

Dedicated to Eugene Goossens.

J. S. Bach

Organ Choral Preludes

ARRANGED FOR

Pianoforte

BY

William Murdoch

BOOK I.

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| 1. LIEBSTER JESU, WIR SIND HIER. | DEAREST JESUS, WE ARE HERE. |
| 2. HERZLICH THUT MICH VERLANGEN. | HEARTILY DO I LONG. |
| 3. JESUS CHRISTUS, UNSER HEILAND. | JESUS CHRIST, OUR SAVIOUR. |
| 4. EIN FESTE BURG IST UNSER GOTT. | A FORTRESS STRONG IS OUR GOD. |

BOOK II.

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|---|--------------------------------------|
| 1. ACH BLEIB BEI UNS, HERR JESU CHRIST. | OH! STAY WITH US, LORD JESUS CHRIST. |
| 2. O MENSCH, BEWEIN' DEIN' SÜNDE GROSS. | O MAN, LAMENT THY GRIEVOUS SIN. |
| 3. AUS DER TIEFE RUFE ICH. | OUT OF THE DEEP I CALL. |
| 4. VALET WILL ICH DIR GEBEN. | I WILL GIVE THEE FAREWELL. |

BOOK III.

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| 1. ICH RUF' ZU DIR, HERR JESU CHRIST. | I CALL ON THEE, LORD JESUS CHRIST. |
| 2. VATER UNSER IM HIMMELREICH. | OUR FATHER IN HEAVEN. |
| 3. JESU, MEINE FREUDE. | JESUS, MY JOY. |
| 4. IN DULCE JUBILO. | IN DULCE JUBILO. |

BOOK IV.

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| 1. ALLEIN GOTT IN DER HÖH' SEI EHR. | HONOUR TO GOD ON HIGH ALONE. |
| 2. KOMMST DU NUN, JESU, VOM HIMMEL HERUNTER. | THOU COMEST NOW, JESUS, DOWN FROM HEAVEN. |
| 3. HERR JESU CHRIST, DICH ZU UNS WEND'. | JESUS CHRIST, UNTO US TURN. |
| 4. MEINE SEELE ERHEBT DEN HERREN. | MY SOUL EXALTETH THE LORD. |

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PREFACE

The Choral Preludes of J. S. Bach, of which there are nearly 150, are full of poetic beauty, and rich in fantasy and musical feeling, yet are almost unknown to the great majority of the music-loving public. I have been prompted to arrange sixteen of them for the Pianoforte to try to awaken a greater interest in their loveliness.

They are seldom performed on the Organ, for what reason I cannot say; and this fact was undoubtedly the cause of Mr. Ernest Newman writing in his preface to the Novello edition of the "Orgelbüchlein," that "of all Bach's works the Choral Preludes are the least known, even to Organists."

The Preludes I have chosen are from the various published sets, and to achieve a good performance the student should find out the source of each one, as Bach has a different mode of writing in each of these sets. For this reason I have not given in detail the source of every Chorale, for I think a greater understanding of their history and beauty will be revealed, if sufficient interest is taken to discover their origin, and the incentive which caused Bach to arrange so many of them.

I have tried to be as faithful as is possible to the originals, doubling the bass to imitate the deeper sonority of the lower organ notes, and sometimes doubling the Chorale itself to make it sound either clearer or stronger. The pedalling I have left to the player's discretion, for this reflects his own art; only occasionally I have marked particular effects which I think should be produced. Bach rarely indicated a *tempo*, so the *tempos* marked at the head of each Prelude are merely to suggest the mood.

WILLIAM MURDOCH.

London, Sept., 1925.

ORGAN CHORAL PRELUDES.

DEAREST JESUS, WE ARE HERE.

(LIEBSTER JESU, WIR SIND HIER.)

Arr. by William Murdoch.

Dedicated to Eugene Goossens.

J. S. BACH.

PIANO.

