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**"The Neumeister collection of chorale preludes of the Bach circle":  
an examination of the chorale preludes of J. S. Bach and their  
usage as service music and pedagogical works**

Sara Ann Jones

*Louisiana State University and Agricultural and Mechanical College*

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THE *NEUMEISTER COLLECTION OF*  
*CHORALE PRELUDES OF THE BACH CIRCLE:*  
AN EXAMINATION OF THE CHORALE PRELUDES OF J. S. BACH  
AND THEIR USAGE AS SERVICE MUSIC AND PEDAGOGICAL WORKS

A Monograph

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
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requirements for the degree of  
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in

The School of Music and Dramatic Arts

Sara Ann Jones  
B. A., McNeese State University  
M. M., Northwestern State University  
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## List of Abbreviations

- Anh.: Anhang (“appendix”)  
Attr.: Attributed to  
BWV: Bach Werke-Verzeichnis  
Cadences: Cad.  
    HC: Half Cadence  
    IAC: Imperfect Authentic Cadence  
    PAC: Perfect Authentic Cadence  
    PC: Plagal Cadence  
    DC: Deceptive Cadence  
CF: Cantus Firmus  
CP: Cantus Planus  
Chor.: Chorale  
Coll.: Collection  
CU: *Clavierübung, III*  
Forms:  
    Mel. Chor.: Melody Chorale  
    Orn. Mel. Chor.: Ornamented Melody Chorale  
    Chor. Can.: Chorale Canon  
    Chor. Mot.: Chorale Motet  
    Chor. Part.: Chorale Partita  
    Comp. Fm.: Composite Form  
Inter.: Interlude  
Intro.: Introduction  
LM4708 (Yale Manuscript): *Neumeister Collection of Chorale Preludes*  
LP (or 18): *Eighteen Great Chorale Preludes*  
Misc.: Miscellaneous  
Mms (or Mus. Ms.): Music Manuscript  
Ms.: Manuscript  
NC: *The Neumeister Collection*

OB: *Orgelbüchlein*  
 Ph.: Phrase  
 Vs.: Verse

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### **Abstract**

One of the most significant discoveries of the twentieth century was the finding of an unpublished compendium of German Baroque keyboard music in 1982 in the archives of the John Herrick Music Library, Yale University, by musicologists Christoph Wolff and Hans-Joachim Schmidt and Yale University librarian Harold E. Samuel. The collection, which was entitled *LM 4708: The Neumeister Collection of Chorale Preludes of the Bach Circle*, contains eighty-two previously unknown chorale preludes by several prominent Baroque German organists including Johann Pachelbel (1653-1706), Johann Michael Bach (1648-1694), Johann Christoph Bach (1642-1703), and Johann Sebastian Bach (1658-1750). Historically, it is an important compendium because it augments the number of known chorale compositions by these composers. But its primary importance is the thirty-eight J. S. Bach chorale preludes, thirty-three of which were unknown. The collection also serves as a link to

the *Orgelbüchlein*, perhaps even suggesting a prototype for the later collection.

The collection also includes three J. S. Bach chorale preludes which can be found in virtually identical settings elsewhere in the chorale literature of Bach. This unique occurrence has changed the dating of Bach's works, resetting early dating parameters.

It is the purpose of this study to examine the J. S. Bach chorale preludes in *The Neumeister Collection* as a worthy collection of service and teaching music. These works offer a wide variety of music for the Liturgy and are categorized liturgically and topically, allowing organists a detailed and complete index. They are also accessible to all levels of playing, require little or no pedaling, and are short and sectional making them highly flexible. Tables classifying these chorale preludes according to form, other settings of the same chorale, and estimated playing times have been included for the church organist.

These chorale preludes are also excellent teaching pieces, exemplifying an array of forms, contrapuntal techniques, styles, and harmonies. Also, many adapt easily to different voicings, giving the organ student additional training in the independence of hands and feet. A table of the rules of playing polyphonic music and scores presenting the original and edited settings of two chorale preludes are included.

## **Chapter One**

### **Background Information**

One of the most significant musical discoveries of the twentieth century was the finding of an unpublished compendium of German Baroque keyboard music in the archives of the John Herrick Music Library at Yale University in 1982. Musicologists Christoph Wolff, a renowned Bach scholar, and Hans-Joachim Schultz of Harvard University, as well as Yale University librarian Harold E. Samuel, discovered the collection while cataloging manuscripts bequeathed to the university by former Yale professor Lowell Mason (1792-1873). This collection was entitled *Yale University LM 4708-The Neumeister Collection of Chorale Preludes of the Bach Circle*, and will hereafter be referred to as *The Neumeister Collection*. In addition to containing previously unknown works by several German composers spanning several generations, such as Johann Pachelbel and Johann Michael Bach, the collection also included thirty-three unknown works by Johann Sebastian Bach, a discovery of great historical significance.<sup>1</sup>

The history of the collection is well documented: Johann Gottfried Neumeister (1757-1840) compiled what is believed to be an anthology of service music for the active church organist while he was serving as the second organist, sexton, and bell ringer at the Städtkirche, in Frieberg. Neumeister studied organ, composition, and theory with

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<sup>1</sup>Steven Westrop, CD jacket notes for *Johann Sebastian Bach (1685-1750): The Neumeister Chorales*, performed by Christopher Herrick, organ (Hyperion CDA 67215, 2000), 1.

Georg Andreas Sorge (1703-1778); however, his primary livelihood was teaching German at the Latin School in Frieberg. As a part-time organist, Neumeister's musical requirements included accessible, functional, and versatile service music with little or no pedal and few technical difficulties. Based on the watermark of the manuscript, notational characteristics, and Neumeister's arrival in Frieberg in the early 1790s, it is probable that this compendium of service music was assembled sometime after this.<sup>2</sup>

Johann Gottfried Neumeister retired from active church service in 1831 and died at the age of eighty-three in Homburg, near Frankfurt am Main. The manuscript then passed to Christian Heinrich Rinck (1770-1846), although the exact date of its passing is unknown. Rinck was a Darmstadt court organist who studied in Erfurt from 1786-1789 with Johann C. Kittle, one of Johann Sebastian Bach's most famous pupils. Rinck was a well-known collector of manuscripts, and his estate, which was purchased by Lowell Mason in 1852, contained many keyboard works from the Bach Circle. Mason, a Yale University professor, bequeathed his collection of manuscripts to that university upon his death in 1873. Since 1873, *The Neumeister Collection* has resided among the archival materials in the John Herrick Music Library at Yale University.<sup>3</sup>

*The Neumeister Collection* contains a total of eighty-two chorale preludes.

Composers include: Johann Michael Bach (1648-1694), father-in-law and uncle of

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<sup>2</sup>Christoph Wolff, "The Neumeister Collection of Chorale Preludes from the Bach Circle," in *Bach: Essays on His Life and Music* (Cambridge: Harvard University Press, 1991), 109-111.

<sup>3</sup>Christoph Wolff, ed., *Organ Chorales from the Neumeister Collection: Yale University Manuscript LM 4708* (London: Bärenreiter Kassel, 1985), VI.

Johann Sebastian Bach (hereafter abbreviated J. S. Bach), twenty-five works; Johann Christoph Bach (1642-1703), brother of Johann Michael and uncle of Johann Sebastian Bach<sup>4</sup>, three works; Friederich Wilhelm Zachow (1663-1712), teacher of G. F. Handel, four works; Johann Pachelbel (1653-1706), teacher of Johann Christoph Bach (1671-1721), who in turn was the brother and teacher of J. S. Bach, one work; Daniel Erich (1646-1712), one work; Georg Andreas Sorge, teacher of Johann Gottfried Neumeister, five works; and J. S. Bach (1685-1750), thirty-eight works. The collection also contains five anonymous chorale preludes.<sup>5</sup> A complete listing of the contents of the collection can be found in the Appendices: Appendix A lists the contents alphabetically; Appendix B presents the chorale preludes in the order in which they appear in the autograph.

The importance of this collection of chorale preludes is significant: of the eighty-two works, sixty-six are written by members of the Bach family. The compendium has revealed twenty-five works by Johann Michael Bach which were previously unknown, quadrupling the number of chorale compositions by this composer, and making *The Neumeister Collection* the most extensive source of his works today.<sup>6</sup> Appendix C contains a listing of these compositions. Unknown works by J. C. Bach, Daniel Erich, and F. W. Zachow also increase their known chorale output. Authorship of several of the chorale preludes in the collection either incorrectly attributed to a composer or classified

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<sup>4</sup>Wolff, Christoph, *The Neumeister Collection of Chorale Preludes from the Bach Circle: Facsimile Edition of the Yale Manuscript LM 4708* (New Haven: Yale University Press, 1985), 5.

<sup>5</sup>Wolff, *Organ Chorales*, VI.

<sup>6</sup>Joseph Payne, CD jacket notes for *J. S. Bach Chorale Preludes (Yale Manuscript)*, performed by Joseph Payne, organ (Harmonia Mundi 905158, 1985), 19-20.

as doubtful works has been credited to the correct composer because of the Neumeister manuscript. Table 1 lists these corrections.

**Table 1.**  
**Corrections in Authorship of Chorales due to *The Neumeister Collection***

<b>Number in <i>The Neumeister Collection</i></b>	<b>Composer</b>	<b>Chorale</b>
4	J. M. Bach (formerly attributed to Johann Pachelbel)	<i>Nun freut euch, lieben Christen gmein</i>
6	J. M. Bach (formerly attr. to J. Pachelbel)	<i>Gott hat das Evangelium</i>
11	J. S. Bach (formerly attr. to J. C. Bach)	<i>Der Tag der ist so freudenreich</i> BWV 719
12	J. M. Bach (formerly attr. to J. S. Bach)-BWV 751	<i>In dulci jubilo</i>
20	J. S. Bach (formerly attr. to J. Pachelbel)	<i>Christe, der du bist Tag und Licht</i> BWV 1096
29	J. M. Bach (formerly attr. to J. Pachelbel)	<i>Mag ich Unglück nicht widerstahn</i>
37	J. M. Bach (formerly attr. to J. Pachelbel)	<i>Wo soll ich fliehen hin</i>
39	J. M. Bach (formerly attr. to J. Pachelbel)	<i>Nun lasst uns Gott, dem Herren</i>
63	J. M. Bach (formerly attr. to J. S. Bach)-variant version	<i>Wenn mein Stündlein vorhanden ist</i>

Source: Christoph Wolff, *The Neumeister Collection of Chorale Preludes from the Bach Circle: Facsimile Edition of the Yale Manuscript LM 4708* (New Haven: Yale University Press, 1985), 12-14.

But the most significant contribution of *The Neumeister Collection* was the appearance of thirty-eight chorale preludes by J. S. Bach, thirty-three of which were previously unknown, including three which were incorrectly attributed to other composers. These thirty-three works augment the number of known organ chorale preludes by J. S. Bach by one-fifth; they also provide an insight into Bach's earliest work, dating from approximately 1702 to 1708, before the Weimar years when Bach became active as a teacher.<sup>7</sup> *The Neumeister Collection* also serves as a link between the early years and the *Orgelbüchlein*, even suggesting a prototype for the genre of chorale prelude contained in the later collection. Most importantly, *The Neumeister Collection* has changed the criteria used in dating the chorale preludes of J. S. Bach, providing evidence that existing time frames should encompass a much earlier period than previously thought.<sup>8</sup>

*The Neumeister Collection* also provides the first concordances for three of the previously known chorale preludes written by J. S. Bach: BWV 719, *Der Tag, der ist so freudenreich*; BWV 742, *Ach Herr, mich armen Sünder*; BWV 957, *Machs mit mir, Gott, nach deiner Güte*. These chorale preludes were transmitted individually and classified as doubtful works. The discovery of copies which pre-date existing sources enabled scholars to use the Neumeister chorale preludes as models for authorship of these writings.<sup>9</sup>

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<sup>7</sup>Payne, 19.

<sup>8</sup>Wolff, *The Neumeister Collection*, 10.

<sup>9</sup>Wolff, *Organ Chorales*, VII-VIII.



The importance of *The Neumeister Collection* cannot be overstated; however, these chorale preludes have been virtually ignored by organists and teachers since their authentication in 1985. Publications concerning this collection have been confined to studies verifying their authenticity, and involve only a few of the most eminent musicologists, such as Christoph Wolff, who authenticated the collection, Hans Joachim-Schultz, colleague of Dr. Wolff and co-discoverer of the manuscript, Russell Stinson, Peter Williams, as well as several artists who recorded the collection, including Christopher Herrick and Joseph Payne. The pieces themselves are rarely performed, probably due to a misleading prejudice concerning their simplicity. In addition to this, three of the chorale preludes originally contained in *The Neumeister Collection* are not published today with this collection; these three works represent the only overlap of two virtually identical settings (i.e., having little or no discrepancies between copies) of the same chorale prelude contained in more than one collection. This is a unique occurrence: BWV 601, *Herr Christ, der einig Gottes Sohn*, and BWV 639, *Ich ruf zu dir, Herr Jesu Christ*, are contained in both *The Neumeister Collection* and the *Orgelbüchlein*, with identical BWV numbers; BWV 737, *Vater unser im Himmelreich*, can be found in *The Neumeister Collection* and an independent manuscript. These three chorale preludes represent a mature style of writing, involving elaborate text-painting, sophisticated counterpoint, full pedal lines, and advanced keyboard techniques not found in the other Bach works contained in *The Neumeister Collection*. They are associated with a more complex style of writing which was previously thought to originate during the Weimar years and the beginning of the *Orgelbüchlein*. It is to be expected that these three chorale

preludes represent the latest compositions in *The Neumeister Collection*; their placement in a collection of such early Baroque music changes the criteria used to date Bach's works. Indeed, Christoph Wolff states concerning this:

It is particularly significant that two works from the *Orgelbüchlein* are preserved in *LM 4708*; slight variants would indicate that these are earlier versions. The repertoire of the Neumeister manuscript may therefore be reasonably ascribed in a very general sense, to the period antedating the *Orgelbüchlein* and, at least in part, may be dated in Bach's earliest period (before 1705).<sup>9</sup>

Unfortunately, modern editions of *The Neumeister Collection*, in an effort to systematize and simplify the classification of the works of J. S. Bach, have omitted these three chorale preludes.

The overall purpose of this study is to familiarize readers with the early chorale compositions of J. S. Bach contained in *The Neumeister Collection* which have been overlooked by musicians because of their recent appearance and apparent simplicity. This oversight is unfortunate, for the compositions by J. S. Bach in *The Neumeister Collection* offer a variety of forms, styles, and techniques to students, and the diversity of chorales chosen by Bach affords the practicing church organist an accessible and functional repertoire. This study will offer general background information about *The Neumeister Collection*, categorize the works of J. S. Bach contained in it according to their liturgical usage, chart their occurrences within other collections of Bach, and present these chorale preludes as teaching pieces which clearly demonstrate many styles, forms, contrapuntal techniques, and keyboard and pedal techniques. In addition, this study will focus on the

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<sup>9</sup>Wolff, *Organ Chorales*, VII.

pedagogical aspects of two works: BWV 1093, *Herzliebster Jesu, was hast du verbrauchen* and BWV 957, *Machs mit mir, Gott, nach deiner Güt*. These two chorale preludes demonstrate a variety of forms and styles, as well as organ performance techniques, making them ideal teaching pieces for Baroque organ music.

The chorale preludes in *The Neumeister Collection* offer a beginning time frame to chorale composition by J. S. Bach; the ending chorales, namely the *Leipzig Chorales* or the *Eighteen Great Chorales*, are already well known and accepted as Bach's final and most complex efforts in the genre. The collection was authenticated in 1985 by Christoph Wolff, and this study will neither attempt to confirm nor deny this authentication. Other parameters of this monograph will include limiting the subject matter to only those chorale preludes by J. S. Bach contained in *The Neumeister Collection*; those chorale preludes by other composers contained in *The Neumeister Collection*, as well as other chorale preludes by J. S. Bach contained in other collections are outside the scope of this project and may be used only as a point of reference if necessary to enhance the understanding of the chorale preludes under discussion. Furthermore, discussion of organ building, registration, the secular and "free" compositions of J. S. Bach, and genres unrelated to the organ are not pertinent to this study.

## Chapter Two

### *The Neumeister Collection*

In appearance, *The Neumeister Collection* is a leather-bound volume of approximately one hundred and fifty pages containing eighty-two chorale preludes by several prominent German organists. Its neat, consistent writing suggests that a single scribe was responsible for its writing, probably Johann Gottfried Neumeister himself. The notation conforms to the standards of the time; a “C” clef is used in the treble to avoid the use of ledger lines and to facilitate reading. Occasionally, a sharp is used to cancel a flat, and, in general, there are many errors in writing, primarily concerning the use of accidentals. All of the pieces in the collection are short, usually two pages or less in length, and involve a short playing time.<sup>10</sup> The works use all styles of organ chorale composition, including cantus firmus and cantus planus treatments, and a wide variety of forms such as chorale motet, chorale canon, chorale fugue, etc. Techniques of the day are also employed, including echo effects, gigue rhythms, and various contrapuntal devices.<sup>11</sup> These will be discussed in greater depth later in this writing. The inscription on the inside cover by Christian Rinck reads:

I have received this collection of chorales as a token of remembrance  
from Herr Connector and organist Neumeister of Homburg vor der Höhe.  
He was a student of Sorge’s at Lobenstein.<sup>12</sup>

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<sup>10</sup>Payne, 18.

<sup>11</sup>Payne, 20.

<sup>12</sup>Wolff, *The Neumeister Collection*, 2-3.

