

Johann Michael  
**BACH**

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**Sämtliche Orgelchoräle**  
The Complete Organ Chorales

mit einem Anhang / with an Appendix  
Orgelchoräle des Bach-Kreises, hauptsächlich aus der Neumeister-Sammlung  
Organ Chorales of the Bach Circle, mainly from the Neumeister Collection

herausgegeben von / edited by  
Christoph Wolff

Stuttgarter Bach-Ausgaben  
Urtext



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Carus 30.650

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## Johann Michael Bach

Sämtliche Orgelchoräle

The complete organ chorales

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## Vorwort

Von den Orgelwerken Johann Michael Bachs (1648–1694), dessen hinterlassene Tochter Maria Barbara (1684–1720) Johann Sebastian Bachs erste Frau und die Mutter der musikalisch herausragenden Söhne Wilhelm Friedemann und Carl Philipp Emanuel wurde, waren bisher nur acht Choralvorspiele bekannt.<sup>1</sup> Die lange unberücksichtigt gebliebene Neumeister-Sammlung (Handschrift LM 4708 der Yale University, New Haven/CT)<sup>2</sup> enthält jedoch neben 38 Orgelchorälen Johann Sebastian Bachs, von denen die meisten unbekannt waren,<sup>3</sup> insgesamt auch mehr als zwei Dutzend Kompositionen Johann Michaels, darunter zum größten Teil ebenfalls bislang unbekannte Werke. Mit diesem bedeutenden Zuwachs erhöht sich der gesicherte erhaltene Werkbestand an Orgelkompositionen Johann Michael Bachs auf 26, unter Einbeziehung der anonym überlieferten und ihm zuzuschreibenden Werke auf mehr als 30. Zwar bleibt diese Zahl immer noch erheblich unter dem einstmals vorhandenen Bestand von über 70 Choralbearbeitungen zurück,<sup>4</sup> erlaubt jedoch nunmehr eine bessere Einschätzung dieses wichtigen Mitgliedes der Musikerfamilie Bach aus der älteren Generation und rechtfertigt eine erste Gesamtausgabe dieses Repertoires.<sup>5</sup>

Alle acht bekannten Werke Johann Michael Bachs liegen in Veröffentlichungen vor, wobei die Nr. 23 der vorliegenden Ausgabe (Schneider-Verzeichnis Nr. 45)<sup>6</sup> unter dem Namen Johann Pachelbels erschienen ist (s. u.). Die Choralvorspiele Nr. 5, 13, 15, 21, 24, 25 und 26 sind früher nach teilweise unzuverlässigen Quellen herausgegeben worden (siehe S. 9, Verzeichnis der Ausgaben). Der Choral Nr. 8 „Gelobet seist du, Jesu Christ“ sowie das Weihnachts-Pastorale Nr. 9 wurden seinerzeit als Werke Johann Sebastian Bachs gedruckt (BWV 723 bzw. 751), deren Echtheit freilich immer umstritten blieb. Sechs weitere Werke (Nr. 4, 7, 14, 16, 17 und 23) schließlich wurden unter dem Namen Johann Pachelbels veröffentlicht.<sup>7</sup> Mit diesem ergaben sich durch die in den älteren mitteldeutschen Quellen vielfach abgekürzte Autorenangabe „Bach:“ (statt „Bachelbel“) und auch infolge der stilistischen Verwandtschaft mit den ebenfalls im thüringischen Raum wirkenden Brüdern Johann Christoph und Johann Michael Bach häufig Verwechslungen.<sup>8</sup>

Es zeichnet sich anhand des in der vorliegenden Ausgabe gebotenen Repertoires aus dem Bereich des mitteldeutschen fugierten, variierten und figurierten Chorals,<sup>9</sup> einer von Pachelbel und seiner Schule beherrschten Gattung, eine zumindest leichte Akzentverschiebung zugunsten des im Alter von 48 Jahren verstorbenen Johann Michael Bach ab. Vor allem im Typus des vierstimmigen figu-

rierten Orgelchorals mit cantus firmus im Diskant (Nr. 2, 7, 8, 10, 11, 14, 15, 17) sowie in den freieren Kombinationsformen (Nr. 3, 9, 10, 12, 13, 16, 20, 24) erweist sich Johann Michael Bach als durchaus eigenständiger Komponist, dessen Einfluß insbesondere auch auf den jungen Johann Sebastian Bach gewirkt haben muß.<sup>10</sup> Ohnehin ragt – aufgrund des nunmehr greifbaren umfangreicheren

<sup>1</sup> Vgl. das Werkverzeichnis „Johann Michael Bach“ in: C. Wolff, *Die Bach-Familie*, Stuttgart-Weimar 1993, S. 49–51; M. Schneider, „Thematisches Verzeichnis der musikalischen Werke der Familie Bach“, *Bach-Jahrbuch*, 4 (1907), S. 109–177; Nr. 45–52.

<sup>2</sup> *The Neumeister Collection of Chorale Preludes from the Bach Circle* (Yale University Manuscript LM 4708). A Facsimile Edition (Introduction by C. Wolff), New Haven und London 1985.

<sup>3</sup> J. S. Bach, *Orgelchoräle der Neumeister-Sammlung* (als Vorabdruck aus der Neuen Bach-Ausgabe hg. von C. Wolff), New Haven und Kassel 1985.

<sup>4</sup> So nennt E. L. Gerber (*Neues historisch-biographisches Lexikon der Tonkünstler*, Band I, Leipzig 1812, S. 208, 213) einen heute verschollenen handschriftlichen Band aus ehemals Bachschem Familienbesitz mit mehr als 500 Orgelchorälen, darunter allein 72 von J. M. Bach (daneben Werke von J. C. und J. S. Bach, Pachelbel und Zachow).

<sup>5</sup> Dem erhaltenen Tastenoeuvre Bachs hinzuzählen sind als einzige nicht-choralgebundene Kompositionen zwei singular überlieferte Werke: eine 5sätzig *Partita a-Moll* („Partia. / Spinetto. I. / ex. A. Moll. / di J. M. Bach“; Satzfolge: *Praeludium, Allamand, Courand, Saraband, Gigue*) in der Handschrift LM 4693 sowie eine *Fuga* in d („JMB“) in der Quelle LM 4982 (Johann-Günther-Bach-Buch), beide Yale University.

Als verloren betrachtet werden muß die Kammermusik des auch als Instrumentenbauers tätigen J. M. Bach. J. G. Walthers *Musicalisches Lexicon* (Leipzig 1732) erwähnt neben den „Clavier-Sachen“ ausdrücklich dessen „starcke Sonaten“. Das erhaltene Vokalwerk wurde größtenteils von M. Schneider im Rahmen des Alt-Bachischen Archivs (*Das Erbe deutscher Musik (EdM)*, I: *Reichsdenkmale*, Band 1–2, 1935) herausgeben. Für weitere Editionen siehe das Werkverzeichnis bei C. Wolff (Anm. 1), dazu die Edition des neu aufgefundenen Vokalkonzerts *Herr, komm hinab*, hg. von M. Balz (Kassel 1995).

<sup>6</sup> Siehe Anm. 1.

<sup>7</sup> *Denkmäler der Tonkunst in Bayern (DTB)*, Band IV/1 (M. Seiffert, 1903).

<sup>8</sup> Bezeichnend für gewisse Unsicherheiten in der Zuschreibung ist, daß im „Verzeichnis alter Musik“ von C. H. Rinck aus der Zeit um 1830 (Yale University, LM 2769) Nr. 29–30 des vorliegenden Bandes J. M. Bach und Nr. 27 einerseits J. Pachelbel, sodann auch J. S. Bach (!) zugeschrieben werden. – Das Plauener Orgelbuch von 1708 (siehe unten und Quellenverzeichnis) verzeichnet auf S. 44 wohl irrtümlich den Choral „In dich hab ich gehoffet, Herr“ von J. Pachelbel (DTB IV/1, Nr. 39) mit der Autorenangabe „di J M Bach.“ Dort (S. 180) findet sich ebenfalls der Choral „Ach Gott, vom Himmel sieh darein“ (= Nr. 31 des vorliegenden Bandes; in Quelle A mit der Autorenangabe „J. M. Bach“) mit den Initialen „JHB“ (J. H. Buttstedt, 1666–1727). Diese Zuschreibung wird durch eine entsprechende Konkordanz in Quelle B 1 bestätigt und läßt sich auch stilistisch rechtfertigen (Verwechslung in den Quellen wohl auf Grund der ähnlichen Initialen-Schreibweise: *J<sup>B</sup>* bzw. *J<sup>B</sup>*). – Vgl. die Konkordanz der Quellen, S. 9.

<sup>9</sup> Pachelbels Erfurter Anstellungsdekret vom 19. Juni 1678 spricht nicht nur davon, daß der Organist „die Choralgesänge durchgehends mitzuspielen“, sondern sie auch „vorhero thematicae praeambulando zu tractiren“ hat. Vgl. *DTB IV/1*, Vorwort, S. XII f.

<sup>10</sup> Vgl. die Einleitung zur Faksimile-Ausgabe der Neumeister-Sammlung (Anm. 2).

Werkbestandes – Johann Michael als Orgelkomponist deutlich aus dem Kreis der älteren Bache heraus. Die Werke selbst gehören freilich der Kategorie organistischer Gebrauchsmusik zu und erheben nicht den Anspruch wie etwa seine im Alt-Bachischen Archiv überlieferten Vokalwerke (vgl. Anm. 5). Teil I der vorliegenden Ausgabe bietet die Orgelchoräle Johann Michael Bachs nach der Textüberlieferung der Neumeister-Sammlung (Quelle A; siehe Quellenverzeichnis, S. 9), die den übrigen Handschriften nicht nur in der Quantität des Inhalts, sondern insgesamt auch in der Qualität des Notentextes überlegen ist. Als Beispiel diene hier lediglich der Anfang von Nr. 24 („Wenn mein Stündlein vorhanden ist“) nach dem Text der Walther- und Dröbs-Handschriften (Quellen B 1/2, D 1/2):



Die Eigenart der Überlieferung barocker Tastenmusik verbietet eine Kontaminierung der Lesarten aus verschiedenen Quellen. Die vorliegende Ausgabe richtet sich daher nach jeweils einer Quelle (für Teil I, Quelle A) und betont damit den Repertoire-Zusammenhang. Lediglich für die Klärung einiger in Quelle A mißverständlicher Stellen wurde das Plauener Orgelbuch von 1708 (Quelle C) herangezogen.<sup>11</sup> Teil II bietet die wenigen nicht in der Neumeister-Sammlung enthaltenen Werke Johann Michael Bachs, und zwar ebenfalls nach der Überlieferung der Quelle C, die sich neben Quelle A als das wichtigste, noch dazu ältere Repositorium seiner Orgelwerke erweist. Zudem scheint es, daß das aus dem Erfurter Raum stammende Plauener Orgelbuch<sup>12</sup> die Verbindung stiftet zwischen der späten Neumeister-Handschrift und ihrer verlorenen Vorlage aus früherer Zeit.

Der Anhang bietet in Teil III die in der Neumeister-Sammlung ohne Autorenangabe enthaltenen Werke (Nr. 27–30) und eine ebenda wohl irrtümlich

Johann Michael Bach zugeschriebene Komposition von Johann Heinrich Buttstedt (Nr. 31; siehe Anm. 7), außerdem zwei anderweitig anonym überlieferte Choräle (Nr. 33–34). Quellenlage (siehe unten, Konkordanz der Quellen) und stilistischer Befund sprechen bei Nr. 27 und 28 für Johann Pachelbel als Autor; Nr. 32 scheint von Friedrich Wilhelm Zachow zu stammen; bei Nr. 29 und 30 wäre in erster Linie an Johann Michael Bach zu denken, während Nr. 33 und 34 für ihn wie für Pachelbel in Anspruch genommen werden könnten – doch lassen sich gerade hier keine gesicherten Zuschreibungen vornehmen.<sup>13</sup>

Nr. 35–37 in Teil IV sind in der Neumeister-Sammlung mit der mehrdeutigen Autorenangabe „J. C. Bach“ versehen. Es liegt nahe, hier zunächst an Johann Michael Bachs älteren Bruder Johann Christoph Bach (1642–1703) aus Eisenach – den „großen und ausdrückenden Componisten“<sup>14</sup> – zu denken, doch kommen auch andere Familienmitglieder mit den Vornamens-Initialen „J. C.“ in Frage: insbesondere der Pachelbel-Schüler Johann Christoph Bach (1671–1721) aus Ohrdruf, Johann Sebastians älterer Bruder,<sup>15</sup> sowie Johann Christoph Bach (1673–1727) aus Gehren, Johann Michael Bachs Amtsnachfolger ebenda.<sup>16</sup> Das vorhandene Vergleichsmaterial reicht nicht aus,<sup>17</sup> um eine konkretere Zuschreibung vornehmen zu können. Nr. 38 ist unter dem Namen „Joh. Chr. Bach“ einzig in einem Frühdruck (G. W. Körner, *Der neue Organist*, Band II, Erfurt o. J.<sup>18</sup>) überliefert, dessen einleitender Kantionalsatz stilistisch mit Nr. 36 verwandt ist und somit auf denselben Autor deutet.

