HEINRICH BACH

(1615–1692)

FÜNF CHORALBEARBEITUNGEN

(FIVE CHORALE SETTINGS)

Edited by

Richard Brasier

LYREBIRD
MUSIC

PREFACE

Heinrich Bach, the great-uncle of Johann Sebastian Bach, was born in Wechmar (Thüringen) on 16 September 1615 and is generally regarded as the father of the so-called Arnstadt line of family musicians. His early musical training was undertaken by his father, Hans,[1] and was continued by his elder brother Johann.[2] Following periods in Suhl[3] and Schweinfurt[4], Heinrich moved to Erfurt in 1636.[5] This was followed by his appointment as court and town musician of Arnstadt in 1641, where his duties included playing the organ[6] at the Liebfrauenkirche and Barfüßerkirche.[7] These two churches dominated musical life in Arnstadt until the arrival of Johann Sebastian at the Neue Kirche in 1703.[8] Heinrich Bach lived and worked in Arnstadt for fifty years until his death on 10 July 1692, after which he was succeeded by his son-in-law, Christoph Herthum.[9] Bach's funeral sermon,[10] which was delivered at his grave by Johann Gottfried Olearius,[11] described him as an 'organist who touched the heart' and a '*musicus practicus* famous for his art', as well as a composer of 'chorales, motets, concertos and fugues'.[12] His three sons, Johann Christoph,[13] Johann Michael[14] and Johann Günther,[15] were all musicians in their own right.

The churches where Heinrich Bach played were not insignificant. The Liebfrauenkirche was built between 1180–1330 and is a three-aisled basilica in a late Romano-Gothic style. The Barfüßerkirche (latterly named the Oberkirche) is a single-nave hall church with a barrel vault and was completed in the first half of the 14th century. It was formerly a Franciscan cloister,[16] and became the city's main church and home of the superintendent after the city fire of 1581. Both churches housed instruments by Ezechiel Greutzscher[17] of Eisleben. His instrument for the Barfüßerkirche was completed in 1611 and consisted of 26 stops shared over two manuals and pedals.

It was repaired in 1666 by Ludwig Compenius[18] and then enlarged in 1678 by Christoph Junge.[19] Unfortunately, details of the Greutzscher instrument in the Liebfrauenkirche no longer exist, although we do know that it was completed in 1624. The following specification contains details of the proposed enlargement work by Christoph Junge at the Barfüßerkirche.

OBERWERK
1. Principal 8'
2. Qvintadehna 16'
3. Flachflöte 8'
4. Grobgedackt 8'
5. Octav 4'
6. Qvinta 3'
7. Superoctav 2'
8. Sesqvialter
9. Mixtur 4-fach
10. Fagott 16'

BRUST[WERK]
1. Principal 4'
2. Grobgedackt 8'
3. Qvintadehn 8'
4. Gedackt 4'
5. Nasat gedackt 3'
6. Gembshorn 2'
7. Mixtur 3-fach
8. Schalmey 4'
9. Trompet 8'

PEDAL
1. Principal 16'
2. Subbaβ 16'
3. Octav 8'
4. Octav 4'
5. Qvinta 3'
6. Mixtur 4-fach
7. Posaun 16'
8. Trompet 8'
9. Cornett 2'

Accessories: Tremulant to the whole organ
Coupler: [Bw/Ob]
Manual compass: C, D, D♯, E, F, F♯, G, G♯ - c³
Pedal compass: C - c¹
Wind Supply: four bellows
Source material: cf. endnote.[20]

There is no definitive evidence that any of the compositions in this edition are by Heinrich Bach. Neither is there any to firmly link them to the other composers to whom they have been previously attributed. However, based on what is known from an understanding of the musical idioms of the period, it is possible to make a case for Bach being their composer.

An original source for *Erbarm dich mein, o Herre Gott* is no longer extant and has come to us in a copy made by Johann Gottfried Walther,[21] in a collection of 196 chorale settings known as the Frankenberger manuscript.[22] The widespread practice of the period was to sign musical works with an abbreviation of a composer's name, which can often result in difficulties when trying to authenticate certain materials. The manuscript of *Erbarm dich* has been signed by Walther with what appears to be 'HB'. August Gottfried Ritter included it in his 1884 edition of *Geschichte des Orgelspiels*,[23] in which he attributed it to Heinrich Bach. An argument may also be made for Johann Heinrich Buttstett,[24] who sometimes bears a very similar name abbreviation. The developed counterpoint, expressive chromatic countersubject, and vocal writing bear the hallmarks of an earlier style. Reminiscent of some of the slow movements from Samuel Scheidt's chorale variations and other similar keyboard intabulations, this work differs from the ornamental style of counterpoint that both Buttstett and Pachelbel favoured.

