, BWV 244a, 24 March 1729 (music lost, funeral of Prince Leopold of Anhalt-Köthen)
- Gott, man lobet dich in der Stille, BWV 120, ?29 August 1729 (inauguration of Leipzig town council)

- Herr Gott, Beherrscher aller Dinge, BWV 120a, ?1729 (adapted from BWV 120, partly lost, wedding)
- Gott, man lobet dich in der Stille, BWV 120b, 26 June 1730 (second day of 200th anniversary of Augsburg Confession)
- Wir danken dir, Gott, wir danken dir, BWV 29, 27 August 1731 (inauguration of Leipzig town council)
- Gott ist unsre Zuversicht, BWV 197, 1736/37 (partly based on 197a, wedding)
- Lobe den Herrn, meine Seele, BWV 69, 1742–48 (adapted from BWV 69a, inauguration of Leipzig town council)

Use unknown or in doubt

- Nach dir, Herr, verlanget mich, BWV 150, ?before 1707 (use unknown)
- Aus der Tiefen rufe ich, Herr, zu dir, BWV 131, 1707 (use unknown)
- Gelobet sei der Herr, mein Gott, BWV 129, 16 June or 31 October 1726 (Trinity Sunday or Reformation Festival, respectively)
- Sei Lob und Ehr dem höchsten Gut, BWV 117, c 1728–1731 (use unknown)
- Nun danket alle Gott, BWV 192, 1730 (partly lost, use unknown)
- Was Gott tut, das ist wohlgetan, BWV 100, c 1732–1735 (use unknown)
- In allen meinen Taten, BWV 97, 1734 (use unknown)
- Bekennen will ich seinen Namen, BWV 200, c 1742 (fragment of lost cantata, possibly for Epiphany or Purification)
- Tilge, Höchster, meine Sünden, BWV 1083, c 1745–1747 (use unknown)

List of students of Johann Sebastian Bach

This is a list of people who were students of the German musician **Johann Sebastian Bach** (1685–1750):

- Carl Friedrich Abel
- Johann Friedrich Agricola
- Johann Christoph Altnickol
- Anna Magdalena Bach
- Carl Philipp Emanuel Bach
- Gottfried Heinrich Bach
- Johann Christian Bach
- Johann Christoph Friedrich Bach
- Wilhelm Friedemann Bach
- Johann Gottlieb Goldberg
- Gottfried August Homilius
- Johann Peter Kellner
- Johann Kirnberger
- Johann Christian Kittel
- Johann Ludwig Krebs
- Lorenz Christoph Mizler
- Johann Gottfried Müthel
- Johann Caspar Vogler

Works for keyboard by J.S. Bach

The keyboard works of the German composer Johann Sebastian Bach, originally written for organ, clavichord, and harpsichord, are among the most important and well-known of his compositions. Widely varied and ranging over the entire span of his lifetime, they are a central part of the modern repertoire for keyboard.

Bach was himself a prodigious talent at the keyboard, well-known during his lifetime both for his technical abilities and for improvisation. Many of Bach's keyboard works started out as improvisations.

During the long period of neglect that Bach suffered as a composer after his death extending to his rediscovery during the nineteenth century, he was known almost exclusively through his music for the keyboard, in particular his highly influential pantonal series of Preludes and Fugues in the Well-Tempered Clavier, which were regularly assigned as part of musicians' training. Composers and performers such as Ludwig van Beethoven and Camille Saint-Saëns first showed off their skills as child prodigies playing the entire cycle of Bach's 48 Preludes and Fugues.

Modern composers have continued to draw inspiration from Bach's keyboard output. Dmitri Shostakovich, for example, wrote his own set of Preludes and Fugues after the Bach model. Jazz musicians and composers, in particular, have been drawn to the contrapuntal style, harmonic expansion and rhythmic expression of Bach's compositions, especially the works for keyboard.

Works for Harpsichord

- List of compositions by Johann Sebastian Bach - Works for harpsichord
- English Suites, BWV 806-811
- French Suites, BWV 812-817
- Partitas, BWV 825-830

Bach wrote widely for the harpsichord, producing numerous inventions, suites, fugues, partitas, overtures, as well as keyboard arrangements of music originally scored for other instruments.

Publication history

See also Bach compositions printed during the composer's lifetime

Many of Bach's works for keyboard were published in Bach's own lifetime, by the composer himself, under the title Clavier-Übung (Keyboard Practice) I-IV. The first volume, Bach's Opus 1, was published in 1731, while the last was published a decade later. The volumes are an open imitation of two volumes published by Bach's Leipzig predecessor Johann Kuhnau under the same title. Kuhnau used arrayed keys to structure his exercises, a model which Bach emulated through the Clavier-Übung volumes. The Well-Tempered Clavier, however, was not published until half a century after Bach's death, although they were in circulation before that in manuscript form. Of the four Clavier-Übung works, the first, second and last contain music written for harpsichord, while the third is devoted to compositions for organ.

Media

See list of compositions by Johann Sebastian Bach for recordings of some of his keyboard works.

See also

- Johann Sebastian Bach
- List of compositions by Johann Sebastian Bach
- Category:Compositions by Johann Sebastian Bach

Goldberg Variations discography

This is a list of commercial recordings of Johann Sebastian Bach's Goldberg Variations.

Artist	Date	Place	Recording	Instrument and repeats
Rudolf Serkin	circa 1928	Stuttgart	Welte piano rolls	*piano*
Wanda Landowska	November 1933	Paris	EMI 5 6720 ADD	*harpsichord*
Eunice Norton	1942		Norvard 0005-2	*piano*
Claudio Arrau	January-March 1942		RCA CD GD 87841	*piano*
Wanda Landowska	1945	New York City	RCA	*harpsichord*
Rosalyn Tureck	1947		mono Allegro/Everest	*piano*
Ralph Kirkpatrick	1952		mono Haydn Society	*harpsichord*
Gustav Leonhardt	1953	Vienna	mono (the first of three recordings by this artist)	*harpsichord*
Glenn Gould	June 21, 1954	Toronto	from CBC broadcast, mono	*piano*
Glenn Gould *The Goldberg Variations (Gould album)*	June 10, 1955	New York	Sony Classical 52 594 ADD	*piano*
Rosalyn Tureck	1957	London, Abbey Road Studios	HMV / Capitol, 2 CD Philips "Great pianists of the century"	*piano*
Glenn Gould	1959	live at Salzburg Festival	Sony Classical 52685 ADD	*piano*
Ralph Kirkpatrick	1959		Deutsche Grammophon 439 673-2 ADD	*harpsichord*
Helmut Walcha	June 1960-March 1961	Hamburg	EMI 4 89166 ADD	*harpsichord*
Peter Serkin	March 1965	New York	RCA (the first of 3 recordings by this artist)	*piano*
Maria Yudina	January 1968	Moscow	Philips 456 994-2 "Great pianists of the century"	*piano*
Wilhelm Kempff	July 1969		Deutsche Grammophon 439 978-2 ADD	*piano*
Charles Rosen	July 1969		Sony SBK 48173 ADD	*piano*
Karl Richter	1970		Archiv Produktion POCA-9085	*harpsichord*
Anthony Newman	1971		Columbia M 30538	*harpsichord*

Joel Spiegelman	May 1973		East-West, ISI Productions, Atlantic New Age Bach: The Goldberg Variations ADD	"Kurzweil 250 Digital Synthesizer"
Gustav Leonhardt	August 1976	Haarlem	Deutsche Harmonia Mundi GD77149 ADD (his third and, so far, last recording)	*harpsichord*
Marga Scheurich	1977		LP Saphir Intercord INT 120.886	*harpsichord*
Rosalyn Tureck	1979 or 1984	Most probably Hamburg	DG, Reissue 1988 1 CD VAI Audio	*Piano*
Trevor Pinnock	1980		Archiv Produktion 415 130-2 ADD	*harpsichord*
Alexis Weissenberg	1981		EMI 5 74952 2	*piano*
Glenn Gould	April/May 1981	New York	originally CBS Masterworks MK 37779, now Sony Classical 52619 DDD	*piano*
Grigory Sokolov	27 February 1982	Leningrad (live)	Melodiya	*piano*
András Schiff	1983		Decca 417 116-2 (1 CD)	*All repeats*
Eunice Norton	1985		Norvard 0005-1	*piano*
Chen Pi-hsien[1]	October 1985	Festeburgkirche, Frankfurt	Naxos 8.550078 DDD	*piano*
Kenneth Gilbert	April 1986	Mas de Vert, Arles	1 CD Harmonia Mundi	*harpsichord*
Maria Tipo	26-28 June 1986	Paris	EMI HMV 5 86666 DDD	*piano*
Igor Lazko	c.1987		Belgrade Broadcasting, PGP 2330172	*piano*
Jean Guillou	November 1987	Eglise Notre-Dame des Neiges, Alpe d'Huez, France	Dorian 90110	*organ*
Stefan Hussong(in German)	1987/1988		Thorofon DDD	*chromatic button accordion*
Ton Koopman	1988		ERATO 45326-2 DDD	*harpsichord*
Keith Jarrett	January 1989		ECM Records 839 622-2 DDD	*harpsichord*
Bronisława Kawalla	February 1989		Polskie Nagrania PNCD 055 DDD	*piano*
Sergio Vartolo	June 1989			Tactus *harpsichord* [2] [3]
Bob van Asperen	July 1991	Berlin	EMI 7 54209 DDD	*harpsichord*
Tjako van Schie	February 1991	Netherlands	Rondo 001 DDD	*piano*
Christiane Jaccottet [2]	1991		Pilz 160127	*harpsichord no repeats*
Virginia Black	1991		Collins 70032-2 (2 CDs)	*All repeats*
Maggie Cole	1991		Virgin 5 61555 (2 CDs) DDD	*harpsichord*
Vladimir Feltsman	October 26, 1991	live at the Moscow Conservatory	Musical Heritage Society [5] 513260T DDD	*piano All repeats*
Tatiana Nikolayeva	January 23, 1992		Hyperion Records CDA66589	*piano*
Pierre Hantaï	June 1992		Opus 111 OPS 30-84 DDD (the first of his two recordings)	*harpsichord*
Bruno Canino	January 16-17 1993	Lugano	Ermitage ERM 412-2 DDD	*piano*
Risto Lauriala	September 13-14, 1993		ALBA ABCD103	*piano*
Andrei Gavrilov	1993		Deutsche Grammophon 435 436-2 DDD	*piano*

New European Strings Chamber Orchestra	October 1993	Hamburg	Nonesuch, transcription by Dmitry Sitkovetsky	*orchestra*
Eleonore Bühler-Kestler	October 1993	Bayreuth	CHARADE; CHA 3012 DDD	*harpsichord*
Mari Kumamoto	December 1, 1993		King Records (Japan) KICC-110	*piano*
Peter Serkin	June 1-3, 1994		Manhattan BMG Classics 09026 68188 2 DDD (the third of his recordings of the work)	*piano*
Konstantin Lifschitz	June 10-13, 1994		Denon Records #78961 DDD (Lifschitz was 17 at time of recording.)	*piano*
Christophe Rousset	September 27-29, 1994		originally L'Oiseau-Lyre, now Decca 475 7080 DDD	*harpsichord All repeats*
Ekaterina Dershavina	1994			
Sergey Schepkin	January 15, 1995		Ongaku Records 024-107 DDD	*piano All repeats*
Kenneth Cooper	1995		Berkshire Bach Society	*harpsichord*
Kurt Rodarmer	1996		Sony SK 60257 DDD	*two guitars (overdubbed)*
Robin Sutherland	1996		d'Note Classics DND 1013- ADD	*piano All repeats*
Masaaki Suzuki	February, June and July 1997		BIS BIS-CD-310819 DDD	*harpsichord All repeats*
József Eötvös (musician)	1997		EJ-01WZ DDD	*solo guitar*
Michal Mašek	1997		LT 0056-2 131	*piano*
Rosalyn Tureck	March 1998	Hamburg	2 CD DG (the seventh and last recording of the Goldbergs by this artist)	*Piano*
Zhu Xiao-Mei	1999		Mandala Records DDD	*piano*
Evgeny Koroliov	1999	Festeburgkirche, Frankfurt am Main, Germany	Hänssler	*piano*
Pieter-Jan Belder	20 April, 8/9 July 1999		Brilliant Classics 92284 DDD	*harpsichord*
Angela Hewitt	28 August-1 September 1999	Henry Wood Hall, London	Hyperion Records CDA 67305	*piano*
Les Violons du Roy	September 1999	Saint-Irénée, Québec, Canada	1 CD Dorian	*transcription for string orchestra*
Amati String Trio	December 1999	Middelburg Synagogue, The Netherlands	Columns Classics 99564 DDD	*string*
Murray Perahia	July 2000		Sony Classical SK/SM 89243 DDD	*piano*
Mehmet Okonsar	2000		LMO-Records UTC 8697408800030 DDD	*piano*
Władysław Kłosiewicz	2000		Accord ACD 081-2	*harpsichord*
Jacques Loussier Trio	2000		Telarc CD-83479 DDD	*jazz trio*
Celine Frisch	2001		Alpha 14 (2 CDs) with BWV 1087	*harpsichord*
Wolfgang Dimetrik	2001		Amphion records 20126 DDD	*accordion*
Francesco Tristano Schlimé	2001		Accord ACD 098 with BWV 622	*piano*
Ramin Bahrami	February 2002	La Chaux-de-Fonds (CH)	Decca 476 282 DDD	*piano*

András Schiff	October 2002	Basel	ECM DDD (his second recording; made live in concert)	*piano*
Ketil Haugsand	2002		Simax PSC 1192	*harpsichord*
Jill Crossland	2003		Apex (Warner Classics) 0927 49979 2 DDD	*piano*
Pierre Hantaï	2003		Mirare MIR 9945 DDD (his second recording)	*harpsichord*
Martin Stadtfeld	March 2004		Sony BMG SK93101 DDD	*piano*
Mika Väyrynen	2004		ALBA ABCD 191	*accordion*
Catherine Ennis	2004		Mollterz	*organ*
Jacqueline Ogeil	2004		ABC Classics - Discovery 476 3529	*harpsichord*
Trio Zilliacus Persson Raitinen [3]	2004		Caprice CAP-21695	*string trio*
Jenő Jandó	2005		Naxos 8.557268 DDD	*piano*
Gaede Trio	2005		Tacet 070CD (2 CD) DDD	*string trio*
Richard Egarr	8-11 March 2005		Harmonia Mundi HMU 907425.26, with BWV 1087 DDD	*harpsichord*
Pius Cheung	2006		MPC	*marimba*
Glenn Gould - Zenph Re-Performance	May 2007	Glenn Gould Studio, Toronto	Sony Classics, 88697-03350-2	*piano*
Elena Barshai	Autumm 2007		Brilliant Classics	*organ*
Simone Dinnerstein	2007		Telarc CD-80692 DDD	*piano*
Beth Levin	April 28, 2007	Steinway Hall, New York City	Centaur Records, Inc. CRC 2927 DDD	*piano*
Sylvain Blassel	2008		Lantano (Warner Classics) 2568 69199-6 DDD	*harp*
Catrin Finch	2008		Deutsche Grammophon 477 8097 DDD	*harp*
David Korevaar	2008		Ivory Classics 77005	*piano*
Lisa Goode Crawford	2008		Centaur CRC 2899 DDD	*harpsichord*
Dong-Hyek Lim	2008		EMI	*piano*

Without recording date - To be inserted in the list

- Jörg Demus - mid 1950's - Westminster WL 5241 - *piano*
- Ito Ema[4] - MA Recordings M024A

References

[1] Pi-hsien's recording was released as one of many performances falsely attributed to Joyce Hatto

[2] Goldberg Variations by Christiane Jaccottet at jsbach.org (http://www.jsbach.org/jaccottetgoldbergvariations.html)

[3] Won a Swedish Grammis in the Classical Ensemble of the Year-category in 2004.

[4] Billed as the premier audiophile recording of the Variations, recorded with handmade microphones and independent circuitry for simultaneous digital and analog recordings.

St Matthew Passion discography

St Matthew Passion discography is a list of selected notable recordings of Johann Sebastian Bach's 1727 St Matthew Passion. As of 2010, 175 recordings are listed on the bach-cantatas website. See also St John Passion discography.

The information lists typically

- the conductor, label, time of reording

  choir, orchestra

  soloists in the order Evangelist, Jesus, soprano, contralto, tenor (if the tenor arias are performed by a different tenor), bass.

Some recordings have different soloists for choir 1 and choir 2.

On modern instruments

- Willem Mengelberg, cond. Philips, 1/1939.

  Royal Concertgebouw Orchestra Amsterdam, Amsterdam Toonkunstkoor & "Zanglust" Jongenskoor (choir master : Willem Hespe).

  Soloists: Karl Erb, Willem Ravelli, Jo Vincent, Ilona Durigo, Louis van Tulder, Hermann Schey

- Fritz Werner, cond. Erato, 1958

  Heinrich-Schütz-Chor Heilbronn, Boys Choir of Robert-Mayer-School of Heilbronn, Pforzheim Chamber Orchestra

  Soloists: Helmut Krebs, Franz Kelch, Agnes Giebel, Renate Günther, Hermann Werdermann

- Karl Richter, cond. Archiv Produktion, 1959, later re-released (Choruses & Arias only) on Deutsche Grammophon.