<sup>11</sup> Die Manualverteilungsangaben in Nr. 13 wurden Quelle B 1/2 entnommen.

<sup>12</sup> Vgl. M. Seiffert, „Das Plauener Orgelbuch von 1708“, *Archiv für Musikwissenschaft*, 2 (1919–20), S. 371–393.

<sup>13</sup> Rincks „Verzeichnis alter Musik“ (Anm. 8) schreibt Nr. 27 wohl rechtmäßig J. Pachelbel zu, Nr. 29–30 J. M. Bach und Nr. 32 F. W. Zachow (fehlt im Werkverzeichnis von G. Thomas, *Friedrich Wilhelm Zachow*, Regensburg 1966).

Nr. 27: Veröffentlicht in *EdM* I/9, sicherlich irrtümlich als Werk von Heinrich Bach (1615–1692), = Schneider-Nr. 6 (*Bach-Jahrbuch* 1907). – Nr. 33–34: Veröffentlicht in *DTB* IV/1 als Werke Pachelbels. Nr. 28–32: Hier zum ersten Mal gedruckt.

<sup>14</sup> C. P. E. Bach im Nekrolog auf seinen Vater (*Bach-Dokumente*, III, hg. von H.-J. Schulze, Leipzig und Kassel 1971, Nr. 666).

<sup>15</sup> Die Problematik seines kompositorischen Schaffens wird diskutiert bei H.-J. Schulze, „Johann Christoph Bach (1671–1721), Organist und Schul Collega in Ohrdruf, Johann Sebastian Bachs erster Lehrer“, *Bach-Jahrbuch*, 71 (1985), S. 55–82.

<sup>16</sup> Vgl. Y. Kobayashi, „Der Gehrener Kantor Johann Christoph Bach (1673–1727) und seine Sammelbände mit Musik für Tasteninstrumente“, *Bachiana et alia Musicologica. Festschrift Alfred Dürr zum 65. Geburtstag*, hg. von W. Rehm, Kassel etc. 1983, S. 168–177.

<sup>17</sup> Kaum ausreichend für Vergleichsmaßstäbe erscheinen die dem Eisenacher J. C. Bach zugeschriebenen „44 Choräle zum Praeambulieren“. – Rincks „Verzeichnis alter Musik“ (Anm. 8) schreibt Nr. 35–37 „J. Christian Bach“ (?dem Erfurter, 1640–1682) zu.

<sup>18</sup> Den Hinweis auf diese singuläre Quelle verdanke ich Dr. Ewald Kooiman (Amsterdam).

## Foreword

Nr. 39 (Teil V), ein Werk des Buxtehude-Schülers Daniel Erich (1646–1712), findet sich singulär in der Neumeister-Sammlung überliefert. Von Erich,<sup>19</sup> der hauptsächlich im norddeutschen Güstrow wirkte, sind nur wenige Kompositionen bekannt geworden.<sup>20</sup> Daß dieses besonders gehaltvolle Stück sich im Rahmen von Werken des Bachschen Familienkreises singulär erhalten hat, spricht nicht zuletzt für die dort übliche Qualitätsauslese.

Die vorliegende Ausgabe vertritt die Prinzipien einer Quellenedition, d. h. sie folgt dem Text jeweils einer einzigen Hauptquelle und verzichtet auf die Berücksichtigung von Lesarten-Varianten. Zusätze des Herausgebers sind in der vorliegenden Ausgabe durch Kleinstich, Kursivschrift bzw. Strichelung der Bögen gekennzeichnet. Auf aufführungspraktische Ergänzungen wurde verzichtet. Die Verwendung des Orgelpedals ist – infolge des zeitüblichen „ad libitum“-Gebrauchs – nicht immer konsequent angegeben und bedarf daher im einzelnen der Entscheidung des Spielers (z. B. Nr. 1, Tenor: Pedal 8'). Für Nr. 4 und 6 bietet die Notation der Quellen die Alternative zwischen Manualiter- und Pedaliter-Ausführung.

Für wertvolle Hilfe, Hinweise und Anregungen bei der vorliegenden Ausgabe habe ich Victor Cardell, Harry Joelson-Strohbach, Ewald Kooiman, Reinhold Kubik, Harold E. Samuel, Anne Stone sowie meiner lieben Frau zu danken.

Harvard University, Cambridge/MA, Frühjahr 1987  
(rev. 1997)

Christoph Wolff

Until recently, eight chorale preludes comprised the complete known organ works of Johann Michael Bach (1648–1694), whose daughter Maria Barbara (1684–1720) was, after his death, to become the first wife of Johann Sebastian Bach and the mother of the musically prominent sons Wilhelm Friedemann and Carl Philipp Emanuel.<sup>1</sup> In addition to the thirty-eight organ chorales of Johann Sebastian Bach – most of which were previously unknown – the long-overlooked Neumeister collection (Manuscript *LM 4708* at Yale University, New Haven, Connecticut)<sup>2</sup> also contains more than two dozen compositions by Johann Michael Bach, the greater part of which were also unknown.<sup>3</sup> This important addition increases to twenty-six the extant repertoire of organ works known to be by Johann Michael Bach. With the inclusion of the anonymous works that have been attributed to him the total rises to more than thirty. Of course, this number is large only when compared to the number of previously known works, but it does permit a better contemporary evaluation of this important member of the older generation of the Bach family of musicians,<sup>4</sup> and justifies a first complete edition of this repertoire.<sup>5</sup>

<sup>19</sup> Vgl. W. Haacke, „Der Buxtehudeschüler Daniel Erich und seine Orgel in Güstrow“, *Musik und Kirche*, 39 (1969), S. 18–24, und H. J. McLean, „Erich“, *The New Grove Dictionary of Music and Musicians*, Bd. 6 (1980), S. 228 (ebenda falsche Lebensdaten!).

<sup>20</sup> Neben Nr. 39 sind folgende drei Choralbearbeitungen Erichs erhalten: „Allein zu dir, Herr Jesu Christ“ und „Von Gott will ich nicht lassen“ (überliefert in den Choralsammlungen von J. G. Walther) und „Es ist das Heil uns kommen her“ (aus dem *Plauener Orgelbuch*).

<sup>1</sup> Compare the work list by the present author, „Johann Michael Bach“ in: C. Wolff, *Die Bach-Familie*, Stuttgart-Weimar, 1993, p. 49–51; M. Schneider, „Thematisches Verzeichnis der musikalischen Werke der Familie Bach“, *Bach-Jahrbuch*, 4 (1907), 109–177; nos. 45–52.

<sup>2</sup> *The Neumeister Collection of Chorale Preludes from the Bach Circle* (Yale University Manuscript *LM 4708*). A Facsimile Edition. Introduction by C. Wolff, (New Haven and London: Yale University Press), 1985.

<sup>3</sup> J. S. Bach, *Orgelchoräle der Neumeister-Sammlung* (New Haven and Kassel: Yale University Press and Bärenreiter), 1985 (reprint from the *Neue Bach-Ausgabe*, ed. C. Wolff).

<sup>4</sup> For example, E. L. Gerber (*Neues historisch-biographisches Lexikon der Tonkünstler*, vol. 1, Leipzig, 1812, pp. 208, 213) cites a now-lost manuscript volume formerly in the possession of the Bach family, containing more than 500 organ chorales, 72 of which were by J. M. Bach (also included were works by J. C. and J. S. Bach, Pachelbel und Zachow).

<sup>5</sup> The only J. M. Bach keyboard works not based on a chorale are two pieces surviving in only a single source: a five-movement partita in A minor (‘Partia. / Spinetto. I. / ex. A. Moll. / di J. M. Bach’; Order of movements: *Praeludium, Allamand, Courand, Saraband, Gigue*) preserved as manuscript *LM 4693* and a fugue in d minor (‘JMB’) in source *LM 4982* (Johann-Günther-Bach-Buch), both at Yale University.

The chamber music of J. M. Bach, who was also active as an instrument builder, must be considered lost. J. G. Walther’s *Musicalisches Lexicon* (Leipzig, 1732) expressly mentions large-ensemble sonatas (*starcke Sonaten*) in addition to the ‘Clavier-Sachen.’ Most of the surviving vocal works were first edited by M. Schneider within the *Alt-Bachisches Archiv* (*Das Erbe deutscher Musik* (EdM), 1. Reihe: *Reichsdenkmale*, vols. 1–2, 1935). For further editions see the work list by C. Wolff (note 1), as well as the edition of the newly-discovered vocal concerto *Herr, komm hinab*, ed. by M. Balz (Kassel, 1995).

All of the eight known works of Johann Michael Bach have been published. However, No. 23 of the present edition (Schneider Index no. 45)<sup>6</sup> was previously published under the name of Johann Pachelbel (see below). Chorale preludes nos. 5, 13, 15, 21, 24, 25, and 26 have already been published, though they were edited from partially unreliable sources (see the index of editions, p. 9). The chorale “Gelobet seist du, Jesus Christ” (no. 8) as well as the Christmas pastorale (no. 9) were once published as works by Johann Sebastian Bach (BWV 723 and 751, respectively), but their authenticity has always been a subject of contention. Finally, six additional works (nos. 4, 7, 14, 16, 17, and 23) have been published under the name of Johann Pachelbel.<sup>7</sup> There has historically been much confusion between works of Pachelbel and those of the brothers Johann Christoph and Johann Michael Bach, all of whom worked in Thuringia – in part due to the unusual practice in middle-German sources of abbreviating the composer’s name (“Bach:” instead of “Bachelbel”), and in part due to the stylistic similarities between their works.<sup>8</sup>

On the basis of the repertoire in the present edition, representative of the middle-German fugued, varied, and figured chorale,<sup>9</sup> Johann Michael Bach, who lived to the age of forty-eight years, gains significance relative to Pachelbel and his school, who dominated the genre. He proves to be a thoroughly self-reliant composer – above all in the genre of the figured four-voice organ chorale with the cantus firmus in the upper voice (nos. 2, 7, 8, 10, 11, 14, 15, and 17) and in the free combination forms (nos. 3, 9, 10, 12, 13, 16, 20, and 24). His influence must have been felt by the young J. S. Bach.<sup>10</sup> Moreover, based on the now more-substantial body of his work, Johann Michael Bach stands out clearly from the older Bach circle as a composer for the organ. The works themselves clearly belong in the category of *Gebrauchsmusik* for the organ and do not represent the high level of sophistication seen, for example, in the vocal works contained in the *Alt-Bachisches Archiv* (see footnote 5).

Part 1 of the present edition offers the organ chorales of Johann Michael Bach according to the text of the Neumeister collection (source A; see the list of sources, p. 9), which is superior to the other manuscripts not only in terms of the quantity of works, but also in terms of the overall quality of the musical text. A single example will suffice, the beginning of no. 24 (“Wenn mein Stündlein vorhanden ist”) as it appears in the Walther and Droeb’s manuscripts (sources B 1/2 and D 1/2):



The particular way in which Baroque keyboard music was preserved and is handed down to us prohibits a contamination of the text by variants from different sources. The present edition therefore utilizes a single source in each case (for part I, source A) and thus emphasizes the unity of the repertoire. In those places where source A provides a problematic reading, the *Plauener Orgelbuch* of 1708 (source C) has been used for clarification.<sup>11</sup> Part II presents the few works of Johann Michael Bach that are not contained in the Neumeister collection. These are also given as they appear in source C, which along with source A is the oldest and most important repository of his organ works. In

<sup>6</sup> See note 1.

<sup>7</sup> *Denkmäler der Tonkunst in Bayern (DTB)*, vol. IV/1 (M. Seiffert, 1903).

<sup>8</sup> A sign of the uncertainties in attribution is the fact that the *Verzeichnis alter Musik*, of C. H. Rinck, from the period around 1830 (Yale University LM 2769) ascribes nos. 29–30 of the present edition to J. M. Bach, and no. 27 to J. Pachelbel on one hand and J. S. Bach (!) on the other. Certainly in error, the *Plauener Orgelbuch* of 1708 (see below and the list of sources), on p. 44, lists authorship of the J. Pachelbel chorale “In dich hab ich gehoffet, Herr” (DTB IV/1, no. 39) als “di J M Bach.” In the same source (p. 180), the chorale “Ach Gott, vom Himmel sieh darein” (no. 31 in the present volume, found in source A with the attribution “J. M. Bach”) bears the inscription “JHB” (J. H. Buttstedt, 1666–1727). This ascription is confirmed by a concordance in source B 1 and can also be stylistically justified. (The confusion in the sources is certainly due to the similar way of writing the initials:  $\text{J}\overset{\cdot}{\text{B}}$  and  $\text{J}\overset{\cdot}{\text{B}}$ , respectively.) – Cf. the source concordances, p. 9.

