

## St John Passion Bwv 245

A choral worship collection for SATB voicing, composed by Johann Sebastian Bach, compiled and edited by Walter E. Buszin.

A choral worship cantata for SATB or SSAATTBB (SATB) composed by Johann Sebastian Bach.

For nearly two centuries Johann Sebastian Bach has been regarded as a cornerstone of Western musical culture. His music inspired subsequent generations of composers and philosophers alike, and continues to capture our imaginations in many ways. Bach studies is part of this picture, often seen as providing excellent examples of musicological scholarship. The volume editor has chosen thirty-one published articles which, in his view, not only represent a broad spectrum of the scholarly discussions on Bach's life and works, but will also facilitate the on-going study of Bach's creative genius. The articles have been selected to ensure that this volume will be considered useful for not only those students who are currently engaging in Bach studies at universities but also for more seasoned Bach scholars as they consider the future direction of Bach studies.

Composed by Johann Sebastian Bach, Cantata No. 29 -- Ir danken dir, Gott wir danken dir is a choral worship cantata for SATB with SATB Soli.

Now available in paperback, this landmark biography was first published in 2000 to mark the 250th anniversary of J. S. Bach's death. Written by a leading Bach scholar, this book presents a new picture of the composer. Christoph Wolff demonstrates the intimate connection between Bach's life and his music, showing how the composer's superb inventiveness pervaded his career as a musician, composer, performer, scholar, and teacher.

Vocal score for J.S. Bach's Christmas Oratorio (BMW 248) in the original German, for SATB soli and chorus and keyboard reduction.

This book explores the dramatic thrust of each of Bach's four major works for choir and orchestra: Christmas Oratorio, St. John Passion, St. Matthew Passion, and Mass in B Minor. It guides the reader, movement by movement, through each work with an integrated presentation of commentary and text translation that pays particular attention to the interaction of text and music, suggesting reasons for Bach's musical choices.

More than two centuries after his lifetime, J. S. Bach's work continues to set musical standards. Noted Bach scholar Christoph Wolff offers new perspectives on the composer's life and remarkable career.

Johann Sebastian Bach's St John Passion (BWV 245): A Theological Commentary With a new Study Translation by Katherine Firth and a Preface by N. T. Wright BRILL

(Music Sales America). The vocal score to J.S. Bach's St. John Passion BWV 245, as edited in a new English version by Neil Jenkins. With English and German text and an introduction in English, German and French.

German words. Set of 30 vocal scores.

This book (published in German by Bärenreiter in 1988 and now available in English translation for the first time) is a comprehensive guide to the genesis, transmission, structure, meaning, and performance considerations of Bach's St John Passion. The St John Passion is one of Bach's most fascinating works. Its text demonstrates a profound understanding of St John's Gospel. The musical design of the choruses with their numerous interrelationships is quite unique and requires some explanation. The fact that the Passion exists in four different versions leads us to ask which changes were intentional and which were the result of practical constraints or of orders issued by church authorities. The introduction to the work is preceded by a detailed account of its genesis and transmission, and the uniquely complicated nature of the sources. The discussion of the Passion itself is based on the assumption that what Bach wanted to say to the Leipzig congregation on Good Friday was designed to be understood in verbal and musical terms. Number symbolism, 'eye music', and encrypted information do not form the essence of what Bach was trying to communicate to us.

Vocal score for J.S. Bach's great St Matthew Passion (BMW 244) in the original German, for solo voices, two choirs and keyboard reduction.

"Just reading these documents brings this great composer to life in a most exciting and vivid way. I love this book!" —Yo-Yo Ma

This Theological Commentary on Johann Sebastian Bach's St John Passion explains the historical context of Lutheran church music, and then explains the Biblical and poetic text, and its musical setting, line by line."

Recorded Mar. 1986 at All Saints' Church, Tooting, London.

