JOHANN SEBASTIAN BACH

CLAVIERÜBUNG
PART III

Generally known as

The Catechism for Organ

URTEXT EDITION

With Notes and Suggestions for Interpretation

by

ALBERT RIEMENSCHNEIDER

7.50

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62 Cooper Square, New York 3
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Dritter Theil
der
Clavier Übung
bestehend
in
verschiedenen Vorspielen
über die
Catechismus- und andere Gesænge,
vor die Orgel:
Denen Liebhabern, und besonders denen Kennern
von dergleichen Arbeit, zur Gemuths Ergezung
verfertiget von
Johann Sebastian Bach,
Königl. Pohlnischen, und Churfürstl. Sæchs.
Hoff-Compositeur, Capellmeister, und
Directore Chori Musici in Leipzig.
In Verlegung des Authoris

(Translation of the Title Page of the original edition c.1739)

Third Part
of the
Keyboard Practice
Consisting
of
Various Preludes
on the
Catechism and Other Hymns
for the Organ:
For Music Lovers and especially for Connoisseurs
of Such Work, for Spiritual Refreshment
Composed by
Johann Sebastian Bach
Royal Polish and Electoral Saxon
Court Composer, Capellmeister and
Director Chori Musici in Leipzig
Published by the Author

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INTRODUCTION

In even a superficial consideration of the organ works of Johann Sebastian Bach – which are largely based on Lutheran chorale melodies – one must be impressed by the comprehensive scope presented by this imposing series of compositions. Both in the total aspect and in the special groupings that assert themselves, the whole picture is truly formidable. The comprehensive scope of the organ compositions is equalled only by the five sets of cantatas that Bach is said to have composed, each set being sufficient for an entire church year. There is much in common between these two types of compositions, and a closer relationship exists than is commonly understood.

It is of special interest that Bach's creative life began and ended with the composition of works based on the chorales. His earliest efforts are the youthful sets of chorale variations and partitas. The last report we have of his creative life is concerned with his sublime setting of the chorale *"Wenn wir in höchsten Nöthen sein,"* composed during the composer's final illness, while he was blind; Bach, who dictated the work to his son-in-law, J. C. Altnikol, substituted the title *"Vor deinen Thron tret' ich hiemit"* (one of the other names under which the chorale was known) for the more familiar one. No recorded instance in music history contains so appropriate a close to such an eventful life.

The culmination of Baroque organ music was reached in compositions inspired by the Lutheran chorale melodies. Frescobaldi's splendid settings of the chorales were based, at least in part, on the Gregorian modes. Georg Muffat reached a further stage of development in his *Apparatus Musica Organisticus,* but did not equal the heights attained by Samuel Scheidt in his *Tabulatura Nova.* The chorale afforded the composer a new wealth of spiritual values, and also new harmonic combinations and new forms of instrumental polyphony, inspired and stimulated in part by the relationship of music and words.

PERFORMANCE PRACTICES

The exact and conventional liturgical use of the organ in the Baroque era is still somewhat unclear. We have various references, such as the notations made by Bach on the score of his cantata *"Nun Komm, der Heiden Heiland"* at the time of his examination at the Thomas-Kirche. Current scholarly opinion holds that the organ was not universally used to accompany the congregation in the singing of the chorales. Spitta says (Vol. II, pp. 278-279):

> The custom, which was becoming more and more general, of accompanying the congregation singing throughout on the organ, had not yet come into use at Leipzig .... Even on festal and ordinary Sundays the 'sermon' hymn at least was always sung without accompaniment .... The same object is apparent in the combination of the organ and the choir singing. In the early service in the Nikolai-Kirche, the choristers sang the *Te Deum* in such a manner that they alternated with the organ at every verse.

This situation is verified by Ritter in his *Zur Geschichte des Orgelspieles* (1884) and especially by Georg Rietschel, who has made an extensive study of this aspect in *Die Aufgabe der Orgel im Gottesdienste bis in das 18. Jahrhundert* (1893). Rietschel quotes a Mecklenburg church ritual of 1650 as follows (transl. by A. R.):

> After the scripture lesson the Magnificat is sung in Latin or German; where there are organs, however, the organist should play the verses alternately.

Concerning the ritual of the Nuremberg churches, Rietschel states (transl. by A. R.):

> In the vesper service from Advent to Candlemas, the appropriate hymns of the church year are always performed so that the words of one verse should be sung, while the organ plays the next one. In the Magnificat the verses likewise alternate between the choir and the organ.

Here we have the *raison d'être* for the chorale prelude in its various forms.

Among Bach's miscellaneous organ chorales are several which show indications of having been written to accompany either the choir or the congregation. The most extended of these, based on the chorale *"Herr Gott, dich loben wir"* (the German version of *"Te Deum laudamus"*), seems too elaborate for any congregation, no matter how proficient in singing its members may have been. A modern congregation could not sing even eight measures of the chorale against such an accompaniment without falling by the wayside. The work, therefore, must have been meant to accompany the choir, which, after all, had the greater responsibility in the musical program of the church. Bach's harmonization of this *durchkomponiert* ("through-composed") piece shows marked traces of tone painting influenced by the words of the chorale.

Several of the early chorale settings – *"Allein Gott in der Höh' sei Ehr'," "Herr Jesu Christ, dich zu uns wend'," "Lobt Gott, ihr Christen, allzugleich,"* and, in much more elaborate form, *"In dulci jubilo"* – also show signs of having been used for accompanied singing, with interludes and introductions. These few, however, do not compel general deductions about performance practices.

In certain provinces it was the custom for the organist to execute interludes of a more or less complex character between the verses, and even between the verse lines. This probably represents a condensation of the practice, which no doubt prevailed generally, of alternating one complete verse by the choir or the congregation with an organ arrangement of the next.

A very questionable habit, possibly based on this procedure, prevails into the present day. The custom of some directors of holding the end of each verse-line of the chorale an indefinite amount of time is one of the most painful experiences in music listening. This is especially so when the fundamental rhythm is ignored, and the measure containing the *fermata* arbitrarily receives one or more additional beats or fractions of a beat. The uncertainty created in the mind of the listener is exceedingly disturbing, and it is hoped that performers will soon realize that the *fermata* in Bach's notation indicated only the end of a verse-line and not the sustaining of a tone. If one wishes to become entirely convinced of this, let him try to sustain any one of the *fermate* in any of the organ chorales of the *Orgelbüchlein,* commonly known as *The Liturgical Year* (these organ chorales are the comparable forms, in organ idiom, of the simple, harmonized vocal settings sung by the choir or the congregation). At the *fermata,* the value of the note being sung should be shortened for purposes of taking a breath, but the flow of the rhythmic pulse should not be interrupted. The sooner this is understood, the sooner we will arrive at a sane interpretation of the vocal settings of the chorales.

EDITIONS OF THE ORGAN CHORALES

In the introduction to the *371 Chorales and 69 Choral Melodies,* published by G. Schirmer, Inc., the writer attempted to explain why the chorale fell into disrepute and was neglected. Earlier publications without the words to which the chorales were composed did them a great disservice and much harm. One such instance is an early 19th-century edition of twelve Bach chorales, each with a contrasting harmonization by Abt Vogler, with commentary explaining why Bach should have composed them thus. The edition has an extended foreword by Carl Maria von Weber supporting this procedure. Had the words of the chorales been printed as well as the music, these two otherwise splendid musicians would not have made such a ridiculous mistake. The inner meanings of Bach's harmonizations were overlooked because the words were omitted.

A similar incident concerns Albert Schweitzer and his organ teacher, Charles Marie Widor. Widor remarked that the logic of the great Preludes and Fugues of Bach was always clear to him, but that in the chorale preludes it appeared disjunct and distorted. Schweitzer replied that the reason was very simple: Widor was not acquainted with the texts upon which the chorales were based. Schweitzer demonstrated the relationship of the words to the tone painting and symbolism found in the music; whereupon Widor became interested and requested Schweitzer to formulate his ideas in a brochure for French organ students. The final result was Schweitzer's monumental work on J. S. Bach.

No comprehensive understanding of the chorale preludes is conceivable without a full study, in each instance, of that verse of the chorale used by Bach. The best treatment of this aspect known to the writer is by Hans Luedtke, in the *Bach-Jahrbuch,* 1918, pages 1 - 96.

One of the main reasons why these great tone poems received recognition so much later than the Preludes and Fugues lies in the fact that their formal relationship to one another was violently disturbed by a distorted manner of publication. The earliest editions of Bach's chorale preludes generally present an accurate over-all picture: the *Clavierübung*, Part III, the *Six Schübler Chorales*, and the *Canonic Variations on "Vom Himmel Hoch"* were published during Bach's lifetime; the Schübler chorales were reproduced intact in an edition of miscellaneous chorale preludes published about 1802 by Breitkopf & Härtel; the *Clavierübung*, part III, was published in the early Hoffmeister edition, without the "Duettos," but otherwise in the regular order. From here on, chaos seemed to reign in the publication of the organ chorales. About 1845, Griepenkerl & Roitzsch, in what was destined to become the popular edition, ignored Bach's order completely and published the organ chorales in two separate groups – small forms and large forms – using an alphabetical plan of publication. Breitkopf & Härtel followed suit in the other well-known edition. It is no wonder that, without the understanding that the chorale texts would have provided and the intelligent grasp offered by Bach's logical grouping, these compositions suffered in comparison with the more volatile Preludes and Fugues.

It is to the English that we are first indebted for editions of chorale preludes that adhere to Bach's ordering, though published at a time when the editors of the Peters firm, in Germany itself, were printing the same chorales in alphabetical order. One of these English editions, published in 1845 by Coventry and Hollier and edited by Mendelssohn, was devoted to the *Orgelbüchlein;* since the edition of the Bachgesellschaft did not appear until 1878, it probably represents the first publication of the *Orgelbüchlein* with the numbers in Bach's original ordering. Mendelssohn owned a holograph of this work, and it is interesting that he should have disfigured such a treasure by cutting out several pages to give away as a present. Coventry and Hollier also published the *Six Schübler Chorales* in their correct sequence, as well as most of the *Eighteen Chorale Preludes* – at least up to and including the thirteenth – and the chorale variation *"Sey gegrüsset, Jesu gütig."* This series of publications is a remarkable tribute to the state of Bach understanding in England at the time.

In the fourth decade of the present century the C. F. Peters Verlag of Leipzig published, no doubt in response to a popular and almost universal demand, the *Orgelbüchlein,* the *Sechs Choräle, the Achtzehn Choräle,* and the *Clavierübung, Teil III,* in three volumes in their original, composite forms. The editing is based upon the Griepenkerl and Roitzsch edition of about 1845.

The *Chorale Partitas,* the *Orgelbüchlein,* the *Eighteen Chorale Preludes,* the *Six Schübler Chorales,* the *Canonic Variations on "Vom Himmel hoch",* and the *Clavierübung,* Part III, all show in a remarkable manner the desire of Bach to exhaust the spiritual contents of any form which stimulated his imagination and technical facility. Perhaps more than any other composer in history, Bach based his creative work upon the chorales. An examination, in chronological order, of his Preludes and Fugues and other works for organ will show clearly that his tremendous technical facility was in great part developed by the composition of the organ chorales. A simple example may be found in the early, well-known "Prelude in C Minor", introducing the fugue in the same key. The three or four spasmodic entries of a pertinent, unifying figure into this prelude result from a technique of composition first associated with the organ chorales.

In addition to the organ cycles mentioned above, there are approximately half a hundred miscellaneous organ chorales by Bach. A few seem to date from a period when Bach was still searching for his true *métier,* while others definitely belong to his mature, Leipzig period. In the last group are compositions in which the composer seems to have sought a new solution to some special problem.

TYPES OF CHORALE PRELUDES

Three basic types of chorale preludes have been analyzed and established by Philipp Spitta, and are almost universally recognized:

1. The chorale fugue, commonly known as the Pachelbel type, was developed in central Germany, especially in Thüringen and Franken, and is most completely represented in the works of Johann Pachelbel, 1653-1706. The organ chorales grew naturally out of liturgical practice, and the chorale fugue is no doubt an outgrowth of the practice of "intoning" or improvising an organ introduction to announce the singing of a chorale by the choir or the congregation. Pachelbel utilized a central, unifying idea to produce from the chorale a composition of great concentration. This style was foreign to the coloristic tendencies of the

Northern School, which preferred to set two or more highly ornamented voices above a bass melody. Bach enhanced Pachelbel's form by applying a pregnant and interesting counter theme. The whole development is expressed by Bach, from the early *"Herr Christ, der ein'ge Gottes Sohn"* and the short choral fugue *"Wir glauben all' an einen Gott"* to the great trios *"Allein Gott in der Höh' sei Ehr'"* and *"Herr Jesus Christ dich zu uns wend'."*

2. The organ chorales *"Das alte Jahr vergangen ist"* and *"Wenn wir in höchsten Nöthen sein,"* from the *Orgelbüchlein,* are examples of the second category. Here the melody of the chorale is spun out in an ornamental fashion, a style that has been attributed to Georg Böhm.

3. Buxtehude is pictured as having brought to a highly-developed state the fantasy, in which contrasting movements and brilliant effects are among the chief characteristics.

Schweitzer (Vol. I, p. 47) sums up the three types as follows:

> Such are the forms of the chorale prelude created by the masters of the end of the seventeenth century. From the formal standpoint they performed their task to the full, since they worked out rigorously all the possible types of the species. There are three of these. In the first, the whole prelude is constructed out of the motives of the melody, in which case the latter is not altered in any way, but runs through the whole as a *cantus firmus.* This is the "motivistic" method of Pachelbel. In the second, the melody is broken up into arabesques, that climb and wind like a flowering creeper about a simple harmonic stem. This is the "coloristic" method of Böhm. In the third the melody forms the core of a free fantasia, as in the chorale fantasias of Buxtehude.
>
> All other imaginable kinds of chorale prelude are only intermediate forms between these three main types; we may, for example, in a Pachelbel chorale-fugue, lightly colour and ornament the *cantus firmus,* or weave motives of the melody into the harmonies that support the chorale arabesque in the Böhm style, or, lastly, derive the themes of the Buxtehude fantasia more or less freely from the melody of the chorale.
>
> Bach found these main types and the intermediate forms already in existence. He created no new ones; even Brahms and Reger, modern as they are, have not done so, for it is quite impossible. The only difference between Bach and his predecessors is that he did what they could not – made something more than form of them.

While these three classifications have much to recommend them, they are by no means mutually exclusive. To establish an arbitrary border line is not a simple matter. There were numerous composers, both predecessors and contemporaries of Pachelbel, Böhm, and Buxtehude, who composed in these styles. Bach used these forms as a basis, but combined each of them into a much larger and fuller, homogeneous whole, to produce vessels that could contain the full flow of his vital and irrepressible spirit.

A type that might well be called the Chorale Aria is very seldom mentioned; the writer has never seen it applied to a unified group of chorales. This form is best investigated by studying the *Six Schübler Chorales,* which are transcriptions of cantata arias. All except the second one, *"Wo soll ich fliehen hin,"* are preserved in their original forms in surviving cantatas. Enough of Bach's transcription procedure is known to confirm that number two is a transcription of a choral aria that is no longer extant. By comparing the organ chorales with the instrumentation of the original cantata arias, it is evident that, in the majority of cases, there is a flowing *continuo* part played by the left hand, an instrumental obbligato in the right hand, and a chorale melody executed on a four-foot pedal stop, which places it in the alto range. The *continuo,* or left-hand part, contains the harmonic foundation of the composition and hence should have at least a soft sixteen-foot stop assigned to it along with stops of higher pitch, approximating the effect of the eight-foot cellos and sixteen-foot contrabasses of the original. Similarly, the left-hand part of *"Wer nur den lieben Gott lässt walten"* should be played upon a separate manual as the *continuo* part; the writer presented such an arrangement in his edition of the *Six Schübler Chorales,* published by the O. Ditson Co. Another such example is number six, *"Kommst du nun, Jesu, vom Himmel herunter,"* which Bach himself changed to conform to this treatment in his own copy of the original edition. The Chorale Aria form is scattered throughout all of the organ-chorale works in approximately a dozen well-defined examples: from the miscellaneous chorale preludes, the well-known *"Nun freut euch, lieben Christen g'mein"*, another version of *"Wo soll ich fliehen hin"* and *"Wir Christen Leut';"* from the *Orgelbüchlein, "Gott, durch deine*

Güte" and *"Vom Himmel kam der Engel Schaar;"* from the *Clavierübung,* Part III, the first *"Allein Gott in der Höh' sei Ehr'"* (in which the alto chorale melody should be played on a four-foot pedal), *"Christ unser Herr zum Jordan kam,"* and *"Jesus Christus unser Heiland."* There are other examples on modified form, such as the trio on *"Nun komm der Heiden Heiland"* from the set of *Eighteen Chorale Preludes;* in this piece the chorale melody is assigned to the upper manual. The form of the chorale aria, however, is well enough pronounced to be classified into a division by itself. It is usually characterized by brightness and alert movement.

Still another form is the pure organ chorale, which, though written in the idiom of the organ, approximates a vocal harmonization. More will be said about this form below, under the section devoted to the *Orgelbüchlein.*

SETS OF BACH ORGAN CHORALES

Having discussed the forms of Bach's organ chorales, let us now turn to an examination of the various groupings of these chorales.

1. Miscellaneous Chorale Preludes.

Approximately fifty chorale preludes do not belong to any larger, composite composition. Most of them are early works. One of the few mature works, *"Wir glauben all' an einen Gott,"* seems to be a study for the use of the double pedal. These miscellaneous works offer special interest for one seeking to trace the development of Bach as a composer; an examination of their characteristics provides a very illuminating approach to this aspect.

2. Chorale Partitas.

The earliest homogeneous group of organ chorales consists of the youthful sets of variations which were probably composed before Bach had reached his majority. Several sets are considered to be of doubtful authenticity, but three are included in most of the complete editions of the organ works. The variations on *"Christ, der du bist der helle Tag"* show every evidence of being a very early product of Bach's mind. The irregularity of the harmonized version of the theme shows considerable *gaucherie* and immaturity. The first variation is based on the *bicinium* form so common with Böhm. In this form the melody is spun out in the upper part, with a second voice in counterpoint (this counterpoint often being a bass *ostinato*). The last variation, in which the pedal is introduced, reveals a decided ineptness in that the lowest voice in the manual part is almost literally reproduced in the pedals. It is more suggestive of the pedal harpsichord than the organ. Variations three, four, five, and six give an inkling of the composer's later greatness. The partita *"O Gott, du frommer Gott"* also exhibits remarkable promise for such a young artist. True, the opening number is again marked by a certain crudeness in harmonization; the second movement is once more based on the *bicinium* form. The rest of the variations, however, show various flashes of genius — variation six is especially noteworthy. Variation nine contains definite directions that signify not only changes of pace, but also *piano* and *forte.* These dynamic indications are very rare in Bach's works.

"Sei gegrüsset, Jesu gütig" is very definitely the most satisfactory of the three sets considered authentic. It makes a bold step forward in the use of the *obbligato* pedal in variations seven, eight, nine, ten, and eleven. Spitta suggests, partly because of the new mastery shown, that these variations (and also variation five) belong to a later revision of the whole work by the composer. This variation set, in common with the other two sets, has as many variations as there are verses in the chorale. Possibly Bach had in mind the preparation of a series of variations to be used in alternation with the choir at the liturgical services. Another possibility is that Bach attempted to "through-compose" each chorale verse and realize its spiritual and pictorial value in musical terms. There are very strong tendencies toward tone painting in the variations, and the adherence of the music to the text is striking throughout. Here is an early application of a principle which Bach recommended to his pupils — the transformation of the meaning of the chorale text into music. The contrast between early phases in Bach's work and more mature sections is more striking here than in the early Preludes and Fugues. If it took Bach longer to find himself in the freer forms of composition than in chorale compositions, perhaps the reason is that he had the words of the chorale to stimulate his imagination. Late in life he wrote another set of variations, *Die Kunst der Fuge (The Art of Fugue),* in which he tried to glorify the canonic element in composition.

3. The *Orgelbüchlein.*

The source of the true organ chorale is found in the various movements of partitas, at first based on secular tunes and later on chorales. The creation of the true organ chorale, according to Spitta (Vol. III, pp. 213-219) was to the great credit of Bach; whereas the

variations, such as the three sets discussed above, were probably designed for alternation between choir and organ, the individual numbers of the *Orgelbüchlein* were evidently planned as preludes or postludes to the chorale. The whole work contains an unusual degree of tone painting. Schweitzer says that the *Orgelbüchlein* is a veritable encyclopedia of Bach's musical language; his claim that the use of canon probably has no special symbolical significance, however, will bear further study and research. A very interesting field has been opened up by the research of Arnold Schering (*Bach-Jahrbuch*, 1925) and Fritz Dietrich (*Bach-Jahrbuch*, 1929). I quote from the preface of the edition of the *Orgelbüchlein* published by the O. Ditson Co. and edited by myself:

> The time of composition of the Orgelbüchlein is usually assigned to the Master's period of activity at Cöthen, 1717-1723. An interesting and more detailed deduction is made by the English Bach authority, C. Sanford Terry, in the *Musical Times*, 1917, and reviewed by Dr. Hans Luedtke (Berlin), in the *Bach-Jahrbuch* of 1919. Terry draws the interesting conclusion that this collection was written while Bach was serving time in the prison at Weimar, from November 6 to December 2, 1717, where he was placed for his obstinate attitude in demanding his release from the service of the Duke of Weimar. If this is true the time of composition would be placed just before the Cöthen Period. There is indication, however, that it was written for use in Cöthen as is shown by the range of the pedal parts in two of the numbers.
>
> In planning this work, Bach sketched and outlined in his manuscript places for one hundred and sixty-four Preludes on one hundred and sixty-one Chorals, which he evidently had expected to arrange as Organ Chorals. The whole was to cover the needs of the Church Year, and it is because of this that the set is known in America as "The Liturgical Year." However, the Master completed only forty-five of the contemplated number. Schweitzer assumes that he selected only those which suggested to him ideas for his tone-painting, but this does not seem entirely convincing as there are many of those which remained unfinished which seem to be just as susceptible to this tone-painting and symbolical treatment. A much more logical deduction would seem to be that Bach was concerned first of all in completing the Organ Chorals for the main Feast Days of the Church Year. Thus he completed all of the Advent Chorals sketched, all but one of the Christmas Chorals, all of the Old and New Year, both of the Nunc Dimittis, seven out of thirteen of the Passion Chorals, and all of the Easter Chorals. These cover thirty-two of the first thirty-nine Chorals which he sketched into his manuscript. In a general way Bach followed the headings in the old Weimar Gesangbuch of 1713, in which the headings for the Feast Days are grouped first and the headings of a general nature following. Is it not reasonable to suppose that after he had completed the group thus far, he felt that with a single number here and there selected from the remaining divisions he had presented enough of this type of composition? Of the last eighty-six Chorals sketched only six were completed. It is possible also that his greater interest in Chamber Music, which developed during his Cöthen Period, turned his attention from these Organ Chorals to other forms of composition.
>
> The type found in this collection is the simplest in which Bach cast the form of his Choral Preludes. There are no fantasias such as are found in the set of Eighteen Large Preludes or the Catechism collection. The melody of the Choral is treated directly and without episodes between the verse lines. With two exceptions (Nos. 13 and 20) the melody appears in the soprano in all of the Preludes in this collection. In Nos. 16, 24, and 42 the melody appears in coloratura style; otherwise the melodies of the Chorals are only slightly adorned with passing-notes, etc. These Preludes are in essence the expression of the Choral in the idiom of the organ.

4. The *Eighteen Chorale Preludes.*

This collection, started by Bach late during his Leipzig Period, was evidently designed to contain, in revised form, all of the compositions that he considered adequate for such a grouping. He also probably had in mind including an example of all of the chorale forms that he had brought to such a high degree of perfection. That it represents a completed collection or group is not conceded. Number eighteen, the composer's famous swan song, was dictated at the end of his life to his son-in-law. Had he been given more time, it seems entirely feasible that more numbers would have been included. Bach himself left no title

page stating that he desired a group of eighteen compositions in this set. The existing title page was set up by Wilhelm Rust for the edition of the Bachgesellschaft and was patterned after the title of the *Six Schübler Chorales,* with which the original manuscript was combined. The titles of each number are as Bach himself designated them. There can be little doubt that the collection is a heterogeneous one without the inward connection that exists between the organ chorales of the *Clavierüng,* Part III. In spite of the miscellaneous nature of the separate numbers, their worth cannot be overestimated. Such compositions as the triptych *"O Lamm Gottes, unschuldig"* are unsurpassed. Before the middle of the nineteenth century Mendelssohn's playing of *"Schmücke dich, O liebe Seele"* called forth Schumann's famous eulogy (transl. from J. S. Bach, *Eighteen Large Choral Preludes,* publ. O. Ditson Co.):

> Thou didst play, Felix Meritis [Mendelssohn], a prelude upon one of those figured chorales. *"Schmücke dich, O liebe Seele"* was the text; the melody seemed interlaced with garlands of gold, and the work breathed forth such happiness that you inspired in me this avowal: Were life deprived of all trust, of all faith, this simple chorale would restore all to me. I fell into a revery; then, almost unconsciously, I found myself in the cemetery, and I felt poignant grief at not being able to cover with flowers the grave of the great Bach.

This seems extravagant praise, but is no more than any single number of the group of eighteen deserves. Certainly this is a collection of superb music.

5. The *Six Schübler Chorales.*

This group holds a unique place among the collections of organ chorales, for the individual settings are transcriptions of arias and duets found in Bach's cantatas. The original forms of numbers 1, 3, 4, 5, and 6 are in Cantatas 140, 93, 10, 6, and 137 respectively. The cantata containing the original version of the second setting has evidently been lost.

One of the most interesting aspects of this collection is the opportunity it provides for studying Bach's ideas regarding phrasing. Bach had a habit of marking his phrasing and bowing into the individual orchestral parts. The writer attempted to apply these markings in a recent edition (1942) of these six organ chorales published by the O. Ditson Co; it was an interesting problem to say the least. The first edition of this set was published about 1747 by Schübler of Zella. According to Wolfgang Schmieder, in his *Thematisch-Systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach,* p. 448, four copies of this original edition are still extant. The set offers an unprecedented opportunity, not only to examine the chorale aria form as established by Bach, but also to compare the organ registration with full scores of the cantatas that furnished the original music.

6. The *Canonic Variations on "Vom Himmel hoch."*

That Bach's larger composite works were the result of a desire on the part of the composer to test his technical ability is an old opinion that is being gradually shattered. In such special studies as the *Art of Fugue* by Graeser and Schwebsch, the *Musical Offering* by David, and the *St. Matthew Passion* by Heuss, it is readily discernable that Bach transcended the limitations of individual forms and had as his objective the moulding of a group of them into a larger homogeneity. Such a group is the present set of variations. Friedrich Smend's article entitled *"Bach's Kanonwerk über 'Vom Himmel hoch da komm' ich* her' " in the *Bach-Jahrbuch* of 1933 is the best study of this work. The plan of the canonic forms is much too elaborate and extensive to try to cover in a discussion as short as this one. A thorough analysis of this great work offers one of the most satisfying experiences to be found in the realm of music. In addition to Schemelli's *Gesangbuch* and the instrumental parts of the cantata *"Gott ist mein König,"* eight major works of Bach were published during his lifetime. The first four, consisting of the four parts of the *Clavierübung,* were more or less under his personal direction; he and his sons are supposed to have engraved the copper plates for Part I (the *Six Partitas).* The last four publications were printed in a much more desultory manner: the *Six Schübler Chorales,* the *Art of Fugue,* the *Musical Offering,* and the present set of canonic variations all exhibit evidence of indifference and carelessness in their original editions. The first of these, because it is a collection of individual pieces, did not suffer from a re-grouping of these pieces. The studies of Graeser and David have established a more logical order for the separate numbers in the *Art of Fugue* and the *Musical Offering* that gives a total, composite meaning to each work. Concerning the canonic variations, Smend argues — very logically — for revised order that would re-establish Bach's correct proportions. All modern editions are based

upon the publication of 1747, but Bach's manuscript shows a different order. In the manuscript the four-part canon, that in the printed edition forms the closing movement, falls between the canon of the fifth and the canon of the seventh, forming number three of the group. Smend's arguments present a very interesting study and are comparable, on a smaller scale, to the deductions of Graeser and David. It may be safely stated that this variation set is one of the most important works of Bach. It should be played more often.

7. The *Clavierübung*, Part III.

The unusual logic of Bach and the orderliness of his mind are shown in the many composite and cyclical works included in his large output. Bach's eagerness to exhaust the possibilities provided by an underlying musical principle or spiritual idea led him to the formulation of large cycles of compositions, unified by a single, basic element. When he hit upon a form which permitted some leeway, he was not satisfied until he had worked out all of the possibilities inherent in that particular problem. When one considers the *Art of Fugue* in the paths along which Graeser's research has led us and the book by Schwebsch, which attempts to analyze this great work on the basis of the philosophies of life as expressed by the mystic preacher Tauler, one receives new visions of Bach's comprehensiveness.

The *Clavierübung*, Part III, commonly and perhaps erroneously known as the "Catechism," is fully equal to any of Bach's other large, composite works in both scope and content. It is, without doubt, the apex of Bach's compositions for the organ. An exhaustive study of this monumental work still remains to be done. Past efforts show errors in judgement, particularly concerning the relationship of the four "Duettos" to the work as a whole. Some writers have stated that the "Duettos" appeared in the original publication because of a mistake on the part of the engraver. Considering that the work was published during Bach's lifetime, it seems highly unlikely that the composer would have permitted the insertion of four extraneous compositions into a homogeneous composite work of such importance. Also questionable is Schweitzer's statement that Bach erred in changing the order of the Communion chorales and the Penitence group; yet when we find an explanation so nearly perfect as Schweitzer's Catechism theory, there is a great temptation to make everything fit into the pattern, rather than search for the true meaning.

For many years much has been written to establish and substantiate this work as a musical counterpart to Luther's *Catechism*. Schweitzer explains the larger and the smaller chorale versions as being comparable with the larger version of the catechism for grown people and the smaller version for children. In Luther's time the catechism consisted of five main divisions: the Ten Commandments, the Confession, the Lord's Prayer, the Baptism, and the Communion. Later the Lutheran church added a sixth division, the Penitence. The question whether Bach had in mind a composite work to correspond with Luther's *Catechism* is certainly open to question. A part of this work fits wonderfully into the scheme of the *Catechism*, but what of that part — consisting of more than half of the work — which has no connection whatever with the *Catechism*? This part consists of fourteen of the finest numbers: the great "Prelude in E-flat," the three large versions and the three small versions of the "Kyrie," the three preludes on *"Allein Gott in der Höh' sei Ehr',"* the four magnificent "Duettos," and the final "Fugue in E-flat." If one includes the two preludes on the Penitence, twelve numbers would correspond with the plan of the *Catechism*. It seems a bit strained to see in this composite work a musical counterpart of the *Catechism* as a whole.

As previously mentioned, four of the best numbers are generally discounted as having found their way into the original publication (which was completed under Bach's direction) by mistake. This presumption has been repeated *ad infinitum* by many writers. Stainton de B. Taylor, for example, says: "By a curious accident the engraver included four movements called *Duetti* which are entirely irrelevant to the rest of the book." One wonders what this curious accident really was. If the work is really a musical setting of the *Catechism*, why also the six settings of the *Kyrie* and the three settings of the *Gloria*? Will anyone who has given serious study to the smaller numbers of this work be bold enough to say categorically that these are pieces for children? Some of Bach's finest and deepest writing lies buried in these short gems. Why does Bach say in his title *"verschiedenen Vorspielen über die Catechismus und andere Gesänge*?" There surely must be a more logical answer to this problem.

Luther was much concerned, in his plans for the Lutheran liturgy, about the establishment

of the German form of the Mass; for the ritual had never been entirely discarded after the Reformation and the separation of the churches. The Protestant liturgy consisted generally of sequences of chorales representing, in the vernacular, the various parts of the Mass. Thus we have the three settings of the *Kyrie,* the *Gloria* (represented by the chorale *"Allein Gott in der Höh' "*), and the group known as the Catechism chorales, including the one on Penitence (represented by the chorale *"Aus tiefer Not"*). Here we have a more logical explanation for Bach's composite work. The troublesome question of the mischievous printer's devil, who allegedly caused all of the difficulty, is also allayed. Various evidences left to us from Bach's time show that instrumental music was performed during the office of the Communion. It is very clear that these four wonderful "Duettos" are the music to be performed during this time. This use of instrumental music is not an isolated instance, but represents a common practice. Anyone interested in the "Duettos" is referred to Rudolf Steglich's *Johann Sebastian Bach,* page 146, where an attempt is made to explain them on the basis of the philosophy of Johann Arndt's *"Vier Büchern des wahren Christentum,"* with its concern with the four elements, heaven, air, water, and earth.

How much more logical than the portrayal of a catechism for children is the explanation for the small versions that considers them in the light of a complete performance of the Mass (after the Lutheran liturgy), where time is somewhat restricted. The smaller versions could be selected for a shorter form of the service. In the estimation of the writer, the placing of each small version after the large one was a matter of convenience for the organist. This, of course, means that we really have two composite works in one. We thus have for one set the "Prelude in E-flat," the three large *Kyrie* settings, the three *Gloria* settings, the larger chorales on the Ten Commandments, the Credo, the Lord's Prayer, the Baptism, the Penitence, the Communion, the four "Duettos" for the Communion music, and the "Fugue in E-flat" for the postlude. For the shorter service the small versions were substituted for the larger ones throughout; Bach may also have had in mind the less experienced village organist or a less adequate organ when he composed the small versions. The prelude to the entire service, with its symbolism of the Holy Trinity, and the fugue in the same key and of similar content did not need to be shortened. Bach probably also felt that the importance of the German *Gloria* allowed the three comparatively large settings to be used in either set. This solution may not be perfect, but it contains fewer loopholes and excuses than does the Catechism theory.

The setting up of two versions of the Lutheran liturgy for the organ alone presents a much more logical approach to this great composite work than does a partial explanation of it by calling it the "Musical Catechism." Should the desire arise to perform the work in its entirety or in its complete form or forms, it is suggested that either the large or the small version be selected, if one cannot program the two versions at two different times. In any event, the music that would be repeated by presenting both forms is so wonderful that a second hearing would prove most welcome.

Consideration of the individual numbers will be given as they appear in the text of this volume. They may be safely ranked with the greatest works of Bach. From the penitent small version of the Lord's Prayer with its wonderful sentiment and symbolism to the mighty effusions of the last five-part *Kyrie* and the tremendous six-part *"Aus tiefer Not,"* Bach runs the whole gamut of his genius in a manner unsurpassed in any of his works.

The two forms of the Lutheran liturgy, taking the form of the complete liturgical service for organ alone are as follows:

I. LARGE VERSION

1. *INTRODUCTION*
   Prelude in E-flat (on the Trinity)
2. *KYRIE*
   a. Kyrie! Gott Vater in Ewigkeit (large version)
   b. Christe, aller Welt Trost (large version)
   c. Kyrie! Gott, heiliger Geist (large version)
3. *GLORIA*
   a. Allein Gott (Canto fermo in Alto)
   b. Allein Gott (Trio)
   c. Allein Gott (Fughetto)
4. *TEN COMMANDMENTS*
   Dies sind die heil'gen zehn Gebot' (large version)
5. *CREDO*
   Wir glauben all' an einen Gott (large version)
6. *THE LORD'S PRAYER*
   Vater unser im Himmelreich (large version)

7. *BAPTISM*
   Christ, unser Herr, zum Jordan kam (large version)
8. *PENITENCE*
   Aus tiefer Not schrei' ich zu dir (large version)
9. *COMMUNION*
   Jesus Christus, unser Heiland (large version)
10. *MUSIC DURING THE COMMUNION*
    Four Duettos
11. *POSTLUDE*
    Fugue in E-flat (on the Trinity)

II. SMALL VERSION

1. *INTRODUCTION*
   Prelude in E-flat (on the Trinity)
2. *KYRIE*
   a. Kyrie! Gott Vater in Ewigkeit (small version)
   b. Christe, aller Welt Trost (small version)
   c. Kyrie! Gott, heiliger Geist (small version)
3. *GLORIA*
   a. Allein Gott (Canto fermo in Alto)
   b. Allein Gott (Trio)
   c. Allein Gott (Fughetto)
4. *TEN COMMANDMENTS*
   Dies sind die heil'gen zehn Gebot' (small version)
5. *CREDO*
   Wir glauben all' an einen Gott (small version)
6. *THE LORD'S PRAYER*
   Vater unser im Himmelreich (small version)
7. *BAPTISM*
   Christ, unser Herr zum Jordan kam (small version)
8. *PENITENCE*
   Aus tiefer Not schrei' ich zu dir (small version)
9. *COMMUNION*
   Jesus Christus, unser Heiland (small version)
10. *MUSIC DURING COMMUNION*
    Four Duettos
11. *POSTLUDE*
    Fugue in E-flat (on the Trinity)

In the *Clavierübung*, Part III, Bach shows a remarkable instinct for the relationship of the older church tones to the heart of religious music. Almost two decades previous to the publication of this work he had tested his adventurous spirit in writing a series of works in the twenty-four major and minor keys, thus illustrating the effectiveness of even-tempered tuning. This series, the *Well-Tempered Clavier*, Part I, was one of his major creations; yet, in spite of its success, he was not ready to discard the inner religious significance of the church modes.

It will be universally conceded that the major mode is employed in the "Prelude and Fugue in E-flat," as well as in the second and third Duettos. The first and fourth Duettos are in E minor and A minor respectively. All of the numbers based on chorales, however, — with the exception of the three on "*Allein Gott in der Höh' sei Ehr'*," which are in F major, G major, and A major respectively — are in distinct church modes:

KYRIE (large versions)
   a. Phrygian mode
   b. Begins in the Phrygian mode and ends in the Aeolian mode with raised third
   c. Phrygian mode

KYRIE (small versions)
   These are all in the Phrygian mode.

GLORIA
   a. F major
   b. G major
   c. A major
   (These three might be classified as being in the Ionian mode, which agrees almost entirely with our major scale.)

CREDO
   Both versions are in the Dorian mode.

THE LORD'S PRAYER
   Both versions are in the Dorian mode.

BAPTISM (large version)
   This version starts in the Dorian mode, but ends in the Aeolian mode with raised third. Because Bach suppresses the B-flat and makes use of the A-flat freely, the piece tends toward the key of C minor or the Aeolian mode, thus showing Bach's extension of the scope of the older church tones. The whole composition has a distinct Dorian flavor in spite of the digressions. The Aeolian ending with raised third in the second *Kyrie* (large version) and in the present number is not unusual in these modes.

BAPTISM (small version)
   This version is in the Dorian mode.

PENITENCE
   Both versions are in the Phrygian mode.

COMMUNION
   Both versions are in the Dorian mode.

An interesting study may be made by comparing each organ chorale with the simple vocal-type harmonization of the chorale selected to precede it. One may readily deduce that

Bach felt that the religious character of the total work would best be served by the fullest application of the older church modes. It must not be expected, however, that Bach, after his numerous experiments and extensions of modulations in the various keys and modes, would remain satisfied with the restrictions which the pure church modes, in their natural form, present. Bach's need for a means of expression in this direction transcends these more or less narrow limitations. The result is a daring and expressive type of modulation, within the modal framework, that approaches modern, tonal harmony.

THE PRESENT EDITION

Modern editing of the classics has emphasized the importance of the so-called *Urtext* edition; the presentation of the text as the composer himself created it avoids much obscurity and deflection from the composer's purpose. Indications and suggestions for interpretation are included in special notes, thus leaving the musical text free from encumbrances which often distract the student more than they assist him.

The present volume is based on Bach's original edition of 1739 and aims to be — with certain minor modifications — an *Urtext* edition. While most editorial suggestions may easily be included in special notes, fingerings cannot; they must appear in the music itself. Other modifications involve the substitution of modern notational practices for Bach's now outmoded ones. The inclusion of additional music (the vocal settings of chorales) is an added feature not commonly encountered in *Urtext* editions.

A third staff for the pedal is customary in organ music today. In Bach's original edition, however, all but four of the complex works were engraved on two staves. The pedal was usually indicated, upon its entrance, by "Ped." or "Pedal," except when it was used throughout or was characterized by some individuality such as a chorale melody. Even the great prelude in E-flat and the five-part fugue in the same key were engraved on two staves. The four works engraved on three staves in the original edition are the large versions of *"Allein Gott in der Höh'," "Dies sind die heil'gen Zehn* Gebot'," *"Vater unser im Himmelreich,"* and *"Aus tiefer Not schrei' ich zu dir."*

Bach's method of notating key signatures and accidentals has been modernized. In the original edition, for example, the signature of three flats is represented by four flats in the treble clef and five flats in the bass clef; E-flat is duplicated in the former and B-flat and A-flat in the latter. Similarly, the signature of one sharp called for duplicating the F-sharp in both treble and bass clefs in Bach's day. These duplications are simply ignored in the present edition. Another very prevalent practice was that a tone altered by an accidental had to be so indicated each and every time that it was repeated within a measure. Again, modern practice has been substituted in the present edition.

The bewildering array of separate stems for each note in the original edition has not been favored in this volume. The modern principle of grouping notes of like value on a single stem has been adopted here and it does not obscure Bach's voice-leading to any significant extent. Although the voice-leading in a few passages may no longer be immediately obvious, this disadvantage is offset by the vastly increased legibility afforded by the elimination of superfluous stems. A reproduction of the final page of the five-part *Kyrie* (p.xxii) presents a splendid opportunity for the student to compare the manner of writing a manuscript during Bach's time and our modern usage.

FINGERING AND PEDAL INDICATIONS

Since Bach left no directions for the fingering of these compositions, all additions of this kind must be considered as outside the scope of the *Urtext* edition and as an addition to it. Capable and mature organists are usually able to supply their own fingering. The fact that these noble compositions will be studied in large part by students makes it necessary to supply at least some indications for fingering and pedal directions. In performing the more difficult compositions of Bach (and others) of the polyphonic type, much depends upon the selection of the correct fingering for the manuals and the correct sequence of toes and heels for the playing of the pedal parts.

THE BEST FINGERING IS THAT WHICH ALLOWS THE MUSIC TO BE PERFORMED WITH THE MOST REPOSE. Nothing is so disturbing to the attentive listener as the disjunct effect caused by an inadequate fingering. There are certain fundamental principles which may be summarized as follows: in the playing of the more rapid passages, it is well to keep in mind the normal fingering of the scales; there are, of course,

exceptions to this rule that depend upon what follows the scale passage or upon the scale degree that ends the passage. A relaxed and quiet hand position is imperative for smooth performance. In organ playing this editor has always avoided the use of the thumb on the black keys in passage work, since it usually requires a shift of hand position. The break caused by this shifting is distinctly heard in a swiftly-flowing sequence of notes. Exceptions occur in chords and also at the end of sequences from which it is necessary to make a large skip from a black key. A good rule to observe is this: when any passage lies uncomfortably under the hand, try to find a more comfortable fingering.

The fingering of passage work in single lines is quite clear when guided by the above principles. The fingering of compositions of three or more manual parts presents other problems, however. The substitution of fingers in order to secure the smoothest singing tone is a first requisite. This substitution is used by organists in such a variety of ways that the satisfactory indication of the fingering of a complex four- or five-part composition is practically impossible.

Some important rules may be suggested for all organists. It is very difficult, even for larger hands, to play moving passages of consecutive sixths satisfactorily in either hand. When such groups appear, it is suggested that the other hand attempt to play enough notes of the group to ensure ease and smoothness of performance. One important qualification of a first-class organist is his ability to see the opportunities and come to the rescue of either hand with the other in such complex situations. There is no rule saying that, because a part is written in either upper or lower staff, it must be played by the right or the left hand, respectively. A good rule is to use both hands as soon as the second part enters. If an organist follows these directions, he will not go far astray, even though he may use his own special method of substitution.

Because of the divergence of methods and the complexity of indicating all substitutions in several parts, it has been thought best not to mark finger substitutions in this edition. The distraction caused by the complex fingering was thought to be more of a hinderance than a help.

The editor is a firm believer in quiet feet for playing the pedals. The forward and backward motion necessary, when pedal passages of mixed black and white pedal keys are played entirely with the toes, always seems a distracting element. The pedal indications in this edition are based upon a minimum of motion by attempting to assign, as far as possible, the heels on the white keys and the toes on the black keys when the pedal part becomes fairly fluent.

One further word: in those compositions where the chorale melody should be brought out on a separate manual, it is well to play this melody on an upper manual, playing the other voices on the manual immediately below so that the hand playing the melody may assist the other hand whenever complex situations arise; examples of this are the first and second large settings of the *Kyrie*.

INTERPRETATION

There has been so much blind groping since the organ world has occupied itself with these superb compositions that a general admonition to look toward the real light would seem to be in place. Great organists with sensitive souls will intuitively reach, in their interpretations, the objective in the mind of the master when he created these works. Even here, however, serious mistakes have been made and entirely wrong paths pursued.

A suggested plan of action is to become acquainted with the whole field of Bach aesthetics from Rochlitz through Mosewius, Schering, Schweitzer, and Pirro. Study this field seriously in order to detect errors and mistakes, overenthusiastic judgments and oblique paths which lead to no logical conclusions. Then decide which chorale verse Bach had in mind as the basis of each composition, seeking to solve the interpretation in the light of this background. For interpretative assistance, see the study by Luedtke in the *Bach-Jahrbuch*, 1918. With this as a foundation, study these great compositions with renewed interest. Give them the benefit of a thorough, searching concentration. The result will be one of the most satisfactory experiences in the life of any musician.

GENERAL

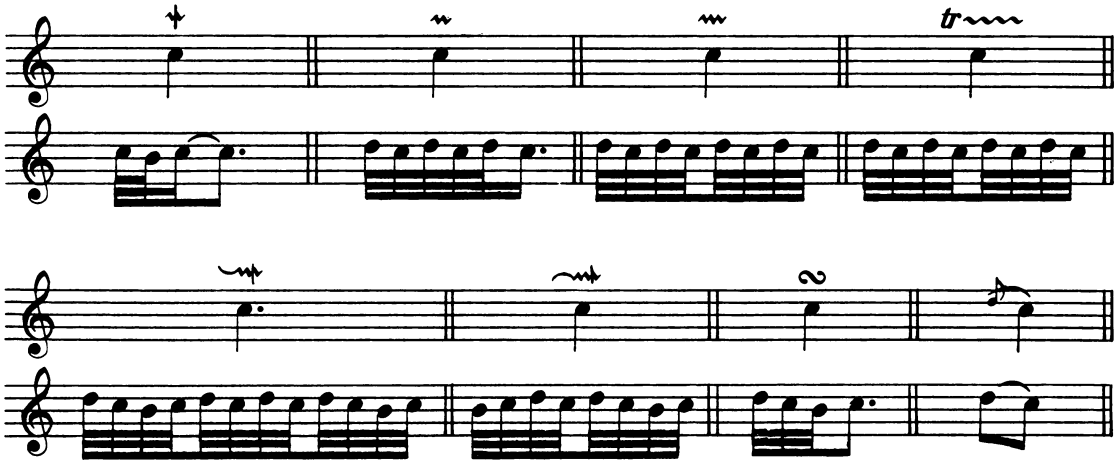
Because Bach left us so few directions for the interpretation of his masterpieces, there is perhaps no other great composer who makes such demands upon the interpreter. Our present point of view has been influenced by the development of music since Bach's time, so that we no longer approach our task without prejudice. If Bach does not yield his secrets upon our first attempt, we are apt to turn

away dissatisfied. No error could be greater than this. A correct interpretation of Bach's masterpieces requires a full comprehension of the man and his time, for his music is the embodiment of them, just as the Gothic cathedrals are the embodiment of the spirit of the times in which they were built. The great biographies and writings by Spitta, Schweitzer, Pirro, Parry, Terry, Boughton, and others must be absorbed to comprehend fully the complexities of Bach's music. His vocal works, and especially his cantatas, must be studied to arrive at a correct understanding of his purely instrumental works.

It is the definite opinion of this editor that an *Urtext* edition brings the interpreter nearer to the heart of Bach than a highly edited edition, which, after all, expresses largely the opinion of one person. Such editions are valuable for study and reference, however. To ignore the phrasing indications and suggestions in these editions is to neglect an interesting opportunity for comparison. The editions that encorporate phrasing and dynamic revisions, registration, *staccato* notes, and other such details are the Naumann, Dupré, Best-Eaglefield Hull, and Novello editions. The *Urtext* type are the Bachgesellschaft, Peters, and Durand editions. The G. Schirmer, Maurice Sénart, and Steingräber editions of the "Prelude and Fugue in E-flat" also offer suggestions.

For convenience in locating the individual compositions in the various editions, volume and page numbers are listed in the introduction to each piece. To stimulate the use of these references, the tempo indications appearing in them are also provided.

EMBELLISHMENTS



The editor wishes to express his indebtedness to Henry S. Drinker for his translations quoted from *The Bach Chorale Texts in English Translation*, Assoc. of American Colleges, Arts Program, New York, N.Y.

TABLE OF ABBREVIATIONS

Aug.	Augener, Limited, London. *Johann Sebastian Bach's Organ Works* (10 volumes). Edited by W. T. Best and revised by A. Eaglefield Hull in 1914.
B.G.	The Bachgesellschaft Edition, published by Breitkopf & Härtel, Leipzig. Volume III, edited by C. F. Bicker, *ca.* 1854.
B.&H.	Breitkopf & Härtel, Leipzig. *Bach's Orgelwerke* (9 volumes). Edited by Ernest Naumann in 1899.
Dupré	Marcel Dupré, editor, *Oeuvres Complète pour Orgue de J. S. Bach* (12 volumes). Published by S. Bornemann, 15 rue de Tournon, Paris, in 1940.
Durand	A. Durand & Fils, Paris. *J. S. Bach, Oeuvres Complète pour Orgue.* Revision by Gabriel Fauré.
Guil. tempo	Reference is to the tempo indications in copies of Bach's works owned by Alexander Guilmant of Paris.
Nov.	Novello and Company, Limited, London. *The Organ Works of Johann Sebastian Bach* (20 volumes), with an introduction by Ernest Neuman.
Pet.	Peters Edition, Leipzig. Edited by C. Griepenkerl and F. A. Roitzsch, *ca.* 1845.
Pet. (new)	Peters, Leipzig. A collection of the various groups of organ chorales in their original form and order as arranged by Bach himself.
Schirmer	G .Schirmer, Inc., New York. Widor-Schweitzer edition (4 volumes).
Steingräber	Steingräber, Leipzig. Edited by Paul Homeyer (4 volumes), 1895.
Vierne	René Vierne, editor. Edition Maurice Sénart, Paris.

The above represent complete editions of Bach's organ works or important selections therefrom.

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CLAVIERÜBUNG
PART III

THE PRELUDE AND FUGUE IN E FLAT

The "Prelude and Fugue in E flat" is among the most discussed organ works of J. S. Bach. In the majority of editions of the organ works this work appears simply as a pair of pieces. The inner spiritual content of the pieces allows such a grouping without any friction, since both compositions have for their objective the glorification of the Father, Son, and Holy Spirit.

A much larger function, however, is given to this pair of compositions by virtue of their relative position as the opening and closing numbers of the *Clavierübung*, Part III. This outstanding composite work was designed by Bach to present the Lutheran liturgy in music to be performed by the organist. Bach may have had in mind the fulfillment of the requirements of the liturgy, in part or as a whole, by the organist alone, or he may have had in mind an idealistic service to be realized by the organist. The thorough acquaintance with the main worship chorales by the congregations of those times must be kept in mind. A progression from one division of the liturgy to another, by the playing of those chorales related to each division, was automatically discernable to the congregation, and the presentation of the liturgical service by the organ alone did not present the difficulties which would exist at the present time. That the whole service should be introduced and ended by compositions glorifying the Trinity is perfectly natural; such is the spiritual content of the "Prelude and Fugue in E flat."

THE PRELUDE IN E FLAT

As introduction to the complete set, the great "Prelude in E flat" presents, in the symbolism as expressed by Bach, a representation of the Holy Trinity. The opening section is in the style of the French overture, and, through its inherent majesty, grandeur, and solemnity, God Himself is symbolized. The second theme, much more quiet in nature, represents the Christ in two aspects: its downward inflection suggesting Christ represents the Christ "descending from Heaven into Hell", and its moving, flowing character representing Jesus upon his missions of mercy. This second theme has a tenderness which suggests the words, "Come unto me all ye that labor and are heavy laden." A third theme, characterized by a downward flow of notes in quicker movement, symbolizes the Holy Ghost as He appeared in a rush of reviving wind.

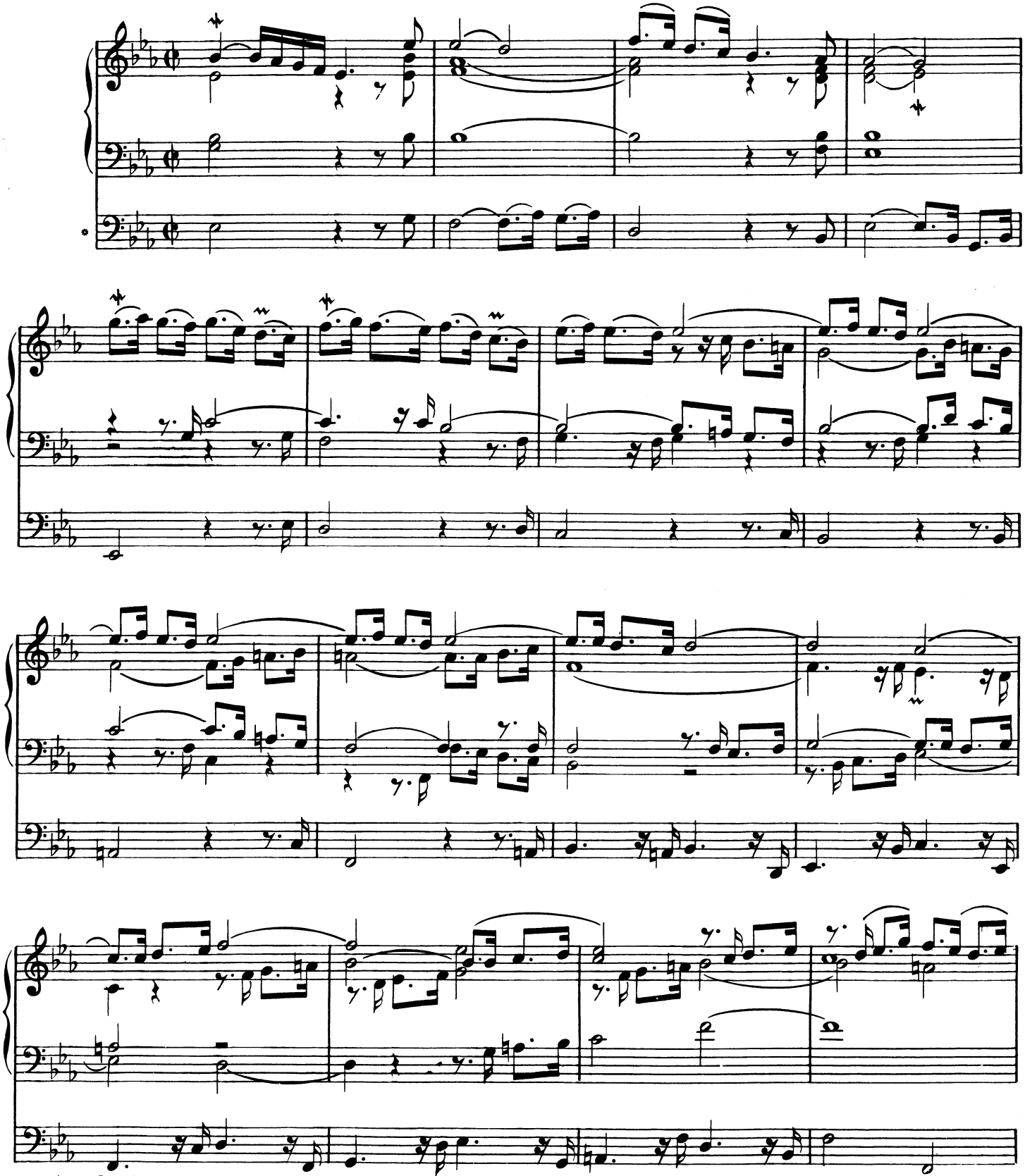
The *sonata-allegro* form as it was developed during the period of Haydn, Mozart, and Beethoven is already present in this prelude in most astonishing measure. An analysis of the subject matter, its application, and development will readily present the essential principles of the sonata form. The unusual length of the "Prelude in E flat" may be attributed to its importance as an introduction and reflects Bach's deeply religious feeling. His ideas concerning the Trinity were clear and succinct and had nothing of the ephemeral in them. The organization of his material was logical and complete, and he could not express his comprehensive ideas in a frame of smaller scope.

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. III	p. 173
Pet.	Vol. III	p. 2
B.&H.	Vol. II	p. 2 Maestoso
Nov.	Vol. XVI	p. 19 (♩ =76)
Aug.	Vol. I	p. 133 Allegro risoluto (♩ =100)
Guil. tempo		(♩ =76)
Durand	Vol. I, 3	p. 17
Dupré	Vol. VIII	p. 1 (♩ =66)
Pet. New)	Vol. III	p. 4
Vierne	Vol. II	p. 5
Schirmer	Vol. III	p. 61 (Widor tempo) (♩ =72)
Steingraeber	Vol. II	p. 78 (♩=116)

PRAELUDIUM

pro Organo pleno



*In the first edition the prelude appears engraved upon two staves with frequent indications of "Pedal" or "Ped." to indicate the entrance of the pedal part.

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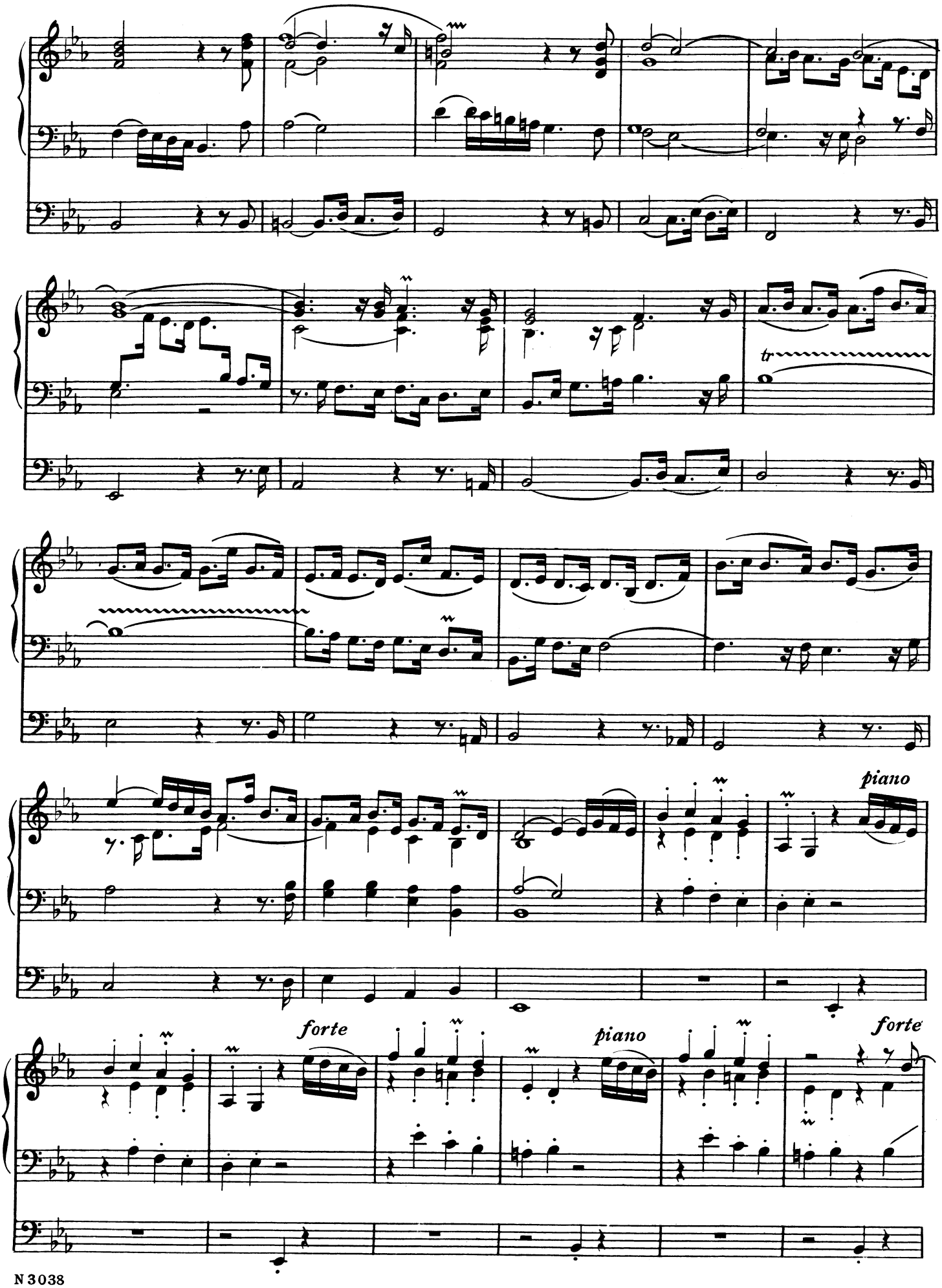
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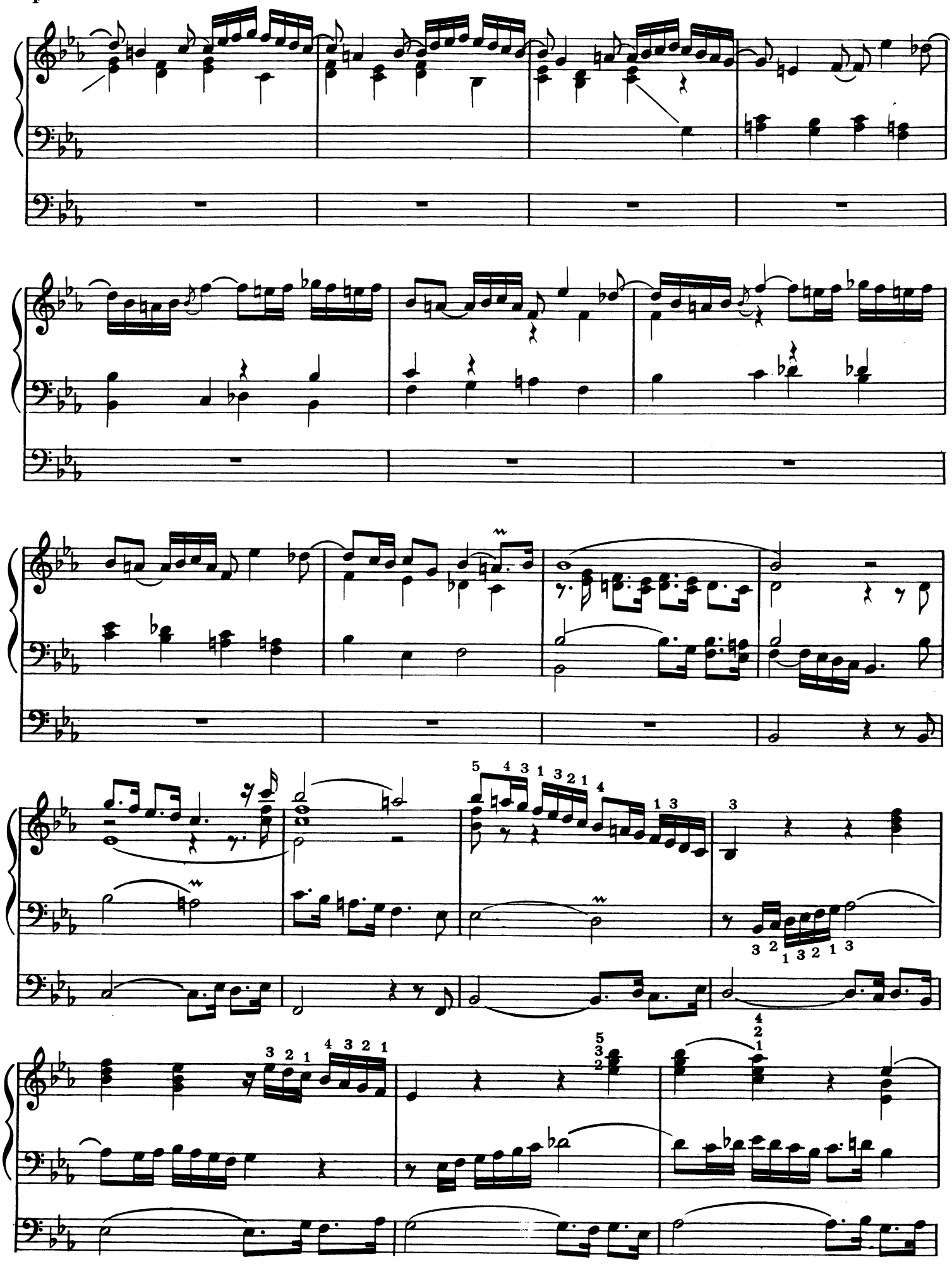

