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-Verzeichniß* 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.

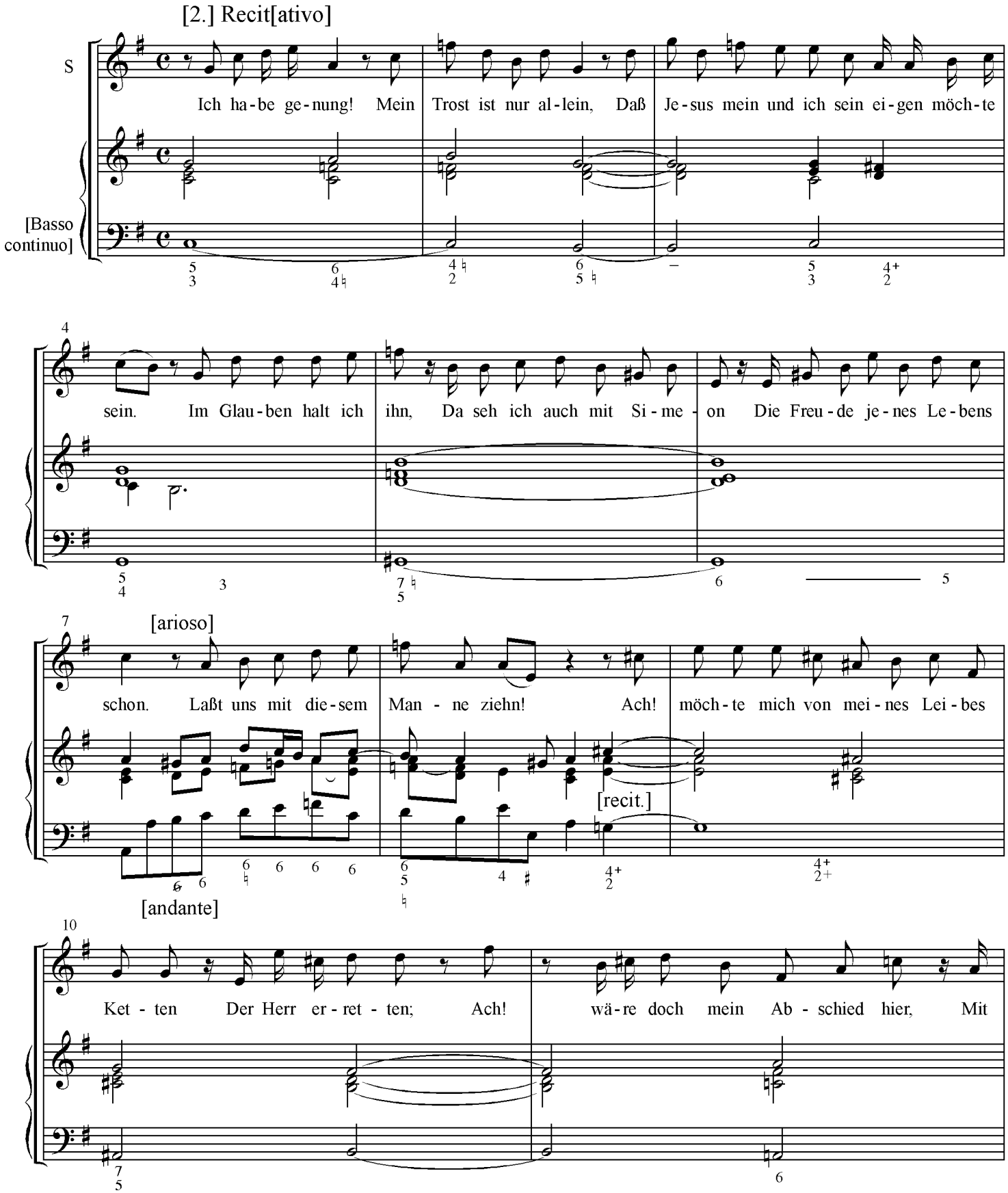
BWV 517 (App. C): Magdalena's copy of an anonymous setting of a poem by Wolfgang Christoph Dreßler (1730).

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
March 21, 2020

Ich habe genung

J. S. Bach, BWV 82*



*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).

