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Wo soll ich fliehen hin, (from BWV 199), Leipzig version in G major, Right hand cantus firmus 70

About the Collection

Sechs Choräle von verschiedener Art, BWV 645–650, commonly referred to as the Schübler Chorales, is a beloved collection among Bach's already treasured body of music for the organ. Toward the end of Bach's life, he worked with his student Johann Georg Schübler (c. 1725–after 1753) to outline the collection. It is believed that Bach chose the cantata movements to be transcribed and laid out the structure, and that Schübler completed, engraved, and published the work around 1747/8. Five of the six pieces are from known cantatas, and the sixth is believed to be from a lost cantata. Since none of Bach's cantatas were published during his lifetime, this collection served the purpose of getting Bach's compositions to a wider audience and introduced more of his music to those who weren't familiar with his cantatas.

The Leupold Edition of the The Complete Organ Works, Series 1: Volume 9, includes an excellent discussion of the Schübler Chorales by George B. Stauffer. The music and the information on the collection represent the most current scholarship and are well worth investigating.

This editor has long wondered if Bach might have contemplated another volume. It seemed unfathomable that there wouldn't be another set of suitable works in the body of cantatas, so it became a project to look through the cantatas for pieces that would fit into the style of the Schübler Chorales. And so, after much perusal, this collection of ten movements emerged. There are a number of movements in Bach's cantatas that would make fine organ transcriptions, especially of trio texture, but there are only a limited number of movements playable by one person at the organ that also use a cantus firmus.

In keeping with Bach's love of symmetry, these transcriptions are arranged in a pleasing order of key relationships, with the cantus firmus played either by the right hand, the left hand, or the feet. Some of the movements presented themselves as playable only one way, some worked more than one way, and the choice was made based on playability as well as the overall structure of the collection.

Some of the tunes found in this collection are still used today, most notably *Lobe den Herren*, *Valet will ich dir geben*, *Jesu, meine Freude*, and *Christ lag in Todesbanden*. The tune *Wo soll ich fliehen hin* is an alternate melody and not the same tune Bach used in the second Schübler. Three of the movements are based on the same tune, *Herr Jesu Christ, du höchstes Gut,* and are placed consecutively in the collection in order to make an effective set by themselves. For that reason the transcription from BWV 113 was changed from its original key of F-sharp minor to effect a more pleasing key relationship among the three. The addendum contains the movement in its original key as well as the later, Leipzig version of BWV 199.

Registration Suggestions

The registration suggestions are adapted from the specification of a large Klais organ (from Bonn, Germany) installed in the United States. There are suggestions for each hand and pedal without specifying manuals since specifications vary as to where stops are located. For those movements where the left hand is playing the continuo part, a 16′ is suggested although not required.

General Notes

Tempo and metronome markings are all editorial. Some are similar to online recordings of the cantatas, in particular the cycle of recordings by Ton Koopman; all were adjusted to reflect the necessary changes to adapt to the organ. Performers are invited to make their own interpretation, taking into account a favorite recording such as those by Koopman, John Eliot Gardiner, or Rudolf Lutz, to name a few, and then adapting to the particular organ and acoustic.

Registration suggestions are a starting point to creativity and are offered in the spirit of guidance rather than dogma.

Some of the movements lend themselves well to having a solo instrument play or a small schola sing the cantus firmus.

Articulations are not prescribed. Some of the markings in the cantata scores are reproduced in cases where the editor thought it would be helpful. Most of the markings found in the vocal lines are representative of syllabic placement rather than any kind of articulation guide. Any markings in the continuo part are reproduced here. Traditional Baroque articulation is encouraged and expected in the performance of these pieces.

Ornamentation was taken from the *Bach-Gesellschaft Ausgabe* and *Neue Bach-Ausgabe* scores and features trills only. No other ornaments, such as those Bach used in his keyboard works, were found in the cantata scores, nor were any added by the editor. Editorial trills are in parentheses. Bach encouraged the performer to use ornamentation based on their own artistry, following the traditional practice, and such is the case here.

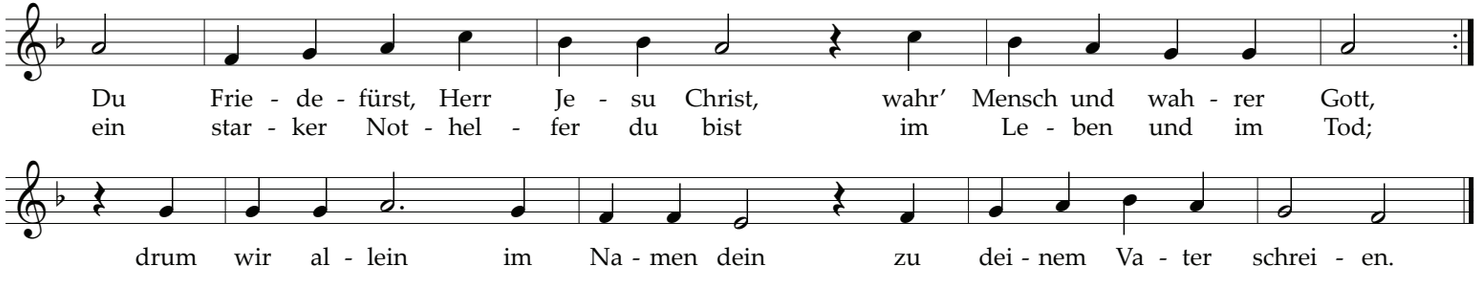
Du Friedefürst, Herr Jesu Christ

You Prince of Peace, Lord Jesus Christ

About the Bach Cantata Source:

***Lobe den Herrn, meine Seele* (Praise the Lord, my soul), BWV 143,** is believed to have been written for New Year's Day when Bach was in his twenties, although the attribution to Bach is in question. The composition and first-performance dates are unknown, as well as whether it was first performed in Mülhausen or Weimar. The cantata features *Du Friedefürst, Herr Jesu Christ* (You prince of peace, Lord Jesus Christ), a hymn text by the German theologian and poet Jakob Ebert (1549–1614). The composer of the tune is not known, the hymn having first appeared in a collection by the German composer and hymn writer Bartholomäus Gesius (c. 1562–1613) in 1601. The tune has been attributed to Gesius as well as to the German poet Ludwig Helmbold (1532–1598), but current scholarship does not name a composer. It appears to be loosely based on the Heinrich Isaac (c. 1450–1517) tune *Innsbruck, ich muß dich lassen*. The tune appeared thus in a seventeenth century hymnal, so it is likely the composer of BWV 143 would have used the tune in this form:

Du Friedefürst, Herr Jesu Christ



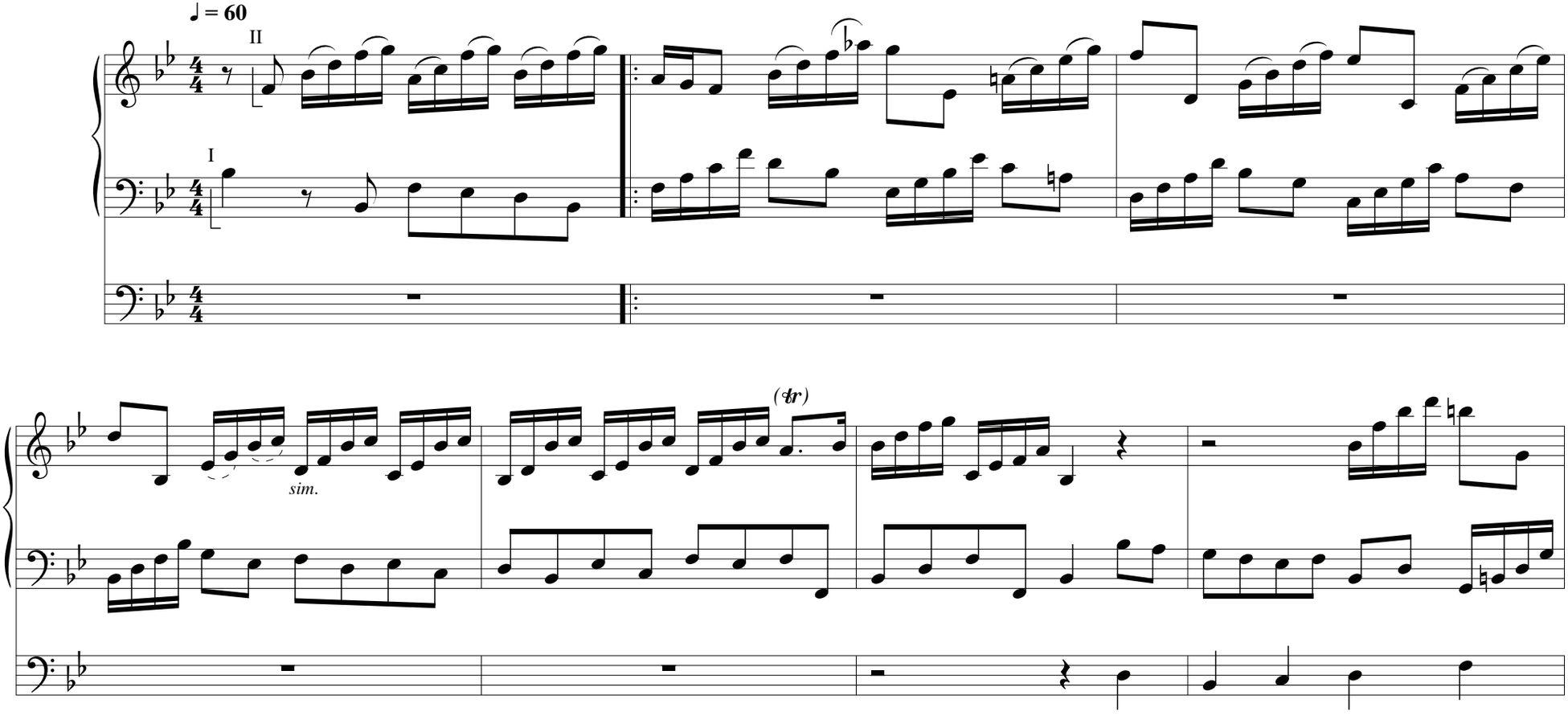
You prince of peace, Lord Jesus Christ,
true man and true God,
you are a strong help in affliction,
in life and in death;
therefore we alone
in your name
cry out to the Father. (Stanza 1, Francis Browne, 2002)

The organ transcription comes from the second of the cantata's seven movements, an aria for violins, soprano, and continuo. The original key of the cantata movement has been retained in the organ transcription, and the cantus firmus is played in the pedal at 4'.

Du Friedefürst, Herr Jesu Christ

I: Bourdon 16', Rohrflöte 8', Blockflöte 4'
II: Gedackt 8', Principal 4'
Ped: Schalmei 4' (or III Clarion 4' coupled to Ped.)

