

J. S. Bach

Cantata 150

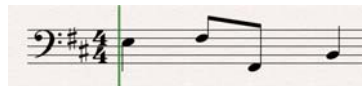
Nach dir, Herr, verlanget mich

This Performance Edition of BWV 150, "Nach dir, Herr, Verlanget mich" has been carefully constructed based on research from multiple sources including:

- Conversations with noted Bach scholar Ton Koopman of Amsterdam Baroque fame
- Conversations with Bach scholar Marlon Hurst (First Presbyterian, Lexington KY)
- Conversations with Organist and Choirmaster Erich Balling (Christ Church Cathedral, KY)
- Conversations with Organist and Musicologist Dr. Schuler Robinson (University of KY)
- The printing of BWV 150 in the Neue Bach-Ausgabe by Bärenreiter Press (2000)
- The Kalmus edition now from Alfred Publishing (March 1, 1985)
- Serenissima Music, Inc.; Bach Gesellschaft Ausgabe edition (September 15, 2007)
- P 1004 source manuscript New York

The world of Baroque music and music performance practice is moving ever further ahead. There seems to be an established or standardised sound coming from the great ensembles. More old and ancient texts are uncovered every day that give light on how to actually play these old wonderful instruments. Bach was a master at each of the instruments he wrote for. He may not have been virtuosic, or a famous performer, but he nonetheless understood the very technical details of the instrument, including the voice.

Careful consideration and evaluation of each instrumental and vocal line lead to multiple issues when preparing a true "performance" edition. Looking at the Continuo part in the original key of B-minor, Bach has changed the part slightly from the Bassoon because of the difficulty in fingering at certain speeds. One compositional technique used by Bach multiple times in this work is the leap of an octave on the fifth scale degree, followed by tonic (Fig. 1).



Bach uses this technique at every opportunity, especially in Perfect-Authentic Cadences. From conversations with various cellists, and music historians, the places where Bach does not use this technique are only found on the C# tone, or second scale degree in B-minor. This comes from the placement of the fingers on that specific note¹, and the surrounding passages. If one were to change the next note to the octave, it would be terribly difficult on the cellist because the entire hand has to move, and such is not possible at extreme speeds. When asked about the low C-sharp octave leap, Ton Koopman remarks:

"There was no low C# on Bach's organ!"

It would be easy for the other Continuo players, namely the keyboard instruments, to make this change, and some may have done so. It should be noted that Bach has often been quoted as requiring "Thunderous Bass" in his organ designs², but his technical knowledge of the Cello would not allow him to write this specific passage the way he envisioned it. This must be the main reason for the addition of a Bassoon to the ensemble. The Bassoon of Bach's time had a playable compass mostly equal to the modern Bassoon. It certainly had a low B-flat, a full tone lower than the Viol (the likely original Continuo instrument

¹ Conversations with Cellist Nathan Jazinsky, Clive Barker, Historian Dan Duncan (2011)

² Conversations with Erich Balling, Dr. Robinson (2011)

used), and it could perform octave transitions faster than any bass string instrument simply due to the nature of the Bassoon's construction.

Rewriting the part to include such octave leaps was considered, but abandoned after conversations with Ton Koopman lead to research in performance practice of 17th century Germany. Because of tuning issues discussed below, Bach wrote the bassoon part in the key of d-minor, a minor third higher than the other parts. Instruments of the time were generally constructed at "Chamber Pitch", which was the local A-natural. Mr. Koopman and others agree that generally the chamber pitch was somewhere around A-392. This information comes to us by musicologists measuring the pitch from original instruments in France, dated to the same time. It is also known that some or most of Bach's own organs were pitched at A-415, and his choir may have sang as high as A-465 (17th century Venice).

Bach placed the Bassoon in F, a minor third higher, because he didn't want all of the other musicians to re-tune their instruments. The more important reason was because the organ was probably in A-415. So Bach wrote one set of parts, in different keys, and everyone played together. The NBA score³ published the Bassoon in the same key as everything else, likely for easy reference. However some of the notes of that score go well beyond the lowest physical tone on the Bassoon.

