
Kirnberger, Variierte Choräle

Johann Philipp
Kirnberger
(1721 - 1783)
Am. B. 396
Staatsbibliothek zu
Berlin

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Partitura Organum

J. Ph. Kirnberger

Variirte Choräle.

Kirnberger, Variierte Choräle

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Introduction

Johann Philipp Kirnberger (1721 – 1783) was a musician, composer and music theorist. Possibly, though not verified, he was a pupil of Johann Sebastian Bach, visiting Leipzig in 1741. From 1741 to 1751, Johann Philipp Kirnberger lived in Poland and worked for various noblemen of that country. He returned to Germany, was engaged by the Prussian royal chapel, voluntarily took a higher position in a lower establishment (that of Prince Heinrich of Prussia), and in 1758 obtained the major position of his life, music director for Princess Anna Amalia of Prussia. He kept this job for life.

Princess Anna Amalia of Prussia (1723 - 1787) was the sister of Frederick II. Both were musically inclined, but for Anna Amalia formal musical instruction was only possible after the death of her music-hating father. Anna Amalia received her first lessons from her brother. She became the Abbess of Quedlinburg in 1755 which made her a wealthy woman. She chose to spend most of her time in Berlin, where she devoted herself to music, and became known as a musical patron and composer.

In 1758, Anna Amalia began a serious study of musical theory and composition, engaging as her tutor Johann Philipp Kirnberger. Only a few of her works have survived. Anna Amalia was also a collector of music, preserving over 600 volumes of works by notables such as Johann Sebastian Bach, George Frideric Handel, Georg Philipp Telemann, Karl Heinrich Graun and Carl Philipp Emanuel Bach, among others. Her library was split between East Germany and West Germany after World War II. The two collections were re-united after the German reunification in 1990. The collection is today housed at the Staatsbibliothek zu Berlin and is referred to as the “Amalien Bibliothek” (not to be confused with the Herzogin Anna Amalia Bibliothek, the former library of Anna Amalia of Brunswick-Wolfenbüttel).

One of the items in the “Amalien Bibliothek” is manuscript Am.B.396, a collection of organ preludes by Kirnberger. Probably they were used in the musical instructions Kirnberger gave Princess Anna Amalia. They vary greatly in scope and texture. They range from elaborate bicinia, through virtuosic trio writing to four part textures. And from short to long. One of the pieces is supposedly written by a mademoiselle Grunow. A name on which no information is available. Perhaps this is a composition by the Princess herself?

This edition contains the works in manuscript Am.B.396. Several of the works contained in this manuscript survive both in other manuscripts, as in Johann Christoph Kühnau’s edition “Choral Vorspiele für die Orgel und Klavier” of 1790 by the same editor. Where applicable the differences between the various sources have been indicated in this Introduction and in the score.

The first chorale preludes in manuscript Am.B.396, “Gelobet seist du Jesu Christ” and “Was Gott thut dass ist wohl getan” are manualiter pieces. But they both have the voices quite far apart in some places. For

those with smaller hands the pedals may come to the rescue for an isolated note here and there. The prelude on the choral “Jesus meine Zuversicht” is in four part writing and relatively short. It is actually not more than a somewhat elaborate four part setting of the melody. —As with nearly all the works in the manuscript this prelude is notated on two staves. It is therefore possible to see this piece as meant for manuals only, but it is equally possible to use the pedals. This edition contains a version for both possibilities. The prelude on “Nun danket alle Gott” is a three part piece, with the choral melody in the soprano voice.

The prelude on “Komm, o komm, du Geist des Leben” was obviously one of Kirnberger’s more popular pieces. It appears in manuscript Am.B.396, but also in manuscript Mus.ms. 30194, owned by the Staatsbibliothek zu Berlin. That version was transcribed by S.M.D. Gattermann and initially seen as a piece by his hand. Gattermann clearly made some alterations when he transcribed this piece: inserted a bar here and there and changed the voice leading. Interestingly enough the version in manuscript Am.B.396 contains some alterations as well. The ‘base version’ is written in black ink, the alterations are written in red ink. Allegedly these alterations are by Kirnberger himself. Because of all these differences both versions are published in this edition. This way everyone can compare both versions and choose the one he/she likes best. Or even concoct a version that has the additions of Gatterman and the change in voice leading of the bass voice of the version from Am.B.396.

The prelude on “Es ist das Heil uns kommen her” is a bicinium with the choral melody in long notes in the right hand and an elaborately worked out accompaniment in the left hand. Lots of trills and rapid notes give a vivid description of the celebrational character of the text of the chorale. The manuscript has two alternative endings to the piece scribbled in the margin. Both alternative endings are presented in the score as well.

The prelude on “Ich dank dir schon” (the title in manuscript Am.B.396) was published by Kühnau as a prelude on “Ach Gott und Herr”. It is a beautiful organ trio, with the choral melody in the middle voice.

The chorale prelude “Herr Jesu Christ, dich zu uns wend” was also published by Kühnau. Manuscript Am.B.396 contains a version of this prelude, that differs in details from the one in the Kühnau edition. The main difference is that the first two stanza’s of the chorale melody are repeated. But there are some differences in the tenor and bass voice as well. This edition contains both versions.

