

Songs, Arias, and Chorales  
from the Little Keyboard Book for Anna Magdalena Bach  
(1725)

Realizations by David Schulenberg

In 1725 Johann Sebastian Bach gave his wife Anna Magdalena a manuscript book that was to contain chiefly keyboard music but would eventually also include vocal compositions. This was the second such book that Bach presented to his second wife; the first dated from 1722, the year after their marriage. The first book, apparently envisioned as a collection of suites and other pieces for solo keyboard, seems quickly to have become Sebastian's own workbook containing early versions of those compositions. The second book, although also containing some of Sebastian's keyboard music in his own hand, contains chiefly smaller works, including many little dances and other pieces apparently meant for teaching or for purely recreational playing, by either Anna Magdalena or the children of the family. Anna Magdalena, as well as other members of the household, continued to add entries to the book at least through the 1730s.

Like the keyboard music, the vocal pieces in the second book have various origins; several are probably original compositions by J. S. Bach, but at least one can be attributed to a known contemporary, and a few remain anonymous. Several selections, including a recitative and aria from Sebastian's Cantata 82, are adaptations of music for larger forces adapted here for performance by singer and keyboard. As Anna Magdalena was herself a professional soprano soloist, presumably with some proficiency at the keyboard, she might have sung the vocal items to her own accompaniment.

With the exception of the two movements from Cantata 82 and several four-part chorale harmonizations, the vocal numbers are notated simply as soprano and bass lines. Like other similarly notated songs of the period, however, these were doubtless intended for realization with a more or less elaborate improvised keyboard accompaniment. The following pages offer versions that, except for the movements from Cantata 82, incorporate a doubling of the vocal line within the keyboard part. Most keyboard lieder of the time were scored in like manner, for performance on a single keyboard (without pedals as on the organ). These "realizations," however, are deliberately more elaborate than would probably have been the norm, incorporating contrapuntal and occasionally chromatic voice leading suggested by Sebastian's actual keyboard music.

The selections are given here in the order assigned to them in the mid-twentieth century by Wolfgang Schmieder, who assigned them numbers in his thematic catalog of the works of J. S. Bach (*Bach-Werke-Verzeichnis* or BWV, 1950). More recent scholarship has reattributed some of these items and given them new designations:

BWV 82 (BC A 169b): two movements arranged from an alternate version of Cantata 82 in E minor for soprano, flute, and strings. Magdalena began making two different copies of the aria, leaving both incomplete.

BWV 452 (BC F 217): Magdalena's copy of a song (lied) published in Georg Christian Schemelli's *Musicalische Gesang-Buch* (Leipzig, 1736), one of several in the collection known to be by J. S. Bach.

BWV 508 (Anh. D): arrangement of an aria from the opera *Diomedes* by Gottfried Heinrich Stölzel, copied by Magdalena; originally with strings.

BWV 509: probably an original song by J. S. Bach, copied by Magdalena.

BWV 510 (Anh. C): a very simple arrangement of a chorale melody first published by Balthasar König (1728), evidently the work of a beginning student (in an unidentified hand).

BWV 511 (BC F 214a): Sebastian's first setting of a text by Paul Gerhardt (1666), in his hand.

BWV 512 (BC F 214b): a second setting of the same text, transposed a minor third lower (with small variants), again in Sebastian's hand.

BWV 513: Magdalena's copy of the soprano and bass parts from Sebastian's four-part harmonization (BWV 397) of a chorale melody by Johann Schop (1642, text by Johann Rist).

BWV 514 (BC F 216): Magdalena's copy of a song likely composed by J. S. Bach, poem by Benjamin Schmolck (by 1725).

BWV 515 (515.2): the first of two settings of an anonymous poem, this one in the hand of Bernhard Dietrich Ludewig, who served as a tutor for the younger Bach children while a university student and pupil of Bach at Leipzig; the song is sometimes thought to be Ludewig's transcription of an aurally composed setting by Sebastian and Magdalena's mentally handicapped son Gottfried Heinrich.

BWV 515a (515.1): a second setting of the same text, words and melody in the hand of Magdalena, bass line written by J. S. Bach.

BWV 516 (BC F 215): Magdalena's copy of a song likely composed by J. S. Bach to an anonymous text.

BWV 517 (App. C): Magdalena's copy of an anonymous setting of a poem by Wolfgang Christoph Dreßler (1730).