The *Bach-Gesellschaft Ausgabe, Band 40* version simply prints the Bassoon in "F", and leaves the players to decide how best to perform the work. The other editions published more recently had not yet solved the issue of key.

Cantata 150 has been recorded many times, and each is different. It is interesting to hear how the predilections of society change the performance. The two recordings that stand out are Ton Koopman's 1998, and an anonymous recording from the early 2000's. The recording of Ton Koopman led to a conversation in which he stated:

"It would be easier to do as Bach did: a = 465 for strings and organ, and winds a = 390. We recorded in choirpitch: a = 465. We corrected the Hänssler edition with the P 1044 source. There are quite some mistakes in Hänssler edition. Let's get used to perform Bach in his own pitches!"

Mr. Koopman gives much insight into how a true performance edition could be constructed. Mr. Koopman also changed the cello/continuo parts to include several low C's, which were available on Bach's organ, through stop manipulation.⁴

The last problem is one of convenience: there are very few Baroque Bassoons available, that is; there are very few Bassoons pitched in A-390. Most universities around the world will have access to a Bassoon pitched in A-440, the modern pitch, and most organs are pitched at A-440. This led to the decision of this new performance edition to keep everything in the same key. Keeping the Bassoon key, as stated above, lead to notes being required that do not exist on a modern instrument, to say the least of any ancient specimen.

The final conclusion was to transpose the entire work up a full semitone, to C-minor. This resulted in all the instruments being in the same key, the octave leaps found in many recordings were relived (C-natural instead of C-sharp), the Bassoon can now play all the required notes in the same key and the vocal lines lie in basically the same range (except the Soprano who now must sing high A-flat instead of G). Playing a work written in b-minor with instruments tuned to A-465 results in us hearing C-minor.

³ Neue Bach-Ausgabe by Bärenreiter Press (2000)

⁴ Conversations with Dr. Robinson (2011)

Playing on modern instruments, which most everyone has access, pitched at A-440 (and the music transposed to the key of C-minor), results in exactly the same thing.

No dynamic markings have been added in this edition. Suggested tempo markings were added in place of the original "Andante" and "Allegro" markings. These markings have been carefully calculated based on historical performance practice writings and the average tempos taken in the reference recordings. There are also no markings to indicate the number of musicians required to perform this work. The argument around the number of musicians to which Bach had access has been thoroughly researched. Multiple sources from the same time period (including the iconographic sources) show that instruments outnumbered the vocalists. Modern scientific acoustical principals show that volume decreases as instruments are added. There is no reason to think that acoustics functioned any differently in the Renaissance/Baroque era.

Bach asked for more musicians (Instrumentalists) in the *Entwurf* to balance the vocal power of the choirboys. This is because the baroque instruments (except the organ) were not anywhere close to the volume producing machines of modern times. It is therefore understood that this work sounds equally well with one on a part (as in the Koopman 1998 recording), and with a small chamber ensemble including multiple baroque violins.

Next follows a complete list of all changes made in this edition to the original score:

- Suggested tempos have been added, based on the average performance tempo of multiple recordings and conversations with Ton Koopman, Dan Duncan.
- Brackets have been added to locate the Hemiola. This is a modern editorial decision based on the knowledge of performers in the modern era. Early music specialists would likely disagree to this addition, but it has been added to benefit all.
- Transpose entire score from b-minor to c-minor, based on all modern instruments tuned to A-440.
- Continuous measure numbers throughout the entire work have been added to all parts; matched to full score.
- m.30 Continuo part changed to octave leap.
- m.37 # added to figured bass and major chord added to realised keyboard part, matches major third in Soprano voice.
- m.61 Bass voice, last 16th note changed to match m.59 sequence.
- m.85 Continuo part changed to octave leap.
- m.116 Soprano voice changed to 8th, beat one; matches other vocal parts.
- m.117 Alto voice changed to 8th, beat three; matches other vocal parts. Without this change, the two notes (A-natural and A-sharp in the original sound together)
- m.119 Tenor voice changed to 8th, beat one; matches other vocal parts.