Semplice.

**p*

il basso egualmente e legato

cresc.

mf

dim.

A musical score for piano, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat. The score features various musical markings, including dynamic changes (e.g., *p*, *cresc.*, *f*, *mf*), articulation marks, and fingerings (e.g., 1, 2, 3, 4, 5). The music includes sustained notes, eighth-note patterns, and sixteenth-note figures. The score is divided into measures by vertical bar lines.

dim.

p

cresc.

2 f

quasi senza rall.

dim. al fine

dim.

HEARTILY DO I LONG

(HERZLICH THUT MICH VERLANGEN.)

Arr. by William Murdoch.

Adagio mesto, e sempre legatissimo.

J. S. BACH.

PIANO.

Musical score for piano, four staves:

- Staff 1 (Treble):** Measures 1-4. Treble clef. Key signature: F major (one sharp). Dynamics: *p*, *mf*, *p*.
- Staff 2 (Bass):** Measures 1-4. Bass clef. Key signature: F major (one sharp). Dynamics: *p*, *mf*, *p*.
- Staff 3 (Treble):** Measures 1-4. Treble clef. Key signature: F major (one sharp). Dynamics: *cresc.*, *mf*, *p*. Articulation: *R.H.*
- Staff 4 (Bass):** Measures 1-4. Bass clef. Key signature: F major (one sharp). Dynamics: *cresc.*, *molto rit.*, *pp*.

JESUS CHRIST, OUR SAVIOUR.

(JESUS CHRISTUS, UNSER HEILAND.)

Arr. by William Murdoch.

J. S. BACH.

Andante non troppo e legatissimo.

The musical score is divided into four sections corresponding to the instruments: Piano, Chorus, Bass, and Tenor. The piano part provides harmonic support with sustained notes and rhythmic patterns. The chorus part features a simple melody with sustained notes. The bass part provides harmonic foundation with sustained notes. The tenor part adds melodic interest with a more complex line, including grace notes and a dynamic change to 'calando' (diminishing) at the end.

* The ringed note is not meant to be struck again, in order not to interfere with the tone of the Chorale note before it.
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pp

p

pp

Choral *mf*

cresc.

