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SONGS & AIRS

by

JOHANN SEB. BACH

Edited & the English words adapted

BY

LEIBNEZIER 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. 8ve," or "c. 8ve 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,"

ii.

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, basses 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 predominant 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 "gasps," 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 funeral 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 devotional character 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 with 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 child en." This is the first song in the so-called "Coffee Cantata"—one of the two humorous 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 seems 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. Truly there is hardly a harmonic device of modern composers which may not be found in Bach, if one only knows where to look for 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 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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RECIT.- AH, SHALL NOT THIS GREAT DAY OF WRATH.
(ACH, SOLL NICHT DIESER GROSSE TAG.)

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

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

Edited and the English Text adapted by
EBENEZER PROUT.

RECITATIVE.

(Maestoso. $\text{♩} = 96$.)

JOHANN SEB. BACH.

BASS.

Ah, shall not this great day of wrath, The world de -
Ach, soll nicht die - ser gro - sse Tag, der Welt Ver -

Org. Str.

PIANO.

(p) (f)

Bassi.

stroyed, and the last trumpet's sound,
fall, und der Po - sau - nen Schall, Tromba.

Org.

1 4 4

(f) (p)

Viol.

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

Viol.

(f)

Viol.

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

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The jud-ge's stern - ly spo - ken sen - tence,
des Rich - ters aus - ge - sprochen - e Wor - te, Tr.

Org. (p) Str.

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
 Se - lig - ster Er - qui - ckungs Tag, füh - re mich zu
 Org.

p (*legatissimo sempre*)

col 8^{ve}

to — thy man - sions, Oh, — con - duct me to — thy man - sions.
 dei - nen Zim - mern, füh - re — mich zu dei - nen Zim - mern;

Thou — most blest all - quick' - ning day, Oh, — con - duct me to —
 se - lig - ster Er - qui - ckungs Tag, füh - re — mich zu dei -

— thy man - sions, Oh, — con - duct me to — thy man - sions.
 - 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)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.

Allegro. (♩ = 88.)

BASS.

PIANO.

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

Ob.

(p) (f)

c. 8^{ve} 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 - mel 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. 8^{ve} 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 -

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

Ob. 1.
Ob. 2.

Ob.
Str. in 8ves

To thee thy bounds be
Dir sei dein Ziel ge -

Org.
(P)

c. 8^{ve} 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.
VI. 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. 8^{ve} 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

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)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.

(Maestoso. ♩ = 84.)

BASS.

PIANO.

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

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.

Org.

c. 8^{ve}

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

Tr.

dwel-ling, 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. Come, we pray Thee, be en -
 ein, komm, und lass dich doch er -

(f) *(p)*

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

3 Tr.
 Org. *(f)* 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. 8^{ve}

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

f

3 Tr.
 Timp.

RECIT.-YE HAPPY FLOCK, THE SHEEP OF JESUS.

(BEGLÜCKTE HEERDE, JESU SCHAFE.)

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

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.

(Andante. $\text{♩} = 132.$)

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 as a heav'n, 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.

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 willst, so schick's mit mir." (1724-27.)

Edited and the English Text adapted by

EBENEZER PROUT.

JOHANN SEB. BACH.

RECIT.

BASS.

Ah, how per.verse our will re - mains, Now scorn-ful, now a -
 Ach, un - ser Wil - le bleibt ver - kehrt, bald trot - zig, bald ver -

Org.
p

fraid, And ne-ver will it think of dy-ing! A soul a-lone by
 sagt, des Ster-bens will er nie ge-den-ken! Al-lein ein Christ, in

God's own spi-rit taught Learns to the will of God sub-mis-sion and says:
 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 willst,

Org. *Tutti.*

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

Org. *Tutti.*

piano

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

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

forte

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

piano

May

Then these un-worth - y mem - bers Lay down — in dust — and —
 so le - ge mei - ne Glied - er 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 —

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 willst, Herr, so du willst,

Viol. col arco

Org. *forte*

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

Ma.

Lord, as Thou wilt, Lord, as— Thou wilt,
 Herr, so du willst, Herr, so— du willst,

Org.

Lord, as— Thou wilt,
 Herr, so— du— willst,

Viol.
piano

— Lord, as Thou wilt!
 — Herr, so du— willst!

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)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.

(Andante maestoso. ♩ = 92.)

BASS.

PIANO.

Tr. Tutti.

f

c. 8^{ve}

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

tr *p* *Tutti.*

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

tr *p* *Tutti.*

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,

f *3* *3*

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

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

p Org.

Detailed description: This system contains the first two measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'A' followed by eighth notes 'r - ouse ye now,' and a quarter rest. The piano accompaniment starts with a half note chord, followed by eighth notes in the right hand and a steady eighth-note bass line in the left hand. The second measure continues the vocal line with 'er - mun - tert euch,' and the piano accompaniment with a triplet of eighth notes in the right hand and a quarter rest in the left hand.

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

Viol.

Org.

