THE *HERZLICH TUT MICH VERLANGEN* CHORALE WITHIN DIFFERENT ORGAN ARRANGEMENTS IN BUXTEHUDE AND BACH'S WORKS

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SUMMARY. The primary role of the organ from the standpoint of the Protestant Church and its liturgy is to accompany the church choir as well as the congregation. During the entrance and exit of the congregation, the precentor can choose to perform any musical material or even more, to improvise the piece. Organists of the 17th and 18th century were masters of congregational singing, being also outstanding improvisers. The very best organ masters worked within the German Lutheran (or Evangelical) Church, for they allowed instrumental music to be played, the chorale being an excellent "raw material" for future variations. I have chosen the **Herzlich tut mich verlangen** chorale as my theme, along with some of other arrangements for organ, such as the chorale prelude *Ach herr, mich armen Sünder*, BuxWV 178 composed by Dietrich Buxtehude (1637-1707), along with *Herzlich tut mich verlangen*, BWV 727 and *Ach herr, mich armen Sünder*, BWV 742 by J.S.Bach (1685-1750).

Keywords: arrangement, chorale preludes, *Herzlich tut mich verlangen*, *Ach Herr mich armen Sünder*, protestant chorale.

1. The Classification of Chorale Arrangements for Organ

Since the 16th century, the protestant chorale is the foundation of organ music literature, choral music (such as works written for two or more voices) or even the combination of the two (instrumental and vocal pieces)[2]. Choral arrangements vary from the simplest harmonization to the most elaborate pieces from the point of view of form as well as counterpoint.[3]

1. Chorale ricercare: was the favourite chorale form of the 17th century. The term *chorale ricercare* for organ is the corresponding expression to what "choral motet" is to vocal compositions. Within the *ricercare* every single chorale row is presented through the imitation (the fugue). The German organists at the beginning of the 17th century continued the legacy of the chorale motet masters – Michael Praetorius, Jacob Praetorius. In the meantime, we can also observe the influence in style on the organist repertoire of Italian sacred as well as laic music (through composers such as Gabrieli, Merulo).

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[2] *The New Grove Dictionary of Music and Musicians,* Oxford University Press, 2001, vol. 5., p. 747.
[3] Kelemen, Imre, *A zene története 1750-ig (The history of Music up until 1750)*, Tankönyvkiadó, Budapest, 1991, p. 315.

2. *Chorale variations*. This particular form is similar to the laic song variations. Generally, the number of variations matched the number of rows in a chorale. The Dutch Calvinist organist Sweelinck is the creator of chorale arrangements for organ. His excellent, almost improvisational compositions were interpreted mainly at concerts rather that during Mass. Sweelinck passed on the English music influence to the German masters – Scheidt and Heinrich Scheidemann. The two eminent German students of Sweelinck – Scheidt and H. Scheidemann – have brought the form and style of the keyboard idiom of Sweelinck's chorale variations into the central Protestant region of Germany, to where these were no longer parts of a concerto, but segments of religious liturgy. The climax of this genre was reaches through Scheidt's compositions. The better part of the Protestant chorales Scheidt composed had forms of chorale variations, and it has been published in *Tabulatura nova* (Hamburg, 1624). 16 types of variations can be distinguished by way of the number of voices used, the location of the cantus firmus, the manner in which the melody was lead (in a simple or ornamented style), its fabric (homophony, imitative polyphony, canon), and so forth.

3. *Chorale fantasy.* Is a piece made up of multiple parts that contain virtuoso elements from a technical standpoint, each chorale verse being arranged by way of different composition techniques. (Each verse is presented twice: in the Soprano voice, in an ornamented manner, as well as in the Bass voice, in a simple way). The interludes are present between the parts, the imitation of certain motifs consist in the first or last notes of the chorale verse, free passages (toccata, echo...). The Northern German masters applied this particular form. Their foremost representative was Tunder, an organist at Marienkirche in Lubeck – six out of his nine Protestant chorales that have survived are chorale fantasias. Buxtehude, Tunder's successor composed more that forty chorales – variations, ricercare, fantesies as well as chorale preludes. His chorale variations are more conservative, using forms of bicinium and tricinium, while his chorale fantasias are composed in Tunder's style.