calando

p

mf

2 5 4

Choral

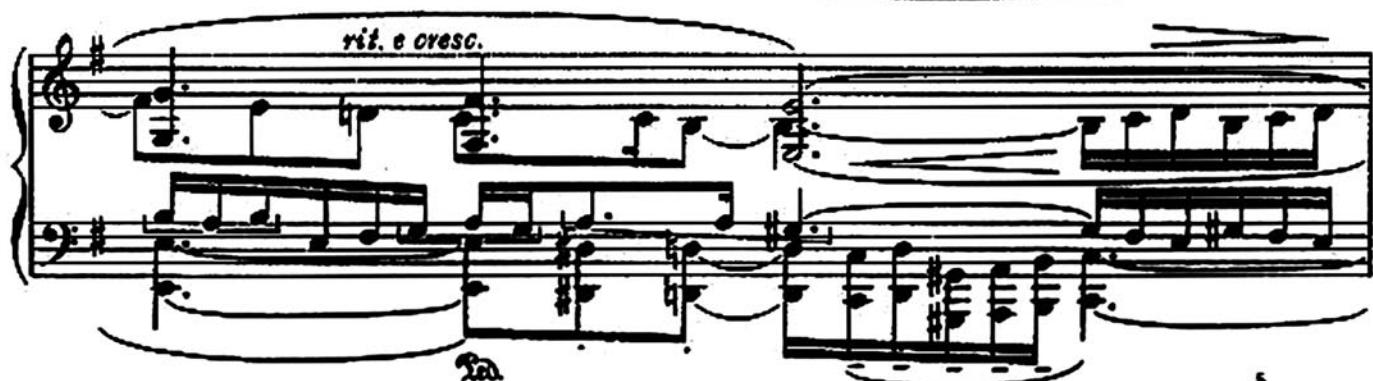
f

p

mf

A musical score for piano, page 8, featuring five staves of music. The score consists of two systems of measures. The first system begins with a dynamic of *dim.* in the upper staff, followed by a dynamic of *poco rall.* in the middle staff. The second system begins with a dynamic of *pp* in the upper staff, followed by a dynamic of *p* in the middle staff. The music includes various note heads, stems, and rests, with some notes having horizontal dashes or dots. Measure 1 ends with a double bar line. Measure 2 begins with a dynamic of *mf* in the upper staff, followed by a dynamic of *p* in the middle staff. The right hand (R.H.) is indicated in the middle staff of measure 2. Measure 3 begins with a dynamic of *mf* in the upper staff, followed by a dynamic of *p* in the middle staff. Measure 4 begins with a dynamic of *p* in the upper staff, followed by a dynamic of *p* in the middle staff. Measure 5 begins with a dynamic of *p* in the upper staff, followed by a dynamic of *p* in the middle staff.

Grandioso
Choral



A FORTRESS STRONG IS OUR GOD.

(EIN FESTE BURG IST UNSER GOTT.)

Arr. by William Murdoch.

J. S. BACH.

Allegro molto moderato, e nobilmente.

PIANO.

The musical score consists of five staves of piano music. The first staff starts with a dynamic of *mf*, followed by a dynamic of *p* and a instruction *senza Ped.*. The subsequent staves follow a similar pattern of dynamics (*mf*, *p*, *mf*, *p*, *mf*) and include various musical markings such as grace notes, slurs, and fermatas. The music is in common time and uses a treble clef for the top three staves and a bass clef for the bottom two staves. The key signature is one sharp (F#).

Musical score for piano, page 11, showing five staves of music. The score consists of two systems separated by a vertical bar line.

Staff 1 (Top): Treble clef. Dynamics: *mf*, *cresc.* Fingerings: 5, 2, 1, 3, 4. Hand markings: L.H. (left hand) playing eighth-note chords.

Staff 2: Bass clef. Fingerings: 5, 4, 4, 5, 5. Hand marking: L.H.

Staff 3 (Second System): Treble clef. Dynamics: *calando*, *L.H.* Fingerings: 5, 4, 4, 5, 5. Hand marking: L.H.

Staff 4: Bass clef. Dynamics: *poco cresc.* Fingerings: 5, 5. Hand markings: R.H., L.H., R.H.

Staff 5 (Bottom): Treble clef. Dynamics: *p*, *mf*. Fingerings: 5, 5, 2, 1. Hand markings: L.H., L.H., L.H. Fingerings: 4, 2. Hand marking: L.H.

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The musical score consists of five staves of piano music. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp. The music begins with a treble line playing eighth-note chords, followed by a bass line. A dynamic marking 'dim.' appears in the middle of the first measure. The second measure features a 'Choral' dynamic with a forte dynamic 'f' at the end. The third measure shows a continuation of the treble line. The fourth measure starts with a bass line, followed by a treble line. A dynamic marking 'dim.' appears again. The fifth measure shows a continuation of the bass line. The sixth measure starts with a treble line, followed by a bass line. A dynamic marking 'cresc.' appears. The seventh measure shows a continuation of the bass line. The eighth measure starts with a treble line, followed by a bass line. The ninth measure shows a continuation of the bass line. The tenth measure shows a continuation of the bass line.

*The editor has lowered this half of the Choral phrase an octave. If the player wishes he can play it an octave higher.

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cresc.

3 1 5 3 1 4

mf

cresc.

sens Ped.

Choral

f

mf L.H.

allargando

a tempo *mf cresc. molto*
sensa Ped.

Choral Grandioso
allargando *ff*

molto allargando L.H. L.H.
 R.H.

fff *f a tempo*
 L.H.

cresc. *molto riten.*
 R.H.