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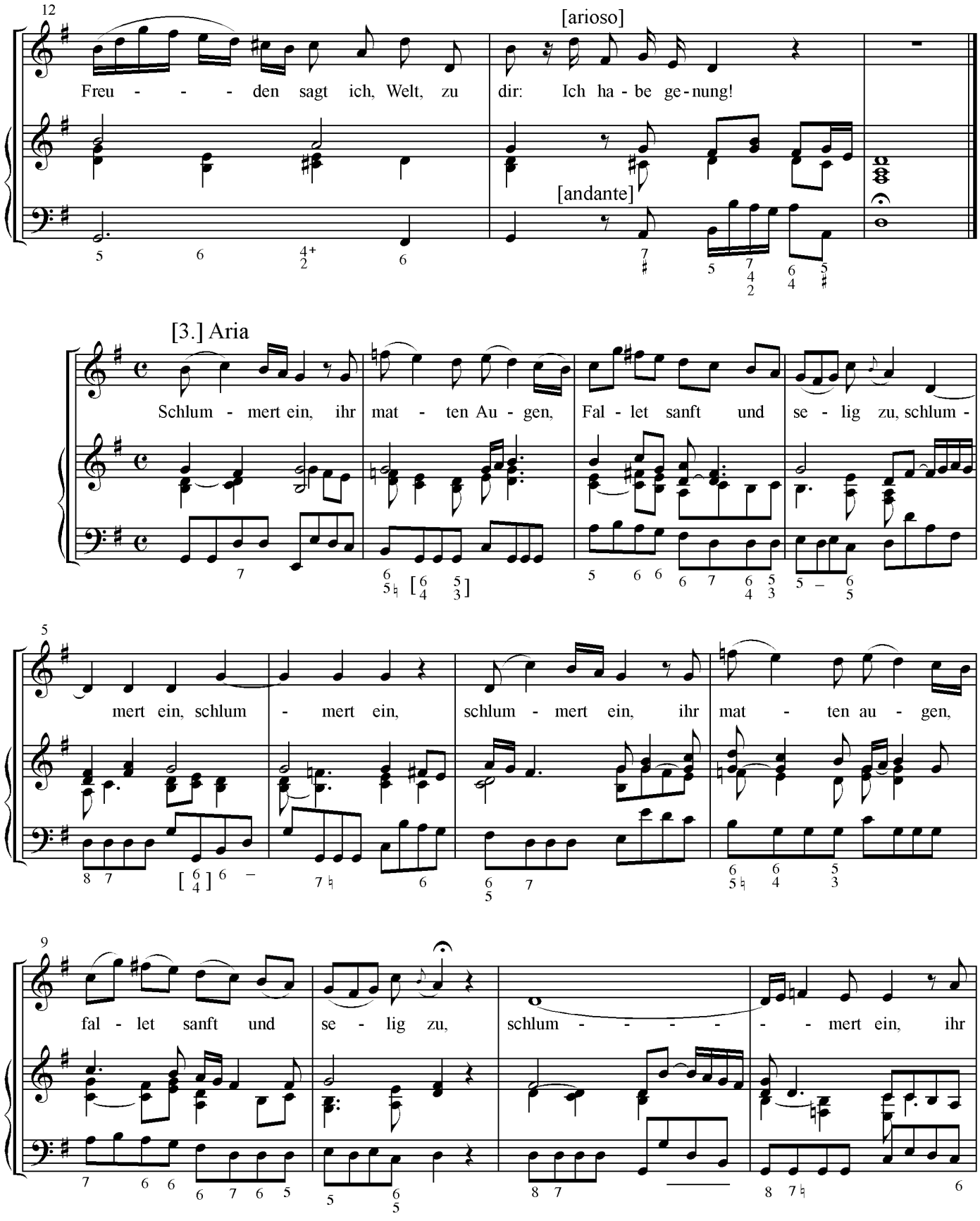
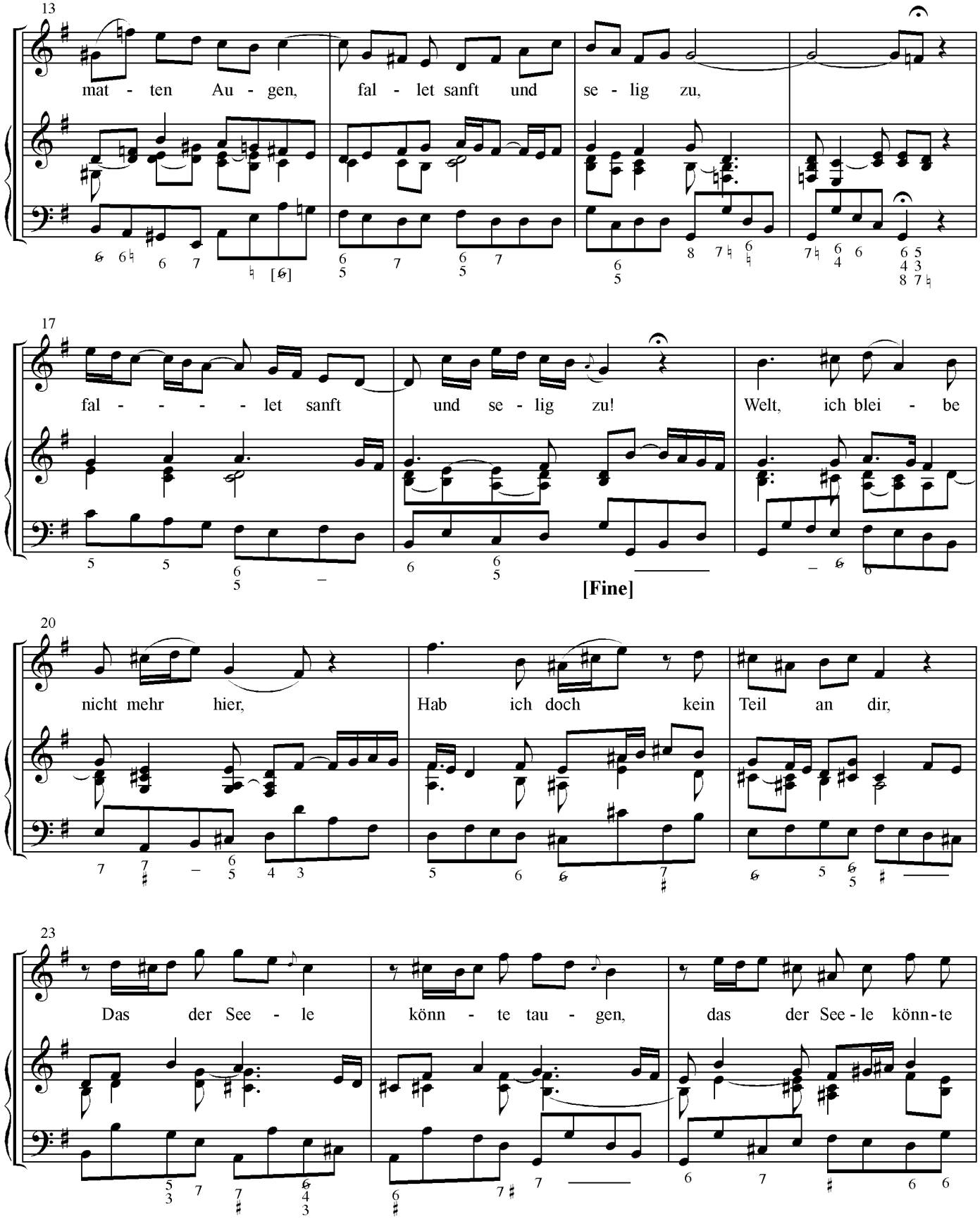
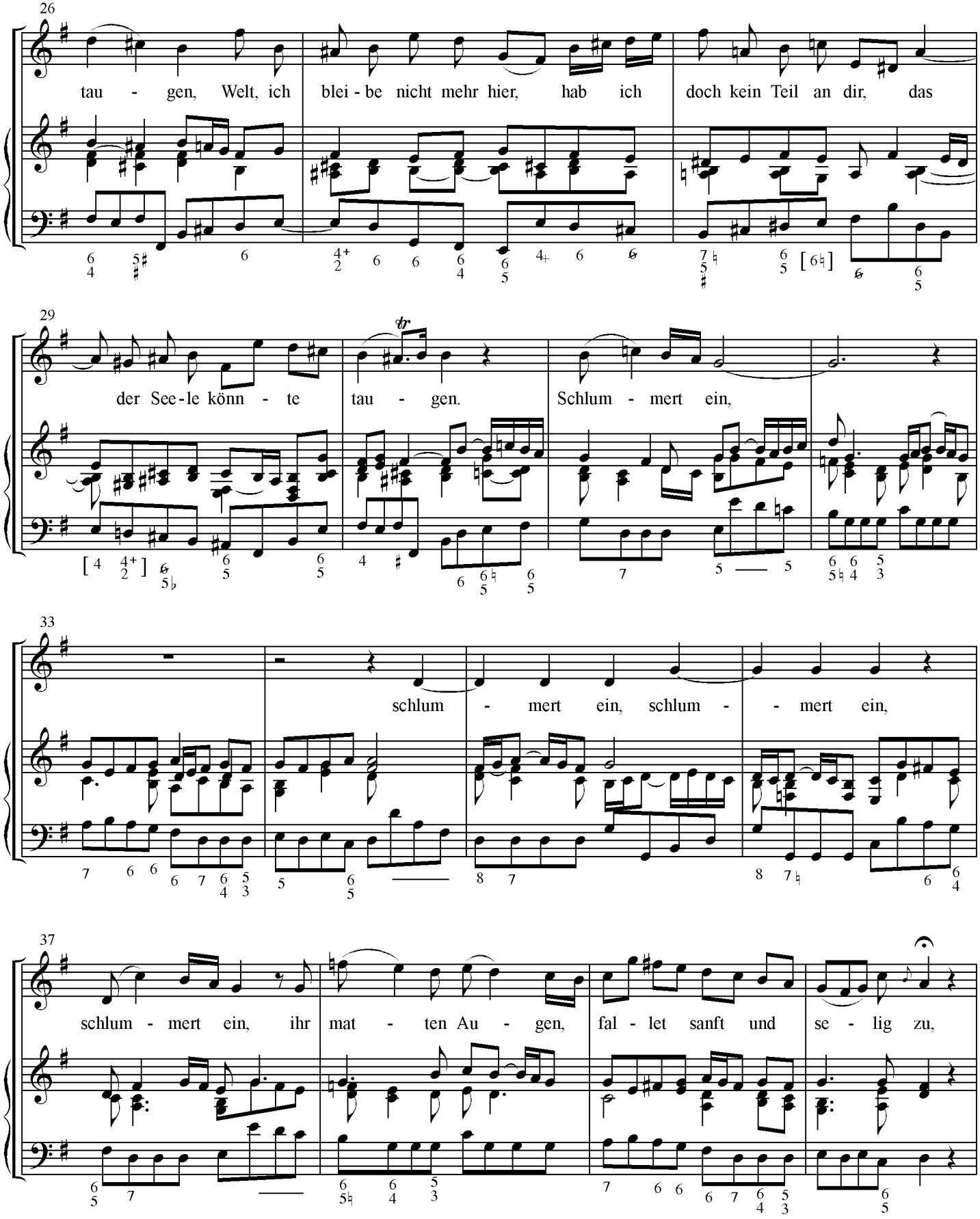
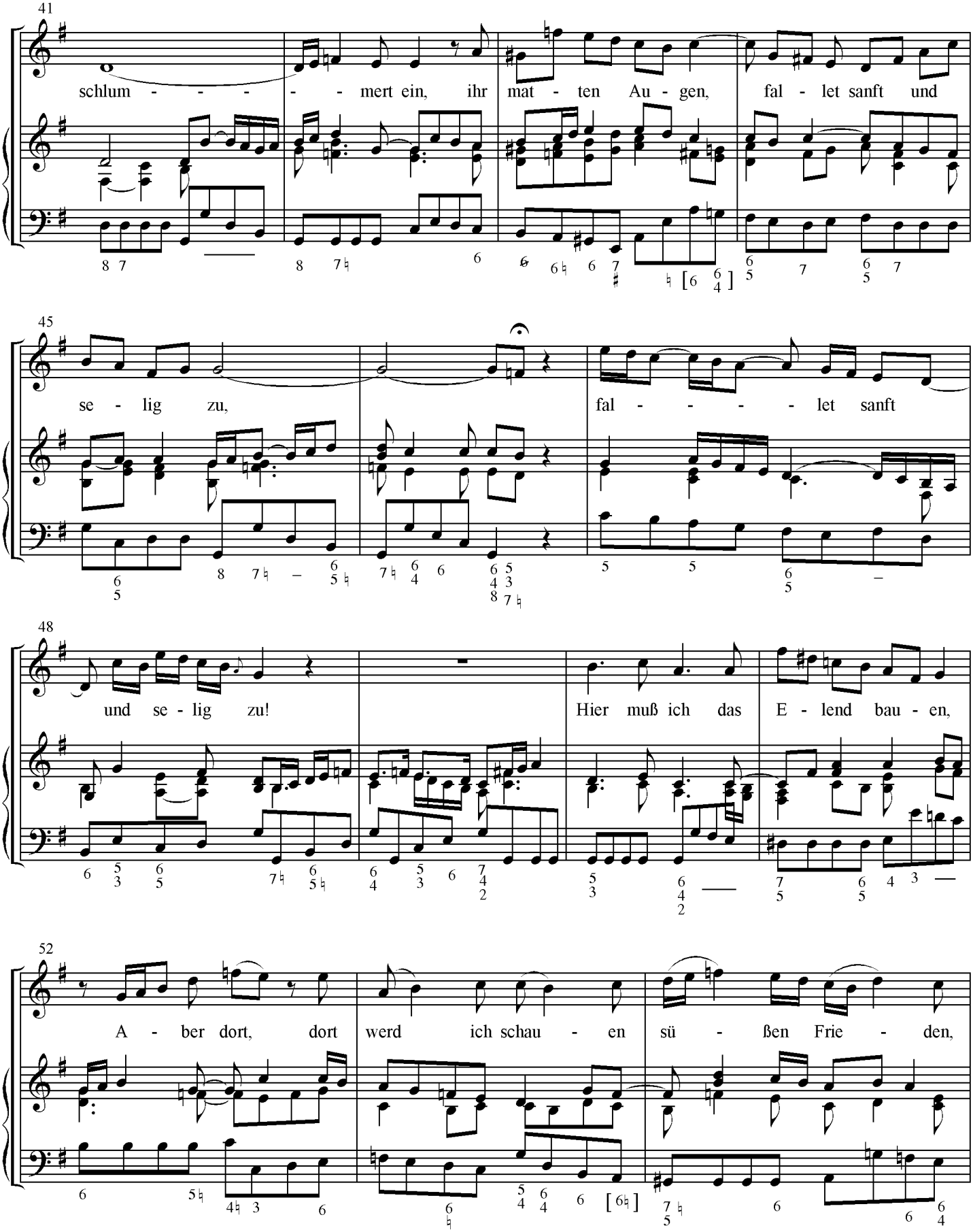
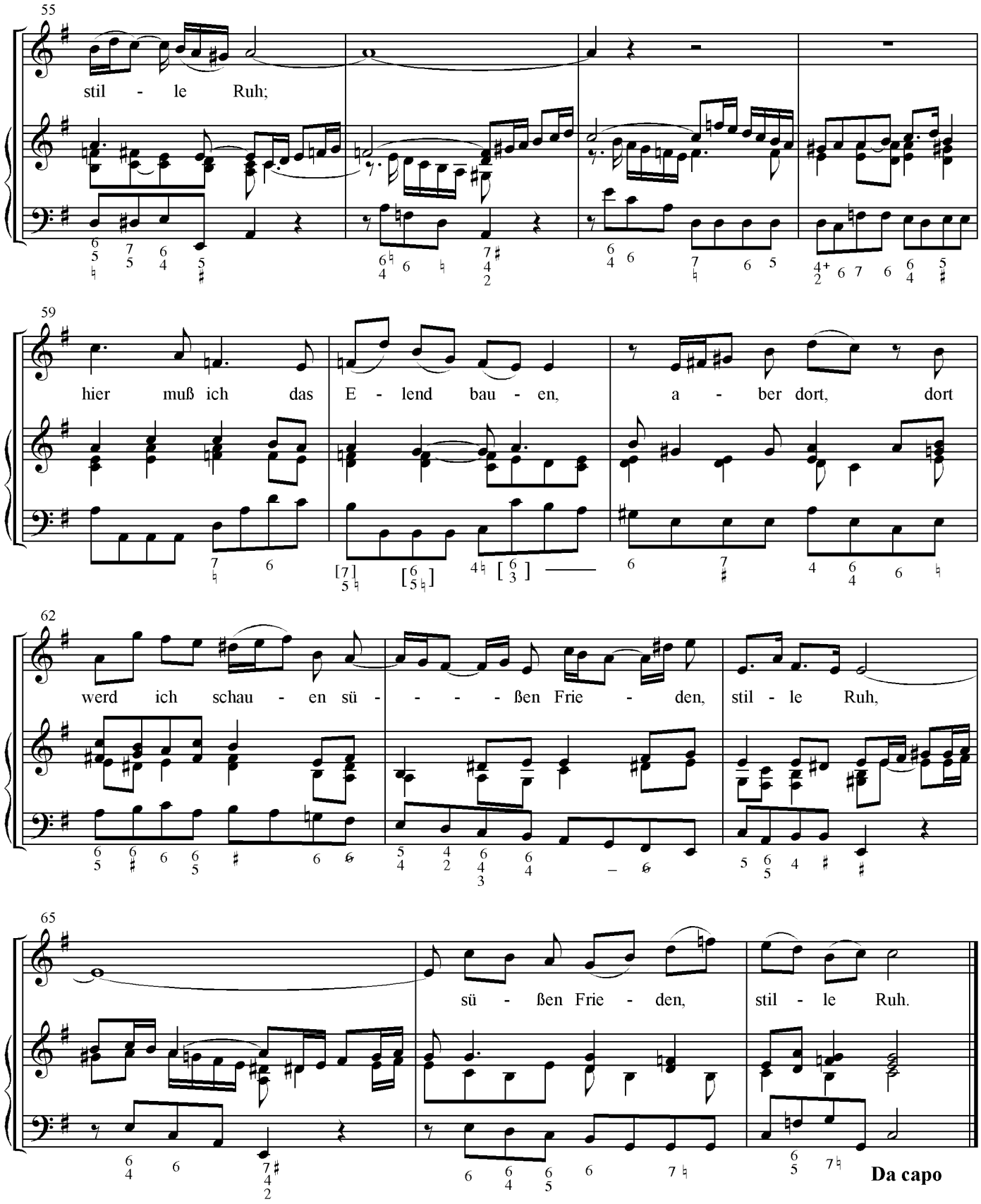