The link between J. S. Bach and Gottfried Sorge has been crucial in dating this collection. Bach and Sorge both belonged to the elite Leipzig musical society *Sozietät der musikalischen Wissenschaften*. It is probably through this association with Sorge that Neumeister became acquainted with Bach's music. The five chorale preludes of Sorge's contained in *The Neumeister Collection* are the only works in this collection derived from a printed source; they were clearly appended to the collection upon its completion. The presence of the music of both Bach and Sorge in the compendium, coupled with an explanation by Sorge in the Preface to his *Erster Theil der Vorspiele* concerning the difficulty of Bach's later works signifies that the music was written much earlier than Bach's Leipzig years. This direct reference to J. S. Bach states:

Next to the knowledge of figured bass, ...nothing is more important to the organist than that he be adroit in preluding to the various chorales, according to their particular content, so that the congregation will be stimulated to sing the subsequent chorale with appropriate devotion. The Preludes on the Catechism Chorales (*Clavierübung*, III), by Herr Capellmeister Bach in Leipzig are examples of this kind of key-board piece that deserve the great renown they enjoy. But because works such as these are so difficult as to be all but unusable by young beginners and others who may lack the considerable proficiency they require, I have prepared, at the suggestion of my good friends as well as my own pupils, the following eight simple preludes, to be played on the manuals, and I herewith publicly present them to those members of our musical youth who are eager to learn and to all devotees of this type of playing.<sup>13</sup>

A brief explanation of criteria used in dating this collection is necessary to a more complete understanding of these works. Russell Stinson, in his article *Some Thoughts on Bach's Neumeister Collection*, divides the factors determining dating into two areas: stylistic evidence, which he suggests is strongly influenced by the chorale fantasy and

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<sup>13</sup>Wolff, *The Neumeister Collection*, 6.

external evidence. The most conclusive external evidence is found in concordances, or other existing copies of these works, either complete, as in BWV 601, 639, and 737, or incomplete, as in the case of five others, BWV 714, BWV 719, BWV 957, BWV 1096, and BWV 742. The three virtually identical chorale preludes contained in more than one collection, BWV 601, BWV 639, BWV 737, which were discussed in the previous chapter, offer the strongest proof of Bach's authorship of these works; they exist as complete works, and there are few discrepancies between the copies. BWV 601 and BWV 737 have very minor changes between the versions found in *The Neumeister Collection* and settings found elsewhere; the two versions of BWV 639 are identical.<sup>14</sup>

The five chorale preludes by J. S. Bach in *The Neumeister Collection* which exist in variants or partial concordances are: BWV 1096, *Christe, der du bist Tag und Licht*; BWV 957, *Machs mit mir, Gott, nach deiner Güt*; BWV 714, *Ach, Gott und Herr*; BWV 742, *Ach Herr, mich armen Sünder*; BWV 719, *Der Tag, der ist so freudenreich*. The chorale preludes BWV 719, BWV 1096, and BWV 742 were previously known but incorrectly attributed to J. C. Bach, Johann Pachelbel, and Georg Böhm respectively. *The Neumeister Collection* correctly established authorship of these three chorale preludes and provided the first known concordances of them. The preludes *Ach, Gott und Herr*, BWV 714 and *Machs mit mir, Gott, nach deiner Güt*, BWV 957, were only partially known prior to the discovery of the Neumeister manuscript. They were, however, correctly identified as works of J. S. Bach. BWV 714 existed as a chorale

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<sup>14</sup>Russell Stinson, "Some Thoughts on Bach's Neumeister Collection," in *The Journal of Musicology* 11, No. 4 (1993), 456-458.

canon between the soprano and tenor voices at the octave; *The Neumeister Collection* provided an additional thirty-seven measures which opened the work with a homophonic setting of the chorale tune. Likewise, *Machs mit mir, Gott, nach deiner Güt*, BWV 957, was previously known as a keyboard fugue until *The Neumeister Collection* revealed another twenty-five measures containing the chorale, thus identifying the work as a chorale fugue.<sup>15</sup> Table 2 on page thirteen lists the degree of completeness of the concordances and their location.

While the strongest external evidence used in authenticating and dating these works was previously existing copies, whether complete or incomplete, other factors also contributed to this process. Notational characteristics, handwriting analysis, and watermarks provided visible clues; biographical data helped to establish a time frame for the compilation of the compendium. The most convincing proof that these J. S. Bach works are pre-Weimar, according to Christoph Wolff, was their stylistic evidence.<sup>16</sup> The Bach works in *The Neumeister Collection* are amazingly varied; they display evolving forms and harmonies, a variety of motives within a work, passages of virtuosic writing, and monothematic fugues and fughettsas. The almost complete lack of pedal also suggests that these chorale preludes are early Bach works. In addition to this, they exhibit features of Bach's more mature complexity, such as bravura writing and sophisticated counterpoint. Thus, Wolff proposed that these chorale preludes were most assuredly

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<sup>15</sup>Westrop, 2.

<sup>16</sup>Stinson, 456-457.

**Table 2.****J. S. Bach Chorales in *The Neumeister Collection*: Concordances & their Locations**

BWV 957: <i>Machs mit mir, Gott, nach deiner Güte</i>	compositional section
Mozart-Stiftung, Frankfurt	(Mm. 25-34 missing)
MS. "140 varürte Chorale von Joh. Sebastian Bach"	
Source: J. N. Schelble, 1789-1837	
Scribe: F. X. Gleichauf	
BWV 714: <i>Ach, Gott und Herr</i>	compositional section
Königsberg Universtaatsbibliothek	(Mm. 1-37 missing)
Mus. MS.: 15839	
Source: J. G. Walther (c1684-1748)	
The Hague Gemeente Museum	
MS.: 4, G. 14	
Scribe: J. G. Walther	
Berlin (East) Deutsche Staatsbibliothek	
P802	
Scribe: J. T. Krebs (1690-1762)	
BWV 742: <i>Ach Herr, mich armen Sünder</i>	attr. to Georg Böhm
Berlin (West) Staatsbibliothek	
Mus. MS.: 40037	
Scribe: J. S. Sasse (1721-1794)	
BWV 719: <i>Der Tag, der ist so freudenreich</i>	attr. to J. C. Bach
Berlin (West), Hochschule der Künste Bibliothek	<i>Chorale zum</i>
Spitta 1491	<i>Preambuliren</i>
BWV 1096: <i>Christe, der du bist Tag und Licht</i>	attr. to Pachelbel
Königsberg Universtaatsbibliothek	partial concordance
Mus. MS.: 15839	(Mm. 1-25 vary)

Source: Christoph Wolff, *The Neumeister Collection of Chorale Preludes from the Bach Circle: Facsimile Edition of the Yale Manuscript LM 4708* (New Haven: Yale University Press, 1985), 12-14.



pre-Weimar, encompassing the Arnstadt and Mühlhausen years, and perhaps extending as far back as 1700 to 1708, into Bach's Orhdruif years with his brother Johann Christoph Bach.<sup>17</sup>

Wolff further proposes that the chorale preludes of J. S. Bach in *The Neumeister Collection* not only predate the *Orgelbüchlein*, but provide a prototype for the compact, highly expressive writings in the latter work. Bold harmonic progressions, increasingly dense contrapuntal textures, highly imitative counterpoint, a variety of cadences, and constantly changing motivic material are features found in the chorale preludes of both of these collections.<sup>18</sup> The two collections are also similar in concept and design. Wolff states that the inclusion of BWV 601 and BWV 639 in both *The Neumeister Collection* and the *Orgelbüchlein* is not a coincidence; perhaps the *Orgelbüchlein* was intended to provide a further organization of service music with "alio modo" or alternate settings of chorale preludes previously set in *The Neumeister Collection*. Whatever the intent, both *The Neumeister Collection* and the *Orgelbüchlein* are alike in their function, which is to provide a variety of usable service music for the entire church year, and in their sequence, or order, of chorales.<sup>19</sup> The following chapter will elaborate on the similarities between these two collections, and will provide information relevant to their usage as effective service music.

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<sup>17</sup>Wolff, "The Neumeister Collection," 118-119.

<sup>18</sup>Christoph Wolff, "Chronology and Style in the Early Works: A Background for the *Orgelbüchlein*," in *Bach: Essays on His Life and Music* (Cambridge: Harvard University Press, 1991), 303.

<sup>19</sup>Wolff, "The Neumeister Collection," 120-121.

### Chapter Three

#### *The Neumeister Collection as Liturgical Music*

German organists during the seventeenth and eighteenth centuries were expected to perform a number of functions in the worship service, and a collection of service music such as *The Neumeister Collection* represented a practical solution to meeting the musical demands of the Liturgy. Andreas Werckmeister (1645-1706), a German organist, composer, and theorist, states in his *Orgelprobe* (1698) that organists should be able to improvise, transpose, read “ground bass,” be thoroughly knowledgeable of French songs and dances, and be capable of tuning the organ and repairing mechanical malfunctions. He further states in his 1702 treatise, *Harmonologia musica*, that churches should require their organists to be able to improvise fugues, vary a chorale in several ways to avoid monotony, transpose a chorale into every key, be able to read both tabulature and figured bass, and be knowledgeable about music and the organ.<sup>20</sup>

The more important services of the German Lutheran Church during the Baroque Era were the *Hauptgottesdienst*, the main worship service on Sunday morning, *Besteinde*, the Monday morning prayer service, *Frühgottesdienst*, the early midweek service, occurring on Thursday mornings, and the Sunday evening Vespers services. The function of the organ during these and other services was not always clear. According to the *Ordo*

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<sup>20</sup>Peter Williams, *The Organ Music of J. S. Bach*, vol. III (Cambridge: Cambridge University Press, 1980), 32-33.

*Cantionum* at Halle and the *Tabulatura Nova* of Samuel Scheidt, 1624, also of Halle, the organ was to play at the following places in the worship service:

Prelude before the service (according to the *Ordo*)  
 Antiphon with Introit (*Ordo*)  
 Organ alternates with choir/cantor/congregation during the Kyrie and Gloria (*Tabulatura*)  
 Organ alternates/accompanies the Gradual after the Epistle (*Tabulatura*)  
 Organ alternates/accompanies the sung German Creed (*Tabulatura*)  
 Organ alternates/accompanies the Communion hymn (*Tabulatura*)  
 Postlude (*Tabulatura*)<sup>21</sup>

The order of worship as well as the practice of *alternum*, alternating musical statements between organ and choir, cantor, or congregation, was not standardized, however, and varied from city to city. Peter Williams, in *The Organ Music of J. S. Bach*, states various methods which could have been used by organists during the Lutheran service:

No organ; Hymn sung by cantor and/or choir  
 Organ prelude and interludes between hymn verses on some hymns;  
     No congregational accompaniment by organ  
 Organ prelude; Organ accompaniment to congregational hymns with organ interludes between verses  
 Organ prelude; Organ accompaniment to congregational hymns with no organ interludes between verses  
 No organ prelude; Organ accompaniment to congregational hymns with organ interludes between verses<sup>22</sup>

The Vespers services were also musically important and were included in the duties of organists of large churches; it was at these that the *Magnificat* was sung. In Leipzig, there were two types of Vespers using organ music: those on feast-days and those on Sunday evening. Ensemble music was included in the service music for these

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<sup>21</sup>Williams, III, 13.

<sup>22</sup>Williams, III, 13.

occasions except during times of mourning, Advent, and Lent. The use of postludes varied from city to city. Existing orders of worship dating from 1710 show the listing of a Psalm, followed by a motet, then the sermon, and finally a setting of the *Magnificat*.<sup>23</sup>

In addition to playing instrumental service music and accompanying, the organist was expected to provide interludes between stanzas of hymns or chorales and to fill any noticeably long silences during the Liturgy with music, such as a short improvisation on a chorale melody. Christoph Raupach (1686-1744), organist of the Stralsund Nikolaikirche, outlined his ideas for such improvisation; this is contained in Table 3.

The function of the organ in the seventeenth- to eighteenth- century German Lutheran Liturgy can be summarized thus: to supply solo music at appropriate points either before, during, or after the Liturgy; accompany the singing of hymns and other music sung by cantors, choirs, and/or congregation; provide interludes between sung musical verses; and improvise music to fill the silent portions of the Liturgy. Jacob Adlung, an eighteenth-century musician and scholar, provides additional functions: to introduce the key and melody of the upcoming hymn to the congregation; and to “...delight them through edifying thought.”<sup>24</sup> In addition to these functions, the organ was expected to supply the appropriate music for each liturgical season or category and to ensure that the music adequately conveyed the mood of the text. The use of a single chorale melody in various contexts and forms during the Liturgy was a unifying element; the more recognizable the melody, the more unified the service.

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<sup>23</sup>Williams, III, 14.

<sup>24</sup>Payne, 21.

**Table 3.**

**Suggested Techniques for Improvisation as Written by Christoph Raupach in His Essay *Veritophili deutliche Beweis-Gründe, worauf der rechte Gebrauch der Music beydes in den Kirchen und ausser denselben beruhet***

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**Prayer, Penitence, Lamentation**

1. Short theme, fugal, simple, slow
2. C.f. in pedal, manual with syncopations & suspensions; in 4 parts
3. *Simple Choral* in rh, lh in 2 parts with suspensions, short *Tiraten, Groppi*; total=3 parts
4. *Simple Choral* in lh, bass in ped., rf as in no. 3, but 1 part only; total=3 parts
5. *Lamento* with quiet stops on which the *simple Choral*
6. C.f. in lh, rh on other manual with *Variation*, adagio; 2 parts
7. No. 6 reversed

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**Joy, Solace, Boldness**

1. A strong stop or full organ for a joyful *Symphonia oder Sonatina*; if time, a *gross Sonata* with fugue (4 parts) and *simple Choral* at the close
  2. Strong stop, 4 parts, little fugue on the chorale, allegro
  3. C.f. in rh, lh on second manual; total= 2 parts
  4. C.f. in lh, rh with moving *Contrapunctus floridus*; total= 2 parts
  5. C.f. in ped., lh/rh on one manual with *Variation*; total= 3 parts
  6. C.f. in rh, bass in ped., lh on 2<sup>nd</sup> manual with *Variation*; 3 parts
  7. C.f. in lh, bass in ped., rh *Variation*; 3 parts
  8. 2 manuals in alternation: first an inventive *Fantasia* showing *Affekt* of each line (or 2-3 lines), alternating with *simple Choral* on 2<sup>nd</sup> man.(with pedal)
  9. *Simple Choral* in lh; rh and ped. with *Variation*; 3 parts
  10. C.f. in rh; lh and ped. with *Variation*; 3 parts<sup>25</sup>
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<sup>25</sup>Williams, III, 56-57.

The *Orgelbüchlein*, which has long been considered J. S. Bach's first effort to provide an organized, systematic, usable collection of chorale preludes for an entire liturgical year, shares many striking similarities with *The Neumeister Collection*. So closely related are these two collections with regard to concept, design, and function, that Christoph Wolff has suggested that *The Neumeister Collection* may have served as a prototype for the *Orgelbüchlein*, perhaps even beginning the liturgical cycle of chorale preludes which the *Orgelbüchlein* later continued. He further states that the inclusion of BWV 601 and BWV 639 in both collections is not a coincidence, but a deliberate attempt by Bach to continue the composition of service music and provide "alio modo" or alternate settings of chorales previously set in *The Neumeister Collection*.<sup>26</sup> Because the layout of the chorale preludes in the *Orgelbüchlein* was detailed in the autograph before the music was actually written, musicologists have access to Bach's intentions regarding content. Of the thirty-eight chorale preludes by J. S. Bach in *The Neumeister Collection*, thirty-five are also set by Bach in the *Orgelbüchlein*: twenty-five in the planned but unwritten portion, and twelve completed settings. Two chorale preludes, *Alle Menschen müssen Sterben*, BWV 1117, and *Christe, der du bist Tag und Licht*, BWV 1096, are found in *The Neumeister Collection* and both the written and planned portions of the *Orgelbüchlein*. Again, two chorale preludes occur almost identically in both collections, BWV 601, *Herr Christ, der einiger Gottes Sohn*, and BWV 639, *Ich ruf zu dir, Herr Jesu Christ*. Table 4 contains a listing of the chorales shared by *The Neumeister Collection* (abbreviated NC) and both the written and unwritten portion of the *Orgelbüchlein* (OB).

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<sup>26</sup>Wolff, "The Neumeister Collection," 120-121.

