

Wilhelm Friedrich Ernst

BACH

Vater unser

Our father

für Soli (TB), Chor (SATB)
2 Flöten, 2 Oboen, 2 Fagotte
2 Trompeten, 2 Hörner, Pauken
2 Violinen, Viola, Basso continuo
herausgegeben von Paul Horn

for soli (TB), choir (SATB)
2 flutes, 2 oboes, 2 bassoons
2 trumpets, 2 corni, timpani
2 violins, viola and basso continuo
edited by Paul Horn

Stuttgarter Bach-Ausgaben
Urtext

Partitur / Full score



Carus 30.901

Unter Johann Sebastian Bachs direkten Nachkommen in der Enkelgeneration findet sich nur noch eine einzige Musikerpersönlichkeit: Wilhelm Friedrich Ernst Bach, ältester Sohn von Johann Christoph Friedrich Bach, dem als „Bückerburger Bach“ bekannten zweitjüngsten Sohn Johann Sebastians. Wilhelm Friedrich Ernst wurde 1759 in Bückeburg geboren, erhielt beim Vater seine musikalische Grundausbildung und wandte sich zunächst der pianistischen Laufbahn zu. Seine Studien in London im Hause seines berühmten Onkels Johann Christian Bach machten ihn bald zum bedeutenden Klavier- und Orgelvirtuosen und zum begehrten Lehrer. Nach seines Onkels Tod 1782 kehrte er über Holland und Paris nach Deutschland zurück und wirkte vorübergehend als Musikdirektor in Minden. 1789 wurde er durch König Friedrich Wilhelm II. nach Berlin berufen, wo er als Hofmusiker und Musiklehrer der königlichen Familie eine gesicherte Dauerstellung erhielt. Nach dem Tode der Königin Luise von Preußen nahm er 1811 seinen Abschied vom Hof, lebte fortan in völliger Zurückgezogenheit in Berlin und erreichte, von der Musikwelt nahezu vergessen, das hohe Alter von 86 Jahren. Zwei Jahre vor seinem Tode konnte er als einziger noch lebender Bach-Enkel der feierlichen Enthüllung des Leipziger Bach-Denkmal am 23. April 1843 beiwohnen. – In seinem kompositorischen Nachlaß finden sich zahlreiche kleinere Gelegenheitswerke, Klavier-sonaten, Klaviertrios, Konzerte für ein und zwei Klaviere, Lieder, Balladen, weltliche und geistliche Kantaten. Eine Datierung ist in den wenigsten Fällen möglich. W. F. E. Bach vertritt den frühklassizistischen Stil der nachbachschen Generation, ohne die Impulse der Klassik und anbrechenden Romantik schöpferisch aufzunehmen.

Das in Kantatenform vertonte *Vater unser* (im Originaltitel als „Oratorium“ bezeichnet, was hier wohl wörtlich im Sinne von „Gebet“ zu verstehen ist) gehört zu den wenigen geistlichen Werken, die von ihm überliefert sind. Entstehungszeit und -anlaß sind unbekannt. Die einzelnen Bitten des Herrgebets werden vom Chor vorgetragen. Ihnen vorgeordnet sind jeweils arienhafte, z. T. „malerisch“ instrumentierte Solo-Sätze mit Lobpreis-Texten eines unbekannteren, deutlich von der Dichtung der Aufklärung beeinflussten Verfassers. Der im Schlußteil hinzugefügte Trompetenchor bewirkt eine eindrucksvolle klangliche Steigerung.


Der vorliegenden Ausgabe liegt ein Partitur-Autograph des Autors zugrunde, das sich im Besitz des British Museum London befindet und in der Music Library der British Library London unter der Signatur *Additional MS. 32039* aufbewahrt wird. Der Originaltitel lautet: „Vater Unser. | Oratorium. | für | Tenor. und Baß: | mit | Chören. | Partitur. | von: W. Bach.“ Die Aufzeichnung des Werkes umfaßt die Seiten 1-48 der Handschrift. Auf den Seiten 49-132 folgt eine Niederschrift der Partitur des Oratoriums *Die Kindheit Jesu* von Johann Christoph Friedrich Bach (im Titel irrtümlich „Kapellmeister William Bach“ zugeschrieben). Die Partitur des *Vater unser* ist sorgfältig geschrieben und nahezu fehlerfrei. Belanglose Versehen wie fehlende Pausenzeichen und ungenau gesetzte Dynamik-Einträge werden

in der vorliegenden Ausgabe ohne Nachweis richtiggestellt. Besonderheiten der Notation (z. B. Anordnung der Trompeten- und Paukensysteme, Akzidentiengebrauch) sowie die Orthographie des Textes sind stillschweigend der heute gebräuchlichen Schreibweise angepaßt. Ergänzungen des Herausgebers (Überschriften, dynamische Einträge etc.) sind durch Kursivschrift oder Punktierung (bei Bögen) ausgewiesen. Mehrere Artikulationspunkte und Crescendo-Zeichen wurden stillschweigend nach dem Grundsatz der Analogie ergänzt.

Die Systeme der Trompeten und Pauken (von Takt 265 an) sind in der Vorlage erst nachträglich hinzugefügt worden, ihre Mitwirkung ist also wohl nicht obligatorisch.

Die Chorsätze mit den Vaterunser-Bitten sind in der Quelle mit „Chorale“ überschrieben. Durch diese Bezeichnung wird der Einsatz des Chores markiert und zugleich eine Darstellung mit choralartigem Ausdruck und Zeitmaß empfohlen. Mehrfach findet sich zusätzlich in der Fundamentstimme der Vermerk „8^{va}“⁴. Vielleicht war dabei an das Mitgehen eines oktavierenden Instruments gedacht. Da weitere Hinweise dazu fehlen, bleiben diese Einträge unberücksichtigt.