The prelude on “Nun lasst uns Gott den Herren” is a nice example of how to transform a simple setting of a chorale into a prelude. Bass and melody follow the harmonisation, and a middle voice is added in eighth notes to fill in the rest of the harmonies and to add motion to the music. Intriguing is that this piece occurs twice in manuscript Am.B.396. Almost

as if the copyist had forgotten he had already entered the piece.

The chorale prelude on “Lobe den Herren den mächtigen König” is contained in at least two manuscripts: Am.B.396 and Mus.ms. 11633/25. The versions in both manuscripts differ from each other. The general outline is the same, but lots of little details are different. Hence the decision by Ruth Engelhardt to give both a separate number: 210a and 210b. The score published in this edition is 210a. The other one, 210b, is available on imslp¹.

The chorale prelude on “Wer nur den lieben Gott lässt walten” is a relatively simple bicinium. The left hand provides a lively accompaniment to the chorale melody in the right hand. What makes this piece interesting, is not the music itself, but the curious fact that Johann Christoph Kühnau added a part for the right hand between the fragments of the chorale melody and published it as his own work. Both versions are present in this edition. The manuscript ends with yet another prelude on the same chorale.

The works in present Edition are based upon material freely provided by the Staatsbibliothek zu Berlin in digital form². They appear here in the order in which they appear in the manuscript.

¹<http://imslp.org/wiki/Special:ImagefromIndex/200843>

²<http://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN834035227>

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Gelobet seist du Jesu Christ

Johann Philipp Kirnberger
(1721 – 1783)

EngK 203

Man.

1

2

3

4

5

6

7

8

9

10

11

Was Gott tut dass ist wohl getan

Johann Philipp Kirnberger
(1721 – 1783)

EngK 215

Man.

3

5 1. 2.

10

12



Jesus, meine Zuversicht

Johann Philipp Kirnberger
(1721 – 1783)

EngK 208

Man.

Ped.



Jesus, meine Zuversicht

Johann Philipp Kirnberger
(1721 – 1783)

EngK 208

Man.

3

5

7

9

11



Nun danket alle Gott

Johann Philipp Kirnberger
(1721 – 1783)

EngK 211

The musical score consists of four systems of music, each with three staves. The first system starts with a treble clef, a key signature of one sharp, and common time. The 'Man.' part has eighth-note patterns, the 'Ped.' part has sixteenth-note patterns, and the 'Bass' part has quarter-note patterns. The second system begins at measure 3, with a treble clef, one sharp, and common time. The 'Man.' part has eighth-note patterns, the 'Ped.' part has sixteenth-note patterns, and the 'Bass' part has eighth-note patterns. The third system begins at measure 5, with a treble clef, one sharp, and common time. The 'Man.' part has eighth-note patterns, the 'Ped.' part has sixteenth-note patterns, and the 'Bass' part has eighth-note patterns. The fourth system begins at measure 7, with a treble clef, one sharp, and common time. The 'Man.' part has eighth-note patterns, the 'Ped.' part has sixteenth-note patterns, and the 'Bass' part has eighth-note patterns.

9

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp. The music consists of various note heads and stems, with some notes having vertical dashes through them.

11

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature is one sharp. The music includes eighth-note patterns and a dynamic marking "tr" (trill) above the top staff's second measure.

13

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp. The music features eighth-note patterns and sixteenth-note patterns.

15

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp. The music includes eighth-note patterns and sixteenth-note patterns.

Komm o komm, du Geist des Lebens^{*)}

Zwei Klaviere und Pedal

Johann Philipp Kirnberger

(1721 – 1783)

EngK 209

Man.

Ped.

7

Choral

13

Choral

^{*)} The manuscript contains some corrections in red ink, which are allegedly from Kirnberger himself.
This edition follows the corrections, but indicates the 'black ink version' in footnotes.

20

26

32

38

⁺⁾

^{*)}

Komm o komm, du Geist des lebens

Johann Philipp Kirnberger
(1721 – 1783)

EngK 209

The musical score is divided into four systems:

- System 1 (Measures 1-5):** The Man. (two manuals) play eighth-note patterns, primarily quarter notes with grace notes. The Ped. (basso continuo) provides harmonic support with sustained notes and bass lines. Measure 5 concludes with a trill over a sustained note.
- System 2 (Measures 6-10):** The Man. entries are marked with 'tr'. The Ped. line features eighth-note patterns. A 'Choral' section begins in measure 8.
- System 3 (Measures 11-15):** The Man. continues with eighth-note patterns. The Ped. line features eighth-note patterns. A 'Choral' section begins in measure 13.
- System 4 (Measures 16-20):** The Man. entries are marked with 'tr'. The Ped. line features eighth-note patterns.

24

30

36

41

Eins ist Noth

Johann Philipp Kirnberger
(1721 – 1783)

EngK 201

Man.

