

# Appendix B

## *Chorale Harmonizations by Johann Sebastian Bach and several of his predecessors*

A

chorale is a hymn of the German Protestant church. Starting in the early years of the Reformation, a large body of chorales gradually developed during the next two centuries. The tunes came from various sources: Some were inherited from Catholic practice, some were contemporary secular tunes for which new, sacred texts were written, and others were created by Protestant composers. Martin Luther himself composed several chorales and considered the use of chorales an important aspect of his reformed liturgy. Although chorales were primarily intended for congregations, who sang them in unison, they were soon given elaborate polyphonic settings, and eventually served as the basis of cantatas and organ preludes—a development of great musical importance that extended beyond the period when the chorales themselves evolved and reached its climax in the works of J. S. Bach (1685–1750). (For examples of chorale settings for organ see pages 133–136).

Chorales are pertinent to the study of harmony and counterpoint because they provide a wealth of examples of the basic techniques of four-part writing. The following selection, varying greatly in degree of complexity, is drawn mostly from Bach's cantatas and passions, but also includes some examples by earlier composers. A further aspect of this selection is the inclusion of eight tunes, each given in two or more different harmonizations. These are either all by Bach or by Bach and a predecessor. Comparison of such settings reveals much about unchanging structure on the one hand, and on the other, the techniques of elaboration, with their infinite variety. It also reveals much about changes in style.

In the hymnals of the German church each chorale was usually provided with many stanzas of text. When Bach incorporated a chorale into a cantata or other work, he would select the stanza that best suited his dramatic purpose, then harmonize the tune so as to express the mood of that stanza, frequently underlining particularly important words by some vivid musical device such as an accented dissonance or an unusual chromaticism. For this reason the study of his chorales is not complete without reference to the words. The examples here of Bach's harmonizations usually present the exact stanza Bach used when it is known. Unfortunately, some of his harmonizations have become disassociated from their texts because the work of which they were a part has been lost.

Some of the texts are given here in the original German, others in English. The latter, always poetic translations of the original stanzas unless otherwise noted, include some that have achieved wide use.

After Bach's death, his son Carl Philipp Emanuel published between 1784 and 1787 a collection of 371 of his father's chorale harmonizations. They were printed without text. To all of them C. P. E. Bach assigned numbers which, though wholly arbitrary, have become traditional. The Bach harmonizations below are identified by their number in the "371." All the settings, whether by Bach or others, are arranged alphabetically by title.

An additional feature is the inclusion of five chorales given only as a melody with figured bass—a common way of notating chorales throughout the seventeenth and eighteenth centuries. Two of these are simple pre-Bach settings. The other three are from the "69 chorale melodies with figured bass" that have often been appended to the 371 in modern publications. The source of these melodies is a hymnbook, *Musicalisches Gesang-Buch*, edited by George Schemelli and published in Leipzig in 1736. J. S. Bach was involved in the production of this book, but, in the opinion of modern scholars, the precise extent of his contribution has not been, and perhaps cannot be, accurately determined. Two of the Schemelli chorales given below are noteworthy in that four-part versions of them exist within the "371." There is no better way to study voice leading than to compare one's own four-part realizations with those of Bach. However, in so doing it is well to remember that, although the figured-bass versions can be realized as four parts, they were originally designed as melodies *with continuo*. This fact accounts for some of the occasional discrepancies found between the figured-bass and four-part versions.



# ACH GOTT UND HERR

*Melody anonymous (1625)*

- a) This figured-bass version by Christoph Peter (1626–1689) was published at Freiberg in 1655. Because it lacks bar lines, the performer must decide on the best places for downbeats. (We have pitched both versions *a* and *b* a step lower to facilitate comparison of all three settings.)
- b) This setting is No. 40 of the "371." Because the work of Bach in which this harmonization occurred is lost, the text he used cannot be known. We give the traditional first stanza.
- c) No. 279. This setting is from Cantata 48, *Ich elender Mensch* (1723). Note the text-painting: "Punishment (*Straf*) must follow sins; so let me for them suffer (*büssen*)."

a)

b)

c)

a)

b)

c)

## ACH, WIE FLÜCHTIG, ACH WIE NICHTIG

*Melody and text: Michael Franck (1652)*

No. 48. Cantata 26, *Ach, wie flüchtig* (1724), ends with this chorale. "O how fleeting are human concerns! All will fade away. But he who fears God will ever stand." (The small notes show that the instrumental bass diverges from the vocal bass. Where precisely?)



