

WALTER RUMMEL

ADAPTATIONS ÜBERTRAGUNGEN



J. S. BACH

SERIES I

1. ERTÖDT' UNS DURCH DEIN' GÜTE !
MORTIFY US BY THY GRACE.
MORTIFIE-NOUS PAR TA GRACE.
2. ACH WIE FLÜCHTIG, ACH WIE NICHTIG IST DES
MENSCHEN LEBEN !
AH ! HOW EPHEMERAL, HOW TRANSITORY IS MAN'S LIFE !
AH ! QUE LA VIE DE L'HOMME EST ÉPHÉMÈRE ET TRANSITOIRE !
3. LIEBSTER JESU WIR SIND HIER.
BLESSED JESUS HERE WE STAND.
JESUS BIEN-AIMÉ, NOUS SOMMES LA.
4. UNSER VATER IM HIMMELREICH
OUR FATHER IN HEAVEN.
NOTRE PÈRE DANS LE CIEL.
5. WAS GOTT TUT DASS IST WOHLGETAN.
WHAT GOD HATH DONE IS RIGHTLY DONE.
CE QUE DIEU A FAIT EST BIEN FAIT.
6. DAS ALTE JAHR VERGANGEN IST.
THE OLD YEAR NOW HATH PASSED.
LA VIEILLE ANNÉE S'EN EST ALLÉE.
7. JESUS CHRISTUS, GOTTES SOHN.
JESUS, CHRIST THE SON OF GOD.
JESUS CHRIST, LE FILS DE DIEU.

PRICE EACH 2/- NET

J. & W. CHESTER Ltd.

11 Gt. Marlborough St. London, W.1.
Printed in England.

INDEX OF CHORALES

1 "Ertödt uns durch Dein Güte,, (taken from the Cantate No 22)

Words by Elisabeth Crentziger (1524)

Folktune of the 15th Century



Er - tödt uns dursh dein Gü - te, er - weck' uns durch dein 'Gnad;' wohl -
 den al - ten Men - schen Krän - ke, dass der neu' le - ben mag, No -
 The on - ly Son from Hea - ven by Pro - phets long fore - told
 Now by the Fa - ther gi - ven his glo - ry doth un - fold

hie - auf die - ser Er - den den Sinn und all' Be - gier - den und G'dan - ken h'an - zu - dir.
 bound his light con - fir - meth, no star so bright - ly shi - neth as He our morn - ing Star.

2 "Ach wie nichtig, ach wie flüchtig,, (taken from the symphonic opening chorus of the Cantate No 26)

Words by Michael Franck (1657)

Music by Franck (1657)



Ach wie flüch - tig, ach wie nich - tig, sind der Men - schen Sa - chen Al - les, Al - les
 Ah how fleet - ing, frail and cheat - ing are our mor - tals do - ings Na - ture in deep

was wir se - hen, dass muss fal - len und ver ge - hen Wer Gott fürcht' wird e - wig sie - gen.
 an - guish sigh - eth, Where the tree falls there it li - eth. Who fears God he ne - ver di - eth.

3 "Liebster Jesu wir sind hier,, (Organ prelude)

Words by J C Jacobi (1670)

Darmstadt Royal Book of Songs (1687)



Lieb - ster Je - su wir sind hier, dich und dein Wort au - zu hö - ren;
 len - ke Sin - nen und Be - gier auf die süs - sen Him - mels leh - ren,
 Bles - sed Je - sus, here we stand met to do as Thou hast spo - ken
 and this child at Thy com - mand now we bring to Thee in to - ken

dass die Her - zen von der Er - den ganz zu dir ge - zo - gen wer - den.
 that to Christ it here is gi - ven, for of such shall be his hea - ven.