Nach dir, Herr, verlanget mich

BWV 150

1. Sinfonia

Adagio

Violin I

Violin II

Bassoon

Harpisichord

Violoncello

5 6 5 7 6 5

Vln. I

Vln. II

Bsn.

Hpsd.

Vc.

Vln. I

Vln. II

Bsn.

Hpsd.

Vc.

2. Coro

20

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

Nach dir, Herr, dir, Herr, ver-lan - get mich,

Nach dir, Herr, ver- lan - get mich, ver-lan - get - mich,

Nach dir, Herr, dir, Herr, ver - lan - get mich, ver-lan - get mich,

Nach dir, Herr, ver - lan - get mich, ver - lan - get mich, ver-lan - get mich,

27

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

nach dir, Herr, ver - lan - get mich, ver - lan - get mich, ver-lan - get mich,

nach dir, Herr, ver - lan - get mich, ver-lan - get mich,

nach dir, Herr, dir, Herr, ver-lan - get mich,

nach dir, Herr, dir, Herr, ver - lan - get mich, ver-lan - get mich,

34

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

nach dir, Herr, dir, Herr, ver - lan - - get mich, ver-lan - get mich. Mein Gott,

nach dir, Herr, ver - lan - get mich, ver - lan - get mich, ver-lan - get mich. Mein Gott,

nach, dir, Herr, dir, Herr, ver-lan - get mich. Mein Gott,

nach dir, Herr, ver - lan - get mich, ver lan - - get mich. Mein Gott,

40

Allegro

Adagio

Allegro

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

Allegro

Adagio

Allegro

ich hof - - - - fe_ auf_ dich; laß mich nicht zu Schan-den wer - den, lass mich

ich hof - fe ich hof - fe ich hof - fe ich hof - fe auf_ dich; laß mich nicht zu Schan-den wer - den,

ich hof - fe ich hof - fe ich hof - fe ich hof - fe auf dich; laß mich nicht zu

ich hof - fe ich hof - fe ich hof - fe ich hof - fe auf dich; laß mich

Adagio

45

Vln. I

Vln. II

Bsn.

S.
nicht zu Schan-den wer - den, laß mich nicht zu Schan-den wer-den, nicht zu Schan-den, nicht zu Schan-den wer-den, zu Schan-den,

A.
laß mich nicht zu Schan - den wer - den, laß mich nicht zu Schan - den wer - den, laß mich nicht zu Schan - den, zu Schan - den wer - den, zu Schan - den

T.
Schan - den wer - den, lass mich nicht zu Schan - den wer - den, laß mich nicht zu Schan - den wer - den, nicht zu Schan - den wer - den zu Schan - den

B.
nicht zu Schan - den wer - den, laß mich nicht zu Schan - den wer - den, laß mich nicht zu Schan - den wer - den, zu Schan - den wer - den, zu Schan - den

Hpsd.

Vc.

Adagio

49

Vln. I

Vln. II

Bsn.

S.
zu Schan - den, zu Schan - den wer - den, daß sich mei - ne Fein - de nicht freu -

A.
zu Schan - den, zu Schan - den wer - den, daß sich mei - ne Fein - de nicht freu - en ü - ber mich, ü -

T.
zu Schan - den, zu Schan - den wer - den,

B.
zu Schan - den, zu Schan den wer - den,

Hpsd.

Vc.

