

# WALTER RUMMEL

PIANO ADAPTATIONS

FROM THE ORGAN



## BACH'S FORERUNNERS

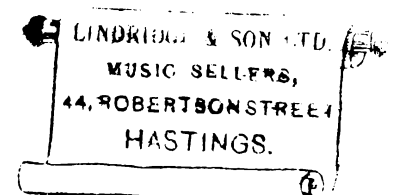
&

### CONTEMPORARIES

1. JOHANN NICOLAUS HANFF (1630-1706): Two Choral Preludes.
2. JOHANN PETER KELLNER (1705-1788): Choral Prelude.
3. VINCENT LÜBECK (1654-1740): Choral Prelude.
4. DIETRICH BUXTEHUDE (1637-1707): Choral Prelude.
5. JOHANN PACHELBEL (1653-1706): Choral Prelude.
6. JOHANN CASPAR VOGLER (1696-1765): Choral Prelude.
7. JOHANN GOTTFRIED WALTHER (1684-1748): Partita.



*J. & W. CHESTER Ltd.*  
*Sole Distributors,*  
*11, Gt. Marlborough St., London, W. 1*



- INDEX TO CHORALS -

**1a Johann Nicolaus Hanff (1630-1706) "Auf meinen lieben Gott trau ich,,**

*Born at Wegmar, organist at Eutin and Schleswig.*

Words by Sigismund Weingärtner (1607)

Music by Jacob Regnart (1574)

Auf mei - nen lie - ben Gott trau ich in Angst und Noth. Der kann mich all - zeit  
 In God my faith - ful God I trust when dark my road; Though ma - ny woes o'er -  
 ret - ten aus Trüb - sal Angst und Nöth - en, mein Un - glück kann er wen - den; steht All's in sei - nen Hän - den.  
 take me, Yet He will not for - sake me; His love it is doth send them, and when'tis best will end them.

**1b Johann Nicolaus Hanff - "Ein feste Burg,,**

Words by Martin Luther (1529)

Music by Martin Luther (1529)

Das Wort sie sol - len las - sen stahn, und kein'n Dank da zu ha - ben;  
 er ist bei uns wohl auf dem Plan, mit sei - nem Geist und Ga - ben.  
 That word shall still in strength a - bide, Yet they no thanks shall mer - it,  
 For He is e - ver at our side, Both by His gifts and spi - rit.  
 Neh - men sie den Leib, Gut, Ehr, Kind und Weib; lass fah - ren da - hin sie ha - ben's kein'n Ge - winn; das Reich muss uns doch blei - ben.  
 And should they take our life, wealth, name, child and wife: tho' these were all gone yet will they nought have won; God's king - dom ours re - main - eth.

**2 Johann Peter Kellner (1705-1788) "Was Gott tut, das ist wohlgetan,,**

*Born at Graefenrode, organist at Frankenheim und Graefenrode.*

Words by Severus Gastorius (1675)

Music Anony.

Was Gott tut, das ist wohl - ge - than, da - bei will ich ver - blei - ben  
 es mag mich auf die rau - he Bahn Noth, Todt und E - lend trei - ben  
 What e'er my God or dains is right, though now this cup in drink - ing  
 May bit - ter seem to my faint heart, I take it all un - shrink - ing;  
 so wirt Gott mich ganz vä - ter - lich in sei - nen Ar - men hal - ten. drum lass ich ihn nur wal - ten.  
 Tears pass a - way with dawn of day Sweet com - fort yet shall fill my heart, and pain and sor - row shall de - part.

**3 Vincent Lübeck (1654-1740) "Nun lasst uns Gott den Herren dank sagen,,**

*Born at Padingbüttel, Bremen, organist of S. Nicolas in Hamburg.*

Words by Paul Gerhardt (1648)

Music from Selneccars Book of Songs (1587)

Sprich Ja zu mei - nen Tha - ten, hilf selbst das Bes - te ra - then den An - fang, Mitt und En - de, ach Herr, zum Be - sten wen - de.  
 Thy word and bles - sed Blood, the font's sin cleansing flood, On these Thy Spi - rit guide us to stand, what'e'er be - tide us.

**4 Dietrich Buxtehude (1637-1707) "Lob't Gott ihr Christen allzugleich,,**

*Born in Elsingoor, organist in Lübeck.*

Words by Nicolaus Hürmann (1560)

Music by N. Herrmann (1554)

Heut schleusst er wie - der auf die Thur zum schö - nen Pa - ra - deis: der Che rub steht nicht  
 Wide o - pen stands the once closed door, to E - dens gar - den ways; the an - gel guard - eth  
 mehr da - für Gött sei Lob' Ehr und Preis, Gott sei Lob' Ehr und Preis!  
 it no more, To God be thanks and praise to God be thanks and praise!