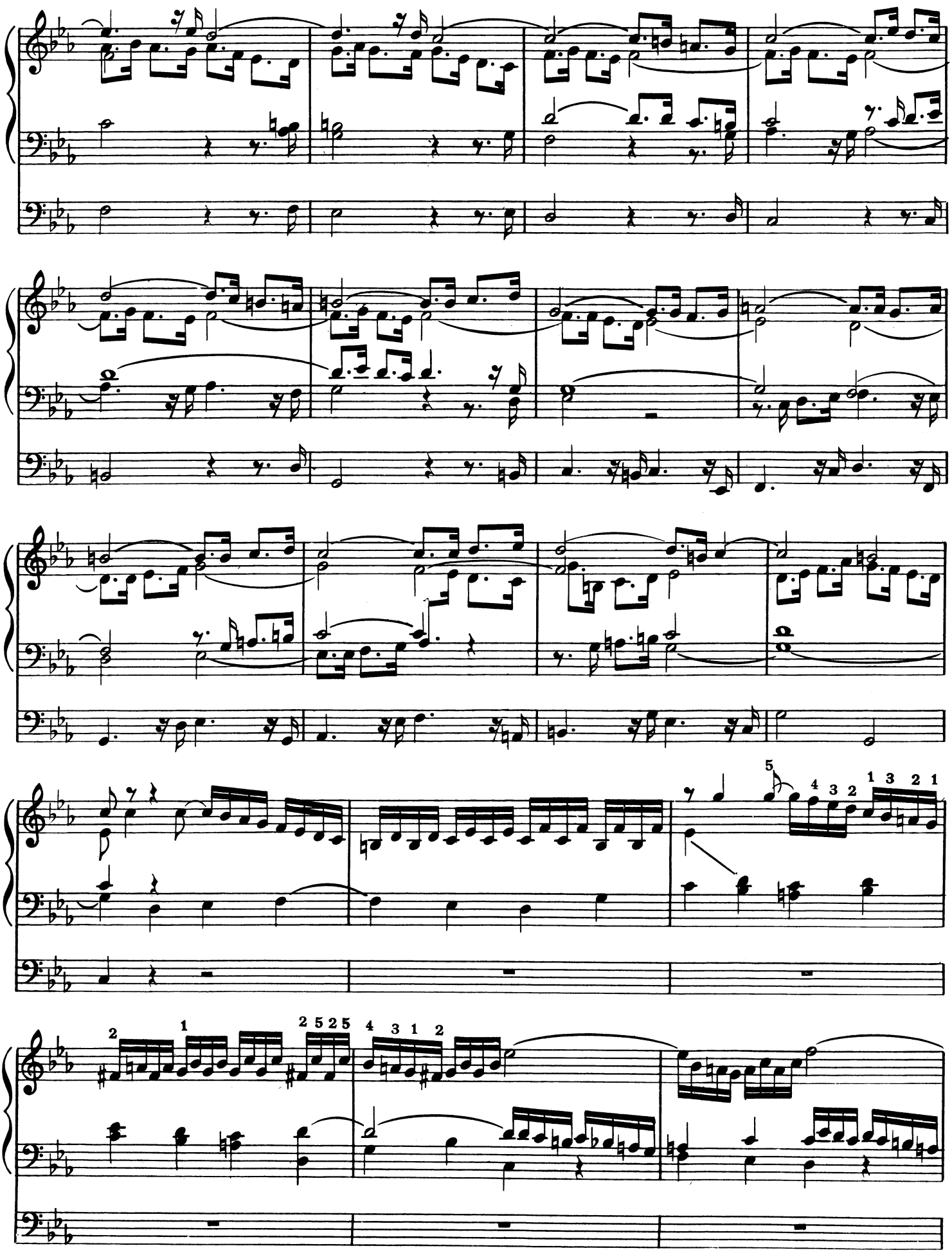

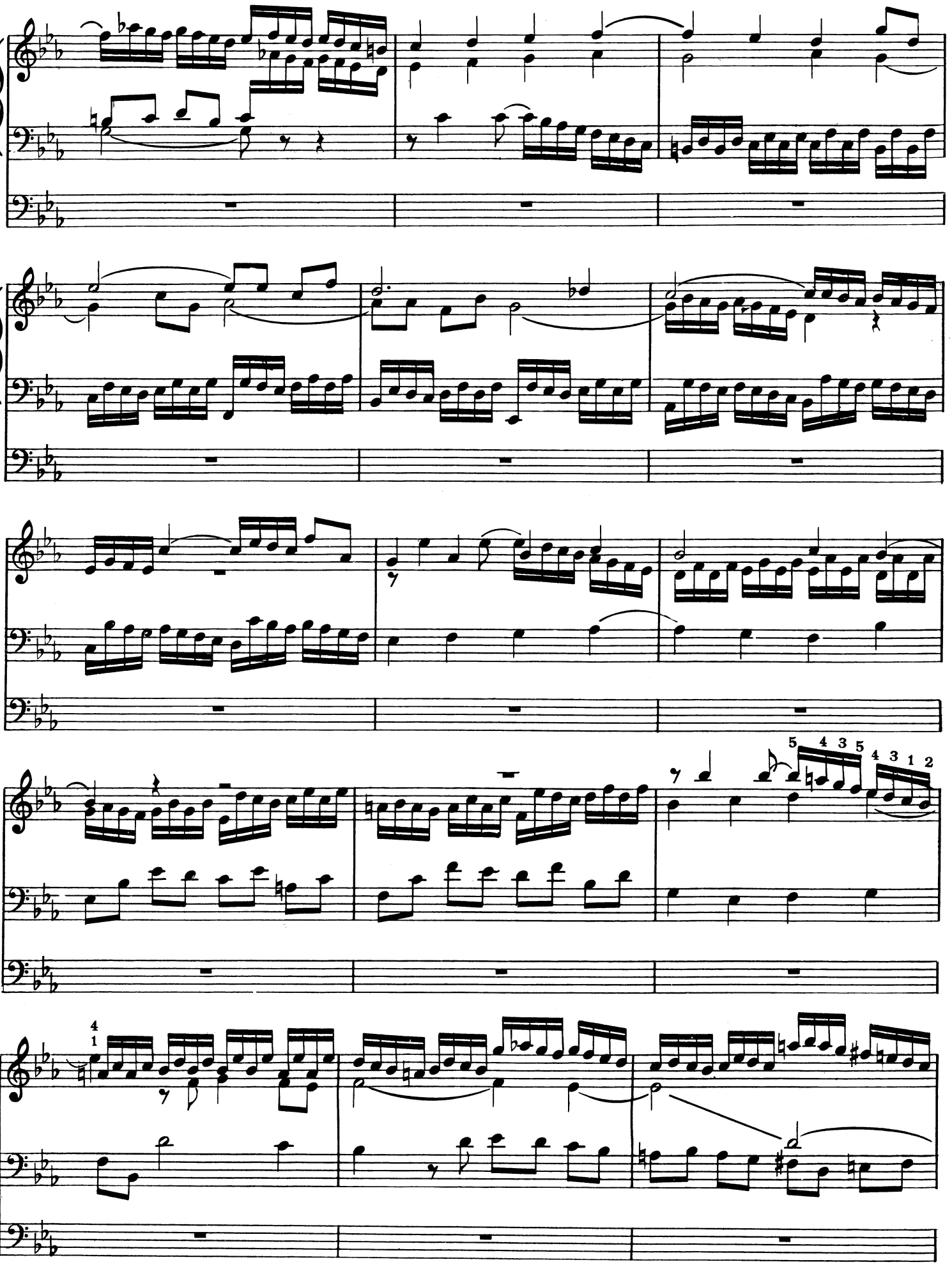

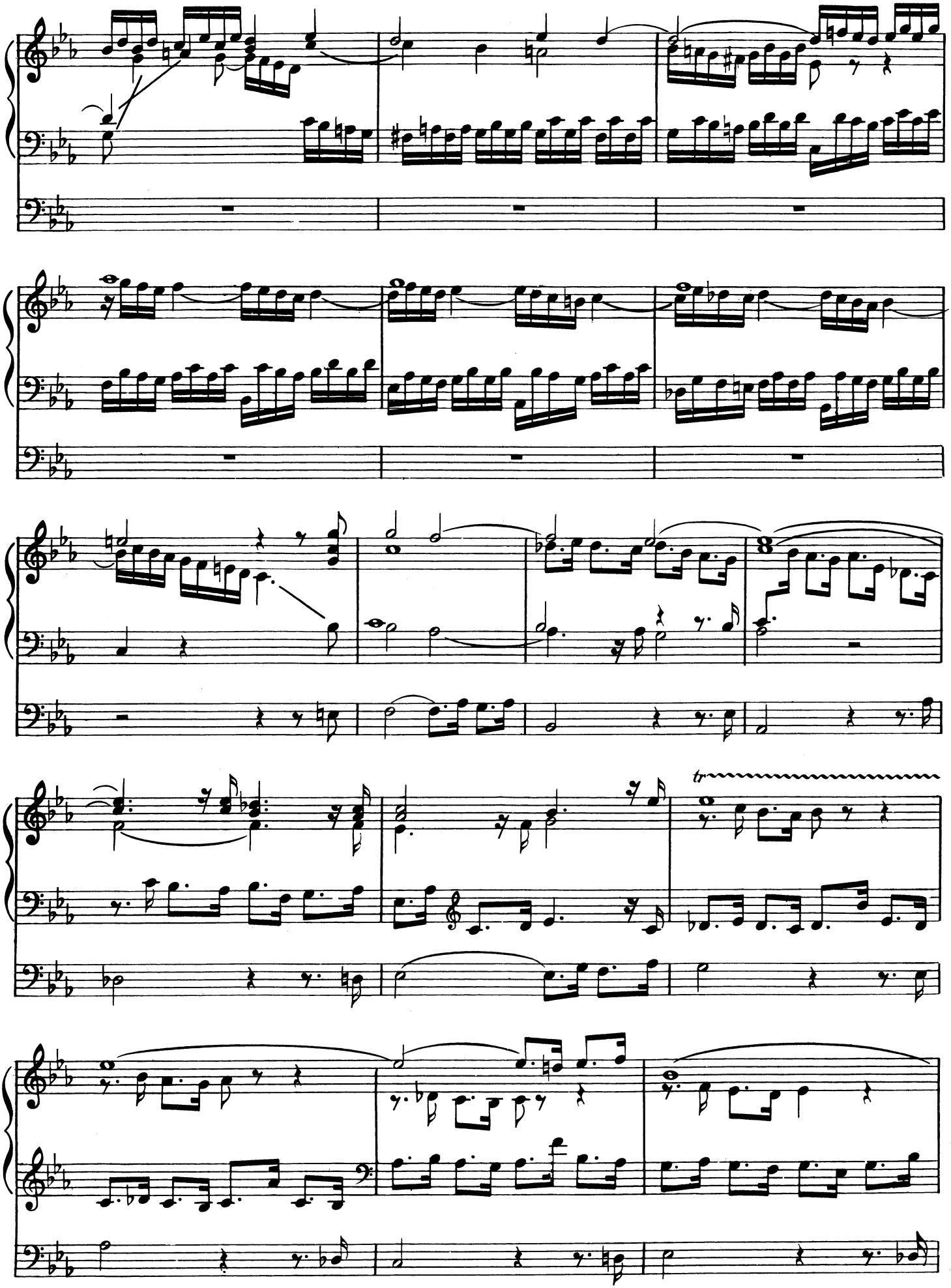
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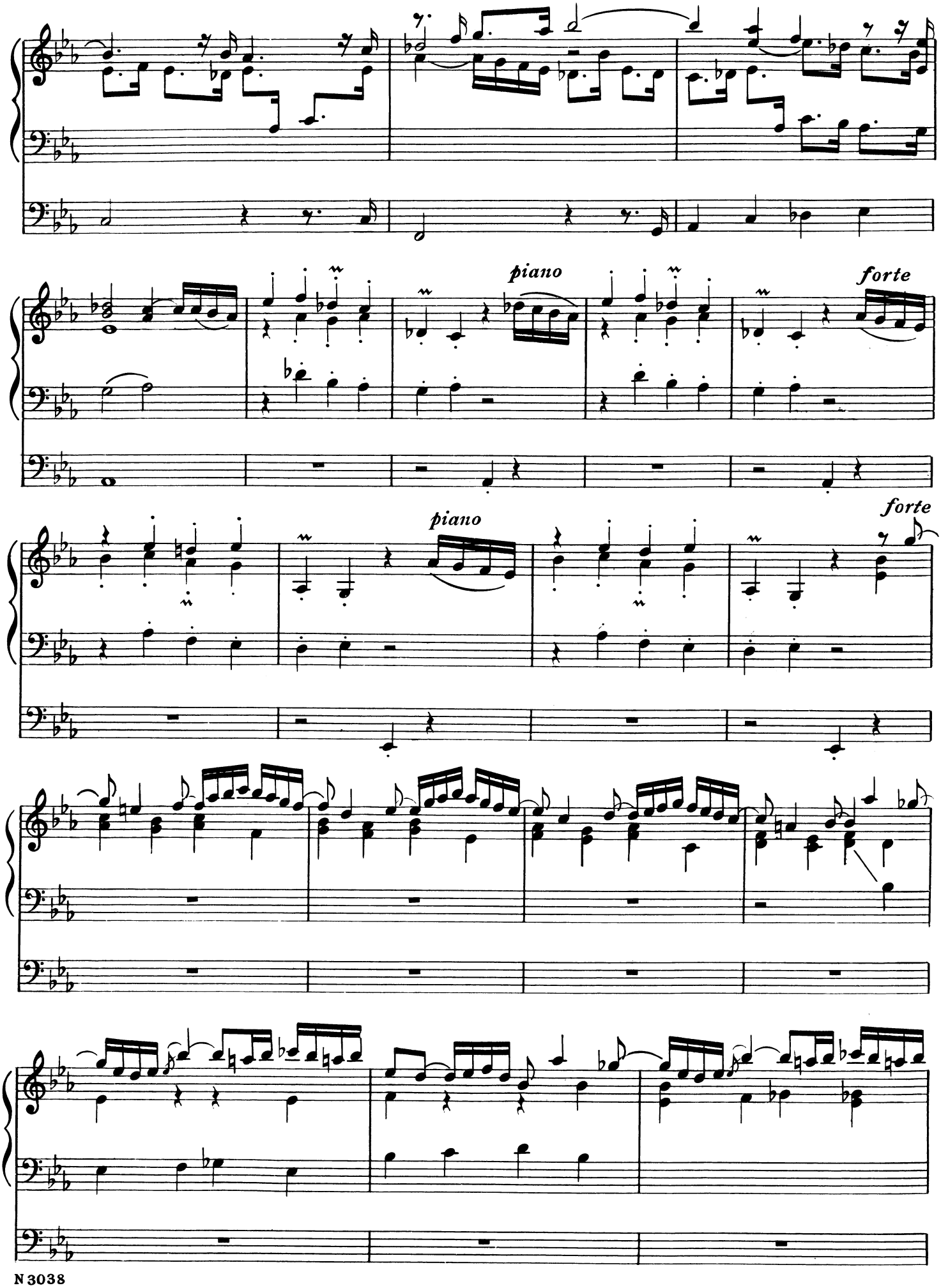
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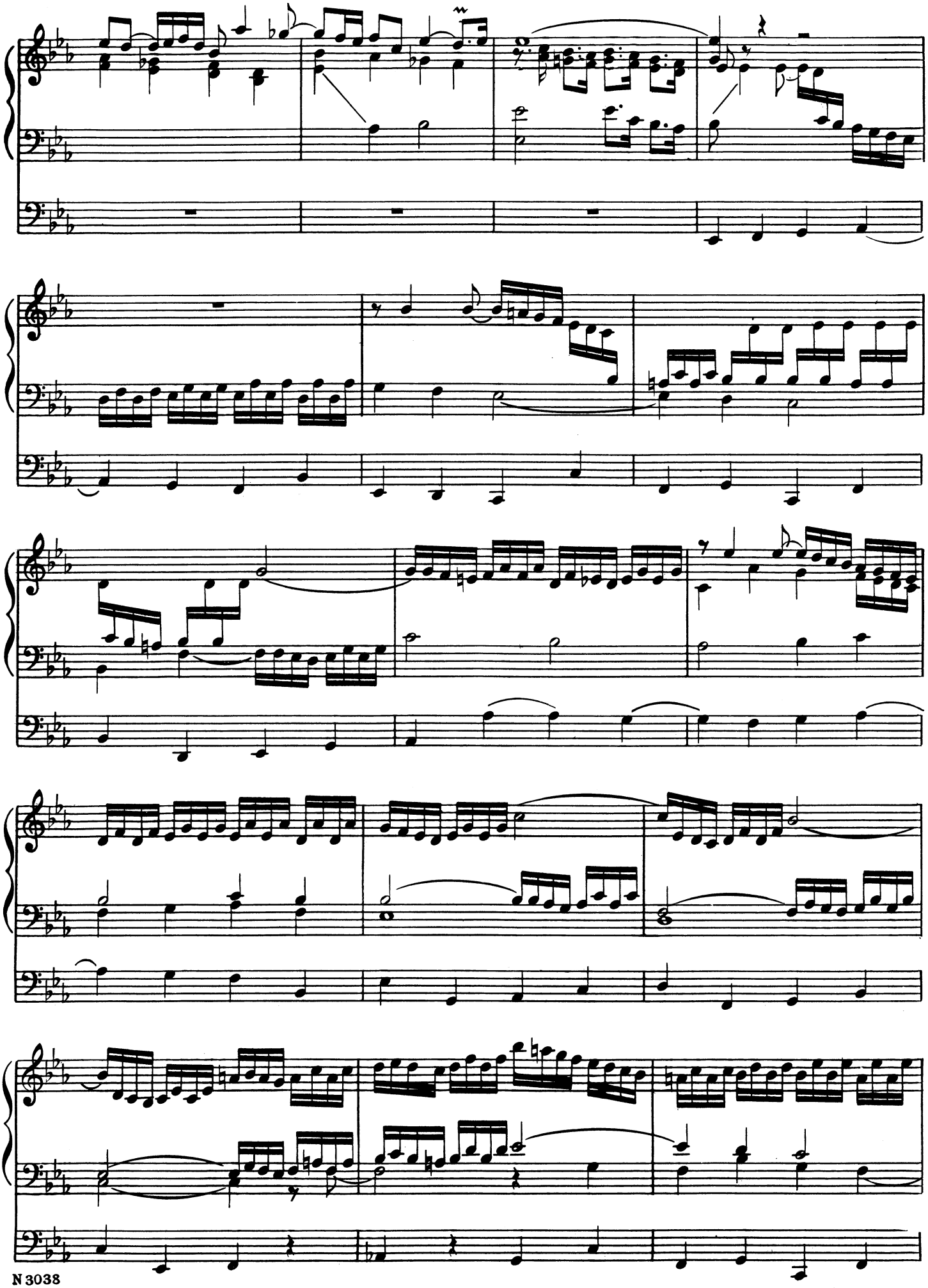
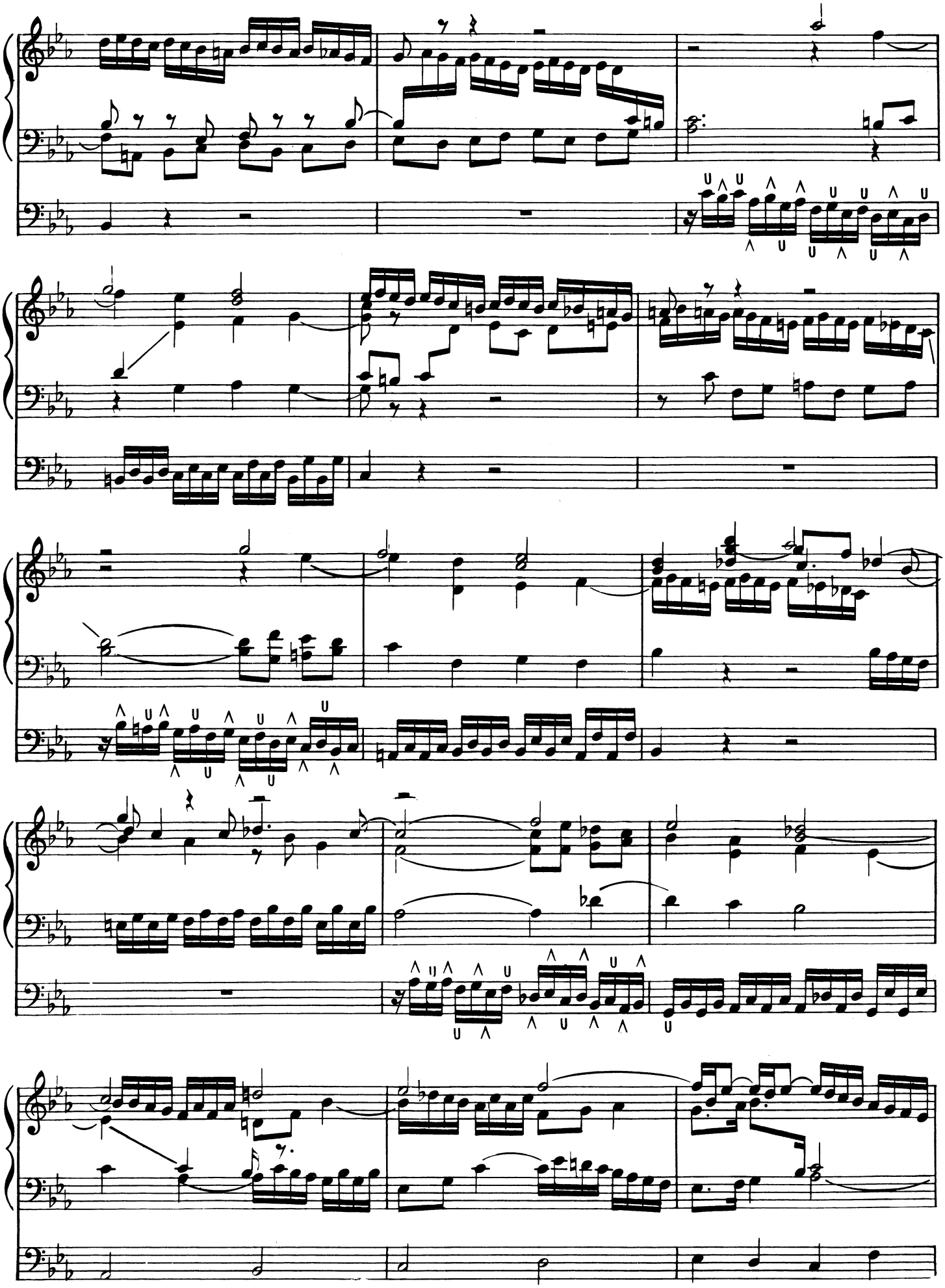
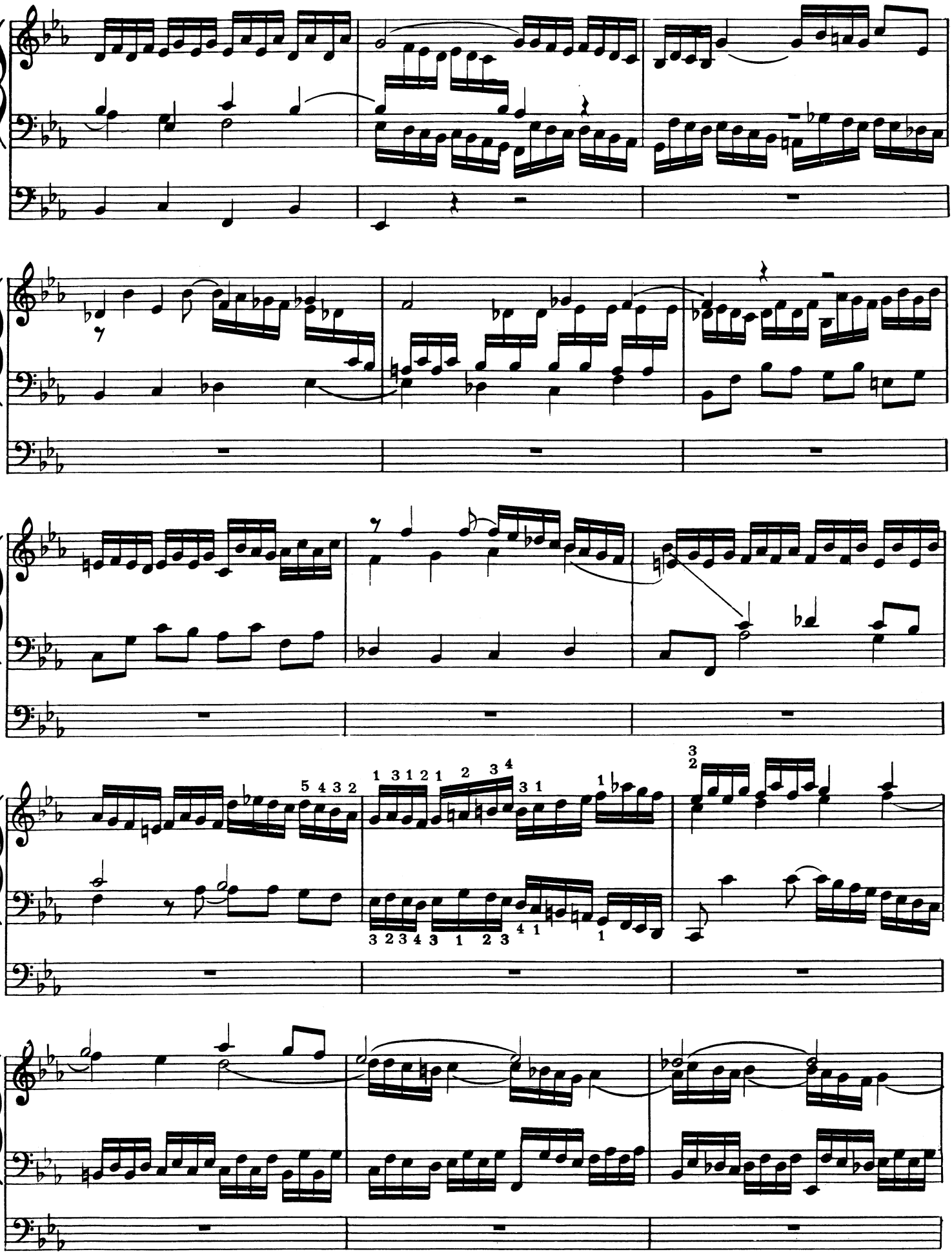
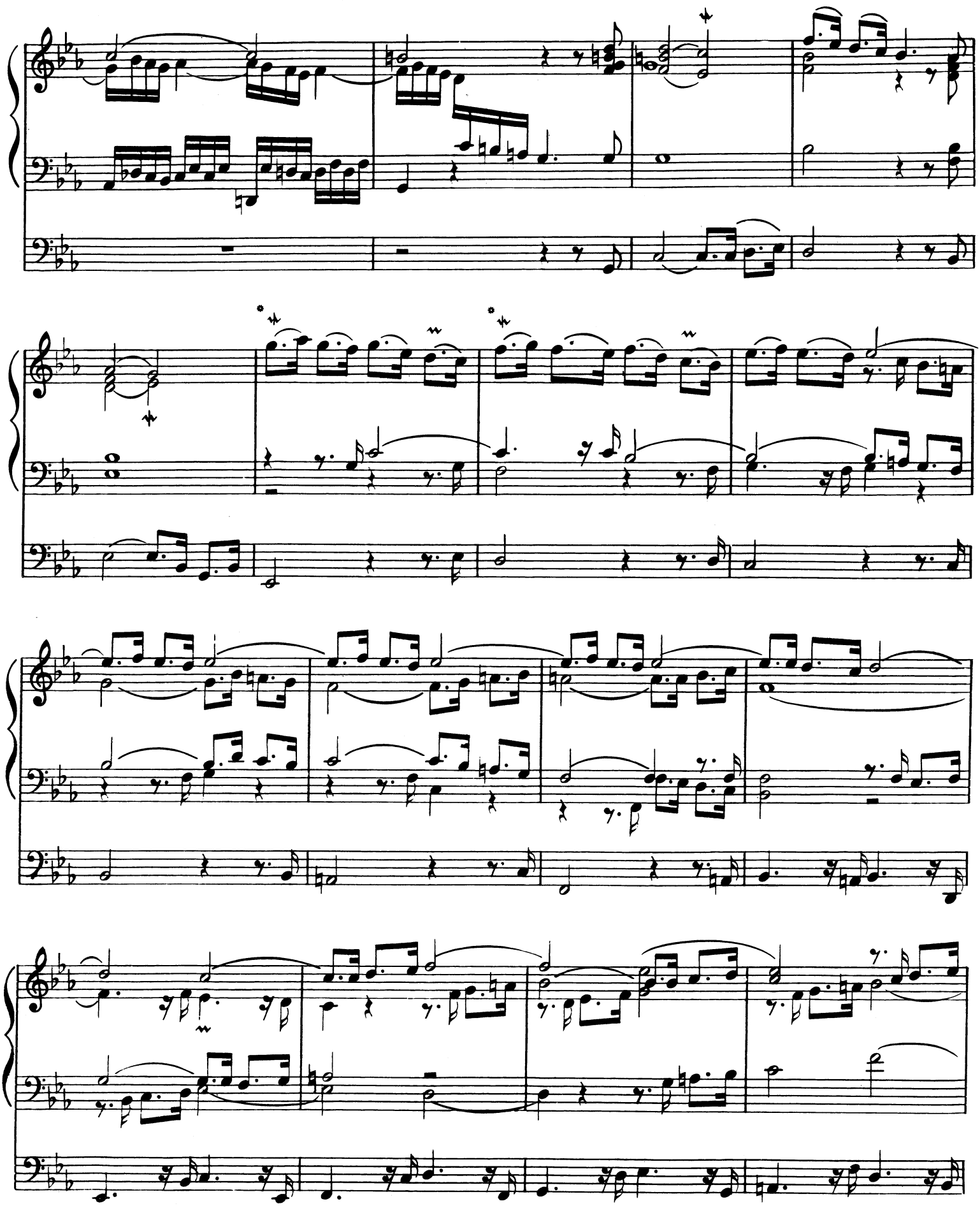
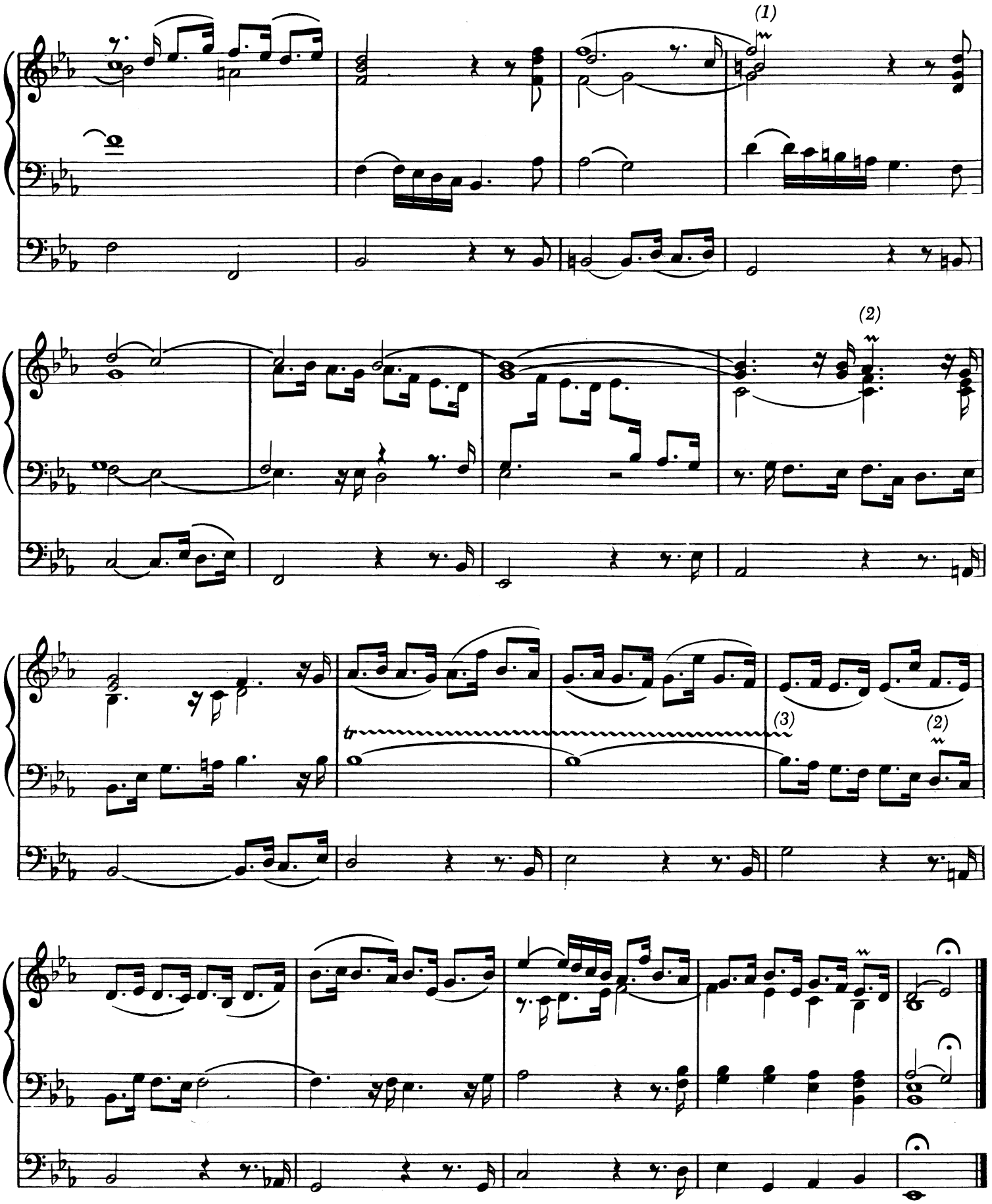






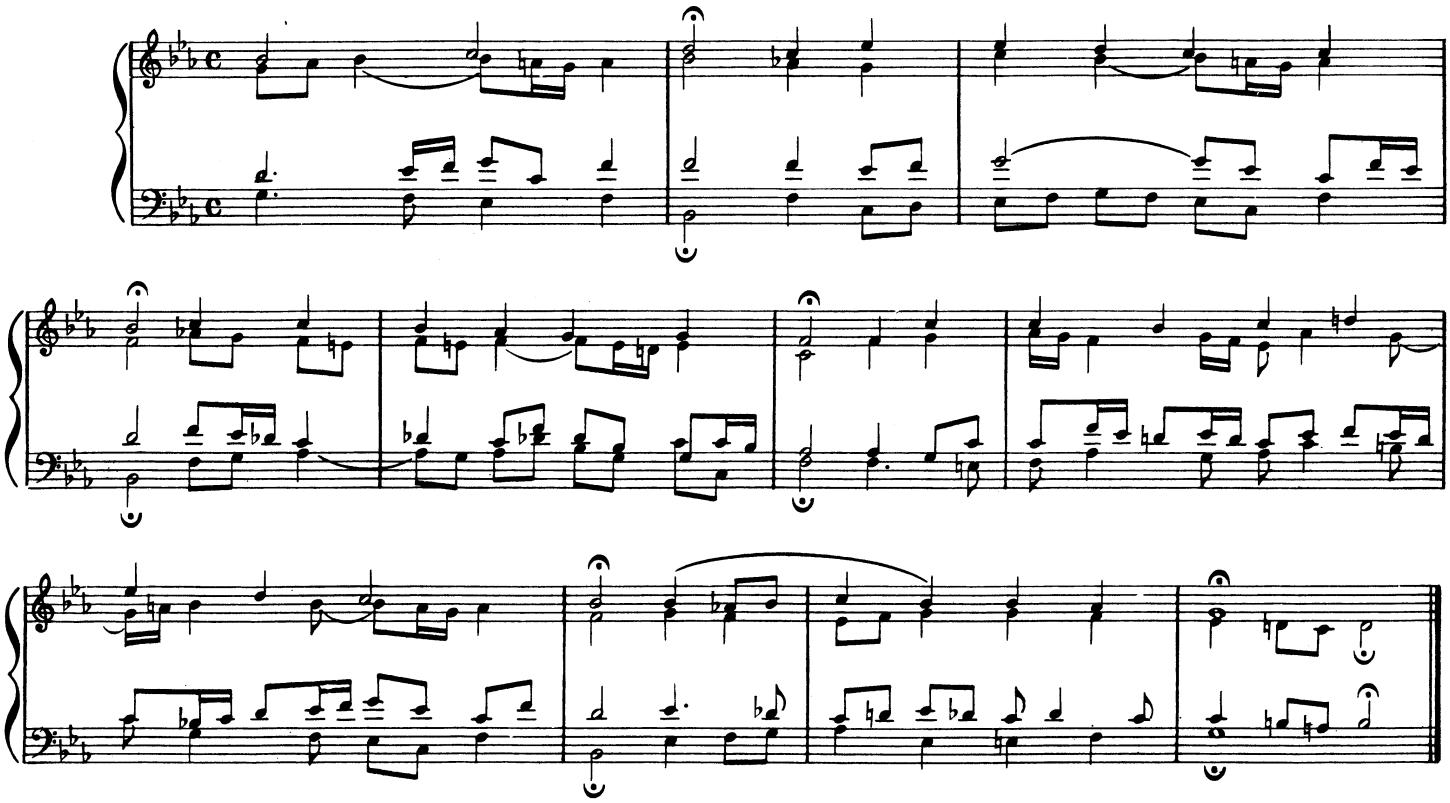


*These embellishments are not indicated in the first edition at these points. The analogy with measures 5 and 6 at the beginning makes it desirable to indicate them at these places.



(1) In the original edition this embellishment is indicated as 𝆔. *To agree with measure 19, it should be* 𝆕.
(2) These embellishments are not indicated in the first edition.
(3) This slur was omitted by the engraver in the first edition.

KYRIE!GOTT VATER IN EWIGKEIT



This chorale is not in any of Bach's larger surviving works. It is possible that it was composed for a particular service in the church year. The chorale, in the Phrygian mode without sharps or flats in the signature, is No. 132 in the collection of 371 Chorales; *the following "Christe, aller Welt Trost" and "Kyrie, Gott heiliger Geist," complete a set of three chorales. The above setting has been transposed to the key of three flats to agree with the organ version.*

Kyrie! Gott Vater in Ewigkeit,
Gross ist dein' Barmherzigkeit,
Aller Ding' ein Schöpfer und Regierer!
Eleison!

Kyrie! God our Father evermore,
Mercy Thine in bounteous store,
Thou of all things Ruler and Creator!
Eleison!

Tr. Henry S. Drinker

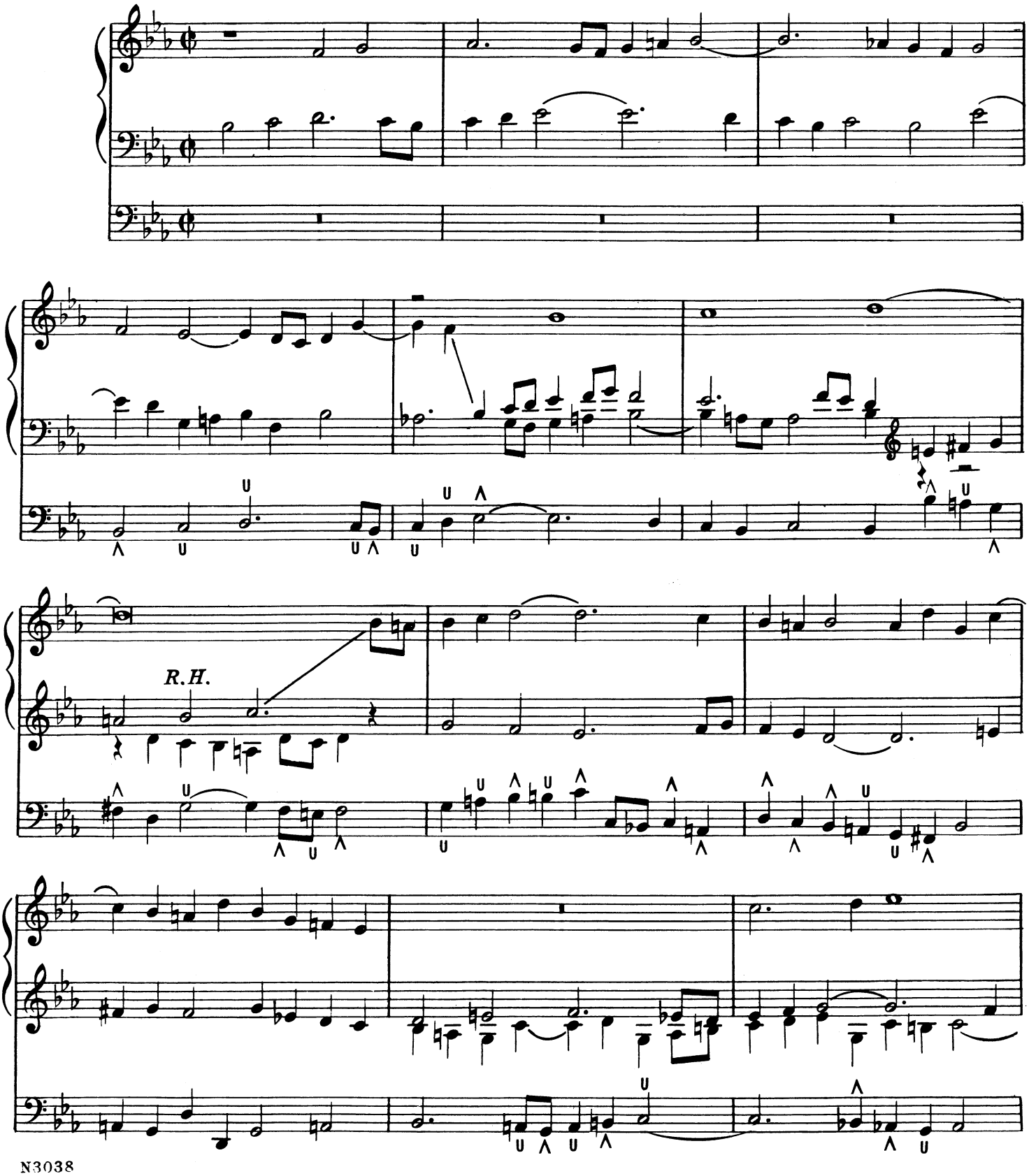
EDITIONS AND TEMPO SUGGESTIONS

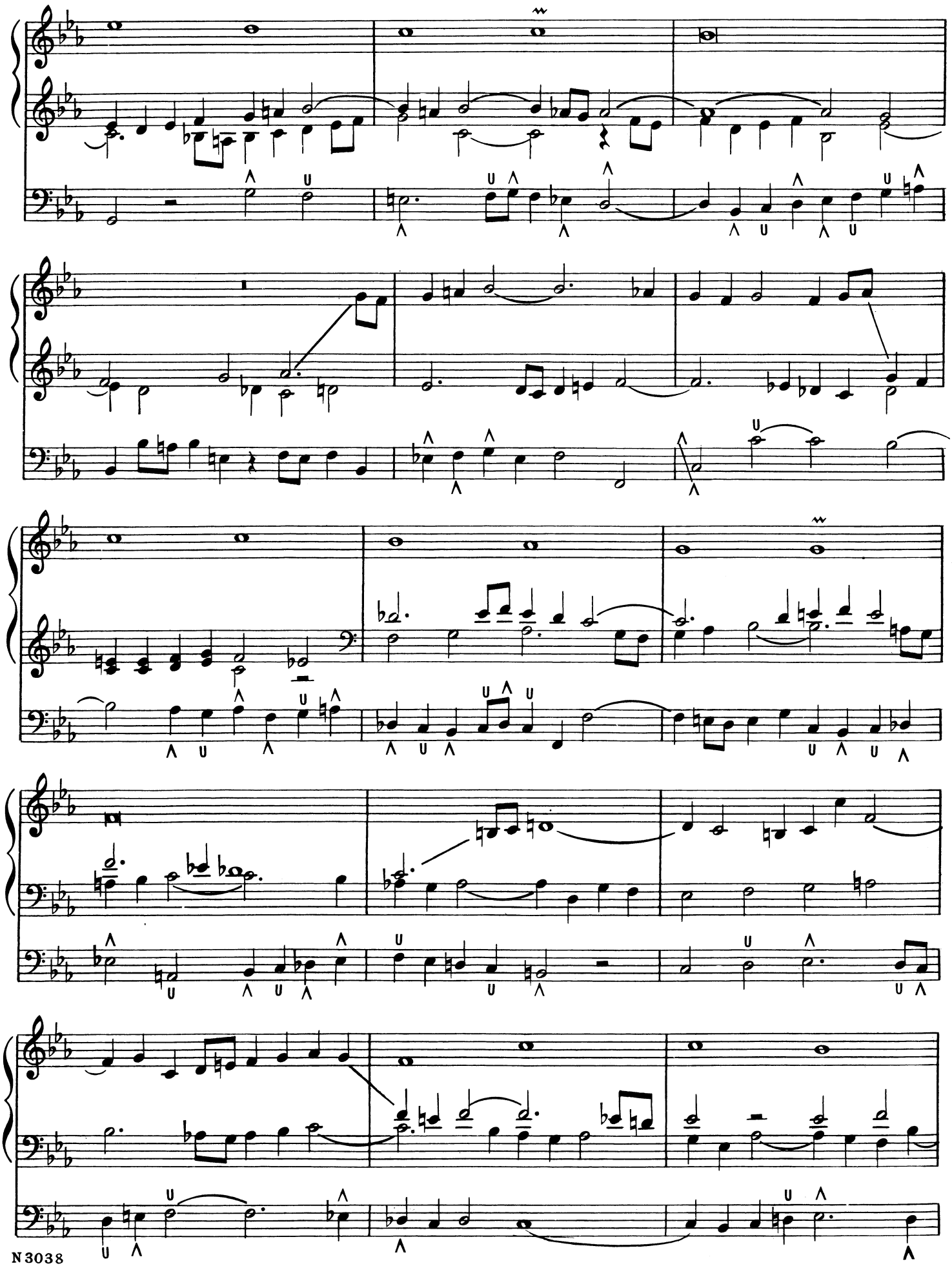
B.G.	Vol. III	p. 184
Pet.	Vol. VII	p. 18
B.&H.	Book IX	p. 26 Andante con moto
Nov.	Book XVI	p. 28 Andante assai (𝅗𝅥 =66)
Aug.	Vol. VII	p. 951 Alla breve (𝅗𝅥 =76)
Guil. tempo		(𝅗𝅥 =66)
Durand	Vol. II, 3	p. 2
Dupré	Vol. VIII	p. 11 (♩ =92)

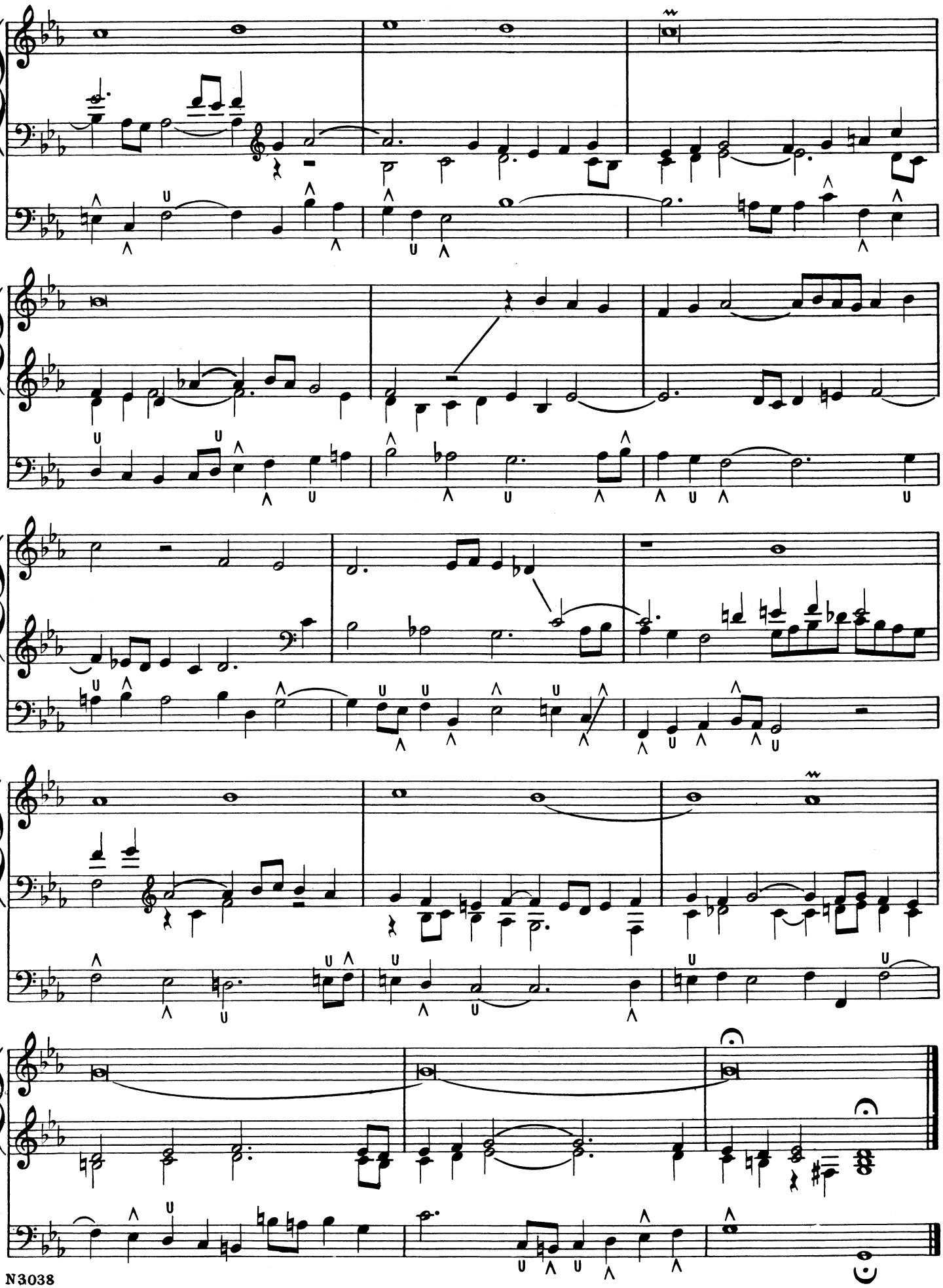
The first of the three pieces of the *Kyrie*, "Kyrie, Gott Vater in Ewigkeit," is cast in a style of the utmost dignity, simplicity, and serenity. It is similar in style to the opening section of the "Fugue in E flat" and the Kyries of the short Masses in G and F, where the same subject matter is used as a basis. The melody should be given special prominence with a noble reed tone. The background is a chorale fugue of amazing calmness and dignity. The theme of this fugue is derived from the first three notes of the chorale melody. After the exposition, this theme is frequently used in inversion. In measures 34 and 35 a *stretto* of the inverted theme may be noted, and in measure 40 the original theme appears in thirds from that point to the close of the composition.

KYRIE! GOTT VATER IN EWIGKEIT

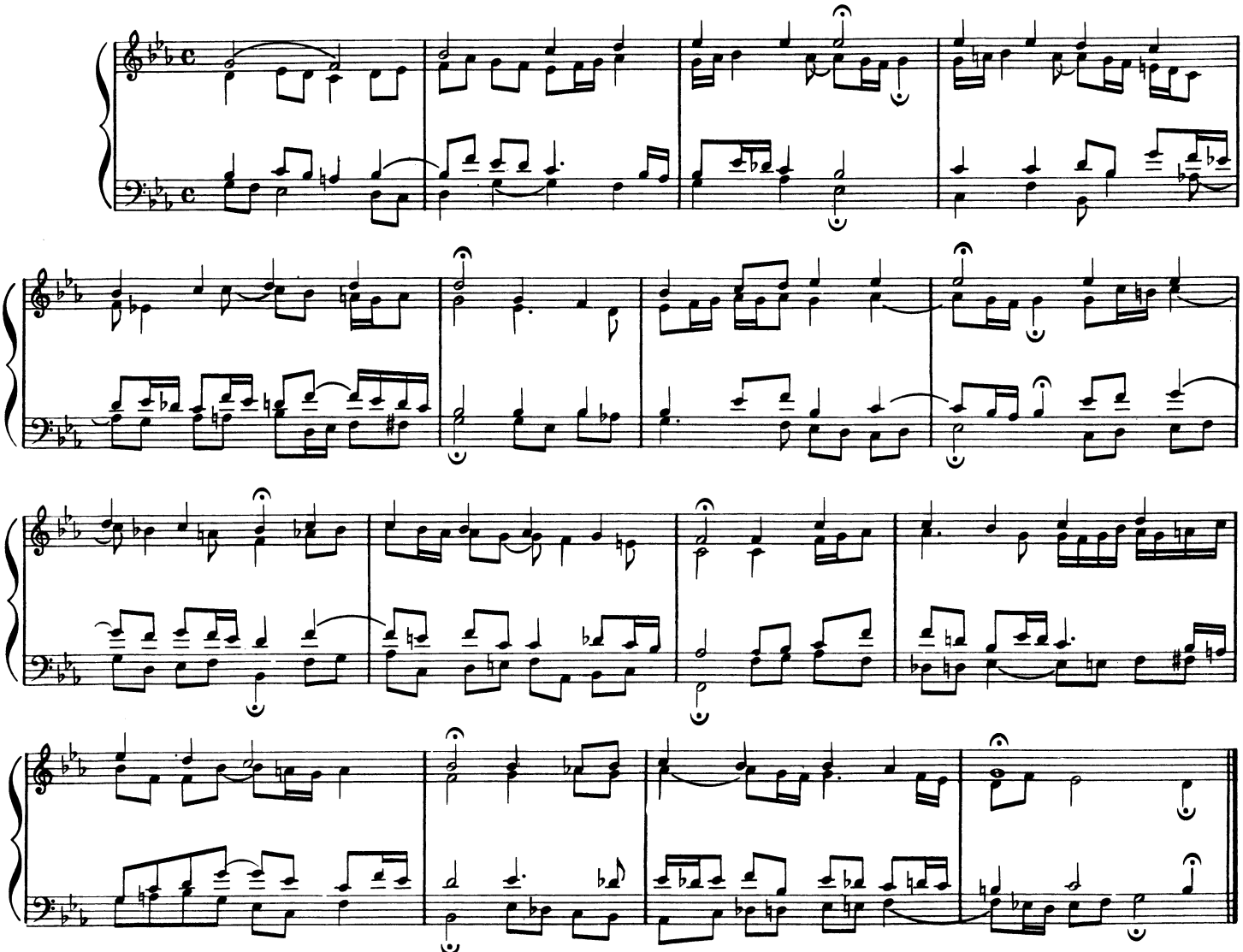
Canto fermo in Soprano a 2 Clav. et Ped.







CHRISTE, ALLER WELT TROST



This is the second of a trinity of harmonized chorales appearing as No. 132 in the 371 Chorales. *Like "Kyrie, Gott Vater in Ewigkeit," it also is in the Phrygian mode with no sharps or flats in the signature, and has been transposed to the key of three flats to agree with the organ version.*

Christe, aller Welt Trost!
Uns Sünder allein du hast erlöst;
Jesu, Gottes Sohn!
Unser Mittler bist in dem höchsten Thron,
Zu Dir schreien wir aus Herzens begier!
Eleison!

Christ, our hope and comfort,
Thou hast redeemed us all from sin.
Jesus, Son of God,
Mediator. To Thee enthroned on high,
We Thy servants from our hearts beseech Thee!
Eleison!

Tr. Henry S. Drinker

EDITIONS AND TEMPO SUGGESTIONS

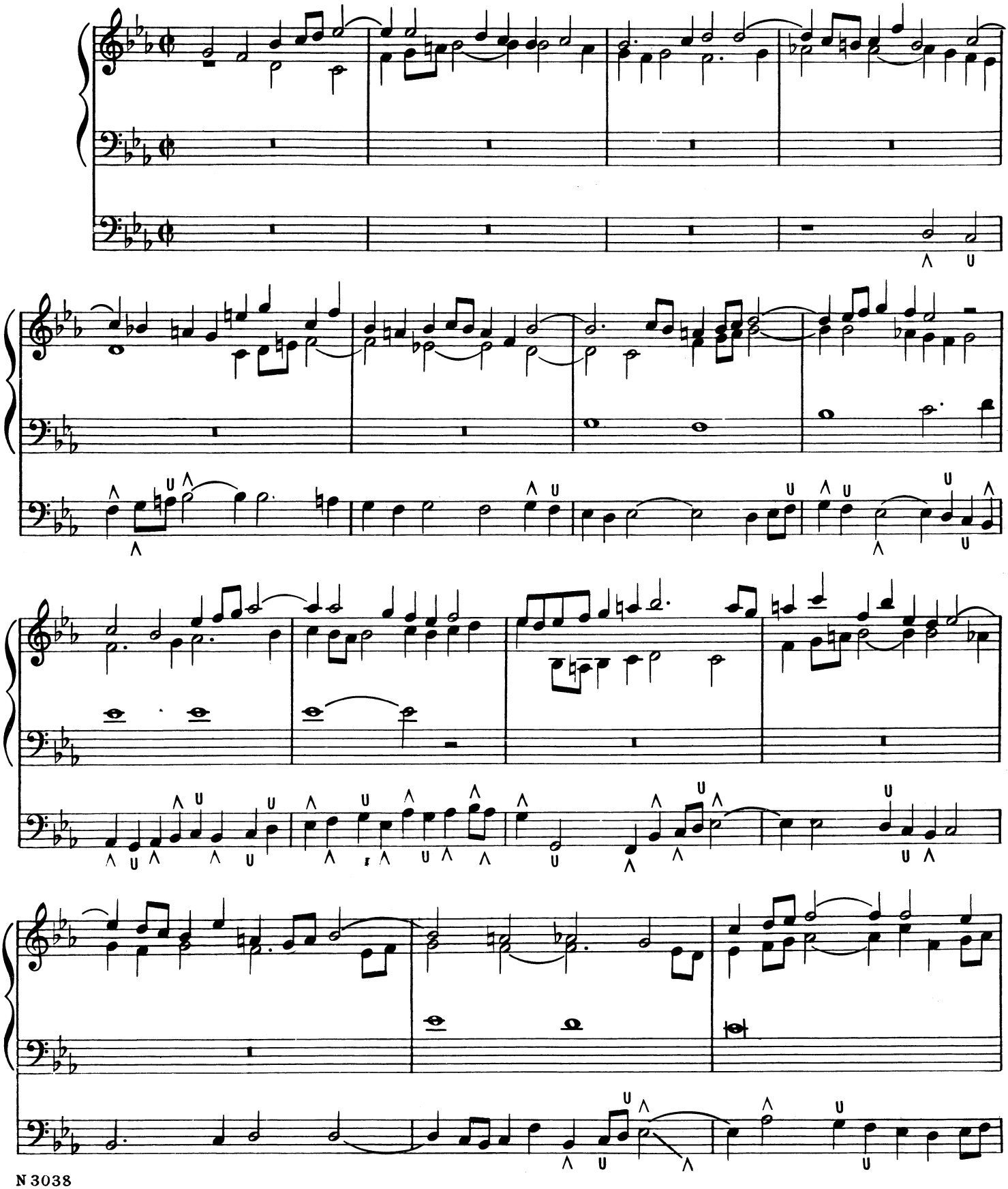
B.G.	Vol. III	p. 186
Pet.	Vol. VII	p. 20
B.&H.	Vol. IX	p. 28 Allegretto
Nov.	Vol. XVI	p. 30 Allegretto moderato (𝅗𝅥 =69)
Aug.	Vol. VII	p. 954 Alla breve (𝅗𝅥 =76)
Guil. tempo		(𝅗𝅥 =69)
Durand	Vol. II, 3	p. 4
Dupré	Vol. VIII	p. 14 (♩ =88)

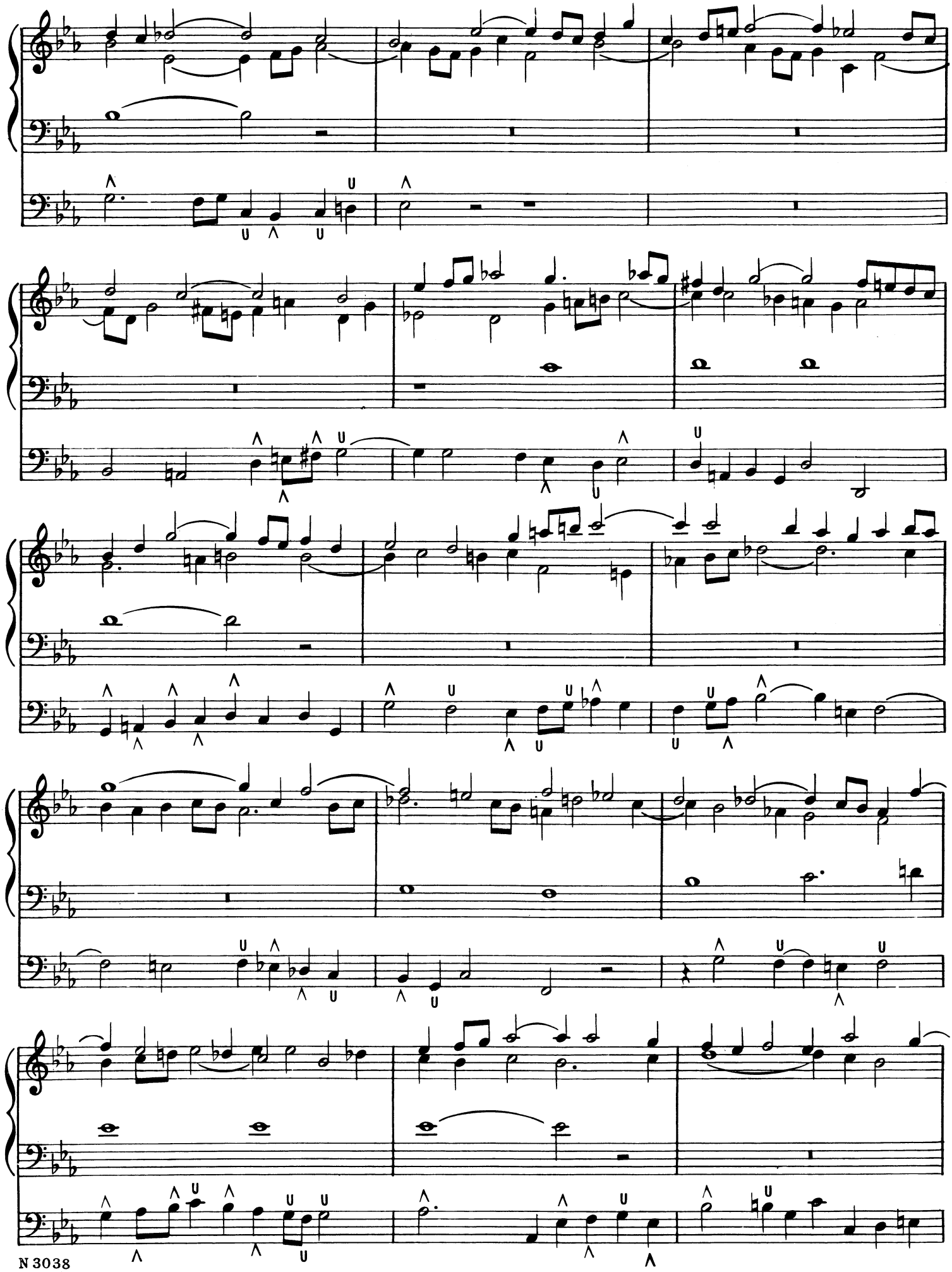
An exposition built upon the opening theme precedes most of the entrances of the chorale in the tenor. The subject appears in inverted form in the measure 43.

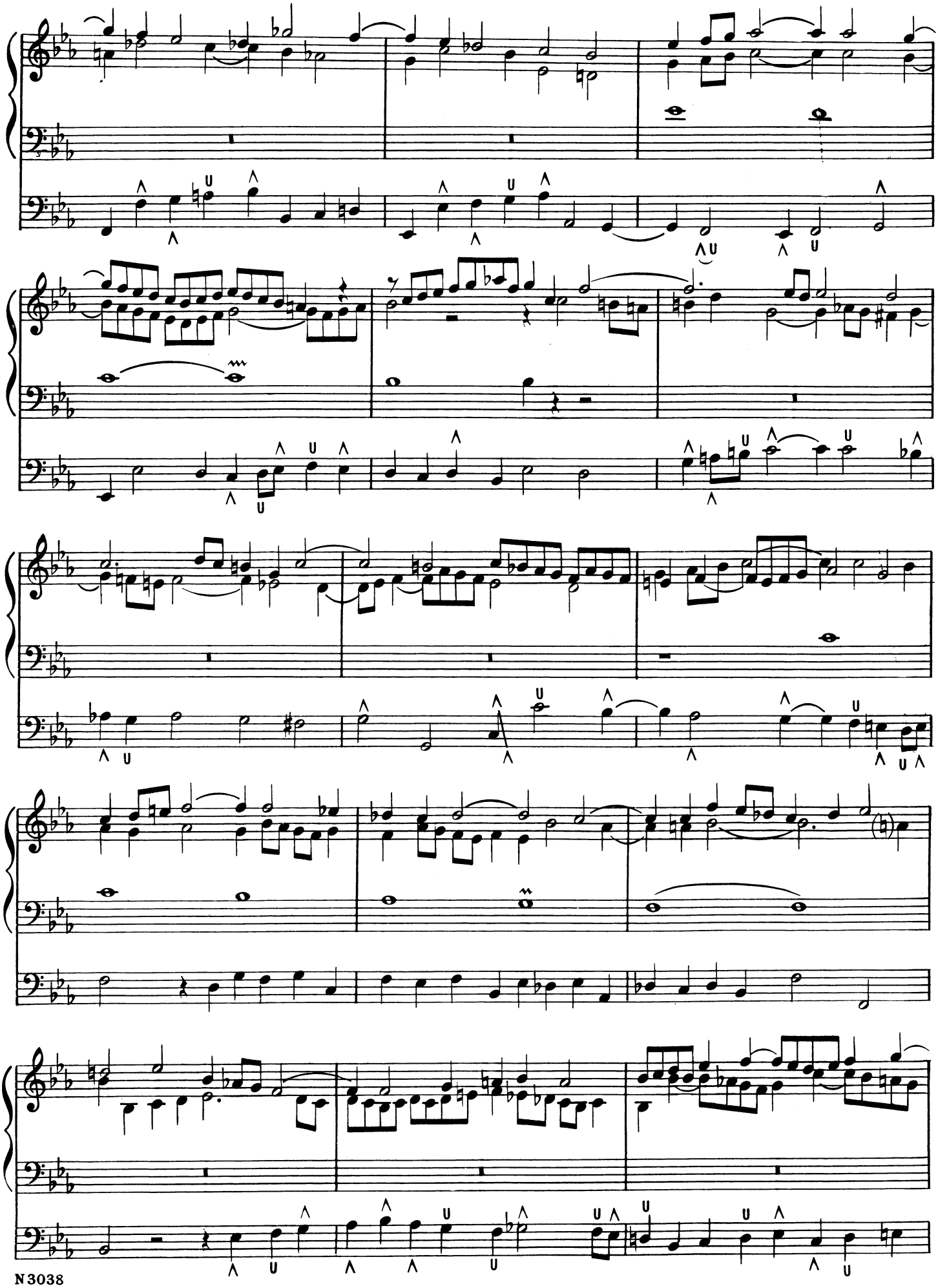
Medium-sized stops, such as flutes and mellow strings, should support the tenor, played by a reed of medium-sized tone. Any tendency to drag must be avoided, but the composition should not be allowed to seem unduly hurried or restless.

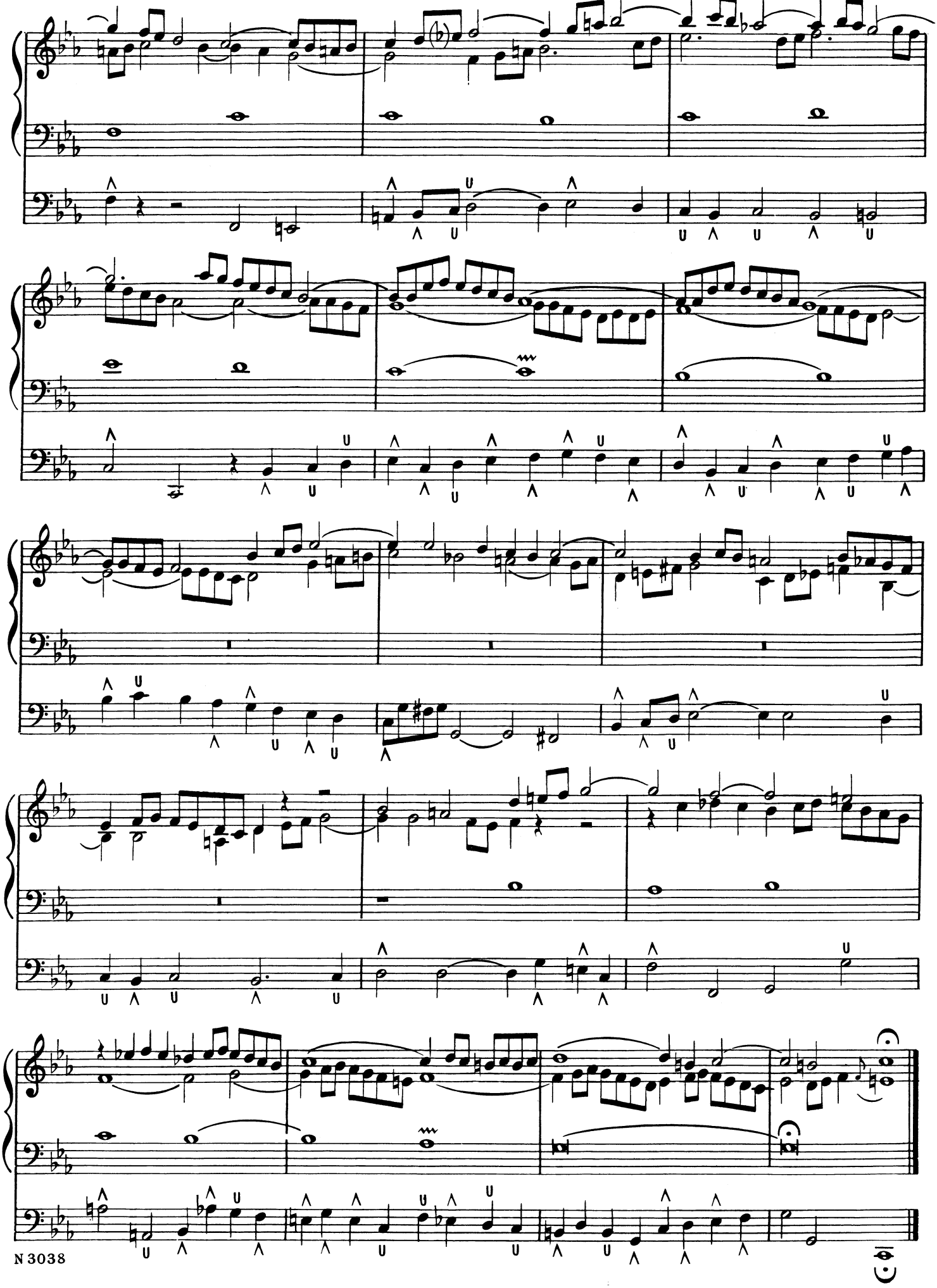
CHRISTE, ALLER WELT TROST

Canto fermo in Tenore a 2 Clav. et Pedal.

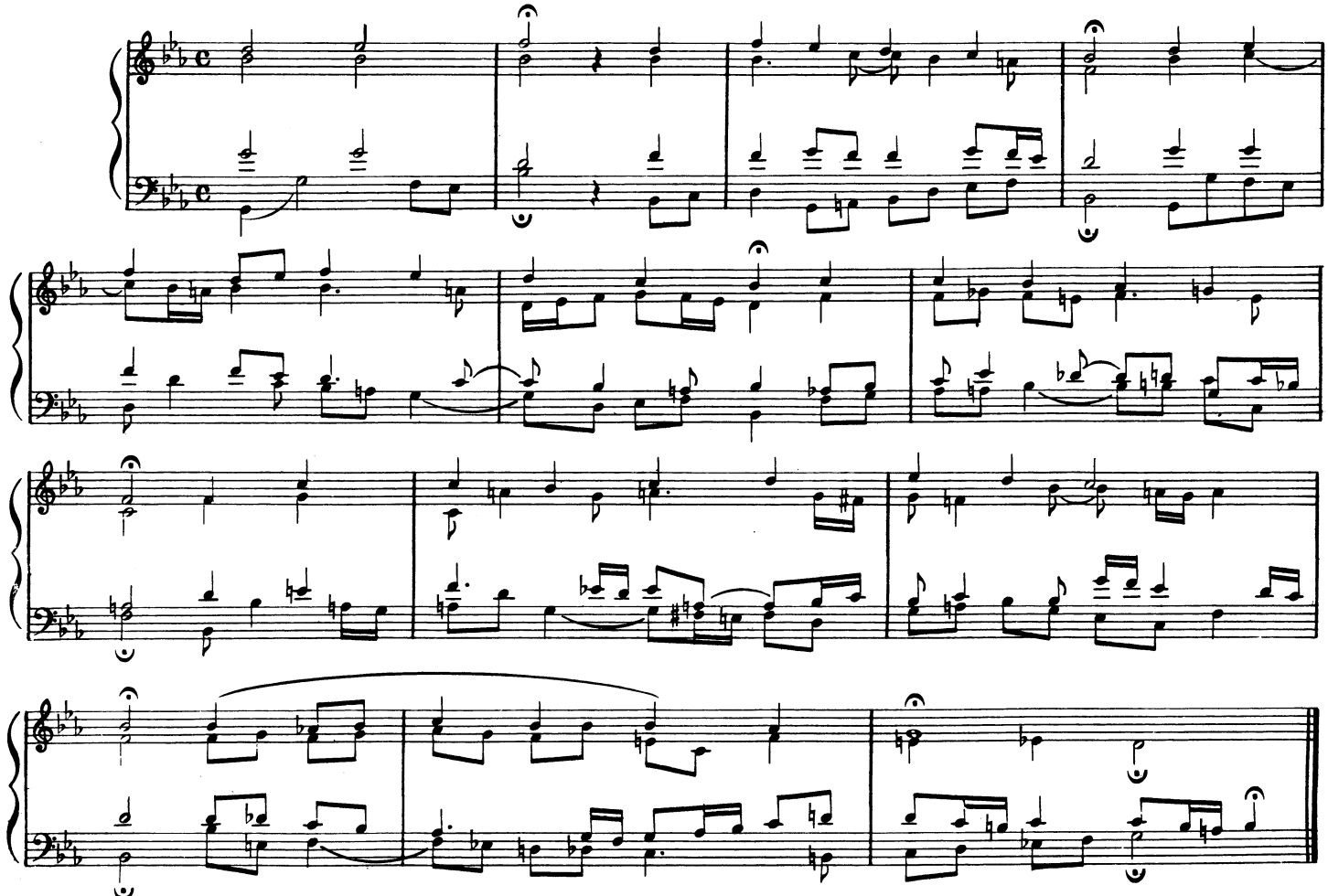








KYRIE! GOTT HEILIGER GEIST



This is the last of the three listed as No. 132 in the 371 Chorales. *It has been transposed to the key of three flats so that it may be played preceding the organ version if desired.*

Kyrie! Gott heiliger Geist,
Tröst', stärk' uns im Glauben aller meist,
Dass wir am letzten End' fröhlich
Abscheiden aus diesem Elend!
Eleison!

