

Johann Sebastian Bach



Chorale partita BWV 659

Nun komm, der Heiden Heiland

[Come now, Saviour of the heathen]

for 2 keyboards & pedal,

from the 'Great Eighteen' Chorale Preludes

a.k.a. the 'Leipzig Chorales'

arr. for 4-part Strings

edited by Alan Bonds

from Wikipedia:

The Great Eighteen Chorale Preludes, BWV 651–668, are a set of chorale preludes for organ prepared by Johann Sebastian Bach in Leipzig in his final decade (1740–1750), from earlier works composed in Weimar, where he was court organist. The works form an encyclopedic collection of large-scale chorale preludes, in a variety of styles harking back to the previous century, that Bach gradually perfected during his career. Together with the *Orgelbüchlein*, the *Schübler Chorales*, the third book of the *Clavier-Übung* and the *Canonic Variations*, they represent the summit of Bach's sacred music for solo organ.

COMPOSITIONAL MODELS

The breadth of styles and forms represented by the Great Eighteen is as diverse as that of Bach's *Well Tempered Clavier* for the keyboard. The pieces are on a large and often epic scale, compared with the miniature intimacy of the choral preludes of the *Orgelbüchlein*. Many of the chorale preludes pay homage to much older models in the German liturgical tradition (Georg Böhm, Buxtehude and Pachelbel), but the parallel influence of the Italian concerto tradition is equally visible. It is a mid-eighteenth century salute to the musical traditions of the previous century. Unlike Part III of the *Clavier-Übung*, where Bach pushed his compositional techniques for the organ to new limits, the chorale settings of Bach's Great Eighteen represent "the very quintessence of all he elaborated in Weimar in this field of art;" they "transcend by their magnitude and depth all previous types of choral prelude"; and they display a "workmanship as nearly flawless as we have any right to expect of a human being." The eighteen are characterized by their freely developed and independent accompaniment filling the long intervals between the successive lines of the *cantus firmus*, a feature of their large scale which has not pleased all commentators.

When Bach moved to his later positions as *Kapellmeister* in Köthen in 1717 and cantor at the Thomaskirche in Leipzig in 1723, his obligations did not specifically include compositions for the organ. The autograph manuscript of the Great Eighteen, currently preserved as P 271 in the Berlin State Library, documents that Bach began to prepare the collection around 1740, after having completed Part III of the *Clavier-Übung* in 1739. The manuscript is made up of three parts: the six trio sonatas for organ BWV 525–530 (1727–1732); the *Canonic Variations* on "*Vom Himmel hoch da komm' ich her*" BWV 769 added at the same time as the chorale preludes (1739–1750); and an early version of *Nun komm' der heiden Heiland* (1714–1717), appended after Bach's death.[5]

The first thirteen chorale preludes BWV 651–663 were added by Bach himself between 1739 and 1742, supplemented by BWV 664 and 665 in 1746–7. In 1750 when Bach began to suffer from blindness before his death in July, BWV 666 and 667 were dictated to his student and son-in-law Johann Christoph Altnikol and copied posthumously into the manuscript. Only the first page of the last choral prelude BWV 668, the so-called "deathbed chorale", has survived, recorded by an unknown copyist.[6] The piece was posthumously published in 1751 as an appendix to the *Art of the Fugue*, with the title "*Wenn wir in höchsten Nöthen sein*" (BWV 668a), instead of the original title "*Vor deinen Thron tret ich hiermit*" ("Before your throne I now appear")."

From Hyperion Records: "BWV659 is one of the jewels of the collection, whether seen in the textures (the walking bass), the harmony (fluid inner parts, effortless sequences, and beautifully crafted suspensions), or the expressively ornamented chorale. Of the three settings, the current performer sees the first as representative specifically of the birth of Christ. The G minor key matches some of the greatest utterances on the organ for Bach—the 'Sei gegrüßet partita', the *Fantasia and Fugue*—and the *cantus* lines emphasise ascent, even when the chorale phrase doesn't; perhaps a surprising emphasis given the text, which references the descent of the Saviour in the Incarnation. The inner parts are typically dense in motifs that are traceable both to the chorale and to the ornamented *cantus firmus* line. There are four phrases, with long episodes in between, giving a meditative focus. Note the beautiful harmonic sequences found throughout this setting, which is a feature of the writing of all three 'Nun komm' settings."

from notes by George Parsons © 2017

From Wikipedia:

"Over the quavers of the continuo-like "walking bass" in the pedal, the two inner parts move forward meditatively in canon, beneath the florid and melismatic *cantus firmus* of "Nun komm, der Heiden Heiland". The beautiful melody, endlessly prolonged and never fully perceptible amid the freely spiraling arabesques, evokes the mystery of the incarnation; it is matched by the perfection of the accompaniment.