Detailed description: This system covers measures 3 and 4. The vocal line continues with 'slum - - - - - ber, And soon your way of life a -' in measure 3 and '- fe, und bes - sert eu - er Le - ben' in measure 4. The piano accompaniment includes parts for Violin (Viol.) and Organ (Org.). The violin part in measure 3 features a melodic line with eighth notes and a slur. The organ part in measure 4 has a similar melodic line. The piano accompaniment continues with eighth notes in the right hand and a quarter-note bass line in the left hand.

mend.
bald.

Tr.

f

Tutti.

Detailed description: This system contains measures 5 and 6. The vocal line is silent. The piano accompaniment begins with a trill (Tr.) in the right hand, marked with a forte (*f*) dynamic. The word 'Tutti.' is written below the piano part in measure 5. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a final chord in measure 6.

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. 8^{ve}

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.)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.

(Andante con moto. ♩ = 63.)

System 1: Bass clef, treble clef, and bass clef staves. The key signature is two sharps (F# and C#). The music features a complex piano accompaniment with many sixteenth notes and slurs.

System 2: Bass clef, treble clef, and bass clef staves. The key signature is two sharps. The piano accompaniment continues with intricate patterns and slurs.

System 3: Bass clef, treble clef, and bass clef staves. The key signature is two sharps. The piano accompaniment features a mix of sixteenth and thirty-second notes.

System 4: Bass clef, treble clef, and bass clef staves. The key signature is two sharps. The system includes vocal lines and piano accompaniment. The lyrics are written below the vocal line.

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,

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

Viol. Fl.

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 calling: ah, who would not go? ah, who would not go? My Je - sus is calling: 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.

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 before 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 herrlich vor Je - su, vor Je - su zu stehn.

Org. Tutti.

First system of musical notation. It consists of three staves: a top staff with a bass clef and a key signature of three sharps (F#, C#, G#), and two lower staves with a grand staff (treble and bass clefs) and the same key signature. The music features a complex melodic line in the upper staff with many sixteenth and thirty-second notes, and a rhythmic accompaniment in the lower staves.

Second system of musical notation, continuing the piece. It features similar complex melodic and rhythmic patterns as the first system, with intricate fingering and articulation marks.

Third system of musical notation. This system shows a change in the melodic texture, with more sustained notes and larger intervals in the upper staff, while the lower staves continue with a steady accompaniment.

Fourth system of musical notation, the final system on this page. It concludes with a series of rapid sixteenth-note passages in the upper staff and sustained chords in the lower staves.

First system of musical notation, including a bass line and a grand staff with treble and bass staves.

Second system of musical notation, including a bass line and a grand staff with treble and bass staves.

Third system of musical notation, including a vocal line with lyrics and a grand staff with treble and bass staves.

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

Fl.
p

Fourth system of musical notation, including a vocal line with lyrics and a grand staff with treble and bass staves.

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

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.

First system of musical notation, including a bass line with a whole note and piano accompaniment in treble and bass staves.

Second system of musical notation, including vocal lines and piano accompaniment.

me! My Je - sus is call - ing: ah,
 - gen! Mich ru - fet mein Je - sus: wer

Third system of musical notation, including vocal lines and piano accompaniment.

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

Fourth system of musical notation, including vocal lines and piano accompaniment.

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

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)
Ich bekenne dich, zu dem ich gehöre

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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13849

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.

Mark, O my
 Mer - ke, mein

forte

piano

heart, e - ver - more on - ly_ this,
 Her - ze be - stän - dig nur dies,

Mark, O my heart, e - ver - more,
 mer - ke, mein Her - ze, be - stän -

Viol.

Fl. Ob. unis.

e - ver - more on - ly this,
 dig, be - stän - dig nur dies,

If - all
 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. Orch. las - se

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 —

VI. Ob.

rests, it cer — — — — —
wiss, be — steht — — — — —

(h)

- - - - - 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

First system of musical notation. It consists of a grand staff with a bass clef on the left and a treble clef on the right. The key signature has two sharps (F# and C#). The music begins with a piano (*f*) dynamic and a *Tutti.* marking. The tempo is indicated as *c. 8ve ad lib.* The notation includes various rhythmic patterns and rests.

Second system of musical notation. It continues the grand staff from the first system. A *F1.* marking is present above the treble staff, and *Viol. Ob.* is written below the treble staff. The music features complex rhythmic structures and rests.

Third system of musical notation. It continues the grand staff. *Ob.* and *Str.* markings are present on the right side of the system. The notation includes various rhythmic patterns and rests.

Fourth system of musical notation. It continues the grand staff. The notation includes various rhythmic patterns and rests, ending with a double bar line.

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. $\text{♩} = 63$.)

BASS.

PIANO

Ob.

Str.

The end is come, the end is come, the pain —
 Es ist vollbracht, es ist vollbracht, das Leid —

piano

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.

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.

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,



now will I has — — — — —
nun will ich ei — — — — —



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!
 Nacht,

now will I has -
 nun will ich ei -

VI.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!
 Nacht, World, world,
 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 — roll — bracht, es ist — roll —

come!
bracht!

forte

Piano accompaniment for the third system.

