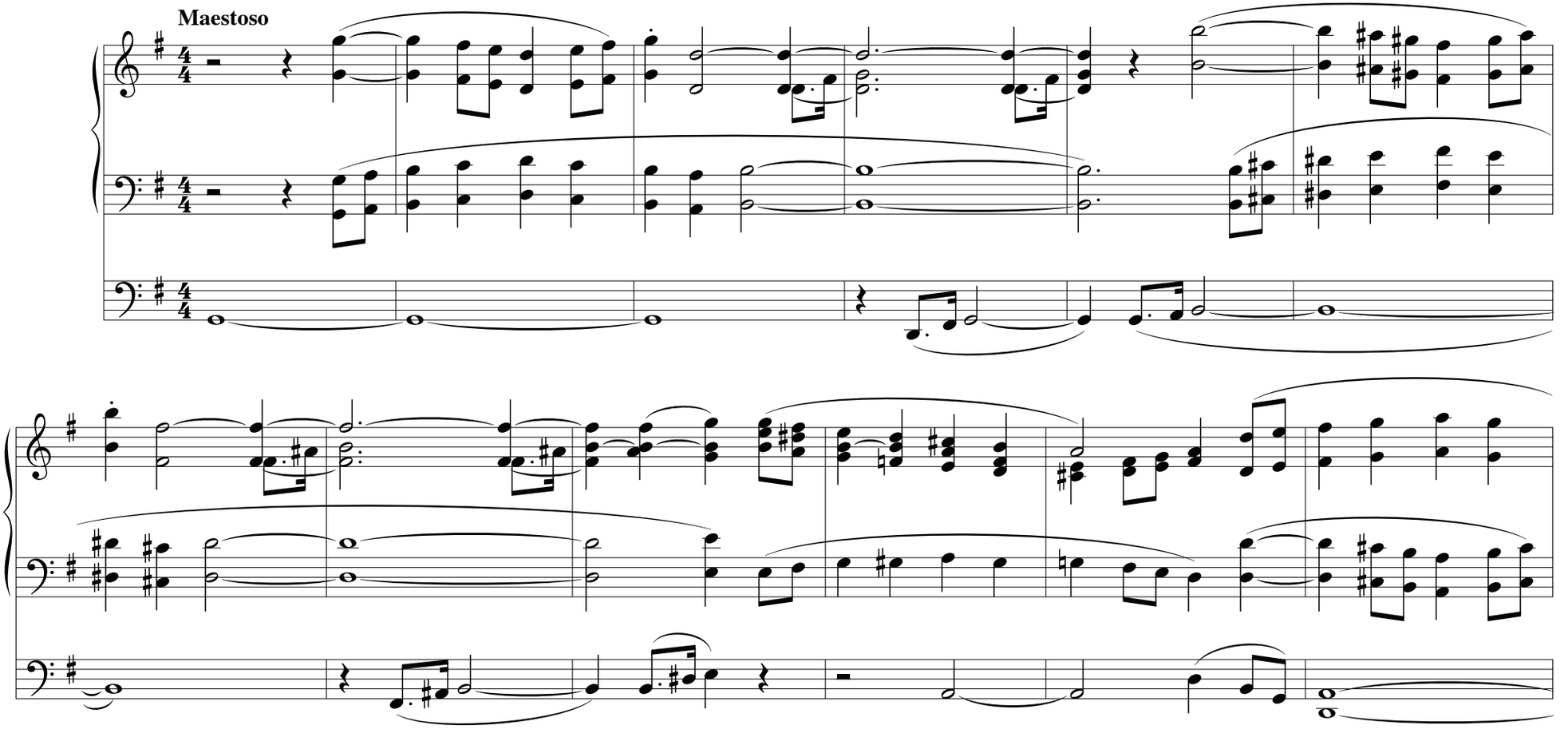
Twenty-Four Chorale Preludes, Opus 123

1. Allein Gott in der Höh

All Glory Be to God on High

Mit kräftigen Stimmen.
[With powerful stops]

Man: Plenum (16'), 8', Reed 8'
Ped: Plenum (32'), 16', Reeds 16', 8'



Tune: Plainsong; adapt. Nikolaus Decius, 1485–1550

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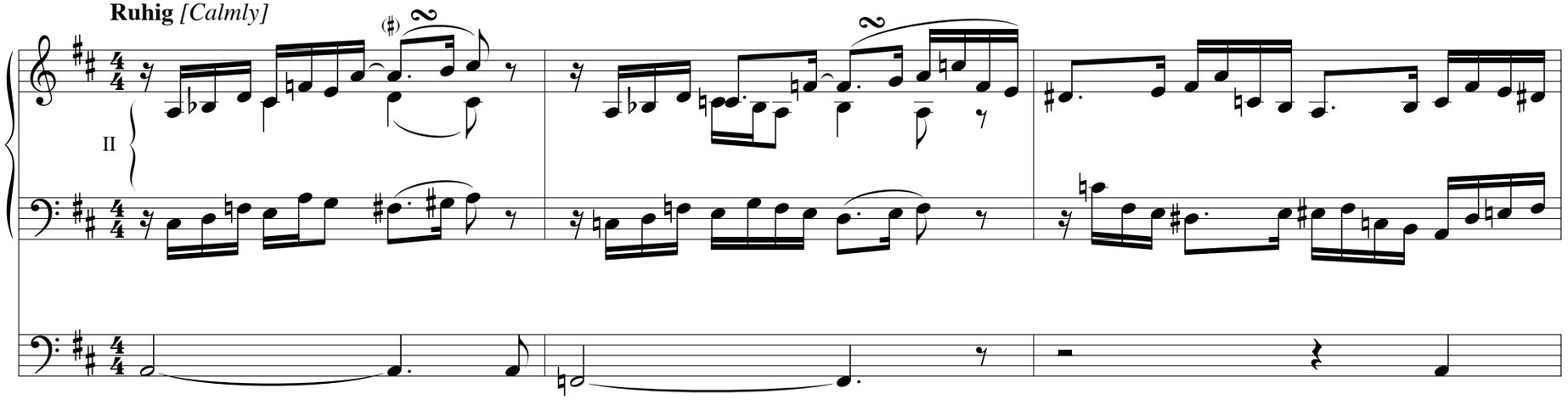
2. Christus, der ist mein Leben

Abide, O Dearest Jesus

Mit sanfter Registrierung.
Der Cantus firmus kann auf einem verstärkten Manual vorgetragen werden.

[With a soft registration]
[The melody can be brought out on a louder manual]

I: Principal 8', Solo Flute 8', or Soft Reed 8'
II: Quiet Foundations 8', (4')
Ped: Bourdons 16', 8'; II/Ped.



The original key of this composition was E♭ *Major.*

Tune: Melchior Vulpius, 1570–1615

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3. Ein' feste Burg ist unser Gott

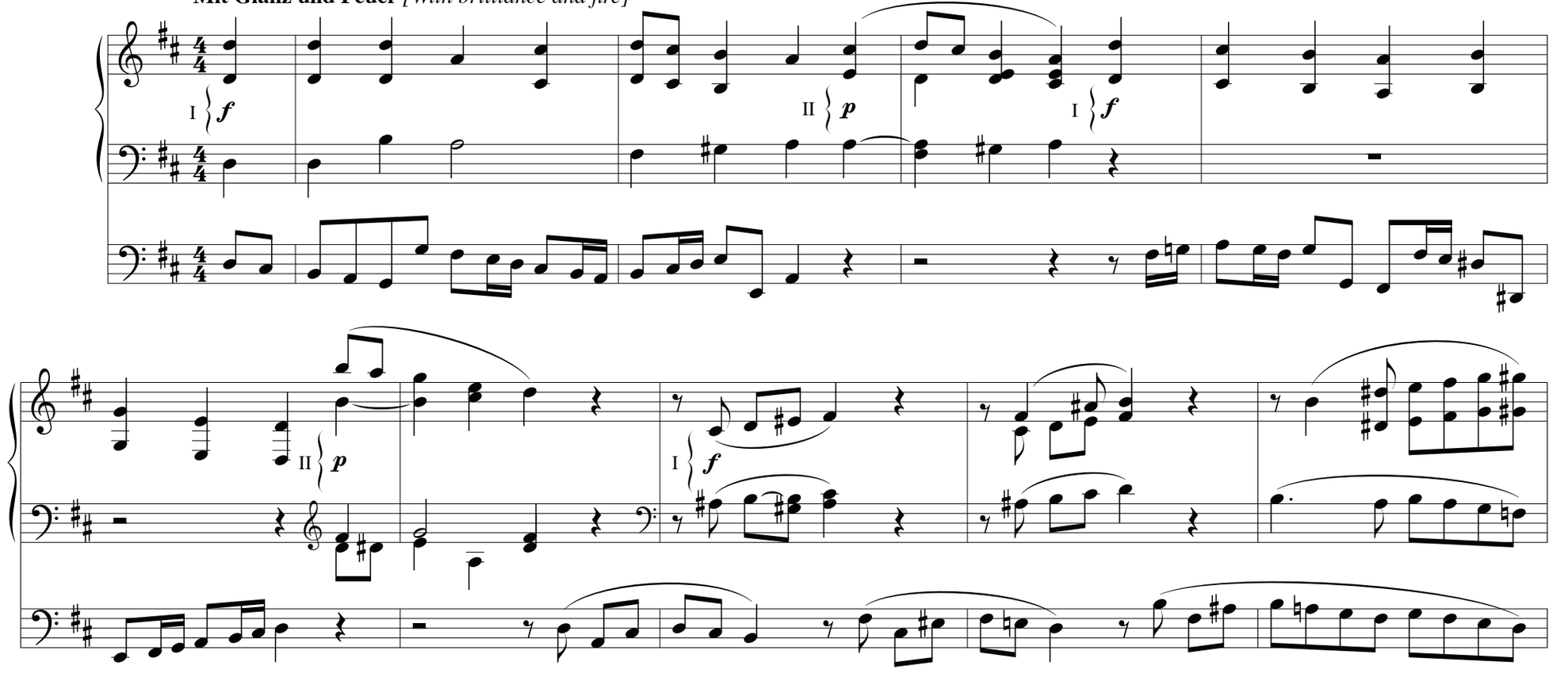
A Mighty Fortress Is Our God

Volles Werk.
Die Pianostellen auf einem zweiten Manual.