Nun komm, der Heiden Heiland
Hymn by Martin Luther

¶ Hymnus. Veni redemptor gentium.



¶ Nu kom der Heyden heyland-der jungfrauen
kynd erkand. Das sich wunder alle welt-
Sott solch gepurt ihm bestelt.
Nicht von Mans blut noch von fleisch-
allein vñ dem heyligen geist-
Mit Gottes wort worden eynt
mensch-und bliet eynt frucht weibs
fleisch.
Der jungfraw leib schwanger ward-
doch bleib keuscheyt reyn beweis
L. Eucht er für mäch tugend
schon-Sott da war yn seinem thron.
Er gieng aus der kamer seyn-
dem kœniglichen saal so reyn.
Sott vñ art vñ mensch eynt hell-
seyn weg er zu lauffen eynt.
Seyn laufft kam vom vatter her-
und keret wider zum vater.
für hym vndern zu der hell-
und wider zu Gottes siel.

¶ ij

"Nu kom der Heyden heyland" in the Erfurt Enchiridion

English: Savior of the nations, come"

Catalogue: Zahn 1174

Occasion: Advent

Text: by Martin Luther

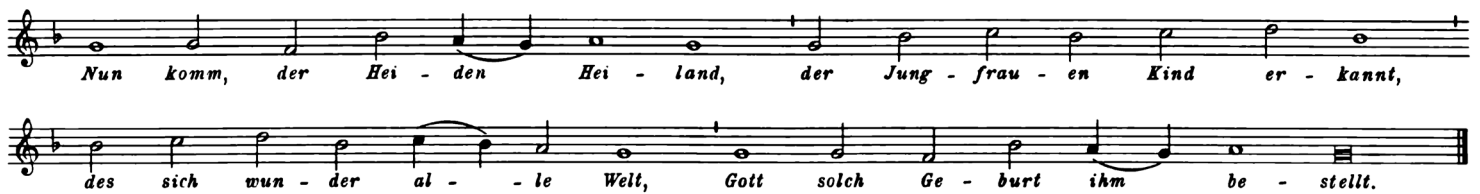
Language: German

Based on: Veni redemptor gentium

Published: 1524

Nun komm, der Heiden Heiland

Aus dem Gregorianischen Choral



Adventshymnus „Veni Redemptor gentium“ von Aurelius Ambrosius
(* um 340 in Trier, Bischof von Mailand, † 397 in Mailand),
verdeutsch von Dr. Martin Luther (∞ 1483 in Eisleben, † 1546 daselbst)

Cantus firmus chorale
Nun komm, der Heiden Heiland
[Come now, Saviour of the Heathen]
for 4 parts (2 keyboards & pedal)
BWV 659
arranged for 4-part strings by Alan Bonds

J.S. Bach

Vn1

Vn2

Vla

Vc./Cb.
pizz.?

5

8

12

15

Musical score for measures 15-17. The system consists of four staves: Treble, Violin, Viola, and Bass. Measure 15 features a complex melodic line in the Treble staff with a wavy hairpin and a sixteenth-note run. The Violin and Viola staves have rhythmic accompaniment with eighth notes and rests. The Bass staff provides a steady bass line. Measure 16 continues the melodic development in the Treble staff. Measure 17 shows a continuation of the accompaniment in the lower staves.

18

Musical score for measures 18-20. The system consists of four staves: Treble, Violin, Viola, and Bass. Measure 18 has a rest in the Treble staff. Measure 19 features a sixteenth-note run in the Treble staff. Measure 20 continues the melodic line in the Treble staff. The Violin and Viola staves have rhythmic accompaniment. The Bass staff provides a steady bass line.

21

Musical score for measures 21-23. The system consists of four staves: Treble, Violin, Viola, and Bass. Measure 21 features a sixteenth-note run in the Treble staff. Measure 22 continues the melodic line in the Treble staff. Measure 23 shows a continuation of the accompaniment in the lower staves.

24

Musical score for measures 24-26. The system consists of four staves: Treble, Violin, Viola, and Bass. Measure 24 features a sixteenth-note run in the Treble staff with a wavy hairpin. Measure 25 continues the melodic line in the Treble staff. Measure 26 shows a continuation of the accompaniment in the lower staves.

27

Musical score for measures 27-29. The system consists of four staves: Treble, Violin, Viola, and Bass. Measure 27 has a rest in the Treble staff. Measure 28 features a sixteenth-note run in the Treble staff with a wavy hairpin. Measure 29 continues the melodic line in the Treble staff. The Violin and Viola staves have rhythmic accompaniment. The Bass staff provides a steady bass line.