5

Al - les, al - les was wir se - hen, das muss fal - len

8

und ver - ge - hen; wer Gott fürcht, bleibt e - wig ste - hen.

## AUS TIEFER NOT SCHREI ICH ZU DIR

*Melody: Martin Luther(?) (1524)*

- a) The text of this chorale, one of the earliest in the repertoire, is Martin Luther's poetic paraphrase of Psalm 130. This translation is by Catherine Winkworth (1863). The Phrygian tune, possibly also by Luther, is here given in a 1608 setting by Hans Leo Hassler (1564–1612).
- b) No. 10. This setting closes Cantata 38, *Aus tiefer Not* (1724).

a)

Out of the depths I cry to Thee, Lord, hear me, I im - plore - Thee!  
Bend down Thy gra - cious ear to me, My prayer let come be - fore - Thee!

b)

a) If Thou re-mem-b'rest each — mis-deed, If each should have its right-ful meed,

b) <sup>6</sup>

a) Who may a - bide — Thy pres - - ence?

b) <sup>11</sup>

### ■ EIN FESTE BURG IST UNSER GOTT

*Melody and text: Martin Luther (1529)*

a) Luther's famous Reformation chorale (known in English as "A Mighty Fortress Is Our God") is here given in a harmonization by Hans Leo Hassler (1608). An interesting detail is the use of an E flat triad at the words *Waffen* and *Gleichen*. Sixteenth-century composers frequently used such a chord in order to support the fourth degree of the scale (here B flat) with a *consonant* bass tone. Compare the chord on the second syllable of "Rüstung."

b) There are three Bach harmonizations of this chorale melody. This one, No. 273 of the "371," closes Cantata 80, *Ein' feste Burg ist unser Gott* (1724), which was composed for Reformation Sunday.



a) Ein fe - ste Burg ist un - ser Gott, ein gu - te Wehr und Waf - fen.  
Er hilft uns frei aus al - ler Not, die uns jetzt hat be - trof - fen.

Burg — ist un -  
frei — aus al -

b)

a) Der alt bö - se Feind, mit Ernst er's jetzt meint; gross Macht und viel List

b)

5

a) sein grau - sam Rü - stung ist, auf Erd ist nicht sein's Gle - chen.

b)

10



# ERMUNTRE DICH, MEIN SCHWACHER GEIST

Melody: Johann Schöp (1641)

a) No. 102. This setting closes Cantata 43, *Gott fährt auf mit Jauchzen* (1726). Both music and text strongly imply that some first beats of measures do not receive a primary stress. What is the best rhythmic interpretation of these places?

b) No. 9. This setting closes Part II of the *Christmas Oratorio* of 1734, where Bach used the ninth stanza of the hymn. This translation is by John Troutbeck (1832–1899).

a)

Du Le - bens - fürst, — Herr Je - su Christ, der du bist auf - ge - nom - men  
gen Him - mel, da dein Va - ter ist und die Ge - mein - der From - men:

b)

Break forth, O beau-teous heav'n - ly light, And ush - er in the morn - ing;  
Ye shep - herds, shrink not with af - fright, But hear the an - gel's warn - ing.

a)

wie soll ich dei - nen gro - ssen Sieg, den du durch ei - nen schwe-ren Krieg er -

b)

This Child, now weak in in - fan - cy, Our con - fi - dence and joy shall be, The



Handwritten notes: *G/B C C/E*

a) 17  
wor - ben hast, recht prei - sen und dir gnug Ehr er - wei - sen?

b) 9  
pow'r of Sa - tan break - ing, Our peace e - ter - nal mak - ing.

## ES IST GENUG

Melody: Johann Rodolph Able (1662)

No. 216. Cantata 60, *O Ewigkeit, du Donnerwort* (1723), concludes with this chorale. Fear of death is finally vanquished by hope in God's salvation. "It is enough: Lord . . . let me rest . . . I journey hence in peace, leave behind my wailing (*Jammer*—see bars 15–16!). It is enough!" Alban Berg incorporated this setting of Bach's into his violin concerto (1935).

Es ist ge - nug: Herr, wenn es dir ge - fällt, so

5  
span-ne mich doch aus. Mein Je - sus kommt: nun gu - te

9

Nacht, o Welt! ich fahr in's Him - mels-haus, ich fahr - e

13

sich - er hin mit Fried - en, mein gross-er Jam-mer bleibt dar-

17

nie - den. Es ist ge - nug, es ist ge - nug.