[Full organ]
[Quieter registration on a second manual]

I: Plenum 16', Reeds; II/I
II: Foundations 8', 4', Reeds 8', 4'
Ped: Plenum (32'), 16', Reeds (32'), 16', 8', 4'

Mit Glanz und Feuer *[With brilliance and fire]*



Tune: Martin Luther, 1483–1546

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4. Es ist das Heil uns kommen her

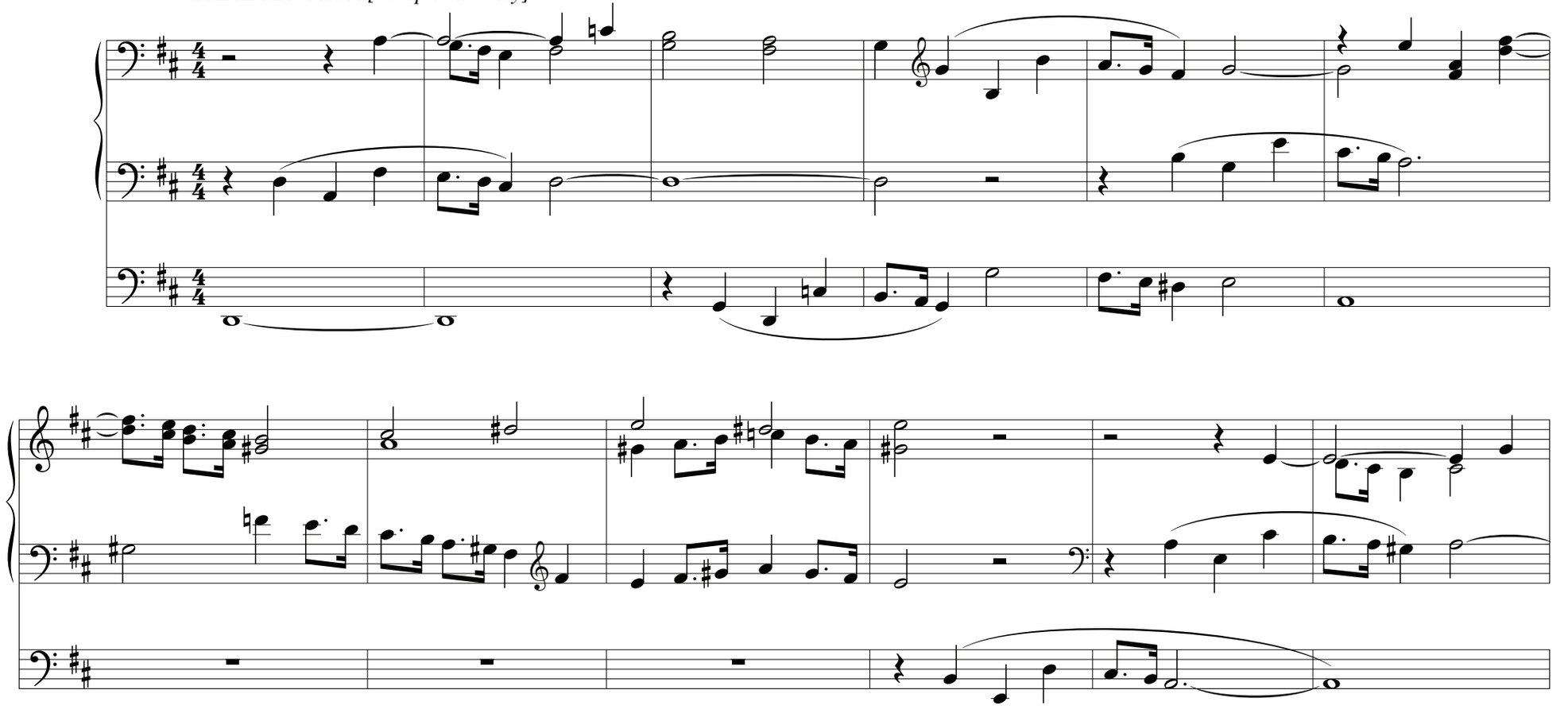
Salvation unto Us Has Come

Volles Werk, ohne Mixtur.
[Full organ without mixtures]

Man: Foundations 8', 4', 2', (Reed 8')
Ped: Foundations 16', 8', 4', 2', Reed 8', (4')

ES IST DAS HEIL

Frisch und belebt *[Crisp and lively]*



Tune: *Etlich christlich Lieder,* Wittenberg, 1524

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5. Es wolle Gott uns gnädig sein

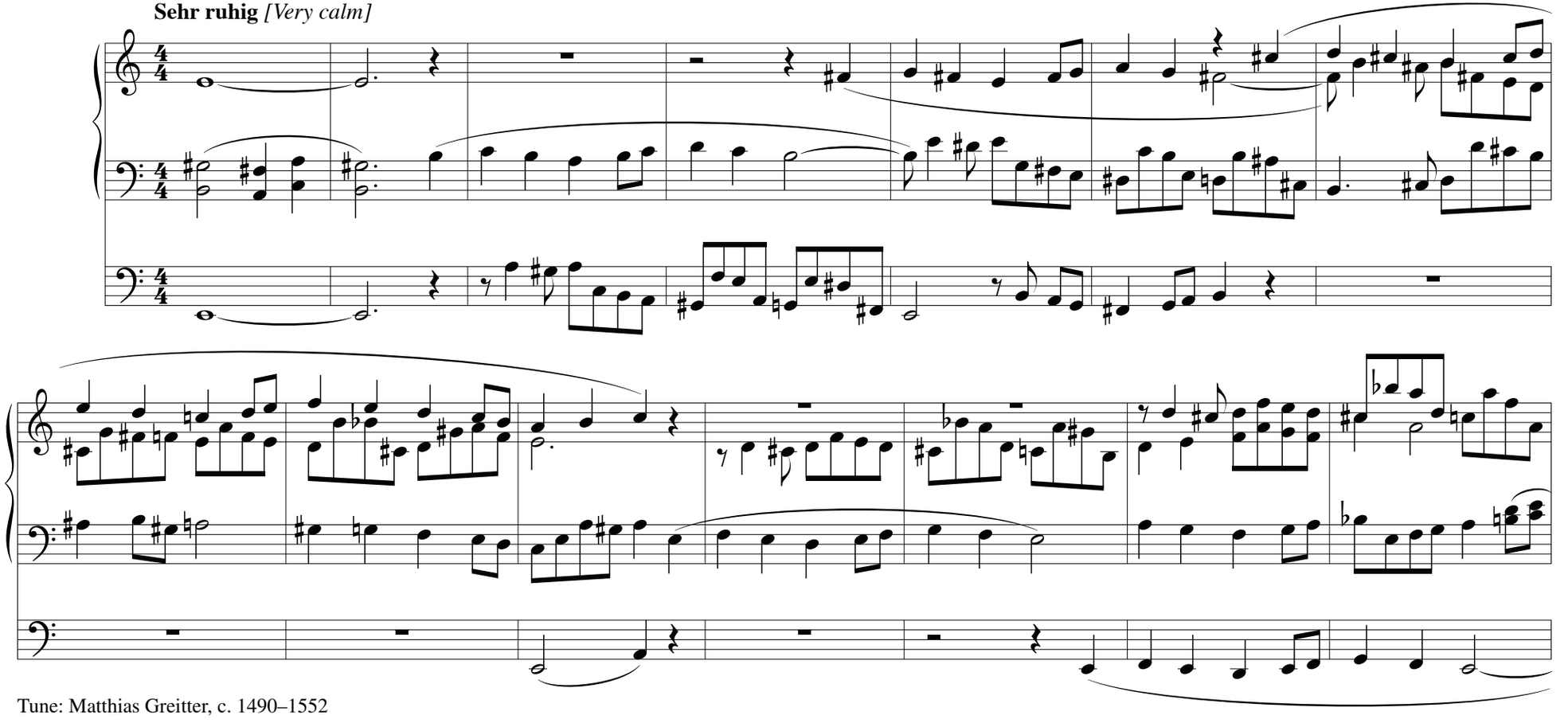
May God Bestow on Us His Grace

Santfe, aber volle Stimmen, 16 und 8 Fuss.
Durchwegs sehr gebunden.

[Quiet but full 16' and 8' stops]
[Legato throughout]

Man: Bourdon or Quintadena 8', Flute and Gamba (Soft 8' stops coupled from II)
Ped: Violone or Subbass 16', Bourdon and Cello 8' or Soft Principal ((II/I)

Sehr ruhig *[Very calm]*



Tune: Matthias Greitter, c. 1490–1552

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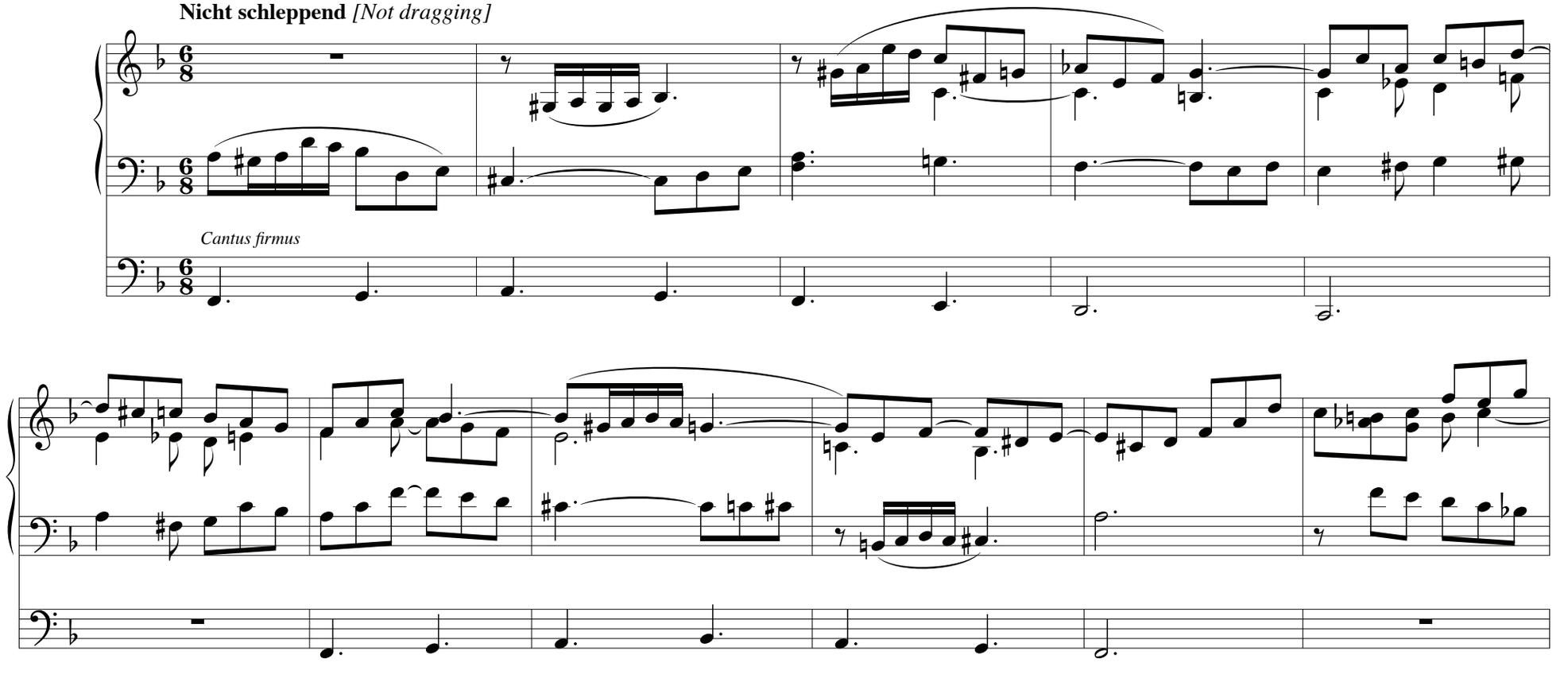
6. Freu dich sehr, o meine Seele

Comfort, Comfort, Now My People

Manual: Liebliche, klare Stimmen.
Pedal: Subbass 16', Violon 16', Octav 8'.
[Sweet, clear stops]

Man: Flute or String Celeste (+4' Flute or String)
*Ped: Violone or Subbass 16', Octave 8'



*Register the pedal to emphasize the cantus firmus.

The original key of this composition was G Major.