4. *Chorale fugue*. The theme of the fugue is provided by the motif at the beginning of the chorale. The fugue component is followed by the entirety of the chorale (usually with cantus firmus at the Bass, at the pedal part). With the exception of J. E. Kindermann (*Harmonia Organica*, Nuremberg, 1645) from Central Germany, the most important composers of this form were the organists in Saxony and Thuringia: J. R. Ahle (who composed well over twenty chorales for organ), Johann Christoph Bach (1642-1703) (who composed 44 chorale preludes, most of which had polyphonic arrangements, while their first row was presented in an imitative style); Pachelbel from Central Germany (out of almost 80 chorales composed for organ, 12 are chorale fugues, while 7 are chorale partitas).

5. *Chorale partita*. In the second half of the 17th century, the chorale partita along with the chorale fugue was the most important contribution of the Central German organists to chorale compositions. (The term originates

from the Italian word *partita* = variation). The primary masters of the chorale partita were Georg Böhm (1661-1733), Johann Pachelbel (1653-1706), and later Johann Gottfried Walther (1684-1748), while this genre can also be found in Johann Sebastian Bach's work.

6. *Chorale prelude*. This is the most common form present in the practice of liturgy, for it had the function to prepare, to introduce the song of the congregation. The simplest chorale preludes did not need the use of pedals. Generally, the cantus firmus, or the melody of the chorale appeared in the Soprano voice (in an ornamented or simple manner). The other voices represented the accompaniment of the Soprano voice, which contained harmonic figurations. However, there is a wide range of procedures for the arrangement of the chorale. The cantus firmus may appear in any of the voices, out of the cantus firmus material several motifs can be extracted which could later be imitated, the cantus firmus may appear within the canon, or inverted or in retrograde (an eloquent example would be the canonical variations on *Vom Himmel hoch, da komm ich her* (BWV 769). Chorale trios also exist, in which the musical material of the chorale is arranged freely.

These types of chorale arrangements that have emerged mainly in the second half of the 17th century were not isolated from each other. The composing tradition in Central Germany differed from the one in Northern Germany. The Northern German organists have created chorale preludes by reducing the form of chorale variations down to a single variation, while the chorale fantasy was born by addition of certain secular toccata elements to the old chorale ricercar.[4] The chorale partita composed in Central Germany represented the integration of the secular variation principles for keyboards into the traditional chorale variations. Although, both of these forms, the chorale prelude from Northern Germany as well as the chorale fugue from Central Germany have played the same liturgical role, that of the intonation of the chorale.

At the beginning of the 18th century, these two genres influenced each other. This trait can be observed in the works of Georg Böhm, an organist in Luneburg (Northern Germany), who composed 8 out of his 18 chorale preludes in Buxtehude's style.

The fusion between style, tradition and genre reached its climax in the organ pieces, as well as the vocal creations of J. S. Bach. More than half of his organ works are based on chorales. The works of Bach's contemporaries – Telemann, J. G. Walther, G. F. Kauffmann, are similar to Bach's creations in genre and style, but their dimensions are far more diminished, while having a much simpler fabric.

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[4] *The New Grove Dictionary of Music and Musicians,* Oxford University Press, 2001, vol. 5, p. 759.

2. The Protestant *Herzlich tut mich verlangen* Chorale

Hans Leo Hassler (1564-1612) from Nürnberg, a great organist (initially at Augsburg, then at Nürnberg) as well as a folk composer created the melody of the song. He was the student of Andrea Gabrieli in Venice, the most famous master of the Italian Renaissance School. Prior to Praetorius, he was the promoter of the Venetian polychorale genre in Germany. His madrigals as well as canzonettas evoke Andrea Gabrieli's style. He composed around a hundred religious motets, 8 masses, and had two volumes of chorales as well as organ pieces.[5]

The melody of the chorale was originally a love song (*Mein Gemüt ist mir verwirret, das macht ein Jungfrau zart*) published in 1601 in the volume *Lustgarten Neuer Teutscher Gesäng,* which contained polyphonic lied, accompanied monodies as well as instrumental pages.

The harmonized melody had five voices, and it was published again in 1613, only this time it had a religious text, issued in the *Harmonia Sacrae* volume in Görlitz[6]. Christoph Knoll (1563-1650) wrote this text for a funeral song:

„*Herzlich tut mich verlangen*
nach einem selgen End,
weil ich hier bin umfangen
mit Trübsal und Elend.
Ich hab Lust, abzuscheiden
Von dieser argen Welt,
Sehn mich nach ewgen Freuden;
O Jesu, komm nur bald!"[7]

From my heart I am longing
for a blessed end,
for here I am surrounded
by trouble and misery.
I have a desire to take leave
of this wicked world,
longing for eternal joys,
O Jesus, come only soon!