Kyrie! O God, Holy Ghost,
Keep us firm of faith and true to Thee,
And when at last we die,
Joyful, let us leave this Vale of Sorrow!
Eleison!

Tr. Henry S. Drinker

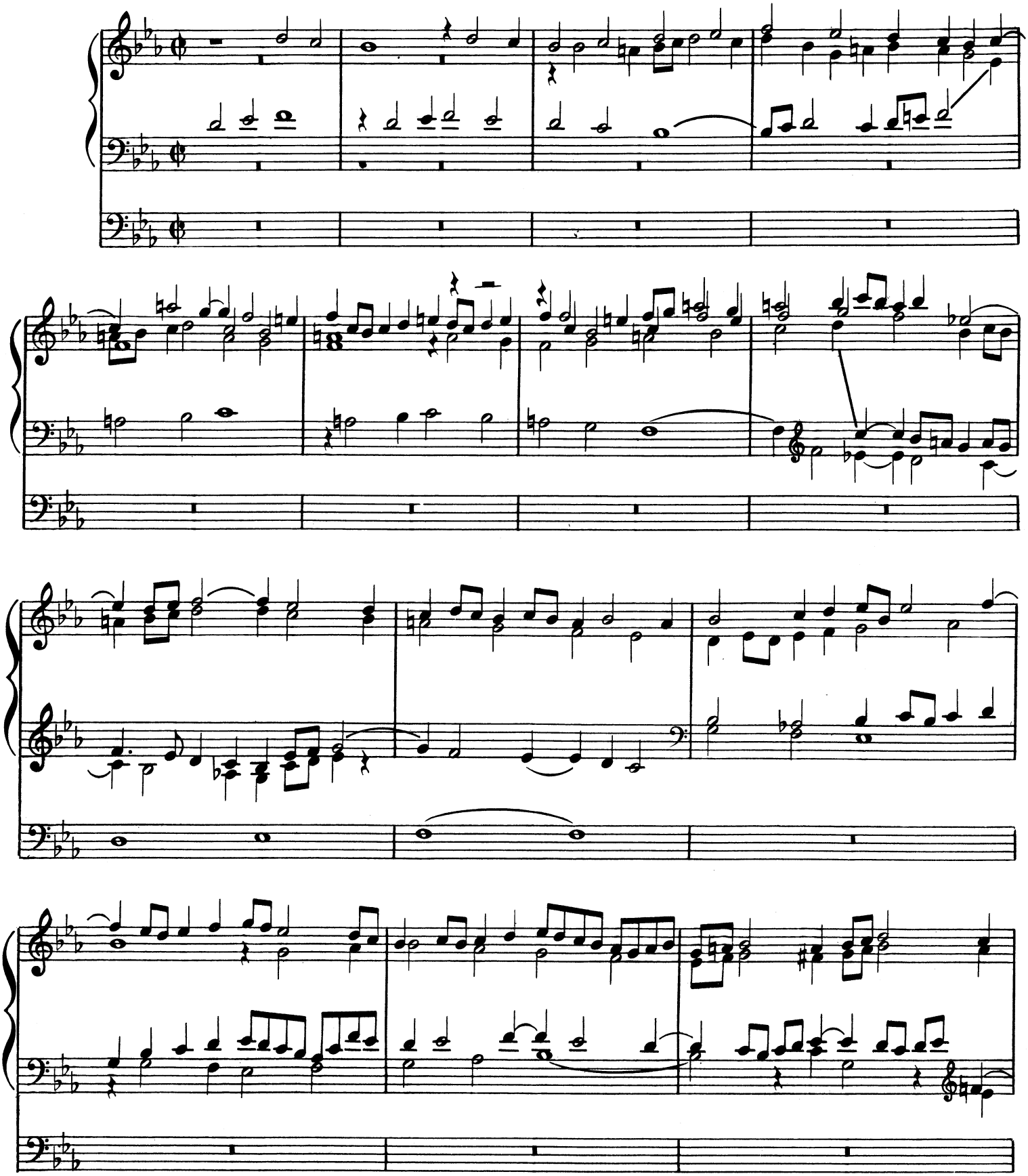
EDITIONS AND TEMPO SUGGESTIONS

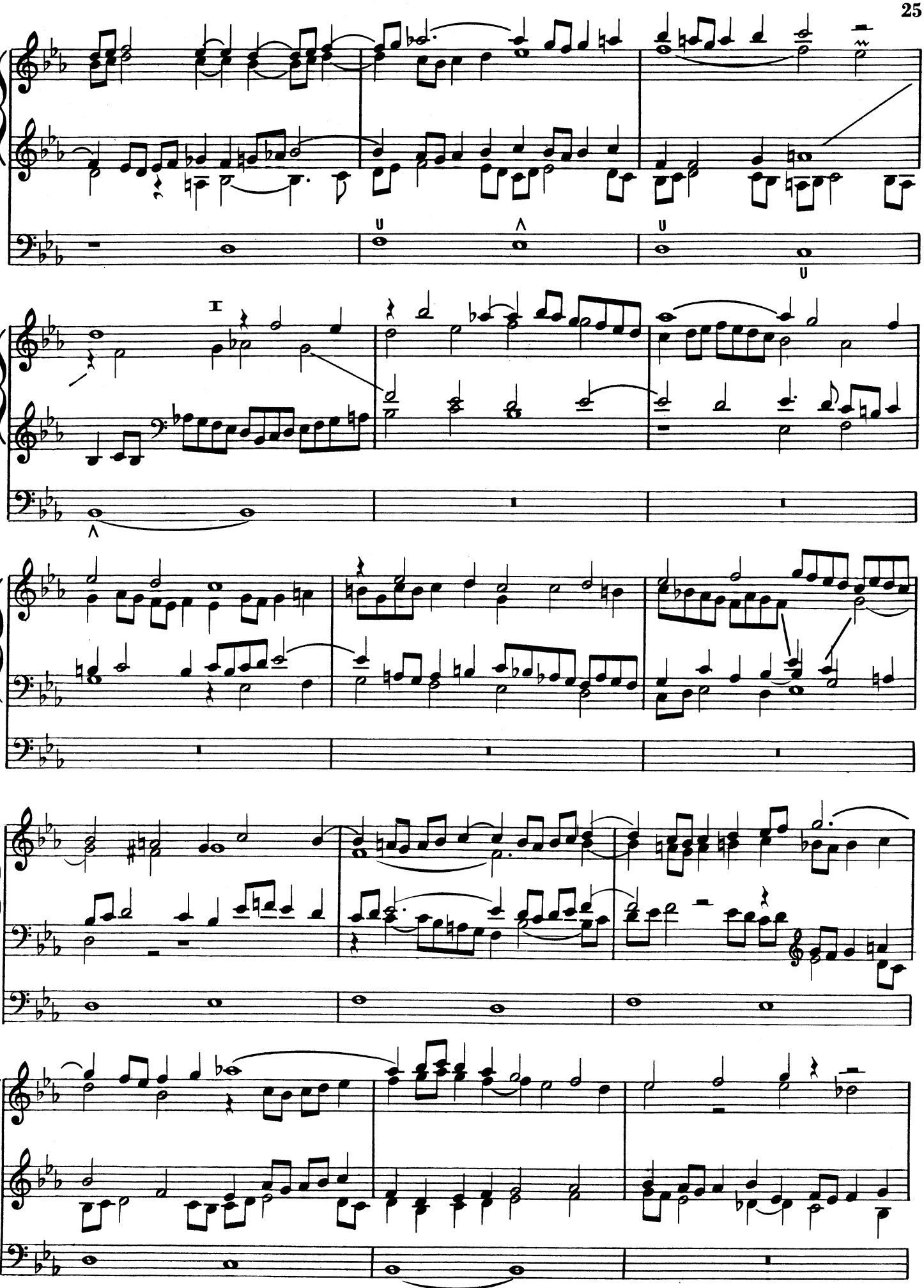
B.G.	Vol. III	p. 190
Pet.	Vol. VII	p. 23
B.&H.	Vol. IX	p. 32 Allegretto
Nov.	Vol. XVI	p. 33 Andante maestoso (𝅗𝅥 =63)
Aug.	Vol. VII	p. 958 Alla breve (𝅗𝅥 =76)
Guil. tempo		(𝅗𝅥 =63)
Durand	Vol. II, 3	p. 7
Dupré	Vol. VIII	p. 18 (♩ =100)

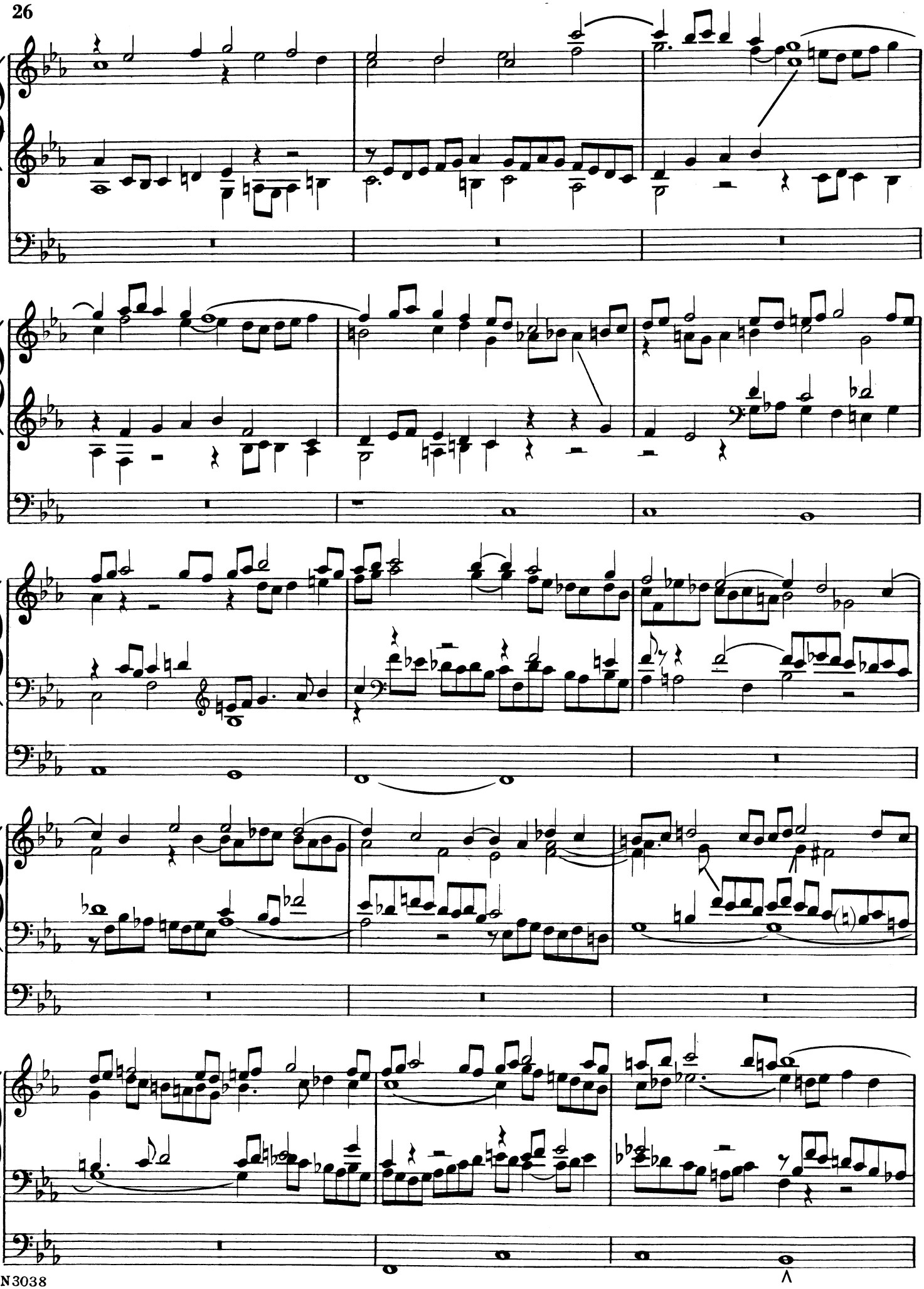
There is probably no organ composition by Bach which displays a greater mastery of harmonic treatment as well as formal texture than the present one. It is written in five parts, a medium in which Bach always seemed at his best. The chorale melody acts as a foundation in the bass. The eight- and sixteen-foot heavy reeds seem to be the best medium for realizing this melody. Because of the complexity of the four upper parts it will be necessary to use mixtures with a comparatively full registration. The *con organo pleno* stipulated by Bach indicates this. In accordance with the tradition of the Holy Spirit, as found in the Bible, the composition should be more rhythmically active than the two preceding numbers. The material leading up to the appearances of the melody in the bass is built upon the *stretto* expositions on a theme which forms the opening notes of the chorale. Usually the alternative entrances of the theme appear in inversion. A detailed analysis of this material will prove of great advantage to the player. The harmonic progressions during the course of the composition and especially in the closing measures are unique in their effect.

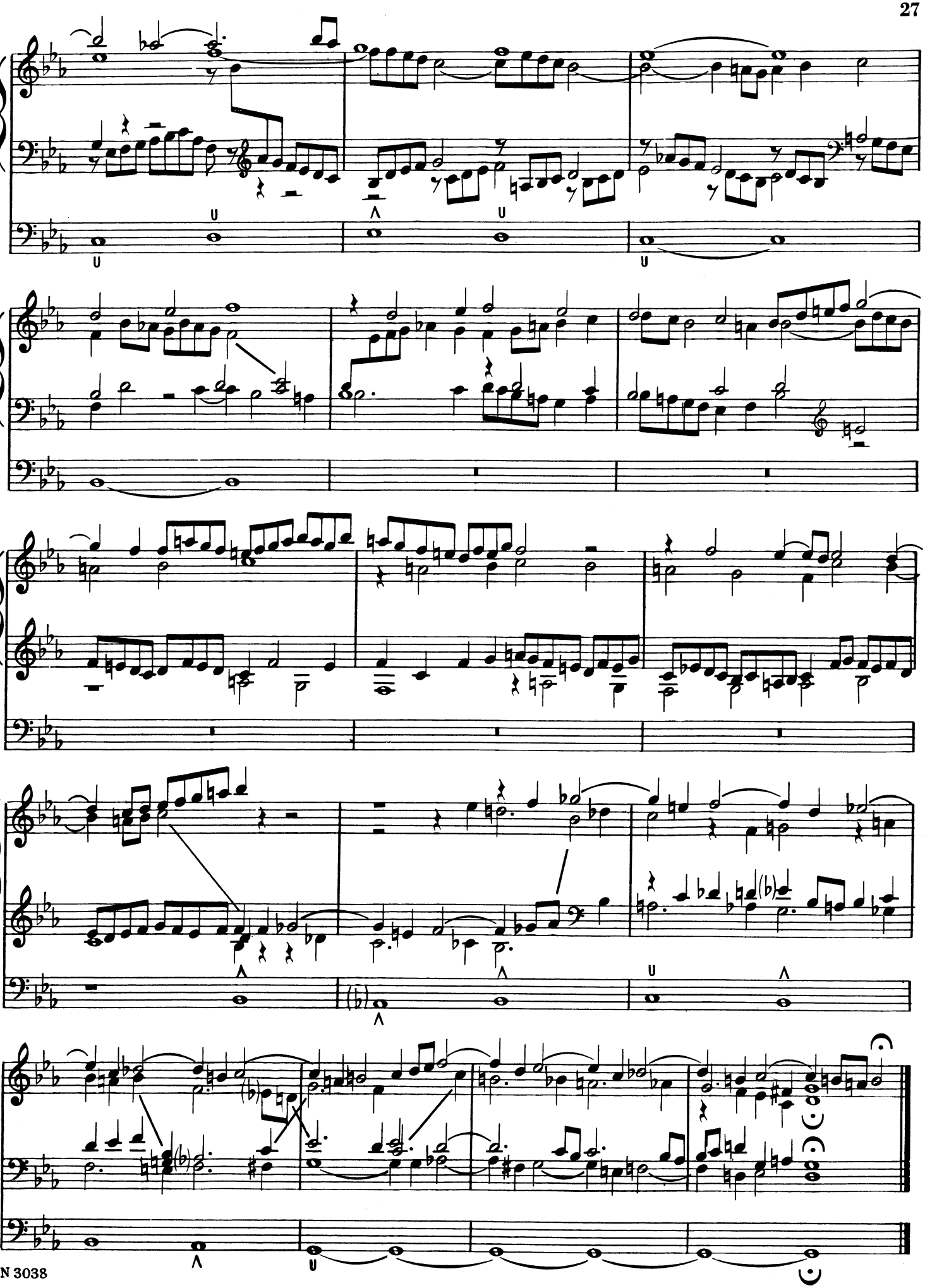
KYRIE! GOTT HEILIGER GEIST

à 5 Canto fermo in Basso Cum Organo pleno.









KYRIE! GOTT VATER IN EWIGKEIT
alio modo manualiter
EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. III	p. 194
Pet.	Vol. VII	p. 26
B.&H.	Vol. IX	p. 22 Andante con moto
Nov.	Vol. XVI	p. 36 Andante con moto (♩=72)
Aug.	Vol. VIII	p. 1050 (♩=66)
Guil. tempo		Moderato (♩=72)
Durand	Vol. II	p. 10
Dupré	Vol. VIII	p. 23 (♩=72)

The small version of "Kyrie, Gott Vater in Ewigkeit" employs a different principle. The chorale melody *in toto* was not considered for employment because of the shortened form of this version. In its place fragmentary treatment of the theme is used. The first three notes of the chorale are used almost continuously. To this Bach adds a germ figure to emphasize and express the intention that he has in mind. This figure is heard as the first five-note group in the left hand. It is employed in almost every measure. Occasionally it is doubled or used in inversion. In order to realize the import of this short but beautiful composition, the performer must fill this germ motive with the deepest spiritual content. An unusual concentration is necessary for these short pieces if they are to come into their own.

CHRISTE, ALLER WELT TROST
manualiter
EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. III	p. 194
Pet.	Vol. VII	p. 27
B.&H.	Vol. IX	p. 22. Allegretto
Nov.	Vol. XVI	p. 37 Poco allegretto (♪=132)
Aug.	Vol. VIII	p. 1052 Allegretto (♪=96)
Guil. tempo		Assez animé (♩.=50)
Durand	Vol. II	p. 11
Dupré	Vol. VIII	p. 24 (♩.=44)

The second of the short versions of the Kyrie again uses an adaptation of the melody of the first verse-line of the chorale as the chief motive. This is used so lavishly that the recognition of the chorale was a simple matter for the listener thoroughly acquainted with these chorales. A certain resemblance in the texture to the Christ portion of the "Fugue in E flat" should be called to the attention of the performer. The tempo should certainly be more animated than that of the first of the short versions.

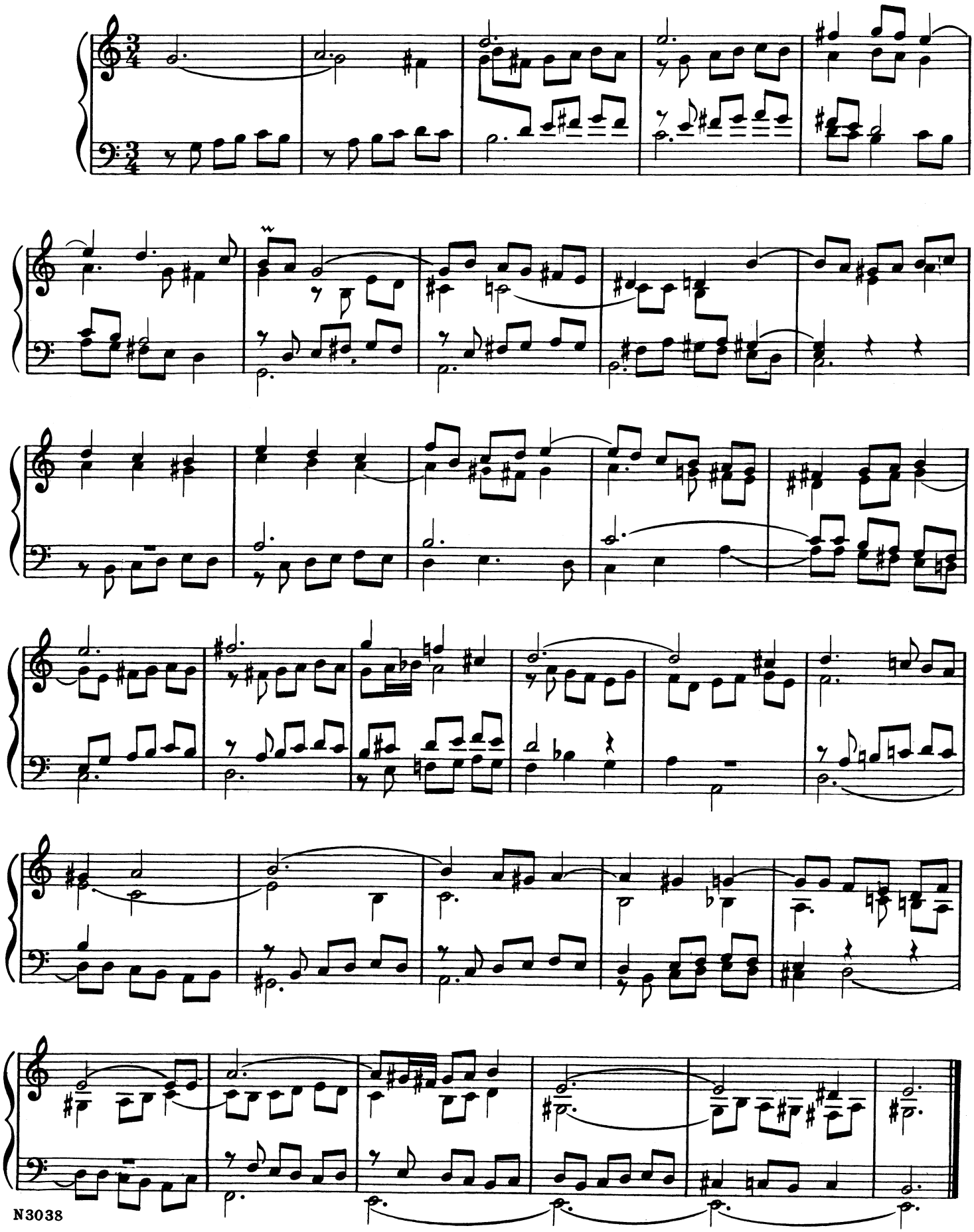
KYRIE, GOTT HEILIGER GEIST
manualiter
EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. III	p. 196
Pet.	Vol. VII	p. 128
B.&H.	Vol. IX	p. 27 Allegro moderato
Nov.	Vol. XVI	p. 38 Allegro moderato (♩.=72)
Aug.	Vol. VIII	p. 1054 Moderato (♩.=63)
Guil. tempo		(♩.=72)
Durand	Vol. II	p. 12
Dupré	Vol. VIII	p. 26 (♩.=63)

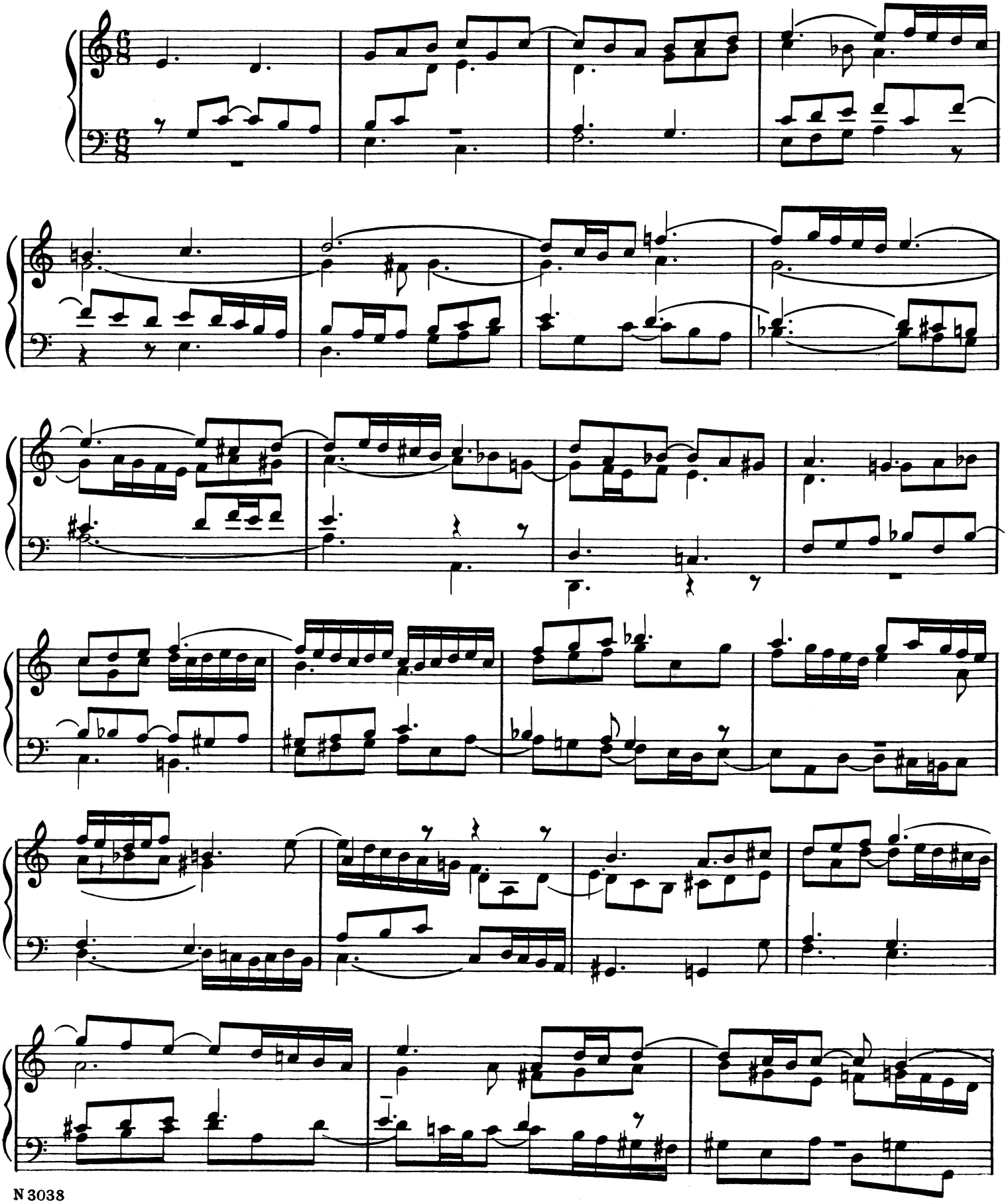
Bach again makes use of the germ motive, this time employing two groups of triplets to form a motive from the first three notes of the chorale melody. This melody consists of the simplest pattern possible – three notes rising by step. The meter and the employment of triplet groups lends to this composition an agitated atmosphere quite in accord with the portrayal of the Holy Spirit with its impulsive urge. A registration containing the lighter mixtures will be helpful in giving this composition its correct background.

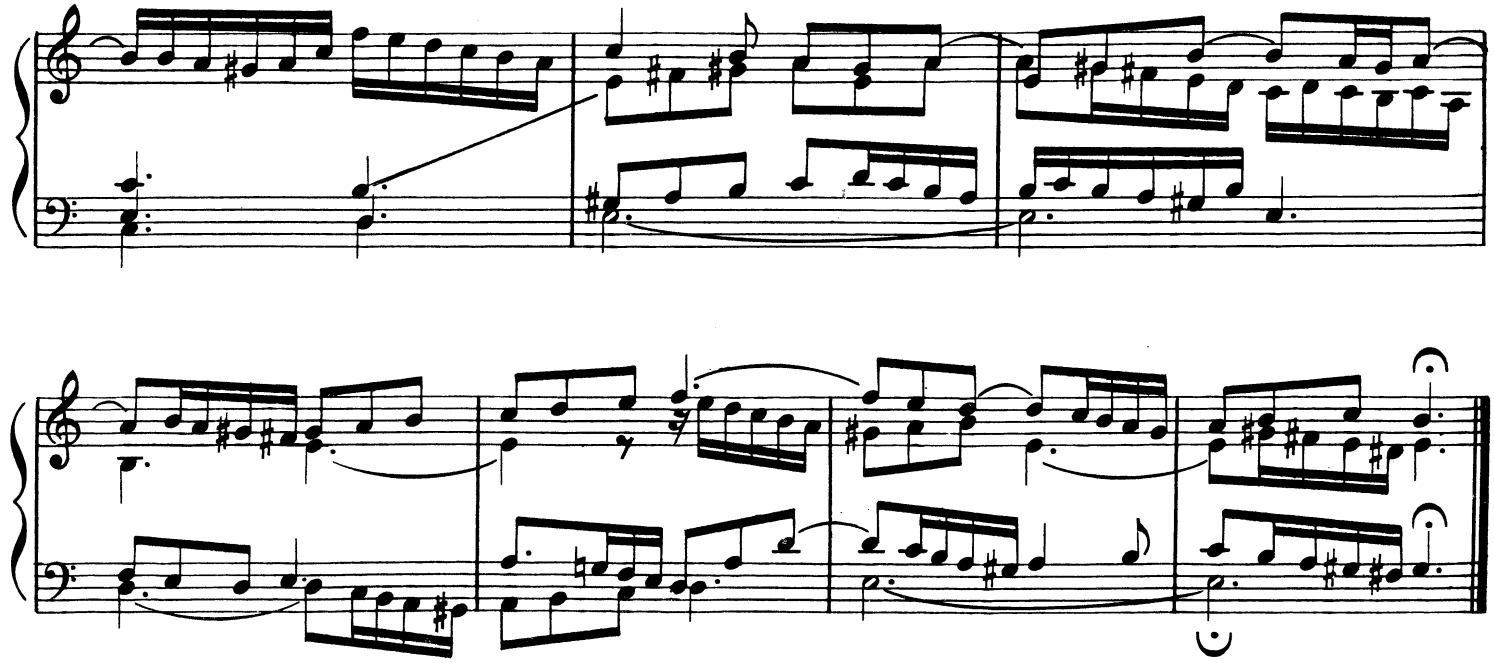
KYRIE! GOTT VATER IN EWIGKEIT

alio modo manualiter

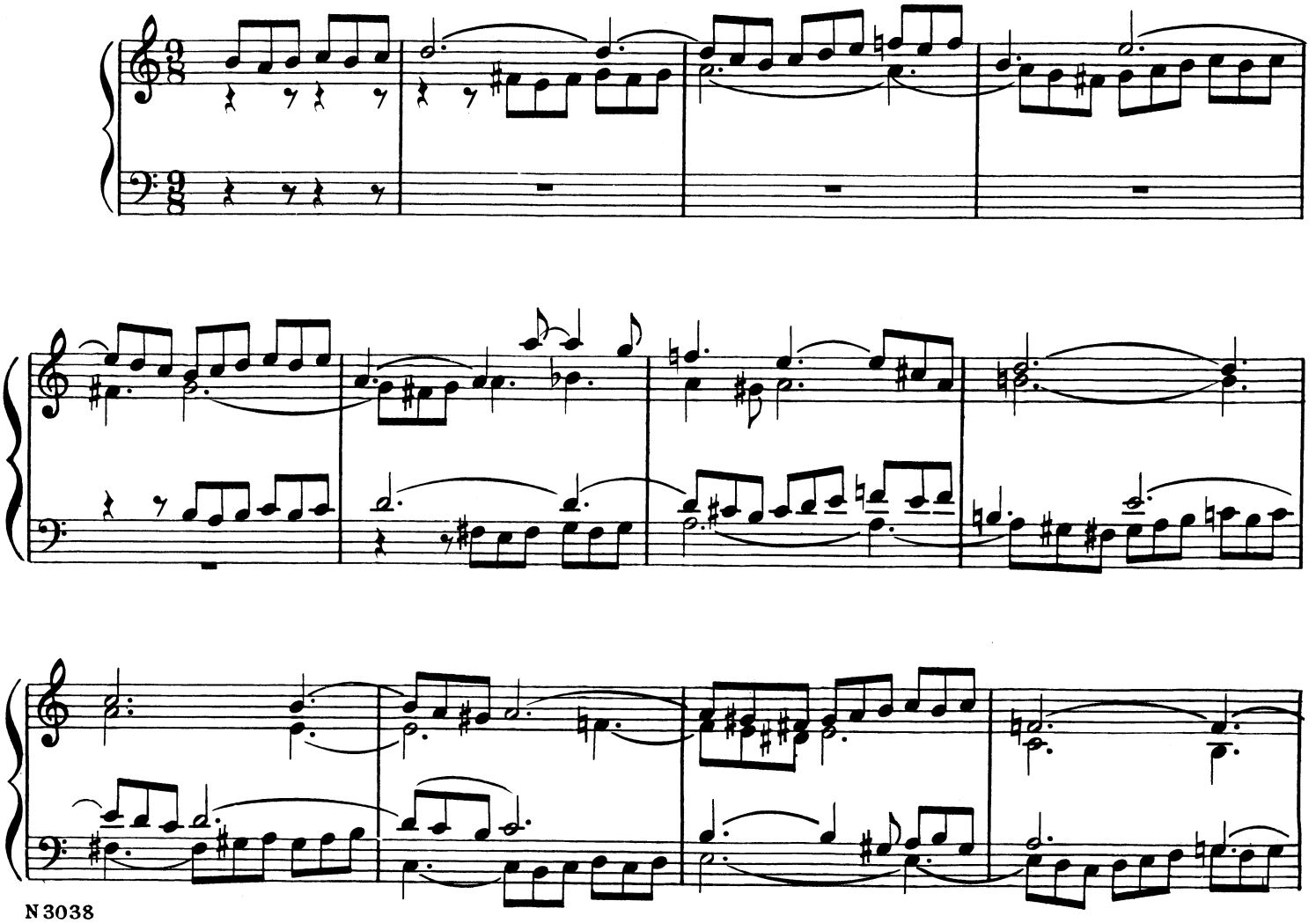


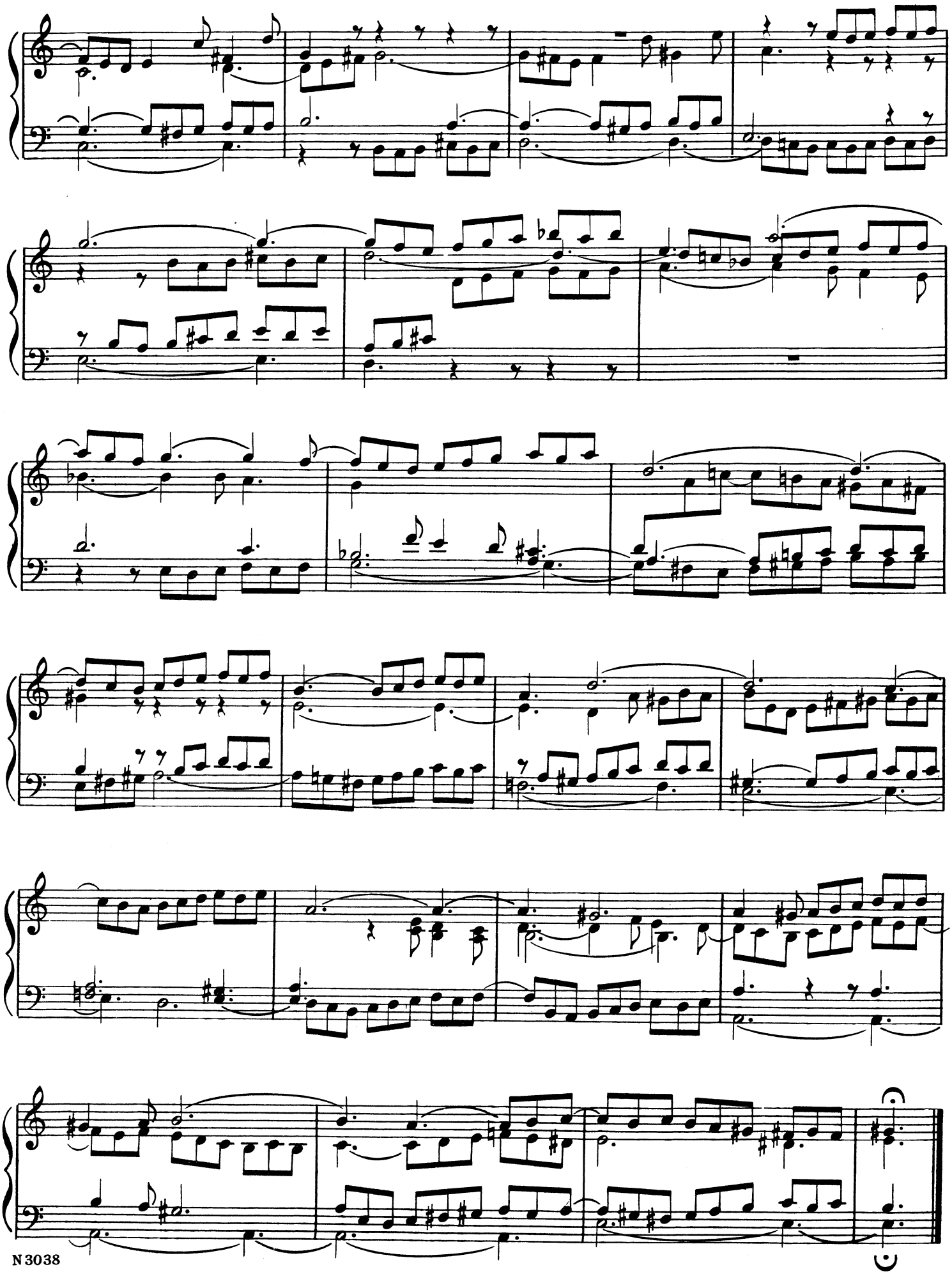
CHRISTE, ALLER WELT TROST



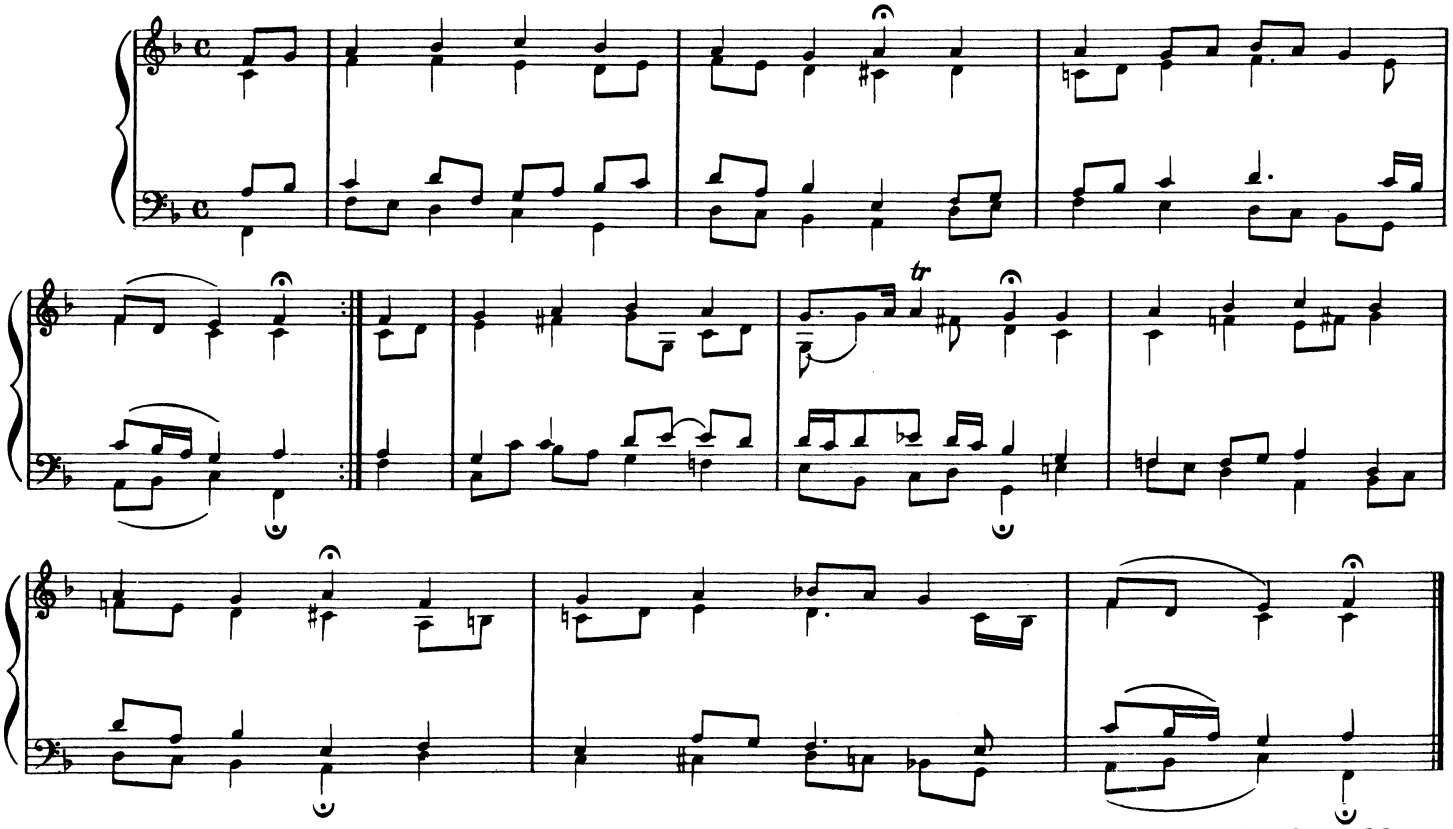


KYRIE! GOTT HEILIGER GEIST





ALLEIN GOTT IN DER HÖH' SEI EHR'



This harmonization is not found in any of the existing larger choral works. It is No. 249 in the 371 Chorales *and has been transposed from G major to F major to agree with the organ version.*

Allein Gott in der Höh' sei Ehr'
Und Dank für seine Gnade,
Darum, dass nun und nimmermehr
Uns rühren kann kein Schade!
Ein Wohlgefall'n Gott an uns hat,
Nun ist gross Fried ohn' Unterlass,
All' Fehd' hat nun ein Ende.

Nicholas Decius, 1541

To God on High alone be praise
And thanks that He doth bless us,
Whereby thru all our mortal days
No evil will distress us;
For God delights to grant us peace,
He bids that feuds and strife shall cease
And wars no more oppress us.

Tr. Henry S. Drinker

EDITIONS AND TEMPO SUGGESTIONS

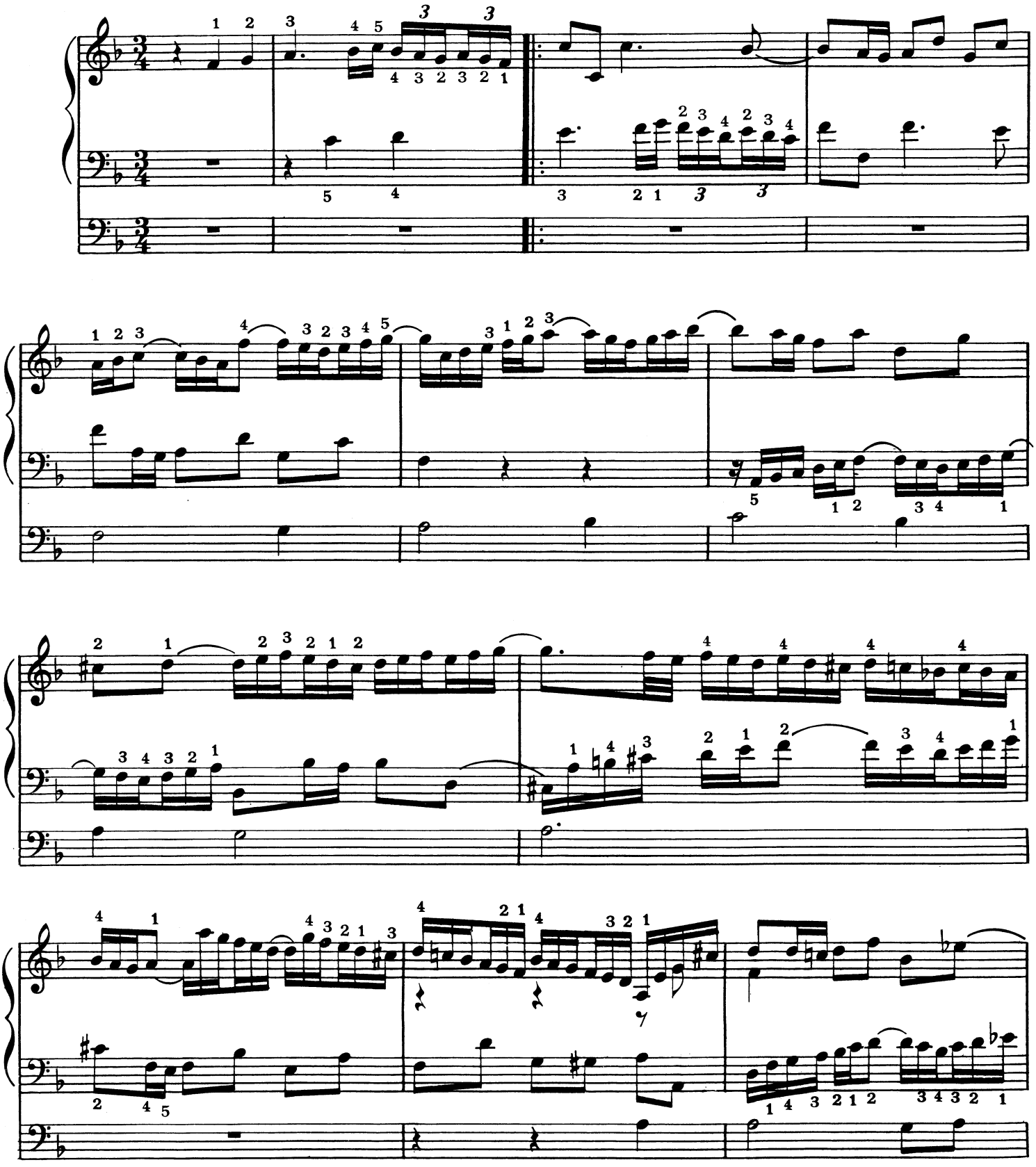
B.G.	Vol. III	p. 197
Pet.	Vol. VI	p. 10
B.&H.	Vol. VIII	p. 8 Andante con moto
Nov.	Vol. XVI	p. 39 Andante (♩ =63)
Aug.	Vol. VIII	p. 1065 Andantino (♩ =72)
Guil. tempo		(♩ =63)
Durand	Vol. II	p. 13
Dupre	Vol. VIII	p. 28 (♩ =50)

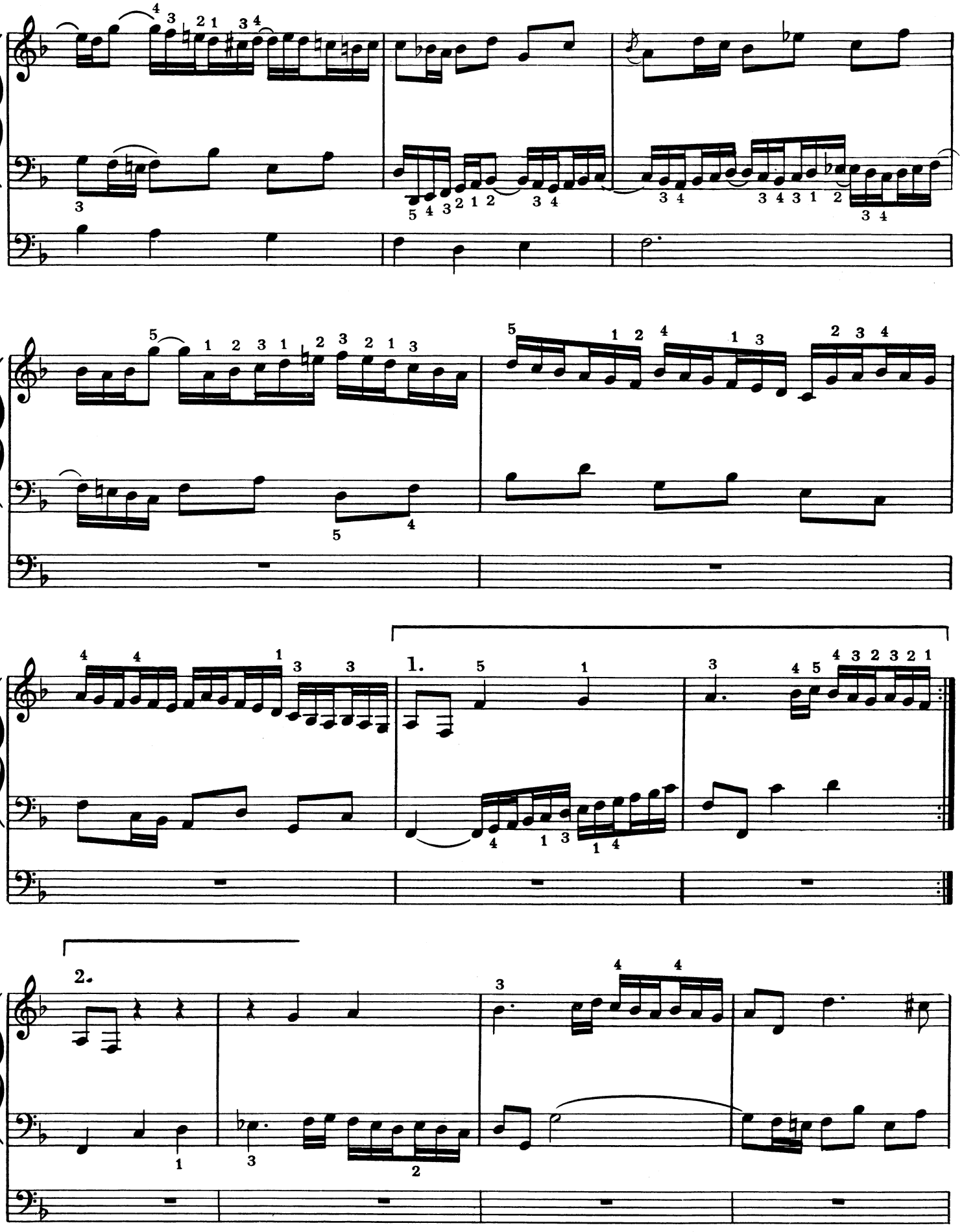
Schweitzer mentions, in connection with Bach's various treatments of this chorale, that "he never forgets that the melody is supposed to be the angels' song, and so he sets it in the form of light duets or trios of ravishing charm. The ascension and disappearance of the angels are represented by ascending and descending cadences which are almost too realistically painted." Bach has, in addition to the present three versions, given us seven further versions, all influenced by the chorale as the song of the angels. Three of these are in the group of *Eighteen Large Chorales* and four are among the miscellaneous group.

In the present version the chorale melody appears in the alto voice. Without changing the text in any way, the editor has taken the liberty of placing the chorale melody in the pedals where it should be played with a four-foot reed stop. We have here a very distinct chorale aria, a form mentioned in the preface. The left-hand part is so evidently the "continuo" of the aria and the upper part so evidently the instrumental ensemble in unison that this classification is perfectly clear. Play the upper part as if orchestral strings were assigned to it. The left-hand part should be played with eight-foot stops to which should be added a touch of sixteen-foot pitch.

ALLEIN GOTT IN DER HÖH' SEI EHR'

à 3 Canto fermo in Alto.

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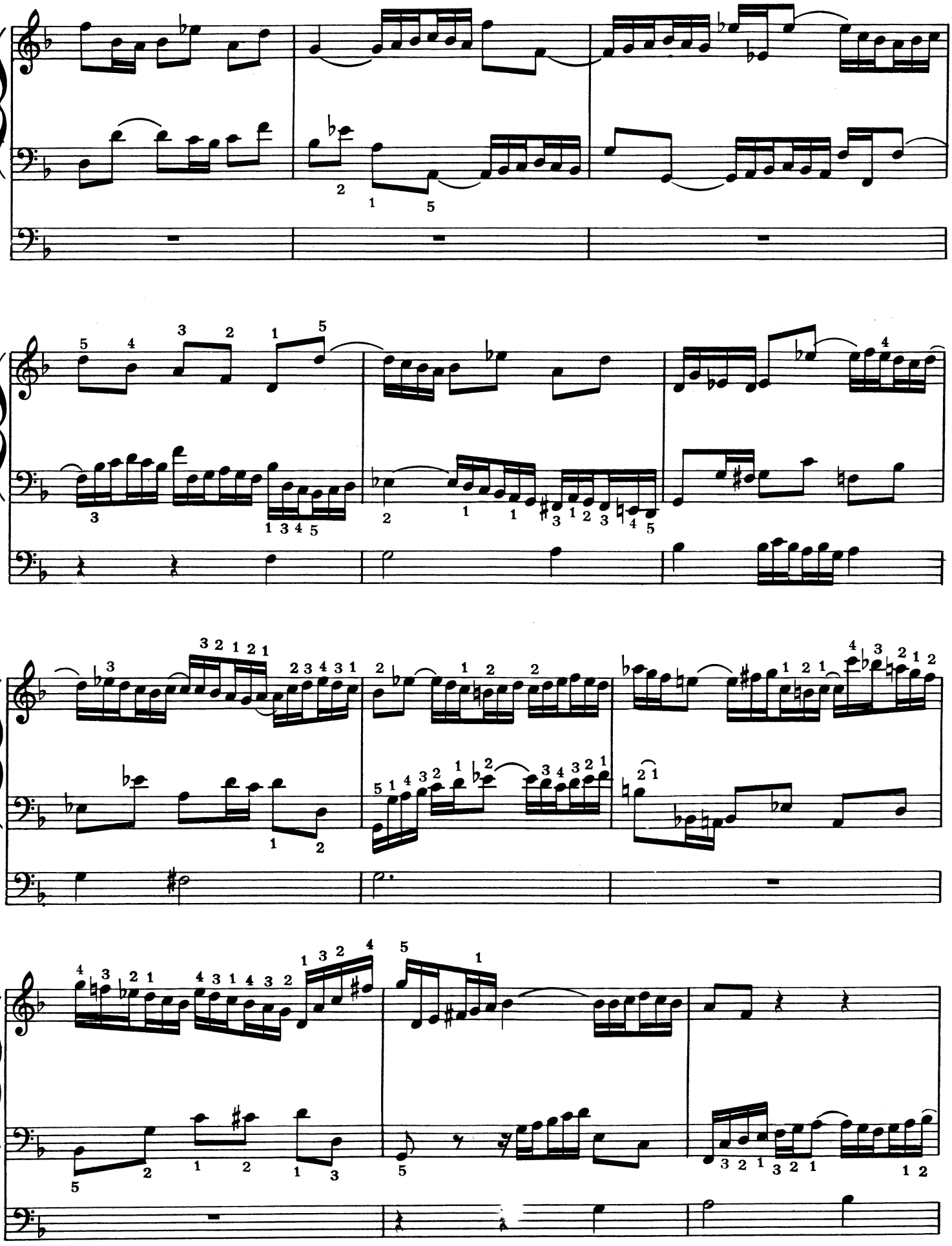
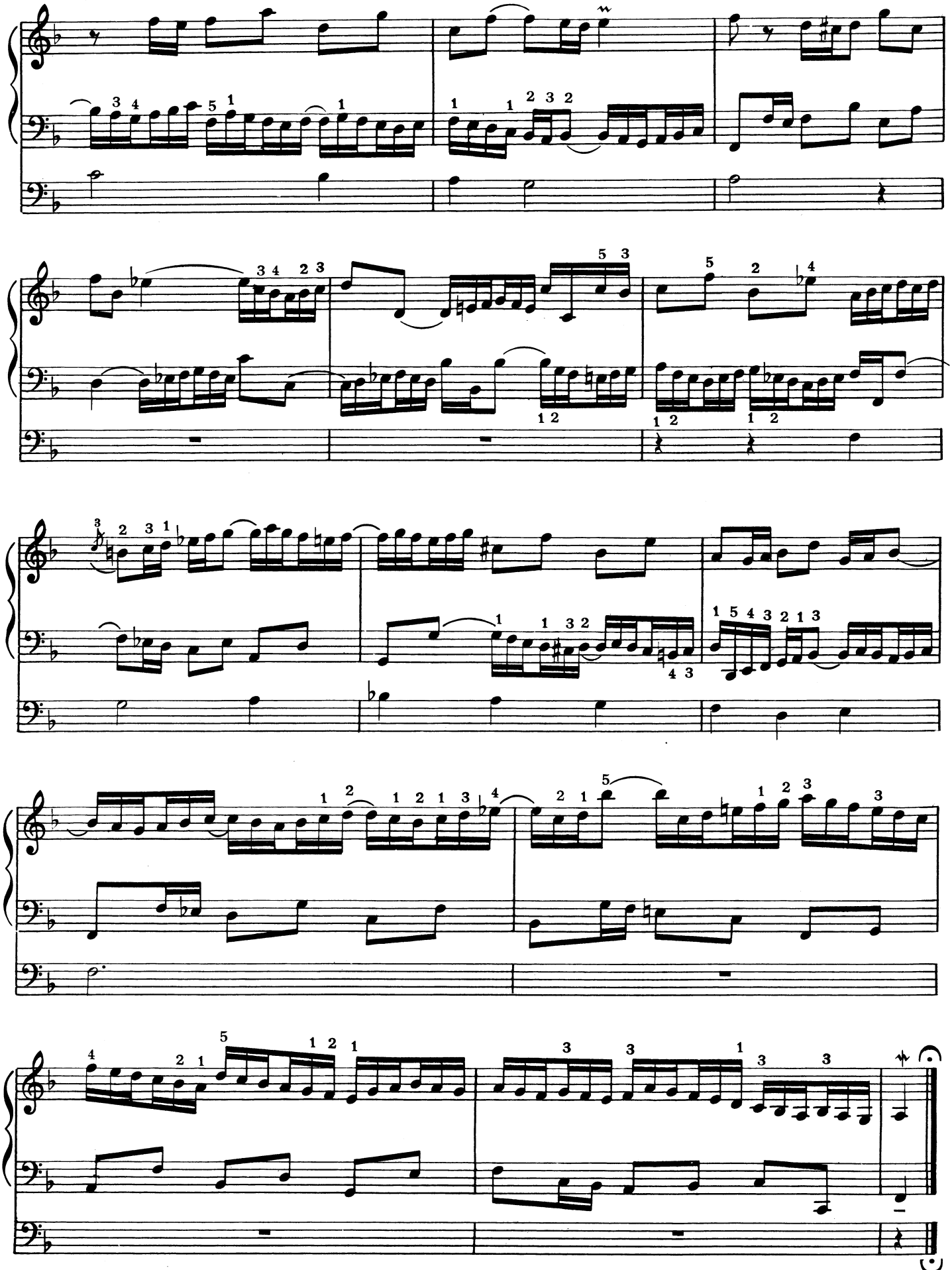
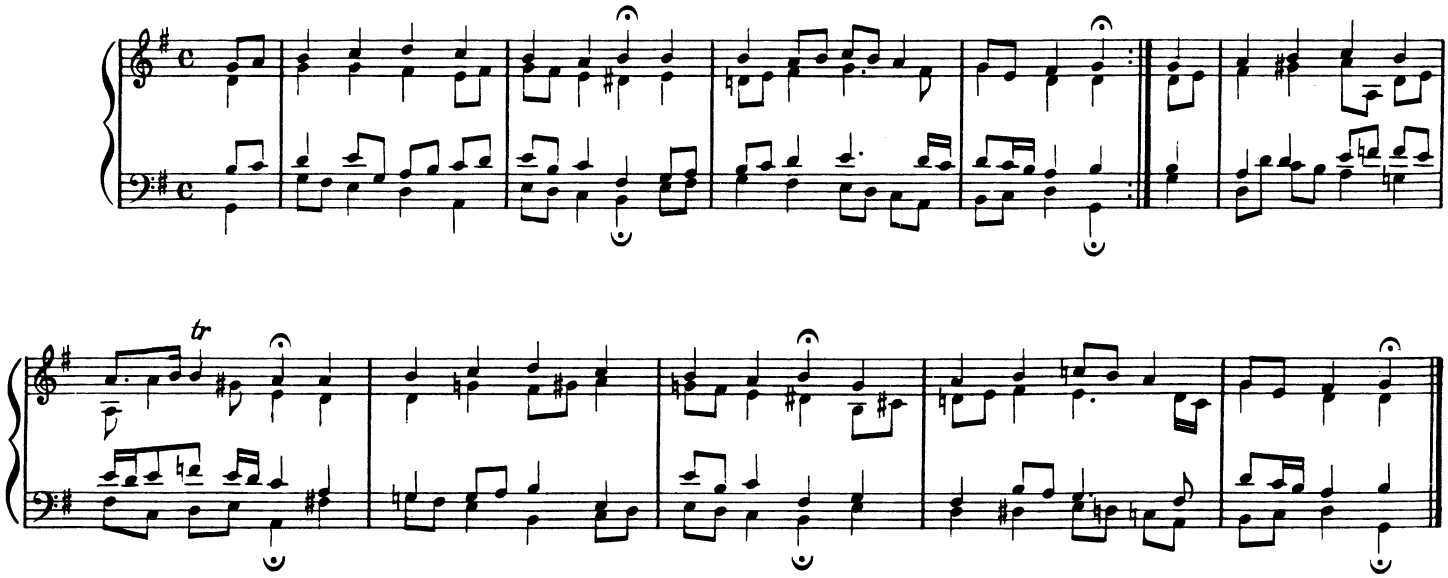




ALLEIN GOTT IN DER HÖH' SEI EHR'



The above also is No. 249 of the 371 Chorales *and is a transposition of the harmonization preceding the first version of "Allein Gott in der Höh' sei Ehr'." For the words of the chorale and the translation please refer to this first version.*

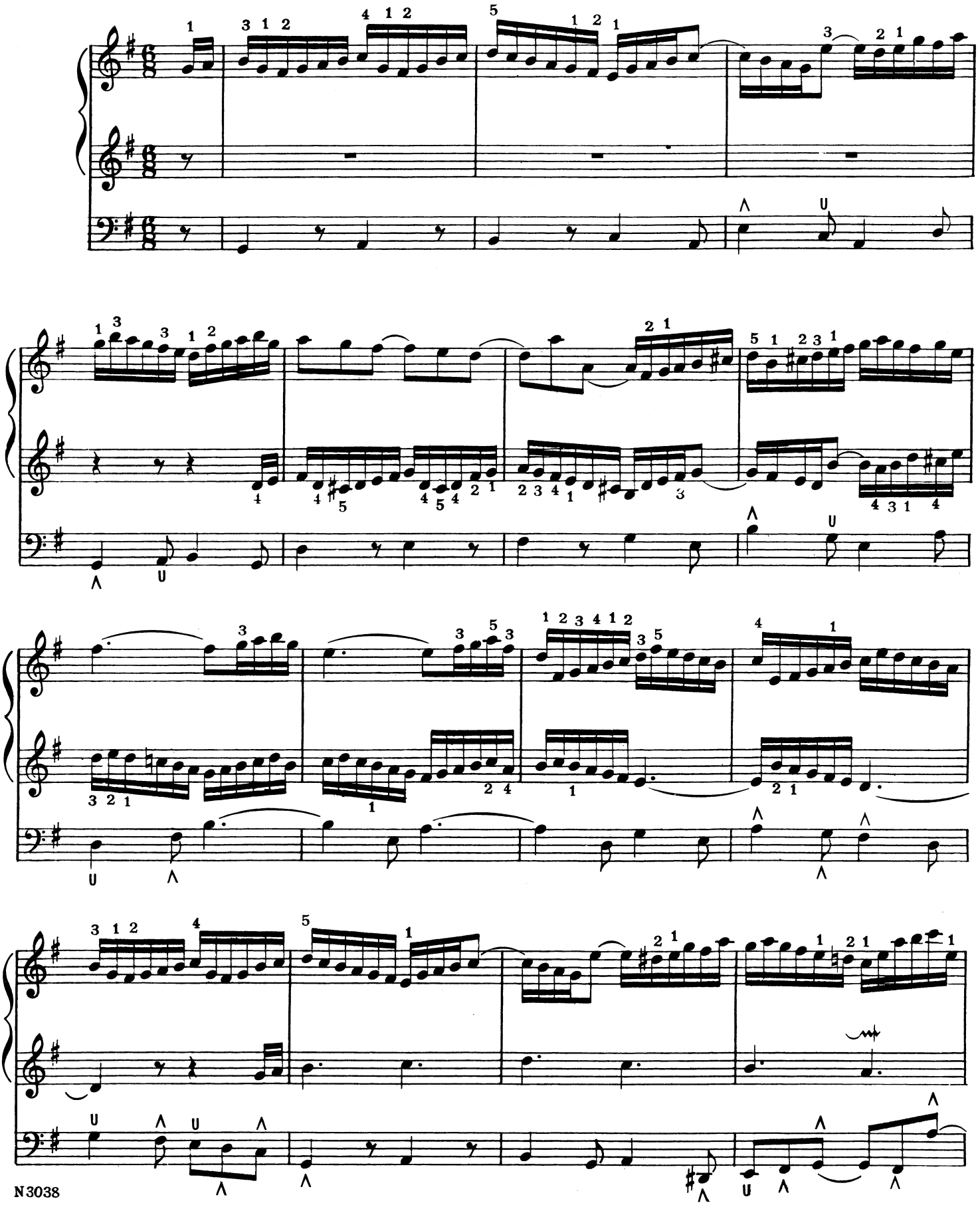
EDITIONS AND TEMPO SUGGESTIONS

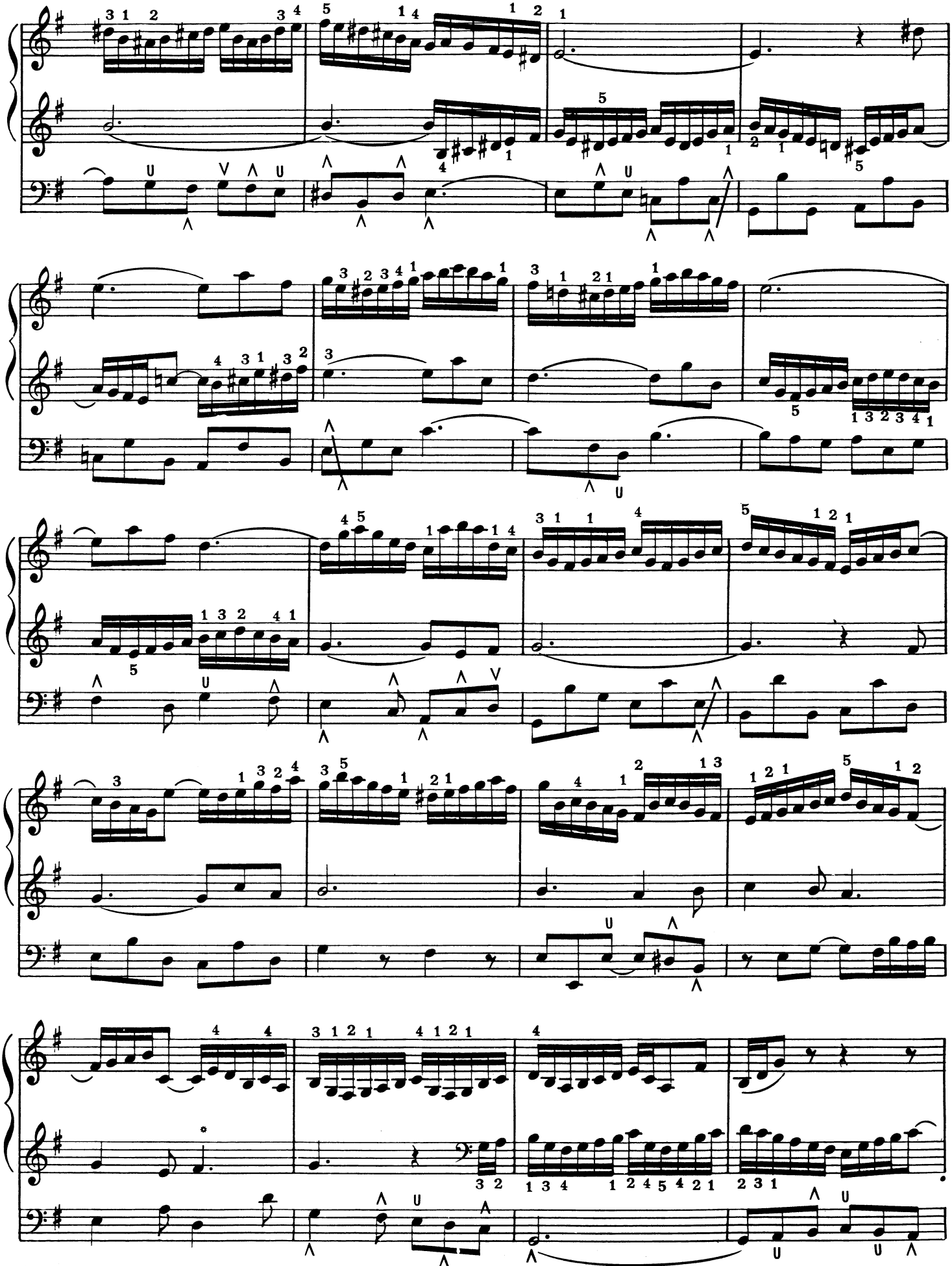
B.G.	Vol. III	p. 199
Pet.	Vol. VI	p. 12
B.&H.	Vol. VIII	p. 18 Allegretto
Nov.	Vol. XVI	p. 40 Allegro moderato (♪=126)
Aug.	Vol. VI	p. 819 Allegretto (♩.=56)
Guil. tempo		Animé (♩.=63)
Durand	Vol. II	p. 15
Dupré	Vol. VIII	p. 31 (♩.=50)

Bach found the trio form much to his liking in creating the preludes on "Allein Gott in der Höh' sei Ehr'." In the present work and in the fourteenth of the set of *Eighteen Large Chorale Preludes* he has given us two of his outstanding compositions. It is suggested that the player refer to Schweitzer's statement in the notes on the preceding prelude. It may be questioned whether better music in this form has ever been written. All of the voices are filled with that ultimate gracefulness, fluency, and sense of fitness. The melody of the chorale, appearing between interludes in trio form, should be played with special emphasis so that it may be easily recognized. The first verse-line of the melody is in the middle voice in measures 12 to 17, the second in the same part in measures 29 to 33. The first verse-line reappears in the upper voice in measures 45 to 50, the second verse-line in the upper part in measures 62 to 66. The third verse-line is in the upper voice in measure 78 with a canonic imitation of the same, beginning in measure 80. The next verse-line is in the middle voice in measure 87, with a canonic imitation in the bass in measure 88. The final verse-line, which resembles the second, enters in measure 99. It is repeated in the dominant in the bass in measure 104 and in the original form of the second verse-line in the upper voice in measure 118. This is a wonderful composition to develop musical discrimination and good taste.