4 "Vater unser im Himmelreich,, (Organ prelude)

Words by Martin Moller (1584)

Music from Valentin Schumann's Book of Songs (1539)



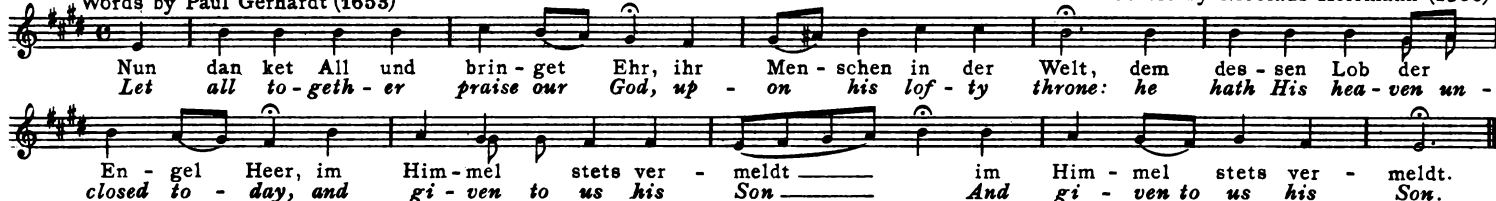
Leit uns mit dei - ner rech - ten Hand, und seg - ne un - ser Stadt and Land, gib uns all - zeit dein hei - ligs Wort be -
 A - men/that is, let this come true! Strengthen our faith e - ver a - new, that we may ne - ver be in doubt of

hüt vors Teu - fels List und Mord; ver - leih ein Se - ligs Stün - de lein, auf dass wir e - wig bei dir Sein.
 that we here have prayed a - bout, In Thy name trust - ing in Thy word, we say a soft A - men, O Lord!

5 "Lobt Gott ihr Christen allzugleich,, (Organ prelude)

Words by Paul Gerhardt (1653)

Music by Nicolaus Herrmann (1560)



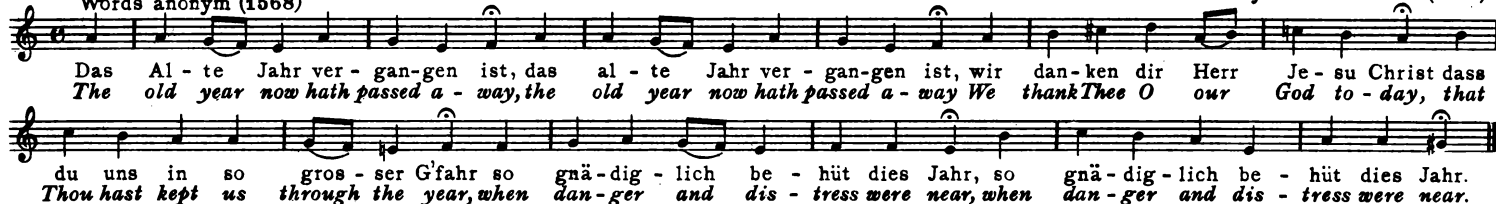
Nun dan ket All und brin - get Ehr, ihr Men - schen in der Welt, dem des - sen Lob der
 Let all to - geth - er praise our God, up - on his lof - ty throne: he hath His hea - ven un -

En - gel Heer, im Him - mel stets ver - meldt im Him - mel stets ver - meldt.
 closed to - day, and gi - ven to us his Son And gi - ven to us his Son.

6 "Das alte Jahr vergangen ist,, (Organ prelude)

Words anonym (1568)

Music by Joh. Steurlein (1568)



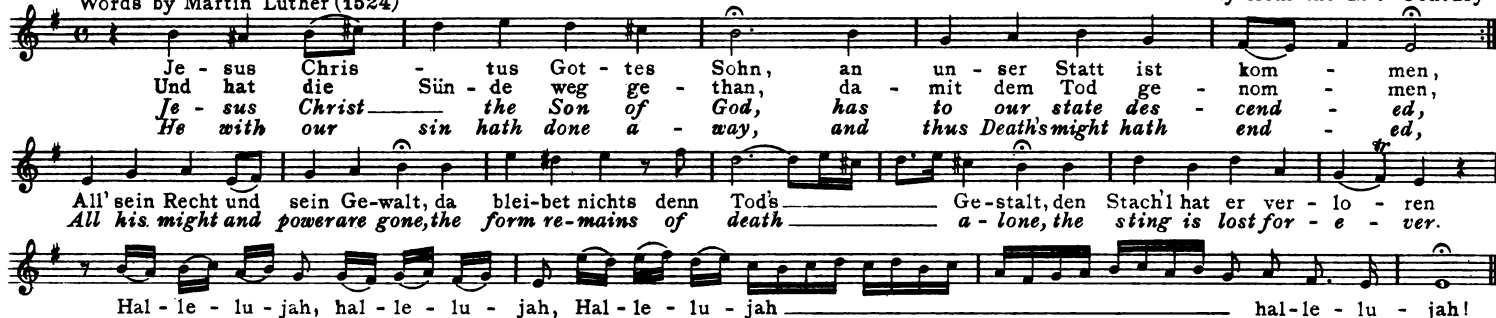
Das Al - te Jahr ver - gan - gen ist, das al - te Jahr ver - gan - gen ist, wir dan - ken dir Herr Je - su Christ dass
 The old year now hath passed a - way, the old year now hath passed a - way We thank Thee O our God to - day, that