This particular melody along with this particular text is present also today in the hymnbooks, at the funeral songs chapter. It corresponds to song no. 453 in *Niedersäschsichen Anhang*, song no. 367 in *Evangelisches Gesangbuch* from Romania, 1974, song *no. 77* in *Erdélyi Református Énekeskönyv (Transylvanian Reformed Songbook) 1995,* as well as song no. 414 in *Evangélikus Énekeskönyv (Evangelical Songbook)* 1994 from Cluj-Napoca.

In the *Praxis pietatis melica* edition from 1656, Johann Crüger attached another text as well to this song; it was called *Song of Passion*, after Paul Gerhardt (1607-1676).[8]

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[5] ***, Larousse, *Dicţionar de mari muzicieni (Dictionary of Great Musicians)*, Ed. Univers Enciclopedic, 2000, p. 217.

[6] Kulp, Buchner - Farmaçon, Siegfried, *Die Lieder unserer Kirche,* Gottingen, 1958, p. 117.

[7] *Evangelisches Gesangbuch,* Sibiu, 1974, p. 410.

[8] *Handbuch zum evangelischen kirchengesangbuch* II/2, Göttingen, 1970, p. 95.

„O Haupt voll Blut und Wunden	"O Head full of blood and wounds,
Voll Schmerz und vollen Hohn;	full of pain and full of derision,
O Haupt, zum Spott gebunden	O Head, in mockery bound
mit einer Dornenkron;	with a crown of thorns,
O Haupt, sonst schön gekrönet	O Head, once beautifully adorned
mit höchster Ehr und Zier,	with the most honour and adornment,
jetzt aber frech verhöhnet:	but now most dishonoured:
gegrüßet seist du mir!"[9]	let me greet you!"

The melody can be found with this text at chapter *Songs Meant for the Period of Fasting or on Holy Week*; song no. 60 in *Evangelisches Gesangbuch* from Romania, 1974; song *no. 283* in *Erdélyi Református Énekeskönyv (Transylvanian Reformed Songbook)*, 1995; *no. 138* in *Evangélikus Énekeskönyv (Evangelical Songbook)* 1994, Cluj-Napoca.

Other texts of the same song:

Cantata *BWV 161* by J. S. Bach
closing chorale

„Der Leib zwar in der Erden,	"The flesh in earth now lying
Von Würmern wird verzehrt,	By worms will be consumed,
Doch auferweckt soll werden,	Yet shall it be awakened,
Durch Christum schön verklärt,	Through Christ be glorified,
Wird leuchten als die Sonne	And shine bright as the sunlight
Und leben ohne Not	And live without distress
In himmlischer Freud und Wonne.	In heavenly joy and pleasure.
Was schadt mir denn der Tod?"[10]	What harm to me, then, death?"

Cantata *BWV 153* by J.S. Bach
closing chorale

„Und ob gleich alle Teufel	"And even if all the devils
Dir wollten widerstehn,	wanted here to withstand him,
So wird doch ohne Zweifel	there is still no doubt that
Gott nicht zurücke gehn;	God will not give way.
Was er ihm fürgenommen	What he has undertaken
Und was er haben will,	and what he wants to have
Das muß doch endlich kommen	must in the end come
Zu seinem Zweck und Ziel."[11]	to his purpose and goal."

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[9] *Evangelisches Gesangbuch,* Sibiu, 1974, p. 66.
[10] *Bach sacred cantatas* vol. 4., Bach 2000, 1989, p. 171.
[11] *Bach sacred cantatas,* vol. 4, Bach 2000, 1989, p. 151.

Cantata *BWV 135* by J.S. Bach
after Cyriacus Schneegaß (1597).

„*Ach Herr mich armen Sünder*   *"Ah Lord, poor sinner that I am,*
 Straf nicht in deinem Zorn,   *do not punish me in your rage,*
 Dein´ ernsten Grimm doch linder,   *but soften your stern wrath*
 Sohnst ists mit mir verlorn.   *otherwise I am lost.*
 Ach Herr, wollst mir vergeben   *Ah Lord, may it be your will to forgive*
 Mein Sünd und gnädig sein,   *my sin and be merciful*
 Daß ist mag ewig leben,   *so that I may live for ever*
 Entfliehn der Höllenpein."[12]   *and flee from the pains of hell"*

       The song has more than one version, as the rhythm and melodies are not the same in every hymnbook. Most of the times, the melody only differs in its cadence. Its skeleton is AAB (B = b + c), and it is written in the Phrygian mode.