Folgende von der vorliegenden Ausgabe abweichenden Lesarten der Quelle seien mitgeteilt:

| Takt | Note | Stimme | Lesart der Quelle |
|-----------------|------|-----------------------------|---|
| 35 65 | 4 | Violino I Basso | ohne # Text: „deiner Allmacht Stunde“ (unklar) |
| 77 97 105 | 1-2 | Violino I Basso Basso | mit Bogen Text: „vermißt“ Text: „in“ |
| 117-119 | | Alto, Tenore | ohne Text, Bogen nur bis zur letzten Note von T. 118; vielleicht ist folgende Version beabsichtigt: |
| | | |  |
| 120 | | alle Systeme | erneut Taktvorzeichnung C |
| 169 | 4 | Tenore | Viertelwert |
| 232 | 6 | Violino II | Achtelpause statt Note |
| 277 | 1-2 | Fagotto I, II | je mit Haltebogen |
| 281 | 10 | Violino I | ohne # |

Der Musikabteilung der British Library London sei für die Überlassung von Mikrofilmaufnahmen der Handschrift und für die Publikationserlaubnis verbindlichst gedankt.

Ravensburg, im Dezember 1976

Paul Horn

Preface

The second generation of direct descendants of Johann Sebastian Bach produced only one musician— Wilhelm Friedrich Ernst Bach, the eldest son of the “Bückeberg” Bach, Johann Christoph Friedrich. Wilhelm Friedrich Ernst was born in Bückeberg in 1759 and received his first musical training directly from his father. In the first place he seemed destined for a career as pianist. A final period of training as pupil and assistant at the home of his celebrated uncle, Johann Christian Bach in London soon established him as a virtuoso pianist and organist and a much sought-after teacher. On the death of his uncle in 1782 he returned to Germany by way of Holland and Paris, and for a time was director of music in Minden. In 1789 he received a royal command from King Friedrich Wilhelm II in Berlin to accept a permanent post as Court musician and music teacher to the royal family. After the death of Queen Luise of Prussia he left the Court in 1811 and led a totally withdrawn existence in Berlin, where he died at the age of 86, virtually forgotten by the world of music. Two years before his death he was present at the unveiling of the memorial statue to Bach in Leipzig on April 23rd, 1843, as the only surviving grandson of Johann Sebastian. Works of his extant include numerous occasional works, keyboard sonatas, piano trios, concertos for one and two pianos, songs, ballads, secular and sacred cantatas. Very few of the works can be accurately dated. W.F.E. Bach represents the early classical style of the generation following Johann Sebastian Bach and reveals little influence by the Classical period proper and the dawning Romantic era.

This setting of the Lord’s Prayer (described in the original title as an “Oratorium”, probably because of the word’s literal meaning of “prayer”) is one of his few surviving sacred works. The date and occasion of its composition have not been established. The various supplications of the Lord’s Prayer are allocated to the choir. Each of them is preceded by aria-like (at times even “programmatically” instrumentated) solo numbers to laudatory texts by an anonymous poet clearly influenced by the verse of the Age of Enlightenment. The introduction of trumpets in the final number brings the work to an imposing climactic conclusion.


The present edition is based on a manuscript score by hand of the composer, currently held by the British Museum in London and housed in the Music Library of the British Library in London, shelf no. *Additional MS. 32039*. The original title reads as follow: “Vater Unser. | Oratorium. | für | Tenor. und Baß: | mit | Chören. | Partitur. | von: W. Bach.” The work covers pp 1-48 of the manuscript. Pages 49-132 are given to a copy of the score of *Die Kindheit Jesu*, an Oratorio by Johann Christoph Friedrich Bach (erroneously ascribed in the title to “Kapellmeister William Bach”). The score of the *Lord’s Prayer* has been meticulously written out and is virtually free of errors. Insignificant slips such as rest omissions and imprecisely inserted dynamic markings have been tacitly amended in this edition. Idiosyncracies in the nota-

tion (e.g. placing of the trumpet and tympani parts, presentation of accidentals) have been brought into line with current conventions without further comment. Editorial addenda (headings, dynamics etc) are given in italics or (in the case of slurs) by dotted lines. In a number of instances staccato dots and crescendo marks have been tacitly inserted where justified by analogy.

The staves for the trumpets and tympani (beginning Bar 265) were added to the source at a later date and therefore appear not to be *obligato* parts.

The choral numbers containing the supplications of the Lord’s Prayer are headed in the source “Chorale”. This designation denotes the entry of the choir and also serves as an indication to the mode of performance which should have the character and tempo of a chorale. The orchestral bass part is marked in various places “*8^{va}—*”; this may possibly imply that the part is doubled by another instrument at the octave, but in the absence of any further indications they have been omitted in the present edition.

Discrepancies between this edition and the source are listed below:

| Bar | Note | Part | Source reading |
|---------|------|---------------|---|
| 35 | 4 | Violino I | without # |
| 65 | | Basso | text: “deiner Allmacht Stunde” (unclear) |
| 77 | 1-2 | Violino I | with slur |
| 97 | | Basso | text: “vermißt” |
| 105 | | Basso | text: “in” |
| 117-119 | | Alto, Tenore | without text, slur only until final note of Bar 118; possibly the following version was intended: |
| | | |  |
| 120 | | all staves | time signature given again as ♩ |
| 169 | 4 | Tenore | crotchet |
| 232 | 6 | Violino II | quaver rest instead of note |
| 277 | 1-2 | Fagotto I, II | both with ties |
| 281 | 10 | Violino I | without # |

The Editor is indebted to the Music Library of the British Library, London for sending microfilm of the score and for granting permission for publication.

Ravensburg, December 1976

Paul Horn
(Translation by Derek McCulloch)

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 30.901), Klavierauszug (Carus 30.901/03),
Chorpartitur (Carus 30.901/05), komplettes Orchestermaterial (Carus 30.901/19).