  Münchener Bach-Chor, Münchener Chorknaben, Münchener Bach-Orchester.

  Soloists: Ernst Haefliger, Keith Engen, Irmgard Seefried, Antonia Fahberg, Hertha Töpper, Dietrich Fischer-Dieskau, Max Proebstl

- Erhard Mauersberger and Rudolf Mauersberger, conductors. Eterna 1962, Berlin Classics released again 2005

  Dresdner Kreuzchor & Thomanerchor, Gewandhausorchester Leipzig

  Soloists: Peter Schreier, Theo Adam, Adele Stolte, Annelies Burmeister, Hans-Joachim Rotzsch, Günther Leib (review in German 2005 [1])

- Otto Klemperer, cond. EMI, 1962

  Philharmonia Orchestra and Chorus

  Soloists: Peter Pears, Dietrich Fischer-Dieskau, Elisabeth Schwarzkopf, Christa Ludwig, Heather Harper, Geraint Evans, Walter Berry

- Leonard Bernstein, cond. Columbia Masterworks Records, 1962, later re-released on Sony Masterworks. Slightly abridged and sung in English

  New York Philharmonic, Collegiate Chorale

  Soloists, Adele Addison, William Wildermann, David Lloyd, Charles Bressler, Donaldson Bell, Betty Allen

- Wolfgang Gönnenwein, EMI 1968.

  Süddeutscher Madrigalchor

Soloists: Theo Altmeyer (Evangelist), Franz Crass (Jesus), Teresa Żylis-Gara, Julia Hamari, Nicolai Gedda, Hermann Prey

- Claudio Abbado, Dino Classics 1969.

  Coro di Voci Bianche dell'Oratorio dell'Immacolata di Bergamo, Orchestra Sinfonica e Coro di Milano della RAI

  Soloists: Peter Schreier, Hermann Prey, Teresa Żylis-Gara, Margarita Lilova, Max van Egmond

- Karl Richter, cond. Archiv Produktion, 1969, recorded live at Bunka-Kaykan, Tokyo.

  Münchener Bach-Chor, Münchener Chorknaben, Münchener Bach-Orchester.

  Soloists: Ernst Haefliger, Keith Engen, Ursula Buckel, Marga Höffgen, Peter van der Bilt

- Herbert von Karajan, cond. Deutsche Grammophon, 1/1972.

  Berlin Philharmonic Orchestra, Wiener Singverein (choir master : Helmut Froschauer), Chor der Deutschen Oper Berlin (choir master : Walter Hagen-Groll), Knabenstimmen des Staats- und Domchores, Berlin (choir master : Karl Heinz Kaiser).

  Soloists: Gundula Janowitz, Christa Ludwig, Peter Schreier, Anton Diakov, Dietrich Fischer-Dieskau, Walter Berry, Horst Laubenthal

- Helmuth Rilling, cond. Columbia Masterworks Records, 1978, later re-released on Sony Masterworks.

  Gächinger Kantorei Stuttgart and the Bach-Collegium Stuttgart

  Soloists: Adalbert Kraus, Arleen Augér, Ann Murray, Julia Hamari, Aldo Baldin, Siegmund Nimsgern, Philippe Huttenlocher

- Sir David Willcocks, cond. Decca Records, 1979, re-released in 2006 on Universal Classics. Sung in English.

  The Thames Chamber Orchestra, The Bach Choir and The Boys of St. Paul's Cathedral Choir

  Soloists: Robert Tear, John Shirley-Quirk, Felicity Lott, Alfreda Hodgson, Neil Jenkins, Stephen Roberts

- Nikolaus Harnoncourt, cond. Teldec Records, 1985.

  Royal Concertgebouw Orchestra, Concertgebouw Chorus

  Soloists: : Kurt Equiluz, Robert Holl, Arleen Augér, et al.

- Sir Georg Solti, cond. Decca Records, 1988.

  Chicago Symphony Orchestra and Chorus.

  Soloists: Kiri Te Kanawa, Anne-Sofie von Otter, Anthony Rolfe Johnson, Tom Krause, Hans Peter Blochwitz, Olaf Bär

- Seiji Ozawa, cond. Philips Records, 1997.

  Saito Kinen Orchestra, SKF Matsumoto Children's Choir & Tokyo Opera Singers

  Soloists: John Mark Ainsley, Thomas Quasthoff, Christiane Oelze, Nathalie Stutzmann, Stanford Olsen, Michael Volle, Katsunori Kono

- Riccardo Chailly, cond. Decca Records, 2009.

  Gewandhaus Orchestra, Tölzer Knabenchor, Thomanerchor.

  Soloists: Hanno Müller-Brachmann, Christina Landshammer, Johannes Chum, Thomas Quasthoff

On period instruments

- Nikolaus Harnoncourt, cond. Teldec, 1970.

  Concentus Musicus Wien, Boy's Voices of the Regensburger Domspatzen; Men's Voices of the King's College Choir Cambridge. Kurt Equiluz, Evangelist, Karl Ridderbusch, boy soprano soloists of the Wiener Sängerknaben, Paul Esswood, Tom Sutcliffe, James Bowman, Nigel Rogers, Max van Egmond, Michael Schopper. This was the first recording of the St. Matthew Passion to use period instruments.

- Philippe Herreweghe, cond. Harmonia Mundi, 1985.

  La Chapelle Royale, Collegium Vocale Gent

  Soloists: Howard Crook, Ulrik Cold, Barbara Schlick, René Jacobs, Hans-Peter Blochwitz, Peter Kooy

- John Eliot Gardiner, cond. Archiv Produktion, 1989.

  English Baroque Soloists, Monteverdi Choir

  Soloists: Barbara Bonney, Anne-Sofie von Otter, Michael Chance, Anthony Rolfe Johnson, Andreas Schmidt

- Gustav Leonhardt, cond. deutsche harmonia mundi, rec. 1989.

  La Petite Bande, Tolzer Knabenchor, Men's Choir of La Petite Bande

  Soloists: soprano parts sung by members of the Tolz Boy's Choir; Christoph Prégardien, Max van Egmond, René Jacobs, David Cordier, Markus Schäfer, John Elwes, [[Klaus Mertens], Peter Lika

- Ton Koopman, cond. Erato, 1993

  Netherlands Bach Society, Amsterdam Baroque Orchestra

  Soloists: Guy de Mey (Evangelist), Peter Kooy (Jesus), Barbara Schlick, Kai Wessel, Christoph Pregardien, Klaus Mertens

- Frans Brüggen, cond. Philips, 1996

  Boys' Choir of St Bavo's Cathedral, Haarlem & Nederlands Kamerkoor, Orchestra of the Eighteenth Century

  Soloists: Nico van der Meel (Evangelist), Kristinn Sigmundsson (Jesus), sopranos: María Cristina Kiehr, Mona Julsrud, contraltos: Claudia Schubert, Wilke te Brummelstroete, tenors: Ian Bostridge, Toby Spence, basses: Peter Kooy, Harry van der Kamp

- Jos van Veldhoven, cond. Channel Classics, 1997.

  Chorus and Orchestra of the Netherlands Bach Society

  Soloists: Johannette Zomer, Andreas Scholl, Hans-Jorg Mammel, Peter Kooy, Gerd Türk (Evangelist), Geert Schmits (Jesus)

- Philippe Herreweghe, cond. Harmonia Mundi, 1998.

  Collegium Vocale Gent

  Soloists: Ian Bostridge, Franz-Josef Selig, Sibylla Rubens, Andreas Scholl, Werner Güra, Dietrich Henschel

- Masaaki Suzuki, cond. BIS, 1999.

  Bach Collegium Japan

  Soloists: Gerd Türk (Evangelist), Peter Kooy (Jesus), Nancy Argenta, Robin Blaze, Makoto Sakurada, Chiyuki Urano

- Heinz Hennig, Thorofon Apr 2000

  Knabenchor Hannover & Thomanerchor Leipzig (direction: Georg Christoph Biller) / Akademie für Alte Musik Berlin & Barockorchester L'ARCO

  Elisabeth Scholl, Nathalie Stutzmann, Gerd Türk, Andreas Karasiak, Thomas Mohr, Hanno Müller-Brachmann

- Nikolaus Harnoncourt, cond. Teldec. 2001 Grammy Award for "Best Choral Performance", 2001 Gramophone magazine award for "Best Baroque Vocal Recording."

  Concentus Musicus Wien, Arnold Schoenberg Chor, Wiener Sängerknaben

  Soloists: Christoph Pregardien (Evangelist), Matthias Goerne (Jesus), Dorothea Röschmann, Michael Schade, Elisabeth von Magnus, Markus Schäfer, Dietrich Henschel, Christine Schäfer, Jan Leibnitz, Oliver Widmer, Bernarda Fink
- Enoch zu Guttenberg, cond. Farao Classics, 2003.

  Orchester der Klangverwaltung, Chorgemeinschaft Neubeuern, Tölzer Knabenchor

  Soloists: Marcus Ullmann (Evangelist), Klaus Mertens (Jesus), Anna Korondi, Anke Vondung, Werner Güra, Hans Christoph Begemann
- Ton Koopman, cond. Challenge Classics, 2006

  Amsterdam Baroque Orchestra & Choir

  Soloists: Jörg Dürmüller (Evangelist), Ekkehard Abele (Jesus), Cornelia Samuelis, Bogna Bartosz, Paul Agnew, Klaus Mertens

On period instruments with one-voice-per-part

- Paul McCreesh, cond. Archiv Produktion, 2003.

  Gabrieli Consort and Players

  Soloists: Choir 1: Deborah York, Magdalena Kožená, Mark Padmore, Peter Harvey. Choir 2: Julia Gooding, Susan Bickley, James Gilchrist, Stephan Loges - this recording uses one singer per part throughout.
- John A Butt, cond. Linn Records, 2008

  Dunedin Consort

  Soloists: Choir 1: Nicholas Mulroy (Evangelist), Matthew Brook (Jesus), Soprano: Susan Hamilton, Alto: Claire Wilkinson. Choir 2: Soprano: Cecilia Osmond; Alto: Annie Gill; Tenor: Malcolm Bennett; Bass: Brian Bannatyne-Scott. This is the second recording of the *St. Matthew Passion* to use one voice per part throughout.
- Sigiswald Kuijken, cond. Challenge Classics, 2008

  La Petite Bande

  Soloists: Christoph Genz (Evangelist), Jan van der Crabben (Jesus), Sopranos Gerlinde Sämann, Marie Kuijken; Altos: Petra Noskaiová, Patrizia Hardt; Tenor: Bernhard Hunziker; Bass Marcus Niedermeyr [2]

External links

- Libretto with English translation [3]
- St. Matthew Passion [4] Commentary, musical examples, list of recordings on the website bach-cantatas
- Side-by-side arrangement of the original text and an English translation [5]
- Matthäuspassion: Free scores at the International Music Score Library Project.
- Matthäuspassion, early edition (BWV 244b): Free scores at the International Music Score Library Project.

St John Passion discography

St John Passion discography is a list of selected recordings of the **St John Passion**, BWV 245, of Johann Sebastian Bach, grouped for "modern instruments" and "period instruments", a movement started by Nikolaus Harnoncourt, among others. Both groups now aim at Historically informed performances. Some recordings employ a boys choir as Bach had it in the Thomanerchor. Others respect the knowledge of the small ensembles that Bach conducted by having the soloists form the "choir", one singer per part. The order of the soloists is usually given as: Evangelist, Jesus, soprano, alto, tenor (if a second tenor), bass. The selection is taken from the 155 recordings, listed on the website bach-cantatas as of 2010, the number assigned there given as a reference.

See also St Matthew Passion discography.

On modern instruments

- Günther Ramin [1]

  Thomanerchor, Gewandhausorchester

  Ernst Haefliger, Franz Kelch, Agnes Giebel, Marga Höffgen, Hans-Olaf Hudemann

  Berlin Classics, 1954

- Eugen Jochum [2]

  Bavarian Radio Symphony Orchestra & Choir

  John van Kesteren, Hans Hotter, Elisabeth Grümmer, Marga Höffgen, Peter Pears, Kieth Engen

  Golden Melodram, 1960

- Fritz Werner [3]

  Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra

  Soloists: Helmut Krebs, Franz Kelch, Friederike Sailer, Marga Höffgen, Hermann Werdermann

  Erato, 1960

- Karl Richter [4]

  Münchener Bach-Chor, Münchener Bach-Orchester

  Ernst Haefliger, Hermann Prey, Evelyn Lear, Hertha Töpper, Kieth Engen

  Archiv Produktion, 1964

- Karl Richter [5]

  Münchener Bach-Chor, Münchener Bach-Orchester

  Ernst Haefliger, Peter van der Bilt, Ursula Buckel, Hertha Töpper

  Melodiya / Ars Nova, 1968, recorded live at the Moscow Conservatory Grand Hall

- Karl Münchinger [6]

  Stuttgarter Hymnus-Chorknaben, Stuttgarter Kammerorchester

  Dieter Ellenbeck, Walter Berry, Elly Ameling, Julia Hamari, Werner Hollweg, Hermann Prey

  Decca 1974

- Helmuth Rilling [7]

  Gächinger Kantorei, Bach-Collegium Stuttgart

  Peter Schreier, Philippe Huttenlocher, Arleen Augér, Julia Hamari, Dietrich Fischer-Dieskau

  Sony Classical, 1984

- Simon Rattle [8]

  RIAS Kammerchor, Berlin Philharmonic

  Ian Bostridge, Thomas Quasthoff, Juliane Banse, Michael Chance, Rainer Trost

  Encore, 2002

- Georg Christoph Biller [9]

  Thomanerchor, Gewandhausorchester Leipzig

  Marcus Ullmann, Gotthold Schwarz, Ruth Holton, Matthias Rexroth, Henryk Böhm

  Rondeau Production ROP 4024/25, 2007

On period instruments

- Nikolaus Harnoncourt [10]

  Wiener Sängerknaben, Chorus Viennensis, Concentus Musicus Wien

  Kurt Equiluz, Max van Egmond, Trebles & Alto Soloists from the Wiener Sängerknaben, Bert van t'Hoff, Jacques Villisech

  Teldec, 1965

- John Eliot Gardiner [11]

  Monteverdi Choir, English Baroque Soloists

  Anthony Rolfe Johnson, Stephen Varcoe, Nancy Argenta, Ruth Holton, Michael Chance, Rufus Müller, Cornelius Hauptmann

  Archiv Produktion, 1986

- Sigiswald Kuijken [12]

  Choir & Orchestra of La Petite Bande

  Christoph Prégardien, Harry van der Kamp, Barbara Schlick, René Jacobs, Nico van der Meel, Max van Egmond

  Deutsche Harmonia Mundi, 1987

- Philippe Herreweghe [13]

  Collegium Vocale Gent, Orchestre de La Chapelle Royale

  Howard Crook, Peter Lika, Barbara Schlick, Catherine Patriasz, William Kendall, Peter Kooy

  Harmonia Mundi France, Apr 1987

- Ton Koopman [14]

  Nederlandse Bachvereniging (Chorus Master: Jos van Veldhoven), Amsterdam Baroque Orchestra

  Guy de Mey, Peter Kooy, Barbara Schlick, Kai Wessel, Gerd Türk, Klaus Mertens

  Erato, 1993

- Philippe Herreweghe [15]

  Collegium Vocale Gent,

  Christoph Prégardien, Konrad Jarnot, Camilla Tilling, Ingeborg Danz, Jan Kobow, Peter Kooy

References

[1] #6 (http://www.bach-cantatas.com/Vocal/BWV245-Rec2.htm) in bach cantatas
[2] #10 (http://www.bach-cantatas.com/Vocal/BWV245-Rec2.htm) in bach cantatas
[3] #11 (http://www.bach-cantatas.com/Vocal/BWV245-Rec2.htm) in bach cantatas
[4] #15 (http://www.bach-cantatas.com/Vocal/BWV245-Rec3.htm) in bach cantatas
[5] #20 (http://www.bach-cantatas.com/Vocal/BWV245-Rec3.htm) on bach-cantatas
[6] #25 (http://www.bach-cantatas.com/Vocal/BWV245-Rec4.htm) on bach-cantatas
[7] #35 (http://www.bach-cantatas.com/Vocal/BWV245-Rec5.htm) in bach cantatas
[8] #121 (http://www.bach-cantatas.com/Vocal/BWV245-Rec7.htm) in bach cantatas
[9] #149 (http://www.bach-cantatas.com/Vocal/BWV245-Rec7.htm) in bach cantatas
[10] #39 (http://www.bach-cantatas.com/Vocal/BWV245-Rec5.htm) in bach cantatas
[11] #41 (http://www.bach-cantatas.com/Vocal/BWV245-Rec5.htm) in bach cantatas
[12] #44 (http://www.bach-cantatas.com/Vocal/BWV245-Rec5.htm) in bach cantatas
[13] #45 (http://www.bach-cantatas.com/Vocal/BWV245-Rec5.htm) in bach cantatas
[14] #59 (http://www.bach-cantatas.com/Vocal/BWV245-Rec6.htm) in bach cantatas
[15] #145 (http://www.bach-cantatas.com/Vocal/BWV245-Rec7.htm) in bach cantatas

External links

- St. John Passion (http://www.bach-cantatas.com/Vocal/BWV245.htm) Commentary, musical examples, list of recordings, and other information on bach-cantatas

Mass in B Minor discography

Recordings of the **Mass in B Minor**, BWV 232, of Johann Sebastian Bach in history concentrate on two groups, "modern instruments" and "period instruments", a movement started by Nikolaus Harnoncourt, among others. Both groups now aim at historically informed performances. Some recordings employ a boys choir as Bach had it. Others respect the knowledge of the small ensembles that Bach conducted by having the soloists form the "choir", one singer per part. As the Mass in B Minor was never performed in Bach's time, artistic freedom is granted. The selection is taken from the 178 recordings, listed on bach-cantatas as of 2010, the number assigned there given as a reference.