The remaining works in this volume have previously been attributed to other composers but have, recently, been the subject of further discussion concerning who might be their composer. The larger of the two settings of *Christ lag in Todesbanden* has appeared in various sources.[25] The source chosen as the basis for this edition is a copy in the hand of Walther. This offered an opportunity to compare the signatures, and, depending on which way the handwriting is interpreted, one might be forgiven for supposing it to be either Bach or Buttstett. Philipp Spitta commented as follows: 'First mentioned by A.G. Ritter, *Orgelfreund, Vol. VI., No.14*, from a MS derived from Suhl and

now in [my] possession. The piece here, it is true, has only the initials 'H. B.', which may just as well stand for Heinrich Buttstedt as for Heinrich Bach. In fact, the piece occurs again in a MS collection of chorales by J.G. Walther, in the Royal Library at Berlin, under Buttstedt's name. Still, it seems to me to have a certain old-fashioned character, but little in accordance with that composer's [Buttstedt] style'.[26] The larger of the two settings of *Da Jesus an dem Kreuze stund* is a work that appears in Max Seiffert's 1903 edition of Pachelbel organ works.[27] Despite including it in an edition under Pachelbel's name, Seiffert quotes A. G. Ritter[28] as saying that despite not wanting to make a definitive claim, he felt that the work was stylistically very isolated in the broader context and showed a closer relationship to Heinrich Bach.[29] Nevertheless, the stylistic comparison is well made, so it is not inappropriate to include it here.

The two shorter chorale settings in this edition: *Christ lag in Todesbanden* and *Da Jesus an dem Kreuze stund* are both fughettas with concluding chorales that have been sourced from the *Weimarer Tabulaturbuch* (1704).[30] Philipp Spitta suggested that this collection may have been principally for domestic use.[31] However, there is little reason to believe that they were not improvisations that had been transcribed for liturgical use. There are no other known sources for these works, so we can only presume that the unknown scribe may have copied them for personal use. Whilst for some time it was considered that most of the settings were the work of Pachelbel, more recent studies have established that at least some of them are the work of others.[32] *Da Jesus an dem Kreuze stund*, only 16 bars in length, is remarkably similar to the larger work in this edition bearing the same name. This inevitably leads to the assumption that they are both by the same composer. Slightly less convincing is the shorter setting of *Christ lag in Todesbanden*, which is only 13 bars in length. Jean M. Perreault has suggested in his Thematic Catalogue of Pachelbel's works that this may indeed be by Heinrich Bach.[33] Others' studies[34] have proposed the same, and Seiffert was not moved enough to include it in his Pachelbel edition.[35]

It is challenging to establish which sources might have been used as a basis for the chorale melodies. Treatment of melodies would often vary slightly between hymnals due to regional tastes and their respective editors. The melodies cited in this edition, with slight rhythmic adaptations by the editor, are from the then widely circulated *Neu Leipziger Gesangbuch*,[36] which Gottfried Vopelius edited and published in 1682. It contains over 1000 hymns and was one of the last important hymnals published in the cantional format.[37]

This edition is the first to collate in one place all five of the chorale-based works that could possibly be ascribed to Heinrich Bach to date, using both modern and period clefs. My thanks go to the various organisations mentioned in the critical commentary for providing access to sources and manuscripts. Also, to Krzysztof Urbaniak for his assistance in translating text from some of the older and more complicated source material.

I also wish to thank the Nederlands Muziek Instituut, Den Haag, and the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz for permission to reproduce facsimile material for inclusion in this edition.

PERFORMANCE GUIDANCE

Stylistically, the three larger organ works are vocal in manner and should be treated accordingly. That is not to say that they should be played with a romantic-style legato, but expressively, with natural breath, falling within the appropriate boundaries of performance practice. Tempi and registration are left to the performer's discretion. They should be judged appropriately based on the chorale text, instrument, and the acoustic properties of the location in which they are played. The specification of the instrument that Bach knew might be a helpful starting point when deciding on an appropriate registration for each piece. The 'Tremulo'[38] indication at the top of the shorter setting of *Da Jesus an dem Kreuze stund* is likely to mean nothing more than the use of the tremulant, which during the 17th and 18th centuries would typically cover the entire instrument, rather than individual departments. All the works in this edition, except for *Erbarm dich mein, o Herre Gott* and the two fughettas, can be played manuals only or with pedals where appropriate. Further notes on the inclusion of pedals may be found in the editorial report.

