DAVID J. HOWELL
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Augener's Edition.

80 SONGS & AIRS

by

JOHANN SEB. BACH

Edited & the English words adapted
BY
EBENEZER PROUT

4720. A TO D.
40 Songs for Soprano or Tenor

4721. A TO D.
40 Songs for Alto or Bass

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INTRODUCTION.

After what was said in the Introduction to the first four volumes of these songs, only a few points require to be touched on now before dealing with the separate numbers of the present volume. The same general principles before set forth have guided the editor, whose chief aim has been practical utility, combined with the utmost possible fidelity to the original text. For this reason, whenever Bach's printed text contained examples of what may be termed "conventions of notation" (such as the varying value of the dot), which were familiar to all musicians in his day, but are now entirely obsolete and would by most players be incorrectly rendered, the music is printed as Bach intended it to be performed, and the original notation is explained in this introduction (*See* "Ah Lord, what is a child of man,?") or in footnotes.

In the large majority of cases, grace-notes in Bach's music are to be played short. Where a long *appoggiatura* is, in the editor's opinion, advisable, this is indicated above the text, as in the air "Slumber now, ye weary eyelids." But, inasmuch as Bach makes no difference in his writing of long and short grace-notes, the editor's suggestion, being only an expression of individual opinion, need not be regarded as binding by those who differ from it. With respect to the shake much is necessarily left to the judgment of the performer, as Bach uses the same sign for the short and the long shake. He employs it also occasionally to indicate *tenuto*; where this appears to be the case the editor has put the shake in brackets.

Less than a fourth of the airs in these volumes contain any indications of *tempo*: the editor has therefore added them in the numbers where none are given by the composer. These additions are in all cases bracketed, to distinguish them from Bach's own marks, and need not be regarded by those who prefer a different interpretation. The metronome was not known in Bach's time: all metronome marks are therefore, of course, editorial, and may be accepted or rejected at the pleasure of the performer. The same must be said of the numerous editorial additions to Bach's dynamic indications; as with the indications of *tempo*, these additions are bracketed.

As the bass of Bach's harmony was, with very rare exceptions, played by the double-bass as well as the violoncello, it is recommended that, wherever practicable, octaves should be played by the left hand in the accompaniment of these pieces. This is generally indicated by "c. 8*ve*," or "c. 8*ve ad. lib.*" But it has not been possible to mark the end of the octave passages, because so much depends on the capacity of the pianist. Even where two notes are found on the left-hand staff, it will often be possible for a good player to continue the octaves by taking the upper note on the bass line with the right hand. It is therefore left to the judgment of the player when to discontinue and when to resume the octaves.

In many cases in all these volumes peculiar harmonic combinations will be found, which at first sight may be regarded as incorrect. In some cases (*e.g.*, consecutives, &c.) these are referred to in footnotes; it must be distinctly stated that they are never editorial additions. Bach's treatment of passing-notes, &c., is often extremely free; that which sounds harsh on the piano would often be much less so when the asperities were softened by the different *timbre* of the various instruments. Wherever instances of this kind are met with, they are to be found in his scores, either in the notes of the text or in the figured basses.

Twelve of the airs included in the present volumes are written in the old *Da Capo* form; as in the first volume, the editor has in most cases inserted a *Dal Segno*, as an alternative to Bach's *Da Capo*, in order to save the repetition of the opening symphony; the performer can take either version.

Recitative—"Ah, shall not this great day of wrath," and *Air*—"Thou most blest, all-quickening day." This very fine number is taken from the cantata "Wachet, betet," and it immediately follows the tenor air, "Lift up your heads on high." The recitative is noteworthy, not only from the boldness of its harmonies and modulations, but also from the suggestive manner in which the chorale is introduced. It will be seen that the words deal with the subject of the last judgement; they may be regarded as a free paraphrase of the "Dies irae." At the mention of "the last trumpet's sound" Bach introduces on the trumpet the melody of the chorale

"Es ist gewisslich an der Zeit
Dass Gottes Sohn muss kommen,"

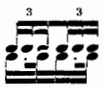
familiar in this country as Luther's Hymn, "Great God, what do I see and hear?" As the melody was quite as well known to the congregation at Weimar, where the cantata was written, as it is to us at the present day, the significance of its introduction would be perfectly clear to the hearers. In the beautiful air that follows, the strong contrast will be remarked between the opening adagio, accompanied only by the organ, and the Presto in which the orchestra enters. The final movement, in which the words "Jesus will in quiet set me," &c., are again accompanied only by the passionless tones of the organ, is of special beauty and charm.

Air—"Peace, thou unruly sea!" This magnificent song is the third and last air in this cantata, and as the text shows, deals with Christ's stilling the storm by His word. The orchestral accompaniment is particularly fine, but so polyphonic that it has been impossible to reproduce it fully on the piano, and no less impossible to make the arrangement easy to play without absolutely destroying its character.

Air—"O most holy Three in one." A striking declamatory song, with a very unusual accompaniment for three trumpets and drums, bassses doubled by the bassoon and organ. In only one other air in the whole of the church cantatas is a similar accompaniment found. It will be seen that the part for the first trumpet is not only extremely florid but lies very high; such passages were not unusual in Bach's time.

Air—"Ye happy flock, the sheep of Jesus." This beautiful air has more than one point deserving attention. First let it be noticed that the voice part is so absolutely independent of the accompaniment that the latter can be played by itself as a complete instrumental piece. The flowing pastoral melody is admirably suited to the words. A special feature will be seen in the second part of the air at the setting of the word "death," with the introduction, ***pianissimo***, of the chord of the "Neapolitan sixth." Such expressive touches are very frequent in Bach's songs.

Recitative—"Ah, how perverse our will remains," and *Air*—"Lord, as Thou wilt." This is emphatically one of Bach's finest airs, though its full beauty will be hardly appreciated by many on a first hearing. Its predominent note is pathos. Note the realistic treatment, in the early part of the air, of the word "sighings" (Seufzer), with a rest, one might say a "gasp," between the syllables of the word. Very beautiful also is the change, for the first time in the piece, to a major key in the latter part of the air, at the words "Then toll ye the fun'ral bells," &c. Owing to its very contrapuntal character, the accompaniment of this number will be found rather difficult.

Air—"Awake, awake, ye sheep that wander." A broad and effective air, in the accompaniment of which the trumpet has an important part. Bach frequently employs the trumpet in the accompaniment of his solos—in the large majority of cases, in those for a bass voice. Other examples of this will be found in these volumes. In the rhythm of dotted notes against triplets, seen in bars 4 and 5 of the present number, it must be remembered that the note following the dot is to be played with, ***not after***, the third note of the triplet, thus:—  (*See* "My God, how long, how long," in the first volume of Soprano Songs.)

Air—"Away then, ye cares that so vainly beset me." A bold and vigorous bass song, of a rather florid character, with an elaborate and somewhat difficult ***obbligato*** for the flute.

Air—"Mark, O my heart, evermore only this." This air is remarkable for the variety of colouring in the orchestration; this is, as far as practicable, indicated in the arrangement. It has been impossible to bring the whole of the elaborate accompaniment within the compass of two hands; in one important passage that which cannot be played is indicated in small notes. Even without the orchestral colouring, the broad diatonic melody of the air cannot fail to prove effective.

Air—"The end is come, the pain is over." Strongly contrasted with the two songs last given, the present number is distinguished by its devotionalcharacter and quiet beauty. It was written about the same time as the *Passion according to St. Matthew*, and is no less characteristic of its composer.

Air—"Fare thee well, thou worldly tumult." One of the many airs in which Bach treats of the subject of death, and one that is easily appreciated on the first hearing. The quaint expression of the original German text in the latter half of the words has rendered a somewhat free paraphrase desirable.

Arioso—"Despisest thou the riches of his goodness?" The term "Arioso," seldom if ever employed by Bach except when setting Scriptural texts, is used to designate a form intermediate between recitative

and air.—more melodious than the former, and more declamatory than the latter. It is not often found, as here, as an independant movement; in the great majority of cases we meet wtth it as the continuation of a recitative. The number here given is one of the finest—perhaps the very finest—example of the form to be found in the whole of Bach's works, and is especially noteworthy for the expression of the words. Observe how the first and second sentences of the text end with a question; in each case Bach concludes the musical phrase on the dominant, and not on the tonic: a somewhat parallel case of an undecided close when a question is asked has been already pointed out at the end of the air "Jesus sleeps" in the first volume of Contralto Songs. A very powerful passage will be noticed in this Arioso in the persistent repetition of one figure of three notes at the words, "But thou in thy hardness of heart." This short number is certainly one of the most striking in the present volume.

Air—"I will the cross with gladness carry." This very beautiful air is in a rather unusual form, not unlike that of a free fugue, in which the subject is harmonized (as in many of Bach's choral fugues), on its first appearance. If the first bar of the opening symphony be compared with bars 5 and 13, and with the commencement of the voice part, it will be seen that there are here entries of the first theme corresponding in their key-relationships to the subject and answer of a fugue. The accompanying figure of counterpoint, first seen in bars 2 and 4, reminds one strongly of the countersubject of the fugue in F sharp minor in Book 1 of the "48." Notice the charming new subject introduced towards the close of the number, at the words "I lay in the grave all my sorrows and fears." The accompaniment, from its fugal character, will necessarily be found somewhat difficult.

Air—"Slumber now ye weary eyelids." One of the most lovely melodies that ever flowed from Bach's pen. That it was a favourite with its composer may be inferred from the fact that it is found, transposed into the key of G for a soprano voice, in the music book ("Notenbuch") of his second wife, Anna Magdalena. This book has been already referred to in our notes on the song "Be thou contented" in the first volume of Soprano Songs. There is no air of Bach's which will produce a more immediate or a deeper effect, if adequately rendered, than this.

Air—"Be silent, hosts of hell." A bold and effective bass song, with a very florid solo part for trumpet. The accompaniment will need a little practice.

Air—"Awake my powers and all within me." A fine bold bass song, which, in its broad diatonic character reminds one of Handel's *bravura* songs for the same voice. The accompaniment, however, is much more complicated than is generally the case with Handel's music.

Air—"Here, within my father's mansions." Like the bass song "Yes, yes, thy foes I soon will conquer," the present is taken from one of the "Dialogues." In the soprano air which precedes it, the soul is asking "Dearest Jesu, my desire, tell me, where can I find Thee?" and this air is the reply of Jesus. Among the features of this lovely song should be noticed the graceful arabesques of the solo violin, twining round the beautiful melodies of the voice part, and the expressive change in the tonic minor key at the words "a troubled soul."

Air—"Yes, yes, thy foes I soon will conquer." The cantata from which this air is taken is entitled by the composer "Dialogus." The form of a dialogue between Christ, the spiritual bridegroom, and the soul, suggested in the first instance, as Dr. W. Rust has pointed out, by the *Song of Solomon*, was a favourite with the religious poets of the eighteenth century; several of Bach's solo cantatas are written in this form, which is also met with incidentally in single movements of other cantatas, as, for example, in the duets of "Ich hatte viel Bekümmernis" and "Wachet auf, ruft uns die Stimme." In the present instance the opening air of the cantata, "Blessed is the man that endureth temptation," is sung by Jesus (bass); then follows the song for the soul (soprano), "I should have wished for death" in the second volume of Soprano Songs, after which a short recitative leads to the air now under notice, the beauties of which will be readily appreciated.

Air—"Up, up, with trumpet tone." In its form this interesting air is absolutely unique among the works of Bach, nor do we know of any parallel to it in the music of other composers. Its first part is a bold and vigorous air for bass, with a very florid and difficult *obbligato* for the trumpet. This movement finishes with no cadence, but leads off into a recitative, in which form the whole of the last verses are set. At the end of the recitative, instead of the repetition of the first part of the air, as might have been expected, only the opening symphony is heard again. It seems at least possible that the words "Then peace, thou daring mouth!" may have suggested to the composer this very unusual ending.

Air—"Therefore be ye not anxious." Bach has given no title to this number, which might as properly be called "Arioso" as "Air." In its style it somewhat resembles the Arioso "Despisest thou" in the first volume of Bass Songs. The breadth of its melody and its declamatory power are likely to render it a favourite with bass singers.

Air—"With desiring." A very melodious song for a rather high baritone voice. The accompaniment is full of beautiful colouring, but so elaborate that it is impossible to reproduce it fully in any arrangement for two hands.

Air—"Have not people with their children." This is the first song in the so-called "Coffee Cantata"—one of the two humourous cantatas by Bach that are in existence. Spitta in his great monograph tells us that coffee was introduced as a luxury into Europe in the seventeenth century, and that it soon became very fashionable in Leipzig. Picander, the author of the words of a large number of Bach's church compositions, wrote a satirical cantata on the subject, which Bach set to music. Father Schlendrian wishes to cure his daughter Lieschen of the passion for coffee which possesses her in common with all the Leipzig ladies. He threatens her with all kinds of punishments if she persists in drinking coffee, but without effect until he says that she shall never have a husband; at which she seems to give way, and promises to renounce her favourite beverage. But she gets the best of her father after all: for while he goes to look for a husband for her, she takes care quietly to let everyone know that no suitor need ask for her hand who will not insert in the marriage settlement a clause that she is to be allowed to make as much coffee as she chooses. To this libretto Bach has set lively and appropriate music. The characters of the old man and his daughter are happily contrasted, and the grumbling song of the father given here may be compared with Leporello's first air in *Don Giovanni*, or the song of Osmin in the first act of *Die Entführung aus dem Serail.*

Air—"Hence, all ye evil-doers!" One of the very finest of Bach's *bravura* songs, and also one of the most difficult. In the cantata from which it is taken it follows the beautiful tenor air "Comfort me, Jesu" (*See* the second volume of Tenor Songs), and its effect would be all the greater from the strong contrast of the two pieces. The vigorous and fiery accompaniment will be found somewhat troublesome. The setting of the words "And all their darts rebound upon them" is perhaps one of the most difficult passages ever written for the voice; its correct performance will be greatly facilitated if the singer has clearly in his mind the accompanying harmony.

Air—"Jesu, let me find Thee." The opening air of this cantata, which is for solo voices, is given in the first volume of Tenor Songs. The very melodious alto song now under notice furnishes the only example to be found in the whole series of the church-cantatas of the indicated employment of the harpsichord (*Cembalo*). Bach in his score gives the bass of the harmony to the two violins and violas in unison; but, as the bass was thus often taken above the part of the second oboe,—see, for example, bars 2, 3 and 4,—he later doubled the part for the strings in the lower octave by the harpsichord.

Air—"Jesus sleeps, what shall I hope for?" Spitta in his great work on Bach speaks of the cantata of which this is the first air, as "one of the most stupendous productions, not only of his (Bach's) art, but of German Music at any time. In every bar it may be said that his genius reveals his full power." To those who are familiar with the work this high praise will not seem exaggerated. The composer has written nothing more deeply expressive than this song. Notice specially how the voice ends on a discord in the middle of a phrase, to convey the meaning of the words "what shall I hope for?" The following air of the cantata, for tenor, "The white-foaming billows of Belial's torrents," has been given in the first volume of Tenor Songs.

Air—"Heart and mouth to Thee are open." This very charming song is accompanied, like the soprano air, "May we complete this year, O God Almighty," only by three oboes, basses and organ. In this number the third oboe, though not so marked in the score, is a tenor oboe (*taille*), as is shown in the part being written in the alto clef and descending to the lower G.

Air—"Murmur not, Christian soul." This extremely melodious air is likely to become a favourite with contralto singers, especially as neither voice part nor accompaniment presents any special difficulties.

Air—" Lord what Thou wilt shall be my pleasure." This air affords one of the numerous examples to be found in Bach's works in which the voice part is treated to a great extent as merely one part of the harmony; the instrumental parts are nearly throughout of equal importance with it. From its contrapuntal character, the accompaniment will be found rather difficult; in many places it resembles a study in double notes.

Air—" Unto sin oppose resistance." This is a remarkable piece in more than one respect. The cantata of which it is the opening movement is written throughout for an alto voice of exceptionally low compass; the music lies between the deep F and the C on the third space, this note being only once taken as a semiquaver, and the B flat be ow it being the highest note employed in the rest of the work. When we remember that the pitch in Bach's time was at least a semitone, and probably nearly a tone lower than at the present day, it sems at least probable that this cantata was written for a *male* alto—a voice for which it is well suited. The editor has therefore inserted it in the original key, as the repertoire of good songs for male altos is extremely limited. The present air is also remarkable from a musical point of view. In the air " Jesus sleeps, what shall I hope for ? " in the first volume of Contralto Songs was seen an example of the voice ending on a discord; here we have a still bolder innovation. Beethoven is usually credited with being the first composer to begin a piece with a discord, as in his first symphony and the overture to *Prometheus*, both of which begin with a chord of the dominant seventh. Here, however, nearly seventy years earlier, we find Bach opening this cantata with a chord of the dominant seventh over a tonic pedal. Truely there is hardly a harmonic device of modern composers which may not be found in Bach, if one only knows where to look fot it! Another interesting point will be seen in the second part of this air, at the words " Falls a curse that ends in death." On each occurrence of these words a very striking effect is obtained by the interrupted cadence at the end of the phrase, with a most unexpected dissonance on the last note.

Air—" Strike at last, thou hour desired." Like " Slumber now," this number is another of the many airs in which Bach expresses a longing for death. Though published as one of the church cantatas, it is really an isolated song; to judge from the employment of two bells in the score, it can hardly have been intended for church use, but was probably written, like others of Bach's solo cantatas, to be sung in his own family. In style it differs greatly from most of its composer's airs; it is seldom that we meet with an accompaniment which is so homophonic; its very simplicity adds to its effectiveness.

Air—" All praises to the Lord." A very melodious air for alto, which in its general feeling has some affinity with the beautiful soprano air " May we complete this year " in the second volume of Soprano Songs. The Combination of the alto voice with the *oboe d'amore* is one to which Bach appears to have been partial; two other examples of it will be found in " What God does that is rightly done," and " Oh Lord! What is a child of man ? " in the Contralto volumes.

Air—" Thou, Lord, alone dost crown." This beautiful and devotional air is remarkable for the prevalence of three-bar rhythms, which are seldom met with in Bach's music. The piece was evidently a favourite with its composer, as he used it later, with some modifications, for the " Domine fili " of his short Mass in G minor.

Air—" God is aye our sun and shield." A characteristic example of Bach's contrapuntal accompaniments. It would seem that the *obbligato* part for the oboe is entirely independent of the voice part throughout. It has been thought advisable to give a paraphrase, rather than a translation, of the last line of the German text, which is quaint.

Air—" What God does, that is rightly done." Bach wrote three cantatas on the old chorale " Was Gott thut das ist wohlgethan "; the present air belongs to the latest and finest setting. The air, from its melodious and expressive character, is likely to become a favourite. An interesting point in the orchestration is that there are many passages in which the bass of the harmony is given to the violoncello alone, and is therefore in 8-foot tone; the passages in which this is the case are marked in the present arrangement.

Air—" Fall asleep, ye cares and troubles." This very charming number is taken from one of the cantatas that Bach wrote for weddings. The middle section of the air is in a different *tempo* from the first; similar examples may be found in two airs in the second volume of Soprano Songs,—" How sweetly echo in my hearing " and " Comfort sweet, my Jesus comes."

Air—"O well for you, ye souls elected." Another extremely beautiful air, with a picturesque accompaniment for flutes and muted strings. Though not exactly easy, the piece makes fewer demands on the singer than some of the other numbers of this volume.

Air—"In Jesu's meekness I find hope." A very attractive and melodious number, but one which requires no special notice.

Air—"Ah, Lord, what is a child of man." This "affecting and wonderfully beautiful air," as Dr. W. Rust calls it, is remarkable for the combinations of $\frac{3}{4}$ and $\frac{9}{8}$ time seen in it. In his "Wahre Art das Klavier zu spielen," C. P. Bach lays down the rule that when triplets are found in one part of the harmony against dotted notes in another, the third of the triplets is to be played with the note following the dot, thus . This has been already mentioned in speaking of the air, "Awake, awake, ye sheep that wander" in the first volume of Bass Songs; it is again referred to here, as an explanation of the notation adopted in this number. Bach writes the movement in $\frac{3}{4}$ time throughout, indicating the $\frac{9}{8}$ bars by marking triplets. Dr. Rust, in the edition of the Bach-Gesellschaft, marks the changes from $\frac{3}{4}$ to $\frac{9}{8}$ and back again in small figures, over the text, but retains Bach's dotted quavers and semiquavers in the bass part. It has been thought advisable in this edition to give the music as it was certainly intended to be performed, and to change the time-signature wherever required. Another convention of notation, seen at the first entry of the words "And yet Thy son," and noted in the text, has been explained in the introduction to the first volume (*See* the air in the first volume of Tenor Songs, "My dearest Jesu, I have lost Thee"). The last two lines of the German words of the present number are very obscure; the editor has given what he believes to be the general sense of the original.

Air—"In this grace believe, O mortals." A melodious and expressive air, which will be found rather difficult because of its chromatic intervals. It is somewhat unusual in Bach's songs to find the voice, as here, entering without an introductory symphony for the orchestra.

Air—"Thou canst, O death, no further now affright me." This very original air is noteworthy in more than one respect. Observe the change to the tonic minor key for the words "To ev'ry man is death the common lot," with the expressive duet passages for voice and oboe. As in many of Bach's songs, the accompaniment is mostly quite independent of the voice part. This is one of the pieces which requires to be well known before its beauties will be fully appreciated.

Air—"Ah, soul thou art drowsy." Another of the pathetic airs of which Bach has written so many. Like "Fall asleep, ye cares and troubles," it has a middle part in a different *tempo* from the first; here the sudden entrance of the *allegro* is explained by the words. Notice how Bach returns to the *adagio* to depict the "sleep of the death everlasting."

London, May, 1909.

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AIR.– THOU MOST BLEST, ALL-QUICKENING DAY.
(SELIGSTER ERQUICKUNGSTAG.)

From the Cantata "Wachet, betet!" (1716.)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.

RECITATIVE.
(Maestoso. ♪ = 96.)

BASS.

Ah, shall not this great day of wrath, The world de - stroyed, and the last trum-pet's sound,
Ach, soll nicht die - ser gro - sse Tag, der Welt Ver - fall, und der Po - sau - nen Schall,

PIANO.

Org. (p) Bassi. Str. (f) Org. (p) Tromba.

The un - ex - am-pled fin - al crash,
der un - er - hör - te letz - te Schlag,

Viol. (f)

Scored for 1 Trumpet, 2 Violins, Viola, Bassoon and Continuo.

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Augener's Edition

The jud-ge's stern-ly spo-ken sen-tence,
des Rich-ters aus-ge-sproch'-ne Wor-te,

Org. Tr. Str. (p)

Hell's o-pen wide-ly-gap-ing por-tals, Wake in my
des Höl-len-ra-chens off'-ne Pfor-te, in mei-nem

mind much doubt-ing, fear, and hor-ror, In
Sinn viel Zwei-fel, Furcht und Schre-cken, der

me, who was a child of sin con-ceiv-ed? But yet there
ich ein Kind der Sün-den bin, er-we-cken? Je-doch, es

ri - ses on my soul — a ray of joy, a light of com - fort -
ge - het mei - ner See - len ein Freu - den - schein, ein Licht des Tros - tes

Tr.

ing, The Sa - viour hides His heart from me no long - er, That
auf, Der Hei - land kann sein Her - ze nicht ver - heh - len, so

L. H.

Tr.

with com - pas - sion breaks, That with com - pas - - sion breaks, His gra - cious
vor Er - bar - men bricht, so vor Er - bar - - men bricht, sein Gna - den -

arm for - sakes me not, His gra - cious arm for - sakes me
arm ver - lässt mich nicht, sein Gna - den - arm ver - lässt mich

not, for - sakes me not, for - sakes me not, There - fore, there - fore I___
nicht, ver - lässt mich nicht, ver - lässt mich nicht, Wohl - an! wohl - an! so___

Tr.

end my course, I end with joy my earth-ly___ course,_____ I end with joy_____
en - de ich, so en - de ich, wohl - an! so___ en - - de ich mit Freu -

_____ my earth-ly course,_____
- - - - - - - - - den mei - nen Lauf,_____

_____ with joy my earth - ly___ course.
_____ mit Freu-den mei - nen Lauf.

(dim.)

AIR.

Adagio. (♩ = 52.)

Thou most blest, all - quick'- ning day, Oh, con - duct me to thy man - sions, Oh, con - duct me to thy man - sions.

Se - lig - ster Er - qui - ckungs Tag, füh - re mich zu dei - nen Zim - mern, füh - re mich zu dei - nen Zim - mern;

Org.

p

(legatissimo sempre)

col 8ve

Thou most blest all - quick' - ning day, Oh, con - duct me to thy man - sions, Oh, con-duct me to thy man - sions.

se - lig - ster Er - qui - ckungs Tag, füh - re mich zu dei - nen Zim - mern, füh - re mich zu dei - nen Zim - mern.

Presto. (♩ = 116.)

Crash and shat-ter, fi-nal blow! Earth and hea-ven go to
Schal - le, knal - le, letz-ter Schlag! Welt und Him-mel geht zu

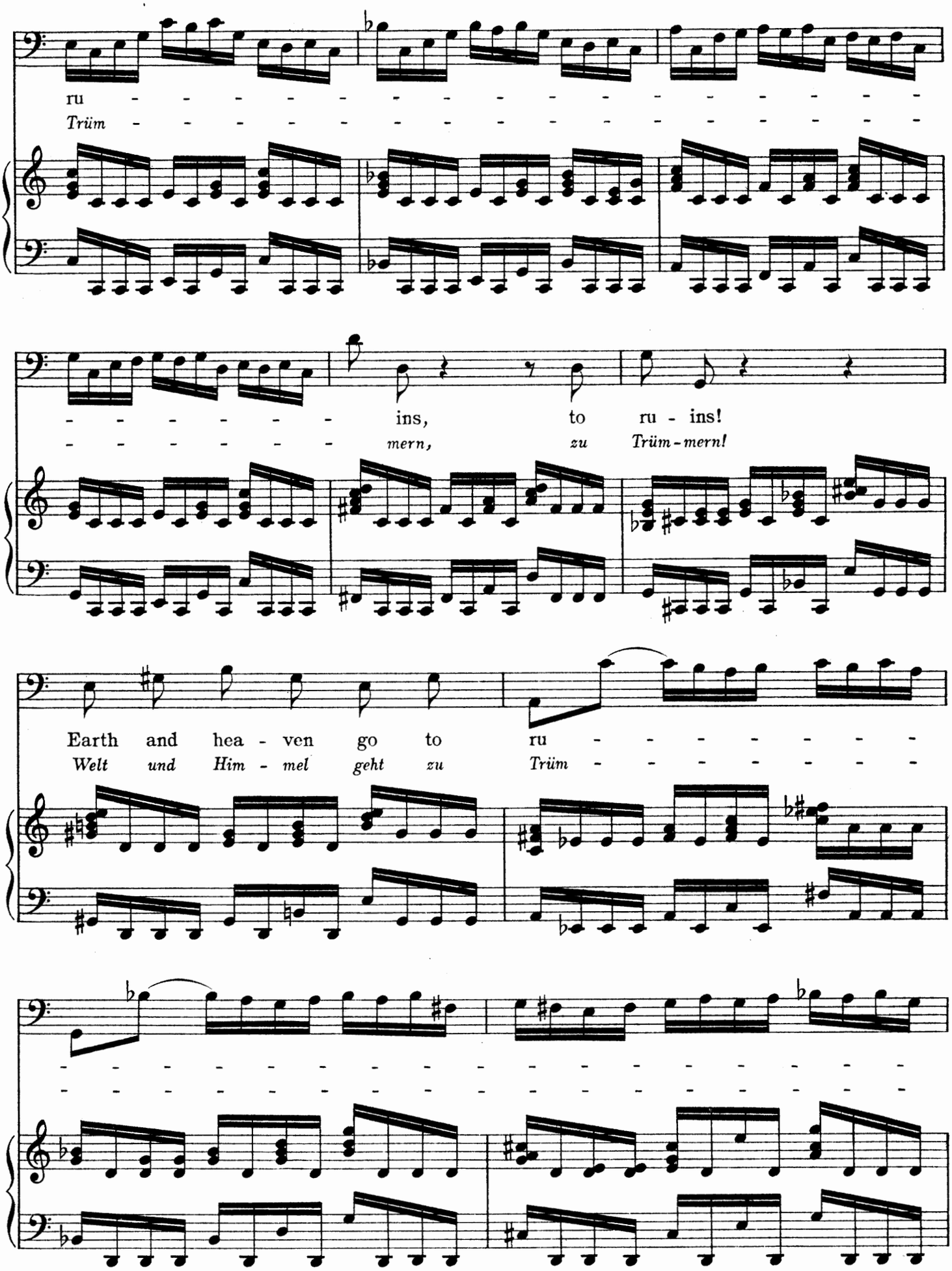
(*f*) (Tutti.)

ru - ins! Crash and shat-ter, fi - nal blow,
Trüm - mern! schal - le, knal - le, letz - ter Schlag,

Tr.

Earth and hea - ven go to ru - ins, Crash and shat - ter, fi - nal
Welt und Him - mel geht zu Trüm - mern, schal - le, knal - le, letz - ter

blow, shat-ter, shat-ter, fi - nal blow, Earth and hea-ven go to
Schlag, schal - le, knal - le, letz-ter Schlag, Welt und Him-mel geht zu


ru - - - - - - - - - - - - - - - -
Trüm - - - - - - - - - - - - - - - -
- - - - - - - - ins, to ru - ins!
- - - - - - - - mern, zu Trüm - mern!
Earth and hea - ven go to ru - - - - - - - -
Welt und Him - mel geht zu Trüm - - - - - - - -
- - - - - - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - - - - - -

- - ins, Earth and hea - ven go — to ru - ins!
- - *mern, Welt und Him - mel geht — zu Trüm-mern!*

Adagio. (Tempo I.)

Je - sus — will in qui - et — set — me Where His ful - lest
Je - sus — füh - ret mich zur — Stil - le, an — den Ort — da

Org.

p

joys — a - wait me, Where — His ful - lest joys a - wait — me.
Lust — die Fül - le, an — den Ort — da Lust die Fül - le,

Je - sus will in qui - et set me Where His ful - lest joys a - wait — me.
Je - sus füh - ret mich zur Stil - le, an den Ort da Lust die Fül - - le.

AIR. PEACE, THOU UNRULY SEA!

(SCHWEIG', AUFGETHÜRMTES MEER!)

From the Cantata "Jesus schläft, was soll ich hoffen?" (1724)

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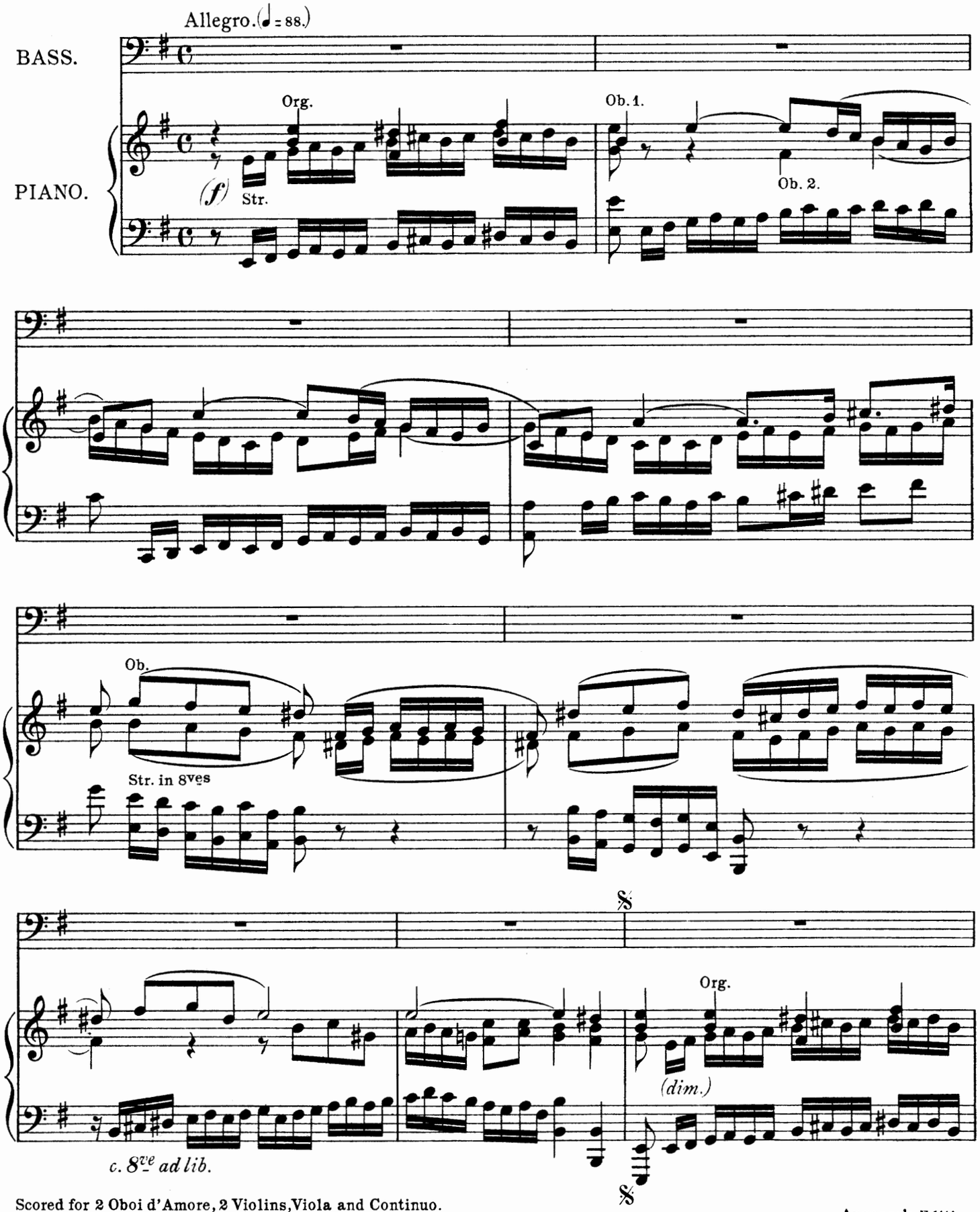
JOHANN SEB. BACH.