12
[arioso]
Freu - - - den sagt ich, Welt, zu dir: Ich ha - be ge - nung!
[andante]
[3.] Aria
Schlum - mert ein, ihr mat - ten Au - gen, Fal - let sanft und se - lig zu, schlum -
5
mert ein, schlum - mert ein, schlum - mert ein, ihr mat - ten au - gen,
9
fal - let sanft und se - lig zu, schlum - - - - - mert ein, ihr


13
mat - ten Au - gen, fal - let sanft und se - lig zu,
17
fal - - - - - let sanft und se - lig zu! Welt, ich blei - be
[Fine]
20
nicht mehr hier, Hab ich doch kein Teil an dir,
23
Das der See - le könn - te tau - gen, das der See - le könn - te

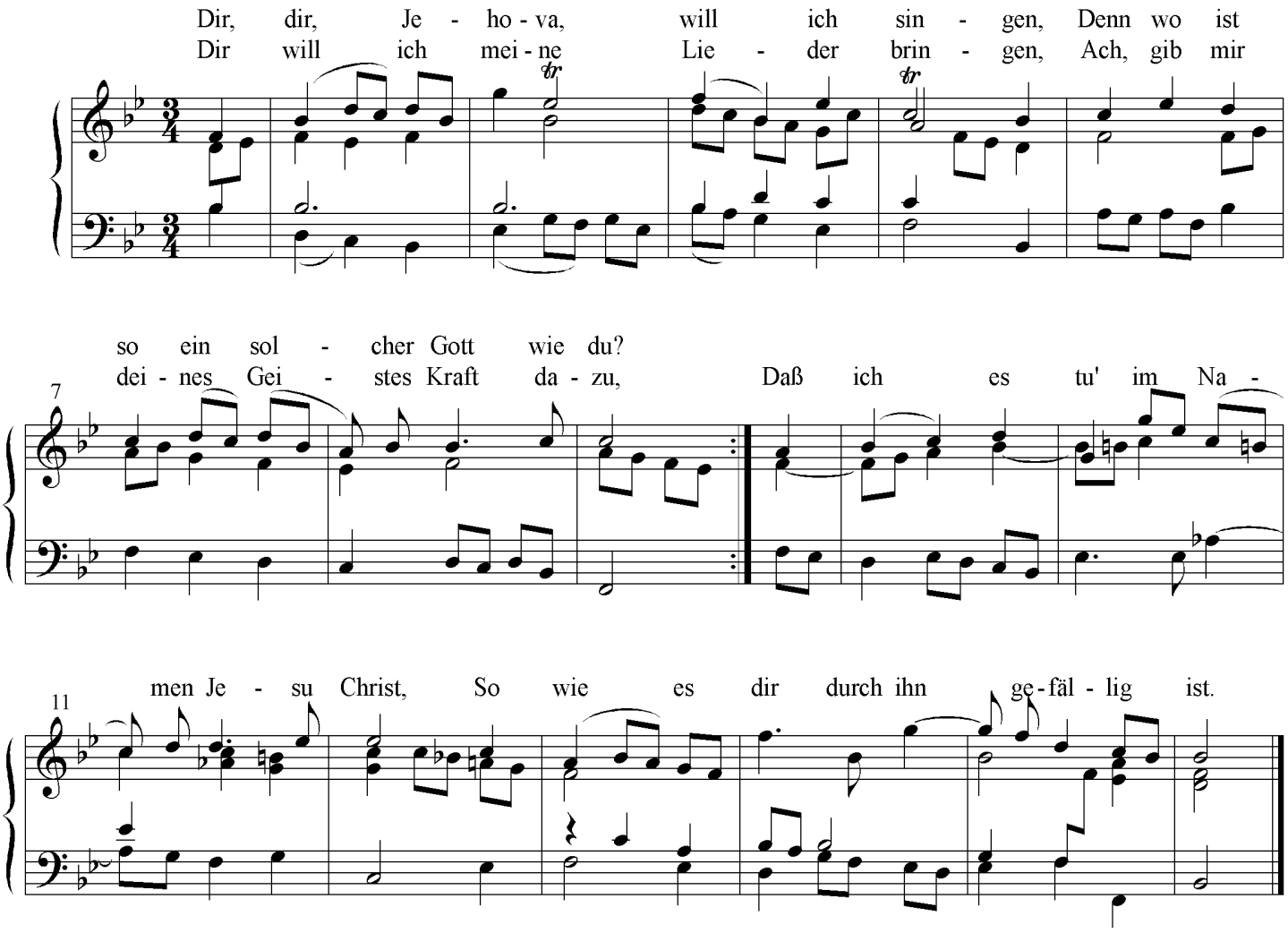

26
tau - gen, Welt, ich blei - be nicht mehr hier, hab ich doch kein Teil an dir, das
29
der See - le könn - te tau - gen. Schlum - mert ein,
33
schlum - mert ein, schlum - - mert ein,
37
schlum - mert ein, ihr mat - ten Au - gen, fal - let sanft und se - lig zu,


41
schlum - - - - - mert ein, ihr mat - ten Au - gen, fal - let sanft und
45
se - lig zu, fal - - - - - let sanft
48
und se - lig zu! Hier muß ich das E - lend bau - en,
52
A - ber dort, dort werd ich schau - en sü - ßen Frie - den,