Tune: *Trente quatre pseaumes de David*, Geneva, 1551

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7. Herzlich lieb hab’ ich dich, o Herr

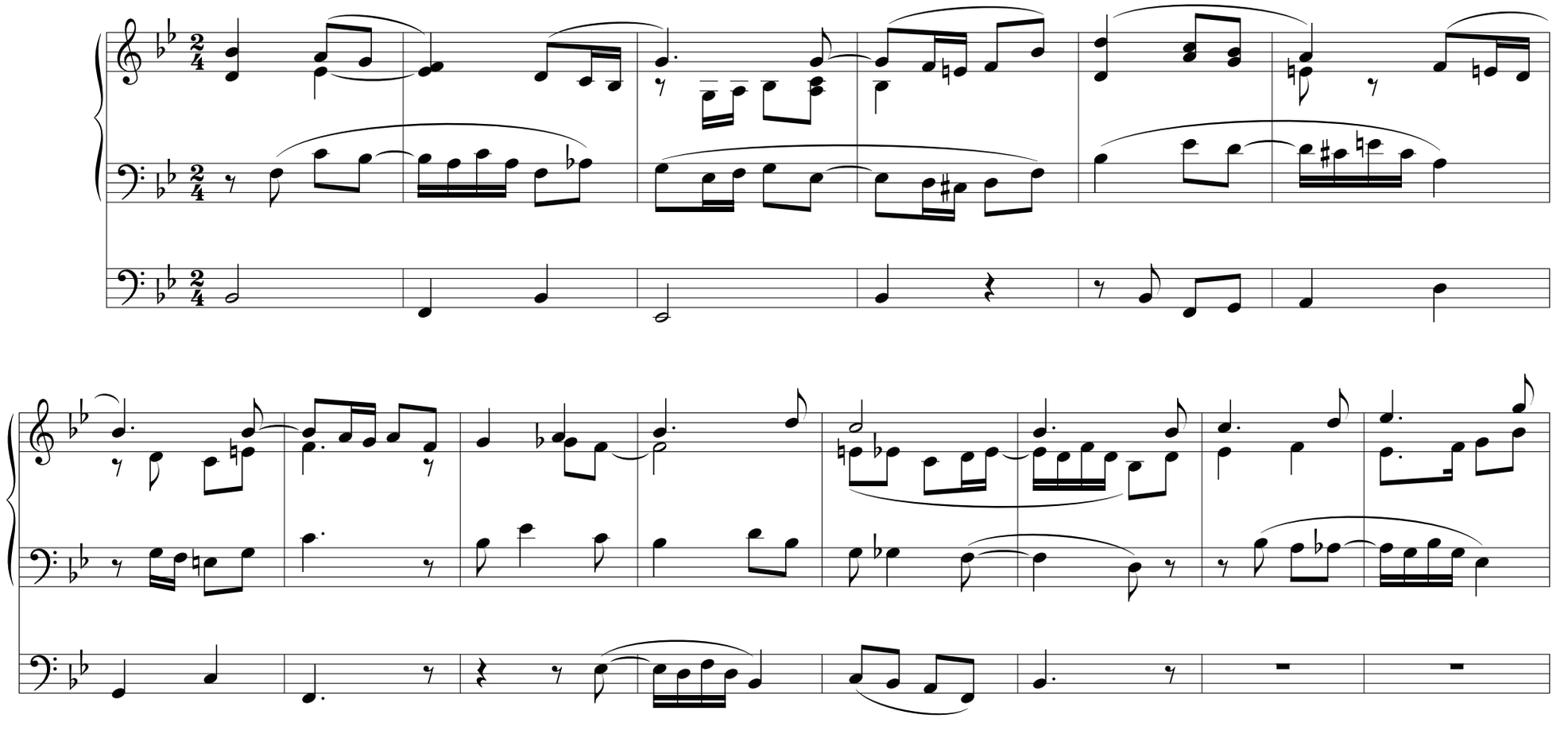
Lord, Thee I Love with All My Heart

Leicht aussprechende sanfte Register.
[Light, articulate, soft stops]

Man: Flute 8', Flute or String 4', (Flute or Small Principal 2')
Ped: Bourdons 16', 8'; (I/Ped.)

HERZLICH LIEB

Andantino



Tune: B. Schmid, *Orgeltabulaturbuch,* 1577

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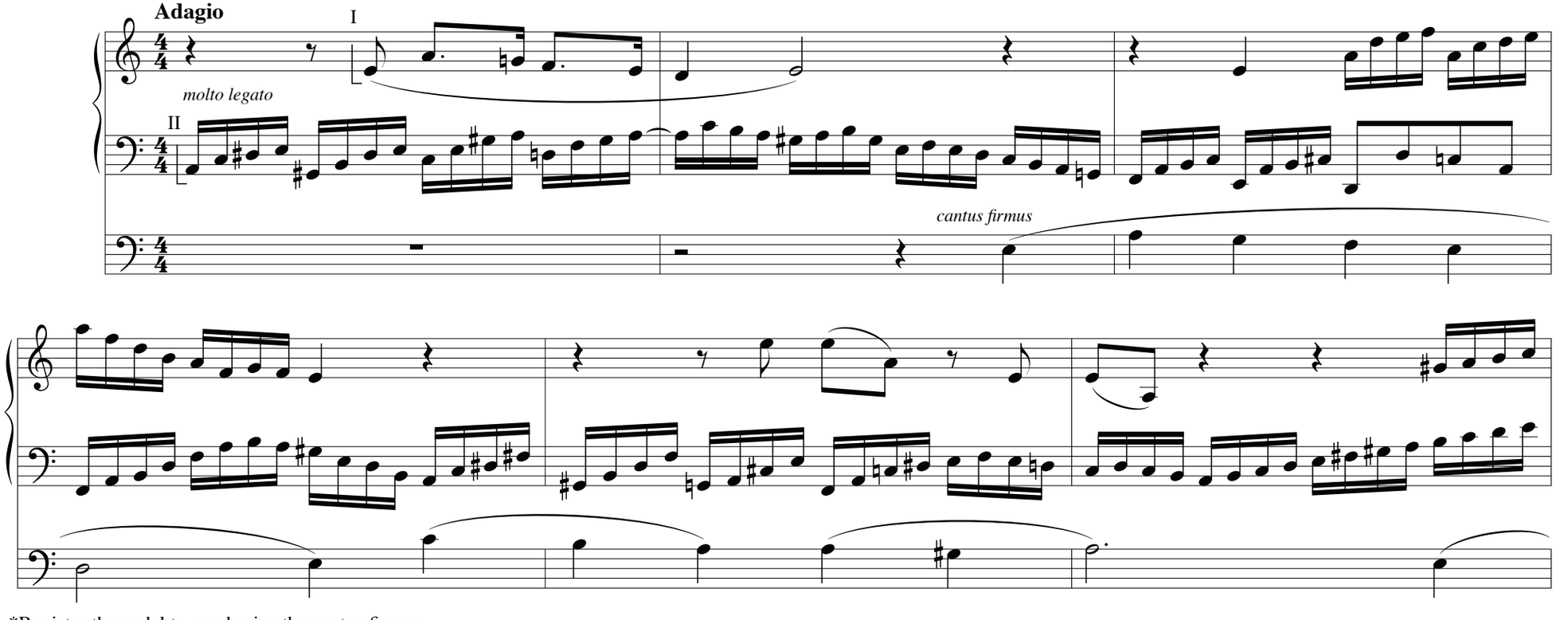
8. Herzlich tut mich verlangen

O Sacred Head, Now Wounded

Nebenmanual. Ein paar milde Stimmen, darunter ein sanft streichendes 8 flüssiges Register.
Hauptmanual: Prinzipal oder Octav 8', dazu ein präzis aussprechendes und wirksames 16 flüssiges Register.
Pedal: Violon 16', Octav 8', und Octav 4'.

[Accompanying manual: A few gentle stops, including a soft 8' string
Solo manual: 8' principal or octave, and a distinctly speaking, prominent 16' stop]

I: Principal or Quintadena 16', Principal 8'
II: Flute and String 8', (Soft Principal 8', Flute or String 4')
Ped: Violone or Bourdon 16', Principals 8', 4'*



*Register the pedal to emphasize the cantus firmus.

Tune: Hans Leo Hassler, 1564–1612

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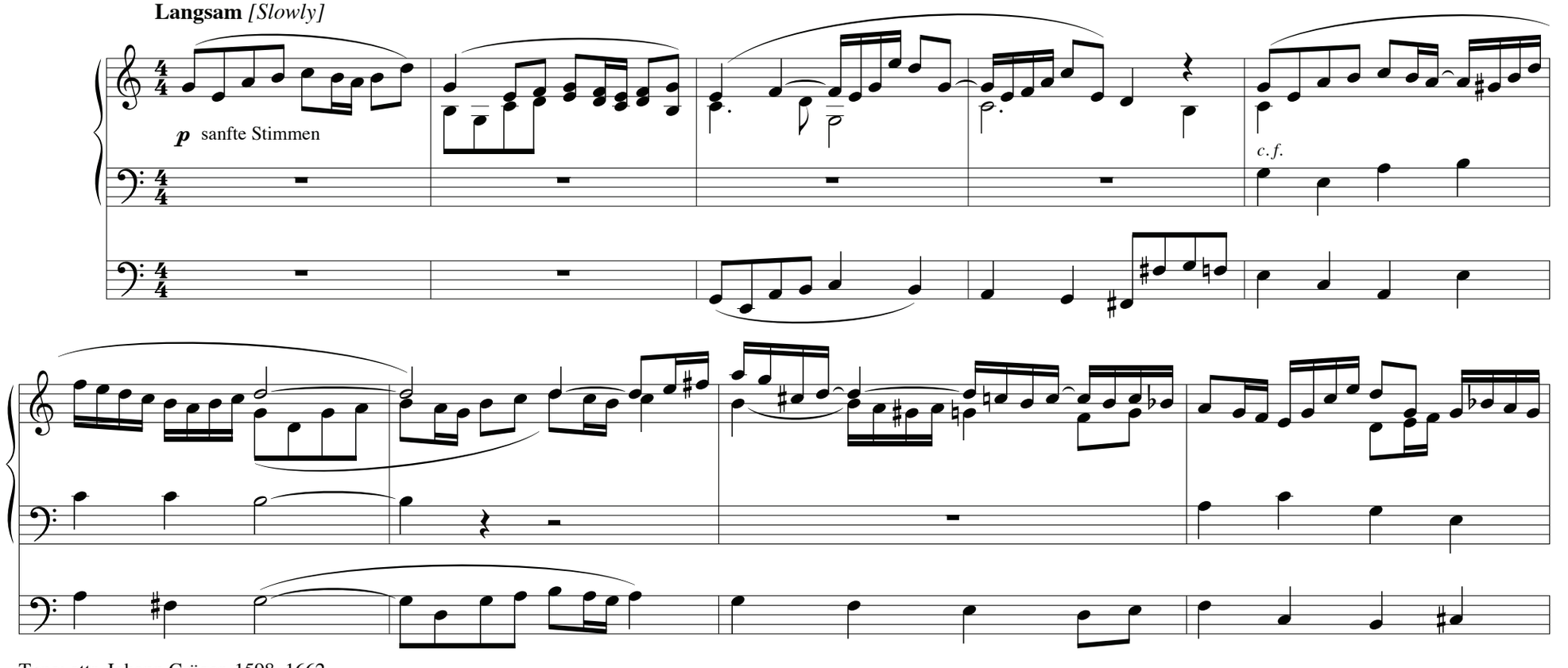
9. Jesus, meine Zuversicht

Jesus Lives, My Sure Defense

Der Cantus firmus im Tenor mit hervortretenden Stimmen, darunter Trompete 8'.
Sanfte Stimmen.