J. S. Bach, 1685–1750
ed. Marilyn Biery



Tune: Unknown
Source: *Lobe den Herrn, meine Seele,* BWV 143
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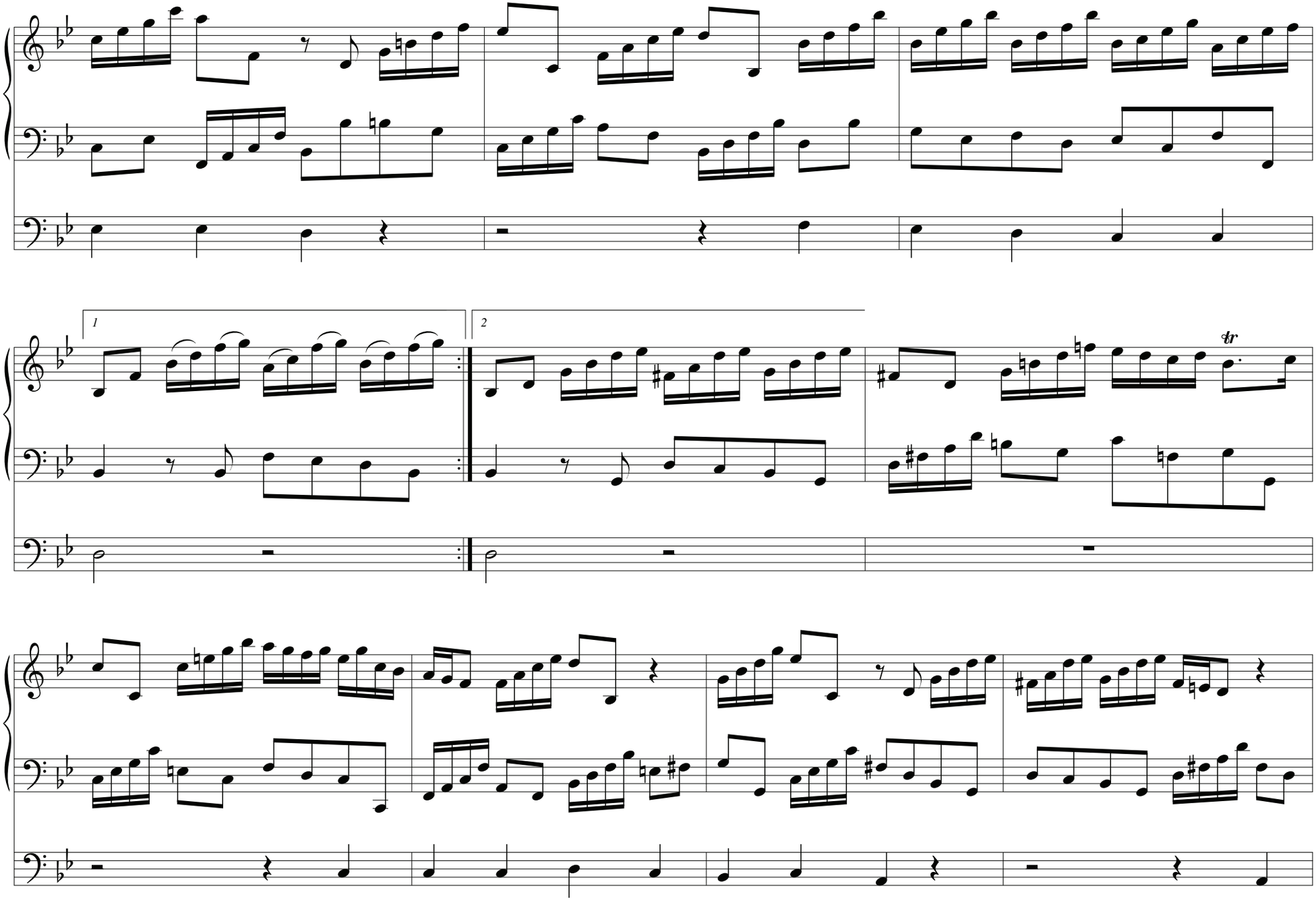
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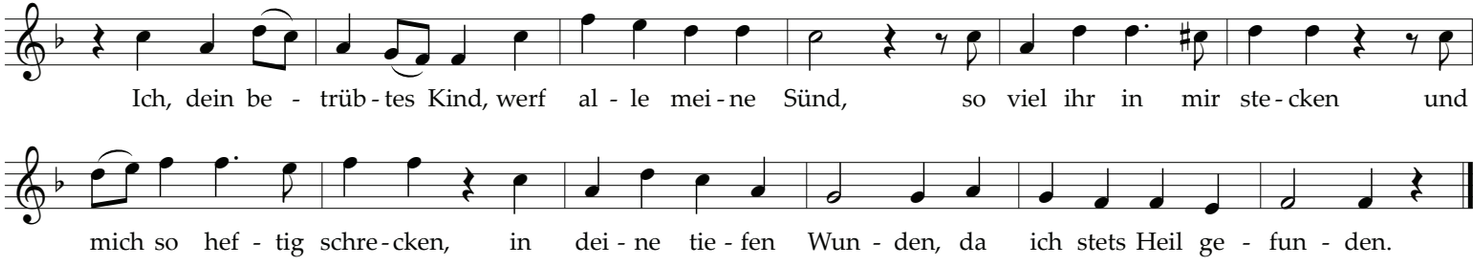
Wo soll ich fliehen hin

Where Should I Fly from Here

About the Bach Cantata Source:

Mein Herze schwimmt im Blut **(My heart is bathed in blood), BWV 199,** is a solo (soprano) cantata for the eleventh Sunday after Trinity, written in Weimar and first performed in 1714. In the sixth movement Bach used an alternate cantus firmus tune attributed to the German poet and playwright Kaspar von Stieler (1632–1707). It is paired with the text *Wo soll ich fliehen hin* (1630) by Johann Heermann (1585–1647). Bach later revised the work in Leipzig, and both versions of the Chorale are included in this collection. In the earlier edition, it is scored for viola obbligato, soprano, and continuo, in F major. In the 1723 Leipzig version, it is scored for violoncello piccolo solo, soprano and continuo, in G major. The text is the third stanza of *Wo soll ich fliehen hin*:

Wo soll ich fliehen hin (alternate melody)



I, your troubled child,
cast all my sins,
that are fixed so many within me
and frighten me so fiercely,
into your deep wounds,
where I have always found salvation. (Stanza 3, Francis Browne, 2005)

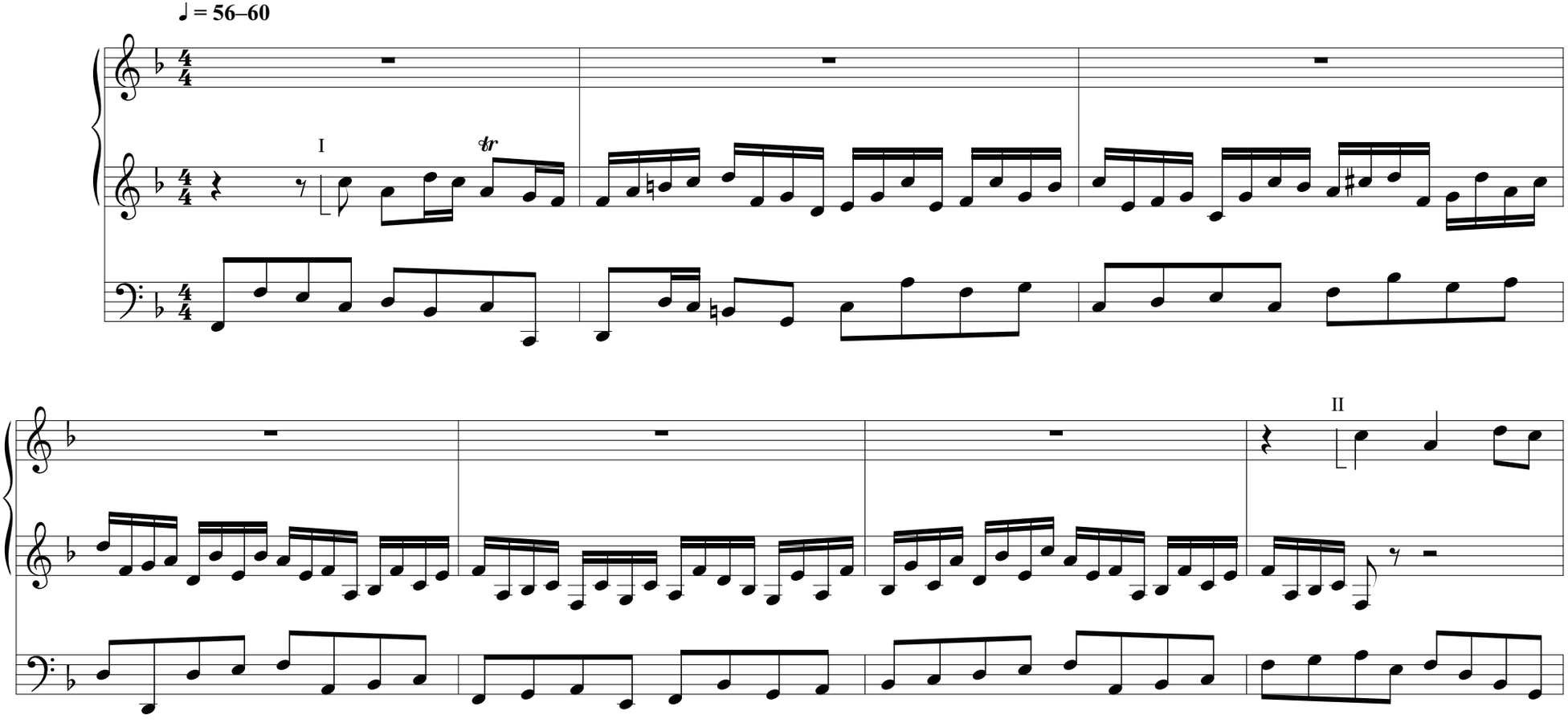
The parallel fifths between the pedal and the left hand in the second measure of page 15 would be nicely avoided by changing the fifth pedal note to an F, but an examination of the Bach Digital Archive manuscript showed the continuo part clearly, with the D as printed.

For the later Leipzig version, see p. 70.