The following performance material is available:
full score (Carus 30.901), vocal score (Carus 30.901/03),
choral score (Carus 30.901/05), complete orchestral material (Carus 30.901/19).

Vater unser

Wilhelm Friedrich Ernst Bach
1759–1845

Flauti **Moderato**

2 Flauti

Oboi

2 Oboi

Fagotti

2 Fagotti

Corni in D.

2 Corni in D

Trompi

2 Trombe in D (ad libitum)

Timpani

Timpani in A, d (ad libitum)

Viol: 1.

Violino I

Viol: 2.

Violino II

Viola

Sopra:

Soprano

Alto

Alto

Tenor:

Tenore

Voce: Basso

Basso

Bassi:

Violoncello
Contrabbasso

p

p

p

p

264

264

19

49

49

28

20

Va-

Du

Aufführungsdauer / Duration: ca. 15 min.

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edited by Paul Horn
English version by Jean Lunn

5

fp

fp

12

cresc.

cresc.

cresc.

19

p *pp* *f* *f*

pp *f*

f

19

f

24

p

p

p

p

p

p

p

24

28 *Basso solo*

28 *Solo*

Du hast dei-ne Säu-len dir auf - ge - baut und deinen
 Thou hast built thy pil - lars of wis - - dom here And hast es - - -

32

32

Tem - - - pel ge - grün - det. Wo - hin mein gläu - bi - ges Au - ge schaut, dich,
 tab - - - lished thy tem - ple, And when I look here and ev - - 'ry - where Mine

36

p *f* *f*

f *f* *f*

36

f *tr*

Herr und Va - ter, es fin - - det.
 eyes be - hold thine ex - - am - - ple.

Deine
 For in

f

40

40

e - - wig herr - li - che Got - tes - macht ver - kün - det der Mor - gen - rö - te Pracht, er -
 truth thine e - ter - nal cre - a - tive might Ap - pears in the mor - ning's ra - diant light And

44

f *f*

f *p*

cresc. *f* *p* *f*

f

cresc. *f* *p* *f*

f *p* *f*

f *p* *f*

44

f *p* *f* *tr*

cresc. *f* *p* *f*

zäh - len die tau - send Ge - stir - ne der Nacht, und al - les Le - ben liegt vor dir, und
speaks in the thou - sands of stars of the night, And all cre - a - - tion wor - ships thee, And

Coro
Corale

48

48

Va - ter un - ser, der du bist im Him - mel.
 Lord our Fa - ther, thou who art in heav - - en.

Va - ter un - ser, der du bist im Him - mel.
 Lord our Fa - ther, thou who art in heav - - en.

Va - ter un - ser, der du bist im Him - mel.
 Lord our Fa - ther, thou who art in heav - - en.

Tutti

al - les Le - ben ruft zu dir: Va - ter un - ser, der du bist im Him - mel.
 all cre - a - tion cries to thee: Lord our Fa - ther, thou who art in heav - - en.

Tenore solo
55 Tempo primo

Musical score for Tenore solo, measures 55-58. The score is in G major (one flat) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments. The word "Solo" is written above the vocal line.

Musical score for Tenore solo, measures 59-62. The score continues with the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern. A large, stylized watermark "Carus" is overlaid diagonally across the score.

Musical score for Tenore solo, measures 63-66. The score continues with the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern. The word "p" (piano) is written below the piano accompaniment.

59

First system of musical notation, measures 59-62. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are some complex rhythmic patterns and accidentals (sharps and naturals) throughout the system.

Second system of musical notation, measures 63-66. It consists of four staves: two treble clef staves and two bass clef staves. The key signature remains two flats. The music continues with similar rhythmic and melodic patterns as the first system. A large, stylized watermark reading "Carus" is overlaid diagonally across the entire system.

59

Solo

Third system of musical notation, measures 67-70. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music features a melodic line in the treble staff and a more rhythmic accompaniment in the bass staff. The treble staff ends with a fermata over a note. The text "Und In" is written below the treble staff.

Und
In

63

lie - - be - voll dein Au - - ge schaut, was dei - ner AllmachtStund be - gonnen, und
 grace and love thine eye be - holds What thine om - ni - po - - tence did fash - ion, And

(Wort)

67

mil - der Se - gen_ nie - dertaut und fröh - lich wandeln al - le Son - - nen.
 bless - ing like_ the_ dew descends, And stars_ re - joice in their pro - ces - - sion.

tr

Herr, Herr, das Herz, das dich er - kennt, er -
 Lord, Lord, the heart, that knows thee Lord A -

75

75

8

wacht vom Kummer und vom Gram. Es jauch-ze die Lip-pe, die Va-ter dich nennt, es
wakes from sor-row and from pain. The lips shall re-joice that pro-claim as thy child, the

Coro
Corale

79

Musical score for the first system, featuring vocal lines and instrumental accompaniment in a key with two flats.

Musical score for the second system, continuing the vocal and instrumental parts.

79

Ge - hei - li - get wer - de dein Na - - -
 Thy name now be blessed and ex - alt - - -

Ge - hei - li - get wer - de dein Na - - -
 Thy name now be blessed and ex - alt - - -

Tutti

jauch - ze die Lip - pe, die Va - ter dich nennt: Ge - hei - li - get wer - de dein Na - - -
 lips shall re - joice that pro - claims as thy child: Thy name now be blessed and ex - alt - - -

Ge - hei - li - get wer - de dein Na - - -
 Thy name now be blessed and ex - alt - - -

Musical score for the third system, including vocal lines with lyrics and instrumental accompaniment.

Basso solo
85 Tempo primo

Musical score for the first system, measures 85-89. It includes a Bassoon part with dynamics *f* and *p*, and a Corni in Eb part with dynamics *f* and *p*.