Allegro

55

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

- en ü - ber mich, ü - ber mich, ü - ber mich, nicht
 - ber mich, nicht freu - en, sich nicht freu - en,
 daß sich mei - ne Fein - de nicht freu - en, sich nicht freu - en,
 daß sich mei - ne Fein - de nicht freu - en ü - ber mich, ü - ber mich, nicht freu -

59

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

freu - en ü - ber mich, ü - ber mich, daß sich mei - ne Fein - de nicht freu - en ü - ber
 daß ich mei - ne Fein - de nicht freu - en, sich nicht freu - en, sich nicht freu - en
 daß sich mei - ne Fein - de nicht freu - en ü - ber mich, sich nicht freu -
 - en, sich nicht freu - en ü - ber mich, nicht freu - en

63

Vln. I

Vln. II

Bsn.

S.
 mich, ü - ber mich, sich nicht freu - en ü - ber mich, ü - ber mich, ü - ber

A.
 ü - ber mich, sich nicht freu - - en ü - ber mich, sich nicht freu - - en ü - - ber

T.
 - en ü - ber mich, ü - - ber mich, ü - - ber mich, sich nicht freu -

B.
 daß sich mei - ne Fein - de nicht freu -

Hpsd.

Vc.

67

Vln. I

Vln. II

Bsn.

S.
 mich, ü - ber mich, ü - ber mich, ü - - ber

A.
 mich, ü - - - ber mich, ü - - ber mich, sich nicht freu - -

T.
 - en sich ü - ber mich nicht freu - - - en, sich nicht freu - -

B.
 - en ü - ber mich, ü - ber mich, ü - ber mich, ü - ber mich, ü - ber mich, ü - ber

Hpsd.

Vc.

70 *Adagio*

Vln. I

Vln. II

Bsn.

S.
mich, ü - - - - ber mich, nicht freu - en ü - ber mich.

A.
- - - - en ü - ber mich, nicht freu - en ü - ber mich.

T.
- - - - en ü - ber nicht, nich - freu - en ü - ber mich.

B.
mich, sich nicht freu - en ü - ber mich, nicht freu - en ü - ber mich.

Hpsd.

Vc. *Adagio*

3. Aria

73 $\text{♩} = 60$

Vln. I

S.
Doch bin und blei be ich ver - gnügt, ob gleich hier zeit-lich

Hpsd.

Vc. $\text{♩} = 60$

78

Vln. I

S.
to - - - - ben Kreuz, Sturm, Kreuz, Sturm und an dre Pro-ben, Kreuz, Strum und an dre Pro-ben, Tod,

Hpsd.

Vc.

83

Vln. I

S.

Hpsd.

Vc.

Höll, Tod, Höll und was sich fügt, Tod, Höll und was sich fügt. Ob Un - fall schlägt den treu en Knecht,

88

Vln. I

S.

Hpsd.

Vc.

Recht ist und bleibt, Recht ist und blei bet_ e - wig Recht, Recht ist und blei bet_

92

Vln. I

S.

Hpsd.

Vc.

e - - - - wig Recht.

4. Tutti

96 *Andante* *Allegro*

Vln. I

Vln. II

Bsn.

S.
Lei - te mich, lei - te mich, lei - te mich, lei - - te mich, lei - te mich in dei-ner Wahr - heit und len - re mich, und

A.
Lei - te mich, lei - te mich, lei - - te mich, lei - te mich, lei - te mich in dei-ner Wahr - heit und len - re mich, und

T.
Lei - te mich, lei - - te mich, Lei - te mich, lei - te mich, lei - te mich in dei-ner Wahr - heit und leh -

B.
Lei - - te mich, lei - te mich, Lei - te mich, lei - te mich, lei - te mich in dei-ner Wahr - heit und leh -

Hpsd.

Vc.
Andante *Allegro*

105 ♩=72

Vln. I

Vln. II

Bsn.

S.
leh - - re mich, und leh - - re leh-re mich; ...der Gott, ...der Gott,

A.
leh - - - re und leh-re, und leh-re, leh-re mich; ...der Gott, du bist der Gott, denn du

T.
- re mich, und leh-re mich, und leh - - - re leh-re mich; du bist der Gott, denn du bist der - Gott,

B.
- re, mich und leh - - re, und leh-re, und leh-re, leh-re mich; denn du bist der - Gott, ...der Gott,

Hpsd.

