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# STAINER & BELL'S

COLLECTION OF

## Arias, Duos and Chorales

*From*

# BACH'S CANTATAS

## and other works

*Edited & Arranged for*

## Schools & Ladies' Choirs

*BY*

# W. GILLIES WHITTAKER

		<i>Price. Sol. - Fz</i>
Nº 1	<i>Aria</i> BRIGHT THE SUNBEAMS .....	4 <sup>d</sup> 2 <sup>d</sup>
.. 2	<i>Aria</i> OER THE SMOOTH ENAMELL'D GREEN .....	3 <sup>d</sup> 2 <sup>d</sup>
.. 3	<i>Aria</i> LENGTH'NING SHADOWS .....	4 <sup>d</sup> 2 <sup>d</sup>
.. 4	<i>Duet</i> THOU CROWNEST THE YEAR .....	4 <sup>d</sup> 2 <sup>d</sup>
.. 5	SIX ORIGINAL CHORALES .....	6 <sup>d</sup> 3 <sup>d</sup>
.. 6	<i>Duet</i> THE SUN IS DESCENDING .....	6 <sup>d</sup> 3 <sup>d</sup>
.. 7	<i>Aria</i> ANGELS POUR THEIR BLESSING .....	4 <sup>d</sup> 2 <sup>d</sup>
.. 8	<i>Aria</i> WOLVES AND TIGERS HOWL FOR PREY .....	4 <sup>d</sup> 2 <sup>d</sup>
.. 9	<i>Duet</i> THEY PEEP IN EACH NEST .....	4 <sup>d</sup> 2 <sup>d</sup>
.. 10	<i>Chorale</i> WHERE THE MOURNER LIETH .....	4 <sup>d</sup> 2 <sup>d</sup>
.. 11	<i>Chorale</i> DEAR ANGELS STAND BESIDE ME .....	3 <sup>d</sup> 2 <sup>d</sup>
.. 12	<i>Duet</i> BY THEIR SPELL THE LION IS TAMED .....	4 <sup>d</sup> 2 <sup>d</sup>
.. 13	<i>Chorale</i> CARE AND SORROW FLEE BEFORE THEE .....	4 <sup>d</sup> 4 <sup>d</sup>
.. 14	<i>Duet</i> I FOLLOW THEE NOW .....	6 <sup>d</sup> 6 <sup>d</sup>
.. 15	<i>Chorale</i> NOW COMFORT TAKE, GOOD CHRISTIANS ALL .....	4 <sup>d</sup> 4 <sup>d</sup>
.. 16	<i>Chorale</i> LORD JESU CHRIST, PURE SOURCE OF GOOD .....	4 <sup>d</sup> 4 <sup>d</sup>
.. 17	FOUR ORIGINAL CHORALES .....	6 <sup>d</sup> 6 <sup>d</sup>
.. 18	FIVE ORIGINAL CHORALES .....	6 <sup>d</sup> 6 <sup>d</sup>
.. 19		
.. 20		

*String Parts may be hired from the Publishers.*

*Nºs 6 to 12 Published Complete as a Cantata "THE ANGELS" Price 2/4 net cash.*

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## NOTE.