**Table 4.**  
**Chorales Set by J. S. Bach in *The Neumeister Collection* & the *Orgelbüchlein***

<b>Chorale</b>	<b>NC-BWV</b>	<b>OB-BWV</b>	<b>OB-No. (Unwritten)</b>
<i>Ach Gott, tu dich erbarmen</i>	1109		(No. 142)
<i>Ach, Gott und Herr</i>	714		(No. 71)
<i>Ach Herr, mich armen Sünder</i>	742		(No. 73)
<i>Allein zu dir, Herr Jesu Christ</i>	1100		(No. 70)
<i>Alle Menschen müssen Sterben</i>	1117	643 (No. 131)	(No. 130)
<i>Aus tiefer Not schrei ich zu dir</i>	1099		(No. 67)
<i>Christ, der du bist der helle Tag</i>	1120		(No. 148)
<i>Christe, der du bist Tag und Licht</i>	1096		(No. 149)
<i>(Wir danken dir, Herr Jesu Christ)</i>	1096	623 (No. 26)	(No. 83)
<i>Christus, der ist mein Leben</i>	1112		(No. 134)
<i>Das alte Jahr vergangen ist</i>	1091	614 (No. 17)	
<i>Der Tag, der ist so freudenreich</i>	719	605 (No. 8)	
<i>(Ein Kindelein so löblich)</i>			
<i>Du Friedefürst, Herr Jesu Christ</i>	1102		(No. 125)
<i>Durch Adams Fall ist ganz verderbt</i>	1101	637 (No. 76)	
<i>Erhalt uns, Herr, bei deinem Wort</i>	1103		(No. 122)
<i>Gott ist mein Heil, mein Hilf und Trost</i>	1106		(No. 110)
<b><i>Herr Christ, der einig Gottes Sohn</i></b>	<b>601</b>	<b>601 (No. 3)</b>	
<i>Herr Gott, nun schleuss den Himmel auf</i>	1092	617 (No. 20)	
<i>Herr Jesus Christ, du höchstes Gut</i>	1114		(No. 72)
<i>Herzlich lieb hab' ich dich, O Herr</i>	1115		(No. 135)
<i>Herzliebster Jesu, was hast du verbrochen</i>	1093		(No. 32)
<b><i>Ich ruf zu dir, Herr Jesu Christ</i></b>	<b>639</b>	<b>639 (No. 91)</b>	
<i>Jesu, meine Freude</i>	1105	610 (No. 13)	
<i>Machs mit mir, Gott, nach deiner Güt</i>	957		(No. 138)

Table 4. Continued

<i>Nun lasst uns den Leib begraben</i>	1111		(No. 133)
<i>O Herr Gott, dein göttlich Wort</i>	1110		(No. 60)
<i>O Jesu, wie ist dein Gestalt</i>	1094		(No. 28)
<i>O Lamm Gottes unschuldig</i>	1095	618 (No. 21)	
<i>Vater unser im Himmelreich</i>	737	636 (No. 65)	
<i>Was Gott tut, das ist wohlgetan</i>	1116		(Nos. 111, 112)
<i>Wenn dich Unglück tut greifen an</i>	1104		(No. 108)
<i>Werde munter, mein Gemüte</i>	1118		(No. 150)
<i>Wie nach einer Wasserquelle</i>	1119		(No. 121)
<i>Wir Christenleut</i>	1090	612 (No. 15)	
<i>Wir glauben all' an einen Gott</i>	1098		(No. 64)

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Source: J. S. Bach, *The Liturgical Year (Orgelbüchlein)*, ed. by Albert Riemenschneider (Bryn Mawr: Oliver Ditson Company, 1933), XIII-XVI.



The Index of the *Orgelbüchlein* categorizes its content into two general classifications: *de tempore*, or with regard to a specific time or season of the Church Year, such as Advent, Easter, etc., and *omne tempore*, meaning topically, covering such areas as the Catechism, funerals, evening, etc. Of the one hundred and sixty-four intended chorale preludes in the *Orgelbüchlein*, the first sixty are arranged according to *de tempore* and the remaining one hundred and four chorale preludes are arranged topically, or *omne tempore*.<sup>27</sup> *The Neumeister Collection* is similarly arranged: the first part contains chorales suitable for the seasons of the Church Year, and the second part is arranged topically.<sup>28</sup> These classifications are extremely helpful to the organist in selecting appropriate service music for any part of the Church Year. The *omne tempore* categories aid in the choosing of music for various occasions, aspects of Christian life, etc. It is of note that the two collections have little overlap of categories; together, they complement each other without having an excess of chorale tunes in any one area. Table 5 illustrates the liturgical classifications of chorales in both *The Neumeister Collection* and the *Orgelbüchlein* according to their layout in the autograph, the number of chorales each collection contains or was intended to contain in each liturgical category, and the BWV number of the chorale prelude (or in the case of the unwritten portion of the *Orgelbüchlein*, the number of the intended composition). Astericks indicate alternate titles.

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<sup>27</sup>Russell Stinson, "The Compositional History of Bach's *Orgelbüchlein* Reconsidered," in *Bach Perspectives*, ed. Russell Stinson, vol. 1 (Lincoln: University of Nebraska Press, 1995), 2-3.

<sup>28</sup>Wolff, "The Neumeister Collection," 111-112.

**Table 5.**  
**Liturgical Classifications of Chorales Shared by *The Neumeister Collection* and the *Orgelbüchlein***

Season	Total No. NC	Shared Chorales	NC BWV	OB BWV	OB No. (unwritten)
<b>Advent:</b>	1	4 <i>Herr Christ, der einig Gottes Sohn</i>	601	601	
<b>Christmas:</b>	3	11 (10 written; 1 unwritten) <i>Der Tag, der ist so freudenreich</i> <i>Jesu, meine Freude</i> <i>Wir Christenleut</i>	719 1105 1090	605 610 612	
<b>Old/New Year:</b>	1	3 <i>Das alte Jahr vergangen ist</i>	1091	614	
<b>Nunc Dimittis:</b>	1	2 <i>Herr Gott, nun schleuss den Himmel auf</i>	1092	617	
<b>Passion:</b>	4	13 (7 written; 6 unwritten) <i>O Lamm Gottes, unschuldig</i> <i>*Wir danken dir, Herr Jesu Christ</i> <i>O Jesu, wie ist dein Gestalt</i> <i>Herzliebster Jesu, was hast du verbrochen</i>	1095 1096 1094 1093	618 623	(28) (32)
<b>Easter:</b>	0	6			
<b>Ascension:</b>	0	(2 unwritten)			

Table 5. Continued

<b>Pentecost:</b>	0	7 (1 written; 6 unwritten)			
<b>Word of God:</b>	0	3			
<b>Trinity:</b>	0	(3 unwritten)			
<b>Praise:</b>	0	(5 unwritten)			
<b>Faith:</b>	3	6 (2 written; 4 unwritten)			
		<i>O Herre Gott dein göttlich Wort</i>	1110		(60)
		<i>Wir glauben all' an einen Gott</i>	1098		(64)
		<i>Vater unser im Himmelreich</i>	737	636	
<b>Baptism:</b>	0	(1 unwritten)			
<b>Confession:</b>	6	10 (1 written; 9 unwritten)			
		<i>Aus tiefer Not, schrei ich zu dir</i>	1099		(67)
		<i>Allein zu dir, Herr Jesu Christ</i>	1100		(70)
		<i>Ach, Gott und Herr</i>	714		(71)
		<i>Herr Jesu Christ, du höchstes Gut</i>	1114		(72)
		<i>Ach Herr, mich armen Sünder</i>	742		(73)
		<i>Durch Adams Fall ist ganz verderbt</i>	1101	637	
<b>Salvation:</b>	0	1			
<b>Communion:</b>	1	(7 unwritten)			
		<i>*Wir danken dir, Herr Jesu Christ</i>	1096		(83)

Table 5. Continued

<b>Thanks:</b>	0	(2 unwritten)			
<b>Christian:</b>	1	10			
<b>Life</b>		(1 written; 9 unwritten)			
		<i>Ich ruf zu dir, Herr Jesu Christ</i>	639	639	
<b>Trust:</b>	3	17			
		(3 written; 14 unwritten)			
		<i>Wenn dich Unglück tut greifen an</i>	1104		(108)
		<i>Gott ist mein Heil, mein Hilf und Trost</i>	1106		(110)
		<i>Was Gott tut, das ist wohlgetan</i>	1116		(111)
					(112)
<b>The Church:</b>	3	(13 unwritten)			
		<i>Wie nach einer Wasserquelle</i>	1119		(121)
		<i>Erhalt uns Herr, bei deinem Wort</i>	1103		(122)
		<i>Du Friedefürst, Herr Jesu Christ</i>	1102		(125)
<b>Funeral:</b>	6	16			
		(1 written; 15 unwritten)			
		<i>Alle Menschen müssen Sterben</i>	1117	643	(130)
		<i>Nun lasst uns den Leib begraben</i>	1111		(133)
		<i>Christus, der ist mein Leben</i>	1112		(134)
		<i>Herzlich lieb hab' ich dich o Herr</i>	1115		(135)
		<i>Machs mit mir Gott, nach deiner Güt</i>	957		(138)
		<i>Ach Gott, tu dich erbarmen</i>	1109		(142)
<b>Morning:</b>	0	(5 unwritten)			

<b>Evening:</b>	3	(4 unwritten)		
		<i>Christe, der du bist der helle Tag</i>	1120	(148)
		<i>*Christe, der du bist Tag und Licht</i>	1096	(149)
		<i>Werde munter, mein Gemüte</i>	1118	(150)
<b>Miscellaneous:</b>	0	13		
		(1 written; 12 unwritten)		

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Source: J. S. Bach, *The Orgelbüchlein*, ed. A. Riemenschneider (Bryn Mawr: Oliver Ditson Co., 1933), XIII-XVI.

Because the primary function of a liturgical collection of chorale preludes is to provide an available, useable, and versatile selection of sacred music for use in the Liturgy throughout the Church Year, the grouping of chorale preludes in the Index of the collection is helpful to the church organist in selecting music for a particular occasion, function, aspect of Christian Life, etc. A listing of alternate settings of particular chorales is also helpful; Table 6 on the following page shows the occurrences of shared chorales found in *The Neumeister Collection* and other collections of chorale preludes by J. S. Bach (excepting the unwritten portion of the *Orgelbüchlein*). It also indicates the use of the same chorale in miscellaneous or independent manuscripts. Although chorale forms will be discussed in more depth in the upcoming chapter, they are included here with the chorales in collections to illustrate the many different settings used by Bach and to offer a variety of choices to the liturgical organist. Those forms which show elements of several types of chorale preludes will be indicated by parenthesis; if such an occurrence is sectional, the appropriate section (i.e., “A,” “B,” ...) will also be included. The following abbreviations are used in all further charts and tables: CU for *Clavierübung*, III; 18 for the *Eighteen Great or Leipzig Chorales*; Misc. for miscellaneous manuscripts (i.e., those which are not included in chorale collections). Asterisks indicate the use of an alternate title for the same chorale; abbreviations can be found in the List of Abbreviations, page v.

**Table 6.**  
**Chorales in *The Neumeister Collection* Shared by Other Organ Collections of J. S. Bach**

<b>Chorale Name</b>	<b>NC BWV</b>	<b>OB BWV</b>	<b>CU BWV</b>	<b>18 BWV</b>	<b>Misc. BWV</b>
<i>Ach, Gott und Herr</i>	714 Chorale Canon				692, 692a, 693
<i>Ach Herr, mich armen Sünder</i>	742 Ornamented Melody Chorale				727
<i>Alle Menschen müssen Sterben</i>	1117 (CF Chorale)	643 Mel.Chorale			
<i>Aus tiefer Not, schrei ich zu dir</i>	1099 Comb. Form: "A": Chor. Canon "B": (Mel. Chor.)		686 Chorale Motet 687 Chor. Motet		
<i>*Christe, der du bist Tag und Licht (Wir danken dir, Herr Jesu Christ)</i>	1096 Comb. Form: "A": Chorale Fughetta "B": Mel.Chor.	623 Mel. Chor.			
<i>Das Alte Jahr vergangen ist</i>	1091 (CF Chor.)	614 Orn. Mel.Chor.			

***Der Tag, der ist so freudenreich***

719	605	
Chor. Fugh.	Mel.Chor.	

***Durch Adams Fall ist ganz verderbt***

1101	637	705
(Chor. Motet)	Mel. Chor.	
(Mel.Chor.)		

***Erhalt uns, Herr, bei deinem Wort***

1103		Anh. 50
Chor. Fugh.		

***Herr Christ, der einig Gottes Sohn***

601	601	698, Anh. 55, Anh.77
Mel. Chor.	Mel. Chor.	

***Herr Gott, nun schleuss den Himmel auf***

1092	617	
(CF Chor.)	Mel. Chor.	

***Ich hab' mein Sach Gott heimgestellt***

1113		707, 708, 708a
(Chorale Fantasy)		

***Ich ruf zu dir, Herr Jesu Christ***

639	639	
Orn. Mel. Chor.	Orn. Mel. Chor.	

***Jesu, meine Freude***

1105	610	Anh. 58, Anh. 59, Anh. 76
(Mel. Chor.)	Mel. Chor.	713, 713a, 753



***O Herre Gott, dein göttlich Wort***1110  
(CF Chor.)

757

***O Lamm Gottes unschuldig***1095  
(CF Chor.)618  
Chor. Canon656  
Chor. Partita  
656a  
Chor. Partita

1085

***Vater unser im Himmelreich***737  
Mel. Chor.636  
Mel. Chor.682  
Orn. Mel. Chor.  
683  
CF Mel. Chor.

\*737, 760, 761, 762

***Was Gott tut, das ist wohlgetan***1116  
Chor. Motet

Anh. 67

***Wir Christenleut***1090  
(Mel. Chor.)612  
Mel. Chor.

710

***Wir glauben all' an einen Gott***1098  
(Chor. Fugh.)680,  
Chor. Fugue  
681  
Orn. Chor. Fugh.740, 765,  
Anh. 69, Anh. 70

In concluding this discussion of *The Neumeister Collection* as functional service music, a summary of the salient points made in this chapter would be helpful. The thirty-eight chorale preludes by J. S. Bach contained in this compilation offer a wide variety of liturgical music which is technically accessible to organists of any playing ability. They are catalogued liturgically in the Index of *The Neumeister Collection* and in that of the *Orgelbüchlein*; this grouping of chorales is extremely helpful to the organist. All of the works in *The Neumeister Collection* are short, most are under two minutes in playing time, and could be used at any point in the Liturgy where music is required. Furthermore, many of these chorale preludes are sectional, allowing the musician greater flexibility in ending the piece. For a listing of the estimated playing times of these chorale preludes and a table of sectional forms and their cadences, see Appendix D and Appendix E.

## **Chapter Four**

### **Pedagogical Aspects of the J. S. Bach Chorales in *The Neumeister Collection***

In *The Style of J. S. Bach's Chorale Preludes*, Robert Tussler begins his discussion of chorale forms by comparing his analytical classifications with those of two of his predecessors, Spitta and Schweitzer. Spitta classified chorale preludes into three types: "pure" chorale preludes (i.e., a four-voice harmonization of a chorale); organ chorales; chorale fantasias. Schweitzer, on the other hand, used stylistic traits from earlier composers as a basis for categorization. He divided chorale preludes into three totally different types: those using the "motivistic method" of Pachelbel in which the entire prelude is constructed from a series of motives derived from the chorale melody; the "coloristic method" of Böhm, featuring fragmentation of the melody and manipulation of melodic material around a simple harmonic framework; and lastly, the "chorale fantasia style" of Buxtehude, featuring bravura writing, fragmentation of the melody and sectional form.<sup>29</sup>

Tussler himself uses the chorale melody as the primary factor determining form. He divides chorale preludes into two broad categories: those bound by the chorale melody and the "free" types, or those not bound by melodic restrictions. His criteria for chorale preludes bound by the melody include the presence of the chorale tune in its entirety, and can be seen in the forms melody chorale, ornamented melody chorale, cantus firmus chorale, chorale motet, and chorale canon. The chorale forms which

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<sup>29</sup>Tussler, 25.

Tussler classifies as “free” present only a portion of the melody and include chorale fugues and chorale fantasias. He further adds that in this latter classification, the melody may be treated in various ways: a single phrase or part of a phrase may furnish the thematic material for part or all of the composition (chorale fugue); the phrases may be presented incompletely or out of order (chorale fantasy).<sup>30</sup>

Using Tussler’s categories, an explanation to the organ student of the various formal designs found in chorale preludes and the characteristics of each form is a good starting point for teaching these chorale preludes. The most commonly found form and perhaps the most easily identifiable, is the **melody chorale**. This is essentially a four-part harmonization of the chorale in which the melody is presented intact and unadorned in a single voice, usually the soprano, with all phrases stated in order. Melody chorales are therefore short, consisting only of a single strophe, and because of their limitations, they are not virtuosic. Although their texture is polyphonic, they appear homophonic; the counterpoint adds strength and interest.<sup>31</sup> An excellent example of a melody chorale is BWV 1100, *Allein zu dir, Herr Jesu Christ*, mm. 15-31.

The second most frequently found type of chorale prelude is the **cantus firmus chorale prelude**. In this form, the chorale melody is usually presented unadorned in longer note values, quite frequently in the bass voice. The chorale phrases are generally

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<sup>30</sup>Tussler, 25-26.

<sup>31</sup>Oswald Ragatz, *Organ Techniques: A Basic Course of Study* (Bloomington: Indiana University Press, 1979), 71.

separated by interludes of one to ten measures in length and there are fewer restrictions with regard to contrapuntal writing in the accompaniment.<sup>32</sup>

The **ornamented melody chorale** is essentially a melody chorale with the chorale tune embellished; the melody is almost always in the soprano voice, but may be almost unrecognizable because of the ornamentation. This is the most expressive of the chorale forms, with accompanimental material often based on motives and rhythmic patterns found in the chorale.<sup>33</sup> There are only two of this type of chorale prelude in *The Neumeister Collection*, but both are excellent representations of the form: BWV 742, *Ach Herr, mich Armen Sünder*, and BWV 639, *Ich ruf zu dir, Herr Jesu Christ*.

The **chorale canon** is the form most bound by the chorale melody according to Tussler. Its distinctive feature is the canonic presentation of the chorale, usually by the two outer voices, at intervals of fifths and octaves. Motivic material found in the accompanimental voices is very often derived from the chorale itself.<sup>34</sup>

The **chorale fugue** (or fughetta, if the composition is under thirty-five measures in length) resembles fugues of secular compositions, but differs in two important ways: the subject is a portion of the chorale melody, usually the first phrase; the fugal writing is considerably more relaxed and may vary greatly from textbook formats. Oswald Ragatz states that the chorale fugue is found very infrequently among the music of Baroque

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<sup>32</sup>Ragatz, 71.

<sup>33</sup>Tussler, 36.