       It is very difficult to determine in the time of J. S. Bach and the other contemporary organists which version was the original source of the song. Generally, at that time, organists have composed as well as improvised melodies on the spot, and they did not consult any hymnbooks while composing.[13]

       The *Ach Herr...* song from *Gotha Hymnal*, 1715:

Ex. 1

       In another source[14], the song's rhythm is different and the last note of the cadence does not match the previous example.

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[12] Idem, vol 3., p. 255.
[13] Bach, *Orgelverke*, *Orgelchorale der Neumester-Sammlung, Preface*, Band 9, Bärenreiter Urtext, p. VIII.
[14] Brahms, Johannes, *Werke für Orgel*, Urtext, G.Henle Verlag München, 1987.

Ex. 2

Text: Christoph Knoll

Melodie: Hans Leo Haßler, 1601

Herz - lich tut mich ver - lan - gen nach ei - nem sel' - gen End,

weil ich hier bin um - fan - gen mit Trüb - sal und E - lend.

Ich hab Lust ab - zu - schei - den von die - ser ar - gen Welt,

sehn' mich nach ew' - gen Freu - den; o Je - su, komm nur bald!

Other versions of the rhythm from 1640 and 1650:

Ex. 3

Befiehl du deine Wege (I)
from a setting by Johann Crüger, 1640

Ex. 4

Befiehl du deine Wege (I)
Samuel Scheidt, Görlitz, 1650, 4-pt. setting
Title: "Herzlich tut mich verlangen"

3. Different Arrangements of the *Herzlich tut mich verlangen* Chorale

3.1. The *Ach Herr, mich armen Sünder*[15] Chorale Prelude BuxWV 178 by Dietrich Buxtehude (1637-1707)

Dietrich Buxtehude, German composer as well as organist of Danish descent, had spent his first 30 years of his life in Denmark, and the his last 40 years in Germany. He held three organist positions throughout his life – at Hälsinborg (1657 – 1658), at the German parish of St. Maria of Elseneur (Denmark, 1660), afterward at Marienkirche, in Lübeck (1668 – 1707).

Buxtehude had composed around 90 organ pieces, which are on one hand preludes, toccatas, fugues, passacaglias, while on the other hand they represent different types of chorale arrangements – chorale variations, chorale ricercare, chorale fantasias as well as chorale preludes. When writing chorale arrangements he mostly composed chorale preludes that had an ornamented cantus firmus. He created monumental choral fantasias in which he employed the technique of fragmentation and the manual style previously established by Tunder. With these compositions, he tried to depict a symbolic musical transcription of the meaning of the text.

In his short chorale preludes, the melody of the chorale is introduced one single time. The chorale prelude can be seen as a simple chorale variation, which has the function to introduce the tonality of the song, in order for the congregation to sing it thereafter.

In order to accurately interpret the *Ach Herr, mich armen Sünder* chorale, a two manual organ is required (Rückpositiv as well as Hauptwerk). The cantus firmus can be found in the slightly ornamented Soprano voice.

Ex. 5

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[15] Buxtehude, Dietrich, *Sämtliche Orgelwerke,* Breitkopf & Härtel, Wiesbaden, 1986, p. 4-5.

The cantus firmus consists of half notes as well as whole notes. The verse (musical phrases) are separated by segments of 1-2 measures, in which the voices elaborate ("vor imitation": pre-imitations) the thematic material of the following verse of the cantus firmus.

The piece starts with a fugato, the basic cell being the theme head (E-A-G). All the voices enter with this theme: Alto-Tenor-Soprano-Bass.

Ex. 6

This sort of pre-imitations of the cantus firmus can also be found in the sequel, measure 13 at the Bass,

Ex. 7

Measure 20 also in the Bass (diminution: quarter notes),

Ex. 8

Measure 24 in the Bass line (diminution, at the inferior fifth), followed by measure 26 in the Tenor (diminution, at the inferior third)

Ex. 9

Measure 31 in the Tenor

Ex. 10

The middle voices are moving constantly throughout the piece according to the simultaneous counterpoint.