[The Cantus firmus in the tenor with prominent stops, including 8' trumpet]
[Soft stops]

I: Flute 8', Principal 4', (Quint 2 2/3'), Trumpet 8'
II: Flute 8', Flute or Principals 4', 2'
Ped: Violone or Subbass 16', Principal 8'



Tune: attr. Johann Crüger, 1598–1662

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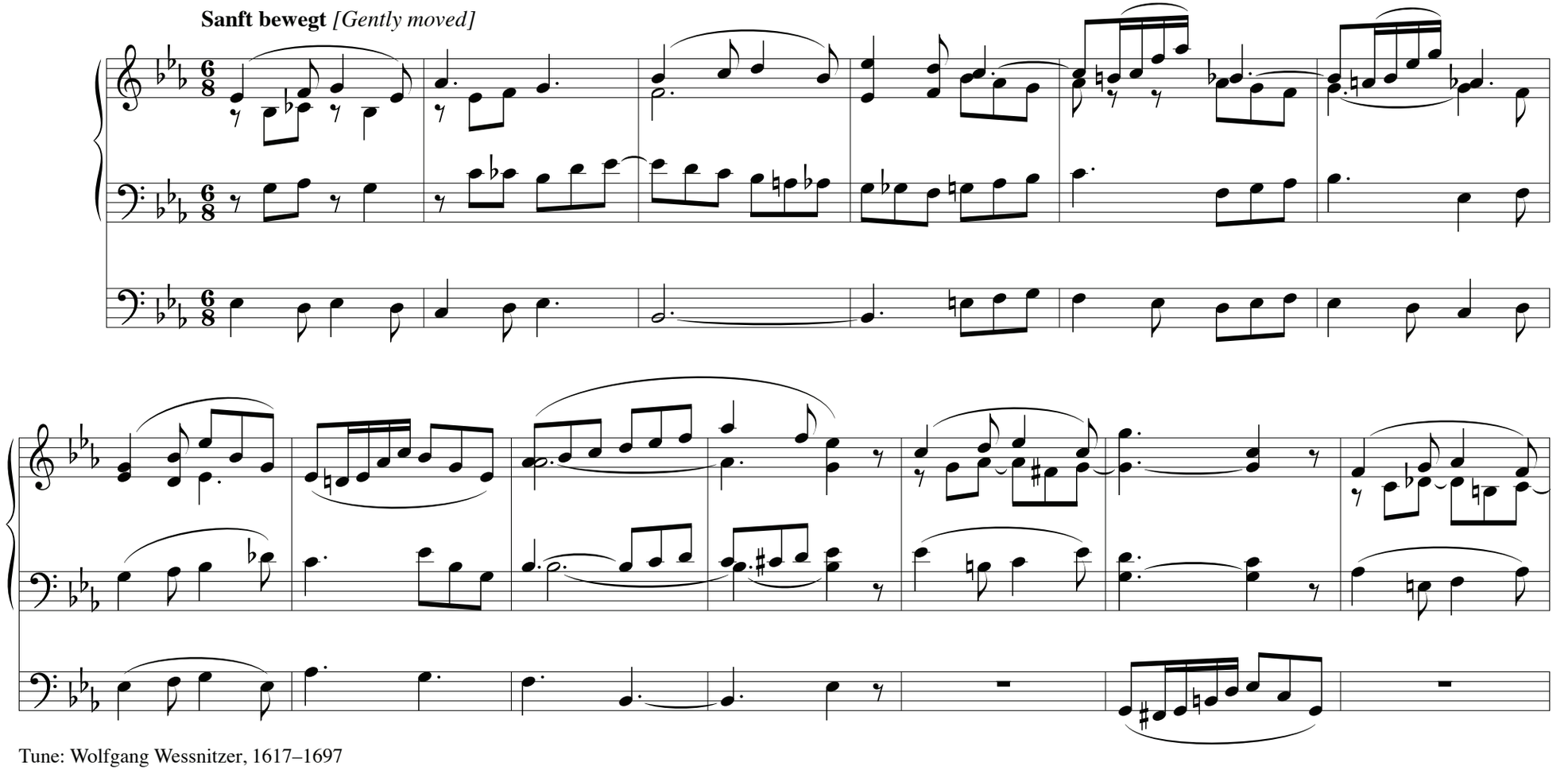
10. Jesu, meines Lebens Leben

Christ, the Life of All the Living

Liebliche Stimmen, darunter Gamba 8'.
[Gentle stops, including 8' gamba]

Man: Flute and Strings 8' (+4', Tremluant)
Ped: (Bourdon 8'); I/Ped., II/Ped.

Sanft bewegt *[Gently moved]*



Tune: Wolfgang Wessnitzer, 1617–1697

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11. Lobe den Herren, den mächtigen König

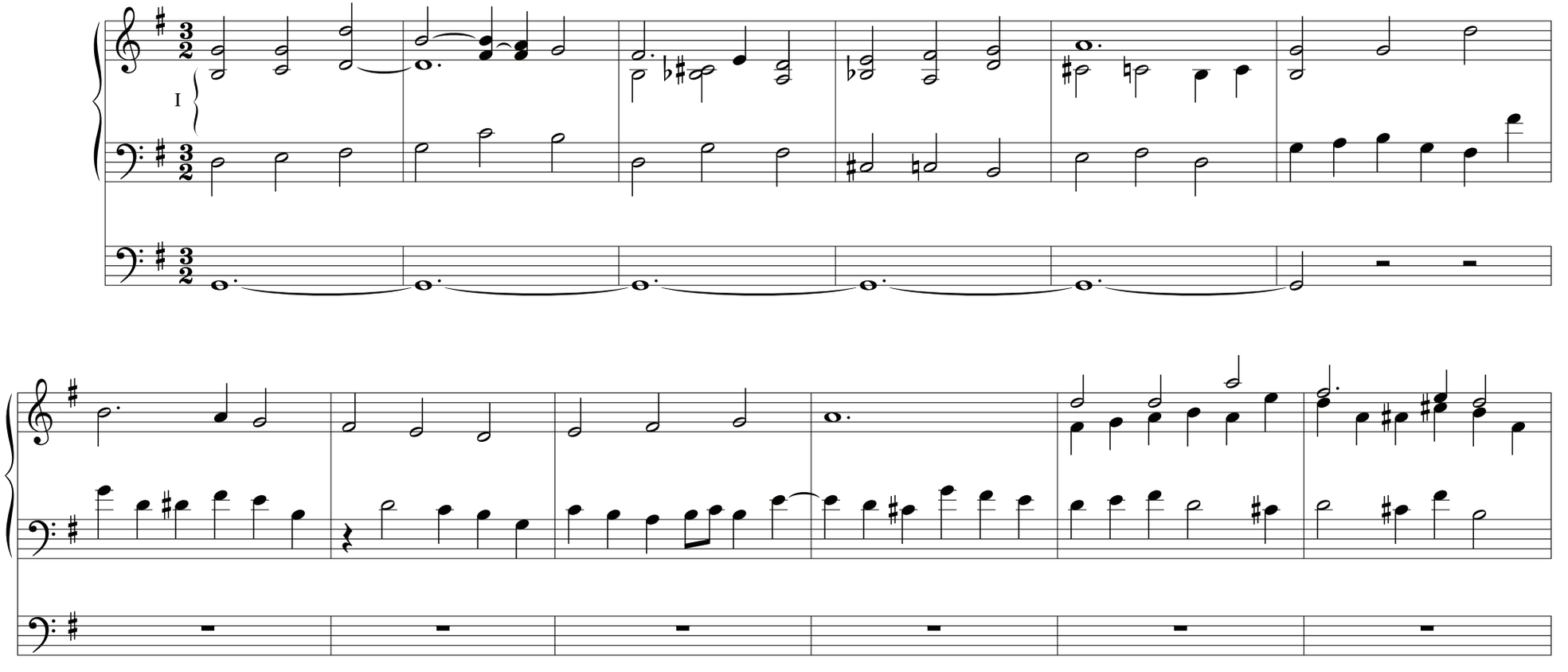
Praise to the Lord, the Almighty

Volles Werk.
[Full organ]

I: Plenum with Reeds 16'
II: Foundations 8', 4', 2', Reeds 8'
Ped: Plenum (32'), 16', Reeds 16', 8', 4'

LOBE DEN HERREN

Allegro maestoso



Tune: *Ernewerten Gesangbuch, Part II,* Stralsund, 1665

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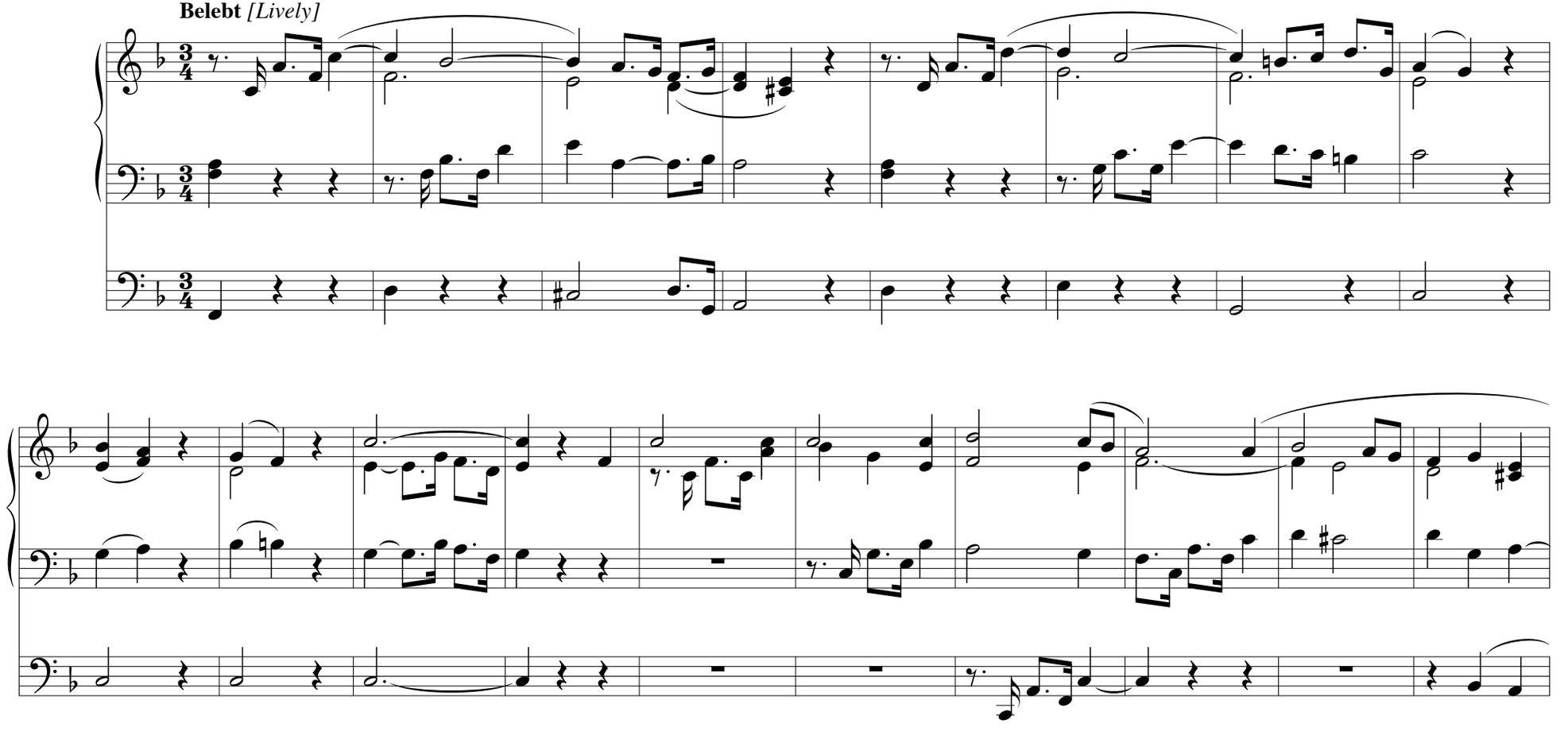
12. Lobt Gott, ihr Christen, allzugleich

Let All Together Praise Our God

Kräftige Stimmen.
[Powerful stops]

Man: Plenum 8', Reed 8'
Ped: Plenum 16', Reed 8'