The two shorter chorale settings would have almost certainly been improvised initially or composed to be played before the performance of a congregational hymn. Both of the figured chorales are marked ℂ (common time) in the sources, but rather than indicating beats per measure, as in modern day practice, they are more likely to indicate 'common tempo'. A similar concept can be applied to the three chorale melodies from the *Neu Leipziger Gesangbuch*, which are marked ₵ (Allabreve), which might be interpreted as a broadness, but with some movement. If the shorter settings are to be performed liturgically, or in a concert setting, then a well-judged singing tempo should be sought. Ornaments in the edition are transmitted as found in the source material, although it is not out of the question to add more if done so in a tasteful way. Further commentary on the transmission of ornamentation can be found in the editorial report.
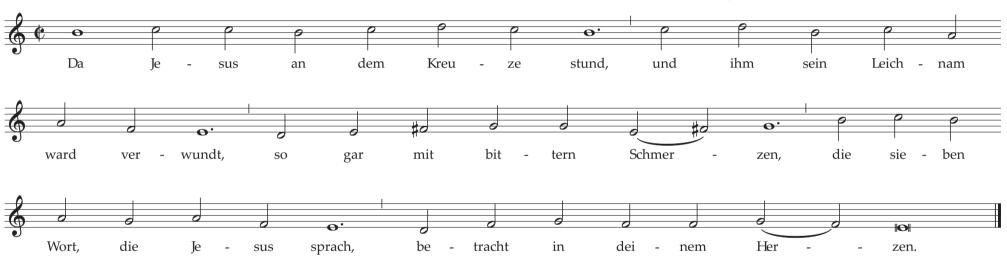
Richard Brasier, Upminster, June 2021

dank - bar, sein und sin - gen Al - le - lu - ja, Al - le - lu - ja.

DA JESUS AN DEM KREUZE STUND

Da Je - sus an dem Kreu - ze stund, und ihm sein Leich - nam

ward ver - wundt, so gar mit bit - tern Schmer - zen, die sie - ben

Wort, die Je - sus sprach, be - tracht in dei - nem Her - zen.

ERBARM DICH MEIN, O HERRE GOTT

View of Arnstadt in an engraving from Matthäus Merian's *Topographia Superioris* (1650)

DA JESUS AN DEM KREUZE STUND

ERBARM DICH MEIN, O HERRE GOTT

CRITICAL APPARATUS

EDITORIAL POLICY

The following text contains details of the sources on which this edition is based. Primary source material has been indicated with an asterisk (*), with secondary sources being consulted where necessary. Perceived errors and missing details from the principal sources have been cited under the heading of the appropriate piece and corrected accordingly. The accidentals are valid for the duration of one measure in accordance with present day practice. Naturals are not indicated in the two sources from the *Weimarer Tabulaturbuch* (1704), as the practice of carrying accidentals through an entire measure was not conventional at that time. An exception was sometimes made for repeated notes, as found in the figured bass of the shorter of the two settings of *Christ lag in Todesbanden* (chorale: ♩ beat 4 of bar 5). Carrying accidentals through a measure did gradually become more common during the 18th century (see both sources by J. G. Walther), although it wasn't until the early 19th century that this became standard practice. Accidentals at the relevant moments have therefore been added editorially and appear as ficta above or below their respective notes. All further additions are based on historical and musical understanding, and are indicated clearly with brackets, or curved broken lines. These have been clarified in the critical commentary.