## ■ FREUET EUCH, IHR CHRISTEN ALLE

Melody: *Andreas Hammerschmidt (1646)*

No. 8. Bach closed Cantata 40, *Dazu ist erschienen der Sohn Gottes* (1723) with this setting, which is sung to the fourth stanza of the hymn. The English text given here is a translation by Catherine Winkworth (1863) of the first stanza.

O re-joice, ye Chris-tians, loud-ly, For your joy is now\_ be-gun;



5  
Won- drous things our God hath done. Tell a- broad His good- ness proud- ly,

9  
Who our race hath hon- ored thus, That He deigns to dwell with us.

13  
Joy, O joy be- yond all glad- ness! Christ hath done a- way with sad- ness!

17  
Hence all sor- row and re- pin- ing, For the Sun of grace is shin- ing.

## ■ HERR GOTT, DICH LOBEN ALLE WIR

*Melody: Genevan Psalter (1551)*

- a) This still much used tune began not as a chorale, but as a French Huguenot psalm tune. The harmonization given here is by the German composer Michael Praetorius (1571–1621), appearing in his *Musae Sioniae* of 1609. (The original is a whole step higher.) In the German church this tune was associated with the Feast of the Archangel Michael. The text praises God for the creation of the angels.
- b) No. 164. The work of Bach in which this harmonization occurred is lost. The elaborated bass particularly requires analysis. Explain the  $\frac{4}{2}$  chords in measures 3, 6, and 14.

a) Herr Gott, dich lo - ben al - le wir

b)

a) und sol - len bil - lig dan - ken dir

5

b)

a) für dein Ge - schöpf der En - gel schon,

9

b)



a) die um dich schwe - ben in dein Tron.

b) 13

## HERZLIEBSTER JESU

Melody: Johann Crüger (1640)

- a) This is a composition by Johann Crüger (1598–1662), a noted writer of German Protestant church music. Many of Crüger's chorales were published simply as melodies with a figured bass. Begin study by writing the inner voices.
- b) No. 59. Bach, who harmonized eleven of Crüger's chorales, made four settings of *Herzliebster Jesu*. This one is from the *St. John Passion* (Part I, No. 7) of 1724. The translation, from the edition of Arthur Mendel, is close to the original. Compare the metrical difference between this setting and Crüger's.

a) Herz - lieb - ster Je - su, was hast du ver - bro - chen,

b) O won - drous Love, O Love all love ex - cel - ling, Which

a) <sup>5</sup> dass man ein solch scharf Ur - teil hat ge - spro - chen? Was ist die Schuld? In

b) <sup>4</sup> (#) 5 6 4 3 bade Thee make this vale of tears Thy dwell - ing, I live on earth and

a) <sup>11</sup> was für Mis - se - ta - ten bist du ge - ra - ten?

b) <sup>8</sup> 6 b (h) b 4 # (h) earth - ly pleas - ures cher - ish, And Thou must per - ish.

### JESU, JESU, DU BIST MEIN

*Schemelli Gesangbuch (1736)*

This is No. 53 of the "69 chorale melodies with figured bass" described on page 554. Though it can readily be set for SATB, which small detail in the notes leaves no doubt that it is intended for one vocal part with continuo?



## JESU, MEINE FREUDE

*Melody: Johann Crüger (1653)*

No. 263. This chorale was a favorite of Bach, who set it more than once for organ (see page 134), and used it as the basis of his motet of the same name, BWV 227.

*Jesu, my joy, my heart's pasture, my jewel,  
Ah, how long, how long the heart is anxious and longs for thee!  
Lamb of God, my bridegroom, aside from thee  
may nothing on earth be dearer to me.*

Je - su, mei - ne Freu - de, mei - nes Her - zens Wei - de,  
ach, wie lang', ach lan - ge ist dem Her - zen ban - ge,

Je - su, mei - ne Zier, Got - tes Lamm, mein Bräu - ti - gam,  
und ver - langt nach dir!

9

au - sser dir soll mir auf Er - den nichts sonst Lie - bers wer - den.

## ■ O GOTT, DU FROMMER GOTT

*Melody: Anonymous (1679)*

No. 85. This setting closes Cantata 45, *Es ist dir gesagt, Mensch, was gut ist* (It is told thee, Man, what right is) (1726), which treats of justice, mercy, and "walking humbly with thy God." Bach used the hymn's second stanza, given here in a singable translation by Henry S. Drinker (1942).

This chorale melody is different from the one on page 133: The two were merely sung to the same words. What makes that possible?

Grant me to find the task for which my tal - ents fit me; with

5

stead - y strength to strive that I may well ac - quit me; and

9

when my work is done that some - thing may re - main for



13

Man to use, that I may not have worked in vain.