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*



*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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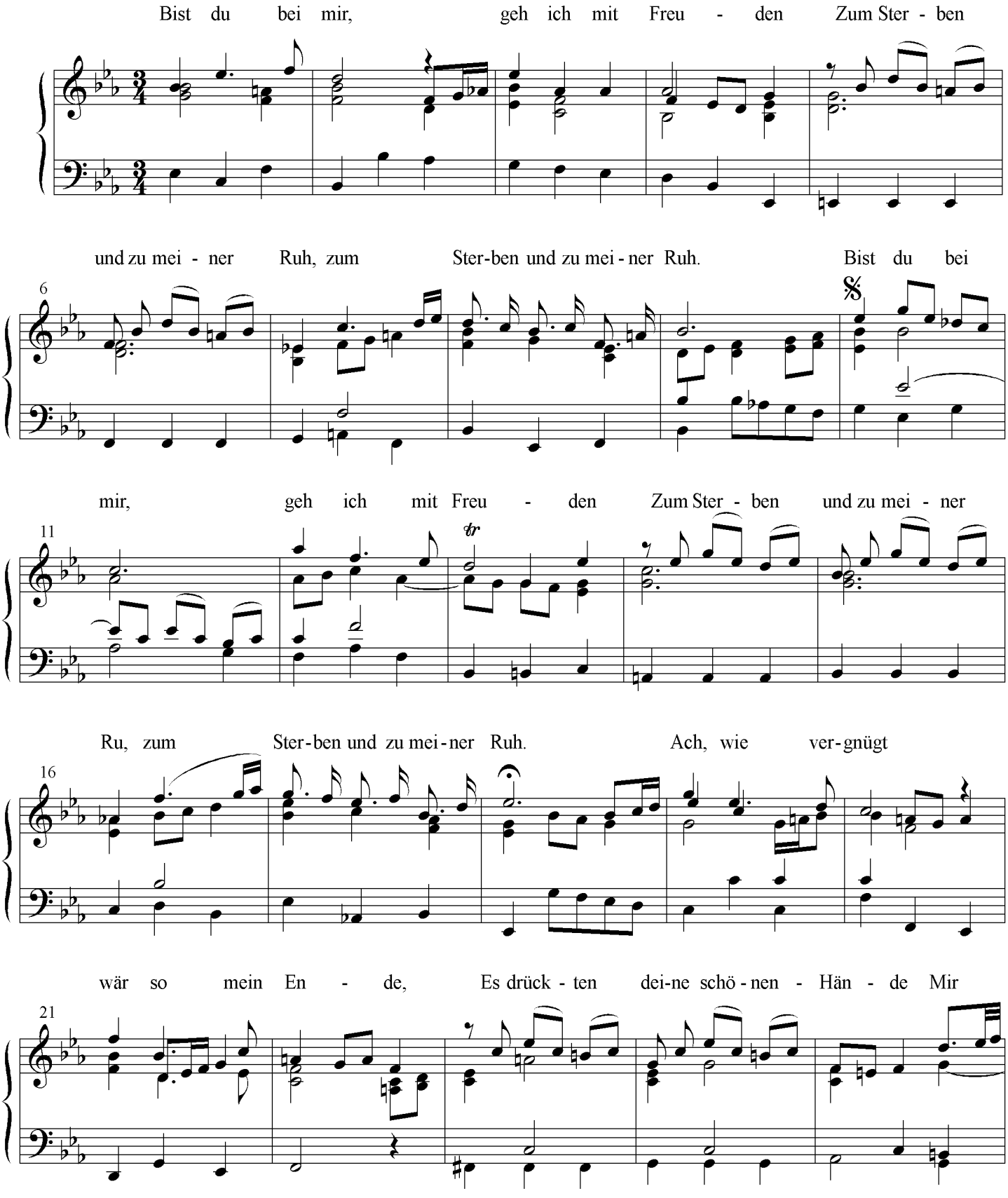
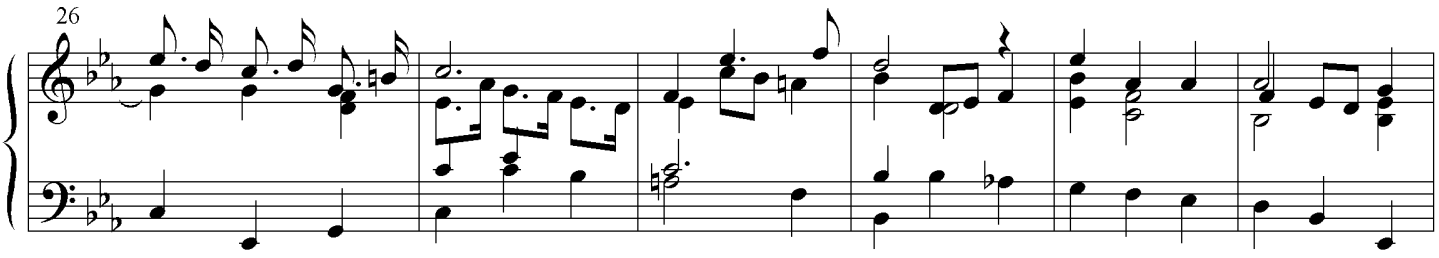
Aria

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

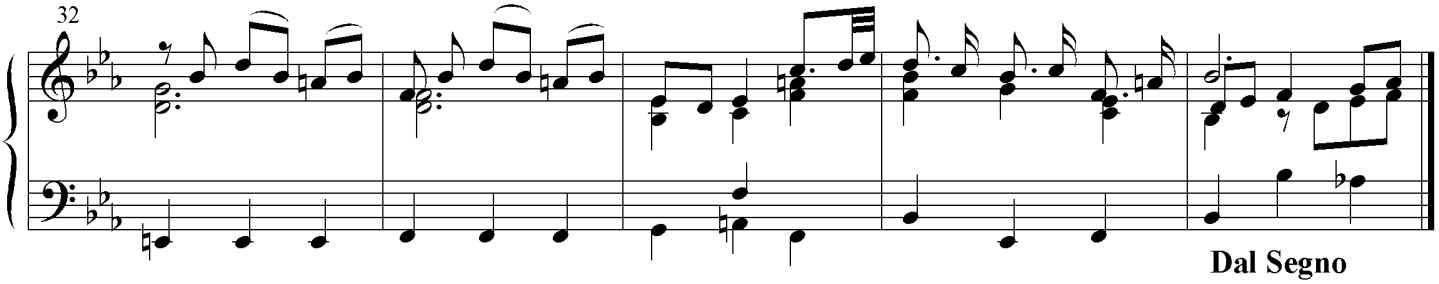


*From D B Mus. ms. Bach P 225, no. 24 (inner voices are editorial).

die ge-treu-en Au-gen zu. Ach wie ver-gnügt wär so mein En - de,



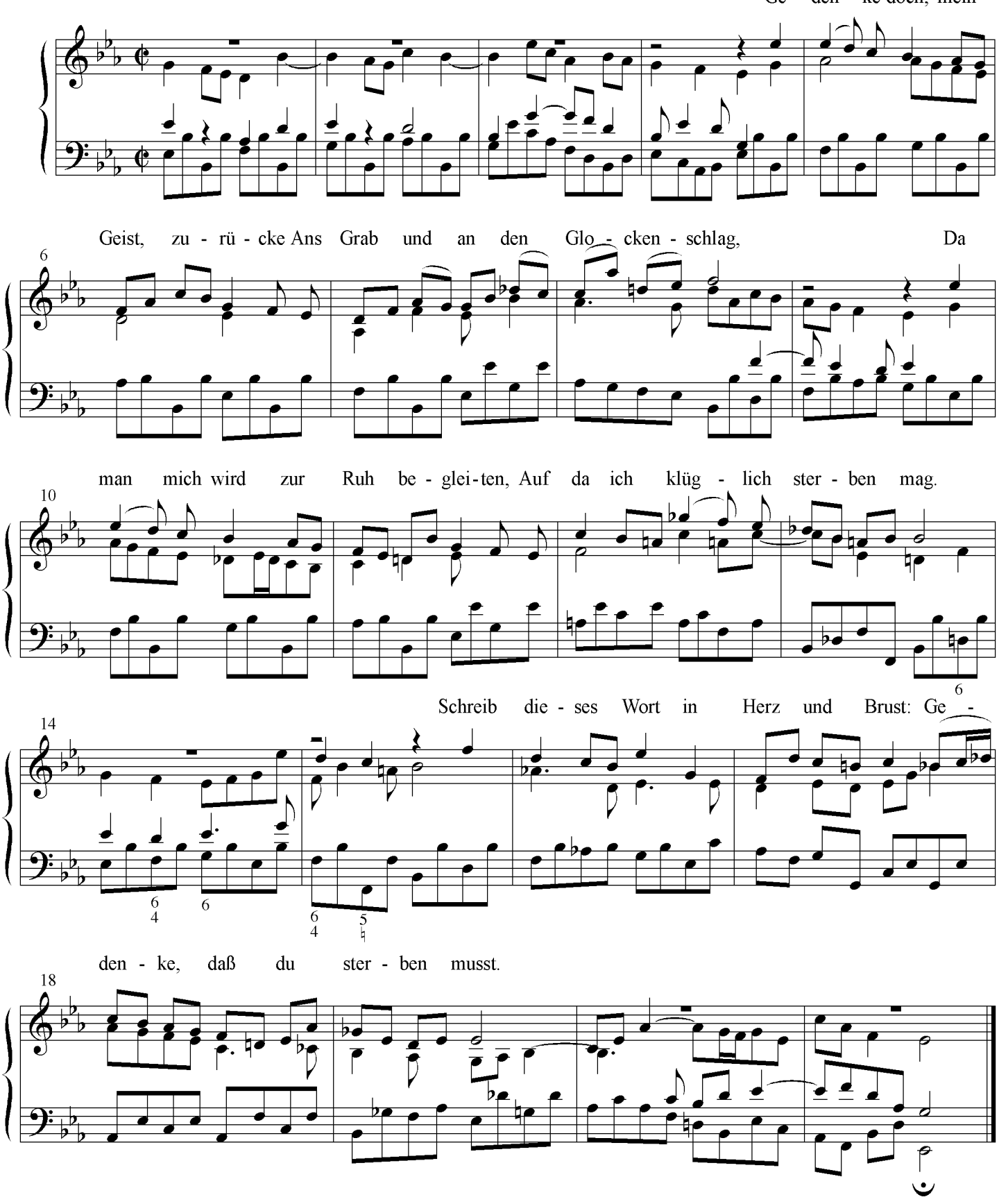
es drück - ten dei-ne schö - nen Hän - de Mir die ge-treu-en Au-gen zu.