Wo soll ich fliehen hin *(alt. melody)*

I: Rohrflöte 8', Blockflöte 4'
II: Bourdon 8', Flute 4', Nazard 2-2/3', Flute 2', Tierce 1-3/5'
Ped: Subbass 16', Spielflöte 8'

J. S. Bach, 1685–1750
ed. Marilyn Biery



Tune: att. Caspar von Stieler, 1632–1707
Source: *Mein Herze schwimmt im Blut,* BWV 199
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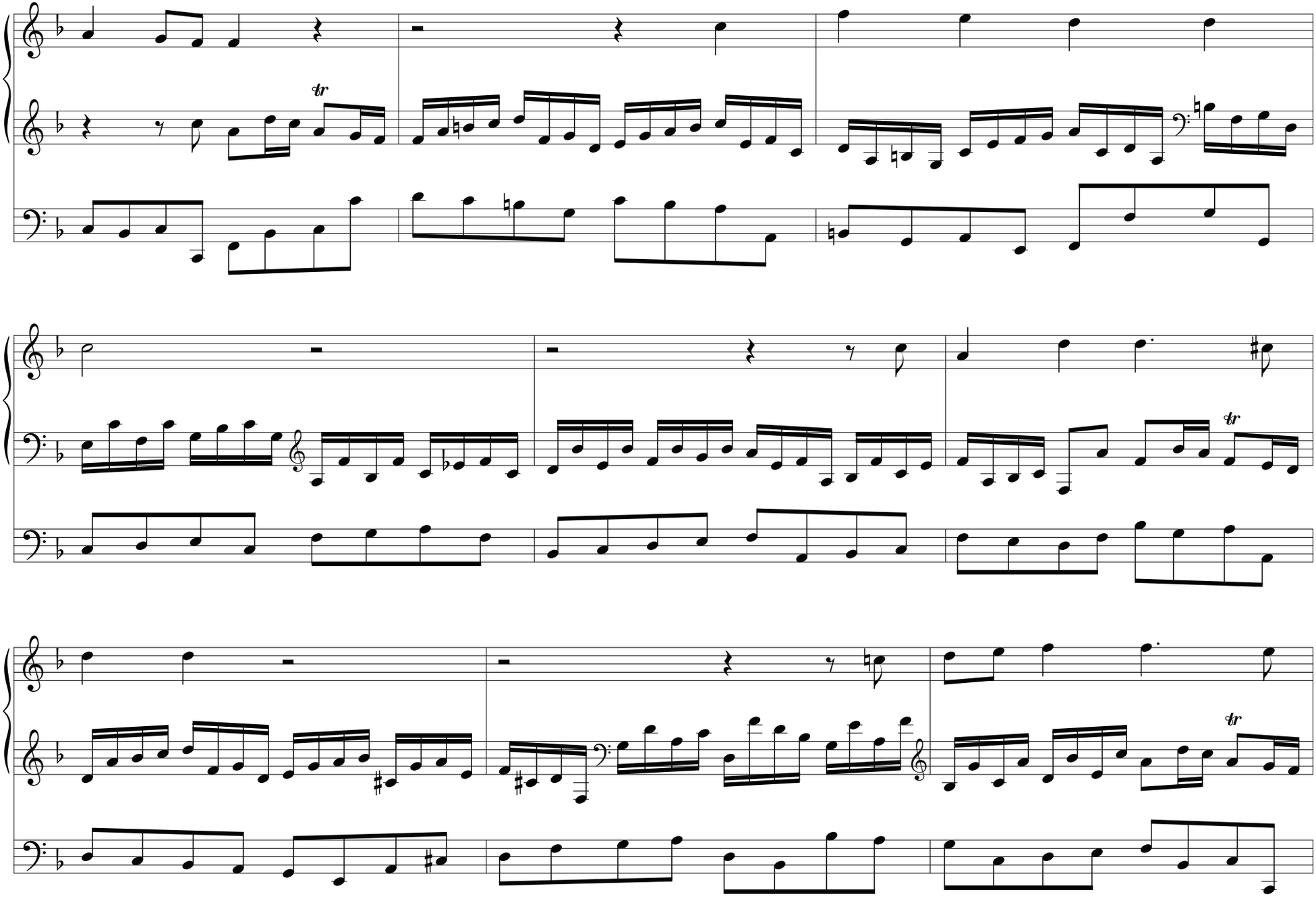
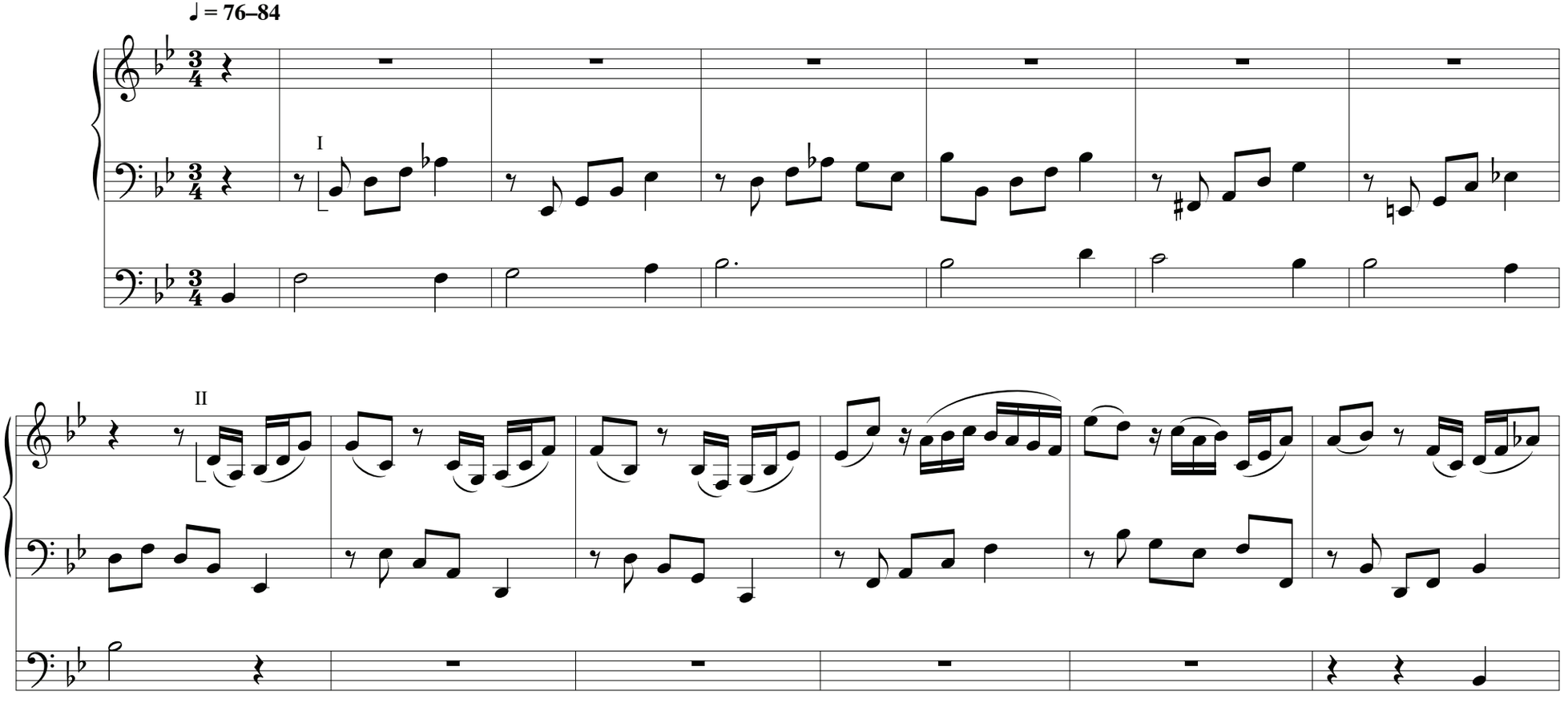


Valet will ich dir geben

I: Bourdon 16', Rohrflöte 8', Octave 4'
II: Gedackt 8', Rohrflöte 4', Octave 2', Larigot 1-1/3'
Ped: Clarion 4' (or III Clarion 4' coupled to Ped.)