<sup>9</sup> Pachelbel’s letter of appointment at Erfurt dated June 19, 1678 says not only that the organist “is to double the chorales throughout”, but also that he was “to play thematic preludes in advance” (cf. DTB IV/1, preface, pp. XII–XIII).

<sup>10</sup> Cf. the introduction to the facsimile edition of the Neumeister collection (note 2).

<sup>11</sup> The indications for the division of the manuals in no. 13 are taken from sources B 1/2.

addition, it appears that the *Plauener Orgelbuch*, which originated in the Erfurt region,<sup>12</sup> was the link between the late Neumeister manuscript and its earlier, now-lost model source.

The appendix in part III represents the works from the Neumeister collection that appear without a citation of authorship (nos. 27–30), a work by Johann Heinrich Buttstedt that is incorrectly attributed to Johann Michael Bach in the Neumeister manuscript (no. 31; see footnote 7), and two additional anonymous chorales (nos. 33–34). The circumstances of the sources (see the concordance of sources, below) and the stylistic content suggest that nos. 27 and 28 are by Johann Pachelbel. No. 32 appears to be by Friedrich Wilhelm Zachow, and Johann Michael Bach is the most plausible composer of nos. 29 and 30. Nos. 33 and 34 could have come either from J. M. Bach or Pachelbel, but there can be no certain attribution.<sup>13</sup>

Nos. 35–37 in part IV are provided with the ambiguous ascription “J. C. Bach.” It would be logical in this case to think first of Johann Michael’s older brother from Eisenach, Johann Christoph (1642–1703), the “great and expressive composer,”<sup>14</sup> but other members of the Bach family with the same initials could certainly come to mind as well, especially the Pachelbel student from Ohrdruf, Johann Christoph Bach (1671–1721), J. S. Bach’s elder brother,<sup>15</sup> and the Johann Christoph Bach from Gehren (1673–1627), Johann Michael’s successor in office.<sup>16</sup> Insufficient material exists for stylistic comparison on which one could base a firm attribution.<sup>17</sup> No. 38 is preserved solely in an early print (G. W. Körner, *Der neue Organist*, vol. 2, Erfurt, n.d.), under the name “Joh. Chr. Bach.”<sup>18</sup> Its introductory, hymnlike section is stylistically similar to that of no. 36, suggesting the possibility of the same composer.

No. 39 (part V), a work by the Buxtehude student Daniel Erich (1646–1712), is preserved only in the Neumeister collection.<sup>19</sup> Few compositions are known by Erich, who was active primarily in the north German city of Güstrow.<sup>20</sup> The fact that this especially profound piece is preserved solely among a group of works from the Bach family circle speaks, last but not least, for the consistently high quality of the works there.

The present edition adheres to the principles of a single-source edition; that is, it concentrates on one main source and does not consider variants. Editorial additions in the present edition are indicated in small type, italics or dotted sews. Performance related emendations were not made, especially regarding the ad libitum character of the pedal part. These questions are properly resolved

individually by each performer (for example no. 1, tenor: pedal 8’). The notation of nos. 4 and 6 in the sources offers the alternative of playing either on the manual or on the manual and pedals.

I would like to express my appreciation to Victor Cardell, Harry Joelson-Strohbach, Ewald Kooiman, Reinhold Kubik, Harold E. Samuel, Anne Stone, and to my dear wife for their assistance, suggestions, and encouragement with the present edition.

Harvard University, Cambridge/MA, spring 1987 (rev. 1997) Christoph Wolff  
Translation: Gordon Paine

<sup>12</sup> Cf. M. Seiffert, “Das Plauener Orgelbuch von 1708,” *Archiv für Musikwissenschaft*, 2 (1919–20), p. 371–393.

<sup>13</sup> Rinck’s *Verzeichnis alter Musik* (footnote 8) justifiably ascribes no. 27 to J. Pachelbel, nos. 29–30 to J. M. Bach, and no. 32 to F. W. Zachow. The latter is missing from G. Thomas’s index of Zachow’s works in *Friedrich Wilhelm Zachow* (Regensburg, 1966).

No. 27, published in *EdM* 1/9, is given there – certainly in error – as a work of Heinrich Bach (1615–1692), = Schneider no. 6 (*Bach-Jahrbuch*, 1907). Nos. 33 and 34 appear in *DTB* IV/1 as works of Pachelbel. Nos. 28–32 are published here for the first time.

<sup>14</sup> C. P. E. Bach, in his father’s necrology, (*Bach-Dokumente*, vol. 3, ed. H.-J. Schulze, Leipzig and Kassel, 1971, no. 666).

<sup>15</sup> The problems in dealing with his compositional output are discussed by H.-J. Schulze in his “Johann Christoph Bach (1671–1721), Organist und Schul Collega in Ohrdruf, Johann Sebastian Bachs erster Lehrer,” *Bach-Jahrbuch*, 71 (1985), pp. 55–82.

<sup>16</sup> Cf. Y. Kobayashi, “Der Gehrrener Kantor Johann Christoph Bach (1673–1727) und seine Sammelbände mit Musik für Tasteninstrumente,” *Bachiana et alia Musicologica. Festschrift Alfred Dürr zum 65. Geburtstag*, ed. W. Rehm (Kassel: Bärenreiter, 1983), pp. 168–177.

<sup>17</sup> The “44 Choräle zum Praembulieren.” attributed to J. C. Bach of Eisenach, hardly appear to be sufficient standards for comparison. Rinck’s *Verzeichnis alter Musik* (note 8) attributes nos. 35–37 to “J. Christian Bach” (? of Erfurt, 1640–1682).

<sup>18</sup> I am indebted to Dr. Ewald Kooiman of Amsterdam for pointing out this unique source.

<sup>19</sup> Cf. W. Haacke, “Der Buxtehudeschüler Daniel Erich und seine Orgel in Güstrow,” *Musik und Kirche*, 39 (1969), p. 18–24, and H. J. McLean, “Erich,” *The New Grove Dictionary of Music and Musicians*, vol. 6 (1980), p. 228 (with incorrect birth and death dates).

<sup>20</sup> In addition to no. 39, the following three chorale arrangements still survive: “Allein zu dir, Herr Jesu Christ” and “Von Gott will ich nicht lassen” (preserved in the chorale collection of J. G. Walther) and “Es ist das Heil uns kommen her” (from the *Plauener Orgelbuch*).

# Quellen und Ausgaben / Sources and Editions

## I. Quellen / Sources

(NB: Hauptquellen für die vorliegende Edition sind kursiv ausgezeichnet.  
Principal sources for the present edition are indicated in italics).

- A. New Haven, CT, Yale University, John Herrick Jackson Music Library, *LM 4708* (Schreiber/ scribe: J. G. Neumeister, ca. 1790): Nr. 1–24, 27–32, 35–37, 39  
B 1. Königsberg, Universitätsbibliothek, *Ms. Gotthold 15839* (J. G. Walther, 1684–1748), verschollen/lost (Film: Stadtbibliothek Winterthur)<sup>1</sup>: Nr. 5, 12, 13, 14, 15, 17, 23, 24, 31, 33  
B 2. Den Haag, Gemeente Museum, *Ms. 4. G. 14* (J. G. Walther, Teilkopie nach B 1/partial copy from B 1): Nr. 7, 13, 14, 23, 24, 25, 33  
C. Plauen, Kirchenchor (Plauener Orgelbuch, 1708), verschollen/lost (Berlin, Staatsbibliothek Preußischer Kulturbesitz *Fot. 129/2*): Nr. 12, 14, 15 (2x), 21, 23, 24, 25, 26, 31, 33  
D 1. Berlin, Staatsbibliothek Preußischer Kulturbesitz, *Mus. ms. 30245* (J. A. Dröbs, 1784–1825): Nr. 7, 12, 15, 21, 23, 24, 26, 33  
D 2. Berlin, Staatsbibliothek Preußischer Kulturbesitz, *Mus. ms. Bach P 806* (Kopie nach D 1/copy from D 1): Nr. 7, 12, 15, 21, 23, 24, 26, 33  
E. Ms. Seiffert (vgl. Vorwort/cf. Foreword, *DTB IV/I, X*), verschollen/lost (Film: Stadtbibliothek Winterthur)\*: Nr. 4, 16  
F. Berlin, Staatsbibliothek Preußischer Kulturbesitz, *Mus. ms. 22541/1–3* (J. G. Walther): Nr. 7, 27, 37  
G. Leipzig, Musikbibliothek, *Ms. 7* (J. G. Preller, 1727–86): Nr. 9  
H: Berlin, Staatsbibliothek Preußischer Kulturbesitz, *Mus. ms. 11419* (J. C. Kittel): Nr. 25, 28  
J: Berlin, Hochschule für Musik, *Ms. Spitta 1439* (M. G. Fischer, 1793), verschollen/lost (film: Stadtbibliothek Winterthur)\*: Nr. 15  
K: Berlin, Hochschule für Musik, *Ms. Spitta 1491*, verschollen/lost (Film: Stadtbibliothek Winterthur)\*: Nr. 27  
L: Berlin, Hochschule für Musik, Spitta-Nachlaß, *Ms. Ritter*, verschollen/lost: Nr. 5  
M: Berlin, Hochschule für Musik, *Ms. Spitta 1440* (J. E. Rembt), verschollen/lost (Film: Stadtbibliothek Winterthur)\*: Nr. 27  
N. Berlin, Staatsbibliothek Preußischer Kulturbesitz, *Mus. ms. 30280*: Nr. 7  
O. New Haven, CT, Yale University, John Herrick Jackson Music Library, *LM 4983* (J. C. Bach, 1673–1727): Nr. 27  
P. Leipzig, Musikbibliothek, *Poel. mus. Ms. 39* (J. N. Gebhardi): Nr. 8 (= BWV 723)

<sup>1</sup> Vgl./cf. H. Joelson-Strohbach, „Nachricht von verschiedenen verloren geglaubten Handschriften mit barocker Tastenmusik“, *Archiv für Musikwissenschaft*, 44 (1987), S. 91–140.

\* \* \*

Quellenkonkordanzen mit verschiedenen Autorenangaben und Tonarten / Source concordances with different author indications and keys.<sup>2</sup>

- Nr. 4: A („J. M. Bach“), E (anon.)  
Nr. 5: A („J. M. Bach“), B 1 (anon.), L („J. M. B.“)  
Nr. 7: A („J. M. Bach“), B 2/F („JP“; h-Moll/b minor), D 1/2 (anon.), N („J. Pachelbel“)  
Nr. 8: A („J. M. Bach“), P (J. S. Bach)  
Nr. 9: A („J. M. Bach“), G („di Bach“)

- Nr. 12: A („J. M. Bach“); B 1 (anon.), C (anon.), D 1/2 – sämtlich nur T. 12–43/all m. 12–43 only  
Nr. 14: A („J. M. Bach“), B 1 (anon.), B 2 („JP“), C („J. M. B.“)  
Nr. 15: A (F-Dur/F major); B1, C, D 1/2, J (G-Dur/G major)  
Nr. 16: A („J. M. Bach“), E (anon.)  
Nr. 17: A („J. M. Bach“), B 1 (anon.)  
Nr. 21: A („J. M. Bach“)  
Nr. 23: A („J. M. Bach“), e-Moll/E minor); B 1/2 (anon.), C, D 1/2 – sämtlich g-Moll/all G minor  
Nr. 27: A (anon.), F („JHB“), K („Joh. Pachelbel“), M („H.B.“), O („Pachelbel“)  
Nr. 28: A (anon.), H („Pachelbel“)  
Nr. 31: A („J. M. Bach“), B 1 („JHB“), C („JHB“)  
Nr. 33: B 1 (anon.), B 2 („JP“), C (anon.), D 1 (anon.)

<sup>2</sup> Vgl. Einzelheiten bei/cf. details in: C. Wolff, *Bach: Essays in His Life and Music*, Cambridge 1991, <sup>2</sup>1994, S. 122–127.

## II. Ausgaben / Editions

Frühere Ausgaben der Orgelchoräle Johann Michael Bachs (Angabe der Quellenvorlage – soweit feststellbar – in Klammern) / Previous editions of Johann Michael Bach's chorale preludes (editorial exemplar – if known – indicated in parenthesis):

- G. W. Körner & A. G. Ritter, *Der Orgelfreund*, IV (o.J./n.d.): 15 *Orgel-Journal*, 1/7, Mannheim 1830–31: 5  
A. G. Ritter, *Geschichte des Orgelspiels*, II (1884): 24  
J. S. Bach, *Orgelwerke*, IX (M. Seiffert), Leipzig: Peters, 1904: 9 = BWV 751  
K. Straube, *Choralvorspiele alter Meister*, Leipzig: Peters, 1907: 7, 21  
G. Frotscher, *Das Erbe deutscher Musik*, 1/9 (1937): 15, 25 (D 1/2), 26  
A. Graf, *Choralvorspiele für den gottesdienstlichen Gebrauch*, Kassel: Bärenreiter, 1938: 21 (Straube)  
K. Geiringer, *Music of the Bach Family. An Anthology*, Cambridge/MA: Harvard University Press, 1955: 21, 23, 26 (D 1/2)  
D. Hellmann, *Orgelwerke der Bach-Familie*, Leipzig: Peters, 1967: 15, 24, 26 (D 1/2)  
E. Kooiman, *Incognita Organo*, I, Hilversum: Harmonia, 1978: 13 (B 2)

\* \* \*

Konkordanz mit / Concordance with: M. Schneider, Thematisches Verzeichnis der musikalischen Werke der Familie Bach, *Bach-Jahrbuch* 4 (1907), 109–177.

