

BACH—RUMMEL

ADAPTATIONS

SERIES I.

CHORAL PRELUDES

1. Ertödt' uns durch dein' Güte.
Mortify us by Thy grace.
Mortifie-nous par ta grâce.
2. Ach wie flüchtig, ach wie nichtig ist der Menschen Leben!
Ah! how ephemeral, how transitory is man's life!
Ah! que la vie de l'homme est éphémère et transitoire!
3. Liebster Jesu, wir sind hier.
Blessed Jesus, here we stand.
Jésus bien-aimé, nous sommes là.
4. Unser Vater im Himmelreich.
Our Father in Heaven.
Notre Père dans le Ciel.
5. Was Gott tut, das ist wohlgetan.
What God hath done is rightly done.
Ce que Dieu a fait est bien fait.
6. Das alte Jahr vergangen ist.
The old year now hath passed.
La vieille année s'en est allée.
7. Jesus Christus, Gottes Sohn.
Jesus Christ, the Son of God.
Jésus-Christ, le Fils de Dieu.

Price 2/6 net, each.

SERIES II.

1. Wir eilen mit schwachen, doch ensigen Schritten.
We hasten with feeble, though eager feet.
Nous nous hâtons de nos pas débiles, mais zélés.
2. Weinen, Klagen, Sorgen, Zagen.
Weeping, lamenting, despairing.
Pleurer, gémir, craindre, trembler.
3. Mein gläubiges Herze frohlocke, sing, scherze.
My believing heart, rejoice, sing, and make merry.
Mon cœur fervent triomphe, chante et se réjouit.
4. O Menschen, die ihr täglich sündigt.
We sinful mortals.
Hommes, ô vous qui commettez chaque jour le péché.
5. Das Brausen von den rauhen Winden.
The surging of the raw winds.
Le mugissement des vents amers.
6. Die Welt ist wie ein Rauch und Schatten.
The World is but smoke and shadow.
Le monde est tout ombre et fumée.
7. Tanzlied des Pan.
Pan's Dancing Song.
Chanson dansée de Pan.

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BACH FORERUNNERS AND CONTEMPORARIES

1. JOHANN NICOLAUS HANFF (1630-1706):
Two Choral Preludes—
 - a. Auf meinen lieben Gott trau' ich.
In my beloved God I trust.
En mon Seigneur je mets ma foi.
 - b. Ein' feste Burg ist unser Gott.
A castle strong is our God.
Notre Dieu est une forteresse.
2. JOHANN PETER KELLNER (1705-1772):
Choral Prelude—
Was Gott tut, das ist wohlgetan.
What God doth that is rightly done.
Ce que Dieu fait est bien fait.
3. VINCENT LUEBECK (1654-1740):
Choral Prelude—
Nun lasst uns Gott dem Herren dank sagen.
Now let us praise the Lord our God.
Louons le Seigneur notre Dieu.
4. DIETRICH BUXTEHUDE (1637-1707):
Choral Prelude—
Lobt Gott ihr Christen allzugleich.
Praise God, all ye Christians.
Louez Dieu, tous vos chrétiens.
5. JOHANN PACHELBEL (1653-1706):
Choral Prelude—
Vom Himmel hoch da komm' ich her.
From Heaven high I come to thee.
Du haut du Ciel, je viens à toi.

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SERIES III.

1. ORCHESTRAL OVERTURE—
Wir müssen durch viel Trübsal in das Reich Gottes eingehen.
Through affliction we enter the Kingdom of Heaven.
Par affliction nous entrons au Royaume de Dieu.
2. LEOPOLD SERENATA—
Dein Name gleich der Sonne geh.
Thy Name, like unto the sun.
Ton Nom, pareil au soleil.
3. CEMBALO OBBLIGATO—
Chi in amore ha nemica la sorte.
Lass dich nimmer von der Liebe berücken.
Let never love deceive thee.
4. Stürze zu Boden.
Hurl them down headlong.
Effondre-toi homme plein d'orgueil.
5. Dich hab' ich je und je geliebt.
Thee have I ever loved.
Je t'ai aimé de toute éternité.
6. O Gott, du frommer Gott.
O God, merciful God.
O Dieu, O juste Dieu.
7. Esurientes implevit bonis.
(Magnificat.)

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SERIES IV.

1. CHORAL FINALE—
Gelobet sei mein Gott in alle Ewigkeit.
Praise be to God in all eternity.
Dieu soit loué en toute éternité.
2. ARIA—
Die Seele ruht in Jesu Händen.
The soul reposes in the hands of the Lord.
L'ame repose dans les mains du seigneur.
3. MICHAELIS OVERTURE—
Herr Gott, dich loben alle wir.
Lord, we all praise Thee.
Seigneur nous te louons tous.
4. CHORAL PRELUDE—
Vom Himmel hoch da komm' ich her.
From Heaven high I come to thee.
Du Ciel lointain je viens vers toi.

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WALTER RUMMEL

ADAPTATIONS

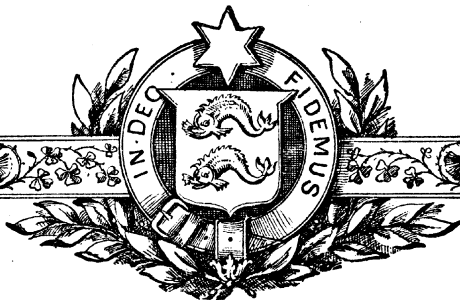
J. S. BACH

SERIES I

1. ERTÖDT' UNS DURCH DEIN' GÜTE.
MORTIFY US BY THY GRACE.
MORTIFIE-NOUS PAR TA GRÂCE.
2. ACH WIE FLÜCHTIG, ACH WIE NICHTIG IST DER
MENSCHEN LEBEN!
AH! HOW EPHEMERAL, HOW TRANSITORY IS MAN'S LIFE!
AH! QUE LA VIE DE L'HOMME EST ÉPHÉMÈRE ET TRANSITOIRE!
3. LIEBSTER JESU, WIR SIND HIER.
BLESSED JESUS, HERE WE STAND.
JÉSUS BIEN-AIMÉ, NOUS SOMMES LÀ.
4. UNSER VATER IM HIMMELREICH.
OUR FATHER IN HEAVEN.
NOTRE PÈRE DANS LE CIEL.
5. WAS GOTT TUT, DAS IST WOHLGETAN.
WHAT GOD HATH DONE IS RIGHTLY DONE.
CE QUE DIEU A FAIT EST BIEN FAIT.
6. DAS ALTE JAHR VERGANGEN IST.
THE OLD YEAR NOW HATH PASSED.
LA VIEILLE ANNÉE S'EN EST ALLÉE.
7. JESUS CHRISTUS, GOTTES SOHN.
JESUS CHRIST, THE SON OF GOD.
JÉSUS-CHRIST, LE FILS DE DIEU.

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PREFACE

Space does not permit a detailed introduction to these adaptations of the works of J. S. BACH.

A surprising number of musical people are still quite unaware of certain important facts connected with transcriptions from BACH'S works and these facts may be briefly, restated here.

Bach never composed for the Piano. The fact that he wrote « Klavier Uebungen » does not indicate that they were for the Piano, as the word « Klavier » was applied, during BACH'S time, to all keyboard instruments including the organ. When BACH had examined the first piano, constructed by Silberman, he gladly returned to his beloved clavichord, the chief source of his inspiration.

It is therefore an error to speak of BACH'S piano works. None of BACH'S so called piano-compositions were conceived for this instrument **and all are therefore adaptations, when played on the piano.**

The « Well tempered Clavichord » was written for the clavichord, an instrument fundamentally different in every way from the piano, and a faithful rendering of this work calls for a preliminary study of the clavichord. The inherent sensitive and spiritual qualities of this instrument are completely absent in the pianoforte. These must be, as far as possible, inoculated into the piano interpretation.

A true Bach player, in as much that he plays the piano, can only attain the secret of the music, by carefully studying the organ and, above all, the clavichord. The harpsichord like the pianoforte was too « soulless » for the mighty BACH. The harpsichord or clavizimbel has no means of tone shading and finer tone gradations, and it is a very superficial belief which calls the harpsichord the forefather of the piano.

The harpsichord is again as distinct from the piano as is the organ from the piano. The latter has really no lineage, at least no divine one, and can only trace its origin back to the hackenbrett or the tympanum.

None of Bach's works for the piano are therefore original piano works.

It matters very little whether one adapts BACH'S clavichord, organ, or orchestral works for the piano. They are all adaptable, for BACH himself frequently transcribed his works in this manner. He was the greatest Transcriber and Adapter of his age.

It is desirable to state here that these Adaptations are in accordance with the original edition of Bach's works (Bach Gesellschaft, Leipzig) and that octave and other doublings of the tone structure have only been added when necessary from the pianistic standpoint. No item, not inherent in the tonal and rhythmic structure of the original, has been added in these Adaptations except when specially noted.

WALTER RUMMEL (1927).

VORWORT

Eine detaillierte Einleitung zu diesen Bearbeitungen J. S. BACHS ist leider wegen Platzmangel hier nicht durchführbar.

Eine erstaunliche Zahl musikalischer Liebhaber ist noch immer ununterrichtet betreffs einiger wichtigen Faktoren, die für das Problem der Bearbeitung Bachscher Werke bestimmend sind. Es ist deshalb nötig, in Kürze diese Faktoren zu skizzieren :

Bach hat nicht für das Klavier (Pianoforte) komponiert. Die Sogenannten « Klavier Uebungen » sind nicht für das Pianoforte geschrieben, sondern die Bezeichnung « Klavier » bestimmte in sich, zu BACHS Zeit, alle Tasteninstrumente einschliesslich der Orgel.

Als BACH die ersten Silbermannschen Klaviere geprüft hatte, kehrte er williglich zu seinem geliebten Clavichord zurück, die ständige und die grösste Quelle seiner Inspirationen.

Es ist deshalb unrichtig von BACHS Klavier Werken, im heutigen Sinne des Wortes, überhaupt zu reden.

Bach hat keines seiner Werke für das Klavier gedacht, geschrieben. Alle sogenannte Klavierwerke sind deshalb : Uebertragungen, wie alle anderen auf dem Klavier gespielten Bachwerke.

Das Wohltemperierte Klavier ist für das Clavichord geschrieben, ein Instrument grundsetzlich verschieden vom Klavier. Ein wahrer Vortrag dieses Werkes verlangt ein sorgfältiges Studium des Clavichords. Die sensitiven und geistigen Elemente des Clavichords fehlen dem heutigen Klavier vollständig. Diese Elemente müssen deshalb, so weit es geht, in die Klavier Auffassung hinein übertragen werden.

Ein wahres Bach-Klavierspielen setzt ein erfurchtvolles Studium der Geheimnisse der Orgel und noch mehr des Clavichords voraus.

Das Cembalo oder Clavecin war dem Bachschen Geiste zu seelenlos. Es hat ja auch nicht die dynamische Tonfarben-Möglichkeit geschweige die Tonalstufung. Es fehlt ihm gänzlich das lebendige Tonvibrato und Portamento des Clavichords. Es hat selbst nicht einmal das Recht als Vorfahre des Pianofortes zu gelten, dessen einzig in Frage kommender Ahne, und nicht sehr geisvolle Ahne, das Hackebrett oder das Tympanum sein könnte.

Das Cembalo ist eben so verschieden vom Klavier, wie die Orgel es ist.

Alle Bachschen Werke sind also, was das Klavier anbetrifft, keine für das Instrument geschriebenen Originalwerke. Es ist in dieser Hinsicht nicht sehr wesentlich, ob man Clavichord, Orgel, Orchester, oder Gesangwerke von BACH auf das Klavier überträgt. Es sind alles Uebertragungen, und BACH war der grösste und fleissigste Uebertrager und Bearbeiter seiner eigenen und andere Werken.

Zum Schluss sei hier noch gesagt, dass diese Uebertragungen dem Urtext (Grosse-Bach-Ausgabe) getreu sind und dass nur da, wo es der Klaviersatz forderte, Oktaven und andere Verdoppelungen, die natürlicher Weise in dem gegebenen Toninhalte vorhanden sind, eingeschaltet worden sind. Von einem « Arrangement » oder, « freien Bearbeitung » kann hier in keinem Falle die Rede sein..

I

Ertödt' uns durch Dein' Güte

Aus dem Schluss-Chor der Bachschen Kantate No 22 (Bach-Gesellschaft). Der Choral ist ein Volkslied des fünfzehnten Jahrhunderts Text von Elisabeth Creutziger (1524).

II

Ach wie flüchtig, ach wie wichtig ist des Menschen Leben

Aus der Bachschen Kantate No 20 (B.-G.). Im Original für Chor und Orchester. Choral und Worte sind von Franck (1657). Die erste Zeile existiert auch in folgender Lesart : « Ach wie flüchtig, ach wie wichtig sind der Menschen Sachen ».

III

Liebster Jesu, wir sind hier

Ein Orgel Vorspiel, dessen Choral dem Darmstädter Königlichen Gesangbuch entnommen. Text von J. C. Jacobi (1670).

WALTER RUMMEL (1927).

BACH—RUMMEL

ADAPTATIONS

Series I

I

Mortify us by Thy Grace

Extracted from the Final Chorus of Bach's Cantata No. 22 (Bachgesellschaft). The Chorale is a Folk-tune of the 15th century. The words are by Elisabeth Creutziger (1524).

II

Ah how ephemeral and transitory is man's life

Extracted from the Cantata No. 26 (B.G.), originally written for chorus and string orchestra. The Chorale and words are by Franck (1657). The first line is as follows: "Ach wie flüchtig, ach wie nichtig, sind der Menschen Sachen."

III

Blessed Jesus, here we stand

This is an organ prelude. The Chorale is taken from the Darmstadt Royal Book of Songs (1687) and the words of the Chorale are by J. C. Jacobi (1670).

IV

Our Father in Heaven

One of the Choral Preludes based on a Chorale taken from the Valentin Schumann's Book of Songs (1539). The words are by Martin Moller (1584).

V

What God hath done is rightly done

This composition is the Overture from the 99th Cantata (Breitkopf & Haertel) written for orchestra and chorus, on the choral theme of same name.

VI

The old year now has passed

One of the organ preludes based on the Chorale by Joh. Steurlein, words by Martin Luther.

VII

Jesus Christ, the Son of God

This composition is the opening chorus from the Easter Cantata: "Christus lag in Todesbanden." It is for strings and Tenor Solo, the latter singing the Chorale, which is a 12th-century melody to the words by Martin Luther.

INDEX OF CHORALES

- 1 "Ertödt uns durch Dein Güte,, (taken from the Cantate No 22)** Folktune of the 15th Century
Words by Elisabeth Crentzger (1524)
- Er - tödt uns dursh dein Gü - te, er - weck' uns durch dein 'Gnad; wohl -
den al - ten Men - schen Krän - ke, dass der neu' le - ben mag, No -
The on - ly Son from Hea - ven by Pro - phets long fore - told
Now by the Fa - ther his glo - ry doth un - fold
- hie - auf die - ser Er - den den Sinn und all' Be - gier - den und G'dan - ken h'an - zu - dir.
bound his light con - fir - meth, no star so bright - ly shi - neith as He our morn - ing Star.
- 2 "Ach wie nichtig, ach wie flüchtig,, (taken from the symphonic opening chorus of the Cantate No 26)** Music by Franck (1657)
Words by Michael Franck (1657)
- Ach wie flüch - tig, ach wie nich - tig, sind der Men - schen Sa - chen Al - les, Al - les
Ah how fleet - ing, frail and cheat - ing are our mor - tals do - ings Na - ture in deep
- was wir se - hen, dass muss fal - len und ver ge - hen Wer Gott fürcht' wird e - wig sie - gen.
an - guish sigh - eth, Where the tree falls there it li - eth. Who fears God he ne - ver di - eth.
- 3 "Liebster Jesu wir sind hier,, (Organ prelude)** Darmstadt Royal Book of Songs (1687)
Words by J C Jacobi (1670)
- Lieb - ster Je - su wir sind hier, dich und dein Wort au - zu hö - ren;
len - ke Sin - nen und Be - gier auf die süs - sen Him - mels leh - ren;
Bles - sed Je - sus, here we stand met to do as Thou hast spo - ken
and this child at Thy com - mand now we bring to Thee in to - ken
- dass die Her - zen von der Er - den ganz zu dir ge - zo - gen wer - den.
that to Christ it here is gi - ven, for of such shall be his hea - ven.
- 4 "Vater unser im Himmelreich,, (Organ prelude)** Music from Valentin Schumann's Book of Songs (1539)
Words by Martin Moller (1584)
- Leit uns mit dei - ner rech - ten Hand, und seg - ne un - ser Stadt and Land, gieb uns all - zeit dein hei - liges Wort be -
A - men/that is, let this come true! Strengthen our faith e - ver a - new, that we may ne - ver be in doubt of
- hüt vors Teu - fels List und Mord; ver - leih ein Se - liga Stün - de lein, auf dass wir e - wig bei dir Sein.
that we here have prayed a - bout, In Thy name trust - ing in Thy word, we say a soft A - men, O Lord!
- 5 "Lobt Gott ihr Christen allzugleich,, (Organ prelude)** Music by Nicolaus Herrmann (1560)
Words by Paul Gerhardt (1653)
- Nun dan ket All und brin - get Ehr, ihr Men - schen in der Welt, dem des - sen Lob der
Let all to - geth - er praise our God, up - on his lof - ty throne: he hath His hea - ven un -
- En - gel Heer, im Him - mel stets ver - meldt im Him - mel stets ver - meldt.
closed to - day, and gi - ven to us his Son And gi - ven to us his Son.
- 6 "Das alte Jahr vergangen ist,, (Organ prelude)** Music by Joh. Steurlein (1568)
Words anonym (1568)
- Das Al - te Jahr ver - gan - gen ist, das al - te Jahr ver - gan - gen ist, wir dan - ken dir Herr Je - su Christ dass
The old year now hath passed a - way, the old year now hath passed a - way We thank Thee O our God to - day, that
- du uns in so gros - ser G'fahr so gnä - dig - lich be - hüt dies Jahr, so gnä - dig - lich be - hüt dies Jahr.
Thou hast kept us through the year, when dan - ger and dis - tress were near, when dan - ger and dis - tress were near.
- 7 "Jesus Christus Gottes Sohn,, (from the Cantate: "Christ lag in Todesbanden,,)** Melody from the 12th Century
Words by Martin Luther (1524)
- Je - sus Chris - tus Got - tes Sohn, an - un - ser Statt ist kom - men -
Und hat die Sün - de weg ge - than, da - mit dem Tod ge - nom - men,
Je - sus Christ the Son of God, has to our state des - cend - ed,
He with our sin hath done a - way, and thus Death's might hath end - ed,
- All' sein Recht und sein Ge - walt, da blei - bet nichts denn Tod's Ge - stalt, den Stachl hat er ver - lo - ren.
All his might and power are gone, the form re - mains of death a - lone, the sting is lost for - e - ver.
- Hal - le - lu - jah, hal - le - lu - jah, Hal - le - lu - jah hal - le - lu - jah!