The last verse is not preceded by an imitation of the cantus firmus, but rather by an ascending A minor scale, which extends to an octave (measure 38, Bass). As we keep in mind the text of the verse *Entfliehn der Höllenpein.* ("*and [I may] flee from the pains of hell")* one could presume that this motif might have a symbolic significance, illustrating his refuge from hell.

Ex. 11

The conflict between the modal character of the chorale and its arrangement within the tonal system can be observed at the end of the piece. The cantus firmus has a cadence on the tonic note in C major, while during the last three measures, the E note in the Soprano is reinterpreted through the movement of the inferior voices, thus becoming the dominant of A minor, the initial tonality of the piece.

Ex. 12

3. 2. The *Herzlich tut mich verlangen* chorale in J. S. Bach's Work

This particular chorale is present in many of Bach's works, such as St. Matthew Passion (Matthäus-Passion), Christmas Oratorio (Weihnachts-Oratorium), as well as several Cantatas.

Matthew Passion BWV 244

In the *Matthew's Passion*, which is the main chorale and this, appears five times, each time with a different text (no. 15 *Erkenne mich, mein Hüter*, no. 17. *Ich will hier bei dir stehen*, no. 44. *Befiel du deine Wege*, no. 54. *O Haupt voll Blut und Wunden*, no. 62. *Wenn ich einmal soll scheiden*) as well as in a different tonalities (E major, E flat major, D major, F major, A minor), while the key signatures symbolize the inevitability of Christ's path (#### / bbb / ## / b / -).

Ex. 13

BWV 244/15[16]

Ex. 14

BWV 244/17

Ex. 15

BWV 244/44

Ex. 16

BWV 244/54

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[16] http://www.bach-cantatas.com/CM/Befiehl-du-deine-Wege.htm

Ex. 17

BWV 244/62

Wenn ich ein-mal soll schei-den, so schei-de nicht von mir,
wenn ich den Tod soll lei-den, so tritt du denn her - - für!

Christmas Oratorio BWV 248

In the Christmas Oratorio the chorale appears twice: no. 5. *Wie soll ich dich empfangen* and no. 64. *Nun seid ihr wohl gerochen*. Chorale no. 5, in Phygian mode is harmonized in a similar manner with the chorales from the cantatas – it encloses the form of the 17th century cantione, its weave is a simple four voice one, while its predominant homophony is disrupted by slightly polyphonic motifs.[17] Chorale no. 64 is the last chorale of Cantata VI (*Am Epiphaniasfest*), as well as being the closing chorale of the oratorio. This part was originally meant for a cantata profana, perhaps this is the reason why the harmonization is in D major, when normally if the melody is in a Phrygian mode, then it should be interpreted in a minor scale.[18] Bach had chosen this chorale to conclude his oratorio for a reason – it is abundantly harmonized. The instrumental accompaniment is characteristic for Bach, with 12 measures at the beginning and at the end of the chorale (*ritornel*) along with several measures between verses. However, it is very interesting that these lyrics belong to another song (of a melody by Johann Crüger).

Ex. 18

BWV 248/5

Wie soll ich dich emp - fan - gen und wie be-gegn' ich dir?
O al - ler Welt Ver - lan - gen, o mei-ner See - - - len Zier!

Ex. 19

BWV 248/64

Nun seid ihr wohl ge - ro - chen an eu - rer Fein - - - de Schar,
denn Chri-stus hat zer - bro - chen, was euch zu - wi - - - der war.

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[17] Dürr, Alfred, *Die Weihnachts-Oratorium von Johann Sebastian Bach*, dtv/Bärenreiter, p. 22.
[18] Dürr, A., Idem, p. 23.

The *Ach Herr, mich armen Sünder,* BWV 135 Cantata

The *Ach Herr, mich armen Sünder* - BWV 135 cantata, which it chorale to the melody of *Herzlich tut mich verlangen*, is composed for the third Sunday after Holy Trinity (the 165th day of the calendar year). Within the chorale in the Cantata, the cantus firmus is placed in the Bass.

This melody is harmonized also in the closing chorale of the Cantata for Himmelsburg *Komm, du süße Toddestunde* - BWV 161,[19] composed in 1716 for the 16th Sunday after Holy Trinity, as well as in the choral of the Cantata for the first Sunday of the New Year of 1724 *Schau, lieber Gott wie meine Feind* - BWV 153.[20]

As we can notice, one single melody is presented to us in three great works, all different, harmonized in ten different manners (as well as in different tonalities), each time having a distinctive instrumental accompaniment.