Piano accompaniment for the fourth system.

AIR..FARE THEE WELL THOU WORLDLY TUMULT.

(GUTE NACHT, DU WELTGETÜMMEL.)

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

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB.BACH.

(Largo. $\text{♩} = 63.$)

BASS.

PIANO.

The musical score consists of four systems. The first system shows the beginning of the piece with a Bass line and a Piano accompaniment. The piano part starts with a forte (*f*) dynamic. The second system continues the piano accompaniment with a *c. 8^{ve} ad lib.* marking. The third system features a complex piano accompaniment with many beamed notes. The fourth system concludes the piece with the lyrics "Fare thee" and "Gute" written above the piano staff, accompanied by a *(dim.)* and *(P)* dynamic marking.

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
tùm - mel, du Welt - ge - tùm - mel, gu - te Nacht, du Welt - ge -

c. 8^{ve} ad lib.

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

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

(f)

Fare thee
Gu - te

(p)

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

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

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

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

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. 10

— 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 - tün -

(p)

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

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand. The key signature has one flat (B-flat), and the time signature is 3/4.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody with eighth notes. The piano accompaniment maintains the rhythmic texture from the first system. The lyrics are aligned with the vocal notes.

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

The third system shows the vocal line concluding with a final note. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *(f)* (forte) is present in the piano part. The lyrics are aligned with the vocal notes.

The fourth system shows the piano accompaniment concluding. It features a melodic line in the right hand and a supporting line in the left hand. A dynamic marking of *(dim.)* (diminuendo) is present. The system ends with a double bar line.

ARIOSO... DESPISEST THOU THE RICHES OF HIS GOODNESS?

(VERACHTEST DU DEN REICHTHUM SEINER GNADE?)

From the Cantata "Herr, deine Augen sehen nach den Glauben?" (1721.)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.

Vivace. (♩ = 132)

BASS.

PIANO.

The musical score consists of four systems, each with a Bass staff and a Piano staff. The key signature is B-flat major (two flats) and the time signature is 3/8. The tempo is marked 'Vivace' with a quarter note equal to 132 beats per minute. The first system includes a forte dynamic marking (*f*). The second system continues the piano accompaniment. The third system features a trill marking (*tr*) in the piano part. The fourth system concludes the piece with a final cadence in the piano part.

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

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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 hic, matte Sinne.*
In faith I quiet wait. *Ich halte treulich still.*

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CONTRALTO SONGS

Vol. I.

Jesu, let me find Thee. *Je u, 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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BASS SONGS

Vol. I.

Recit.: Ah, shall not this great day of wrath. *Ach, soll nicht dieser grösse Tag;* and
Air: Thou most blest, all-quickenng 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 willst.*
Awake, awake, ye sheep that wander. *Wacht auf, wacht auf, verlorne Schafe.*
Away then, ye cares that so vainly beset me. *Doch weichet, ihr tolln 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.*
Despise 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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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 gesalzenen 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 liden, 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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ARNE. By the gaily circling glass ...	- 6	LORTZING. Sonst spielt' ich. (Czaar u. Zimmermann). E. & G.	1 -
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JOHANN SEB. BACH

Edited & the English words adapted

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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. 8ve," or "c. 8ve 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,"

ii.

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, basses 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 predominant 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 later 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 devotional character 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 independent movement; in the great majority of cases we meet with 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 humorous 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 seems 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. Truly there is hardly a harmonic device of modern composers which may not be found in Bach, if one only knows where to look for 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 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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Peace, thou unruly sea! <i>Schweig', aufgetürmtes Meer!</i>	
From the Cantata " <i>Jesus schläft, was soll ich hoffen?</i> " (1724)	10.
O most holy Three in One. <i>Heiligste Dreieinigkeit.</i>	
From the Cantata " <i>Erschallet, ihr Lieder</i> " (1724-1727)... ..	18.
Ye happy flock, the sheep of Jesus. <i>Beglückte Heerde. Jesu Schafe.</i>	
From the Cantata " <i>Du Hirte Israel, höre</i> " (1724-1727)	22.
Recit.: Ah, how perverse our will remains. <i>Ach, unser Wille bleibt verkehrt; and</i>	
Air: Lord, as Thou wilt. <i>Herr, so du willst.</i>	
From the Cantata " <i>Herr, wie du willst, so schick's mit mir</i> " (1724-1727)	28.
Awake, awake, ye sheep that wander. <i>Wacht auf, wacht auf, verlorne Schafe.</i>	
From the Cantata " <i>O Ewigkeit, du Donnerwort</i> " (1724-1727)	34.
Away then, ye cares that so vainly beset me. <i>Doch weichet, ihr tollen vergeblichen Sorgen.</i> For Bass.	
From the Cantata " <i>Liebster Gott, wann werd' ich sterben</i> " (1724-1727)... ..	40.
Mark, O my heart, evermore only this. <i>Merke, mein Herze, beständig nur dies.</i>	
From the Cantata " <i>So du mi' deinem Munde bekennest Jesum</i> " (1729-1730)	52.
The end is come, the pain is over. <i>Es ist vollbracht, das Leid ist alle.</i>	
From the Cantata " <i>Sehet, wir geh'n hinauf gen Jerusalem</i> " (1729-1730)	60.
Fare thee well, thou worldly tumult. <i>Gute Nacht, du Weltgetümmel.</i>	
From the Cantata " <i>Wer weiss wie nahe mir mein Ende</i> " (1731)	66.
Despisest thou the riches of His goodness? <i>Verachtest du den Reichthum seiner Gnade?</i>	
From the Cantata " <i>Herr, deine Augen sehen nach dem Glauben</i> " (1731)... ..	72.