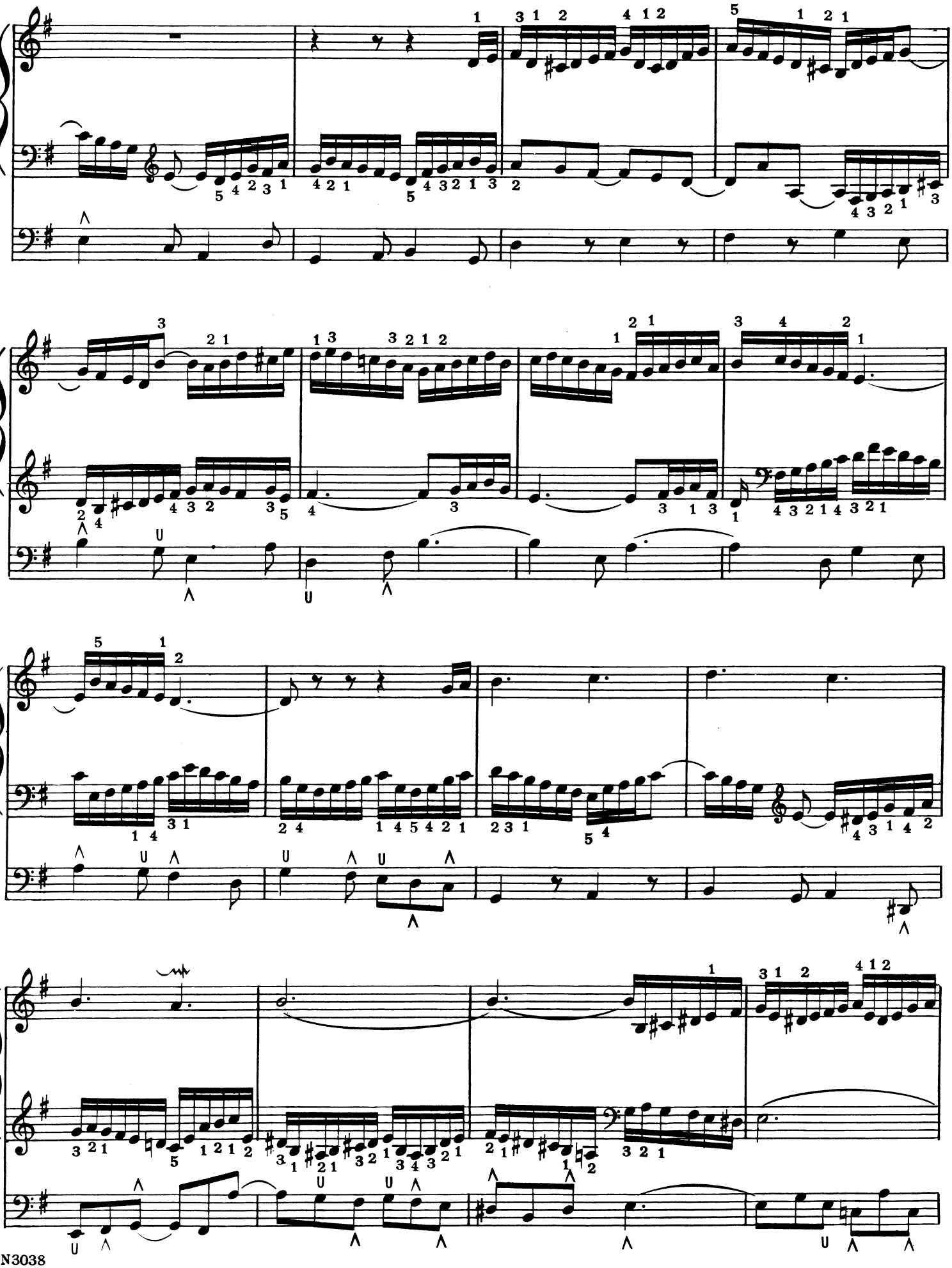
ALLEIN GOTT IN DER HÖH' SEI EHR'

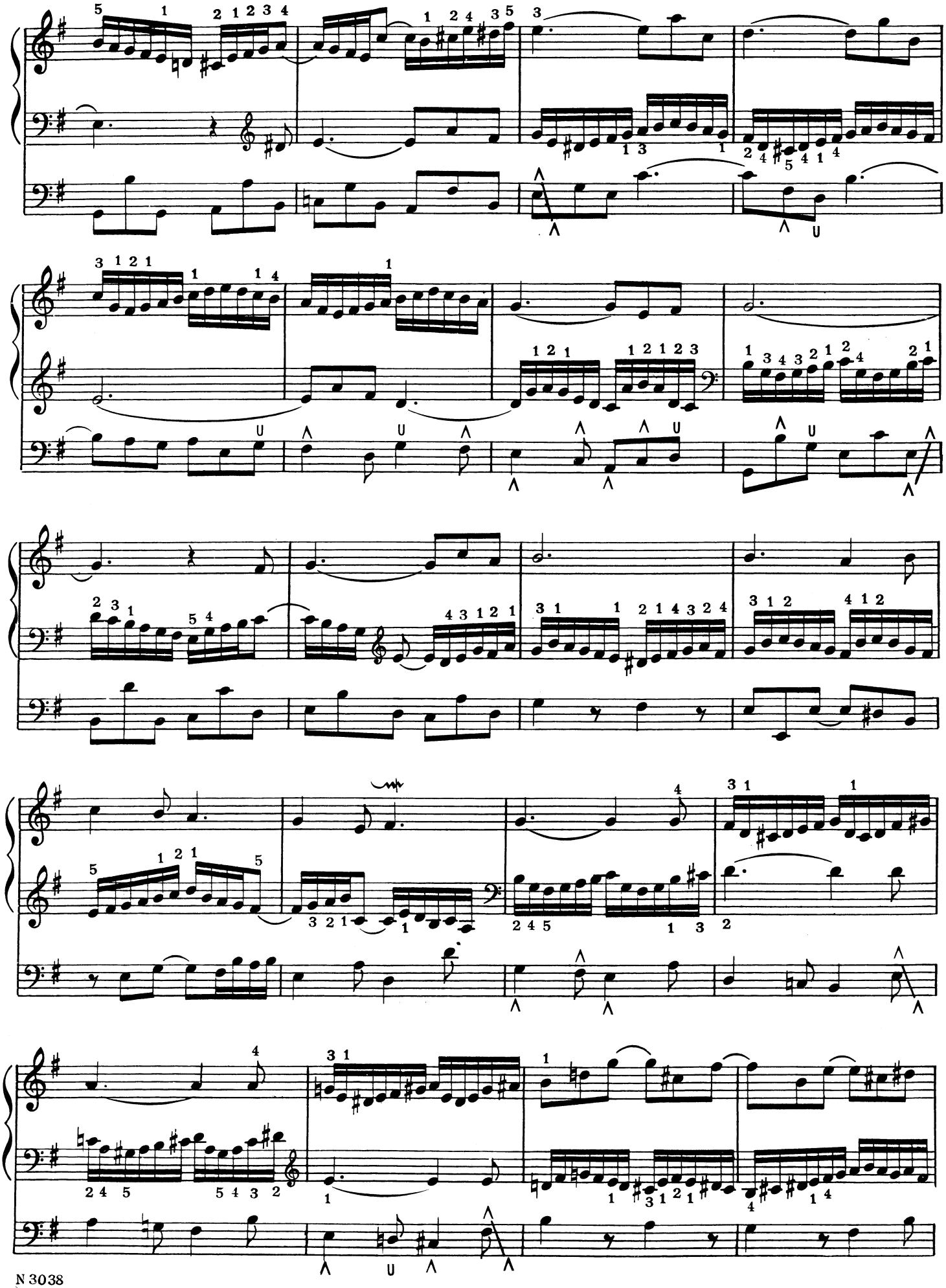
a 2 Clav. et Pedal.

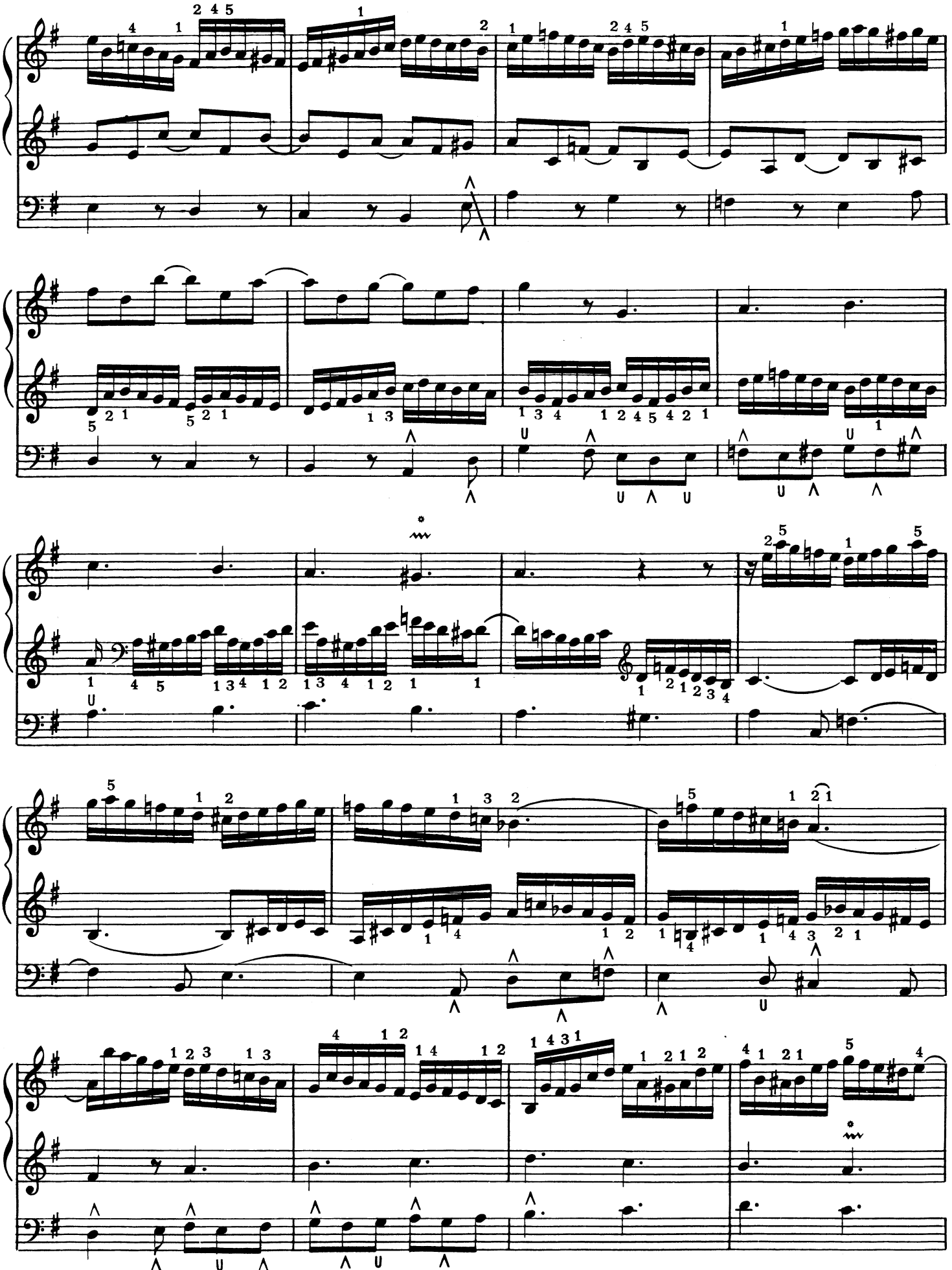




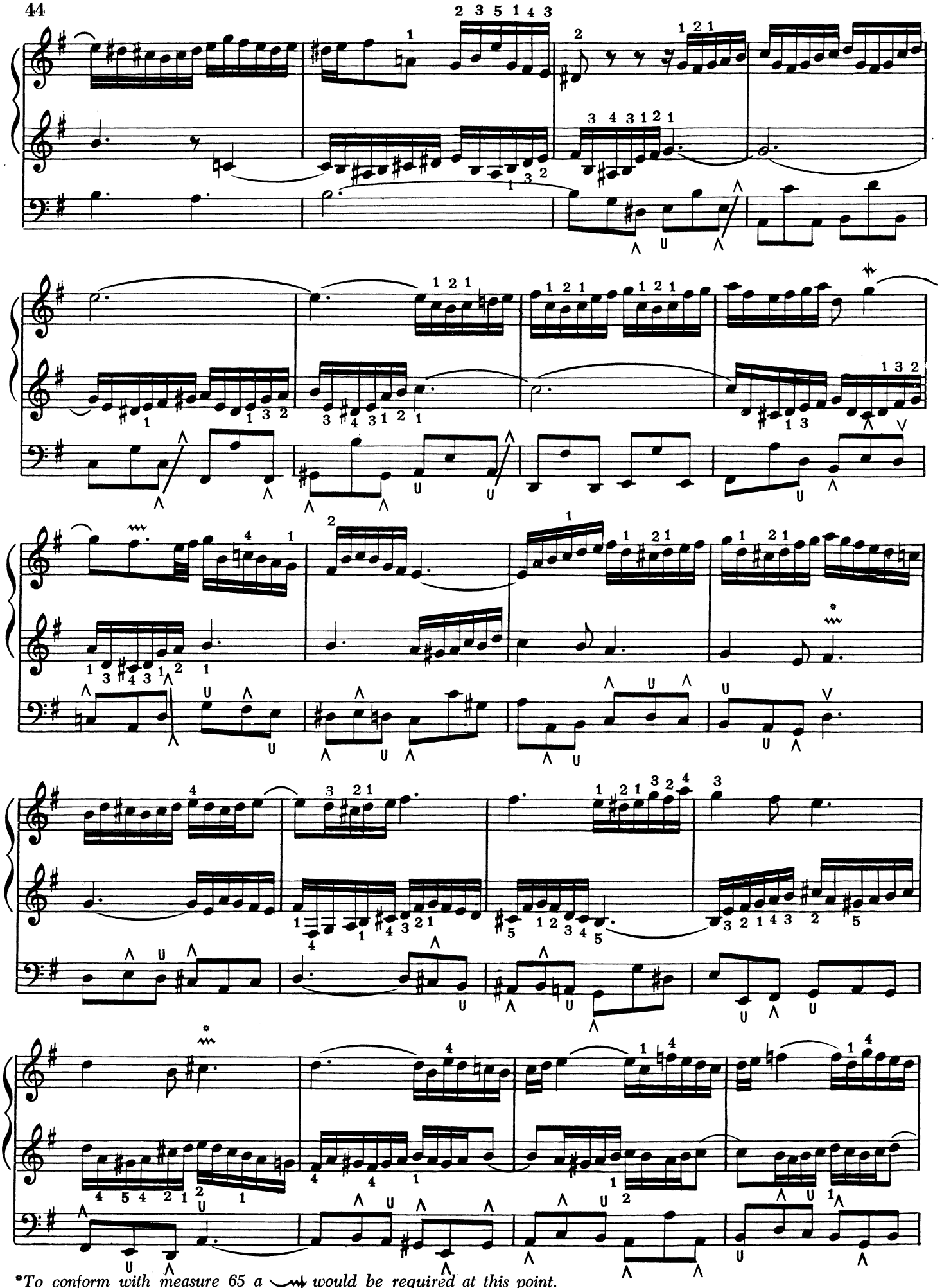
*To conform with measure 65 a ~ would be required at this point.







*The substitution of ⌣ for the ~ of the original publication would conform with measures 15 and 48.



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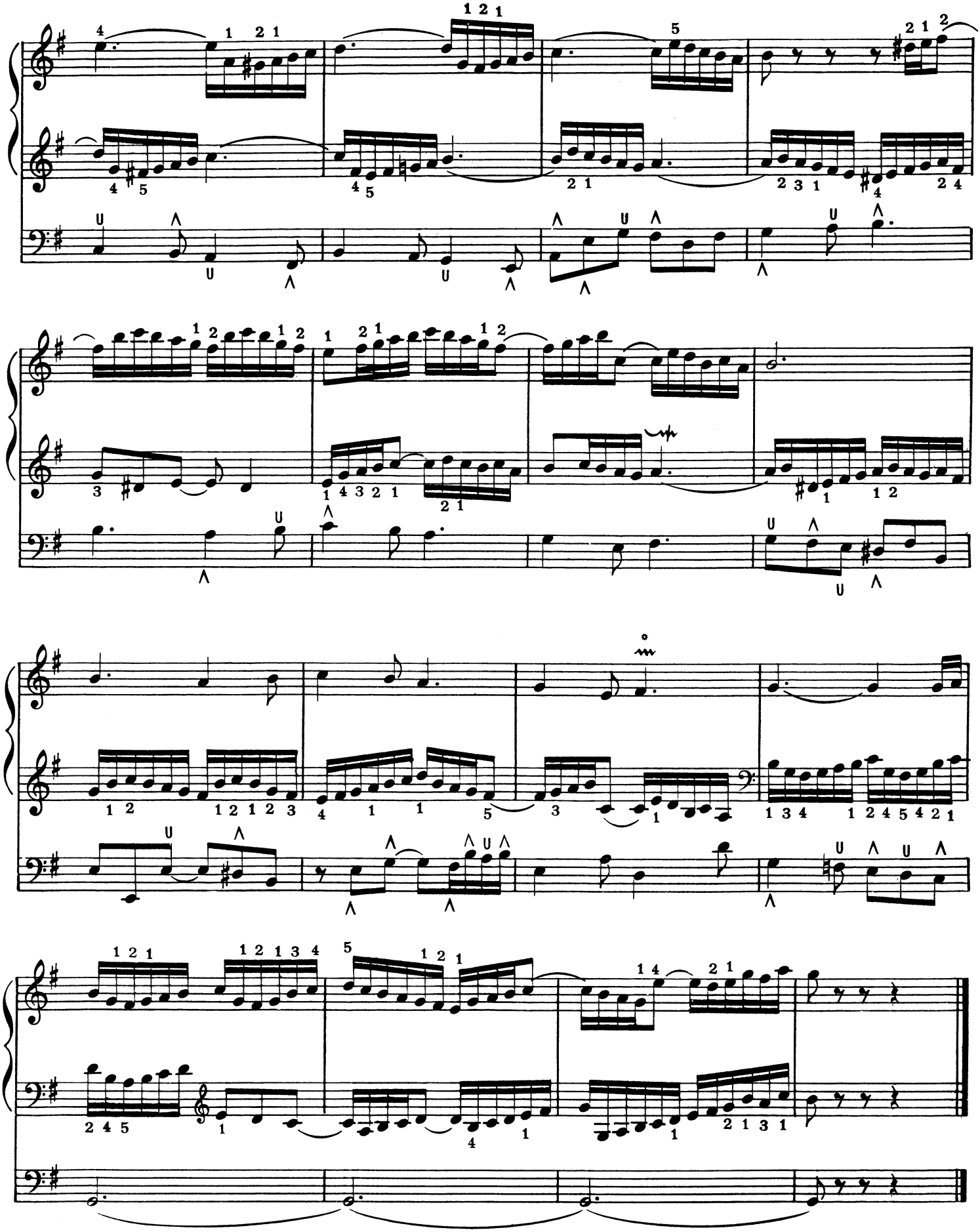
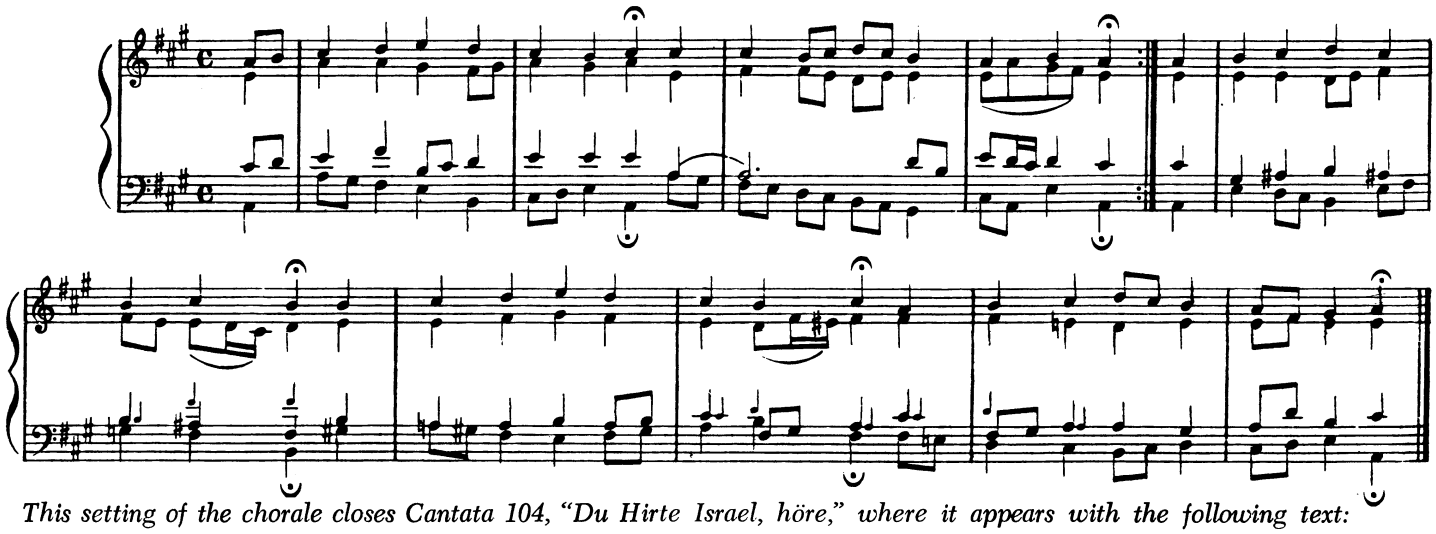


*To conform with measure 65 a ∿ would be required at this point.

ALLEIN GOTT IN DER HÖH' SEI EHR'



This setting of the chorale closes Cantata 104, "Du Hirte Israel, höre," where it appears with the following text:

Der Herr ist mein getreuer Hirt,
Dem ich mich ganz vertraue;
Zur Weid'er mich, sein Schäflein führt,
Auf schöner, grüner Aue;
Zum frischen Wasser leit't er mich,
Mein' Seel' zu laben kräftiglich
Durch's sel'ge Wort der Gnaden.

The Lord my faithful Shepherd is,
My ev'ry want supplying.
Through meadows deep He guides His sheep,
In verdant valleys lying.
By waters still He leadeth me,
In pastures green He feedeth me,
And so my soul restoreth.

Tr. Henry S. Drinker

EDITIONS AND TEMPO SUGGESTIONS

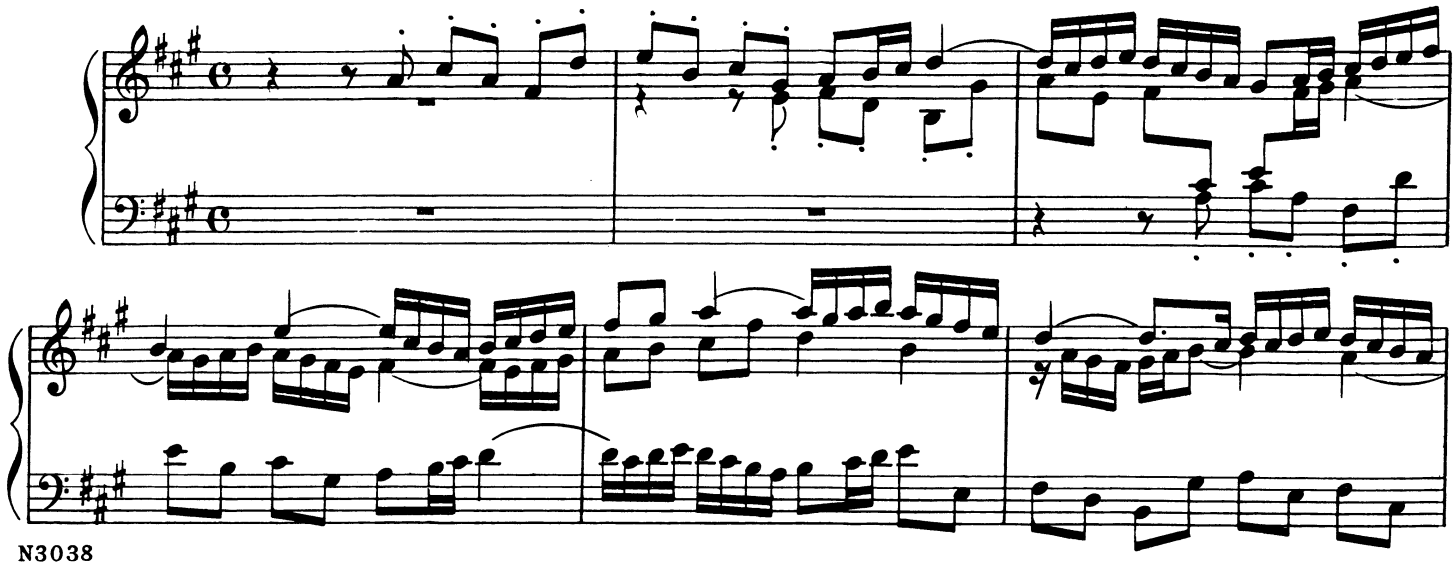
B.G.	Vol. III	p. 205	
Pet.	Vol. VI	p. 39	
B.&H.	Vol. VIII	p. 29 Allegretto	
Nov.	Vol. XVI	p. 41 Poco allegretto	(♩=72)
Aug.	Vol. III	p. 1056 Andante	(♩=60)
Guil. tempo			(♩=72)
Durand	Vol. II	p. 20	
Dupré	Vol. VIII	p. 38	(♩=72)

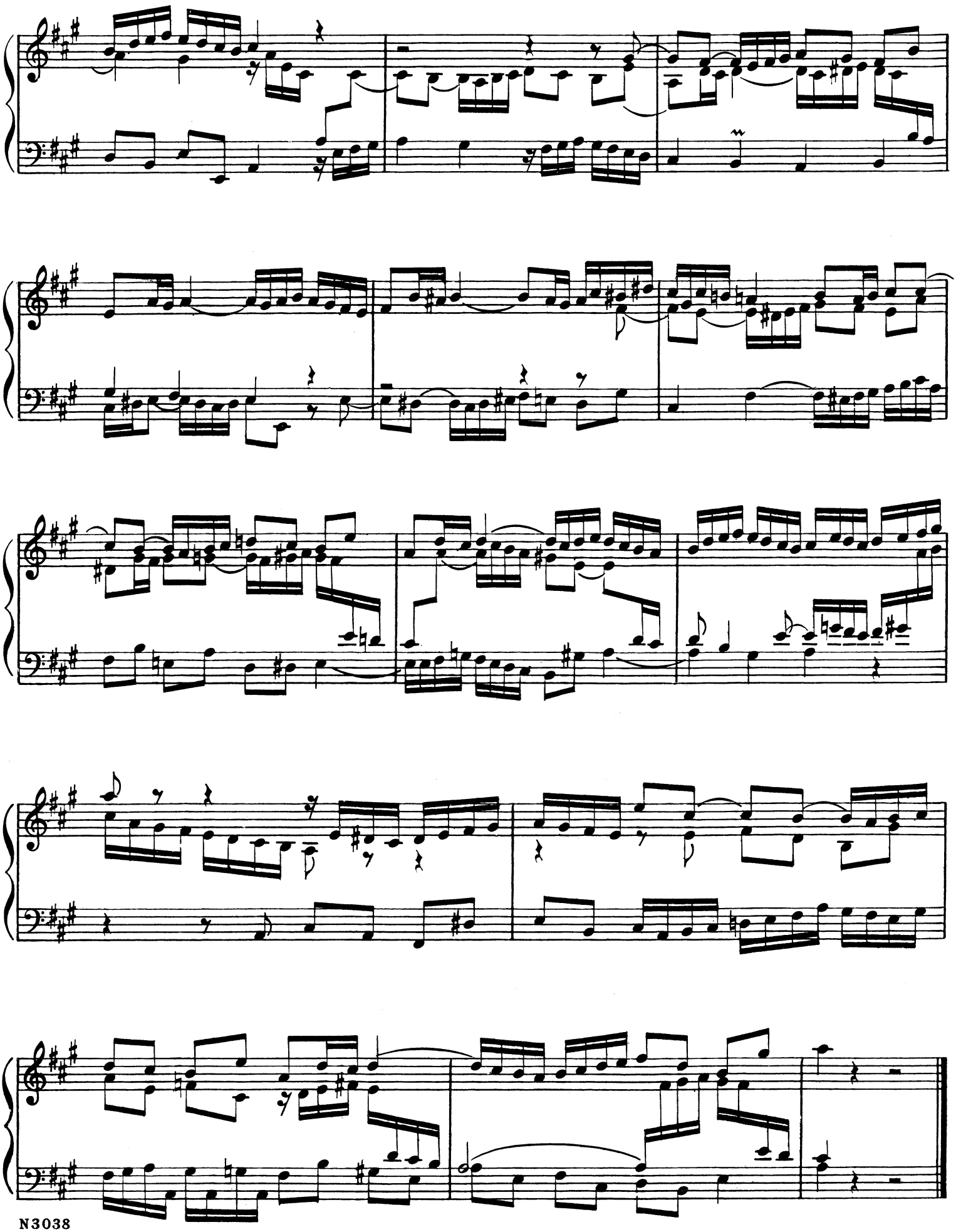
The third prelude on the *Gloria* is cast in the form of a free *fughetta.* A short, terse theme is built upon the opening verse-line of the chorale. The exposition is accompanied by a definite counter-subject formed in accordance with Bach's conception of the angels' song. On the final note of the seventh measure of the alto a second exposition opens on a theme built around the second verse-line of the chorale. In the closing five measures Bach combines both of the themes. It is remarkable how Bach has developed such a small form as a *fughetta* for manuals alone into a vehicle containing so much interest and meaning.

Fugetta super

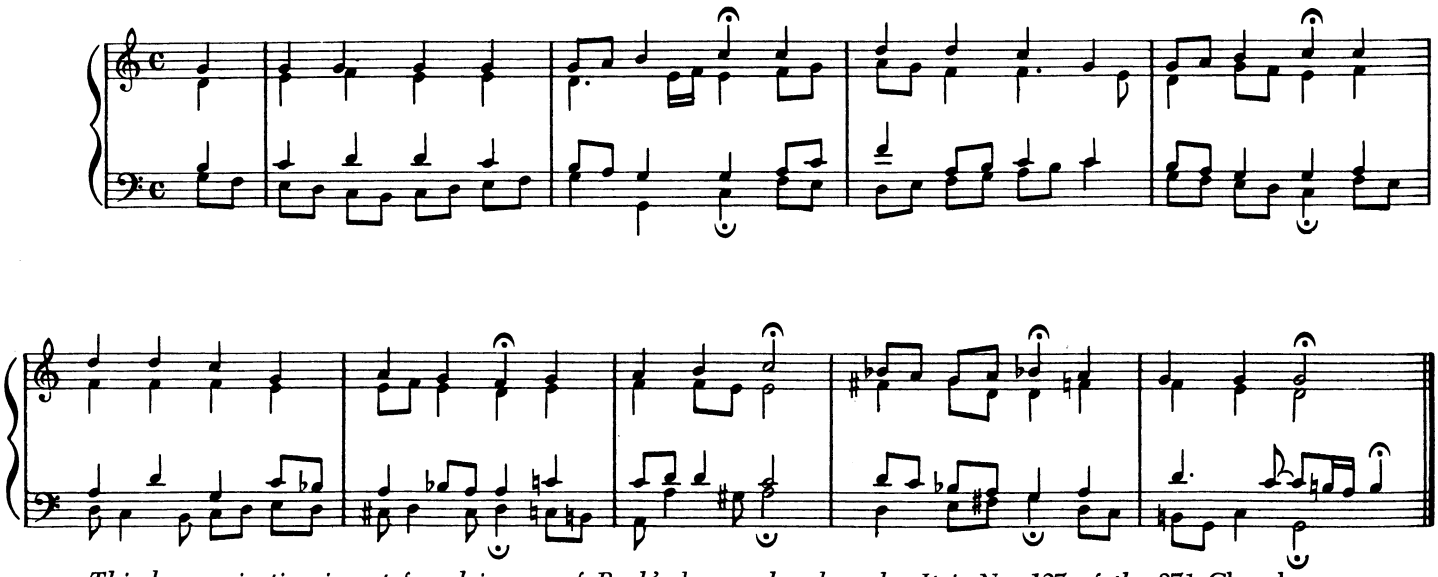
ALLEIN GOTT IN DER HÖH' SEI EHR'

manualiter.





DIES SIND DIE HEIL'GEN ZEHN GEBOT'



This harmonization is not found in any of Bach's larger choral works. It is No. 127 of the 371 Chorales.

Dies sind die heil'gen zehn Gebot',
Die uns gab unser Herre Gott
Durch Moses, seinen Diener treu,
Hoch auf dem Berg Sinai.
Kyrie Eleis'!

On Sinai Mountain Moses trod'
And there received from Mighty God,
The Ten Commandments, graven deep,
Which God his Lord bade him keep.
Kyrie Eleis'.

Tr. Henry S. Drinker

EDITIONS AND TEMPO SUGGESTIONS

Large Version

B.G.	Vol. III	p. 206
Pet.	Vol. VI	p. 50
B. & H.	Vol. VIII	p. 68 Allegro moderato
Nov.	Vol. XVI	p. 42 Poco allegretto (♩=76)
Aug.	Vol. VI	p. 852 Andantino (♩=100)
Guil. tempo		(♩=76)
Durand	Vol. II	p. 21
Dupré	Vol. VIII	p. 40 (♩=76)

Small Version

B.G.	Vol. III	p. 210
Pet.	Vol. VI	p. 54
B. &H.	Vol. VIII	p. 92 Allegretto scherzando
Nov.	Vol. XVI	p. 47 Allegro scherzando (♩.=76)
Aug.	Vol. VIII	p. 1063 Allegretto (♩.=69)
Guil. tempo		(♩.=76)
Durand	Vol. II, 3	p. 26
Dupré	Vol. VIII	p. 46 (♩.=66)

Harvey Grace, in his book *The Organ Works of Bach*, page 213, states that this large chorale prelude is "an interesting failure." Such a harsh judgment could only arise from a superficial study of this great work. The chorale melody opens with a six-fold repetition of a single note, which, it is true, may or may not be conducive to melodic interest. Yet, the greatness of a subject dealing with the Ten Commandments must have required a special treatment. Perhaps the composer of the chorale had in mind the tremendous impressiveness of the subject and felt that the reiteration of the opening note created this effect. One must attempt to fathom the meaning behind the conception.

The prelude is a fantasy created on large and broad lines, admirably held together by several unifying features. Perhaps the most important of these is the canonic treatment of the chorale melody, appearing in the left hand as a canon at the octave. This canon occurs equally in the upper and lower octaves, but always in the middle part. The probable symbolic significance of the canon is that the Ten Commandments should be observed and followed literally by everyone. A different symbolic motive which, it seems, has not previously been noted, is a very pregnant and effective figure that entirely dominates the upper voices. It is the so-called "sigh" motive, consisting of consecutive groups of two notes, and is preceded by a rising group of three sixteenth notes which enhances the intense sadness of the motive. The motive is found in its pure form as the opening notes of the upper voice in the fifth measure and expresses the sadness of the Father at the demoralized state of mankind. In addition to appearing almost continually throughout the composition in its normal form, it is augmented and inverted at various times.

The errant wandering of the pedal part, with its lack of definite cadence or objective, presents a splendid picture of straying humanity without a moral objective. Compare this pedal part with that of the *Credo,* in which the reiteration of a very definite and concise pedal part is used to express the idea of Faith. The placing of the chorale melody in canon, representing the Commandments, between errant humanity below and a beneficent Father above, is a truly ingenious plan on the part of Bach. The performer must keep in mind these three symbolic factors, a feat which could certainly be more completely and easily realized by the independent groups of an orchestra than by a single player.

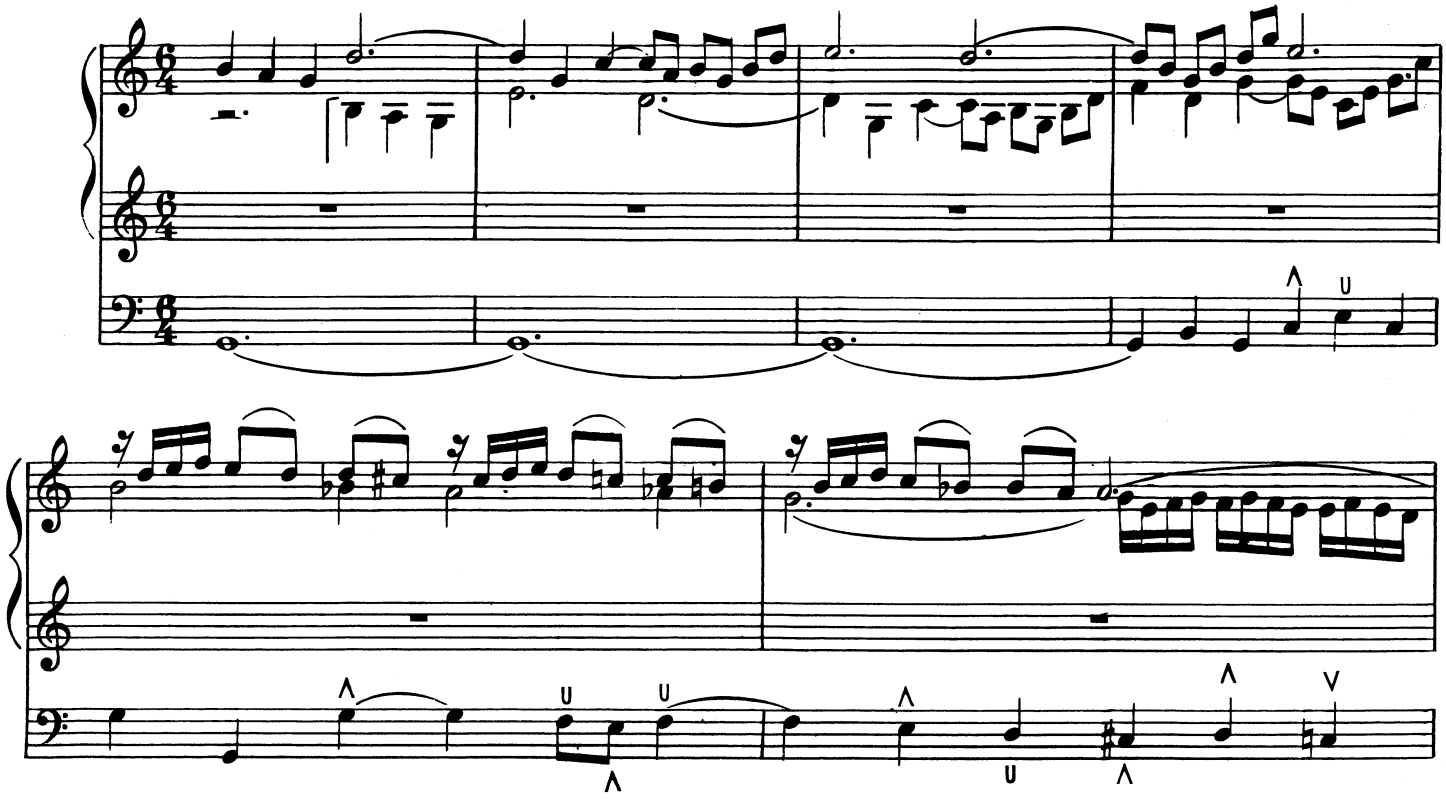
Considering all of this, it is difficult to understand why this prelude should have been deemed "an interesting failure." This writer is supremely confident that the correct approach to this composition and the mastery of its musical contents will soon dispel such a verdict from the mind of the interpreter.

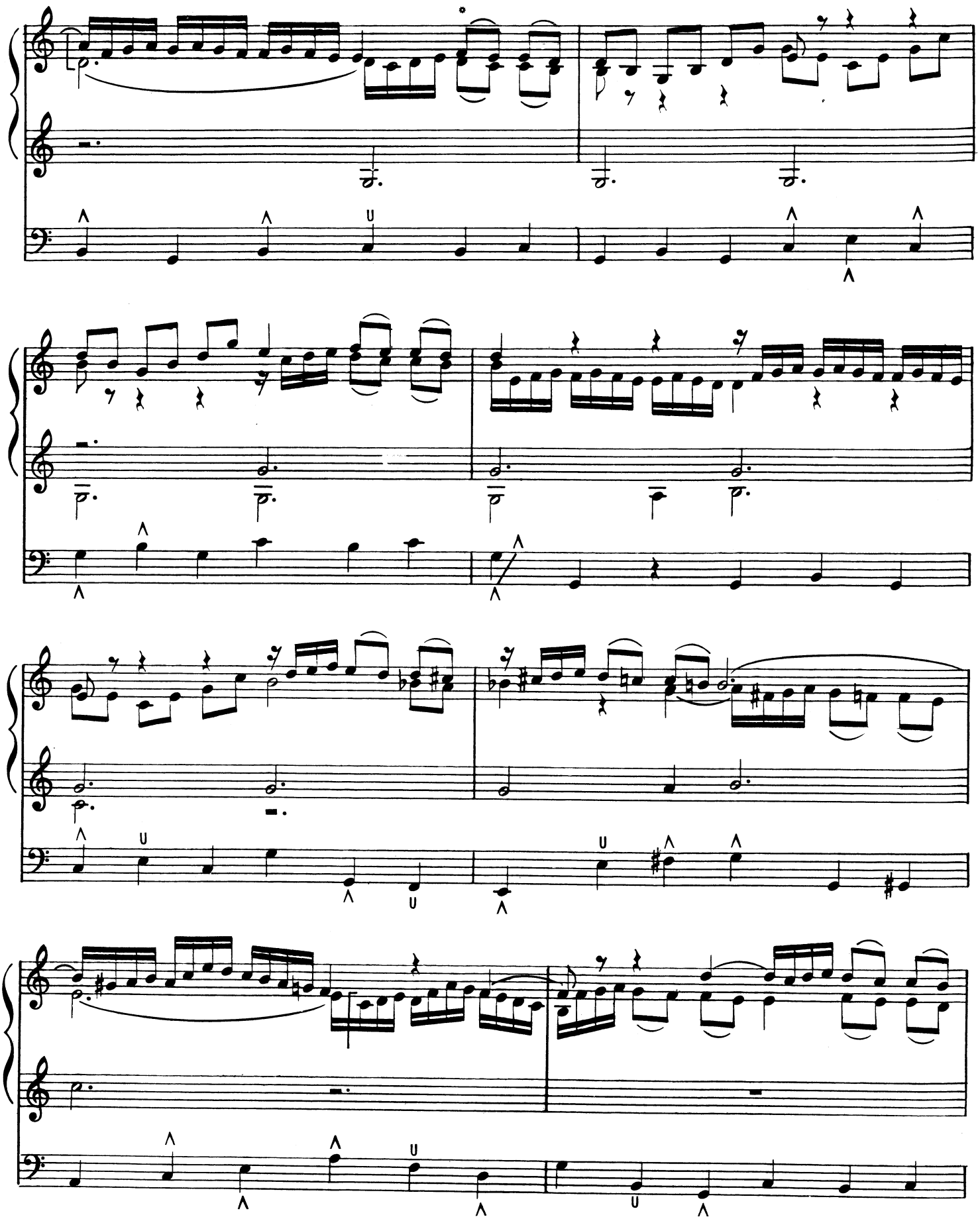
The small version of the Ten Commandments is cast in the form of a short *fughetta* very much in the style of a *gigue.* The brightness and cheerfulness which characterize this piece should portray the happiness and satisfaction that has come to humanity by its adherence to the Ten Commandments. The symbolism of the ten entrances of the subject has often been mentioned. The structure of the *fughetta* offers much of interest to the interpreter. The theme appears in the exposition as follows: tenor, alto, soprano, and bass. An exposition of the theme in inversion follows: soprano, alto, tenor and bass.

A new theme of considerable exuberance is introduced in the measure 18. The rhythm of this theme is previously found as the close of the original theme, but it has grown more vital by introducing the skip of a seventh. This new theme dominates the composition for fourteen measures and adds to its joy. In the final four measures, the original theme enters for the ninth and tenth times. This short composition is not easy to play, but will prove worthy of every effort put forth to master it.

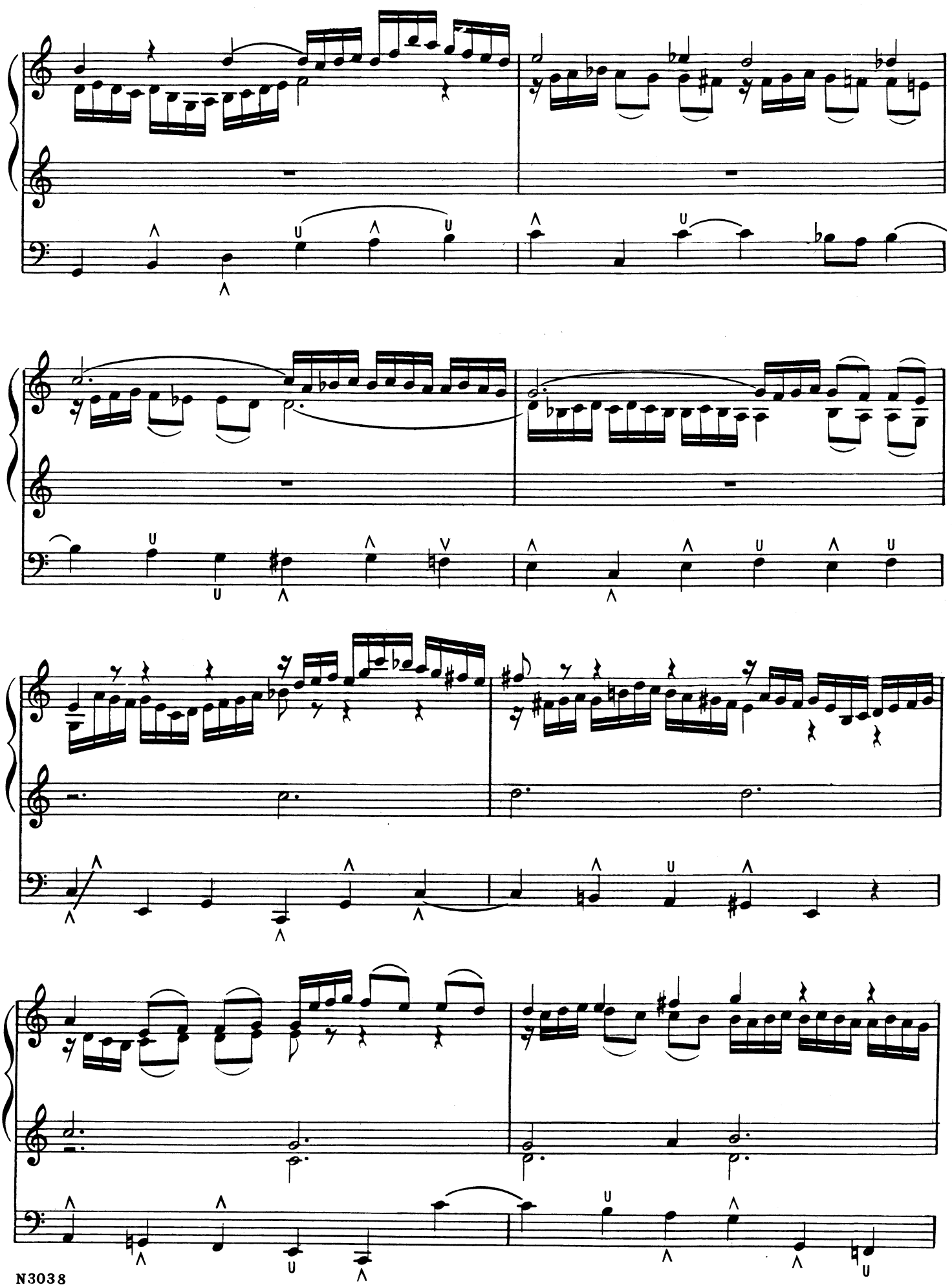
DIES SIND DIE HEIL'GEN ZEHN GEBOT'

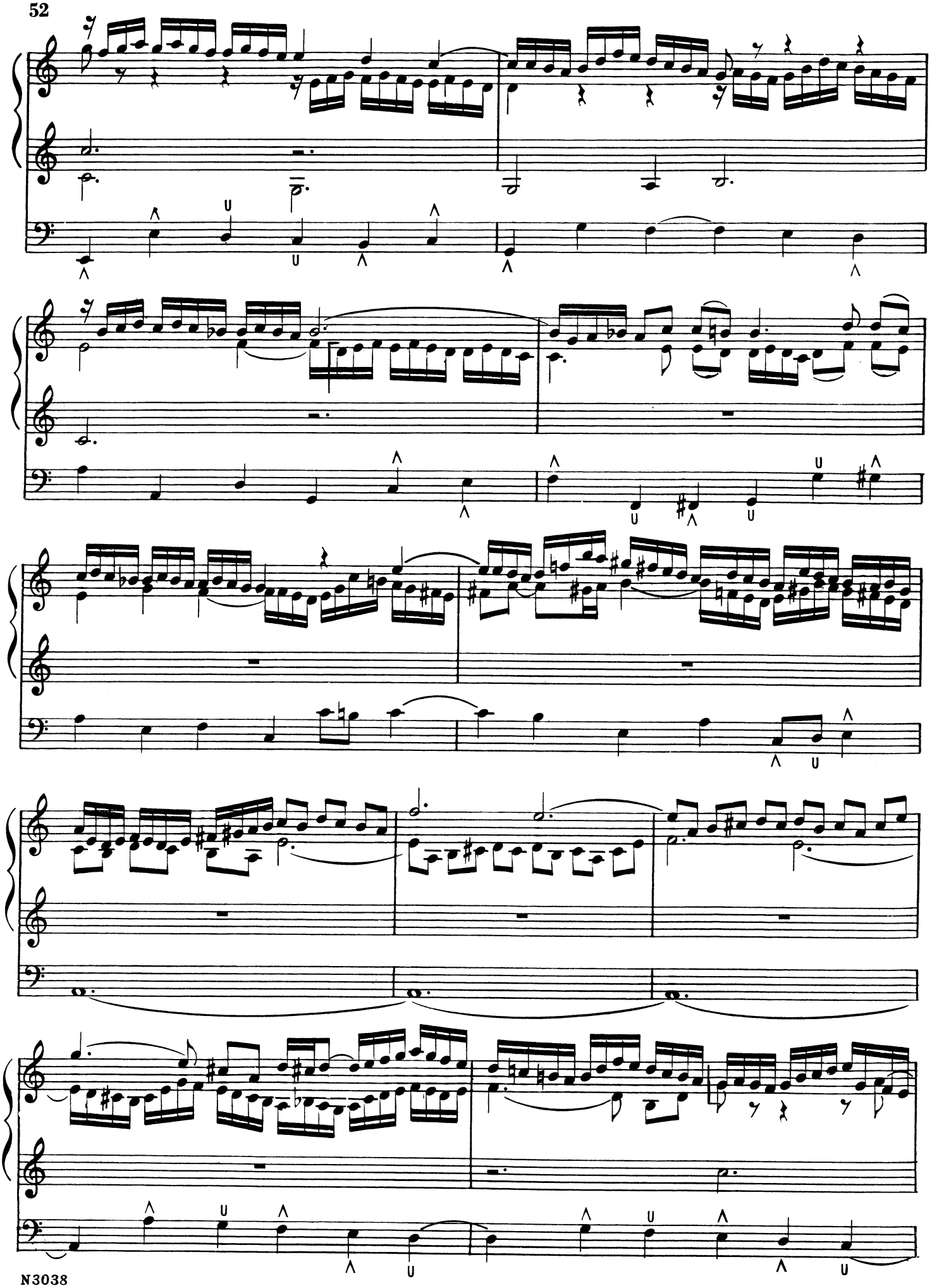
a 2 Clav. et Ped. Canto fermo in Canone.

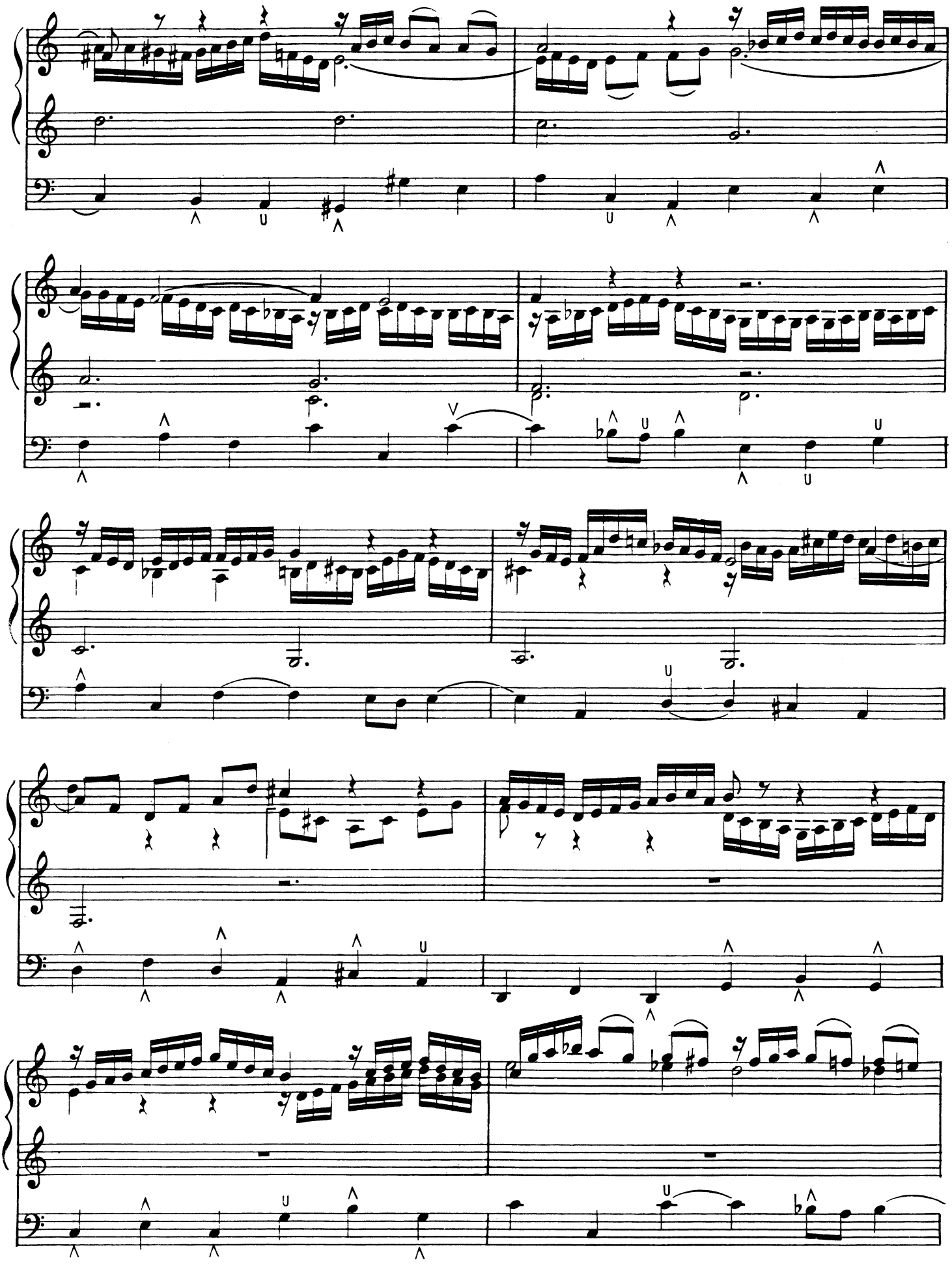


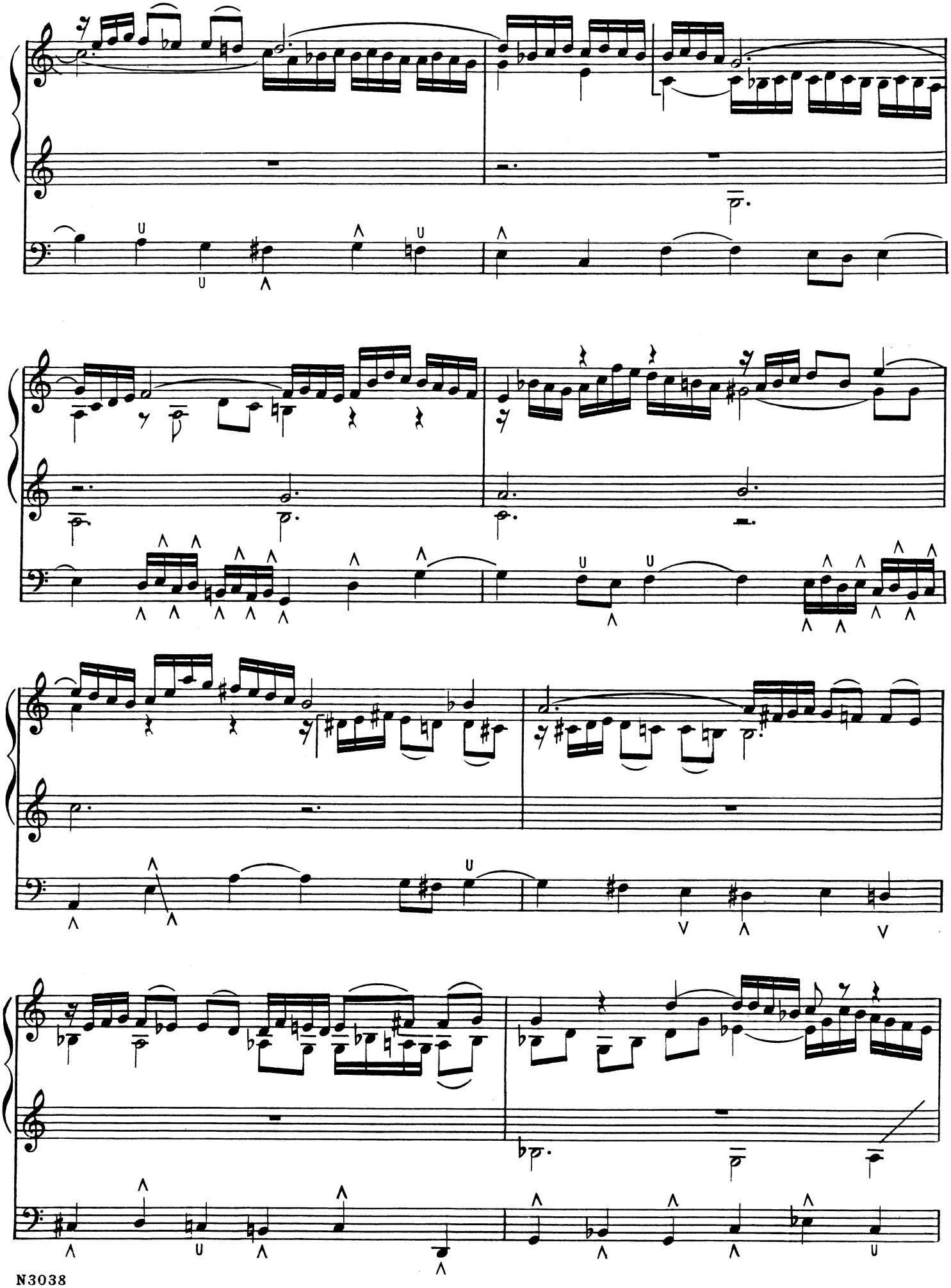


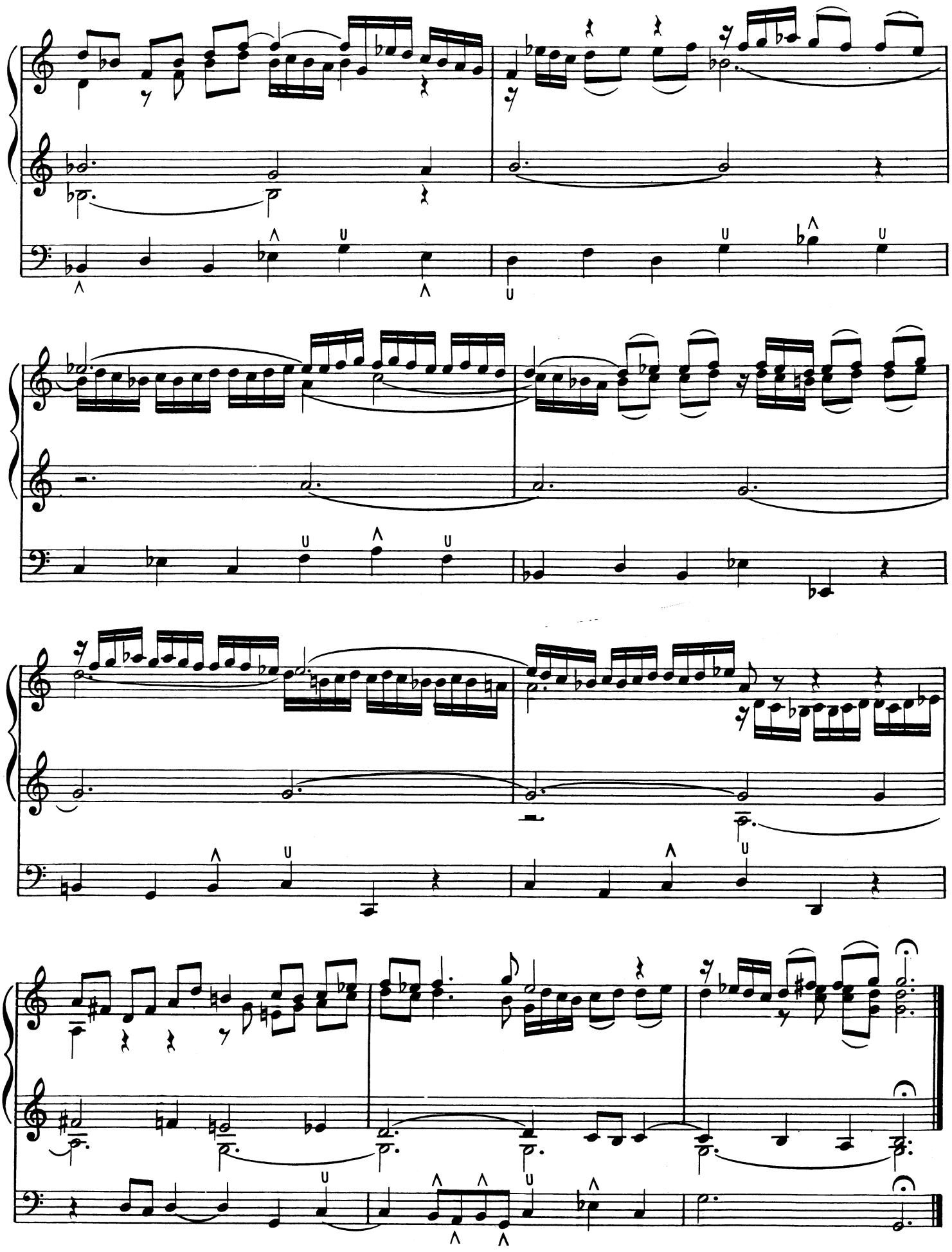
*The original edition does not show the short slur indications in all of the places. They have been supplied in this edition since their requirement is so very evidently intended by the composer.