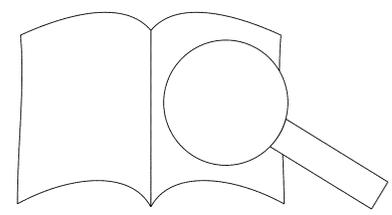
- Nr. 23 = Schneider-Nr. 45 (B-Dur/B-flat major)  
Nr. 24 = Schneider-Nr. 46  
Nr. 21 = Schneider-Nr. 47  
Nr. 26 = Schneider-Nr. 48  
Nr. 15 = Schneider-Nr. 49 (G-Dur/G major)  
Nr. 25 = Schneider-Nr. 50  
Nr. 13 = Schneider-Nr. 51  
Nr. 5 = Schneider-Nr. 52

# Hinweise zur liturgischen Verwendung

Incipit/Text der 1. Strophe	EG- Nummer	Thema/liturgische Verwendung	Incipit/Text der 1. Strophe	EG- Nummer	Thema/liturgische Verwendung
1. Nun komm, der Heiden Heiland	4	Advent	22. Es spricht der Unweisen Mund wohl: / Den rechten Gott wir meinen; doch ist ihr Herz Unglaubens voll, / mit Tat sie ihn verneinen. / Ihr Wesen ist verderbet zwar, / vor Gott ist es ein Greuel gar, / es tut ihr keiner kein Gut(s).	(196)	Vom Wort Gottes
2. Meine Seele erhebt den Herren / und mein Geist freuet sich Gottes meines Heilandes oder Gott sei uns gnädig und barmherzig / und geb uns seinen göttlichen Segen		Gottes Segen über alle Welt (Ps. 67)	23. Wo Gott der Herr nicht bei uns hält oder Ach lieben Christen, seid getrost, / wie tut ihr so verzagen! / Weil uns der Herr heimsuchen tut, / laßt uns von Herzen sagen: / Die Straf wir wohl verdienet han, / solchs muß bekennen jedermann, / niemand darf sich ausschließen.	297 (374)	Der Helfer in der Not (Ps. 124)  Todesfurcht – Auferstehungshoffnung
3. Herr Christ, der einig Gottes Sohn	67	Epiphania	24. Wenn mein Stündlein vorhanden ist	522	Tod und Ewigkeit
4. Nun freut euch, lieben Christen gmein	(122, 149)	Christl. Glaube und christl. Leben	25. In dich hab ich gehoffet, Herr	275 (205)	In Gottes Händen geborgen (Ps. 31)
5. Es ist gewißlich an der Zeit	149 (122)	Am Schluß des Kirchenjahres	26. Wenn wir in höchsten Nöten sein	366 (296)	Tod und Ewigkeit
6. Gott hat das Evangelium / gegeben, daß wir werden fromm; / die Welt acht' solchen Schatz nicht hoch, / der mehrer Teil fragt nicht darnach; / das ist ein Zeichen vor dem jüngsten Tag.		Advent, Auferstehung und Jüngstes Gericht	27. Christ lag in Todesbanden	101	Ostern
7. Gott hat das Evagenium (s. Nr. 6)			28. Was mein Gott will, das gscheh allzeit	364 (216)	Gottvertrauen
8. Gelobet seist du, Jesu Christ	23	Weihnachten	29. Ich ruf zu dir, Herr Jesu Christ	343	Christl. Glauben und christl. Leben
9. In dulci jubilo / Nun singet und seid froh	35	Weihnachten	30. Ich ruf zu dir, Herr Jesu Christ (s. Nr. 29)		
10. Jesus Christus, unser Heiland	102	Ostern	31. Ach Gott, vom Himmel sieh darein	273	Klage über die Macht des Bösen (Ps. 12)
11. O Herre Gott / Vater in Ewigkeit, / sei uns Sündern gnädig! Christe, / aller (der ganzen) Welt Heiland und Trost, / mach uns alle von Sünden los! O Gott Heiliger Geist, / teil uns mit Weisheit, / Glaub und Liebe allermeist / gib göttlich Gerechtigkeit!		Kyrie paschale (auf Ostern)	32. Heut triumphieret Gottes Sohn	109 (121)	Ostern In allgemeiner Landesnot
12. Der du bist drei in Einigkeit	470	Am Abend	33. Gott Vater, der du deine Sonn / läßt scheinen über Bös und Fromm / und der ganzen Welt damit leuchtest, / mit Regn und Tau die Erd befeuchtest.		
13. Allein Gott in der Höh sei Ehr	179	Der Lobgesang	34. Komm, Gott Schöpfer, Heiliger Geist	126	Pfingsten
14. Mag ich Unglück nicht widerstahn, / muß Ungnad han, / der Welt für mein' recht' Glauben, / so weiß ich doch, es ist mein Kunst / Gotts Huld und Gunst, / die muß man mir erlauben. / Gott ist nicht weit, ein kleine Zeit / er sich verbirgt, bis er erwürgt, / die mich seins Worts berauben		Zur Zeit der Verfolgung	35. Allein Gott in der Höh sei Ehr (s. Nr. 13)		
15. Dies sind die heiligen zehn Gebot	231 (498)	Christl. Glaube und christl. Leben	36. An Wasserflüssen Babylon, / da saßen wir mit Schmerzen; / als wir gedachten an Zion, / da weinten wir von Herzen. / Wir hingen auf mit schwerem Mut / die Harfen und die Orgeln gut / an ihre Bäum der Weiden, / die drinnen sind in ihrem Land. / Da mußten wir viel Schmach und Schand / täglich von ihnen leiden.	(83)	In allgemeiner Landesnot (Passion)
16. Auf meinen lieben Gott oder Wo soll ich fliehen hin, / weil ich beschweret bin / mit viel und großen Sünden? / Wo soll ich Rettung finden? / Wenn alle Welt herkäme / mein Angst sie nicht wegnähme.	345	Gottvertrauen  Sündenvergebung durch Jesu Blut	37. Wer Gott vertraut, / hat wohl gebaut im Himmel und auf Erden; / wer sich verläßt / auf Jesum Christ, dem muß der Himmel werden. Darum auf dich / all Hoffnung ich gar fest und steif tu setzen. Herr Jesu Christ, / mein Trost du bist in Todes Not und Schmerzen.		Gottvertrauen
17. Nun laßt uns Gott dem Herren oder Wach auf, mein Herz, und singe	320 (58, 446, 667)	Lob und Dank	38. Ach Herr, mich armen Sünder straf nicht in deinem Zorn. Dein' ersten Grimm erlinder, sonst ist's mit mir verlorn. Ach Herr, wollst mir vergeben mein Sünd und gnädig sein, daß ich mög ewig leben, entflieh'n der Höllen Pein.	(85, 529, 531)	Von der Buße (Passion)
18. Kommt her zu mir, spricht Gottes Sohn	446	Am Morgen	39. Christum wir sollen loben schon, der reinen Magd Marien Sohn, so weit die liebe Sonne leucht' und an aller Welt Ende reicht.		Weihnachten
19. Der Herr ist mein getreuer Hirt	363 (249)	Christl. Glaube und christl. Leben			
20. Warum betrübst du dich, mein Herz, / bekümmerst dich und trägest Schmerz / nur um das zeitlich Gut? / Vertrau du deinem Herrn und Gott, / der alle Ding geschaffen hat.	274	Der gute Hirte (Ps. 23)			
21. Von Gott will ich nicht lassen	365 (10)	Wider aller Welt Sorge  Gottvertrauen			

# 1. Nun komm, der Heiden Heiland \*

Johann Michael Bach  
1648-17



# 2. Meine Seele erhebt den Herren oder Gott, sei uns gnädig und barmherzig

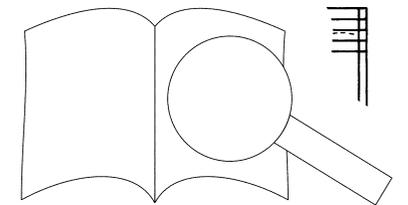
Versus 1

First system of musical notation, measures 1-6. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C) and features a melody in the treble and accompaniment in the bass.

Second system of musical notation, measures 7-12. It continues the grand staff notation from the first system, with measures 7 and 12 starting with a measure rest.

Third system of musical notation, measures 13-17. It continues the grand staff notation, with measure 13 starting with a measure rest.

Fourth system of musical notation, measures 18-22. It continues the grand staff notation, with measure 18 starting with a measure rest.



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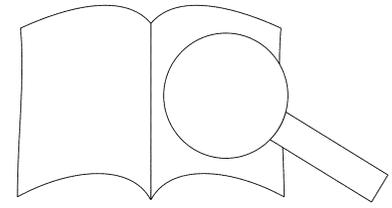
Versus 2. Choral in Basso

Musical notation for measures 1-5. The score is in 6/8 time and features a treble and bass clef. The bass line includes a 'Ped.' (pedal) marking. The music consists of eighth and sixteenth notes with various accidentals.

Musical notation for measures 6-10. The score continues with eighth and sixteenth notes in both staves.

Musical notation for measures 11-15. The score continues with eighth and sixteenth notes in both staves.

Musical notation for measures 16-20. The score continues with eighth and sixteenth notes in both staves.



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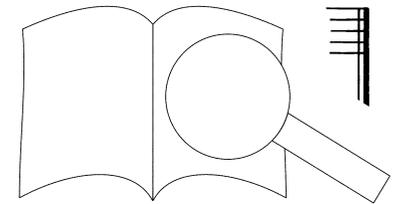
Versus 3

Musical notation for the first system of 'Versus 3'. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Musical notation for the second system of 'Versus 3'. The treble staff continues the melodic line. The bass staff features a prominent chordal accompaniment with some sustained notes.

Musical notation for the third system of 'Versus 3'. The treble staff shows a continuation of the melodic theme. The bass staff accompaniment includes some moving lines and chords.

Musical notation for the fourth system of 'Versus 3'. The treble staff concludes the melodic phrase. The bass staff accompaniment ends with a final chord.



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# 3. Herr Christ, der einig Gottes Sohn

Johann Michael P.

16

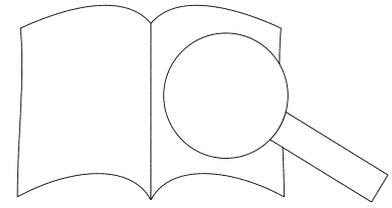
First system of musical notation, measures 1-8. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a mix of chords and moving lines in both hands.

Second system of musical notation, measures 9-15. It continues the grand staff from the first system. The melody in the right hand becomes more active with eighth notes.

Third system of musical notation, measures 16-22. The right hand features a prominent eighth-note pattern, while the left hand provides harmonic support with chords.

Fourth system of musical notation, measures 23-30. The music continues with similar rhythmic patterns and harmonic structures.

Fifth system of musical notation, measures 31-38. The final system on the page, showing the continuation of the piece.



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# 4. Nun freut euch, lieben Christen gmein (I)

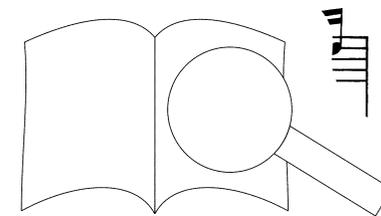
Johann Bach  
174

The first system of the musical score, measures 1-6. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble clef begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment.

The second system of the musical score, measures 7-10. The treble clef part includes a slur over measures 8-10, with a dashed line indicating a breath mark or phrasing. The bass line continues with its eighth-note accompaniment.

The third system of the musical score, measures 11-14. The treble clef part features a more complex rhythmic pattern with sixteenth notes and slurs. The bass line remains consistent with the previous systems.

The fourth system of the musical score, measures 15-18. The treble clef part continues with its rhythmic pattern. The bass line includes a pedal point instruction: *on (Ped. ad libitum)* and *Ped.*



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18

(21)

25

29

33

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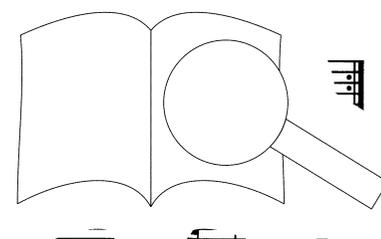
5. Nun freut euch, lieben Christen gmein (II)  
Es ist gewißlich an der Zeit

First system of musical notation, measures 1-5. The music is in G major (one sharp) and 4/4 time. It features a treble and bass clef with a grand staff. The melody in the treble clef begins with a half rest, followed by quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G2, A2, B2, and C3.