<sup>34</sup>Tussler, 35.

composers. However, the chorale fughetta was used many times by J. S. Bach.<sup>35</sup> It featured a section of thematic material, called the Exposition, in which the subject (usually the first chorale phrase) is stated by all the voices in the tonic and dominant key areas. This Exposition is followed by a developmental section which may be lengthy and highly complex. The chorale fughetta differs in that its development is short, frequently the same length as the Exposition, and embryonic in its contrapuntal writing. Secondary thematic material is called the countersubject, and may assume a role equal in importance and complexity to the subject. Chorale fugues or fughetts which use two subjects, commonly called double fugues, usually derive the second fugal subject from the last phrase of the chorale.<sup>36</sup> BWV 1097, *Ehre sei dir, Christe, der du leidest Not*, illustrates both of the two aforementioned forms: mm. 1-27 is a chorale fughetta based on the first chorale phrase; mm. 28-53 is written as a chorale canon with the melody occurring between the two outer voices at the interval of an octave.

The last form of chorale prelude which Tussler classifies as “bound by the chorale melody” is the **chorale motet**. This is the form which Schweitzer labeled the “Pachelbel-style” and Spitta, the “pure organ chorale prelude.” Its distinguishing feature is that all chorale phrases are treated imitatively and that these chorale phrases are treated in the order in which they occur. This imitative treatment often extends to accompanimental voices in interludes preceding each chorale phrase entry. This technique of imitative writing using anticipatory thematic material is called *Vorimitation*, and is recognizable as

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<sup>35</sup>Ragatz, 140.

<sup>36</sup>Ragatz, 140-141.

it systematically preceeds and finally extends into each chorale phrase. The melody in chorale motets usually occurs as a cantus firmus treatment in the soprano voice; the writing resembles a series of fugal expositions based on each chorale phrase.<sup>37</sup> It may be noted that the chorale motet resembles a combination of two forms: the melody chorale and the chorale fugue. Like the melody chorale, the melody is presented in its entirety in the top voice, with all chorale phrases intact and in order; like the chorale fugue, a fugal subject derived from the chorale phrases serves as the basic unit of construction, including the accompanimental voices. However, there are two major differences between the chorale fugue and the chorale motet: each chorale phrase is present in the chorale motet, while only one, or at most two, is present in the chorale fugue.

*Vorimitation* is used consistently in chorale motets; if it is present in chorale fugues, it is confined to imitation of only the first chorale phrase.<sup>38</sup> A valuable insight into the chorale preludes exhibiting *Vorimitation* at the beginning, but later discarding it and proceeding as a simple melody chorale, a frequent occurrence in the Bach Neumeister chorale preludes, is offered by Ragatz; he states that quite frequently Baroque composers began their works with imitative writing using thematic material, but later conformed to the style of a melody chorale, abandoning any anticipatory counterpoint.<sup>39</sup> In this study, subsequent cataloging of this type of chorale prelude will include the formal

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<sup>37</sup>Tussler, 30-34.

<sup>38</sup>Tussler, 31-34.

<sup>39</sup>Ragatz, 72.

classification of “melody chorale,” and the label “chorale motet” will be listed in parentheses, signifying that only the initial entry of *Vorimitation* is written.

The two forms which Tussler describes as “free” are those not under melodic restrictions and include the chorale fugue and the **chorale fantasy**. The chorale fugue was discussed above as a basis of comparison to the chorale motet; the second of these types is the chorale fantasy, which exhibits the most freedom of all the forms of the chorale prelude. This freedom is perhaps its only consistent characteristic; the writing may use the entire chorale melody or only a portion of it, phrases may be presented in any order, and a multiplicity of forms, textures, and contrapuntal techniques may occur in any voice. The chorale fantasy has an improvisatory quality due to its lack of restrictions. It is perhaps the most experimental and complex of all the forms.<sup>40</sup> The chorale prelude *Ich hab’ mein Sach Gott heimgestellt*, BWV 1113, illustrates an evolving form of the chorale fantasy; the writing is less complex than in standardized forms, but the chorale phrases are incomplete and presented out of order with no *Vorimitation*.

The final form which will be mentioned here is the **chorale partita**. It is not included in either those forms restricted by the melody or the “free” classifications of Tussler. This type of chorale prelude is usually a chorale setting consisting of one or more short paraphrases of the chorale melody and can display any of the forms discussed here.<sup>41</sup> The various forms of the chorale prelude are compared in the following table. The student should be encouraged to study and understand these forms.

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<sup>40</sup>Ragatz, 72.

<sup>41</sup>Ragatz, 72.



**Table 7.**  
**Chorale Prelude Forms and Their Characteristics**

<b>Form</b>	<b>Chorale</b>	<b>Phrases</b>	<b>Melodic voice</b>	<b>Rhythm</b>	<b>Accompaniment/Motives</b>
Cantus Firmus	entire chorale (usually interludes)	all phrases in order	usually Bass	long note values	may exhibit independent forms without presence of CF.
Chorale Motet	entire chorale (always interludes)	all phrases in order	usually Sop.	retains original rhythm	fugal writing based on chorale: 1. in phrases. 2. <i>Vorimitation</i> .
Chorale Canon	entire chorale (with/without interludes)	all phrases in order	usually two outer voices	retains original rhythm	ctp. based on chor. melody. canonic voices at P5, P8.
Melody Chorale	entire chorale (usually without interludes)	all phrases in order	usually Sop.	retains original rhythm	varies
Ornamented Melody Chorale	entire chorale (with/without interludes)	all phrases in order	always Sop.	based on patterns in orn. mel.	based on patterns in melody
Chorale Fugue	1-2 phrases		all voices	varies	ctp. based on subject/ countersubject.
Chorale Fantasy	1 or more phrases (whole or fragmented)	any order	any voice	varies	varies

Source: Kent Kennan, *Counterpoint: Based on Eighteenth-Century Practice*, 3rd ed. (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1987), 250-256.

The majority of the J. S. Bach chorale preludes in the Neumeister Collection, however, do not conform solely to one form or style of chorale prelude. This is further evidence of the early chronology of these works in Bach's compositional output; many are clearly evolving styles displaying elements of more than one form and/or technique. Of these works, a dichotomy can be ascertained: those whose formal design indicates clearly the use of a composite or two-part form; and those which exhibit elements of one or more chorale forms, but no consistent usage of these elements. The first category is the easier of the two to determine; in the Neumeister Collection, these works are all two-part compositions with each part ("A" or "B") having its own form.<sup>42</sup> Table 8 lists the Bach chorale preludes exhibiting composite or two-part forms. A wide variety can be seen here, with the exception of the ornamented melody chorale. It is interesting to note that the forms occurring most frequently within this group are the melody chorale and the chorale fugue. Again, several melody chorales here begin with *Vorimitation*, only to abandon it later.

Table 9 lists the chorale preludes which do not conform, even in part, to a standardized or composite form. These works are clearly experimental with regard to form, and cannot be categorized easily. Parentheses are used here to indicate the forms whose characteristics are displayed by each of these chorale preludes.

Lastly, Table 10 catalogs the chorale preludes which do conform to a standardized format. Note: These tables represent only a portion of the Bach Neumeister chorale preludes; Appendix Table F. offers a more complete overview of forms.

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<sup>42</sup>Westrop, II-III.

**Table 8**

**Composite Forms of the J. S. Bach Chorale Preludes contained in  
*The Neumeister Collection***

<b>BWV</b>	<b>Chorale Prelude</b>	<b>Form (s)</b>
1099	<i>Aus tiefer Not schrei ich zu dir</i>	Chorale Canon (“A”) Melody Chorale (“B”)
1120	<i>Christ, der du bist der helle Tag</i>	Chorale Motet (“A”) CF Chorale (“B”)
1096	<i>Christ, der du bist Tag uns Licht</i>	Chorale Fughetta (“A”) Chorale Motet (“B”)
1097	<i>Ehre sie dir, Christe, der du leidest Not</i>	Chorale Fughetta (“A”) Chorale Canon (“B”)
1107	<i>Jesu, meines Lebens Leben</i>	Chorale Canon (“A”) CF Chorale (“B”)
957	<i>Machs mit mir, Gott, nach deiner Güt</i>	Chorale Fughetta (“A”) Melody Chorale (“B”)

Although many excellent books have been written on the subject of Bach’s harmonic style, the approach taken by Tussler is the most pertinent to this study. He begins with a statement that Bach’s harmonic language is richer and more complex than that of other Baroque composers. He attributes this to the masterful amalgamation of church modes, in which many chorales were written, with major/minor modes. His discussion of the uniqueness of Bach’s harmonic style is very succinct and valuable as pedagogical material. Tussler lists the limitations of this style as threefold: standard

**Table 9**  
**J. S. Bach Chorale Preludes in *The Neumeister Collection* Exhibiting Elements of One or More Forms**

<b>BWV</b>	<b>Chorale Prelude</b>	<b>Form(s)</b>
1117	<i>Alle Menschen müssen Sterben</i>	(CF Chorale)
1091	<i>Das alte Jahr vergangen ist</i>	(CF Chorale)
1102	<i>Du Freidefürst, Herr Jesu Christ</i>	(Orn. Melody Chorale); (Chorale Fantasy)
1101	<i>Durch Adams Fall ist ganz verderbt</i>	(Melody Chorale); (Chorale Motet)
1106	<i>Gott ist mein Heil, mein Hilf und Trost</i>	(CF Chorale)
1092	<i>Herr Gott, nun schleuss den Himmel auf</i>	(CF Chorale)
1114	<i>Herr Jesus Christ, du höchstes Gut</i>	(Orn. Melody Chorale)
1115	<i>Herzlich lieb hab' ich dich, o Herr</i>	(CF Chorale)
1113	<i>Ich hab' mein Sach Gott heimgestellt</i>	(Chorale Fantasy)
1105	<i>Jesu, mein Freude</i>	(Melody Chorale)
1110	<i>O Herre Gott, dein göttlich Wort</i>	(CF Chorale); (2-pt.Invention) <sup>43</sup>
1095	<i>O Lamm Gottes, unschuldig</i>	(CF Chorale)
1118	<i>Werde munter, mein Gemüte</i>	(Chorale Fughetta)
1090	<i>Wir Christenleut</i>	(Melody Chorale)
1098	<i>Wir glauben alle an einen Gott</i>	(Chorale Fughetta)

<sup>43</sup>Westrop, II.

**Table 10****J. S. Bach Chorale Preludes in *The Neumeister Collection* Exhibiting Standard Forms**

<b>BWV</b>	<b>Chorale Prelude</b>	<b>Form (s)</b>
1109	<i>Ach Gott, tu dich erbarmen</i>	CF Chor. Pre.
1093	<i>Herzliebster Jesu, was hast du verbrochen</i>	CF Chor. Pre.
601	<i>Herr Christ, der einig Gottes Sohn</i>	Mel. Chor.
737	<i>Vater unser im Himmelreich</i>	Mel. Chor.
1100	<i>Allein zu dir, Herr Jesu Christ</i>	Mel. Chor.
1104	<i>Wenn dich Unglück tut greifen an</i>	Mel. Chor.
1108	<i>Als Jesus Christus in der Nacht</i>	Mel. Chor.
742	<i>Ach Herr, mich armen Sünder</i>	Orn. Mel. Chor.
639	<i>Ich ruf zu dir, Herr Jesu Christ</i>	Orn. Mel. Chor.
714	<i>Ach, Gott und Herr</i>	Chor. Canon
1112	<i>Christus, der ist mein Leben</i>	Chor. Motet
1111	<i>Nun lasst uns den Leib begraben</i>	Chor. Motet
1094	<i>O Jesu, wie ist dein Gestalt</i>	Chor. Motet
1116	<i>Was Gott tut, das ist wholgetan</i>	Chor. Motet
1119	<i>Wie nach einer Wasserquelle</i>	Chor. Motet
719	<i>Der Tag, der ist so freudenreich</i>	Chor. Fughetta
1103	<i>Erhalt uns, Herr, bei deinem Wort</i>	Chor. Fughetta

chord vocabulary; constant chord changes, particularly in the “bound” category of chorale preludes; limited key usage. The constant changing of chords can be seen most clearly in the melody chorale, cantus firmus chorale, ornamented melody chorale, chorale canon, and chorale motet (i.e., the chorale forms under melodic restrictions). But it is in the chorale fantasy and the chorale fughetta or fugue that Bach begins his use of longer harmonic rhythms resulting in fewer chord changes. In these forms, changing harmonies are much more systematic and attuned to the basic rhythm of the chorale.<sup>44</sup>

Bach’s limited use of keys, particularly in his organ music, is understandable if one reflects upon the organs of the time. In the early Baroque Era, pedalboards were not as accommodating as those of the late Baroque and subsequent periods; the majority had a straight, flat symmetry in which the heel was difficult to use. But more importantly, tuning systems used at that time were not of equal temperament, so intervals between scale tones were not consistent in the amount of consonance or dissonance they possessed.<sup>45</sup> Bach exhibits a preference for those keys containing fewer than four sharps or flats.<sup>46</sup> Likewise, his usage of contrasting key areas within a composition is limited to that of the relative major or minor, dominant, and subdominant. However, the distinction between Bach’s use of harmonies and keys and that of other composers of the time is that Bach uses these elements to support the counterpoint, not to obscure it. In addition, they also provide a foundation of support

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<sup>44</sup>Tussler, 40-44.

<sup>45</sup>Sandra Soderland, *Organ Technique: An Historical Approach*, 2<sup>nd</sup> ed. (Chapel Hill, NC: Hinshaw Music, 1986), 25.

<sup>46</sup>Tussler, 40-41.

for the melody without the homophonic treatment so often found in chorales.<sup>47</sup> Cadence types can be discussed with the student in conjunction with the topic of harmonies found in Bach's music. The thirty-eight chorale preludes contain all of the standard cadences including perfect and imperfect authentic cadences, half cadences, plagal cadences, and deceptive cadences.

The chorale preludes in *The Neumeister Collection* offer many opportunities for instruction in non-harmonic tones. One of the major innovations of Bach's style is his treatment of dissonance. Although he uses the same vocabulary of non-harmonic tones as other Baroque composers, he employs dissonance much more frequently and treats it differently from others. The two types of non-harmonic tones which are ideally suited to the organ are the suspension and the pedal point, both of which rely upon prolongation of pitch to effect the dissonance. Chains of suspensions occur frequently in the works of J. S. Bach, however, Bach differs from his contemporaries by using suspensions in inner voices and resolving them much more freely than other composers of the time.<sup>48</sup> An example of this occurrence can be found in BWV 1091, *Das alte Jahr vergangen ist*, m. 3, where the suspension in the alto voice on beat three descends to an "a" before resolving on beat four. Another instance of this in the same chorale prelude can be seen in m.7; the suspension in the tenor voice on beat one resolves upward to the octave, rather than downward as expected. Another device Bach uses frequently with suspensions is the insertion of escape tones and appoggiaturas before the resolutions.

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<sup>47</sup>Tussler, 41-43.

<sup>48</sup>Tussler, 42.

Pedal points are used sparingly here; however, their usage is also innovative. Unlike his predecessors, Bach employs pedal points in voices other than the bass voice. This seems to occur most frequently at final cadences.<sup>49</sup> The culmination of this technique can be seen in the later chorale preludes; in *The Neumeister Collection*, he experiments with the placement of pedal points by putting them in the soprano.

Tussler also states that the usage of sequence and repetition are important elements in Bach's style. In the "bound" category of chorale prelude forms, one can expect to find many melodic sequences; harmonic sequences occur more frequently in the "free" forms, particularly in the interludes between chorale phrases in chorale fantasies and the episodes and codettas of chorale fuguetas. Bach uses repetition to create unity, especially in large segments of music. Two types of repetition which he uses are short, repeated motives approximately one to two measures in length, and repetitions which involve long separations between statements, generally one or more chorale phrases in length. In both of these instances, the repetition may vary from its original statement by the alteration of one voice either melodically or rhythmically.<sup>50</sup>

Finally, this study will present a general overview for the playing of polyphonic music on the organ, which may serve as a guide for the student who wishes to achieve a stylistic performance of the chorale preludes in *The Neumeister Collection*; specific applications of these principles will accompany the pedagogical presentation later in this chapter. Because the organ sustains tones as long as a key is depressed, attack and

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<sup>49</sup>Tussler, 42.

<sup>50</sup>Tussler, 43-44.



release of keys (and pedals) is extremely important in correct organ technique. Also, the organ offers no variance in dynamics with the depression of the keys, so the primary method of achieving loudness or emphasis on a note in Baroque music is through the use of articulation and touch. Other factors such as thickening texture and registration also affect loudness. In addition to this, a detached style of playing due to the grouping of notes and early fingering practices is used to execute music of this era on the organ. The organ method book by George Richie and George Stauffer entitled *Organ Technique: Modern and Early* offers excellent insight into the historical perspective of playing early to late-Baroque music. It refers to the touch required in executing this music as the “ordinary touch,” and defines it as:

...the sound that results from connecting two adjacent white notes as smoothly as possible with one finger or one toe.<sup>51</sup>

This technique utilizes modern finger action, but the lateral hand movements are very different from those used today; in these chorale preludes, the hand physically shifts from one location to another. An excellent presentation on the subject of early fingerings is given in the doctoral dissertation *Organ Technique: An Historical Approach*, by Sandra Soderland. Richie and Stauffer’s method book, on the other hand, gives more specific information on hand shifting, “ordinary touch,” and articulation of note groupings in various meters.<sup>52</sup>

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<sup>51</sup>Richie, George and George Stauffer, *Organ Technique: Modern and Early* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1992), 172.

<sup>52</sup>Richie & Stauffer, 172-255.