Belebt *[Lively]*



Tune: Nikolaus Herman, 1480–1561

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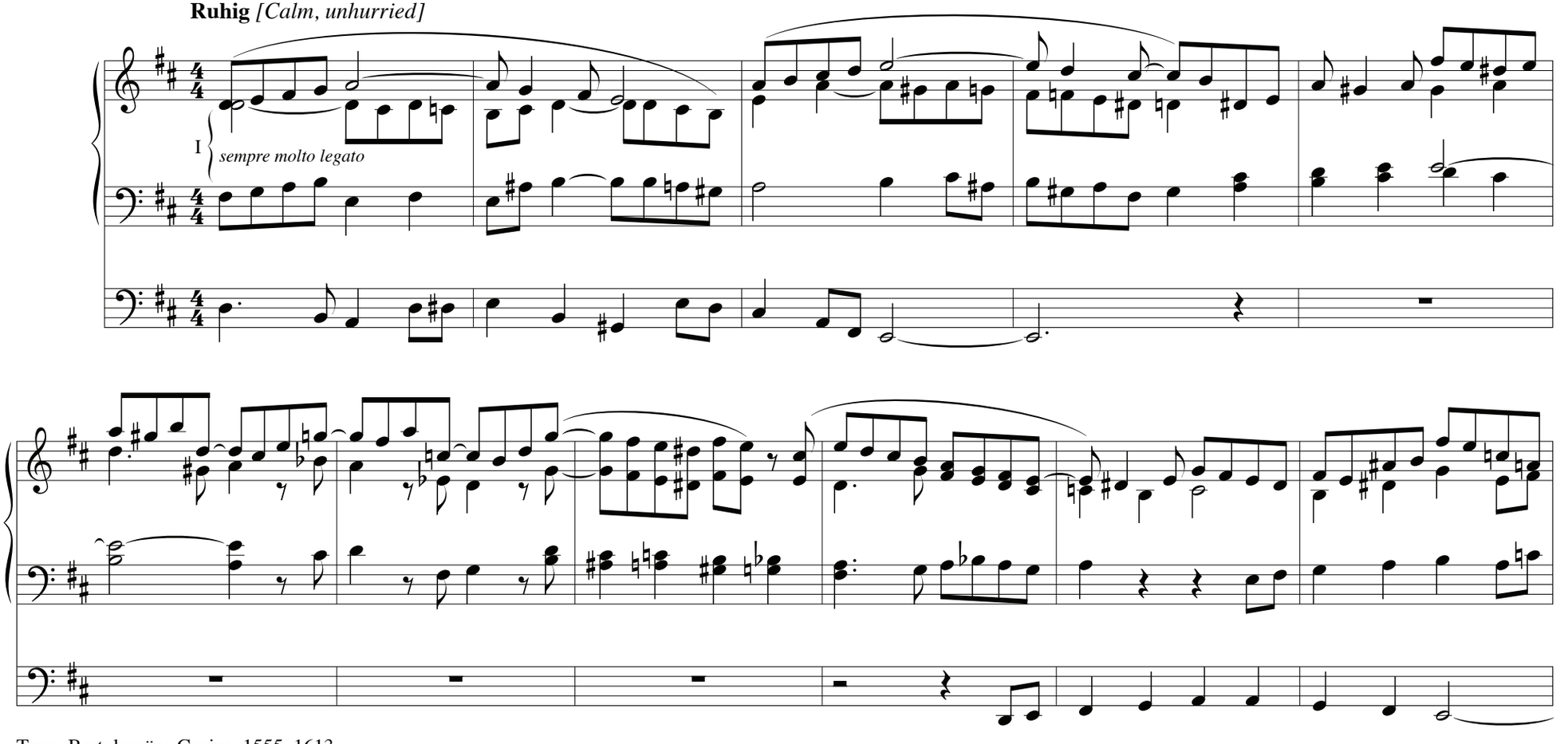
13. Machs mit mir, Gott

Come, Follow Me, the Savior Spake

Mit sanften, aber vollen Stimmen.
[With quiet, full stops]

I: Bourdon or Quintadena 16', Flute and String 8'; II/I
II: Flute and String 8', Flute 4'
Ped: Bourdon 32', Violone or Subbass 16', Bourdon 8'; II/Ped.

Ruhig *[Calm, unhurried]*



Tune: Bartolomäus Gesius, 1555–1613

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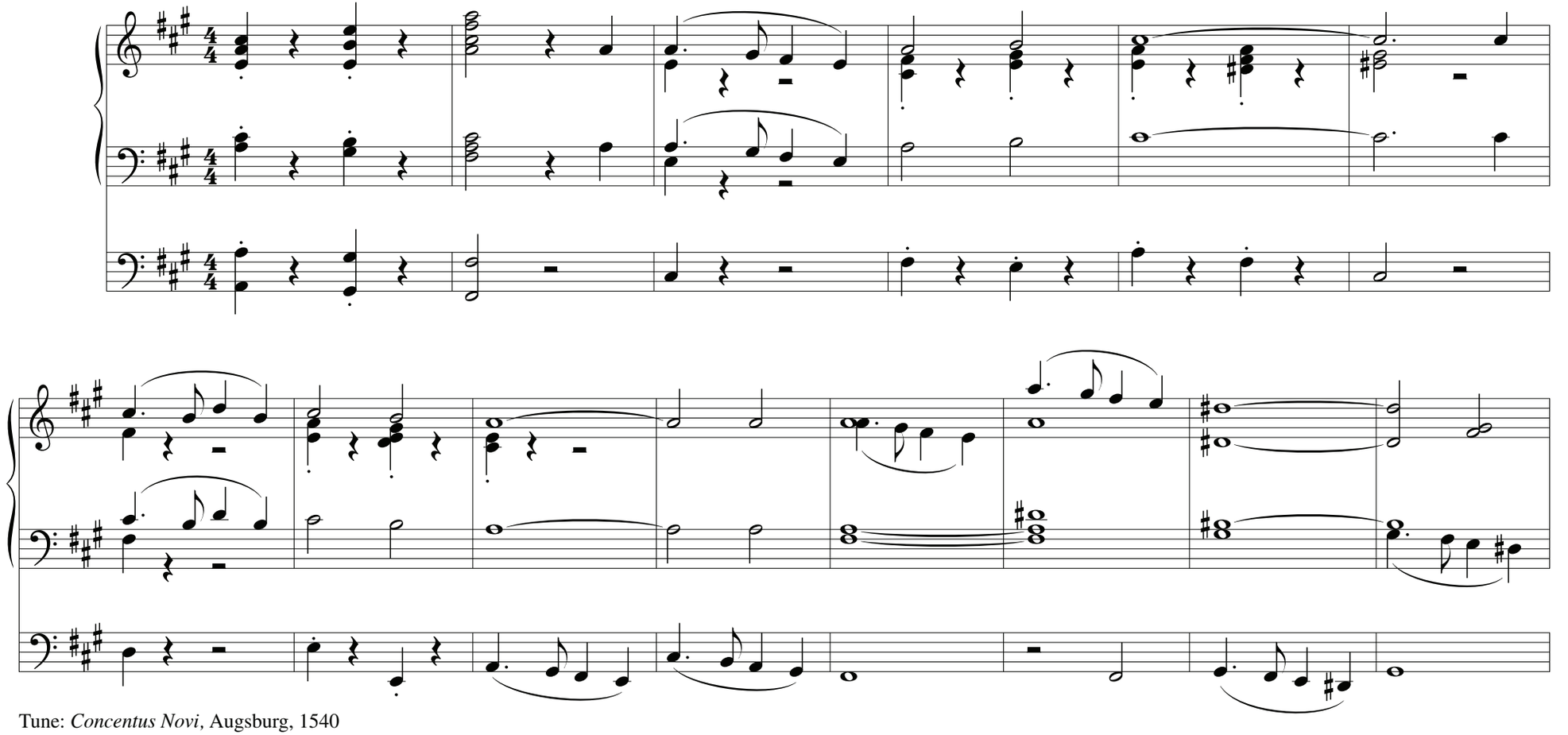
14. Nun lob, mein Seel, den Herren

My Soul, Now Praise Your Maker!

Volles Werk.
[Full organ]

Man: Plenum 8', Reeds 16', 8', 4'
Ped: Plenum 16', Reeds 16', 8', 4'

Feurig und schwungvoll *[Fiery and bold]*



Tune: *Concentus Novi,* Augsburg, 1540

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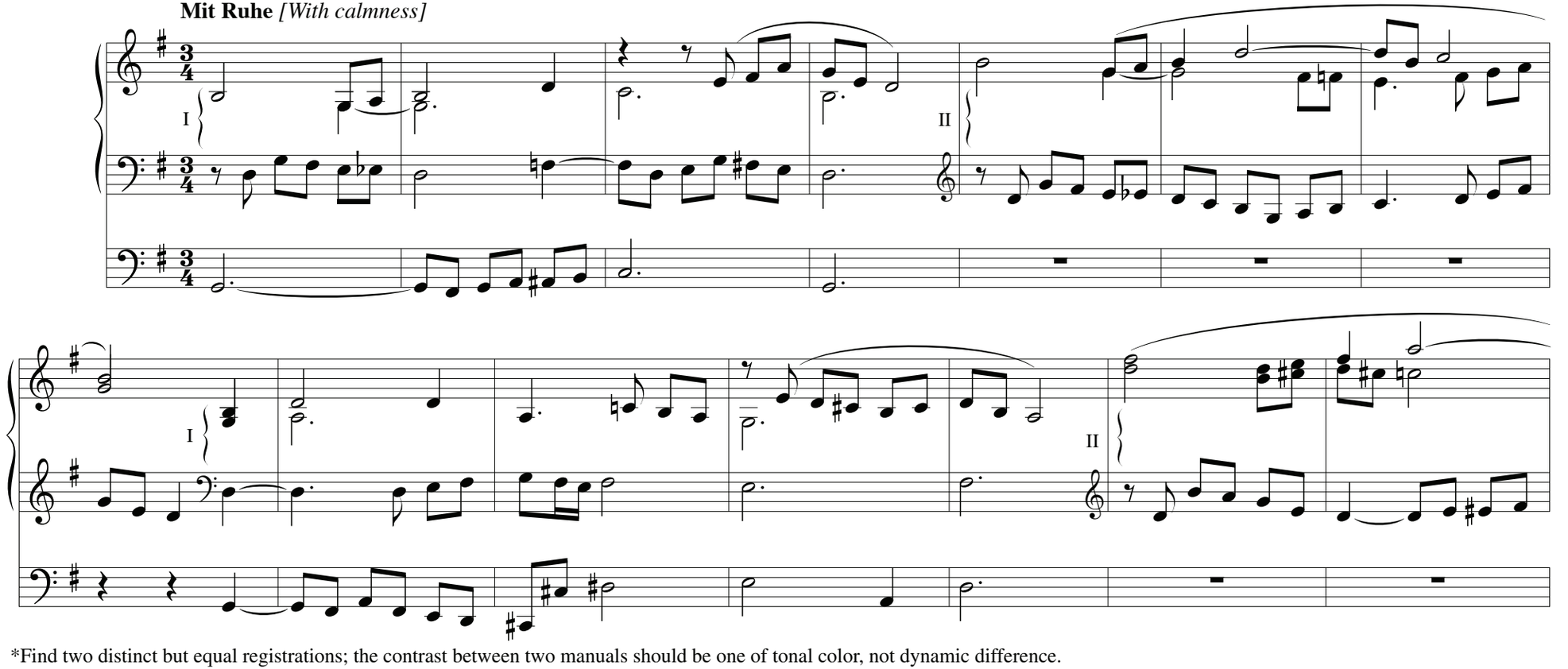
15. O Welt, ich muss dich lassen

Now Rest beneath Night's Shadow

Manual I: Zarte, aber volle Stimmen, dazu Bordun, oder Quintaton 16 Fuss.
Manual II: Salicional 8, Flauto 8 und ein sanftes 4 flüssiges Register.

*[Delicate but full stops, including 16' Bourdon or Quintadena, 8' Salicional, 8' Flute, and a soft 4' stop]**

I: Bourdon or Quintadena 16', Flute 8', (4')
II: Flute and String 8', (Celeste 8'), Flute or String 4'
Ped: Violone 16', Bourdon 8'



*Find two distinct but equal registrations; the contrast between two manuals should be one of tonal color, not dynamic difference.