Vc.
♩=72

110 ♩=112

Vln. I

Vln. II

Bsn.

S.
du bist der Gott, denn du bist der... Gott, der Gott, Der... mir hilft, der mir hilft; täg - lich har - - re ich

A.
bist der... Gott, der Gott, der Gott, der... mir... hilft, der... mir hilft; ..har - - - re ich,

T.
...der Gott, du bist der Gott, der mir hilft, der... mir hilft; ..har - - - re ich

B.
...der Gott, du bist der Gott, der... mir hilft, der... mir hilft; ..har - - - re ich

Hpsd.

Vc. ♩=112

116

Vln. I

Vln. II

Bsn.

S.
dein, har - - - re ich dein, har - - - re ich dein, har -

A.
täg - lich har - - re ich dein, har - - - re ich dein, har -

T.
dein, har - - - re ich, täg - lich har - - re ich dein, har -

B.
dein, har - - - re ich dein, har - - - re ich dein,

Hpsd.

Vc.

120

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

- re ich dein, har - re ich dein, täg-lich har - re ich dein.

- re ich dein, har - re ich dein, täg-lich har - re ich dein.

- re ich dein, har - re ich dein, täg-lich har - re, täg-lich har - re ich dein.

täg - lich har - - - - - re ich dein.

5. Trio

125

Bsn.

A.

T.

B.

Hpsd.

Vc.

Ze - dern müs - sen von den—

Ze - dern müs - sen von den—

Ze - dern müs - sen von den—

132

Bsn.

A. *tr*
— Win - den oft viel Un - ge-mach emp - fin - den,

T.
— Win - den oft viel Un - - - ge-mach emp - fin - den,

B.
— Win - den oft viel Un - ge-mach emp - fin - den,

Hpsd.

Vc. 139

Bsn.

A.
oft - mals we - den die ver kehrt. Rat und Tat, Rat und

T.
oft - mals we - den die ver kehrt. Rat und Tat, Rat und

B.
oft - mals we - den die ver kehrt. Rat und

Hpsd.

Vc. 146

Bsn.

A.
Tat, auf Gott ge - stel - let, ach - tet nicht, nicht, was wi - der-

T.
Tat, auf Gott ge - stel - let, ach - tet nicht, nicht, was wi - der-

B.
Tat, auf Gott ge - stel - let, ach - tet nicht, nicht, was wi - der -

Hpsd.

Vc.

153

Bsn.

A.
bel - let, wi - der-bel - et, denn sein Wort ganz an - -

T.
bel - let, wi - der-bel - et, denn sein Wort ganz

B.
bel - - - - let, denn sein

Hpsd.

Vc.



159

Vln. I

Vln. II

Bsn.

S.

A.
- - - - ders, ganz an - ders lehrte.

T.
an - - - - ders ganz an - ders lehrte.

B.
Wort ganz an - ders, ganz an - ders lehrte.

Hpsd.

Vc.

6. Coro

166 $\text{♩} = 100$

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

$\text{♩} = 100$

Mei-ne Au - gen se - hen stets, stets, stets, stets zu dem Herrn,

172

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

stets zu dem Herrn, stets zu dem Herrn, stets zu dem Herrn,

178

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

mei-ne Au - gen se-hen stets, se-hen stets zu dem Herrn; denn er wird mei nen fuß aus dem Net - ze zie -

mei-ne Au - gen se-hen stets, se-hen stets zu dem Herrn; denn er wird mei nen fuß aus dem Net - ze zie -

mei-ne Au - gen se-hen stets, se-hen stets zu dem Herrn; denn er wird mei nen fuß aus dem Net - ze zie -

mei-ne Au - gen se-hen stets, se-hen stets zu dem Herrn; denn er wird mei nen fuß aus dem Net - ze zie -

185

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

hen, denn er wird mei-nen Fuß aus dem Net-ze zie - hen, aus dem Net -

hen, den er wird mei-nen Fuß aus dem Net-ze zie

hen, denn er

hen,

hen,

192

Vln. I

Vln. II

Bsn.

