

Johann Sebastian
BACH

SING YE TO THE LORD
SINGET DEM HERRN EIN NEUES LIED

(BWV 225)

Motet for Double Chorus
with English and German text

CHORAL SCORE

K 06070



PREFATORY NOTE.

THE autograph of 'Sing ye to the Lord' ('Singet dem Herrn') is in the Royal Library at Berlin. Spitta, Bach's biographer, is of opinion that this motet was 'a composition for the New Year,' but no date is given.

When Mozart visited Leipzig in 1789, Doles, then Cantor of St. Thomas's Church, caused the choir to sing to him this wonderful eight-part motet. Jahn, in his monumental *Life of Mozart* (English translation ii., 416), thus records the incident:

His [Mozart's] surprise at the flow of melody, wave upon wave, passed all bounds; he listened with rapt attention, and exclaimed with delight: "That is indeed something to take a lesson from!" When he heard that the St. Thomas school possessed several other motets by Bach, Mozart begged to see them, and no score being accessible he surrounded himself with the parts, and was buried in study until he had worked them all out; then he asked for copies of the motets.

Additional interest is imparted to this incident in that Mozart not only puzzled out these Bach pieces from the *parts*,—then, of course, in manuscript—but that he asked for copies to be made of them for his personal use and edification.

'Singet dem Herrn' was published, as No. 1 of *Six Motets*, by Messrs. Breitkopf and Haertel in 1803. An English version of *Six Motets* was published by Messrs. Ewer and Co. in 1850-51 at the subscription price of fifteen shillings. The words were translated by William Bartholomew and the music edited by Dr. Steggall, then Hon. Secretary of the Bach Society, of which Sterndale Bennett was the conductor. 'Bennett,' records Dr. Steggall, 'was unwilling that I should write a pianoforte accompaniment to the motets and desired me merely to condense the score. I took him at his word, and compressed the eight parts into two staves, to the consternation of the engraver and no small risk to my own eyesight.'

The present edition, founded on that issued by the German Bach Society, has been made thoroughly practical. The accompaniment, for instance, is not a rigid condensation of the vocal score, but has been specially arranged in order to facilitate the rehearsal of this fine specimen of Bach's genius.

Unfortunately, no information is at present available as to the first performance in England of Bach's 'Sing ye to the Lord.'

SING YE TO THE LORD.

J. S. Bach.

Allegro moderato.

Soprano. *f*
Sing
Sin - - - - -

Alto. *f*
Sing
Sin - - - - -

Tenor. *f*
Sing
Sin - - - - -

Bass. *f*
Sing
Sin - - - - -

CHORUS I.

Soprano. *f*
Sing ye, sing ye, sing ye,
Sin-get, sin-get, sin-get,

Alto. *f*
Sing ye, sing ye, sing ye,
Sin-get, sin-get, sin-get,

Tenor. *f*
Sing ye, sing ye, sing ye,
Sin-get, sin-get, sin-get,

Bass. *f*
Sing ye, sing ye, sing ye,
Sin-get, sin-get, sin-get,

CHORUS II.

Allegro moderato.

ACCOMP.
(for Rehearsal only.) *f*