On modern instruments

- George Enescu, BBC, 1951 [1]

  Munich Boyd Neel Orchestra

  Suzanne Danco, Kathleen Ferrier, Peter Pears, Bruce Boyce, Norman Walker
- Fritz Werner, Erato, 1957 [2]

  Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra

  Soloists: Ingeborg Reichelt, Elisabeth Fellner, Helmut Krebs, Franz Kelch
- Karl Richter, Archiv, 1961 [3]

  Münchener Bach-Chor, Münchener Bach-Orchester

  Maria Stader, Hertha Töpper, Ernst Haefliger, Kieth Engen, Dietrich Fischer-Dieskau
- Karl Richter, Melodiya / Ars Nova, 1968, recorded live at the Moscow Conservatory Grand Hall.[4]

  Münchener Bach-Chor, Münchener Bach-Orchester

  Ursula Buckel, Hertha Töpper, Ernst Haefliger, Peter van der Bilt
- Helmuth Rilling, Sony Classical, 1977 [5]

Gächinger Kantorei, Bach-Collegium Stuttgart

Arleen Augér, Julia Hamari, Adalbert Kraus, Wolfgang Schöne, Siegmund Nimsgern

- Helmuth Rilling, Hänssler, 1999 [6]

  Gächinger Kantorei, Bach-Collegium Stuttgart

  Sibylla Rubens, Juliane Banse, Ingeborg Danz, James Taylor, Andreas Schmidt, Thomas Quasthoff

- Georg Christoph Biller, Naxos, 2000 [7]

  Thomanerchor, Gewandhausorchester

  Ruth Holton, Matthias Rexroth, Christoph Genz, Klaus Mertens

- Frieder Bernius, Carus Verlag, 2004 [8]

  Kammerchor Stuttgart, Barockorchester Stuttgart

  Mechthild Bach, Daniel Taylor, Marcus Ullmann, Raimund Nolte

- Helmuth Rilling, Hänssler, 2007 [9]

  Gächinger Kantorei, Bach-Collegium Stuttgart

  Marlis Petersen, Stella Doufexis, Anke Vondung, Lothar Odinius, Christian Gerhaher, Franz-Joseph Selig

On period instruments

- Nikolaus Harnoncourt, Teldec, 1968 [10]

  Concentus Musicus Wien, Chorus Viennensis

  Rotraud Hansmann, Emiko Iiyama, Helen Watts, Kurt Equiluz, Max van Egmond

- Andrew Parrott, EMI, 1984, reissued Virgin Veritas, 2002 [11]

  Taverner Consort and Players

  Emma Kirkby, Emily van Evera, Panito Iconomou, Christian Immler, Michael Kilian (boy altos), Rogers Covey-Crump, David Thomas

- Gustav Leonhardt, Deutsche Harmonia Mundi, 1985 [12]

  Collegium Musicum van de Nederlandse Bachvereniging, La Petite Bande

  Isabelle Poulenard, Guillemette Laurens, René Jacobs, John Elwes, Max van Egmond, Harry van der Kamp

- John Eliot Gardiner, Archiv, 1985 [13]

  The Monteverdi Choir, The English Baroque Soloists

  Nancy Argenta, Michael Chance, Elizabeth Wilcock, Stephen Varcoe, Carol Hall, Mary Nichols

- René Jacobs, Berlin Classics, 1992 [14]

  RIAS Kammerchor, Akademie für Alte Musik Berlin

  Hillevi Martinpelto, Bernarda Fink, Christoph Prégardien, Matthias Goerne, Franz-Josef Selig

- Ton Koopman, Erato, 1994 [15]

  Amsterdam Baroque Orchestra & Choir

  Barbara Schlick, Kai Wessel, Guy de Mey, Klaus Mertens

- Philippe Herreweghe, Harmonia Mundi, 1996 [16]

  Collegium Vocale Gent

  Johannette Zomer, Véronique Gens, Andreas Scholl, Christoph Prégardien, Peter Kooy, Hanno Müller-Brachmann

- Jos van Veldhoven, Channel Classics, 2006 [17]

Nederlandse Bachvereniging

Dorothee Mields, Johannette Zomer, Matthew White, Charles Daniels, Peter Harvey

- Marc Minkowski, Naïve, 2009 [18]

  Les Musiciens du Louvre Grenoble

  Lucy Crowe, Julia Lezhneva, Joanne Lunn, Blandine Staskiewicz, Nathalie Stutzmann, Terry Wey, Colin Balzer, Markus Brutscher, Christian Immler, Luca Tittoto

- Frans Brüggen, Rapidshare, 2009 [19]

  Cappella Amsterdam, Orchestra of the Eighteenth Century

  Dorothee Mields, Johannette Zomer, Patrick Van Goethem, Jan Kobow, Peter Kooy

References

[1] #7 (http://www.bach-cantatas.com/Vocal/BWV232-Rec2.htm) on bach-cantatas
[2] #17 (http://www.bach-cantatas.com/Vocal/BWV232-Rec2.htm) on bach-cantatas
[3] #26 (http://www.bach-cantatas.com/Vocal/BWV232-Rec3.htm) on bach-cantatas
[4] #35 (http://www.bach-cantatas.com/Vocal/BWV232-Rec3.htm) on bach-cantatas
[5] #46 (http://www.bach-cantatas.com/Vocal/BWV232-Rec4.htm) on bach-cantatas
[6] #117 (http://www.bach-cantatas.com/Vocal/BWV232-Rec6.htm) on bach-cantatas
[7] #125 (http://www.bach-cantatas.com/Vocal/BWV232-Rec6.htm) on bach-cantatas
[8] #149 (http://www.bach-cantatas.com/Vocal/BWV232-Rec8.htm) on bach-cantatas
[9] #152 (http://www.bach-cantatas.com/Vocal/BWV232-Rec8.htm) on bach-cantatas
[10] #34 (http://www.bach-cantatas.com/Vocal/BWV232-Rec3.htm) on bach-cantatas
[11] #56 (http://www.bach-cantatas.com/Vocal/BWV232-Rec5.htm) on bach-cantatas
[12] Leonhardt (http://www.bach-cantatas.com/Vocal/BWV232-Leonhardt.htm)
[13] #59 (http://www.bach-cantatas.com/Vocal/BWV232-Rec5.htm) on bach-cantatas
[14] Jacobs (http://www.bach-cantatas.com/Vocal/BWV232-Jacobs.htm)
[15] #84 (http://www.bach-cantatas.com/Vocal/BWV232-Rec6.htm) on bach-cantatas
[16] #101 (http://www.bach-cantatas.com/Vocal/BWV232-Rec6.htm) on bach-cantatas
[17] Mass in B minor BWV 232 (http://www.bach-cantatas.com/Vocal/BWV232-Veldhoven.htm) Conducted by Jos van Veldhoven, V-2, on bach-cantatas
[18] #171 (http://www.bach-cantatas.com/Vocal/BWV232-Rec8.htm) on bach-cantatas
[19] #175 (http://www.bach-cantatas.com/Vocal/BWV232-Rec8.htm) on bach-cantatas

External links

- Mass in B Minor (http://www.bach-cantatas.com/Vocal/BWV232.htm) Commentary, musical examples, list of recordings, and other information, on bach-cantatas

Family members

Bach family



Johann Sebastian Bach and his sons Carl Philipp Emanuel, Johann Christian, Wilhelm Friedemann, and Johann Christoph Friedrich

The **Bach family** was of importance in the history of music for nearly two hundred years, with over 50 known musicians and several notable composers, the best-known of whom was Johann Sebastian Bach (1685–1750). A family genealogy was drawn up by Johann Sebastian Bach himself and completed by his son Carl Philipp Emanuel.

The Bach family never left Thuringia until the sons of Sebastian went into a more modern world. Through all the misery of the peasantry at the period of the Thirty Years' War this clan maintained its position and produced musicians who, however local their fame, were among the greatest in Europe. So numerous and so eminent were they that in Erfurt musicians were known as "Bachs", even when there were no longer any members of the family in the town. Sebastian Bach thus inherited the artistic tradition of a united family whose circumstances had deprived them of the distractions of the century of musical fermentation which in the rest of Europe had destroyed polyphonic music.

Ancestors of Johann Sebastian Bach



Family house, Günthersleben-Wechmar

Four branches of the Bach family were known at the beginning of the 16th century, and in 1561 we hear of Hans Bach of Wechmar, a village between Gotha and Arnstadt in Thuringia, who is believed to be the father of Veit Bach.

- Veit (Vitus) Bach (d. 1619) was "a white-bread baker in Hungary" who had to flee Hungary because he was a Lutheran and who "found the greatest pleasure in a little cittern which he took with him even into the mill".
- His son Johannes (Hans) Bach (d. 1626) "*der Spielmann*" (lit. the player), was the first professional musician of the family. "at first took up the trade of baker, but having a particular bent for music" he became a piper.
- His second grandson Christoph (1613–1661) was an instrumentalist.
- His first great-grandson Johann Ambrosius was Johann Sebastian Bach's father.

Others born before 1685

Johann Ambrosius' eldest brother, Heinrich of Arnstadt, had two sons: Johann Michael and Johann Christoph, who are among the greatest of J. S. Bach's forerunners, Johann Christoph being once supposed to be the author of the motet, *Ich lasse dich nicht* ("I will not leave you"), formerly ascribed to Sebastian Bach and now confirmed to be his (BWV 159a). Another descendant of Veit Bach, Johann Ludwig, was admired more than any other ancestor by Sebastian, who copied twelve of his church cantatas and sometimes added work of his own to them.

Descendants of Johann Sebastian Bach

- Of the seven children that Johann Sebastian Bach had with his first wife only three survived him. Two of these had musical careers of their own: Wilhelm Friedemann and the aforementioned Carl Philipp Emanuel Bach.
- Johann Sebastian Bach then married Anna Magdalena Wilcken, herself a gifted soprano and daughter of the court trumpeter of Prince Saxe-Weissenfels. They had 13 children, of whom Gottfried Heinrich, Johann Christoph Friedrich and Johann Christian became significant musicians. A further three survived into adulthood: Elisabeth Juliane Friederica (1726–1781) who married Bach's pupil Johann Christoph Altnikol, Johanna Carolina (1737–1781) and Regina Susanna (1742–1809)[1]

Family tree

Veit Bach (d. before 1578)

Johannes Hans Bach (1550–1626)

Heinrich Bach (1615–1692) | Christoph Bach (1613–1661)

Johann Christoph Bach (1642–1703) | Johann Michael Bach (1648–1694) | Johann Ambrosius Bach (1645–1695) | Maria Elisabeth Lämmerhirt (1644–1694) | Johann Christoph Bach (1645–1693)

Johann Nicolaus Bach (1669–1753) | Maria Barbara Bach (1684–1720) | **Johann Sebastian Bach** (1685–1750) | Anna Magdalena Wilcke (1701–1760) | Johann Jacob Bach (1682–1722)

Wilhelm Friedemann Bach (1710–1784) | Carl Philipp Emanuel Bach (1714–1788) | Gottfried Heinrich Bach (1724–1763) | Johann Christoph Friedrich Bach (1732–1795) | Lucia Elisabeth Munchhusen (1728–1803) | Johann Christian Bach (1735–1782) | Elisabeth Juliane Friederica (1726–1781) | Johann Christoph Altnikol (1720–1759) | Johanna Carolina (1737–1781) | Regina Susanna (1742–1809)

Wilhelm Ernst Colson | Anna Philippiana Friederica Bach (1755–1804) | Wilhelm Friedrich Ernst Bach (1759–1845) | Charlotte Philippina Elerdt (1780–1801) | Christina Luise Bach (d. 1852) | Johann Christoph Altnickol (1749–1749)

Ludwig Albrecht Hermann Ritter	Carolina Augusta Wilhelmine Bach (1800–1871)	Juliane Friederica (b. 1800)

Expanded genealogy

- Veit Bach (about 1550–1619)
  - Johann(es) „Hans“ Bach I (d. 1626) (son of Veit Bach)
    - Johann(es) „Hans“ Bach III (1604–1673) - the so-called *Erfurt Line*
      - Johann Christian Bach I (1640–1682)
        - Johann Jacob Bach II (1668–1692)
        - Johann Christoph Bach IV (1673–1727)
          - Johann Samuel Bach (1694–1720)
          - Johann Christian Bach II (1696–)
          - Johann Günther Bach II (1703–1756)
      - Johann Aegidius Bach I (1645–1716)
        - Johann Balthasar Bach (1673–1691)
        - Johann Bernhard Bach I (1676–1749)
          - Johann Ernst Bach II (1722–1777)
            - Johann Georg Bach I (1751–1797)
        - Johann Christoph Bach VI (1685–1740)
          - Johann Friedrich Bach II (1706–1743)
          - Johann Aegidius Bach II (1709–1746)
      - Johann Nicolaus Bach I (1653–1682)
    - Christoph Bach (1613–1661)
      - Georg Christoph Bach (1642–1697)
        - Johann Valentin Bach (1669–1720)
          - Johann Lorenz Bach (1695–1773)
          - Johann Elias Bach (1705–1755)
            - Johann Michael Bach III (1745–1820)
              - Johann Georg Bach II (1786–1874)
              - Georg Friedrich Bach (1792–1860)
      - Johann Christoph Bach II (1645–1693)
        - Johann Ernst Bach I (1683–1739)
        - Johann Christoph Bach VII (1689–1740)
      - Johann Ambrosius Bach (1645–1695)
        - Johann Christoph Bach III (1671–1721)
          - Johann Andreas Bach (1713–1779)
            - Johann Christoph Georg Bach (1747–1814)
          - Johann Bernhard Bach II (1700–1743)
          - Johann Christoph Bach VIII (1702–1756)
            - Ernst Carl Gottfried Bach (1738–1801)

- Ernst Christian Bach (1747–1822)
- Philipp Christiann Georg Bach (1734–1809)
- Johann Jacob Bach III (1682–1722)
- **Johann Sebastian Bach** (1685–1750) - wed in his first marriage to second cousin Maria Barbara Bach (1684–1720); in second marriage 1721 with Anna Magdalena Wilcke (1701–1760)
  - Catharina Dorothea Bach (1708–1774)
  - Wilhelm Friedemann Bach (1710–1784) - the so-called „Dresden Bach“ or „Halle Bach“
  - **Carl Philipp Emanuel Bach** (1714–1788) - the so-called „Hamburger Bach“ or „Berlin Bach“
    - Johann Sebastian Bach (1748–1778) - painter
  - Johann Gottfried Bernhard Bach (1715–1739)
  - Gottfried Heinrich Bach (1724–1763)
  - Johann Christoph Friedrich Bach (1732–1795) - the so-called „Bückeburg Bach“
    - Wilhelm Friedrich Ernst Bach (1759–1845)
  - Johann Christian Bach III (1735–1782) - the so-called „Mailänd Bach“ or „London Bach“
- Heinrich Bach I (1615–1692) - the so-called *Arnstädt Line*
  - Johann Christoph Bach I (1642–1703)
    - Johann Nikolaus Bach II (1669–1753)
    - Johann Christoph Bach V (1676–)
      - Johann Heinrich Bach II (1709–)
    - Johann Friedrich Bach I (1682–1730)
    - Johann Michael Bach II (1685–)
  - Johann Michael Bach I (1648–1694)
    - Maria Barbara Bach (1684–1720) - married Johann Sebastian Bach (1685–1750)
  - Johann Günther Bach I (1653–1683)
- Philippus „Lips“ Bach (1590–1620) - son of Veit Bach
  - Wendel Bach (1619–1682)
    - Johann Jacob Bach I (1655–1718)
      - Nicolaus Ephraim Bach (1690–1760)
      - Georg Michael Bach (1703–1771)
        - Johann Christian Bach IV (1743–1814)
      - Johann Ludwig Bach (1677–1731) - the so-called „Meininger Bach“, composer
        - Gottlieb Friedrich Bach (1714–1785) - court organist, court painter Meinigen
          - Johann Philipp Bach (1752–1846) - musician, painter
        - Samuel Anton Bach (1713–1781)
  - Johann Bach IV (1621–1686) - nephew of Lips Bach
    - Johann Stephan Bach (1665–1717)
- Caspar Bach I (1570–1640) (brother of Veit Bach???)
  - Caspar Bach II (1600–)
  - Heinrich „Blinder Jonas“ Bach (–1635)
  - Johann(es) Bach II (1612–1632)
  - Melchior Bach (1603–1634)
  - Nicolaus Bach (1619–1637)

See also

- P. D. Q. Bach, a fictional member of the Bach family
- Bach (surname), for people named Bach who were not related to JSB.
- Bach (disambiguation)

References

- *The New Grove Bach Family* by Christoph Wolff et al., MacMillan 1983 ISBN 0 333 34350 6 provides a substantial treatment of each noted musician in the family

[1] New Grove Bach Family, p. 98, p. 111

External links

- Bach Family Tree Image map (http://www2.nau.edu/tas3/famtree.html)
- Bach Family (http://www.bach-cantatas.com/Lib/Family-Tree.htm)
- Article on the Bach Family (http://links.jstor.org/sici?sici=0027-4666(19300601)71:1048<511:HBSD>2.0.CO;2-5&size=LARGE)

Anna Magdalena Bach

Anna Magdalena Bach (née **Wilcke** or **Wilcken**) (22 September 1701 – 22 February 1760) was the second wife of Johann Sebastian Bach.