VOLUME II.

I will the cross with gladness carry. <i>Ich will den Kreuzstab gerne tragen.</i>	
From the Cantata with the same title (1731)	80.
Slumber now, ye weary eyelids. <i>Schlummert ein, ihr matten Augen.</i>	
From the Cantata " <i>Ich habe genug</i> " (1731)	90.
Be silent, hosts of hell. <i>Verstumme, Höllenheer.</i>	
From the Cantata " <i>Wo soll ich fliehen hin</i> " (1735)	97.
Awake, my powers and all within me. <i>Wacht auf, ihr Adern und ihr Glieder.</i>	
From the Cantata " <i>Unser Mund sei voll Lachens</i> " (? 1740)	106.
Here, within my Father's mansions. <i>Hier, in meines Vaters Stätte.</i>	
From the Cantata " <i>Liebster Jesu, mein Verlangen</i> " (1740)	116.
Yes, yes, thy foes I soon will conquer. <i>Ja, ja, ich kann die Feinde schlagen.</i>	
From the Cantata " <i>Selig ist der Mann</i> " (1740)	124.
Up, up, with trumpet tone. <i>Auf, auf, mit hellem Schall.</i>	
From the Cantata " <i>Auf Christi Himmelfahrt allein</i> " (1735)	132.
Therefore be ye not anxious. <i>Darum sollt ihr nicht sorgen.</i>	
From the Cantata " <i>Es wartet Alles auf dich</i> " (1736)	139.
With desiring. <i>Mit Verlangen.</i>	
From the Cantata " <i>Der Streit zwischen Phæbus und Pan</i> " (1732)	145.
Have not people with their children. <i>Hat man nicht mit seinen Kindern.</i>	
From the Cantata " <i>Schweigt stille, flaudert nicht</i> " (1732)	154.
Hence, all ye evil-doers! <i>Weicht all', ihr Übelthäter.</i>	
From the Cantata " <i>Ach Herr, mich armen Sünder</i> " (1736-1744)	162.

AIR. _ I WILL THE CROSS WITH GLADNESS CARRY. (ICH WILL DEN KREUZSTAB GERNE TRAGEN.)

From the Cantata with the same title. (1734)

Edited and the English Text adapted by
EBENEZER PROUT.

JOHANN SEB. BACH.

Adagio. (♩ = 60)

BASS.

PIANO.

I will the cross with gladness car - -
 Ich will den Kreuz - stab ger - ne tra - -

piano

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

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13849

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of a treble and bass clef with various chords and melodic lines.

Second system of musical notation, including a vocal line and piano accompaniment. The vocal line contains the following lyrics:

ry, the cross, I will the
gen, den Kreuz - stab, ich will den

Third system of musical notation, including a vocal line and piano accompaniment. The vocal line contains the following lyrics:

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

Fourth system of musical notation, including a vocal line and piano accompaniment. The vocal line contains the following lyrics:

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

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 -

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

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

trou
Pla

Wind.

Str.

bles, It leads
gen, der füh

me af - ter all my trou
ret mich nach mei - nen Pla

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

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.

The piano accompaniment for the first system consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with a steady eighth-note pattern. A forte (f) dynamic marking is present in the right hand towards the end of the system.

The piano accompaniment for the second system continues the melodic and harmonic themes from the first system. The right hand has a more active role with frequent sixteenth-note passages. The left hand maintains a consistent rhythmic accompaniment.

The piano accompaniment for the third system shows further development of the musical material. The right hand's melodic line becomes more complex with various intervals and ornaments. The left hand continues to support the melody with a steady accompaniment.

The piano accompaniment for the fourth system concludes the piece with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

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. *(f)* Tutti.

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

My Sa-viour Him-self from my
da wischt mir mein Hei-land die

eyes wipes the tears,
Thrä-nen 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
- mir die Thrä-nen mein Hei - land selbst

tears, my Sa - - -
ab, da wischt

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. It features several triplet markings (indicated by a '3' above the notes) and a melodic line that corresponds to the lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat and a time signature of 3/4. It includes a bass line with a steady eighth-note accompaniment and a treble line with chords and melodic fragments.

tears.
 ab.