All the harmonization written on two separate staffs, on four voices, is comprised in the *Vierstimmige Choralgesange* collection, and it was printed along with the other Bach chorales in 1765 and 1769. The significance of this collection is that Philip Emanuel Bach had printed four voice arrangements of almost every vocal composition of his father. In the preface of the collection, he states that in order for someone to interpret the Bass line with any instrument one should have a 16' register.

Albert Schweitzer wrote the following: *"The great masters of chorales, such as Eccard, Praetorius and others harmonized the melody, while Bach harmonized the text. The melody itself has an unclear character (unbestimmten Characters)"*.[21]

The 10 harmonisations of the same melody can be divided into two groups: those that have a Phrygian character, and those that have a major character. It is no wonder that Bach "modernized" the Phrygian character melody, for even the composer of the original melody, H. L. Hassler harmonized it in a major tonality. Schein, Scheidt and Pachelbel harmonized the piece in a major scale. We must not forget that Hassler's song is a laic one, based on the theme of love. The text of the Passion – a text that would justify its Phrygian character – was only later added.[22]

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[19] Wolff, Christoph, Idem. p. 195.
[20] Wolff, Christoph, Idem. p. 306-307.
[21] Schweitzer, Albert, *J. S. Bach*, VEB Breitkopf Hartel Music verlag, Leipzig, 1954, p. 402.
[22] Győrffy, István, *Összhangzattani kalauz a Bach-korálokhoz (Harmonic guide for Bach's chorales),* Tárogató kiadó, Budapest, 1994, p. 66-67.

Ex. 20

Harmonization by Hans Leo Hassler

3.2.1. The *Herzlich tut mich verlangen,* BWV 727[23] Chorale Prelude

This chorale prelude is included in the *Orgelbüchlein* volume, although originally it was not a part of it and was not even mentioned alongside the 164 Protestant chorales that Bach proposed to arrange for this particular volume (though, in the end he managed to arrange only 45 of them). However, in this volume there were included several chorale preludes that resemble the other 45 preludes from the standpoint of their form.

Bach composed more than 150 chorales, which he then assembled in four large collections - *Orgelbüchlein* BWV 599 – 644. then we have the catechism chorales that make up the third collection of *Klavierübung* BWV 669 – 689. then, there are the chorales from Leipzig *Achtzehn Chorale:* BWV 651 – 668 as well as *Schübler's* collection BWV 645-650 – which he treated each in a different fashion, submitting those simple themes to every possible form of metamorphosis: ornamented chorales, figurations, canons, counter pointed chorales, trios, variations, harmonization, fugatas, chorale fantasias ...[24]. Each time he put a text on music, Bach never let an idea, an image or an important word pass by without conveying it through a symbolic musical transcription. While his predecessors were mostly preoccupied by the melody of the chorales, Bach paid enormous attention to the text as well, thus trying to confer the role of "preacher" to the organ.[25]

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[23] Bach, J. S., *Orgelwerke*, Urtext, Band V, C.F.Peters, Frankfurt, p. 30.

[24] ***, *Larousse, Dicţionar de mari muzicieni (Great Musicians Dictionay),* Ed. Univers Enciclopedic, 2000, p. 30.

[25] Gáncs, Aladár, *Az ötödik evangélista (The Fifth Evangelist),* Ed. Budapesta, 1985.

The melodies of the preludes that are present within the *Orgelbüchlein* are all from the "classical" Lutheran repertoire up to 1675. Bach relied on melodies he grew up with, that he has known since his childhood, and did not take into account newer melodies. The *Schuldiges Lob Gottes, oder: Geistreiches Gesang-Buch* hymnbook from 1713 in the closest to the *Orgelbüchlein* from both the point of view of the context, as well as its editing. In the ninety pages of the *Orgelbüchlein,* 6+6 staffs would appear, and depending on the length of the cantus firmus, the piece had to not exceed two pages. These miniature chorales are chorale arrangements, in which the character as well as the outline of the motifs is strictly established.[26]

If we look at the cantus firmus in the chorale arrangements, we can observe the following:

