



CONDUCTOR

Sixteen Chorales
by

J.S. Bach

Compiled and Arranged

by

MAYHEW LAKE

For Military Band, Woodwind Ensemble,
Saxophone Ensemble, Brass Ensemble,
String Ensemble or Ensemble of Various
Instruments.

*Any one of these instrumental groups may
serve as an accompaniment to Four - Part
Chorus of Mixed Voices (HL50299350)*

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INTRODUCTION

These arrangements follow carefully the harmonization made by Johann Sebastian Bach of sixteen preëxisting melodies. The four parts in each chorale have been designated as Soprano, Alto, Tenor, and Bass; and they have been distributed so that they may be performed by any family group of instruments or by any group of miscellaneous instruments. For instance, in the Double Reed family, the 1st Oboe plays the Soprano part, the 2nd Oboe the Alto part, the 1st Bassoon the Tenor part, and the 2nd Bassoon the Bass part. The parts are similarly distributed among the Clarinet family, the Saxophones, the various families of Brasses, and the Strings.

In a group of miscellaneous instruments care should be exercised (and parts exchanged) in order to obtain tonal balance through an equal distribution of the more powerful and the weaker-toned instruments. Voices and piano may be added *ad lib.* [NOTE: When the entire band plays (*tutti*), the B $\flat$ Clarinets will play *8va* (as indicated in the parts) for a fuller effect.]

When these chorales are played by the band alone, omission of certain of the holds is left to the discretion of the conductor. When they are used as accompaniment to voices, it would perhaps be best to observe the holds.

DISTRIBUTION OF INSTRUMENTS ACCORDING TO VOICE PARTS

Soprano

Piccolo in C
1st Flute
1st Oboe
Clarinet in E $\flat$
Solo or 1st Clarinet in B $\flat$
2nd Alto Saxophone in E $\flat$
2nd Horn in F
Solo or 1st Cornet in B $\flat$
1st Baritone, Bass clef
1st Baritone, Treble clef
1st Violin, 1st Position
1st Violin, Advanced Position

Tenor

3rd Clarinet in B $\flat$
Alto Clarinet in E $\flat$
1st Bassoon
Tenor Saxophone in B $\flat$
3rd Horn in F
3rd Cornet in B $\flat$
2nd Trombone, Bass clef
1st 'Cello
Viola

Alto

2nd Flute
2nd Oboe
2nd Clarinet in B $\flat$
1st Alto Saxophone in E $\flat$
1st Horn in F
2nd Cornet in B $\flat$
1st Trombone, Bass clef
2nd Violin, 1st Position
2nd Violin, Advanced Position

Bass

Bass Clarinet in B $\flat$
2nd Bassoon
Baritone Saxophone in E $\flat$
4th Horn in F
3rd Trombone, Bass clef
2nd Baritone, Bass clef
Basses
String Bass
Timpani
2nd 'Cello

CONTENTS

	Page
1. Wie schön leuchtet der Morgenstern (<i>O Morning Star! how fair and bright</i>).....	2
2. Gieb, dass ich thu mit Fleiss (<i>And grant me, Lord, to do</i>).....	3
3. Ach wie flüchtig (<i>O how cheating</i>).....	4
4. Ach Gott, wie manches Herzeleid (<i>O Lord! how many miseries</i>).....	5
5. Jesu, nimm dich deiner Glieder (<i>Jesu, guard and guide Thy members</i>).....	6
6. All' solch dein Güt' wir preisen (<i>To Christ our peace is owing</i>).....	8
7. Es ist genug; so nimm, Herr, meinen Geist (<i>O God, my Life, in mercy shine on me</i>)	9
8. Es ist das Heil uns kommen her (<i>Salvation hath come down to us</i>).....	10
9. Auf meinen lieben Gott (<i>O whither shall I flee</i>).....	11
10. Mache dich, mein Geist, bereit (<i>Rise, my soul, to watch</i>).....	12
11. Jesu, der du meine Seele (<i>Jesu! Who in sorrow dying</i>).....	13
12. Du Lebensfürst, Herr Jesu Christ (<i>Thou Prince of Life, O Christ our Lord</i>).....	14
13. Alleluia, dess soll'n wir Alle froh sein (<i>Alleluia, we may be filled with gladness</i>)....	15
14. Erhalt uns in der Wahrheit (<i>Thy Truth, which never varies</i>).....	16
15. Ei nun, mein Gott, so fall' ich dir (<i>Then, O my God, with joy I cast</i>).....	17
16. Wachet auf, ruft uns die Stimme (<i>"Sleepers, wake!" a voice is sounding</i>).....	18

1. Wie schön leuchtet der Morgenstern

O Morning Star! how fair and bright

Conductor

Philipp Nicolai

English version by

Catherine Winkworth

J. S. Bach

Soprano & Alto
Instruments

Tenor & Bass
Instruments

Voices*
(Piano
or
Organ)

coll' gva

SOPRANO
ALTO
TENOR
BASS

O Morn-ing Star! how fair and bright Thou beam-est forth in truth and light! O
Thou Root of Jes - se, Da - vid's Son, My Lord and Bride - groom, Thou hast won My

Sov - reign meek and low - ly, Ho - - - ly! Ho - - - ly! Thou art glo - rious,
heart to serve Thee sole - ly!