The second system of the musical score features piano accompaniment. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues in the grand staff with a key signature of one flat and a time signature of 3/4. It includes a dynamic marking of *f* (forte) in the treble clef. The piano part features a more active treble line with chords and melodic lines, while the bass line remains relatively simple with eighth-note accompaniment.

The third system of the musical score continues the piano accompaniment. The vocal line remains silent with whole rests. The piano accompaniment in the grand staff (one flat, 3/4) features a complex treble line with many chords and melodic lines, and a bass line with eighth-note accompaniment.

The fourth system of the musical score concludes the piano accompaniment. The vocal line remains silent with whole rests. The piano accompaniment in the grand staff (one flat, 3/4) features a complex treble line with many chords and melodic lines, and a bass line with eighth-note accompaniment. The system ends with a double bar line.

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.

(tr)

(tr)

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.

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, _____ Slum -
 Schlum - mert ein, _____ 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,

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. 8^{ve}

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

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

Adagio.

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

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.

Vivace. (♩ = 80.)

BASS.

PIANO.

Tr.

(f) Str. Ob.

c. 8^{ve}

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 -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'make me not a - fraid, Ye make me not a - fraid, Be'. The piano accompaniment consists of a steady bass line in the left hand and a more active treble line in the right hand, featuring some triplet markings.

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

The second system continues the vocal and piano parts. The vocal line includes the lyrics 'si - lent, Be si - lent, Ye make me not a - fraid, a -'. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and moving lines.

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

f Tutti.

The third system concludes the vocal phrase with 'fraid, Ye make me not a - fraid. zagt, du machst mich nicht ver - zagt. Tr.'. The piano accompaniment features a dynamic marking of *f* (forte) and the instruction 'Tutti'. The right hand has some triplet markings and a trill-like figure.

The fourth system shows the continuation of the piano accompaniment. The right hand features several triplet markings and a trill-like figure, while the left hand provides a steady bass line.

System 1: Treble clef, bass clef. Key signature: two flats. The system contains two measures. The first measure features a melodic line in the treble with a trill marked '(tr)' and a slur over a triplet of eighth notes. The bass line has a steady eighth-note accompaniment. The second measure continues the melodic and accompanimental patterns.

System 2: Treble clef, bass clef. Key signature: two flats. The system contains two measures. The first measure shows a melodic line with a slur and eighth-note accompaniment. The second measure continues the melodic and accompanimental patterns.

System 3: Treble clef, bass clef. Key signature: two flats. The system contains two measures. The first measure features a melodic line with a slur and eighth-note accompaniment. The second measure continues the melodic and accompanimental patterns.

System 4: Treble clef, bass clef. Key signature: two flats. The system contains two measures. The first measure features a melodic line with a slur and eighth-note accompaniment, including a triplet of eighth notes. The second measure continues the melodic and accompanimental patterns.

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 -

f *p* Tr.

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

f

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.

The first system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats. The middle staff is a treble clef staff with a key signature of two flats. The bottom staff is a bass clef staff with a key signature of two flats. The music features a complex texture with many beamed notes and slurs.

The second system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats. The middle staff is a treble clef staff with a key signature of two flats. The bottom staff is a bass clef staff with a key signature of two flats. The music continues with complex textures and slurs.

The third system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats. The middle staff is a treble clef staff with a key signature of two flats. The bottom staff is a bass clef staff with a key signature of two flats. This system includes several triplet markings (indicated by the number '3') in the middle staff.

The fourth system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats. The middle staff is a treble clef staff with a key signature of two flats. The bottom staff is a bass clef staff with a key signature of two flats. This system includes a *tr* (trill) marking and an *N.B.* (Nota Bene) instruction. The music concludes with a final chord.

Fine.

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.

(Allegro maestoso. ♩ = 80.)

JOHANN SEB. BACH.

BASS.

PIANO.

Tr.

(f)

Tutti.

L.H.

c. 8^{ve}

Tr.

Vno 1. Ob. 1.

Tr.

First system of musical notation. It consists of three staves: a bass staff at the top, a piano staff in the middle (treble and bass clefs), and a vocal staff at the bottom. The key signature is two sharps (F# and C#). The piano part features a complex texture with many beamed notes and chords.

Second system of musical notation, continuing the three-staff format from the first system. The piano part continues with intricate rhythmic patterns.

Third system of musical notation. The vocal staff contains the lyrics: "A - wake, a - wake!" and "Wacht auf, wacht auf!". The piano part includes the dynamic marking *piano* and the tempo marking *c. 8^{ve}*.

Fourth system of musical notation. The vocal staff contains the lyrics: "A - wake, a - wake, A - wake, my powers and all with -" and "wacht auf, wacht auf! wacht auf, ihr A - dern und ihr". The piano part includes the instrument marking *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 —

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^o

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. 8^{ve}

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

piano

c. 8^{ve}

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 plea - sing to our
Gott ge - fäl - lig sein un - serm Gott ge - fäl - lig

Org.