Scored for 2 Oboi d'Amore, 2 Violins, Viola and Continuo.

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Augener's Edition

Peace, peace, thou un - ru - ly sea!
Schweig', schweig', auf ge - thürm - tes Meer!

Ob.

(p)

(f)

c. 8ve ad lib.

Peace, peace, thou un - ru - ly
Schweig', schweig', auf - ge - thürm - tes

(p)

sea,
Meer,

— thou un - ru - - - - - - ly sea, peace, peace!
— *auf - ge - thürm - - - - - tes Meer, schweig', schweig'!*

thou un ru - - - - - - ly sea, peace, peace!

auf - ge - thürm - - - - - - tes Meer, schweig', schweig'!

Be si - lent, Be si - lent, storm and

Ver - stum - me! ver - stum - me, Sturm und

wind, storm and wind, storm and wind, be si - lent, Be

Wind, Sturm und Wind, Sturm und Wind, ver - stum - me, ver -

Org.

c. 8ve ad lib.

si - lent storm and wind!

stum - me, Sturm und Wind!

Ob. 1.

(*f*) Viol. 1.

Ob. 2.

Bassi.

Peace, peace, thou un - ru - ly
Schweig', schweig', auf - ge - thürm - tes

(p)

sea!
Meer!

Peace, peace, thou un - ru - ly
Schweig', schweig', auf - ge - thürm - tes

(f)

(p)

c. 8^{ve} ad lib.

sea,
Meer,

— thou un - ru - - - - - ly — sea, peace, peace!
— *auf - ge - thürm - - - - - - tes* — *Meer, schweig', schweig'!*

Org.

Ob. 1.

thou un - ru - - - - - - - ly sea, peace, peace!
auf - ge - thürm - - - - - - - tes Meer, schweig', schweig'!

Be si - lent! Be si - lent, storm and
ver - stum - me! ver - stum - me, Sturm und

wind, storm _____ and wind, storm and wind be si - lent, Be
Wind, Sturm _____ und Wind, Sturm und Wind ver - stum - me, ver -

Org.

si - lent storm and wind, storm ___ and wind!
stum - me, Sturm und Wind, Sturm ___ und Wind!

(f)

Ob. 1.

Ob. 2.

Ob.

Str. in 8ves

To thee thy bounds be

Dir sei dein Ziel ge -

Org.

(P)

c. 8ve ad lib.

Fine.

fix - ed, Lest a - ny e - vil should be - fall, Lest e - vil

setz - et, da - mit mein aus - er - wähl - tes Kind, mein aus - er -

Ob.

Vl. I.

should be - fall, Lest e - vil should be-fall My child whom
wähl - - - - - tes Kind, mein aus-er - wähl - tes Kind, kein Un - fall

I have cho - - - - - - sen, My child whom I have cho -
je ver - let - - - - - - zet, kein Un - fall je ver - let -

- sen, I have cho - - sen. To thee thy bounds be
- zet, je ver-let - - zet. Dir sei dein Ziel ge -

(f) (p)

c. 8ve ad lib.

fix - ed, Lest a - ny e - vil should be - fall, Lest e - vil
set - zet, da - mit mein aus - er - wähl - tes Kind, mein aus - er -

Org.

should be - fall, Lest e - vil should be -
wähl - - - - - - - - tes Kind, mein aus - er - wähl - tes

a)

fall My child whom I have cho - - - - -
Kind kein Un - fall je ver - let - - - - -

- sen, My child whom I have cho - - sen, I have cho - - - -
- zet, kein Un - fall je ver - let - - zet, je ver - let - - - -

Ob.

sen, My child whom I have cho - - sen.
zet, kein Un - fall je ver - let - - zet.

Da Capo (D. S.)

a) This passage is thus given in the printed score; but the text is evidently wrong, though it is difficult to propose a satisfactory emendation.

AIR.—O MOST HOLY THREE IN ONE.

(HEILIGSTE DREIEINIGKEIT.)

From the Cantata "Erschallet, ihr Lieder." (1724-27)

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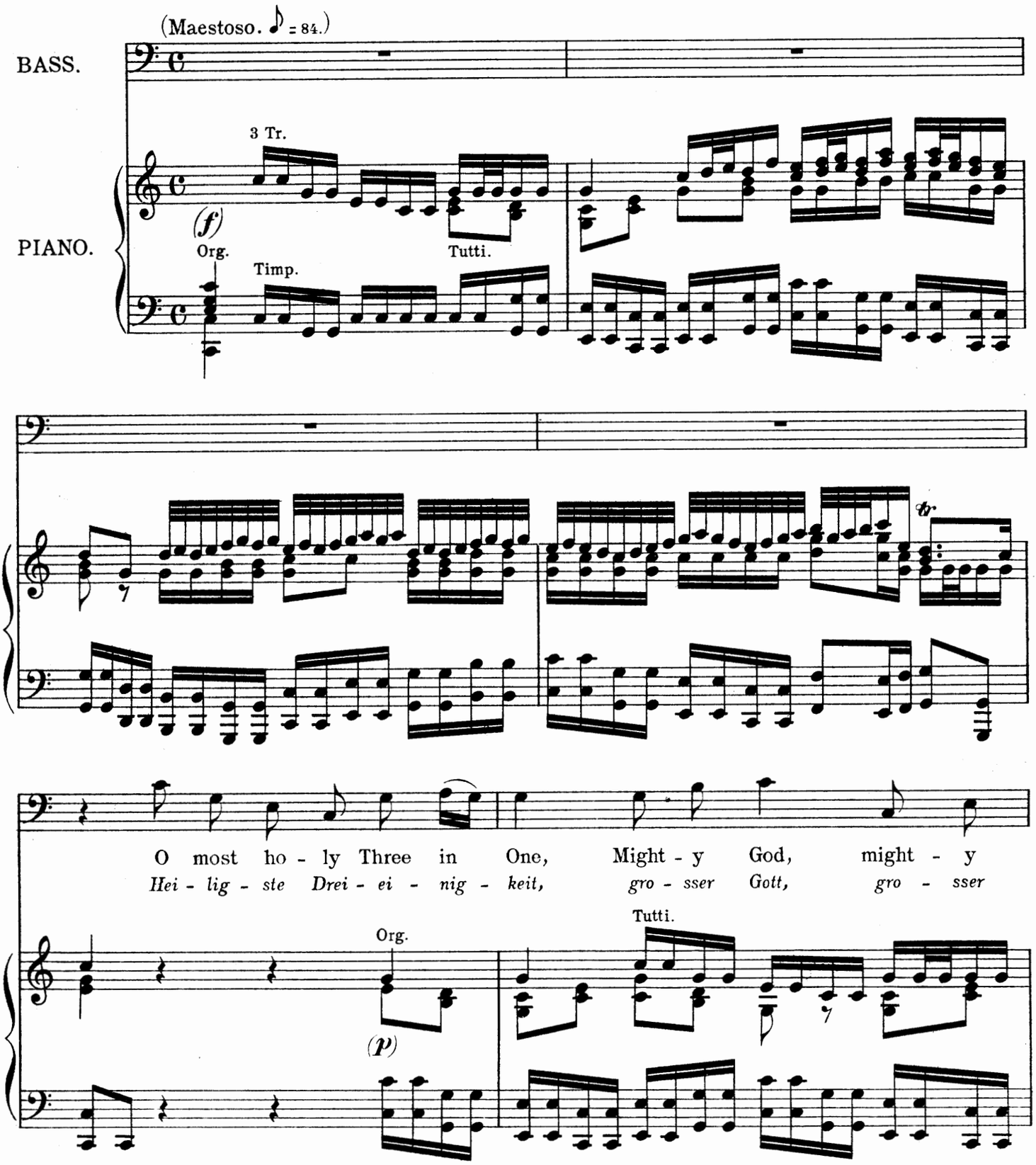
JOHANN SEB. BACH.



Scored for 3 Trumpets, Drums, Bassoon (doubling the bass), and Continuo.

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God, might - y God of glo - ry
Gott, gro - sser Gott der Eh - ren,

Org.

Tromba.

(f) Tutti.

Come in this the hour of
Komm doch in der Gna - den -

Org.

(p)

grace, Come in this the hour of grace, In - to us to en -
zeit, komm doch in der Gna - den - zeit, bei uns ein-zu - keh -

Tutti.

c. 8ve

Org.

ter. Come then, Come and make our hearts Thy
ren, komm doch, komm doch, in die Her - zens -

Tr.

dwell-ing, Hum - ble though the homes and small, Come _____
Hüt - ten, sind sie gleich ge - ring und klein, Komm _____

_____ then, Come, we _____ pray Thee, be en - treated, Come and en - ter free-ly _____
_____ *doch, komm und _____ lass dich doch er - bit-ten, komm und keh - re bei uns* _____

in.
ein,

Come, we pray Thee, be en -
komm, und lass dich doch er -

trea-ted, Come _____ and en - ter free-ly in!
bit-ten, komm _____ und zie - he bei uns ein!

3 Tr.

Org.

Timp.

Timp.

O most ho - ly Three in One Might - y God, might - y___
Hei - lig - ste Drei - ei - nig - keit, gro - sser Gott, gro - sser___

Org.

(p)

c. 8ve

God, might - y___ God___ of___ Glo - ry!
Gott, gro - sser Gott___ der___ Eh - ren!

3 Tr.

(f)

Timp.

RECIT._YE HAPPY FLOCK, THE SHEEP OF JESUS.

(BEGLÜCKTE HEERDE, JESU SCHAFE.)

From the Cantata "Du Hirte Israel, höre" (1724-27.)

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(Andante. ♪= 132.)

BASS.

PIANO.

Tutti.

(f)

Ye

Be -

piano

hap - py flock, the sheep of Je-sus, Ye hap - py flock, the sheep of Je-sus, The

glück - te Heer - de, Je - su Scha-fe, be - glück - te Heer - de, Je - su Scha-fe, die

Scored for 1 Oboe d'amore (doubling the 1st Violins,) 2 Violins, Viola and Continuo.

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world for you is as a heav'n, is as a heav'n, The world for
Welt ist euch ein Him - mel - reich, ein Him - - - mel - reich, die Welt ist

Org.

you is as a heav'n, The world for you is às a heaven, Ye hap - -
euch ein Him - mel - reich, die Welt ist euch ein Him - - mel - reich, be - glück - -

Tutti.

piano

- - py flock, the sheep of Je - - - - - - - - sus, The world for
- - *te Heer - de, Je - su Scha - - - - - - - - fe, die Welt ist*

you is as a heaven.
euch ein Him - mel - reich.

forte

Ye
Be -

piano

hap - py flock, the sheep of Je - sus, Ye hap - py flock, the sheep of Je - sus, The
glück - te Heer - de Je - su Scha - fe, be - glück - te Heer - de, Je - su Scha - fe, die

world for you is as a heav'n, is as a heav'n, The world for
Welt ist euch ein Him - mel - reich, ein Him - - - mel - reich, die Welt ist

Org.

you is as a heav'n, The world for you is as a heaven, Ye hap - -
euch ein Him - mel - reich, die Welt ist euch ein Him - - mel - reich, be - glück - -

Tutti.

piano

- - py flock, the sheep of Je - - - - - - - - sus, The world for
- - *te Heer - de Je - su Scha - - - - - - - - fe, die Welt ist*

you is as a heaven. —
euch ein Him - mel - reich. —

Tutti.

forte

Fine.

Here taste ye now of Je - su's love, And hope — for
Hier schmeckt ihr Je - su Gü - te schon, und hof - - - - - fet

piano

Org.

faith's re - ward to come, And hope for faith's re -
noch des Glau - bens Lohn, und hof - - - - - - - fet noch des

Viol. Org.

ward to come, When ye a - wake from death's
Glau - bens Lohn, nach ei - nem sanf - ten To - - - - - - - -

Tutti. *pianissimo*

soft slum - - - - - - - - - - - - ber: Here
- - - des - schla - - - - - - - - - - - - fe: hier

Org. Tutti. *piano*

taste ye now of Je - su's love, And hope for
schmeckt ihr Je - su Gü - te schon, und hof - - - - - - fet

Org.

faith's re - ward — to come, And hope — for faith's re - ward
noch des Glau - bens Lohn, und hof - - - - - - - fet noch des Glau -

Orch. Org.

— to come, When ye a - wake from death's —
- - bens Lohn, nach ei - nem sanf - ten To - - - - - - - - -

Tutti.

pianissimo

— soft slum - - - - - - - - - - - - - -
- - - - des - schla - - - - - - - - - - - - - -

Org. Tutti.

- - - - - - - ber, When ye — a - wake from death's soft slum - ber.
- - - - - - - fe, nach ei - nem sanf - ten To - des - schla - fe.

Da Capo (D.S.)

RECIT.– AH, HOW PERVERSE OUR WILL REMAINS.
(ACH, UNSER WILLE BLEIBT VERKEHRT.)
AIR.– LORD, AS THOU WILT.
(HERR, SO DU WILLT.)

From the Cantata "Herr, wie du willt, so schick's mit mir." (1724-27.)

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JOHANN SEB. BACH.

RECIT.

BASS.

PIANO.

Org.

p

Ah, how per_verse our will re_mains, Now scorn_ful, now a_fraid, And ne_ver will it think of dy_ing! A soul a_lone by God's own spi_rit taught Learns to the will of God sub_mis_sion and says:

Ach, un_ser Wil_le bleibt ver_kehrt, bald trot_zig, bald ver_zagt, des Ster_bens will er nie ge_den_ken! Al_lein ein Christ, in Got_tes Geist ge_lehrt, lernt sich in Got_tes Wil_len sen_ken, und sagt:

Attacca.

Scored for 2 Violins, Viola and Continuo.

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AIR.

(Larghetto. ♩ = 76.)

Lord, as Thou wilt,
Herr, so du willt,

Org. (p) Tutti. (f)

Lord, as Thou wilt,
Herr, so du willt,

Org. Tutti. *piano*

Lord, as Thou wilt,
Herr, so du willt,

Lord, as Thou wilt,
Herr, so du willt,

forte

Then press, ye pangs of dy - - - ing, The sigh - ings from
so presst, ihr To - - des - schmer - - zen, die Seuf - zer aus

piano

my bo - som, If but my prayer with Thee a - vail.
dem Her - zen, Wenn mein Ge - bet nur vor dir gilt.

Org.

Tutti.

forte

Lord, as Thou wilt,
Herr, so du willt,

Viol.

Org.

piano

Lord, as - Thou wilt, Lord, as Thou wilt,
Herr, so - du - willt, Herr, so du willt,

Then these un-worth-y mem-bers Lay down in dust and
so le-ge mei-ne Glie-der in Staub und A-sche

ash-es, This form so deep-ly stained by sin.
nie-der, dies höchst ver-derb-te Sün-den-bild.

Org. Tutti.

forte

Lord, as Thou
Herr, so du

(*p*)

wilt, Lord, as Thou wilt, Lord, as Thou
willt, Herr, so du willt, Herr, so du

piano

N. B.

wilt, Then toll ye fu - n'ral bells Then
willt, so schlagt, ihr Lei - chen - glo - - - cken, so

pizz.

c. 8ve

toll, ye fu - - n'ral bells, I fol-low un-af - frighted, My sor -
schlagt, ihr Lei - - chen-glo - cken, ich fol - ge un - er - schro-cken, mein Jam -

Org.

- row now is at an end.
- mer ist nun mehr ge - stillt.

Str. pizz.

Lord, as Thou wilt, Lord, as Thou wilt,
Herr, so du willt, Herr, so du willt,

Viol. col arco

Org.

forte

N. B. This by an evident slip of the pen is written : compare the following bars. — Ed.

Augener's Edition

Lord, as Thou wilt, Lord, as Thou wilt,
Herr, so du willt, Herr, so du willt,

Org.

Lord, as Thou wilt,
Herr, so du willt,

Viol.

piano

Lord, as Thou wilt!
Herr, so du willt!

Org.

Tutti.

forte

AIR.- AWAKE, AWAKE, YE SHEEP THAT WANDER.

(WACHT AUF, WACHT AUF, VERLORNE SCHAFE.)

From the Cantata "O Ewigkeit, du Donnerwort." (1724-27.)

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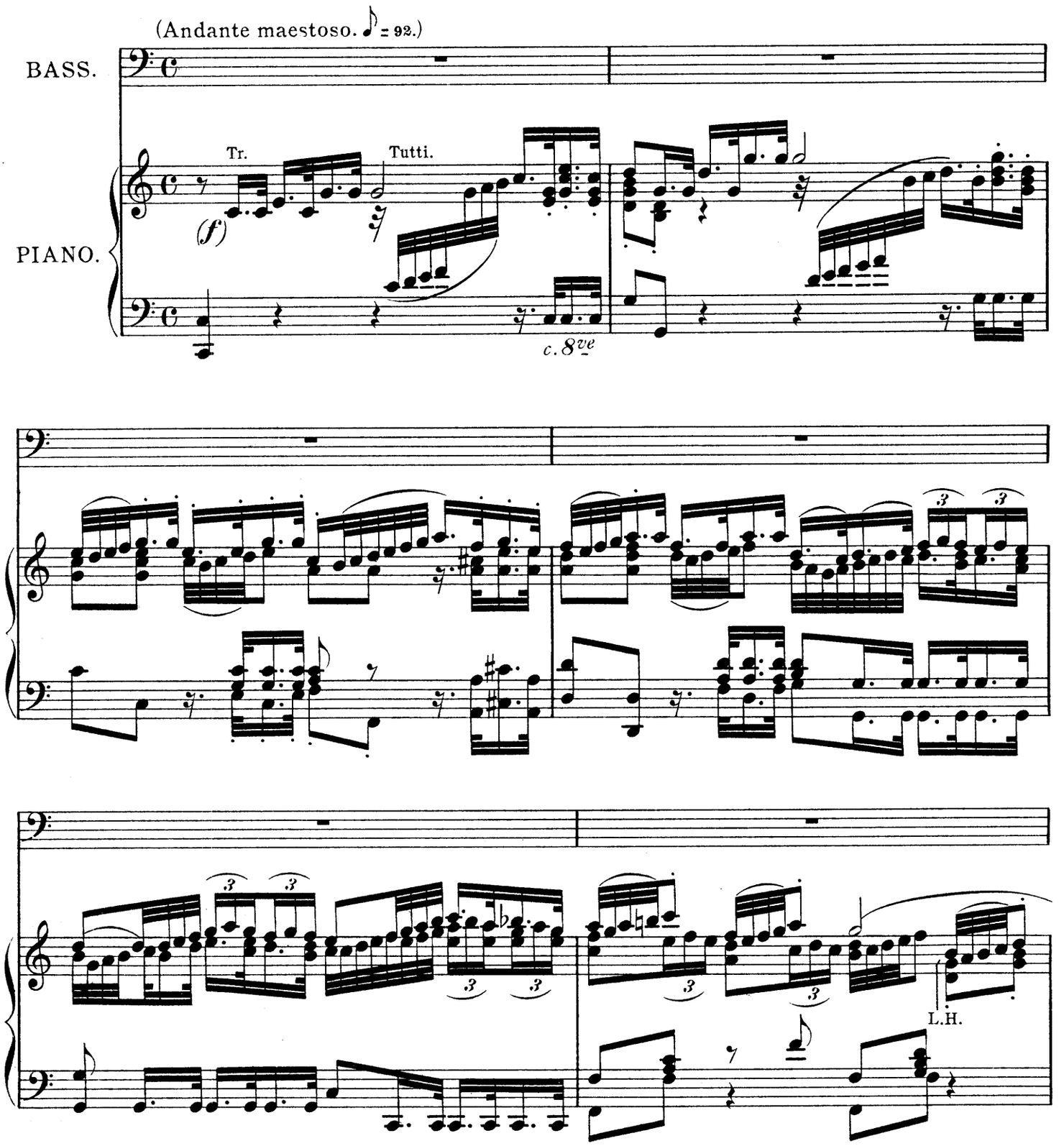

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A - wake, a - wake, A - wake, a - wake,
Wacht auf, wacht auf, wacht auf, wacht auf,

Tr. Tutti.

A - wake, a - wake, A - wake, a - wake, ye sheep that
wacht auf, wacht auf, wacht auf, wacht auf, ver - lor - - ne

wan-der, A-rouse ye from your sin - ful slum-ber, A-rouse ye now,
Scha-fe, er-mun-tert euch vom Sün - den - schla-fe, er-mun - tert euch,

Augener's Edition

A - rouse ye now,
er - mun - tert euch,

A - rouse ye from your sin - ful
er - mun - tert euch vom Sün - den -

p Org.

slum - - - - - - - - - - ber, And soon your way of life a -
schla - - - - - - - - - - fe, und bes - sert eu - er Le - ben

Viol.

Org.

mend.
bald.

Tr.

f

Tutti.

A - wake, a - wake,
Wacht auf, wacht auf,

p

A - wake be - fore the trum - pet sounds,
wacht auf, eh' die Po - sau - ne schallt,

A - wake, a - wake, A - wake be - fore the trum - pet
wacht auf, wacht auf, wacht auf, eh' die Po - sau - ne

sounds,
schallt,

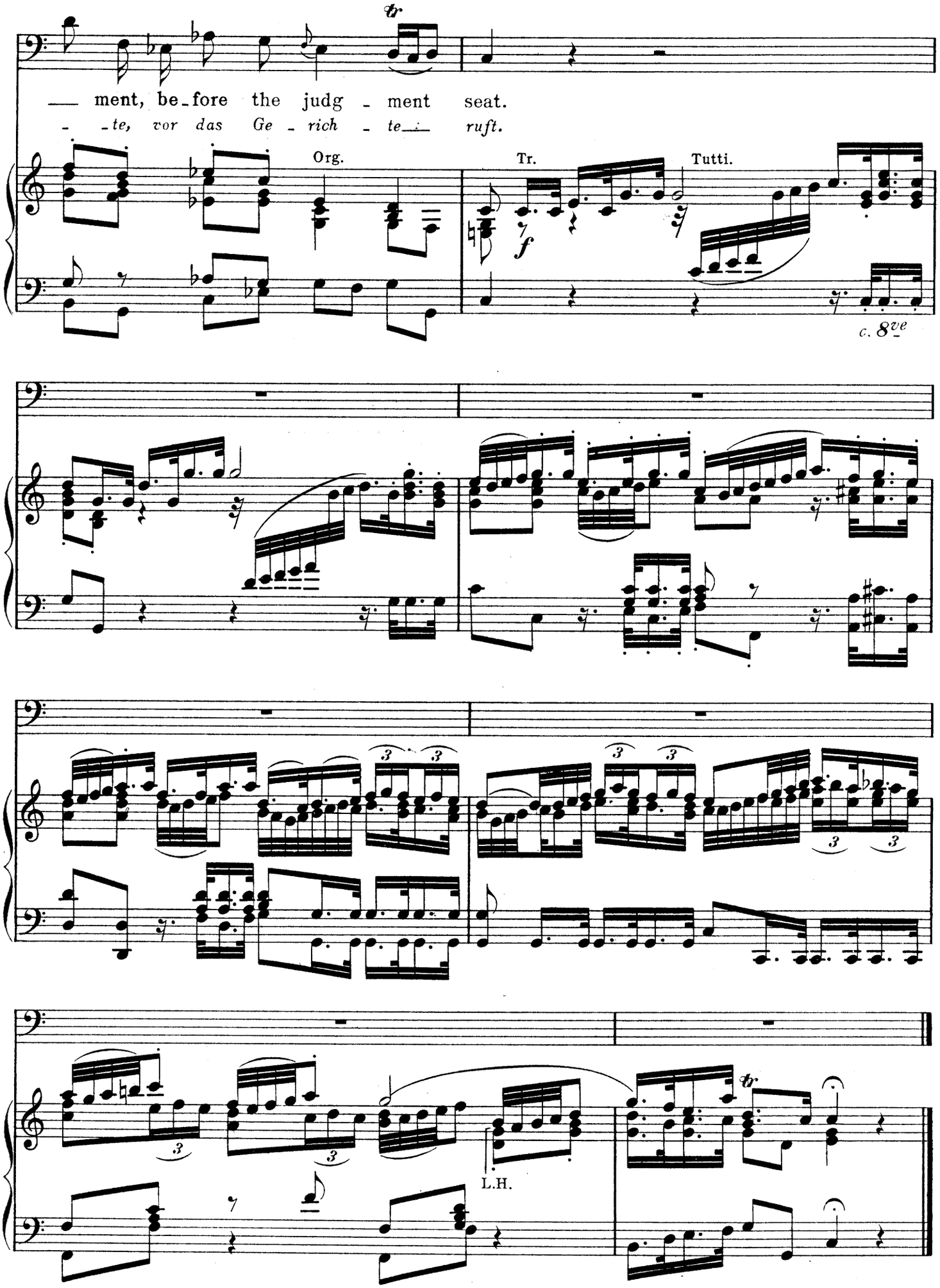
Tr.
Str. Ob.

That calls you trem - bling, from the grave to meet The
die euch mit Schre - cken, mit Schre-cken aus der Gruft, zum

judge of all the world, The judge of all the world be-fore the
Rich - ter al - ler Welt, zum Rich - ter al - ler Welt vor das Ge -

judg - - - - - - - - - - - - - -
rich - - - - - - - - - - - - - -

L.H.


ment, be_fore the judg - ment seat.
- te, vor das Ge - rich - te ruft.
Org.
Tr.
Tutti.
f
c. 8ve
L.H.

AIR.—AWAY THEN, YE CARES THAT SO VAINLY BESET ME.

(DOCH WEICHET, IHR TOLLEN VERGEBLICHEN SORGEN.)

From the Cantata "Liebster Gott, wann werd' ich sterben." (1724-27.)

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JOHANN SEB. BACH.

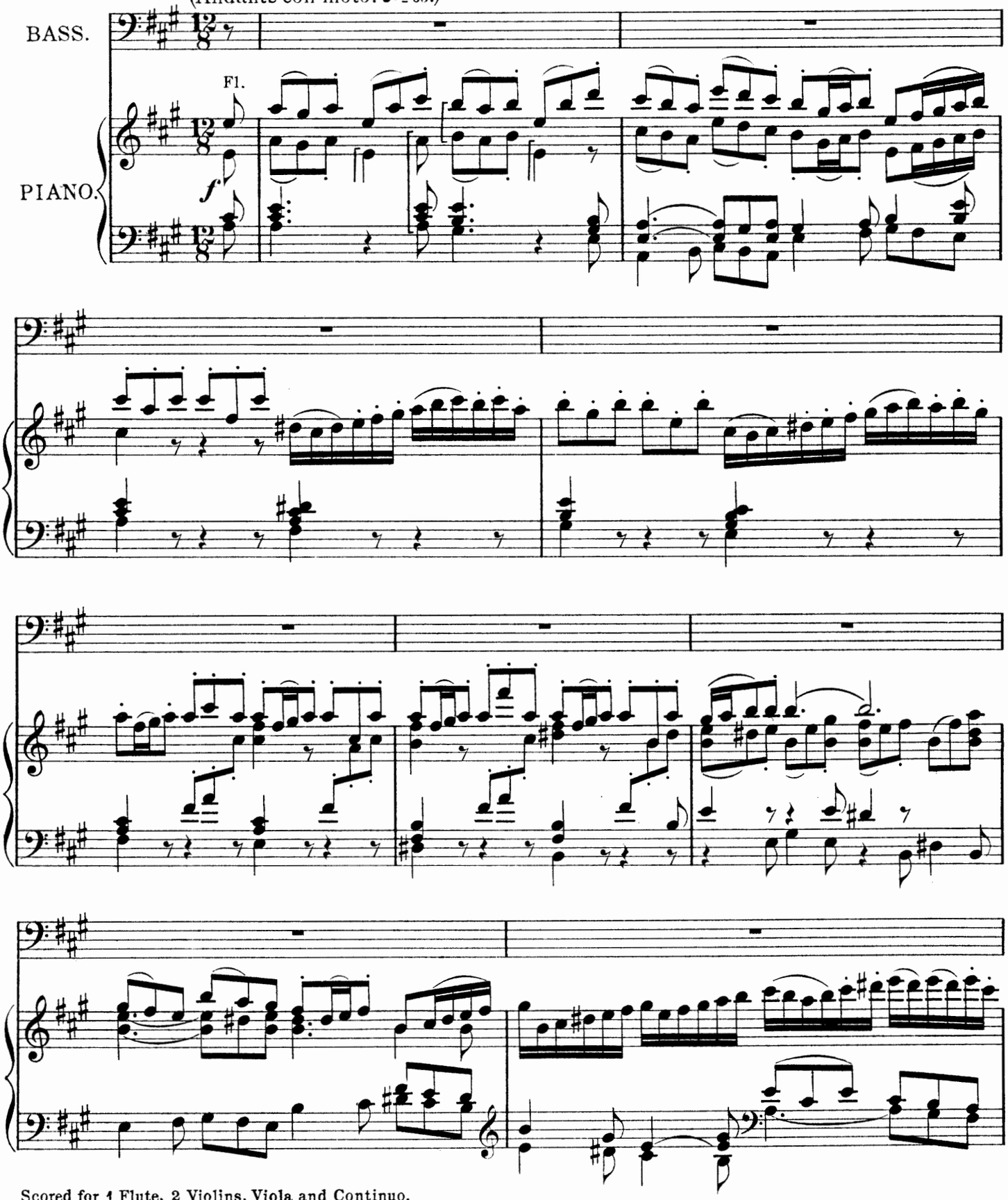
(Andante con moto. ♩. = 63.)

BASS.

PIANO.

Fl.

f



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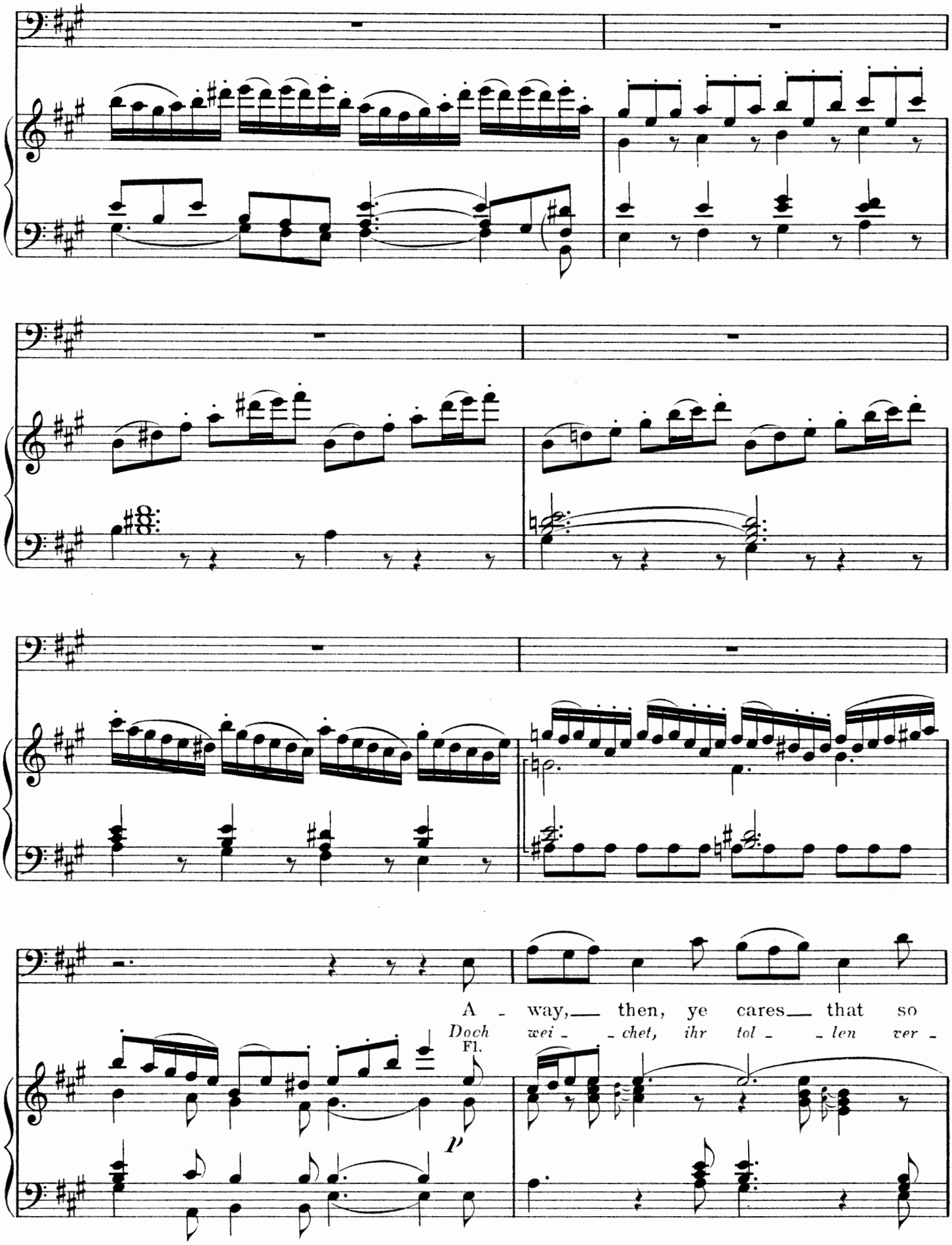

A - way,— then, ye cares— that so
Doch wei - - chet, ihr tol - - len ver -
Fl.
p

vain - - ly be - set — me,
geb - - li - chen Sor - gen,

f

A - way, — then, ye cares — that so
doch wei - - chet, ihr tol - - len ver -

Viol.