The Bachs at leisure? Johann Sebastian with his wife Anna Magdalena, 1736[1]

Biography

She was born at Zeitz, in the Electorate of Saxony, to a musical family. Her father, Johann Caspar Wilcke, was a trumpet player, and her mother, Margaretha Elisabeth Liebe, was the daughter of an organist. While little is known about her early musical education, she was employed as a singer by 1721, and likely had already known Bach for some time.

Johann S. Bach married Anna December 3, 1721, seventeen months after his first wife Maria Barbara Bach had died. Together they had thirteen children during the period between 1723 and 1742, seven of whom died at a young age:

- Christiana Sophia Henrietta (* 1723; † 1726)
- Gottfried Heinrich (* 1724; † 1763)
- Christian Gottlieb (* 1725; † 1728)
- Elisabeth Juliana Friederica, called "Liesgen" (* 1726; † 1781)
- Ernestus Andreas (* 1727; † 1727)
- Regina Johanna (* 1728; † 1733)
- Christiana Benedicta (* 1729; † 1730)
- Christiana Dorothea (* 1731; † 1732)

- Johann Christoph Friedrich, the 'Bückeburg' Bach (* 1732; † 1795)
- Johann August Abraham (* 1733; † 1733)
- Johann Christian, the 'London' Bach (* 1735; † 1782)
- Johanna Carolina (* 1737; † 1781)
- Regina Susanna (* 1742; † 1809)

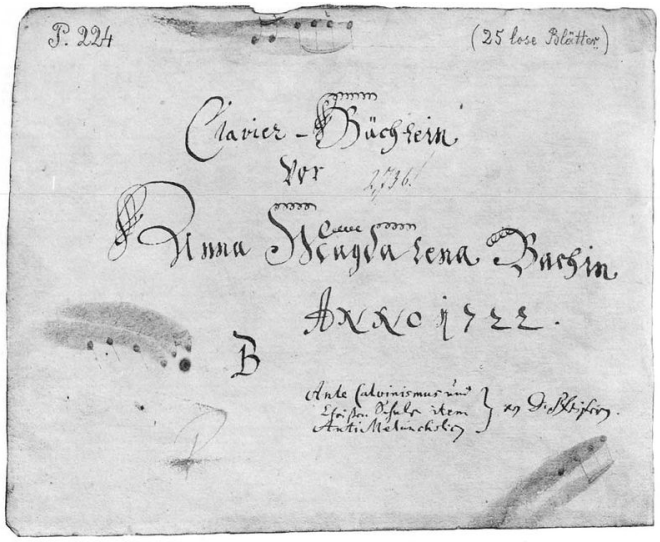
Their marriage was a happy one to which their common interest in music contributed. Johann Sebastian wrote a number of compositions dedicated to her, most notably the two *Notenbüchlein für Anna Magdalena Bach.* She regularly helped him transcribe his music.[2]

During the Bach family's time in Leipzig Anna Magdalena organized regular musical evenings featuring the whole family playing and singing together with visiting friends. The Bach house became a musical centrum in Leipzig.

After Bach's death in 1750, his sons came into conflict and moved on their separate ways. This left Anna Magdalena living alone with her two youngest daughters and her stepdaughter from her husband's first marriage. While they remained loyal to her, nobody else in the family helped economically[3] . Anna Magdalena became increasingly dependent upon charity and handouts from the city council. She died on 27 February 1760. She was buried in an unmarked pauper's grave at Leipzig's Johanniskirche (St. John's Church). The church was destroyed by Allied bombing during World War II.

A possible composer

Recently, it has been suggested that Anna Magdalena Bach composed several musical pieces bearing her husband's name[4] . Associate Professor Martin Jarvis of the School of Music at Charles Darwin University in Darwin, Australia, claims that she wrote the famed six cello suites (BWV 1007–1012) and was involved with the composition of the aria from the *Goldberg Variations* (BWV 988) [5] , a claim which is dismissed more recently by Yo Tomita.[6]



Clavier-Büchlein for Anna Magdalena Bach

Biographical sources

- Geiringer, Karl (1958) *Die Musikerfamilie Bach: Leben und Wirken in drei Jahrhunderten. Unter Mitarbeit von Irene Geiringer.* München. Beck. ISBN 3406069851

Her fictive autobiography "The Little Chronicle of Anna Magdalena Bach" was written in 1925 by the English author Esther Meynell[7] . This sentimental narration of the family life of Bach is not based on any sources and is probably far from the personality of Anna Magdalena Bach.

A compilation of material about Anna Magdalena Bach has been published by Maria Hübner in 2005, "Anna Magdalena Bach. Ein Leben in Dokumenten und Bildern", completed by a biographical Essay of Hans-Joachim Schulze.[8]

See also

- Notebook for Anna Magdalena Bach
- *The Chronicle of Anna Magdalena Bach* – a Straub-Huillet film about Johann Sebastian and Anna Magdalena Bach

Notes and references

[1] Art historian and Bach portrait expert Teri Noel Towe believes there is a chance that the two people shown may be Bach and his wife Anna Magdalena: http://www.npj.com/thefaceofbach/QCL12.html

[2] Anna Magdalena Bach as copyist: discussions on Bach-cantatas.com (http://www.bach-cantatas.com/Topics/Magdalena-Copyist.htm)

[3] Koch-Kanz, Swantje & Luise F. Pusch (1988) "Die Töchter von Johann Sebastian Bach", in: Pusch, Luise F. Hg. 1988. *Töchter berühmter Männer: Neun biographische Portraits.* Frankfurt/M. Insel TB 979. S. 117-154. ISBN 3458326790

[4] Bach works were written by his second wife, claims academic (http://www.telegraph.co.uk/news/uknews/1516423/Bach-works-were-written-by-his-second-wife-claims-academic.html). The Telegraph, 22 April 2006

[5] Scholar says Bach's wife may have composed some of his work (http://www.cbc.ca/arts/story/2006/04/24/bach-wife.html), CBC news, 25 April 2006

[6] (http://www.bachnetwork.co.uk/ub2/tomita.pdf) 'Anna Magdalena as Bach's Copyist', Understanding Bach 2 (2007)

[7] Meynell, Esther (1925) "The Little Chronicle of Anna Magdalena Bach" Reprinted 2007 by Library Reprints ISBN 1422742024

[8] Maria Hübner (ed.) (2004). *Anna Magdalena Bach - Ein Leben in Dokumenten und Bilder.* Including a biographical essay by Hans-Joachim Schulze. Evangelische Verlagsanstalt, Leipzig, 2004. ISBN 3-374-02208-1

External links

- Bach-cantatas.com: Anna Magdalena Bach discussions (http://www.bach-cantatas.com/Topics/Anna-Magdalena.htm)
- I am Anna Magdalena Bach. (http://www.geocities.jp/imyfujita/wtcpage1011amb.html)

Veit Bach

Vitus "Veit" Bach (born ca. 1550, Wechmar, or Pressburg - before 1578, or March 8, 1619, in Hungary, or Wechmar) was a Hungarian miller who, according to Johann Sebastian Bach, founded the Bach family, which became the most important family in Western musical history. Veit's son, Johannes Bach (ca. 1550-1626) was the grandfather of Johann Ambrosius Bach, J.S. Bach's father, which makes him J.S's great-great-grandfather.

Evading religious persecution in the Kingdom of Hungary, then under the control of the staunchly Roman Catholic Habsburgs, Bach, being a Protestant, settled in Wechmar, a village in the German state of Thuringia. His descendants continued to live there until Christoph Bach, grandfather of J.S. Bach, moved to Erfurt to take up a position as municipal musician or *Stadtpfeifer* (lit. "town piper").

Bach's son Johannes studied music with the town's head piper.

References

- History of the Bachs [1]
- V is for Veit Bach [2]

Carl Philipp Emanuel Bach



Carl Philipp Emanuel Bach (8 March 1714 – 14 December 1788) was a German musician and composer, the second of three sons of Johann Sebastian Bach and Maria Barbara Bach. He was a crucial composer in the transition between the Baroque and Classical periods, and one of the founders of the Classical style, composing in the Rococo and Classical periods. His second name was given in honor of Georg Philipp Telemann, a friend of Emanuel's father and his godfather.

Life and works

When he was ten years old he entered the St. Thomas School at Leipzig, where his father had become cantor in 1723, and continued his education as a student of jurisprudence at the universities of Leipzig (1731) and of Frankfurt (Oder) (1735). In 1738, at the age of 24, he took his degree, but at once abandoned his prospects of a legal career and determined to devote himself to music.

A few months later (armed with a recommendation by Sylvius Leopold Weiss) he obtained an appointment in the service of Frederick II of Prussia ("Frederick the Great"), the then crown prince, and upon Frederick's accession in 1740 Emanuel became a member of the royal orchestra. He was by this time one of the foremost clavier-players in Europe, and his compositions, which date from 1731, include about thirty sonatas and concert pieces for harpsichord and clavichord.

In Berlin he continued to write numerous musical pieces for solo keyboard, including a series of character pieces- the so-called "Berlin Portraits" including La Caroline.

His reputation was established by the two sets of sonatas which he dedicated respectively to Frederick the Great and to the grand duke of Württemberg; in 1746 he was promoted to the post of chamber musician, and for twenty-two years shared with Carl Heinrich Graun, Johann Joachim Quantz, and Johann Gottlieb Naumann the continued favour of the king.

His publication, *An Essay on the True Art of Playing Keyboard Instruments* was a definitive work on technique. It broke with rigid tradition in allowing, even encouraging the use of the thumbs, and became the standard on finger technique for keyboards. The essay basically lays out the fingering for each chord and some chord sequences. The techniques are largely followed to this day. The first part of the *Essay* has a chapter explaining the various embellishments in work of the period, e.g., trills, turns, mordents, etc. The second part presents Emanuel Bach's ideas on the art of figured bass and counterpoint, where he gives preference to the contrapuntal approach to harmonization over the newer ideas of Rameau's theory of harmony and root progressions. Emanuel Bach's work was influential on, among others, Haydn, Mozart, and Beethoven.

During his residence in Berlin, he wrote a fine setting of the Magnificat (1749), in which he shows more traces than usual of his father's influence; an Easter cantata (1756); several symphonies and concerted works; at least three volumes of songs; and a few secular cantatas and other occasional pieces. But his main work was concentrated on the clavier, for which he composed, at this time, nearly two hundred sonatas and other solos, including the set *Mit veränderten Reprisen* (1760-1768) and a few of those *für Kenner und Liebhaber*. Meanwhile he placed himself in the forefront of European critics by his *Versuch über die wahre Art das Clavier zu spielen*, a systematic and masterly treatise which by 1780 had reached its third edition, and which laid the foundation for the methods of Muzio Clementi and Johann Baptist Cramer.

In 1768 Emanuel Bach succeeded Georg Philipp Telemann (his godfather) as *Kapellmeister* at Hamburg, and in consequence of his new office began to turn his attention more towards church music. The next year he produced his oratorio *Die Israeliten in der Wüste* (The Israelites in the Desert), a composition remarkable not only for its great beauty but for the resemblance of its plan to that of Felix Mendelssohn's *Elijah*, and between 1768 and 1788 wrote twenty-one settings of the Passion, and some seventy cantatas, litanies, motets, and other liturgical pieces. At the same time, his genius for instrumental composition was further stimulated by the career of Joseph Haydn. He died in Hamburg on 14 December 1788. He was buried in the Michaeliskirche (Church of St. Michael) in Hamburg.

He married Johanna Maria Dannemann in 1744. Only three of their children lived to adulthood – Johann Adam (1745–89), Anna Carolina Philippina (1747–1804) and Johann Sebastian (1748–78). None became musicians.

Legacy and musical style

Through the latter half of the 18th century, the reputation of Emanuel Bach stood very high. Wolfgang Amadeus Mozart said of him, "He is the father, we are the children."[1] The best part of Joseph Haydn's training was derived from a study of his work. Ludwig van Beethoven expressed for his genius the most cordial admiration and regard. This position he owes mainly to his keyboard sonatas, which mark an important epoch in the history of musical form. Lucid in style, delicate and tender in expression, they are even more notable for the freedom and variety of their structural design; they break away altogether from both the Italian and the Viennese schools, moving instead toward the cyclical and improvisatory forms that would become common several generations later.

The content of his work is full of invention and, most importantly, extreme unpredictability, and wide emotional range even within a single work, a style that may be categorised as *Empfindsamer Stil*. It is no less sincere in thought than polished and felicitous in phrase. He was probably the first composer of eminence who made free use of harmonic colour for its own sake since the time of Lassus, Monteverdi, and Gesualdo. In this way, he compares well with the most important representatives of the First Viennese School. In fact he exerted enormous influence on the North German School of composers, in particular Georg Anton Benda, Bernhard Joachim Hagen, Ernst Wilhelm Wolf, Johann Gottfried Müthel, Friedrich Wilhelm Rust and many others. His influence was not limited to his contemporaries, and extended to Felix Mendelssohn and Carl Maria von Weber.

His name fell into neglect during the 19th century, with Robert Schumann notoriously opining that "as a creative musician he remained very far behind his father"[2] ; in contrast, Johannes Brahms held him in high regard and edited some of his music. The revival of Emanuel Bach's works has been underway since Helmuth Koch's rediscovery and recording of his symphonies in the 1960s, and Hugo Ruf's recordings of his keyboard sonatas. There is an ongoing effort to record his complete works, led by Miklos Spanyi on the Swedish record label BIS.

Media

Flute Sonata in B flat major

Performed by Alex Murray (flute) and Martha Goldstein (harpsichord)

Flute Sonata in G major

Performed by Alex Murray (flute) and Martha Goldstein (harpsichord)

Freie Fantasie, F sharp minor

Performed by Joan Benson (clavichord)

Flute Concerto in G major - 1. Allegro

Performed by the Advent Chamber Orchestra with Constance Schoepflin (flute)

Flute Concerto in G major - 2. Largo

Performed by the Advent Chamber Orchestra with Constance Schoepflin (flute)

Flute Concerto in G major - 3. Presto

Performed by the Advent Chamber Orchestra with Constance Schoepflin (flute)

Piece for Mechanical Clock, H. 635, No. 11

Performed on an organ by Ulrich Metzner

- MIDI of La Caroline by Gal koren
- *Problems listening to the files? See media help.*

Notes

[1] Rochlitz, Friedrich, Für Freunde der Tonkunst, 4 vols. (Leipzig, 1824-32), pp. 308f. n. Quoted in: Ottenberg, Hans-Günter, Carl Philipp Emanuel Bach (trans. PJ Whitmore), OUP, 1987, ISBN 0 19 315246 0, p.191.

[2] Hubeart Jr., T. L. (14 July 2006). A Tribute to C. P. E. Bach (http://members.aol.com/basfawlty/cpe_bach.htm#_edn18). Retrieved on 2008-05-17

Further reading

- A list and critical account of his voluminous compositions may be found in the *New Grove Dictionary of Music and Musicians* (1980). A complete edition entitled *Carl Philipp Emanuel Bach: The Complete Works* is under way and scheduled to be completed by 2014.

External links

- A Tribute to Carl Philipp Emanuel Bach (http://www.pennuto.com/music/cpe_bach.htm) - Sketch of the composer's life with extensive references.
- Complete Catalogue (http://www.uquebec.ca/musique/catal/baccp/baccp.html) of C.P.E. Bach's oeuvre (French)
- Website of the edition *Carl Philipp Emanuel Bach: The Complete Works.* (http://www.cpebach.org/)
- Finding the Lost Manuscripts of C.P.E. Bach (http://web.archive.org/web/20080716153641/http://www.wgbh.org/pages/bostonarts/2001/bach_manuscripts.html) *Greater Boston Arts*

Scores

- Free scores by Carl Philipp Emanuel Bach in the Choral Public Domain Library (ChoralWiki)
- Free scores by C.P.E. Bach in the International Music Score Library Project
- Free scores (http://icking-music-archive.org/ByComposer/C.P.E.Bach.php) by Carl Philipp Emanuel Bach in the Werner Icking Music Archive (WIMA)
- Trio sonata in C minor, H. 579 (http://hdl.handle.net/1802/4652), first edition (From the Sibley Music Library Digital Score Collection)
- Fantasia e fuga in C minor, H. 75.5 (http://hdl.handle.net/1802/4581), for keyboard instrument (From the Sibley Music Library Digital Score Collection)

Christoph Bach

Christoph Bach (19 April 1613 – 12 September 1661) (English Translation: *Christopher Brook*) was a German musician of the Baroque period. He was the grandfather of Johann Sebastian Bach.