Dal Segno

Aria

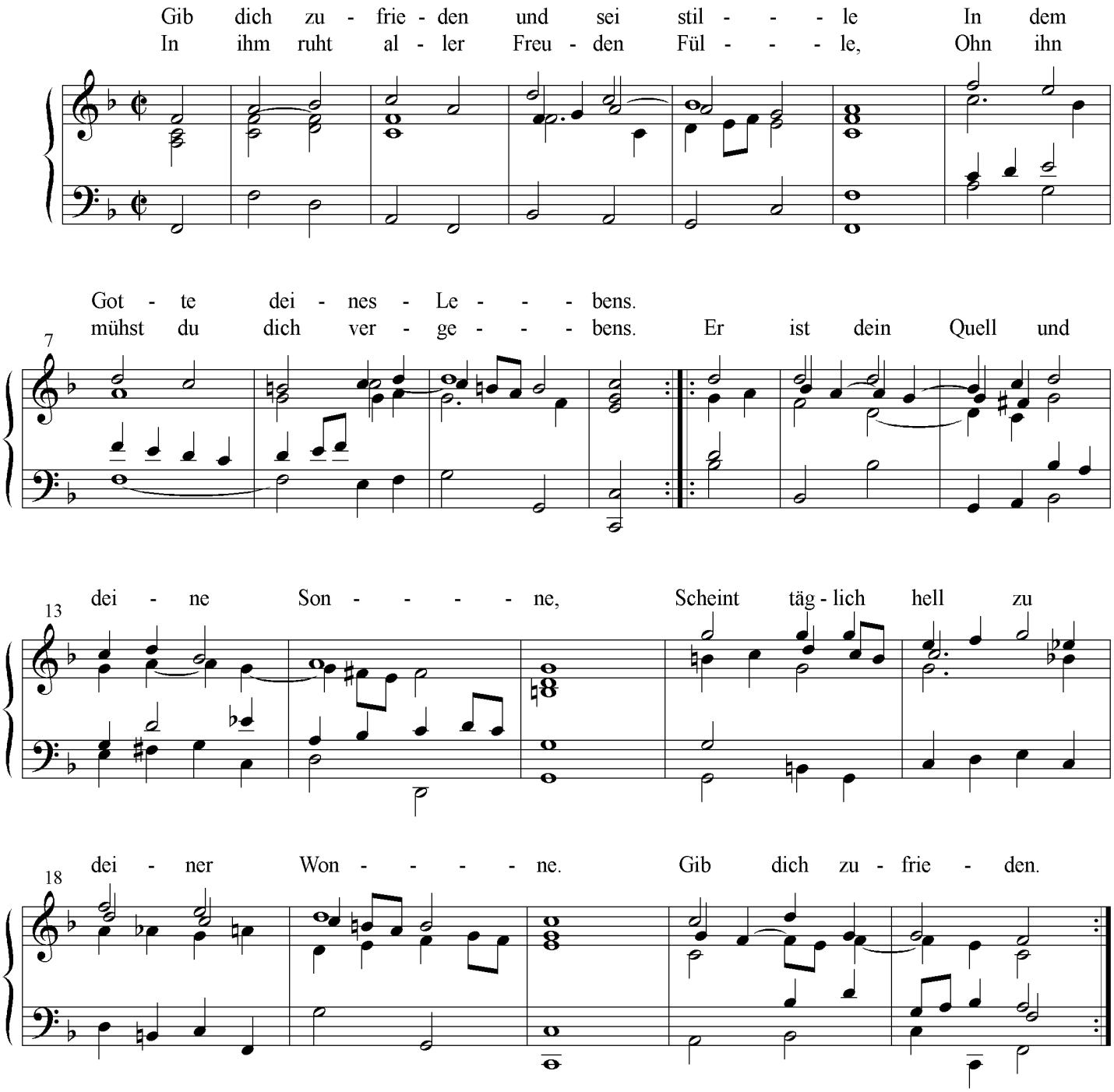
BWV 509*



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

Gib dich zufrieden

BWV 510*

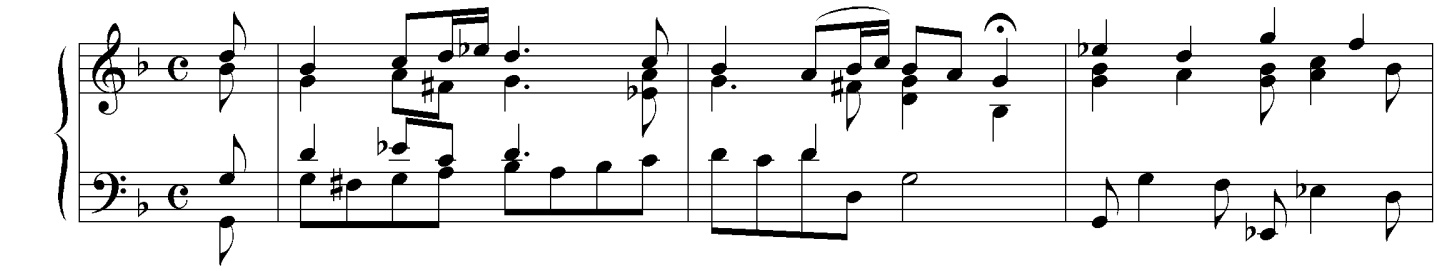


*From D B Mus. ms. Bach P 225, no. 11 (inner voices are editorial). Apparently faulty rhythmic notation in m. 10 has been emended. The text has been added from no. 12a.

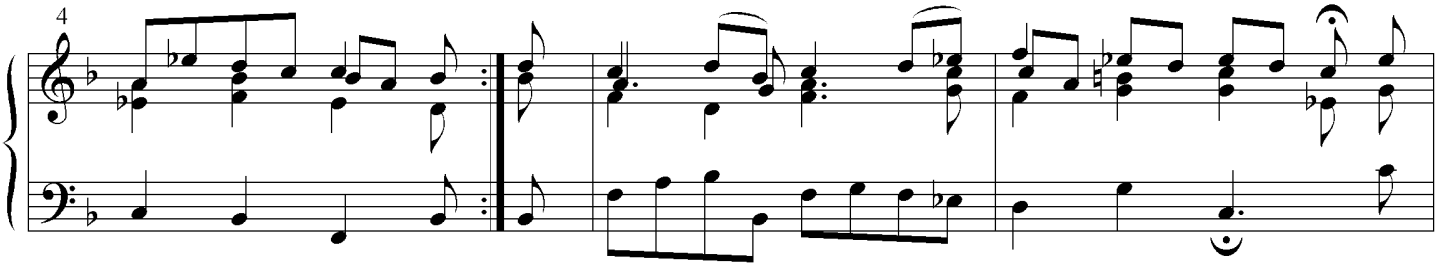
Gib dich zufrieden

BWV511*

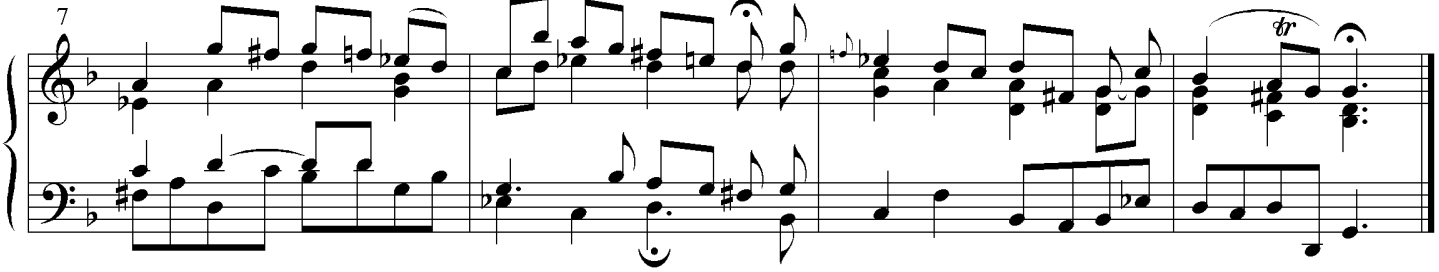
Gib dich zu - frie - den und sei stil - le In dem Got - te
In ihm ruht al - ler Freu - den Fül - le, Ohn ihm mühst du



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



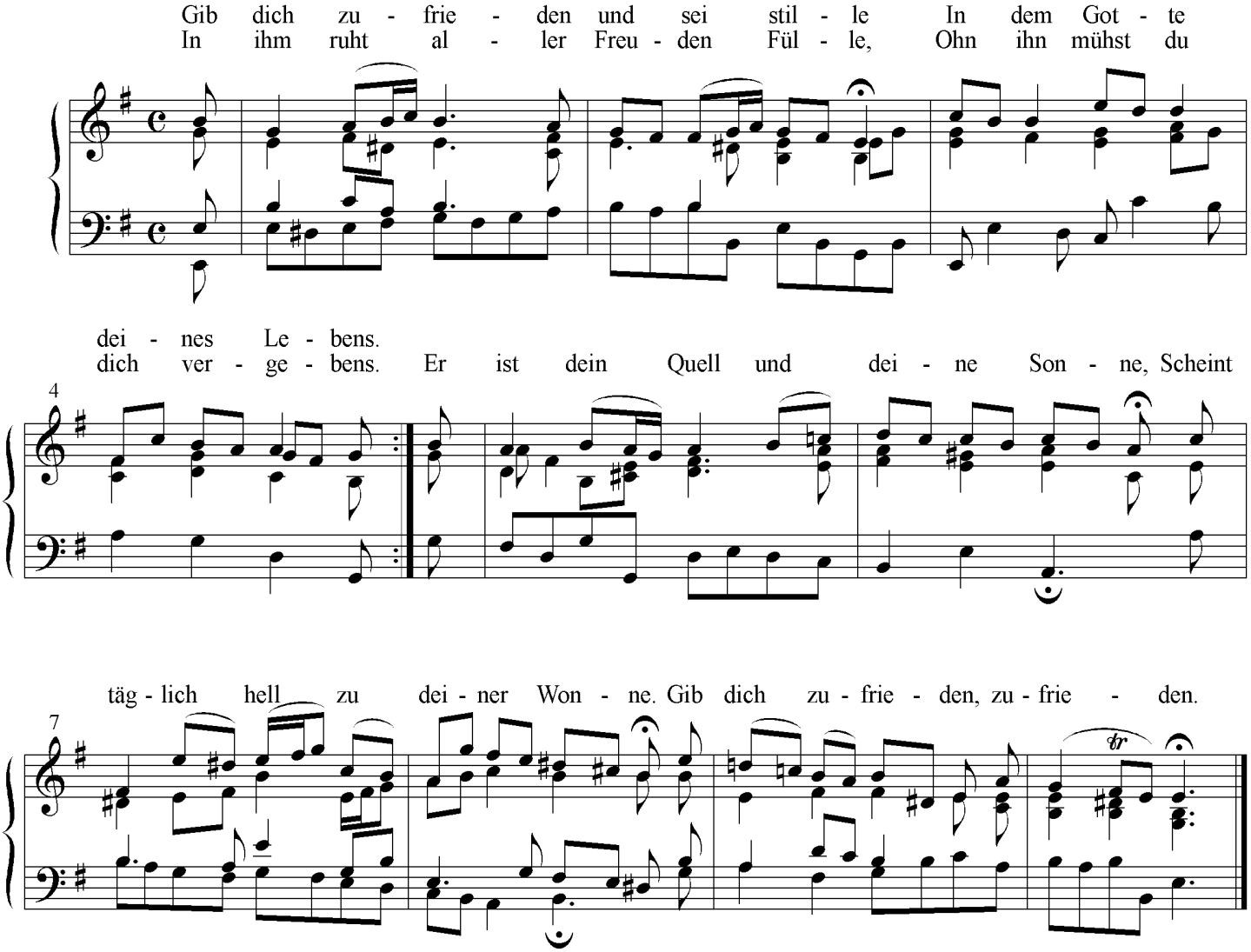
täg - lich hell zu dei - ner Won - ne. Gib dich zu - frie - den, zu frie - den.



