

Bach Choruses for General Use

Sei Lob und Preis mit Ehren *(from S. 167)*

Johann Sebastian Bach
(1685 - 1750)

Arranged for
SATB chorus and organ
by Gary Harney

Text and Translation

Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
Was er uns aus Genad verheißt,
Dass wir ihm fest vertrauen,
Gänzlich verlassn auf ihn,
Von Herzen auf ihn bauen,
Dass unsr Herz, Mut und Sinn
Ihm festiglich anhangen;
Darauf singn wir zur Stund:
Amen, wir werdns erlangen,
Gläubn wir aus Herzens Grund.

Praise and glory with honour be
to God the Father, Son and Holy Spirit!
May he increase in us
what he promised to us in his mercy
so that we may trust firmly in him
depend completely on him,
sincerely rely on him,
so that our heart, spirit and mind
may cling to him resolutely;
Therefore we now sing:
Amen, we shall achieve this,
we shall believe from the depths of our heart.

Text by Johann Gramann
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Presented by *Bach on a Budget*
<http://www.immanuelbachconsort.org>

“Sei Lob und Preis mit Ehren” (from S. 167)

The Cantata

Ihr Menschen, rühmet Gottes Liebe (You people, sing the praises of God’s love) was composed for the Feast of John the Baptist shortly after Bach arrived in Leipzig, and first performed on 24 June 1723. It is a work of modest proportions but considerable charm, with the chorus only used for the final chorus. In addition to this chorus, the cantata includes only 1 aria, 1 duet, and 2 recitatives, and takes roughly 18 minutes to perform.

In Leipzig, however, this feast was always celebrated sumptuously, with both a Mass and Vespers being sung, and with many motets (including Zechariah’s *Benedictus*) appointed for the day. In other cycles, Bach would compose more sizable cantatas (*Christ unser Herr zu Jordan kam* (S. 7) and *Freue dich, erlöste Schar* (S. 30)). The latter has 12 movements (including 4 arias) and takes close to 40 minutes to sing. We don’t know why in his first work for this Feast he chose to write a more chamber-sized work. It might be that he was still adjusting to the new job requirements and new players and singers, or perhaps he had not been made aware of the prominent place this particular Feast held in Leipzig.

The Chorus

“Sei Lob und Preis mit Ehren” is a splendid chorale in ritornello form, based on the melody *Nun lob, mein Seel, den Herren*. The vocal parts are homophonic throughout, with the sopranos having the chorale melody and the lower three parts singing somewhat more active - but still approachable - accompanying lines.

Commentator Simon Crouch has described this movement as “A brilliantly joyous accompanied chorale” noting that “If you like *Jesu Joy of Man’s Desiring*...then you should run as fast as you can to obtain a copy of this. I find it quite incomprehensible why this piece is not better known.” Perhaps this new edition will be a step toward rectifying that situation.

The Accompaniment

This movement is scored for oboe and violin I in unison (with the exception of a few notes) on the obbligato line, and violin II, viola, and continuo supplying the accompanying parts. A clarion doubles the soprano melody throughout.

For this edition, the obbligato line is assigned to one manual, with the accompanying voices constituting a continuo realization in support of the obbligato line. The bass line has throughout been simplified to produce a more idiomatic part for pedal. Any number of registrations can be suggested; however, the mood of the movement seems to lend itself to the solo line being played by 8’ and 2’ flute stops, or something similar.

Created for performance by the Immanuel Bach Consort,
and dedicated to Dr. Gerre Hancock (1934-2012)

Sei Lob und Preis mit Ehren

(from Cantata #167)

Text: Johann Gramann

Johann Sebastian Bach
(1685-1750)

Musical score for harpsichord, consisting of Manuals and Pedal parts. The score is in 3/4 time and D major. The Manuals part features a treble clef with a first finger (I) and a bass clef with a second finger (II). The Pedal part is in the bass clef. The piece begins with a first measure rest in the treble and a second measure rest in the bass.

Vocal score for Soprano, Alto, Tenor, and Bass. The score is in 3/4 time and D major. The lyrics are: "Sei Lob und Preis mit Eh - -". The Soprano part begins with a first measure rest. The Alto, Tenor, and Bass parts begin with a second measure rest. The Soprano part has a trill (tr) in the final measure. The Alto, Tenor, and Bass parts have a first measure rest in the final measure. The score includes a piano accompaniment with a first measure rest in the treble and a second measure rest in the bass.

11

ren, Gott Va - ter, Sohn, Hei - li - ger Geist!

ren, Gott Va - ter, Sohn, Hei - li - ger Geist!

ren, Gott Va - ter, Sohn, Hei - li - ger Geist!

ren, Gott Va - ter, Sohn, Hei - li - ger Geist!

(tr)

16

(tr)

21

Der woll in uns ver - meh - ren, was

Der woll in uns ver - meh - ren, was

Der woll in uns ver - meh - ren, was

Der woll in uns ver - meh - ren, was

8^{va}

26

er uns aus Ge - naden ver - heißt, daß

er uns aus Ge - naden ver - heißt, daß

er uns aus Ge - naden ver - heißt, daß

er uns aus Ge - naden ver - heißt, daß

(tr)

31

wir ihm fest ver - trau - en, gänz - lich ver -

wir ihm fest ver - trau - en, gänz - lich ver - las -

wir ihm fest ver - trau - en, gänz - lich ver -

wir ihm fest ver - trau - en, gänz - lich ver -

36

las - sen auf ihn, von Her - zen auf ihn bau -

- sen auf ihn, von Her - zen auf ihn bau -

las - sen auf ihn, von Her - zen auf ihn bau -

- las - sen auf ihn, von Her - zen auf ihn bau -

42

-en, daß unsr Herz, Mut und Sinn

-en, daß unsr Herz, Mut und Sinn

-en, daß unsr Herz, Mut und Sinn

-en, daß unsr Herz, Mut und Sinn

47

ihm festiglich anhangen;

ihm festiglich anhangen;

ihm festiglich anhangen;

ihm festiglich anhangen;

53

dar - auf singn wir zur Stund: A -

dar - auf sin-gen wir zur Stund: A -

dar - auf sin - gen wir zur Stund: A -

dar - auf singn wir zur Stund; A -

58

men, wir wer - dens er - lan - gen, gläubn wir aus

men, wir wer - dens er - lan - gen, gläubn wir

men, wir wer - dens er - lan - gen, gläubn wir aus

men, wir wer - dens er - lan - gen, gläubn wir aus

63

Her - zens Grund.
aus Her - zens Grund.
Her - zens Grund.
Her - zens Grund.

(tr)

This musical system contains measures 63 through 66. It features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: 'Her - zens Grund.' (Soprano), 'aus Her - zens Grund.' (Alto), 'Her - zens Grund.' (Tenor), and 'Her - zens Grund.' (Bass). The piano accompaniment includes a right-hand part with a trill (tr) in measure 64 and a left-hand part with a steady bass line.

67

This musical system contains measures 67 through 70. It features four vocal staves and a piano accompaniment. The vocal parts are silent in this system. The piano accompaniment continues with a right-hand part featuring a trill (tr) in measure 69 and a left-hand part with a steady bass line.