According to information provided by Johann Sebastian Bach in his genealogy *Origin of the Musical Bach Family* written in 1735, Christoph Bach was the second son of Johannes Hans Bach. His brothers, Johann Bach and Heinrich Bach, were also composers.[1]

He was born in Wechmar, Germany, where he became a court musician. He also held town musician posts in Erfurt and in Arnstadt. Christoph Bach was married to Maria Magdalena Grabler. They had three sons, who were all musicians: Georg Christoph Bach (1642-1697) , and the twins Johann Ambrosius Bach (1645-1695), who was Johann Sebastian Bach's father, and Johann Christoph Bach (1645-1693). Christoph Bach died in Arnstadt.

See also

- Bach Family

References

[1] HOASM (http://www.hoasm.org/VIB/BachChr.html)

Gottfried Heinrich Bach

Gottfried Heinrich Bach (26 February 1724 – 12 February 1763 (buried)) was the firstborn son of Johann Sebastian Bach by his second wife Anna Magdalena Wilcke.

Born in Leipzig, Gottfried Heinrich became "feeble-minded" (mildly mentally handicapped in some way) at an early age, but he played the keyboard well and C. P. E. Bach is quoted as saying that he showed "a great genius, which however failed to develop". From 1750 he lived with his brother-in-law Johann Christoph Altnikol.[1] He died in Naumburg.

Notes & Sources

[1] *The New Grove Bach Family* MacMillan 1983, p 3

Heinrich Bach

Heinrich Bach (16 September 1615 – 10 July 1692) was a German organist, composer and a member of the Bach family.

Heinrich Bach was born at Wechmar, Germany, and is the father of the so-called Arnstädt Line. After the early death of his father, his older brother Johannes Bach continued his music education and teaching him organ playing. They moved to Suhl (Stadtpfeifer Hoffmann) and Schweinfurt. From 1635 to 1641, he was Ratsmusikant in Erfurt Ratsmusikanten-Compagnie led by Johannes. From 1641, he became organist in Arnstadt St. Mary's Church and the Upper Church, a post he kept until his death. In 1642, he married Eva Hoffmann, the younger daughter of Suhl Stadtpfeiffer Hoffmann. He died in ,Arnstadt.

Three of his sons, Johann Christoph Bach, Johann Michael Bach and Johann Günther Bach, were musicians.

Works

Only a few of his works have been preserved:

- Cantata *Ich danke dir, Gott*
- *Ach, dass ich Wassers gnug hätte*
- *Kyrie*
- *Zwei Sonaten à 5*
- *Da Christus an dem Kreuze stund*
- *Erbarm dich mein, o Herre Gott*

External links

- Free scores by Heinrich Bach in the Choral Public Domain Library (ChoralWiki)
- Free scores [1] by Heinrich Bach in the Werner Icking Music Archive (WIMA)
- Free scores by Heinrich Bach in the International Music Score Library Project

Johann Aegidus Bach

Johann Aegidius Bach (9 February 1645 – November 1716) was the father of the composer Johann Bernhard Bach, and organist and municipal orchestra director of Erfurt, Germany. He was Johann Sebastian Bach's uncle and Johannes Bach's son. He was a violist and performer in the Stadtmusikanten Kompagnie in Erfurt. He was organist at the Kaufmannskirche and the Michaeliskirche; on 30 June 1682 he was named the director of the Ratsmusik; in 1694 he held the position of trade with the "Nurnberger Ware."

External links

- List of members of the Bach family [1]

Johann Ambrosius Bach

Johann Ambrosius Bach (February 22/24, 1645 – February 20/24, 1695) was a German musician.

The son of Christoph Bach (1613–1661), Ambrosius was born in Erfurt, Germany as the twin brother of Johann Christoph Bach (1645-1693). Ambrosius was employed as a violinist in Erfurt.

In 1671, he moved his family to Eisenach, Thuringia, where he was employed as a court trumpeter and town musician with duties that included performing chorales twice daily from the tower of the town hall, assisting church musicians on feast days, and providing music for civic and municipal functions.

In 1684, he unsuccessfully petitioned to be released from his duties to accept a position in his native town.

He married his first wife Maria Elisabeth Lämmerhirt on April 1, 1668, and had eight children by her, four of whom became musicians. His youngest and most famous child was Johann Sebastian Bach.

He died in Eisenach in 1695.



Johann Ambrosius Bach

See also

- Bach Family

References

- Johann Ambrosius Bach on the Sojurn Web site [1]
- Johann Ambrosius Bach on the Bach Cantatas Web site [2]

Johann Bernhard Bach (the younger)

Johann Bernhard Bach (the younger; to distinguish him from an older family member with the same name) (24 November 1700 – 12 June 1743) was a nephew of Johann Sebastian Bach. He was a German composer and organist.

Johann Bernhard was born and died in Ohrdruf. From 1715 he worked for his uncle as a copyist. In 1721 he followed his father, Johann Christoph Bach, in the post of organist at St. Michael in Ohrdruf.

Sources

- This article was translated from the German Wikipedia.

Johann Bernhard Bach

Johann Bernhard Bach (23 May 1676 – 11 June 1749) was a German composer, and second cousin of J. S. Bach. He was born in Erfurt, and his early musical education was by his father, Johann Aegidus Bach. He took up his position as organist in Erfurt in 1695, and then took a similar position in Magdeburg. He replaced Johann Christoph Friedrich Bach as organist in Eisenach, and also as harpsichordist in the court orchestra in 1703. Most of his musical output has been lost, but amongst his surviving music there are four orchestral suites. It is known that J.S. Bach had individual parts prepared for performance by his orchestra.

His musical style has been described as being similar to that of Telemann.

The surviving orchestral suites (overtures) are as follows:

- Suite No. 1 in G minor
- Suite No. 2 in G major
- Suite No. 3 in E minor
- Suite No. 4 in D major

They are thought to have been written before 1730.

Surviving keyboard music:

In addition to several organ chorales and 2 chaconnes, there are also 2 fugues by J.B. Bach.

External links

- Free scores [1] by Johann Bernhard Bach in the Werner Icking Music Archive (WIMA)

Johann Christian Bach

Johann Christian Bach (September 5, 1735 – January 1, 1782) was a composer of the Classical era, the eleventh and youngest son of Johann Sebastian Bach. He is sometimes referred to as 'the London Bach' or 'the English Bach', due to his time spent living in the British capital. He is noted for influencing the concerto style of Mozart.



Johann Christian Bach, painted in London by Thomas Gainsborough, 1776 (Museo Civico, Bologna)

Life

Johann Christian Bach was born to Johann Sebastian and Anna Magdalena Bach in Leipzig, Germany. His distinguished father was already 50 at the time of his birth, which would perhaps contribute to the sharp differences between his music and that of his father. Even so, his father first instructed him in music and that instruction continued until his death. After his father's death, when Johann Christian was 15, he worked with his second-oldest half brother Carl Philipp Emanuel Bach, who was twenty-one years his senior and considered at the time to be the most musically gifted of Bach's sons.

He enjoyed a promising career, first as a composer then as a performer playing alongside Carl Friedrich Abel, the notable player of the viola da gamba. He composed cantatas, chamber music, keyboard and orchestral works, operas and symphonies.

Bach lived in Italy for many years starting in 1756, studying with Padre Martini in Bologna. He became organist at the Milan cathedral in 1760. During his time in Italy, he converted from Lutheranism to Catholicism. In 1762, Bach travelled to London to première three operas at the King's Theatre, including *Orione* on 19 February 1763. That established his reputation in England, and he became music master to Queen Charlotte. He met soprano Cecilia Grassi in 1766 and married her shortly thereafter. She was his junior by eleven years. They had no children.



J. C. Bach's memorial
St Pancras Churchyard, London

Johann Christian Bach died in London on New Year's Day, 1782. He was buried in the St. Giles in the Fields Burial-ground, St Pancras, London.[1]

Contrasting styles of J. S. Bach and J. C. Bach

Johann Christian Bach's father died when Johann Christian was only fifteen. This is perhaps one reason why it is difficult to find points of similarity between the music of Johann Sebastian Bach and that of Johann Christian. By contrast, the piano sonatas of Carl Philipp Emanuel Bach, Johann Christian's much older half brother, tend to invoke certain elements of his father at times, especially with regard to the use of counterpoint. (C.P.E. was 36 by the time J.S. died).

Johann Christian's highly melodic style differentiates his works from those of his family. He composed in the Galante style incorporating balanced phrases, emphasis on melody and accompaniment, without too much

contrapuntal complexity. The Galante movement opposed the intricate lines of Baroque music, and instead placed importance on fluid melodies in periodic phrases. It preceded the classical style, which fused the Galante aesthetics with a renewed interest in counterpoint.

J. C. Bach and the symphony

The symphonies in the Work List for J. C. Bach in the *New Grove Bach Family* listed ninety-one works. A little more than half of these, 48 works, are considered authentic, while the remaining 43 are doubtful.

By comparison, the composer sometimes called "the Father of the Symphony," Joseph Haydn, wrote 104 symphonies. Most of these are not fully comparable to Johann Christian Bach's symphonies, because many of Johann Christian's works in this category are closer to the Italian sinfonia than to the late classical symphony in its most fully developed state as found in the later works in this category by Haydn and Mozart.

Using comparative duration as a rough means of comparison, consider that a standard recording of one of Bach's finest symphonies, Op. 6 No. 6 in G minor, has a total time of 13 minutes and 7 seconds (as performed by Hanover Band directed by Anthony Halstead), while Haydn's "Surprise" Symphony in a typical recording (by Ádám Fischer conducting the Austro-Hungarian Haydn Orchestra) lasts 23 minutes and 43 seconds.

It is clear that the listener of J. C. Bach's symphonies should come to these works with different expectations from the ones he or she brings to those of Haydn or Mozart. Concert halls today are frequently filled with the music of Haydn, and comparatively rarely with that of J. C. Bach. But J. C. Bach's music is more and more being recognized for its high quality and significance. The Halstead recording mentioned above is part of a complete survey of this composer's orchestral works on 22 CDs for the record label CPO, and the complete works of J. C. Bach have now been published in *The Collected Works of Johann Christian Bach*.

Legacy

A full account of J. C. Bach's career is given in the fourth volume of Charles Burney's *History of Music*.

There are two others named Johann Christian Bach in the Bach family tree, but neither was a composer.

Mozart esteemed J.C. Bach's music highly and arranged three sonatas from the latter's Op. 5 into keyboard concertos.

Work List

- List of compositions by Johann Christian Bach

References

Further reading

- Christoph Wolff et al. *The New Grove Bach Family.* (NY: Norton, 1983) pp. 315ff. ISBN 0-393-30088-9.
- Philipp Spitta (trans. by Clara Bell & J. A. Fuller-Maitland). *Johann Sebastian Bach, his work and influence on the music of Germany, 1685-1750 - 3 vols.* (London: Novello & Co., 1899):
  - Vol 1 (http://www.archive.org/details/johannsebastian03maigoog)
  - Vol II (http://www.archive.org/details/johannsebastian01maigoog)
  - Vol III (http://www.archive.org/details/johannsebastian04maigoog)
- Hans T. David, A. Mendel, C. Wolff. *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (NY: Norton, 1998).

- Heinz Gärtner (trans. by Reinhard Pauly). *John Christian Bach: Mozart's Friend and Mentor.* (Portland, Ore.: Amadeus Press, 1994).
- Charles Sanford Terry. *John Christian Bach* (London: Oxford University Press, 1967).
- Percy M. Young. *The Bachs: 1500-1850* (London: J.M. Dent & Sons, Ltd., 1970).

External links

Information

- J C Bach (http://www.classical.net/music/comp.lst/bachjc.php) (classical.net)
- J C Bach (http://www.classicalarchives.com/composer/2112.html#tvf=tracks&tv=about) (classicalarchives.com)
- J C Bach (http://www.pianosociety.com/cms/index.php?section=1860) (pianosociety.com)
- Article: "Gainsborough and Music" by [[Brian Robins (http://www.earlymusicworld.com/id1.html)]]

Music

- J.C. Bach's Concerto in D Major Op.13, No.2, 1st movement (http://www.youtube.com/watch?v=DKNc_1ZaE0Y&fmt=18) (YouTube)
- J C Bach's Quartet in B Flat Major (http://www.youtube.com/watch?v=xGtGcs0z-0c&feature=related) (YouTube)
- Free scores (http://icking-music-archive.org/ByComposer/J.C.Bach.php) by Johann Christian Bach in the Werner Icking Music Archive (WIMA)
- Free scores by Johann Christian Bach in the International Music Score Library Project
- Flute sonatas, W. B 10-15 (http://hdl.handle.net/1802/4643), 1780 edition (From the Sibley Music Library Digital Scores Collection)

Johann Christoph Bach

Johann Christoph Bach (6 December 1642 – 31 March 1703) was a German composer of the Baroque period. He was born at Arnstadt, the son of Heinrich Bach, Johann Sebastian Bach's great uncle, hence he was Johann Sebastian's first cousin once removed. He was also the uncle of Maria Barbara Bach, J.S. Bach's first wife. He is not to be confused with Johann Sebastian's Bach's son, Johann Christoph Friedrich Bach.



Johann Christoph Bach.

Johann Christoph had a reputation as a composer that was only equalled by that of Johann Sebastian within the Bach family during his lifetime. He was organist at Eisenach and later a member of the court chamber orchestra there. His brother, Johann Michael Bach (Johann Sebastian Bach's father-in-law and Maria Barbara's father), was also a composer. Some of the works were later attributed to Johann Sebastian, but were recently recognized as written by Johann Christoph. One of the most famous works is the cantata *Meine Freundin, du bist schön,* based on the *Song of Solomon.* His eldest son, Johann Nicolaus Bach, was also a composer.

Despite his success as a musician, Johann Christoph experienced financial difficulties, which may have resulted in his not having been selected as the guardian of Johann Sebastian when the latter's parents died. Johann Christoph was heavily in debt when he died at Eisenach.

External links

- Free scores [1] by Johann Christoph Bach in the Werner Icking Music Archive (WIMA)
- Free scores by Johann Christoph Bach in the International Music Score Library Project
- Free scores by Johann Christoph Bach in the Choral Public Domain Library (ChoralWiki)

Johann Christoph Bach (1671–1721)

Johann Christoph Bach (June 16, 1671 – February 22, 1721), was Johann Sebastian Bach's eldest brother. He studied at Erfurt under Johann Pachelbel, and his library of keyboard music included works by Pachelbel, Johann Jakob Froberger and Johann Kaspar Kerll. In 1690 he became organist at the Michaeliskirche at Ohrdruf and later married there in 1694.[1]

Relationship with JS Bach

According to JS Bach's obituary written by Mizler, it was under Christoph's guidance that JS Bach "laid the foundations of his keyboard technique". Christoph is however more commonly remembered for denying his younger brother access to a book of his keyboard pieces:

> “The book was kept in a cupboard secured only by lattice doors. He [Sebastian] was therefore able to reach through the lattice with his small hands and roll up the book, which had only a paper cover; in this way he was able to remove it at night, while everyone else was in bed, and to copy it by moonlight, since he had no other light. After six months he was delighted to have this musical treasure in his hands, and tried secretly and with unusual zeal to profit from it until, to his deep dismay, his brother got to know of it and was harsh enough to confiscate the music he had taken such pains to copy.[2] ”

References

[1] Malcolm Boyd: *Bach*, p7/8 ISBN 0-19-514222-5
[2] Malcolm Boyd: *Bach*, p8 ISBN 0-19-514222-5

Johann Christoph Altnickol

Johann Christoph Altnickol, or **Altnikol**, (1 January 1720 – 25 July 1759; dates of baptism and burial) was a German organist, bass singer, and composer. He was a son-in-law and copyist of Johann Sebastian Bach.

Biography

He was born in Berna bei Seidenberg, Oberlausitz, and first educated at the Lauban Lyceum in 1733. He was employed as a singer and assistant organist at St Maria Magdalena, Breslau, between 1740 and 1744. He began studying theology at the University of Leipzig from March 1744, after being granted four thalers as a viaticum in January of that year. From Michaelmas 1745 he sang as a bass in Johann Sebastian Bach's choirs (asserted by Bach in May 1747 when Altnickol claimed a grant of 12 thalers in April/May 1747 for the work), something he should not have been allowed to do as a university student. He was recommended by W. F. Bach as the successor to his post at Dresden in April 1746, with the assertion that he had studied keyboard and composition with his father, but was not awarded the appointment.