The original layouts, note values and bar lengths have been retained throughout. The scribe of the sources for *Erbarm dich mein, o Herre Gott*, and the larger setting of *Christ lag in Todesbanden* (J.G. Walther), was usually consistent at indicating when pedals should be used. All known previous editions of *Erbarm dich* have included a separate pedal line, and whilst the addition of pedals is certainly plausible, the lack of any clear indication in Walther's manuscript leads to the reasonable conclusion that this work was originally intended for manuals only. The source for *Christ lag in Todesbanden* is quite different, with pedals entries being marked clearly. Although these markings provide no clear evidence that this is what was intended by the composer, they have been reflected here in this edition. The secondary source for this piece (US-NH, LM 4708) does not indicate any use of pedals, so perhaps this indicates a moment of editorial license from Walther, the copyist. In the case of the extended setting of *Da Jesus an dem Kreuze stund*, Hellmann's 1967 edition indicates the use of pedals, whereas Seiffert's 1903 edition does not. Pedal entries have therefore been marked editorially in the absence of an earlier source, allowing the performer to have the option of playing manuals only, or with pedals.

Whether Walther also transmitted ornamentation as originally intended can be questioned with good cause. Philipp Spitta, in the second volume of his 1876 Buxtehude edition suggests that Walther had a rather disdainful approach towards faithfulness when it came to copying original source material: 'If Walther drew his material from an unadulterated source, then he must have been the interpolator himself… If Walther high-handedly made changes in a later transcription, it cannot be excluded that he proceeded similarly when first copying material from a source.'[1] Jakob Adlung[2] is his *Anleitung zu der musikalischen Gelahrtheit* wrote that 'He [Walther] was also a diligent arranger… particularly for the organ… Here he treasured art as much as accuracy and was able to recognize composers' mistakes.'[3]

The music is printed in two versions: the first uses modern clefs with the originals appearing as incipits; the second retains all aspects of the manuscripts where sensible. Missing rests from the sources have been added where appropriate. Although there are too many to list individually, isolated examples have been listed where necessary. Beaming has been altered occasionally to accommodate the extra rests, and guides have been included sparingly to clarify voice leading. Bar numbers throughout the edition are editorial. Bar number, beat number and voice part are cited in the critical commentary, so the reader can correspond with the appropriate source material if so desired.

COMMENTARY

1. Erbarm dich mein, o Herre Gott

A1*   NL-DHnmi, NMI Kluis F; Frankenberger manuscript: J.G. Walther
        'Erbarm dich mein, o Herre Gott' || HB
A2   D. Hellmann, *Orgelwerke der Bach-Familie* (Leipzig: Edition Peters, 1967).
A3   A.G. Ritter, *Geschichte des Orgelspiels*, II (Leipzig: Max Hesse's Verlag, 1884).

The source material is set over two staves in black ink and is in four voices. The upper stave is set in the soprano clef, and the lower stave in the bass clef. The soprano and alto voices are set exclusively in the upper stave, with the tenor voice moving between the two. The bass line remains in the lower stave throughout.

3–4   guide indicates voice-leading
4   missing F♮ in the alto (♩ beat 3)
7   missing D♮ in the soprano (♩ beat 7)
9   missing G♮ in the alto (♩ beat 4)
25   repeated F♯ in the alto deleted (♪ beat 7)
47   guide original
52   repeated F♯ in the alto deleted (♪ beat 7)

2. Christ lag in Todesbanden

B1*   D-Bk, Mus. ms. 22541/3: J.G Walther
        'Christ lag in Todesbanden' || JHB
B2   US-NH, LM 4708: J.G. Neumeister, *c.*1790
        'Christ lag in Todesbanden' || anon
B3   D-Bdhm, Mus. ms. Spitta 1491 (lost; film: Stadtbibliothek Wintertur)
        'Christ lag in Todesbanden' || Joh. Pachelbel
B4   D-Bdhm, Mus. ms. Spitta 1440 (J.E. Rembt), (lost; film: Stadtbibliothek Wintertur)
        'Christ lag in Todesbanden' || HB

The source material is set over two staves in black ink and is in four voices. The upper stave is set in the soprano clef, and the lower stave in the bass clef. The soprano and alto voices are set in the upper stave, with the alto voice dropping into the bass clef in bar 4 (♩ beat 1). The tenor voice moves between the two staves where necessary. The bass line

remains in the lower stave throughout.