Musical score for the second system, measures 90-94. It includes a Bassoon part with dynamics *f* and *p*, and a Corni in Eb part with dynamics *f* and *p*.

Musical score for the third system, measures 95-99. It includes a Bassoon part with dynamics *me.* and *ed.*, and a Corni in Eb part with dynamics *me.* and *ed.*.

Musical score for the fourth system, measures 100-104. It includes a Bassoon part with dynamics *me.* and *ed.*, and a Corni in Eb part with dynamics *me.* and *ed.*.

Musical score for piano and voice, measures 85-94. The score is in G major (one sharp) and 4/4 time. It features piano accompaniment and a vocal line. Dynamics include p, f, and fp. A large watermark 'Musik' is overlaid on the score.

Musical score for piano and voice, measures 95-100. The score is in G major (one sharp) and 4/4 time. It features piano accompaniment and a vocal line. Dynamics include p, f, and Solo. The lyrics "Der du die ewge Thou who art ev-er-" are written below the vocal line.

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is a piano accompaniment in bass clef. The music begins with a series of quarter and eighth notes, followed by a half note and a quarter note.

The second system continues the musical score with three staves. The vocal lines and piano accompaniment follow the same format as the first system, with various rhythmic patterns and dynamics.

The third system of the musical score consists of three staves. The vocal lines and piano accompaniment continue. Dynamics markings such as 'f' (forte) are visible in the piano part.

The fourth system of the musical score consists of three staves. The vocal lines and piano accompaniment continue. Dynamics markings such as 'f' (forte) are visible in the piano part.

Lie - be bist und des - sen Gna - de kein Mensch er - mißt, wie se - lig ist dein
 last - ing love And who to all men thy grace dost give, How bless - ed is thy

The fifth system of the musical score consists of a single bass clef staff for piano accompaniment. It ends with a few notes and a dynamic marking of 'f'.

99

99

Thron! Die Freu - - deschwingt die Pal - men, es singt der Friede
 throne! Thy joy now waves the palms there And sings thy peaceful

Psal - - - men, die Frei - - - - - heit__ tönt im__
 psalms____there, And free - - - - - dom__ rings in____

106

106

Ju - - - - bel - - ton dir, Herr! Herr!
 joy - - - - ful tone To thee, thee!

In dei - nem ew - gen Reich ist al - - les recht, ist al - les gleich, ist
 For in thy king - dom blest All things are right, all things are just, all

Coro
Corale

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings like *fp*.

Vocal score with lyrics in German and English. The lyrics are:

al - les recht, ist al - les gleich. Zu uns komm dein Reich.

things are right, all things are just. May thy king - dom come.

The score includes vocal lines with lyrics and a basso continuo line with the dynamic marking *fp*.

Tenore Solo
120 Moderato

Musical score for Tenore Solo, measures 120-123. The score is written on three staves: Treble clef (top), Treble clef (middle), and Bass clef (bottom). The top staff contains whole rests. The middle staff contains notes with dynamics *fp* and *fp*. The bottom staff contains whole rests.

Corni in C basso

Musical score for Corni in C basso, measures 120-123. The score is written on three staves: Treble clef (top), Treble clef (middle), and Bass clef (bottom). The top staff contains notes with dynamics *p*. The middle staff contains notes with dynamics *f* and *p*. The bottom staff contains notes with dynamics *f* and *p*. A large watermark "Carus" is overlaid on the score.

120

Musical score for measures 120-123. The score is written on two staves: Treble clef (top) and Bass clef (bottom). The top staff contains whole rests. The bottom staff contains notes.

cresc. *f*

cresc. *f* *p*

cresc. *f* *p*

Solo
Kommt,
Come,

Musical score for the first system, measures 128-131. It features a treble clef staff with a melody and a bass clef staff with accompaniment. Dynamics include 'fp' (fortissimo piano).

Musical score for the second system, measures 132-135. It features two treble clef staves and a bass clef staff. Dynamics include 'fp' (fortissimo piano). A large 'Carus' watermark is overlaid on the score.

128

En - gel, aus den heil - gen Höhn, steigt nie - der zu der armen Er - - de, kommt
 an - gels, from the ho - - ly heights, Come down and plant on earth God's gar - - den; With

Musical score for the third system, measures 128-131. It features a treble clef staff with a melody and a bass clef staff with accompaniment. The lyrics are written below the treble staff.

fp f

f p f

f p f

Him - melsblumen auszu - sä'n, daß die-se Welt ein Garten Gottes wer - - de! O
 flowers of heav-en make it bright, That this poor world may now become an E - - den. O

136

8

ew - - ger Weis - heit un - end - li - che Kraft! Du bist's, der al - les__
 thou, the source of all wis - dom and power, Thy might brings all__ to__

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment, with a large watermark 'Carus' overlaid.

139

wirkt und schafft, dein Steg ist Nacht, ge - heim - nis - voll der
 glo - - rious flower; Thy path is night, mys - te - - rious path, The

Musical score for the third system, including vocal line and piano accompaniment.

Pfad, den je-der wandeln soll. Doch in dei - ner Nä - - he,
 path for all who live on earth. But to thine own pres - - ence,

in dei - ner Nä - - he führst du al - le, al - le,
 to thine own pres - - ence Thou lead-est all things, all things,

150

daß sie hei - lig wer - - den, daß sie hei - lig wer - - den.
 that they may be ho - - - ly, that they may be ho - - - ly.

Coro
(153) Corale

(153)

Wil - le ge - sche - he wie im Him - mel al - so auch auf Er - - den.
 will be ac - com - plished, As in heav - en, so on earth so low - - ly.

Tutti

Dein Wil - le ge - sche - he wie im Him - mel al - so auch auf Er - - den.
 Thy will be ac - com - plished, As in heav - en, so on earth so low - - ly.

Dein Wil - le ge - sche - he wie im Him - mel al - so auch auf Er - - den.
 Thy will be ac - com - plished, As in heav - en, so on earth so low - - ly.