It is widely recognised now that the royal road to the appreciation of Bach is not to be found by placing before the pianoforte student the Inventions and Preludes and Fugues as his first introduction to the Master, but by making him acquainted early with the charming and eternally-fresh Minuets, Gavottes, Bourrées, and other short dances which abound in the Suites, Partitas, and Anna Magdalena Music-book. The increasing popularity of the Brandenburg and solo Concertos and various numbers from the Overtures shows how eagerly audiences welcome the less austere manifestations of Bach's genius. The full appreciation of such stupendous works as the two Passions and the B Minor Mass will probably come earlier if the public is led insensibly to those heights by frequent performances of the most attractive Church Cantatas. The singing class is, without doubt, the most convenient and effective means of cultivating a love for Bach. Little technique is needed, as compared with that necessary to perform most of the instrumental writings; the strong can help the weak, and enable them to sing music which individually would be impossible. Again, Bach's tunefulness is probably more readily perceived in his vocal works than in his instrumental, where the unskilled listener cannot always unravel the polyphonic web. The words supply the hearer with the key to the outer courts, an aid often lacking in the instrumental works. Once within the walls, the first great barrier is won, and further progress is merely a matter of time and of opportunity. Scattered through the wonderful series of Cantatas, sacred and secular, are many genial Arias and Duos, which are direct in their appeal and of moderate difficulty. Some are, in fact, quite easy, much more so than would be imagined by those who are only acquainted with the largest works. It is the aim of this series to provide a number of Solos and Duets which are easily understood, and which present no inordinate difficulties of execution to singers. The accompaniments are arranged from the full score, the original marks of expression, if any, are given in brackets, and supplemented with a few simple directions, and in some cases a less complicated notation than that adopted by the composer will help to make them more acceptable to the ordinary reader. It is hoped that this series may contribute a little towards that rapidly-growing interest in the great master, which is one of the most vital features of musical life of the day.

This Duetto is from the Church Cantata "Gottlob nun geht" No 28, belonging to a period in the middle of the thirties of the eighteenth century. It was originally written for Alto and Tenor voices and continuo (unfigured.) in Key C. It stands in  $\frac{6}{8}$  time; but is here given in  $\frac{3}{4}$ , as it is easier to read so. After the initial stages of learning it should be taken one in a bar; the stressed bars are indicated throughout. There are no dynamic marks in the score except PIANO for the continuo when the voices enter, and FORTE when they cease.

# THOU CROWNEST THE YEAR.

## DUET.

J. S. BACH.  
1685-1750.

Arranged and Edited for Schools  
and Ladies Choirs by W. G. WHITTAKER.

Words from Psalm LXV.

*Allegro leggiero.*

1st VOICE.

2nd VOICE.

PIANO.

The musical score is arranged in three systems. The first system shows the vocal staves and piano accompaniment. The piano part begins with a *p* dynamic and includes a *cresc.* marking. The second system continues the piano accompaniment with a *dim.* marking and a *mf* dynamic. The third system contains the vocal entries with lyrics: "Thou crown-est the year with thy goodness, The pas" for the 1st voice and "Thou crown - est the" for the 2nd voice. The piano accompaniment in the third system is marked *mf*.

tures  
year with Thy good-ness, the pas

are cloth-ed with flocks, The val-leys al-so are  
tures are cloth-ed with flocks, The val-leys al-so are

co  
co verd with corn, — They

ver'd with corn, — They shout — for  
al - so sing, they al - so sing, — They shout — for

joy — they shout

joy — they shout

for joy.

for joy.

*cresc.*

*dim.*

*mf*

In Si

In

Si  
 on Praise wait - eth for Thee, — O God, — praise wait - eth for

on, praise wait - eth for  
 Thee, — in Si - on, — O — God, — praise wait - eth in Si

Thee, in — Si on, praise wait - eth for  
 on, in Si on, praise wait - eth for

Thee, — O God, — in Si *cresc.*  
 Thee, — O God, — in Si *cresc.*

on  
on

*f* *p* *cresc.*

*Red.* *Red.*

*p* *Thou*  
*p* *Thou wa -*

*dim.* *p*

*Red.* *Red.* \*

*wa - trest the rid - ges a -*

*cresc.* *mf*  
*- bun - dant - ly, — Thou set - tlest the fur - rows there - of, — Thou mak - est it —*

*cresc.*  
*- trest the rid - ges, a - bun - dant ly, — Thou mak - est it soft —*

*cresc.*

*Red.* *Red.* *Red.*

soft with show-ers, Thou bless-est the

*cresc.*

*cresc.*

spring-ing there - of. — Praise wait-eth for Thee, O God — in Si -

with — show-ers, Praise wait-eth for Thee, O God — in Si -

*f*

*f*

*f*

*f*

*cresc.*

*cresc.*

*cresc.*

*ff*

*f*

*f*

*f*

*f*

*f*

*f*