All vic - to - rious, Rich in bless - - ing, Rule and might o'er all pos - sess - ing.

*The vocal score is published as Octavo 8212.

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2. Gieb, dass ich thu mit Fleiss

And grant me, Lord, to do

Johann Heermann
English version by
Catherine Winkworth

J. S. Bach

coll' 8va

And grant me, Lord, to do, With read - y heart and will - - ing, What -

e'er Thou shalt com - mand, My call - ing here ful - fill - - ing, And do it when I

ought, With all my strength, and bless The work I thus have wrought, For Thou must give suc - cess.

3. Ach wie flüchtig

O how cheating

Michael Franck
English version by
Sir John Bowring

J. S. Bach

coll' 8va

O how cheat - ing, O how fleet - ing, Is our earth - ly

be - ing: 'Tis a mist of win - try weath - er,

Gath - ered in an hour to - geth - er, And as soon dis - persed in e - ther.

4. Ach Gott, wie manches Herzeleid

O Lord! how many miseries

Martin Moller
English version by
John Christian Jacobi

J. S. Bach

coll' gva

The musical score is written for piano and voice. It consists of four systems of music. Each system has a grand staff (treble and bass clef) for the piano accompaniment and a single staff for the voice. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo/mood is indicated as *coll' gva* (colla voce, ad libitum). The lyrics are in English, as indicated by the text 'English version by John Christian Jacobi'. The lyrics are: 'O Lord! how many miseries As - - - sault and dis - com - pose my peace; The path that leads to Zi - on's gate Is full of thorns and ver - y strait.'

O Lord! how man - y mis - er - ies As - - -

sault and dis - com - pose my peace; The path that leads to

Zi - on's gate Is full of thorns and ver - y strait.

5. Jesu, nimm dich deiner Glieder

Jesu, guard and guide Thy members

Christian Keimann
English version by
Catherine Winkworth

J. S. Bach

coll' orga

Je - su, guard and guide Thy mem - bers, Fill Thy breth - ren with Thy grace,

This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the piano staff.

This system contains measures 5 through 8. It continues the vocal and piano parts from the first system. The lyrics are not present in this system.

Hear their prayers in ev - 'ry place, Quick - en now life's faint - est em - bers,

This system contains measures 9 through 12, concluding the piece. It continues the vocal and piano parts. The lyrics are written below the piano staff.

Grant all Chris - tians, far and near, Ho - ly peace, a glad new year!

Joy, O' Joy, be - yond all glad-ness! Christ hath done a - way with sad-ness!

Hence, all sor - row, all re - pin - ing, For the Sun of grace is shin-ing!

6. All' solch dein' Güt' wir preisen

To Christ our peace is owing

Paul Eber
English version by
John Christian Jacobi

J. S. Bach

coll' gva

To Christ our peace is owing; Through him Thou art appeased. Through Christ, Thy grace to send In all its strength and beauty, To keep us in our duty, Till these frail days shall end!

To Through Him Thy love's still ow flow ing; ing; Through O him wilt Thou then ap be

peased. pleased, Through Christ, Thy grace to send In all its strength and beau ty, To

keep us in our du ty, Till these frail days shall end!

7. Es ist genug; so nimm, Herr, meinen Geist

O God, my Life, in mercy shine on me

Franz Joachim Burmeister

English version by

Arthur T. Russell

J. S. Bach

coll' gva

O God, my life, In mer - cy shine on me, Whose hope is all in Thee: O God, my life!

My Fa - ther, most be - nign, Who bid'st me call Thee mine, What need I, Thee my God pos -

sess - ing, En - fold - ed in Thy per - fect bless - ing? O Good su - preme! O Good su - preme!

8. Es ist das Heil uns kommen her

Salvation hath come down to us

Paul Speratus
English version by
Catherine Winkworth

J. S. Bach

coll' 8va

Sal - va - tion hath come down to us, Of fre - est grace and love...
Works can - not stand be - fore God's Law, A bro - ken reed they prove...

Faith looks to Je - sus Christ a - lone, He must for all our

sins a - tone, He is our one Re - deem - er.

