

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'

ALLEIN GOTT IN DER HÖH

Maestoso

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature is one sharp (F#) and the time signature is 4/4. The piece begins with a **Maestoso** tempo marking. The Treble staff features a melody of eighth and quarter notes, often beamed in pairs. The Bass staff provides a harmonic accompaniment with chords and moving lines. The Pedal staff contains a simple bass line with long notes and rests. The score is divided into two systems, each containing three staves. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The music concludes with a final chord in the Treble and Bass staves and a sustained note in the Pedal.

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.

CHRISTUS, DER IST MEIN LEBEN

Ruhig [Calmly]

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'

EIN' FESTE BURG

Mit Glanz und Feuer [With brilliance and fire]

The musical score is written for three staves: two grand staves (treble and bass clef) and a separate bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into two systems. The first system begins with a dynamic marking of *f* (forte) for registration I, followed by a *p* (piano) marking for registration II, and then returns to *f* for registration I. The second system begins with a *p* marking for registration II, followed by a *f* marking for registration I. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with some passages marked with slurs and accents.

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]*

The musical score is presented in three systems. The first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The second system consists of two staves: a grand staff and a separate bass staff. The third system consists of two staves: a grand staff and a separate bass staff. The music is in 4/4 time and D major. The tempo/style marking is 'Frisch und belebt [Crisp and lively]'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

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)

ES WOLLE GOTT UNS GNÄDIG SEIN

Sehr ruhig [Very calm]

The musical score is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The time signature is 4/4. The key signature has one sharp (F#). The score consists of two systems of music. The first system has 8 measures, and the second system has 8 measures. The music is characterized by a calm, legato style with various melodic lines and harmonic support.

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'

FREU DICH SEHR

Nicht schleppend *[Not dragging]*

The musical score is presented in three systems. The first system includes a grand staff with treble and bass clefs, and a separate bass line labeled 'Cantus firmus'. The second system continues the grand staff. The third system shows the grand staff and the 'Cantus firmus' line. The music is in 6/8 time and features a mix of eighth and sixteenth notes, with some passages marked with slurs and accents. The key signature has one flat (F major or D minor).

*Register the pedal to emphasize the cantus firmus.

The original key of this composition was G Major.

Tune: *Trente quatre pseumes 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

The musical score is presented in three systems. The first system consists of a grand staff with a treble clef and a bass clef, both in 2/4 time and B-flat major. The second system continues the grand staff. The third system includes a separate bass line for the pedal, also in 2/4 time and B-flat major. The score features various musical notations including slurs, ties, and dynamic markings.

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'*

HERZLICH TUT MICH VERLANGEN

Adagio

The musical score is written for three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is the pedal clef. The time signature is 4/4. The tempo is marked 'Adagio'. The first staff has a 'molto legato' marking. The second staff has a 'cantus firmus' marking. The score consists of two systems of music. The first system has three measures, and the second system has four measures. The music is in G major and features a prominent cantus firmus in the bass line.

*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'

JESUS, MEINE ZUVERSICHT

Langsam [Slowly]

The musical score is written for a three-staff system. The top staff is the treble clef, the middle is the bass clef, and the bottom is the bass clef. The time signature is 4/4. The piece begins with a piano (*p*) dynamic and the instruction 'sanfte Stimmen'. The melody in the treble clef is characterized by a cantus firmus in the tenor voice, with prominent stops. The bass clef parts provide harmonic support. The score includes various musical notations such as slurs, ties, and dynamic markings like *c.f.* (crescendo forte).

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', Tremulant)

Ped: (Bourdon 8'); I/Ped., II/Ped.

JESUS, MEINES LEBENS LEBEN

Sanft bewegt [Gently moved]

The musical score is written in 6/8 time and consists of three staves. The top staff is in Treble clef, the middle staff is in Bass clef, and the bottom staff is in a lower Bass clef. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked 'Sanft bewegt [Gently moved]'. The score includes various musical notations such as notes, rests, and dynamic markings.

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

The musical score is presented in three systems. The first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The first measure of the grand staff includes a first fingering '1' in the left hand. The second system also consists of three staves, continuing the piece with similar notation. The third system consists of three staves, with the grand staff showing a final melodic phrase and the bass staff showing a series of rests.

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'

LOBT GOTT, IHR CHRISTEN

Belebt [Lively]

The musical score is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The piece is marked 'Belebt [Lively]'. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests. There are several slurs and phrasing marks throughout the score. The piece concludes with a final cadence in the bottom staff.

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.