Tenore solo
Tempo primo

162

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

162

Solo

Laß Ähren
Let corn now

f *p* *f* *p* *f* *p*

166

166

rei - - fen im Son - - nen - strahl, die Frucht er - glän - zen in grüner Wei - - -
 rip - - en in gold - - en rays, Let fruits now grow in cop - ious mead - - -

169

p *f* *p* *fp*

p *f* *p* *fp*

p *f* *p* *fp*

169

de, es wei - de die Her - - de im stil - len Tal und auf den
 ows, Let flocks make their pas - - ture in qui - et ways, Let grapes grow

p *f* *p* *fp*

172

fp

fp

fp

172

Ber - gen rö - te sich die Trau - be, und al - - les ge - nie - - ße mit
 pur - - ple in the mountain vine - yards, Let all things re - joice now in

fp

fp

Coro
Corale

175

fp

f p f p

175

Un - ser täg - lich Brot
And our dai - ly bread

Un - ser täg - lich Brot
And our dai - ly bread

Tutti

Dank und Freu - de: Un - ser täg - lich Brot
joy - ful cho - rus; And our dai - ly bread

Un - ser täg - lich Brot
And our dai - ly bread

fp f f p

Basso solo

Tempo primo un poco più allegro

Musical score for strings and woodwinds, measures 180-183. The score is in G major and 4/4 time. It features a string quartet and two woodwinds (Flute and Clarinet). The woodwinds enter in measure 181 with a forte (f) dynamic. The strings play a steady accompaniment.

Musical score for woodwinds and strings, measures 180-183. The woodwinds (Flute and Clarinet) play a melodic line starting in measure 181. The strings provide a rhythmic accompaniment. A large watermark 'CARUS' is overlaid on the score.

Vocal score for the basso solo, measures 180-183. The lyrics are in German and Latin. The music is in G major and 4/4 time. The lyrics are: "gib uns / this day / heu - - te. / give us. / us." A large watermark 'CARUS' is overlaid on the score.

Musical score for strings, measures 180-183. The strings play a steady accompaniment. A forte (f) dynamic is indicated at the end of the section.

System 1 of the musical score, measures 185-188. It consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and contains whole notes with stems pointing up. The middle staff is a treble clef with a key signature of two sharps and contains a melodic line with slurs and ties. The bottom staff is a bass clef with a key signature of two sharps and contains a rhythmic accompaniment of eighth notes.

System 2 of the musical score, measures 189-192. It consists of four staves. The top staff is a treble clef with a key signature of two sharps and contains a melodic line with slurs and ties. The second staff is a treble clef with a key signature of two sharps and contains a melodic line with slurs and ties. The third staff is a treble clef with a key signature of two sharps and contains a melodic line with slurs and ties. The bottom staff is a bass clef with a key signature of two sharps and contains a rhythmic accompaniment of eighth notes. A large, stylized watermark reading 'Carus' is overlaid on the system.

System 3 of the musical score, measures 193-196. It consists of two staves. The top staff is a bass clef with a key signature of two sharps and contains whole notes with stems pointing up. The bottom staff is a bass clef with a key signature of two sharps and contains a rhythmic accompaniment of eighth notes.

Solo

Der du von rei - nen Gei - stern um - ge - ben nie - der -
 Thou who art gird - ed round with an - gels And look'st

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The second and third staves are piano accompaniment in treble and bass clefs, respectively. The fourth and fifth staves are piano accompaniment in treble and bass clefs, respectively. The score includes various musical notations such as notes, rests, and dynamic markings like *fp*, *f*, and *p*. A large, stylized watermark 'Carus' is overlaid on the score.

blickst auf das sün - di - ge Le - ben, er - bar - - - me dich un - ser!
 down on the sins of all mor - tals, Have mer - - - cy up - on us!

The second system of the musical score consists of two staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#). The bottom staff is piano accompaniment in bass clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *fp*, *f*, *p*, and *f*.

Schwach - heit ist des Menschen Los, dei - ne Gna - de ist gren - - zen-
 Weak - - - ness is the lot of men, But in grace thou for - giv'st _____ all

Musical score for the first system, featuring multiple staves with treble and bass clefs, dynamic markings (cresc., f, p), and a large watermark reading "CARUS".

los,
sin;

dein Er - bar - men un - - er - meß - lich!
Thy for - give - ness is un - end - ing!

Musical score for the second system, featuring a bass clef staff with dynamic markings (cresc., f).

Zeig uns, Vater, dei - ne Huld
 Show us, Fa-ther, all thy grace,

in dem ar-men Le - - ben.
 Fill our life with fa - - vors,

207 Coro
Corale

207

ver - gib uns uns - re Schuld, so wie wir ver - ge - - ben.
for - give us all our sin, As we par - don oth - - ers.

And us

und ver - gib uns uns - re Schuld, so wie wir ver - ge - - ben.
And for - give us all our sin, As we par - don oth - - ers.

Tutti

Und ver - gib uns uns - re Schuld, so wie wir ver - ge - - ben.
And for - give us all our sin, As we par - don oth - - ers.

Tenore solo
Tempo primo

215

Musical score for Tenore solo, measures 215-219. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Tempo primo'. The dynamics are *p* (piano) at measure 215, *fp* (fortissimo piano) at measure 216, and *f* (forte) at measures 217, 218, and 219. The melody consists of eighth and sixteenth notes, with some rests. There are also some notes in the bass clef staff below, with dynamics *p*, *fp*, and *f*.

Corni in A

p

Musical score for Corni in A, measures 215-219. The score is written in treble clef with a key signature of two sharps (F# and C#). The dynamics are *p* (piano) at measure 215, *fp* (fortissimo piano) at measure 216, and *f* (forte) at measures 217, 218, and 219. The melody consists of eighth and sixteenth notes, with some rests. There are also some notes in the bass clef staff below, with dynamics *fp* and *f*.