9. Auf meinen lieben Gott

O whither shall I flee

Johann Heermann
English version anonymous

J. S. Bach

coll' 8va

O whith - er shall I flee, De - pressed with mis - er - y? Who

is it that can ease me, And from my sins re - lease me? Man's

help I vain have prov - ed, Sin's load re - mains un - mov - ed.

10. Mache dich, mein Geist, bereit

Rise, my soul, to watch

Johann Burchard Freystein
English version by
Catherine Winkworth

J. S. Bach

coll' gva

Rise, my soul, to watch and pray, From thy sleep a -
Lest, at last, the e - vil day Sud - den - ly o'er -

wake thee, thee, For the foe, well we know,
take thee;

Oft his har - vest reap - eth, While the Chris - tian sleep - eth.

11. Jesu, der du meine Seele

Jesu! Who in sorrow dying

Johann Rist
English version by
Arthur T. Russell

J. S. Bach

coll' 8va

The musical score is written for piano accompaniment, featuring a grand staff with treble and bass clefs. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo/mood is indicated as *coll' 8va* (colla voce). The lyrics are in English, based on the original German by Johann Rist and the English translation by Arthur T. Russell. The score is divided into three systems, each with four staves (two for the piano accompaniment and two for the vocal line). The lyrics are as follows:

Je - su! Who in sor - row dy - ing Didst de - liv' - rance bring to me,
Whilst my sins for ven - geance cry - ing Nail'd Thee to the shame-ful tree;

Thou who Sa - tan's pow'r sub - du - est, And the sin - ner's hope re - new - est,

Bid - dest all so gra - cious - ly That I needs must come to Thee

12. Du Lebensfürst, Herr Jesu Christ

Thou Prince of Life, O Christ our Lord

Johann Rist
English version by
G. Mar

J. S. Bach

coll' 8va

Thou Prince of Life, O Christ our Lord, As - cend - ed to Thy Fa - ther,
Where in sweet heav - en - ly ac - cord The cho - sen right - eous gath - er,

How shall I prize the vic - to - ry Through strug - gle bit -

ter won by Thee And meet de - vo - tion ren - der To Thee, our one De - fend - er?

13. Alleluia, dess soll'n wir Alle froh sein

Alleluia, we may be filled with gladness

Anonymous 13th-century hymn
English version by
Arthur Mendel

J. S. Bach

coll' gva

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! We

may be filled with glad - ness For Christ will heal our

sad - ness, Ky - ri - e - leis!

The musical score is written for piano and voice. It consists of three systems of music. Each system has a piano part on the left and a vocal part on the right. The piano part is in G major (one sharp) and 4/4 time. The vocal part is in the same key and time. The lyrics are written below the vocal staff. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a double bar line.

14. Erhalt uns in der Wahrheit

Thy Truth, which never varies

Martin Luther
English version by
John Haberkorn

J. S. Bach

coll' gva

Thy Truth, which nev - er va - ries, Thy Love, that

nev - er wea - ries, Grant us and all that

say then Through Christ a faith - ful A - men.

15. Ei nun, mein Gott, so fall' ich dir

Then, O my God, with joy I cast

Paul Gerhardt
English version by
Catherine Winkworth

J. S. Bach

coll' 8va

Then, O my God, with joy I cast My load of care on Thee;
Take me, and while this life shall last Do as Thou wilt with me.

Send weal or woe, as Thou shalt know Will teach me their true worth,

And fit me best to stand their test, And show Thy glory forth.

16. Wachet auf, ruft uns die Stimme

"Sleepers, wake!" a voice is sounding

Philipp Nicolai
English version by
Milford East

J. S. Bach

coll' 8va

coll' 8va

"Sleep-ers wake!" a voice is sound ing, From watch to
Mid- night past, the hour is near ing, When in the

watch the call re - bound ing: "A - wake, Je - ru - sa - lem, A - wake!"
East, the dark - ness clear ing, A new and bright-er dawn will break.

The bride - groom to re - ceive, A - rise! your couch - es leave,

Your torch-es light, And mount the height Of— Zi - on's wall To greet his—

com - ing, one and all. Let all crea - tures now a - dore— Him, All
 From the pearl - y gates and tow - ers The

men and an - gels bow be - fore— Him, With harp and lute in sweet ac - cord,
 cher - u - bim pro - claim His pow - ers And spread a - loud His might - y word.

The musical score is written for a Conductor. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

System 1:
Vocal: No mor - tal eye or ear Did ev - er see or
Piano: Accompaniment for the vocal line.

System 2:
Vocal: hear Such joy - ous thing; Let there - fore ring the
Piano: Accompaniment for the vocal line.

System 3:
Vocal: song of praise That to - al - might - y God we raise.
Piano: Accompaniment for the vocal line.

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