“Ordinary touch” is also defined by Richie and Stauffer as an “articulated legato” which they state affects all notes and rests including repeated and adjacent notes. They further add that meter is the determining factor in articulation, both of individual notes and of the entire work. In the case of hymns (or chorales), the text dictates the strong or weak beats according to its stressed or unstressed syllable. Furthermore, early- to late-Baroque music uses an articulation that is aligned vertically, rather than the horizontal orientation of later music. This vertical alignment is predicated upon the theory that all notes and rests are equal in terms of articulation.<sup>53</sup>

The degree of space to be executed between specific combinations of notes, such as repeated notes, adjacent notes, convergent voices, and melodic notes is very important in organ music. Factors affecting the amount of separation between notes are tempo, acoustics, registration, and context. In faster tempi, more space is needed between notes; also, in resonant rooms the separation needs to be greater than in non-resonant ones. Registrations which are clear and bright, as well as those using fast-speaking pipes provide separation between notes. Context is another very important aspect of articulation of notes; factors such as primary and secondary accents, hierarchy of voice parts, rhythmic considerations, contour and phrasing of the melodic line, consonance and dissonance, and converging parts also play an important role. Table 11 lists some of the various principles involved in determining articulation and offers to the student specific musical examples; in each case, the first example shows the notation as written and the second example illustrates how the passage is actually played.

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<sup>53</sup>Richie & Stauffer, 189.

**Table 11**  
**Principles Guiding the Articulation of Baroque Organ Music**

**I. Repeated Notes:**

**A. General Rule:** All repeated notes, adjacent notes, and rests are to be played with an articulated legato style.<sup>54</sup>

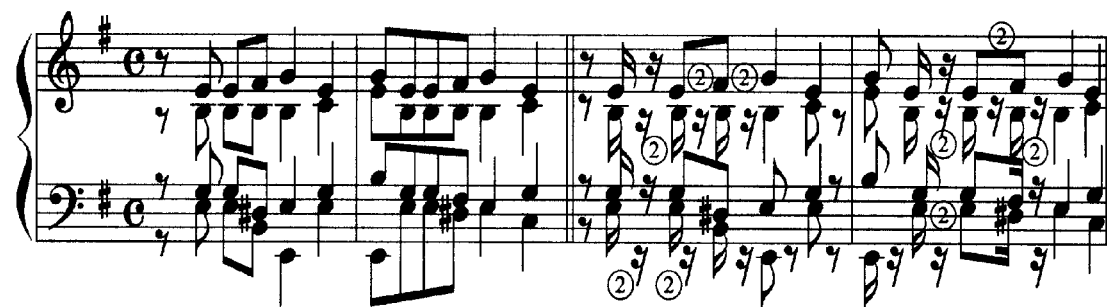
**B. Using Rest Units:**

1. Rest units between repeated notes are usually equal to the shortest note value used most frequently in the work (i.e., tempo determines the length of the rest unit).



**Example 1.** BWV 1095, *O Lamm Gottes unschuldig*, Mm. 12-13

2. Rest units between repeated notes often (but not always) equal one-half the value of the preceeding note.



**Example 2.** BWV 1120, *Christ, der du bist der helle Tag*, Mm. 1-2

<sup>54</sup>Richie & Stauffer, 177-178.

3. Consideration is given for melodic lines; in these, the rest unit should be shorter than those in accompanimental voices.



Example 3: BWV 1096, *Christ, der du bist Tag und Licht*, Mm. 38-39

4. A note which is tied and then repeated is usually played by replacing the second note with a rest unit of equal value. Note: It is the opinion of the writer that this practice negates harmonic implications; the tied note should be held through the beat of the tie and broken by a rest of equal value after the harmony has been heard.



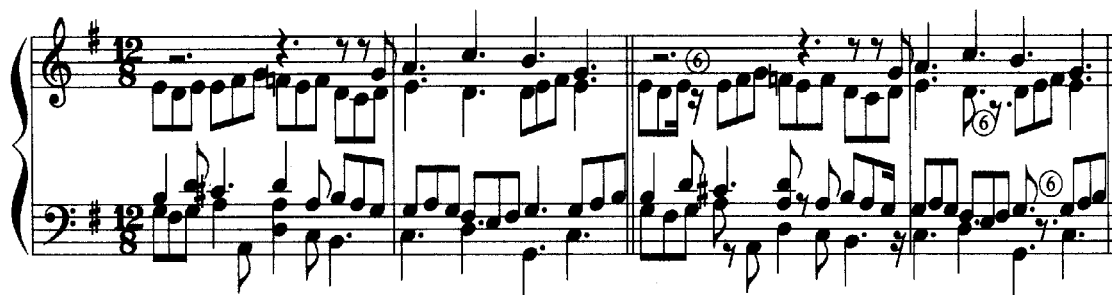
Example 4: BWV 1105, *Jesu, meine Freude*, Mm. 5-6

5. A dotted note which is repeated is usually played by omitting the dot and replacing it with a rest unit the value of the dot.



Example 5: BWV 1096, *Christ, der du bist Tag und Licht*, Mm. 38-39

6. In ternary meters, the rest unit is usually equal to one-half the longer note value.<sup>55</sup>



Example 6: BWV 1099, *Aus tiefer Not schrei ich zu dir*, Mm. 23-24

### B. Converging Parts:

7. If the two voices are of equal importance, the common tone is broken in both voices.



Example 7: BWV 1120, *Christ, der du bist der helle Tag*, Mm. 1-2

8. In converging parts using a hierarchy, the part of more importance should maintain its continuity; the part of lesser importance is broken.<sup>56</sup>

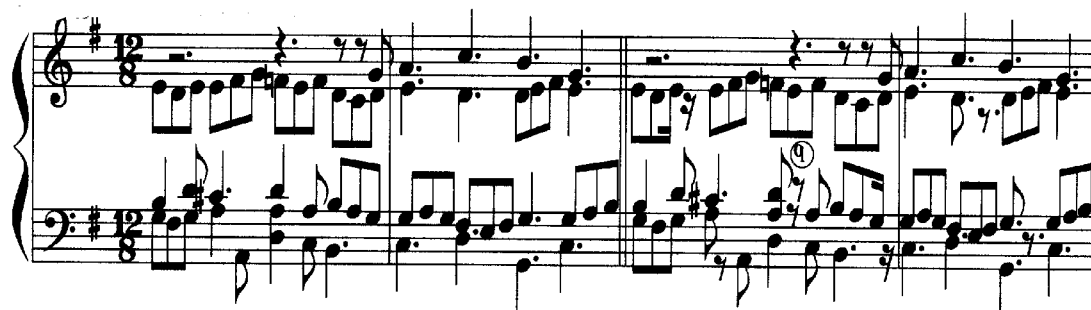


Example 8: BWV 742, *Ach Herr, mich Armen Sünder*, M. 15

<sup>55</sup>Ragatz, 42-44.

<sup>56</sup>Davis, 43.

9. In the case of a moving part converging with a stationary part, the moving part is given precedence and the stationary part is broken.<sup>57</sup>



**Example 9:** BWV 1099, *Aus tiefer Not, schrei ich zu dir*, Mm. 23-24

## II. Specific Examples of Articulation:

**10. Conjunct/Disjunct Motion:** More separation is used between notes displaying disjunct motion than those using conjunct motion.



**Example 10:** BWV 1105, *Jesu, meine Freude*, Mm. 5-6

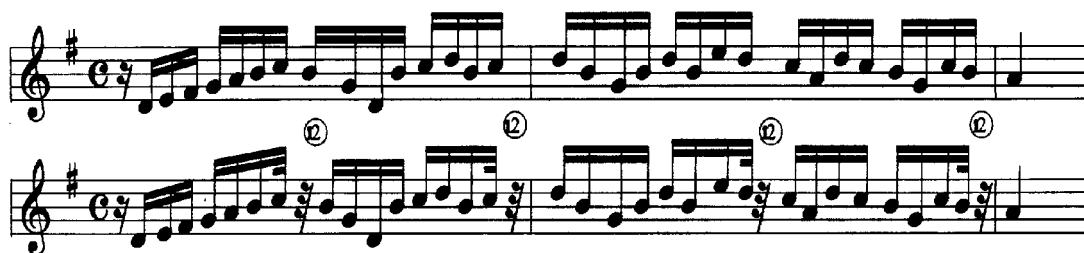
**11. Chords:** In rhythmically strong, accented passages, chords are usually played very detached. Likewise for block chords in *Allegro* movements of homophonic textures.



**Example 11:** BWV 1105, *Jesu, meine Freude*, Mm. 14-15

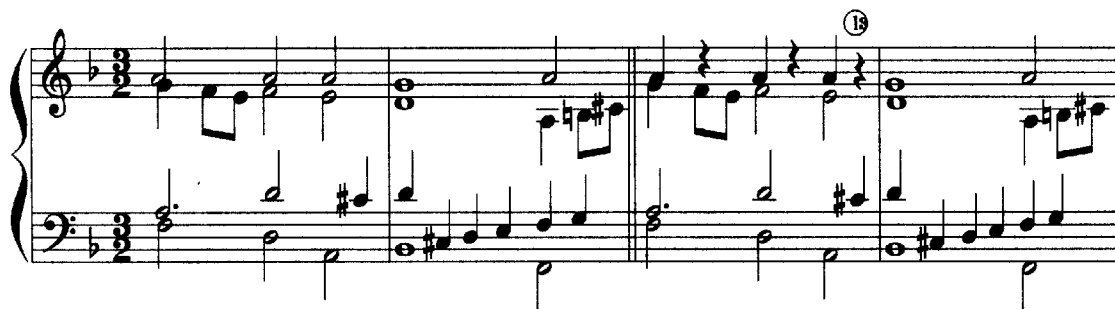
<sup>57</sup>Richie & Stauffer, 50.

**12. Figurations:** Rapid-note figurations must be articulated with more separation between the last notes of the figuration preceding beats one and three.ise for block chords in *Allegro* movements of homophonic textures.



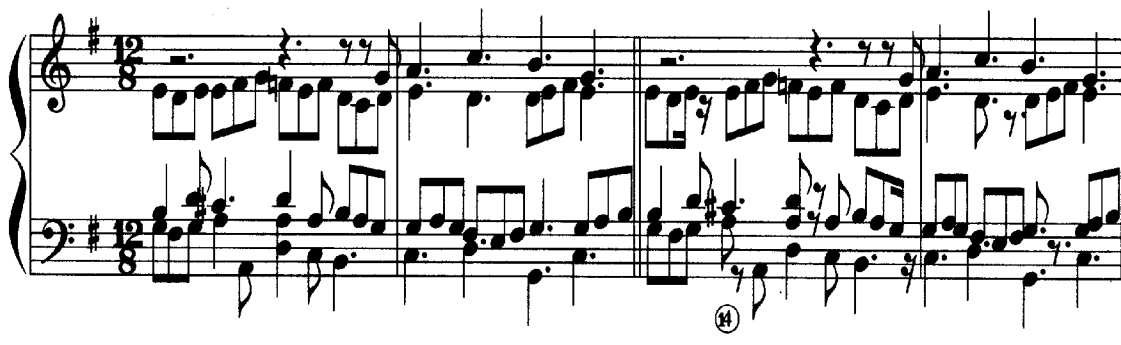
**Example 12:** BWV 957, *Machs mit mir, Gott, nach deiner Güt*, Mm. 1-2

**13. Anacrusis:** Notes occurring before downbeats are generally given more articulation to establish a strong accent on beat one.



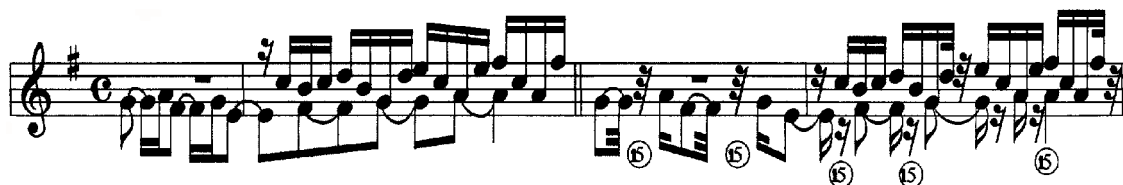
**Example 13:** BWV 1095, *O Lamm Gottes unschuldig*, Mm. 12-13

**14. Octaves:** Octave skips, particularly in the bass voice, are detached. This is especially true at cadences.



**Example 14:** BWV 1099, *Aus tiefer Not, schrei ich zu dir*, Mm. 23-24

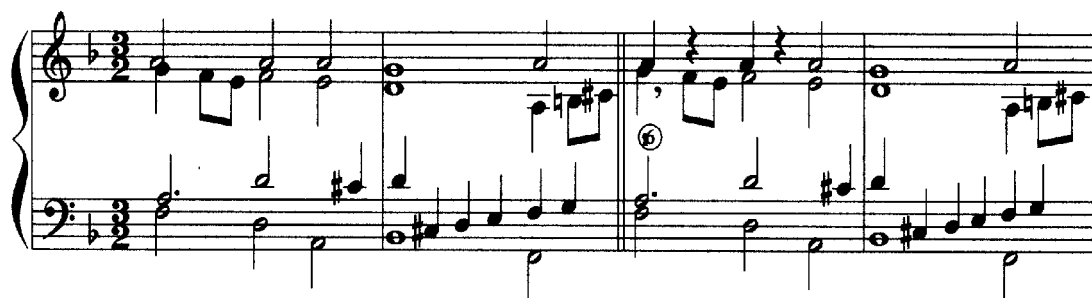
**15. Syncopated Notes:** Syncopated notes are accented to place emphasis upon the rhythmic pattern; these are detached by shortening the note value of the first note.



**Example 15:** BWV 957, *Machs mit mir, Gott, nach deiner Güte*, Mm. 4-5

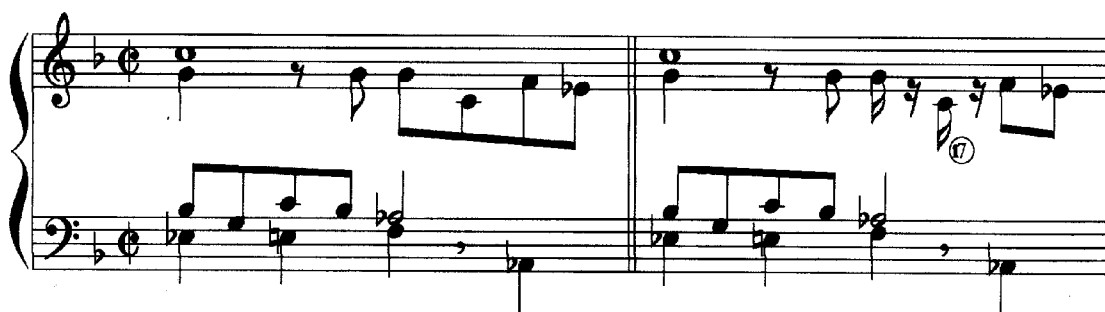
**Suspensions:**

**16.** Suspensions which resolve immediately are played with an articulated legato touch.



**Example 16:** BWV 1095, *O Lamm Gottes, unschuldig*, Mm. 12-13

**17.** Suspensions which are interrupted by one note before resolving are played by detaching both the suspended note and the note of interruption.



**Example 17:** BWV 1093, *Herzliebster Jesu, was hast du verbrochen*, M. 16



18. Suspensions which are interrupted by a group of notes are played by detaching the group of interrupting notes from the suspension.



Example 18: BWV 1093, *Herzliebster Jesu, was hast du verbrochen*, M. 17

### Accents:

19. Accents are achieved through separation, shortened durations, and delays when playing organ music. The number and degree of each of these factors is dependent upon the strength of the accent.<sup>58</sup>

20. Accents in hymn playing are dependent upon meter, stressed and unstressed syllables, phrases, cadences, and formal elements.<sup>59</sup> Although the J. S. Bach chorale preludes under discussion are not hymns, they are based on hymn tunes and the melody must be given special considerations.

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<sup>58</sup>Davis, 50-51.

<sup>59</sup>Richie & Stauffer, 189-195.

The remainder of this chapter will consist of a pedagogical discussion of BWV 957, *Machs mit mir, Gott, nach deiner Güt*, and BWV 1093, *Herzliebster Jesu, was hast du verbrochen*. Both of these works were chosen for representation in this study because of a particular structural element or organ technique: BWV 957 is in the form of a chorale fughetta followed by the chorale itself in a four-voice setting, offering excellent teaching material on the articulation of figurations and the playing of chorales, with suggestions for alternate voicings; the chorale prelude *Herzliebster Jesu, was hast du verbrochen*, BWV 1093, is a melody chorale which offers a wide representation of the articulation principles contained in Table 11. These two chorale preludes also differ greatly in tempo; BWV 957 is a lively composition, with the “A” section containing rapid passagework, while BWV 1093 is more somber and stately, affording the student an opportunity to focus on performance techniques.

Table 12, which is inserted before the musical scores, is a key to the articulation markings included in the edited scores. The student should be aware that these are academic; performance also includes artistic nuances which can only be managed successfully after the techniques discussed here are mastered.

The first of the two J. S. Bach chorale preludes to be examined is BWV 957, *Machs mit mir, Gott, nach deiner Güt*. The work was originally classified as a keyboard fugue until the discovery of *The Neumeister Collection* revealed another nine measures which contained the chorale. It was then reclassified as a chorale fughetta and *The Neumeister Collection* became the first concordance of this composition.<sup>60</sup> It is a combination form,

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<sup>60</sup>Westrop, 2-3.

with the “A” section consisting of a chorale fughetta and the second part, “B,” written as a melody chorale with the melody located in the soprano voice. A copy of the Urtext Edition<sup>61</sup> is included; the only difference in notation is the changing of stem directions for melodic notes buried in the figurations of the “A” section.

Score I.A. is an edited version of the chorale; articulation and hand-sharing of notes has been included in the score. Numbers of the articulation principles stated earlier have been inserted wherever articulation editing has occurred.

Score I.B. is a variant of Score I.A. In this edited version of the chorale, the bass voice is played by the pedals with the soprano, alto, and tenor voices played by the hands on a single manual. The following pedal markings have been inserted as a guide:

Right Toe

Left Toe

∨ (above note)

∧ (below note)

The student should note that the pedal is marked for toes only; it is doubtful that at this time organ pedalboards facilitated the use of the heel. In addition to this, the pedal notes are played with the same articulated legato touch used in the manuals, so that any techniques used to connect pedal notes, such as use of the heel, substitutions, and glissandos are unnecessary.