Fl.

p

vain - - ly be - set me, A - way, — A - way, then, ye
geb - - li - chen Sor - gen, doch wei - - - - - chet, wei - chet ihr

cares — that so vain - ly be set — me, so vain - ly be -
tol - - - - - len ver - geb - li - chen Sor - - - - gen, ver - geb - li - chen

set me. My
Sor- gen! Mich

Je-sus is call-ing: ah, who would not go? ah, who would not go? My Je-sus is call-ing: ah,
ru-fet mein Je-sus: wer soll-te nicht gehn? wer soll-te nicht gehn? mich ru-fet mein Je-sus: wer

who would not go? ah, who would not go? ah, who would not? ah, who would not?
soll-te nicht gehn? wer soll-te nicht gehn? wer soll-te nicht? wer soll-te nicht?

My Je-sus is call-ing; ah, who would not go? ah, who would not go? My
mich ru-fet mein Je-sus: wer soll-te nicht gehn? wer soll-te nicht gehn? mich

Je_sus is call_ing: ah, who would not go? ah, who ___ would not go?
ru_fet mein Je_sus: wer soll _ te nicht gehn? wer soll _ _ te nicht gehn?

Org. Fl. *f*

The
Nichts

world con_tains nought that pleases my soul, The world con_tains nought that pleases my soul, The
*was mir ge_fällt, be_sit_zet die Welt, nichts was mir ge_fällt, be_sit_zet die Welt, be_*

Org. Fl. *p*

world ___ con_tains nought, nought, nought, nought, The
sit _ _ zet die Welt, nichts, nichts, nichts, nichts

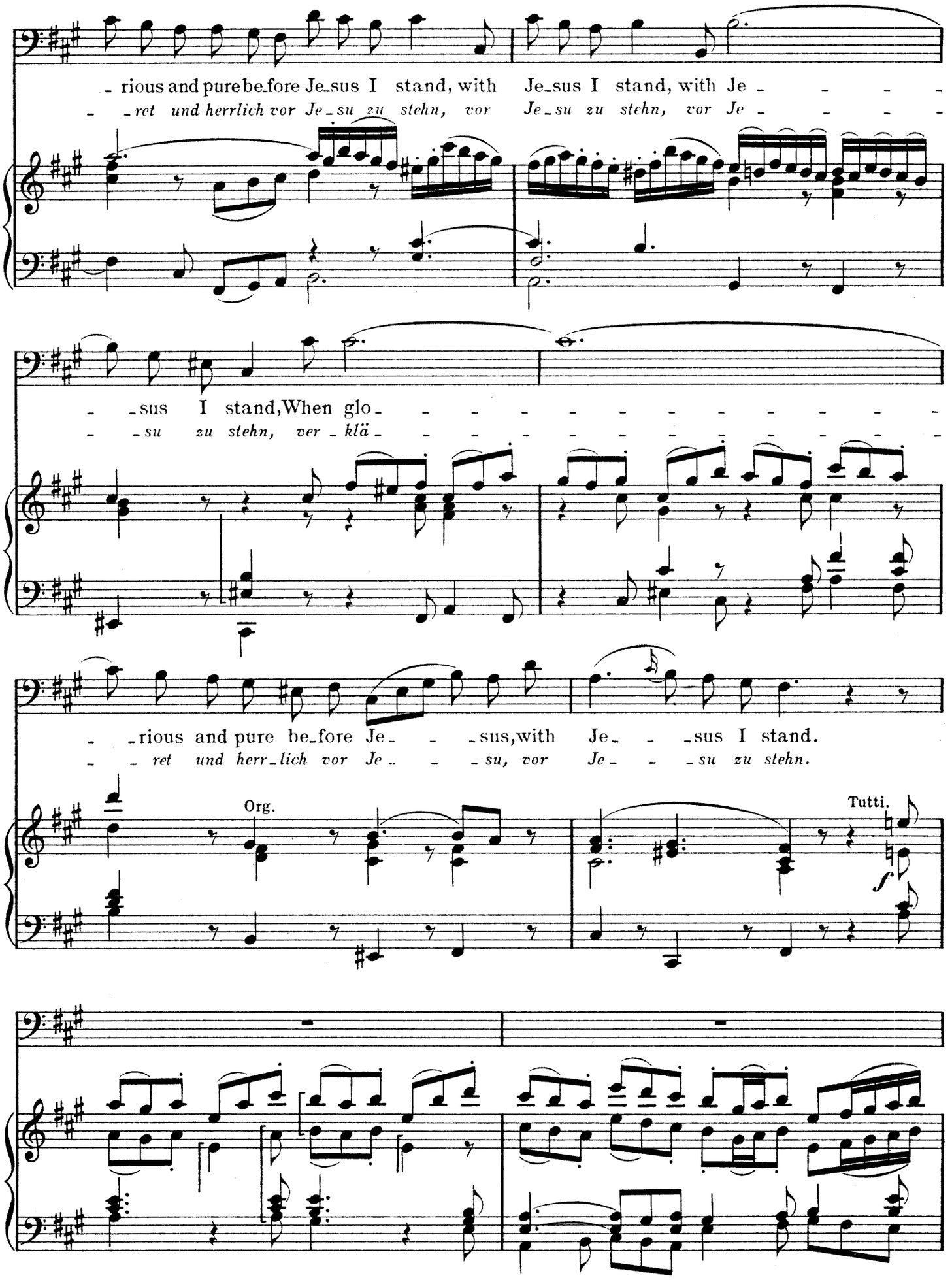
Org. Fl. Str.

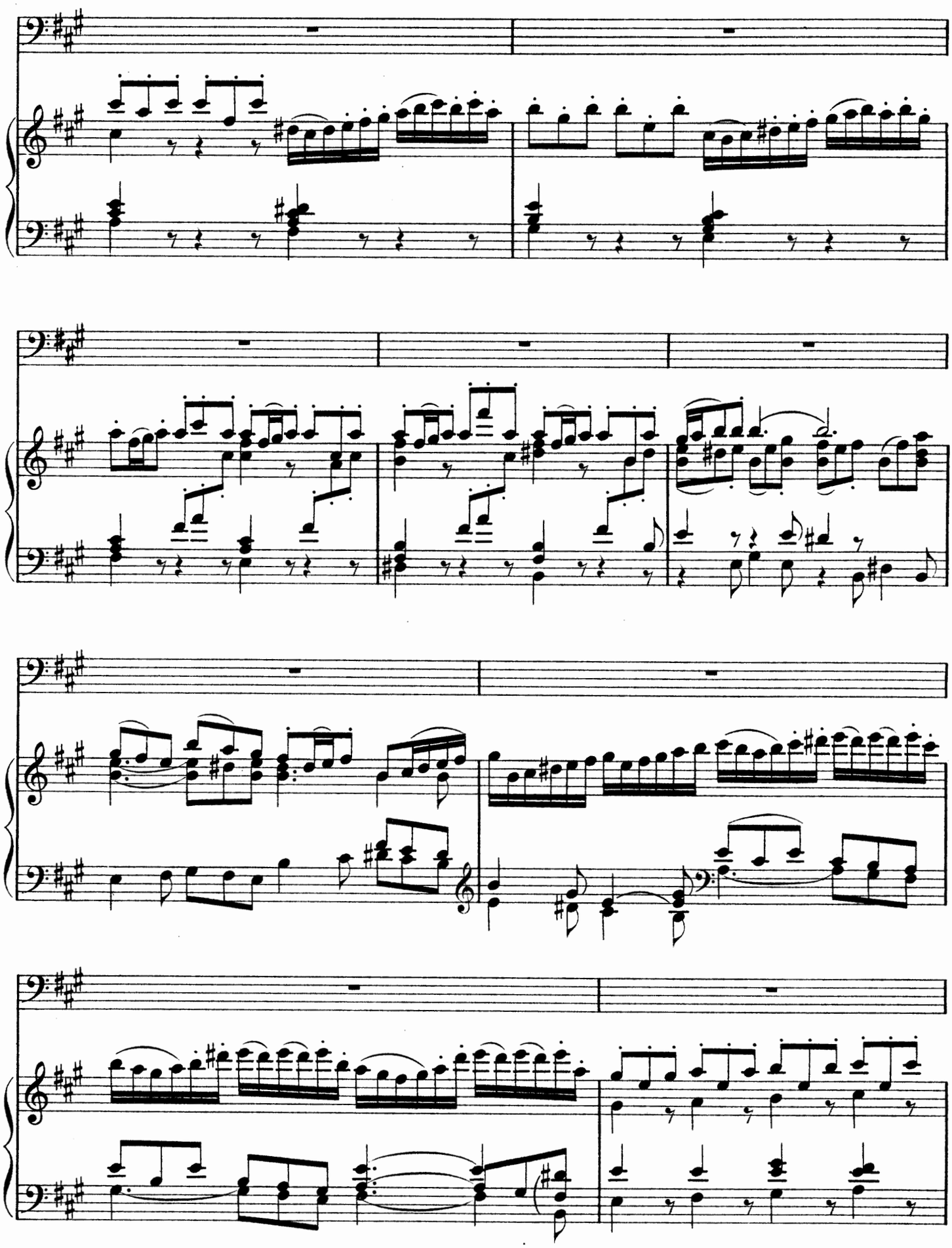
world con - tains nought— That pleas - es my soul!— Oh,
was mir ge - fällt,— be - sit - zet die Welt!— Er -

dawn on me, bless - ed and hap - pi - est morn - - -
schei - ne mir se - li - ger fröh - li - cher Mor - - -

- - - ing Oh, dawn on me, bless - ed and
- - - gen, er - schei - ne mir se - li - ger

hap - pi - est morn - - - ing, When glo - - - - - - - -
fröh - li - cher Mor - - - gen, ver - klä - - - - - - - -


rious and pure be_fore Je_sus I stand, with Je_sus I stand, with Je
ret und herrlich vor Je_su zu stehn, vor Je_su zu stehn, vor Je
sus I stand, When glo
su zu stehn, ver_klä
rious and pure be_fore Je sus, with Je sus I stand.
ret und herr_lich vor Je su, vor Je su zu stehn.
Org.
Tutti.
f



A - way, then, ye cares that so
Doch wei - chet, ihr tol - len ver -

Fl.

p

vain - ly be - set me,
geb - li - chen Sor - gen,

f

A - way, then, ye cares that so
doch wei - chet, ihr tol - len ver -

Viol. Fl. *p*

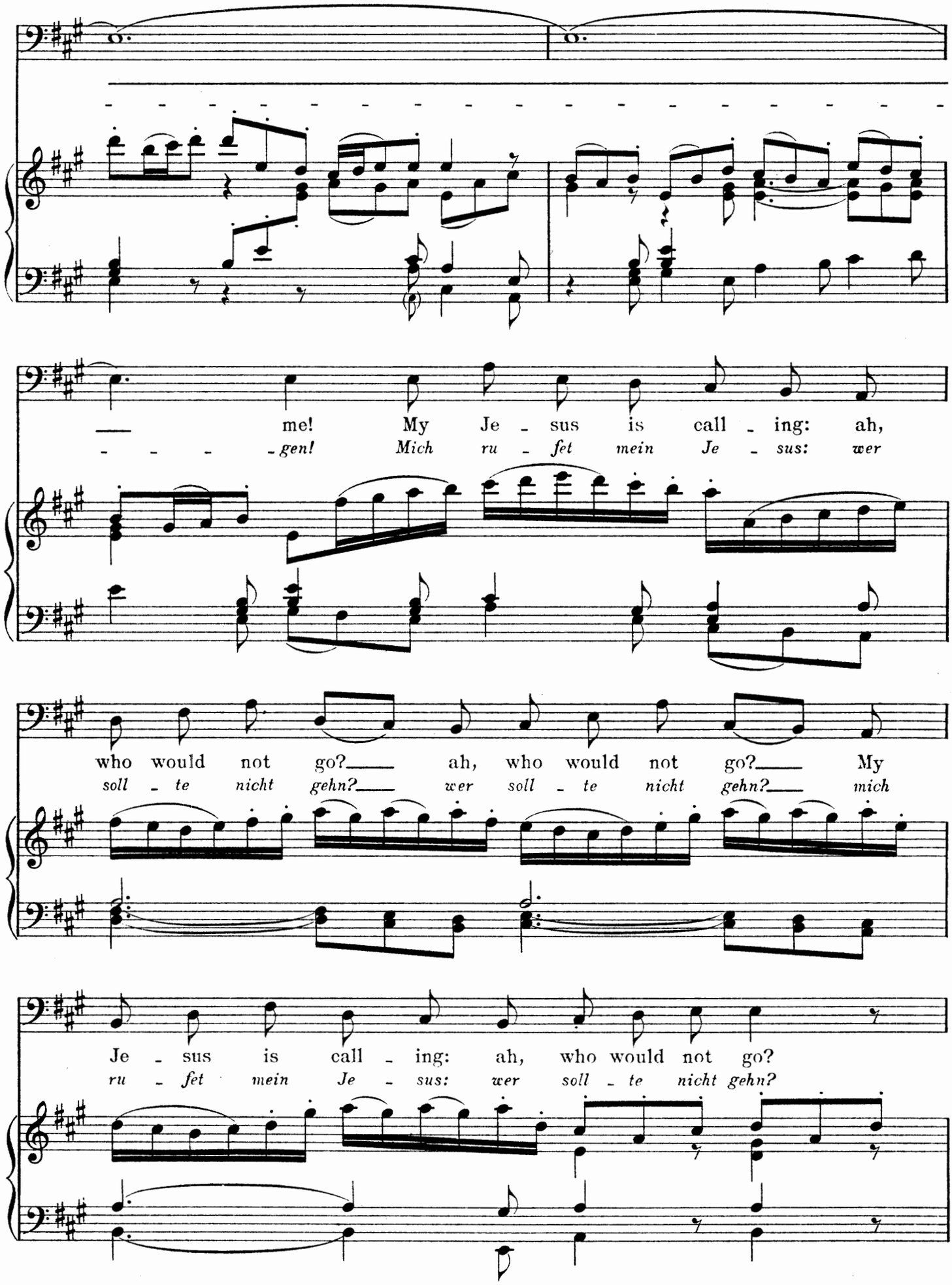
vain - ly be - set me, A - way,
geb - li - chen Sor - gen, doch wei - - - - -

(a)

A - way, then, ye cares
- - chet, wei - chet ihr tol - - - - - - - - -

that so vain - ly be - set me, so vain - ly be - set
- len ver - geb - li - chen Sor - - - - - gen, ver - geb - li - chen Sor - - - -

(a) These consecutives between flute and bass are in Bach's score.—*Ed.*


me! My Je - sus is call - ing: ah,
- - - -

ah, who would not go? ah, who would not? ah, who would not? My Je_sus is
wer soll_te nicht gehn? wer soll_te nicht, wer soll_te nicht? mich ru_fet mein

call_ing: ah, who would not go? ah, who would not go? My Je_sus is call_ing: ah,
Je_sus: wer soll_te nicht gehn? wer soll_te nicht gehn? mich ru_fet mein Je_sus: wer

Org.

who would not go? ah, who___ would not go? ah, who would not go?
soll_te nicht gehn? wer soll_ _te nicht gehn? wer soll te_nicht gehn?

Fl.

f

AIR.- MARK, O MY HEART, EVERMORE ONLY THIS.

(MERKE, MEIN HERZE, BESTÄNDIG NUR DIES.)

From the Cantata "~~So du mit deinem Munde bekennest Jesum~~" (1729-30)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.

(Allegro maestoso. ♪ = 144.)

BASS.

PIANO.

(*f*) Tutti.

c. 8ve ad lib.

Fl.

Viol. Ob.

Ob.

Str.

Scored for 1 Flute, 2 Oboi d'Amore, 1 Trumpet, 2 Violins and Continuo.

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Augener's Edition

Mark, O my heart, e - ver - more on - ly_ this,
Mer - ke, mein Her - ze, be - stän - dig nur dies,

Fl.

dolce piano

Viol.

1 2 1

Mark, O my
Mer - ke, mein

forte

piano

heart, e - ver - more on - ly_ this, Mark, O my heart, e - ver - more,
Her - ze be - stän - dig nur dies, mer - ke, mein Her - ze, be - stän -

Viol.

Fl. Ob. unis.

e - ver - more on - ly this, If all
dig, be - stän - dig nur dies, Wenn du

Tr.

Fl.

Ob.

else — thou dost for - get, That thy Sa - viour Je - sus
al - les sonst ver - gisst, dass dein Hei - land le - bend

Viol. Org. Tutti. Ob. Viol.

lives; Mark, O my heart, e - ver - more on - ly this,
ist; mer - ke mein Her - ze be - stän - dig nur dies,

Viol. (a)

Mark, O my heart, e - ver - more on - ly this.
mer - ke, mein Her - ze, be - stän - dig nur dies.

forte

(a) These small notes are not intended to be played; they are inserted to show how Bach continues the Violin figure commenced in the preceding bar.

Be_ this truth, by thee_ be - lie - - - - ved, For thy
Las - se_ die - ses dei - nem Glau - - - - ben ei - nen

Org.

piano

faith a sure_ foun - da - tion, Mark, O my heart, _____ on - ly
Grund und Ve - ste blei - ben, mer - ke, mein Her - - - ze, nur

Orch.

this, That thy Sa - - - - - - - viour Je - sus
dies, dass dein Hei - - - - - - - land le - bend

Org.

lives. Be this
ist. *las - se*

Orch.

forte

truth, by thee be - lie - ved, For thy
die - - - - - ses dei - nem Glau - ben ei - nen

Org.

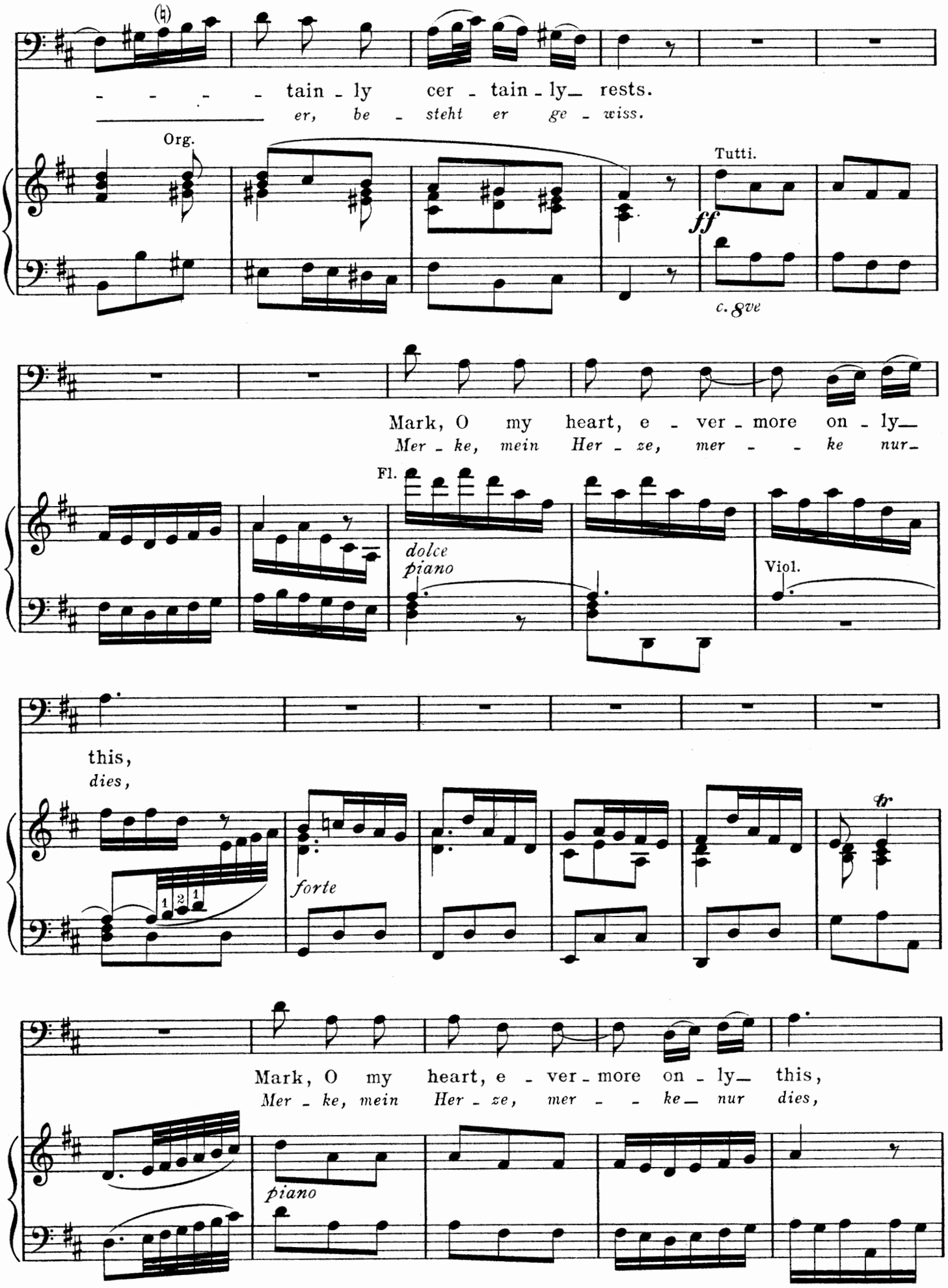
piano

faith a sure foun - da - tion, On such it most
Grund und Ve - ste blei - ben, auf sol - - - che be -

cer - tain - ly rests, it cer - - - - - - - tain - ly
steht er ge - wiss, be - steht er ge -

Vl. Ob.

rests, it cer - - - - - - - - - - -
wiss, be - steht


tain - ly cer - tain - ly rests.
er, be - steht er ge - wiss.
Org.
Tutti.
ff
c. 8ve
Mark, O my heart, e - ver - more on - ly
Mer - ke, mein Her - ze, mer - ke nur
Fl.
dolce
piano
Viol.
this,
dies,
forte
tr
Mark, O my heart, e - ver - more on - ly this,
Mer - ke, mein Her - ze, mer - ke nur dies,
piano

Mark, O my heart, O my heart,
mer - ke, mein Her - ze, mein Her - - - - - - - - - - ze,

Viol.

Fl. Ob. unis.

mark on - ly this, If all — else — thou dost — for - get,
mer - ke nur dies, Wenn du — al - les sonst — ver - gisst

Fl.

Viol. Ob.

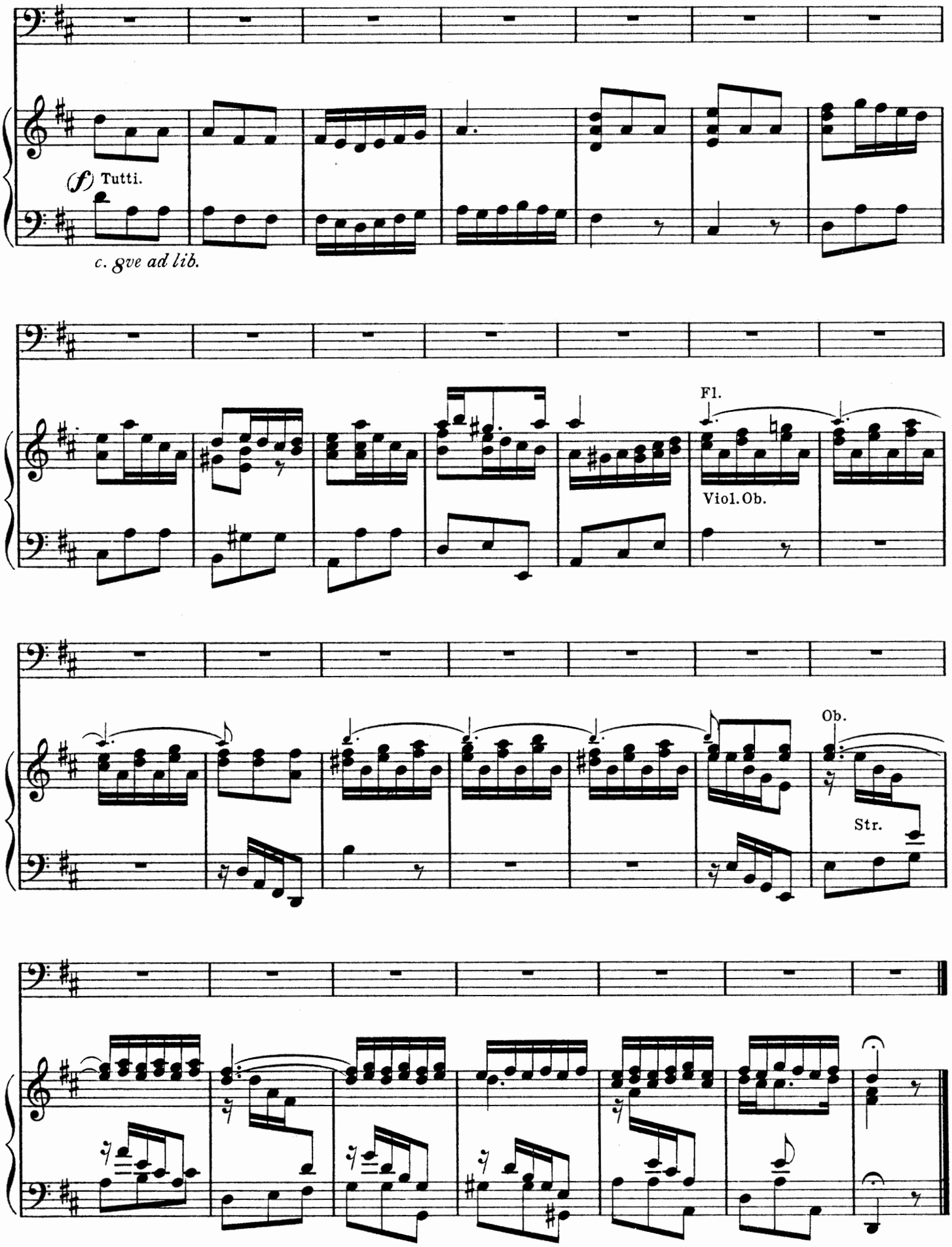
That thy — Sa - viour Je - sus lives, Mark, O my heart e - ver -
dass dein — Hei - land le - bend ist, mer - ke, mein Her - ze, nur

Ob.

Str.

more on - ly this, Mark, O my heart, e - ver - more on - ly this!
dies, — nur dies, mer - ke, mein Her - ze, mer - ke nur dies.

forte


(f) Tutti.
c. 8ve ad lib.
Fl.
Viol. Ob.
Ob.
Str.

AIR.—THE END IS COME, THE PAIN IS OVER.

(ES IST VOLLBRACHT, DAS LEID IST ALLE.)

From the Cantata "Sehet, wir geh'n hinauf gen Jerusalem" (1729-30)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.

(Larghetto. ♩ = 63.)

BASS.

PIANO

Ob.

Str.

The end is come, the end is come, the pain—
Es ist voll-bracht, es ist voll-bracht, das Leid—

Ob.

piano

Scored for 1 Oboe, 2 Violins, Viola and Continuo.

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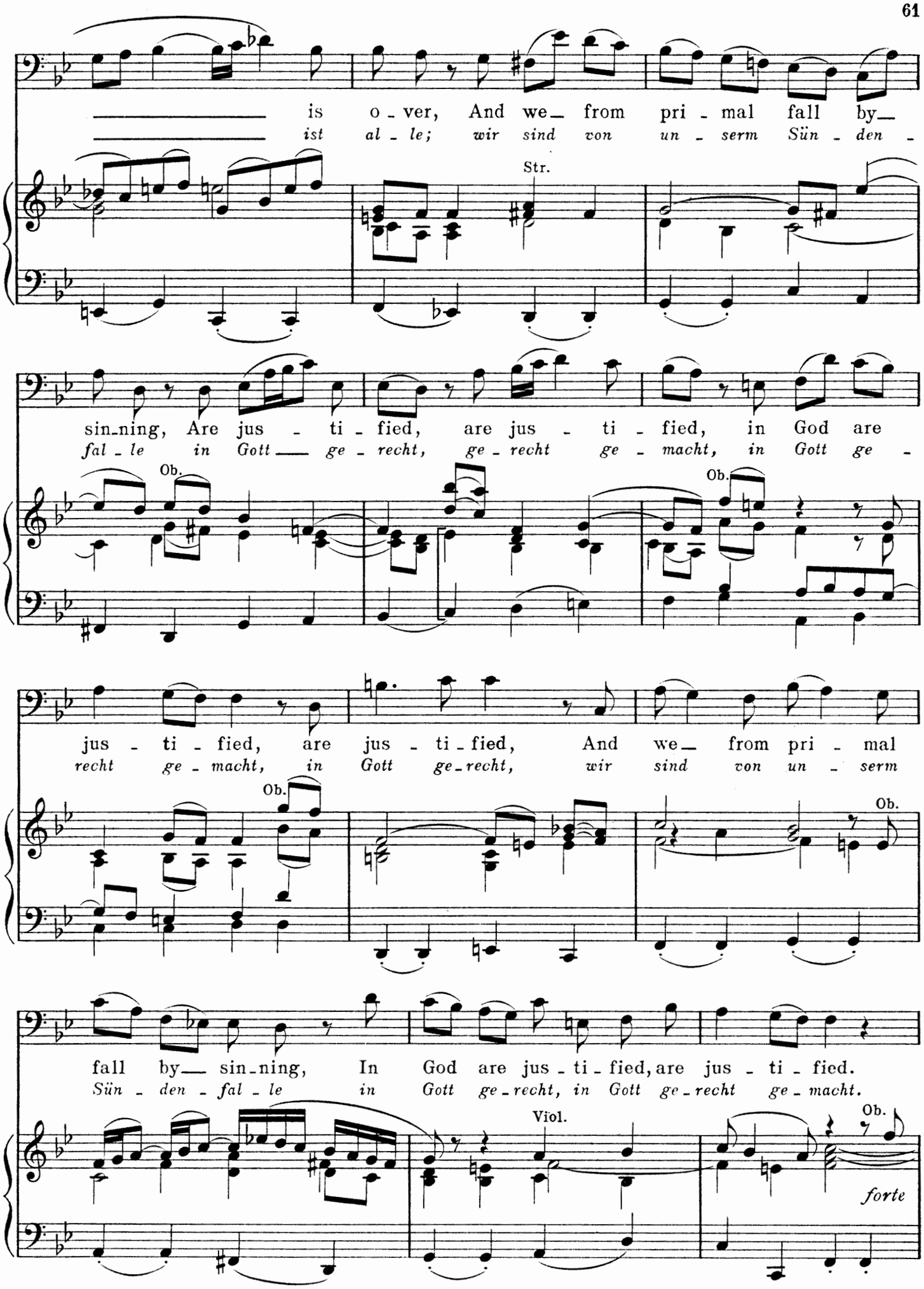
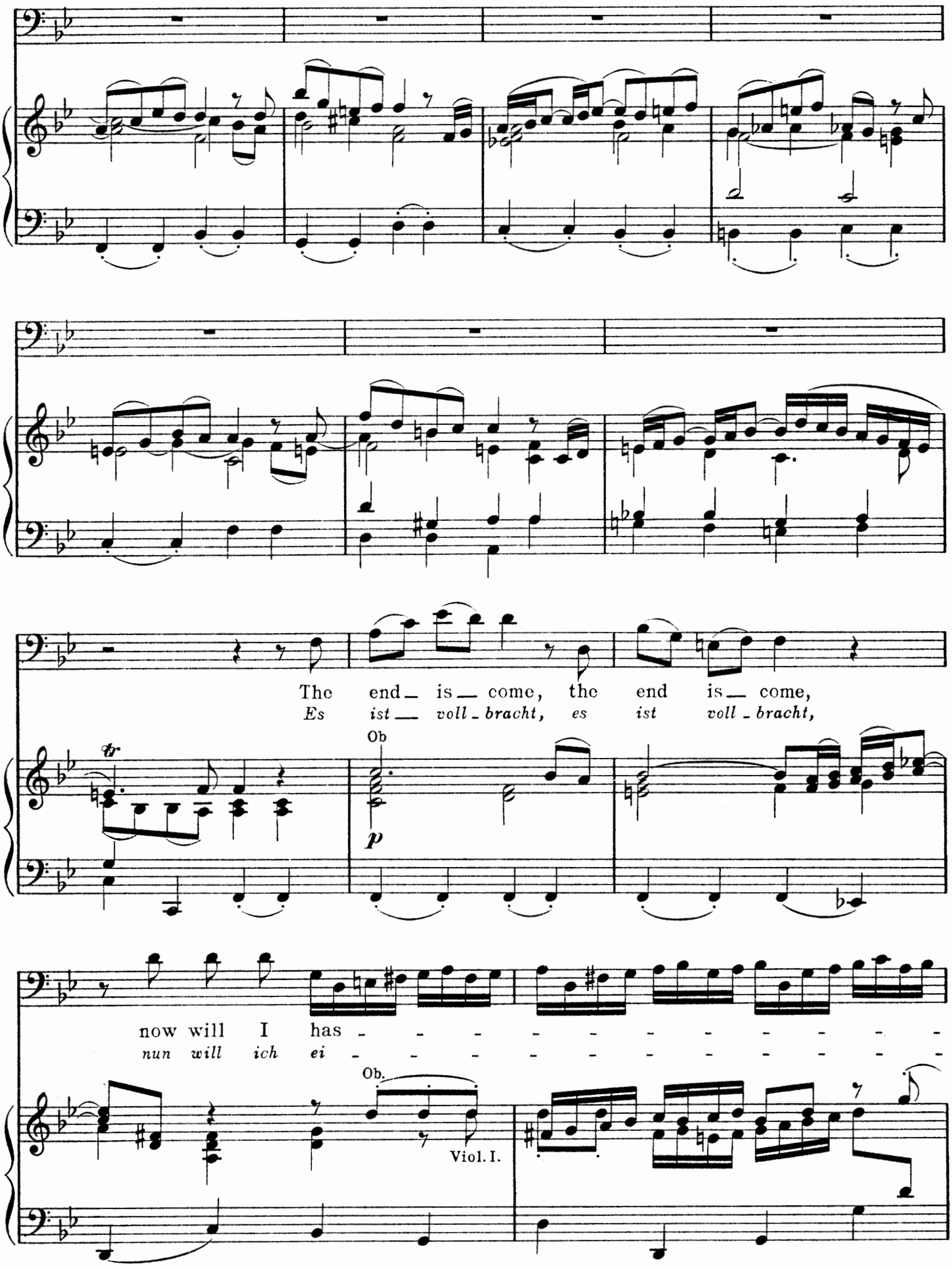

is o - ver, And we from pri - mal fall by
ist al - le; wir sind von un - serm Sün - den -
Str.
sin-ning, Are jus - ti - fied, are jus - ti - fied, in God are
fal - le in Gott ge - recht, ge - recht ge - macht, in Gott ge -
Ob.
Ob.
jus - ti - fied, are jus - ti - fied, And we from pri - mal
recht ge - macht, in Gott ge - recht, wir sind von un - serm
Ob.
Ob.
fall by sin-ning, In God are jus - ti - fied, are jus - ti - fied.
Sün - den - fal - le in Gott ge - recht, in Gott ge - recht ge - macht.
Viol.
Ob.
forte