For Study and Reference consult the following works: {
Bach by Albert Schweitzer (transl. by E. Newman)
Bach by André Pirro. Alcan, Paris
Bach's Chorales, by Ch. S. Terry, Cambridge University Press, 1917.
J.W.C.

ERTODT' UNS DURCH DEIN GÜTE!

MORTIFY US BY THY GRACE

MORTIFIE NOUS PAR TA GRÂCE

Adaptation by
WALTER RUMMEL

J. S. BACH

PIANO

116-144 *1)

p

simile

pp

Choral:

Choral:

*1) Das Tempo welches Bach selten angab kann hier ungefähr zwischen diesen zwei Maetzel Tempi gewählt werden.
The Tempo, which Bach rarely indicated, may in this piece lie within the limits of the two Maetzel indications.

*2) Original:

*3) Der Endton jedes Choralverses kann nach Belieben etwas nach klingen.
The last note of each choral verse may be sustained ad libitum.

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J.W. C. 2168

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mf
Choral: 3

Choral:

(b)

(b)

(mf ossia pp)
Choral: (pp)

staccato con pedale

decresc. et poco allarg.

8

CHORAL-OUVERTURE

ACH WIE FLÜCHTIG, ACH WIE NICHTIG IST DES MENSCHEN LEBEN

Ah! how ephemeral, how transitory is Man's Life!

Adaptation by
WALTER RUMMEL

J. S. Bach

Con fuoco maestoso, martellato

PIANO

f decided

senza Ped.

The musical score consists of five systems of two staves each (treble and bass clef). The first system includes fingering numbers: 8, 5, 4, 5, 4, 1, 2, 1, 4. The second system includes fingering numbers: 2, 1, 4. The third system includes the dynamic marking *sf > mf e cresc.*. The fourth system includes the marking *Dua Volta*. The fifth system includes the marking *Prima Volta** and *Fine*. The score features complex piano textures with many chords and arpeggios, and includes various performance markings such as accents (*V*) and dynamic changes.

*) While the Choral sounds the figuration must always remain in the background

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with accidentals. The lower staff is in bass clef and contains a similar rhythmic pattern with some chords. There are dynamic markings like *mf* and *ff* throughout the system.

The second system continues the musical piece. It features a mix of eighth and sixteenth notes in both staves. There are some rests and dynamic markings such as *mf* and *ff*. The notation includes various note values and rests.

The third system shows a continuation of the musical theme. The upper staff has more complex rhythmic patterns with some triplets. The lower staff provides a steady accompaniment. Dynamic markings like *mf* and *ff* are present.

The fourth system includes performance instructions. Above the upper staff, there is a *ten.* marking. Below the lower staff, there is a *cresc.* marking. The system concludes with a *poco allarg.* instruction and a trill (*tr*) in the upper staff.

The fifth system is the final system on the page. It continues the musical notation with various notes and rests in both staves. The notation includes various note values and rests.

First system of musical notation. The right-hand staff (treble clef) contains a series of chords and melodic fragments, with several 'V' markings above the notes. The left-hand staff (bass clef) features a rhythmic accompaniment of eighth notes. A 'l.h.' marking is present in the right-hand staff. A dashed box encloses the final measure of the right-hand staff.

Second system of musical notation. The right-hand staff continues with melodic lines and chords, including a 'b' (flat) marking. The left-hand staff provides accompaniment. 'l.h.' markings are present in both staves.

Third system of musical notation. The right-hand staff includes fingering numbers '5 4 1' above a note. The left-hand staff has 'NPV' markings. The system concludes with a measure containing a '5 1' fingering.

Fourth system of musical notation. The right-hand staff features a melodic line with 'V' markings. The left-hand staff has 'V' markings and a 'b' marking.

Fifth system of musical notation. The right-hand staff includes a 'b' marking. The left-hand staff has 'V' markings. The system ends with a measure containing a 'b' marking.

5
4

pesamente

4 1 4 3 1 3 3

pesamente

tr *cresc.*

Ossia

molto cresc.

pesamente

VATER UNSER IM HIMMELREICH

OUR FATHER IN HEAVEN

NOTRE PÈRE DANS LE CIEL

Adapted from the organ by
WALTER RUMMEL

J. S. BACH

Adagio

PIANO

monotone
mp

a little warmer

p

(tr)

p

First system of musical notation. The treble clef staff contains a melodic line with trills marked 'tr'. The bass clef staff contains a bass line with chords and a dynamic marking of *mf*.

Second system of musical notation. The treble clef staff features trills marked 'tr'. The bass clef staff includes chords and dynamic markings of *pp* and *p*.

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line with slurs.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and a dynamic marking of *mf*. The bass clef staff has a bass line with slurs and a dynamic marking of *p*.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and a dynamic marking of *mf*. The bass clef staff has a bass line with slurs and a dynamic marking of *p r. h.*

echo mf *echo mf*

mf

very distant *allargando*

WAS GOTT TUT, DAS IST WOHLGETAN

WHAT GOD HATH DONE, IS RIGHTLY DONE

Adapted by WALTER RUMMEL

J. S. BACH

Vivace ma non troppo

PIANO

mf staccato

senza Ped.

Ossia

poco allarg. *p* *a tempo*

This system contains the first two staves of the piano accompaniment. The first staff is in treble clef and the second in bass clef. The music begins with a *poco allarg.* (slightly slower) and *p* (piano) dynamic. It then returns to *a tempo* (original tempo). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

CHORAL *mf legato* *cresc.*

Ped. *Ped.* *Ped.*

This system continues the piano accompaniment and includes a vocal line. The vocal line is in treble clef and begins with a *CHORAL* section. The piano accompaniment continues with *mf legato* (moderato-forte, legato) dynamics and includes a *cresc.* (crescendo) marking. Pedal points are indicated by *Ped.* markings under the bass staff.

ff *pp subito* *Ped. ten.* *

Ossia

This system features a dynamic shift from *ff* (fortissimo) to *pp subito* (pianissimo subito). It includes an *Ossia* (alternative) passage for the right hand. The main passage concludes with a *Ped. ten.* (pedal tenuto) instruction and an asterisk (*).

mf *p*

This system continues the piano accompaniment with dynamics of *mf* (moderato-forte) and *p* (piano). The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with chords.

mf ed cresc.

This system continues the piano accompaniment with a *mf ed cresc.* (moderato-forte and crescendo) dynamic. The right hand features a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with chords.

First system of a piano score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is marked *f legato* and includes a *cresc.* (crescendo) marking. There are two *Ped.* (pedal) markings. The word *simile* is written below the bass staff.

Second system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and the same key signature. The music is marked *poco allarg.* (poco allargando), *f tempo stacc.* (forte tempo staccato), and *p* (piano). There are two *Ped.* markings. The number '8' is written above the first measure of the upper staff and below the first measure of the lower staff. A first fingering (*1^a fr.*) is indicated above the upper staff.

Third system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and the same key signature. The music is marked *f tempo stacc.* (forte tempo staccato), *p* (piano), and *l.h.* (left hand). There are two *Ped.* markings. The word *marcato senza Ped.* (marcato without pedal) is written below the lower staff. Fingerings (2 3 4 2 1 3 1) are shown above the lower staff.

Fourth system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and the same key signature. The music is marked *f* (forte). Fingerings (1 2 3 4 2 1) are shown above the lower staff.

Fifth system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and the same key signature. The music is marked *Ossia* (alternative), *figuration: p* (figuration: piano), *CHORAL*, *f subito* (forte subito), and *p stacc.* (piano staccato). There are four *Ped.* markings. Fingerings (2 4 1 2 1 4 3 2) are shown above the lower staff. A star symbol (*) is at the end of the system.

CHORAL $\frac{3}{5}$

1 3 2 3 1

f subito.

Ped.

staccato

f subito, legato

Ped. *

Ped.

Ped.

Ped. simile

f staccato

p subito

mf

p

Ped.

mf cresc.

Ossia

ff legato quasi

organo

Ped. Ped.

staccato

Ped. Ossia

marcato

p subito *f*

Ped.

Ossia

p

Ped.

Ossia

R. H. *tr*

R.H. *f*

staccato

1 3 4

8

Ossia

Ossia

Ossia

allarg.

largamento

legato

fff

ped.

ped. ped. ped. ped. ped.

DAS ALTE JAHR VERGANGEN IST

THE OLD YEAR NOW HATH PASSED

Adapted from the organ by
WALTER RUMMEL

J. S. BACH

Adagio tristamente

R. H.

L. H.

p

tranquillo

p

crescendo

decrecendo

p

(b)

crescendo

7 8

decrescendo p

4 5

cresc.

allarg.

4 5 1
2 3
1 2

Ped. Ped.



WALTER RUMMEL

ADAPTATIONS

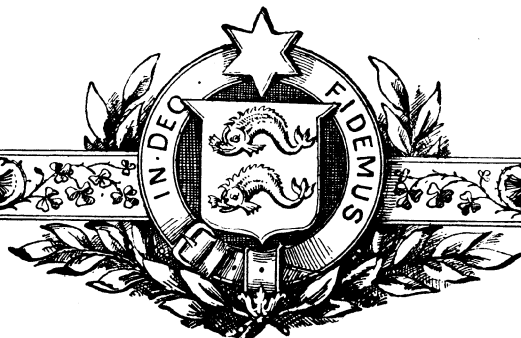
J. S. BACH

SERIES II

1. WIR EILEN MIT SCHWACHEN, DOCH EMSIGEN SCHRITTEN.
WE HASTEN WITH FEEBLE, THOUGH EAGER FEET.
NOUS NOUS HÂTONS DE NOS PAS DÉBILES, MAIS ZÉLÉS.
2. WEINEN, KLÄGEN, SORGEN, ZAGEN.
WEEPING, LAMENTING, DESPAIRING.
PLEURER, GÉMIR, CRAINDRE, TREMBLER.
3. MEIN GLÄUBIGES HERZE FROHLOCKE, SING, SCHERZE.
MY BELIEVING HEART, REJOICE, SING, AND MAKE MERRY.
MON CŒUR FERVENT TRIOMPHE, CHANTE ET SE RÉJOUIT.
4. O MENSCHEN, DIE IHR TÄGLICH SÜNDIGT.
WE SINFUL MORTALS.
HOMMES, Ô VOUS QUI COMMETTEZ CHAQUE JOUR LE PÉCHÉ.
5. DAS BRAUSEN VON DEN RAUHEN WINDEN.
THE SURGING OF THE RAW WINDS.
LE MUGISSEMENT DES VENTS AMERS.
6. DIE WELT IST WIE EIN RAUCH UND SCHATTEN.
THE WORLD IS BUT SMOKE AND SHADOW.
LE MONDE EST TOUT OMBRE ET FUMÉE.
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Aria (Duett): "WIR EILEN MIT SCHWACHEN, DOCH EMSIGEN SCHRITTEN"

"WE HASTEN TO THEE, WITH FEEBLE BUT EAGER FEET"

Adapted by WALTER RUMMEL.

J. S. BACH.

"Wir eilen mit schwachen, doch emsigen Schritten,
O Meister, O Jesu, zu helfen, zu Dir!"

Du suchest die Kranken und Irrenden treulich,
Ach höre! wie wir die Stimme erheben um Hilfe zu bitten!
Es sei uns Dein gnadiges Antlitz erfreulich!"

Aus der Kantate No. 78 (B. u. H.)

Allegretto jocos

PIANO

P staccato, leggiero

pizzicato

cresc.

x 1)

cartabile

p

x 1) In the repeat, the bars starting from here and ending x 2) may be played an octave higher to give a flute-like atmosphere, whilst making the repetition more refreshing.

x 1) In der Wiederholung können die Teile von hier bis zum Zeichen x 2) auf der höheren Oktave gespielt werden. Diese Registrierung erfrischt die Wiederholung und gibt ihr eine Flötenartige Farbe.

legato

espr.

sempre pizz.

espr.

+ 1)

(sempre pizz.)

espr.

+1) The bars from +1) to +2) can be omitted in the repetition.

+1) In der Wiederholung können die Takte von +1) - +2) ausgeschaltet werden.

First system of musical notation, consisting of a treble and bass clef staff. The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Second system of musical notation. It includes a measure with a fermata and a second ending marked with a circled '2' and a '7' below it, indicating a seven-measure repeat.

Third system of musical notation. The word *marc.* (marcato) is written above the staff, indicating a change in tempo and dynamics.

Fourth system of musical notation. It features dynamic markings *l.h.* (left hand) and *decisivo* (decisive). There are also accents and a fermata over a note in the treble.

Fifth system of musical notation. It includes dynamic markings *l.h.*, *p* (piano), and *f* (forte). A circled '2' with an 'x' indicates a second ending.

+2) see page 3
siehe Seite 3

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. There are several accents (>) placed over notes in both staves.

Second system of musical notation. The bass staff includes the instruction *p cresc.* followed by a dynamic marking *p*. Accents (>) are present over various notes in both staves.

Third system of musical notation. The treble staff begins with the instruction *allargando*. The bass staff includes the instruction *tristamente, legato*. A section of the music is marked *sempre pizzicato*. The system concludes with a *Fine* marking.

Fourth system of musical notation, which is a continuation of the *sempre pizzicato* section from the previous system. It features a melodic line in the treble and a rhythmic accompaniment in the bass.

Fifth system of musical notation. The treble staff includes the instruction *espr.* (espressivo). The system shows a continuation of the melodic and accompanimental lines.

Sixth system of musical notation. The treble staff includes the instruction *f* (forte). The system concludes with a final melodic flourish in the treble and a sustained accompaniment in the bass.

First system of musical notation. Treble clef, bass clef, key signature of two flats. The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble. Performance markings include *marc.* (marcato), *stacc.* (staccato), and *p* (piano). A *sempre* marking is at the end of the system.

Second system of musical notation. Treble clef, bass clef, key signature of two flats. The treble part features chords with accents and slurs. The bass part continues with eighth-note accompaniment. Performance marking includes *pizz.* (pizzicato).

Third system of musical notation. Treble clef, bass clef, key signature of two flats. The treble part has a long slur over several measures. The bass part includes fingerings: 2, 2, 1, 2. Performance markings include *espr.* (espressivo) and *r. h.* (ritardando).

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. The treble part features chords with accents and slurs. The bass part includes fingerings: 2, 2. Performance markings include *f* (forte).

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. The treble part features chords with accents and slurs. The bass part includes fingerings: 5 1, 4 2, 5 1, 4 2. Performance marking includes *f* (forte).

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and ties. Bass staff contains a rhythmic accompaniment. Annotations include "P. ed. cresc." above the treble staff and "pizzicato" below the bass staff. The tempo marking "marc." is in the upper right corner.

Second system of musical notation. Treble and bass staves. Treble staff features a more active melodic line with slurs. Bass staff continues the accompaniment. The tempo marking "staccato" is positioned below the bass staff. A circled number "4" is located above the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff includes fingering numbers (1, 2, 5) and a "stacc." marking. The tempo marking "jocoso" is above the treble staff. A circled number "4" is above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff includes fingering numbers (1, 2, 5). A circled number "4" is above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff includes fingering numbers (1, 2, 5) and a "poco allarg." marking. The tempo marking "p" is in the lower right. The instruction "Da Capo al fine" is written at the bottom right. A circled number "4" is above the treble staff.

PREFACE

This Sinfonia is the opening of the 12th Church Cantate (Bach Gesellschaft Edition vol. II) « Weinen, Klagen, Sorgen, Zagen ».

It is scored for Oboe solo with string Quartett accompaniment. The continuity of sound in the chords formed by the strings has been in this adaptation obtained by means of arpeggios formed entirely out of the notes contained in the chords (see foot-notes). These arpeggios must always remain in the background and only substitute the lack of sound-continuity of the piano. They should never disturb the soaring of the melody and only supply its harmonic substance.

The frequent assertion, especially concerning Bach's vocal works, that these should only be given in their original form, is entirely illogical and contrary to the views of Bach, who delighted in adapting his and other composers' works to whatever instrument took his fancy.

The vocal part in Bach's works, in nearly every case, lends itself with remarkable facility to a re-arrangement for instruments, especially the piano, where it takes entirely novel and individual life, often lacking in the original.

For further details concerning the subject of Bach's Adaptations refer to Prefaces of previous Series.

VORWORT

Diese Sinfonia ist die Ouverture der 12^{ten} Kirchen Kantate (Bach Gesellschaft Ausgabe B^d II) « Weinen, Klagen, Sorgen, Zagen ».

Dieser Satz ist für Oboe Solo und Streicher Begleitung instrumentiert. Die Klang Kontinuität der Akkorde des Streichquartetts ist bei dieser Klavier Bearbeitung durch Gebrauch von Arpeggien erreicht worden. Diese Arpeggien sind nur von Tönen die im Original enthalten sind, zusammen gesetzt (siehe Rand bemerkung). Diese Arpeggien müssen immer im Hintergrund gehalten werden und sind nur da um die Schwachheit der Ton kontinuität des Klaviers zu ersetzen. In keinem Falle sollen diese Arpeggien das Schweben der Melodie verhindern und sind nur da dieser Melodie die harmonische Substanz zu verstärken.

Die häufige Behauptung, besonders in Bezug auf Bach's Vokalmusik, dass diese Werke nur in ihrer Originalfassung wiedergegeben werden sollten, ist völlig unlogisch und entgegen Bach's eigener Ansicht, der ein Vergnügen daran fand, seine eigenen Werke, wie auch die anderer Komponisten irgend einem Instrumente anzupassen, das es ihm gerade angetan hatte.

Fast in jedem Fall lässt sich die Singstimme in Bach's Werken ausgezeichnet auf andere Instrumente übertragen, besonders auf das Klavier, wobei sie vollkommen neues und individuelles Leben und Eigenschaften annimmt, die wir im Original oft nicht finden.

Für weitere Einzelheiten in Bezug auf Bach's Uebertragungen sei auf die Vorworte zu früheren Serien hingewiesen.