He was appointed as organist and schoolmaster at Niederwiesa, near Greiffenberg, Silesia, in January 1748, after Bach testified that he was a satisfactory student. In September of that year, he moved to a post at St Wenzel, Naumburg after another recommendation from Bach; the council unanimously agreed to appoint him before they had received his formal application. He married Bach's daughter Elisabeth Juliana Friderica in January 1749; their first son was born in October of the same year and named Johann Sebastian, but died in infancy. Forkel wrote that Bach dictated his last chorale prelude (*Vor deinen Thron tret ich hiermit*, BWV 668) to Altnickol on his deathbed, although this manuscript did not survive.

He acted as a trustee after Bach died in 1750, and was involved in distributing his estate. He took his brother-in-law Gottfried Heinrich Bach, believed to have been mentally handicapped, into his household, and also took on the teaching of J.G. Müthel. He was unsuccessful in an application for a post at the Johanniskirche, Zittau, in 1753, along with W. F. Bach. He taught trumpeter J. Ernst Altenburg in 1757, and is known to have directed a pasticcio Passion cantata featuring music by C.H. Graun, Bach and Telemann, as well as Bach's St. Matthew Passion. He was succeeded by Johann Friedrich Gräbner at Naumburg upon his death in 1759. His widow lived on an allowance from C. P. E. Bach, her half-brother. She is known to have remained in Naumburg until 1763, when her brother Gottfried Heinrich died; she later moved back to Leipzig, where her two daughters married; she died on 24 August 1781.

Compositions

Many of his works, including a magnificat and two cantatas, have been lost. His compositions are not valued highly today; Bach spoke well of his compositional ability, perhaps due to their personal relationship.

Vocal

- Missa in D minor (Kyrie and Gloria)
- Sanctus (2 settings), 1748

Cantatas

- *Frohlocket und jauchzet in prächtigen Chören*
- *Ich lebe und ihr sollt auch leben*

Motets

- *Befiehl du deine Wege*
- *Nun danket alle Gott*

Keyboard

- Sonata in C major
- 7 dances
- Ricercar a 4

Further reading

- W. Neumann and H.J. Schulz, eds.: *Bach-Dokumente* I–III (Kassel and Leipzig, 1963–1972)
- Alfred Dürr: 'Zur Chronologie der Handschrift Johann Christoph Altnickols und Johann Friedrich Agricolas', in *Bach-Jahrbuch* (1970)
- Peter Wollny: *Eine apokryphe Bachsche Passionsmusik in der Handschrift Johann Christoph Altnickols*, in *Leipziger Beiträge zur Bach-Forschung* I (1995)

Sources

- Walter Emery/Andreas Glöckner: 'Altnickol [Altnikol], Johann Christoph', Grove Music Online ed. L. Macy (Accessed 2007-06-13), http://www.grovemusic.com/

External links

- Free scores [1] by Johann Christoph Altnickol in the Werner Icking Music Archive (WIMA)
- Free scores by Johann Christoph Altnickol in the International Music Score Library Project

Johann Christoph Bach (1645–93)

Johann Christoph Bach (Erfurt, 22 February 1645 – 28 August 1693 in Arnstadt) was a German musician of the Baroque period.

A court and town musician in Arnstadt, he was the third son of Christoph Bach and the twin brother of Johann Ambrosius Bach. He was also the uncle of Johann Sebastian Bach. He married Martha Elisabeth Eisentraut (1654–1719).

Johann Christoph Friedrich Bach

Johann Christoph Friedrich Bach (21 June 1732 – 26 January 1795), the ninth son of Johann Sebastian Bach, sometimes referred to as the "Bückeburg Bach". He is not to be confused with other similarly-named members of the Bach family (see Johann Christoph Bach (disambiguation)).



Johann Christoph Friedrich Bach

Born in Leipzig in the Electorate of Saxony, he was taught music by his father, and also tutored by his distant cousin Johann Elias Bach. He studied at the St. Thomas School, and some believe he studied law at the university there, but there is no record of that. In 1750, Count Wilhelm von Schaumburg-Lippe appointed Johann Christoph harpsichordist at Bückeburg, and in 1759, he became Konzertmeister. While there, Bach collaborated with Johann Gottfried Herder, who provided the texts for six vocal works; the music survives for only four of these.

Bach wrote keyboard sonatas, symphonies, oratorios, liturgical choir pieces and motets, operas and songs. Because of Count Wilhelm's predilection for Italian music, Bach had to adapt his style accordingly, but he retained stylistic traits of the music of his father and of his brother, C. P. E. Bach.

He married the singer Lucia Elisabeth Münchhausen (1728–1803) in 1760 and the Count stood as godfather to his son Wilhelm Friedrich Ernst Bach. J.C.F. educated his son in music as his own father had, and Wilhelm Friedrich Ernst went on to become music director to Frederick William II of Prussia.

In April 1778 he and Wilhelm travelled to England to visit Johann Christian Bach.

The 1911 *Encyclopædia Britannica* says of him "He was an industrious composer, ... whose work reflects no discredit on the family name." He was an outstanding virtuoso of the keyboard, with a reasonably wide repertory of surviving works, including twenty symphonies, the later ones influenced by Haydn and Mozart; and hardly a genre of vocal music was neglected by him[1]

Professor Peter Schickele, in comparing his alter ego, the fictitious composer P. D. Q. Bach, to Johann Sebastian's other sons, said that P.D.Q. possessed "the obscurity of Johann Christoph Friedrich."

A significant portion of J. C. F. Bach's output was lost in the WWII destruction of the Staatliches Institut für Musikforschung in Berlin, where the scores had been on deposit since 1917. Bach's work shows him to have been a transitional figure in the mold of his half-brother C. P. E., his brother Johann Christian, the Grauns, and Georg Philipp Telemann, with some works in the style of the high Baroque, some in a galant idiom, and still others which

combine elements of the two, along with traits of the nascent classical style.

Works list

Keyboard Works

BR A 1 \ Keyboard Sonata in F major (Wf XI:1)
BR A 2 \ Keyboard Sonata in C major (Wf XI:2)
BR A 3 \ Keyboard Sonata in C major (Wf XI:3/1)
BR A 4 \ Keyboard Sonata in F major (Wf XI:3/2)
BR A 5 \ Keyboard Sonata in E major (Wf XI:3/3)
BR A 6 \ Keyboard Sonata in D major (Wf XI:3/4)
BR A 7 \ Keyboard Sonata in A major (Wf XI:3/5)
BR A 8 \ Keyboard Sonata in E flat major (Wf XI:3/6)
BR A 9 \ Keyboard Sonata in C major (Wf XI:4)
BR A 10 \ Keyboard Sonata in G major (Wf XI:5)
BR A 11 \ Keyboard Sonata in F major (Wf XI:6)
BR A 12 \ Keyboard Sonata in A minor (Wf XI:7)
BR A 13 \ Keyboard Sonata in D major (Wf XI:8/1)
BR A 14 \ Keyboard Sonata in A major (Wf XI:8/2)
BR A 15 \ Keyboard Sonata in E major (Wf XI:8/3)
BR A 16 \ Keyboard Sonata in D major
BR A 17 \ Keyboard Sonata in A major
BR A 18 \ Keyboard Sonata in F major (Wf XI:9)
BR A 19 \ Keyboard Sonata in B flat major
BR A 20 \ Keyboard Sonata in G major
BR A 21 \ Keyboard Sonata in E flat major
BR A 22-25 \ 4 Keyboard Sonatas (lost)
BR A 26 \ Keyboard Sonata in E flat major
BR A 27 \ Keyboard Sonata in F major
BR A 28-30 \ 3 Keyboard Sonatas (lost) (I)
BR A 31 \ Keyboard Sonata in D major
BR A 32-34 \ 3 Keyboard Sonatas (lost) (II)
BR A 35-37 \ 3 Keyboard Sonatas (lost) (III)
BR A 38-39 \ 2 Keyboard Sonatas (lost)
BR A 40 \ Sonata for keyboard-4 hand in A major (Wf XIII:1)
BR A 41 \ Sonata for keyboard-4 hand in C major (Wf XIII:2)
BR A 42-43 \ 2 Sonatas for 2 keyboards (lost)
BR A 44 \ Variations in A major (Wf XII: 1) (lost)
BR A 45 \ Variations on "Ah vous dirais-je Maman" in G major (Wf XII: 2)
BR A 46 \ Menuet in D major (Wf XII: 3)
BR A 47 \ Menuet in F major (Wf XII: 4)
BR A 48 \ 2 Menuets in D major (Wf XII: 5)
BR A 49 \ Alla polacca in F major (Wf XII: 6)
BR A 50 \ Alla polacca in G major (Wf XII: 7)
BR A 51-119 \ 69 pieces for keyboard (Wf XII:13)
BR A120 \ Fughette on HCFBBACH in C major (Wf XII:14)
BR A121 \ Polonaise in G major (Wf XII: 8)
BR A122 \ Menuet in F major (Wf XII: 9)

BR A123 \ Polonaise in F major (Wf XII:10)
BR A124 \ Menuet in G major (Wf XII:11)
BR A125 \ Menuet in A major (Wf XII:12)
BR AInc1 \ Partia for keyboard in C major
BR AInc2 \ Fugue for keyboard in G minor (lost)
BR AInc3 \ Fugue for keyboard in E minor (lost)
BR AInc4 \ Fugue for keyboard in C major (lost)
BR AInc5 \ Fugue for keyboard in F major
BR AInc6 \ Fugue for keyboard in D major (lost)
BR AInc7 \ Fugue for keyboard in C major (lost)
BR AInc8 \ Galanterie-Stücke for keyboard

Chamber Music

BR B 1 \ Cello Sonata in A major (Wf X:3)
BR B 2 \ Cello Sonata in G major (Wf X:1)
BR B 3 \ Trio Sonata for flute, violin & bc in A major (Wf VII:1)
BR B 4 \ Trio Sonata for flute, viola & bc in E minor
BR B 5-10 \ 6 Sonatas for 2 flutes & continuo (lost)
BR B11 \ Trio Sonata for 2 violins & b.c. in A major (Wf VII:2)
BR B12 \ Trio Sonata for 2 violins & b.c. in F major (Wf VII:3)
BR B13 \ Trio Sonata for 2 violins & b.c. (lost)
BR B14 \ Flute Sonata in E flat major (Wf VIII:2)
BR B15 \ Flute Sonata No.1 in D minor (Wf VIII:3/1)
BR B16 \ Flute Sonata No.2 in D major (Wf VIII:3/2)
BR B17 \ Flute Sonata No.3 in D major (Wf VIII:3/3)
BR B18 \ Flute Sonata No.4 in C major (Wf VIII:3/4)
BR B19 \ Flute Sonata No.5 in A major (Wf VIII:3/5)
BR B20 \ Flute Sonata No.6 in C major (Wf VIII:3/6)
BR B21 \ Violin Sonata in G major (Wf IX:2)
BR B22 \ Violin Sonata in D major (Wf IX:3)
BR B23-24 \ 2 Flute Sonatas (lost)
BR B25 \ Flute Sonata in F major (Wf VIII:1)
BR B26 \ Violin Sonata in F major
BR B27 \ Violin Sonata in D major
BR B28 \ Violin Sonata in G major (Wf IX:1) (lost)
BR B29 \ Keyboard Trio in D major (Wf VII:4)
BR B30 \ Keyboard Trio No.1 (lost)
BR B31 \ Keyboard Trio No.2 in G major (Wf VII:5)
BR B32 \ Keyboard Trio No.3 in A major (Wf VII:6)
BR B33 \ Keyboard Trio No.4 (lost)
BR B34 \ Keyboard Trio No.5 in C major (Wf VII:7)
BR B35 \ Keyboard Trio No.6 (lost)
BR B36 \ Cello Sonata in A major (Wf X:4) (lost)
BR B37 \ Flute Quartet No.1 in C major (Wf VI:1)
BR B38 \ Flute Quartet No.2 in G major (Wf VI:2)
BR B39 \ Flute Quartet No.3 in C major (Wf VI:3)
BR B40 \ Flute Quartet No.4 in A major (Wf VI:4)
BR B41 \ Flute Quartet No.5 in F major (Wf VI:5)

BR B42 \ Flute Quartet No.6 in B major (Wf VI:6)
BR B43 \ String Quartet No.1 in E flat major
BR B44 \ String Quartet No.2 in B flat major
BR B45 \ String Quartet No.3 in A major
BR B46 \ String Quartet No.4 in D major
BR B47 \ String Quartet No.5 in G major
BR B48 \ String Quartet No.6 in F major
BR B49 \ Wind Septet in E flat major (Wf IV) (lost)
BR B50-53 \ 4 Marches for wind band (lost)
BR BInc1 \ Trio Sonata for 2 violins & b.c. in B major (Wf XX:3)
BR BInc2 \ Trio Sonata for 2 flutes & b.c. in C major (lost)
BR BInc3 \ Cello Sonata in D major (Wf X:2) (lost)
BR BInc4 \ Violin Sonata (lost)

Orchestral Works

BR C 1 \ Symphony in D major (Wf I: 5) (lost)
BR C 2-3 \ 2 Symphonies (1765) (lost)
BR C 4 \ Symphony in D minor (Wf I: 3) (by 1768)[2]
BR C 5 \ Symphony in F major (Wf I: 1) (by 1768)[2]
BR C 6 \ Symphony in B flat major (Wf I: 2) (by 1768)[2]
BR C 7 \ Symphony in E major (Wf I: 4) (by 1769)[2]
BR C 8-9 \ 2 Symphonies (1770) (lost)
BR C10 \ Symphony in C major (Wf I: 6)
BR C11 \ Symphony in D major (Wf I: 7) (lost)
BR C12 \ Symphony in G major (Wf I: 8) (lost)
BR C13 \ Symphony in D major (Wf I: 9) (lost)
BR C14 \ Symphony in E flat major (Wf I:10)
BR C15-17 \ 3 Symphonies (lost)
BR C18 \ Symphony (lost)
BR C19 \ Symphony in D major (Wf I:11) (lost)
BR C20 \ Symphony in F major (Wf I:12) (lost)
BR C21 \ Symphony in D major (Wf I:13) (lost)
BR C22 \ Symphony in C major (Wf I:14) (lost)
BR C23 \ Symphony in G major (Wf I:15) (1793)
BR C24 \ Symphony in E flat major (Wf I:18) (lost)
BR C25 \ Symphony in E flat major (Wf I:19) (lost)
BR C26 \ Symphony in D minor (Wf I:16) (lost)
BR C27 \ Symphony in C major (Wf I:17) (lost)
BR C28 \ Symphony in B flat major (Wf I:20) (1794)
BR C29 \ Keyboard Concerto in E flat major
BR C30 \ Keyboard Concerto in A major
BR C31 \ Keyboard Concerto "London No.1" in G major
BR C32 \ Keyboard Concerto "London No.2" in F major
BR C33 \ Keyboard Concerto "London No.3" in D major
BR C34 \ Keyboard Concerto "London No.4" in E flat major
BR C35 \ Keyboard Concerto "London No.5" in B flat major
BR C36 \ Keyboard Concerto "London No.6" in C major
BR C37 \ Keyboard Concerto in E major (Wf II:1)

BR C38 \ Keyboard Concerto (1766) (lost)
BR C39 \ Keyboard Concerto (1788) (lost)
BR C40 \ Keyboard Concerto in F major (Wf II:4)
BR C41 \ Keyboard Concerto in D major (Wf II:2)
BR C42 \ Keyboard Concerto in A major (Wf II:3) (lost)
BR C43 \ Concerto Grosso in E flat major (Wf II:5) (1792)
BR C44 \ Concerto for piano & viola in E flat major
BR C45 \ Concerto for piano & oboe in E flat major (Wf III)

Oratorios

BR D 1 \ Die Pillgrimme auf Golgatha
BR D 2 \ Der Tod Jesu (Wf XIV:1)
BR D 3 \ Die Auferstehung und Himmelfahrt Jesu (Wf XIV:10) (lost)
BR D 4 \ Die Hirten bey der Krippe Jesu (Wf XIV:9) (lost)
BR D 5 \ Die Kindheit Jesu (Wf XIV:2)
BR D 6 \ Die Auferweckung Lazarus (Wf XIV:3)
BR D 7 \ Der Fremdling auf Golgotha (Wf XIV:7) (lost)
BR D 8 \ Mosis Mutter und ihre Tochter (Wf XVII:3) (fragment)

Liturgical Works

BR E 1 \ Miserere

Sacred Works

BR F 1 \ Pfingskantate (Wf XIV:4) (lost)
BR F 2 \ Sieh, Bückeburg, was Gott an Dir getan (lost)
BR F 3 \ Himmelfahrts-Musik (Wf XIV:8)
BR F 4 \ Michaels Sieg (Wf XIV:5)
BR F 5 \ Nun, teures Land, der Herr hat dich erhört (lost)
BR F 6 \ Singet dem Herrn ein neues Lied (Wf XIV:11) (lost)
BR F 7 \ Gott wird deinen Fuss nicht gleiten lassen (Wf XIV:12)
BR FInc1 \ Funeral Music for Count Philipp Ernst (lost)
BR FInc2 \ Heut ist der Tag des Dankens, ihr Völker (lost)