The end is come, the end is come,
Es ist voll-bracht, es ist voll-bracht,
Ob
p
now will I has - - - - - - - - - - -
nun will ich ei - - - - - - - - - - -
Ob.
Viol. I.

ten, And ren - der thanks un -
len, und mei - nem Je - su

to my Je - sus, World, so good
Dank - er - thei - len, Welt, gu - te

night! now will I has - -
Nacht, nun will ich ei - -

Vl.I.
Ob.
piano

- - - - - - ten, And ren - der thanks un - -
- - - - - - *len, und mei - nem Je - - su*

to my Je - sus, World, so good
Dank er - thei - len, Welt, gu - te

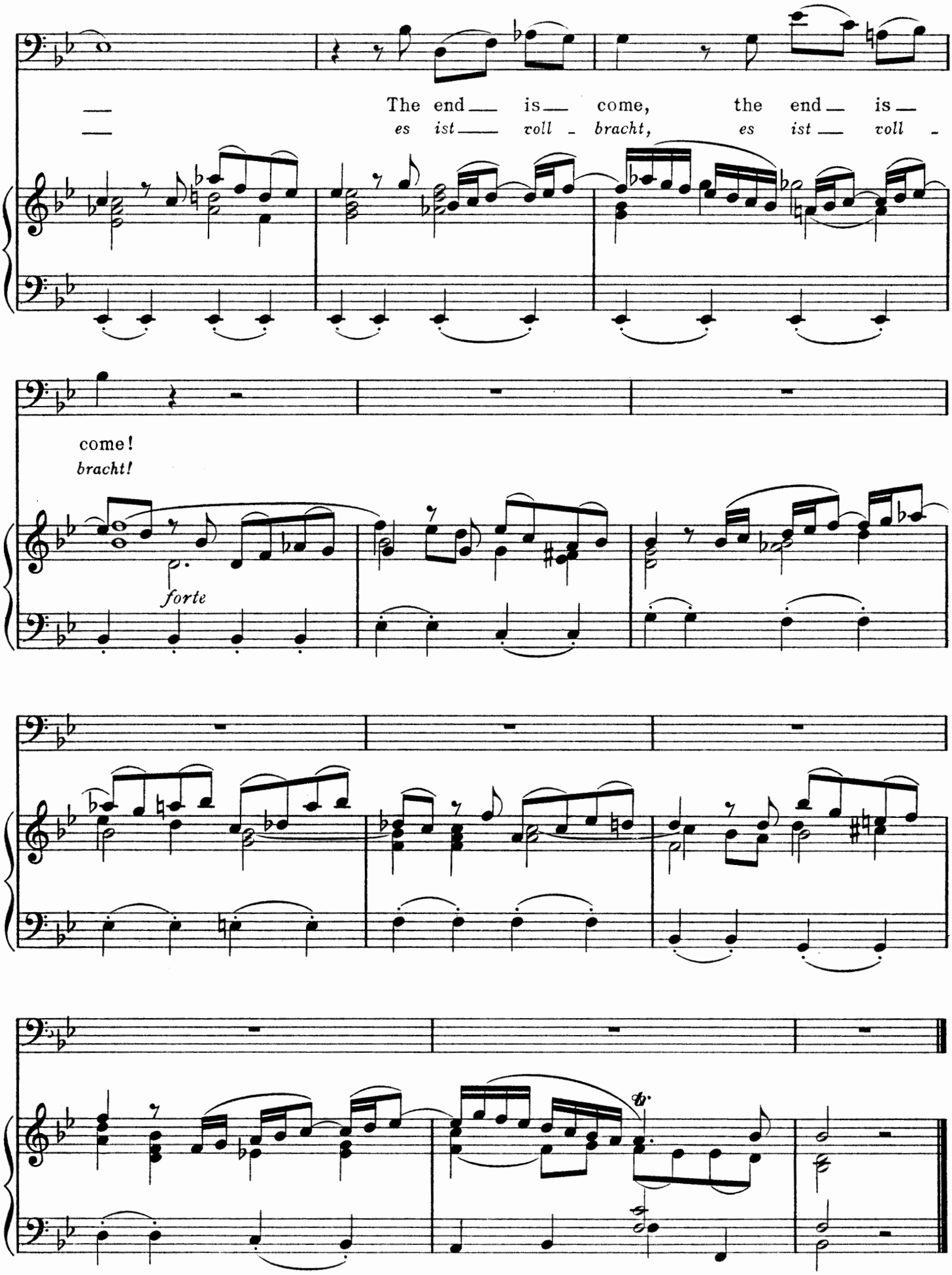
night! World, world,
Nacht, Welt, Welt,

so good night, World, so good night,
gu - te Nacht, Welt, gu - te Nacht,

Org.

Ob.

Str.


The end is come, the end is
es ist voll - bracht, es ist voll -
come!
bracht!
forte

AIR.-FARE THEE WELL THOU WORLDLY TUMULT.

(GUTE NACHT, DU WELTGETÜMMEL.)

From the Cantata "Wer weiss wie nahe mir mein Ende" (1731.)

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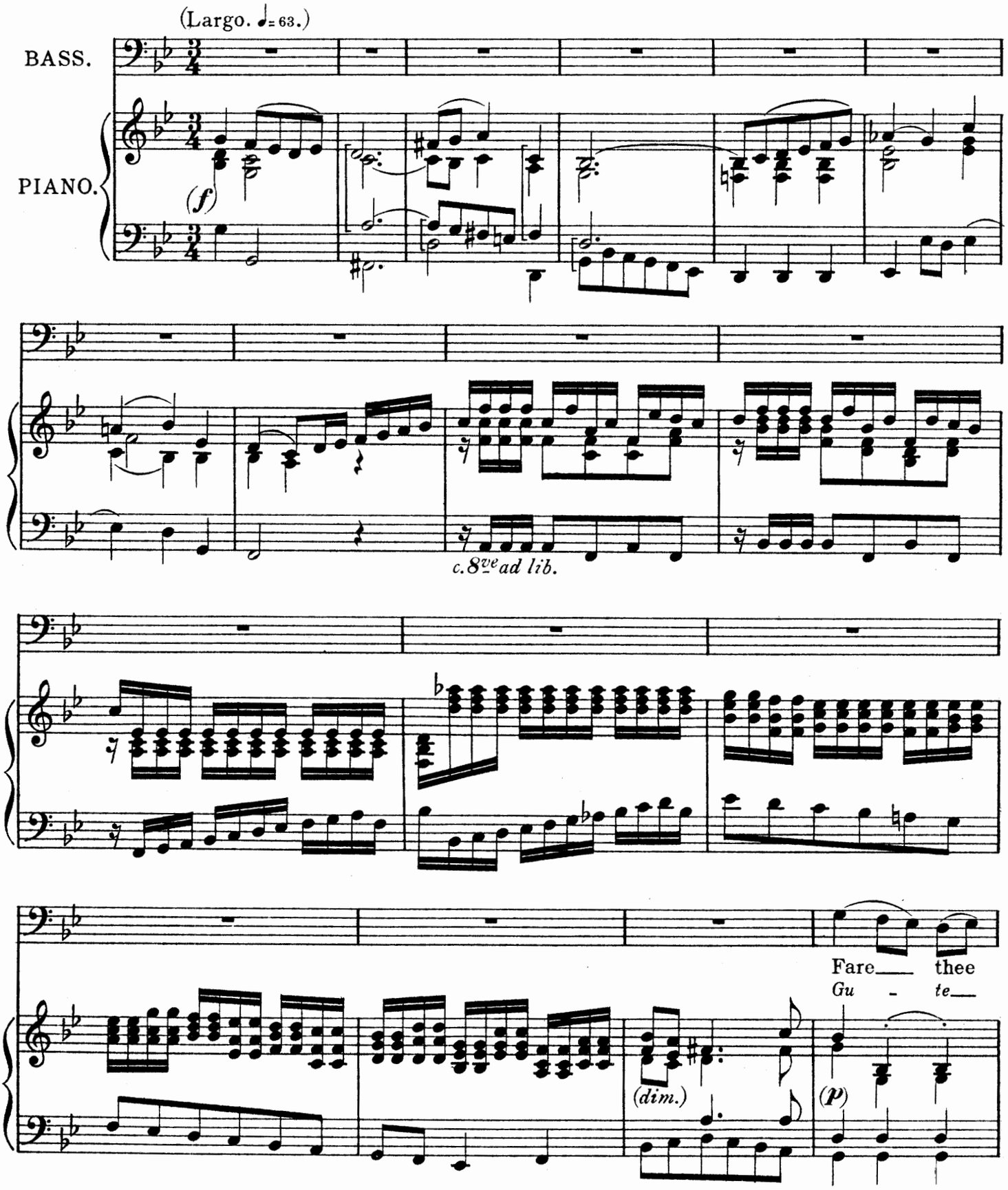

Scored for 2 Violins, Viola and Continuo.

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well, fare thee well, Fare thee well, thou world - ly
Nacht, gu - te Nacht, gu - te Nacht, du Welt - ge -

tu - mult, thou world-ly tu - mult, fare thee well, thou world-ly
tüm - mel, du Welt - ge - tüm - mel, gu - te Nacht, du Welt - ge -

c. 8ve ad lib.

tu - mult, fare thee well, fare thee well, thou world-ly
tüm - mel, gu - te Nacht, gu - te Nacht, du Welt - ge -

tu - - - - - mult, fare thee well!
tüm - - - - - mel, gu - te Nacht!

(*f*)

Fare thee
Gu - te

(p)

well, thou world-ly tu - - mult,
Nacht, du Welt - ge - tüm - - mel,

Fare thee well, thou world-ly tu - mult, fare thee
gu - te Nacht, du Welt - ge - tüm - mel, gu - te

well, fare thee well, thou world-ly tu - - - - -
Nacht, gu - te Nacht, du Welt - ge - tüm - - - - -

- mult, fare thee well!
- *mel, gu - te Nacht!*

(*f*)

Now with thee I make-
Jetzt mach' ich mit dir-

Org.

p

- an end; My feet al - rea - dy stand-
- *Be - schluss; ich steh' schon mit ei - nem Fuss,*

V. I°

- My feet al - rea - dy stand At the-
- *ich steh' schon mit ei - nem Fuss bei dem-*

ve - ry gate of hea - ven, My feet
lie - ben Gott im Him - mel, ich steh'

al - rea - dy stand At the
schon mit ei - nem Fuss bei dem

ve - ry gate of hea - ven.
lie - ben Gott im Him - mel.

(cresc.)

Fare thee well, thou world - ly tu - -
Gu - te Nacht, du Welt - ge - tüm - -

(p)

- mult, Fare thee well, thou world-ly
- *mel, gu - te Nacht, du Welt - ge -*

tu - mult, fare thee well, fare thee well, thou world-ly
tüm - mel, gu - te Nacht, gu - te Nacht, du Welt - ge -

tu - - - - - - mult, fare thee well!
tüm - - - - - - mel, gu - te Nacht!

(f)

(dim.)

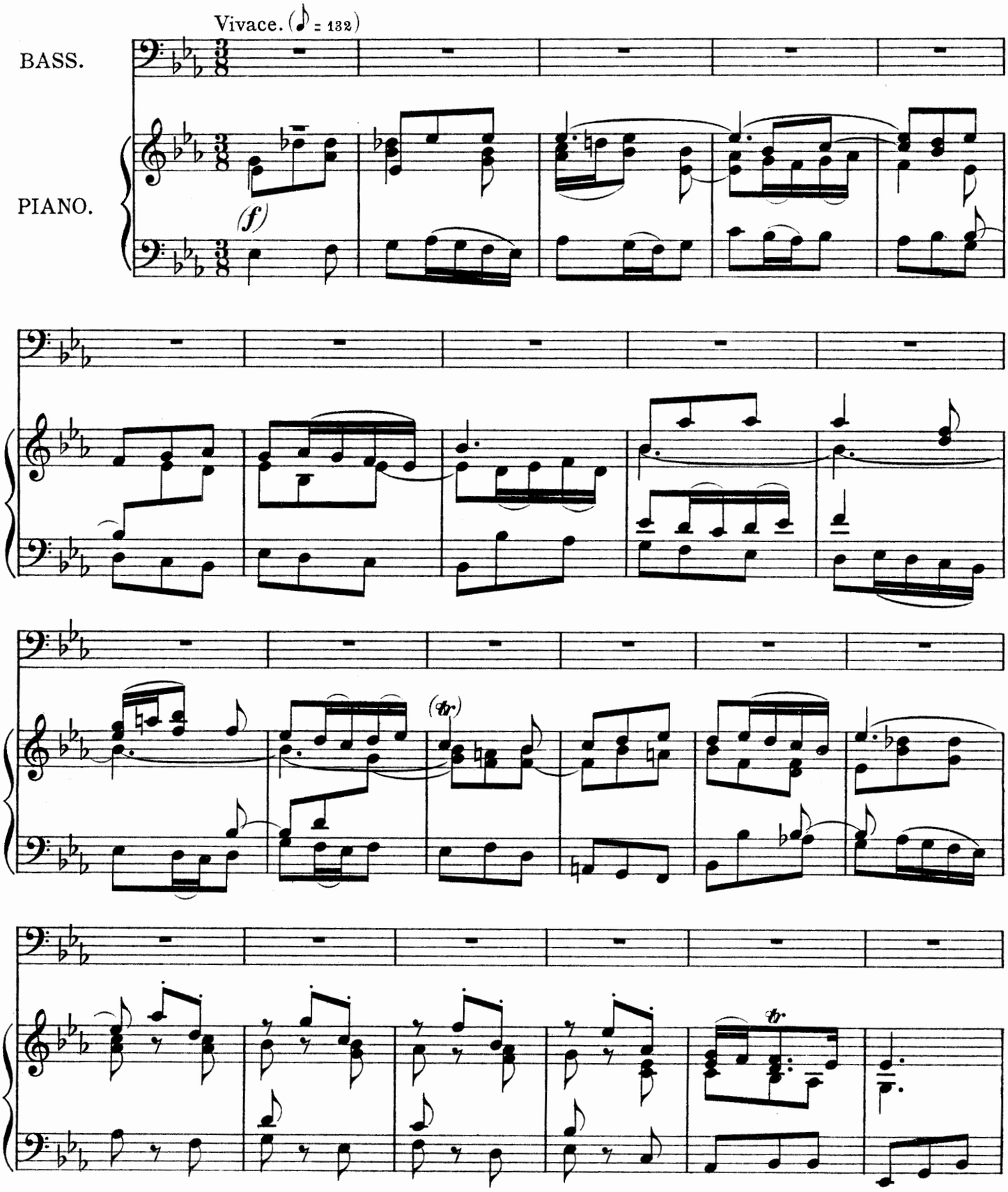
ARIOSO.—DESPISEST THOU THE RICHES OF HIS GOODNESS?

(VERACHTEST DU DEN REICHTHUM SEINER GNADE?)

From the Cantata "Herr, deine Augen sehen nach den Glauben." (1731.)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.



Scored for 2 Violins, Viola and Continuo.

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Augener's Edition

De - spis - est thou the ri - ches of His good - ness,
Ver - ach - test du den Reich - thum sei - ner Gna - de,

Org. Str.

piano

pa - tience and long - suf - fer - ing?
Ge - duld und Lang - mü - thig - keit?

De - spis - est thou, de - spis - est thou,
Ver - ach - test du, ver - ach - test du,

de - spis - est thou the ri - ches, de - spis - est thou the
ver - ach - test du den Reich - thum, ver - ach - test du den

ri - ches of His good - ness, pa - tience and
Reich - thum sei - ner Gna - de, Ge - duld und

long - suf - fer - ing? Know - est thou not,
Lang - mü - thig - keit? Weis - sest du nicht,

know - est thou not that the good - ness of God lead - eth
weis - sest du nicht, dass dich Got - tes Gü - te zur

thee to re - pen - tance? Know - est thou not,
Bu - sse lo - cket? weis - sest du nicht,

know - est thou not that the good-ness of God lead - eth
weis - sest du nicht, dass dich Got - tes Gü - te zur

thee to re - pen - - tance, lead - eth thee to re - pen - -
Bu - sse lo - - - cket, zur Bu - sse lo - -

- - - - - - - - - tance? But
- - - - - - - - - *cket? Du*

thou in thy hard - ness of heart, in thy har - dened im -
a - ber nach dei - nem ver - stock - ten und un - buss -

pe - ni - tent heart hea - pest up wrath to thy -
fer - ti - gen Her - zen, häu - fest dir selbst den

self for the day of wrath, But
Zorn auf den Tag des Zorns, du

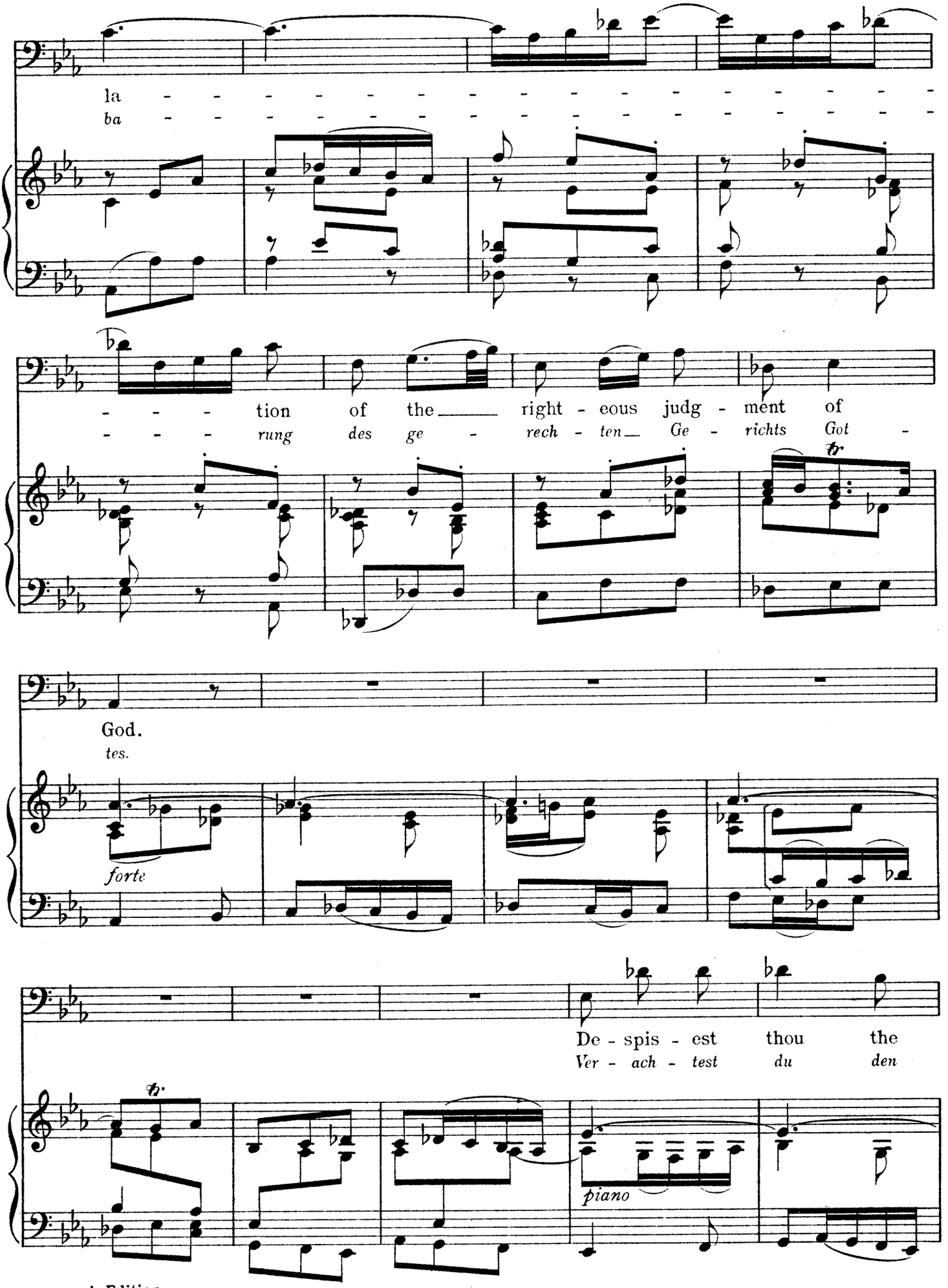
thou in thy hard - ness of heart, in thy har - dened im -
a - ber nach dei - nem ver - stock - ten und un - buss -

- pe - ni - tent heart hea - pest up wrath to thy
fer - ti - gen Her - zen häu - fest dir selbst den

self for the day of wrath, and the
Zorn auf den Tag des Zorns, und der

re - ve - la - tion of the
Of - fen - ba - rung des ge -

right - eous judg - ment, and the re - ve -
rech - ten Ge - richts, und der Of - fen -


la - - - - - - - - - - - - - - - -
ba - - - - - - - - - - - - - - - -
- - - tion of the right - eous judg - ment of
- - - rung des ge - rech - ten Ge - richts Got -
God.
tes.
forte
De - spis - est thou the
Ver - ach - test du den
piano

ri - - ches of His good - ness, pa - tience and
Reich - thum sei - ner Gna - de, Ge - duld und

long - suf - fer - ing?
Lang - mü - thig - keit?

forte

J. S. BACH'S

SONGS & AIRS

Edited & the English words adapted by EBENEZER PROUT

SOPRANO SONGS

Vol. I.

The word of God my treasure is. *Mein Seelenschatz ist Gottes Wort.*
Sighing, weeping, trouble, want. *Seufer, Thränen, Kummer, Noth.*
Recit.: My God, how long, how long? *Mein Gott, wie lang', ach lange?* and
Air: Cast, oh cast thyself, my heart. *Wirf, mein Herze, wirf dich noch.*
Stone, beyond all jewels shining. *Stein, der über alle Schätze.*
My earthly afflictions with gladness I bear. *Ich nehme mein Leiden mit Freuden auf mich.*
Praise God! the year is nearly ended. *Gottlob! nun geht das Jahr zu Ende.*
Be thou contented and rest quiet. *Gib dich zufrieden und sei stille.*
Jesus, the first word shall be. *Jesus soll mein erstes Wort.*
For God's angels ne'er depart. *Gottes Engel weichen nie.*
Remember us with loving kindness. *Gedenk' an uns mit deiner Liebe.*
My Lord, it's all the wind! *Patron, das macht der Wind.*

Vol. II.

My heart that believest. *Mein gläubiges Herze.*
May we complete this year, O God Almighty. *Lass uns, o höchster Gott, das Jahr vollbringen.*
Beloved soul, thy thoughts withdraw now. *O liebe Seele, zieh' die Sinnen.*
Come, sweetest death, come, blessed rest. *Komm, süsser Tod, komm, sel'ge Ruh'!*
How sweetly echo in my hearing. *Wie lieblich klingt es in den Ohren.*
Come, make my heart Thy home. *Komm in mein Herzenshaus.*
I should have wished for death. *Ich wünschte mir den Tod.*
Comfort sweet, my Jesus comes. *Süsser Trost, mein Jesus kommt.*
The soul in Jesu's hands reposes. *Die Seele ruht in Jesu Händen.*
Rest ye here, wearied spirits. *Ruhet hie, matte Sinne.*
In faith I quiet wait. *Ich halte treulich still.*

Edition No. 4720a,b. 2 Volumes, each 5s. net.

BASS SONGS

Vol. I.

Recit.: Ah, shall not this great day of wrath. *Ach, soll nicht dieser grosse Tag;* and
Air: Thou most blest, all-quickening day. *Seligster Erquickungstag.*
Peace, thou unruly sea! *Schweig', aufgethürmtes Meer!*
O most holy Three in One. *Heiligste Dreieinigkeit.*
Ye happy flock, the sheep of Jesus. *Beglückte Heerde, Jesu Schafe.*
Recit.: Ah, how perverse our will remains. *Ach, unser Wille bleibt verkehrt;* and
Air: Lord, as Thou wilt. *Herr, so du willt.*
Awake, awake, ye sheep that wander. *Wacht auf, wacht auf, verlorne Schafe.*
Away then, ye cares that so vainly beset me. *Doch weichet, ihr tollen vergeblichen Sorgen.*
Mark, O my heart, evermore only this. *Merke, mein Herze, beständig nur dies.*
The end is come, the pain is over. *Es ist vollbracht, das Leid ist alle.*
Fare thee well, thou worldly tumult. *Gute Nacht du Weltgetümmel.*
Despisest thou the riches of His goodness? *Verachtest du den Reichthum seiner Gnade?*

Vol. II.

I will the cross with gladness carry. *Ich will den Kreuzstab gerne tragen.*
Slumber now ye weary eyelids. *Schlummert ein, ihr matten Augen.*
Be silent, hosts of hell. *Verstumme, Höllenheer.*
Awake, my powers and all within me. *Wacht auf, ihr Adern und ihr Glieder.*
Here, within my Father's mansions. *Hier, in meines Vaters Stätte.*
Yes, yes, thy foes I soon will conquer. *Ja, ja, ich kann die Feinde schlagen.*
Up, up, with trumpet tone. *Auf, auf, mit hellem Schall.*
Therefore be ye not anxious. *Darum sollt ihr nicht sorgen.*
With desiring. *Mit Verlangen.*
Have not people with their children. *Hat man nicht mit seinen Kindern.*
Hence, all ye evil-doers! *Weicht all', ihr Übelthäter!*

Edition No. 4721c,d. 2 Volumes, each 5s. net

CONTRALTO SONGS

Vol. I.

Jesu, let me find Thee. *Jesu, lass dich finden.*
Jesus sleeps, what shall I hope for? *Jesus schläft, was soll ich hoffen?*
Heart and mouth to Thee are open. *Mund und Herze steht dir offen.*
Murmur not, Christian soul. *Murre nicht, lieber Christ.*
Lord, what Thou wilt shall be my pleasure. *Herr, was du willst soll mir gefallen.*
Unto sin oppose resistance. *Widerstehe doch der Sünde.*
Strike at last, thou hour desired. *Schlage doch gewünschte Stunde.*
All praises to the Lord. *Gelobet sei der Herr.*
Thou, Lord, alone dost crown. *Du, Herr, du krönst allein.*

Vol. II.

God is aye our sun and shield! *Gott ist unser Sonn' und Schild!*
What God does, that is rightly done. *Was Gott thut das ist wohlgethan.*
Fall asleep, ye cares and troubles. *Schläfert aller Sorgen Kummer.*
O well for you, ye souls elected. *Wohl euch, ihr auserwählten Seelen.*
In Jesu's meekness I find hope. *In Jesu Demuth kann ich Trost.*
Ah, Lord, what is a child of man. *Ach Herr! was ist ein Menschenkind.*
In this grace, believe, O mortals. *Menschen, glaubt doch dieser Gnade.*
Thou canst, O death, no further now affright me. *Du machst, o Tod, mir nun nicht ferner bange.*
Ah, soul that art drowsy. *Ach schläfrige Seele.*

Edition No. 4721a,b. 2 Volumes, 5s. each net

TENOR SONGS

Vol. I.

I know that my Redeemer lives. *Ich weiss, dass mein Erlöser lebt.*
Lift up your heads on high. *Hebt euer Haupt empor.*
Recit.: How, hast Thou then, my God. *Wie, hast du dich, mein Gott;* and
Air: From my eyes salt tears are streaming. *Bäche von gesalznen Zähren.*
What God's splendour doth reveal. *Was des Höchsten Glanz erfüllt.*
Take me to Thee for Thine own. *Nimm mich dir zu eigen hin.*
Jesus Christ, the Son of God. *Jesus Christus, Gottes Sohn.*
My dearest Jesu, I have lost Thee. *Mein liebster Jesus ist verloren.*
The white foaming billows of Belial's torrents. *Die schäumenden Wellen von Belial's Bächen.*
O Paradise of souls. *O Seelen-Paradies.*

Vol. II.

Ah, strike then soon, hour most blessed. *Ach, schlage doch bald, sel'ge Stunde.*
I will suffer yet with meekness. *Ich will lieden, ich will schweigen.*
My Jesus is arisen. *Mein Jesus ist erstanden.*
The world seeks praise and fame. *Die Welt sucht Ehr' und Ruhm.*
Peaceful shall be my departure. *Sanfte soll mein Todeskummer.*
What overflow of goodness. *Welch' Übermaass der Güte.*
See what His love will do! *Seht, was die Liebe thut!*
Comfort me, Jesu, in my sadness. *Tröste mir, Jesu, mein Gemüthe.*
Let us but rest awhile in quiet. *Man halte nur ein wenig stille.*

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(In the BASS CLEF)

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— The People that walked in darkness, *(Messiah).*	1	-
— The Trumpet shall sound *(Messiah).*	1	6
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— Go, my faithful soldier, go. *(Theodora).*	1	-
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— In diesen heil'gen Hallen. *(Que sdegno). (Zauberflöte). E., G. & I.*	1	6
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by

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INTRODUCTION.

After what was said in the Introduction to the first four volumes of these songs, only a few points require to be touched on now before dealing with the separate numbers of the present volume. The same general principles before set forth have guided the editor, whose chief aim has been practical utility, combined with the utmost possible fidelity to the original text. For this reason, whenever Bach's printed text contained examples of what may be termed "conventions of notation" (such as the varying value of the dot), which were familiar to all musicians in his day, but are now entirely obsolete and would by most players be incorrectly rendered, the music is printed as Bach intended it to be performed, and the original notation is explained in this introduction (*See* "Ah Lord, what is a child of man,?") or in footnotes.

In the large majority of cases, grace-notes in Bach's music are to be played short. Where a long *appoggiatura* is, in the editor's opinion, advisable, this is indicated above the text, as in the air "Slumber now, ye weary eyelids." But, inasmuch as Bach makes no difference in his writing of long and short grace-notes, the editor's suggestion, being only an expression of individual opinion, need not be regarded as binding by those who differ from it. With respect to the shake much is necessarily left to the judgment of the performer, as Bach uses the same sign for the short and the long shake. He employs it also occasionally to indicate *tenuto*; where this appears to be the case the editor has put the shake in brackets.

Less than a fourth of the airs in these volumes contain any indications of *tempo*: the editor has therefore added them in the numbers where none are given by the composer. These additions are in all cases bracketed, to distinguish them from Bach's own marks, and need not be regarded by those who prefer a different interpretation. The metronome was not known in Bach's time: all metronome marks are therefore, of course, editorial, and may be accepted or rejected at the pleasure of the performer. The same must be said of the numerous editorial additions to Bach's dynamic indications; as with the indications of *tempo*, these additions are bracketed.

As the bass of Bach's harmony was, with very rare exceptions, played by the double-bass as well as the violoncello, it is recommended that, wherever practicable, octaves should be played by the left hand in the accompaniment of these pieces. This is generally indicated by "c. 8*ve*," or "c. 8*ve ad. lib.*" But it has not been possible to mark the end of the octave passages, because so much depends on the capacity of the pianist. Even where two notes are found on the left-hand staff, it will often be possible for a good player to continue the octaves by taking the upper note on the bass line with the right hand. It is therefore left to the judgment of the player when to discontinue and when to resume the octaves.

In many cases in all these volumes peculiar harmonic combinations will be found, which at first sight may be regarded as incorrect. In some cases (*e.g.*, consecutives, &c.) these are referred to in footnotes; it must be distinctly stated that they are never editorial additions. Bach's treatment of passing-notes, &c., is often extremely free; that which sounds harsh on the piano would often be much less so when the asperities were softened by the different *timbre* of the various instruments. Wherever instances of this kind are met with, they are to be found in his scores, either in the notes of the text or in the figured basses.

Twelve of the airs included in the present volumes are written in the old *Da Capo* form; as in the first volume, the editor has in most cases inserted a *Dal Segno*, as an alternative to Bach's *Da Capo*, in order to save the repetition of the opening symphony; the performer can take either version.

Recitative—"Ah, shall not this great day of wrath," and *Air*—"Thou most blest, all-quickening day." This very fine number is taken from the cantata "Wachet, betet," and it immediately follows the tenor air, "Lift up your heads on high." The recitative is noteworthy, not only from the boldness of its harmonies and modulations, but also from the suggestive manner in which the chorale is introduced. It will be seen that the words deal with the subject of the last judgement; they may be regarded as a free paraphrase of the "Dies irae." At the mention of "the last trumpet's sound" Bach introduces on the trumpet the melody of the chorale

"Es ist gewisslich an der Zeit
Dass Gottes Sohn muss kommen,"

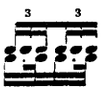
familiar in this country as Luther's Hymn, "Great God, what do I see and hear?" As the melody was quite as well known to the congregation at Weimar, where the cantata was written, as it is to us at the present day, the significance of its introduction would be perfectly clear to the hearers. In the beautiful air that follows, the strong contrast will be remarked between the opening adagio, accompanied only by the organ, and the Presto in which the orchestra enters. The final movement, in which the words "Jesus will in quiet set me," &c., are again accompanied only by the passionless tones of the organ, is of special beauty and charm.

Air—"Peace, thou unruly sea!" This magnificent song is the third and last air in this cantata, and as the text shows, deals with Christ's stilling the storm by His word. The orchestral accompaniment is particularly fine, but so polyphonic that it has been impossible to reproduce it fully on the piano, and no less impossible to make the arrangement easy to play without absolutely destroying its character.

