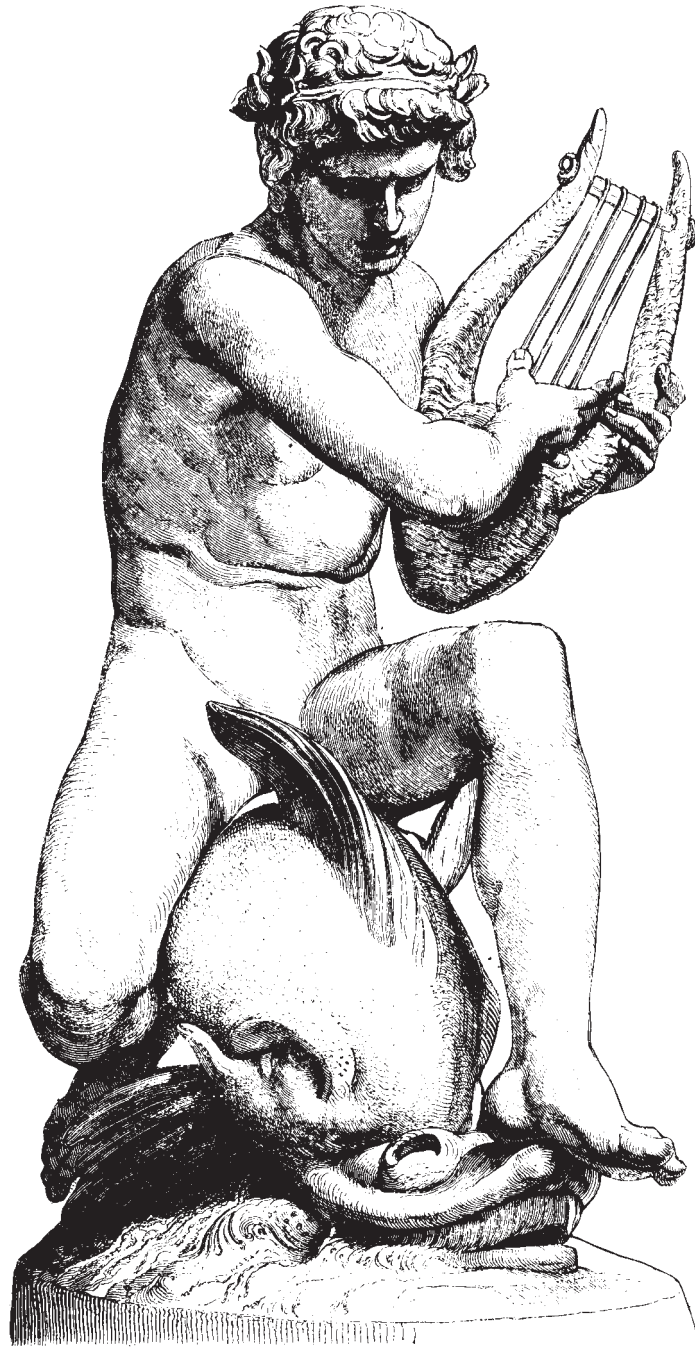


# Johann Sebastian Bach



## Chorale Prelude BWV 638

*Es ist das Heil uns kommen her*

[Salvation has come to us]

from the *Orgel Büchlein* BWV 599-644

transcribed for 4-part String Ensemble

edited by Alan Bonds

## ABOUT THIS WORK

From Wikipedia:

The Orgelbüchlein (Little Organ Book) BWV 599–644 is a set of 46 chorale preludes for organ — one of them is given in two versions — by Johann Sebastian Bach. All but three were written between 1708 and 1717 when Bach served as organist to the ducal court in Weimar; the remainder and a short two-bar fragment came no earlier than 1726, after the composer's appointment as cantor at the Thomasschule in Leipzig.

Bach's apparent plan was for a collection of 164 settings of chorale tunes sung during the Church year so that each part of the year was represented. However, only 46 of these were completed. The manuscript, which is now in the Staatsbibliothek, leaves a number of tunes as missing or "ghost" pieces. These have been added in the 21st century; this project took nine hours in the first complete performance, giving an idea of the potential scope of Bach's "little" book. The Orgelbüchlein as Bach left it contains about 80 minutes of music which span the liturgical calendar.