God.
sein.

Tr.

(f)

L.H.

Tr. Vn^o 1. Ob. 1.

c. 8^{ve}

This system contains the first system of music. It features a grand staff with a bass clef on the left and a treble clef on the right. The key signature has two sharps (F# and C#). The music consists of a piano accompaniment in the bass and a woodwind part in the treble. The woodwind part includes a trill (Tr.) and is marked for Violin No. 1 and Oboe 1 (Vn^o 1. Ob. 1.). The piano part has a tempo marking of *c. 8^{ve}*.

Tr.

This system contains the second system of music. It continues the grand staff notation from the first system. The woodwind part in the treble clef includes a trill (Tr.) and continues with melodic lines. The piano accompaniment in the bass clef provides harmonic support.

This system contains the third system of music. The woodwind part in the treble clef features a melodic line with a slur. The piano accompaniment in the bass clef continues with a steady rhythmic pattern.

This system contains the fourth system of music. The woodwind part in the treble clef has a melodic line with a slur. The piano accompaniment in the bass clef continues with a steady rhythmic pattern. The system concludes with a double bar line.

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.

(Andante. ♩ = 120.)

BASS.

PIANO.

Viol. Solo.

f

tr

Here, with - in my Fa - ther's
Hier, in mei - nes Va - ters

Org.

piano

man - sions, Viol.
Stät - te, —

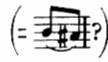
(più f)

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

Viol.
Org.
(p)

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.

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

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

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 mei - ne Woh - nung heisst.

Org. *Viol.* *Org.* *Viol.* *Org.* *Viol.*

tr *tr* *tr* *a)*
1a
2da
Fine.

(p) *(f)*

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

First system of musical notation, featuring a bass line, a treble line with piano accompaniment, and a lower bass line.

Second system of musical notation, including a vocal line with the lyrics 'Here' and 'Da' and piano accompaniment.

Third system of musical notation, including a vocal line with the lyrics 'canst thou most surely find me With' and 'kannst du mich sicherlich finden, und' and piano accompaniment.

Fourth system of musical notation, including a vocal line with the lyrics 'my heart thine own uniting, For' and 'dein Herz mit mir verbinden, weil' and piano accompaniment.

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. 8^{ve}

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.

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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
- - - - - gen, Who always to my face ac -
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. *Orch.*

c. 8ve

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 zer - kla - - - -

piano

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

forte

cuse— thee, Who al—ways to my face ac—cuse— thee, Then
kla—gen, die dich nur stets bei mir zer—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. Tutti.

c. 8^{ve}

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. 8^{ve}

System 1: Bass clef, treble clef, and bass clef staves. The treble clef staff contains chords with a '7' marking. The bass clef staff contains a melodic line with a '7' marking.

System 2: Bass clef, treble clef, and bass clef staves. The treble clef staff contains chords with a '7' marking and a flat sign. The bass clef staff contains a melodic line with a '7' marking.

System 3: Bass clef, treble clef, and bass clef staves. The treble clef staff contains chords with a '7' marking. The bass clef staff contains a melodic line with a '7' marking.

System 4: Bass clef staff with a trill marking (tr) and a fermata.

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

System 5: Treble clef and bass clef staves. The treble clef staff is marked 'N.B. Org.' and 'piano'. The bass clef staff is marked 'Viol.'. The system concludes with a fermata.

Fine.

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 trouble 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.

(Allegro Maestoso. ♩ = 84.)

BASS.

PIANO.

f

Str. Tromba.

c. 8^{ve} ad lib.

L.H.

Tr. Solo.

Org.

a) (Str.)

Org.

(Str.)

(Str.)

(Str. sim.)

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. — *Et.*

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.

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.

First system of musical notation. It consists of a grand staff with a bass clef on the left and a treble clef on the right. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a rest in the bass staff. The treble staff starts with a *forte* dynamic marking and a trill (Tr.) over a series of chords. The bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The bass staff remains empty. The treble staff continues with the trill (Tr.) and includes a *Tr. Solo.* marking. The left hand (L. H.) enters in the bass staff with a simple accompaniment. An *Org.* marking appears in the treble staff, and a *(Str.)* marking appears in the bass staff.

Third system of musical notation. The bass staff continues with its accompaniment. The treble staff features a series of chords with a *(Str.)* marking. The system concludes with a *(Str. sim.)* marking in the treble staff.

Fourth system of musical notation. The bass staff continues with its accompaniment. The treble staff features a series of chords with a *(Str.)* marking. The system concludes with a *(Str. sim.)* marking in the treble staff.

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.

(Allegro moderato. $\text{♩} = 80.$)

BASS.

PIANO.

Viol.

(f)

c. 8^{ve}

c. 8^{ve} ad lib.

Therefore be
Da - rum sollt
Org.

(p)

ye not anx - ious,
ihr nicht sor - gen,

Viol.

piano

Scored for 2 Violins in unison and Continuo.
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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,

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

Viol.