Second system of musical notation, measures 6-8. The treble clef melody continues with quarter notes D5, E5, F5, and G5. The bass line continues with quarter notes D2, E2, F2, and G2.

Third system of musical notation, measures 9-12. The treble clef melody has a half rest in measure 9, followed by quarter notes G4, A4, B4, and C5. The bass line continues with quarter notes G2, A2, B2, and C3.

Fourth system of musical notation, measures 13-16. The treble clef melody has a half rest in measure 13, followed by quarter notes G4, A4, B4, and C5. The bass line continues with quarter notes G2, A2, B2, and C3.



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17

Musical notation for measures 17-20. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and a fermata over a note in measure 19.

21

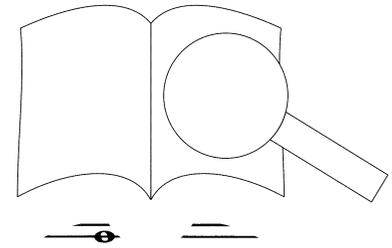
Musical notation for measures 21-24. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music continues with eighth and sixteenth notes, including a fermata in measure 23.

25

Musical notation for measures 25-28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features eighth and sixteenth notes, with a fermata in measure 27.

29

Musical notation for measures 29-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features eighth and sixteenth notes, with a fermata in measure 31.



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# 6. Gott hat das Evangelium (I)

Johann Michael Bach  
1694

The first system of musical notation consists of two staves, treble and bass clef, in common time. The melody in the treble clef begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some accidentals. The bass clef provides a simple harmonic accompaniment with quarter notes.

The second system of musical notation starts at measure 7. It features more complex rhythmic patterns in the treble clef, including sixteenth-note runs. A pedal point instruction "[Ped.]\*" is written below the bass clef staff.

The third system of musical notation starts at measure 11. It continues the melodic and harmonic development with similar rhythmic complexity in the treble clef.

The fourth system of musical notation starts at measure 14. It concludes the piece with a final cadence in the treble clef. A large, stylized graphic of an open book is positioned to the right of the notation.

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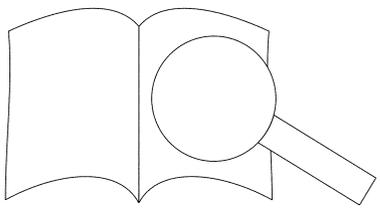
18

(21)

25

(28)

32



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# 7. Gott hat das Evangelium (II)

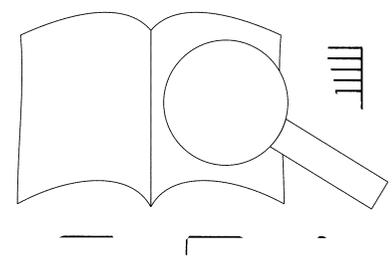
Johr  $\frac{3}{4}$

The first system of musical notation consists of two staves, a treble clef on the top and a bass clef on the bottom. The music is in 3/4 time. The melody in the treble clef starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The piece concludes with a double bar line and a repeat sign.

The second system of musical notation consists of two staves, a treble clef on the top and a bass clef on the bottom. The melody in the treble clef begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The piece concludes with a double bar line and a repeat sign.

The third system of musical notation consists of two staves, a treble clef on the top and a bass clef on the bottom. The melody in the treble clef begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The piece concludes with a double bar line and a repeat sign.

The fourth system of musical notation consists of two staves, a treble clef on the top and a bass clef on the bottom. The melody in the treble clef begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The piece concludes with a double bar line and a repeat sign.



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22

Musical notation for measures 22-26, featuring a treble and bass clef with various rhythmic patterns and accidentals.

27

Musical notation for measures 27-31, continuing the piece with similar rhythmic and melodic structures.

32

Musical notation for measures 32-36, showing further development of the musical themes.

37

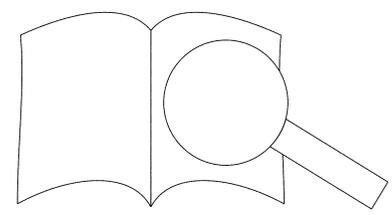
Musical notation for measures 37-40, including a section with a fermata over a measure.

41

Musical notation for measures 41-45, concluding the page with a final melodic line.

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# 8. Gelobet seist du, Jesu Christ

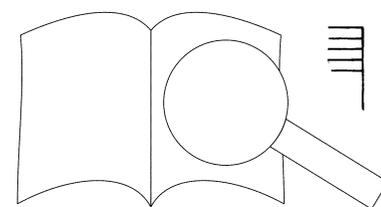
Johann Sebastian Bach  
Chorale  
4

Musical notation for measures 1-6 of the chorale. The score is written for a grand staff (treble and bass clefs) in C major and 4/4 time. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for measures 7-11 of the chorale. The score continues from measure 6. The melody and bass line are clearly visible.

Musical notation for measures 12-16 of the chorale. The score continues from measure 11. The melody and bass line are clearly visible.

Musical notation for measures 17-20 of the chorale. The score continues from measure 16. The melody and bass line are clearly visible.



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22

Musical notation for measures 22-27, featuring a treble and bass clef with various notes and rests.

28

Musical notation for measures 28-32, featuring a treble and bass clef with various notes and rests.

33

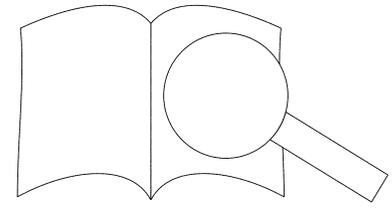
Musical notation for measures 33-37, featuring a treble and bass clef with various notes and rests.

38

Musical notation for measures 38-42, featuring a treble and bass clef with various notes and rests.

43

Musical notation for measures 43-47, featuring a treble and bass clef with various notes and rests.



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# 9. In dulci jubilo

Johann Michael Bach  
1794

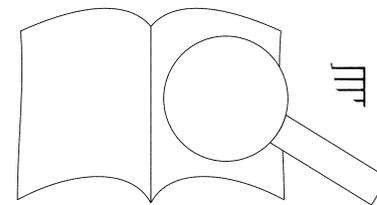
First system of musical notation (measures 1-8) for the piece 'In dulci jubilo'. It features a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of eighth and sixteenth notes.

Second system of musical notation (measures 9-15). The notation continues with similar rhythmic patterns. A dotted line under the bass line in measure 9 indicates a continuation of the previous system's phrasing.

Third system of musical notation (measures 16-22). The melody and bass line continue. A sharp sign (#) appears in the treble clef in measure 17, indicating a key signature change.

Fourth system of musical notation (measures 23-29). The notation continues with eighth and sixteenth notes. A sharp sign (#) appears in the treble clef in measure 24.

Fifth system of musical notation (measures 30-36). The notation concludes with a final cadence. A sharp sign (#) appears in the treble clef in measure 31.



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37

Musical notation for measures 37-44. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a melody in the treble clef and a bass line in the bass clef. Measures 37-44 are grouped by a large brace underneath.

45

Musical notation for measures 45-51. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a melody in the treble clef and a bass line in the bass clef. Measures 45-51 are grouped by a large brace underneath.

52

Musical notation for measures 52-58. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a melody in the treble clef and a bass line in the bass clef. Measures 52-58 are grouped by a large brace underneath.

59

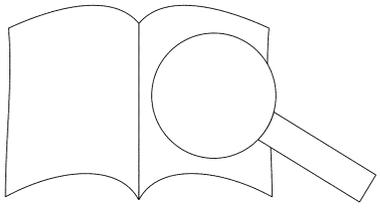
Musical notation for measures 59-65. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a melody in the treble clef and a bass line in the bass clef. Measures 59-65 are grouped by a large brace underneath.

66

Musical notation for measures 66-72. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a melody in the treble clef and a bass line in the bass clef. Measures 66-72 are grouped by a large brace underneath.

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# 10. Jesus Christus, unser Heiland, der den Tod überwand

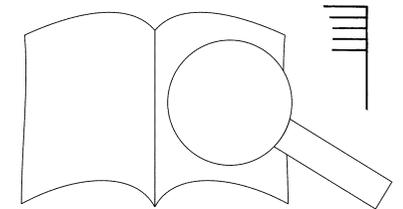
Johann Bach  
14

First system of musical notation, measures 1-7. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and common time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, measures 8-13. It continues the grand staff from the first system. The melodic line in the upper staff shows some chromatic movement, and the bass line remains active with rhythmic patterns.

Third system of musical notation, measures 14-19. The notation continues in the grand staff. The piece begins to conclude with sustained chords in the upper staff and a final cadence in the lower staff.

Fourth system of musical notation, measures 20-24. This is the final system on the page, showing the concluding measures of the piece. The notation ends with a final chord in the upper staff and a bass line that resolves to a tonic chord.



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26

Musical notation for measures 26-30, featuring a treble and bass clef with various notes and rests.

31

Musical notation for measures 31-35, featuring a treble and bass clef with various notes and rests.

36

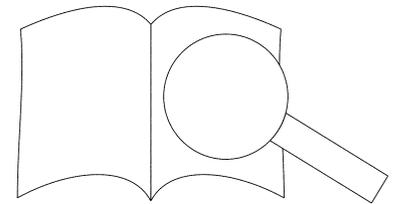
Musical notation for measures 36-40, featuring a treble and bass clef with various notes and rests.

41

Musical notation for measures 41-45, featuring a treble and bass clef with various notes and rests.

46

Musical notation for measures 46-50, featuring a treble and bass clef with various notes and rests.



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# 11. O Herre Gott, Vater in Ewigkeit

Versus 1

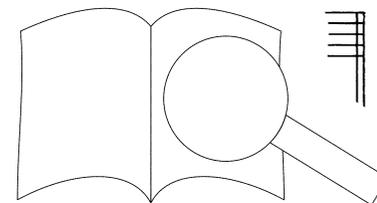
Johann Sebastian Bach  
Chor  
4

First system of musical notation, measures 1-6. Treble and bass clefs, common time signature. The music features a melodic line in the treble and a supporting bass line.

Second system of musical notation, measures 7-11. Treble and bass clefs, common time signature. The music continues with similar melodic and harmonic patterns.

Third system of musical notation, measures 12-16. Treble and bass clefs, common time signature. The music continues with similar melodic and harmonic patterns.

Fourth system of musical notation, measures 17-20. Treble and bass clefs, common time signature. The music continues with similar melodic and harmonic patterns.



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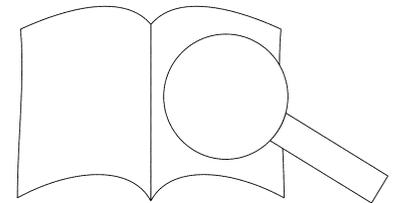
Versus 2: Christe, aller Welt Heiland

Musical notation for measures 1-5, featuring a treble and bass clef staff with a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. A watermark 'PROBE' is visible across the staff.

Musical notation for measures 6-9, continuing the piece. The notation includes a treble and bass clef staff with a common time signature. A watermark 'PROBE' is visible across the staff.

Musical notation for measures 10-13, continuing the piece. The notation includes a treble and bass clef staff with a common time signature. A watermark 'PROBE' is visible across the staff.

Musical notation for measures 14-17, continuing the piece. The notation includes a treble and bass clef staff with a common time signature. A watermark 'PROBE' is visible across the staff.



Versus 3: O Gott, heiliger Geist

First system of musical notation, measures 1-6. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C) and features a melodic line in the treble and a supporting bass line in the bass.

Second system of musical notation, measures 7-12. It continues the grand staff from the first system. Measure 7 is marked with a '7' above the treble clef. The notation includes various rhythmic values and accidentals.

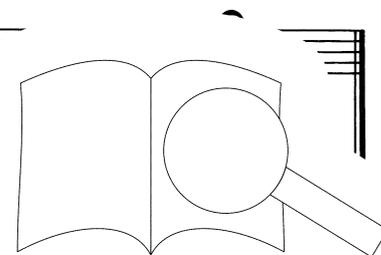
Third system of musical notation, measures 13-18. It continues the grand staff. Measure 13 is marked with a '13' above the treble clef. The music features a mix of eighth and sixteenth notes.

Fourth system of musical notation, measures 19-24. It continues the grand staff. Measure 19 is marked with a '19' above the treble clef. The system concludes with a double bar line and repeat dots.

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# 18. Kommt her zu mir, spricht Gottes Sohn

Johann Michael P.

16

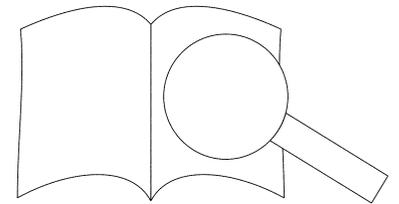
Musical notation for measures 1-8, featuring a treble and bass clef with a key signature of one flat and a common time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef.