Air—"O most holy Three in one." A striking declamatory song, with a very unusual accompaniment for three trumpets and drums, bassses doubled by the bassoon and organ. In only one other air in the whole of the church cantatas is a similar accompaniment found. It will be seen that the part for the first trumpet is not only extremely florid but lies very high; such passages were not unusual in Bach's time.

Air—"Ye happy flock, the sheep of Jesus." This beautiful air has more than one point deserving attention. First let it be noticed that the voice part is so absolutely independent of the accompaniment that the latter can be played by itself as a complete instrumental piece. The flowing pastoral melody is admirably suited to the words. A special feature will be seen in the second part of the air at the setting of the word "death," with the introduction, *pianissimo*, of the chord of the "Neapolitan sixth." Such expressive touches are very frequent in Bach's songs.

Recitative—"Ah, how perverse our will remains," and *Air*—"Lord, as Thou wilt." This is emphatically one of Bach's finest airs, though its full beauty will be hardly appreciated by many on a first hearing. Its predominent note is pathos. Note the realistic treatment, in the early part of the air, of the word "sighings" (Seufzer), with a rest, one might say a "gasp," between the syllables of the word. Very beautiful also is the change, for the first time in the piece, to a major key in the latter part of the air, at the words "Then toll ye the fun'ral bells," &c. Owing to its very contrapuntal character, the accompaniment of this number will be found rather difficult.

Air—"Awake, awake, ye sheep that wander." A broad and effective air, in the accompaniment of which the trumpet has an important part. Bach frequently employs the trumpet in the accompaniment of his solos—in the large majority of cases, in those for a bass voice. Other examples of this will be found in these volumes. In the rhythm of dotted notes against triplets, seen in bars 4 and 5 of the present number, it must be remembered that the note following the dot is to be played with, *not after*, the third note of the triplet, thus:—  (*See* "My God, how long, how long," in the first volume of Soprano Songs.)

Air—"Away then, ye cares that so vainly beset me." A bold and vigorous bass song, of a rather florid character, with an elaborate and somewhat difficult *obbligato* for the flute.

Air—"Mark, O my heart, evermore only this." This air is remarkable for the variety of colouring in the orchestration; this is, as far as practicable, indicated in the arrangement. It has been impossible to bring the whole of the elaborate accompaniment within the compass of two hands; in one important passage that which cannot be played is indicated in small notes. Even without the orchestral colouring, the broad diatonic melody of the air cannot fail to prove effective.

Air—"The end is come, the pain is over." Strongly contrasted with the two songs last given, the present number is distinguished by its devotionalcharacter and quiet beauty. It was written about the same time as the *Passion according to St. Matthew*, and is no less characteristic of its composer.

Air—"Fare thee well, thou worldly tumult." One of the many airs in which Bach treats of the subject of death, and one that is easily appreciated on the first hearing. The quaint expression of the original German text in the latter half of the words has rendered a somewhat free paraphrase desirable.

Arioso—"Despisest thou the riches of his goodness?" The term "Arioso," seldom if ever employed by Bach except when setting Scriptural texts, is used to designate a form intermediate between recitative

and air,—more melodious than the former, and more declamatory than the latter. It is not often found, as here, as an independant movement; in the great majority of cases we meet wtth it as the continuation of a recitative. The number here given is one of the finest—perhaps the very finest—example of the form to be found in the whole of Bach's works, and is especially noteworthy for the expression of the words. Observe how the first and second sentences of the text end with a question; in each case Bach concludes the musical phrase on the dominant, and not on the tonic: a somewhat parallel case of an undecided close when a question is asked has been already pointed out at the end of the air "Jesus sleeps" in the first volume of Contralto Songs. A very powerful passage will be noticed in this Arioso in the persistent repetition of one figure of three notes at the words, "But thou in thy hardness of heart." This short number is certainly one of the most striking in the present volume.

Air—"I will the cross with gladness carry." This very beautiful air is in a rather unusual form, not unlike that of a free fugue, in which the subject is harmonized (as in many of Bach's choral fugues), on its first appearance. If the first bar of the opening symphony be compared with bars 5 and 13, and with the commencement of the voice part, it will be seen that there are here entries of the first theme corresponding in their key-relationships to the subject and answer of a fugue. The accompanying figure of counterpoint, first seen in bars 2 and 4, reminds one strongly of the countersubject of the fugue in F sharp minor in Book 1 of the "48." Notice the charming new subject introduced towards the close of the number, at the words "I lay in the grave all my sorrows and fears." The accompaniment, from its fugal character, will necessarily be found somewhat difficult.

Air—"Slumber now ye weary eyelids." One of the most lovely melodies that ever flowed from Bach's pen. That it was a favourite with its composer may be inferred from the fact that it is found, transposed into the key of G for a soprano voice, in the music book ("Notenbuch") of his second wife, Anna Magdalena. This book has been already referred to in our notes on the song "Be thou contented" in the first volume of Soprano Songs. There is no air of Bach's which will produce a more immediate or a deeper effect, if adequately rendered, than this.

Air—"Be silent, hosts of hell." A bold and effective bass song, with a very florid solo part for trumpet. The accompaniment will need a little practice.

Air—"Awake my powers and all within me." A fine bold bass song, which, in its broad diatonic character reminds one of Handel's *bravura* songs for the same voice. The accompaniment, however, is much more complicated than is generally the case with Handel's music.

Air—"Here, within my father's mansions." Like the bass song "Yes, yes, thy foes I soon will conquer," the present is taken from one of the "Dialogues." In the soprano air which precedes it, the soul is asking "Dearest Jesu, my desire, tell me, where can I find Thee?" and this air is the reply of Jesus. Among the features of this lovely song should be noticed the graceful arabesques of the solo violin, twining round the beautiful melodies of the voice part, and the expressive change in the tonic minor key at the words "a troubled soul."

Air—"Yes, yes, thy foes I soon will conquer." The cantata from which this air is taken is entitled by the composer "Dialogus." The form of a dialogue between Christ, the spiritual bridegroom, and the soul, suggested in the first instance, as Dr. W. Rust has pointed out, by the *Song of Solomon*, was a favourite with the religious poets of the eighteenth century; several of Bach's solo cantatas are written in this form, which is also met with incidentally in single movements of other cantatas, as, for example, in the duets of "Ich hatte viel Bekümmernis" and "Wachet auf, ruft uns die Stimme." In the present instance the opening air of the cantata, "Blessed is the man that endureth temptation," is sung by Jesus (bass); then follows the song for the soul (soprano), "I should have wished for death" in the second volume of Soprano Songs, after which a short recitative leads to the air now under notice, the beauties of which will be readily appreciated.

Air—"Up, up, with trumpet tone." In its form this interesting air is absolutely unique among the works of Bach, nor do we know of any parallel to it in the music of other composers. Its first part is a bold and vigorous air for bass, with a very florid and difficult *obbligato* for the trumpet. This movement finishes with no cadence, but leads off into a recitative, in which form the whole of the last verses are set. At the end of the recitative, instead of the repetition of the first part of the air, as might have been expected, only the opening symphony is heard again. It seems at least possible that the words "Then peace, thou daring mouth!" may have suggested to the composer this very unusual ending.

Air—"Therefore be ye not anxious." Bach has given no title to this number, which might as properly be called "Arioso" as "Air." In its style it somewhat resembles the Arioso "Despisest thou" in the first volume of Bass Songs. The breadth of its melody and its declamatory power are likely to render it a favourite with bass singers.

Air—"With desiring." A very melodious song for a rather high baritone voice. The accompaniment is full of beautiful colouring, but so elaborate that it is impossible to reproduce it fully in any arrangement for two hands.

Air—"Have not people with their children." This is the first song in the so-called "Coffee Cantata" —one of the two humourous cantatas by Bach that are in existence. Spitta in his great monograph tells us that coffee was introduced as a luxury into Europe in the seventeenth century, and that it soon became very fashionable in Leipzig. Picander, the author of the words of a large number of Bach's church compositions, wrote a satirical cantata on the subject, which Bach set to music. Father Schlendrian wishes to cure his daughter Lieschen of the passion for coffee which possesses her in common with all the Leipzig ladies. He threatens her with all kinds of punishments if she persists in drinking coffee, but without effect until he says that she shall never have a husband; at which she seems to give way, and promises to renounce her favourite beverage. But she gets the best of her father after all: for while he goes to look for a husband for her, she takes care quietly to let everyone know that no suitor need ask for her hand who will not insert in the marriage settlement a clause that she is to be allowed to make as much coffee as she chooses. To this libretto Bach has set lively and appropriate music. The characters of the old man and his daughter are happily contrasted, and the grumbling song of the father given here may be compared with Leporello's first air in *Don Giovanni*, or the song of Osmin in the first act of *Die Entführung aus dem Serail.*

Air—"Hence, all ye evil-doers!" One of the very finest of Bach's *bravura* songs, and also one of the most difficult. In the cantata from which it is taken it follows the beautiful tenor air "Comfort me, Jesu" (*See* the second volume of Tenor Songs), and its effect would be all the greater from the strong contrast of the two pieces. The vigorous and fiery accompaniment will be found somewhat troublesome. The setting of the words "And all their darts rebound upon them" is perhaps one of the most difficult passages ever written for the voice; its correct performance will be greatly facilitated if the singer has clearly in his mind the accompanying harmony.

Air—"Jesu, let me find Thee." The opening air of this cantata, which is for solo voices, is given in the first volume of Tenor Songs. The very melodious alto song now under notice furnishes the only example to be found in the whole series of the church-cantatas of the indicated employment of the harpsichord (*Cembalo*). Bach in his score gives the bass of the harmony to the two violins and violas in unison; but, as the bass was thus often taken above the part of the second oboe,—see, for example, bars 2, 3 and 4,—he later doubled the part for the strings in the lower octave by the harpsichord.

Air—"Jesus sleeps, what shall I hope for?" Spitta in his great work on Bach speaks of the cantata of which this is the first air, as "one of the most stupendous productions, not only of his (Bach's) art, but of German Music at any time. In every bar it may be said that his genius reveals his full power." To those who are familiar with the work this high praise will not seem exaggerated. The composer has written nothing more deeply expressive than this song. Notice specially how the voice ends on a discord in the middle of a phrase, to convey the meaning of the words "what shall I hope for?" The following air of the cantata, for tenor, "The white-foaming billows of Belial's torrents," has been given in the first volume of Tenor Songs.

Air—"Heart and mouth to Thee are open." This very charming song is accompanied, like the soprano air, "May we complete this year, O God Almighty," only by three oboes, basses and organ. In this number the third oboe, though not so marked in the score, is a tenor oboe (*taille*), as is shown in the part being written in the alto clef and descending to the lower G.

Air—"Murmur not, Christian soul." This extremely melodious air is likely to become a favourite with contralto singers, especially as neither voice part nor accompaniment presents any special difficulties.

Air—" Lord what Thou wilt shall be my pleasure." This air affords one of the numerous examples to be found in Bach's works in which the voice part is treated to a great extent as merely one part of the harmony; the instrumental parts are nearly throughout of equal importance with it. From its contrapuntal character, the accompaniment will be found rather difficult; in many places it resembles a study in double notes.

Air—" Unto sin oppose resistance." This is a remarkable piece in more than one respect. The cantata of which it is the opening movement is written throughout for an alto voice of exceptionally low compass; the music lies between the deep F and the C on the third space, this note being only once taken as a semiquaver, and the B flat below it being the highest note employed in the rest of the work. When we remember that the pitch in Bach's time was at least a semitone, and probably nearly a tone lower than at the present day, it sems at least probable that this cantata was written for a *male* alto—a voice for which it is well suited. The editor has therefore inserted it in the original key, as the repertoire of good songs for male altos is extremely limited. The present air is also remarkable from a musical point of view. In the air " Jesus sleeps, what shall I hope for ? " in the first volume of Contralto Songs was seen an example of the voice ending on a discord; here we have a still bolder innovation. Beethoven is usually credited with being the first composer to begin a piece with a discord, as in his first symphony and the overture to *Prometheus*, both of which begin with a chord of the dominant seventh. Here, however, nearly seventy years earlier, we find Bach opening this cantata with a chord of the dominant seventh over a tonic pedal. Truely there is hardly a harmonic device of modern composers which may not be found in Bach, if one only knows where to look fot it! Another interesting point will be seen in the second part of this air, at the words " Falls a curse that ends in death." On each occurrence of these words a very striking effect is obtained by the interrupted cadence at the end of the phrase, with a most unexpected dissonance on the last note.

Air—" Strike at last, thou hour desired." Like " Slumber now," this number is another of the many airs in which Bach expresses a longing for death. Though published as one of the church cantatas, it is really an isolated song; to judge from the employment of two bells in the score, it can hardly have been intended for church use, but was probably written, like others of Bach's solo cantatas, to be sung in his own family. In style it differs greatly from most of its composer's airs; it is seldom that we meet with an accompaniment which is so homophonic; its very simplicity adds to its effectiveness.

Air—" All praises to the Lord." A very melodious air for alto, which in its general feeling has some affinity with the beautiful soprano air " May we complete this year " in the second volume of Soprano Songs. The Combination of the alto voice with the *oboe d'amore* is one to which Bach appears to have been partial; two other examples of it will be found in " What God does that is rightly done," and " Oh Lord! What is a child of man ? " in the Contralto volumes.

Air—" Thou, Lord, alone dost crown." This beautiful and devotional air is remarkable for the prevalence of three-bar rhythms, which are seldom met with in Bach's music. The piece was evidently a favourite with its composer, as he used it later, with some modifications, for the " Domine fili " of his short Mass in G minor.

Air—" God is aye our sun and shield." A characteristic example of Bach's contrapuntal accompaniments. It would seem that the *obbligato* part for the oboe is entirely independent of the voice part throughout. It has been thought advisable to give a paraphrase, rather than a translation, of the last line of the German text, which is quaint.

Air—" What God does, that is rightly done." Bach wrote three cantatas on the old chorale " Was Gott thut das ist wohlgethan "; the present air belongs to the latest and finest setting. The air, from its melodious and expressive character, is likely to become a favourite. An interesting point in the orchestration is that there are many passages in which the bass of the harmony is given to the violoncello alone, and is therefore in 8-foot tone; the passages in which this is the case are marked in the present arrangement.

Air—" Fall asleep, ye cares and troubles." This very charming number is taken from one of the cantatas that Bach wrote for weddings. The middle section of the air is in a different *tempo* from the first; similar examples may be found in two airs in the second volume of Soprano Songs,—" How sweetly echo in my hearing " and " Comfort sweet, my Jesus comes."

Air—"O well for you, ye souls elected." Another extremely beautiful air, with a picturesque accompaniment for flutes and muted strings. Though not exactly easy, the piece makes fewer demands on the singer than some of the other numbers of this volume.

Air—"In Jesu's meekness I find hope." A very attractive and melodious number, but one which requires no special notice.

Air—"Ah, Lord, what is a child of man." This "affecting and wonderfully beautiful air," as Dr. W. Rust calls it, is remarkable for the combinations of $\frac{3}{4}$ and $\frac{9}{8}$ time seen in it. In his "Wahre Art das Klavier zu spielen," C. P. Bach lays down the rule that when triplets are found in one part of the harmony against dotted notes in another, the third of the triplets is to be played with the note following the dot, thus . This has been already mentioned in speaking of the air, "Awake, awake, ye sheep that wander" in the first volume of Bass Songs; it is again referred to here, as an explanation of the notation adopted in this number. Bach writes the movement in $\frac{3}{4}$ time throughout, indicating the $\frac{9}{8}$ bars by marking triplets. Dr. Rust, in the edition of the Bach-Gesellschaft, marks the changes from $\frac{3}{4}$ to $\frac{9}{8}$ and back again in small figures, over the text, but retains Bach's dotted quavers and semiquavers in the bass part. It has been thought advisable in this edition to give the music as it was certainly intended to be performed, and to change the time-signature wherever required. Another convention of notation, seen at the first entry of the words "And yet Thy son," and noted in the text, has been explained in the introduction to the first volume (*See* the air in the first volume of Tenor Songs, "My dearest Jesu, I have lost Thee"). The last two lines of the German words of the present number are very obscure; the editor has given what he believes to be the general sense of the original.

Air—"In this grace believe, O mortals." A melodious and expressive air, which will be found rather difficult because of its chromatic intervals. It is somewhat unusual in Bach's songs to find the voice, as here, entering without an introductory symphony for the orchestra.

Air—"Thou canst, O death, no further now affright me." This very original air is noteworthy in more than one respect. Observe the change to the tonic minor key for the words "To ev'ry man is death the common lot," with the expressive duet passages for voice and oboe. As in many of Bach's songs, the accompaniment is mostly quite independent of the voice part. This is one of the pieces which requires to be well known before its beauties will be fully appreciated.

Air—"Ah, soul thou art drowsy." Another of the pathetic airs of which Bach has written so many. Like "Fall asleep, ye cares and troubles," it has a middle part in a different *tempo* from the first; here the sudden entrance of the *allegro* is explained by the words. Notice how Bach returns to the *adagio* to depict the "sleep of the death everlasting."

London, May, 1909.

EBENEZER PROUT.

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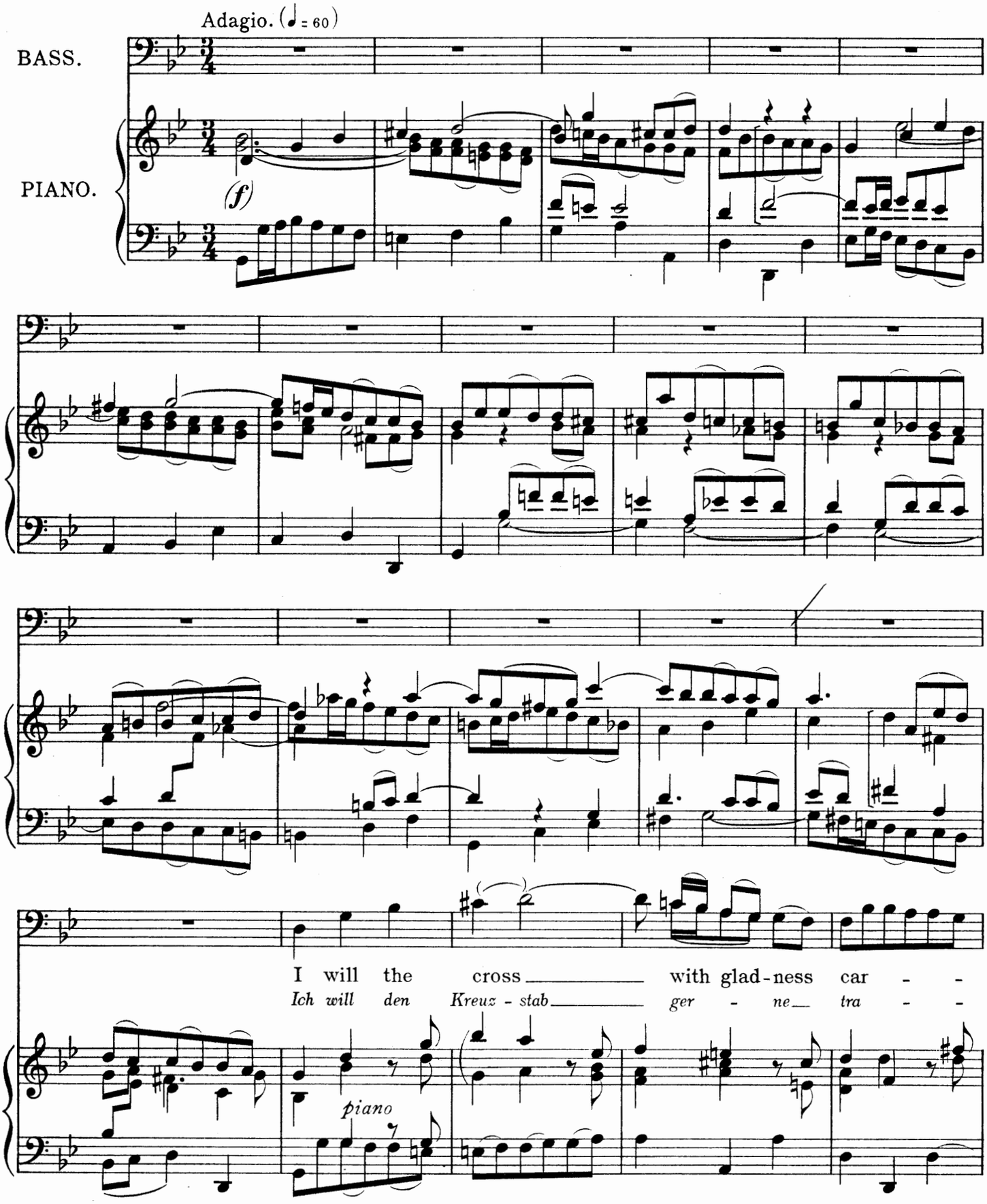
AIR. _ I WILL THE CROSS WITH GLADNESS CARRY.

(ICH WILL DEN KREUZSTAB GERNE TRAGEN.)

From the Cantata with the same title. (1731)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.



Scored for 2 Oboes, Taille, (Tenor Oboe), 2 Violins, Viola and Continuo.

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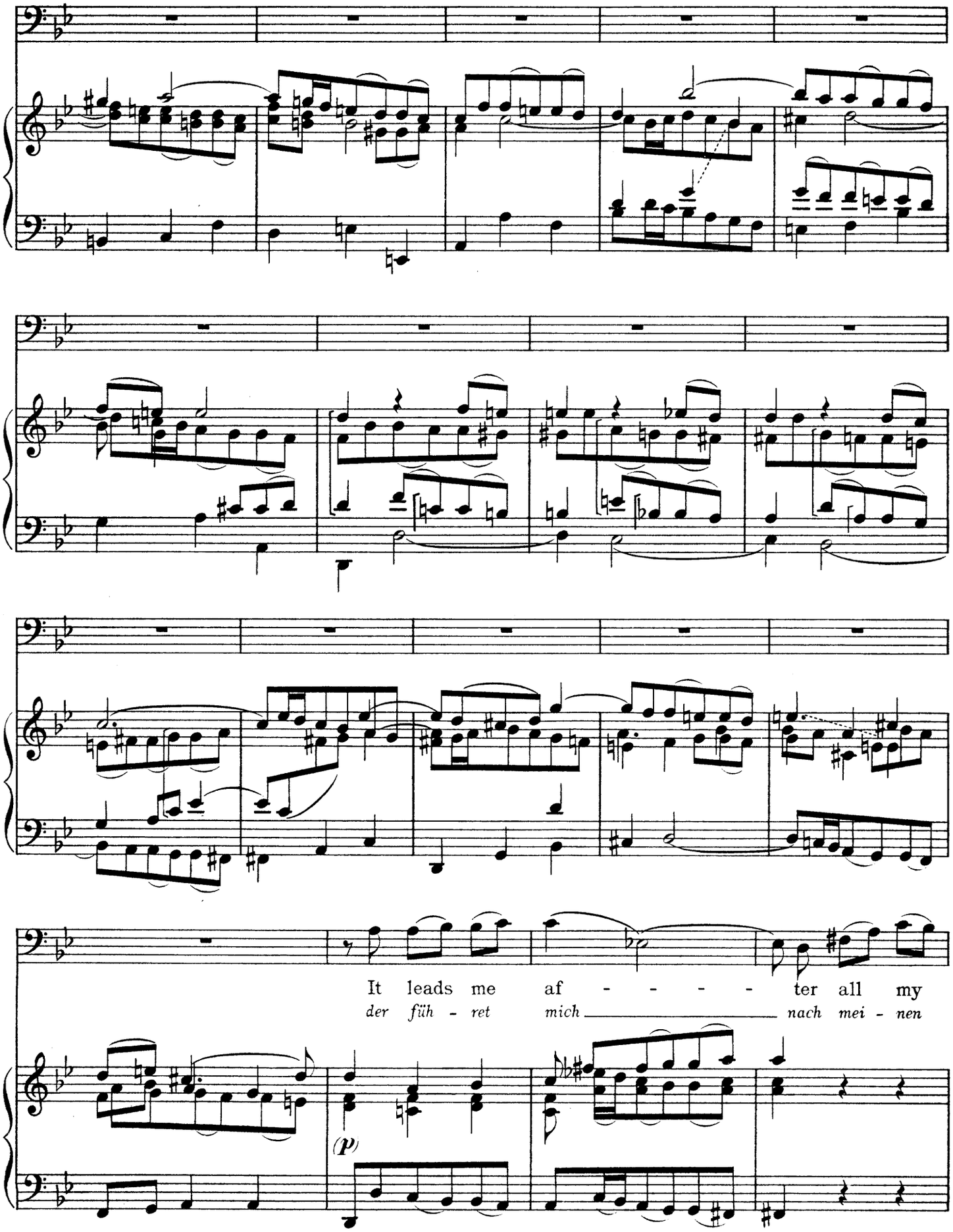
- - - -

It comes from God's be - lov - ed hand
er kommt von Got - - - tes lie - ber Hand,

I will the cross, with glad - ness car - - -
ich will den Kreuz - stab ger - ne tra - - -

- - - -


It leads me af - - - - - ter all my
der füh - ret mich nach mei - nen
(p)

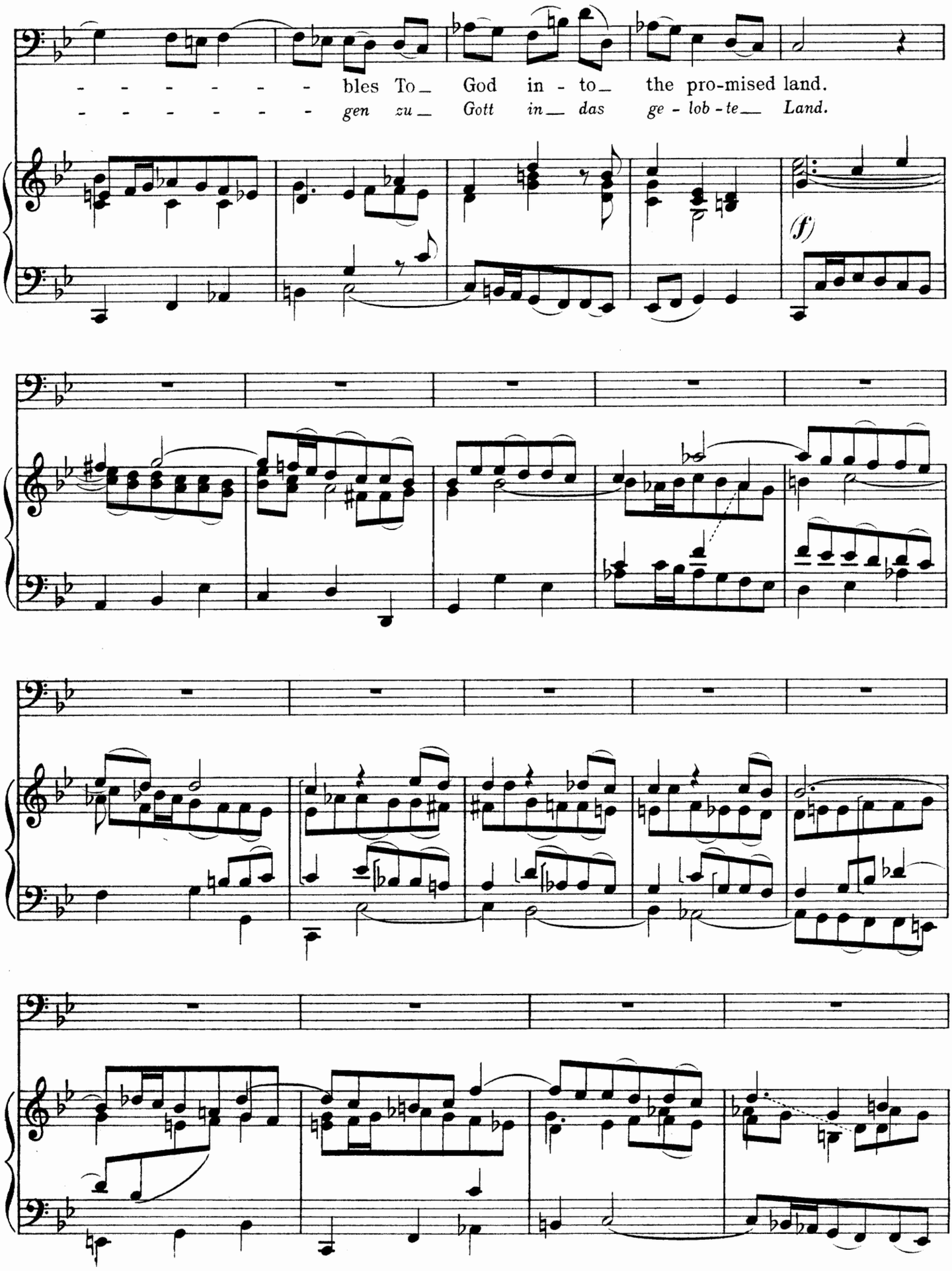
trou - - -

land, It leads me af - - - ter all my
Land, der füh - ret mich nach mei - nen

trou - - - bles To God in - to the pro-mised
Pla - - - gen zu Gott in das ge - lob - te

land, It leads me af - ter all my
Land, der füh - ret mich nach mei - nen

trou - - - - - - - - - - - - - - - -
Pla - - - - - - - - - - - - - - - -


- - - - - - - bles To_ God in - to_ the pro-mised land.
- - - - - - - gen zu_ Gott in_ das ge - lob - te_ Land.
(f)

I lay in the grave all my sor - rows and fears,
Da leg' ich den Kum - mer auf ein - mal in's Grab,

(p)

My Sa - viour Him - self from my eyes wipes the tears,
da wischt mir die Thrä - nen mein Hei - land selbst ab,

I lay in the grave all my sor - rows and fears, my Sa -
da leg' ich den Kum - mer auf ein - mal in's Grab, da wischt

- viour Him - self from my eyes wipes the tears,
— mir die Thrä - nen mein Hei - land selbst ab,

Org.

Tutti.

(f)

I lay in the grave all my sor-rows and fears, My Sa-viour Him-self from my
da leg' ich den Kum-mer auf ein-mal in's Grab, da wischt mir mein Hei-land die

(*p*)

eyes wipes the tears, I lay in the grave all my sor-rows and fears, my Sa -
Thrä-nen selbst ab, da leg' ich den Kum-mer auf ein-mal in's Grab, da wischt

- viour Him-self from my eyes wipes the tears, my Sa - - -
mir die Thrä-nen mein Hei - land selbst ab, da wischt

- - - - - viour Him - self from my eyes wipes the

mir die Thrä - - - - - - nen mein Hei - land selbst

tears.

ab.

(*f*)

AIR.. SLUMBER NOW, YE WEARY EYELIDS.

(SCHLUMMERT EIN, IHR MATTEN AUGEN.)

From the Cantata "Ich habe genug." (1731.) #82

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.

(Larghetto. ♩= 69.)

BASS.

PIANO.

(*f*) Tutti.

Slum - ber now, ye wea - ry eye - lids,
Schlum - mert ein, ihr mat - ten Au - gen,

piano

Scored for 2 Violins, Viola and Continuo.

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Bliss - ful - ly and gen - tly close, Slum - ber now, Slum -
fal - let sanft und se - lig zu, schlum - mert ein, schlum -

- ber now, Slum - ber now, ye wea - ry eye - lids,
- mert ein, schlum - mert ein, ihr mat - ten Au - gen,

Bliss - ful - ly and gen - tly close, Slum - - - -
fal - let sanft und se - lig zu, schlum - - - -

- - ber now, ye wea - ry eye - lids, Bliss - ful - ly and
- - mert ein, ihr mat - ten Au - gen, fal - let sanft und

gen - tly close, Bliss - - ful - ly
se - lig zu, fal - - let sanft

Org.

and gen - tly close.
und se - lig zu.

(*f*) Tutti.

1a

2da Fine.

World, I stay no lon-ger here, Now have I no
Welt, ich blei - be nicht mehr hier, hab' ich doch kein

Org.

(*p*)

part in thee Sa - tis-fy - ing to my spi - rit
Theil in dir, das der See - le könn - te tau - gen

Sa - tis - fy-ing to my spi - rit, World, I stay no lon-ger here, Now have
das der See - le könn-te tau - gen, Welt, ich blei-be nicht mehr hier, hab' ich

I no part in thee Sa - tis-fy-ing to my spi - rit.
doch kein Theil in dir das der See - le könn - te tau - gen.

Slum - ber now,
Schlum - mert ein,

Slum-
Schlum-

Tutti.
piano

- ber now, Slum - ber now, Slum - ber now ye
- *mert ein, Schlum - mert ein, Schlum - mert ein, ihr*

wea - ry eye - lids, Bliss - ful - ly and gen - tly close,
mat - ten Au - gen, fal - let sanft und se - lig zu,

Slum - - - - - - ber now, ye wea - ry eye - lids,
schlum - - - - - - mert ein, ihr mat - ten Au - gen,

Bliss-ful-ly and gen-tly close,
fal-let sanft und se-lig zu,

(tr)

Bliss-ful-ly and gen-tly close.
fal-let sanft und se-lig zu.

Org.

Tutti.

pianissimo

Here are pain and woe my por-tion, But be-yond, be-
Hier muss ich das E-lend bau-en, a-ber dort, dort

Org.

(p)

c. 8ve

yond a-wait me Sweet-est peace, calm re-pose;
werd' ich schau-en sü-ssen Frie-den, stil-le Ruh';

Tutti.

pianissimo

forte

Here are pain and woe my por - tion, But be - yond, be -
hier muss ich das E - lend bau - en, a - ber dort, dort

yond a - wait me Sweet - est peace, calm re - pose
werd' ich schau - en sü - ssen Frie - den stil - le Ruh'

Org.

Tutti.

piano

Adagio.

Sweet - est peace and calm re - pose.
sü - ssen Frie - den, stil - le Ruh'.

pianissimo

Da Capo.(D.S.)