- In most chorales, the cantus firmus is in the Soprano, while the other voices elaborate a certain motif, which usually has a direct link with the message of the chorale. *Ach wie nichtig, ach wie flüchti*" (BWV 644), *Alle Menschen müssen sterben* (BWV 643), *Christ ist erstanden* (BWV 627), *Christ lag in Todesbanden* (BWV 625), *Der Tag, der ist so freudenreich* (BWV 605), *Durch Adam Fall ist ganz verderbet* (BWV 637). Bach suggests Adam's fall into sin[27], the theme of the didactic Lutheran song from 1524, through the descendent chromatic phrases of the middle voices, along with the diminished as well as augmented descendent seventh leaps in the Bass, thus generating strange and unusual harmonies.
- The cantus firmus is in the canon:
  - at a twelfth, in the Soprano and Tenor *Christe, du Lamm Gottes* (BWV 619).
  - At an octave in the canon, in the Soprano and Bass: *Christus, der uns selig macht* (BWV 620), *Erschien ist der herrliche Tag* (BWV 629), in the Soprano and Tenor: *In dulci jubilo* (BWV 608).
  - at a fifth in the canon: in the Soprano and Alto *Liebster Jesu, wir sind hier* (BWV 633), *O Lamm Gottes, unschuldig* (BWV 618).
- Cantus firmus is in the Alto: *Christum wir sollen loben schon* (BWV 611).
- Cantus firmus is in the Tenor: *Gott, durch deine Güte* (BWV 600).
- Cantus Firmus is in the highly ornamented Soprano: *Das alte Jahr vergangen ist* (BWV 614), *O Mensch, bewein dein Sünde groß* (BWV 622), *Wenn wir in höchsten Nöten sein* (BWV 641).
- Free forms, with imitations: *In dir ist Freude* (BWV 615).

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[26] Wolff*, Christoph, Johann Sebastian Bach a tudós zeneszerző (J.S.Bach, the scientist composer*); Ed. Park, 2004, p. 156.
[27] Wolff, Christoph, Idem. p. 158.

The *Herzlich tut mich verlangen* prelude must be interpreted on two manuals and pedal. The cantus firmus played with the right hand can be emphasized with the help of a very special, colorful register (Gedact 8' + Nasard 2 2/3; Rohrflöte 8' + Sesquialtera, a delicate reed, and so on). The left hand and the pedalier are played with a neutral register (labial of 8' or 8'+4', or 8'+16').

The very discreet Cantus Firmus is in the Soprano voice.

Ex. 21

The structure of the counterpoint is in a 2:1 and 4:1 ratio, at the end of the verses in a 6:1 or 8:1, while in the Cadence at a 16:1 ratio.

Ex. 22

The first two verse lines are more heavily harmonized. The melody of the Bass holds ascendant rhythmic figurations (B-C#-D, G-A-B) of dactyls, as well as leaps of a minor sixth, minor seventh and an octave, while the other voices "barely even move".

Ex. 23

This commotion in the Bass can be explained by the verses of the chorale "*for here I am surrounded by trouble and misery*". In the third verse line the melody is not ornamented, while the Bass voice is rhythmically balanced (eighths), only the leaps remain, third, fourth, octave as well as a diminished seventh. The middle voices are more rhythmical (eighths, sixteenths).

In the last verse, the melody in the Bass line quietens down, as it moves in the opposite sense of the melodic line in the Soprano voice. Then

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in the third measure from the end, it could descend in a sixth, parallel to the cantus firmus, while the rhythmic outline of the middle voices is made up of sixteenths *O, Jesu Komm nur bald*.

Ex. 24

The harmonized melody in B minor, that has a melodic timbre on some of its segments, end on the fifth degree.

3.2.2. The *Ach Herr, mich Armen Sünder"*[28] BWV 742, Chorale Prelude

This prelude is part of the Neumeister collection, which contains 36 chorale preludes, of which approximately twenty-four have been composed prior to the year 1700. The researchers of Bach's music presume – bearing in mind his style as well as composition technique – that these preludes were written in his years spent at Ohrdruf. Most of these works were written in the German tablature, while this particular method of writing was used only to the early 18th century). The preludes present in the Neumeister collection were written for regular church services. The main characteristic of these preludes reflects Bach's musical education, as well as the influence of the masters: Johann Pachelbel, Johann Christoph and Johann Michael Bach.