du uns in so gros - ser G'fahr so gnä - dig - lich be - hüt dies Jahr, so gnä - dig - lich be - hüt dies Jahr.
 Thou hast kept us through the year, when dan - ger and dis - tress were near, when dan - ger and dis - tress were near.

7 "Jesus Christus Gottes Sohn,, (from the Cantate: "Christ lag in Todesbanden,,)

Words by Martin Luther (1524)

Melody from the 12th Century



Je - sus Chris - tus Got - tes Sohn, an un - ser Statt ist kom - men,
 Und hat die Sün - de weg ge - than, da - mit dem Tod ge - nom - men,
 Je - sus Christ the Son of God, has to our state des - cend - ed,
 He with our sin hath done a - way, and thus Death's might hath end - ed,

All' sein Recht und sein Ge - walt, da blei - bet nichts denn Tod's Ge - stalt, den Stach'l hat er ver - lo - ren
 All his might and power are gone, the form re - mains of death a - lone, the sting is lost for - e - ver.

Hal - le - lu - jah, hal - le - lu - jah, Hal - le - lu - jah hal - le - lu - jah!

For Study and Reference consult the following works:
 J.W.C.

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

JESUS CHRISTUS, GOTTES SOHN

JESUS CHRIST, THE SON OF GOD

JÉSUS CHRIST, LE FILS DE DIEU

Adapted from the *Easter Cantata* "Christus lag in Todesbanden"
by WALTER RUMMEL.

J. S. BACH.

Andante Maestoso

PIANO

f *r. h.* *>stacc(+)*

7 *7* *8* *7*

Leg. *Leg. Leg.* *Leg.* *Leg. Leg.*

CHORAL *p* *f*

Leg. legato

f *p* CHORAL *f*

Leg. staccato

f

Detailed description: This is a musical score for piano and choral parts. It consists of five systems of music. Each system has a grand staff (treble and bass clefs) and a choral line. The tempo is 'Andante Maestoso'. The key signature has one sharp (F#). The score includes various dynamics such as *f* (forte), *p* (piano), and *stacc* (staccato). There are also performance instructions like 'r. h.' (right hand), 'Leg.' (legato), and 'stacc(+)' (staccato with an accent). Fingerings are indicated by numbers 7 and 8. The choral parts are marked 'CHORAL' and have dynamics like *p* and *f*.

8

ff

Red. legato

f

Red. stacc.

f

Red. legato

f

Red. staccato

staccato
p

This system features a piano introduction with a staccato texture. The right hand plays a series of eighth-note chords, while the left hand provides a rhythmic accompaniment of eighth notes. The piece concludes with a final chord marked *p*.

gravamente
riten.
l.r.h.
longa espr.
p

This system is marked *gravamente* and *riten.* (ritardando). The right hand has a *longa espr.* (longa espressione) marking over a sustained chord. The left hand continues with a steady eighth-note accompaniment. The system ends with a *p* (piano) dynamic marking.

Adagio espr.
l.h.
l.h.
quasi Cadenza
quasi tr. allarg.
ad lib.

This system is marked *Adagio* and *espr.* (espressiono). It includes markings for the left hand (*l.h.*) and a *quasi Cadenza* section. The right hand features a *quasi tr.* (quasi trillo) and *allarg.* (allargando) marking. The system concludes with *ad lib.* (ad libitum) markings.

Tempo I°
f
p
Ped. legato
Ped. legato

This system is marked *Tempo I°* (Tempo Primo). It features a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. Both hands are marked *Ped. legato* (pedal legato).

Tempo
tr
allarg.
r.h.
p subito ed cresc.

This system is marked *Tempo*. It includes a trill (*tr*) in the right hand, an *allarg.* (allargando) marking, and a *p subito ed cresc.* (piano subito ed crescendo) marking in the right hand. The system ends with a measure marked with the number 8.

marcatissimo

Hal - le - lu - jah,
 Ped. stacc. Ped. leg.

poco allargando

a Tempo

ff marc.
 Ped. staccato

molto allargando

Ped. leg. Ped.
 Ped.