## O HAUPT VOLL BLUT UND WUNDEN

Melody: H. L. Hassler (1601)

- a) *Mein Gmüth ist mir verwirret* is a composition of Hans Leo Hassler (1564–1612). A secular song, it was published in Hassler's *Lustgarten neuer teutscher Gesäng* in 1601. Twelve years later sacred words were set to the tune and it entered the chorale repertoire. (The original is notated a whole step higher.) Can you suggest a better time signature?

*My feelings are all mixed up because of a gentle maid; I've quite lost my way, my heart is sick.  
I have no peace day and night, I complain constantly, I sigh and weep at all times, I simply  
despair in my grief.*

- b) No. 89. This is the last of five appearances of this chorale in the *St. Matthew Passion* of 1729. It occurs immediately after the death of the crucified Christ.

*When I must depart (this life), then part Thou not from me! When I must suffer death  
then draw Thou near! When deepest sorrows assail my heart, then deliver me from anguish  
by the strength of Thy anguish and pain!*

a)

Mein Gmüth ist mir ver - wir - ret, das macht ein Jung - frau zart, bin  
gantz und gar ver - ir - ret, mein Hertz das kränckt sich

b)

Wenn ich ein - mal soll schei - den, so schei - de nicht von mir!  
Wenn ich den Tod soll lei - den, so tritt du dann her - für!

a) <sup>2.</sup> hart, hab tag und nacht kein Ruh, führ all - zeit gro - sse Klag,

b) <sup>5</sup> Wenn mir am al - ler - bäng - sten wird um das Her - ze sein,

a) <sup>1.</sup> <sup>2.</sup> thu stets seuff - tzen und wei - nen, in Trau - ren schier ver - zag, zag.

b) <sup>9</sup> so reiss mich aus den Äng - sten kraft dei - ner Angst und Pein!

## ■ O WELT, ICH MUSS DICH LASSEN

a) *Isbruck, ich muss dich lassen* (Innsbruck, I must leave thee) by Heinrich Isaac (ca. 1450–1517) was published in 1539. It is uncertain whether Isaac composed or borrowed the tune of this secular *lied*. Sacred words ("O World, I must leave thee") were set to the tune in 1598. Still another sacred text, *Nun ruben all Wälder*, was set to it in 1633. (The original is notated a minor third lower. We have added the slurs and the naturals in the tenor part.)



b) No. 117. This setting is from Part I of the *St. Matthew Passion* of 1729. Christ has just told his disciples that one of them will betray him. They ask: "Is it I?" Then the chorus, symbolizing the contemporary observer responding to the scene, sings this chorale. Bach chose a stanza starting with the words "It is I!"

a)



Is - bruck, ich muss dich las - sen, Ich fahr da-hin mein Stra - ssen

b)



Ich bins, ich soll - te bü - ssen an Hän - den und an Fü - ssen ge -

a)



In fremb-de Land da - hin; Mein' Freud' ist mir ge - nom - men Die

b)



bun - den in der Höll. Die Gei - sseln und die Ban - den, und

a) 

b) 

## SCHMÜCKE DICH, O LIEBE SEELE

*Melody: Johann Crüger (1649)*

No. 22. This setting closes Cantata 180 (1724), which bears the same title as the chorale. Bach uses the ninth stanza of the hymn. The English text given here is a translation by Catherine Winkworth (1863) of the first stanza.







8 ed Hath this won - drous ban - quet found - ed. High o'er all the

12 heav'ns He — reign - eth, Yet to dwell with thee — He — deign - eth.

# SO GIBST DU NUN, MEIN JESU, GUTE NACHT

*Schemelli Gesangbuch (1736)*

No. 26 of the "69" (see page 554), this Good Friday chorale is worthy of study for its modulations.

6 5 6 6 7 (6/3) 6 (6/5b) 6 5 6 5/7 # 4 6 5 6 5

8 7 4 3 6 6 6 5/7 # 4 # (#) # 6 6 6 5/7 # 4 # (4)

## SO GEHST DU NUN, MEIN JESU, HIN

*Schemelli Gesangbuch (1736)*

No. 23 of the "69" (see page 554), this chorale is notable for its unusual chromaticism. The text treats of Christ going to his death. How is this subject depicted musically?

Musical score for the chorale "SO GEHST DU NUN, MEIN JESU, HIN" in G minor, 4/4 time. The score is written for a single melodic line with figured bass. The figures below the staff are: 6 6/2 6 6/2 6 4 7 5 # # 6 6 6 6 8 7 # 2 6 — 4 # 2 6 — 5b 6 6 — 7 # 5 4 #.