215

Musical score for Tenore solo, measures 215-219. The score is written in treble clef with a key signature of two sharps (F# and C#). The dynamics are *fp* (fortissimo piano) at measure 215 and *f* (forte) at measure 216. The melody consists of eighth and sixteenth notes, with some rests. There are also some notes in the bass clef staff below, with dynamics *fp* and *f*.

220

220

Herr, uns-re Zu - ver - sicht, star - - - ker
 Lord, thou who art our trust, Strong and

Held, ver - laß uns nicht! He - - - be die
great, *for - sake* *us* *not!* *Lift* *up in*

p

p

p

Blik - - ke der frei - - - en Ge - dan - ken ü - ber der End - lichkeit en - ge...
 mer - - cy our thoughts _____ and our striv - ing O - ver the bounds of our mor - tal...

236

cresc.

cresc.

p

cresc.

p

cresc.

236

Schran - ken hoch em - por ü - ber
 liv - ing, High a - - - bove thoughts of

p

cresc.

239

Musical score for the first system, measures 239-242. It consists of three staves: two treble clefs and one bass clef. The key signature is two sharps (F# and C#). Dynamics include forte (f) and piano (p).

Musical score for the second system, measures 243-246. It consists of five staves: two treble clefs, one bass clef, and two additional staves. The key signature is two sharps. Dynamics include forte (f) and piano (p).

239

Musical score for the third system, measures 247-250. It includes a vocal line with lyrics and a bass line. The key signature is two sharps. Dynamics include forte (f) and piano (p).

Grab und Tod; wir hof - fen, wir
grave and death; We hope for, we

243

243

war - ten auf Mor - gen - rot, — wir_ seh - nen uns_ al - lenach dei - nem
 wait for the morn - ing's birth. — With_ long - ing we_ yearn to be - hold thy

248

248

Licht, nach dei - - - nem hoch - hei - - - li - gen An - - - ge - sicht.
 light, Thy ho - - - ly coun - - - te - nance ev - - - er bright.

253 Coro
Corale

253

Führ uns nicht in Ver - su - chung, sondern er - lös uns von dem Ü - - bel!
 Lead us not through temp - ta - tion, but set us free, Lord, from all e - - vil.

Tutti

Führ uns nicht in Ver - su - chung, sondern er - lös uns von dem Ü - - bel!
 Lead us not through temp - ta - tion, but set us free, Lord, from all e - - vil.

Führ uns nicht in Ver - su - chung, sondern er - lös uns von dem Ü - - bel!
 Lead us not through temp - ta - tion, but set us free, Lord, from all e - - vil.

Basso solo
Tempo primo, ma più allegro

261

f

f

f

2 Corni in D

f

2 Trombe in D

f

Timpani in A, d

f

261

f

f

Solo

Denn du bist Herr
 For thou art Lord

und du bist Gott,
 and thou art God,

269

Musical notation for the first system, including treble and bass staves with notes and rests.

Musical notation for the second system, including treble and bass staves with notes and rests.

Musical notation for the third system, including treble and bass staves with notes and rests.

269

Musical notation for the fourth system, including a bass staff with notes and rests.

du bist Herr und du bist
 thou art Lord and thou art

Musical notation for the fifth system, including a bass staff with notes and rests.

272

Musical notation for the first system, including treble and bass staves. A large slur is present over the first two measures of the top staff.

Musical notation for the second system, treble staff.

Musical notation for the third system, treble staff.

Musical notation for the fourth system, bass staff.

Musical notation for the fifth system, treble staff.

Musical notation for the sixth system, treble staff.

Musical notation for the seventh system, bass staff.

272

Musical notation for the eighth system, bass staff with lyrics.

Gott,
God,

du
thou

bist
art

Herr,
Lord

und
and

Musical notation for the ninth system, bass staff.

Coro

Musical score for the first system, including vocal staves and piano accompaniment. The piano part features a bass line with a 'p' dynamic marking.

Musical score for the second system, including vocal staves and piano accompaniment. The piano part features a bass line with a 'p' dynamic marking.

Musical score for the third system, including vocal staves and piano accompaniment.

Musical score for the fourth system, including vocal staves and piano accompaniment.

Musical score for the fifth system, including vocal staves and piano accompaniment. The piano part features a bass line with a 'p' dynamic marking.

Musical score for the sixth system, including vocal staves and piano accompaniment. The piano part features a bass line with a 'p' dynamic marking.

Musical score for the seventh system, including vocal staves and piano accompaniment. The piano part features a bass line with a 'p' dynamic marking.

Musical score for the eighth system, including vocal staves and piano accompaniment. The piano part features a bass line with a 'p' dynamic marking.

Musical score for the ninth system, including vocal staves and piano accompaniment. The piano part features a bass line with a 'p' dynamic marking.

du bist Gott,
 thou art God,

un - ser Va - - ter,
 O our Fa - - ther,

Musical score for the tenth system, including vocal staves and piano accompaniment. The piano part features a bass line with a 'p' dynamic marking.

Basso solo

p *f* *f*

f

f *f*

ter!
fa - - ther!

un - ser Va - - ter!
O our Fa - - ther!

un - ser Va - - ter!
O our Fa - - ther!

Solo

f

un - ser Va - - ter! Dein ist das Reich und die
O our Fa - - ther! Thine is the might and the

f

283

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

83

Kraft, die Kraft und die Herr - - lich - -
 power, the power and the maj - - es - -

ff *p*

First system of musical notation. It consists of three staves: two treble clefs and one bass clef. The first treble staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It contains a half note followed by a quarter rest, then a half note, and finally a half note with a dotted line above it. The second treble staff starts with a half note, followed by a quarter rest, then a half note, and finally a half note with a dotted line above it. The bass staff begins with a half note, followed by a quarter rest, then a half note, and finally a half note with a dotted line above it. Dynamics markings include *f* (forte) and *p* (piano).