**5 Johann Pachelbel (1653-1706) "Vom Himmel hoch,,**

*Born in Nürnberg, organist in Stuttgart and Nürnberg.*

Words by Martin Luther (1535)

Music from the Magdeburger Book of Songs (v. 1540)

Vom Himmel hoch da komm ich her, ich bring euch gu - te neu - e Mähr; der gu - ten Mähr bring ich so - viel da - von ich sing und sa gen will.  
 From Heaven high to earth I come, to bear good news to every home; Glad tidings of great joy I bring, where - of I now will say and sing.

**6 Johann Kaspar Vogler (1696-1765) "Jesu Kreuz, Pein und Todt,,**

*Born in Hausser, Thüringen, Bach called him his most talented pupil.*

Words by Paul Stockmann (1636)

Music by Melchior Vulpus (1609)

Je - su Dei - re Pas - si - on ist mir lau - ter Freu - de. Dei - ne Wun - den Kron u. Hohn mei - nes Herzens Wei - de.  
 Je - su, all Thy bit - ter Pain was for my sal - va - tion, Thine the wounds, O vic - tim slain, Mine the great o - bla - tion,  
 Mei - ne Seel' auf Ro - sen geht, wenn ich dran' ge - den - cke in dem Himmel ei - ne Stätt' mir des - we - gen schen - ke.  
 Ri - seth up my soul with joy grate - ful - ly to thank Thee For the bliss with - out al - loy that the cross hath won me.

**7 Johann Gottfried Walther (1684-1748)**

*Born at Erfurt, Court musician at Weimar.*

Words by J. Franck (1655)

Music by J. Krüger (1656)

Gu - te Nacht, o We - sen, dass die Welt er - le - sen! Mir ge - fällt du nicht.  
 Gu - te Nacht ihr Sün - den, blei - bet weit da - hin - ten, Kommt nicht mehr ans Licht!  
 Fare thee well for e - ver, From earth now I se - ver, gone its woe and wail  
 Fare - well too my black - ing sin All un - clean - ness foul with - in No more me as - sail!  
 Gu - te Nacht, du Stolz und Pracht! dir sei ganz, o - Las - ter le - ben, Gu - te Nacht ge - ge - ben.  
 Fare - well glittering Pride and Pelf, Fare - well my un - worth - y self Fare thee well for e - ver.

For Study and Reference consult the following books,

- { Bach by Albert Schweitzer (transl. by E. Newman)
- { Bach by André Pirro (Paris, Alcan 1906)
- { Bach's Chorales by Ch. Terry, Cambridge University Press 1917.

# WAS GOTT TUT, DAS IST WOHLGETAN

## WHAT GOD DOTH THAT IS RIGHTLY DONE

Adapted by  
WALTER RUMMEL

Johann Peter Kellner  
(1705 - 1788)

**Tempo di Gavotta**

PIANO

*staccato, very precisely<sup>\*)</sup>*

*The bass chords shortly plucked*

ossia

8

plucked

Choral

R.H.

<sup>\*)</sup> The staccato should be short and stiff, similar to that produced by the harpsichord.

<sup>\*\*)</sup> see bar 6

*soprano: cantando*  
*tr*  
*alto: stacc.*  
*stacc.*

*3* *soprano: cantando*  
*Choral*  
*alto: stacc.*  
*stacc.*

*legato espress.*  
*L.H.* *R.H.* *stacc.*  
*stacc.*

*soprano: cantando*  
*Choral*  
*alto: stacc.*  
*stacc.*

\*) see bar 6

*Choral*

R.H.

*tr*

L.H.

V

V

*Cadenzetta*

L.H.

*allarg.*

Original

V

*a tempo*  
soprano: cantando

*Choral*

alto: stacc.

V

4 2 3 1 2 1 4

*pp stacc.*

This system contains the first two staves of music. The upper staff features a melodic line with eighth-note patterns and a final sixteenth-note triplet. The lower staff provides a harmonic accompaniment with chords and moving bass lines. The tempo/mood marking *pp stacc.* is placed in the right-hand margin.

This system continues the musical piece with two staves. The upper staff has a more active melodic line with slurs and accents. The lower staff continues the accompaniment with consistent rhythmic patterns.

\*) 3 8

*pp crystalline*

This system features a change in texture. The upper staff has a triplet of eighth notes marked with an asterisk and the number 3. The lower staff has a more static accompaniment. The marking *pp crystalline* is present in the right margin.

Original 8

*allarg.*

*short and dry*

This system includes a section labeled "Original" in the upper staff, which is bracketed and marked with an 8-measure rest. The tempo/mood marking *allarg.* is in the right margin. The instruction *short and dry* is written at the bottom left of the system.

\*) see bar 6