Tune: Heinrich Isaac, 1450–1517

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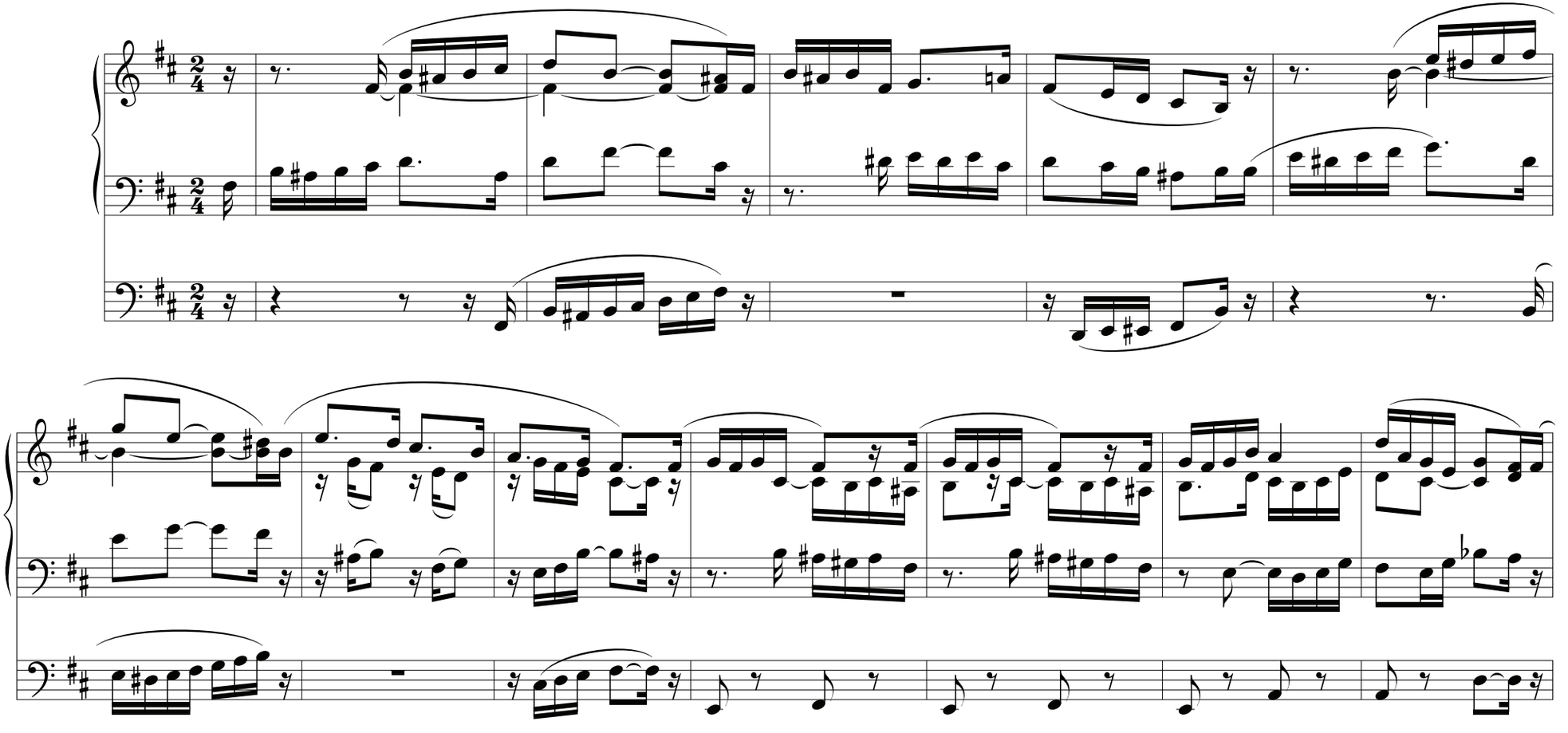
16. O Gott, du frommer Gott

O God, My Faithful God

Sanfte 8 füssigen Stimmen.
[Soft 8' stops]

I: String 8', (Tremulant); II/I
II: String 8', (Tremulant)
Ped: (Violone 16', String 8'); I/Ped., II/Ped.

O Gott, du frommer Gott



Tune: *Neu Ordentlich Gesangbuch,* Braunschweig, 1648

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17. O Traurigkeit, o Herzeleid

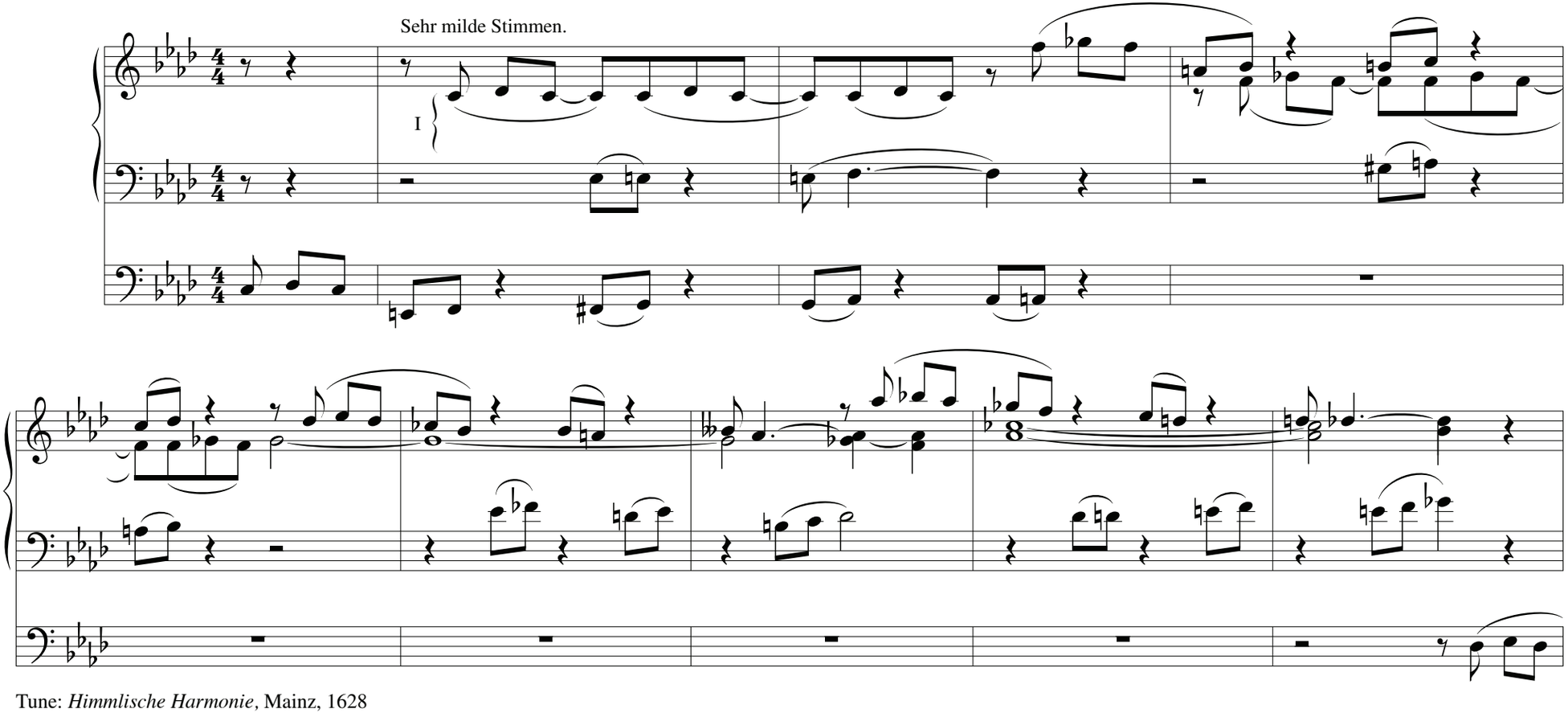
O Darkest Woe

Der Cantus firmus im Tenor sanft hervorstechend auf einem andern Manual, etwa mit Vox Humana.
Sehr milde Stimmen.

[The cantus firmus in the tenor softly prominent on another manual, for example with Vox Humana]
[Very gentle stops]

I: (Dulciana 16'), Soft Flute or String (Celeste) 8'
II: Vox Humana 8', (Tremulant)
Ped: Bourdons 16', 8'; (I/Ped.)

O Traurigkeit



Tune: *Himmlische Harmonie,* Mainz, 1628

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18. Sollt’ ich meinem Gott nicht singen

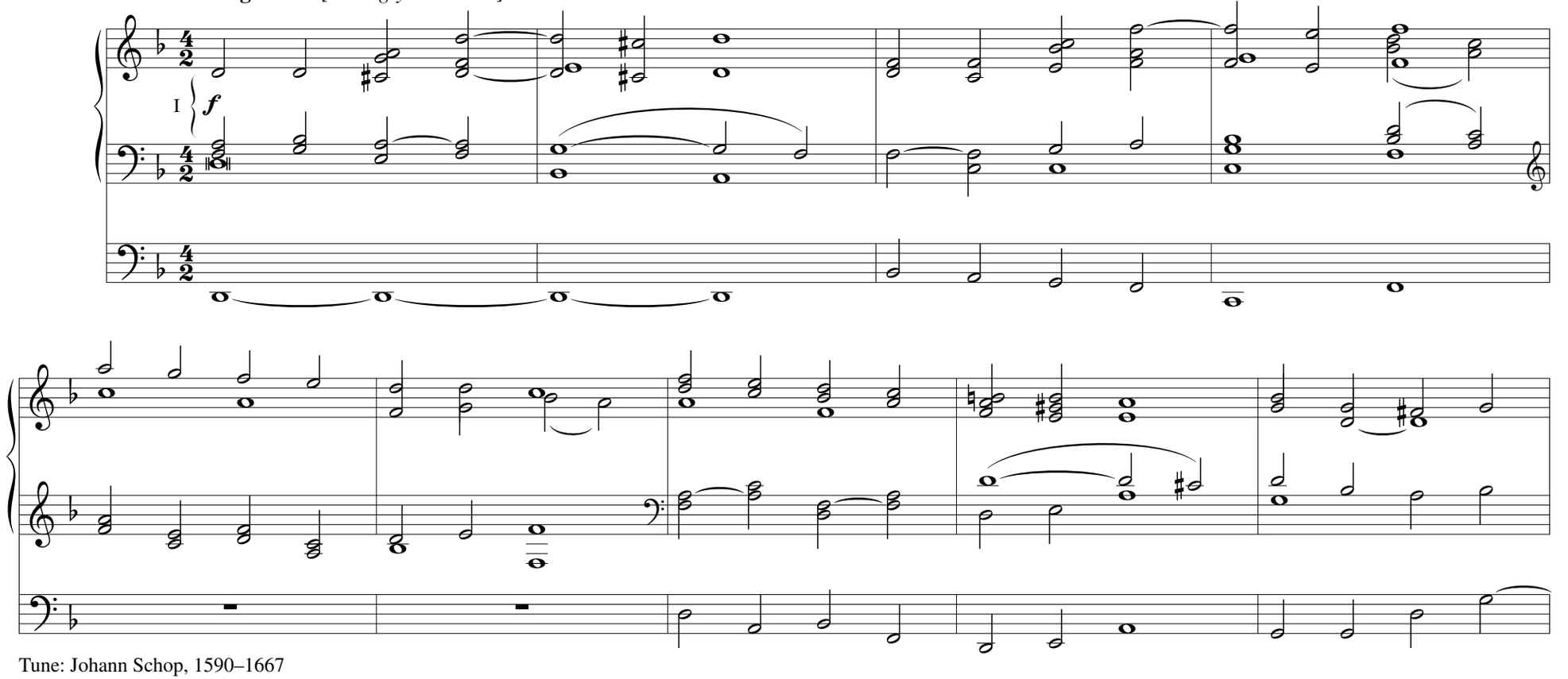
I Will Sing My Maker’s Praises

Alle 16, 8 und 4 füssigen Grundstimmen, nebst den Rohrwerken.
Die piano Stellen auf einem zweiten Manual, mit klaren Stimmen.