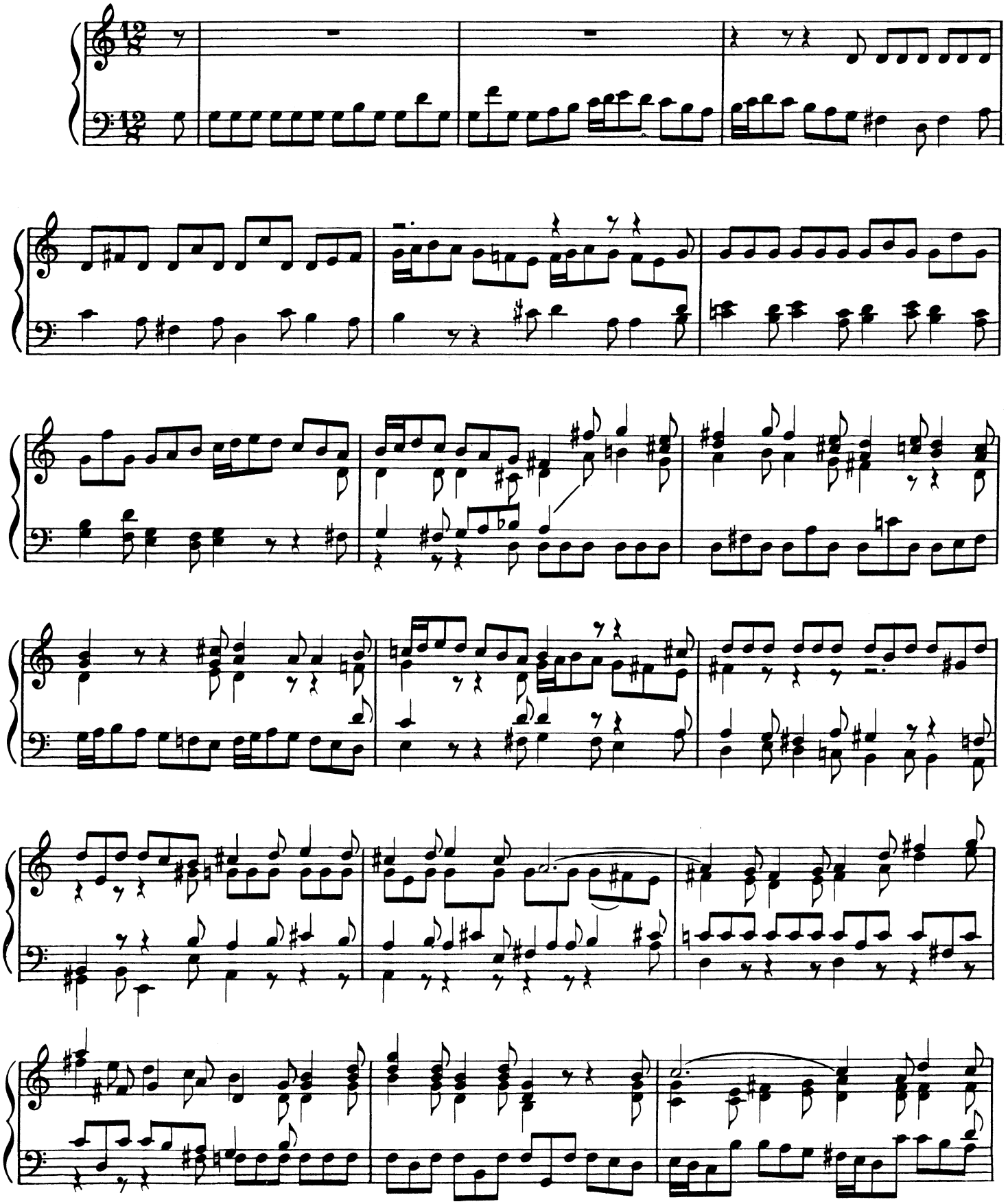


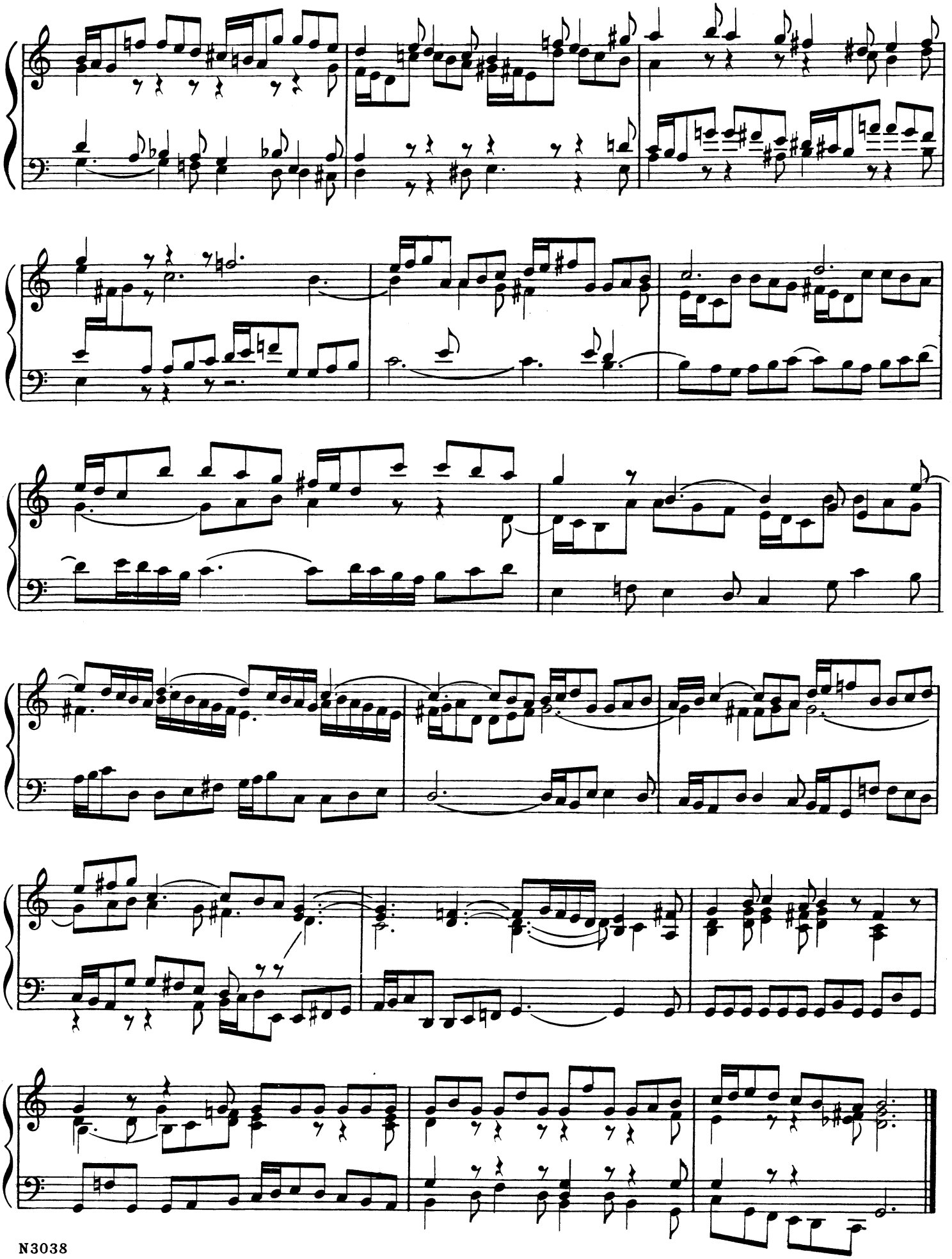


Fugetta super

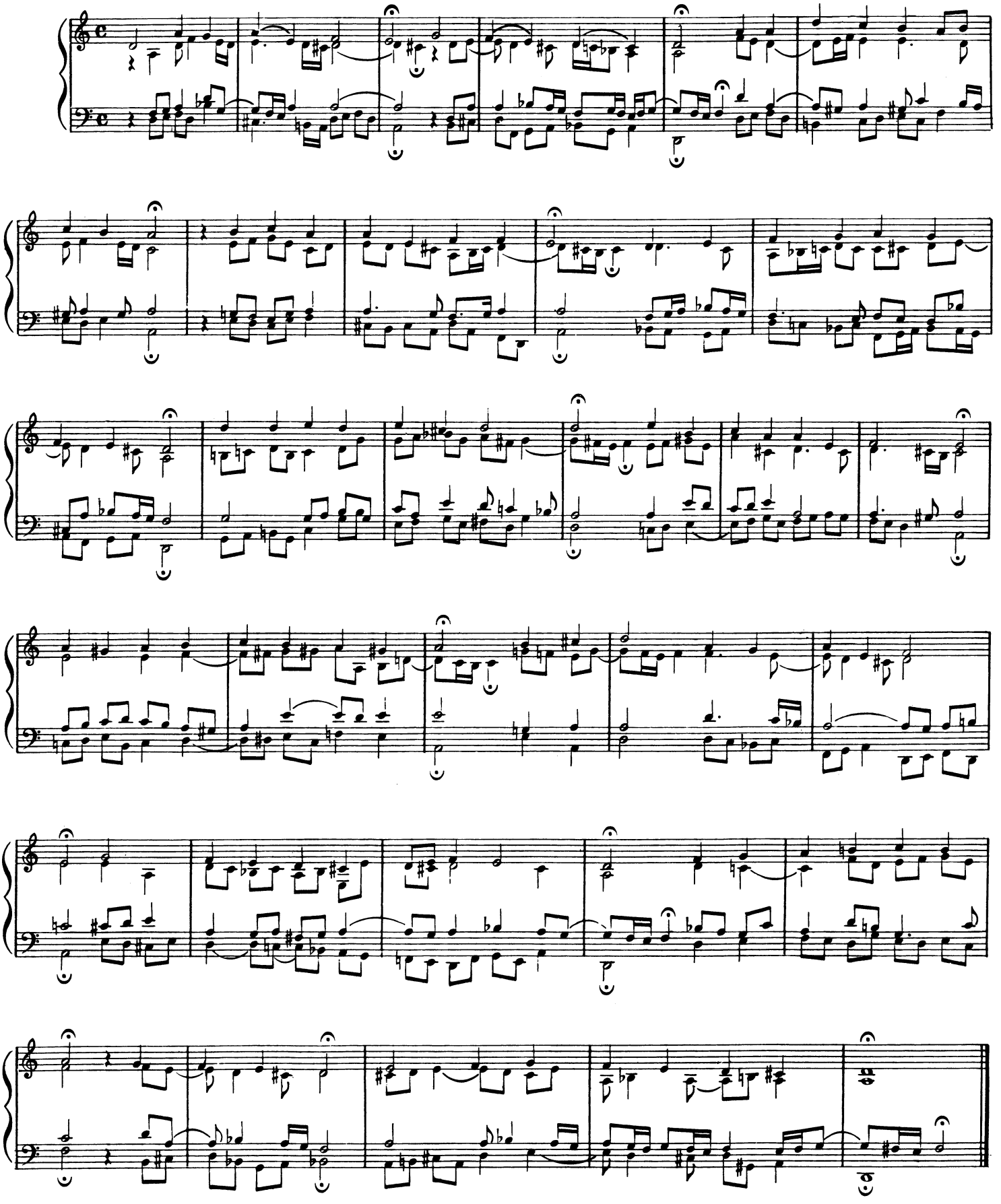
DIES SIND DIE HEIL'GEN ZEHN GEBOT'

manualiter





WIR GLAUBEN ALL' AN EINEN GOTT



This harmonization, No. 133 in the 371 Chorales, *is in the same key as the first organ version, which has a strong Dorian cast. The smaller organ version appears with the signature of two sharps, also in the Dorian mode. The transsition of the harmonization to the signature of the small version was felt to take up too much space in this publication. Those who wish to precede the playing of the smaller version by the harmonized chorale may transpose the latter up one step into a signature of two sharps.*

Wir glauben all an einen Gott,
Schöpfer Himmels und der Erden,
Der sich zum Vater geben hat,
Dass wir seine Kinder werden.
Er will uns allzeit ernähren,
Seel' und Leib auch wohl bewahren,
Allem Unfall will er wehren,
Kein Leid soll uns widerfahren,
Er sorget für uns, hüt't und wacht
Es steht Alles in seiner Macht.

We believe all in but one God,
Earth and Heaven He created;
Our Father He has deigned to be,
As His children are we rated.
He will ever guard and nourish
Soul and body that we flourish,
From mishap will He defend us,
No harm ever can attend us,
He cares for us all; guards us well,
Our mighty fort and citadel.

Tr. Henry S. Drinker

EDITIONS AND TEMPO SUGGESTIONS

Large Version

B.G.	Vol. III	p. 212	
Pet.	Vol. VII	p. 78	
B. & H.	Vol. IX	p. 110 Andante con moto	
Nov.	Vol. XVI	p. 49	
Aug.	Vol. VI	p. 796 Andante maestoso	(♩=69)
Guil. tempo			(♩=66)
Durand	Vol. II, 3	p. 28	
Dupré	Vol. VIII	p. 49	(♩=60)

The large version of the *Credo* has long been known in England as the "Giant Fugue." It was probably so named because of its sturdiness and not because of any unusual length. Its main characteristic is an *ostinato* pedal, six measures in length, which appears six times. Bach's direction *In organo pleno* would indicate a sturdy registration including mixtures. It seems better to avoid reeds, especially the heavy ones, in the manuals. The strong pedal progressions, however, could carry some heavy reeds. The last nine measures introduce the final verse-line of the chorale in the tenor. The manual parts present a fugal structure built upon a theme constructed from the first verse-line of the chorale.

EDITIONS AND TEMPO SUGGESTIONS

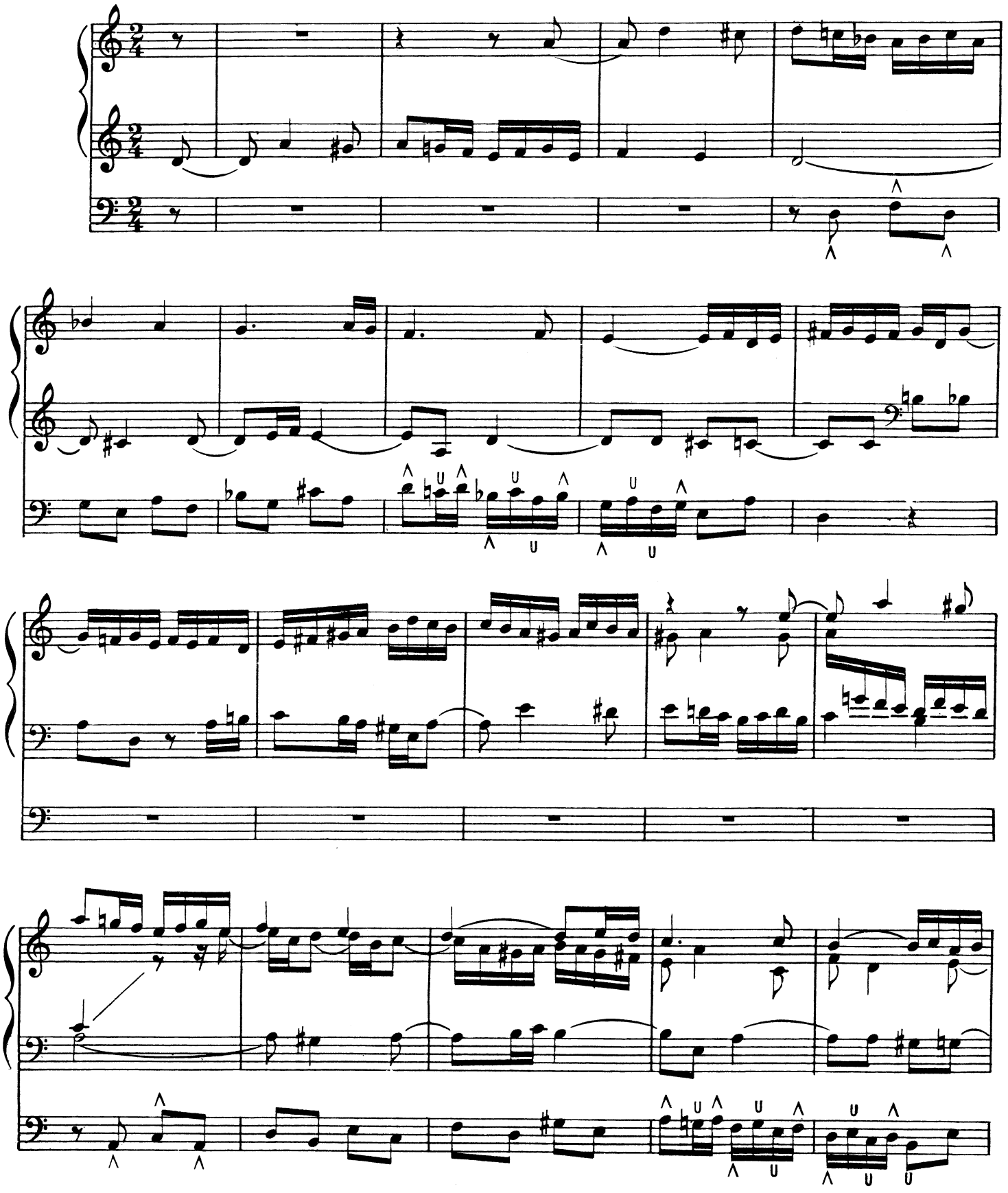
Small Version

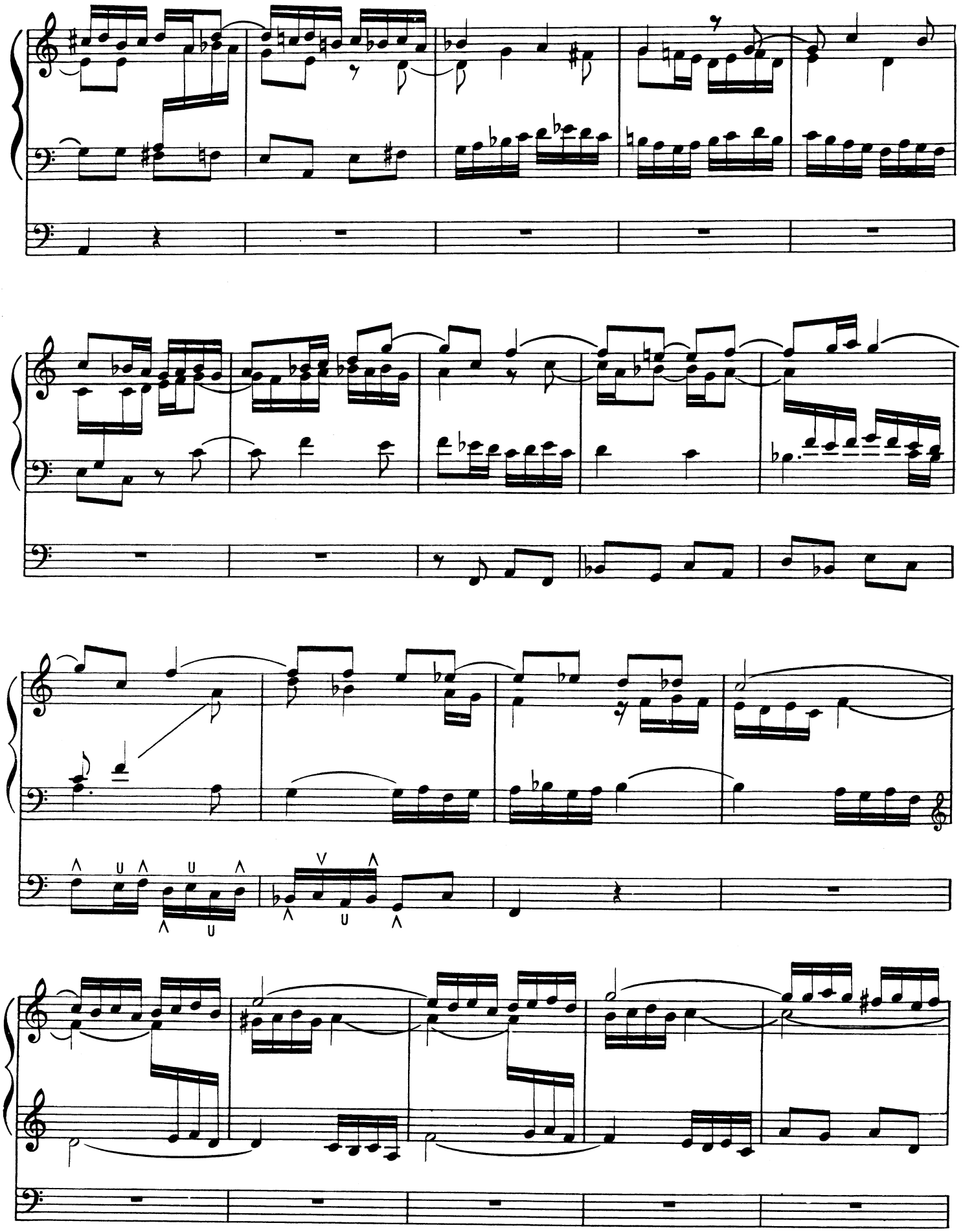
B.G.	Vol. III	p. 217	
Pet.	Vol. VII	p. 81	
B. & H.	Vol. IX	p. 113 Largo	
Nov.	Vol. XVI	p. 52 Largo maestoso	(♩.=88)
Aug.	Vol. VIII	p. 1071 Largo	
Guil. tempo			(♩.=88)
Durand	Vol. II, 3	p. 32	
Dupré	Vol. VIII	p. 54	(♩.=66)

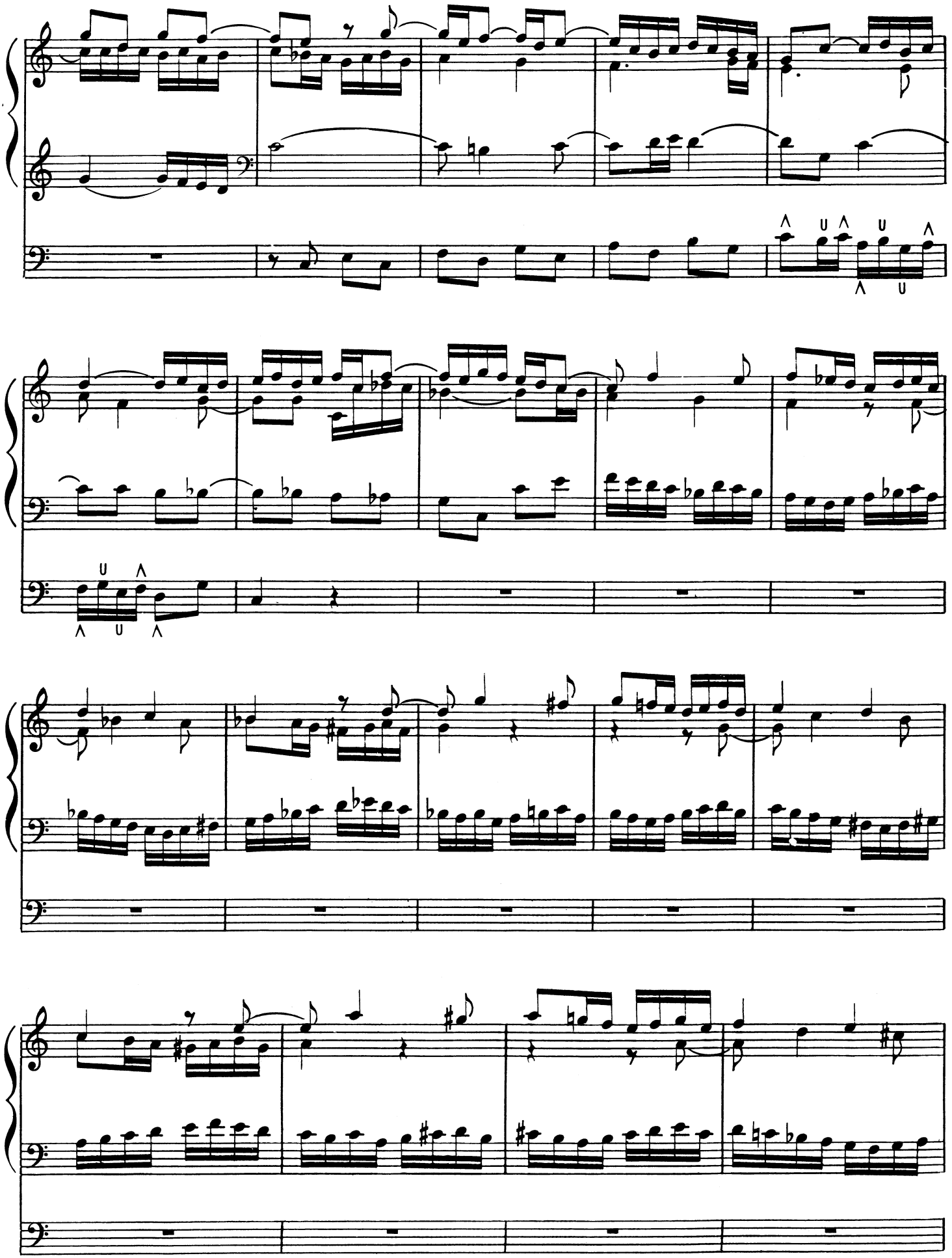
The smaller version is a *fughetta* for manuals alone. It is introduced by an exposition built upon the opening verse-line of the chorale. The rhythm is that of the French overture, with its sharp rhythmic contrasts. This rhythm may have been adopted by Bach to portray the dignity of Faith as expressed by the *Credo*. Some striking harmonic developments are reached in the twelfth measure. The composition forms a charming example of the *fughetta* type.

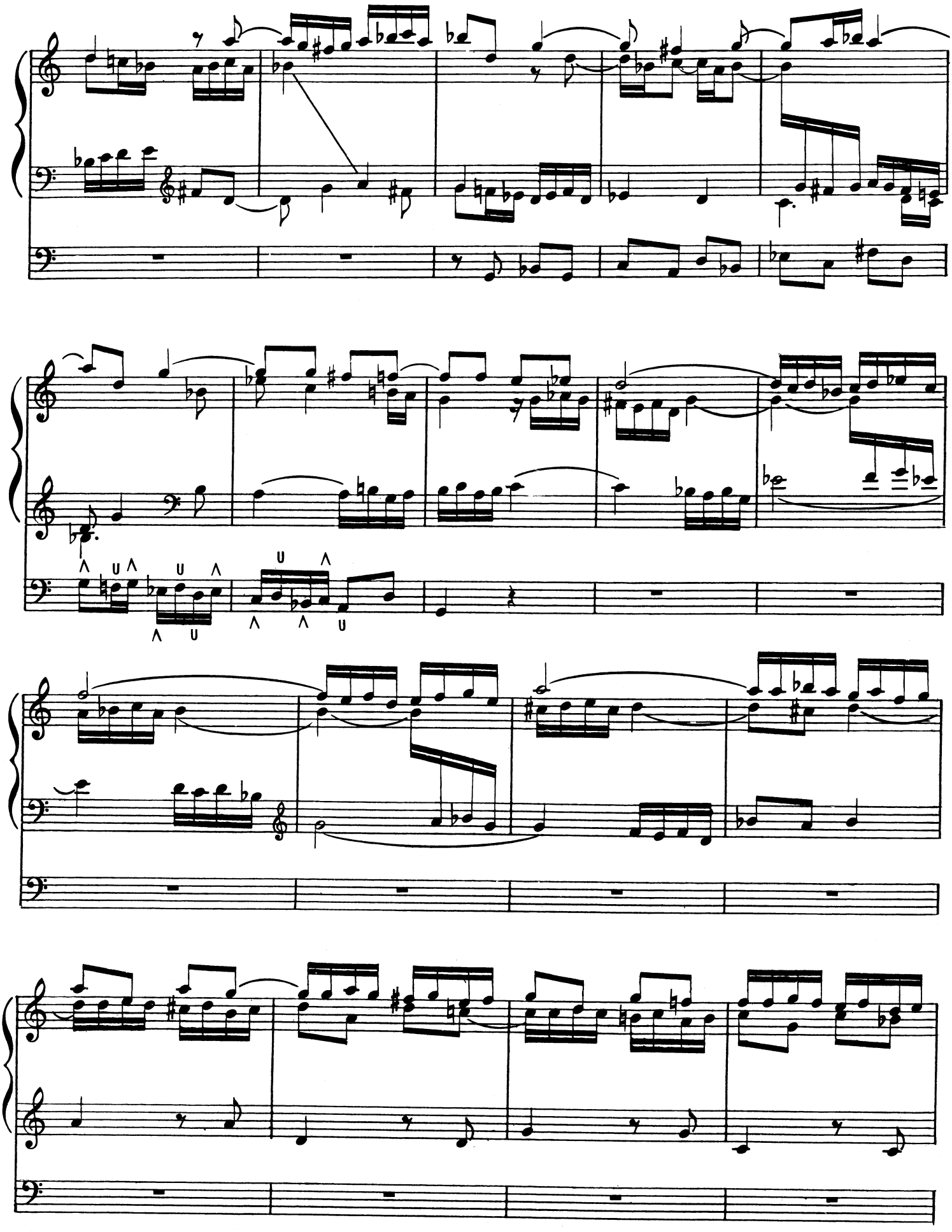
WIR GLAUBEN ALL' AN EINEN GOTT

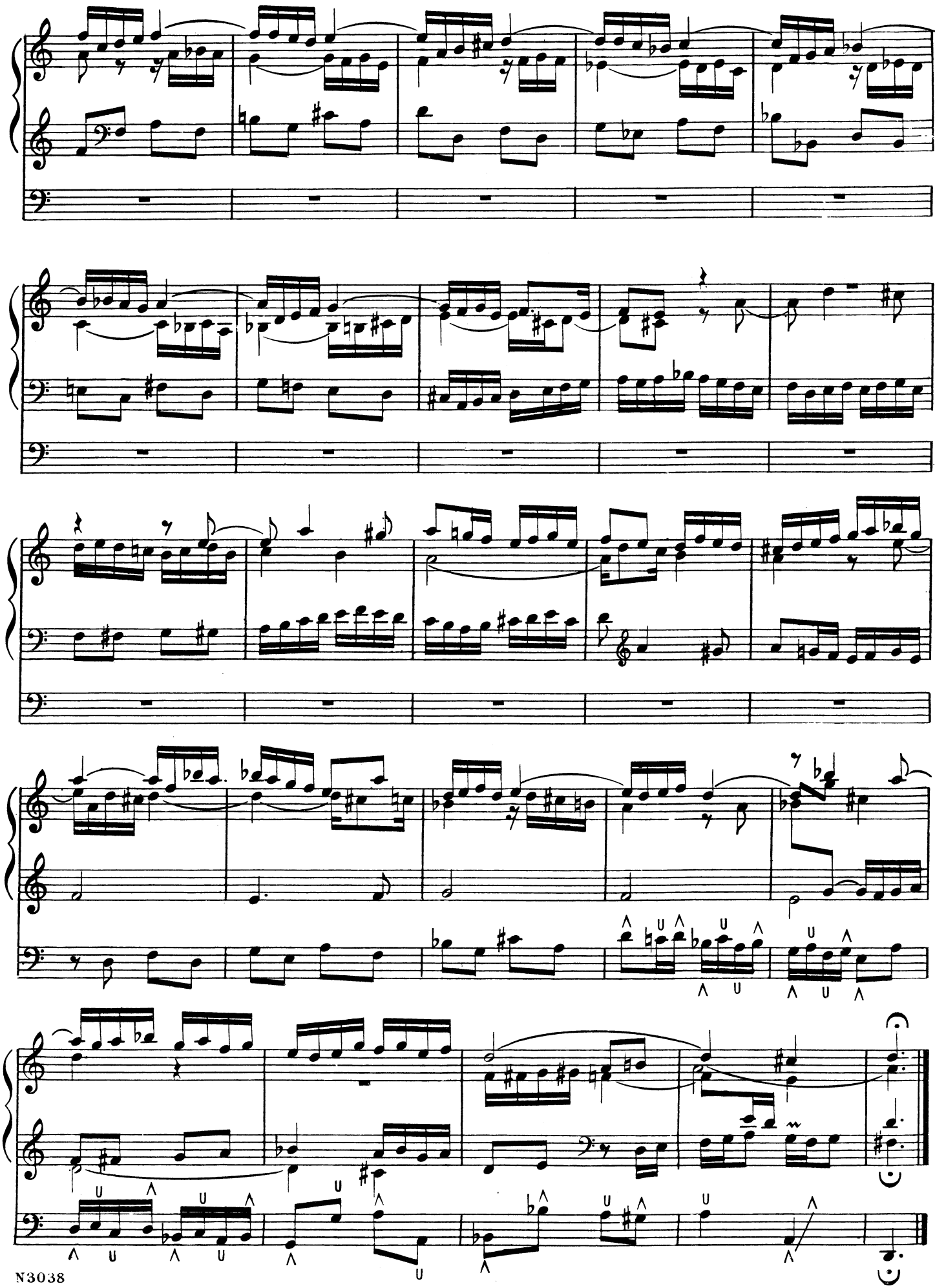
in Organo pleno con Pedale.







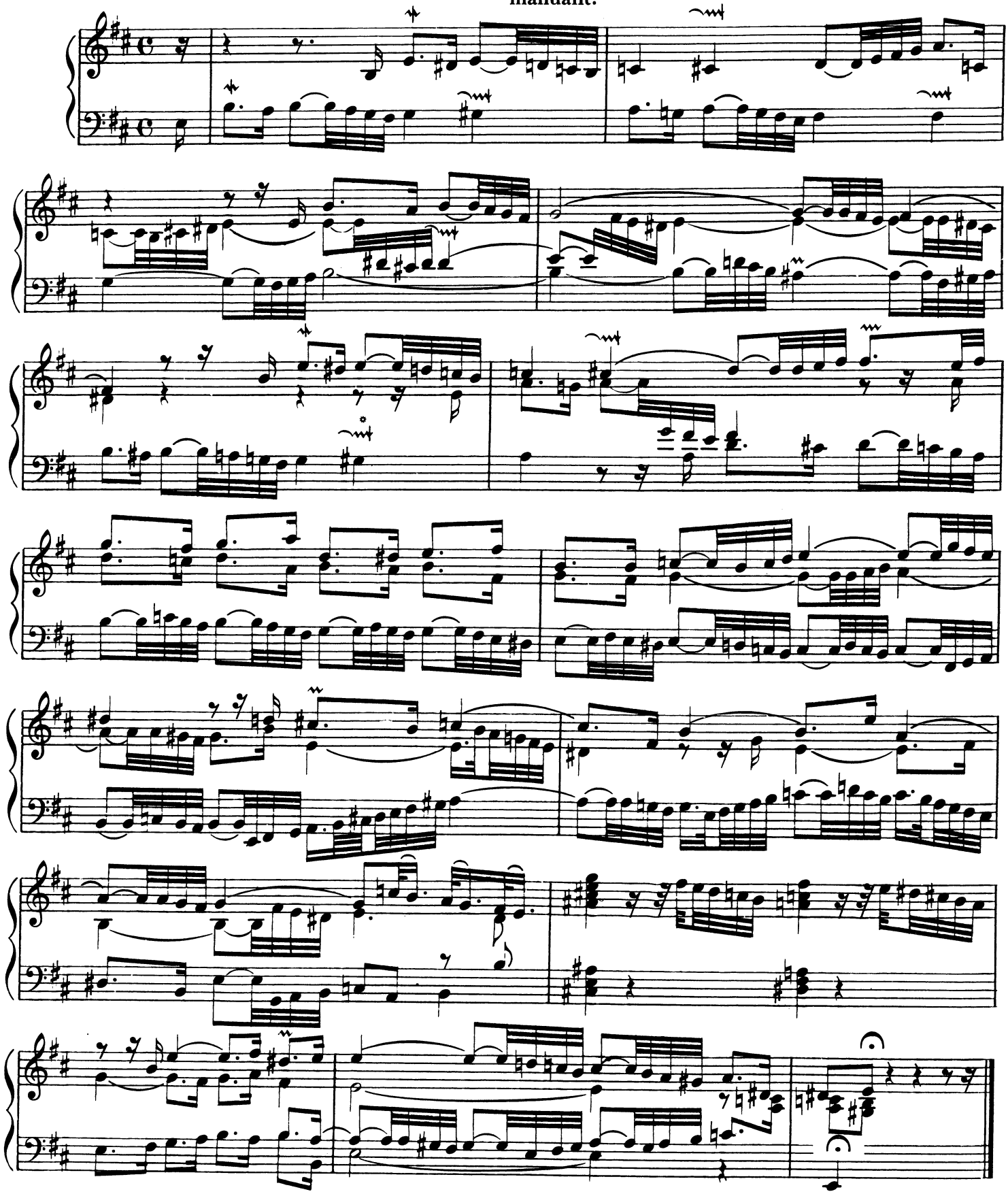




Fugetta super

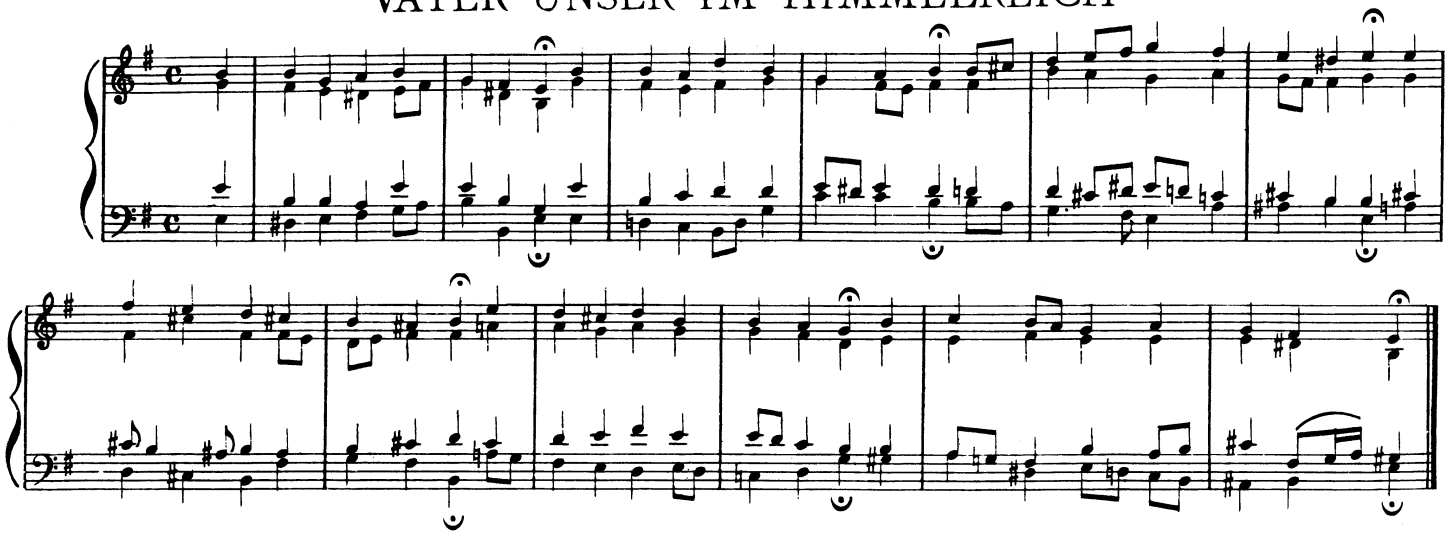
WIR GLAUBEN ALL' AN EINEN GOTT

manualit:



In the original edition this embellishment is shown as a simple ~. From the context it is clear that it should be the same as used in the other similar situations. In this fughetta *the notation, customary in Bach's time, of a dotted eighth and three thirty-second notes* ♪. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 *has been changed to conform to the modern notation of* ♩.𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯

VATER UNSER IM HIMMELREICH



This chorale setting occurs in the St. John Passion *with the signature of one flat. It has a strong leaning toward the Dorian mode and shows the relationship between the tempered-scale keys and the Church modes in Bach's music. It has been transposed to the signature of one sharp in order to agree with the large organ version; although the organ version has the signature of two sharps, the second sharp is often negated. The words for this version are those of the fourth stanza.*

4. Dein Will' gescheh', Herr Gott, zugleich
Auf Erden wie im Himmelreich;
Gieb' uns Geduld in Leidenszeit,
Gehorsam sein in Lieb' und Leid,
Wehr' und steu'r allem Fleisch und Blut,
Dass wider deinen Willen tut.

4. Thy will must all Creation do,
On earth and high in Heaven too,
And patience, Lord, on us bestow,
Obedient in weal and woe.
Stay Thou the hands and spoil the skill
Of them who seek to thwart Thy will.
Tr. Henry S. Drinker

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. III	p. 217
Pet.	Vol. VII	p. 60
B.&H.	Vol. IX	p. 82 Adagio
Nov.	Vol. XVI	p. 53 Adagio espressivo (♪=80)
Aug.	Vol. VII	p. 884 Andantino (♩=66)
Guil. tempo		(♪=72)
Durand	Vol. II, 3	p. 33
Dupré	Vol. VIII	p. 55 (♪=63)

In this version of "Vater unser im Himmelreich" we find one of the most complex and extended of all of the chorale fantasies by Bach. It is cast in five voices, a medium in which Bach felt particularly at home. Two of these voices are occupied with the plain statement of the chorale melody in canon at the octave. They form a very important basis around which the rest of the composition is built. The entrances of this chorale canon are as follows:

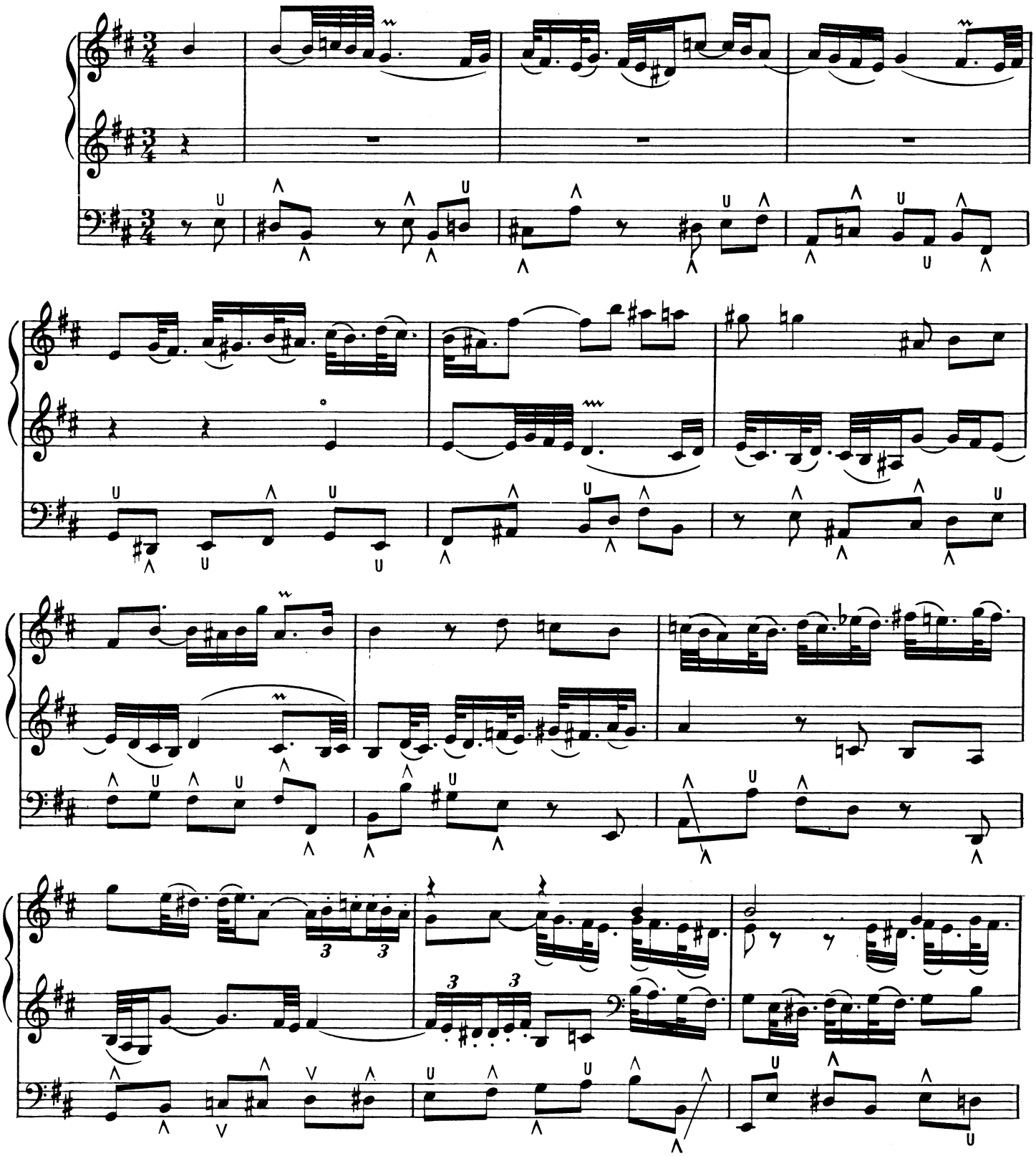
First verse-line:	Soprano, measure 11	Tenor, measure 13
Second verse-line:	Tenor, measure 25	Alto, measure 27
Third verse-line:	Soprano, measure 37	Tenor, measure 39
Fourth verse-line:	Tenor, measure 51	Soprano, measure 52
Fifth verse-line:	Soprano, measure 64	Alto (Tenor), measure 66
Sixth verse-line:	Tenor, measure 77	Alto, measure 79

Around this framework is wound a garland of beautiful and effective counterpoint. The pedal maintains a steady and independent flow of notes throughout and does not intrude itself into the warp and woof of the upper parts. but goes steadfastly on its own way. The other two voices form a commentary expressive of the deep earnestness of the subject and are unusually rich in rhythmic patterns that give to the composition much of its complex cast. Frequently these two parts appear in canonic imitation. This composition may be considered one of the most successful in approaching the fulfillment of the subject content.

Do not let the complexity of the material deter you if at first it does not seem to respond to your efforts in interpretation. It is a composition which will require much work, prayer, and patience before it is entirely comprehended. Again, one might truthfully say that its final realization would be attained much more easily through the medium of the orchestra.

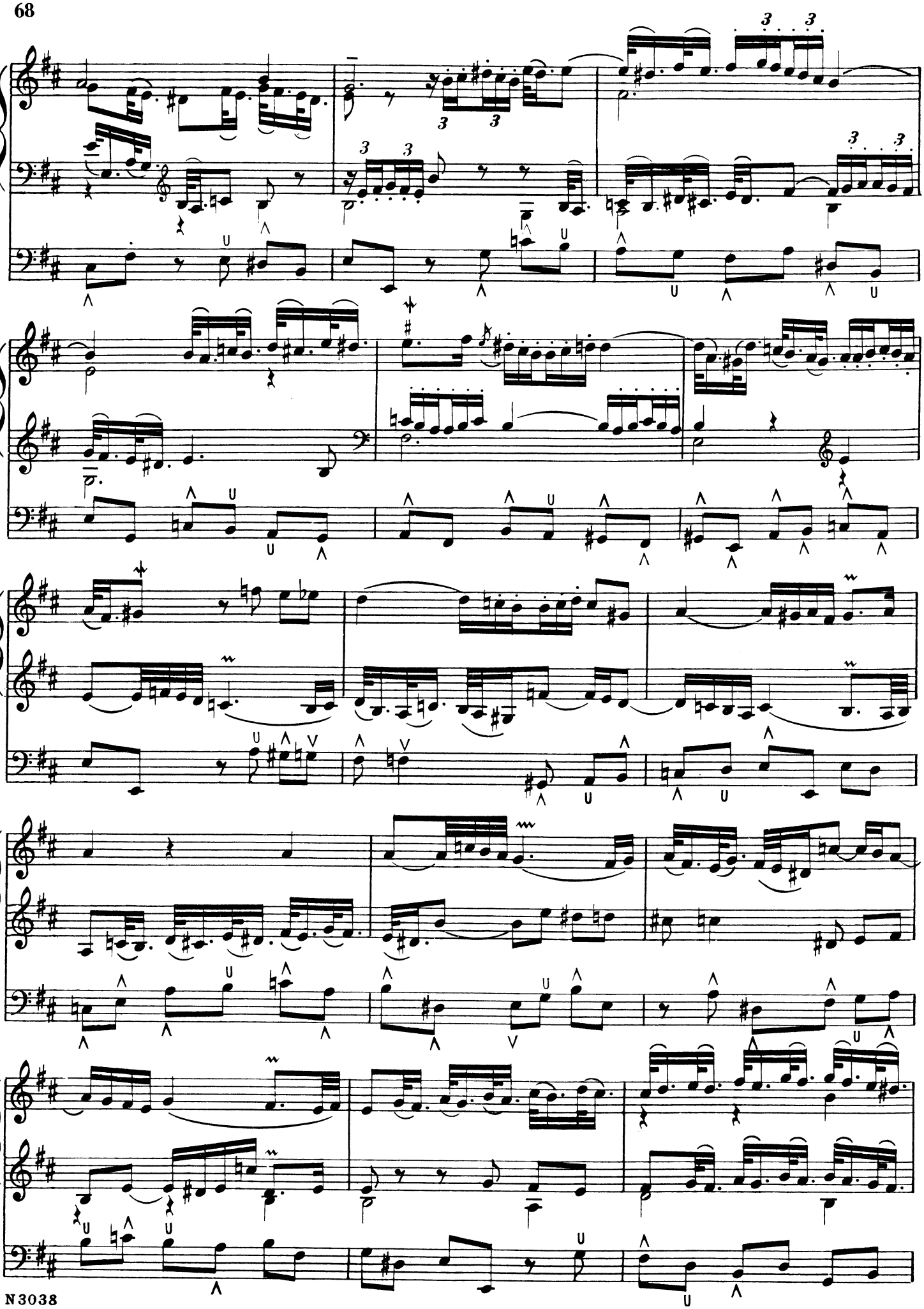
VATER UNSER IM HIMMELREICH

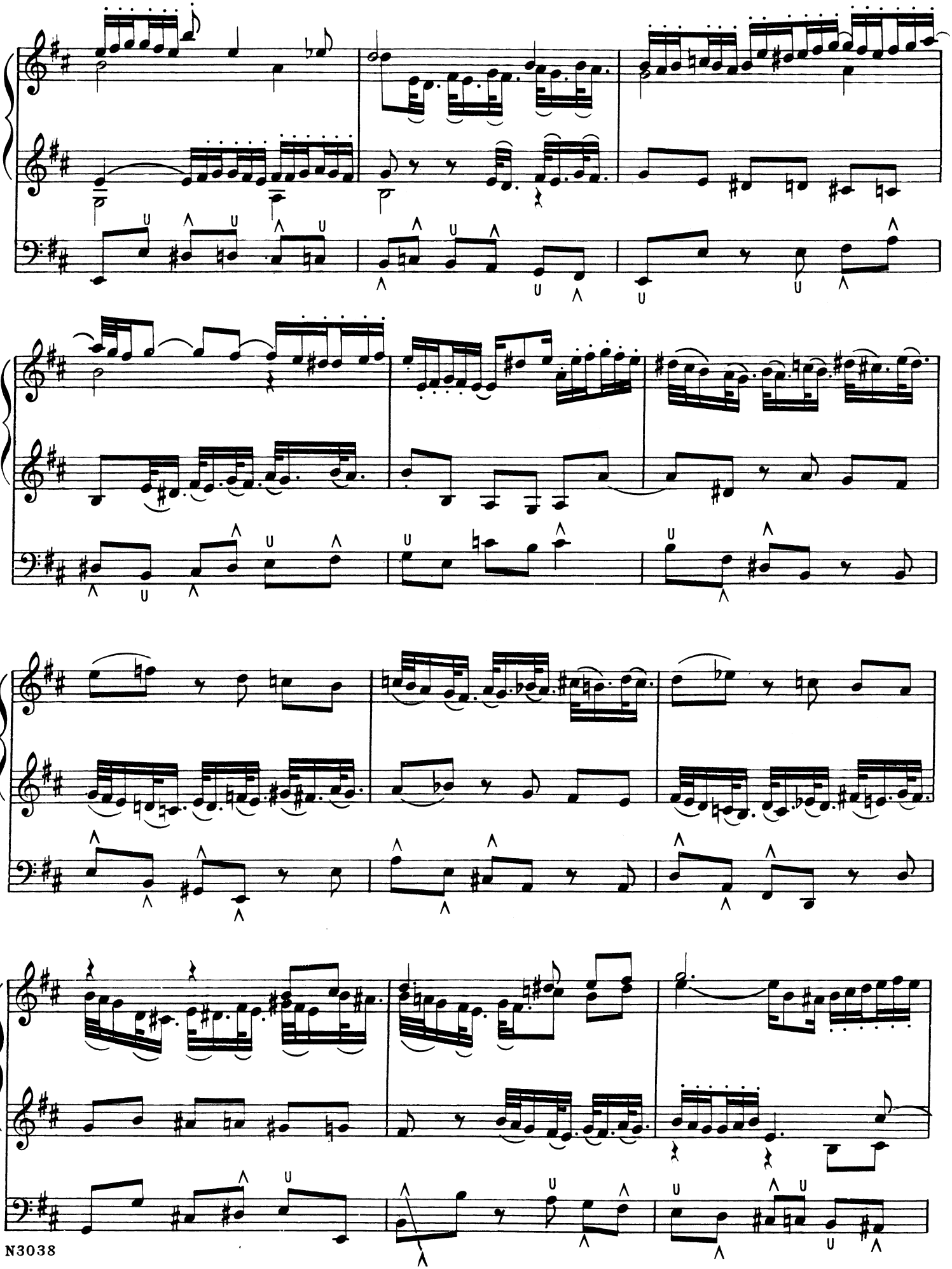
à 2 Clav. et Pedal è Canto fermo in Canone

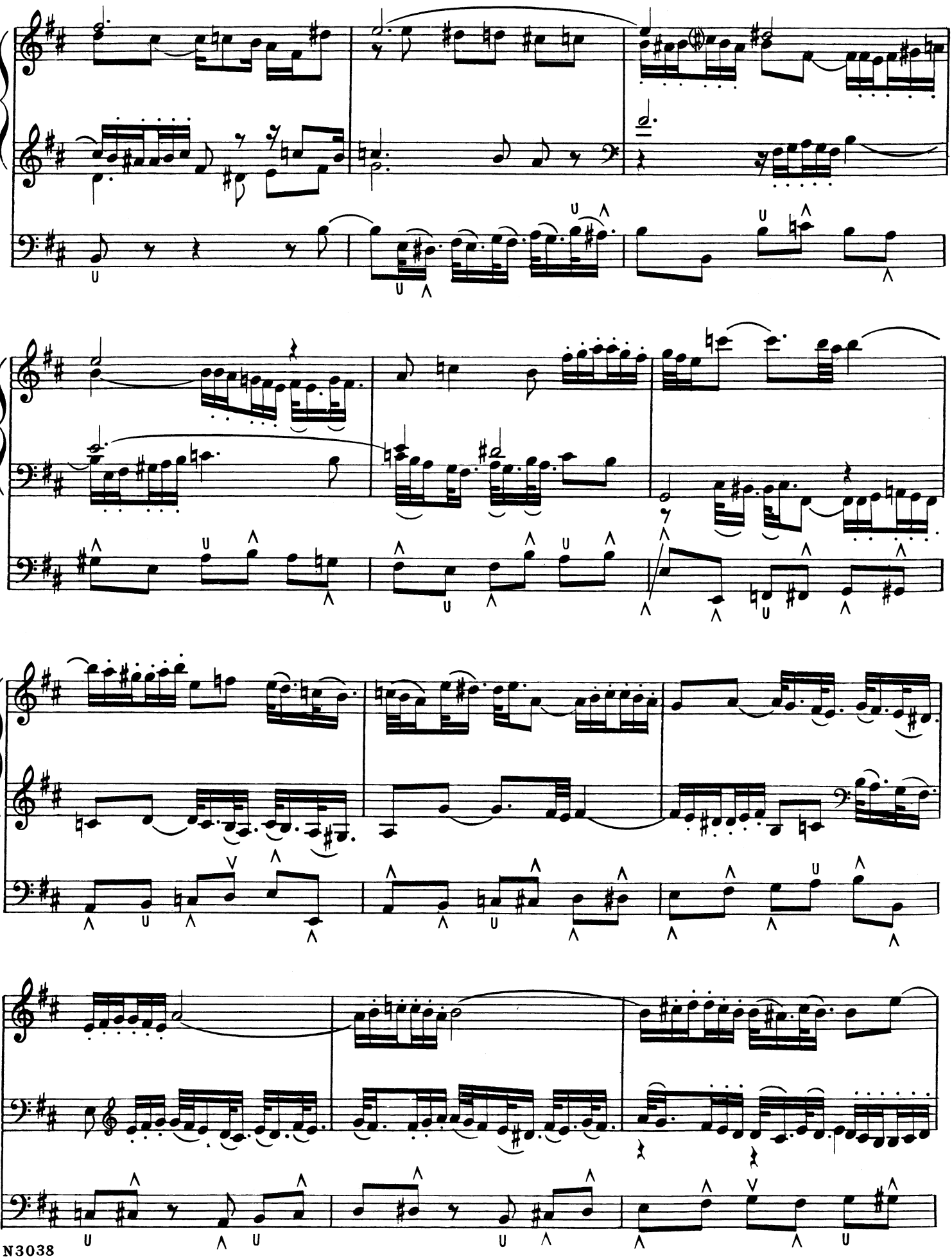


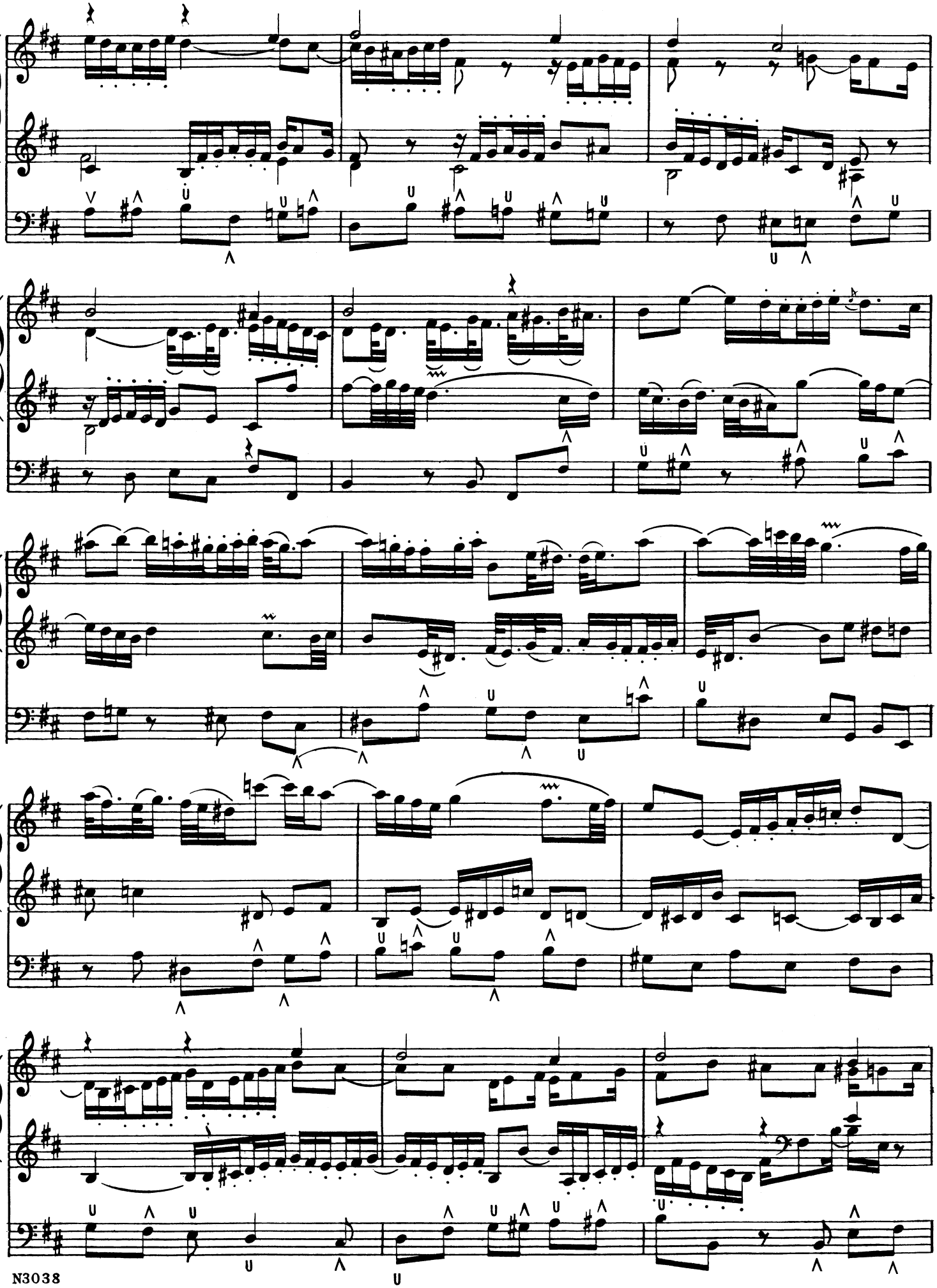
**In the original edition the part for the left hand is written almost throughout in the alto clef. The slurs and the many dotted notes are indications placed by Bach himself in the first edition.*

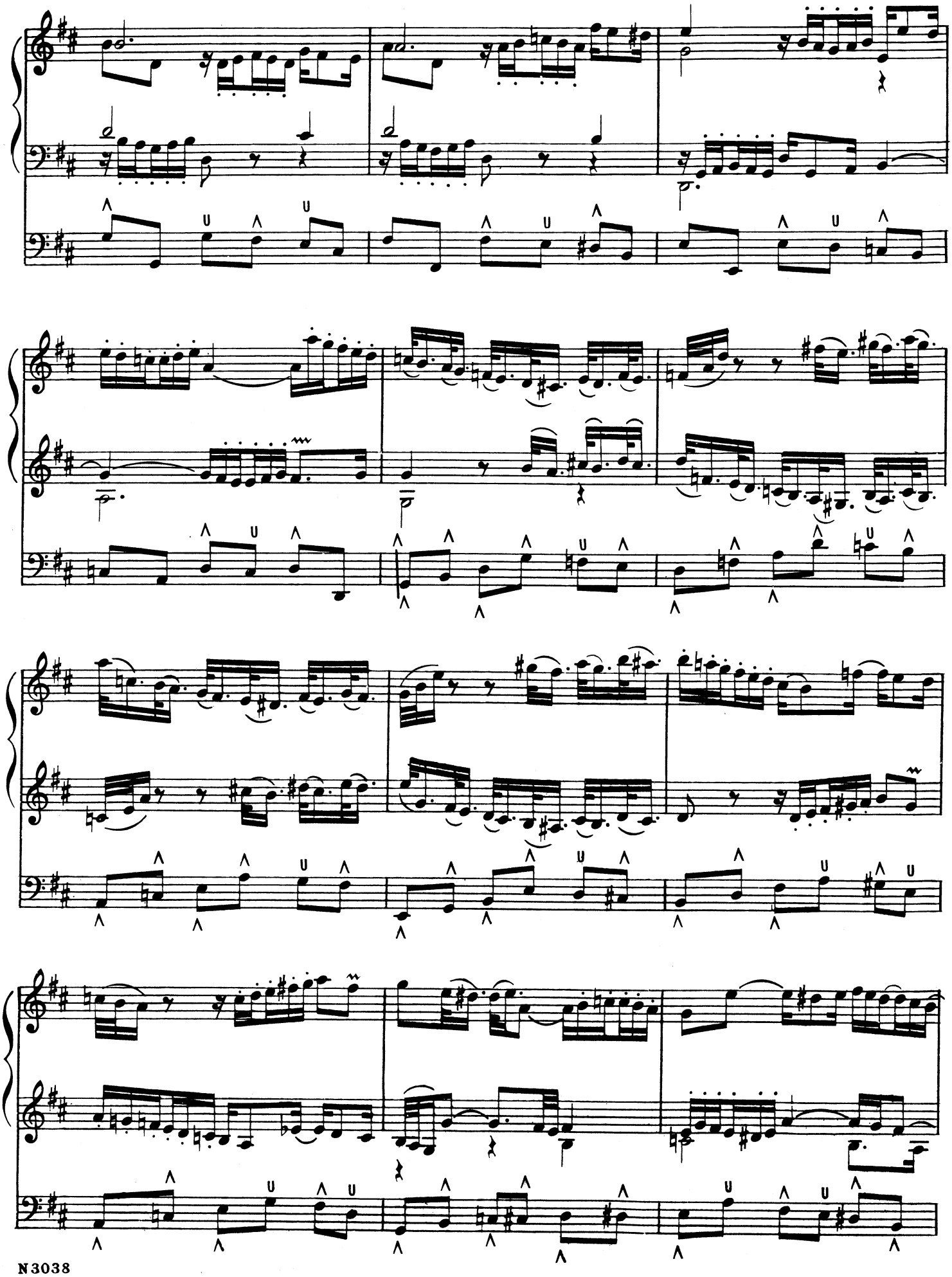
It is the definite opinion of this editor, that the editor of the Bachgesellschaft Edition and, following him, many other editors, have used the embellishment sign wrongly in measures 5, 23, 56, and 60. It should be ~~. Bach has written the part so that the sign ~~~ would be meaningless. The original edition is not clearly engraved, a fact which may have led to this interpretation of this sign.

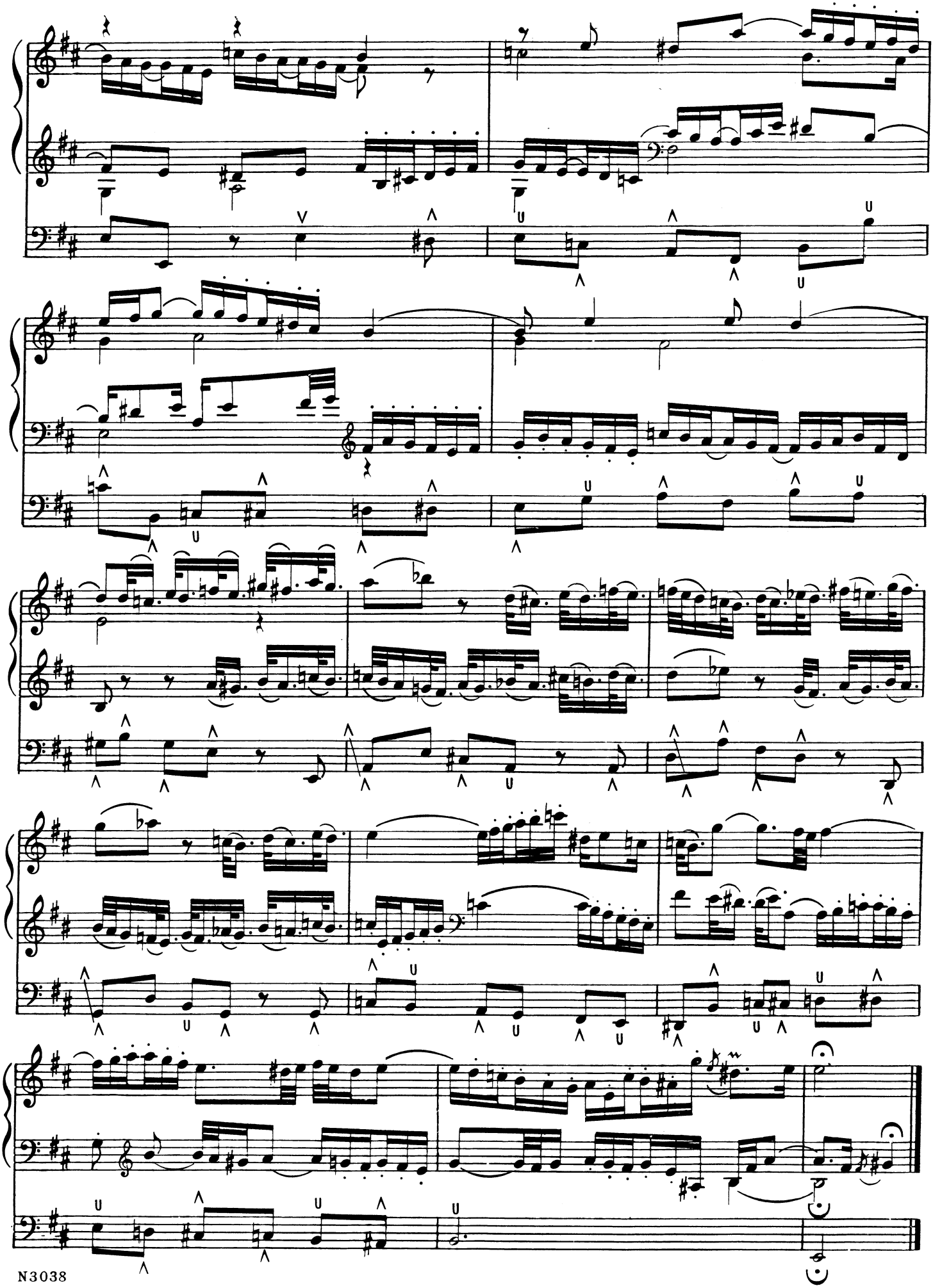




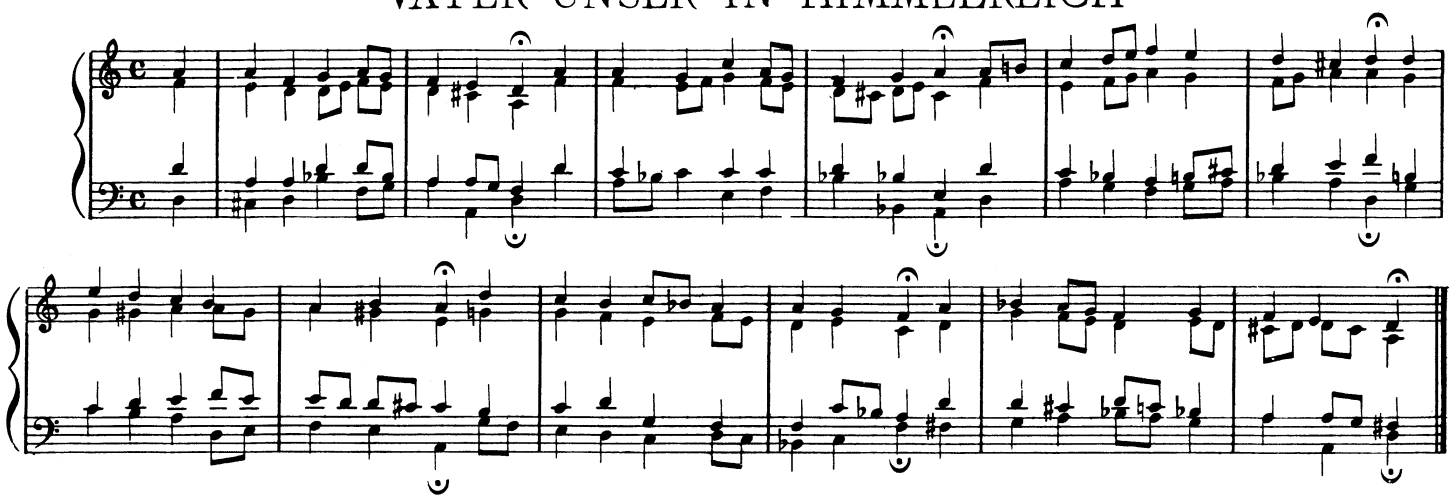








VATER UNSER IN HIMMELREICH



This setting is from Cantata 102, "Herr, deine Augen sehen," where it appears with the signature of two flats. It has been transposed to the Dorian mode without sharps or flats in order to agree with the small organ version. The sixth and seventh stanzas were used.

6. Heut' lebst du: heut' bekehre dich!
Eh' morgen kommt, kann's ändern sich;
Wer heut' ist frisch, gesund und rot,
Ist morgen krank, ja wohl gar tot.
So du nun stirbest ohne Buss',
Dein Leib und Seel' dort brennen muss.

7. Hilf, o Herr Jesu, hilf Du mir,
Dass ich noch heute komm' zu Dir
Und Busse tu' den Augenblick,
Eh' mich der schnelle Tod hinrück;
Auf dass ich heut' und jederzeit
Zu meiner Heimfahrt sei bereit.

6. Today, alive and in your prime,
Get you to God, while still there's time;
Today alert and sound and brave,
Tomorrow sick or in your grave.
By penitence God's wrath dispel
Or face the fiendish fires of Hell.