Arias, Cantatas & Incidental Music

BR G 1 \ Luci amate ah non piangete (Wf XVIII:8)
BR G 2-11 \ 10 Italian Arias (lost)
BR G12-26 \ 15 Italian Cantatas (lost)
BR G27 \ L'Inciampo (Wf XVIII:2)
BR G28-44 \ 18 Italian Cantatas (lost)
BR G45 \ Scenes for Il pastor fido (lost)
BR G46 \ Cassandra (Wf XVIII:1)
BR G47 \ Die Amerikanerin (Wf XVIII:3)
BR G48 \ Ino (Wf XVIII:4)
BR G49 \ Prokris und Cephalus (Wf XVIII:6)
BR G50 \ Pygmalion (Wf XVIII:5)
BR G51 \ Ariadne auf Naxos (lost)
BR G52 \ Brutus (Wf XVII:1) (lost)
BR G53 \ Philoktetes (Wf XVII:2) (lost)
BR GInc1 \ Stimmt an, greift rasch in eure Saiten (lost)
BR GInc2 \ Va crescendo il mio tormento

Songs

BR H 1 \ Lied: Ein dunkler Feind (Wf XIX:1/1)

BR H 2 \ Lied: Die Gespenster (Wf XIX:1/2)

BR H 3 \ Lied: Die Zeit (Wf XIX:1/3)

BR H 4 \ Lied: Der Sieg über sich selbst (Wf XIX:1/4)

BR H 5 \ Lied: Der Nachbarin Climene (Wf XIX:1/5)

Other Works in Wohlfarth's catalogue

Wf V \ Sextet for piano, winds & strings in C major (lost)

Wf XV:1 \ Ich lieg und schlafe ganz mit Frieden

Wf XV:2 \ Wachet auf, ruft uns die Stimme

Wf XV:3 \ Dem Erlöser

Wf XV:4 \ Unsere Auferstehung durch die Auferstehung Jesu

Wf XVI:1 \ 5 Geistliche Lieder

Wf XVI:2 \ 50 Geistliche Lieder

Wf XVIII:7 \ O, wir bringen gerne dir

Wf XVIIII:2 \ 24 Lieder

Wf XX:1 \ Keyboard Concerto in C minor

Wf XX:2 \ Keyboard Concerto in G major

Wf XX:4 \ Fugue for keyboard in C minor

Wf XXI:1 \ Arrangement of CPE Bach's "Weynachtslied"

Wf XXI:2 \ Arrangement of CPE Bach's "Dancklied"

Wf XXI:3 \ Arrangement of CPE Bach's "Der thätige Glaube"

Works not referenced in any catalogue

Cello Sonata in G major

Notes

[1] New Grove, p 312

[2] Johann Christoph Friedrich Bach in Nolte, Ewald V., ed., *Four early sinfonias* (http://books.google.com/books?id=S5UgX2BSs2UC) at Google Books. Dates based on early copies by Johann Friedrich Peter. Madison, Wis.: A-R Editions, 1982. Preface page xi. ISBN 0895791706. OCLC 9203471.

References

- Ulrich Leisinger, "Johann Christoph Friedrich Bach," *Grove Music Online*, accessed 26 August 2006, <http://www.grovemusic.com>.
- Eugene Helm, "Johann Christoph Friedrich Bach" *The New Grove Bach Family* Macmillan 1985 pp309–314

External links

- Free scores (http://icking-music-archive.org/ByComposer/J.C.F.Bach.php) by Johann Christoph Friedrich Bach in the Werner Icking Music Archive (WIMA)
- Free scores by Johann Christoph Friedrich Bach in the International Music Score Library Project
- Creative Flute free sheet music for Flute (http://www.creativeflute.org)

Johann Gottfried Bernhard Bach

Johann Gottfried Bernhard Bach (May 11, 1715 – May 27, 1739) was the fourth child to reach adulthood of Johann Sebastian Bach and Maria Barbara Bach. Born in Weimar, he attended the Thomasschule in Leipzig, his father providing for his musical formation. In contrast to his elder brothers Wilhelm Friedemann and Carl Philipp Emanuel he did not get the opportunity to study at the university after finishing school. Instead, he competed for a post as musician.

Johann Gottfried Bernhard first served as organist at the Marienkirche in Mühlhausen in 1735 and, after leaving the town charged with debts, managed with the support of his father to find a new engagement as organist at the Jakobikirche in Sangerhausen.

In 1738, he secretly abandoned a career in music in order to study Law in Jena. There he died prematurely at the age of twenty-four. Whether Gottfried Bernhard was also a composer as his brothers were is unknown.

Johann Jacob Bach

Johann Jacob Bach (or **Johann Jakob**) (11 February 1682 (baptised) – 16 April 1722) was a German musician, composer and an older brother of Johann Sebastian Bach.

Bach is thought to have been born in Eisenach. After his studies at the Latin school in Eisenach, he became oboist in the municipal band. After the death of their father Johann Ambrosius Bach in 1695, Johann Jacob and Johann Sebastian moved in with their older brother Johann Christoph Bach, organist at Ohrdruf.[1] In 1704, he entered the service in the military band of the army of King Charles XII of Sweden. It is thought that Johann Sebastian Bach wrote his *Capriccio on the departure of his Beloved Brother* BWV 992 on this occasion.[2] [3]

In 1709, he participated in the Battle of Poltava. During his stay in Constantinople, he studied flute under Pierre-Gabriel Buffardin. From 1713 to 1722, he served as flutist in the court of the Stockholm *capelle*. He died childless in 1722 in Stockholm and is buried there.

Johann Jacob played oboe, flute and possibly violin. He probably composed the *Sonata in C minor* under the pseudonym *Signor Bach*.[4]

Sources

[1] Schonberg, Harold C. (1970). *The Lives of The Great Composers*. **Vol. 1**. ISBN 0-86007-722-5.

[2] 1704 in music

[3] Noted as one of a handful of J. S. Bach's humorous pieces in H. C. Schonberg.

[4] Program Notes for 13 & 14 September 2003; J. S. Bach, His Inheritance, and His Legacy (http://www.albuquerquebaroqueplayers.com/notes_13Sept03.htm)

For other references, see list of references on the Spanish Wikipedia article on es:Johann Jacob Bach

Johann Ludwig Bach



Johann Ludwig Bach.

Johann Ludwig Bach (born 4 February 1677; buried 1 May 1731) was a composer and violinist.

He was born in Thal. At the age of 22 he moved to Meiningen eventually being appointed cantor there, and later Kapellmeister. He wrote a large amount of music and regularly oversaw performances, both at Meiningen and neighbouring courts.

He was a second cousin of Johann Sebastian Bach, who made copies of several of his cantatas and performed them at Leipzig. The cantata *Denn du wirst meine Seele nicht in der Hölle lassen, BWV 15*, once thought to be by Johann Sebastian, and listed as BWV 15 in Wolfgang Schmieder's catalogue of his works, is now thought to be by Johann Ludwig.

External links

- Diskographie der Bach Werke - Johann Sebastian Bach - Bach-Familie: Johann Ludwig Bach [1]
- Free scores by Johann Ludwig Bach in the Choral Public Domain Library (ChoralWiki)
- Free scores by Johann Ludwig Bach in the International Music Score Library Project

Johann Michael Bach



Memorial of Johann Michael Bach in Gehren.

Johann Michael Bach (9 August 1648 – 17 May 1694) was a German composer of the Baroque period. He was the brother of Johann Christoph Bach, as well as father-in-law of Johann Sebastian Bach (he was the father of J.S. Bach's first wife Maria Barbara Bach).

Johann Michael was born at Arnstadt, the son of Heinrich Bach, who was the great uncle of Johann Sebastian Bach. In 1673, Johann Michael became the organist and town clerk of Gehren, where he lived until his death. As well as composing music, he made musical instruments, including harpsichords. Some of his most famous works are cantatas *Ach, bleib bei uns, Herr Jesu Christ* (for choir, strings and continuo), *Liebster Jesu, hör mein Flehen* (for soprano, alto, two tenors, bass, strings and continuo), and *Ach, wie sehnlich wart' ich der Zeit* (also for soprano, strings, and continuo).

External links

- Free scores [1] by Johann Michael Bach in the Werner Icking Music Archive (WIMA)
- Free scores by Johann Michael Bach in the Choral Public Domain Library (ChoralWiki)
- Free scores by Johann Michael Bach in the International Music Score Library Project

Johann Nicolaus Bach

Johann Nicolaus Bach (or **Johann Nikolaus Bach**) (10 October 1669 – 4 November 1753) was a German composer of the Baroque period.

Johann Nicolaus was the eldest son of Johann Christoph Bach and the second cousin of Johann Sebastian Bach. He was educated at the University of Jena, where he would later become organist. He attended the Eisenach Latin school until 1689, and was a student of the Jena city organist J.M. Knüpfer, a son of Sebastian Knüpfer; after an Italian sojourn in 1696, he became organist at the Stadtkirche and the Kollegiatkirche in Jena. He was influenced by Antonio Lotti. He later joined the Danish army. He then returned to Jena where he lived for the rest of his life. Few of his compositions survive. He was also a maker of harpsichords and organs.

Surviving pieces include a mass, two chorale preludes on *Nun freut euch lieben Christen g'mein* and a Singspiel *Der jenaische Wein- und Bierrufer*, this in the form of a quodlibet on Jena student traditions.

References

- Wilibald Gurlitt: Bach, Johann Nikolaus. In: *Allgemeine Deutsche Biographie (ADB).* Band 1, Duncker & Humblot, Leipzig 1875, p. 729.
- Bach, Johann Nikolaus. In: *Neue Deutsche Biographie (NDB).* Bd. 1, Duncker & Humblot, Berlin 1953, p. 484 f.

Johannes Bach

Johann or **Johannes Bach** (26 November 1604, Erfurt – buried 13 May 1673, Erfurt) was a German composer and musician of the Baroque. He was the father of the so-called "Erfurt line" of Bach family musicians.

Johannes was the eldest son of Johannes Hans Bach and the brother of Christoph Bach and Heinrich Bach. All three were composers. He spent seven years studying under Johann Christoph Hoffmann, a *stadtpfeifer* in Suhl. From 1634 he served as organist at St. Johannis church in Schweinfurt, and was later organist at Suhl[1] .

In 1635 he became town musician and director of the Raths-Musikanten in Erfurt, and was organist at the town's *Predigerkirche* from 1636. His first wife, Barbara Hoffman (a daughter of his teacher), died half an hour after bearing a stillborn son in 1639. Following this he married Hedwig Lämmerhirt, the daughter of a town councilman in Erfurt. His children from this marriage included Johannes Christian Bach, Johann Aegidius Bach, and Johann Nicolaus Bach.

Bach's works included two motets, *Unser Leben ist ein Schatten* and *Sei nun wieder zufrieden*, and an aria, *Weint nicht um meinen Tod*.

References

[1] HOASM (http://www.hoasm.org/VIB/BachJoh.html)

- Entry for "Johann(es) Bach" under "Bach", *The New Grove Dictionary of Music and Musicians* online.

External links

- Free scores by Johannes Bach in the Choral Public Domain Library (ChoralWiki)

Maria Barbara Bach

Maria Barbara Bach (October 20, 1684 – July 7, 1720) was the first wife of composer Johann Sebastian Bach. She was also his second cousin, and the daughter of Johann Michael Bach.

She and Bach married during his tenure as organist of St. Blasius Church in Mühlhausen, a position he assumed in midsummer 1707. That August, Bach received an inheritance of 50 gulden (more than half his annual salary) from his maternal uncle, Tobias Lämmerhirt. This facilitated his marriage to Maria Barbara, and the wedding occurred on October 17 at Dornheim, a village near Arnstadt, her home town and his previous post.

Even though not much is known about her life or their marriage, it is known that she and Johann Sebastian had a contented marriage.

According to her second surviving son, Carl Philipp Emanuel, her death in 1720 came quickly and unexpectedly: J. S. Bach was accompanying his employer, the Duke of Köthen, as the duke went to take the waters at the Carlsbad spa (the Duke brought his musicians along to provide him with entertainment).When J. S. Bach left Maria Barbara was in normal health; when he returned he learned that she had died and been buried on July 7. The cause of her death is unknown, but speculations include infectious disease or complications from pregnancy.

Maria Barbara bore seven children, three of whom died at an early age:

- Catharina Dorothea (* 28 December 1708; † 14 January 1774).
- Wilhelm Friedemann (* 22 November 1710; † 1 July 1784).
- Johann Christoph (* 23 February 1713; † 23 February 1713).
- Maria Sophia (* 23 February 1713; † 15 March 1713), twin of Johann Christoph.
- Carl Philipp Emanuel (* 8 March 1714; † 14 December 1788).

- Johann Gottfried Bernhard (* 11 May 1715; † 27 May 1739).
- Leopold Augustus (* 15 November 1718 ; † 29 September 1719).

Anna Magdalena Wilcke became Johann's second wife a year and a half after Maria's death, and she took care of Maria's children along with her own.

Maria Elisabeth Lämmerhirt

Maria Elisabeth Lämmerhirt (February 24, 1644, Erfurt – May 1, 1694) was the mother of eight children, and the wife of Johann Ambrosius Bach. Her most famous son was Johann Sebastian Bach. Maria Elisabeth was a daughter of a furrier and town councilor in Erfurt, one Valentin Lämmerhirt. Maria Elisabeth's sister, Martha Dorothea, became the mother of composer and lexicographer Johann Gottfried Walther.[1]

Notes

[1] Emery, Walther, and Wolff, Christoph. "Bach. III. 7. Johann Sebastian Bach. 1. Childhood", *Grove Music Online*, ed. L. Macy (accessed 12 December 2006), grovemusic.com (http://www.grovemusic.com/) (subscription access).

Wilhelm Friedemann Bach

Wilhelm Friedemann Bach (22 November 1710 – 1 July 1784), the second child and eldest son of Johann Sebastian Bach and Maria Barbara Bach, was a German composer and performer. Despite his acknowledged genius as an organist, improviser and composer, his income and employment were unstable and he died in poverty.



Wilhelm Friedemann Bach, in a portrait by Wilhelm Weitsch

Biography

Wilhelm Friedemann (hereafter Friedemann) was born in Weimar, where his father was employed as organist and chamber musician to the Duke of Saxe-Weimar. In July of 1720, when Friedemann was nine, his mother Maria Barbara Bach died suddenly; Johann Sebastian Bach remarried in December of 1721. J. S. Bach supervised Friedemann's musical education and career with great attention. The graded course of keyboard studies and composition that J. S. Bach provided is documented in the *Clavier-Büchlein vor Wilhelm Friedemann Bach* (modern spelling: *Klavierbüchlein für Wilhelm Friedemann Bach*), with entries by both father and son. This education also included (parts of) the French Suites, (Two-Part) Inventions, (Three-Part) Sinfonias (popularly known as "Inventions"), the first volume of the Well-Tempered Clavier, and the six Trio Sonatas for organ. At the age of 16 he went to Merseburg to learn the violin with his teacher Johann Gottlieb Graun.

In addition to his musical training, Friedemann received formal schooling beginning in Weimar. When J.S. Bach took the post of Cantor of the St. Thomas Church in Leipzig (in 1723), he enrolled Friedemann in the associated Thomasschule. (J.S. Bach—who had himself been orphaned at the age of 10--said that he took the position in Leipzig partly because of the educational opportunities it afforded his children). On graduating in 1729, Friedemann

enrolled as a law student in Leipzig University, a renowned institution at the time. He maintained a lifelong interest in mathematics, and continued to study it privately during his first job in Dresden.

Friedemann was appointed in 1733 to the position of organist of the St. Sophia's Church at Dresden. In competing for the post he played a new version of his father's Prelude and Fugue in G Major, BWV 541. The judge described Friedemann as clearly superior to the other two candidates. He remained a renowned organist throughout his life. Among his many pupils in Dresden was Johann Gottlieb Goldberg, the keyboardist whose name is erroneously enshrined in the popular nickname given to J. S. Bach's 1742 publication, "Aria with Diverse Variations"—that is, "The Goldberg Variations." The scholar Peter Williams has discredited the story linking the work to Goldberg, stating that J. S. Bach wrote the work for the Russian Ambassador Count Hermann Carl von Keyserlingk, who would ask his employee, Goldberg, to play variations for him to ward off insomnia. Williams instead has argued that J.S. Bach wrote the variations to provide a display piece for Friedemann. [1]

In 1746 Friedemann became organist of the Liebfrauenkirche at Halle. In 1751, Friedemann married Dorothea Elisabeth Georgi (1721–1791), who was 11 years his junior and who outlived him by seven years. Dorothea was the daughter of a tax collector. The landed estates she inherited caused the family to be placed in a high tax bracket by Halle authorities, who were raising taxes to meet the revenue demands of the Seven Years War. To raise cash for these payments, she sold part of her property in 1770. The couple produced two sons and a daughter, Friederica Sophia (born in 1757), who was the only one of their offspring to live past infancy. The descendents of Friederica Sophia eventually migrated to Oklahoma.[2]

Friedemann was deeply unhappy in Halle almost from the beginning of his tenure. In 1749 he was involved in a conflict with the Cantor of the Liebfrauenkirche, Gottfried Mittag, who had misappropriated funds that were due to Friedemann. In 1750 the church authorities reprimanded Friedemann for overstaying a leave of absence (he was in Leipzig settling his father's estate). In 1753 he made his first documented attempt to find another post, and thereafter made several others. All these attempts failed.