BWV 518 (App. D): anonymous setting of an anonymous poem, in an unidentified hand with title page by Magdalena's youngest son Johann Christian Bach; the attribution to "Giovannini" is unexplained, although various theories have been advanced.

David Schulenberg  
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# Ich habe genug

J. S. Bach, BWV 82\*

[2.] Recit[ativo]

S

Ich ha-be ge-nung! Mein Trost ist nur al-lein, Daß Je-sus mein und ich sein ei-gen möch-te

[Basso continuo]

5/3 6/4<sub>b</sub> 4/2<sub>b</sub> 6/5<sub>b</sub> - 5/3 4<sup>+</sup>/2

4

sein. Im Glau-ben halt ich ihn, Da seh ich auch mit Si-me-on Die Freu-de je-nes Le-bens

5/4 3 7/5<sub>b</sub> 6 5

7 [arioso]

schon. Laßt uns mit die-sem Man - ne ziehn! Ach! möch-te mich von mei-nes Lei-bes

[recit.]

6/6 6/4<sub>b</sub> 6/6 6/6 6/5<sub>b</sub> 4/# 4<sup>+</sup>/2 4<sup>+</sup>/2<sup>+</sup>

10 [andante]

Ket - ten Der Herr er - ret - ten; Ach! wä-re doch mein Ab - schied hier, Mit

7/5 6

\*Version from D B Mus. ms. Bach P 225 (two copies, both incomplete and lacking b.c. figures; bass is absent after m. 28 of the aria).

12 [arioso]

Freu - - - den sagt ich, Welt, zu dir: Ich ha - be ge - nung!

[andante]

[3.] Aria

Schlum - mert ein, ihr mat - ten Au - gen, Fal - let sanft und se - lig zu, schlum -

5

mert ein, schlum - mert ein, schlum - mert ein, ihr mat - ten au - gen,

9

fal - let sanft und se - lig zu, schlum - - - - mert ein, ihr

13

mat - ten Au - gen, fal - let sanft und se - lig zu,

Fingering: 6 6# 6 7 # [6] 6 5 7 6 5 7 6 5 8 7# 6# 7# 6 6 6 5 4 3 8 7#

17

fal - - - let sanft und se - lig zu! Welt, ich blei - be

Fingering: 5 5 6 5 - 6 6 5 - 6 6

[Fine]

20

nicht mehr hier, Hab ich doch kein Teil an dir,

Fingering: 7 7# - 6 4 3 5 6 6 7# 6 5 5#

23

Das der See - le könn - te tau - gen, das der See - le könn - te

Fingering: 5 3 7 7# 6 4 3 6 7# 7 6 7# 6 6

26

tau - gen, Welt, ich blei - be nicht mehr hier, hab ich doch kein Teil an dir, das

6 4 5# 6 4+ 6 6 6 4 6 5 4 6 6 7 5# 6 [6#] 6 6 5

29

der See-le könn - te tau - gen. Schlum - mert ein,

[4 4+] 6 6 4 # 6 6# 6 7 5 5 6 6 5 5b 5 5 5

33

schlum - mert ein, schlum - mert ein,

7 6 6 6 7 6 5 5 6 8 7 8 7# 6 4

37

schlum - mert ein, ihr mat - ten Au - gen, fal - let sanft und se - lig zu,

6 7 6 5# 6 4 3 7 6 6 6 7 6 5 3 6 5

41

schlum - - - mert ein, ihr mat - ten Au - gen, fal - let sanft und

8 7 8 7 $\flat$  6 6 6 $\flat$  6 7 $\sharp$   $\flat$  [6 6 $\flat$  4] 5 7 6 7

45

se - lig zu, fal - - - let sanft

6 5 8 7 $\flat$  - 6 5 $\flat$  7 $\flat$  6 4 6 6 5 4 3 8 7 $\flat$  5 5 6 5 -

48

und se - lig zu! Hier muß ich das E - lend bau - en,

6 5 3 6 7 $\flat$  6 5 $\flat$  6 4 5 3 6 7 4 2 5 3 6 4 - 7 5 6 4 3 -

52

A - ber dort, dort werd ich schau - en sü - ßen Frie - den,

6 5 $\flat$  4 $\flat$  3 6 6 5 4 6 6 [6 $\flat$ ] 7 $\flat$  5 6 6 4



55  
 stil - le Ruh;

59  
 hier muß ich das E - lend bau - en, a - ber dort, dort

62  
 werd ich schau - en sü - - - - ßen Frie - den, stil - le Ruh,

65  
 sü - ßen Frie - den, stil - le Ruh.