7. Help Thou, Lord Jesus, help Thou me,
That I today may come to Thee,
Teach me, I pray Thee, penitence,
Before swift death shall bear me hence,
That ready I may ever be
To take my journey home to Thee.
Tr. Henry S. Drinker

EDITIONS AND TEMPO SUGGESTIONS

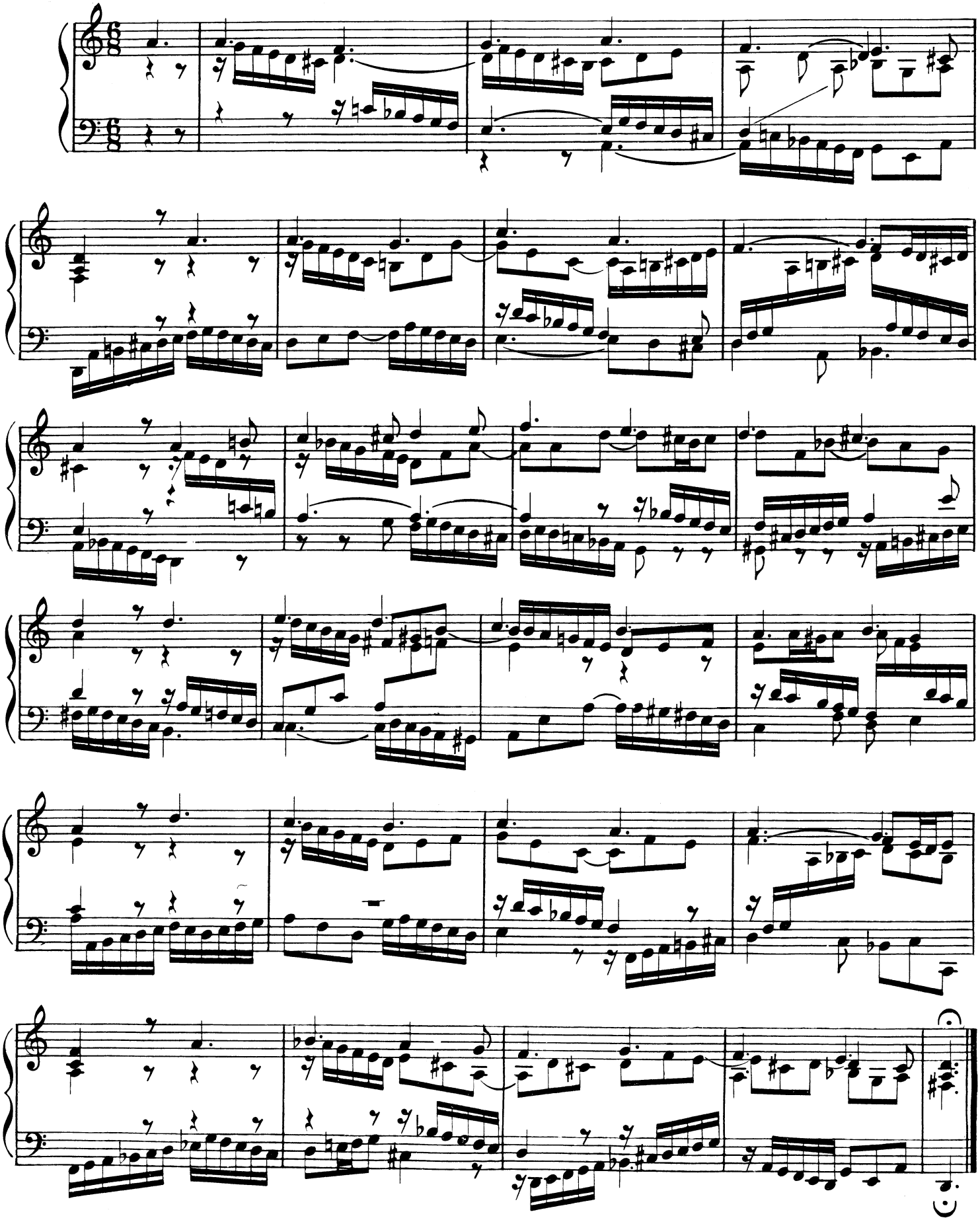
B.G.	Vol. III	p. 223
Pet.	Vol. V	p. 51
B.&H.	Vol. IX	p. 88 Andante con moto
Nov.	Vol. XVI	p. 61 Poco allegretto (♪=126)
Aug.	Vol. VIII	p. 1068 Adagio
Guil. tempo		Animé (♪=112)
Durand	Vol. II, 3	p. 39
Dupré	Vol. VIII	p. 62 (♪=96)

Up to now the small versions of the various chorales in this set have not presented the complete melody of the chorale, but only small sections of it. They have also been in the form of very short *fughette*. For this reason it was felt that the harmonization preceding the larger version would suffice for these smaller versions also. Beginning with the present chorale, however, either the whole melody is presented in the small version, or the extent and complexity of the composition is much greater. The small version of each chorale will, therefore, be preceded henceforth by the chorale harmonization.

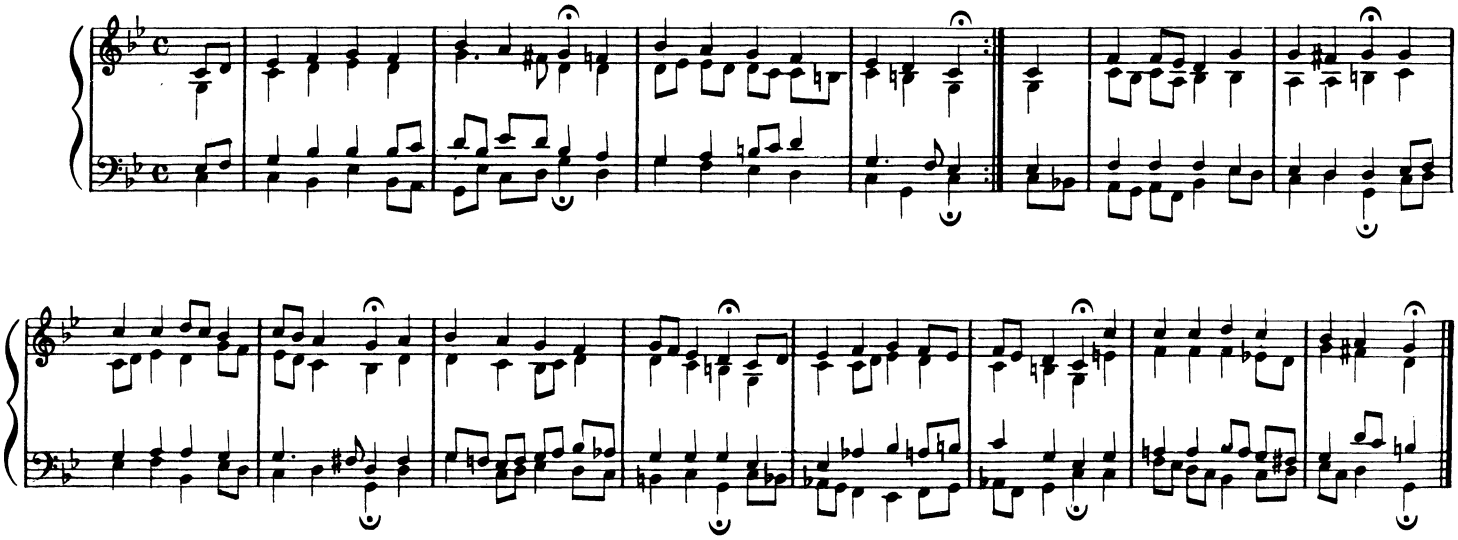
"Vater Unser im Himmelreich" presents the most complete melody of the chorale in the soprano. Supporting this melody is one of the most perfect and beautiful motives ever penned by the great master. This figure in sixteenth notes, which is constantly used, is a perfect realization of penitence and prayer. It should be played slowly and quietly.

VATER UNSER IM HIMMELREICH

alio modo manualiter.



CHRIST, UNSER HERR, ZUM JORDAN KAM



The source of this harmonization is found in Cantata 7, "Christ, unser Herr, zum Jordan kam," where it is found with the signature of two sharps and set to the seventh stanza of the hymn.

7. Das Aug' allein das Wasser sieht,
Wie Menschen Wasser giessen
Der Glaub' im Geist die Kraft versteht
Des Blutes Jesu Christi;
Und ist für ihm ein rote Flut
Von Christi Blut gefärbet,
Die allen Schaden heilet gut,
Von Adam her geerbet,
Auch von uns selbst begangen.

To mortal eye this seems to be
But water as it floweth;
Thru Faith alone the Might we see
Which Jesus' Blood bestoweth;
His suffering and death atone
For ev'ry human failing,
For all the ills which we bemoan,
Which Adam's curse has brought us,
Or our own weakness taught us.
Tr. Henry S. Drinker

EDITIONS AND TEMPO SUGGESTIONS

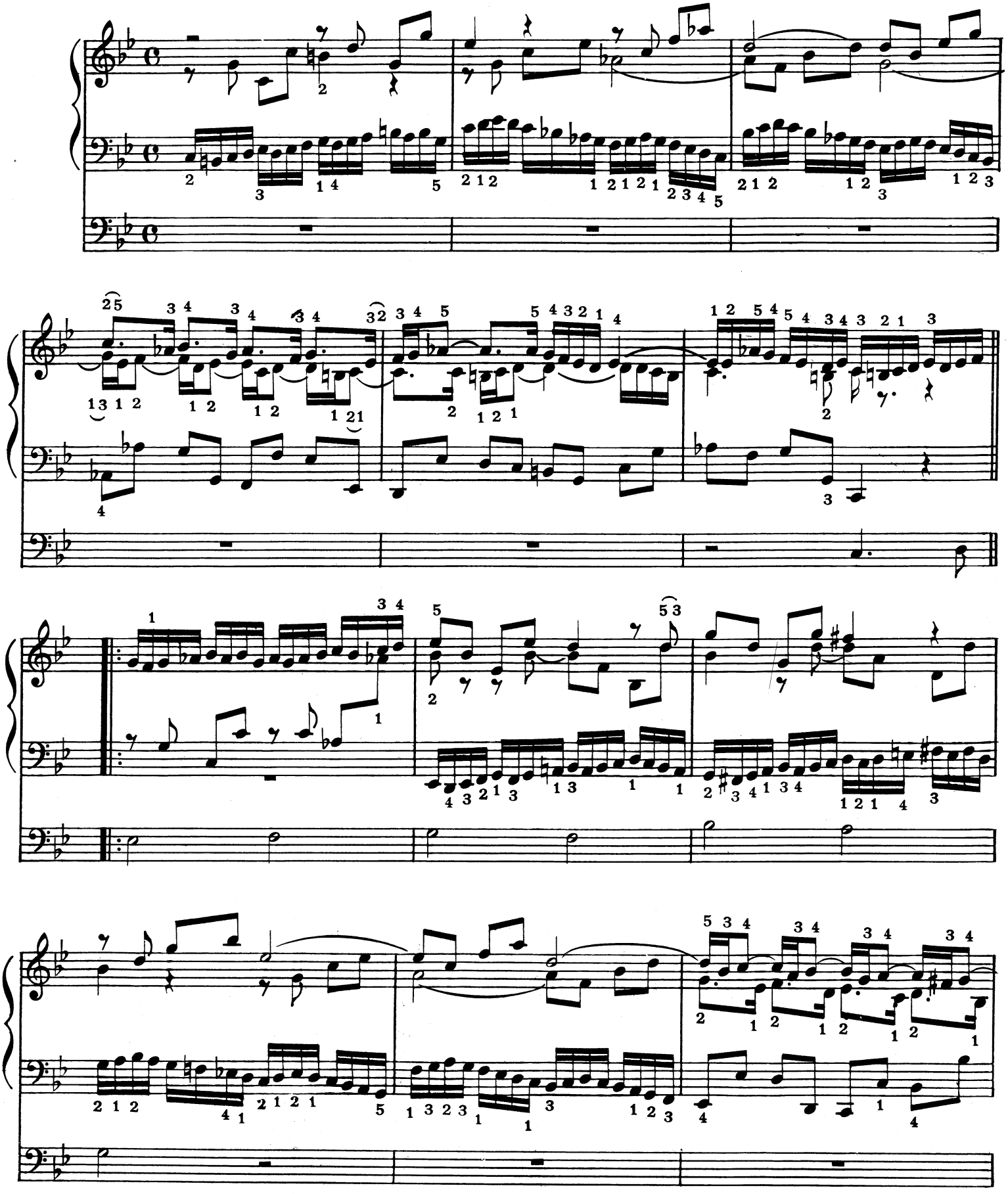
B.G.	Vol. III	p. 224
Pet.	Vol. VI	p. 46
B. & H.	Vol. VIII	p. 58 Allegro moderato
Nov.	Vol. XVI	p. 62
Aug.	Vol. VI	p. 775 Allegro moderato (♩. =80)
Guil. tempo		(♩ =64)
Durand	Vol. II, 3	p. 40
Dupré	Vol. VIII	p. 64 (♩ =60)

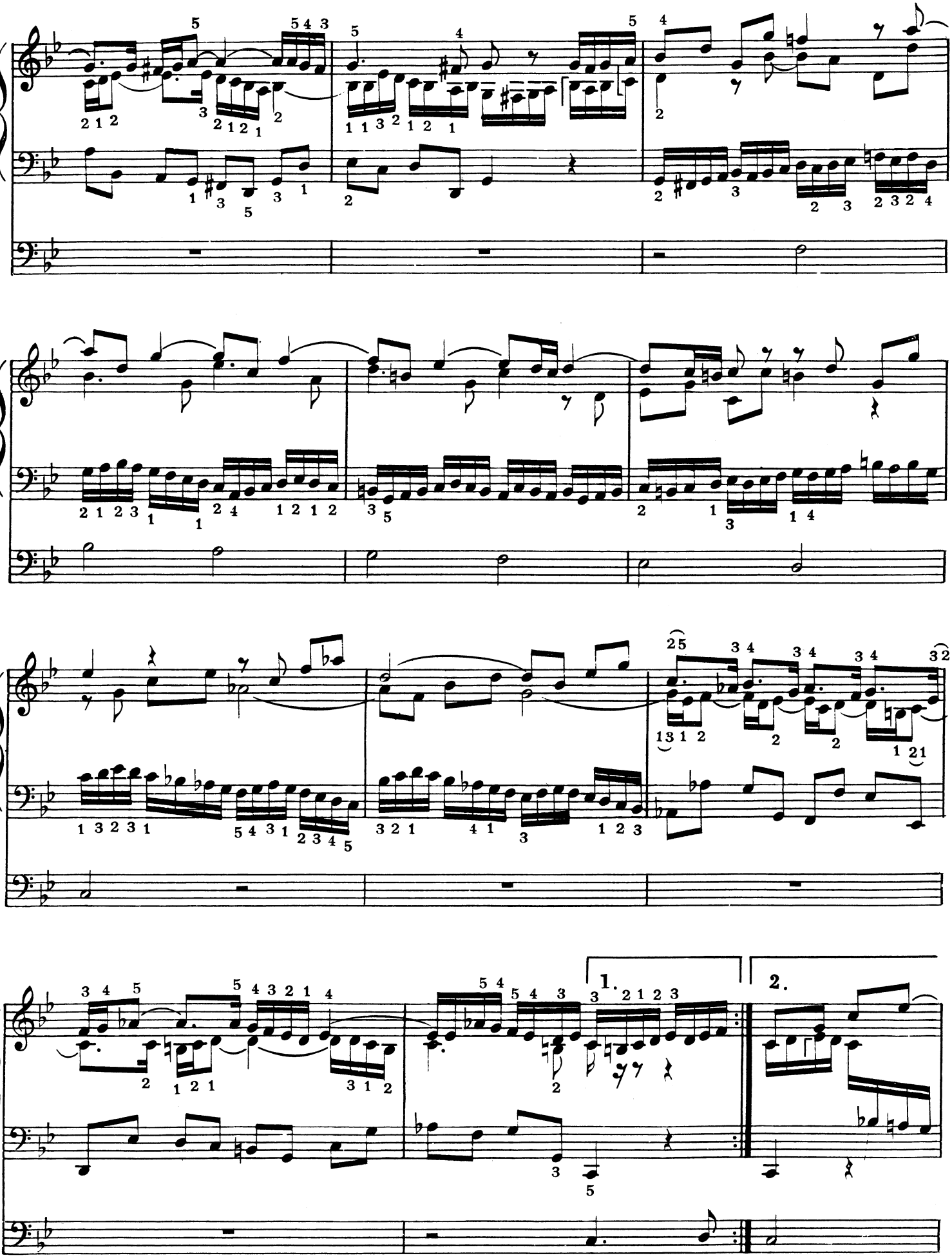
In the large version of "Christ, unser Herr, zum Jordan kam" we find again the chorale-aria type. The left-hand part is the *continuo* of the chorale aria, usually played by the violoncellos and basses, and should be played with a selection of eight-foot stops, to which should be added at least one stop of soft, sixteen-foot pitch. The right-hand part, on a separate manual, would, in the chorale aria, normally be played by the violins or by the flutes and oboes. For the chorale melody in the pedals, some editors suggest an eight-foot soft reed; but in the chorale aria, this melody is more often found in the alto range, which would require a stop of four-foot pitch. The editor believes that this is preferable, since it avoids confusion with the bass part.

In this composition, the flowing waters of the Jordan are illustrated in the *continuo* (left-hand part), the rise and fall of the music depicting waves. If one were to pursue the chorale-aria analogy a bit further and reconstruct the aria as a movement from one of the cantatas, one could easily picture the upper parts as Jesus and John in deep, earnest conversation.

CHRIST, UNSER HERR, ZUM JORDAN KAM

a 2. Clav. è Canto fermo in Pedal.

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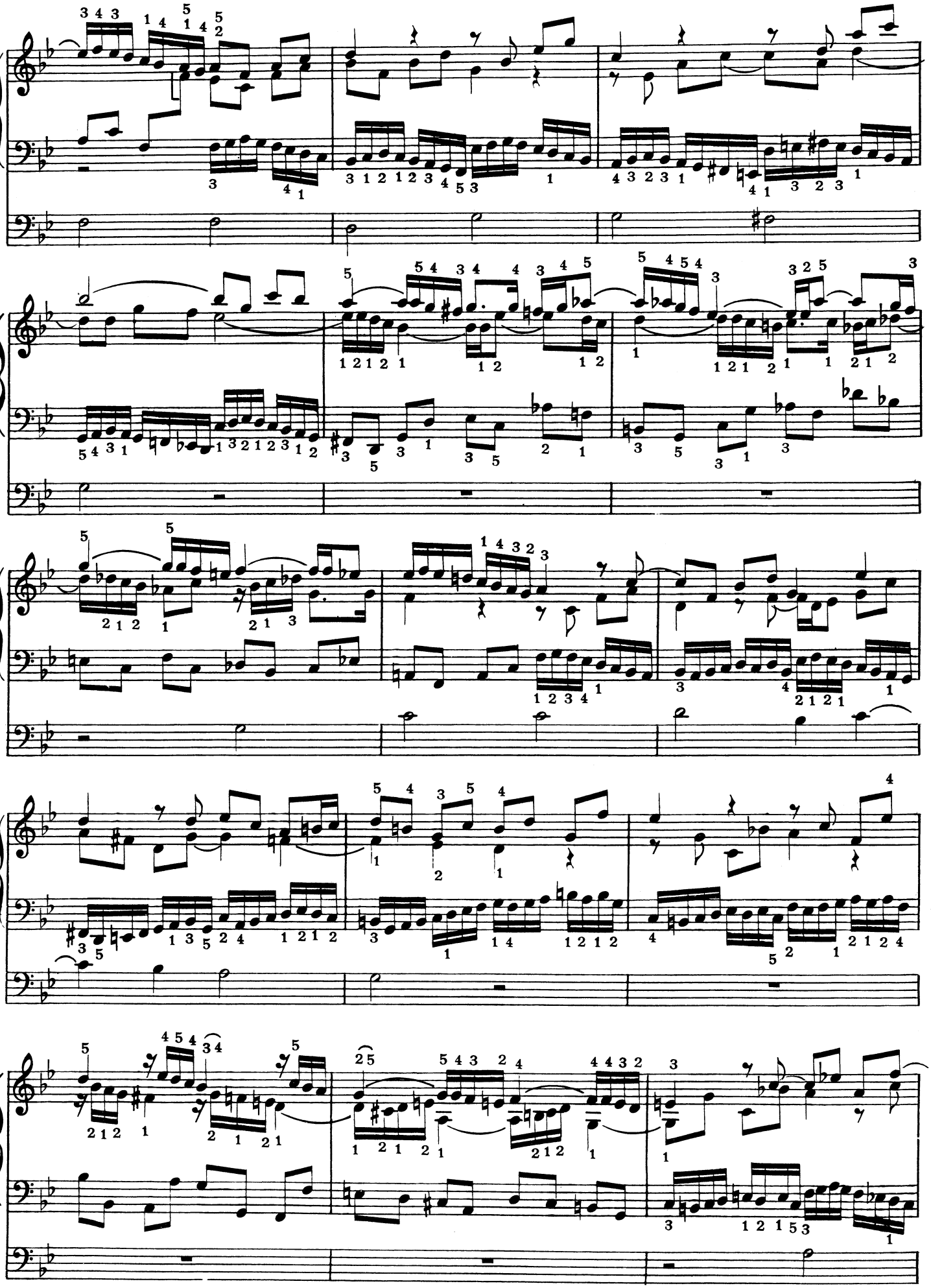
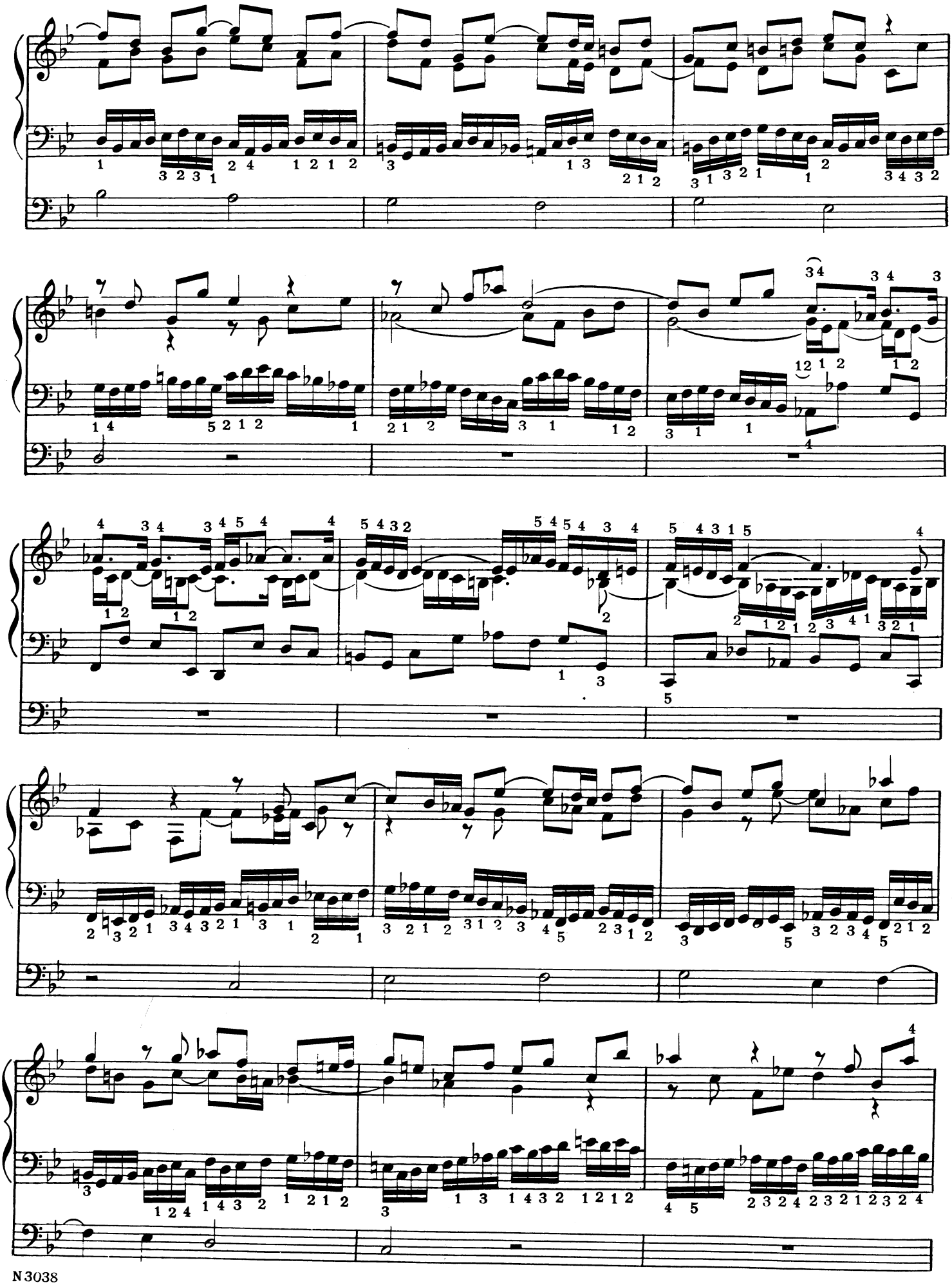
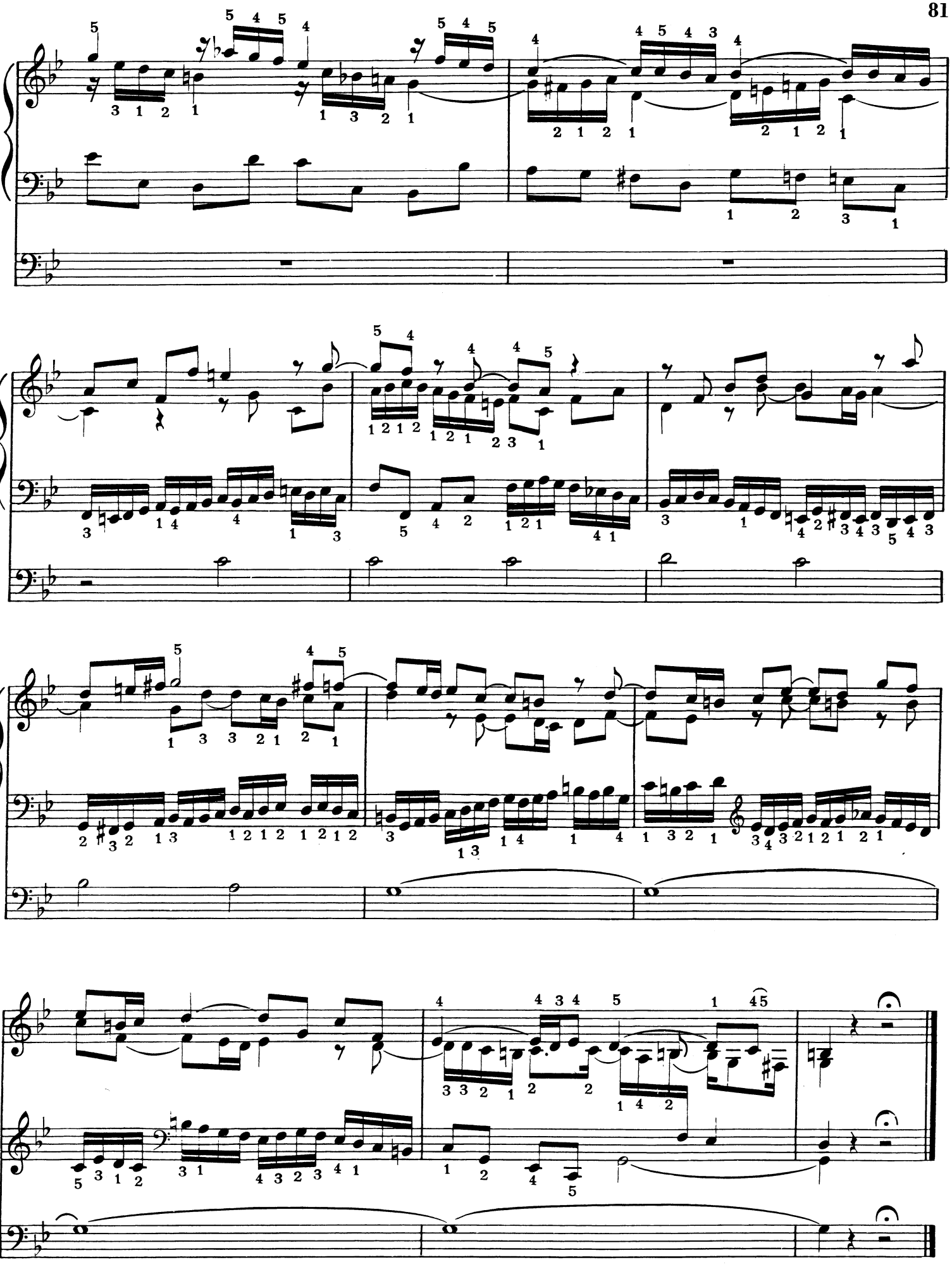
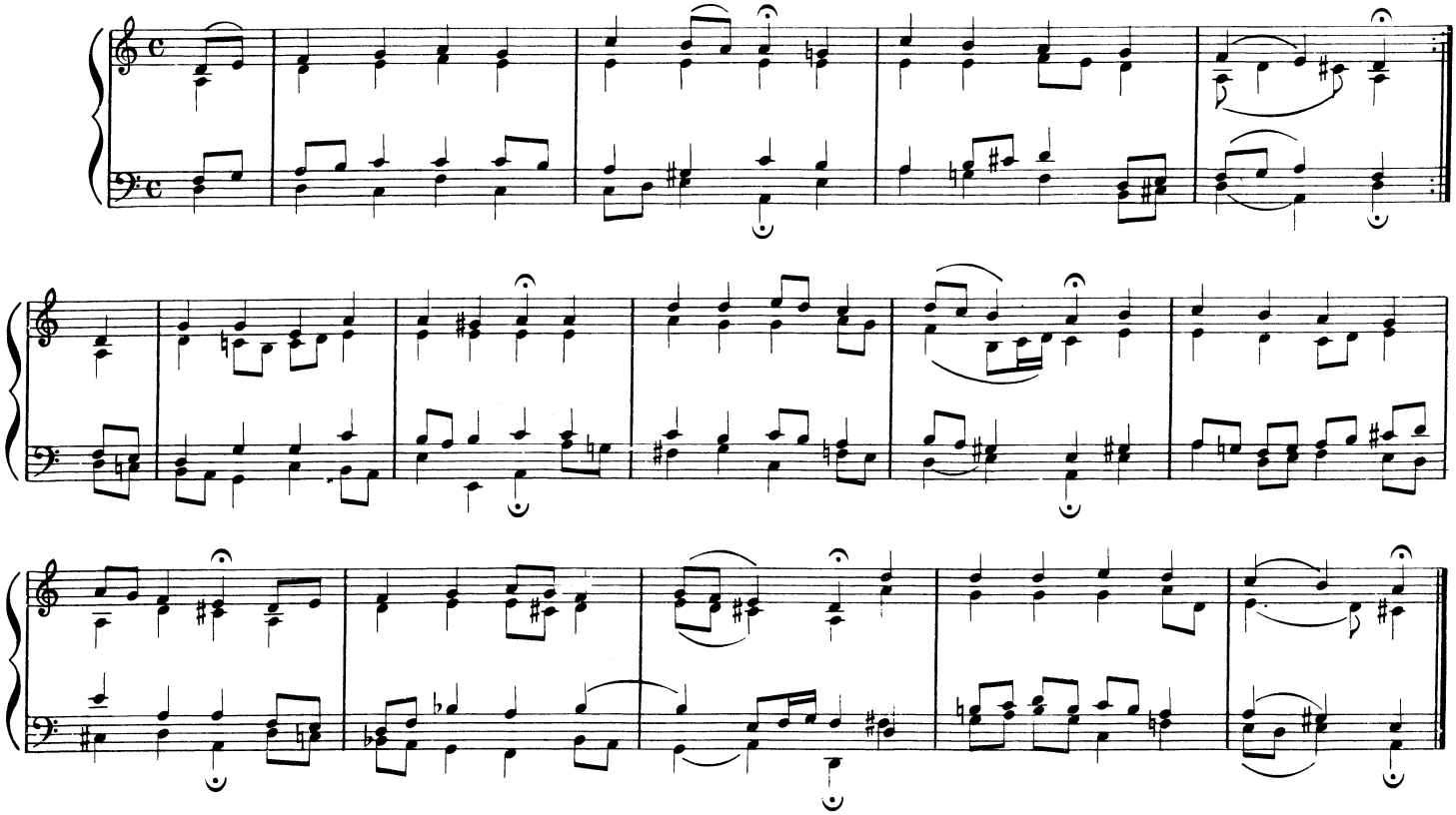






CHRIST, UNSER HERR, ZUM JORDAN KAM



This chorale harmonization is No. 66 in the 371 Chorales. *It is not found in any of the existing choral works of the master.*

Christ, unser Herr, zum Jordan kam
Nach seines Vaters Willen,
Von Sankt Johann's die Taufe nahm,
Sein Werk und Amt zu 'rfüllen,
Da wollt' Er stiften uns ein Bad,
Zu waschen uns von Sünden,
Ersäufen auch den bittern Tod
Durch sein selbst Blut und Wunden;
Es galt ein neues Leben.

To Jordan's stream came Christ our Lord;
Saint John, beside Him standing,
Baptized Him there in Jordan's ford
At Mighty God's commanding;
He thus prepared for us a bath
In which to drown death's terror,
To wash away all sin and wrath,
Efface for each his error,
And fire anew our courage.
Tr. Henry S. Drinker

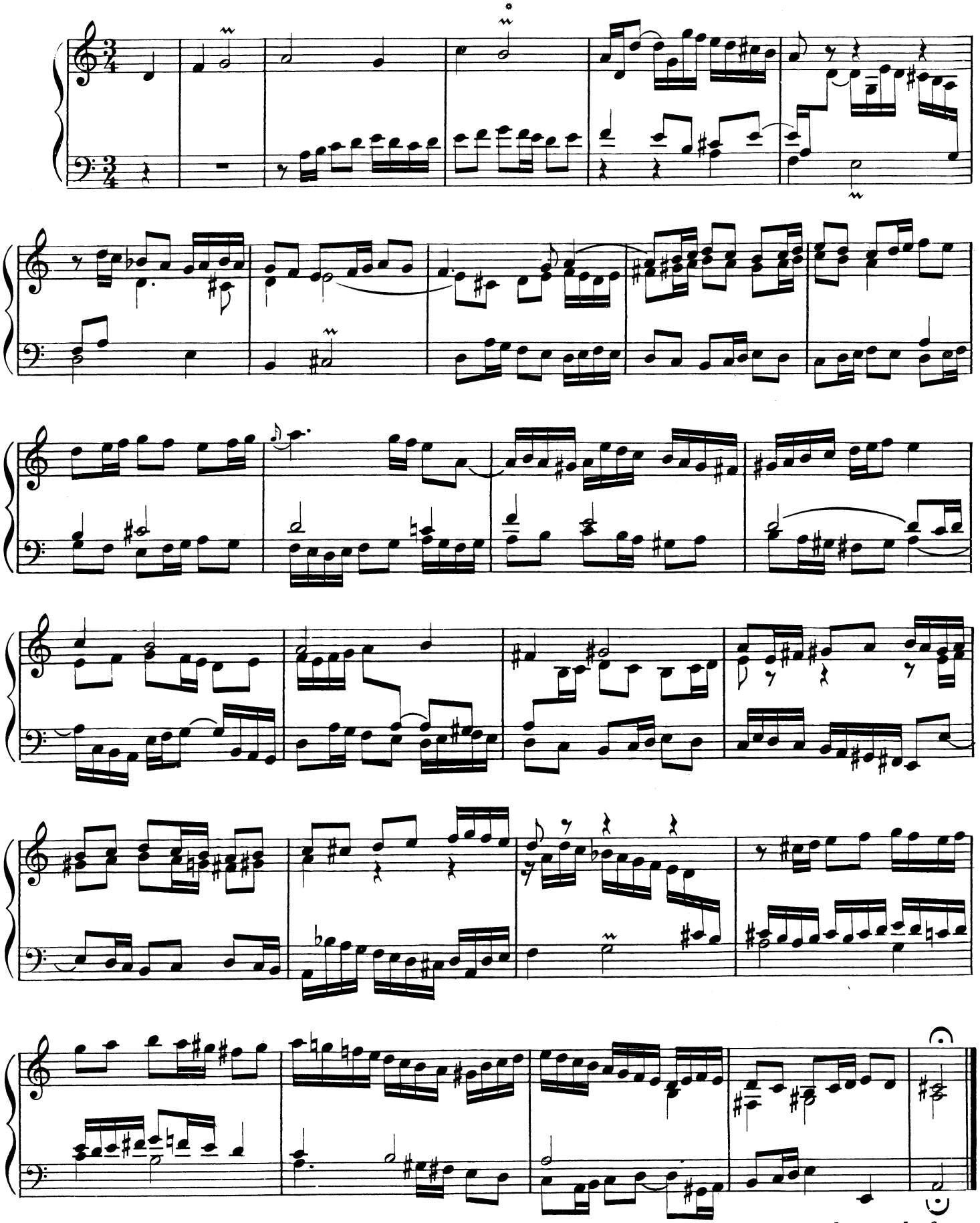
EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. III	p. 228
Pet.	Vol. VI	p. 49
B.&H.	Vol. VIII	p. 63 Allegro non troppo
Nov.	Vol. XVI	p. 67 Allegro moderato (♩=76)
Aug.	Vol. VIII	p. 1058 Andante
Guil. tempo		Allegro (♩=76)
Durand	Vol. II, 3	p. 44
Dupré	Vol. VIII	p. 69 (♩=63)

The smaller version also provides a pictorial description of waves. It is ingeniously constructed upon a theme derived from the first verse-line of the chorale and a countertheme which may also have been derived from the same source. Immediately after the opening presentation of the two themes, they appear inverted. By such alternation a *fughetta* is constructed. The piece is one of the most charming of the smaller group and should be played with a subdued, even tender registration.

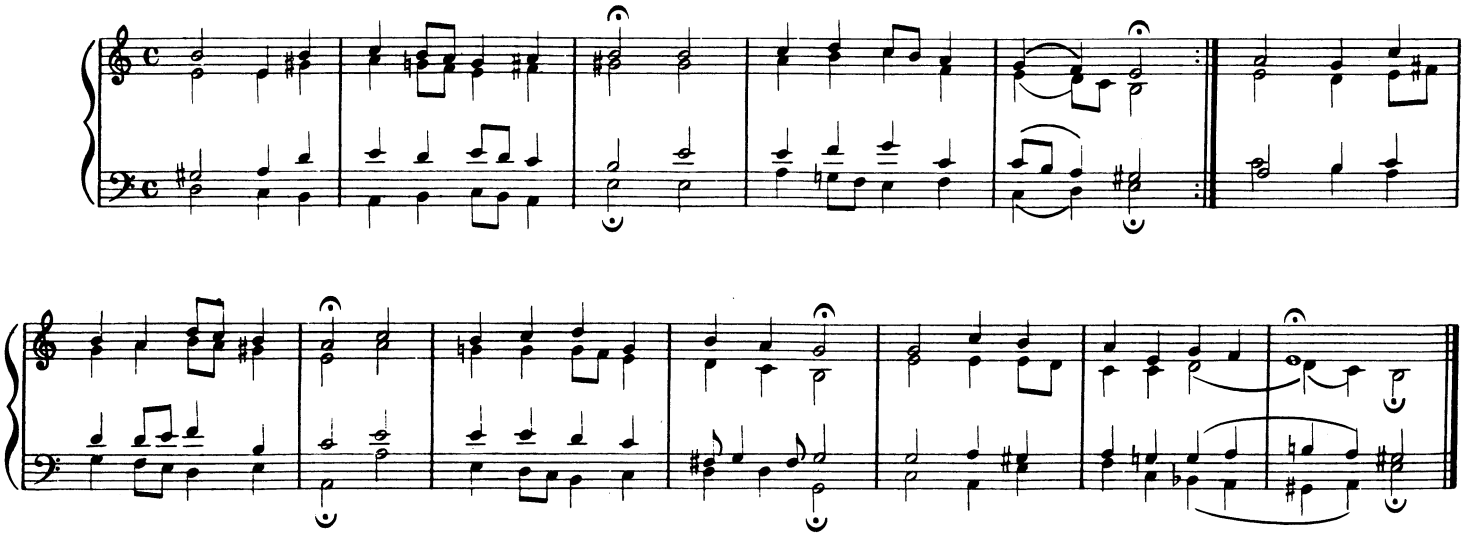
CHRIST, UNSER HERR, ZUM JORDAN KAM

alio modo manualiter



*This embellishment is missing in the original edition. From the context it should be present at least in the first presentation of the theme.

AUS TIEFER NOT SCHREI' ICH ZU DIR



This is the closing chorale of Cantata 38, "Aus tiefer Not," where it appears with stanza five of the chorale text.

Ob bei uns ist der Sünden viel,
Bei Gott ist viel mehr Gnade,
Sein' Hand zu helfen hat kein Ziel,
Wie gross auch sei der Schade.
Er ist allein der gute Hirt,
Der Israel erlösen wird
Aus seinen Sünden allen.

However great our failings be,
God's Mercy is unending,
To feeble sinners ever He
His helping hand is lending.
Shepherd and Friend and Trusted Guide,
He stands here ever by our side,
From ev'ry foe defending.

Tr. Henry S. Drinker

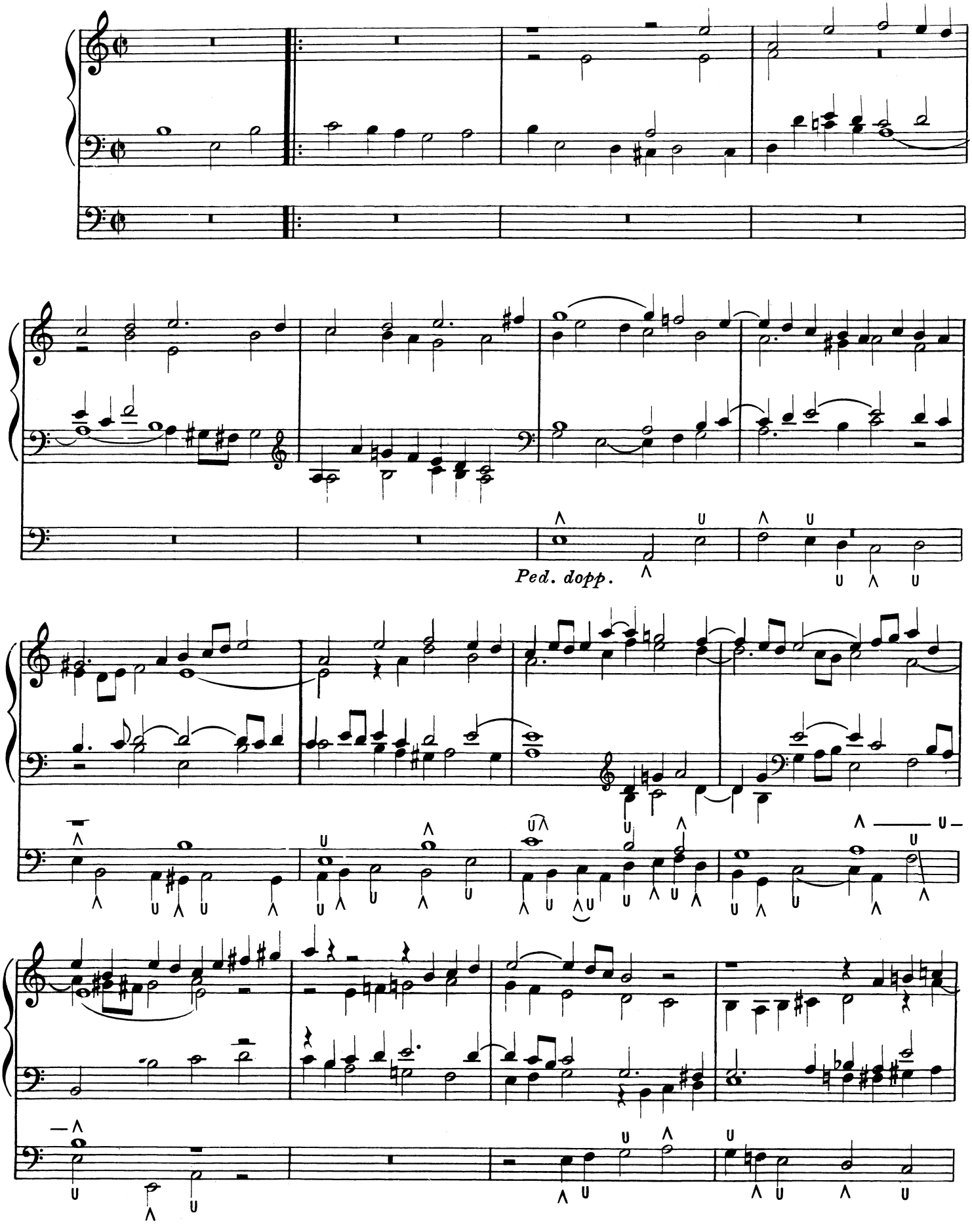
EDITIONS AND TEMPO SUGGESTIONS

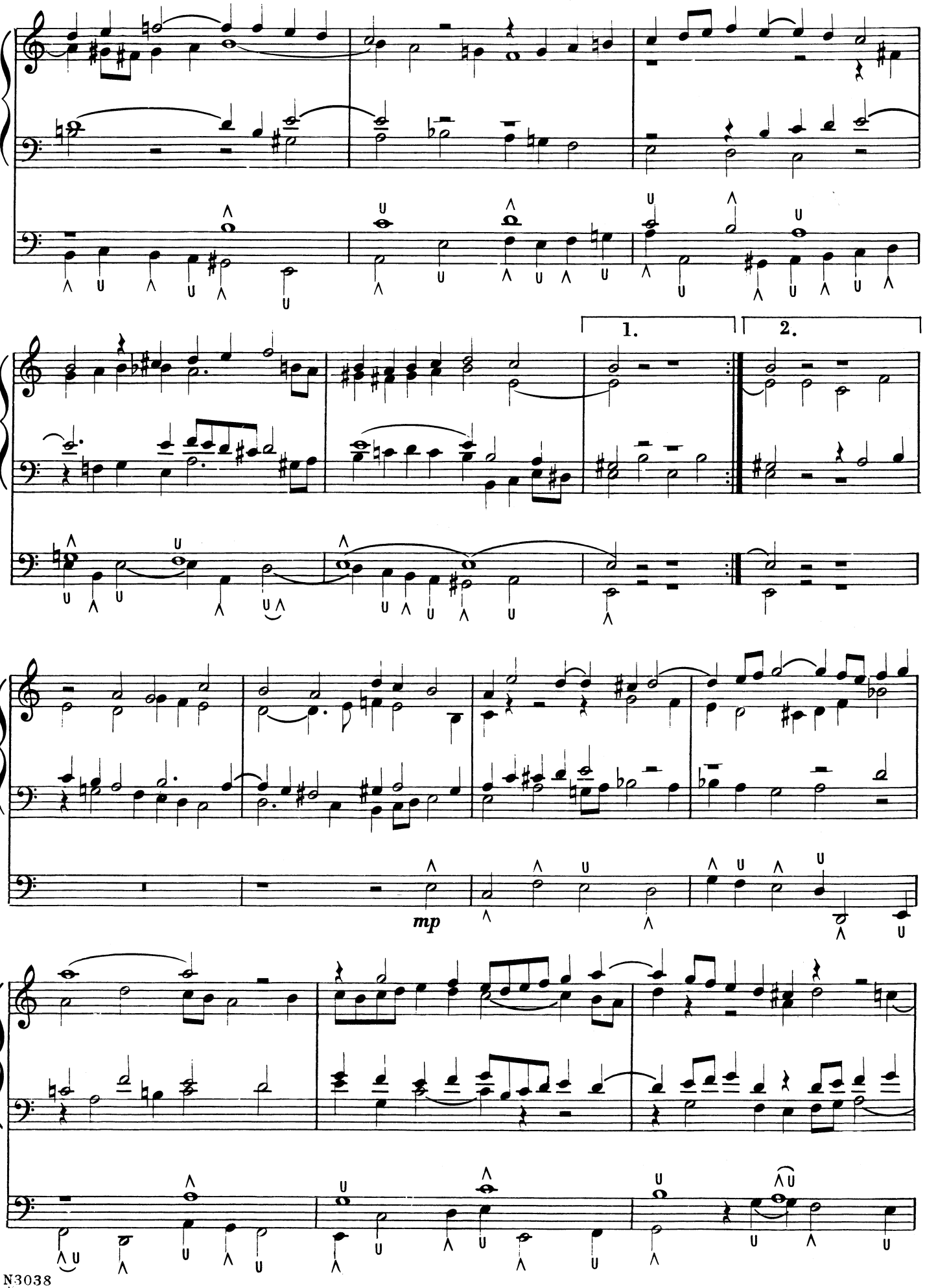
B.G.	Vol. III	p. 229
Pet.	Vol. VI	p. 36
B.&H.	Vol. VIII	p. 46 Lento assai e mesto
Nov.	Vol. XVI	p. 68 Lento maestoso (𝅗𝅥 =56)
Aug.	Vol. VII	p. 868 Lento (𝅗𝅥 =66)
Guil. tempo		(𝅗𝅥 =54)
Durand	Vol. II, 3	p. 45
Dupré	Vol. VIII	p. 70 (𝅗𝅥=48)

In this wonderful setting of "From out of the Depths I cry to Thee," Bach depicts all humanity down the ages simultaneously crying for mercy. It is one of those compositions which might be placed at the very top of a list of outstanding works by the master. In form it is a motet type, in which each exposition, based upon the verse-lines in turn, culminates in the appearance of the chorale melody in the upper voice of the double-pedal part. This chorale melody must be played with authority and conviction. Bach's *organo pleno* direction means that this effulgent, six-voice composition should be played with considerable volume, i.e., diapasons and mixtures for the four upper parts and the larger sixteen- and eight-foot reeds for the double-pedal parts. This composition is in a class with the larger choruses of the *Mass in B Minor* and with the six-part "Ricercare" from the *Musical Offering*. The interpreter should live with this composition a long time and thoroughly absorb the words of each verse-line.

AUS TIEFER NOT SCHREI' ICH ZU DIR

a 6 in Organo pleno con Pedale doppio.

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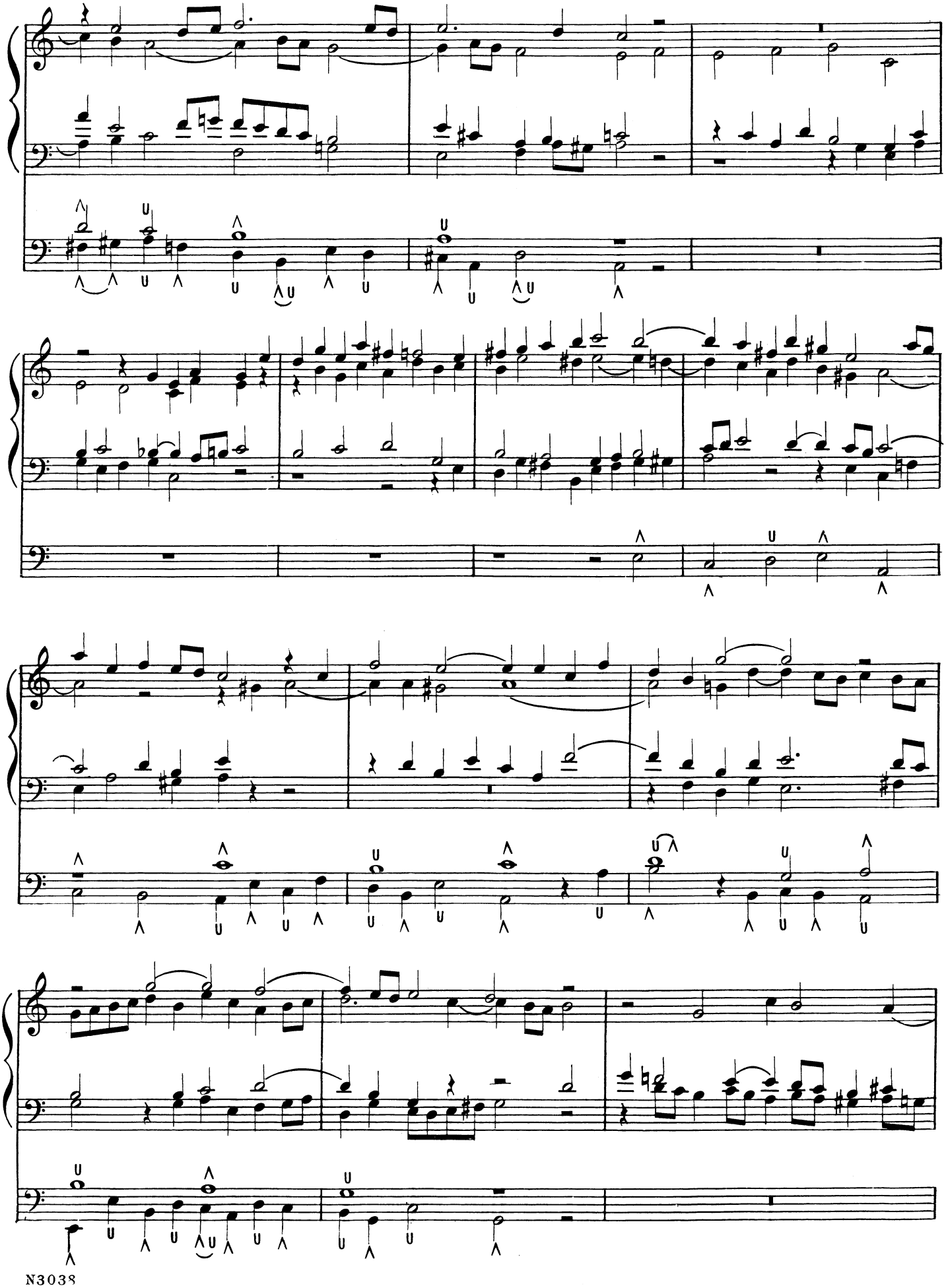
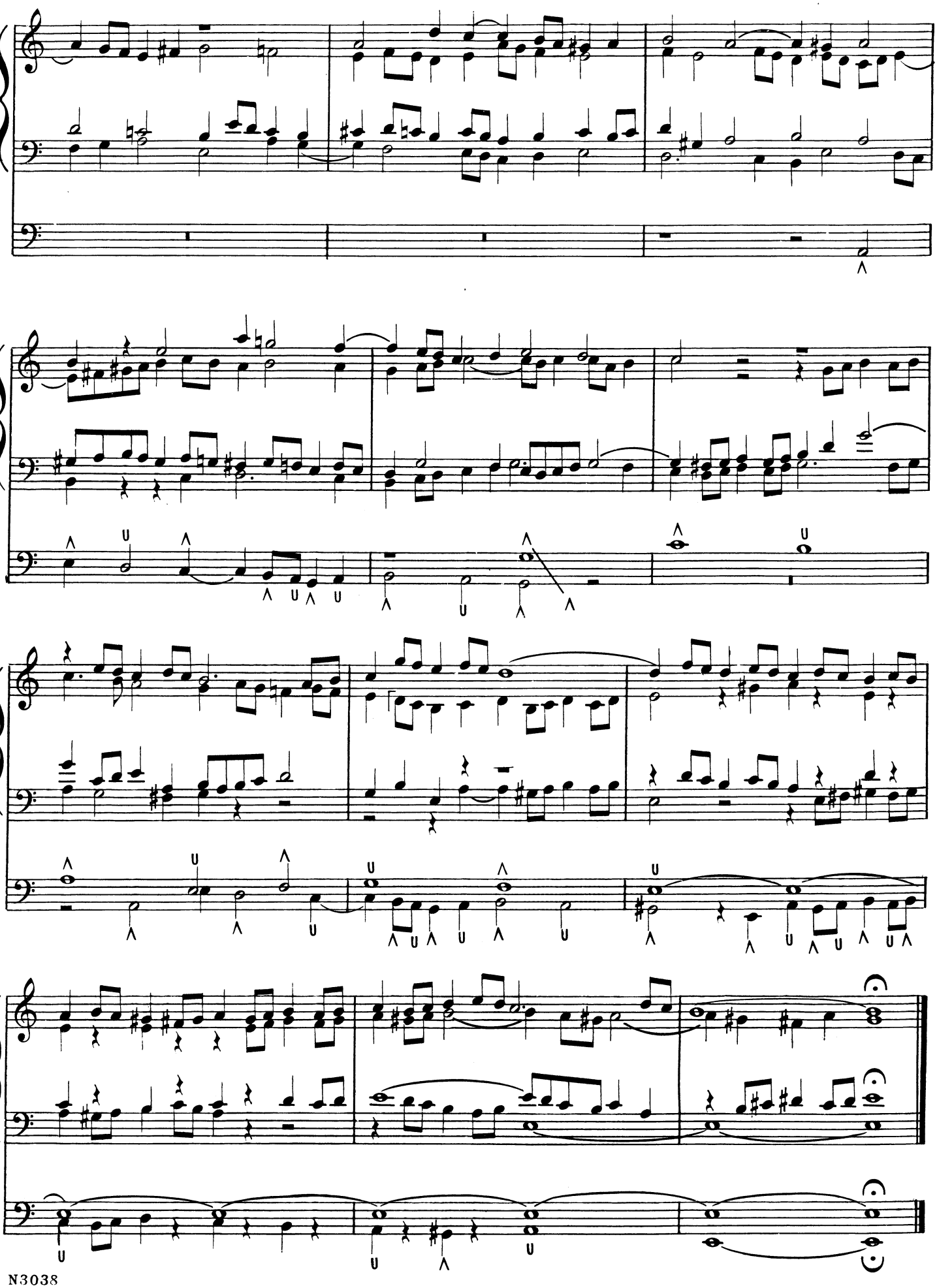
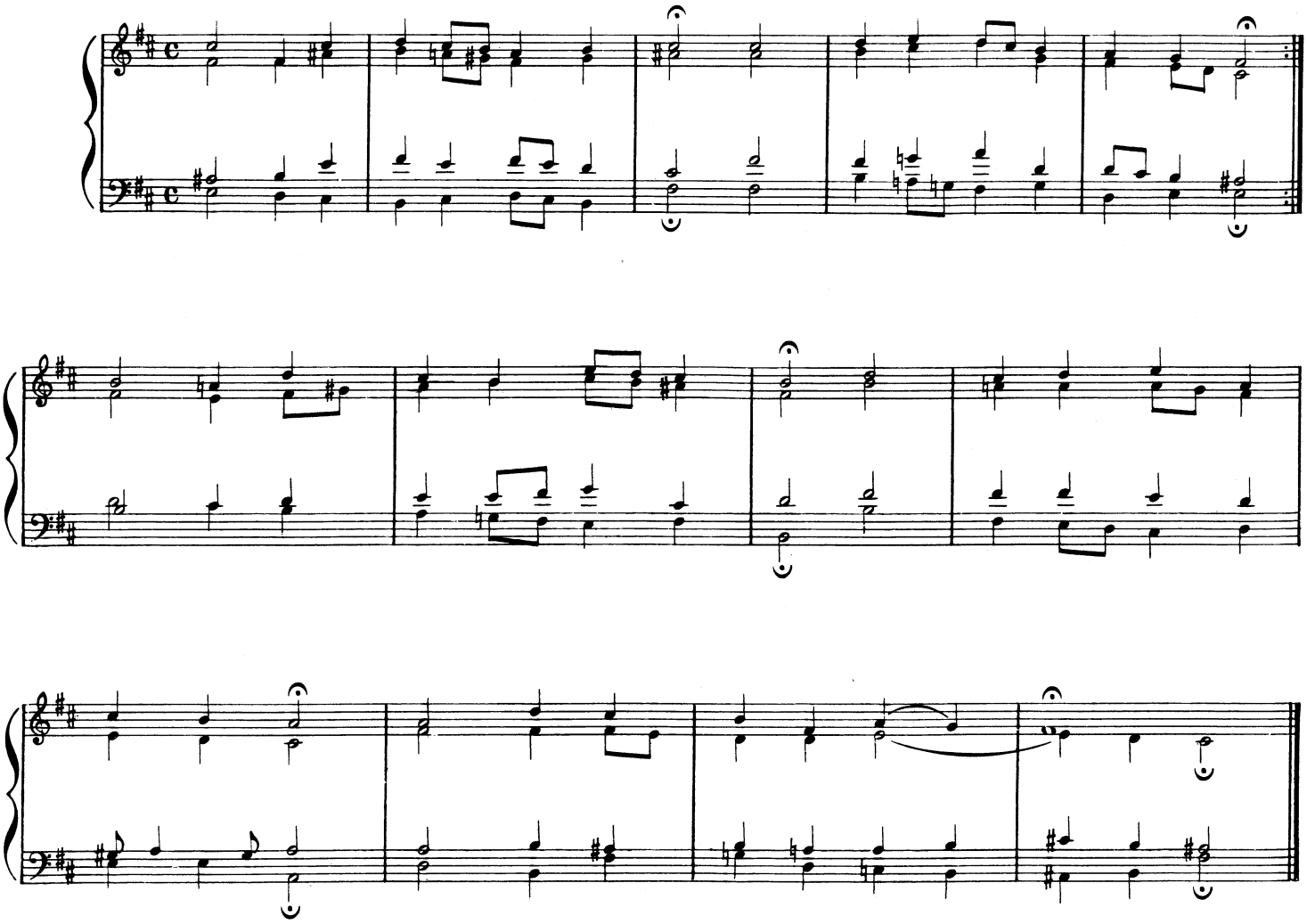




AUS TIEFER NOT SCHREI' ICH ZU DIR



Since there is only one harmonization of the chorale, it is repeated here, transposed to the signature of two sharps in order to agree in key with the smaller version of the organ setting. The German text and English translation are given on page 84.

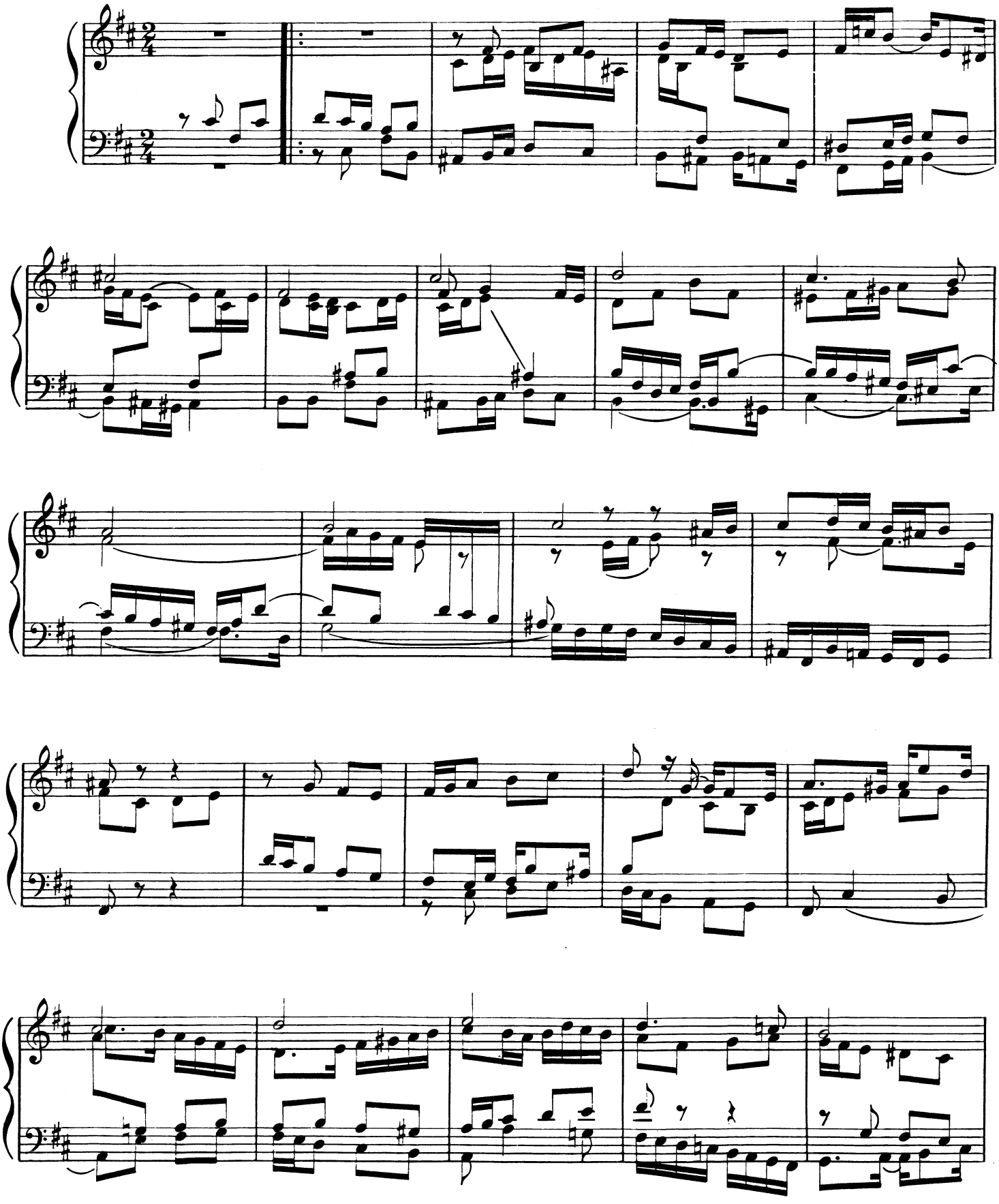
EDITIONS AND TEMPO SUGGESTIONS

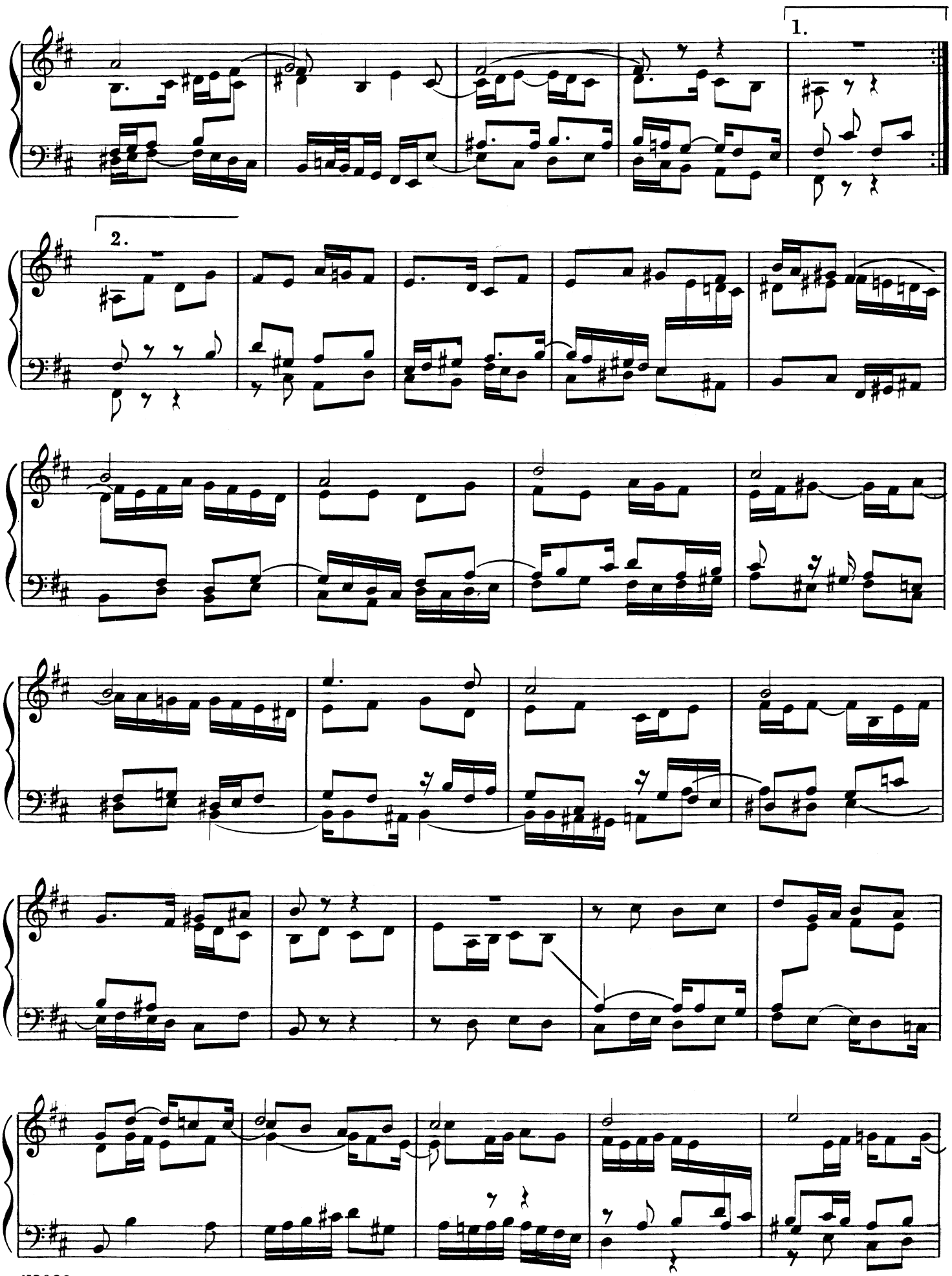
B.G.	Vol. III	p. 232
Pet.	Vol. VI	p. 38
B.&H.	Vol. VIII	p. 48 Adagio
Nov.	Vol. XVI	p. 72 Poco lento (♪=88)
Aug.	Vol. VIII	p. 1069 Moderato espressivo (♪=88)
Guil. tempo		
Durand	Vol. II, 3	p. 48
Dupré	Vol. VIII	p. 74 (♪=66)

The smaller version of "Aus tiefer Not" is one of the most extended of the entire group. It consists of a series of expositions, each a *fughetta* built upon a theme derived directly from one verse-line of the chorale. The chorale melody appears in its pure form in the soprano as the climax of each exposition. Bach enhances the *fughetta* subjects with answers in contrary motion. This is one of the outstanding chorale preludes in this form and, in spite of its unusual length, is very definitely appealing on first hearing.

AUS TIEFER NOT SCHREI'ICH ZU DIR

a 4. alio modo manualiter.