The style of the preludes written according to Pachelbel's form were most of them had four voices, with an "ad libitum" pedal, or a cantus firmus present in the pedal voice, is often developed – sometimes discretely or on the contrary, extremely boldly – through new forms (*Jesu meine Freude* BWV 1105: the cantus firmus appears at several voices); by the steady motif structure (*Als Jesus Christus in der Nacht* BWV 1108); or by a rich chromatic structure (*Herzliebster Jesu* BWV 1093). The unusual variety of the cadences is most remarkable – each piece ends in a different fashion.[29]

The *Ach Herr, mich armen Sunder* - BWV 742 chorale rigorously follows Pachelbel's *Wir glauben all an einen Gott* example. Both pieces have been written for three voices, with the cantus firmus at the Soprano line, highly ornamented in contrast with the other voices, which hereby represent a homogenous accompaniment.

Ex. 25

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[28] Bach, J.S., *Orgelverke*, Band 9, Orgelchorale der Neumeister-Sammlung, Bärenreiter Urtext, 2005, p. 28-29.
[29] Wolff, Christoph, Idem. p. 69

Both works require two manuals (Rückpositiv si Oberwerk), different and contrasting registers (this is the way Pachelbel's organ was in Predigekirche in Erfurt, as well as Bach's organ in Ohrdruf. The organ in Arnstadt did not have Rückpositiv). The prelude begins with four measures of intonation. Each of the measures has as its basis the two notes that start the melody: F# - B.

Ex. 26

The rhythmic outline of the superior voice is built on alternating formulas: while one verse consists of eighths with thirty-seconds, the other is on sixteenths. The cantus firmus is "concealed" within these notes.

Ex. 27

The inferior voices pulsate in eighths and quarter notes.

Ex. 28

The piece ends on the fifth degree of B minor (melodic).

4. Conclusions

Throughout centuries, the *Herzlich tut mich verlangen* chorale has inspired many composers. The tonal arrangement of melodies that had a modal character constituted a true incentive for the great masters. Many lyrics were used to a chorale melody, depending on the different religious events: fasting, Holy Week, funerals. Therefore, the chorale was well known by the Protestant

composers and organists. Johann Sebastian Bach contributed to the popularity of the chorale, including the melody of the chorale in many of his works, such as *St. Matthew Passion (Matthäus-Passion)*, *Christmas Oratorio (Weihnachts-Oratorium)*, several Cantatas or organ arrangements.

Table 1

The comparison of chorale preludes depending on the cantus firmus

	Chorale prelude	The type of organ needed for its interpretation	Cantus firmus	
			Voice	Characteristics
1.	Hans Leo Hassler	-	Soprano	-
2.	D. Buxtehude *Ach Herr, mich armen Sünder,* BuxWV 178 (~1700)	Two manual organ with pedal	Soprano	discreetly ornamented, verses preceded by pre-imitations, fugato at the beginning of the chorale
3.	J.S. Bach *Herzlich tut mich verlangen,* BWV 727 (1708)	Two manual organ with pedal	Soprano	discreetly ornamented
4.	J.S. Bach *Ach herr, mich armen Sünder,* BWV 742 (1705)	Two manual organ	Soprano	Very richly ornamented, beginning by intonation (4 measures)

All the works require a two manual organ with pedal (with the exception of the BWV 742 chorale prelude by Bach, written for three voices). Except the preludes composed by Reger and Brahms Op. 122/9, the cantus firmus is emphasized using a different register (in the Soprano voice of at the pedal).

Table 2

The comparison of chorale preludes depending on the harmonization of the first chorale verse

	Chorale prelude	Tonality		Modulations within the first verse
		The end of the first verse	Ending	
1.	Hans Leo Hassler	D	F	F major -D minor (measure 3) D minor-F major (measure 4)
2.	D. Buxtehude *Ach Herr, mich armen Sünder,* BuxWV 178	A	A*	A minor-F major (measures. 5-6) inflexion toward F
3.	J.S. Bach *Herzlich tut mich verlangen,* BWV 727	B	B*	-
4.	J.S. Bach *Ach herr, mich Armen Sünder,* BWV 742	B	B*	B minor-E minor (measure 5) E minor-A major (measure 6) A major-D major (measure 6) D-B minor (measure 7)

* the works end on the fifth degree, with a Picardy third chord.

Tonal unity can be observed in every single work.

In the first verse of Buxtehude and Bach's chorale preludes the A minor and B minor tonalities receive a melodic timbre at times (the elevated sixth degree). In the BWV 742 prelude, we encounter harmonic segments, while in BuxWV 178 – measure 5-6 an inflexion appears from A minor to F major.

(Translated by: Köpeczi Juliánna Erika)

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