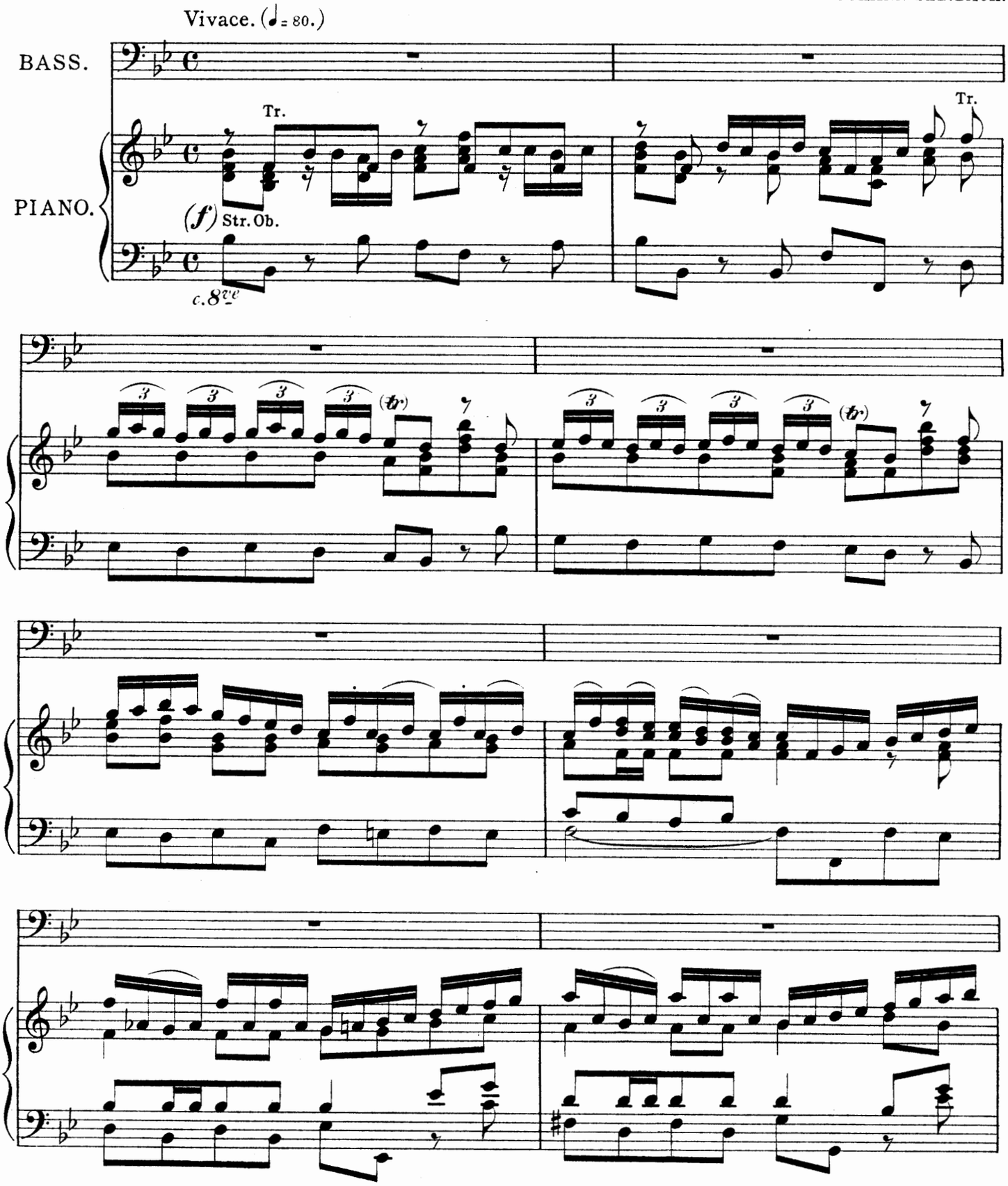
AIR.– BE SILENT, HOSTS OF HELL.

(VERSTUMME, HÖLLENHEER.)

From the Cantata "Wo soll ich fliehen hin." (1735.)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.



Scored for 2 Oboes (in unison with the 1st Violins,) 1 Trumpet. 2 Violins, Viola and Continuo.

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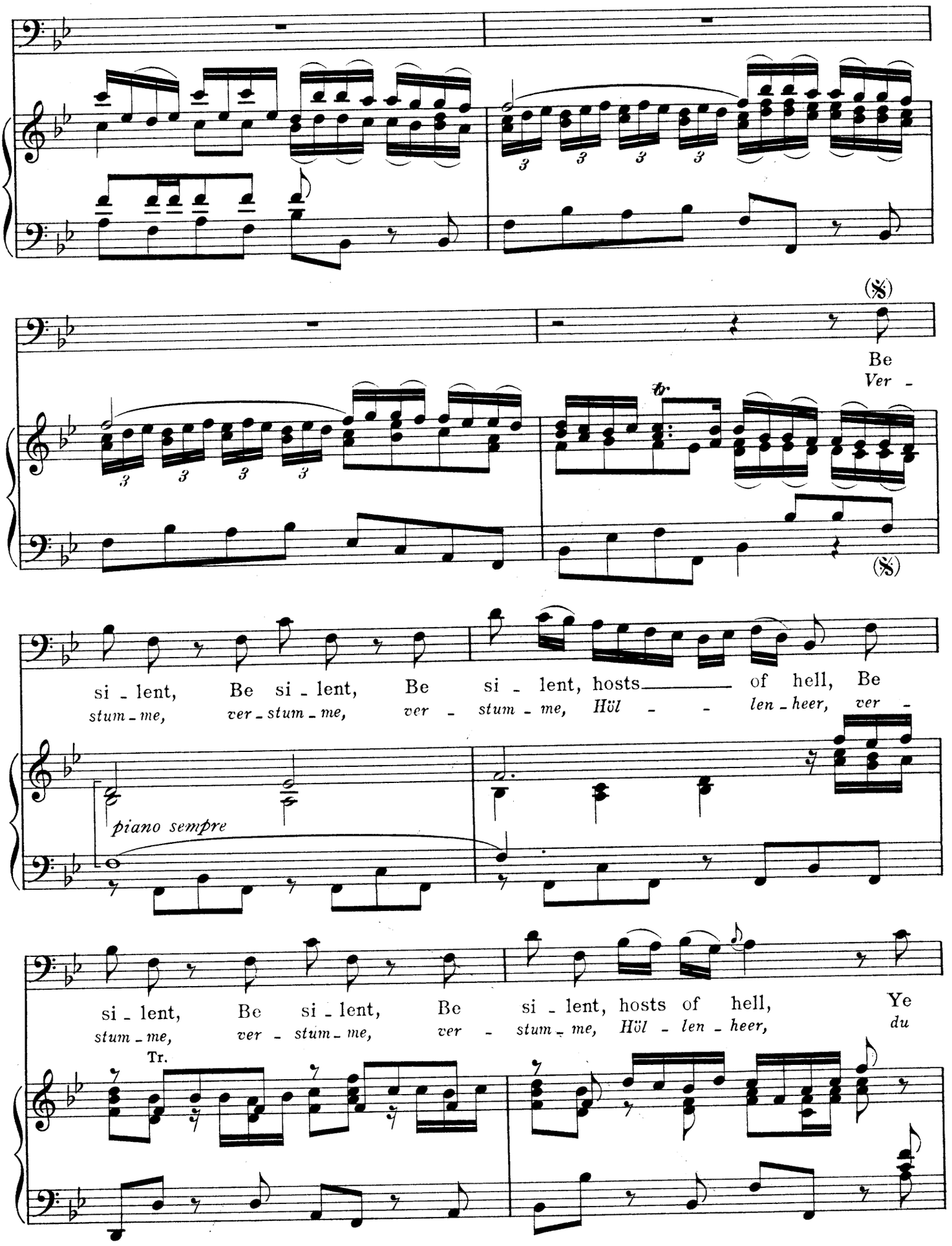
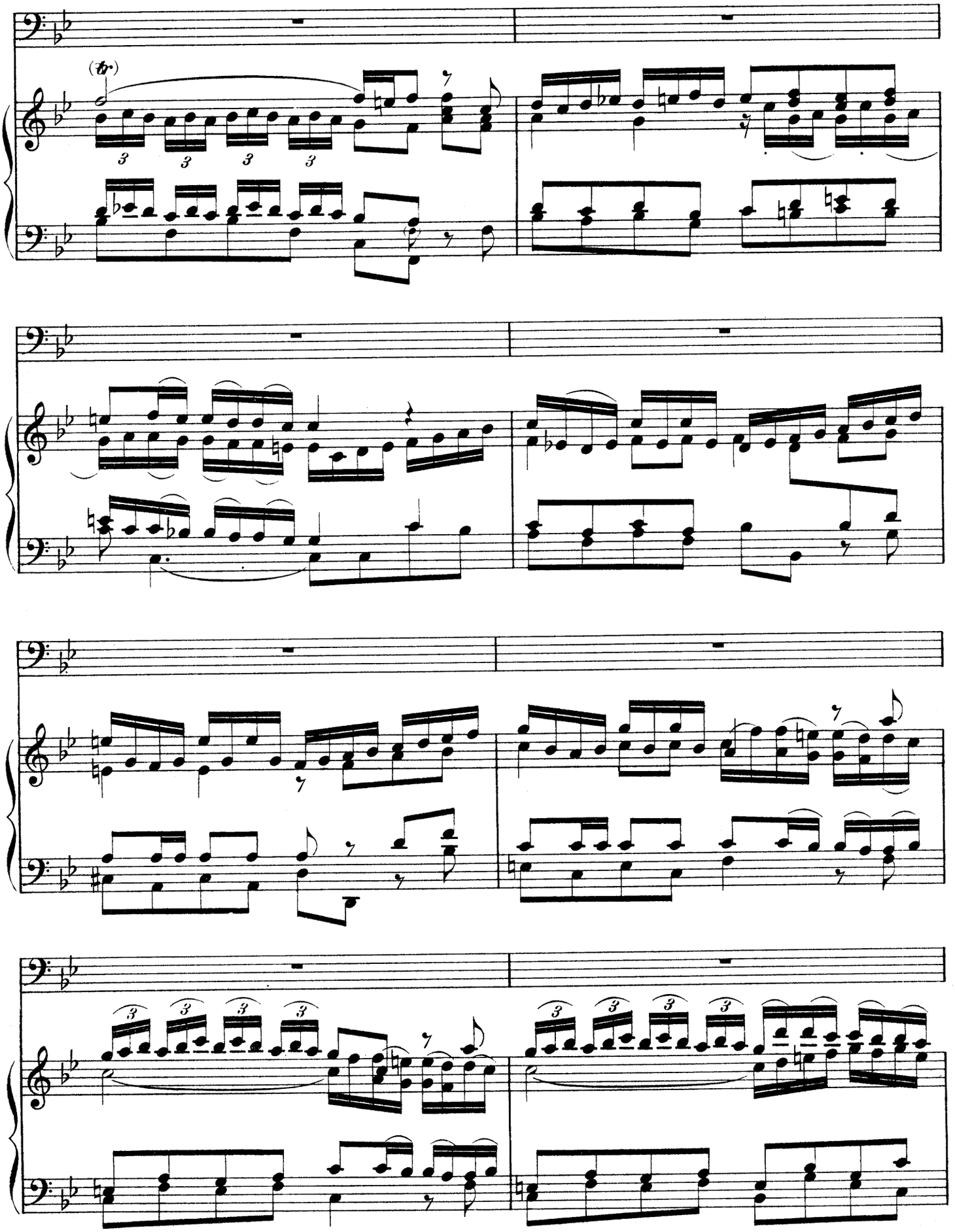

(𝄋)
Be
Ver -
(𝄋)
si - lent, Be si - lent, Be si - lent, hosts of hell, Be
stum - me, ver - stum - me, ver - stum - me, Höl - len - heer, ver -
piano sempre
si - lent, Be si - lent, Be si - lent, hosts of hell, Ye
stum - me, ver - stum - me, ver - stum - me, Höl - len - heer, du
Tr.

make me not a - fraid, Ye make me not a - fraid, Be
machst mich nicht ver - zagt, du machst mich nicht ver - zagt, ver -

si - lent, Be si - lent, Ye make me not a - fraid, a -
stum - me, ver - stum - me, du machst mich nicht ver - zagt, ver -

fraid, Ye make me not a - fraid.
zagt, du machst mich nicht ver - zagt. Tr.

f Tutti.


(tr)
3
3
3
3

Be si - lent, Be si - lent, Be
Ver - stum - me, ver - stum - me, ver -

p

si - lent, hosts of hell, Be si - lent, Be si - lent, Be
stum - me, Höl - len - heer, ver - stum - me, ver - stum - me, ver -

f *p*

si - lent, hosts of hell, Be si - lent, Be si - lent, Be
stum - me, Höl - len - heer, ver - stum - me, ver - stum - me, ver -

Tr.

f *p*

si - lent, hosts of hell, Ye make me not a - fraid, Ye
stum - me, Höl - len - heer, du machst mich nicht ver - zagt, du

make me not a - fraid, Be si - lent, Be si - lent, Ye
machst mich nicht ver - zagt, ver - stum - me, ver - stum - me, du

(tr.)

make me not a - fraid, a - fraid, Ye make me not a -
machst mich nicht ver - zagt, ver - zagt, du machst mich nicht ver -

fraid.
zagt.

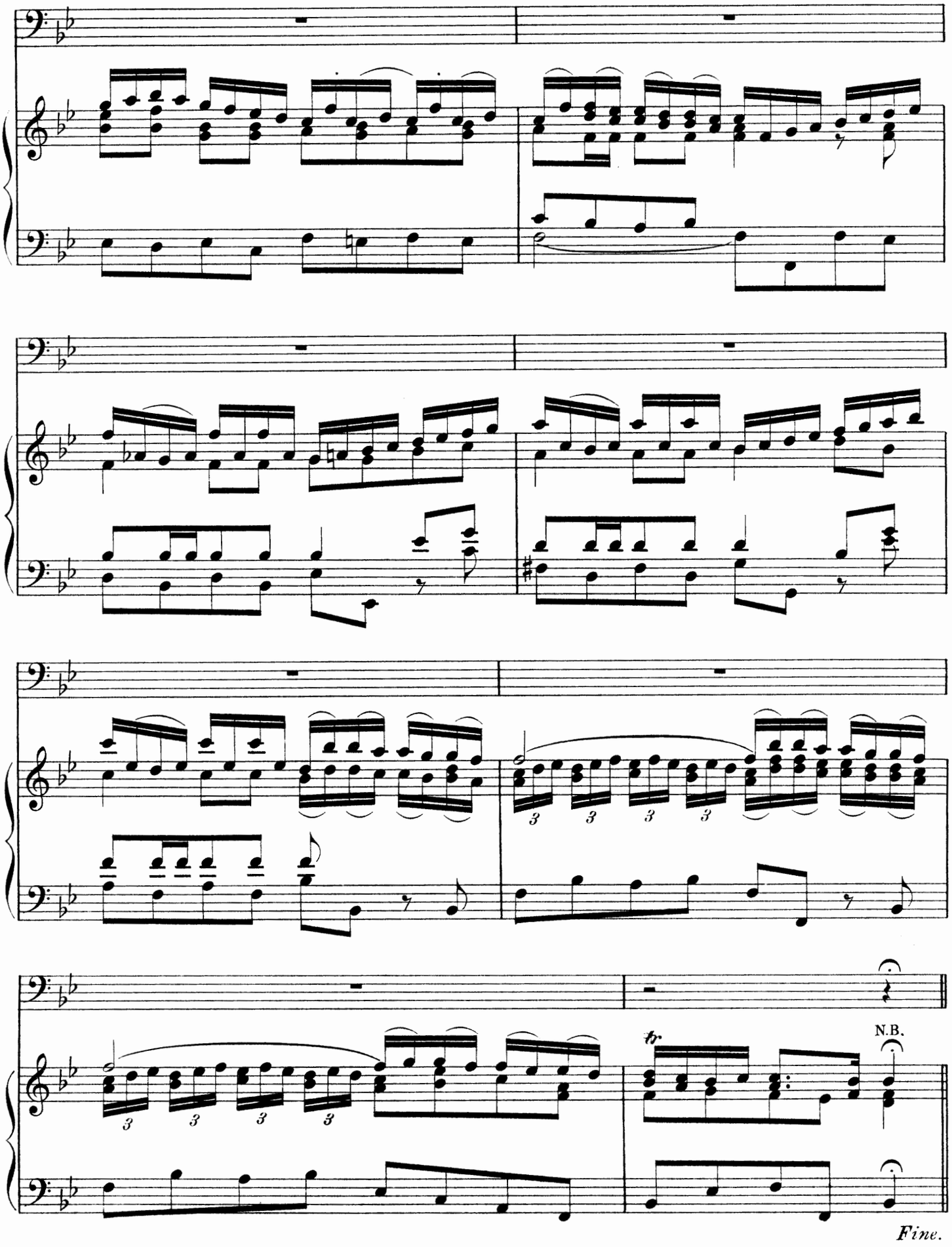
Tr.

f Tutti.

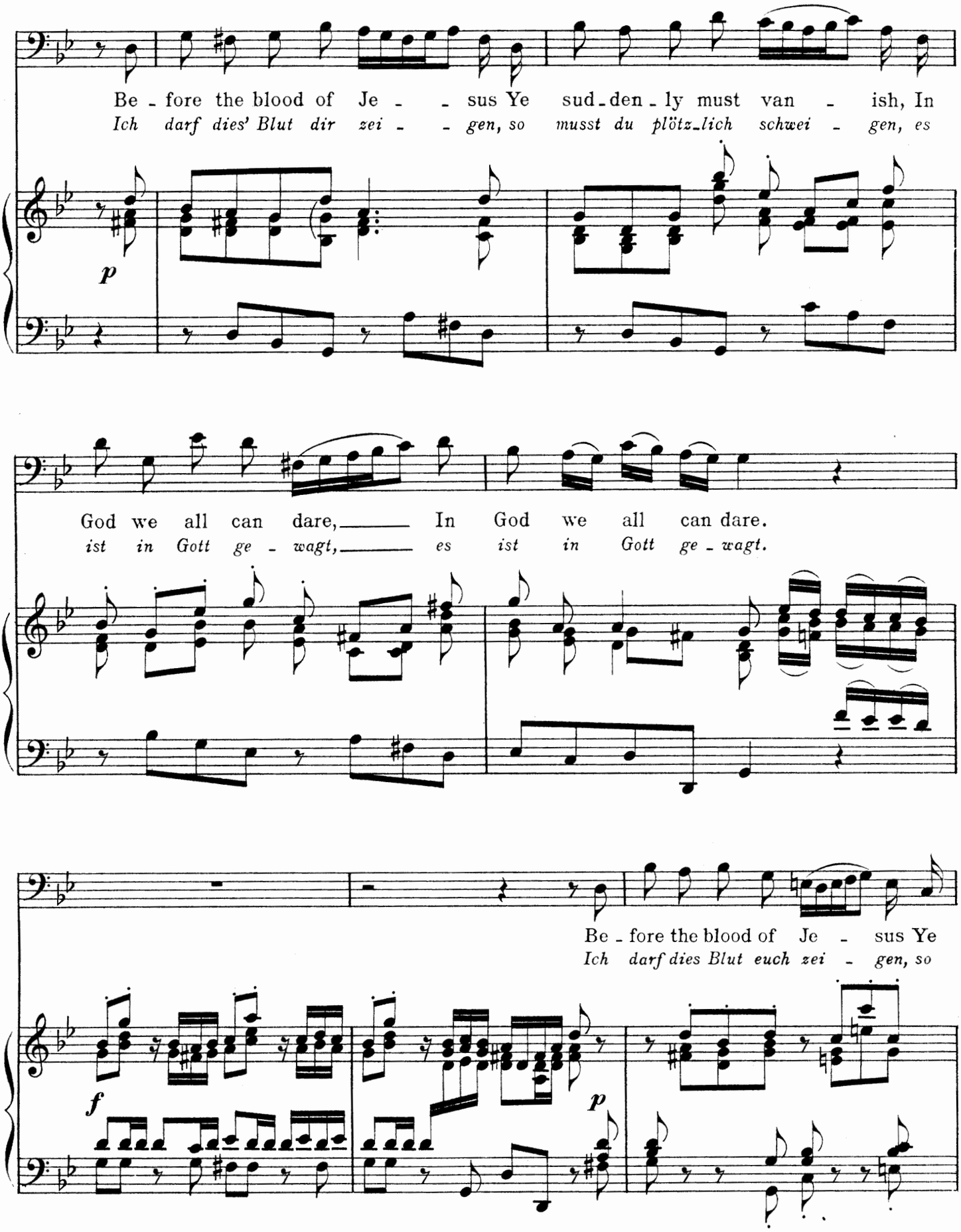
Tr.

(tr.)

(tr.)



N.B. The pause is for the second time only.


Be - fore the blood of Je - - sus Ye sud - den - ly must van - ish, In
Ich darf dies' Blut dir zei - - gen, so musst du plötz - lich schwei - gen, es
p
God we all can dare, In God we all can dare.
ist in Gott ge - wagt, es ist in Gott ge - wagt.
Be - fore the blood of Je - sus Ye
Ich darf dies Blut euch zei - gen, so
f
p

sud - den - ly must van - - ish, In God we all can dare, In
musst du plötz - lich schwei - - gen, es ist in Gott ge - wagt, es

God we all can dare, In God we all can dare, In
ist in Gott ge - wagt, es ist in Gott ge - wagt, es

God we all can dare, In God we all can dare.
ist in Gott ge - wagt, es ist in Gott ge - wagt.

Da Capo(D.S.)

AIR.—AWAKE, MY POWERS AND ALL WITHIN ME.

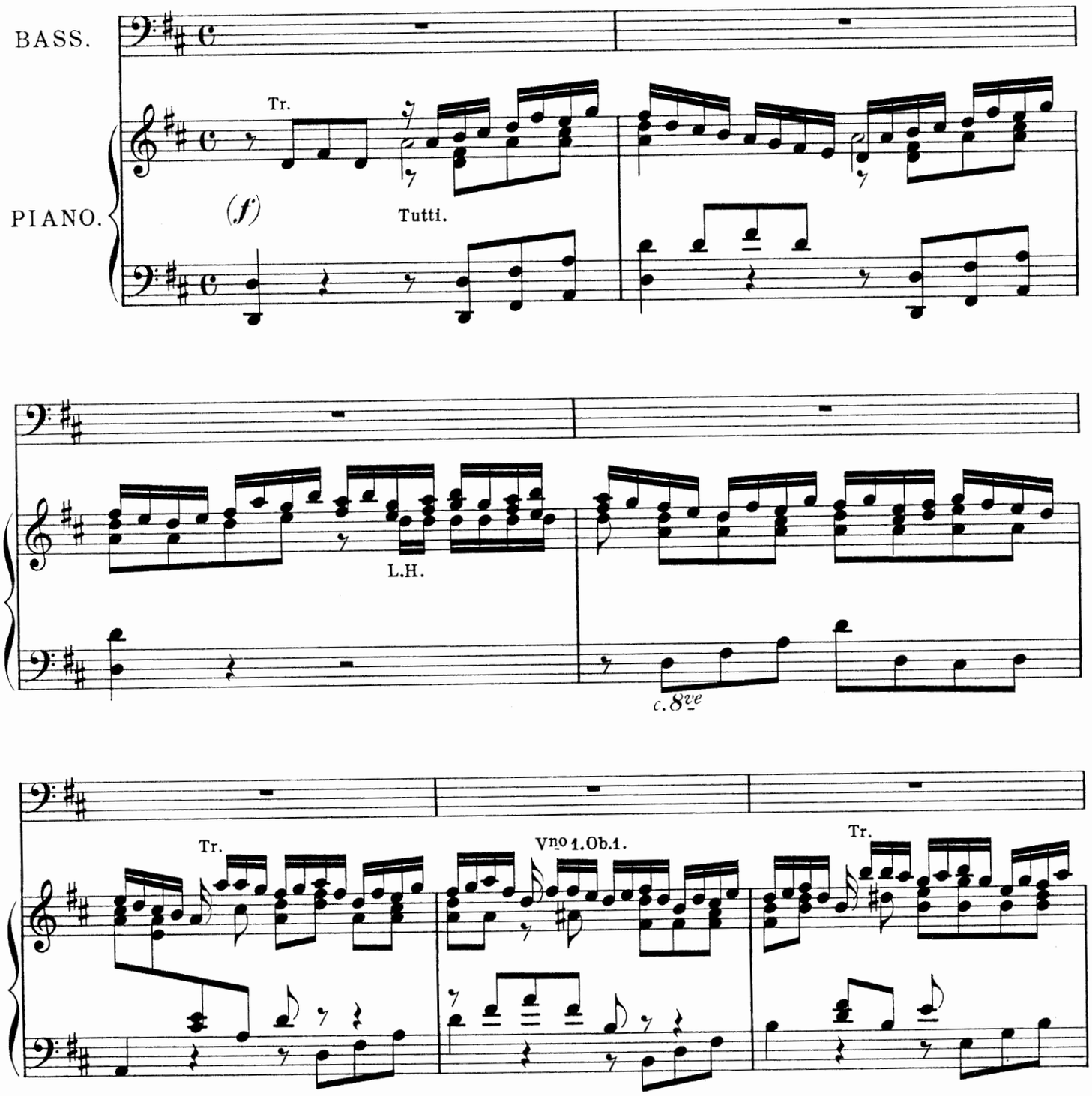
(WACHT AUF, IHR ADERN UND IHR GLIEDER.)

From the Cantata "Unser Mund sei voll Lachens." (?1740.)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.

(Allegro maestoso. ♩=80.)



Scored for 2 Oboes, Oboe da Caccia, 1 Trumpet, 2 Violins, Viola and Continuo.

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A - wake, a - wake!
Wacht auf, wacht auf!

piano

c. 8ve

A - wake, a - wake,
wacht auf, wacht auf!

A - wake, my powers and all with -
wacht auf, ihr A - dern und ihr

Tromba

in me, my powers and all with - in me, And sing such songs of joy and
Glie - der, ihr A - dern und ihr Glie - der, und singt der - glei - chen Freu - den -

glad - ness, such songs of joy and glad - ness, And sing
lie - der, der - glei - chen Freu - den - lie - der, und singt

such songs of joy and
der - glei - chen Freu - den -

glad - ness, such songs of joy and glad - ness, As shall be
lie - der, der - glei - chen Freu - den - lie - der, die un - serm

plea - - - sing to our God, As shall be
Gott ge - fäl - - lig sein, un - serm Gott ge -

Org.

plea - - - - sing to our God.
fäl - - - - - - - lig sein.

Tr.

forte

And you, ye strings with so-lemn mea - sures, ye
Und ihr, ihr an - dachts-vol - len Sai - ten, ihr

Org.

(*p*)

Viol.1º

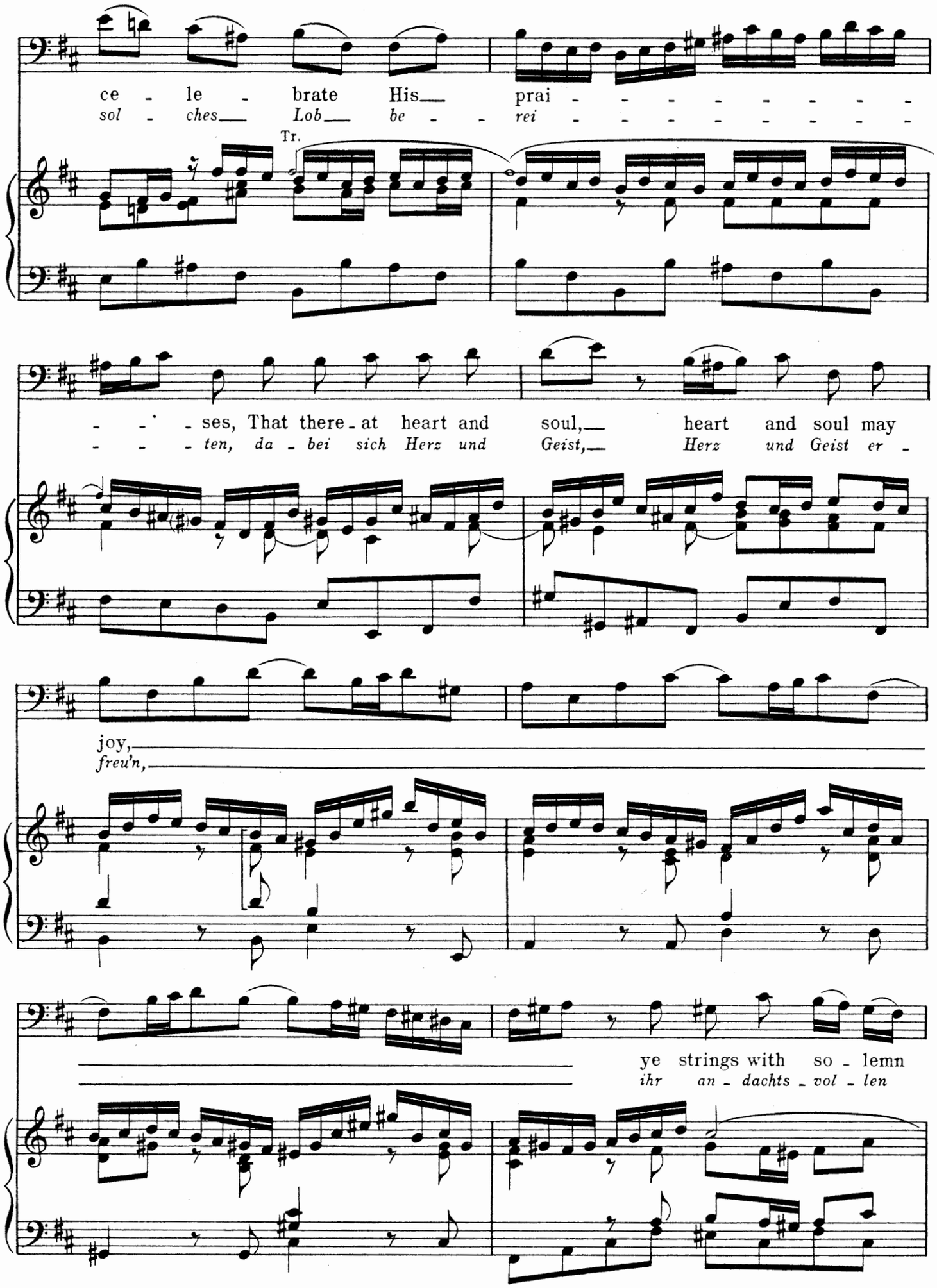
strings, with so - lemn mea - sures, In such wise ce - le - brate His
an - dachts - vol - len Sai - ten, sollt ihm ein sol - ches Lob be -

Viol. 2°

prai - ses, ye strings, with so - lemn mea - sures, ye strings
rei - ten, ihr an - dachts - vol - len Sai - ten, ihr an - - -

with so - lemn mea - sures, ye strings
- - dachts - vol - len Sai - ten, ihr an - - - -

with so - lemn mea - sures, In such wise
- - dachts - vol - len Sai - ten sollt ihm ein


ce - le - brate His prai - - - - - - - - -
sol - ches Lob be - - rei - - - - - - - - -
Tr.
- - - ses, That there - at heart and soul, heart and soul may
- - - ten, da - bei sich Herz und Geist, Herz und Geist er -
joy,
freu'n,
ye strings with so - lemn
ihr an - dachts - vol - len

mea - sures, so ce - le - brate His prai - ses That there - at
Sai - ten, sollt ihm ein Lob be - rei - ten, da - bei sich

heart and soul may joy, That there - at heart and
Herz und Geist er - freu'n, da - bei sich Herz und

Org.

soul may joy.
Geist er - freu'n.

Tr.

(f)

Tutti.