**Da capo**

# Dir, dir, Jehova

BWV 452\*

Dir, dir, Je - ho - va, will ich sin - gen, Denn wo ist  
Dir will ich mei - ne Lie - der brin - gen, Ach, gib mir

The first system of musical notation consists of two staves, treble and bass clef, in a 3/4 time signature with a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music features a mix of eighth and quarter notes, with some slurs and accents.

7 so ein sol - cher Gott wie du?  
dei - nes Gei - stes Kraft da - zu, Daß ich es tu' im Na -

The second system of musical notation continues from the first system, starting at measure 7. It features a repeat sign at the end of the first phrase. The melody and accompaniment continue with similar rhythmic patterns and harmonic support.

11 men Je - su Christ, So wie es dir durch ihn ge - fäl - lig ist.

The third system of musical notation starts at measure 11 and concludes the piece. The melody and accompaniment lead to a final cadence with a double bar line and repeat dots.

\*From D B Mus. ms. Bach P 225, no. 38b (inner voices are editorial). Only the first stanza of the text is given here.

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# Aria

G. H. Stölzel (previously attributed to Bach as BWV 508)\*

Bist du bei mir, geh ich mit Freu - den Zum Ster - ben

The first system of the musical score, measures 1-5. It features a treble and bass clef with a key signature of two flats and a 3/4 time signature. The melody is primarily in the treble clef, with a steady accompaniment in the bass clef.

und zu mei - ner Ruh, zum Ster-ben und zu mei - ner Ruh. Bist du bei

The second system of the musical score, measures 6-10. It continues the melody and accompaniment from the first system. A repeat sign is visible at the end of the system.

mir, geh ich mit Freu - den Zum Ster - ben und zu mei - ner

The third system of the musical score, measures 11-15. It includes a fermata over the first measure of the system and a trill ornament over the second measure.

Ru, zum Ster-ben und zu mei-ner Ruh. Ach, wie ver-gnügt

The fourth system of the musical score, measures 16-20. It features a fermata over the first measure of the system and a trill ornament over the second measure.

wär so mein En - de, Es drück - ten dei-ne schö - nen - Hän - de Mir

The fifth system of the musical score, measures 21-25. It concludes the piece with a final cadence in the bass clef.

\*From D B Mus. ms. Bach P 225, no. 24 (inner voices are editorial).



# Aria

BWV 509\*

Ge - den - ke doch, mein

Geist, zu - rü - cke Ans Grab und an den Glo - cken - schlag, Da

man mich wird zur Ruh be - glei - ten, Auf da ich klüg - lich ster - ben mag.

Schreib die - ses Wort in Herz und Brust: Ge -

den - ke, daß du ster - ben musst.

\*From D B Mus. ms. Bach P 225, no. 40 (inner voices are editorial).

# Gib dich zufrieden

BWV 510\*

Gib dich zu - frie - den und sei stil - - - le In dem  
In ihm ruht al - ler Freu - den Fül - - - le, Ohn ihn

Musical notation for the first system, measures 1-6. The piece is in G minor (one flat) and common time. The right hand features a melodic line with some grace notes, while the left hand provides a simple harmonic accompaniment.

7 Got - te dei - nes - Le - - - bens.  
müht du dich ver - ge - - - bens. Er ist dein Quell und

Musical notation for the second system, measures 7-12. Measure 7 is marked with a '7'. The piece continues with a similar melodic and harmonic structure, ending with a repeat sign at the end of measure 12.

13 dei - ne Son - - - - ne, Scheint täg - lich hell zu

Musical notation for the third system, measures 13-17. Measure 13 is marked with a '13'. The melody continues, with the piano accompaniment providing a steady harmonic support.

18 dei - ner Won - - - - ne. Gib dich zu - frie - den.

Musical notation for the fourth system, measures 18-22. Measure 18 is marked with an '18'. The piece concludes with a final cadence in the right hand and a sustained bass note in the left hand.

\*From D B Mus. ms. Bach P 225, no. 11 (inner voices are editorial). Apparently faulty rhythmic notation in m. 10 has been emended. The text has been added from no. 12a.