J. S. Bach, 1685–1750
ed. Marilyn Biery



Tune: Melchior Teschner, 1584–1635
Source: *Christus, der ist mein Leben,* BWV 95
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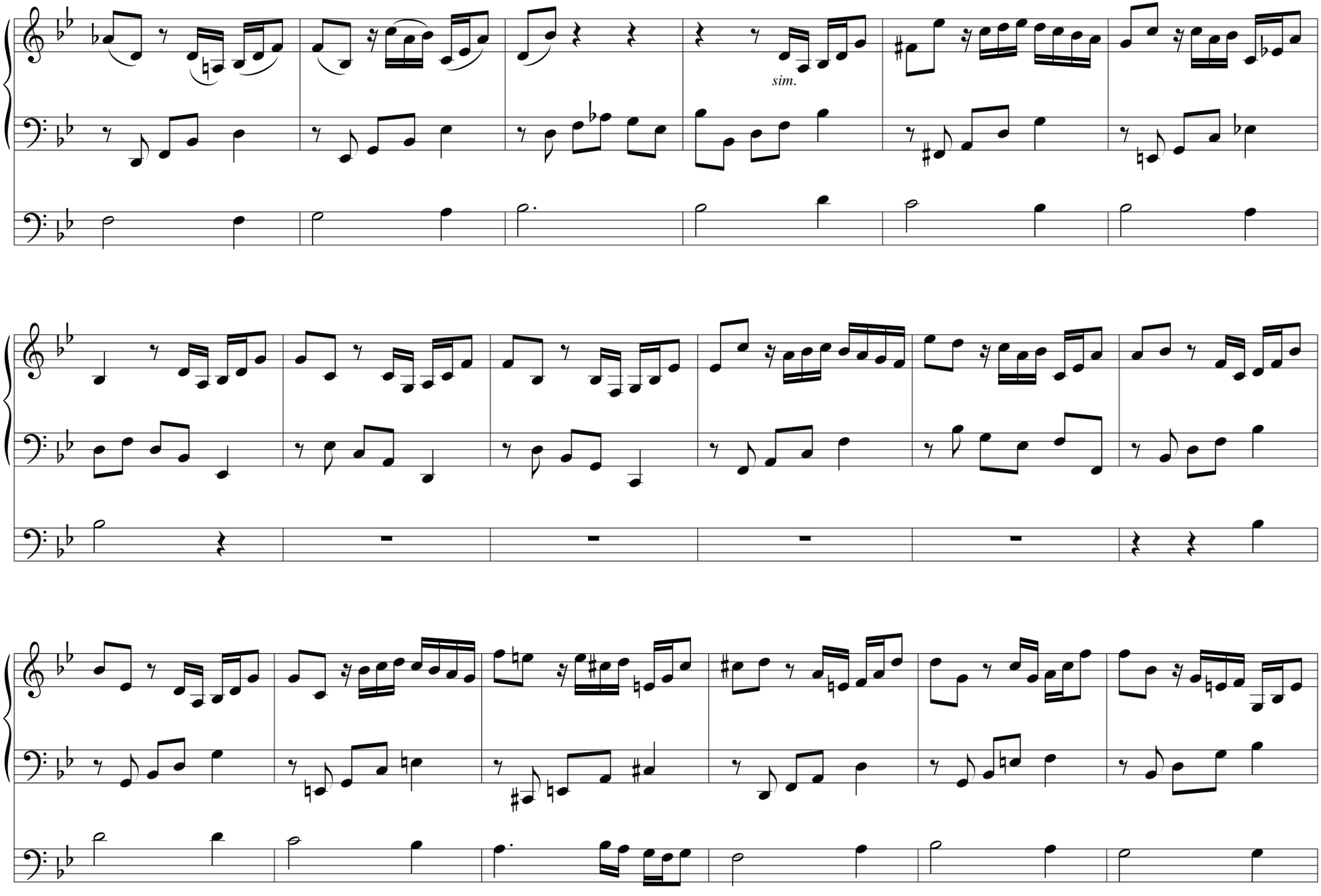
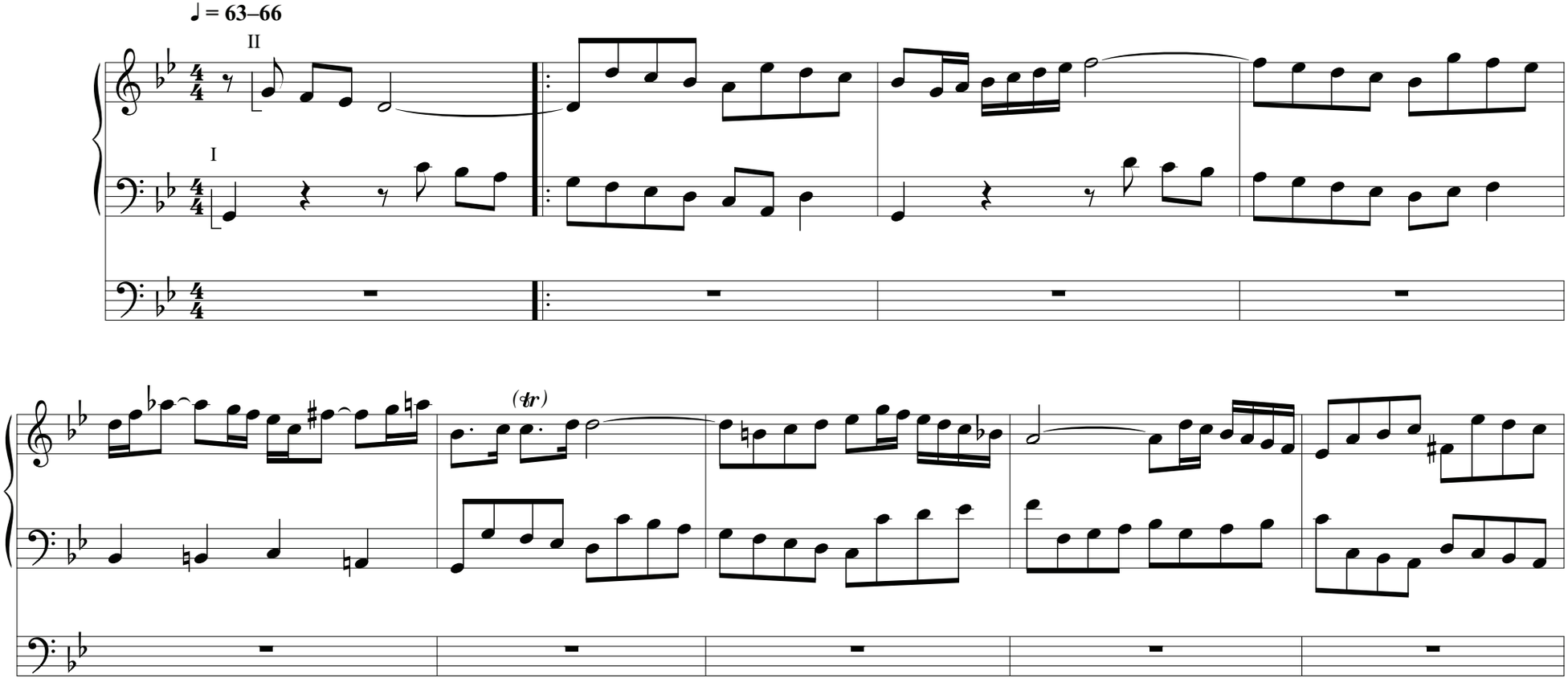

sim.

Herr Jesu Christ, du höchstes Gut

Setting 1

I: Bourdon 16', Rohrflöte 8', Blockflöte 4'
II: Gedackt 8', Rohrflöte 4' (or Principal 4')
Ped: Choralbass 4'

J. S. Bach, 1685–1750
ed. Marilyn Biery



Tune: Unknown
Source: *Herr Jesu Christ, du höchstes Gut*, BWV 113
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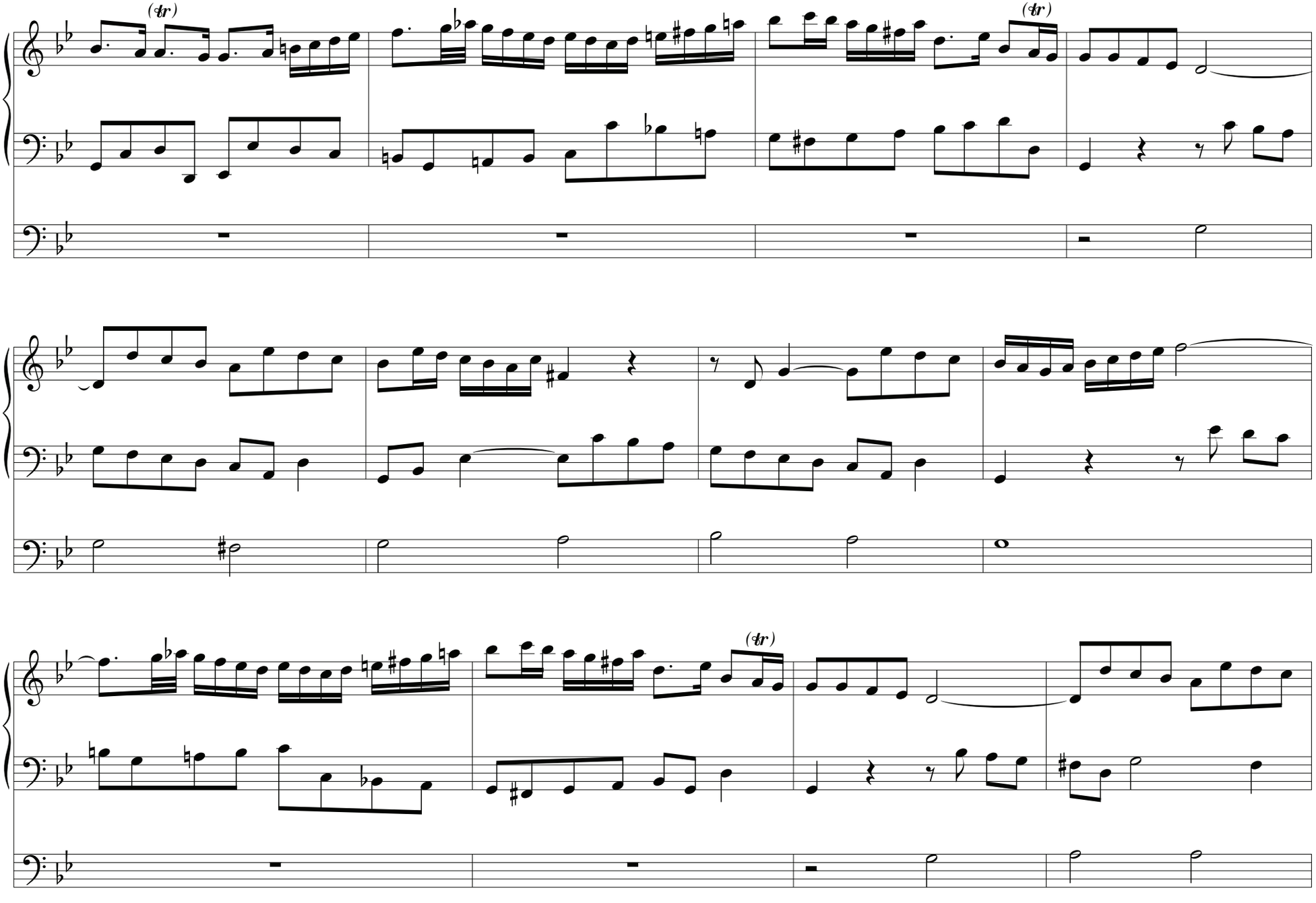
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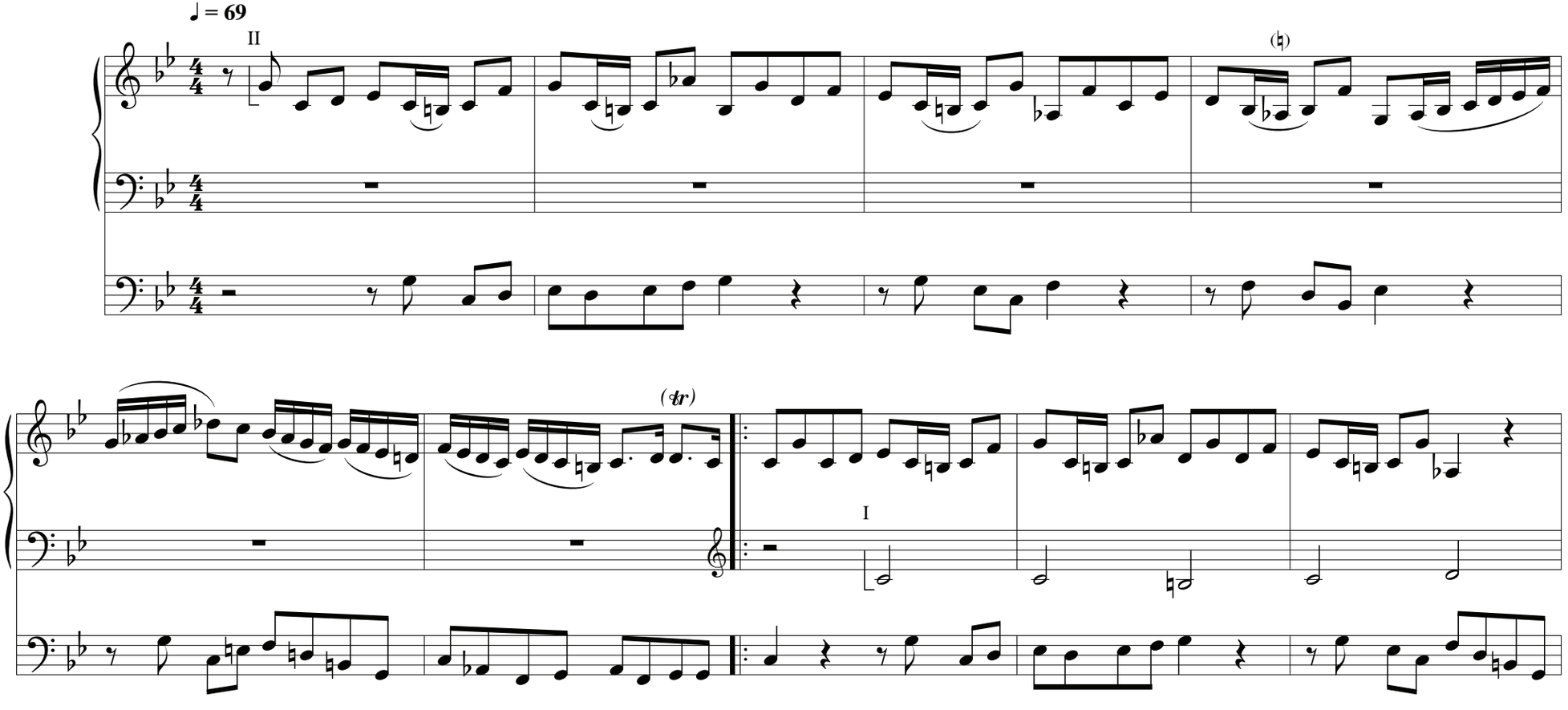
Herr Jesu Christ, du höchstes Gut