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

Gib dich zufrieden

BWV512*

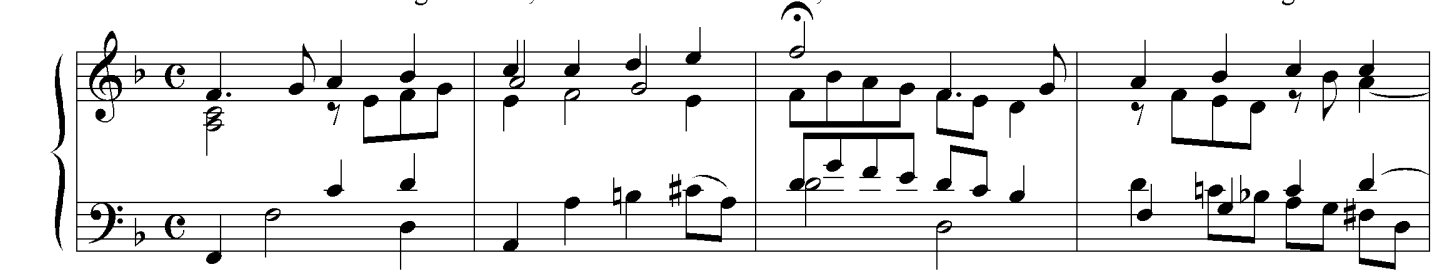


*From D B Mus. ms. Bach P 225, no. 12b (inner voices are editorial).

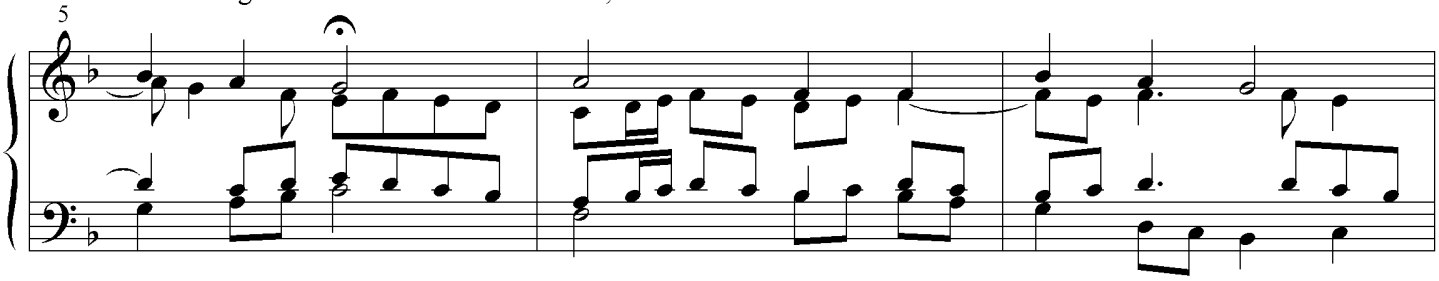
O Ewigkeit

BWV 513*

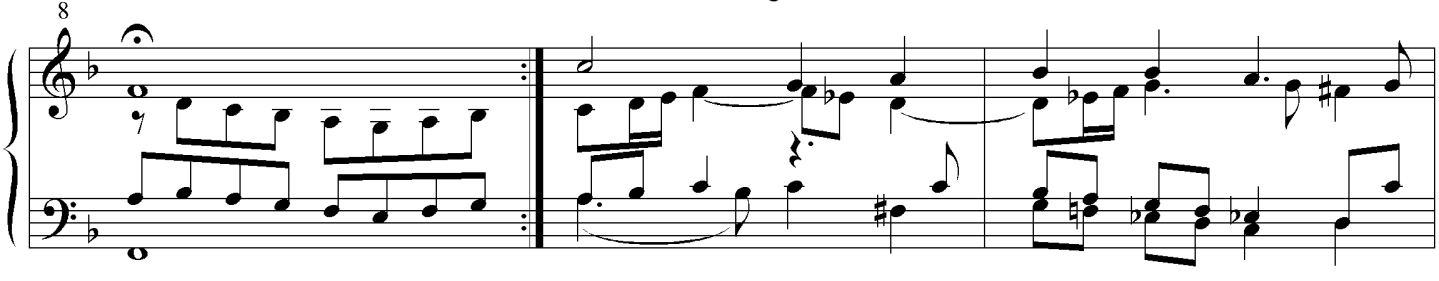
O E - wig - keit, du Don - ner - wort, O Schwert, das durch die
O E - wig - keit, Zeit oh - ne Zeit, Ich wei vor gr - er



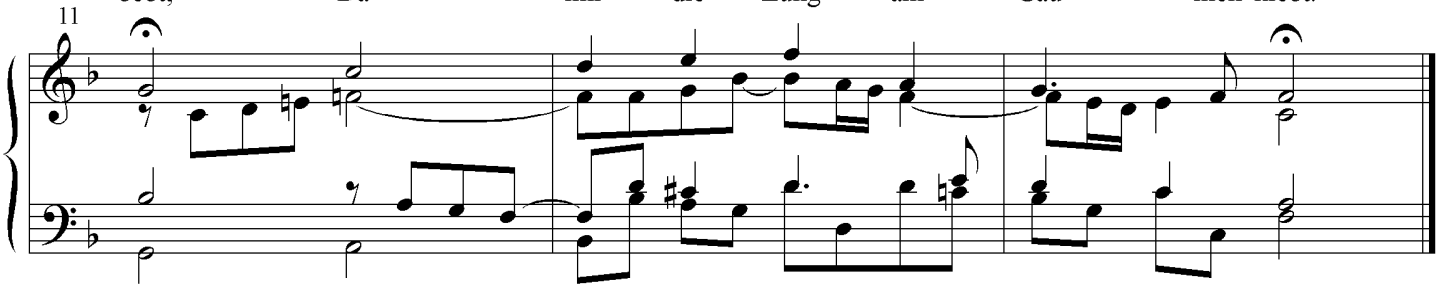
See - le bohrt, O An - fang son - der En - - -
Trau - rig - keit nicht, Wo ich mich hin - wen - - -



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



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

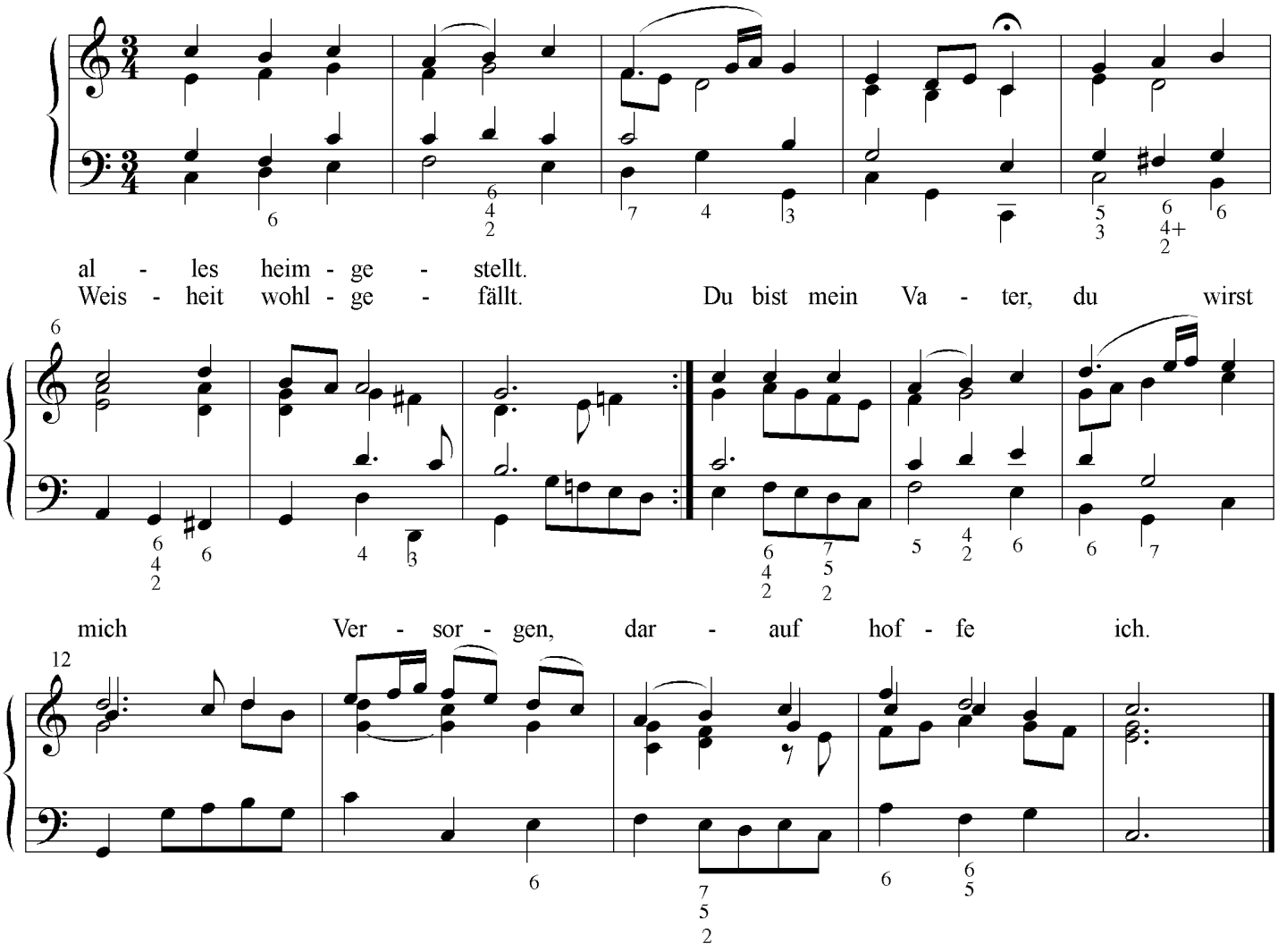


*From D B Mus. ms. Bach P 225, no. 41 (inner voices are editorial).