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

things, *fet,* For your— Hea - ven - ly Fa - ther
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. 8^{ve}

Continuation of the piano accompaniment from the first system.

Continuation of the piano accompaniment from the second system.

c. 8^{ve}

Continuation of the piano accompaniment from the third system, ending with a double bar line.

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.

Largo. (♩ = 76.)

BASS.

PIANO.

f Tutti. *piano* *forte* *piano*

c. 8^{ve}

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

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13849

(S)

With_ de - sir - ing,
Mit_ Ver - lan - gen,

with_ de - sir - ing
mit_ Ver - lan - gen,

(S)

I_ thy_ ten - der cheeks_ am pres - sing, -
drück' ich_ dei - ne zar - - - - - ten Wan - gen, -

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

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

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

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

Tutti.

ing gen I drück'

Tutti.

Detailed description: This system contains the first system of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#). The vocal line begins with a dotted quarter note, followed by eighth notes, and includes a triplet of eighth notes. The piano accompaniment features a prominent triplet of eighth notes in the right hand.

thy ten der cheeks am pres sing, Love
ich dei ne zar ten Wan gen, hol

Detailed description: This system contains the second system of music. The vocal line continues with the lyrics "thy ten der cheeks am pres sing, Love" and "ich dei ne zar ten Wan gen, hol". The piano accompaniment continues with similar rhythmic patterns, including triplets and slurs.

ly, beau teous Hy a cinth, with de
der, schö ner Hy a cinth, mit Ver

F1. Ob.

Detailed description: This system contains the third system of music. The vocal line continues with the lyrics "ly, beau teous Hy a cinth, with de" and "der, schö ner Hy a cinth, mit Ver". The piano accompaniment includes parts for Flute 1 (Fl.) and Oboe (Ob.), indicated by the labels above the staff.

sir lan Tutti.

piano

Detailed description: This system contains the fourth system of music. The vocal line continues with the lyrics "sir lan". The piano accompaniment features a section marked "piano" and includes a triplet of eighth notes in the right hand.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest followed by the lyrics 'ing I thy ten - der' and 'gen, drück' ich dei - ne'. The piano accompaniment consists of a treble and bass clef with various rhythmic patterns, including triplets and sixteenth notes.

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

The second system continues the vocal and piano parts. The vocal line has lyrics 'cheeks — am pres - sing, Love - ly, beau - teous' and 'zar - - ten Wan - gen, hol - der, schö - ner'. The piano accompaniment includes triplets and rests.

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

The third system shows the vocal line with lyrics 'Hy - a - cinth, Love - - - ly, — beau - teous Hy - a -' and 'Hy - a - cinth, hol - - - der — schö - ner Hy - a -'. The piano accompaniment features a mix of eighth and sixteenth notes.

cynth.
cynth.

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

c. 8^{ve}

The fourth system is primarily piano accompaniment. It includes dynamic markings: *forte*, *piano*, *forte*, *piano*, and *forte*. There are also trills and rests. The notation includes a 'c. 8^{ve}' marking at the bottom left.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a series of eighth-note chords in the right hand and a simple bass line in the left hand. A fermata is placed over the final note of the first measure in the right hand.

The second system of musical notation continues the piece. It features a more complex right-hand part with eighth-note chords and some triplets. The left hand continues with a simple bass line. A fermata is placed over the first measure of the right hand.

The third system of musical notation shows the right hand playing a continuous eighth-note chordal pattern. The left hand has a bass line with some triplets. A fermata is placed over the first measure of the right hand.

The fourth system of musical notation concludes the piece. It features a final flourish in the right hand. The left hand has a bass line with triplets. A fermata is placed over the final measure of the right hand. The word "Fine." is written at the end of the system. There are also markings "a)", "1a", and "2da" near the end of the system.

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

Fine.
2da

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.

The musical score is written for voice and piano. It consists of six systems of music. Each system includes a vocal line (soprano clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are in English and German. The piano accompaniment features various musical notations such as triplets, trills, and slurs. The vocal line includes a melodic line with lyrics. The score concludes with a 'Da Capo (D.S.)' instruction.

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

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

forte

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

piano

chil_dren Hundred thousand, hundred thousand lit - tle plagues,
 Kin - dern hun_dert - tau_send, hun_dert - tau_send Hu - de - lei, hun_dred thousand lit - tle
 hun_dert - tau_send Hu - de -

plagues, Hundred 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.
bei.

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

forte *piano*

all day
Ta - ge

To my daugh - ter Bess am
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 Harpsd ge - het oh - ne Frucht vor - bei, ge - het oh - ne Frucht vor -

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

1 2 1 2 1

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, Hun-dred 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 Hun-dred 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

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line has a melodic line with lyrics. The piano accompaniment features a bass line and a treble line with chords and arpeggiated figures.

plagues!
 lei!

forte

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment features a bass line and a treble line with chords and arpeggiated figures. The dynamic marking *forte* is present.