EngK 201

*) Rest not in manuscript



Schmücke dich, o liebe Seele

Johann Philipp Kirnberger
(1721 – 1783)

EngK 213

Man.

1

4

7

10

13



Es ist das Heil uns kommen her

Johann Philipp Kirnberger
(1721 – 1783)

EngK 202

Man.

1

4

7

10

13

16

A page of sheet music for piano, featuring two staves (treble and bass) and five systems of music. The key signature is A major (three sharps). Measure 19 starts with a rest in the treble staff, followed by eighth-note patterns in the bass staff. Measures 20-21 show eighth-note patterns in both staves. Measure 22 begins with a dynamic *tr* (trill) in the treble staff, followed by eighth-note patterns. Measures 23-24 continue with eighth-note patterns. Measure 25 starts with a rest in the treble staff, followed by eighth-note patterns. Measures 26-27 show eighth-note patterns. Measure 28 begins with a dynamic *tr* in the treble staff, followed by eighth-note patterns. Measures 29-30 continue with eighth-note patterns. Measure 31 starts with a rest in the treble staff, followed by eighth-note patterns. Measures 32-33 show eighth-note patterns. Measure 34 begins with a dynamic *tr* in the treble staff, followed by eighth-note patterns. Measures 35-36 continue with eighth-note patterns.

38

41

44

47

**) The manuscript provides two alternative endings.*

Alternative ending A

Alternative ending B

Ich dank dir schon

(Ach Gott und Herr)

Johann Philipp Kirnberger

(1721 – 1783)

EngK 207

Man.

Ped.

6

10

15

20

25

30

34

39

43

*) *fin manuscript*

49

54

59

64

69

Herr Jesu Christ, dich zu uns wend
Zwei Klaviere und Pedal

Johann Philipp Kirnberger
(1721 – 1783)

EngK 204

Man.

Ped.

6

12

18

24 *tr*

30

35 *tr*

40

45 *tr*

Herr Jesu Christ, dich zu uns wend
Zwei Klaviere und Pedal

Johann Philipp Kirnberger
(1721 – 1783)

EngK 204

Man.

Ped.

7

13

19

25

30

35

40

46

Edition Partitura Organum - 2017 (www.partitura.org)

Nun lasst uns Gott den Herren

Johann Philipp Kirnberger
(1721 – 1783)

EngK 212

Man.

Ped.

4

8

12

16

Ich bin ja Herr in deiner Macht

Johann Philipp Kirnberger
(1721 – 1783)

EngK 206

Man.

4

7

10

13

16

Wer nur den lieben Gott lässt walten

Johann Philipp Kirnberger

(1721 – 1783)

EngK 216

Man.

5

10

15

20

25

*) Manuscript has d against d sharp. Perhaps d in bass should be b?



Lobe den Herren, den mächtigen König

Johann Philipp Kirnberger
(1721 – 1783)

EngK 210a

Man.

4

7

10

13



Herrzlich tut mich verlangen
Zwei Klaviere und Pedal

Johann Philipp Kirnberger
(1721 – 1783)

EngK 205

Man.

Ped.

4

8

12

16

20

24

28

32

Herrzlich tut mich verlangen
Zwei Klaviere und Pedal

Johann Philipp Kirnberger
(1721 – 1783)

EngK 205

Man.

Ped.

4

8

12

16 *tr*

20

24

28

32

Durch Adams Fall ist ganz verderbt

Mlle. Grunow

(?-?)

Man.

The musical score consists of six systems of organum notation. The top system (Measures 1-3) shows the Manuscript voice in treble clef and the Organ voice in bass clef, both in common time (c). The second system (Measures 4-6) begins with a trill over the Organ's eighth-note pattern. The third system (Measures 7-9) includes a fermata over the Manuscript's eighth-note pattern and a trill over the Organ's eighth-note pattern. The fourth system (Measures 10-12) features a trill over the Organ's eighth-note pattern. The fifth system (Measures 13-15) includes a trill over the Organ's eighth-note pattern. The sixth system (Measures 16-19) concludes with a trill over the Organ's eighth-note pattern.

Allein Gott in der Höh' sei Ehr

Johann Philipp Kirnberger
(1721 – 1783)

EngK 199

Man.

6

12

18

24

30

35



Wer nur den lieben Gott lässt walten

Johann Christoph Kühnau (1735 — 1805)

Man.

3

Choral

2

Choral

3

tr

4

Choral

tr

5

Choral

tr

Wer nur den lieben Gott lässt walten

Johann Philipp Kirnberger

(1721 – 1783)

EngK 217

Man.

6

12

18

23

29

Wer nur den lieben Gott lässt walten
Zwei Klaviere und Pedal

Johann Philipp Kirnberger
(1721 – 1783)

Man.

Ped.

Pedal 2'

5

10

15

19

Wer nur den lieben Gott lässt walten

Zwei Klaviere und Pedal

Johann Philipp Kirnberger

(1721 – 1783)

Man.

4

8

12

16

20



Wer nur den lieben Gott lässt walten

Johann Philip Kirnberger
(1721 – 1783)

EngK 219

Man.

Ped.

5

10

15