Each setting takes a Lutheran chorale, adds a motivic accompaniment, and quite freely explores form. Many of the preludes are short and use four contrapuntal voices. All have a pedal part, some requiring only a single keyboard and pedal, with an unadorned cantus firmus. Others involve two keyboards and pedal. These include several canons, four ornamental four-part preludes with elaborately decorated chorale lines, and one prelude in trio sonata form.

A further step towards perfecting this form was taken by Bach when he made the contrapuntal elements in his music a means of reflecting certain emotional aspects of the words. Pachelbel had not attempted this; he lacked the fervid feeling which would have enabled him thus to enter into his subject. And it is entering into it, and not a mere depicting of it. For, once more be it said, in every vital movement of the world external to us we behold the image of a movement within us; and every such image must react upon us to produce the corresponding emotion in that inner world of feeling.

—Philipp Spitta, 1873, writing about the Orgelbüchlein in Volume I of his biography of Bach

Here Bach has realised the ideal of the chorale prelude. The method is the most simple imaginable and at the same time the most perfect. Nowhere is the Dürer-like character of his musical style so evident as in these small chorale preludes. Simply by the precision and the characteristic quality of each line of the contrapuntal motive he expresses all that has to be said, and so makes clear the relation of the music to the text whose title it bears.

—Albert Schweitzer, *Jean-Sebastien Bach, le musicien-poète*, 1905

The first verse of the Lutheran hymn *Es ist das Heil uns kommen her* of Paul Speratus is given below with the English translation of John Christian Jacobi.

*Es ist das Heil uns kommen her  
von Gnad' und lauter Güte,  
die Werke helfen nimmermehr,  
sie mögen nicht behüten,  
der Glaub' sieht Jesus Christus an  
der hat g'nug für uns all' getan,  
er ist der Mittler worden.*

Our whole salvation doth depend  
On God's free grace and Spirit;  
Our fairest works can ne'er defend  
A boast in our own merit:  
Derived is all our righteousness  
From Christ and His atoning race;  
He is our Mediator.

The text treats a central Lutheran theme—only faith in God is required for redemption. The melody is from an Easter hymn. Many composers had written organ settings prior to Bach, including Sweelinck, Scheidt and Buxtehude (his chorale prelude BuxWV 186). After *Orgelbüchlein*, Bach set the entire hymn in cantata *Es ist das Heil uns kommen her*, BWV 9; and composed chorales on single verses for cantatas 86, 117, 155 and 186.

**E**st das heyl vns kommen her- vō guad  
 vnd lautter gute. Die werck die helffen  
 nymmer meer- sie mugen nicht behutē  
 der glawb sihet Jhesum Christum an  
 Der hatt gnug für vns alle gethan.  
 Er ist der mydler worden.  
 Was Got ym gesetz geboten hat- da man es nicht  
 kund halten. Erhub sich zorn vnd grosse nott- für  
 Gott so manichfalte. Vom fleisch wolte nicht er  
 aus der geyst- vom gesetz ersodert allermeyst.  
 Es war mitt vns verlozen.  
 Es war cyn falscher won darbey- Got het seyn ge  
 setz drum geben. Als ob wir mochtē selber frey

"Es ist das Heil uns kommen her" in the Erfurt *Enchiridion*, 1524

#### ABOUT THIS TRANSCRIPTION

This organ work has been transcribed for Vns 1 & 2, Vla, Vc(s) & Cb. It could be performed in a variety of combinations (incl. string quartet)

Doubling the treble voice 8va illuminates the actual vhorale melody.

The fermatas are the punctuation in the original Chorale, but are meaningless in the context of this Prelude.

The transposition to E is for the benefit of the bass-line

Andante tempo ♩ = ca 60-72 seems appropriate with a light detaché in the 16th & 8th notes. There are several excellent organ performances on YouTube at approx. this tempo (and several very mushy ones).

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Chorale prelude on  
*Es ist das Heil uns kommen her*

Salvation has come to us  
BWV 638 in D (original key)

J.S. Bach

Violin 1 (+ 8va opt.)  
Violin 2  
Viola 1  
Viola 2

The first system of the score shows the beginning of the piece. The Violin 1 part starts with a treble clef and a key signature of two sharps (D major). The other instruments (Violin 2, Viola 1, and Viola 2) are in bass clef. The time signature is common time (C). The music begins with a series of eighth and sixteenth notes, followed by a more melodic line in the Violin 1 part.

1. 2.