L.H.

c. 8ve

A - wake, a - wake!
Wacht auf, wacht auf!

piano

c. 8ve

A - wake, a - wake, A - wake, my powers and all with -
wacht auf, wacht auf! *wacht auf, ihr A - dern und ihr*

Tromba

in me, my powers and all with - in me, And sing such songs of joy and
Glie - der, ihr A - dern und ihr Glie - der und singt der - glei - chen Freu - den -

glad - ness, such songs of joy and glad - ness, And sing
lie - der, der - glei - chen Freu - den - lie - der, und singt

such songs of joy and
der - glei - chen Freu - - - - - - - - - den -

glad - ness, such songs of joy and glad - ness, As shall be
lie - der, der - glei - chen Freu - den - lie - der, die un - serm

plea - sing to our God, As shall be plea - - sing to our
Gott ge - fäl - lig sein un - serm Gott ge - fäl - - - - lig

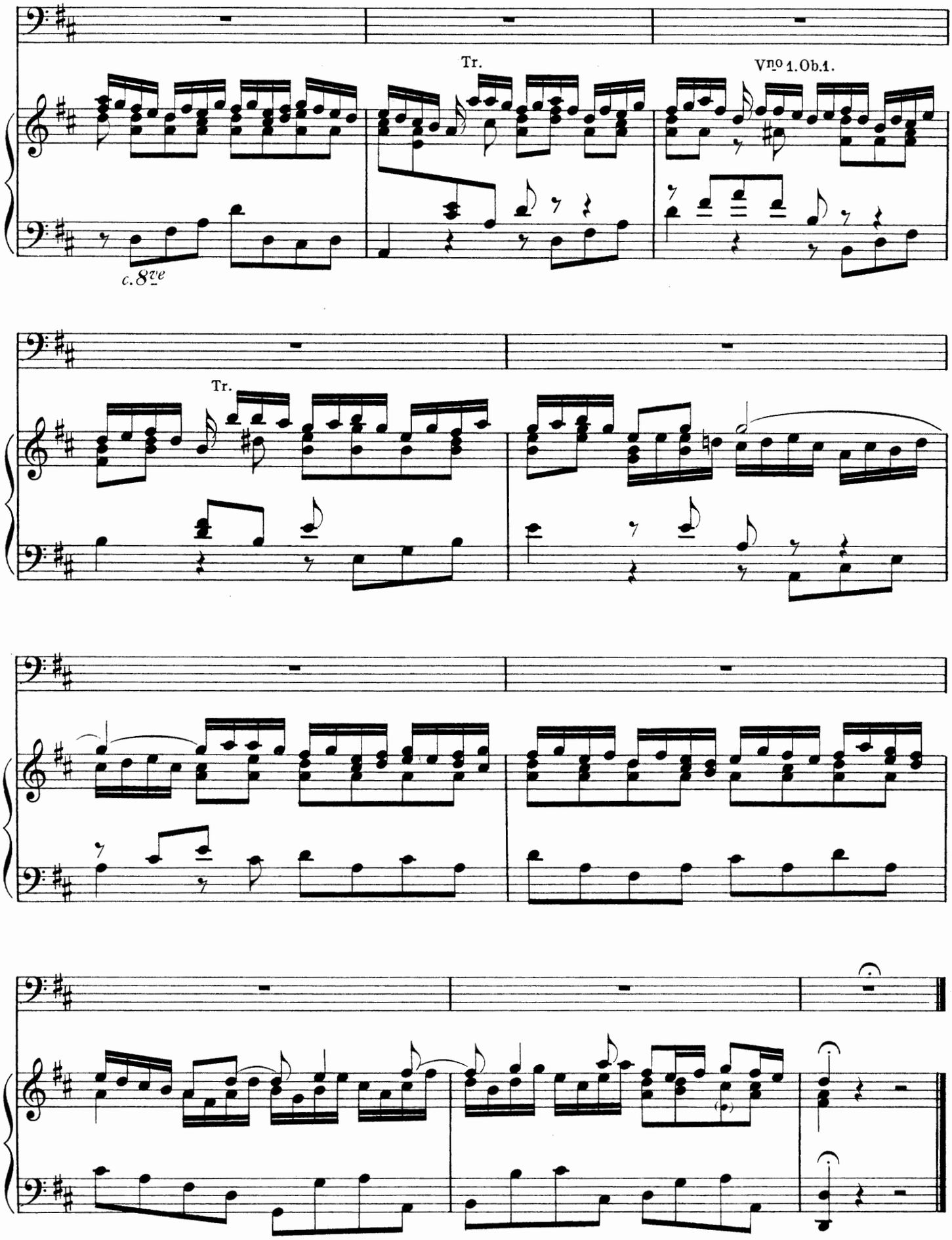
Org.

God.
sein.

Tr.

(f)

L.H.


Tr.
Vno 1. Ob. 1.
c. 8ve
Tr.

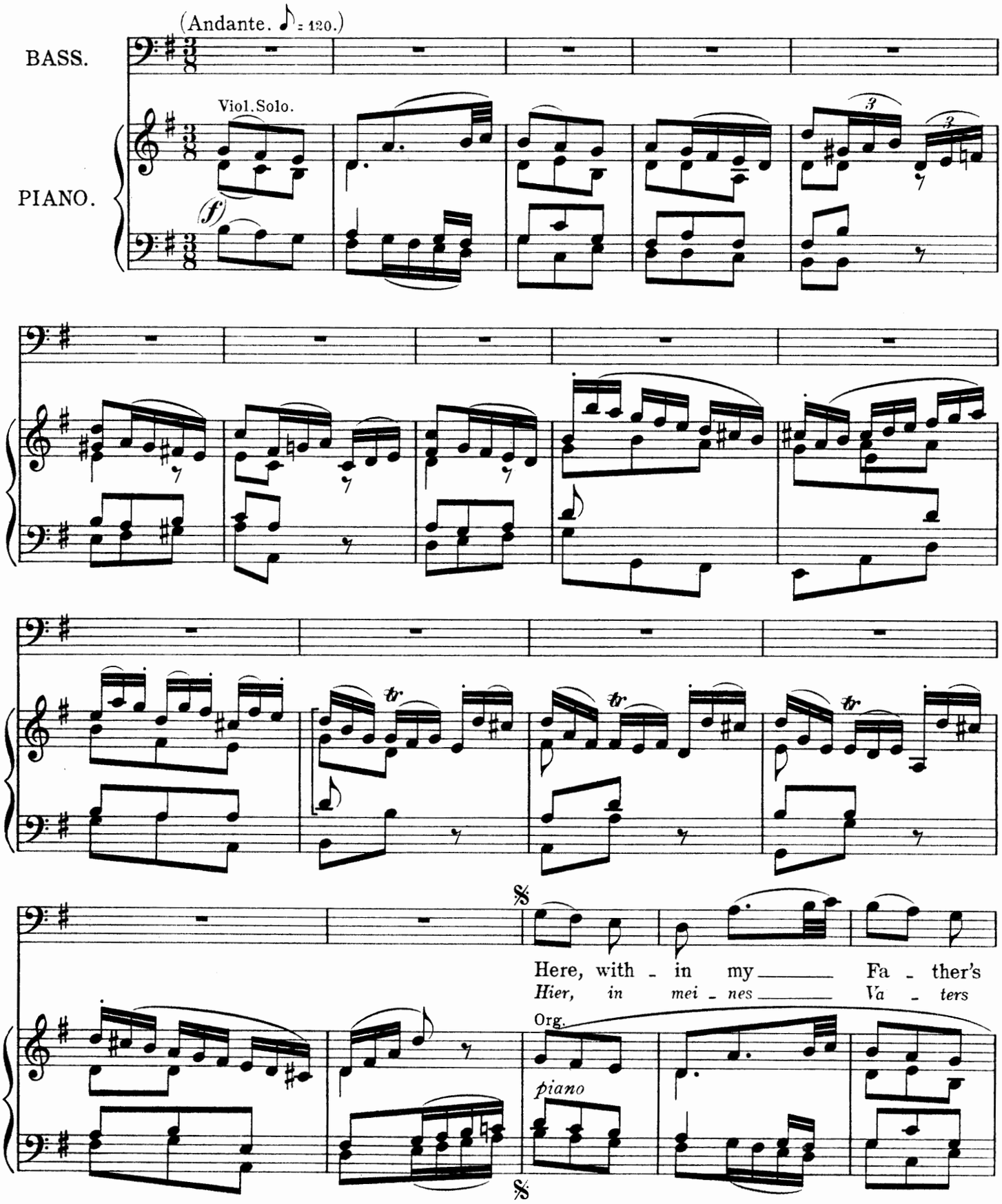
AIR.— HERE, WITHIN MY FATHER'S MANSIONS.

(HIER, IN MEINES VATERS STÄTTE.)

From the Cantata "Liebster Jesu, mein Verlangen." (1740).

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.



Scored for Violin Solo and Continuo.

Copyright 1909, by Augener Limited.

man - sions,
Stät - te,

Viol.

(più f)

Here, with - in my Fa - ther's man - sions
hier, in mei - nes Va - ters Stät - te

Org.

(p)

Viol.

Comes to me a trou - bled soul,
find't mich ein be - trüb - ter Geist,

Here, with - in my Fa - ther's man - sions
hier, in mei - nes Va - ters Stät - te

Comes to me a trou - bled soul.
find't mich ein be - trüb - ter Geist.

forte

Here, Here, with - in my
Hier, hier, in mei - nes

(*p*)

Fa - ther's man - - - - - - - sions, Here, with -
Va - ters Stät - - - - - - - te, hier, in

in my Fa - ther's man_sions, Comes to me a
mei - nes Va - ters Stät - te find't mich ein be -

trou - bled soul, Here, with - in my Fa - ther's
trüb - ter Geist, hier, in mei - nes Va - ters

man - sions, Comes to me a trou - bled soul,
Stäi - te, find't mich ein be - trüb - ter Geist,

comes a trou - bled soul, comes a trou - bled soul, comes to
ein be - trüb - ter Geist, ein be - trüb - ter Geist, find't mich

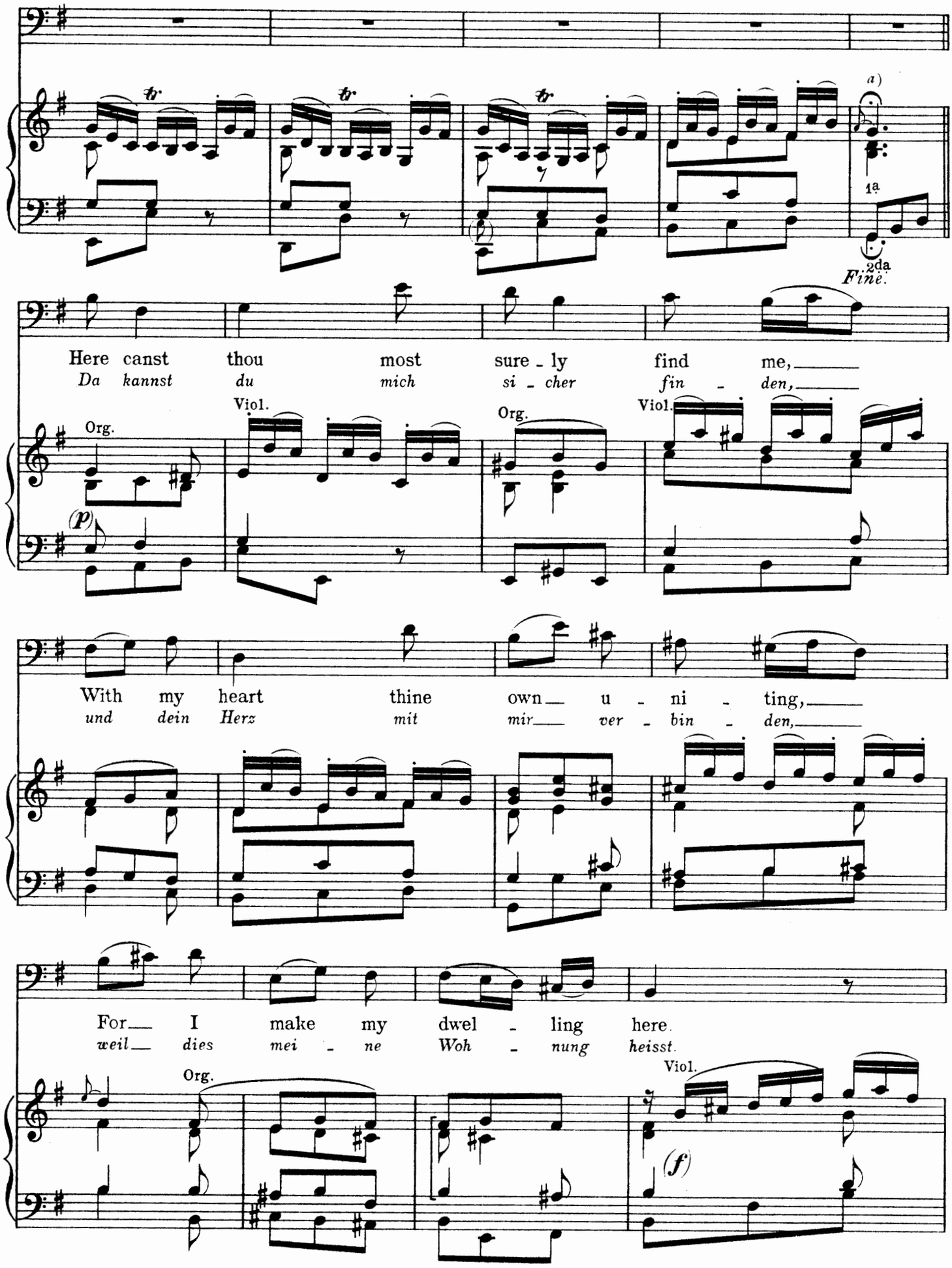
me with-in my Fa-ther's man-sions Here, with-in my
hier in mei-nes Va-ters Stät-te, hier, in mei-nes

Org.

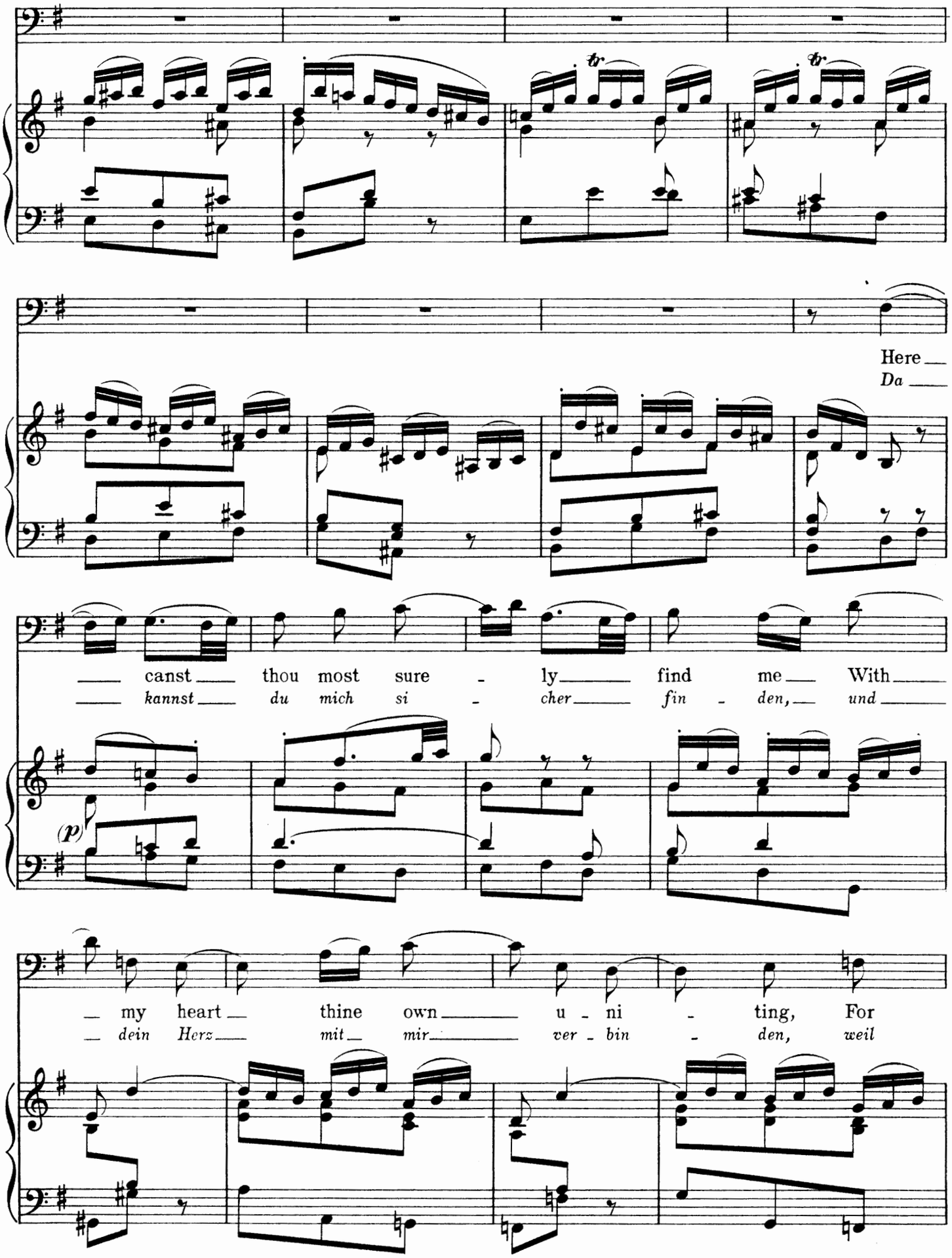
Fa-ther's man-sions, Comes to me a trou-bled soul.
Va-ters Stät-te find't mich ein be-trüb-ter Geist.

Viol.

(f)



a) The pause for the *second* time only.


Here
Da
canst thou most sure - ly find me With
kannst du mich si - cher fin - den, und
(p)
my heart thine own u - ni - ting, For
dein Herz mit mir ver - bin - den, weil

I make my dwel - ling, I make my dwel - ling here;
dies mei - ne Woh - nung, dies mei - ne Woh - nung heisst;

Here canst thou most sure - ly find me,
da kannst du mich si - cher fin - den,

With my heart thine own u - ni - ting,
und dein Herz mit mir ver - bin - den,

For I make my dwel - ling here.
weil dies, dies mei - ne Woh - nung heisst.

Da Capo (D.S.)

AIR._YES, YES, THY FOES I SOON WILL CONQUER.

(JA, JA, ICH KANN DIE FEINDE SCHLAGEN.)

From the Cantata "Selig ist der Mann."(1740)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.

Vivace. (♩ = 92.)

BASS.

PIANO.

(a)

(f)

c. 8ve

Yes, yes, thy foes I soon will
Ja, ja, ich kann die Fein - de -

piano

(a) The figure for the 1st violins here used by Bach &c. is on the piano as ineffective as it is difficult; it has therefore been thought advisable to modify it._Ed.

Scored for 2 Violins, Viola and Continuo.

Copyright 1909, by Augener Limited.

con - - - - - - - - quer,
schla - - - - - - - - gen,

forte

c. 8ve

Yes, yes, thy foes I soon will con - - - - -
Ja, ja, ich kann die Fein - de schla - - - - -

piano

- - - - - quer Who al-ways to my face ac -
- - - - - *gen, die dich nur stets bei mir ver -*

forte

cuse — thee, Who al-ways to my face ac - cuse — thee, Then
kla - gen, die dich nur stets bei mir ver - kla - gen, drum

piano

calm thy - self, op - pres - sed soul, calm thy - self, op - pres - sed
fas - se dich, be - dräng - ter Geist, fas - - se dich, be - dräng - ter

(tr)

Org.

c. 8ve

Orch.

soul, op - pres - sed soul, then, then calm thy - self, op - pres - sed
Geist, be - dräng - ter Geist, drum, drum fas - se dich be - dräng - ter

Org.

c. 8ve

soul.
Geist.

Tutti.

forte

Yes, yes, thy foes I soon will
Ja, ja, ich kann die Fein - de

piano

con - - - - - - - - quer, Who
schla - - - - - - - - gen, die

forte

al - ways to my face ac - cuse
dich nur stets bei mir ver - kla - - - - - - - - -

piano

— thee, — Who al - ways to my face ac -
— *gen, — die dich nur stets bei mir ver -*

forte

cuse — thee, Who al-ways to my face ac - cuse — thee, Then
kla - gen, die dich nur stets bei mir ver - kla - gen, drum

piano

calm thy-self, op-pres-sed soul, calm — thy - self, op-pres - - sed
fas - se — dich, be-dräng-ter — Geist, fas - - se dich, be-dräng - ter

Org.

c. 8ve

Tutti.

soul, op-pres - sed soul, Then, Then calm thy-self op-pres-sed
Geist, be-dräng - ter Geist, drum, drum fas - se — dich be-dräng-ter

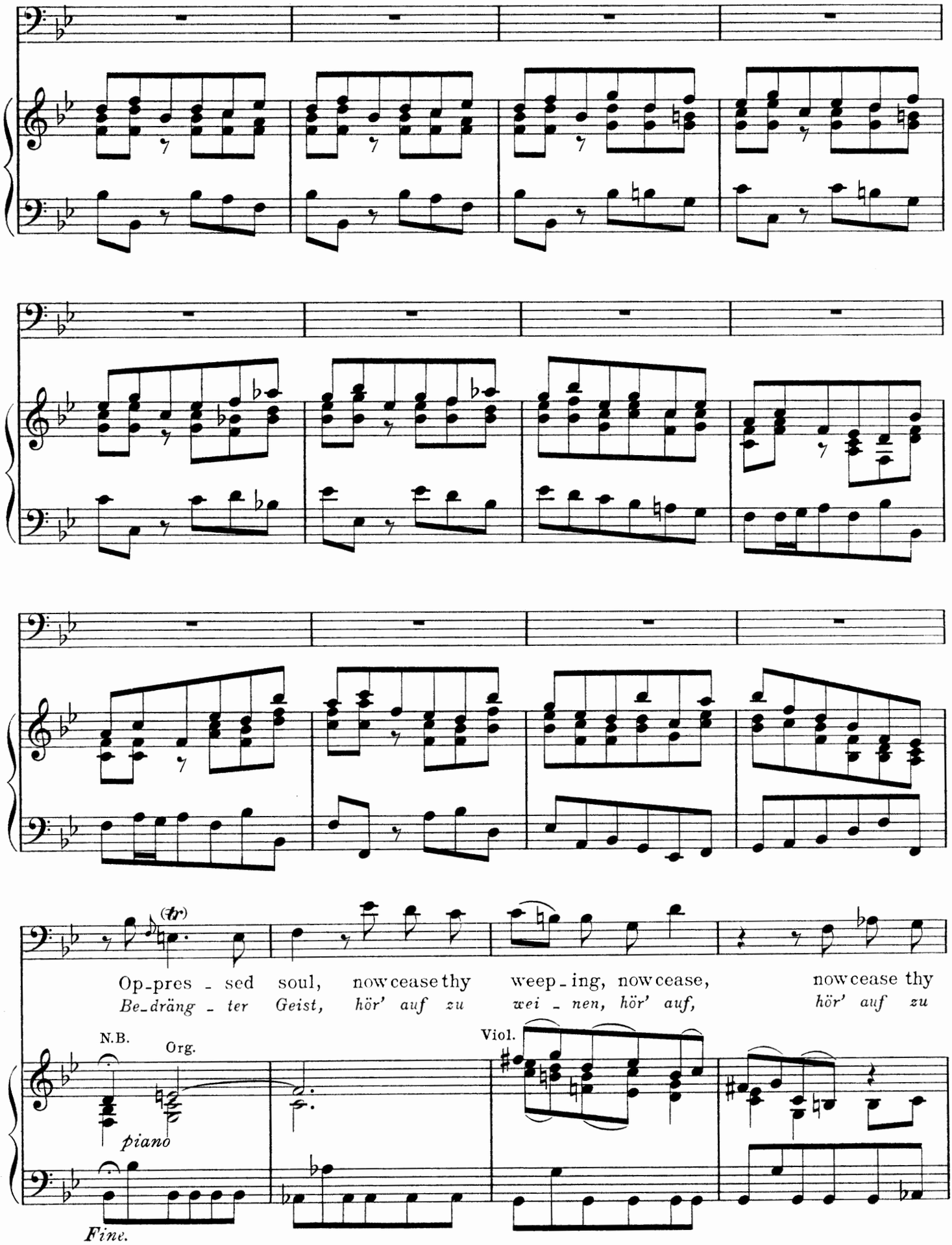
Org.

Tutti.

forte

soul.
Geist.

c. 8ve



N.B. The pause merely indicates the end of the piece, and is not to be made the first time.

weep - ing, now cease, now cease thy weep - ing, op - pres - sed
wei - nen, hör' auf hör' auf zu wei - nen, be - dräng - ter

soul, now cease thy— weep - ing, The sun will yet shine bright - ly
Geist, hör' auf— zu— wei - nen, die Son - ne wird noch hel - le

Org.

on — thee, Though now in clouds — of trou - ble veiled.
schei - nen, die dir jetzt Kum - mer - wol - ken weist.

Tutti.

forte

Op - pres - sed soul, now cease thy weep-ing, op -
Be - dräng - ter Geist, hör' auf zu wei - nen, be -

piano

pres - sed soul, now cease thy weep - ing, The sun will yet shine bright-ly
dräng - ter Geist, hör' auf zu wei - nen, die Son - ne wird noch hel - le

Org.

on thee, Though now in clouds of trou - ble veiled, now in
schei - nen, die dir jetzt Kum - mer - wol - ken weist, Kum - mer -

clouds of trou-ble veiled, in clouds of trou - ble veiled.
wol - ken, die dir jetzt Kum - mer-wol - ken weist.

(a)

Da Capo.

(a) This very remarkable harmony is expressly indicated in Bach's score, and was evidently intended.- Ed.

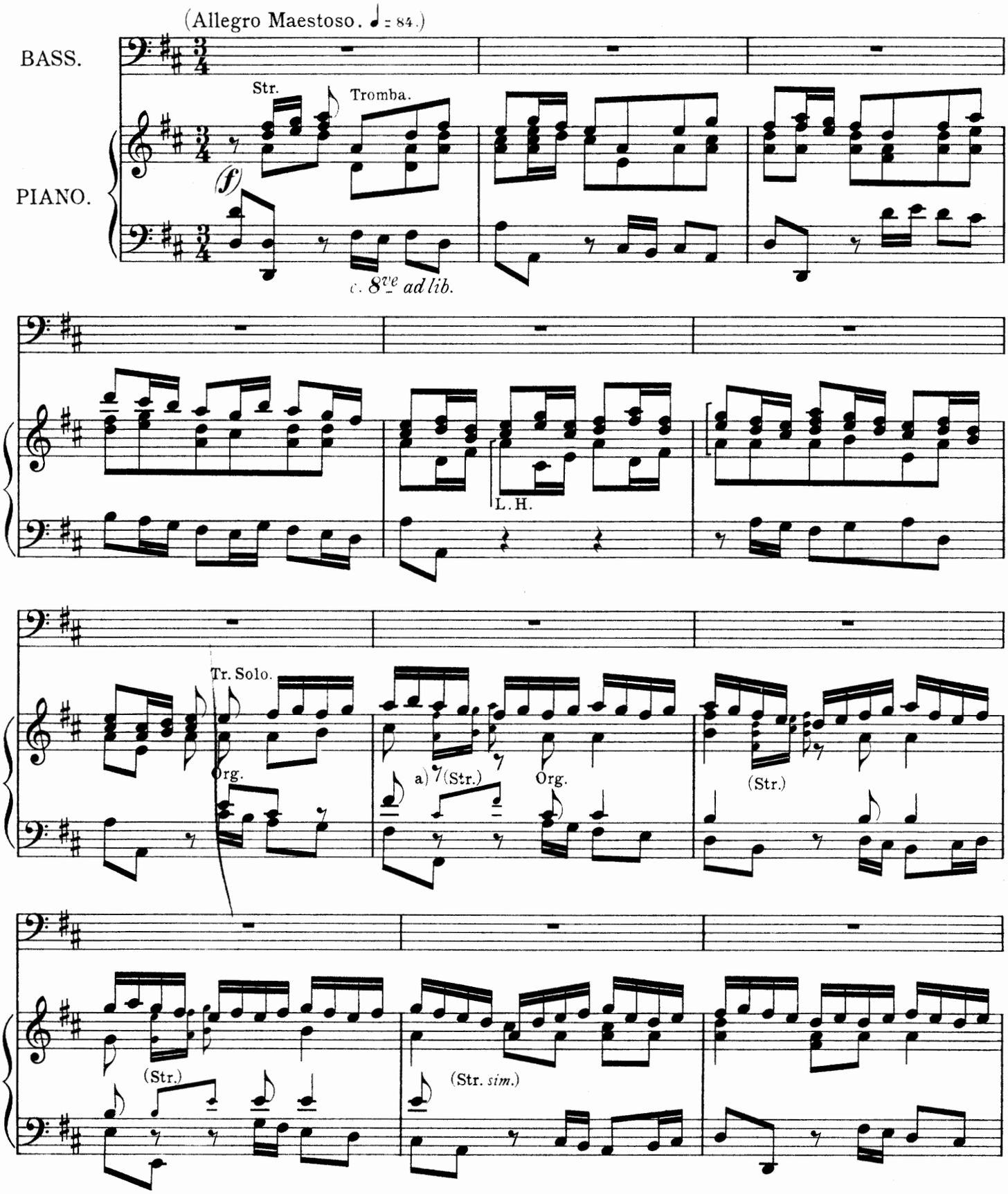
AIR.—UP, UP, WITH TRUMPET TONE.

(AUF, AUF, MIT HELLEM SCHALL.)

From the Cantata "Auf Christi Himmelfahrt allein." (1735).

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.



a) These small notes are not intended to be played; they show the figure for the strings which begins here, and continues to the end of the ritornell.—*Ed.*

Scored for 1 Trumpet, 2 Violins, Viola and Continuo.

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Up, up, with trum - pet tone
Auf, auf, mit hel - lem Schall,

Org.

piano

— with trum - pet tone, Up, up, with
— *mit hel - lem Schall, auf, auf, mit*

Tr.

Str.

trum - pet tone Pro - claim it ev' - ry - where, At God's right hand
hel - lem Schall, ver - kün - digt ü - ber - all: mein Je - sus sitzt,

At God's right hand sits Je - sus: Up, up, with
mein Je - sus sitzt zur Rech - ten: auf, auf, mit

Org.

trum - pet tone, Pro - claim it ev' - ry - where At God's right hand,
hel - lem Schall ver - kün - digt ü - ber - all: mein Je - sus sitzt,

Org.

Orch.

Orch.

At God's right hand sits Je - sus:
mein Je - sus sitzt zur Rech - ten:

Up, up, with trum - pet tone Pro - claim it ev' - ry -
auf, auf, mit hel - lem Schall ver - kün - digt ü - ber -

where: At God's right hand sits Je - sus,
all: *mein Je - sus sitzt zur Rech - ten,*

at God's right hand sits Je - sus, At God's right hand sits Je -
mein Je - sus sitzt zur Rech - ten, mein Je - sus sitzt zur Rech -

sus.
ten. Tr.

forte

Who ven - tures to gain - say me? Who
Wer sucht mich an - zu - fech - ten, wer

piano

ven - tures to gain - say— me? Who ven - tures to
sucht mich, mich an - zu - fech - ten, wer sucht mich, mich

gain - say— me? Who ven - tures to gain - say— me? Who
an - zu - fech - ten, wer sucht— mich, mich an - zu - fech - ten, wer

ven - - tures to gain - say——— me? Though He be ta-ken
sucht——— mich an - zu - fech - ten? Ist Er auch mir ge -

from me, I shall as - cend here - af - ter.
nom - men, ich werd' einst da - hin - kom - men.

RECIT.

Where my Re - dee-mer lives. In ful-lest glo-ry then My eyes shall look u - pon Him. O

wo mein Er - lö - ser lebt. Mein' Au-gen wer-den ihm in gröss - ter Klar-heit schau-en. O

piano

might I e - ven now a ta-ber-na-cle build me! But stay.. O vain de-sire! He

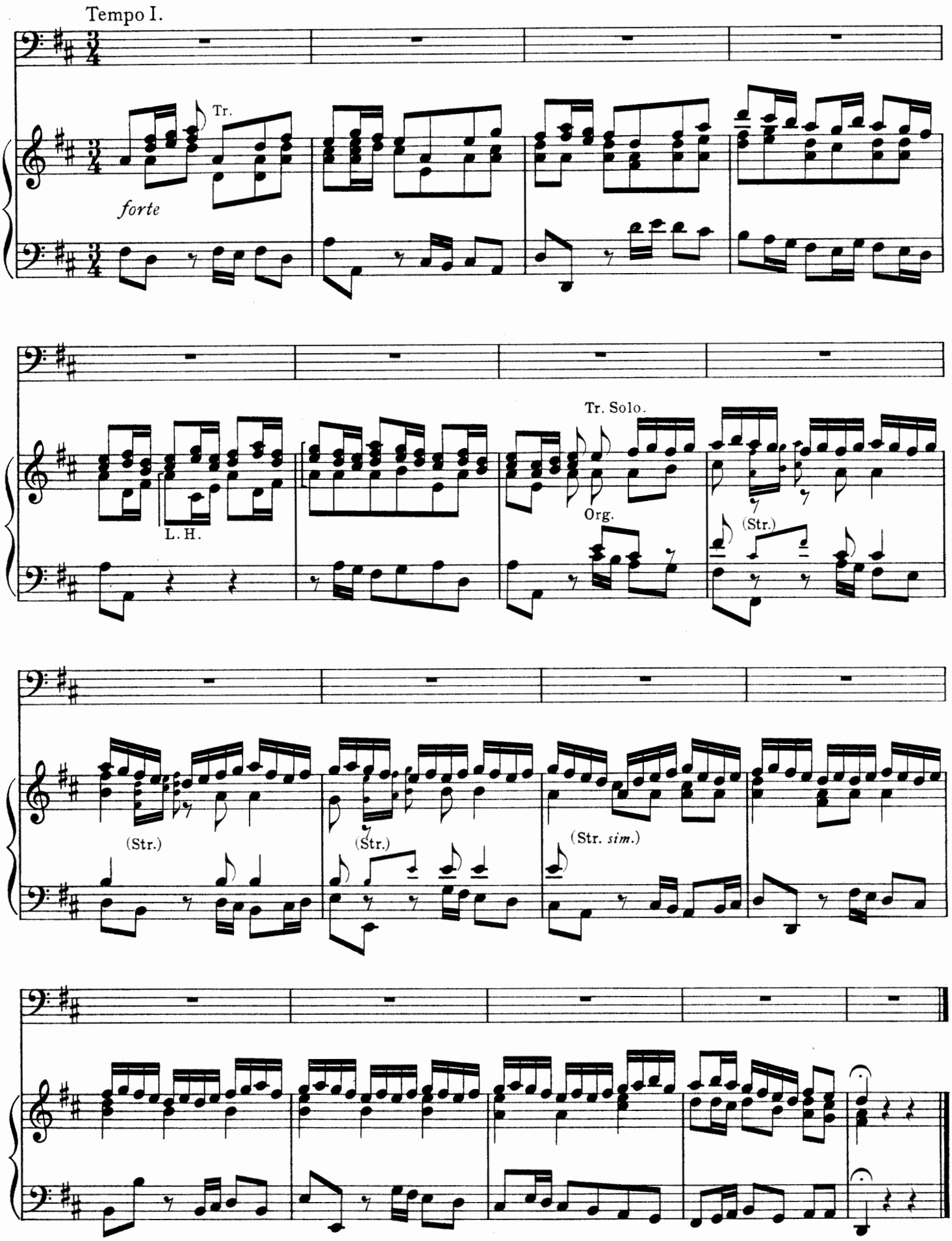
könnt' ich im Vo - raus mir ei - ne Hüt-te bau - en! Wo - hin?.. Ver-geb'-ner Wunsch! Er

dwell-eth not in mount or vale, His power is ev'- ry-where dis-played: Then

woh - net nicht auf Berg und Thal, sein All - macht zeigt sich ü - ber - all: so

peace, thou dar-ing mouth, And seek thou not such mys-te-ries to fa-thom!

schweig' ver-weg'-ner Mund, und su - che nicht die sel be zu er - grün-den.