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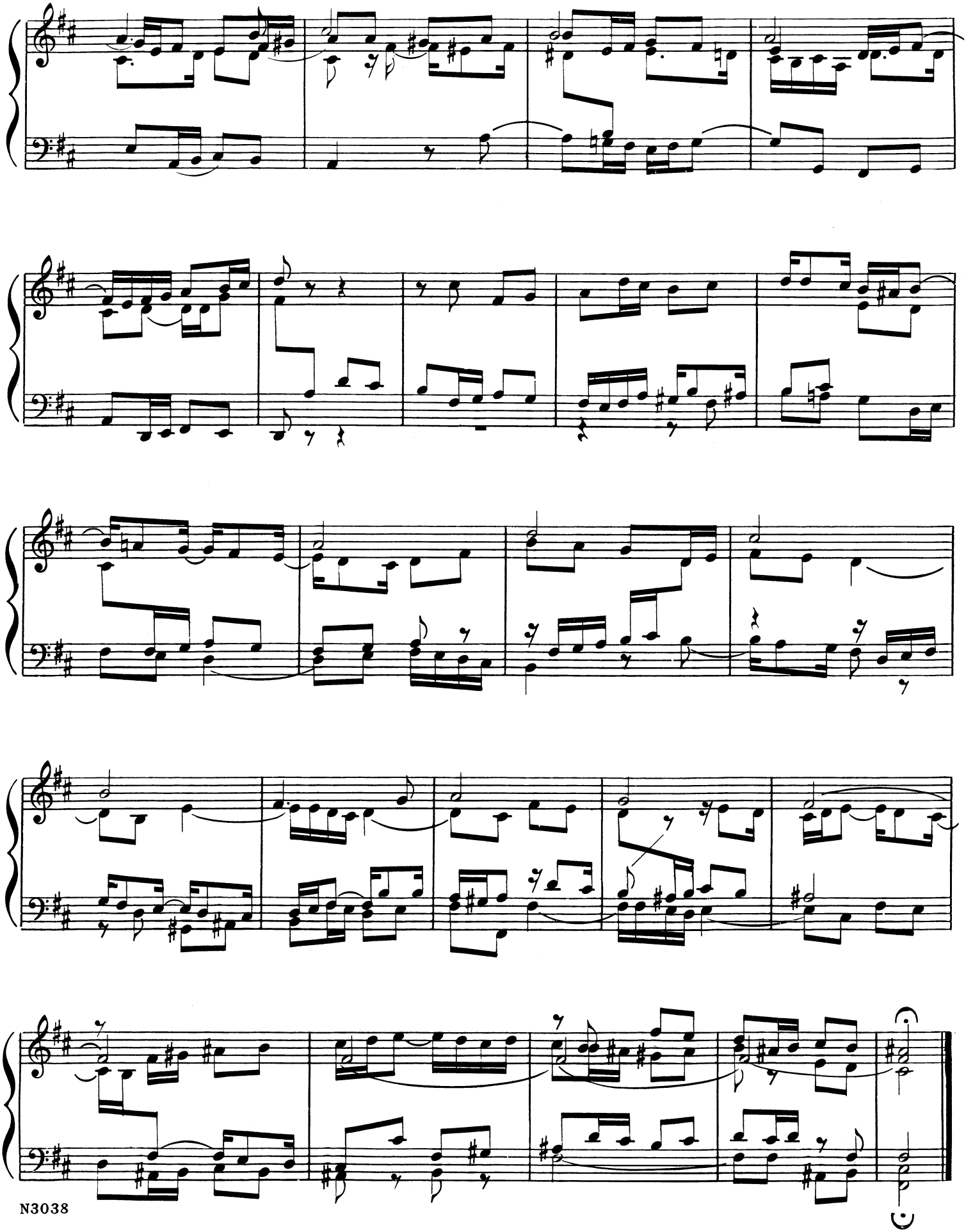
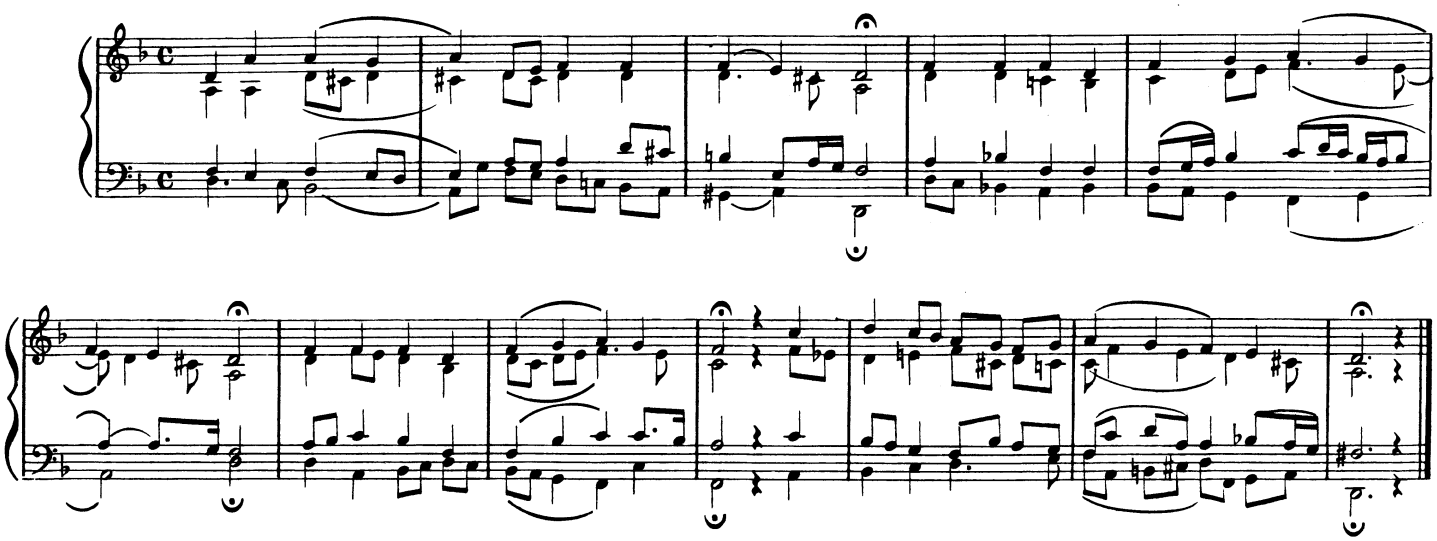


JESUS CHRISTUS UNSER HEILAND



No source exists in the surviving choral works for this harmonization. The harmonization, No. 30 of the 371 Chorales, *has been transposed downward one whole step in order to agree with the larger version. The words of the first stanza are supplied.*

Jesus Christus, unser Heiland
Der von uns den Gottes Zorn wandt,
Durch das bitter Leiden sein
Half Er uns aus der Höllen Pein.

Jesus Christ, our Lord and Saviour,
Turn we pray, God's anger from us;
Thru the woe which Thee befell,
Protect us from the pains of Hell.
Tr. Henry S. Drinker

EDITIONS AND TEMPO SUGGESTIONS

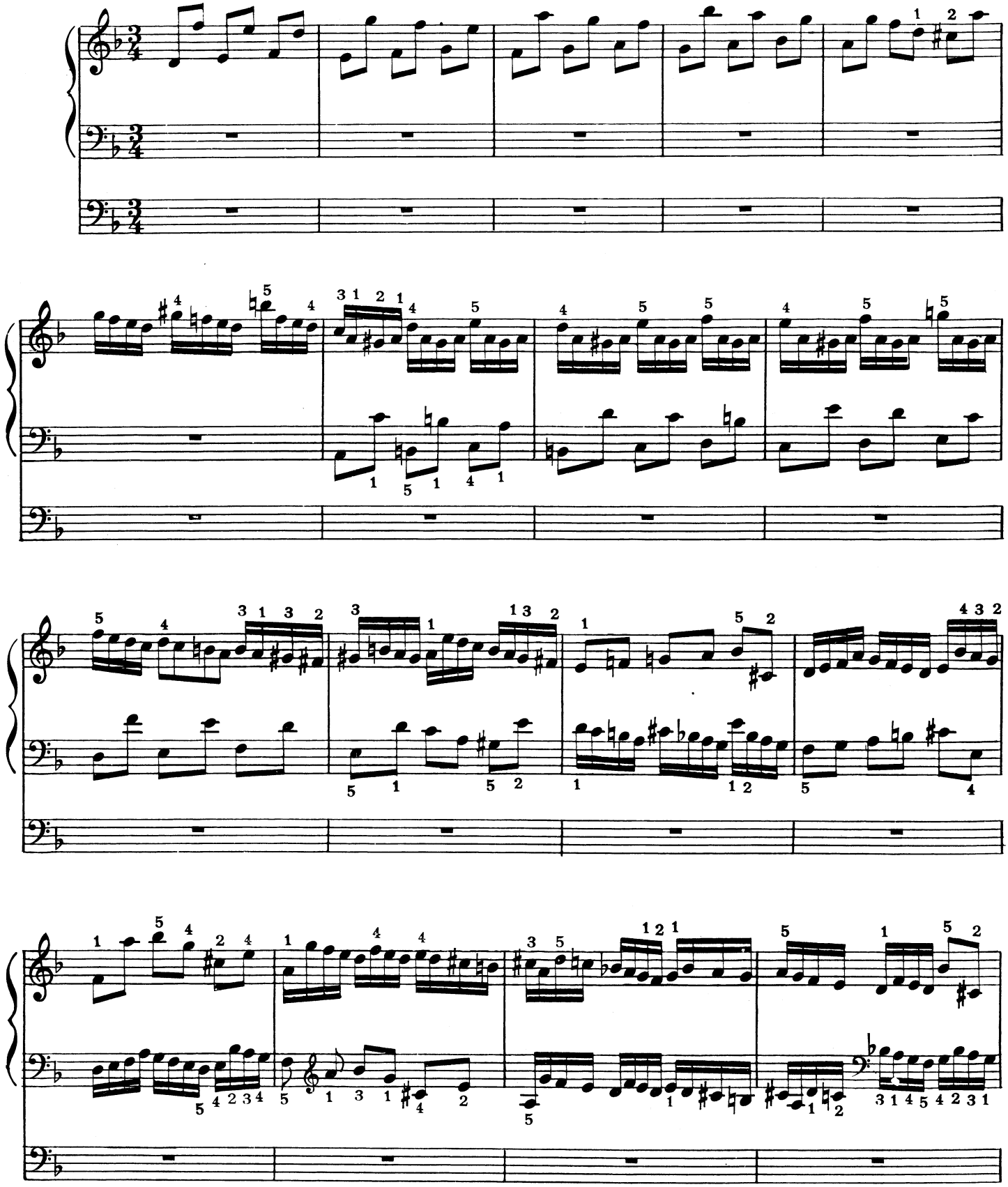
B.G.	Vol. III	p. 234
Pet.	Vol. VI	p. 32
B.&H.	Vol. VIII	p. 116 Allegro non troppo
Nov.	Vol. XVI	p. 74 Allegro moderato (♩=88)
Aug.	Vol. VII	p. 876 Leggieramente con moto (♩=100)
Guil. tempo		(♩=104)
Durand	Vol. II, 3	p. 50
Dupré	Vol. VIII	p. 77 (♩=104)

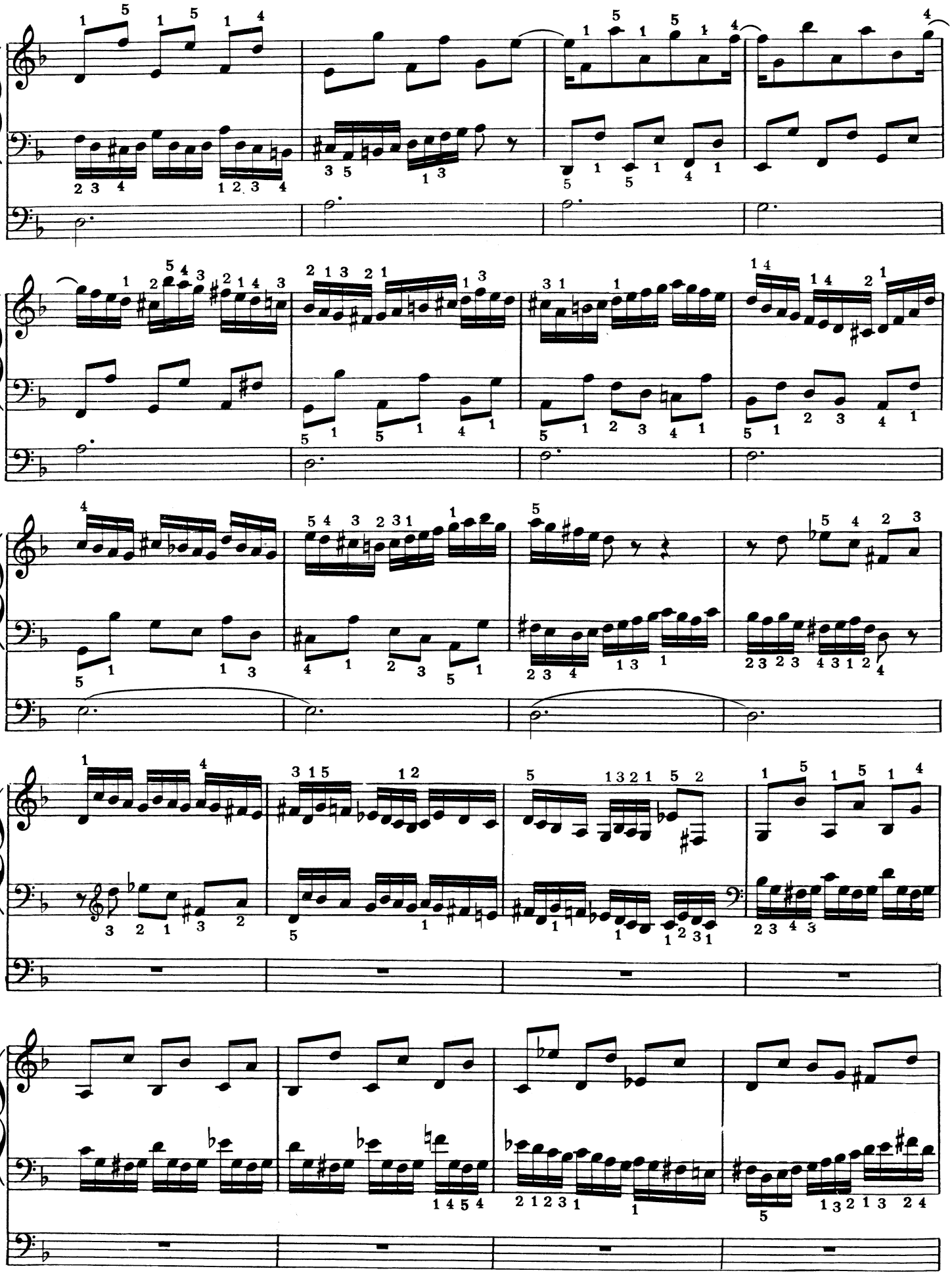
The larger version is in the form of an organ trio with the melody in the pedal part. Most of the editions advise an eight-foot reed for this melody. Since this version has many of the characteristics of the so-called "chorale aria," the editor prefers a four-foot reed, because it allows the left-hand part to function as a *continuo* bass without disturbance from the chorale melody, which, if played upon an eight-foot reed, will often be below the bass. The use of a four-foot reed for the melody will avoid this and present it in its usual alto range.

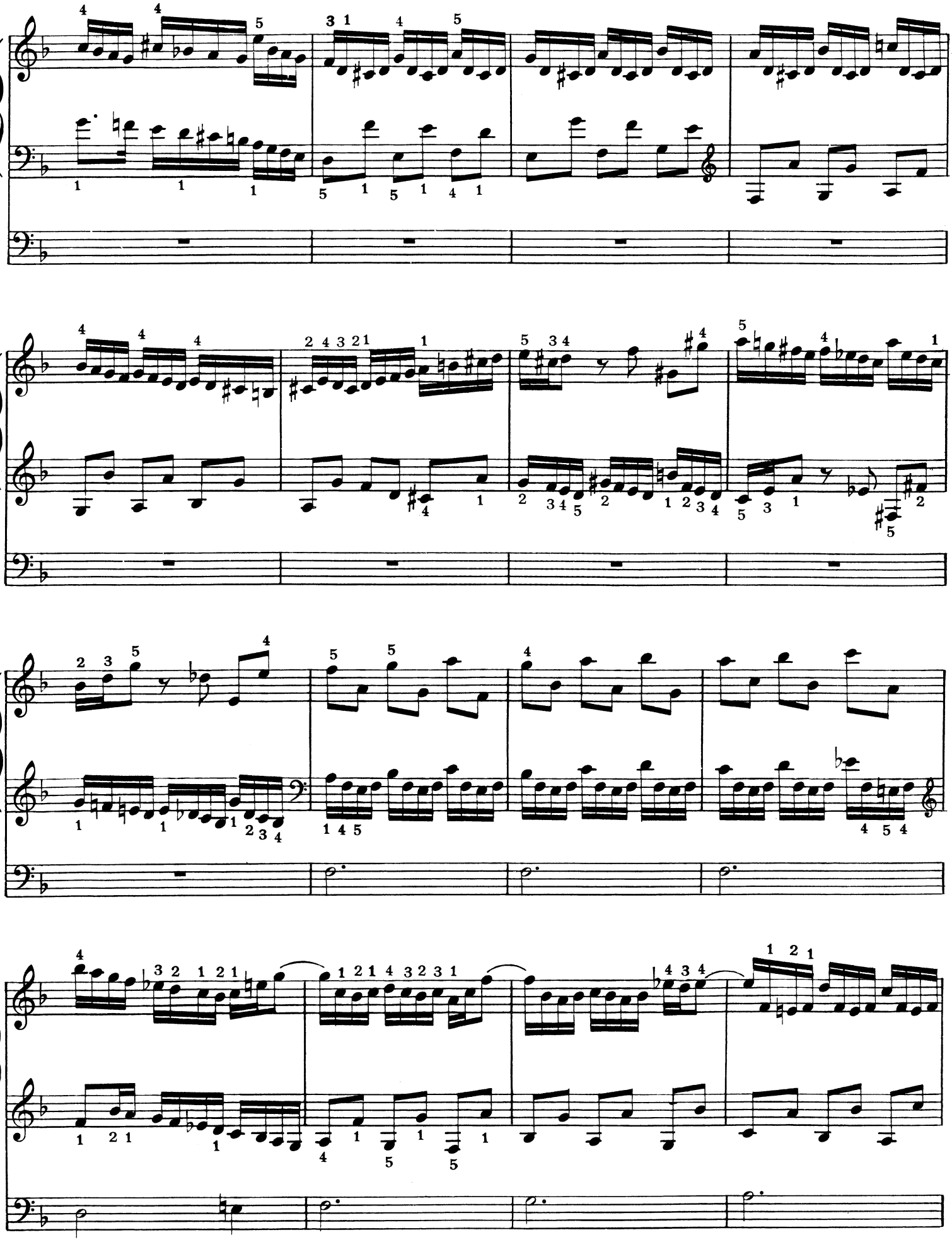
There is considerable thematic resemblance to the final movement of the first trio sonata in E flat. One may infer from this that the piece should be taken at a very lively pace; at this tempo the long interludes between the verse-lines of the chorale melody are more acceptable. A light, four-foot reed is suggested for the pedal. For the right hand the choir combination, eight-foot and four-foot flutes with *nazard*, two-and-two-thirds, is very effective. The swell could have an eight-foot open diapason with *dolce* cornet and a soft, sixteen-foot *gedeckt*.

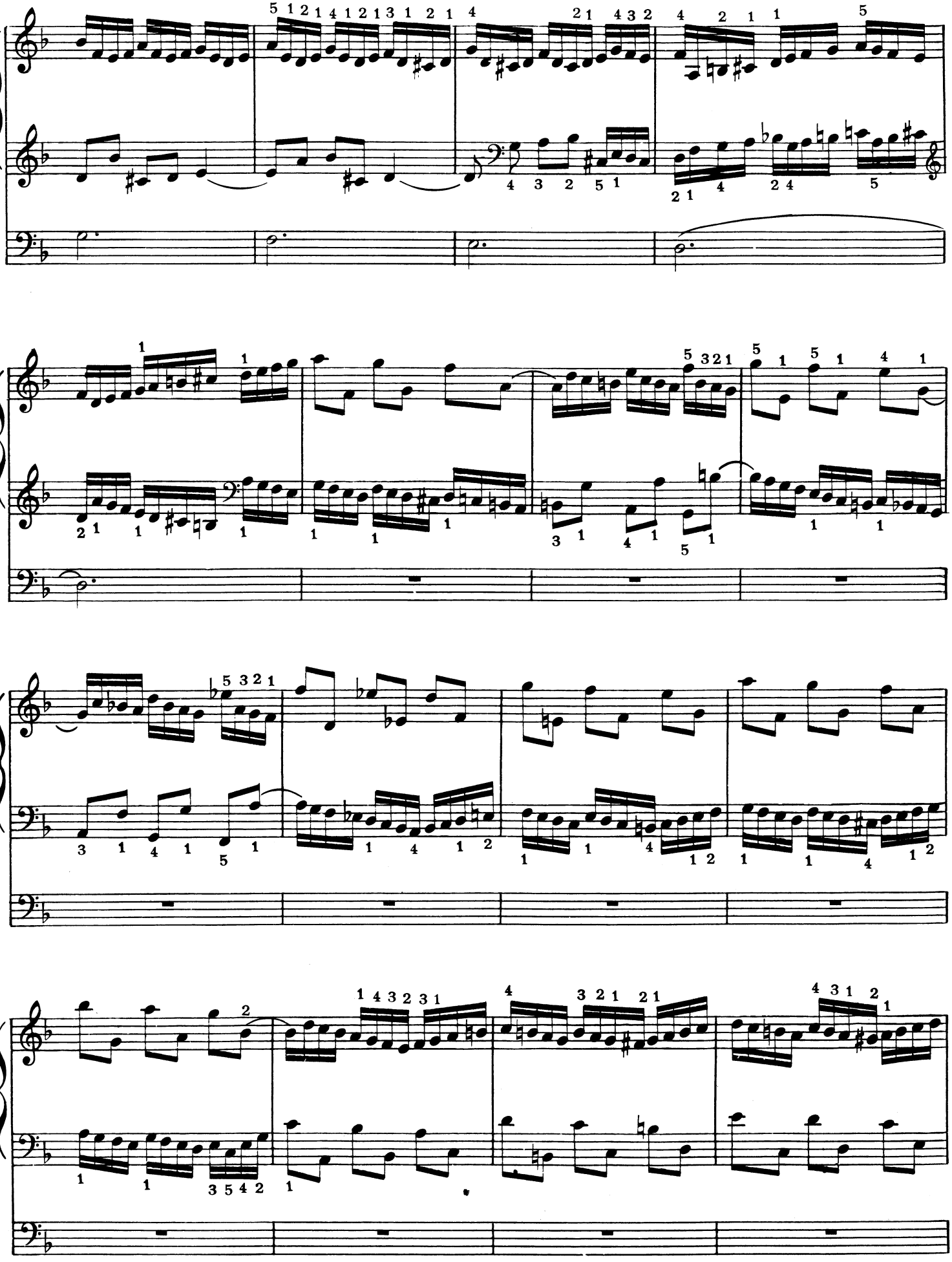
JESUS CHRISTUS, UNSER HEILAND

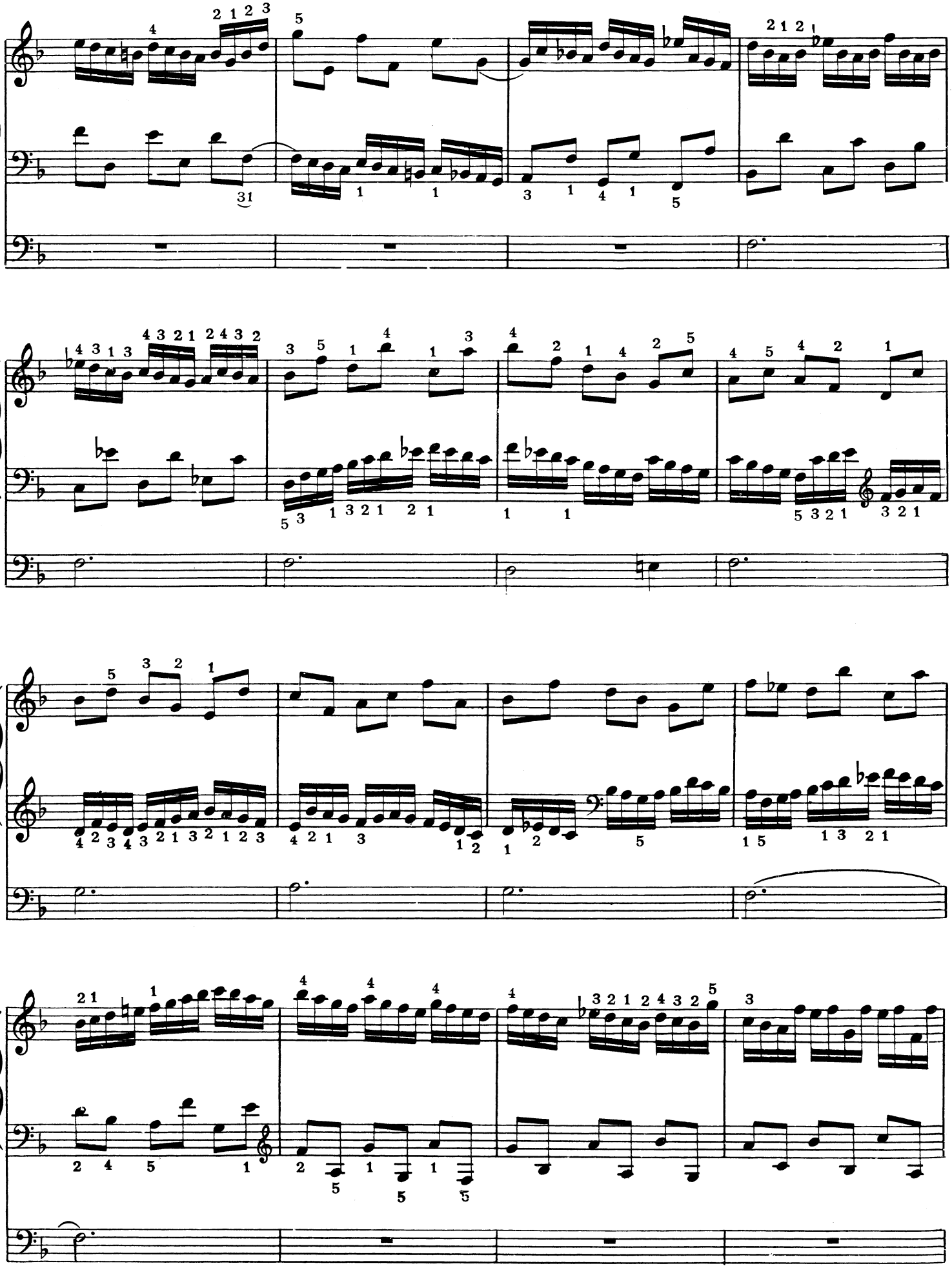
a 2. Clav. e Canto fermo in Pedal.

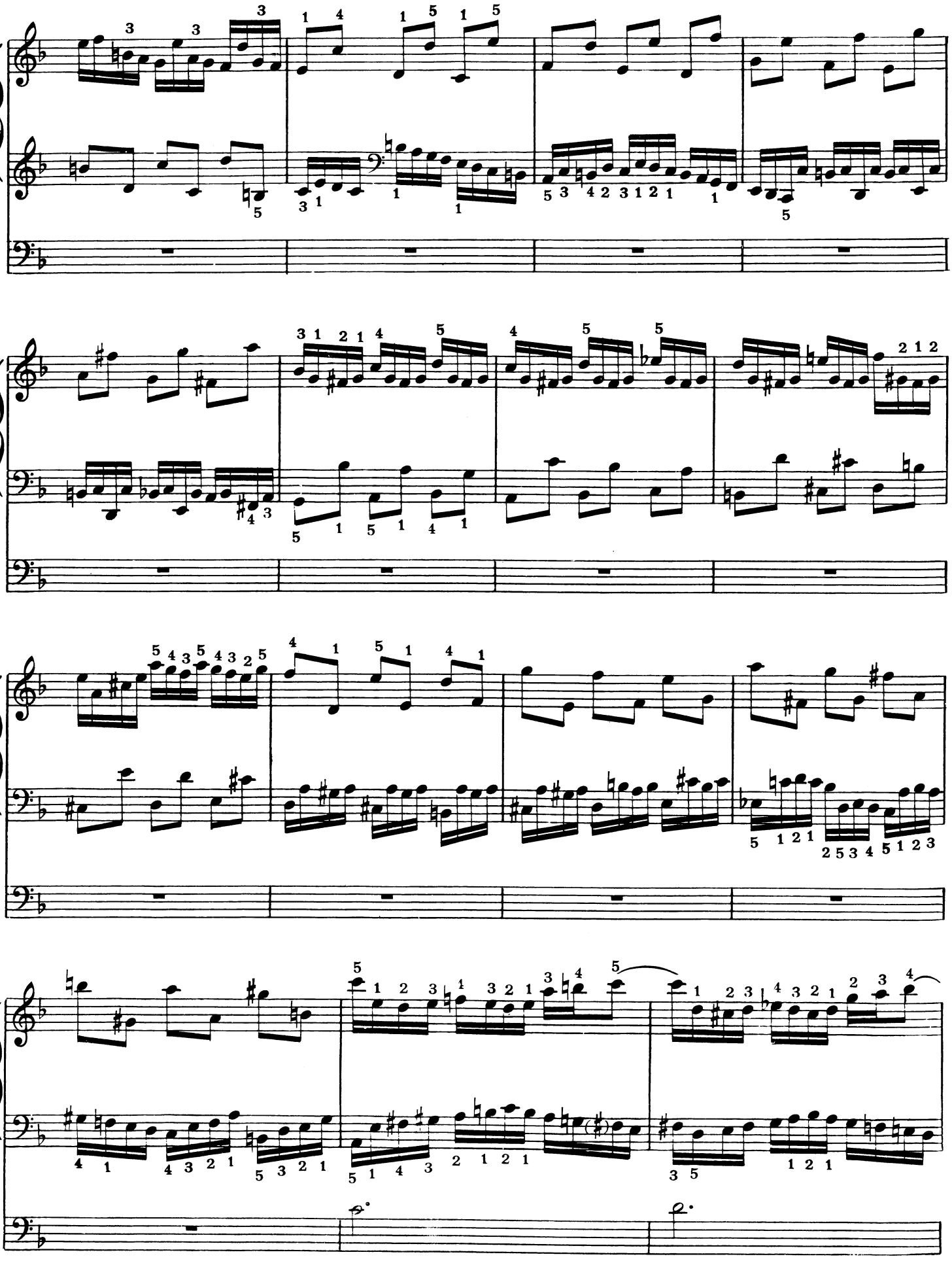


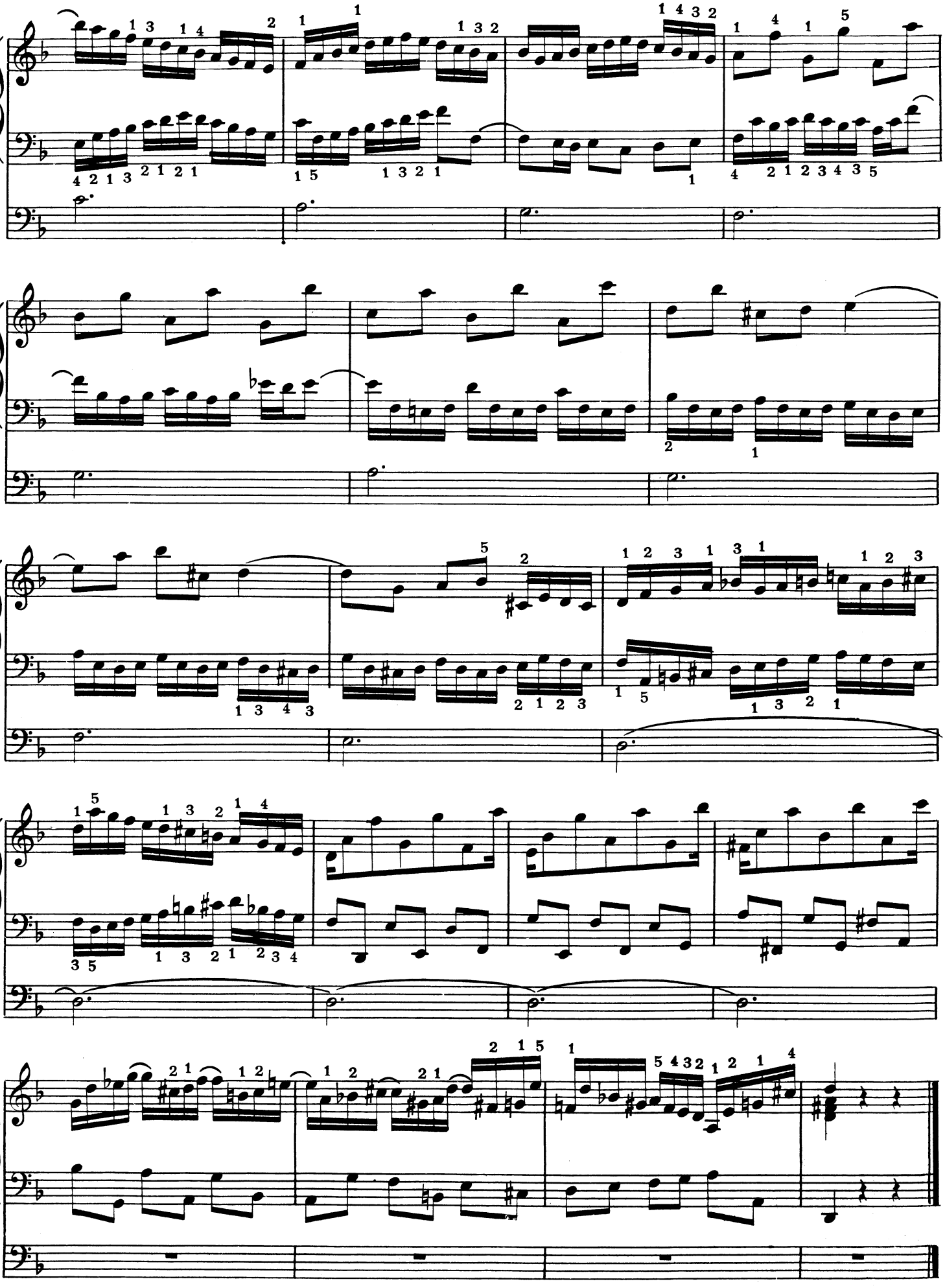




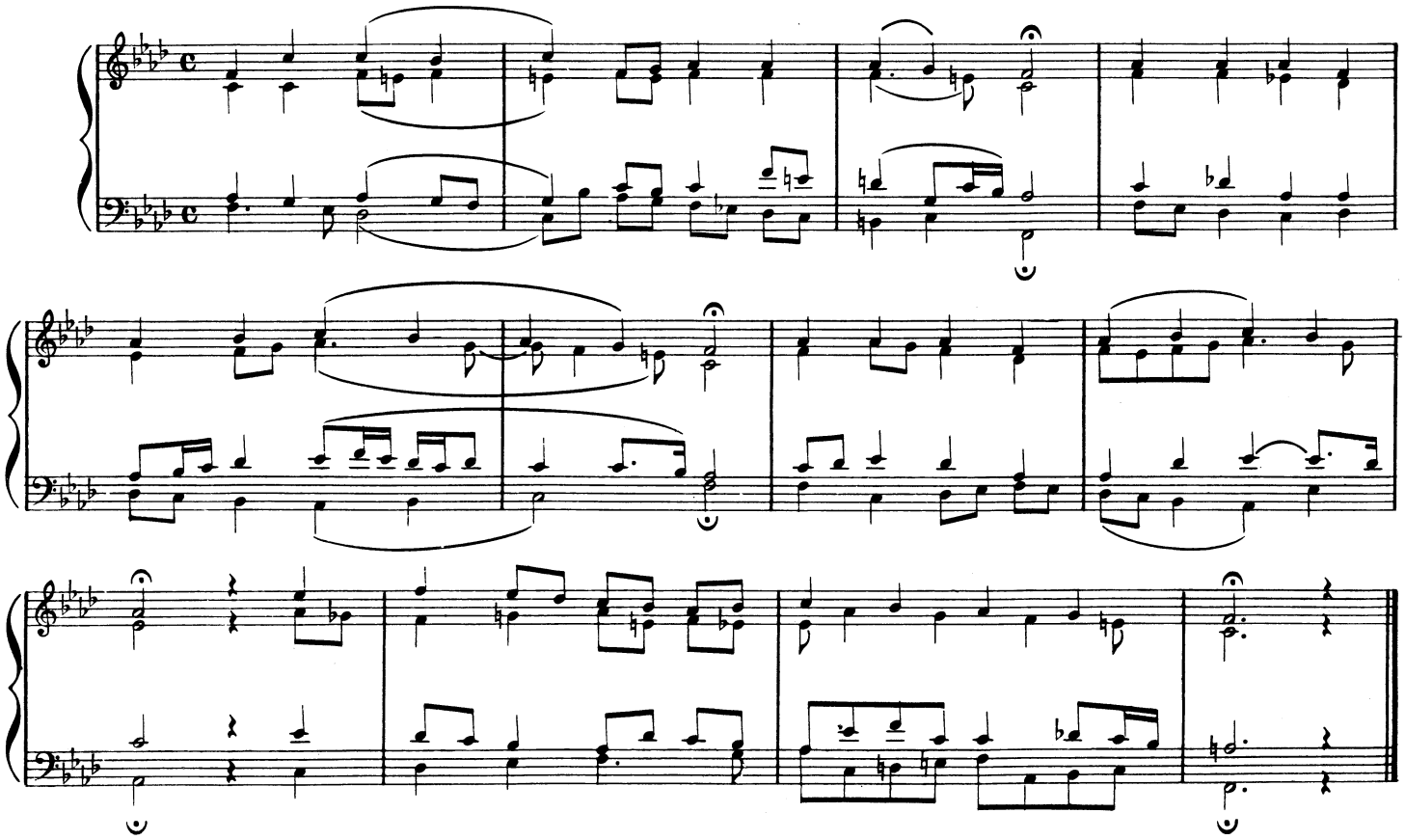








JESUS CHRISTUS, UNSER HEILAND



Since this is the only harmonization by Bach of this simple chorale, it is used again to preface this smaller version. The transposition from the signature of one sharp to that of four flats was necessary to make the key agree with the smaller version, which appears in the key of three flats with the fourth flat frequently added during the course of the work (this illustrates the somewhat hazy borderline between modern keys and church tones in Bach). The German text and English translation are on page 93.

EDITIONS AND TEMPO SUGGESTIONS

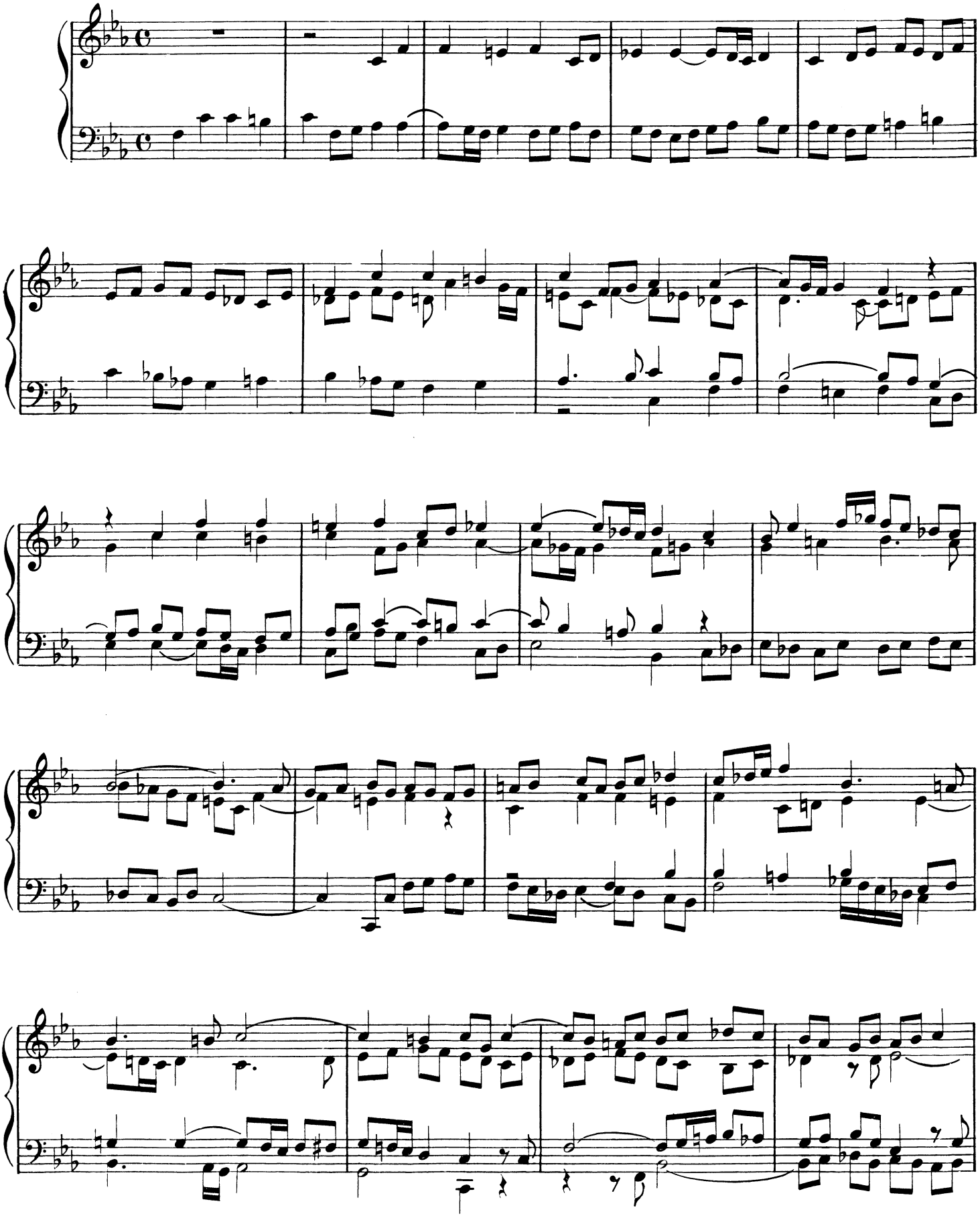
B.G.	Vol. III	p. 239
Pet.	Vol. VI	p. 92
B.&H.	Vol. VIII	p. 128 Lento assai
Nov.	Vol. XVI	p. 80 Con moto moderato (♩=66)
Aug.	Vol. VIII	p. 1060 Andante moderato (♩=82)
Guil. tempo		(♩=66)
Durand	Vol. II, 3	p. 55
Dupré	Vol. VIII	p. 82 (♩=63)

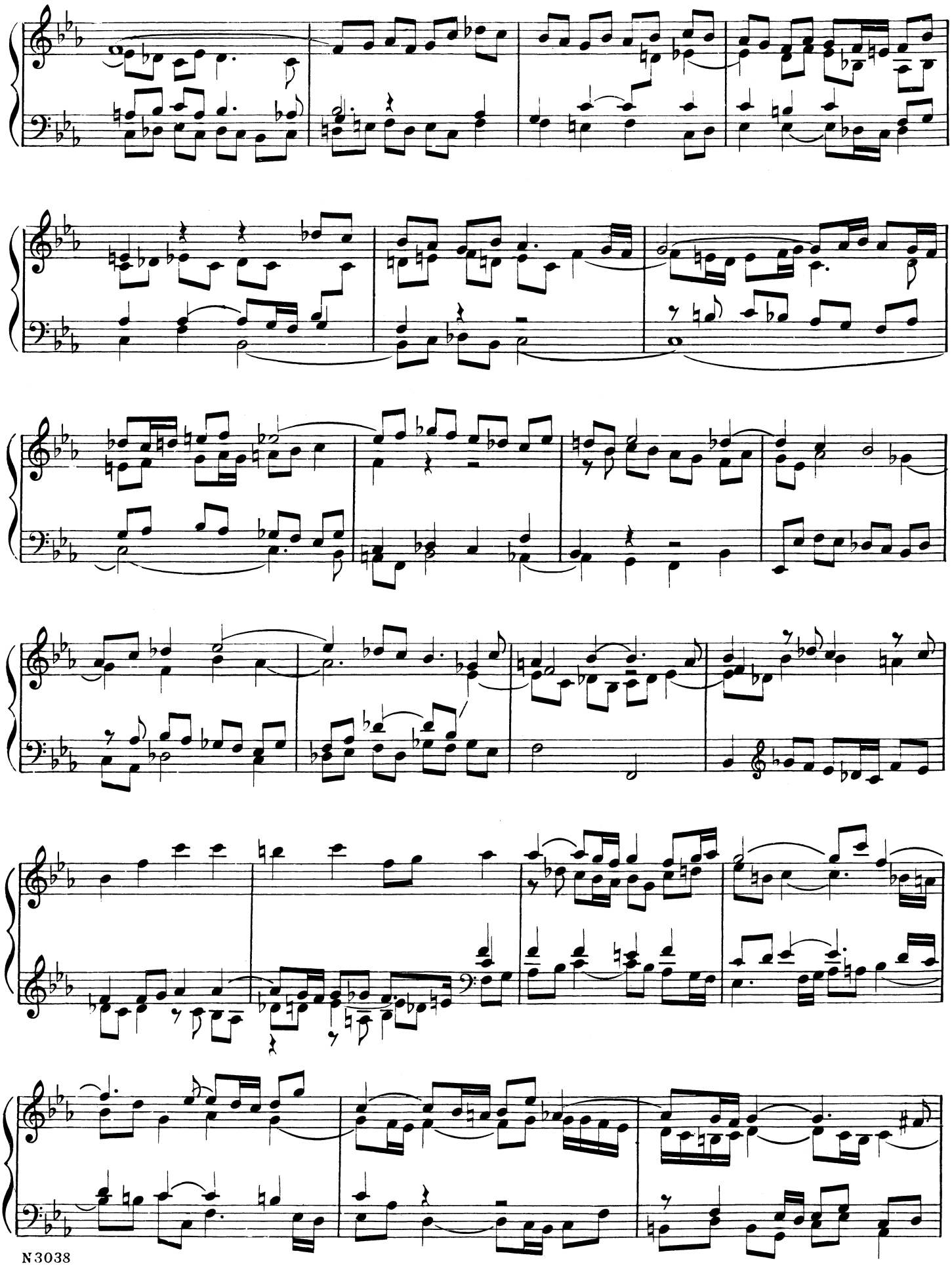
The smaller version of "Jesus Christus, unser Heiland," the most extended of all the smaller versions, consists of a fugue built upon a theme based on the first verse-line of the chorale melody. The fugue is constructed in a skillful manner and contains much that is unusual. Immediately after the opening exposition there appear a series of *stretti* on the theme. In measure 28 a second theme, based on the last part of the second verse-line of the chorale melody, dominates for a half-dozen measures; the first theme then resumes its normal functions. In measure 57 the first theme appears in simultaneous augmentation with itself, combined with the second theme. For the sake of clearness, this augmented form of the melody might be played on an eight-foot reed in the pedal in order to emphasize its importance. This composition ranks high in musical content.

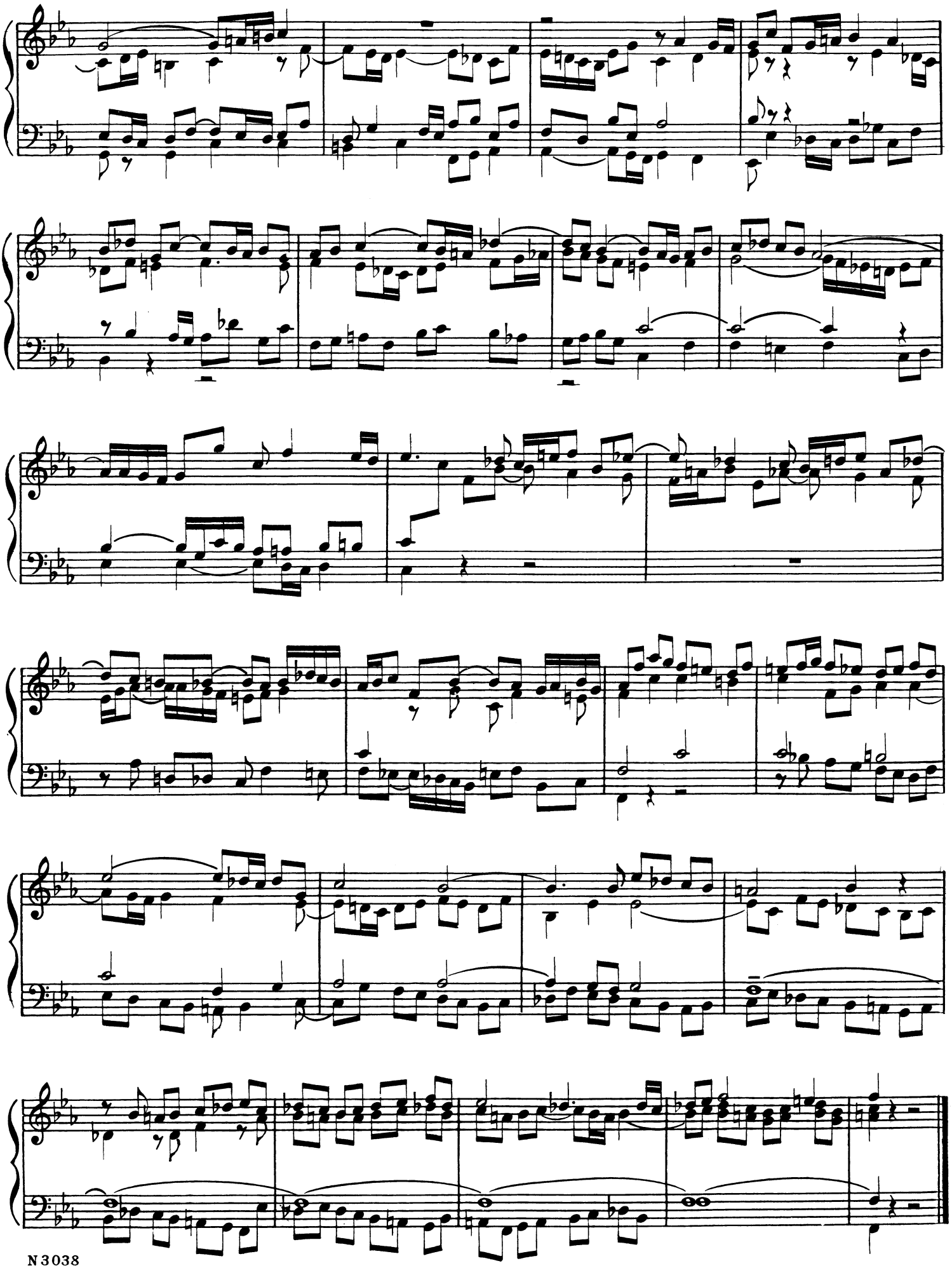
Fuga super

JESUS CHRISTUS UNSER HEILAND

a 4. manualiter.







FOUR DUETTOS

Considering that the original edition of Bach's *Clavier*übung, Part III was published under the composer's direction, it is strange that so much doubt has been expressed concerning the place of the four Duettos in the structure of the whole work. It is incomprehensible that Bach would allow some irresponsible person to insert four numbers in the publication of a purely cyclical work. This, however, is the allegation found in most commentaries. Even Schweitzer, with his keen insight into the spiritual and symbolical significance of the works of Bach, says that these compositions are not a part of the total work.

Bach himself left no statement regarding their inner meaning, their use, or their significance in the composite work. For that matter, neither did he give any particulars about the symbolical meaning of any of the other numbers. A study of the custom of the times, however, will show that the four compositions were played during the Communion. There is nothing involved or unusual about this, since it was the normal procedure to play music during that period of the liturgy.

In form the four Duettos are extended two-part inventions. That there must be some symbolical significance to each of them cannot be doubted, in view of the rest of the composite work. The writer knows of only one attempt to fathom their symbolical meaning. Rudolph Steglich, in *Johann Sebastian Bach*, Akademische Verlagsgesellschaft, Potsdam, 1935, page 146, attempts to link the four compositions to Johann Arndt's *Vier Büchern vom wahren Christentum*, in which Arndt distinguishes between "die grosse Welt" and "die kleine Welt." The division of "the large world" into the elements, Heaven, Air, Water, and Earth, is used to explain the symbolism behind the four Duettos. This is an interesting theory, well worth investigating in view of the wealth of symbolism in the whole, composite work.

The four compositions are ideally suited to performance on two manuals of the organ and offer a variety as great as may be found in any similar group of Bach's compositions. For performance select bright, contrasting combinations on two manuals to bring out the *bicinium* setting and the marvellous voice lines of these four compositions. A suggestion for the registration: couple the Choir to the Great with one or two soft Great stops with the Choir *Geigen Principal* eight-foot, *Flute* four-foot, *Nazard* two-and-two-thirds, and *Flautino* two-foot for the right hand. For the Swell use *Open Diapason* eight-foot, *Flute* four-foot, and the *Dolce Cornet* III Ranks. Often the addition of a soft sixteen-foot stop to the left-hand part lends dignity to the whole and produces the effect of an instrumental *continuo* part.

As may be noted below, most of the editions of the organ works have erroneously omitted the Duettos. The organ world would be tremendously benefited by the inclusion of these works, once and for all, in their rightful place in the organ repertory.

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. III	pp. 242-253
Pet.		not included in organ works
B.&H.		not included in organ works
Nov.		not included in organ works
Aug.		not included in organ works
Durand		not included in organ works
Dupré		not included in organ works
Pet. (new)	Vol. III	pp. 63-71

Bischoff Ed. Piano works Vol. IV

1. Moderato (♪=96)
2. Moderato (♩=108)
3. Allegretto (♩.=66)
4. Allegro (𝅗𝅥=88)

B.&H. (Reinecke, Piano Works) Vol. IV

1. Con moto
2. Allegretto con moto
3. Tempo ordinario
4. Moderato

Pet. (Piano Works) Vol. XI

1. Andante (♪=100)
2. Allegro (♩=116)
3. Moderato (♩.=69)
4. Allegro energico (𝅗𝅥=96)

Wolfenbüttel, Vol. II, fasc. 9

1. p. 134
2. p. 137
3. p. 140
4. p. 143

B.&.H. (Busoni, Piano Works) Vol. III

1. Andante serio e melodioso
2. Allegro con spirito
3. Allegretto(Scorrevole)
4. Andante alla breve

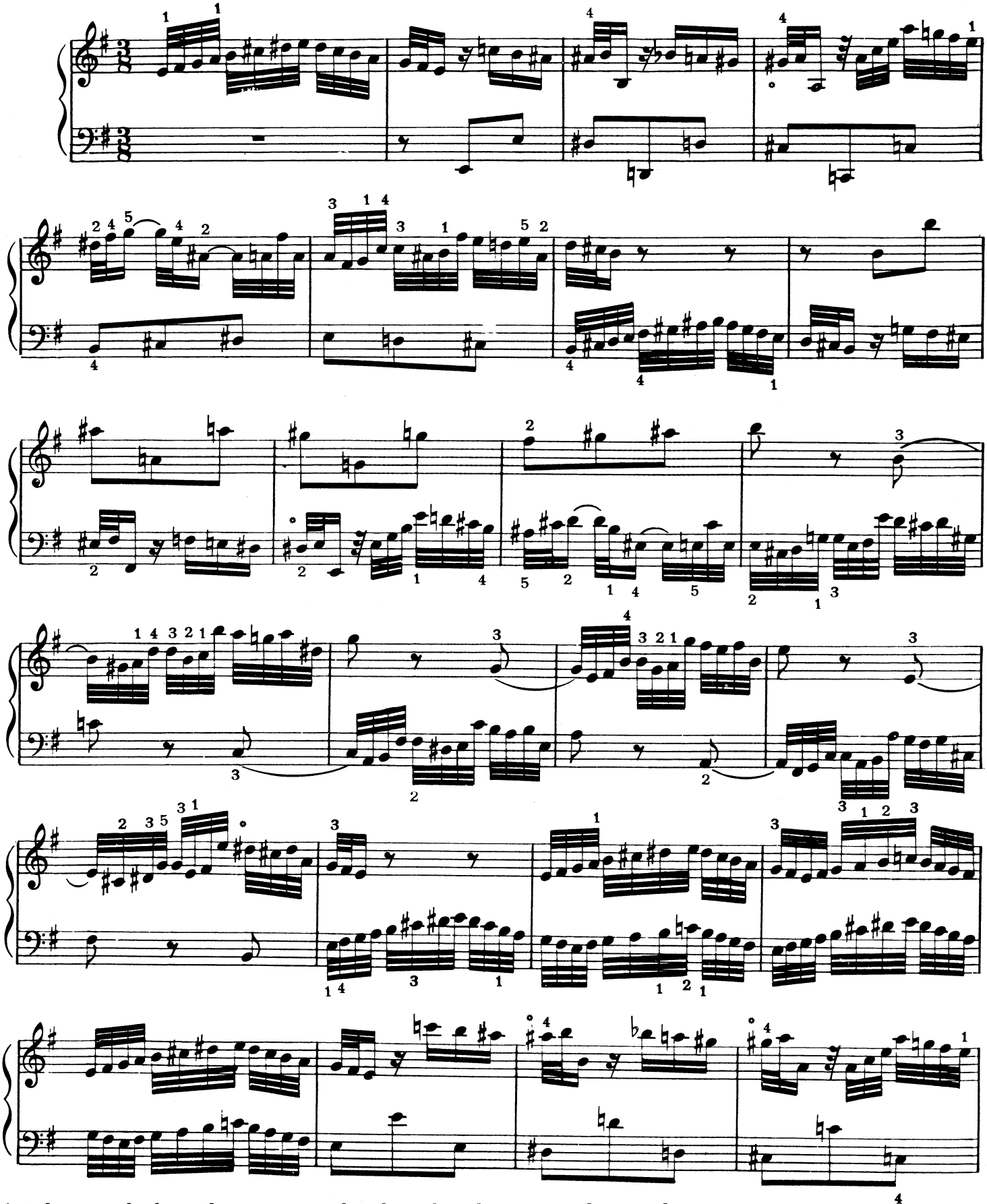
Pet. (Soldan Urtext)

1. p. 1
2. p. 5
3. p. 9
4. p. 12

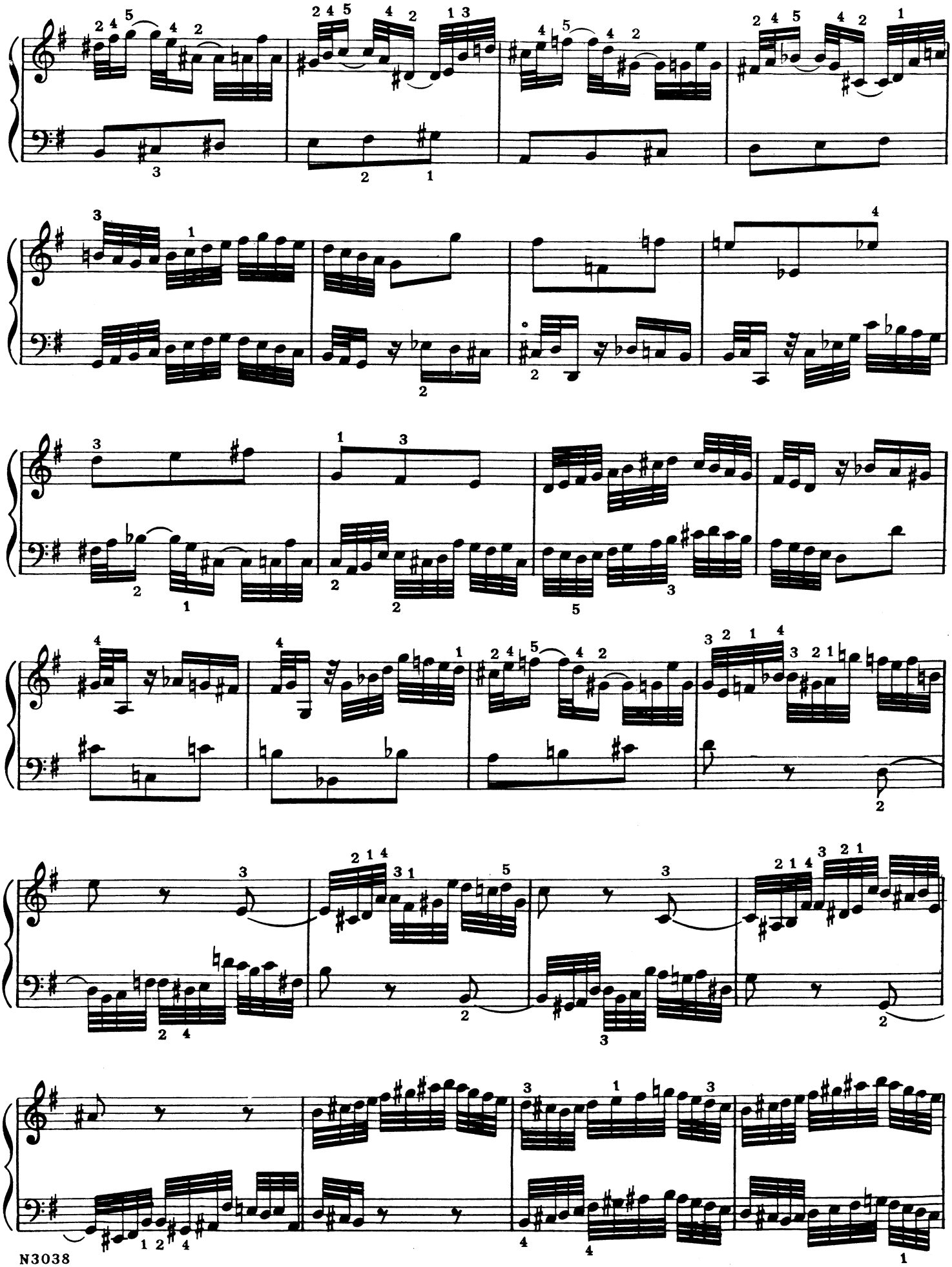
Ricordi (Cesi Piano Works;
presented in different order) Vol. II

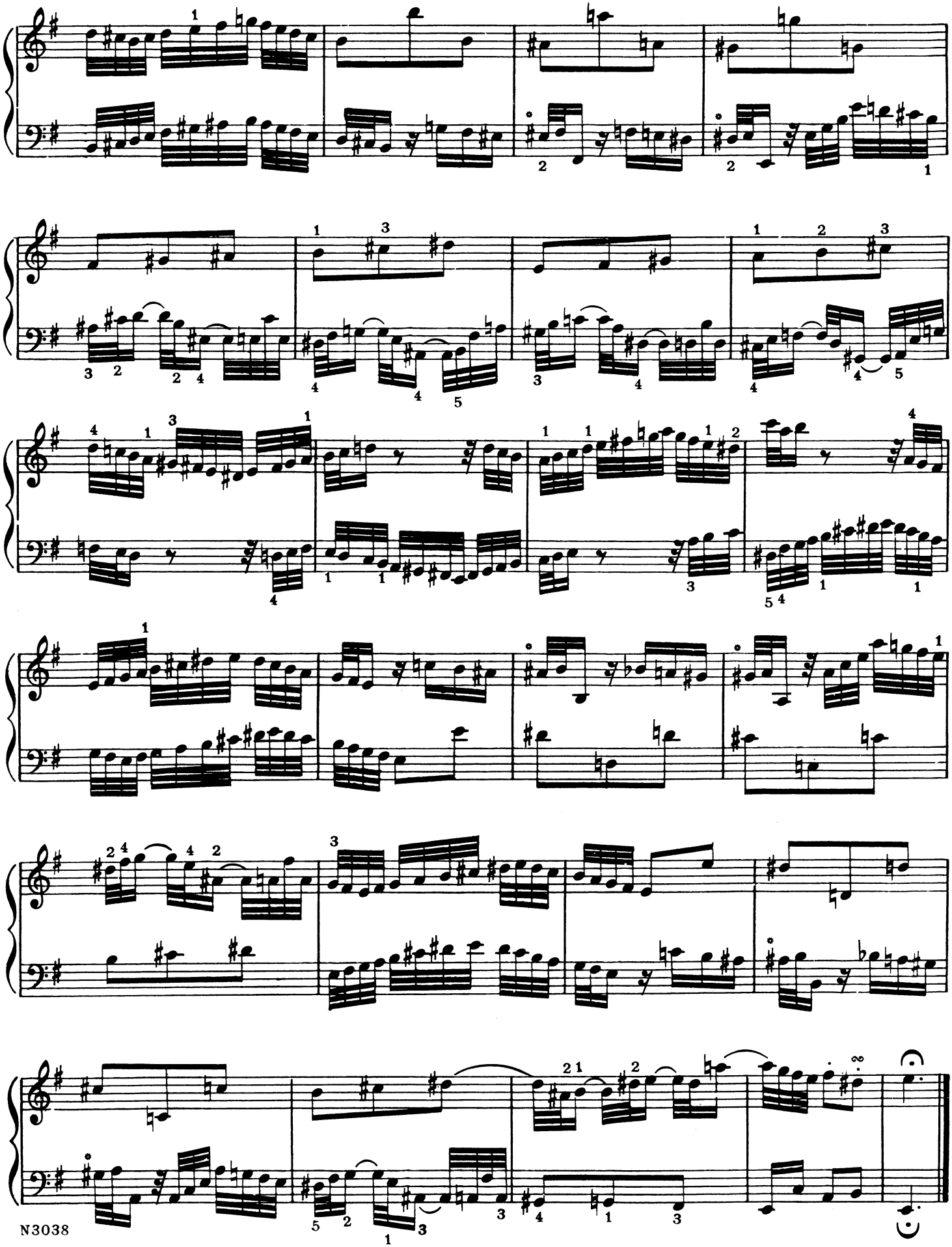
1. (IV) Con moto (𝅗𝅥=88)
2. (III) Allegro (♩.=69)
3. (II) Allegretto (♩=116)
4. (I) Allegro moderato (♪=100)

DUETTO I

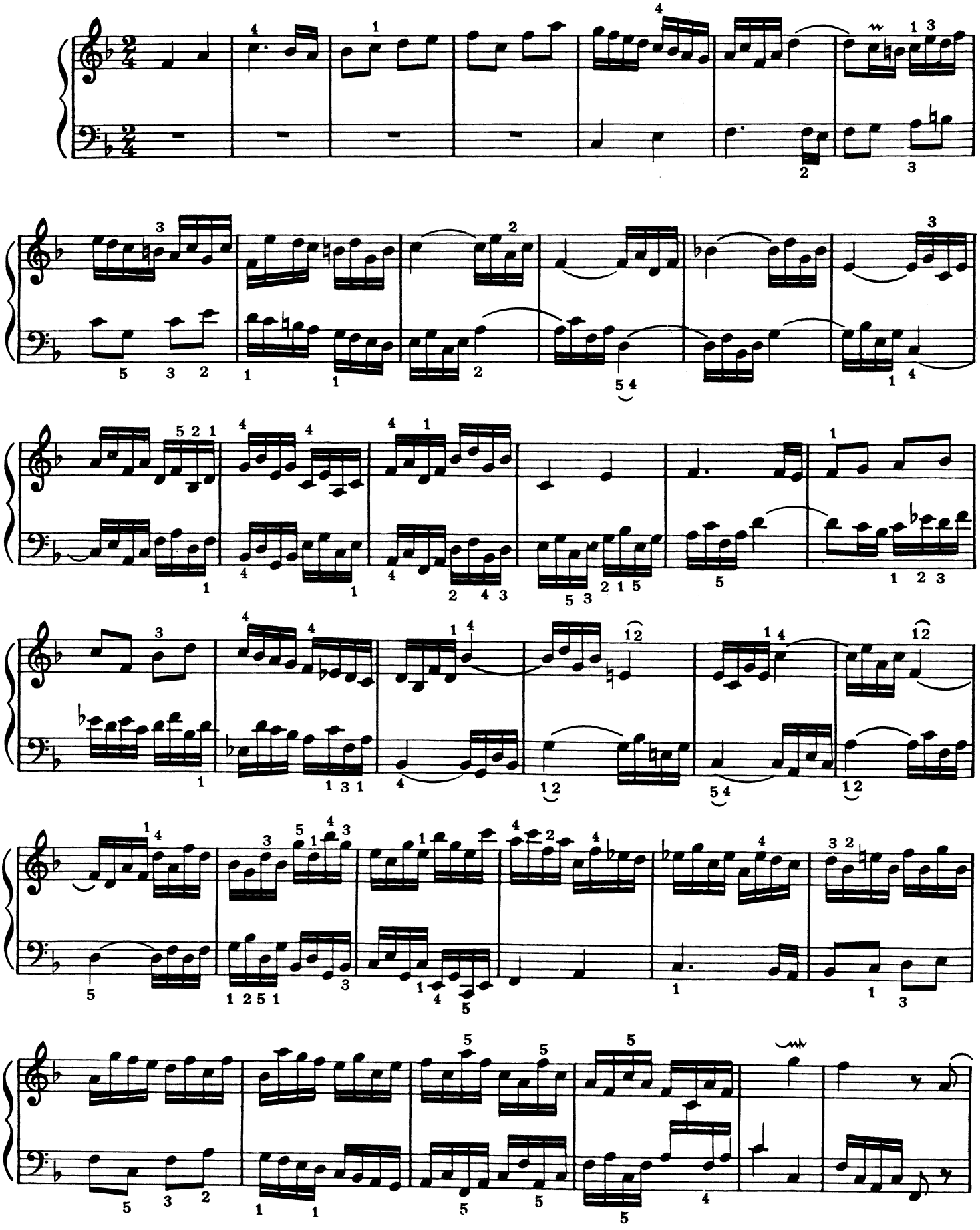


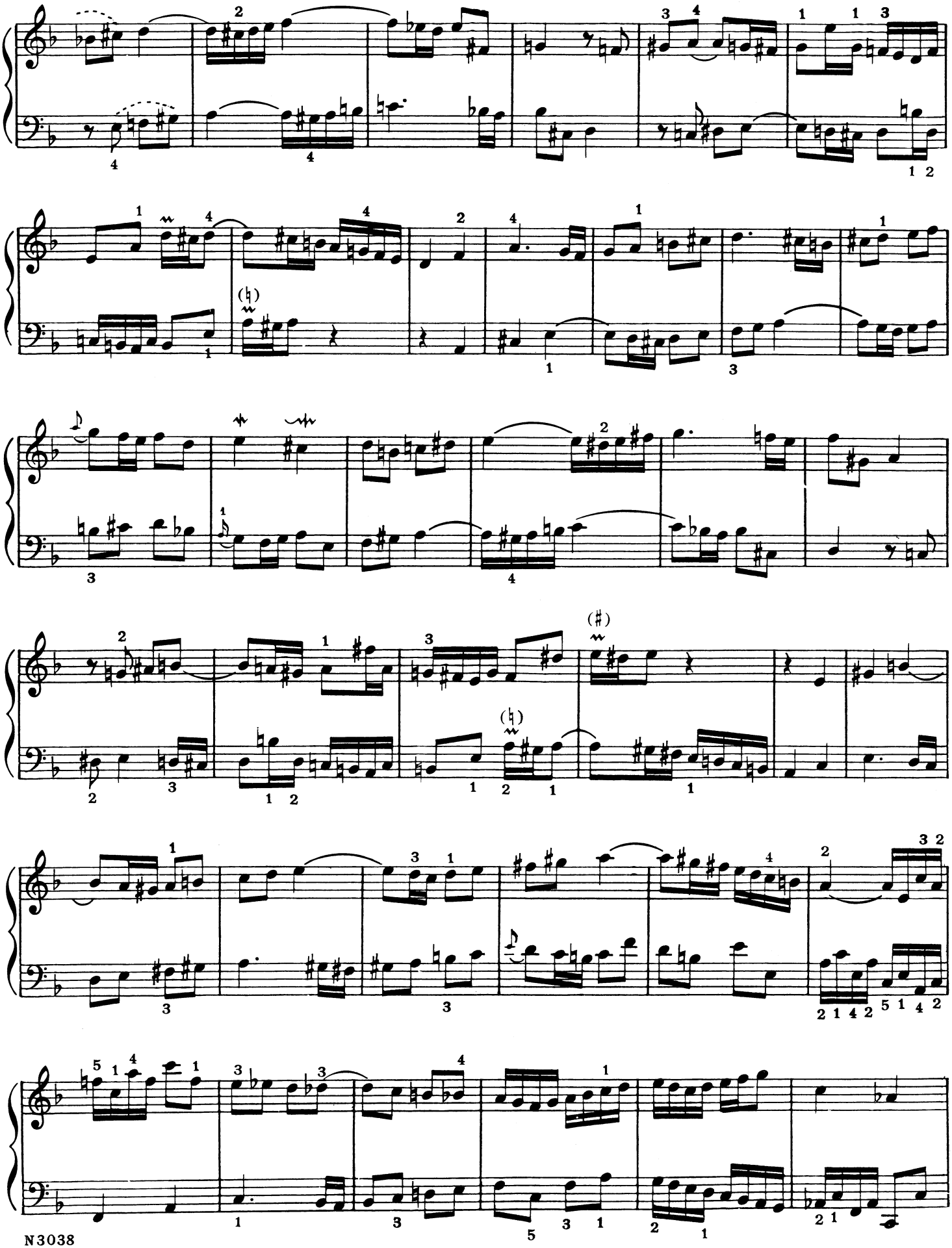
*In the original edition the engraver neglected to place the necessary sharps at these points.