This edition of the Bach Cello Suites is appealing to both the scholar and the performer. The genesis of this edition was the alignment of the relevant manuscripts for easy comparison and study using a line-by-line layout. It has resulted in the ultimate scholarly approach to the study of these manuscripts and has led to many discoveries concerning notes, trills, dots, dynamics, and rhythm. In the scordatura version of "Suite No. 5," pitch names are given above the notes for the re-tuned top string, clarifying confusing elements in the notation. Fingerings and bowings in this edition reflect those used on the DVD set of Starkweather's performance of the suites (item number 730150). Reference to the manuscript edition makes it possible to visually assess the ambiguity of many of the slurs and to reach one's own conclusions.

Piano Method

Written for general readers and scholars, this study explores the Lutheran commentary in Bach's St. John Passion and suggests that fostering hostility to Jews is not its subject or purpose.

Also included are a literal, annotated translation of the libretto and an appendix discussing anti-Judaism and Bach's other works.

The author also includes an astute musical analysis of each piece, one that casual music lovers can easily appreciate and that musicians and more serious fans will find invaluable. The book also includes basic information such as the various movements of the work, the organization of the chorus and orchestra, and brief historical notes on early performances." "Choral

Masterworks will appeal not only to concert goers and CD collectors, but also to this vast multitude of choral performers."--Jacket.

Companion to Music in the baroque.

This Theological Commentary on Johann Sebastian Bach's St John Passion explains the historical context of Lutheran church music, and then explains the Biblical and poetic text, and its musical setting, line by line.

Presenting the most recent scholarship, yet assuming no technical music knowledge, Bach scholar Daniel Melamed examines the issues we encounter when we hear the passions performed

today, and offers unique insight into Bach's passion settings.

The major choral works by Johann Sebastian Bach—the Christmas, Easter, and Ascension Oratorios, and the St. Matthew, St. Mark, and St. John Passions—stand as the most frequently-performed and penetratingly discussed of the genre. Renowned Bach scholar Michael Marissen has assembled a compact, well-designed and ideally useful treatment of Bach's oratorios, providing the full German texts with literal English translations and copious annotations. He provides strict literal translations of these texts, with citations from the Luther Bible as it was known in Bach's day, along side extensive footnotes that provide information addressing the interests and concerns of today's Bach community. These are the first translations of the librettos from Bach's oratorios to accommodate the many sense-clarifying allusions to the readings of the Luther Bibles in Bach's day, to explore from historical dictionaries the meanings of previously unnoticed archaic usages, and to contrast relevant findings from modern biblical scholarship. Marissen's insights are particularly helpful, his thoroughness is impressive, and the book will be a longstanding, definitive, and essential reference for choral directors, performers, audience members, and Bach scholars alike.

Glorious masterpiece deals with the events leading to Christ's crucifixion, death, and resurrection. Reprinted from Bach-Gesellschaft Edition in full score, with bar-numbered movements for easy reference. A concentrated study of Johann Sebastian Bach's creative output and greatest pieces, capturing the essence of his art. Throughout his life, renowned and prolific composer Johann Sebastian Bach articulated his views as a composer in purely musical terms; he was notoriously reluctant to write about his life and work. Instead, he methodically organized certain pieces into carefully designed collections. These benchmark works, all of them without parallel or equivalent, produced a steady stream of transformative ideas that stand as paradigms of Bach's musical art. In this companion volume to his Pulitzer Prize–finalist biography, *Johann Sebastian Bach: The Learned Musician*, leading Bach scholar Christoph Wolff takes his cue from his famous subject. Wolff delves deeply into the composer's own rich selection of collected music, cutting across conventional boundaries of era, genre, and instrument. Emerging from a complex and massive oeuvre, *Bach's Musical Universe* is a focused discussion of a meaningful selection of compositions—from the famous *Well-Tempered Clavier*, violin and cello solos, and *Brandenburg Concertos* to the *St. Matthew Passion*, *Art of Fugue*, and *B-minor Mass*. Unlike any study undertaken before, this book details Bach's creative process across the various instrumental and vocal genres. This array of compositions illustrates the depth and variety at the essence of the composer's musical art, as well as his unique approach to composition as a process of imaginative research into the innate potential of his chosen material. Tracing Bach's evolution as a composer, Wolff compellingly illuminates the ideals and legacy of this giant of classical music in a new, refreshing light for everyone, from the amateur to the virtuoso.

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