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

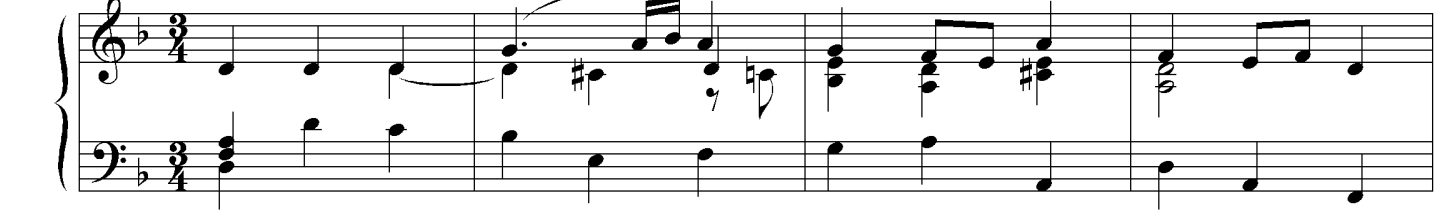


*From D B Mus. ms. Bach P 225, no. 34 (inner voices are editorial).

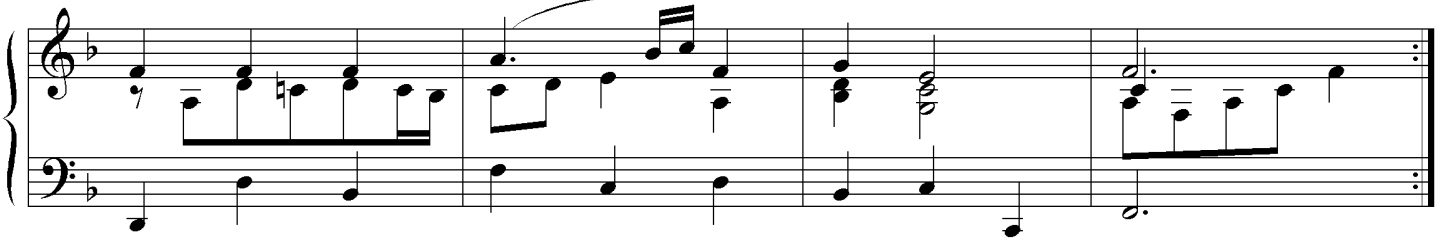
Aria

BWV 515*

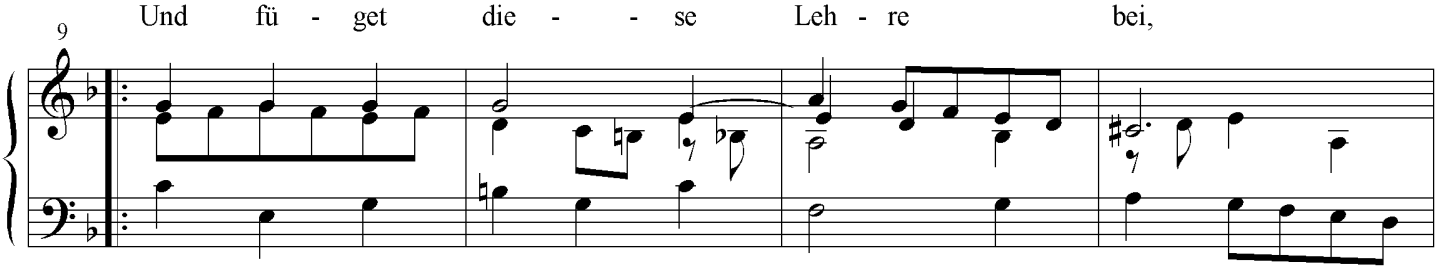
So oft ich mei - - ne To - backs - - - Pfei - fe,
Zur Lust und Zeit - - - - ver - treib er - grei - fe,



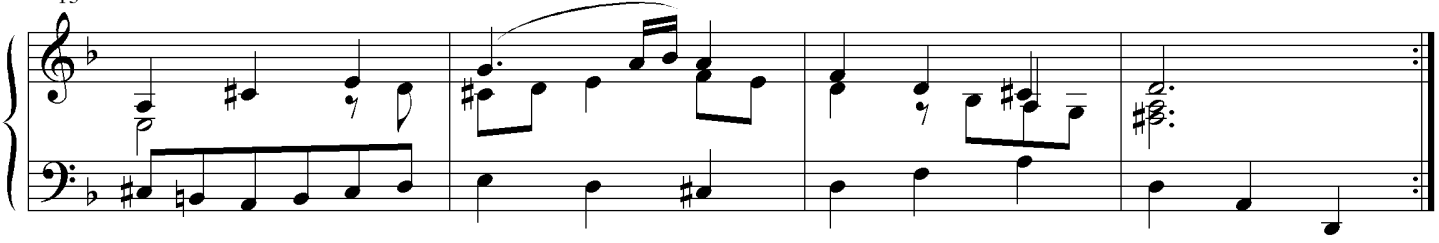
Mit gu - tem Kna - - - ster an - ge - - - füllt,
So gibt sie mir ein Trau - er - - - bild.



Und fü - get die - - se Leh - re bei,



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

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

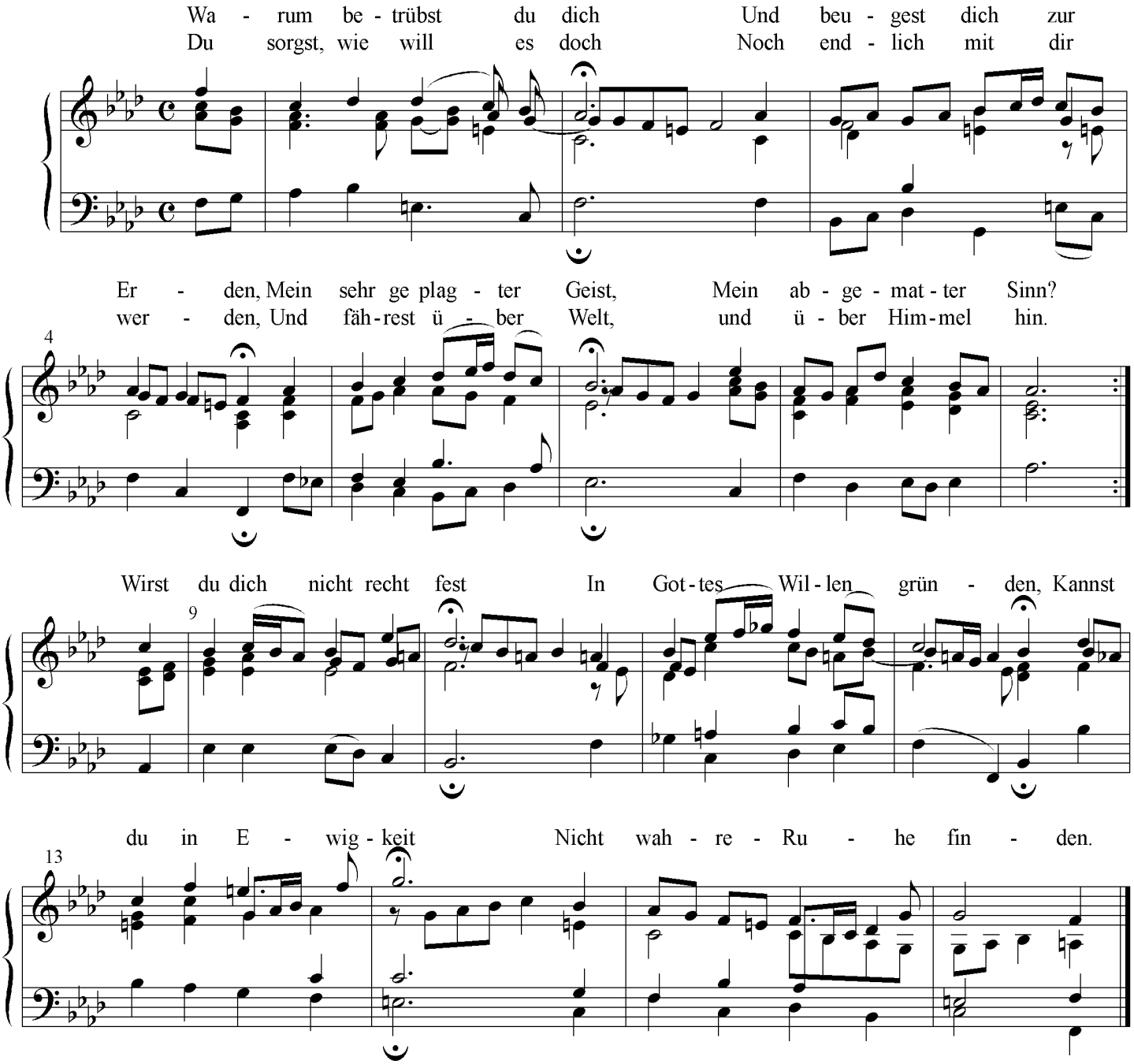
Und fü - get die - - - se Leh - re bei,

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*

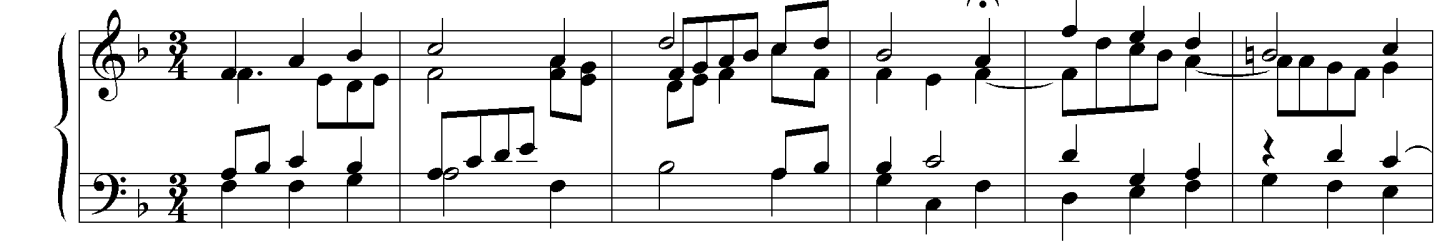


*From D B Mus. ms. Bach P 225, no. 32 (inner voices are editorial).