The second system continues the piece. It features a first ending (1.) and a second ending (2.). The Violin 1 part has a melodic line with some grace notes. The other instruments provide a rhythmic accompaniment with various patterns of eighth and sixteenth notes.

The third system shows further development of the musical themes. The Violin 1 part continues its melodic line, while the other instruments maintain their rhythmic accompaniment. The piece is characterized by its intricate interplay of voices.

The fourth system concludes the piece. The Violin 1 part ends with a final melodic phrase. The other instruments provide a final accompaniment. The piece ends with a clear cadence.

Chorale prelude on  
*Es ist das Heil uns kommen her*

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BWV 638 (transposed to E)

J.S. Bach

Musical score for the first system, featuring five staves: Violin 1 (Vn1), Violin 2 (+ 8va opt.) (Vn2), Viola 1 (Vla1), Viola 2 (Vla2), and Cello/Double Bass (Vc2/Cb.). The key signature is E major (three sharps) and the time signature is common time (C). The system contains three measures of music.

Musical score for the second system, featuring four staves: Violin 1 (Vn1), Violin 2 (+ 8va opt.) (Vn2), Viola 1 (Vla1), and Cello/Double Bass (Vc2/Cb.). The system contains two measures of music, with first and second endings indicated by '1.' and '2.' above the staves.

Musical score for the third system, featuring four staves: Violin 1 (Vn1), Violin 2 (+ 8va opt.) (Vn2), Viola 1 (Vla1), and Cello/Double Bass (Vc2/Cb.). The system contains three measures of music.

Musical score for the fourth system, featuring four staves: Violin 1 (Vn1), Violin 2 (+ 8va opt.) (Vn2), Viola 1 (Vla1), and Cello/Double Bass (Vc2/Cb.). The system contains three measures of music.

Violin 1)

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J.S. Bach

(+ 8va opt.)

1. 2.

7

Detailed description: This block contains the first six measures of the Violin 1 part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is a whole rest. The second measure starts with a repeat sign. The melody consists of quarter and eighth notes, with some slurs and accents. Measures 5 and 6 show first and second endings, with measure 6 ending in a double bar line. A measure number '7' is placed at the start of the second line.

Viola 1

Chorale prelude on  
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1. 2.

6

9

Detailed description: This block contains the first nine measures of the Viola 1 part. It begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is a whole rest. The second measure starts with a repeat sign. The part features a mix of eighth and sixteenth notes, with some slurs and accents. Measures 5 and 6 show first and second endings, with measure 6 ending in a double bar line. A measure number '6' is placed at the start of the second line, and '9' is placed at the start of the third line.

Viola 2

Chorale prelude on  
*Es ist das Heil uns kommen her*

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J.S. Bach

1. 2.

4

7

10

Detailed description: This block contains the first ten measures of the Viola 2 part. It begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is a whole rest. The second measure starts with a repeat sign. The part features a mix of eighth and sixteenth notes, with some slurs and accents. Measures 5 and 6 show first and second endings, with measure 6 ending in a double bar line. A measure number '4' is placed at the start of the second line, '7' at the start of the third line, and '10' at the start of the fourth line.

Chorale prelude on  
*Es ist das Heil uns kommen her*

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J.S. Bach

4

7

10

Cello 2/ Contrabass

Chorale prelude on  
*Es ist das Heil uns kommen her*

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BWV 638 in D (original key)

J.S. Bach

5

9

Violin 1)

Chorale prelude on  
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BWV 638 (transposed to E)

J.S. Bach

(+ 8va opt.)

Violin 2)

Chorale prelude on  
*Es ist das Heil uns kommen her*

Salvation has come to us  
BWV 638 transposed to E

J.S. Bach

Viola

Chorale prelude on  
*Es ist das Heil uns kommen her*

Salvation has come to us  
BWV 638 transposed to E

J.S. Bach

Cello 2/ Contrabass

Chorale prelude on  
*Es ist das Heil uns kommen her*

Salvation has come to us  
BWV 638 transposed to E

J.S. Bach

The image shows a musical score for Cello 2/Contrabass, consisting of three staves of music. The key signature is E major (three sharps: F#, C#, G#) and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. The second staff starts at measure 5 and includes first and second endings. The third staff starts at measure 9 and ends with a double bar line. The music is a chorale prelude, featuring a steady eighth-note bass line and a more melodic upper line.