Tempo I.
Tr.
forte
L. H.
Tr. Solo.
Org.
(Str.)
(Str.)
(Str.)
(Str. sim.)

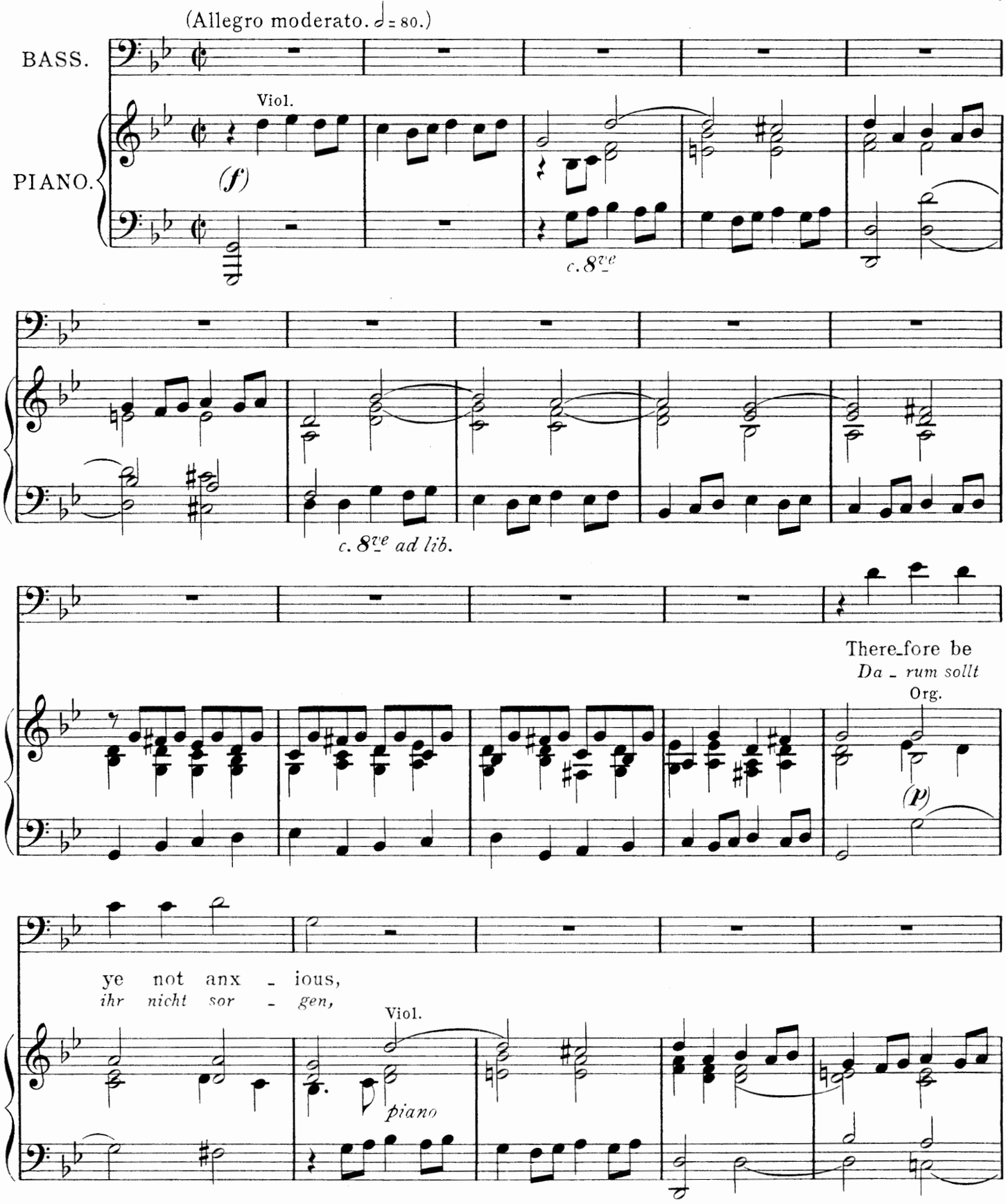
AIR.—THEREFORE BE YE NOT ANXIOUS.

(DARUM SOLLT IHR NICHT SORGEN.)

From the Cantata "Es wartet Alles auf dich." (1736)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.



Scored for 2 Violins in unison and Continuo.

Copyright 1909, by Augener Limited.

There-fore be ye not anx - - ious and say not: what shall we—
da - rum sollt ihr nicht sor - - gen noch sa - - gen: was wer-den wir

eat, what shall we— drink?
es - sen, was wer - den wir trin - ken?

There-fore be ye not anx - - ious and say not: what shall we
Da - rum sollt ihr nicht sor - - gen noch sa - - gen: was wer - den wir

eat, what shall we drink? where-with,
es - sen, was wer - den wir trin - ken? wo - mit,

where_with, where - with shall we be cloth - - - ed?
wo - mit, wo - mit wer_den wir uns klei - - - den?

Org.

Viol.

forte

For af - ter such things
Nach sol - chem Al - len

piano

do the Gen - - - - - tiles seek, For af - ter
trach - ten die Hei - - - - - - - den, nach sol_chem

all these things do the Gen - - - - - - - - - - - -
Al - len trach - ten die Hei - - - - - - - - - - - -

- - tiles seek.
- - - - *den.*

forte

For your Hea - ven - ly Fa - ther knows,
Denn eu - er himm - li - scher Va - ter weiss,

your Hea - ven - ly Fa - ther knows, that ye have need of all
eu - er himm - li - scher Va - ter weiss, dass ihr dies Al - - les be -

Org.

these things, For your Hea - ven - ly Fa - ther
dür - fet, denn eu - er himm - li - scher Va - ter

Viol.

knows, that ye have need of all these
weiss, dass ihr dies Al - les be - dür -

things, For your Hea - ven - ly Fa - ther
fet, denn eu - er himm - li - scher Va - ter

knows that ye have need of all these things, that, that ye have
weiss, dass ihr dies Al - les be - dür - - fet, dass, dass ihr dies

need _____ of all these things.
Al - - - - - - les be - dür - - fet.

forte

c. 8ve

c. 8ve

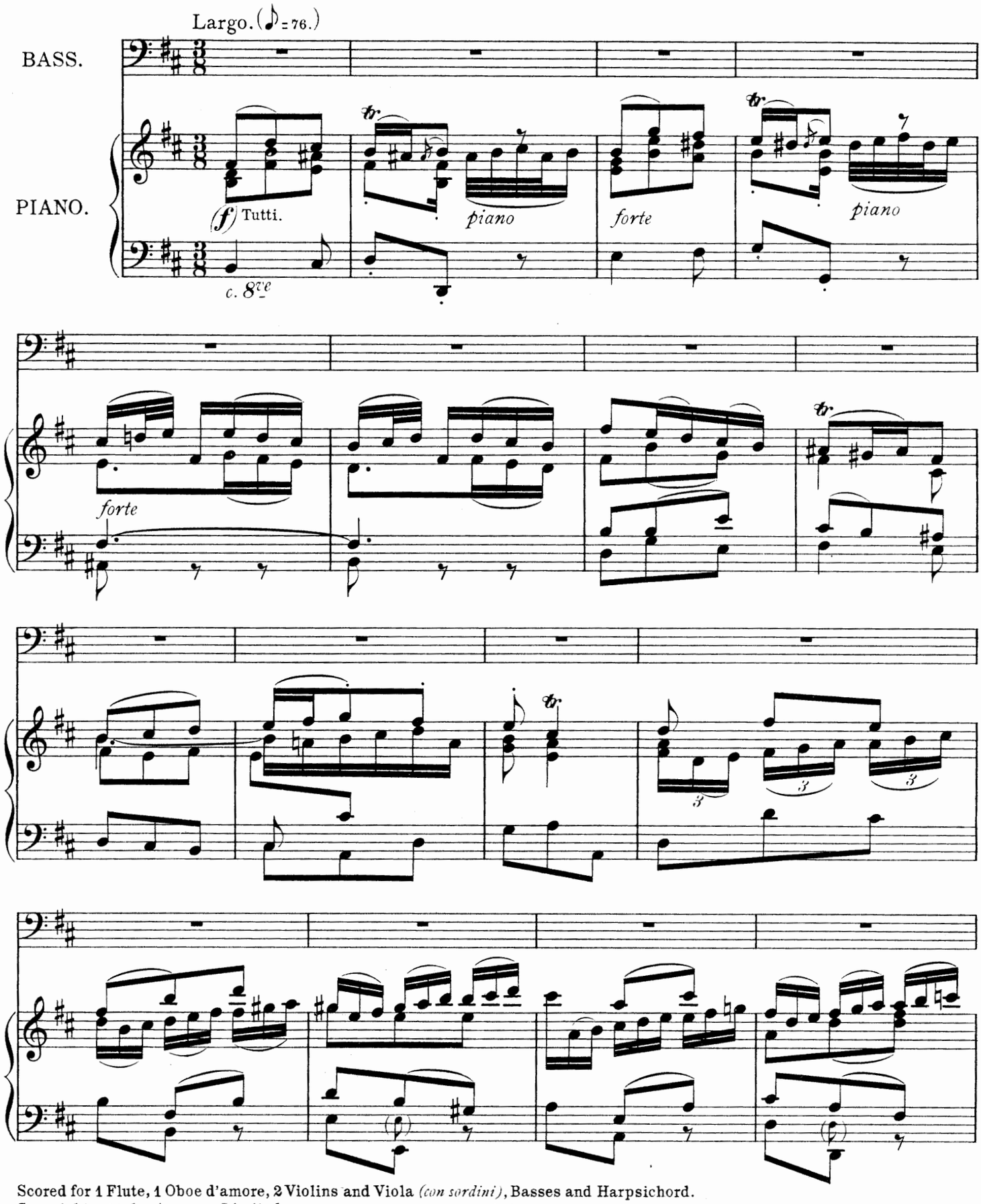
AIR.—WITH DESIRING.

(MIT VERLANGEN.)

From the Cantata "Der Streit zwischen Phoebus und Pan." (1732.)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.



Scored for 1 Flute, 1 Oboe d'amore, 2 Violins and Viola *(con sordini)*, Basses and Harpsichord.

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(𝄋)

With de - sir - ing, with de - sir - ing
Mit Ver - lan - gen, mit Ver - lan - gen,

Fl.

piano

Ob.

(𝄋)

I thy ten - der cheeks am pres - sing,
drück' ich dei - ne zar - - - - - - - ten Wan - gen,

V. 1.

V. 2.

Tutti.

piano

With de - - - sir - - - - - - - - ing I thy
mit Ver - - - lan - - - - - - - - gen drück' ich

ten - - - der cheeks am pres - sing, Love - ly,
dei - - - ne zar - - ten Wan - gen, hol - der,

beau - teous Hy - a - cinth, With de - sir - - - - - - - - - - -
schö - ner Hy - a - cinth, mit Ver - lan - - - - - - - - - - -

Fl.

Ob.

- - - - - - - - - - - - - ing, With de - sir - - - - -
- - - - - - - - - - - - - *gen, mit Ver - lan - - - - -*

Tutti.

Fl.

Ob.

ing I

gen drück'

Tutti.

thy ten-der cheeks am pres - sing, Love-

ich dei-ne zar - ten Wan - gen, hol -

ly, beau - teous Hy - a - cinth, with de -

der, schö - ner Hy - a - cinth, mit Ver -

Fl.

Ob.

sir

lan

Tutti.

piano

- - - - - - - - ing I thy ten - der
- - - - - - - - *gen,* *drück'* *ich* *dei* - *ne*

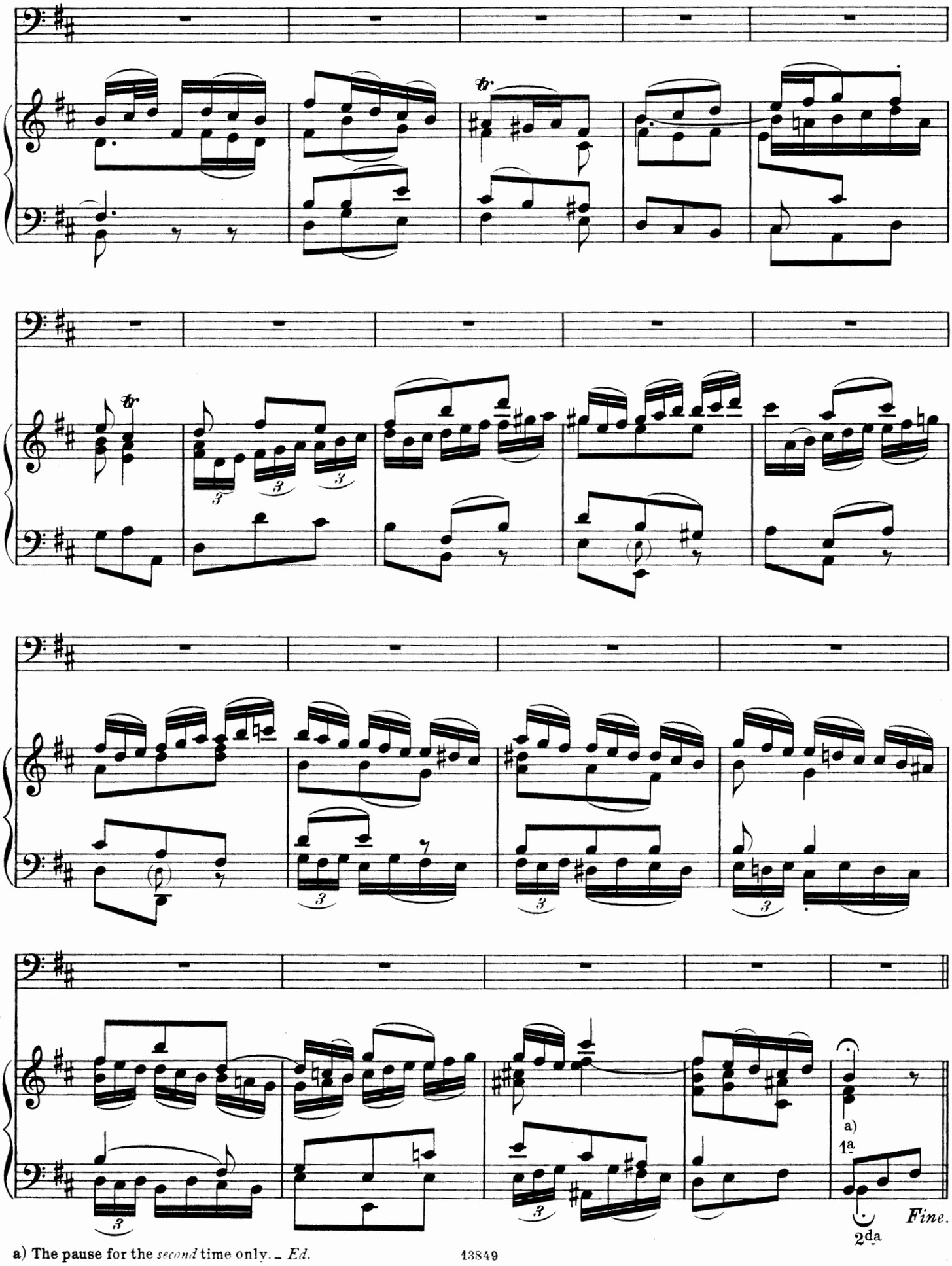
cheeks — am pres - sing, Love - ly, beau - teous
zar - - *ten* *Wan* - *gen,* *hol* - *der,* *schö* - *ner*

Hy - a - cinth, Love - - - - - ly, — beau - teous Hy - a -
Hy - *a* - *cinth,* *hol* - - - - *der* — *schö* - *ner* *Hy* - *a* -

cinth.
cinth.

forte *piano* *forte* *piano* *forte*

c. 8ve



a) The pause for the *second* time only. – *Ed.*

And thine eyes I kiss with rap - ture,
Und dein' Au - gen küss' ich ger - ne,

piano

For they are my stars of morn - ing, And the
weil sie mei - ne Mor - gen - ster - ne und der

sun - shine of my soul.
See - le Son - ne sind.

forte

And thine eyes
Und dein' Au - gen

piano

I kiss with rap - ture, For they are my
küss' ich ger - ne, weil sie mei - ne

stars of morn - - ing, And the
Mor - - gen - ster - - ne und der

sun - shine of my soul, They are
See - le Son - - ne sind, der See - - -

the sun
le Son

shine, the sun shine of my soul.
ne, der See le So ne sind.

Da Capo (D.S.)

AIR._HAVE NOT PEOPLE WITH THEIR CHILDREN.

(HAT MAN NICHT MIT SEINEN KINDERN.)

From the Cantata "Schweigt stille, plaudert nicht." (1732.)
(Known as the "Coffee Cantata.")

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.

(Allegro moderato. ♩ = 84.)

BASS.

PIANO.

(*f*) Tutti.

Have not peo - ple with their
Hat man nicht mit sei - nen

piano

f

chil - dren Hun - dred thou - sand lit - tle plagues!
Kin - dern hun - dert - tau - send Hu - de - lei!

forte

Scored for 2 Violins, Viola, Bass and Harpsichord.

Copyright 1909, by Augener Limited.

Have not peo - ple with their
Hat man nicht mit sei - nen

piano

chil - dren Hundred thousand, hundred thousand lit - tle plagues, hun - dred thousand lit - tle
Kin - dern hun - dert - tau - send, hun - dert - tau - send Hu - de - lei, hun - dert - tau - send Hu - de -

plagues, Hun - dred thou - sand lit - tle plagues! Have not peo - ple with their
lei, hun - dert - tau - send Hu - de - lei! Hat man nicht mit sei - nen

chil - dren Hun - dred thou - sand lit - tle plagues!
Kin - dern hun - dert - tau - send Hu - de - lei!

Harps^{d}

forte

Tutti.

What I ev' - ry day and
Was ich im - mer al - le

piano

all day To my daugh-ter Bess am say - ing, Goes with-out the least ef -
Ta - ge mei - ner Toch - ter Lies - chen sa - ge, ge - het oh - ne Frucht vor -

fect. What I ev' - ry day and
bei. Was ich im - mer al - le

forte *piano*

all day To my daugh-ter Bess am
Ta - ge mei - ner Toch - ter Lies - chen

forte *piano*

say-ing, Goes with-out the least ef - fect, Goes with-out the least ef -
sa - ge ge - het oh - ne Frucht vor - bei, ge - het oh - ne Frucht vor -

Harps^d

fect.
bei.

Tutti.

forte

What I ev'-ry day and all day To my daugh-ter Bess am
Was ich im - mer al - le Ta - ge mei - ner Toch - ter Lies - chen

piano

say - ing, Goes with - out the least ef - fect. What I ev' - ry day and
sa - ge, ge - het oh - ne Frucht vor - bei was ich im - mer al - le

all day To my daugh - ter Bess am say - ing, Goes, goes
Ta - ge mei - ner Toch - ter Lies - chen sa - ge ge - - het oh -

with - out ef - fect, Goes with - out the least ef - fect.
- ne Frucht vor - bei, ge - - het oh - ne Frucht vor - bei

What I tell my daugh - ter Bes - sie Goes with - out the least ef -
was ich mei - ner Toch - ter sa - ge ge - het oh - ne Frucht vor -

fect!
bei!

forte

Have not peo - ple with their chil - dren hun - dred thou - sand lit - tle —
Hat man nicht mit sei - nen Kin - dern hun - dert - tau - send Hu - de -

piano

plagues!
lei!

forte

Have not peo_ple with their chil_dren Hun_dred thou_sand, hun_dred thou_sand lit _ tle
Hat man nicht mit sei _ nen Kin _ dern hun _ dert _ tau _ send, hun _ dert _ tau _ send Hu _ de _

piano

plagues, Hun_dred thou_sand lit _ tle plagues, Hundred thou_sand lit _ tle
lei, hun _ dert _ tau _ send Hu _ de _ lei, hun _ dert _ tau _ send Hu _ de _

plagues! Have not peo _ ple with their chil _ dren Hundred thou_sand lit _ tle
lei! Hat man nicht mit sei _ nen Kin _ dern hun _ dert _ tau _ send Hu _ de _

plagues, Hun - dred thou - sand, hun - dred thou - sand lit - tle
lei, hun - dert - tau - send, hun - dert - tau - send Hu - de -

Harps^{d}

plagues!
lei!

forte

f

AIR.— HENCE, ALL YE EVILDOERS!

(WEICHT ALL', IHR ÜBELTHÄTER.)

From the Cantata "Ach Herr, mich armen Sünder" (1736-44.)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.

Allegro. (𝅗𝅥 = 80.)

BASS.

PIANO.

Tutti.

forte

(non legato)

Hence,
Weicht

Org.

piano

Scored for 2 Violins, Viola and Continuo.

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— all ye e - vil - do - ers, Hence! Hence, all ye e - vil -
— *all, ihr Ü - bel - thä - ter, weicht!* *weicht all, ihr Ü - bel -*

Viol.

do - ers, Hence, all ye e - vil - do - ers, hence, hence! hence,
thä - ter, weicht all, ihr Ü - bel - thä - ter, weicht, weicht, weicht,

hence! Hence, all ye e - vil - do - ers, My Je - sus com - forts
weicht, weicht all, ihr Ü - bel - thä - ter, mein Je - sus trö - stet

Org.

me, My Je - sus com - forts — me, My — Je - sus com - forts
mich, mein Je - sus trö - stet — mich, mein — Je - sus trö - stet —

Orch.

piano

me, Hence, all ye e - vil - do - ers, My Je - sus com - forts me.
mich, weicht all', ihr Ü - bel - thä - ter, mein Je - sus trö - stet mich.

forte

He sends us af - - - ter tears and weep - ing The
Er lässt nach Thrä - - - nen und nach Wei - nen die

Org Str. Org

piano

sun of joy to shine up - on
Freu - - - den-son - ne wie - der schei - - - - - -

Str.

us, The sun of joy to shine up - on

nen, die Freu - den - son - ne wie - der schei - -

Org.

us;

nen;

Tutti.

forte

c. 8ve

The storms of trou - ble pass a - way,

das Trüb - - sals - wet - ter än - dert sich,

piano

The storms of trou - ble pass a - way,

das Trüb - - sals - wet - ter än - dert sich,

Our e - ne - mies must quick - ly, quick - ly
die Fein - de müs - sen plötz - lich, plötz - lich

per - ish, And all their darts re - bound up - on
fal - len, und ih - re Pfei - le rück-wärts pral - - - - - - - -

them. Hence,
len. Weicht

Org.

all ye e - vil - do - ers, Hence! Hence,
all, ihr Ü - bel - thä - ter, weicht! weicht

Viol.

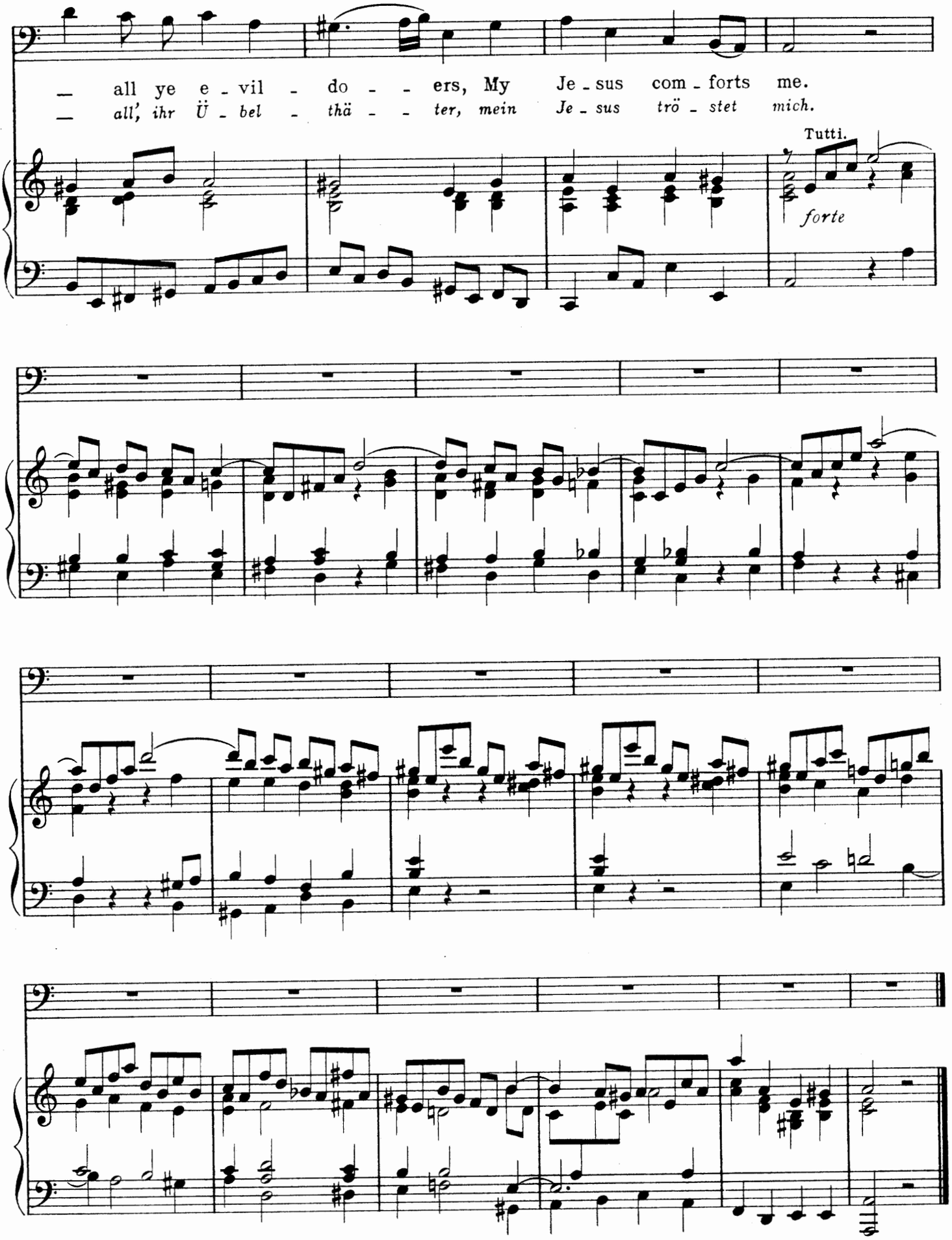
all ye e - vil - do - ers, Hence, all ye e - vil -
all, ihr Ü - bel - thä - ter, weicht all, ihr Ü - bel -

do - ers, hence, hence! hence, hence! Hence, all ye e - vil -
thä - ter, weicht, weicht, weicht, weicht, weicht all, ihr Ü - bel -

do - ers, My Je - sus com - forts me,
thä - ter, mein Je - sus trö - stet mich,

Hence,
weicht

Org.



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J. S. BACH'S

SONGS & AIRS

Edited & the English words adapted by EBENEZER PROUT

SOPRANO SONGS

Vol. I.

The word of God my treasure is. *Mein Seelenschatz ist Gottes Wort.*
Sighing, weeping, trouble, want. *Seufer, Thränen, Kummer, Noth.*
Recit.: My God, how long, how long? *Mein Gott, wie lang', ach lange?* and
Air: Cast, oh cast thyself, my heart. *Wirf, mein Herze, wirf dich noch.*
Stone, beyond all jewels shining. *Stein, der über alle Schätze.*
My earthly afflictions with gladness I bear. *Ich nehme mein Leiden mit Freuden auf mich.*
Praise God! the year is nearly ended. *Gottlob! nun geht das Jahr zu Ende.*
Be thou contented and rest quiet. *Gib dich zufrieden und sei stille.*
Jesus, the first word shall be. *Jesus soll mein erstes Wort.*
For God's angels ne'er depart. *Gottes Engel weichen nie.*
Remember us with loving kindness. *Gedenk' an uns mit deiner Liebe.*
My Lord, it's all the wind! *Patron, das macht der Wind.*

Vol. II.

My heart that believest. *Mein gläubiges Herze.*
May we complete this year, O God Almighty. *Lass uns, o höchster Gott, das Jahr vollbringen.*
Beloved soul, thy thoughts withdraw now. *O liebe Seele, zieh' die Sinnen.*
Come, sweetest death, come, blessed rest. *Komm, süsser Tod, komm, sel'ge Ruh'!*
How sweetly echo in my hearing. *Wie lieblich klingt es in den Ohren.*
Come, make my heart Thy home. *Komm in mein Herzenshaus.*
I should have wished for death. *Ich wünschte mir den Tod.*
Comfort sweet, my Jesus comes. *Süsser Trost, mein Jesus kommt.*
The soul in Jesu's hands reposes. *Die Seele ruht in Jesu Händen.*
Rest ye here, wearied spirits. *Ruhet hie, matte Sinne.*
In faith I quiet wait. *Ich halte treulich still.*

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BASS SONGS

Vol. I.

Recit.: Ah, shall not this great day of wrath. *Ach, soll nicht dieser grosse Tag;* and
Air: Thou most blest, all-quickening day. *Seligster Erquickungstag.*
Peace, thou unruly sea! *Schweig', aufgethürmtes Meer!*
O most holy Three in One. *Heiligste Dreieinigkeit.*
Ye happy flock, the sheep of Jesus. *Beglückte Heerde, Jesu Schafe.*
Recit.: Ah, how perverse our will remains. *Ach, unser Wille bleibt verkehrt;* and
Air: Lord, as Thou wilt. *Herr, so du willt.*
Awake, awake, ye sheep that wander. *Wacht auf, wacht auf, verlorne Schafe.*
Away then, ye cares that so vainly beset me. *Doch weichet, ihr tollen vergeblichen Sorgen.*
Mark, O my heart, evermore only this. *Merke, mein Herze, beständig nur dies.*
The end is come, the pain is over. *Es ist vollbracht, das Leid ist alle.*
Fare thee well, thou worldly tumult. *Gute Nacht du Weltgetümmel.*
Despisest thou the riches of His goodness? *Verachtest du den Reichthum seiner Gnade?*

Vol. II.

I will the cross with gladness carry. *Ich will den Kreuzstab gerne tragen.*
Slumber now ye weary eyelids. *Schlummert ein, ihr matten Augen.*
Be silent, hosts of hell. *Verstumme, Höllenheer.*
Awake, my powers and all within me. *Wacht auf, ihr Adern und ihr Glieder.*
Here, within my Father's mansions. *Hier, in meines Vaters Stätte.*
Yes, yes, thy foes I soon will conquer. *Ja, ja, ich kann die Feinde schlagen.*
Up, up, with trumpet tone. *Auf, auf, mit hellem Schall.*
Therefore be ye not anxious. *Darum sollt ihr nicht sorgen.*
With desiring. *Mit Verlangen.*
Have not people with their children. *Hat man nicht mit seinen Kindern.*
Hence, all ye evil-doers! *Weicht all', ihr Übelthäter!*

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CONTRALTO SONGS

Vol. I.

Jesu, let me find Thee. *Jesu, lass dich finden.*
Jesus sleeps, what shall I hope for? *Jesus schläft, was soll ich hoffen?*
Heart and mouth to Thee are open. *Mund und Herze steht dir offen.*
Murmur not, Christian soul. *Murre nicht, lieber Christ.*
Lord, what Thou wilt shall be my pleasure. *Herr, was du willst soll mir gefallen.*
Unto sin oppose resistance. *Widerstehe doch der Sünde.*
Strike at last, thou hour desired. *Schlage doch gewünschte Stunde.*
All praises to the Lord. *Gelobet sei der Herr.*
Thou, Lord, alone dost crown. *Du, Herr, du krönst allein.*

Vol. II.

God is aye our sun and shield! *Gott ist unser Sonn' und Schild!*
What God does, that is rightly done. *Was Gott thut das ist wohlgethan.*
Fall asleep, ye cares and troubles. *Schläfert aller Sorgen Kummer.*
O well for you, ye souls elected. *Wohl euch, ihr auserwählten Seelen.*
In Jesu's meekness I find hope. *In Jesu Demuth kann ich Trost.*
Ah, Lord, what is a child of man. *Ach Herr! was ist ein Menschenkind.*
In this grace, believe, O mortals. *Menschen, glaubt doch dieser Gnade.*
Thou canst, O death, no further now affright me. *Du machst, o Tod, mir nun nicht ferner bange.*
Ah, soul that art drowsy. *Ach schläfrige Seele.*

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TENOR SONGS

Vol. I.

I know that my Redeemer lives. *Ich weiss, dass mein Erlöser lebt.*
Lift up your heads on high. *Hebt euer Haupt empor.*
Recit.: How, hast Thou then, my God. *Wie, hast du dich, mein Gott;* and
Air: From my eyes salt tears are streaming. *Bäche von gesalznen Zähren.*
What God's splendour doth reveal. *Was des Höchsten Glanz erfüllt.*
Take me to Thee for Thine own. *Nimm mich dir zu eigen hin.*
Jesus Christ, the Son of God. *Jesus Christus, Gottes Sohn.*
My dearest Jesu, I have lost Thee. *Mein liebster Jesus ist verloren.*
The white foaming billows of Belial's torrents. *Die schäumenden Wellen von Belial's Bächen.*
O Paradise of souls. *O Seelen-Paradies.*

Vol. II.

Ah, strike then soon, hour most blessed. *Ach, schlage doch bald, sel'ge Stunde.*
I will suffer yet with meekness. *Ich will lieden, ich will schweigen.*
My Jesus is arisen. *Mein Jesus ist erstanden.*
The world seeks praise and fame. *Die Welt sucht Ehr' und Ruhm.*
Peaceful shall be my departure. *Sanfte soll mein Todeskummer.*
What overflow of goodness. *Welch' Übermaass der Güte.*
See what His love will do! *Seht, was die Liebe thut!*
Comfort me, Jesu, in my sadness. *Tröste mir, Jesu, mein Gemüthe.*
Let us but rest awhile in quiet. *Man halte nur ein wenig stille.*

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