The third system continues the piano accompaniment. The bass line and treble line feature chords and arpeggiated figures.

f

The fourth system continues the piano accompaniment. The bass line and treble line feature chords and arpeggiated figures. The dynamic marking *f* is present. The system ends with a double bar line.

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.

Tutti.

PIANO. *forte* *(non legato)*

Hence, _____
Weicht. _____

Org. *piano*

— 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.

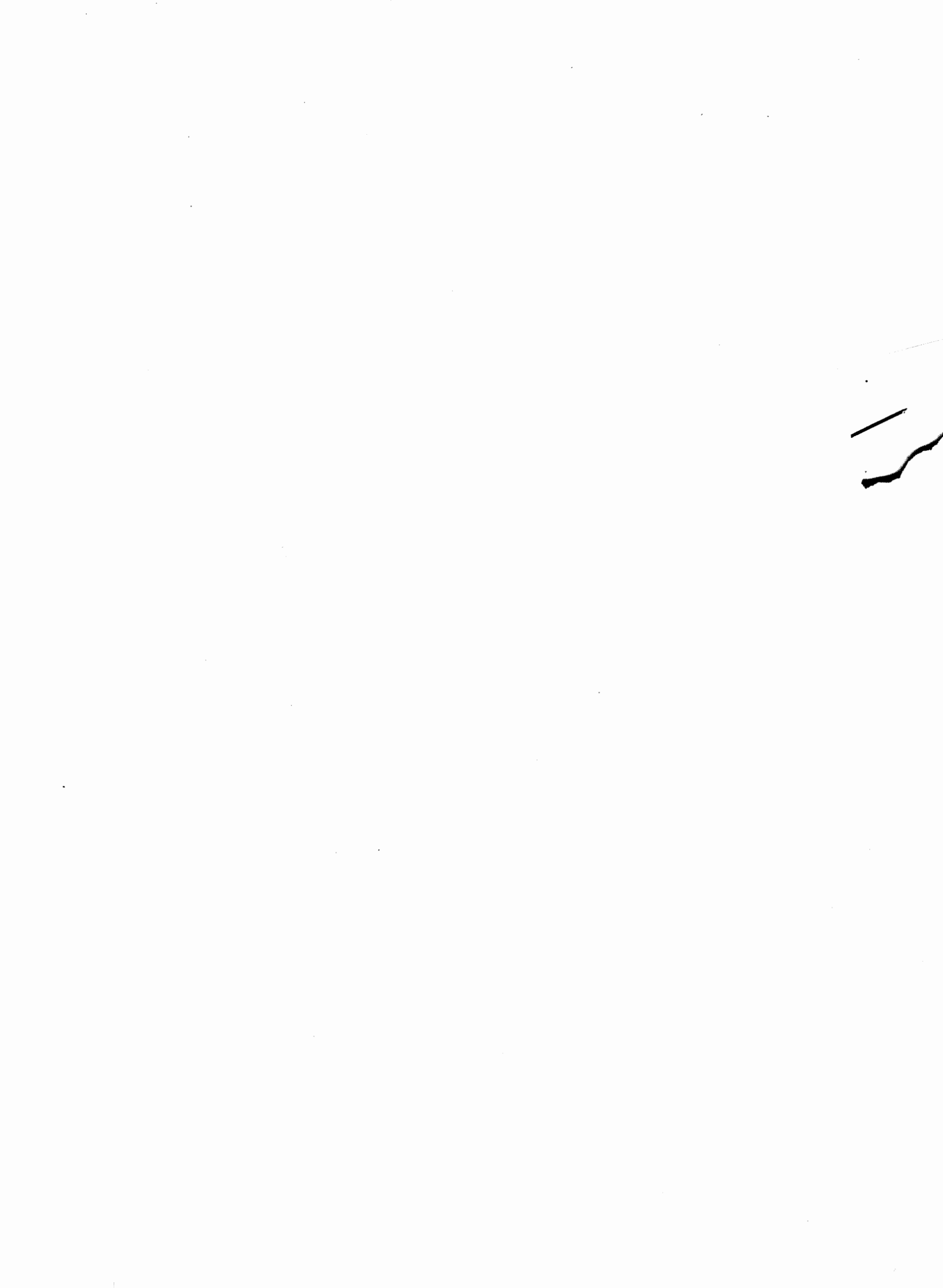
— all ye e - vil - do - - ers, My Je - sus com - forts me.
— all', ihr Ü - bel - thä - - ter, mein Je - sus trö - stet mich.

Tutti.
forte

Piano accompaniment for the second system, featuring a flowing melody in the right hand and a steady bass line in the left hand.

Piano accompaniment for the third system, continuing the melodic and harmonic development of the piece.

Piano accompaniment for the fourth system, concluding the piece with a final cadence.



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 2s. 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 willst.*
Awake, awake, ye sheep that wander. *Wacht auf, wacht auf, verlorne Schafe.*
Away then, ye cares that so vainly beset me. *Doch weichet, ihr tolln 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.*
Despise 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 2s. 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, 2s. 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 gesalzenen 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 liden, 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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