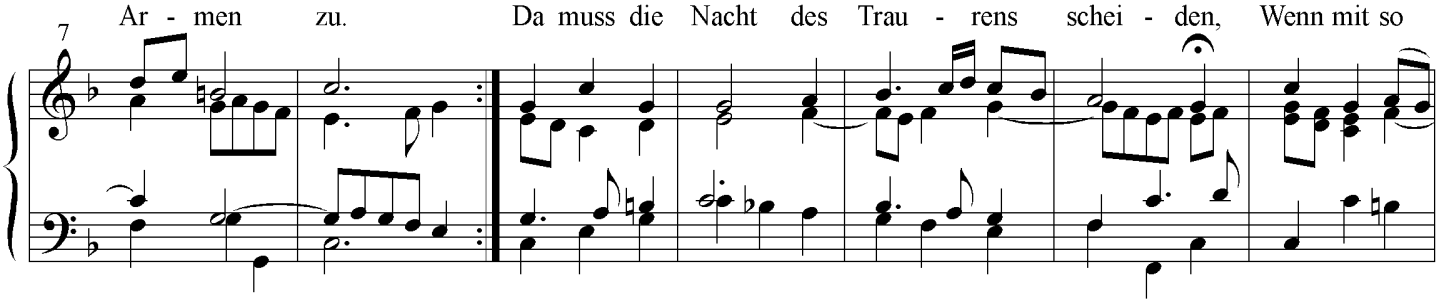
Aria

BWV 517*

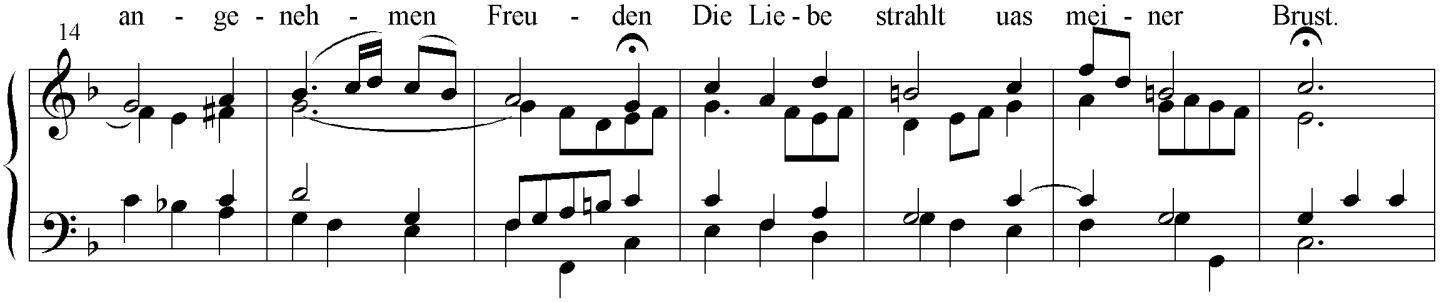
Wie wohl ist mir, o Freund der See - len, Wenn ich in dei - ner
Ich stei - ge aus der Schwer - muts - höh - len Und ei - le dei - nen



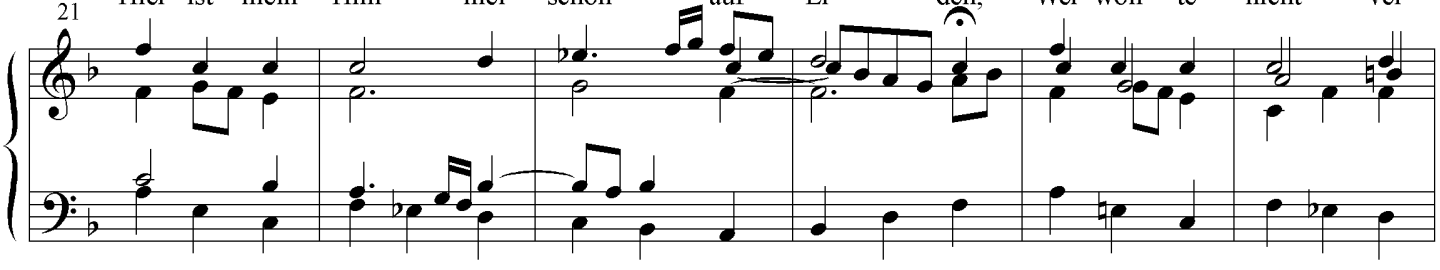
Lie - be ruh.
Ar - men zu. Da muss die Nacht des Trau - rens schei - den, Wenn mit so



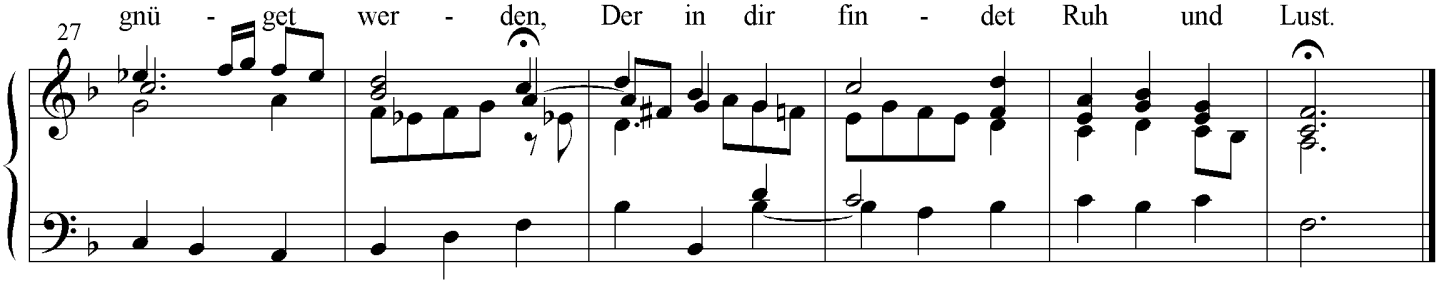
an - ge - neh - men Freu - den Die Lie - be strahlt uas mei - ner Brust.



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



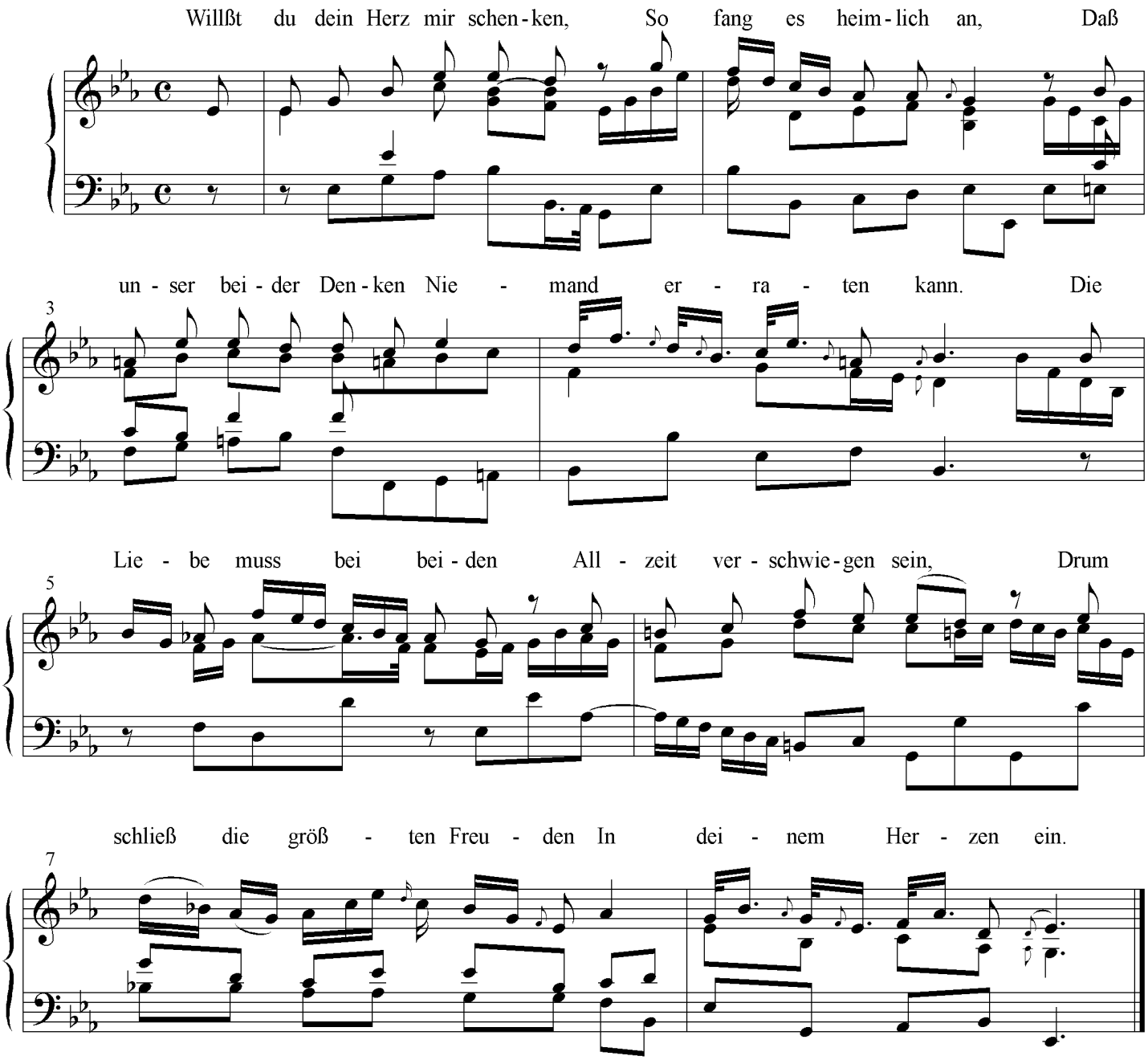
gnü - get wer - den, Der in dir fin - det Ruh und Lust.



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

Aria di Giovannini

BWV 518*



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