MACHS MIT MIR, GOTT

Ruhig [Calm, unhurried]

The musical score is written for three staves. The top staff is the treble clef, the middle is the grand staff (treble and bass clefs), and the bottom is the bass clef. The key signature is two sharps (D major) and the time signature is 4/4. The tempo/mood is marked 'Ruhig [Calm, unhurried]'. The first system includes the instruction 'I sempre molto legato'. The score consists of two systems of music, each with three staves. The first system has 8 measures, and the second system has 8 measures. The music features a mix of eighth and sixteenth notes, with some measures containing rests or fermatas.

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'

NUN LOB, MEIN SEEL

Feurig und schwungvoll *[Fiery and bold]*

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece is marked 'Feurig und schwungvoll' (Fiery and bold). The score consists of two systems of music. The first system has six measures, and the second system has six measures. The music features a mix of chords, single notes, and melodic lines with slurs and ties. The Pedal part provides a steady accompaniment with eighth and sixteenth notes.

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'

O WELT, ICH MUSS DICH LASSEN

Mit Ruhe [*With calmness*]

The musical score is presented in two systems. Each system consists of three staves: a grand staff (treble and bass clefs) for the upper manual (Manual I) and a single bass clef staff for the lower manual (Manual II). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two sections, labeled 'I' and 'II', which correspond to the registration changes described in the text. The music features a mix of eighth and sixteenth notes, with some passages marked 'p.' (piano). The overall mood is calm and delicate.

*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

The musical score is presented in three systems. The first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The second system also consists of three staves, continuing the grand staff and the separate bass staff. The third system consists of three staves, continuing the grand staff and the separate bass staff. The music is in G major (one sharp) and 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings such as 'z' for accents. The overall texture is light and delicate, consistent with the 'Soft 8' stops' instruction.

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

Sehr milde Stimmen.

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'

SOLLT' ICH MEINEM GOTT

Kräftig belebt [*Strongly animated*]

The musical score is presented in two systems. The first system consists of a grand staff with a treble clef and a bass clef, both in 4/2 time. The key signature has one flat (B-flat). The music is marked with a forte 'f' dynamic and includes various musical notations such as slurs, ties, and accidentals. The second system continues the piece with similar notation, including a prominent bass line in the lower register.

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*]

The musical score is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is two sharps (D major) and the time signature is 4/4. The piece begins with a dynamic marking of *p* (piano) and later features a *f* (forte) dynamic. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence.

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.

WACH AUF, MEIN HERZ, UND SINGE

In mässiger Bewegung *[In moderate motion]*

The musical score is presented in three systems. The first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The second system also consists of three staves, continuing the grand staff and the separate bass staff. The third system consists of three staves, continuing the grand staff and the separate bass staff. The music is in 4/4 time and B-flat major. The grand staff features a melody in the right hand and a bass line in the left hand. The separate bass staff provides a low-frequency accompaniment. The score includes various musical notations such as notes, rests, beams, and slurs.

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]*

The musical score is written in 6/4 time. It consists of three systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate bass line. The second system continues the grand staff and bass line. The third system continues the grand staff and bass line. The score features complex chordal textures and melodic lines, with dynamic markings such as 'f' and 'I'.

*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 musical score is presented in three systems. The first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff has a treble clef and a bass clef, both with a 12/8 time signature and a key signature of one flat (B-flat). The grand staff contains two parts: Part I (Principal 4', Trumpet 8') and Part II (Flute 8', Flutes or Principals 4', 2'). Part II is marked with a 'II' above the staff. The bass staff contains the Pedal part (Subbass 16', Principal or Flute 8'). The second system also consists of three staves, with Part I in the treble clef, Part II in the bass clef, and the Pedal part in the bass staff. The third system follows the same layout. The score is written in a style typical of 19th-century organ music, with clear articulation and dynamic markings.

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*]

The musical score is presented in three systems. The first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The second system also consists of three staves, continuing the grand staff and the separate bass staff. The third system consists of three staves, continuing the grand staff and the separate bass staff. The music is in 3/4 time and features a mix of eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks throughout the piece. The key signature has one sharp (F#).

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.

WIE SCHÖN LEUCHTET

Glänzend und schwungvoll [Brilliant and spirited]

The musical score is presented in two systems. Each system contains three staves: a treble clef staff at the top, a bass clef staff in the middle, and a pedal clef staff at the bottom. The key signature is D major (two sharps) and the time signature is 4/4. The first system includes a trill (tr) in the treble staff. The second system also includes a trill (tr) in the treble staff. The music is written for full organ, with specific performance instructions for each part.

The original key of this composition was $E\flat$ Major.

Tune: Philipp Nicolai, 1556–1608

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