# Gib dich zufrieden

BWV511\*

Gib dich zu - frie - den und sei stil - le In dem Got - te  
In ihm ruht al - ler Freu - den Fül - le, Ohn ihm müht du

The first system of musical notation consists of two staves, treble and bass clef, in a common time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The music begins with a treble clef, a B-flat key signature, and a common time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The accompaniment starts with a quarter note G3, followed by a quarter note A3, and then a quarter note Bb3. The music continues with various chords and melodic lines, ending with a final cadence.

dei - nes Le - bens.  
dich ver - ge - bens. Er ist dein Quell und dei - ne Son - ne, Scheint

The second system of musical notation consists of two staves, treble and bass clef, in a common time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The music begins with a treble clef, a B-flat key signature, and a common time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The accompaniment starts with a quarter note G3, followed by a quarter note A3, and then a quarter note Bb3. The music continues with various chords and melodic lines, ending with a final cadence.

täg - lich hell zu dei - ner Won - ne. Gib dich zu - frie - den, zu frie - den.

The third system of musical notation consists of two staves, treble and bass clef, in a common time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The music begins with a treble clef, a B-flat key signature, and a common time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The accompaniment starts with a quarter note G3, followed by a quarter note A3, and then a quarter note Bb3. The music continues with various chords and melodic lines, ending with a final cadence.

\*From D B Mus. ms. Bach P 225, no. 12a (inner voices are editorial).



# Gib dich zufrieden

BWV512\*

Gib dich zu - frie - den und sei stil - le In dem Got - te  
In ihm ruht al - ler Freu - den Fül - le, Ohn ihn mühst du

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece begins with a half note G4 in the treble and a half note G2 in the bass. The melody moves to A4, B4, and C5, while the bass line provides a steady accompaniment of quarter notes.

dei - nes Le - bens.  
dich ver - ge - bens. Er ist dein Quell und dei - ne Son - ne, Scheint

The second system of musical notation continues from the first. It begins with a measure number '4' at the start of the treble staff. The melody continues with notes D5, E5, and F#5. The bass line continues with quarter notes. A repeat sign is present at the end of the system, indicating a first ending.

täg - lich hell zu dei - ner Won - ne. Gib dich zu - frie - den, zu - frie - den.

The third system of musical notation continues from the second. It begins with a measure number '7' at the start of the treble staff. The melody continues with notes G5, A5, and B5. The bass line continues with quarter notes. The piece concludes with a final cadence in the treble clef, marked with a fermata and a double bar line.

\*From D B Mus. ms. Bach P 225, no. 12b (inner voices are editorial).

# O Ewigkeit

BWV 513\*

O E - wig - keit, du Don - ner - wort, O Schwert, das durch die  
O E - wig - keit, Zeit oh - ne Zeit, Ich wei vor gr - er

Musical notation for the first system, measures 1-4. The score is in G minor, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

See - le bohrt, O An - fang son - der En - - -  
Trau - rig - keit nicht, Wo ich mich hin - wen - - -

Musical notation for the second system, measures 5-7. The right hand continues the melodic development with a prominent eighth-note pattern. The left hand maintains the harmonic support with steady accompaniment.

de. Mein ganz er - schrock - nes Her - ze  
de.

Musical notation for the third system, measures 8-10. Measure 8 includes a repeat sign. The right hand has a melodic line with a fermata over the final note of the system. The left hand continues with its accompaniment.

bebt, Da mir die Zung am Gau - men klebt.

Musical notation for the fourth system, measures 11-13. The right hand features a melodic line with a fermata over the final note. The left hand concludes the piece with a final chord in the bass.

\*From D B Mus. ms. Bach P 225, no. 41 (inner voices are editorial).

# Aria

BWV 514\*

Schaffs mit mir, Gott, nach dei - nem Wil - len, Dir sei es  
Du wirst mein Wün - schen so er - fül - len, Wie's dei - ner

6 4 2 7 4 3 5 3 6 4+ 6

al - les heim - ge - stellt. Du bist mein Va - ter, du wirst  
Weis - heit wohl - ge - fällt.

6 4 2 6 4 3 6 4 2 7 5 4 2 6 6 7

mich Ver - sor - gen, dar - auf hof - fe ich.

12 6 7 5 2 6 6 5

\*From D B Mus. ms. Bach P 225, no. 34 (inner voices are editorial).