Setting 2

I: Octave 4', Blockflöte 4'
II: Gedackt 8', Rohrflöte 4', Octave 2', Larigot 1-1/3'
Ped: Subbass 16', Spielflöte 8'

J. S. Bach, 1685–1750
ed. Marilyn Biery



Tune: Unknown
Source: *Wo gehest du hin?*, BWV 166
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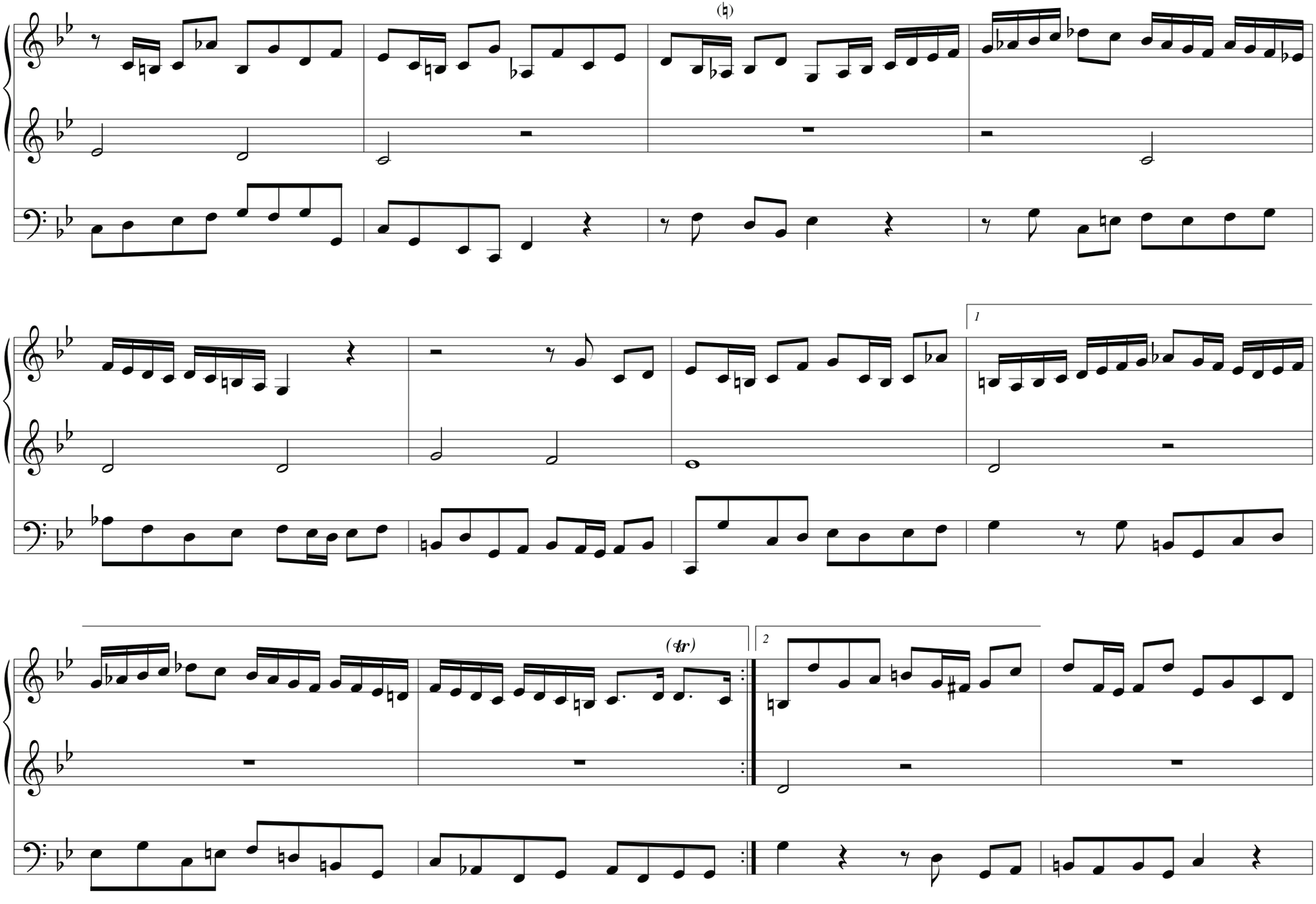
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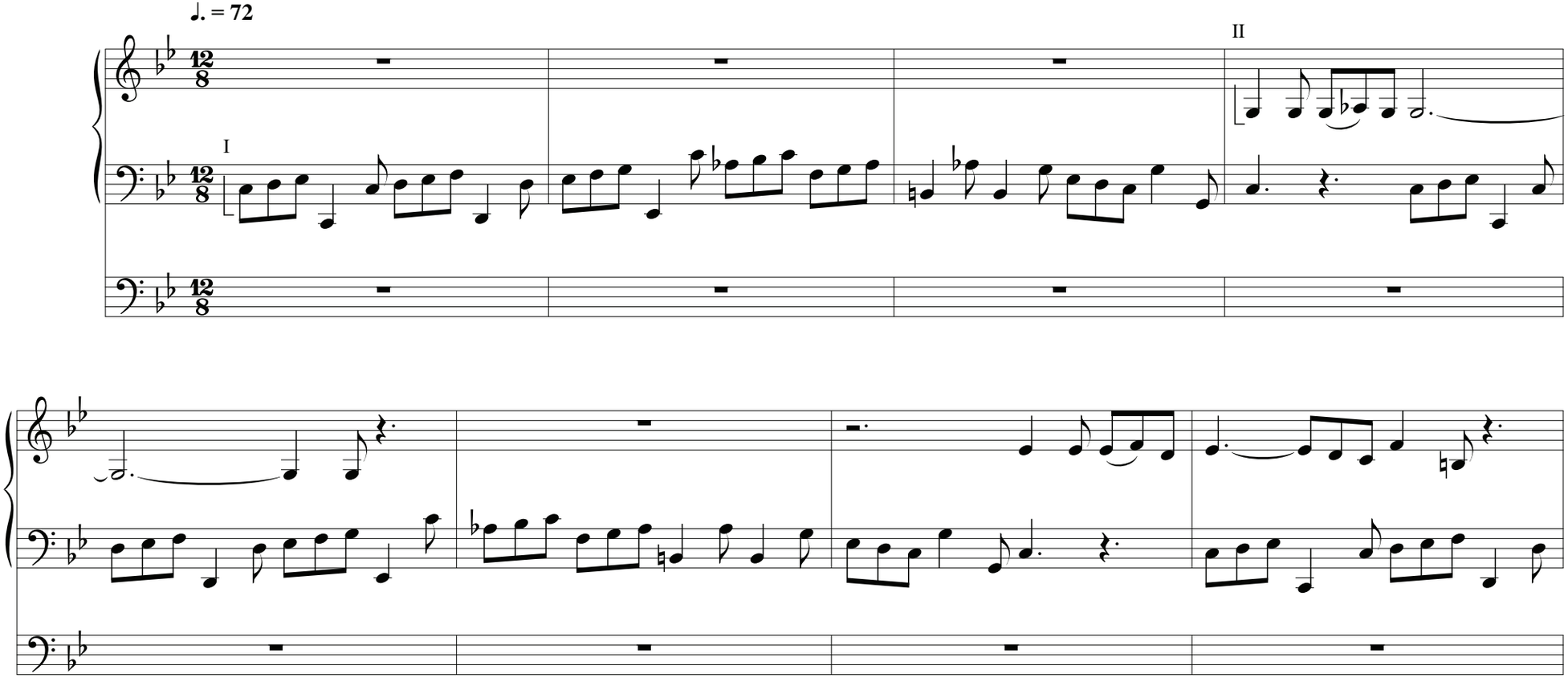
Herr Jesu Christ, du höchstes Gut

Setting 3

I: Bourdon 16', Rohrflöte 8', Blockflöte 4'
II: Gedackt 8', Rohrflöte 4', Octave 2'
Ped: Choralbass 4'