S.
-ze zei - hen, aus dem Net - ze zei hen, denn er wird mei-nen

A.
- hen, aus dem Net - ze zie - hen, aus dem Net - ze zie - hen,

T.
wird mei-nen Fuß aus dem Net-ze zei - - hen, aus dem Net - ze zei - hen, aus dem Net - ze zie - hen,

B.
denn er wird mei-nen Fuß aus dem Net-ze zei - hen, aus dem Net - ze zei - hen, aus dem Net -

Hpsd.

Vc.



198

Vln. I

Vln. II

Bsn.

S.
Fuß aus dem Net-ze zie - hen, aus dem Net - ze zie - hen, aus dem Net - ze zei - hen, aus dem Net - ze zie -

A.
denn er wird mei-nen Fuß aus dem Net-ze zie - hen, aus dem Net - ze zie - hen, aus dem Net - ze zie -

T.
denn er wird mei-nen Fuß aus dem Net-ze zie - hen, aus dem Net - ze zie -

B.
-ze zei - hen, denn er wird mei-nen Fuß aus dem Net-ze zie -

Hpsd.

Vc.

204

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

hen, aus dem Net - - - - - ze zie - hen, aus dem Net - - - - - ze zie - hen.

hen, aus dem Net - - - - - ze zie - hen, aus dem Net - - - - - ze zie - hen.

hen, aus dem Net - - - - - ze zie - hen, aus dem Net - - - - - ze zie - hen.

hen, aus dem Net - - - - - ze zie - hen, aus dem Net - - - - - ze zie - hen.

7. Ciaccona

211 $\text{♩} = 92$

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

$\text{♩} = 92$

Mei - ne Ta - ge in dem Lei - de

Mei - ne Ta - ge in dem Lei - de

Mei - ne Ta - ge in dem Lei - de

Mei - ne Ta - ge in dem Lei - de

220

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

en - det_ Gott denn noch_ zur Freu - - -

en - det_ Gott denn noch_ zur Freu tr - - -

en - det_ Gott denn noch_ zur Freu - - -

en - det_ Gott denn noch_ zur Freu - - -

tr



228

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

de. Chri- sten.

de.

de.

de.

de.

236

Vln. I

Vln. II

Bsn.

S.
auf den Dor - nen - we - gen...

A.
...füh - ren Him - mels Kraft und Se - gen.

T.

B.

Hpsd.

Vc.



244

Vln. I

Vln. II

Bsn.

S.

A.

T.
Blei - bet Gott mein treu - er Schutz,...

B.

Hpsd.

Vc.

251

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

...ach - te ich nicht, ach - te ich nicht Men - schen - trutz.



256

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

261

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

Chri - stus, der uns steh zur Sei - ten,
Chri - stus, der uns steh zur Sei - ten,
...hilft mir



267

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

hilft mir täg - lich sieg - haft strei - - - - - ten, hilft mir
hilft mir täg - lich sieg - haft strei - - - - - ten, hilft mir
täg - lich sieg - haft strei - - - - - ten, hilft mir täg - lich sieg - haft

288

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

strei - - - ten,

strei - - - ten,

strei - - - ten, sieg - haft strei - - - ten, Chri - stus, der uns

täg - lich sieg - haft strei - - - ten, Chri - stus, der uns

293

Vln. I

Vln. II

Bsn.

S.

A.

T.

B.

Hpsd.

Vc.

hilft mir täg - lich sieg - - - - haft strei - ten.

haft mir täg - lich sieg - - - haft strei - ten.

steht zur Sei - ten, halft mir täg - lich sieg - haft strei - ten.

sther zur Sei - ten, hilft mir täg - lich sieg - haft strei - - - ten.