WALTER RUMMEL

ADAPTATIONS

J. S. BACH

SERIES I.

CHORAL PRELUDES

1. Ertödt' uns durch dein' Güte.
Mortify us by Thy grace.
Mortifie-nous par ta grâce.
2. Ach wie flüchtig, ach wie nichtig ist des menschen leben!
Ah! how ephemeral, how transitory is man's life!
Ah! que la vie de l'homme est éphémère et transitoire!
3. Liebster Jesu wir sind hier.
Blessed Jesus here we stand.
Jésus bien-aimé nous sommes là.
4. Unser Vater im Himmelreich.
Our Father in Heaven.
Notre Père dans le Ciel.
5. Was Gott tut dass ist wohlgetan.
What God hath done is rightly done.
Ce que Dieu a fait est bien fait.
6. Das alte Jahr vergangen ist.
The old year now hath passed.
La vieille année s'en est allée.
7. Jesus Christus, Gottes Sohn.
Jesus Christ, the Son of God.
Jésus-Christ, le Fils de Dieu.

Price 2s. net, each.

SERIES II.

1. Wir eilen mit schwachen, doch emsigen schritten.
We hasten with feeble, though eager feet.
Nous nous hâtons de nos pas débiles, mais zélés.
2. Weinen, klagen, zagen.
Weeping, lamenting, despairing.
Pleurer, gémir, craindre, trembler.
3. Mein gläubiges Herze frohlocke, sing, scherze.
My believing heart, rejoice, sing, and make merry.
Mon cœur fervent triomphe, chante et se réjouit.
4. Oh Menschen, die ihr täglich sündigt.
We sinful mortals.
Hommes, ô vous qui commettez chaque jour le péché.
5. Das Brausen von den rauhen Winden.
The surging of the raw winds.
Le mugissement des vents amers.
6. Die Welt ist wie ein Rauch und Schatten.
The World is but smoke and shadow.
Le monde est tout ombre et fumée.
7. Tanzlied des Pan.
Pan's Dancing Song.
Chanson dansée de Pan.

Price 2s. net, each.

SERIES III.

1. ORCHESTRAL OVERTURE—
Wir müssen durch viel Trübsal in das Reich Gottes eingehen.
Through affliction we enter the Kingdom of Heaven.
Par affliction nous entrons au Royaume de Dieu.
2. LEOPOLD SERENATA—
Dein Name gleich der Sonne geh.
Thy Name, like unto the sun.
Ton Nom, pareil au soleil.
3. CEMBALO OBBLIGATO—
Chi in amore ha nemica la sorte.
Lass dich nimmer von der Liebe betücken.
Let never love deceive thee.
4. Stürze zu boden, schwulstige stolze.
Hurl them down headlong.
Effondre-toi homme plein d'orgueil.
5. Dich hab' ich je und je geliebt.
Thee have I ever loved.
Je t'ai aimé de toute éternité.
6. O Gott, du frommer Gott.
O God, Merciful God.
O Dieu, O juste Dieu.
7. Esurientes implivit bonis.
(Magnificat.)

Price 2s. net, each. (No. 1, 3s. net.)

BACH FORERUNNERS & CONTEMPORARIES

1. JOHANN NICOLAUS HANFF (1630-1706):
Two Choral Preludes—
 - a. Auf meinen lieben Gott trau'ich.
In my beloved God I trust.
En mon Seigneur je mets ma foi.
 - b. Ein feste burg ist unser Gott.
A castle strong is our God.
Notre Dieu est une forterresse.
2. JOHANN PETER KELLNER (1705-1788):
Choral Prelude—
Was Gott tut, das ist wohlgetan.
What God doth that is rightly done.
Ce que Dieu fait est bien fait.
3. VINCENT LUEBECK (1654-1740):
Choral Prelude—
Nun lasst uns Gott dem Herren danksagen.
Now let us praise the Lord our God.
Louons le Seigneur notre Dieu.
5. JOHANNE PACHELBEL (1653-1706):
Choral Prelude—
Vom Himmel hoch da Komm' ich her.
From Heaven high, I come to Thee.
Du haut du Ciel, je viens à Toi.

Price 2s. net, each.