PRÉFACE

Cette Sinfonia est l'ouverture de la 12^e cantate séculaire (Bach Gesellschaft Edition vol. II) « Weinen, Klagen, Sorgen, Zagen ». Cette ouverture est orchestrée pour hautbois solo et quatuor à cordes. La continuité sonore des accords d'un quatuor à cordes a été obtenue au piano par l'application des arpèges. Ces arpèges ne sont que composés par les sons contenus dans le texte original (voir les notes dans le texte musical). Ces arpèges ne doivent jamais sortir du fond de la toile sonore, et ne sont que pour substituer la faiblesse de la continuité sonore du piano. Dans aucun cas, les arpèges ne doivent obscurcir la mélodie, et ne sont qu'un renforcement de la substance harmonique de cette mélodie.

L'assertation très fréquente, surtout en ce qui concerne les œuvres vocales de Bach, que celles-ci ne devraient être données que dans leur forme originale, est entièrement illogique et contraire au point de vue de Bach lui-même, qui adapta fréquemment ses propres œuvres ainsi que celles des autres à n'importe quel instrument selon sa fantaisie.

La partie vocale des œuvres de Bach se prête presque toujours avec une facilité remarquable à une adaptation aux autres instruments, particulièrement au piano, qui en fait jaillir une vie et une qualité nouvelles et individuelles, plus accentuées parfois que dans la forme originale.

On trouvera d'autres détails au sujet de l'adaptation des œuvres de Bach en consultant les préfaces des séries précédentes.

WALTER RUMMEL, 1928.

SINFONIA " WEINEN, KLAGEN, SORGEN, ZAGEN ,,

3

" WEEPING, LAMENTING ,,

" PLEURER, LAMENTER ,,

Adapted from the 12th cantata by
W. RUMMEL" Weinen, klagen, sorgen, zagen
Angst und Not
Sind der Christen Tränen-brod
Die dass Zeichen Jesu tragen. ,,

J. S. BACH

L. H. **Adagio Assai** *2)

melodia tristamente cantabile *pp*

*1) *p* *poco a* *poco cresc.* *Red.* *Red.* *Red. etc.*

poco a poco decresc.

*1) All arpeggios, horizontal or vertical should be played with a broad and stately sweep, without however destroying the constantly flowing rhythm of the melody. These arpeggios which are not indicated in the original text (for Oboe and string accompaniment) are essential to the pianistic setting as they vivify the tone-vibrations otherwise too shortlived with an instrument like the piano, and are a proper support to the soaring melody. These arpeggios contain no foreign notes and are merely composed of the notes in the original chords.

Alle Arpeggien, horizontalisch oder vertikal, müssen mit breiten, staatlischen Schwung gespielt werden, sollten aber den einheitlichen Rythmus-Fluss der Melodie nicht stören. Diese Arpeggien, die nicht im Original enthalten sind (dass für Oboe und Streichquartett geschrieben) sind Notwendigkeit für eine pianistische Übertragung, da dieselben die zu kurze Tonschwingungen des Klaviers verstärken und der sich abhebenden Melodie die nötige Grundlage bieten. Diese Arpeggien enthalten keine dem Originale Akkorden fremden Noten.

Tous les arpèges, horizontaux ou verticaux, devraient être joués avec la largesse et la dignité propres au sentiment de cette composition, sans pourtant détruire le rythme et le mouvement harmonieux de la mélodie. Ces arpèges qui ne figurent pas dans l'original, (écrit pour Hautbois et Quatuor à cordes) sont essentiels pour une adaptation pianistique, car ils intensifient la vibration des accords qui sans cela sont de trop courte durée au piano, et ils créent un fond pour la mélodie qui doit se détacher librement. Ces arpèges ne contiennent point de notes étrangères aux accords du texte d'origine.

*2) These arpeggios in the left hand should precede the right hand throughout this composition and be played discretely without accentuation. *Diese linke Hand Arpeggien sollen überall in dieser Komposition vor der rechten Hand angeschlagen werden, ohne jedoch in irgendeiner Weise hervor zu stechen.*

Ces arpèges de la main gauche devraient partout précéder la main droite, et devraient être joués sans accentuation et très discrètement.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature has two flats. The first system includes dynamic markings *poco a poco* and *cresc.*. There are two instances of an 8-measure rest indicated by a dashed box with the number 8. The system concludes with a *ped.* marking.

Second system of musical notation, continuing from the first. It features the same three-staff layout. Dynamic markings include *decresc.*. Two 8-measure rests are again indicated by dashed boxes with the number 8.

Third system of musical notation. It continues the piece with the same three-staff layout. A *cresc.* marking is present. There are two 8-measure rests indicated by dashed boxes with the number 8.

Fourth system of musical notation, the final system on the page. It uses the same three-staff layout. A *intensivo* marking is present. The system ends with a final musical phrase.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The first system includes a dynamic marking of *f* (forte) and a fermata over a chord in the upper treble staff.

Second system of the musical score. It features the same three-staff layout. A dynamic marking of *p* (piano) is present. The word *espressivo* is written above the first staff, indicating a more expressive performance style. A fermata is placed over a chord in the upper treble staff.

Third system of the musical score. It continues with the three-staff format. A dynamic marking of *br* (bristando) is used. The instruction *poco a poco cresc.* (poco a poco crescendo) is written above the first staff. A fermata is placed over a chord in the upper treble staff, and the letters *r. h.* are written above it.

Fourth system of the musical score. It follows the same three-staff structure. This system contains several fermatas over chords in the upper treble staff, marking the end of phrases or sections.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines. A first ending bracket with a repeat sign is visible at the top.

Second system of musical notation, continuing the complex textures from the first system. It features similar chordal and melodic patterns.

Third system of musical notation, marked with *Quasi Cadenza, liberamente*. It includes dynamic markings *poco allarg.* and *ff*. The texture becomes more spacious and expressive.

Fourth system of musical notation, featuring *l.h.* and *r.h.* markings. It includes dynamic markings *tr* and *allargando*. The texture is highly detailed with many notes.

Fifth system of musical notation, marked with *Ossia*. It includes dynamic markings *tr* and *allargando*. The texture is dense and complex.

Aria: MEIN GLÄUBIGES HERZE, FROHLOCKE, SING, SCHERZE
 MY BELIEVING HEART, REJOICE, SING AND MAKE MERRY
 MON CŒUR FERVENT, TRIOMPHE, CHANTE ET SE RÉJOUIT

“Mein gläubiges Herze, frohlocke, sing, scherze,
 Dein Jesu ist da!
 Weg Jammer, weg klagen, ich will euch nur sagen:
 Mein Jesu ist nah!”

Adaptation by
 WALTER RUMMEL

Aus. der Kantate No. 68 (B. u. H.)

J. S. BACH

Allegro jocos^o*

PIANO

*Humorously
mezzo staccato*

poco Ped.

p semplice

(*) Bach rarely indicates Tempi. Here he exceptionally specifies “Presto,” which according to to-day’s interpretations would be an impossible speed for the Singer.

pp
8^a bassa.....
8^a

p
8^a bassa.....
loco (clearly)

2 1
1 2 1
1 2 1 1

mf *decisivo*
marc.
3 1 4

4 2 4 1 2 1 2 3 1 2 4 2
1 2 4 1 4 1

pp

8^{va}

legato

p

8^{va}

staccato

3 1 1 2 4 1
4 2 1 2

2 1 2

1 4 5

1 3 1 2 1 4 1 1 2 1 3 (b) 1 2 1 1

staccato

mf

3 2 1 1 2 1 2 1 2 1 2

r. h.

First system of musical notation, featuring a treble and bass clef. The bass line includes fingerings: 2, 2, 1, 2.

Second system of musical notation, including the instruction *crescendo* and *staccato*. The bass line includes fingerings: 4, 1.

Third system of musical notation, continuing the piece with various chords and melodic lines.

Fourth system of musical notation, including the instruction *quasi trombone* and *f stempo reten.*

Fifth system of musical notation, including the instruction *allargando* and *ff*. The bass line includes a fingering: 4.

Sixth system of musical notation, labeled *Ossia: (original)*. The bass line includes a fingering: 4.

PREFACE

This Aria is taken from the 122th Cantate (Bach Gesellschaft Edition) « Das Neugeborene Kindelein » and scored for Bass and Continuo. The Continuo has only been realised in as much as it was necessary for a pianistic basis, without overcharging the melodic lines. This adaptation is excellent material for technical study : a) of octaves ; b) of the oppositions : heavy weight and gracefulness in touch.

The frequent assertion, especially concerning Bach's vocal works, that these should only be given in their original form, is entirely illogical and contrary to the views of Bach, who delighted in adapting his and other composers' works to whatever instrument took his fancy.

The vocal part in Bach's works, in nearly every case, lends itself with remarkable facility to a re-arrangement for instruments, especially the piano, where it takes entirely novel and individual life, often lacking in the original.

For further details concerning the subject of Bach's Adaptations refer to Prefaces of previous Series.

VORWORT

Diese Aria ist der 122^{ten} Kantate (Bach Gesellschaft Ausgabe) « Das Neugeborene Kindelein » entnommen. Das Original ist für Bass mit Continuo. Der Continuo ist nur in sofern ausgearbeitet worden als es für die pianistische Basis nötig war, ohne die melodische Linien zu überlasten. Diese Übertragung ist ausgezeichnetes Material für technisches Studium : a) der Oktaven ; b) der Oppositionen von schwerem Gewicht und Graziösität des Anschlages.

Die häufige Behauptung, besonders in Bezug auf Bach's Vokalmusik, dass diese Werke nur in ihrer Originalfassung wiedergegeben werden sollten, ist völlig unlogisch und entgegen Bach's eigener Ansicht, der ein Vergnügen daran fand, seine eigenen Werke, wie auch die anderer Komponisten irgend einem Instrumente anzupassen, das es ihm gerade angetan hatte.

Fast in jedem Fall lässt sich die Singstimme in Bach's Werken ausgezeichnet auf andere Instrumente übertragen, besonders auf das Klavier, wobei sie vollkommen neues und individuelles Leben und Eigenschaften annimmt, die wir im Original oft nicht finden.

Für weitere Einzelheiten in Bezug auf Bach's Uebertragungen sei auf die Vorworte zu früheren Serien hingewiesen.

PRÉFACE

Cette Aria est tirée de la 122^e Cantate (Bach Gesellschaft Edition) « Das Neugeborene Kindelein ». L'original est pour Basse et Continuo. Le Continuo n'a été développé harmoniquement qu'au degré que cela a été considéré utile pour l'adaptation pianistique de ce morceau, sans que les lignes mélodiques en soient surchargées. Cette adaptation est du matériel excellent pour une étude technique : a) des octaves ; b) des oppositions du poids lourd et de la grâce du touché pianistique.

L'assertion très fréquente, surtout en ce qui concerne les œuvres vocales de Bach, que celles-ci ne devraient être données que dans leur forme originale, est entièrement illogique et contraire au point de vue de Bach lui-même, qui adapta fréquemment ses propres œuvres ainsi que celles des autres à n'importe quel instrument selon sa fantaisie.

La partie vocale des œuvres de Bach se prête presque toujours avec une facilité remarquable à une adaptation aux autres instruments, particulièrement au piano, qui en fait jaillir une vie et une qualité nouvelles et individuelles, plus accentuées parfois que dans la forme originale.

On trouvera d'autres détails au sujet de l'adaptation des œuvres de Bach en consultant les préfaces des séries précédentes.

WALTER RUMMEL, 1928.

OH MENSCHEN, DIE IHR TÄGLICH SÜNDIGT

“ AH YE WHO SINNETH DAILY „

“ HOMMES, O VOUS QUI COMMETTEZ CHAQUE JOUR LE PÉCHÉ „

“ Oh Menschen, die ihr täglich sündigt
Ihr sollt der Engel Freude sein.
Ihr jubilierendes Geschrei
Dass Gott mit euch versöhnet sei,
Hat euch den süßen Trost verkündigt. „

Adopted from the 122nd cantata by
W. RUMMEL

J. S. BACH

Andante con moto

PIANO

f *)
mf ed cresc.
f
pesante ed risoluto

(echo)

0 Men - schen,

f
p
p

5 3 (w) (w)

basso poco staccato
f
(echo)

0 Men - schen,

f
p
p

*) These octaves should be played with the entire weight of the arm.

Diese Oktaven sollten mit dem ganzen Gewicht des Armes gespielt werden.

Ces octaves doivent être jouées avec tous le poids du bras.

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with eighth notes. A fermata is placed over a chord in the right hand. The tempo/mood is indicated as *basso poco staccato*.

Second system of the piano score. The right hand continues with intricate rhythmic patterns, including triplets and sixteenth-note runs. The left hand has a more active role with eighth-note accompaniment. The tempo/mood is *crescendo* and *poco allarg.* (poco allargando).

Third system of the piano score. The right hand has a more melodic line with some rests and accents. The left hand continues with eighth-note accompaniment. The tempo/mood is *f a tempo* and *p* (piano).

Fourth system of the piano score. The right hand features a melodic line with some rests and accents. The left hand continues with eighth-note accompaniment. The tempo/mood is *f a tempo* and *p* (piano).

Fifth system of the piano score. The right hand has a melodic line with some rests and accents. The left hand continues with eighth-note accompaniment. The tempo/mood is *grazioso* (grazioso).

Sixth system of the piano score. The right hand has a melodic line with some rests and accents. The left hand continues with eighth-note accompaniment. The tempo/mood is *(poco allarg. tempo)* (poco allargando tempo).

pp grazioso

f

(echo)

8va

dolce, legato

p

FINE

r.h.

legato

(w)

poco staccato

p *f*

p subito *p*

allarg.

D. C.
al Fine.

PREFACE

This adaptation is taken from the 92nd cantata (Bach Edition Leipzig) « Ich hab' in Gottes Herz und Sinn », and originally written for Bass voice and continuo. As usual with Bach there is no indication of Tempo, the indication « Allegro molto con moto » is therefore arbitrary. However the figuration of the continuo clearly speaks for this movement and as the voice part shares this tempestuous character, being sung mostly on one syllable BRAU (sen), the indicated movement can safely be advocated. Though not indicated in the original, the minore should be played slower, the character demanding this.

This composition is an excellent study for the strengthening of the fingers and should be practiced in every form of rhythm and at different speeds.

It can also be practiced in octaves, each hand separately.

The frequent assertion, especially concerning Bach's vocal works, that these should only be given in their original form, is entirely illogical and contrary to the views of Bach, who delighted in adapting his and other composers' works to whatever instrument took his fancy.

The vocal part in Bach's works, in nearly every case, lends itself with remarkable facility to a re-arrangement for instruments, especially the piano, where it takes entirely novel and individual life, often lacking in the original.

For further details concerning the subject of Bach's Adaptations refer to Prefaces of previous Series.

VORWORT

Diese Bearbeitung ist der 92^{ten} Kantate entnommen (Bach Gesellschaft Ausgabe) « Ich hab' in Gottes Herz und Sinn » und im Original für Bass Stimme und Continuo geschrieben. Wie gewöhnlich hat Bach kein Tempo angegeben. Die Angabe « Allegro molto con moto, ist deshalb willkürlich. Aber die Figuration des Continuo spricht klar für dieses Tempo und da die Gesangs Stimme den brausenden Charakter des Continuo teilt (meistens auf eine Silbe : BRAU [sen] gesungen) so kann man das angegebene Tempo behaupten. Trotzdem im Original der langsamere Tempowechsel des minores nicht angegeben ist, verlangt dies der Charakter der komposition.

Die Komposition ist eine ausgezeichnete Kraft-Studie für die Finger und sollte in verschiedenen Rythmen und Tempi geübt werden.

Das Stück kann auch in Oktaven geübt werden, jede Hand zu erst alleine.

Die häufige Behauptung, besonders in Bezug auf Bach's Vokalmusik, dass diese Werke nur in ihrer Originalfassung wiedergegeben werden sollten, ist völlig unlogisch und entgegen Bach's eigener Ansicht, der ein Vergnügen daran fand, seine eigenen Werke, wie auch die anderer Komponisten irgend einem Instrumente anzupassen, das es ihm gerade angetan hatte.

Fast in jedem Fall lässt sich die Singstimme in Bach's Werken ausgezeichnet auf andere Instrumente übertragen, besonders auf das Klavier, wobei sie vollkommen neues und individuelles Leben und Eigenschaften annimmt, die wir im Original oft nicht finden.

Für weitere Einzelheiten in Bezug auf Bach's Uebertragungen sei auf die Vorworte zu früheren Serien hingewiesen.

PRÉFACE

Cette adaptation est tirée de la 92^{me} cantate (Edition Bach Gesellschaft) « Ich hab' in Gotte Herz und Sinn » ; l'original est pour voix de basse et continuo. Comme toujours il n'y a pas d'indication de mouvement dans l'original. L'indication de « Allegro molto con moto » est en conséquence arbitraire. Mais le caractère de la figuration du Continuo indique clairement ce mouvement et puisque la voix du chant partage ce caractère tempestueux du Continuo (chanté en grande partie sur la syllable BRAU [sen]), le mouvement indiqué est acceptable. Le mouvement du minore (meno mosso) quoique pas indiqué dans l'original est déterminé par le caractère de cette partie.

Cette composition est une étude excellente pour développer la force des doigts, et doit être étudiée avec des rythmes différents et des mouvements différents.

Ce morceau peut de même être joué en octaves, chaque main d'abord seule.

L'assertion très fréquente, surtout en ce qui concerne les œuvres vocales de Bach, que celles-ci ne devraient être données que dans leur forme originale, est entièrement illogique et contraire au point de vue de Bach lui-même, qui adapta fréquemment ses propres œuvres ainsi que celles des autres à n'importe quel instrument selon sa fantaisie.

La partie vocale des œuvres de Bach se prête presque toujours avec une facilité remarquable à une adaptation aux autres instruments, particulièrement au piano, qui en fait jaillir une vie et une qualité nouvelles et individuelles, plus accentuées parfois que dans la forme originale.

On trouvera d'autres détails au sujet de l'adaptation des œuvres de Bach en consultant les préfaces des séries précédentes.

WALTER RUMMEL, 1928.

· DAS BRAUSEN VON DEN RAUHEN WINDE

“ THE RUSHING OF THE RAW WINDS ,,

“ LE MUGISSEMENT DES VENTS AMERS ,,

“ Das Brausen von den rauhen Winden
Macht dass wir volle Ähren finden.
Des Kreuzes Ungestüm schafft bei den Christen Frucht,
Drum lasst uns Alle unser Leben
Dem weisen Herscher ganz ergeben. ,,

Adapted from the 92nd cantata by

W. RUMMEL

J. S. BACH

Allegro molto con moto

PIANO

p (pp) misterioso et legato

8...
senza Ped.

f ritmico

r. h.