# Aria

BWV 515\*

So oft ich mei - - ne To - backs - - - Pfei - fe,  
Zur Lust und Zeit - - - ver - treib er - grei - fe,

5 Mit gu - tem Kna - - - ster an - ge - - - füllt,  
So gibt sie mir ein Trau - er - - - bild.

9 Und fü - get die - - - se Leh - re bei,

13 Dass ich der - sel - - - ben ähn - lich sei.

\*From D B Mus. ms. Bach P 225, no. 19a (inner voices are editorial).

# Aria

BWV 515a\*

So oft ich mei - ne To - backs - Pfei - fe, Mit gu - tem  
Zeit - - - ver - treib er - grei - fe, So gibt sie

6 Kna - ster an - ge - füllt, Zur Lust und  
mir ein Trau - er - - - - - bild,

9 Und fü - get die - - - se Leh - re bei,

13 Dass ich der - sel ben ähn - lich sei, sei.

\*From D B Mus. ms. Bach P 225, no. 19b (inner voices are editorial).

# Aria

BWV 516\*

Wa - rum be - trübst du dich Und beu - gest dich zur  
Du sorgst, wie will es doch Noch end - lich mit dir

Musical notation for the first system, measures 1-3. The score is in G minor (three flats) and common time. It features a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure has a fermata over the final note. The second measure has a fermata over the final note. The third measure has a fermata over the final note.

Er - den, Mein sehr ge plag - ter Geist, Mein ab - ge - mat - ter Sinn?  
wer - den, Und fäh-rest ü - ber Welt, und ü - ber Him-mel hin.

Musical notation for the second system, measures 4-8. The score is in G minor and common time. It features a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure has a fermata over the final note. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note. The fifth measure has a fermata over the final note. The sixth measure has a fermata over the final note. The seventh measure has a fermata over the final note. The eighth measure has a fermata over the final note.

Wirst du dich nicht recht fest In Got-tes Wil-len grün - den, Kannst

Musical notation for the third system, measures 9-12. The score is in G minor and common time. It features a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure has a fermata over the final note. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note. The fifth measure has a fermata over the final note. The sixth measure has a fermata over the final note. The seventh measure has a fermata over the final note. The eighth measure has a fermata over the final note. The ninth measure has a fermata over the final note. The tenth measure has a fermata over the final note. The eleventh measure has a fermata over the final note. The twelfth measure has a fermata over the final note.

du in E - wig - keit Nicht wah - re - Ru - he fin - den.

Musical notation for the fourth system, measures 13-16. The score is in G minor and common time. It features a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure has a fermata over the final note. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note. The fifth measure has a fermata over the final note. The sixth measure has a fermata over the final note. The seventh measure has a fermata over the final note. The eighth measure has a fermata over the final note. The ninth measure has a fermata over the final note. The tenth measure has a fermata over the final note. The eleventh measure has a fermata over the final note. The twelfth measure has a fermata over the final note. The thirteenth measure has a fermata over the final note. The fourteenth measure has a fermata over the final note. The fifteenth measure has a fermata over the final note. The sixteenth measure has a fermata over the final note.

\*From D B Mus. ms. Bach P 225, no. 32 (inner voices are editorial).

# Aria

BWV 517\*

Wie wohl ist mir, o Freund der See - len, Wenn ich in dei - ner  
Ich stei - ge aus der Schwer - muts - höh - len Und ei - le dei - nen

7 Lie - be ruh.  
Ar - men zu. Da muss die Nacht des Trau - rens schei - den, Wenn mit so

14 an - ge - neh - men Freu - den Die Lie - be strahlt aus mei - ner Brust.

21 Hier ist mein Him - mel schon auf Er - den, Wer woll - te nicht ver -

27 gnü - get wer - den, Der in dir fin - det Ruh und Lust.

\*From D B Mus. ms. Bach P 225, no. 39 (inner voices are editorial).

# Aria di Giovannini

BWV 518\*

Willßt du dein Herz mir schen-ken, So fang es heim-lich an, Daß

un - ser bei - der Den - ken Nie - mand er - ra - ten kann. Die

Lie - be muss bei bei - den All - zeit ver - schwie - gen sein, Drum

schließ die größ - ten Freu - den In dei - nem Her - zen ein.

\*From D B Mus. ms. Bach P 225, no. 36 (inner voices are editorial). Only the first stanza of the text is transcribed.