1   transmitted as a C♯ in the alto in LM 4708 (♩ beat 3)
6   transmitted as a G♯ in the tenor LM 4708 (♩ beat 3)
9   [Ped.] indicates pedal entry
9   transmitted as a C♯ in the bass LM 4708 (♩ beat 3)
12   transmitted as a C♯ in the soprano LM 4708 (♩ beat 3)
13   repeated C♯ in alto deleted (♩ beat 8)
17   missing semibreve rest in the RH (beats 3-4)
17   [Ped.] indicates pedal entry
17   transmitted as a G♯ in the bass LM 4708 (♩ beat 3)
18   missing breve rest in the soprano
24   repeated B♭ in the soprano deleted (𝅝 beats 3-4)
25   [Ped.] indicates pedal entry
25   transmitted as a C♯ in the bass LM 4708 (♩ beat 3)
27   missing F♮ in the alto (♪ beat 11)
29   bass transmitted one octave lower in LM 4708 (𝅝 beats 3-4)

3. Da Jesus an dem Kreuze stund

C1   D-Bdhm, Ms p. 398 [64] (Seiffert Collection; lost; film: Stadtbibliothek
         Winterthur)
         'Da Jesus an dem Kreuze stund'
C2*   M. Seiffert, *Denkmäler Deutscher Tonkunst : Zweite Folge*, IV, 1 (Leipzig: Breitkopf
         und Härtel, 1903).
C3   D. Hellmann, *Orgelwerke der Bach-Familie* (Leipzig: Edition Peters, 1967).

The source material is set over two staves, using standard clefs, and is in four voices.
The soprano and alto voices are set in the upper stave, with the tenor and bass in the
lower stave. It is likely the original fair copy would have been set over two staves, with
a soprano and bass clef. Modern trill markings found in the Seiffert and Hellmann
editions have been replaced (bars 65, 67, 69, 70) with symbols more appropriate to the
era of composition.

20   [Ped.] indicates pedal entry
44   [Ped.] indicates pedal entry
59-60   guide indicates voice-leading
64   [Ped.] indicates pedal entry

4. Christ lag in Todesbanden

D1*   D-WRz Ms. Q 341b [Weimarer Tabulaturbuch, 1704]: unknown scribe
         'Christ lag in Todesbanden' || Fuga

D2   T. Fedtke, *Pachelbel Orgelwerke*, I (Frankfurt: Edition Peters, 1972).
         'Christ lag in Todesbanden' || Fuga | Choral
The source material is set over two staves in black ink and is in three voices. The upper
stave is set in the soprano clef, and the lower stave in the bass clef. The short Fuga for
manuals is followed immediately by a chorale based on the same melody. This appears
in two voices (melody and bass), with figured bass added by the scribe.

Fuga

6   missing tie in tenor (beats 1-3)
7   missing tie in tenor (beats 3-4)
7   missing B♮ in the tenor (beat 4, last ♪)
12   missing C♯ in the tenor of the Ms. (beat 4, last ♪)

Chorale

3   Repeat after the double bar line removed. Whilst the repeat appears in the first
         printing of this hymn (Erfurt Enchiridion, 1524), and in many other period
         hymnals, it serves no obvious function in contemporary performance, and has
         been removed.

5. Da Jesus an dem Kreuze stund

E1*   D-WRz Ms. Q 341b [Weimarer Tabulaturbuch, 1704]: unknown scribe
         'Da Jesus an dem Kreuze stund' || Fuga: Tremulo
E2   T. Fedtke, *Pachelbel Orgelwerke*, I (Frankfurt: Edition Peters, 1972)
         'Da Jesus an dem Kreuze stund' || Fuga: Tremulo | Choral

See notes for no.4.

Fuga

5–6   missing tie in soprano, as in the larger setting (beats 3–4 of 5, to 1-2 of 6)
9–10   missing tie in alto, as in the larger setting (beats 3–4 of 9, to 1–2 of 10)
15–16   missing tie in alto (beats 3–4 of 15, to 1–4 of 16)

L I B R A R Y   S I G L A

D-Bdhm: Hochschule für Musik, Berlin
D-Bk: Staatsbibliothek Preußischer Kulturbesitz
D-WRz: Herzogin Anna Amalia Bibliothek, Weimar
NL-DHnmi: Nederlands Muziek Instituut, Den Haag
US-NH: John Herrick Jackson Music Library, Yale University

---

[1] Philipp Spitta (ed.), *Dieterich Buxtehude's Orgelcompositionen. Zweiter Band, Choralbearbeitungen* (Leipzig: Breitkopf & Härtel, Leipzig, 1876) p.VIII f.

[2] Jakob Adlung (1699-1762). Pupil of J.G. Walther, organist, teacher, instrument maker, music historian, composer and music theorist.

[3] Jakob Adlung, *Anleitung zu der musikalischen Gelahrtheit* (Erfurt: 1758), p. 4.