## VALET WILL ICH DIR GEBEN

*Melody: Melchior Teschner (1615)*

No. 108. This setting is from the *St. John Passion*, where it is No. 52. It is noteworthy for its use of secondary harmonies.

First system of the musical score for "VALET WILL ICH DIR GEBEN" in G minor, 4/4 time. The lyrics are: In mei - nes Her - zens Grun - de, dein Nam' und Kreuz al - lein sein. Fun - kelt all' Zeit und Stun - de, drauf kann ich fröh - lich sein.

Second system of the musical score for "VALET WILL ICH DIR GEBEN". The lyrics are: Er - schein' mir in dem Bil - de zu Trost in mei - ner Not, wie

Third system of the musical score for "VALET WILL ICH DIR GEBEN". The lyrics are: du, Herr Christ, so mil - de, dich hast ge - blut't zu Tod.



# WACHET AUF, RUFT UNS DIE STIMME

Melody: Philipp Nicolai (1599)

No. 179. This chorale closes Bach's famous cantata of the same name (No. 140), composed in 1731. Its text is the third verse of the hymn by Nicolai that forms the nucleus of the cantata's libretto. We give Catherine Winkworth's translation of Verse 1.

Wake, a - wake, for night is fly - ing, The  
Mid - night hears the wel - come voic - es, And

Wake, a - wake for  
Mid - night hears the

7 watch - men on the heights are cry - ing; A -  
at the thrill - ing cry re - joic - es: Come

13 wake, Je - ru - sa - lem, at last! The Bride - groom  
forth, ye vir - gins, night is past!

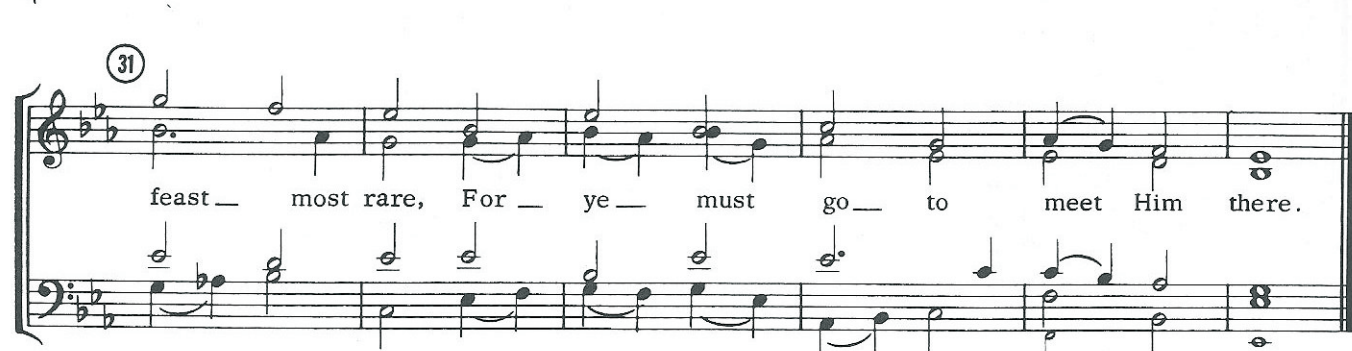
19 comes, a - wake, Your lamps with glad - ness take;

25



Hal - le - lu - jah! For Him - pre - pare a —

31



feast — most rare, For — ye — must go — to meet Him there.

## WIR CHRISTENLEUT

*Melody anonymous (1589)*

a) This setting of *Wir Christenleut*, a Christmas chorale, is from the *Cantional* (1627) of Johann Hermann Schein (1586–1630), where it is pitched one-half step higher and bears a signature of one flat. The figured bass is from the original and indicates organ accompaniment. The text is the first stanza.

b) No. 360. This setting is from Part III of the *Christmas Oratorio* of 1734. Bach uses the fourth stanza of the hymn. The translation is by John Troutbeck. Explain the harmony in the last three bars.

a)



Wir Chri - sten - leut, wir Chri - sten - leut habn

b)



Re - joice and sing! Re - joice and sing! Your

Re - joice — and



a) itz - und Freud, weil uns zu Trost ist Chri - stus Mensch ge -

b) gra - cious King As Man is born, and lays a - side his

a) bo - ren. Hat uns er - löst. Wer sich des tröst, und

b) glo - ry; He is a - dor'd As Christ and Lord, And

a) gläü - bet fest, soll nicht wer - den ver - lo - - ren.

b) ev - 'ry tongue re - peats the won - drous sto - ry!