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1 4

4

1

cresc.

tempo

allarg.

p(pp) misterioso

r. h.

ped. ped.

5 5

f

4

1 2

First system of musical notation, consisting of a treble staff and a bass staff. The music features a mix of eighth and sixteenth notes with various fingerings indicated by numbers 1, 2, 3, and 4.

Second system of musical notation. The bass staff includes a *cresc.* (crescendo) marking. Fingerings 1, 2, 3, and 4 are clearly visible throughout the system.

Third system of musical notation. The treble staff begins with a *p (pp) misterioso* marking. Below the bass staff, there is a marking for *8va bassa* (8th octave bass) with a dotted line and a wavy line underneath.

Fourth system of musical notation. The treble staff ends with an *allarg.* (allargando) marking. The bass staff has a *loco* marking at the end of the system.

Fifth system of musical notation. It begins with the tempo marking *Meno mosso* and the performance instruction *legatissimo*. The treble staff has a *(FINE) lunga* marking. The bass staff includes the instruction *tristamente* and various fingerings.

Sixth system of musical notation, continuing the piece with various rhythmic patterns and fingerings (1, 2, 3, 4, 5) throughout both staves.

2 5 2 2 1 5

staccato

5 4 5 4

fr *a Tempo*

poco allarg. *p(pp) misterioso*

8^a 8^a bassa

fr *a Tempo*

p legato *tristamente*

3 4 5 3 1 2 3 1

8

D. C. al Fine

r. h.

PREFACE

This Arias is taken from the 94th cantate (Bach Gesellschaft Edition vol. XXII) « Was frag' ich nach der Welt » and written for Bass and Continuo. The continuo has not been realised except in a few instances for the purpose of the pianistic setting. The melodic line of this continuo is so wonderful that any outlined realisation of the Bass would be sacriligious.

The frequent assertion, especially concerning Bach's vocal works, that these should only be given in their original form, is entirely illogical and contrary to the views of Bach, who delighted in adapting his and other composers' works to whatever instrument took his fancy.

The vocal part in Bach's works, in nearly every case, lends itself with remarkable facility to a re-arrangement for instruments, especially the piano, where it takes entirely novel and individual life, often lacking in the original.

For further details concerning the subject of Bach's Adaptations refer to Prefaces of previous Series.

VORWORT

Diese Aria ist der 94^{ten} Kantate (Bach Gesellschaft Ausgabe B^d XXII) « Was frag' ich nach der Welt » entnommen und Original für Bass und Continuo. Der Continuo ist un-realisiert geblieben mit Ausnahme einiger Stellen zu Gunsten des Klaviersatzes. Die melodische Linie dieses Continuos ist so wunderbar, dass eine ausgearbeitete Realisation des Basses eine Verlästerung wäre.

Die häufige Behauptung, besonders in Bezug auf Bach's Vokalmusik, dass diese Werke nur in ihrer Originalfassung wiedergegeben werden sollten, ist völlig unlogisch und entgegen Bach's eigener Ansicht, der ein Vergnügen daran fand, seine eigenen Werke, wie auch die anderer Komponisten irgend einem Instrumente anzupassen, das es ihm gerade angetan hatte.

Fast in jedem Fall lässt sich die Singstimme in Bach's Werken ausgezeichnet auf andere Instrumente übertragen, besonders auf das Klavier, wobei sie vollkommen neues und individuelles Leben und Eigenschaften annimmt, die wir im Original oft nicht finden.

Für weitere Einzelheiten in Bezug auf Bach's Uebertragungen sei auf die Vorworte zu früheren Serien hingewiesen.

PRÉFACE

Cette Aria est tirée de la 94^e cantate (Bach Gesellschaft Edition v. XXII) « Was frag' ich nach der Welt ». Elle est écrite pour voix de Basse et Continuo. Ce Continuo n'a pas été réalisé exception faite de quelques endroits en faveur du style pianistique. La ligne mélodique de ce continuo est si merveilleuse qu'une réalisation complète de la Basse serait un sacrilège.

L'assertation très fréquente, surtout en ce qui concerne les œuvres vocales de Bach, que celles-ci ne devraient être données que dans leur forme originale, est entièrement illogique et contraire au point de vue de Bach lui-même, qui adapta fréquemment ses propres œuvres ainsi que celles des autres à n'importe quel instrument selon sa fantaisie.

La partie vocale des œuvres de Bach se prête presque toujours avec une facilité remarquable à une adaptation aux autres instruments, particulièrement au piano, qui en fait jaillir une vie et une qualité nouvelles et individuelles, plus accentuées parfois que dans la forme originale.

On trouvera d'autres détails au sujet de l'adaptation des œuvres de Bach en consultant les préfaces des séries précédentes.

WALTER RUMMEL, 1928.

ARIA-PRELUDE "DIE WELT IST WIE EIN RAUCH UND SCHATTEN"

" THE WORLD IS LIKE SMOKE AND SHADOW „

" LE MONDE EST TOUT OMBRE ET FUMÉE „

" Die Welt ist wie ein Rauch und Schatten,
Der bald verschwindet und vergeht,
Weil sie nur kurze Zeit besteht.

Wenn aber alles fällt und bricht,
Bleibt Jesus meine Zuversicht,
An dem sich meine Seele hält.
Darum, was frag ich nach der Welt! „

Adopted from the 94th cantata by
W. RUMMEL

J. S. BACH

Moderato

PIANO *p*

Senza Ped.

sempre legato

esp.

sempre legato

esp.

*)

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a melodic line in the treble and a more rhythmic, accompanimental line in the bass.

Second system of musical notation, marked with an asterisk (*) at the beginning and end. It includes a dynamic marking of *p* (piano) in the bass staff.

Third system of musical notation, marked with *esp.* (espressivo) in the treble staff. It features a complex melodic passage with fingerings 1, 2, 3, 5, and 2 indicated above the notes.

Fourth system of musical notation, continuing the melodic and accompanimental lines from the previous systems.

Fifth system of musical notation, marked with an asterisk (*) at the beginning and *esp.* in the bass staff. It includes fingerings 5 and 1 above the notes in the treble staff.

Sixth system of musical notation, featuring fingerings 1, 4, and 4 above the notes in the treble staff.

*) In places thus marked, a hardly perceptible allargando would be advisable.
In diesen Stellen, wäre ein wenig wahrnehmbares allargando am Platze.
 A ces endroits un allargando presque imperceptible serait indiqué.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand plays a rhythmic accompaniment with slurs and accents. Dynamics include *p* and *p⁵*. Fingerings 1, 2, 3, and 4 are indicated above the right hand.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and accents. The left hand features a complex rhythmic pattern with slurs and accents. Dynamics include *p*. A fermata is placed over the final note of the right hand.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and accents. The left hand features a complex rhythmic pattern with slurs and accents. Dynamics include *p*. A fingering of 4-5 is indicated below the left hand.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and accents. The left hand features a complex rhythmic pattern with slurs and accents. Dynamics include *p*. Performance instructions *molto legato* and *decresc.* are present.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and accents. The left hand features a complex rhythmic pattern with slurs and accents. Dynamics include *p* and *ppp*. Performance instructions *poco allarg.* and *Ossia* are present. A fermata is placed over the final notes of the right hand, with a repeat sign below it. A fingering of 8 is indicated below the right hand.

Tanzlied des Pan: "ZU TANZE, ZU SPRUNGE"

Pan's Dancing Song "TO DANCE, TO FROLIC"

Adapted by WALTER RUMMEL

J. S. BACH

"Zu Tanze, zu Sprunge,
So wackelt das Herz!

Wenn der Ton zu mühsam klingt
Und der Mund gebunden singt,
So erweckt es keinen Scherz"

Aus der Kantate "Phœbus und Pan"

Vivace

PIANO *p staccato*

(w) tr

(pizz.)

8^a

(w) tr

f marc.

tr

8^a

4 5

4 2

espr. *p legato*

This system contains the first two staves of music. The upper staff features a complex, rapid sixteenth-note passage. The lower staff provides a steady accompaniment. The tempo marking 'espr.' is placed above the first staff, and 'p legato' is placed below the second staff.

cresc. *stacc.*

This system contains the next two staves. The upper staff continues with rhythmic patterns, and the lower staff has a more active accompaniment. The marking 'cresc.' is placed above the second staff, and 'stacc.' is placed below the second staff.

8^a

This system contains the third and fourth staves. The upper staff has a melodic line with accents. The lower staff has a rhythmic accompaniment. The marking '8^a' is placed below the fourth staff.

tr

This system contains the fifth and sixth staves. The upper staff features a melodic line with trills. The lower staff has a rhythmic accompaniment. The marking '*tr*' is placed above the sixth staff.

Ossia

p legato

This system contains the seventh and eighth staves, labeled 'Ossia'. The upper staff has a melodic line with accents. The lower staff has a rhythmic accompaniment. The marking '*p legato*' is placed below the eighth staff.

First system of musical notation. The piano part (treble clef) features a melodic line with trills (*tr*) and accents. The bass part (bass clef) provides a rhythmic accompaniment. Dynamics include *cresc.* and *poco allarg.*

Second system of musical notation. The piano part (treble clef) begins with a *p tempo* marking. It includes trills (*tr*) and various rhythmic patterns. The bass part (bass clef) continues the accompaniment.

Third system of musical notation. The piano part (treble clef) features trills (*tr*) and a melodic line. The bass part (bass clef) includes an *8^a* marking, indicating an octave shift. Dynamics include *cresc.*

Fourth system of musical notation. The piano part (treble clef) is marked *con amore*. It features a melodic line with a *cresc.* marking. The bass part (bass clef) provides accompaniment.

Fifth system of musical notation. The piano part (treble clef) features a melodic line with a *poco all.* marking and a final *f* dynamic. The bass part (bass clef) includes a *poco all.* marking and a final *f* dynamic.

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The tempo marking *a tempo* is present. The system concludes with a trill (*tr*) in the treble staff.

Second system of musical notation. Treble and bass staves. The system concludes with a trill (*tr*) in the treble staff and a dynamic marking of *p subito* in the bass staff.

Third system of musical notation. Treble and bass staves. The system concludes with a *FINE* marking in the treble staff and a *Meno mosso* marking in the bass staff. The bass staff also contains the marking *MINORE* with a circled asterisk and a fermata over a note.

Fourth system of musical notation. Treble and bass staves. The system concludes with a trill (*tr*) in the treble staff and the marking *legato ed espressivo* in the bass staff.

Fifth system of musical notation. Treble and bass staves. The system concludes with a trill (*tr*) in the treble staff and dynamic markings of *mf* and *p* in the bass staff.

(*) Das Minore kann eventuel für den Konzert-gebrauch wegfallen.
The Minore may be omitted, if necessary.

The image displays a musical score for piano and violin, organized into five systems. Each system consists of two staves: a piano staff in bass clef and a violin staff in treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as chords, trills (tr), and dynamic markings. The first system features a piano introduction with a *cresc.* marking. The second system includes a trill in the violin part and an *espr.* marking. The third system has a *mf* marking in the piano part and a *p* marking in the violin part. The fourth system features a *cresc.* marking and an *espr.* marking. The fifth system shows the continuation of the piano and violin parts. The score is written in a clear, professional style with standard musical notation.

decresc.

grave
mf

cresc.

decresc.

allarg. tr
espr. 8^a
p a tempo
Da Capo al fine



WALTER RUMMEL

ADAPTATIONS

J. S. BACH

SERIES III

1. WIR MÜSSEN DURCH VIEL TRÜBSAL IN DAS REICH
GOTTES EINGEHEN.
THROUGH AFFLICTION WE ENTER THE KINGDOM OF HEAVEN.
PAR AFFLICTION NOUS ENTRONS AU ROYAUME DE DIEU.
2. DEIN NAME GLEICH DER SONNE GEH.
THY NAME, LIKE UNTO THE SUN.
TON NOM, PAREIL AU SOLEIL.
3. CHI IN AMORE HA NEMICA LA SORTA.
LASS DICH NIMMER VON DER LIEBE BERÜCKEN.
LET NEVER LOVE DECEIVE THEE.
4. STÜRZE ZU BODEN.
HURL THEM DOWN HEADLONG.
EFFONDRE-TOI HOMME PLEIN D'ORGUEIL.
5. DICH HAB' ICH JE UND JE GELIEBT.
THEE HAVE I EVER LOVED.
JE T'AI AIMÉ DE TOUTE ÉTERNITÉ.
6. O GOTT, DU FROMMER GOTT.
O GOD, MERCIFUL GOD.
O DIEU, O JUSTE DIEU.
7. ESURIENTES IMPLEVIT BONIS.
(MAGNIFICAT.)

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PREFACE

This Overture is the opening of the 146th Church Cantata (Bach Gesellschaft Edition) « Wir müssen durch viel Trübsal in das Reich Gottes eingehen ».

It is scored for full string orchestra with **Organ Obbligato** and is the **original** form of the first movement of the later and better known D minor Piano Concerto. In its early form this work lends itself more readily to a modern piano adaptation than in the later Concerto form.

It must always be borne in mind that Bach never composed for the Pianoforte but for the Cembalo or Harpsichord and that even his so-called Piano Concertos were not originally written for the Piano, for which Bach, who had heard the first piano of Silbermann, did not show much enthusiasm.

The first conception of this work varies slightly from the subsequent one. Its whole constitution lends itself better to a piano solo adaptation than the harpsichord concerto, which always sounds somewhat thin and uninteresting when played on the piano, especially when accompanied by the orchestra.

Great care has been taken not to depart from the text, and beyond the necessary doubling of notes in the octave, not one note has been deleted nor added to the original, except where stated. The entire orchestral part has been included in the transcription as far as technically possible.

For further details concerning the subject of Bach's Adaptations, refer to the Prefaces of previous series.

VORWORT

Dieses Vorspiel ist die Einleitung zur 146sten Kirchen-Kantate (Ausgabe der Bachgesellschaft): « Wir müssen durch viel Trübsal in das Reich Gottes eingehen ».

Es ist für grosses Streichorchester mit **Orgel-obbligato** geschrieben und ist die **ursprüngliche** Form des später erschienenen ersten Satzes des bekannteren D moll Klavierkonzertes. In seiner früheren Form eignet sich das Werk besser für die moderne Klavierübertragung als die spätere Konzertform.

Man muss sich immer vergegenwärtigen, dass Bach nie für das Klavier, sondern für Cembalo komponierte, und dass sogar seine sogenannten Klavierkonzerte ursprünglich nicht für Klavier geschrieben wurden. (Bach hatte in Potsdam das neue Silbermann Klavier gehört, enthusiastierte sich aber nicht besonders dafür).

Die Erste Fassung dieses Werkes unterscheidet sich etwas von der zweiten. Ihr ganzer Aufbau eignet sich besser für Klaviersolo, als das Cembalokonzert, da letzteres auf dem Klavier immer dünn und unscheinbar erklingt, besonders mit Orchesterbegleitung. Der Text wurde mit grösster Sorgfalt behandelt und getreu wiedergegeben. Ausser der notwendigen Verdoppelung der Noten in der Oktave wurde keine einzige Note hinzugefügt, oder vom Original gestrichen, ausser wo es vermerkt ist. Der ganze orchestrale Teil wurde der Uebertragung eingefügt, so weit es technisch möglich war.

Für weitere Einzelheiten, welche die Bachbearbeitung betreffen, sei auf die Vorworte der vorangegangenen Serien hingewiesen.

PREFACE

L'ouverture en question est celle de la 146^{me} Cantate (Bach Gesellschaft Edition): « Wir müssen durch viel Trübsal in das Reich Gottes eingehen ».

Ecritte pour cordes avec l'**Obbligato d'orgue**, cette ouverture est la **première** version du Concerto en ré mineur pour Clavecin et Orchestre.

Cette version s'adapte plus aisément à une transcription au piano, que ne le ferait sa forme ultérieure de concerto.

On doit toujours se rappeler que Bach n'a jamais écrit pour le pianoforte mais pour le Cembalo ou Clavecin et que même ses concertos appelés Concertos pour piano n'ont pas été écrits pour le piano, mais pour Clavecin. Bach avait pris contact avec les premiers pianos de Silbermann sans s'en montrer trop enthousiaste.

La première conception de cette œuvre diffère légèrement de sa forme ultérieure.

Cette première version s'adapte plus aisément au caractère du piano que ne fait le concerto pour Clavecin proprement dit qui paraît un peu vide et dénué de caractère quand on le joue au piano avec l'orchestre.

On a pris grand soin de ne pas en altérer le texte et en dehors de quelques doubléments d'octave, aucune note n'a été enlevée ni ajoutée au texte original sauf aux endroits indiqués.

Toute la partie de l'orchestre a été fondue dans cette transcription autant que la chose était techniquement possible.

Pour les autres détails concernant l'adaptation des œuvres de Bach, on les trouvera dans les préfaces des séries précédentes.

ORCHESTRAL OVERTURE

" THROUGH AFFLICTION WE ENTER THE KINGDOM OF HEAVEN "
 " WIR MÜSSEN DURCH VIEL TRÜBSAL IN DAS REICH GOTTES EINGEHEN "
 " PAR AFFLICTION NOUS ENTRONS AU ROYAUME DE DIEU "

Adapted by
 WALTER RUMMEL

J. S. BACH

Andante

PIANO *f marcato*

p e crescendo

monotone

Pedalling *simile*

f

loco

Ped. Ped. Ped.

Note: This composition must be played in strict rhythm, without the slightest variation, its whole character being destroyed unless the changeless pulsation of the beat is fully maintained.

J. & W. CHESTER, Ltd.
 11, Great Marlborough Street.
 London W.1.

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 J. & W. C. 2144

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8 *marc.*

This system features a grand staff with treble and bass clefs. The bass line begins with a dotted line and the number '8', followed by a bracketed section labeled 'marc.'. The music consists of eighth and sixteenth notes with various accidentals and dynamic markings.

pesante

This system continues the grand staff notation. The bass line has a bracketed section labeled 'pesante'. The music is characterized by dense chordal textures and rhythmic patterns.

This system shows the continuation of the grand staff. The bass line features a dotted line and the number '8' at the end. The music includes various dynamic markings and articulation symbols.

fp e crescendo

8

This system features a grand staff with a large slur over the top staff. The bass line is marked with 'fp e crescendo' and begins with a dotted line and the number '8'. The music is highly rhythmic and dynamic.