Musical notation for measures 9-16, continuing the piece with similar melodic and harmonic structures.

Musical notation for measures 17-23, showing further development of the musical theme.

Musical notation for measures 24-30, including a key signature change to two flats in measure 28.

Musical notation for measures 31-33, concluding the piece with a final cadence. A 'Ped.' marking is present below measure 31.



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C.ä.

Ped.

# 12. Der du bist drei in Einigkeit

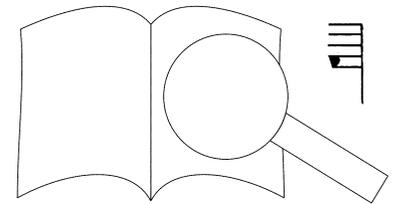
Johann Bach

Musical notation for measures 1-5. The score is in G major (one sharp) and 3/4 time. It features a treble and bass clef. The right hand plays a series of eighth notes in the upper register, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 6-10. The right hand continues with eighth-note patterns, and the left hand introduces some sixteenth-note accompaniment. The melody in the right hand shows some chromatic movement.

Musical notation for measures 11-15. The piece begins to conclude with a final cadence. The right hand has a more active role with sixteenth-note passages, and the left hand provides harmonic support.

Musical notation for measures 16-20. This section contains the final measures of the piece, ending with a clear cadence. The right hand has a melodic flourish, and the left hand provides a final accompaniment.



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21

Musical notation for measures 21-24, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various rests and accidentals.

25

Musical notation for measures 25-28, continuing the piece with similar rhythmic patterns and melodic lines in both hands.

29

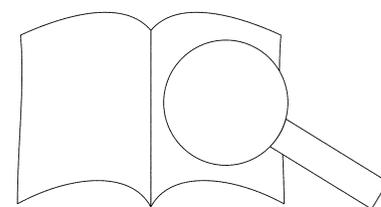
Musical notation for measures 29-33, showing a continuation of the musical theme with some dynamic markings like *mf*.

34

Musical notation for measures 34-38, including a *ff* marking and a *>* accent. The notation includes slurs and ties across measures.

39

Musical notation for measures 39-42, concluding the page with a final melodic phrase in the treble clef and a sustained bass line.



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# 13. Allein Gott in der Höh sei Ehr

Johann Michael Bach  
94

R [ückpositiv]\*

7

13 O[berwerk]\*

19

R

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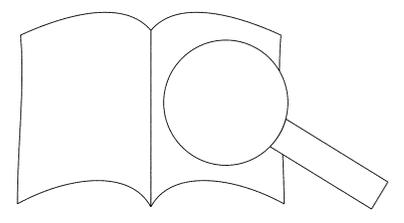
31 R

37 O R

43

48 R

53



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# 14. Mag ich Unglück nicht widerstahn

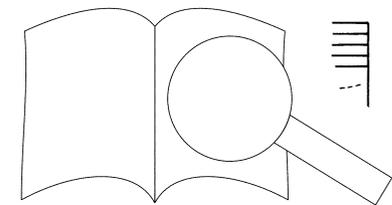
Johann Sebastian Bach  
14

First system of musical notation, measures 1-6. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a common time signature (C). The melody in the treble clef begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef accompaniment features a steady eighth-note pattern.

Second system of musical notation, measures 7-12. Measures 7-8 show a melodic phrase in the treble clef with a slur and a fermata over the final note. The bass clef continues with its accompaniment. Measures 9-12 continue the melodic and accompanimental lines.

Third system of musical notation, measures 13-18. Measure 13 starts with a first ending bracket (1<sup>o</sup>) over a melodic phrase. The bass clef accompaniment remains consistent. Measures 14-18 conclude the section with a final melodic flourish in the treble clef.

Fourth system of musical notation, measures 19-24. Measures 19-20 feature a first ending bracket (1<sup>o</sup>) over a melodic phrase. The bass clef accompaniment continues. Measures 21-24 provide the final resolution of the piece.



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25

Musical notation for measures 25-30, featuring a treble and bass clef with various notes and rests.

31

Musical notation for measures 31-35, featuring a treble and bass clef with various notes and rests.

36

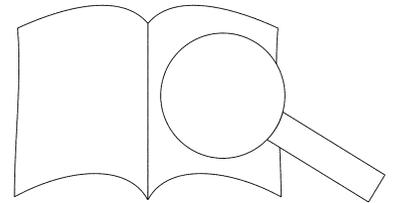
Musical notation for measures 36-40, featuring a treble and bass clef with various notes and rests.

41

Musical notation for measures 41-45, featuring a treble and bass clef with various notes and rests.

46

Musical notation for measures 46-50, featuring a treble and bass clef with various notes and rests.



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# 15. Dies sind die heiligen zehn Gebot

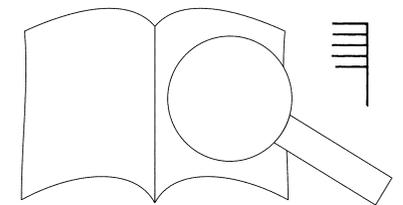
Johann Sebastian Bach  
Chorale  
4

The first system of musical notation, measures 1-5, is written in a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef.

The second system of musical notation, measures 6-10, continues the piece. It features a melodic line in the treble clef and a supporting bass line in the bass clef. Measure 6 is marked with a '6' above the staff.

The third system of musical notation, measures 11-16, continues the piece. It features a melodic line in the treble clef and a supporting bass line in the bass clef. Measure 11 is marked with an '11' above the staff.

The fourth system of musical notation, measures 17-20, concludes the piece. It features a melodic line in the treble clef and a supporting bass line in the bass clef. Measure 17 is marked with a '17' above the staff.



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22

Musical notation for measures 22-26. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 22 starts with a whole rest in the treble and a half note in the bass. Measures 23-26 contain various rhythmic patterns including eighth and sixteenth notes, with some notes beamed together. There are slurs and ties across measures.

27

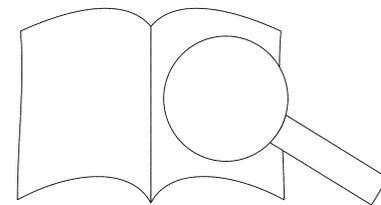
Musical notation for measures 27-31. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. Measure 27 starts with a half note in the treble and a half note in the bass. Measures 28-31 contain various rhythmic patterns including eighth and sixteenth notes, with some notes beamed together. There are slurs and ties across measures.

32

Musical notation for measures 32-36. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. Measure 32 starts with a half note in the treble and a half note in the bass. Measures 33-36 contain various rhythmic patterns including eighth and sixteenth notes, with some notes beamed together. There are slurs and ties across measures.

37

Musical notation for measures 37-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. Measure 37 starts with a half note in the treble and a half note in the bass. Measures 38-40 contain various rhythmic patterns including eighth and sixteenth notes, with some notes beamed together. There are slurs and ties across measures.



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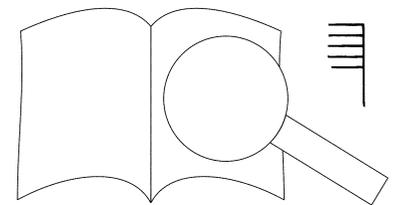
16. Auf meinen lieben Gott oder  
Wo soll ich fliehen hin

First system of musical notation, measures 1-6. The music is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, measures 7-12. The melodic line continues with various rhythmic patterns, including eighth and sixteenth notes. The accompaniment remains consistent, supporting the melody.

Third system of musical notation, measures 13-18. The piece concludes with a final cadence in the right hand, while the left hand continues with a few final notes. The key signature and time signature remain the same.

Fourth system of musical notation, measures 19-24. This system contains the final measures of the piece, ending with a clear cadence in both hands.



25

Musical notation for measures 25-29, featuring a treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a rhythmic accompaniment with eighth and sixteenth notes.

30

Musical notation for measures 30-34. Measure 30 includes the word "Choral" above the staff. The notation continues with similar melodic and harmonic patterns as the previous system.

35

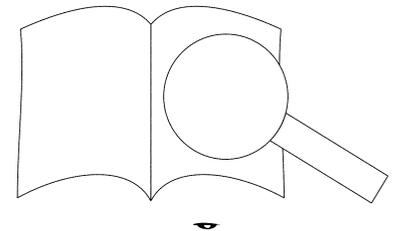
Musical notation for measures 35-40. The melody in the treble clef features a series of eighth notes, and the bass clef continues with a steady accompaniment.

41

Musical notation for measures 41-45. The notation shows a continuation of the piece's melodic and harmonic structure.

46

Musical notation for measures 46-50. The final system on the page, showing the concluding notes of the piece.



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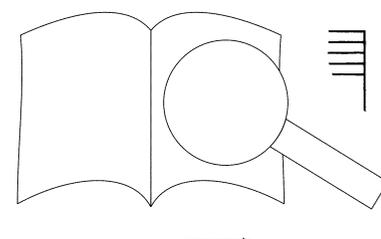
17. Nun laßt uns Gott dem Herren oder  
Wach auf, mein Herz, und singe

Musical notation for the first system, measures 1-5. The key signature is one sharp (F#) and the time signature is common time (C). The notation is for a grand staff with treble and bass clefs.

Musical notation for the second system, measures 6-10. The key signature is one sharp (F#) and the time signature is common time (C). The notation is for a grand staff with treble and bass clefs.

Musical notation for the third system, measures 11-15, marked "Choral". The key signature is one sharp (F#) and the time signature is common time (C). The notation is for a grand staff with treble and bass clefs.

Musical notation for the fourth system, measures 16-20, marked "Choral". The key signature is one sharp (F#) and the time signature is common time (C). The notation is for a grand staff with treble and bass clefs.



20

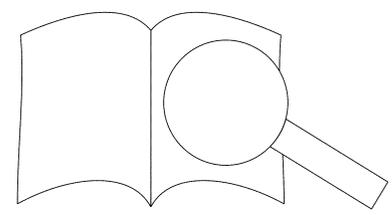
25 [Choral]

30 Choral

34

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# 19. Der Herr ist mein getreuer Hirt \*

Johann Michael Bach  
1642 1694

Musical notation for measures 1-6, featuring a treble and bass clef with a key signature of one flat and a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

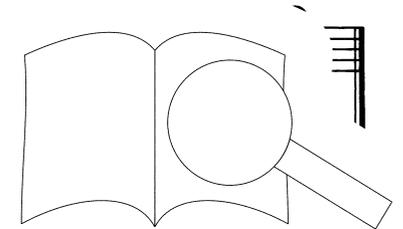
Musical notation for measures 7-11, continuing the piece with similar notation and a large watermark 'PROBEPARTITUR' overlaid.

Musical notation for measures 12-16, continuing the piece with similar notation and a large watermark 'PROBEPARTITUR' overlaid.

Musical notation for measures 17-21, continuing the piece with similar notation and a large watermark 'PROBEPARTITUR' overlaid.

Musical notation for measures 22-26, continuing the piece with similar notation and a large watermark 'PROBEPARTITUR' overlaid.

Um höhere Ausgabequalität zu erzielen, ist Nr. 18 auf S. 33 eingefügt worden  
For higher quality, no. 18 was inserted on page 33



# 20. Warum betrübst du dich, mein Herz

Johann Michael Bach  
1646

First system of musical notation, measures 1-7. The piece is in G minor (one flat) and 3/4 time. The right hand features a melodic line with a prominent eighth-note pattern, while the left hand provides a steady bass accompaniment.

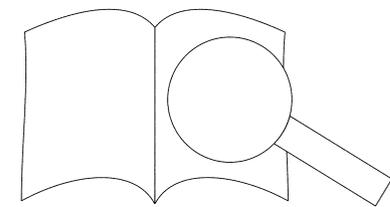
Second system of musical notation, measures 8-13. The melodic line continues with a series of eighth notes, and the bass line maintains its accompaniment. A repeat sign is visible at the end of measure 13.

Third system of musical notation, measures 14-19. The piece continues with the same melodic and bass patterns. A repeat sign is visible at the end of measure 19.

Fourth system of musical notation, measures 20-25. The melodic line shows some variation with a dotted note in measure 21. The bass line continues with its accompaniment.

Fifth system of musical notation, measures 26-31. The piece concludes with a final cadence. The melodic line ends with a half note, and the bass line provides a final accompaniment.

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# 21. Von Gott will ich nicht lassen

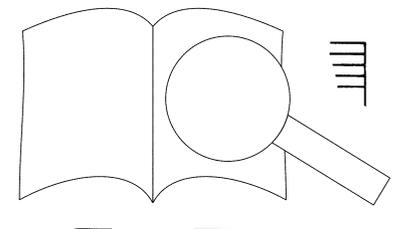
Johann Sebastian Bach  
Chorale  
4/4

The first system of the musical score, measures 1-4. It features a treble and bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody in the treble clef begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a half note G3, followed by quarter notes F3, E3, and D3.