This chorale offers several possibilities for variety using different voice placements. A common practice on organs with a variety of pedal ranks is to play the melody in the pedals using an 8', 4', or 2' stop with a softer accompaniment played in the manuals. Score I.C. has been edited in this manner.

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<sup>61</sup>Wolff, *Organ Chorales*, 64-65.

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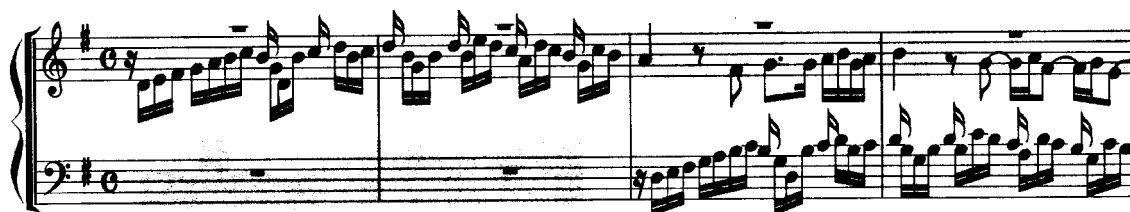
**Table 12.**  
**Key to Articulation Markings in Scores**

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- ① Repeated notes using rest units = shortest note value
  - ② Repeated notes using rest units = ½ value of preceeding note
  - ③ Repeated notes in melodic lines
  - ④ Repeated notes following ties
  - ⑤ Dotted repeated notes
  - ⑥ Repeated notes in ternary meter
  - ⑦ Converging parts of equal importance
  - ⑧ Converging parts using a heirarchy
  - ⑨ Converging parts: Moving & stationary parts
  - ⑩ Conjunct/Disjunct Motion
  - ⑪ Chords
  - ⑫ Figurations
  - ⑬ Pick-up Notes
  - ⑭ Octaves
  - ⑮ Syncopated Notes
  - ⑯ Suspensions resolving immediately
  - ⑰ Suspensions using one-note interruption
  - ⑱ Suspensions using many-note interruption
-

*Machs mit mir, Gott, nach deiner Güte*  
BWV 1093

J. S. Bach



17

System 1: Measures 17-20. Treble and bass staves. Key signature: one sharp (F#). Measure 17 starts with a treble staff entry. Measures 18-20 show complex rhythmic patterns with many sixteenth and thirty-second notes.

21

System 2: Measures 21-24. Treble and bass staves. Measure 21 features a treble staff entry with a grace note. Measures 22-24 continue with complex rhythmic patterns, including many sixteenth and thirty-second notes.

25

System 3: Measures 25-28. Treble and bass staves. Measure 25 features a treble staff entry. Measures 26-28 show complex rhythmic patterns, including many sixteenth and thirty-second notes.

29

System 4: Measures 29-32. Treble and bass staves. Measure 29 features a treble staff entry. Measures 30-32 show complex rhythmic patterns, including many sixteenth and thirty-second notes.

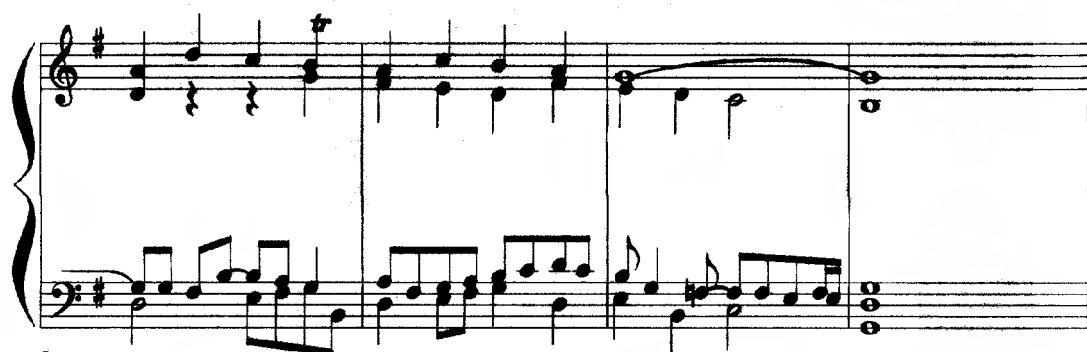
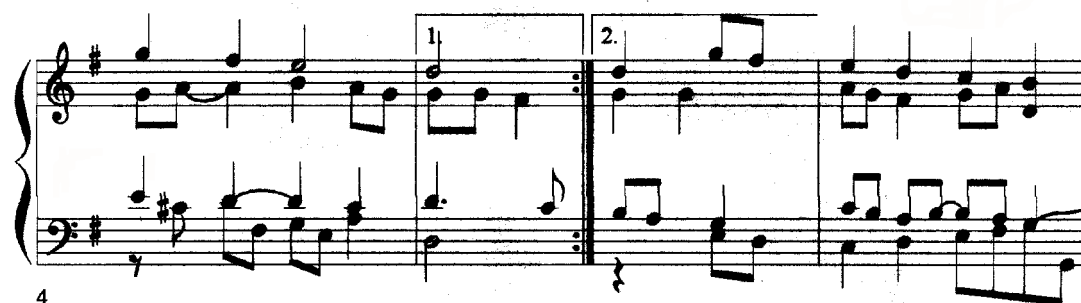
33

System 5: Measures 33-36. Treble and bass staves. Measure 33 features a treble staff entry. Measures 34-36 show complex rhythmic patterns, including many sixteenth and thirty-second notes.

Score I.A.  
*Machs mit mir, Gott, nach deiner Güte*  
BWV 957

Ed. Ann E. Jones

J. S. Bach



Score I.B.  
*Machs mit mir, Gott, nach deiner Güte*  
BWV 957

Ed. Ann E. Jones

J. S. Bach

The musical score is presented in three systems, each with a single melodic line (treble clef) and a basso continuo line (bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The first system contains measures 1 through 4, the second system contains measures 5 through 8, and the third system contains measures 9 through 12. The score is marked with '1.' and '2.' at the beginning of the second system, indicating first and second endings. The piece concludes with a double bar line and a repeat sign at the end of the third system.



**Score I.C.**  
***Machs mit mir, Gott, nach deiner Güte***  
**BWV 957**

Ed. Ann E. Jones

J. S. Bach

A musical score for the song "The Rose Tree". The score is written for three parts: Treble, Bass, and a third part (likely a third voice or instrument). The key signature is one sharp (F#) and the time signature is 6/8. The music is in common time (C). The score consists of four measures. The first measure has a double bar line. The second measure has a circled 3 above the Treble staff and a circled 2 below the Bass staff. The third measure has a circled 5 above the Treble staff and a circled 2 below the Bass staff. The fourth measure has a circled 5 above the Treble staff and a circled 2 below the Bass staff. The lyrics "The Rose Tree" are written below the Bass staff.

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two main sections, labeled 1. and 2. Section 1. begins with a treble staff containing a quarter rest followed by a quarter note G4, and a bass staff containing a half note F#3. Section 2. begins with a treble staff containing a quarter rest followed by a quarter note G4, and a bass staff containing a half note F#3. The score continues with various musical notations, including eighth notes, quarter notes, and half notes, with some notes marked with a 'v' (accents) and some measures marked with a '4' (fourth measure). The score concludes with a final measure in the treble staff containing a quarter note G4 and a quarter rest, and a bass staff containing a half note F#3.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a prominent bass line with a walking bass pattern, marked with a 'V' and a '4' in the first measure. The melody is simple and catchy, with a repeat sign at the end. The lyrics are written below the piano part.

**BWV 957: *Machs mit mir, Gott, nach deiner Güte***

**I. Liturgical Season:** Funeral

**II. Structural Elements:**

**A. Form:**

**1. Combination Form**

“A”: Chorale Fughetta

“B”: Melody Chorale

**2. Design:**

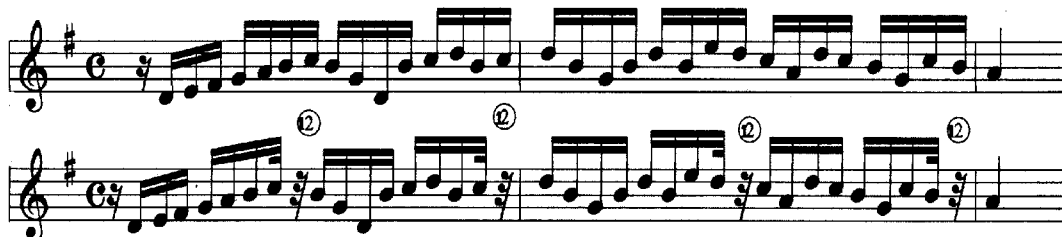
	<b>Subj. V</b>	<b>Ans. V</b>	<b>Subj. I</b>	<b>Ans. I</b>	<b>Episodes</b>
	(Alto)	(Tenor)	(Tenor)	(Alto)	
Mm.	1-3	3-6	6-8	11-13	14-26

<b>Var. Subj. V.</b>	<b>Episode</b>	<b>Var. Subj. I.</b>	<b>Var. Subj. I.</b>
(Alto)		(Alto)	(Bass)
14-15	16-20	21-23	23-26

**B. Figurations:**

**1. Types:** The entire “A” section of this work is constructed of 16<sup>th</sup> note figurations. The following musical examples illustrate the two prevalent types found here and their articulation. The articulation principle regarding figurations states that the notes preceeding beats one and three must be shortened and rest units inserted to ensure stress on these beats.

**a. Scalar/Arpeggiated Figurations:**



**Example 19: BWV 957, *Machs mit mir, Gott, nach deiner Güte*, Mm. 1-2**

**b. Rhythmic Figurations:** In these, the principles of converging parts dictates that the part of more importance is given continuity, while the lesser part is broken. If both are equal, they are both broken.





**Example 20: BWV 957, *Machs mit mir, Gott, nach deiner Güt*, Mm. 13-15**

The chorale prelude *Herzliebster Jesu, was hast du verbrochen*, is the only organ setting J. S. Bach wrote of this beautiful Passion chorale. It is ideal for the beginning organist because it is in the form of a CF melody chorale, with the melody clearly audible in the soprano voice. Also, this composition requires a minimum of sharing between the hands and is played entirely on the manuals. Scores included are as follows:

Score II. is a rewriting of the Urtext Edition. The markings are reproduced as possible to the manuscript. Score II.A. is an edited version of the Urtext Edition with suggestions for modern fingering; articulations have been written into the score and the number of the articulation principle is inserted at the point of editing. Stem direction is not necessarily an indication of voicing, but a suggestion for hand sharing of inner voices. Score II.B. is a revoicing of BWV 1093, putting the cantus firmus melody in the pedals and accompanying voices in the manuals. This score has also been edited with regard to fingering, note sharing between hands, articulation, and pedaling.

### **BWV 1093: *Herzliebster Jesu, was hast du verbrochen***

#### **I. Liturgical Season: Passion<sup>61</sup>**

#### **II. Structural Elements:**

**A. Form:** Melody Chorale (Melody in the soprano voice with interludes between chorale phrases):

	<b>ph.1</b>	<b>interlude</b>	<b>ph.2</b>	<b>interlude</b>	<b>ph. 3</b>	<b>interlude</b>	<b>ph. 4</b>
<b>Mm:</b>	1-7	7-11	11-17	17-23	23-29	29-31	32-37

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<sup>61</sup>Wolff, *Organ Chorales*, 10-11.

**B. Key:** G Minor (An explanation of the Baroque practice of omitting the last sharp or flat from the key signature and adding them into the score as accidentals is appropriate.)

**C. Cadences:**

- a. Mm. 7: HC
- b. Mm. 17: IAC
- c. Mm. 29: HC
- d. Mm. 36: PC

**D. Harmony:**

- a. Mm. 23-26: Retrograde. See Example 21.

B $\flat$  g d F g<sup>6</sup> g+<sup>6</sup> F<sup>6/5</sup> d g B $\flat$

**Example 21.** BWV 1093, *Herzliebster Jesu, was hast du verbrochen*, Mm. 23-26

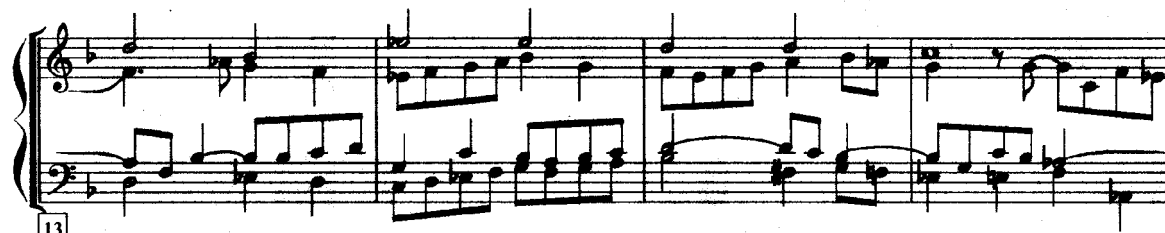
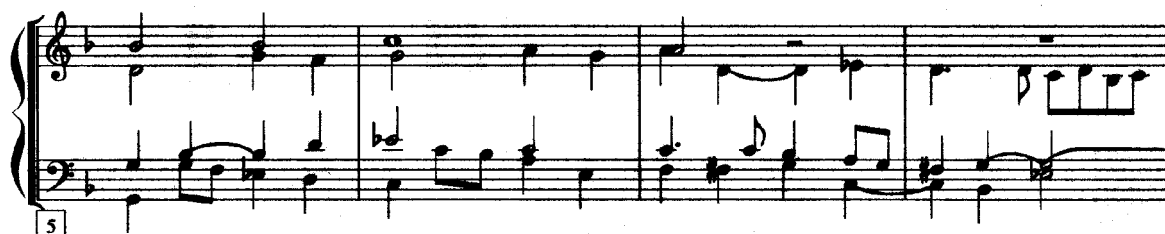
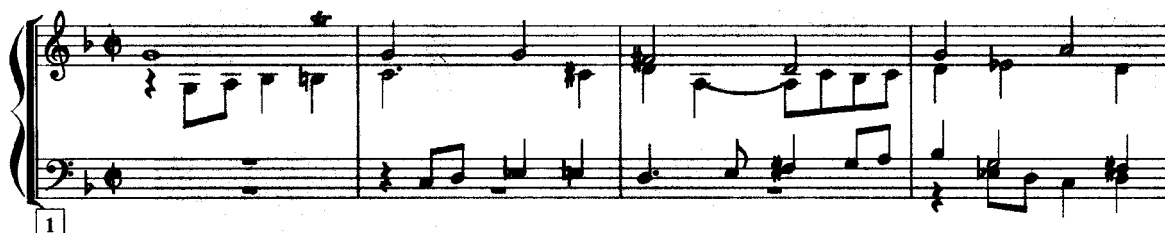
- b. Mm. 32-34: Root movement by ascending 3rds/descending 4ths. See Example 22.

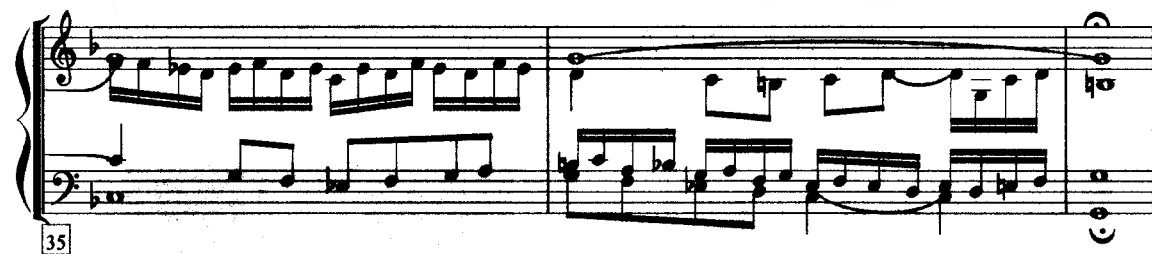
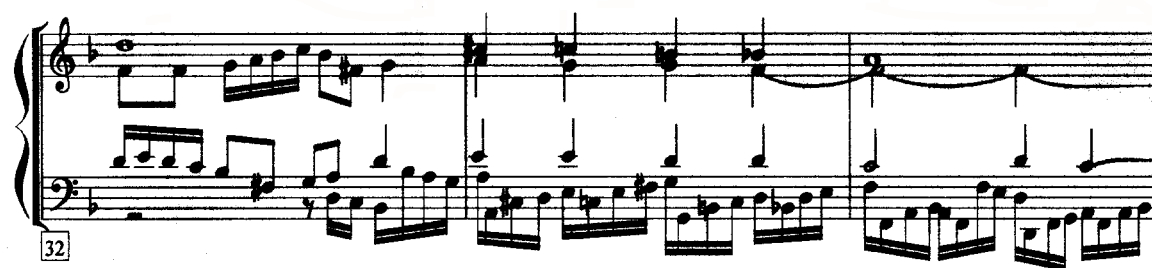
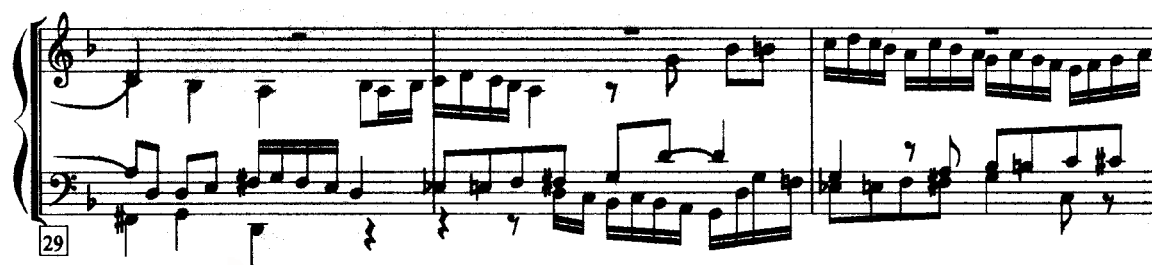
g<sup>6</sup> A C<sup>6</sup> G B $\flat$ <sup>6</sup> F d