This system concludes the page with a grand staff. The music features complex rhythmic patterns and dynamic markings, ending with a final cadence.

musical score system 1, featuring treble and bass staves with dynamic markings *mf* and *marc.*, and a *V* hairpin.

musical score system 2, featuring treble and bass staves with dynamic markings *marc.* and a *V* hairpin.

musical score system 3, featuring treble and bass staves with dynamic marking *p subito e cresc.*, *ped.* markings, and *8va* markings.

musical score system 4, featuring treble and bass staves with fingerings (4, 5, 3, 5) and *8va* markings.

musical score system 5, featuring treble and bass staves with dynamic markings *espressivo*, *p subito*, and *stacc. cresc.*, along with fingerings (21, 4, 3, 5, 1, 5, 2, 4, 1, 5, 1, 5, 4, 1).

*) Performers who are unable to play these chords without a break may omit the upper left-hand notes in these two bars.
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4 3

1 4

5

5 2

decresc.

staccatissimo

5

p ritmico

1 2 2
4 5 5

marc.

cresc.

4

5 5

4

4

2 1

4

4 2

2

f

2 1 2 5
5 5 5

1 2 1
5 5 4

ff

8va

8va

8va

8va

First system of musical notation. Treble and bass staves. Includes dynamic markings *sfz* and *sfz*. Fingerings: 1, 2, 1, 4, 2, 1. Includes a fermata over the final measure.

Second system of musical notation. Treble and bass staves. Includes the tempo marking *tranquillo*. Dynamic markings *sfz* and *sfz*. Performance instruction *p³sùbito*. Includes a fermata over the final measure.

Third system of musical notation. Treble and bass staves. Includes a fermata over the final measure.

Fourth system of musical notation. Treble and bass staves. Includes a fermata over the final measure. Fingerings: 2 2 1 2 1 2 1 / 5 4 3 4 3 4 3. Includes the marking *Red.* and a fermata over the final measure.

Fifth system of musical notation. Treble and bass staves. Includes a fermata over the final measure.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The bass clef part includes a *8va* marking and a *4* marking. The treble clef part has a *2 2* marking above a measure.

Third system of musical notation. The bass clef part includes a *1 2 1 2* fingering marking above a measure.

Fourth system of musical notation. The treble clef part includes a *p* dynamic marking and a *cresc. poco a poco* instruction. The treble clef part has a *1 3 1* fingering marking above a measure and a *5 1* fingering marking above a measure. The bass clef part has a *4* marking above a measure and a *5* marking below a measure.

Fifth system of musical notation, continuing the piece with complex rhythmic patterns in both staves.

decresc.

Ossia

This system contains two systems of music. The upper system consists of a treble and bass staff with a complex, rhythmic melody in the treble and a supporting bass line. A 'decresc.' marking is placed above the treble staff. The lower system, labeled 'Ossia', provides a simplified version of the piece with a single treble staff and a simple bass line.

cantabile

p

stacc. cresc.

This system features a treble and bass staff. The treble staff has a melodic line with a 'cantabile' marking. The bass staff has a steady accompaniment. A 'p' (piano) dynamic is marked at the beginning, and 'stacc. cresc.' (staccato crescendo) is marked later. Fingerings are indicated with numbers 1-5.

p

This system continues the piece with a treble and bass staff. The treble staff has a melodic line with a 'p' (piano) dynamic. The bass staff has a supporting accompaniment. Fingerings are indicated with numbers 1-5.

crescendo

This system continues the piece with a treble and bass staff. The treble staff has a melodic line with a 'crescendo' marking. The bass staff has a supporting accompaniment. Fingerings are indicated with numbers 1-5.

This system continues the piece with a treble and bass staff. The treble staff has a melodic line with a '5' fingering. The bass staff has a supporting accompaniment with a '5' fingering. Fingerings are indicated with numbers 1-5.

+) see Note Page 7

8^{va} *f* *marc.*

This system features a treble clef staff with a complex, rhythmic melody of eighth notes, many with accents. The bass clef staff provides a steady accompaniment of eighth notes. The dynamic marking *f* (forte) is placed above the treble staff, and *marc.* (marcato) is placed below the bass staff. The notation includes a *8^{va}* marking, indicating an octave transposition.

8^{va} loco

This system continues the musical texture. The treble staff has a melodic line with some slurs and accents. The bass staff has a consistent eighth-note accompaniment. The marking *8^{va} loco* is placed below the bass staff.

ff *quasi cadenza* *8^{va} loco*

This system introduces a *quasi cadenza* section. The treble staff features a melodic line with a fermata over a note, followed by a series of slurs. The bass staff continues with eighth notes. The dynamic marking *ff* (fortissimo) is placed above the treble staff, and *8^{va} loco* is placed below the bass staff.

quasi tr *crescendo* *8^{va} loco* *pesante* *ff*

This system includes a *quasi tr* (quasi trill) marking above the treble staff. The treble staff has a melodic line with a crescendo hairpin. The bass staff has a steady accompaniment. The dynamic marking *ff* is placed above the treble staff, and *8^{va} loco* is placed below the bass staff. The marking *pesante* (pesante) is placed above the treble staff.

Tempo *f molto ritmico* *marc.*

This system is marked *Tempo* above the treble staff. The treble staff has a melodic line with various fingering numbers (5, 4, 2, 5) and accents. The bass staff has a steady accompaniment. The dynamic marking *f molto ritmico* is placed below the treble staff, and *marc.* is placed below the bass staff.

5 1 2

f

p

5 2

5 2

cresc.

p

marc.

3 2 3 4

p sub. e cresc.

quasi organo

Detailed description: This is a page of musical notation for piano, consisting of five systems of two staves each. The music is written in a key signature of one flat (B-flat major or D minor). The first system begins with a dynamic marking of *f* (forte) and includes fingering numbers 5, 1, and 2. The second system features a *cresc.* (crescendo) marking. The third system starts with a *p* (piano) dynamic and includes a *marc.* (marcato) marking, along with fingering numbers 3, 2, 3, and 4. The fourth system continues the melodic and harmonic development. The fifth system is marked *p sub. e cresc.* (piano subito e crescendo) and includes the instruction *quasi organo* (quasi organo), which is accompanied by sustained chords in the bass register. Various musical notations such as slurs, accents, and dynamic hairpins are used throughout the score.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of intricate sixteenth-note passages in both hands, with various articulations and slurs.

Second system of musical notation. It begins with a *mf* dynamic marking and a *marc.* (marcato) instruction. The tempo/mood changes to *allargando* and then *tranquillo*. The dynamic shifts to *p* (piano). Fingerings 1, 4, 1, 2 are indicated above the right-hand staff. A circled note with a plus sign (+) is present in the right hand.

Third system of musical notation. It features complex sixteenth-note patterns in the right hand with fingerings 1 2 1 and 5 1. The left hand has a circled note with a plus sign (+).

Fourth system of musical notation. The right hand has a circled note with a plus sign (+) and fingerings 4 3 4. The left hand continues with its accompaniment.

Fifth system of musical notation, showing the final part of the piece with continuous sixteenth-note passages in both hands.

+) The notes shown thus, (o) are for small hands.

First system of musical notation. It features a grand staff with four staves. The top two staves are in bass clef, and the bottom two are in bass clef. The first staff has a piano (*p*) dynamic marking. The second staff has a fermata over a measure. The third staff has an *Ossia* marking. The fourth staff has an *8va* marking. The system concludes with a treble clef staff on the right containing a melodic line.

Second system of musical notation, continuing the grand staff from the first system. It features four staves in bass clef. The first staff has an *8va* marking. The second staff has an *8va* marking. The third staff has an *8va* marking. The system concludes with a treble clef staff on the right containing a melodic line.

Third system of musical notation, continuing the grand staff. It features four staves in bass clef. The first staff has an *8va* marking. The system concludes with a treble clef staff on the right containing a melodic line.

Fourth system of musical notation, continuing the grand staff. It features four staves in bass clef. The first staff has an *8va* marking. The second staff has a *decresc.* marking. The system concludes with a treble clef staff on the right containing a melodic line.

Fifth system of musical notation, continuing the grand staff. It features four staves in bass clef. The first staff has an *8va* marking. The system concludes with a treble clef staff on the right containing a melodic line.

L.H.

mysterioso

crescendo

allarg.

quasi cadenza, liberamente

f

Original: (organum)

The first system of the musical score features a grand staff with two treble clefs and two bass clefs. The upper two staves are connected by a large, sweeping slur that encompasses two measures. The first measure contains a complex melodic line in the upper treble staff, with a flat (b) and a sharp (#) indicating specific notes. The second measure continues this line. The lower two staves show a bass line with a similar melodic contour. Below the grand staff, there are two smaller staves, each with a treble and bass clef, containing simpler harmonic accompaniment. The notation includes various note values, accidentals, and dynamic markings such as slurs and hairpins.

The second system of the musical score continues the composition. It maintains the same grand staff structure. The upper two staves are again connected by a large slur, showing a continuation of the melodic development. The lower two staves provide harmonic support. The notation includes a variety of note values and accidentals, with some notes marked with a '5' indicating a fifth interval. The system concludes with a double bar line.

The third system of the musical score follows the same structural pattern. The grand staff continues with melodic and harmonic development. The upper two staves are linked by a large slur, and the lower two staves provide accompaniment. The notation includes various note values, accidentals, and dynamic markings, ending with a double bar line.

System 1 of a musical score. It features a grand staff with five staves. The top two staves are connected by a brace and contain a melodic line with a slur and a fermata. The middle two staves are also connected by a brace and contain a bass line with a slur and a fermata. The bottom staff contains a single note. The key signature has one sharp (F#) and the time signature is 3/4.

System 2 of a musical score. It features a grand staff with five staves. The top two staves are connected by a brace and contain a melodic line with a slur and a fermata. The middle two staves are also connected by a brace and contain a bass line with a slur and a fermata. The bottom staff contains a single note. The key signature has one sharp (F#) and the time signature is 3/4. There are fingerings '5 1' and '1 5' above the notes. An 8va marking is present below the bass line.

System 3 of a musical score. It features a grand staff with five staves. The top two staves are connected by a brace and contain a melodic line with a slur and a fermata. The middle two staves are also connected by a brace and contain a bass line with a slur and a fermata. The bottom staff contains a single note. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo I^o'. The dynamics are marked 'ff' and 'f marcato'. There are fingerings '3 5' above the notes. An 8va marking is present below the bass line.

8^{va} loco

cresc.

pesante

8^{va} loco

8^{va}...

fff

8^{va}

loco

allargando

ffz

8^{va}

PREFACE

The Leopold Serenata is taken from the Secular Cantata (Bach Gesellschaft Edition, Year 34) written in commemoration of the Birthday of Leopold, Duke of Anhalt-Cöthen.

This Serenata is one of the most charming pieces of chamber music written by the great Sebastian and shows the giant in a most unrestrained and hilarious mood.

The main theme (in the right hand) is a sort of « Perpetuo mobile », dancing along through the entire composition. It is like a background of festive merrymakers, who come and go whilst the burgomaster proclaims the glories of the Duke. We suspect that he too is quite merry and good humoured in his official capacity.

This Cantata is very little known and hardly ever performed in public. Great care has been taken to adhere faithfully to the text and beyond the necessary doubling of notes in the octave and the general adapting to a pianistic medium, not one note has been deleted from nor added to the original.

The frequent assertion, especially concerning Bach's vocal works, that these should only be given in their original form, is entirely illogical and contrary to the views of Bach, who delighted in adapting his and other composers' works to whatever instrument took his fancy.

The vocal part in Bach's works, in nearly every case, lends itself with remarkable facility to a re-arrangement for instruments, especially the piano, where it takes entirely novel and individual life, often lacking in the original.

For further details concerning the subject of Bach's Adaptations refer to Prefaces of previous Series.

VORWORT

Die Leopold Serenade ist der Festkantate (Editionsjahr 34 der Bachgesellschaft) entnommen, welche zur Geburtstagsfeier des Herzogs Leopold von Anhalt-Cöthen geschrieben wurde.

Diese Serenade ist eines der reizendsten Kammermusikstücke des grossen Sebastian und zeigt den Meister in heiterster Stimmung.

Das Hauptthema (in der rechten Hand) ist eine Art von « Perpetuo Mobile », das sich durch die ganze Komposition dahinzieht. Es ist wie ein Hintergrund von fröhlichem Festtreiben der Leute die da kommen und gehen, während der Bürgermeister den Ruhm des Herzogs verkündet. Wir vermuten, dass auch er ganz fröhlich und guter Laune ist.

Diese Kantate ist sehr wenig bekannt und wird kaum in der Öffentlichkeit aufgeführt. Es wurde grosse Sorgfalt darauf verwendet sich genau an den Text zu halten, und ausser der notwendigen Verdoppelung der Noten in der Oktave und der allgemeinen Anpassung an das Klavier, wurde keine einzige Note hinzugefügt oder vom Original gestrichen.

Die häufige Behauptung, besonders in Bezug auf Bach's Vokalmusik, dass diese Werke nur in ihrer Originalfassung wiedergegeben werden sollten, ist völlig unlogisch und entgegen Bach's eigener Ansicht, der ein Vergnügen daran fand, seine eigenen Werke, wie auch die anderer Komponisten irgend einem Instrumente anzupassen, das es ihm gerade angetan hatte.

Fast in jedem Fall lässt sich die Singstimme in Bach's Werken ausgezeichnet auf andere Instrumente übertragen, besonders auf das Klavier, wobei sie vollkommen neues und individuelles Leben und Eigenschaften annimmt, die wir im Original oft nicht finden.

Für weitere Einzelheiten in Bezug auf Bach's Uebertragungen sei auf die Vorworte zu früheren Serien hingewiesen.

PRÉFACE

La Sérénade de Léopold a été tirée de la Cantate séculaire (Bach Gesellschaft, N° 34). Elle a été écrite pour commémorer la naissance de Léopold, Duc d'Anhalt-Cöthen.

Cette sérénade est un des plus charmants ouvrages du grand Maître, et nous montre chez ce géant un aspect de délicieuse insouciance et de naïve gaîté.

Le thème principal (à la main droite) est une sorte de « Perpetuo Mobile » qui circule en dansant à travers toute la composition. Ce thème ressemble à une bande de joyeux lurons qui se rapprochent pour s'éloigner ensuite tandis que le bourgmestre proclame la gloire du Duc. Nous ne doutons pas que le bourgmestre soit lui-même d'un caractère aimable et un bon vivant.

Cette Cantate est peu connue et très rarement exécutée. On a pris grand soin de respecter fidèlement le texte et sauf des doubléments à l'octave et l'adaptation générale de l'œuvre au caractère du piano, aucune note n'a été enlevée ni ajoutée à l'original.

L'assertion très fréquente, surtout en ce qui concerne les œuvres vocales de Bach, que celles-ci ne devraient être données que dans leur forme originale, est entièrement illogique et contraire au point de vue de Bach lui-même, qui adapta fréquemment ses propres œuvres ainsi que celles des autres à n'importe quel instrument selon sa fantaisie.

La partie vocale des œuvres de Bach se prête presque toujours avec une facilité remarquable à une adaptation aux autres instruments, particulièrement au piano, qui en fait jaillir une vie et une qualité nouvelles et individuelles, plus accentuées parfois que dans la forme originale.

On trouvera d'autres détails au sujet de l'adaptation des œuvres de Bach en consultant les préfaces des séries précédentes.

LEOPOLD SERENATA

" THY NAME LIKE UNTO THE SUN.. "
 " DEIN NAME GLEICH DER SONNE GEH.. "
 " TON NOM, PAREIL AU SOLEIL.. "

Adapted by
 WALTER RUMMEL

J. S. BACH

Tempo di Gavotta ma non troppo

PIANO

p staccato grazioso

senza *Leg.*

Dein Na - me gleich der Son - ne

Leg. *Leg.*

geh.

staccato

Note: The signs [] comprise the Aria which must be emphasised.

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 et d'arrangement réservés pour tous pays.

First system of a piano score. The right hand features a melodic line with eighth-note patterns. The left hand has a bass line with fingerings 1, 2, 3, 1, 2 and 2, 3, 4, 3, 2. The system concludes with a fermata and an asterisk.

ped. ped. ped. ped. *ped. ped. ped. ped. ped. **

Second system of the piano score. The right hand continues with eighth-note patterns, including a measure with a sharp sign. The left hand has fingerings 2, 3, 1, 3, 2 and 1, 3, 2. The system ends with a *stacc.* marking.

ped. ped.

Third system of the piano score. The right hand has a melodic line with a '+' sign above the first measure. The left hand has fingerings 2, 1, 3, 2 and 1, 3, 2. The system includes the instruction *poco a poco più crescendo*.

poco a poco più crescendo

Fourth system of the piano score. The right hand continues with eighth-note patterns. The left hand has fingerings 2, 1, 1, 2, 3, 1, 2 and 1, 2, 4, 2, 1. The system concludes with a forte *f* dynamic marking.

f

Fifth system of the piano score. The right hand features a complex melodic line with many beamed notes. The left hand has a bass line with accents and a fermata at the end.

*) From this point the upper motif, subdued during the playing of the Aria, must gradually grow stronger until it overpowers the latter. From the following double bar onward, this motif is again subdued and only reasserts itself after the following 15th bar.

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First system of a piano score. The right hand features a complex, rhythmic melody with many beamed notes. The left hand provides a steady accompaniment with chords and single notes. A measure rest of 4 is shown in the first measure of the right hand.

Second system of a piano score. The right hand has a melodic line with a *pp* *very distant* dynamic marking. The left hand has a vocal line with the lyrics "Le - o - - pold," and a *p* *cantabile e stacc. tranquillo* dynamic marking. Fingering numbers are present below the notes.

Third system of a piano score. The right hand continues the melodic line with a *cantabile* marking. The left hand has a bass line with some triplets. Fingering numbers are present below the notes.

Fourth system of a piano score. The right hand has a melodic line with a *cresc. poco a poco* marking. The left hand has a bass line with some triplets. Fingering numbers are present below the notes.

Fifth system of a piano score. The right hand has a melodic line with a *stacc.* marking. The left hand has a bass line with some triplets. Fingering numbers are present below the notes.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Bass clef. Dynamics include *f*. Fingerings are indicated with numbers 1, 2, 3, 1, 2, 1, 2.

Second system of musical notation. Treble clef, key signature of two sharps. Bass clef. Tempo marking: *poco allarg. a Tempo*. Dynamics include *pp misterioso*. Performance instructions include *tr R.H.* and *stacc.*. Pedal markings: *Ped.* and *senza Ped.*

Third system of musical notation. Treble clef, key signature of two sharps. Bass clef. Dynamics include *pp staccato* and *p cantabile*. Pedal markings: *Ped.* and *Ped.*. Fingerings are indicated with numbers 1, 2, 3, 4, 1, 3.