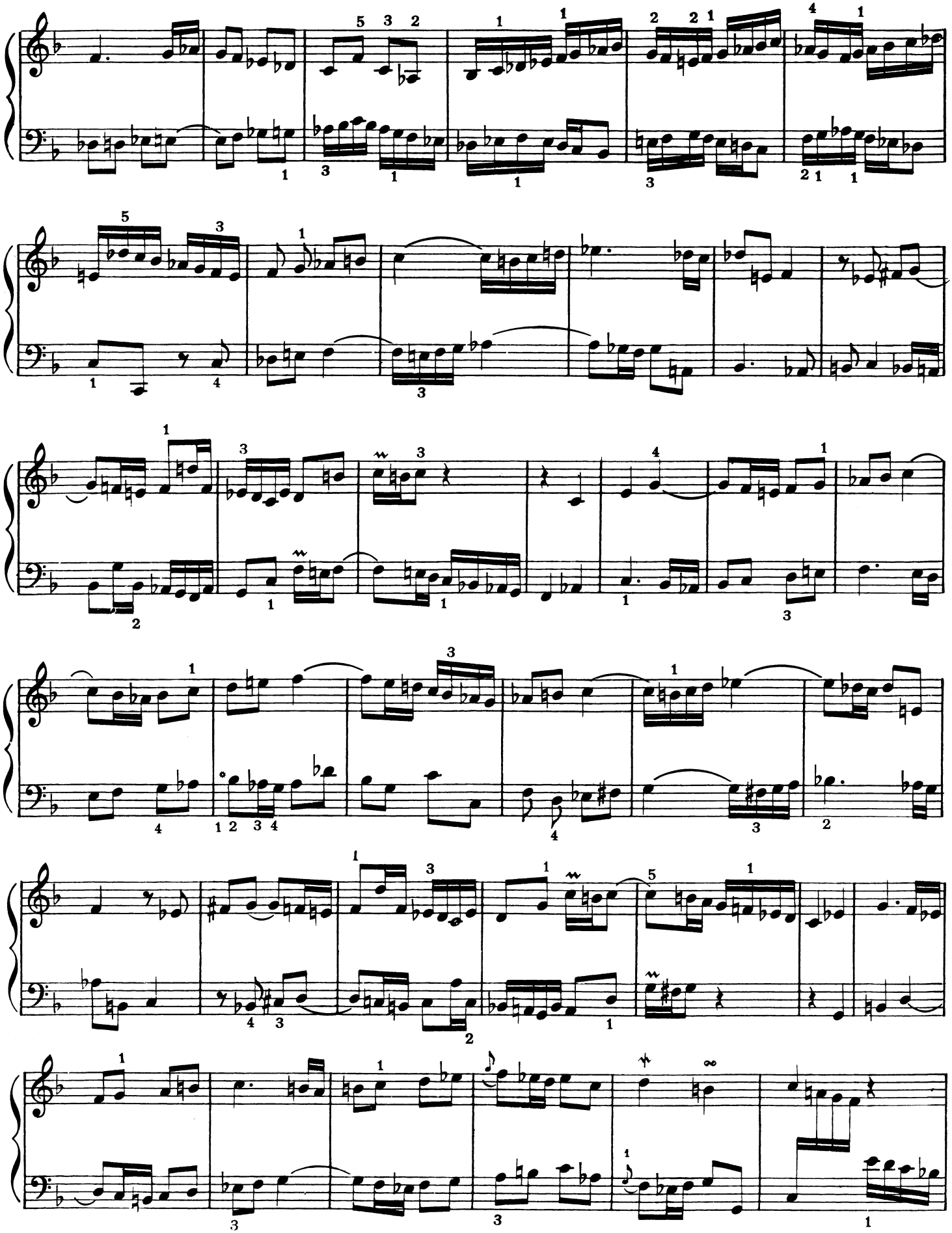




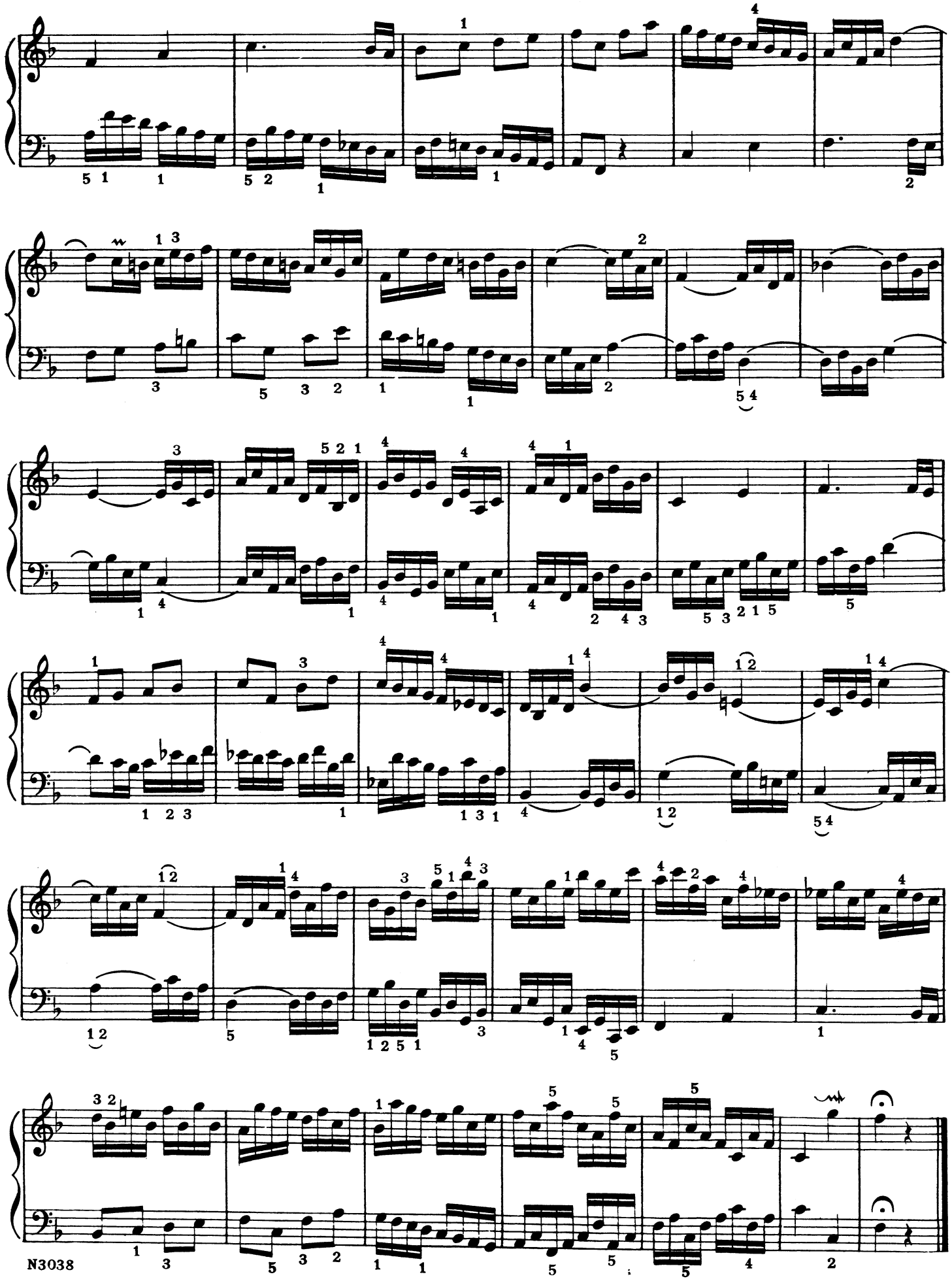
DUETTO II



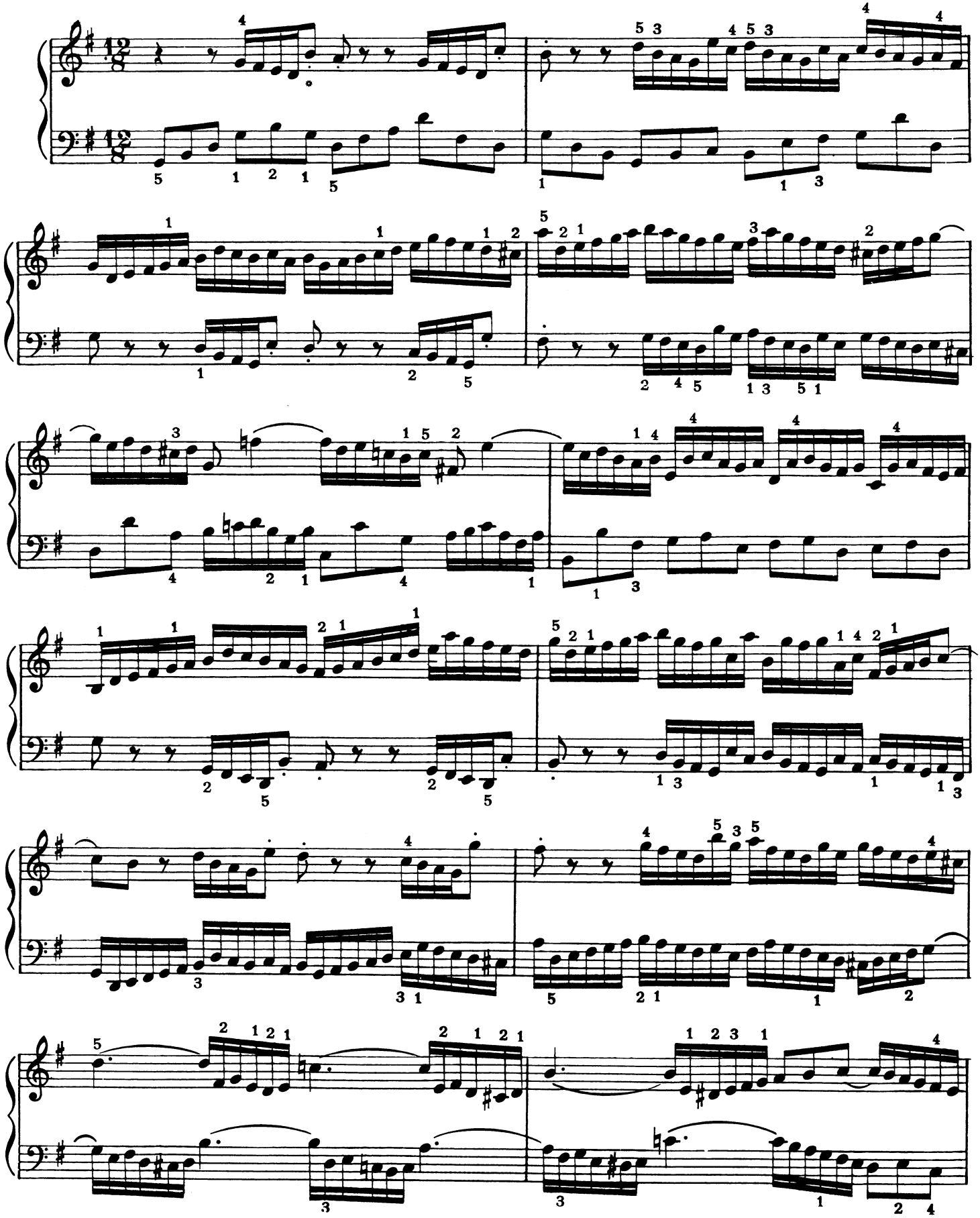




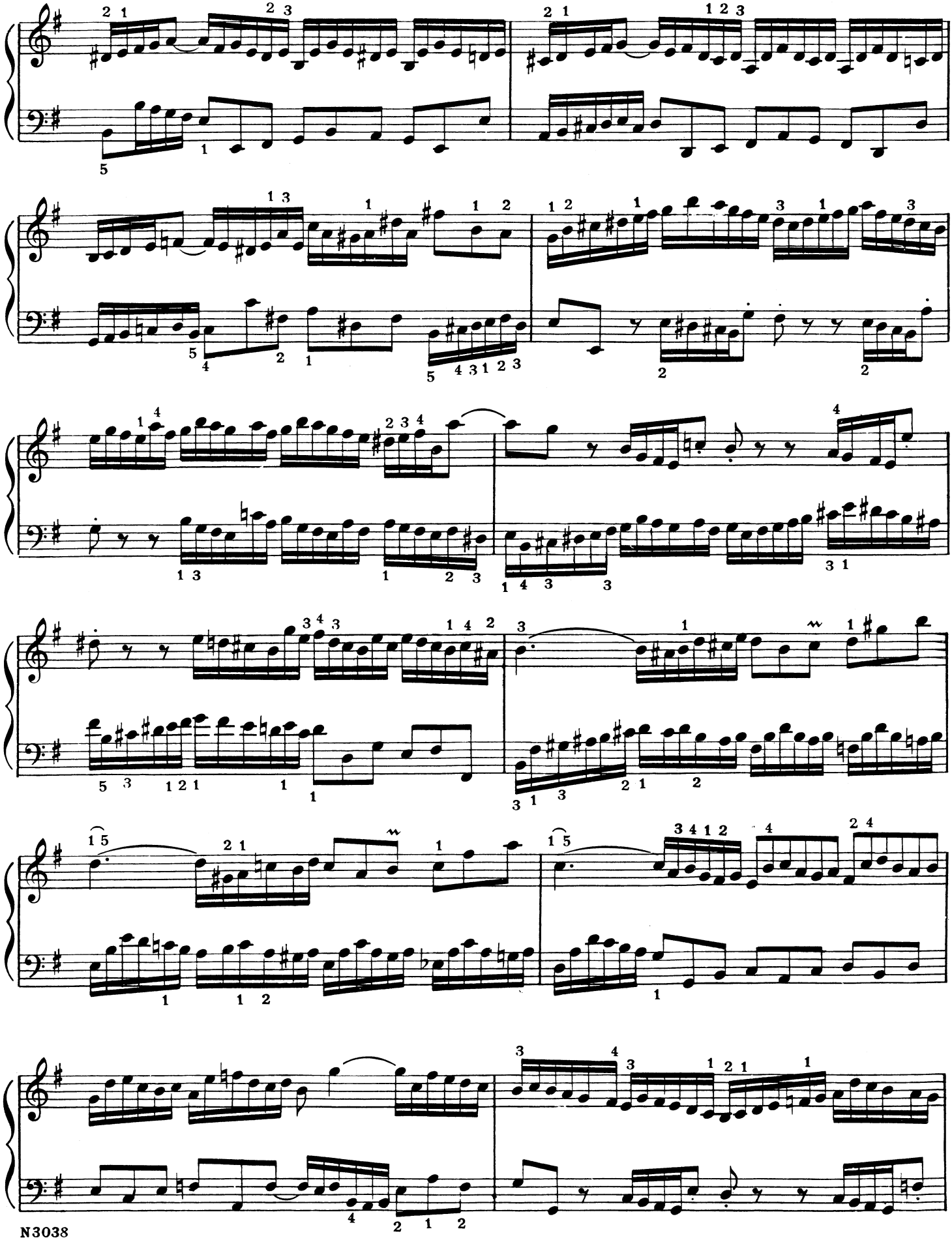
*Although not indicated in the first edition, there should no doubt be an appoggiatura placed before the B flat at this point to conform with the rest of the text.

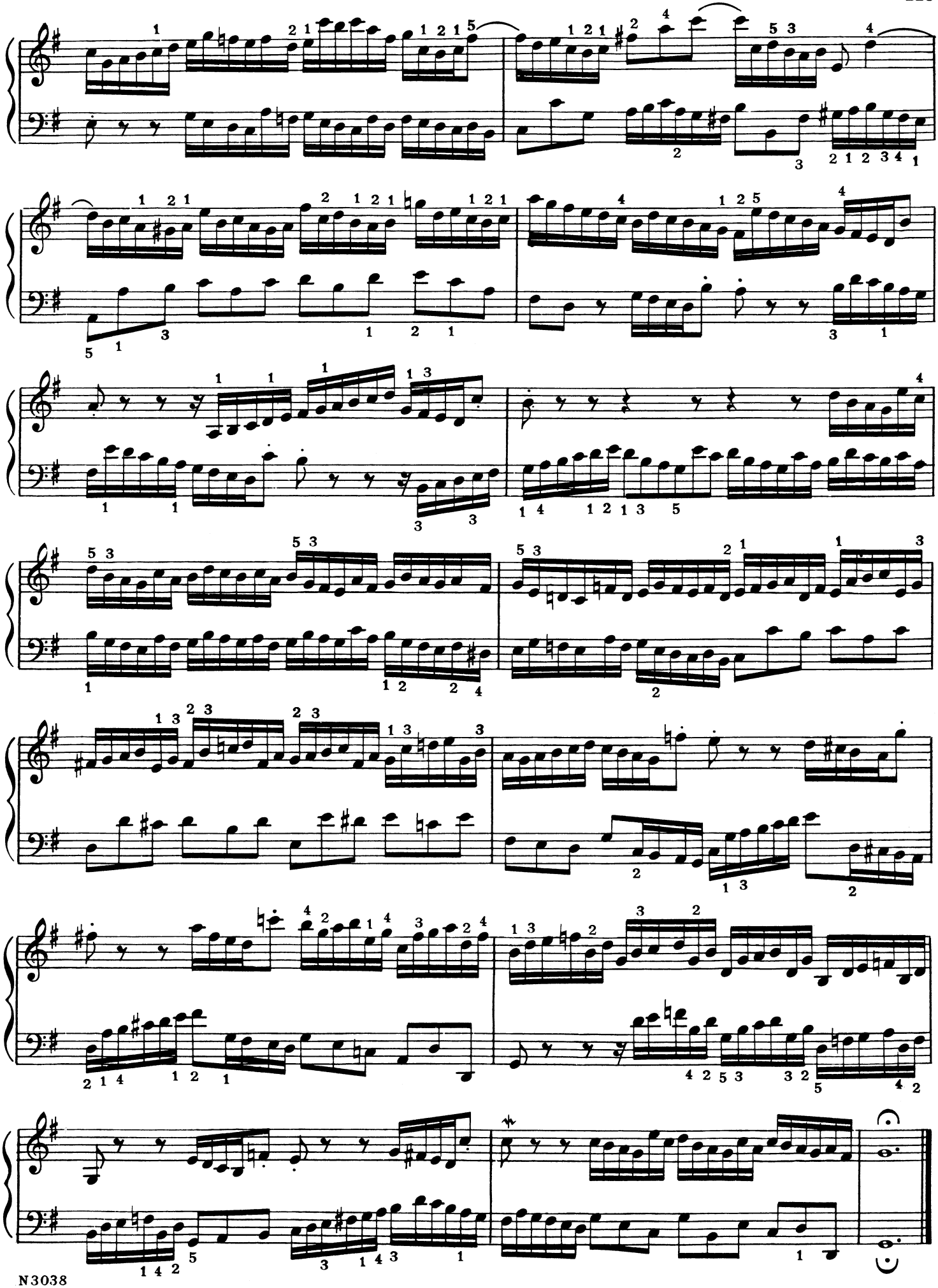


DUETTO III

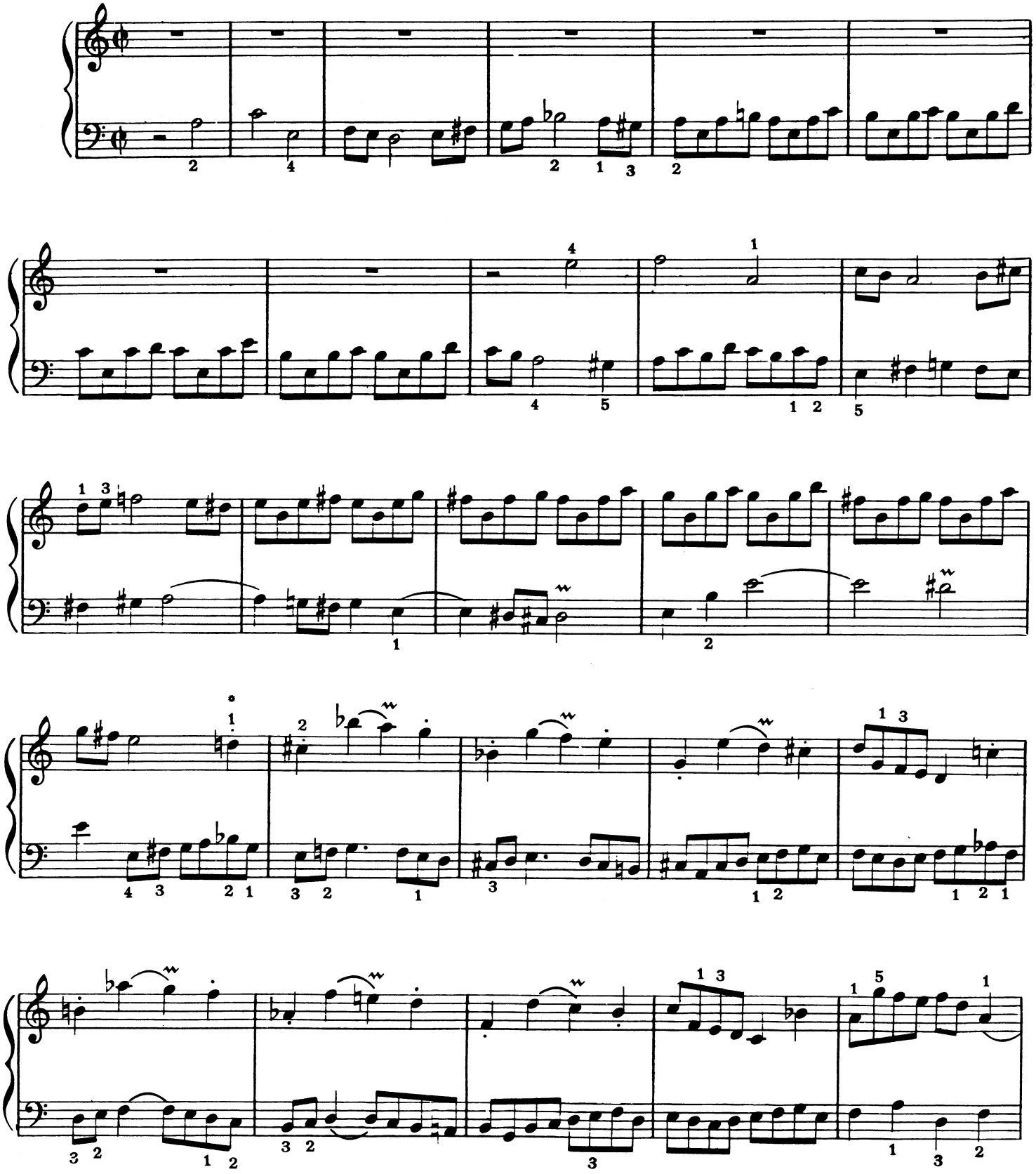


*Up to measure 24 Bach supplied, in the first engraved edition, the dots indicated over the eighth notes. After that, they appear only spasmodically. They have been completely carried out in this edition. They are important for the best realization of the phrasing.

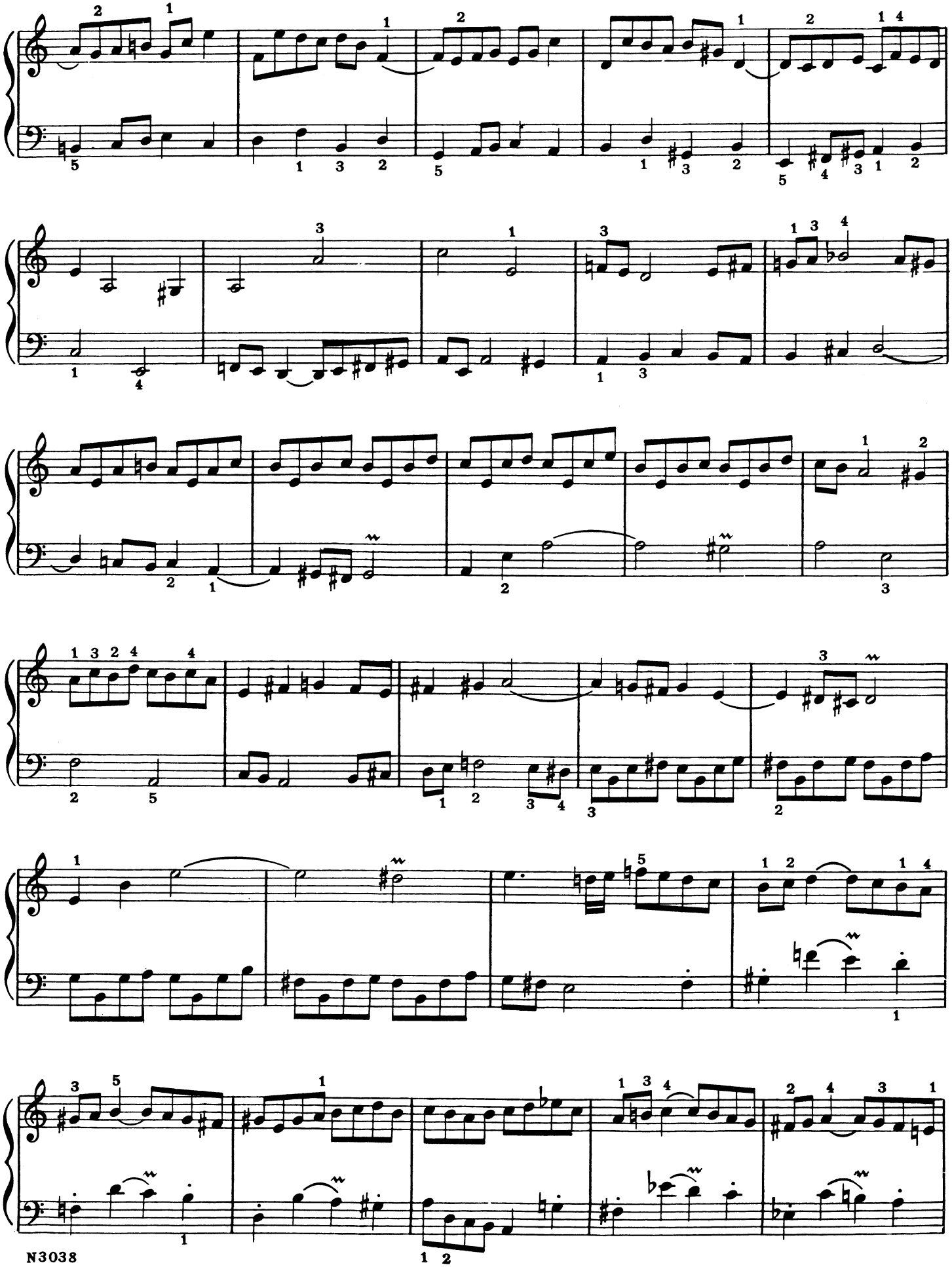


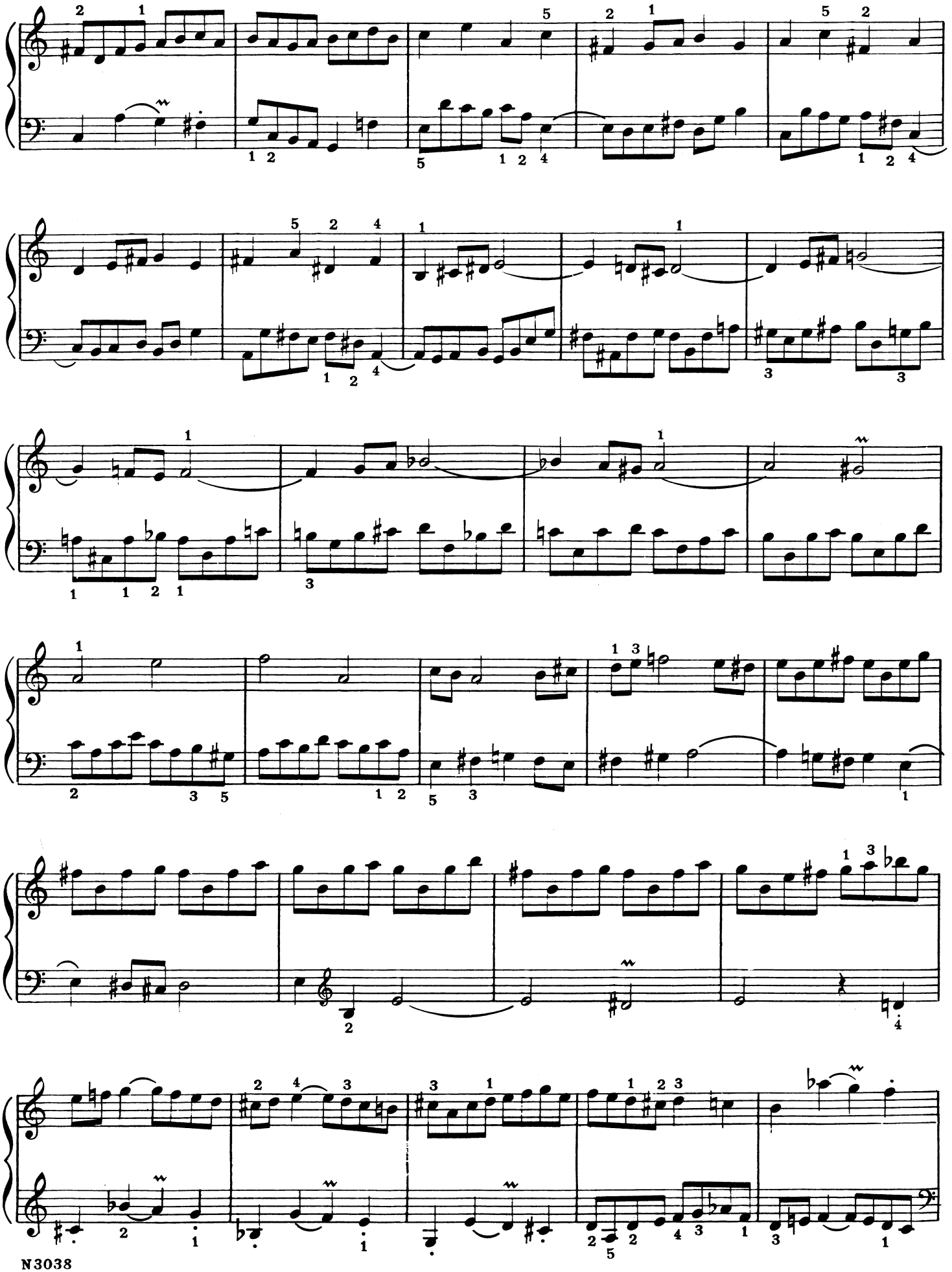


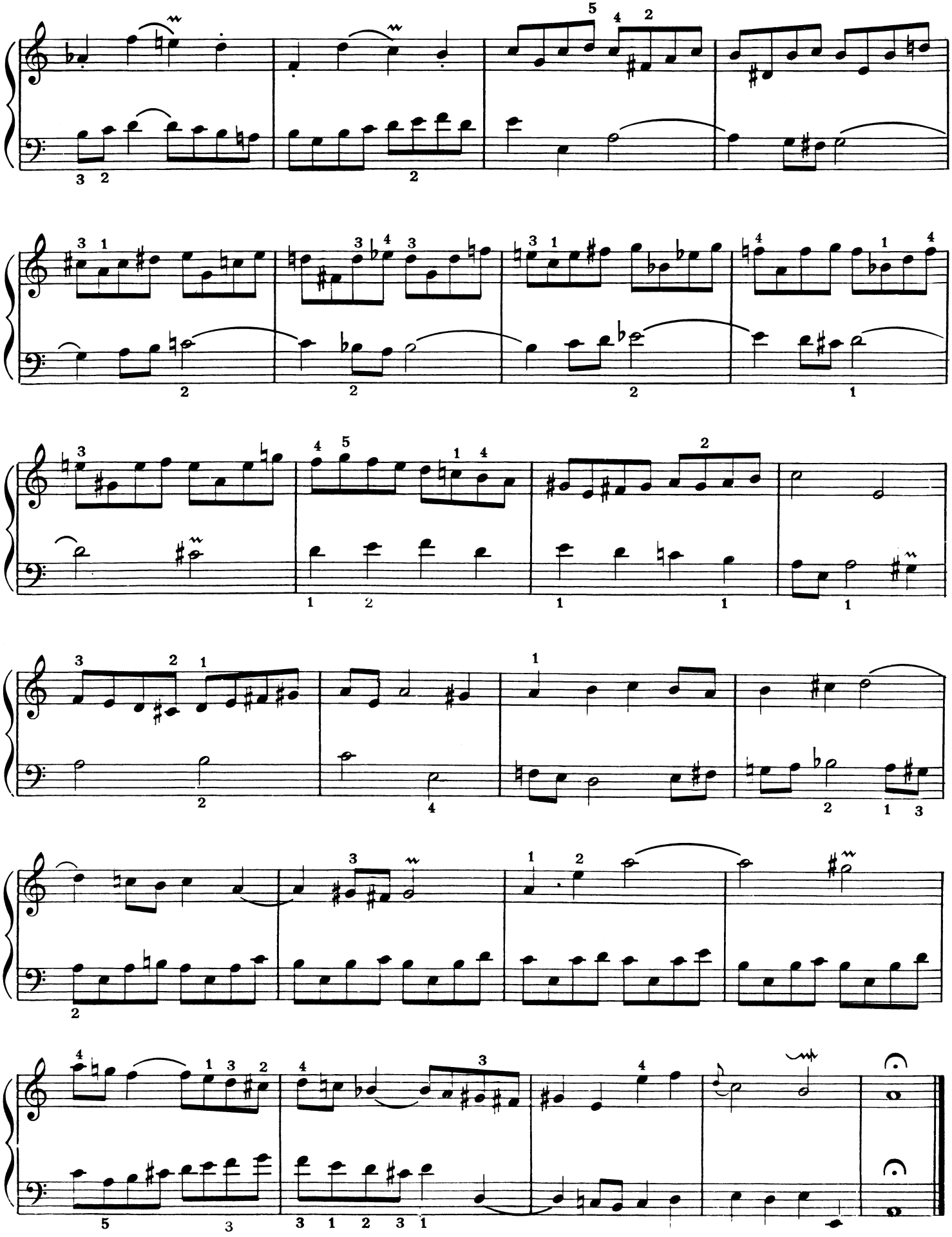
DUETTO IV



*The phrasing indicated is Bach's own, showing that he attached considerable importance to this manner of playing. He did not often indicate phrasing except for his instrumental parts. It makes for a strength of interpretation.







FUGUE IN E FLAT

One of Bach's groups of preludes and fugues is often designated as the "Six Great Preludes and Fugues of the Leipzig Period." This group comprises the larger works in this form, one each in B minor, E minor, C minor, and A minor (probably revised), and two in C major. To this group should certainly be added the "Prelude and Fugue in E flat." The present composite work, for which this prelude and fugue were designed as the opening and closing numbers, was published in 1739 and probably completed just previously. Thus, this pair of compositions certainly belongs to the most mature products of Bach's mind. Bach concerned himself with the composition of the *Lutheran Mass* for organ alone shortly after he had completed the great *Mass in B minor,* while his mind was still full of ideas concerning this subject. Bach's setting of the Lutheran liturgy in a form for organ alone probably resulted from a desire to combine all of his thoughts on the organ chorale in a unified work and, at the same time, to express his devotion to the principles of Martin Luther. The result is a legacy of pieces containing his deepest thoughts in this form.

The "Fugue in E flat" is in three sections, each representing one part of the Trinity. The first is of serene dignity and represents God. The second, with its hurrying figures, symbolizes the Christ going to and fro at his daily tasks. (One commentator has said that the fact that no pedal is used in this part is symbolical that Christ's mission on earth was to be of short duration with no abiding place, and was summed up in the words, "The foxes have holes and the birds have nests, but the Son of Man has nowhere to lay his head." The introduction of the theme of the first section in the middle of the second section is interpreted as the entrance of God into the life of Jesus in order that He might begin His mission.) The closing section symbolizes the Holy Ghost with its rushing, impulsive character. The theme is introduced by an ascending triad, which should be played detached. The groups of triplets on the second and fourth beats of the theme should also be played detached and in a strong manner throughout.

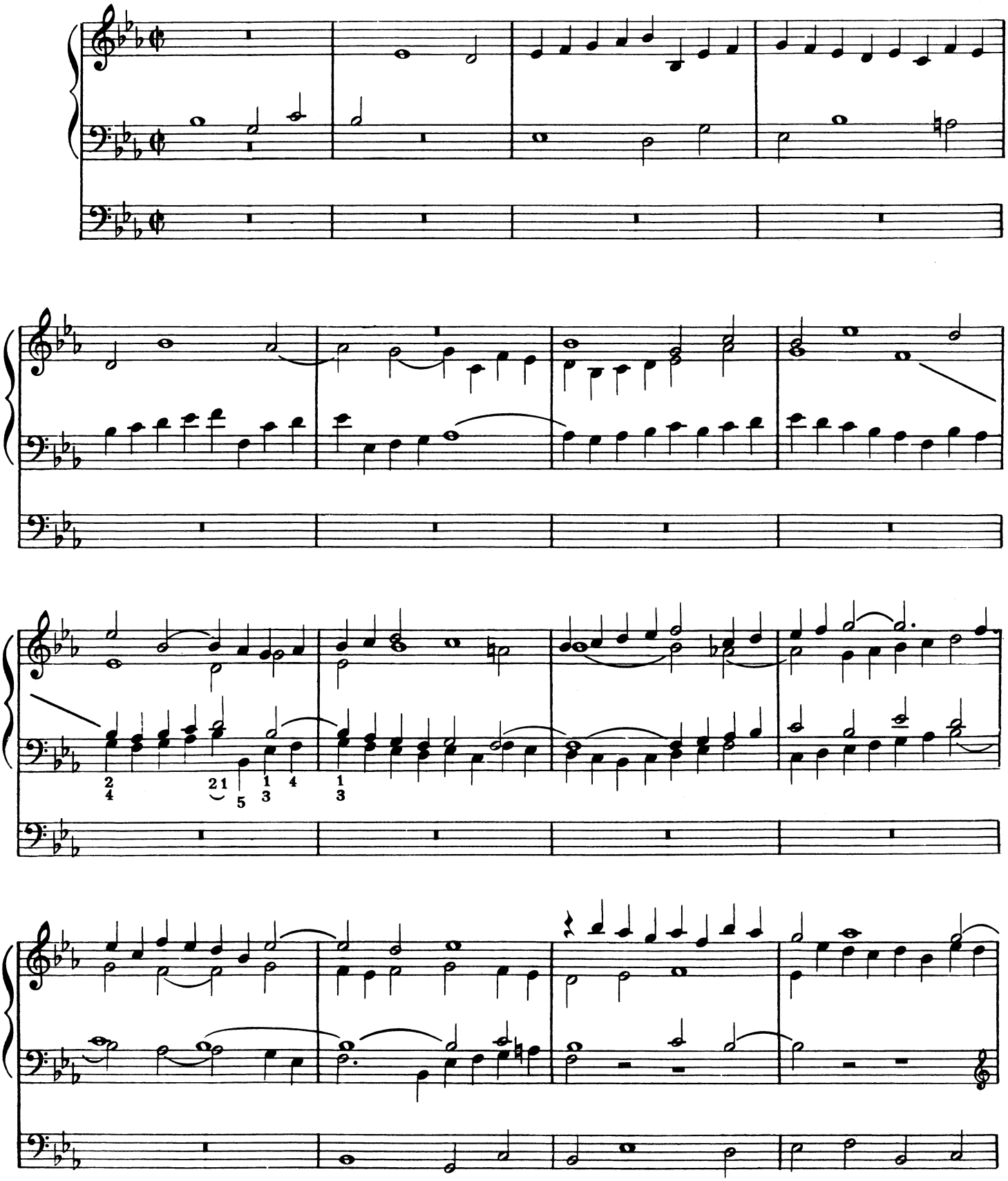
The study of the symbolism of Bach is most fascinating, and in none of his compositions does he show more symbolism than in this fugue, which is, without doubt, one of his most marvelous creations.

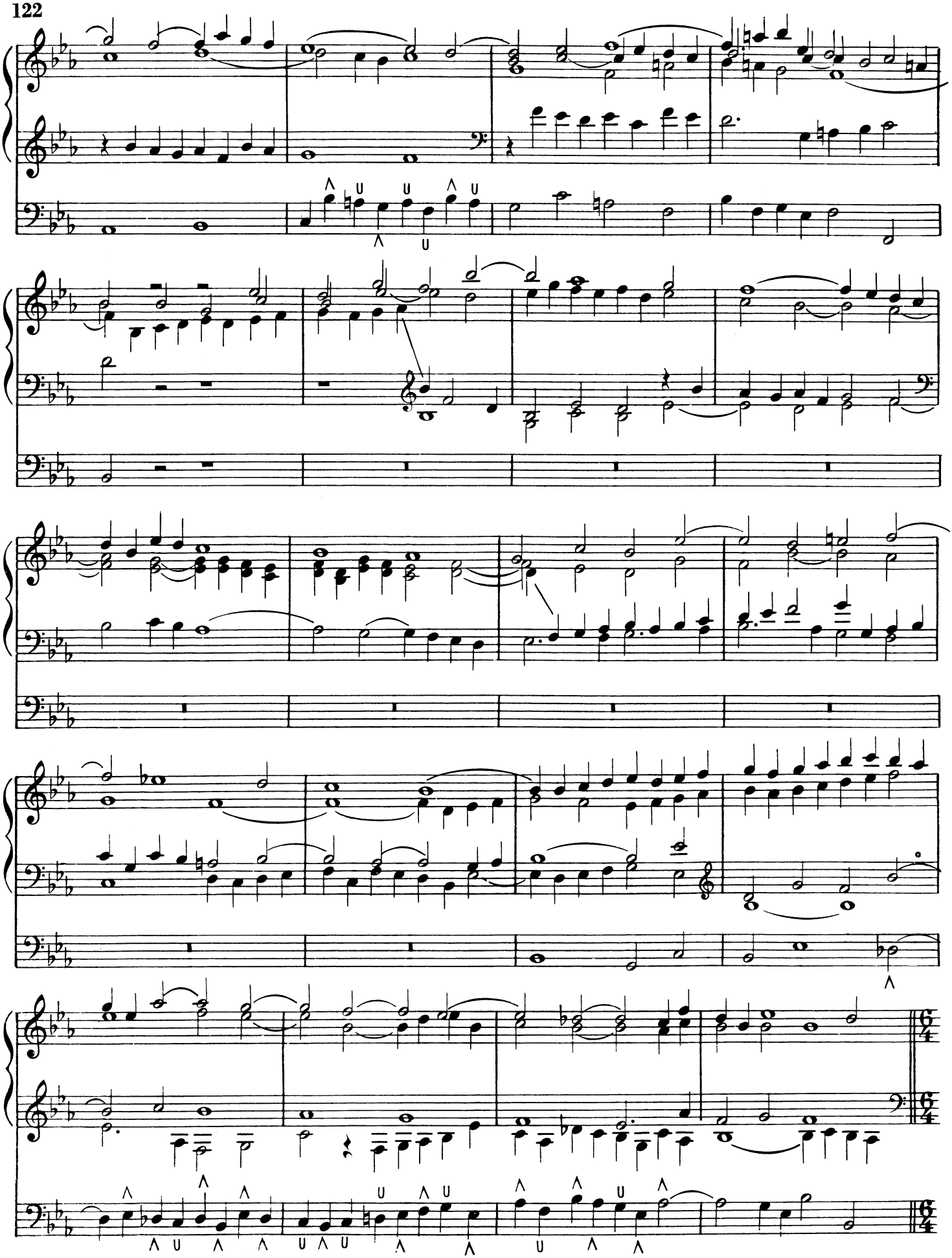
EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. III	p. 254
Pet.	Vol. III	p. 10
B.&H.	Vol. II	p. 12 Moderato e cantabile; Un poco più mosso; Meno mosso e maestoso
Nov.	Vol. XVI	p. 83
Aug.	Vol. I	p. 148 Moderato (𝅗𝅥 =69); Allegretto (♩. =63); Con moto maestoso (♩. =63)
Guil. tempo		(♩ =88); (♩ =132); (♩. =63)
Durand	Vol. I, 3	p. 26
Dupré	Vol. VIII	p. 85 (♩ =100); (♩ =100); (♩. =56)
Pet. (New)	Vol. III	p. 72
Vierne	Vol. II	p. 13
Schirmer	Vol. III	p. 72 (Widor tempi) (𝅗𝅥 =60); (♩ =120); (♩. =44)
Steingräber	Vol. II	p. 86 (♩ =120); (♩. =66); (♩. =80)

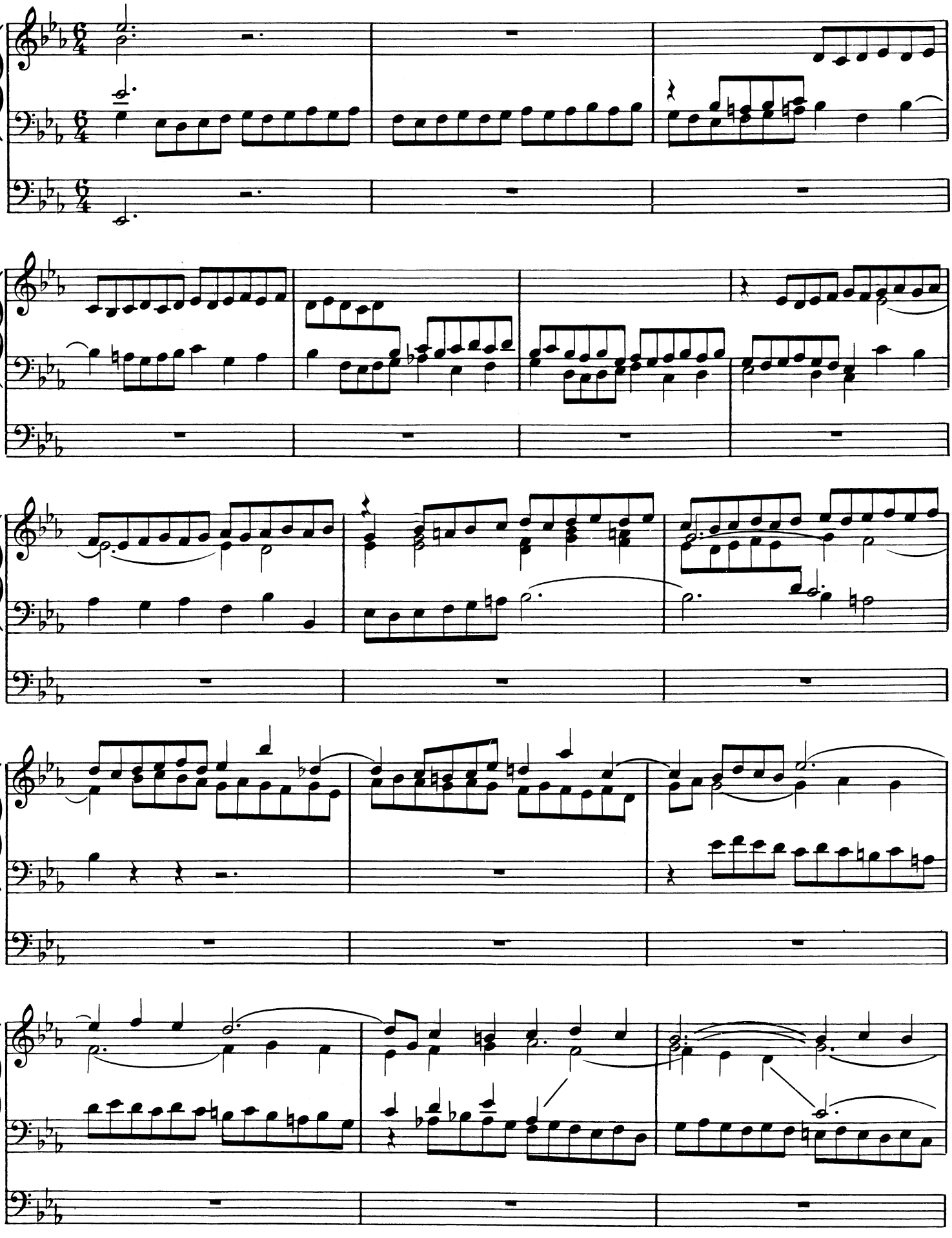
FUGA IN E FLAT

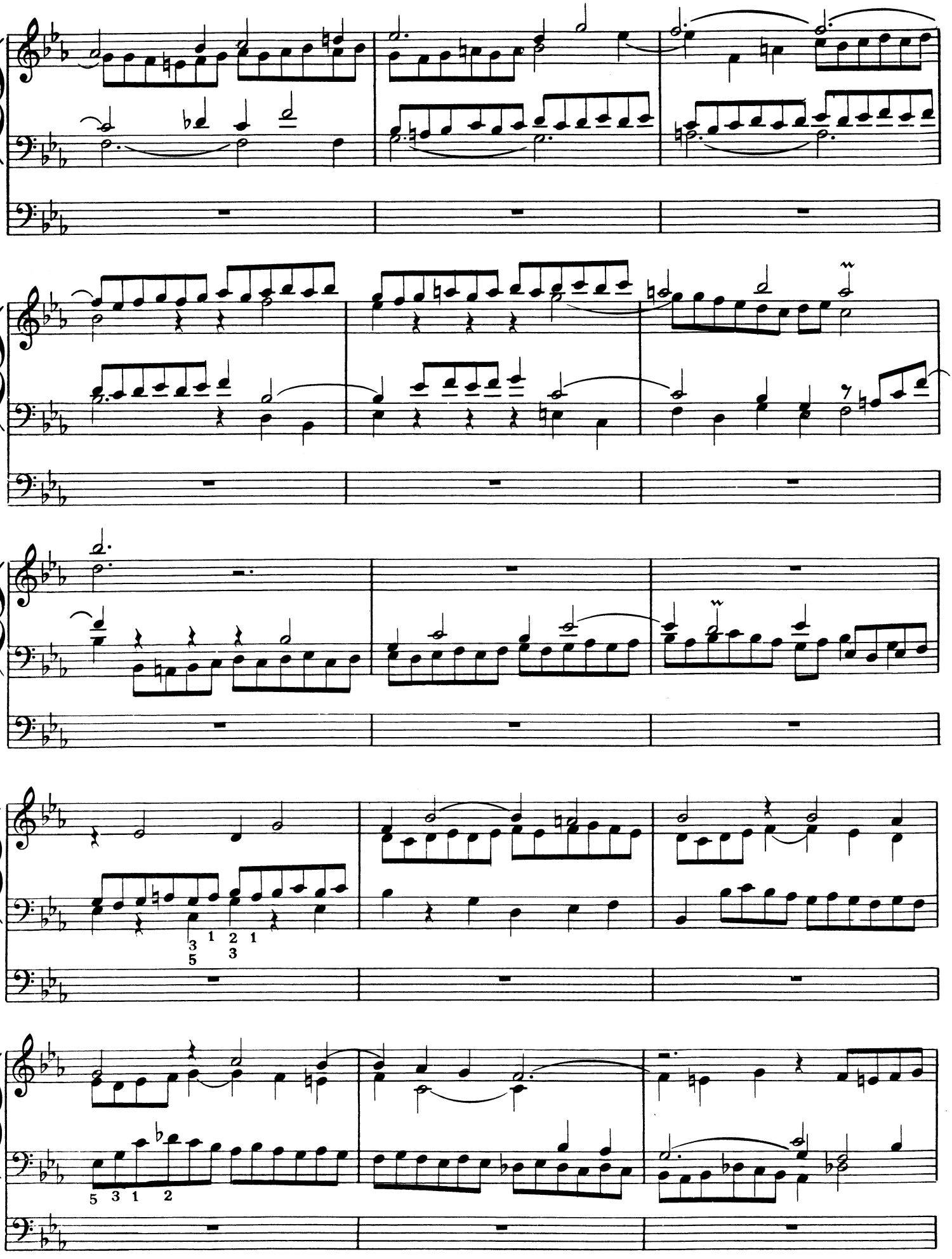
à 5. con pedale. pro Organo pleno.

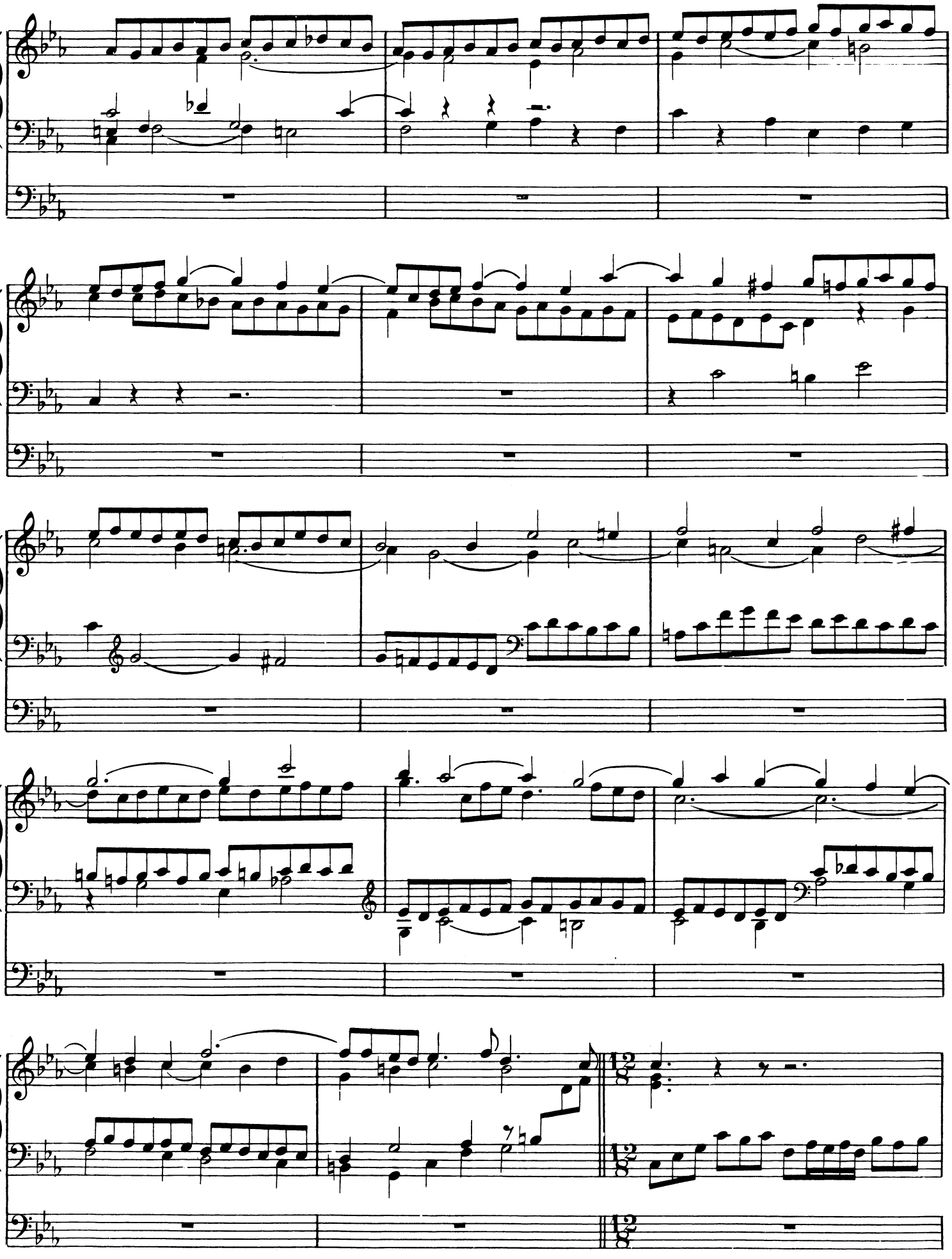


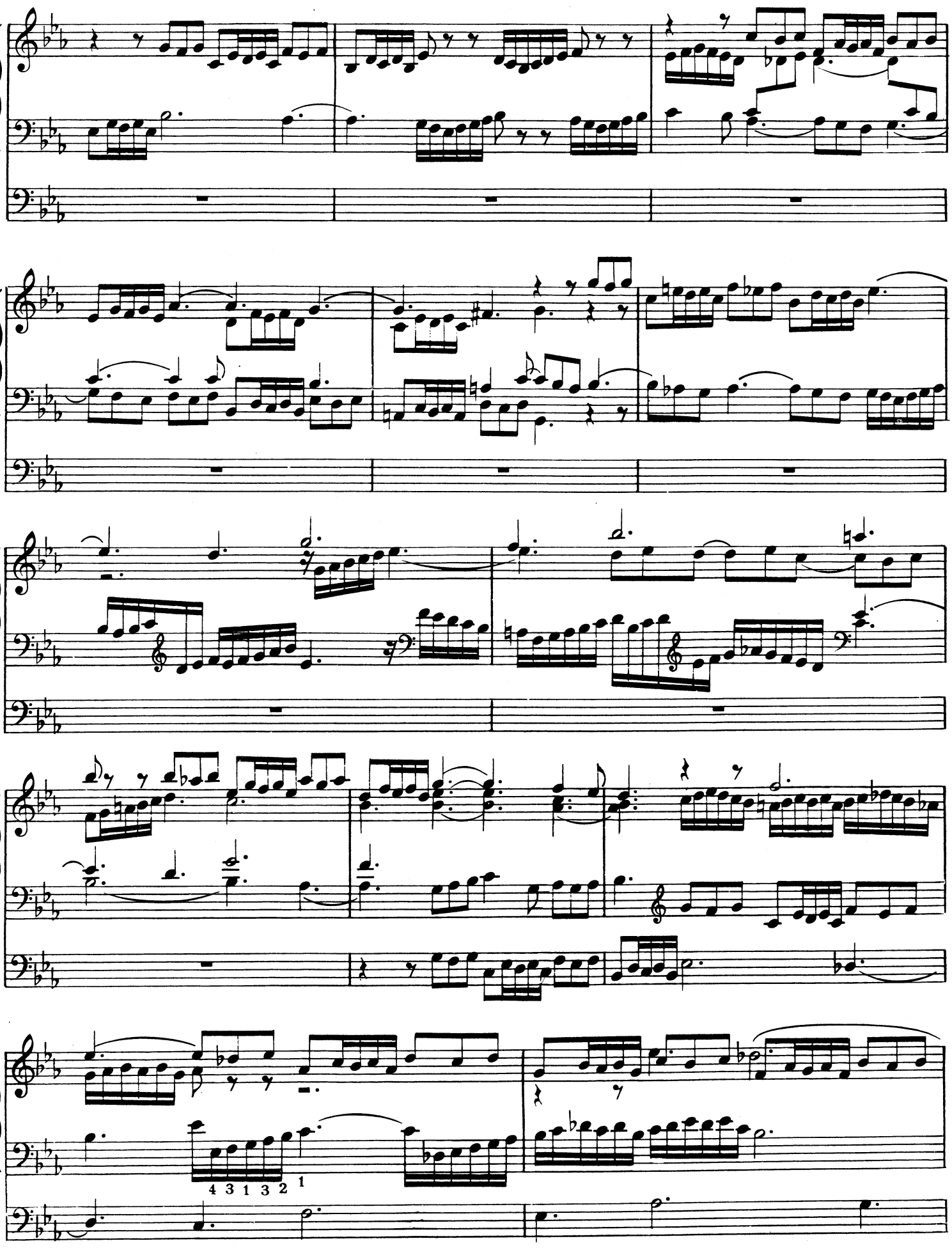


*This missing tie in the original edition is probably due to the engraver's oversight.





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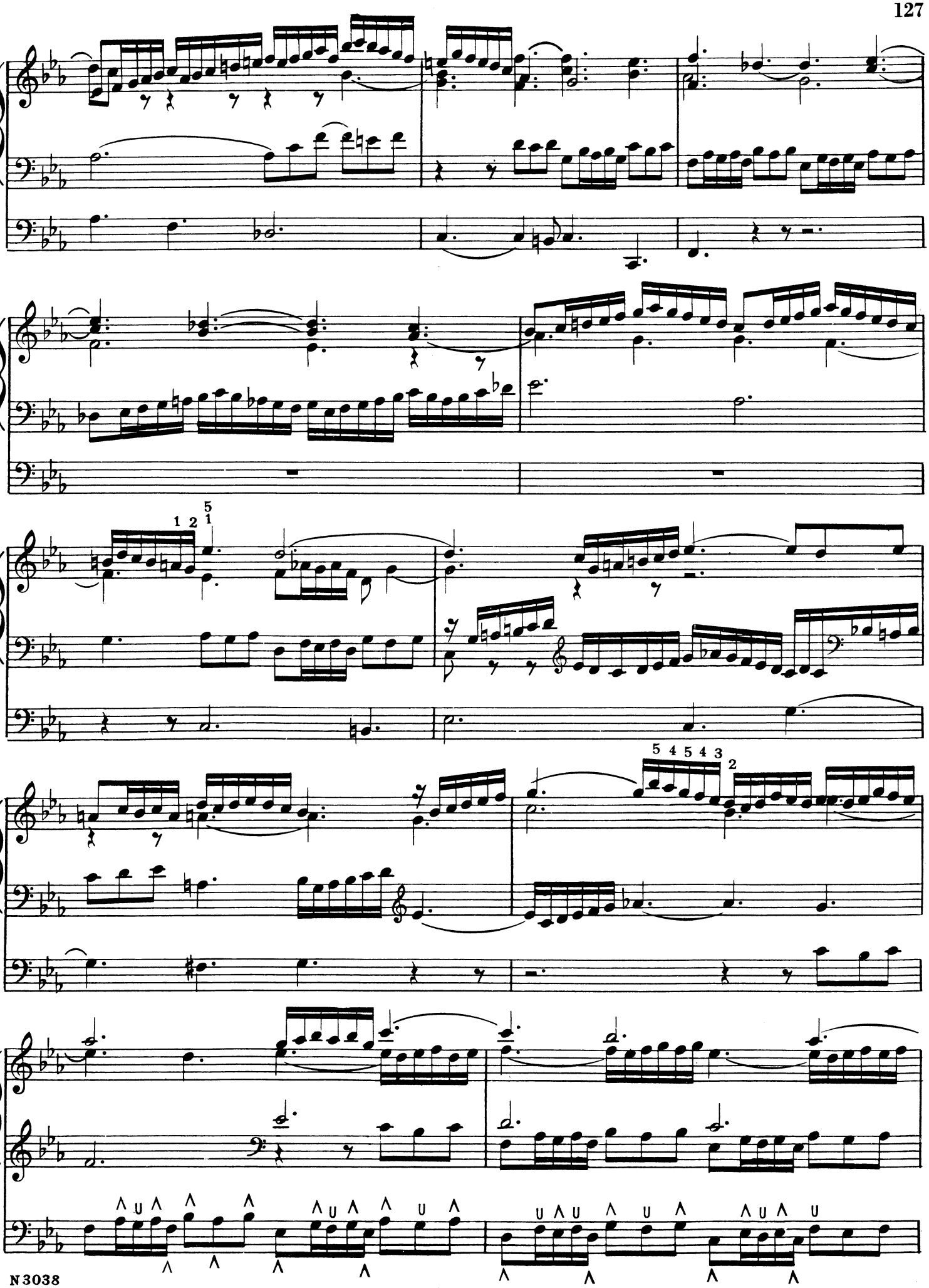

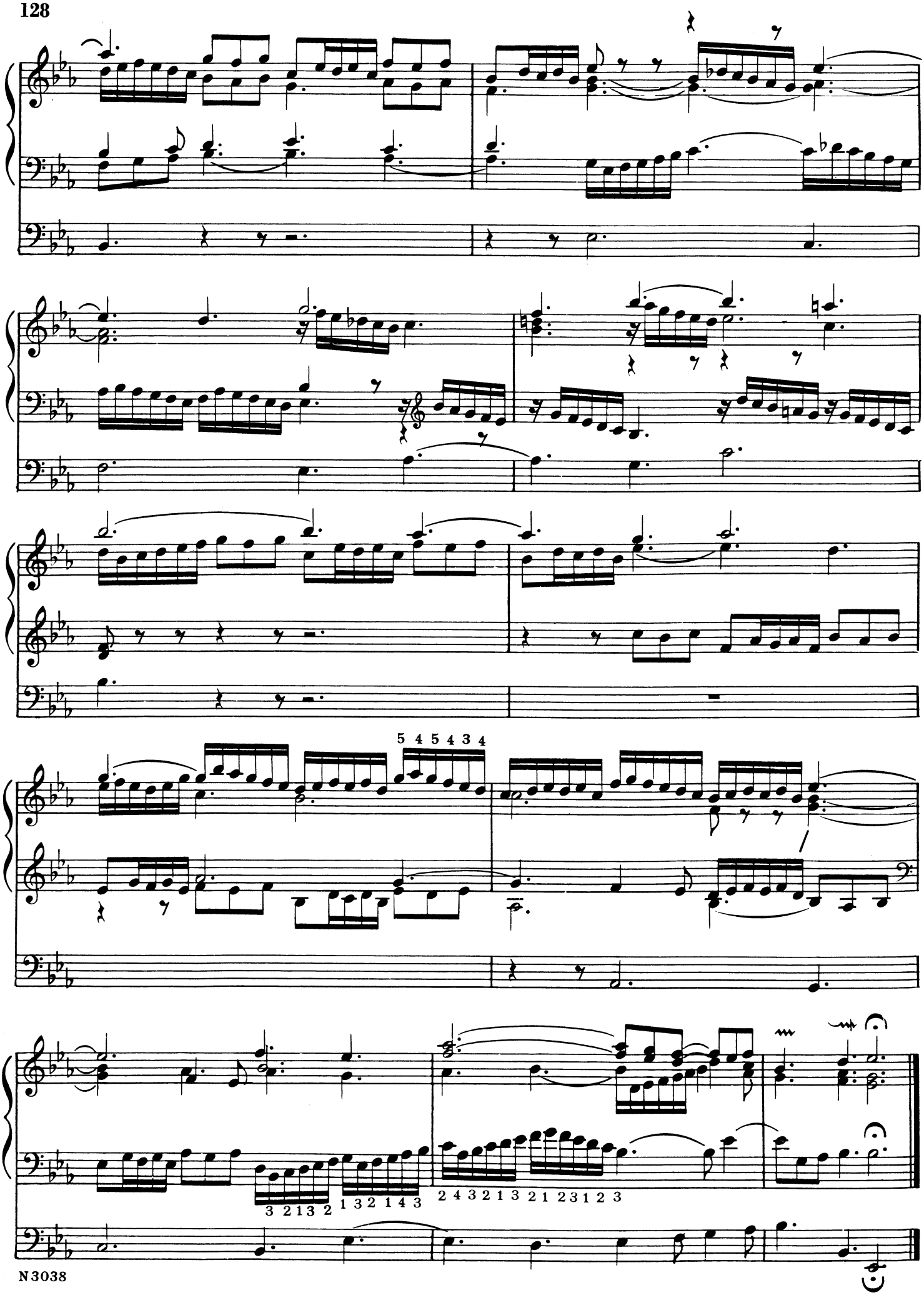
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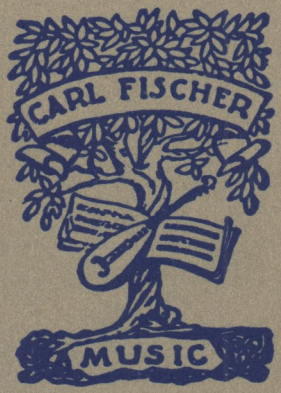
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MUSIC