The second system of the musical score, measures 5-8. The treble clef continues the melody with quarter notes C5, B4, A4, and G4. The bass line consists of quarter notes C3, B2, A2, and G2.

The third system of the musical score, measures 9-12. The treble clef has a half rest in measure 9, followed by quarter notes G4, A4, and B4. The bass line continues with quarter notes F3, E3, and D3.

The fourth system of the musical score, measures 13-16. The treble clef has a half rest in measure 13, followed by quarter notes G4, A4, and B4. The bass line continues with quarter notes C3, B2, A2, and G2.



17

Musical notation for measures 17-20, featuring a treble and bass clef with various notes and rests.

21

Musical notation for measures 21-24, featuring a treble and bass clef with various notes and rests.

25

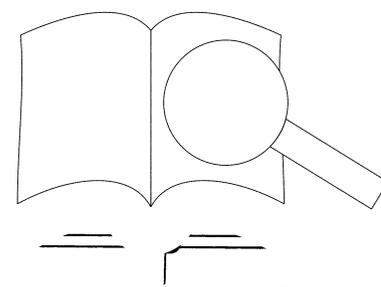
Musical notation for measures 25-28, featuring a treble and bass clef with various notes and rests.

29

Musical notation for measures 29-32, featuring a treble and bass clef with various notes and rests.

33

Musical notation for measures 33-36, featuring a treble and bass clef with various notes and rests.



Ca.

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# 22. Es spricht der Unweisen Mund wohl

Johann Michael Bach

1794

First system of musical notation, measures 1-5. Treble and bass clefs, common time signature. The music features a simple harmonic structure with a melody in the treble and a supporting bass line.

Second system of musical notation, measures 6-20. Measure 6 is marked at the beginning. The notation continues with similar harmonic patterns, including some chromaticism in the bass line.

Third system of musical notation, measures 21-26. Measure 21 is marked at the beginning. A first ending bracket is present over measures 21-22, with a '2.' indicating a second ending. The piece concludes with a double bar line.

Fourth system of musical notation, measures 27-31. Measure 27 is marked at the beginning. The notation shows the final measures of the piece, ending with a double bar line.

A large, diagonal watermark reading 'PROBEPARTITUR' is overlaid across the bottom half of the page. Below it, smaller text reads 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'. To the right of this text is a logo consisting of an open book with a magnifying glass over it.

23. Wo Gott der Herr nicht bei uns hält oder  
Ach lieben Christen, seid getrost

Johann 17

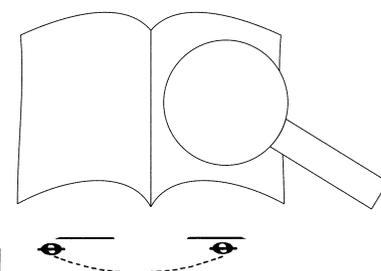
The first system of musical notation consists of two staves, treble and bass clef, in G major and common time. It contains measures 1 through 7. The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment.

The second system of musical notation consists of two staves, treble and bass clef, in G major and common time. It contains measures 8 through 14. The melody continues in the treble clef with some phrasing slurs.

The third system of musical notation consists of two staves, treble and bass clef, in G major and common time. It contains measures 15 through 20. The melody continues in the treble clef.

The fourth system of musical notation consists of two staves, treble and bass clef, in G major and common time. It contains measures 21 through 27. The melody continues in the treble clef.

The fifth system of musical notation consists of two staves, treble and bass clef, in G major and common time. It contains measures 28 through 34. The melody continues in the treble clef.



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# 24. Wenn mein Stündlein vorhanden ist

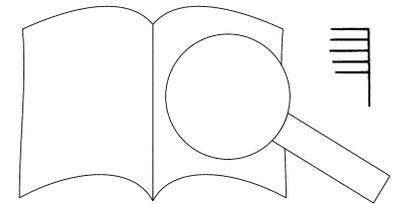
Johar  $\text{h}$   
4

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music begins with a whole rest in the upper staff and a quarter note in the lower staff, followed by a series of eighth and sixteenth notes.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with various note values and rests.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with various note values and rests.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with various note values and rests.



19

Musical notation for measures 19-22, featuring a treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef includes a dotted half note and a slur over a quarter note. The bass clef accompaniment consists of eighth and sixteenth notes.

23

Musical notation for measures 23-26. The treble clef features a continuous eighth-note melody. The bass clef provides a steady accompaniment with quarter notes.

27

Musical notation for measures 27-30. The treble clef has a melody with a half note and a quarter note. The bass clef accompaniment includes a quarter rest in measure 29.

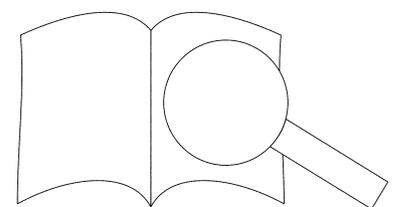
31

Musical notation for measures 31-34. The treble clef features a melody with a dotted half note. The bass clef accompaniment includes a dotted half note in measure 34.

Ca.

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# 25. In dich hab ich gehoffet, Herr

Joh- :h  
:4

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a steady rhythmic accompaniment in the bass and a more melodic line in the treble.

The second system of musical notation continues from the first. It begins with a measure number '6' above the treble staff. The notation follows the same two-staff format with treble and bass clefs, maintaining the key signature and time signature.

The third system of musical notation begins with a measure number '10' above the treble staff. The notation continues with two staves in treble and bass clefs, consistent with the previous systems.

The fourth system of musical notation is the final system on the page. It continues the two-staff format. To the right of the musical notation is a graphic of an open book with a magnifying glass over it, symbolizing a search or evaluation.

18

Musical notation for measures 18-22, featuring a treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

23

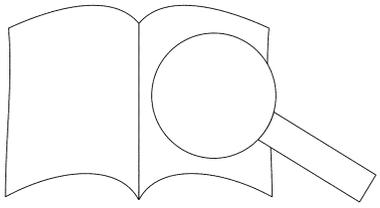
Musical notation for measures 23-27. The treble clef melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent with the previous system.

28

Musical notation for measures 28-31. The treble clef melody includes a slur over measures 29-30 and a fermata over measure 31. The bass clef accompaniment continues with eighth notes.

32

Musical notation for measures 32-35. The treble clef melody features a slur over measures 33-34 and a fermata over measure 35. The bass clef accompaniment continues with eighth notes.



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# 26. Wenn wir in höchsten Nöten sein

Versus 1

Joh: h  
4

Rückpositiv

The first system of musical notation for 'Versus 1' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a whole rest in the treble staff, followed by a series of eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with quarter notes.

The second system of musical notation continues the piece. It starts with a measure marked with a '(4)' above the treble staff. The melody in the treble staff continues with eighth and sixteenth notes, while the bass staff maintains its accompaniment. The system concludes with a double bar line.

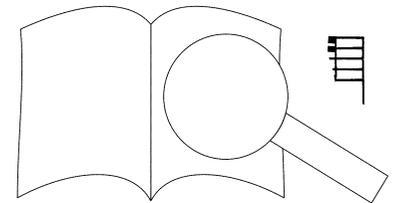
The third system of musical notation begins with a measure marked with an '8' above the treble staff. The treble staff features a more active melody with sixteenth notes, and the bass staff continues with quarter notes. The system ends with a double bar line.

Ped.

Versus 2

The first system of musical notation for 'Versus 2' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble staff is characterized by sixteenth-note runs. The bass staff provides a steady accompaniment. The system concludes with a double bar line.

Ped.



6

Musical score for measures 6-11. The piece is in G major (one sharp) and 4/4 time. Measure 6 starts with a treble clef and a key signature of one sharp. The melody in the right hand consists of eighth and sixteenth notes. The bass line in the left hand features a steady eighth-note accompaniment. A fermata is placed over the final note of measure 11.

Versus 3

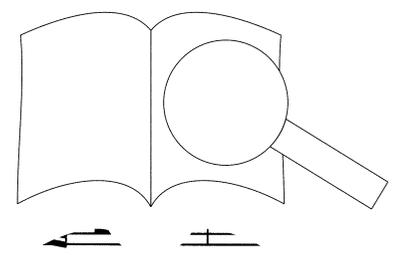
Musical score for the first system of the 'Versus 3' section. It consists of two measures. The right hand has a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

(4)

Musical score for the second system of the 'Versus 3' section, containing four measures. The right hand continues the melodic line with eighth notes, and the left hand maintains the accompaniment. A fermata is placed over the final note of the fourth measure.

8

Musical score for the third system of the 'Versus 3' section, containing four measures. The right hand features a more complex melodic line with sixteenth notes, and the left hand continues the accompaniment. A fermata is placed over the final note of the fourth measure.

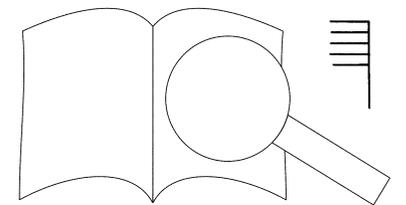


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# Anhang

## 27. Christ lag in Todesbanden



28

Musical notation for measures 28-33, featuring a treble and bass clef with various notes and rests.

34

Musical notation for measures 34-39, featuring a treble and bass clef with various notes and rests.

40

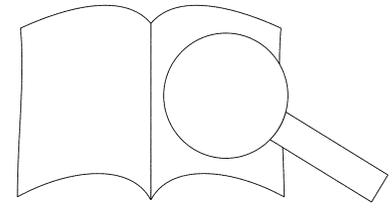
Musical notation for measures 40-45, featuring a treble and bass clef with various notes and rests.

46

Musical notation for measures 46-51, featuring a treble and bass clef with various notes and rests.

52

Musical notation for measures 52-58, featuring a treble and bass clef with various notes and rests.



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# 28. Was mein Gott will, das g'scheh allzeit

[Johann Sebastian Bach 1685-1750]

Measures 1-8 of the piece, featuring a treble and bass clef with a common time signature. The music consists of a series of eighth and sixteenth notes in both hands.

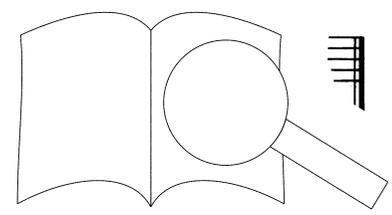
Measures 9-15, continuing the melodic and harmonic development with various rests and note values.

Measures 16-23, showing a continuation of the piece with some longer note values and rests.

Measures 24-31, featuring a variety of rhythmic patterns and chordal structures.

Measures 32-39, concluding the piece with a final cadence and a repeat sign.

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# 29. Ich ruf zu dir, Herr Jesu Christ (I) \*

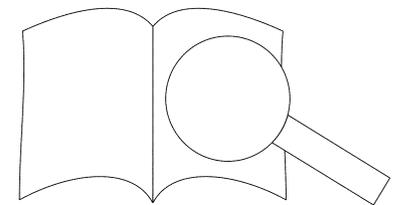
[Johann Michael<sup>1</sup>]

Musical notation for measures 1-7, featuring a treble and bass clef with a key signature of one flat and a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for measures 8-14, continuing the piece with similar notation and a first ending bracket over measures 11-14.

Musical notation for measures 15-21, continuing the piece with similar notation and a first ending bracket over measures 18-21.

Musical notation for measures 22-29, concluding the piece with similar notation and a first ending bracket over measures 25-29.



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29 | Source A: No. 30 before No. 29.

# 30. Ich ruf zu dir, Herr Jesu Christ (II)

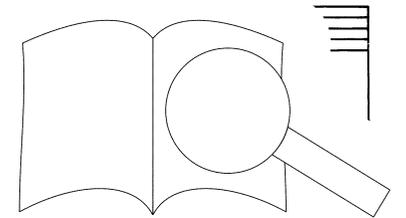
[Johann Sebastian Bach  
4]

Musical notation for measures 1-6, featuring a treble and bass clef with a key signature of one flat and a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for measures 7-12, continuing the piece with similar melodic and accompanimental lines.

Musical notation for measures 13-18, showing further development of the musical themes.

Musical notation for measures 19-24, concluding the piece with a final melodic phrase and accompaniment.



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25

Musical notation for measures 25-30, featuring a treble and bass clef with various notes and rests.

31

Musical notation for measures 31-36, featuring a treble and bass clef with various notes and rests.

37

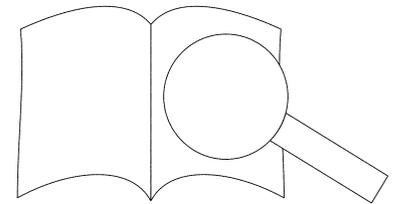
Musical notation for measures 37-42, featuring a treble and bass clef with various notes and rests.

43

Musical notation for measures 43-48, featuring a treble and bass clef with various notes and rests.