Fourth system of musical notation. Treble clef, key signature of two sharps. Bass clef. Fingerings are indicated with numbers 1, 2, 3, 4, 1, 2, 3, 4, 1, 3, 2.

Fifth system of musical notation. Treble clef, key signature of two sharps. Bass clef. Performance instruction: *poco a poco crescendo*. Fingerings are indicated with numbers 1, 2, 3, 2, 1, 2, 1, 2, 3, 5, 1, 5, 4.

+) Here again this motif recedes, becoming prominent once more sixteen bars before the end.
 J. & W. C. 2143

poso a poco piu marcato

2 1 2

5 4

15

1 2 1

2 3 4 3 2

pesante

1

2 1 2

ff vittorioso

1

2 1 2

allarg.

8va

PREFACE

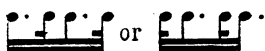
This composition is taken from the well-known Secular Cantata for Bass Voice « Amore Traditore » (Year XI, Book I of the Gesellschaft Edition).

In playing over this Cantata the writer was impressed by the sparkling vivacity and brilliance of the Cembalo obbligato in the Bass Aria.

This Cembalo part is so completely individual and of such outstanding interest that it has been here isolated from the vocal part.

In only two or three instances where the Cembalo obbligato plays a subordinate part giving the preference to the vocal part, has the latter been included in this adaptation (see 17th and 19th bar). Otherwise the Cembalo part is complete as in the original, making a very brilliant piano solo.

This composition can also serve as a useful study for strengthening the weaker fingers and should be practiced in the following rhythms throughout :



For the left hand use the same text as the right hand or, in order to get the same position of fingers, the figuration can be inverted throughout :

both versions making excellent left-hand studies.

As the *Minore* shows many breaks in the Cembalo solo part, rendering a single transference impossible, portions of the vocal part have here been included.

In one or two places where this vocal part, as it stands, eludes pianistic setting, it has been fused into a suitable form. Wherever this had to be done the original voice part has been indicated in small notes. The *Minore* thus takes the shape of a miniature Chromatic Fantasia.

The *Maggiore* part of this composition is complete in itself and anyone objecting to the « free transcription » of the *Minore*, though completely in Bach's spirit, may omit it.

For further details concerning the subject of Bach's Adaptations refer to Prefaces of previous Series.

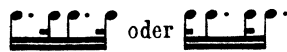
VORWORT

Diese Komposition ist aus wohl-bekanntem Festkantate für Bass-Stimme « Amore Traditore » (Jahrgang XI, Hefte I der Bachgesellschaft) entnommen.

Grossen Eindruck macht beim Durchspielen dieser Kantate die sprühende Lebendigkeit und der Glanz des Cembalo Obligatos in der Bass-Arie.

Dieses Cembalo Obligato ist so vollständig individuell und von solch ausserordentlichem Interesse, dass es vom stimmlichen Teil getrennt worden ist. Nur an zwei oder drei Stellen, wo das Cembalo Obligato eine untergeordnete Rolle spielt, um die Singstimme vorherrschen zu lassen, ist die letztere in dieser Uebertragung eingeschlossen worden (s. Takt 17 und 19).

Sonst ist der Cembalo Teil ganz wie im Original und bildet ein glänzendes Klaviersolo. Diese Komposition kann auch als wertvolle Etüde zur Stärkung der schwächeren Finger dienen und durchwegs in den folgenden Rhythmen geübt werden :



Für die linke Hand benütze man dieselben Noten wie die der rechten Hand oder, um die gleiche Fingerstellung zu erhalten, kann man die Figuration durchwegs umkehren :

beide Versionen bilden ausgezeichnete Uebungen für die linke Hand.

Da das *Minore* viel Unterbrechungen im Cembalo Solo zeigt, und so eine zusammenhängende Uebertragung unmöglich macht, sind Teile der Singstimme einbezogen worden. An einer oder zwei Stellen, wo sich diese Singstimme, wie sie im Original steht für pianistische Wiedergabe nicht eignet, ist sie in passender Form verschmolzen worden. Wo immer dies getan werden musste, wurde die Original Singstimme in kleinen Noten angedeutet. Das *Minore* nimmt so die Form einer kleinen Chromatischen Fantasia an.

Das *Maggiore* (Dur-Teil) dieser Komposition ist in sich selbst vollständig, und wer sich für die freie Uebertragung des *Minore* nicht entschliessen kann, obschon sie ganz im Geiste Bach's ist, kann die letztere weglassen.

Für weitere Einzelheiten in Bezug auf Bach's Uebertragungen sei auf die Vorworte früherer Serien hingewiesen.

PREFACE

Cette œuvre est extraite de la Cantate séculaire « Amore Traditore » (Volume XI, Cahier I de l'édition de la Bach Gesellschaft).

En parcourant cette Cantate l'adaptateur a été frappé de la scintillante vivacité du « Cembalo obbligato » qui accompagne l'Aria de la Basse.

Cette partie de Cembalo est si personnelle et d'un intérêt si marqué que l'obbligato a été détaché de la partie vocale.

Il n'y a que deux ou trois endroits où la partie de Cembalo joue un rôle subordonné et qui laisse dominer seule la partie vocale. Dans ces cas la partie vocale a été introduite dans l'adaptation (voir la mesure 17 et 19 par exemple). En dehors de ces cas, la partie du Cembalo original est restée intacte et forme un tout très brillant et tout-à-fait pianistique.

Cette composition peut en même temps servir comme base d'une étude technique très utile en vue du renforcement des doigts faibles et elle devrait alors être étudiée consécutivement avec les rythmes suivants :



Pour l'étude de la main gauche, on peut se servir de la même figuration que pour la main droite, ou, pour conserver la même position d'intervalles et de doigts cette figuration peut être renversée ainsi :

Comme le *Minore* présente de nombreux endroits vides et de pur accompagnement dans la figuration de la partie de Cembalo, certains passages de la partie vocale ont été intercalés dans la partie du Cembalo à ces endroits. Ces parties ont été fondues en transposant la partie vocale au « Klaviersatz » sans changer en rien les notes de l'original, mais en adaptant le rythme vocal au rythme pianistique. A ces endroits la partie vocale originale a été indiquée en petites notes. Le *Minore* ainsi adapté prend la forme d'une Fantaisie chromatique de petit format.

Le *Maggiore* de cette composition étant complété par lui-même, celui qui ne juge pas à son goût l'adaptation libre du *Minore* peut l'omettre, quoiqu'elle soit entièrement dans l'esprit de Bach.

On trouvera d'autres détails concernant l'adaptation de l'œuvre de Bach au piano, en consultant les préfaces des Séries précédentes.

CEMBALO OBBLIGATO

"CHI IN AMORE HA NEMICA LA SORTA"
"LET NEVER LOVE DECEIVE THEE"
"LASS DICH NIMMER VON DER LIEBE BERÜCKEN"

Adapted by
WALTER RUMMEL

J. S. BACH

Allegro vivace, martellato

PIANO *f scintillatino*

senza Ped.

mf cresc.

l.h.

Ped. Ped. Ped.

This piece makes an excellent study for strengthening the individual fingers and can be practised in various rhythms.

l.h. Ped. Ped. *

r.h. martellato quasi organo f l.h. 8va
 4/2 3/2 2/2 1/2 4/2 8/2 2/2
 Ped. Ped. Ped. Ped.

* V

mf Ped.

mf Ped.

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The music includes slurs, accents, and dynamic markings like "Ped." and "f".

Musical notation for the second system, including a "simile" marking and a "tr" (trill) instruction.

Musical notation for the third system, featuring a "tr" (trill) instruction and various dynamic markings.

Musical notation for the fourth system, including a "cresc." (crescendo) marking and a "Ped." marking.

Musical notation for the fifth system, including a "f" (forte) marking and an "Ossia" section for the left hand.

The image displays a musical score for piano, consisting of six systems of staves. Each system includes a grand staff with a treble and bass clef. The notation is dense, featuring various rhythmic patterns, slurs, and dynamic markings. The first system is marked *mf* *cresc.*. The second system has a *V* marking above the first measure. The third system includes *Ped.* markings under the bass staff and an asterisk *** at the end. The fourth system features a *(wichtig)* marking above the treble staff, a *r.h.* marking above the bass staff, and *Ped.* markings under the bass staff. The fifth system has *Ped.* markings under the bass staff and an asterisk *** at the end. The sixth system includes *Ped.* markings under the bass staff and an asterisk *** at the end. The score is annotated with various performance instructions and technical markings.

First system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *f*, *mf*. Performance markings: *ped.* (pedal) in both staves. A large slur covers the first two measures of the treble staff.

Second system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *f*. Performance markings: *ped.* (pedal) in the bass staff, *l.h.* (left hand) in the treble staff, and *stacc.* (staccato) in the bass staff. A slur is present in the treble staff.

Third system of musical notation. Treble clef, bass clef. Dynamics: *ff*. Performance markings: *8va* (octave) in the bass staff. A slur is present in the treble staff.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f*. Performance marking: *cresc.* (crescendo) in the treble staff. Slurs are present in both staves.

Fifth system of musical notation. Treble clef, bass clef. Slurs are present in both staves.

l.h. Ped. Ped. Ped. Ped. Ped.

r.h. l.h. allarg. fff

Ped. Ped.

Meno mosso

Minore ^{*)} *Recitativo quasi improvvisazione, liberamente*

fff f tr tr

tr deciso

poco allarg.

Original voice part:

tr deciso

poco allarg. tr

^{*)} If desired, the Minore may be omitted, the first part being complete in itself.

First system of musical notation. Treble clef, bass clef. The right hand plays a melodic line with a slur and a fermata. The left hand plays a bass line with a slur. The key signature has two sharps (F# and C#). The time signature is 4/4. The system ends with a fermata over a quarter note. Below the system, there are two markings: *Red.* under the first measure and *Red.* under the second measure.

Second system of musical notation. Treble clef, bass clef. The right hand has a slur and a fermata. The left hand has a slur. The key signature has two sharps. The time signature is 4/4. The system ends with a fermata over a quarter note. Below the system, there are three markings: *Red.* under the first measure, *Red.* under the second measure, and *Red.* under the third measure. The word *cresc.* is written above the first measure, and *poco allarg.* is written above the third measure.

Third system of musical notation. Treble clef, bass clef. The right hand has a slur and a fermata. The left hand has a slur. The key signature has two sharps. The time signature is 4/4. The system ends with a fermata over a quarter note. Below the system, there are four markings: *Red.* under the first measure, *Red.* under the second measure, *Red.* under the third measure, and *Red.* under the fourth measure. The word *a Tempo* is written above the second measure. There are also markings *tr* above the first and second measures.

Fourth system of musical notation. Treble clef, bass clef. The right hand has a slur and a fermata. The left hand has a slur. The key signature has two sharps. The time signature is 4/4. The system ends with a fermata over a quarter note. Below the system, there are four markings: *Red.* under the first measure, *Red.* under the second measure, *Red.* under the third measure, and *Red.* under the fourth measure. The word *a Tempo* is written above the third measure. There are also markings *r.h.* above the first measure and *tr* above the third and fourth measures.

Fifth system of musical notation. Treble clef, bass clef. The right hand has a slur and a fermata. The left hand has a slur. The key signature has two sharps. The time signature is 4/4. The system ends with a fermata over a quarter note. Below the system, there are four markings: *Red.* under the first measure, *Red.* under the second measure, *Red.* under the third measure, and *Red.* under the fourth measure. There are also markings *tr* above the first and second measures.

pesante **a Tempo**

mf *r.h.*

ped. *ped.* *ped.*

r.h. *cresc.* *poco allarg.*

ped. *ped.* *ped.*

Largamente *ff*

ped. *ped.* *** *8va* *ped.*

r.h. *78* *l.h.* *8* *ped.*

D.C. *al Fine*

STÜRZE ZU BODEN HURL THEM DOWN HEADLONG EFFONDRE-TOI, HOMME PLEIN D'ORGUEIL

« Stürze zu Boden, schwülstige Stolze !
Mache nichtig, was sie irdacht.
Lass sie den Abgrund plötzlich verschlingen,
Wehre dem Toben feindlicher Macht.
Lass ihr Verlangen nimmer gelingen. »

Adapted by
W. RUMMEL

J. S. BACH

Agitato decisivo

PIANO

The musical score is written for piano in 3/8 time. It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a forte (*f*) dynamic and includes a *crescendo* marking. The second system features a *loco* marking and a forte (*f*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic and a *cresc.* marking. The fourth system starts with a forte (*f*) dynamic and a *loco* marking. The score is marked with various performance instructions such as accents, slurs, and dynamic changes.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains chords and melodic fragments, while the bass staff provides a harmonic accompaniment. A fermata is placed over a note in the treble staff.

Second system of musical notation, continuing the piece. It features similar chordal textures in the treble and bass staves, with a fermata in the treble staff.

Third system of musical notation, showing further development of the musical themes. The treble staff has a fermata over a chord.

Fourth system of musical notation, marked with *ff* (fortissimo) at the beginning. It includes dynamic markings *p sub.* (piano subito) and *ed cresc.* (e crescendo). A trill (*tr*) is indicated in the treble staff.

Fifth system of musical notation, featuring a trill (*tr*) in the treble staff. The bass staff continues with a steady accompaniment.

Sixth system of musical notation, marked with *f* (forte) at the beginning. It includes dynamic markings *p ed cresc.* (piano e crescendo). A trill (*tr*) is indicated in the treble staff. A fermata is placed over a note in the bass staff.

8 loco

p

This system contains the first two staves of music. The first staff is in bass clef and the second in treble clef. The music features a sequence of chords and melodic lines. A dotted line with the number '8' spans the first two measures. The word 'loco' is written below the second measure. The dynamic marking '*p*' (piano) is placed above the third measure.

f

This system contains the third and fourth staves. The music continues with various rhythmic patterns and chordal textures. A dynamic marking '*f*' (forte) is placed above the third measure.

3

This system contains the fifth and sixth staves. A triplet of eighth notes is marked with the number '3' in the fifth measure.

This system contains the seventh and eighth staves, continuing the musical piece with complex harmonic structures.

ff

This system contains the ninth and tenth staves. A dynamic marking '*ff*' (fortissimo) is placed above the ninth measure.

p subito ed cresc.

tr

This system contains the eleventh and twelfth staves. A dynamic marking '*p subito ed cresc.*' is placed above the eleventh measure. A trill is marked with '*tr*' above the twelfth measure.

First system of musical notation, featuring treble and bass staves with various notes and rests.

Second system of musical notation, including dynamic markings like *ff largamente* and *a Tempo*. It also features a right-hand section marked *r. h.* and a middle section marked *mf cresc.*

Third system of musical notation, including dynamic markings like *ff* and *allarg.*, and the word *Fine.* It also features a section marked *loco*.

Fourth system of musical notation, including the title *MINORE (tranquillo)* and dynamic marking *p legato*. It also features a trill marked *tr*.

Fifth system of musical notation, showing treble and bass staves with various notes and rests.

Sixth system of musical notation, showing treble and bass staves with various notes and rests.

4 3
cresc.

This system shows the first two staves of music. The upper staff begins with a treble clef and contains a series of chords and melodic lines. The lower staff begins with a bass clef and contains a similar melodic line. Above the first measure of the upper staff are the numbers '4' and '3'. The word 'cresc.' is written above the fourth measure of the upper staff.

tr
f *r. h.*
l. h.

This system shows the third and fourth staves. The upper staff continues with melodic lines and includes a trill marked 'tr' above the fourth measure. The lower staff continues with its melodic line. At the end of the system, there is a bracketed section with 'f' above it, and 'r. h.' and 'l. h.' written below it, indicating right and left hand parts.

p *cresc.*

This system shows the fifth and sixth staves. The upper staff begins with a piano dynamic 'p' and a 'cresc.' marking. The lower staff continues with its melodic line.

f *p dolce*

This system shows the seventh and eighth staves. The upper staff begins with a forte dynamic 'f'. The lower staff begins with a piano dynamic 'p' and the word 'dolce' written above it.

This system shows the ninth and tenth staves, continuing the musical composition with melodic lines in both staves.

cresc.

This system shows the eleventh and twelfth staves. The word 'cresc.' is written above the first measure of the upper staff.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of chords and melodic lines, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the piece with similar notation to the first system, featuring treble and bass staves.

Third system of musical notation. It includes dynamic markings such as *p ed cresc.* and *mf*. An *Ossia* section is indicated, showing an alternative melodic line for the right hand. The notation includes treble and bass staves.

Fourth system of musical notation, starting with the tempo marking *Poco largamente*. It includes dynamic markings like *f*, *allarg.*, and *ff*. The system concludes with the instruction *D. C. al fine.* and a right-hand (*r.h.*) flourish. The notation includes treble and bass staves.

DICH HAB' ICH JE UND JE GELIEBT

THEE HAVE I EVER LOVED

JE T'AI AIMÉ DE TOUTE ÉTERNITÉ

« Dich hab' ich je und je geliebt
Und darum zieh' ich Dich zu mir,
Ich komme bald, ich stehe vor der Tür.
Mach auf, mein Aufenthalt. »

Adapted by
W. RUMMEL

J. S. BACH

(Tempo di Gavotte)

PIANO

p
gracioso, legeramente

4 3 2 1

*staccato sempre
senza Ped.*

(w)

53

1 3 2

Ossia *l. h.*

2 1 3 2

Pianistic version

Ossia

(w)

écho

1 4

1

2 3 4 5

2 5 4 3 2

2

(w)

The first system of music shows a piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The bass line includes fingerings 1 and 1.

The second system begins with the instruction *leggiero*. The bass line includes fingerings 3, 1, 2, 3, 4 and a dynamic marking *p*. The vocal line starts with the word "Wie" and the instruction "CHORAL:".

The third system continues the piano accompaniment. The vocal line includes the lyrics "bin", "ich", and "ach". The bass line includes fingerings 4, 3, 2, and 5.

The fourth system continues the piano accompaniment. The vocal line includes the lyrics "herz", "lich", and "froh". A dynamic marking *fr* is present in the vocal line.

The fifth system continues the piano accompaniment. The vocal line includes the instruction "CHORAL:".

The sixth system continues the piano accompaniment. The vocal line includes fingerings 2 and 2.

espressivo

Ossia *r.h.*

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some with slurs. The bass staff contains a more rhythmic accompaniment with dotted notes and rests.

The second system continues the musical piece. It features a 'CHORAL:' marking in the treble staff, indicating a change in texture or dynamics. The notation includes various note values and rests.