[All 16', 8', 4' foundations, including the reed chorus]
[Quieter registration on a second manual, with clear stops]

I: Reed Plenum 16', 8', 4', (+2')
II: Foundations 8', 4', 2'
Ped: Reed Plenum 16', 8', 4'

Kräftig belebt *[Strongly animated]*



Tune: Johann Schop, 1590–1667

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19. Vom Himmel hoch da komm’ ich her

From Heaven Above

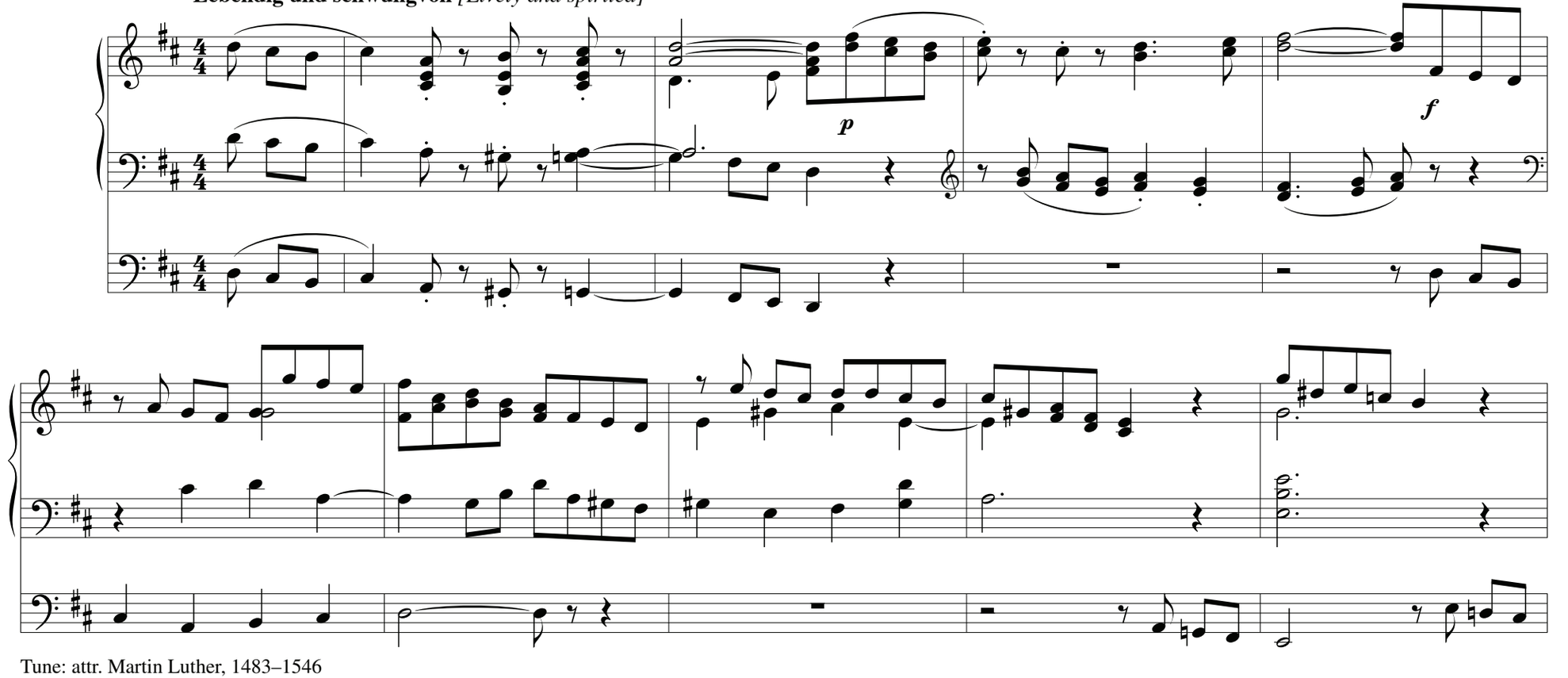
Volles Werk.
Die piano Stellen auf einem zweiten Manual.

[Full organ]
[Quieter registration on a second manual]

I: Plenum 8', 4', 2', + Mixture
II: Foundations 8', 4'
Ped: Foundations 16', 8'; I/Ped.

VOM HIMMEL HOCH

Lebendig und schwungvoll *[Lively and spirited]*



Tune: attr. Martin Luther, 1483–1546

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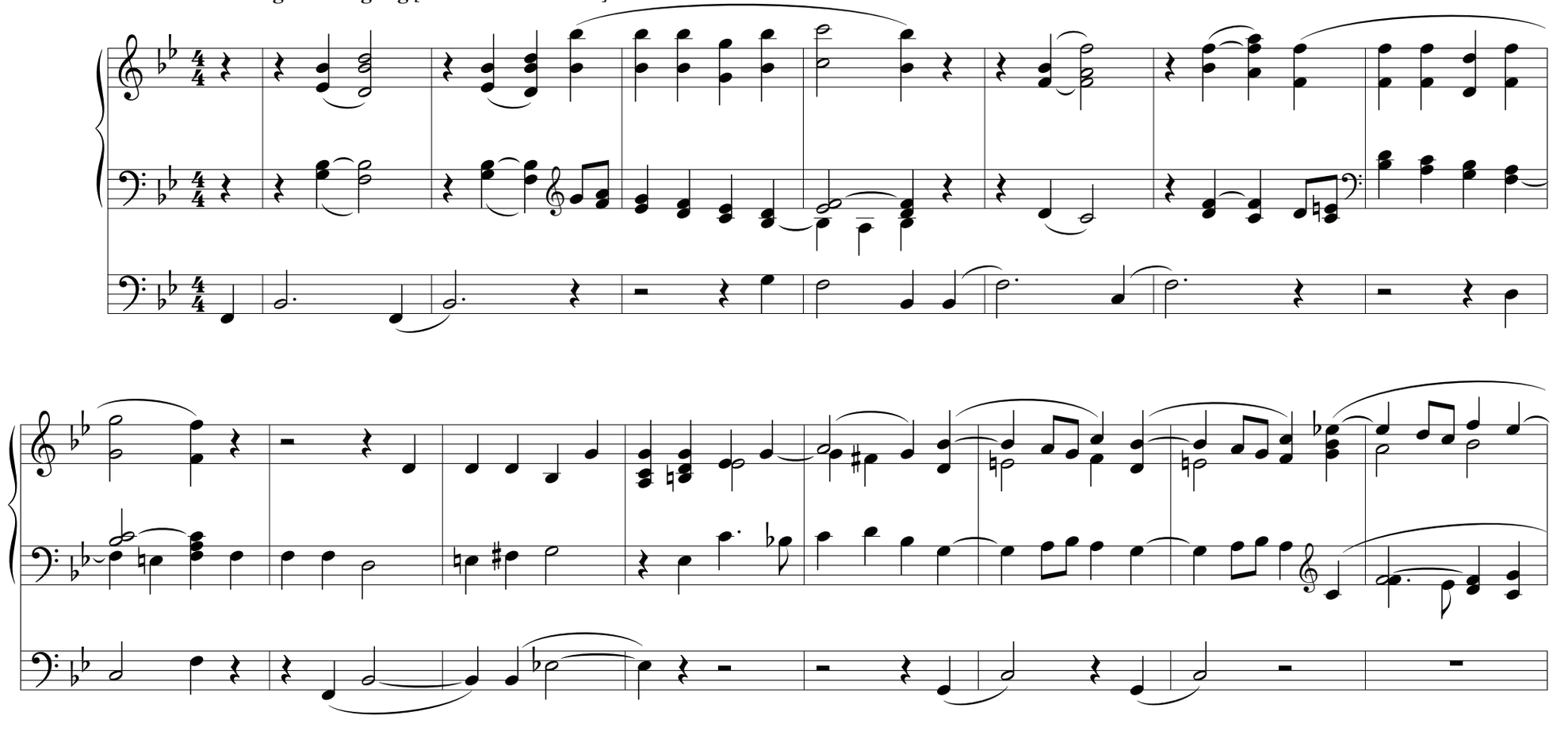
20. Wach auf, mein Herz, und singe

Awake, My Heart, and Sing

Mittelstark.
[Moderately strong stops]

Man: Foundations 8', 4', 2'
Ped: Foundations 16', 8'; I/Ped.

In mässiger Bewegung *[In moderate motion]*



Tune: Nikolaus Selnecker, 1532–1592

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21. Wachet auf, ruft uns die Stimme

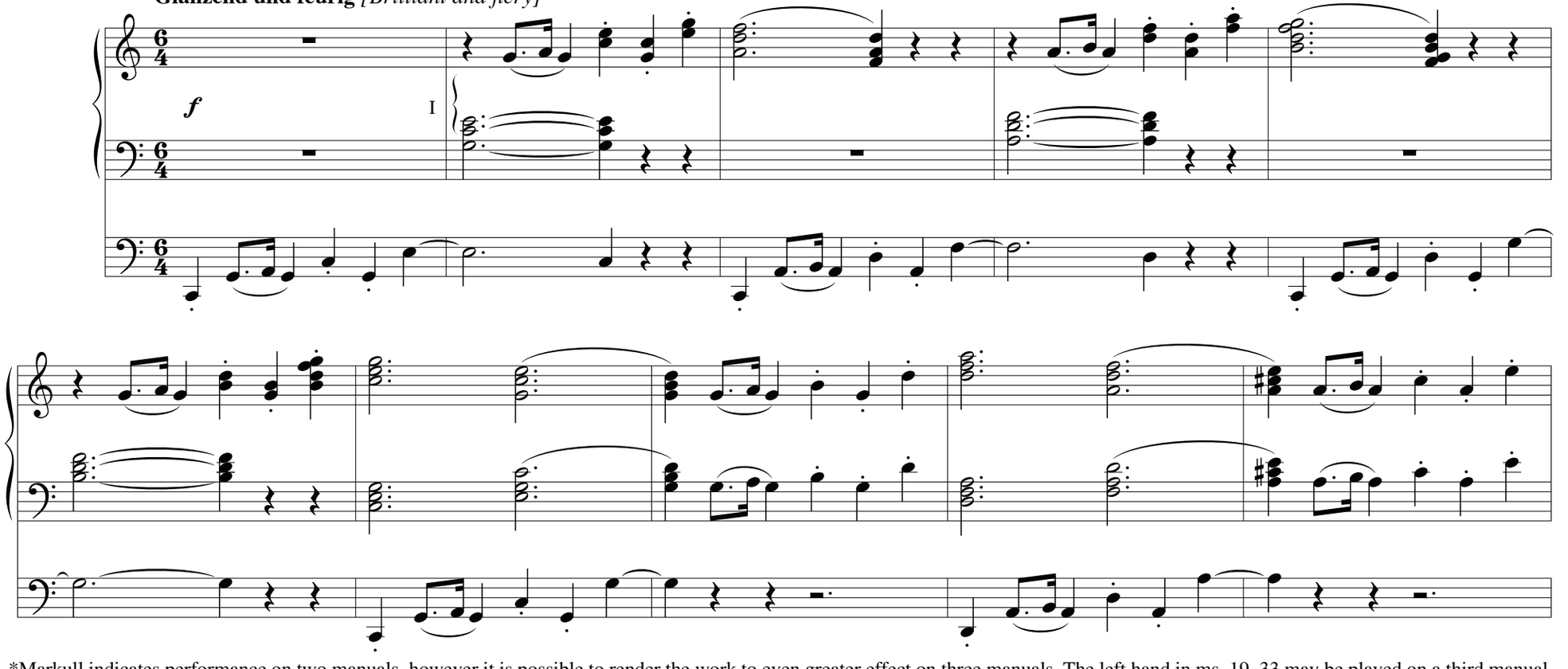
Wake, Awake, for Night Is Flying

Volles Werk.
[Full organ]

*I: Plenum 16', Reeds
II: Foundations 8', 4', Reeds
(III: Cornet V, Tuba Mirabilis or Bombarde Chorus)
Ped: Plenum 16', Reeds 8', 4'

WACHET AUF

Glänzend und feurig *[Brilliant and fiery]*



*Markull indicates performance on two manuals, however it is possible to render the work to even greater effect on three manuals. The left hand in ms. 19–33 may be played on a third manual with a brilliant solo registration.