J. S. Bach, 1685–1750
ed. Marilyn Biery



Tune: Unknown
Source: *Aus der Tiefen rufe ich, Herr, zu dir,* BWV 131
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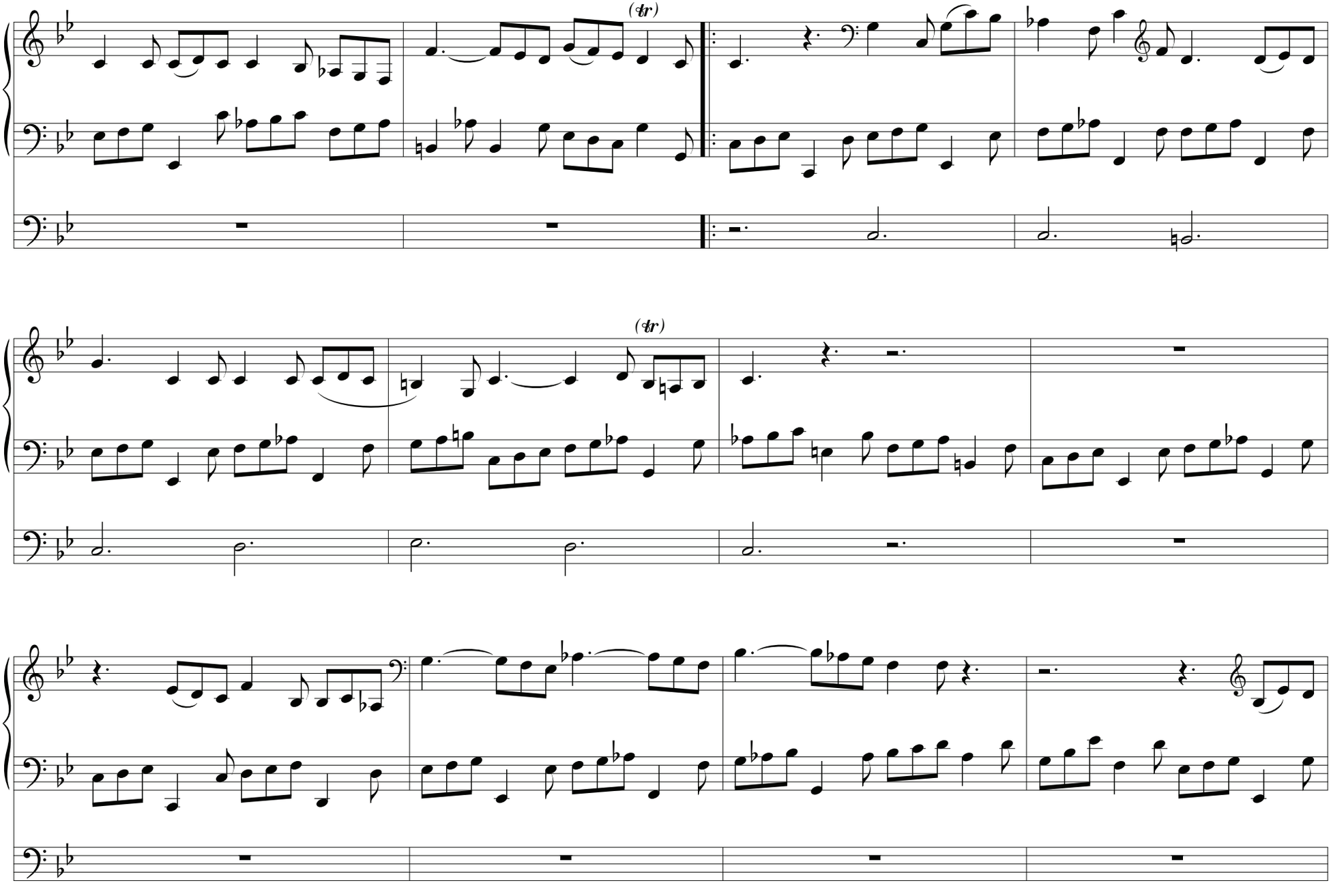
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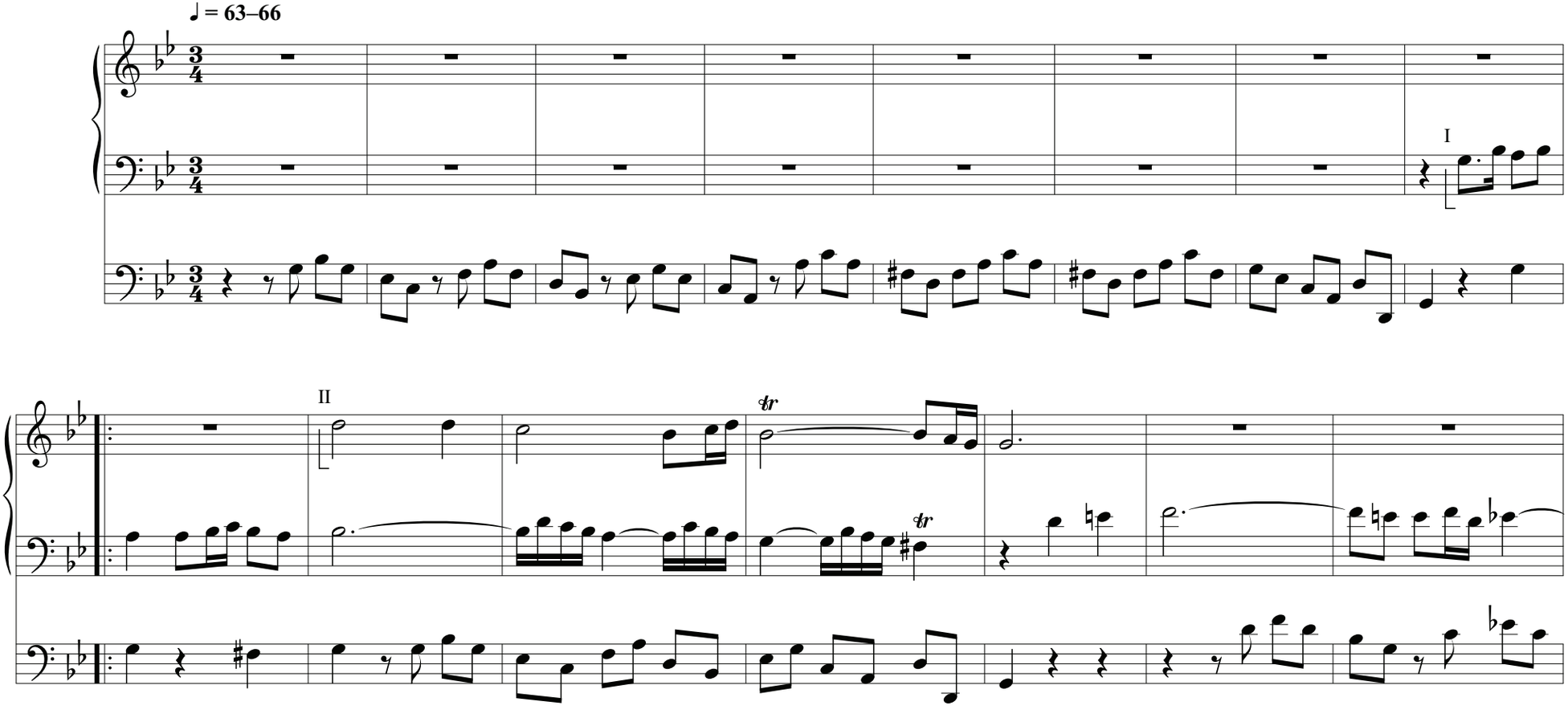
Jesu, meine Freude

I: Principal 8', Blockflöte 4'
II: Krummhorn 8'
Ped: Subbass 16', Octave 8'

J. S. Bach, 1685–1750
ed. Marilyn Biery



Tune: Johann Crüger, 1598–1662
Source: *Weinen, Klagen, Sorgen, Zagen,* BWV 12
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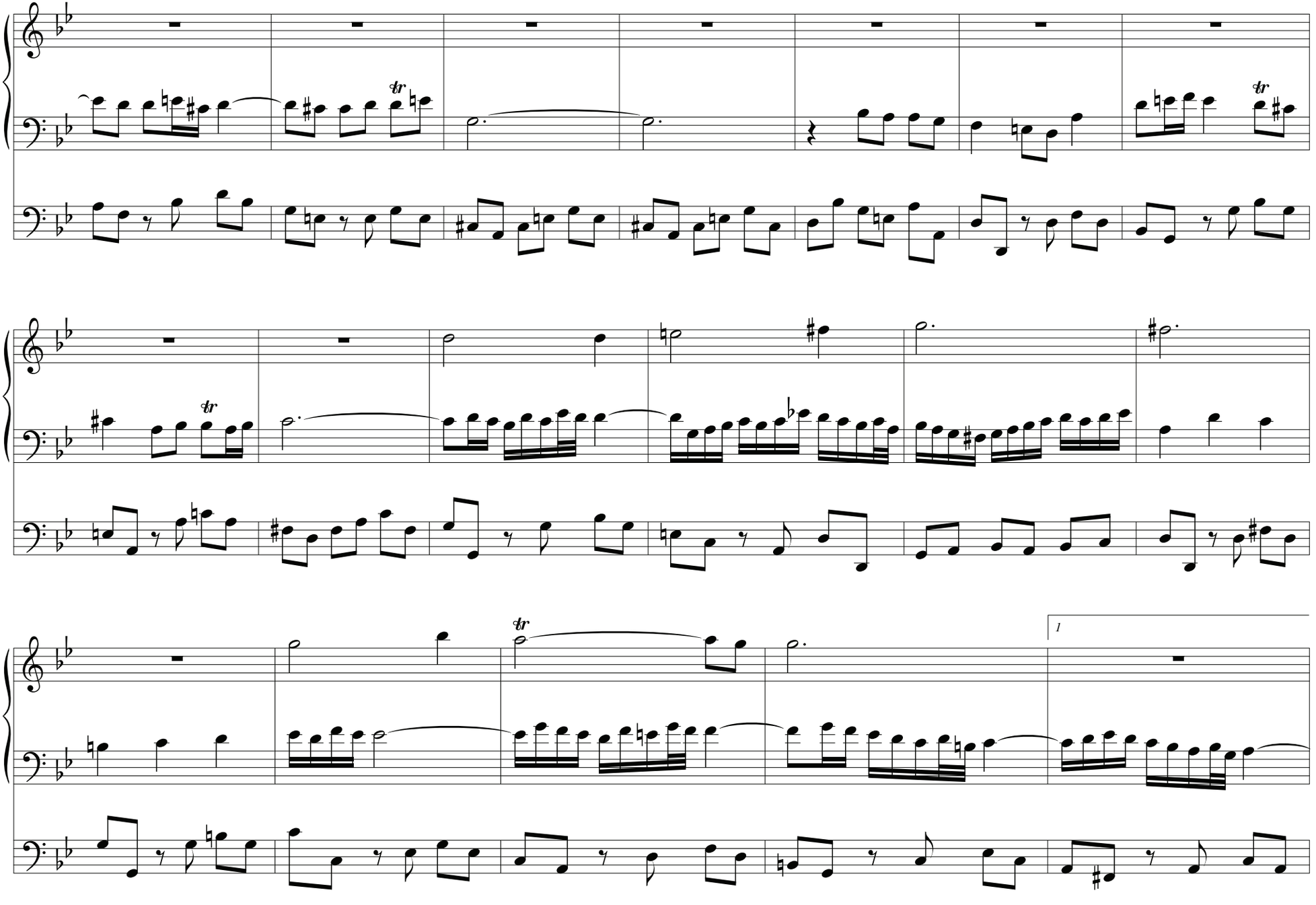
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Nun lob, mein Seel, den Herren

Man: Principal 8', Octave 4', Quinte 2-2/3', Superoctave 2', Mixt.
Ped: Principal 16', Octave 8', Choralbass 4', Mixt., Posaune 16'