The third system of music shows a '53' marking above the treble staff, possibly indicating a fingering or a specific measure. The notation is dense with sixteenth notes in the treble and a steady accompaniment in the bass.

The fourth system contains several performance instructions: 'crescendo' in the bass staff, 'a Tempo' in the treble staff, 'f' (forte) and 'rit.' (ritardando) markings, and 'senza Ped.' (senza pedale) at the end. There are also '8.' markings below the bass staff.

The fifth system includes an 'Ossia' marking in the bass staff, which typically indicates an alternative or simplified version of a passage. The notation continues with complex rhythmic patterns.

The sixth system features a '53' marking above the treble staff and a 'CHORAL:' marking in the bass staff. The notation concludes with various note values and rests.

Ossia *r. h.*

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a forte (*f*) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. Fingerings are indicated by numbers 1-5. A first ending bracket labeled '1' spans the final two measures.

Second system of musical notation. Continues the piece with similar eighth-note patterns in both hands. The bass line includes fingerings such as 2, 4, 5, 4. The system concludes with a fermata over the final note.

Third system of musical notation. Features two 'Ossia' (alternative) passages in the right hand, each marked with a '6' and a '5' above the notes. The main piece continues with a piano (*p*) dynamic and includes an '(écho)' (echo) effect in the right hand. The bass line remains active with eighth notes.

Fourth system of musical notation. The right hand has a forte (*f*) dynamic. It features two '81 5' markings above the notes, indicating a specific fingering or articulation. The piece continues with eighth-note chords in the right hand and a bass line.

Fifth system of musical notation. Continues the eighth-note patterns in both hands. The system ends with a fermata over the final note.

First system of a piano score. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, and some triplets. The left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5. A measure rest is shown in the final measure.

Second system of the piano score. It begins with a piano (*p*) dynamic marking. The right hand continues with intricate rhythmic patterns. The left hand has some chordal textures. A *breve* marking is present in the bass line. An *Ossia* alternative is provided for the final measure.

Third system of the piano score. The right hand maintains its rhythmic complexity. The left hand accompaniment continues. A *breve* marking is present in the bass line. An *Ossia* alternative is provided for the final measure.

Fourth system of the piano score. It features a *crystaline* marking. The right hand has a more melodic line with some slurs. The left hand has a rhythmic accompaniment. An *Ossia* alternative is provided for the first measure of this system.

Fifth system of the piano score. It begins with an *allarg.* (ritardando) marking. The right hand has a melodic line with some slurs. The left hand has a rhythmic accompaniment. A measure rest is shown in the final measure.

Sixth system of the piano score, labeled as an *Ossia*. It features a trill (*tr*) in the right hand and a piano (*p*) dynamic marking. The system concludes with a *pppp* (pianissimo) dynamic marking.

CHORAL-OUVERTÛRE
O GOTT, DU FROMMER GOTT!
O GOD, MERCIFUL GOD
O DIEU, O JUSTE DIEU

Adapted by
W. RUMMEL

J. S. BACH

Maestoso, legato

PIANO

poco riten. *a Tempo* 3

cresc. *ff* *mf*

Ossia

3 4 3 4 1 3 4 3 4 1 3 4 5 4 5 1 5

cresc. *poco allarg.*

Ossia

Quasi organo (pesante)

f

3 2 1 2 1 2 1 2 1

2 3 1 2 4 5

mf ed cresc.

8

The image shows a page of piano sheet music, numbered 4 in the top left corner. The music is written for piano and consists of five systems of staves. Each system has a grand staff with a treble and bass clef. The key signature is G major (one sharp) and the time signature is 3/4. The music is characterized by rapid sixteenth-note passages in the right hand and more rhythmic accompaniment in the left hand. Various musical notations are present, including accents (>), dynamic markings (f, crescendo), and performance instructions such as *poco allarg.* and *a tempo*. Fingerings (e.g., 2, 3, 4, 1) and pedaling (Ped.) are also indicated. The piece concludes with a final cadence.

Musical score system 1, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The system includes a first ending bracket with an 8-measure repeat and a 3-measure repeat. A section labeled "CHORAL" begins with a *ff* dynamic marking and a 3-measure triplet. The music features complex rhythmic patterns with eighth and sixteenth notes.

Musical score system 2, continuing the grand staff. It features a first ending bracket with an 8-measure repeat and a 3-measure triplet. The bass clef part includes a sequence of notes labeled "2 3 4 1". The music continues with complex rhythmic patterns and dynamic markings.

Musical score system 3, continuing the grand staff. It features a *f* dynamic marking and the instruction "l. h." (left hand). The music continues with complex rhythmic patterns and dynamic markings.

Musical score system 4, continuing the grand staff. It features a *ff* dynamic marking and the instruction "l. h." (left hand). The music continues with complex rhythmic patterns and dynamic markings.

Musical score system 5, continuing the grand staff. It features a *ritmico* instruction. The music continues with complex rhythmic patterns and dynamic markings.

f ed cresc.

Largamente

CHORAL

ff *allarg.*

8

6/4

6/4

ff

fr

l.h.

Tempo

f

8

4/4

4/4

f

3

3

2 3 1

3

2 3 1

3

3

8

8

cresc.

1 1 1 1 1 3 4 3 4 3

poco riten.

a Tempo

ff

mf

cresc.

Ossia

Ossia

allarg.

Ped.

PREFACE

This Aria is taken from the D major Magnificat (Bach Gesellschaft Edition, Volume XI i) and is scored for alto voice with organ, continuo and two flutes accompanying.

A gracious Gavotte, this time without a chorale, needing no commentary.

For details concerning Adaptations in general, refer to previous editions.

WALTER RUMMEL (1929).

PREFACE

Cette Aria extraite du Magnificat en Ré majeur (Edition de la Bach Gesellschaft, Volume XI i) est écrite pour voix d'alto avec orgue, continuo et accompagnement de deux flûtes.

Une gracieuse Gavotte, cette fois sans choral, et qui ne nécessite aucun commentaire.

Pour tout ce qui touche aux adaptations en général, se reporter aux éditions précédentes.

WALTER RUMMEL (1929).

VORWORT

Diese Arie ist dem D-Dur Magnificat entnommen (Verlag der Bach Gesellschaft, Band XI i) und geschrieben für Alt, mit Orgel und Continuo und zwei begleitenden Flöten.

Eine graziöse Gavotte, diesmal ohne Choral, die keinen Kommentar erfordert.

Betreffs Einzelheiten der Bearbeitung im allgemeinen, sei auf frühere Ausgaben verwiesen.

WALTER RUMMEL (1929).

ESURIENTES IMPLEVIT BONIS (MAGNIFICAT)

Esurientes implevit bonis,
Et divites dimisit inanes.

Adapted by
W. RUMMEL

J. S. BACH

Tempo di Gavotta, legeramente

PIANO

The musical score is written for piano and consists of two systems. The first system begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Tempo di Gavotta, legeramente'. The first system includes a right-hand part with a 'p wiegend' dynamic and a left-hand part with 'pizz.' (pizzicato) markings. Fingerings are indicated with numbers 1-5. Trills are marked with 'tr'. An 'Original' bass line is shown below the main left-hand part. The second system continues the piece, featuring a 'cresc.' (crescendo) marking and 'pizz.' markings in the left hand. The right hand has a 'tr' marking. The third system includes a 'pizz.' marking in the left hand and a 'tr' marking in the right hand. The fourth system features a 'p warm' dynamic and an 'espr.' (espressivo) marking. The score concludes with a final cadence in the right hand.

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various musical elements such as treble and bass clefs, notes, rests, and ornaments.

Key features and markings include:

- System 1:** Treble clef with a trill (*tr*) in the first measure. Bass clef with fingering: 5 1 1 2 3 1 2 4 1 2.
- System 2:** Treble clef with a trill (*tr*) in the first measure. Bass clef with a trill (*tr*) and a *cresc.* marking.
- System 3:** Treble clef with a *sempre* marking. Bass clef with a *sempre* marking.
- System 4:** Treble clef with a *p cresc.* marking. Bass clef with a *sopra M. D.* marking.
- System 5:** Treble clef with a *pp fern* marking. Bass clef with a *ten.* marking.
- System 6:** Treble clef with a *pp fern* marking. Bass clef with a *ten.* marking.

Other markings include *tr* (trill), *cresc.* (crescendo), *pp fern* (pianissimo, very soft), and *ten.* (tenuto). Fingerings are indicated by numbers 1-5. Some measures are marked with an 8, possibly indicating an octave or a specific fingering.

p

1 2 1 2 1

tr

4 7 7 21 3 5

p legeramente

cresc.

pp

loco

mf

4 5 2 3

tr

2 4 5

tr

mf *cresc.*

loco

8 *loco* 8 **Larga-**

f *ff*

mente

r.h. *allarg.* *r.h.* *wiegend ppp subito*

fff *pizz. senza Ped.*

tr *pp*

Original *2 4 5*

tr *p cresc.*

Original *pizz.* *pizz.*

ad lib.

tr *allarg.* *tempo* *ppp*

pizz.



WALTER RUMMEL

ADAPTATIONS

J. S. BACH

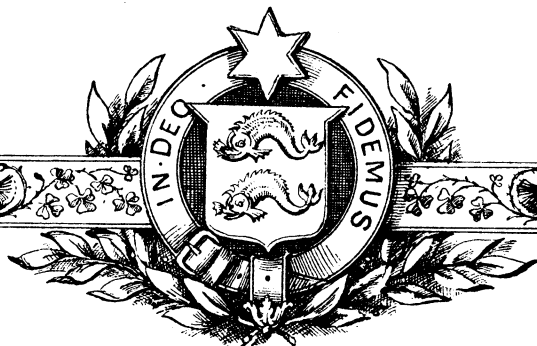
SERIES IV

1. CHORAL FINALE - - - GELOBET SEI MEIN GOTT IN ALLE EWIGKEIT.
PRAISE BE TO GOD IN ALL ETERNITY.
DIEU SOIT LOUÉ EN TOUTE ÉTERNITÉ.
2. ARIA - - - - - DIE SEELE RUHT IN JESU HÄNDEN.
THE SOUL REPOSES IN THE HANDS OF THE LORD.
L'ÂME REPOSE DANS LES MAINS DU SEIGNEUR.
3. MICHAELIS OVERTURE - HERR GOTT, DICH LOBEN ALLE WIR.
LORD, WE ALL PRAISE THEE.
SEIGNEUR NOUS TE LOUONS TOUS.
4. CHORAL PRELUDE - - VOM HIMMEL HOCH DE KOMM' ICH HER.
FROM HEAVEN HIGH I COME TO THEE.
DU CIEL LOINTAIN JE VIENS VERS TOI.



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CHORAL-FINALE

GELOBET SEI MEIN GOTT IN ALLE EWIGKEIT

PRAISE BE TO GOD IN ALL ETERNITY

QUE DIEU SOIT LOUÉ EN TOUTE ETERNITÉ

(CANTATA No. 129)

Dem wir das Heilig itzt mit Freuden lassen klingen
Und mit der Engelschaar das Heilig singen;
Den herzlich lobt und preisst die ganze Christenheit
Gelobet sei mein Gott in alle Ewigkeit!

Adapted by
WALTER RUMMEL

J. S. BACH

Triumfante

VERSION I
(Vereinfacht
Simplified
Simplifié)

VERSION II

* Das zweite Mal kann man den Choral *P* spielen mit einer allmählichen Steigerung bei jedem folgenden Choraleil bis zum *ff* des Schlussverses.

The second time one may begin the Chorale P with a gradual crescendo with each subsequent line till the ff of the final verse.

À la reprise on peut jouer le Choral *P* et intensifier chaque partie chorale suivante jusqu'au *ff* du vers final.

** Hier ist ein kurzer Zeitraum nötig um die rechte Hand zu spielen. Es hängt vom musikalischen Sinn des Spielers ab, diesen zu überbrücken ohne den allgemeinen Rythmus zu stören.

A short interval is necessary here to be able to play the right hand. It depends on the musical taste of the player not to interfere with the general rhythm.

Une courte pause surgit necessairement ici à cause de l'impossibilité de jouer la partie supérieure avec l'accord. Il dépend ici du gout musical du pianiste de ne pas détruire le rythme fondamental.

First system of musical notation, consisting of two grand staves (treble and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. The upper staff features a complex texture with many beamed sixteenth notes and chords. The lower staff has a more rhythmic line with eighth and sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are also accents and slurs throughout the system.

Second system of musical notation, continuing from the first system. It consists of two grand staves. The upper staff continues with intricate sixteenth-note patterns. The lower staff features a steady eighth-note accompaniment. Dynamics include *cresc.* (crescendo), *ff* (fortissimo), and *mf* (mezzo-forte). The system concludes with a *cresc.* marking in the lower staff.

First system of musical notation. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has two sharps (F# and C#). The music features complex chordal textures and melodic lines. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). There are also accents (>) and a fermata over a measure in the upper right.

Second system of musical notation, continuing from the first. It also consists of four staves (two right hand, two left hand). The key signature remains two sharps. The music continues with intricate textures. A dynamic marking of *mf et cresc.* (mezzo-forte and crescendo) is present. The system concludes with a fermata over a measure in the upper right.

8

2nd time 8va

2nd time 8va

sopra

ff

f

ff

Detailed description: This system contains two systems of piano accompaniment and one vocal line. The piano parts are in treble and bass clefs with a key signature of one sharp (F#). The first system of piano accompaniment has a first ending bracketed with a dotted line and a '2nd time 8va' instruction. The second system of piano accompaniment also has a first ending bracketed with a dotted line and a '2nd time 8va' instruction. The vocal line is in soprano clef and includes dynamic markings of *ff*, *f*, and *ff*, along with the instruction 'sopra'.

1 *allargando* *a tempo* *allargando*

Detailed description: This system features piano accompaniment in treble and bass clefs. It is divided into three sections by repeat signs. The first section is marked '1 allargando' and includes hairpins. The second section is marked 'a tempo' and includes a dynamic marking of *mf*. The third section is marked '2 allargando' and includes hairpins.

1 *allargando* *a tempo* *allargando*

mf

mf

cresc.

8

Detailed description: This system features piano accompaniment in treble and bass clefs. It is divided into three sections by repeat signs. The first section is marked '1 allargando' and includes hairpins. The second section is marked 'a tempo' and includes a dynamic marking of *mf*. The third section is marked '2 allargando' and includes a dynamic marking of *cresc.* and hairpins. The system concludes with a fermata and the number '8'.

a tempo

ff

allargando

Fine

Ossia

allargando

Fine

R.H.

8

BACH—RUMMEL

ADAPTATIONS

Series IV, No. 2

Die Seele ruht in Jesu Händen

PRÉFACE

Cette mélodie, la plus belle peut-être du maître, est extraite de l'Aria pour Alto, de la 127^e Cantate (ed. Bach Gesellsch., vol. XXVI) et est orchestrée pour quatuor à cordes et hautbois. L'accompagnement consistant principalement en des accords soutenus par les cordes, l'adaptation de cet aria au piano fut particulièrement difficile. L'adaptateur ne s'est décidé à choisir la présente forme qu'après trois mois d'étude. Ainsi, qu'il en fut fait mention bien souvent, déjà, on ne trouvera ici, pas plus que dans les autres adaptations, des notes, des rythmes étrangers à l'original. Néanmoins, pour reproduire l'effet des accords soutenus par les violons, on a dû avoir recours à l'arpège. Il faut remarquer tout spécialement que ces arpèges doivent être joués rythmiquement et majestueusement et ne doivent pas être considérés autrement que comme un moyen de soutenir et de faire vibrer les accords. *Les arpèges ne doivent jamais occuper le premier plan*, bien qu'ils soient le soutien de la mélodie. Il est absolument nécessaire de ne jouer en arpège que les accords notés en arpège. Les autres doivent sonner simultanément.

Le timbre de la mélodie doit être très-égal et centré, pour rendre la grandeur de la douleur. La grande ligne du phrasé est de rigueur.

La pédale est l'âme et le secret de cette adaptation. Les indications doivent être suivies dans leurs plus petits détails, sinon la mélodie se décompose et devient cahotique.

D'autres renseignements se trouvent dans l'adaptation même. Il est recommandé de lire les préfaces des autres adaptations pour connaître l'esprit qui a guidé celles-ci.

W. M. RUMMEL, 1930.

PREFACE

One of the most beautiful of all Bach's melodies, is this one taken from the alto Aria of the 127th Cantata (B. Ges. ed., vol. XXVI), and is accompanied by string quartet and oboe. As this accompaniment mainly consists of chords held by the strings, this adaptation was fraught with exceptional difficulties and it was only after three months' experiment that the adapter chose this form. As already mentioned in various ways, this adaptation as well as the others remain true to the original text, no freedom being taken with the melody, chord, or rhythmic element.

In order, however, to reproduce the sustaining qualities of the strings when adapting for the sustainless piano, the arpeggio has to be employed. It is specially noted here that these arpeggios must be interpreted in a majestic and rhythmic manner and should never be considered otherwise than giving the chords the amplification and sustaining power which they require on the piano. *The arpeggios must never come to the foreground*, though they should support the melody. It is absolutely necessary to play only those chords which are so marked in arpeggio fashion; all other unmarked chords must be played simultaneously.

The tone of the melody must be played very evenly and with concentration in order to emphasize the pain expressed in it. A bold and majestic rendering is necessary.

The pedal is the soul and the secret of this adaptation. Its indication must be strictly adhered to, in the *smallest detail*, otherwise the melody, dis-integrates and becomes chaotic.

Further details are to be found in the adaptation itself.

It is advisable to study previous prefaces of these adaptations, in order to form an idea of the underlying spirit.

W. M. RUMMEL, 1930.

VORWORT

Die herrlichste aller Bachschen Melodien stammt aus der 127sten Kantate (B. Gesell. verl., band XXVI) und ist für Alto mit Streichquartett und Oboe registriert. Da die Begleitung meistens aus gehaltenen Akkorden der Streicher besteht, war diese Übertragung einer der schwierigsten. Der Übertrager hat sich erst nach einen drei monatlichen Studium dazu entschlossen, die gegenwärtige Form der Übertragung bei zu behalten. Wie schon oft erwähnt, ist in dieser wie in allen anderen Übertragungen keine Freiheit mit der Melodie—Akkord oder Rythmus Struktur des Originals genommen worden, keine Note hinzugefügt die nicht aufgezeichnet oder im Akkord enthalten war. Um aber das Getragene und Klingende der Akkorde auf einem Klavier wieder zu geben, musste zum Arpeggio Zuflucht genommen werden. Es ist hier besonders vermerkt dass diese Arpeggios rythmisch und majestätisch gespielt werden müssen und nie anders gedacht werden sollen als Mittel den Akkord die Tragweite die er eben sonst auf dem Klavier nicht hat, zu verleihen. *Die Arpeggios müssen nie in den Vordergrund treten*, sollen aber doch die Melodie stützen. Es ist unbedingt nötig nur diejenigen Akkorde die so vermerkt sind als Arpeggios zu spielen, die nichtvermerkten müssen streng zusammenklingend gespielt werden.