**Example 22:** BWV 1093, *Herzliebster Jesu, was hast du verbrochen*, Mm. 32-34

Score II.  
*Herzliebster Jesu, was hast du verbrochen*  
BWV 1093

J. S. Bach



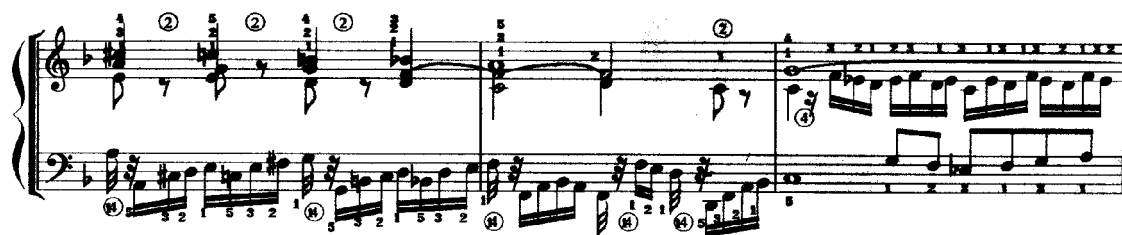
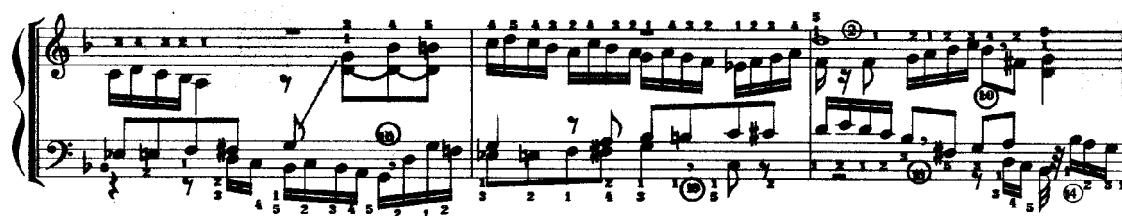
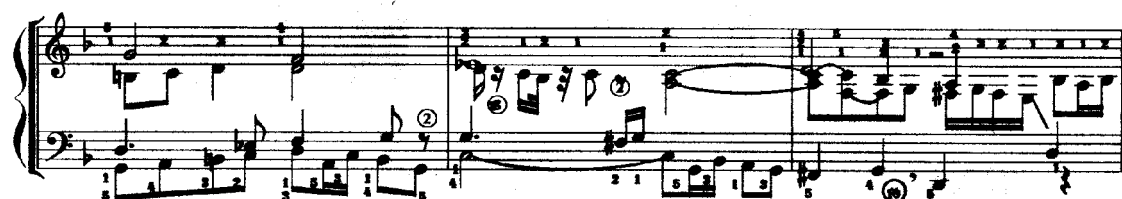
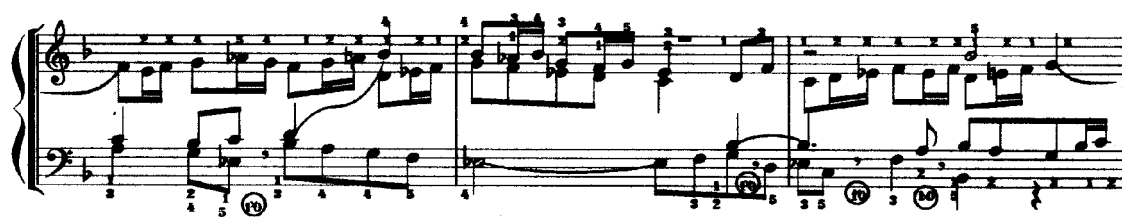


Score II.A.  
*Herzliebster Jesu, was hast du verbrochen*  
BWV 1093

Ed. Ann E. Jones

J. S. Bach

The musical score is presented in six systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, ornaments, and fingerings. The right hand (treble staff) features a melodic line with several ornaments and fingerings, while the left hand (bass staff) provides a harmonic accompaniment with various fingerings and dynamic markings. The score is a transcription of J.S. Bach's BWV 1093, 'Herzliebster Jesu, was hast du verbrochen', by Ann E. Jones.





Score II.B.  
*Herzliebster Jesu, was hast du verbrochen*  
BWV 1093

Ed. Ann E. Jones

J. S. Bach

The image displays a page of musical notation for the second part of J.S. Bach's chorale BWV 1093, "Herzliebster Jesu, was hast du verbrochen". The score is written for a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, and fingerings. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with measure numbers 1, 5, 9, 12, 15, and 18 indicated at the beginning of their respective systems. The notation includes many accidentals and fingerings, suggesting a complex harmonic and melodic structure. The page is numbered 70 in the top right corner.

This page of musical notation contains six systems of staves, each with a treble and bass clef. The measures are numbered 21 through 36. The notation includes various note values, rests, and fingerings. The first system (measures 21-23) shows a complex melodic line in the treble and a more rhythmic bass line. The second system (measures 24-26) continues the melodic development with some chromaticism. The third system (measures 27-29) features a more active bass line with eighth notes. The fourth system (measures 30-32) shows a return to a more melodic style in both hands. The fifth system (measures 33-35) continues the melodic flow. The sixth system (measures 36) concludes the page with a final cadence. The notation is written in a standard musical style with various ornaments and fingerings indicated by numbers and letters.

In conclusion, the finding of *The Neumeister Collection* in 1982 by musicologists Christoph Wolff and Hans-Joachim Schultz, as well as Yale librarian Harold E. Samuel proved to be one of the most significant discoveries of the twentieth century. The compendium was compiled by Johann Gottfried Neumeister sometime after 1790, and at his death, was passed to Johann C. Kittle, a favorite pupil of Johann Sebastian Bach. Lowell Mason, a Yale University professor, purchased Kittle's collection of manuscripts, and bequeathed it that university in 1873. From 1873 to 1985, *The Neumeister Collection* has remained uncatalogued among the archival materials at Yale University.

The contents of the collection include a total of eighty-two chorale preludes by several German Baroque organists and composers including Johann Pachelbel, Daniel Erich, Friederich W. Zachow, Johann Christoph Bach, Johann Michael Bach, and, most importantly, Johann Sebastian Bach. *The Neumeister Collection* has provided the first known concordances for several works and corrected the authorship of nine chorale preludes.

The compendium has great historical significance: in addition to providing concordances and correcting authorship, it also augments the number of known chorale compositions for all of the above composers, with the largest amount belonging to Johann Michael Bach (twenty-five works) and Johann Sebastian Bach (thirty-three works). Because of the similarities between *The Neumeister Collection* and the later collection of chorale preludes by J. S. Bach, the *Orgelbüchlein*, Christoph Wolff has proposed that *The Neumeister Collection* provided the prototype for the later collection, and that the *Orgelbüchlein* was a continuation of a systematic, liturgical, functional anthology of service music for the active church organist.

The inclusion of three of the J. S. Bach chorale preludes also contained in virtually identical settings of other collections is a rare occurrence. These three works are BWV 601, *Herr Christ, der einig Gottes Sohn*; BWV 639, *Ich ruf zu dir, Herr Jesu Christ*; BWV 737, *Vater unser im Himmelreich*. The chorale preludes *Herr Christ, der einig Gottes Sohn* and *Ich ruf zu dir, Herr Jesu Christ* and both contained in *The Neumeister Collection* and the *Orgelbüchlein*; *Vater unser im Himmelreich* can also be found in the Miscellaneous works of J. S. Bach. The inclusion of these three chorale preludes in such an early collection of Baroque service music has changed the way in which musicologists date the works of J. S. Bach, resetting the parameters of dating his early works.

It has been the purpose of this study to examine the thirty-eight J. S. Bach chorale preludes contained in *The Neumeister Collection* as pedagogical material and as functional, accessible service music. With regard to their usefulness to church organists, they offer a wide variety of liturgical classifications, and are short and sectional so that they fit easily into any time requirements for music during the Liturgy. In addition to this, the melody is almost always recognizable; in most of these works, the chorale tune can be found in the soprano voice.

These works are also excellent teaching pieces. They are accessible to all levels of playing, and fit even the most modest organ specifications. Most use only one manual, and little or no pedaling is required. This study has also presented an outline of forms found in the J. S. Bach chorale preludes in *The Neumeister Collection* and has classified them accordingly: standard forms; composite forms; evolving forms. A variety of contrapuntal techniques and harmonies also contribute to the uniqueness of these compositions.

The student should be encouraged to attempt alternate voicings of four-part harmonizations; in this study the chorale contained in *Herzliebster Jesu, was hast du verbrochen*, BWV 1093 has been arranged with the chorale in the soprano voice, with the bass line played on the pedals, and again with the melody in the pedals as a cantus firmus with the three accompanying voices on the manuals. Another such voicing could include the soprano voice on a solo manual, alto and tenor voices on an accompanimental manual, and the bass line in the pedals. After practice, the student may become proficient enough to attempt this at sight.

It is hoped that this monograph, along with the various tables and scores presented along with it will provide a starting point for the inclusion of the J. S. Bach chorale preludes in *The Neumeister Collection* is standard service and teaching literature.

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**Appendix A**  
**Alphabetical Index to *The Neumeister Collection***

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<b><i>Ach, Gott und Herr</i></b>	<b>J. S. Bach</b>
<b><i>Ach Gott, tu dich erbarmen</i></b>	<b>J. S. Bach</b>
<i>Ach Gott, vom Himmel sieh darein</i>	J. M. Bach
<b><i>Ach Herr, mich armen Sünder</i></b>	<b>J. S. Bach</b>
<i>Ach, lieben Christen, seid getrost</i>	J. M. Bach
<i>Allein Gott in der Höh sei Ehr</i>	J. C. Bach
<i>Allein Gott in der Höh sei Ehr</i>	J. M. Bach
<b><i>Allein zu dir, Herr Jesu Christ</i></b>	<b>J. S. Bach</b>
<i>Allein zu dir, Herr Jesu Christ</i>	J. Pachelbel
<b><i>Alle Menschen müssen sterben</i></b>	<b>J. S. Bach</b>
<b><i>Als Jesus Christus in der Nacht</i></b>	<b>J. S. Bach</b>
<i>An Wasserflüssen Babylon</i>	J. C. Bach
<i>Auf Christenmensch</i>	G. A. Sorge
<i>Auf meinen lieben Gott</i>	J. M. Bach
<b><i>Aus tiefer Not schrei ich zu dir</i></b>	<b>J. S. Bach</b>
<b><i>Christ, der du bist der helle Tag</i></b>	<b>J. S. Bach</b>
<i>Christ lag in Todesbanden</i>	(anonymous)
<b><i>Christe, der du bist Tag und Licht*</i></b>	<b>J. S. Bach</b>
<i>Christum wir sollen loben schon</i>	D. Erich
<b><i>Christus, der ist mein Leben</i></b>	<b>J. S. Bach</b>
<b><i>Das alte Jahr vergangen ist</i></b>	<b>J. S. Bach</b>
<i>Der du bist drei in Einigkeit</i>	J. M. Bach
<i>Der Herr ist mein getreuer Hirt</i>	J. M. Bach
<b><i>Der Tag, der ist so freudenreich*</i></b>	<b>J. S. Bach</b>
<i>Dies sind die heiligen zehn Gebot</i>	J. M. Bach
<b><i>Du Friedefürst, Herr Jesu Christ</i></b>	<b>J. S. Bach</b>
<b><i>Durch Adams Fall ist ganz verderbt</i></b>	<b>J. S. Bach</b>
<b><i>Ehre sei dir Christe, der du leidest Not</i></b>	<b>J. S. Bach</b>
<b><i>Ein Kindelein so löblich*</i></b>	<b>J. S. Bach</b>
<i>Erbarm dich mein, o Herre Gott</i>	F. W. Zachow
<b><i>Erhalt uns, Herr, bei deinem Wort</i></b>	<b>J. S. Bach</b>
<i>Es ist gewisslich an der Zeit</i>	J. M. Bach
<i>Es spricht der Unweisen Mund wohl</i>	J. M. Bach
<i>Freu dich sehr, o meine Seele</i>	G. A. Sorge
<i>Gelobet seist du, Jesu Christ</i>	J. M. Bach
<i>Gelobet seist du, Jesu Christ</i>	F. W. Zachow

<i>Gott hat das Evangelium</i>	J. M. Bach
<i>Gott hat das Evangelium</i>	J. M. Bach
<b><i>Gott ist mein Heil, mein Hilf und Trost</i></b>	<b>J. S. Bach</b>
<i>Gott, sei uns gnädig und barmherzig</i>	J. M. Bach
<i>Herr Christ, der einig Gottes Sohn</i>	J. M. Bach
<b><i>Herr Christ, der einig Gottes Sohn</i></b>	<b>J. S. Bach</b>
<b><i>Herr Gott, nun schleuss den Himmel auf</i></b>	<b>J. S. Bach</b>
<b><i>Herr Jesu Christ, du höchstes Gut</i></b>	<b>J. S. Bach</b>
<i>Herr Jesu Christ, du höchstes Got</i>	G. A. Sorge
<b><i>Herzlich lieb hab ich dich, o Herr</i></b>	<b>J. S. Bach</b>
<b><i>Herzliebster Jesu, was hast du verbrochen</i></b>	<b>J. S. Bach</b>
<i>Heut triumphieret Gottes Sohn</i>	(anonymous)
<b><i>Ich hab mein Sach Gott heimgestellt</i></b>	<b>J. S. Bach</b>
<i>Ich ruf zu dir, Herr Jesu Christ</i>	(anonymous)
<i>Ich ruf zu dir, Herr Jesu Christ</i>	(anonymous)
<b><i>Ich ruf zu dir, Herr Jesu Christ</i></b>	<b>J. S. Bach</b>
<i>In dulci jubilo</i>	J. M. Bach
<b><i>Jesu, meine Freude</i></b>	<b>J. S. Bach</b>
<b><i>Jesu, meines Lebens Leben</i></b>	<b>J. S. Bach</b>
<i>Jesus Christus, unser Heiland, der den Tod</i>	J. M. Bach
<i>Kommt her zu mir, spricht Gottes Sohn</i>	J. M. Bach
<b><i>Machs mit mir, Gott, nach deiner Güt</i></b>	<b>J. S. Bach</b>
<i>Mag ich Unglück nicht widerstahn</i>	J. M. Bach
<i>Meine Seele erhebt den Herren</i>	J. M. Bach
<b><i>Nimm von uns, Herr, du treuer Gott*</i></b>	<b>J. S. Bach</b>
<i>Nun freut euch, lieben Christen g'mein</i>	J. M. Bach
<i>Nun freut euch, lieben Christen g'mein</i>	J. M. Bach
<i>Nun komm, der Heiden Heiland</i>	J. M. Bach
<b><i>Nun lasst uns den Leib begraben</i></b>	<b>J. S. Bach</b>
<i>Nun lasst uns Gott, dem Herren</i>	J. M. Bach
<i>O Herr Gott, Vater in Ewigkeit</i>	J. M. Bach
<b><i>O Herre Gott, dein göttlich Wort</i></b>	<b>J. S. Bach</b>
<b><i>O Jesu, wie ist dein Gestalt</i></b>	<b>J. S. Bach</b>
<b><i>O Lamm Gottes unschuldig</i></b>	<b>J. S. Bach</b>
<b><i>Vater unser im Himmelreich*</i></b>	<b>J. S. Bach</b>
<i>Vater unser im Himmelreich</i>	G. A. Sorge
<i>Vom Himmel hoch, da komm ich her</i>	F. W. Zachow
<i>Von Gott will ich nicht lassen</i>	J. M. Bach
<i>Wach auf, mein Herz, uns singe</i>	J. M. Bach
<i>Warum betrübst du dich, mein Herz</i>	J. M. Bach
<b><i>Was Gott tut, das ist wohlgetan</i></b>	<b>J. S. Bach</b>
<i>Was mein Gott will, das g'scheh allzeit</i>	anonymous
<b><i>Wenn dich Unglück tut greifen an</i></b>	<b>J. S. Bach</b>

<i>Wenn mein Stündlein vorhanden ist</i>	J. M. Bach
<i>Wer Gott vertraut</i>	J. C. Bach
<b><i>Werde munter, mein Gemüte</i></b>	<b>J. S. Bach</b>
<b><i>Wie nach einer Wasserquelle</i></b>	<b>J. S. Bach</b>
<i>Wie schön leuchtet der Morgenstern</i>	F. W. Zachow
<b><i>Wir Christenleut</i></b>	<b>J. S. Bach</b>
<b><i>Wir danken dir, Herr Jesu Christ*</i></b>	<b>J. S. Bach</b>
<b><i>Wir glauben all an einen Gott</i></b>	<b>J. S. Bach</b>
<i>Wo Gott, der Herr nicht bei uns hält</i>	J. M. Bach
<i>Wo Gott, der Herr, nicht gibt sein Gunst</i>	G. A. Sorge
<i>Wo soll ich fliehen hin</i>	J. M. Bach

\* signifies those chorales using alternate titles.

Note: Bold-face type indicates those chorale preludes written by J. S. Bach.

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Source: Wolff, *The Neumeister Collection of Chorale Preludes from the Bach Circle*, 15.