30

Musical score for measures 30-32. The score is written for four staves: Treble (top), Bass (second), Bass (third), and Bass (bottom). The key signature has one flat (B-flat). Measure 30 features a complex melodic line in the top staff with many sixteenth notes and a fermata. Measure 31 has a similar melodic line with a fermata. Measure 32 continues the melodic line with a fermata. The bass staves provide a steady accompaniment with eighth and sixteenth notes.

33

Musical score for measures 33-35. The score is written for four staves: Treble (top), Bass (second), Bass (third), and Bass (bottom). The key signature has one flat (B-flat). Measure 33 features a complex melodic line in the top staff with many sixteenth notes and a fermata. Measure 34 has a similar melodic line with a fermata. Measure 35 continues the melodic line with a fermata. The bass staves provide a steady accompaniment with eighth and sixteenth notes.

Violin 1

Cantus firmus chorale

Nun komm, der Heiden Heiland

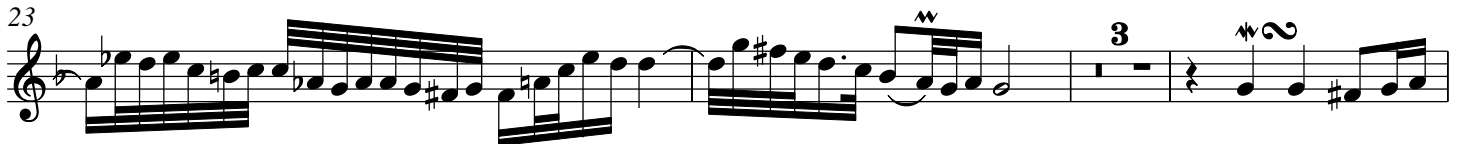
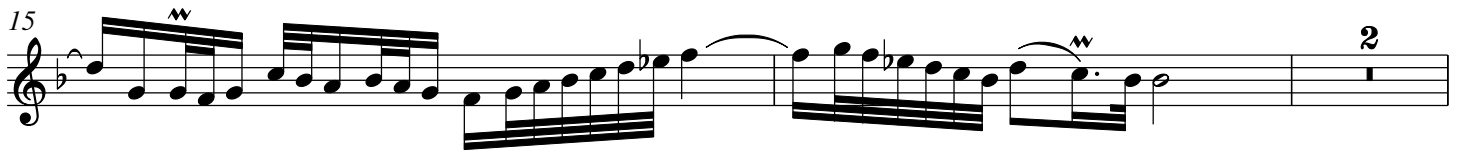
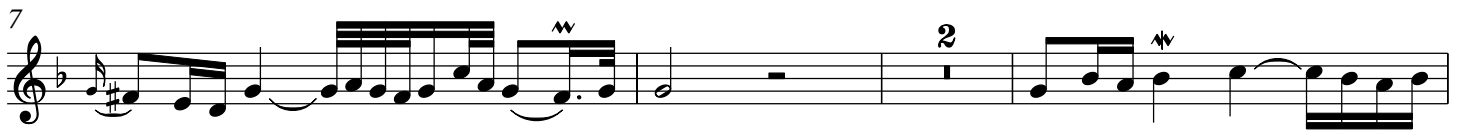
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BWV 659

J. S. Bach

Arr. Alex Demutskiy

$\text{♩} = 60$

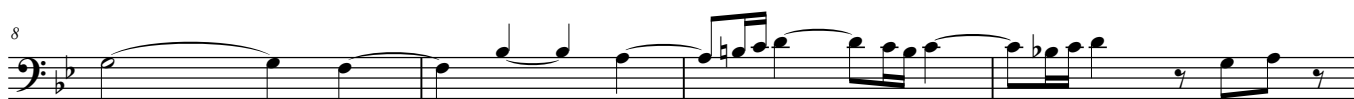
Violas



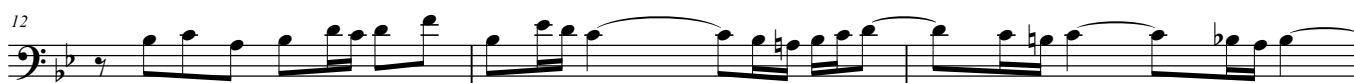
Vlas.



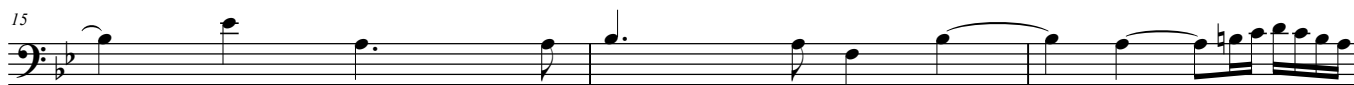
Vlas.



Vlas.



Vlas.



Vlas.



Vlas.



Vlas.



Vlas.



Viola

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