Tune: Philipp Nicolai, 1556–1608

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22. Was Gott tut, das ist wohlgetan

What God Ordains Is Good Indeed

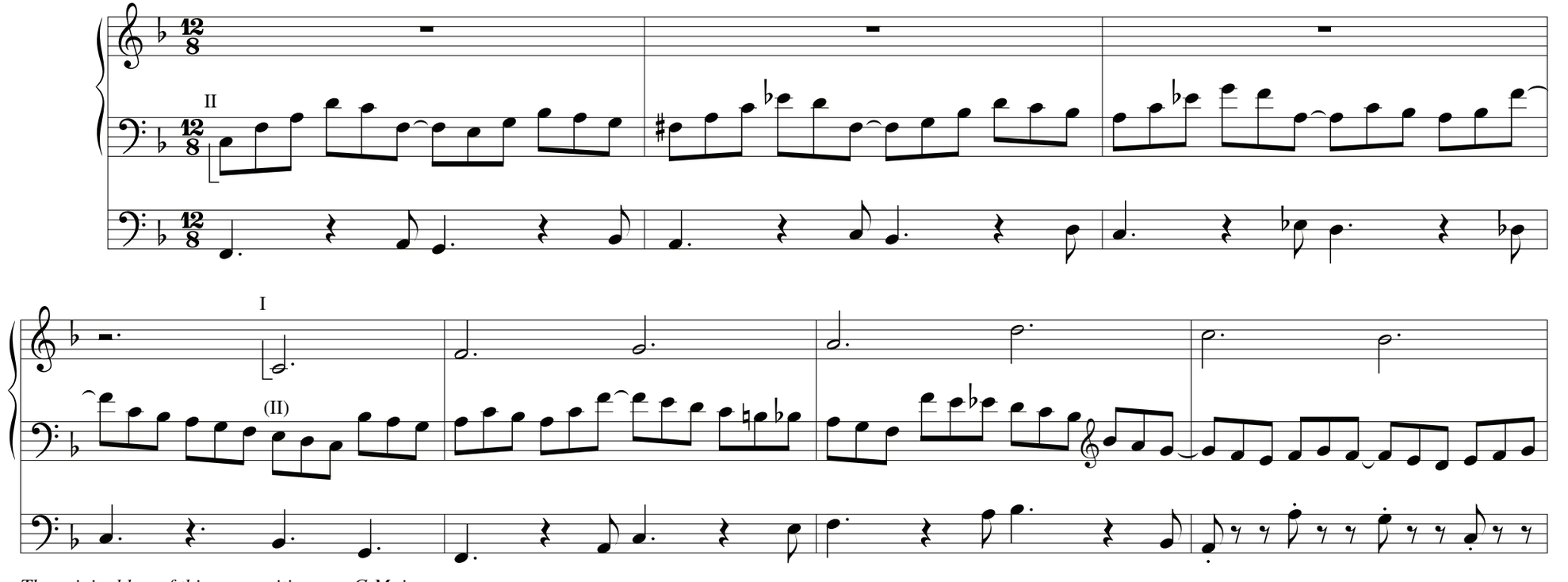
I: Hervorstechend mit Trompete 8'.
II: Einige sanfte, leicht ansprechende Register.
Ped: Subbass 16' und Octav 8', oder Flauto 8'.

[I: Prominent with 8' trumpet]
[II: A few soft, light, pleasing stops]
[Ped: Subbass 16' and Octav 8', or Flauto 8']

I: Principal 4', Trumpet 8'
II: Flute 8', Flutes or Principals 4', 2'
Ped: Subbass 16', Principal or Flute 8'

WAS GOTT TUT

Lebendig und mit sehr fliessendem Vortrage *[Lively and with very flowing forward motion]*



The original key of this composition was G Major.

Tune: Severus Gastorius, 1646–1682

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23. Wer nur den lieben Gott lässt walten

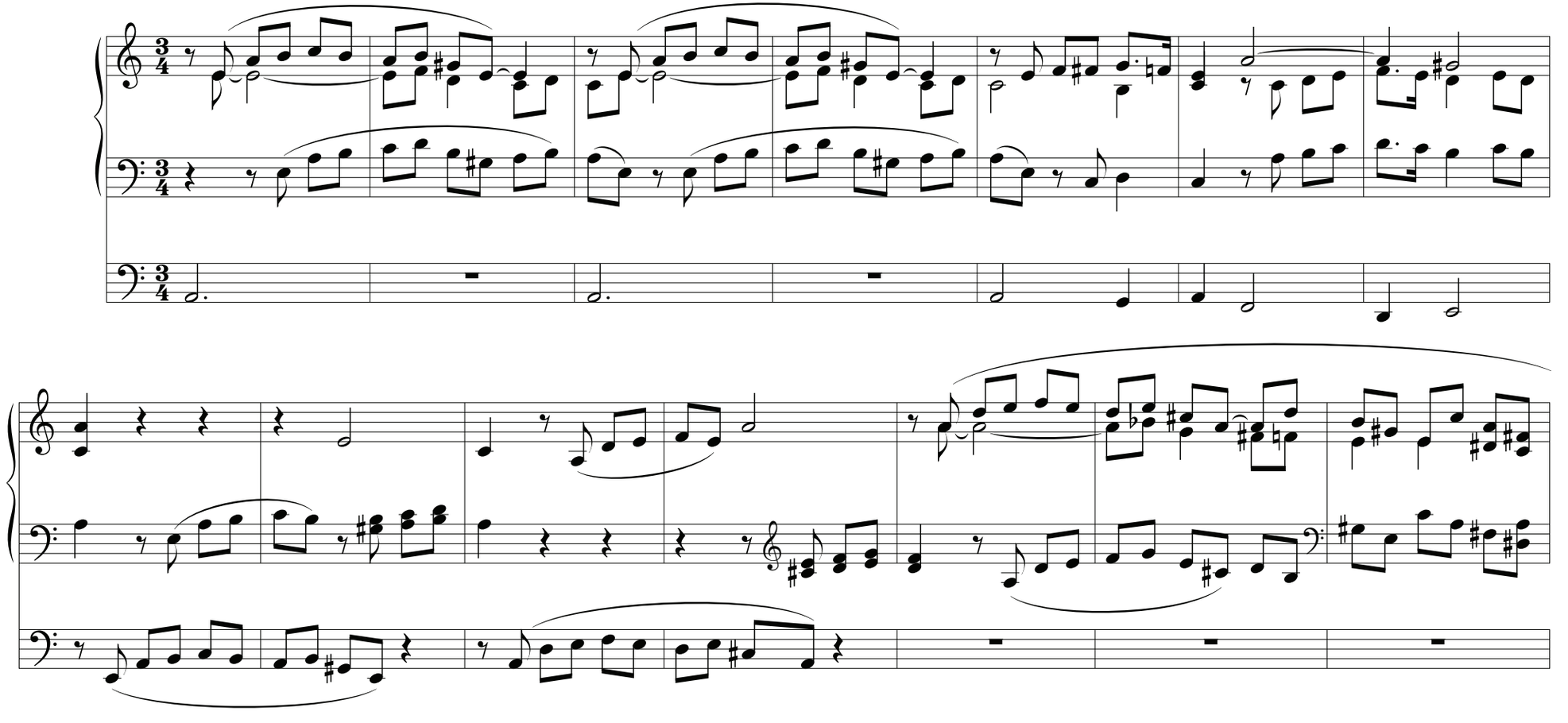
If You But Trust in God to Guide You

Zwei 8 und ein sanftes 4 flüssiges Register.
[Two 8' stops and one soft 4' stop]

Man: Principal 8', Flute or String 8', Flute 4'
Ped: Violone and Subbass 16', Principal 8'

WER NUR DEN LIEBEN GOTT

Sanft bewegt *[Gently moved]*



Tune: Georg Neumark, 1621–1681

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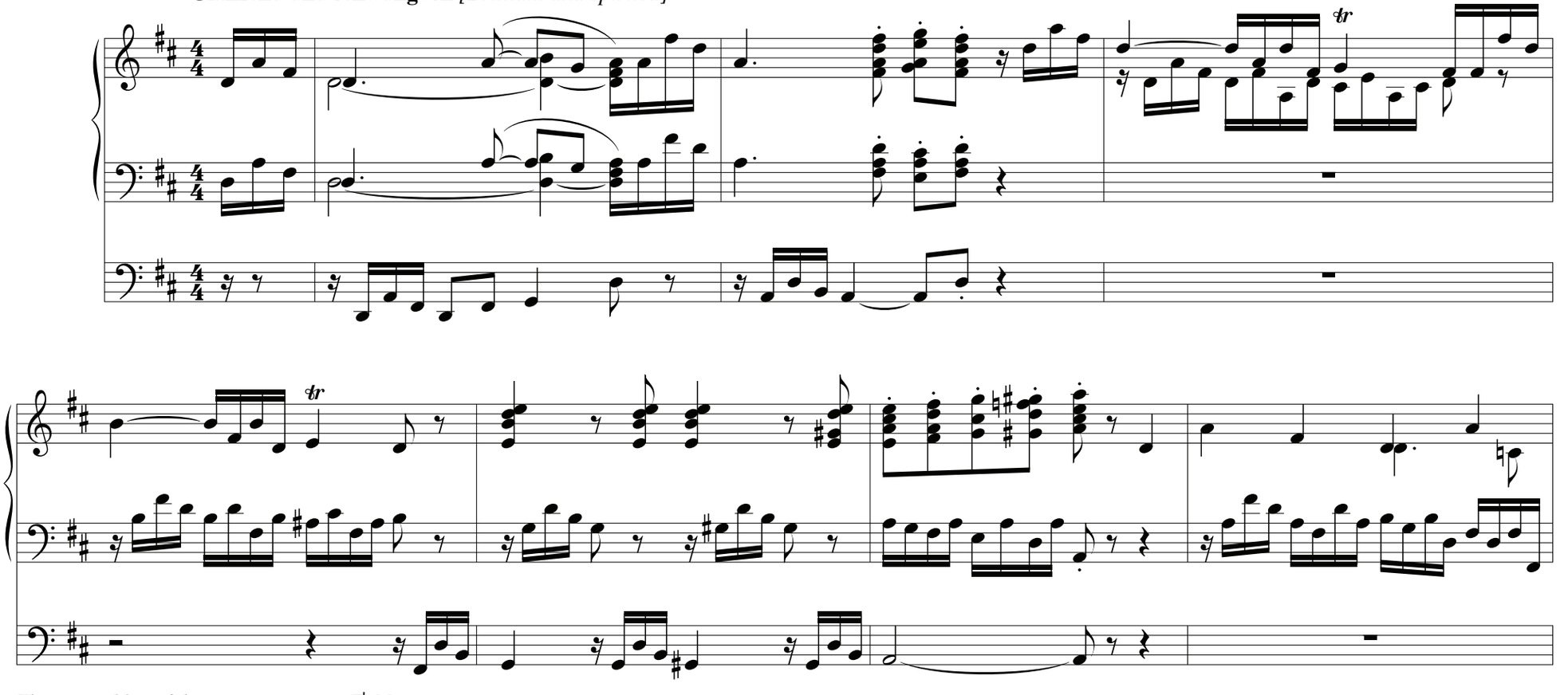
24. Wie schön leuchtet der Morgenstern

O Morning Star, How Fair and Bright!

Volles Werk.
[Full organ]

I: Tutti; II/I
II: Tutti
Ped: Tutti; II/Ped.

Glänzend und schwungvoll *[Brilliant and spirited]*



The original key of this composition was E♭ *Major.*

Tune: Philipp Nicolai, 1556–1608

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