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**Appendix B**  
**Autograph Index of *The Neumeister Collection***

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Number	Work	Composer
1	<i>Nun komm, der Heiden Heiland</i>	J. M. Bach
2	<i>Meine Seele erhebt den Herren</i>	J. M. Bach
3	<i>Herr Christ, der einig Gottes Sohn</i>	J. M. Bach
4	<i>Nun freut euch, lieben Christen gmein</i>	J. M. Bach
5	<i>Nun freut euch, lieben Christen gmein</i>	J. M. Bach
6	<i>Gott hat das Evangelium</i>	J. M. Bach
7	<i>Gott hat das Evangelium</i>	J. M. Bach
8	<i>Gelobet seist du, Jesu Christ</i>	J. M. Bach
9	<i>Gelobet seist du, Jesu Christ</i>	F. W. Zachow
10	<i>Vom Himmel hoch, da komm ich her</i>	F. W. Zachow
11	<b><i>Der Tag, der ist so freudenreich</i></b> <b><i>(Ein Kindelein so löblich)</i></b>	<b>J. S. Bach</b>
12	<i>In dulci jubilo</i>	J. M. Bach
13	<i>Christum wir sollen loben schon</i>	D. Erich
14	<b><i>Wir Christenleut</i></b>	<b>J. S. Bach</b>
15	<b><i>Das alte Jahr vergangen ist</i></b>	<b>J. S. Bach</b>
16	<b><i>Herr Gott, nun schleuss den Himmel auf</i></b>	<b>J. S. Bach</b>
17	<b><i>Herzliebster Jesu, was hast du verbrochen</i></b>	<b>J. S. Bach</b>
18	<b><i>O Jesu, wie ist dein Gestalt</i></b>	<b>J. S. Bach</b>
19	<b><i>O Lamm Gottes unschuldig</i></b>	<b>J. S. Bach</b>
20	<b><i>Christe, der du bist Tag und Licht</i></b> <b><i>(Wir danken dir, Herr Jesu Christ)</i></b>	<b>J. S. Bach</b>
21	<b><i>Ehre sei dir, Christe, der du leidest Not</i></b>	<b>J. S. Bach</b>
22	<i>Christ lag in Todesbanden</i>	unknown
23	<i>Jesus Christus, unser Heiland, der den Tod überwand</i>	J. M. Bach
24	<i>O Herr, Gott Vater in Ewigkeit</i>	J. M. Bach
25	<i>Vater unser im Himmelreich</i>	G. A. Sorge
26	<i>Der du bist drei in Einigkeit</i>	J. M. Bach
27	<i>Allein Gott in der Höh sei Ehr</i>	J. C. Bach
28	<i>Allein Gott in der Höh sei Ehr</i>	J. M. Bach
29	<i>Mag ich Unglück nicht widerstahn</i>	J. M. Bach
30	<i>Dies sind die heiligen zehn Gebot</i>	J. M. Bach
31	<b><i>Wir glauben all an einen Gott</i></b>	<b>J. S. Bach</b>

32	<i>Aus tiefer Not schrei ich zu dir</i>	<b>J. S. Bach</b>
33	<i>Allein zu dir, Herr Jesu Christ</i>	<b>J. S. Bach</b>
34	<i>Allein zu dir, Herr Jesu Christ</i>	J. Pachelbel
35	<i>Ach, Gott und Herr</i>	<b>J. S. Bach</b>
36	<i>Ach Herr, mich armen Sünder</i>	<b>J. S. Bach</b>
37	<i>Auf meinen lieben Gott</i>	J. M. Bach
38	<i>Durch Adams Fall ist ganz verderbt</i>	<b>J. S. Bach</b>
39	<i>Nun lasst uns Gott, dem Herren</i>	J. M. Bach
40	<i>Du Friedefürst, Herr Jesu Christ</i>	<b>J. S. Bach</b>
41	<i>Was mein Gott will, das g'scheh allzeit</i>	unknown
42	<i>Kommt her zu mir, spricht Gottes Sohn</i>	J. M. Bach
43	<i>Ich ruf zu dir, Herr Jesu Christ</i>	unknown
44	<i>Ich ruf zu dir, Herr Jesu Christ</i>	unknown
45	<i>Der Herr ist mein getreuer Hirt</i>	J. M. Bach
46	<i>Warum betrübst du dich, mein Herz</i>	J. M. Bach
47	<i>Von Gott will ich nicht lassen</i>	J. M. Bach
48	<i>Erhalt uns, Herr, bei deinem Wort</i>	<b>J. S. Bach</b>
49	<i>Vater unser im Himmelreich</i> (Nimm von uns, Herr, du treuer Gott)	<b>J. S. Bach</b>
50	<i>Wenn dich Unglück tut greifen an</i>	<b>J. S. Bach</b>
51	<i>Jesu, meine Freude</i>	<b>J. S. Bach</b>
52	<i>Gott ist mein Heil, mein Hilf und Trost</i>	<b>J. S. Bach</b>
53	<i>Ach Gott, vom Himmel sieh darein</i>	J. M. Bach
54	<i>Es spricht der Unweisen Mund wohl</i>	J. M. Bach
55	<i>Wo Gott, der Herr, nicht bei uns hält</i>	J. M. Bach
56	<i>An Wasserflüssen Babylon</i>	J. C. Bach
57	<i>Jesu, meines Lebens Leben</i>	<b>J. S. Bach</b>
58	<i>Als Jesus Christus in der Nacht</i>	<b>J. S. Bach</b>
59	<i>Ach Gott, tu dich erbarmen</i>	<b>J. S. Bach</b>
60	<i>O Herre Gott, dein göttlich Wort</i>	<b>J. S. Bach</b>
61	<i>Wie schön leuchtet der Morgenstern</i>	F. W. Zachow
62	<i>Heut triumphieret Gottes Sohn</i>	unknown
63	<i>Wenn mein Stündlein vorhanden ist</i>	J. M. Bach
64	<i>Nun lasst uns den Leib begraben</i>	<b>J. S. Bach</b>
65	<i>Christus, der ist mein Leben</i>	<b>J. S. Bach</b>
66	<i>Ich hab' mein Sach Gott heimgestellt</i>	<b>J. S. Bach</b>
67	<i>Herr Jesu Christ, du höchstes Gut</i>	<b>J. S. Bach</b>
68	<i>Herzlich lieb hab' ich dich, o Herr</i>	<b>J. S. Bach</b>
69	<i>Was Gott tut, das ist wohlgetan</i>	<b>J. S. Bach</b>
70	<i>Alle Menschen müssen Sterben</i>	<b>J. S. Bach</b>
71	<i>Machs mit mir, Gott, nach deiner Güt</i>	<b>J. S. Bach</b>
72	<i>Werde munter, mein Gemüte</i>	<b>J. S. Bach</b>
73	<i>Wie nach einer Wasserquelle</i>	<b>J. S. Bach</b>

74	<i>Wer Gott vertraut</i>	J. C. Bach
<b>75</b>	<b><i>Christe, der du bist der helle Tag</i></b>	<b>J. S. Bach</b>
76	<i>Erbarm dich mein, o Herre Gott</i>	F. W. Zachow
<b>77</b>	<b><i>Ich ruf zu dir, Herr Jesu Christ</i></b>	<b>J. S. Bach</b>
<b>78</b>	<b><i>Herr Christ, der einig Gottes Sohn</i></b>	<b>J. S. Bach</b>
79	<i>Auf, Christenmensch</i>	G. A. Sorge
80	<i>Wo Gott, der Herr, nicht gibt sein Gunst</i>	G. A. Sorge
81	<i>Herr Jesu Christ, du höchstes Gut</i>	G. A. Sorge
82	<i>Freu dich sehr, o meine Seele</i>	G. A. Sorge

Note: Bold-face type indicates those chorale preludes written by J. S. Bach.

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Source: Wolff, *The Neumeister Collection of Chorale Preludes from the Bach Circle*, 12-14.

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## Appendix C

### Previously Unknown Works of J. M. Bach contained in *The Neumeister Collection*

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Collection number	Chorale Prelude	Formerly attributed to
1	<i>“Nun komm, der Heiden Heiland”</i>	
2	<i>“Meine Seele erhebt den Herren”</i>	
3	<i>“Herr Christ, der einig Gottes Sohn”</i>	
4	<i>“Nun freut euch, lieben Christen g’mein”</i>	Johann Pachelbel
5	<i>“Nun freut euch, leiben Christen g’mein”</i>	
6	<i>“Gott hat das Evangelium”</i>	Johann Pachelbel
7	<i>“Gott hat das Evangelium”</i>	
8	<i>“Gelobet seist du, Jesu Christ”</i>	
12	<i>“In dulci jubilo”</i>	J. S. Bach (BWV 751)
23	<i>“Jesus Christus, unser Heiland, der den Tod überwand”</i>	
24	<i>“O Herr, Gott Vater in Ewigkeit”</i>	
26	<i>“Der du bist drei in Einigkeit”</i>	
28	<i>“Allein Gott in der Höh sei Ehr”</i>	
29	<i>“Mag ich Unglück nicht widerstahn”</i>	Johann Pachelbel
30	<i>“Dies sind die heiligen zehn Gebot”</i>	
37	<i>“Auf meinen lieben Gott”</i>	Johann Pachelbel
39	<i>“Nun lasst uns Gott, dem Herren”</i>	Johann Pachelbel
42	<i>“Kommt her zu mir, spricht Gottes Sohn”</i>	
45	<i>“Der Herr ist mein getreuer Hirt”</i>	
46	<i>“Warum betrübst du dich, mein Hirt”</i>	
47	<i>“Von Gott will ich nicht lassen”</i>	
53	<i>“Ach Gott, vom Himmel sieh darein”</i>	
54	<i>“Es spricht der Unweisen Mund wohl”</i>	
55	<i>“Wo Gott, der Herr, nicht bei uns hält”</i>	
63	<i>“Wenn mein Stündlein vorhanden ist”</i>	J. S. Bach

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Source: Wolff, *The Neumeister Collection of Chorale Preludes from the Bach Circle*, 12-14.

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## Appendix D

### Estimated Playing Times of the J. S. Bach Chorale Preludes in *The Neumeister Collection*

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<i>Ach, Gott und Herr</i>	1:37
<i>Ach Gott tu dich erbarmen</i>	3:53
<i>Alle Menschen müssen sterben</i>	2:05
<i>Allein zu dir, Herr Jesu Christ</i>	1:53
<i>Als Jesus Christus in der Nacht</i>	2:18
<i>Aus tiefer Not, schrei ich zu dir</i>	2:03
<i>Christe, der du bist der helle Tag</i>	1:12
<i>Christe, der du bist Tag und Licht</i>	2:20
<i>Christus, der ist mein Leben</i>	1:15
<i>Das alte Jahr vergangen ist</i>	2:39
<i>Du Friedefürst, Herr Jesu Christ</i>	2:23
<i>Durch Adam's Fall ist ganz verderbt</i>	3:14
<i>Ehre sie dir, Christe, der du leidest Not</i>	1:58
<i>Erhalt uns, Herr, bei deinem Wort</i>	1:04
<i>Gott ist mein Heil, mein Hilf und Trost</i>	1:38
<i>Herr Jesu Christ, du höchstes Gut</i>	2:59
<i>Herr Gott, nun schleuss den Himmel auf</i>	1:58
<i>Herzlich lieb hab' ich dich, o Herr</i>	2:06
<i>Herzliebster Jesu, was hast du verbrochen</i>	2:39
<i>Ich hab' mein Sach' Gott heimgestellt</i>	2:18
<i>Jesu, meines Leben</i>	1:23
<i>Jesu, meine Freude</i>	1:40
<i>Machs mit mir, Gott, nach deiner Güt</i>	2:09
<i>Nun lasst uns den Leib begraben</i>	1:55
<i>O Jesu, wie ist dein Gestalt</i>	2:17
<i>O Herre Gott, dein göttlich Wort</i>	2:22
<i>O Lamm Gottes unschuldig</i>	1:45
<i>Was Gott tut, das ist wohlgetan</i>	1:42
<i>Wenn dich Unglück tut greifen an</i>	1:07
<i>Werde munter, mein Gemüte</i>	1:47
<i>Wie nach einer Wasserquelle</i>	1:33
<i>Wir Christenleut</i>	1:36
<i>Wir glauben all' an einen Gott</i>	2:46

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Source: Wolff, *The Neumeister Collection of Chorale Preludes from the Bach Circle*, 12-14.

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## Appendix E

### Sectional Chorale Preludes by J. S. Bach Contained in *The Neumeister Collection* (Cadences included)

BWV	Chorale Prelude	Design/Cadences	
714	<i>Ach, Gott und Herr</i>	A PAC	B PAC
1108	<i>Als Jesus Christus in der Nacht</i>	A IAC	B IAC
1099	<i>Aus tiefer Not schrei ich zu dir</i>	A PC	B IAC
1096	<i>Christ, der du bist Tag und Licht</i>	A DC	B PC
719	<i>Der Tag, der ist so freudenreich</i>	A IAC	B PC
1102	<i>Du Friedefürst, Herr Jesu Christ</i>	A PAC	B PAC
1097	<i>Ehre sei dir, Christe, der du liedest Not</i>	A IAC	B IAC
1113	<i>Herzlieb hab' ich dich, O Herr</i>	A PAC	B PAC
1107	<i>Jesu, meines Lebens Leben</i>	A HC	B IAC
957	<i>Machs mit mir, Gott, nach deiner Güt</i>	A PAC	B PAC
1090	<i>Wir Christenleut</i>	A PAC	B IAC

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Note: Abbreviations used for cadences can be found in the preface material, page v.

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## Appendix F

### Forms of the J. S. Bach Chorale Preludes Contained in *The Neumeister Collection*

BWV	Chorale Prelude	Form(s)
1109	<i>Ach Gott, tu dich erbarmen</i>	CF Chorale
714	<i>Ach, Gott und Herr</i>	Chorale Canon
742	<i>Ach Herr, mich armen Sünder</i>	Ornamented Melody Chorale
1100	<i>Allein zu dir, Herr Jesu Christ</i>	Melody Chorale
1117	<i>Alle Menschen müssen Sterben</i>	(CF Chorale)
1108	<i>Als Jesus Christus in der Nacht</i>	Melody Chorale
1099	<i>Aus tiefer Not schrei ich zu dir</i>	Composite Form: A: Chorale Canon B: (Melody Chorale)
1120	<i>Christ, der du bist der helle Tag</i>	Composite Form: A: Chorale Motet B: CF Chorale
1096	<i>Christ, der du bist Tag und Licht</i>	Composite Form: A: Chorale Fughetta B: Melody Chorale
1112	<i>Christus, der ist mein Leben</i>	Chorale Motet
1091	<i>Das alte Jahr vergangen ist</i>	(Melody Chorale)
719	<i>Der Tag, der ist so freudenreich</i>	Chorale Fughetta
1102	<i>Du Friedefürst, Herr Jesu Christ</i>	(Ornamented Melody Chor.) (Chorale Fantasy)

1101	<i>Durch Adams Fall ist ganz verderbt</i>	(Chorale Motet) (Melody Chorale)
1097	<i>Ehre sie dir, Christe, der du leidest Not</i>	Composite Form: A: Chorale Fughetta B: Chorale Canon
1103	<i>Erhalt uns, Herr, bei deinem Wort</i>	Chorale Fughetta
1106	<i>Gott ist mein Heil, mein Hilf und Trost</i>	(CF Chorale)
601	<i>Herr Christ, der einig Gottes Sohn</i>	Melody Chorale
1092	<i>Herr Gott, nun schleuss den Himmel auf</i>	(Melody Chorale)
1114	<i>Herr Jesu Christ, du höchstes Gut</i>	(Ornamented Melody Chor.)
1115	<i>Herzlieb hab' ich dich, O Herr</i>	(CF Chorale)
1093	<i>Herzliebster Jesu, was hast du verbrochen</i>	CF Chorale
1113	<i>Ich hab' mein Sach Gott heimgestellt</i>	(Chorale Fantasy)
639	<i>Ich ruf zu dir, Herr Jesu Christ</i>	Ornamented Melody Chor.
1105	<i>Jesu, meine Freude</i>	(Melody Chorale)
1107	<i>Jesus, meines Lebens Leben</i>	Composite Form: A: Chorale Canon B: CF Chorale
957	<i>Machs mit mir, Gott, nach deiner Güt</i>	Composite Form: A: Chorale Fughetta B: Melody Chorale
1111	<i>Nun lasst uns den Leib begraben</i>	Chorale Motet
1110	<i>O Herre Gott, dein göttlich Wort</i>	(2-part Invention) (CF Chorale)
1094	<i>O Jesu, wie ist dein Gestalt</i>	Chorale Motet



1095	<i>O Lamm Gottes, unschuldig</i>	(CF Chorale) (Melody Chorale)
737	<i>Vater unser im Himmelreich</i>	Melody Chorale
1116	<i>Was Gott tut, das ist wohlgetan</i>	Chorale Motet
1104	<i>Wenn dich Unglück tut greifen an</i>	Melody Chorale
1118	<i>Werde munter, mein Gemüte</i>	(Chorale Fughetta)
1119	<i>Wie nach einer Wasserquelle</i>	Chorale Motet
1090	<i>Wir Christenleut</i>	Melody Chorale
1098	<i>Wir glauben all' an einen Gott</i>	(Chorale Fughetta)

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Note: Parentheses indicates that only elements of a particular form are present; the form itself is not used consistently.

## **Vita**

Ann Earl Jones received a Bachelor of Arts degree in organ performance from McNeese State University, where she held the Brewer Organ Scholarship and was a member of Alpha Psi Omega. She earned a Master of Music degree from Northwestern State University and a Doctor of Musical Arts degree in organ performance from Louisiana State University. While at Northwestern, Ms. Jones held a graduate assistantship in accompanying; at Louisiana State University, she held a teaching assistantship and was awarded the Hatton Organ Scholarship, as well as joining the society of Pi Kappa Lambda, an association pursuing scholarly excellence in music. Ms. Jones is a native of Louisiana and currently teaches in Baton Rouge.