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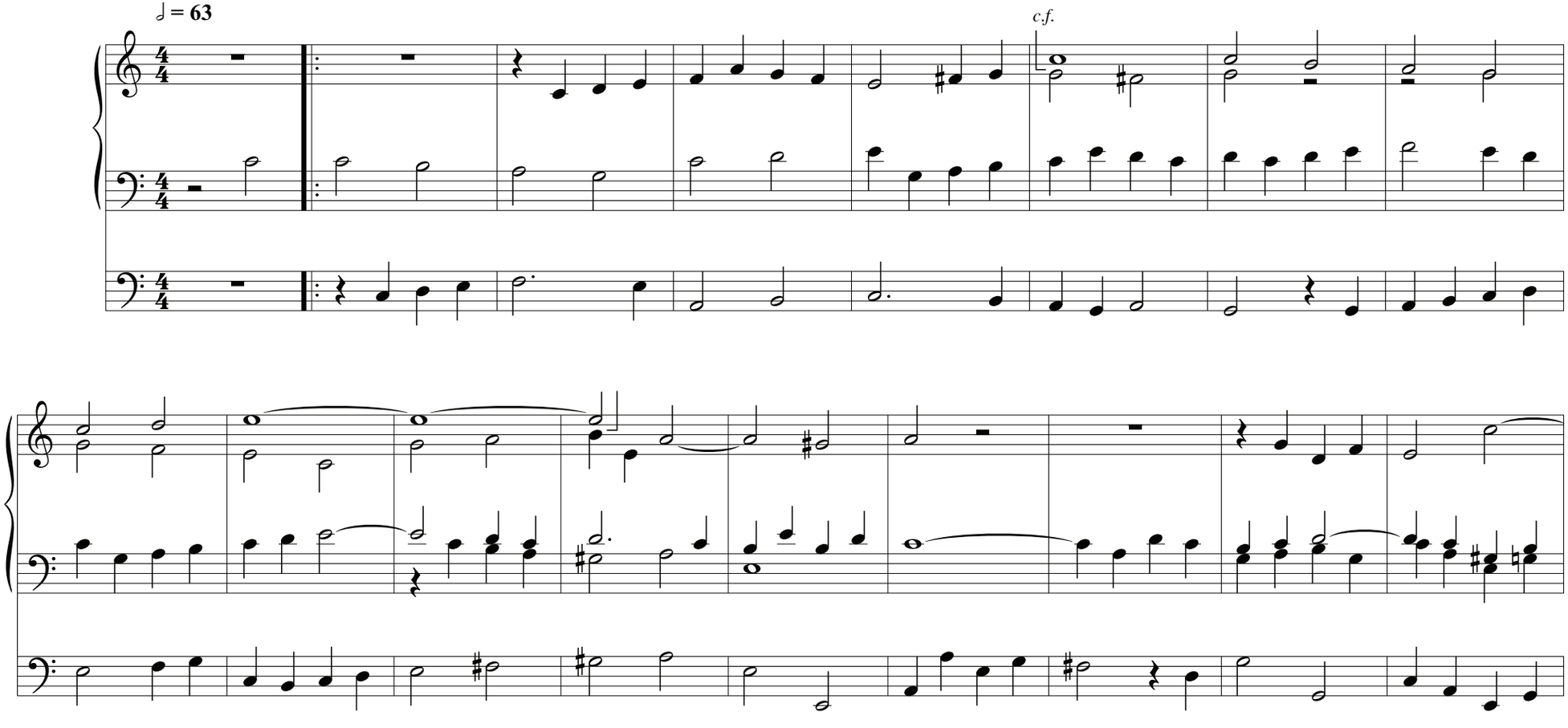

Tune: Unknown
Source: *Gottlob! nun geht das Jahr zu Ende,* BWV 28
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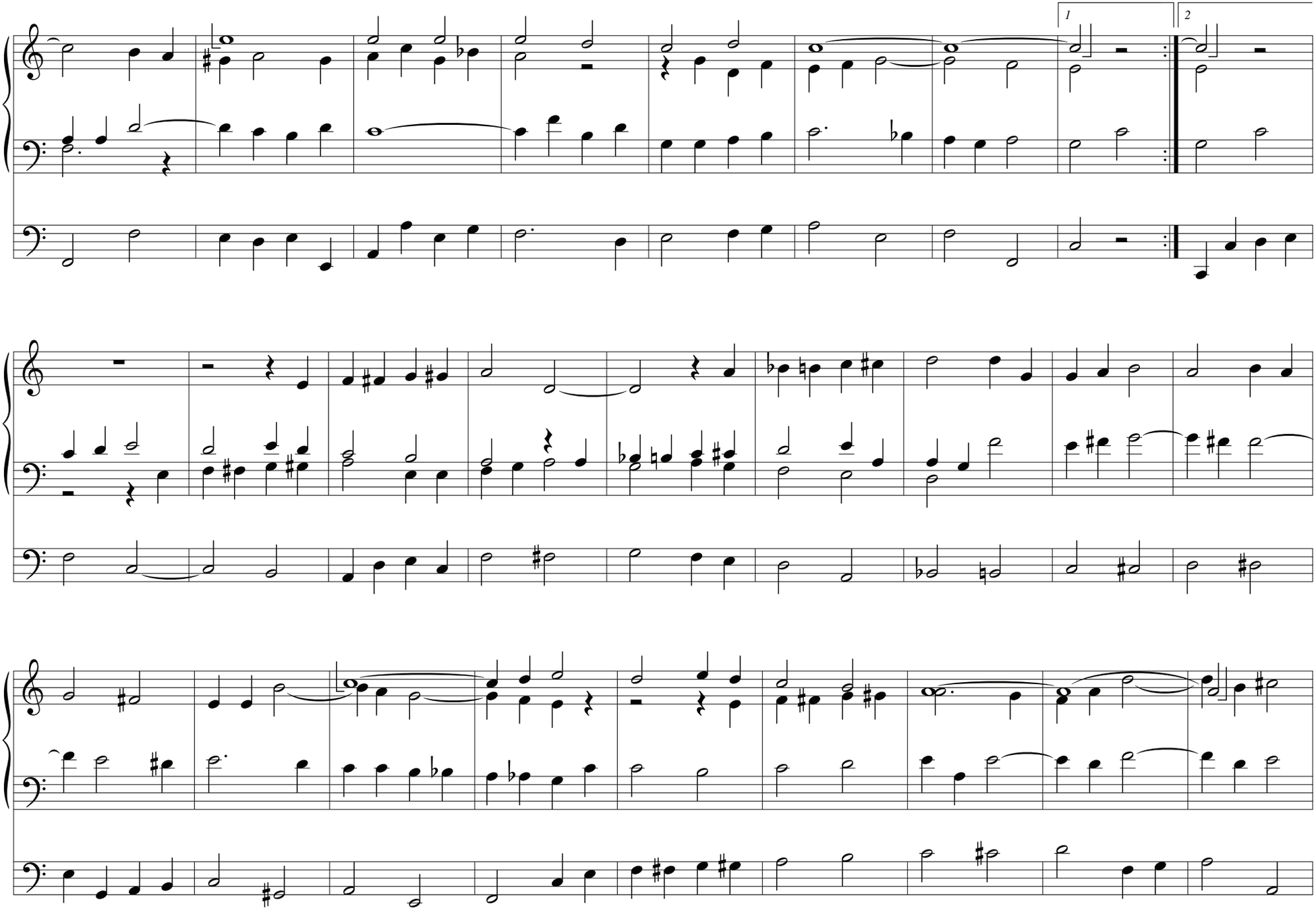
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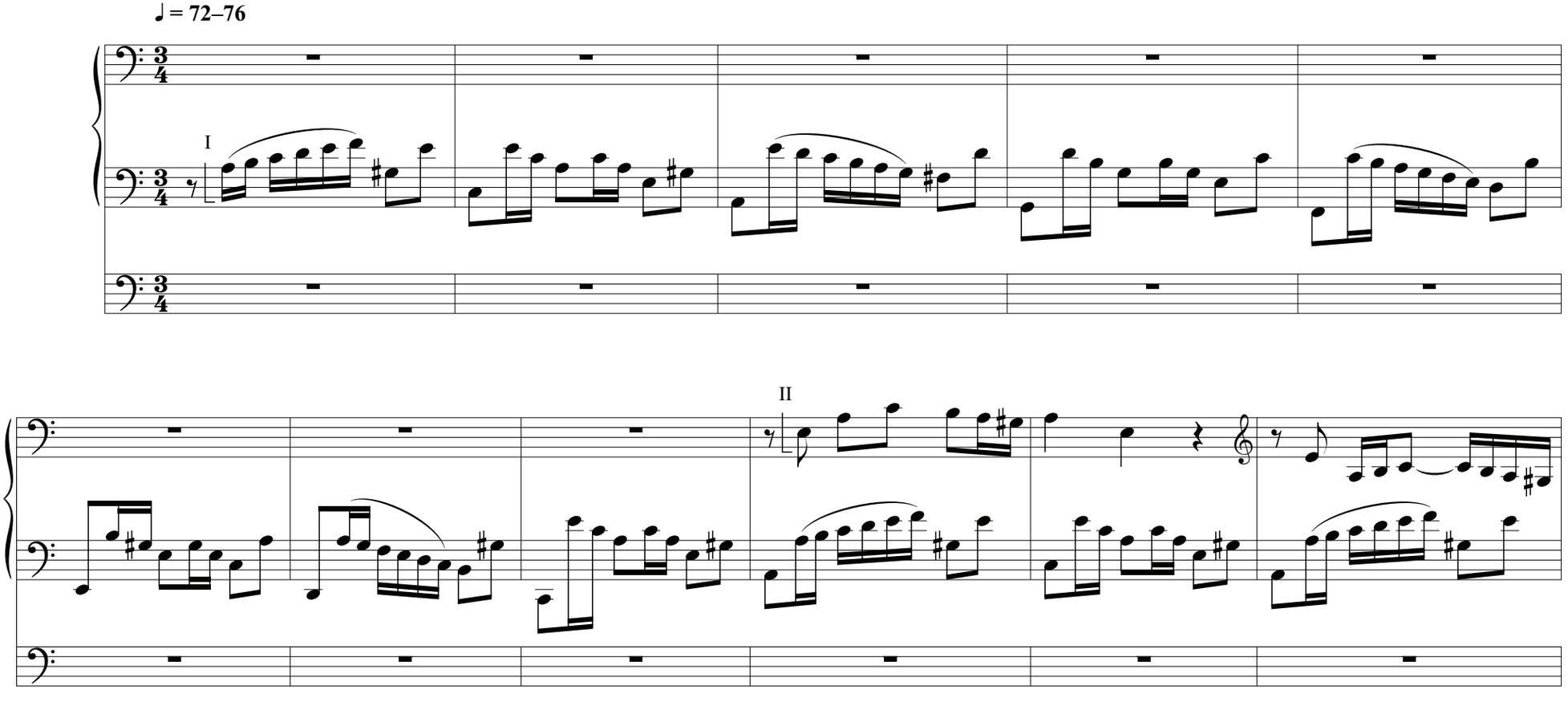
Lobe den Herren, den mächtigen König der Ehren

I: Bourdon 16', Rohrflöte 8', Octave 4'
II: Gedackt 8', Principal 4', Octave 2', Larigot 1-1/3'
Ped: Clarion 4' (or III Clarion 4' coupled to Ped.)