Second system of musical notation, consisting of a single treble staff. It begins with a half note, followed by a quarter rest, then a half note, and finally a half note with a fermata above it. The dynamic marking is *f*.

Third system of musical notation, consisting of two treble staves and one bass staff, all of which are empty.

Fourth system of musical notation. It consists of three staves: two treble clefs and one bass clef. The first treble staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It contains a half note, followed by a quarter rest, then a half note, and finally a half note with a dotted line above it. The second treble staff starts with a half note, followed by a quarter rest, then a half note, and finally a half note with a dotted line above it. The bass staff begins with a half note, followed by a quarter rest, then a half note, and finally a half note with a dotted line above it. Dynamics markings include *f* and *p*.

Fifth system of musical notation, consisting of two treble staves and one bass staff, all of which are empty.

keit,
ry,

die Herr - - -
the maj - - -

Sixth system of musical notation, consisting of a single bass staff. It begins with a half note, followed by a quarter rest, then a half note, and finally a half note with a dotted line above it. Dynamics markings include *f* and *p*.

First system of musical notation, including treble and bass staves. Dynamics include *f* and *p*.

Second system of musical notation, including treble and bass staves. Dynamics include *f* and *p*.

Third system of musical notation, including treble and bass staves. Dynamics include *f* and *p*.

Fourth system of musical notation, including vocal lines with lyrics and piano accompaniment. Dynamics include *f* and *p*.

Fifth system of musical notation, including vocal lines with lyrics and piano accompaniment. Dynamics include *f* and *p*.

First system of musical notation, featuring treble and bass staves with dynamic markings such as *f*.

Second system of musical notation, including treble and bass staves.

Third system of musical notation, including treble and bass staves.

Fourth system of musical notation, including treble and bass staves with lyrics. The lyrics are: "in E - - wigkeit, in E - - wig - keit, A - - men, for ev - - ermore, for ev - - er - more, A - - - men, A - - - men,".

Fifth system of musical notation, including treble and bass staves with lyrics. The lyrics are: "in E - - wigkeit, in E - - wigkeit, in E-wig - keit, A - - men, for ev - - ermore, for ev - - ermore, for ev - er - more, A - - - men, A - - - men,".

305 Corale

ppp
p
pp
p
pp
pp

p
pp

p
pp
p
pp

A - men.
A - men.
A - men,
A - men,
A - men,
A - men.
A - men.
A - men.
A - men.
A - men.

p
pp

Die ältere Bach-Familie**Johann Bach (1604–1673)**

- Sei nun wieder zufrieden, meine Seel 30.132
- Unser Leben ist ein Schatten 30.131
- Weint nicht um meinen Tod in 1.253

Heinrich Bach (1615–1692)

- Ich danke dir, Gott 30.402
- Kyrie 30.403
- Zwei Sonaten à 5 30.411

Georg Christoph Bach (1642–1697)

- Psalm 133 „Siehe, wie fein und lieblich ist's“ 30.801

Johann Christoph Bach (1642–1703)

- Ach, daß ich Wassers gnug hätte 30.401
- Der Mensch, vom Weibe geboren 30.564
- Die Furcht des Herren 30.502
- Es erhob sich ein Streit 30.567
- Es ist nun aus in 1.253
- Fürchte dich nicht 30.561
- Herr, nun lässest du deinen Diener 30.569
- Herr, wende dich und sei mir gnädig 30.504
- Lieber Herr Gott, wecke uns auf 30.566
- Meine Freundin, du bist schön 30.503
- Merk auf, mein Herz 30.570
- Sei getreu bis in den Tod 30.563
- Unsers Herzens Freude hat ein Ende 30.562
- Wie bist du denn, o Gott 30.501

Johann Michael Bach d. Ä. (1648–1694)

- Ach bleib bei uns, Herr Jesu Christ 30.623
- Ach, wie sehnlich wart ich der Zeit in 30.621
- Auf, laßt uns den Herren loben 30.619
- Das Blut Jesu Christi 30.603
- Dem Menschen ist gesetzt 30.610
- Ehre sei Gott in der Höhe 30.612
- Es ist ein großer Gewinn 30.620
- Fürchtet euch nicht 30.605
- Halt, was du hast 30.611
- Herr, der König freuet sich 30.624
- Herr, du lässest mich erfahren 30.607
- Herr, ich warte auf dein Heil 30.602
- Herr, wenn ich nur dich habe 30.608
- Ich weiß, daß mein Erlöser lebt 30.606
- Liebster Jesu, hör mein Flehen 30.622
- Nun hab ich überwunden 30.609
- Nun treten wir ins neue Jahr 30.613
- Sämtliche Orgelchoräle in 30.650
- Sei, lieber Tag, willkommen 30.604
- Unser Leben währet siebenzig Jahr 30.601