Der Ton der Melodie muss sehr gleichmässig und konzentriert erklingen um die Erhabenheit des Schmerzes auszudrücken. Die grosse Ausdrucks-linie ist hier unbedingt nötig.

Das Pedal ist die Seele und das Geheimnis dieser Übertragung. Die Angaben müssen streng und im *kleinsten Detail* eingehalten werden, sonst zerfällt die Melodie und wirkt chaotisch.

Weitere Angaben finden sich in der Übertragung selbst. In Hinsicht des Geistes der diesen Bearbeitungen zu Grunde liegt, ist es ratsam die früheren Vorworte dieser Bach Übertragungen zu befragen.

W. M. RUMMEL, 1930.

ARIE

DIE SEELE RUHT IN JESU HÄNDEN THE SOUL REPOSES IN THE HANDS OF THE LORD L'AME REPOSE DANS LES MAINS DU SEIGNEUR

"Die Seele ruht in Jesu Händen
Wenn Erde diesen Leib bedeckt
Ach ruf mich bald ihr' Sterbeglocken
Ich bin zum Sterben unerschrocken
Weil mich mein Jesu wiederweckt?"

Adapted by
WALTER RUMMEL

J. S. BACH

Dolorosa largo

The first system of the musical score is for the piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat). The tempo and mood are indicated as *Dolorosa largo*. The first measure has an asterisk (*). The second measure has a *sim.* marking. The piece begins with a piano (*p*) dynamic. A *Ped.* marking is present at the end of the first measure. The music features a mix of chords and moving lines in both hands.

The second system of the musical score continues the piano accompaniment. It consists of two staves. The treble clef staff has a *sopra* marking. The music continues with various chordal textures and melodic fragments in both hands.

The third system of the musical score continues the piano accompaniment. It consists of two staves. The treble clef staff has a *cresc.* marking. The music concludes with a series of chords and a final melodic phrase in the treble hand.

* Dieser Auftakt ist vom Bearbeiter hinzugefügt, der all zu gewissenhafte Spieler mag ihn auslassen.

* These notes have been added by the adapter, the all too scrupulous player can omit same.

* Ces notes ont été ajoutés par l'adaptateur, le pianiste trop consciencieux peut l'omettre.

8...
cresc.
R.H.

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both staves feature complex chordal textures with many beamed notes. A first ending bracket labeled '8...' spans the first two measures. A 'cresc.' (crescendo) marking is placed below the lower staff in the third measure. The label 'R.H.' (Right Hand) is positioned above the upper staff in the fifth measure.

This system contains the next two staves of music, continuing the complex chordal textures from the first system. It features similar beamed notes and dense harmonic structures.

quasi Violoncello
pp
p
L.H.
ten.

This system contains the third and fourth staves of music. The upper staff is marked 'quasi Violoncello' (quasi Violoncello) and contains a melodic line with a first ending bracket labeled '8...'. The lower staff is marked 'L.H.' (Left Hand) and contains a bass line. Dynamic markings include 'pp' (pianissimo) in the second measure and 'p' (piano) in the third measure. A 'ten.' (tension) marking is placed above the lower staff in the fifth measure.

8...
sopra
L.H.
ten.

This system contains the final two staves of music. The upper staff has a first ending bracket labeled '8...'. The lower staff is marked 'L.H.' (Left Hand) and contains a bass line. A 'sopra' (soprano) marking is placed above the lower staff in the second measure, and a 'ten.' (tension) marking is placed above the lower staff in the fifth measure.

poco marcato
ten.
pp
p
sopra

This system contains the first two staves of music. The upper staff features a complex, rhythmic texture with many beamed notes and slurs. The lower staff provides a more melodic accompaniment. Dynamic markings include *pp* (pianissimo) and *p* (piano). The instruction *poco marcato* is placed above the first measure, and *ten.* (tension) is written above a note in the second measure. The word *sopra* (soprano) is written above a note in the final measure.

poco a poco più forte
poco a poco cresc.
ten.
sopra

This system contains the next two staves. The upper staff continues with dense, rhythmic patterns. The lower staff has a more active melodic line. Dynamic markings include *poco a poco più forte* (gradually stronger) and *poco a poco cresc.* (gradually crescendo). The instruction *ten.* is written above a note in the second measure. The word *sopra* is written above a note in the third measure.

L.H.
cresc.
L.H.
cresc.

This system contains the next two staves. The upper staff has a very dense texture of chords and moving lines. The lower staff features a more rhythmic accompaniment. The instruction *L.H.* (Left Hand) is written above the first measure of both staves. The instruction *cresc.* (crescendo) is written above the final measure of both staves.

L.H.
R.H.
L.H.

This system contains the final two staves. The upper staff continues with dense textures. The lower staff has a more active melodic line. The instruction *L.H.* is written above the first measure of the upper staff. The instruction *R.H.* (Right Hand) is written above the first measure of the lower staff. The instruction *L.H.* is written above the final measure of the lower staff.

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R.H. R.H. R.H.

Tempo

Lento

ff allarg.

pp

lointain
distant
entfernt

L.H.

allarg.

Lento

pp allarg.

Tempo

sehr konzentriert
très recueilli

sempre ppp

wie ferne Glocken
like distant chimes

in seelischer Entsagung

p

*Die Komposition kann hier beendet werden und wird in dieser Abkürzung zu einem sehr wirkungsvollen kürzeren Konzertstück.
The composition may be terminated here and thus shortened makes an effective concert number.
 Le morceau peut se terminer ici se prêtant ainsi très favorablement à un numéro spécialement adapté au concert.

First system of musical notation, featuring a treble and bass clef with complex chordal textures and rhythmic patterns.

Second system of musical notation, including the instruction *auslöschend disappearing ppp* and *geisterhaft mysteriously f*. A large slur covers the entire system.

Third system of musical notation, including the instruction *intense marcato* and *allarg.* A section for the right hand is labeled *R.H.*

Fourth system of musical notation, including the instruction *wie Obertöne like overtones* and *sempre 8va sopra pp sempre*. It features a melodic line with *vibrato* and *longa* markings, and chords marked *pp sempre* and *p sempre*. An asterisk *** is placed above the system.

* Das Kolorit dieser letzten neun Takte muss vorsichtig behandelt werden, die Melodie muss immer schweben, der Rest (die Akkorde) müssen solide sein, aber ganz im Hintergrunde stehend.
 The colouring in these final nine bars must be carefully treated, the melody must always soar, the rest (the chords) must be a solid basis but always remain in the background.
 La couleur dans ces neuf dernières mesures doit être soigneusement traitée, la melodie doit toujours planer, le reste (les accords) doivent être une base solide, sans jamais sortir du fond.
 J. W. C. 2252

First system of musical notation. It consists of a grand staff with three staves: a vocal line at the top, a piano right-hand staff in the middle, and a piano left-hand staff at the bottom. The key signature has two flats (B-flat and E-flat). The vocal line features a melodic line with slurs and ties. The piano accompaniment includes chords and moving lines in both hands. The instruction *senza cresc.* is written in the piano right-hand staff.

Second system of musical notation, continuing the piece. It features the same grand staff layout. The piano accompaniment continues with complex textures. The instruction *pp* (pianissimo) is written in the piano right-hand staff.

Third system of musical notation. The piano accompaniment continues with intricate patterns. The vocal line remains present at the top of the system.

Fourth system of musical notation, the final system on the page. It includes the instruction *allarg.* (allargando) in the piano left-hand staff. The system concludes with a grand staff featuring a long, sweeping melodic line in the piano right-hand staff, marked with *pp allarg.* and ending with *ppp* (pianississimo). A fermata is placed over the final notes of this melodic line.

BACH—RUMMEL

ADAPTATIONS

Series IV, No. 3

Herr Gott, dich loben alle wir

PRÉFACE

Le Glorioso en ut majeur 'la victoire sur le dragon' est tiré de la 130^e cantate (ed. Bachgesell., vol. XXVI) et orchestré pour grand orchestre (avec trompettes et timbales). L'adaptation de ce morceau pour piano a été rendue difficile par la présence des multiples voix et contrepoints. Aussi, il a été fait un choix de deux versions, l'une plus facile que l'autre. On pourrait même faire un compromis des deux.

Il est à conseiller de façonner la dynamique des sons de telle sorte que le choral soit toujours prédominant, et que les 'tutti' restent au second plan.

On peut terminer cette adaptation soit par le dernier verset du choral, soit en répétant le premier Tutti, comme indiqué dans l'original.

Il est nécessaire pour se pénétrer de l'esprit de cette adaptation, d'étudier les préfaces des adaptations antérieures.

W. M. RUMMEL, 1930.

PREFACE

This C major Glorioso, 'victory over the dragon,' is taken from the 130th cantata (Bach gesell. ed., vol. XXVI) and is scored for full orchestra (including trumpets and timpani).

The number of different voices and counterpoints made it difficult to arrange this piece for piano solo. Two versions have therefore been chosen, one easier than the other. One may also make a compromise between the two.

It is advisable to shape the tonal dynamics so as to have the choral predominating and keeping the 'Tutti' in the background.

This adaptation may end either with the last choral-verse, or, as in the original, with the repetition of the first tutti.

It is necessary in order to appreciate the spirit of this adaptation to study prefaces of the preceding adaptations.

W. M. RUMMEL, 1930.

VORWORT

Dieses den Drachen besiegendes C dur Glorioso, stammt aus der 130ten Kantate (Bach Gesell. verl. band XXVI) und ist für Chor mit grossen Orchester (inklusive Trompeten und Pauken) geschrieben.

Die Fülle der verschiedenen Stimmen und Kontrapunkte machte es schwer eine spielbare Klavierübertragungen zu erreichen.

Es sind deshalb auch zwei Versionen, eine leichtere und eine schwerere aufgezeichnet worden.

Man kann auch ein Kompromis zwischen beiden ermöglichen.

Es ist ratsam die Ton Dynamik so zu formen dass der Choralsatz hervorsticht und dass die 'Tutti' in Stärke mehr in den Hintergrund treten.

Die Übertragung kann entweder mit der letzten Zeile des Chorals schliessen, oder wie im Original das erste Tutti wiederholen.

Es ist nötig um den Geist und den Grund dieser Übertragungen zu verstehen, die frühere Vorworte der Serien dieser Übertragungen durchzulesen.

W. M. RUMMEL, 1930.

MICHAELIS - OUVERTURE

HERR GOTT DICH LOBEN ALLE WIR

LORD WE ALL PRAISE THEE

SEIGNEUR NOUS TE LOUONS TOUS

Herr Gott Dich loben alle wir
 Und wollen billig danken Dir
 Für Dein Geschöpf der Engel schon
 Die um Dich schweb'n in Deinem Thron.

Adapted by
 WALTER RUMMEL

J. S. BACH

VERSION I
 (Vereinfacht / Simplified / Simplifié)

Moderato maestoso

VERSION II

Moderato maestoso

5

mf

f

5

mf

f

mf

simile

8

p

f

simile

ff

f

simile

2

2 4 1

5 4 1

simile

FINIS poco allarg. *3* *3* *8* Choral a tempo

FINIS poco allarg. *3* *3* *8* Choral a tempo

lunga *quasi tr* *L.H.* *quasi tr* *lunga* *R.H.* *ff* *8*

lunga *quasi tr* *L.H.* *quasi tr* *lunga* *R.H.* *ff* *2 1 2*

Choral

R.H.

Choral

R.H.

simile

4

L.H. *ff*

8

8

simile

This section contains two systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system is similar but includes a treble staff with a melodic line and a bass staff with a more complex accompaniment. Both systems include dynamic markings such as *mf* and *f*, and various musical notations including slurs and accents.

This section contains two systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system is similar but includes a treble staff with a melodic line and a bass staff with a more complex accompaniment. Both systems include dynamic markings such as *mf* and *f*, and various musical notations including slurs and accents.

System 1: A grand staff with two treble and two bass staves. The music is in a key with one sharp (F#) and a 2/4 time signature. It features a complex, rhythmic accompaniment with many beamed notes and chords. The first measure of the first treble staff has a sharp sign above it. The system is divided into two measures by a vertical dashed line.

System 2: A grand staff with two treble and two bass staves. The music continues with similar rhythmic complexity. The first measure of the first treble staff has a sharp sign above it. The system is divided into two measures by a vertical dashed line.

System 3: A grand staff with two treble and two bass staves. This system includes dynamic markings: *ff* (fortissimo) in the first measure of the first treble staff, and *ff* in the first measure of the first bass staff. There are also several *V* (accents) markings above notes in both treble and bass staves. The system is divided into two measures by a vertical dashed line.

The first system consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature a series of chords and melodic lines. The second system is identical in notation to the first. The word *simile* is written below the first system.

simile

The third system consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The first measure of the upper staff has a dynamic marking of *ff*. The second measure of the upper staff has a dynamic marking of *f*. The word *ff* is written below the first system, and *f* is written below the second system.

ff

f

The first system of the musical score consists of two grand staves. The left grand staff (treble and bass clefs) contains a melodic line in the treble and a rhythmic accompaniment in the bass. The right grand staff (treble and bass clefs) contains a more complex texture with multiple voices. A bracket under the first two measures of the right grand staff is labeled *simile*. The key signature has one sharp (F#).

The second system continues the musical piece. It features a prominent melodic line in the upper voice of the right grand staff, marked with a forte (*f*) dynamic. The lower voices provide harmonic support. The key signature remains one sharp.

The third system shows further development of the musical themes. The upper voice continues with a melodic line, while the lower voices feature more active accompaniment. The key signature is still one sharp.

The first system of the musical score consists of two grand staves. Each grand staff contains a treble clef and a bass clef. The music is written in a key signature of one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'V' (piano) and 'Vississ' (pianissimo) are present throughout the system.

The second system of the musical score continues with two grand staves. It features tempo markings: 'allargando' (ritardando) and 'a tempo' (return to original tempo). Performance instructions include 'D.S. al Fine' (Da Capo al Fine) and 'OSSIA FINE molto rit.' (Alternative ending, very ritardando). A warning 'Vorwort beachten See Preface Voir Préface' is included in a box on the right side of the system. The notation includes 'L.H.' (Left Hand) markings and dynamic markings like 'f' (forte) and 'V' (piano).

CHORAL - VORSPIEL

VOM HIMMEL HOCH DA KOMM' ICH HER

FROM HEAVEN HIGH I COME TO THEE

DU CIEL LOINTAIN JE VIENS VERS TOI

Adapted by
WALTER RUMMEL

J. S. BACH

Moderato: (Choral *marcato e legato*)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 12/8. The music begins with a *mf* dynamic and a *semi-staccato* articulation. The first measure is marked with an 8-measure repeat sign. The piece concludes with a *pp* dynamic and the instruction *like bells wie glocken*.

The second system continues the piece with two staves. It features a *mf* dynamic and a *simile* instruction. An 8-measure repeat sign is present at the beginning of the system.

The third system continues with two staves, featuring a *pp* dynamic in the first measure, a *mf* dynamic later, and a *simile* instruction. An 8-measure repeat sign is present at the beginning of the system.

The fourth system continues with two staves, featuring a *pp* dynamic in the first measure, a *mf* dynamic later, and a *simile* instruction. An 8-measure repeat sign is present at the beginning of the system.

The fifth system concludes the piece with two staves. It features a *pp* dynamic in the first measure and a *poco allarg.* instruction towards the end. An 8-measure repeat sign is present at the beginning of the system.

mf a tempo

pp

Ped. simile

mf

pp

mf

pp

mf

pp

poco allarg.

**)Die tiefere Oktave des Chorals muss hier hervorsten während der Rest ganz in den Hintergrund tritt.*
The lower octave of the Choral should predominate here and the remaining notes are to be struck very discreetly.
L'octave inferieure du Choral doit prédominer ici et les autres notes devraient rester au dernier plan.

OSSIA

ppp

CHORAL - VORSPIEL

VOM HIMMEL HOCH DA KOMM' ICH HER

FROM HEAVEN HIGH I COME TO THEE

DU CIEL LOINTAIN JE VIENS VERS TOI

Adapted by
WALTER RUMMEL

J. S. BACH

Moderato: (Choral *marcato e legato*)

mf *semi-staccato* *pp* like bells wie glocken

The first system of the choral prelude is written for piano in G major and 12/8 time. It consists of two staves. The right-hand staff begins with a series of chords, marked *mf semi-staccato*. The left-hand staff features a rhythmic accompaniment of eighth notes. A first ending bracket spans measures 8 to 12, with a repeat sign at the beginning and a double bar line at the end. The tempo is Moderato.

mf *simile*

The second system continues the piece. The right-hand staff has a more active melodic line, marked *mf*. The left-hand staff continues with eighth-note accompaniment. A first ending bracket spans measures 8 to 15, with a repeat sign at the beginning and a double bar line at the end. The tempo remains Moderato.

pp *mf* *simile*

The third system features a dynamic shift to *pp* in the right-hand staff, which then returns to *mf*. The left-hand staff continues with eighth-note accompaniment. A first ending bracket spans measures 8 to 15, with a repeat sign at the beginning and a double bar line at the end. The tempo remains Moderato.

pp *mf*

The fourth system continues with the *pp* dynamic in the right-hand staff and *mf* in the left-hand staff. The right-hand staff has a more active melodic line. A first ending bracket spans measures 8 to 15, with a repeat sign at the beginning and a double bar line at the end. The tempo remains Moderato.

pp *poco allarg.*

The fifth system concludes the piece. The right-hand staff has a dynamic shift to *pp* and a *poco allarg.* marking. The left-hand staff continues with eighth-note accompaniment. A first ending bracket spans measures 8 to 15, with a repeat sign at the beginning and a double bar line at the end. The tempo remains Moderato.

*) *mf a tempo*

pp

Ped. simile

8

mf

8

pp

mf

8

pp

mf

8

pp

poco allarg.

8

*)Die tiefere Oktave des Chorals muss hier hervorstehen während der Rest ganz in den Hintergrund tritt.
The lower octave of the Choral should predominate here and the remaining notes are to be struck very discreetly.
 L'octave inférieure du Choral doit prédominer ici et les autres notes devraient rester au dernier plan.

OSSIA

ppp