In 1762, he negotiated for the post of Kapellmeister to the court of Darmstadt; although he protracted the negotiations for reasons that are opaque to historians and did not actively take the post, he nevertheless was appointed "Hofkapellmeister of Hessen-Darmstadt", a title he used in the dedication of his Harpsichord Concerto in E minor.

In June 1764, Friedemann left the job in Halle without any employment secured elsewhere. His financial situation deteriorated so much that in 1768 he re-applied for his old job in Halle, without success. He thereafter supported himself by teaching; not surprisingly, he died in penury. After leaving Halle in 1770, he lived for several years (1771-1774) in Braunschweig where he applied in vain for the post of an organist at the St. Catherine's church. Then he moved to Berlin, where he initially was welcomed by the princess Anna Amalia (the sister of Frederick the Great), but later fell into disgrace under still opaque circumstances. He died in Berlin.

Earlier biographers have concluded that his "wayward" and difficult personality reduced his ability to gain and hold secure employment, but the scholar David Schulenberg writes (in the Oxford Composer Companion: J.S. Bach, ed. Malcolm Boyd, 1999) that "he may also have been affected by changing social conditions that made it difficult for a self-possessed virtuoso to succeed in a church- or court-related position" (p. 39). Schulenberg adds, "he was evidently less willing than most younger contemporaries to compose fashionable, readily accessible music".

Friedemann Bach was renowned for his improvisatory skills. It is speculated that when in Leipzig his father's accomplishments set so high a bar that he focused on improvisation rather than composition. Evidence adduced for this speculation includes the fact that his compositional output increased in Dresden and Halle.

Friedemann's compositions include many church cantatas and instrumental works, of which the most notable are the fugues, polonaises and fantasias for clavier, and the duets for two flutes. He incorporated more elements of the contrapuntal style learned from his father than any of his three composer brothers, but his use of the style has an individualistic and improvisatory edge which endeared his work to musicians of the late 19th century, when there was something of a revival of his reputation.

Friedemann's students included Johann Nikolaus Forkel, who in 1802 published the first biography of Johann Sebastian Bach; Friedemann, as well as his younger brother Carl Philipp Emanuel Bach, were major informants for Forkel. Friedemann has in earlier biographies been called a poor custodian of his father's musical manuscripts, many of which he inherited; however, more recent scholars are uncertain how many were lost. It is known that Friedemann sold some of his father's collection to raise cash to pay debts (including a large sale in 1759 to Johann Georg Nacke). Also, his daughter took some of the Sebastian Bach manuscripts with her when she moved to America, and these were passed on to her descendants, who inadvertently destroyed many of them. Others were passed on through his only known Berlin pupil, Sarah Itzig Levy, the daughter of a prominent Jewish family in Berlin and great-aunt of Felix Mendelssohn; it was she who gave Mendelssohn the manuscript of the St. Matthew Passion, which she had received from Friedemann. Some of his scores were collected by Carl Friedrich Christian Fasch and his pupil Carl Friedrich Zelter, the teacher of Felix Mendelssohn and through them these materials were placed in the library of the Berlin Singakademie, which Fasch founded in 1791 and Zelter took charge of in 1800.

Friedemann is known occasionally to have claimed credit for music written by his father, but this was in keeping with common musical practices in the era.

Wilhelm Friedemann Bach is not to be confused with Wilhelm Friedrich Ernst Bach, his nephew, also a composer. Friedemann himself may have been one of the models for Diderot's philosophical dialogue Rameau's Nephew (Le Neveu de Rameau).

Works list

Keyboard Works

BR A 1 \ Keyboard Sonata in C major (F200)
BR A 2 \ Keyboard Sonata in C major (F 1)
BR A 3 \ Keyboard Sonata in C major (F 2)
BR A 4 \ Keyboard Sonata in D major (F 3)
BR A 5 \ Keyboard Sonata in D major (F 4)
BR A 6 \ Sonata for 2 harpsichord in D major (F 11) (lost)
BR A 7 \ Keyboard Sonata in E flat major (F 5)
BR A 8 \ Keyboard Sonata in E flat major (F201)
BR A 9 \ Keyboard Sonata in E minor (F204) (lost)
BR A 10 \ Keyboard Sonata in F major (F202)
BR A 11 \ Keyboard Sonata in F major (F 6)
BR A 12 \ Sonata for 2 harpsichords in F major (F 10)
BR A 13 \ Concerto for harpsichord solo in G major (F 40)
BR A 14 \ Keyboard Sonata in G major (F 7)
BR A 15 \ Keyboard Sonata in A major (F 8)
BR A 16 \ Keyboard Sonata in B flat major (F 9)
BR A 17 \ Fantasia for harpsichord in C major (F 14)
BR A 18 \ Fantasia for harpsichord in C minor (F 15)
BR A 19 \ Fantasia for harpsichord in C minor (F 16)
BR A 20 \ Fantasia for harpsichord in D major (F 17)
BR A 21 \ Fantasia for harpsichord in D minor (F 18)
BR A 22 \ Fantasia for harpsichord in D minor (F 19)
BR A 23 \ Fantasia for harpsichord in E minor (F 20)
BR A 24 \ Fantasia for harpsichord in E minor (F 21)
BR A 25 \ Fantasia for harpsichord in G major (F 22)
BR A 26 \ Fantasia for harpsichord in A minor (F 23)

BR A 27-38 \ Twelve Polonaises (F 12)
BR A 39 \ Harpsichord Suite in G minor (F 24)
BR A 40-41 \ 2 German Dances for harpsichord in G minor (F205)
BR A 42-43 \ 2 Menuets for harpsichord
BR A 44-47 \ 4 Preludes for harpsichord (F206)
BR A 48-49 \ 2 pieces for harpsichord (F 25)
BR A 50 \ Menuetto for harpsichord in F major (F208)
BR A 51 \ L'imitation de la chasse for harpsichord in C major (F 26)
BR A 52 \ La Reveille for harpsichord in C major (F 27)
BR A 53 \ Gigue for harpsichord in G major (F 28)
BR A 54 \ Prelude for harpsichord in C minor (F 29)
BR A 55 \ Scherzo for harpsichord in D minor
BR A 56 \ March for harpsichord in E flat major (F 30)
BR A 57 \ March for harpsichord in F major
BR A 58 \ Polonaise for keyboard in C major (F 13)
BR A 59 \ Ouverture for harpsichord in E major
BR A 60 \ Andante for harpsichord in E minor (F209)
BR A 61 \ Allegro non troppo for harpsichord in G major (F203) (lost)
BR A 62 \ Un poco allegro for harpsichord in C major
BR A 63-80 \ 18 pieces for clock-organ (F207)
BR A 81-88 \ Eight fugues for harpsichord (F 31)
BR A 89 \ Fugue for organ in C minor (F 32)
BR A 90 \ Fugue for organ in F major (F 33)
BR A 91 \ Fugue (triple) for organ in F major (F 36)
BR A 92 \ Fugue for organ in G minor (F 37)
BR A 93-99 \ 7 Chorale preludes for organ (F 38)
BR A100 \ Trio on "Allein Gott in der Höh dei Ehr" for organ (F 38) (lost)
BR A101-104 \ 4 Chorale preludes for organ (lost)
BWV 534 \ Prelude and Fugue in F minor (once attr. to J.S.Bach)

Chamber Music

BR B 1 \ Flute Duetto in E minor (F 54)
BR B 2 \ Flute Duetto in E flat major (F 55)
BR B 3 \ Flute Duetto in E flat major (F 56)
BR B 4 \ Flute Duetto in F major (F 57)
BR B 5 \ Flute Duetto in F minor (F 58)
BR B 6 \ Flute Duetto in G major (F 59)
BR B 7 \ Viola Duetto in C major (F 60)
BR B 8 \ Viola Duetto in G major (F 61)
BR B 9 \ Viola Duetto in G minor (F 62)
BR B10 \ Flute Sonata in F major (F 51) (lost)
BR B11 \ Flute Sonata in A minor (F 52) (lost)
BR B12 \ Flute Sonata in D major (F 53) (lost)
BR B13 \ Trio Sonata in D major (F 47)
BR B14 \ Trio Sonata in D major (F 48)
BR B15 \ Trio Sonata in A minor (F 49)
BR B16 \ Trio Sonata in B flat major (F 50)
BR B17 \ Sonata for flute, violin & continuo in F major

Orchestral Works

BR C 1 \ Symphony in C major (F 63)
BR C 2 \ Symphony in F major (F 67)
BR C 3 \ Symphony in G major (F 68) (lost)
BR C 4 \ Symphony in G major (F 69) (lost)
BR C 5 \ Symphony in B flat major (F 71) (lost)
BR C 6 \ Symphony in A major (F 70) (fragment)
BR C 7 \ Symphony in D minor (F 65)
BR C 8 \ Symphony in D major (F 64)
BR C 9 \ Harpsichord Concerto in D major (F 41)
BR C10 \ Harpsichord Concerto in E flat major (F 42)
BR C11 \ Concerto for 2 harpsichords in E flat major (F 46)
BR C12 \ Harpsichord Concerto in E minor (F 43)
BR C13 \ Harpsichord Concerto in F major (F 44)
BR C14 \ Harpsichord Concerto in A minor (F 45)
BR C15 \ Concerto for flute in D major

Liturgical Works

BR E1 \ Mass in G minor (F100)
BR E2 \ Missa in D minor (F 98)
BR E3 \ Heilig ist Gott in D major (F 78a)
BR E4 \ Agnus Dei in D minor
BR E5 \ Amen (F 99)
BR E6 \ Halleluja (F 99)
BR E7 \ Lobet Gott, unsern Herrn in D major (F 78b)

Sacred Cantatas

BR F 1 \ Lasset uns ablegen die Werke der Finsternis (F 80)
BR F 2 \ O Wunder ! wer kann dieses fassen? (F 92)
BR F 3 \ Ach, daß du den Himmel zerrissest (F 93)
BR F 4 \ Ehre sei Gott in der Höhe (F250)
BR F 5 \ Der Herr zu deiner Rechten (F 73)
BR F 6 \ Wir sind Gottes Werk (F 74)
BR F 7 \ Wie schön leuchtet der Morgenstern (F 82)
BR F 8 \ Cantata for Palm Sunday (lost)
BR F 9 \ Erzittert und fallet (F 83)
BR F10 \ Auf, Christen, posaunt
BR F11 \ Gott fähret auf mit Jauchzen (F 75)
BR F12 \ Wo geht die Lebensreise hin? (F 91)
BR F13 \ Wer mich liebet, der wird mein Wort halten (F 72)
BR F14 \ Dies ist der Tag (F 85)
BR F15 \ Ertönt, ihr seligen Völker (F 88)
BR F16 \ Ach, daß du den Himmel zerrissest
BR F17 \ Es ist eine Stimme eines Predigers in der Wüste (F 89)
BR F18 \ Der Herr wird mit Gerechtigkeit (F 81)
BR F19 \ Ach Gott vom Himmel, sieh darein (F 96)
BR F20 \ Introduzzione delle predicazione del Catechismo (F 76)
BR F21 \ Wie ruhig ist doch meine Seele (F 77) (lost)
BR F22 \ Der Höchste erhöret das Flehen der Armen (F 86)

BR F23 \ Verhängnis, dein Wüten entkräftet die Armen (F 87)
BR F24 \ Auf, Christen, posaunt (F 95)
BR F25 \ Dienet dem Herrn mit Freuden (F 84)
BR F26 \ Der Trost gehöret nur für Kinder
BR F27 \ Zerbrecht, zerreist, ihr schnöden Banden (F 94)
BR F28 \ Laß dein Wehen in mir spielen
BR F29 \ Gnade finden (F 79) (fragment)

Secular Cantata & Opera

BR G1 \ O Himmel, schöne (F 90)
BR G2 \ Lausus und Lydie (F106) (lost)

Song

BR H1 \ Cantilena nuptiarum consolatoria (F 97)

Miscellaneous Works

BR I1 \ Canons & Studies for organ (F 39)
BR I2-5 \ 4 Triple Canons for organ (F212)
BR I6 \ Fugal exposition for organ in C major (F 35)
BR I7 \ Fugue exposition on B-A-C-H for organ (F210)
BR I8 \ Abhandlung vom harmonischen Dreiklang (lost)

Other works in Falk's catalogue

F 34 \ Fugue for organ in B flat major
F211 \ 3 Fugues for organ
Fnv8 \ Keyboard Sonata in A minor

Trivia

- One of Mozart's projects - Köchel catalogue 404a - was to transcribe several fugues from the Well-Tempered Clavier, and the last, in F minor, of the Eight Fugues (Falck 31) of Wilhelm Friedemann Bach, for string trio, providing them with preludes of his own. (This has in fact been recorded a few times even outside of complete Mozart editions.)

Notes

[1] Williams, Peter (2001) Bach: The Goldberg Variations. Cambridge: Cambridge University Press. ISBN 0-521-00193-5.

References

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- Schulenberg, David: entry on Wilhelm Friedemann Bach in *The Oxford Composer Companion: J.S.Bach* (ed. Malcolm Boyd, 1999: ISBN 978-0198662082)
- The harpsichord concertos of Wilhelm Friedemann Bach (http://www.s-line.de/homepages/bachdiskographie/bachfam/wilfriedbach 1710/wilfriedbach1710-concerti.htm)

Further reading

- Borysenko, Elena. *The Cantatas of Wilhelm Friedemann Bach.* Thesis (Ph.D.) Eastman School of Music, University of Rochester, 1981. In 2 volumes. ("Vol. II ... consists primarily of selected movements from the cantatas of W.F. Bach, followed by translations of the texts of these movements and a critical commentary.")
- Falck, Martin. *Wilhelm Friedemann Bach; Sein Leben und seine Werke, mit thematischem Verzeichnis seiner Kompositionen und zwei Bildern*. Leipzig: C. F. Kahnt, 1919.
- Helm, Eugene. "Wilhelm Friedemann Bach", in Christoph Wolff et al., *The New Grove Bach Family.* NY: Norton, 1983 (ISBN 0-393-30088-9), pp. 238–50.

External links

- Creative Flute free sheet music for Flute (http://www.creativeflute.org)
- Free scores (http://icking-music-archive.org/ByComposer/W.F.Bach.php) by Wilhelm Friedemann Bach in the Werner Icking Music Archive (WIMA)
- Free scores by Wilhelm Friedemann Bach in the International Music Score Library Project
- Concertos, harpsichords (2), orchestra, F. 46, E♭ major, arranged for two pianos (http://hdl.handle.net/1802/1578) (from the Sibley Music Library Digital Score Collection)
- Duets for Two Flutes (http://www.classicistranieri.com/dblog/articolo.asp?articolo=6601) Complete MP3 Creative Commons Recording

Wilhelm Friedrich Ernst Bach

Wilhelm Friedrich Ernst Bach (24 May 1759 – 25 December 1845) was the eldest son of Johann Christoph Friedrich Bach and the only grandson of Johann Sebastian Bach to gain fame as a composer. He was music director to Frederick William II of Prussia. He said, "Heredity can tend to run out of ideas." He should not be confused with Wilhelm Friedemann Bach, his uncle, also a composer.

WFE received training in music from his father and from his uncle, Carl Philipp Emanuel Bach, and from another uncle in England, Johann Christian Bach. He was in London when Johann Christian Bach died there on New Year's Day, 1782. WFE remained in England until 1784 before returning via Holland to Germany. He held a few positions, namely those of Kapellmeister of Minden in 1786, and from 1788 to 1811 as Kapellmeister in Berlin with the blessing of King Friedrich Wilhelm II. WFE retired from his position after prince Heinrich, the brother of the Prussian King Friedrich Wilhelm III granted him a pension.

WFE married twice. He had two daughters by his first wife, who died young, and a son by his second wife. When WFE's only son died in infancy, the event served to extinguish the long line of musical Bachs.

At the unveiling of the Bach Monument in Leipzig on 23 April 1843, WFE met Robert Schumann. Schumann later described WFE as "a very agile old gentleman of 84 years with snow-white hair and expressive features."[1]

One of WFE's most remarkable compositions was *Dreyblatt,* a concerto for piano involving six hands. He wrote it in such a way in that it was to be performed with one large male in the middle and two petite females on either side of him. WFE indicated that the man was to stretch his arms around the ladies to play the outside parts, while the ladies performed the middle parts.

He is buried at the Friedhof II der Sophiengemeinde Berlin.

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[1] Wilhelm Friedrich Ernst Bach 1759-1845 http://jan.ucc.nau.edu/~tas3/wfebach.html Retrieved 8th December 2008

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