Die Söhne J. S. Bachs**Wilhelm Friedemann Bach (1710–1784)**

- Them.-system. Werkverzeichnis (BR II) 24.202
- Dies ist der Tag. Kantate BR-WFB F 13 32.105
- Erzittert und fallet. Kantate BR-WFB F 9 32.103
- Lobet Gott, unserm Herrn Zebaoth (Chor) BR-WFB F 24 / Fk 78b 32.101
- Wohl dem, der den Herren fürchtet. Kantate BR-WFB F 19 32.076
- Concerto per il Cembalo in D BR-WFB C 9 / Fk 41 32.301
- Concerto a due Cembali in Es BR-WFB C 11 / Fk 46 32.311
- Concerto per il Flauto traverso in D BR-WFB C 15 32.315
- Drei Duette BR-WFB B 7–9 / Fk 60–62 / 2 Va 32.203
- Sinfonia in F BR-WFB C 2 / Fk 67 32.302
- Sinfonia in d BR-WFB C 7 / Fk 65 32.303
- Sinfonia in D BR-WFB C 8 / Fk 64 32.304
- Sinfonia in D BR-WFB C-Inc. 16) 32.305
- Trio in D BR-WFB B 13 / Fk 47 / 2 Fl, Bc 32.213
- Trio in D BR-WFB B 14 / Fk 48 / 2 Fl, Bc 32.214
- Trio in a BR-WFB B 15 / Fk 49 / 2 Fl, Bc 32.215
- Trio in B BR-WFB B 16 / Fk 50 / 2 VI [Fl, Vl], Bc 32.216
- Trio in H BR-WFB B-Inc. 19 / VI, Cemb obligato 32.219
- Zwei Sonaten in e und F BR-WFB B 17 u. 18 / Fl, Bc 32.317
- Gesamtausgabe in 11 Bänden
- Bd. 1 Claviermusik I (Sonaten) 32.001
- Bd. 3 Kammermusik 32.003
- Bd. 4 Orchestermusik I (Cembalokonzerte) (in Vorb.) 32.004
- Bd. 5 Orchestermusik II (Konzert für 2 Cembali, Flötenkonzert) 32.005
- Bd. 6 Orchestermusik III (Sinfonien) 32.006

Carl Philipp Emanuel Bach (1714–1788)

- Them.-system. Werkverzeichnis (BR III.2, Vokalwerke) 24.203/20
- Concerto doppio in Es für Cemb u. Pfte 33.047
- Concerto per il Cembalo in D 33.301
- Dank-Hymne der Freundschaft BR-CPEB G^s 9 33.504
- Die alte Litanei 1 BR-CPEB H 53.1 33.204/10
- Die Israeliten in der Wüste BR-CPEB D 1 33.238
- Die neue Litanei 2 BR-CPEB H 53.2 33.204/20
- Gellerts geistliche Oden und Lieder BR-CPEB H 1 33.218
- Heilig BR-CPEB F 77 33.217
- Klopstocks Morgengesang am Schöpfungstag BR-CPEB G 1 33.239
- Magnificat BR-CPEB E 4 33.215
- Passionsmusik nach dem Evangelisten Matthäus (1769) BR-CPEB D^p 4.7 33.503
- Sanctus in Es BR-CPEB E 2 33.502
- Sinfonia in e 33.177
- Sonate in C für 2 Claviere 33.451
- Sonate in c / 2 VI, Bc 33.450
- Triosonate in D / Fl, VI, Bc 16.003
- Vier Motetten BR-CPEB H^s 52 33.208
- Zwei Psalmen BR-CPEB H 50–51 33.205

Johann Christoph Friedrich Bach (1732–1795)

- Them.-system. Werkverzeichnis (BR IV) 24.204
- Die Pilgrime auf Golgatha. Oratorium BR-JCFB D 1 34.104
- Groß und mächtig. Kantate zu Himmelfahrt BR-JCFB F 3 34.105
- Ich lieg und schlafe. Motette BR-JCFB H 100 34.101
- Miserere in c BR-JCFB E 1 34.103
- Wachtet auf, ruft uns die Stimme. Motette BR-JCFB H 101 34.102
- Concerto grosso in Es für Cemb (Pfte) u. Orch. BR-JCFB C 43 34.402
- Drei Klaviersonaten BR-JCFB A 26, 27, 31 34.902
- Sechs Klaviersonaten BR-JCFB A 16–21 34.901
- Sinfonia in B BR-JCFB C 28 34.401
- Sonatina in a BR-JCFB A 12 34.202
- Sonate in C (1791) für Pfte 4hdg BR-JCFB A 41 34.201
- Triosonate in e BR-JCFB B 4 / Fl, Va, Bc 34.301

Johann Christian Bach (1735–1782)

- Credo breve 38.110
- Gloria in G 38.109
- Introitus und Kyrie „Requiem aeternam“ 38.103
- Magnificat in C 38.101
- Magnificat in C (1766) 38.102
- Orgelkonzert in B op. 13,4/1 38.502
- Orgelkonzert in Es op. 14,6/1 38.503
- Orgelkonzert in F op. 13,3/2 38.501
- Quintett in B / 2 VI, Va, Vc, Cb 38.401
- Regem, cui omnia vivunt 46.007
- Trio in C / 2 Fl, Vc 38.403
- Trios in C op. 15/1, in A op. 15/2 / VI, Vc, Pfte 38.402

Die Zeitgenossen J. S. Bachs**Johann Nikolaus Bach (1669–1753)**

- Missa brevis „Allein Gott in der Höh sei Ehr“ BWV Anh. 166 (s. Johann Ludwig Bach) 30.701

Johann Bernhard Bach (1676–1749)

- Orchestersuite Nr. 1 in g 40.527
- Orchestersuite Nr. 2 in G 40.528
- Orchestersuite Nr. 3 in e 40.529
- Orchestersuite Nr. 4 in D 40.530

Johann Ludwig Bach (1677–1731)

- Die Motetten. Gesamtausgabe (Uwe Wolf) 30.000
- Lieferbar auch als Einzelausgaben
- Die mit Tränen säen 30.001
- Ja, mir hast du Arbeit gemacht 30.003
- Mache dich auf, werde licht 30.006
- Missa brevis „Allein Gott in der Höh sei Ehr“ 30.701
- Suite in G 30.051

„Signor“ Bach

- Sonate in c / Ob (Fl), Bc 35.101

Die jüngere Bach-Familie**Johann Ernst Bach (1722–1777)**

- Deutsches Magnificat „Meine Seele erhebet“ 30.303
- Die Liebe Gottes ist ausgegossen 30.301

Wilhelm Friedrich Ernst Bach (1759–1845)

- Vater unser 30.901