J. S. Bach, 1685–1750
ed. Marilyn Biery



Tune: Unknown
Source: *Lobe den Herren, den mächtigen König der Ehren,* BWV 137
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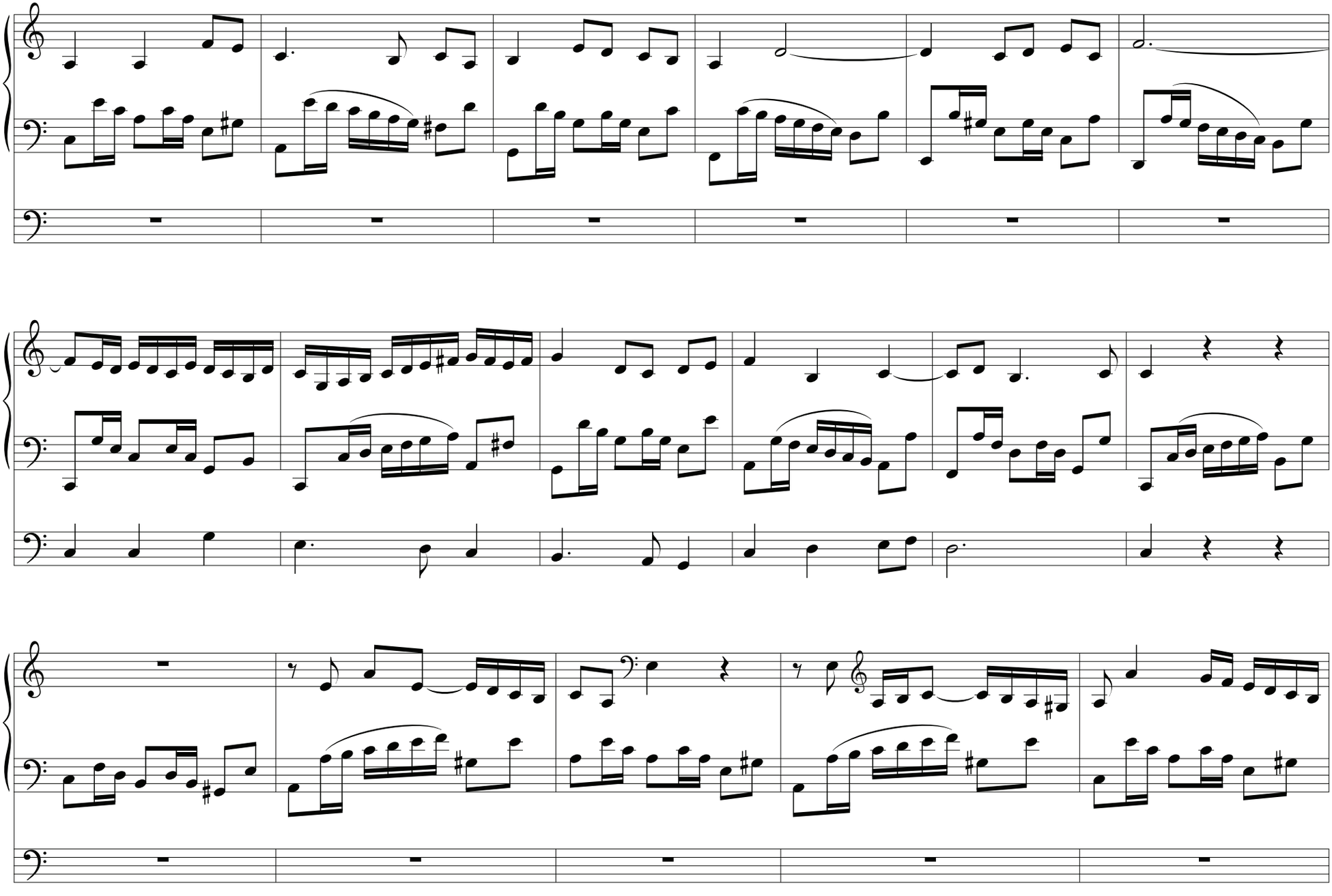
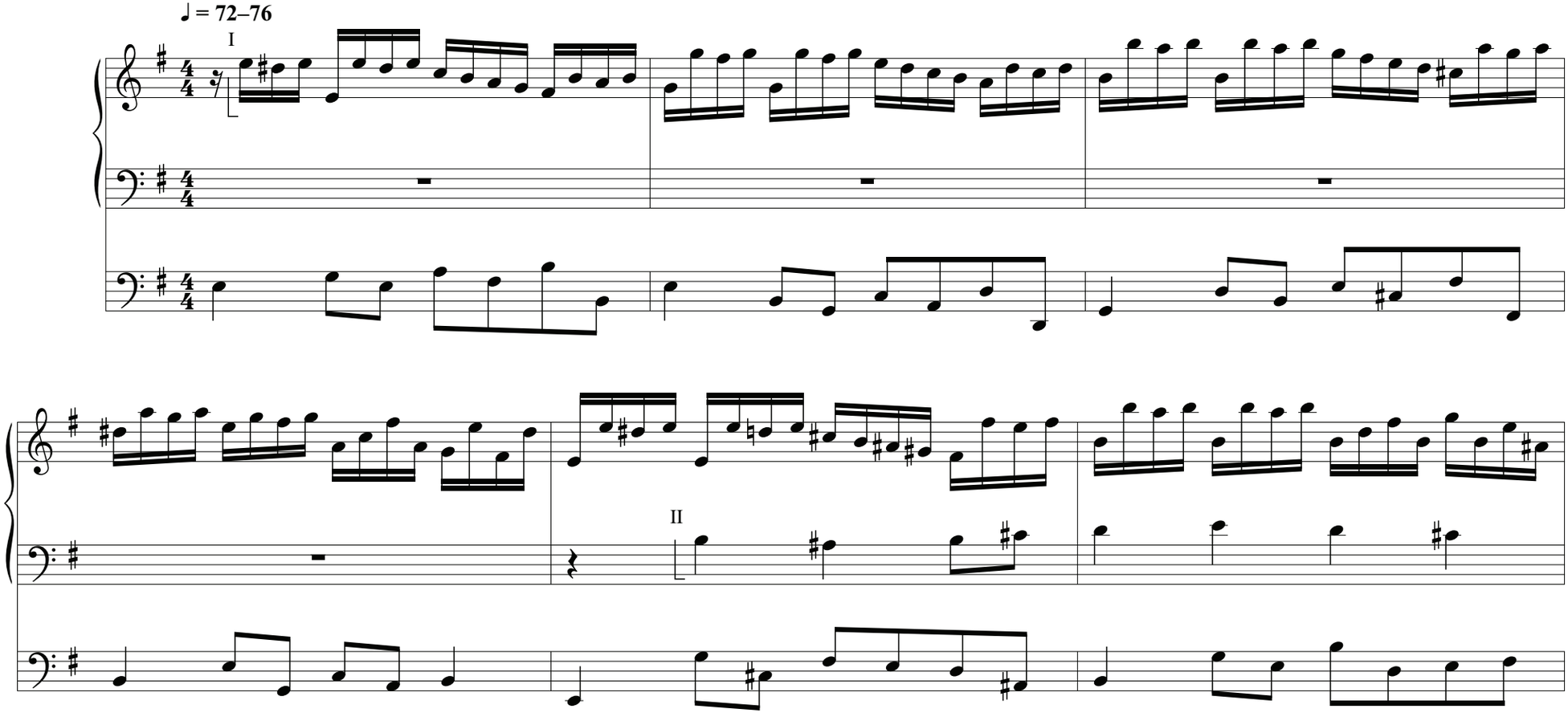


Christ lag in Todesbanden

I: Principals 8', 4', Superoctave 2'
II: Trumpet 8'
Ped: Subbass 16', Spielflöte 8', Choralbass 4'

J. S. Bach, 1685–1750
ed. Marilyn Biery



Tune: Developed by Martin Luther, 1483–1546 and Johann Walter, 1496–1570, probably based on the *Victimae paschali laudes.*
Source: *Christ lag in Todesbanden,* BWV 4
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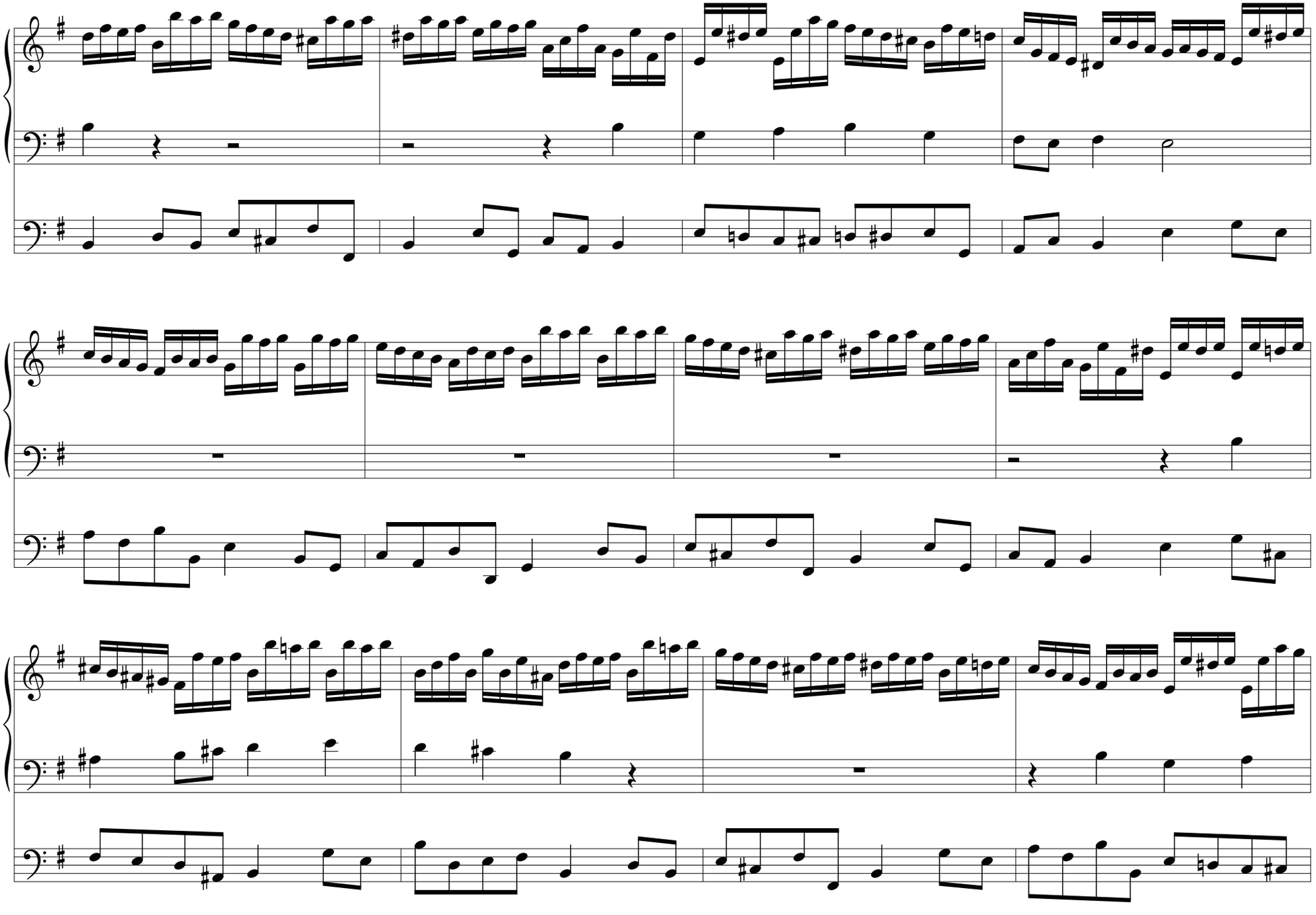
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