49

Musical notation for measures 49-54, featuring a treble and bass clef with various notes and rests.



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# 31. Ach Gott, vom Himmel sieh darein

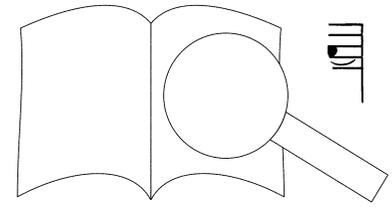
[Johann Heinrich Bachmann] (1707-1777)

[Choral]

4 Choral

7 Chor.

10 Choral



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13

Choral

Musical notation for measures 13-15. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 13 starts with a half note G4 in the treble and a quarter note G2 in the bass. The melody in the treble staff moves stepwise upwards, while the bass line provides a rhythmic accompaniment with eighth notes.

16

Musical notation for measures 16-18. The system continues with the same grand staff. Measure 16 features a half note A4 in the treble and a quarter note A2 in the bass. The treble staff has a melodic line with some grace notes, and the bass line continues with eighth-note accompaniment.

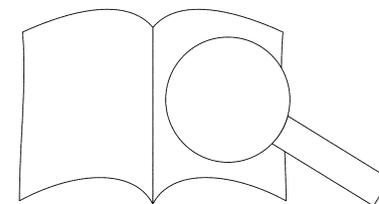
19

Choral

Musical notation for measures 19-21. The system continues with the same grand staff. Measure 19 starts with a half note B4 in the treble and a quarter note B2 in the bass. The treble staff has a melodic line with some grace notes, and the bass line continues with eighth-note accompaniment.

22

Musical notation for measures 22-24. The system continues with the same grand staff. Measure 22 starts with a half note C5 in the treble and a quarter note C2 in the bass. The treble staff has a melodic line with some grace notes, and the bass line continues with eighth-note accompaniment.



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# 32. Heut triumphieret Gottes Sohn

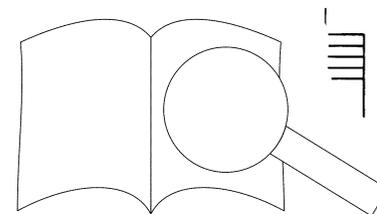
[Friedrich W...  
2]

Musical notation for the first system, measures 1-7. The score is written for piano in 3/4 time, featuring a treble and bass clef. The melody is primarily in the treble clef, with accompaniment in the bass clef.

Musical notation for the second system, measures 8-14. The score continues with piano accompaniment. Measure 8 is marked with a '2' above the staff.

Musical notation for the third system, measures 15-21. The score continues with piano accompaniment. Measure 15 is marked with a '2' above the staff.

Musical notation for the fourth system, measures 22-28. The score continues with piano accompaniment. Measure 22 is marked with a '2' above the staff.



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27

Musical notation for measures 27-33, featuring a treble and bass staff with various chords and melodic lines.

34

Musical notation for measures 34-40, featuring a treble and bass staff with various chords and melodic lines.

41

Musical notation for measures 41-47, featuring a treble and bass staff with various chords and melodic lines.

48

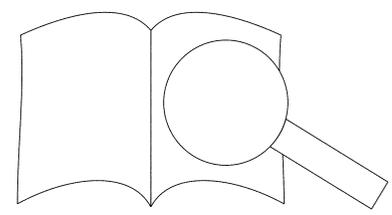
Musical notation for measures 48-52, featuring a treble and bass staff with various chords and melodic lines.

53

Musical notation for measures 53-66, featuring a treble and bass staff with various chords and melodic lines.

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# 33. Gott Vater, der du deine Sonn

[Johann Pachelbel

[Johann Pachelbel  
706/  
ch  
4]

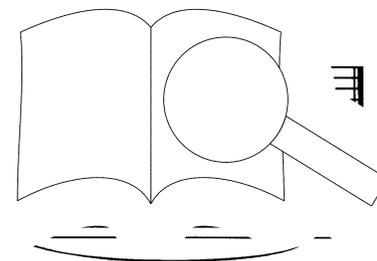
Musical notation for measures 1-7, featuring a treble and bass clef with a key signature of one flat and a common time signature.

Musical notation for measures 8-14, continuing the piece with various rhythmic patterns and chord progressions.

Musical notation for measures 15-20, showing a continuation of the melodic and harmonic themes.

Musical notation for measures 21-26, featuring more complex rhythmic figures and dynamic markings.

Musical notation for measures 27-32, concluding the piece with a final cadence.



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# 34. Komm, Gott Schöpfer, heiliger Geist

[Johann Michael Bach  
1648–1694 /  
Johann Pa...

First system of musical notation, measures 1-8. Treble and bass clefs, common time signature.

Second system of musical notation, measures 9-16. Treble and bass clefs, common time signature.

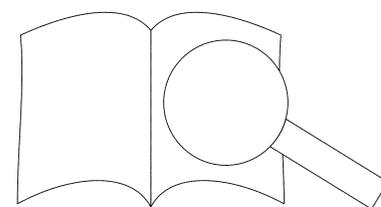
Third system of musical notation, measures 17-24. Treble and bass clefs, common time signature.

Fourth system of musical notation, measures 25-32. Treble and bass clefs, common time signature.

Fifth system of musical notation, measures 33-40. Treble and bass clefs, common time signature.

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# 35. Allein Gott in der Höh sei Ehr

Joh<sup>ann</sup> Sebastian Bach

First system of musical notation, measures 1-6. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a simple harmonic accompaniment with quarter and eighth notes.

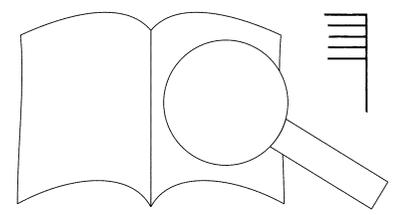
Second system of musical notation, measures 7-12. It continues the harmonic accompaniment from the first system, with similar rhythmic patterns and chordal structures.

Third system of musical notation, measures 13-18. The accompaniment continues, showing a steady progression of chords and rhythmic figures.

Fourth system of musical notation, measures 19-24. This system concludes the piece with a final cadence. The notation includes a repeat sign at the beginning of the system.

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24

Musical notation for measures 24-29, featuring a treble and bass clef with various note values and rests.

30

Musical notation for measures 30-35, including a repeat sign and a fermata over the final measure.

36

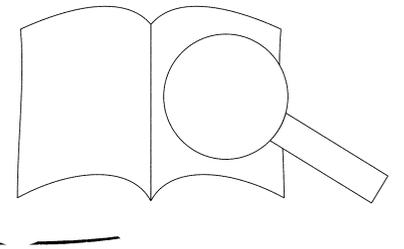
Musical notation for measures 36-41, showing a continuation of the melodic and harmonic lines.

42

Musical notation for measures 42-47, featuring a melodic line with a fermata and a bass line with sustained notes.

48

Musical notation for measures 48-53, concluding the piece with a final cadence.



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Ca.

# 36. An Wasserflüssen Babylon

Johann Christian Bach  
703

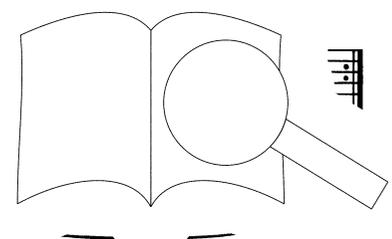
Musical notation for measures 1-8, featuring treble and bass staves with notes and rests.

Musical notation for measures 9-18, featuring treble and bass staves with notes and rests.

Musical notation for measures 19-27, featuring treble and bass staves with notes and rests.

Musical notation for measures 28-35, featuring treble and bass staves with notes and rests.

Musical notation for measures 36-43, featuring treble and bass staves with notes and rests.



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# 37. Wer Gott vertraut, hat wohl gebaut

Johann Christoph

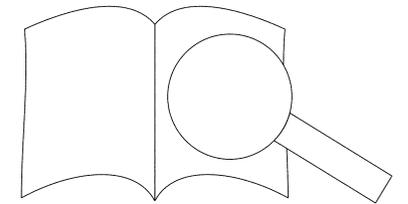
Musical notation for measures 1-9, featuring a treble and bass clef with a common time signature. The melody is in the treble clef, and the bass line is in the bass clef.

Musical notation for measures 10-17, continuing the piece with various rhythmic patterns and dynamics.

Musical notation for measures 18-25, showing a continuation of the musical theme with some melodic ornamentation.

Musical notation for measures 26-33, featuring a change in the bass line and some dynamic markings.

Musical notation for measures 34-41, concluding the piece with a final cadence. A 'Ca.' (Cadenza) marking is present at the beginning of this system.



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# 38. Ach Herr, mich armen Sünder

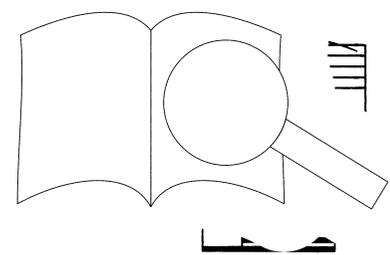
Johann Christoph Bach  
1733

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music features a series of chords and moving lines in both hands, with some notes beamed together. A repeat sign is visible at the end of the system.

## Variatio 1 à 3 Voc.

The variation section begins with a treble clef staff and a bass clef staff. The time signature is 12/8. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. A pedaling instruction "[Ped.]" is written above the first few notes of the bass staff.

The second system of the variation continues the melodic and harmonic material from the first system. It features similar rhythmic patterns and melodic lines in both staves.



7

Musical notation for measures 7-9, featuring a treble and bass staff with various rhythmic patterns and accidentals.

10

Musical notation for measures 10-12, continuing the piece with similar rhythmic and melodic motifs.

13

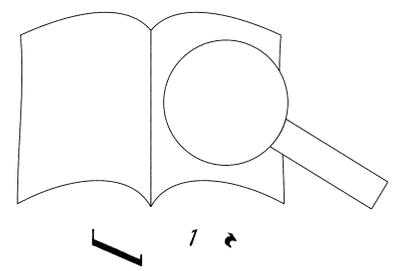
Musical notation for measures 13-15, showing further development of the musical themes.

16

Musical notation for measures 16-18, with a continuation of the melodic and harmonic structure.

19

Musical notation for measures 19-21, concluding the sequence on this page.



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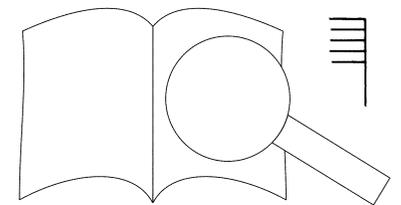
Variatio 2 à 3 Voc.

Musical notation for measures 1-4. The score is in 6/8 time. The right hand (treble clef) features a melodic line with eighth and sixteenth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A 'Ped.' (pedal) marking is present below the first measure.

Musical notation for measures 5-8. The right hand continues the melodic development with various rhythmic patterns. The left hand maintains the accompaniment with some chromatic movement.

Musical notation for measures 9-14. The right hand has a more active role with sixteenth-note passages. The left hand accompaniment includes some chromatic lines and rests.

Musical notation for measures 15-18. The right hand features a melodic line with some grace notes. The left hand accompaniment is more rhythmic and includes some chromatic lines.



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20

Musical notation for measures 20-24, featuring a treble and bass clef with various notes and rests.

25

Musical notation for measures 25-29, featuring a treble and bass clef with various notes and rests.

30

Musical notation for measures 30-34, featuring a treble and bass clef with various notes and rests.

35

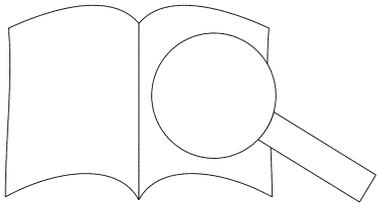
Musical notation for measures 35-39, featuring a treble and bass clef with various notes and rests.

40

Musical notation for measures 40-44, featuring a treble and bass clef with various notes and rests.

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Ca.

# 39. Christum wir sollen loben schon

First system of musical notation, measures 1-5. The score is in G major (one sharp) and 3/4 time. It features a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The music consists of eighth and sixteenth notes.

Second system of musical notation, measures 6-11. The score continues with the same key signature and time signature. It includes a measure rest at the beginning of the system.

Third system of musical notation, measures 12-17. The score continues with the same key signature and time signature. It includes a measure rest at the beginning of the system.

Fourth system of musical notation, measures 18-23. The score continues with the same key signature and time signature. It includes a measure rest at the beginning of the system. A 'Ped.' (pedal) marking is present below the bass staff. The system concludes with a double bar line and a repeat sign.

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25

Musical notation for measures 25-30, featuring a treble and bass staff with various notes and rests.

31

Musical notation for measures 31-36, featuring a treble and bass staff with various notes and rests.

37

Musical notation for measures 37-42, featuring a treble and bass staff with various notes and rests.

43

Musical notation for measures 43-48, featuring a treble and bass staff with various notes and rests.

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